

VOLUME 43

High

GROOVIN'





**GROOVIN' HIGH
ALL THE THINGS YOU ARE
A NIGHT IN TUNISIA
AFTERNOON IN PARIS
I'LL REMEMBER APRIL
WEST COAST BLUES
BLUESETTE
HIGH FLY**

**PLAY-A-LONG
Book & Recording Set**

***A New Approach To Jazz Improvisation
by Jamey Aebersold***



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INTRODUCTION

This collection of beboppers' favorites could be considered a sort of sequel to the **Bebop & Beyond** set (Aebersold Vol. 36), with six tunes written by Jazz musicians and two standards. The tempos are all a bit slower than usual to give you a chance to get familiar with the tunes' idiosyncracies.

Two of the tunes - **Groovin' High** and **All The Things You Are** - were introduced in their present form at the same recording session, by Dizzy Gillespie and Charlie Parker on February 28, 1945. Dizzy wrote **Groovin' High** on the chord changes of **Whispering**, a million seller recorded by Paul Whiteman in 1920, and he also wrote the introduction to **All The Things You Are**, a Jerome Kern show tune. **A Night In Tunisia**, another Gillespie original, alternates a latin feel with swing in the head, and in the present version has a four bar break following the interlude as Charlie Parker recorded it rather than the two bars favored by the composer. **Afternoon In Paris** was one of the first jazz tunes to feature a pedal point section (the first six bars of the bridge). **I'll Remember April** is unusual in that the A section doesn't repeat before the bridge, making it an A B A tune instead of the usual A A B A; in fact, Erroll Garner "normalized" it on his recording by doing the repeat anyway. **Hi-Fly**, composed by Pianist Randy Weston, starts out sounding like it's in C but cleverly winds up in B flat, and has a sort of 12/8 lope implied in the melody which the rhythm section on this record underplays. **West Coast Blues** and **Bluesette**, two of the best known jazz pieces in 3/4 time, are both blues based, though the differences between them show how varied the blues form can be.

The changes to the two standards can also be found in different versions on other Aebersold Play-a-long albums. A slightly faster version of **All The Things You Are** appears as **Prince Albert** on **Bebop & Beyond** (Aebersold Vol. 36); purists will note the D7+9 chord at the beginning of the intro rather than the Db-recorded here, as Dizzy originally intended. For the brave, there is an altered version of the changes (without the intro) with more tritone substitutions per square centimeter than you're ever likely to encounter in a live playing situation as **Some Of The Things I Am** on **Turnarounds, Cycles & II/V7's** (Aebersold Vol. 16). Those who would like a considerably faster version of the **I'll Remember April** changes will find it on **Payin' Dues** (Aebersold Vol. 15) as **April**.

The members of the rhythm section are all veteran faculty members of the Aebersold Jazz Camps. Pianist Dan Haerle (pronounced Hurley) has been on the North Texas State University faculty for over a decade; bassist Todd Coolman is a fixture on the New York jazz scene with recent recordings backing James Moody and Terry Gibbs; and Steve Davis is one of Chicago's busiest drummers.

Phil Bailey
11/27/88



Groovin' High

SIDE 1/TRACK 1
PLAY 5 CHORUSES ♩ = 150

By John "Dizzy" Gillespie

First staff: Eb, A -

Second staff: D7, Eb, G -

Third staff: C7, F7, 3, F -

First ending (1.): Bb7, G -, F# - (3)

Second ending (2.): F -, Bb7 b9, 2. Bb7

Break (1x Only): F -, Ab -, Db7, Eb, (F -, Bb7)

Fine

SOLOS

First staff: Eb, Eb, A -, D7, Eb

Second staff: Eb, G -, C7, F7, F7

First ending (1.): F -, Bb7, G -, F# -, F -, Bb7b9

Second ending (2.): Bb7, F -, Ab -, Db7, Eb, (F -, Bb7)

Fine



All The Things You Are

SIDE 1/TRACK 2

PLAY 5 CHORUSES ♩ = 132

Music by Jerome Kern

Lyrics by

Oscar Hammerstein II

INTRO

Db - 7 C7+9 1st x:

(pn. w/bs.)

TUNE

A F - Bb - Eb7 Ab△ Db△

You are the prom - ised kiss of spring - time that makes the lone - ly

D - G7+9 C△ C△ C - F -

win - ter seem long. You are the

Bb7 Eb△ Ab△ A - D7+9

breath - less hush of eve - ning that trem - bles on the brink of a love - ly

G△ G△ E7 **B** A - D7+9

song. You are the an - gel glow that lights a

G△ G△ F# - B7+9

star, The dear - est things I know are what you

E△ C7+9 **C** F - Bb - Eb7

are. Some day my hap - py arms will

Ab△ Db△ Db - C - 3

hold you, And some day I'll know that mo - ment di -

B - Bb - Eb7+9 ⊕ Ab△ GØ C7+9

vine, When all the things you are are mine. (Break on First Chorus)

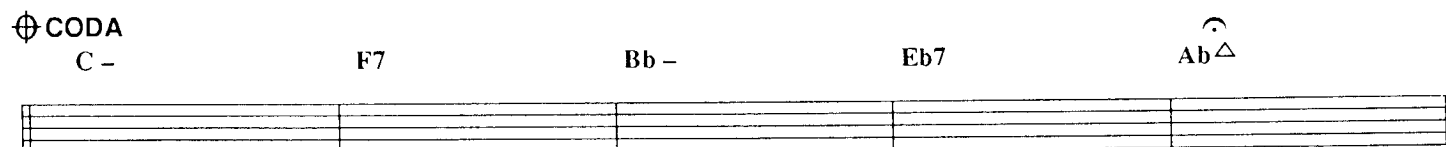
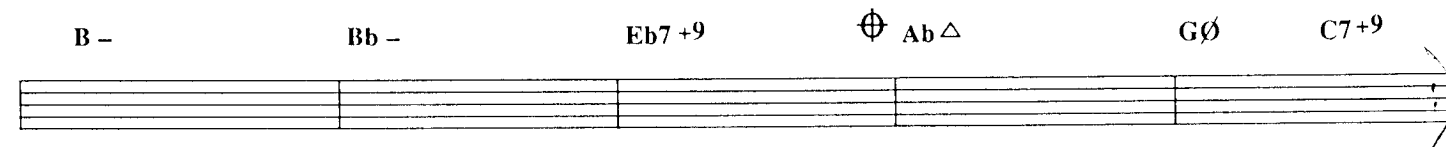
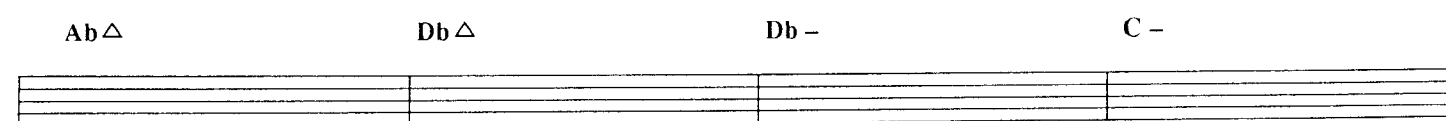
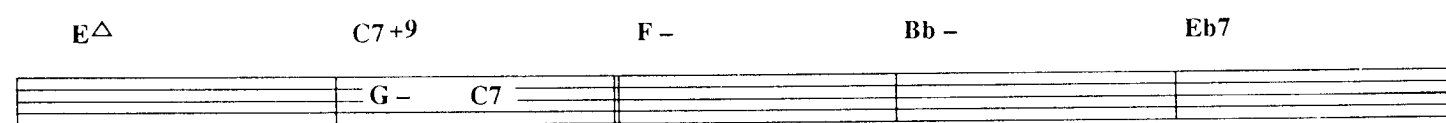
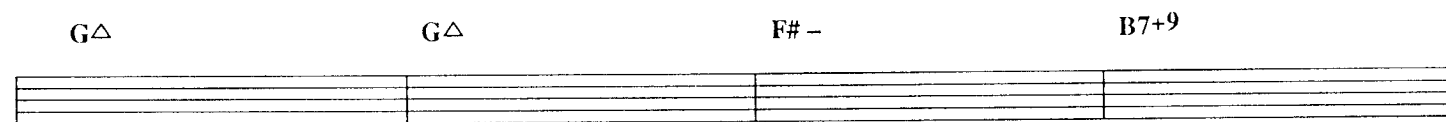
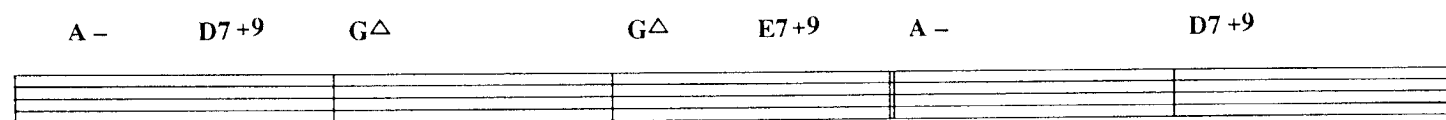
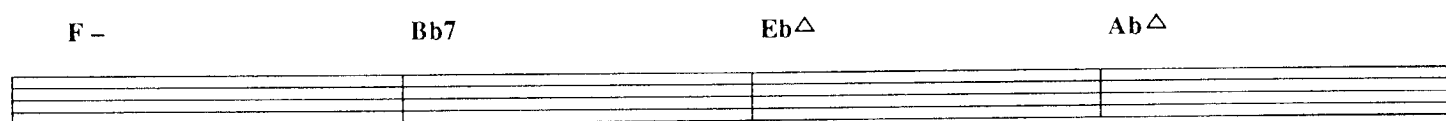
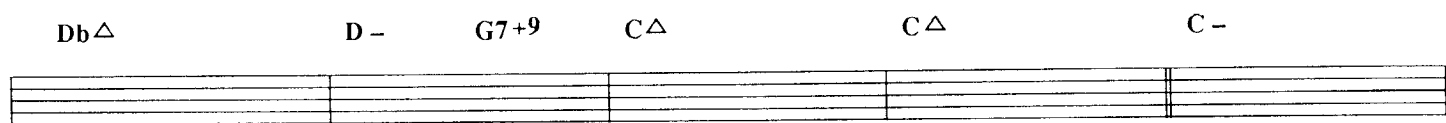
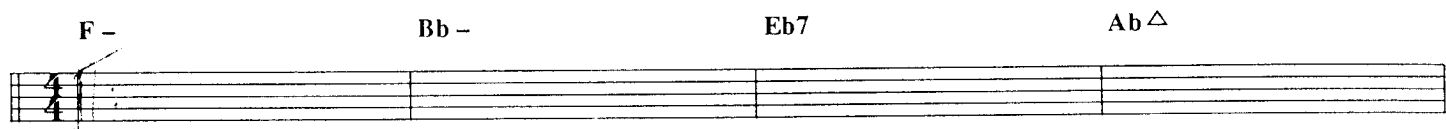
⊕ CODA C - F7 Bb - Eb7 Ab△



All The Things You Are

Music by Jerome Kern
Lyrics by
Oscar Hammerstein II

SOLOS





SIDE 1/TRACK 3
PLAY 5 CHORUSES ♩ = 138

A Night In Tunisia

Dizzy Gillespie and
Frank Paparelli

INTRO

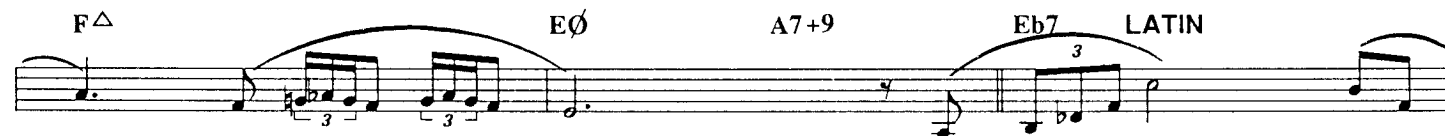
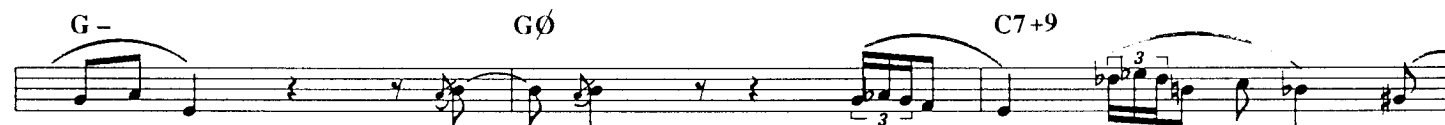
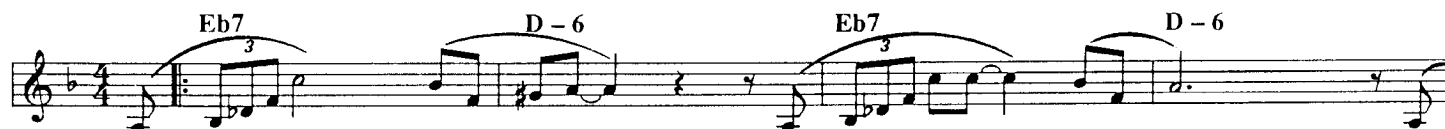
Eb7

D - 6

Bass Line:



LATIN





INTERLUDE

E - Eb7+4 D - G7+4 C7+4 G - /C Gb7+9 F (SOLO BREAK) 4

SOLOS

Eb7 D - 6 Eb7 D - 6 Eb7 D -

BRIDGE

EØ A7+9 D - AØ D7+9 G - G -

GØ C7+9 FΔ EØ A7+9 Eb7 D - 6

Eb7 D - 6 Eb7 D - EØ A7+9 D - ⊕

⊕ CODA

Eb7 D - 6 2

LATIN

Etc. Fade out



SIDE 1/TRACK 4
PLAY 5 CHORUSES ♩ = 124

Afternoon In Paris

John Lewis

Chorus 1: C Δ C- F7 Bb Δ Bb- Eb7 Ab Δ D \emptyset G7b9

1. C Δ A- D- G7 2. C Δ

BRIDGE D- G7 C Δ A- D- G7 Db- Gb7 D- G7

G pedal C Δ C- F7 Bb Δ Bb- Eb7 Ab Δ D \emptyset G7 C A- D- G7 Φ

SOLOS

C Δ C- F7 Bb Δ Bb- Eb7 Ab Δ D \emptyset G7b9 1. C Δ A- D- G7 2. C Δ

BRIDGE D- G7 C Δ A- D- G7

G pedal Db- Gb7 D- G7 C Δ C- F7 Bb Δ Bb- Eb7

Ab Δ D \emptyset G7b9 C A- D- G7 Φ CODA C Δ



High Fly

SIDE 2/TRACK 1
PLAY 5 CHORUSES ♩ = 120

By Randy Weston

Musical notation for the main melody of "High Fly". The key signature is one flat (Bb) and the time signature is 4/4. The melody consists of five choruses, each with a specific chord progression indicated above the staff.

Chorus 1: D - G7 C F7 E - A -

Chorus 2: C - F7 1. Bb7 B7

Chorus 3: 2. DØ G7+9 CØ F7 b9 D -

Chorus 4: G7b9 CØ F7 b9 E - A7 Eb - Ab7

Chorus 5: D - G7 C F7 E - A -

Chorus 6: C - F7 Bb⁶₉ B7

SOLOS

Musical notation for the solo section of "High Fly". The key signature is one flat (Bb) and the time signature is 4/4. The solo section consists of four lines of music, each with a specific chord progression indicated above the staff.

Line 1: D - G7 C F7 E - A - C - F7

Line 2: 1. Bb7 B7 2. DØ G7+9 CØ F7 b9

Line 3: D - G7b9 CØ F7 b9 E - A7 Eb - Ab7 D -

Line 4: G7 C F7 E - A - C - F7 Bb⁶₉ B7

Fine



SIDE 2/TRACK 2
PLAY 8 CHORUSES ♩ = 120

West Coast Blues

John L. "Wes" Montgomery

A Bb7 Ab7 Eb7 Bb7 B- E7 Eb7 Eb7 Bb7 Bb7 F7 Eb7 Eb7 Bb7 Db7 GbΔ B7+4 ⊕

SOLOS (Solo chords are different than melody chords)

Bb7 Bb7 Ab7 Ab7 Bb7 Bb7
B- E7 Eb7 Eb7 Eb- Ab7
D- G7 C#- F#7 C- C-
C- F7 BbΔ Db7 GbΔ F7 ⊕
⊕ CODA BbΔ Ab- Db7 GbΔ B7sus B7
BbΔ Ab- Db7 GbΔ B7sus B7 BbΔ

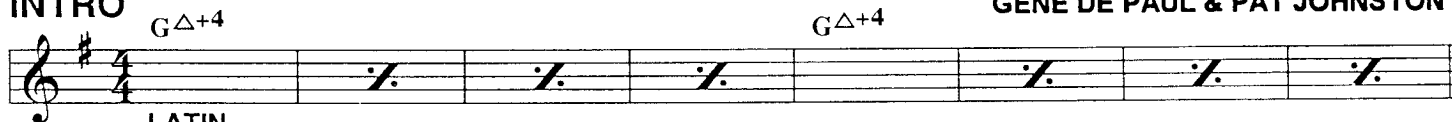


SIDE 2/TRACK 3
PLAY 6 CHORUSES ♩ = 228

I'll Remember April

Words and Music by DON RAYE,
GENE DE PAUL & PAT JOHNSTON

INTRO



LATIN



This love - ly day will leng - then in - to ev - 'ning, we'll sigh good -



bye to all we've ev - er had. A - lone, where we have walked to -



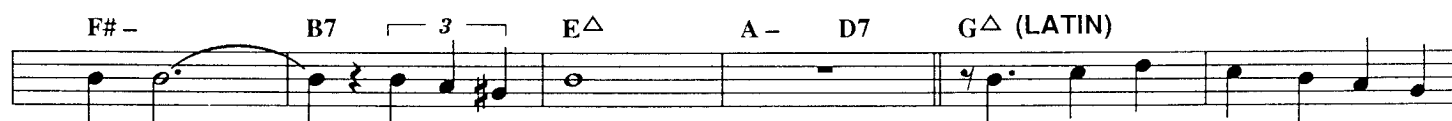
geth - er; I'll Re - mem - ber A - pril and be glad. I'll



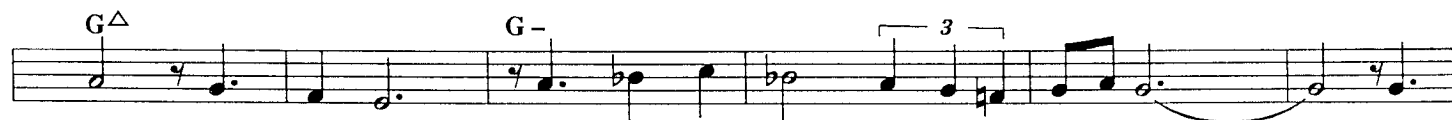
be con - tent you loved me once in A - pril, your lips were warm and love and



Spring were new. But I'm not a - fraid of Au - tumn and her sor - row, for I'll Re -



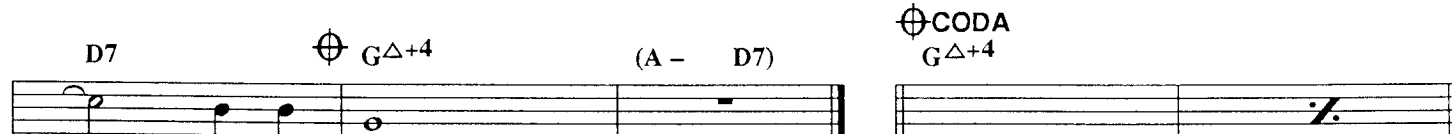
mem - ber A - pril and you. This fire will dwin - dle in - to



glow - ing ash - es, for flames of love live such a lit - tle while. I



won't for - get, but I won't be lone - ly, I'll re - mem - ber A - pril,



and I'll smile.

LATIN

(etc. and fade out)



I'll Remember April

SOLOS

G^Δ G -

SWING

G - A^Ø D7+9

B^Ø E7+9 A - D7 G^Δ

C - F7 B^bΔ C - F7

B^bΔ A - D7+9 G^Δ

F# - B7 E^Δ A - D7 G^Δ

G^Δ G -

A^Ø D7+9 B^Ø E7+9 A -

D7 ⊕ G^{Δ+4} (A - D7)

⊕ CODA G^{Δ+4}

LATIN (etc. and fade out)



SIDE 2/TRACK 4
PLAY 7 CHORUSES ♩ = 132

Bluesette

Words by Norman Gimbel
Music by Jean Thielemans

Moderate Waltz

A G△ F#Ø B7 E - A7 D -

Poor lit - tle, sad lit - tle blue Blues - ette. Don't you cry, don't you
Long as there's love in your heart to share, dear Blues - ette, don't des -

G7 C△ C - F7 Bb△

fret. You can bet one luck - y day, you'll wak - en and your blues will
pair. Some blue boy is long - ing just like you, to find a some - one
Bb - Eb7 Ab△ A - D7 B -

be for - sak - en. One luck - y day, love - ly love will come your way.
to be true to. Two lov - ing arms he can nest - le in and stay.

Bb7 A - D7 **B** G△ F#Ø B7

Get set, Blues - ette, true love is com - ing.

E - A7 D - G7 C△ C -

Your trou - bled heart soon will be hum - ming. Hum.

F7 Bb△ Bb - Eb7 Ab△

Doo - ya, Doo - ya, Doo - ya,

Ab△ A - D7 B - Bb7 A - D7

Doo - ya, Doo - ya, Doo - ya, Doo - oo - oo Blues - sette.

C G△ F#Ø B7 E - A7

Pret - ty lit - tle Blues - ette must - n't be a mourn - er. Have you heard the news yet?

D - G7 C△ C - F7

Love is 'round the cor - ner. Love wrapped in rain - bows and tied with pink rib - bon to

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Bb Δ Bb - Eb7 Ab Δ

make your next Spring - time your gold wed - ding ring time. So, dry your eyes. Don't - cha

A - D7 B - Bb7 A - To SOLOS D7

pout, don't - cha fret, good - y good times are com - ing, Blues - ette.

(This is the very last chorus. It leads to the CODA.)

D G Δ F# \emptyset B7 E - A7 D -

Long as there's love in your heart to share, dear Blues - ette, don't des -

G7 C Δ C - F7 Bb Δ

pair, Some blue boy is long - ing, just like you, to find a some - one

Bb - Eb7 Ab Δ A - D7

to be true to. One luck - y day, love - ly love will come your

\oplus CODA B - E7+9 A - D7

way. That mag - ic day may

D7 G Δ F Δ G Δ F Δ G Δ F Δ G Δ

just be to - day.



Bluesette

SOLOS

E **G Δ** **F $\#$ \emptyset** **B7** **E -**

A7 **D -** **G7** **C Δ**

C - **F7** **Bb Δ** **Bb -**

Eb7 **Ab Δ** **A -** **D7** \oplus

B - **Bb7** **A -** **D7**

\oplus **CODA** **B -** **E7+9** **A -**

A - **D7** **G Δ** **F Δ**

G Δ **F Δ** **G Δ** **F Δ** **G Δ**

SCALE SYLLABUS

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

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- CØ C°	FIVE BASIC CATEGORIES	Major	C D E F G A B C	C E G B D
		Dominant 7th	C D E F G A Bb C	C E G Bb D
		Minor(Dorian)	C D Eb F G A Bb C	C Eb G Bb D
		Half Diminished(Locrian)	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
		Diminished(8 tone scale)	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)
1.MAJOR SCALE CHOICES	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	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
CA	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D
CAb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CA+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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
2.DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	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#)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb 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	C D E F G A Bb B C	C F G Bb D
3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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 F
C- or C-7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
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 F
C- or C-7	Bebop Minor	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 (F)
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb 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 F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C Db E F# G# A B C	C Eb G B D F
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, Acolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb
5.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

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 C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. 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 abbreviation is C7+9 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 I 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