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

Rhythm Section Personnel on Play-a-long Recording:  
 JAMEY AEBERSOLD - piano; TYRONE WHEELER - bass; STEVE DAVIS - drums

Original Graphics and Engraving by PETE GEARHART  
 2000 Revision by DAVID SILBERMAN

Published by  
 JAMEY AEBERSOLD JAZZ, INC.  
 P.O. Box 1244  
 New Albany, IN 47151-1244  
<http://www.jazzbooks.com>



# INTRODUCTION

This collection is a bit different in that most of the tunes have appeared on earlier volumes in the Aebersold Play-A-Long Series, but here they have been rerecorded with the beginner especially in mind. After you have mastered these tunes in the versions heard here, you may want to try out your chops on the different versions heard on other Aebersold recordings.

*Summertime* is a deceptively simple tune, which is probably why everyone from rock groups to opera singers have recorded it. *Autumn Leaves'* appeal hasn't been quite as universal, but for every version inspired by the late Miles Davis there has been one played in florid cocktail piano style. *Satin Doll* has been played into the ground but the public and plenty of musicians still find new things in it almost four decades after it was first recorded.

The Blue Note Records influence is felt in the remainder of the program, even when a tune's premiere didn't happen on Blue Note. Herbie Hancock wrote three of these: *Cantaloupe Island*, *Maiden Voyage* and *Watermelon Man*. Aebersold Vol. 11 "Herbie Hancock" includes all three played by a different rhythm section. Wayne Shorter's *Footprints* and Sonny Rollins' *Doxy* were both first recorded by Miles Davis (in both cases with the composer present). Kenny Dorham's Blue Bossa first appeared on a Joe Henderson album with the composer as sideman. Jamey Aebersold has written Solar Flair as a tribute to the jazz bossa novas of the period. Miles Davis' *So What* and John Coltrane's *Impressions* are both based on the same chords (Coltrane was on the original record date for the former, which was recorded first). *Song For My Father* was the title track of an early sixties album by Horace Silver with a picture of his father on the cover. This collection includes a couple of blues tracks, and I'd suggest that you learn a few of the more popular blues heads, such as *Sonnymoon for Two*, *Straight No Chaser*, *Now's the Time* and *The Blues Walk*.

*III-VI7-II-V7* is one of the most common formulae you'll encounter in playing jazz tunes; it's the basis for many tunes, in fact. Being able to play fluently over this sequence is crucial to playing bebop.

I think you'll find that when you feel comfortable playing on all the selections in this album you'll be ready to tackle many real life playing situations as well as tunes with more difficult chord changes. These songs are the backbone of the jazz jam session. So, make sure you learn these well. -- **Phil Bailey 11/20/91**

## JAMEY'S NOTES TO THE MUSICIAN

All of these songs are excellent standard jazz repertoire. Memorize the melodies, scales, chords, and form (total number of measures and how the song is broken up into 4 and 8 bar sections (phrases)). Sing the melodies while visualizing the chord progressions. Do this without your instrument. Just use your mind.

A good way to memorize a song is to listen to it on a recording. It's the natural way to learn a song. Listening to jazz masters also provides stimulation for your own imagination and gives you a "feel" for how the song can be played. I have provided a complete discography for each song.

The practice routine outlined on page iii can be valuable in learning (memorizing) the various scales throughout this book. When you approach learning the scales and chords in a disciplined manner, your mind (conscious and sub-conscious) develops good habits which will pay you huge dividends as you move on to learning new tunes. I've also provided a list (in all keys) of major, minor, dominant 7th, half-diminished, whole-tone, diminished, and diminished whole-tone scales.

Scales and chords are your best friends. Give them respect and they will reward you greatly.

The recording has the following special stereo separation: piano and drums are on the right channel; bass and drums are on the left channel.

There are three supplemental books aligned with this Volume 54 book and recording. They are: "Volume 54 Piano Voicings" transcribed from the recording; "Volume 54 Bass Lines" transcribed from the recording; and, "Volume 54 Drum Parts" (book & CD) transcribed from the recording. These books contain all the actual notes which are played on the accompaniment recording, You can actually SEE what is being played by each of these instruments. Write or call for complete information.



# 12. Footprints

PLAY 7 CHORUSES (♩ = 108)

This song seems to float along. Let your musical mind guide your phrases. C minor work throughout. Use chromaticism over bars 9 and 10 to help connect phrases.

Famous Recording: Miles Davis (Columbia C5X/C4K-4)

\* Wayne Shorter plays these notes on his saxophone but they are often omitted elsewhere.

## SOLOS

### C Minor Pentatonic Scale



# 11. Cantaloupe Island

PLAY 7 CHORUSES (♩ = 96)

Master the Db7(+4) chord scale. This song is just 4-bar ph  
You can use the F blues scale throughout, but list

Famous Recording: Herbie Hancock (Blue Note CD F

**INTRO** **MELODY**

**SOL**

**F BLUES SCALE**

Ending fades on F-

second chord/scale could be Db7+4 (Db Eb F G# Ab Bb Cb Db).

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