

Volume 80

# Indiana

And Other American Standards

Indiana  
Poor Butterfly  
I Hear A Rhapsody  
Some Of These Days  
My Melancholy Baby  
Baby, Won't You Please Come Home

Billy Boy  
Peg O' My Heart  
They Didn't Believe Me  
Somebody Stole My Gal  
Look For The Silver Lining  
When The Saints Go Marching In

Play-A-Long  
Book & CD Set  
for All Instruments  
and Vocalist.

Jamey Aebersold 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.

Engraving by PETE GEARHART  
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Published by  
JAMEY AEBERSOLD JAZZ, INC.  
P.O. Box 1244  
New Albany, IN 47151-1244



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# INTRODUCTION

This is the second volume of tunes taken mainly from the earliest period of American popular song as we know it today. And several of these are historically significant in the development of the genre. Although *After The Ball* by Charles K. Harris, which sold over two million copies in sheet music form in a few years after its publication in 1892 (before the phonograph had come into its own), may be generally considered to be the first true hit song in the sense that we understand the term today, on this album *When the Saints Go Marching In* (1896) isn't far behind. *The Saints*, by the way, has the same harmonic structure as *She'll Be Comin' 'Round The Mountain*, written around the same time.

Like the tunes on Volume 79 of the Aebersold Series, this play-a-long's repertoire is mostly in 32 bar A-B-A-C form. But an outstanding exception is *Some of These Days*, in A-B-C-D form with no repeated motives from section to section, yet there is a forward momentum as the song progresses to its climax at the end - a perfect showstopper for vaudeville entertainer Sophie Tucker, who used it as her theme song. Another song that deserves a better fate than the jokes leveled at it over the years as the barfly's favorite is *My Melancholy Baby* - in fact, I knew a saxophonist who felt it was his mission to play it in every possible style. You can try the version on Volume 71 of the Aebersold Series as well, which is harmonized somewhat differently.

Devotees of "Jerome Kern's Jazz Classics" (Volume 55 of the Aebersold Series) will look forward to playing two of Kern's earliest hits that weren't on the earlier album. *They Didn't Believe Me* was important in the Broadway musical's breaking away from the European operetta tradition in 1914, providing important inspiration for 16-year-old George Gershwin after he heard it played at a relative's wedding; *Look For The Silver Lining* came six years later and was Kern's biggest success up to that time.

*Indiana* has been a jam session war horse since its inception. A much faster version in F is on Volume 61. You should know the tune in both keys. *Billy Boy* may be the oldest tune on this album (1824), but it didn't enter the jazz repertoire until Ahmad Jamal recorded it in the fifties. Jamal's performance inspired the Red Garland version on a Miles Davis album, and Miles' blessing on a tune in the fifties virtually guaranteed that others would record it. *Poor Butterfly* was written for a vaudeville appearance by a Japanese singer who had performed in Puccini's opera "Madame Butterfly." The singer never got around to performing it, but plenty of other artists lined up to do the song.

One of the remarkable things about many popular songs is their revivability. On this album *Peg O' My Heart* and *Somebody Stole My Gal* were both composed in the decade of World War I and revived with chart-topping records in the decade following World War II. On the other hand, *Baby Won't You Please Come Home* is a blues and jazz standard that has been recorded by singers from Bessie Smith to Nat King Cole as well as by instrumentalists.

The ringer of the set is *I Hear A Rhapsody*, composed in 1940, two decades after the rest of the tunes in this collection. It's also stylistically different, in A-A-B-A form. Among many notable performances on record are two influential ones by pianist Bill Evans—a ballad treatment with guitarist Jim Hall and an uptempo trio version.

The rhythm section has made no attempt to make period pieces of these selections, remaining faithful to the harmony on the sheet music or on early recordings. Pianist Mark Levine, bassist Tyrone Wheeler and drummer Barry Ries have played these tunes in a style representative of the state of the art today.

Phil Bailey 9/28/97

NOTE: *Indiana* has been the "mother tune" for a number of other tunes with the same chord changes. The best known is Charlie Parker's *Donna Lee*, but others include *Goofin' With Me* and *No Figs*.



# SELECTED DISCOGRAPHY

NOTES: This discography has been chosen from recordings believed to be in print in the U.S. at press time except for items specifically marked "OP" (out of print), which may still be available in specialty and second hand stores. "BB" indicates big band.

## **Baby, Won't You Please Come Home (1919)**

Words and music by Charles Warfield and Clarence Williams. Popularized by Eva Taylor with Clarence Williams at the piano.

Louis Armstrong (Jack Teagarden tb feature)(Decca GRD-661)  
Sidney Bechet (RCA Bluebird 6590-2-RB; 2402-2-RB)  
Ray Charles (Fat Boy FATCD 146)  
Nat King Cole (w. Basie Band unbilled)(Capitol CDP 96259 2)  
Miles Davis (Columbia CK 44151; 48827)  
Wild Bill Davison (Commodore CMD-405)  
Ella Fitzgerald (Decca GRD-2-623)(Verve 833 294-2)  
Billie Holiday (Verve 835 370-2)  
Shirley Horn Trio (Steeplechase SCCD 31164)  
Helen Humes (Contemporary OJCCD-608-2)  
Leroy Jones (Topee/Columbia CK 67643)  
Jimmie Lunceford (Joe Thomas, vcl)(ASV CD AJA 5091)  
Django Reinhardt (EMI 80662)  
Sarah Vaughan (Roulette CDP 98445 2)

## **Billy Boy (1824)**

English Folk Song.

Miles Davis (Red Garland trio feat.)(Columbia CK 40837)  
Benny Green (Blue Note CDP 98171 2)  
Hampton Hawes (Contemporary OJCCD-421-2)  
Ahmad Jamal (Affinity CD AFS 780)(Portrait RK 44394 (OP))  
(Vogue 600049)  
Oscar Peterson (Verve 823 008-2; 314 531 766-2)  
(Omega OCD 3025)  
Sahib Shihab Quintet (Black Lion BLCD 760169)

## **I Hear A Rhapsody (1940)**

Words and Music by George Fragos, Jack Baker and Dick Gasparre. Popularized by Jimmy Dorsey Orchestra.

Beegie Adair (CAP CP12790)  
Howard Alden/Ken Peplowski (Concord CCD-4654)  
Louie Bellson (Concord CCD-4350)  
Art Blakey (Impulse MCAD-5886)  
Joanne Brackeen (Concord CCD-4316)  
Nick Brignola (Reservoir RSR CD 125)  
Alan Broadbent (piano alone)(Concord CCD-4488)  
John Coltrane (Prestige OJCCD-131-2)  
Chick Corea (ECM 827 769-2)  
Jesse Davis (Concord CCD-4624)  
Duke Ellington BB (Herb Jeffries, vcl)  
(Vintage Jazz Classics VJC 10)  
Bill Evans Trio (CBS Associated ZK 45219)  
Bill Evans/Jim Hall Duo (Blue Note CDP 90583 2)

Allen Farnham (piano alone)(Concord CCD-4686)  
Bruce Forman (Concord CCD-4368)  
Steve Grossman (DIW DIW-811)  
Tim Hagans (Blue Note CDP 31808 2)  
Keith Jarrett Trio (ECM 847 135-2)(ECM 21542-2)  
Bob Mintzer BB (DMP CD-461)  
Steve Nelson (Criss Cross CRISS 1034 CD)  
Bruce Paulson (Sea Breeze SB-3017)  
Michael Rabinowitz (Cats Paw CDP-7101)  
George Shearing (piano alone)(Telarc CD-83310)  
Ernie Watts (JVC JVC-2031-2)  
Kenny Werner Trio (Sunnyside SSC 10380)

## **(Back Home Again In) Indiana (1917)**

Words by Ballard McDonald, music by James F. Hanley. Popularized by Louis Armstrong.

Karrin Allyson (Concord CCD-4773-2)  
Louis Armstrong (Black Lion BLCD 760128)  
(Decca GRD-4-613)(Pablo PACD-2310-941-2)  
Dave Brubeck (Columbia CK 47032)  
Don Byas/Slam Stewart (Commodore CMD-2-400)  
Duke Ellington BB (RCA Bluebird 6641-2-RB)  
Erroll Garner (Columbia CK 47035)  
Benny Goodman/Jack Teagarden (Decca GRD-609)  
Scott Hamilton (Concord CCD-4583)  
Milt Hinton (Columbia CK 66454)  
Rob McConnell BB (Concord CCD-4661)  
Modern Jazz Quartet (Atlantic 82538-2)  
James Morrison/Adam Makowicz (East-West 91243-2)  
Joe Pass (guitar alone)(Pablo PACD-2310-948-2)  
Oscar Peterson Trio (Verve 314 521 649-2)(RCA 66609-2)  
Bud Powell Trio (Roulette CDP 93902 2)(Reprise 45817-2)  
Ed Saindon (A AL 73068)  
Sonny Stitt (Roulette CDP 98582 2)  
Art Tatum (piano alone)(Capitol CDP 92867 2)  
(Decca MCAD-42327)(Black Lion BLCD 760114)  
(Pablo PACD-2405-434-2)  
Lester Young (Blue Note CDP 32787 2)(Jazz J-CD-18)

## **Look For The Silver Lining (1920)**

Words by B.G. DeSylva, music by Jerome Kern. Introduced by Marilyn Miller and Irving Fisher in the musical "Sally."

Chet Baker BB (Enja R2 79624)  
Chet Baker (Pacific Jazz CDP 36194 2)(Timeless SJP 238)  
Paul Desmond Quartet (Fantasy LP OJC-119)  
Herb Ellis/Joe Pass (Concord CCD-6001)  
Jim Hall (Pacific Jazz CDP 46851 2)  
Dave McKenna (Concord CCD-4365)

## **My Melancholy Baby (1912)**

Words by George A. Norton, music by Ernie Burnett.  
Introduced by Walter Van Brunt.

Chet Baker (Timeless SJP 251/252)  
Bill Evans Trio (Verve 837 757-2)  
Ella Fitzgerald w. Paul Smith (Verve 839 838-2)  
Michael Hashim (Stash ST-CD-546)  
Coleman Hawkins (Disques Swing CDSW 8454)  
(Verve 825 673-2)  
Woody Herman/Concord Jam (Concord CCD-4142)  
Earl Hines (piano alone)(RCA Bluebird 6750-2-RB)  
Lee Konitz/Bill Evans (Moon MCD 024-2)  
Andy LaVerne (piano alone)(Concord CCD-4577)  
Thelonious Monk (piano alone)(Black Lion BLCD 760101)  
Charlie Parker (Verve 831 133-2; 840 032-2)  
Loren Pickford (Dinosaur 84501-2)  
Django Reinhardt (EMI 80664 2)  
Sonny Rollins (Prestige OJCCD-214-2)  
Stefan Scaggiari (Concord CCD-4510)  
Sonny Stitt (Roulette CDP 98582 2)  
Fats Waller (RCA 9883-2-RB; 66466-2)  
Michael Weiss Quartet (Criss Cross CRISS 1022 CD)

## **Peg O' My Heart (1913)**

Words by Alfred Bryan, music by Fred Fisher. Introduced in the musical "Ziegfield Follies" of 1913. Revived in 1947 by the Harmonicats.

Erroll Garner (Emarcy 842 419-2)  
Benny Goodman/Jack Teagarden (Decca GRD-609)  
Earl Hines (piano alone)(Chiaroscuro CRD 200)  
Miff Mole (Commodore CMD-2-400)  
Lester Young (Verve 314 521 650-2)

## **Poor Butterfly (1916)**

Words by John Golden, music by Raymond Hubbell.  
Popularized by the Victor Military.

Tony Bennett (Columbia CK 67349)  
Gene Bertoncini Duo (Stash ST-CD-6)  
Ray Drummond (Gary Bartz feat.)(Arabesque A10122)  
Erroll Garner (Columbia CK 45144)  
Terry Gibbs (Contemporary CCD-14066-2)  
Benny Goodman (Columbia CK 45144)  
Jim Hall (guitar alone)(Concord CCD-4298)  
Scott Hamilton (Concord CCD-4710)  
Dave McKenna/Buddy DeFranco Duo (Concord CCD-4756)  
Carmen McRae (RCA 3110-2-N)  
Helen Merrill/Gordon Beck (OWL Julia 038)  
Oscar Peterson (RCA 6754-2-RB; 66609-2)  
Sonny Rollins (Blue Note CDP 93203 2; 81558 2)  
Jack Sheldon (Concord CCD-4339)  
Frank Sinatra/Duke Ellington (Reprise 1024-2)  
Art Tatum (Black Lion BLCD 760114)  
Sarah Vaughan (Mercury 422 832 791-2)  
Fats Waller (piano alone)(Stash ST-CD-528)  
Phil Woods (Concord CCD-4345)

## **Some Of These Days (1910)**

Words and music by Shelton Brooks. Popularized by Sophie Tucker.

Louis Armstrong (vcl & instrumental)(Columbia CK 46148)  
Erroll Garner (Telarc CD-83383)  
Gene Harris/Scott Hamilton (Concord CCD-4434)  
Helen Merrill (Antilles 314 512 654-2)  
Oscar Peterson (Pablo PACD-2312-135-2)

## **Somebody Stole My Gal (1918)**

Words and music by Leo Wood. Popularized by Ted Lewis and His Orchestra. Revived in 1953 by Johnnie Ray.

Bud Freeman (Black Lion BLCD 760153)  
Erroll Garner (EmArcy 832 994-2)  
Benny Goodman (Capitol CDP 92864 2)  
Bennie Moten (RCA Bluebird 9768-2-RB)  
Fats Waller (RCA Bluebird 66640-2)

## **They Didn't Believe Me (1914)**

Words by Herbert Reynolds, music by Jerome Kern.  
Introduced by Julia Sanderson and Donald Brian in the musical "The Girl From Utah."

Tommy Flanagan Quintet (Savoy SV 0153)  
Hi-Los (Varese Sarabande VSD-5694)  
Stan Kenton (Status STCD 109)  
Gloria Lynne (Evidence ECD 22009)  
Paul Motian JMT 834 430-2)  
Oscar Peterson Trio w. Clark Terry (EmArcy 818 840-2)  
Bud Powell (RCA Bluebird 6367-2-RB)  
Artie Shaw (RCA Bluebird 2432-2-RB)  
Joe Williams/King Kolax (Savoy SV 0199)

## **When The Saints Go Marching In (1896)**

Words by Katherine E. Purvis, music by James M. Black.  
Song introduced in New Orleans. Most closely identified with Louis Armstrong.

Monty Alexander (piano alone)(Concord CCD-4658)  
Monty Alexander (group)(Chesky JD80)  
Gene Ammons (Prestige PCD-24058-2)  
Louis Armstrong (Decca MCAD-42328)(Decca GRD-4-613)  
Alvin Battiste (Columbia CK 53314)  
Sidney Bechet (Blue Note CDP 28891 2)  
Bluesiana Triangle (Mac Rebennack vcl)  
(Windham Hill Jazz WD-0125)  
Ted Curson (Evidence ECD 22182-2)  
Coleman Hawkins (Jass CD-2)  
Helen Humes (Contemporary OJCCD-453-2)  
J.J. Johnson (Antilles 422-848 214-2)  
Blue Mitchell (Prestige OJCCD-6009-2;  
Riverside OJCCD-667-2)  
Tiger Okoshi (JVC JVC-2022-2)  
Nicholas Payton (Verve 314 531 199-2)  
Jimmy Smith (Blue Note CDP 84164 2)

# 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 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. Listening is where **ALL** the answers are. Each musician is a result of what they have listened to. It's easy to hear 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. Indiana



PLAY 9 TIMES ( ♩ = 182)

By Ballard MacDonald and James F. Hanley

AbΔ F7 Bb7 Bb7

Back home a - gain \_\_\_\_\_ in In - di - an - a, \_\_\_\_\_ and it

Bb- Eb7 AbΔ Eb- Ab7

seems that I can see \_\_\_\_\_ the gleam - ing

DbΔ Gb7 AbΔ F7

can - dle - light \_\_\_\_\_ still shin - ing bright \_\_\_\_\_ thru the

Bb7 Bb7 Bb- Eb7

syc - a - mores \_\_\_\_\_ for me. \_\_\_\_\_ The new mown

AbΔ F7 Bb7 Bb7

hay \_\_\_\_\_ sends all it fra - grance \_\_\_\_\_ from the

Gø C7+9 F- Gø C7+9

fields I used to roam. \_\_\_\_\_ When I

F- Gø C7+9 F- Bø

dream a - bout the moon - light on the Wa - bash, \_\_\_\_\_ then I

C- F- Bb- Eb7 AbΔ Bb- Eb7

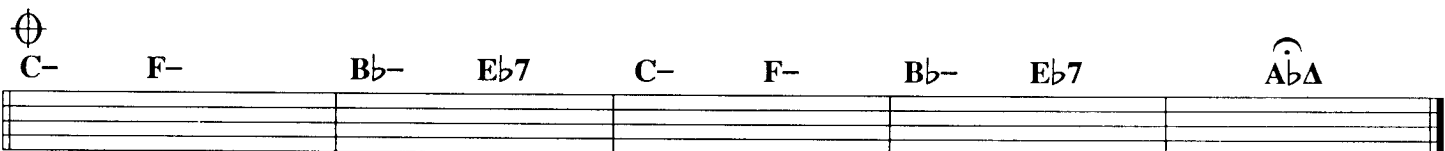
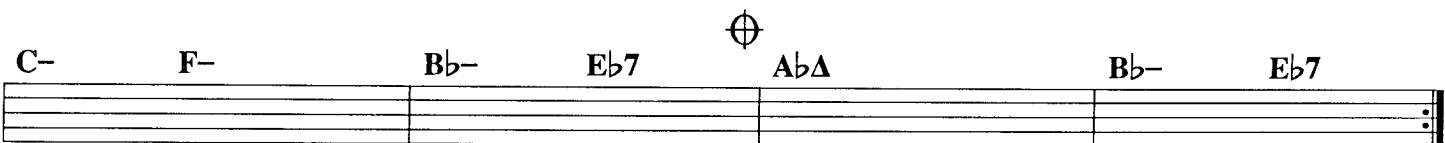
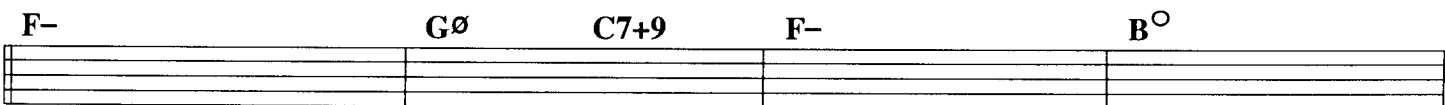
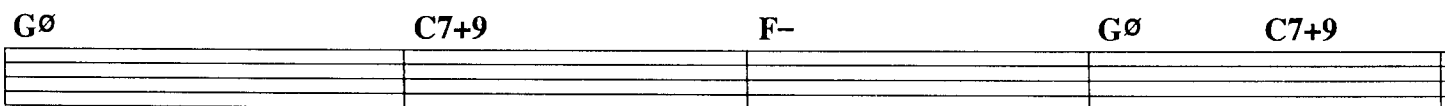
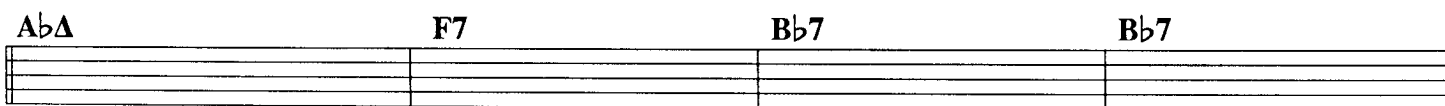
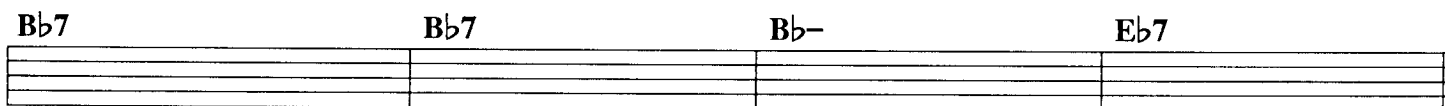
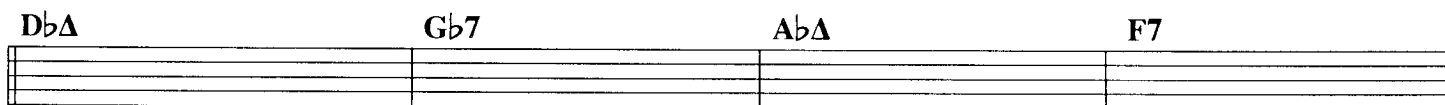
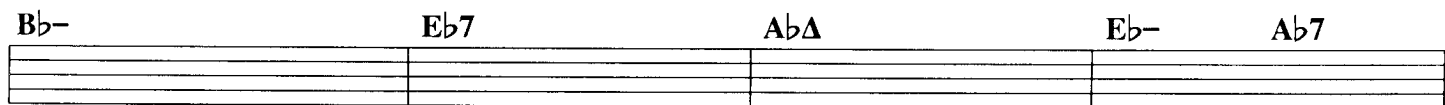
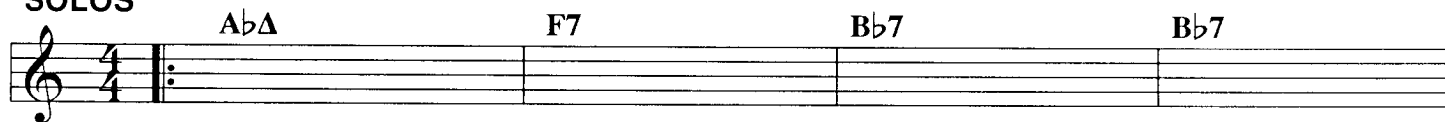
long for my In - di - an - a home. \_\_\_\_\_



# Indiana - Cont.



SOLOS







# 2. Some Of These Days



PLAY 6 TIMES (♩ = 138)

By Shelton Brooks

Some of these days \_\_\_\_\_ you'll miss me hon - ey, \_\_\_\_\_ some of these

days \_\_\_\_\_ you'll feel so lone - ly. \_\_\_\_\_ You'll miss my

hugg - ing, \_\_\_\_\_ you'll miss my kiss - es; \_\_\_\_\_ you'll miss me,

hon - ey, \_\_\_\_\_ when you go a - way. \_\_\_\_\_ I feel so

lone - ly \_\_\_\_\_ just for you on - ly, \_\_\_\_\_ for you know,

hon - ey, \_\_\_\_\_ you've had your way. \_\_\_\_\_ And when you

leave me \_\_\_\_\_ I know 'twill grieve me, \_\_\_\_\_ you'll miss your lit - tle

ba - by; \_\_\_\_\_ yes, some \_\_\_\_\_ of these days. \_\_\_\_\_

(Break on 1st chorus)



# Some Of These Days - Cont.



4/4 time signature. Chords: E $\emptyset$ , A7+9, D $-$ , D $-$ .

Chords: E $\emptyset$ , A7+9, D $-$ , D $-$ .

Chords: D7+9, D7+9, G7, G7.

Chords: D $-$ , G7, G $-$ , C7.

Chords: F $\Delta$ , C $-$ , F7, B $\flat$  $\Delta$ , B $\flat$  $\Delta$ .

Chords: A $\emptyset$ , D7, G $-$ , E $\emptyset$ , A7+9.

Chords: B $\flat$  $\Delta$ , B $^{\circ}$ , F $\Delta$ , E $\flat$ 7, D7.

Chords: G7, G $-$ , C7, F $\Delta$  (with  $\Phi$  and  $\wedge$  symbols), G $-$ , C7. Includes a repeat sign at the end.

(Break on 1st chorus only)

Melodic line with chords: F $\Delta$  (with  $\Phi$  and  $\wedge$  symbols), F $\Delta$  (with  $\wedge$  symbol), F $\Delta$  (with  $\wedge$  symbol), F $\Delta$  (with  $\wedge$  symbol).



# 3. Peg O' My Heart



PLAY 10 TIMES (♩ = 126)

By Alfred Bryan and Fred Fisher



Peg O' My Heart, \_\_\_\_\_ I love you, Don't let us part, \_\_\_\_\_ I love you,



I al - ways knew, \_\_\_\_\_ it would be you, \_\_\_\_\_ Since I heard your lil - ting laugh - ter,



it's your I - rish heart I'm af - ter. Peg O' My Heart, \_\_\_\_\_ your glanc - es

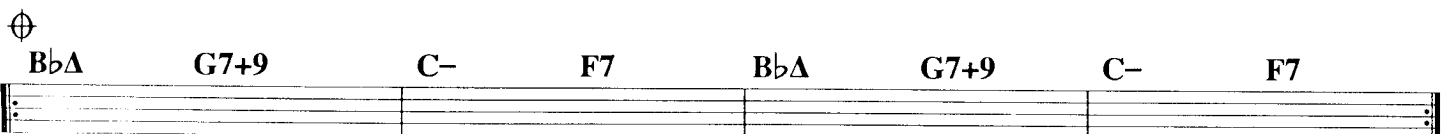
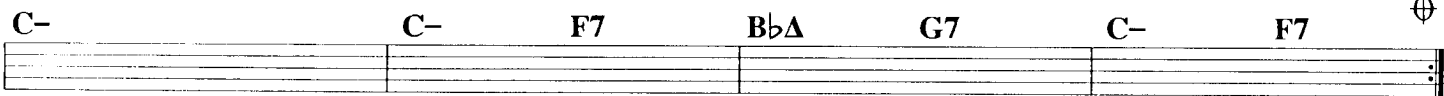
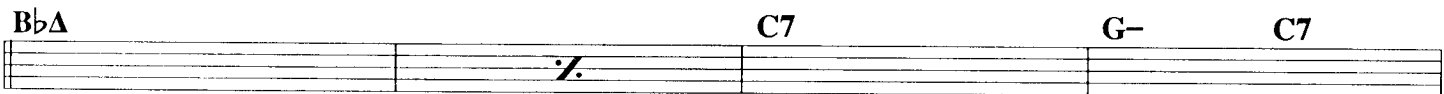
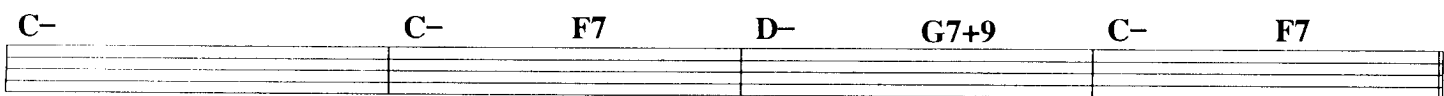
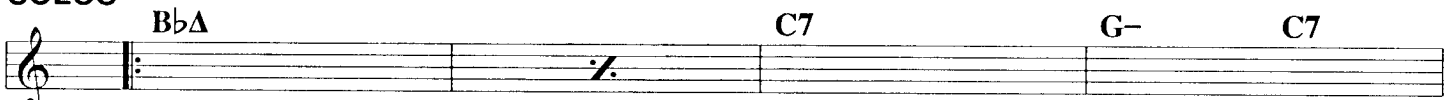


make my heart say \_\_\_\_\_ "How's chanc - es," Come, be my own, \_\_\_\_\_



Come, make your home \_\_\_\_\_ in my heart. \_\_\_\_\_

## SOLOS





# 4. Baby, Won't You Please Come Home



PLAY 5 TIMES (♩ = 58)

By Charles Warfield and Clarence Williams

GA F7+4 E7 A7 E- A7

Ba - by won't you please come home, 'cause your ma - ma's all a - lone. —

D7 F#° B7 E- 3 A7 A- D7

I have tried — in vain ne - ver to call your name. —

GA B- E7 A- F#° B7

When you left you broke my heart — be - cause I nev - er thought we'd part. Ev - 'ry

CA C#° GA F7 E7 A7 D7 ⊕ GA A-/D

hour in the day, — you will hear me say, — ba - by won't you please come home?

SOLOS

GA F7+4 E7 A7 E- A7 D7 F#° B7 E- A7 A- D7

GA B- E7 A- F#° B7 CA C#° GA F7 E7 A7 D7 ⊕ GA A-/D

⊕ B7+5 3 E7+9 A7 D7 GA D7+9 G7

home, Dad - dy needs mam - ma, ba - by, won't you please come home? —

Rit.... Rit....

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# 5. They Didn't Believe Me



PLAY 6 TIMES (♩ = 136)

By Herbert Reynolds and Jerome Kern

And when I told them \_\_\_\_\_ how beau-ti-ful you are, \_\_\_\_\_ they did -n't be-  
 lieve me, \_\_\_\_\_ they did -n't be - lieve me! \_\_\_\_\_ Your lips, your  
 eyes, your cheeks, your hair are in a class be - yond com - pare; you're the  
 lov - li - est girl \_\_\_\_\_ that one could see! \_\_\_\_\_ And when I  
 tell them, \_\_\_\_\_ and I cert - n'ly am goin' to tell them \_\_\_\_\_ that I'm the  
 man whose wife one day you'll be. \_\_\_\_\_ They'll nev - er be -  
 lieve me, \_\_\_\_\_ they'll nev - er be - lieve me \_\_\_\_\_ that from this  
 great big world you've cho - sen me! \_\_\_\_\_

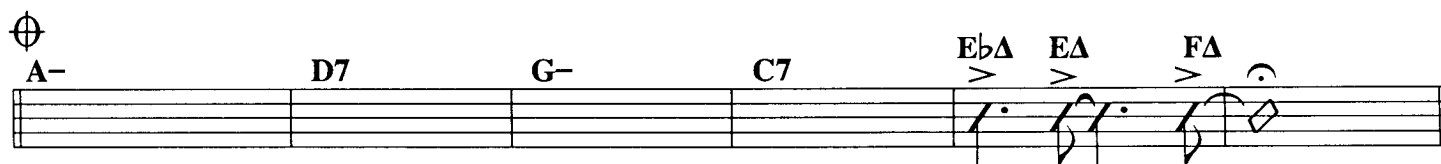
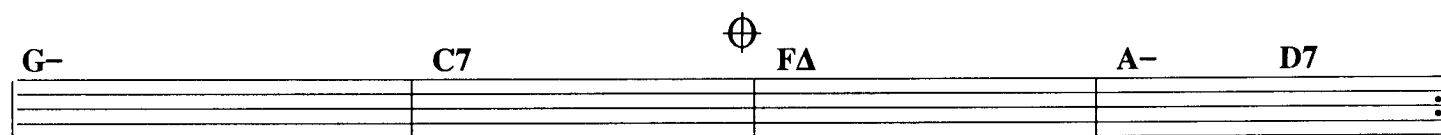
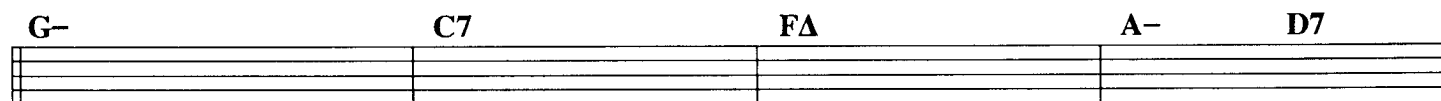
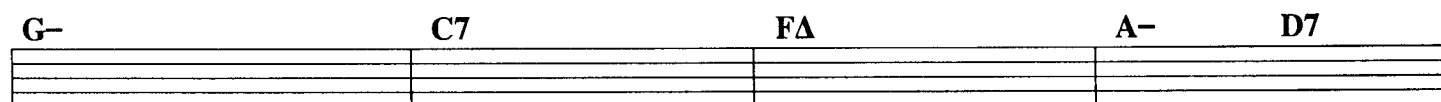
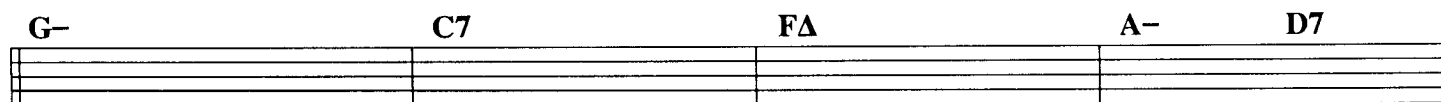
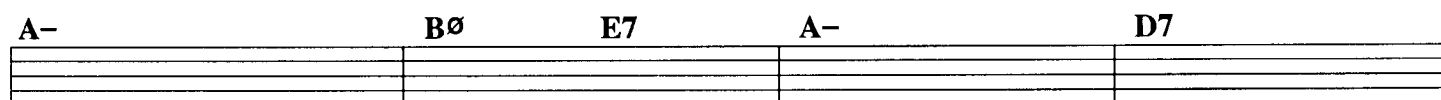
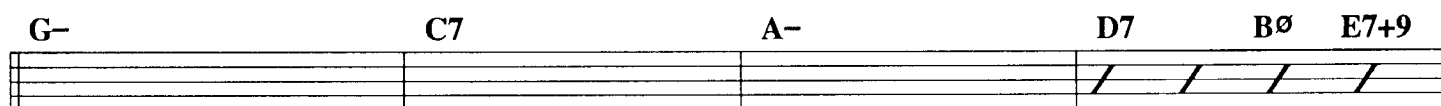
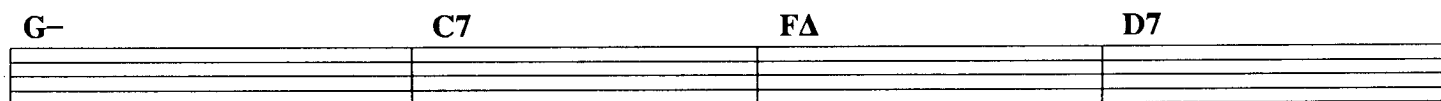
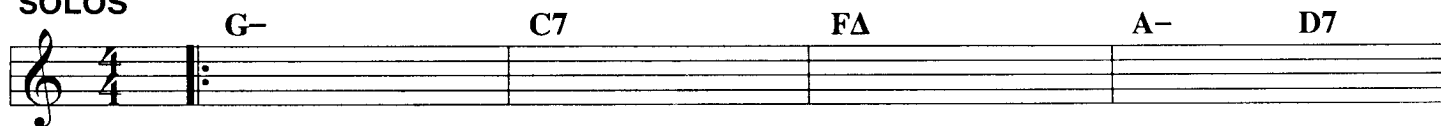




# They Didn't Believe Me - Cont.



SOLOS





# 6. My Melancholy Baby



PLAY 5 TIMES (♩ = 116)

By George Norton and Ernie Burnett

Chorus:

Come to me my mel - an - chol - y ba - by,  
cud - dle up and don't be blue;  
all your fears are fool - ish fan - cy, may - be,  
you know, dear, that I'm in love with you.  
Ev - 'ry cloud must have a sil - ver lin - ing,  
wait un - til the sun shines through.  
Smile my hon - ey, dear, while I kiss a - way each tear, or  
else I shall be mel - an - chol - y too.

Chorus Chords: EbΔ, Db7, C7, F-, C7+, B7+, Bb7, G-, C-, F7, F-, Bb7, EbΔ, Db7, C7, F-, C7+, Bb-, Eb7, AbΔ, A°, G-, C7, F-, Bb7, EbΔ, F-, Bb7.



# My Melancholy Baby - Cont.



SOLOS

4/4 time signature. First measure: EbΔ. Second measure: % (repeat sign). Third measure: Db7. Fourth measure: C7.

First measure: F-. Second measure: C7+. Third measure: F-. Fourth measure: C7+.

First measure: F-. Second measure: % (repeat sign). Third measure: B7+. Fourth measure: Bb7.

First measure: G-. Second measure: C-. Third measure: F7. Fourth measure: F-. Fifth measure: Bb7.

First measure: EbΔ. Second measure: % (repeat sign). Third measure: Db7. Fourth measure: C7.

First measure: F-. Second measure: C7+. Third measure: F-. Fourth measure: Bb-. Fifth measure: Eb7.

First measure: AbΔ. Second measure: A°. Third measure: G-. Fourth measure: C7.

First measure: F-. Second measure: Bb7. Third measure: ⊕ EbΔ. Fourth measure: F-. Fifth measure: Bb7.

First measure: ⊕ G°. Second measure: C7+9. Third measure: F-. Fourth measure: Bb7. Fifth measure: ÊΔ // ÊbΔ+4.



# 7. I Hear A Rhapsody



PLAY 9 TIMES (♩ = 188)

By George Frajos, Jack Baker and Dick Gasparre

And when I hear you call \_\_\_\_\_ so soft - ly to me, \_\_\_\_\_ I don't hear a

call at all, \_\_\_\_\_ I hear a rhap - so - dy. \_\_\_\_\_ And when your

spar - kling eyes \_\_\_\_\_ are smil - ing to me, \_\_\_\_\_ then soft through the

star - lit skies \_\_\_\_\_ I hear a rhap - so - dy.

My days are so blue when you're a - way, \_\_\_\_\_

my heart longs for you, so won't you stay? \_\_\_\_\_ My dar - ling

hold me tight \_\_\_\_\_ and whis - per to me. \_\_\_\_\_ Then soft through a

star - ry night \_\_\_\_\_ I'll hear a rhap - so - dy.



# I Hear A Rhapsody - Cont.



SOLOS

4/4

C- F#7 F- Bb7 EbΔ Ab7 Gø C7+9

Fø Bb7 EbΔ Dø G7+9

C- F#7 F- Bb7 EbΔ Ab7 Gø C7+9

Fø Bb7 EbΔ Aø D7+9

G- Aø D7+9 G- C- F7

BbΔ F- Dø G7+9

C- F#7 F- Bb7 EbΔ Ab7 Gø C7+9

Fø Bb7 ⊕ EbΔ Dø G7+9

⊕ Gø C7+9 F-/Bb

F-/Bb Ab-/Db

Ab-/Db F-/Bb

F-/Bb Aø Ab- G- F#- F- EΔ D Triad/Eb





# 8. Look For The Silver Lining



PLAY 7 TIMES (♩ = 154)

By Buddy DeSylva and Jerome Kern

## INTRO

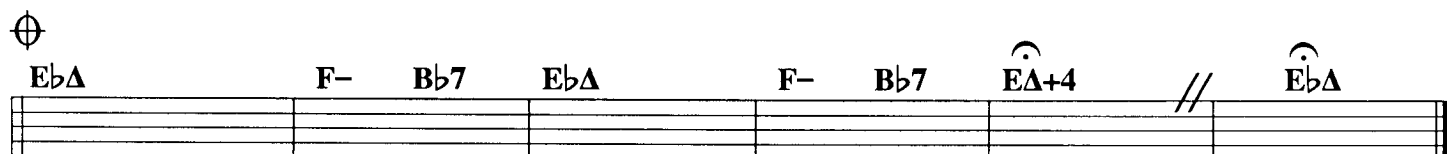
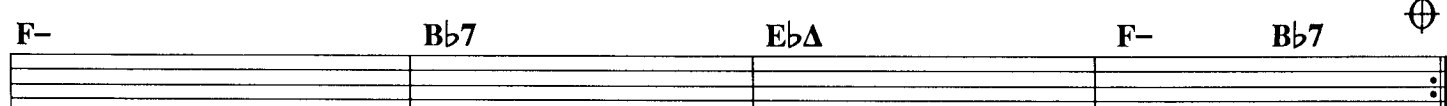
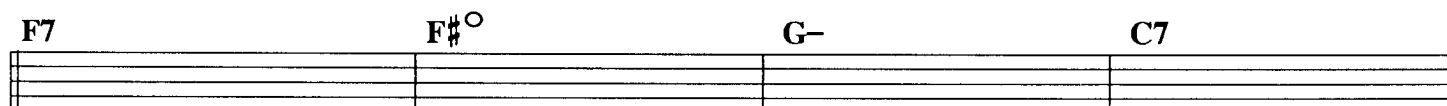
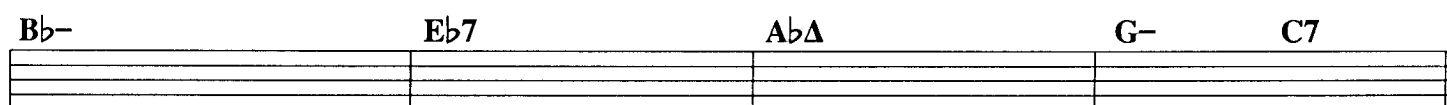
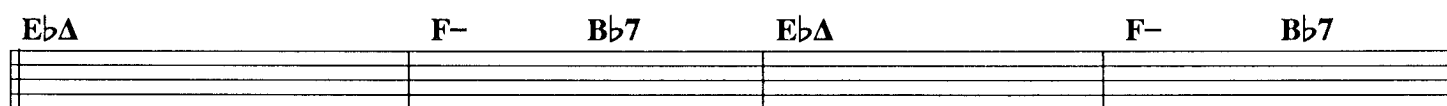
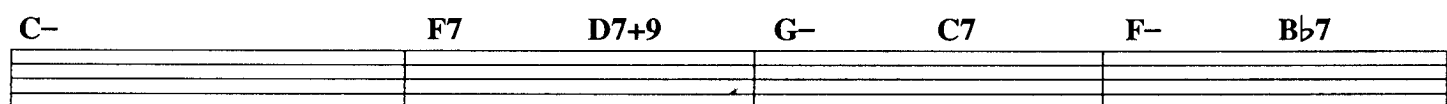
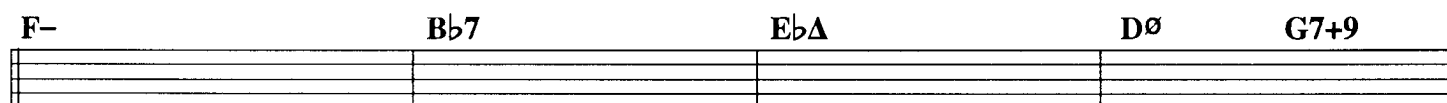
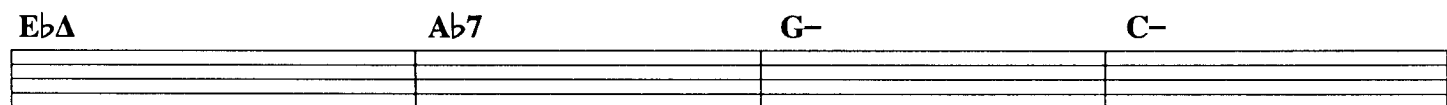
EbΔ F- Bb7 EbΔ F- Bb7 EbΔ F- Bb7 EbΔ F- Bb7  
 Look for the sil - ver lin - ing when e're a  
 cloud ap - pears in the blue. Re - mem - ber  
 some - where the sun is shin - ing and so the  
 right thing to do is make it shine for you. A  
 heart full of joy and glad - ness will al - ways  
 ban - ish sad - ness and strife. So al - ways  
 look for the sil - ver lin - ing and try to  
 find the sun - ny side of life.



# Look For The Silver Lining - Cont.



## SOLOS





# 9. Somebody Stole My Gal



PLAY 5 TIMES (♩ = 176)

By Leo Woods

Some - bod - y stole my { gal  
pal

Some - bod - y stole my { pal  
gal

Some - bod - y came and took { her  
him a - way

{ She did - n't e - ven say { she was leav - in';  
He he

The kiss - es I loved so  
Bb7 F- D7 D-/G Bb7b9

{ She's get - tin' now I know And  
He's

Gee! I know that { she would come to  
he

me If { she could see { Her  
he his

bro - ken heart - ed lone - some { pal  
gal

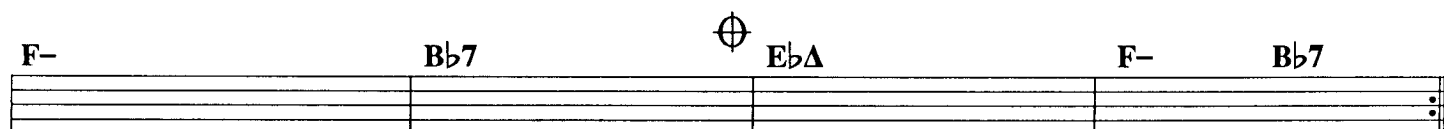
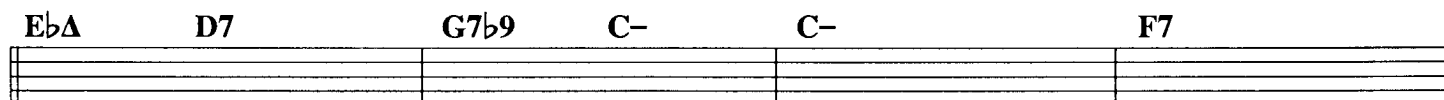
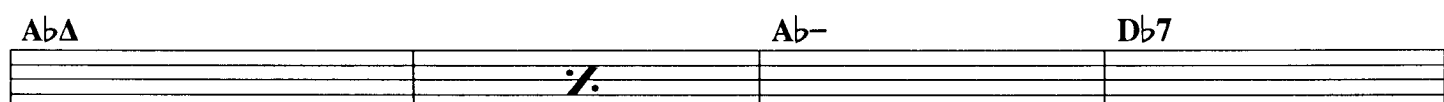
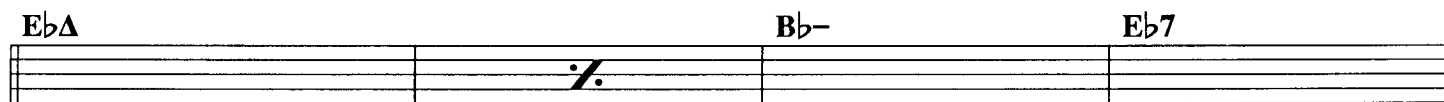
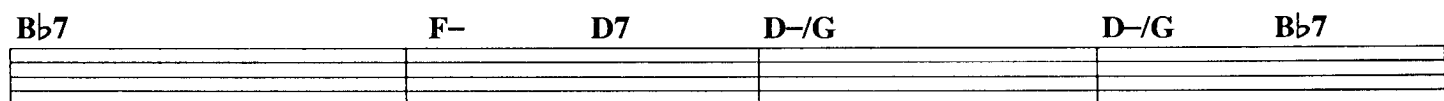
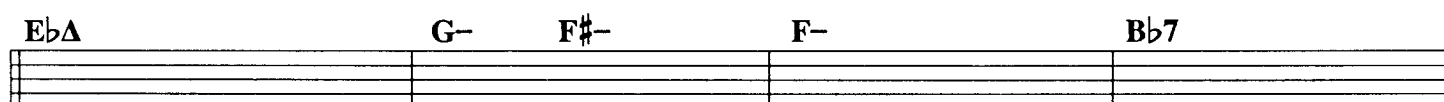
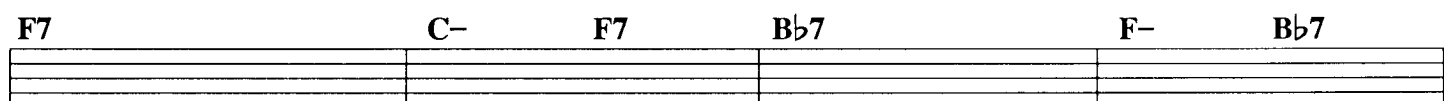
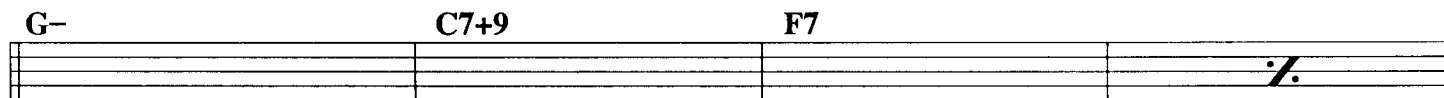
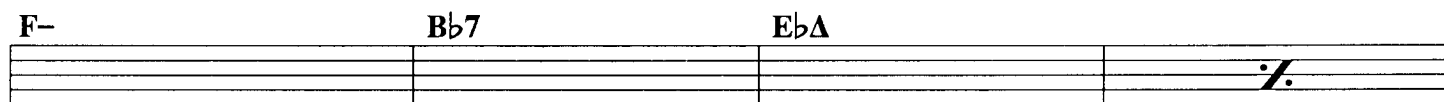
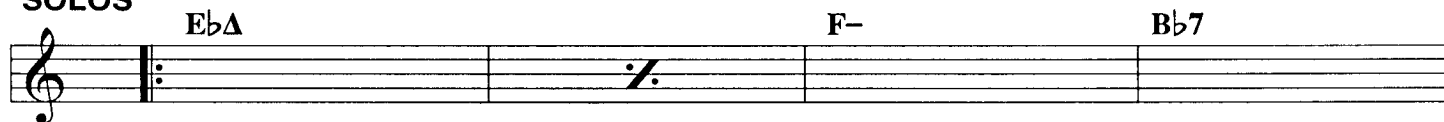
Some - bod - y stole my { gal.  
pal.



# Somebody Stole My Gal - Cont.



SOLOS





# 10. Billy Boy



PLAY 7 TIMES (♩ = 252)

Traditional

Musical score for "Billy Boy" in 4/4 time, featuring various chords and melodic lines.

**Chords:** CA, D-/G, CA, D-/G, CA, F7, E-, A7, D-, G7, D-, G7, E $\emptyset$ , A7, D-, G7, CA, G-, C7, FA, F-, CA, B $\emptyset$ , E7+9, A-, D7+4, D-, G7, CA, D-/G, CA, D-/G, CA, F7, E-, A7, D-.

**First Ending (1.):** E-, A7, D-, G7.

**Second Ending (2.):** CA, G-, C7, FA, F-, CA, B $\emptyset$ , E7+9, A-, D7+4.

**Bridge (Solo):** FA, F-.





# Billy Boy - Cont.



G7 D- G7 EØ

— She can cook a bit o' steak, Aye, — and make a grid-dle cake.

A7 D- G7 CA BREAK D- G7

SOLOS CA D-/G CA D-/G CA F7 E- A7 D- G7

D- G7 EØ A7 D- G7 1. E- A7 D- G7

2. CA G- C7 FΔ F- CA BØ E7+9 A- D7+4

D- G7 CA D-/G CA D-/G

CA F7 E- A7 D- G7 D- G7

EØ A7 D- G7 CA (A7 D- G7)

EØ A7 D- G7 EØ A7 etc., etc., & Fade Out



# 11. Poor Butterfly



PLAY 6 TIMES (♩ = 118)

By John L. Golden and Raymond Hubbell

Poor But - ter - fly, \_\_\_\_\_ 'neath the blos - soms wait - ing, \_\_\_\_\_ Poor But - ter -

fly, \_\_\_\_\_ for she loved him so. \_\_\_\_\_ The mo - ments

pass in - to hours, \_\_\_\_\_ the hours \_\_\_\_\_ pass in - to years, \_\_\_\_\_ and as she

smiles through her tears, \_\_\_\_\_ she mur - murs low. \_\_\_\_\_ The moon and

I \_\_\_\_\_ know that he be faith - ful. \_\_\_\_\_ I'm sure he

come \_\_\_\_\_ to me bye and bye. \_\_\_\_\_ But if

he don't come back, \_\_\_\_\_ then I nev - er sigh or \_\_\_\_\_ cry. \_\_\_\_\_ I just must

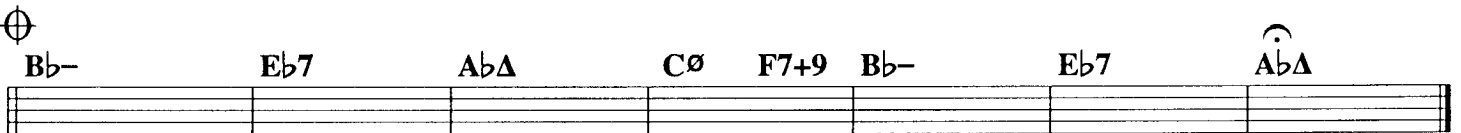
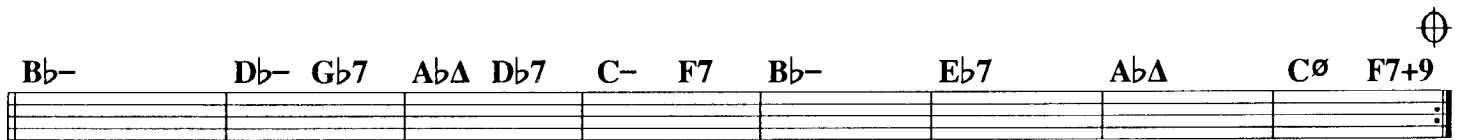
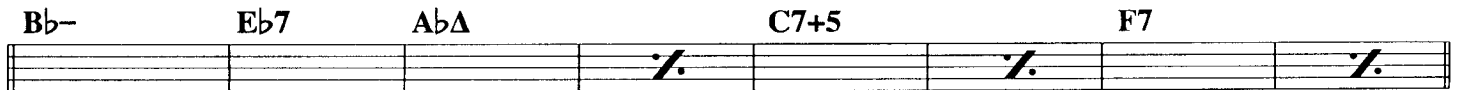
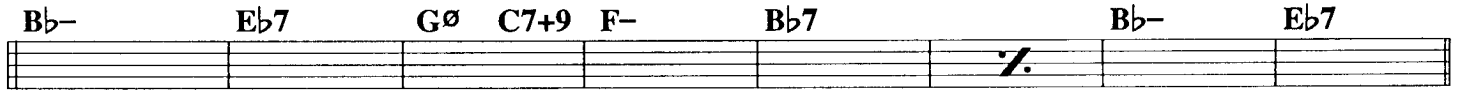
die, \_\_\_\_\_ Poor But - ter - fly. \_\_\_\_\_



# Poor Butterfly - Cont.



SOLOS





# 12. When The Saints Go Marchin' In



PLAY 12 TIMES (♩ = 154)

Traditional

Oh when the saints go march - ing in

FA (G-) FA

Oh when the saints go march - ing in.

FA (G-) FA FA G-

Yes I want to be in that num - ber,

C7 FA F7 BbΔ

Oh when the saints go march - ing in. (1st X) Oh when the

Eb7+4 A- D7 G- C7 FA G-/C

SOLOS

FA (G-) (FA) (G-) FA G- C7

FA F7 BbΔ Eb7+4 A- D7 G- C7 FA G-/C

A- D7 G- C7 A- D7 G- C7 F#Δ FA

# 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) (WWHWWWH) 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) (WWHWWHW) 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 (WWWWWW) C D E F# G# Bb C	<b>C7+</b> C7aug, C7 <sup>+4</sup> , C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWWHW) C Db Eb E F# G A Bb C	<b>C7b9</b> C7b9+4, C13b9+11
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 <sup>+9+5</sup> , C7b9+11 <sup>+9b13</sup>
LYDIAN AUGMENTED (Major with #4 & #5) (WWHWWWH) 3rd mode of Melodic minor C D E F# G# A B C	<b>CΔ+5</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– C</b> <b>G–7 C</b> 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, 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

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. Westernized 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.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser'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 42 to 45 in *Volume 1 "JAZZ: How To Play And Improve"* (Sixth Edition) for a more detailed explanation of tension and release in melodic development.

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 Methodbook for Jazz Improvisation" by Jerry Coker, and the "Repository of Scales & Melodic Patterns" by Yusef Lateef. These books are available from Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 U.S.A., or possibly at your local music store.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

CHORD SCALE SYMBOL		SCALE NAME	PHOTO A BALE STEP	SCALE IN KEY OF C	IN KEY OF C
<p>LEGEND: H = Half Step, W = Whole Step, Δ = Major 7th, + or # = raise H, b or - = lower H, Ø = Half-diminished, -3 = 3rd (Minor Third)</p>					
C7	FIVE BASIC CATEGORIES	Major Dominant 7th Minor (Dorian) Half Diminished (Locrian) Diminished (6 tone scale)	W H W H W H W H W H W H W H W H W H W H W H W H W H W H W H	C D E F G A B C C D E F G A Bb C C D E F G A Bb C C D E F G A Ab Bb C C D E F Gb Ab A B C	C E G B D C E G B D C E G B D C E G Bb D C E Gb Bb D
<p><b>1. MAJOR SCALE CHOICES</b></p> <p>CA (Can be written C) CA+4 CA6 CA+3 +4</p>					
SCALE NAME		Major (don't emphasize the 4th) Major Pentatonic Lydian (major scale with +4) Bebop Scale Harmonic Major Lydian Augmented Augmented 6th Mode of Harmonic Minor Diminished (begin with H step) Blues Scale	W H W H	C D E F G A B C C D E F G A B C C D E F G A B C C D E F G A B C C D E F G A B C C D E F G A B C C D E F G A B C C D E F G A B C	C E G B D C E G B D C E G B D C E G B D C E G B D C E G B D C E G B D C E G B D
<p><b>2. DOMINANT 7th SCALE CHOICES</b></p> <p>C7 C7 b9 C7 #4 C7 b6 C7 #4 &amp; #5 C7 b6 (also has #9 &amp; #4) C7 #4 (also has b9, #4, #5)</p>					
SCALE NAME		Dominant 7th Major Pentatonic Bebop Scale Spanish or Jewish scale Lydian Dominant Hindu Whole Tone (6 tone scale) Diminished (begin with H step) Diminished Whole Tone Blues Scale	W H W H	C D E F G A Bb C C D E F G A Bb C C D E F G A Bb C C D E F G A Bb C C D E F G A Bb C C D E F G A Bb C C D E F G A Bb C C D E F G A Bb C	C E G B D C E G B D C E G B D C E G B D C E G B D C E G B D C E G B D C E G B D
<p><b>3. SUSPENDED 4th DOMINANT 7th SCALE CHOICES</b></p> <p>C7 sus 4 C7 sus 4 C7 sus 4</p>					
SCALE NAME		Dom. 7th scale but don't emphasize the 4th Major Pentatonic built on b7 Bebop Scale	W H W H W H W H W H W H W H W H W H	C D E F G A Bb C Bb C D E F G A Bb C C D E F G A Bb C	C F G Bb D C F G Bb D C F G Bb D
<p><b>4. MINOR SCALE CHOICES</b></p> <p>C-or-C-7 C-or-C-7 C-or-C-7 C-A (maj. 7th) C-or-C-7 C-or-C-7 C-A (b6 &amp; maj. 7th) C-or-C-7 C-or-C-7 C-or-C-b9/6 C-or-C-b6</p>					
SCALE NAME		Minor (Dorian) Pentatonic (Minor Pentatonic) Bebop Scale Melodic Minor (ascending) Bebop Minor Blues Scale Harmonic Minor Diminished (begin with W step) Phrygian Pure or Natural Minor, Aeolian	W H W H	C D E F G A Bb C C E F G Bb C C D E F G A Bb C C D E F G A B C C E F G A Bb C W H W H W H W H W H W H W H W H W H	C E G Bb D F C E G Bb D F C E G Bb D F C E G Bb D F C E G Bb D F C E G Bb D F C E G Bb D F C E G Bb D F C E G Bb D F
<p><b>5. HALF DIMINISHED SCALE CHOICES</b></p> <p>CØ CØ#2 CØ (w/ or without #2)</p>					
SCALE NAME		Half Diminished (Locrian) Half Diminished #2 (Locrian #2) Bebop Scale	H W H W H W W H W H W H H W H W H W	C D E F G Ab Bb C C D E F G Ab Bb C C D E F G Ab Ab Bb C	C E Gb Bb D C E Gb Bb D C E Gb Bb D
<p><b>6. DIMINISHED SCALE CHOICES</b></p> <p>Diminished (8 tone scale)</p>					
SCALE NAME		Diminished (8 tone scale)	W H W H W H	C D E F G Ab A B C	C E Gb B A C

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, D, D#, E, F#, G#, Bb, C). My, 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, D, D#, E, F#, G, A, B, 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 "7th-D - A7-J 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 preferences to be Dorian, Major, Melodic, Blues, Pentatonic and then any of the remaining Minor scale choices.