

Volume 30

THIS BOOK GOES WITH
RECORDINGS 30A AND 30B

**Play A-Long
BOOK & RECORDING SET**

JAZZ

**RHYTHM
SECTION**

'WORK-OUT'



A New Approach to Jazz Improvisation
by Jamey Aebersold

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INTRODUCTION

"**WORK-OUT**" is designed to help the players in the rhythm section. It not only allows them an opportunity to "comp," it allows them space to solo, too.

Volume 30A is for **Keyboard/Guitarists**. **Volume 30B** is for **Bassists/Drummers**. Be sure you have the correct recording before practicing. The booklet is the same for both volumes.

This is the first play-a-long recording in my series that allows the drummer to actually play along with others while they are soloing, comping, trading 4's, 8's, etc. **Volume 30B** is in stereo and the drummer (Ed Soph) can be tuned out or in, depending on which channel (left or right) you are listening to. This stereo separation allows you to hear Ed if you want to, or cut him out and put yourself in his place.

If you listen to this recording in stereo it will sound like a regular jazz record, with people taking solos and interacting as usual.

I feel that educators can benefit by listening to the recordings while following the songs in the book. Being able to see what is coming next (piano solo, bass solo, fours with drummer, etc.) and then hearing it on the recording will make it easier to understand **FORM** as well as the normal jazz group procedure for playing songs.

Several transcribed solos by Dan, Jack and Todd are included in this book to give you an opportunity to examine and play their solos. When playing their solos, I suggest beginning slowly and *gradually* increase your tempo to that of the recording. Inexperienced players will want to pay particular attention to phrasing and articulation!

When "comping" it is probably best to use the chords found above the melodies rather than use the ones over the individual's actual solo. And, if you are "comping," you wouldn't necessarily play the alterations of every chord.

Try to emulate the **FEEL** of the players on these recordings when playing songs that are similar in tempo and style. Use your ears to help you decide your volume, articulation, phrasing and other important bits and pieces that go into making music. Never play without listening to yourself AND those around you.

The distinguished personnel you will hear and play with on this recording features **DAN HAERLE** on keyboards, **JACK PETERSEN** on guitar, **TODD COOLMAN** on bass, and **ED SOPH** on drums.

DAN HAERLE presently teaches at North Texas State University. He is a driving force in their jazz department. Dan is a prolific composer and has written several best-selling books on jazz education. He is responsible for the actual recording you will listen to. It was recorded in Dan's studio in Denton, Texas. Dan has always been in the forefront of jazz education and has made it a habit to give of himself in ways that allow the up-and-coming jazzer to better equip himself for playing and/or teaching. Dan's playing experience covers a wide spectrum of music, including Clark Terry, Stan Kenton and studio work.

JACK PETERSEN teaches jazz guitar at the University of North Florida. Jack has taught at Berklee School of Music in Boston, North Texas State University, and has played with many different groups featuring various styles of music. He is the author of *Guitar Styles and Analysis*, a collection of guitar solos by 64 different guitarists. Jack and Dan wrote the songs in this collection. Jack's name is familiar to the Dallas studio musician. He has made numerous jingles over the years and is truly a well-rounded musician.

TODD COOLMAN is presently living in the New York area and is working as a free lance jazz bassist. He is originally from Indiana and graduated from Indiana University School of Music. After graduation, he moved to Chicago and then on to New York. He has kept good time for these people: Horace Silver, James Moody, Mel Lewis, Stan Getz, Benny Goodman, Lionel Hampton and many others. He is a member of the faculty of the Summer Jazz Workshops and is truly interested in teaching and sharing his knowledge of Jazz.

ED SOPH is one of a new breed of drum teachers that keep abreast of the times and can relate to the student how best to achieve the end result...playing drums. Ed is a graduate of North Texas State University (not in music!). His playing experience includes working with David Liebman, Woody Shaw, Woody Herman, Slide Hampton, Chris Connor and many others. Ed is on the faculty of the Summer Jazz Workshops and is one of the most motivating drum teachers anywhere. Ed presently teaches at North Texas State University.

JAMEY AEBERSOLD

NOMENCLATURE

+ or # = raise 1/2 step

H = Half step

- or b = lower 1/2 step

W = Whole step

Because jazz players, composers, educators and authors have not agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get acquainted with various nomenclature.

Δ = major scale/chord or major seventh. A 7 after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality. A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor). Ex. C-, F-, Eb-, etc. Ø means half-diminished. C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd)

<u>CHORD/SCALE TYPE</u>	<u>ABBREVIATED CHORD/SCALE SYMBOL</u>
* MAJOR (Ionian) (WWHWWWH)	C, CΔ , Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW)	C7 , C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW)	C- , C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7
LYDIAN (Major scale with #4) (WWWHWWH)	CΔ+4 , Cmaj +4, CM+4, CΔ+11, CΔb5
* HALF-DIMINISHED (Locrian) (HWWHWWW)	CØ , Cmi7(b5)
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW)	CØ#2 , CØ+2
DIMINISHED (WHWHWHWH)	C° , C°7, C dim 7
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW)	C7+4 , C7+11, C7b5
WHOLE-TONE (Augmented) (WWWWWW)	C7+ , C7 aug, C7+5, C7+5
DOMINANT SEVENTH <u>Using a Dim. scale</u> (HWHWHWHW)	C7b9 , C7 ⁺⁹⁺⁴ _{b9}
DIMINISHED WHOLE-TONE (Altered scale) (HWWHWWW)	C7+9 , C7 alt., C7 ⁺⁹⁺⁵ _{b9+4}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWH)	CΔ +5 , CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH)	C-Δ , Cmin(maj7), CmiΔ, C-Δ (Melodic)
HARMONIC MINOR (WHWWH-3H)	C-Δ , CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW)	C7sus4, <u>G-7</u> , C7sus, C4
* BLUES SCALE (use at player's discretion) (-3,W,H,H,-3,W) (1,b3,4,#4,5,b7,1)	(There is no chord symbol for the Blues scale)

* These are the most common chord/scales in Western music.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the scale/chord symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel that the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance he will have to remove his thoughts from the page and express what he is hearing in his head. I believe in a reduced chord symbol notation system. That is why I prefer C, C7, C-, CØ, C7+9, C7b9. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol?

Check out carefully the Scale Syllabus! Listen to Volume 26 "The SCALE SYLLABUS."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write the name of the scale he prefers beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F- (phry), or GΔ (maj. pentatonic).

INTRODUCTION TO SCALE SYLLABUS

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

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, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. 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 1 – 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 Yusef 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/V7's**; **Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythm" In All Keys**.

SCALE SYLLABUS

<u>CHORD/SCALE SYMBOL</u>	<u>SCALE NAME</u>	<u>WHOLE & HALF STEP CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
C C7 C- CØ C°	FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C	C E G B D
		Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
		Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
		Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
		Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)
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<u>1.MAJOR SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D	
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D	
CΔ	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D	
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D	
CΔ+5, +4	Lydian Augmented	W W W H W W H	C D E F# G# A B C	C E G# B D	
C	Augmented	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D	
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D	
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D	
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D	
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B	
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<u>2.DOMINANT 7th SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D	
C7	Bebop Scale	W W H W W H H W	C D E F G A Bb B C	C E G Bb D	
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)	
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D	
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D	
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D	
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W W H W H	C Db D# E F# G A Bb C	C E G Bb Db (D#)	
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)	
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)	
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D	
<u>DOMINANT 7th SUSPENDED 4th</u>					
C7 sus 4	MAY BE WRITTEN G- C	Dom. 7th scale but don't emphasize the third	W -3 W W H W	C D F G A Bb C	C F G Bb D
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb	C F G Bb D
C7 sus 4		Bebop Scale	W W H W W H H W	C D E F G A Bb B C	C F G Bb D
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<u>3.MINOR SCALE CHOICES*</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F	
C- or C-7	Bebop Scale	W H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F	
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W H W	C D Eb F G A B C	C Eb G B D F	
C- or C-7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D	
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)	
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D	
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F	
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F	
C- or C-7	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb	
C- or C-b6	Pure or Natural Minor	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F	
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<u>4.HALF DIMINISHED SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb	
CØ#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D	
CØ(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb	
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<u>5.DIMINISHED SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A	

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, D#, 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.

TRACK ROADMAP

No intro, 2 melody choruses,
2 guitar, 2 piano, 2 bass, 2 drums
(trade 2's with guitar, piano, bass)
1 melody chorus

Tippin' Time

by Dan Haerle

♩ = 108

The musical score consists of three staves of music in 4/4 time. The tempo is marked as ♩ = 108. The first staff begins with a $Bb7$ chord and contains the first two measures of the melody. The second staff continues the melody with $Ab7$, $Db7$, and $Bb7$ chords. The third staff concludes the melody with $B7$, $A7$, $Bb7$, and $Bb7$ chords, ending with a $Bb7$ chord and the word "fine".

Jack Petersen's Solo on Tippin' Time

♩ = 108

Bb7 **Ab7** **Bb7**

Ab7 **Db7**

Bb7 **B7**

A7 **Bb7**

Bb7 **Ab7** **Bb7**

Ab7 **Db7**

Bb7 **B7**

Bb7 **Ab7** **Db7**

Bb7 **B7**

A7 **Bb7**

Dan Haerle's Solo on Tippin' Time

♩ = 108

3b7 Ab7 Bb7 3

Ab7 Db7

Bb7 B7

A7 Bb7

Bb7 Ab7 Bb7

Ab7 Db7

Bb7 B7

A7 Bb7

TRACK ROADMAP

No intro, 1 melody chorus, 1 piano,
1 guitar, 1 bass, 1 drums (trade 4's
with piano and guitar), 1 melody
chorus

Bye Bye Boston

by Jack Petersen

$\text{♩} = 176$

Chord symbols: $C-7$, $D7\flat 9$, $G7\flat 9$, $C-7$, $C7$, $F-7$, $B\flat 7\flat 9$, $E\flat(6)E\flat\Delta$, $E\flat 7$, $A\flat(6)$, $D\flat 7$, $C-7$, $C-7/\flat$, $A\phi$, $1. A\flat 7$, $D\phi$, $G7\flat 9$, $2. A\flat 7$, $G7\flat 9$, $(LAST X ONLY)$, $C-7$, $C-7$, $F7+4$

Dan Haerle's Solo on Bye Bye Boston

BREAK - - - - -

The musical score is written in 4/4 time and features the following chords and melodic lines across ten staves:

- Staff 1:** *BREAK* - - - - - *C-7*
- Staff 2:** *D7 b9*, *G7 b9*, *C-7*, *C7*
- Staff 3:** *F-7*, *Bb7 b9*, *Ebb*, *EbΔ*
- Staff 4:** *Eb7*, *Abb*, *Db7*
- Staff 5:** *C-7*, *Aφ*, *Ab7*
- Staff 6:** *Ab7*, *Dφ*, *G7 b9*
- Staff 7:** *C-7*, *D7 b9*, *G7 b9*
- Staff 8:** *C-7*, *C7*, *F-*, *Bb7*
- Staff 9:** *Ebb*, *EbΔ*, *Eb7*, *Abb*
- Staff 10:** *Db7*, *C-7*, *Aφ*
- Staff 11:** *Ab7*, *G7 b9*, *C-7*, *C-7*

Jack Petersen's Solo on Bye Bye Boston

The image displays a musical score for a solo on the piece "Bye Bye Boston" by Jack Petersen. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music. The notation includes eighth and sixteenth notes, rests, and various chord symbols. The chords are: C-7, D7 b9, G7 b9, C-7, C7, F-7, Bb7 b9, Eb6, EbΔ, Eb7, Ab6, Db7, C-7, AΔ, Ab7, DΔ, G7 b9, C-7, D7 b9, G7 b9, C-7, C7, F-7, Bb7 b9, Eb6, EbΔ, Eb7, Ab6, Db7, C-7, AΔ, Ab7, G7 b9, C-7, and C-7.

Todd Coolman on Bye Bye Boston

MELODY

C-7 D7b9 G7b9 C-7 C7

F-7 Bb7b9 Eb6 EbΔ Eb7 Ab6

Db7 C-7 C-7/Bb Aφ Ab7 Ab7

Dφ G7b9 C-7 D7b9 G7b9

C-7 C7 F-7 Bb7b9 Eb6 EbΔ Eb7

Ab6 Db7 C-7 C-7/Bb Aφ Ab7

PIANO SOLO

G7b9 C-7 2 C-7 D7b9 G7b9

C-7 C7 F-7 Bb7b9 Eb EbΔ Eb7

Ab6 Db7 C-7 C-7/Bb Aφ Ab7

Ab7 *D ϕ* *G7b9* *C-7* *D7b9*
G7b9 *C-7* *C7* *F-7* *Bb7b9* *Ebb* *Eb Δ*
Eb7 *Ab6* *Db9* *C-7* *C-7/Bb* *A ϕ*
Ab7 *G7b9* *C-7* *C-7* *C-7* **GUITAR SOLO**
D7b9 *G7b9* *C-7* *C7* *F-7* *Bb7b9*
Ebb *Eb Δ* *Eb7* *Ab6* *Db7* *C-7* *C-7/Bb*
A ϕ *Ab7* *Ab7* *D ϕ* *G7b9*
C-7 *D7b9* *G7b9* *C-7* *C7* *F-7*
Bb7b9 *Ebb* *Eb Δ* *Eb7* *Ab6* *Db7*
C-7 *C-7/Bb* *A ϕ* *Ab7* *G7b9* *C-7*
BASS SOLO *C-7* *D7b9* *G7b9* *C-7* *C7*

The musical score consists of seven staves of notation. The first six staves contain the main melody with various chord symbols written above the notes. The seventh staff is a short line with the word "etc." written above it, indicating the piece continues.

Chord symbols present in the score include: F-7, Bb7b9, Eb6, EbΔ, Eb7, Ab6, Db7, C-7, C-7/Bb, Aφ, Ab7, Dφ, G7b9, C-7, D7b9, G7b9, C-7, C7, F-7, Bb7b9, Eb6, EbΔ, Eb7, Ab6, Db7, C-7, C-7/Bb, Aφ, Ab7, G7b9, and C-7.

TODD'S COMMENTS ON *BYE BYE BOSTON*:

1. Good balance of quarter notes versus syncopation.
2. Root movement consistently well-defined.
3. Solo has nice upper and lower register contour and variety.
4. Good use of chord inversions.

TRACK ROADMAP

8-bar drum intro, 1 melody chorus,
 1 guitar, 1 piano, 1 bass, ½ chorus
 drums (trade 4's with guitar and piano)
 ½ chorus melody with coda

Bossa For Cheryl

by Jack Petersen

♩ = 120 DRUM INTRO 8

Chords: $E_b\Delta$, $D\phi$, $G7+9$, $C-7$, $C-7/B_b$, $A\phi$, A_b7 , $G-7$, $C7$, $F-7$, E° , $F-7$, E° , $F-7$, B_b7 , $F-7$, B_b7^{b9} , $E_b(b9)$, $F\#-$, $B7$, $F\#-$, $B7$, $E-7$, $A7$, $E-7$, $A7$, $D-7$, $G7$, $D-7$, $G7$, $C-7$, $F7$, $F-7$, B_b7 , $E_b\Delta$, $D\phi$, $G7+9$, $C-7$, $C-7/B_b$, $A\phi$, A_b7 , $G-7$, $C7$, $F-7$, E° , $F-7$, $B_b7(b9)$, E_b (LAST X ONLY), $A\phi$, A_b-7 , E_b/G , G_b7 , $F-7$, $E\Delta^{+11}$, $E_b\Delta$

Jack Petersen's Solo on Bossa For Cheryl

The musical score is written in 4/4 time and consists of ten staves. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1:** EbΔ, Dø, G7+5, C-7
- Staff 2:** Aø, Ab7, G-7, C7, F-7, E°
- Staff 3:** F-7, E°, F-7, Bb7, EbΔ
- Staff 4:** Dø, G7+5, C-7, Aø, Ab7
- Staff 5:** G-7, C7, F-7, E°, F-7, Bb7b9
- Staff 6:** Eb6, Gb-7, Cb7, Gb-7, Cb7, E-7, A7
- Staff 7:** E-7, A7, D-7, G7
- Staff 8:** D-7, G7, C-7, F7, F-7, Bb7
- Staff 9:** EbΔ, Dø, G7+5, C-7
- Staff 10:** Aø, Ab7, G-7, C7, F-7, E°
- Staff 11:** F-7, Bb7b9, Eb6

Dan Haerle's Solo on Bossa For Cheryl

The musical score is written in 4/4 time and consists of 12 staves. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1: EbΔ, Dφ, G7+5
- Staff 2: C-7, Aφ, Ab7, G-7, C7
- Staff 3: F-7, E° (two instances), F-7, Bb7
- Staff 4: EbΔ, Dφ, G7+5, C-7
- Staff 5: Aφ, Ab7, G-7, C7, F-7, E°
- Staff 6: F-7, Bb7 b9, Eb 6/9, Gb-7, Cb7
- Staff 7: Gb-7, Cb7, E-7, A7, E-7, A7
- Staff 8: D-7, G7, D-7, G7, C-7, F7
- Staff 9: F-7, Bb7, EbΔ, Dφ, G7+5
- Staff 10: C-7, Aφ, Ab7, G-7, C7
- Staff 11: F-7, E° (two instances), F-7, Bb7 b9, Eb 6/9

Todd Coolman on Bossa For Cheryl

MELODY

E♭Δ *D♭* *G7+5* *C-7* *A♭* *A♭7* *G-* *C7*
F-7 *E°* *F-7* *E°* *F-7* *B♭7* *E♭Δ* *D♭* *G7+5*
C-7 *A♭* *A♭7* *G-7* *C7* *F-7* *E°* *F-7* *B♭7♭9*
E♭9 *G♭-7* *C♭7* *G♭-7* *C♭7* *E-7* *A7* *E-7* *A7*
D-7 *G7* *D-7* *G7* *C-7* *F7* *F-7* *B♭7♭9* *E♭Δ*
D♭ *G7+5* *C-7* *A♭* *A♭7* *G-7* *C7* *F-7* *E°*

The melody is written in bass clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It consists of 16 measures across six staves. The notes are primarily quarter and eighth notes, with some rests and ties. The overall mood is relaxed and melodic, characteristic of bossa nova.

GUITAR SOLO

F-7 *B♭7♭9* *E♭9* *E♭Δ* *D♭* *G7+5* *C-7*
A♭ *A♭7* *G-7* *C7* *F-7* *E°* *F-7* *E°* *F-7* *B♭7*
E♭Δ *D♭* *G7+5* *C-7* *A♭* *A♭7* *G-7* *C7*

The guitar solo is written in bass clef with a key signature of two flats and a 4/4 time signature. It consists of 12 measures across three staves. The notes are primarily quarter and eighth notes, with some rests and ties. The solo is melodic and follows the same harmonic structure as the main melody.

F-7 E^o F-7 Bb7^{b9} Eb⁶ Gb-7 Cb7 Gb-7 Cb7
E-7 A7 E-7 A7 D-7 G7 D-7 G7 C-7 F7
F-7 Bb7^{b9} Eb^Δ D[∅] G7⁺⁵ C-7 A[∅] Ab7
*G-7 C7 F-7 E^o F-7 Bb7^{b9} Eb⁶ Eb^Δ **PIANO SOLO***
D[∅] G7⁺⁵ C-7 A[∅] Ab7 G-7 C7 F-7 E^o
F-7 E^o F-7 Bb7 Eb^Δ D[∅] G7⁺⁵ C-7
A[∅] Ab7 G-7 C7 F-7 E^o F-7 Bb7^{b9} Eb⁶
Gb-7 Cb7 Gb-7 Cb7 E-7 A7 E-7 A7
D-7 G7 D-7 G7 C-7 F7 F-7 Bb7^{b9} Eb^Δ
D[∅] G7⁺⁵ C-7 A[∅] Ab7 G-7 C7 F-7 E^o
F-7 Bb7^{b9} Eb⁶ ETC.

TODD'S COMMENTS ON BOSSA FOR CHERYL:

1. Basic bossa patterns preferred:
2. Root movement well-defined.
3. Simple, concise lines.
4. Use of low register.



TRACK ROADMAP

No intro, 1 melody chorus, 1 piano,
1 guitar, 1 bass, 2 drums (trade 8's with
piano, guitar and bass), 1 melody
chorus with fade ending

Fast Mode AI

by Dan Haerle

$\text{♩} = 240$

$E\flat-7$

$C-7$

$B\flat-7$

$G-7$

$E-7$

LAST X ONLY Ⓢ

Ⓢ $E-7$ Collective improvisation between guitar and piano until the fade.

Dan Haerle's Solo on Fast Mode A1

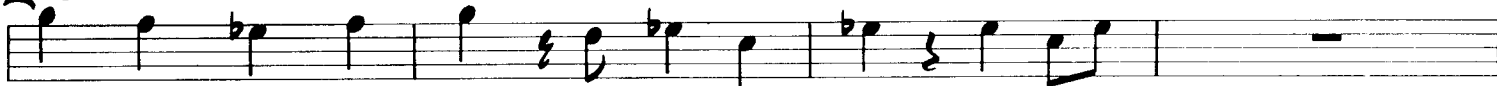
The musical score is written in 4/4 time and consists of ten staves. The key signature is E-flat major (three flats). The piece is a solo, indicated by the 'Solo' marking in the first staff. The score is divided into sections by chord changes: Eb-7 (first staff), C-7 (second staff), Bb-7 (third staff), G-7 (fourth staff), and E-7 (fifth staff). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and complex chord voicings. The final staff concludes with a double bar line.

Jack Petersen's Solo on Fast Mode A1

E^b-7



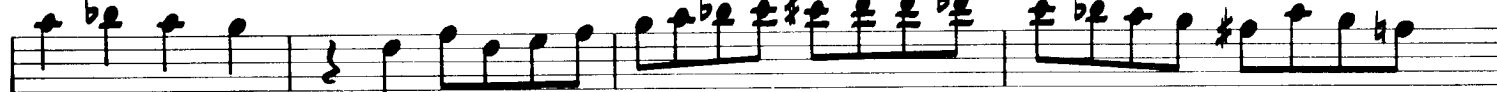
C-7



B^b-7



G-7



E-7

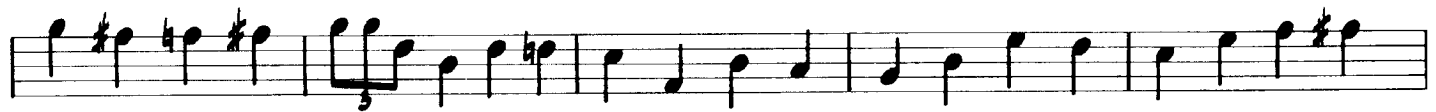


Todd Coolman on Fast Mode AI

MELODY



PIANO SOLO



QUIYAR SOLO



FAST MODE AL-COOLMAN - PG.3

Handwritten musical notation for "Fast Mode Al-Coolman - Pg. 3". The score consists of seven staves of music. The first staff is a single line of music. The second staff has a $Bb-7$ chord marking above it. The third staff is a single line of music. The fourth staff has a $G-7$ chord marking above it. The fifth staff has an $E-7$ chord marking above it. The sixth staff is a single line of music. The seventh staff ends with a double bar line and the text "etc." followed by a horizontal line.

TODD'S COMMENTS ON FAST MODE AL:

1. Root sounded on downbeat (first beat) of at least every other bar.
2. Smooth up-and-down contour of lines.
3. Good mixture of scale, chord and chromatic approaches.
4. Syncopation used very sparingly.
5. Leading tone or chord tone used to set up new tonality.

TRACK ROADMAP

8-bar intro, 1 melody chorus, 2 bass, 2 guitar, 2 piano, 1 drums (trade 8's with guitar and piano), 1 melody chorus with coda

Lady's Bounce

by Jack Petersen

$\text{♩} = 112$

INTRO (PLAY 3 TIMES)

(3RD X ONLY)
3b7+4

DRUMS

Bass Pedal "F" On Beats 2 & 4 (Melody Only)

Bass Pedal "F" On Beats 2 & 4 (Melody Only)

Bass Pedal "F" On Beats 2 & 4 (Melody Only)

Bass Pedal "F" On Beats 2 & 4 (Melody Only)

Bass Pedal "F" On Beats 2 & 4 (Melody Only)

(LAST X ONLY)
3b7+4

Todd Coolman on Lady's Bounce

INTRO

F PEDAL —

MELODY

C-7 F7 Bb Bb7 Eb E° Bb G7+9 C-7 F7+9

Bb G-7 C-7 F7 Bb G-7 C-7 F7 Bb Bb7

Eb E° Bb G7+9 C- F7+9 D7

G7 C7 F7

Bb G-7 C-7 F7 Bb G-7 C-7 F7

Bb Bb7 Eb E° Bb G7+9 C- F7+9 Bb G-7

BASS SOLO **ARCO**

C-7 F7 Bb G-7 C-7 F7 Bb Bb7 Eb E°

B \flat G7+9 C- F7+9 B \flat G-7 C-7 F7 B \flat G-7

C-7 F7 B \flat B \flat 7 E \flat E $^{\circ}$ B \flat G7+9 C- F7+9

D7 G7 C7

F7 B \flat G-7

C-7 F7 B \flat G-7 C-7 F7 B \flat B \flat 7 E \flat E $^{\circ}$

B \flat G7+9 C- F7+9 B \flat G-7 C-7 F7 B \flat G-7

C- F7 B \flat B \flat 7 E \flat E $^{\circ}$ B \flat G7+9 C-7 F7+9

B \flat G-7 C-7 F7 B \flat G-7 C-7 F7 B \flat B \flat 7

E \flat E $^{\circ}$ B \flat G7+9 C- F7+9 D7

G7 C7 F7

B \flat G-7 C-7 F7 B \flat G-7 C-7 F7

LADY'S BOUNCE - COOLMAN - Pg. 3

B \flat **B \flat 7** **E \flat** **E $^{\circ}$** **B \flat** **G7+9** **C-** **F7+9** **(PIZZ.)** **(GUITAR SOLO)** **B \flat** **G-7**

C-7 **F7** **B \flat** **G-7** **C-7** **F7** **B \flat** **B \flat 7** **E \flat** **E $^{\circ}$**

B \flat **G7+9** **C-** **F7+9** **B \flat** **G-7** **C-7** **F7** **B \flat** **G-7**

C-7 **F7** **B \flat** **B \flat 7** **E \flat** **E $^{\circ}$** **B \flat** **G7+9** **C-** **F7+9**

D7 **G7** **C7**

C7 **F7** **B \flat** **G-7** **C-7** **F7**

B \flat **G-7** **C-7** **F7** **B \flat** **B \flat 7** **E \flat** **E $^{\circ}$** **B \flat** **G7+9**

C- **F7+9** **B \flat** **G-7** **C-7** **F7** **B \flat** **G-7** **C-7** **F7**

B \flat **B \flat 7** **E \flat** **E $^{\circ}$** **B \flat** **G7+9** **C-** **F7+9** **B \flat** **G-7**

C-7 **F7** **B \flat** **G-7** **C-7** **F7** **B \flat** **B \flat 7** **E \flat** **E $^{\circ}$**

B \flat **G7+9** **C-** **F7+9** **D7** **G7**

LADY'S BOUNCE - COOLMAN - PG. 4

G7 C7 F7

Bb G-7 C-7 F7 Bb G-7 C-7 F7 Bb Bb7

Eb E° Bb G7+9 C- F7+9 **PIANO SOLO** Bb G-7 C-7 F7

Bb G-7 C-7 F7 Bb Bb7 Eb E° Bb G7+9

C-7 F7+9 Bb G-7 C-7 F7 Bb G-7 C-7 F7

Bb Bb7 Eb E° Bb G7+9 C- F7+9 D7

D7 G7 C7

F7 Bb G-7 C- F7 Bb G-7

C-7 F7 Bb Bb7 Eb Eb Bb G7+9 C- F7+9

Bb G-7 C-7 F7 Bb G-7 C-7 F7 Bb Bb7

Eb E° Bb G7+9 C- F7+9 Bb G-7 C-7 F7

LADY'S BOUNCE - COOLMAN - Pg. 5

Bb *G-7* *C-7* *F7* *Bb* *Bb7* *Eb* *E⁰* *Bb* *G7+9*
C- *F7+9* *D7* *G7*
C7 *F7* *Bb* *G-7*
C- *F7* *Bb* *Bb7* *Eb* *E⁰*
Bb *G7+9* *C-* *F7+9* *Etc.*

TODD'S COMMENTS ON LADY'S BOUNCE:

1. Head played with "two" feel.
2. Bridge is walking 4/4.
3. Solo played "arco" for variety.
4. Root movement well-defined in walking section.
5. Limited use of rhythmic embellishment because of bright tempo.
6. Use of pedal points (tension).

Jack Petersen's Solo on Lady's Bounce

Bb G-7 C-7 F7 Bb G-7 C-7 F7

Bb Bb7 Eb E° C-7 F7#9

Bb G-7 C-7 F7 Bb G-7 C-7 F7

Bb Bb7 Eb E° C-7 F7#9

D7 G7

C7 F7

Bb G-7 C-7 F7 Bb G-7 C-7 F7

Bb BEND Eb E° BEND C-7 F7#9

Bb *G-7* *C-7* *F7* *Bb* *G-7* *C-7* *F7*

Bb *Bb7* *Eb* ALTERNATE STRINGS *E0* *C-7* *F7*

Bb *G-7* *C-7* *F7* *Bb* *G-7* *C-7* *F7*

Bb *Bb7* *Eb* *E0* *C-7* *F7#9*

D7 *G7*

C7 *F7*

Bb *G-7* *C-7* *F7* *Bb* *G-7* *C-7* *F7*

Bb *Bb7* *Eb* *E0* *C-7* *F7#9*

Dan Haerle's Solo on Lady's Bounce

Bb G-7 C-7 F7 Bb G-7 C-7 F7
Bb Bb7 Eb7 E° C-7 F7#9
Bb7 G-7 C-7 F7 Bb G-7 C-7 F7
Bb Bb7 Eb E° C-7 F7#9
D7 G7
C7 F7
Bb G-7 C-7 F7 Bb G-7 C-7 F7
Bb Bb7 Eb E° C-7 F7#9

The musical score consists of ten staves. The first staff is in treble clef with a key signature of two flats and a 4/4 time signature. The second staff contains a triplet of eighth notes. The third staff is in bass clef. The fourth staff contains a triplet of eighth notes. The fifth staff is in bass clef. The sixth staff is in treble clef. The seventh staff is in bass clef. The eighth staff is in bass clef. The ninth staff is in bass clef. The tenth staff is in bass clef.

Chord progression: Bb, G-7, C-7, F7, Bb, G-7, C-7, F7

Chord progression: Bb, Bb7, Eb, Eb°, C-7, F7

Chord progression: Bb, G-7, C-7, F7, Bb, G-7, C-7, F7

Chord progression: Bb, Bb7, Eb, E°, C-7, F7#9

Chord progression: D7, G7

Chord progression: C7, F7

Chord progression: Bb, G-7, C-7, F7, Bb, G-7, C-7, F7

Chord progression: Bb, Bb7, Eb, E°, C-7, F7#9

TRACK ROADMAP

No intro, 1 melody chorus, 1 guitar,
1 piano, 1 bass, 1 drums (trade 2's with
bass, 1 drum (trade 4's with guitar and
piano), 1 guitar and piano collective,
1 melody chorus with coda

Scott's Waltz

by Jack Petersen

$\text{♩} = 190$

Staff 1: Treble clef, 3/4 time signature, key signature of one sharp (F#). Chord G7 above the staff. Melody: G4, A4, B4, A4, G4, F#4, E4, D4, C4.

Staff 2: Treble clef. Chords C7, G7, G7 above the staff. Melody: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4.

Staff 3: Treble clef. Chords E-7, A7 above the staff. Melody: E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Staff 4: Treble clef. Chords A-/D, D7, G7 above the staff. Melody: A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Staff 5: Treble clef. Chords G7, C7, F#-/B, B7 above the staff. Melody: G2, A2, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.

Staff 6: Treble clef. Chords C7, C#o, G/D, E7, A7 above the staff. A circled cross symbol with "LAST X ONLY" above the staff. Melody: C1, D1, E1, F#1, G1, A1, B1, A1, G1, F#1, E1, D1, C1.

Staff 7: Treble clef. Chords A-/D7, G7, (D7) above the staff. Melody: A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0.

Staff 8: Treble clef. Chords A7, A-/D, G, E7+9 above the staff. A circled cross symbol at the beginning. Melody: A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0.

Staff 9: Treble clef. Chords A7, A-/D, F7, F#7, G7 above the staff. A circled cross symbol above the staff. Melody: A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0.

Jack Petersen's Solo on Scott's Waltz

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eight staves of music. The notes and rests are as follows:

- Staff 1:** G4 quarter, G4 quarter, A4 quarter, B4 quarter, G4 half. Chords: G (first two notes), G7 (last note).
- Staff 2:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: C7 (first note), G (last note).
- Staff 3:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: G (first note), E-7 (last note).
- Staff 4:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: A7 (first note), A-/D (second note), D7 (last note).
- Staff 5:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: G (first note), G7 (last note).
- Staff 6:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: C7 (first note), F#-/B (second note), B7 (last note).
- Staff 7:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: C7 (first note), C#o (second note), G/D (third note), E7 (last note).
- Staff 8:** G4 quarter, A4 quarter, B4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter. Chords: A7 (first note), A-/D (second note), G (third note).

Dan Haerle's Solo on Scott's Waltz

Chords and markings in the score:

- Staff 1: G, G7
- Staff 2: C7, G
- Staff 3: G, E-7
- Staff 4: A7, A-/D, D7
- Staff 5: G, G7
- Staff 6: C7, F#7/B, 37
- Staff 7: C7, C#o, G/D, E7
- Staff 8: A7, A-/D, G

Todd Coolman on Scott's Waltz

♩ = 152

MELODY

Musical notation for the melody of Scott's Waltz, measures 1-10. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various chords and melodic lines.

Measures 1-10 Chords: G7, C7, G7, E-7, A7, A-/D, D7, G, G7, C7, F#-/B, B7, C7, C#0, G/D, E9, A9, A-/D7.

GUITAR SOLO

Musical notation for the guitar solo of Scott's Waltz, measures 11-14. The notation includes various chords and melodic lines.

Measures 11-14 Chords: G, G7, C7, G7, E-7, A7, A-/D7, D7, G.

The musical score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a waltz-like 3/4 time signature. Above the staff are the chords G7, C7, and F#7/B. The second staff continues the melody with chords B7, C7, C#0, G/D, E7, A7, A-/D, and G. A box labeled "PIANO SOLO" is placed above the third staff. The fourth staff has chords G7, G7, and E-7. The fifth staff has chords A7, A-/D, D7, and G. The sixth staff has chords G7, C7, and F#7/B. The seventh staff has chords B7, C7, C#0, G/D, E7, and A7. The final staff begins with chords A-/D and G, followed by a double bar line and the text "ETC. _____".

TODD'S COMMENTS ON SCOTT'S WALTZ:

1. Melody played with "one" feel (\bullet).
2. Root preferred on downbeat of most chords.
3. Lower Register preferred.
4. Syncopation used sparingly.

TRACK ROADMAP

1st chorus: 8 bars melody, 8 bars piano,
12 bars guitar. 2nd Chorus: 16 bars
bass and drums, 8 bars melody, 4 bars
guitar and piano collective.

Reflection

by Dan Haerle

♩ = 60

A *FD* *BbΔ* *EbΔ* *AbΔ* *G-7* *AbΔ* *G-7* *AbΔ*

Musical notation for section A, first staff. Treble clef, 4/4 time. Chords: FD, BbΔ, EbΔ, AbΔ, G-7, AbΔ, G-7, AbΔ.

AΔ *DΔ* *AΔ* *DΔ* *GΔ* *CΔ* *GΔ* *CΔ* (PNO.)

Musical notation for section A, second staff. Bass clef, 4/4 time. Chords: AΔ, DΔ, AΔ, DΔ, GΔ, CΔ, GΔ, CΔ. (PNO.)

B *PIANO* *BΔ* *EΔ+4* *BΔ* *EΔ+4*

Musical notation for section B, first staff. Bass clef, 4/4 time. Chords: BΔ, EΔ+4, BΔ, EΔ+4. (PIANO)

BΔ *EΔ+4* *BΔ* *EΔ+4*

Musical notation for section B, second staff. Bass clef, 4/4 time. Chords: BΔ, EΔ+4, BΔ, EΔ+4.

BΔ *EΔ+4* *BΔ* *EΔ+4*

Musical notation for section B, third staff. Bass clef, 4/4 time. Chords: BΔ, EΔ+4, BΔ, EΔ+4.

BΔ *EΔ+4* *BΔ* *EΔ+4*

Musical notation for section B, fourth staff. Bass clef, 4/4 time. Chords: BΔ, EΔ+4, BΔ, EΔ+4.

C *GUITAR* *FD* *BbΔ+4* *EbΔ* *AbΔ*

Musical notation for section C, first staff. Bass clef, 4/4 time. Chords: FD, BbΔ+4, EbΔ, AbΔ. (GUITAR)

G-7 *AbΔ+4* *G-7* *AbΔ*

Musical notation for section C, second staff. Bass clef, 4/4 time. Chords: G-7, AbΔ+4, G-7, AbΔ.

AΔ *DΔ* *AΔ+4* *DΔ*

Musical notation for section C, third staff. Bass clef, 4/4 time. Chords: AΔ, DΔ, AΔ+4, DΔ.

GΔ *CΔ* *GΔ* *CΔ*

Musical notation for section C, fourth staff. Bass clef, 4/4 time. Chords: GΔ, CΔ, GΔ, CΔ.

REFLECTION - PG-2

B Δ A Δ +4 G Δ F Δ

E $b\Delta$ D $b\Delta$ B Δ A Δ

D **BASS** 4x's
B Δ E Δ +4 B Δ E Δ +4 B Δ E Δ +4 B Δ E Δ +4

E F Δ B $b\Delta$ E $b\Delta$ A $b\Delta$ G-7 A $b\Delta$ G-7 A $b\Delta$

A Δ D Δ A Δ D Δ G Δ C Δ G Δ C Δ

B Δ A Δ G Δ F Δ E $b\Delta$ D $b\Delta$ B Δ A Δ F Δ

Dan Haerle's & Jack Petersen's Solo on Reflection

PIANO

The piano part consists of ten staves of music. The first staff begins with a **PIANO** dynamic marking. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by eighth-note patterns and triplet rhythms. Chord symbols above the staff include BΔ, EΔ+4, and EΔ+4. The second staff continues the melody with BΔ and EΔ+4 chords. The third staff features BΔ and EΔ+4 chords. The fourth staff has BΔ and EΔ+4 chords. The fifth staff is marked **GUITAR** and contains the guitar accompaniment, starting with an FΔ chord. The sixth staff has G-7 and AbΔ chords. The seventh staff has AΔ, DΔ, AΔ+4, and DΔ chords. The eighth staff has GΔ and CΔ chords. The ninth staff has BΔ, AΔ, GΔ, and FΔ chords. The tenth staff has EbΔ, DbΔ, BΔ, and AΔ chords.

GUITAR

TRACK ROADMAP

4-bar intro, 1 melody chorus, 1 bass,
1 electric piano, 1 guitar, 1 drums
(trade 8's with bass, piano and guitar),
1 melody chorus

Samba de Luvsme

by Dan Haerle

$\text{♩} = 120$
INTRO: \wedge (E/A)

The musical score is written in 4/4 time with a tempo of 120. It begins with a 4-bar introduction in the key of E major, marked with an accent (^) and the chord E/A. The melody is played in the treble clef, while the bass line is in the bass clef. The score includes several changes in harmony, with chords such as G/C, Bb/Eb, B/E, A/D, F/Bb, and E/A. The piece concludes with a 4-bar melody chorus, also marked with an accent (^) and the chord E/A, ending with a 'fine' marking.

Jack Petersen's Solo on Samba de Luvsmø

The musical score consists of eight staves of music, each with a specific chord marking above it:

- Staff 1: G/C
- Staff 2: Bb/Eb
- Staff 3: G/C
- Staff 4: Bb/Eb
- Staff 5: B/E
- Staff 6: A/D
- Staff 7: G/C
- Staff 8: F/Bb

The notation includes various rhythmic values, accidentals, and slurs, typical of a jazz solo score.

E/A



Dan Haerle's Solo on Samba de Luvsmé

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes a treble clef staff with a melody and a bass clef staff with accompaniment. The second system continues the piece with a key signature change to one flat (B-flat major/E-flat minor). The score includes various musical notations such as notes, rests, and accidentals, along with chord symbols: G/C, Bb/Eb, G/C, Bb/Eb, Bb/E, A/D, G/C, and F/Bb. The melody features a mix of eighth and quarter notes, while the accompaniment uses chords and rhythmic patterns.

E^b/A



The Pianist

IN THE RHYTHM SECTION

By Dan Haerle

The pianist in the rhythm section has many responsibilities *and* many opportunities for interacting with the other members. Basically, the responsibilities are:

1. To play the chords of a piece in accompaniment of the melody and other soloists.
2. To improvise solos which involve right-hand melodic activity with left-hand voicing accompaniment.
3. To listen to the guitarist (or vibist) for specific aspects of the harmony, such as alterations, which may be optional.
4. To listen to the bass player for the occurrence of root substitutions in the harmony.
5. To listen to the drummer for the time pulse and outlining of the form of the piece.
6. To listen to the soloist in order to reinforce what he is doing in a musical and tasteful manner.

Though the responsibilities may seem somewhat overwhelming, the actual playing turns out to be great sport with many exciting and musical events taking place spontaneously along the way! To make things go smoother, keep the following in mind:

Working With Guitar—

Remember that with two or more chord instruments, you will probably need to play much less. However, listen for opportunities to answer the guitarist's comping and create a total accompaniment. Also, consider laying out occasionally to create a different sound, with the guitar comping only. If you are playing at the same time as the guitar and you are not sure what alterations of the chord you may be hearing, use only the tones of the basic seventh chord and you will avoid any serious clash. Additionally, if a chord is played staccato, it won't be as critical if your alterations disagree with those of the guitarist.

Working With Bass—

Avoid playing roots or fundamental tones of the harmony down in the low register of the piano since they could easily conflict with the bass player's walking lines or patterns. Instead, use inversions built on the 3rd, 5th or 7th of the chord and keep them in the middle register (generally, within an octave on either side of middle C). Remember that most root substitutions a bassist will make are either a 3rd above or below the original chord root in the scale of the key. Sometimes, the root a tri-tone away may be substituted on a dominant seventh chord.

Working With Drums—

Besides playing the time on a ride cymbal, a drummer has his own way of "comping" behind a solo by playing accents on various drums or cymbals. Listen for opportunities to catch some of these accents with the drummer. The pianist can help the drummer reinforce the beginning of different sections of the form by playing accents with him, either on a downbeat or the anticipation (the "and" of the last beat of the bar). Since piano and drums are both percussion instruments capable of strong accents, the pianist must be careful not to create rhythmic figures which conflict with what the drummer is doing.

Working With The Soloist—

Many pianists are praised because of the way they comp. That is, the way they complement the total activity going on. A good pianist is especially able to *tune in* on a soloist and show sensitivity and taste in his accompaniment of him or her. A good question to ask yourself periodically is: *What did the soloist just play; could I sing it back?* This will often reveal whether or not you are listening carefully enough! Also, it is essential that a pianist not force the soloist into any situation . . . such as playing loudly when the soloist would rather play softly, or by creating alterations in the harmony that the soloist did not expect and could not hear in time to react. Creating interesting, yet tasteful, accompaniment is very challenging but can easily be as enjoyable as soloing, with the right kind of attitude!

Of course, the pianist must go about the business of learning to improvise and to use voicings on his own, away from the group performance situation. There are many very good sources of information about these subjects, such as the other books in this series.

PIANO VOICINGS

by Jamey Aebersold

Piano voicings have often been a mystery to the up-and-coming pianist. I would like to list some voicings which I hear the "masters" use when accompanying others on recordings. I group the voicings according to QUALITY, i.e., Major, Minor, Dom. 7th. The numbers represent the notes from the scale which we will use to form the actual voicing. The voicings always read from bottom (lowest note) to top (highest note in voicing). The horizontal line divides the right hand from the left. Notes above the horizontal line are usually played in the **Right Hand**, notes below are usually played in the **Left Hand**. 2 and 9 are actually the same note!

I encourage you to experiment by occasionally leaving off the top note, or the bottom note. The important thing to remember in chord voicing is — **the Third and Seventh should most always be present!** Those tones are most important when conveying the **quality** of the voicings/chords to anyone listening.

To quickly get the **FEEL** of any voicing, I highly recommend learning voicings in this manner:

- Pick a voicing that appeals to you. It can be **ANY** quality.
- Play that voicing in the key of C, then the key of Db, then D, and continue up the keyboard **CHROMATICALLY** until you again reach C.
- Memorize what you just played and be able to stop on any voicing, any key, and recite to yourself the **KEY, QUALITY, and NUMBERS of each tone**.
- Now, play the same voicing, in the same C key, same quality, but this time go **DOWN CHROMATICALLY** until you reach the key of C.
- Several other root sequences I highly recommend are: up and then down in **WHOLE STEPS**, up and then down in **MINOR 3rd's**, and the **CYCLE of FOURTHS**.

The **Volume 21, "Gettin' It Together"** records are excellent for practicing the above suggestions. You can turn the piano channel of your stereo off and practice these voicings along with the bass and drums on the right channel.

The purpose for learning several good-sounding voicings for **each quality** is to allow you to move from one chord to another and maintain smooth voice leading. For instance, if one were to take the voicing 3, 5, 7, 9 and play it all the way through a song, on each different key and quality, the comping would sound very monotonous and choppy. Hence, the need for a variety of voicings for each chord symbol. Also, the register of the keyboard often dictates which voicing(s) to use. Usually the better accompanists use the center of the keyboard. Approximately D or E below middle C and on up to D or E one octave above middle C.

Examples using numbers for voicings.

MAJOR

9	9	3	5	6	5	5	7	5	6
7	7	1	3	3	2	2	5	3	3
5	6	7	1	1	6	7	2	7	7
3	3	5	7	7	3	3	6	5	5
							3	1	1

DOMINANT 7th

9	9	5	5	5	6	6	6	5	1	1	9	6	3	3	5
b7	b7	3	3	3	3	3	3	2	6	5	6	2	2	2	2
5	6	b7	2	2	b7	2	2	b7	2	2	2	b7	b7	b7	b7
3	3		b7	b7		b7	b7	3	b7	b7	b7	6	6	6	6
				6			6		3	3	3	3			3

MINOR (Dorian)

9	b3	5	1	5	1	b7	9	9	b3	5	1	5	4	4
b7	1	b3	5	b3	5	5	5	5	b7	b3	5	b3	9	9
5	b7	b7	b3	2	b3	b3	b3	b3	4	b7	b3	b7	b7	b7
b3	5		b7	b7	2	2	b7	2	1	4	b7	4	5	b3
			b7			b7				4	1	b3		

HALF-DIMINISHED

b5	b3	4	b3	b3	1	b6
b3	1	1	b7	b7	b7	b3
b7	b7	b7	b5	b5	b5	b7
b5	b5		4	b3	b5	
				4		

DOM. 7th+5+9

+9	+5	1
b7	+9	+5
3	b7	+9
	3	b7
		3

HALF-DIMINISHED with #2

#2	#2	4	b6	Example	F	4
b7	b7	#2	4	C#2 =	D	#2
b5	b5	b7	#2		Bb	b7
b3	4	b5	b7		Gb	b5
		b3	b5		Eb	b3
		b3	b3			

LYDIAN

+4	6	7	9	3	9	3
2	+4	+4	7	7	7	7
6	3	3	+4	+4	5	5
3	7	7	3		+4	+4
	5	5				
	1	1				

MINOR with MAJOR 7th

9	7	5	5	4
7	5	b3	2	2
5	b3	2	7	7
b3	2	7	b3	5
				b3

The Guitarist

IN THE RHYTHM SECTION

By Jack Petersen

The word "comp" is the short version of complement, not accompaniment. All four instruments of the rhythm section are accompanying the soloist or large ensemble. Comping involves an intimate relationship between rhythm section players and the soloist. Listening becomes a crucial part of playing and the degree to which you listen often determines the eventual outcome of a person's solo. Interaction is another way of defining the guitarist's role as an accompanist. Be careful never to become overpowering due to excitement.

Working With Piano—

Both the pianist and the guitarist should know a great deal about harmony and voicings. The role of the guitarist in working with piano in a rhythm section is to complement or match the voicings the pianist uses. The guitar should never overplay the piano and vice-versa. Usually 4- and 5-string voicings using the higher strings will help give a piano-like quality to your comping. Don't use many voicings which employ roots in the lower strings because this may clash with the piano voicings and add a heavy sound to the overall background.

Working With Bass—

The guitarist must also understand the function of the bass player in order to voice chords which will not interfere with the bass line. Again, avoiding roots played on lower strings will allow the bass lines to achieve maximum clarity.

Working With Drums—

The guitarist must understand rhythmic patterns so he can be very conscious of what the drummer is doing. Listen carefully to the hi-hat and ride cymbal. Try to make your picking/rhythms complement the natural rhythmic flow that originates with the drummer. Don't force rhythms if you feel they are going *against the grain*.

All four players in the rhythm section must listen very carefully to each other and be aware of balance and volume. One thing a guitarist can do to get a better concept of comping is to listen to the pianist's use of the left hand while soloing.

On the following pages are suggested three- and four-note voicings for comping. As a general rule, voicings should be played in a more sustained manner at slower tempos, and with a balance of long and short chords at medium to fast tempos. **All the voicings are written out in one key but should be transposed to all keys.**

VOICINGS for COMPING

MAJOR SEVENTH VOICINGS

FΔ	FΔ	FΔ	FΔ ⁹

FΔ	FΔ ⁹	FΔ ⁹	FΔ

FΔ ⁹	FΔ	FΔ ⁹	FΔ ⁹

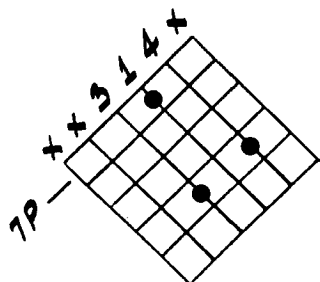
MAJOR VOICINGS USING FOURTHS

F₆	FΔ9	FΔ	F₉
FΔ9	F₆	FΔ	F₉

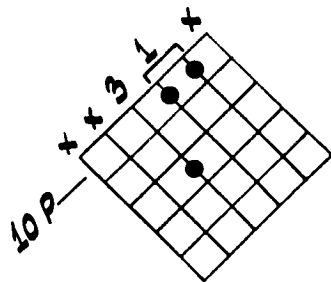
MAJOR SIXTH VOICINGS

F₆	F₆	F₆	F₆

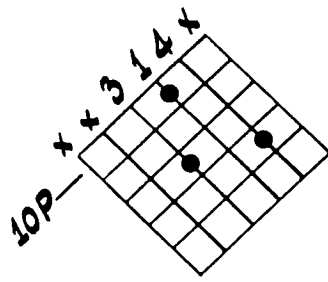
MAJOR SIXTH VOICINGS (CONTINUED)



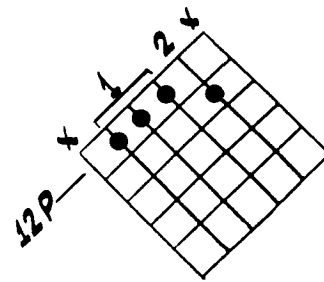
F6



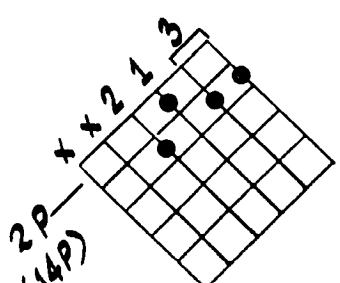
F6



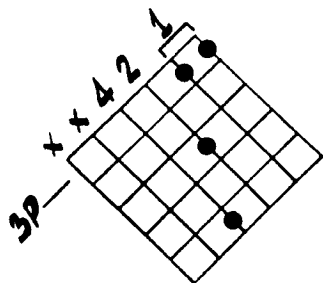
F6



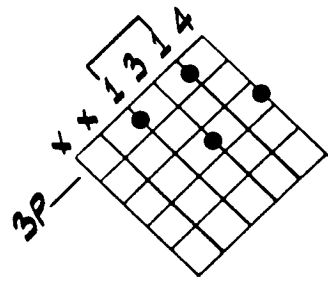
F6



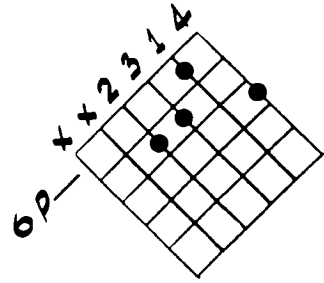
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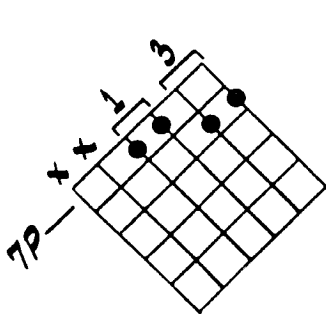
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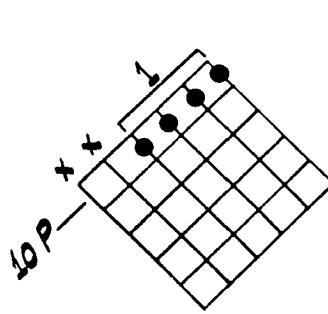
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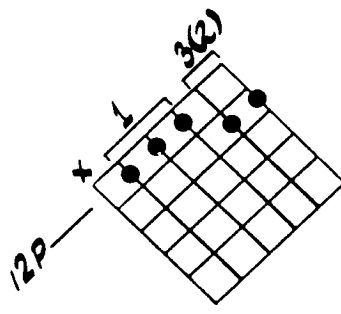
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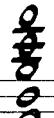
F6



F6



F6



DOMINANT SEVENTH VOICINGS WITH NINTHS & THIRTEENTHS

1P — + x 2 3 1 +

C7

2P — + x 1 3 +

C7(9)

3P — + x 3 1 4 +

C7

5P — + x 3 2 1 +

C7(9)

8P — + x 1 3 2 +

C7

8P — + x 1 2 3 +

C7(13)

9P — + x 4 1 3 +

C7(9)

1P — + x 2 3 1 4

C7

2P — + x 1 3

C7(9)

2P — + x 1 2 4

C7(13)

5P — + x 4 3 1

C7(9)

5P — + x 4 3 1 4

C7(9)

8P — + x 1 3 4 2

C7(13)

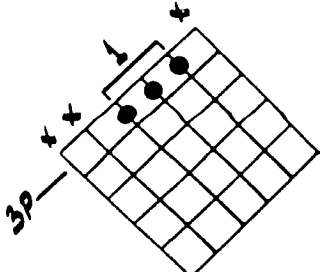
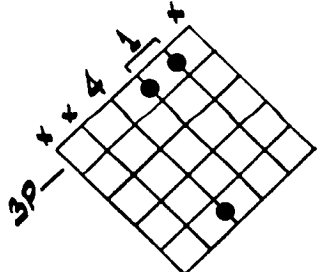
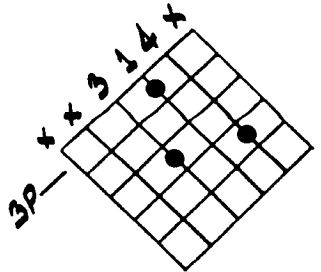
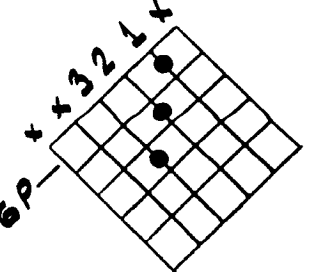
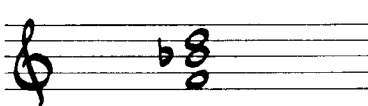

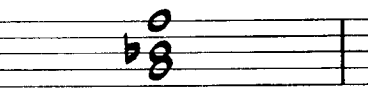

8P — + x 1 2 3

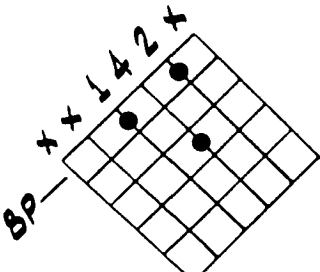
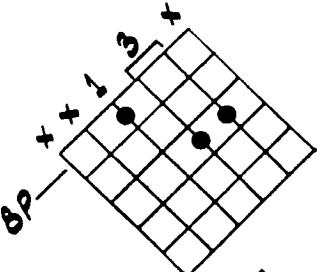
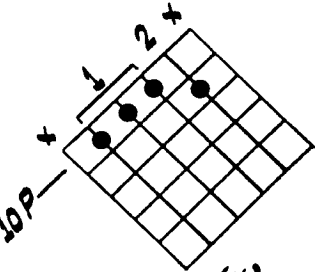
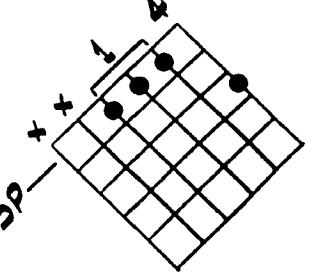

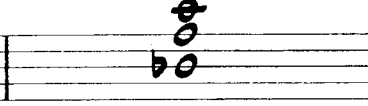
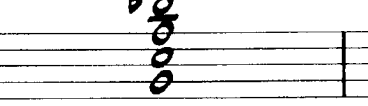

C7(9)

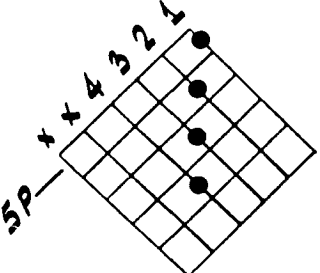
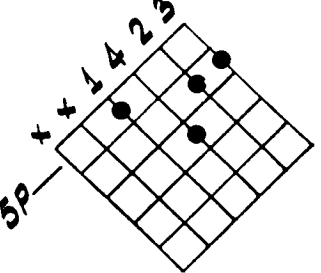
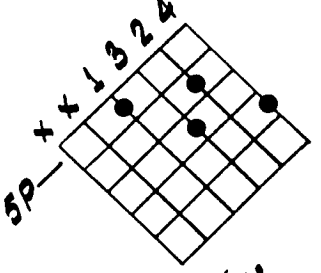
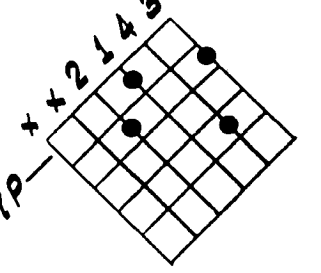
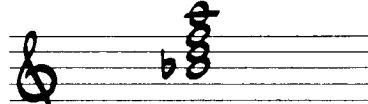
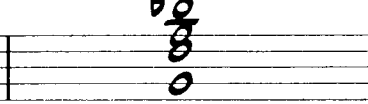
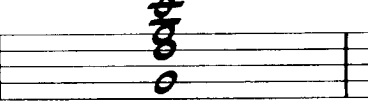
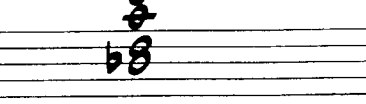
DOMINANT SEVENTH (+9) VOICINGS

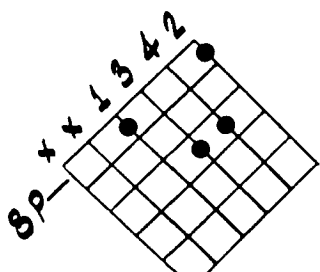
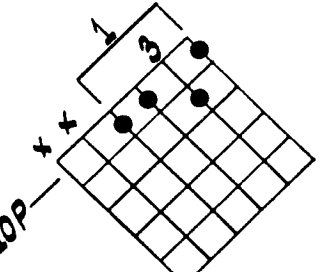
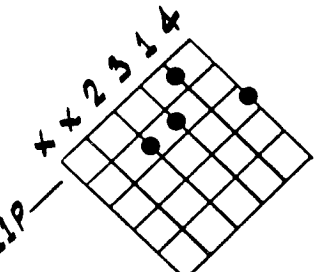
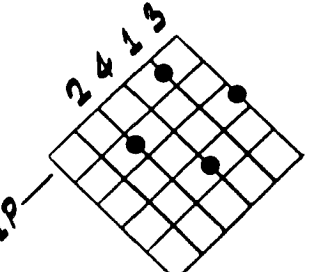
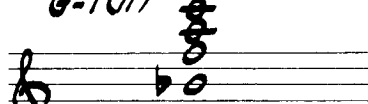
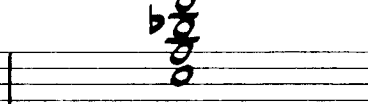
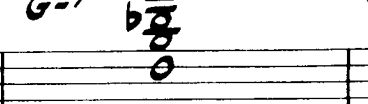
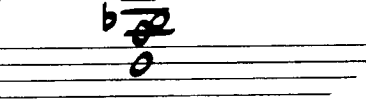
<p>2P — x 2 1 3 4 x</p> <p>C7(+9)</p>	<p>2P — x x 1 3 4 x</p> <p>C7(+9)</p>	<p>2P — x x 1 3 4 2</p> <p>C7(+11)</p>	<p>2P — x x 1 2 4 3</p> <p>C7(+9)</p> <p>(can be moved in minor 3rd's up or down the neck)</p>
<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C G#</p>	<p>G# Bb D F Ab C</p>
<p>2P — x x 1 3 4 x</p> <p>C7(+5)</p>	<p>2P — x x 1 2 3 4</p> <p>C7(+9)</p>	<p>7P — x 1 3 4 2 x</p> <p>C7(b9)</p>	<p>7P — x 1 3 4 x</p> <p>C7(+9) b9</p>
<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C Gb</p>	<p>G# Bb D F Ab C Gb</p>
<p>7P — x 1 3 4 x</p> <p>C7(+5)</p>	<p>7P — x 1 2 4 x</p> <p>C7(+9)</p>	<p>7P — x 1 3</p> <p>C7(+9)</p>	<p>7P — x 1 3 4</p> <p>C7(+5)</p>
<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>
<p>9P — x 2 x 1 4</p> <p>C7(+9)</p>	<p>9P — x x 2 1 4</p> <p>C7(+9)</p>	<p>11P — x x 4 2 3 1</p> <p>C7(+9)</p>	<p>11P — x x 3 4 2 1</p> <p>C7(+9)</p>
<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>	<p>G# Bb D F Ab C</p>

MINOR SEVENTH VOICINGS

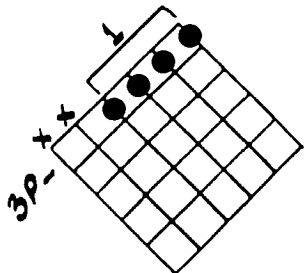
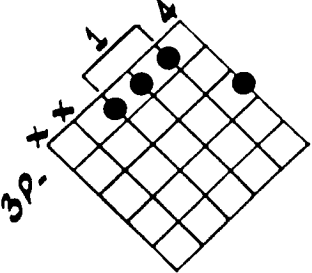
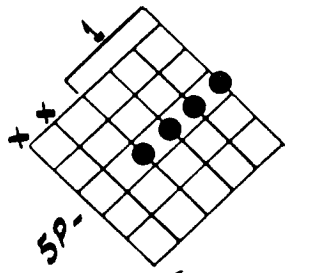
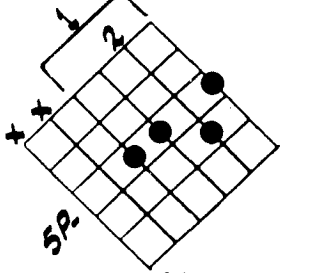

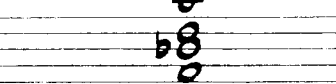
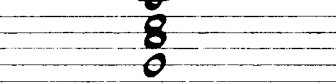
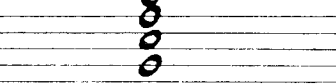
			
G-7	G-7(9)	G-7	G-7
			

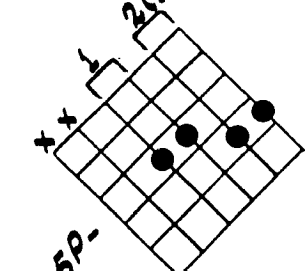
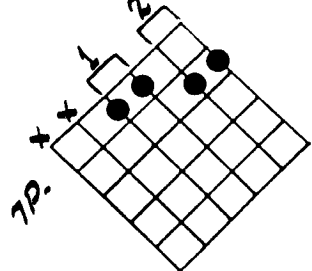
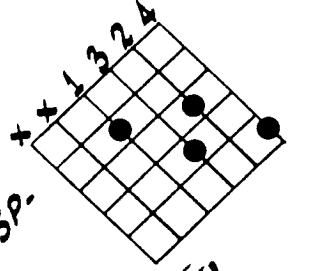
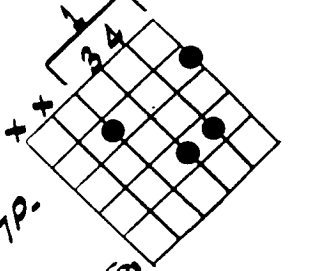
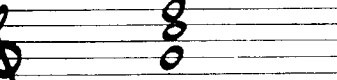
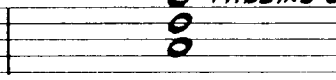
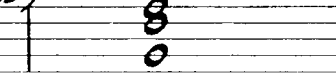
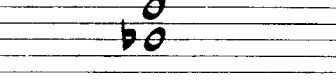
			
G-7	G-7(9)	G-7(11)	G-7(9)
			

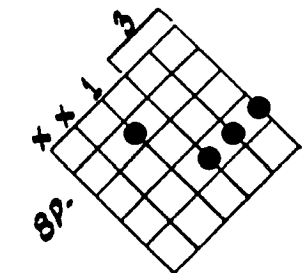
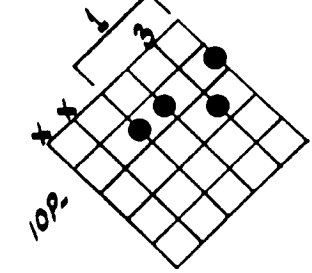
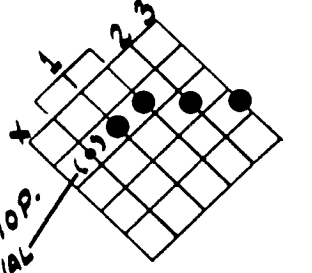
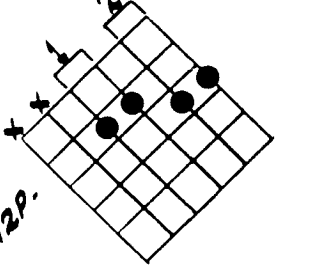
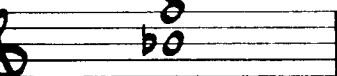
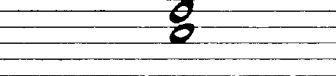
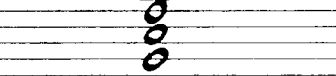
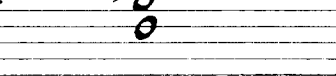
			
G-7(9)	G-7	G-7(11)	G-7(9)
			

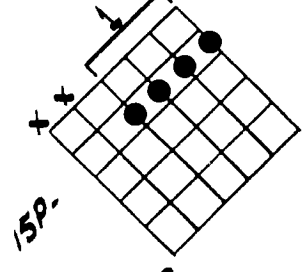
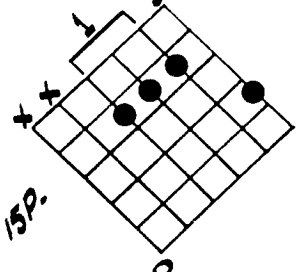
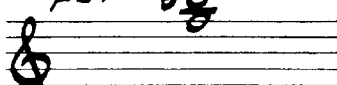
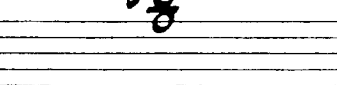
			
G-7(9)	G-7(11)	G-7	G-7(9)
			

MINOR SEVENTH VOICINGS USING SOME FOURTHS

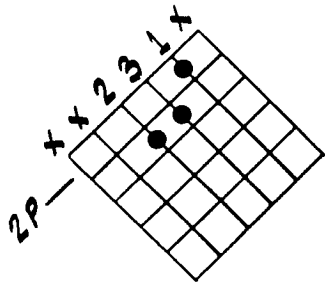
			
G-7	G-7(9)	G-7 (NO 3RD USE AS PASSING CHORD)	G-7(9) (NO 3RD)
			

			
G-7	G-7 (NO 3RD) (USE AS PASSING CHORD)	G-7(4) (NO 3RD)	G-7(4) (9)
			

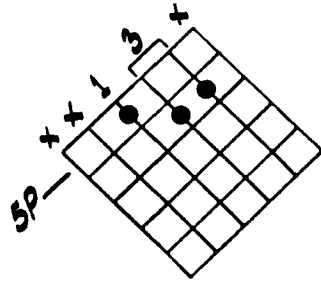
			
G-7(9)	G-7	OPTIONAL G-7	G-7 (NO 3RD)
			

	
F-7	F-7(9)
	

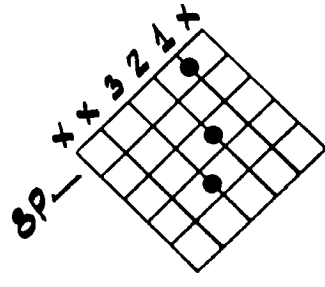
HALF-DIMINISHED VOICINGS



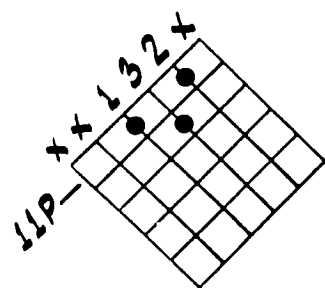
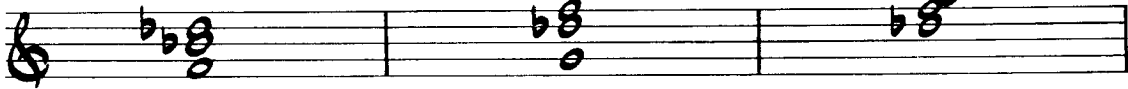
G \flat



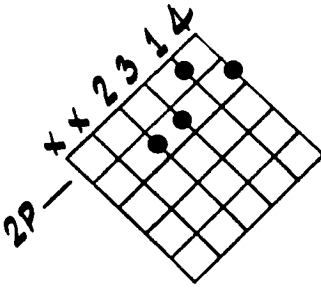
G \flat



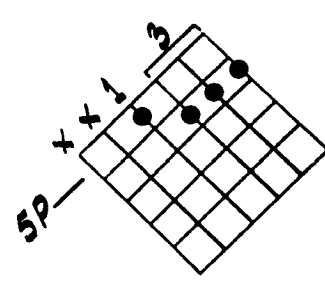
G \flat



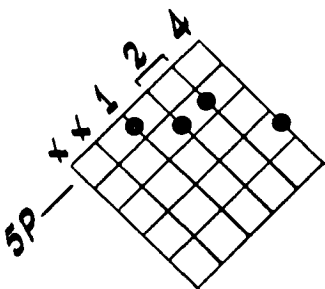
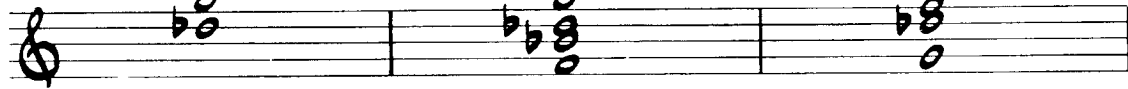
G \flat



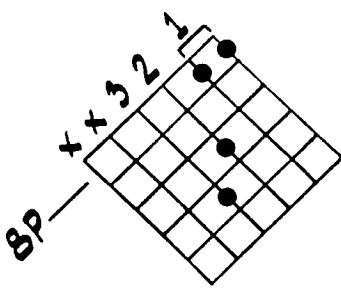
G \flat



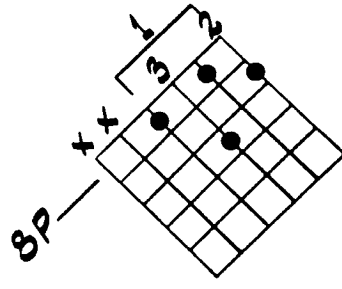
G \flat



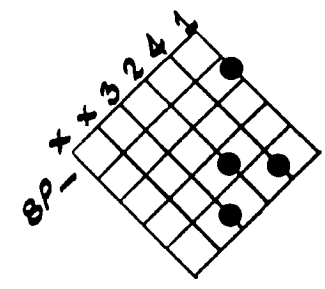
G \flat (11)



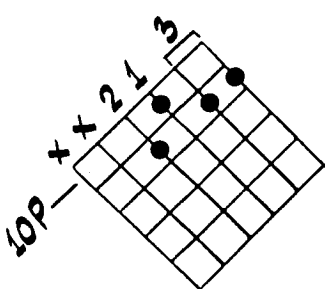
G \flat (11)



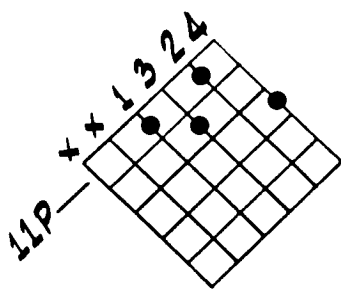
G \flat



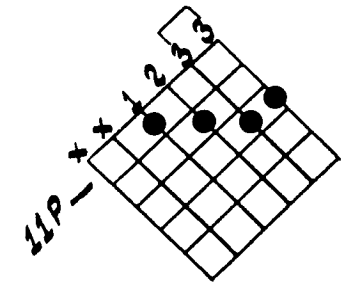
G \flat



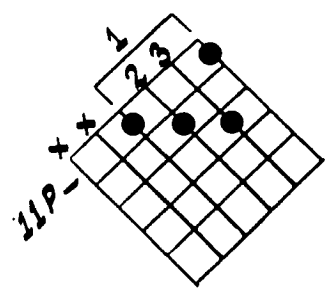
G \flat (b13)



G \flat



G \flat



G \flat



DIMINISHED VOICINGS

3P — + 2 3 1 4 +	6P — + 2 3 1 4 +	9P — + 2 3 1 4 +	12P — + 2 3 1 4 +
$C_7(b_9) (C\#^0)$	$C_7(b_9) (E^0)$	$C_7(b_9) b_9 (G^0)$	$C_7(b_9) b_9 (Bb^0)$

2P — + + 4 2 1 +	5P — + + 4 2 1 +	8P — + + 4 2 1 +	11P — + + 4 2 1 +
$C_7(b_9) (G^0)$	$C_7(b_9) (Bb^0)$	$C_7(b_9) (Db^0)$	$C_7(b_9) b_9 (E^0)$

2P — + + 4 2 1 +	5P — + + 4 2 1 +	8P — + + 4 2 1 +	11P — + + 4 2 1 +
$C_7(b_9) (G^0(M7))$	$C_7(b_9) (Bb^0(M7))$	$C_7(b_9) (Db^0(M7))$	$C_7(b_9) b_9 (E^0(M7))$

2P — + + 1 3 2 4	5P — + + 1 3 2 4	8P — + + 1 3 2 4	11P — + + 1 3 2 4
$C_7(b_9) (E^0)$	$C_7(b_9) (G^0)$	$C_7(b_9) b_9 (Bb^0)$	$C_7(b_9) b_9 (Db^0)$

3p 1 2 (3)

G-7 φ H C7 V7 FΔ I FΔ I

000000 050000 000000 000000

3p 1 2 3 4

G-7 φ H C7b9 V7 FΔ I FΔ I

000000 000000 000000 000000

3p 1 2 3 4

G-7 φ H (NO 3RD) C7 V7 FΔ I D7b9 (PASSING CHORD)

000000 000000 000000 000000

8p 1 2 3

G-7 φ H C7 V7 C7#9 V7+9 FΔ I

000000 000000 000000 000000

The Bassist

IN THE RHYTHM SECTION

By Todd Coolman

The following bass lines and solos utilize musical notation which has been standardized over the last twenty years in the jazz idiom. It should be noted, however, that this notation is a sort of musical shorthand. The jazz feel most directly corresponds to the 12/8 feel. Therefore, below you will find a few "translations" to aid in the interpretation of notation.

(1) Bass line rhythmic embellishment written as



should actually be played as



(2) Eighth note solo lines written as



should actually be played as



Playing the bass in any jazz group is especially demanding because it is the only instrument which has a dual function. The bass provides a rhythmic and harmonic foundation simultaneously.

The execution of the "walking" bass line is the most basic and perhaps the most important of all bass playing priorities in a rhythm section. In a conventional rhythm section, the bassist will spend about 90% of the time accompanying others, so his/her worth as a player is based largely on the ability to accompany. Remember, the bass line should stand on its own as a beautiful piece of music without any assistance from others.

The best way to begin playing in a rhythm section is to play **simply**. Since the bass acts as a common link between the piano, guitar and drums, the information the bassist presents must be concise, accessible, and **clear**. Every bassist should consider the following priorities when playing in a rhythm section:

TIME—

The first objective is to *lock in* with the drums—particularly the ride cymbal beat. The walking bass line consists mostly of quarter notes with occasional rhythmic embellishment. Since the quarter note sequence is also played on the ride cymbal, the bass line and ride cymbal must coincide. The *time feel* must be of paramount importance, even over the choice of notes. A great feel with so-so notes still **feels** great! Great notes with an unstable feel still feels bad.

NOTES—

The notes a bass player plays in the walking bass line (or latin, rock, etc.) should precisely define the harmony and root movement of the chords of any song. A general rule of thumb for note choice is: (1) Place the root of the chord on the down-beat of each chord.



(2) Reinforce the sound of the root by preceding it with an upper or lower half-step leading tone. (L.T. = Leading Tone)

LOWER L.T. _____ - OR - UPPER L.T. _____

(3) Fill in the chord with notes chosen from (a) the chord, (b) the corresponding scale, (c) chromatic motion.

(a) (b) (c)

The following is a base line building formula that Jamey Aebersold has used for years

HOW TO BUILD WALKING BASS LINES ON "F" BLUES

USE THESE BASIC PRINCIPLES WHEN WALKING ON ANY 'SWING' TUNE OR BALLAD

(1) (roots)
Let each note ring for four beats

(2) (roots & lower leading tones)
Let ring 3 beats

3 (roots & upper leading tones)

F7 *Bb7* *F7* *F7*
 Let ring 3 beats
Bb7 *Bb7* *F7* *D7*
G- *C7* *F7* *C7*

4 (roots & choice of leading tones)

F7 *Bb7* *F7* *F7*
 Let ring 3 beats
Bb7 *Bb7* *F7* *D7*
G- *C7* *F7* *C7*

5 (Triad with leading tone)

F7 *Bb7* *F7* *F7*
Bb7 *Bb7* *F7* *D7*
G- *C7* *F7* *C7*

6 (Scale tones & leading tones)

F7 *Bb7* *F7* *F7*
 5th
Bb7 *Bb7* *F7* *D7*
 5th
G- *C7* *F7* *C7*

7 (chord/scale)

Exercise 7 consists of three staves of music. The first staff starts with a circled '7' and the label '(chord/scale)'. It features four measures with chords *F7*, *Bb7*, *F7*, and *F7*. The notes are quarter notes, and the second measure includes a '5th' label. The second staff continues with chords *Bb7*, *Bb7*, *F7*, and *D7*. The third staff has chords *G-*, *C7*, *F7*, and *C7*.

8 (chromaticism)

Exercise 8 consists of three staves. The first staff has chords *F7*, *Bb7*, *F7*, and *F7*, with a '3rd' label under the second measure. The second staff has chords *Bb7*, *Bb7*, *F7*, and *D7*, with a '5th' label under the second measure. The third staff has chords *G-*, *C7*, *F7*, and *C7*.

9 (chromaticism)

Exercise 9 consists of three staves. The first staff has chords *F7*, *Bb7*, *F7*, and *F7*, with a '5th' label under the second measure. The second staff has chords *Bb7*, *Bb7*, *F7*, and *D7*, with '3rd' and '5th' labels under the first and second measures respectively. The third staff has chords *G-*, *C7*, *F7*, and *C7*, with a '7th' label under the second measure.

10 (minor 7th & 8va leaps & chromaticism)

Exercise 10 consists of three staves. The first staff has chords *F7*, *Bb7*, *F7*, and *F7*, with 'b7' labels under the first and second measures and a '5th' label under the third measure. The second staff has chords *Bb7*, *Bb7*, *F7*, and *D7*, with 'b7', '5th', '3rd', and '7th' labels under the first four measures respectively. The third staff has chords *G-*, *C7*, *F7*, and *C7*.

⑪ (repeated notes)

Exercise 11 consists of three staves of music. The first staff has four measures with chords $F7$, $Bb7$, $F7$, and $F7$. The second staff has four measures with chords $Bb7$, $Bb7$, $F7$, and $D7$. The third staff has four measures with chords $G-$, $C7$, $F7$, and $C7$. The notes are repeated notes, meaning each note is held for the duration of the measure.

⑫ (begin on b7 of scale)

Exercise 12 consists of three staves of music. The first staff has four measures with chords $F7$, $Bb7$, $F7$, and $F7$. The second staff has four measures with chords $Bb7$, $Bb7$, $F7$, and $D7$. The third staff has four measures with chords $G-$, $C7$, $F7$, and $C7$. The notes start on the b7 of the scale. Labels "5th" and "root" are placed below the notes in the second and third staves respectively.

There are many ways to alter these "rules" and still accomplish the goal. Most players develop finer skills with much playing experience.

SOUND—

Whether you play electric or acoustic bass, the sound you produce is vital to the success of the rhythm section's overall feel. Each note should have a precise and definite attack followed by a dark, sustained, flowing sound. Again, the sound of the drummer's ride cymbal is generally dark, sustained and smooth. The bassist should strive to compliment that sound.

SHAPE (Contour)—

The contour of the bass line should rise and fall in a gradual and smooth manner, as opposed to an angular or "jerky" manner. The lower register of the bass is the most preferred area for walking, since the bass is the **bottom** or foundation of the entire band. The register should be chosen according to existing conditions to coincide or contrast what is going on, depending on the musical requirements of the moment.

LISTEN TO OTHER BASSISTS—

All aspiring bassists should listen to as many recorded and live examples of bass playing as possible. The traditions in bass playing that are alive in jazz today have been passed down from generation to generation. You can become part of a great "family tree" by being influenced by the many great bassists of the past.

KNOW THE OTHER INSTRUMENTS—

Every bassist should have a good understanding of the roles and objectives of the other instruments in the rhythm section, particularly the drums and the piano. In order to play together, each person must at all times perceive what is going on around him. If one does not understand the other instruments, this cannot happen.

Last, but certainly not least, the bassist must always possess *radar* ears and listen to everyone else as well as to himself. One must be absolutely flexible without losing his/her own musical identity and be able to shift gears in a millisecond. Sensitivity in ensemble playing is the icing on the cake.

Some thoughts on our objectives might include (in alphabetical order) the desire to be:

Assertive
Basic
Confident
Deliberate
Energetic
Feeling
Groovy
Humble
Intense
Jovial
Knowledgeable
Loving
Musical
Nimble
Observant
Patient
Qualified
Round-sounded
Sensitive
Trusting
Unobtrusive
Versatile
Warm
X-ceptional
Young at heart
Zestful

The Drummer

IN THE RHYTHM SECTION

By Ed Soph

Keep these guidelines in mind when you play within the rhythm section and accompany a soloist.

DYNAMIC BALANCES—

The drummer must be able to balance and blend the various parts of the set itself before he can balance and blend dynamically with the rest of the rhythm section. All parts of the set must be heard equally, unless the drummer wishes to contrast instruments of the set by deliberately making one louder or softer than the overall balance of the set.

CONSISTENT TIME-KEEPING—

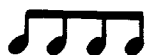
The drummer must be able to play all parts of the set in consistent time, just as he must be dynamically consistent. The time-keeping abilities of the hands must be matched by those of the feet, and vice-versa. Consistent time not only refers to repetitive rhythmic patterns, such as a hi-hat played on 2 and 4 or a repetitive ride cymbal rhythm. This consistency applies to syncopated, non-repetitive figures as well. Down-beats, up-beats, and off-beats must all be *in time*.

STRUCTURE—

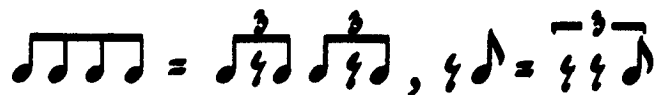
The form of the tune must be delineated by the drummer whether he is soloing or accompanying a soloist. Often, the other members of the band rely on the drummer to outline the important points of the song as well as to make transitions between rhythmic and dynamic interpretations within the music's structure.

RHYTHMIC INTERPRETATION AND STYLE—

The two styles represented, latin and swing, differ rhythmically in that latin improvisations are based on a straight eighth-note interpretation



while the swing improvisations are based on a swing eighth, or triplet interpretation:



Sensitivity to these four aspects of rhythmic improvisation depends upon one's ability to *LISTEN* and to *RESPOND* musically to what he has heard being played around him. Improvisation is like a good conversation. We don't interrupt another's train of thought with unrelated ideas. We don't drown-out whomever we are conversing with piano, guitar, bass or others.

PRACTICING & PLAYING SUGGESTIONS

SWING TUNES: *Tippin' Time, Bye Bye Boston, Fast Mode AI, Lady's Bounce*

'TWO-BEAT' PATTERN (*Tippin' Time* and *Lady's Bounce*)

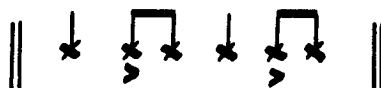
The drums and bass play off of the 1st and 3rd (thus two beat) beats of each bar rather than four beats per bar. *LISTEN* to the bass and complement his two-beat pattern on the hi-hat or the ride cymbal. Notice that on *Lady's Bounce* the bridge of the tune goes into a four-beat feel.

'STRAIGHT-AHEAD' 4/4 SWING

Play along with only ride cymbal patterns and the hi-hat on 2 and 4 played with the foot pedal. You might try playing the hi-hat with the "rocking" technique: heel down on 1, toes down on two, heel again on 3, and toes again on 4. Some examples of ride patterns are:



and variations/combinations of these. The faster ride pattern as used with *Fast Mode AI* is built on



rather than the triplet feel of the slower tempos. Remember that the ride pattern is the drummer's bass line. It provides a time foundation on which the soloists improvise. Ideas for varying the ride pattern can come from listening to the phrasing and syncopations of the bassist's line.

The basic ride pattern is accented on 2 and 4. **DON'T ACCENT 1 AND 3 UNLESS YOU FEEL THAT IT COMPLEMENTS WHAT IS GOING ON IN THE REST OF THE RHYTHM SECTION.**

Add the snare and bass to the ride and hi-hat. The snare and bass are "comping" instruments. They often play non-repetitive, syncopated figures to enhance the soloist both rhythmically and dynamically. These figures help to unify the rhythm section. "Comping" means accompanying in a complementary fashion. *LISTEN* to the piano/guitar as they comp behind the solo voice. Here you can get ideas for your own comping figures on the snare and bass. *LISTEN* to the soloist, too. Remember the conversational aspect of improvisation.

You will hear that many of the comping figures on the record anticipate down-beats, meaning that the "and" of the beat before the down-beat is played

RIDE		↓	↓	↓	↓	
SNARE		↑	↑	↑	↑	
BASS		—	—	—	—	

ANTICIPATION OF 1

As a general rule, when playing swing tunes avoid playing the bass drum repetitively on 1 and 3. Try to anticipate these beats. Likewise, avoid a repetitive 2 and 4 pattern on the snare. The hi-hat is taking care of that, leaving the snare free to play syncopations.

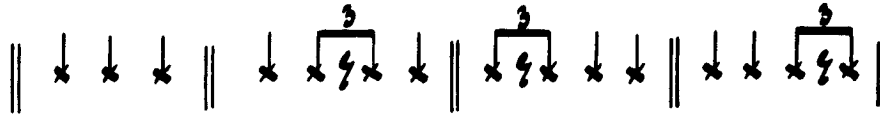
You will hear that the drummer on the record is playing neither all anticipations nor all down-beats. Try to achieve a *BALANCE* between the two, just as the soloist and other comping instruments vary where they begin and end phrases or rhythmic patterns.

JAZZ WALTZ: *Scott's Waltz*

Follow the same practice suggestions as for the 4/4 swing tunes. Some 3/4 hi-hat patterns played with the foot pedal:



Some 3/4 ride cymbal patterns:



Avoid too much, meaning repetitive, use of the bass drum on beat 1. Try to anticipate some of the down-beats just as you did with the 4/4 tunes.

LATIN JAZZ STYLES—Bossa Nova: *Bossa For Cheryl*

The rhythmic improvisations are based on the standard bossa nova pattern for drum set. Variations derive from this pattern:

CLOSED HI-HAT OR RIDE CYM.

RIM SHOT ON SNARE

BASS

“Overhand” rim shots or “butt” rim shots give the sound of a *clave*. Lay a stick on the snare drum with the bead of the stick on the snare head. Let the butt end of the stick protrude over the edge of the snare drum. Bang the butt end of the stick down on the rim using the “clave” rhythm indicated.

Anticipation of downbeats may be applied to this style, too. As for comping, syncopations are played with the sticks on cymbals, snare, whatever YOU hear, while the bass rhythm is repetitive in the same manner as the bassist’s rhythm. The hi-hat may be played:



This record allows you to experiment. So *EXPERIMENT!*

LATIN JAZZ STYLES—Samba: *Samba de Luvsmé*

The foundation pattern for improvisation is:

STICKS

BASS

HI-HAT

This means: one stick is on the ride cymbal and the other is on either the snare or drums. Both hands strike the same rhythms!

As with the bossa nova, the feet usually maintain a repetitive figure while the hands comp/improvise.
EXPERIMENT.

BALLAD: *Reflection*

Brushes are often used to play ballads. Here are two basic ballad patterns. The first one (Diagram 1) consists of the left hand (right, if you play left-handed) making a circular motion lightly accenting 1-2-3-4 as indicated by more of the brush fan being pressed against the head to produce a darker, heavier sound than that produced when the brushes are played on their tips. The right hand taps a ride pattern. *EXPERIMENT!* If you desire a continuous sustained sound, make half-circles with each hand (see Diagram 2 on page 70).

Using the hi-hat to enhance the legato sound of the brushes by "chinging" the cymbals—lightly crashing them by use of the pedal, rather than constantly playing them with the "chick" sound on 2 and 4. Definitely avoid a heavy bass drum on **ANY** beats when palying this type of ballad.

TRADING FOURS AND EIGHTS—

As with complementing a soloist, trading four- and eight-bar phrases is also meant to be an exchange of rhythmic and melodic ideas. Listen for rhythmic and melodic statements in the instrumentalist's solo and build your response upon what you have heard, not on licks which you have practiced. Remember the conversational aspect of improvisation.

ACCOMPANYING A BASS SOLO—

In general, the drums accompany the bass solo in the same manner as accompanying any other soloist. If there is any difference it is that one must usually play softer than behind another instrument. This is because of the softer projection of the acoustic bass. Sticks as well as brushes may be used. You need not always play on the hi-hat behind the bass solo. Listen carefully to the solo and use good judgement.

GENERAL RHYTHM SECTION COMMENTS—

Always set-up in the rhythm section so that you can make eye contact with the other players in the section. Never set-up behind the bass amp.

A general approach to determining your dynamic balance is to keep the dynamic level of the ride pattern beneath that of the bass player's dynamic level. In turn, anything played on the snare, toms or bass drum should be complementary to the ride cymbal dynamic level.

Listen for the spaces which the soloist leaves in his playing. Listen for the spaces left in the comping patterns of the piano and guitar. Very often it is those spaces which give you the opportunity to join in improvising. Rhythmic improvisation does not mean trying to mimic what the soloist/rhythm section is playing. What is not played is just as important as what is.

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DIAGRAM 1

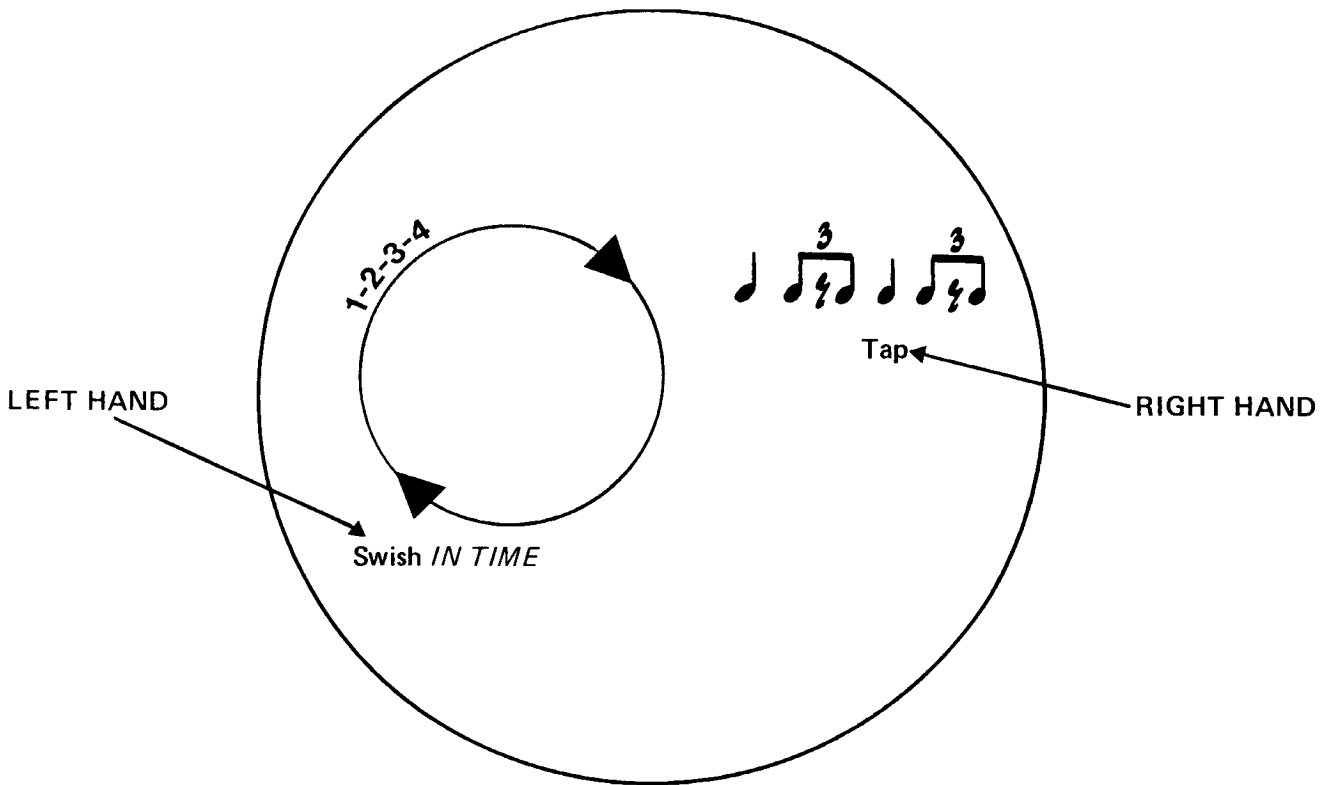
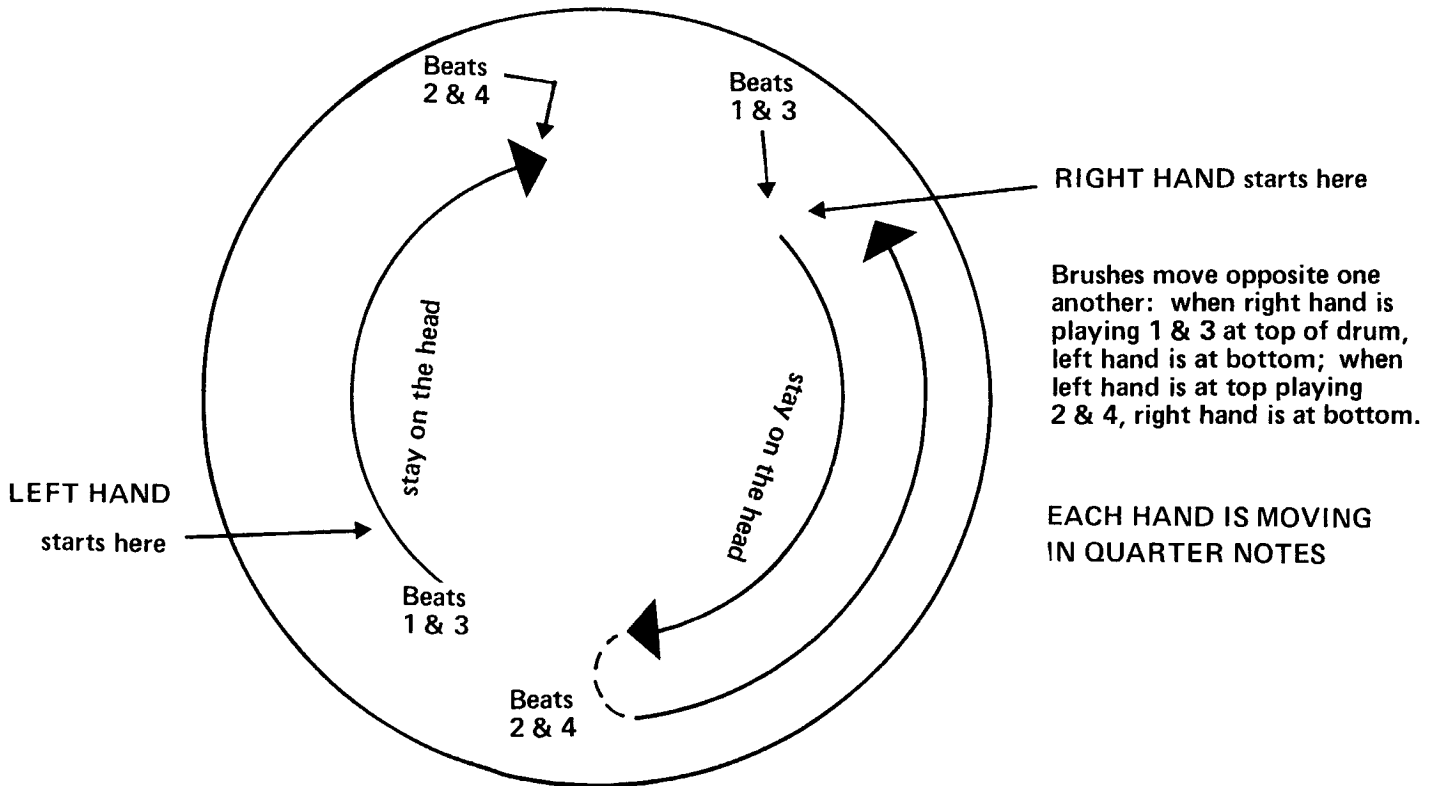


DIAGRAM 2



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