

CONTENTS

Mike Di Liddo's improvised comping to these harmonic progressions
from Volume 54 Maiden Voyage play-a-long.

<u>Song Title</u>	<u>Page</u>	<u>Track #</u>
1. Tuning Notes (Bb & A Concert)	--	1
2. Impressions	1	2
3. Bb Blues ("Shuffle Time")	8	3
4. Solar Flair	13	4
5. Summertime	18	5
6. Watermelon Man	24	6
7. Song For My Father	29	7
8. Satin Doll	34	8
9. Maiden Voyage	39	9
10. F Blues ("Tootsie")	44	10
11. Cantaloupe Island	49	11
12. Footprints	54	12
13. Doxy	58	13
14. Autumn Leaves	63	14
15. III/VI7/III/V7	68	15

Acknowledgements.....	i
Foreword.....	ii
Recommended Recordings.....	iii
Preface.....	iv
Glossary.....	73
60 Contemporary Voicings.....	76
Nomenclature.....	78
Scale Syllabus.....	79
Treble Clef Scales.....	80

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: **RIGHT CHANNEL** = Guitar, Bass, Drums; **LEFT CHANNEL** = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

MIKE DI LIDDO - Guitar; TYRONE WHEELER - Bass; STEVE DAVIS - Drums

Cover Design by Matt Eve; Layout by Benjamin Gritton
Music Engraving by Mike Di Liddo



JAMEY AEBERSOLD JAZZ
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com

Copyright © 2006 by Jamey Aebersold Jazz. All Rights Reserved. Printed in U.S.A. International Copyright secured.
All copyrights used by permission. No portion of this book may be reproduced in any way without permission from the publisher.

Photocopying copyrighted music is destructive to our industry and is against Federal Law. When you photocopy (Xerox) our music, you make it harder for publishers like us to introduce new materials. Every time you photocopy a piece of copyrighted music, you deny the composers rightful revenue and discourage them from being creative.

Please do NOT photocopy our music books.

Foreword

Mike Di Liddo is one of the best jazz guitar compers on the scene today. His voicings are sophisticated, modern, appropriate, and tasty. But even more important, they are **playable!**

For *Maiden Voyage Guitar Comping*, Mike comped the changes to the tunes on Jamey Aebersold's Play-Along Volume 54 (comprised of must-know standards and jazz classics) just as he would play them on a professional jazz date. Then he accurately transcribed them in both standard musical notation and chord diagrams. The transcriptions not only include all fingerings, they also indicate all the guitaristic nuances heard on the recording such as glissandos, hammer-ons, and pull-offs.

I have found this book to be far more useful and practical for really learning how to comp than any of the huge litany of guitar chord encyclopedias, methods, and "chemistry" books saturating the market today. Also, with this book you learn by doing, i.e., playing *jazz* (the way all great jazz musicians have learned to play), rather than playing inversion exercise after inversion exercise ad nauseam.

Even by spending just a few sessions with the book and recording, improvement is not only quick, it is obvious. Indeed, in over a decade of teaching with Mike at the Aebersold Summer Jazz Workshops, I've seen student after student go from rock 'n roll power bar chords to sophisticated jazz comping inside a week's time using the Di Liddo learn-by-doing method. Now it's available for everyone in this one, concise, doable book.

To get the most out of the book, I suggest you learn the tunes in the following order: *Bb Blues*, *Watermelon Man*, *Song for My Father*, *Impressions*, *Maiden Voyage*, *Cantaloupe Island*, *Satin Doll*, *Solar Flair*, *Summertime*, *Footprints*, *Autumn Leaves*, *Doxy*, and *F Blues*. This way, you'll be reviewing voicings you've learned on the previous tune(s) while you're learning new voicings for the tune at hand. By the time you get to the last few tunes, you'll discover that you truly have a handle on what you're doing and are now able to comp convincingly on virtually any tune you come across in the standard jazz repertoire.

Another word of advice: don't memorize any complete chorus of Mike's comping verbatim (as you would a classical guitar etude). Rather, see/hear what he does, work it out and play along with him on the CD in smaller sections (e.g., four or eight bars), then turn off the guitar side of the recording and comp along with just the bass and drums utilizing all the new voicings and concepts you have learned so far -- but playing them your own way. I also suggest you listen often to Mike's comping on the CD without your guitar in your hand; this will help you internalize the rhythmic feel. And finally, don't feel you have to play all of every tune before going on to the next one. For instance, if you need to get some hip II V I voicings in major or minor right away, just skip ahead to *Solar Flair* and *Autumn Leaves*.

Finally, a word to my fellow middle school, high school, and college jazz band and combo directors out there: give your guitar students this book. It's self explanatory and they'll know what to do with it, even if their ability to read music is minimal. You'll hear marked improvement in no time. You might even find yourself asking them to turn the amp *up*...

J.B. Dyas, Vice President
Education and Curriculum Development
Thelonious Monk Institute of Jazz

Example 2: pick and fingers – front view



Example 3: pick and fingers - view from top



I have found that I can produce a stronger tone by using a combination of nail and flesh with the middle, ring, and little finger.

Occasionally, a strum with the pick was used. Always played with a downward motion, the strum offers a different sound and feel. I used the strum technique on many of the five-note voicings (as well as a few four-note voicings).

Nomenclature

There are two kinds of chord symbols: *basic* and *specific*. The chords symbols used in the original Aebersold Volume 54 play-along book (as well as in all Aebersold play-along books, *Pocket Changes*, and most lead sheets) are considered *basic chord symbols*. That

CD Track Number: 5
 Form: AB (16 bar tune)
 Feel: swing
 Number of Choruses: 8
 Tempo: ♩ = 108

SUMMERTIME



1st Chorus

Chord progressions for the first line of the 1st Chorus:

- Dm11 (1121)
- Em11 (1121)
- Dm11 (1121)
- Em11 (1121)

Chord progressions for the second line of the 1st Chorus:

- Gm11 (1121)
- Am11 (1121)
- Em7b5 (1112)
- A7#9#5 (1224)

Chord progressions for the third line of the 1st Chorus:

- Dm11 (1121)
- Em11 (1121)
- Dm11 (1121)
- Gm9 (1333)
- C9 (1214)
- F6/9 (1123)

Chord progressions for the fourth line of the 1st Chorus:

- Em7b5 (4311)
- A7#9#5 (1224)
- Dm11 (1121)
- A7#9#5 (1224)
- A7b9#5 (1222)

2nd Chorus

Chord progressions for the first line of the 2nd Chorus:

- Dm11 (1121)
- Em11 (1121)
- Dm11 (1121)
- Em11 (1121)

Chord progressions for the second line of the 2nd Chorus:

- Gm11 (1121)
- Am11 (1121)
- Em7b5 (1214)
- A7b9#5 (1214)