VOLUME 8

SONNY ROLLINS

Doxyl St. Thomas
Blue Seven
Valse Hot
Tenor Madness/Solid
Pent Up House
Airegin
Oleo

PLAY-A-LONG
Book & Recording
Set

by Jamey Aebersold
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Cover Design by PETE GEARHART

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Published by
JAMEY AEBERSOLD JAZZ, Inc.
1211 Aebersold Drive
New Albany, IN 47150

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INTRODUCTION

Sonny Rollins is best known as a tenor saxophonist with an original approach to improvising, but he has composed tunes with universal appeal for modern jazz men on all instruments as well. *Oleo* is the melody most musicians call for when they want to play on "Rhythm" changes (jazz shorthand for *I Got Rhythm*, the Gershwin tune from which *Oleo*’s changes derive). *Doxy* has such a laid back, swinging appeal that it has been used as a set breaker by many groups. And *Airegin* has provided a chop busting challenge for many an improviser. Rollins seems to have a special gift for writing catchy tunes with lasting appeal. He is not as well known for his experimentation in composition as is Miles Davis or Woody Shaw, but *Valse Hot* was truly a pioneering effort in 3/4 time, a signature we now take for granted, and *St Thomas* is one of the few attempts to bring calypso influences into jazz. The other tunes on the recording, *Tenor Madness*, *Solid* and *Blue Seven*, are blues, and deceptively simple ones at that. But the students' attention is called to Rollins' recordings of both, as well as to Gunther Schuller's article on *Blue Seven* in the book, *Jazz Panorama* (Crowell-Collier Press, 1962; also available in paperback). The recordings and the article will show just how much a jazzman of Rollins' calibre can make out of a simple blues and in the process, will show the student new directions for their own playing. Many of Rollins' solos (and *Blue Seven* is a archetypal example) have a structural unity that most solos by other musicians lack, achieved through the use of recurring motifs. These motifs are often disguised through inversion, interpolation into other keys, etc., but nevertheless give the solo an overall cohesiveness that cannot be achieved by merely "running the changes." With a few exceptions (notably *Airegin*), Rollins writes tunes with very simple harmony to give the soloist a lot of freedom to create. In the hands of a glib change-runner, of course, this means freedom to bore the audience. It is hoped that working with this recording in private will help the soloist avoid that pitfall in public.

Phil Bailey - 1976
NOTES TO THE MUSICIAN

It gives me great pleasure to be able to produce this particular book and recording set. Sonny Rollins has always been one of my favorite jazz musicians. Sonny's use of thematic development has attracted attention from musicians of all persuasions. The songs in this collection are jazz standards and should be a part of every jazz player's vocabulary. The melodies are catchy and relatively easy to memorize. The chord progressions are not unusual and the most difficult ones are Oleo and Airegin. A prerequisite for playing with this volume would be to work with Volume 3, The II-V7-I Progression. I assume that anyone playing with this volume (Volume 8) already knows the twelve major, twelve minor (dorian), and twelve dominant 7th scales and chords from memory. I have written scales below the chord symbols where I feel the player may not know what scale should be used. I have often written scales enharmonically so they are easier to read. Ø means a half-diminished scale/chord (minor seven/flat five). V7+9 (C7+9) means diminished-whole tone scale/chord. V7b9 (C7b9) means diminished scale/chord. V7+ (C7+) means whole tone scale/chord. Often a diminished scale can be used when a V7+9 (C7+9) appears. You may also use a diminished-whole tone scale when a V7b9 (C7b9) appears. These two scales (dim./whole tone and the diminished) are interchangeable sounds and can be played at the player's discretion. Another scale that should be a part of your scale/chord vocabulary is the Lydian scale (C6+4) and the Lydian dominant (C7+4). For further information on scale substitution check the SCALE SYLLABUS carefully! If you understand and can apply the various scale sounds listed in the Scale Syllabus you will have enough variety to please the most discriminating listener.

The recording is in stereo with the bass and drums on the left channel and the piano and drums on the right channel. Piano and guitar players may want to turn off the right channel and practice with only the bass and drums on the left channel. Bassists should turn off the left channel and practice with the piano and drums on the right channel.

Marantz makes cassette recorders that have a built-in pitch (or speed) control which allows the tape to be speeded up or slowed down. By using this feature, a song recorded in Bb can be slowed down, and thus the pitch lowered to another key, such as A or Ab, etc. For those of you who want to practice these songs (or for that matter, any of the play-a-long recordings) in other keys, I advise you to purchase one of these machines. Of course you will have to transpose the melodies and chord progressions to whatever key you have the
machine set to play back. I strongly urge everyone to practice songs in several keys. This type of practice makes the player use his mind as well as his ear and demands a certain degree of attention that isn't necessary when reading music off the page.

Most established jazz players play the songs in this collection and probably learned them by listening to Sonny Rollins play them on his recordings. I would hope that you would listen to the master play his own compositions so you will have a better understanding of how he improvises over the chord progressions. Pay particular attention to the singing, lyrical quality of Rollins' solos. Below, I have listed the albums where you may find the songs included in this collection.

<table>
<thead>
<tr>
<th>Song title</th>
<th>Catalog Numbers</th>
<th>P = Prestige record, M = Milestone record</th>
</tr>
</thead>
<tbody>
<tr>
<td>AIREGIN</td>
<td>P-24001, P-24012, P-24065, M-47003</td>
<td></td>
</tr>
<tr>
<td>BLUE SEVEN</td>
<td>** P-24050</td>
<td></td>
</tr>
<tr>
<td>DOXY</td>
<td>P-24026</td>
<td></td>
</tr>
<tr>
<td>OLEO</td>
<td>P-24001, P-24012, P-24027, M-47024</td>
<td></td>
</tr>
<tr>
<td>PENT UP HOUSE</td>
<td>P-24050</td>
<td></td>
</tr>
<tr>
<td>SOLID</td>
<td>* P-24004</td>
<td></td>
</tr>
<tr>
<td>ST.THOMAS</td>
<td>P-24004, P-24050</td>
<td></td>
</tr>
<tr>
<td>TENOR MADNESS</td>
<td>P-24004</td>
<td></td>
</tr>
<tr>
<td>VALESE HOT</td>
<td>P-24004</td>
<td></td>
</tr>
</tbody>
</table>

Additional listing of albums which contain excellent soloing by Sonny Rollins:

WORKTIME                Prestige 7750    SONNY ROLLINS            Blue Note 81558       
FIRST RECORDINGS        Prestige 7856    SONNY ROLLINS Vol.1       Blue Note 81542       
TENOR MADNESS           Prestige 7657    SONNY ROLLINS Vol.2       Blue Note 81558       
PLAYS FOR BIRD          Prestige 7553    NIGHT AT VILLAGE VANGUARD Blue Note 81581       
JAZZ CLASSICS            Prestige 7433    MORE FROM THE VANGUARD   Blue Note LA475H2     
* THREE GIANTS           Prestige 7821    SONNY ROLLINS            Blue Note LA401H2     
MOVIN' OUT               Prestige 7058    NEWK'S TIME               Blue Note 84001       
SONNY BOY                Prestige 7207    CLIFFORD BROWN at BASIN ST. Trip 5511       
* SONNY & THE STARS      Prestige 7269    THE BRIDGE                RCA 0859          
TALLEST TREES w/MILES    Prestige 24054    OUR MAN IN JAZZ           RCA LPM 2612       
COLLECTORS ITEMS         Prestige 24022    SONNY MEETS HAWK          RCA LPM 2712       
THE FREEDOM SUITE        Milestone 47007   NOW'S THE TIME            RCA LSP 2927       
NEXT ALBUM               Milestone 9042    WHAT'S NEW                 RCA 2572          
HORN CULTURE             Milestone 9051    THE STANDARD S.ROLLINS    RCA 3355          
NUCLEUS                 Milestone 9064    S.ROLLINS & CO. VOL.7(Import) RCA FXL1-7199    
THE CUTTING EDGE         Milestone 9059    CONTEMPORARY LEADERS      Cont.M7564      
ALFIE                   Impulse 9111      WAY OUT WEST               Cont. S7530       
E.BROADWAY RUNDOWN       Impulse 9121      ROLLS/STITT/GILLESPIE      Verve 2-2505     
REEVALUATION             Impulse 9236-2    S.ROLLINS & THAD JONES     Upfront 185       
S.ROLLINS IN JAPAN       Mus.Ind.6030     SONNY ROLLINS             Everest 220       
S.ROLLINS & BIG BRASS    Metropoljazz E1002   SOUND OF SONNY ROLLINS    Riverside 241      
MJQ with S.ROLLINS       Atlantic 1299    SAXES IN STEREO            Riverside 1124      

* denotes important album(s)
**SCALE SYLLABUS**

<table>
<thead>
<tr>
<th>CHORD/SCALE SYMBOL</th>
<th>SCALE NAME</th>
<th>WHOLE &amp; HALF STEP CONSTRUCTION</th>
<th>SCALE IN KEY OF C</th>
<th>BASIC CHORD IN KEY OF C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Major</td>
<td>W W H W H W H</td>
<td>C D E F G A B C</td>
<td>C E G B D</td>
</tr>
<tr>
<td>C7</td>
<td>Dominant 7th (Mixolydian)</td>
<td>W W H W W W H</td>
<td>C D E F G A B C</td>
<td>C E G B D</td>
</tr>
<tr>
<td>CO</td>
<td>Minor(Dorian)</td>
<td>W W H W W W W</td>
<td>C D E F G A B C</td>
<td>C E G B D</td>
</tr>
<tr>
<td>CO9</td>
<td>Half Diminished(Locrian)</td>
<td>H W H W W W W W</td>
<td>C D E F G A B C</td>
<td>C E G B D</td>
</tr>
<tr>
<td>CO9</td>
<td>Diminished(8 tone scale)</td>
<td>W W H W H W H W H</td>
<td>C D E F G A B C</td>
<td>C E G B D</td>
</tr>
</tbody>
</table>

1. **MAJOR SCALE CHOICES**
   - C (Can be written C)
   - Major
   - C# (Can be written C)
   - Major Pentatonic
   - A# (Also has A# & #5)
   - Lydian (major scale with #5)
   - C# (Also has A# & #5)
   - Lydian Augmented
   - C# (Can be written C)
   - 6th Mode of Harmonic Minor
   - Blues Scale

2. **DOMINANT 7th SCALE CHOICES**
   - C7
   - Dominant 7th
   - C7 b9
   - Spanish or Jewish Scale
   - C7#4
   - Lydian Dominant
   - C7#6
   - Blues Scale

3. **MINOR SCALE CHOICES**
   - C or C-7
   - Minor(Dorian)
   - C or C-7
   - Pentatonic (Minor Pentatonic)
   - C or C-7
   - Bebop (Minor)
   - C-7 (maj. 7th)
   - Melodic Minor (ascending)
   - C or C-6 or C-7
   - Blues Scale
   - C or C-7 (b6 & maj. 7th)
   - Diminished (begin with W step)
   - C or C-b96
   - Phrygian
   - C or C-b6
   - Pure or Natural Minor, Aeolian

4. **HALF DIMINISHED SCALE CHOICES**
   - CO
   - Half Diminished (Locrian)
   - CO#2 (C09)
   - Half Diminished #2 (Locrian #2)
   - CO (with or without #2)
   - Bebop Scale

5. **DIMINISHED SCALE CHOICES**
   - CO9
   - Diminished (8 tone scale)

**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, D, D#, E, F#, G#, B, 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, b6, b7 & root (C, D, 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.*
INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C–, CA+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 David Liebman's Scale Syllabus Solos.

This Scale Syllabus is intended to give the improvisor a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-dimensional 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 next 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. Players are urged to start with the scales at the top and with practice and experimentation gradually work their 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. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. Remember - you, the player are also a listener!

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.

Pages 60 & 61 contain the most used scales written in all keys. Page 40 has the blues scales.

If you are writing chord symbols for keyboard or guitar you will have to be more explicit in your notation. You may want a certain note of the scale to be voiced in the melody and my Scale Syllabus doesn't tell you things like that.

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 Jazz Aids, P.O.Box 1244, New Albany, In. 47151-1244 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.
16 CHORUSES

PLAY 8th AND QUARTER NOTES SHORT (DETACHED)

SOLOS
C E- A7 D- G7 C E- A7
(A7+9) (G7+9) C

D- G7 C EΦ A7+9 D-
(G7+9) C EΦ A7+9 D-

G7 C C7 F F#7 G6 G7 C
(G7+9) C (C7+9) #6400 G6 G7 C

NOTE: On major chords, the Major 7th is not emphasized in the piano voicings. The sound Dan uses is a 6/9 sound, which leaves the Major 7th out. You can play the Major 7th on solos and it will sound fine. A C Major Pentatonic scale could be used throughout the entire song: C D E G A C
Pent Up House

by SONNY ROLLINS

17 CHORUSES

SOLOS

A- D7 GA

A- D7 GA

D- G7 C- F7

A- D7 GA

fine
Airegin

8 CHORUSES

by SONNY ROLLINS
Oleo
by SONNY ROLLINS

9 CHORUSES

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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♯, 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 these measures: 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 3rds'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.

5. **DIMINISHED = C7b9 = C Db Eb 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.

6. **DIM. WHOLE-TONE = C7+9 = C Db Eb E F♯ G♯ Bb C**
   This scale has four altered tones which help create tension.

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.

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

Experiment with these scales over the Cycle of Dominant 7th Chords track on the recording. 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. *Patterns for Jazz* lists jazz phrases based on many of the scales above.