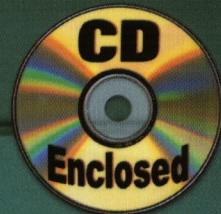


VOLUME 102



Jerry SOUND ADVICE Bergonzi

Book and CD Set
For ALL Instrumentalists





Jamey Abersold 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
 Tuning Notes: Concert Bb & A (A=440) - CD TRACK #15
PERSONNEL ON PLAY-A-LONG RECORDING:
 RENATO CHICCO - Piano; DAVE SANTORO - Bass; ADAM NUSSBAUM - Drums

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INTRODUCTION

In the jazz field everyone knows Jerry Bergonzi. If they haven't heard him play they know his landmark books on improvising published by Advance Music; add that to his teaching of several generations of musicians. Jerry is a musician's musician- a cliché maybe, but the term really means something significant. It translates to serious business, no fooling around or showing off in the areas of sound, technique, ideas, and passion. Musicians like this get it right all the time!!

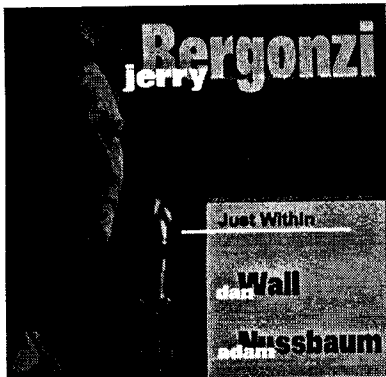
Jerry has absorbed the playing of all the expected masters. In fact, I recall in the 1970s, a pronounced Wayne Shorter influence was evident at a time when most tenorists (myself included) were in to Coltrane.

Many of the tunes, while they contain conventional II-V progressions, are by no means predictable. Fast modulations and resolutions assure one's attention. His encyclopedic knowledge is showcased on this collection of original compositions which will present a challenge to players on any level. The tune Red's Blues has a Giant Steps color to it while parts of Wiggy, Invisible Light, Sound Advice, and I Ching Reading will challenge any improviser's scale abilities. The compositions also encourage a "common tone" approach to melodic invention because of the nature of the unusual harmonic cycles. Quasi modal "The Ray" and the 7/4 "Windprints" further place demands of adaptability from the improviser.

Jerry has given you something to sink your teeth in which, when accomplished, will definitely have an affect on how you as an improviser approach tunes with modern harmonic progressions. This is real music and will improve your skills in many areas.

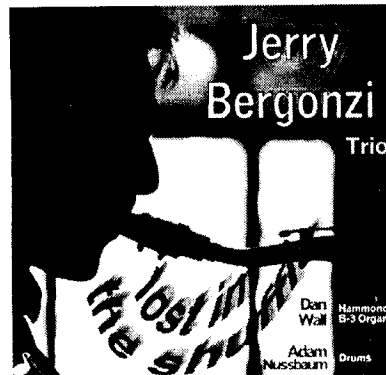
David Liebman-May 2002
Stroudsburg, PA

ALL the tunes on this Play-A-Long are available on these great releases from Double-Time Records!



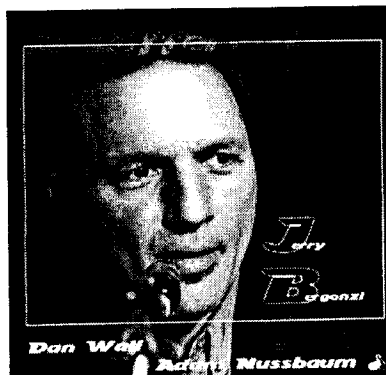
Optimum Propensity
Out House
Red's Blues
The Ray

DTRCD-127



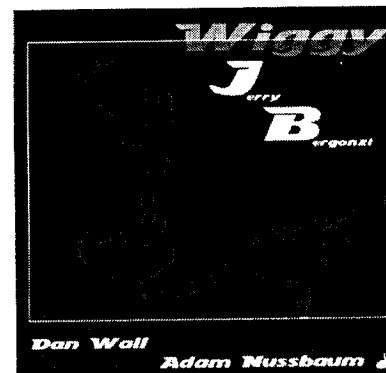
Different Places Together
Sound Advice
Invisible Light
Simultaneous Looks
Wind Print

DTRCD-142



Wiggy
Inside Out

DTRCD-173



You Can Tell Con Brio
I Ching Reading
Wiggy
Inside Out

DTRCD-184

Order from: Jamey Aebersold Jazz, Inc. PO Box 1244 New Albany, IN 47151-1244 1-800-456-1388 www.jazzbooks.com

DISCOGRAPHY - Jerry Bergonzi

As a leader:

- 2001 - "A Different Look" (Double-Time Records DTRCD-184)
2000 - "Wiggy" (Double-Time Records DTRCD-173)
1998 - "Fast Company" (Blue Jackel BJAC 5022-2)
1998 - "On Again" (RAM Records RMCD 4527)
1998 - "Together Again For The First Time"
(Red Records RR-123275)
1998 - "Lost In The Shuffle" (Double-Time Records DTRCD-142)
1996 - "Just Within" (Double-Time Records DTRCD-127)
1995 - "Vertical Reality" (Musidisc 500642)
1992 - "Peek A Boo" (Evidence ECD22119-2)
1991 - "Tilt" (Red Records RR-123245-2)
1991 - "ETC Plus One" (Red Records RR-123249-2)
1989 - "Lineage" (Red Records RR-123237)
1989 - "Inside Out" (Red Records RR-123230)
1989 - "Standard Gonz" (Blue Note B2-96256 & Capitol 96256)
1988 - "Caught In The Act!" (Not Fat 06-22)
1988 - "Jerry On Red" (Red Records RR-123224)
1986 - "Uranian Undertow" (Plug)
1984 - "Featuring Bruce Gertz" (Not Fat 22)
1982 - "Con Brio" (Plug 4)

As a sideman:

- Dave Brubeck - "Brother, The Great Spirit Made Us All" -
Soprano Sax (Atlantic 501660; 1974)
Dave Brubeck - "Back Home" - Electric Bass, Tenor Sax
(Concord Jazz CJ103; 1979)
Dave Brubeck - "Tritonis" - Electric Bass, Tenor Sax
(Concord Jazz CJ129; 1980)
Dave Brubeck - "Paper Moon" - Tenor Sax
(Concord Jazz CCD-4178; 1981)
Dave Brubeck - "Ken Burns Jazz" - Soprano Sax (2000)
Joey Calderazzo - "In The Door" - Tenor Sax (1991)
Miles Davis/Quincy Jones - "Miles & Quincy Live At Montreux" -
Tenor Sax (WB WPVP-9101, WB 45221; 1991)
Miles Donahue - "Good Listener" - Tenor Sax
(RAM Records RM4510; 1995)
Miles Donahue - "Double Dribble" - Producer (2000)
Dalia Faitelson - "Global Sound-Diamond Of The Day"
Tenor Sax (STUNT Records; 2002)
Hal Galper - "Just Us" - Tenor Sax (ENJA 80382; 1993)
Hal Galper - "Let's Call This That" - Tenor Sax
(Double-Time Records DTRCD-157; 1999)
Bruce Gertz - "Third Eye" - Tenor Sax (RAM Records; 1992)
Bruce Gertz - "Discovery Zone" - Tenor Sax
(RAM Records; 1994)
Bruce Gertz - "Blueprint" - Tenor Sax (Evidence; 1995)
Bruce Gertz - "Red Handed" - Tenor Sax
(Double-Time Records DTRCD-155; 1999)
Bruce Getz/Ken Cervenka - "Shut Wide Open" - Tenor Sax
(Double-Time Records DTRCD-132; 1998)
Mick Goodrick - "Sunscreams" - Tenor Sax
(RAM Records RMCD 4507)
George Gruntz - "Blues 'N Dues Et Cetera" - Tenor Sax
(ENJA ENJ-6072 2; 1991)
George Gruntz - "Sins 'N Wins 'N Funs" - Tenor Sax
(TCB Records TCB 9660 2; 1996)
Daniel Humair - "Edges" - Saxophone (Label Bleu 6545; 1991)
Daniel Humair - "Open Architecture" - Tenor Sax (1993)
Quincy Jones - "The Musical Biography Of Quincy Jones" -
Tenor Sax (Rhino ISBN# b00005q3ad; 2001)
Bob Kaufman/Bruce Gertz - "Line Between" - Tenor Sax,
Producer (Whaling City Sound; 2001)

- Eartha Kitt - "Thinking Jazz" - Tenor Sax (ITM; 1991)
Eartha Kitt - "Thinking Jazz" - Tenor Sax (Records; 1999)
Jacek Kochan - "Grey Angel" - Tenor Sax
(Counterpoint Records CPR 008; 1995)
Gunther Kuermayr - "Window" - Soprano Sax, Tenor Sax
(A Records; 1998)
Guido Manusardi - "Within" - Tenor Sax
(Soul Note 121281; 1996)
Nando Michelin - "Facing South" - Saxophone
(Brownstone BRCD 9605; 1996)
Nando Michelin - "Common Grounds" - Saxophone
(Brownstone BRCD 9703; 1997)
Nando Michelin - "Art" - Tenor Sax
(Double-Time Records DTRCD-144; 1999)
Nando Michelin - "Chants: A Candomble Experience" -
Tenor Sax (Double-Time Records DTRCD-167; 2000)
Bob Moses/Tsziji Munoz - "Love Everlasting" - Saxophone
(Amulet AMT-3; 2000)
Alex Riel - "The Riel Deal" - Tenor Sax
(STUNT Records STUCD 19604; 1996)
Alex Riel - "Unriel" - Tenor Sax
(STUNT Records STUCD 19707; 1998)
Alex Riel - "Rielatin" - Saxophone
(STUNT Records STUCD 19918; 2000)
Dave Santoro - "Standards Band" - Tenor Sax
(Double-Time Records DTRCD-151; 1999)
Dave Santoro - "Standards Band II" - Tenor Sax
(Double-Time Records DTRCD-165; 2000)
Dave Santoro - "New Standard" - Tenor Sax
(Double-Time Records DTRCD-183; 2001)
Skyking - "Secret Sauce" - Percussion, Soprano Sax,
Tenor Sax (Columbia 33367; 1975)
Brooke Sofferman - "Modesty's Odyssey" - Tenor Sax
(YOBOL)
Brooke Sofferman - "Green Between" - Tenor Sax
(Summit 323; 2002)
Klaus Suonsaari - "Something In Common" - Tenor Sax
(Storyville Records STCD-4218; 1998)
Richard Sussman - "Free Fall" - Tenor Sax
(Double-Time Records DTRCD-181; 2001)
Trio Idea - "Napoli Connection" - Tenor Sax
(Red Records RR-123261; 1994)
Dan Wall - "On The Inside Looking In" - Tenor Sax
(Double-Time Records DTRCD-175; 2000)
Bennie Wallace - "Art Of The Saxophone" - Tenor Sax
(Denon 33C4-1648; 1987)
Richie Zellon - "Cafe Con Leche" - Tenor Sax
(Songosaurus; 1993)
Richie Zellon - "Metal Caribe" - Tenor Sax
(Songosaurus; 1998)
Various Artists - "Denon Jazz Sampler Vol. 2" - Tenor Sax
(Denon GES-9137; 1987)
Various Artists - "Emergence" - Tenor Sax
(Red Records RR-123263; 1994)
Various Artists - "Color Of Jazz: Red Records Jazz
Sampler 2" - Tenor Sax (RR-123103; 1999)
Various Artists - "Ram Records Jazz Sampler" - Soprano
Sax, Alto Sax, Tenor Sax (1999)
Various Artists - "12 Visits In Copenhagen Vol 1" - Tenor
Sax (STUNT Records STUCD 19704 26; 2001)
Various Artists - "Montreal Jazz Festival" - Tenor Sax
(2002)
Various Artists - "Ken Burns Jazz, Vol. 2" - Soprano Sax
(2002)

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!*



1. Optimum Propensity



PLAY 6 CHORUSES (♩ = 130)

Jerry Bergonzi

AbΔ C7b9 DbΔ F7b9

Bb-7 D-7 G7 C-7 Eb-7 Ab7

1. DbΔ G-7 C7 FA F-7 Bb7

E-7 A7 2. DbΔ G-7 C7 FA

G7b9 C-7 F7 Bb-7 Eb7 EA+4

SOLOS

AbΔ C7b9 DbΔ F7b9 Bb-7 D-7 G7 C-7 Eb-7 Ab7

1. DbΔ G-7 C7 FA F-7 Bb7 E-7 A7 2. DbΔ

G-7 C7 FA G7b9 C-7 F7 Bb-7 Eb7 EA+4 EA+4 AbΔ



2. Out House



PLAY 9 CHORUSES (♩ = 260)

Jerry Bergonzi

Musical score for "Out House" by Jerry Bergonzi, featuring 9 choruses. The score is written in 4/4 time and includes various chord progressions and melodic lines. The chords are: G-7, Bb-7, Eb-7, Ab7, DbΔ, C7+9, Ab-7, Db7, GbΔ, GØ, C7b9, F-7, Bb7, Eb-7, Ab7, C#-7, F-7, A-7, C-7, F-7, Bb7, Eb-7, Ab7, C#-7, F#7, C-7, F7, BbΔ, AØ, D7b9.



2. Out House – Cont.



SOLOS

G-7 Bb-7

Eb-7 Ab7 DbΔ C7+9

Ab-7 Db7 GbΔ GØ C7b9

F-7 Bb7 Eb-7 Ab7

C#-7 F-7

A-7 C-7

F-7 Bb7 Eb-7 Ab7

C#-7 F#7 C-7 F7 Ø BbΔ AØ D7b9

Ø Ø

BbΔ+4 BbΔ+4

BbΔ+4 BbΔ+4

slight ritard _____



3. Different Places Together



Jerry Bergonzi

PLAY 5 CHORUSES (♩ = 138)

Latin Bossa

C-7 A7+9/F BbΔ+5 AØ D7b9

F-7 Bb7 G-7 EØ A7b9

1. Eb-7/Ab D-7 G7

E-7 A7 Eb-7 Ab7 D-7 G7

2. D-7 F#Ø B7b9 E-7 A7 Eb-7 Ab7

D-7 G7 C-7 F7 BbΔ G7

SOLOS

C-7 A7+9/F BbΔ+5 AØ D7b9 F-7 Bb7 G-7 EØ A7b9

1. Eb-7/Ab D-7 G7 E-7 A7 Eb-7 Ab7 D-7 G7

2. D-7 F#Ø B7b9 E-7 A7 Eb-7 Ab7 D-7 G7 C-7 F7 BbΔ G7

BbΔ Eb7+4



4. Wind Print



PLAY 6 CHORUSES (♩ = 160)

Jerry Bergonzi

LATIN

INTRO B-7 E7+9 AΔ+4

DΔ+4 G7+4 G7+4

TUNE BΔ/F# GΔ+5/F# DΔ+5/F#

F7b9 E-7 FΔ+4

BbΔ A-7 Ab7+9 C#-7 F#7+9

B-7 E7+9 AΔ+4

DΔ+4 G7+4 G7+4

SOLOS BΔ/F# GΔ+5/F# DΔ+5/F# F7b9 E-7 FΔ+4 BbΔ A-7 Ab7+9

C#-7 F#7+9 B-7 E7+9 AΔ+4 DΔ+4 G7+4

G7+4 G7+4

ritard



5. Red's Blues



PLAY 12 CHORUSES (♩ = 150)

Jerry Bergonzi

Musical notation for the first three staves of the piece. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notation includes various chords and rhythmic patterns:

- Staff 1: Chords Bb7, Ab-7 (with a triplet), Db7, GbΔ (with a triplet), F-7, Bb7.
- Staff 2: Chords EbΔ, A-7 (with a triplet), D7, GΔ (with a triplet), C#-7, F#7.
- Staff 3: Chords BA, CØ (with a triplet), F7b9, Bb7 (with a triplet), A7.

SOLOS

Chord progression for the first solo line:

Bb7 Ab-7 Db7 GbΔ F-7 Bb7

Chord progression for the second solo line:

EbΔ A-7 D7 GΔ C#-7 F#7

Chord progression for the third solo line:

BA CØ F7b9 Bb7 A7

Final musical notation for the solo section, featuring a Bb7 chord with an accent (>) and a fermata over the final note.



6. You Can Tell



PLAY 6 CHORUSES (♩ = 114)

Jerry Bergonzi

INTRO

BΔ/F# C#-7/F# F#7

2 2 2

BA Bb7+9 Eb-7 F#-7 Ab-7 F-7 Bb7

EbΔ D7+9 G-7 Bb-7 C-7 A-7 D7

G-7 FØ Bb7b9 Eb-7 C#-7 F#7

1. BA CØ F7b9

BbΔ C#-7 F#7

2. BΔ/F# C#-7/F# F#7 BΔ/F# C#-7/F# F#7

SOLOS

BA Bb7+9 Eb-7 F#-7 Ab-7 F-7 Bb7 EbΔ D7+9 G-7 Bb-7 C-7 A-7 D7

G-7 FØ Bb7b9 Eb-7 C#-7 F#7

1. BA CØ F7b9

BbΔ C#-7 F#7

2. BΔ/F# C#-7/F# F#7 BΔ/F# C#-7/F# F#7

BΔ/F# C#-7/F# F#7 BΔ/F# C#-7/F# F#7 BA

ritard



7. Con Brio



Jerry Bergonzi

PLAY MELODY 1 TIME, THEN
PLAY 13 SOLO CHORUSES (♩ = 250)

LATIN

INTRO C-7/F Eb-7/Ab

C#-7/F# C-7/F

MELODY

BbΔ G7b9 C-7 F7 BbΔ G7b9 C-7 F7

BbΔ G7b9 C-7 F7 F-7 Bb7

1. EbΔ C7b9 F-7 Bb7 EbΔ Eb-7 Ab7

DbΔ GØ C7b9 FΔ F#-7 B7

2. EbΔ C7b9 F-7 Bb7 EbΔ Eb-7 Ab7

DbΔ GØ C7b9 FΔ F#-7 B7



7. Con Brio – Cont.



Musical notation for the first system, including chords *C-7/F*, *E^b-7/A^b*, *C[#]-7/F[#]*, and *C-7/F*. The notation features a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes in the final measure of the first line.

SOLOS (13 Choruses)

Chord progression for 13 choruses:

B^bΔ *G7* *C-7* *F7* *B^bΔ* *G7^{b9}* *C-7* *F7*

B^bΔ *G7^{b9}* *C-7* *F7* *F-7* *B^b7*

E^bΔ *C7^{b9}* *F-7* *B^b7* *E^bΔ* *E^b-7* *A^b7*

D^bΔ *G∅* *C7^{b9}* *FΔ* *F[#]-7* *B7*

After 13 times, go to Coda

Musical notation for the second system, including chords *C-7/F*, *E^b-7/A^b*, *C[#]-7/F[#]*, and *C-7/F*. The notation features a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes in the final measure of the first line.

Fine



8. Inside Out



PLAY 7 CHORUSES (♩ = 178)

Jerry Bergonzi

EbΔ C7b9 F-7 D7b9
 Eb7 AbΔ G7+9 C7+9
 F-7 Db7 EbΔ

1. DØ G7+9

C-7 F7 F-7 E-7 Eb-7 C#-7 C-7 B-7 Bb7 Bb7+9

2. C7b9 F-7 Bb7 EbΔ C7b9 F-7 Bb7

Fine

SOLOS

EbΔ C7b9 F-7 D7b9 Eb7 AbΔ

G7+9 C7+9 F-7 Db7 EbΔ

1. DØ G7+9 C-7 F7 F-7 Bb7

2. C7b9 F-7 Bb7 EbΔ C7b9 F-7 Bb7

Fine



9. Wiggy



PLAY 6 CHORUSES (♩ = 124)

Jerry Bergonzi

The main musical score for 'Wiggy' is written in 4/4 time and consists of six choruses. The notation includes a treble clef and a key signature of one flat (Bb). The melody is primarily composed of eighth and quarter notes, with many triplet markings. Chord changes are indicated by letters above the staff. The first chorus starts with E-7, C-7, F-7, and C#-7. The second chorus features F#-7, DA, B-7, and Ab7b9. The third chorus includes Ab-7/Db, Db7b9, GbΔ, and Eb7b9. The fourth chorus has Ab-7, Bb7b9, Eb-7, and B-7. The fifth chorus returns to E-7, C-7, F-7, and C#-7. The sixth chorus features F#-7, DA, F#-7, and Ab7+9. The final two bars of the sixth chorus are marked as fading out.

ending fades out on last two bars

SOLOS

E-7	C-7	F-7	C#-7	F#-7	DA	B-7	Ab7b9
Ab-7/Db	Db7b9	GbΔ	Eb7b9	Ab-7	Bb7b9	Eb-7	B-7
E-7	C-7	F-7	C#-7	F#-7	DA		
F#-7	Ab7+9	C#-7	F#7	C#-7	F#7		

ending fades out on last two bars



10. Simultaneous Looks



PLAY 10 CHORUSES (♩ = 208)

Jerry Bergonzi

C-7(b6) C-7(b6)

G-7 C7+9 F-7(b6)

F-7(b6) Bb7+9 Eb-7

Eb-7/Ab D-7 G7+9 Last time to Coda

SOLOS

C-7(b6) C-7(b6) G-7 C7+9

F-7(b6) F-7(b6) Bb7+9

After Solos, D.C. (no repeats) at Coda

Eb-7 Eb-7/Ab D-7 G7+9 C-7(b6)

fade out



11. Invisible Light



PLAY 3 CHORUSES (♩ = 50)

Jerry Bergonzi

Ballad

Play Freely

F-7 C#-7 Bb-7 F#-7

F-7 C#-7 Bb-7 EΔ+4

Eb-7 B-7 Ab-7 F-7 EΔ+4

Eb-7 E-7 A7 DΔ G-7 C7

FΔ Bb-7 Eb7 EΔ+4 G7+9 C7+9

SOLOS

F-7 C#-7 Bb-7 F#-7

F-7 C#-7 Bb-7 EΔ+4

Eb-7 B-7 Ab-7 F-7 EΔ+4

Eb-7 E-7 A7 DΔ G-7 C7

FΔ Bb-7 Eb7 EΔ+4 G7+9 C7+9

G7+9 C7+9 F-7

ritard -----



12. Sound Advice



PLAY 5 CHORUSES (♩ = 144)

Jerry Bergonzi

INTRO C#-7 DΔ+4 Eb-7 EΔ+4

C#-7 DΔ+4 Eb-7 EΔ+4

TUNE F-7 GbΔ G-7 AbΔ

DbΔ C7b9 B-7

C-7 DbΔ Eb-Δ E-7/A

AbΔ AØ D7b9 GbΔ+4 G-7

D-7 D-7/G

F#-7 B7 Eb-7 EΔ+4



12. Sound Advice – Cont.



F-7 F#Δ G-7 AbΔ
 DbΔ C7b9 B-7 E-7
 F-7 Eb-7 DbΔ *To continue* C7+9 *Last time to Coda* C7+9

SOLOS

F-7 GbΔ G-7 AbΔ DbΔ C7b9 B-7
 C-7 DbΔ Eb-Δ E-7/A AbΔ AØ D7b9 GbΔ+4 G-7
 D-7 D-7/G F#-7 B7 Eb-7 EΔ+4
 F-7 F#Δ G-7 AbΔ DbΔ C7b9
 B-7 E-7 F-7 Eb-7 DbΔ C7+9 ⊕
 ⊕ Eb-7 EΔ+4 F-7 F#Δ+4
 Eb-7 EΔ+4 F-7 F#Δ+4 F-7



13. The Ray



PLAY 6 CHORUSES (♩ = 240)

Jerry Bergonzi

INTRO

Chord progression for the Intro:

$G\flat\Delta sus4$ $G\flat\Delta sus4$
 $G\flat\Delta sus4$
 $G\flat\Delta sus4$
 $G\flat\Delta sus4$
 $G\Delta+5/F\#$ $F\Delta+5/E$ $C\#-7/F\#$ $G\Delta+5/F\#$ $F\Delta+5/E$ $C\#-7/F\#$
 $F\#-\Delta$ $E-\Delta$ $E\flat-7$ $A\flat7$ $F\#-\Delta$ $E-\Delta$ $D\flat7sus4$ $G\flat\Delta sus4$

SOLOS

Chord progression for the Solos:

$G\flat\Delta sus4$ $G\flat\Delta sus4$
 $G\flat\Delta sus4$ $G\flat\Delta sus4$
 $G\Delta+5/F\#$ $F\Delta+5/E$ $C\#-7/F\#$ $G\Delta+5/F\#$ $F\Delta+5/E$ $C\#-7/F\#$
 $F\#-\Delta$ $E-\Delta$ $E\flat-7$ $A\flat7$ $F\#-\Delta$ $E-\Delta$ $D\flat7sus4$ $G\flat\Delta sus4$

Last time repeat and fade



14. I Ching Reading



PLAY 6 CHORUSES (♩ = 192)

Jerry Bergonzi

Medium

INTRO

DbΔ A7/C# DΔ Bb7/D

EbΔ B7/D# EΔ+4

A

Bb-7 D-7 F#-7 F7+9

Bb-7 D-7 F#-7 A-7

Db-7 G7+9 C-7 C-7

B

DbΔ A7/C# DΔ Bb7/D

EbΔ B7/D# EΔ+4

Fine

SOLOS

Bb-7 D-7 F#-7 F7+9 Bb-7 D-7 F#-7 A-7 Db-7 G7+9

C-7 DbΔ A7/C# DΔ Bb7/D EbΔ B7/D# EΔ+4

Fine

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	CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13, C7
* 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- C-7, 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) (WWWHWWH) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9 ⁺⁹ +11
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13} +11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	+5 CΔ+4 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).

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 improvisor's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember—you, the player, are also a listener! Read pages 43 to 45 in **Volume 1 JAZZ: How To Play And Improvise** (product code **V01DS**) 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** (product code **SC**) by Dan Haerle, **Jazz Improvisation** (product code **J1**) by David Baker, **Patterns for Jazz** (product code **P-T** or **P-B**) and **Complete Method for Jazz Improvisation** (product code **C**) by Jerry Coker, and **Repository of Scales & Melodic Patterns** (product code **YL**) by Yusef Lateef. These books are available from *Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 USA*, your local music store, or 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.

...Continued On Page 54

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = Half-diminished; -3 = 3H (Minor Third)

<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
C∅	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C ^o	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				
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				
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	C D E F G A Bb C	C F G Bb D
C7 sus 4		Major Pentatonic built on b7	Bb C D F G Bb	C F G Bb D
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*				
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 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				
C∅	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#2 (C∅9)	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
C∅ (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				
C ^o	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.

THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the quality is and indicate the harmonic motion. The **3rd** tells us if it's major or minor. The **7th** tells whether the sound is stable (doesn't want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-, F7 etc.). The **root** or tonic is taken for granted. If it wasn't there we wouldn't be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale RESOLVES to a chord/scale whose ROOT lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish the measures with these chords: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurrence in music. The 3rd's and 7th's are underlined.

SCALES

- 1. DOM.7th** = C7 = C D E F G A Bb C
This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.
- 2. BEBOP** = C7 = C D E F G A Bb **B** C
Play B natural as a passing tone. It should always appear on an upbeat never on the downbeat.
- 3. LYDIAN DOM.** = C7#4 = C D E **F#** G A Bb C
The #4 was/is a favorite note. It used to be called a b5.
- 4. WHOLE-TONE** = C7+ = C D E **F#** **G#** Bb C
This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel. [**Has a #4 and #5**]
- 5. DIMINISHED** = C7b9 = C **Db** **D#** E **F#** G A Bb C
This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound. [**Has a b9, #9 and #4**]
- 6. DIM. WHOLE-TONE** = C7+9 = C **Db** **D#** E **F#** **G#** Bb C
This scale has four altered tones which help create tension. [**Has a b9, #9, #4 and #5**]
- 7. SPANISH or JEWISH SCALE** = C7 (b9) = C **Db** E F G **Ab** Bb C
This scale is used often when playing in a minor key. It's the same as F harmonic minor. [**Has a b9 and b6**]
- 8. CHROMATIC SCALE** = C7 = C **C#** D **D#** E F **F#** G **G#** A **A#** B C
(the Musical Alphabet) C **Db** D **Eb** E F **Gb** G **Ab** A **Bb** B C

Any time there is a dominant 7th, you may want to experiment with these scales. The proper use of these various scales is part of what makes jazz so appealing. Endless variety in the hands of a master makes beautiful music. Don't be afraid to try these sounds. It may take some time for your ears to become accustomed to the sound and the fingerings. The book called *Patterns For Jazz* (Aebersold product code "P-T" for treble clef instruments, "P-B" for bass clef) lists jazz phrases based on many of the scales above.