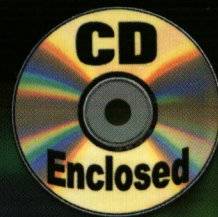


VOLUME 93



What's New

Mr. Green

Guitar On Top

Body And Soul

Moon And Sand

Autumn In New York

On Green Dolphin St.

Perhaps

Ornithology

What's New?

Stella By Starlight

The End Of A Love Affair

There Will Never Be Another You

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.

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:

DAVE STRYKER - guitar; BILL MORING - bass; TIM HORNER - drums

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INTRODUCTION

The tunes on this album represent a healthy sampling of the cream of jazz repertoire from the golden era of American popular song. Except for two originals, all were written between 1930 and 1950. The present rhythm section's style is more modern, at least partly because pianoless rhythm sections were virtually non-existent in those days.

Several of the songs were written by men better known as instrumentalists. *Ornithology* was composed by saxophonist Charlie Parker and trumpeter "Little Benny" Harris on the *How High the Moon* chord changes. It starts with a lick that Parker was using in his solos when he was still with Jay McShann (cf. Parker's solo on *The Jumpin' Blues* on Decca GRD-614, for example). It was played so much on 52nd Street in the late forties that some wags referred to it as the bebop national anthem, and a half-century later there's still plenty of tread left on it. Less known is *Perhaps*, a blues head written by Parker for a 1947 record date. *What's New* was written in 1938 by Bob Haggart of the Bob Crosby band as a vehicle for trumpeter Billy Butterfield. Haggart called it *I'm Free* but that changed when Johnny Burke added a lyric a year later. A half-century later, guitarist Dave Stryker wrote *Guitar on Top* as the title tune of an album in 1991; *Mr. Green* is a new tune honoring the late guitarist Grant Green, one of Stryker's early influences.

Five composers of the remainder of the tunes shared a more than passing commitment to classical music during at least part of their professional lives. Bronislau Kaper (*On Green Dolphin Street*) and Victor Young (*Stella by Starlight*) attended the Warsaw Conservatory in Poland before having successful careers writing for film in Hollywood. John Green (*Body and Soul*) was head of MGM's music department from 1949 to 1958; subsequently he was named associate conductor of the Los Angeles Philharmonic for three years. Vladimir Dukelsky studied at the Kiev Conservatory before leaving Russia in the wake of the Bolshevik Revolution; at George Gershwin's suggestion he adopted the pen name Vernon Duke (*Autumn in New York*) for his popular songs, while publishing his classical works under his real name. His classical style has little in common with his popular tunes (*I Can't Get Started*, *April in Paris*, etc.). On the other hand, Alec Wilder (*Moon and Sand*) never really fit into the classical or jazz camps. After studying privately at the Eastman School of Music, he wrote songs and longer works that often defy categorization.

Harry Warren (*There Will Never Be Another You*) was a pop man through and through. He was self-taught, worked as a silent movie accompanist, song plugger and sometime supplier of songs for Broadway before finding his true calling as a movie composer. Working with lyricists Al Dubin and later Mack Gordon, he racked up a phenomenal string of hits (*I Wish I Knew*, *Lullaby of Broadway*, etc.). By contrast, Edward C. Redding (*The End of a Love Affair*) was a cocktail pianist from Louisville, KY who never wrote another hit tune.

As three-fourths of the Steve Slagle-Dave Stryker Quartet, the rhythm section on this album has logged many hours together. The Quartet (with various bassists and drummers) has been in existence since 1987 with a half dozen or so albums in the catalog. Stryker is also worked extensively with Kevin Mahogany, Jack McDuff, and Stanley Turrentine. Bassist Bill Moring is also a member of the John Hart Quartet and has worked with the Count Basie, Toshiko Akiyoshi, and Mel Lewis big bands. Tim Horner is the drummer with the Maria Schneider Orchestra; he has also worked with Joe Locke, Mark Murphy, the Great Guitars and many others.

Phil Bailey 2/7/2000

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. More than one CD number within a set of parentheses indicates that the same take is available on several albums.

Autumn In New York (1935)

Music and lyrics by Vernon Duke. Introduced in "Thumbs Up" revue. Popularized by Frank Sinatra.

Ron Affif (Pablo PACD-2310-965-2)
Alto Summit (Vincent Herring feature)(Milestone MCD-9265-2)
Chet Baker (ITI CDP 72986)(Steeplechase SCCD 31122)(Jazzland OJCCD 492-2)
Chet Baker (Bobby Timmons feature) (Pacific Jazz CDP 7243 8 36194 4 2)
Bruce Barth (piano alone) (Double-Time DTRCD-129)
Clifford Brown w. Strings (Verve 314 580 078 2)
Kenny Burrell (Blue Note CDP 7243 8 57184 2)
Rosemary Clooney (Concord CCD-4496)
Michael Cochrane (Steeplechase SCCD 31430)
Dardanelle (Grady Tate feature) (Stash ST-CD-547)
Kenny Dorham (Blue Note CDP 7243 8 33576 2)
Bill Evans (piano alone) (Milestone MCD-9195-2)
Tal Farlow (Verve 314 547 365-2) (Giants of Jazz CD 53247)
Ella Fitzgerald (Verve 841 765-2)
Ella Fitzgerald/Louis Armstrong (Verve 825 324-2)
Curtis Fuller (Savoy CY-75624)
Greg Gisbert (Criss Cross CRISS CD 1084)
Great Jazz Trio (Lewis Eley, vc) (Denon DC-8567; DC-8564)
Lionel Hampton/Stan Getz (Verve 831 672-2)
Hampton Hawes (Contemporary OJCCD-318-2)
Louis Hayes (Candid CCD 79045)
Billie Holiday (Verve 849 434-2; 314 519 812-2; 314 519 825-2)
Lena Horne (Blue Note CDP 7243 8 34286 2)
Ahmad Jamal (Chess GRD-803)
Steve Kuhn (piano alone) (Concord CCD-4484)
Bireli Lagrene (Dreyfus FDM 36591-2)
Manhattan Projects (Nicholas Payton feature) (Alfa Jazz ECD 22154-2)
Bill Mays (Concord CCD-4738)
Rob McConnell & the Boss Brass (John Johnson feature)(Concord CCD-4784-2)
Modern Jazz Quartet (Milt Jackson feature) (Prestige OJCCD-057-2)
Tete Montoliu (Steeplechase SCCD 31148) (Enja ENJ-2040 2)
Charlie Parker Big Band (Verve 314 559 835-2)
Bud Powell (Blue Note CDP 7 81504 2)
Eric Reed (Verve IMPD-294)
Dennis Rowland (Concord CCD 4693)
George Russell (Impulse IMPD-278)
George Shearing (Concord CCD-4110)
Jack Sheldon (Concord CCD-4529)
Bobby Short (Telarc CD-83346)
Frank Sinatra (Capitol CDP 7 94317 2) (Reprise 9 45091-2)
Carol Sloane (Concord CCD-4787-2)
Sonny Stitt (Verve 314 513 632-2)(Black Lion BLCD 760130)
Sun Ra (Rounder CD 3124)
Mel Torme (Atlantic 7 80078-2) (Telarc CD-83328)
Mark Turner (Warner Bros. 9 46701-2)
Mark Whitfield (duet w. Tommy Flanagan) (Verve 314 529 223-2)

Body & Soul (1930)

Music by John Green; words by Edward Heyman, Robert Sour and Frank Eyton. Introduced by Libby Holman in the revue "Three's A Crowd." First recorded in the U.S. by Leo Reisman & His Orchestra featuring pianist Eddy Duchin. Over 3,000 recordings have been made since then; the following is a selected list.

Classic jazz performances:

Henry Red Allen (Best Of Jazz 4031)
Louis Armstrong (Columbia CK 46996)
Chu Berry (w. Roy Eldridge)(Commodore CCD-7000; 7004; Jazz Archives 15738)
Benny Carter (Pablo Live OJCCD-374-2)
Betty Carter (Roulette and B2-95333)
Cozy Cole (Ben Webster feature)(Classics 819)
Nat King Cole Trio (Capitol CDP 7 98288 2)
Duke Ellington (duo w. Jimmy Blanton)(RCA Bluebird 2178-2-RB —3 takes)
Bill Evans (w. Toots Thielemans)(Warner Bros. 3293-2)
Benny Goodman Trio (RCA Bluebird 5631-2-RB; 66542-2)
Dexter Gordon (Prestige OJCCD-770-2) (Columbia C2K 46824)
Coleman Hawkins (RCA Bluebird 61063-2; 68515-2; 66617-2)
Billie Holiday (Columbia CK 47030; CK 53776)(Verve 849 434-2)
Jazz at the Philharmonic (w. JJ Johnson, Cole)(Verve 314 521 646-2)
Thelonious Monk (piano alone)(Columbia CK 40786)
(Columbia C2K 65495 — 3 takes)(Riverside OJCCD-670-2)
James Moody (w. Johnny Coles)(Chess GRD-810)
Gerry Mulligan/Paul Desmond (Verve 314 519 850-2)
Oscar Peterson (piano alone) (MPS 821 843-2)
Boyd Raeburn BB (Savoy SV 0185)

Django Reinhardt (Classics 748)
Sonny Rollins (saxophone alone)(Verve 314 511 392-2)
Zoot Sims (Pablo PACD-2310-942-2)
Art Tatum Trio (Fresh Sound FSR-CD 21)
Art Tatum (piano alone)(Pablo PACD-2405-432-2)
Sarah Vaughan (duet w. Ray Brown)(Pablo PACD-2310-821-2)
Lester Young (Blue Note B2-32787)

The Coleman Hawkins recording has inspired instrumental and vocal arrangements. The following are based on Hawkins:

Benny Carter Septet (Impulse IMPD-229)
Eddie Jefferson (Jefferson lyric)(Riverside OJCCD-307-2)
(Prestige OJCCD-396-2)(Evidence ECD 22062-2)
Manhattan Transfer (Jefferson lyric)(Rhino R2 19258; R2 71053)

John Coltrane applied the same substitution technique he used in Giant Steps to the bridge of Body & Soul. The following recordings are known to use these changes:

John Coltrane (Rhino SD 1419-2; R2 71255; R2 75588)
Rob McConnell & the Boss Brass (Sea Breeze SB-2082)

Some relatively recent recordings:

Monty Alexander's Ivory & Steel (Concord CCD-4721)
Shelly Berg (piano alone)(DMP CD 3002)
Grand Central (Ravi Coltrane, Terrasson)(Alfa Jazz ECD 22136-2)
Scott Hamilton (Concord CCD-4386)
Charlie Haden/Kenny Barron (Verve 314 539 961-2)
Fred Hersch (piano alone)(Concord CCD-4596)
Lee Konitz w. Haden, Mehldau (Blue Note B2-98222)
Andy Laverne (Triloka 7198-2)
Joe Lovano (Blue Note B2-98636)
Jim McNeely (piano alone)(Concord CCD-4522)
Hendrik Meurkens (Concord CCD-4585)
Danilo Perez (RCA Novus 63148-2)
Harry Pickens (Double-Time DTRCD-133)
Marcus Printup (Blue Note CDP 93676)
Joshua Redman (Warner Bros. to 45242-2)
Arturo Sandoval (GRP GRD-9634)
Diane Schuur (GRP GRD-2006)
Tony Williams Trio (Mulgrew Miller feature) (Columbia CK 69107)

The End of a Love Affair (1950)

Music and lyrics by Edward C. Redding. Introduced by Mabel Mercer. First recording by Dinah Shore.

Bruce Barth (Enja CD 8084-2)
Dick Berk (Discovery DSCD-922)
Jody Christian (Delmark DD-454)
Chris Connor (32 Jazz 32108)
Joey DeFrancesco (Columbia CK 47063)
Hal Gaiper (Philology W139.2)
Dexter Gordon (Blue Note CDP 7 46544 2) (Columbia/Legacy CK 65312)
Roy Hargrove (RCA 3113-2-N) (RCA Novus 01241 63178-2)
Johnny Hartman (Bethlehem 30032)
Billie Holiday (Columbia CK 40247)
Ahmad Jamal (Atlantic 83115-2)
J. J. Johnson (Verve 314 526 588-2)
Stan Kenton (Status STCD 109) (Capitol CDP 7243 8 35245 2 5)
Harold Land (Postcards POST 1008)
Wyndham Marsalis (Columbia CK 47346)
Hal McKusick (Decca GRD- 651)
Jim McNeely (Owl OWL045CD)
Wes Montgomery (Riverside OJCCD-034-2) (Verve 825 676-2)
Bucky Pizzarelli (guitar alone) (Stash ST-CD-573)
Project G 5 (Jimmy Raney feature) (Evidence ECD 22101-2)
Jimmy Raney (guitar alone) (EPM FDC 5178)
Tony Reodus (Evidence ECD 22201-2)
George Shearing (Telarc CD-83310)
Frank Sinatra (Capitol CDP 7 46572 2)
Martial Solal/Toots Thielemans (Erato 2292-45795-2)
Robert Trowers (Concord CCD-4656)
Denny Zeitlin (piano alone) (Concord CCD-4572)

Guitar on Top (1991)

Music by Dave Stryker.
Dave Stryker (Ken KEN-019 OP)

Moon and Sand (1941)

Music by Alec Wilder and Morty Palitz, words by Bill Engvick.

Introduced by Xavier Cugat and his Orchestra.

Chet Baker (RCA 3054-2-N)

Kenny Burrell w. Gil Evans (Verve 825 576-2; same master as Gil Evans)

Caribbean Jazz Project (Concord CCD-4878-2)

Michael Cochrane (Steeplechase SCCD 31430)

Gil Evans (Verve 314 521 860-2; same master as Kenny Burrell)

Sir Roland Hanna (EmArcy 314 558 839-2)

Fred Hersch (Nonesuch 79558-2)

Keith Jarrett Standards Trio (ECM 825 015-2)

Vic Juris (Double-Time DTRCD-118)

Marion McPartland (Concord CCD-4561)

Brian Melvin Trio (Jon Davis feature) (Global Pacific R2 79335)

Rich Perry (Steeplechase SCCD 31447)

Roseanna Vitro (Concord CCD-4587)

Richard Wyands Trio (Criss Cross Criss 1105)

On Green Dolphin Street (1947)

Music by Bronislau Kaper, words by Ned Washington.

Song adaptation of theme from the motion picture Green Dolphin Street.

Richie Beirach (Concord CCD-4518)

Tony Bennett w. Stan Getz (Columbia CGK 40424)

George Benson (vcl) (Warner Bros. 9 26295-2)

Shelley Berg (BMP CD-3002)

Cindy Blackman Quartet (HighNote HCD 7038)

Lenny Breau (Guitararchive GTR-0001)

Benny Carter (Musicmasters 01612-65154-2)

Chick Corea (GRP GRD-9627)

Miles Davis (Columbia/Legacy CK 47835)

Eric Dolphy (New Jazz OJCCD-022-2; Prestige OJCCD-1203-2)

Herb Ellis/Ray Brown (Concord CCD-6003)

Bill Evans Trio (Riverside OJCCD-6014-2; Milestone MCD-9235-2)

Joe Farrell (Drive DE2-41038)

Maynard Ferguson Big Band (Mainstream JK 53622)

Clare Fischer (Concord CCD-4404)

Stan Getz (EmArcy 838 770-2)

Eddie Gomez (Evidence ECD 22208-2)

Gabrielle Goodman (JMT 697 124 046-2)

Grant Green (Blue Note CDP 7243 8 57194 2)

Barry Harris/Kenny Barron (Candid CCD79519)

Johnny Hartman (Blue Note CDP 7243 8 35346 2)

Eddie Henderson (Milestone MCD-9240-2)

Joe Henderson (Verve 314 523 657-2)

Hank Jones (w. Big Band) (Verve 314 537 316-2)

Oliver Jones (Justin Time JUST 120/1-2)

Bronislau Kaper (piano alone; composer's conception; of tangential jazz interest) (Facet 8101)

Barney Kessel et al (Contemporary OJCCD-156-2)

Andy LaVerne (Worldly Triloka 314 536 186-2)

Dave Liebman (Candid CCD 79512)

Tom Bones Malone (Big World BW 2002)

Chuck Marohnic Trio (ITMP 970064)

Dave McKenna (piano alone) (Concord CCD-4657)

Phineas Newborn Jr. (Storyville STCD 8221)

Walter Norris (Concord CCD-4457)

Oscar Peterson Trio w. Milt Jackson (Verve 314 559 830-2)

Tito Puente (Concord CCD-4732)

Tony Reedus (Evidence ECD 22201-2)

Sonny Rollins (Impulse IMPD-223)

Gonzalo Rubalcaba (Messidor 15830-2)

Hilton Ruiz (Candid CCD 79532)

Poncho Sanchez (Concord CCD-4369)

Dave Santoro (Double-Time DTRCD-151)

Nino Tempo (Atlantic 82764-2)

Sarah Vaughan (Mercury 830 714-2)

Frank Wess (Chiaroscuro CR(D) 350)

Tony Williams w. Mulgrew Miller (Columbia CK 69107)

Nancy Wilson (Capitol CDP 7243 8 53921 2 2)

Phil Woods (Evidence ECD 22125-2)

Ornithology (1946)

Music by Charlie Parker and Benny Harris. First recording by

Charlie Parker.

Howard Alden/George Van Eps (Concord CCD-4672)

Karrin Allyson (Concord CCD-4641)

Lou Donaldson (Milestone MCD-9217-2)

Bill Evans (Milestone MCD-9195-2)

Stan Getz (Natasha Imports NI-4005)

Coleman Hawkins (Decca GRD-627)

Milt Jackson (East-West 7 90991-2)

Bireli Lagrene (Blue Note 0777 7 80251 2 2)

Red Mitchell (Avenue Jazz R2 75823)

Paul Motian (JMT 697 124 060-2)

Charlie Parker (Stash ST-CD-21) (Rhino R2 72469) (Rhino R2 72260)

Bud Powell (Blue Note CDP 7 81503 2)

Toots Thielemans (Private Music 01005-82120-2)

Perhaps (1948)

Music by Charlie Parker. Introduced by Charlie Parker.

Teddy Edwards/Howard McGee (Contemporary OJCCD 424-2)

Charlie Parker (Savoy SV 0101) (Savoy SV 0103) (Savoy SV 0104)

Doug Raney (Steeplechase SCCD 31212)

Lew Tabackin (Concord CCD-4528)

Stella By Starlight (1946)

Music by Victor Young, lyric by Ned Washington. Named from the film, "The Uninvited" (1944). First recording by Victor Young and His Orchestra.

John Abercrombie/Johnson/Erskine (ECM 1390/21390)

Nat Adderley/Don Scarlatta Trio (Cexton CR-PI-0001)

Howard Alden/George Van Eps (Concord CCD-4584)

Monty Alexander Quintet w. Molineaux (Concord Picante CCD-4124)

Gene Ammons All-Stars (Prestige OJCCD-244-2)

Tuck Andress (guitar alone) (Windham Hill WD-0124)

Dorothy Ashby (Savoy SV-0194)

Chet Baker BB (Pacific Jazz B2-81201; B2-97161)

Chet Baker (Accord 139229) (FOUR FS-40076)

Tony Bennett (Columbia CGK 40424; C4K 46843)

Art Blakey (Columbia CK 47118)

Paul Cacia (HHM HH6001-2)

Ron Carter w. Hancock, Williams (Milestone OJCCD-754-2; OJCCD-6010-2)

Al Cohn/Scott Hamilton/Buddy Tate (Concord CCD-4172)

Concord All-Stars (Concord CCD-4347)

Chick Corea (alone) (GRP GRD-9774)

Chick Corea et al (jam) (Blue Note B2-89280)

Larry Coryell (CTI 67236-2)

Johnny Costa (Chiaroscuro CRD 205)

Stanley Cowell (alone) (Concord CCD-4431)

Bill Cunliffe (Discovery 77007-2)

Miles Davis (Columbia CK 47835) (Columbia C2K 48821) (Columbia CK 40645)

Kenny Dorham (Black Lion BLCD760119)

Bill Evans Trio (Riverside OJCCD-263-2) (Milestone MCD-9151-2)

Bill Evans (triple overdub) (Verve 314 521 409-2)

Tal Farlow (Concord CCD-4154) (Verve 314 527 365-2)

Maynard Ferguson BB (Mosaic MD10-156) (10 CD box set)

Manfredo Fest (DMP CD-470)

Ella Fitzgerald (Verve 835 646-2)

Tommy Flanagan/Kenny Barron (Denon DC-8573)

Bob Florence Limited Edition (USA USACD-589)

Nnenna Freelon (Columbia CK 48981)

Red Garland Galaxy OJCCD-647-2)

Red Garland Trio/Eddie Lockjaw Davis (Prestige OJCCD-360-2)

Stan Getz (Polydor 838 769-2) (Verve 314 511 468-2; 833 535-2)

Terry Gibbs/Buddy DeFranco (Contemporary CCD-14036-2)

Dizzy Gillespie (Accord ACD139217) (Verve 314 513 875 2)

Hampton Hawes (Contemporary OJCCD-318-2)

Joe Henderson (Blue Note B2-28879)

Toninho Horta (Verve 314 513 561-2)

Irakere (Jazz House JHCD 005)

Milt Jackson Sextet (Riverside OJCCD-260-2)

Keith Jarrett/Gary Peacock/Jack DeJohnette (ECM 21317-2)

JJ Johnson (GRP GRD-145)

Richie Kamuca (HiFi OJCCD-1760-2)

Tom Kubis (Cexton CR-21251-D)

Steve Kuhn Trio (Concord CCD-4446)

Bireli Lagrene (Blue Note B2-80251)

Dave Liebman (Candid CCD 9512)

Gloria Lynne (Collectables COL-5138)

Charlie Mariano (Prestige OJCCD-1745-2)

Bill Mays/Ray Drummond (DMP CD-473)

Rob McConnell BB (Concord CCD-4618)

Dave McKenna (Concord CCD-4580)

Charles Mingus Group (Debut OJCCD-1821-2)

Phineas Newborn, Jr. (Contemporary OJCCD-662-2)

Walter Norris (Concord CCD-4486)

Anita O'Day (Verve 829 577-2)

Charlie Parker (Verve 837 141-2)

Joe Pass (guitar alone) (Pablo PACD-2310-708-2)

Oscar Peterson (Verve 818 844-2)

Bud Powell (Blue Note B2-30083) (Roulette B2-93902)

Tito Puente (Concord CCD-4250)

Jimmy Raney (Xanadu FDC 5157)

Red Rodney (Savoy SV-0148)

Lew Soloff (Evidence ECD-22005) (Pro Arte CDJ-656)

Dave Stryker (Steeplechase SCCD 31315)

McCoy Tyner (Milestone MCD-55003-2)

Cedar Walton (alone) (Concord CCD-4546)

Grover Washington, Jr. (Columbia CK 44256)

Sadao Watanabe (Elektra 60475-2)

Chuck Wayne (Savoy SV-0189)

Ben Webster (Discovery 70818-2)

There Will Never Be Another You (1942)

Music by Harry Warren, lyric by Mack Gordon. Introduced by John Payne in the movie "Iceland." Popularized by Woody Herman and his Orchestra.

Monty Alexander (Concord CCD-4394)
Chet Baker (Pacific Jazz CDP 8 36194 2)
Chet Baker (vocal) (Pacific Jazz CDP 7 92932 2)
Count Basie (Pete Minger flugelhorn feature) (Pablo OJCCD-854)
Lenny Breau (Guitararchives GTR-0001)
Kenny Burrell (Concord CCD-4668)
Ann Hampton Callaway (DRG 91417)
Allen Farnham/RIAS BB)(Concord CCD-4789-2)
Grant Geissman (Concord CCD-4507)
Stan Getz (Verve 314 531 935-2)
Dexter Gordon (Black Lion BLCD 760118)
Stephane Grappelli/Michel Petrucciarni (Dreyfus FDM 36 580-2)
Lionel Hampton (Decca GRD-2-652)
Hampton Hawes Trio (Contemporary OJCCD-165-2)
Coleman Hawkins (RCA 07863-66617-2)
Earl Hines (Black Lion BLCD 760157)
Dick Hyman (piano alone) (Music & Arts CD-622)
JJ Johnson (Concord CCD-4523)
Wynton Kelly (Blue Note CDP 7 84456 2)
Roy Kral/Jackie Cain (Koch KOC-CD-7927)
Andy LaVerne Trio (Steeplechase SCCD 31280)
Dave Liebman (Double-Time DTRCD-109)
Jim McNeely (piano alone) (Concord CCD-4522)
Marian McPartland (Concord CCD-4805-2)
Marian McPartland/Gene Harris (Concord CCD 4805)
Hank Mobley (Savoy SV 0133)
Gerry Mulligan (Pacific Jazz CDP 7 46864 2)
Art Pepper (Prestige PRCD-24204-2)
Oscar Pettiford (Black Lion BLCD 760124)
Andre Previn Trio (Telarc CD 83302)
Jimmy Raney/Doug Raney (Steeplechase SCCD 31184)
Jimmy Raney/Sonny Clark (Xanadu XCD 1228)
Max Roach (Riverside OJCCD-304-2)
Sonny Stitt (Prestige PACD-24115-2)
Art Tatum (piano alone) (Pablo PACD-2405-433-2) (Verve 314 531 763-2)
Cal Tjader (Fantasy OJCCD 986-2) and
Kenny Werner (Concord CCD-4675)
Joe Williams (Telarc CD-83329)
Adrienne Wilson (Arabesque AJ0136)

What's New (1939)

Music by Bob Haggart, words by Johnny Burke. Introduced in 1938 as an instrumental titled "I'm Free" by Bob Crosby & His Orchestra. Theme song of Billy Butterfield Orchestra.

Cannonball Adderley (Verve 314 522 651-2; 314 528 408-2)
Howard Alden/George Van Eps (Concord CCD-4513)
Louis Armstrong (Verve 314 517 169-2; 314 529 107-2; 825 713-2)
Teodross Avery (GRP GRD-9788)
Joe Beck (DMP CD-444)
George Benson (Verve 823 450-2; 314 521 861-2)(Arsenal 697-124066-2)
Walter Bishop Jr. (DIW DIW-605)
Art Blakey (Blue Note B2-46521)
Ruby Braff (Arbors ARCD-19134)(Concord CCD-4504)
Alan Broadbent/Gary Foster (Concord CCD-4562)
Clifford Brown w. Strings (EmArcy 814 642-2; Verve 314 528 109-2)
Joe Bushkin (DRG 8490)
Paul Cacia (Happy Hour HH6001-2)
John Coltrane (Impulse GRD-107; GRD-156; GRD-9721; MCAD-8028)
Bob Crosby (Billy Butterfield feat.)(Decca GRD-615)
Tadd Dameron/Miles Davis (Kay Penton vcl)(Blue Note B2-33373)
Eddie Lockjaw Davis (Prestige PRCD-24150-2)(Prestige PRCD-24160-2)
Joey DeFrancesco (Big Mo 2025-2)
Walt Dickerson (New Jazz OJCCD-1794-2)
Dukes of Dixieland (MCA Special Products MCAD-20758)
Teddy Edwards Quartet (Contemporary OJCCD-748-2)

Bill Evans w. Jeremy Steig (Verve 829 579-2)
Art Farmer Quartet w. Jim Hall (Rhino R2-90666)
Ella Fitzgerald (Verve 314 511 524-2)
Carl Fontana (Uptown UPCD-27.28)
Hal Galper Trio (Concord CCD-4455)
Red Garland Trio (Prestige OJCCD-265-2)
Stan Getz (Prestige OJCCD-121-2)
Dizzy Gillespie Big 7 (Pablo OJCCD-739-2)
Benny Goodman BB (Louise Tobin vcl)(Columbia CK 45338)
Jon Gordon Quartet (Chiaroscuro CRD-316)
Al Grey/Jimmy Forrest (Forrest feat.)(Stash ST-CD-552)
Johnny Griffin (Riverside OJCCD-1827-2)
Scott Hamilton/Ken Peplowski/Spike Robinson (Concord CCD-4509)
Roy Hargrove (RCA Novus 63178-2)
Greg Hatza Organization (Profono FM-2012)
Joe Henderson/Chick Corea (Verve 314 519 092-2; 840 031-2)
Woody Herman BB (Concord CCD-4302)
Billy Higgins (Red Record 123 258-2)
Billie Holiday (Verve 314 527 650-2; 314 521 653-2; 849 432-2; 314 527 455-2)
Red Holloway (Concord CCD-4322)(Prestige PRCD-24141)
Milt Jackson (2 takes - Blue Note B2-81509)(Savoy SV-0173)
Ahmad Jamal (Chess CHD-9108; Vogue 600049)(Pair PCD-2-1244)
Bobby Jaspar (Disques Swing CDSW-8413)
J.J. Johnson (Columbia CK 44443)(Concord CCD-4523)(Pablo PACD-2620-117-2)
Stan Kenton BB (Rhino R2 72471)
Chuck Mangione/Gap Mangione (Riverside OJCCD-767-2)
Shelly Manne & His Men (Contemporary OJCCD-657-2)
(Contemporary OJCCD-715-2)
Jackie McLean (New Jazz OJCCD-197-2)(Prestige OJCCD-354-2)
Marian McPartland (Concord CCD-4561)
Carmen McRae (Decca GRD2-647)
Carmen McRae/Betty Carter (Verve 314 529 579-2)
Helen Merrill/Clifford Brown (EmArcy 814 643-2; 314 513 463-2)
Modern Jazz Quartet (Rhino R2 72189)
Wes Montgomery (Verve 829 578-2; 823 448-2; 314 521 690-2)
Tete Montoliu (Concord CCD-4493)
Frank Morgan/Bud Shank (Contemporary CCD-14064-2)
Charlie Musselwhite (Alligator CD-4801)
Oliver Nelson (New Jazz OJCCD-227-2)
Steve Nelson (Criss Cross CRISS 1034 CD)
David Fathead Newman/Clifford Jordan (Candid CCD79041)
Newport Jazz Festival All-Stars (Concord CCD-4260)
Walter Norris (Concord CCD-4486)
Marty Paich (Jack Sheldon feat.)(Candid CCD79031)
Charlie Parker (Jazz Workshop OJCCD-041-2)
Art Pepper (Discovery 70837-2)(Contemporary OJC-389-2)
Art Pepper/Sonny Red (Savoy SV-0161)
Oscar Peterson/Harry Sweets Edison/Eddie Cleanhead Vinson
(Pablo PACD-2310-927-2)
Andre Previn (Columbia CK 57637)
Jimmy Raney (Fresh Shound FSR-CD89)(Prestige OJCCD-1706-2)
Max Roach/Clifford Brown (same master as Brown listing)
(Verve 314 526 373-2)
Linda Ronstadt (w. Nelson Riddle)(Asylum 60260-2)
Artie Shaw (Helen Forrest vcl)(Hindsight HCD-401)
George Shearing (Capitol B2-32085)
Frank Sinatra (Capitol C2-48471)
Jimmy Smith (Blue Note B2-84030)
Johnny Smith Quartet (Roulette B2-97747)
Jess Stacy (Classics 795)
Sonny Stitt/Davis/Edison (Jazz Hour 73557)
Art Tatum (piano alone)(Pablo PACD-2405-435-2)
Bill Tole (Courtney CACD 7005)
McCoy Tyner (Blue Note B2-93598)(World Wide Jazz CD-21031)
Massimo Urbani (Red Record 123 257-2)
Madeline Vergari (Sea Breeze CDSB-108)
George Wallington (Prestige OJCCD-1704-2)
Dinah Washington (Roulette B2-97273)
Charlie Watts (Point Blank V2-41695)
Ben Webster (Black Lion BLCD760151)
George Wein (Warren Vache feat.)(Columbia CK 53317)
Mark Whitfield (Warner Bros. 45210-2)
Jack Wilkins (Chiaroscuro CRD-156)
John Wright (OJC OJCCD-1876-2)

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. 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 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, 24** or **84** 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 "**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.**, your local music store, or **<http://www.jazzbooks.com>**.

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. 84 "Dominant 7th Workout"**; **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; ø = Half-diminished; -3 = 3H (Minor Third)

<u>CHORD/SCALE SYMBOL</u>	<u>SCALE NAME</u>	<u>WHOLE & HALF STEP CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
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 Bb C	C E G Bb D
C-	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
Cø	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C°	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)
1. MAJOR SCALE CHOICES				
<u>SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
CΔ (Can be written C)	Major (don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CΔ+4	Lydian (major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop (Major)	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
2. DOMINANT 7th SCALE CHOICES				
<u>SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4	MAY BE WRITTEN G-C	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb
C7 sus 4		Bebop Scale	W W H W W H H H	C D E F G A Bb B C
3. MINOR SCALE CHOICES*				
<u>SCALE CHOICES*</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
C- or C-7	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop (Minor)	W H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D
C- or C-7	Diminished (begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D
C- or C-b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D
4. HALF DIMINISHED SCALE CHOICES				
<u>SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
Cø	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
Cø#2 (Cø9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
Cø (with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb
5. DIMINISHED SCALE CHOICES				
<u>SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
C°	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

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.

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." ***! agree!***



1. On Green Dolphin Street



PLAY 7 TIMES (♩ = 164)

Music by Bronislau Kaper
Lyrics by Ned Washington

LATIN EbΔ GbΔ FA EA 3

Eb pedal
 Lov - er, one love - ly day. Love came, plan - ning to
 through those mo - ments a - part mem - 'ries live in my

EbΔ C7 1. SWING F-7 Bb7 EbΔ

stay. heart. Green Dol - phin Street sup - plied the set - ting, The

Ab-7 Db7 GbΔ F-7 Bb7 2. F-7 SWING DØ G7+9

set - ting for nights be - yond for - get - ting, and when I re - call the love I

C-7 AØ D7+9 G-7 C7 F-7 Bb7 EbΔ F-7 Bb7

found on, I could kiss the ground On Green Dol - phin Street.

SOLOS

EbΔ LATIN GbΔ FA EA EbΔ C7

Eb pedal

1. SWING F-7 Bb7 EbΔ Ab-7 Db7 GbΔ F-7 Bb7

2. SWING F-7 DØ G7+9 C-7 AØ D7+9 G-7 C7 F-7 Bb7 EbΔ F-7 Bb7

↑ BREAK (1st x only)

G-7 C7 F-7 Bb7 G-7 C7 F-7 Bb7

EbΔ GbΔ FA EA EbΔ

Eb pedal



from the Paramount Picture THE UNINVITED

2. Stella By Starlight



Words by Ned Washington
Music by Victor Young

PLAY 6 TIMES (♩ = 120)

E-7 A7 C-7 F7 F-7 Bb7 EbΔ Ab7+4

The song a rob-in sings Through years of end-less springs. The

BbΔ EØ A7+9 D-7 Bb-7/Eb FΔ G-7 C7 3

mur-mur of a brook at e-ven-tide That rip-les by a nook where two

AØ D7+9 G7+9/5 C-7 C-7 3

lov-ers hide. A great sym-phon-ic theme, that's Stel-la by

Ab7+4 BbΔ A-7 G-7 F-7 EØ A7+9

star-light and not a dream. Boy: My heart and I a -
Girl: He's all of these and

DØ G7+9 CØ F7+9 ⊕ BbΔ A-7 G-7 F-7

gree She's ev-'ry-thing on earth to me.
more He's ev-'ry-thing that you'd a-dore.

SOLOS

E-7 A7 C-7 F7 F-7 Bb7 EbΔ Ab7+4

BbΔ EØ A7+9 D-7 Bb-7/Eb FΔ G-7 C7 AØ D7+9

G7+9/5 C-7 Ab7+4 BbΔ A-7 G-7 F-7

E-7 A7 Eb-7 Ab7 D-7 G7 Db-7 Gb7 C-7 F7 ⊕ BbΔ A-7 G-7 F-7

⊕ BbΔ CØ F7+9 BbΔ CØ F7+9 BbΔ+4



3. Mr. Green



PLAY 9 TIMES (♩ = 164)

By Dave Stryker

FORM: AABB

A D-7/G D-7/G

F7+4 F7+4

B

D-7/G G-7/C G7 D♭7+4 C7 F7

B♭7 E♭7 D7 C7 G7 D-7/G

SOLOS

C

D-7/G F7+4

D

D-7/G G-7/C G7 D♭7+4 C7 F7

B♭7 E♭7 D7 C7 G7 D-7/G

D7 C7 G7 D-7/G D-7/G F7+4

Repeat & fade out.



4. Perhaps



PLAY 24 TIMES (♩ = 166)

By Charlie Parker

BLUES

Musical notation for the Blues section, consisting of three staves in 4/4 time. The first staff starts with a C7 chord and contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with chords F7, C7, E-7, and A7. The third staff concludes the blues with chords D-7, G7, C7, D-7, and G7.

SOLOS

Three empty musical staves for soloing, each with a key signature of one flat and a 4/4 time signature. The first staff is labeled with C7 above the first and third measures. The second staff is labeled with F7 above the first measure, C7 above the second measure, E-7 above the third measure, and A7 above the fourth measure. The third staff is labeled with D-7 above the first measure, G7 above the second measure, C7 above the third measure, D-7 above the fourth measure, and G7 above the fifth measure.

ending fades out . . .



5. What's New?



PLAY 5 TIMES (♩ = 112)

By Johnny Burke and Bob Haggart

BOSSA

G7b9 CA Bb-7 Eb7 AbΔ DØ G7+9

What's New? How is the world treat-ing you? _____ You have-n't changed a
 How did that ro-mance come through? _____ We have-n't met since

C-7 DØ G7+9 CA (A-7) 1. D-7 G7 2. G-7 C7

bit; Love-ly as ev - er, I must ad-mit. _____ What's New?_
 then, Gee! But it's nice to see you a - gain. _____ What's New?_

FΔ Eb-7 Ab7 DbΔ GØ C7+9 F-7 GØ C7+9

Prob-ab-ly I'm bor-ing you, _____ But see-ing you is grand, and you were sweet to

F-7 DØ G7+9 CA Bb-7 Eb7 AbΔ

of-fer your hand; _____ I un-der-stand, _____ a - dieu! Par-don my ask-ing What's New. _____

DØ G7+9 C-7 DØ G7+9 ⊕ CA A-7 D-7 G7

Of course you could-n't know, I have-n't changed, I still love you so. _____

SOLOS

CA Bb-7 Eb7 AbΔ DØ G7+9 C-7 DØ G7+9 CA (A-7) 1. D-7 G7 2. G-7 C7

FΔ Eb-7 Ab7 DbΔ GØ C7+9 F-7 GØ C7+9 F-7 DØ G7+9

CA Bb-7 Eb7 AbΔ DØ G7+9 C-7 DØ G7+9 CA A-7 D-7 G7

⊕ C-7 F7 Bb-7 Eb7 Ab-7 Db7 DØ G7+9

C-7 F7 Bb-7 Eb7 Ab-7 Db7 DØ G7+9 CA

ritard. . .



6. Autumn In New York



PLAY 2 TIMES (♩ = 54)

Words and Music by Vernon Duke

BALLAD/DOUBLE-TIME BOSSA NOVA FEEL

G-7 A-7 G-7 C7 FΔ G-7 A-7 D7

Au-tumn In New York, — Why does it seem so in - vit - ing?
Au-tumn In New York, — The gleam - ing roof - tops at sun - down.

G-7 A-7 G-7 C7 AØ D7+9

Au-tumn In New York, — it spells the thrill of first night - ing,
Au-tumn In New York, — it lifts you up when you're run - down,

G-7 Bb-7 Eb7 AbΔ A7+4 AbΔ G7+9

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're
Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz, — Will

C-7 AØ D-7 G7 CΔ Bb7 A-7 D7+9

mak - ing me feel — I'm home. — It's
tell you that "it's di - vine!" — This

G-7 A-7 G-7 C7 FΔ G-7/C FΔ D-7 Db-7

Au-tumn In New York, — that brings the prom - ise of new love;
Au-tumn In New York, — trans - forms the slums in - to May - fair;

C-7 D-7 Eb-7 F7+9 Bb-7 Bb-(+5) Bb-6 C7+5

Au-tumn in New York — is of - ten min - gled with pain. —
Au-tumn In New York, — you'll need no cas - tles in Spain. —

F-7 C7+5 F-7 E-7 Eb-7 Ab7 DbΔ A-7 D7 DbΔ D7+4

Dream - ers with emp - ty hands may sigh for ex - ot - ic lands; It's
Lov - ers that bless the dark on bench - es in Cen - tral Park greet



6. Autumn In New York - Cont.



Double-Time Bossa Nova Feel

G-7 A-7 Bb-7 C7+9 F-7 AØ D7+9

Au-tumn In New York, ——— It's good to live it a - gain.

SOLOS

G-7 A-7 G-7 C7 FΔ G-7 A-7 D7

G-7 A-7 G-7 C7 AØ D7+9

G-7 Bb-7 Eb7 AbΔ A7+4 AbΔ G7+9

C-7 AØ D-7 G7 CΔ Bb7 A-7 D7+9

G-7 A-7 G-7 C7 FΔ G-7/C FΔ D-7 Db-7

C-7 D-7 Eb-7 F7+9 Bb-7 Bb-(+5) Bb-6 C7+5

F-7 C7+5 F-7 E-7 Eb-7 Ab7 DbΔ A-7 D7 DbΔ D7+4

G-7 A-7 Bb-7 C7+9 F-7 AØ D7+9

F-7 DØ Ab-7/Db G-7/C F-7 DØ

Ab-7/Db G-7/C F-7 DØ Ab-7/Db G-7/C C7+9 F-7

ritard.



from the Motion Picture ICELAND

7. There Will Never Be Another You



PLAY 7 TIMES (♩ = 192)

SAMBA

Lyric by Mack Gordon
Music by Harry Warren

INTRO F-7/B \flat F \sharp -7/B E Δ +4

pedal - - - -

E \flat Δ D-7 G7 There

will be man - y oth - er nights like this, And

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

I'll be stand - ing here with some - one new, There

A \flat Δ D \flat 7+4 E \flat Δ C-7

will be oth - er songs to sing, An - oth - er fall, an - oth - er spring, But

F7+4 F \sharp -7 B7 F-7 B \flat 7

there will nev - er be an - oth - er you. There

E \flat Δ D-7 G7

will be oth - er lips that I may kiss, But

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

they won't thrill me like yours used to do, Yes,

A \flat Δ D \flat 7+4 E \flat Δ A-7 D7

I may dream a mil - lion dreams but how can they come true if

G-7 A \flat Δ G-7 C7 F-7 B \flat 7 E \flat Δ B \flat 7+9/E

there will nev - er, ev - er, be an - oth - er you?



7. There Will Never Be Another You – Cont.



SOLOS

E \flat Δ **D-7** **G7**

C-7 **B \flat -7** **E \flat 7**

A \flat Δ **D \flat 7+4** **E \flat Δ** **C-7**

F7+4 **F \sharp -7** **B7** **F-7** **B \flat 7**

E \flat Δ **D-7** **G7**

C-7 **B \flat -7** **E \flat 7**

A \flat Δ **D \flat 7+4** **E \flat Δ** **A-7** **D7**

G-7 **A \flat Δ** **G-7** **C7** $\text{\textcircled{\text{O}}}$ **F-7** **B \flat 7** **E \flat Δ** **B \flat 7+9/E**

$\text{\textcircled{\text{O}}}$ **F-7** **B \flat 7** **A $\text{\textcircled{O}}$** **A \flat -7** **G-7** **F \sharp 7** **B Δ** **E Δ** **E \flat Δ +4**



8. Body And Soul



PLAY 2 TIMES (♩ = 56)

Music by John Green
Lyrics by Edward Heyman,
Robert Sour and Frank Eyton

BALLAD

E^b-7 B^b7^b9 E^b-7 A^b7 D^bΔ E^b-7

My heart is sad and lone - ly, For you I sigh, for
I spend my days in long - ing And won - d'ring why it's

F-7 E^o7 E^b-7 E^b-7/D^b C-7 F7

you, dear, on - ly. Why have - n't you seen it?
me you're wrong - ing, I tell you I mean it,

B^b-7 E^b-7 A^b7 3 1. D^bΔ B^b7^b9 2. D^bΔ E-7 A7

I'm all for you, Bod - y And Soul!
I'm all for you, Bod - y and Soul!

Bridge

DΔ E-7 F[#]-7 G-7 E-7 A7

I can't be - lieve it, It's hard to con - ceive it, That you'd turn a - way ro - mance..

DΔ D-7 G7 E-7 E^bo7

Are you pre - tend - ing, it looks like the end - ing Un -

D-7 G7 C7 B7 B^b7 E^b-7 B^b7^b9

less I could have one more chance to prove, dear, My life a wreck you're

E^b-7 A^b7 D^bΔ E^b-7 F-7 E^o7

mak - ing, You know I'm yours for just the tak - ing;



8. Body And Soul – Cont.



Eb-7 Eb-7/Db C-7 F7 Bb-7 Eb-7 Ab7 3 $\text{\textcircled{H}}$ Db Δ Bb7b9
 I'd glad-ly sur - ren - der my - self for you, Bod-y And Soul!

SOLOS (2nd Chorus is Double-Time Feel)

Eb-7 Bb7b9 Eb-7 Ab7 Db Δ Eb-7 F-7 E \circ 7

Eb-7 Eb-7/Db C-7 F7 Bb-7 Eb-7 Ab7 1. Db Δ Bb7b9 2. Db Δ E-7 A7

Bridge

D Δ E-7 F#-7 G-7 E-7 A7 D Δ

D-7 G7 E-7 Eb \circ 7 D-7 G7 C7 B7 Bb7

Eb-7 Bb7b9 Eb-7 Ab7 Db Δ Eb-7 F-7 E \circ 7

Eb-7 Eb-7/Db C-7 F7 Bb-7 Eb-7 Ab7 $\text{\textcircled{H}}$ Db Δ Bb7b9

$\text{\textcircled{H}}$ F-7 E-7 Eb-7 Ab7 D Δ Db Δ



9. The End Of A Love Affair



PLAY 6 TIMES (♩ = 168)

Words and Music by
Edward C. Redding

LATIN G-7 C7 3 FΔ F-7 Bb7 EbΔ

So I walk a lit-tle too fast, and I drive a lit-tle too fast, and I'm
talk a lit-tle too much, and I laugh a lit-tle too much, and my

Eb-7 Ab7 Eb-7 Ab7 DbΔ C7

1.
FΔ D7

reck-less, it's true, but what else can you do, at The End Of A Love Af-fair? So I
voice is too loud, when I'm out in a crowd, so that peo-ple are apt to

2.
FΔ A7+9 SWING D-7 G7 D-7

stare. Do they know, do they care, that it's on-ly that I'm lone-ly and low as can

G7 CA A-7 D7 D-7 G7 G-7 C7

be? And the smile on my face is-n't real-ly a smile at all! So I

G-7 C7 3 FΔ F-7 Bb7 3 EbΔ

LATIN

smoke a lit-tle too much, and I drink a lit-tle too much, and the

Eb-7 Ab7 Eb-7 Ab7 DbΔ C7 C-7 F7

tunes I re-quest are not al-ways the best, but the ones where the trum-pets blare! So I

BbΔ Bb-7 A-7 Ab°7

go at a mad-den-ing pace, and I pre-tend that it's tak-ing {her} place but what
his



9. The End Of A Love Affair – Cont.



G-7 D7+9 G-7 C7 $\text{\textcircled{+}}$ F Δ A-7 D7

else can you do, at The End Of A Love Af - fair?

SOLOS

G-7 C7 F Δ F-7 Bb7 Eb Δ

LATIN

Eb-7 Ab7 Eb-7 Ab7 Db Δ C7 1. F Δ D7 2. F Δ A7+9

D-7 G7 D-7 G7

SWING

C Δ A-7 D7 D-7 G7 G-7 C7

G-7 C7 F Δ F-7 Bb7 Eb Δ

LATIN

Eb-7 Ab7 Eb-7 Ab7 Db Δ C7 C-7 F7

Bb Δ Bb-7 A-7 Ab-7

G-7 D7+9 G-7 C7 $\text{\textcircled{+}}$ F Δ A-7 D7

$\text{\textcircled{+}}$
A \emptyset D7+9 G-7 D7+9 G-7 C7 F Δ Eb Δ +4

LATIN

F Δ Eb Δ +4 F Δ Eb Δ +4 F Δ Eb Δ +4

etc. and fade out . . .



10. Guitar On Top



PLAY 8 TIMES (♩ = 184)

By Dave Stryker

MEDIUM SWING

INTRO

EΔ+4 AΔ+4 Bb-7 Eb7 BΔ

EΔ+4 AΔ+4 Bb-7 Eb7 GbΔ+4

A Db7+4 Db7+4

(2 feel)

C-7 C-7

B Db7+4 Db7+4

C-7 C-7

C E7+4 Eb-7

(walk)

D7+4 Db-7 D-7

D Db7+4 Db7+4

(2 feel)

C-7 C-7



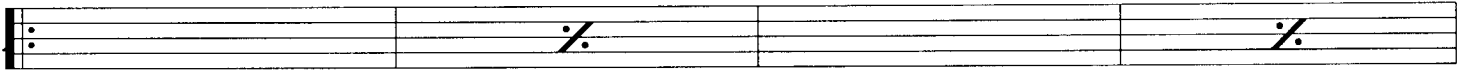
10. Guitar On Top – Cont.



E SOLOS

Db7+4

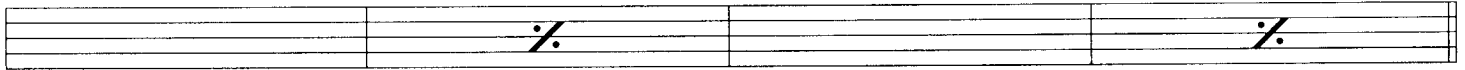
Db7+4



(2 feel)

C-7

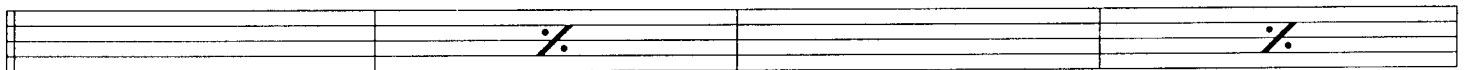
C-7



F

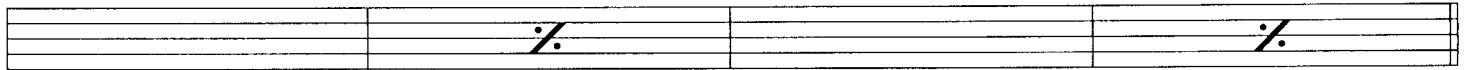
Db7+4

Db7+4



C-7

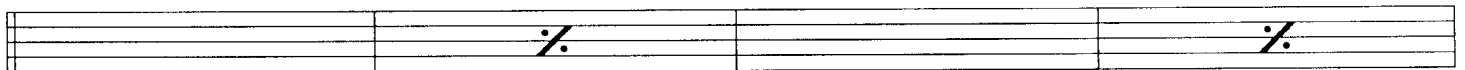
C-7



G

E7+4

Eb-7

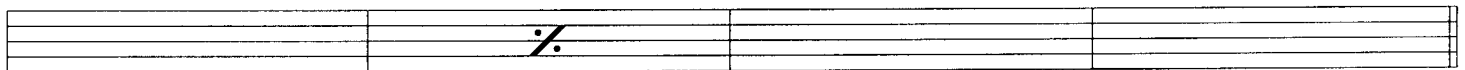


(walk)

D7+4

Db-7

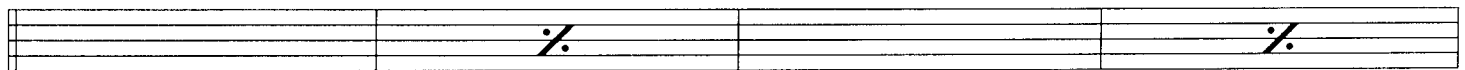
D-7



H

Db7+4

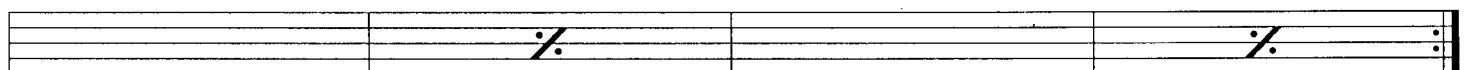
Db7+4



(2 feel)

C-7

C-7



EΔ+4

AΔ+4

Bb-7

Eb7

BΔ



EΔ+4

AΔ+4

Bb-7

Eb7

GbΔ+4



Fine



11. Moon And Sand



PLAY 3 TIMES (♩ = 108)

Music by Alec Wilder & Morty Palitz
Lyrics by William Engvick

BOSSA NOVA

INTRO

D-7 EbΔ

D-7 BbΔ AbΔ F-7/Bb EbΔ A7+4 AbΔ

Deep is the mid-night sea, Warm is the fra-grant

AØ D7+9 G-7 C7b9 FΔ

land, Sweet are your lips to me,

BØ E7+9 EØ A7+9 D-7 G7b9

Soft as the moon and sand. Oh, when shall we meet a -

C-7 F7b9 BbΔ Eb7 EØ A7+9

gain? When the night has left us, will the spell re - main?

D-7 BbΔ AbΔ F-7/Bb EbΔ A7 AbΔ

Though waves in-vade the shore, Though we may kiss no

AØ D7+9 G-7 C7b9 A-7 D-7

more, Night is at our com - mand, Moon and

G-7 EØ A7+9 D-7 EbΔ+4 D-7 EbΔ+4

sand, and the mag - ic of love.



11. Moon And Sand - Cont.



SOLOS

D-7 BbΔ AbΔ F-7/Bb

EbΔ A7+4 AbΔ AØ D7+9

G-7 C7b9 FΔ FΔ

BØ E7+9 EØ A7+9

D-7 G7b9 C-7 F7b9

BbΔ Eb7 EØ A7+9

D-7 BbΔ AbΔ F-7/Bb

EbΔ A7 AbΔ AØ D7+9

G-7 C7b9 A-7 D-7

G-7 EØ A7+9 D-7 EbΔ+4 D-7 EbΔ+4 ⊕

⊕
D-7 EbΔ+4 2

etc. and fade out . . .



12. Ornithology



PLAY 8 TIMES (♩ = 184)

By Charlie Parker

GA

G-7

C7

FΔ

F-7

Bb7

Eb7

AØ

D7+9

1.
G-7

A-7 D7

B-7

E7b9

A-7

D7b9

2.
GΔ

C-7

F7

B-7

Bb-7

A-7

D7

GΔ

BREAK 1ST X

SOLOS

GΔ

G-7

C7

FΔ

F-7

Bb7

1.
Eb7

AØ

D7+9

G-7

A-7 D7

B-7

E7b9

A-7

D7b9

2.
GΔ

C-7

F7

B-7

Bb-7

A-7

D7

GΔ

A-7

D7