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AN ESSENTIAL DISCOGRAPHY AND BOOK LIST ................... BACK COVER

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Photo by Phil Bray
INTRODUCTION

This book and record set documents some of the repertoire of the Cannonball Adderley Quintet/Sextet when the group was first tasting success, from 1959 to 1962. The personnel remained stable during that period except for the piano chair; later a tenor saxophonist (Yusef Lateef, later Charles Lloyd) was added. Cannonball and brother Nat, on alto sax and cornet respectively, constituted the front line, with Sam Jones, bass, and Louis Hayes, drums, supplying the rhythm. Victor Feldman, Bobby Timmons, Barry Harris and Joe Zawinul were among the group’s pianists. Cannonball himself was not a prolific composer, so the various members of the group contributed to the book.

Work Song, a minor key cooker built on two 16 bar phrases, was written by Nat Adderley. Del Sasser is a 32 bar song in standard AABA form written by Sam Jones. Joe Zawinul contributed Scotch and Water during his stay with the band; it's a 12 bar blues with a 8 bar bridge. Saudade, the only tune on the album to date from a later period in Cannonball's career, was written by bassist Walter Booker. This tune is also known as Book's Bossa. Unit Seven (also called Cannon's Theme) is another Sam Jones tune - a 12 bar blues with an 8 bar bridge, in AABA form. Note the chromatic alteration in the 9th bar. Sack of Woe is Cannonball's own composition, a blues with alternating rock and jazz rhythms. This Here, an early jazz waltz, was the tune that established Bobby Timmons as a composer. And Duke Pearson's Jeannine is a modally flavored 32 bar AABA form.

The common denominator that the songs have is their deceptively simple changes and structures. Three blues, but the variety even within these shows how fresh a blues can be, and why the blues form is still with us after decades of use. The other tunes retain the blues feeling, if not the literal form. Perhaps Cannonball's greatest contribution to jazz was his ability to pick material that would communicate on the gut level with plenty of earthy feeling, yet be fresh enough to challenge the intellect of the musicians in his band as well as his listeners.

Cannonball later went on to great commercial success with such hits as Mercy Mercy Mercy and Walk Tall, but it is the tunes on this record that have become part of the jazz standard repertoire.
THE BLUES SCALE AND ITS USE

The Blues Scale consists of the following tones: Root, 3rd, 4th, 5th, b5, 6th, and 7th.

Example: F Blues Scale . . . F, Ab, Bb, B, C, Eb, F

When playing a twelve bar blues in the key of G, you may want to use the blues scale exclusively: G, Bb, C, Db, D, F, G.
When playing a twelve bar blues in the key of Bb, you may want to use the Bb blues scale exclusively: Bb, Db, Eb, E, F, Ab, Bb.

The Blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8 or 16 measures or longer.

Example: If D Minor is sounded for eight measures, you may use the D Blues scale - D, F, G, Ab, A, C, D.
When playing in minor tonalities you may choose to alternate between the Dorian minor and the Blues scale, both having the same root tone.

Example: D minor is sounded for eight measures - play D minor (Dorian) or play D Blues scale or alternate between the two scale sounds.

The Blues scale is used to convey a "Funky", "Down-Home", "Earthy" or "Bluesy" sound/feel. Don't run it in the ground by overuse! Rhythm and blues players use this scale extensively. Experiment with the Blues scales listed below and apply them to the recorded tracks on the play a long record.

After you become familiar with the Blues scale as I have it listed you may want to add tones to the scale which give the scale sound more variety.

Example: F Blues scale . . . F, G, Ab, A, Bb, B, C, D, Eb, E, F.
This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You may want to transpose this scale to all twelve keys for practice.

The TWELVE BLUES SCALES
<table>
<thead>
<tr>
<th>Song title</th>
<th>Album title</th>
<th>Album number</th>
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<tr>
<td><strong>WORK SONG</strong></td>
<td>Greatest Hits</td>
<td>Riverside 9416</td>
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<td></td>
<td>Phenix</td>
<td>Fantasy F-79004 (twofer)</td>
</tr>
<tr>
<td></td>
<td>Live</td>
<td>Capitol ST 2399</td>
</tr>
<tr>
<td></td>
<td>Them Dirty Blues</td>
<td>Riverside 322</td>
</tr>
<tr>
<td></td>
<td>Ray Brown w/the All-Star Big Band</td>
<td>Verve 6-8444 or VSP-10</td>
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<td></td>
<td>The Japanese Concerts</td>
<td>Milestone 47029</td>
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<tr>
<td><strong>DEL SASSER</strong></td>
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<tr>
<td><strong>SCOTCH &amp; WATER</strong></td>
<td>Sextet in New York</td>
<td>Riverside 404</td>
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<tr>
<td><strong>SAUDADE</strong></td>
<td>Inside Straight</td>
<td>Fantasy 9435</td>
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<tr>
<td><strong>Unit 7</strong></td>
<td>Sextet in New York</td>
<td>Riverside 404</td>
</tr>
<tr>
<td>(Cannon's Theme)</td>
<td>Nancy Wilson &amp; Cannonball Quintet</td>
<td>Capitol ST 1657</td>
</tr>
<tr>
<td><strong>THIS HERE</strong></td>
<td>Greatest Hits</td>
<td>Riverside 9416</td>
</tr>
<tr>
<td></td>
<td>Phenix</td>
<td>Fantasy F-79004 (twofer)</td>
</tr>
<tr>
<td></td>
<td>Quintet in San Francisco</td>
<td>Riverside 311</td>
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<td></td>
<td>Here Are Nat &amp; Cannonball Adderley</td>
<td>Kings of Jazz 20024</td>
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<tr>
<td><strong>JEANNINE</strong></td>
<td>Greatest Hits</td>
<td>Riverside 9416</td>
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<tr>
<td></td>
<td>Them Dirty Blues</td>
<td>Riverside 322</td>
</tr>
<tr>
<td><strong>SACK O' WOE</strong></td>
<td>Greatest Hits</td>
<td>Riverside 9416</td>
</tr>
<tr>
<td></td>
<td>Phenix</td>
<td>Fantasy F-79004 (twofer)</td>
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<tr>
<td></td>
<td>Quintet at the Lighthouse</td>
<td>Riverside 344</td>
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<tr>
<td></td>
<td>Mercy Mercy Mercy</td>
<td>Capitol T 2663</td>
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</tbody>
</table>

All of the Riverside, Milestone and Fantasy albums are still available. The Nancy Wilson and Cannonball album is available but sometimes hard to find. Other albums that have excellent Cannonball are the ones with Miles Davis and Coltrane.
Scotch and Water

By Josef Zawinul

Side 1, Track 3

BLUES W/BRIDGE

BLUES

C7

F7

(F#0)

C7

D- G7

G7

C7

D- G7

C7

BRIDGE

CΔ+4

CΔ+4

BLUES

C7

D- G7

F7

G7

C7

A7

D7

G7

TO SOLOS

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Saudade
or
Boo's bossa
By Walter Booker

INTRO:
LEGATO FEEL
C- F7b9

Bb Eb A♭

D7+9 G- Gb

F- Bb7 F- Bb7 F-

Bb7 F- Bb7 Eb

D7+9 Db C7+9

F7 F7 B7 Bb

Eb A♭ D7+9 G-
Gb
F -
Bb7

F -
Bb7

D7+9

C7+9

F7

B7

Bb7

A7

D7+9

G7

Gb

F -
Bb7

G7b9

PLAY CODA ONLY AFTER LAST CHORUS
Unit 7

By Sam Jones
ENDING FADES OUT ON F7
Jeannine

By Duke Pearson

Side 2, Track 3

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SOLOS

Ab-  Bb-  Eb7  Ab  Ab

E  A7+4  Bb-  Eb7

1. Ab  Ab  Ab
2. Ab  Eb-  Ab7

Db  G-  C7  F  F

F-  Bb7  Bb-  Eb7

Ab-  8

F#-  B7  E  A7+4

Bb-  Eb7  Ab  Ab

ENDING FADES OUT ON Ab-
Sack of Woe

By Julian Adderley

BLUES

INTRO

SWING

C7

D.S. AL 2ND ENDING (SOLOS)

SOLOS

TYPICAL TURNAROUND PATTERN

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A Theme of a Minor Key, Melodic Patterns, Nickolas Slavinisky. Order from J.Aebersold, $25.00.


Coda - Canadian Jazz Magazine, P.O. Box 87, Station J, Toronto, Ont. M4J 4X6, Canada. $11.00.6 issues.


Down Beat Magazine, Mahler House, Stations 225 West Adams St., Chicago, Ill. 60606. $11.00.12 issues.

Evolving Bassist, Rufus Reid Order from J.Aebersold, 1211 Aebersold Dr., New Albany, IN 47150. Spiral bound. $12.50.

Evolving Upward, Rufus Reid. Order from J.Aebersold. $7.50.


Jazz Education in the 70’s, Selmer Co., Elkhart, Ind. 46514. No charge.

Jazz Improvisation, David Baker. Down Beat Music Workshop. Order from J.Aebersold. $15.00.

Jazz Magazine, P.O.Box 212, Northport, N.Y. 11768. $10.00.


Jazz Band Arranging (2 Vol. Set), David Baker. Order from J.Aebersold, 1211 Aebersold Dr., New Albany, IN 47150. Spiral bound. $15.00.