

jazz and rock

time to play music!

VOLUME 5
of

A New

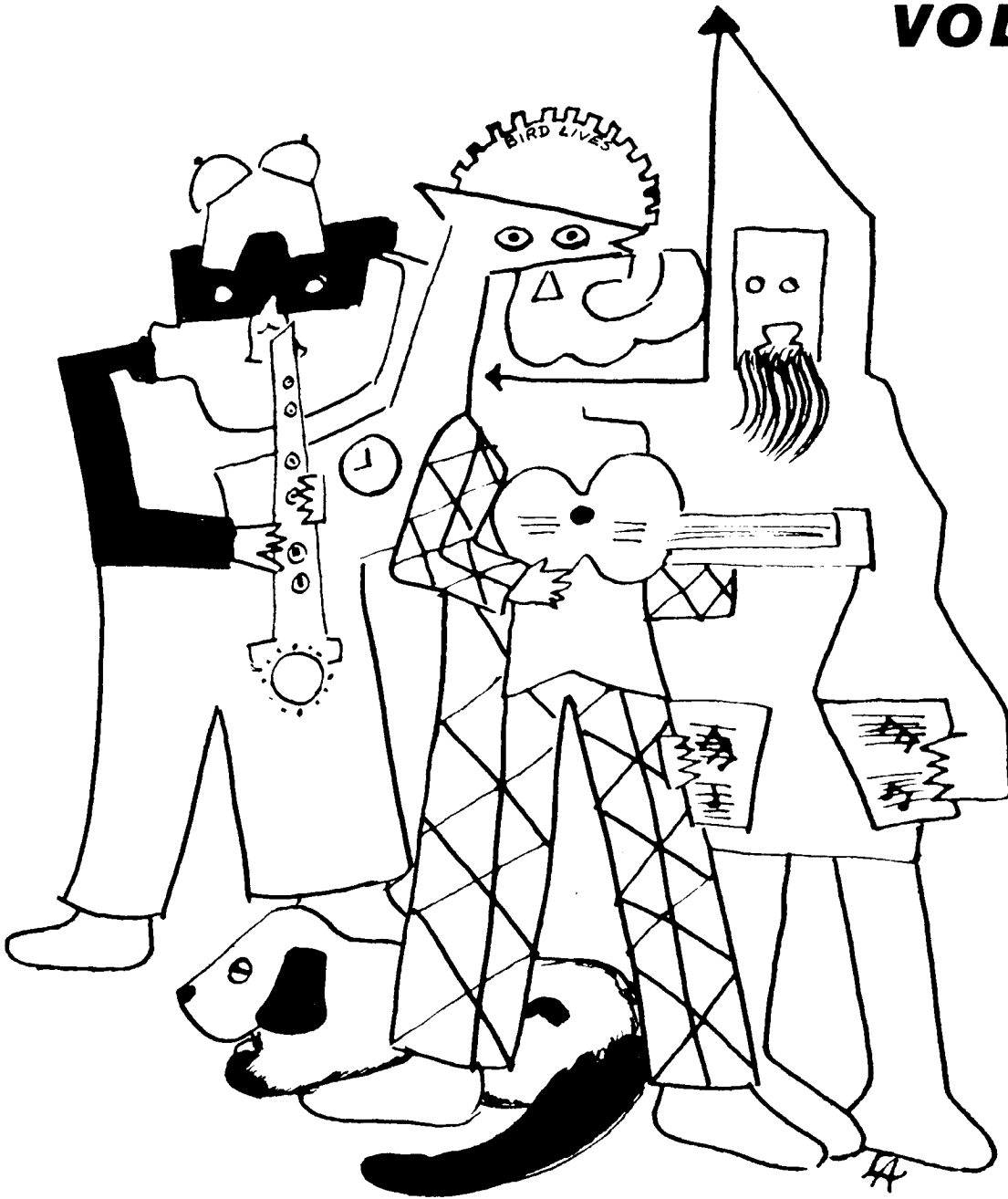
Approach

to

Jazz

Improvisation

PLAY-A-LONG
Book & Recording Set



by **JAMEY AEBERSOLD**

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b or - means to lower $\frac{1}{2}$ step
 + or # means to raise $\frac{1}{2}$ step
 H = Half step, W = whole step

CHORD SYMBOL GUIDE

- Δ = Major scale/chord (emphasize the major 7th & 9th) (don't emphasize the 4th)
- $\Delta +4$ = 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 scale $\frac{1}{2}$ 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
- \emptyset = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
- 3 = three half steps (minor third) (#2) W H W H W W W

- EXAMPLES:
- C Δ = C D E F G A B C (don't emphasize the 4th)
 - C $\Delta +4$ = 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 \emptyset = C Db Eb F Gb Ab Bb C

SEE SCALE SYLLABUS ON PAGE III & IV FOR FURTHER DISCUSSION OF ABOVE.

Sometimes I use a triangle to denote Major 7th and other times I simply write the chord letter. They both mean the same thing - use a major scale with emphasis on the 7th and 9th tones.

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INTRODUCTION TO VOLUME 5

This is the fifth volume in the series of play-a-long recordings and books titled "A New Approach To Jazz Improvisation." Volume 5 contains seven songs written by myself and one by Dan Haerle. The songs are aimed at the intermediate level student. A working knowledge of scales and chords is a suggested prerequisite for playing with this volume. Experience playing with Volumes 1 & 2 would also prove helpful.

The eight songs presented here represent a cross section of jazz rock tunes which have been popular in Jazz. I have included five songs where the rhythm section's playing is built on eighth notes instead of the usual quarter note swing. The most challenging song is "Bebopish" because it is a tune from the Bebop era. Bebop tunes stressed much more harmonic motion and the tempos were usually medium to fast. The rock tune "Snap, Crackle & Pop" has two melodies. The main melody is presented first as it is the one I would like people to learn. However, since the rhythms are difficult, I have written a more simple melody at the bottom of the page. This melody can be used as a background or interlude between soloists.

The best musicians I know always MEMORIZE the melody and chord progression to whatever tune they are working on as quickly as possible so they can take their eyes off the written page and concentrate on making music. I strongly advise you to do this with the songs in this volume as well as any other song you may encounter.

The scales that I have written beneath each chord symbol represent what I feel to be the first choice scale sound. Each chord symbol represents a scale and if you get used to thinking of scales as well as chords you will have more to draw from when improvising a solo. I have listed only one scale choice, the one I feel most closely resembles the chord symbol. Other scales may be substituted such as the one listed on page IV – SCALE SYLLABUS. The scales listed in the scale syllabus are sounds that I feel can and are being used daily by jazz musicians. The more you practice and experiment with certain scale sounds the more you learn how and when to use them creatively. The master musician has at his disposal many patterns, chords and scale choices which give his music an overall sense of balance and direction. Volume 3, "The II-V7-I Progression," emphasizes certain harmonic sequences which are present in six of the songs in Volume 5. Volume 3 also contains a supplement which has 120 musical patterns which will help the aspiring jazz musician move toward a more realistic goal of creating melodies spontaneously.

Some of the parts contain a chord symbol looking like A-/D. This means the soloist should improvise on the A- scale while the bassist is playing the note D. The note below the slash mark is always the bass note and should be played by the bassist in the rhythm section. It is sometimes written D7 sus 4.

The recording to Volume 5 is in stereo with the right and left channel separation as follows: Left channel, Bass and Drums; Right channel, Piano and Drums. If you play bass you can turn off the left channel and walk lines or improvise with the piano and drums on the right channel. If you play piano or guitar you can turn off the right channel and practice chord voicings or improvise with the bass and drums on the left channel. I advise all players to occasionally practice with just the left channel and try to anticipate the chords by listening to Rufus Reid's bass line. If you can HEAR the bass line and improvise with just the left channel, turning the right channel on is like adding frosting to the cake. Most soloists would probably feel best improvising or practicing with both channels on – stereo.

I have blackened in the chord tones of each scale. Since jazz players have always used scales and chords in building their improvised solos it is natural to stress learning chords as well as scales. A triad consists of the 1st, 3rd and 5th notes of a scale. A 7th chord consists of the 1st, 3rd, 5th and 7th notes of a scale. A 9th chord consists of the 1st, 3rd, 5th, 7th and 9th notes of a scale.

Many cassette recorders have a Vari-pitch control which I have found to be helpful. It can play back the tape faster or slower than originally recorded. It will allow you to go up a total of three keys and down four. For example, if the original song "Groovitis" were recorded on the cassette recorder you could rewind the tape and play it back in a total of eight keys – the original plus seven new keys. As you turn the pitch control to the right the pitch goes up (and the speed gradually increases) and as you turn to the left, the pitch goes down and the tempo slows down. This advancement is a much needed aid in learning songs in various keys and helping to develop the ear.

If your turntable has a pitch control you may want to try improvising with the tunes a half step above or below by adjusting the pitch control knob. This is great practice for improving the ear and for transposing the melodies as well as the chord/scale progression.

SUGGESTIONS FOR SOLOING ON EACH SONG

In preparing to solo you should, for each scale listed on the tune, be able to play the first five notes of the scale, the entire scale up and down to the 9th, the 7th chord and the 9th chord. It is fun to play solely by ear but to know the chords and scales offers so much more variety and opens many more possibilities for constructing beautiful solos. Don't be afraid of gaining knowledge.

(NOTE: All scales or chords mentioned on this page are in concert key.)

GROOVITIS: This song is similar to a blues in the sense that the harmony centers itself around C minor. The C minor pentatonic scale (C, Eb, F, G, Bb, C) or the C Blues scale (C, Eb, F, F#, G, Bb, C) can be used throughout the entire song even when other chords are sounded. The only place in the piece when a harmonic clash will occur when using either of the above mentioned two scales is the last two measures. The best sound for the last two measures is concert Ab7 scale or the Ab7+4 (Dominant Lydian) scale. Try to achieve a bluesy, loose, swing eighth note feel throughout. Listen to players such as Stanley Turrentine or Gene Ammons and try to emulate their phrasing and feel.

FREDDIEISH: This is a typical bossa nova song. The bridge to this piece is not a written melody but is improvised by you. Since the melody is really only eight measures long, you should be able to memorize it in no time at all. The Bb pentatonic scale (Bb, C, D, F, G, Bb) could be used for the entire first four bars. Although the chords are changing, this pentatonic scale sounds good. Be sure to resolve to the D major sound in bar five. Use straight eighth notes on all Rock and Bossa Nova songs. Don't play with a dotted eighth-sixteenth note feel. It will sound out of place on this tune.

SNAP, CRACKLE & POP: Since this is what we call a two chord rock tune, you can improvise on Bb minor (dorian), Bb blues scale (Bb, Db, Eb, E, F, Ab, Bb), Bb minor pentatonic (Bb, Db, Eb, F, Ab, Bb) or one measure of Bb minor and then one measure of Eb7. Keep in mind that Bb minor (dorian) and Eb7 are the **same** scale sound. The key signatures of both scales are identical. When you improvise you can think in terms of one scale covering both chords.

You may want to experiment with playing out of the key and using fourths. When going out of the key it is a general rule to resolve your musical phrase or idea to tones of the original key Bb minor. When you play notes out of the key you create tension and by resolving your phrase to notes in the Bb minor scale you let the tension resolve naturally. Do not play swing eighth notes on this song. This song calls for even eighth note playing. If you don't know what I mean by even eighths listen to tenor saxophonist Eddie Harris.

KILLER PETE: This being a standard swing tune, swing eighth notes are expected. For the first sixteen measures you could improvise on this scale: C, D, E, G, Bb, C, since each of the tones are in C7 and Bb7. The note E in the Bb7 scale is an augmented fourth and will sound fine. You may want to give a bluesy flavor to the first sixteen bars and play off the C blues scale (C, Eb, F, F#, G, Bb, C). You should strive for a melodic line that will weave its way through both the C7 and Bb7 without sounding choppy or stiff. Think in four or eight measure phrases. The bridge (center section beginning with the A- chord) of this song is typical jazz form using minor to dominant scales, finally resolving to a major key of Eb then quickly returning to C7.

MODAL VOYAGE: The melody of this song is built somewhat on fourth intervals. You may want to improvise using fourths in your melodies. I visualize lyrical playing with a certain use of space (rest). It should not take long to memorize the four minor scales. Try to play on your instrument what you would sing in your head. Try playing the exact notes that your mind is singing! P.S. DO THIS ON ALL SONGS YOU PLAY.

ESSENCE: This song is similar to what you may hear on a soul radio station. I feel short, jerky phrases are appropriate. The short phrases would gradually build into longer phrases and might climax in the bridge section of the song. Think **rhythm first** when improvising on an eight note tune such as this. Emphasis on the seventh and ninth notes of the scales should create a fresh sound. (This song is also available as a published combo arrangement for four horns and rhythm section. See back cover of this book.) Above all, let your solo SING OUT on this song.

BEATITUDE: Observe the articulations as indicated. Emphasize the 2nd (9th) and 7th tones of each scale and play them in the middle to upper register. These are what I call pretty notes and will sound good when played against the piano and bass chords. This song is reminiscent of Pharaoh Sanders or Charles Lloyd. You may want to experiment with raising the fourth note of each scale making them Lydian scales instead of regular major scales. This song also seems to demand a singing approach because of the abundance of major scales. Use even eighth notes as this song has a Latin feel to it.

BEBOPISH: As the name implies, this song is written in the Bebop style. This is the most challenging song in this volume. Definitely play swing eighth notes. Try to memorize the melody because it will help you in your improvising. Work out patterns for the minor to dominant chords in measures 3 & 4, 7, 8, 11 & 12 and 13 & 14. A certain amount of success will come when you can weave your melodic line through the chords in four, six and eight measure phrases. Listen to Charlie Parker, Dizzy Gillespie, Kenny Dorham, Cannonball Adderley and others. Being able to play fluently on Bebop tunes will give you a strong foundation for all other styles of music.

FINAL NOTE: WHEN PLAYING ANY SONG, MEMORIZE THE MELODY AND CHORD PROGRESSION AS QUICKLY AS POSSIBLE.

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 book form.

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 **Scale Syllabus page**.

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. 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 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, 1211 Aebersold Drive, New Albany, IN 47150 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** and **Vol. 47 – "Rhythm" In All Keys**.

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	
<div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">}</div> <div style="text-align: center;"> <p>C</p> <p>C7</p> <p>C-</p> <p>CØ</p> <p>C°</p> </div> <div style="margin-left: 10px;"> <p>FIVE BASIC CATEGORIES</p> </div> </div>	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 G 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)	
<hr/>					
1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C	
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	
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	
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B	
<hr/>					
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	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#)	
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D	
<hr/>					
DOMINANT 7th SUSPENDED 4th					
C7 sus 4	<div style="display: flex; align-items: center;"> <div style="font-size: 3em; margin-right: 10px;">}</div> <div style="text-align: center;"> <p>MAY BE WRITTEN</p> <p>G-</p> <p>C-</p> </div> </div>	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
<hr/>					
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	Bebop Scale	W 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 H W	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- 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-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	
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4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C	
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	
<hr/>					
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.

CONCERT KEY CHORD PROGRESSIONS

Side 1—Track 1

GROOVITIS

by Jamey Aebersold



The musical score for 'Groovitis' is presented in a multi-staff format. The first four staves show a melodic line with various chord voicings indicated above the notes. The fifth staff is a double bar line, followed by six staves of chordal accompaniment. The chords are: C-, Dø, G7+9, C-, Dø, G7+9, Gb7+4, F-, Eb7, D7+9, G7+9, Ab7, Ab7, C-, Dø, G7+9, C-, Dø, G7+9, C-, Gb7+4, F-, Eb7, D7+9, G7+9, Ab7. The final staff ends with a double bar line and a repeat sign.



FREDDIEISH

Side 1—Track 2

by Jamey Aebersold

Bossa Nova

Chord progression: Bb AØ D7+9 G- EØ A7+9

Chord progression: D D C-/F 1. C-/F 2. C-/F

Chord progression: A-/D A-/D Bb-/Eb Bb-/Eb

Chord progression: B-/E B-/E C-/F C-/F

Chord progression: Bb AØ D7+9 G- EØ A7+9 D D C-/F C-/F

Chord progression: Bb AØ D7+9 G-

Chord progression: EØ A7+9 D C-/F

Chord progression: A-/D Bb-/Eb

Chord progression: B-/E C-/F

Chord progression: Bb AØ D7+9 G-

Chord progression: EØ A7+9 D C-/F

FOR ENDING, REPEAT & FADE

SNAP, CRACKLE & POP

Side 1—Track 3
Bb- throughout

by Jamey Aebersold



The main musical score consists of seven staves of music in G major (one sharp). It features a complex melodic line with many accidentals (flats and naturals) and various rhythmic patterns including triplets and sixteenth notes. The piece is marked 'Bb- throughout'.

SOLOS *Bb-* *Eb7*

A single staff of music for the Eb7 solo section, showing a series of notes with a flat sign.

ALSO: *Bb BLUES SCALE*

Bb MINOR PENTATONIC

Two staves of music showing the Bb Blues Scale and the Bb Minor Pentatonic scale. The first staff contains the Bb Blues Scale (Bb, B, C, D, Eb, E, F, G, Ab, A, Bb, B) and the second staff contains the Bb Minor Pentatonic scale (Bb, B, C, D, Eb, F).

SIMPLER MELODY

A single staff of music showing a simplified version of the main melody, with fewer accidentals and a more straightforward rhythmic structure.



KILLER PETE

by Jamey Aebersold

Musical score for guitar with ten staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in bass clef. The score includes various chord voicings and melodic lines. A double bar line with repeat dots is present at the end of the first staff. A first ending bracket is shown above the second staff, leading to a second ending bracket. The second ending leads to the text "D.S. AL 2ND ENDING". The final staff contains a sequence of chords and a double bar line with repeat dots.

Chord progressions and markings include: C7, Bb7, C7, Bb7, A-, D7, G-, F-, Eb, D-, G7, C7, Bb7, A-, D7, G-, C7, F-, Bb7, EbΔ, D-, G7, C7, Bb7, and a sequence of three chords marked with a '2' and a double bar line with repeat dots.

MODAL VOYAGE

Side 2—Track 1

by Jamey Aebersold



Musical staff 1: Treble clef, 4/4 time. Chords: A-/D, Bb-/Eb

Musical staff 2: Treble clef, 4/4 time. Chords: A-/D

Musical staff 3: Treble clef, 4/4 time. Chords: Bb-/Eb

Musical staff 4: Treble clef, 4/4 time. Chords: G-/C, F-/Bb

Musical staff 5: Treble clef, 4/4 time. Chords: A-/D

Musical staff 6: Treble clef, 4/4 time. Chords: Bb-/Eb

Chord progression 1: A-/D

Chord progression 2: Bb-/Eb

Chord progression 3: G-/C

Chord progression 4: F-/Bb

Chord progression 5: A-/D

Chord progression 6: Bb-/Eb

ESSENCE

by Dan Haerle



Side 2—Track 2

The musical score for 'ESSENCE' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a main melody and a bass line. The main melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The score is divided into several systems. The first system contains the first four measures of the main melody, with chords Eb, Eb, C-, and F-. The second system contains the next four measures, with chords F-, F-, F-/Bb, and F-/Bb. The third system contains the next four measures, with chords Ab-, Ab-, Gb, and Ab-. The fourth system contains the final four measures of the main melody, with chords Gb, Ab-, Ab-, F-/Bb, and Bb7. The main melody ends with a double bar line and repeat signs. The bass line is written in a shorthand style using eighth notes and rests, with chords EbΔ, C-, F-, F-/Bb, Ab-, GbΔ, Ab-, F-/Bb, Bb7, EbΔ, and C- indicated above the staff. The bass line is divided into four systems, each containing two measures. The final system of the bass line includes a box with the text 'FOR ENDING REPEAT & FADE'.

BEATITUDE

CONCERT PROGRESSIONS

Side 2—Track 3

by Jamey Aebersold



ENDING FADES OUT



BEBOPISH

Side 2—Track 4

by Jamey Aebersold

Chord progression for Bebopish:

C C F- Bb7

C C B- E7 Bb- Eb7

Ab Ab A- D7

D- G7 E- Eb7

Ab Db7+4 E- Eb7 Ab Db7+4

CΔ F- Bb7

CΔ B- E7

Bb- Eb7 AbΔ

A- D7 D- G7

E- Eb7 AbΔ Db7+4