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INTRODUCTION

This volume offers the jazz student and performer an opportunity to practice with one of the finest rhythm sections in the world, playing chord progressions similar to standard jazz tunes.

The melodies were written by myself and can be used with or without the recording. By this, I mean they can be taken at tempos different than what are presented on the recording. The songs may be used at jam sessions, concerts, or whatever.

Over the past 55 years the jazz player has accumulated a vast list of songs (melodies and chord progressions) that have become the mainstream vocabulary of the improvising artist. He has been expected to memorize the melodies as well as the chord progressions and even be able to transpose them to other keys. The tempos will vary with the personalities involved in the particular rendition.

It is fun and extremely creative to take a standard song that has been played a certain way for years, and suddenly choose to play it in a completely different way. This may even mean changing certain notes or chords to accommodate the new rendition. The feel of the new rendition may vary from the original version.

Jazz players usually have listened to the original version and have embellished it to their own tastes. Some tunes that were always played at a swing tempo now find themselves in a Latin format or a bossa nova. Tunes that have traditionally been played as 4/4 songs are often played in waltz time, 3/4. Some even experiment with other time signatures such as 5/4, 7/4, 10/4, or even alternate between two or three different time signatures.

The chord progressions used on this recording are similar in content and formulae to many standards of the golden age of jazz, including such songs as *I Remember April*, *Body and Soul*, *What Is This Thing Called Love*, *There'll Never Be Another You*, *Cherokee*, *The Song Is You*, *Stella By Starlight*, and *It's You Or No One*. In some cases, if you were to play the original standard melody, you may have to alter some of the notes to fit my chords.

The recording is in stereo and I urge instrumentalists to practice with the piano channel turned off. This will help you in ear training and get you used to hearing the superb bass lines of Ron Carter. I like to think of the bass and drums as the foundation instruments, while the piano comping is like adding the frosting to the cake.

I have included lists of major, minor, dom. 7th, diminished, whole tone and diminished whole tone scales. These should help you in choosing different sounds to play as substitute scales. Read the SCALE SYLLABUS (page 30) carefully! It contains enough different sounds to keep you busy for years to come.

We really enjoyed putting this set together and I know you'll learn a lot from practicing and playing with these three great musicians.

Jamey Aebersold
Fall - 1979

Published by
JAMEY AEBERSOLD JAZZ, INC.
PO Box 1244
New Albany, IN 47151-1244 U.S.A.



Music copied by
Benny Hancock &
Pete Gearhart

www.jazzbooks.com

Cover Design by Pete Gearhart
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CONCERT KEY CHORD PROGRESSIONS

Another Yew

♩=164 (slow) ♩=284 (fast)

The musical score for "Another Yew" is presented in a single system with ten staves. The first staff begins with a "5X" box and a key signature of one flat (Bb). The music is written in a 4/4 time signature. Chord progressions are indicated above the notes on each staff. The chords are: Eb, Eb, Dø, C-, C-, Bb-, Ab, Db7, F7, F7, Eb, Eb, G7+9, C-, Eb7, Ab, Eb, F7, (F#o), Eb, F-, Bb7, Eb, (Bb7).

Share-A-Key

J-294 **5X**

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It includes a '5X' marking in a box. The first staff has a slur over it with chords C, C, and G- below. The second staff has chords F, F, and Bb7 below. The third staff has chords C, C, and D7 below. The fourth staff has chords D- and G7+9 below, followed by a first ending bracket labeled '2.' and two measures with chords C and C, ending with 'FINE'. The fifth staff is labeled 'BRIDGE' and has chords Eb- and Ab7 below. The sixth staff has chords Db- and B below. The seventh staff has chords B- and A below. The eighth staff has chords D- and G7 below, ending with 'D.C. 2ND ENDING'. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire page.

Chords: C, G-, F, Bb7, D7, D-, G7+9, C, C, FINE, BRIDGE, Eb-, Ab7, Db-, B, B-, A, D-, G7, D.C. 2ND ENDING



Stella

6X

E- $\text{♩} = 174$

A7

C-

F-

Bb7

Eb

Bb

E \emptyset

A7+9

D-

F

G-

C7

G7+

G7+

C-

Eb-

Eb-

Bb

E \emptyset

D \emptyset

G7+9

C \emptyset

Bb

Bb