VOLUME 47

I Got RHYTHM CHANGES IN ALL KEYS

PLAY-A-LONG
Book & Recording Set

A New Approach To Jazz Improvisation

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ABOUT THE PLAY-A-LONG RECORDING

The recording to Vol.47 is comprised of two sections: The first 13 tracks use the standard jazz rhythm section piano, bass and drums; Jim McNeely, Todd Coolman and Steve Davis respectively. The next 9 tracks are only of piano and metronome. The first 13 tracks have written melodies and solo chord/scale progressions (all have been transposed for all instruments) for each of the 12 keys. There are two tracks in the key of Bb concert - one is a slow tempo and the other fast; they are tracks #1 and #13.

Tracks #14 through #22 are the piano/metronome only tracks. These were designed to help you quickly assimilate the theoretical knowledge needed to improvise on Rhythm changes. These tracks are presented in one key - Bb concert. The reason for this is simple: if you can play convincingly in one key well without hesitation, your chances of playing well in other keys is greatly enhanced. Memorization is a key ingredient in improvising and once our left-brain has assimilated information thoroughly in one key, making the transfer to other keys is greatly simplified.

I suggest those who have never improvised over Rhythm changes begin with track #14 and listen carefully to this entire section of the recording to the end. Become so familiar with the A and B sections you can recite the chord/scales in your sleep. Play these tracks over and over and sing with them. Let your mind run freely over these backgrounds and get the feel of just letting your musical mind explore. Put these tracks on a cassette and sing along with them in your car.

Listening to recordings of jazz greats playing Rhythm will help to give your imagination ideas. Don't be afraid to copy their licks and phrases. You are encouraged to do this. This has been a big part of the jazz tradition.

Thoroughly digest Rhythm in the key of Bb concert before going on. I recommend spending a month with tracks #14 through #22 before even attempting to play with the other tracks. Most people get the cart before the horse and consequently don't achieve the results they desire and deserve as quickly as they hoped. If you'll concentrate on digesting tracks #14 - #22 I guarantee you'll be glad you did.

Learning to play over Rhythm changes and the II/V7's which comprise it will lay an extremely strong foundation for learning the hundreds of other songs in the jazz vocabulary.

When you see a chord/scale symbol such as C7 or C- it really is an indication that when soloing, any of the notes of the scale may be used. It doesn't mean just to use the root, 3rd, 5th and 7th. You can use the 9th (2nd), 11th (4th), or 13th (6th). In otherwords, the notes of the entire scale may be used.

Jim McNeely, piano player on the play-a-long, will often play a major 6th chord on bar 6 which leaves you free to play either major or dominant during that measure.

I have stacked the **7th chord** tones in the solo sections to help those who haven't yet memorized them. Remember, knowing where the chord tones are and utilizing them in building your solos will help you sound more mature. 3rd's and 7th's are very important notes of the chord/scale. Accidentals written in the stacked 7th chords of the solo section of each song are only good for that particular chord...not the entire measure.

Chord symbols in ( ) are substitute chords.

Song #4 is based on the F concert blues scale although the song is in concert Ab.

It is impossible to notate exactly every alteration or substitute chord that Jim or Todd plays on this recording. The chord symbols were given to the rhythm section as a guide. At times they may take liberties with the actual chord symbols written in this book but it does not detract from the essence of the comping. Songs move in two bar phrases and if you'll notice, every two bars the bass and piano are very close, if not right-on the actual symbol written.

When a dominant 7th chord/scale symbol has a +9 after it it means to use the diminished-whole tone scale. When the dominant 7th chord/scale symbol has a b9 after it it is suggesting use of a diminished scale which begins with a half-step (HWHWHWHW). You'll also want to consult the page titled Dominant 7th Tree of Scale Choices.

Many people believe that music is external, that it comes from outside themselves. They read notes or chord symbols and out comes the music. Music, jazz, creative sounds is **internal** and comes from within the individual. It is a reflection of your soul. This book and any other you may read or work from are attempts to help you unlock the music that already resides within your mind. Don't be afraid of the opportunity to express yourself through improvisation. **It's the most natural way to make music.**

The melodies that I've written to accompany the thirteen Rhythm tracks utilize many of the jazz concepts I've presented in this and other books. I suggest analyzing one or more of them to see how I've put them together. Make some notes to yourself and try incorporating similar ideas into your playing. Ideas are everywhere. For instance, #12, bar 3 uses the **blues scale**. In #1, bars one and two use **sequence**. The **Bebop scale** is used in measures one and two of #2. **Repetition** and **sequence** are used throughout #4. **Flatted 9th's** are emphasized in bars four and five of #5. Your imagination is just waiting to be asked to work for you! That's what it's for. Use it and reap the benefits.

On Track #15 the concert C- chords can be C7 or C-. Since only the bass is playing you have the freedom of choosing the quality (minor, dominant, major, etc) of the chord/scale. In a way, you can restructure the harmony.

For further study of Rhythm you may want to look at David Baker's book "How To Play Bebop" chapter 8 and Jerry Coker's book "How To Practice Jazz" pages 30 to 33.

I wish to thank Jerry Coker and Matt Eve for their suggestions in making this book a valuable addition to the play-a-long series.

VOLUME 47 - RHYTHM CHANGES - ALL KEYS

There has always been a certain fascination about playing over RHYTHM CHANGES. It's probably because so many fine musicians have played so well on them and the fact they are a challenge to any musician, regardless of the tempo. The constantly moving harmonies coupled with a medium or fast tempo seem irresistible to most musicians who improvise.

It has been said that Charlie Parker practiced Rhythm Changes in all twelve keys. He also practiced the blues and the chord/scale changes to Cherokee in all twelve keys. His diligence has continued to serve as inspiration for many musicians. You may want to practice playing Rhythm in 3/4 or as a Latin or Bossa Nova or Funk tune. It doesn't always have to be played as 4/4 swing.

The form to RHYTHM changes is AABA. This merely means that there are three sections of the song that share the same harmony...the three A sections. The B section is called the BRIDGE and consists of different harmony than the A sections. Each of the four sections, A,A,B,A contain eight measures (bars). The song equals 32 measures; 4 sections of 8 measures each. It falls into the category of American popular song form. This and the 12 bar blues form have kept jazz musicians busy for years.

George Gershwin originally wrote the song ***I GOT RHYTHM*** and used a very simple harmonic structure. Jazz musicians have since altered and substituted harmonies so often that, in some cases, it is hard to hear any resemblance to the original Gershwin harmony.

ORIGINAL RHYTHM

The basic harmony that I feel jazz musicians have used for the basis of their improvisations over the A sections has been as follows: (numbers represent measure numbers)

I call this **Original Rhythm**

Bb	G-	C-	F7	Bb	G-	C-	F7	Bb	Bb7	Eb	Ab7	C-	F7	Bb
1		2		3		4		5		6		7		8

This eight-measure progression is on the play-a-long recording track #14. Try to sing the roots (tonic notes) along with the piano. Listen carefully to the bass notes (left hand). The first four measures are also called a Turnaround. Turnarounds are used as a harmonic way of leading you back to home-base....the tonic chord. In this case Bb concert. See section on turnarounds in this book and practice with tracks #21 and #22.

If you will sing, improvising, while listening to this track, you will most likely find yourself singing in the key of Bb concert throughout. That's because 6 ½ of the measures fit the concert Bb major scale. Measures 5 and 6 require a slight alteration - use the notes Ab on beats 3 and 4 of bar 5 and beats 1 and 2 of bar six, and use notes Gb and Ab on beats 3 and 4 of bar six. The rest of the progression can be thought of as the Bb major scale.

The G- in measures one and three is PURE MINOR instead of the more common dorian minor. It is the Relative Minor to the key of Bb major, thus, both Bb major and G pure minor have the same fingering and key signature. Since Bb, G- (pure minor), C- and F7 *ALL* have the same key signature of two flats, Bb and Eb, you could think of the first four bars as being all in the key of Bb major. Couple this with the last two measures and you end up with 6 of the 8 bars being in Bb major. This is probably why this progression was originally appealing. It had variety of harmony and motion, but didn't stray very far from home-base. Right-brain (ear-players) musicians could stick around the Bb major scale, insert the blues scale from time to time, play the dominant 7th chords on the bridge and sound pretty good. Some sounded excellent!

The first and last measures of the A section can be either Bb major or Bb7. There seems to be no set rule except you need to listen to the keyboard/guitarist or agree in advance what those chord/scales will be.

JAZZ RHYTHM

Players will often alternate between the Original Rhythm A section listed earlier and this one:

I call this **Jazz Rhythm**

‖ Bb Bo | C- C#o | D- G7 | C- F7 | F- Bb7 | Eb Ab7 | D- G7 | C- F7 ‖

2nd ending | C- F7 | Bb ‖

The main difference is in the first two measures. You need to learn both versions. The 6th bar of the A section is tricky because there are several ways to go on beats 3 and 4 - diminished chord/scale built on the b5, parallel minor on the IV or a dominant on the bVII and this particular dominant may have a raised 4th (Ab7+4). The last two bars of the second eight bars are usually played |C- F7 | Bb ‖. The harmony in the last two bars of the A section (especially the first A section) may vary from chorus to chorus without really disturbing the flow or continuity of the harmony. To do this is not unusual. As long as the melodic line is an enity in itself, our ears tend to overlook or **overhear** the subtle clash with the keyboard harmony.

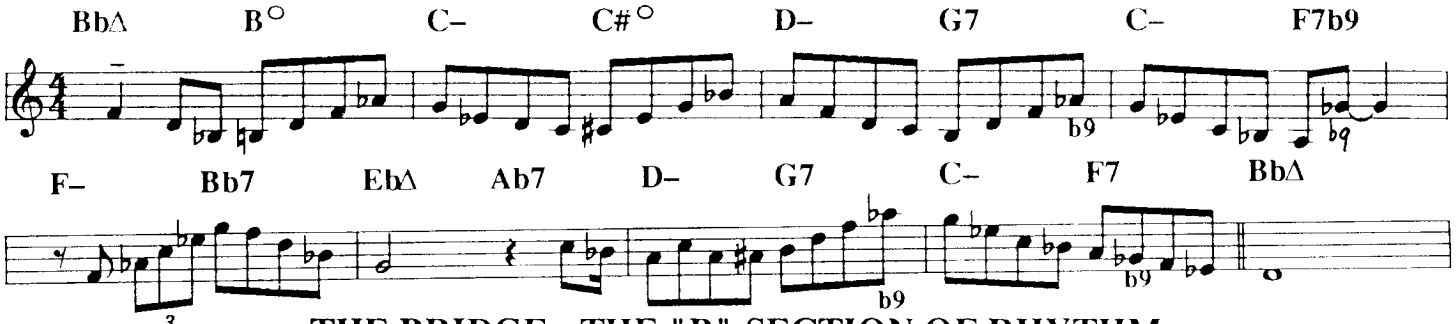
There are two primary tones to consider during the A section. In the key of Bb concert they are D and Eb.

‖Bb G- | C- F7 | D- G7 | C- F7| Bb Bb7 | Eb Ab7 | D- G7 | C- F7 ‖

Main notes: D Eb D Eb D Eb D Eb

There are many variations on Rhythm changes. Consult the charts in this book. You will also want to experiment with playing the Bb major scale over Jazz Rhythm.

Diminished scales may be substituted (and usually are) for the dominant 7th chord/scales on beats 3 and 4 in bars 1, 3, 4, 7, and 8. You could also use whole-tone scales, lydian-dominant scales or diminished-whole-tone scales. The example below uses typical jazz phrasing while outlining Jazz Rhythm chords. Notice use of b9's.



THE BRIDGE - THE "B" SECTION OF RHYTHM

Rhythm has two sections: the A section which we've been talking about and the B section called the **Bridge**. The bridge has four chord/scales, the first of which begins on the major third of the primary key. For instance, when playing Bb Rhythm the bridge begins on D7. D being the third of the key of Bb major. The Bb Rhythm bridge would look like this:

Bridge to Rhythm in Bb concert.

‖ D7 | D7 | G7 | G7 | C7 | C7 | F7 | F7 ‖

This is called the cycle or circle of fourths (or fifths, depending whether you go up a 4th or down a 5th). The distance from D up to G is an interval of a Perfect Fourth because it contains five half-steps. Each of the chord/scales in the bridge lie a perfect fourth up from the previous one...D to G, G to C, C to F, and F to Bb. If you were to keep going in fourths you would eventually end up on the note you began with - in this case, D, after having passed each of the twelve key centers. This would be called going thru the cycle or circle. Track #19 uses this most common bridge section and so do tracks 1 thru 13. Track #20 explores three different commonly played bridges. Track #18's bridge is double-length and is great for practicing the altered dominants.

Players will often add a dorian minor scale in front of or before each chord/scale in the bridge. For instance, the bridge could look/sound like this:

‖A- |D7 |D- |G7 |G- |C7 |C- |F7 ‖

This is called II/V7's or two to five. The word two or II or ii usually refers to a dorian minor chord/scale and the five or V7 means a dominant 7th chord or scale. A variation for the bridge could be :

‖A- |D7 |G7 |G7 |G- |C7 |F7 |F7 ‖

The above two B sections may be played while the original dominant 7th bridge is being played. They will not clash. The scales are basically the same. Tracks number 21 and 22 allow you to practice on II/V7's in a turnaround setting like they appear in Bb Jazz Rythm (concert key).

Each of the dominant 7th chord/scales in the bridge of RHYTHM are perfect for using substitute scales, such as whole-tone, diminished, lydian-dominant or diminished-whole-tone. The rule is this: Whenever a dominant 7th chord resolves up a perfect fourth, you may use one of the substitute scales on that dominant. Since the bridge contains four dominants and they travel through the cycle of fourths, most players take advantage of this opportunity to embellish the progression by using various of these scale choices. I recommend spending time with the bridge and make it a point to be so familiar with the primary substitute scales (whole-tone, diminished, lydian-dominant and diminished-whole-tone) that you can eventually weave your way through the bridge without batting an eye. Remember: **3rd's** and **7th's** are the two most important tones in any scale. The root is always assumed. This leaves the 3rd and 7th to tell us what the quality is and how that chord/scale is being used in the context of the song. Practice emphasizing the 3rd and 7th of each scale as the *starting tone* and then the *ending note* of your phrases. You should also study transcribed solos to see how important jazz people have utilized the 3rd and 7th to outline the harmony while actually playing melodies.

It's fun to use whole-tone scales or diminished scales on the bridge. Since the root progression basically moves thru the cycle, up in fourths, you can descend chromatically every two bars. By doing so you'll find the 3rd and 7th will always appear in the scale.

Consult the page called DOMINANT 7th TREE OF CHOICES for a clear outline of the most used substitue choices for dominants. With practice, you'll be able to actually play chromatically (use any of the 12 tones) over dominant 7th chords/scales.

Remember, Track #18 is excellent for working on altered dominant scales/chords.

RIGHT BRAIN - LEFT BRAIN

Jazz musicians have always mentally heard music then worked/practiced until they could play those ideas on their instrument. Knowing the fingerings, scales and chords (arpeggios) to each of the chord/scales in the harmony is fundamental. But, don't make the mistake of taking a lifetime to learn the fundamentals and never take time to enjoy MAKING MUSIC. Sometimes we forget to balance the learning of scales, chords, fingerings, technique, etc. with the joy of playing a simple melody that we hear in our head. The most successful musicians are those who can balance the left-brain knowledge with the creative right-brain. If you can only play by ear (right-brain), you'll find yourself limited to only what-you-know. If you over emphasize the left-brain you may end up sounding like a well-oiled jazz machine but not too inspiring or original.

In your beginning work with Rhythm changes I strongly suggest using an approach that allows both sides of the brain to be used. Cooperation is a key word here and I'm suggesting you cooperate with yourself. Practice with the scales, chords, patterns, licks and get so you can weave through the harmony of Rhythm without really thinking about it. But also be spontaneous, creative, surprising, imaginative and take chances over the various chord progressions and keys that are on these recordings. At **all** times be listening intently to what you are hearing. Then try to analyze it. The object is to have both sides of the brain working together, in harmony with each other.

Since the human voice is second only to the mind when it comes to visualizing melodies, we should all sing more. When we sing a phrase, even though it is rough-sounding, our ears get a chance to actually **hear** what our mind is thinking. This is very important when it comes to learning to improvise. Tracks #14 - #22 are very conducive to inner mental singing and outward vocalizing. Try tapeing yourself singing along with one of these tracks. Then, slowly play it back and on your instrument, playing what you sang. You may find you have to slow your singing down until your instrument's mind and fingers can catch up. This process actually amounts to *transcribing yourself!* Your real self!

LISTENING

One of the best ways to get ideas for playing over Rhythm changes is to listen to others on recordings. Studying transcriptions such as solos by Sonny Stitt and Sonny Rollins on the Eternal Triangle recording can provide you with new ways of thinking. Often, picking up a new phrase from a master improvisor can lead your thinking in a new direction and open a mental door where one was previously shut. Don't be afraid to copy. It's one of the best ways to learn jazz. It also sharpens your ears and **they** are what will ultimately guide you in your note choices. I highly recommend listening to Sonny Stitt, Sonny Rollins and Dizzy Gillespie on the recording of The Eternal Triangle on Verve 2-2505. Their solos are in Hunt Butler's book *Modern Jazz Tenor Solos*.

TIME AND METRONOME PRACTICING

Always practice with time in mind, either with a metronome or just picking a steady tempo in your mind and playing along with it. Using a metronome to achieve better time is something most jazz musicians do at one time or another. Many begin by having the click (or light) fall on beats 1 and 3. Then, they usually move it to fall on beats 2 and 4 which seems to approximate the sound of the drummers hi-hat. Everyone agrees, this is excellent for internalizing a sense of *good time* into our minds **and** fingers. You'll want to begin slowly until you get the feel for this type practice and then gradually increase the tempo. You should also practice your eight-note lines and double-time in this manner. It's natural to begin by working on scales and chords and various exercises but make sure you aim towards actually improvising on a blues or some set chord progression of a song to make this type practice more useable and fun.

Watch your articulation when practicing with a metronome. Make sure you don't let the time-feel slide around. Be exact. Place your notes exactly in time with the click or light. Listen to the jazz masters and examine how each individual approaches playing **TIME**.

ORIGINAL RHYTHM

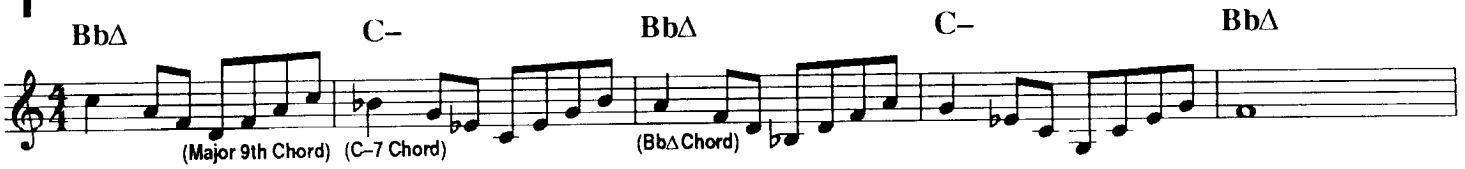
The first four bars of Original Rhythm can be thought of as alternating between a bar of Bb major and a bar of C minor.

Actual changes: || Bb G- | C- F7 | Bb G- | C- F7 | Bb |

Think this way: || Bb | C- | Bb | C- | Bb |

You can think the Bb major scale throughout but by alternating back and forth between the major and minor sound it helps give a flow, a rise and fall, contour, to your melody. The next several examples demonstrate this idea.

1



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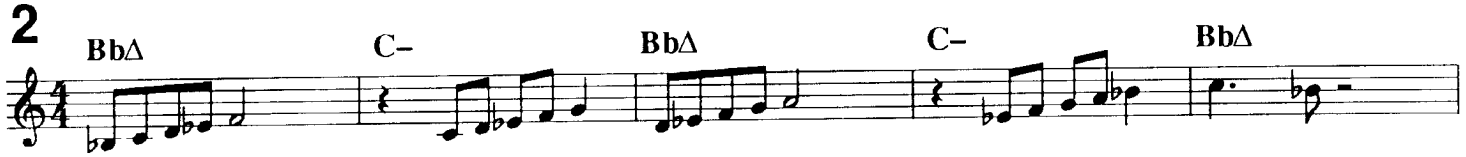

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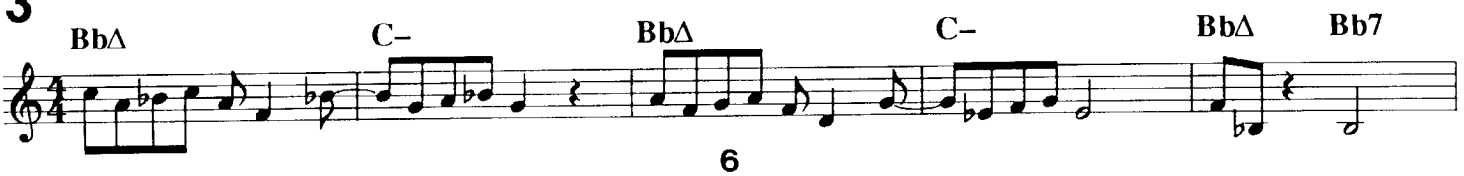
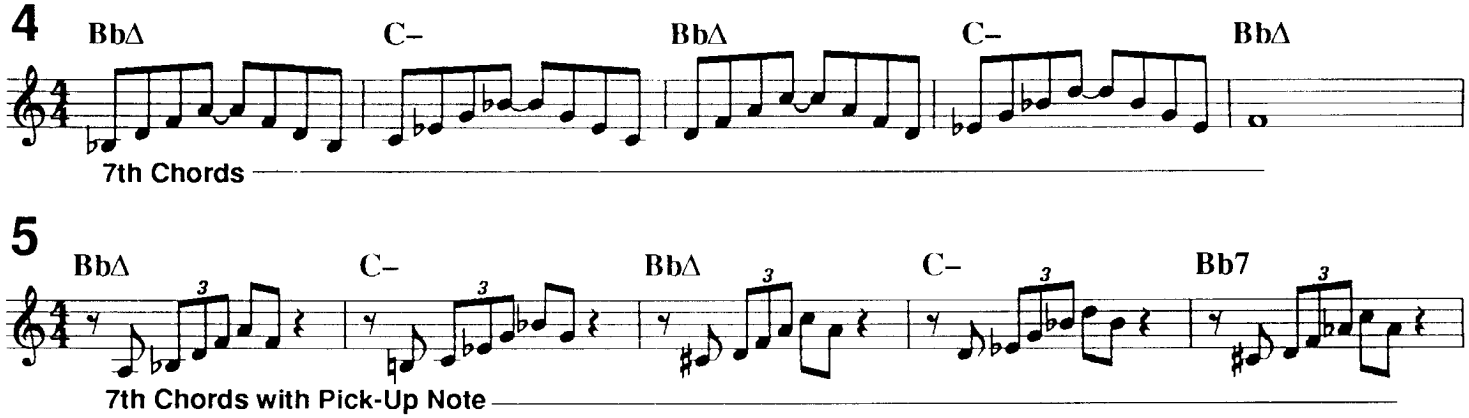


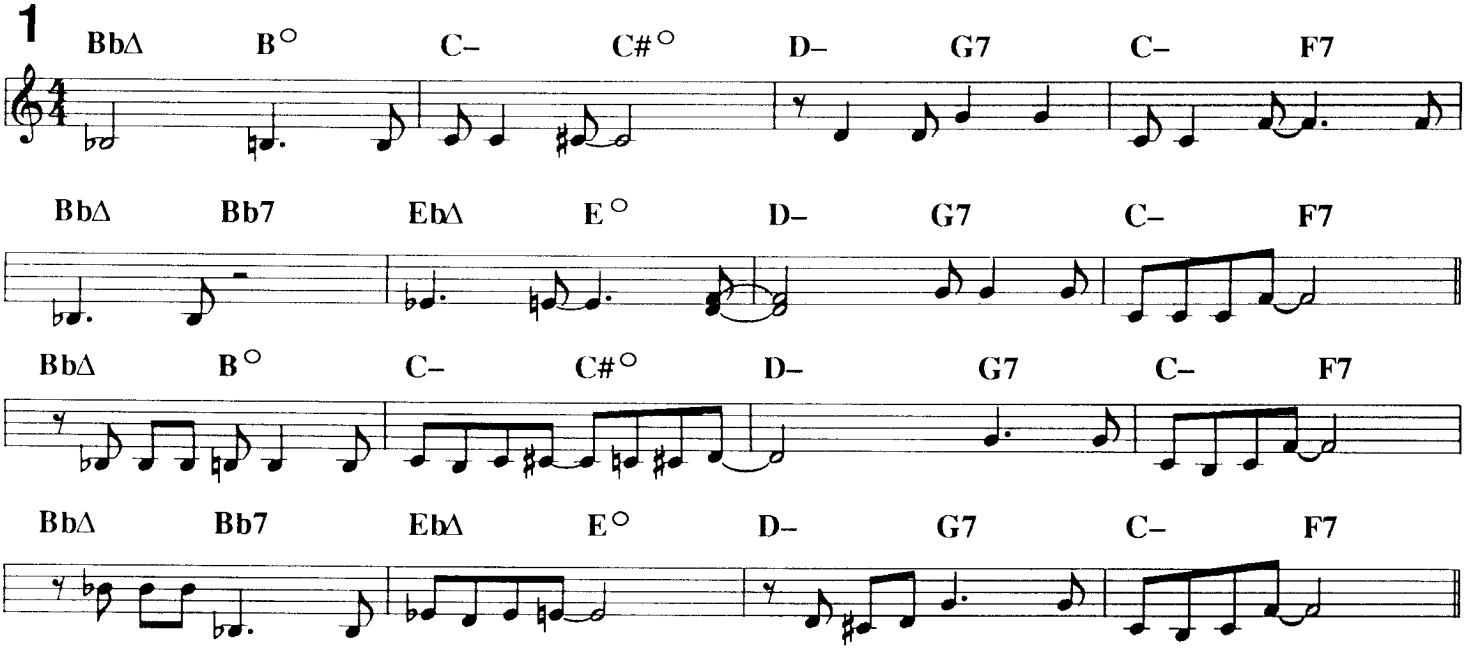


The Bb major scale is used throughout but by alternating between the tonic chord (Bb major) and the II chord (C-) you add tension and release to the phrase. Any song with predominant sections of major or minor can be approached in this manner.

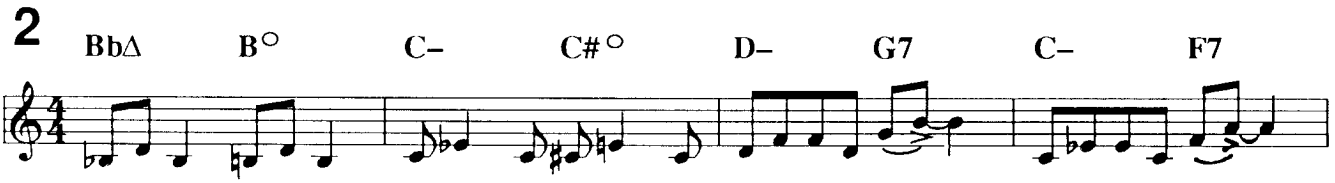
JAZZ RHYTHM CHANGES

I suggest beginning your study of Jazz Rhythm by memorizing the following exercises in the key of Bb concert, first. Then, when you feel this chord/scale progression is truly a part of your mental harmonic vocabulary begin working the harmonic sequence in different keys with other recorded tracks. The most commonly used keys are Bb, F, C, and Eb concert. These examples are for the A section only.

Play the roots (tonic notes) to each chord/scale but use interesting rhythms throughout. Don't just play whole notes unless of course this is what you should be doing!



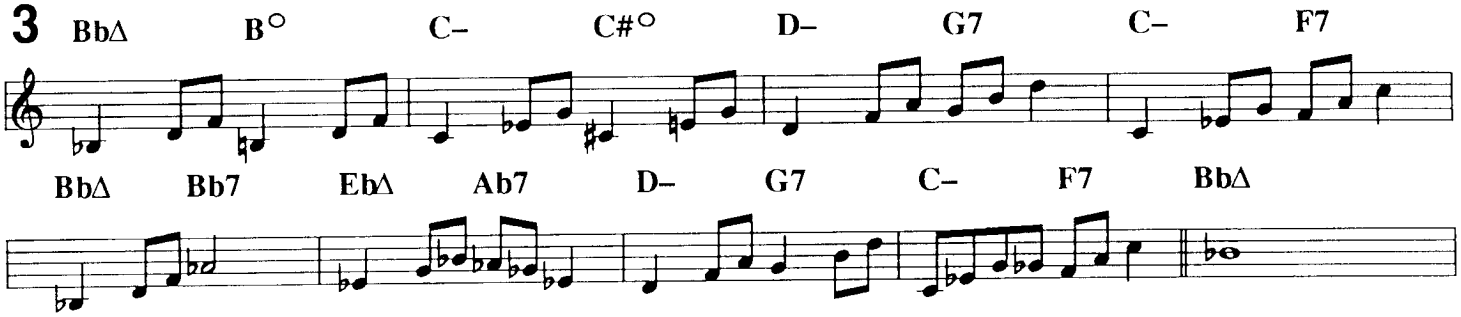
In the above exercise the second eight bars uses lower neighbor tones to add interest and help melodic flow.



This exercise uses **roots** and **thirds.**

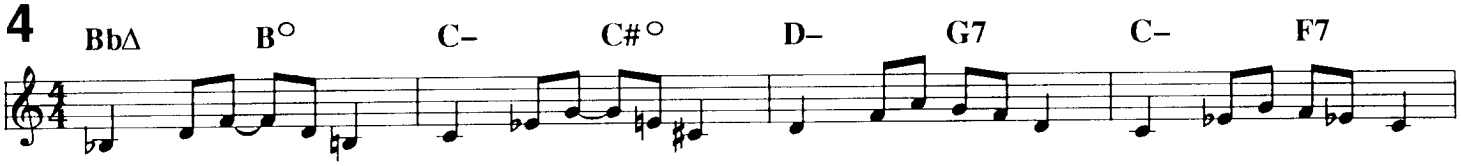
This exercise uses **triads:**

3



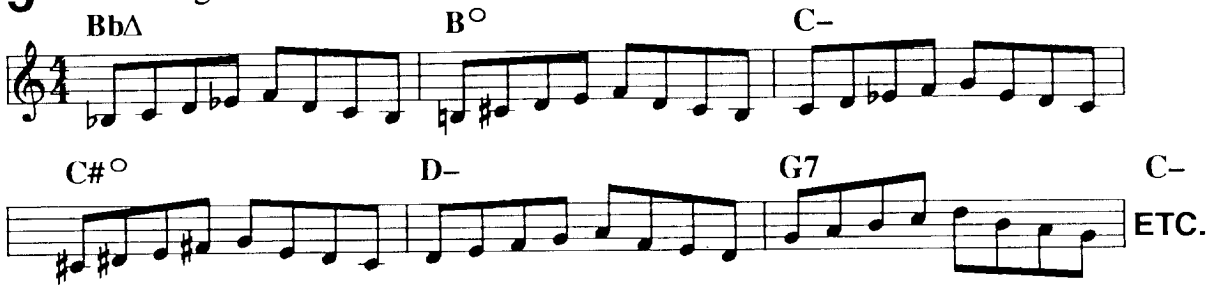
This exercise uses **triads:**

4



This exercise uses the first five notes of each scale, but, each scale lasts twice the normal length. It's a great exercise to get the SOUND of each scale in your mind. Practice this with track #18.

5



Now, try 16th notes using the first five notes of each scale. Play this with Track #17 or, play each chord/scale twice with track #18.

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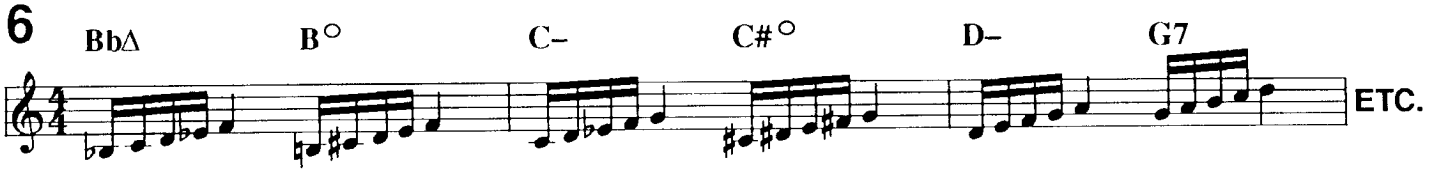
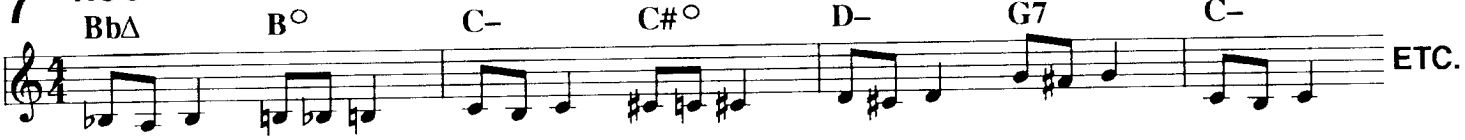
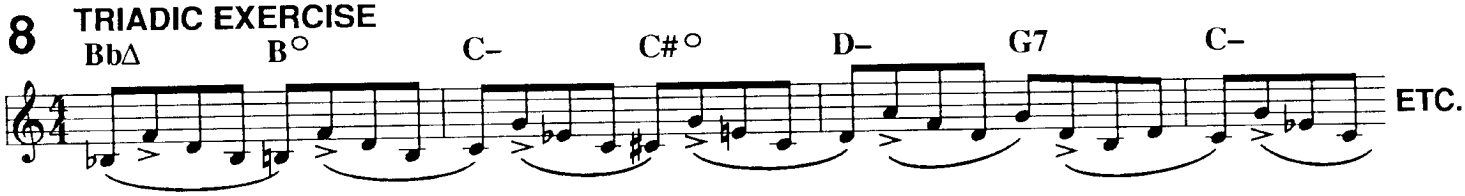


The following examples concentrate on the first five notes of each scale. We use these type exercises to help internalize the sound of the root and thirds into our minds. It seems to work! It gives us the foundation - harmonic foundation that we need in order to be creative.

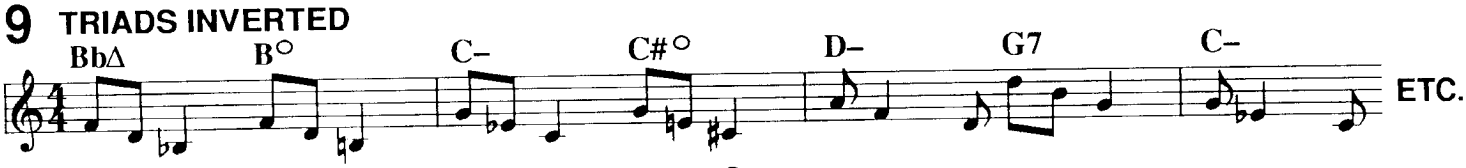
7 ROOT-FINDER EXERCISE



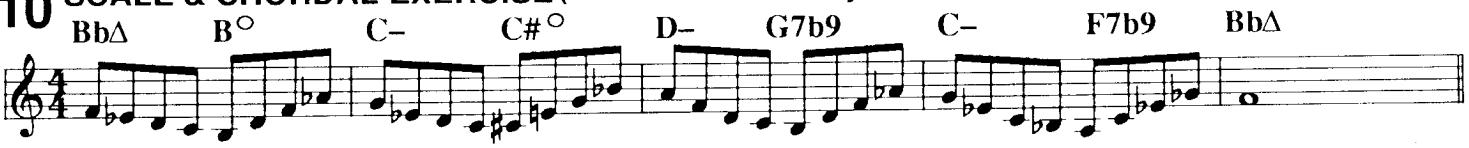
8 TRIADIC EXERCISE



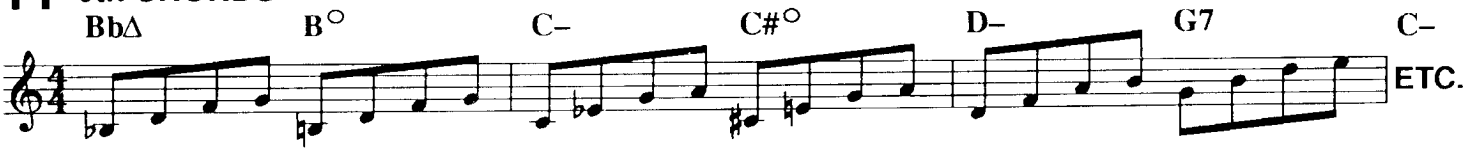
9 TRIADS INVERTED



10 SCALE & CHORDAL EXERCISE (This should eventually be memorized in all 12 keys)

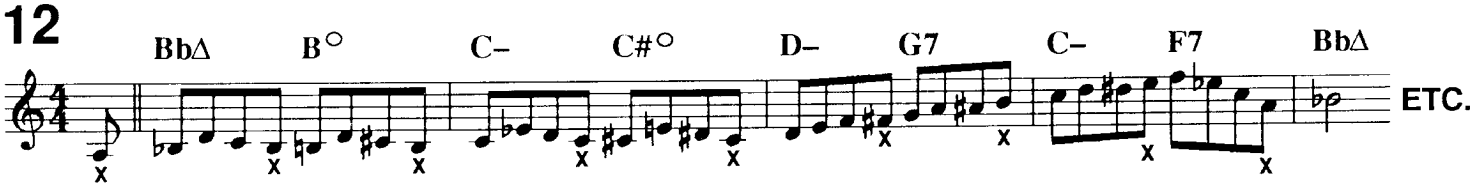


11 6th CHORDS

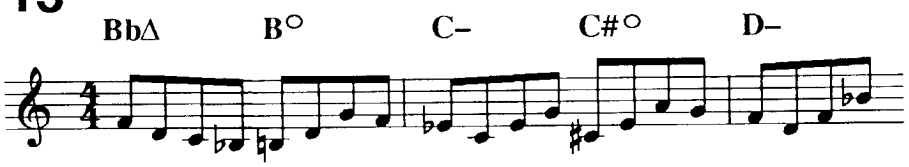


The aim of the above exercises is to outline the chord/scale AND to emphasize chord tones on the beat. This is what makes the musical phrases move and have life. Hal Galper calls this FORWARD MOTION.
This exercise uses leading-tone pickups. The leading tones have a X underneath the note.

12



13 "Serpents Tooth" by Miles Davis



The above exercises can and should be practiced over track #14, Original Rhythm, too. You will also want to be able to do these type exercises in other keys. BUT, first learn them well in the key of Bb concert. THIS IS VERY IMPORTANT! **Make sure you feel comfortable in the key of Bb concert before moving to other keys.**

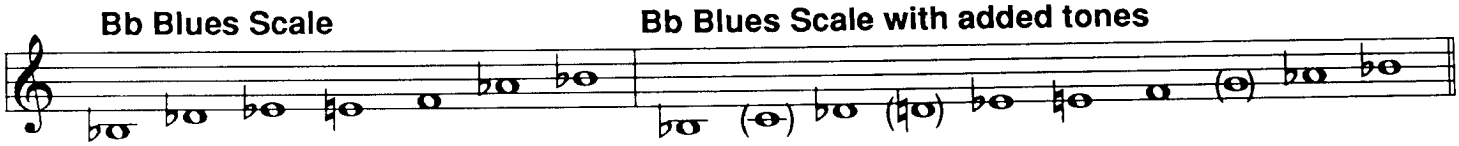
By practicing exercises such as these your ear will become accustomed to the sound of the harmony for the A section of Rhythm. Once that harmonic foundation is embedded in your mind your imagaination will draw on that resource every time you play Rhythm. This knowledge will help you find chord tones as well as altered tones. There's no reason to "shoot in the dark" when improvising. Your mind can already sing logically constructed solos and the above exercises are basic training we need in order to acquire the facility and ability to transfer all those great melodies to our instruments so others can hear them.

Tracks #14 through #22 were designed to allow you to see and hear in slow-motion. If you have a CD player with A-B repeat function you may want to play sections or portions of songs for extended periods of time on some or all of these tracks. Diligence and persistence is the best way to be creative. If your cassette or CD player has pitch control you should try playing these tracks in different keys for added practice.

BLUES SCALE USAGE

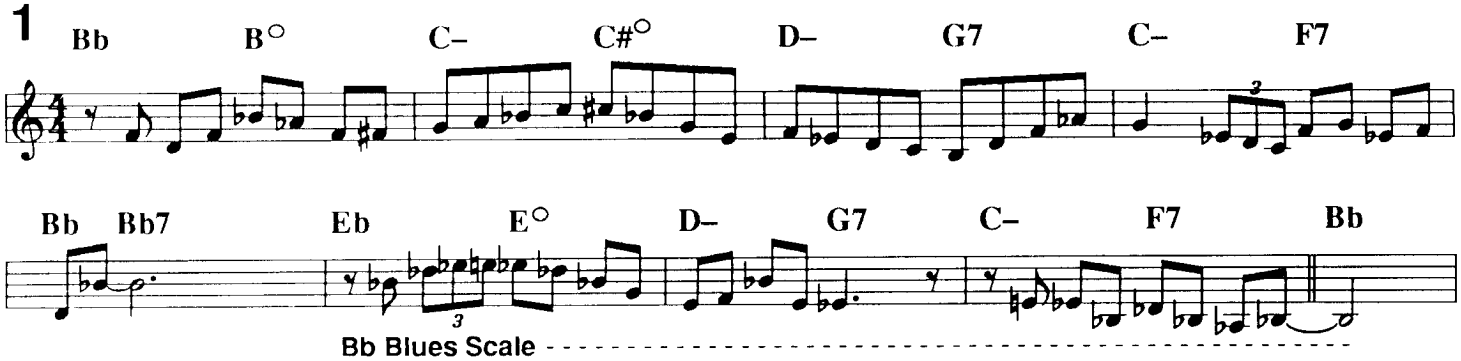
It's a tradition to interchange the blues scale sound with actually outlining /chasing the changes to Rhythm. It lends variety and is a necessary part of playing this musical form. I will list several examples of how the blues scale can and has been used to help color the basic Rhythm changes. Here's what the Bb blues scale looks like: Bb Db Eb E F Ab Bb. You can also add tones to this basic series of tones and keep the blues sound but add variety like this: Bb (C) Db (D) Eb E F (G) Ab Bb. C is the 9th, D is the major 3rd, and G is the 6th. When you run this series of tones straight up and down it doesn't sound like a blues scale. That's because the jazzer uses the **extra notes** to add *color* to the basic blues scale. The examples following will demonstrate this.

Be careful to not overuse the blues scale sound just because you haven't reached the stage where you can actually play the changes. It's not suppose to be a crutch.

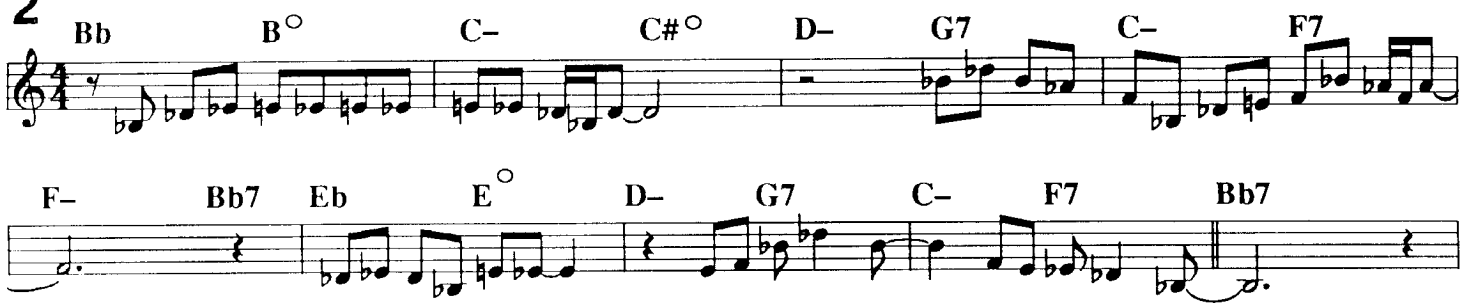


The melodies to track #3 and #ll utilize the blues scale several times throughout. Track #4 uses the blues scale based on the 6th degree of the tonic key not just the blues scale based on the tonic key.

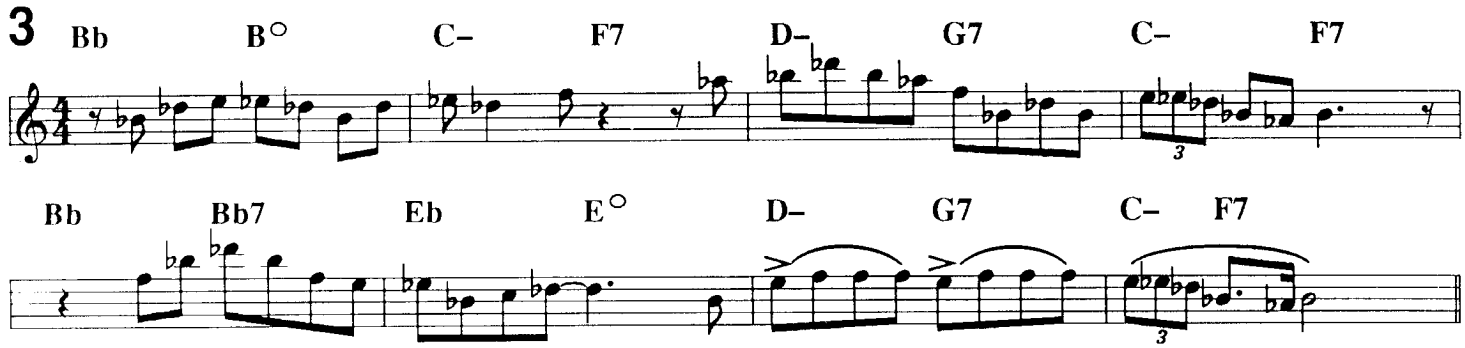
Here's a typical 8 bar A section utilizing the Bb blues scale over the last three bars. The chord progression could be either original rhythm or jazz rhythm.



Here's an example of using the blues scale for 8 bars.

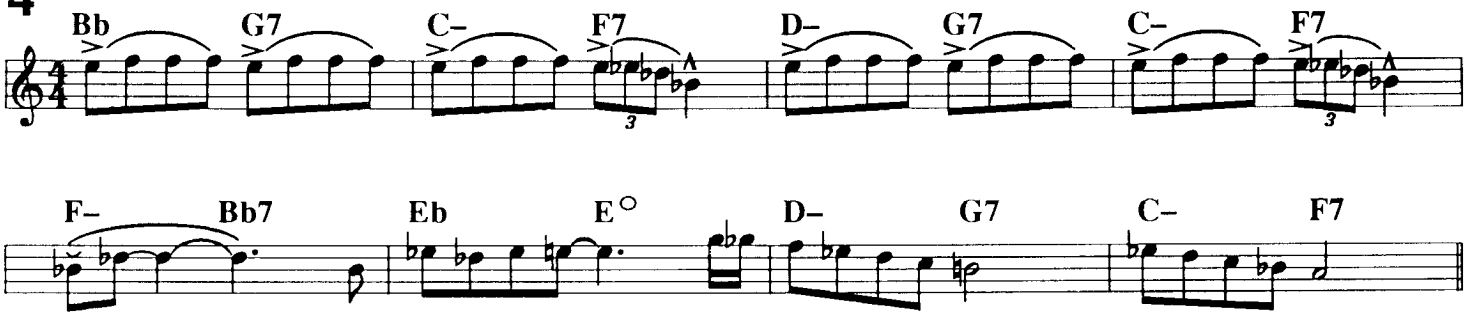


Here's an example using the blues scale for 8 bars.



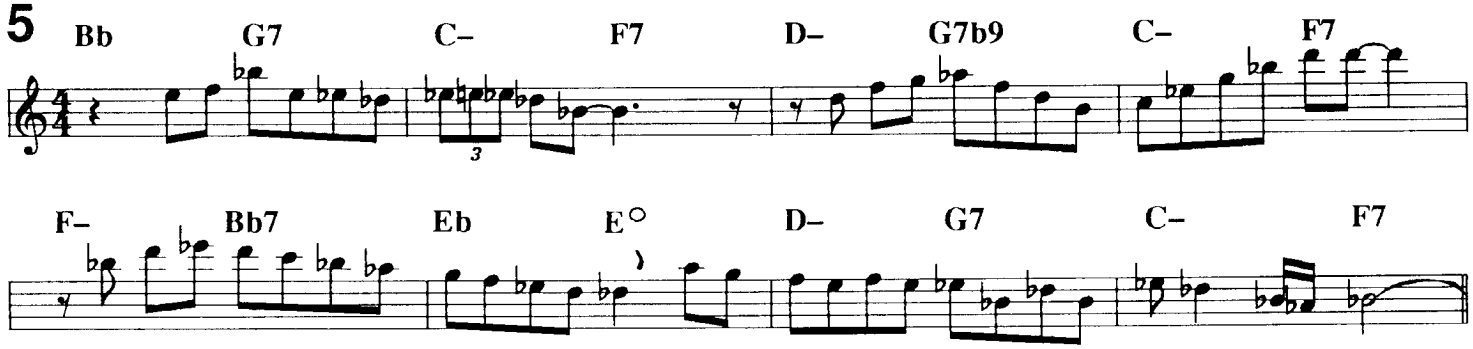
This example uses the blues scale for 6 bars and then outlines the regular chord/scales on the last 2 bars.

4



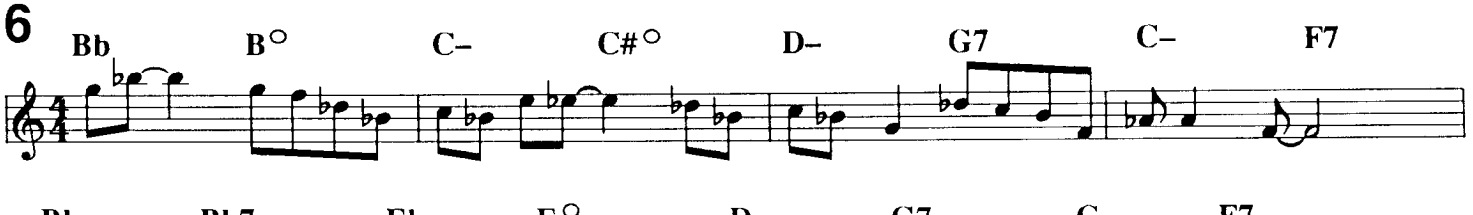
This example goes in and out of the blues scale. The blues scale is used in bars 1 and 2 and then again in bars 7 and 8.

5



You can add two notes to the blues scale to give some variety - add the 2nd (9th) and the 6th. Here's what that might sound like.

6



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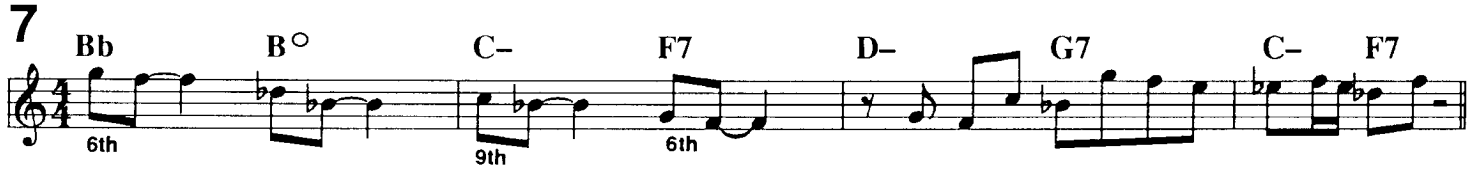
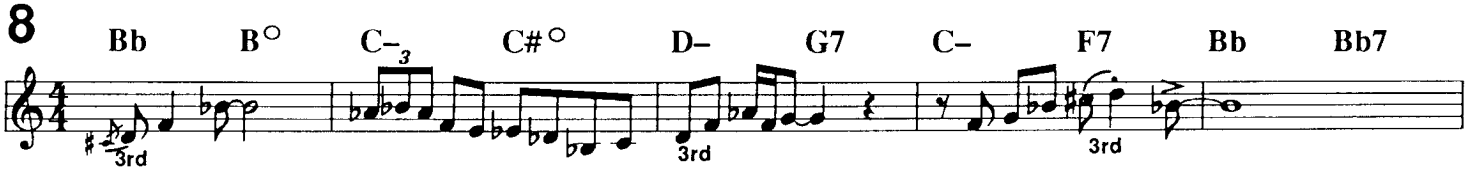
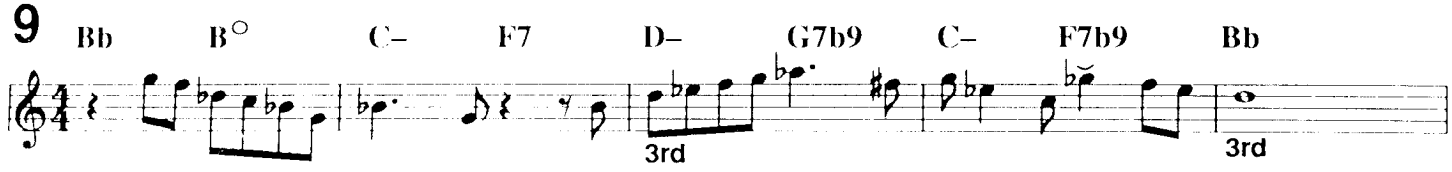


The major third can also be an important note when playing blues phrases. It can help outline the harmony while alluding to the blues sound. Players will often resolve a two or four bar blues phrase on the major 3rd. This really helps establish the tonality after having been playing the blues scale.

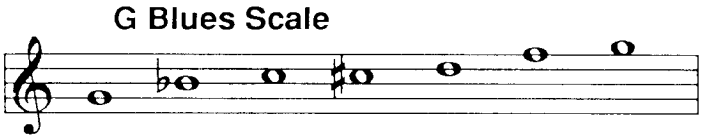
8

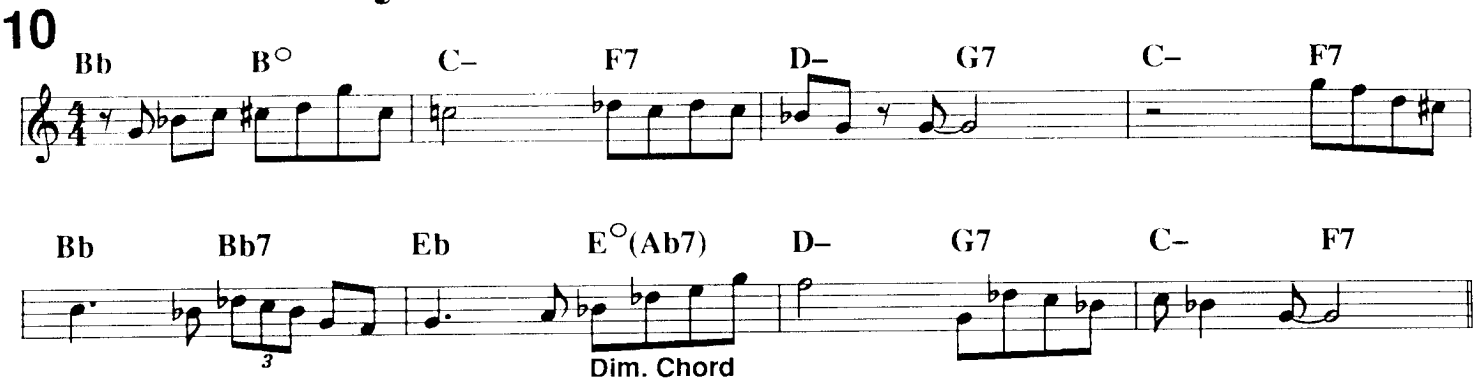


This phrase aims for the major 3rd in bars 3 and 5.

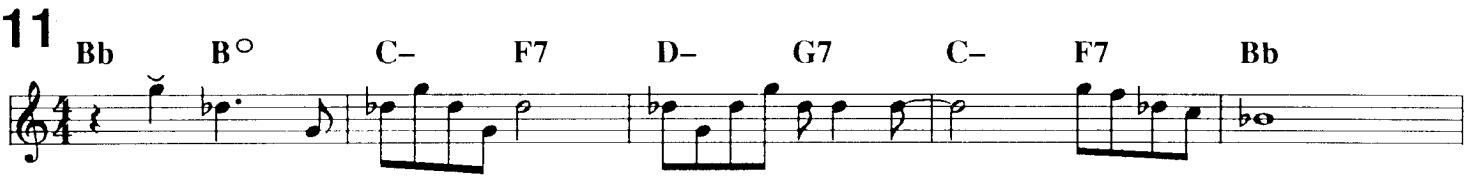


Another blues scale that is used is the one with its root being the 6th of the Rhythm key. For instance, play G blues scale while in the key of Bb Rhythm. The G blues scale would look like this: G Bb C C# D F G. This particular blues sound more closely aligns itself with the tonic key of Bb major. Swing era players used this sound often.

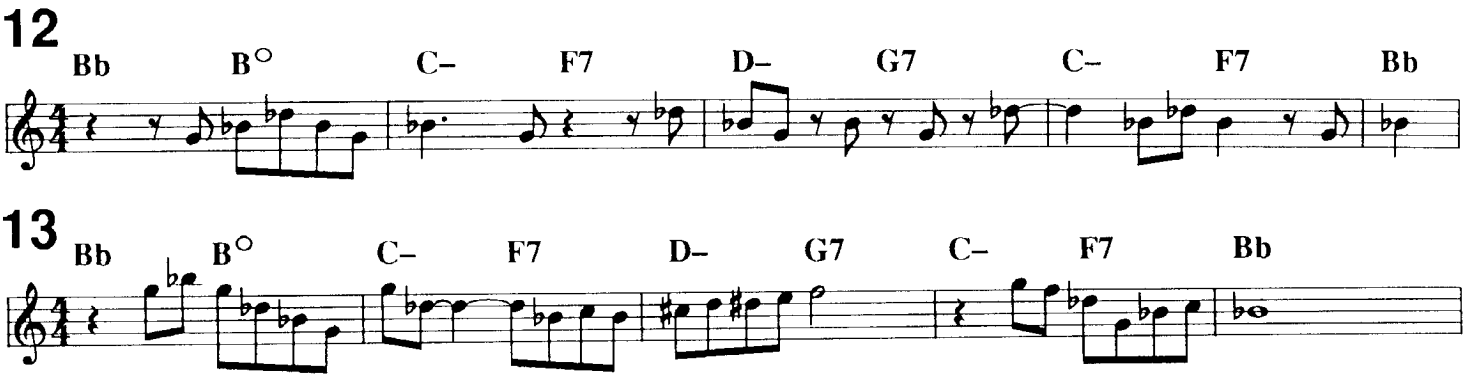




The lowered 3rd and the 6th can create an interesting effect:



Or, use just the 6th, root and lowered 3rd like this: (outlines a G diminished triad)



So, you can see the blues scale fits right over these complex chord/scales and fashions a blending of simplicity and complexity. The simplicity could be thought of as coming from the right side of the brain and the complexity as coming from the left. The left has been called the intellectual side and the right the emotional side. The object has always been to merge the two halves of our brain in order to achieve the most satisfying musical results.

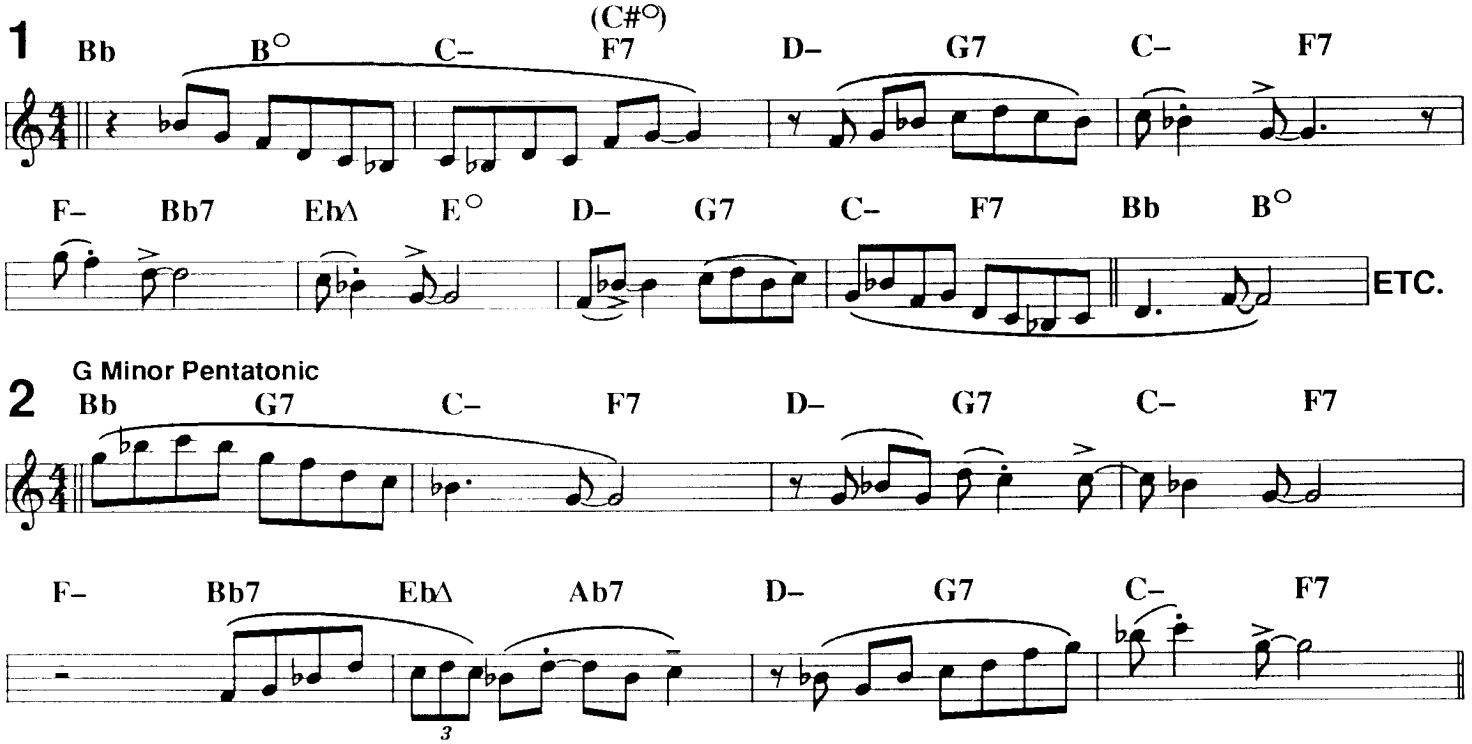
I suggest experimenting with using the blues scale to create tension and then release the tension by outlining the actual chord changes. This objective will help to make yourself a well-rounded musician and play more in the jazz idiom. Don't be afraid to use repetition in building a solo. It is a very important element in jazz.

PENTATONIC SCALE USAGE

A Pentatonic scale is comprised of five tones. The most common ones used when playing rhythm are:

Bb major pentatonic: Bb C D F G Bb and G minor pentatonic: G Bb C D F G.

These two scales are identical but when you begin and end phrases on the note G, the flavor tends to be minor. Experiment with these two pentatonic scale sounds and use them in conjunction with other ideas. They provide needed variety when not used to excess. Listen to Lester Young on tenor saxophone for ideas. Beginning improvisors could benefit from soloing on one of the above scales and while doing so, listen very carefully to the underlying harmony. Take your time, play slowly and try to sense/feel/hear how each note of the pentatonic scale sounds in relation to the harmony at any given point in the chord progression. This is a good way to get to *know* each note of the pentatonic scale. The pentatonic scale can add an oriental sound to solos.

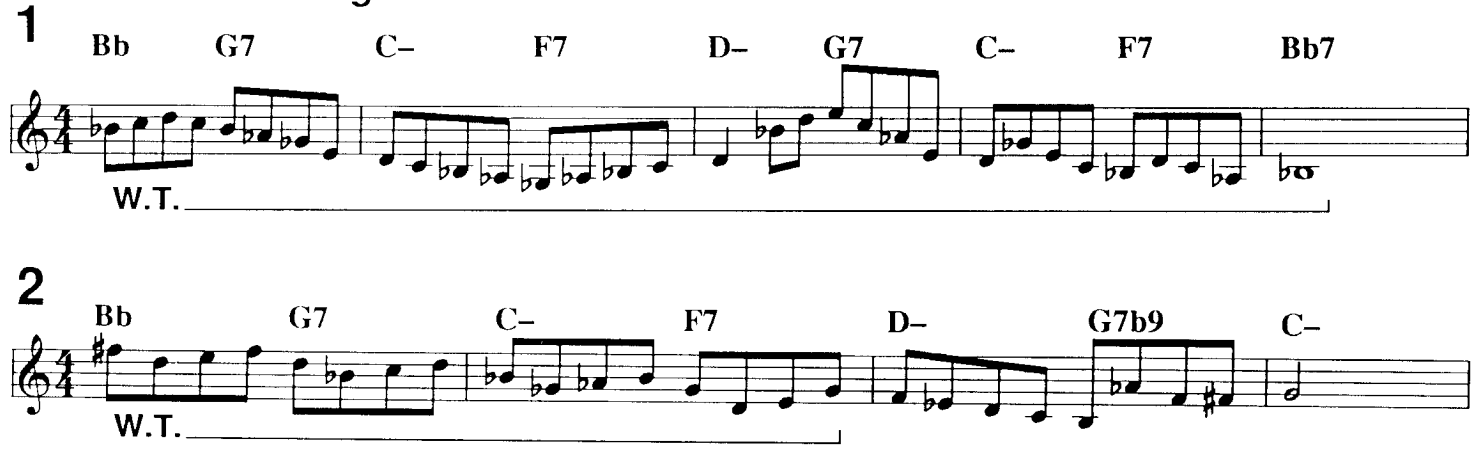


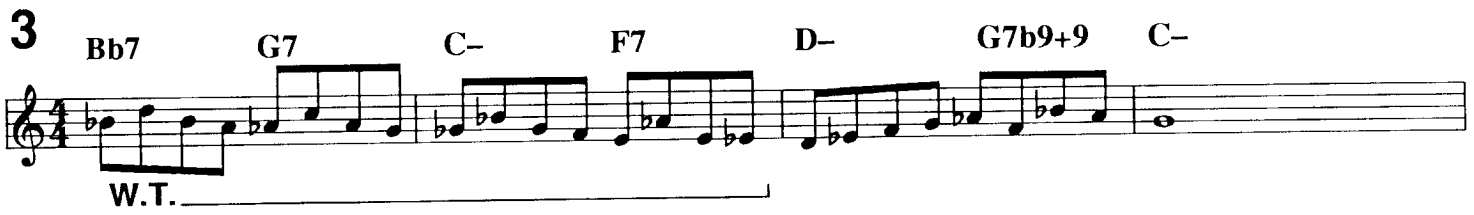
WHOLE-TONE SCALE USAGE

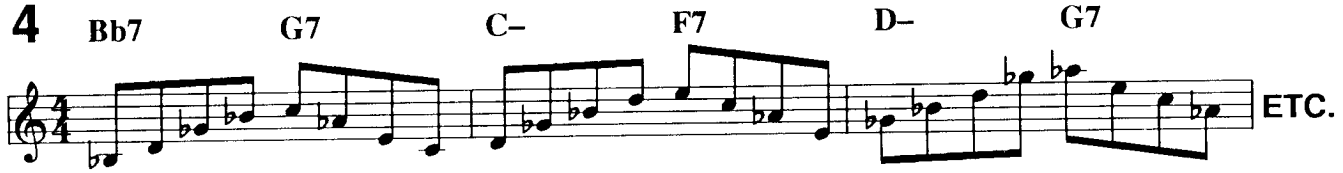
When choosing a whole-tone scale be sure the scale contains the 3rd of whatever scale you begin with - in this case it is Bb concert. The whole-tone scale creates tension and usually needs to be released/resolved on the first beat of bar 3, 5, 7, or 9.

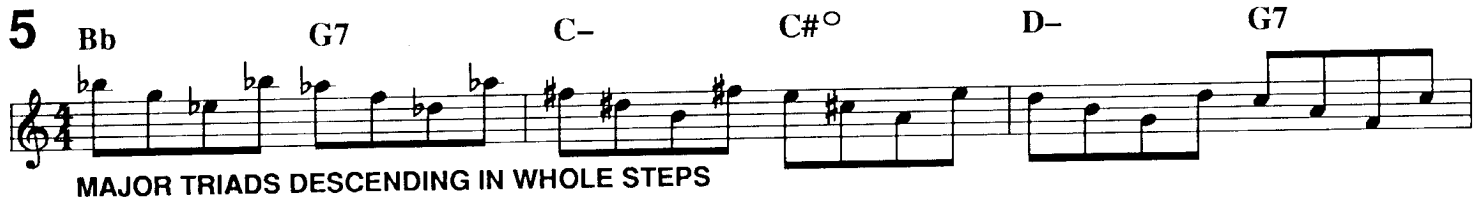
Here are several examples using the whole-tone scale. These first six examples are over the A section of Rhythm. I've written everything in eighth-notes but you should use rhythmic variety when utilizing whole-tone scales in your solos.

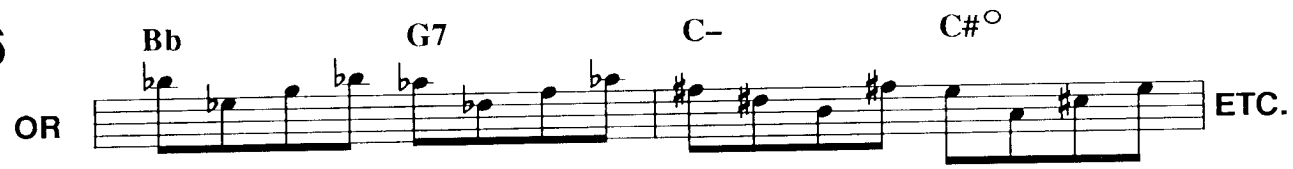
"A" Section Usage





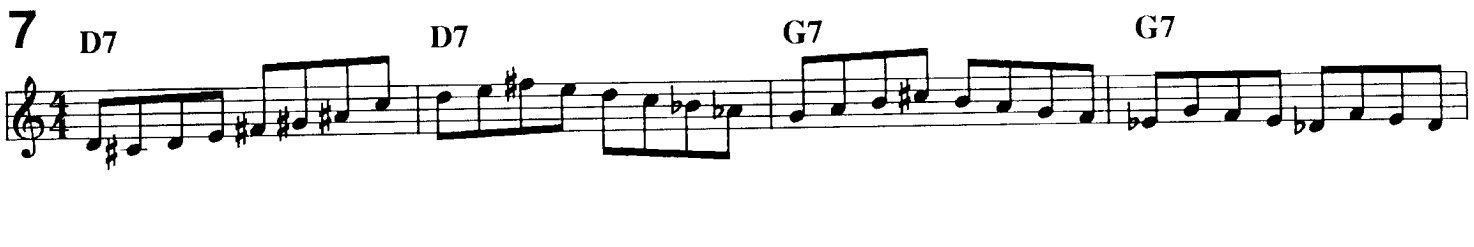


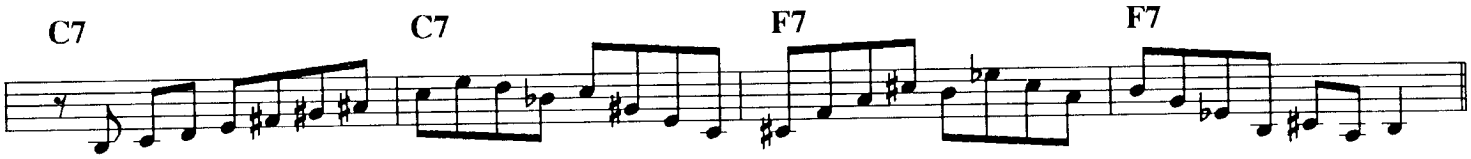


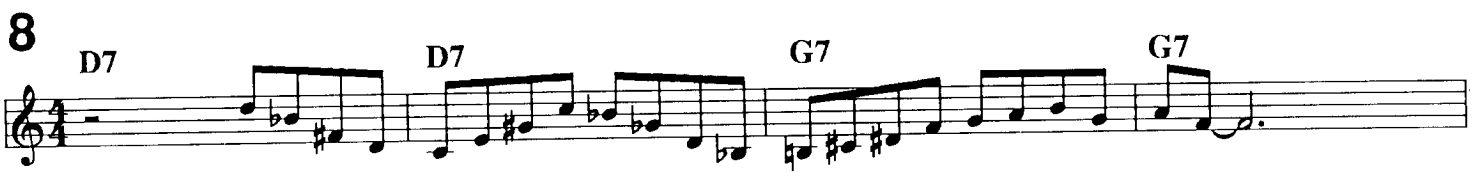


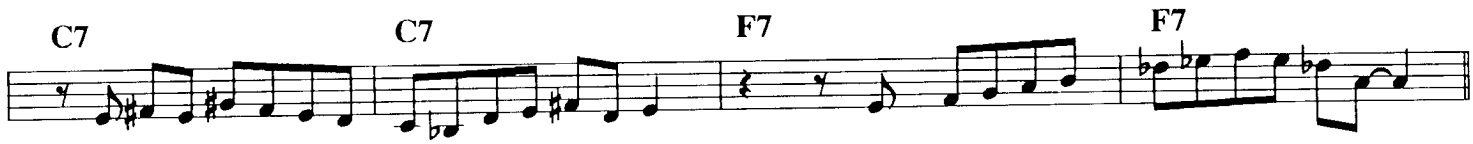
Whole Tone Scales Over"B" Section Usage (Concert Bb Rhythm Bridge)

Over dominant 7th chords be sure to play on the whole tone scale that contains the 3rd and b7th of the chord/scale. The next several examples demonstrate the whole-tone scale being used over the B (bridge) section of Rhythm. Dominant whole-tone scales contain a +4 and +5 and are 6 tone symetric scales.









DIMINISHED SCALE/CHORD USAGE

The diminished chord/scale (Bbo)(Bb dim) is used to create tension. This scale contains a root, b3, b5, and 6th. It also contains the 2nd, 4th, raised 5th, and major 7th. These two series of tones outline two different diminished 7th chords. Each diminished 7th chord has four notes and together they equal 8 tones. We call this scale a symetrical scale because the interval structure of the scale looks like this: W H W H W H W H

The Bb diminished scale looks like this: Bb C Db Eb E F# G A Bb

In looking at this scale one might think it would sound awful because of the many non-chord tones involved. Diminished scale licks and patterns are interesting because of the eight tones and the built-in symetry. Jazzers usually play their patterns for two, four or six bars and then resolve to the appropiate chord tone in order to release the tension created by the diminished scale/chord. Look at various transcribed solo books and find examples of diminished passages. Sonny Stitt and Dizzy Gillespie are masters at using this scale sound.

Diminished patterns always seem more impressive when played at faster tempos or when double-timed. I think this is because the ear doesn't detect the subtle harmonic clashes and tends to hear the notes in two, four or eight bar phrases. In this way, the ear tends to overlook (overhear?) the clashes and says, "wow, that was nice" or "what was that?"

The diminished scale may be played throughout the first four bars of the A sections. Some people even extend their diminished ideas and will play for eight or sixteen bars over the A sections. When handled properly, the scale provides an exciting kind of tension and release. The diminished scale built on the tonic also alludes to the blues sound due to the b3rd, b5th and 6th degrees.

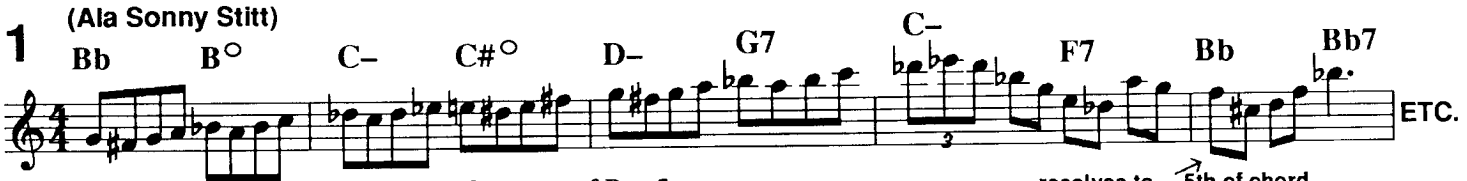
There are two diminished scales. One is built like this: WHWHWHWH and is used with diminished chord symbols such as Bbo or Bb dim. The other one is built like this: HWHWHWHW and is used over dominant 7th chord/scale symbols such as Bb7b9. In this second instance (Bb7b9) the diminished scale is being used as a substitute scale for the regular dominant. The altered notes add tension to the overall sound.

Michael Brecker is a master at using the diminished scale/chord and has found many different uses for this particular harmonic color.

"Patterns for Jazz" by Jerry Coker et al has many examples of diminished scale/chord usage. It is an excellent book for any serious student of jazz. Diminished patterns may be played over Original rhythm as well as Jazz rhythm. Using a pedal point (F concert for Bb Rhythm) for the first 4 bars of the A section sets up a nice background for using the diminished scale in ones solo. See #37 on chart of A section variants. Actually, a pedal point of F or Bb can be played throughout any of the various A sections. Try them on the piano and see what you think of the results. See page 24 for additional examples.

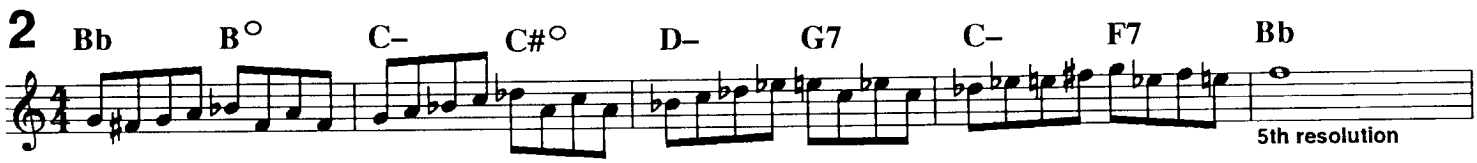
Below are some examples of diminished scale usage over Rhythm's A section.

1 **(Ala Sonny Stitt)**



4 bars of tension followed by release on beat one of Bar 5.
Various notes of the above example clash with the given chords but the symmetry of the upward-spiraling diminished scale and the fact it resolves to a chord tone (5th) is satisfying to our ears.

2



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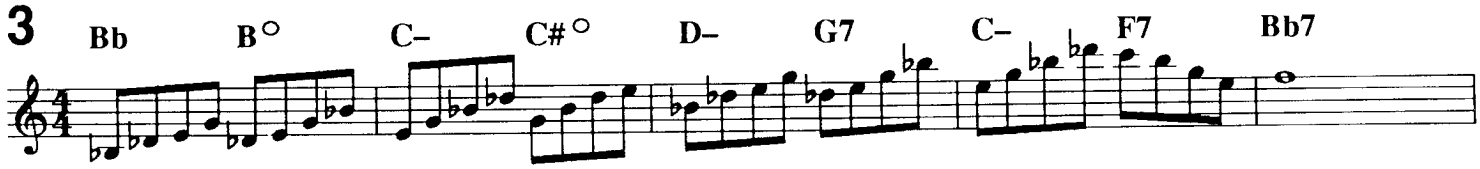
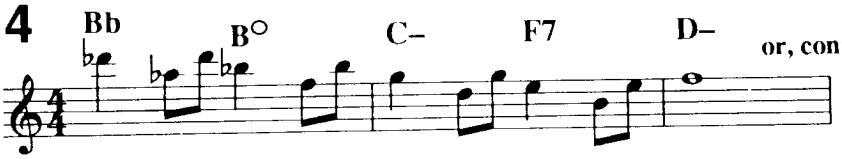
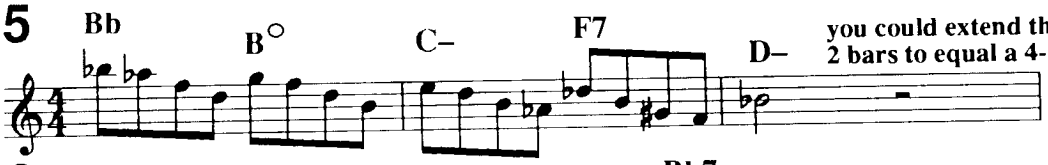


This phrase could begin on any of the tones Bb, Db, E or G because they are all chord tones of the diminished chord.

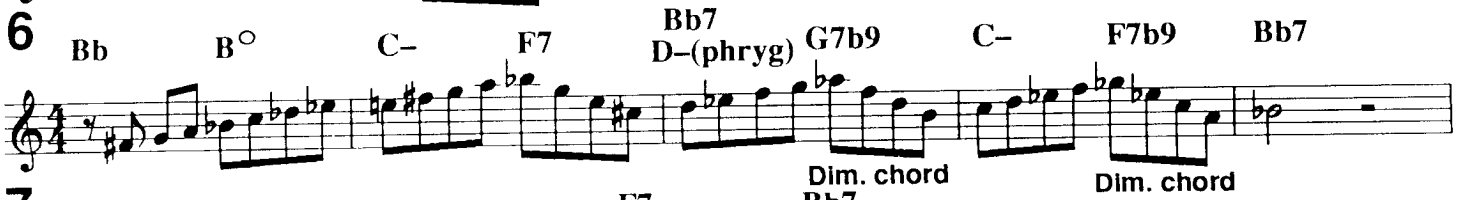
4 Bb B° C– F7 D– or, continue on down.



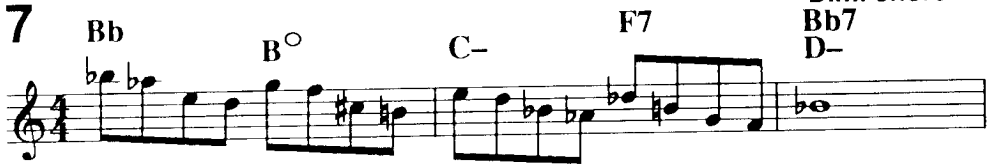
5 Bb B° C– F7 D– you could extend this on down for another 2 bars to equal a 4-bar phrase.



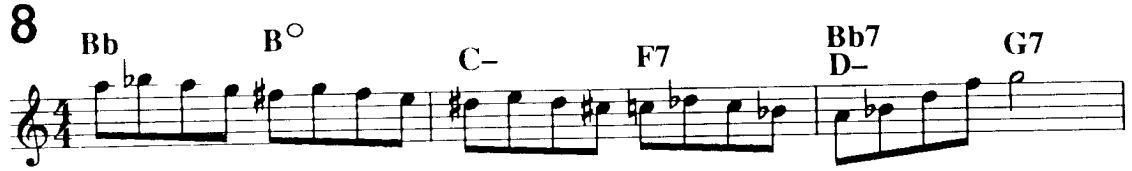
6 Bb B° C– F7 Bb7 D–(phryg) G7b9 C– F7b9 Bb7



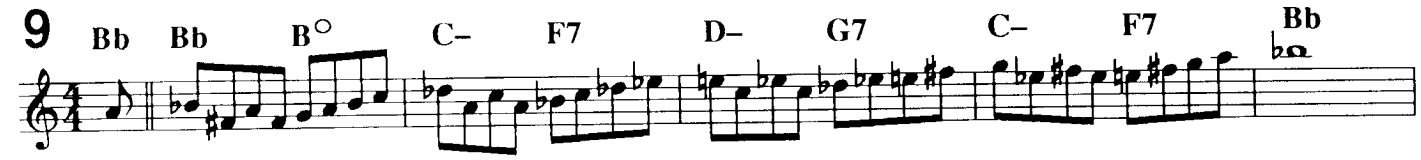
7 Bb B° C– F7 Bb7 D–



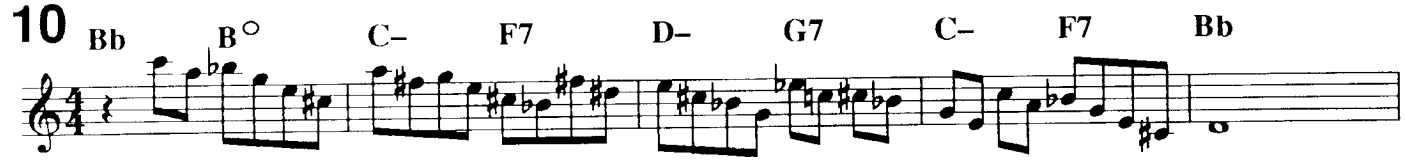
8 Bb B° C– F7 Bb7 D– G7



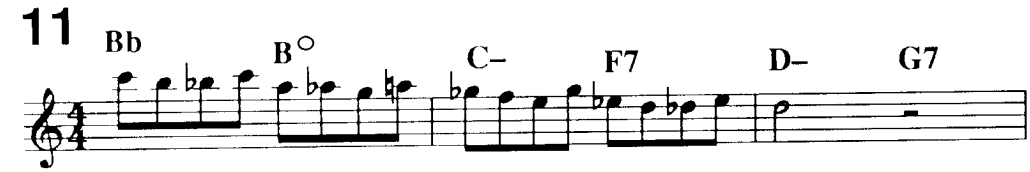
9 Bb Bb B° C– F7 D– G7 C– F7 Bb



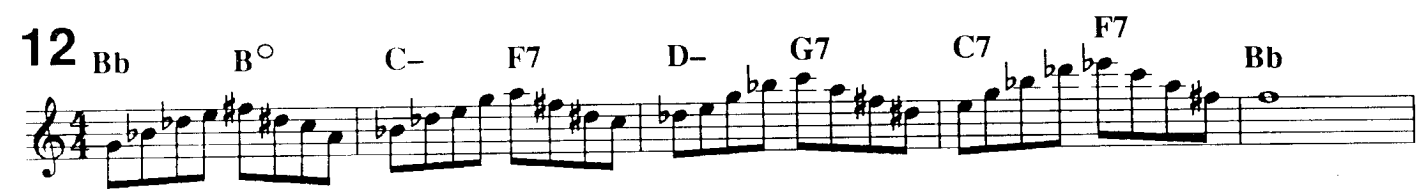
10 Bb B° C– F7 D– G7 C– F7 Bb



11 Bb B° C– F7 D– G7



12 Bb B° C– F7 D– G7 C7 F7 Bb



This one uses two diminished 7th chords over and over.

TURNAROUNDS WITHIN 'RHYTHM'

Jazz Rythm has two turnarounds in the first A section. The first one is found in bars 3 and 4 and the second comes in bars 7 and 8. Since this comprises half the measures in the A section it is important to be able to smoothly manuever through the harmony. Turnarounds make up a large part of the harmony to jazz and standard tunes and it is very important to be able to hear and play turnarounds in different keys. For more in-depth study, I recommend Vol. 16 "Turnarounds, Cycles, and II/V's" of the Aebersold play-a-long series.

The second chord in the first bar can be either minor or dominant and the same is true for the first chord in bar two. Actually, players will use the dominant and the dorian minor interchangably.

The first chord in bar 3 and 7 will often be played as a Phrygian scale. In concert Bb this would mean the D-chord/scale may be played as a Bb major scale (same as D phrygian) instead of D dorian minor. The two sounds/scales are used interchangably. A goal of sorts in becoming fluent over turnarounds would be to be able to begin and/or end on any chord tone: root, 3rd, 5th or 7th. If you analyze typical bebop jazz solos you'll notice there is a subtle rule being applied: Beats 1 and 3 seem to require chord tones and, often, each beat in a measure may contain chord tones. Using this concept of note placement will allow your melodic lines and phrases to more closely resemble those of the jazz masters and those melodies that we tend to sing in our mind when we don't have to think about the limitations we face when playing an instrument.

It's imperative that you memorize the 1, 3, 5, 7, and 9th of each chord/scale and know where they are on your instrument. Once you gain this facility in the key of Bb concert your left brain function will find it easier to then transpose those notes and musical patterns/licks to other keys.

Don't shy away, or put off, learning the basics. You can't expect to travel a musical highway, in this case jazz, without knowing the road signs. Be careful, don't trick yourself into believing that others can't hear the difference between proper note/beat placement and improper usage. I've found that everyone, when in a relaxed state, can sing beautifully, intuitively, creative melodies; even though they have no idea what the chord/scales are. Melodies seem to be built into we humans and our job as musicians is to master our chosen instrument(s) so others can hear and enjoy the wonderful music we have inside us. I haven't found anyone who couldn't improvise to some degree. And I'm often astonished at the melodies people can sing vocally while I accompany them on the piano, without any rehearsal of the harmonic progression. They say we only use 10% of our mind and I don't doubt this idea. When instrumentalists sing, I feel like they go past the boundry line of the usual 10%.

As long as your melody is strong harmonically, it doesn't always have to match the keyboard/guitar accompaniment exactly. The harmony has a flow and direction and so does your melodic line. When each are moving along at normal speed the ear usually doesn't detect the subtle theoretical ambiguities.

I strongly suggest memorizing the sound and fingerings of a 2 or 4 bar phrase in one key (Bb concert) before moving the idea to other keys. The mind works best in transposing after it has digested thoroughly the musical idea in one key.

Tracks number #21 and #22 are actually turnarounds in the key of Bb concert.

When using turntables, cassette players and CD players with *pitch control* I urge you to practice tracks #14 through #22 in different keys **after** you feel comfortable in the original key of Bb concert. By comfortable, I mean: playing as though your conscious mind doesn't have to help you sound good. Pitch controls have been a tremendous aid in helping musicians make the switch from one key to another quickly.

As you can see by the many b9 notes in the examples, b9's are important tones in turnarounds. The b9 creates tension and it is a SOUND we've come to recognize as part and parcel of dominant 7th movement in jazz. Especially if the dominant 7th *resolves to another chord whose root is up a perfect fourth.*

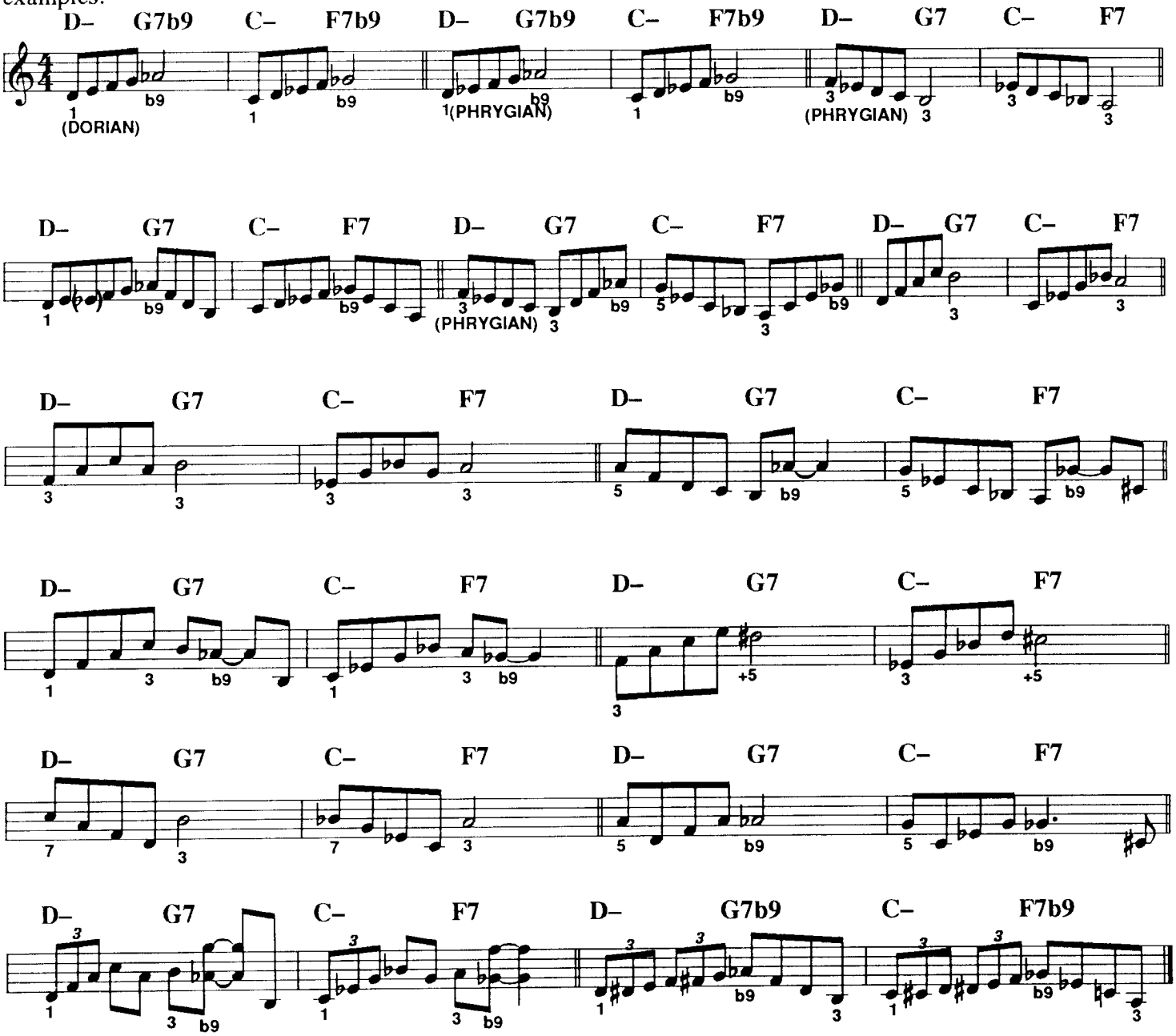
In teaching and playing jazz music I've discovered that the lowly turnaround, when properly understood can unlock a well-spring of musical ideas that are personally satisfying and these ideas often are the backbone of the harmony to any given song.

So, when playing melodic phrases similar to the masters (this also applies to classical music) you are not only playing the melody but you are also playing the harmony. When you add rhythm to these two components you have the basis for all music: melody, harmony and rhythm.

TURNAROUND SUMMARY: Don't think of yourself as just playing melodies. Good melodies also contain good harmony and interesting rhythms. Long live the turnaround...a main course in musical cusine.

Listed next are several typical turnaround phrases. I suggest memorizing two or three and then see if you can transpose them to another key. Each two bars in the examples below represent a turnaround. Notice how chord tones (1, 3, 5, 7, ,b9) tend to fall on beats one and three.

These may be played with tracks #21 and #22. Bb, Eb and Bass clef instruments will need to transpose the examples.



PRACTICE PROCEDURE FOR MEMORIZING SCALES AND CHORDS TO ANY SONG.

1. **Play root/tonic note of each chord/scale**

2. **Play first 2 notes of each scale**

3. **Play first 3 notes of each scale**

4. **Play the first five notes of each scale**

5. **Play triad of the scale (1, 3, and 5 of the scale)**

6. **Play 7th chords (1, 3, 5, and 7th tones of the scale)**

7. **Play 9th chords (1, 3, 5, 7, and 9th tones of the scale)**

8. **Play the entire scale up and down**

9. **Play 6th chords (1, 3, 5, and 6th tones of the scale)**

10. **Play up the scale to the 9th and back down the chord tones**

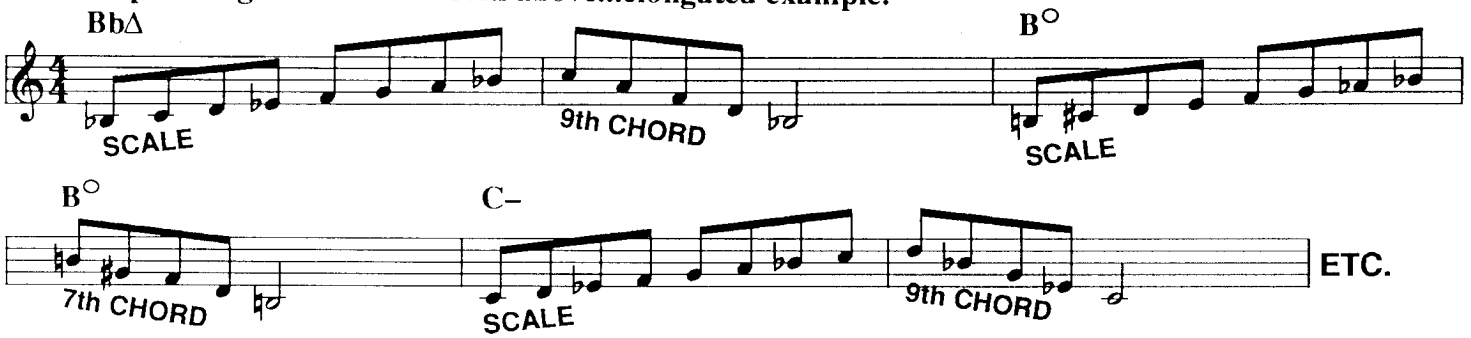
11. **Play up the 9th chord and then come back down the scale**

12. **Play the scale in broken thirds up and down (1 3 2 4 3 5 4 6 5 7 6 8 7 9 1) etc.**

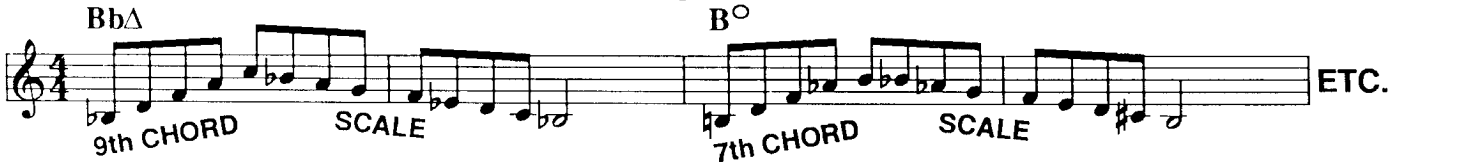
The above approach can be used when learning the scales and chords to ANY song, or, when learning any new scale. You may want to use a metronome when the tempo on the recording is too fast for you. You'll want to play these exercises UP and DOWN. If you feel you need further practice with any particular scale/chord there are many more patterns and exercises available from various practice books.

Once you become familiar with the various scales and chords and gain adequate facility you won't have to practice these type exercises any more. Remember, the exercises are merely to help you MAKE MUSIC.

Example using exercise #10 from above...elongated example.



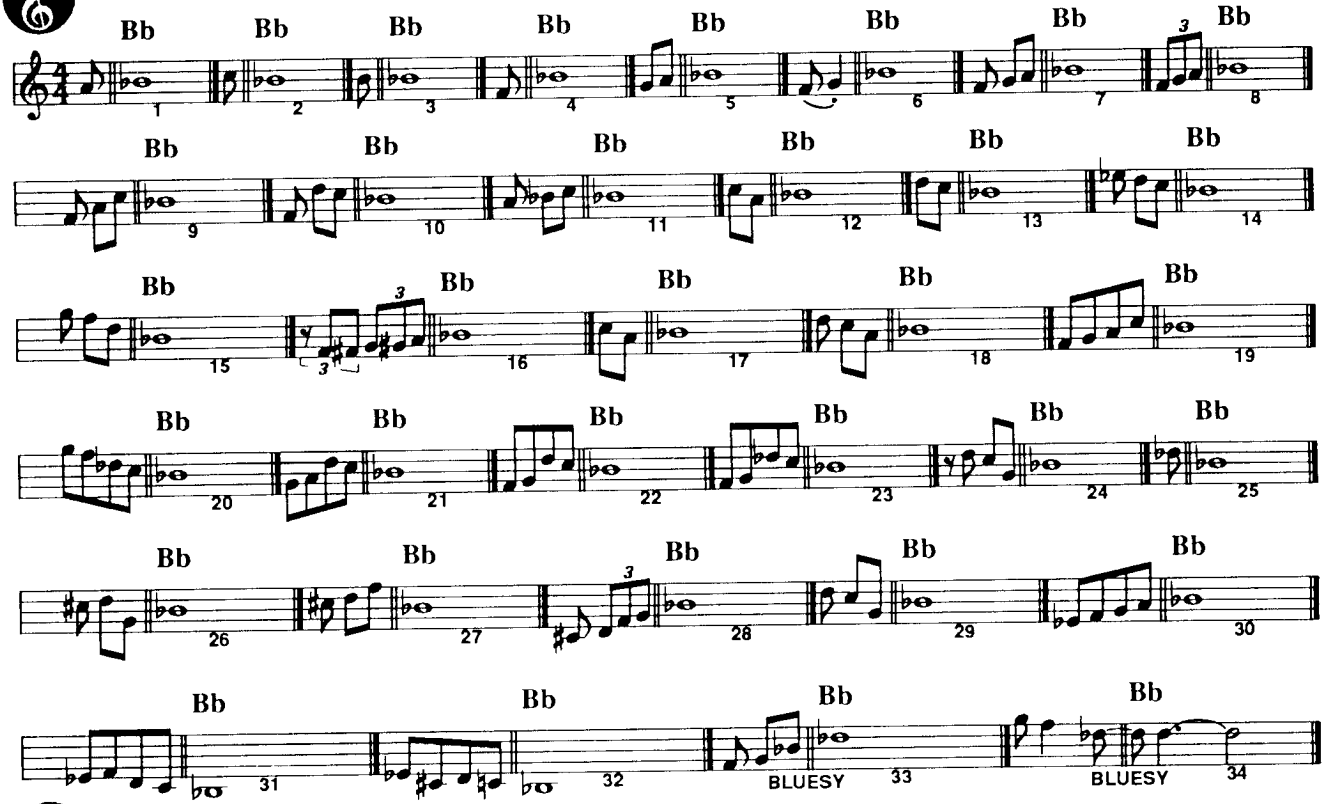
Example using exercise #11 from above...elongated example.



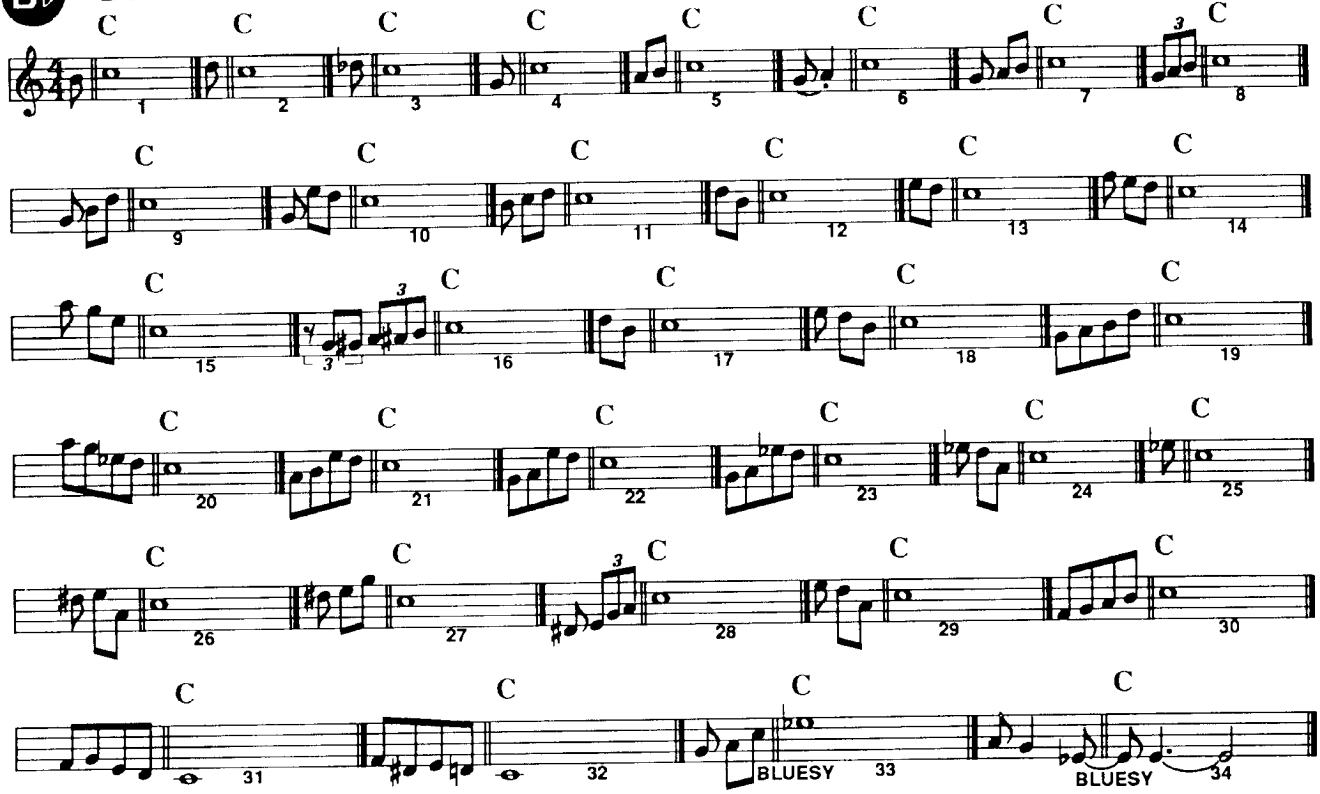
USING PICK-UPS

Many phrases will begin with one or more notes used as pick-up notes. These notes help the listener as well as the players know exactly where the first beat of the measure will fall. It helps initially to place-the-time. Here are some suggested typical pick-up phrases. These all lead to the root tone Bb. Of course, you can lead to any tone that falls on beat one. Tradition seems to have pick-ups *lead* to the *chord tones* such as the root, 3rd, 5th or 7th although with practice you can lead to almost any tone. Experiment with pick-ups that lead to placing the root, 3rd or 5th on beat one of the phrase. Below, I've transposed 34 examples for all instruments.

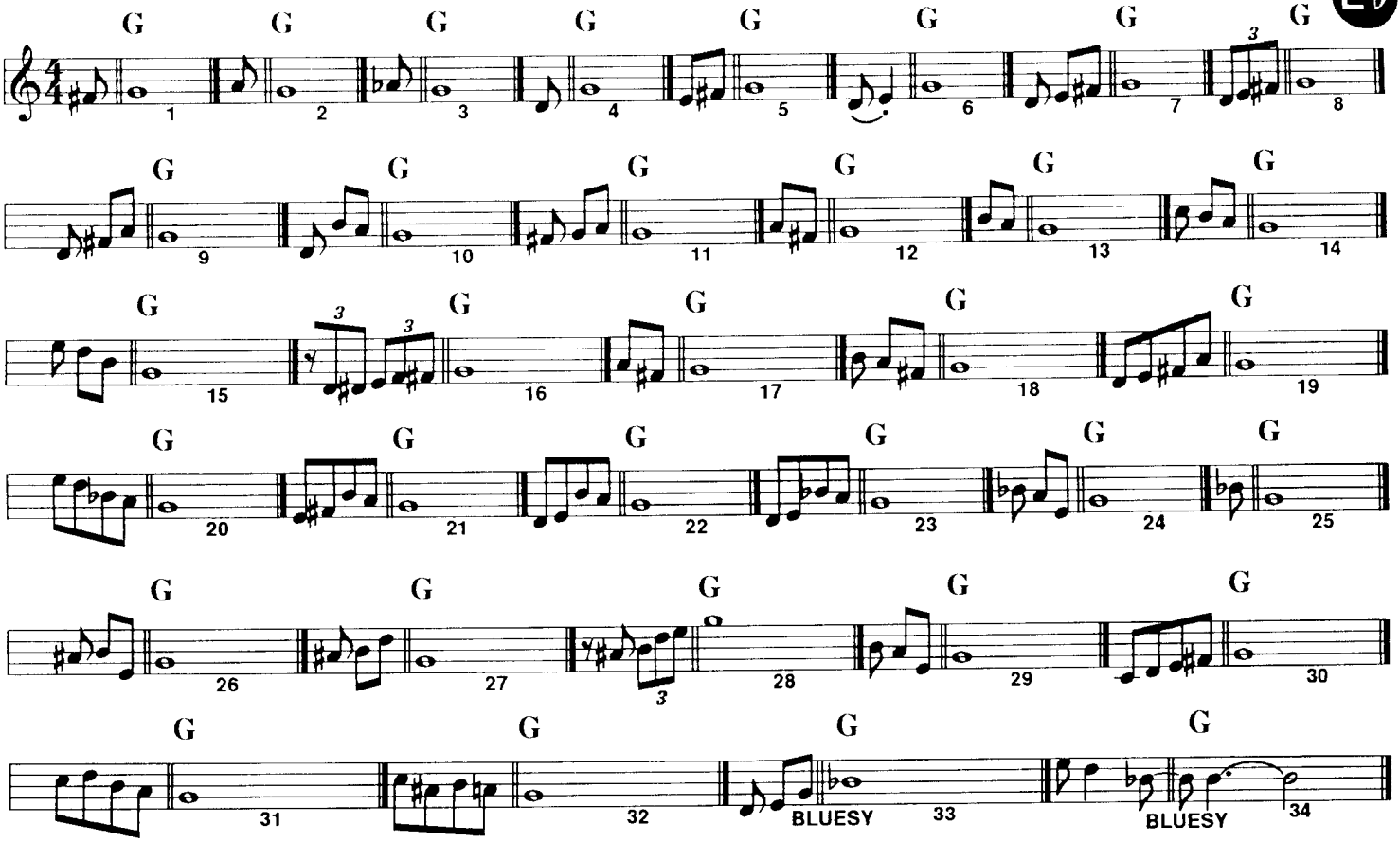
C Treble clef instruments



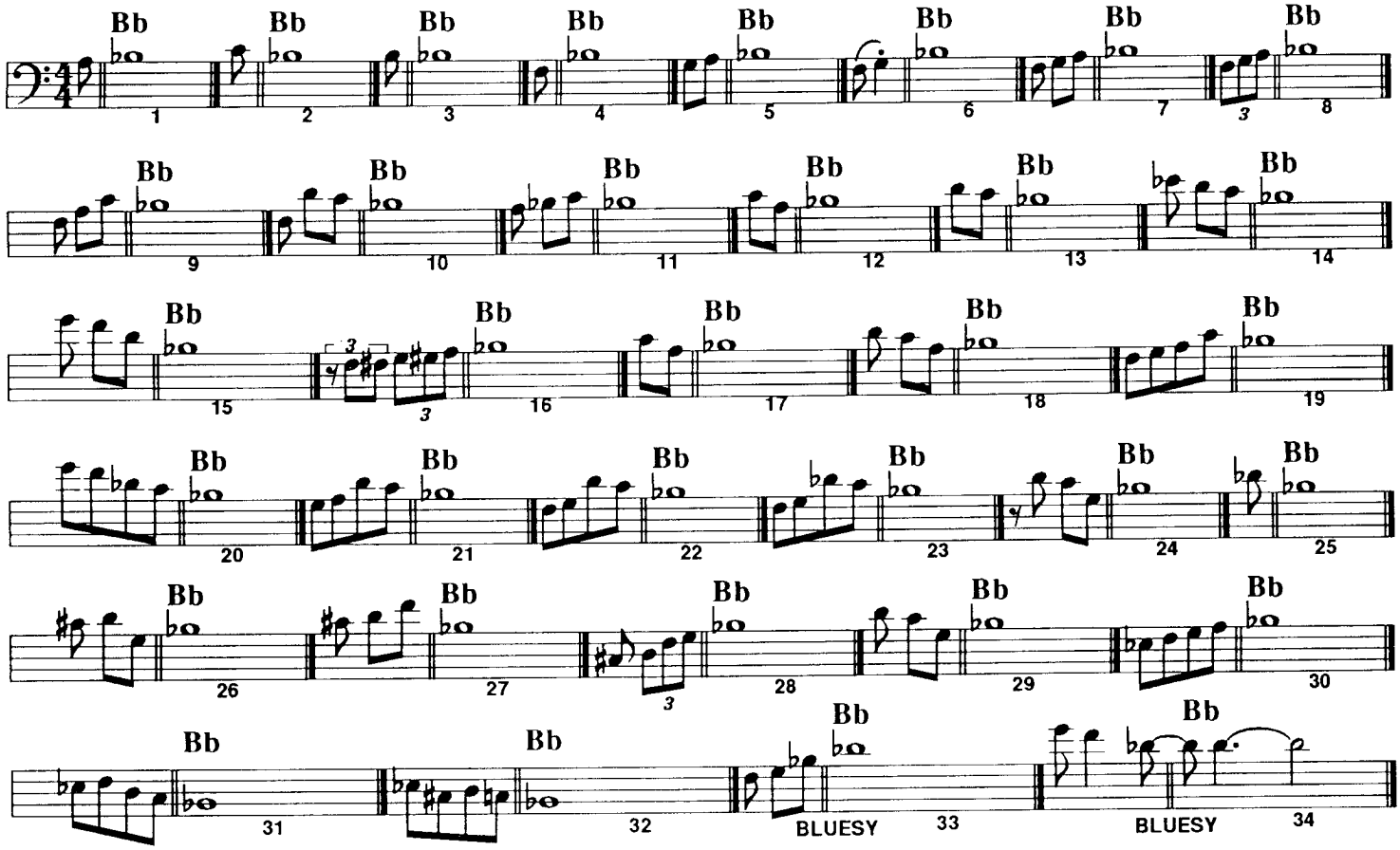
Bb Instruments



Eb Instruments



Bass clef instruments



GUIDE-TONES

Jazz musicians have often used what are called "Guide-Tones" in the building of their melodic lines. I'll list the A section to Rhythm in the key of Bb concert and below it list several typical guide-tone lines.

Rhythm.....	‖Bb	G–	‖C–	F7	‖D–	G7	‖C–	F7	‖Bb	Bb7	‖Eb	Ab7	‖D–	G7	‖C– F7‖
Guide Tones:	‖Bb	B°	‖C	C#	‖D	D#	‖D	C#	‖D	D	‖Eb	Eb	‖D	C#	‖C B ‖
Guide Tones:	‖D	D	‖Eb	E	‖F	D#	‖D	C	‖Bb						
Guide Tones:	‖F	F	‖G	G	‖A	Ab	‖G	Gb	‖F						
Guide Tones:	‖Bb	B	‖C	C#	‖D	C#	‖C	B	‖Bb						
Descending:	‖A	Ab	‖G	Gb	‖F	Eb	‖D	C	‖Bb						
Descending:	‖Bb	Ab	‖G	Gb	‖F	Eb	‖D	C	‖Bb						

By emphasizing these notes you help outline the harmony and give a certain expectancy to your melodic line that helps the listener follow your solo. It may take a little while to get the feel of these important tones and how they fit into the overall harmonic scheme of Rhythm changes. You don't have to hit every note. If you hit every other one or every third note the point seems to be made. The listener can hear what you're intending.

JAZZ SONGS BASED ON RHYTHM CHANGES

Many songs have been written using Rhythm changes and its variations. Thanks to David Baker, I would like to list some of them. This list is not complete as new songs continue to be written over this very popular chord progression.

1. 52ND STREET THEME
2. AH-LEU-CHA
3. ALLEN'S ALLEY
4. AN OSCAR FOR TREADWELL
5. ANTHROPOLOGY
6. APPLE HONEY
7. BOPPIN' A RIFF
8. CALLING DR. JAZZ
9. CELERITY
10. CHEERS
11. COTTONTAIL
12. CRAZYOLOGY - A SECTIONS ALTERED
13. CTA - A SECTIONS ALTERED
14. CTA - ALTERED CHANGES
15. DEXTERITY
16. DIZZY ATMOSPHERE - DIFFERENT BRIDGE
17. DOT'S GROOVY
18. DOWN FOR THE DOUBLE
19. EB POB
20. ETERNAL TRIANGLE - DIFFERENT BRIDGE
21. EVERYTHING'S COOL
22. FAT GIRL
23. FLYING HOME
24. GOIN' TO MINTON'S
25. GOOD BAIT - A SECTIONS ONLY
26. GOOD BAIT - BRIDGE IS A SECTION
27. HOLLERIN' AND SCREEEEAMIN'
28. I'S AN ERRAND BOY FOR RHYTHM
29. I GOT RHYTHM
30. JAY JAY
31. JUMPIIN' AT THE WOODSIDE
32. KIM
33. LEMON DROP
34. LESTER LEAPS IN
35. LOVE YOU MADLY
36. MERRY-GO-ROUND
37. MOOSE THE MOOCH
38. MOVE
39. NO MOE-DIFFERENT BRIDGE
40. O GO MO
41. OLEO
42. ON THE SCENE
43. ONE BASS HIT
44. OOP-BOP-SHA-BAM
45. OW
46. PASSPORT
47. RED CROSS
48. RHYTHM-A-NING
49. ROOM 608-DIFFERENT BRIDGE
50. SALT PEANUTS
51. SEVEN COME ELEVEN
52. SHAW NUFF
53. SONNYSIDE
54. STEEPLECHASE
55. THE SERPENT'S TOOTH
56. THE THEME
57. THRIVING FROM A RIFF
58. TURNPIKE
59. TUXEDO JUNCTION
60. WEBB CITY
61. WEE

THE DOMINANT 7th TREE OF SCALE CHOICES

The two most important notes in any scale are the **3rd** and **7th**. When soloing, they tell the listener what the quality is: major, minor, dom.7th, etc. The **3rd** tells you if the quality is major or minor. The **7th** tells you whether the sound is stable or wanting to move on to another chord. The 3rd's and 7th's are the **stable tones.** They are often played on beats 1 and 3.

In 4/4 time beats 1 and 3 seem to want roots, 3rd's, 5th's and 7th's. The b9 is also emphasized a lot over dom.7th chord/scales. Placing chord tones **on** the beat and especially beats 1 and 3 helps establish the ever changing tonality for the listener. **This may be one of the most important devices in music.** All music!

It is very important to be familiar with the chord tones: 1, 3, 5, 7, 9. Knowing where they are on your instrument is like knowing where the kitchen, bathroom, telephone and front door are.

Any of the scales (qualities/sounds) listed below may be played when a dominant 7th chord/scale RESOLVES to a chord/scale whose ROOT lies up a perfect fourth. A perfect fourth equals 5 half-steps.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish these measures: C7 and Ab7.

THE DOMINANT 7th TREE OF SCALE CHOICES
3rd's and 7th's are underlined

1. **DOMINANT 7th** = C7 = C D E F G A Bb C This is the basic dom.7th sound. Be careful how you treat the 4th note of the scale.

2. **BEBOP SCALE** = C7 = C D E F G A Bb B C Play the B natural as a passing tone, always on the upbeat, never on the downbeat.

3. **LYDIAN DOMINANT** = C7+4 = C D E F# G A Bb C The +4 was/is a favorite note in jazz. It used to be called a b5th.

4. **WHOLE-TONE** = C7+5 = C D E F# G# Bb C This scale only has six tones. It is a symetrical scale used often in cartoon music and DeBussy or Ravel. It also has a +4.

5. **DIMINISHED** = C7b9 = C Db D# E F# G A Bb C This scale has 8 different tones and is symetrical. It, too, is used a lot in cartoon music.

6. **DIMINISHED WHOLE-TONE** = C7+9 = C Db Eb E F# G# Bb C This scale has four altered tones and they create beautiful tension in music.

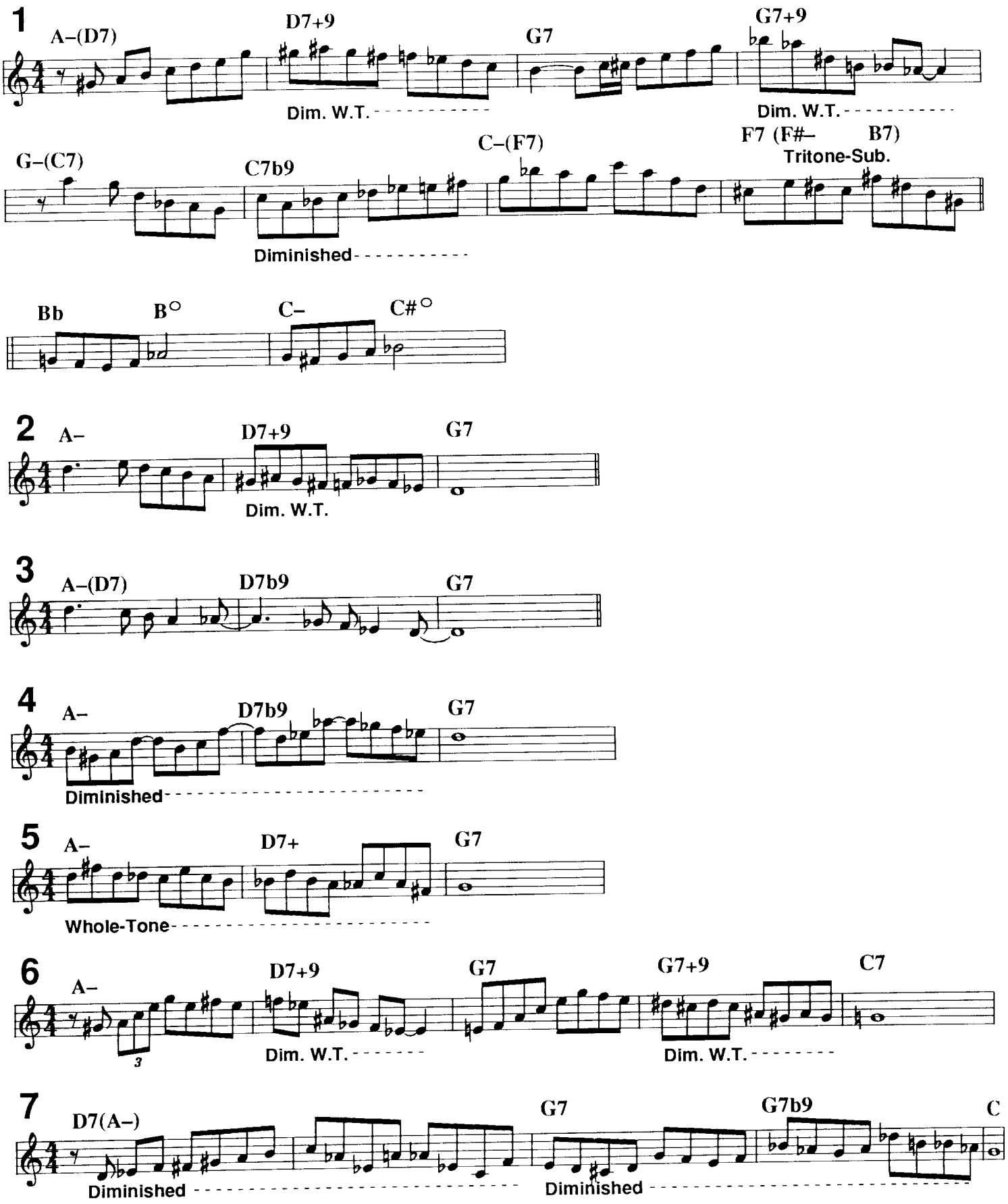
7. **SPANISH or JEWISH SCALE** = C7(b9) = C Db E F G Ab Bb C This scale is used often when playing in a minor key. It is the same as F harmonic minor.

8. **CHROMATIC SCALE** = C7 = C Db D Eb E F F# G G# A Bb B C This is the **musical alphabet**. All other scales come from this scale. It has 12 different tones

With practice you will be able to play **any note** at **any time**, against **any chord/scale** symbol. This takes some time and comes as you become more and more familiar with the various sounds that make up the harmonic jazz stew. There is really no end to what you can do harmonically. The mind keeps thinking of new things to try.

The bridge to Rhythm is a natural place to use the above scales (see next page). Try practicing with track #19 or #18. Also, learn to use these scales in the turnaround context and play with tracks #21 and #22.

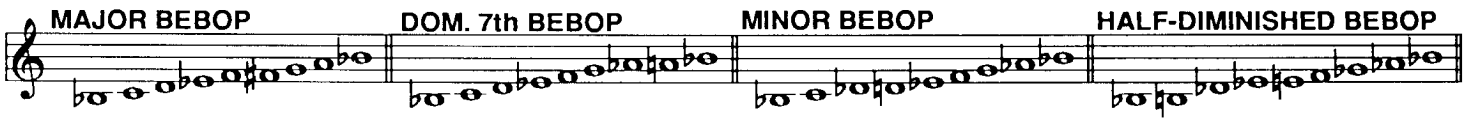
Altered Scales Used In Bridge



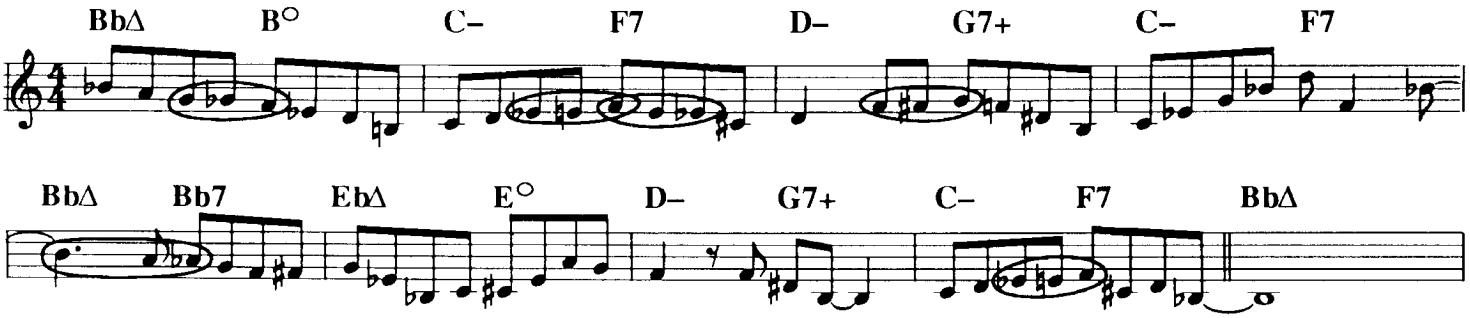
BEBOP SCALES

The bebop scale utilizes a chromatic tone between two scale tones. It makes the regular 7 tone scales into 8 tone scales. The added tone (extra tone) is always played on an upbeat, never on a down beat. Look at examples of transcribed solos to see how often jazz players use the chromatic passing tones.

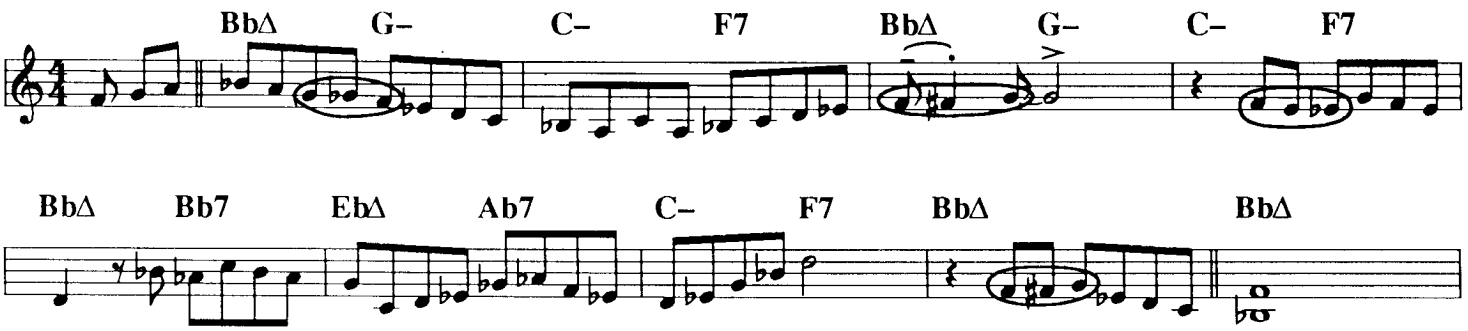
In the examples below the circled tones represent use of the bebop scale at that point.



BEBOP SCALE OVER JAZZ RHYTHM



BEBOP SCALE OVER ORIGINAL RHYTHM



I highly recommend David Baker's three books titled "How To Play Bebop."

Rhythm Section "A" Variants

	1	2	3	4	5	6	7	8
1	Bb G–	C– F7	Bb G–	C– F7	Bb Bb7	Eb Ab7	Bb G–	C– F7
2	Bb G–	C– F7	D– Db°	C– F7	Bb Bb7/D	Eb CØ	C– F7	Bb F7
3	Bb G7	C7 F7	Bb G7	C7 F7	Bb Bb7	Eb Ab7	D– G7	C– F7
4	Bb B°	C– C#°	D– G7	C– F7	F– Bb7	Eb E°	D– G7	C– F7
5	Bb G7	C– C#°	D– G7	C– F7	F– Bb7	Eb Eb–	D– G7	C– F7
6	Bb B°	C– C#°	D7 G7	C7 F7	F– Bb7	Eb Ab7	D7 G7	C7 F7
7[1]	Bb7 Ab7	Gb7 F7	Bb7 Ab7	Gb7 F7	F– Bb7	Eb Ab7+4	D– G7	C– F7
8[2]	F#7 B7	E7 A7	D7 G7	C7 F7	Bb7	Eb Ab7	D7 G7	C7 F7
9[3]	F#– B7	E– A7	D– G7	C– F7	F– Bb7	Eb– Ab7	D– G7	C– F7
10[4]	Bb* Db7	Gb A7	DΔ F7	Bb	F– Bb7	Eb E°	D– G7	C– F7
11	Bb G7	C– F7	D– G7	C– F7	F– Bb7	Eb Ab7	DØ G7	CØ F7
12	Bb B°	C– C#°	D– G7	Eb– Ab7	A– D7	Ab– Db7	G– C7	F#– B7
13	Bb B°	C– C#°	D– G7	E– A7	D7	Db7	C7	B7
14	Bb G7	C– F7	D– G7	Eb– Ab7	A–/D	Ab–/Db	G–/C	F#–/B
15	Bb B°	C– C#–	D– G7	Eb– Ab7	D– G7	Db– Gb7	C– F7	F#– B7
16	Bb B°	C– C#–	D– G7	Eb– Ab7	E– A7	D– G7	C– F7	F#– B7
17	DΔ F7	Bb Db7	Gb A7	DΔ F7	Bb Bb7	Eb Ab7	D– G7	C– F7
18	DΔ F7	Bb Db7	Gb A7	DΔ F7	Bb Db7	Gb A7	DΔ F7	Bb
19	BbΔ Db7	GbΔ A7	DΔ F7	BbΔ DΔ7	Gb A7	DΔ F7	BbΔ Db7	GbΔ F7+9
20	Bb B°	C– C#°	DØ G7+9	CØ F7+9	F– Bb7	Eb– Ab7	DØ G7+9	C– F7
21	Bb7	Bb7	Bb7	Bb7	Bb7	Eb Ab7	Bb7	C– F7
22[5]	Bb7 B7	Bb7 B7	Bb7 B7	Bb7 B7	Bb7	Eb7	D– G7	C– F7
23	A– D7	Ab– Db7	G– C7	F#– B7	F– Bb7	Eb– Ab7	D– G7	C– F7
24	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	Bb–/Eb	F–/Bb	F–/Bb
25	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb
26	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	Bb–/Eb	C–/F	C–/F
27	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	Bb–/Eb	Eb–/Ab	Eb–/Ab
28	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	Bb–/Eb	B–/E	C–/E
29	Bb7 Eb7	Ab7 Db7	GbΔ A7	DΔ F7	Bb7	Eb Ab7	D– G7	E– A7
30	Bb G7+9	C– A7+9	D– G7+9	C– F7	B– E7	Eb Ab7	D– G7	C– F7
31	Bb G7	C– F7	D– G7	C– F7	B– E7	A– D7	G– C7	F#– B7
32	Bb7 G7	C– F7	D– G7	C– F7	F– Bb7	Eb– Ab7	Db– Gb7	C–** F7
33	Bb7 G7	C– F7	D– G7	C#– F#7	C– F7	Bb– Eb7	Ab– Db7	F#– B7
34	F#7 F7	E7 Eb7	D7 Db7	C7 B7	Bb7	Eb Ab7	D– G7	C– F7
35	Bb B°	C– C#°	D– G7	C– F7	F– Bb7	Eb Ab7	BbΔ Db7	GbΔ B7
36[6]	Bb Db7	Gb7 B7	Bb Db7	Gb7 B7	Bb Bb7	Eb Ab7	D– Db–	C– F7
37	Bb G7	C– F7	D– G7	C– F7	F– Bb7	Eb Ab7	D– G7	C– F7
	F Pedal							
38	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb	F–/Bb
39	BbΔ	C– C#°	D– G7	C– F7	B– E7	EbΔ Eb–	D– G7	C– F7
40	BbΔ G7	Gb7 F7	Bb G7	Gb7 F7	F– Bb7	EbΔ Ab7	D7 G7	C7 F7
41	Bb7 Db7	C7 B7	Bb7 Db7	C7 B7	Bb7	Eb7 E°	D– G7	C– F7
42[7]	D– G7	C– F7	D– G7	C– F7	F– Bb7	EbΔ Ab7	D– G7	C– F7
43	DØ G7+9	C– F7	DØ G7+9	C– F7	F– Bb7	Eb– Ab7	Db– Gb7	C– F7

* – alternate chord (D–), ** – alternate chords (F#– B7), [1] – C.T.A., [2] – Cycle, [3] – II/V7, [4] – Coltrane Matrix, [5] – Horace Silver, [6] – Coltranish, [7] – Turnarounds.

A common way of creating tension during the A sections is to have the bass player pedal the fifth of the key on beats 2 and 4 for the first four bars and then resume walking on bar five. For further tension try continuing the pedal point throughout the entire A section and release it on the bridge. This idea can add a nice lift to the soloing.

Rhythm "Bridge" – "B" Sections Variants

	1	2	3	4	5	6	7	8
1	D7	D7	G7	G7	C7	C7	F7	F7
2	A–	D7	G7	G7	C7	C7	F7	F7
3	A–	D7	D–	G7	G–	C7	C–	F7
4	A–	D7	Ab–	Db7	G–	C7	F#–	B7
5	B–	E7	Bb–	Eb7	A– D7	Ab– Db7	G– C7	F#– B7
6	B7	B7	C7	C7	Db7	D7	Eb7 E7	F7
7	F#–	B7	G–	C7	Ab– Db7	A– D7	Ab– Db7	F#– B7
8	G–	C7	Ab–	Db7	A– D7	Bb– Eb7	B– E7	C– F7
9	E–	A7	F–	Bb7	F#– B7	Ab– Db7	Bb– Eb7	C– F7
10	Ab7	Ab7	B7	B7	D7	D7	F7	F7
11	Eb–	Ab7	F#–	B7	A–	D7	C–	F7
12	F#–	B7	E–	A7	D–	G7	C–	F7
13	Bb–	Eb7	Ab–	Db7	F#– B7	E– A7	D– G7	C– F7
14	A–/D	A–/D	Ab–/Db	Ab–/Db	G–/C	G–/C	F#–/B	F#–/B
15	A–/D	A–/D	Bb–/Eb	Bb–/Eb	B–/E	B–/E	C–/F	C–/F
16	C#–	F#7	D–	G7	Eb– Ab7	E– A7	F– Bb7	F#– B7
17	C–	F7	Bb–	Eb7	Ab–	Db7	F#–	B7
18	D7	D7	Db7	Db7	C7	C7	B7	B7
19	Ab7	Ab7	G7	G7	Gb7	Gb7	F7	F7
20	Eb–	Ab7	D–	G7	Db–	Gb7	C–	F7
21	A– D7	Eb– Ab7	D– G7	Ab– Db7	G– C7	Db– Gb7	C– F7	F#– B7
22	D7	Eb– Ab7	G7	Ab– Db7	C7	C#– F#7	F7	F#– B7
23	F–	Bb7	EbΔ	EbΔ	G–	C7	C–	F7
24	Bb7	F– Bb7	EbΔ	EbΔ	C7	G– G7	F7	C– F7
25	D7	D7+9	G7	G7+9	C7	C7+9	F7	F7+9
26	A–	D7+9	D–	G7+9	G–	C7+9	C–	F7+9

#5 = Eternal Triangle Bridge
#21, #22 = Tritone Substitutions

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C–, CΔ+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, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . .
see Scale Syllabus page.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. 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 sang.

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 **Volume I – 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 learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **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' It 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 Δ = Major 7th; + or # = raise H; b or – = lower H; Ø = Half-diminished; –3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C, C7, C–, CØ, C° — FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H –3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	–3 H –3 H –3 H	C D# E G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	–3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G B D
C	Major Pentatonic	W W –3 W –3	C D E G A C	C E G B

2.DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H –3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G Bb D (D#)
C7	Major Pentatonic	W W –3 W –3	C D E G A C	C E G Bb D
DOMINANT 7th SUSPENDED 4th				
C7 sus 4 — MAY BE WRITTEN C–	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4 — MAY BE WRITTEN G–	Major Pentatonic built on b7	W W –3 W –3	Bb C D E F G Bb	C F G Bb D
C7 sus 4 — MAY BE WRITTEN C	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C F G Bb D

3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C– or C–7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C– or C–7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C–Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C– or C–7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C– or C–7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C– or C–7	Pentatonic(Minor Pentatonic)	–3 W W –3 W	C Eb F G Bb C	C Eb G Bb D
C–Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H –3 H	C D Eb F G Ab B C	C Eb G B D F
C– or C–7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C– or C–b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C– or C–b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & 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 II–V7–I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

*– In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

TREBLE CLEF

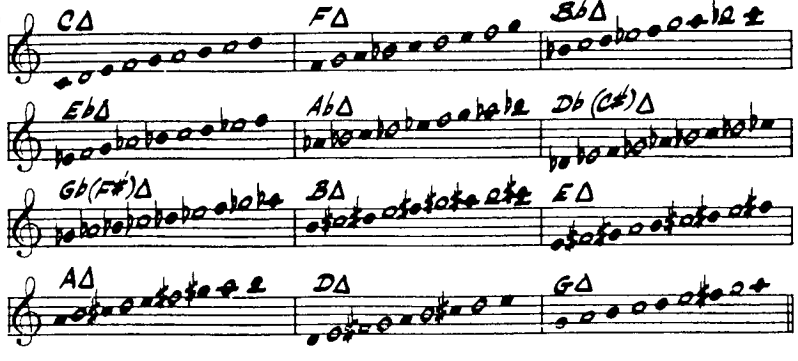
Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

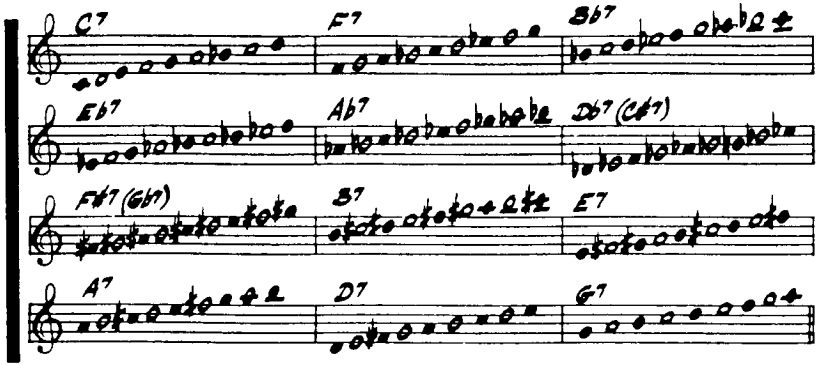
Δ



The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

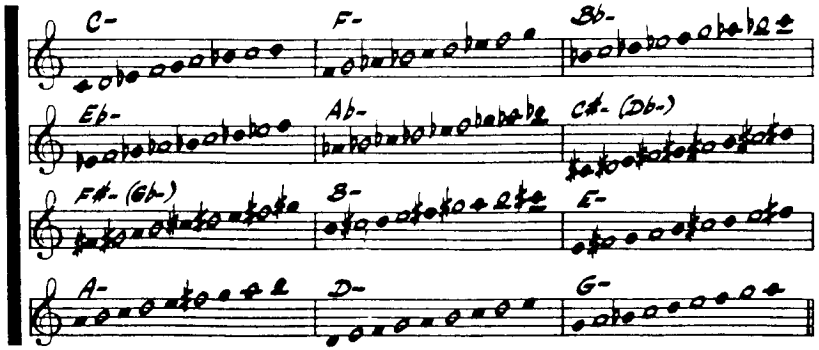
7



The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WHWWWHW

–

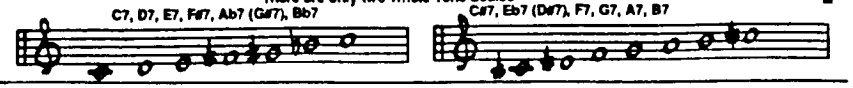


Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

+

There are only two Whole Tone Scales

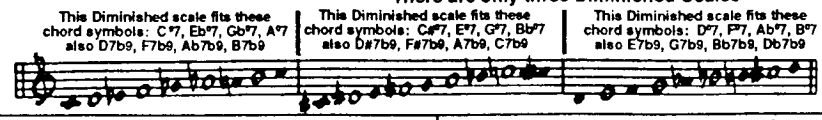


Diminished Scales

Half & Whole Step Construction: WHWHWHWH

There are only three Diminished Scales

O

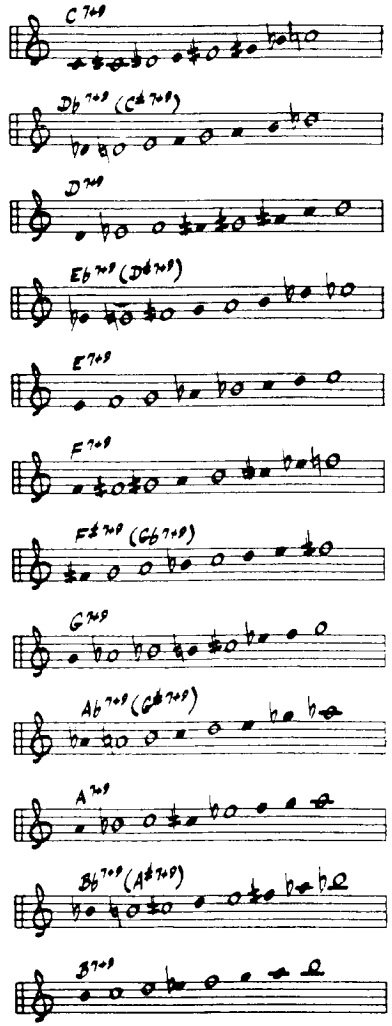


+9 Dim. Whole Tone Scales

Half & Whole Step Construction: HWHWWWW

Also called "Altered" or "Super Locrian".

Contains b9, #9, #4, #5, in addition to the root, 3rd & b7th

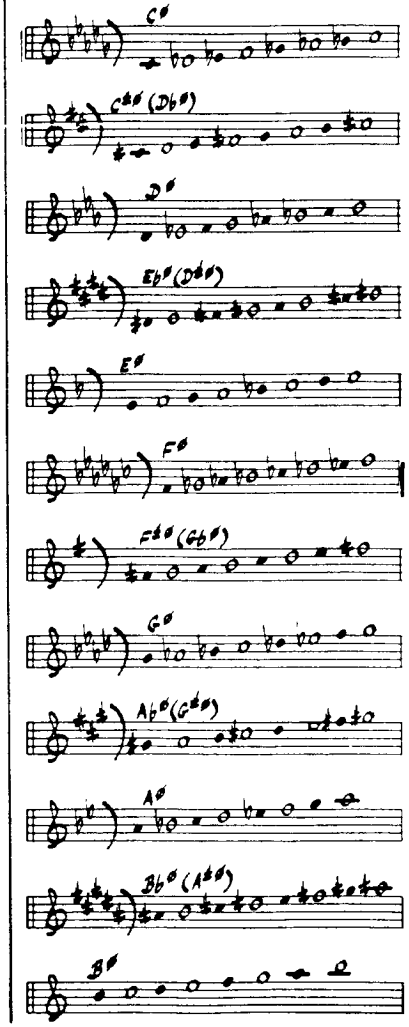


Half-Diminished Scales

Ø

Half & Whole Step Construction: HWWHWWW

called (minor 7,b5) or Locrian. Raise second tone a half-step to form the Half-Dim. #2 Scale



TREBLE CLEF

BASS CLEF

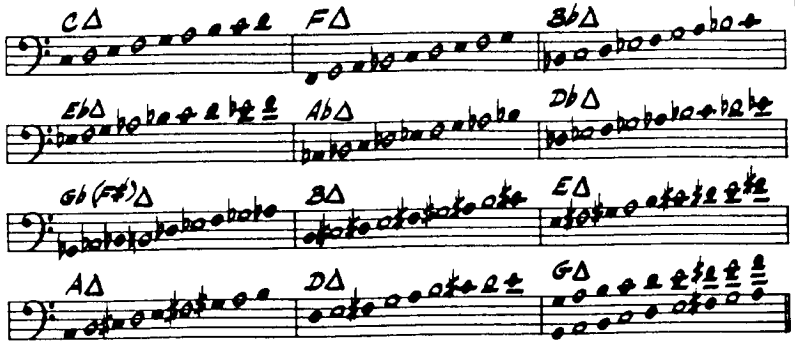
Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

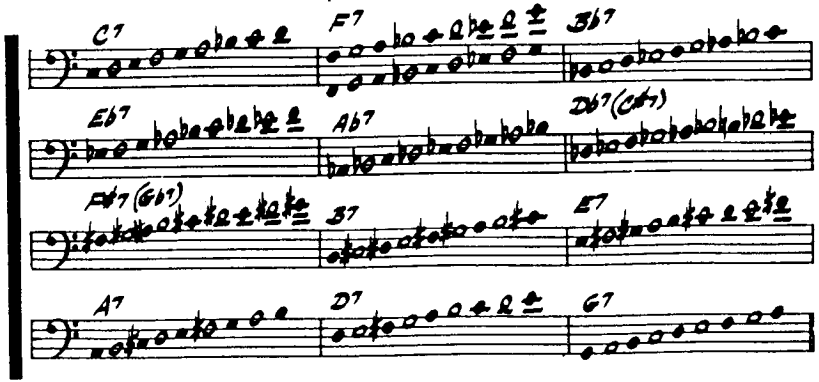
Δ



The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

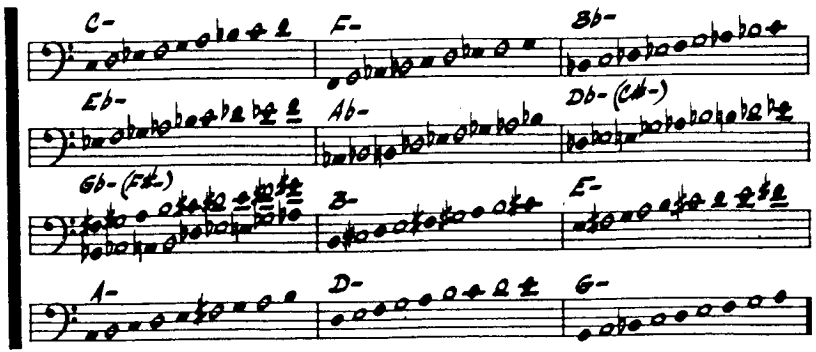
7



The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WHWWWHW

–

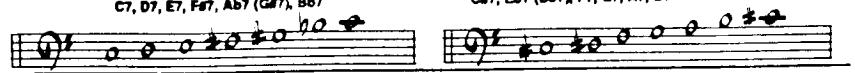


Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

+

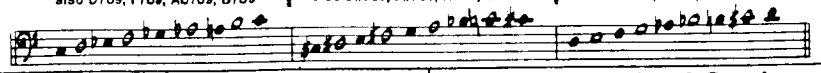
There are only two Whole Tone Scales



Diminished Scales

Half & Whole Step Construction: WHWHWHWH

There are only three Diminished Scales



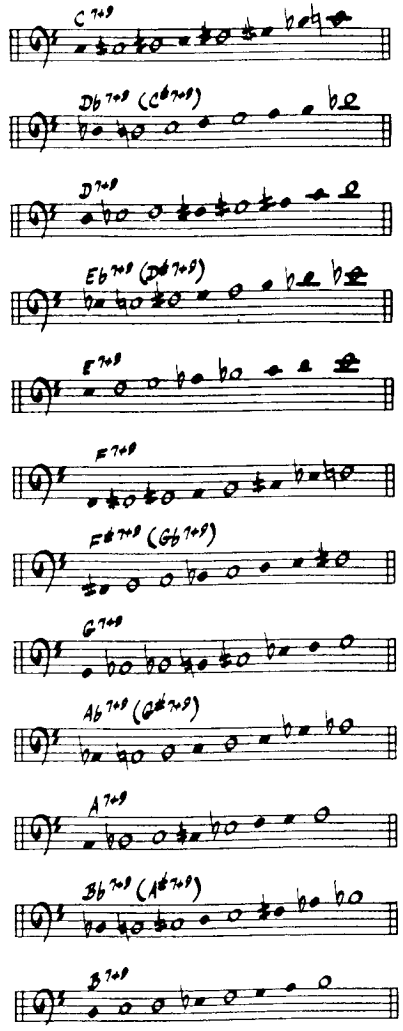
o

+9 Dim. Whole Tone Scales

Half & Whole Step Construction: HWHWWWW

Also called "Altered" or "Super Locrian".

Contains b9, #9, #4, #5, in addition to the root, 3rd & b7th

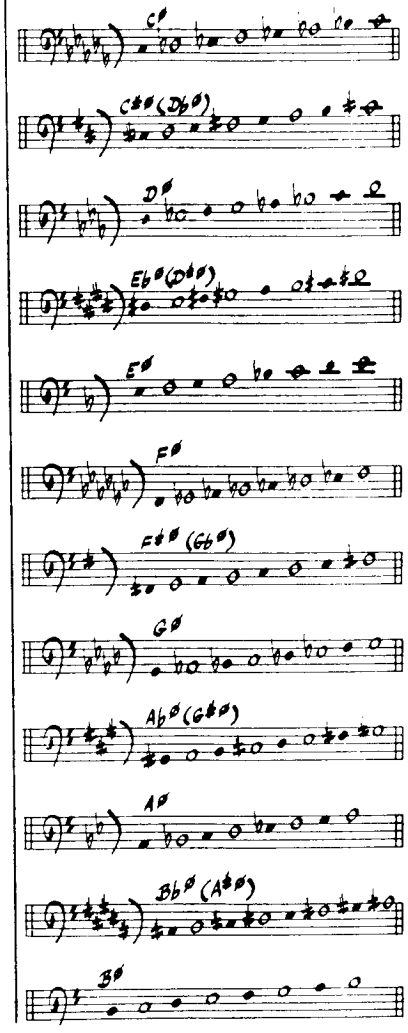


Half-Diminished Scales

Half & Whole Step Construction: HWWHWWW

called (minor 7,b5) or Locrian. Raise second tone a half-step to form the Half-Dim. #2 Scale

Ø

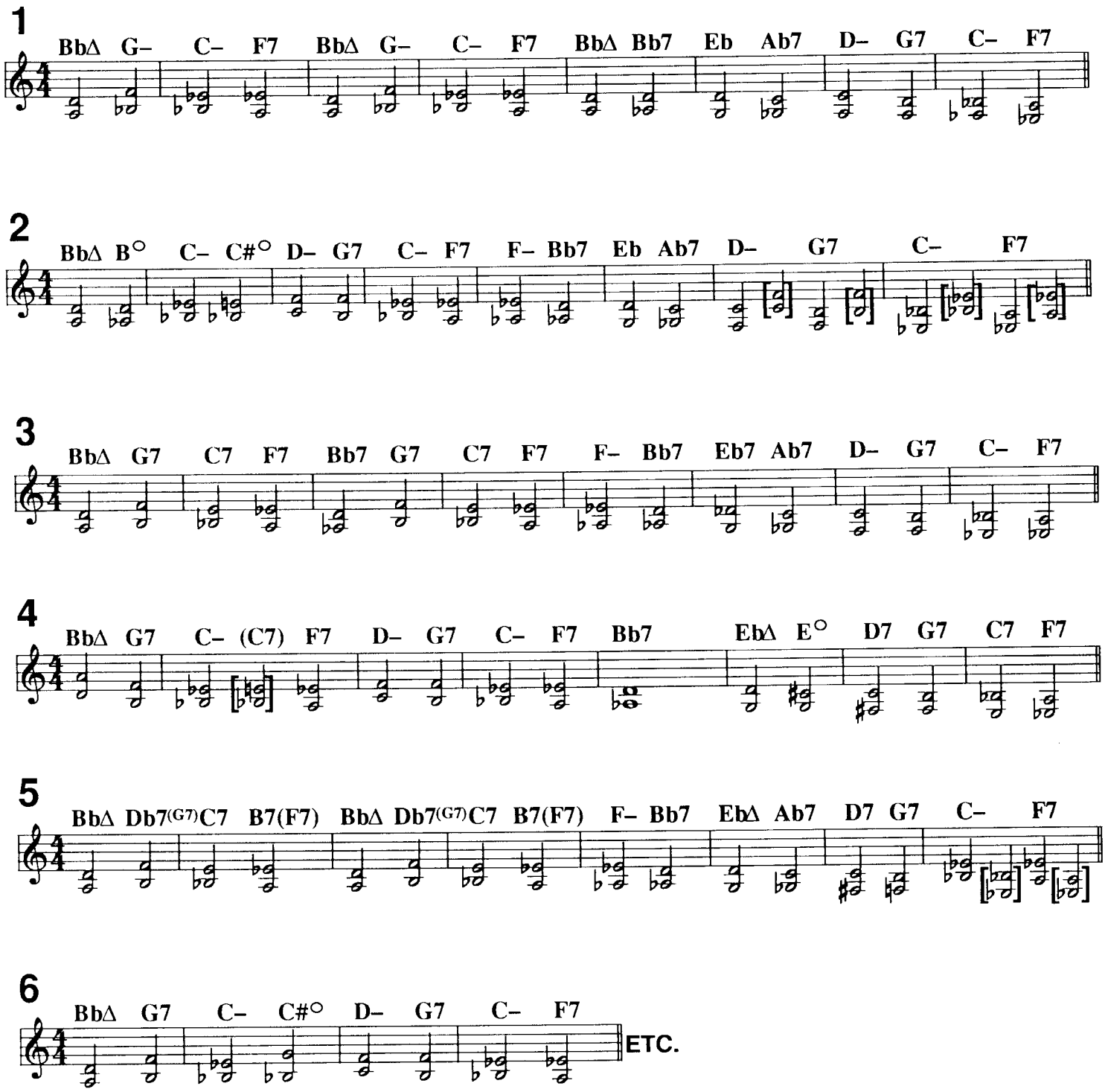


BASS CLEF

I emphasize practicing the 2, 3, and 4 note voicings in the key of Bb concert to get the sound and feel of the notes in your left brain. Humans learn quicker if they can see the notes and anticipate their sound before they are actually sounded. Use different rhythms after you get the general feel of the voicings. Make your comping interesting without being overly busy. Again, listen to keyboard players on recordings and learn their rhythms. Try copying Jim McNeely's rhythms off the play-a-long recording.

Notice how when playing two or three note voicings the finger movement is minimal.

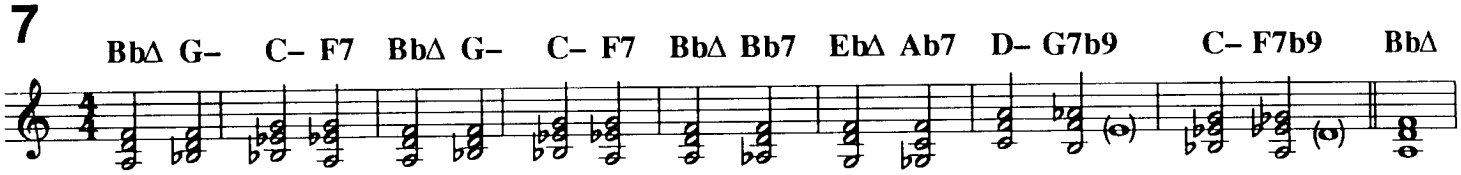
2-NOTE VOICINGS



3-NOTE VOICINGS

( ) = optional substitute notes

7



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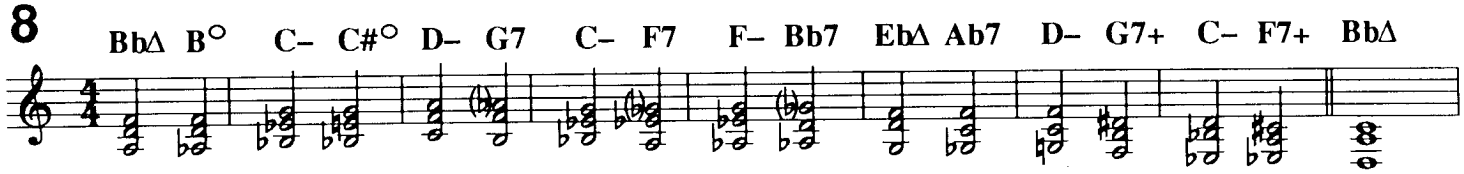

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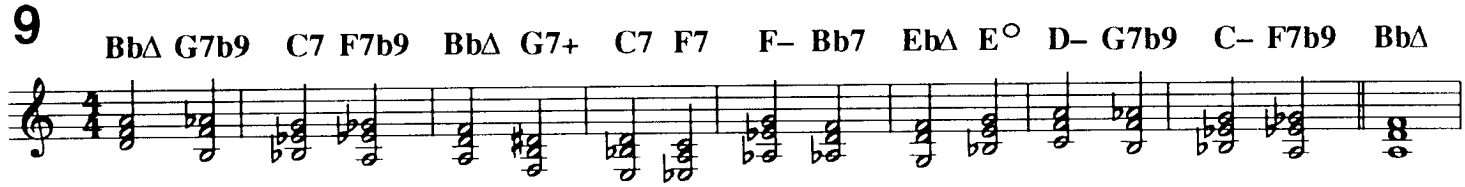
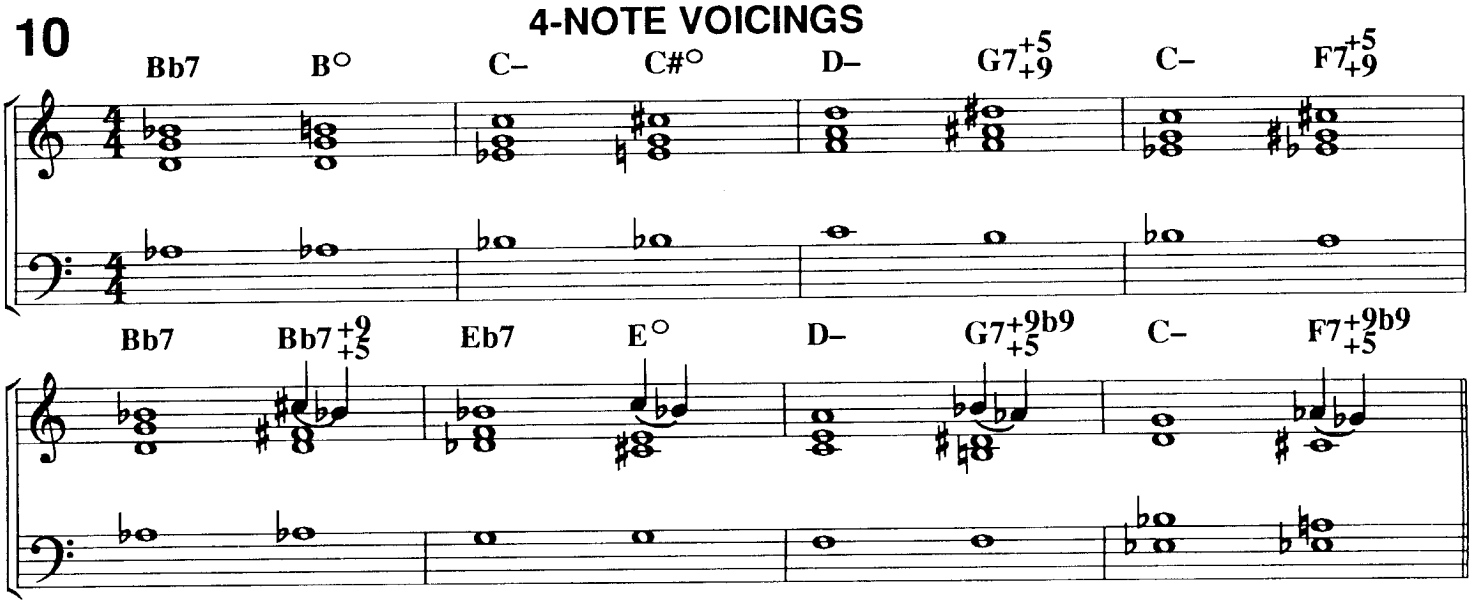


4-NOTE VOICINGS

10



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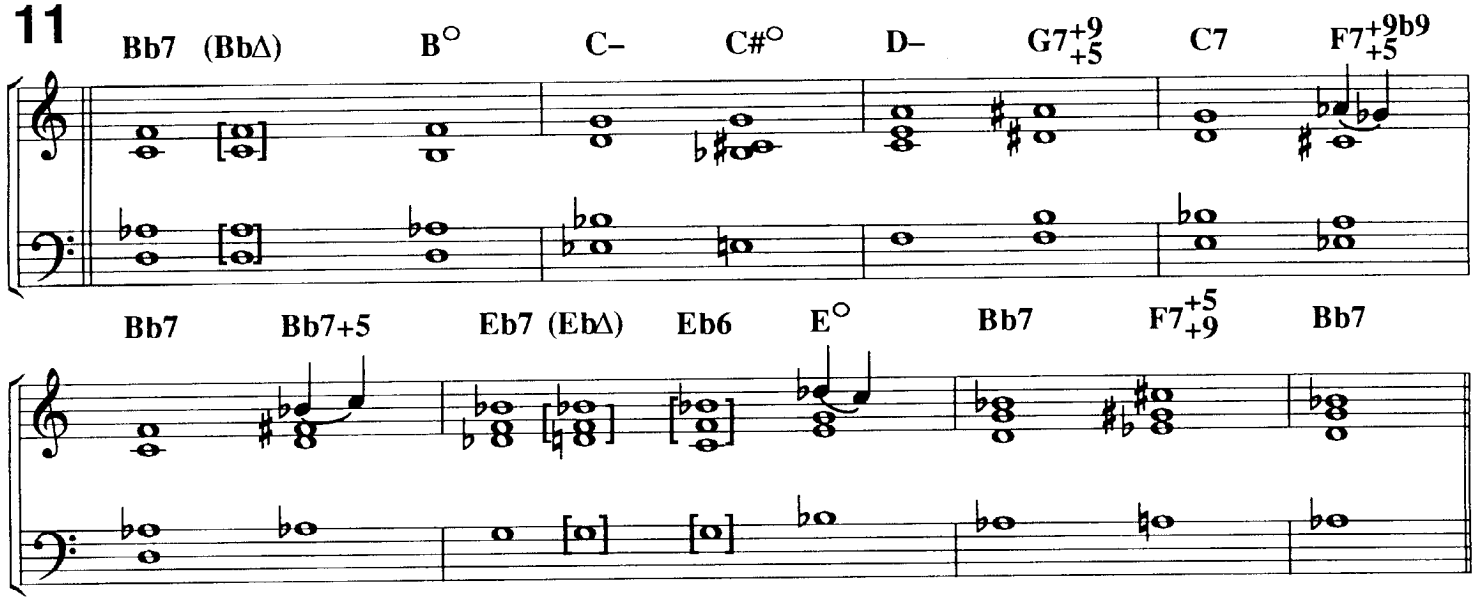
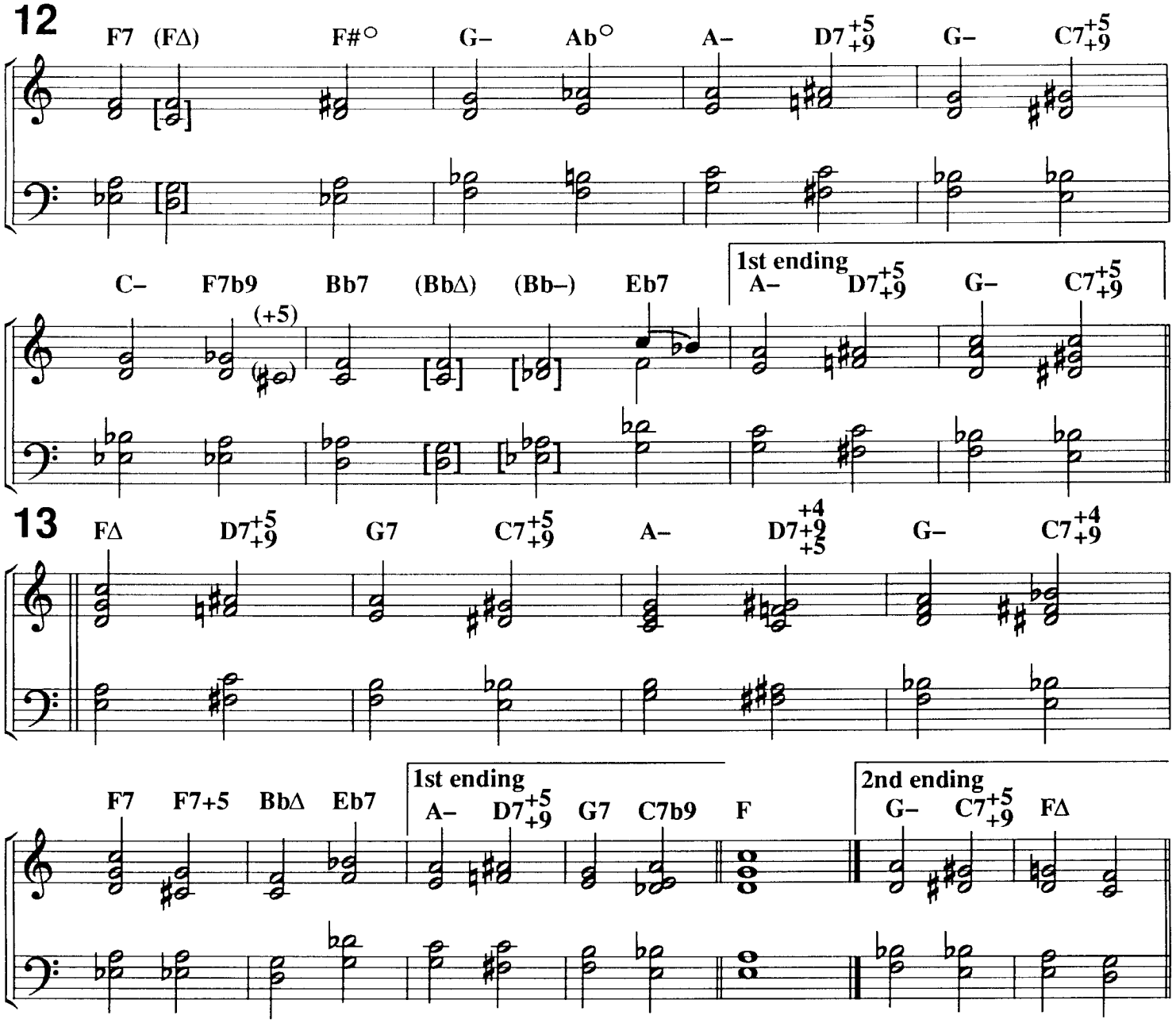
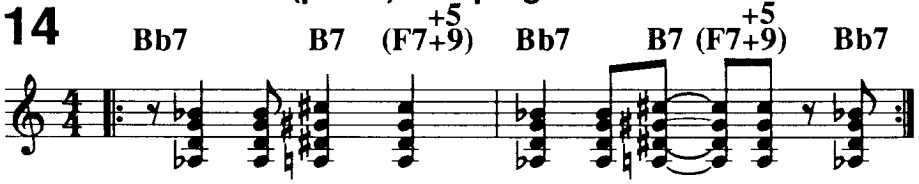


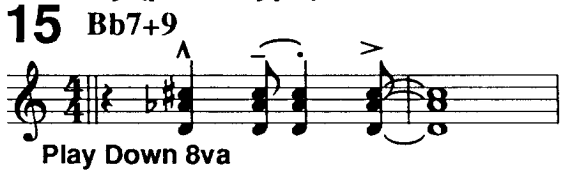


Horace Silver (pedal) comping for A section



Play 4 times to equal an 8-bar phrase

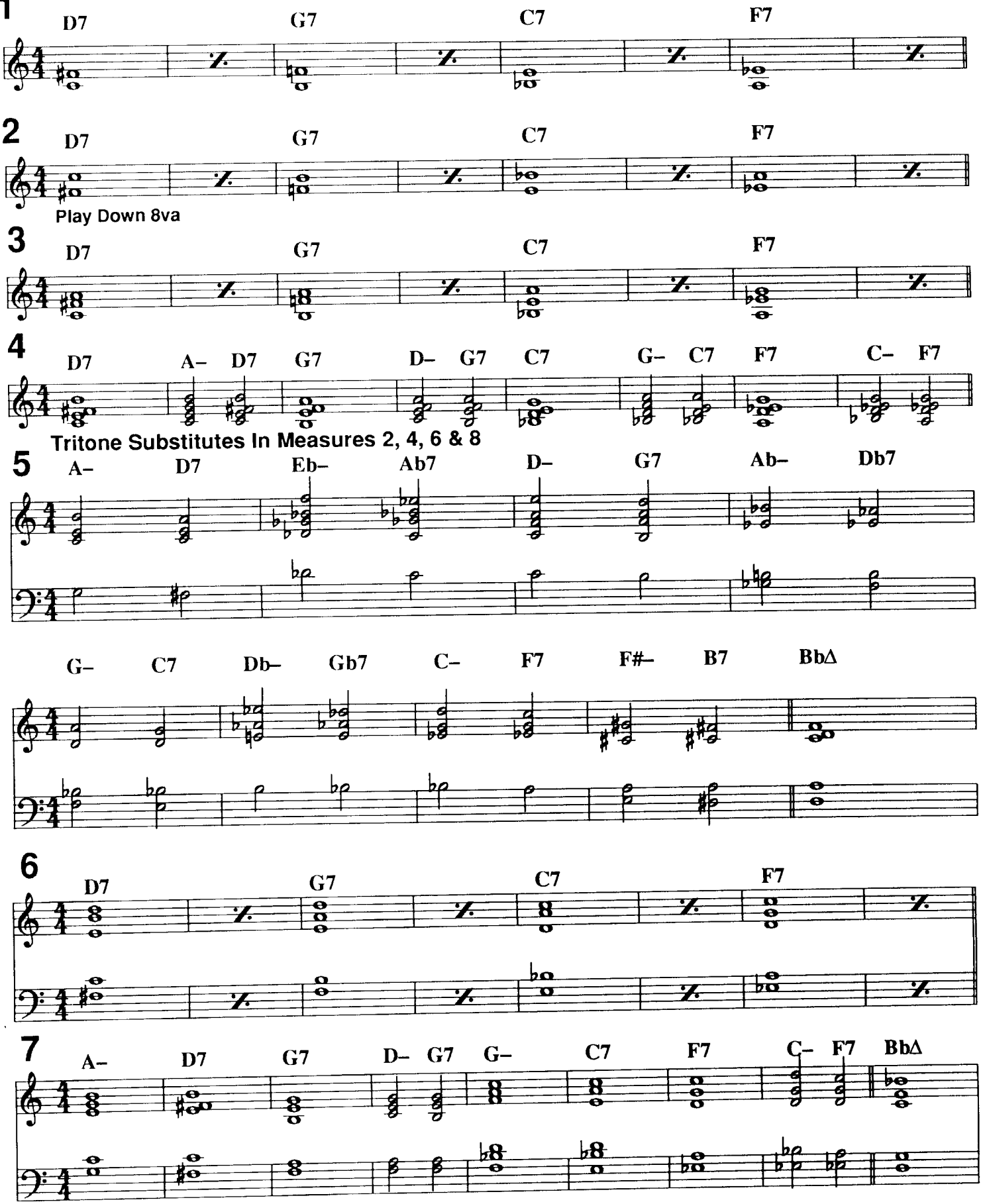
Funky (pedal-type) Sound for A Section



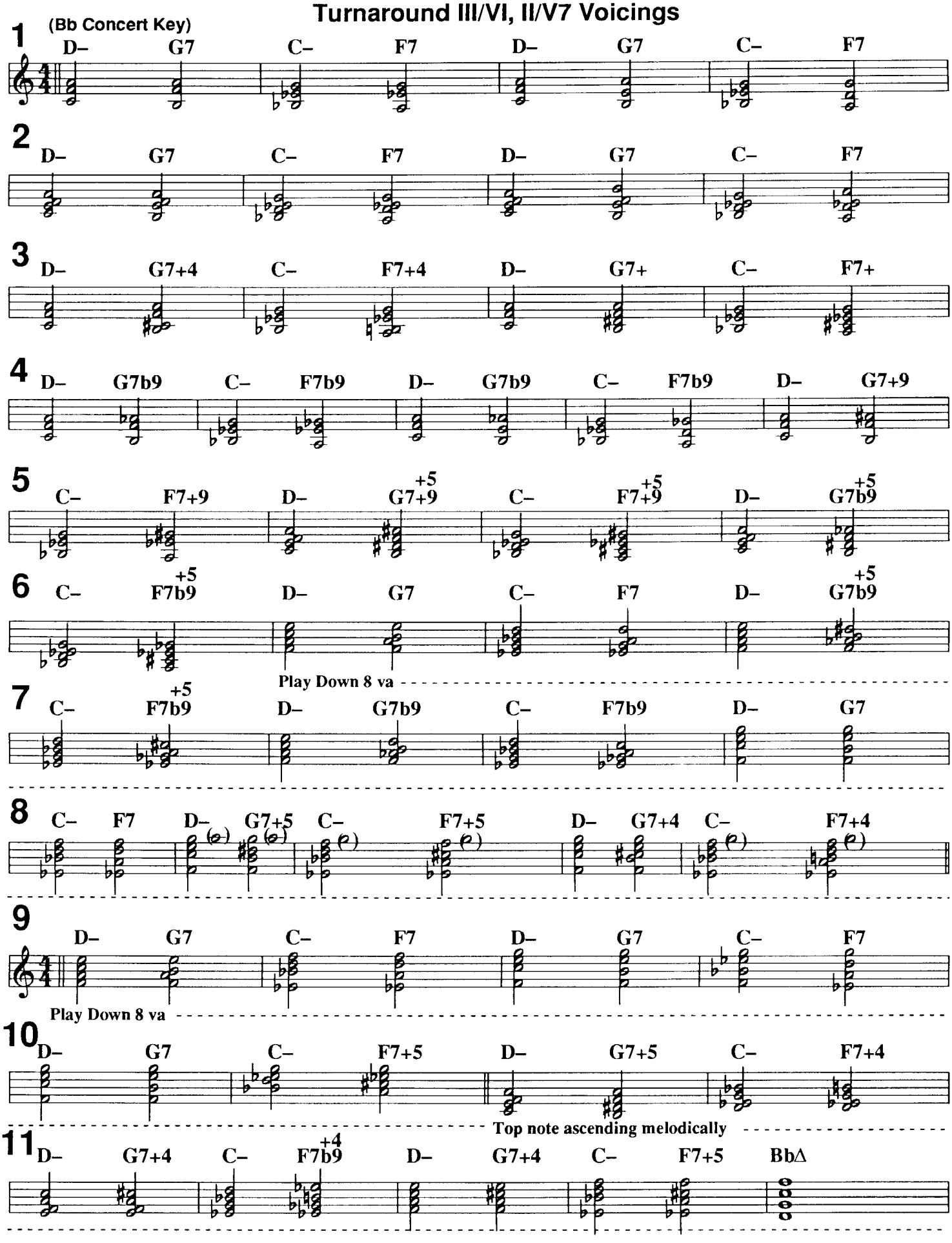
ETC.

Bb Rhythm bridge

RHYTHM 'BRIDGE' VOICINGS



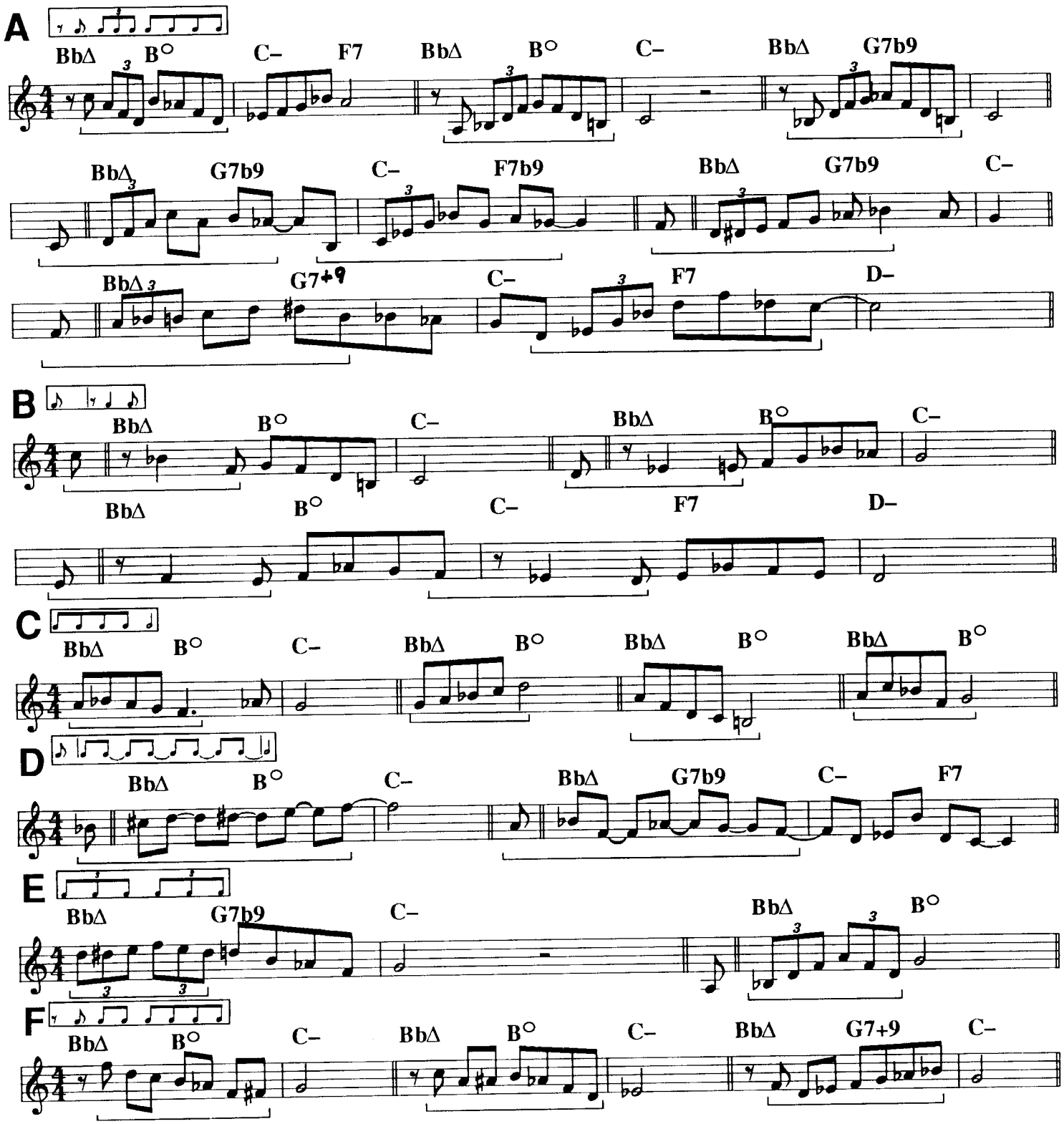
Turnaround III/VI, II/V7 Voicings



Rhythms Used In Jazz

Rhythmic variety is a necessary component of interesting melodies. If you feel you need more rhythmic variety in your soloing I recommend tapping your finger on a table or book while listening to one of the play-a-long tracks. Just think rhythms. See how inventive you can be while making your finger swing or groove along with the recorded background. This is the beginning of rhythmic variety. When you transfer those finger-rhythms to your instruments you'll probably want to play fairly simple melodic ideas in order to not throw yourself off.

The ideas on this page represent several basic rhythms that jazz musicians have used as part of their rhythmic vocabulary. The melodic note choices are endless when applying these rhythms. You may want to write out a few yourself to make sure you are incorporating the principle of having chord tones fall on the beat rather than on the up-beats, especially beats 1 and 3.

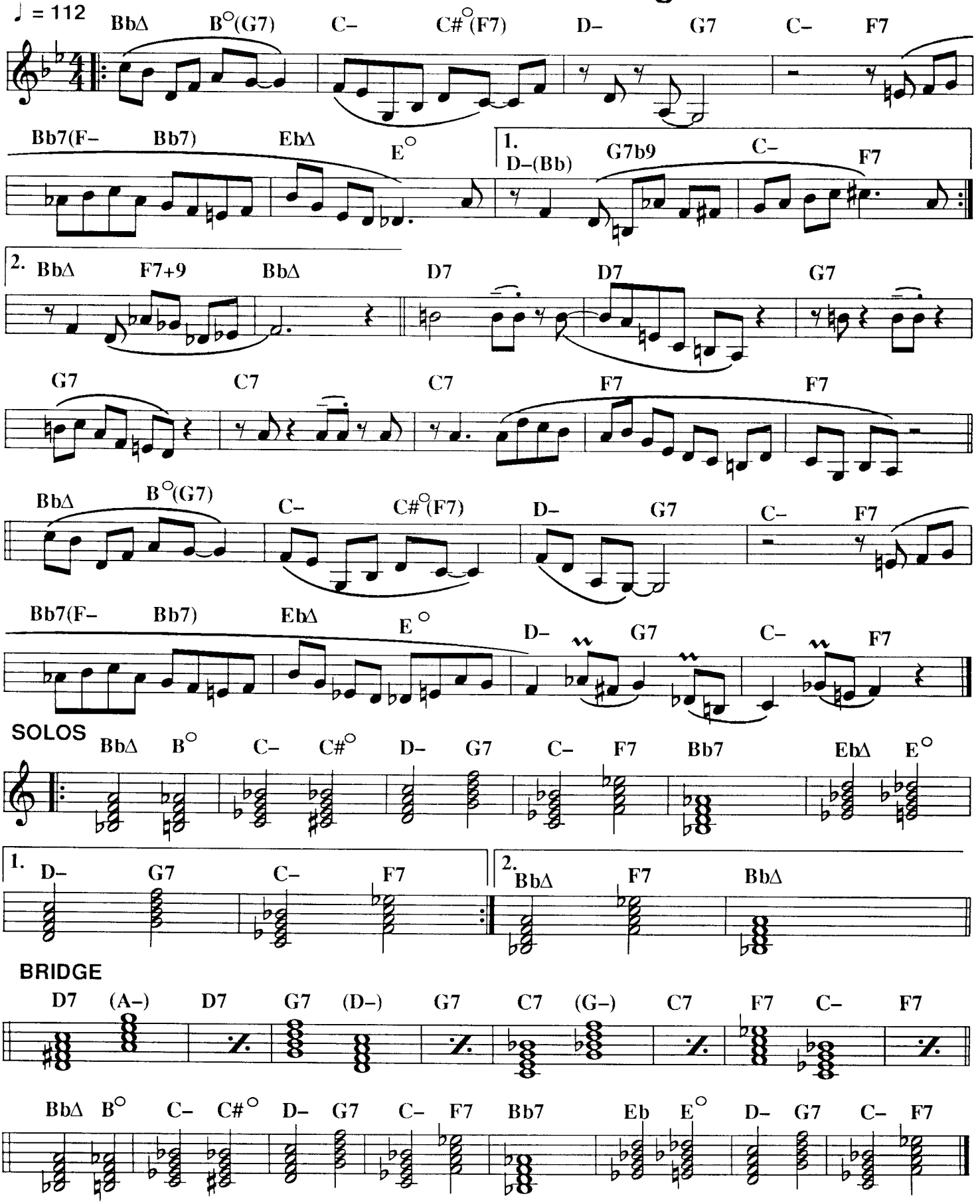


1. Bb

Home Court Advantage

PLAY 4 CHORUSES

♩ = 112

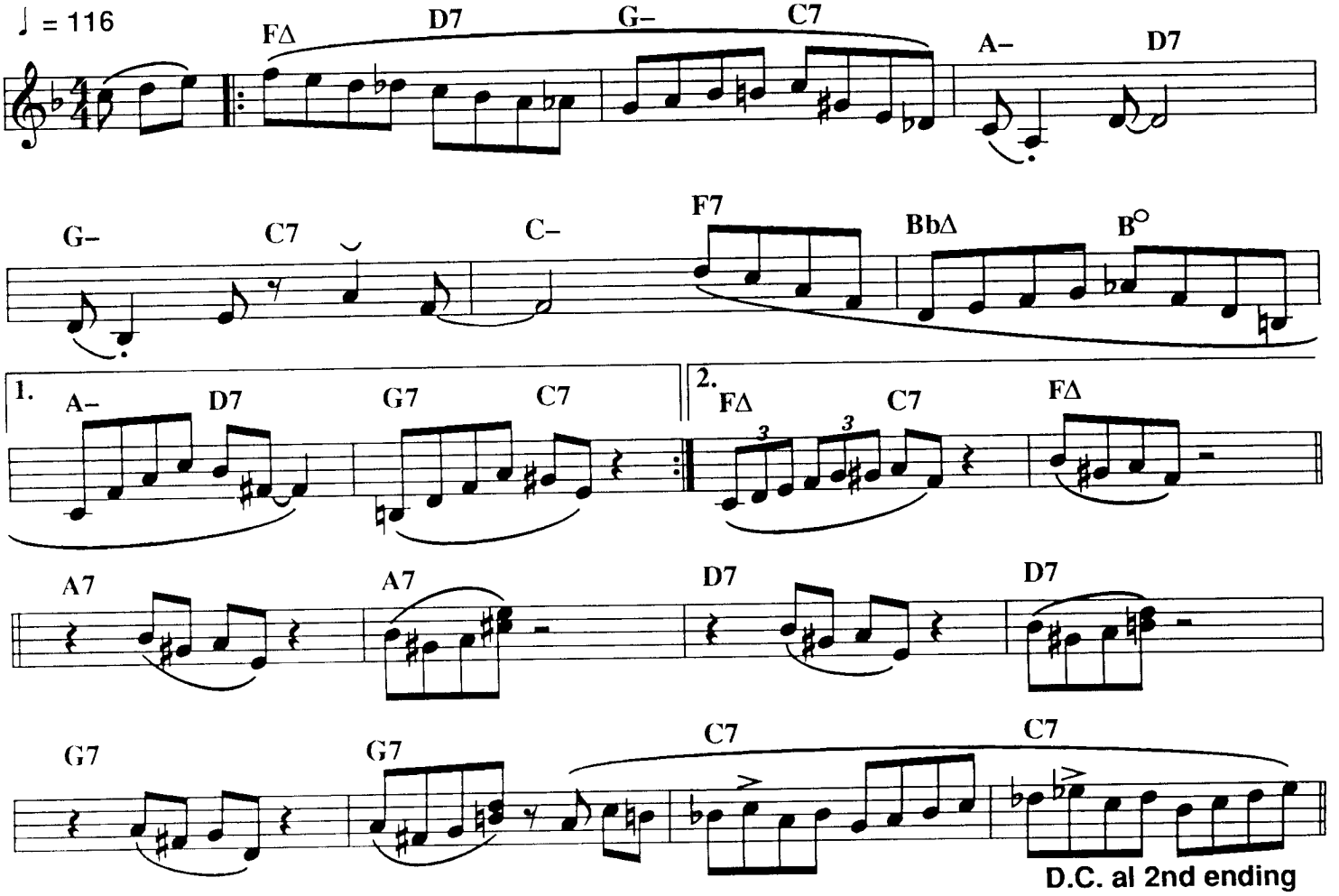


2. F

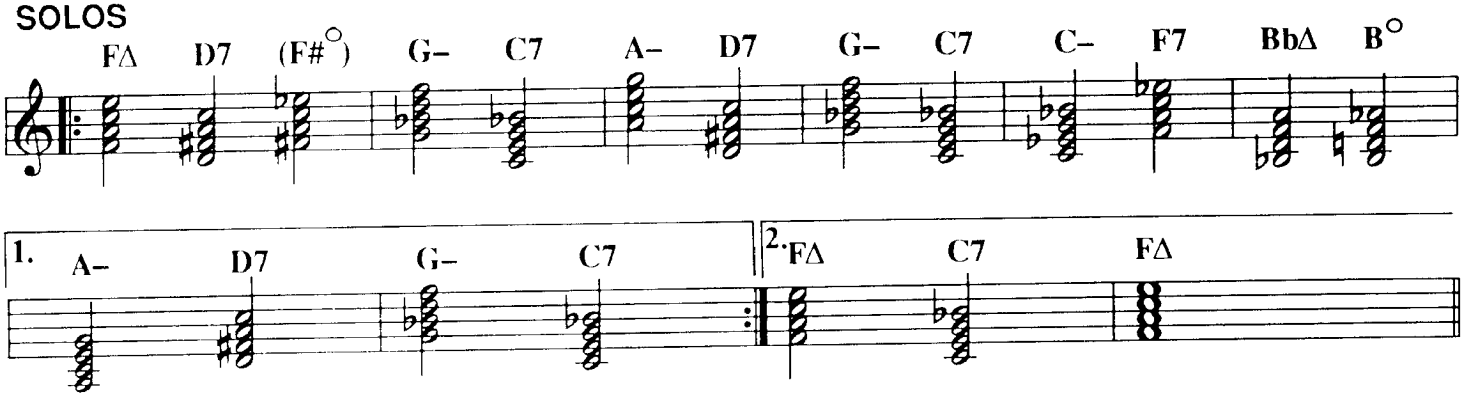
Bebop O'Rooney

PLAY 4 CHORUSES

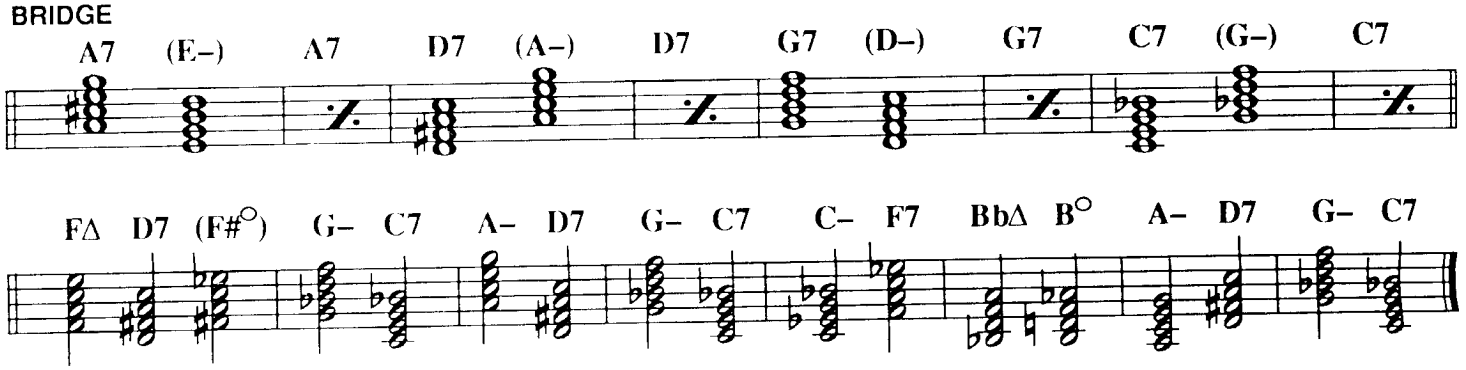
♩ = 116



SOLOS

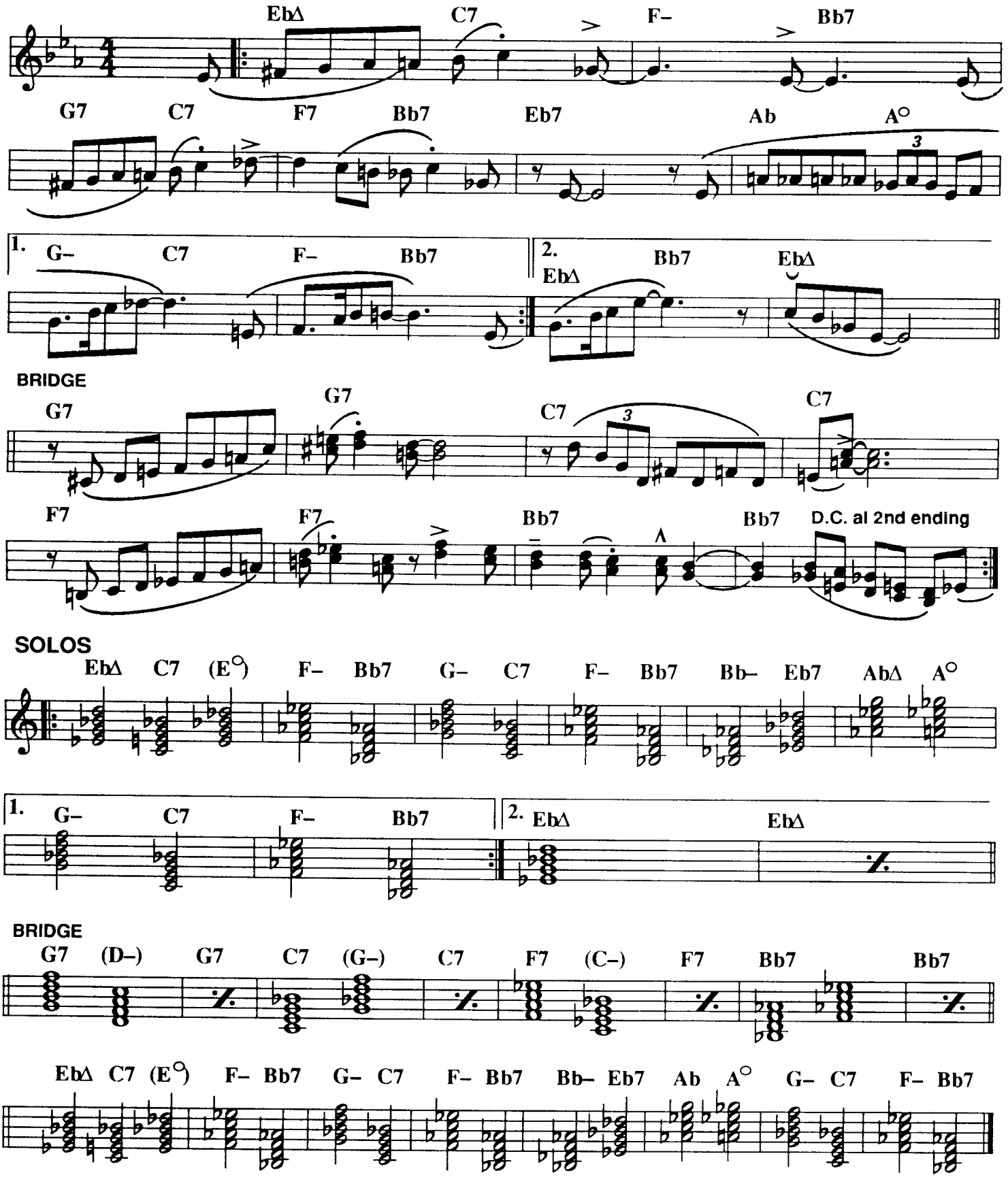


BRIDGE



3. Eb
Is This Blues?

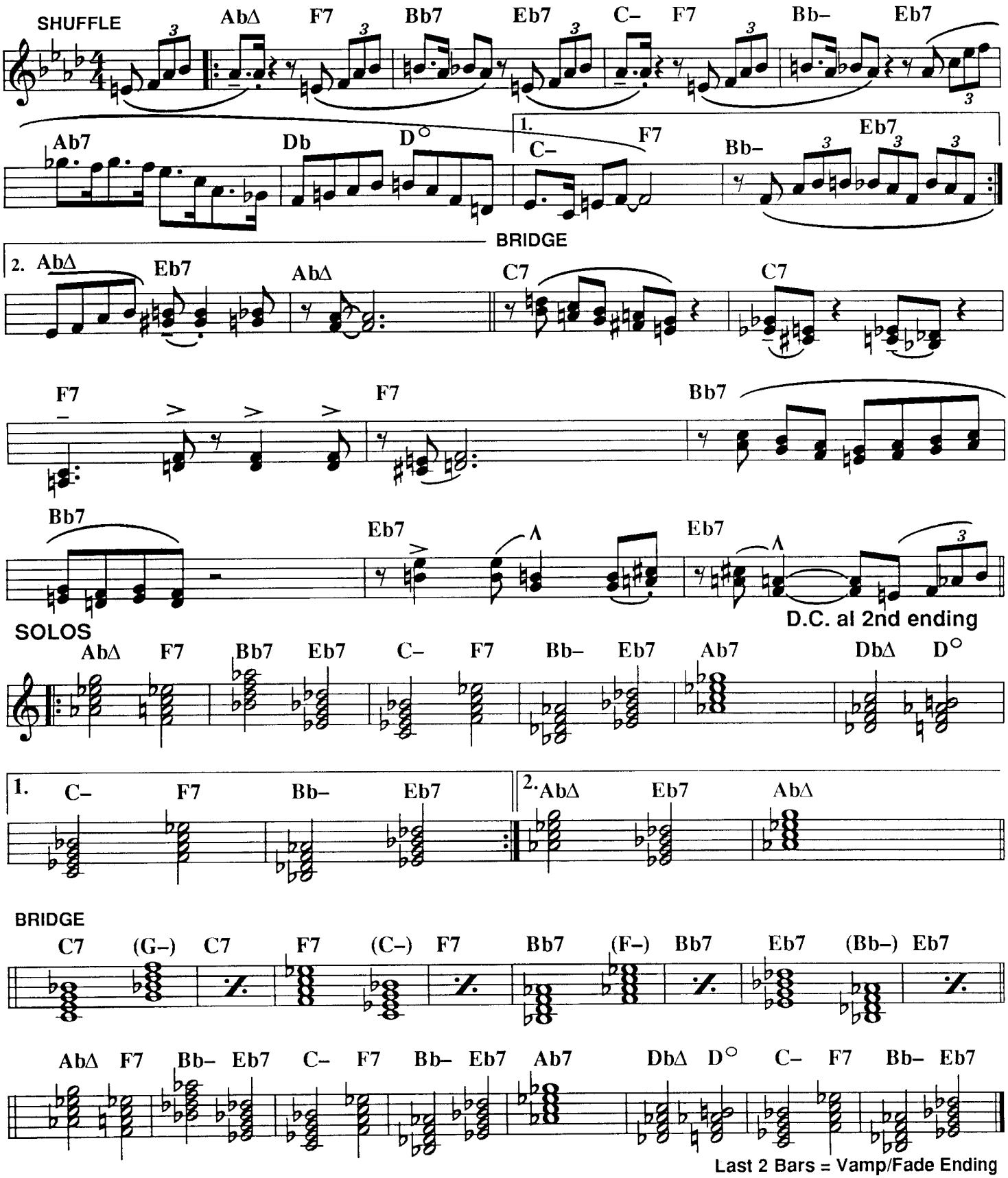
PLAY 4 CHORUSES
♩ = 116



4. Ab
Groovin'

PLAY 3 CHORUSES

♩ = 116

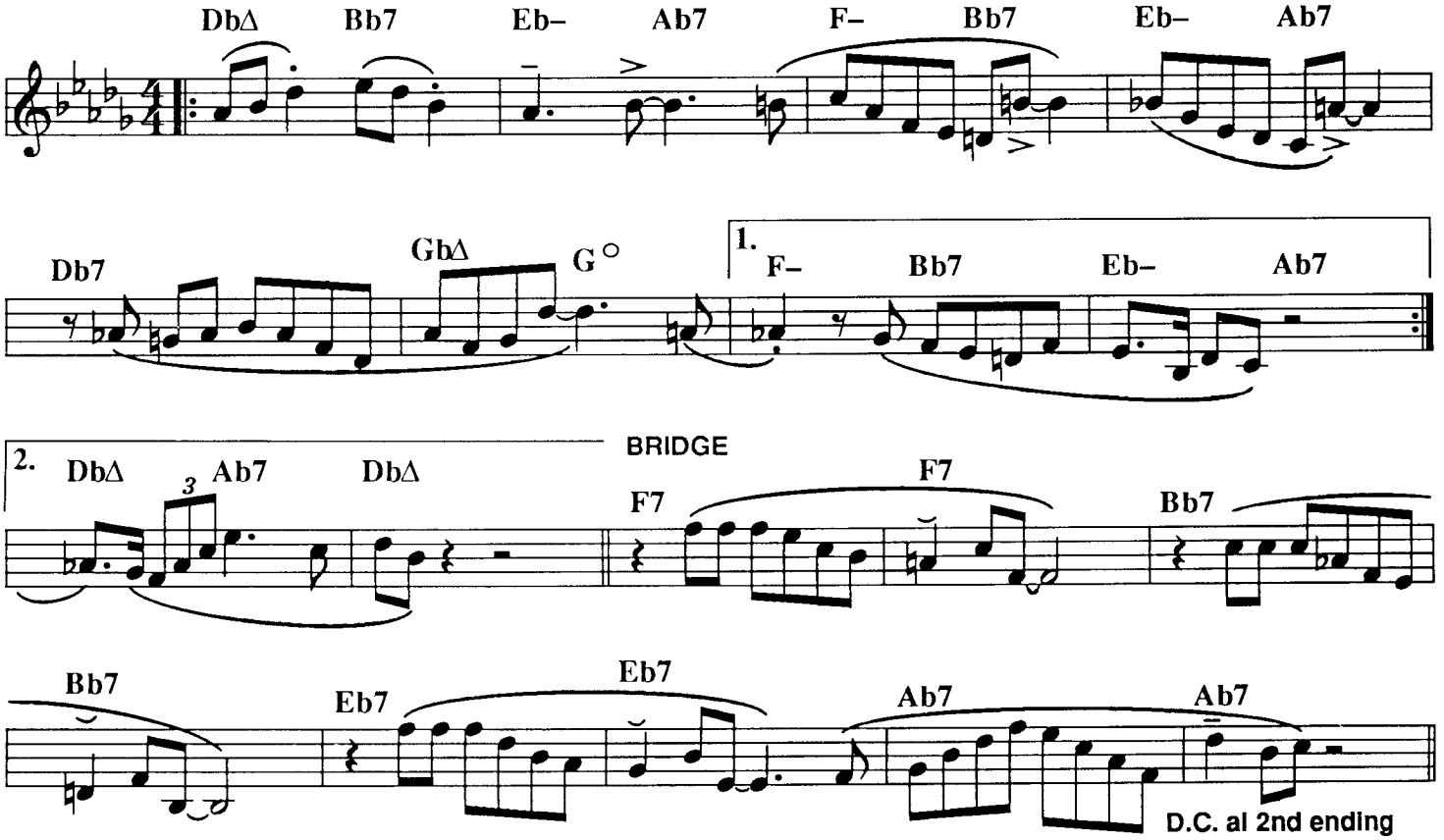


5. Db

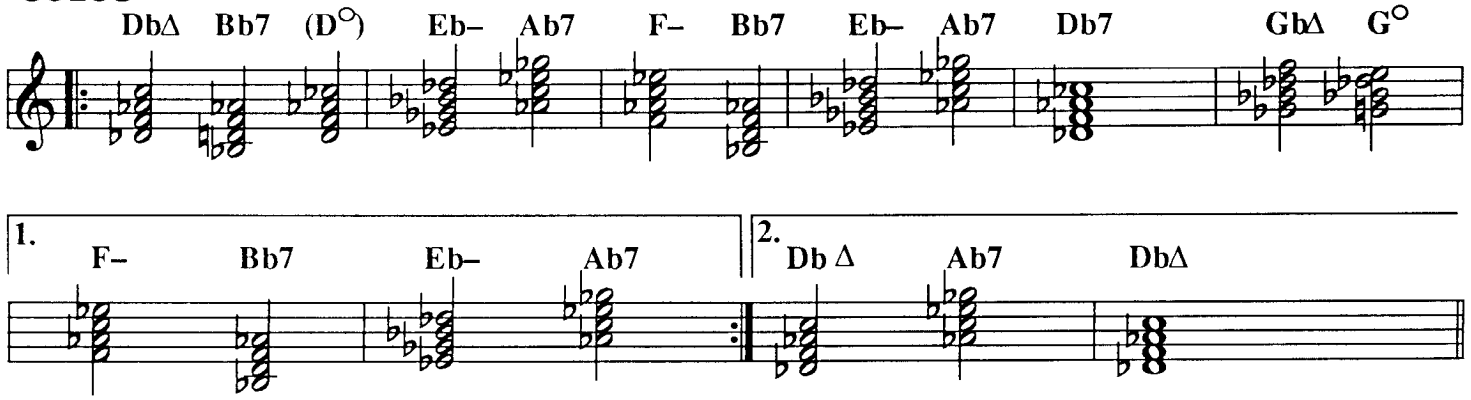
Flat Tire! Flat Tire!

PLAY 4 CHORUSES

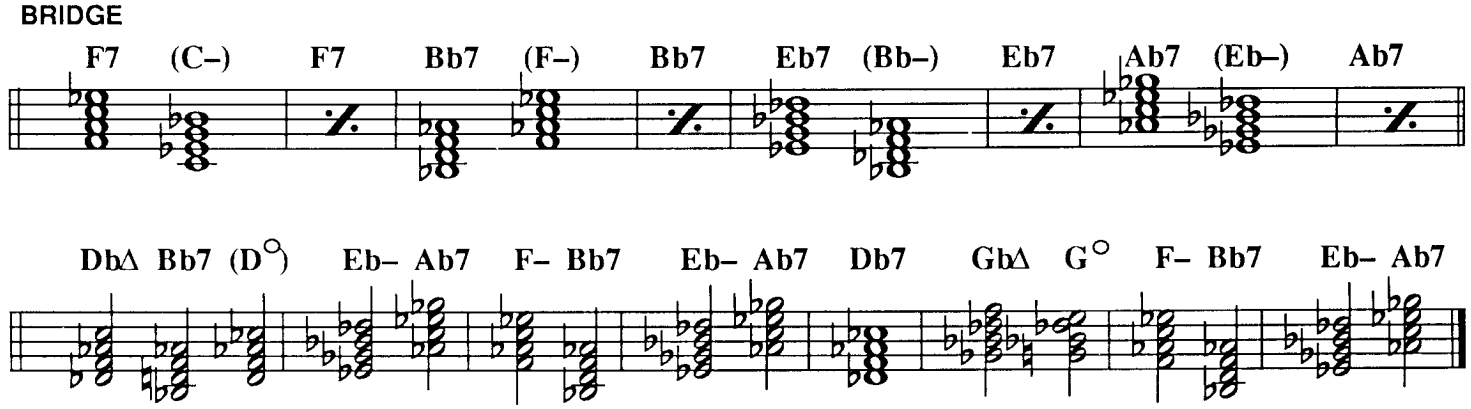
♩ = 132



SOLOS



BRIDGE



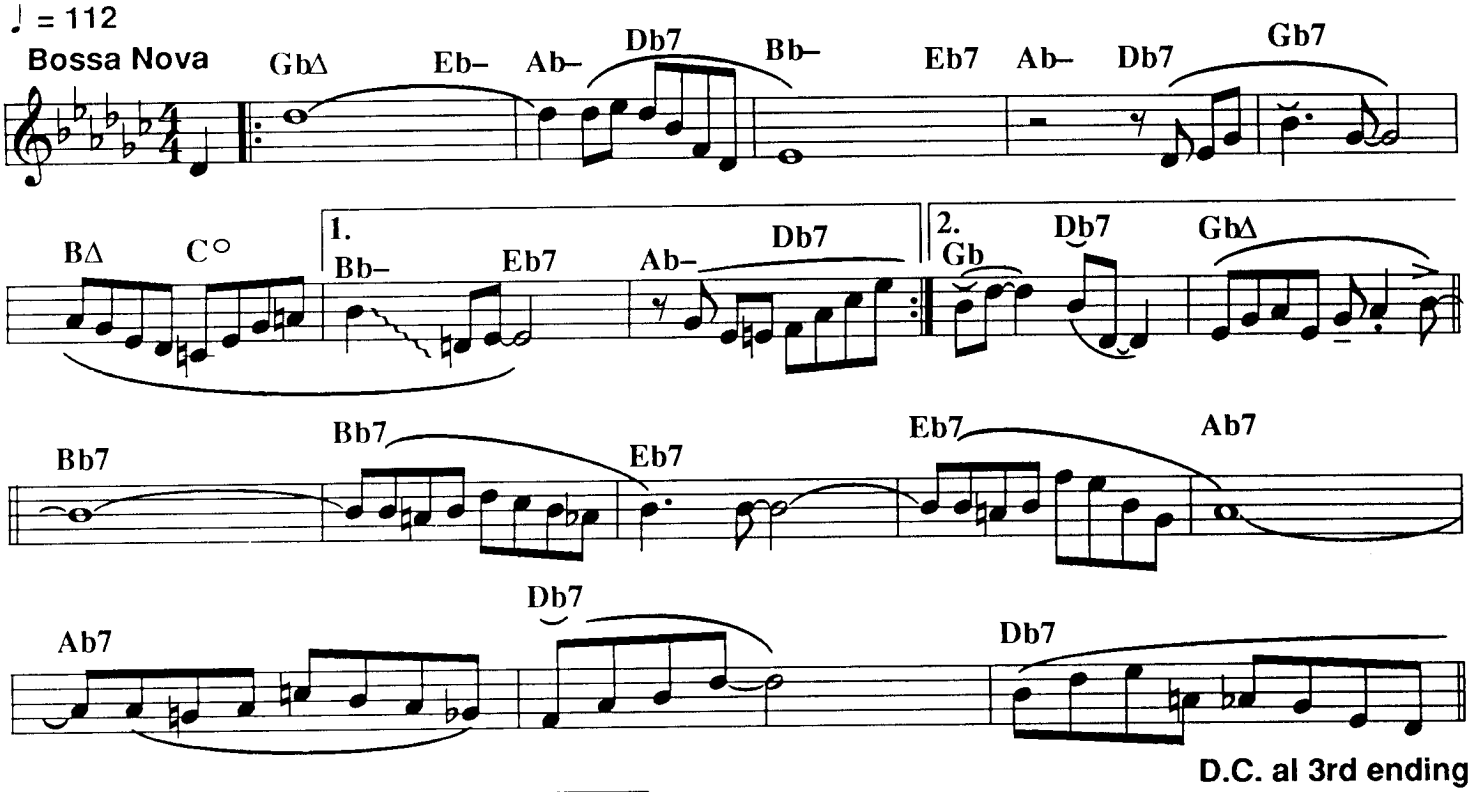
6. Gb

Ah! A Bossa

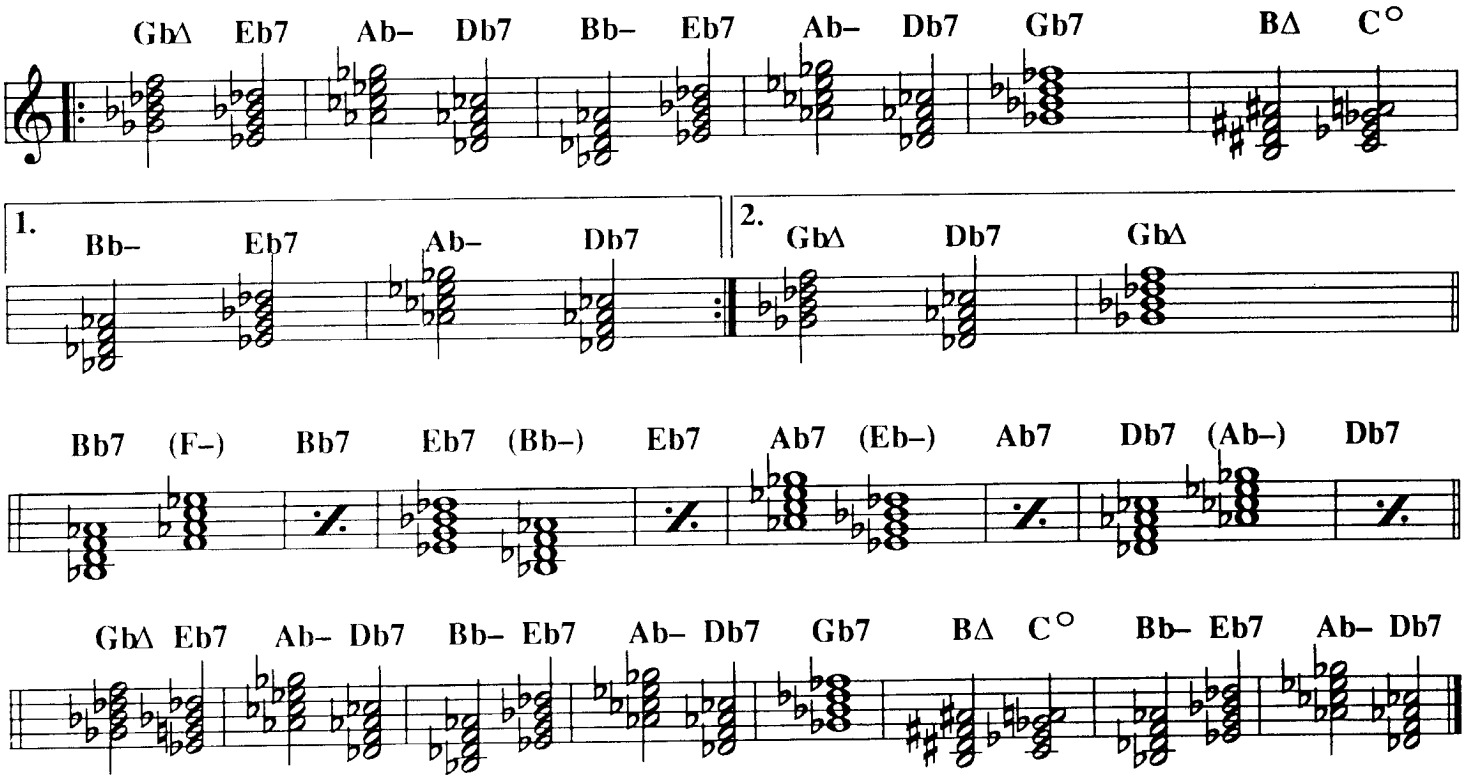
PLAY 3 CHORUSES

♩ = 112

Bossa Nova



SOLOS

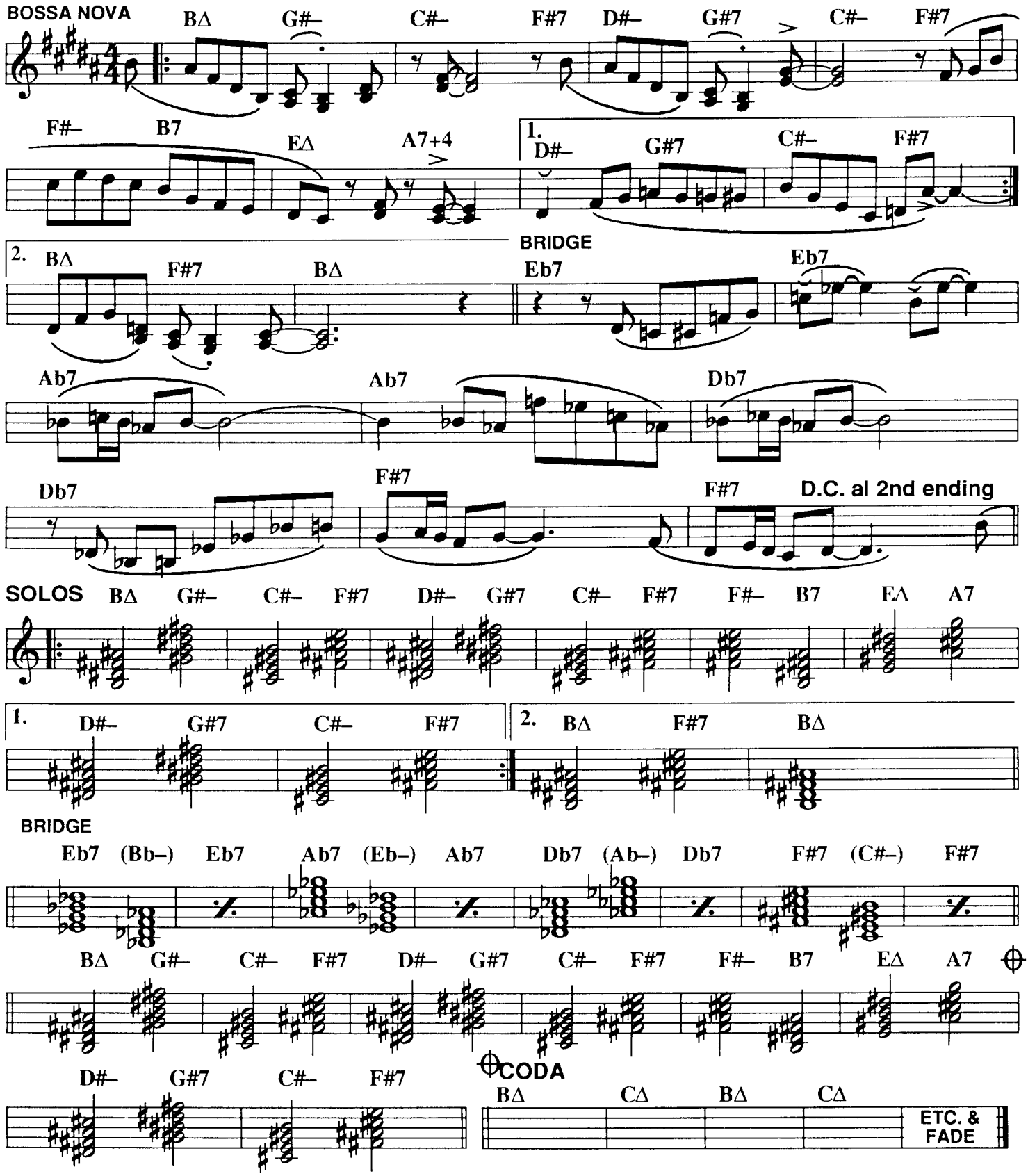


7. B

Put On Your Thinking Cap

PLAY 3 CHORUSES

♩ = 112

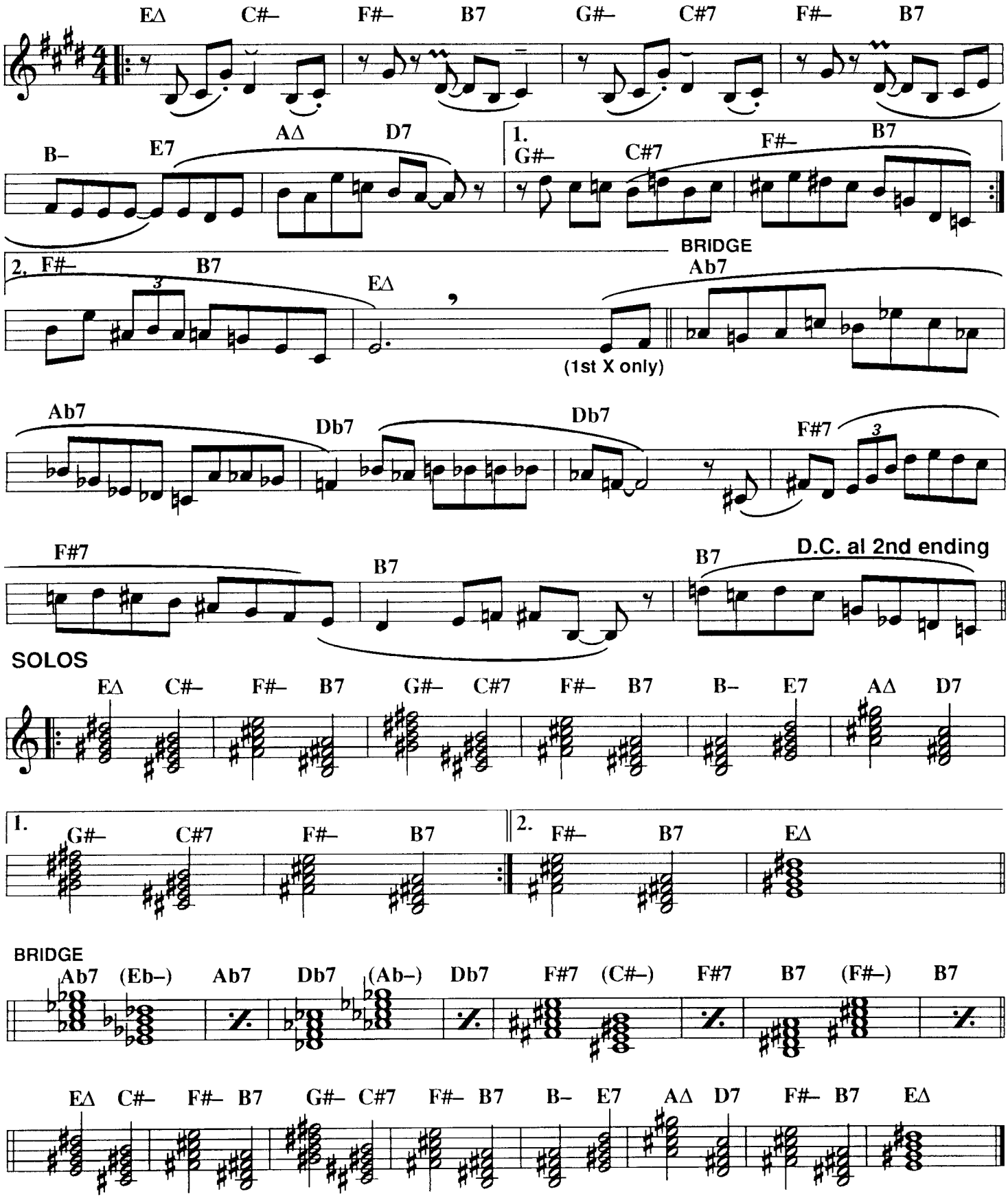


8. E

Almost Like . . .

PLAY 3 CHORUSES

♩ = 112

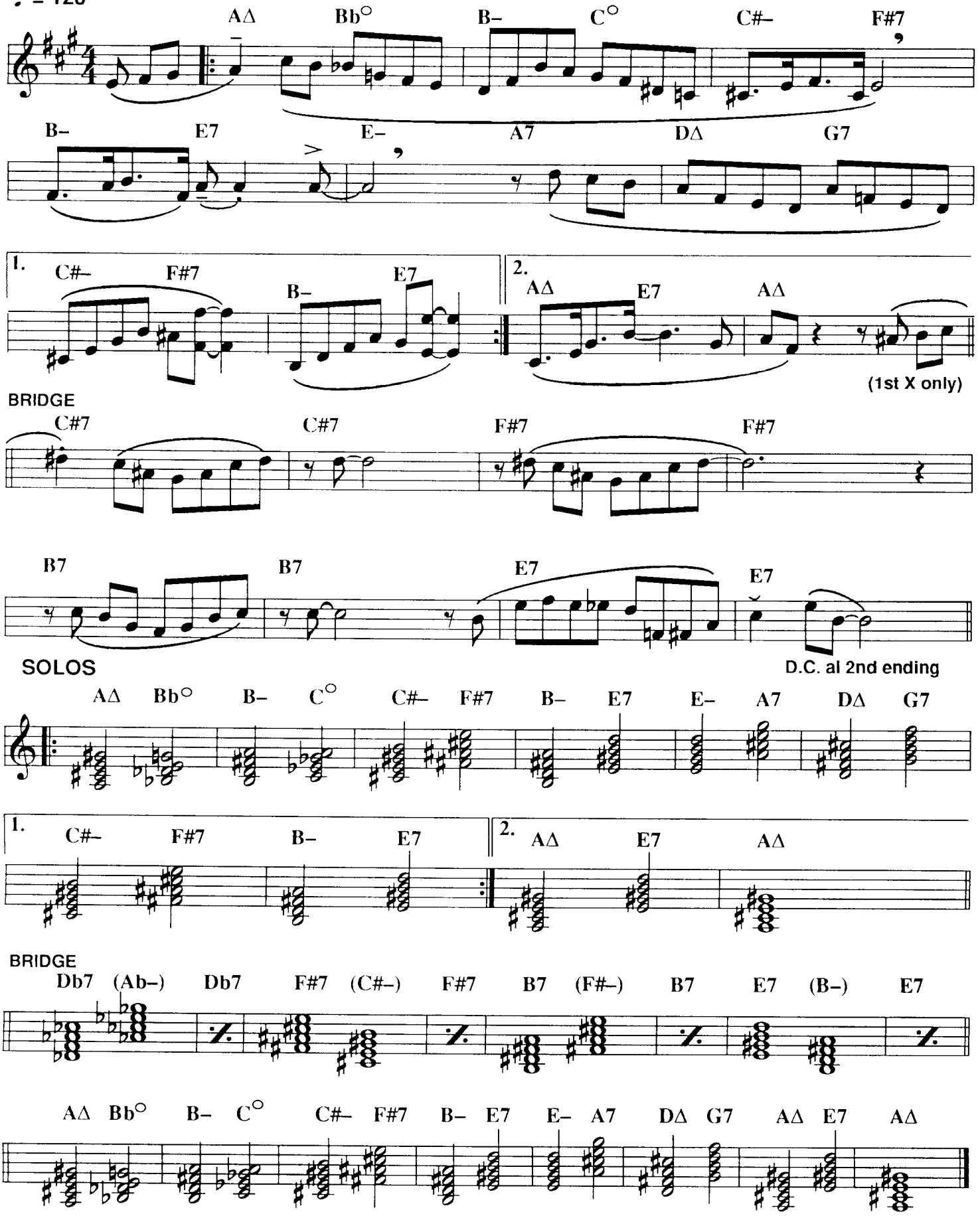


9. A

Weaving Thru Changes

PLAY 3 CHORUSES

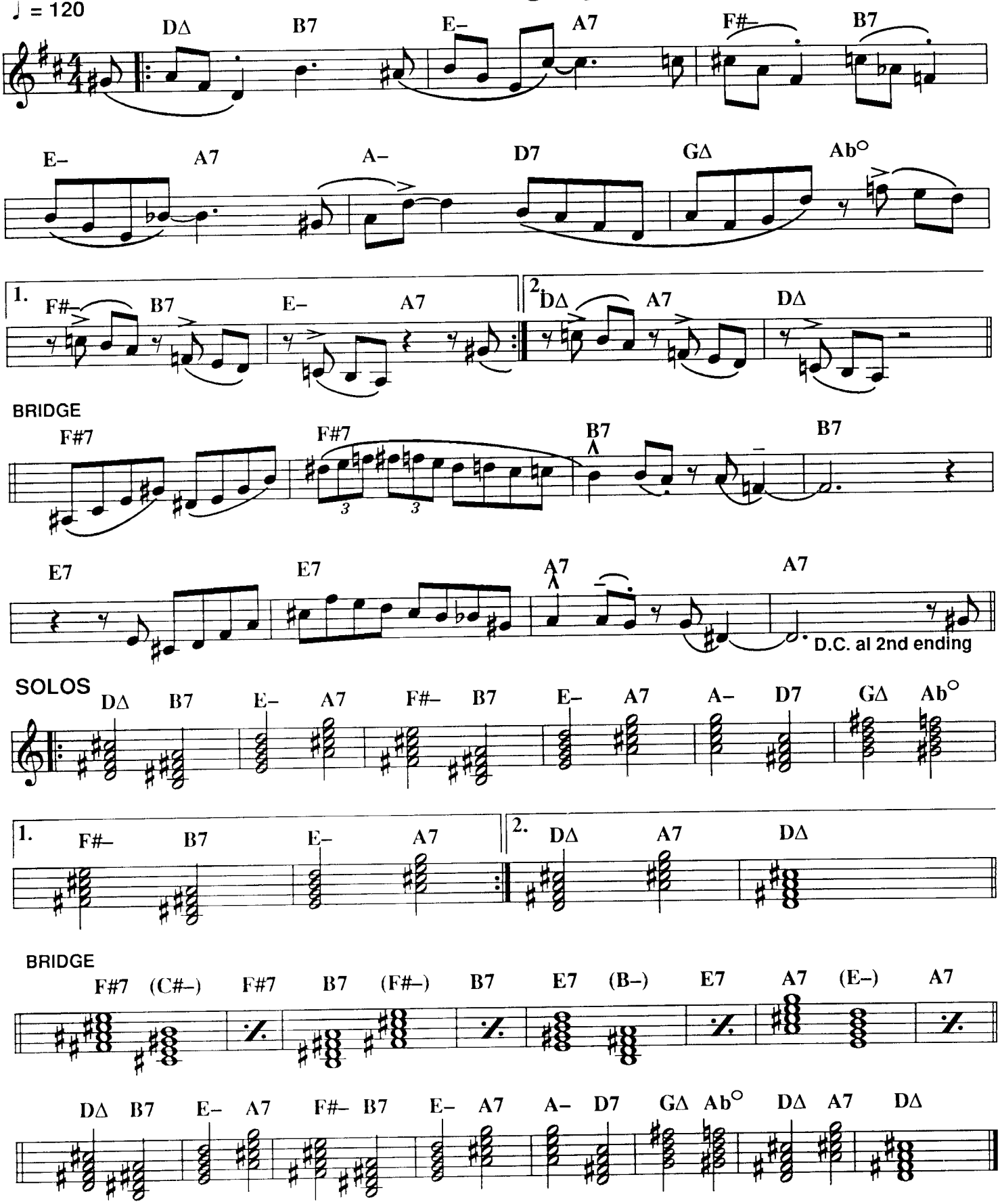
♩ = 120



10. D
Climbing Up

PLAY 3 CHORUSES

♩ = 120

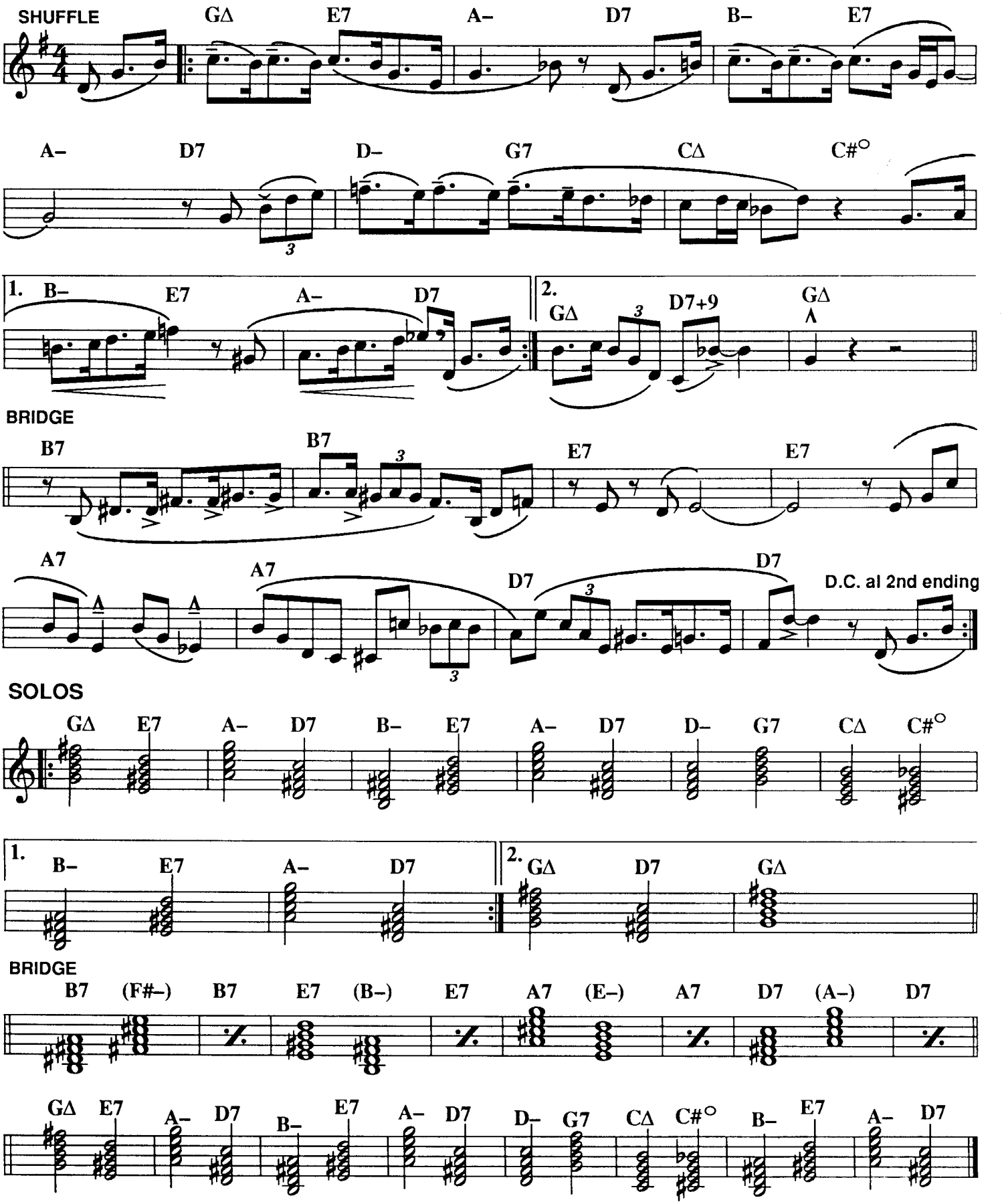


11. G

Oh, Yell!

PLAY 4 CHORUSES

♩ = 88

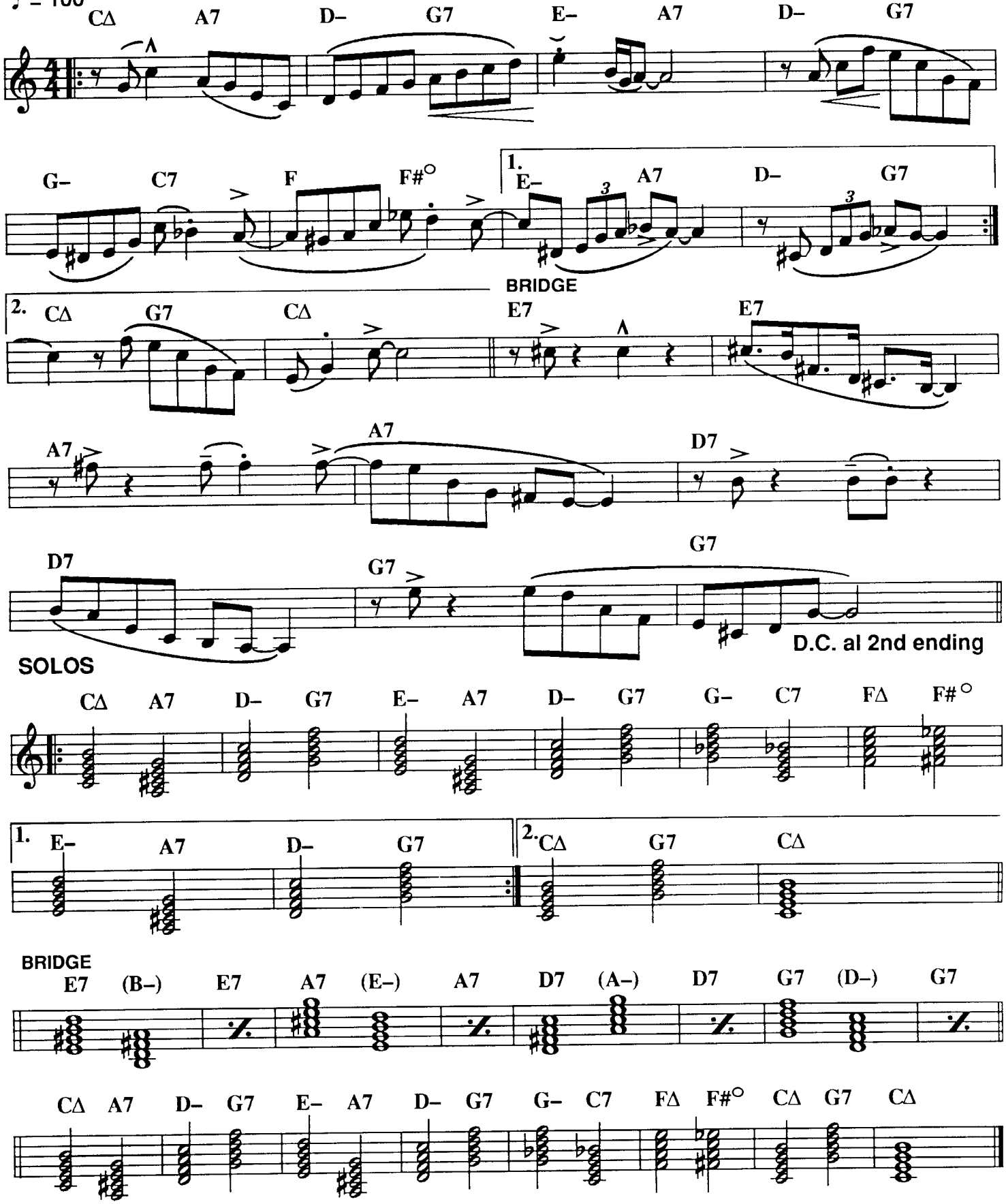


12. C

Blue Top Expresso

PLAY 3 CHORUSES

♩ = 100

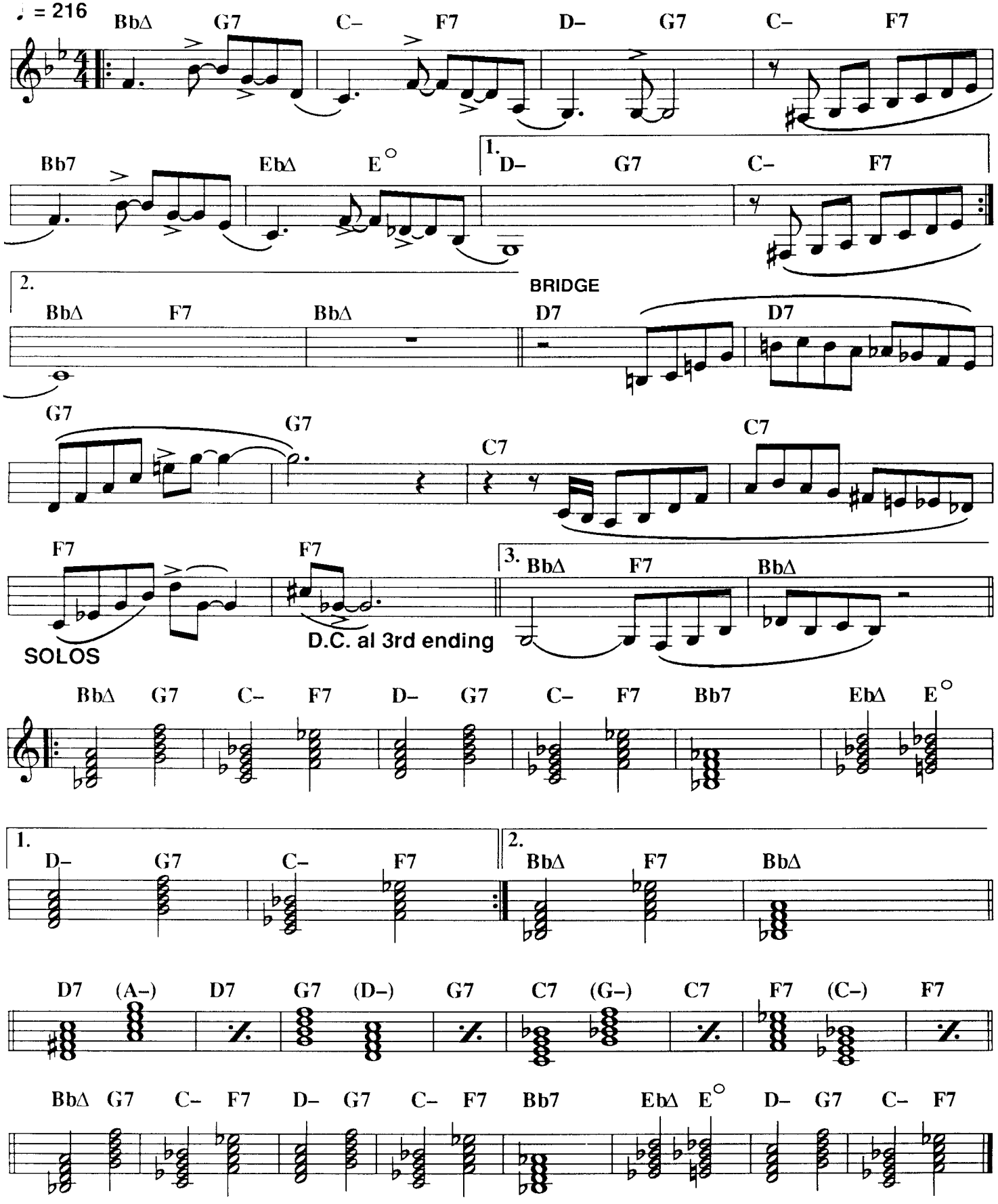


13. Bb

Slidin' Home

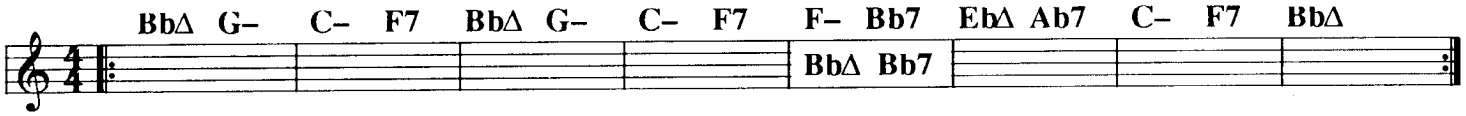
PLAY 6 CHORUSES

♩ = 216

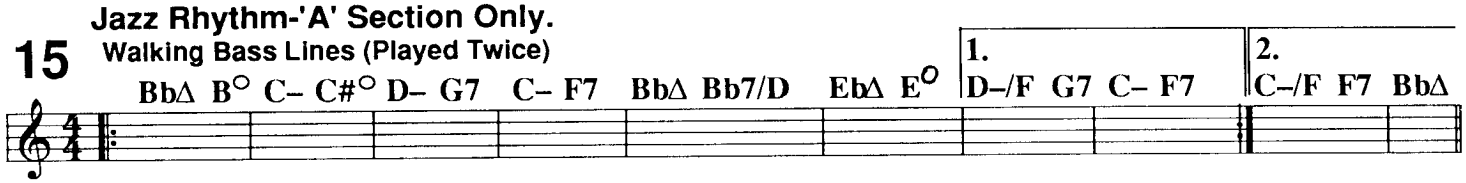


Tracks 14-22 have Jamey Aebersold playing piano with metronome.

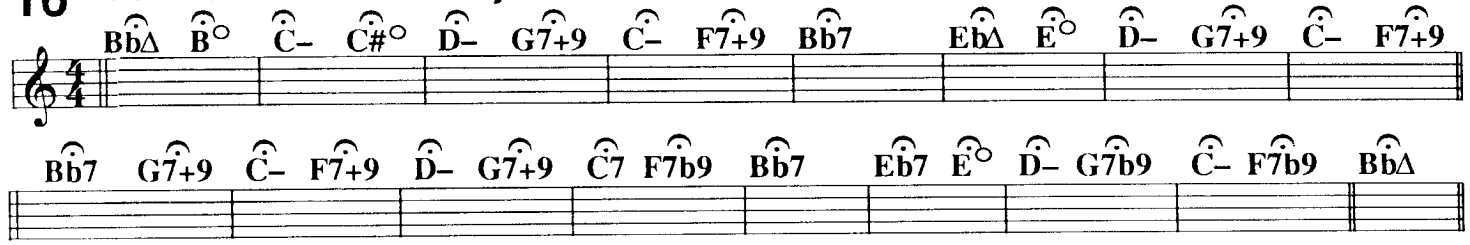
14 Original Rhythm-'A' Section Only (Played 7 Times)



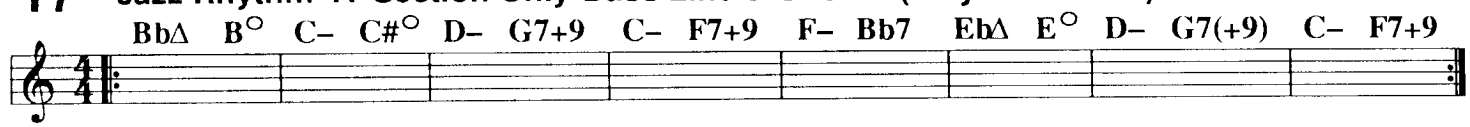
15 Jazz Rhythm-'A' Section Only. Walking Bass Lines (Played Twice)



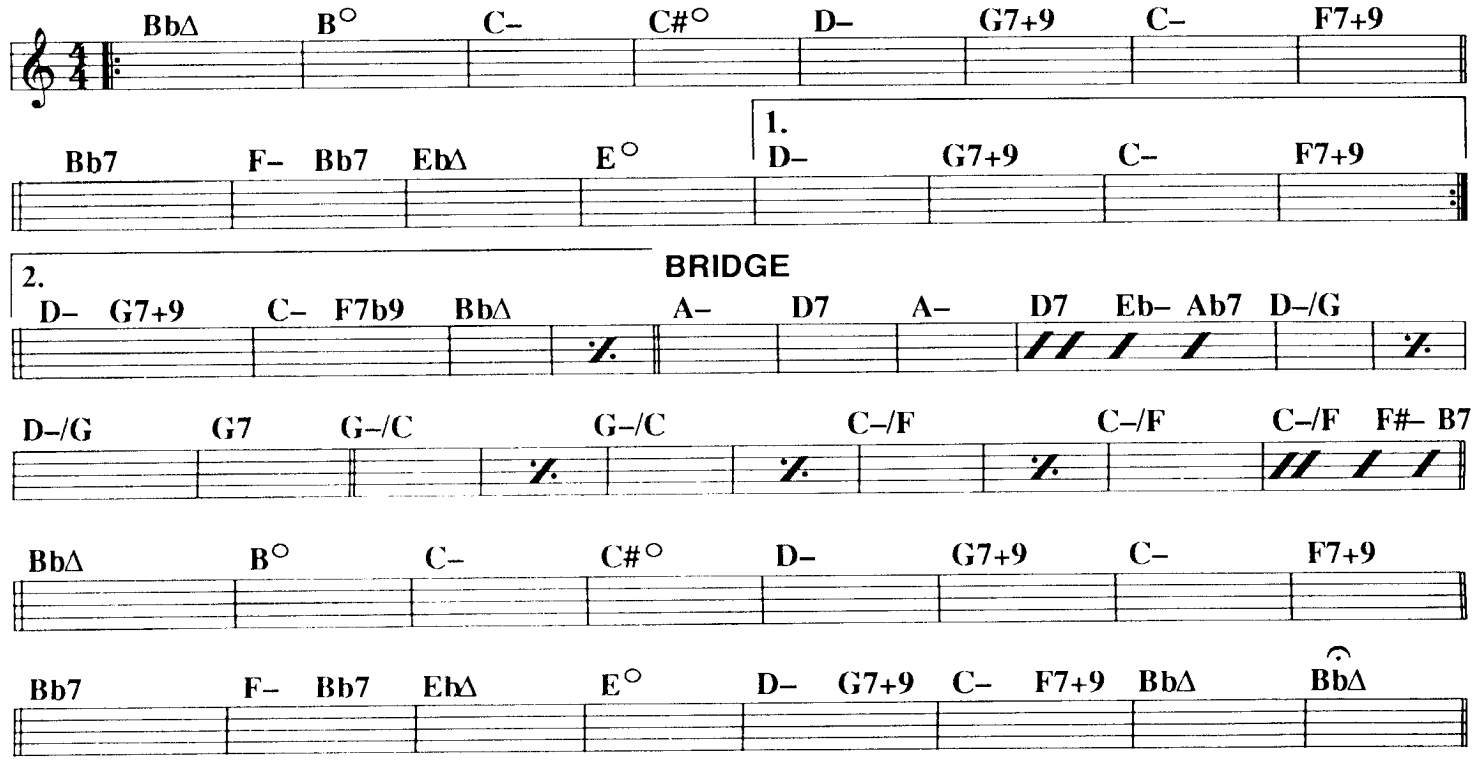
16 Fermatas-'A' Section Only



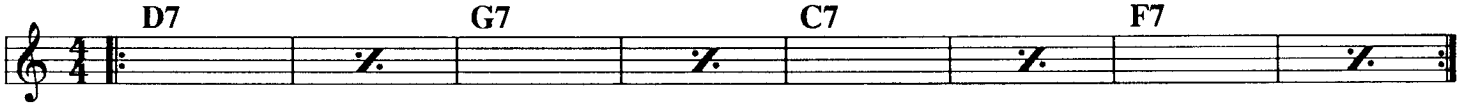
17 Jazz Rhythm-'A' Section Only-Bass Line & Chords (Played 9 Times)



18 Jazz Rhythm AABA Elongated Form-Bossa Nova (each chord/scale lasts twice its normal length)

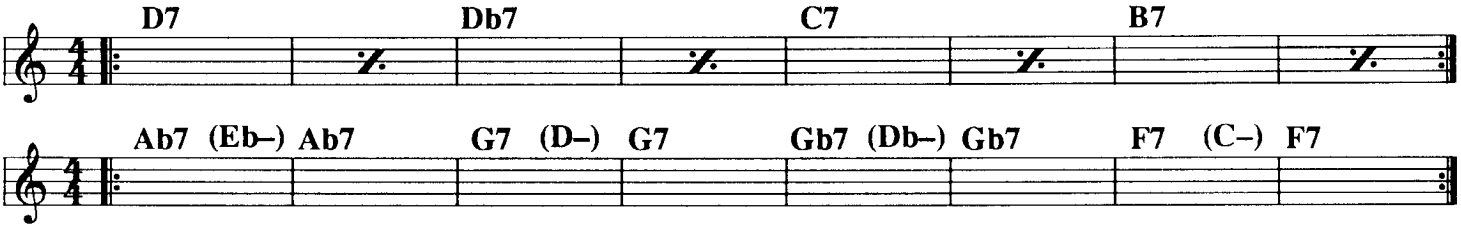


19 Common 'B' (Bridge) Section (Played 11 Times)

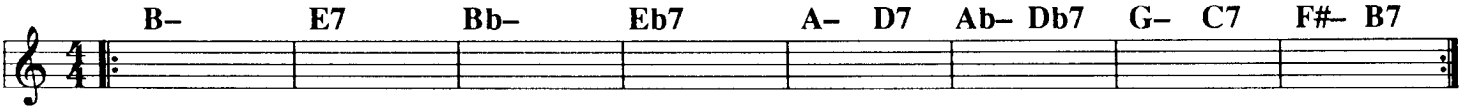


20 Three Different 'B' (Bridge) Sections

Play each 8-bar phrase 3 times

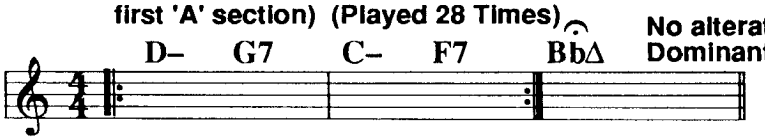


"Eternal Triangle" Bridge



21 II/V7 Standard Turnarounds

(use over measures 3 & 4 and 7 & 8 of the first 'A' section) (Played 28 Times)



No alterations on the Dominant 7th chord/scales

22 II/V7 Turnarounds with altered dominants

(Played 31 Times)