David Sanborn Songs

Play-A-Long Book and CD Set
For ALL Instrumentalists

Jamey Aebersold Jazz
CONTENTS

Tunes included in this volume are:

1. Run For Cover  6. Straight To The Heart
2. Lisa          7. Full House
3. Snakes        8. Corners For Herbie
4. Imogene       9. As We Speak
5. Chicago Song  10. Hideaway
11. Tuning Notes

Nomenclature ......................................................................................... 6
Soloing ....................................................................................................... 22
100 Historical Recordings ................................................................. 32
Dominant 7th Tree Of Choices ........................................................... 48
Memorizing Scales & Chords ................................................................. 54

CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS .................. 1
Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ........... 17
Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .......... 33
BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS . 49

NOTE: Any codas (Φ) that appear will be played only once on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION:
STEREO SEPARATION: RIGHT CHANNEL = Keyboard, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)
PRODUCED & PLAYED BY:
George Whitty

Engraving by DAVID SILBERMAN
Cover Design by JASON A. LINDSEY

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Book only: $6.95 U.S.
1. Run For Cover

By Marcus Miller

PLAY 4 CHORUSES (♩ = 100)

INTRO E-7 chords on repeat only

F#7/B E-7 B7+4 E-7 F#7/B E-7 F7/B

E-7 Bass line both times

---

Bass vamp

E-7

---

SOLOS (Play 4 times)

E-7 (B7+9) E-7 (B7+9)

E-7

---

END

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3. Snakes

By Marcus Miller

PLAY 4 CHORUSES \( \frac{j}{j} = 120 \)

Funk

INTRO Percussion Bass line

\( D -7/G \)

continue bass line

A \( G -7 \)

G -7

G -7

G -7

B \( E b A / G \)

G A

G A

G -7

D7\(^9\)

G -7

G -7

G -7

G -7

C  SOLOS (Play 4 times)

G -7  G -7

G -7  G -7

E♭Δ/G  GΔ  E♭Δ/G  GΔ  G -7  GΔ  G -7  D7+9

G -7

G -7

B♭7/E♭  B/E♭  Eb7+9

Eb7+9  B♭7/E♭  B/E♭  Eb7+9

G -7

G -7

Cadd9/G  G -7  ritard
4. Imogene

By Marcus Miller

PLAY 2 CHORUSES (d = 80)

INTRO G−7/C

G−7/C

A\nD7+9\nEb\nE7+9\nFA4\nC−7/F\nB♭6 (A−7 2nd x)

B−7\nB7+9\nD♭+2\nGA/D\nG−7/C

G−7/C

G−7/C

B\nAb\nG−7/C\nEb\nB7+9

E−7\nE−7/A\nA−7/D\nD7+4\nA/F\nD−7/G\nCA\nE7+9

SOLOS

D7+9\nEb\nE7+9\nFA4\nC−7/F\nA−7\nB−7\nB7+9\nD♭+2\nGA/D\nG−7/C

D7+9\nEb\nE7+9\nFA4\nC−7/F\nA−7\nB−7\nB7+9\nD♭+2\nGA/D\nG−7/C

G−7/C

Ab\nG−7/C\nEb\nB7+9

E−7\nE−7/A\nA−7/D\nD7+4\nA/F\nD−7/G\nCA\n
1. E7+9

2. E7+9

G−7/C

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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 boldface 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-). ⊙ means half-diminished (C⊙). C-Δ means a minor scale/chord with a major 7th. -3 means half-steps (a minor 3rd).

<table>
<thead>
<tr>
<th>CHORD/SCALE TYPE</th>
<th>ABBREVIATED CHORD/SCALE SYMBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maj (Ionian) (WWWVWWW)</td>
<td>C Δ, Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13, C7</td>
</tr>
<tr>
<td>Dominant Seventh (Mixolydian) (WWWVWWW)</td>
<td>C7</td>
</tr>
<tr>
<td>5th mode of Major</td>
<td>C D E F G A Bb C</td>
</tr>
<tr>
<td>Min (Dorian) (WWWVWWW)</td>
<td>C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cmn9, Cmn11, Cmn13</td>
</tr>
<tr>
<td>2nd mode of Major</td>
<td>C D Eb F G A Bb C</td>
</tr>
<tr>
<td>Lydian (Major scale with #4) (WWWVWWW)</td>
<td>C(Δ+4)</td>
</tr>
<tr>
<td>4th mode of Major</td>
<td>C D E F# G A Bb C</td>
</tr>
<tr>
<td>Half-Diminished (Locrian) (HWWWVWWW)</td>
<td>C(⊙)</td>
</tr>
<tr>
<td>7th mode of Major</td>
<td>C Db Eb F Gb Ab Bb C</td>
</tr>
<tr>
<td>Half-Diminished #2 (Locrian #2) (HWWWVWWW)</td>
<td>C(⊙#2)</td>
</tr>
<tr>
<td>6th mode of Melodic Minor</td>
<td>C Db Eb F Gb Ab Bb C</td>
</tr>
<tr>
<td>Diminished (HWWWVWWW)</td>
<td>C#</td>
</tr>
<tr>
<td>C D Eb F Gb Ab A B C</td>
<td></td>
</tr>
<tr>
<td>Lydian Dominant (Dom. 7th with #4) (WWWVWWW)</td>
<td>C7+4</td>
</tr>
<tr>
<td>4th mode of Melodic Minor</td>
<td>C D E F# G A Bb C</td>
</tr>
<tr>
<td>Whole-Tone (WWWVWWW)</td>
<td>C7+</td>
</tr>
<tr>
<td>C D E F# G# Bb C</td>
<td></td>
</tr>
<tr>
<td>Dominant Seventh Using a Dim. Scale (HWWWVWWW)</td>
<td>C7b9+</td>
</tr>
<tr>
<td>C Db Eb E F# G A Bb C</td>
<td></td>
</tr>
<tr>
<td>Diminished Whole-Tone (Altered scale) (HWWWVWWW)</td>
<td>C7b9+</td>
</tr>
<tr>
<td>7th mode of Melodic Minor</td>
<td>C Db Eb E F# G A Bb C</td>
</tr>
<tr>
<td>Lydian Augmented (Major with #4 &amp; #5) (WWWVWWW)</td>
<td>CΔ+5</td>
</tr>
<tr>
<td>3rd mode of Melodic minor</td>
<td>C D E F# G# A B C</td>
</tr>
<tr>
<td>Melodic Minor (ascending only) (WWWVWWW)</td>
<td>C-Δ</td>
</tr>
<tr>
<td>C D Eb F G A B C</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor (WWWVWWW-3H)</td>
<td>C-Δ</td>
</tr>
<tr>
<td>C D Eb F G Ab B C</td>
<td></td>
</tr>
<tr>
<td>Suspended 4th (W-3WWW) or (WWWVWWW)</td>
<td>G-7</td>
</tr>
<tr>
<td>C D F G A Bb C</td>
<td></td>
</tr>
<tr>
<td>Blues Scale (use at player's discretion)</td>
<td>(There is no chord symbol for the Blues scale)</td>
</tr>
<tr>
<td>(-3WWW)</td>
<td>C Eb F# G Bb C</td>
</tr>
</tbody>
</table>

* 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 improvisor needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and 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. That is why I prefer C, C7, C-, C⊙, 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).
6. Straight To The Heart

By Marcus Miller

PLAY 9 CHORUSES (d = 72)

\[ Db \Delta \quad G-7/C \quad C7 \quad A \quad F_A \quad D-7/G \quad F7+4 \quad E-7(\text{add}4) \quad G7\text{sus}/A \quad A7b9 \]

\[ F-7/Bb \quad G7\text{sus}/A \quad A7b9 \]

\[ G7+9 \quad C-7/F \quad F7+4 \quad E-7 \quad G7\text{sus}/A \quad A7b9 \]

\[ F-7/Bb \quad G7\text{sus}/A \quad A7b9 \]

\[ C-7/F \quad G7+9/F \quad F-7/Bb \quad G7\text{sus}/A \quad A7b9 \]

\[ F-7/Bb \quad G7\text{sus}/A \quad A7b9 \]

\[ F7 \quad F7/Bb \quad G7\text{sus}/A \quad A7b9 \]

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9. As We Speak

By David Sanborn and Michael Sembello

PLAY 4 CHORUSES (♩ = 120)

Moderately

\[ \text{Ab/C} \quad \text{G/B} \quad \text{BbA} \quad \text{Fmp9/A} \quad \text{G/B} \quad \text{Ab/C} \]

\[ \text{Ab/C} \quad \text{G/B} \quad \text{BbA} \quad \text{A-7} \quad \text{Bb7+4} \]

A Moderate Latin

\[ \text{A-7/D} \quad \text{C-7} \quad \text{F7} \quad \text{B-7} \quad \text{B-7/E} \quad \text{E7} \]

\[ \text{A-7/D} \quad \text{C-7} \quad \text{F7} \quad \text{B-7} \quad \text{B-7/E} \quad \text{E7} \]

\[ \text{A-7} \quad \text{A-7/D} \quad \text{D7} \quad \text{G-7} \quad \text{C7} \quad \text{A7+9} \]

\[ \text{Bb9} \quad \text{B-7} \quad \text{C#9} \quad \text{F#7+9} \]

\[ \text{B-7} \quad \text{C#-7} \quad \text{F#7+9} \quad \text{GA} \quad \text{F#7} \]

\[ \text{GA} \quad \text{F#7} \quad \text{E-7} \quad \text{E-7/A} \]

\[ \text{B-7} \quad \text{E7} \quad \text{B-7} \quad \text{E7} \]

* MP = Major Pentatonic Scale: F G A C D F

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10. Hideaway

By David Sanborn

PLAY 3 CHORUSES (d = 100)

Med. Funk

INTRO

Eb-7/Ab

Ab7

Eb-7/Ab

Ab7

Db-7/Gb

Gb7

Db-7/Gb

Gb7

Eb-7/Ab

Ab7

Db-7/Gb

Gb7

Db-7/Gb

Gb7

A

Eb-7/Ab

B7

Db7

E7

 Eb7

Eb-7/Ab

Ab7

B7 (D72x)

Db7

Bb-7/Eb

D7+4

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Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of many of the most important recordings in jazz.

Most of the recordings listed are from the 40's, 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #7951) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

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You may also find many CDs at "TheMusicResource.com"
http://www.themusicresource.com • E-mail: info@themusicresource.com

| cd #1 | CANNONBALL ADDERLEY - SOMETHIN' ELSE |
| cd #63 | HERBIE HANCOCK - MAIDEN VOYAGE |
| cd #350 | CLIFFORD BROWN - STUDY IN BROWN |
| cd #30 | JOHN COLTRANE - BLUE TRAIN |
| cd #9958 | CANNONBALL ADDERLEY & COLTRANE |
| cd #141 | WAYNE SHORTER - SPEAK NO EVIL |
| cd #1126 | HORACE SILVER - SONG FOR MY FATHER |
| cd #7948 | DIZZY GILLESPIE - SONNY SIDE UP |
| cd #459 | MILES DAVIS - Kind of Blue |
| cd #417 | JOHN COLTRANE - GIANT STEPS |
| cd #1716 | J. J. JOHNSON - THE EMINENT, VOLUME 1 |
| cd #33 | ERIC DOLPHY - OUT TO LUNCH |
| cd #340 | OLIVER NELSON - BLUES & THE ABSTRACT TRUTH |
| cd #1820 | LEE MORGAN - THE SIDEWINDER |
| cd #97 | HANK MOBLEY - SOUL STATION |
| cd #463 | MILES DAVIS - MILESTONES |
| cd #3805 | WES MONTGOMERY - SMOKIN' AT THE HALF NOTE |
| cd #109 | LEE MORGAN - CORNBREAD |
| cd #9653 | LARRY YOUNG - UNITY |
| cd #601 | SONNY ROLLINS - SAXOPHONE COLOSSUS |
| cd #421 | JOHN COLTRANE - MAINSTREAM 1958 |
| cd #172 | MCCOY TYNER - THE REAL MCCOY |
| cd #316 | JOHN COLTRANE - A LOVE SUPREME |
| cd #2434 | DIZZY GILLESPIE - JAZZ AT MASSEY HALL |
| cd #45 | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1 |
| cd #45 | BILL EVANS - UNDERCURRENT |
| cd #3523 | GENE AMMONS - BOSS TENORS |
| cd #460 | MILES DAVIS - ROUND ABOUT MIDNIGHT |
| cd #471 | ERROLL GARNER - CONCERT BY THE SEA |
| cd #578 | MILES DAVIS - RELAXIN' WITH MILES |
| cd #538 | WES MONTGOMERY - INCREDIBLE JAZZ GUITAR |
| cd #67 | JOE HENDERSON - PAGE ONE |
| cd #2377 | FRANK ROSOLINO - FREE FOR ALL |
| cd #557 | WES MONTGOMERY - FULL HOUSE |
| cd #2562 | ART FARMER - MODERN ART |
| cd #558 | SONNY ROLLINS - TENOR MADNESS |
| cd #7 | ART BLAKEY - MOANIN' |
| cd #459 | MILES DAVIS - IN A SILENT WAY |
| cd #541 | THELONIOUS MONK - WITH JOHN COLTRANE |
| cd #31 | CHICK COREA - NOW HE SINGS, NOW HE SOBS |
| cd #560 | BILL EVANS - SUNDAY AT VILLAGE VANGUARD |
| cd #3860 | CHARLIE PARKER - NOW'S THE TIME |
| cd #3605 | STAN GETZ - FOR MUSICIAN'S ONLY |
| cd #7951 | CHARLIE PARKER - BIRD & DIZ |
| cd #3019 | JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC |
| cd #583 | BILL EVANS - WALTZ FOR DEBBY |
| cd #9999 | KENNY DORHAM - UNA MAS |
| cd #7946 | LESTER YOUNG - THE PRESIDENT PLAY |
| cd #6436 | JOE HENDERSON - PERSPECTIVE |
| cd #322 | JOHN COLTRANE - & JOHNNY HARTMAN |
| cd #5433 | NANCY WILSON - WITH C. ADDERLEY |
| cd #559 | MILES DAVIS - COOKIN' |

- RED GARLAND - GROOVY |
- MILES DAVIS - STEAMIN' WITH MILES DAVIS |
- JOHNNY GRIFFIN - A BLOWIN SESSION |
- JOHN COLTRANE - BALLADS |
- CARL FONTANA - THE GREAT FONTANA |
- ART BLAKEY - UGETSU |
- ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2 |
- FREDDIE HUBBARD - HUB TONES |
- BUD POWELL - THE GENIUS OF |
- MILES DAVIS - BITCHES BREW |
- JOHN COLTRANE - THE COMPLETE VANGUARD SESSIONS |
- LEE KONITZ - SUBCONSCIOUS-LEE |
- STAN GETZ - STAN GETZ & BILL EVANS |
- MILT JACKSON - BAGS MEETS WES |
- JIMMY SMITH - AT THE CHICKEN SHACK |
- SONNY ROLLINS - PLUS FOUR |
- JOE HENDERSON - INNER URGE |
- WOODY HERMAN - KEEPER OF THE FLAME |
- BUD POWELL - THE AMAZING - VOL 1 |
- CLIFFORD BROWN - BROWN/ROACH INC. |
- JOE HENDERSON - MODE FOR JOE |
- HORACE SILVER - BLOWIN' THE BLUES AWAY |
- CLIFFORD BROWN - MORE STUDY IN BROWN |
- SONNY CLARK - LEAPIN' AND LOPIN' |
- MILES DAVIS - MY FUNNY VALENTINE |
- CHICK COREA - LIGHT AS A FEATHER |
- HERBIE HANCOCK - EMPYREAN ISLES |
- SONNY ROLLINS - NEWK'S TIME |
- HORACE SILVER - CAPE VERDEAN BLUES |
- HERBIE HANCOCK - THE PRISONER |
- MILES DAVIS - SEVEN STEPS TO HEAVEN |
- BILLIE HOLIDAY - LADY DAY: BEST OF VERVE YRS |
- CHARLES MINGUS - MINGUS AH UM |
- DEXTER GORDON - HOMECOMING, LIVE AT V.V. |
- ART BLAKEY - THE BIG BEAT |
- CANNONBALL ADDERLEY - IN SAN FRANCISCO |
- MILES DAVIS - MILES SMILES |
- JOHN COLTRANE - LIVE AT BIRDLAND |
- MILT JACKSON - BAGS MEETS WES |
- FREDDIE HUBBARD - STRAIGHT LIFE |
- MILES DAVIS - BAG'S GROOVE |
- ORNETTE COLEMAN - SHAPE OF JAZZ TO COME |
- STANLEY TURRENTINE - UP AT MINTON'S |
- JOHN COLTRANE - MY FAVORITE THINGS |
- MILES DAVIS - NEFERITITI |
- WOODY SHAW - LITTLE RED'S FANTASY |
- ELLINGTON, MINGUS, ROACH - MONEY JUNGLE |
- DIZZY GILLESPIE - ROY AND DIZ |
- BUD POWELL - FURTHER DEFINITIONS |
- JOHNNY GRIFFIN - TOUCH TENOR FAVORITES |
- COUNT BADIE - THE COMPLETE ATOMIC BASIE
THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the quality is and indicate the harmonic motion. The 3rd tells us if it’s major or minor. The 7th tells whether the sound is stable (doesn’t want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-7, F7 etc.). The root or tonic is taken for granted. If it wasn’t there we wouldn’t be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale RESOLVES to a chord/scale whose ROOT lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

**EXAMPLE:** || C7 | C7 | F | F | Ab7 | Ab7 | Db | Db ||
Embellish the measures with these chords: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by half-step to a scale or chord tone. This amounts to tension then release. It’s a natural occurrence in music. The 3rd’s and 7th’s are underlined.

**SCALEs**

1. **DOM.7th = C7 = C D E F G A Bb C**
   This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.

2. **BEBOP = C7 = C D E F G A Bb B C**
   Play B natural as a passing tone. It should always appear on an upbeat never on the downbeat.

3. **LYDIAN DOM. = C7#4 = C D E F# G A Bb C**
   The #4 was/is a favorite note. It used to be called a b5.

4. **WHOLE-TONE = C7+ = C D E F# G# Bb C**
   This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel. **[Has a #4 and #5]**

5. **DIMINISHED = C7b9 = C Db D# E F# G A Bb C**
   This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound. **[Has a b9, #9 and #4]**

6. **DIM. WHOLE-TONE = C7+9 = C Db D# E F# G# Bb C**
   This scale has four altered tones which help create tension. **[Has a b9, #9, #4 and #5]**

7. **SPANISH or JEWISH SCALE = C7 (b9) = C Db E F G Ab Bb C**
   This scale is used often when playing in a minor key. It’s the same as F harmonic minor. **[Has a b9 and b6]**

8. **CHROMATIC SCALE = C7 = C C# D D# E F F# G G# A A# B B C**
   (the Musical Alphabet) **C Db D Eb E F Gb G Ab A Bb B C**

Any time there is a dominant 7th, you may want to experiment with these scales. The proper use of these various scales is part of what makes jazz so appealing. Endless variety in the hands of a master makes beautiful music. Don’t be afraid to try these sounds. It may take some time for your ears to become accustomed to the sound and the fingerings. The book called Patterns For Jazz (Aebersold product code “P-T” for treble clef instruments, “P-B” for bass clef) lists jazz phrases based on many of the scales above.

48
PRACTICE PROCEDURE FOR MEMORIZING SCALES
AND CHORDS TO ANY SONG

1. Play the 1st note, root/tonic note of each chord/scale
2. Play the first 2 notes of each scale
3. Play the first 3 notes of each scale
4. Play the first 5 notes of each scale
5. Play triad (1, 3 and 5 of the scale)
6. Play 7th chords (1, 3, 5 and 7th tones of each scale)
7. Play 9th chords (1, 3, 5, 7 and 9th tones of each scale)
8. Play the entire scale up and down
9. Play 6th chords (1, 3, 5, and 6th tones of the scale)
10. Play up the scale to the 9th and back down the chord tones
11. Play up the 9th chord and then come back down the scale
12. Play the scale in broken thirds up and down (1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 6, 8, 7, 9, 8 then backwards)

If you were to use the above procedure for the 12-bar blues, you would need 12 choruses to complete all twelve exercises. By the twelfth chorus, your mind will be HEARING the chord/scale progression in advance. Your fingers will begin to go to the right notes automatically, almost without having to tell them.

Numbers 10, 11 and 12 will have to be altered or played very fast to fit them into the blues progression. Usually, I practice them without the recording first, to gain facility.

After you get good enough, you won't have to go through this type procedure on every song. Your mind will be accustomed to the scales and chords and your sub-conscious mind will direct your fingers via your imagination. It really works, but you have to do a certain amount of "homework" first. Listening to jazz, GOOD jazz, can cut down on the time it takes to produce satisfying results.

If you haven't already looked at the Volume 1 book, I strongly suggest examining it carefully. It contains many chapters concerning the developing of strong solos, melodies, and jazz phrases.

NOTE: The stacked chords which sometimes appear in the solo sections represent the root, 3rd, 5th, 7th and 9th notes of the scale.