for YOU to play...

Wayne Shorter

Jazz Classics

PLAY-A-LONG
Book & Recording Set

A New Approach to Jazz Improvisation
by Jamey Aebersold
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INTRODUCTION

If Wayne Shorter's influence as an improviser on several generations of musicians was measured alone, it would in itself be staggering. His tone, sense of rhythm, articulation and choice of notes are unique and, in many ways, quite ingenious. Although he is capable of searing intensity, he is also extremely lyrical and, at times, even romantic. He has it all as a saxophonist.

However, Wayne stands head and shoulders above most of his contemporaries, in my opinion, because of his immense influence upon contemporary composition. His body of work at present spans three decades and the stylistic transitions from bebop through modalism, chromaticism and fusion. I would say Wayne Shorter is THE major composer of our time, equal to Monk, Horace Silver and Duke Ellington. And like the majority of jazz composers, his improvisational and compositional concepts are unified.

There are three distinct periods for Shorter, which are reflected by his situation as a sideman. The early 60's are the Art Blakey years, followed by the historic Miles Davis Quintet of the middle 1960's. (This edition included Herbie Hancock, Tony Williams, Ron Carter, along with Wayne and Miles. The concepts they put forth are still being widely used). Of course, his Weather Report period is still ongoing as of this recording. It was during Wayne's tenure with Miles Davis, along with a series of dates as a leader on Blue Note, when Wayne really came into his own. For the most part, the tunes on these play-a-longs represent that period.

One of the major harmonic characteristics of these tunes is the mixture of standard bebop progressions (II-V's) with suspended, lydian and even phrygian chords, often in unusual key modulations. Another characteristic is the bass motion which often breaks the traditional dominant/tonic movement. And, his melodies are often strikingly motivic. The way harmony and melody intersect seems to lend a "forward motion" in the way a rhythm section handles these compositions. Somehow, Wayne's chord changes seem to inflect an emotional mood even after the melody is stated.

In the case of many of Wayne's tunes, there has always been quite a lot of ambiguity as to the "correct" changes. (Nefertiti is notorious in this respect). There even seems to be questions from Shorter's corrections requested by Jamey for this recording and the actual recorded version. But these few points of conflict are both rare and not crucial. During the session, I heard Ron Carter remark how Wayne would refer to each note as a person unto itself. There is an exactness of concept in both Wayne's playing and writing which is obvious throughout.

Kenny Barron, Ron Carter and Adam Nussbaum really play great on these tunes and as I played along with them (for the sake of reference), I felt myself re-entering Wayne Shorter's world which had influenced me so much in the 1960's. One of the all-time great small group albums
is "Speak No Evil" (Blue Note 84194) from which there are five compositions recorded here. And, of course, Footprints, Nefertiti, Infant Eyes and E.S.P. have become jazz classics played worldwide.

I hope that each of you go slowly with these tunes, listening to the original version when possible, and spending more concentrated energy on one or two tunes at a time. Wayne's harmonies are not really meant for running chords and "making the changes." They are about a fine balance between rhythmic lyricism and harmony; some of the most subtle music written. ENJOY!

David Liebman
February, 1985

WAYNE SHORTER
NOTE: Many of the records listed below are out of print, and some may be available under other album titles and numbers. The tunes were composed in the sixties, prior to Shorter's winning the Talent Deserving Wider Recognition division of the Down Beat Critics' Poll in 1968. He was to place 2nd in the Established Talent Division in 1969, '70 and '71, behind Duke Ellington.

**Witch Hunt**
J. Aebersold (JA 1975)
H. Danko-K. Lightsey (Sunnyside 1004)
W. Shorter (Blue Note BST 84194)

**Footprints**
L. Coryell-S. Khan (Arista AB 4156)
M. Davis (Columbia PC-9401)
D. Liebman (Artist House AH8)
P. Martino (Muse 5096)
J. Mulidore (BBG 6229)
W. Shorter (Blue Note BST 84232)
C. Silvert (Jam session) (Columbia C2-38430)
L. Cumberland-D. Friesen (Muse 5263)
G. LeFebvre (Discovery 849)
D. Valentin (GRP 1004)

**Infant Eyes**
C. Getz (Columbia JC 35005; Inner City 1040)
W. Shorter (Blue Note BST 84194)

**E.S.P.**
C. Baker (Artist House 9411)
M. Davis (Columbia CS 9150, 9808)
P. Erskine (Contemporary 14010)
NSTU Lab Band (NSTU 8211X71)

**Fee-Fi-Fo-Fum**
W. Shorter (Blue Note BST 84194)

**Miyako**
R. Ford (Muse 5314)
J. Rowles (Progressive 7009)
W. Shorter (Blue Note BST 84297)

**Speak No Evil**
W. Shorter (Blue Note BST 84194)

**Wild Flower**
W. Shorter (Blue Note BST 84194)

**Adam's Apple**
W. Herman (Fantasy 8414)
W. Shorter (Blue Note 84232)

**Children of the Night**
A. Blakey (Blue Note BST 84090)
B. Degen (Inner City 3027)
B. May Big Band (Capitol 1888)

**Virgo**
L. Chamberland-D. Friesen (Muse 5263)
W. Shorter (Blue Note BST 84173)

**Jujju**
W. Shorter (Blue Note BST 84182)

**Yes or No**
R. Ford (Muse 5314)
W. Shorter (Blue Note BST 84182)

**Nefertiti**
A. Braxton et al (ECM 1018/9)
C. Corea (Blue Note BST 84353)
M. Davis (Columbia PC 9594)
H. Hancock VSOP (Columbia PG 34688)
C. Terry Big Band (Vanguard VSD 79355)
P. Woods (Muse 5037)

**Black Nile**
W. Shorter (Blue Note BST 84173)

**Night Dreamer**
W. Dickerson (Discovery 792)
W. Shorter (Blue Note 84173)

**This Is For Albert**
A. Blakey (Riverside RM 438)

**El Gaucho**
W. Shorter (Blue Note BST 84232)
NOTE: FIRST 7 BARS OF INTRO ARE PLAYED AT FASTER TEMPO THAN REST OF TUNE.

(CONTINUED ON NEXT PAGE)

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Witch Hunt — Cont.

SOLOS

C-  (G7+9) C-  (G7+9) C-  (G7+9) C-

Eb7  (G7+9) C-  (G7+9) C-

G67(++)  E7(++)  E7(++)  Eb7(++)  Eb7(++)

Ab-  AD/Ab  Ab-  AD/Ab  (G7+9)

OPTIONAL —> AD  Ab-  G7+9

Ab-  ¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬－
Footprints

Suggested Piano Voicing

Drums & Bass

Melody

Rhythm Simile

Solo

Ending: Fade out on C-

* Wayne Shorter plays these notes on his Blue Note album, but they are often omitted elsewhere.

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Infant Eyes

THIS SONG IS CONSTRUCTED OF THREE 9-MEASURE PHRASES.

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Fee-Fi-Fo-Fum

This piano intro was played on Wayne's original recording. It is not included in the play-a-long record. We show it here for your use if you play this song in a combo situation.
Adam's Apple

SIDE 3/TRACK 1
Play 7 Choruses
\( \text{\textit{j=178}} \)

\( \text{(RHYTHM INTRO) } \text{Ab7} \)

\( \text{(MELODY) } \text{Ab7} \)

\( \text{Gb7} \)

\( \text{Solos } \text{Ab7} \)

\( \text{Gb7} \)

\( \text{Ab7} \)

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Nefertiti

SIDE 4/TRACK 2
Play 8 Choruses
\( \frac{\text{♩}}{\text{♩=116}} \)

\( \text{AbD}^{+11} \) \( \text{Eb}^{+11} \) \( \text{G} \) \( \text{C7}^{+11} \)

\( \text{Bb} \) \( \text{BbD}^{+11} \) \( \text{E7}^{+11} \)

\( \text{E7E} \) \( \text{Eb7}^{+11} \) \( \text{Gb} \) \( \text{Eb7}^{+11} \)

\text{SOLOS} \( \text{AbD}^{+11} \) \( \text{Eb7/Db} \) \( \text{G} \) \( \text{C7}^{+11} \)

\( \text{Bb} \) \( \text{BbD}^{+11} \) \( \text{E7}^{+11} \)

\( \text{E7E} \) \( \text{Eb7}^{+11} \) \( \text{Gb} \) \( \text{Eb7}^{+11} \)

\( \text{A7} \) (\( \text{Gb} \)) \( \text{Gb} \) \( \text{E7}^{+11} \)

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El Gaucho

INTRO
(DRUM SOLO)

MELODY

F#\(\text{BAR 1}
E\(\text{BAR 2}
D-\text{BAR 3}
Bb7\text{(2ND X-BAR)}
E7+9\text{BAR 4}

F-\text{BAR 5}
G\(\text{BAR 6}
F-\text{BAR 7}
G\(\text{BAR 8}
E\(\text{BAR 9}

E\(\text{BAR 10}
C-\text{BAR 11}
D-\text{BAR 12}
C-\text{BAR 13}

D-\text{BAR 14}
E-\text{BAR 15}
E-\text{BAR 16}

SOLOS

F\(\text{BAR 17}
E\(\text{BAR 18}
D-\text{BAR 19}
Bb7\text{BAR 20}
B7\text{BAR 21}
E7+9\text{BAR 22}
F-\text{BAR 23}
G\(\text{BAR 24}

F-\text{BAR 25}
G\(\text{BAR 26}
E\(\text{BAR 27}
E\(\text{BAR 28}

C-\text{BAR 29}
D-\text{BAR 30}

C-\text{BAR 31}
D-\text{BAR 32}
E-\text{BAR 33}
E-\text{BAR 34}

\text{BAR 35}

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