

Volume 70

# WINDY

SUGAR  
MR. P.C.  
BLUE MOON  
BIRTHPLACE BLUES  
SWEET GEORGIA BROWN  
YOU STEPPED OUT OF A DREAM

THE GIRL FROM IPANEMA  
AFTERNOON IN PARIS  
"STOP-TIME" BLUES  
KILLER JOE  
LADY BIRD  
ELVINISH  
MISTY



Play-A-Long Book and CD Set





*by Jamey Aebersold Jazz, Inc.*

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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.**

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# INTRODUCTION

This set provides an excellent chance to get some basic repertoire under your fingers at tempos that allow you to get it together very solidly. Most of the tunes are available at more demanding tempos on other Aebersold albums.

The blues are at the core of jazz, and though there have been great improvisers who weren't especially comfortable with the blues, most of the immortals - Louis Armstrong, Charlie Parker, Miles Davis, John Coltrane for example - were. Speaking of Coltrane, his blues for bassist Paul Chambers, *Mr. P.C.*, is on this record and is one of the most popular minor blues heads. After you master the tempo on this record you might try the version on Vol. 27 with the tempo up a couple of notches. The Coltrane influence is also apparent on the Aebersold original *Elvinish* (a reference to Elvin Jones, who played drums in the John Coltrane Quartet), a modal blues in 3/4 time. To learn some blues techniques of an older era, try *Birthplace Blues* with its street beat and the "*Stop-Time Blues*", both composed by Jamey Aebersold especially for this album. Note that although the chord progressions for each of these four blues is essentially the same (with the obvious difference in the minor blues), they should each be approached differently, because the rhythm section has established a different feel in each.

The other tunes are well known jazz standards that improvisers have been playing on for years, though some are played a little differently here than you might expect. Erroll Garner's *Misty*, for example, is usually done as a ballad or occasionally as a medium jump tune after Groove Holmes's version from the sixties, but here it takes on Latin trappings. Also getting the Latin treatment is *You Stepped Out of A Dream*. When you feel confident about the changes and want a wild variant, try *Chick's Tune* (it has the same changes as *You Stepped Out of A Dream*) on Vol. 38 - a hard bop approach with a new melody that will put your virtuosity to the test. *Sweet Georgia Brown* is still played by countless Dixieland bands, and as a medium-tempo bounce it has been the Harlem Globetrotters' signature piece for years, but most modern jazzmen like to "take it upstairs" at least twice as fast as the tempo on this album. The version on Vol. 39 will be fun after you master the present tempo. Some Dixie bands prefer it in a different key, so if you try the version on Vol. 67 in all 12 keys, you'll be ready for anything. *Lady Bird*, composed by Tadd Dameron in the forties, has the same changes except for the seventh bar as *Half Nelson*; many pianists (including Dameron on his own recording of *Lady Bird*) will make the *Half Nelson* alteration once the improvising starts. On this album pianist Aebersold keeps to the correct chords for the theme; you can find *Beboppish*, an Aebersold original with the same changes as *Half Nelson*, on Vol. 5. *Afternoon In Paris*, composed in 1949, has a six-bar pedal section in the bridge, giving you a chance to work with this device, now seen in many jazz tunes. The other pieces on this album (*Sugar*, *Blue Moon*, *Killer Joe* and *The Girl From Ipanema*) are often played at the tempos on this album, but you may still want to explore the possibilities of other tempos and styles, some of which are available as play-a-long tracks on other Aebersold albums as shown on the list below. You are limited only by your technical ability and your imagination.

Phil Bailey 2/96

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The following list refers the reader to other versions of each song (Aebersold album volume numbers are in parentheses) and other tunes with the same chord changes:

Afternoon in Paris (43)

Blue Moon (34): no known contrafacts, though the A portion of this AABA tune has been used in countless ballads, especially in Rhythm & Blues.

The Girl From Ipanema (31)

Killer Joe (14)

Lady Bird (36): Half Nelson, Beboppish (5)(very similar; see discussion in notes)

Mr. P.C. (27): a minor blues - many tracks on other albums.

Misty (41, 49)

Sugar (49)

Sweet Georgia Brown (39, 67): Dig (7), Hollywood Stampedede/Sweet Clifford (53), Bright Mississippi, Jack Sprat, Curry In A Hurry.

You Stepped Out Of A Dream (34, 59): Chick's Tune (38), Night Vision.

# DISCOGRAPHY

NOTE: The following numbers are for CDs believed to be in print in the U.S. at presstime. Artist listed is that in the company's catalog; if that is misleading, I have supplied further details (e.g. Clark Terry is featured on *Misty* on a record listed in the catalog as being by Duke Ellington/Ella Fitzgerald/Oscar Peterson). More than one number within the same set of parentheses indicates the same take on more than one album.

## Afternoon in Paris (1949)

Music by John Lewis. Introduced by Sonny Stitt with the composer at the piano.

Kenny Barron (Criss Cross CRISS 1044 CD)  
Kenny Burrell (Savoy SV-0176)  
Kenny Clarke w. Adams, Flanagan (Savoy SV-0243)  
Curtis Fuller/Roma Jazz Trio (Timeless CD SJP 204)  
Stephane Grappelli (Verve 821 865-2)  
Steve Grossman (DIW DIW-811)  
Milt Jackson (Blue Note B2-84458)  
John Lewis (Atlantic 90979-2)(EmArcy 848 267-2)  
Sonny Rollins w. Hancock (RCA Bluebird 2179-2; 66530-2; 66621-2)  
Sonny Stitt/Bud Powell/JJ Johnson (Powell not on this track)(Prestige OJCCD-009-2)

## Blue Moon (1934)

Music by Richard Rodgers, words by Lorenz Hart.

Only successful Rodgers & Hart song not written especially for films, stage, or television. Melody was given to two other lyrics and titles before reaching its final form. Best selling records in 1961 by Elvis Presley and the Marceles.

Louis Armstrong (Pablo PACD-2310-941-2)  
Chet Baker (Timeless CD SJP 262)(Timeless CD SJP 366)  
Art Blakey feat. Hubbard (Blue Note B2-84451)  
Clifford Brown w. Strings (EmArcy 814 642-2; 838 306-2)  
Dave Brubeck w. Desmond (Fantasy FCD-24727-2)  
Dave Brubeck Trio (Fantasy FCD-24726-2)  
Betty Carter (Roulette B2-95333)  
Nat King Cole (Blue Note B2-89545)  
Roy Eldridge (Verve 314 523 338-2)  
Roy Eldridge/Dizzy Gillespie (Verve 521 647-2)  
Duke Ellington (Laserlight 15786)  
Herb Ellis/Red Mitchell (Concord CCD-4372)  
Ella Fitzgerald w. Bregman orch. (Verve 843 621-2; 314 519 832-2)  
Ella Fitzgerald w. Paul Smith Trio (Pablo 2PACD-2620-117-2)  
Erroll Garner (Telarchive CD-83332)  
Stephane Grappelli (Concord CCD-4169)(Vanguard 81/82-2)  
Stephane Grappelli/Martin Taylor (Angel CDM-69172)  
Coleman Hawkins/Benny Carter (Hawk feat.)(Disques Swing CDSW-8403)  
Johnny Hodges (Pablo 2PACD-2620-102-2)  
Billie Holiday (Blue Note B2-48786)(Verve 314 519 810-2; 314 519 825-2)  
Mark Isham (Virgin V2-86131)  
Jazz Futures (RCA Novus 63155-2)  
Wynton Kelly Trio (Blue Note B2-84456)  
Julie London w. Roberts (EMI USA E2-99804)  
Carmen McRae (Decca GRD-631)  
Charles Mingus (Debut OJCCD-1808-2; 12DCD-4402-2)  
Joe Pass/Red Mitchell (Verve 314 512 603-2)  
Joe Pass (alone)(Pablo PACD-2310-955-2)  
Oscar Peterson (RCA 66609-2)  
Betty Roche (Prestige OJCCD-1718-2)  
Rob Schneiderman Sextet (Reservoir RSR CD 120)  
Gunther Schuller (GM 3010CD)  
Frank Sinatra (Capitol C2-46573)  
Jimmy Smith Trio (Mosaic MD3-154)  
John Stubblefield (Enja DNJ-8036-2)  
Art Tatum (Pablo PACD-2405-436-2; 7PACD-4404-2)  
Mel Torme (Verve 314 521 656-2; 314 516 158-2)  
Mel Torme w. Cleo Laine/J. Dankworth Orch. (Concord CCD-4515)

## The Girl From Ipanema (1963)

Music by Antonio Carlos Jobim; English words by Norman Gimbel, Portugese words by Vinicius de Moraes. Ipanema is a suburb of Rio de Janeiro. First recorded by Joao Gilberto; best selling record by Stan Getz with vocals by Joao and Astrud Gilberto Grammy award for record of the year in 1964.

Laurindo Almeida Trio (Concord CCD-4497)  
Louis Armstrong (LRC CDC 9044)  
Joey Baron (New World 80449-2)  
Harold Betters (Spotlite CD-15115)  
Charlie Byrd w. Orch. (Columbia CK 52973)  
Charlie Byrd Trio w. Peplowski (Concord CCD-4468)  
Tutti Camerata trombone section (Bainbridge BCD2049)  
Al Cohn (Concord CCD-4155)  
Dutch Swing College Band (Timeless CD TTD 522)  
Eliane Elias (Blue Note B2-96146)  
Ella Fitzgerald (Pablo PACD-2630-201-2)(Pablo OJCCD-789-2)  
Stan Getz (Mobile Fidelity UDCD-607; Rhino R2 70995; Verve 810 048-2; 314 511 468-2; 831 368-2; 314 517 171-2; 823 611-2; 314 519 823-2; 314 519 853-2; 314 525 472-2)  
Stan Getz/Arthur Fiedler (RCA Bluebird 6284-2-RB)  
Astrud Gilberto (Verve 831 369-2; 314 519 824-2)

Stephane Grappelli (Vanguard VCD-81/82)  
Al Grey/Jesper Thilo Quintet (Storyville STCD 4136)  
Hampton Hawes Trio (Contemporary OJCCD-178-2)  
Antonio Carlos Jobim (Verve 843 273-2; 826 665-2)  
Red Norvo Quintet (Affinity AFF 776)  
Oscar Peterson Trio (Verve 810 047-2)  
Archie Shepp (MCA/Impulse MCAD-39121; MCAD-8032)  
Zoot Sims w. Bill Holman Orch. (Pablo OJCCD-830-2; PACD-2405-406-2)  
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)  
Stuff Smith Group (Storyville STCD 4142)  
Walter Wanderley (Crescendo GNPD-2137)

## Killer Joe (1959)

Music by Benny Golson. Lyric added later by Jon Hendricks. Introduced by the Jazztet co-led by the composer.

Ray Barretto (Concord CCD-4549)  
Joe Beck (DMP CD-481)  
Gene Bertoncini/Michael Moore Duo (Chiaroscuro CRD-308)  
Ray Brown/John Clayton (Capri 74018-2)  
Luis Conte (Denon DY-30001)  
Jorge Dalto & the Interamerican Band (Concord CCD-4275)  
Barbara Dennerlein (Enja ENJ-6050-2)  
Bobby Enriquez (Crescendo GNPD-2161)  
Art Farmer/Benny Golson Jazztet (Chess CHD-91550)  
Jesse Green (Chiaroscuro CRD-319)  
Lionel Hampton Orch. (LRC CDC 8518; CDC 7973)  
Groove Holmes (Muse MCD-5358)  
Quincy Jones (A&M 75021-3200-2)  
Jack McDuff (Concord CCD-4568)  
Tito Puente (Concord CCD-4329)  
Don Randi & Quest (Head First A829-2)

## Lady Bird (1947)

Music by Tadd Dameron. Introduced by the composer.

Memo Acevedo (The Jazz Alliance TJA-10022)  
Chet Baker (Jazzland OJCCD-370-2)  
Art Blakey (Blue Note B2-46521-2)  
Paul Bley Trio (Steeplechase SCM-51259)  
Don Byas (Black Lion BLCD-760136)  
Tadd Dameron (see Fats Navarro/Tadd Dameron)(K-Tel 3336-2)  
Dameronia (Soul Note 121202-2)  
Miles Davis (Fresh Sound FSR-124)  
Miles Davis/Junmy Forrest (Prestige PCD-24117-2)  
Tommy Flanagan/Hank Jones (Galaxy FCD-614-5113)  
Dexter Gordon (Prestige OJCCD-815-2)  
Philly Joe Jones (Black Lion BLCD-760154)  
Duke Jordan Trio (Steeplechase SCM 51150)  
Junior Mance (Enja ENJ-CD 8080)  
Tele Montoliu Trio (Steeplechase SCCD-31148)  
Fats Navarro/Tadd Dameron (2 takes)(Blue Note B2-33373-2)  
Charles Mingus Quintet w. Roach (Debut OJCCD-440-2; 12DCD-4402-2)  
Charlie Parker (Philology W-842-2)  
Bud Powell (Verve 314 523 392-2; 314 521 669-2)  
Archie Shepp (Denon DC-8546)  
XTC (Geffen GEFD-24374)

## Misty (1954)

Music by Erroll Garner, words by Johnny Burke. Introduced by the composer. Best selling vocal version by Johnny Mathis.

Gerry Beaudoin & Boston Jazz Ens. (North Star NS0049C/CD)  
Teresa Brewer (Red Baron AK 48850)  
Dee Dee Bridgewater (Impulse MCAD-6331)  
Les Brown BB (Fantasy FCD-9650-2)  
Benny Carter (Musicmasters 5059-2-CD)(Pablo PACD-2310-922-2)  
Clayton Brothers (Capri 74037-2)  
Larry Coryell (CTI 67236-2)  
Hank Crawford (Rhino R2-71673)  
Billy Eckstine (Roulette B2-98583)  
Teddy Edwards/Howard McGhee (Contemporary OJCCD-424-2)  
Duke Ellington/Ella Fitzgerald/Oscar Peterson (Clark Terry feat.)(Pablo 3PACD-2625-704-2)  
Bobby Enriquez (Crescendo GNPD-2161)(Evidence ECD-22059-2)  
Tal Farlow (Verve 841 291-2)  
Ella Fitzgerald (Verve 837 758-2; 841 765-2)(Verve 314 519 564-2)  
Ricky Ford (Candid CCD79036)  
Aretha Franklin (Columbia C2K 48515)  
Erroll Garner Trio (Mercury 834 910-2; Verve 314 518 197-2; 314 519 853-2; 314 521 007-2)  
Erroll Garner w. Strings (Columbia CK 57155)  
Stan Getz (Columbia CK 44047; CK 52929; C2K 45037)  
Dexter Gordon (Black Lion BLCD 760103; BLCD 3701)  
Stephane Grappelli (Black Lion BLCD-760139)  
Stephane Grappelli/David Grisman (Warner Bros. 3550-2)  
Al Grey/Jimmy Forrest (Stash ST-CD-552)  
Jimmy Hamilton (World Wide Jazz CD-21029)  
Gene Harris Trio (Concord CCD-4303)

Michelle Hendricks (Muse MCD 5404)  
 Earl Hines (part of medley)(DRI DE2-41034)(Red Baron AK 48854)  
 Richard Groove Holmes (Prestige OJCCD-329-2; PRCD-24137)  
 Etta James/Eddie Cleanhead Vinson (Vinson out)(Fantasy FCD-9647-2)  
 JJ Johnson (Pablo 2PACD-2620-117-2)  
 Stan Kenton (Status STCD 106)(TAN TCD-111)  
 Bob Kindred (Jazzmania JCD-6006)  
 Lee Konitz (Evidence ECD-22085-2)  
 L.A. 4 (Concord CCD-4063)  
 Johnny Mathis (Columbia CK 8152)(of tangential jazz interest)  
 Carmen McRae (RCA Novus 3110-2-N)  
 Wes Montgomery (Verve 314 521 690-2; 823 448-2)  
 Joe Pass (Pablo PACD-2310-788-2)  
 Itzhak Perlman/Oscar Peterson (Telarc CD-83341)  
 Marvin Hannibal Peterson (Muse MCD-5523)  
 Oscar Peterson Trio (Limelight 818 842-2)  
 Dianne Reeves (part of medley)(Blue Note B2-90264)  
 Renee Rosnes w. Strings (Blue Note B2-98168)  
 Pharoah Sanders Quartet (Evidence ECD-22099-2)  
 Derek Shezbie (Qwest 45299-2)  
 Johnny Hammond Smith (Prestige PRCD-24151-2)  
 Paul Smith (Outstanding OCD-100)  
 Slam Stewart/Major Holley (Delos DE 1024)  
 Sarah Vaughan (Verve 830 699-2; 826 333-2)(Mercury 830 714-20)(several other Mercury or Verve numbers)  
 Ben Webster (Black Lion BLCD-760125)  
 Willie Williams (Enja ENJ-7045-2)  
 Jimmy Witherspoon/Richard Groove Holmes (World Wide Jazz CD-21038)

## Mr. P.C. (1959)

### Music by John Coltrane. Introduced by the composer with "P.C." (Paul Chambers) on bass.

John Coltrane (Atlantic 1311-2; Mobile Fidelity UDCD-605; Rhino R2-71726)(Pablo OJCCD-761-2)  
 (Pablo PACD-2308-222-2)  
 Junior Cook Quintet (Steeplechase SCCD 31304)  
 Kenny Drew Jr. (Antilles 314 514 211-2)  
 Tommy Flanagan Trio (Enja 4022; 4000)  
 Steve Gadd (ProJazz CDJ-602)  
 Stephane Grappelli/McCoy Tyner (Milestone MCD-9181-2)  
 Lionel Hampton (Timeless CD SJP 133)  
 Rahsaan Roland Kirk (Night 91 592-2)  
 Manhattan Jazz Quintet (ProJazz CDJ-615)  
 Marian McPartland/Jack DeJohnette (Piano jazz show)(The Jazz Alliance TJA-12018)  
 Doug Raney Quartet (Steeplechase SCM 51082)  
 Claudio Roditi Quintet (Candid CCD 79515)

## Sugar (1970)

### Music by Stanley Turrentine.

Maynard Ferguson/Big Bop Nouveau (Concord CCD-4669)  
 Jon Hendricks (Hendricks lyric)(Denon 81757 6302-2)  
 Cheryl Hodge (unknown lyricist)(Rosebud CH-001)  
 Rare Silk (Daryl lyric)(Polydor 810 028-2)  
 Stanley Turrentine (CBS Associated ZK 40802, 41487, 45478; 40811)(CBS Associated ZK 40690)  
 (Fantasy FCD-7708-2)  
 Joe Williams/Count Basie Orch. (Telarc CD-83329)

## Sweet Georgia Brown (1925)

### Words and music by Ben Bernie, Maceo Pinkard and Ben Casey.

#### Introduced by Ben Bernie & His Orchestra.

Monty Alexander/Ray Brown/Herb Ellis (Concord CCD-4136)  
 Gene Ammons (Prestige OJCCD-395-2)  
 Louis Armstrong (Lasertight 15798)(Pablo PACD-2310-941-2)  
 Svend Asmussen (Sony Special Products AK 39150)  
 Chet Atkins/Lenny Breau (RCA 61093-2; 61095-2)(of tangential jazz interest)  
 Kenny Ball & His Jazzmen (Timeless CD TTD 505)  
 Count Basie (Pablo PACD-2310-797-2)  
 Nonnan Blake/Jethro Burns et al (Flying Fish HDS-70701)  
 Lenny Breau (Mus. Her. Society MHS 512294M)  
 Ray Brown/Gene Harris (Concord CCD-4268)  
 Dave Brubeck (Atlantic SD-1641-2)  
 Dave Brubeck Trio (Fantasy FCD-24726-2)  
 Charlie Byrd (Hindsight HCD-606)  
 California Ramblers (Columbia C3K 52862)  
 Drahann Carroll/Duke Ellington Orch. (Bainbridge BCD-6101)  
 Benny Carter (Disques Swing CDSW 8403)  
 Arnett Cobb/Red Garland Trio (Prestige PRCD-24122-2)  
 Arnett Cobb/Rein de Graff Trio (Timeless CD SJP 174)  
 Nat King Cole Trio (Capitol B2-98288)  
 Harry Connick Jr. (Columbia CK 53171)  
 Dukes Of Dixieland (ProJazz CDJ-262; CDJ-644)  
 Roy Eldridge (Verve 314 523 338-2)  
 Duke Ellington/Ella Fitzgerald/Oscar Peterson (actually Coleman Hawkins w. Oscar Peterson Trio)  
 (Pablo 3PACD-2625-704-2)  
 Herb Ellis (Justice JR-1002-2)  
 Firehouse Five Plus Two (Good Time Jazz 2GTJCD-22055-2)  
 Ella Fitzgerald/Count Basie (Pablo PACD-2312-110-2)  
 Ella Fitzgerald w. Tommy Flanagan (Pablo PACD-2310-711-2; 4PACD-4414-2)  
 Ella Fitzgerald w. Marty Paich Orch. (Verve 831 367-2)  
 Roberta Flack (Atlantic 82508-2)  
 Red Garland (Galaxy OJCCD-647-2)  
 Stan Getz (Philology W-40-2)  
 Terry Gibbs Dream Band (Contemporary CCD-7656-2)  
 Dizzy Gillespie (jam w. Adams, Corea)(Blue Note B2-80507)  
 Benny Goodman (Hindsight HCD-254)(Musicmasters 5000-2-C)(Musicmasters 65095-2)  
 (Musicmasters 5047-2-C)(Verve 844 410-2)  
 Benny Goodman/Jack Teagarden (Decca GRD-609)  
 Stephane Grappelli (Angel CDC 54918)(Black Lion BLCD-760139)(Denon CY-77130)  
 Stephane Grappelli/David Gristman (Warner Bros. 3550-2)

Stephane Grappelli/Django Reinhardt (Verve 820 591-2)  
 Gene Harris Quartet (Concord CCD-7002)  
 Coleman Hawkins (ASV ASL-5054-2)(Storyville STCD 4112)  
 Coleman Hawkins/Benny Carter (Disques Swing CDSW-8403)  
 Erskine Hawkins Big Band (RCA Bluebird 61069-2)  
 Bill Henderson (Monad MON 802)(Vee Jay NVJ2-912)  
 Buck Hill (Muse MCD-5483)  
 Earl Hines (Pearl 1006-2)(CJZ 528)  
 Earl Hines w. Hawkins, Eldridge (Limelight 314 528 137-2)  
 Alberta Hunter (Columbia CK 36430)(of tangential jazz interest)  
 Harry James & His Orch. (Sheffield Lab 10003-2)  
 Max Kaminsky (Rhino R2-81844)  
 Barney Kessel Septet (Contemporary OJCCD-168-2)  
 Rahsaan Roland Kirk (Warner Bros. 45811-2)  
 Gene Krupa & His Orch. (Columbia CK 53425)  
 Rolf Kuhn (Miramar 23060-2)  
 L.A. Jazz Choir (The Jazz Alliance TJA-10006)  
 Junior Mance (Rhino R2-71596)  
 Ellis Marsalis (Columbia CK 47509)  
 Dave McKenna (Chiaroscuro CRD-119)  
 Jay McShann (Stash ST-CD-542)  
 Yehudi Menuhin/Stephane Grappelli (Angel CDM-69220)  
 Joe Morello (DMP CD-497)  
 Jimmie Noone (CJZ 651)  
 Red Norvo Trio (Prestige PRCD-24108-2)  
 Anita O'Day (Verve 314 517 954-2)  
 Charlie Parker (JATP Jam)(Verve 837 141-2)  
 Charlie Parker (Stash ST-CD-535)  
 Oscar Peterson (Pablo PACD-2620-111-2)(Pablo OJCCD-383-2)(RCA 66609-2)(Telarc CD-33304)  
 Oscar Peterson/Pass/Pedersen (Pablo 2PACD-2620-112-2)  
 Sam Pilafian (Telarc CD-80281)  
 John Pizzarelli (RCA Novus 63182-2)  
 Bud Powell (Verve 314 523 392-2; 314 517 955-2; 829 937-2; 314 521 669-2)  
 Andre Previn/Lowe/Brown (Telarc CD-83309)  
 Tito Puente (Concord CCD-4448)  
 Django Reinhardt (CJZ 762)(Disques Swing CDSW-8421/23)(Disques Swing CDSW-8424-26)  
 (Pearl Flapper 9792-2)  
 Buddy Rich (Pilz America 449 328-2)  
 Duke Robillard (Rounder CD-3114)  
 Pee Wee Russell Sextet (Black Lion BLCD 70909)  
 Diane Schuur (GRP GRD-2006)  
 Bob Scobey's Frisco Band (Good Time Jazz FCD-60-010)  
 Bob Scobey w. Clancy Hayes (Good Time Jazz GTJCD-12006-2)  
 Archie Shepp (Soul Note 121 112-2)  
 Singers Unlimited w. Pat Williams Orch. (MPS 831 773-2)  
 Elmer Snowden Quartet/Cliff Jackson (Riverside OJCCD-1756-2)  
 Eddie South (Classics 702)  
 Sonny Stitt (Muse MCD-6003)(Roulette B2-98582)  
 Maxine Sullivan/Scott Hamilton (Concord CCD-4351)  
 Ralph Sutton/Jay McShann (Chiaroscuro CRD-306)  
 Mel Torme/Marty Paich Dek-tette (Concord CCD-4360)(Concord CCD-4382)  
 Sarah Vaughan (Mercury 814 587-2; 830 714-2)  
 Joe Venuti (Vanguard Classics OVC CD-3019)  
 Joe Fingers Webster & His River City Jazzmen (K-Tel 0678-2)  
 Dick Wellstood (Chiaroscuro CRD-129)  
 Lester Young (Jass J-CD-18)

## You Stepped Out Of A Dream (1940)

### Music by Nacio Herb Brown, lyric by Gus Kahn. Introduced by

#### Tony Martin in the film *Ziegfeld Girl*.

Toshiko Akiyoshi (Concord CCD-4324)  
 Peter Appleyard (Concord CCD-4436)  
 Patricia Barber (Antilles 314 512 235-2)  
 Ran Blake (Improvising Artists Inc. 123 842-2)  
 Dave Brubeck Trio (Fantasy FCD-24726-2)  
 Charlie Byrd (Riverside OJCCD-669-2)  
 John Campbell (Contemporary CCD-14061-2)  
 Kenny Clarke/Francy Boland Big Band (RTE 1501-2)  
 Eddie Daniels (Chesky JD-118)  
 Eddie Lockjaw Davis (Prestige OJCCD-218-2)  
 Diva Big Band (Perfect Sound PSCD-1216)  
 Teddy Edwards/Howard McGhee (Contemporary OJCCD-424-2)  
 Don Ellis (Candid CCD-79032)  
 Ron Eschete (Concord CCD-4607)  
 Allen Farnham (Concord CCD-4413)  
 Joe Farrell (Drive DE2-41038)  
 Johnny Frigo/Bucky & John Pizzarelli (Chesky JD-1)  
 Stan Getz Quartet (Prestige OJCCD-121-2)  
 Dexter Gordon (Blue Note B2-84133)  
 Shirley Horn (Verve 847 482-2)  
 Milt Jackson/Pass/Brown (Pablo OJCCD-805-2)  
 Jeff Jerolamou/George Cables (Candid CCD-79522)  
 Pete Jolly Trio (Bainbridge QCD-1007)  
 Oliver Jones (Just In Time JUT-CD-51)  
 Barney Kessel (Contemporary OJCCD-238-2)  
 Bobby Lyle (Atlantic 82346-2)  
 Dave McKenna (Concord CCD-4467)  
 Brew Moore (Black Lion BLCD-760164)  
 Jimmy Ponder (Muse MCD-5347)  
 Max Roach (Riverside OJCCD-304-2)  
 Sonny Rollins (Blue Note B2-81558)  
 Rob Schneiderman (Reservoir RSR CD 114)  
 Woody Shaw (Muse MCD-5329)  
 Martial Solal (Adda 596902)  
 Martial Solal/Toots Thuelemans Duo (Erato 2292-45795-2)  
 McCoy Tyner (Milestone OJCCD-699-2)  
 Sarah Vaughan (Roulette B2-94983)  
 Mal Waldron (New Jazz OJCCD-132-2)  
 Cedar Walton (Prestige PRCD-24165-2)

# NOTES TO THE MUSICIAN

by Jamey Aebersold

**1. KILLER JOE:** This song is typical AABA form and is 32 bars long (per chorus). This tune is not a difficult tune to improvise on but it does require a lyrical mind. The object on the A sections of the song is to play melodically through the two dominant 7th scales/chords rather than run up and down each scale. The second dominant chord is often played as a Lydian/Dominant. The bridge section only uses 5 scales but the unusual root movement makes it the challenging part of the tune. Also, try to smoothly connect the last two measures of the bridge to the first measure of the last eight bar section. There are several outstanding recordings of this famous jazz classic by Benny Golson.

**2. SUGAR:** Stanley Turrentine's groove tune is a tribute to how the blues scale can be used effectively as a melody and provide the background for inspired blues-drenched solos. The C blues scale (concert key) will work throughout the entire chord progression but jazzers usually try to adhere to the actual chord progression Stanley wrote while inserting the blues scale here and there. The half-dim. to dominant to minor progression that occurs throughout offers you a chance to work on ii / v / i in a minor key (one bar each and two beats each).

**3. IPANEMA:** This famous bossa-nova has a bridge section which forces you to wake up and take notice. There aren't many tunes with sections that begin in the key of Gb but the bridge of this one does. The Lydian/dominant is also used in several places and gives an airy sound.

**4. ELVINISH:** I wrote this tune as a tribute to the wonderful drummer, Elvin Jones. His way of playing in 3/4 has always been a favorite of mine and Steve Davis does a great job of imitating Elvin. This is what we call a 24 bar blues. Blues in 3/4 are often 24 bars long. This progression and feel prompt me to think in long, lyrical phrases and to not be in a hurry or force my ideas.

**5. BLUE MOON:** This standard ballad has been around for years. Wayne Shorter's arrangement for Art Blakey featuring Freddie Hubbard caught my ear and made me feel this really was a good jazz vehicle. The bridge wanders away from the tonic key of Eb concert to Gb major. You can either sound real good at this point or real bad. This is probably the easiest ballad we have here.

**6. AFTERNOON IN PARIS:** This is one of the few tunes that utilizes the parallel major to minor harmony. The bridge section has a nice bass pedal point which always seems fresh. The 7th bar of the bridge always need attention because it comes right after the pedal point...don't fall asleep.

**7. "STOP-TIME" BLUES:** This typical blues floats right along. There are four choruses of regular rhythm section time and then the recording begins to alternate: stop-time (every two bars) chorus and regular rhythm section chorus.

This is a good track to find out if you can play IN TIME without the rhythm section keeping time for you. At first, you'll probably find yourself rushing or dragging. I suggest singing through the stop-time sections with your mouth. Lay your instrument aside. Then, when you feel real comfortable with your singing, and it seems to perfectly match the rhythm section, play your instrument and see how close you've come. We used a click-track for this track so the time IS correct.

**8. MISTY:** This version is done as a bossa nova and doesn't seem to be in a hurry. It just floats along allowing you to blow your own beautiful phrases over the rhythm section. Again, the bridge is the only section which is a challenge harmonically.

**9. SWEET GEORGIA BROWN:** This is a true groove tempo/feel. The tempo is such that you can spend some time with each of the dominant 7th scales/chords that appear in this tune. You may want to THINK of the dominants as being a minor chord/scale whose root lies a perfect 4th below the root of the dominant. For instance, the first scale is F7 concert. Think of it as a C- (C dorian minor). F7 and C dorian are the same scale (each has two flats, Bb and Eb, and the fingering is the same). The last 8 bars of each chorus require some thought but at this tempo it provides a good exercise for everyone.

**10. LADYBIRD:** The turnaround which occurs over the last four bars has become a classic in jazz harmony. It is often used in other songs without its being written into the songs' harmony. It's used as a substitute turnaround.

**11. YOU STEPPED OUT OF A DREAM:** This popular standard is the most harmonically challenging of the 13 tunes in this set. I would recommend some serious practice on each of the scales and chords in order to free your fingers to the point where they will automatically play what your mind is hearing. The last 8 bars of the coda takes a short journey down the CYCLE path.

**12. BIRTHPLACE BLUES:** This song has a different, almost march-like beat to it. It's called "street beat" and comes from the New Orleans jazz marches. You'll want to play the blues scale on this track because it's most appropriate to match the sound and FEEL of the tune. Bars 9 and 10 insist you take notice and be prepared.

**13. MR. P.C.:** This song moves right along and is the fastest in this set of tunes. The last four bars use the typical lowered 6th chord (dominant) moving down a half-step to the altered dominant which resolves to tonic. John Coltrane recorded this on his Giant Steps album and it quickly became THE minor blues session tune.

# 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 bold face 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).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	<b>C CΔ</b> Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	<b>C-</b> 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	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	<b>CØ</b> Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	<b>CØ#2</b> CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	<b>C°</b> Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWW) C D E F# G# Bb C	<b>C7+</b> C7aug, C7+5, C7+5 <sup>+4</sup>
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	<b>C7b9</b> C7b9+4, C13b9+11 <sup>+9 +9</sup>
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	<b>C7+9</b> C7alt, C7b9+4, C7b9+11 <sup>+9+5 +9b13</sup>
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	<b>+5</b> <b>CΔ+4</b> CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	<b>C-Δ</b> Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	<b>C-Δ</b> 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	<b>G-</b> G-7, C7sus4, C7sus, C4, C11 <b>C</b> C
* 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, 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. I believe in a reduced chord symbol notation system. 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 Eb-Δ (melodic minor), F- (phrygian), F-(phry).



# SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step, A = Major 7th, b or # = raise/lower, # = lower, H, # = Half-diminished, -3 = 3rd (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Major	W W W W W H	C D E F G A B C	C E G B D
C7b9	Dominant 7th (Minor 9th)	W W W W W H W	C D E F G A Bb C	C E G Bb D
C7b9	Half Diminished (Loorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C7b9	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)

## INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the Scale Syllabus - Volume 26. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in David Liebman's *Scale Syllabus Solos*.

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 and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. 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 next page (Scale Syllabus)

Each category begins with the scale most clearly 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. Players are urged to start with the scales at the top and with practice and experimentation gradually work their 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. Improvisers' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. Remember - you, the player are also a listener! Read in Volume 1 - A New Approach To Jazz Improvisation 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 or 24 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 have 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, the *Repository of Scales & Melodic Patterns* by Yusuf Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from Jamey Aebersold Jazz, Inc., P.O. Box 12444, New Albany, IN 47151-1244 U.S.A. or possibly at your local music store.

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. 21 - Gettin' It Together; Vol. 16 - Turnarounds, Cycles & II/V7's; Vol. 42 - Blues In All Keys, Vol. 47 - "Rhythm" In All Keys and Vol. 57 - "Minor Blues" In All Keys.

## 1 MAJOR SCALE CHOICES

CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA (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
CA+4	Major Pentatonic	W W -3 W W H	C D E G A B C	C E G B D
CA	Lydian (major scale with +4)	W W W H W H W H	C D E F# G A B C	C E G B D
CA#6	Bebop Scale	W W H W H W H H	C D E F G# A B C	C E G B D
CA+5, +4	Harmonic Major	W W H W H W H H	C D E F G# A B C	C E G# B D
CA	Augmented	-3 H -3 H -3 H	C D# E F G A B C	C E G# B D
C	6th Mode of Harmonic Minor	-3 H W H W H 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 D# E F# G A B C	C E G B D
C	Blues Scale	-3 W H H -3 W	C D E F# G Bb C	C E G B D

## 2 DOMINANT 7th SCALE CHOICES

CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W W W W H W	C D E F G A Bb C	C E G Bb D
C7b9	Major Pentatonic	W W -3 W W -3	C D E G A C	C E G Bb D
C7b9	Bebop Scale	W H W H W H W H	C D E F G A Bb C	C E G Bb D
C7b9	Spanish or Jewish scale	H -3 H W H W W	C D E F G A Bb C	C E G Bb (Db)
C7b6	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b9 (has #4 & #5)	Hindu	W W W W W W	C D E F G Ab Bb C	C E G Bb D
C7b9 (also has #9 & #4)	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 b9, #4, #5)	Diminished (begin with H step)	H W H W H W H W	C D# E F# G A Bb C	C E G Bb (Db)
C7b9	Diminished Whole Tone	H W H W W W W	C D# E F# G Bb C	C E G Bb (Db)
C7b9	Blues Scale	-3 W H H -3 W	C D E F# G Bb C	C E G Bb (Db)

## 3 SUSPENDED 7th SCALE CHOICES

CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	Minor (Dorian)	W H W W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4	Pentatonic (Minor Pentatonic)	W H W H W W H W	C D E F G Bb C	C F G Bb D
C7 sus 4	Bebop Scale	W H W H W H W H	C D E F G A Bb C	C F G Bb D
C7 sus 4	Melodic Minor (ascending)	W H W H W H W H	C D E F G A Bb C	C F G Bb D
C7 sus 4	Bebop Minor	W H W H W H W H	C D E F G A Bb C	C F G Bb D
C7 sus 4	Blues Scale	-3 W H H -3 W	C D E F G Ab Bb C	C F G Bb D
C7 sus 4	Harmonic Minor	W H W H W H W H	C D E F G A Bb C	C F G Bb D
C7 sus 4	Diminished (begin with W step)	H W H W H W H W	C D# E F G A Bb C	C F G Bb D
C7 sus 4	Phrygian	H W W W W H W	C D# E F G Ab Bb C	C F G Bb D
C7 sus 4	Pure or Natural Minor, Aeolian	W H W W W H W	C D E F G Ab Bb C	C F G Bb D

## 4 HALF DIMINISHED SCALE CHOICES

CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7b9	Half Diminished (Loorian)	H W H W W W W	C D Eb F G Ab Bb C	C Eb G Bb D
C7b9	Half Diminished #2 (Loorian #2)	H W H W W W W	C D Eb F Gb Ab Bb C	C Eb G Bb D
C7b9	Bebop Scale	H W W H H W W W	C D Eb F Gb Ab Bb C	C Eb G Bb D

## 5 DIMINISHED SCALE CHOICES

CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7b9	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

NOTE: 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. Even though a C7b9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7b9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D# E, F#, G#, Bb, C). My chord symbol abbreviation is C7b9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but 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. 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 II-V7 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. \* - 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.





# 2. Sugar



PLAY 9 TIMES (♩ = 108)

By Stanley Turrentine

INTRO C- > G7+9 C- 2 G7+9 C- 2 G7+9 C- > G7+9 TUNE

C- C-/A Dø G7+9 C- C-/A Dø G7+9

C- C- Dø G7+9

C- F#7+4 F- Eb7 Dø

Dø G7+9 Ab7 1. Ab7 C- 2. Ab7

## SOLOS

C- C-/A Dø G7+9 C- C-/A Dø G7+9 C- C-

Dø G7+9 C- F#7+4

F- Eb7 Dø G7+9 Ab7

⊕ Ab7

Repeat Over & Over & Fade Out



# 3. The Girl From Ipanema



PLAY 4 TIMES (♩ = 116)

By Antonio Carlos Jobim

INTRO FA Gb7+4 2 2 FA Gb7+4

FA G7+4 G-

C7 FA 1. Gb7 2. FA GbΔ

GbΔ B7+4 B7+4 F#-

A-/D D7 G- Bb-/Eb Eb7

A- D7<sup>+4</sup> G- C7<sup>+4</sup> FA FA

G7+4 G- C7 FA Gb7 ⊕

## SOLOS

FA G7+4 G- C7 FA 1. Gb7+4 2. FA

GbΔ B7+4 B7+4 F#- A-/D D7

G- Bb-/Eb Eb7 A- D7<sup>+4</sup> G- C7<sup>+4</sup>

FA G7+4 G- C7 FA Gb7 ⊕

⊕ FA Gb7+4 FA Gb7+4 FA



# 4. Elvinish



PLAY 8 TIMES (♩ = 116)

By Jamey Aebersold

Chord progression for the first system: C- F7 C- F7

Chord progression for the second system: C- F7 C- F7 F-

Chord progression for the third system: Bb7 F- Bb7 C- F7

Chord progression for the fourth system: C- F7 Dø G7+9

Chord progression for the fifth system: G7+9 C- Eb7 Ab7 Dø G7+9 (1 X Only)

3

## SOLOS

Chord progression for the first solo line: C- F7 C- F7 C- F7

Chord progression for the second solo line: C- F7 F- Bb7 F- Bb7 C-

Chord progression for the third solo line: F7 C- F7 Dø G7+9

Chord progression for the fourth solo line: G7+9 C- Eb7 Ab7 Dø G7+9

Chord progression for the fifth solo line: C- F7 C- F7

Repeat Over & Over & Fade Out



# 5. Blue Moon



PLAY 2 TIMES (♩ = 60)

By Richard Rogers & Lorenz Hart

## INTRO

G- C7+9 F- Bb7b9 G- C7+9 F- Bb7b9

EbΔ C- F- Bb7 EbΔ C- F- Bb7

EbΔ C- F- Bb7

1. EbΔ C- F- Bb7

2. EbΔ Ab- EbΔ C7+9

## BRIDGE

F- Bb7 EbΔ C7 F- Bb7 EbΔ A7+4 Ab- Db7 GbΔ

BbΔ/F C-/F F7 F-/Bb, EbΔ C- F- Bb7 EbΔ C-

F- Bb7 EbΔ C- F- Bb7 ⊕ EbΔ C- F- Bb7

## SOLOS

EbΔ C- F- Bb7 EbΔ C- F- Bb7 EbΔ C- F- Bb7 EbΔ C- F- Bb7

EbΔ C- F- Bb7 EbΔ C- F- Bb7 EbΔ C- F- Bb7 EbΔ Ab- EbΔ C7+9

## BRIDGE

F- Bb7 EbΔ C7 F- Bb7 EbΔ A7+4 Ab- Db7 GbΔ BbΔ/F C-/F F7 F-/Bb

EbΔ C- F- Bb7 EbΔ C- F- Bb7 EbΔ C- F- Bb7 ⊕ EbΔ C- F- Bb7

⊕ Ab- G- C7+9 F- Bb7 Bb7b9 ÊΔ ÊbΔ

*ritard*

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# 6. Afternoon In Paris



PLAY 5 TIMES (♩ = 132)

By John Lewis

INTRO CΔ/G D-/G 2 CΔ/G D-/G CΔ/G D-/G

(TUNE)  
CΔ C- F7 BbΔ Bb- Eb7  
AbΔ D- G7 1. E- A- D- G7 2. CΔ

BRIDGE  
CA D- G7 CA A-  
Pedal G  
D- G7 C#- F#7 D- G7 CA C- F7  
BbΔ Bb- Eb7 AbΔ D- G7 CA A7 D- G7

## SOLOS

CA C- F7 BbΔ Bb- Eb7 AbΔ D- G7 E- A- D- G7

CA C- F7 BbΔ Bb- Eb7 AbΔ D- G7 CA CA

## BRIDGE

D- G7 CA A- D- G7 C#- F#7 D- G7

## Pedal G

CA C- F7 BbΔ Bb- Eb7 AbΔ D- G7 CA A7 D- G7

CA D- CA D- CA D- CA+4

Pedal G



# 7. "Stop-Time" Blues



PLAY 16 TIMES (♩ = 128)

By Jamey Aebersold

B♭7 Eb7 B♭7 B♭7

E♭7 B♭7 D- G7 C-

F7 D- G7 1. C- F7 2. C- F7

## SOLOS

B♭7 Eb7 B♭7 B♭7

E♭7 Eb7 B♭7 D- G7

C- F7 D- G7 C- F7

B♭7 B♭7+9

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# 8. Misty



PLAY 3 TIMES (♩ = 108)

By Erroll Garner & Johnny Burke

Bossa Nova Feel

Chord progression for the main melody:

$Eb\Delta$   $Bb-$   $Eb7$   $Ab\Delta$   $Ab-$   $Db7$   $Eb\Delta$   $C-$   $F-$   $Bb7$   $G-(Db7)$   $C7$   $F-$   $Bb7$   $Eb\Delta$   $Ab-$   $Eb\Delta$   $Bb-$   $Eb7b9$   $Ab\Delta$   $Ab\Delta$   $A-$   $D7$   $C-$   $F7$   $G-$   $C7$   $F-$   $Bb7$   $Eb\Delta$   $C-$   $F-$   $Bb7$

1.  $G-(Db7)$   $C7$   $F-$   $Bb7$  2.  $Eb\Delta$   $Ab-$   $Eb\Delta$

3.  $Eb\Delta$   $C-$   $F-$   $Bb7$

D.C. al 3rd ending

## SOLOS

SOLOS

$Eb\Delta$   $Bb-$   $Eb7$   $Ab\Delta$   $Ab-$   $Db7$   $Eb\Delta$   $C-$   $F-$   $Bb7$   $G-(Db7)$   $C7$   $F-$   $Bb7$

$Eb\Delta$   $Bb-$   $Eb7$   $Ab\Delta$   $Ab-$   $Db7$   $Eb\Delta$   $C-$   $F-$   $Bb7$   $Eb\Delta$   $Ab-$   $Eb\Delta$

## BRIDGE

BRIDGE

$Bb-$   $Eb7b9$   $Ab\Delta$   $Ab\Delta$   $A-$   $D7$   $C-$   $F7$   $G-$   $C7$   $F-$   $Bb7$

$Eb\Delta$   $Bb-$   $Eb7$   $Ab\Delta$   $Ab-$   $Db7$   $Eb\Delta$   $C-$   $F-$   $Bb7$   $\oplus$   $Eb\Delta$   $C-$   $F-$   $Bb7$

$\oplus$   $G\emptyset$   $C7+9$   $F-$   $Bb7$   $Eb\Delta$   $F-/Bb$  2  $Eb\Delta$   $F-/Bb$   $Eb\Delta$

Play 3 Times

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# 9. Sweet Georgia Brown



PLAY 5 TIMES (♩ = 108)

By Ben Bernie, Maceo Pinkard & Kenneth Casey

Musical notation for the first system, including treble clef, key signature (three flats), and 4/4 time signature. The notation includes various chords and melodic lines.

Chords: F7, Bb7, Eb7, AbΔ, Gø, C7+9, F-, Bb-, Eb7, Ab7, G7, Gb7, F7, Bb-, Eb7, AbΔ.

First ending: 1. Eb7

Second ending: 2. Bb7, F-, Gø, C7+9, F-

## SOLOS

F7 After break, rhythm section enters on Beat two.

SOLOS section with rhythmic notation (slashes) and chord changes for various instruments.

Chords: Bb7, Eb7, Bb-, Eb7, AbΔ, Bb-, Eb7, AbΔ, G-, C7, F7, Bb7, Eb7, AbΔ, C7+9, AbΔ, Ab7, G7, Gb7, F7, Bb7, Eb7, AbΔ, Ab7, G7, Gb7, F7, Bb7, Eb7, Dø, Db-, C-, B7, Bb-, Eb7+9, AbΔ+4.



# 10. Ladybird



PLAY 10 TIMES (♩ = 152)

By Tadd Dameron

SWING CA F- Bb7

CA Bb- Eb7

AbΔ A- D7

D- G7 CA Eb7 AbΔ Db7 ⊕

## SOLOS

CA F- Bb7

CA Bb- Eb7

AbΔ A- D7

D- G7 CA Eb7 AbΔ Db7 ⊕

⊕ CA Eb7 AbΔ Db7 CA Eb7 AbΔ Db7 CA<sup>4</sup>

# 11. You Stepped Out Of A Dream

PLAY 5 TIMES (♩ = 126)

By Nacio Herb Brown & Gus Kahn

**LATIN**

CA DbΔ

Bb- Eb7 1. AbΔ

G- C7 FΔ A-

D7 Eb- Ab7 D- G7 2. Gb7+4 F7

Dø G7+9 CA 3 E- A7

D- G7 ⊕ CA D- G7

**SOLOS**

CA DbΔ Bb- Eb7 1. AbΔ

G- C7 FΔ A- D7 Eb- Ab7 D- G7

2. Gb7+4 F7 Dø G7+9 CA F7+4

E- A7 D- G7 ⊕ CA D- G7

⊕ Eø A7+9 D- G7+9 CA

FΔ BbΔ EbΔ AbΔ DbΔ CA+4

*ritard* -----

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# 12. Birthplace Blues



PLAY 16 TIMES (♩ = 176)

By Jamey Aebersold

## DRUM INTRO

12

## TUNE

## SOLOS

Ending Fades Out On Bb7+9

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