

for YOU to play ...

Woody Shaw

**Eight Classic
Jazz Originals**

Volume 9
of
A New Approach to Jazz Improvisation

by
Jamey Aebersold

PLAY-A-LONG
Book & Record Set
FOR ALL INSTRUMENTS



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INTRODUCTION

Woody Shaw is the latest descendent in the long line of jazz trumpet stylists that starts with Buddy Bolden and includes King Oliver, Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Miles Davis, and Freddie Hubbard. Unlike the others (with the important exception of Miles Davis), Shaw writes much of his own material. The aspiring jazzman will no doubt find that these tunes are more complex than earlier jazz compositions, just as Shaw's trumpet style is more complex than that of those who preceded him. Nevertheless, Shaw believes that every innovation is built on a firm foundation - he has said on numerous occasions that all jazzmen should be able to play bebop - so the familiar II-V7-I and other patterns are seen in his writing.

Beyond All Limits, for example, is built on a succession of II-V7 sequences, but nevertheless is sufficiently difficult to play on that a slower, bossa nova version of the tune is presented for those who find the final tempo too hard to begin with. **Little Red's Fantasy** (a bossa nova) and **Katrina Ballerina** (in 3/4 time) show Shaw's interest in unusual scales - an outgrowth of Miles Davis' pioneering scalar efforts in the late '50s. **Moontrane** is probably Shaw's most familiar composition. It originally appeared on a Larry Young album (Unity - Blue Note 84221) and Shaw has since recorded it under his own name, as shown in the discography. **In Case You Haven't Heard** has a bossa nova rhythm for the head, then swing choruses. **Tomorrow's Destiny** swings throughout, and the changes should provide a stiff challenge even to the most accomplished improviser. **Blues For Wood** is a Coltrane-styled minor blues.

Shaw's tunes may present harmonic obstacles that the soloist will have trouble with at first, but improvising on them involves the same basic technique that goes for simpler bebop tunes. If the student is thoroughly familiar with the chords and their associated scales, the obstacles will vanish.

Phil Bailey

1978 ACCOMPLISHMENTS

down beat Readers' Poll Results:

JAZZ ALBUM OF THE YEAR - No. 1, Woody Shaw, **ROSEWOOD**

JAZZ MUSICIAN OF THE YEAR - No. 4, Woody Shaw

TRUMPET - No. 1, Woody Shaw

SELECTED DISCOGRAPHY OF WOODY SHAW

WOODY SHAW - Leader	Woody Three	Columbia JC35977
	The Moontrane	Muse 5058
	Love Dance	Muse 5074
	Berliner Jazz-Tag	Muse 5139
	Little Red's Fantasy	Muse 5103
	Song of Songs	Contemporary 7632
	Blackstone Legacy	Contemporary 7627/8
HORACE SILVER - Leader	The Cape Verdean Blues	Blue Note 84220
	The Jody Grind	Blue Note 84250
ART BLAKEY - Leader	Anthenagin	Prestige 10076
	Child's Dance	Prestige 10047
	Buhaina	Prestige 10067
McCOY TYNER - Leader	Expansions	Blue Note 84338
JOE HENDERSON - Leader	If You're Not Part of	Milestone 9028
	In Pursuit of Blackness	Milestone 9034
BOBBY HUTCHERSON - Leader	Cirrus	Blue Note LA 257-G
	Live At Montreaux	Blue Note LA 249-G
ERIC DOLPHY - Leader	Jitterbug Waltz	Douglas 6002
	Eric Dolphy Memorial	Vee Jay
AZAR LAWRENCE - Leader	Bridge Into New Age	Prestige 10086
ANDREW HILL - Leader	Lift Every Voice	Blue Note 84330
BOOKER ERVIN - Leader	untitled	Blue Note
HANK MOBLEY - Leader	Reach Out	Blue Note 84288
ARCHIE SHEPP - Leader	For Losers	Impulse 9188
PHAROAH SANDERS - Leader	Summun Bukmun Umyun	Impulse 9199
JACKIE McLEAN - Leader	Demon's Dance	Blue Note 84345
	About Soul	Blue Note 84284
CHICK COREA - Leader	Inner Space	Atlantic 2-305
LARRY YOUNG - Leader	Unity	Blue Note 84221
ROY BROOKS - Leader	The Free Slave	Muse 5003
JOE CHAMBERS - Leader	The Almoravid	Muse 5035
LOUIS HAYES - Jr. COOK QUINTET	Ichi-Ban	Timeless TI 307
LOUIS HAYES - Leader	The Real Thing	Muse 5125
DEXTER GORDON - Leader	Homecoming	Columbia PG34650
	Sophisticated Giant	Columbia JC34989

The songs, *Beyond All Limits* and *The Moontrane* appear on "Unity" (Larry Young - Blue Note 84221). The songs, *Little Red's Fantasy*, *Tomorrow's Destiny*, and *In Case You Haven't Heard* appear on Woody Shaw's record "Little Red's Fantasy" (Muse 5103). *In Case You Haven't Heard* and *Little Red's Fantasy* also appear on Dexter Gordon's "Homecoming" album. *Katrina Ballerina* can be heard on "The Moontrane" (Muse 5058) as well as the song *Moontrane*.

CONCERT KEY CHORD PROGRESSIONS

SIDE 1, TRACK 1

Little Red's Fantasy

by WOODY SHAW

INTRO

F (MAJOR PENTATONIC)

8

1.

2.

BRIDGE

4

D.C. & PLAY 2ND ENDING

SOLOS
F (MAJ. PENTATONIC)

4

G7 G7 FΔ

1.

Bb- Eb7 AbΔ Ab- Db7 GbΔ B- E7 AΔ E- A7 DΔ

BRIDGE

2.

C- F-

4

F (MAJOR PENTATONIC)

4

G7 G7 FΔ

Bb- Eb7 AbΔ Ab- Db7 GbΔ B- E7 AΔ C- F-

Katrina Ballerina

by WOODY SHAW

FORM: A B A A A B A B

The musical score is written in 3/4 time and consists of several systems of staves. The first system begins with a treble clef and a key signature of one flat (Bb). A box labeled 'A' is placed above the first measure of the main melody. The melody is characterized by flowing eighth and sixteenth notes, often grouped in triplets. A first ending (1.) and a second ending (2.) are indicated by a double bar line with a repeat sign. The bridge section is marked 'BRIDGE' and features a change in key signature to two sharps (D major). The interlude section is marked 'B INTERLUDE' and includes the chord notation $Bb7^{\#4}$ and a measure number '8'. The score concludes with a final measure containing a whole note chord.

FOR SOLOS, SEE NEXT PAGE ▶

Blues For Wood

by WOODY SHAW

Concert Progression
SIDE 1, TRACK 3

The main musical score consists of four staves of music in 4/4 time. The first three staves are in treble clef, and the fourth staff is in bass clef. The music features a melodic line with various ornaments like accents and slurs. The fourth staff begins with a double bar line and the instruction "PLAY 2 TIMES" written above it. The piece concludes with the word "fine" written below the final note.

SOLOS

The solo section is written on three staves in treble clef, 4/4 time. The notation consists of rhythmic patterns represented by stems and flags, with various chords and dynamics indicated above the staff. The first staff starts with a treble clef and a key signature of one flat (Bb). The first measure has a dynamic marking of *F* (forte). The first three measures contain a rhythmic pattern of eighth notes with stems and flags. The fourth measure contains a similar pattern but with a *Db7 +4* chord above it. The second staff continues with the same rhythmic pattern, with a *F* dynamic marking above the first measure and a *Db7 +4* chord above the fourth measure. The third staff continues the pattern, with a *Bb7 +4* chord above the first measure, a *Gφ* chord above the second measure, a *C7 +9* chord above the third measure, and a *F* dynamic marking above the fourth measure.

Moontrane

by WOODY SHAW

Concert Progression
SIDE 1, TRACK 4

INTRO

The introduction consists of two staves. The top staff is in treble clef and contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bottom staff is in bass clef and contains a bass line with quarter and eighth notes.

BbΔ+11

A single staff showing the chord progression for BbΔ+11, consisting of three measures with a slash and a plus sign over an 11, indicating a dominant 11th chord.

TUNE

The main tune is written across six staves. The top staff is in treble clef and contains the primary melody with triplet markings. The bottom staff is in bass clef and contains the bass line. The piece includes first and second endings, marked with '1.' and '2.' respectively.

Moontrane - cont.

Concert Progression

SOLOS

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The first measure contains a treble clef and a bass clef with notes. Above the staff, the chord $Bb\Delta+4$ is written. Above the second measure, the chord $A-$ is written. The notation includes various notes and rests.

Handwritten chord progression on a staff. The notes are: $C-$, $D-$, $Eb-$, $F-$, $D\Delta$. A first ending bracket covers the last two notes, with $C-$ and $F7$ written above it. A second ending bracket covers the last two notes, with $F-$ and $Bb7$ written above it.

Handwritten musical notation on a staff with treble clef. The first measure contains a treble clef and a bass clef with notes. Above the staff, the chord $Eb\Delta$ is written. Above the second measure, the chord $A\phi$ is written. Above the third measure, the chord $D7b9$ is written. The notation includes various notes and rests.

Handwritten chord progression on a staff. The notes are: $G-$, $F-$, $Bb-$, $Ab-$, $C\#-$, $B-$, $B-$.

Handwritten musical notation on a staff with treble clef and 4/4 time signature. The first measure contains a treble clef and a bass clef with notes. Above the staff, the chord $Bb\Delta+4$ is written. Above the second measure, the chord $A-$ is written. The notation includes various notes and rests.

Handwritten chord progression on a staff. The notes are: $C-$, $D-$, $Eb-$, $F-$, $D\Delta$. The notation includes various notes and rests.

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In Case You Haven't Heard

by WOODY SHAW

INTRO

FORM: A B B B B A

Intro notation with chords *Bb Ab* and a sequence of seven quarter notes.

Section A notation, consisting of nine staves of music with various chords and melodic lines. Chords include *Bb, Ab, Gb, F7+9, Eb7+9, D7, GbΔ+4, Eb-, GbΔ+4, B-, E7, GbΔ+4, EΔ+4, DΔ+4, B-, E7, E7*.

Section B notation, labeled "SOLLOS", consisting of four staves of music with chords *BΔ+4, DΔ+4, FΔ+4, AbΔ+4* and rhythmic patterns.

Tomorrow's Destiny

Concert Progression
SIDE 2, TRACK 2

by WOODY SHAW

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and phrasing slurs. The second staff through the seventh staff continue the melodic and harmonic development. The eighth staff features a triplet of eighth notes and a dynamic marking of *>*. The ninth staff includes the instruction *D.C. AL CODA* with a circled cross symbol. The tenth staff concludes the piece with a final cadence.

FOR SOLOS, SEE NEXT PAGE

Tomorrow's Destiny - cont.

Concert Progression

SOLOS **A**

Musical staff with notes and chords: F_- , $Db\Delta^+4$

B

Musical staff with notes and chords: $F7+5$, $b9$ LATIN, $Db\Delta^+4$, $Db\Delta^+4$, $Eb7$

Musical staff with notes and chords: $Eb\Delta^+4$, F_- , $Bb-/Eb$, $Bb-/Eb$

C

Musical staff with notes and chords: SWING, $F7$, $G7$, $B\Delta$, $Eb7$, $F7$, $A\Delta$

Musical staff with notes and chords: $Db7$, $Eb7$, $G\Delta$, $B7$, $Db7$, $F\Delta$

D

Musical staff with notes and chords: F_- , $C7+9$

A

Musical staff with notes and chords: F_- , $Db\Delta^+4$

B

Musical staff with notes and chords: $F7+5$, $b9$ LATIN, $Db\Delta^+4$, $Db\Delta^+4$, $Eb7$

Musical staff with notes and chords: $Eb\Delta^+4$, F_- , $Bb-/Eb$, $Bb-/Eb$

D

Musical staff with notes and chords: F_- , 8

Beyond All Limits

Concert Progression

SIDE 2, TRACK 3 ▶ **Bossa Nova**

by WOODY SHAW

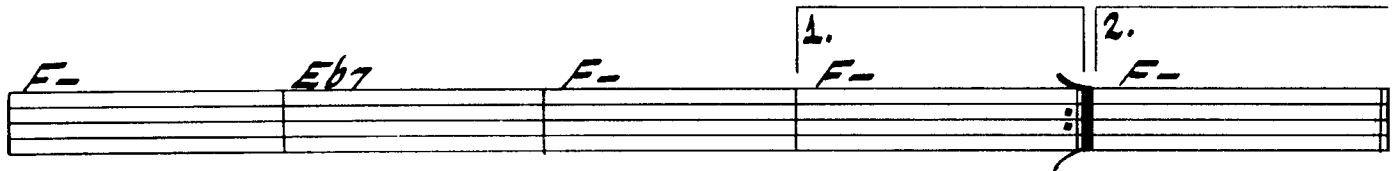
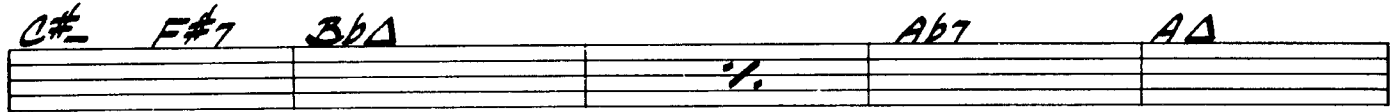
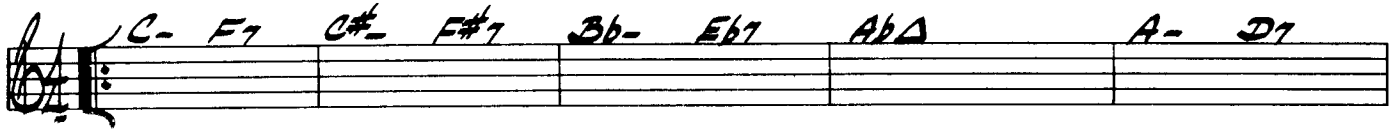
SIDE 2, TRACK 4 ▶ **Swing**

The musical score is written on ten staves. The first staff begins with a treble clef and a 4/4 time signature. The first section, labeled 'Bossa Nova', spans the first four staves and is characterized by a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with a steady eighth-note pattern. The second section, labeled 'Swing', begins on the fifth staff and continues through the tenth staff. It features a more rhythmic and syncopated melody with various note values and rests. A first ending bracket labeled '1.' and a second ending bracket labeled '2.' are present on the fifth and sixth staves. The score concludes with a double bar line on the tenth staff.

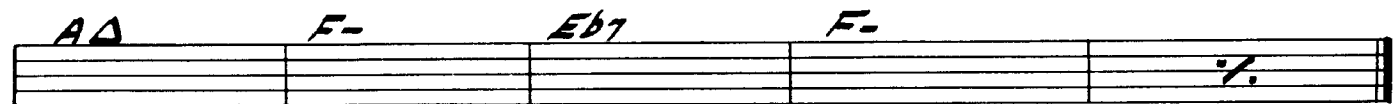
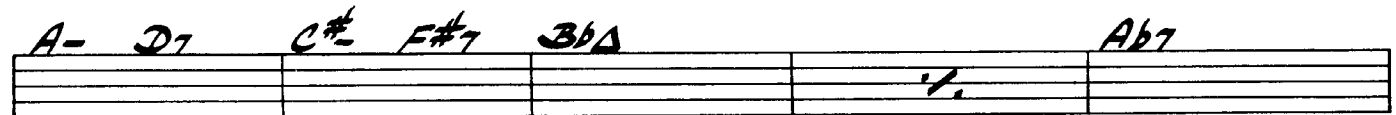
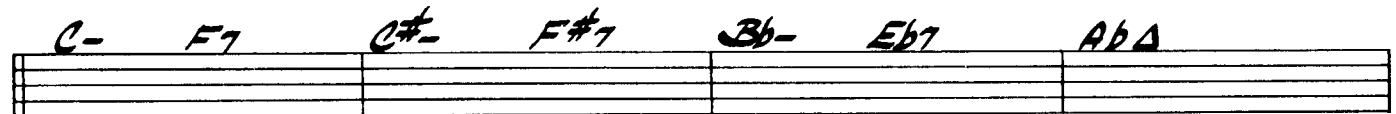
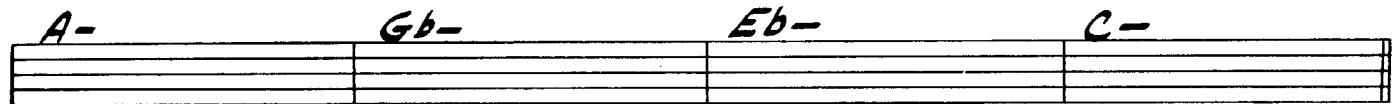
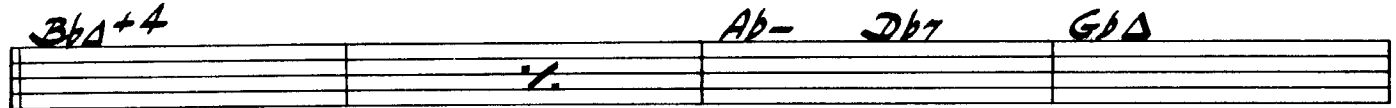
Beyond All Limits - cont.

Concert Progression

SOLOS



BRIDGE



SCALE SYLLABUS

Each chord symbol (C7, C-, Co, etc.) represents a series of tones which the improviser can use when improvising. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. All examples are in the key of C so you can compare the scale construction and similarities.

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

Each category begins with the scale most closely resembling the chord symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord 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. Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisors 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 22, 23 and 24 in Volume I 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 or 3 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 that 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" by Jerry Coker et al., and the "Lydian Chromatic Concept of Tonal Organization" by George Russell. These books are available by writing **Jamey Aebersold, 1211 Aebersold Drive, New Albany, Ind. 47150** or possibly at your local music dealer.

All of the scales listed in the scale syllabus are listed in the key of C so you can have a frame of reference and can compare the similarities and differences. You are urged to write them in all twelve keys and practice them in all twelve keys.

CHORD SYMBOL GUIDE FOR SCALE SYLLABUS H = Half step, W = Whole step, -3 = 3 Half steps

- Δ = Major scale/chord (emphasize the major 7th & 9th)(don't emphasize the 4th)
- Δ+4 = Major scale/chord with raised 4th (Lydian) = W W W H W W H
- V7 = Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- = Minor scale/chord (Dorian) (all scale tones are usable)
- + = Raise the fifth tone of the chord ½ step
- V7+4 = Dominant Lydian scale (emphasize the 9th, #4th, & 6th) = W W W H W H W
- V7+ = Whole tone scale/chord = W W W W W W
- V7b9 = Diminished scale beginning with a half step = H W H W H W H W
- V7+9 = Diminished whole tone scale (emphasize the b9, #9, #4, & #5) = H W H W W W W
- ∅ = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W (#2) W H W H W W W

- EXAMPLES:
- CΔ = C D E F G A B C (don't emphasize the 4th)
 - CΔ+4 = C D E F# G A B C
 - C7 = C D E F G A Bb C
 - C- = C D Eb F G A Bb C
 - C7+4 = C D E F# G A Bb C
 - C7+ = C D E F# G# Bb C
 - C7b9 = C Db Eb E F# G A Bb C
 - C7+9 = C Db D# E F# G# Bb C
 - C∅ = C Db Eb F Gb Ab Bb C

SCALE SYLLABUS

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<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>WHOLE & HALF-STEP CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>
C	Major	W W H W W W H	C D E F G A B C	C E G B D
C7 FIVE BASIC CATEGORIES	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
Cø	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C°	Half-Dim. (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
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 (Bbb)
1. MAJOR SCALE CHOICES				
<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
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
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
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	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
C	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B
2. DOMINANT 7th SCALE CHOICES				
<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7	Bebop Scale	W W H W W H H W	C D E F G A Bb Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone (6-tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9 (also has #9,#4)	Diminished (begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9 (also has b9,#4,#5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
3. MINOR SCALE CHOICES*				
<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
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-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 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- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C-Δ (b6 & Maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished (begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C- or C-7	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	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				
<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
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	Bebop Scale	H W W H H H W W	C Db Eb F F# G Ab Bb C	C Eb Gb Bb
5. DIMINISHED SCALE CHOICE				
<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
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
6. DOMINANT 7th SUSPENDED 4th				
<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C7 sus 4	Dom. 7th but don't emphasize the third	W -3 W W H W	C D 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 W	C D E F G A Bb Bb C	C F G Bb D

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 and +5. The entire scale would look like: Root, b9,+9,3rd,+4,+5,b7 and 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 and 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 Whole Tone scales and chords as well as Diminished 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 Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.