





# CONTENTS

Tunes included in Volume 120 are:

<u>Song Title</u>	<u>Track #</u>	<u>Song Title</u>	<u>Track #</u>
1. Bb Boogaloo	1	9. Happy Alice	9
2. Work Song	2	10. Blues, Blues, Blues	10
3. My Slow Blues	3	11. Modal Blues	11
4. McDuff's Groove	4	12. Jimmy Smith Shuffle	12
5. Down Home Boogaloo	5	13. Dirty Blues	13
6. Bossa Blues	6	14. The Search	14
7. Killer Joe	7	15. Tuning Notes (Concert Bb & A)	15
8. Miss C's Shuffle	8		

Organ Trio by Mike Shannon.....	i
Notes To The Musician by Jamey Aebersold.....	ii
Discography.....	vi
Blues Scales.....	vii

 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

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: RIGHT CHANNEL = B3 Organ Keys & Bass, Drums;

LEFT CHANNEL = B3 Organ Bass, Guitar, Drums

Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

BOBBY FLOYD - B3 Organ; DAVE STRYKER - Guitar; JONATHAN HIGGINS - Drums

Cover Design by Patrick McLaughlin, Proofreading by Terry Summa

Layout by Benjamin Gritton



Published by

JAMEY AEBERSOLD JAZZ®

P.O. Box 1244

New Albany, IN 47151-1244

[www.jazzbooks.com](http://www.jazzbooks.com)

Copyright © 2007 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.**

Book only: \$5.95 U.S.



## ORGAN TRIO By Mike Shannon

The convergence of several disparate factors musical, stylistic and economic contributed to the establishment of the organ trio as perhaps the most ubiquitous "local scene" jazz conduit of the 1950's.

The organ itself was used infrequently with regard to jazz during the late 1930's and 1940's primarily by Fats Waller [for his famous recording of Jitterbug Waltz], Count Basie and Milt Buckner. Wild Bill Davis and Bill Doggett, as sidemen for Louis Jordan's Combo in the 1940s, are probably responsible for the initial awareness of the instrument to the public in a capacity other than that of its use in the church. Doggett lead his own highly successful R&B group influencing at least an entire generation with what today might occupy the same nitch as "smooth jazz." Doggett's group had crossover top 40 R&B hits like Honky Tonk parts 1,2, and 3, Hold it, and Birdie.

With adaptation of R&B to the mass youth culture by way of "Rock and Roll" and the continued progression of R&B- Soul and Funk, the possible use of organ was always present. This was especially true after Ray Charles and James Brown used it on many of their top ten hits.

The organ trio itself owes much of its initial success to several divergent factors. The organ was capable of eliminating the need for a bass player, due to it's ability to provide its own continuo with foot pedals. It could also be setup so those not adapt with using pedals could play left hand bass on the lower manual. Its volume with the addition of the "Leslie" speaker cabinet could provide the fullness of sound and volume necessary to fill a large listening area and dance floor. With the addition of a drummer, a group could be successfully marketed and work, especially if one or more of the duo sang. If budget allowed for third instrument, guitar or horn [usually tenor] could provide a full sound on a trio budget.

During this time a house band consisting of organ, drums, and perhaps guitar provided a forceful, versatile setting for visiting instrumental stars, making the small neighborhood nightclub a jazz Mecca at least for a week or a weekend. Sonny Stitt, Gene Ammons, Huston Person, Red Prysock, Red Holoway, Stanley Turrentine, and a host of others made significant portions of their live appearances using this format.

The organ as a full fledged jazz instrument owes its popularity in large measure to one man. Jimmy Smith inspired a host of modern jazz organists who came into prominence because of his success. Jimmy Smith was a Major Bowles contestant and winner on piano 1952. By most accounts he played in a somewhat more percussive Bud Powell style. He began performing on organ in 1953 at Small's Paradise. Later, he performed during breaks for groups like Horace Silver and Art Blakey and the Jazz Messengers at Café Bohemia. Miles Davis is said to have called him the eighth wonder of the world.

He first recorded in 1956 and quickly became a jazz phenomenon. Smith recorded a vast array of albums for Blue Note Records with trio, with the addition of guest star tenor men, combos and with fully orchestrated big band units of various sizes. He set the standard for the modern greats of jazz organ. Players such Jimmy McGriff, Johnny "Hammond" Smith, Groove Holmes, Charles Earland, Dr. Lonnie Smith, Larry Young, Hank Marr, Shirley Scott, Brother Jack McDuff, Leonard Spencer, Don Patterson Donnie James and the new stars Joey DeFrancesco, John Patton, Mike LeDonne, and Larry Goldings have all been greatly influenced by Jimmy Smith.

The organ is no longer a jazz novelty. With a master at the console it provides an exciting excursion into great jazz.



# NOTES TO THE MUSICIAN

## By Jamey Aebersold

Eleven of the 14 songs in this collection are based on the blues progression. The blues can be 12 measures, 24 measures (each chord lasts twice as long) or the 16 bar blues like Work Song. The blues can be in a major key or a minor key. #3 My Slow Blues actually starts in minor and progresses to major in measure 7. The blues can be at any tempo, any key, any feel. The blues can be played by any size group or sung. Its roots are American but have branches in nearly every part of the world. It is now a universal musical form.

Sometimes there will be a "bridge" added to the blues progression. When that happens the form, in measures, is usually: 12 bar blues, 12 bar blues, 8 bar bridge, followed by another 12 bar blues. AABA form.

I encourage you to memorize the melodies and the chord progressions. When you fill your memory banks with a song's melody **and** the harmony it makes it easier and much more fun to improvise because you don't have to consciously think so much. Soloing becomes more automatic.

The three musicians on this play-a-long CD have a lot of experience playing in organ trios. Drummer, Jonathan Higgins grew up in Lexington, Ky and then moved to Louisville, Ky where he currently lives. Jonathan played with various organ groups and learned at an early age to set the groove and keep it. At age 13 Jonathan was asked to sit in with the great Duke Ellington orchestra while playing at the Idle Hour Country Club in Lexington. Jonathan played four numbers with the band and Duke was so impressed he asked Jonathan to join the band but his parents said "not yet." Guitarist, Dave Stryker grew up in Omaha, Nebraska and then moved to the New York City area. He spent many years playing with tenor saxophonist Stanley Turrentine and organist Jack McDuff. Dave contributed four of the songs in this play-a-long set. Dave can also be found on dozens of CD recordings. Organist Bobby Floyd's natural talent for music was discovered at age two. Bobby is from Columbus, Ohio and has played with many jazz greats. He has toured in Japan, Europe, and Canada. Bobby plays piano as well as organ and creates a great feel on every tune in this set.

I hope you enjoy playing with this set as much as we enjoyed putting it together.

**"Feelin' Good in B3"** is just that!



# 3. My Slow Blues

(Minor and Major)



PLAY 8 CHORUSES (♩ = 88)

Track #3

Jamey Aebersold

INTRO

4/4

*lazy-like*

F-7 B $\flat$ -7

F-7 F $\sharp$ -7, B7 B $\flat$ -7

G $\emptyset$  C7+9 F $\Delta$  G-7 A-7 A $\flat$ -7

G-7/C B $\flat$ -7/E $\flat$  8

(1st time only)

## SOLOS

F-7 B $\flat$ -7 F-7 F $\sharp$ -7 B7 B $\flat$ -7 G $\emptyset$  C7+9

(Tritone Substitute)

F $\Delta$  G-7 A-7 A $\flat$ -7 G-7/C B $\flat$ -7/E $\flat$

8

## CODA

G-7/C F-7

(F Blues Scale)