

VOLUME 42

BLOWN AWAY

in ALL keys

**Play-A-Long
Book & Recording Set**





FOR ALL INSTRUMENTS

A New Approach To Jazz Improvisation

by Jamey Aebersold



CONTENTS

The Blues	2
Important Beats	2
"Now's The Time" (Charlie Parker transcription)	3
The Blues Scale	4
The Blues Form	4
The II/V7 Progression	5
Singing - The Real You	6
The Jazz Approach To Practicing	6
Thirds And Sevenths	7
Transposing	9
Cassette Players and Turntables	9
Conclusion	10
The Twelve Blues Scales	10
Discography	11
About This Book & Record	12
CONCERT KEY MELODIES & SCALES 	13
Bb INSTRUMENT MELODIES & SCALES 	25
Eb INSTRUMENT MELODIES & SCALES 	37
BASS CLEF INSTRUMENT MELODIES & SCALES 	49



Published by
JAMEY AEBERSOLD
1211 Aebersold Drive
New Albany, IN 47150

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THE BLUES

The Blues sound has traditionally been the element that has attracted our attention when listening to jazz music. That sound, the Blues scale, has seeped into every style of jazz including free form. It may be even more popular in rock. The Blues scale began with the Blues form and is now comfortable in settings such as Modal tunes, Standards, Bossa Novas and Ballads.

The Blues is a musical form that jazz musicians have always embraced because it gives them the opportunity to express emotion and everyday feeling **and** intellectual concepts that are often learned by studying another player's style. Many beginning improvisors use the Blues as a springboard to other jazz forms.

The Blues is 12 bars/measures in length and can be played at any tempo or feel, 3/4, 4/4 or odd meters. It occasionally is stretched to 14, 16 or 24 bars/measures and has been shrunk to less than the usual 12 bars. But the common ground is always the same . . . the BLUES SCALE, which is the essence of the Blues.

The traditional Blues has three chords/scales. The blues progressions on this play-a-long are a little more sophisticated because they offer several challenges that are not present in the more traditional version. They also are the ones most often encountered in jazz today.

Jazz musicians have always enjoyed playing the Blues. The challenge of being able to play blues fluently in all keys is one this play-a-long set hopes to make a reality.

Charlie Parker practiced in all twelve keys. Becoming proficient in all keys is a necessary step in the evolution of the **total musician**. Some keys sound bright, some dull. Some are easy to improvise in and others require more concentration and patience. There are no hard keys, just unfamiliar ones. Since I play alto sax, I've found the key of Ab concert, F on the alto, to be one of the most enjoyable keys for me to solo in. Many tenor players like Db concert, Eb on tenor, because it gives them a wide range - from low Bb to high F - 2 1/2 octaves.

I suggest the beginner start with a key that has comfortable fingerings so as to make it easier to make the connection from **mind to fingers**. Remember to mix your practice time with playing "by ear" (not looking at the book) and by reading the actual chord/scale progressions. It's **always** helpful to memorize the chord/scale progression - the sooner the better!

Train your ear to **hear** the roots of each chord as well as when one chord moves to another - called **harmonic motion**. Don't let the music move along harmonically without being aware of **where it is and where it's going**. The Blues is jazz' common denominator. Often it is treated too lightly and by that I mean players solo using only the blues scale or a pentatonic scale. With a little attention you can become proficient using a variety of scale sounds while playing the Blues.

IMPORTANT BEATS

A characteristic of jazz, and good music in general, is the placement of **chord-tones** on the **first and third** beats. By playing roots, thirds, fifths and sevenths on beats one and three you automatically allow the phrases to flow with the semblance of order and cohesion we've become accustomed to. Great music is particularly mindful of this technique. A study of transcribed solos will show this to be true. I highly recommend David Baker's "How To Play Bebop - Volume 1" book.

An experienced musician can solo without a rhythm section and at the same time plainly outline the form of the song **and** the harmonies. This is usually achieved by utilizing the rule in the paragraph above. See examples #4 and #6.

Refer to Charlie Parker's famous solo on "Now's The Time" for a classic example of this technique. A portion of that solo is presented below with permission of the publisher and is extracted from the book of "Bird" solos titled the "Omnibook."

Now's The Time

By Charlie Parker

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VERVE 8840

F Blues

$\text{♩} = 132$

NOTICE HOW OFTEN BEATS 1 & 3 CONTAIN CHORD TONES
NUMBERS REPRESENT ACTUAL CHORD TONES

USED BY PERMISSION

Solo

1 3 5 3 1 1 1

1 b7 5 5 5 3 +5 3

1 3 b7 5

1 5 3 3 3 3 5 1 BLUES SCALE - -

b7 5 1 7 5 b9

6 b7 b7 3 5 1

3 3 b7 3 3

THE BLUES SCALE

The Blues Scale sound which is most popular is built as follows:

SCALE DEGREES:	1	b3	4	#4	5	b7	1
EXAMPLE IN C:	C	Eb	F	F#	G	Bb	C

There are actually twelve possible starting notes or **keys**. See 12 Blues Scales on page 10. The blues scales can of course be played anytime during the 12 bar blues chorus. The notes of the scale often clash with the given harmony but that is what makes it **sound** like the Blues! If it didn't clash in the beautiful way it does, we wouldn't call it the Blues.

The Blues scale can be played at any time during the Blues. It is used to convey a "funky", "down-home", "earthy", or "bluesy" sound/feel. Don't run it in the ground by over-use. Rhythm and Blues players use this scale extensively. Most jazz players use the Blues scale as coloring or topping. Too much of the sound can make your solo sound boring and lifeless. To improvise and keep the attention of the listener requires us to have a variety of scale/chord **sounds** at our disposal. Think of the Blues scale as being one of **many** available scale sounds, not the only one.

THE BLUES FORM

The Blues can have many different chord progressions. Players of rock, gospel, soul, country and other simpler forms of blues music don't use the same chords as say, Wayne Shorter in his blues, although they could if they wanted to. Usually, when you start beefing up the chords (harmony) one feels the song becoming more and more jazz influenced. When you start changing the chords to a gospel tune it just won't sound the same and the people who listen to that type of music will probably not be satisfied because the music is no longer what it used to be. Since jazz is an evolutionary art form the various chord/scale modifications and alterations are welcomed and have become a part of the energy that has kept it alive.

The basic 12 bar blues uses these chords/scales . . . a dominant 7th built on the root or tonic of the key, a dominant 7th built on the fourth tone, and a dominant 7th built on the fifth of the key you are in. For example, blues in the key of F uses F7, Bb7 and C7; all dominant 7th qualities. A dominant 7th scale is the same as a major scale but the 7th is **lowered** one-half step.

A very basic blues progression would look like this:
(KEY OF F)

1. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | C7 | F7 | F7 ||

The next several examples will illustrate how the present blues progression used on the play-a-long may have evolved.

2. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | Bb7 | F7 | C7 ||

3. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | G-
II | C7
V7 | F7
I | C7 ||

4. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | D7 | G-
II | C7
V7 | F7
I | C7 ||

5. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | A∅ D7 | G- | C7 | F7 D7 | G- C7 ||
II V7 I7 III VI7 II V7 I Turnaround

6. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | A∅ D7⁺⁹ | G- | C7 | A- D7 | G- C7 ||
II V7 I7 III VI7 II V7 Turnaround

7. || F7 | Bb7 | F7 | C- F7 | Bb7 | B°7 | FΔ G- | A- Ab- | G- | C7 | A- D7 | G- C7 ||
II V7 I7 II V7 Turnaround

Number 6 above represents the chord/scale progression which is used in the [B] section of this play-a-long book.

The [C] section contains a chord/scale progression which is similar to the one found in the [B] section. However, it uses a diminished chord/scale in measure six and is followed by a sequence of diatonic (scale-wise) moving harmonies which lead to the last four bars. The first and last four bars of [B] and [C] are identical. It's the center four bars which are altered in the [C] section.

NOTE: You will hear a triangle sound on the 11th bar (last chorus) of the [B] section. This is your signal that the [C] section chord/scale progression is about to begin.

A blues chord progression that Charlie Parker used on "Blues For Alice" and "Chi Chi" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called "Bird Blues."

|| F | E∅ A7 | D- G7 | C- F7 | BbΔ | Bb- | A- | Ab- | G- | C7 | A- D7 | G- C7 ||

See volume 2 "Nothin' But Blues" for a Bird Blues practice track.

Blues in minor keys has been popular with jazz musicians. "Mr. P.C." by John Coltrane is a favorite and uses this standard minor blues progression, ("Mr. P.C." is included in Volume 27 - "John Coltrane" play-a-long set.):

|| C- | C- | C- | C- C7⁺⁹ | F- | F- | C- | C- | D∅ | G7⁺⁹ | C- | D∅ G7⁺⁹ ||

Herbie Hancock's "Watermelon Man" is often called a 16-bar blues. It can be found on Volume 11 - "Herbie Hancock" play-a-long set.

THE II/V7 PROGRESSION

A II chord/scale is usually minor (dorian minor). When a minor chord appears in a song or blues the player usually thinks, "is this the beginning of a II/V7 or II/V7/I?" If it is a part of one of these harmonic sequences the player then knows what to expect in the next few beats or measures. The II chord is a signpost that

musicians have learned to look for. There are several II/V7 sequences and several II/V7/I sequences in the blues in this book. The example below shows you where they occur in the **B** and **C** sections.

F Blues

Sometimes the II chord/scale is half-diminished.

↓

4 | F7 | Bb7 | F7 | C- | F7 | Bb7 | Bb7 | F7 | A \emptyset | D7 | G- | C7 | A- | D7 | G- | C7 || F7

II V7 I I II V7 I II V7 II V7 II V7 II V7 I

The O..e (I) chord in a II/V7/I progression is usually major but in the Blues it is Dominant 7th (major scale but with a lowered 7th scale degree). The II and the V7 use the same key signature; they have different roots (tonics) but the notes of each scale are identical, just beginning on different notes. The II chord/scale gets its name because it's the second note of the key the Blues is in. The V7 is the fifth note of the key the blues is in. Example: the II chord (two chord) in an F Blues is G minor. G being the second or II of the key of F. The V7 in an F Blues is C7 (C dominant 7th) because C is the fifth note of the key of F. G minor (dorian minor) and C7 have common notes and fingerings in their respective scales. Both scales have one flat - Bb.

Jazz players have traditionally learned patterns and licks that allow them to maneuver through II/V7 progressions in the smoothest manner. The II/V7 is important because it leads to the end of the chorus which of course then leads to the strongest point of any tune, the beginning. The II/V7 and II/V7/I act as road signs for the harmony. They allow the listener to know where the harmony is headed. It helps us enjoy the music and keep our place. For further study of II/V7 and II/V7/I, consult Volumes 3 and 16 of the play-a-long series.

SINGING - THE REAL YOU

We should begin by asking you to sing (with your voice) several choruses of blues along with the record. I suggest taping yourself so you can listen to yourself, and then, with your instrument in hand, try playing the phrases that you just sang! I contend that what you sing is often closer to the REAL YOU than what comes out of your instrument. On our instruments, we are inhibited and limited by our lack of knowledge of the instrument. If this is so, and I truly believe it to be, the musician who knows his instrument well will have a much better chance of conveying the music that is contained within his mind to you, the listener. When you are trying to play on your instrument what you have just sung, be sure to play with the same inflections, articulation, dynamics, etc. If you are used to listening to jazz music, your vocal solo will probably be fairly recognizable, even though your voice may crack and sputter at times. Practice singing when you are driving by yourself or walking to school or to the office. Practice singing within your mind while lying in bed or waiting for a bus. Put your mind to use and it will instantly start paying you dividends in that you will be able to recognize phrases others play and this will enable you to put those ideas in motion on your chosen instrument. I have heard many fine jazz musicians say they have done much practicing away from their instrument. They mentally practice, and when they finally put their instrument in their hands it is as though they have already played the musical ideas. I would like to point out that many musicians refer to a particularly beautiful musical phrase or solo as singing, even though the musician is playing an instrument. For example, "Coltrane was really singing."

THE JAZZ APPROACH TO PRACTICING

When beginning to practice the Blues, I feel it is necessary to get the feel of the roots, then the first two notes, first three notes, first five notes, then the triad (root, 3rd, 5th), and finally the entire scale. Here is what that would sound like in the key of F Blues.

ROOTS

EXAMPLE #1

A musical staff in 4/4 time showing the roots of a chord progression. The notes are: F7 (F), Bb7 (Bb), F7 (F), C- (C), and F7 (F). The notes are placed on a single line of the staff.

FIRST 2 NOTES

A musical staff showing the first two notes of the chords from the previous staff. For F7, the notes are F and Ab. For Bb7, the notes are Bb and Ab. For F7, the notes are F and Ab. For C-, the notes are C and Eb. For F7, the notes are F and Ab.

FIRST 3 NOTES

A musical staff showing the first three notes of the chords. For F7, the notes are F, Ab, and Gb. For Bb7, the notes are Bb, Ab, and Gb. For F7, the notes are F, Ab, and Gb. For C-, the notes are C, Eb, and D. For F7, the notes are F, Ab, and Gb.

FIRST 5 NOTES

A musical staff showing the first five notes of the chords. For F7, the notes are F, Ab, Gb, F, and Ab. For Bb7, the notes are Bb, Ab, Gb, F, and Ab. For F7, the notes are F, Ab, Gb, F, and Ab. For C-, the notes are C, Eb, D, C, and Eb. For F7, the notes are F, Ab, Gb, F, and Ab.

TRIADS

A musical staff showing triads for the chords. For F7, the notes are F, Ab, and Cb. For Bb7, the notes are Bb, Ab, and Gb. For F7, the notes are F, Ab, and Cb. For C-, the notes are C, Eb, and G. For F7, the notes are F, Ab, and Cb.

SCALE

A musical staff showing the scales for F7 and Bb7. The F7 scale is F, Ab, Gb, F, Ab, Gb, F. The Bb7 scale is Bb, Ab, Gb, F, Ab, Gb, Bb. The scales are shown as eighth notes.

You can also play the 7th chord and 9th chords and scales in thirds.

When two chords appear in one measure you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I have heard two of the top jazz trumpet players in the country say this is the first thing they do when looking over a new piece of music that they are going to solo over. It makes good sense because it gets your ear accustomed to the various scale and chord sounds in advance of the actual soloing. It also allows your fingers and mind to become accustomed to the fingerings. I strongly advise using this method of practice when approaching ANY new song. You can vary the rhythms as you become accustomed to this practice procedure.

THIRDS AND SEVENTHS

The most important harmonic points in the blues progression, and these are often totally neglected by young improvisors, are the circled sections below. Smooth resolution of the 3rd or 7th of the dominant 7th scales is extremely important and is what allows the listener to know where you are in the blues.

EXAMPLE #2

F BLUES

A musical staff in 4/4 time for an F Blues progression. The chords are: F7, Bb7, F7, C-, F7, Bb7, Bb7. The 3rd and 7th of each chord are circled. Dashed lines connect the circled notes between adjacent chords to show resolution. A '7' is written below the staff.

F7 AØ D7 G- C7 A- D7 G- C7

III VI₇ II V₇

The 3rd (major 3rd) and the lowered 3rd (minor third) of the **key you are in** are very important notes. Some people like to begin learning the blues by getting the "feel" and "sound" of those two tones. The 4th note of the tonic key is an important note but mainly on the **last four measures**. Here is an example using these three tones. (The numbers represent the tones of the **F7 SCALE** throughout.)

F BLUES

EXAMPLE #3

F7 Bb7 F7 C- F7 Bb7 Bb7

3rd of F7 b3 of F7 3rd 4th 3rd of F7 b3rd b3rd

F7 AØ D7⁺⁹ G- C7 A- D7 G- C7

3 3 3 4 4 3 3 4 4

Here is a typical blues chorus utilizing the three notes mentioned above. Arrows indicate these notes. Also, notice how often beats one and three contain chord tones (1, 3, 5 or 7).

EXAMPLE #4

F BLUES

F7 Bb7 F7 C- F7

Bb7 Bb7 F7 AØ D7⁺⁹

G- C7 A- D7 G- C7

It would be good to practice improvising on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this: (Notice the half step melodic motion from the first chord to the second. This happens in other measures, too.)

F BLUES

EXAMPLE #5

F7 Bb7 F7 C- F7 Bb7 Bb7

F7 AØ D7 G- C7 A- D7 G- C7

I urge you non-piano players to practice example #5 with your left hand, one octave lower than written, and try playing exercises in #1 with the right hand so you can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.

Most good wind players have a knowledge of the keyboard and can play blues in several keys. It is much easier to solve harmonic problems while LOOKING at the piano keys than it is to see them on a sax finger table or trumpet valves.

It is a good idea to lead into the 3rd or 7th notes of scales by half steps. This strengthens the harmony. Notes that are good choices at the beginning of measures are listed below. Dotted lines indicate half-step leading tones.

EXAMPLE #6

F BLUES

The musical notation for 'F Blues' is presented in three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The first measure contains a whole rest, with the chord 'F7' written above it. The second measure contains a melodic line starting on Bb, with the chord 'Bb7' above it. The third measure contains a whole rest, with the chord 'F7' above it. The fourth measure contains a melodic line starting on C, with the chord 'C -' above it. The fifth measure contains a melodic line starting on F, with the chord 'F7' above it. The second staff begins with a whole rest, with the chord 'Bb7' above it. The second measure contains a melodic line starting on Bb, with the chord 'Bb7' above it. The third measure contains a melodic line starting on F, with the chord 'F7' above it. The fourth measure contains a melodic line starting on A, with the chord 'A -' above it. The fifth measure contains a melodic line starting on D, with the chord 'D7' above it. The third staff begins with a whole rest, with the chord 'G -' above it. The second measure contains a melodic line starting on C, with the chord 'C7' above it. The third measure contains a whole rest, with the chord 'A -' above it. The fourth measure contains a melodic line starting on D, with the chord 'D7' above it. The fifth measure contains a melodic line starting on G, with the chord 'G -' above it. The sixth measure contains a melodic line starting on C, with the chord 'C7' above it.

TRANSPOSING

I encourage you to transpose (move notes to another key) any of the melodies in this book to other keys. It would be excellent ear training. For example, take "Kenny'll Make It" and play the same notes and rhythms but move each of them up one-half step to the next key. With practice you'll be able to transpose melodies and chord progressions quickly. It really amounts to **hearing** then **playing** in a new key. The mind doesn't know what key it is in until you play a note and think, **this is Bb or G or whatever**. Good improvisors can solo in **all keys fluently**. In an overall sense all keys are the same but in another **real** sense each key has its own characteristics of sound, feel, timbre, mood, expression, touch, and challenge.

CASSETTE PLAYERS & TURNTABLES WITH PITCH CONTROL

Those who own a turntable or cassette player with pitch control will want to use it to practice particular blues in new keys. Jazzers have always moved chord progressions into different keys just for the challenge of it; it makes playing in the original key easier. For instance, take "Kenny'll Make It" (Blues in **Bb Concert Key**) and play that melody up one-half step with the turntable or cassette player speeded up 1/2 step. This type of practice is a challenge but is something that has been done for years.

CONCLUSION

1. Play what you hear in your head. Use a tape recorder to record your voice and transcribe it on your instrument.
2. Sing with your voice while driving, showering, walking, etc. Think about the intervals you are singing. Are you singing bits and pieces of scales or chords? Analyze what you are thinking.
3. Listen to jazz players play the blues. Suggested listening: Sonny Rollins and Sonny Stitt on the song "After Hours" found on Verve double record #VE2-2505 under Dizzy Gillespie's name. This is found in Hunt Butler's book Modern Jazz Tenor Solos. Sing the phrases they play. Try to play them yourself. See suggested discography on page 11.
4. Remember, leading tones are the 3rd and 7th usually. These tones should be emphasized in order to bring out the harmonic movement from chord to chord.
5. Use everything you have learned about melodic construction when playing on a blues. Don't just play on the blues scale. That sound can wear pretty thin in the hands of a novice but can sound fine when interspersed with phrases from the original harmony.
6. Transcribe a solo or a portion of a favorite solo and play it on your instrument with the same inflections as the recorded version. The jazz tradition has been passed down by imitation and you can benefit greatly by transcriptions.

The TWELVE BLUES SCALES

TREBLE CLEF

The image displays twelve blues scales in treble clef, arranged in three rows of four. Each scale is represented by a single staff of music with a treble clef and a key signature. The scales are labeled with their respective starting notes: C, Db, D, Eb, E, F, F#, G, Ab, A, Bb, and B. The scales are written in a descending order from the first line of the staff to the second space, with a double bar line at the end of each scale.

BASS CLEF

The image shows three staves of musical notation in bass clef, illustrating the blues scale for various keys. The keys are labeled above each staff: C, Db, D, Eb, E, F, F#, G, Ab, A, Bb, B. The notes in each staff are: C (C, D, E, F, G, A, B, C), Db (Db, Eb, F, G, Ab, Bb, C, Db), D (D, Eb, F, G, Ab, Bb, C, D), Eb (Eb, F, G, Ab, Bb, C, D, Eb), E (E, F, G, Ab, Bb, C, D, E), F (F, G, Ab, Bb, C, D, E, F), F# (F#, G, Ab, Bb, C, D, E, F#), G (G, Ab, Bb, C, D, E, F, G), Ab (Ab, Bb, C, D, E, F, G, Ab), A (A, Bb, C, D, E, F, G, A), Bb (Bb, C, D, E, F, G, A, Bb), B (B, C, D, E, F, G, A, B). Circled notes indicate added tones: G in the C scale, A in the Ab scale, and D in the B scale.

After you become familiar with the blues scale as I have it listed you may want to add tones to the scale which give the scale sound more variety. Added tones are circled.

Example: F Blues Scale . . . F, (G) Ab, (A) Bb, B, C, (D) Eb, (E) F.

This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You will want to transpose this scale to all twelve keys for practice.

DISCOGRAPHY

by Phil Bailey

Every jazz lover has his favorite blues recordings. The following is a brief list of some that have become favorites of many fans and musicians. Note that only 12 bar blues tracks are listed, and in most cases, only the leader's name is listed, though there are many other soloists (e.g. J.J. Johnson is on Miles' "Walkin" and Dizzy Gillespie's "The Champ" as well as the sides listed under his own name) on each record. All album numbers (LP first, with CD after the slash; if their's only one number, the album is available only in the format indicated) were current as of October, 1988. OP means out of print. These may still be available in some foreign countries or in cutout sales. In the key designation following the tune title, capitals indicate major, lower case, minor.

<u>ARTIST</u>	<u>TUNE TITLE (KEY)</u>	<u>LABEL & LP/CD #</u>
Cannonball Adderly	Blues for Daddy-O (B Flat) Sack O' Woe (F); Big P (d)	Blue Note 81595/CDP 46338 Landmark LLP/LCD 1305
Louis Armstrong Clifford Brown	West End Blues (E Flat) The Blues Walk (B Flat) Sandu (E Flat)	Columbia CL 853/BBC CD 597 Emarcy EXPR 1033/814 645-2 Emarcy EXPR 1008/814 646-2
John Coltrane	Blue Train (E Flat); Locomotion (B Flat) Cousin Mary (A Flat); Mr. PC (c) Equinox (d Flat) Chasin' the Trane (F)	Blue Note 81577/CDP 46095 Atlantic 1311/1311-2 Atlantic 1419/1419-2 MCA/Impulse 29009 (LP)
Chick Corea Miles Davis	Matrix (F) Straight, No Chaser (F) Freddie Freeloader (B Flat); All Blues (G) Footprints (c) Vierd Blues (B Flat); No Line (F) Walkin' (F)	Blues Note CDP 9005 (CD) Columbia CJ/CK 40837 Columbia CJ/CK 40579 Columbia PC 9401 (LP) Prestige OJC/OJCCD 071 Prestige OJC/OJCCD 213

DISCOGRAPHY - Continued

StanGetz/JJ Johnson	Billie's Bounce (F); Blues in the Closet (B Flat) (2 takes of each)	Verve 831 272-2 (CD)
Dizzy Gillespie	The Champ (modulates); Birk's Works (b Flat); several others	Savoy SJL 2209/ZD 70517
Dexter Gordon	After Hours (w. Rollins & Stitt)	Verve VE2-2505
Freddie Hubbard	The Blues Walk (F); Gotham City (B Flat)	Columbia JC/CK 36853
Milt Jackson	Birdlike (F)	Blues Note 84085 (OP)
Wes Montgomery	Bags' Groove (w. Davis) (f)	Prestige OJC/OJCCD 245
Lee Morgan	Missile Blues (G) (2 takes on CD)	Riverside OJC/OJCCD 034
Oliver Nelson	Blues Train; Locomotion (see Coltrane)	
Charlie Parker	Stolen Moments (c); 3 others	MCA/Impulse MCA/MCAD 5659
	Parker's Mood (B Flat); Now's The Time (F); several others	
	Chi-Chi (A Flat); Now's The Time (F)	Savoy SJC 2201/ZD70517
Sonny Rollins	Blues for Philly Joe (F)	Verve UMV-2029/825 671-2
	Blue Seven (B Flat)	Blue Note 84001 (LP)
	Now's The Time (E Flat); Blue 'N' Boogie (C)	Prestige OJC/OJCCD 291
Sonny Rollins & Sonny Stitt	After Hours (w. D. Gillespie)	RCA LSP-2977 (OP)
		Verve VE2-2505

ABOUT THIS BOOK & RECORD

The **TOTAL** number of choruses played for each track will equal **B** plus **C**. The melody at **A** is not an extra chorus.

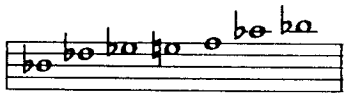
For example:

No. 1 Bb BLUES, Kenny Will Make It, is played a total of **8 choruses**.

NOTE: You will hear a **triangle sound** on the 11th bar (last chorus) of the **B** Section. This is your signal that the **C** Section chord/scale progression is about to begin.

NOTE: On the **D CONCERT** recorded tracks the **sound of the triangle** on the 5th chorus was inadvertently **omitted**.

NOTE: The **Dom. 7+9** in the 8th bar of the **B** section calls for a raised 5th in the chord/scale. I have written a natural 5th because I feel it will help the novice improviser to hear the harmony better at that point in the progression.



Bb BLUES SCALE

1. Bb BLUES



SIDE 1/TRACK 1

Kenny'll Make It

♩ = 96

A MELODY

Musical notation for the Melody section, featuring a 4/4 time signature and various chords: Bb7, Eb7, Bb7, F-, Bb7, Eb7, Eb7, Bb7, DØ, G7+9, C-, F7, D-, G7, C-, F7.

B SWING FEEL - Play 4 Choruses

Musical notation for the Swing Feel section, featuring a 4/4 time signature and various chords: Bb7, Eb7, Bb7, F-, Bb7, Eb7, Eb7, Bb7, DØ, G7+9, C-, F7, D-, G7, C-, F7.

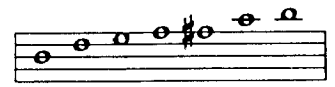
C BOSSA NOVA FEEL - Play 4 Choruses

Musical notation for the Bossa Nova Feel section, featuring a 4/4 time signature and various chords: Bb7, Eb7, Bb7, F-, Bb7, Eb7, EØ7, BbΔ, C-, D-, Db-, C-, F7, D-, G7, C-, F7.



2. B BLUES

Wiggle Waggle



B BLUES SCALE

SIDE 1/TRACK 2

♩ = 66

A MELODY

Chords: B7, E7, B7, F# - B7, E7, B7, Eb, Ab7+9, C# -, F#7, Eb -, Ab7, C# - (3), F#7 (3)

B Play 3 Choruses

Chords: B7, E7, B7, F# -, B7, E7, E7, B7, Eb, Ab7+9, C# -, F#7, Eb -, Ab7, C# -, F#7

C Play 3 Choruses

Chords: B7, E7, B7, F# -, B7, E7, F#7, BA, C# -, Eb -, D -, C# -, F#7, Eb -, Ab7, C# -, F#7

C BLUES SCALE

3. C BLUES



SIDE 1/TRACK 3

♩ = 96

A MELODY

Now Hear This!

Chords: C7, F7, C7, G-, C7, F7, F7, C7, EØ, A7+9, D-, G7, E-, A7, D-, G7

B Play 5 Choruses

Chords: C7, F7, C7, G-, C7, F7, F7, C7, EØ, A7+9, D-, G7, E-, A7, D-, G7

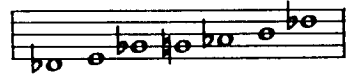
C Play 3 Choruses

Chords: C7, F7, C7, G-, C7, F7, F#Ø7, CΔ, D-, E-, Eb-, D-, G7, E-, A7, D-, G7



4. Db BLUES

Db BLUES SCALE



SIDE 1/TRACK 4

♩ = 96

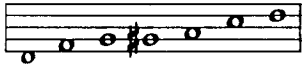
A MELODY

Repetition Blues

B Play 4 Choruses

C Play 3 Choruses

D BLUES SCALE



5. D BLUES



SIDE 1/TRACK 5

A MELODY

The Bird

♩ = 138 Bossa Nova

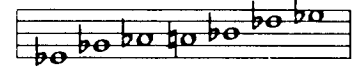
B Play 5 Choruses

C Play 6 Choruses



6. Eb BLUES

Eb BLUES SCALE



A MELODY

Dr. Jay

SIDE 1/TRACK 6

♩ = 120

Chords: Eb7, Ab7, Eb7, Bb-, Eb7, Ab7, Ab7, Eb7, GØ, C7+9, F-, Bb7, G-, C7, F-, Bb7.

B Play 4 Choruses

Chords: Eb7, Ab7, Eb7, Bb-, Eb7, Ab7, Ab7, Eb7, GØ, C7+9, F-, Bb7, G-, C7, F-, Bb7.

C Play 5 Choruses

Chords: Eb7, Ab7, Eb7, Bb-, Eb7, Ab7, AØ7, EbΔ, F-, G-, F#-, F-, Bb7, G-, C7, F-, Bb7.

E BLUES SCALE

7. E BLUES



SIDE 2/TRACK 1

A MELODY

Big Apple

♩ = 76

Chords: E7, A7, E7, B-, E7, A7, A7, E7, AbØ, Db7+9, F#-, B7, Ab-, Db7, F#-, B7.

B Play 4 Choruses

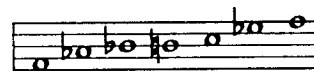
Chords: E7, A7, E7, B-, E7, A7, E7, AbØ, Db7+9, F#-, B7, Ab-, Db7, F#-, B7.

C Play 3 Choruses

Chords: E7, A7, E7, B-, E7, A7, BbØ7, EA, F#-, Ab-, G-, F#-, B7, Ab-, Db7, F#-, B7.



8. F BLUES



F BLUES SCALE

SIDE 2/TRACK 2

A MELODY

A Little of This?

♩ = 100

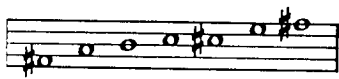
Musical notation for Section A, Melody. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords F7, Bb7, F7, C-, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, A∅, and D7+9. The third staff contains measures 9-12 with chords G-, C7, A-, D7, G-, and C7. There are triplets in measures 10 and 11.

B Play 4 Choruses

Musical notation for Section B, Play 4 Choruses. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords F7, Bb7, F7, C-, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, A∅, and D7+9. The third staff contains measures 9-12 with chords G-, C7, A-, D7, G-, and C7.

C Play 4 Choruses

Musical notation for Section C, Play 4 Choruses. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords F7, Bb7, F7, C-, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, A∅, and D7+9. The third staff contains measures 9-12 with chords G-, C7, A-, D7, G-, and C7.



F# BLUES SCALE

9. F# BLUES



SIDE 2/TRACK 3

A MELODY

Downtown Carmi

♩ = 116 Bossa Nova

Musical notation for section A, featuring a melody in treble clef with various chords and dynamics. The chords are: F#7, B7, F#7, C#-, F#7, B7, B7, F#7, BbØ, Eb7+9, Ab-, Db7, Bb-, Eb7, Ab-, Db7.

B Play 5 Choruses

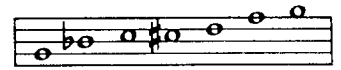
Musical notation for section B, featuring a melody in treble clef with various chords and dynamics. The chords are: F#7, B7, F#7, C#-, F#7, B7, B7, F#7, BbØ, Eb7+9, Ab-, Db7, Bb-, Eb7, Ab-, Db7.

C Play 5 Choruses

Musical notation for section C, featuring a melody in treble clef with various chords and dynamics. The chords are: F#7, B7, F#7, C#-, F#7, B7, CØ7, F#Δ, Ab-, Bb-, A-, Ab-, Db7, Bb-, Eb7, Ab-, Db7.



10. G BLUES



G BLUES SCALE
SIDE 2/TRACK 4

A MELODY

The Camel

♩ = 100

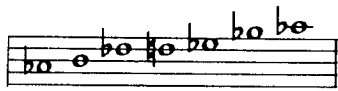
Chords: G7, C7, G7, D-, G7, C7, G7, BØ, E7+9, A-, D7, B-, E7, A-, D7

B Play 5 Choruses

Chords: G7, C7, G7, D-, G7, C7, C7, G7, BØ, E7+9, A-, D7, B-, E7, A-, D7

C Play 3 Choruses

Chords: G7, C7, G7, D-, G7, C7, C#°7, GΔ, A-, B-, Bb-, A-, D7, B-, E7, A-, D7



Ab BLUES SCALE

11. Ab BLUES



SIDE 2/TRACK 5

A MELODY

Shuffle Duty

♩ = 72

Ab7 Db7 Ab7 Eb- Ab7

Db7 Db7 Ab7 C∅ F7+9 3

Bb- 3 Eb7 C- 3 F7 Bb- Eb7

B Play 3 Choruses

Ab7 Db7 Ab7 Eb- Ab7

Db7 Db7 Ab7 C∅ F7+9

Bb- Eb7 C- F7 Bb- Eb7

C Play 3 Choruses

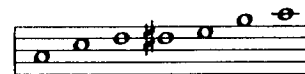
Ab7 Db7 Ab7 Eb- Ab7

Db7 D°7 AbΔ Bb- C- B-

Bb- Eb7 C- F7 Bb- Eb7



12. A BLUES



A BLUES SCALE
SIDE 2/TRACK 6

A MELODY

Triple-itis

♩ = 72

Musical notation for section A, featuring triplets and various chords: A7, D7, A7, E-, A7, D7, D7, A7, C#0, F#7+9, B-, E7, C#-, F#7, B-, E7.

B Play 3 Choruses

Musical notation for section B, featuring a blues scale and various chords: A7, D7, A7, E-, A7, D7, D7, A7, C#0, F#7+9, B-, E7, C#-, F#7, B-, E7.

C Play 2 Choruses

Musical notation for section C, featuring a blues scale and various chords: A7, D7, A7, E-, A7, D7, Eb07, AΔ, B-, C#-, C-, B-, E7, C#-, F#7, B-, E7.