





# CONTENTS

Tunes included in this volume are:

*LITTLE SUNFLOWER*  
*GIBRALTAR*  
*BIRDLIKE*  
*CORAL KEYS*  
*UP JUMPED SPRING*  
*SKY DIVE*

*CRISIS*  
*DEAR JOHN*  
*PENSATIVA*  
*LAMENT FOR BOOKER*  
*RED CLAY*

Introduction .....	i
Discography .....	16 & 32
 Concert Key Songs & Chord/ Scale Progressions .....	1
 Bb Instrument Songs & Chord/ Scale Progressions .....	17
 Eb instrument Songs & Chord/ Scale Progressions .....	33
 Bass Clef Instrument Songs & Chord/Scale Progressions .....	49

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

Published by  
JAMEY AEBERSOLD JAZZ, INC.  
P.O. BOX 1244  
NEW ALBANY, IN 47151-1244

Graphics by Pete Gearhart

Music engraving by  
David Silberman and Connie Stewart

Freddie Hubbard photo by Popsie Randolph  
from the FRANK DRIGGS COLLECTION

Copyright © 1993 by Jamey Aebersold  
All Copyrights Used By Permission  
International Copyright Secured

# INTRODUCTION

Freddie Hubbard's trumpet style was the most influential to come out of the 1960s. He made his first recordings at age 19 with fellow Indianapolis native Wes Montgomery in 1957 and moved to New York a few months later. His reputation grew steadily through gigs with Philly Joe Jones, JJ Johnson, Quincy Jones' Big Band and others, but it was a three-year stint with Art Blakey and the Jazz Messengers (1961-64) that gave him sufficient momentum to start a career as a leader. His leadership on records began in 1960 with a series of albums on the Blue Note label, on which many of his albums with Blakey also appeared. Like many jazz artists, he has written a number of original compositions for his own recording dates; as shown by the discography, several of these have been covered by other artists, and *Up Jumped Spring* and *Little Sunflower* have become jazz standards.

*Birdlike* is a blues in F, and Hubbard's solo on the original recording has been transcribed and studied by many trumpeters. The original album ("Ready For Freddie", Blue Note BST-84085, long out of print), also contained *Crisis*, an AABA song in B natural which should get your fingers and mind moving in new directions. A faster play-a-long version of *Crisis* is available on Aebersold Vol. 38 (Blue Note Jazz Era, JA 1257/8). *Up Jumped Spring* is a waltz Hubbard wrote during his stay with Art Blakey which still gets recorded, often with Abbey Lincoln's lyric. *Lament For Booker* is a ballad Hubbard wrote in tribute to Booker - Little, a promising trumpeter who died in 1961 at the age of 23.

Hubbard formed a working group about 1966 and began recording for Atlantic. Of this material only the "Backlash" album has been reissued on CD in the US, but it includes the original version of *Little Sunflower* as well as the first version of *Up Jumped Spring* recorded under Hubbard's own name.

With his move to the CTI label in the late sixties Hubbard started recording in a more rock oriented vein under the aegis of producer Creed Taylor. *Red Clay* and *Sky Dive* are good examples, the former in particular being played in clubs a lot by groups of both persuasions. *Gibraltar* also stems from this period. At presstime the CTI catalog was owned by Sony and available on the CBS Associated label.

In recent years Hubbard has returned stylistically to the straight-ahead jazz fold, as evidenced by his recent line on John Coltrane's Giant Steps, fittingly enough called *Dear John*. When you feel comfortable with the track on this CD, you may want to test your mettle on the two faster versions on Aebersold play-a-long Vol. 28 (John Coltrane, JA 1244).

Two tunes not written by Hubbard but identified with him are also included. In the liner notes of Art Blakey's "Free For All" album, Freddie Hubbard told Nat Hentoff about discovering Clare Fischer's *Pensativa*: "I was playing a gig on Long Island, and the pianist started playing it...the melody was so beautiful that after I'd gotten home, I couldn't get it out of my mind." Certainly the unusual chord structure and the key of F# must also have fascinated Hubbard. *Coral Keys* was composed by Walter Bishop, Jr., best known as Charlie Parker's preferred pianist in the early fifties. Both of these tunes date from the sixties.

Working with these tunes can help you in several ways: first, several of them (especially *Crisis* and *Lament For Booker*) present unique challenges; second, repertoire expansion; and third, a deeper understanding of the art of Freddie Hubbard, for his compositions are an obvious out-growth of his improvising style.

Phil Bailey 12/4/93

# Dear John

PLAY 15 TIMES (♩ = 230)

**INTRO**  
BΔ Ab- EΔ C#- CΔ+4  
CΔ+4 FΔ+4 A A CΔ+4

2.  
FΔ+4 Melody BΔ D7  
A- D7 GΔ Bb7 Eb F- Bb7  
EbΔ A- D7 F#7 BΔ  
F- Bb7 2. F#7  
TO SOLOS

**SOLOS**  
BΔ EbΔ A- D7  
GΔ F- Bb7 EbΔ A- D7 GΔ  
F- Bb7 EbΔ C#- F#7 ⊕  
CΔ+4 CΔ+4 FΔ+4 CΔ+4 FΔ+4 FΔ+4

Repeat and fade for ending

Copyright © 1991 HUBTONES MUSIC CO  
International Copyright Secured All Rights Reserved Used by Permission



# Lament For Booker

PLAY 2 TIMES (♩ = 47)

BALLAD

Chord progression for the first system: C- D7b9 EbΔ AØ D7+9 G-Δ Ab Triad A

Chord progression for the second system: EØ A7+9 Db- Gb7b9 BΔ C'

Chord progression for the third system: C- D7b9 EbΔ AØ D7b9 G-Δ Ab Triad A

Chord progression for the fourth system: Db- Gb7 BΔ CØ F7+9 B

Chord progression for the fifth system: D Triad Eb Bb7

Chord progression for the sixth system: EbΔ D- G7 G-Δ Ab Triad A

Chord progression for the seventh system: DbΔ+4 F- Bb7 EØ BΔ CØ F7+9 BbΔ DØ G7+9

SOLOS

Chord progression for the first solo system: C- D7b9 DbΔ+4 F- Bb7 EØ A7+9 Db- Gb7b9

Chord progression for the second solo system: BΔ CØ D7b9 EbΔ AØ D7+9 G-Δ Ab Triad A

Chord progression for the third solo system: DbΔ Bb7 BΔ CØ F7b9 BbΔ A- D7 G Triad Ab

Chord progression for the fourth solo system: F- Bb7 EbΔ D- G7 C- D7b9 EbΔ AØ D7+9

Chord progression for the fifth solo system: F- Bb7 EØ A7+9 Db- Gb7b9 BΔ CØ F7+9 BbΔ