

VOLUME 85

Tunes You Thought You Knew

DREAM
YESTERDAYS
MAIDEN VOYAGE
WATERMELON MAN
I HEAR A RHAPSODY
CANTALOUPE ISLAND
STELLA BY STARLIGHT
SONG FOR MY FATHER
ON GREEN DOLPHIN STREET
SMOKE GETS IN YOUR EYES
SOFTLY AS IN A MORNING SUNRISE

Reharmonized
Standards

BY
ANDY LAVERNE

PLAY-A-LONG BOOK/CD SET
FOR ALL INSTRUMENTALISTS

Jamey Aebersold Jazz







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

Note to all HORN players: When playing these tunes, normally the top instrument (often a trumpet or alto sax) will play the melody as indicated (usually the top line of notes) while the other horn(s) play the written harmony parts below. But keep in mind that these are TIGHT harmonies—you don't want the melody and/or harmony lines to be played in different octaves, or you'll lose the close, clustered sound of the arrangements.

Special Note to all TROMBONE players: From time to time a line or two of these arrangements will be out of some trombone players' ranges. Don't be shy about shifting octaves when appropriate if that helps you to get the music in a range where you can play it.

All arrangements and reharmonizations by ANDY LAVERNE

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INTRODUCTION

The tradition of reharmonizing tunes is almost as old as jazz itself, but really came into its own in the bebop era. The law provides that a melody and lyric can be copywritten but a chord progression cannot. This is one reason why so many originals were written on familiar chord progressions in the '40s, when small record companies were trying to avoid paying royalties to songwriters. There's no legal impetus for altering the chords while keeping the melody, but many creative artists have felt an artistic one. Sometimes certain alterations become widely used, like Charlie Parker's *Blues For Alice* changes, or Dizzy Gillespie's reharmonization of *I Can't Get Started*. On this album pianist Andy LaVerne presents his reworking of the harmonies of 10 tunes you've probably played many times with conventional changes, with an original added for spice. Learning Andy's chords will give you a new perspective on these old chestnuts.

In some respects, it's hard to believe that Herbie Hancock's three tunes on this album are old enough to qualify as "old chestnuts," but a new generation of jazz musicians have been born since they were conceived in the '60s. In retrospect, we can see these as pioneering efforts to bring jazz and rock together in an organic way. *Watermelon Man* was a top-10 hit for Mongo Santamaria in 1962. *Cantaloupe Island* came in 1964, and is a direct ancestor of *Maiden Voyage*, whose use of sus4 chords with a rock-derived backbeat anticipate some harmonic devices used several years later in such pop hits as *What's Going On* and *She's Gone*. As for the rhythm figure in *Maiden Voyage*, Herbie Hancock later remembered, "I had been listening to some pop music...I was trying to write a piece of music where I would have a backbeat but would have a different rhythm and than just being played on two and four. I came up with a rhythm when I was on a plane going to Los Angeles...to do the album 'ESP' with Miles. All of a sudden, the rhythm just hit me. I grabbed the stewardess and said, 'give me a piece of paper.' She only had a napkin, so I wrote it down and then lost the napkin. What happened is, we recorded 'ESP,' and, at the end of Ron Carter's tune *Eighty-One* as it was fading out, we were playing a rhythm off the last chord. By accident, I played that rhythm. I heard that and said 'hold it, play that again.' They played it and I wrote it down." Hancock achieved a new pinnacle of success when *Maiden Voyage* was selected as background music for a Yardley After Shave commercial.

Horace Silver wrote his composition *Song For My Father* during the same period. The Latin-rock beat and minor key remind one of *Cantaloupe Island*, but Hancock's tune is in a modal style, whereas Silver uses a fairly conventional chord progression in *Song For My Father*. The new tune on this album, Andy LaVerne's composition *Dream*, is not to be confused with a well-known standard with the same title that Johnny Mercer wrote in the '40s.

Of the standards, *I Hear a Rhapsody* is the only one not composed for a film or musical. Jimmy Dorsey recorded it in 1940 and many crooners have found it to their liking, not to mention jazz musicians with a romantic bent. *Smoke Gets In Your Eyes* and *Yesterdays* came from Jerome Kern's score for 'Roberta,' one of 1933's hottest Broadway tickets. *Softly As In A Morning Sunrise* is from the 1928 operetta "New Moon"; Nelson Eddy sang it in a movie remake in 1940. *Stella by Starlight* came from a 1944 movie, "The Uninvited," in which Gail Russell played a girl haunted by her mother's ghost. And *On Green Dolphin Street* was the theme from a 1947 Lana Turner/Donna Reed vehicle.

Pianist-arranger Andy LaVerne has an impressive list of credentials, including a stint with Stan Getz and many albums of his own; he has also written numerous articles on jazz harmony and piano style. Bassist Rufus Reed worked for several years in the '70s with Dexter Gordon, and since then has worked with an impressive list of New York jazz musicians. Steve Davis is the drummer with the Lynne Arriale Trio, and has several albums out under his own name and a number of sideman credits. All three musicians have taught at the Jamey Aebersold Summer Jazz Workshops.

They say you can't teach an old dog new tricks, but Andy LaVerne has taught these tunes a thing or two. Now it's up to you to learn from Andy. Practice!

Phil Bailey 11/19/98

Andy LaVerne has recorded an album, "Four Miles" (Worldly Triloka 314 536 186-2, with Randy Brecker, George Mraz and Al Foster) with versions of *Maiden Voyage*, *Song For My Father*, and *Cantaloupe Island* using the chords on this album; *On Green Dolphin Street* is very similar, but in a different key. His trio's recording of *Cantaloupe Island* on Concord CCD-4680 is also like the track on this album, as is the LaVerne/John Abercrombie Duo performance of *Softly, As In A Morning Sunrise* on Double-Time DTRCD-110.

TUNES YOU THOUGHT YOU KNEW

by
Andy LaVerne

Have you noticed how difficult it is to come to a consensus when trying to call tunes at a jam session? Usually people call tunes nobody wants to play. It might go something like this; "Let's play *Stella*." Immediately someone shouts, "I hate that tune, it's been played to death! Let's play *Maiden Voyage*." "What, are you kidding?" "*Song For My Father*." "NO!" "Softly... boring!" "*Watermelon Man*, no I mean *Cantaloupe Island*." "Corny!" "*Rhapsody*." "Don't know the bridge." "*Smoke Gets In Your Eyes*." "No ballads." "*Dream*..." "That old thing? No way." "*Yesterdays*." "We can't agree on the changes." "Well, how about *Green Dolphin*?" "In C or Eb?!?" And so it goes. Perhaps this is what first drew me to the notion of reharmonization. If I could somehow alter the tunes enough for people (including myself) to get excited and interested again in playing what had become hackneyed, then I wouldn't have to spend so much time and energy searching for obscure tunes that no one wanted to play anyhow. After all, the reason these tunes were played and recorded so much in the first place is because they're so compelling melodically and harmonically, and are great vehicles for improvisation and self expression. One of the big challenges in playing these tunes is to be able to personalize them. It's really difficult to come up to the level set in that definitive recording by Miles, Bill, Herbie or Keith, not to mention recordings by composers of jazz classics. So, manipulating form and harmony gives a leg up on both these issues.

As a pianist, I am somewhat harmonically oriented, so adding a chord here and there seems just part of my *modus operandi*. But given further reflection, I begin to realize that it was my first lessons with Bill Evans in the late 1960's which started me on the road to reharmonization. I can still remember sitting at the piano with Bill while he played *Someday My Prince Will Come*, demonstrating what he termed "setting and reaching a harmonic goal." The premise as he put it: "There are many avenues you can go down to reach that goal." He played the first couple of phrases, then played them again, harmonized in a totally different manner. At the time I didn't really grasp what he was doing. Years later I had what Bill called the "joy of discovery," and the concept of chord substitution and reharmonization began to crystallize. Using this concept as a means of sculpting tunes for a more personal statement, I began to incorporate various techniques (many of which are described in my "Handbook of Chord Substitutions"), of reharmonizing and arranging. At first it was only a tune here or there, then before I knew it, I had an ever expanding library of reharm. I have now reached the point of having more than one version of many tunes, and have even reharmonized some of my originals. There is no tune immune to this process.

To me, reharmonization is the link between improvisation and composition, using elements of both. It can be a process which occurs over a long period of time, going back and fine tuning a reharm, or it can be done spontaneously on the fly. The tunes in this collection reflect the former more than the latter. The true impetus for this collection began at the Aebersold Summer Jazz Workshops a few years ago. I brought in a couple of reharm. for my ensemble, and also played them with fellow faculty at an evening concert. The response was quite positive, many people enjoyed hearing familiar tunes with some harmonic surprises, and wanted copies so they could play them as well. Then, Jamey Aebersold, Jr. suggested a project incorporating these reharm. which lead to the notion of a play-a-long. The idea germinated for a while, and a list of tunes began to take shape. It was at the end of two more weeks of the Aebersold Summer Workshops that Rufus, Steve, Jamey Sr., Steve Good and myself got together at Jamey's basement studio to lay down these tracks. My thanks to Rufus and Steve for their harmonic and rhythmic support, and for their great musical and creative energies. A special thanks to Jamey Aebersold for providing a platform for this musical excursion.

A final thought: After you play these reharm., go back and play the original changes—you'll be surprised how fresh they sound! Then, see if you can come up with some reharm. of your own. As for the inclusion of my original *Dream*, I just borrowed a title and dreamt up another tune. Feel free to reharmonize it!

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, C7, 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) (WWW HWWWH) 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) (HWW HWWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWW HWWHW) 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 +11
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb G	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13} +11
LYDIAN AUGMENTED (Major with #4 & #5) (WWW HWHWH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWWH) 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) (-3W H H-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).

INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, C Δ +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 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 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 the "**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., <http://www.jajazz.com>**, 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"**; 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)

<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- C∅ C°	FIVE BASIC CATEGORIES	Major	C D E F G A B C	C E G B D
		Dominant 7th (Mixolydian)	C D E F G A B ^b C	C E G B ^b D
		Minor (Dorian)	C D E ^b F G A B ^b C	C E ^b G B ^b D
		Half Diminished (Locrian)	C D ^b E ^b F G ^b A ^b B ^b C	C E ^b G ^b B ^b
		Diminished (8 tone scale)	C D E ^b F G ^b A ^b B C	C E ^b G ^b A (B ^{bb})
1. MAJOR SCALE CHOICES				
	<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
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 W H	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 G [#] A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G A ^b 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 A 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 D ^b D [#] E F [#] G A B ^b C	C E G B D
C	Blues Scale	-3 W H H -3 W	C E ^b F F [#] G B ^b C	C E G B D
2. DOMINANT 7th SCALE CHOICES				
	<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 W H	C D E F G A B ^b C	C E G B ^b D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B ^b D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A B ^b B C	C E G B ^b D
C7b9	Spanish or Jewish scale	H -3 H W H W W	C D ^b E F G A ^b B ^b C	C E G B ^b (D ^b)
C7+4	Lydian Dominant	W W W H W W H	C D E F [#] G A B ^b C	C E G B ^b D
C7b6	Hindu	W W H W H W W	C D E F G A ^b B ^b C	C E G B ^b D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F [#] G [#] B ^b C	C E G [#] B ^b D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W H W H W H W	C D ^b D [#] E F [#] G A B ^b C	C E G B ^b D ^b (D [#])
C7+9 (also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C D ^b D [#] E F [#] G [#] B ^b C	C E G [#] B ^b D [#] (D ^b)
C7	Blues Scale	-3 W H H -3 W	C E ^b F F [#] G B ^b C	C E G B ^b D (D [#])
DOMINANT 7th SUSPENDED 4th				
C7 sus 4	MAY BE WRITTEN G-/C	Dom. 7th scale but don't emphasize the third	C D E F G A B ^b C	C F G B ^b D
C7 sus 4		Major Pentatonic built on b7	B ^b C D F G B ^b	C F G B ^b D
C7 sus 4		Bebop Scale	C D E F G A B ^b B C	C F G B ^b D
3. MINOR SCALE CHOICES*				
	<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 W H	C D E ^b F G A B ^b C	C E ^b G B ^b D
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E ^b F G B ^b C	C E ^b G B ^b D
C- or C-7	Bebop (Minor)	W H H H W W W H	C D E ^b E F G A B ^b C	C E ^b G B ^b D
C-Δ (maj. 7th)	Melodic Minor (ascending)	W H W W W W H	C D E ^b F G A B C	C E ^b G B D
C- or C-6 or C-	Bebop Minor No. 2	W H W W H H W H	C D E ^b F G G [#] A B C	C E ^b G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C E ^b F F [#] G B ^b C	C E ^b G B ^b D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D E ^b F G A ^b B C	C E ^b G B D
C- or C-7	Diminished (begin with W step)	W H W H W W H	C D E ^b F F [#] G [#] A B C	C E ^b G B D
C- or C-b9b6	Phrygian	H W W W H W W	C D ^b E ^b F G A ^b B ^b C	C E ^b G B ^b
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D E ^b F G A ^b B ^b C	C E ^b G B ^b D
4. HALF DIMINISHED SCALE CHOICES				
	<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∅	Half Diminished (Locrian)	H W W H W W W	C D ^b E ^b F G ^b A ^b B ^b C	C E ^b G ^b B ^b
C∅#2 (C∅9)	Half Diminished #2 (Locrian #2)	W H W H W W W	C D E ^b F G ^b A ^b B ^b C	C E ^b G ^b B ^b D
C∅ (with or without #2)	Bebop Scale	H W W H H H W W	C D ^b E ^b F G ^b G A ^b B ^b C	C E ^b G ^b B ^b
5. DIMINISHED SCALE CHOICES				
	<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 E ^b F G ^b A ^b B C	C E ^b G ^b 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, D^b, D[#], E, F[#], G[#], B^b, 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, D^b, D[#], E, F[#], G, A, B^b, 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.

DISCOGRAPHY

of Reharmonized Versions

Stella By Starlight

"Standard Eyes" SteepleChase SCCD 31280

Maiden Voyage

"Four Miles" Polygram/Triloka 314 536 186-2

"Two Pianos" (with Ivar Antonsen) Gemini Records

"Buy One Get One Free"

SteepleChase SCCD 31319 (alternate reharmonization)

Song For My Father

"Serenade To Silver" SteepleChase SCCD 31388

"Four Miles" Polygram/Triloka 314 536 186-2

Yesterdays

"The Cutting Edge" Double-Time Records

"Now It Can Be Played" SteepleChase SCCD 31314

"Andy LaVerne At Maybeck" Concord Records CCD 4557

Smoke Gets In Your Eyes

"Two Pianos" (with Ivar Antonsen) Gemini Records

Dream

"Two Pianos" (with Ivar Antonsen) Gemini Records

On Green Dolphin Street

"Standard Eyes"

Steeplechase SCCD 31280 (alternate reharmonization)

"Four Miles"

Polygram/Triloka 314 536 186-2 (alternate reharmonization)

"Two Pianos" (with Ivar Antonsen) Gemini Records

Softly As In A Morning Sunrise

"Where We Were" Double-Time Records DTRCD-110

"Nosmo King" SteepleChase SCCD 31301

I Hear A Rhapsody

"Nosmo King" SteepleChase SCCD 31301 (alternate reharmonization)

"In Concert"

Homespun Video VD-LAP-PF01(alternate reharmonization)

Cantaloupe Island

"The Cutting Edge" Double-Time Records

"Time Well Spent" Concord Records CCD-4680

"Four Miles" Polygram/Triloka 314 536 186-2

Watermelon Man - to be recorded

Altered Dominants

by Jamey Aebersold

The chord progressions to these songs offer opportunities to embellish many of the dominant 7th chord/scales, even when the dominant 7th may not resolve to a chord whose root lies a perfect 4th up. Andy LaVerne is pretty consistent in the way he embellishes these dominants on the piano and I've tried to label the alterations in such a way as to conform to his actual voicings. A point to keep in mind is this: Whenever you embellish a dominant melodically the listener will hear your melody in context over the piano and bass comping. If your melody is strong and convincing, it will most likely sound fine, even if you choose a substitute scale for the dominant other than what Andy is playing at that moment.

The most-used substitute scales for dominants are **diminished** (H W H W H W H W) and **diminished whole tone**. I write the diminished choice as C7b9 and I write the dim. whole tone as C7+9. These symbols are suggestions—your ear and individual facility will have to be your ultimate guide.

Jazz players over the past forty years have added much variety in the way of new sounds by incorporating altered dominants in their solos. Please consult page 57 "The Dominant 7th Tree of Scale Choices" for further ideas.

ABOUT THE ARTIST

Andy LaVerne is a world-renowned jazz pianist who has also developed a stellar reputation for his arranging, composition and teaching skills. Andy performs all over the world both as a solo artist and with various others, and has written several major cover articles for *Keyboard Magazine*. He is the author of Volume 75 of the **Aebersold Play-a-long Series**, "Countdown To Giant Steps," has written several important texts on subjects such as harmonic substitution, and has been featured in his own series of instructional videos. He is also a regular member of the faculty for the Jamey Aebersold Summer Jazz Workshops.



1. Song For My Father



PLAY 7 TIMES (♩ = 126)

By Horace Silver

INTRO F-/Bb Bb7⁺⁵/_{b9} Eb- 1.,2.,3. C7+9 BA 4. C7+9 TUNE

F- Bb-/Eb Eb7 Db7 G-/C C-/F E7+9 A- A- D-/G G7 F7 B-/E E-/A E-/A Ab7+9 Ab-/Db Eb- Eb- Ab-/Db F7+9 F-/Bb Bb7⁺⁵/_{b9} Eb- C7+9

SOLOS

(1st X Only)

F-	Bb-/Eb	Eb7	Db7	G-/C	C-/F	E7+9
A-	D-/G	G7	F7	B-/E	E-/A	Ab7+9
Ab-/Db	Eb-	Ab-/Db	F7+9	F-/Bb	Bb7 ⁺⁵ / _{b9}	Eb- C7+9
Eb-	C7+9	BA	F-/Bb	Bb7 ⁺⁵ / _{b9}	Eb-	

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PLAY 10 TIMES & END ON Eb-



3. On Green Dolphin Street



PLAY 8 TIMES (♩ = 168)

By Bronislau Kaper & Ned Washington

INTRO G7+9 C7+9 F7+9 Bb7b9 EbΔ D7+9 G7+9 TUNE

CA/G EbΔ/G

D7/G Db7/G CA A7b9

D- G7 G-C Eb7b9

Ab- Db7 Db-/Gb Bb7+9

EbΔ/Bb GbΔ/Bb

F7/Bb E7/Bb EbΔ C7b9

F- G7+9 C-Δ C-7 D7+9

G7+9 C7+9 F7+9 Bb7b9 EbΔ D7+9 G7+9

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3. On Green Dolphin Street (cont.)



SOLOS

CΔ/G EbΔ/G

D7/G Db7/G CΔ A7b9

D- G7 G-/C Eb7b9

Ab- Db7 Db-/Gb Bb7+9

EbΔ/Bb GbΔ/Bb

F7/Bb E7/Bb EbΔ C7b9

F- G7+9 C-Δ C-7 D7+9

G7+9 C7+9 F7+9 Bb7b9 EbΔ D7+9 ⊕ G7+9

⊕ G7+9 G-/C Eb7b9 Ab-7(11)



4. Maiden Voyage



PLAY 6 TIMES (♩ = 116)

By Herbie Hancock

A-/D A-/D

C-/F C-/F 1. 2.

BRIDGE
Bb-/Eb Bb-/Eb Db7+9

Db7+9 G-/C G-/C

G-/C B7+9 E- E-

SOLOS

A-/D C-/F

Bb-/Eb Db7b9

G-/C B7+9 E-

fine on last chorus



5. Watermelon Man



PLAY 11 TIMES (♩ = 120)

By Herbie Hancock

INTRO

F7

F7

Bb- Bb-/C C7+9 F- B7+4

Bb- Bb-/C C7+9 F- D7+9

G- F- E7+9 Eb7

D7+9 Db7 Bb-/C F- B7+4

unison

SOLOS

Bb- Bb-/C C7+9 F- B7+4 Bb- Bb-/C C7+9 F- D7+9

G- F- E7+9 Eb7 D7+9 Db7 Bb-/C F- B7+4

F7 F7

FADE OUT ENDING



6. Smoke Gets In Your Eyes



PLAY 2 TIMES (♩ = 54)

By Otto Harbach & Jerome Kern

Eb/G F#° F- Bb- C- D7+9
 G- F- 1. D- Bb7+4b9
 2. Db- Gb7 BA/F# EbΔ/G Ab- 3 Db-/Gb Gb7b9
 BA/F# EA+4 F- D- Bb7b9 EbΔ/G F#° F-
 Bb- C- D7+9 G- F- ⊕ Db7+4 Db7+4

SOLOS

Eb/G F#° F- Bb- C- D7+9 G- F- 1. D- Bb7+4b9
 2. Db- Gb7 BA/F# EbΔ/G Ab- Db-/Gb Gb7b9
 BA/F# EA+4 F- D- Bb7b9 EbΔ/G F#° F-
 Bb- C- D7+9 G- F- ⊕ Db7+4 Db7+4
 ⊕ A° Ab-6 G7+ C- F7+4 EA+4 D Triad/EbΔ

ritard



7. Dream



PLAY 8 TIMES (♩ = 100)

By Andy LaVerne

Musical notation for the main piece, 4/4 time signature. The notation consists of five staves with various chords and melodic lines. Chords are labeled above the staves: C-, C-, G7b9, C-, C-, G7b9, C#-/F#, F#7+4, C#-/F#, C#7+9, C#-/F#, F#7+4, C#-/F#, C#7+9, FA+4, DA+4, Db7+9, G7+9.

SOLOS

SOLOS section consisting of five staves. The first two staves have a slash (/) in the second measure. The third and fourth staves have chord labels: C#-/F#, F#7+4, C#-/F#, C#7+9. The fifth staff has chord labels: FA+4, DA+4, Db7+9, G7+9, and a circled cross symbol (⊕) at the end.

⊕ C-7

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8. Stella By Starlight



PLAY 8 TIMES (♩ = 240)

By Victor Young

(PLAY 3 TIMES)

INTRO Eb-/F Bb/F

Ab-/F Bb- A TUNE Bø Bb-6

D7+9 G- E- D-/G F-/Bb Ab-/Db Db7 #4 b9

C7b9 Aø Ab/D G-/D Db+7+5+9 G-/C F-/C GbΔ+4/C Eø A7b5b9

A7b5b9 A-/D D7 +4 Eb-/Ab B G-b6



8. Stella By Starlight (cont.)



Chords: EbΔ/G, D/F# (D Jewish Scale), Bb/F, C7b5

Chords: Bø, Bb-6, D7+9, G7b5

INTERLUDE (Play 3 Times)

Chords: Eb-/F, Bb/F

Chords: Eb-/F, Bb-

TO SOLOS

SOLOS

Chords: Bø, Bb-6, D7+9, G-, E-, D-/G, F-/Bb, Ab-/Db, C7b9

Chords: Aø, D7+9, G-/D, Db7+9, G-/C, F-/C, GbΔ+4/C, Eø, Eb/A, A-/D, D7⁺⁴b9

Chords: Eb-/Ab, G7+9, C#-/F#, F7+9

Chords: Bø, Bb-6, D7+9, G7b5, INTERLUDE Eb-/F, BbΔ/F

Chords: Eb-/F, BbΔ/F, Eb-/F, Bb-

9. Softly, As In A Morning Sunrise

PLAY 12 TIMES (♩ = 252)

By Oscar Hammerstein III & Sigmund Romberg

INTRO Rhy. Sec. Cue ♩ ♪ ♫ ♪

(PLAY 4 TIMES)

TUNE

Rhy. & Harmony etc.

1. C- (No Harmony)

2. BRIDGE

2. Bb7 (No Harmony)

BRIDGE EbΔ G∅ C7b9

F- Eb-/Ab D-/G F#7+9

B- F#7+ B- F#7+

B- F#7+ B- G7+9

TO SOLOS

SOLOS

1. C- 2. Bb7

BRIDGE

BRIDGE EbΔ EbΔ G∅ C7b9 F- Eb-/Ab D-/G F#7+9

B- F#7+ B- F#7+ B- F#7+ B- G7+9

⊕ C-

Repeat & Fade Out

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10. Yesterdays



PLAY 12 TIMES (♩ = 224)

By Otto Harbach & Jerome Kern

INTRO
(Play 4 Times)

D- Bb7

TUNE D-

D- Bb7 D- Bb7

Bb7 D- C-/F Eb-/Ab F#-/B Ab7+4 G7+4 F#7+9

B7 E7 A7 D7 D-/G F#7+9 C-/F A7+9

SOLOS

D- F-/Bb D- F-/Bb

D- C-/F Eb-/Ab F#-/B Ab7+4 G7+4

G- C7 C- F7 F- Bb7 Bb- Eb7

A- D7 D-/G F#7+9 C-/F A7+9

(Play 4 Times) D- Bb7 D- C-/F Eb-/Ab F#-/B

D- C-/F Eb-/Ab F#-/B D- C-/F Eb-/Ab F#-/B D-

8 va -----/
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15 ma -----/
12



11. I Hear A Rhapsody



PLAY 10 TIMES (♩ = 240)

By JoAnne M. Brackeen & Peter Sprague

TUNE

Chords: EbΔ, F°, EbΔ/G, Ab°

Chords: Aø, D7b9, G-, C7b9, Fø, Bb7b9

1. EbΔ/G, Ab° | 2. Bb-/Eb, D7b9

BRIDGE

Chords: G-, C-

Chords: D7b9, G-, F#7, BbΔ/F, BbΔ/F, F-/Bb, D-/G, Ab°

Chords: Aø, D7b9, G-, C7b9, Fø, Bb7b9

INTERLUDE

Chords: EbΔ, F°, EbΔ/G, Ab°

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TO SOLOS



11. I Hear A Rhapsody (cont.)



SOLOS

A \emptyset D7b9 G- C7b9

F \emptyset Bb7b9 1. Eb/G Ab \circ

2. BRIDGE Bb-/Eb D7b9 G- C-

D7b9 G- F#7 Bb Δ /F Bb Δ /F

F-/Bb D-/G Ab \circ A \emptyset D7b9

G- C7b9 F \emptyset C7b9 Bb7b9

INTERLUDE

Eb Δ F \circ

Eb Δ /G Ab \circ

⊕ A \emptyset D7b9 G-

THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the quality is and indicate the harmonic motion. The **3rd** tells us if it's major or minor. The **7th** tells whether the sound is stable (doesn't want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-, F7 etc.). The root or tonic is taken for granted. If it wasn't there we wouldn't be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale RESOLVES to a chord/scale whose ROOT lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish the measures with these chords: C7 and Ab7

The altered tones are in **bold type**. Those tones usually resolve by *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurrence in music. The 3rd's and 7th's are underlined.

SCALES

1. **DOM.7th** = C7 = C D E F G A Bb C
This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.
2. **BEBOP** = C7 = C D E F G A Bb B C
Play B natural as a passing tone. It should always appear on an upbeat never on the downbeat.
3. **LYDIAN DOM.** = C7#4 = C D E F# G A Bb C
The #4 was/is a favorite note. It used to be called a b5.
4. **WHOLE-TONE** = C7+ = C D E F# G# Bb C
This scale only has 6 tones. It is a symmetrical scale used often in cartoon music and by DeBussy and Ravel. [Has a #4 and #5]
5. **DIMINISHED** = C7b9 = C Db D# E F# G A Bb C
This scale has 8 different tones. It is symmetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound. [Has a b9, #9 and #4]
6. **DIM. WHOLE-TONE** = C7+9 = C Db D# E F# G# Bb C
This scale has four altered tones which help create tension. [Has a b9, #9, #4 and #5]
7. **SPANISH or JEWISH SCALE** = C7 (b9) = C Db E F G Ab Bb C
This scale is used often when playing in a minor key. It's the same as F harmonic minor. [Has a b9 and b6]
8. **CHROMATIC SCALE** = C7 = C Db D Eb E F F# G G# A Bb B C
(the Musical Alphabet)

Any time there is a dominant 7th, you may want to experiment with these scales. The proper use of these various scales is part of what makes jazz so appealing. Endless variety in the hands of a master makes beautiful music. Don't be afraid to try these sounds. It may take some time for your ears to become accustomed to the sound and the fingerings. The book called *Patterns For Jazz* (Aebersold product code "P-T" for treble clef instruments, "P-B" for bass clef) lists jazz phrases based on many of the scales above.

Volume 85 Tunes You Thought You Knew

Errata Sheet

The song "I Hear A Rhapsody" was written by Fraios/Baker/Gasparre.

Page 16 - Line 2, second bar, the first note should be C natural...also Line 3, second bar, the first note should be C natural.

Page 17 - Line 5, second bar, the first note should be C sharp.

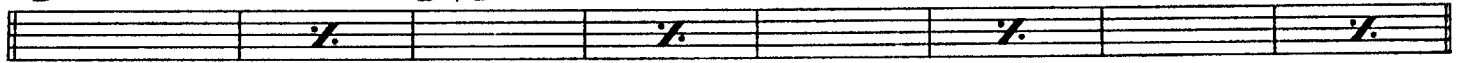
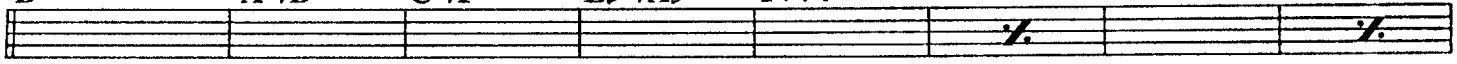
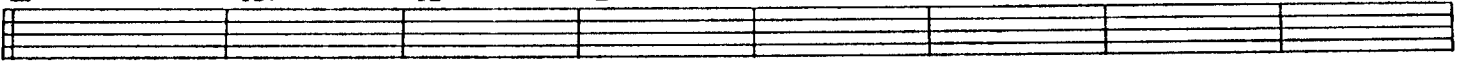
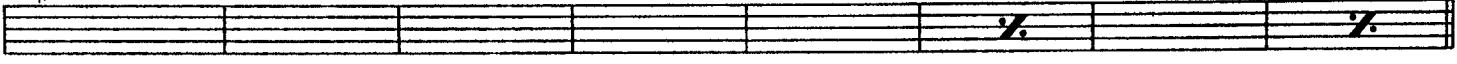
Page 22 - Line 5, fourth (last) bar, the third note should be C sharp.

Page 29 - Line 5, third bar, the first top note should be B flat.

Page 33 - When playing just the melody, the melody may sound better played an octave lower.

Page 40 - Below are the correct Eb SOLOS chord changes for the song "Yesterdays":

SOLOS

B-	D-/G	B-	D-/G				
							
B-	A-/D	C-/F	Eb-/Ab	F7+4	E7+4		
							
E-	A7	A-	D7	D-	G7	G-	C7
							
F#-	B7	B-/E	Eb7+9	A-/D	F#7+9		
							

Page 54 - Below is the BASS PART for the song "Dream":



The bass line for "Dream" is written in 4/4 time. It consists of four staves of music. The first staff shows the melody with chord changes: C-, C-, C-, G7b9. The second staff continues the melody with chord changes: C-, C-, G7b9, Db7+9. The third staff shows the bass line with chord changes: Db-/Gb, Gb7+4, Db-/Gb, Db7+9. The fourth staff shows the bass line with chord changes: Db-/Gb, Gb7+4, Db-/Gb, Db7+9, F#A+4, DA+4, Db7+9, G7+9. The piece ends with a double bar line and a repeat sign.