

Volume 81

Contemporary Standards

and
Originals

For
all
Musicians

Play-A-Long CD/Book Set

with the
Dave Liebman
Group





Jamey Aebersold Jazz

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NOTE: Any codas (Φ) that appear will be played only once on the recording at the end of the last recorded chorus.

"x" means "times" or "choruses"—

Example: "6x" means "played 6 times or 6 choruses"

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INTRODUCTION

Over the years since I recorded Volume 19 "Compositions of the 70's," and Volume 26 "The Scale Syllabus," I have always thought it would be great to record a play-a-long which would reflect some of the idioms of improvisation which have become the standard fare of the past several decades. There is no question that jazz repertoire now includes musical vehicles other than straight-ahead chord changes and either 4/4 or 3/4 meter. This play-a-long should challenge the interested musician to explore some of these diverse idioms and study the artists who have been influential in these areas. Even the reworkings of standards represented here should pose unique harmonic and rhythmic challenges.

One note about the use of vamps which are quite prevalent throughout. I have always found that when vamps are juxtaposed with chord changes, it offers the soloists a chance to be freer alongside the more rigorous harmonic schemes. This allows a musician to express himself in more ways and adds a story-telling atmosphere to the improvisation. Obviously there are numerous melodic, harmonic, rhythmic and expressive devices possible during vamps which might not be so readily available over moving chord changes. Also, vamps often mean the rhythm section can get looser.

The musicians on this play-a-long have been my regular recording and touring group since 1991. We have recorded some of these tunes, which are indicated. As you will hear, these musicians represent the best of contemporary, well-educated and versatile artists of our era. They are equally comfortable in any number of idioms. Because of their abilities I have been able to express the eclectic tastes I've always had to the highest degree in my career so far.

And you will notice that I have used some other instruments not heard on any play-a-longs: electric bass, hand and frame drums, acoustic and electric guitar. In some tunes both the piano and guitar are comping (separately), giving you a chance to play with both sounds. (For my taste, I do not usually favor both instruments comping simultaneously). Please read my notes to each tune—they may help you in approaching the material. Also, follow the "form" directions which appear under the title and listen to each track before trying to play along. NOTE: The Bb, Eb and bass clef parts are only the melodies; refer to the C parts for actual voicings.

Enjoy your journey into other styles and thanks to Jamey for supporting this idea. Also, thanks to Gunnar Mossblad as always for his checking the lead sheets.

[NOTE: For further expansion, consult my book "A Chromatic Approach To Jazz Melody and Harmony" (Advance Music), available from Jamey Aebersold Jazz, PO Box 1244, New Albany, IN 47151-1244 (phone toll-free 1-800-456-1388).]

David Liebman 1997

Clarification of Dominant 7th Substitutions/Alterations

Throughout the history of jazz harmony, two scales have been widely used to color and embellish the dominant seventh chord/scale. They are: 1) the diminished scale beginning with a half step (HWHWHWHW); and the other is 2) the diminished whole-tone scale, also called the altered scale or the super locrian scale.

I have traditionally used the symbol of a letter, a 7 and a b9 to represent the diminished scale when it's being used as a substitute scale for a dominant...C7b9 (H W H W H W H W). I feel this scale has tension but not as much as the other scale, the diminished whole-tone, for which I use a +9 to denote...C7+9 (H W H W W W W). These symbols are abbreviations for scales, each of which actually has several alterations possible within it. Incidentally, scale tones 9 and 2 are the same, 4 and 11 are the same, 6 and 13 are the same.

The **C7b9** scale looks like this: C Db Eb E F# G A Bb C. It has **three** altered tones, the b9, #9 and the #4, plus the root, 3rd, 5th and lowered 7th. The two most important anchor notes in any scale (after the root) are the 3rd and 7th.

The **C7#9** scale looks like this: C Db Eb E F# G# Bb C. It has **four** altered tones, the b9, #9, #4, and the #5 plus the root, 3rd and lowered 7th.

For instance, when I write a dominant 7th symbol with a b9 I am suggesting the diminished scale as the first choice. It's not the ONLY choice. The diminished whole-tone may be played OR one of the other substitute scales on the Scale Syllabus page. When I write a dominant 7th symbol with a #9 I am suggesting the diminished whole-tone scale as the first choice. Again, it's not the ONLY choice.—by Jamey Aebersold

1. Nica's Dream

This is basically similar to the original with the vamp section getting a diminished whole/half sound rather than just minor/major 7th. The bridge is a chromatic series which offsets the more modal "A" section. The point here is to use the vamp sections for rhythmic variation, because when it goes to the changes, the rhythm will inevitably be of the eighth note line variety in order to cover all the harmonies at such a quick tempo.

2. Down Time

Something I heard on a Duke Ellington recording, a ten-bar blues, is combined with Coltrane's idea on "Locomotion" which was a blues with a bridge. To complicate matters, the progression itself has some Giant Step-type sequences. This is straight ahead changes and time playing with a twist.

3. All Blues

My count off will help you to subdivide the 11/4, but admittedly this is a double challenge. Not only do you have the odd meter to deal with but also the harmonic progression presents several scale types: mixolydian, dorian, whole-tone, altered dominant and phrygian. Playing in odd meter just takes getting used to, but try not to avoid the challenge by just relying on your ear to know which change is happening after it sounds. Rather, learn to feel the rhythmic flow to know when the next chord is coming, as you would in an ordinary tune or blues.

4. Falling Stones

Originally written as part of a ballet, this tune falls into the Wayne Shorter genre of the mid-60's, where changes don't follow normal modulation sequences. Therefore, one must learn to improvise through the chords and scales horizontally, rather than vertically, as in a more traditional arpeggiated approach. The emphasis on these kinds of tunes are melodic structures which observe the changing scale tones. Also, this particular arrangement adds the extra hurdle of switching from 3/4 to 4/4, hence slowing the harmonic rhythm of each chord change.

5. India

A tune I have recorded several times, this simple 12-bar melody opens up incredible chromatic embellishment of the basic G tonality. With a drone introduction to set up the mood, an ostinato rhythm and even walking time, the idea is to create a story line with different chapters along the way. Think simple to complex using G mixolydian as the basic sound, but try adding all other chromatic tones, slowly and expressively.

6. For Lydia

Written for our daughter by my wife Caris, this beautiful melodic/harmonic composition may appear to be not too difficult because the changes are familiar sounding. But the combination of II/V's and unusual phrase lengths/resolutions presents a wonderful melodic challenge—and to be sure, this tune is about melodic invention!!

7. Off A Bird

This is a rather difficult style to replicate on a play-a-long because since it is free harmonic playing, so much of the performance would depend upon the spontaneous interaction taking place, which of course is not possible here. But think of the guitar as a coloring and rhythmic accompaniment, meaning you should create your own inner dialogue. I recommend a thematic approach with melodic variation as the main technique. The feeling is free bop, steady time with no changes in an Ornette mode. By the way, the rhythm section phrases throughout in 8-bar patterns, though it may be accomplished in a subtle way without a grandiose "one" on the first beat of a new section. Vic's guitar voicings are primarily comprised of close interval and fourth structures.

8. On Green Dolphin Street

A rather straight forward reharmonization, this classic is a favorite because the first eight bars are pedal point harmony which resolve into standard changes. Note that the second time through the form there are different changes on the opening eight bars.

9. Master Of The Obvious

This is a rubato ballad, first made popular by Keith Jarrett and very representative of the ECM/European style. Basically, it is playing from chord to chord but with no predetermined bar length, since there is no steady pulse. Again, this is difficult to do on a play-a-long because the decision and timing of when to move along is usually the result of where the improvisation leads to between the musicians. But the point of this style is not that everyone exactly moves simultaneously, but with a feeling of suppleness and looseness. It all comes down to a matter of listening, as in all jazz in any style. You can hear on this tune that the intensity continues to rise as the choruses evolve. Each chorus always resolves to E minor before beginning anew.

10. Dancing In The Dark

This lesser-known standard once again offers the dual challenge of unusual movement in the harmony as well as in odd meter (5/4). There is no shortcut to handle this framework—it just takes getting used to and choosing good melody notes to play.

11. Maiden Voyage

Herbie Hancock's tune was one of the first to use suspended chord harmony and it is justifiably a jazz classic. I have reharmonized it and changed the bass line. The challenge here is constructing good melodies from chord to chord.

12. What It Is

This is basically a light funk tune, almost pop-like. The idea here as in much of this genre is to use the blues scale over the vamp to set up a funky mood, with occasional interjections of scale runs which go with each specific chord in the vamp. There are no lack of models who have made this style part of their whole approach but credit should be given to Mike Brecker who combined a blues feeling with jazz lines and rhythms.

13. Easy 'Nuff

This is a kind of Jazz Messenger format alternating a scale in Latin feel with changes over a jazz pulse. The idea is to use the vamp as a sort of set-up or introduction to the changes when they arrive each time, creating rhythmic and coloristic tension which resolves to eighth note lines (trills, tremolos, sound sources, etc.). The G key-centered vamp suggests many possible superimposed tonalities.

14. The Sun King

Once again the count off will help you solve the rhythmic puzzle but mainly one must get used to the bass line and also use both melodies as the foundation for improvisation on the scale. (When the guitar plays melody (A), you play (B) and vice versa). This is a kind of ethnic framework, derived from the Indian raga concept. The entire world music area is a great resource for rhythmic and expressive ideas, since most of the time the music is harmonically static. Indian music is especially sophisticated in this regard. Jamey is using a frame drum, part of that family of large and small tambourine-type percussion instruments. You can conceptualize the 10/8 as being in 5/4, while the 11/8 can be one bar of 4/4 plus 3/8.

15. Dancing On Bird's Grave

I wrote this after visiting Bird's gravesite in Kansas City and with all the II/V's, the Latin bridge and challenging melody, it is a typical modern hard bop tune. The point here is to "make the changes!!"

The Dave Liebman Group Discography:

Turn It Around - Owl/EMI

Miles Away - Owl/EMI

Songs For My Daughter - Soul Note

Return Of The Tenor - Double Time

Voyage - Evidence

New Vista - Arkadia Jazz

The Meditations Suite - Arkadia Jazz



1. Nica's Dream



FORM: Vamp A 2x to Drum Fill; Melody to Coda; Vamp B 6x;
Solos 3 1/2x; Melody [A] to Coda

(♩ = 132)

By HORACE SILVER
Arr. by DAVID LIEBMAN

VAMP A

Chord progression: $Bb-\Delta_{b5}^{+5}$ $Ab-\Delta_{b5}^{+5}$ (A-Δ+5)

Chord progression: $Bb-\Delta_{b5}^{+5}$ $Ab-\Delta_{b5}^{+5}$

[A] MELODY

Drum Fill

Chord progression: $Bb-\Delta_{b5}^{+5}$ $Ab^{\circ}7$

Chord progression: $Bb-\Delta_{b5}^{+5}$ $A\Delta+11$

Chord progression: $Ab-\Delta_{b5}$ $G7_{b9}^{+9}$ $Ab7/Gb$ $A7b5/G$ $B7/A$

Chord progression: $F7alt.$ $A7+9$ $Bb-\Delta_{b5}^{+5}$



Bridge

B Eb-7

 Δ
$$D\Delta$$

C7 B7+5

$$Bb7_{+11}^{13}$$
[illegible]

A7b9

G7+4

E Δ +4

1.
Bb7+9

A7+9

2.
F7+9

[illegible]

D.S. al Coda

⊕ CODA

$$Bb-\Delta_{b5}^{+5}$$
$$Bb-\Delta_{+5}^b5$$
$$Ab - \Delta_{+5}^b$$
$$G^b - \Delta^b_{+5}$$

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, with a key signature of one flat (B-flat). The lower staff is in bass clef and contains a bass line with a large, ornate initial 'R' and a series of eighth and quarter notes. The system concludes with a double bar line.

E- Δ_{+5}^b **F7sus4**

F7^b13

B Δ^b 5 Drums

TO SOLOS

2

The musical score for "The Rose Tree" is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. This is followed by a half note G4, a quarter note F4, and a quarter note E4. The melody then descends through D4, C4, and B3, ending on A3. The word "Fine" is written below the staff at the end of the melody.

VAMP B (Play 6x—Improvise)

B \flat - $\Delta_{\flat 5}^{+5}$ (Diminished)

A^b-Δ₅⁺⁵ (Diminished)

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a soprano range, and the piano accompaniment features a simple harmonic structure with chords and moving lines. The score is divided into four measures by vertical bar lines. The first measure of the melody starts with a treble clef and a key signature change to one flat. The piano accompaniment begins with a bass clef and a key signature change to one flat. The melody and piano parts are written in a simple, accessible style suitable for a children's song.

$$\mathbf{B}^b - \Delta_{b5}^{+5}$$
$$Ab - \Delta_{b5}^{+5}$$

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the final two measures, which end with a double bar line and repeat dots. The melody is written on a single staff with a treble clef. The accompaniment is written on a single staff with a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a mix of eighth and quarter notes, often beamed together. The accompaniment consists of chords and single notes, providing a harmonic foundation for the melody. The piece concludes with a final chord in the bass and a whole note in the melody.



A


[illegible]

$A\Delta+4$
 $A\flat-\Delta\flat 5$
 $G7+9$
 $A\flat 7/G\flat$
 $A7+4/G$
 $B7/A$

F7+9	1.				2.			
	A7+9				B\flat-$\Delta_{\flat 5}^{+5}$ (Diminished)			
		%		%	:		%	

B Bridge

E \flat -7 **D Δ** **D \flat Δ** **C7** **B7+5** **B \flat 7 \flat 9**

			1.	2.
A7 \flat 9	G7+4	E Δ +4	B \flat 7+9	A7+9
				

B \flat -Δ \sharp_5^5 (Diminished)

A \flat 7

	%		%

Bb-Δ _{b5} ⁵ (Diminished)		AΔ+4		Ab-Δ _{b5} ⁵		G7+9	
	⌘		⌘				

A \flat 7/G \flat A7+4/G B7/A F7+9 B \flat - $\Delta_{\flat 5}^{\sharp 5}$ (Diminished)



2. Down Time



FORM: Melody **A** **A** **B**;
Solos 4x; Melody **A** **A** **B** to Coda

By DAVID LIEBMAN

(♩ = 130)

A D7+9 F7+9 Bb7+11 Db7 Gb7 A7 Ab7+4

G7b9 Db-7 Gb7 BA D7 GA Bb7+11

A7 Eb7+4 1. Eb7+4 2. Eb7+4 **B** Ab7b9 G7sus

Gb7 F7b9 E7+9 A7+4

SOLOS: Play 4x

D7+9 F7+9 Bb7+11 Db7 Gb7 A7 Ab7b5 G7b9 Db-7 Gb7

BA D7 GA Bb7+11 A7 Eb7+11 Eb7+11 D7+9 F7+9 Bb7+11 Db7 Gb7

A7 Ab7+4 G7b9 Db-7 Gb7 BA D7 GA Bb7+11 A7 Eb7+11 Eb7+11

Ab7b9 G7sus Gb7 F7b9 E7+9 A7+4

⊕ CODA

After 4 solo choruses, play sections **A** **A** **B** and take the ⊕.

A7+5

Fine



FORM: Intro 1x (4 bars); Melody (8 bars); Solos 8x (3x with Piano, 5x with Guitar);
D.S. (Melody—8 bars); Coda

By MILES DAVIS
Arr. by DAVID LIEBMAN

[illegible]

G7

G7

A musical score for a G7 chord progression, consisting of three staves. The top staff features a melody with a G4 note, a dotted quarter note, and an eighth note. The middle staff features a bass line with a G2 note, a dotted quarter note, and an eighth note. The bottom staff features a bass line with a G2 note, a dotted quarter note, and an eighth note. The score is divided into two measures by a vertical line.

G-7

G7⁺⁴₅ (whole tone)

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The second system continues the vocal and piano parts. The third system shows the vocal line and piano accompaniment, with the piano part featuring a prominent bass line. The score is written in 2/4 time and includes a key signature of one flat (B-flat).



3. All Blues – Cont.



D7+9 Db/Eb Ab/Bb D7+9 F-7/G

Gb/Ab Ab/Bb Bb/C Ab/Bb Gb/Ab Ab/Db Bb/Eb G7

Last time to Coda

SOLOS: Play 8x, then play Melody at letter **A** once and take the \oplus .

B

G7

G-7

G7⁺⁴₅ (whole tone)

D7+9

Eb7

D7

AbΔ+4/G

D.S.

\oplus CODA

G7



4. Falling Stones



(♩ = 60) **MELODY**
Slow A-9

FORM: Melody 1x; Solo 6x; Melody 1 1/2x to Fine

By DAVID LIEBMAN

C#-7/F# D E♭ Triad D♭-Δ9

D♭-Δ9(b13) (D♭Δ+5) F#-7/B FΔ+5/G A♭Δ+5/A A♭-Δ+5/A

Fine

G♭Δ+5/A♭ D D♭ Triad F#- B♭ Triad D Bass Note

SOLOS: Play 6x

(2nd, 4th & 6th Choruses go to 4/4 ♩ = ♩)
A-7 C#-7/F#

D E♭ Triad

D♭-Δ D♭-Δ♭13 F#-7/B FΔ+5/G (Lydian Aug.) A♭Δ+5/A

(In 4/4: 1 bar each)

A♭-Δ+5/A G♭Δ+5/A♭ (Lydian Aug.) D D♭ Triad E♭5 F#- B♭ Triad D Bass Note



5. India



FORM: Open rubato Intro, ending with Bass Vamp 4x;
Rhythm Section 8x;
Melody 2x; Solos (Open); Fade on Vamp

(♩ = 248)

By JOHN COLTRANE
Arr. by DAVID LIEBMAN

INTRO

G7^{sus}
(40 seconds)

VAMP (6x = 12 measures)

MELODY

G7

SOLOS (24x)

G7 (Phrygian)

Walking: G7 (12 8-bar phrases) VAMP

G7

G7

Ending fade out



6. For Lydia



FORM: Melody; Solo 4x; Melody to Coda; Vamp 4x

By CARIS VISENTIN

(♩ = 132)

Bossa Nova

Musical notation for the main melody, featuring various chords and rhythmic patterns. Chords include: FΔ+5/B♭, A7♭13, D♭Δ, EΔ+5 (Lydian Aug.), G-7, G♭Δ+4, E♭7, D-7, E♭-7, A♭7, D♭Δ, D♭7, G7+9, C-7, C°7, BΔ+11, F7♭9, B♭-7, E♭7♭9, E-7, B♭Δ+5/E♭ (G Harmonic Minor), B♭Δ/C, A♭-7, D♭7♭9, G♭7, C7♭13, F-7, E7♭5, F♯Δ/B, C♭7, F7♭11.

SOLOS: Play 4x

SOLO sections with chords and rhythmic patterns. Chords include: FΔ+5/B♭ (Lydian Aug.), A7+9, A♭7♭9, D♭Δ9, EΔ+5 (Lydian Aug.), G-7, G♭Δ+4, E♭7, D-7, E♭-7, A♭7, D♭Δ, D♭7, G7+9, C-7, C°7, BΔ+11, F7♭9, B♭-7, E♭7♭9, E-7, B♭Δ+5/E♭ (Lydian Aug.), B♭Δ/C, A♭-7, D♭7♭9, G♭7, C7+9, F-7, E7♭5, F♯Δ/B, C♭7, F7♭9.

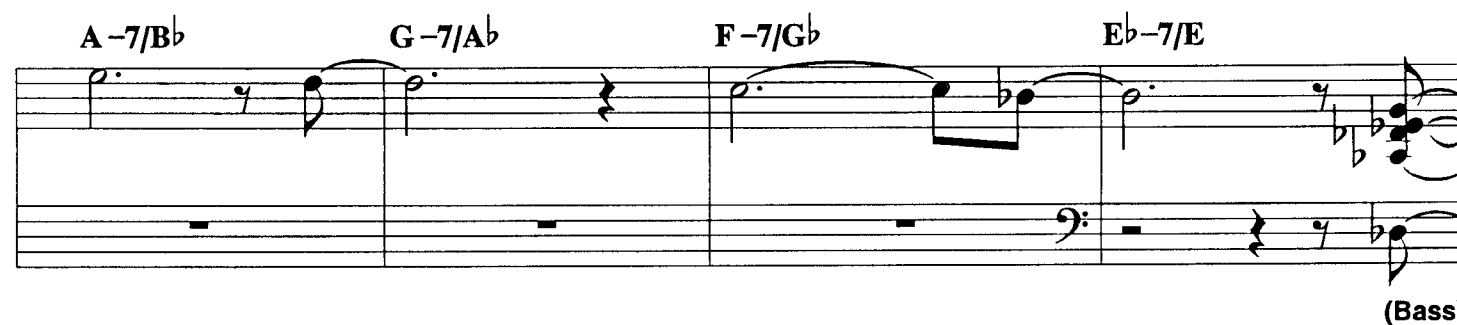
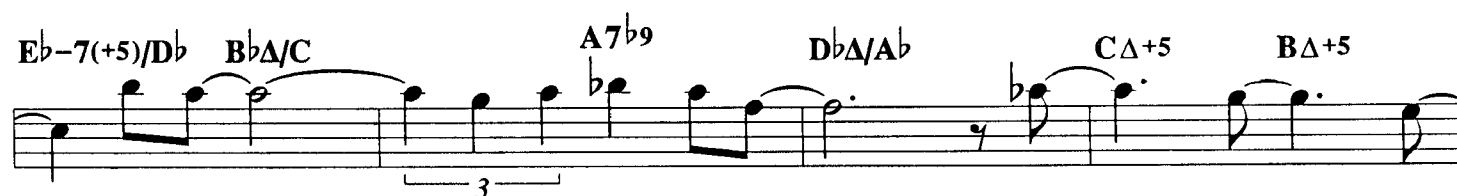
After 4th time D.C. al Coda



6. For Lydia – Cont.



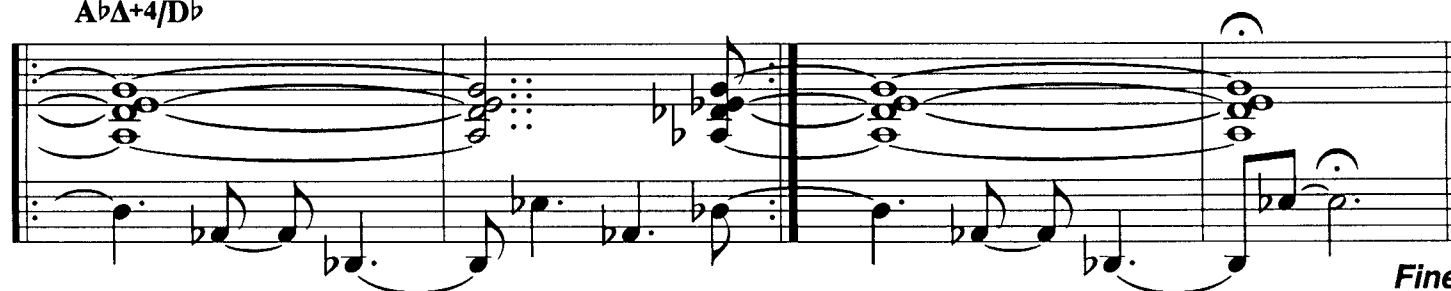
⊕ CODA



(Bass)

Play 3x

A \flat Δ+4/D \flat



Fine



7. Off A Bird



FORM: Drum Intro; Melody 2x Unison with Guitar;
Open Solo, free harmonically—no key center (20 eight-bar phrases);
Melody 1x Unison with Guitar

By DAVID LIEBMAN

(♩ = 200)

Medium "free bop"

4 BAR DRUM SOLO INTRO

Fine



8. On Green Dolphin Street



FORM: Melody; Solos 3x Guitar, 5x Piano; Melody to Coda

Music by BRONISLAU KAPER

Lyrics by NED WASHINGTON

Arr. by DAVID LIEBMAN

(♩ = 240)

*E♭*Δ*(F7/*E♭*) 3 *E♭*-7(A/*E♭*) F7 (D♭Δ+5/*E♭*) *E*Δ (CΔ/*E♭*) 3

E♭ Pedal

*E♭*9 G♭-7 1. F-7 D♭-7 B-7 B♭-7 A-7

A♭-7 GΔ+4 D-Δ+5/G♭ F7+9 B♭7+4 2. F-7 B♭7+4 G7♭9

C-7/B B♭-7 A07 A♭7+11 D♭Δ+4 BΔ EΔ+4 ⊕

SOLOS: Play 8x

*E♭*Δ*(F7/*E♭*) *E♭*-7(A/*E♭*) F7 (D♭Δ+5/*E♭*) *E*Δ (CΔ/*E♭*) *E♭*9 F♯-7

1. F-7 D♭-7 B-7 B♭-7 A-7 A♭-7 GΔ+4 D-Δ+5/G♭ F7+9 B♭7+4

2. F-7 B♭7+4 G7♭9 C-7/B B♭-7 A07 A♭7+11 D♭Δ+4 BΔ EΔ+4

D.C. (with repeats) al Coda

⊕ CODA

D♭Δ+4 BΔ AΔ+4 DΔ+4 E♭Δ+5

rit. Fine

*() denotes chord changes every other time.

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9. Master Of The Obvious

FORM: Melody; Solo 3x; Melody to Coda



By DAVID LIEBMAN

A-7 A-(b6)/F (Pure Minor) AΔ

AΔ Eb/DΔ CΔ

FΔ+11 E-9 AΔ GΔ FΔ EΔ AΔ CΔ/AΔ To Solo

⊕ CODA DbΔ+5/AΔ

SOLOS: Play 3x

A-(b13) AΔ AΔ CΔ FΔ+11 E-9



10. Dancing In The Dark



(♩ = 116) (Last time only)

FORM: Intro 2x; Melody; Solo 3x; Melody; Intro 4x to B♭/E♭

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ
Arr. by DAVID LIEBMAN

INTRO B♭/E♭ D/E♭ E♭Δ G7/E♭

MELODY

B♭/E♭ D/E♭ G-7/E♭ A♭7 A♭7+11 G♭7+11 F-7 F-Δ/E

E♭-7 D7^{♯11} D♭7 C7♭9 B7+11 B♭7♭9 EΔ♭5 E♭⁶ G♭Δ+11

1. G♭7 C7♭13 3 A♭-7 G-7 F♯-7 F♯-6 F-7 B♭-7 B-7 E-7

2. B7 B♭7¹³ AΔ+4 A♭7♭9 G♭7+11 D7^{♯13} F7/E♭

Last time directly to VAMP (INTRO)

SOLOS (3x)

B♭/E♭ D/E♭ E♭Δ A♭7 A♭7+11 G♭7+11 F-7 F-Δ/E E♭-11

D7^{♯11} D♭7 C7♭9 B7+4 B♭7♭9 EΔ♭5 E♭⁶ G♭Δ+11

1. G♭7 C7♭13 A♭-7 G-7 F♯-7 F♯-6 F-7 B♭-7 B-7 E-11

2. B7 B♭7♭9 AΔ♭5 A♭7♭9 F♯7+4 D7+9 F7/E♭

D.C. after 3 Solo Choruses



11. Maiden Voyage



FORM: Intro 2x; Melody;
Solos 3x, then to Coda

By HERBIE HANCOCK
Arr. by DAVID LIEBMAN

(♩ = 120)

INTRO

D-7 D-A D-6 D-7 (2nd x only)

A MELODY

1. 2.



11. Maiden Voyage – Cont.



B

C

TO SOLOS



11. Maiden Voyage – Cont.



A SOLOS: Play 3x

D7+11 sus4

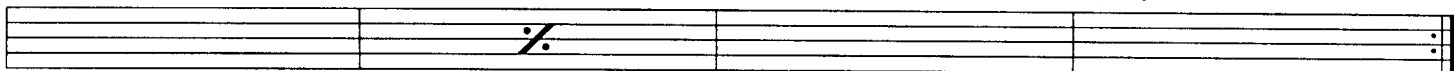


F7+11

1.

F-7

E \flat -7



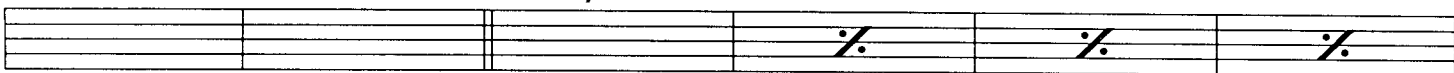
2.

B

F-7

E Δ +11

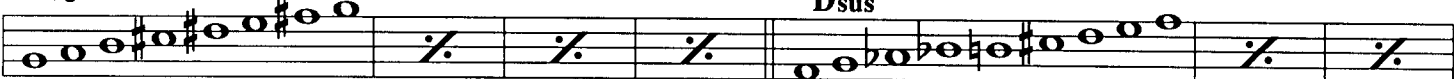
B \flat - Δ /E \flat



C

G Δ + $\frac{5}{2}$ /C \sharp

F- Δ \flat 5
D_{sus}



E \flat -7

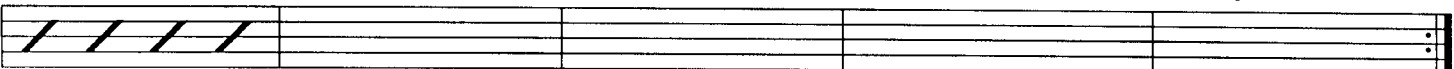
E-7

F-7

F \sharp -7

F-7

E \flat Δ + $\frac{5}{4}$ (Lydian Aug.)



After 3rd time, to Coda

\oplus CODA

D-7

D- Δ

D-6

D-7

1, 2, 3.

D-7

4. Δ \flat \circ Δ

D-7 $\overset{\text{D-}}{\underset{\cdot}{\circ}}$ Triad



Fine

NOMENCLATURE and CHORD/SCALE SYMBOLS

by Jamey Aebersold

David Liebman has been on the cutting edge of jazz sounds since the early seventies. With his quick mind and bent for exploring, he has exposed the jazz world to many scale sounds they may not have otherwise experienced. All of this is carefully explored in his book *A Chromatic Approach to Jazz Harmony and Melody*, where he introduces other musicians to many new sounds and shows how to use these in the improvised context.

Nomenclature (chord/scale symbols) represents the sounds musicians use to express themselves in the jazz idiom. Each symbol represents a series of tones called a scale. Some scales may have unconventional intervals which result in different scale sounds/colors than those normally found in typical standards and jazz tunes. This play-a-long volume contains many new sounds.

I've used a particular system of notation in my books for years and it is found in the Scale Syllabus (see page 81). The Scale Syllabus and the Nomenclature Chart (page 24) are included in this book for your reference.

David Liebman's symbols differ from mine partly because he often thinks of the symbol as a guide for the piano player/arranger/guitarist/composer who may be playing with this set. I usually use symbols which convey the sound of the chord/scale which most closely represents the notes/sound to be used in the improvised line (solo), the notes of the scale.

Most of my symbols represent notes which can be traced to the ROOT of the symbol. Since the root is the most important note of the scale/sound, I try to relate the notes of the scale to it. Second most important are the **anchor notes**, the 3rd and 7th of the scale/chord.

In *Nica's Dream*, for instance, David uses a Bb-b5 for the first chord. Dave has slightly altered Horace's original and uses a Bb diminished scale (W H W H W H W H) instead of Horace's original ascending Bb melodic minor. Dave could have used a Bb°7 symbol as it is the exact same scale as Bb-b5 but he feels his symbol best represents the COLOR of that section of the piece.

David uses a lot of scale sounds which have a pedal point in the bass or use a bass note which is different than the root of the actual symbol such as F/G or A-7/Bb. Most musicians will try and determine what series of notes will best fit the symbol. Often they ask the keyboard player or guitarist to strike the chord over and over while they examine the various possible choices. Sometimes what they find may be a common scale but it happens to begin on the 6th or the #9. When this happens, we often look again at it to see if it is a series of tones we know, but weren't used to THINKING of in this way.

Each scale has a sound of its own. The notes being played by the accompanying chordal instruments and the bass player have a lot to do with how a player will ultimately embellish the dominant 7th sections of the piece. Often, the facility of the improviser will dictate a certain scale choice. If one is under pressure, real or assumed, they may opt for a substitute scale which they feel they have under control. It may NOT be the best choice for the symbol but it is the best they can come up with under the circumstances. If they play with confidence, melodic integrity, and from their head and heart, most listeners will appreciate what they bring to the musical dinner table.

Melodies and the accompanying harmonies being played beneath or with them may not always interlock smoothly. Thank goodness, our ears tend to hear melodies as melodies, and harmony as harmony, and they each are heard as separate entities in addition to being heard and appreciated as a single voice. If every single solo line had to match perfectly with the underlying voicings and harmony we would most likely be a very frustrated group of musicians.

The more facility you have and the more scale choices at your disposal, the more varied the music you play may be. This set is a fresh departure from all the other play-a-long sets I've put out and deserves your close attention. Just playing the CD over and over often helps acclimate your mind's ear to the various new scale and chord sounds offered here.



12. What It Is



FORM: Melody **A** **A** **B** ;

Solo on Vamp **C** (Open); Melody **B** **A** to 2nd Ending

By DAVID LIEBMAN

(♩ = 122)

A Slow Funk

System 1: Treble staff: Eb7+9, Ab7, Eb7+9, D7+9. Grand staff: Eb7+9, Ab7, Eb7+9, D7+9.

System 2: Treble staff: Eb7+9, Ab7, Eb7+9, C7+9. Grand staff: Eb7+9, Ab7, Eb7+9, C7+9.

System 3: Treble staff: A7, D7+9, F7+9, B7+9. Grand staff: A7, D7+9, F7+9, B7+9.



12. What It Is – Cont.



1. **B \flat -7** **C-7** **D \flat Δ** **C-7 B \flat -7** **B/A \flat** **D \flat 7** **E7+9**

2. **B/A \flat** **D \flat 7 \sharp 11** (on D.C. only) **B** **A \flat -7/B \flat** **D \flat Δ /B \flat** **E Δ /B \flat**

2. *pp*

A Δ /E **A \flat Δ /E \flat** **A7 \flat 5** **D \flat 7+11** **C Δ** **C6** **C Δ +5** **B7+9** **B \flat 7+9**

C SOLOS: VAMP (Open)

E \flat 7+9 **A \flat 7** **E \flat 7+9** **D7+9**

After Solos go to **B**, then **A**, then Fine



13. Easy 'Nuff



FORM: Vamp 4x; Melody **A A B B**; Solos 5x; Melody **A A B B**; then Coda to Fade

(♩ = 288) **VAMP 4x**

By DAVID LIEBMAN

LATIN

MELODY

Chords and Notations:

- $E\flat-7addA/G$
- $E\flat\Delta+5/A\flat$
- $G-7$
- $G\flat addA/G$
- $G-7/F\sharp$
- $E\flat\Delta+5/G$
- $E\flat-7addA/G$
- $E\flat-\Delta(+5)/F\sharp$
- $D+/E\flat$
- $G\flat addA/G$
- $E\flat-\Delta/G$
- $E\flat\Delta+5$

**Play cued notes 2nd x only*

**Play cued notes 1st x only*



13. Easy 'Nuff – Cont.



B SWING

Musical notation for the main melody, featuring chords: $D7^{+11}_9$, $G7+5$, $B\flat 7_{(add9)}/A\flat$, $A\flat\Delta+11$, $D\flat 7+11$, and $G-7$.

SOLOS: Play 5x

First solo line with chords: $E\flat-7/G$ LATIN, $E\flat\Delta+5/G$, $G-7$, $G\flat/G$, $G-7$, and $E\flat\Delta+5/G$.

Second solo line with chords: $E\flat-7/G$, $E\flat-\Delta(+5)/F\sharp$, $D+/E\flat$, $G\flat/G$, $E\flat-\Delta(+5)/G$, and $E\flat\Delta+5$.

SWING

Musical notation for the swing section, featuring chords: $D7^{+11}_9$, $G7+5$, $B\flat 7/A\flat$, $A\flat\Delta+11$, $D\flat 7+11$, and $G-7$.

After 5x D.S. al Coda

⊕ CODA

VAMP

Musical notation for the coda and vamp section, including repeat signs and a final vamp.

Fade on Vamp



14. The Sun King



(♩ = 116)

FORM: **A** Vamp 8x (Bass and Drums);
B Guitar Melody 4x;
C Open Solo on Vamp (29x);
D Guitar Melody to Fade Ending

By DAVID LIEBMAN

IMPROVISE

A VAMP 8x (Bass and Drums)



B Guitar Melody played 4x



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	C CΔ 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	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWWH) 2nd mode of Major C D Eb F G A Bb C	C– C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	CØ Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ ₅ , C7+5
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ ₄ , C13b9 ⁺⁹ ₁₁
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ ₄ , C7b9 ^{+9b13} ₁₁
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	C–Δ Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D Eb F G Ab B C	C–Δ CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G– G–7 , C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (–3WHH–3W) (1,b3,4,#4,5,b7,1) C 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).



15. Dancing On Bird's Grave



FORM: Melody [A] ; Solos [B] with Guitar 2x; with Piano 1x; Melody to Coda

By DAVID LIEBMAN

(♩ = 220)

JAZZ

[A]





15. Dancing On Bird's Grave – Cont.



SOLOS: Play 3x

B FΔ C-7 F7+11 B-7 E7b9 A-7 D7+9 EbΔ+11

Eb-7 Ab7 DΔ C#-7 F#7+9 CΔ Bb-7 Eb7b9 AΔ+11

1.	E7+9	F-7	Bb7+9	G-7	C7+9	2.	B07	E7
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A-7 D7+11 GΔ+11 LATIN Ab-7 Db7+9

D-7 G7+9 F#07 B7b9 E-7 F#7b9

3. E7+9 Ab-7 Db7+11 D-7 G7+9 Gb7+11

After Solos, D.C. (including repeats) al Coda

⊕ CODA

G7+4/5 F7+4/5 Db7+4/5 B7+4/5 EΔ

Fine

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, Cx4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which may be used over any chord—major, minor, dominant 7th, half-diminished, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading...see the *Scale Syllabus* page. You should also check out Volume 26 "The Scale Syllabus" for more help with scales.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension-producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The 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 Improvise" (Sixth Edition) 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 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, and the "Repository of Scales & Melodic Patterns" by Yusuf 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.

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"; and Vol.16 "Turnarounds, Cycles & IV7's." You might also check out the play-a-longs which have tunes in all keys: Vol. 42 "Blues In All Keys"; Vol. 47 "Rhythm In All Keys"; Vol. 57 "Minor Blues In All Keys"; and two more volumes, Vol. 67 "Tune Up" and Vol. 68 "Giant Steps"—each has several classic tunes in all twelve keys.

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

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	Major	W H W W W H	C D E F G A B C	C E G B D
C7	Dominant 7th	W H W W W H W	C D E F G A Bb C	C E G Bb D
C7-	Minor (Dorian)	W H W W W H W	C Db E F G A Bb C	C E Gb Bb D
CØ	Half Diminished (Loctrian)	H W H W W W W	C Db Eb F G Ab Bb C	C E Gb Ab Bb
Cø	Diminished (8 tone scale)	W H W H W H W H	C Db Eb F G Ab A B C	C E Gb Ab A
FIVE BASIC CATEGORIES				
1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Cx4 (Can be written C)	Major (don't emphasize the 4th)	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 -3	C D E F G A C	C E G B
Ca	Lydian (major scale with +4)	W W H W W H W H	C D E F# G A B C	C E G# B D
Ca6	Bebop Scale	W W H W H -3 H	C D E F G A Bb C	C E G Bb D
Ca+5, +4	Harmonic Major	W W H W H -3 H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H W -3 H W	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	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 Eb F# G A Bb C	C E Gb Bb D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E Gb B D
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 H W W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W W -3	C D E F G A C	C E G Bb
C7 b9	Bebop Scale	H -3 H W H W W	C D Eb F G Ab Bb C	C E G Bb (Db)
C7+4	Spanish or Jewish scale	W W H W H W W	C D E F# G A Bb C	C E G Bb D
C7b6	Lydian Dominant	W W H W H W W	C D E F G# A Bb C	C E G Bb D
C7+ (has #4 & #5)	Hindu	W W W W W W	C D E F G A Bb C	C E G Bb D
C7b9 (also has #9 & #4)	Whole Tone (6 tone scale)	H W H W H W H W	C D E F G# A Bb C	C E G Bb D (Db)
C7+9 (also has b9, #4, #5)	Diminished (begin with H step)	H W H W H W W	C Db Eb F# G# A Bb C	C E G Bb D# (Db)
C7	Diminished Whole Tone	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (Db)
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 Db E F G A Bb C	C E Gb Bb D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Db E F G Bb C	C E Gb Bb D
C- or C-7	Bebop Scale	W H H W W H W	C Db Eb F G A Bb C	C E Gb Bb D
C-Δ (maj, 7th)	Melodic Minor (ascending)	W H W H W H W H	C Db Eb F G# A Bb C	C E Gb Bb D
C- or C-7	Bebop Minor	-3 W H H -3 W	C Db Eb F G# A Bb C	C E Gb Bb D
C- or C-7	Blues Scale	W H W H W -3 H	C Db Eb F# G A Bb C	C E Gb Bb D
C-Δ (b6 & maj, 7th)	Harmonic Minor	W H W H W H W	C Db Eb F# G A Bb C	C E Gb Bb D
C- or C-7	Diminished (begin with W step)	H W H W H W W	C Db Eb F# G# A Bb C	C E Gb Bb D
C- or C-9b6	Phrygian	W H W H W W W	C Db Eb F G Ab Bb C	C E Gb Bb D
C- or C-b6	Pure or Natural Minor, Aeolian	W H W H W W W	C Db Eb F G Ab Bb C	C E Gb Bb D
4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished (Loctrian)	H W H W W W W	C Db Eb F G Ab Bb C	C E Gb Bb D
CØ#2	Half Diminished #2 (Loctrian #2)	W H W H W W W	C Db Eb F Gb Ab Bb C	C E Gb Bb D
CØ (with or without #2)	Bebop Scale	W H W H H W W	C Db Eb F Gb Ab Bb C	C E Gb Bb D
5. DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Cø	Diminished (8 tone scale)	W H W H W H W H	C Db Eb F Gb Ab A B C	C E Gb Ab 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, +3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G, Ab, 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-V-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.