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PERSONNEL ON PLAY-A-LONG RECORDING:

JIM MCNEELY - Piano
 TODD COOLMAN - (Acoustic) Bass
 STEVE DAVIS - Drums

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ABOUT THE PLAY-A-LONG RECORDING

The recording to Vol.47 is comprised of two sections: The first 13 tracks use the standard jazz rhythm section piano, bass and drums; Jim McNeely, Todd Coolman and Steve Davis respectively. The next 9 tracks are only of piano and metronome. The first 13 tracks have written melodies and solo chord/scale progressions (all have been transposed for all instruments) for each of the 12 keys. There are two tracks in the key of Bb concert - one is a slow tempo and the other fast; they are tracks #1 and #13.

Tracks #14 through #22 are the piano/metronome only tracks. These were designed to help you quickly assimilate the theoretical knowledge needed to improvise on Rhythm changes. These tracks are presented in one key - Bb concert. The reason for this is simple: if you can play convincingly in one key well without hesitation, your chances of playing well in other keys is greatly enhanced. Memorization is a key ingredient in improvising and once our left-brain has assimilated information thoroughly in one key, making the transfer to other keys is greatly simplified.

I suggest those who have never improvised over Rhythm changes begin with track #14 and listen carefully to this entire section of the recording to the end. Become so familiar with the A and B sections you can recite the chord/scales in your sleep. Play these tracks over and over and sing with them. Let your mind run freely over these backgrounds and get the feel of just letting your musical mind explore. Put these tracks on a cassette and sing along with them in your car.

Listening to recordings of jazz greats playing Rhythm will help to give your imagination ideas. Don't be afraid to copy their licks and phrases. You are encouraged to do this. This has been a big part of the jazz tradition.

Thoroughly digest Rhythm in the key of Bb concert before going on. I recommend spending a month with tracks #14 through #22 before even attempting to play with the other tracks. Most people get the cart before the horse and consequently don't achieve the results they desire and deserve as quickly as they hoped. If you'll concentrate on digesting tracks #14 - #22 I guarantee you'll be glad you did.

Learning to play over Rhythm changes and the II/V7's which comprise it will lay an extremely strong foundation for learning the hundreds of other songs in the jazz vocabulary.

When you see a chord/scale symbol such as C7 or C- it really is an indication that when soloing, any of the notes of the scale may be used. It doesn't mean just to use the root, 3rd, 5th and 7th. You can use the 9th (2nd), 11th (4th), or 13th (6th). In otherwords, the notes of the entire scale may be used.

Jim McNeely, piano player on the play-a-long, will often play a major 6th chord on bar 6 which leaves you free to play either major or dominant during that measure.

I have stacked the **7th chord** tones in the solo sections to help those who haven't yet memorized them. Remember, knowing where the chord tones are and utilizing them in building your solos will help you sound more mature. 3rd's and 7th's are very important notes of the chord/scale. Accidentals written in the stacked 7th chords of the solo section of each song are only good for that particular chord...not the entire measure.

Chord symbols in () are substitute chords.

Song #4 is based on the F concert blues scale although the song is in concert Ab.

It is impossible to notate exactly every alteration or substitute chord that Jim or Todd plays on this recording. The chord symbols were given to the rhythm section as a guide. At times they may take liberties with the actual chord symbols written in this book but it does not detract from the essence of the comping. Songs move in two bar phrases and if you'll notice, every two bars the bass and piano are very close, if not right-on the actual symbol written.

When a dominant 7th chord/scale symbol has a +9 after it it means to use the diminished-whole tone scale. When the dominant 7th chord/scale symbol has a b9 after it it is suggesting use of a diminished scale which begins with a half-step (HWHWHWHW). You'll also want to consult the page titled Dominant 7th Tree of Scale Choices.

Many people believe that music is external, that it comes from outside themselves. They read notes or chord symbols and out comes the music. Music, jazz, creative sounds is **internal** and comes from within the individual. It is a reflection of your soul. This book and any other you may read or work from are attempts to help you unlock the music that already resides within your mind. Don't be afraid of the opportunity to express yourself through improvisation. **It's the most natural way to make music.**

5. Db

Flat Tire! Flat Tire!

PLAY 4 CHORUSES

♩ = 132

DbΔ Bb7 Eb- Ab7 F- Bb7

Db7 GbΔ G°

2. DbΔ Ab7 DbΔ

BRIDGE

F7

Bb7 Eb7 Ab7

D.C. al 2nd ending

SOLOS

DbΔ Bb7 (D°) Ab7 Db7 GbΔ G°

1. F- DbΔ Ab7 DbΔ

Bb7 Eb7 (Bb-) Eb7 Ab7 (Eb-) Ab7

b7 F- Bb7 Eb- Ab7 Db7 GbΔ G° F- Bb7 Eb- Ab7

11. G

Oh, Yell!

PLAY 4 CHORUSES

♩ = 88

SHUFFLE

Chorus 1: GΔ E7 A- D7 F

Chorus 2: A- D7 D- G7

1. B- E7 A- D7

BRIDGE

Bridge: B7 B7 E7

Chorus 3: A7 A7 D7 D.C. al 2nd ending

SOLOS

SOLOS: GΔ E7

SOLOS: D7 D- G7 CΔ C#°

1. B- 2. GΔ D7 GΔ

(B-) E7 A7 (E-) A7 D7 (A-) D7

SOLOS: B- E7 A- D7 D- G7 CΔ C#° B- E7 A- D7