

INTRODUCTION

The book you hold in your hand has been a labor of love. For quite some time, I have composed solos on the chord progressions of jazz tunes. I think of it as a slowing down of the mental process I go through when improvising. The idea of publishing a book of such solos came about after several of my students expressed interest in obtaining copies of my attempts. I hope others find them helpful in their musical and technical growth.

My procedure in the composition of these solos was as follows. I would sing solos along with the Jamey Aebersold Play-A-Longs that were like the solos I wish I played. I would tape record this singing, transcribe the best parts of the tape, and edit the whole into (what I hoped was) a flowing solo. Then I would play the solos on the trumpet at a slow tempo (with the metronome). Any phrases that were notated incorrectly or that I didn't feel right on the instrument were repaired. Finally, I would play the solo with the play-a-long. I recommend this process of composition to everyone as a part of their improvisation study.

A few comments and suggestions on approaching these solos are in order. All of these solos are designed to be played immediately after playing the opening melody chorus of the tune (found in the play-a-long book). Many solos have pick-up notes into the top of the chorus form. The top of a chorus or section is always indicated by a double bar. These solos are intentionally printed with few or no articulation, phrasing, or dynamic indications. The performer should discover his/her own interpretation of each piece. I would suggest trying to play each solo in the style of several modern jazz greats. Think of the stylistic characteristics of an artist. Listen intently to his/her playing in a variety of situations, then sing the solo in that style making notes (if necessary) on the page vis a vis dynamics, etc. This can be very informative. Many people are so "notes-oriented" in their jazz study that they miss beautiful nuances in the sound of the music.

I would also suggest that you may like to perform motivic and harmonic analysis on selected solos. Excerpt ii-V7 I licks, turnarounds, etc. and transpose them to other keys. The David Baker Monographs are an excellent example of one approach to discovering and internalising the language of a jazz solo.

Have fun with these. Always listen to the master improvisers of the jazz tradition for new insight and inspiration.

Pat Harbison, 1989

NOTE: other books correlated to the Aebersold play-a-longs are David Baker **Jazz Solos** and **Bebop Solos**; Lennie Niehaus **Plays The Blues**; **Drummers: Masters of Time** by Steve Davis; **Creative Jazz Improvisation** by Scott Reeves.

Huey & Louie Cubed

Pat Harbison's Improvised Solo Over The Chord Progressions Similar To Dewey Square
Correlated to Jamey Aebersold's Volume 6 Recording

J = 210

FA Bb- Eb7 A-³ D7+9

G7 C7 A- D7

G- C7 FA Bb- Eb7

A- D7+9 G7 C7+9

FA C- F7+5 BbΔ **BRIDGE**

Eb7 FA D-

G7 G-

Say It!

Pat Harbison's Improvised Solo Over The Chord Progressions Similar To Whisper Not
Correlated to Jamey Aebersold's Volume 14 Recording

$\text{♩} = 112$

D- D-/C B \emptyset E7+9 A- A-/G F# \emptyset B7+9

E- C# \emptyset F#- B7 E- F#- G- A7+9

D- D-/C B \emptyset E7 A- A-/G F# \emptyset B7+9

E- C# \emptyset F#- B7 E- F#- G- C7

B \emptyset **BRIDGE** E7+9 A- A-/G

F# \emptyset B7b9 E \emptyset A7+9

D- D-/C B \emptyset E7 A- A-/G F# \emptyset B7+9

E- C# \emptyset F#- B7 E- E-/D Bb7 A7+9