

Play-A-Long Book & Recording Set

By Perfuent. Dag

For All Musicians
Instrumentalists & Vocalists

A New Approach to JAZZ IMPROVISATION
by JAMEY AEBERSOLD



VOLUME 23





For All Musicians Instrumentalists & Vocalists

A New Approach to JAZZ IMPROVISATION
by JAMEY AEBERSOLD



CONTENTS

INTRODUCTION	 	 ii
LYRICS		
CONCERT KEY SONGS AND CHORD/SCALE PROGRESSIONS (. 1
Bb INSTRUMENT SONGS AND CHORD/SCALE PROGRESSIONS Bb	 	 . 13
Eb INSTRUMENT SONGS AND CHORD/SCALE PROGRESSIONS Eb	 	 . 25
BASS CLEF INSTRUMENT SONGS AND CHORD/SCALE PROGRESSIONS ()	 	 . 37
SCALE SYLLABUS		

INTRODUCTION

This second volume of standards in the Jamey Aebersold series homes in on the art of two great songwriters, plus several fine songs by other writers thrown in for good measure.

In his book American Popular Song, Alec Wilder says, "(Jimmy) Van Heusen has maintained good taste ever since he started. His songs have never carried the acrid odor of cigar smoke." Van Heusen is especially concerned with smooth bass lines, often using diminished chords to implement them, as in the opening of Imagination and in the bridge of Polka Dots & Moonbeams. He also likes to use remote keys, using all sorts of devices to smoothly modulate into them. Probably Van Heusen's most harmonically adventurous tune is Here's That Rainy Day, in which the first seven bars anticipate the set of changes John Coltrane used in Giant Steps. In concert key, if we alter the chords in bars 4 & 5, the result is: G Bb7 Eb Gb7 D D7 G - the Coltrane changes. In all, six Van Heusen songs are included in this album; the lyrics were written by Sonny Purke.

Matt Dennis is a singer-pianist as well as writer, which gives him a bit different perspective. Angel Eyes and Violets For Your Furs have the soaring quality in their melodies that rhapsodic soloists like. In Everything Happens To Me the repeated notes hint at Tom Adair's strong lyric, though this tune has been a favorite of instrumentalists as well as singers. Will You Still Be Mine is a great jamming tune - the changes are interesting but not inhibiting. Dennis' tunes aren't as adventurous as Van Heusen's but they prove that a good song need not be difficult.

Among the other songs on the album, Paul Weston and Axel Stordahl, two of Tommy Dorsey's arrangers, wrote the melody of *I Should Care*. Note the brief minor third modulation in the 7th and 8th bars, which became one of the hallmarks of bebop. *You Say You Care*, a show tune by Jule Styne and Leo Robin, is another easy jamming tune. Lots of II-V-I patterns and no surprise modulations.

As with the previous volume of standards, you may want to try different things with these tunes in your own group after you learn them as they are on the record. Try different chords, tempos and styles. The possibilities are endless.

Phil Bailey, 1981

COVER DESIGN BY PETE GEARHART

COPYRIGHT © 1980 by JAMEY AEBERSOLD All Rights Reserved International Copyright Secured

All Copyrights Used By Permission

Published by JAMEY AEBERSOLD 1211 Aebersold Drive New Albany, Indiana 47150

DISCOGRAPHY

```
(Out of Print Items may be found in Libraries)
Here's That Rainy Day (1953) (Johnny Burke-Jimmy Van Heusen)
     Introduced by John Raitt in the Broadway show "Carnival in Flanders"
    Gary Burton (Atlantic 2-321)
     Paul Desmond (A&M/Horizon SP-850)
     Bill Evans (Verve V6-8792)
     Freddic Hubbard (CTI 6007)
     Wes Montgomery (Verve V6-8625) (Verve V3HB-8839)
    Joe Pass (Pablo 2310-708)
    Stan Getz (Verve V6-8600)
Imagination (1940) (Johnny Burke-Jimmy Van Heusen)
    Chet Baker (Pacific Jazz PJ 1206)
    Yusef Lateef (Prestige 7832)
    Art Pepper (Contemporary 7532)
    Johnny Smith w. Stan Getz (Roulette RE-106)
    Sonny Stitt (Prestige 24044)
Everything Happens to Me (1941) (Tom Adair-Matt Dennis)
    Bill Evans (Verve 2-2509)
    Stan Getz (Roost LP2225)
    Dizzy Gillespie (Crescendo 9028)
    Thelonius Monk (Riverside 1158)
    Joe Pass (Pablo 2312-109)
    Charlie Parker (Verve VE2-2501)
    Art Pepper (Savoy 2217)
    Bud Powell (Roost LP2224)
    Sonny Rollins (Impulse AS-91)
Like Someone In Love (1944) Johnny Burke-Jimmy Van Heusen)
    Introduced by Dinah Shore in the motion picture "Bell of the Yukon"
    John Coltrane (Prestige 24014, United Artists UAS 15001)
    Paul Desmond (RCA ANL1-2807)
    Eric Dolphy (Prestige 7826, 34002)
    Stan Getz (Verve 8294) (OP)
    Dexter Gordon (Black Lion BL-309)
    Bud Powell (Verve 8285) (OP)
    Sonny Rollins (Period LP 1204) (OP)
I Should Care (1945) (Sammy Cahn-Axel Stordahl-Paul Weston)
    Introduced by Robert Allen in "Thrill of Romance"
    Paul Desmond (RCA ANL1-2807)
    Art Farmer (Inner City 6004)
    Milt Jackson (Prestige 24048)
    Thelonius Monk (Blue Note LA579-H2, Smithsonian 11891)
    Bud Powell (Verve 2-2526)
    Modern Jazz Quartet (Atlantic 2-603)
You Say You Care (1949) (Jule Styne-Leo Robin)
    Introduced in the Broadway show "Gentlemen Prefer Blondes"
    John Coltrane (Prestige 24003)
```

Angel Eyes (1953) (Earl Brent-Matt Dennis)

Introduced by Matt Dennis in the motion picture "Jennifer"

Herb Ellis/Joe Pass (Pablo 2310-714)

Jim Hall (A&M/Horizon SP-705)

Wes Montgomery (Milstone 47051)

Modern Jazz Quartet (Atlantic 1231)

Ira Sullivan (Flying Fish 075)

Will You Still Be Mine (1941) (Tom Adair-Matt Dennis)

Introduced by Tommy Dorsey with Connie Haynes

George Benson/Jack McDuff (Prestige 24072)

Miles Davis (Prestige 24064)

Art Farmer (Contemporary 7636)

Oscar Peterson (Verve V6-8559) (OP)

Polka Dots & Moonbeams (1940) (Johnny Burke-Jimmy Van Heusen)

Introduced by Tommy Dorsey with Frank Sinatra and Glenn Miller with Ray Eberle

Stan Getz (Verve MGV-8188-2)

Bud Powell (Blue Note BLP 1504, Prestige 24024)

Lester Young (Verve 2-2516)

Violets For Your Furs (1941) (Tom Adair-Matt Dennis)

Introduced by Tommy Dorsey with Frank Sinatra

John Coltrane (Prestige 24014)

Nat Adderley (Milestone 47047)

Personality (1945) (Johnny Burke-Jimmy Van Heusen)

Introduced by Dorothy Lamour in the motion picture "Road to Utopia"

Lee Morgan (Blue Note BN 1590)

But Beautiful (1947) (Johnny Burke-Jimmy Van Heusen)

Introduced by Bing Crosby in the motion picture "Road to Rio"

Bill Evans (Fantasy F-9501)

Stan Getz/Bill Evans (Verve 2-2510)

Dizzy Gillespie (Pablo 2308-211)

Freddie Hubbard (Blue Note BST-84040)



HERE'S THAT RAINY DAY

By James Van Heusen and Johnny Burke

Maybe I should have saved those leftover dreams; Funny, but here's that rainy day. Here's that rainy day they told me about, and I laughed at the thought that it might turn out this way. Where is that worn-out wish that I threw aside. After it brought my lover near? Funny how love becomes a cold rainy day. Funny that rainy day is here.

Copyright ©1953 Dorsey Brothers Music and Burke & Van Heusen All Rights Reserved Used by Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

IMAGINATION

By James Van Heusen and Johnny Burke

Imagination is funny, It makes a cloudy day sunny, Makes a bee think of honey, Just as I think of you—!magination is crazy, Your whole perspective gets hazy, Starts you asking a daisy, what to do—What to do? Have you ever felt a gentle touch and then a kiss and then and then find it's only your Imagination again? Oh, well, Imagination is silly, You go around willy-nilly. For example, I go around wanting you—And yet, I can't imagine that you want me too.

Copyright ©1939 (Renewed 1966) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

EVERYTHING HAPPENS TO ME

By Matt Dennis and Tom Adair

I make a date for golf and you can bet your life it rains, I try to give a party and the guy upstairs complains, I guess I'll go thru life just catchin' colds and Missin' trains Everything happens to me-I never miss a thing, I've had the measles and the mumps. and ev-'ry time I play an ace my partner always trumps, I guess I'm just a fool who never looks before he jumps, Everything happens to me. At first my heart tho't you could break this jinx for me, that love would turn the trick to end despair, But now I just can't fool this head that thinks for me. I've mortgaged all my castles in the air-I've telegraphed and phoned, I sent an "Airmail Special" too, Your answer was "Goodby," And there was even postage due, I fell in love just once and then it had to be with you-Everything happens to me.

Copyright ©1941 (Renewed 1968) Dorsey Brothers Music
All Rights Reserved Used by Permission International Copyright Secured
The use of the lyrics of this song with any other music is expressly prohibited

LIKE SOMEONE IN LOVE

By James Van Heusen and Johnny Burke

Lately I find myself out gazing at stars, Hearing guitars Like Someone In Love. Sometimes the things I do astound me, Mostly whenever you're around me. Lately I seem to walk as though I had wings, Bump into things Like Someone In Love. Each time I look at you I'm limp as a glove And teeling like someone in love.

Copyright ©1944 (Renewed 1971) Dorsey Brothers Music All Rights Reserved Used by Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

I SHOULD CARE

By Paul Weston, Axel Stordahl and Sammy Cahn

I should care, I should go around weeping.
I should care I should go without sleeping.
Strangely enough I sleep well 'Cept for a dream or two,
But, then, I count my sheep well.
Funny how sheep can lull you to sleep.
So I should care,
I should let it upset me.
I should care
But it just doesn't get me.
Maybe I won't find someone as lovely as you,
But, I should care and I do.

Copyright ©1944 (Renewed 1972) Dorsey Brothers Music
All Rights Reserved Used by Permission International Copyright Secured
The use of the lyrics of this song with any other music is expressly prohibited

YOU SAY YOU CARE

(publisher cannot supply lyrics)

ANGEL EYES

By Matt Dennis and Earl Brent

Try to think— that love's not around, Still it's uncomfort'bly near—
My old heart ain't gainin' no ground—because my angel eyes ain't here.

Angel eyes that old devil sent—
they glow unbearably bright.
Need I say— that my love's misspent,
misspent with angel eyes tonight.
So drink up, all you people,
Order anything you see,
Have fun, you happy people,
The drink and the laugh's on me.
Pardon me, but I "gotta run"—
The fact's uncommonly clear,
Gotta find who's now "number one"—
and why my angel eyes ain't here.

Copyright ©1946 (Renewed 1973) Dorsey Brothers Music All Rights Reserved Used by Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

WILL YOU STILL BE MINE?

By Matt Dennis and Tom Adair

When lovers make no rendezvous
To stroll along Fifth Avenue
When this familiar world is thru
Will you still be mine?
When cabs don't drive around the park
No windows light the summer dark
When love has lost its secret spark
Will you still be mine?
When moonlight on the Hudson's not romancy
And spring no longer turns a young man's fancy.
When glamour girls have lost their charms
When sirens just mean false alarms
When lovers heed no call to arms
Will you still be mine?

Copyright ©1940 (Renewed 1967) Dorsey Brothers Music
All Rights Reserved Used by Permission International Copyright Secured
The use of the lyrics of this song with any other music is expressly prohibited

POLKA DOTS AND MOONBEAMS

By James Van Heusen and Johnny Burke

A country dance was being held in a garden, I felt a bump and heard an "Oh, beg your pardon." Suddenly I saw polka dots and moonbeams All around a pug-nosed dream-The music started and was I the perplexed one, I held my breath and said "May I have the next one" In my frightened arms polka dots and moonbeams sparkled on a pug-nosed dream-There were questions in the eyes of other dancers As we floated over the floor. There were questions but my heart knew all the answers, And perhaps a few things more-Now in a cottage built of lilacs and laughter I know the meaning of the words "ever after" And I'll always see polka dots and moonbeams When I kiss the pug-nosed dream.

Copyright ©1939 (Renewed 1966) Dorsey Brothers Music and Burke & Van Heusen All Rights Reserved Used by Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

VIOLETS FOR YOUR FURS

By Matt Dennis and Tom Adair

I (you) bought you (me) violets for your furs and it was Spring for a while, Remember? I (you) bought you (me) violets for your furs and there was April in that December-The snow drifted down on the flowers and melted where it lay, The snow looked like dew on the blossomsas on a summer day I (you) bought you (me) violets for your furs and there was blue in the wintry sky, You pinned the violets to your (my) furs and gave a lift to the crowds passing by, You smiled at me so sweetly, since then one thought occurs. That we fell in love completely, The day I bought you violets for your furs.

Copyright ©1941 (Renewed 1968) Dorsey Brothers Music

All Rights Reserved Used by Permission International Copyright Secured

The use of the lyrics of this song with any other music is expressly prohibited

PERSONALITY

By James Van Heusen and Johnny Burke

When Madame Pompadour was on the ball room floor Said all the gentlemen "Obviously—
The madame has the cutest Personality"—
And think of all the books about Du Barry's looks What was it made her the toast of Paree?
She had a well developed Personality.
And what did Romeo see in Juliet,
Or Pierrot in Pierrette
Or Jupiter in Juno? You know!
And when Salome danced and had the boys entranced No doubt it must have been easy to see

Copyright ©1945 (Renewed 1972) Dorsey Brothers Music
All Rights Reserved Used by Permission International Copyright Secured
The use of the lyrics of this song with any other music is expressly prohibited

BUT BEAUTIFUL

By James Van Heusen and Johnny Burke

That she knew how to use her Personality.

Love is funny or it's sad or it's quiet or it's mad It's a good thing or it's bad, But Beautiful. Beautiful to take a chance and if you fall, you fall And I'm thinking I wouldn't mind at all. Love is tearful or it's gay It's a problem or it's play It's a heartache either way, But Beautiful And I'm thinking if you were mine I'd never let you go And that would be But Beautiful I know.

Copyright ©1947 (Renewed 1974) Dorsey Brothers Music and Burke & Van Heusen All Rights Reserved Used by Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

HERE'S THAT RAINY DAY



Words by Johnny Burke Play 5 Choruses Music by Jimmy Van Heusen (INTRO) G G BbB67 E6 A6 A- \mathcal{D}_{7} G G7 D-FT *B*6 E6 A-G D_7 A-27 2. $A7^{+4}$ C D7 **B**-E-A-A-A -27 27 G E-SOLO G G **B**6 E6 27 D7 2. A7+4 G Eb769

> Copyright ©1953 Dorsey Brothers Music and Burke & Van Heusen All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

IMAGINATION

Words by Johnny Burke Music by Jimmy Van Heusei



Copyright © 1939 (Renewed 1966) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

EVERYTHING HAPPENS TO ME



Words by Tom Adair Music by Matt Dennis Play 3 Choruses DØ G7 G769 36 B67+9 C7 *B*6 EЬ Bb7+9 E6 A7+9 C#07 2 G7 C-*B6* SOLO G769 CØ BbD- 67 Eb C769 F- B67+9 36 C#07 G769 CØ 20 GT C-GT A TRIAD B60

> Copyright©1941 (Renewed 1968) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

LIKE SOMEONE IN LOVE



I SHOULD CARE

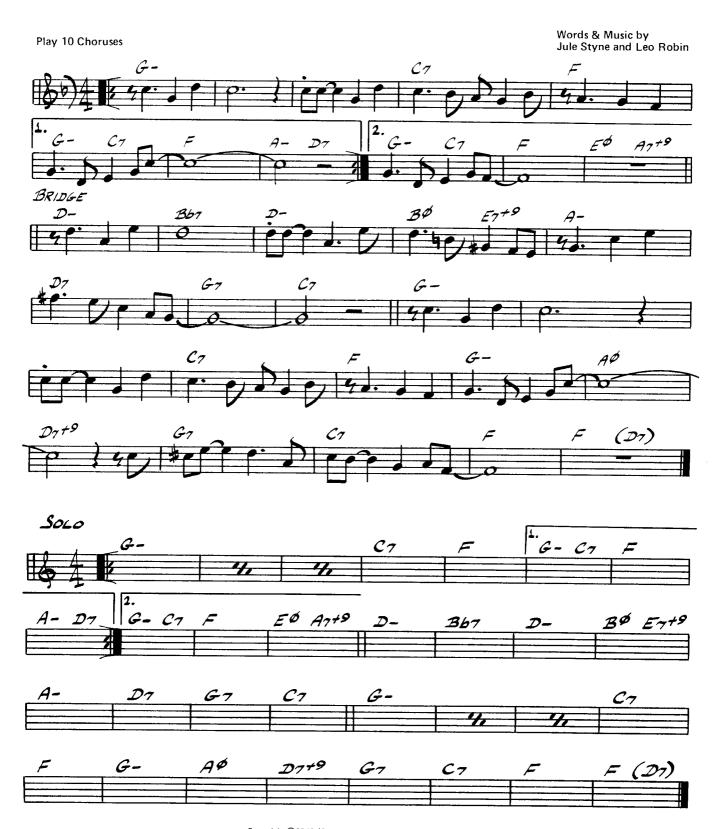


Words & Music by Sammy Cahn, Axel Stordahl and Paul Weston



Copyright ©1944 (Renewed 1972) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

YOU SAY YOU CARE



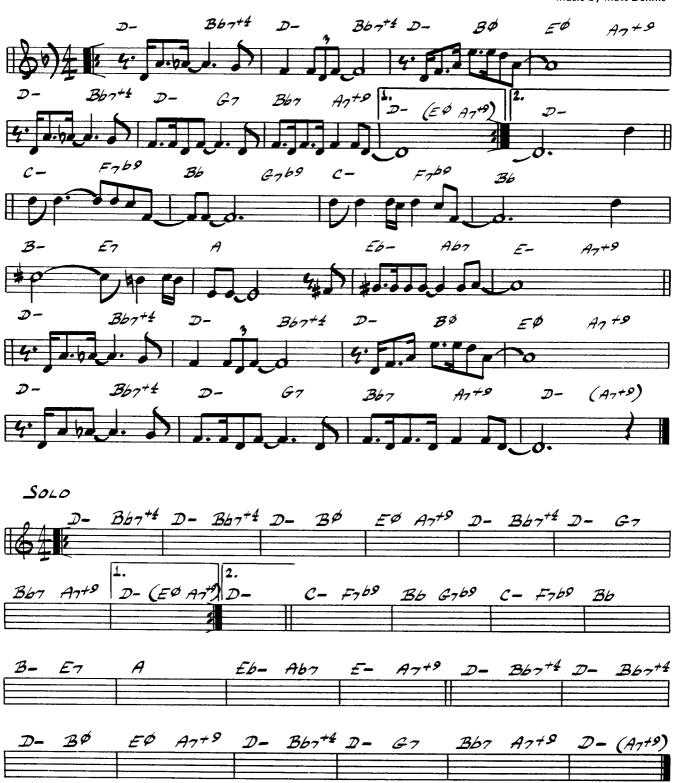
Copyright © 1949 (Renewed 1976) Dorsey Brothers Music
All Rights Reserved Used By Permission International Copyright Secured
The use of the lyrics of this song with any other music is expressly prohibited

ANGEL EYES



Play 4 Choruses

Words by Earl Brent Music by Matt Dennis



Copyright ©1946 (Renewed 1973) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

WILL YOU STILL BE MINE



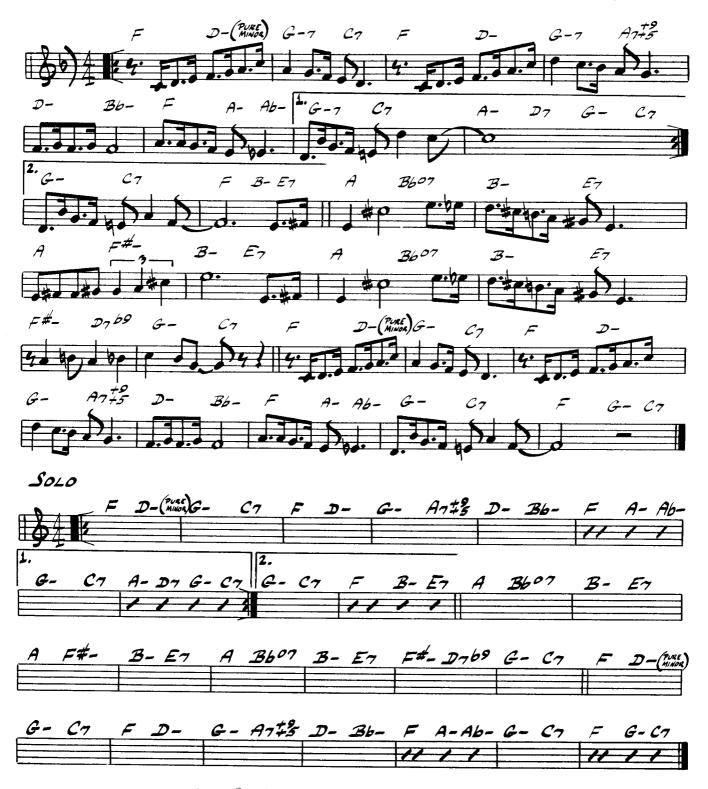
Copyright ©1940 (Renewed 1967) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

POLKA DOTS and MOONBEAMS



Play 3 Choruses

Words by Johnny Burke Music by Jimmy Van Heusen



Copyright ©1939 (Renewed 1966) Dorsey Brothers Music and Burke & Van Heusen All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

VIOLETS FOR YOUR FURS

Play 3 Choruses Words by Tom Adair Music by Matt Dennis C760 7 B6-G- C7 C769 G-D7+9 B6-G-E67 *B6* B6-C7 69 0769 (27) GT 27 SOLO D7+9 G- C7+9 F D7+9 G7+4 G- A\$ D7 G- C769 Bb- C7+9 F

> Copyright © 1941 (Renewed 1968) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

PERSONALITY



Play 6 Choruses

Words by Johnny Burke Music by Jimmy Van Heusen



Copyright ©1945 (Renewed 1972) Dorsey Brothers Music All Rights Reserved Used By Permission International Copyright Secured The use of the lyrics of this song with any other music is expressly prohibited

NTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C_{-} , $C\Delta$ +4, etc.) represents a series of tones which the improvisor 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 book form.

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-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dominant and or 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.

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 mear the top of each category will sound mild or consonant and scale choices further down the list will become increasingly ense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his 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 saig.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisor's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember – you, the player are also a listener! Read in Yolumne 1 — A New Approach To Jazz Improvisation for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the tearning 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.

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 Repositor of Scales & Melodic Patterns by Yusel Lateef and the Lydian Chromatic Concept by George Russell. These books are available from Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 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' If Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys and Vol. 47 – "Rhythm" In All Keys.

SCALE SYLLABUS

LEGEND: H = Half Step,W = Whole Step, L = Major 7hr, + or # = raise H; b or = = lower H; Ø = Half diminshed; -3 = 3H (Ninor Third)
CHORD/SCALE SYMBOL SCALE NAME
WHOLE & HALE STEP SCALE IN KEY OF C BASIC CHORD

CHUNDSCALE STABOL	SCALE NAME	WHOLE & HALF SLEE	SCALE IN KEY OF C	BASICCHORD
C7 C- CØ COTEGORIES	Major Dominant 7th Minor(Dorian) Half Diminished(Locrian) Diminished(8 tone scale)	WWHWWHW WHWWHW WHWWHW HWWHWWW	CDEFGABC CDEFGABBC CDEFFGABBC CDbEFFGABBC CDbEFGBABC	CEGBD CEGBD CEGBBD CEBGBBD CEBGBB CEBGBB
LMAIOR SCALE	SCALENAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
CA(Can be written C) CA+4 CA CAbs	Major(don't emphasize the 4th) Lydian(major scale with +4) Bebop Scale Hamonic Major	W W H W W W H W W W W W W W H W H W	CDEFGABC CDEF#GABC CDEFGG#ABC	IN KEY OF C CEGBD CEGBD CEGBD
CA+5, +4 C	naturonic Major Lydian Augmented Lydianented Ghamonic Minor		CDEFCABBC CDEFFGABC CDFEGABC	
.000	Diminished (begin with H step) Blues Scale Major Pentatonic		CDbD#EFGABC CEbFFGBbC CDEGAC	CEGBD CEGBD CEGBD
SCALE CHOICES	SCALENAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
55 52 54 54 54 54	Dominant 7th Bebop Scale Spatush or Jewish scale Lydian Dominant		CDEFGABbC CDEFGABbBC CDbEFGAbbC CDFFGABBC	CEGBD CEGBD CEGBBD CEGBB(Db)
C7b6 C7+ (has #4 & #5)	Hindu Whole Tone(6 tone scale)		CDEFG Ab BbC CDEF# G# BbC	CEG Bb D CEG# Bb D
C / b9(also has #9 & #4) C7+9(also has b9, #4, #5) C7 C7	Diminished(begin with H step) Diminished Whole Tone Blues Scale Maior Pentatonic	HWHWHWHW HWHWWW -3WHH-3W WW-3W-3	C Db D# E F# G A Bb C C Db D# E F# G# Bb C C Eb F F# G Bb C	CEGBbDb(D#) CEG#BbD#(Db) CEGBbD(D#)
MINANT			Chedan	CEUBBD
C7 sus 4 MAY BE C7 sus 4 WRITTEN C7 sus 4	Dom. 7th scale but don't emphasize the third Major Pentatonic built on 57 Bebop Scale	W W H W W H W W W –3 W –3 W W H W W H H H	CDEFGABbC BbCDFGBb CDEFGABbBC	CFGBbD CFGBbD CFGBbD
3.MINOR SCALE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
C-9C-7	Minor(Dorian) Bebon Scale	WHWWWHW	CDEbFGABbC	CENG BND T
C-∆ (maj, 7th) C- or C-7	Melodic Minor(ascending) Bebop Minor		CDEBFGABC CDEBFGG#ABC	CEBGBDF
C-97C-7	Blues Scale Pentatonic(Minor Pentatonic)		CEPF#GBbC CEPFGBbC	CEBGBBD(F) CEBGBBD
C-orC-59b6	Diminished(begin with W step) Phrygian	# ### ?##:	CDEBFF#G#ABC CDEBFF#G#ABC CDbEbFGAbBbC	CEPGBDF CEPGBDF CEPGBb
4.HALF DIMINISHED	SCALE NAME	H W W H W W	SCALE IN KEY OF C	CEPGBbDF
SCALE CHOICES	Half Diminished (Locaian)	ммнммн		IN KEY OF C
CØ#2 CØ(with or without #2)	Half Diminished #2(Locrian #2) Bebop Scale	WHWHWWW	C D Eb F Gb Ab Bb C	CEP GP BP CEP GP BP
S.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
ئ	Diminished(8 tone scale)	WHWHWHWH	CDEbFGbAbABC	CEB CBA

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The pityer should be aware that each chord symbol represents a series of tones called a scale. Even though an C7-19 would rappear to have only a mixed 9th, it also has a 89.44 & 45. The entire C7-95 scale would look like Root, 89.49 and 44.45 b7 & evot (C, Db, Dr, E, Fr, E, R, B, B, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrator of Alterd Scale.

C7b9 appears to have only one altered tone (69) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b8, +0, 3rd, +4, 54, 6th, b7, b4 cord (C. De.), E. E. F. G. A, Bb. C. This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominian 7th caugony are scales that embellish the basic Dominant 7th sound. Some scales provide much scales you see that embellish the basic Dominant 7th sound and require practice and patience to grap the essence of their meaning, I encourage you to work with the first side of Volume 3. The LY-T-Progression's insect in grap the essence of their meaning. I encourage you to work with the first side of Volume 3. The LY-T-Progression's insect in grap the essence of their meaning. I encourage you to scales and characteristic scale choices for the scales and then any of the remaining Minor scale choices.