

Volume 82

# Dexter Gordon



Fried Bananas  
Sticky Wicket  
Montmartre  
Apple Jump  
The Rainbow People  
Catalonian Nights  
For Regulars Only  
Soul Sister  
Dexology  
Tivoli  
Boston Bernie  
I Want More  
LTD  
Antabus

Swingin'  
Hard-Bop  
PLAY-A-LONG  
Book/CD Set





*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.**

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# INTRODUCTION

Dexter Gordon's place in the pantheon of great jazz tenor saxophonists is a solid one. He is credited by many historians with being the first tenorman to speak the language of Charlie Parker through his instrument. He was born in Los Angeles in 1923 and studied music with Lloyd Reese, whose rehearsal band also included Charles Mingus and Buddy Collette. After serving an apprenticeship with Lionel Hampton's band (1940-43) and brief stints with Fletcher Henderson and Louis Armstrong, he moved to New York to join Billy Eckstine's saxophone section. Around that time he made several small band record dates as a leader. After returning to California in 1946, he worked on both coasts for the remainder of the decade, often with fellow tenor saxophonist Wardell Gray. Two years in prison on a narcotics conviction and subsequent parole restrictions on travel sharply lowered his profile in the fifties, but following the resolution of these problems he again moved to New York in the early sixties and recorded a landmark series of albums for Blue Note, including several of the tunes on this album. In the fall of 1962 he toured Europe and subsequently moved to Denmark, making an occasional trip back to the U.S. to play and record during his long overseas residency. A recording of a live engagement at the Village Vanguard in December, 1976 ("Homecoming," on Columbia) was an unexpected best seller, and the following year he returned to the U.S. on a permanent basis. He put together a quartet that worked steadily into the early eighties. Failing health curtailed his playing by the mid-eighties, but his acting performance in Bertrand Tavernier's 1986 movie "Round Midnight" garnered him an Academy Award nomination. He died in 1990.

Gordon's style was marked by a behind-the-beat, relaxed swing, and his improvisations were liberally peppered with outrageous quotes that revealed a sense of humor. Interestingly, although his primary inspiration as a young man was Lester Young, his style bore a relationship to that of John Coltrane, and there is plenty of recorded evidence to show that at different times in their careers they influenced each other.

Like many jazzmen of his era, Gordon wrote a number of tunes as vehicles for his own performances, often based on the blues or on the chord changes of familiar popular and show tunes. Probably Gordon's best known original is ***Fried Bananas***, his line on the chords to *It Could Happen To You*. On this album you'll also find ***Boston Bernie*** (based on the chords of *All The Things You Are*) and ***Apple Jump*** (a take on the *I Got Rhythm* changes with the usual lopping off of the end tag to make it 32 bars), as well as ***Sticky Wicket***, ***Antabus*** and ***LTD*** (three blues-based compositions). The other tunes are based on original harmonies, but are firmly within the bebop tradition. The tunes all date from the sixties and seventies, when Gordon was at his artistic peak. Specially composed for this album is a Jamey Aebersold original, ***Dexology***.

Lending an unusual degree of authenticity to this album are the players. Pianist George Cables and bassist Rufus Reid were two-thirds of Gordon's working group in the late seventies, and drummer Victor Lewis made some gigs with the band. All three have extensive individual resumes, working with many of the leading names in jazz.

**Phil Bailey 5/8/98**



# 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. Fried Bananas



PLAY 7 TIMES (♩ = 176)

By Dexter Gordon

SOLOS

Repeat over & over & fade out

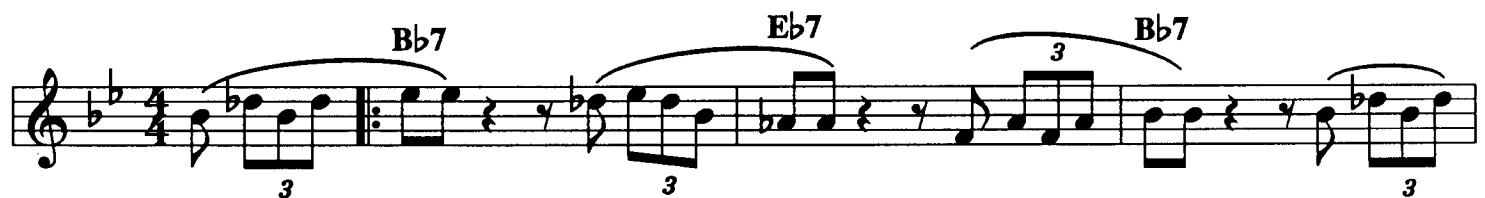


# 2. Sticky Wicket

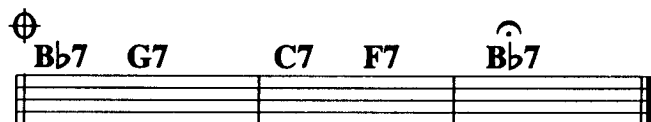


PLAY 13 TIMES (♩ = 138)

By Dexter Gordon



## SOLOS



Ritard .....

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# 3. Montmartre



PLAY 6 TIMES (♩ = 208)

By Dexter Gordon

**4-BAR DRUM INTRO**

4

B $\flat$ -7 C $\emptyset$  F7+9 B $\flat$ -7 B7+4

B $\flat$ -7 C $\emptyset$  1. C $\emptyset$  F7+9

2. C $\emptyset$  F7+9 B $\flat$ -7 F-7 B $\flat$ 7 E-7 A7

E $\flat$ -7 A $\flat$ 7 F-7 B $\flat$ 7 C $\emptyset$  F7+9

B $\flat$ -7 C $\emptyset$  F7+9 B $\flat$ -7 B7+4 B $\flat$ -7

C $\emptyset$  C $\emptyset$  F7+9 B $\flat$ -7 G7 F7

E $\flat$ 7 D $\flat$ 7 C $\emptyset$  B7+4 B $\flat$ -7 **BREAK** **TO SOLOS**

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### 3. Montmartre - Cont.



#### SOLOS

4/4 time signature. First staff with a repeat sign. Chords: B $\flat$ -7, C $\emptyset$ , F7+9, B $\flat$ -7, B7+4, B $\flat$ -7, C $\emptyset$ .

1. C $\emptyset$  F7+9 2. C $\emptyset$  F7+9 B $\flat$ -7

F-7 B $\flat$ 7 E-7 A7 E $\flat$ -7 A $\flat$ 7

F-7 B $\flat$ 7 C $\emptyset$  F7+9

B $\flat$ -7 C $\emptyset$  F7+9 B $\flat$ -7 B7+4

B $\flat$ -7 C $\emptyset$  C $\emptyset$  F7+9 B $\flat$ -7  $\Phi$

$\Phi$  G7 F7 E $\flat$ 7 D $\flat$ 7 C $\emptyset$  B7+4 B $\flat$ -7 *fine*





# 4. Apple Jump



PLAY 6 TIMES (♩ = 164)

By Dexter Gordon

Chords: FA, G-, Ab°7, A-, D7, G-, C7, FA, F7, BbΔ, B°7, FA, D-7, G-7, C7, FA, F7, BbΔ, B°7, FA, D-7, G-, C7, FA, A7, A7, D7, D7, G7, G7, C7, C7, FA, G-7, Ab°7, A-7, D7, G-7, C7, FA, F7, BbΔ, B°7, FA, D-7, ⊕, G-7, C7, FA.

## SOLOS

Chords: FA, G-7, Ab°7, A-7, D7, G-7, C7, FA, F7, BbΔ, B°7, 1. FA, D-7, G-7, C7.

## BRIDGE

Chords: 2. FA, FA, A7, D7, G7, C7.

Chords: FA, G-7, Ab°7, A-7, D7, G-7, C7, FA, F7, BbΔ, B°7, FA, D-7, ⊕, G-7, C7, FA.

Chords: ⊕, G-, C7, FA.

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# 5. The Rainbow People



PLAY 5 TIMES (♩ = 112)

By Dexter Gordon

**INTRO** F-7 F-7 Bb7 TUNE EbΔ F-7 G-7 F-7

Pedal Bb .....

G-7 F-7 F#-7 B7 3 F-7 1. Bb7

EbΔ C7 F-7 Bb7 2. Bb7 EbΔ Db7 C-7 B-7 Bb-7 3

Eb7 Aø 3 Ab7+4 G7 C7

F7 Bb7 EbΔ F-7 G-7 F-7 G-7 F-7

F#-7 B7 3 F-7 Bb7 EbΔ C7 F-7 Bb7

**BREAK TO SOLOS**

## SOLOS

1. EbΔ F-7 G-7 F-7 G-7 F-7 F#-7 B7 F-7 Bb7 EbΔ C7 F-7 Bb7

2. Bb7 EbΔ Db7 C-7 B-7 **BRIDGE** Bb-7 Eb7 Aø Ab7+4

G7 C7 F7 Bb7 EbΔ F-7 G-7 F-7

G-7 F-7 F#-7 B7 F-7 Bb7 EbΔ C7 F-7 Bb7

*fine*

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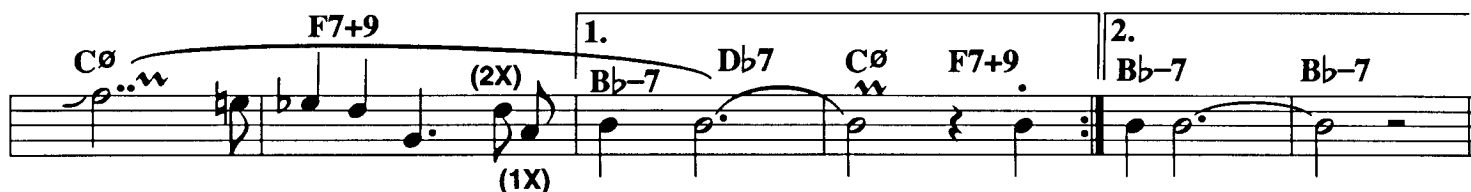
# 6. Catalonian Nights



PLAY 6 TIMES (♩ = 168)

By Dexter Gordon

INTRO



BRIDGE



TO SOLOS

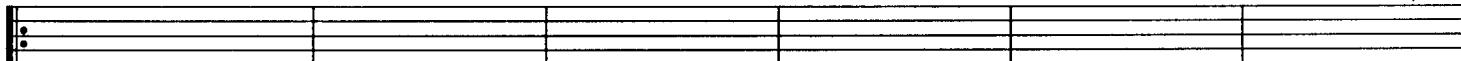


## 6. Catalan Nights - Cont.

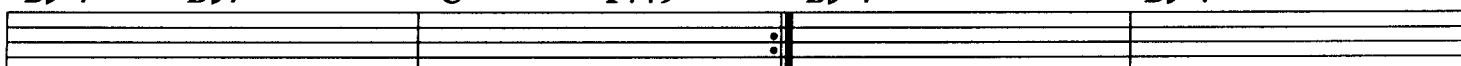


### SOLOS

B $\flat$ -7      B7+4      B $\flat$ -7      D $\flat$ -7      G $\flat$ 7      C $\emptyset$       F7+9

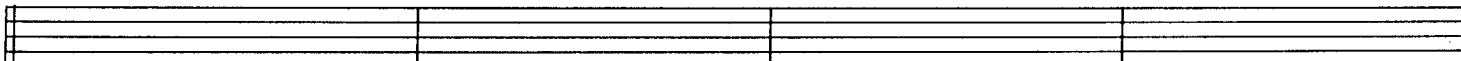


1. B $\flat$ -7      D $\flat$ 7      C $\emptyset$       F7+9      2. B $\flat$ -7      B $\flat$ -7

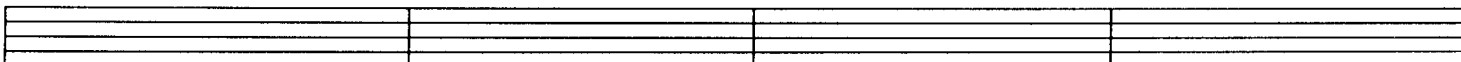


### BRIDGE

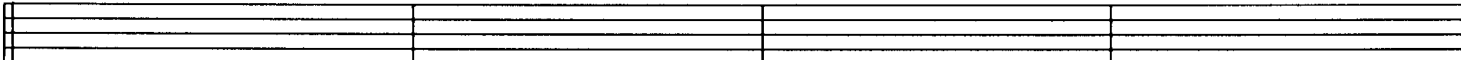
C $\emptyset$       F7+9      B $\flat$ -7      B $\flat$ -7



E $\flat$ -7      A $\flat$ 7      D $\flat$  $\Delta$       G $\flat$ 7      C $\emptyset$       F7+9



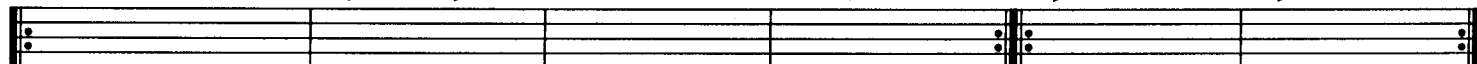
B $\flat$ -7      B7+4      B $\flat$ -7      D $\flat$ -7      G $\flat$ 7



C $\emptyset$       F7+9       $\oplus$  B $\flat$ -7      D $\flat$ 7      C $\emptyset$       F7+9



B $\flat$ -7      A $\flat$ -7      D $\flat$ 7      C $\emptyset$       F7+9      B $\flat$ -7      E $\flat$ 7



Repeat & Fade Out



# 7. For Regulars Only



PLAY 6 TIMES (♩ = 168)

By Dexter Gordon

INTRO Eb-7 3 E-7 F-7 F#-7 F-7 E-7 Eb-7 1. Eb-7 D7+4 Eb-7

2. Eb-7 D7+4 A A A 3 Eb-7 3 Ab7 DbΔ Bb7 3 Eb-7 3 Ab7

DbΔ Bb7 3 Eb-7 3 Ab7 F-7 Bb7 Eb-7 3 Ab7

1. DbΔ Bb7 3 2. DbΔ G-7 C7

F#-7 B7 F-7 Bb7 E- A7

C Eb- Ab7 3 Eb-7 3 Ab7 DbΔ Bb7 3 Eb-7 3 Ab7

DbΔ Bb7 3 Eb-7 3 Ab7 F-7 Bb7 Eb-7 3 Ab7

DbΔ Eb-7 D Interlude 3 E-7 F-7 F#-7 F-7 E-7 Eb-7

Eb-7 D7+4 Eb-7 3 E-7 F-7 E#-7 F-7 E-7 3 Eb-7 D7+4

TO SOLOS



# 7. For Regulars Only - Cont.



## SOLOS

**E** Eb-7 Ab7 DbΔ Bb7 Eb-7 Ab7 DbΔ Bb7 Eb-7 Ab7

F-7 Bb7 Eb-7 Ab7 1. DbΔ Bb7 2. DbΔ

**F** G-7 C7 F#-7 B7

F-7 Bb7 E-7 A7 Eb-7 Ab7

**G** Eb-7 Ab7 DbΔ Bb7 Eb-7 Ab7 DbΔ Bb7

Eb-7 Ab7 F-7 Bb7 ⊕ Eb-7 Ab7 DbΔ

⊕ Eb-7 Ab7 DbΔ Bb7+9 Eb-7 Ab7

DbΔ Bb7+9 Eb- Ab7 F-7 Bb7 Eb-7 Ab7 DbΔ

Abrupt ending on the And of beat four





# 8. Soul Sister



PLAY 16 TIMES (♩ = 138)

By Dexter Gordon

**Gospel Feel**

G7 G7

C7 C7 G7

E-7 A-7 D7 G7

G7 G7 G7 C7

C7 C#7 G7

E-7 A-7 D7 G7 TO SOLOS

**SOLOS**

G7 PLAY 4 TIMES Then Interlude C7 G7

E-7 A-7 D7 G7 G7

G7 C7 C#7 G7 G7

E-7 A-7 D7 G7 Interlude A-7 D7 G7 PAUSE

**PLAY 3 TIMES SLOWLY**

G7 C7 C#7 G7 C7 C#7 G7 Bø E7 A7 D7 G7 A- D7

G7 C7 C#7 G7 Bø E7 A7 D7 G7 D7

*fine*



# 9. Dexology



PLAY 7 TIMES (♩ = 152)

By Jamey Aebersold

**A** BbΔ G-7 C-7 F7 BbΔ G-7 C-7 F7

F-7 Bb7 1. Eb-7 Ab7 Db-7 Gb7 C-7 F7+4

2. Eb-7 Ab7 C-7 F7 BbΔ **B** F-7 BRIDGE Bb7

E-7 A7 Eb-7 Ab7

C#-7 F#7 C-7 F7+4 **C** BbΔ G-7 C-7 F7 BbΔ G-7

C-7 F7 F-7 Bb7 Eb-7 Ab7 C-7 F7 BbΔ

## SOLOS

**D** BbΔ G-7 C-7 F7 BbΔ G-7 C-7 F7 F-7 Bb7 Eb-7 Ab7 1. Db-7 Gb7 C-7 F7+4

2. C-7 F7 BbΔ **E** F-7 Bb7 E-7 A7

Eb-7 Ab7 Db-7 Gb7 C-7 F7+4 **F** BbΔ G-7

C-7 F7 BbΔ G-7 C-7 F7 F-7 Bb7 Eb-7 Ab7 ⊕ C-7 F7 BbΔ (F7)

⊕ C-7 F7 BbΔ G7+9 C-7 F7 BbΔ G7+9

C-7 Eb-7 C-7 F7 BbΔ Bb7+9

**WALK**



# 10. Tivoli



PLAY 3 TIMES (♩ = 108)

By Dexter Gordon

INTRO **A** D $\flat$ Δ D7+4 2 2 2

**B** D $\flat$ Δ D7+4 D $\flat$ Δ D7+4

D $\flat$ Δ D7+4 F-7 B $\flat$ 7 G7+4 **C** G $\flat$ Δ

E $\flat$ -7 A $\flat$ 7 D $\flat$ Δ A $\flat$ -7 G7 G $\flat$ Δ E $\flat$ -7 A $\flat$ 7 F-7

B $\flat$ -7 **D** G $\emptyset$  C7+9 F-7 B $\flat$ 7 E $\flat$ -7

A $\flat$ 7 E $\flat$ -7 D7+4 **E** D $\flat$ Δ D7+4 D $\flat$ Δ

D7+4 D $\flat$ Δ D7+4 F-7 B $\flat$ 7 G7+4

**F** G $\flat$ Δ E $\flat$ -7 A $\flat$ 7 D $\flat$ Δ A $\flat$ -7 G7 G $\flat$ Δ E $\flat$ -7 A $\flat$ 7

F-7 B $\flat$ -7 **G** G $\emptyset$  C7+9 C-7 F7

E $\flat$ -7 A $\flat$ 7 F-7 E7 3 E $\flat$ -7 3 A $\flat$ 7

F-7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D7+4 3

D7+4 **H** D $\flat$ Δ D7+4 D $\flat$ Δ D7+4

TO SOLOS

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# 10. Tivoli - Cont.



**SOLOS I** **DbΔ** **D7+4** **DbΔ** **D7+4**

**DbΔ** **D7+4** **F-7** **Bb7** **G7**

**J** **GbΔ** **Eb-7** **Ab7** **DbΔ** **Ab-7** **G7**

**GbΔ** **Eb-7** **Ab7** **F-7** **Bb-7**

**K** **Gø** **C7+9** **F-7** **Bb7**

**Eb-7** **Ab7** **Eb-7** **D7+4**

**2.** **C-7** **F7** **Eb-7** **Ab7**

**F-7** **E7** **Eb-7** **Ab7**

**F-7** **Bb7** **Eb-7** **Ab7**

**L** **DbΔ** **D7+4** **DbΔ** **D7+4**

**DbΔ** **D7+4** **DbΔ** **D7+4**

VAMP & FADE OUT



# 11. Boston Bernie



PLAY 6 TIMES (♩ = 176)

By Dexter Gordon

**A** F-7 Bb-7 Eb7 AbΔ

DbΔ G7+9 CΔ CA

**B** C-7. F-7. Bb7. EbΔ.

AbΔ. A-7. D7 GΔ GA E7

**C** Aø D7+9 GA GA

F#ø B7+9 EA C7+

**D** F-7. Bb-7 Eb7. AbΔ.

DbΔ Db-7 Gb7 C-7. B-7

Bb-7 Eb7 AbΔ Gø C7+9



# 11. Boston Bernie - Cont.



**SOLOS** **E** F-7 B $\flat$ -7 Eb7 Ab $\Delta$

Db $\Delta$  G7+9 C $\Delta$  C $\Delta$

**F** C-7 F-7 B $\flat$ 7 Eb $\Delta$

Ab $\Delta$  A-7 D7 G $\Delta$  G $\Delta$  E7

**G** A $\emptyset$  D7+9 G $\Delta$  G $\Delta$

F $\sharp$  $\emptyset$  B7+9 E $\Delta$  C7+

**H** F-7 B $\flat$ -7 Eb7 Ab $\Delta$

Db $\Delta$  Db-7 G $\flat$ 7 C-7 B-7

B $\flat$ -7 Eb7  $\oplus$  Ab $\Delta$  G $\emptyset$  C7+9

$\oplus$  Db-7 C7+9 Db-7 C7+9

Repeat over & over & fade





# 12. I Want More



PLAY 7 TIMES ( ♩ = 232)

By Dexter Gordon

**INTRO**

**BASS NOTE**

**A** Bb-7 Eb7 AbΔ AbΔ Eb-7

**TUNE**

Ab7 DbΔ DbΔ **B** Dø G7+9

C-7 F7 Bb-7 Eb7 3 3

**1.** AbΔ AbΔ **C** Dø G7+9 C-7 F7

Bb-7 Eb7 AbΔ AbΔ **2.** AbΔ AbΔ

**TO SOLOS**

**SOLOS**

Bb-7 Eb7 AbΔ AbΔ Eb-7 Ab7 DbΔ DbΔ

**1.** Dø G7+9 C-7 F7 Bb-7 Eb7 AbΔ AbΔ

Dø G7+9 C-7 F7 Bb-7 Eb7 AbΔ AbΔ

**2.** Dø G7+9 C-7 F7 Bb-7 Eb7 AbΔ AbΔ ⊕

⊕ Bb-7 Eb7+9 AbΔ+4

**BASS NOTE**



# 13. Long Tall Dexter (LTD)



PLAY 20 TIMES (♩ = 204)

By Dexter Gordon

**BLUES** **A**

B♭7 B♭7 B♭7 B♭7

E♭7 E♭7 B♭7 G7+9 C-7

F7 B♭7 G7 C-7 F7 **B** B♭7

B♭7 B♭7 B♭7 E♭7

E♭7 B♭7 C-7 F7

F7 B♭7 G7 B♭7 G7 B♭7

**TO SOLOS**

**SOLOS** **C**

B♭7 (E♭7) B♭7 E♭7

B♭7 G7+9 C-7 F7 ⊕ B♭7 G7 C-7 F7

⊕ B♭7 Piano Fill B♭7



# 14. Antabus



PLAY 27 TIMES (♩ = 280)

By Dexter Gordon

**Fast Minor Blues** A

(1 X)

**SOLOS** B

ritard .....

C-7 A7+9 Dø G7+9 C-7 A7+9 Dø G7+9 C-6

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# DISCOGRAPHY

## Dexter Gordon albums:

Doin' Alright (incl. *I Want More* and *For Regulars Only*)(Blue Note CDP 7 84077 2)  
Dexter Calling (incl. *Soul Sister* and *I Want More*)(Blue Note CDP 7 46544 2)  
Tower of Power (incl. *Montmartre* and *Rainbow People*)(Prestige OJCCD-299-2)  
More Power! (incl. *Sticky Wicket*, *Boston Bernie* and *Fried Bananas*)(Prestige OJCCD-815-2)  
Blue Dex: Dexter Gordon Plays the Blues (incl. *Sticky Wicket*)(Prestige PRCD-11003-2)  
The Apartment (incl. *Antabus*)(Steeplechase SCCD 31025)  
Nights at the Keystone Vol. 2 (incl. *Antabus*)(Blue Note CDP 7 94849)  
Bouncin' with Dex (incl. *Catalonian Nights*)(Steeplechase SCCD 31060)  
More Than You Know (incl. *Tivoli*)(Steeplechase SCCD 31030)  
The Other Side of Round Midnight (incl. *Tivoli*)(Blue Note CDP 7 46397 2)  
Biting The Apple (incl. *Apple Jump*)(Steeplechase SCCD 31080)  
Manhattan Symphonie (incl. *LTD*)(Columbia CK 47187)  
Nights at the Keystone Vol. 1 (incl. *LTD*)(Blue Note CDP 7 94848 2)

## Other recordings:

### Fried Bananas:

Karrin Allyson (Concord CCD-4709)  
Cecil Brooks III (Muse MCD 5521)  
Dexter Gordon (Columbia C2K 46824)(Malpaso/Warner Bros. 9 46703)  
Ernie Watts/Pete Christlieb (JMI JMI-7501-2)  
Rickey Woodard (Concord CCD-4629)

### Tivoli:

McCoy Tyner (piano alone)(Blue Note CDP 7 96429 2)

## CONTRAFACTS:

All The Things You Are: **Boston Bernie**, Prince Albert, Bird of Paradise, Dixie's Dilemma, Are You All The Things.  
It Could Happen To You: **Fried Bananas**, It'll Never Happen.  
I Got Rhythm: **Apple Jump**, Lester Leaps In, Oleo, Straighten Up & Fly Right, Anthropology, Meet the Flintstones, Cotton Tail, Moose The Mooche, many others.

# SONG LIST

This is a short list of songs jazz musicians play.  
Memorize each song in its original key as listed. Memorize both the melodies and chord/scales. Memorization of these elements gives encouragement to one's imagination.

## BEGINNING SONGS:

### VOLUME NUMBER IN THE AEBERSOLD SERIES:

### SONG TITLE & KEY:

Volumes 67 & 68 of the  
Aebersold Series contain  
popular jazz tunes in all 12 keys.

1, 2, 21, 42 (all twelve keys), 54--	Blues in Bb and F
25, 54--	Summertime D-
38, 54, 67--	New Bossa C-
17, 54--	Song For My Father F-
11, 54--	Maiden Voyage A-
17--	Silver's Serenade E-
28, 50, 54--	So What & Impressions D-
33, 54--	Footprints C-
12, 54, 66--	Satin Doll C
8, 54--	Doxy Bb
20, 44, 54, 67--	Autumn Leaves G-
11, 54--	Cantaloupe Island F-

## INTERMEDIATE SONGS:

( ) = troublesome spots in tunes

You can use D dim. scale  
throughout this part - also,  
chromaticism works well.

7, 65, 67--	Four Eb (F#- B7)
12, 65, 67--	Perdido Bb (Bridge)
50--	All Blues G (D7+9, Eb7+9, D7+9)
43--	Groovin High Eb (A- D7)
6, 69--	Yardbird Suite C (Bridge)
40--	Softly As In A Morning Sunrise C- (Bridge)
34, 59--	On Green Dolphin Street Eb (Gb, E, Ab- Db7 & last 6 bars)
34, 59--	Just Friends F (Ab° Ab-)

## ADVANCED SONGS:

22, 59, 68--	Stella By Starlight Bb or G
34, 59--	Just Friends F
34, 59--	Star Eyes Eb
34, 59--	Invitation C-
25--	Have You Met Miss Jones? F
7, 8, 16, 47 (all keys), 67--	I Got Rhythm (most common keys are Bb and F)
33--	any Wayne Shorter tunes. . .
27, 28, 65, 68--	any John Coltrane tunes. . .
	most ballads. . .

...and hundreds of other songs which are standards or jazz originals.

# NOMENCLATURE

+ or # = raise 1/2 step    – or b = lower 1/2 step    H = Half step    W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). Ø means half-diminished (CØ). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	<b>C CΔ</b> Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	<b>C–</b> C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	<b>CØ</b> Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 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) (WWWHWWH) 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 (WWWWWWW) C D E F# G# Bb C	<b>C7+</b> C7aug, C7 <sup>+4</sup> , C7+5
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	<b>C7b9</b> C7b9 <sup>+9</sup> , C13b9 <sup>+9</sup> +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 <sup>+9+5</sup> , C7b9 <sup>+9b13</sup> +11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWWH) 3rd mode of Melodic minor C D E F# G# A B C	<b>CΔ+4</b> CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	<b>C–Δ</b> Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D Eb F G Ab B C	<b>C–Δ</b> CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	<b>G– 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).



# INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, 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 Yusef Lateef. These books are available from **Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 U.S.A., <http://www.jajazz.com>**, 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 & II/V7'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 of these last two sets 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
	Major	W W H W W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)
<b>1.MAJOR SCALE CHOICES</b>	<b>SCALE NAME</b>	<b>W &amp; H CONSTRUCTION</b>	<b>SCALE IN KEY OF C</b>	<b>BASIC CHORD IN KEY OF C</b>
CΔ(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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CΔ+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
CΔ	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CΔ+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
<b>2.DOMINANT 7th SCALE CHOICES</b>	<b>SCALE NAME</b>	<b>W &amp; H CONSTRUCTION</b>	<b>SCALE IN KEY OF C</b>	<b>BASIC CHORD IN KEY OF C</b>
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A 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#)
<b>DOMINANT 7th SUSPENDED 4th</b>				
C7 sus 4	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb	C F G Bb D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C F G Bb D
<b>3.MINOR SCALE CHOICES*</b>	<b>SCALE NAME</b>	<b>W &amp; H CONSTRUCTION</b>	<b>SCALE IN KEY OF C</b>	<b>BASIC CHORD IN KEY OF C</b>
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	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
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-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 D Eb F 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, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
<b>4.HALF DIMINISHED SCALE CHOICES</b>	<b>SCALE NAME</b>	<b>W &amp; H CONSTRUCTION</b>	<b>SCALE IN KEY OF C</b>	<b>BASIC CHORD IN KEY OF C</b>
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
<b>5.DIMINISHED SCALE CHOICES</b>	<b>SCALE NAME</b>	<b>W &amp; H CONSTRUCTION</b>	<b>SCALE IN KEY OF C</b>	<b>BASIC CHORD IN KEY OF C</b>
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.