CONTENTS

Tunes included in this volume are:

1. Turn-Around
2. Gone But Not Forgotten
3. Making The Rounds
4. Rush Hour
5. Remember When
6. Waltz For Spring
7. Point Of No Return
8. Back On Track
9. Betwixt And Between
10. Try For Five
11. Moving Right Along
12. Metamorphosis
13. Pat’s Retort
14. Patterns

Introduction .................................................................................................................. ii
Nomenclature ............................................................................................................. iii
SOLOING by Jamey Aebersold .................................................................................. iv

CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS ...................................... 1
Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .................................. 23
Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS .................................... 45
BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ................... 67

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 = Piano, Drums; LEFT CHANNEL = Bass, Drums
Recording Engineer: Steve Good
Tuning Notes: Concert Bb & A (A=440)
PERSONNEL ON PLAY-A-LONG RECORDING:
LYNNE ARRIALE -piano; TYRONE WHEELER - bass; STEVE DAVIS - drums

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INTRODUCTION

Born into a musical family, alto saxophonist Lennie Niehaus was born in St. Louis in 1929, but moved to Los Angeles when he was seven years old. He finished college in 1951 with a music degree; the following year he joined Stan Kenton's band, but the Army drafted him after three months. While he was in the Army he became friendly with fellow soldier Clint Eastwood, a relationship that neither realized at the time would bear professional fruit years later. Upon his discharge Niehaus was rehired by Kenton to replace Lee Konitz, one of his two main stylistic models. The other, of course, was Charlie Parker, and Niehaus must have found it ironic that one of his features with Kenton was Bill Holman's arrangement of Cherokee, originally written to feature Parker. By this time Kenton was using an increasing number of charts written by Niehaus; in fact Kenton recorded Niehaus' arrangement of Pennies from Heaven while he was in the Army. Niehaus stayed with Kenton until 1959, and concurrently performed and recorded with his own quintet with Bill Perkins. Of particular note is that in 1955 Niehaus was awarded the Downbeat Magazine award as "New Star" on alto sax.

In the sixties Niehaus increasingly turned to writing, producing works for university and concert bands as well as instructional material. He began working in television and film as an orchestrator for composer Jerry Fielding. He had remained friends with Eastwood since their army days, but it was through Fielding that he first worked with the star. In 1984 he composed the music for "Tightrope" and so far has collaborated with Eastwood on more than a dozen films, including "Bird" (for which he garnered a British Academy Award nomination for Best Score), "The Bridges of Madison County," "Midnight in the Garden of Good and Evil" and "True Crime." He has also worked on several film projects independent of Eastwood; of particular jazz interest is a made-for-TV film titled "Lush Life" (1993), for which he received an Emmy for Best Composition. After hanging up his alto for a couple of decades, Niehaus has returned to active playing, recording "Patterns" (Fresh Sound FSR-CD 5013) in 1989 and "Seems Like Old Times" (Fresh Sound FSR-CD 5016) in 1997. A live album with Bill Perkins was released in March of 2000. It is in a series of CD's entitled "Las Vegas Late Night Sessions–Live At Capozzoli's–The Lennie Niehaus Quintet" (Woofy WPCD 96).

Most of the tunes on this album were written expressly for it and have not been previously recorded. The exceptions: Patterns and Metamorphosis are on the "Patterns" album, and Back on Track and Betwixt and Between appear on "Seems Like Old Times," and Point of No Return is on "Live At Capozzoli's–The Lennie Niehaus Quintet." The tunes have been chosen to provide a variety of challenges for the improver. There are no astronomic tempos, but several swing tracks contrast with a jazz samba (Betwixt and Between), a waltz (Waltz for Spring), a tune in 5/4 (Try For Five), and more.

As for the rhythm section, pianist Lynne Arriale has a half dozen albums to her credit, and drummer Steve Davis has been in her trio for several years. Bassist Tyrone Wheeler has worked with the trio quite a bit over the last year and a half, as well as with many musicians passing through the Louisville-Cincinnati-Indianapolis region, Bobby Shew, Don Menza, Slide Hampton, Bud Shank and Don Braden among them. All this trio needs is you to complete the group.

Phil Bailey 12/12/99
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 3 half-steps (a minor 3rd).

<table>
<thead>
<tr>
<th>CHORD/SCALE TYPE</th>
<th>ABBREVIATED CHORD/SCALE SYMBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR (Ionic) (WWWVWWW) C D E F G A B C</td>
<td>C CΔ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13</td>
</tr>
<tr>
<td>DOMINANT SEVENTH (Mixolydian) (WWWVWWW)</td>
<td>C7 C9, C11, C13</td>
</tr>
<tr>
<td>MINOR SEVENTH (Dorian) (WWWVWWW)</td>
<td>C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11,</td>
</tr>
<tr>
<td>LYDIAN (Major scale with #4) (WWWVWWW)</td>
<td>CΔ+ Cmaj7, C+4, CM+4, CΔ+11, CΔb5, Cmajb5</td>
</tr>
<tr>
<td>HALF-DIMINISHED (Locrian) (WWWVWWW)</td>
<td>C@ Cm7b(5), C-7b5</td>
</tr>
<tr>
<td>HALF-DIMINISHED #2 (Locrian #2) (WWWVWWW)</td>
<td>C@2 C@2+2, C@9</td>
</tr>
<tr>
<td>DIMINISHED (WWWVWWW) C D E F G Ab Ab B C</td>
<td>C6 Cdim, C67, Cdim7, C69</td>
</tr>
<tr>
<td>LYDIAN DOMINANT (Dom. 7th with #4) (WWWVWWW)</td>
<td>C7+ C7+11, C7b5, C9+11, C13+11</td>
</tr>
<tr>
<td>WHOLE-TONE (WWWVWWW) C D E F G# Gb B C</td>
<td>C7+ C7aug, C7+5, C7+5</td>
</tr>
<tr>
<td>DOMINANT SEVENTH Using a Dim. Scale (WWWVWWW)</td>
<td>CDb Eb Ef G Ab Ab B C C7b9 Cb7b9+4, C13b9+11</td>
</tr>
<tr>
<td>DIMINISHED WHOLE-TONE (Altered scale) (WWWVWWW)</td>
<td>CDb Eb Ef G# Gb G C7+9 C7alt, C7b9+4, C7b9+11 +9+5 +9b13</td>
</tr>
<tr>
<td>LYDIAN AUGMENTED (Major with #4 &amp; #5) (WWWVWWW)</td>
<td>CΔ+ CΔ+4 CΔ+5</td>
</tr>
<tr>
<td>MELODIC MINOR (ascending only) (WWWVWWW)</td>
<td>C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6</td>
</tr>
<tr>
<td>HARMONIC MINOR (WWWVWWW-3H) C D E F G Ab B C</td>
<td>C-Δ CmiΔ, C-Δ(Har), C-Δb6</td>
</tr>
<tr>
<td>SUSPENDED 4th (W-3WWWV) or (WWWVWWW)</td>
<td>G7 C G7, C7sus4, C7sus, C4, C11</td>
</tr>
</tbody>
</table>

| BLUES SCALE (use at player's discretion) | (There is no chord symbol for the Blues scale) |

*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).
Soloing: by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - harmonic stability.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without listening to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, “What is the greatest obstacle to enlightenment?” the Buddha replied, “Laziness.” I agree!
1. Turn-Around

PLAY 18 TIMES (♩ = 160)
Minor Blues

A-7

D-7

A-7

A7+9

D-7

D-7

A-7

A-7

BØ

E7+9

A-7

F7 E7+9

F7 E7+9

A-7

SOLOS

A-7 D-7 A-7 A7+9

D-7 A-7

BØ E7+9 A-7 Θ F7 E7+9

Θ

F7 E7+9 A-7

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2. Gone But Not Forgotten

By LENNIE NIEHAUS

PLAY 4 TIMES (\( \frac{1}{4} = 108 \))

Bossa Nova

SOLOS

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SOLOS
FA
Ab 7  Db 7  GbΔ  A 7  D 7

GΔ  GΔ  C 7 9  FA  Ab 7

AAΔ  B 7  E 7  AAΔ  D 7  G 7

CAΔ  D 7  G 7  C 7  G 7  C 7  C 7

FAΔ  Ab 7  Db 7  GbΔ  A 7  D 7

GΔ  GΔ  C 7 9  FA  Ab 7

CODA
DbΔ  GbΔ  FA  E 7 9/5  A 7  D 7 9/5  G 7  C 7  Gb 7  F 7 4
5. Remember When

By LENNIE NIEHAUS

PLAY 3 TIMES (♩ = 69)

Ballad \(A_b \Delta^+4\) \(A_b^7\) \(A_b \Delta\) \(C \circ\) \(F7^+9\)

\(B_b^7\) \(G_b^7^+4\) \(C^7\) \(F7^+9\)

\(B_b^7\) \(E_b^7^9\) \(A_b \Delta\) \(F-7/A_b\) \(C/G\) \(G^9\) \(D-7/G\) \(G7^b9\)

\(C/G\) \(D-7/G\) \(G7^b9\) \(E_b/B_b\) \(B_b^7^9\) \(F7/B_b\) \(B_b7^b9\)

\(E_b/B_b\) \(B_b^7\) \(E_b7\) \(A_b \Delta^+4\) \(D \circ\) \(G7\) \(C7\)

\(F7^b9\) \(D \circ\) \(D_b-\Delta\) \(C7\) \(F7^+9\) \(B_b7\) \(E_b^7^9\) \(A_b \Delta\) \(E_b7\)

SOLOS

\(A_b \Delta\) \(A_b^7\) \(A_b \Delta\) \(C \circ\) \(F7^+9\) \(B_b^7\) \(G_b^7^+4\) \(C7\) \(F7^+9\)

1. \(B_b7\) \(B_b^7\) \(E_b7^b9\)

2. \(B_b7\) \(E_b7^b9\) \(A_b \Delta\) \(F-7/A_b\) \(C/G\) \(G^9\) \(D-7/G\) \(G7^b9\)

\(C/G\) \(D-7/G\) \(G7^b9\) \(E_b/B_b\) \(B_b^7^9\) \(F7/B_b\) \(B_b7^b9\) \(E_b/B_b\) \(B_b^7\) \(E_b7\) \(A_b \Delta^+4\)

\(D \circ\) \(G7^+9\) \(C7\) \(F7^b9\) \(D \circ\) \(D_b-6\) \(C7\) \(F7^+9\) \(B_b7\) \(E_b7^b9\) \(A_b \Delta\) \(B_b-7/E_b\)

Fine

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6
6. Waltz For Spring

By LENNIE NIEHAUS

PLAY 4 TIMES ($\text{\textit{j}} = 160$)

Jazz Waltz $B_{b\Delta}$

$B_{b\Delta}$ $F-7$ $B_{b7}$ $E\emptyset$ $E_{b7}$ $D-7$ $G_{7b9}$

1.

$D_{b-7}$ $G_{b7}$ $C-7$ $F_{7b9}$

2.

$C\emptyset$ $F_{7b9}$

$B_{b\Delta}$ $E_{b-7}$ $A_{b7}$ $D_{b\Delta+4}$ $B_{b7b9}$

$E_{b-7}$ $A_{b7b9}$ $D_{b\Delta}$ $C_{#-7}$ $F_{#7}$

$D_{b\Delta+4}$ $A_{b-7}$ $B_{b/F}$ $E_{b7/F}$ $C_{-7/F}$ $F_{7b9}$

$B_{b\Delta}$ $B_{b-7}$ $B_{b\Delta}$ $B_{b-7}$ $B_{b\Delta}$

$B_{b-7}$ $B_{b\Delta}$ $F-7$ $B_{b7}$ $E\emptyset$ $E_{b7}$

$D-7$ $G_{7b9}$ $C\emptyset$ $F_{7b9}$ $B_{b\Delta}$ $C_{-7/F}$
6. Waltz For Spring – Cont.

SOLOS

BbΔ Bb−7 BbΔ Bb−7 BbΔ Bb−7

BbΔ F−7 Bb7 EØ Eb7 D−7 G7b9

1.
Db−7 Gb7 C−7 F7

2.
CØ F7b9

BbΔ Eb−7 Ab7 DbΔ Bb7b9

Eb−7 Ab7b9 DbΔ C♯−7 F♯7

BA Ab−7 Bb/F EØ7/F C−7/F F7b9

BbΔ Bb−7 BbΔ Bb−7 BbΔ Bb−7

BbΔ F−7 Bb7 EØ Eb7 D−7

G7b9 CØ F7b9 BbΔ C−7/F

CODA

BbΔ C−7/F 2 2 fade out
7. Point Of No Return – Cont.

SOLOS

F7  B♭7  B7  F7  F7  B♭7  B7

F/C  D7+9  A♭7  G♭  C7+9

1. F7  D7+9  G7  C7

2. F7  F7  E♭  A7+9  D7  D7

D♭  G7+9  C7  G7  C7  F7  B♭7  B7

F/C  F7  B♭7  B7  F7

D7+9  A♭7  G♭  C7+9  F7  D7+9  G7  C7

CODA

F7  C7+9  F7+4

10
9. Betwixt And Between

PLAY 6 TIMES \( \frac{4}{4} = 168 \)

Bossa Nova

By LENNIE NIEHAUS

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C-7  F-7  DØ  G7+9

1.
C-7  DØ  G7+9

2.
C-7  C-7  F7♭9

B♭-7  E♭7  AbΔ  Db7  Ab6  B-7  E7

AΔ  D7  AΔ  C-7  F7  B♭Δ  E♭7  B♭Δ

Db-7  G♭7  C-7  G7+9  C-7

F-7  DØ  G7+9  C-7  F-7  C-7  G7+9

CODA
C-7  F7  B♭-7  E♭7  Ab-7  Db7  DØ  G7+5

C-9

F7+4  F7+4
10. Try For Five

PLAY 5 TIMES (\( \text{\textcircled{\textbf{J}} = 152} \))

By LENNIE NIEHAUS

INTRO  
(Bb–7)  
\( Bb^{7} \)  
\( Bb^{7+9} \)  
\( Eb^{7} \)  
\( Eb^{7/Db} \)  
\( C^{\#} \)  
\( F^{7b5} \)  
\( F^{7} \)

\( Bb^{7} \)  
\( F^{7} \)  
\( Gb^{\Delta} \)  
\( Db^{\Delta} \)  
\( C^{\#} \)  
\( F^{7+5} \)  
\( F^{7} \)

(WALK)

2.  
\( Bb^{7} \)  
\( Bb^{7+9} \)  
\( Eb^{7} \)  
\( Ab^{7} \)  
\( Db^{\Delta} \)  
\( Gb^{\Delta} \)  
\( C^{\#} \)  
\( F^{7} \)

\( Bb^{7} \)  
\( Bb^{7/Ab} \)  
\( G^{\#} \)  
\( C^{7+9} \)  
\( F^{\#} \)  
\( Bb^{7+9} \)

\( Eb^{7} \)  
\( Ab^{7+9} \)  
\( Db^{\Delta} \)  
\( F^{7b9} \)  
\( Bb^{7} \)  
\( F^{7} \)

\( Bb^{7} \)  
\( Bb^{7b9} \)  
\( Eb^{7} \)  
\( Eb^{7/Db} \)  
\( C^{\#} \)  
\( F^{7b4} \)  
\( F^{7} \)

\( Bb^{7} \)  
\( F^{7} \)  
\( Gb^{\Delta} \)  
\( Db^{\Delta} \)  
\( C^{\#} \)  
\( F^{7+5} \)  
\( F^{7} \)  
\( Bb^{7} \)
10. Try For Five – Cont.

SOLOS

Bb–7   F–7   Bb–7   Bb7+9   Eb–7   Eb–7/Db   CØ   F7+9

Bb–7   F–7   GbΔ   DbΔ   CØ   F7+9

1.

Bb–7   Bb7+9   Eb–7   AØ7   DbΔ   GbΔ   CØ   F7+9

2.

Bb–7   Bb–7/Ab   GØ   C7+9   FØ   Bb7+9   Eb–7   AØ7

DbΔ   F7+9   Bb–7   F–7   Bb–7   Bb7+9   Eb–7   Eb–7/Db

CØ   F7+9   Bb–7   F–7   GbΔ   DbΔ   CØ   F7+9

CODA

(Piano)

Bb–7   Eb7   Bb–7   Eb7   Bb–7   Eb7   Ab7+4
11. Moving Right Along

PLAY 5 TIMES (♩ = 184)

By Lennie Niehaus

SOLOS

BREAK

Θ CODA

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17
12. Metamorphosis

By LENNIE NIEHAUS

PLAY 6 TIMES (\( \text{ Juliet } = 130 \) )

SOLOS


1. G\( \Delta \) F7 Bb\( \Delta \) Ab7

2. G\( \Delta \) F7 E7b9 A-7 A-7/G F\#\( \bar{\Omega} \) B7 +9 E-7 A7

A-7 D7 G7 G\( \Delta \) F7 E7b9 A-7 A-7/D D7 B-7 Bb7 E\( \bar{\Omega} \)7 E\( \bar{\Phi} \) A7 +5 D7 +5

B-7 Bb7 E\( \bar{\Omega} \)7 E\( \bar{\Phi} \) A7 +5 D7 +5

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14. Patterns

PLAY 7 TIMES (♩ = 200)

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21
SOLOS

G-7   C7   FA   FA

G -7   C7   FA   FA

Bb-7   Eb7   AbΓ   G7+9

CA   D-7   G7   G-7   C7

G-7   C7   FA   FA

G-7   C7   C-7   F7

BbΓ   Bb-7   Eb7   A-7   Ab-7   Db7

G-7   C7   ♯   FA   FA

CODA

AØ   D7+9   G -7   C7   EbΓ   EΓ   FA