

payin' dues







VOLUME 15
of
A New Approach to Jazz Improvisation
by
JAMEY AEBERSOLD



FOR ALL INSTRUMENTS

PLAY A LONG
Book and Recording Set

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INTRODUCTION

This volume offers the jazz student and performer an opportunity to practice with one of the finest rhythm sections in the world, playing chord progressions to eight standard jazz tunes.

The melodies were written by myself and can be used with or without the record. By this, I mean they can be taken at tempos different than what are presented on the record. The songs may be used at jam sessions, concerts, or whatever.

Over the past 55 years the jazz player has accumulated a vast list of songs (melodies and chord progressions) that have become the mainstream vocabulary of the improvising artist. He has been expected to memorize the melodies as well as the chord progressions and even be able to transpose them to other keys. The tempos will vary with the personalities involved in the particular rendition.

It is fun and extremely creative to take a standard song that has been played a certain way for years, and suddenly choose to play it in a completely different way. This may even mean changing certain notes or chords to accommodate the new rendition. The feel of the new rendition may vary from the original version.

Jazz players usually have listened to the original version and have embellished it to their own tastes. Some tunes that were always played at a swing tempo now find themselves in a latin format or a bossa nova. Tunes that have traditionally been played as 4/4 songs are often played in waltz time, 3/4. Some even experiment with other time signatures such as 5/4, 7/4, 10/4, or even alternate between two or three different time signatures.

The chord progressions used on this record are similar to these standard songs: *I Remember April*, *Body and Soul*, *What Is This Thing Called Love*, *There'll Never Be Another You*, *Cherokee*, *The Song Is You*, *Stella By Starlight* and *It's You Or No One*. In some cases, if you were to play the original standard melody, you may have to alter some of the notes to fit my chords.

The record is in stereo and I urge instrumentalists to practice with the piano channel turned off. This will help you in ear training and get you used to hearing the superb bass lines of Ron Carter. I like to think of the bass and drums as the foundation instruments, while the piano comping is like adding the frosting to the cake.

I have included lists of major, minor, dom. 7th, diminished, whole tone and diminished whole tone scales. These should help you in choosing different sounds to play as substitute scales. Read the *SCALE SYLLABUS* carefully! It contains enough different sounds to keep you busy for years to come.

We really enjoyed putting this set together and I know you'll learn a lot from practicing and playing with these three great musicians.

Jamey Aebersold
Fall - 1979



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CONCERT KEY CHORD PROGRESSIONS



SIDE 1, TRACK 1
SIDE 1, TRACK 5

Another Yew

♩=164 (slow) ♩=284 (fast)

The musical score consists of ten staves of music. The first staff begins with a boxed '5X' marker. Chords are indicated above the notes on each staff. The progression of chords across the staves is as follows:

- Staff 1: Eb, Eb, DØ, G7+9
- Staff 2: C-, C-, Bb-, Eb7
- Staff 3: Ab, Db7, Eb, Eb (C-)
- Staff 4: F7, F7, F-, Bb7
- Staff 5: Eb, Eb, DØ, G7+9
- Staff 6: C-, C-, Bb-, Eb7
- Staff 7: Ab, Db7, Eb, F7, (F#°)
- Staff 8: Eb, F-, G-, C7, F-, Bb7, Eb, (Bb7)



Side 1, Track 2

Stella

♩=174

6X

Chord progression: E- A7 C- F7 F- Bb7 Eb Ab7 Bb E0 A7+9 D- G- C7 F G- C7 A0 D7 G7+ G7+ C- C- Eb- Eb- Ab7 Bb Bb E0 A7+9 D0 G7+9 C0 F7+9 Bb Bb



Side 1, Track 3

Flesh & Spirit

♩=82

2X

Eb- *Bb7b9* *Eb-* *Ab7b9* *Db* *Gb7* *F-* *Bb7b9*

Eb- *Db* *Eb-* *CØ* *F7+9* *Bb-* *Eb-* *Ab7* *Db* *Bb7b9 (DØ)*

Eb- *Bb7b9* *Eb-* *Ab7b9* *Db* *Gb7* *F-* *Bb7b9*

Eb- *Db* *Eb-* *CØ* *F7+9* *Bb-* *Eb-* *Ab7* *Db* *E-* *A7*

D *E-* *F#-* *G-* *F#-* *B7* *E-* *A7* *D*

D- *G7+9* *C* *A7b9* *D-* *G7* *C7* *B7* *Bb7* *Bb7b9*

FINE

D.C. 1ST 8 BARS

CHORUS FORM: AABA



Side 1, Track 4

What Is This?

♩=200

6X

C7+9
C7b9

F-

D \emptyset

G7+9

C

C

BRIDGE

C-

F7

Bb

Bb

FINE

Ab7

G7

G7

D. C. 1ST 8 BARS

CHORUS FORM: AABA

SOLOS

C7+9

F-

D \emptyset

G7+9

C

C-

F7

Bb

Ab7+4

G7

C7+9

F-

D \emptyset

G7+9

C



Side 2, Track 1

It's You!

♩=218

Chord symbols in () should only be played on first & last chorus.

7X G- C7 F D7

G- C7 F F

Bb- Eb7 Ab G7+9

C D- G7 C A- D7

G- C7 F D7 (B7)

(E7) (A7) (D7) (G7) (C7) (F7) (C-) (F7)
G- C7 C-

Bb Eb7 F Ab- Db7

G- C7 F A- D7

Detailed description: This is a musical score for the song 'It's You!'. It consists of ten staves of music. The first staff begins with a '7X' box and a treble clef. The music is in 4/4 time with a tempo of 218. Chord symbols are placed above the notes. The score includes various musical notations such as triplets, slurs, and dynamic markings. The chords used include G-, C7, F, D7, Bb-, Eb7, Ab, G7+9, C, D-, G7, A-, D7, (B7), (E7), (A7), (D7), (G7), (C7), (F7), (C-), (F7), Bb, Eb7, F, Ab-, Db7, and G-.



Side 2, Track 2

You're The Song

♩=228

5X

The musical score consists of seven staves of music. The first staff begins with a 5X box and a C chord. The second staff continues the melody with Eb° and D- chords. The third staff features Bb7, A7, D-, and G7 chords. The fourth staff is marked with a first ending bracket and includes Bb7, A7, D7, and G7 chords. The fifth staff is marked with a second ending bracket and includes C, F#°, and B7+9 chords. The sixth staff is labeled 'BRIDGE' and includes E, F°, F#-, and B7 chords. The seventh staff includes E, E, Bb°, Eb7+9, Ab-, Ab-G, Ab-Gb, and Db7 chords.

C Eb° D- G7

C Eb° D- G7

Bb7 A7 D- G7

1. Bb7 A7 D7 G7

2. C F#° B7+9

BRIDGE

E F° F#- B7

E E Bb° Eb7+9

Ab- Ab-G Ab-Gb Db7

You're The Song



Chords: Gb7, Gb7, B7, B7

Chords: C, Eb°, D-, G7

Chords: G-, C7, F, Bb7

Chords: C (E-), A7, D-, G7

Chords: C, Eb°, D-, G7

Chords: F#°, F-, E-, Eb-, D-, D6Δ, CA



April

Side 2, Track 3

(INTRO)
 ♩ = 276
 4X G Δ +4 G Δ +4
 8X G G

G- G-(+5) G-6 G-(+5) G-

A- D7 B- E7 +9

A- D7 G G

FINE

C- (BRIDGE) F7 Bb D- G7 +9

C- F7 Bb Bb

A- D7 G G

DON'T DRAG -----

F#- B7 +9 E A- D7 +9

D.S. 16 BARS



Share-A-Key

Side 2, Track 4

♩=294

5X

Bb Bb F- Bb7

Eb Eb Ab7 Ab7

Bb Bb C7 C7 C- G7+9

C- F7 2. C7 C- F7 Bb

FINE

BRIDGE

C#- B B

B- E7 A A

A- D7 G G

G- C7 C- F7

D.C. 2ND ENDING

Major, Minor and Dominant 7th Scales

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

DIMINISHED SCALES
Half & Whole Step Construction: W#W#W#W#W

There are only three different DIMINISHED SCALES. Chord tones are written in black: root, 3rd, 5th and 7th.

This Diminished scale fits these chord symbols: C7, Eb7, G7, Ab7, Bb7, C7, Eb7, G7, Ab7, Bb7.

This scale actually contains a b9, #9, #4, #5 in addition to root, 3rd & 7th. I write it as C7#9, D7#9, Eb7#9, etc.

DIMINISHED WHOLE TONE SCALES
Half & Whole Step Construction: H#W#W#W#W

This scale is sometimes called "Altered" or "Super Locrian".

WHOLE TONE SCALES
Half & Whole Step Construction: W#W#W#W#W

There are only two WHOLE TONE scales. You can think of the C, D, E, F, G, A and Bb (A#) whole tone scales as being one scale. The other scale is built on these tones: C, D, E, F, G, A, B. The C whole tone scale is exactly like the D whole tone scale, or one built on E, F, G, A or Bb.

This WHOLE TONE scale fits these chord symbols: C7, D7, E7, F7, G7, A7, Bb7, BB7.

This WHOLE TONE scale fits these chord symbols: C#7, Eb7(D#7), F7, G7, A7, Bb7.

WHOLE TONE scales can also be used as substitute scales over other chord symbols. See Scale Syllabus.

HALF-DIMINISHED SCALES
Half-Dim is sometimes called (minor 7, b5)

The second tone can be raised a half-step to form the Half-Dim. #2 Scale. This scale can be used interchangeably with reg-lar half-Dim. Scale)

SCALE SYLLABUS

Each chord symbol (C7, C-, Co., etc.) represents a series of tones which the improviser can use when improvising. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. All examples are in the key of C so you can compare the scale construction and similarities.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which can be used over any chord—major, minor, dominant 7th, half diminished and diminished Western music, especially jazz and pop. Often major, dominant 7th and dorian minor scales and chords more than any other. Scales and chords used less often are the half diminished and diminished. If we agree on these five 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 closely resembling the chord symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord 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. 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. Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser'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 pages 22, 23 and 24 in Volume I 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 or 3 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 that 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" by Jerry Coker et al., and the "Lydian Chromatic Concept of Tonal Organization" by George Russell. These books are available by writing **Jamey Aebersold, 1211 Aebersold Drive, New Albany, Ind. 47150** or possibly at your local music dealer.

All of the scales listed in the scale syllabus are listed in the key of C so you can have a frame of reference and can compare the similarities and differences. You are urged to write them in all twelve keys and practice them in all twelve keys.

CHORD SYMBOL GUIDE FOR SCALE SYLLABUS

H = Half step, W = Whole step
 V7 means a Dominant 7th scale or chord
 -3 = three half steps (minor third)

- Δ = Major scale/chord (emphasize the major 7th & 9th) (don't emphasize the 4th)
- Δ #4 = Major scale/chord with raised 4th (Lydian) = W W W W H H
- V7 = Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
- = Minor scale/chord (Dorian) (all scale tones are usable)
- + = Raise the fifth tone of the scale 1/2 step
- V7#4 = Dominant Lydian scale (emphasize the 9th, #4th, & 6th) = W W W H H W
- V7+ = Whole tone scale/chord = W W W W W (this scale has a #4 & +5)
- V7b9 = Diminished scale beginning with a half step = H W H W H W H W
- V7+9 = Diminished whole tone scale (emphasize the b9, #9, #4, & #5) = H W H W W W W
- ∅ = Half diminished scale/chord (Locrian scale or Locrian #2) = H W H W W W W

EXAMPLES: C = C D E F G A B C (don't emphasize the 4th tone)

- C#4 = C D E F# G A B C (Lydian scale)
- C7 = C D E F G A Bb C (Dominant 7th scale)
- C- = C D E F G A Bb C (C minor - dorian minor)
- C7#4 = C D E F# G A Bb C (C minor - dorian minor)
- C7+ = C D E F# G A Bb C (Lydian dominant scale)
- C7b9 = C D E F# G# Bb C (Whole tone scale)
- C7+9 = C D E F# G A Bb C (Diminished scale beginning with half step)
- C∅ = C D E F G# Bb C (Diminished whole tone scale)
- C∅#2 = C D E F Gb Ab Bb C (Half diminished scale/Locrian scale)
- C∅#2 = C D E F Gb Ab Bb C (Locrian sharp two(#2) scale)

SCALE SYLLABUS

CHORD SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C# Co	FIVE BASIC CATEGORIES	Major	C D E F G A B C	C E G B D
		Minor (Dorian)	C D E F G A Bb C	C E G Bb D
		Half Dim. (Locrian)	C D Eb F G A Bb C	C Eb G Bb D
		Diminished (8 tone scale)	C D Eb F Gb Ab Bb C	C Eb Gb Bb
			C D Eb F Gb Ab A B C	C Eb Gb A(Bbb)
1. MAJOR SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	SCALE IN KEY OF C	CHORD IN C
	C	Major (don't emphasize the 4th)	C D E F G A B C	C E G B D
	C#4	Lydian (major scale with #4)	C D E F# G A B C	C E G Bb D
	C7	Lydian Augmented	C D E F G A B C	C E G B D
	C7+	Augmented	C D E F G A B C	C E G B D
2. DOMINANT 7th SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	SCALE IN KEY OF C	CHORD IN C
	C7	Major (don't emphasize the 4th)	C D E F G A B C	C E G B D
	C7b6	Lydian (major scale with #4)	C D E F# G A B C	C E G Bb D
	C7b9	Lydian Augmented	C D E F G A B C	C E G B D
	C7+9	Augmented	C D E F G A B C	C E G B D
3. MINOR SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	SCALE IN KEY OF C	CHORD IN C
	C-	Dominant 7th	C D E F G A Bb C	C E G Bb D
	C-Δ	Lydian Dominant	C D E F# G A Bb C	C E G Bb D
	C-	Hindu	C D E F G A Bb C	C E G Bb D
	C-	Whole Tone (6 tone scale)	C D E F# G# Bb C	C E G Bb D (D#)
4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	SCALE IN KEY OF C	CHORD IN C
	C∅	Diminished (begin with H step)	C D Eb F G A Bb C	C Eb G Bb D (D#)
	C∅#2	Diminished Whole Tone	C D Eb F# G# Bb C	C Eb G Bb D (D#)
	C∅#2	Blues Scale	C D Eb F# G Bb C	C Eb G Bb D (D#)
	C∅#2	Blues Scale	C D Eb F# G Bb C	C Eb G Bb D (D#)

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 7 raised 9's, it also has a b9, #4 & 5. The entire C7#9 scale would look like: Root, b9, #9, 3rd, #4, #5, 7 & root (C, Db, D#, E, F#, G, A, Bb, C). By 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 7 b's and 9's but actually has three: b9, #9, and #4. The entire scale looks like this: Root, b9, #9, 3rd, #4, 5th, 6th, 7th, & root (C, Db, 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 11-7-1 Progression" since it emphasizes Diminished Whole Tone scales and chords as well as Diminished scales and chords.

AN ESSENTIAL DISCOGRAPHY

Trpt.	Freddie Hubbard	Hub of Hubbard w/Eddie Daniels, Roland Hanna	MPS 15 267
"	"	Sky Dive	CTI 6018
"	"	Keep Your Soul Together	CTI 6036
"	"	Ready For Freddie w/Name Shorter, E. Jones, Tyner	Blue Note 4085
"	"	Hub Tones w/Herbie Hancock, Clifford Jarvis	Blue Note 4115
"	"	High Energy	Columbia 33048
Tenor	Sonny Rollins	The Bridge w/Jim Hall, Bob Cranshaw	RCA 2527
"	"	Max Roach Plus 4 w/Kenny Burrell	Trip 5522
"	"	Newk's Time w/Wynton Kelly, Doug Watkins, Philly Jo	Blue Note 4601
"	"	Now's the Time w/Ron Carter, Herbie Hancock	RCA 2927
"	"	Next Album w/George Cables	Milestone 9042
"	"	Sonny Rollins (2 record set) excellent!	Prestige 24004
Trpt.	Clifford Brown	Study in Brown w/Harold Land, Max Roach	Trip 5530
"	"	Brown & Roach Inc. w/Sonny Rollins	Trip 5520
"	"	Brownie Eyes	Blue Note LA267-G
"	"	The Beginning and the End	Columbia KC32284
Piano	Herbie Hancock	The Best of Herbie Hancock (2 records)	Blue Note 8907
"	"	Empyrean Isles w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84175
"	"	Maiden Voyage w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84195
"	"	The Prisoner w/Joe Henderson	Blue Note 84321
"	"	Thrust	Columbia 4698
"	"	Crossings	Warner Bros. 2617
Trpt.	MILES DAVIS	Jazz at the Plaza w/Coltrane, Adderley, Bill Evans	Columbia 32470
"	"	My Funny Valentine w/H. Hancock, Ron Carter, T. Williams	Columbia 9106
"	"	Milestones w/Coltrane, Adderley, Paul Chambers	Columbia 9428
"	"	Seven Steps to Heaven w/Hancock, Carter, Williams	Columbia CS8851
"	"	Miles Davis (excellent 2 record set from 1956-57)	Prestige 24001
"	"	Nefertiti w/M. Shorter, H. Hancock, Carter, Williams	Columbia CS 9594
"	"	Kind of Blue w/Coltrane, Adderley, B. Evans, Chambers	Columbia 8163
"	"	Bitches Brew w/C. Corea, Shorter, L. White, DeJohnette	Columbia GP 26
Alto	Ornette Coleman	Town Hall w/David Izenhohn, C. Moffett & strings	ESP 1006
"	"	Something Else! w/Don Cherry, Walter Norris	Contemporary 3551
"	"	This Is Our Music w/D. Cherry, C. Haden, Ed Blackwell	Atlantic 1353
Alto	Roscoe Mitchell	Congluptious (excellent free jazz)	Nessa - 2
Tenor	John Coltrane	Live at Birdland w/Elvin Jones, McCoy Tyner, J. Garrison	Impulse AS-50
"	"	Impressions w/same as above plus Eric Dolphy	Impulse AS-42
"	"	A Love Supreme w/same as above minus Dolphy	Impulse AS-77
"	"	Crecent w/same as above	Impulse AS-66
"	"	Blue Train w/Lee Morgan, Curtis Fuller, Philly Jo	Blue Note 1577
"	"	The Art of John Coltrane (2 records) contains Giant Steps Atlantic SD2-313	Blue Note 1577
"	"	More Lasting Than Bronze (2 records) beautiful early	Blue Note 1577
Piano	Chick Corea	Light As A Feather w/Joel Farrell, Stan Clarke, Airtio	Polydor 5525
"	"	Now He Sings, Now He Sobs w/R. Haynes, M. Vitous	Solid State 18039
"	"	Where Have I Known You Before	Polydor 6509
Drum	Various Artists	The Saxophone (3 record set of many saxophonists)	Impulse ASH9272-3
Sax	"	Live at the Lighthouse w/Grossman, Lieberman (2 records)	Impulse ASH9253-3
Drums	Elvin Jones	Live at Village Vanguard	Blue Note LA015-G2
Tenor	Joe Henderson	In Japan (A MUST) w/foreign trio	Enja 2036
"	"	Inner Urge w/Elvin Jones, Mc Tyner, Bob Cranshaw	Milestone 9047
"	"	Power to the People w/H. Hancock, R. Carter, DeJohnette	Blue Note 84189
Trpt.	Lee Morgan	Cornbread w/Hancock, Jackie McLean, Hank Mobley	Milestone 9024
Organ	Larry Young	Unity w/Moody Shaw, Elvin Jones, Joe Henderson	Blue Note 84222
Tenor	Wayne Shorter	Speak No Evil w/Freddie Hubbard, Hancock, Elvin Jones	Blue Note 84221
Piano	Horace Silver	Song For My Father w/Joe Henderson, Carmel Jones	Blue Note 94185
"	"	The Cape Verdean Blues w/J.J. Johnson, W. Shaw, J. Henderson	Blue Note 84220
"	"	The Jody Grind w/Moody Shaw, James Spaulding, L. Ridley	Blue Note 84250
Alto	Cannonball Adderley	In Pursuit of the 27th Man w/Mike & Randy Brecker	Blue Note LA054-F
"	"	Something Else w/Miles Davis	Fantasy F-9455
"	"	The Inside Straight w/Nat Adderley, Hal Galper	Blue Note LA169-F
Piano	McCoy Tyner	The Real McCoy w/Joe Henderson, Elvin Jones, R. Carter	Fantasy 9435
"	"	Enlightenment (Award Winning 2 Record Set)	Blue Note 84264
"	"	Reevaluation: The Impulse Years (2 record set)	Milestone 55001
Alto	Charlie Parker	Broadcast Performances	Impulse 9235-2
"	"	Jazz at Massey Hall w/Dizzy Gillespie, C. Mingus, B. Powell	ESP Bird 2
"	"	The Master (2 record set)	Blue Note 84250
"	"	Miles of Jazz w/early Miles Davis	Trip 5035
"	"	Now's the Time	Trip 5015
"	"		Verve 8005

SUGGESTED BOOKS & MAGAZINES

Advanced Ear Training for Jazz Musicians, David Baker. Studio P/R, Inc. Order from Jamey	Advanced Ear Training for Jazz Musicians, David Baker. Studio P/R, Inc. Order from Jamey
Abersold, 1211 Abersold Dr., New Albany, In. 47150. \$12.00.	Abersold, 1211 Abersold Dr., New Albany, In. 47150. \$12.00.
Advanced Improvisation, David Baker. Down Beat Music Workshop.	Advanced Improvisation, David Baker. Down Beat Music Workshop.
A Guide to Improvisation, John LaPorta. Berklee Press, 1140 Boylston, Boston, Mass. 02215. \$7.50.	A Guide to Improvisation, John LaPorta. Berklee Press, 1140 Boylston, Boston, Mass. 02215. \$7.50.
A New Approach to Jazz Improvisation, Jamey Abersold. Book & record sets, 20 volumes. Beg. to advanced. Each volume \$8.95. Order from J. Abersold, 1211 Abersold Dr., New Albany, In. 47150.	A New Approach to Jazz Improvisation, Jamey Abersold. Book & record sets, 20 volumes. Beg. to advanced. Each volume \$8.95. Order from J. Abersold, 1211 Abersold Dr., New Albany, In. 47150.
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