





# CONTENTS

Tunes included in VOLUME 115 are:

<u>Song Title</u>	<u>Track #</u>	<u>Song Title</u>	<u>Track #</u>
1. Blues For D.P.	1	8. Mr. Bow Tie	8
2. Bomdia	2	9. Loose Change	9
3. Eight	3	10. Nearly	10
4. Eighty-One	4	11. Quiet Times	11
5. First Trip	5	12. R.J.	12
6. For Toddlers Only	6	13. Third Plane	13
7. Little Waltz	7	14. Tuning Notes	14

Introduction.....	ii
Discography.....	iv
Introduction To The Scale Syllabus.....	v
Scale Syllabus.....	vi

	CONCERT KEY SONGS & CHORD SCALE/PROGRESSIONS.....	1
	Bb INSTRUMENT SONGS & CHORD SCALE/PROGRESSIONS.....	15
	Eb INSTRUMENT SONGS & CHORD SCALE/PROGRESSIONS.....	29
	BASS CLEF INSTRUMENT SONGS & CHORD SCALE/PROGRESSIONS.....	43
	Complete Play-A-Long Listing.....	58

Any codas (♯) that appear will be played only once on the recording at the end of the last recorded chorus.

## PLAY-A-LONG CD INFORMATION

**STEREO SEPARATION: CD #1** - RIGHT CHANNEL=Piano, Guitar & Drums; LEFT CHANNEL=Bass & Drums

**STEREO SEPARATION: CD #2 TRACKS 5, 16, 10, 11 & 12**

RIGHT CHANNEL=Piano & Drums; LEFT CHANNEL=Piano & Drums

**STEREO SEPARATION: CD #2 TRACKS 1, 2, 3, 4, 7, 8, 9 & 13**

RIGHT CHANNEL=Piano & Drums; LEFT CHANNEL=Guitar & Drums

TUNING NOTES: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING

STEPHEN SCOTT - Piano; PETER BERNSTEIN - Guitar; RON CARTER - Bass; PAYTON CROSSLEY - Drums



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# INTRODUCTION

Ron Carter ranks among the giants of jazz. His bass playing is known by all jazz musicians and fans because of his very personal sound - you can always recognize Ron Carter after hearing just a few notes. In addition to his stellar bass playing, Ron has made his mark as a jazz composer of considerable prowess, displaying a knack for writing clever, memorable tunes that have been performed and recorded by Miles Davis, Jim Hall, Herbie Hancock, Joe Henderson and many others.

Ron Carter was a mainstay of the New York jazz scene in the late fifties and early sixties, working with players such as Chico Hamilton, Eric Dolphy, Thelonius Monk, Bobby Timmons, and Art Farmer. In 1963, Ron joined the second great Miles Davis Quintet - a band which turned the jazz world upside down with their innovative approach to group improvisation. Ron's first recording with Miles was *Seven Steps To Heaven*, which was followed by a string of live recordings - *My Funny Valentine*, *Four & More*, and *Miles in Tokyo* - before the next studio recording, *E.S.P.*

*E.S.P.* was the first studio album to feature the full quintet, and Miles made use of the compositional skills of the band members, recording pieces by Herbie Hancock, Wayne Shorter, and three compositions by Ron Carter: *Eighty-One*, *Mood*, and *R.J.*

Ron Carter left Miles in 1968 and continued his freelance career, playing, composing, and working with practically everyone in the jazz business. In 1972, he began leading his own groups and making numerous recordings as a leader. Throughout the '70s, he recorded often for the CTI record label with players like Wes Montgomery, Herbie Mann, George Benson, Antonio Carlos Jobim, Freddie Hubbard, and many others. He developed the cello-like "piccolo bass" and often played as the lead solo instrument accompanied by a rhythm section. To this date, he has recorded well over 30 projects as a leader and over two thousand as a sideman.

As a composer, Ron Carter won a Grammy in 1998 for *Call Sheet Blues*, from the movie *Round Midnight*. He has written and arranged music for many films, including *A Gathering of Old Men*, *The Passion of Beatrice*, and *Blind Faith*. Many of his original compositions are published in his book *The Music of Ron Carter*.

You'll get hooked on the melody and changes to **Blues for D.P.** This is one of those blues progressions that has just enough twists to make the blowing really fun and challenging. Check out the triplet figure in measures 10 and 11 for a trademark Ron Carter "turn-the-beat-around" melody.

**Bomdia** is a groovy, latin-esque tune with an AAB form. The rhythm section plays the hits all in all of the key spots, so keeping your place in the form is easy - just listen! **Eight** is a great workout over the modal changes of *So What* (Miles Davis) or *Impressions* (John Coltrane). The rhythm section has a great lock, and Ron plays some of his slick rhythmic embellishments to sometimes push, sometimes open up the groove.

**Eighty-One** premiered on the famous Miles Davis *E.S.P.* session in 1965. This long-meter, straight eighth-note blues was one of the first jazz-rock grooves, foreshadowing the fusion music of the late '60s and '70s. **First Trip** is a medium swinger with a lot of dominant chords moving in various cycles and half-step root movements, somewhat reminiscent of a Thelonius Monk-style tune. This one is definitely a trip to blow on!

Don't be fooled by the first chord in **For Toddlers Only**. This inventive 32-bar bop tune starts on the IV chord: the Eb<sup>Δ</sup> in the key of Bb. **Little Waltz** comes from Ron's album, *Piccolo*. The poignant harmony and easy 3/4 groove invite the soloist to go for a pleasant ride through the changes.



Ron Carter is pictured on the cover of **Mr. Bow Tie** in - what else - a jaunty bow-tie with an equally playful grin. The tune Mr. Bow Tie is an elegant samba that is informed by Ron's work with all of the greats in the Latin-jazz world.

**Loose Change** is set up by Ron's persistent double-stop bass lines. Be sure to count out the last four measures of the bridge in order to repeat back to the top! **Nearly** is a fourteen-measure composition that begins "like" a blues and then takes some surprise turns in measures 9 through 14. This composition comes from Ron's Stardust recording, which is a tribute to another great composer/bassist, Oscar Pettiford.

As its title implies, **Quiet Times** is a song of reflection. With patience, concentration and attention to the harmonic details, this is a beautifully rewarding ballad to play. **R.J.** is another classic Ron Carter composition from the Miles Davies *E.S.P.* album. The rhythm section plays the built-in hook every time in the B section of the tune. This allows the soloist to really free things up, while still having this great rhythm section marking off the form.

**Third Plane** is a floating, straight eighth-note groove which literally lifts the soloist (in this case to the B $\Delta$  in measures 9 through 12). The cleverly simple form and turnaround in the last four measures makes this one of those songs that plays itself.

Some of these Ron Carter compositions are jazz classics, and some are not quite as well known. They are all, however, great vehicles for improvising. Ron Carter and his working rhythm section of Stephen Scott, Peter Bernstein and Payton Crossley make this an inspiring and groovy Play-A-Long set.

**John Goldsby -- September 2006**



## "RON CARTER SOLOS"

Ron Carter is among the most original, prolific, and influential bassists in jazz. When you see what Ron is playing, you'll understand why he is one of the most talked about bassists in jazz!



### BOOK 1 (RCS)

- Bass Blues
- Bessie's Blues
- Bohemia After Dark
- Corcovado
- Dance Of The Sugar Plum Fairy
- Embraceable You
- Good Bait
- Hi Fly
- I Can Dream, Can't I?
- I Could Write A Book
- I Fall In Love Too Easily
- I Should Care
- I Thought About You
- Jesu, Joy of Man's Desiring
- My Funny Valentine
- My Romance
- Overture Miniature
- Que Pasa
- Summertime
- Sweet Lorraine
- This Time The Dream's On Me
- Toys
- Ten Basic Exercises

### BOOK 2 (RCS2)

- Autumn Leaves
- Blue Daniel
- Caminando
- Bags Groove
- Blue Monk
- Django
- Black And Blue
- Blues In The Closet
- Dolphin Dance
- Golden Striker
- Lavern Walk
- I Can't Get Started
- Loose Change
- Indian Summer
- Por-de-Sol
- Someday My Prince Will Come
- Star Dust
- Spleen
- Summer Night
- Stablemates
- Telephone
- The Man I Love
- Wide Load
- You & The Night & The Music
- Wave



# DISCOGRAPHY OF SONGS ON THIS PLAY-A-LONG

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## Composition

1. Blues For D.P.
2. Bomdia
3. Eight
4. Eighty-One E.S.P.
5. First Trip
6. For Toddlers
7. Little Waltz
8. Loose Change
9. Mr. Bow Tie
10. Nearly
11. Quiet Times
12. R. J.
13. Third Plane

## Original Recording

- Bass and I, Ron Carter (Blue Note, 1997)  
Pick Em'/Super Strings, Ron Carter (Milestone, 2001)  
Pick Em'/Super Strings, Ron Carter (Milestone, 2001)  
Miles Davis (Columbia/Sony, 1965)  
Speak Like A Child, Herbie Hancock (1968, Blue Note)  
Jazz, My Romance, Ron Carter, (Blue Note, 1994)  
Uptown Conversation, Ron Carter (Atlantic, WEA, 1969)  
When Skies Are Gray, Ron Carter (Blue Note, 2001)  
Mr. Bow Tie, Ron Carter (Blue Note, 1996)  
Stardust, Ron Carter (Blue Note, 2003)  
Third Plane, Herbie Hancock, Tony Williams, Ron Carter (Fantasy/Milestone, 1977)  
E.S.P. Miles Davis (Columbia/Sony, 1965)  
Third Plane, Herbie Hancock, Tony Williams, Ron Carter (Fantasy/Milestone, 1977)

## RON CARTER SELECTED DISCOGRAPHY

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### As Leader

- The Golden Stryker (Blue Note, 2003)
- Eight Plus (Dreyfus, 2003)
- Stardust (Blue Note, 2002)
- When Skies Are Grey (Blue Note, 2001)
- Orfeu (Blue Note, 1999)
- So What (Blue Note, 1999)
- The Bass and I (Blue Note, 1997)
- Mr. Bow Tie (Blue Note, 1996)
- Jazz, My Romance (Blue Note, 1994)
- Uptown Conversation (Atlantic, WEA, 1969)

### (with Wayne Shorter)

- Speak No Evil, Blue Note
- Soothsayer, Blue Note
- All Seeing Eye, Blue Note
- Schizophrenia, Blue Note

### (with Joe Henderson)

- Mode for Joe, Blue Note
- The Kicker, Blue Note
- Tetragon, Blue Note

### (with McCoy Tyner)

- The Real McCoy, Blue Note

### (with Stan Getz)

- Sweet Rain, Verve

### (with Miles Davis)

- My Funny Valentine
- Miles In the Sky
- Four and More
- Seven Steps to Heaven
- Miles Smiles
- E.S.P.
- Sorcerer
- The Complete Miles Davis Quintet Recordings 1965–68, Columbia
- The Complete Live at the Plugged Nickel 1965, Columbia Miles in Tokyo, CBS

### (with Herbie Hancock)

- Empyrean Isles, Blue Note
- Maiden Voyage, Blue Note
- Speak Like a Child, Blue Note



## INTRODUCTION TO THE 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. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

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, diminished and suspended 4. Western music, especially jazz and pop, uses major, dominant 7th, Dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and suspended 4. If we agree on these five chord/scale families as being the most predominant, then we can set up categories and list substitute scales beneath each heading ... see the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely 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. 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 reproduce on your instrument what your voice has created.

Music is made of tension and release. Scale tones produce either tension or 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 **Volume 1 JAZZ: How To Play And Improvise** 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, 24 or 84** can be applied to 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** (Treble-Clef or Bass Clef) and **Complete Method for Jazz Improvisation** by Jerry Coker, and **Repository of Scales & Melodic Patterns** by Yusef Lateef. These books are available from your favorite music source or visit [www.jazzbooks.com](http://www.jazzbooks.com) for more information.

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. 84 Dominant 7th Workout**; **Vol. 21 Gettin' It Together**; and **Vol. 16 Turnarounds, Cycles & II/V7's**. You might also check out the Play-A-Longs which have tunes in all keys: **Vol. 42 Blues In All Keys**; **Vol. 47 Rhythm In All Keys**; **Vol. 57 Minor Blues In All Keys**; and two more volumes, **Vol. 67 Tune Up** and **Vol. 68 Giant Steps** - each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.



# THE 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	Major	W W H W W W H	C D E F G A B C	C E G B D
C7	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A B <sup>b</sup> C	C E G B <sup>b</sup> D
C-	Minor (Dorian)	W H W W W H W	C D E <sup>b</sup> F G A B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup> D
CØ	Half Diminished (Locrian)	H W W H W W W	C D <sup>b</sup> E <sup>b</sup> F G <sup>b</sup> A <sup>b</sup> B <sup>b</sup> C	C E <sup>b</sup> G <sup>b</sup> B <sup>b</sup>
C°	Diminished (8 tone scale)	W H W H W H W H	C D E <sup>b</sup> F G <sup>b</sup> A <sup>b</sup> A B C	C E <sup>b</sup> G <sup>b</sup> A (B <sup>b</sup> )
<b>1. MAJOR SCALE CHOICES</b>				
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 <sup>#</sup> G A B C	C E G B D
CA	Bebop (Major)	W W H W H H W H	C D E F G G <sup>#</sup> A B C	C E G B D
CA <sup>b</sup> 6	Harmonic Major	W W H W H -3 H	C D E F G A <sup>b</sup> B C	C E G B D
CA+5, +4	Lydian Augmented	W W W W H W H	C D E F <sup>#</sup> G <sup>#</sup> A B C	C E G <sup>#</sup> B D
C	Augmented	-3 H -3 H -3 H	C D <sup>#</sup> E G A <sup>b</sup> B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D <sup>#</sup> E F <sup>#</sup> G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W H W	C D <sup>b</sup> D <sup>#</sup> E F <sup>#</sup> G A B <sup>b</sup> C	C E G B D
C	Blues Scale	-3 W H H -3 W	C E <sup>b</sup> F F <sup>#</sup> G B <sup>b</sup> C	C E G B D
<b>2. DOMINANT 7th SCALE CHOICES</b>				
C7	Dominant 7th	W W H W W H W	C D E F G A B <sup>b</sup> C	C E G B <sup>b</sup> D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B <sup>b</sup> D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A B <sup>b</sup> B C	C E G B <sup>b</sup> D
C7 <sup>b</sup> 9	Spanish or Jewish scale	H -3 H W H W W	C D <sup>b</sup> E F G A <sup>b</sup> B <sup>b</sup> C	C E G B <sup>b</sup> (D <sup>b</sup> )
C7+4	Lydian Dominant	W W W H W H W	C D E F <sup>#</sup> G A B <sup>b</sup> C	C E G B <sup>b</sup> D
C7 <sup>b</sup> 6	Hindu	W W H W H W W	C D E F G A <sup>b</sup> B <sup>b</sup> C	C E G B <sup>b</sup> D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F <sup>#</sup> G <sup>#</sup> B <sup>b</sup> C	C E G <sup>#</sup> B <sup>b</sup> D
C7 <sup>b</sup> 9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W H W	C D <sup>b</sup> D <sup>#</sup> E F <sup>#</sup> G A B <sup>b</sup> C	C E G B <sup>b</sup> D <sup>b</sup> (D <sup>#</sup> )
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C D <sup>b</sup> D <sup>#</sup> E F <sup>#</sup> G <sup>#</sup> B <sup>b</sup> C	C E G <sup>#</sup> B <sup>b</sup> D <sup>#</sup> (D <sup>b</sup> )
C7	Blues Scale	-3 W H H -3 W	C E <sup>b</sup> F F <sup>#</sup> G B <sup>b</sup> C	C E G B <sup>b</sup> D (D <sup>#</sup> )
<b>DOMINANT 7th SUSPENDED 4th</b>				
C7 sus 4	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A B <sup>b</sup> C	C F G B <sup>b</sup> D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	B <sup>b</sup> C D F G B <sup>b</sup>	C F G B <sup>b</sup> D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A B <sup>b</sup> B C	C F G B <sup>b</sup> D
<b>3. MINOR SCALE CHOICES*</b>				
C- or C-7	Minor (Dorian)	W H W W W H W	C D E <sup>b</sup> F G A B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup> D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E <sup>b</sup> F G B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup> D
C- or C-7	Bebop (Minor)	W H H H W W H W	C D E <sup>b</sup> E F G A B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup> D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D E <sup>b</sup> F G A B C	C E <sup>b</sup> G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D E <sup>b</sup> F G G <sup>#</sup> A B C	C E <sup>b</sup> G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C E <sup>b</sup> F F <sup>#</sup> G B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup> D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D E <sup>b</sup> F G A <sup>b</sup> B C	C E <sup>b</sup> G B D
C- or C-7	Diminished (begin with W step)	W H W H W H W H	C D E <sup>b</sup> F F <sup>#</sup> G <sup>#</sup> A B C	C E <sup>b</sup> G B D
C- or C-b9 <sup>b</sup> 6	Phrygian	H W W W H W W	C D <sup>b</sup> E <sup>b</sup> F G A <sup>b</sup> B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup>
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D E <sup>b</sup> F G A <sup>b</sup> B <sup>b</sup> C	C E <sup>b</sup> G B <sup>b</sup> D
<b>4. HALF DIMINISHED SCALE CHOICES</b>				
CØ	Half Diminished (Locrian)	H W W H W W W	C D <sup>b</sup> E <sup>b</sup> F G <sup>b</sup> A <sup>b</sup> B <sup>b</sup> C	C E <sup>b</sup> G <sup>b</sup> B <sup>b</sup>
CØ#2 (CØ9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D E <sup>b</sup> F G <sup>b</sup> A <sup>b</sup> B <sup>b</sup> C	C E <sup>b</sup> G <sup>b</sup> B <sup>b</sup> D
CØ (with or without #2)	Bebop Scale	H W W H H H W W	C D <sup>b</sup> E <sup>b</sup> F G <sup>b</sup> G A <sup>b</sup> B <sup>b</sup> C	C E <sup>b</sup> G <sup>b</sup> B <sup>b</sup>
<b>5. DIMINISHED SCALE CHOICES</b>				
C°	Diminished (8 tone scale)	W H W H W H W H	C D E <sup>b</sup> F G <sup>b</sup> A <sup>b</sup> A B C	C E <sup>b</sup> G <sup>b</sup> A

**NOTES:** 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. Players should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. The entire C7+9 scale looks like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, D<sup>b</sup>, D<sup>#</sup>, E, F<sup>#</sup>, G<sup>#</sup>, B<sup>b</sup>, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7<sup>b</sup>9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, D<sup>b</sup>, D<sup>#</sup>, E, F<sup>#</sup>, G, A, B<sup>b</sup>, C). This is called a Diminished scale and my chord symbol abbreviation is C7<sup>b</sup>9. 3) 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 **Volume 3 "The 11-V7-1 Progression"** since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) 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.



# 1. Blues For D.P.



PLAY 12 CHORUSES (♩ = 116)

Ron Carter

Musical notation for the first 12 choruses, featuring various chords and triplets. The notation is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The chords and triplets are indicated by numbers 1 through 12 above the notes.

Chords and triplets indicated in the notation:

- 1. G7
- 2. C7
- 3. G7
- 4. C7
- 5. G7
- 6. C7
- 7. G7/D
- 8. Bb7/F
- 9. B-7
- 10. E7
- 11. A7b9
- 12. Bb7/D
- 13. A-7/D
- 14. G7
- 15. Eb7
- 16. (D7)

## SOLOS

SOLOS section with four staves, each containing a chord progression and a large stylized 'A' watermark.

Staff 1: G7, C7, G7, %

Staff 2: C7, C#7, G7/D, Bb7/F, E7

Staff 3: A7b9, Bb7/D, A-7/D, G7, Eb7, (D7)

Staff 4: (Empty staff)

## ⊕ CODA

CODA section with a single staff, featuring a 3 times repeat sign and a final measure marked 'Fine'.

3 times  
G7 Eb7 A7b9 Bb7/D A-7/D G7 G7 D7+9 G7

Fine





## 2. Bomdia



PLAY 4 CHORUSES (♩ = 118)

Ron Carter

**A** D-7 A7<sup>b</sup>9 A7<sup>b</sup><sub>5</sub><sup>9</sup> D-11

D7<sup>b</sup>9 Eb7<sup>b</sup>9 D7<sup>b</sup>9 Db7<sup>b</sup>9 FΔ/C G7+5/B BbΔ A7<sup>b</sup>9

1. D-7 G/A 2. D-7 D7/C

**B** C<sup>o</sup>7/B E7<sup>b</sup>9 FΔ/A A7/G BbΔ/F A7<sup>b</sup>9/E D-7 Bb7

D-9/A FΔ/A A7<sup>b</sup>9 A7<sup>b</sup>9 G-7/A D

SOLOS

D-7 A7<sup>b</sup>9 A7<sup>b</sup><sub>5</sub><sup>9</sup> D-11

D7<sup>b</sup>9 Eb7<sup>b</sup>9 D7<sup>b</sup>9 Db7<sup>b</sup>9 FΔ/C G7+5/B BbΔ A7<sup>b</sup>9

1. D-7 G/A 2. D-7 D7/C

C<sup>o</sup>7/B E7<sup>b</sup>9 FΔ/A A7/G BbΔ/F A7<sup>b</sup>9/E D-7 Bb7

D-9/A FΔ/A A7<sup>b</sup>9 G-7/A D (◡)





**Ron Carter**

**C** D-7

The image shows two staves of music. The top staff contains the C major scale (C-D-E-F-G-A-B-A-G-F-E-D-C) with a key signature of one sharp (F#). The bottom staff contains the D-7 chord (D-F-A-C) and a single note (D) with a circled 'last time' annotation.

D-7

Figure 10 shows a musical score for guitar, consisting of four staves. The first staff is labeled "D-7" and contains six measures, each with a slash. The second staff is labeled "D-7" and "Eb-7" and contains six measures, with a repeat sign in the second measure. The third staff is labeled "Eb-7" and "D-7" and contains six measures, with a repeat sign in the third measure. The fourth staff is labeled "D-7" and contains six measures, with a repeat sign in the second measure and a final measure marked with a diamond and the text "(last time)".





# 4. Eighty-One



PLAY 12 CHORUSES (♩ = 126)

Ron Carter

**A** C-7/F F-7/B $\flat$  C-7/F

F-7/B $\flat$  C-7/F

G-7/C F-7/B $\flat$  C-7/F

**A1** C-7/F F-7/B $\flat$  C-7/F

F-7/B $\flat$  C-7/F