

VOLUME 88

MILLENNIUM

Blues



**BLUES
WITH A TWIST
FOR THE THIRD
MILLENNIUM!**

**PLAY-A-LONG Book & CD Set
For ALL Instrumentalists**

Jamey Abersold Jazz







CONTENTS

Tunes included in this volume are:

- | | |
|-------------------------------|--|
| 1. <i>Achin' And Breakin'</i> | 8. <i>Sweet Combustion</i> |
| 2. <i>Lame Duck</i> | 9. <i>Hustle And Shuffle</i> |
| 3. <i>Solar</i> | 10. <i>Dance Of The Infidels</i> |
| 4. <i>The Real McCoy</i> | 11. <i>Faster Than Whiz</i> |
| 5. <i>3/4 Double-Up Blues</i> | 12. <i>Stop, Stop, Stop-Time Blues</i> |
| 6. <i>In A Minor Mood</i> | 13. <i>Three Plus Two</i> |
| 7. <i>Bertha's Bossa</i> | 14. <i>E.T's Blues</i> |

Introduction.....	ii
Discography.....	iii
Nomenclature.....	iv
SOLOING by Jamey Aebersold.....	v
Intro to the SCALE SYLLABUS.....	vi
SCALE SYLLABUS.....	vii
Historically Significant Recordings.....	65

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS.....	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	17
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	33
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	49

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

Music Engraving by DAVID SILBERMAN

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INTRODUCTION

The blues have been around as long as jazz has, and the 12 bar blues has shown an amazing degree of flexibility over the years as jazz musicians as diverse as Louis Armstrong, Poncho Sanchez, Sun Ra and Barbara Dennerlein have found it to be a good vehicle for their personalities. As chromatic chord movement, suspensions, modes and other devices have come into use, all have found a home in the blues form.

Some jazz educators have found it useful to break different types of blues down into categories. Originally blues were played with a chord progression pretty much like the one used on Stop Time Blues in F, and use of the blues scale (in C: C-Eb-F-F#-G-Bb) will work across the whole thing. In fact, it has been pointed out that the early blues players could even add a bar or two but as long as you used the blues scale and the chords didn't get any trickier than I-IV-V, there weren't any clashes. As players started adding chords as they improvised (which in turn moved the composers to put them in stone in the tunes), they tended to approach the blues more like they would a pop tune with a set of chords to be negotiated, and the blues scale became just one of many devices used in the course of a solo. Since many pop and show tunes that jazz players were using were in AABA form, it seemed natural to add a bridge, using a chorus of blues as an "A" part. These bridges tended to be 8 bars long, so that a complete cycle would be 12-12-8-12, as in B Flat Blues with 8 Bar Bridge and E.T. Blues with Bridge. E Flat Blues has a 16 bar bridge.

With the advent of bebop, the blues was quickly adapted to the new style. Slow Blues uses the chords of Charlie Parker's 1945 tune Billie's Bounce, with the descending minor thirds in the eighth bar (though pianist Kenny Kersey used the same device on Henry Red Allen's record of K.K. Boogie recorded four years earlier). Another favorite bebop device, the tritone substitution (F7 / Bb = F#m7 B7/ Bb), is seen in the fourth bar of Bud Powell's 1949 tune Dance of the Infidels. Miles Davis' tune Solar (1954) is arguably not a blues, though it is 12 bars long and like most blues modulates to the subdominant in the fifth bar. However, most of the rest of the tune moves like the opening bars of How High The Moon rather than a blues. It is an early example of circular form, i.e. you need the first two bars of the next chorus to bring things to a logical end. In fact, 5/4 Blues and Bossa Blues also are circular forms, but they also display other interesting properties. Any piece in 5/4 time is guaranteed to get you out of your usual improvisory bag of tricks, and the bossa sounds more like Horace Silver than Rio de Janeiro. Both have a modal feel that tends to make you think in terms of scales rather than chords.

The rhythm section is that of the Tanareid group, and it has been without a personnel change for the past several years. John Stetch is an up-and-coming pianist who has several albums of his own in release as well as his work for Tanareid and some younger generation players. Bassist Rufus Reid and drummer Akira Tana worked together for years on a casual basis before forming Tanareid over a decade ago. Their discography as Tanareid includes "Yours And Mine," "Passing Thoughts," "Back To Front," "Blue Motion," and "Looking Forward." Rufus Reid also has several discs as leader, including "Perpetual Stroll," "Seven Minds," and "Sound Circle."

Phil Bailey 12/12/99

DISCOGRAPHY

NOTE: Only *Solar* and *Dance of the Infidels* have been recorded. The following list is of CDs available in the U.S. at presstime. Two numbers within a single set of parentheses indicates that the same take is available on more than one album.

Solar (1954)

Music by Miles Davis. Introduced by Miles Davis (Prestige)

Ron Affif (Pablo PACD-2310-954-2)
Bill Anschell Quartet (Accurate AC-5030)
Chet Baker Quartet (Riverside OJCCD-207-2)
Richie Beirach & Andy LaVerne (Steeplechase SCCD 31325)
Jerry Bergonzi (Double-Time DTRCD-127)
T.K. Blue (aka Talib Kibwe)(Arkadia 70351)
Don Braden (RCA 09026 63297-2)
Tom Cohen (Double-Time DTRCD-150)
Joe Cohn (Double-Time DTRCD-126)
Larry Coryell-Miroslav Vitous (Jazz Point JP 1021 CD)
Miles Davis Quintet (Prestige OJCCD-213-2; OJCCD-6017-2)
Steve Davis (DMP CD-3005)
Kenny Dorham Quintet Steeplechase SCCD 36011)
Bill Evans (Riverside OJCCD-140-2; FCD-60-017)
Hal Galper Trio (Concord CCD-4540)
Mike Garson (p/g duo with Zunigar)(Reference Recordings RR-37CD)
Grand Central (R. Coltrane, A. Roney, Terrasson)(Alfa Jazz ECD 22136-2)
Russell Gunn (Highnote HCD 7003)
Charlie Haden w. Rubalcaba (Verve 314 539 670-2)
Slide Hampton Quintet (Criss Cross Criss 1015)
Vincent Herring (Musicmasters 01612-65092-2)
Dave Holland (ECM 1109)
Keith Jarrett Trio (ECM 1420/21)(ECM 1531)
J.J. Johnson Quintet (Fresh Sound FSR-CD 0143)
Lee Konitz-Hal Galper Duo (Steeplechase SCCD 31057)
Steve Kuhn (piano alone)(Concord CCD-4484)
David Leonhardt (Big Bang BBR9562)
Ron McClure Quartet (Steeplechase SCCD 31262)
Jackie McLean (Blue Note CDP 38363 2)
Brad Mehldau (Warner Bros. 9 47463-2)
Pat Metheny (Geffen 9 24293-2)
Frank Morgan-Bud Shank Quintet (Contemporary CCD-14064-2)
Lee Morgan-Clifford Jordan Quintet (Fresh Sound FSCD 1037)
Tete Montoliu Trio (Steeplechase SCCD 31029)
Tete Montoliu (piano alone)(Steeplechase SCCD 31199)
Chris Potter Quintet (Criss Cross Criss 1067)
Phil Ranelin (Lifeforce LFR-1007)
Doug Raney (Steeplechase SCCD-31212)
Martial Solal/Toots Thielemans (Erato 2292-45795-2)
McCoy Tyner (Sweet Basil 7311-2)
Larry Willis Trio (Steeplechase SCCD 31251)

Dance of the Infidels (1949)

Music by Bud Powell. Introduced by the Bud Powell Quintet (Blue Note)

Toshiko Akiyoshi (Evidence ECD 22034-2)
Roni Ben-Hur With The Barry Harris Trio (TCB 95902)
Steve Grossman (Dreyfus FDM 36550-2)
Charlie Haden Quartet West (Verve 314 513 078-2)
Andy LaVerne (Steeplechase SCCD 31342)
Hank Mobley Sextet (Blue Note 300162)
Fats Navarro (Tadd Dameron Sextet)(Blue Moon CD BMCD 1018)
Bud Powell Trio (Blue Note CDP 7 81503 2; 33373 2)(Verve 314 523 392-2; 314 521 669-2)(Steeplechase SCCD 30007/9)
Rick Stone (Jazzand JCD002)
George Wallington Quintet (Savoy SV 0119)

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't 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 boldface 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 better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). 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) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE

ABBREVIATED CHORD/SCALE SYMBOL

* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHW) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9 ⁺⁹
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb G	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5
MELODIC MINOR (ascending only) (WHWWWHH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

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

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

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

I have tried to standardize the chord/scale 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 the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C**, **C7**, **C-**, **C∅**, **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 their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

Soloing: by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability.*

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." ***! agree!***

INTRODUCTION to the 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. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

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 the *Scale Syllabus* page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely 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 pages 43 to 45 in **Volume 1 "JAZZ: How To Play And Improvise" (Sixth Edition)** 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, 24** or **84** 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 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, and "**Repository of Scales & Melodic Patterns**" by Yusef Lateef. These books are available from **Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 U.S.A.**, your local music store, or <http://www.jazzbooks.com>.

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. 84 "Dominant 7th Workout"**; **Vol. 21 "Gettin' It Together"**; and **Vol. 16 "Turnarounds, Cycles & II/V7's."** You might also check out the play-a-longs which have tunes in all keys: **Vol. 42 "Blues In All Keys"**; **Vol. 47 "Rhythm In All Keys"**; **Vol. 57 "Minor Blues In All Keys"**; and two more volumes, **Vol. 67 "Tune Up"** and **Vol. 68 "Giant Steps"**—each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step.; Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major	W W H W W W H	C D E F G A B C	C E G B D
C7	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A Bb C	C E G Bb D
C-	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C∅	Half Diminished (Locrian)	H W W H W W W	C Db Eb F G Ab Bb C	C Eb Gb Bb
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 (Bbb)

FIVE BASIC CATEGORIES

1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
CΔ+4	Lydian (major scale with +4)	W W W H W H W	C D E F# G A B C	C E G B D
CΔ	Bebop (Major)	W W H W H H W H	C D E F 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 W H 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 W H	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

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7b9	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 H W H W	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#)

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	Dorn. 7th scale but don't emphasize the third	W W H W W H W	C D E 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 H	C D E F G A Bb B C	C F G Bb D

MAY BE WRITTEN G/C

3. MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop (Minor)	W H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W H H	C D Eb F G A B C	C Eb G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D Eb F 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
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
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
C- or C-b9b6	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, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅	Half Diminished (Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#2 (C∅9)	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
C∅ (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

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

NOTES: 1) 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. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. So 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 C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7b9 also appears to have only one altered tone (b9) but it 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. 3) 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 11-V7-1 Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) * - 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.



1. Achin' And Breakin'



PLAY 7 TIMES (♩ = 56)

By Jamey Aebersold

Slow Blues in 4 with a triplet feel throughout

Chord progression for the main melody:

- Staff 1: F7, Bb7, F7
- Staff 2: F7, Bb7, B^o7
- Staff 3: F7, G-7, A-7, Ab-7, G-7
- Staff 4: C7, F7, Bb7, B^o7, F7/C, C7

SOLOS

F7 Bb7 F7 F7 Bb7 B^o7

⊕

F7 G-7 A-7 Ab-7 G-7 C7 F7 Bb7 B^o7 F7/C C7

⊕

F7/C C7+9 F7+4



2. Lame Duck



PLAY 4 TIMES (♩ = 120)

By Jamey Aebersold

Bossa Nova

F7 Bb7 Eb7 Bb7 Bb7 Eb7

BREAK

Eb7 Bb7 Bb7 C-7/F Bb-7/Eb 1. C-7/F Bb-7/Eb

2. Bb7 Bb7 A-7 D7 G7 G7 C7 C7 F7

SWING/IMPROVISE

F7 Bb7 Eb7 Bb7 Bb7 Eb7

Eb7 Bb7 Bb7 C-7/F Bb-7/Eb C-7/F Bb-7/Eb

SOLOS

Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 Bb7 C-7/F Bb-7/Eb C-7/F Bb-7/Eb

LATIN

A-7 D7 G7 G7 C7 C7 F7 F7

SWING

Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 Bb7 C-7/F Bb-7/Eb C-7/F Bb-7/Eb

Play this section three times, then end.

C-7/F Bb-7/Eb Bb-7 Eb7 Ab-7 Db7 F#-7 B7

E-7 A7 D-7 G7 C-7 F7 Bb7+4



3. Solar



PLAY 17 TIMES (♩ = 160)

By Miles Davis

Three staves of musical notation in 4/4 time. The first staff has a key signature of one flat (Bb) and a 4-measure phrase with chords C-7, G-7, and C7. The second staff has a key signature of one flat (Bb) and a 4-measure phrase with chords FΔ, F-7, and Bb7. The third staff has a key signature of two flats (Bb and Eb) and a 4-measure phrase with chords EbΔ, Eb-7, Ab7, DbΔ, DØ, and G7+9.

SOLOS

Three sets of empty musical staves for solos, each with a key signature and chord changes indicated above.

1. SWING: C-7 (C-6), G-7, C7.

2. SWING: FΔ, F-7, Bb7.

3. SWING: EbΔ, Eb-7, Ab7, DbΔ, DØ, G7+9, Ø.

LATIN

One set of empty musical staves for a Latin solo, with a key signature of one flat (Bb) and chord changes indicated above: C-7, Ab-7/Db, B-7/E, G-7, C-Δ.

Play 3 times and end on C-Δ



4. The Real McCoy



PLAY 12 TIMES (♩ = 132)

By Jamey Aebersold

Bossa Nova

Musical notation for the main piece, featuring a 4/4 time signature and various chords: D-7, G-7, F-7, E-7, D-7, C-7, Bb-7, A7+, and A.

SOLOS

SOLOS section with five staves, each containing a chord name and a slash indicating a solo spot. The chords are: D-7, G-7, F-7, D-7, C-7, Bb-7, and A7+ (Whole Tone). The section concludes with a D-7 chord and the instruction "fade out".



5. Double-Up Blues



PLAY 12 TIMES (♩ = 144)

By Jamey Aebersold

BLUES IN 3/4

E^b7

E^b7

E^b7

E^b7

A^b7

A^b7

E^b7

E^b7

B^b7

A^b7

E^b7

G^b7

B7

B^b7

(1st time only)

SOLOS

E^b7

E^b7

A^b7

E^b7

B^b7

A^b7

E^b7

G^b7

B7

B^b7




E^b7

G^b7

B7

B^b7

E^b-7

A^b7

E^b-7

A^b7

E^b-7

A^b7

E^b-7



6. In A Minor Mood



PLAY 9 TIMES (♩ = 120)

By Jamey Aebersold

Sixteen Bar Minor Blues

C-7 F7 C-7 F7 C-7 F7

C-7 F7 F-7 Bb7 F-7 Bb7

C-7 F7 C-7 F7 Eb-7 Ab7

Eb-7 Ab7 D-7 3 3 3 G7 C-7

C-7 F7 Bb-7 Eb7 Ab7 G7 (1st time only)

ff

BREAK

SOLOS

C-7 F7 F-7 Bb7 C-7 F7

Eb-7 Ab7 D-7 G7 C-7 C-7 F7 Bb-7 Eb7 Ab7 G7+9

BREAK

♩

C-7

8



7. Bertha's Bossa



PLAY 13 TIMES (♩ = 120)

By Jamey Aebersold

Bossa Nova

Chords: F-7, Bb-7, D7+9, Ab-7/Db, C7+9

Annotations: Lay Back (dashed line), (1st time only)

SOLOS

Chords: F-7, Bb-7, F-7, D7+9, Ab-7/Db, C7+9, C7+9, C7+9, Ab-7/Db, C7+9, Ab-7/Db, C7+9, F-7, F-7

Annotations: BREAK, fade out



8. Sweet Combustion



PLAY 14 TIMES (♩ = 126)

By Jamey Aebersold

Minor Blues

Musical notation for the Minor Blues section, consisting of three staves. The first staff is in treble clef, and the second and third are in bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines with slurs and accents.

Chords for the first staff: C-7, DØ, G7+9, C-7

Chords for the second staff: C7+9, F-7, F-7, C-7

Chords for the third staff: C-7, Ab7, G7+9, C-7, DØ, G7+9

SOLOS

SOLOS

Chord progressions for the solo sections:

Staff 1: C-7, DØ, G7+9, C-7, C7+9, F-7, F-7

Staff 2: C-7, C-7, Ab7, G7+9, C-7, Ø, DØ, G7+9

Staff 3: Ø, F7, Ab7, G7+9, C-7, F7, Ab7, G7+9, C-7



9. Hustle And Shuffle



PLAY 12 TIMES (♩ = 112)

By Jamey Aebersold

Shuffle Blues

INTRO D7

Musical staff for the Intro section, featuring a D7 chord and a shuffle rhythm pattern.

G7

G7

Musical staff for the first line of the main section, featuring G7 chords.

C7

G7

Musical staff for the second line of the main section, featuring C7 and G7 chords.

D7

C7

Musical staff for the third line of the main section, featuring D7 and C7 chords.

SOLOS

G7

G7

C7

Musical staff for the first solo section, marked with a slash and a percent sign.

G7

D7

C7



Musical staff for the second solo section, marked with a slash and a percent sign.

⊕ Play 7 times, then end on last measure below.

G7

E7+9

A7b9

D7+9

Musical staff for the final solo section, featuring G7, E7+9, A7b9, and D7+9 chords.



G7+4

Musical staff for the final chord, G7+4.



10. Dance Of The Infidels



PLAY 15 TIMES (♩ = 152)

By Bud Powell

Bebop Blues

FΔ Bb-7 Eb7 A-7 G-7

F#-7 B7 Bb7 Bb-7 Eb7

A-7 Ab-7 Db7 G-7 C7(Db-7 Gb7)

FΔ TO SOLOS 1st time only

Pedal C

SOLOS

FΔ Bb-7 Eb7 A-7 G-7 F#-7 B7 Bb7 Bb-7 Eb7

A-7 Ab-7 Db7 G-7 C7 FΔ D7 G-7 C7

A-7 D7 G-7 C7 A-7 D7 G-7 C7 FΔ+4



11. Faster Than Whiz



PLAY 5 TIMES (♩ = 208)

By Jamey Aebersold

Blues with 16 bar bridge

E♭7 BLUES **A♭7** **A°7** **E♭7**

B♭-7 **E♭7** **A♭7** **A♭7** **A°7** **E♭7**

G-7 **C7** **F-7** **1.** **B♭7** **E♭7** **C7** **F-7** **B♭7**

2. **B♭7** **E♭7** **E♭7**

Bridge

A-7 **D7** **GΔ**

A♭-7 **D♭7** **G♭Δ**

G-7 **C7** **FΔ**

F♯-7 **B7** **F-7** **B♭7** *D.C. al 3rd ending*

3. **B♭7** **E♭7** **TO SOLOS**

BREAK



11. Faster Than Whiz – Cont.



FORM: 12-12-16-12 (BLUES WITH A BRIDGE)

SOLOS

E^b7 BLUES A^b7 E^b7 B^b-7 E^b7

First staff of music with a repeat sign at the beginning.

A^b7 A^b7 E^b7 G-7 C7

Second staff of music.

F-7 B^b7 1. E^b7 C7 F-7 B^b7

Third staff of music with a first ending bracket over the last two measures.

2. E^b7 Bridge A-7 D7

Fourth staff of music with a slash in the second measure.

GΔ A^b-7 D^b7

Fifth staff of music with a slash in the second measure.

G^bΔ G-7 C7

Sixth staff of music with a slash in the second measure.

FΔ F[#]-7 B7

Seventh staff of music with a slash in the second measure.

F-7 B^b7 E^b7 BLUES A^b7

Eighth staff of music.

E^b7 B^b-7 E^b7 A^b7 A^b7

Ninth staff of music.

E^b7 G-7 C7 F-7 B^b7 ⊕ E^b7 C7 F-7 B^b7

Tenth staff of music.

⊕ A^b-7 D^b7 F-7 B^b7 E^b7 >

Eleventh staff of music with a double bar line and a slash in the final measure.

Fine
Abrupt ending



12. Stop, Stop, Stop-Time Blues



PLAY 15 TIMES (♩ = 120)

By Jamey Aebersold

Blues

Musical notation for the Blues section, consisting of four staves of music in 4/4 time. The key signature has one flat (Bb). The notation includes eighth notes, quarter notes, and triplet eighth notes. Chord changes are indicated above the staff: F7, Bb7, F7, Bb7, F7, Bb7, F7, C7, Bb7, F7, C7.

SOLOS

First line of solo notation with chord changes: F7, Bb7, F7, Bb7. The staff contains two measures with a slash (/) indicating a rest.

Second line of solo notation with chord changes: F7, C7, Bb7, F7, C7. The staff contains two measures with a slash (/) indicating a rest.

Third line of solo notation with chord changes: D7, D7, Db7, C7, Bb7, F7. The staff contains two measures with a slash (/) indicating a rest.

Fourth line of solo notation with chord changes: D7, D7, Db7, C7, Bb7, F7. The staff contains two measures with a slash (/) indicating a rest.

Fine



13. Three Plus Two



PLAY 12 TIMES (♩ = 144)

By Jamey Aebersold

BLUES IN 5/4

C-7

C-7

E \flat -7

C-7

A \flat 7

1. (Whole-Tone)
G7+

2. (Whole-Tone)
G7+

SOLOS

C-7

C-7

E \flat -7

C-7

A \flat 7

G7+ (Whole-Tone)

A \flat 7

G7

A \flat 7

G7

C-7

etc.

Fade out on C-7



14. E.T.'s Blues



PLAY 7 TIMES (♩ = 336)

By Jamey Aebersold

Blues with a bridge [FORM: 12-12-8-12]

B♭7 BLUES E♭7 B♭7 B♭7

E♭7 E♭7 B♭7 B♭7 C-7

1. F7 B♭7 C-7 F7 2. F7 B♭7 B♭7

Bridge

B-7 E7 B♭-7 E♭7

A-7 D7 A♭-7 D♭7 G-7 C7 F♯-7 B7

B♭7 BLUES E♭7 B♭7 B♭7

E♭7 E♭7 B♭7 B♭7

C-7 F7 B♭7 C-7 F7



14. E.T.'s Blues – Cont.



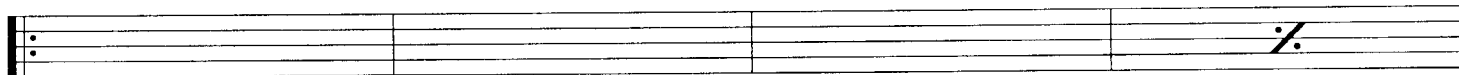
FORM: 12-12-8-12 (BLUES WITH A BRIDGE)

SOLOS

B \flat 7 BLUES

E \flat 7

B \flat 7



E \flat 7

B \flat 7

C-7



1.

F7

B \flat 7

C-7

F7

2.

F7

B \flat 7



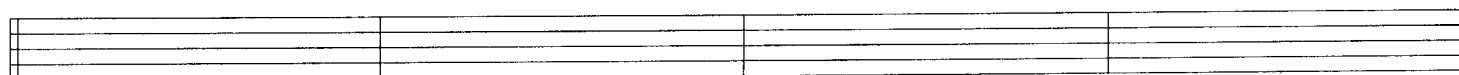
Bridge

B-7

E7

B \flat -7

E \flat 7



A-7

D7

A \flat -7

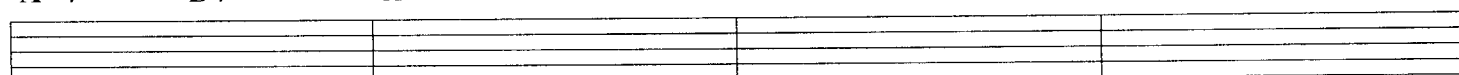
D \flat 7

G-7

C7

F \sharp -7

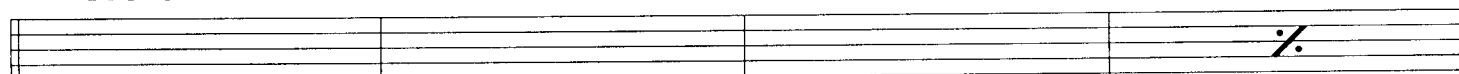
B7



B \flat 7 BLUES

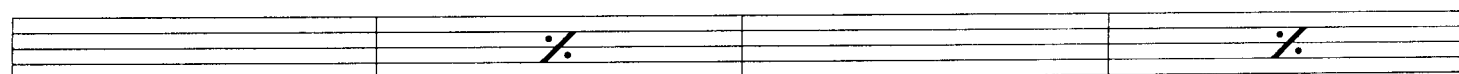
E \flat 7

B \flat 7



E \flat 7

B \flat 7



C-7

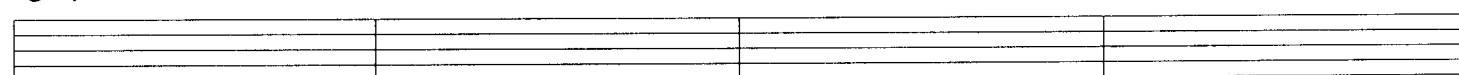
F7



B \flat 7

C-7

F7



B \flat 7



B \flat 7



108 Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of 108 of the most important recordings in jazz.

Most of the recordings listed are from the 40's 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #726) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

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- | | | | |
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| ___ cd #694 | DIZZY GILLESPIE - SONNY SIDE UP | ___ cd #592 | RED GARLAND - GROOVY |
| ___ cd #458 | MILES DAVIS - KIND OF BLUE | ___ cd #1059 | MILES DAVIS - STEAMIN' WITH MILES DAVIS |
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