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PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: LEFT CHANNEL = Bass & Drums; RIGHT CHANNEL = Piano & Drums
 TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

STEVE ALLEE - Piano; TYRONE WHEELER - Bass; JONATHAN HIGGINS - Drums



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SOLOING

by Jamey Aebersold

1. KEEP YOUR PLACE. Don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. PLAY RIGHT NOTES. This really means play the notes you hear in your head ... the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND. Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING. There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a universal language.

7. Everyone has the ability to improvise. From the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" The Buddha replied, "Laziness." ***I agree!***

NOMENCLATURE

LEGEND: + 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–). Ø means half-diminished (CØ). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B ^b C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E ^b F G A B ^b C	C– C–7 Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major Scale with #4) (WWHWWWH) 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) (HWWHWWW) 7th Mode of Major: C D ^b E ^b F G ^b A ^b B ^b C	CØ Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (HWWHWWW) 6th Mode of Melodic Minor: C D E ^b F G ^b A ^b B ^b C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D E ^b F G ^b A ^b A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th Mode of Melodic Minor: C D E F# G A B ^b C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# B ^b C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWHWHW) C D ^b E ^b E F# G A B ^b C	C7b9 C7b9+4, C13b9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered Scale) (HWWHWWW) 7th Mode of Melodic Minor: C D ^b E ^b E F# G# B ^b C	C7+9 C7alt, C7b9+4, C7b9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd Mode of Melodic Minor: C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (Ascending Only) (WHWWWHW) C D E ^b F G A B C	C–Δ Cmin(maj7), CmiΔ, C–Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D E ^b F G A ^b B C	C–Δ CmiΔ, C–Δ (Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A B ^b C or C D E F G A B ^b C	G– G–7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (Use at player's discretion) (–3WHH–3W) (1, b3, 4, #4, 5, b7, 1) C E ^b F F# G B ^b 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–, CØ, 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 E^b–Δ (melodic minor), F– (phrygian), F– (phry).



1. It's Only A Paper Moon



PLAY 5 CHORUSES (♩ = 140)

Lyrics by BILLY ROSE and E.Y. "YIP" HARBURG
Music by HAROLD ARLEN

A GΔ A^b07 A-7 D7 A-7 D7 GΔ

D-7 G7 CΔ F7 A-7 D7 1. GΔ A-7/D

2. GΔ D-7 G7 **B** CΔ C[#]07 GΔ E7 A-7 D7 GΔ G7

CΔ C[#]07 GΔ B-7 E7 A-7 D7

C GΔ A^b07 A-7 D7 A-7 D7 GΔ

D-7 G7 CΔ F7 A-7 D7 GΔ A-7/D

SOLOS

D GΔ A^b07 A-7 D7 A-7 D7 GΔ D-7 G7 CΔ F7

A-7 D7 1. GΔ A-7/D 2. GΔ D-7 G7 **E** CΔ C[#]07 GΔ E7 A-7 D7

GΔ G7 CΔ C[#]07 GΔ B-7 E7 A-7 D7 **F** GΔ A^b07

A-7 D7 A-7 D7 GΔ D-7 G7 CΔ F7 A-7 D7 GΔ A-7/D

⊕ CODA

GΔ E7+9 A-7 D7

Repeat and fade out



2. Stormy Weather



PLAY 3 CHORUSES (♩ = 72)

Lyrics by TED KOEHLER
Music by HAROLD ARLEN

D7^{b9} A GΔ E7^{b9} A-7 D7^{b9} GΔ D-7 G7^{b9} C6 C-6 3
 G6 E7^{b9} A-7 D7+9 1. G6 E-7 A-7 D7^{b9}
 2. G6 D-7 G7^{b9} C6 3 C#^{o7} G6/D G7
 C6 3 C#^{o7} D-7 G7 C6 3 C#^{o7} G6/D G6
 B-7 E-7 A-7 D7^{b9} C GΔ E7^{b9} A-7 D7^{b9} GΔ D-7 G7^{b9}
 C6 C-6 3 G6 E7^{b9} A-7 D7+9 G6 E-7 A-7 D7^{b9}

SOLOS

D GΔ E7^{b9} A-7 D7^{b9} GΔ D-7 G7^{b9} C6 C-6 G6 E7^{b9} A-7 D7+9
 1. G6 E-7 A-7 D7^{b9} 2. G6 D-7 G7^{b9} E G6 C#^{o7} G6/D G7
 C6 C#^{o7} D-7 G7 C6 C#^{o7} G6/D G6 B-7 E-7 A-7 D7^{b9} F GΔ E7^{b9}
 A-7 D7^{b9} GΔ D-7 G7^{b9} C6 C-6 G6 E7^{b9} A-7 D7+9 G6 E-7 A-7 D7^{b9}

⊕ CODA

G6 E-7 A-7 D7+9 G6



3. The Lady Is A Tramp



PLAY 5 CHORUSES (♩ = 186)

Words by LORENZ HART
Music by RICHARD RODGERS

A C6 Eb7 D-7 G7b9 C6 Eb7

D-7 G7b9 G-7 C7 FΔ Bb7

E7 A7b9 D-7 G7b9 C6

1. D-7 G7 2. C

B D-7 G7 E-7 A7 D-7 G7

E-7 A7 D-7 G7b9 C6 Eb7 D-7 D-7/C

B0 E7b9 A-7 D-7 G7 C6 A7+9 D-7 G7

SOLOS

C C6 Eb7 D-7 G7b9 C6 Eb7 D-7 G7b9

G-7 C7 FΔ Bb7 E7 A7b9 D-7 G7b9 C6

1. D-7 G7 2. C

D D-7 G7 E-7 A7 D-7 G7 E-7 A7 D-7 G7b9

C6 Eb7 D-7 D-7/C B0 E7b9 A-7 D-7 G7 C6 A7+9 D-7 G7

⊕ CODA

A-7 D-7 G7 C



4. Hold My Hand



PLAY 2 CHORUSES (♩ = 58)

Words and Music by
JACK LAWRENCE and RICHARD MYERS

Ab-7 G-7 C7 G-7 C7 FΔ G7

G-7 C7 AØ D7b9

1. G7 C7 Ab-7

2. G7 C7 F AΔ B-7 E7 AΔ

B-7 E7 CΔ D-7 G7 G-7 G-7 Ab-7

G-7 C7 G-7 C7 FΔ G7

G-7 C7 AØ D7 G7 C7 FΔ

ritard last time ----- *Fine*

SOLOS

G-7 C7 G-7 C7 FΔ G7 G-7 C7 AØ D7b9

1. G7 C7 Ab-7 2. G7 C7 F AΔ

B-7 E7 AΔ B-7 E7 CΔ D-7 G7

G-7 G-7 Ab-7 G-7 C7 G-7 C7 FΔ

G7 G-7 C7 AØ D7 G7 C7 FΔ

ritard last time ----- *Fine*



5. Don't Worry 'Bout Me



PLAY 2 CHORUSES (♩ = 64)

Lyrics by TED KOEHLER
Music by RUBE BLOOM

Musical notation for the first chorus, including treble clef, 4/4 time signature, and various chords and melodic lines.

Chords: B \flat Ø, B \flat -7, E \flat 7 \flat 9, A \flat Δ, B \flat -7/E \flat , A \flat Δ, B \flat -7, E \flat 7, A \flat 9, D \flat 7, C-7, F-7, B \flat -7, D \flat -6, G \flat 7, G \flat 7, GØ, C7 \flat 9, F-7, B \flat 7 \flat 9, B \flat 7, B \flat -7, E \flat 7, F7, B \flat Ø, B \flat -7, E \flat 7 \flat 9, A \flat Δ, B \flat -7/E \flat , A \flat Δ, F-7, E-7, E \flat -7, A \flat 7, D \flat Δ, E \flat -7/A \flat , D \flat Δ, D \flat Δ, E \flat -7/A \flat , D \flat Δ, D \flat Δ, G \flat 7+4, C-7, G \flat 7, F7 \flat 9, B \flat -7, B \flat -7/E \flat , E \flat 7 \flat 9, A \flat , D \flat 7, C-7, F7 \flat 9.

SOLOS

SOLOS section with chord progressions and empty staff lines.

Chords: B \flat Ø, B \flat -7, E \flat 7 \flat 9, A \flat Δ, B \flat -7/E \flat , A \flat Δ, B \flat -7, E \flat 7, A \flat 9, D \flat 7, C-7, F7, B \flat -7, D \flat -6, G \flat 7, G \flat 7, GØ, C7 \flat 9, F-7, B \flat 7, B \flat -7, E \flat 7, F7, B \flat Ø, B \flat -7, E \flat 7 \flat 9, A \flat Δ, B \flat -7/E \flat , A \flat Δ, F-7, E-7, E \flat -7, A \flat 7, D \flat Δ, E \flat -7/A \flat , D \flat Δ, D \flat Δ, G \flat 7+4, C-7, G \flat 7, F7 \flat 9, B \flat -7, B \flat -7/E \flat , E \flat 7 \flat 9, A \flat , D \flat 7, C-7, F7 \flat 9.

CODA section with musical notation and a 'ritard' marking.

Chords: C-7, F7 \flat 9, B \flat -7, E \flat 7 \flat 9, A \flat Δ, D \flat 7+4, A \flat Δ.

ritard



6. The Glow Worm



PLAY 9 CHORUSES (♩ = 120)

Original Words by LILLA CAYLEY ROBINSON
Modern Version by JOHNNY MERCER
Music by PAUL LINCKE

Musical notation for the first four choruses, including treble clef, 4/4 time signature, and various chords (C, D-7, G7, E-7, Eb°7, D-7, G7, C, D-7/G).

SOLOS

SOLOS section with four staves of empty musical notation and corresponding chord progressions: C, D-7, G7, C; E-7, Eb°7, D-7, D-7, G7, C; C, D-7, G7, C; E-7, Eb°7, D-7, G7, C, (D-7/G).

⊕ CODA

CODA section with one staff of empty musical notation and chord progression: C A7 D-7 G7 C A7 D-7 G7 C C7/E F F#7 D-7 G7 C.



7. Cry Me A River



PLAY 2 CHORUSES (♩ = 60)

Words and Music by ARTHUR HAMILTON

INTRO E-7 A7+9 DØ G7+9

A C-7 C-(+5) C-6 C-7 F-7 Bb7 Bb7+5 EbΔ G7+9 C7

F7 F-7 F-7/Bb

1. Eb6 G7+5 2. Eb6 AØ D7+9

B G-7 AØ D7b9 G-7 EØ AØ D7b9

G-7 AØ D7b9 GΔ D-7 G7

C C-7 C-(+5) C-6 C-7 F-7 Bb7+5 EbΔ DØ G7+9

C7 F7 F-7 F-7/Bb Eb6 DØ G7+9

SOLOS 3 Last time ritard

D C-7 C-(+5) C-6 C-7 F-7 Bb7 Bb7+5 EbΔ G7+9 C7 F7 F-7 F-7/Bb

1. Eb6 G7+5 2. Eb6 AØ D7+9 **E** G-7 AØ D7b9 G-7 EØ AØ D7b9

G-7 AØ D7b9 GΔ D-7 G7 **F** C-7 C-(+5) C-6 C-7

F-7 Bb7+5 EbΔ DØ G7+9 C7 F7 F-7 F-7/Bb Eb6 DØ G7+9

⊕ CODA DbΔ DΔ EbΔ

Last time ritard