

VOLUME 27

for YOU  
to play ...

John  
**COLTRANE**

**8 JAZZ  
ORIGINALS**





**PLAY-A-LONG**  
Book and Recording Set



**A New Approach to Jazz Improvisation**

*by Jamey Aebersold*

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## COLTRANE'S MUSICAL EVOLUTION—THREE PERIODS

John Coltrane's musical evolution spanned the years 1955–1967. During those twelve years there were three major periods in which his playing and the material he used changed considerably.

The first stage was his recordings with Miles Davis on both the Prestige and Columbia record labels and the "Giant Step" period on Atlantic Records. The music with Miles consisted mostly of standards and jazz originals with the usual bebop chord changes. Of course, the famous "Kind of Blue" session (1959) with Miles, Cannonball Adderley and Bill Evans was a major landmark in jazz, for it presaged the coming modal period which runs from the early 60's to the present time. In Trane's case, he was to return to an exhaustive exploration of modal playing in his second stage.

But before doing that, he was still interested in chord changes and, in a spurt of creative energy, he created the "Giant Step" cycle. This cycle was to become incorporated in a number of standards and originals in 1959–60. The second period belonged to the famous quartet with McCoy Tyner, Elvin Jones and Jimmy Garrison in which modal playing was extensively explored as never before. It is the general feeling among musicians of my age group that this music which was played along the conventional standards of jazz up to that time (steady pulse and chord changes) was probably the most intense small group jazz ever played, in terms of sheer energy. And, of course, the musical influences are still felt, much like Charlie Parker's music was on all musicians after him.

Coltrane's final period from 1965 until his death in 1967 was generally considered avant-garde in approach and content. He employed auxiliary horn and percussion players and the performances were punctuated with extensive use of the saxophone's screaming altissimo range and waves of multi-note lines employing overblown tones (harmonics). The music was mostly "free-form" in both a rhythmical (no steady pulse) and harmonic sense (no ongoing chord or modal cycles). For me, this music had a religious, primordial feeling paradoxically ahead of its time in a musical sense, but harking back to the most primitive tribal music of all cultures.

### COMPOSITIONS IN PLAY-A-LONG (VOLUMES 27 & 28) FIRST PERIOD

**Mr. P.C.** was written for the great bassist Paul Chambers, who was with Miles Davis along with Trane in the 50's, as well as the main bassist on most of John's recordings as a leader during this period. It is a straight-forward minor blues with no surprising harmonic twists.

**Some Other Blues** has a slightly different than usual set of changes for the head, but the blowing is, again, a straight-forward F blues.

**Mr. Day** comes from an Atlantic album called "Coltrane Plays The Blues," which features different compositional turns on the standard blues form. It's obvious that Coltrane, as well as all great improvisors until that time, made an art of stylizing the blues in his own way. In fact, blues playing is one of the "required" courses in learning jazz. This blues is unique in its key (F sharp), its use of an ostinato bass vamp, and the usual IV/V progression being changed to IV/III minor. Also, the beauty of Trane's solo on this is how diatonic he stays along the chords and yet never loses interest.

### THE GIANT STEP CYCLE

**Giant Steps** was the title tune of that ground-breaking album in which Trane improvised on the cycle of up a minor third, down a fifth, alternating dominant and major chord qualities. The speed at which he did this showed great practice and diligence on what was, and still is, an extremely difficult challenge. Again, the ability to navigate these changes is a must for all improvisors after Coltrane. **Giant Steps** itself is a straight rendering of the cycle.

But, not content to leave the cycle as a one-time event, Coltrane in a most clever creation superimposed the cycle over the standard II/V progression:

D-7	G7	C	C	Standard
D- Eb7	Ab B7	E G7	C	Coltrane

**Countdown** is actually the Miles Davis tune "Tune-up." This is recorded on the original Giant Steps album and is done at an incredible tempo, a feat in itself.

**26-2** is the Charlie Parker tune "Confirmation" with the Giant Step cycle instead of the usual changes. There were several more tunes in this vein, including the "Fifth House" ("What Is This Thing Called Love") and "Satellite" ("How High The Moon"). All in all, this was a major harmonic creation, a kind of end-all to changes in a certain way, and in itself would have assured Coltrane's place as an innovator in jazz.

**Naima** belongs in a class by itself as a composition in its use of the two pedal points Eb and Bb throughout the tune, with superimposed changes above. For many listeners this melody, written for Trane's first wife, is his most lyrical and well-known. The challenge here is to improvise over the static pedal point.

**Like Sonny** was based on a phrase that Trane got from the other great tenor man of that period, Sonny Rollins. The tune is a motif based on minor third harmonic movement.

### COMPOSITIONS FROM THE MODAL PERIOD

**Spiritual** is based on a hymn in which, after a rubato statement of the melody, the blowing is based on a II/V vamp, but is treated as the dorian mode. The dorian was the most often explored minor mode for Trane. Again, as in **Mr. Day**, his solo on this track is a study in scale tone usage, whereas later solos employ much more chromaticism.

**The Promise** was played on soprano and uses the dorian mode and two chord changes. The challenge here is not to slip into bebop cliches on the F7, D7 part of the tune, but treat it modally as in the case of the G dorian.

**Impressions** is basically an exact copy of Miles Davis' "So What," except that there is more emphasis on the mixolydian (G7) aspect of the mode rather than the dorian (Dmi 7). **Impressions** is the classic "Coltrane Burnout Tune."

**A Love Supreme** is the title tune from what is considered the seminal album of the quartet in 1965. After this recording, Trane moved on to his final stage of expression. The composition itself is a simple melody based in F minor.

**Blues Minor** was recorded during Trane's transition period from changes to modal (1959-60). It is a minor blues of sorts although there is no V chord. The form is tricky because of the eight bars of F minor in front of and in back of the IV chord.

**Up Against The Wall** is a straight-ahead blues in Ab, with a rather funky melody and feel to it. **Dear Lord** and **Crescent** seemed to mark the beginnings of Coltrane's strong spiritual influence in the music, both by titles and content. **Dear Lord** has got to be one of the most diatonic melodies ever written, especially from an artist known for his chromatic forays and "sheets of sound." Again, the key is unusual (D major).

**Crescent** is the title tune from my favorite Coltrane album recorded in 1964. The rubato melody is both modal and harmonic with changes. The harmony for the blowing seems to come from an older period (II/V), but the improvisation is a masterpiece of form, lyricism, harmonic and rhythmical daring.

## THE PLAY-A-LONG

My role in the recording was to provide the melody and the feel of Coltrane's improvisations, so that this excellent rhythm section could have something concrete to focus on during the recording session.

Harold Mabern is a long-time New York jazz man whose understanding of McCoy Tyner's fourth voicings, as well as Wynton Kelly's comping on the earlier tunes, ranks among the top in jazz. Add to this his crisp attack and you have some great comping to play with.

Ron Carter does what he has done countless times before . . . provides the rhythmic feel and harmonic lines which are perfect for the situation.

Adam Nussbaum is one of the best young drummers playing in the jazz tradition. After spending several years with me, he now plays with the John Scofield Trio as well as with Stan Getz. He has a very mature understanding of what makes jazz sounds authentic, as well as having learned the essence of Elvin Jones' style, which was so essential to the middle period of John Coltrane.

This play-a-long is essential to understanding the music of our last great jazz genius, John W. Coltrane.

*David Liebman  
December, 1982*

## JOHN COLTRANE - A SELECTED DISCOGRAPHY

Many of these recordings are available thru "DOUBLE-TIME" JAZZ, 1211 Aegersold Drive, New Albany, Ind. 47150. Write for complete catalog, no charge.

DIZZY GILLESPIE AND HIS ORCHESTRA - Capitol 57797, 57839, 15852, 15611, 15849, 57892

DIZZY GILLESPIE SEXTET - DeeGee 3600, 3601

EARL BOSTIC AND HIS ORCHESTRA - King 4356, 4550, 4568, 4570

JOHNNY HODGES AND HIS ORCHESTRA-USED TO BE DUKE - Verve 8150

THE NEW MILES DAVIS QUINTET - Prestige 7254

PAUL CHAMBERS-JAZZ IN TRANSITION - Transition 30

PAUL CHAMBERS - Jazz West 7

JOHN COLTRANE WITH HANK MOBLEY-TWO TENORS - Prestige 7670

MILES DAVIS-COOKIN' - Prestige 7094

MILES DAVIS-RELAXIN' - Prestige 7129. Prestige 24001 combines #7094 and #7129.

MILES DAVIS AND THE MODERN JAZZ GIANTS - Prestige 7150

MILES DAVIS-WORKIN' - Prestige 7166

MILES DAVIS PLAYS JAZZ CLASSICS - Prestige 7373

MILES DAVIS-STEAMIN' - Prestige 7580

MILES DAVIS AND JOHN COLTRANE PLAY RICHARD RODGERS - Prestige 7322

SONNY ROLLINS-TENOR MADNESS - Prestige 7657

LEONARD BERNSTEIN-WHAT IS JAZZ? - Columbia 919

MILES DAVIS-'ROUND ABOUT MIDNIGHT - Columbia 949

FOUR TENOR SAXES-TENOR CONCLAVE - Prestige 7249

PAUL CHAMBERS-WHIMS OF CHAMBERS - Blue Note 1534

TADD DAMERON-MATING CALL - Prestige 7745

INTERPLAY FOR TWO TRUMPETS AND TWO TENORS - Prestige 7341

JOHNNY GRIFFIN-A BLOWING SESSION - Blue Note 1559

THELONIOUS MONK WITH JOHN COLTRANE - Jazzland 46

THE CATS - New Jazz 8217  
 MAL WALDRON SEXTET - Prestige 7341  
 JOHN COLTRANE-DAKAR - Prestige 7280  
 JOHN COLTRANE-PAUL QUINCHETTE QUINTET - Prestige 7158  
 COLTRANE PLAYS FOR LOVERS - Prestige 7426  
 JOHN COLTRANE-THE FIRST TRANE - Prestige 7609  
 JOHN COLTRANE-LUSH LIFE - Prestige 7581. Prestige 24014 combines #7609 and #7581.  
 THELONIOUS MONK-MONK'S MUSIC - Riverside 3004  
 JOHN COLTRANE-TRANEING IN - Prestige 7651  
 JOHN COLTRANE-BLUE TRAIN - Blue Note 1577  
 PRESTIGE ALL STARS-WHEELIN' AND DEALIN' - Prestige 8327  
 SONNY CLARK-SONNY'S CRIB - Blue Note 1576  
 WINNERS CIRCLE - Bethlehem 6024  
 RED GARLAND-ALL MORNING LONG - Prestige 7130  
 RED GARLAND-SOUL JUNCTION - Prestige 7181  
 RED GARLAND-HIGH PRESSURE - Prestige 7209  
 RED GARLAND-DIG IT - Prestige 7229  
 THE RAY DRAPER QUINTET FEATURING JOHN COLTRANE - New Jazz 8228  
 ART BLAKEY BIG BAND - Bethlehem 6027  
 GENE AMMONS AND HIS ALL STARS-GROOVE BLUES - Prestige 7201  
 GENE AMMONS AND HIS ALL STARS-THE BIG SOUND - Prestige 7132  
 JOHN COLTRANE-THE BELIEVER - Prestige 7292  
 JOHN COLTRANE-THE LAST TRANE - Prestige 7378  
 JOHN COLTRANE-SOULTRANE - Prestige 7531. Prestige 24003 combine #7531 and #7651.  
 KENNY BURRELL-JOHN COLTRANE - New Jazz 8276  
 WILBUR HARDEN QUINTET - Savoy 12127  
 JOHN COLTRANE-TRANE'S REIGN - Prestige 7746  
 MILES DAVIS-MILESTONES - Columbia 1193  
 JOHN COLTRANE-BLACK PEARLS - Prestige 7316  
 MILES DAVIS-JAZZ TRACK - Columbia 1268  
 MICHEL LEGRAND-LEGRAND JAZZ - Columbia 8079  
 MILES DAVIS-MILES AND MONK AT NEWPORT - Columbia 8978  
 JOHN COLTRANE-STARBUST - Prestige 7268  
 JOHN COLTRANE-STANDARD COLTRANE - Prestige 7243. Same as THE MASTER - Prestige 7825  
 JOHN COLTRANE-BAHIA - Prestige 7353  
 WILBUR HARDEN-JAZZ WAY OUT - Savoy 13004  
 WILBUR HARDEN-TANGANYIKA STRUT - Savoy 13005  
 GEORGE RUSSELL-NEW YORK N.Y. - Decca 9216  
 JOHN COLTRANE-COLTRANE TIME - United Artists 5638  
 RAY DRAPER-A TUBA JAZZ - Jubilee 1090  
 BAGS AND TRANE - Atlantic 1368  
 CANNONBALL ADDERLEY QUINTET IN CHICAGO - Mercury 20449  
 MILES DAVIS-KIND OF BLUE - Columbia 8163  
 JOHN COLTRANE-GIANT STEPS - Atlantic 1311  
 JOHN COLTRANE-COLTRANE JAZZ - Atlantic 1354  
 ECHOES OF AN ERA - Roulette RE-120  
 JOHN COLTRANE AND DON CHERRY-THE AVANT-GARDE - Atlantic 1451  
 JOHN COLTRANE-MY FAVORITE THINGS - Atlantic 1361  
 JOHN COLTRANE-COLTRANE PLAYS THE BLUES - Atlantic 1382  
 JOHN COLTRANE-COLTRANE'S SOUND - Atlantic 1419  
 JOHN COLTRANE-THE COLTRANE LEGACY - Atlantic 1553  
 THE BEST OF JOHN COLTRANE - Atlantic 1541  
 THE ART OF JOHN COLTRANE-THE ATLANTIC YEARS - Atlantic 2-313  
 MIMLES DAVIS-SOMEDAY MY PRINCE WILL COME - Columbia 8456  
 JOHN COLTRANE-AFRICA BRASS - Impulse 6 or MCA 29007  
 JOHN COLTRANE-OLE COLTRANE - Atlantic 1373  
 JOHN COLTRANE-COLTRANE "LIVE" AT THE VILLAGE VANGUARD - Impulse 10 or MCA 29009  
 JOHN COLTRANE-IMPRESSIONS - Impulse 42 or MCA 29014  
 JOHN COLTRANE QUARTET - Impulse 203  
 JOHN COLTRANE-COLTRANE - Impulse 21 or MCA 29011

JOHN COLTRANE-BALLADS - Impulse 32 or MCA 29012  
 DUKE ELLINGTON AND JOHN COLTRANE - Impulse 30 or MCA 29032  
 JOHN COLTRANE WITH JOHNNY HARTMAN - Impulse 40 or MCA 29013  
 THE DEFINITIVE JAZZ SCENE - Impulse 9101 Vol. 3  
 SELFLESSNESS-JOHN COLTRANE - Impulse 9161  
 JOHN COLTRANE-COLTRANE "LIVE" AT BIRDLAND - Impulse 50 or MCA 29015  
 JOHN COLTRANE-CRESCENT - Impulse 66 or MCA 29016  
 JOHN COLTRANE-A LOVE SUPREME - Impulse 77 or MCA 29017  
 THE JOHN COLTRANE QUARTET PLAYS - Impulse 85 or MCA 29018  
 THE NEW WAVE IN JAZZ - Impulse 90  
 JOHN COLTRANE-KULU SE MAMA - Impulse 9106 or MCA 29021  
 JOHN COLTRANE-ASCENSION - Impulse 95 or MCA 29020  
 NEW THING AT NEWPORT - Impulse 94 or MCA 29019  
 JOHN COLTRANE-TRANSITION - Impulse 9195 or MCA 29027  
 JOHN COLTRANE-SUN SHIP - Impulse 9211 or MCA 29028  
 JOHN COLTRANE-INFINITY - Impulse 9225  
 JOHN COLTRANE-LIVE IN SEATTLE - Impulse 9202-2 or MCA 204134  
 JOHN COLTRANE-OM - Impulse 9140 or MCA 29024  
 JOHN COLTRANE-MEDITATIONS - Impulse 9110 or MCA 29022  
 JOHN COLTRANE-COSMIC MUSIC - Impulse 9148 or MCA 29025  
 JOHN COLTRANE-"LIVE" AT THE VILLAGE VANGUARD AGAIN - Impulse 9124 or MCA 29010  
 JOHN COLTRANE-CONCERT IN JAPAN - Impulse 9246-2 or MCA 2-4135  
 JOHN COLTRANE-EXPRESSION - Impulse 9120 or MCA 29023  
 THE BEST OF JOHN COLTRANE VOL.1 - Impulse 9200-2  
 THE BEST OF JOHN COLTRANE VOL.2 - Impulse 9223-2  
 THE BEST OF JOHN COLTRANE VOL.3 - Impulse 9278-2  
 JOHN COLTRANE-AFRICA/BRASS VOL.2 - Impulse 9273 or MCA 29008  
 JOHN COLTRANE-INTERSTELLAR SPACE - Impulse 9277 or MCA 29029  
 JOHN COLTRANE-HIS GREATEST YEARS - MCA 2-4130  
 JOHN COLTRANE-HIS GREATEST YEARS VOL.2 - MCA 2-4132  
 JOHN COLTRANE-HIS GREATEST YEARS VOL.3 - MCA 2-4133  
 THE GENTLE SIDE OF JOHN COLTRANE - MCA 2-4136  
 THE OTHER VILLAGE VANGUARD TAPES - MCA 2-4137  
 THE MASTERY OF, VOL.1 - MCA 2-4138  
 THE MASTERY OF, VOL.2 - MCA 2-4139  
 THE MASTERY OF, VOL.3 - MCA 2-4140

# Mr. P.C.



SIDE 1, TRACK 1  
Play 29 Choruses

(♩=260)

C- C- Bb/C C-

F- C- Bb/C C-

Ab7 G7+9 C- Bb/C C-

SOLO  
C-

C-

F- C-

Ab7 G7+9 C- (G7+9)

Ab7 G7+9 C- Bb/C C-

RIT . . . .

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# Some Other Blues

SIDE 1, TRACK 2  
Play 18 Choruses

MELODY CHORUSES USE ALTERED BLUES CHORDS/SCALES.

*(♩=174)* *F7* *(Bb7)* *F7*

*F7* *Bb7* *Eb7* *Ab7*

*Db7* *C7* *Bb7*

PEDAL C ON 2 AND 4 ON MELODY ONLY - - - - -

1. *F7* | 2. *F7*

*FINE*

*F7*  
*Bb7*

**SOLO**

*F7* *Bb7* *F7* *C- F7*

*Bb7* *F7* *A- D7*

*G-* *C7* *F7* *G- C7*

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# Naima



SIDE 1, TRACK 3  
Play 4 Choruses

$\text{♩} = 55$  (FORM A B A)

**A**

$Bb7/Eb$   $Eb-$   $B7+4/Eb$   $A7+4/Eb$   $Ab^{\Delta}/Eb$

$Bb7/Eb$   $Eb-$   $B7+4/Eb$   $A7+4/Eb$   $Ab^{\Delta}/Eb$

**B (BRIDGE)**

$B^{\Delta}/Bb$   $Bb7^{\flat 9}$   $B^{\Delta}/Bb$   $Bb7^{\flat 9}$

$E7+4/Bb$   $B^{\Delta}/Bb$   $F-/Bb$   $Gb7+4/Bb$

**A**  $Bb7/Eb$   $Eb-$   $B7+4/Eb$   $A7+4/Eb$   $Ab^{\Delta}/Eb$  LAST X

SOLO

**B BRIDGE**

**A**  $Bb7/Eb$   $Eb-$   $B7+4/Eb$   $A7+4/Eb$   $Ab^{\Delta}/Eb$   $B^{\Delta}/Bb$   $Bb7^{\flat 9}$   $B^{\Delta}/Bb$   $Bb7^{\flat 9}$

$E7+4/Bb$   $B^{\Delta}/Bb$   $F-/Bb$   $Gb7+4/Bb$  **A**  $Bb7/Eb$   $Eb-$   $B7+4/Eb$   $A7+4/Eb$   $Ab^{\Delta}/Eb$

LAST X

$B7+4/Eb$   $A7+4/Eb$   $Ab^{\Delta}/Eb$   $B7+4/Eb$   $A7+4/Eb$

$Ab^{\Delta}$   $Db^{\Delta}$   $Ab^{\Delta}$   $Db^{\Delta}$   $Ab^{\Delta}$   $Db^{\Delta}$   $Ab^{\Delta}$

RITARD - - - -



# Like Sonny

SIDE 1, TRACK 4  
Play 8 Choruses

$\text{♩} = 155$

(BOSSA NOVA 1<sup>ST</sup> AND LAST CHORUSES ONLY)

Play fermata on  
last chorus.

SOLO  
(SWING)

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# Spiritual



SIDE 2, TRACK 1

(RUBATO)

Rhythm section plays fermatas at arrows.

(W/RHYTHM SECTION)

SOLO

(IN TIME)  $\text{♩} = 92$

F7

THESE TWO SCALES (C- and F7) HAVE THE SAME KEY SIGNATURE, TWO FLATS.

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# Blues Minor

SIDE 2, TRACK 2  
Play 12 Choruses

*(♩ = 245)* F-

Bb-

F-

SOLO F- (DORIAN)

Bb- (DORIAN)

F- (DORIAN) (C7+9)

# Crescent



SIDE 2, TRACK 3  
Play 7 SOLO Choruses

**(RUBATO)**

$D^{\flat}/G$  Rhythm section hold on this chord

Rhythm section hold

**(PLAY FREELY) IN TIME**

Chord progression:  $E^{\flat}$   $A7+9$   $D-$   $D^{\flat}/G$   $G7+9$   $C-$   $F-/B^{\flat}$   $B^{\flat}7$   
 $E^{\flat}-$   $E^{\flat}$   $A7$   $A^{\flat}/D$   $E^{\flat}$   $A7+9$   $D-$   $D^{\flat}/G$   $G7+9$   
 $C-$   $F-/B^{\flat}$   $B^{\flat}7$   $E^{\flat}A$   $A7^{\flat}9$   $A^{\flat}/D$   $D^{\flat}/G$   $G7+9$

**(IN TIME)**  
 $C-$  (IMPROVISE)

**SOLO** ( $\text{♩} = 109$ ) (PLAYED 7 TIMES)

Chord progression:  $F-/B^{\flat}$   $B^{\flat}7+9$   $E^{\flat}-$   $E^{\flat}$   $A7+9$   
 $D-$   $D^{\flat}$   $G7+9$   $C-$  **LAST X**

Chord progression:  $F-/B^{\flat}$   $B^{\flat}7^{\flat}9$   $E^{\flat}A$   $A7^{\flat}9$   $A^{\flat}/D$   $D^{\flat}/G$   $G7+9$   $C-$

# The Promise

Side 2, TRACK 4  
Play 5 SOLO Choruses

(♩ = 164)

(LATIN)

Chords: G-, F7, D7+9, A-/B

Rhythmic patterns: triplets, sixteenth notes

SOLO PLAYED 5 TIMES

8 BARS

8 BARS

8 BARS

8 BARS

8 BARS

After 5 choruses song fades out on last chord/scale.

## INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus - Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in book form.

This **Scale Syllabus** is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading. . . . see **Scale Syllabus page**.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on **your instrument** until your ears and fingers become comfortable with all the tones in the scale. Also try **singing** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** - you, the player are also a listener! Read in **Volume I** - **A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz and Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusuf Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A.** or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 - Major & Minor; Vol. 21 - Gettin' It Together; Vol. 16 - Turnarounds, Cycles & II/V's; Vol. 42 - Blues In All Keys and Vol. 47 - "Rhythm" In All Keys.**

## SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step, Δ = Major 7th, + or # = raise H; b or - = lower H; Ø = Half-diminished; -3 = 3H (Minor Third)  
 CHORD/SCALE SYMBOL SCALE NAME SCALE IN KEY OF C BASIC CHORD IN KEY OF C

CHORD/SCALE SYMBOL	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	C D E F G A B C	C E G B D
C7	Dominant 7th	C D E F G A Bb C	C E G Bb D
C-	Minor (Dorian)	C D E F G A Bb C	C E G Bb D
CØ	Half Diminished (Locrian)	C Db Eb F G Ab Bb C	C Eb G Bb D
C°	Diminished (8 tone scale)	C Db Eb F Gb Ab B C	C Eb Gb A (Bbb)
IMAJOR SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA	Major (don't emphasize the 4th)	C D E F G A B C	C E G B D
CA+4	Lydian (major scale with +4)	C D E F# G A B C	C E G B D
CA	Bebop Scale	C D E F G A Bb C	C E G Bb D
CAb6	Harmonic Major	C D E F G A B C	C E G Bb D
CA+3, +4	Lydian Augmented	C D E F# G# A B C	C E G Bb D
C	Augmented	C D# E F G A B C	C E G Bb D
C	6th Mode of Harmonic Minor	C D# E F# G A B C	C E G Bb D
C	Diminished (begin with H step)	C Db D# E F G A Bb C	C E G Bb D
C	Blues Scale	C Eb F# G Bb C	C E G Bb D
C	Major Pentatonic	C D E F G A C	C E G B D

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W H W W H W	C E G Bb D
C7 b9	Bebop Scale	W H W W H W H	C E G Bb D
C7 b4	Spanish or Jewish scale	H -3 H W H W W	C E G Bb (Db)
C7 b6	Lydian Dominant	W W H W H W W	C E G Bb D
C7 b9 (has #4, #5)	Hindu	W W H W H W W	C E G Bb D
C7 b9 (also has #9, #4, #5)	Whole Tone (6 tone scale)	W W W W H W W	C E G Bb D (D#)
C7 +9 (also has #9, #4, #5)	Diminished (begin with H step)	H W H W H W W	C E G Bb D (Db)
C7	Blues Scale	H W H W H W W	C E G Bb D (D#)
C7	Major Pentatonic	-3 W H H -3 W	C E G Bb D (D#)
C7	Major Pentatonic	W W -3 W -3	C E G Bb D

3. MINOR SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor (Dorian)	W H H W W H W	C E G Bb D
C- or C-7	Bebop Scale	W H H W W H W	C E G Bb D
C- A (maj. 7th)	Melodic Minor (ascending)	W H W W H W H	C E G Bb D
C- or C-7	Bebop Minor	W H W W H W H	C E G Bb D
C- or C-7	Blues Scale	-3 W H -3 W	C E G Bb D (F)
C- or C-7	Pentatonic (Minor Pentatonic)	C Eb F G Bb C	C E G Bb D
C- Δ (b6 & maj. 7th)	Harmonic Minor	W H W H W H -3 H	C E G Bb D
C- or C-7	Diminished (begin with W step)	W H W H W H W	C E G Bb D
C- or C-7	Phrygian	H W W H W W W	C E G Bb D
C- or C- b9b6	Pure or Natural Minor, Aeolian	W H W W H W W	C E G Bb D

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished (Locrian)	C Db Eb F G Ab Bb C	C Eb Gb Bb
CØ#2	Half Diminished #2 (Locrian #2)	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ (with or without #2)	Bebop Scale	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5. DIMINISHED SCALE CHOICES	SCALE NAME	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished (8 tone scale)	W H W H W H W H	C Eb F Gb Ab A B C

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & -5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, Dh, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. \*

In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.