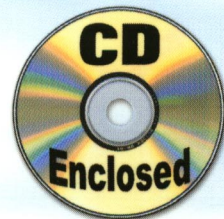


VOLUME 95



500 Miles High

Spotty
Teaneck
All Of Me

Free, Is Free
Little B's Poem
Parisian Thoroughfare

Triste
A Bientot
Windows
500 Miles High
Talk Of The Town
Only Trust Your Heart

Play-a-long Book and CD Set
For ALL Instrumentalists and Vocalists





Jamey Aebersold Jazz

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

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums

Recording Engineer: Steve Good

Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

DAVID HAZELTINE - piano; DENNIS IRWIN - bass; TONY REEDUS - drums

Proof-reading by TERRY SUMMA
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Cover Design by GLENN D. WATTS

Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
<http://www.jazzbooks.com>



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INTRODUCTION

This album contains a collection of tunes that should provide plenty of improvising challenges — a couple of familiar standards, some well-known jazz originals, and a couple of tunes that should be better known.

The most famous song in the collection is also the most flexible. *All of Me* has been sung by country singers, movie stars, and vaudeville acts as well as played by countless jazz musicians since its inception in 1931. If there is a tune that practically any musician you're likely to encounter knows, this is it. The writers were both well-known professionals on Tin Pan Alley — Seymour Simons composed with leading lady Nora Bayes and others after flying for the Army in World War I; he was well established as a songwriter by the time of his *All of Me* success. Gerald Marks was also a bandleader, and *All of Me* was his first hit composition — a success he was unable to duplicate, and in 1938 he traded in his staff paper for the real-estate business. The other tune from this same era is *Its The Talk Of The Town*, which used to be a dance band favorite. Even today it has its share of admirers, especially among tenor saxophonists.

The bulk of the album's tunes come from the fifties and sixties, many written by jazz musicians. *Parisian Thoroughfare* was written by Bud Powell, the man who set the standard for bebop style piano. The Clifford Brown/Max Roach quintet did a memorable recording of this piece with Bud's brother Richie on piano. Another fine pianist, Billy Taylor, composed *A Bientot* for a mid-'50s trio date. Nat Adderley's tune *Teaneck* first appeared on a Nancy Wilson album played by the Cannonball Adderley quintet with the composer on cornet, though Nancy doesn't sing on the track. Moving to the sixties, Stan Getz introduced three of the pieces on this album. *Only Trust Your Heart* was written by swing era saxophonist Benny Carter with a lyric by the prolific Sammy Cahn for a film, and Getz with singer Astrud Gilberto introduced it on the soundtrack. As a young man Chick Corea toured and recorded with Getz, who debuted Corea's tunes *500 Miles High* and *Windows*. The sixties are well remembered for the bossa nova movement whose chief architect was Antonio Carlos Jobim; he is represented by *Triste*, one of his most attractive compositions. A more angular tune from this period is *Little B's Poem*, composed by vibraphonist Bobby Hutcherson.

There are two new tunes composed especially for this album by Jamey Aebersold. *Spotty*, named for a cat in the Aebersold household, is a straight-ahead blues in C. The title for the other original, *Free, Is Free* belies the carefully thought out structure of the tune. It's basically a 64-bar AABA tune with the tritone substitution root movement used in an interesting way.

The rhythm section was on tour with saxophonist Jim Snidero at the time of the recording on Easter Sunday, 2000. Pianist David Hazeltine has worked with singers Jon Hendricks and Marlena Shaw among others, was head of the Jazz Department at the Wisconsin Conservatory of Music for several years, and has several albums as a leader to his credit. Dennis Irwin has been one of the busiest bassists in New York since he moved there in 1975. And drummer Tony Reedus, who first recorded with Woody Shaw in 1981, has an impressive resume that includes work with Freddie Hubbard and Mulgrew Miller. They are all used to working with the best — don't let them down!

Phil Bailey 6/20/00

DISCOGRAPHY

All CDs are believed to be in print in the U.S. at presstime unless marked (OP). Boxed sets (more than two CDs) are not listed unless noted as such. Probable first recordings are marked with an asterisk (*). More than one CD number within a set of parentheses indicates that the same take is available on several albums. Artist listed is the one under whose name the entire album was released; if he is not present on the particular track, that fact is noted in parentheses.

All of Me (1931)

Words and music by Seymour Simons and Gerald Marks. Early recording by Louis Armstrong. Popularized by Frank Sinatra.

Louis Armstrong (Columbia CK 65420)(Columbia CK 62219)(Columbia CK 57589)
Count Basie (Reprise 1019-2)(Verve 841 197-2)(Verve 831 364-2)
Sidney Bechet (Blue Note CDP 7243 8 28891 2)
Tony Bennett (vcl/p duet)(Columbia CK 67774)
George Benson (Columbia CK 52977)
Dee Dee Bridgewater (Verve 314 511 895-2)
Benny Carter (RCA 3000-2-RB)(Musicmasters 5059-2-C)
Eddie Condon (Jimmy Rushing vocal)(Chiaroscuro CR(D) 154)

Eddie Lockjaw Davis (Steeplechase SCCD 31186)
Joey DeFrancesco (Columbia CK 53805)
Roy Eldridge (Pablo OJCCD-628-2)
Duke Ellington (Johnny Hodges feature)(Pablo PACD-2308-245-2)
(Roulette CDP 7243 8 28637 2)
Erroll Garner (Telarc CD-83383)
Joao Gilberto (Warner Bros. 9 45165-2)
Johnny Hodges (Pablo 2PACD-2620-102-2)
Billie Holiday (Blue Note CDP 7 48786 2)(Columbia CK 47031; CK 47917;
Nimbus 2000)(Verve 849 434-2; Verve 314 521 642-2)
Dick Hyman et al. (Jay McShann piano alone)(Milestone MCD-9189-2)
Dick Hyman/Ralph Sutton (piano duet)(Concord CCD-4603)
Lee Konitz (Verve 314 557 107-2)



1. All Of Me



PLAY 7 TIMES (♩ = 160)

Words and Music by
Seymour Simons and Gerald Marks

CA B-7 E7

A7 E-7 A7 D-7

1, 3. B-7 E7 A-7

D7 A-7 D7 D-7/G G7 2, 4. FΔ Bb7+4

CA A7 D7 G7 C A7+9 D-7 G7+9

SOLOS

CA B-7 E7 A7 E-7 A7 D-7

B-7 E7 A-7 D7 A-7 D7 D-7/G G7

CA B-7 E7 A7 E-7 A7 D-7

FΔ Bb7+4 CA A7 D7 G7 C A7+9 D-7 G7+9

EØ A7+9 D-7 G7 C6



2. Free, Is Free



PLAY 5 TIMES (♩ = 212)

By Jamey Aebersold

CA F#-7 B7

LATIN BbΔ E-7 A7

AbΔ D-7 1. G7

E-7 Eb-7 D-7 G7

2. G7 CA F-7

Bb-7 Eb7 Eb-7/Ab 16

SWING

CA F#-7 B7

LATIN BbΔ E-7 A7



3. Windows



PLAY 6 TIMES (♩ = 138)

By Chick Corea

INTRO EΔ+4 Eb-7 C#-7 CΔ+4

A B-7 AbØ

Db7 F#-7

A-7/D **B** EΔ+4

EΔ+4 EΔ+4 EΔ+4

C Ab7 A7 Ab7 A7 Ab7 A7

Bass walk

Ab7 A7 Ab7 **D** EA Eb-7 C#-7

C#-7/B BbØ BbØ/Ab Eb7+9/G Eb7:9 Ab-7 Ab-7/Gb

Db7/F Db7 EΔ+4 Eb-7 C#-7 CΔ+4 ⊕



3. Windows – Cont.



SOLOS

E

B-7

A \flat \emptyset

D \flat 7 \flat 9

F \sharp -7

A-7/D

F

E Δ +4

E Δ +4

G

A \flat 7

A7

A \flat 7

A7

A \flat 7

A7

A \flat 7

A7

A \flat 7

Bass walk

H

E Δ +4

E \flat -7

C \sharp -7

C \sharp -7/B

B \flat \emptyset

B \flat \emptyset /A \flat

E \flat 7+9/G

E \flat 7+ $\frac{9}{5}$

I

A \flat -7

A \flat -7/G \flat

D \flat 7/F

D \flat 7 \dots

E Δ +4

E \flat -7

C \sharp -7

C Δ +4




E Δ +4

E \flat -7

C \sharp -7

C Δ +4

E Δ +4

E \flat -7

C \sharp -7

C Δ +4



ritard. -----



4. Parisian Thoroughfare



PLAY 8 TIMES (♩ = 200)

By Earl "Bud" Powell

FA G-7 A-7 G-7 FA D7

G-7 C7 3 FA G-7 A-7 G-7

1. FA D7 G-7 C7	2. FA BØ E7+9
--------------------	------------------

AA B-7 E7 AA 3 F#-7

Bb7+4 G7+9 CA D-7 G7

G-7 C7+4 FA G-7 A-7

A-7 G-7 3 FA D7 G-7 C7 3

FA G-7 A-7 G-7 3 FA D7 G-7 C7



4. Parisian Thoroughfare – Cont.



SOLOS

FΔ G-7 A-7 D7 G-7 C7

FΔ G-7 1. FΔ D7 G-7 C7

2. FΔ FΔ E7+9 AΔ B-7 E7

AΔ F#-7 Bb7+4 G7+9 CΔ D-7 G7

(BØ)

G-7 C7+4 FΔ G-7 A-7 D7

G-7 C7 FΔ G-7 C7 ⊕ FΔ D7 G-7 C7

⊕ FΔ F7+4



5. It's The Talk Of The Town



PLAY 2 TIMES (♩ = 63)

Words by Marty Symes and Al J. Neiburg
Music by Jerry Livingston

BALLAD

INTRO A-7 D7+9 G-7 C7 Bb7+4 A-7 Ab°7 G-7 C7b9

A FΔ Ab°7 G-7 C7b9 FΔ(C-7) A7+5 (F7)

I can't show my face, can't go an - y place, Peo - ple stop and stare
Ev - 'ry time we meet, my heart skips a beat, We don't stop to speak,

BbΔ Eb7 FΔ A-7 Bb-7 Eb7 A-7 D7

it's so hard to bear, }
tho' it's just a week, } Ev - 'ry - bod - y knows you left me,

1. G7 G-7/C C7 2. G7 C7 FΔ D7+9

It's the talk of the town. It's the talk of the town. We

B G-7 D7b9 G-7 D7b9 G-7 Eb7 A-7/D D7

sent out in - vi - ta - tions to friends and re - la - tions, An - nounc - ing our wed - ding day,

G7 D-7 G7 G7 C7+5

Friends and our re - la - tions, gave con - grat - u - la - tions, How can you face them? what can you say?

FΔ Ab°7 G-7 C7b9 FΔ(C-7) A7+5 (F7) BbΔ Eb7

Let's make up sweet-heart, we can't stay a-part, Don't let fool-ish pride, keep you from my side,

FΔ A-7 Eb7 D7b9 G7 C7 F G-7/C

How can love like ours be end - ed, It's the talk of the town.



5. It's The Talk Of The Town - Cont.



C SOLOS

FA A^b7 G-7 C7^b9 FA A7+5 B^bΔ Eb7

FA A-7 B^b-7 Eb7 A-7 D7 G7 G-7/C C7

FA A^b7 G-7 C7^b9 FA A7+5 B^bΔ Eb7

FA A-7 B^b-7 Eb7 A-7 D7 G7 C7 FA D7+9

D G-7 D7^b9 G-7 D7^b9 G-7 Eb7 A-7/D D7

G7 D-7 G7 G7 C7+5

FA A^b7 G-7 C7^b9 FA A7+5 B^bΔ Eb7

FA A-7 Eb7 D7^b9 G7 C7 ⊕ F G-7/C

⊕ FA G-7/C FA G-7/C FA G-7/C F^Δ+4

town.

ritard. -----



6. 500 Miles High



PLAY 12 TIMES (♩ = 160)

By Chick Corea and Neville Potter

INTRO

C-7 B7+9

A TUNE

E-7 G-6⁶ BbΔ

B \emptyset E7+9 **B** A-7 F# \emptyset

F-7 C-7 B7+9 \emptyset

SOLOS

C E-7 G-6⁶ BbΔ

B \emptyset E7+9 **D** A-7 F# \emptyset

F-7 C-7 B7+9 \emptyset

\emptyset B7+9 F-7/Bb A7+9 A7+9

Eb-7/Ab Eb-7/Ab G7+9 G7+9 GbΔ+4



7. Little B's Poem



PLAY 15 TIMES (♩ = 138)

By Bobby Hutcherson

GbΔ+4 F-7 GbΔ+4 F-7
 Eb-7 DbΔ Eb-7 GØ C7+9
 F-7 F#-7 B7 EΔ F-7 Bb7
 EbΔ DbΔ+4 CΔ CΔ/D CΔ/E F-7 Db7

SOLOS

GbΔ+4 F-7 GbΔ+4 F-7 Eb-7 DbΔ
 Eb-7 GØ C7+9 F-7 F#-7 B7 EΔ F-7 Bb7
 EbΔ DbΔ+4 CΔ F-7 Db7

Bass Line: C D E F

GbΔ+4



8. A Bientot



PLAY 3 TIMES (♩ = 144)

By Billy Taylor

BOSSA NOVA

INTRO

C-7

D-7/G

2

2

C-7

D-7/G

A

C-7

B7+9

Bb-7

A7+4

AbΔ

D7+4

D-7/G

DbbΔ+4

C-7

F7+4

Bb-7

A7+9

AbΔ

AØ

D7+9

G7+4

1.

C-6

AØ

D7+9

G7+9

2.

C-7

F7

C-7

F#7+4

B

F-7

F#7

F-7

Bb7b9

EbΔ

AbΔ+4

G-7

F#7b9

F-7

F#7

F-7

Bb7b9

EbΔ

AbΔ

D-7/G

G7+9

C

C-7

B7+9

Bb-7

A7+4

AbΔ

D7+4

D-7/G

DbbΔ+4

C-7

F7+4

Bb-7

A7+9

AbΔ

AØ

D7+9

G7+9

C-7 D-7/G

C-7 D-7/G

C-7 D-7/G

C-7 D-7/G

TO SOLOS



8. A Bientot – Cont.



D SOLOS

C-7 B7+9 Bb-7 A7+4 AbΔ D7+4 D-7/G DbΔ+4 C-7 F7+4

Bb-7 A7+9 AbΔ AØ D7+9 G7+4

1. C-6 AØ D7+9 G7+9 2. C-7 F7

E C-7 F#7+4 F-7 F#7 F-7 Bb7b9

EbΔ AbΔ+4 G-7 F#7b9 F-7 F#7

F-7 Bb7b9 EbΔ AbΔ D-7/G G7+9

F C-7 B7+9 Bb-7 A7+4 AbΔ D7+4 D-7/G DbΔ+4 C-7 F7+4

Bb-7 A7+9 AbΔ AØ D7+9 G7+9

C-7 D-7/G 2 2 2

For Ending, Play Last Line Over and Over



9. Spotty



PLAY 24 TIMES (♩ = 208)

By Jamey Aebersold

BLUES (Head in two)

Musical notation for the blues head in two, consisting of three staves of music in 4/4 time. The first staff is labeled **C7** and includes the instruction "Upper notes: melody". The second staff is labeled **F7** and **A7**. The third staff is labeled **D-7**, **G7**, **C7**, **A7**, **D-7**, and **G7**. The notation includes chords, eighth notes, and a final quarter note with a fermata.

SOLOS

SOLOS

C7

SOLOS

F7 **C7** **A7**

D-7 **G7** **E-7** **A7** **D-7** **G7**

E-7 **A7** **D-7** **G7** **C7**

Musical notation for the solos section, consisting of four staves of empty music with chord changes indicated above the staves. The first staff is labeled **C7**. The second staff is labeled **F7**, **C7**, and **A7**. The third staff is labeled **D-7**, **G7**, **E-7**, **A7**, **D-7**, and **G7**. The fourth staff is labeled **E-7**, **A7**, **D-7**, **G7**, and **C7**. The notation includes a fermata at the end of the first staff and a final note with a fermata and an accent mark (>) on the **C7** staff.



10. Teaneck



PLAY 8 TIMES (♩ = 228)

By Nat Adderley

A-7 D7 G-7 F#-7 F-7 Bb7

EbΔ EØ A7+9 D-7 G7b9

C-7 F7 BbΔ BbΔ

1. AØ D7b9 G-7 C7 C-7 F7

2. C-7 F7+9 BbΔ

BREAK 1st x

A SOLOS

A-7 D7 G-7 F#-7 F-7 Bb7 EbΔ EØ A7+9 D-7 G7b9

C-7 F7 BbΔ AØ D7+9 G-7 C7 C-7 F7

B

AØ D7 G-7 F#-7 F-7 Bb7 EbΔ EØ A7+9 D-7 G7b9

C-7 F7 D-7 G7 C-7 F7 BbΔ

↑ BREAK 1st x
Ending is abrupt
on Beat ONE



11. Only Trust Your Heart



PLAY 5 TIMES (♩ = 144)

Words by Sammy Cahn

Music by Benny Carter

BOSSA NOVA

FΔ B7+9 E-7 A-7

Nev - er trust the stars — when you're a - bout to fall in love.

D-7 G7 G-7 C7

Look for hid - den signs, — be - fore you start to sigh. —

FΔ B7+9 E-7 A-7

Nev - er trust the moon — when you're a - bout to taste his kiss.

D-7 G7 G-7 C7

He knows all the lines, — and he knows how to lie. — Just

FΔ A-7/E D-7 D-7/C

wait — for a night — when the

BØ E7+9 A-7 A♭-7 G-7 C7

skies are all bare. Then if you still care.

FΔ B7+9 E-7 A-7

Nev - er trust your dream — when you're a - bout to fall in love.



11. Only Trust Your Heart – Cont.



D-7 G7 Bb7+4 A7

For your dream will quick - ly fall a - part. So

D-7 F-7 Bb7 CA E-7 A7 Ab7+4

if you're smart, real - ly smart, on - ly trust

D-7/G G7b9 1. CA CA 2. CA \emptyset CA C7

— your heart. heart.

SOLOS

FΔ B7+9 E-7 A-7 D-7 G7 G-7 C7

FΔ B7+9 E-7 A-7 D-7 G7 G-7 C7

FΔ A-7/E D-7 D-7/C B \emptyset E7+9 A-7 Ab-7 G-7 C7

FΔ B7+9 E-7 A-7 D-7 G7 Bb7+4 A7

D-7 F-7 Bb7 CA E-7 A7 Ab7+4 D-7/G G7b9 CA \emptyset CA C7

\emptyset CA Ab7+4 D-7/G G7b9 CA CA Ab7+4 D-7/G G7b9 CA

ritard. -----



12. Triste



PLAY 7 TIMES (♩ = 174)

By Antonio Carlos Jobim

A B \flat Δ G \flat Δ B7+4

BREAK Sad is to live in sol - i - tude,

B \flat Δ E \flat 7+4 D-7 G7

Far from your tran - quil al - ti - tude;

C-7 A-7 D7 G-7 E-7 A7

Sad is to know that no one ev - er can live on a dream that nev -

D Δ E-7 A7 D-7 G7 C-7 F7

- er can be, will nev - er be, Dream - er a - wake, wake up and see,

B B \flat Δ B \flat -7

BREAK Your beau - ty is an aer - o - plane,

B \flat Δ F-7 B \flat 7

So high my heart can't bear the strain;

E \flat Δ A \flat 7+4 D-7 G7 C7

A heart that stops when you pass by, on - ly to cause me pain,

C-7 F7 B \flat -7 E \flat 7 B \flat -7 E \flat 7 B \flat -7 E \flat 7 B \flat -7 E \flat 7

Sad is to live in sol - i - tude.



12. Triste – Cont.



C SOLOS

B \flat Δ G \flat Δ B7+4

BREAK % % %

B \flat Δ E \flat 7+4 D-7 G7

C-7 A-7 D7 G-7 E-7 A7

D Δ E-7 A7 D-7 G7 C-7 F7

D

B \flat Δ B \flat -7

BREAK % % %

B \flat Δ F-7 B \flat 7

% % %

E \flat Δ A \flat 7+4 D-7 G7 C7

C-7 F7 B \flat -7 E \flat 7 % % %

\oplus

B \flat -7 E \flat 7 % % %

Long Vamp

etc. and fade out . . .

DISCOGRAPHY - (cont'd)

Mel Lewis BB (Ralph Lalama feature)(Atlantic 7 81655-2)
Dave Liebman (Double Time DTRCD-109)
Shelly Manne et al. (Savoy SV 186)
Kit McClure BB (Lillian Day Jackson vocal)(Redhot RH 901)
Oscar Peterson Trio (Verve 825 769-2)
John Pizzarelli (RCA 63129-2)
King Pleasure (Blue Note CDP 7 84463 2)(Quicksilver QSCD 5017)
Hal Schaefer (piano alone)(Discovery 74002)
Frank Sinatra (Capitol CDP 7 94317 2)
Sonny Stitt/Jack McDuff (Prestige OJCCD-703-2)
Mel Torme (Concord CCD-4542)
Sarah Vaughan (Pablo PACD-2312-144-2)(Verve 314 514 072-2)
Mal Waldron/Jackie McLean (Evidence ECD 22006-2)
Dinah Washington (Mercury 314 514 841-2)
Ben Webster/Buck Clayton (Storyville 8245)
Teddy Wilson (Classics 997)
Lester Young/Teddy Wilson (Verve 831 270-2; 314 539 772)

A Bientot (1955)

Music by Billy Taylor. Introduced by Billy Taylor Trio.

Freddie Hubbard (Atlantic LP 1687)(OP)
Oliver Nelson (GRP GRD-812)
Billy Taylor (piano alone)(Taylor-Made T1002)
Billy Taylor Trio* (Prestige LP 7001; PR 7664)(OP)
Billy Taylor/Fred Tillis (HDP HDP-235)

500 Miles High (1970)

Music by Chick Corea, words by Neville Potter. Introduced by Stan Getz with Corea on piano (Columbia, OP).

Azymuth (Black Sun 15007-2)
Gerry Gibbs (View Point VP0006)
Michael Manring (Windham Hill WD-1102)
Return to Forever (w. Corea, Purim)(Polydor 827 148-2)
70s Jazz Pioneers (w. Brackeen, Liebman)(1201 Music 6010-2)
Jack Wilkins (Eddie Gomez feature)(Chiaroscuro CR(D) 156)

It's the Talk of the Town (1933)

Music by Al Neiberg and Jerry Livingston, words by Marty Symes. Early recordings by Glen Grey and the Casa Loma Orchestra, and Fletcher Henderson.

Gene Ammons (Chess GRD-801)
Dave Brubeck (piano alone)(Telarc CD-83363)
Roy Eldridge (Decca GRD-605)
Erroll Garner (Columbia CK 47035)(Telarc CD-83378)
Giacomo Gates (DMP CD-3001)
Dizzy Gillespie/Stan Getz (Verve 314 521 852-2)
Dexter Gordon (Stash STB-2513)
Stephane Grappelli/Alan Clare Duo (Black Lion BLCD 760117)
Marty Grosz (Nagel-Heyer CD 039)
Coleman Hawkins (Capitol CDP 7 92596-2)(Verve 829 260-2)
Fletcher Henderson (Disques Swing CDSW 8453)
Earl Hines (piano alone)(Chiaroscuro CR(D) 157)
Illinois Jacquet (Verve 314 521 844-2; 314 557 096-2)
Hank Jones (piano alone)(Concord CCD-4502)
Russell Malone (guitar alone)(Columbia CK 52825)
Buddy Tate (New World NW 352-2)
Art Tatum (piano alone)(Capitol CDP 7 92867 2)(Fresh Sound FSR-CD127)
(Jazz Anthology 550052)(Pablo PACD-2405-439-2)
Bennie Wallace (Enja ENJ-7091 2)
Ronnie Wells (Jazz Karma 906-CD)
Spiggle Willcox (Challenge CHR 7005)
Jessica Williams (Jazz Focus JFCD 021)

Little B's Poem (1965)

Music by Bobby Hutcherson.

George Cables (piano alone)(Concord CCD-4630)
George cables (Quartet)(Steeplechase SCCD 31305)
Larry Coryell (RCA Novus 3072-2-N)
Kevin Eubanks (Blue Note 95704 2)
Kevin Hayes (Blue Note 89679 2)
Eddie Henderson (Milestone MCD-9240-2)
Bobby Hutcherson* (Blue Note CDP 92468 2; 29027 2)
Jeff Jerolamon (w. Cables)(Candid CCD 79522)
Steve Rochinski (Line Out 012054)
Renee Rosnes (Blue Note CDP 98168 2)

Only Trust Your Heart (1964)

Music by Benny Carter, words by Sammy Cahn. Introduced in the film "The Hanged Man" by Astrud Gilberto with Stan Getz.

Ernestine Anderson (Concord CCD-4407)(Qwest/Warner Bros. 9 45900-2)
Benny Carter/Dianne Reeves (Musicmasters 01612-65134-2)

Joyce DiCamillo Trio (Seaside SSJC 141)
Stan Getz/Astrud Gilberto* (Verve 821 725-2; 831 369-2)
Stan Getz (Verve 314 519 800-2)(Verve 314 529 904-2)
Diana Krall (GRP GRD-9810)
Steve LaSpina (Steeplechase SCCD 31376)
Bobby Lewis (Southport S-SSD 0045)
Dave McKenna (piano alone)(Concord CCD-4313)
Marian McPartland (Concord CCD-4412)
Ron Odrich (Marniste MNS 4710)
Mary Stallings (Concord CCD-4620)
Toots Thielemans (Concord CCD-4355)

Parisian Thoroughfare (1951)

Music by Bud Powell. Introduced by Bud Powell.

Toshiko Akiyoshi (Evidence ECD 22034-2)
All Stars (Yosuke Yamashita, piano alone)(Verve 314 533 152)
Karrin Allyson (Concord CCD-4865-2)
Alan Broadbent (piano alone)(Concord CCD-4488)
Jaki Byard (with Roland Kirk)(Prestige OJCCD-1913-2)
Donald Byrd (Fresh Sound FSCD 1028)
Clifford Brown/Max Roach (EmArcy 814 645-2; Verve 314 526 373-2; Vogue 600032)
Tommy Flanagan (piano alone)(Denon DC-8572)
Jerry Gonzalez/Fort Apache Band (Enja ENJ-4040-2)
Stephane Grappelli with Roland Hanna Trio (Black Lion BLCD 760132)
Quincy Jones BB (Mercury 822 611-2)(Select Jazz TCB 02012)
Andy LaVerne (Triloka 186-2; Steeplechase SCCD 31342)
Joe Morello (DMP CD-497)
Paul Motian (W&W 910 045-2)
Bud Powell (Blue Note CDP 7 81504 2; 96580 2; 93204 2)(Reprise 9 45817-2)
Bud Powell (piano alone*)(Verve 827 901-2; 314 523 392-2)
Arturo Sandoval (GRP GRD-9668)
Terry Trotter (Mama Foundation MMF 1007)

Teaneck (1961)

Music by Nat Adderley. Introduced by Cannonball Adderley Quintet.

Nancy Wilson/Cannonball Adderley* (Wilson not present on this track)
(Capitol CDP 748455 2)

Triste (1967)

Music and words by Antonio Carlos Jobim. Probable first recording by Antonio Carlos Jobim (A&M Records, OP).

Gene Bertoncini (Chiaroscuro CR(D) 343)
Ed Bickert (Unidisk 3004)
Charlie Byrd (Concord CCD-4468)
Buddy DeFranco (Hep 2014)
Allen Farnham/RIAS Big Band (Concord CCD-4789-2)
Manfredo Fest (Concord CCD-4711)
Ella Fitzgerald (Pablo PACD-2310-201-2)
Joao Gilberto (Warner Bros. 9 45165-2)
Barry Greene (Greene Jeans GJ001)
Joe Henderson (Verve 314 527 222-2)
Vincent Herring (Musicmasters 01612-65152-2)
Antonio Carlos Jobim (Herbie Hancock piano alone)(Verve 314 531 556-2)
Antonio Carlos Jobim (Verve 314 516 409-2)(Verve 843 273-2)
Lee Konitz Sextet (Musicmasters 01612-65151-2)
Lee Konitz/Peggy Stern (Philology 68)
Carmen Lundy (Concord CCD-4640)
Tania Maria (Concord JAZ45212; CCD-4151)
Oscar Peterson Trio (MPS 817 489-2)
Bucky Pizzarelli (Challenge CHR 70025)
Claudio Roditi (Mons MR 874-767)(Reservoir RSR CD 139)
Shirley Scott (Candid CCD 79525)
Martin Taylor (Linn AKD 081)
Stanley Turrentine (Musicmasters 01612-65079-2)
Sarah Vaughan (Milestone MCD-47073-2)

Windows (1968)

Music by Chick Corea. Introduced by Stan Getz with Chick Corea on piano.

Gary Berkman (Concord CCD-4803-2)
Mark Colby/Vince Maggio Duo (Corridor CD 9705)
Chick Corea (Blue Note CDP 90055 2; CDP 89282 2)
Harold Danko Quartet (Steeplechase SCCD 31451)
Stan Getz (Verve 815 054-2*)
Chuck Marohnic (piano alone)(Steeplechase SCCD 31155)
Mark Masters Big Band (Capri 74031-2)
Ali Ryerson (Concord CCD-4638)
Stefan Scaggiari (Concord CCD-4659)
Mike Stern (Atlantic 7 82419-2)
Lewis Stewart (guitar alone)(Jardis JRCD 9612)
Kenny Werner (Concord CCD-4675)

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!*

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	C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C7 Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db D# E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db D# E F# G# Bb G	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- C G-7, C7sus4, C7sus, C4, C11
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters 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).

Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of many of the most important recordings in jazz.

Most of the recordings listed are from the 40's, 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #7951) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

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|--------------|--|---------------|--|
| ___ cd #1 | CANNONBALL ADDERLEY - SOMETHIN' ELSE | ___ cd #592 | RED GARLAND - GROOVY |
| ___ cd #63 | HERBIE HANCOCK - MAIDEN VOYAGE | ___ cd #1059 | MILES DAVIS - STEAMIN' WITH MILES DAVIS |
| ___ cd #350 | CLIFFORD BROWN - STUDY IN BROWN | ___ cd #59 | JOHNNY GRIFFIN - A BLOWIN' SESSION |
| ___ cd #30 | JOHN COLTRANE - BLUE TRAIN | ___ cd #318 | JOHN COLTRANE - BALLADS |
| ___ cd #9958 | CANNONBALL ADDERLEY - & COLTRANE | ___ cd #912 | CARL FONTANA - THE GREAT FONTANA |
| ___ cd #141 | WAYNE SHORTER - SPEAK NO EVIL | ___ cd #1418 | ART BLAKEY - UGETSU |
| ___ cd #1126 | HORACE SILVER - SONG FOR MY FATHER | ___ cd #6 | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2 |
| ___ cd #7948 | DIZZY GILLESPIE - SONNY SIDE UP | ___ cd #1738 | FREDDIE HUBBARD - HUB TONES |
| ___ cd #458 | MILES DAVIS - KIND OF BLUE | ___ cd #3683 | BUD POWELL - THE GENIUS OF |
| ___ cd #417 | JOHN COLTRANE - GIANT STEPS | ___ cd #9974 | MILES DAVIS - BITCHES BREW |
| ___ cd #1716 | J. J. JOHNSON - THE EMINENT, VOLUME 1 | ___ cd #8015 | JOHN COLTRANE - THE COMPLETE |
| ___ cd #33 | ERIC DOLPHY - OUT TO LUNCH | | VANGUARD SESSIONS |
| ___ cd #340 | OLIVER NELSON - BLUES & THE ABSTRACT TRUTH | ___ cd #2450 | LEE KONITZ - SUBCONSCIOUS-LEE |
| ___ cd #1820 | LEE MORGAN - THE SIDEWINDER | ___ cd #3612 | STAN GETZ - STAN GETZ & BILL EVANS |
| ___ cd #97 | HANK MOBLEY - SOUL STATION | ___ cd #588 | MILT JACKSON - BAGS MEETS WES |
| ___ cd #463 | MILES DAVIS - MILESTONES | ___ cd #154 | JIMMY SMITH - BACK AT THE CHICKEN SHACK |
| ___ cd #3805 | WES MONTGOMERY - SMOKIN AT THE HALF NOTE | ___ cd #596 | SONNY ROLLINS - PLUS FOUR |
| ___ cd #109 | LEE MORGAN - CORNBREAD | ___ cd #1753 | JOE HENDERSON - INNER URGE |
| ___ cd #9653 | LARRY YOUNG - UNITY | ___ cd #80 | WOODY HERMAN - KEEPER OF THE FLAME |
| ___ cd #601 | SONNY ROLLINS - SAXOPHONE COLOSSUS | ___ cd #2607 | BUD POWELL - THE AMAZING - VOL 1 |
| ___ cd #421 | JOHN COLTRANE - MAINSTREAM 1958 | ___ cd #3745 | CLIFFORD BROWN - BROWN/ROACH INC. |
| ___ cd #172 | MCCOY TYNER - THE REAL MCCOY | ___ cd #68 | JOE HENDERSON - MODE FOR JOE |
| ___ cd #316 | JOHN COLTRANE - A LOVE SUPREME | ___ cd #149 | HORACE SILVER - BLOWIN' THE BLUES AWAY |
| ___ cd #2434 | DIZZY GILLESPIE - JAZZ AT MASSEY HALL | ___ cd #678 | CLIFFORD BROWN - MORE STUDY IN BROWN |
| ___ cd #5 | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1 | ___ cd #27 | SONNY CLARK - LEAPIN' AND LOPIN' |
| ___ cd #45 | BILL EVANS - UNDERCURRENT | ___ cd #5600 | MILES DAVIS - MY FUNNY VALENTINE |
| ___ cd #3523 | GENE AMMONS - BOSS TENORS | ___ cd #3748 | CHICK COREA - LIGHT AS A FEATHER |
| ___ cd #460 | MILES DAVIS - 'ROUND ABOUT MIDNIGHT | ___ cd #62 | HERBIE HANCOCK - EMPYREAN ISLES |
| ___ cd #471 | ERROLL GARNER - CONCERT BY THE SEA | ___ cd #1336 | SONNY ROLLINS - NEWK'S TIME |
| ___ cd #578 | MILES DAVIS - RELAXIN' WITH MILES | ___ cd #1952 | HORACE SILVER - CAPE VERDEAN BLUES |
| ___ cd #538 | WES MONTGOMERY - INCREDIBLE JAZZ GUITAR | ___ cd #4318 | HERBIE HANCOCK - THE PRISONER |
| ___ cd #67 | JOE HENDERSON - PAGE ONE | ___ cd #5601 | MILES DAVIS - SEVEN STEPS TO HEAVEN |
| ___ cd #2377 | FRANK ROSOLINO - FREE FOR ALL | ___ cd #2683 | BILLIE HOLIDAY - LADY DAY: BEST OF VERVE YRS |
| ___ cd #557 | WES MONTGOMERY - FULL HOUSE | ___ cd #3922 | CHARLES MINGUS - MINGUS AH UM |
| ___ cd #2562 | ART FARMER - MODERN ART | ___ cd #2210 | DEXTER GORDON - HOMECOMING, LIVE AT V.V. |
| ___ cd #558 | SONNY ROLLINS - TENOR MADNESS | ___ cd #8 | ART BLAKEY - THE BIG BEAT |
| ___ cd #7 | ART BLAKEY - MOANIN' | ___ cd #1038 | CANNONBALL ADDERLEY - IN SAN FRANCISCO |
| ___ cd #459 | MILES DAVIS - IN A SILENT WAY | ___ cd #9922 | MILES DAVIS - MILES SMILES |
| ___ cd #541 | THELONIOUS MONK - WITH JOHN COLTRANE | ___ cd #7458 | JOHN COLTRANE - LIVE AT BIRDLAND |
| ___ cd #31 | CHICK COREA - NOW HE SINGS, NOW HE SOBS | ___ cd #588 | MILT JACKSON - BAGS MEETS WES |
| ___ cd #560 | BILL EVANS - SUNDAY AT VILLAGE VANGUARD | ___ cd #8302 | FREDDIE HUBBARD - STRAIGHT LIFE |
| ___ cd #3806 | CHARLIE PARKER - NOW'S THE TIME | ___ cd #597 | MILES DAVIS - BAG'S GROOVE |
| ___ cd #3605 | STAN GETZ - FOR MUSICIAN'S ONLY | ___ cd #413 | ORNETTE COLEMAN - SHAPE OF JAZZ TO COME |
| ___ cd #7951 | CHARLIE PARKER - BIRD & DIZ | ___ cd #5321 | STANLEY TURRENTINE - UP AT MINTON'S |
| ___ cd #3019 | JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC | ___ cd #418 | JOHN COLTRANE - MY FAVORITE THINGS |
| ___ cd #583 | BILL EVANS - WALTZ FOR DEBBY | ___ cd #1271 | MILES DAVIS - NEFERTITI |
| ___ cd #9999 | KENNY DORHAM - UNA MAS | ___ cd #12704 | WOODY SHAW - LITTLE RED'S FANTASY |
| ___ cd #7946 | LESTER YOUNG - THE PRESIDENT PLAYS | ___ cd #44 | ELLINGTON, MINGUS, ROACH - MONEY JUNGLE |
| | W/THE OSCAR PETERSON TRIO | ___ cd #5092 | DIZZY GILLESPIE - ROY AND DIZ |
| ___ cd #5436 | JOE HENDERSON - IN 'N OUT | ___ cd #7854 | BENNY CARTER - FURTHER DEFINITIONS |
| ___ cd #322 | JOHN COLTRANE - & JOHNNY HARTMAN | ___ cd #3930 | JOHNNY GRIFFIN - TOUGH TENOR FAVORITES |
| ___ cd #5433 | NANCY WILSON - WITH C. ADDERLEY | ___ cd #5443 | COUNT BASIE - THE COMPLETE ATOMIC BASIE |
| ___ cd #559 | MILES DAVIS - COOKIN' | | |

NOTE: In #9 "Spotty" (all parts) the melody is best played one octave lower. Also, in #3 "Windows" (Eb part only, page 42), play the first 8 measures of the melody down one octave.