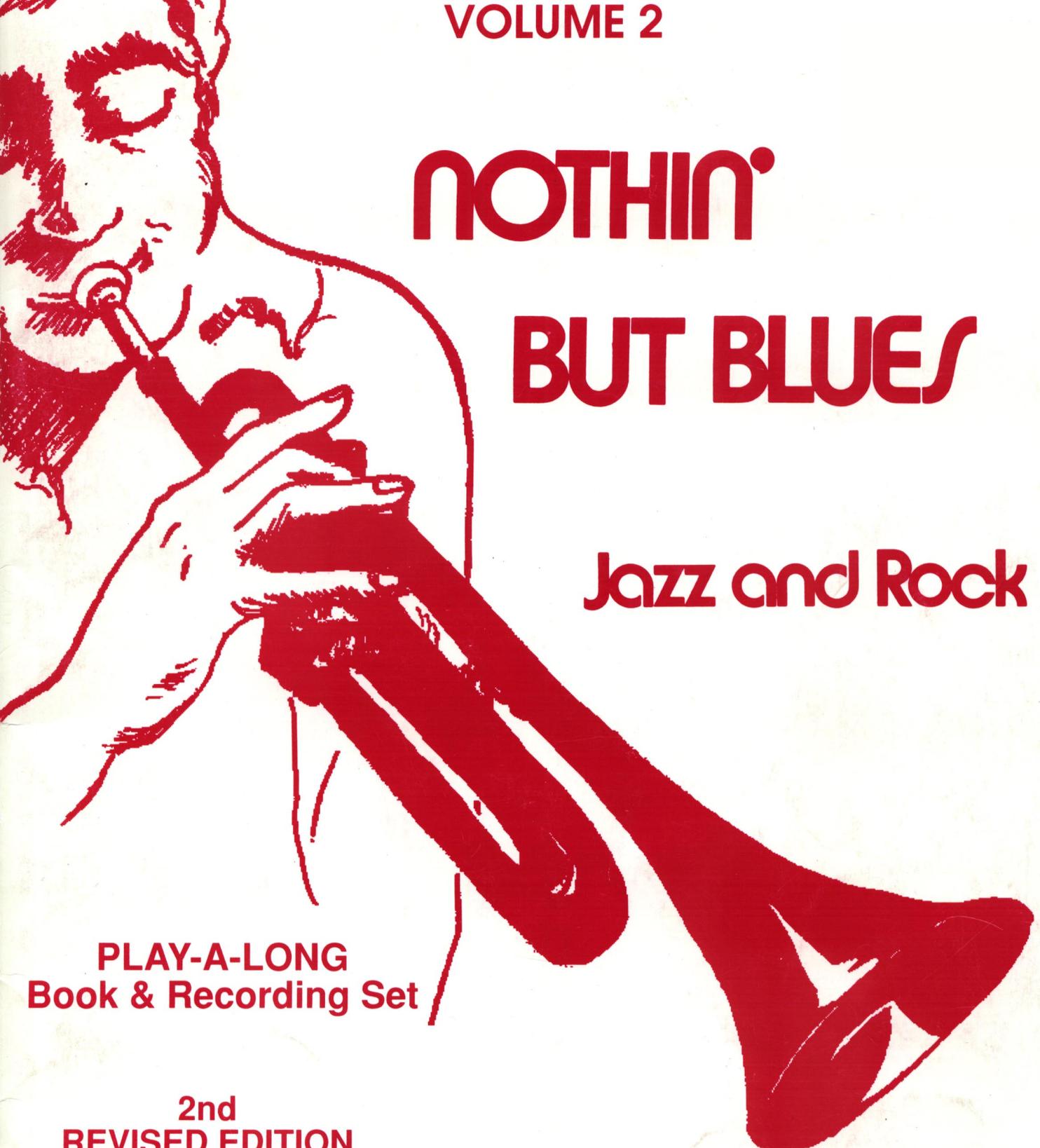


VOLUME 2

NOTHIN' BUT BLUES

Jazz and Rock



PLAY-A-LONG
Book & Recording Set

2nd
REVISED EDITION

For ALL Instruments

A New Approach To JAZZ Improvization



by Jamey Aebersold

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Volume 2 of A New Approach To Jazz Improvisation deals with the blues in several of its many forms. In this volume you will find two slow blues in the keys of G and F, two medium fast blues in Bb and F, one minor blues in C, one 6/8 blues in C minor, one medium tempo blues in C, three rock blues, and one blues using substitute chords in the key of F.

If you have never improvised using scales and chords as the basis for your improvisation, I strongly urge you to study Volume 1 of A New Approach To Jazz Improvisation as that volume deals with the problems of beginning improvisation.

The recording to Nothin' But Blues is designed to provide a rhythm section for those who have never had the opportunity of playing with piano, bass, and drums; and to offer an authentic accompaniment for those musicians who do not always have one available. Since the recording is in stereo, piano and guitar players may practice with bass and drums by turning off the piano channel. Bass players may turn off the bass channel (left channel) and practice with piano and drums. All other players may play with full rhythm section, piano and drums or bass and drums.

An existing knowledge of major, minor and dominant seventh scales is preferred but is not essential. If not already mastered, I would suggest memorizing the twelve major, twelve minor and twelve dominant 7th scales listed on page 4. It is also advisable to memorize the twelve blues scales listed on page 5.

Every minor scale employed on the Blues record and throughout this book is in the Dorian mode. This minor mode will be referred to as a scale throughout this book. The other familiar forms of minor scales, harmonic, pure, and melodic minor are used in more advanced jazz tunes and will not be covered in this volume because it would tend to confuse rather than help young aspiring improvisors.

The Blues have traditionally been twelve measures in length or twenty-four measures (long-meter, such as side 1, track 5). All of the blues on this recording contain twelve measures per chorus except side 1, track 5 which has twenty-four measures per chorus (long-meter).

The two most important items to keep in mind when improvising (within pre-set forms such as Blues and standard tunes) are the needed scales and the length of time notes of each scale will be sounded. The length of time may vary from one beat to many measures depending on the form of the tune you are improvising on. For instance, the first song on side 1, Mr. Super Hip, employs three minor scales: F minor, Bb minor and G minor (concert key). The scales appear in this order: concert key, 4 measures of F minor, 2 measures of Bb minor, 2 measures of F minor, 1 measure of G minor, 1 measure of F minor, 1 measure of G minor, and 1 measure of F minor. All seven choruses of this tune follow this same harmonic form or sequence. At this point Volume 1 would be helpful in organizing scales into patterns which in turn are used to form a more cohesive solo.

In this revised edition I have blackened in the chord tones of each scale. You will find that most scales run from the Tonic note (also called the Root) to the 9th tone of the scale. Since jazz players have always used scales and chords in building their improvised solos it is natural to stress learning chords as well as scales. A Triad consists of the 1st, 3rd and 5th notes of a scale. A 7th chord consists of the 1st, 3rd, 5th and 7th notes of a scale. A 9th chord consists of the 1st, 3rd, 5th, 7th and 9th notes of a scale.

A major chord/scale is represented by a letter followed by a triangle (CΔ). A minor chord/scale is represented by a dash after the letter (C-). A dominant 7th chord/scale is represented by a seven after a letter (C7). A half-diminished chord/scale is a Ø (CØ). A dominant 7th chord/scale which has altered tones in the scale is called a diminished whole tone scale and is represented by a +9 after the C7 (C7+9). This diminished whole tone scale contains the following tones: root, lowered 2nd, raised 2nd, major 3rd, raised 4th, raised 5th, (no sixth) and lowered 7th. In the key of C it would look like this: C Db D# E F# G# Bb C. The chord tones would be C E G# Bb and either Db or D#. Volume 3 goes into great detail about this scale sound and other more advanced jazz scales and chords.

There is no substitute for listening to the jazz masters play blues. Since live jazz concerts are rare, I strongly urge you to listen to the jazz recordings listed on page 9.

TYPICAL BLUES LICKS

Keys are indicated by letters

The image displays eight two-measure musical phrases in 4/4 time, each in a different key. The keys are indicated by letters above the first measure of each phrase. The phrases are as follows:

- Phrase 1: Key of F. Two measures of eighth notes with a slur.
- Phrase 2: Key of F. Two measures of eighth notes, including a triplet.
- Phrase 3: Key of F. Two measures of eighth notes, including a triplet.
- Phrase 4: Key of G. Two measures of eighth notes with a slur.
- Phrase 5: Key of G. Two measures of eighth notes with a slur and a triplet.
- Phrase 6: Key of C. Two measures of eighth notes with a slur and a triplet.
- Phrase 7: Key of Bb. Two measures of eighth notes with a slur.
- Phrase 8: Key of A. Two measures of eighth notes with a slur.

The above Blues licks (patterns) will sound good when played in the key indicated by the letter above the first measure of each two bar phrase. Players like to combine licks and even repeat a favorite lick over and over to form a simple background RIFF or even use it as a Blues melody (often times called the HEAD). It would be useful to transpose the licks you like to other keys. Most jazz musicians can play a lick in many different keys if not ALL twelve keys.

Below are listed the twelve Minor (Dorian minor), Major, and Dominant 7th scales. They are written in treble and bass clef in all twelve keys. Each scale is written from the root (first note of any scale) to the 9th note of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th.

TREBLE CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

The Twelve Major Scales to The 9th

The Twelve Dominant Seventh Scales to The 9th

BASS CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

The Twelve Major Scales to The 9th

The Twelve Dominant Seventh Scales to The 9th

THE BLUES SCALE AND ITS USE

The Blues Scale consists of the following tones: Root, ^b3rd, 4th, #4th(^b5), 5th and ^b7th.

Example: F Blues Scale F, A^b, B^b, B, C, E^b, F

When playing a twelve bar blues in the key of G, you may want to use the blues scale exclusively: G, B^b, C, D^b, D, F, G.

When playing a twelve bar blues in the key of B^b, you may want to use the B^b blues scale exclusively: B^b, D^b, E^b, E, F, A^b, B^b.

The Blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8 or 16 measures or longer.

Example: If D Minor is sounded for eight measures, you may use the D Blues scale - D, F, G, A^b, A, C, D.

When playing in minor tonalities you may choose to alternate between the Dorian minor and the Blues scale, both having the same root tone.

Example: D minor is sounded for eight measures - play D minor (Dorian) or play D Blues scale or alternate between the two scale sounds.

The Blues scale is used to convey a "Funky", "Down-Home", "Earthy" or "Bluesy" sound/feel. Don't run it in the ground by overuse! Rhythm and blues players use this scale extensively. Experiment with the Blues scales listed below and apply them to the recorded tracks on the play a long record.

After you become familiar with the Blues scale as I have it listed you may want to add tones to the scale which give the scale sound more variety.

Example: F Blues scale F, G, A^b, A, B^b, B, C, D, E^b, E, F.

This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You may want to transpose this scale to all twelve keys for practice.

The TWELVE BLUES SCALES

The image displays twelve handwritten musical staves, each representing a blues scale in a different key. The scales are arranged in two groups of six. The first group (top) uses a treble clef, and the second group (bottom) uses a bass clef. Each staff is divided into four measures, with the key signature for each measure indicated by a letter above the staff. The scales are: C, D^b, D, E^b (top row); E, F, G^b, G (second row); A^b, A, B^b, B (third row); C, D^b, D, E^b (bottom row); E, F, G^b, G (second row); A^b, A, B^b, B (third row). The notation consists of eighth and sixteenth notes, with some slurs and ties. The scales are written in a consistent, rhythmic pattern across all staves.

SIMPLE PIANO VOICINGS FOR BLUES

The voicings below are designed to give the non-keyboard player a basic blues sound by using only two tones - the 3rd and 7th of each chord. These voicings should be memorized. The voicings can and should be played with the corresponding recorded tracks on the record. You may want to turn the piano channel off and practice with only the bass and drum channel. I recommend practicing these voicings with the right hand while the left hand sounds the root of each chord. Mix your rhythms but do not add or subtract measures or beats from the original twelve measure chorus.

After getting the feel of the voicings in the right hand, switch the voicings to the left hand. This will leave your right hand free to improvise or practice scales etc. Example: Let the left hand play the voicings to Blues in G concert while the right hand improvises on the G Blues scale. The G blues scale contains these tones - G Bb C C# D F & G. Note: In group playing or when playing with the record, the left hand should play the voicings and the right hand should improvise. The roots of the chords will be sounded by the bass man.

1. F BLUES

F7 Bb7 F7 F7 Bb7 Bb7 F7 F7

(PLAY ONE OCTAVE LOWER, ETC.)

2. F BLUES

C7 C7 F7 C7 F7 Bb7 F7 F7

Bb7 Bb7 F7 F7 C7 C7 F7 C7

3. G BLUES

G7 C7 G7 G7 C7 C7 G7 G7

(PLAY ONE OCTAVE LOWER, ETC.)

4. G BLUES

D7 C7 G7 D7 G7 C7 G7 G7

C7 C7 G7 G7 D7 C7 G7 D7

5. Bb BLUES

Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 Bb7

(PLAY ONE OCTAVE LOWER, ETC.)

6. Bb BLUES

C-7 F7 Bb7 F7 Bb7 Eb7 Bb7 Bb7

(PLAY ONE OCTAVE LOWER, ETC.)

Eb7 Eb7 Bb7 Bb7 C-7 F7 Bb7 F7

7. C BLUES - HORIZONTAL

C7 C7 C7 C7 F7 F7 C7 A7+9

Eb-7 Eb-7 D-7 G7

MINOR TO DOMINANT TO TONIC VOICINGS

These voicings are for piano players as well as instrumentalists. They will give you the sound heard many times by professional musicians on records. Memorize the voicings in all twelve keys and strive to get the feeling of each voicing. This is particularly important for non-piano players. Practice the voicings through the various root sequences at the bottom of page 2.

Upon mastering the voicings with the right hand, memorize the voicings with the left hand and do not use a low root tone. This will leave the right hand free to improvise or practice scales, chords or patterns.



System 1: Cmi F7 B^b B^bmi E^b7 A^b Ami. D7 G^b F[#]mi. B7 E

System 2: Emi. A7 D Dmi G7 C Cmi. F[#]7 B Bmi. E7 A

System 3: Ami. D7 G Gmi. C7 F Fmi. B^b7 E^b E[#]mi. A^b7 D^b

I have written roman numerals under each chord voicing to show you the relationship of the minor (II) chord moving to the dominant seventh (V7) chord which in turn moves to the major (I) chord. The progression of chords II,V7, to I is very common in jazz and Volume 3 of this series of play a long books and records is called THE II - V7 - I PROGRESSION.

B

MINOR TO DOMINANT TO TONIC (CONT.)

Below are several good voicings that should be practiced in all keys. The numbers represent notes of whatever scale/chord you are playing.

GOOD VOICINGS:

	9	5	7
	7	3	5
	5	2(9)	3
	3	7	2(9)

PRACTICE IN ALL KEYS – BOTH HANDS!

EXAMPLE:

Another common voicing used by many jazz keyboard players is listed below in example C.

II	V7	I
Minor	Dom. 7th	Major (Tonic)
7	3	7
5	9(2)	5
3	7	3
2(9)	6	2(9)

Play these through all twelve keys just like you did in examples A and B. In an actual playing situation you would mix up the voicings from examples A, B and C for a variety of sounds and to keep your voicings from moving all over the keyboard. Having three voicings for each minor, major, dom 7th chord gives the player much more variety and color. And it helps keep the voicings centrally located in the center of the keyboard.

I highly recommend *JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER* by Dan Haerle for anyone interested in finding better ways to voice chords. Volume 3, *THE II-V7-I PROGRESSION* would be the next logical step in learning how to apply the above voicings. I also suggest *PIANO VOICINGS* transcribed from Vol. 1 play-a-long recording...book \$4.95.

Essential Discography

Listening is one of the most important elements of learning and playing jazz. Throughout the history of music, the EAR represents your best teacher and learning device. The following list represents a small but important sample of the great recorded jazz history. Although I am only listing the LP record numbers, many of these are available on CD and cassette.

Most of these, and many, many more, can be obtained in various formats by writing:

"Double-Time" Jazz, P.O. Box 1244, New Albany, IN 47150, U.S.A.

Alto	Cannonball Adderley	Something Else w/Miles Davis Takes Charge w/W. Kelly, P. Chambers, J. Cobb At The Lighthouse w/Nat Adderley, Sam Jones, V. Feldman, L. Hayes	BST 81595 Landmark 1306 Landmark 1305
Trumpet	Chet Baker	The Touch Of Your Lips w/Doug Raney, N.H.O. Pederson	Steeplechase 1122
Drums	Art Blakey	Jazz Messengers w/D. Byrd, H. Mobley, H. Silver, D. Watkins Night At Birdland w/C. Brown, Lou Donaldson, H. Silver, C. Russell (Vol. 2)	Columbia PC 37021 Blue Note 81522
Trumpet	Clifford Brown	Clifford Brown With Strings Study In Brown w/Harold Land, Max Roach Brown & Roach Inc. w/Sonny Rollins, Max Roach Brownie Eyes	Blue Note 81522 Emarcy 1011 Emarcy 1008 Emarcy 1010 Blue Note LA267-G
Bass	Ray Brown	Bam, Bam, Bam w/Gene Harris, Jeff Hamilton Don't Forget The Blues w/Al Grey, Gene Harris, Grady Tate, Ron Eschete	Concord 375 Concord 293
Alto	Ornette Coleman	Town Hall Concert w/Izensohn, Moffett and strings Something Else! w/Don Cherry, Walter Norris This Is Our Music w/Cherry, Haden, Blackwell	ESP 1006 OJC 163 Atl. 1353
Tenor	John Coltrane	Live At Birdland w/M. Tyner, J. Garrison, Elvin Jones Impressions w/M. Tyner, J. Garrison, Elvin Jones A Love Supreme w/same as above Crescent w/same as above Blue Train w/C. Fuller, Lee Morgan, Philly Joe Jones Giant Steps w/Tommy Flanagan, P. Chambers, A. Taylor More Lasting Than Bronze (2 records)	MCA 29015 MCA 5887 MCA 29017 MCA 5889 Blue Note 81577 Atlantic 1311 Prestige 24014
Trumpet	Miles Davis	Jazz At The Plaza w/Coltrane, Adderley, Bill Evans My Funny Valentine w/G. Coleman, R. Carter, H. Hancock Milestones w/Coltrane, Adderley, Paul Chambers Seven Steps To Heaven w/Hancock, Carter, T. Williams Miles Davis (excellent 2-record set from 1956-57) Nefertiti w/W. Shorter, R. Carter, T. Williams, H. Hancock Kind of Blue w/Coltrane, Adderley, W. Kelly, P. Chambers Light As A Feather w/Joe Farrell, Stan Clarke, Airto Now He Sings, Now He Sobs w/Roy Haynes, M. Vitous	Columbia 32476 Columbia 9106 Columbia 40837 Columbia CS8851 Prestige 24001 Columbia CS9594 Columbia 40575
Piano	Chick Corea	Light As A Feather w/Joe Farrell, Stan Clarke, Airto Now He Sings, Now He Sobs w/Roy Haynes, M. Vitous	Polydor 5525 BI 90055
Piano	Herbie Hancock	The Best of Herbie Hancock (2 records) Maiden Voyage w/F. Hubbard, R. Carter, T. Williams Empyrean Isles w/Freddie Hubbard, R. Carter, T. Williams The Prisoner w/Joe Henderson, Johnny Coles Hub of Hubbard w/E. Daniels, R. Hanna Sky Dive Keep Your Soul Together Ready For Freddie w/W. Shorter, Elvin Jones, M. Tyner Live In Japan (this is a must for Joe Henderson fans!)	BI 91142 Blue Note 84195 Blue Note 84175 Blue Note 84321 MPS 15 267 CTI 6018 CTI 6036 Blue Note 84085 Milestone 9047 Milestone 9024
Trumpet	Freddie Hubbard	Hub of Hubbard w/E. Daniels, R. Hanna Sky Dive Keep Your Soul Together Ready For Freddie w/W. Shorter, Elvin Jones, M. Tyner Live In Japan (this is a must for Joe Henderson fans!)	Blue Note 84189 OJC 234
Tenor	Joe Henderson	Inner Urge w/Elvin Jones, M. Tyner, B. Cranshaw Bags Meets Wes! w/Wes Montgomery, W. Kelly, S. Jones, Philly Joe Jones The Eminent J.J. Vol. 1 & 2 w/C. Brown, H. Mobley The Trombone Master w/T. Flanagan, P. Chambers, M. Roach Live At The Lighthouse w/Liebman & Grossman Live At Village Vanguard Standard Time w/M. Roberts, Bob Hurst, Jeff Watts Congliptious (excellent free jazz)	Blue Note 84189 OJC 234 Blue Note 81505 & 81506 Columbia CJ4444 Blue Note LA015-G2 Enja 2036 Columbia FC 40461
Vibes	Milt Jackson	Standard Time w/M. Roberts, Bob Hurst, Jeff Watts Congliptious (excellent free jazz)	Nessa - 2
Trombone	J.J. Johnson	Monk & Trane Trio w/Melvin Rhyne, Paul Parker Full House w/Johnny Griffin, W. Kelly, P. Chambers The Small Group Recordings—Live w/W. Kelly, P. Chambers Cornbread w/H. Hancock, J. McLean, H. Mobley Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	Milestone 47011 OJC 034 OJC 106 Verve 833-555-1 Blue Note 84222 MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Drums	Elvin Jones	Live At Village Vanguard Standard Time w/M. Roberts, Bob Hurst, Jeff Watts Congliptious (excellent free jazz)	Enja 2036 Columbia FC 40461
Trumpet	Wynton Marsalis	Standard Time w/M. Roberts, Bob Hurst, Jeff Watts Congliptious (excellent free jazz)	
Alto	Roscoe Mitchell	Monk & Trane Trio w/Melvin Rhyne, Paul Parker Full House w/Johnny Griffin, W. Kelly, P. Chambers The Small Group Recordings—Live w/W. Kelly, P. Chambers Cornbread w/H. Hancock, J. McLean, H. Mobley Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	Milestone 47011 OJC 034 OJC 106 Verve 833-555-1 Blue Note 84222 MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Piano	Thelonius Monk	Monk & Trane Trio w/Melvin Rhyne, Paul Parker Full House w/Johnny Griffin, W. Kelly, P. Chambers The Small Group Recordings—Live w/W. Kelly, P. Chambers Cornbread w/H. Hancock, J. McLean, H. Mobley Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	Milestone 47011 OJC 034 OJC 106 Verve 833-555-1 Blue Note 84222 MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Guitar	Wes Montgomery	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Trumpet	Lee Morgan	Newk's Time w/W. Kelly, D. Watkins, Philly Joe Jones Now's The Time w/Ron Carter, Herbie Hancock Saxophone Colossus & More w/C. Brown, M. Roach (excellent) Sonny Rollins w/John Coltrane (2 LPs - excellent) Speak No Evil w/Freddie Hubbard, H. Hancock, E. Jones Song For My Father w/Carmel Jones, Joe Henderson The Cape Verdean Blues w/J.J. Johnson, W. Shaw, J. Henderson Blowin' The Blues Away w/B. Mitchell, Jr. Cook The Stitt/Rollins Session w/Dizzy Gillespie Constellation w/Barry Harris, Sam Jones, Ray Brooks The Real McCoy w/Joe Henderson, R. Carter, E. Jones Enlightenment (award-winning 2-record set) Reevaluation: The Impulse Years (2-record set) The Early Trios (excellent 2-record set) Bouquet w/Tom Harrell, Hal Galper, S. Gilmore, B. Goodwin Unity w/Woody Shaw, E. Jones, Joe Henderson	Blue Note 84001 QJ 25241 Prestige 24050 Prestige 24004 Blue Note 84194 Blue Note 84185 Blue Note 84220 Blue Note 84017 Verve 833-558-1 Muse 5323 Blue Note 84264 Milestone 55001 MCA 204156 MCA 204157 Concord 377 Blue Note 84221
Tenor	Oliver Nelson	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Alto	Charlie Parker	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Tenor	Sonny Rollins	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Tenor	Wayne Shorter	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Piano	Horace Silver	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Alto	Sonny Stitt	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Alto/Tenor	Sonny Stitt	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Piano	McCoy Tyner	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Alto	Phil Woods	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527
Organ	Larry Young	Blues & The Abstract Truth Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie The Verve Years—Four Small Groups Now's The Time (outstanding playing!)	MCA 5659 Prestige 24024 Verve 827-154-1 Verve 8005 Savoy 2201 RCA2527

BASS LINE CONSTRUCTION

Good bass lines for Blues progressions can be achieved by applying the following rules:

1. Always play the root (tonic note) on the first beat of each measure.
2. Approach each new or repeated chord by half-step from above or below. This will be the fourth beat of the measure (see notes circled below).
3. Fill in beats two and three with chord tones (usually the 3rd and 5th, sometimes the 7th) or use tones of the scale as in measure 2, 6 and 9 in example A below. Remember to make the fourth note of each measure lead by half-step to the root tone of the new or repeated chord.
4. Make your bass line rise and fall gracefully. Try to use at least a one and one-half octave range.
5. After you learn to approach new or repeated chords by half step try to occasionally approach the new chord by whole step. Good bass players vary the interval of approach – sometimes by half step and others by whole step.

When one chord is sounded for more than one measure, you can add variety by sounding the root on the first beat of the first measure and sound the fifth note of the chord/scale on the first beat of the second measure. See example B below. All half-step leading tones in the examples below are circled.

A BLUES IN F

Example A shows a blues progression in F major. The first staff contains measures 1-4 with chords F7, Bb7, F7, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, and F7. The third staff contains measures 9-12 with chords G-7, C7, F7, and C7. Circled notes indicate half-step approaches to the root of the next chord.

B

Example B shows a blues progression in F major. The first staff contains measures 1-4 with chords F7, F7, F7, and F7. The second staff contains measures 5-8 with chords Bb7, Bb7, F7, and F7. The third staff contains measures 9-12 with chords C7, C7, F7, F7, and C7. Circled notes indicate half-step approaches to the root of the next chord.

Bass players should practice scales and patterns just as horn players do. Strive for smoothness and speed. The exercises on page 2 will give every bassist a strong foundation in scales, chords and basic harmony. Listen to the bass and drum channel (left channel) on this play-a-long recording carefully. Spend time each day transcribing the bass notes off the record so you can see what the player is doing. Bass lines have been transcribed from Volumes 1,3,6,15,25,34,35,37 and 42 displaying the work of such exceptional jazz bassists as Ron Carter, Rufus Reid, Todd Coolman, Steve Gilmore and Bob Cranshaw. For further study I recommend *The Evolving Bassist* and *Evolving Upward* by Rufus Reid, *Ray Brown's Bass Method*, and *The Improvisor's Bass Method* by Chuck Sher. All of these books are available from Jazz Aids. Write or call for free catalog and prices.

CONCERT CHORD PROGRESSIONS TO THE RECORDED TRACKS

When two chord/scales appear in one measure, each receives two counts. A triangle Δ is used to denote major chord/scale. Minor chord/scales can be represented by either a dash - or a dash and a 7 . . . D- or D-7, both mean the same thing.



MR. SUPER HIP (Played 7 times, then fades out)

Musical notation for 'MR. SUPER HIP' in 4/4 time. It consists of three staves. The first staff is the melody with a treble clef and a key signature of one flat. The second staff is the bass line with a bass clef. The third staff shows chord progressions. Chords are indicated by letters above the staff: F-, Bb-, F-, G-/C, F-/Bb, G-/C, F-/Bb, and F-. The notation includes eighth and sixteenth notes, rests, and slurs.

To solos

SOLOS

Musical notation for 'SOLOS' in 4/4 time, consisting of three staves. The first staff has a treble clef and a key signature of one flat, with notes and rests. Above the staff are the chords F-7 and Bb-7. The second staff has a bass clef and a key signature of one flat, with notes and rests. Above the staff are the chords F-7, G-7/C IN BASS, and F-7/Bb IN BASS. The third staff has a bass clef and a key signature of one flat, with notes and rests. Above the staff are the chords G-7/C IN BASS, F-7/Bb IN BASS, G-7/C, F-7/Bb, G-7/C, and F-7/Bb. The notation includes eighth and sixteenth notes, rests, and slurs.

After 7th chorus, fade out on G- to F-

MODAL BLUES (Played 10 times, then fades out)

Musical notation for 'MODAL BLUES' in 4/4 time. It consists of three staves. The first staff is the melody with a treble clef and a key signature of one flat. The second staff is the bass line with a bass clef. The third staff shows chord progressions. Chords are indicated by letters above the staff: C-, Eb-, C-, D7+9, G7+9, C-, and C-. The notation includes eighth and sixteenth notes, rests, and slurs.

To solos

TURN PAGE FOR SOLOS



C-7 Eb-7

C-7 D7+9 G7+9

After 10th chorus, fade out on C-

C-7 C-7

SLOW BLUES IN F (Played 6 times)

F7

Bb7 F7

C7 F7 C7 (Play first time only)

SOLOS

F7 Bb7

F7 C7

F7 F7 C7 F7

FAST BLUES IN Bb

(Played 18 times)



Bb7 Eb7 Bb7 Bb7

Eb7 Eb7 Bb7 Bb7

C- F7 Bb7 F7

SOLOS

Bb7 Eb7 Bb7

Eb7 Bb7 C-7

F7 Bb7 F7 Bb7

LONG-METER JAZZ/ROCK

(Played 6 times)

D- D-

G- G-

D- Bb-

Bb- A-

TURN PAGE FOR SOLOS

SOLOS



Musical notation for three staves of a solo exercise. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes and quarter notes, with a **D-7** chord indicated above the staff. The notes are numbered 2 through 8. The second staff continues the sequence with a **G-7** chord above the first measure and a **D-7** chord above the second measure. The third staff continues with a **Bb-7** chord above the first measure, an **A-7** chord above the second measure, and a **D-7** chord above the final measure, which ends with a double bar line and a repeat sign.

HOME STRETCH

(Played 10 times)

Musical notation for a 'HOME STRETCH' exercise consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes and quarter notes, with a **D-** chord indicated above the staff. The second staff continues the sequence with a **G-** chord indicated below the first measure and a **D-** chord indicated below the second measure. The third staff continues with an **F7** chord indicated below the first measure, an **E ϕ** chord indicated below the second measure, an **A7+9** chord indicated below the third measure, and a **D-** chord indicated below the fourth measure.

SOLOS

Musical notation for three staves of a solo exercise. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes and quarter notes, with a **D-7** chord indicated above the staff. The second staff continues the sequence with an **F7** chord indicated below the first measure, an **E ϕ** chord indicated below the second measure, an **A7+9** chord indicated below the third measure, and a **D-7** chord indicated below the fourth measure. The third staff is labeled **(ENDING)** and features an **F7** chord indicated below the first measure, an **E ϕ** chord indicated below the second measure, an **A7+9** chord indicated below the third measure, and a **D-7** chord indicated below the fourth measure, which ends with a double bar line and a repeat sign.



SOLOS

SLOW BLUES IN G

(Played 7 times)

TURN PAGE FOR SOLOS



Three staves of musical notation for a solo. The first staff begins with a G7 chord and a C7 chord. The second staff features C7, G7, and D7 chords. The third staff includes C7, G7, D7, and G7 chords, ending with a repeat sign and a diamond symbol.

FAST BLUES IN F (Played 11 times)

Three staves of musical notation for 'Fast Blues in F'. The first staff has F7, Bb7, F7, and F7 chords. The second staff has Bb7, Bb7, F7, and F7 chords. The third staff has G-, C7, F7, and C7 chords. The notation includes various rhythmic patterns and articulation marks.

SOLOS

Three staves of musical notation for a solo. The first staff starts with F7 and Bb7 chords. The second staff features Bb7, F7, and G-7 chords. The third staff includes C7, F7, C7, and F7 chords, ending with a repeat sign and a diamond symbol.

MINOR BLUES IN C

(Played 10 times)



Musical notation for the first system of 'Minor Blues in C'. It consists of three staves. The first staff has a C- chord above it. The second staff has F- and C- chords above it. The third staff has Dø, G7+9, C-, and G7+9 chords above it.

SOLOS

Musical notation for the solo section of 'Minor Blues in C'. It consists of three staves of eighth-note patterns. Chords C-7, F-7, C-7, Dø, G7+9, C-7, and G7+9 are indicated above the notes.

BIRD BLUES

(Played 13 times)

Musical notation for the first system of 'Bird Blues'. It consists of three staves. The first staff has chords F Δ, Eø, A7+9, D-, G7, C-, and F7 above it. The second staff has chords Bb Δ, Bb-, A-, Ab-, and G- above it. The third staff has a C7 chord above it, followed by two measures with first and second endings: 1. A- D7 G- C7 and 2. A- D7 G- C7.

TURN PAGE FOR SOLOS

Five staves of musical notation for solos. The first staff contains notes with chords: FΔ, Eφ, A7+9, D-7, G7. The second staff contains: C-7, F7, BbΔ, Bb-7. The third staff contains: A-7, Ab-7, G-7. The fourth staff contains: C7, A-7, D7. The fifth staff contains: G-7, C7, F7.

Bb INSTRUMENTS - TRANSPOSED CHORD PROGRESSIONS

When two chord/scales appear in one measure, each receives two counts. A triangle Δ is used to denote major chord/scale. Minor chord/scales can be represented by either a dash - or a dash and a 7 ... D- or D-7, both mean the same thing.

MR. SUPER HIP

(Played 7 times, then fades out)

Musical notation for 'MR. SUPER HIP' featuring complex rhythmic patterns and chord progressions. The notation includes eighth and sixteenth notes with beams, and various chord symbols: G-, C-, A- D, G- C, A- D, G- C, G-.

To solos

Playing the Blues*

Jamey Aebersold

The blues is a musical form that jazz musicians have always embraced because it gives them the opportunity to express emotion and everyday feeling and intellectual concepts that are often learned by studying another player's style. Most beginning improvisers use the blues as a springboard to other jazz forms. Many band directors and private teachers think there is not too much to playing a decent blues solo. They say that all you need to do is learn the blues scales of the key the blues is in and just improvise what you feel over the scale sound. They probably think this is what they are hearing when they listen to the top jazz players. I admit, they do hear some of that, but, if you check out the major jazz influences, you will begin to hear much more than just the blues scale.

I would like to point out the things to watch for in the blues that will make your playing more rewarding, convincing, and musical. Begin by singing several choruses of blues along with a record. A play-along recorded version of blues would be excellent because you don't have to listen to a soloist — you are the soloist. I suggest taping yourself, and then with your instrument in hand, try playing the phrases that you just sang. I contend that what we sing is often closer to what is really inside us than what comes out of our instrument. On our instruments, we are inhibited and limited by our lack of knowledge of the instrument. If this is so, and I think it is, the musician who knows his instrument well will have a much better chance of conveying the music in his brain to the listener. When you are trying to play on your instrument what you just sang, be sure to play with the same inflections, articulation, dynamics, etc. If you are used to listening to jazz music, your vocal solo will probably be fairly recognizable to one who listens to this kind of music even though your voice may crack and sputter at times. Practice singing when you are driving by yourself or walking to school. Practice singing in your mind while lying in bed or waiting for a bus. Put your mind to use and it will instantly start paying you dividends. You will be able to recognize phrases others play and this will enable you to put those ideas in motion on your instrument. I have heard many fine

jazz musicians say they have done a lot of practicing away from their instrument. They mentally practice, and when they finally put their instrument in their hands it is as though they have already played the musical idea.

The basic 12 bar blues uses three chords, a dominant 7th built on the root, a dominant 7th built on the fourth, and a dominant 7th built on the fifth of the key you are in (for a review of sevenths see "Chords, Part II" in the November-December issue). For example, blues in the key of F uses F7, B^b7 and C7. The order of occurrence in a 12-bar sequence looks like this:

F7 / x / x / x / B^b7 / x / F7 / x / C7 / B^b7 / F7 / C7 / .

There are variations *ad infinitum* to the chord progressions that can be used over a blues. A few of the more popular are as follows (key of F). Note that when two chord symbols appear in the same measure, each chord gets two beats.

1. F7/B^b7/F7/Cmi F7/B^b7/B^b7/F7/D7/Gm9/C7/
F7/Gmi C7/

2. F7/B^b7/F7/Cmi F7/B^b7/Bo7/F7/Ami D7/
Gmi/C7/Ami D7/F7 D7/Gmi C7/

3. F7/B^b7/F7/Cmi F7/B^b7/Bo7/F7/Ami D7/
Gmi C7/D^bmi G^b7/F7 D7/G7 C7/

One that Charlie Parker used on "Blues for Alice" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called Bird Blues.

F/Emi A7/Dmi G7/Cmi F7/B^b7/B^bmi/Ami/
A^bmi/Gmi/C7/Ami D7/Gmi C7/

If you need more variations check out Dan Haerle's book *Jazz/Rock Voicings for the Contemporary Keyboard Player*. He lists 17 different progressions ranging from the very simple to the very complex.

When beginning to practice the blues, you should (1) get the feel of the roots, (2) then the first five notes of each scale, (3) then the triad (root, 3rd and 5th), and (4) finally the entire scale. Here is what that would sound like (starting on the next page):

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Exercise 1

It might be good to improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this (notice the half-step melodic motion from the first chord to the second):

Exercise 3

I urge those of you who don't play piano to practice example 3 with your left hand, one octave lower than written, and try playing exercises in example 1 with the right hand so you can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.

Most all good wind players have a knowledge of the keyboard and can play blues in several keys. It is much easier to solve harmonic problems while looking at the piano keys than it is to see it on a sax finger table or trumpet valves.

It is a good idea to lead into the 3rd or 7th by half step. This strengthens the harmony. Notes that are good choices at the beginning of measures are shown below.

When two chords appear in one measure you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I have heard two of the top jazz trumpet players in the country say this is the first thing they do. It makes good sense because it gets your ear accustomed to the various scale and chord sounds in advance of the actual soloing. I strongly advise using this method of practice when approaching any new song.

The most important points in the blues progression, and those most often totally neglected by young improvisers, are the measures circled below; they are all those chords that are not an F7. I am using a typical variation on the basic blues progression.

Exercise 2

Exercise 4

(Exercise 4 continued on next page)

POINTS TO REMEMBER

- Play what you hear in your head. Use a tape recorder to record your voice and transcribe it on your given instrument.
- Sing with your voice while driving, showering, walking, etc. Think about the intervals you are singing. Are you singing bits and pieces of scales or chords?
- Listen to jazz players play the blues. Suggested listening: Sonny Rollins and Sonny Stitt on the song "After Hours" found on Verve double record #VE2-2505 under Dizzy Gillespie's name.
- Check out my Volume 2 "Nothing But the Blues" play-along book and record set. If you already have this volume, have you tried playing with all the tracks or have you just played the blues in B \flat and F? Time to move on.

- Remember leading tones are usually the 3rd and 7th. These tones should be emphasized in order to bring out the harmonic movement from chord to chord.
- Use everything you have learned about melodic construction when playing on a blues. Don't just play on the blues scale. That sound can wear pretty thin in the hands of a novice but can sound fine when interspersed with phrases from the original harmony.
- Transcribe a solo or a portion of a favorite solo and play it on your instrument with the same inflections as the recorded version. The jazz tradition has been passed down by imitation and you can benefit greatly by transcriptions.

The image shows two staves of musical notation. The first staff is in G major and features a blues scale (G, A, B \flat , B, C, D) with four chords indicated above: B \flat 7, B \flat 7, F7, and D7. The second staff is also in G major and features the same blues scale with four chords indicated above: Gm7, C7, F7, and C7.

The blues scale can, of course, be played at any time during the chorus. The notes of the blues scale often clash with the given harmony but that is what makes it sound

like the blues! If it didn't clash in the beautiful way it does, we wouldn't call it a blues.

Be careful not to confine your soloing to just the sound of the blues scale and in doing so overlook possibilities of variety by using the other scales such as minor and dominant. The blues scale in the key of F is F, A \flat , B \flat , B, C, E \flat , F.