

VOLUME 63

Tom Harrell

FOR ALL INSTRUMENTS

Play-A-Long Book & Recording Set







by Jamey Aebersold Jr.

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Published by
JAMEY AEBERSOLD JAZZ, Inc.
1211 Aegersold Drive
New Albany, IN 47151-1244

Graphics & Music Engraving by
Pete Gearhart

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INTRODUCTION

Tom Harrell has been blessed and cursed with the epithet of “musician’s musician.” Phil Woods has declared in print that Harrell is a genius, and he is by no means alone in that opinion. Harrell’s versatility as a trumpeter has made him eminently employable, and his horn can be heard on close to a hundred recordings as a sideman, as well as an impressive series of albums as a leader. He has been a regular member of the Stan Kenton (1969) and Woody Herman (1970-71) big bands, Horace Silver’s Quintet (1973-76) and Phil Woods (1983-88) as well as recording with Art Farmer, Bill Evans, the Mel Lewis Jazz Orchestra, George Russell, Jim Hall and many others.

Harrell was born in 1946 in Urbana, Illinois, but his family soon moved to the San Francisco area where he grew up. He started playing trumpet when he was eight and was making wedding gigs and the like by age 13. By the time he graduated from high school, he was working a lot in the Bay area. His stints with Kenton and Herman got him exposed to audiences around the country, and he moved to New York when the gig with Horace Silver came about. His lyrical conception and phenomenal harmonic command make him an asset in almost every conceivable situation.

Although Harrell has been writing original material for years, his discovery as a composer by other musicians has been a comparatively recent phenomenon. The lyricism that Harrell displays as a player is mirrored in his writing, though he definitely is not an “it’s-in-B-Flat-you’ll-hear-it” type of writer. *Moon Alley* is in AABA form, as is *April Mist*, but the chord movement is certainly not in the Tin Pan Alley tradition. *Hope Street* comes close to being a longmeter blues, so a player unfamiliar with it might catch on after a couple of choruses. Similarly, *Train Shuffle* starts out like a blues, but its AAB structure will keep you on your toes. *Sail Away* sounds simpler than it is because of Harrell’s economic use of his material. The motive in bars three and four are used as a unifying device and it isn’t until you try to play it that you realize that it is built in an unusual succession of eight bar phrases. Similarly, he doesn’t shy away from a ten bar section (*Angela, Scene*), and though his use of suspensions and pedal point recall Wayne Shorter and other modern writers, he isn’t afraid to use a triad (as in *The Water’s Edge*, his earliest composition on this record). And there are more surprises to be found throughout this album. As Jamey Aebersold says, “these are tunes that really become a part of you.”

The recording of this album went smoothly, with one take per tune even though pianist Dan Haerle, bassist Todd Coolman and drummer Ed Soph had only a brief time to look the lead sheets over the night before. As you work with these tunes you’ll realize that this is professionalism of the highest order.

DISCOGRAPHY

NOTE: All tunes below are instrumental compositions written by Tom Harrell unless otherwise noted. All numbers are for CDs in print in the US at presstime unless otherwise marked LP, or out of print (OP).

Angela

Tom Harrell (Chesky JD-103)

April Mist

Tom Harrell (Contemporary CCD-14063-2)

Buffalo Wings

Tom Harrell (Contemporary CCD-14054-2)
Tom Harrell/Kenny Werner et al (Musidisc 500252)
Klaus Suonsaari (Jazz Alliance TJA 10010)

Glass Mystery

Tom Harrell (Contemporary CCD-14054-2)
Tom Harrell/Kenny Werner et al (Musidisc 500252)

Hope Street

Jon Gordon (Taurus TRCD 827)
Tom Harrell (Contemporary CCD-14054-2)

Little Dancer

John Basile (Pro Jazz CDJ 641)
John McNeil/Tom Harrell (Steeplechase LP SCS 1128 (OP))
Elvin Sannes (Gemini GMCD 67)

Moon Alley

Tom Harrell (Criss Cross CRISS 1018 CD)
George Robert/Tom Harrell (Contemporary CCD-14037-2)

Sail Away (by Tom Harrell-Cheryl Pyle)

Nick Brignola Quintet (Reservoir RSR CD 117)
Tom Harrell (Contemporary CCD-14054-2)
Tom Harrell/Kenny Werner et al (Musidisc 500252)
Sheila Jordan (vcl titled "Out To Sea")(Muse MCD-5468)
George Robert/Tom Harrell (Mons CD 1898)
Phil Woods Little BB (Chesky JD47)

Scene

Tom Harrell (Contemporary CCD-14059-2)

Suspended View

Ray Drummond (Criss Cross CRISS 1040 CD)
Tom Harrell (Contemporary CCD-14063-2)

Train Shuffle

Tom Harrell (Chesky JD-103)

The Water's Edge

Ben Aranov (Choice LP 1021 (OP))
Tom Harrell (Contemporary CCD-14043-2)
(Pinnacle PND 7780)
Klaus Suonsaari (Jazz Alliance TJA 10010)

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser 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 **David Liebman Scale Syllabus Solos**.

This **Scale Syllabus** is intended to give the improviser 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 improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the 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 Jazz, Inc., P.O. Box 1244, New Albany, IN 47151-1244 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 and Vol. 57 - Minor Blues In All Keys.**

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = 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
C7 C- C∅ C°	FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C
		Dominant 7th	W W H W W W H	C D E F G A Bb C
		Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C
		Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C
		Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA(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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CA+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
CA	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D
CAb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CA+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

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 W H	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A 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 W H	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W W 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#)

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	MAY BE WRITTEN G- C	Dom. 7th scale but don't emphasize the third	W W H W W W H	C D E F G A Bb C
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb
C7 sus 4		Bebop Scale	W W H W W H H H	C D E F G A Bb B C

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	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop Scale	W H H W W H W	C D Eb 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-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
C∅	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#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
C∅(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.



Moon Alley

PLAY 5 CHORUSES (♩=126)

By Tom Harrell

FA Eb- F- FA Bb- Eb- F- FA Bb- Bb- GbΔ+4 Eb- Eb-/Ab DbΔ GbΔ+4 FA FA F- F- Bb- Eb- F- FA

SOLOS

FA F- Bb- Eb- F- FA FA Bb- GbΔ+4 GbΔ+4 Eb- Eb-/Ab DbΔ GbΔ+4 FA F- Bb- Eb- F- FA F- FA F- FA F- F-

Little Dancer



PLAY 7 CHORUSES (♩ = 168)

By Tom Harrell

INTRO

Eb-/Ab Eb-/Ab Eb-/Ab Eb-/Ab
 GØ C7b9 FØ Bb7b9
 Eb- Ab7b9 DbΔ G7+4 GbΔ
 GbΔ F#- B7 Bb- Eb7
 E- A7 Eb- Ab7 Bb-/Ab GØ F#- B7
 EΔ Bb7b9 AΔ DΔ+4 Eb-/Ab Ab7
 Eb-/Ab Ab7 Eb-/Ab Ab7 Eb-/Ab Ab7

SOLOS

GØ C7b9 FØ Bb7b9 Eb- Ab7b9 DbΔ G7+4
 GbΔ GbΔ F#- B7 Bb- Eb7 E- A7 Eb- Ab7
 Bb-/Ab GØ F#- B7 EΔ Bb7b9 AΔ DΔ+4
 Eb-/Ab Ab7 Eb-/Ab Ab7 Eb-/Ab Ab7 Eb-/Ab Ab7

ENDING TAG

F#-/B B7 2 2 2
 Eb-/Ab Ab7 2 2 2 DΔ+4



April Mist

PLAY 4 CHORUSES (♩=116)

By Tom Harrell

FA D- G-/C

FA D- Bb- Bb-/Eb AbΔ

AbΔ G° F- Bb- C- Bb- Bb- Bb- C- Bb-

1. Bb- C7b9 2. Bb- Eb/Db C- BRIDGE F- Bb- Bb-/Eb C-

F- Bb- Bb-/Eb C7b9 FA D- G-

G-/C FA C9/E D- DbΔ EbΔ AbΔ AbΔ GbΔ

FA D- G-/C FA C- F7b9

BbΔ Bb- Eb7 AbΔ AbΔ G° F-

F- Bb- C- Bb- Bb- ⊕ Bb- C- Bb- Bb- C7b9

April Mist-Cont.



SOLOS

FA D- G-/C FA D-

Bb- Bb-/Eb AbΔ AbΔ G° F-

F- Bb- C- Bb- Bb- Bb- C- Bb-

1. Bb- C7b9 2. Bb- Eb/Db C- F- Bb- Bb-/Eb

C- F- Bb- Bb-/Eb C7b9 FA

D- G- G-/C FA C9/E D-

DbΔ EbΔ AbΔ AbΔ GbΔ FA D- G-/C

FA C- F7b9 BbΔ Bb- Eb7 AbΔ AbΔ G°

F- Bb- C- Bb- Bb- ⊕ Bb- C- Bb- Bb- C7b9

⊕ Bb- C- Bb- Bb- Bb- C- Bb- Bb- // C7b9 // DbΔ+4 rit.



Sail Away

PLAY 3 CHORUSES (♩=126)

By Tom Harrell

A E- A7+9 D- DØ#2/G

Ab°7/C A- D/F# DØ#2/G **B** E-

Bb- Eb7 D- F-/G Bb7/G Ab°7/C A-

F- FØ#2/Bb Bb7b9 **C** G- C7b9 F-

FØ#2/Bb B°7/Eb C- EbΔ/Bb AØ D7+9

D GΔ/D D- AΔ/C# F#Ø#2/B B7b9 EΔ+5

AΔ Eb- Eb-/Ab F#-/B **E** Bb- Eb7+9

B-/E E7b9 AΔ F#- A-/D G-/C F-/Bb G7+9

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Sail Away-Cont.



F

E- A7+9 D- DØ#2/G CΔ

A- A-/G F#- B7+9 BbΔ A7+9

D- D-/G G7b9 ⊕ CΔ/G D-/G CΔ/G D-/G

G

SOLOS

E- A7+9 D- DØ#2/G Ab°/C A- D/F# DØ#2/G

E- Bb- Eb7 D- / F-/G Bb7/G Ab°/C A- F- FØ#2/Bb Bb7b9

G- C7b9 F- FØ#2/Bb B°/Eb C- EbΔ/Bb AØ D7+9

GΔ/D D- AΔ/C# F#Ø#2/B B7b9 EΔ+5 AΔ Eb- Eb-/Ab F#-/B

Bb- Eb7+9 B-/E E7b9 AΔ F#- A-/D G-/C F-/Bb G7+9

E- A7+9 D- DØ#2/G CΔ A- A-/G F#- B7+9

BbΔ A7+9 D- D-/G G7b9 ⊕ CΔ/G D-/G CΔ/G D-/G

⊕ CΔ/G D-/G CΔ/G D-/G

F6 D/F# G6 E/G# F/A Bb G/B C-

fine

The Water's Edge



PLAY 5 CHORUSES (♩=132)

By Tom Harrell

The musical score consists of ten staves of music in 3/4 time. The first staff begins with a piano (*p*) dynamic and features chords EA, AΔ, EA, and AΔ. The second staff has chords DΔ, EA, GΔ, and FΔ. The third staff has chords EA, AΔ, EA, and AΔ. The fourth staff has chords DΔ, EA, D-/G, D-, and Db/G. The fifth staff has chords C-, F7, C-, and F7, with a triplet of eighth notes in the second measure. The sixth staff has chords E7+9, C-/F, G7, and G7. The seventh staff has chords G-/C, A-/C, G-/C, and A-/C, with a mezzo-forte (*mf*) dynamic. The eighth staff has chords Bb-/C, Bb-Δ/C, Bb-7/C, and Bb-6/C. The ninth staff has chords B Triad, A-/B, B Triad, and A-/B, with a forte (*f*) dynamic and a triplet of eighth notes in the second measure. The tenth staff has chords B Triad, A-/B, GbΔ, AbΔ, FΔ, and B7+9.

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The Water's Edge-Cont.



SOLOS

EA AA EA AA

DA EA GA FA

EA AA EA AA

DA EA D-/G D- Db/G

C- F7 C- F7

E7+9 C-/F G7 G7

G-/C A-/C G-/C A-/C

Bb-/C Bb-Δ/C Bb-7/C Bb-6/C

B Triad A-/B B Triad A-/B

B Triad A-/B GbΔ AbΔ FA B7+9

fine



Angela

PLAY 5 CHORUSES (♩=132)

By Tom Harrell

F- Gb- Ab- A- Bb- B- Ab- Gb- F-

F- Eb- F- F- F- Gb- Ab- A-

Bb- B- Ab- Gb- F- F- Eb- F-

F- Ab- Db7b9 F#- B7b9 EA Bb7b9 AΔ A-/D

EA Bb7b9 AΔ A-/D DbΔ G7b9 GbΔ F7+9 DbΔ G7b9 GbΔ F7+9

Bb- A7+5 Eb-/Ab G7+4 GbΔ G7+4 Eb-/Ab A7+5 Bb- A7+5 Eb-/Ab

Eb-/Ab G7+4 GbΔ F7+5 Eb7 E/D E/D D/C E/D

E/D E/D D/C Db/B Db/B B/A Db/B Db/B Db/B

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Angela-Cont.



SOLOS

4/4

F- Gb- Ab- A- Bb- B- Ab- Gb- F-

F- Eb- F- F- F- Gb- Ab- A-

Bb- B- Ab- Gb- F- F- Eb- F-

F- Ab- Db7b9 F#- B7b9 EΔ Bb7b9 AΔ A-/D

EΔ Bb7b9 AΔ A-/D DbΔ G7b9 GbΔ F7+9 DbΔ G7b9

GbΔ F7+9 Bb- A7+5 Eb-/Ab G7+4 GbΔ G7+4 Eb-/Ab A7+5 Bb- A7+5

Eb-/Ab G7+4 GbΔ F7+5 Eb7 E/D E/D D/C

E/D E/D D/C Db/B Db/B B/A Db/B Db/B

fine

Scene



PLAY 6 CHORUSES (♩=112)

By Tom Harrell

Musical notation for the first six choruses, including treble clef, 3/4 time signature, and various chords and triplets.

Chords: C-, F-, Bb-, Eb-, Ab-, Db-, F#-, B-, AΔ, GΔ+4, DΔ+4, B-, Ab-, GΔ, F#-, FΔ, CA, A/B, C-, F-, Bb-, Eb-, Ab-, Db-, F#-, B-, AΔ, D-, CA, B-, C-, BbΔ, A-/D, GA.

SOLOS

SOLOS section with 12 empty staves for improvisation, each with a chord label above it.

Chords: C-, F-, Bb-, Eb-, Ab-, Db-, F#-, B-, AΔ, GΔ, DΔ+4, B-, Ab-, GΔ, F#-, FΔ, CA, A/B, C-, F-, Bb-, Eb-, Ab-, Db-, F#-, B-, AΔ, D-, CA, B-, C-, BbΔ, A-/D, GΔ.

fine

Hope Street



By Tom Harrell

PLAY 12 CHORUSES (♩ = 216)

INTRO

Intro musical notation with Eb- and Eb- chord markings.

TUNE

First line of the main melody with Eb- chord marking.

Second line of the main melody with Eb- and Db- chord markings.

Third line of the main melody with Eb- and Db- chord markings.

Fourth line of the main melody with BbΔ+5, AΔ+5, Eb-, BbΔ+5, and AΔ+5 chord markings.

Fifth line of the main melody with AΔ+5, Eb- (1.), and Eb- (2.) chord markings.

SOLOS

Solo section musical notation with Eb-, Db-, and Eb- chord markings.

Solo section musical notation with BbΔ+5, AΔ+5, Eb-, Eb-, BbΔ+5, AΔ+5, Eb-, and Eb- chord markings.

(ENDING FADES OUT ON Eb-)

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Train Shuffle



PLAY 7 CHORUSES (♩ = 128)

By Tom Harrell

INTRO

C-/F C-/F F-/Bb

MELODY

C-/F C-/F A C-/F

C-/F F-/Bb A C-/F

C-/F A C-/F F-/Bb A C-/F

C-/F F/A BbΔ B° C- F-/Bb C-

F-/Bb C- F-/Bb DbΔ+4/C C7+9/5

TO SOLOS

SOLOS

C-/F F-/Bb C-/F

C-/F C-/F F-/Bb C-/F F/A Bb B°

C- F-/Bb C- F-/Bb C- F-/Bb DbΔ+4/C ⊕ C7+9/5

⊕ C7+9 F

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Buffalo Wings



PLAY 4 CHORUSES (♩ = 120)

By Tom Harrell

F-/Bb BΔ+4 F-/Bb BΔ+4 F-/Bb BΔ+4 F-/Bb BΔ+4

Bb-/Eb EΔ+4 Bb-/Eb EΔ+4 F-/Bb BΔ+4 Ab7+4 G7+5

C- DbΔ+4 C- DbΔ+4 C- DbΔ+4 C7 F7+9

F-/Bb BΔ+4 F-/Bb BΔ+4 DbΔ GbΔ 1. BA EΔ 2. BA EΔ

Eb-/Ab E7 Eb- Ab7 F#-/B F-/Bb Gb7 F- Bb7 E-/A

p *f* *p* *f*

Eb-/Ab E7 Eb- Ab7 Db- C- Ab7 G7+9 C7+9 F7+5

p *f*

SOLOS

F-/Bb BΔ+4 Bb-/Eb EΔ+4 F-/Bb BΔ+4 Ab7 G7+9

C- DbΔ+4 C7 F7+5 F-/Bb BΔ+4 DbΔ GbΔ DA GA

Eb-/Ab F-/Bb Eb-/Ab ⊕ C- C-/F F7+5

⊕ C- Ab7 G7+9 C7+9 C7+9 F7+9 F7+9 F-/Bb

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Suspended View

PLAY 7 CHORUSES (♩=112)

By Tom Harrell

Musical notation for 7 choruses. Each chorus consists of a single staff with a treble clef and a 4/4 time signature. The notes are grouped into chords, with some chords marked with a '3' indicating a triplet. The chords are: CΔ/F, BΔ/F, F-, FΔ+9, CΔ/F, BΔ/F, F-, FΔ+9, BΔ/Eb, EbΔ+9, BΔ/Eb, EbΔ+9, BΔ/Eb, EbΔ+9, BΔ/Eb, EbΔ+9, CΔ/F, BΔ/F, F-, FΔ+9, CΔ/F, BΔ/F, F-, FΔ+9.

SOLOS

SOLOS section consisting of four staves of empty musical notation with a treble clef and a 4/4 time signature. The chords for each staff are:

Staff 1: CΔ/F, BΔ/F, F-, FΔ+9, CΔ/F, BΔ/F

Staff 2: F-, FΔ+9, BΔ/Eb, EbΔ+9, BΔ/Eb, EbΔ+9

Staff 3: BΔ/Eb, EbΔ+9, BΔ/Eb, EbΔ+9, CΔ/F, BΔ/F

Staff 4: F-, FΔ+9, CΔ/F, BΔ/F, F-, FΔ+9

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Glass Mystery

PLAY 3 CHORUSES (♩=66)

By Tom Harrell

GA E- G-/C F-/Bb E-/A Eb-/Ab Ab7+4 GA E-

G-Δ F-Δ E-Δ Eb-Δ Ab7 F-/Bb F-Δ/Bb G7+9 Ab- Db7b9

GbΔ+4 AbΔ+4 B- E7+9 1. A-/D

C-/D A-Δ/B BbΔ+4 EΔ F#- Ab- AΔ

Bb- C- DbΔ Eb7b9 DΔ E7+4 Bb- Eb7+4

2. A-/D C-/D F#Ø B7+9 BØ E7+9

EbΔ EbΔ+5 Eb- Ab7+4 GA FΔ BbΔ AbΔ+4

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Glass Mystery-Cont.



SOLOS

GΔ E- G-/C F-/Bb Eb-/Ab Ab7 GΔ E-

G-Δ F-Δ Eb-Δ Ab7 F-/Bb F-Δ/Bb G7+9 Ab- Db7b9 GbΔ+4 AbΔ+4

B- E7+9 A-/D C-/D A-Δ/B

BbΔ+4 EA F#- Ab- AΔ Bb- C- DbΔ Eb7b9 DΔ E7+4

Bb- Eb7+4 GΔ E- G- F- Eb- Ab7 GΔ E-

G-Δ F-Δ Eb-Δ Ab7 F-/Bb F-Δ/Bb G7+9 Ab- Db7b9 GbΔ+4 AbΔ+4

B- E7+9 A-/D C-/D F#Ø B7+9

BØ E7+9 EbΔ EbΔ+5 Eb- Ab7+4 ⊕ GΔ FΔ BbΔ AbΔ+4

⊕ GΔ E- G-/C F-/Bb E-/A Eb-/Ab Ab7 GΔ E-

G-/C F-/Bb E-/A Eb-/Ab Ab7 GΔ E- EbΔ+4 Db7+9

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