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Published by  
JAMEY AEBERSOLD JAZZ, Inc.  
1211 Aebersold Drive  
New Albany, IN 47151-1244

Graphics & Music Engraving by  
Pete Gearhart

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## INTRODUCTION

Tom Harrell has been blessed and cursed with the epithet of “musician’s musician.” Phil Woods has declared in print that Harrell is a genius, and he is by no means alone in that opinion. Harrell’s versatility as a trumpeter has made him eminently employable, and his horn can be heard on close to a hundred recordings as a sideman, as well as an impressive series of albums as a leader. He has been a regular member of the Stan Kenton (1969) and Woody Herman (1970-71) big bands, Horace Silver’s Quintet (1973-76) and Phil Woods (1983-88) as well as recording with Art Farmer, Bill Evans, the Mel Lewis Jazz Orchestra, George Russell, Jim Hall and many others.

Harrell was born in 1946 in Urbana, Illinois, but his family soon moved to the San Francisco area where he grew up. He started playing trumpet when he was eight and was making wedding gigs and the like by age 13. By the time he graduated from high school, he was working a lot in the Bay area. His stints with Kenton and Herman got him exposed to audiences around the country, and he moved to New York when the gig with Horace Silver came about. His lyrical conception and phenomenal harmonic command make him an asset in almost every conceivable situation.

Although Harrell has been writing original material for years, his discovery as a composer by other musicians has been a comparatively recent phenomenon. The lyricism that Harrell displays as a player is mirrored in his writing, though he definitely is not an “it’s-in-B-Flat-you’ll-hear-it” type of writer. *Moon Alley* is in AABA form, as is *April Mist*, but the chord movement is certainly not in the Tin Pan Alley tradition. *Hope Street* comes close to being a longmeter blues, so a player unfamiliar with it might catch on after a couple of choruses. Similarly, *Train Shuffle* starts out like a blues, but its AAB structure will keep you on your toes. *Sail Away* sounds simpler than it is because of Harrell’s economic use of his material. The motive in bars three and four are used as a unifying device and it isn’t until you try to play it that you realize that it is built in an unusual succession of eight bar phrases. Similarly, he doesn’t shy away from a ten bar section (*Angela, Scene*), and though his use of suspensions and pedal point recall Wayne Shorter and other modern writers, he isn’t afraid to use a triad (as in *The Water’s Edge*, his earliest composition on this record). And there are more surprises to be found throughout this album. As Jamey Aebersold says, “these are tunes that really become a part of you.”

The recording of this album went smoothly, with one take per tune even though pianist Dan Haerle, bassist Todd Coolman and drummer Ed Soph had only a brief time to look the lead sheets over the night before. As you work with these tunes you’ll realize that this is professionalism of the highest order.



# Little Dancer

PLAY 7 CHORUSES (♩ = 168)

## INTRO

Musical notation for the Intro section, consisting of 10 staves. The first staff shows a treble clef and a 3/4 time signature with three measures of rests, each with an Eb-/Ab chord above. The second staff begins with a GØ chord and contains a melodic line. The third staff continues the melody with Eb- and Ab7b9 chords. The fourth staff has GbΔ and F#- chords. The fifth staff has E- and A7 chords. The sixth staff has Eb- and Ab7 chords, with a second ending bracket starting. The seventh staff has EA and Bb7b9 chords. The eighth staff has AΔ and Ab chords. The ninth staff has Eb-/Ab and Ab7 chords. The tenth staff has Eb-/Ab and Ab7 chords, ending with a repeat sign.

Musical notation for the Solos section, consisting of 10 staves. The first staff shows a treble clef and a 3/4 time signature with two measures of rests, each with a GØ chord above. The second staff has GbΔ and GbΔ chords. The third staff has Eb7, E-, A7, Eb-, and Ab7 chords. The fourth staff has Bb-/Ab, EA, Bb7b9, AΔ, and DΔ+4 chords. The fifth staff has Eb-/Ab, Ab7, Eb-/Ab, Ab7, Eb-/Ab, and Ab7 chords, ending with a repeat sign. The sixth staff has three measures of rests, each with a '2' above and a slash below. The seventh staff has three measures of rests, each with a '2' above and a slash below. The eighth staff has three measures of rests, each with a '2' above and a slash below. The ninth staff has three measures of rests, each with a '2' above and a slash below, followed by a DΔ+4 chord with a fermata.



# April Mist

PLAY 4 CHORUSES (♩=116)

FA D- G-/C

FA D- Bb- Bb-

AbΔ G° F- Bb- Bb-

1. Bb- C7b9 2. Bb- Eb/Db BRIDGE C-

F- Bb- Bb- G-

G-/C FA EbΔ AbΔ AbΔ GbΔ

FA FA C- F7b9

BbΔ AbΔ AbΔ G° F-

Bb- Bb- ⊕ Bb- C- Bb- Bb- C7b9