

Volume 74

Latin Jazz

West Coast Blues

Soul Eyes

Desafinado

St. Thomas

What's New

I Can't Get Started

Body & Soul

Forest Flower

Have You Met Miss Jones?

Opus De Funk

Don't Blame Me

What Is This Thing Called Love





*Play-A-Long Book and CD Set
for all Instrumentalists*

by 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

In recent years there has been a profound increase in interest in Latin jazz, and this album will help you get familiar with the rhythms by using a mix of familiar popular and jazz standards. As this book goes to press, there aren't too many Latin recordings of these pieces excepting those tunes which are traditionally performed in Latin style. However, Tito Puente, the late Cal Tjader and others have been giving the Latin treatment to many popular standards for a long time, and in more recent years more and more bebop tunes have been recorded in Latin style as Latin and traditional jazz musicians get more familiar with each other's idioms. Mark Levine, who supervised and played piano on this album, is an excellent example of the newer generation of musicians who, being equally at home with straight ahead and Latin jazz, see no reason not to mix them. A little practice with this album and its predecessors (Vol. 64 "Salsa Latin Jazz" and Vol. 69 "Bird Goes Latin") will give you ideas on how to add variety to your group's arrangements.

The tunes have all stood the test of time as being on most people's lists of all-time favorites to play on or to listen to. Two come with a Latin tradition to begin with. Sonny Rollins composed **St. Thomas** in the mid-fifties in an attempt to adapt the calypso feel to jazz (Blue Mitchell's *Fungi Mama* is another example). **Desafinado** was composed by Antonio Carlos Jobim in 1958 as a vehicle for Joao Gilberto's popular music style in Brazil; jazz guitarist Charlie Byrd heard it while he was touring South America and recorded it with Stan Getz four years later, opening the U.S. market to the bossa nova. Several others come from the popular song tradition. **Body & Soul** (1930) was composed by John Green, who had already had a hit with *Coquette* in the twenties and was to write *Out of Nowhere* and *I Cover The Waterfront* later. His main career was as a Hollywood film orchestrator and conductor, but his name would be remembered if he had only written *Body & Soul*. Critic Gary Giddens wrote an article (now collected in the book "Rhythm-a-ning," published by Oxford University Press) called "Fifty Years of 'Body and Soul'" which reviews thirty-four jazz recordings of the song; the ones in print at press time are listed in the discography. **Don't Blame Me** comes from the Jimmy McHugh-Dorothy Fields Team whose earlier successes included *I Can't Give You Anything But Love* and *I'm In the Mood For Love*. Superficially, **Have You Met Miss Jones** is a typical Rogers & Hart show tune of the thirties, but the bridge with its kaleidoscoping key changes anticipates John Coltrane's *Giant Steps*. Trumpeter Bunny Berigan fell in love with **I Can't Get Started** as soon as he heard it. His 1937 recording was his biggest hit, and though Dizzy Gillespie's 1945 version (now out of print) introduced the beboppish chord substitutions in the third and fourth bars heard on this album's recording, the tune is still identified with Berigan six decades later in spite of the many other great recordings (especially by trumpet players) that have been made. One of Cole Porter's earliest hits was **What Is This Thing Called Love**, which jazz musicians love to play for its harmonic structure. Like many other Porter tunes, the melody varies a little in each section of its AABA form. This is truly a tune that knowing the lyric will help you to remember the melody.

The rest of the tunes on this album were written by jazz musicians, though the authorship of **What's New** may come as a surprise. It was called *I'm Free* by composer Bob Haggart, who played bass with the Bob Crosby Orchestra in the late thirties. A lyric was added a year later by Johnny Burke (whose lyric credits include *Like Someone in Love*, *Here's That Rainy Day* and many others) and it was given its present title. **Forest Flower** was the title piece on a Charles Lloyd album in the mid-sixties that was in many hip record collections of the time; after years of neglect, the tune is sparking interest again; as these notes were being written two new versions were released. **Opus De Funk** is a Horace Silver blues from the early fifties that has been recorded a number of times, apparently not in a Latin vein yet. But with Tito Puente's version of *Straight, No Chaser* and Chico O'Farrill's *Loco Blues* out on record, it can't be far behind. **Soul Eyes** was written by pianist Mal Waldron for a John Coltrane record date in the fifties and until recently was "owned" by the late saxophonist. The bolero tempo on this record suggests possibilities that have not been explored until now. And Wes Montgomery's **West Coast Blues** shows that the Latin style is by no means limited to 4/4 time.

The Latin influence has been a part of jazz since Jelly Roll Morton's time, but never has it been so important. Working with this recording should help you get a better feel for the idiom.

LYRICS

Desafinado

Love is like a never ending melody.
Poets have compared it to a symphony,
A symphony conducted by the lighting of the moon,
But our song of love is slightly out of tune.
Once your kisses raised me to a fever pitch,
Now the orchestration doesn't seem so rich,
Seems to me you've changed the time we used to sing,
Like the bossa nova love should swing.
We used to harmonize two souls in perfect time,
Now the song is diff'rent and the words don't even rhyme;
'Cause you forgot the melody our hearts would always croon, and so what good's a heart that's slightly out of tune?
Tune your heart to mine the way it used to be,
Join with me in harmony and sing a song of loving,
We're bound to get in tune again before too long,
There'll be no desafinado when your heart belongs to me completely,
Then you won't be slightly out of tune,
You'll sing along with me.

I Can't Get Started

I've flown around the world in a plane;
I've settled revolutions in Spain;
The North Pole I have charted,
But I can't get started with you.
Around a golf course I'm under par,
And all the movies want me to star;
I've got a house, a show place, but I get no place with you.
You're so supreme, lyrics I write of you,
Scheme just for a sight of you,
Dream both day and night of you
And what good does it do?
In nineteen twenty-nine I sold short;
In England I'm presented at court,
But you've got me down-hearted
'Cause I can't get started with you.

Have You Met Miss Jones

Have you met Miss Jones?
Someone said as we shook hands,
She was just Miss Jones to me.
Then I said Miss Jones, you're a girl who understands, I'm a man who must be free.
And all at once I lost my breath,
And all at once was scared to death,
And all at once I owned the earth and sky!
Now I've met Miss Jones, and we'll keep on meeting till we die,
Miss Jones and I.

Body And Soul

My heart is sad and lonely,
For you I sigh, for you, dear, only.
Why haven't you seen it?
I'm all for you, body and soul!
I spend my days in longing
And wond'ring why it's me you're wronging,
I tell you I mean it,
I'm all for you, body and soul!
I can't believe it, it's hard to conceive it,
That you'd turn away romance.
Are you pretending it looks like the ending
Unless I could have one more chance to prove, dear.
My life a wreck you're making,
You know I'm yours for just the taking;
I'd gladly surrender myself for you,
Body And soul.

What's New?

What's new?
How is the world treating you?
You haven't changed a bit;
Lovely as ever, I must admit.
What's new?
How did that romance come through?
We haven't met since then,
Gee! But it's nice to see you again.
Probably I'm boring you,
But seeing you is grand,

LYRICS (Cont.)

What's New? (Cont.)

and you were sweet to offer your hand;
I understand, adieu!
Pardon my asking what's new.
Of course you couldn't know,
I haven't changed,
I still love you so.

What Is This Thing Called Love?

What is this thing called love?
This funny thing called love?
Just who can solve its mystery?
Why should it make
a fool of me?
I saw you there one wonderful day.
You took my heart and threw it away.
That's why I ask the Lawd in heaven above,
What is this thing called love?

Don't Blame Me

Don't blame me for falling in love with you
I'm under your spell, but how can I help it!
Don't blame me!
Can't you see when you do the things you do!
If I can't conceal, the thrill that I'm feeling
Don't blame me.
I can't help it if that doggoned moon above—
Makes me need, someone like you to love!
Blame your kiss,
As sweet as a kiss can be.
And blame all your charms that melt in my arms
But don't blame me.

DISCOGRAPHY

NOTE: All numbers are for Compact Discs unless otherwise marked. Albums marked [OP] are out of print in the US at presstime, but may be available in some countries or in second hand shops. Unless noted, recordings are not known to be in Latin style except in the cases of *Desafinado*, *Forest Flower* and *St. Thomas*, in which the recordings are assumed to be in Latin style unless noted. BB=Big Band.

Body & Soul (1930)

Music by John Green; words by Edward Heyman, Robert Sour and Frank Eyton. Introduced by Libby Holman in the revue "Three's A Crowd." First recorded in the U.S. by Leo Reisman & His Orchestra featuring pianist Eddy Duchin. Over 3,000 recordings have been made since then; the following is a selected list. Latin versions of *Body & Soul* are rare. Two recent albums were auditioned and known to be arranged in Latin style: Monty Alexander's "Ivory & Steel" (a Latin 3/4 arrangement), and Hendrik Meurkens (in 4/4)(Concord CCD-4585).

The following is a list of classic jazz performances largely drawn from the Giddins article mentioned in the Introduction (NOTE: none of these are in Latin style):

Henry Red Allen (Best Of Jazz 4031)
Louis Armstrong (Columbia CK 46996)
Chu Berry (w. Roy Eldridge)(Commodore CCD-7000; 7004;
Jazz Archives 157382)
Benny Carter (Pablo Live OJCCD-374-2)
Betty Carter (Roulette B2-95333)
Al Cohn/Zoot Sims (Muse MCD 5356)
Cozy Cole (Ben Webster feature)(Classics 819)
John Coltrane (Rhino SD 1419-2; R2 71255)
Duke Ellington (duo w. Jimmy Blanton)
(RCA Bluebird 2178-2-RB(3 takes))(RCA Bluebird 66674-2)
Bill Evans (w. Toots Thielemans)(Warner Bros. 3293-2)
Benny Goodman Trio (RCA Bluebird 5631-2-RB; 66542-2)
Dexter Gordon (Prestige OJCCD-770-2)
Coleman Hawkins (RCA Bluebird 61063-2; 68515-2; 66495-2;
9972-2-R; 66617-2)
Billie Holiday (Columbia CK 47030; CK 53776)(Verve 849 434-2)
Helen Humes (Muse MCD 5217)
Jazz at the Philharmonic (w. JJ Johnson, Cole)
(Verve 314 521 646-2)
Thelonious Monk (Columbia CK 40786)
James Moody (w. Johnny Coles)(Chess GRD-810)
Gerry Mulligan/Paul Desmond (Verve 314 519 850-2)
Boyd Raeburn BB (Savoy SV 0185)
Django Reinhardt (Classics 748)
Sonny Rollins (saxophone alone)(Verve 314 511 392-2)
Art Tatum Trio (Fresh Sound FSR-CD 21)
Art Tatum (piano alone)(Pablo PACD-2405-432-2)
Sarah Vaughan (duet w. Ray Brown)(Pablo PACD-2310-821-2)
Lester Young (Blue Note B2-32787)

The Coleman Hawkins recording has inspired instrumental and vocal arrangements. The following are based on Hawkins:
Benny Carter Septet (Impulse MACD-5651)
Eddie Jefferson (Jefferson lyric)(Riverside OJCCD-307-2)
(Prestige OJCCD-396-2)(Evidence ECD 22062-2)
Manhattan Transfer (Jefferson lyric)(Rhino R2 19258; R2 71053)

Some versions by younger generation players (incidentally, the Sandoval and Perez versions have been auditioned and are not in Latin style):

Shelly Berg (piano alone)(DMP CD 3002)
Don Braden (Landmark LCD-1639-2)

Michael Carvin (Sonny Fortune feature)(Muse MCD 5399)
Grand Central (Ravi Coltrane, Terrasson)(Alfa Jazz ECD 22136-2)
Scott Hamilton (Concord CCD-4386)
Fred Hersch (piano alone)(Concord CCD-4596)
Evin Jones (Nicholas Payton feature)(Enja ENJ-7051 2)
Joe Lovano (Blue Note B2-98636)
Rick Margitza (Blue Note B2-97196; B2-98291)
Jim McNeely (piano alone)(Concord CCD-4522)
Danilo Perez (RCA Novus 63148-2)
Joshua Redman (Warner Bros. 45242-2)
Arturo Sandoval (GRP GRD-9634)
Diane Schuur (GRP GRD-2006)

Desafinado (Slightly Out Of Tune)(1962)

Music by Antonio Carlos Jobim, Brazilian words by Newton Mendonca, English words by Jon Hendricks and Jesse Cavanaugh. Best-selling instrumental by Stan Getz and Charlie Byrd; first English vocal recording by Pat Thomas.

April Aloisio (Southport S-SSD 0040)
Charlie Byrd (Riverside OJCCD-107-2)
Eliane Elias (Blue Note B2-93089)
Manfredo Fest (Concord CCD-4539)
Stan Getz/Charlie Byrd (Verve 810 061-2)
Stan Getz (w. Charlie Byrd)(Verve 314 521 485-2; 831 368-2;
314 511 468-2; same take as Getz/Byrd 810 061-2)
Stan Getz/Joao Gilberto (Verve 810 048; Mobile Fidelity UDCC-607)
Joao Gilberto (World Pacific B2-93891)
Dizzy Gillespie (Verve 314 516 319-2)
Stephane Grappelli/Baden Powell (Accord 139 223)
Antonio Carlos Jobim (Verve 843 273-2; 314 514 136-2)
George Shearing Septet (Dixie style!)(Concord CCD-4388)
Walter Wanderley (GNP GNPD-2137)

Don't Blame Me (1933)

Music by Jimmy McHugh, words by Dorothy Fields. Introduced in Chicago by Jeannette Loff in the revue "Clowns in Clover."

Ruby Braff/George Barnes Quartet (Chiaroscuro CRD-126)
Rubby Braff/Buddy Tate (Black Lion BLCD760138)
Teresa Brewer (Red Baron AK 48850)
Don Byas (Black Lion BLCD760167)
Al Casey (Prestige OJCCD-675-2)
Matt Catingub (Mavis Rivers vcl)(Sea Breeze CDSB-2025)
Eddie Lockjaw Davis (Pablo 2PACD-2620-117-2)
Miles Davis/Tadd Dameron (Columbia CK 40972)
Eric Dolphy (Enja ENJ-3055)(Prestige OJCCD-414-2)
(Prestige OJCCD-673-2)
Art Farmer et al (Frank Morgan feat.)(Contemporary CCD-14057-2)
Hal Galper Trio (Enja ENJ-5029-2)
Erroll Garner (Verve 834 935-2)
Paul Gonsalves/Ray Nance (Black Lion BLCD760148)
Stephane Grappelli (World Wide Jazz CD-21035)
Al Grey (Chiaroscuro CRD-305)
Barry Harris (Riverside OJCCD-208-2)
Lance Hayward (Antilles 314 510 092-2)

Illinois Jacquet (Prestige OJCCD-417-2)
 JJ Johnson Quintet (Savoy SV 0151)
 Hank Jones (piano alone)(Jazz Alliance AAJ-11003)
 Hank Jones (quartet w. Donald Byrd)(Savoy SV-0147)
 Barney Kessel (Contemporary OJCCD-317-2)
 Yusef Lateef (Prestige OJCCD-612-2)
 John Lewis (piano alone)(EmArcy 848 267-2)
 Thelonious Monk (piano alone)(Columbia CK 45358; 45148; 48823)
 Tete Montoliu Trio (Concord CCD-4493)
 Charlie Parker (Stash ST-CD-25)(Blue Note B2-85108)
 Wallace Roney (Muse MCD 5372)
 Sun Ra (Hatty Randolph vcl)(Evidence ECD 22014-2)
 Art Tatum (piano alone)(Capitol C2-92866)(Verve 314 531 763-2)
 Clark Terry (Delos DE-4021)
 Toots Thielemans (Riverside OJCCD-1738-2)
 McCoy Tyner (Blue Note B2-91651)(Evidence ECD-22106-2)
 Vinny Valentino (Par 2016-CD)
 Sarah Vaughan (Musicraft MVSCD-57)
 Frank Wess (Savoy SV-0190)
 Gerry Wiggins (piano alone)(Concord CCD-4450)
 Teddy Wilson (piano alone)(Four Star FS-40074)(ASV CD AJA 5073)

Joe Pass/Red Mitchell Duo (Verve 314 512 603-2)
 Dave Pell Octet (Headfirst A715-2)
 Oscar Peterson Trio (w. Ellis)(Pablo 2PACD-2620-118-2)
 Oscar Peterson Trio (w. Thigpen)(Verve 810 047-2)
 Michael Rabinowitz (Jazz Focus JFCD011)
 Jimmy/Doug Raney Duo (Steeplechase SCCD 31134)
 Jimmy Raney (Fresh Sound FSR CD-89 OP;
 Biograph LP BLP-12060)
 Mario Rivera (Groovin' High 1011-2)
 Jimmy Rowles/Red Mitchell/Donald Bailey (Capri 74009)
 George Shearing/Brian Torff Duo (Concord CCD-4132)
 (see also under Marian McPartland)
 Frank Sinatra (Reprise 1002-2)(Reprise 1015-2)
 Art Tatum (piano alone)(Pablo PACD-2405-432-2)
 Art Tatum (quartet w. Webster)(Pablo PACD-2405-432-2)
 Cal Tjader (Fantasy LP OJC-274)
 Mel Torme (Decca GRD-617)
 Mel Torme/Rob McConnell (Concord CCD-4667)
 Sarah Vaughan (Roulette B2-94983)
 Joe Williams (Roulette B2-95335)

I Can't Get Started (1935)

Music by Vernon Duke, words by Ira Gershwin. Introduced by Bob Hope (singing to Eve Arden) in the revue "Ziegfeld Follies of 1936." Theme song of the Bunny Berigan Orchestra.

Louie Bellson BB (Conte Candoli feat.)(Voss D2 72936)
 Louie Bellson BB (Scott Robinson feat.)(Musicmasters 5038-2-C)
 Bunny Berigan BB (RCA Bluebird 66615-2; 9971-2-R)
 Art Blakey (Prestige PRCD-24130)
 Paul Bley (Debut OJCCD-201-2)(Steeplechase SCCD-31274)
 John Bunch (Concord CCD-4328)
 Joe Bushkin (DRG 8490)
 Don Byas/Bud Powell Quintet (Idrees Sulieman feat.)
 (Impulse GRD-150)
 Bruce Cameron (Cexton CR-3001)
 Benny Carter (Musicmasters 65080-2)
 Buck Clayton (Vanguard 103/4-2)
 Buck Clayton/Joe Turner (Black Lion BLCD760170)
 Richie Cole/Hank Crawford Quintet (Milestone MCD-9180-2)
 Curtis Counce Group (Contemporary OJCCD-423-2)
 Walt Dickerson (New Jazz OJCCD-1867-2)
 Roy Eldridge (Decca GRD-605)(Pablo OJCCD-628-2)
 (Verve 314 513 461-2)
 Roy Eldridge/Dizzy Gillespie (Verve 314 521 647-2)
 Duke Ellington (small group; Harold Ashby feat.)(Saja 91233-2)
 Duke Ellington et al (Benny Carter feat.)(Pablo 3PACD-2625-704-2)
 Ron Eschete (Jazz Alliance TJA-10020)
 Art Farmer (Contemporary OJCCD-478-2)
 Maynard Ferguson (Ferguson, vcl & tp)(Columbia CK 46112;
 52928)
 Ella Fitzgerald (w. Nelson Riddle)(Verve 314 519 348-2)
 Tommy Flanagan/Kenny Barron (Denon DC-8573)
 Hal Galper (piano alone)(Steeplechase SCCD-31067)
 Erroll Garner (Columbia CK 47035)(Four Star FS-40075)
 Stan Getz (Fresh Sound FSR-CD-149)(EmArcy 838 769-2)
 Dizzy Gillespie BB (GNP GNPD 23)(Verve 314 527 900-2)
 (Vogue 68213-2; 68217-2)
 Jon Gordon Quartet (Chiaroscuro CRD-330)
 Stephane Grappelli (Concord CCD-4169)
 Stephane Grappelli/Earl Hines (Black Lion BLCD760168)
 Stephane Grappelli/Barney Kessel (Black Lion BLCD760150)
 Stephane Grappelli/Joe Pass/NHOP (Pablo OJCCD-441-2)
 Al Grey/Jimmy Forrest (Grey feat.)(Stash ST-CD-552)
 Al Grey (Pablo 2PACD-2620-117-2)
 Jim Hall Trio (Concord CCD-4161)

Forest Flower (1967)

Music by Charles Lloyd. Introduced by Charles Lloyd.

Henry Franklin (done in straight ballad style)(Resurgent RM 110)
 Chico Hamilton (Impulse GRD-127)
 Charles Lloyd (Atlantic 81710 2 OP; Rhino R2 71746; R2 71256)
 Kit McClure BB (Redhot RH9003)

Have You Met Miss Jones? (1937)

Music by Richard Rodgers, words by Lorenz Hart. Introduced by Joy Hodges and Austin Marshall in the musical "I'd Rather Be Right."

Louis Armstrong (Verve 422 843 615-2; 314 516 158-2)
 Kenny Barron Trio (Candid CCD79508)
 Tony Bennett (Columbia CK 40424)(DRG CDXP-2102)
 Don Braden (Landmark LCD-1539-2)
 Ray Brown Trio (Concord CCD-4315)
 Kenny Burrell (Concord CCD-4045)
 Doc Cheatham (Columbia CK 53215)
 Concord All-Stars (Concord CCD-4347)
 Art Farmer Quintet/Clifford Jordan (Soul Note 121 076-2)
 Ella Fitzgerald (Verve 823 445-2)
 Kenny Garrett (Criss Cross CRISS 1014 CD)
 George Garzone (NYC 6024 2)
 Benny Goodman (Columbia/Legacy C2K 48836)
 Stephane Grappelli (World Wide Jazz CD-21035)
 Coleman Hawkins (RCA Bluebird 61063-2)
 Vincent Herring (Musicmasters 65092-2)
 Hank Jones (w. Pettiford)(Biograph BCD-120)
 Illinois Jacquet (Verve 314 521 644-2)
 Roger Kellaway/Red Mitchell Duo (Concord CCD-4551)
 Christoph Luty (Upright UR 55101)
 Adam Makowicz Trio (Concord CCD-4631)
 Ellis Marsalis (Columbia CK 47509)
 Dave McKenna (piano alone)(Chiaroscuro CRD-119)
 (Concord CCD-4123)
 Marian McPartland/George Shearing (Shearing Trio)
 (Savoy SV-0160)
 Carmen McRae (Denon CY-1216)
 Hendrik Meurkens (Concord CCD-4628)
 Joe Pass (guitar alone)(Pablo PACD-2310-708-2)
 Joe Pass/Niels-Henning Oersted Pedersen Duo
 (Pablo OJCCD-786-2)

Andy Hamilton & the Bluenotes (World Circuit WCD-025)
 Lionel Hampton (RCA Bluebird 66039-2)
 Coleman Hawkins (Decca GRD-627)
 Coleman Hawkins (Georgie Auld feat.)(Delmark DD-459)
 Woody Herman (Laserlight 15775)(Pilz 442041-2)
 Earl Hines/Roy Eldridge (Eldridge feat.)(Xanadu FDC 5165)
 Billie Holiday (Columbia CK 45449)
 Etta Jones (Muse MCD 5511)
 Thad Jones (Debut OJCCD-625-2)
 Charlie Kennedy (Savoy SV-0195)
 Lee Konitz/Warne Marsh (Atlantic 81705-2)
 Joe Lovano (Blue Note B2-29125)
 Wynton Marsalis (Columbia CK 47044)
 Kit McClure BB (Lillian Day Jackson vcl)(Redhot 9001)
 Charles McPherson (Prestige OJCCD-1804-2)
 Carmen McRae (Decca GRD-610)
 Charles Mingus (Blue Note B2-27325)
 Blue Mitchell (Riverside OJCCD-837-2)
 Frank Morgan (Telarc CD-83374)
 Gerry Mulligan (Pacific Jazz B2-94472)
 Steve Nelson (Red Record 123 235-2)
 Charlie Parker BB (Verve 314 527 815-2)
 Joe Pass (guitar alone)(Pablo PACD-2640-102-2)
 Bud Powell (Reprise 45817-2)
 Mel Powell (Chiaroscuro CRD-301)
 Andre Previn (Contemporary OJCCD-1769-2)
 Max Roach/Clifford Brown (Brown feat.)(GNP GNPD-18)
 Sonny Rollins (Blue Note B2-46518)
 Jimmy Rowles (EPM FDC 5152)
 Arturo Sandoval (Latin style)(Joe Williams vcl)(GRP GRD-9818)
 Lalo Schiffrin (Atlantic 82506-2)
 Tony Scott w. Bill Evans (Fresh Sound CD160/2; Muse LP MR-5230)
 Bud Shank (Candid CCD79520)
 Artie Shaw Quintet (Musicmasters 65071-2)
 George Shearing (piano alone)(Concord CCD-4318)
 Jack Sheldon (Sheldon, vcl)(Concord CCD-4529)
 Zoot Sims (Pablo OJCCD-742-2)
 Frank Sinatra (Capitol C2-94519)
 Lonnie Liston Smith (Doctor Jazz AK 40612)
 Jim Snidero Quartet (Red Record 123 241-2)
 Martial Solal/Toots Thielemans (Erato 45795-2)
 Sonny Stitt (Muse MCD 5334)
 Art Tatum (piano alone)(Black Lion BLCD760143)(EPM FDC 5511)
 Clark Terry (Chesky JD2)
 Terry Trotter Trio (Mama Foundation MMF 1007)
 TRPTS (trumpet section)(Jazz Alliance TJA-10009)
 Warren Vache (Muse MCD 5524)
 Sarah Vaughan (Musicraft MVSCD-55)
 Sadao Watanabe (Denon DC-8558)
 Ben Webster (Black Lion BLCD760108)(Pilz 64015-2)
 Mary Lou Williams (Chiaroscuro CRD-146)
 Nancy Wilson/Cannonball Adderley (Adderley feat.)
 (Capitol B2-48455)
 Teddy Wilson (Musicraft MVSCD-59)(Four Star FS-40074)
 (Black Lion BLCD760152)
 Lester Young (Blue Note B2-32787)(Pablo PACD-2405-420-2;
 OJCCD-782-2)(Savoy SV 0180)

Opus De Funk (1953)

Music by Horace Silver. Introduced by the Horace Silver Trio.

Barbara Dennerlein (Enja R2 79608)
 Woody Herman BB (Jazz Hour 73527)(Laserlight 15 775)
 Milt Jackson (Savoy SV-0109)(Prestige OJCCD-125-2)
 Art Pepper plus Eleven (Contemporary OJCCD-341-2)
 Horace Silver Trio (Blue Note B2-91143; B2-81520; B2-96580)

St. Thomas (1956)

Music by Sonny Rollins. Introduced by Sonny Rollins.

Karl Berger (In+Out CD-IN-7027)
 Bison Band (Japanese hard bop)(King NKCD 625)
 Ron Carter (Blue Note B2-35407)(Milestone OJCCD-6010-2)
 Ron Carter/Jim Hall Duo (Concord CCD-4245)
 Tal Farlow (Concord CCD-4154)
 Victor Feldman (Concord CCD-4038)
 Maynard Ferguson (Rhino R2 71631)
 Jim Hall/Ron Carter Duo (Milestone OJCCD-467-2)
 Jim Hall & Friends (Musicmasters 5050-2-C)
 Hampton Hawes (Contemporary OJCCD-476-2)(Contemporary
 CCD-14072)
 Bill Holman BB (JVC JVC-6004-2)
 Nancy King & Glenn Moore (Justice JR-0802-2)
 Sheila Jordan/Harvie Swartz (MAA 008-A; 014-A)
 Franz Kogelmann (Hat Art CD-6003)
 L.A. Four (Concord CCD-4018)
 Mundell Lowe (Jazz Alliance TJA-10011)
 Bobby Lyle (Atlantic 82435-2)
 Branford Marsalis (Columbia CK 40711)
 Alphonse Mouzon (Tenacious 9205-2)
 David Murray (Red Baron JK 57758)
 Nicole (Cexton CR-6239-D)
 Houston Person (Muse MCD-5344)
 Joshua Redman Quartet (Warner Bros. 45923-2)
 Sonny Rollins (Prestige OJCCD-291-2; DCC GZS-1082)
 (RCA Bluebird 61124-2)(Four Star FS-40088)
 Billy Taylor (Riverside OJCCD-1830-2)
 Robert Trower (Concord CCD-4656)
 Cedar Walton/David Williams (Red Record 123 242-2)
 George Young (Projazz CDJ-639)

Soul Eyes (1957)

Music by Mal Waldron. Introduced by John Coltrane/Prestige All Stars with Waldron at the piano.

Les Arbuckle (Audioquest AQ-CD-1019)
 Kenny Burrell (Contemporary CCD-14058-2)
 George Coleman (Evidence ECD 22021)
 John Coltrane/Prestige All Stars (Prestige OJCCD-292-2)
 John Coltrane Quartet (Impulse MCAD-5883; MCAD-5541;
 GRD-107)
 Eddie Daniels (GRP GRD-9607)
 Art Farmer (Enja ENJ-7047-2)
 Art Farmer/Fritz Pauer Duo (Soul Note 121 126-2)
 Ricky Ford (Muse MCD-5478)
 Stan Getz/Kenny Barron (Verve 314 510 823-2)
 John Hicks (Evidence ECD 22048-2)(Landmark LCD-1542-2)
 Bob Kindred (Milan 35731-2)
 Steve Kuhn Trio (Concord CCD-4554)
 Dave Mackay Trio (Discovery 75005-2)
 Tete Montoliu (Soul Note 121 250-2)
 Jimmy Ponder (Muse MCD-5514)
 Vanessa Rubin (Kelley lyric)(RCA Novus 63127-2)
 Archie Shepp (Denon DC-8570)
 Christoph Spendel Trio (Blue Flame CD-4007-2; Miramar 23065-2)
 Arthur Taylor (Enja R2 79077)
 McCoy Tyner (Milestone MCD-9244-2)
 Massimo Urbani (Red Record 123 160/165-2)
 Ernie Watts (JVC 2046-2)
 Kenny Werner Trio (Concord CCD-4675)

(Discography cont'd on page 16...)



1. Desafinado



PLAY 5 TIMES (♩ = 184)

By Newton Mendonca, Antonio Carlos Jobim, Jon Hendricks & Jessie Cavanaugh

BOSSA NOVA

FA $\overset{3}{\rule{1.5cm}{0.4pt}}$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ G7+4

G- $\overset{3}{\rule{1.5cm}{0.4pt}}$ C7 $\overset{3}{\rule{1.5cm}{0.4pt}}$ A \emptyset D7+9 G- $\overset{3}{\rule{1.5cm}{0.4pt}}$ E \emptyset A7+4

D7 A \emptyset D7+9 G7b9 Gb Δ +4

FA $\overset{3}{\rule{1.5cm}{0.4pt}}$ G7+4 G- $\overset{3}{\rule{1.5cm}{0.4pt}}$ C7 $\overset{3}{\rule{1.5cm}{0.4pt}}$

A \emptyset D7b9 G- $\overset{3}{\rule{1.5cm}{0.4pt}}$ Bb- FA

E7+9 A Δ C7 B- E7 A Δ

Bb \circ B- E7 A Δ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ F#- B-

E7 CA $\overset{3}{\rule{1.5cm}{0.4pt}}$ C# \circ D- G7 G-

D7b9 G- C7 FA $\overset{3}{\rule{1.5cm}{0.4pt}}$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ $\overset{3}{\rule{1.5cm}{0.4pt}}$

G7+4 G- $\overset{3}{\rule{1.5cm}{0.4pt}}$ $\overset{3}{\rule{1.5cm}{0.4pt}}$ C7 A \emptyset D7+9

G- $\overset{3}{\rule{1.5cm}{0.4pt}}$ Eb7 > FA Ab \circ G7 $\overset{3}{\rule{1.5cm}{0.4pt}}$

Bb- Eb7 G7 C7 \oplus FA G-/C



1. Desafinado - Cont.



SOLOS

FA G7+4 G- C7 Aø D7+9

G- Eø A7+4 D7 Aø D7+9 G7b9 GbΔ+4

FA G7+4 G- C7 Aø D7b9

G- Bb- FA E7+9 AΔ C7 B- E7

AΔ Bb° B- E7 AΔ F#- B- E7

CA C#° D- G7 G- D7b9 G- C7

FA G7+4 G- C7

Aø D7+9 G- Eb7 FA Ab°

G7 Bb- Eb7 G7 C7 ⊕ FA G-/C

⊕ FA G-/C

Repeat Over & Over ...



2. Forest Flower (Sunrise)



PLAY 4 TIMES (♩ = 112)

By Charles Lloyd

CHA CHA CHA

Musical score for the first system, including treble and bass clefs, notes, rests, and various chord symbols such as AA, GA, BREAK, CA, BbΔ, D♭-, D∅, G7b9, C-, B7+9, BbΔ, Bb7, EbΔ, Bb7, Ab7+4, GbΔ, F#-, A-, C-, Eb- tr (b9), CA tr, and CA tr.

SOLOS

SOLOS section consisting of ten horizontal lines of music. Each line contains chord symbols and a slash symbol (/) indicating a solo passage. The chords include AA, GA, CA, BbΔ, D♭-, D∅, G7b9, CA, C-, B7, BbΔ, Bb7, EbΔ, Bb7, Ab7+4, GbΔ, F#-, A-, C-, Eb-, CA, CA, D-/G, CA, and D-/G.

Repeat over & over & fade ...



3. I Can't Get Started



PLAY 4 TIMES (♩ = 84)

By Ira Gershwin & Vernon Duke

BOLERO CA A- D- G7 B- E7 Bb- Eb7 A- D7 Ab- Db7

CA A- 1. D- G7b9 E∅ A7b9 D- G7

2. D- G7b9 CA F- C E- A7 E- A7 DA E-

F#- E- D- G7 D- G7 E- A- D7 G7 //

CA A- D- G7 B- E7 Bb- Eb7 A- D7 Ab- Db7

CA A- D- G7b9 C A7b9 D- G7

SOLOS CA A- D- G7 B- E7 Bb- Eb7 A- D7 Ab- Db7 CA A- 1. D- G7b9 E∅ A7b9 D- G7

2. D- G7b9 CA F- CA E- A7 E- A7 DA E- F#- E-

D- G7 D- G7 E- A- D7 G7 CA A- D- G7

B- E7 Bb- Eb7 A- D7 Ab- Db7 CA A- D- G7b9 CA A7b9 D- G7

E∅ A7+9 D- Ab7 D-/G G7b9 DbΔ+4 DbΔ+4 CA



4. Have You Met Miss Jones



PLAY 10 TIMES (♩ = 184)

By Lorenz Hart & Richard Rodgers

MAMBO

FA D7 G- C7 A-

D- G- C7 FA D7 G-

C7 A- D- C- F7

BbΔ Ab- Db7 GbΔ E- A7 DΔ Ab- Db7

GbΔ G- C7 FA D7b9 G-

C7 A- D7 G- C7 FA (G- C7)

SOLOS

FA D7b9 G- C7 A- D- G- C7

FA D7b9 G- C7 A- D- C- F7

BbΔ Ab- Db7 GbΔ E- A7 DΔ Ab- Db7 GbΔ G- C7

FA D7b9 G- C7 A- D7 G- C7 ⊕ FA (G- C7)

⊕ A- D7 G- C7 A- D7 G- C7 FA+4



5. Opus De Funk



PLAY 27 TIMES (♩ = 208)

By Horace Silver

The main musical score consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords above the staff are: FΔ, G-, C7, FΔ, F7. The second staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords: Bb7, B°7, F/C, Bb7, A-, D7. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' below. The third staff shows a bass line with chords: G-, C7, F6, FΔ, C7. The fourth staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords: FΔ, A7, D-, Db7, C-, F7. The fifth staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords: Bb7, B°7, F/C, Bb7, A-, D7. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' below. The sixth staff shows a bass line with chords: G-, C7, F6, F, C7.

SOLOS

F7 G- C7 F7 C- F7 Bb7 B°7

F7 A- D7 G- C7 F7 D7 G- C7

↑ Abrupt ending on F on beat one



6. Body & Soul



PLAY 2 TIMES (♩ = 92)

By Edward Heyman, Robert Sour & Frank Eyton

Melody and Chords are played in Long-meter.

Chord progression: Eb- Bb7b9 Eb- Ab7

Chord progression: DbΔ Gb7 F- E° Eb-

Chord progression: Eb-/Db Cø F7b9 Bb- Eb- Ab7

1. DbΔ Bb7b9 2. DbΔ E- A7 DΔ

Chord progression: E- F#- G- C7 F#- B7 E- A7

Chord progression: DΔ D- G7 E-

Chord progression: Eb° D- G7 C7 B7 Bb7 Bb7b9

Chord progression: Eb- Bb7b9 Eb- Ab7 DbΔ

Chord progression: Gb7 F- E° Eb- Eb-/Db

Chord progression: Cø F7b9 Bb- Eb- Ab7 DbΔ Bb7b9 ⊕



6. Body & Soul - Cont.



SOLOS

E_b^- $Bb7b9$ E_b^- $Ab7$ $Db\Delta$

G_b7 F^- E° E_b^- E_b-/Db

$C\emptyset$ $F7b9$ Bb^- E_b^- $Ab7$ $1. Db\Delta$ $Bb7b9$

2. BRIDGE
 $Db\Delta$ E^- $A7$ DA E^- $F\#^-$

G^- $C7$ $F\#^-$ $B7$ E^- $A7$ DA $\%$

D^- $G7$ E^- E_b° D^-

$G7$ $C7$ $B7$ $Bb7$ $Bb7b9$ E_b^- $Bb7b9$

E_b^- $Ab7$ $Db\Delta$ G_b7 F^- E°

E_b^- E_b-/Db $C\emptyset$ $F7b9$

Bb^- E_b^- $Ab7$ $Db\Delta$ $Bb7b9$ \oplus

\oplus
 E_b-/Ab $F\#-/B$ E_b-/Ab $Ab7b9$

$Db\Delta$ E_b-/Ab $Db\Delta$ E_b-/Ab $Db\Delta$ E_b-/Ab $Db\Delta$



7. What's New



PLAY 6 TIMES (♩ = 120)

By Johnny Burke & Bob Haggart

CHA CHA CHA

Intro = G7b9 arpeggio

Musical score for the main melody of "What's New". The score is written in 4/4 time and consists of five staves of music. The key signature has one flat (Bb). The melody features various chords and rhythmic patterns, including triplets and slurs. The chords are: G7b9, CA, Bb-, Eb7, AbΔ, Dø, G7+4, C-, Dø, G7+9, CA, (A-), 1. D- G7, 2. G- C7, FA, Eb-, Ab7, DbΔ, Gø, C7b9, F-, Gø, C7+9, F-, Dø, G7+9, CA, Bb-, Eb7, AbΔ, Dø, G7b9, C-, Dø, G7+9, CA, A- ⊕, D- G7.

SOLOS

SOLOS section 1: CA Bb- Eb7 AbΔ Dø G7+4 C- Dø G7+9 CA (A-) 1. D- G7 2. G- C7

SOLOS section 2: FA Eb- Ab7 DbΔ Gø C7b9 F- Gø C7+9 F- Dø G7+9

SOLOS section 3: CA Bb- Eb7 AbΔ Dø G7b9 C- Dø G7+9 CA A- ⊕ D- G7

SOLOS section 4: ⊕ Ab7 G7+9 CA

ritard



8. West Coast Blues



PLAY 14 TIMES (♩ = 152)

By John L. "Wes" Montgomery

Chords: Bb7, Ab7, Bb7, B-, E7, Eb7, Eb7, Bb7, Bb7, F7, Eb7, Eb7, Bb7, Db7, GbΔ, B7+4

SOLOS (Solo chords—on choruses 3 thru 14—are different than melody chords)

Chords: Bb7, Ab7, Bb7, B-, E7, Eb7, Eb-, Ab7, D-, G7, C#-, F#7, C-, C-, F7, BbΔ, Db7, GbΔ, F7+9, BbΔ, Db7, GbΔ, F7+9, BbΔ

ritard



9. Soul Eyes



PLAY 2 TIMES (♩ = 92)

By Mal Waldron

BOLERO

Chords and musical notation details:

- Staff 1: C- (C major), G7+9 (G7 dominant with 9th)
- Staff 2: C- (C major), F7+4 (F7 dominant with 4th), F- (F major)
- Staff 3: F- (F major), Bb7+9 (Bb7 dominant with 9th), Gø (G minor)
- Staff 4: C7b9 (C7 dominant with 9th flat), AbΔ (Ab major), Aø (A minor)
- Staff 5: D7b9 (D7 dominant with 9th flat), GA (G major), Db7+4 (Db7 dominant with 4th)
- Staff 6: GbΔ (Gb major), F- (F major), Bb7 (Bb7 dominant), EbΔ (Eb major)
- Staff 7: EbΔ (Eb major), Dø (D minor), G7+9 (G7 dominant with 9th), Gø (G minor)
- Staff 8: C7b9 (C7 dominant with 9th flat), F- (F major), Bb7+9 (Bb7 dominant with 9th)
- Staff 9: Bb7+9 (Bb7 dominant with 9th), EbΔ (Eb major), Dø (D minor), G7b9 (G7 dominant with 9th flat)



9. Soul Eyes - Cont.



SOLOS

C- G7+9

C- F7+4

F- Bb7+9

Gø C7b9

AbΔ Aø D7b9

1. GA Db7+4

GbΔ F- Bb7

EbΔ Dø G7+9

2. Gø C7b9

F- Bb7+9

EbΔ Dø G7b9

⊕ Eb- Ab7 F- Bb7+9 Eb- Ab7 F- Bb7+9

Repeat over & over & fade out



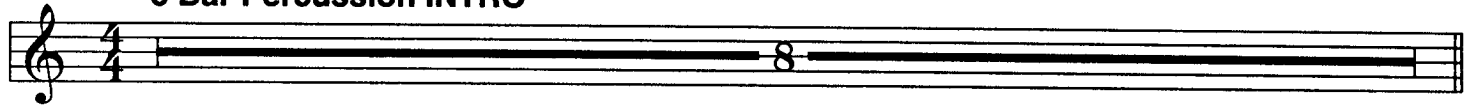
10. St. Thomas



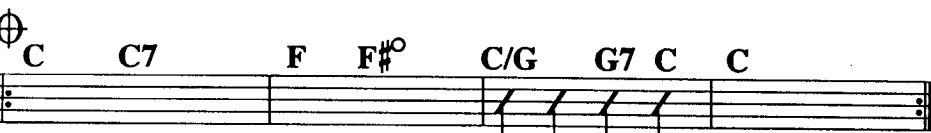
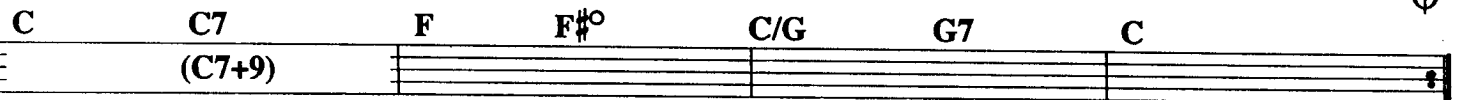
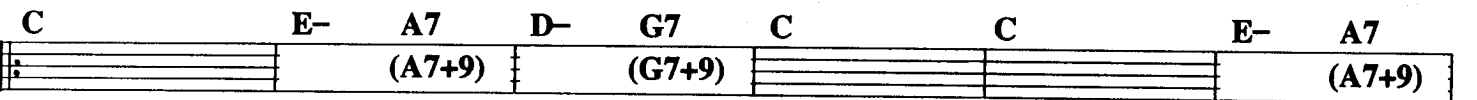
PLAY 18 TIMES (♩ = 224)

By Sonny Rollins

8 Bar Percussion INTRO



SOLOS



Abrupt ending on ↑
beat 4 of repeat

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11. What Is This Thing Called Love

PLAY 11 TIMES (♩ = 240)

By Cole Porter

MAMBO

SOLOS



12. Don't Blame Me



PLAY 4 TIMES (♩ = 98)

By Dorothy Fields & Jimmy McHugh

BOLERO CA Bb7 E- A7b9 Dø G7b9 CA E- A7

Dø G7b9 Eø A7+9

1. D- G7 E- A7 D- G7

2. D- G7

BRIDGE

C G- C7 FA E7b9 A- A-

A- D7 D- Ab7 D-/G G7b9

CA Bb7 E- A7b9 Dø G7b9 CA E- A7

Dø G7b9 Eø A7+9 D- G7 C D-/G

SOLOS

CA Bb7 E- A7b9 Dø G7b9 CA E- A7 Dø G7b9 Eø A7+9

1. D- G7 E- A7 D- G7

2. **BRIDGE**

D- G7 CA G- C7 FA E7b9 A- A- D7 D- Ab7

D-/G G7b9 CA Bb7 E- A7b9 Dø G7b9 CA E- A7 Dø G7b9 Eø A7+9 D- G7 CA D-/G

F- Bb7 D- G7b9 CA+4

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West Coast Blues (1960)

Music by Wes Montgomery. Introduced by Wes Montgomery.

Cannonball Adderley BB (Riverside OJCCD-258-2)
Cecil Brooks III (Muse MCD-5377)
Larry Coryell (Shanachie 97005)
Tommy Flanagan (Galaxy OJCCD-473-2)
Richie Hart (Blue Flame 40222)
Kevin Mahogany (Enja ENJ-8072 2)
Blue Mitchell (Riverside OJCCD-837-2)
Wes Montgomery (Riverside OJCCD-036-2)(France's Concert
FCD 108) (Verve 314 521 690-2)
Oscar Peterson (Verve 314 516 320-2; 314 529 699-2)
Project G-7 (Burrell Bertoncini et al)(Evidence ECD 22051-2)
Project G5 (Jimmy Raney feat.)(Evidence ECD 22101-2)
Lee Ritenour (GRP GRD-9697)
Riverside Reunion Band (Milestone MCD-9216-2)
Nancy Wilson (Blue Note B2-96265)

What Is This Thing Called Love (1929)

Words and music by Cole Porter. Introduced by Elsie Carlisle in
the London production of the musical "Wake Up And Dream."

Cannonball Adderley (Landmark LCD-1302-2)
(Riverside OJCCD-801-2)
Claire Austin (Contemporary OJCCD-1711-2)
Count Basie et al (Jazz Archives 157922)
Sidney Bechet (RCA Bluebird 6590-2-RB; 2402-2-RB)
Richie Beirach/George Coleman (Triloka 185-2)
Tony Bennett (DRG MRS-801)
Walter Bishop Jr. (Red Record 123 251-2)
Lenny Breau (Guitarchives GTR-0001)
Dee Dee Bridgewater (Verve 314 519 607-2)
Alan Broadbent/Gary Foster (Concord CCD-4562)
Clifford Brown/Max Roach (EmArcy 814 648-2)
Dave Brubeck Quartet (Columbia CK 40455)(Musicmasters 65083-2)
Dave Brubeck Octet (Fantasy OJCCD-101-2)
Joey Calderazzo (Blue Note B2-80902)
Betty Carter/Ray Bryant (Collectables COL-5676)
Nat King Cole Trio (Capitol B2-98288)
Johnny Costa (Chiaroscuro CRD-205)
King Curtis (Prestige PRCD-24033)
Gary Dial & Dick Oatts (DMP CD-495)
Bill Evans Trio (Riverside OJCCD-088-2; DCC GZS-1059)
Rachelle Ferrell (Blue Note B2-27820)
Firehouse Five Plus Two (Good Time Jazz JCD-12014-2)
Andy Fite/Red Mitchell (New Artists NA-1014CD)
Ella Fitzgerald (Verve 821 990-2; DCC GZS-1079)
(Smithsonian RD 048-3)
Curtis Fuller (Prestige OJCCD-077-2)
Hal Galper Trio (Concord CCD-4383)
Red Garland (Prestige OJCCD-126-2)
Erroll Garner (Mercury 834 935-2)
Kenny Garrett (Warner Bros. 45731-2)
George Garzone (NYC NYC-6018-2)
Stan Getz Quartet w. Barron (EmArcy 838 769-12;
Verve 314 535 119-2)
Stan Getz Quartet w. Burton (Verve 314 521 660-2)
Dexter Gordon (Bobby McFerrin vcl)(Blue Note B2-46397)
Darrell Grant (Criss Cross CRISS 1087 CD)
Grant Green (Mosaic MD4-133)
Jesse Green (Chiaroscuro CRD-319)
Don Grolnick (Blue Note B2-98689)
Barry Harris Trio (Riverside OJCCD-486-2)
Hampton Hawes (Contemporary OJCCD-316-2)
Joe Henderson w. Wynton Kelly Trio (Verve 314 531 561-2)

Steve Hobbs (Candid CCD 79704)
Billie Holiday (Decca GRD2-601; GRD-653)
Lena Horne (RCA Bluebird 9985-2-RB; RCA 66021-2)
Dick Hyman (Music & Arts CD-622)
JATP All Stars (Gillespie, Sims, et al)(Pablo PACD-2620-119-2)
JJ Johnson (Columbia CK 44443)(Verve 314 516 986-2)
JJ Johnson/Kai Winding (Savoy SV-0163)
James P. Johnson (piano alone)(Decca GRD-604)
Hank Jones (piano alone)(Concord CCD-4502)
Lee Konitz (Steeplechase SCCD-31072)
L.A. Jazz Choir (Jazz Alliance TJA-10006)
Milcho Leviev/Dave Holland (MA Recordings M-002-A)
Jeff Linsky (Kamei KR-7001 CD)
Julie London (EMI America E2-99804)
Guido Manusardi/George Garzone et al (Ram RMCD-4504)
Wynton Marsalis (Columbia CK 47346)
David Matthews (ProJazz CDJ-847)
Howard McGhee/Wardell Gray et al (Savoy SV-0166)
Marian McPartland (Jazz Alliance TJA-10029)
Carmen McRae (no vcl; Red Holloway, Jack McDuff et al)
(Concord CCD-4342)
Helen Merrill (Pro Arte CDP-709)
Charles Mingus (DRI DE2-41023)
Charles Mingus/John LaPorta (Specialty OJCCD-1857-2)
Ada Montellanico/Jimmy Cobb Trio (Philology W-66-2)
Gene Montgomery/Wild Bill Moore (Savoy SV 0274)
Frank Morgan (Contemporary CCD-14026-2)(Telarc CD-83374)
Paul Motian (w. Lovano, Frisell)(JMT 834 430-2)
Gerry Mulligan/Ben Webster (Verve 841 661;
Mobile Fidelity UDCC-644)
Naima (Atenburgh NAI-0105)
Red Norvo Quintet (Studio West 103-CD)
Anita O'Day (Moon MCD-047)(Verve 314 527 653-2; 849 266-2)
Charlie Parker (w/ BB)(Verve 314 527 815-2)(Verve 321 521 854-2)
Charlie Parker (Verve 314 517 168-2)
Charlie Parker (big band and Jazz at the Phil. versions)
(Verve 823 250-2)
Charlie Parker w. Strings (Verve 314 523 984-2)
Art Pepper (Discovery 70837-2)(Pacific Jazz B2-97194)
(Pacific Jazz B2-89281)(Blue Note B2-46848)
Oscar Peterson (Verve 314 531 558-2)
Mel Powell (Chiaroscuro CRD 301)
Tito Puente (Latin style)(RCA Bluebird 66148-2)
Jimmy Raney (Criss Cross CRISS 1001 CD)
Marcus Roberts (RCA Novus 63149-2)
Shorty Rogers Quintet w. Jeri Southern (Studio West 101-CD)
Sonny Rollins (Blue Note B2-46518)(Verve 314 511 392-2)
Dan St. Marseille (Resurgent RM-101)
Sergio Salvatore (Concord CCD-4704)
Doc Severinsen/Tonight Show Band (Amherst AMH 94405)
Artie Shaw (Capitol C2-27813)(Drive DE2-41047)
(Hindsight HBCD-502; HCD 325)(RCA Bluebird 6274-2-RB)
Artie Shaw/Mel Tones (Musicmasters 65119-2)
Woody Shaw (Mosaic MD3-142)
George Shearing (Capitol B2-32085)
Frank Sinatra (Capitol C2-96826; C2-35952; C2-96611)
Jimmy Smith (Blue Note B2-46546)
Martial Solal/Toots Thielemans Duo (Erato 45795-2)
Gabor Szabo (MCA/Impulse MCAD-33117)
Art Tatum (piano alone)(GNP GNPD 9025)(Music & Arts CD-919)
Art Tatum (w. Hampton, Rich)(Pablo PACD-2405-426-2)
Art Tatum (w. Edison, Hampton)(2 takes)(Pablos PACD-2405-428-2)
Mel Torme (w. Mel Tones)(Verve 847 202-2; 314 511 522-2)
Mel Torme (Drive DE2-41054)
McCoy Tyner (Chesky JD51)
Sarah Vaughan (Brother CD-107)(Verve 832 572-2)

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 Δ 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) (WHWWWHW) 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) (WWHWWWH) 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 (Augmented) (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	+5 CΔ+4 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWW) 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).

INTRODUCTION TO 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. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

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

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

This **Scale Syllabus** is intended to give the improviser a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . .

See next page (Scale Syllabus)

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

Music is made of tension and release. Scale tones produce tension or they produce relaxation. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold Jazz, Inc., P.O. 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; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys, Vol. 47 – "Rhythm" In All Keys and Vol. 57 – "Minor Blues" In All Keys.**

SCALE SYLLABUS

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

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C∅ C°	FIVE BASIC CATEGORIES	Major	C D E F G A B C	C E G B D
		Dominant 7th	C D E F G A Bb C	C E G Bb D
		Minor(Dorian)	C D E b F G A Bb C	C E b G Bb D
		Half Diminished(Locrian)	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
		Diminished(8 tone scale)	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)

1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Δ(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

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	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#)

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	MAY BE WRITTEN G-/C	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb
C7 sus 4		Bebop Scale	W W H W W H H H	C D E F G A Bb B C

3. MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C- or C-7	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 W W H W H	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

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#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
C∅(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5. DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic and then any of the remaining Minor scale choices.