

VOLUME 37

SAMMY NESTICO

for You to play

88 BASIE STREET
SWITCH IN TIME
HAY BURNER
BASIE-STRAIGHT AHEAD
THE WIND MACHINE
A WARM BREEZE
SAMANTHA
YA GOTTA TRY
LONELY STREET

Play-A-Long Book
& Recording Set





FOR ALL INSTRUMENTS



A New Approach to Jazz Improvisation

by Jamey Aebersold

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INTRODUCTION/DISCOGRAPHY

As a big band composer-arranger, Sammy Nestico is a master craftsman. He has taken the Basie style as seen in arrangements by Neal Hefti, Quincy Jones and others in the Fifties and Sixties and forged an identifiable style within that tradition. His work is marked by deceptive simplicity that only comes from years of writing-experimenting, saving and discarding.

Nestico's career blossomed in, of all things, the military. He served during World War II as a musician and, after five postwar years on staff at a Pittsburgh radio station, he re-joined the Air Force. The last five years of his military career were spent with the Marine Band, leading the White House dance orchestra and writing music for recruiting shows, movies and the like. Shortly after his retirement in 1968 he began a second career as conductor-composer for Count Basie, an affiliation that was to last until Basie's death in 1984. Concurrently, he has been active writing for most of the major recording studios, television, recording and commercials.

Nestico is most visible to the jazz musician through his charts, which is the *raison d'etre* for this album. Almost everybody who has played in a big band from the late Sixties on has played these tunes, but too often in both amateur and professional bands the solos haven't been up to the level of ensemble performance. Now soloists can work on the changes of nine of Nestico's most popular charts without tying up valuable rehearsal time.

Four of the arrangements - **A Switch In Time**, **Hay Burner**, **Basie-Straight Ahead** and **Lonely Street** - are from Nestico's first collaboration with Basie (MCA/Impulse 29004). Three more - **A Warm Breeze** (recorded earlier by Basie as "Warm Breeze" on Pablo 2312-131), **Samantha**, and **88 Basie Street** - are on Nestico's first album as a leader (Palo Alto PA 8081). Basie recorded **The Wind Machine** twice (studio version on Pablo 2310-756; live on Pablo D2312-112). **Ya Gotta Try** was recorded by Basie (Pablo 2310-797) and, in a considerably faster version, by Buddy Rich (RCA CPL1-2273). I think you'll find it interesting to compare the two versions.

For the bop-oriented improviser, this album provides another set of challenges. For the big band soloist, it provides a unique opportunity to "get it together" better than ever before. No longer do the solo sections of these Nestico charts have to be the weakest parts.

Phil Bailey, 1985

NOTE: CODAS ARE PLAYED ONLY AT END OF EACH TRACK.

88 BASIE STREET



Play 4 Choruses

♩=118

A D7 F-Δ

CΔ Eb°

D-9 F-Δ

E-7 G-/Bb A7 F-6/Ab G7

B D7 F-Δ

CΔ Eb°

D-9 F-Δ E-7 Bb7 A7

D7 G7 ⊕ C A7+9 D7 G7b9

⊕ C ⊕ Cb9

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88 BASIE STREET

(CONTINUED)

SOLOS

A

Handwritten musical notation for the first staff of section A. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains four measures with the following chord annotations above them: D7, F-D, and F-D.

Handwritten musical notation for the second staff of section A. It contains four measures with the following chord annotations above them: CΔ and Eb°.

Handwritten musical notation for the third staff of section A. It contains four measures with the following chord annotations above them: D-9 and F-D.

Handwritten musical notation for the fourth staff of section A. It contains four measures with the following chord annotations above them: E-7, G-/Bb, A7, F-6/Ab, and G7.

B

Handwritten musical notation for the first staff of section B. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains four measures with the following chord annotations above them: D7 and F-D.

Handwritten musical notation for the second staff of section B. It contains four measures with the following chord annotations above them: CΔ and Eb°.

Handwritten musical notation for the third staff of section B. It contains four measures with the following chord annotations above them: D-9, F-D, E-7, Bb7, and A7.

Handwritten musical notation for the fourth staff of section B. It contains four measures with the following chord annotations above them: D7, G7, C (with a circled C), A7+9, D7, and G7b9.

Handwritten musical notation for a melodic line. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains a melodic line with notes and rests, with chord annotations C and Cb9 above it.

SWITCH IN TIME



Play 15 Choruses ♩=168

Musical notation for the first system, including three staves with chords and melodic lines.

Chords: F-7 Bb7 F-7 Bb7 F-7 Bb7 F-7 Bb7
Bb-7 Eb7 Bb-7 Eb7 F-7 Bb7 Eb-7 Ab7
G7b9 C7+9 F7 Bb7 Eb7+9 C7+9

SOLOS

Musical notation for the solo section, including three staves with chords and melodic lines.

Chords: F-7 Bb7 F-7 Bb7 F-7 Bb7 F-7 Bb7
Bb-7 Eb7 Bb-7 Eb7 F-7 Bb7 Eb-7 Ab7
G7b9 C7+9 F7 Bb7 Eb7+9 C7+9

Musical notation for the final chord progression, including one staff with chords and melodic lines.

Chords: F-



HAY BURNER

Play 4 Choruses ♩=112

(A) F A- Bb G-7/C D- A- Eb C7

F A- G-7 Bb A-7 D-7 G7b9 G-7/C F Bb A- G-7

(B) F A- Bb G-7/C D- A- Eb C7

F A- G-7 Bb A-7 D-7 G7b9 G-7/C F6 F7

(C) BRIDGE Bb B° F6 F7 Bb B° F6 F7

Bb B° F6 D7 G7+4 G-7/C

(D) F6 A-7 Bb6 G-7/C C7 D- A- Eb6 C7

F A-7 G-7 Bb6 A-7 D-7 G7b9 G-7/C F6 D7+9

G7b9 G-7/C ⊕ F6 G-7 C7

(BREAK ON 1ST X)

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HAY BURNER



(CONTINUED)

SOLOS

(A) F A- Bb G⁻⁷/C D- A- Eb C⁷

F A- G⁻⁷ Bb A⁻⁷ D⁻⁷ G⁷b⁹ G⁻⁷/C F Bb A- G⁻⁷

(B) F A- Bb G⁻⁷/C D- A- Eb C⁷

F A- G⁻⁷ Bb A⁻⁷ D⁻⁷ G⁷b⁹ G⁻⁷/C F⁶ F⁷

BRIDGE
(C) Bb B^o F⁶ F⁷ Bb B^o F⁶ F⁷

Bb B^o F⁶ D⁷ G⁷+⁴ G⁻⁷/C

(D) F⁶ A⁻⁷ Bb⁶ G⁻⁷/C C⁷ D- A- Eb⁶ C⁷

F A⁻⁷ G⁻⁷ Bb⁶ A⁻⁷ D⁻⁷ G⁷b⁹ G⁻⁷/C F⁶ D⁷+⁹

G⁷b⁹ G⁻⁷/C ⊕ F⁶ G⁻⁷ C⁷

⊕ F⁶ ⊕



BASIE-STRAIGHT AHEAD

Play 5 Choruses ♩=176

A *FΔ7* *F-Δ* *E-7* *Eb°*

D-7 *D-7/G* *C6* *F6* *F#°* *G-7* *C7b9*

F *F-Δ* *E-7* *Eb°*

D-7 *D-7/G* *C6* *D-7* *Eb°* *C6* *^*

B *G-7* *F#°* *G-7* *A-* *D7b9* *G-7* *C7* *F*

A-7 *Ab°* *A-7* *D9* *^* *D-7* *C#°* *D-7* *Ab9* *G9* *Gb7+9*

C *FΔ* *F-Δ* *E-7* *Eb°*

D-7 *D-7/G* *⊕* *C6* *G-7* *C7b9*

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BASIE-STRAIGHT AHEAD



(CONTINUED)

SOLOS (A)

Handwritten musical notation for the first staff of section A. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The staff contains four measures with the following chord symbols above them: $F\Delta^7$, $F-\Delta$, $E-7$, and Eb° .

Handwritten musical notation for the second staff of section A. It contains four measures with the following chord symbols: $D-7$, $D-7/G$, $C6$, $F6$, $F\#^\circ$, $G-7$, and $C7b9$. The last two notes of the second measure are marked with a slash.

Handwritten musical notation for the third staff of section A. It contains four measures with the following chord symbols: F , $F-\Delta$, $E-7$, and Eb° .

Handwritten musical notation for the fourth staff of section A. It contains four measures with the following chord symbols: $D-7$, $D-7/G$, $C6$, $D-7$, Eb° , and $C6$.

(B)

Handwritten musical notation for the first staff of section B. It contains four measures with the following chord symbols: $G-7$, $F\#^\circ$, $G-$, $D7b9$, $G-7$, $C7$, and F . The first two notes of the first measure and the first two notes of the second measure are marked with a slash.

Handwritten musical notation for the second staff of section B. It contains four measures with the following chord symbols: $A-7$, Ab° , $A-7$, $D9$, $D-7$, $C\#^\circ$, $D-7$, $Ab9$, $G9$, and $Gb7^{+9}$. The last two notes of the second measure and the last two notes of the fourth measure are marked with a slash.

(C)

Handwritten musical notation for the first staff of section C. It contains four measures with the following chord symbols: $F\Delta$, $F-\Delta$, $E-7$, and Eb° .

Handwritten musical notation for the second staff of section C. It contains four measures with the following chord symbols: $D-7$, $D-7/G$, $C6$, $G-7$, and $C7b9$. A circled cross symbol is placed above the $C6$ chord.

Handwritten musical notation for the third staff of section C. It contains four measures with the following chord symbols: $F-$, $D-$, $D-7/G$, $C6$, $C6$, and $C9$. A circled cross symbol is placed above the first measure, and a circled '9' is placed above the final $C9$ chord.



THE WIND MACHINE

(SLOW VERSION)

(FAST VERSION)

Play 3 Choruses

♩=188

Play 5 Choruses

♩=264

(A)

E^b6 E^o F-7 F#^o

G-7 E^b6 C7^b9

F7/A Ab-7 G-7 E^bΔ

F7 E^b/G Ab-6 F7 B^b7 Ab/C C#^o B^b7

(B)

E^b6 E^o F-7 F#^o

G-7 E^b6 C7^b9

F7/A Ab-Δ G-7 C-7

F-7 F-7/B^b G-7 C7^b9

F7/A Ab-6 G-7 C7^b9 C7

F7 F-7/B^b E^b6 (C7) (F-7) (B^b7)

fine (BREAK ON 1st CHORUS)

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THE WIND MACHINE



(CONTINUED)

SOLOS

(A)

E_b6 *E^o* *F-7* *F#^o*
G-7 *E_b6* *C7b9*
F7/A *A_b-7* *G-7* *E_bD*
F7 *E_b/G* *A_b-6* *F7* *B_b7* *A_b/C* *C#^o* *B_b7*

(B)

E_b6 *E^o* *F-7* *F#^o*
G-7 *E_b6* *C7b9*
F7/A *A_b-D* *G-7* *C-7*
F-7 *F-7/B_b* *G-7* *C7b9*
F7/A *A_b-6* *G-7* *C7b9* *C7*
F7 *F-7/B_b* *E_b6* *(C7)* *(F-7)* *(B_b7)*

fine (BREAK ON 1ST CHORUS)



A WARM BREEZE

Play 4 Choruses ♩=120

A F6 F#° G-7 C7 F#°

G-7 C7 F6 F6

B F7 F7 Bb

G7 G7 Gø C7

C F7 Bb6

G7 G-7/C C7

D F6 F6 Aø D7b9

Gø C7 F D7b9 G- C7

fine

A WARM BREEZE



(CONTINUED)

SOLOS

A

Musical staff 1: Treble clef, 4/4 time signature. Chords: F6, F#0, G-7, C7, F#0.

Musical staff 2: Chords: G-7, C7, F6, F6.

B

Musical staff 3: Chords: F7, F7, Bb, 1/2.

Musical staff 4: Chords: G7, G7, Gø, C7.

C

Musical staff 5: Chords: F7, 1/2, Bb9, 1/2.

Musical staff 6: Chords: G7, 1/2, G-7/C, C7.

D

Musical staff 7: Chords: F6, F6, Aø, D7b9.

Musical staff 8: Chords: Gø, C7, F, D7b9, G-, C7.

fine



SAMANTHA

Play 3 Choruses ♩=69

The musical score for 'SAMANTHA' is written in treble clef with a 4/4 time signature. It consists of eight staves of music. The first staff begins with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords above the staff are: F-6/G, CΔ7, C+, D-/C, C6. The second staff continues with notes: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords: F#φ, B7+9, E-9, A7b5, D-9, D-/C, Bφ. The third staff: notes: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords: E7b9, A-(ADD9), A-/G, F#φ. The fourth staff: notes: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords: B7+9, E-9, E-/D, C#φ. The fifth staff: notes: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords: F#7b9, Bφ, E7b9, A-. The sixth staff: notes: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords: AbΔ+4, C/G, Ab7/G, D-9/G. The seventh staff: notes: Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4, Bb4, G4, F4, E4, D4, C4. Chords: F-6/G, C, F-/Bb, D-, G7. The eighth staff shows a final chord: CΔ.

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SAMANTHA



(CONTINUED)

SOLOS

4/4

$C\Delta^7$ C^+ $D-/C$ $C\Delta$

$F\#\phi$ B_7^+9 $E-9$ $A_7^{\flat 9}$ $D-9$ $D-/C$ $B\phi$

$E_7^{\flat 9}$ $A-(ADD9)$ $A-/G$ $F\#\phi$

B_7^+9 $E-9$ $E-/D$ $C\#\phi$

$F\#_7^{\flat 9}$ $B\phi$ $E_7^{\flat 9}$ $A-$

$A\flat\Delta^+4$ C/G $A\flat_7/G$ $D-9/G$

$F-6/G$ C $F-/B\flat$ $D-$ G_7

\oplus \odot
 $C\Delta$



YA GOTTA TRY

Play 7 Choruses ♩=240

(A)

Chords: CΔ, B7, Bb7+4, A7, D7, G7, G-7, C7, FΔ, E7, A-, A-/G, D7/F#, F-6, E-7, A7+9, D-7, G7

(B)

Chords: CΔ, B7, Bb7+4, A7, D7, G7, G-7, C7, FΔ, E7, A-7, D7+4, C/G, Ab7/G, D-7/G, C/G, Ab7/G, D-7/G, C/G, Ab7/G, D-7/G, C/G, A7, D7, G7

fine

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YA GOTTA TRY



(CONTINUED)

SOLOS

A

Chord progression for section A, first staff: $C\Delta$, $B7$, $Bb7+4$, $A7$

Chord progression for section A, second staff: $D7$, $G7$, $G-7$, $C7$

Chord progression for section A, third staff: $F\Delta$, $E7$, $A-$, $A-/G$

Chord progression for section A, fourth staff: $D^7/F\#$, $F-6$, $E-7$, $A7+9$, $D-7$, $G7$

B

Chord progression for section B, first staff: $C\Delta$, $B7$, $Bb7+4$, $A7$

Chord progression for section B, second staff: $D7$, $G7$, $G-7$, $C7$

Chord progression for section B, third staff: $F\Delta$, $E7$, $A-7$, $D7+4$

Chord progression for section B, fourth staff: C/G , Ab^7/G , $D-7/G$, C/G , Ab^7/G , $D-7/G$

Chord progression for section B, fifth staff: C/G , Ab^7/G , $D-7/G$, C^6_9 , $A7$, $D7$, $G7$

fine



LONELY STREET

Play 2 Choruses ♩=58

(A) A- A-Δ A-7 A-6 D- D-Δ D-7₃ G7 Ab°

G-7 C7 Aφ D7₆^{b9}₅ D-7 G7 G-7 C7+4

A- A-Δ A-7 D7₆^{b9}₅ D-7 G7 Ab°

G-7 C7 A7+ D7₄^{b9}₅ G7 G-7 C7b9 F6 Ab7

(B) Db Bb7⁺⁹ Eb-7₃ Cφ F7b9 Bb- Bb-Δ Bb-7 Eb7₆^{b9}

AbΔ Ab/6 F-7 F-/Eb D-7 G7 G-7 C7

(C) A- A-Δ A-7 D7₆^{b9}₅ D- D-Δ G7 Ab°

G-7 C7 A7+ D7+ G-7 C7 Aφ D7₆^{b9}₅

Bφ Bb-6 A-7 D7+4 G-7 C7 A7+ D7₄^{b9}₅

G7 G-7 C7b9 F

fine

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LONELY STREET



(CONTINUED)

SOLOS (A)

A- A-Δ A-7 A-6 D- D-Δ D-7 G7 Ab°

G-7 C7 Aφ D7^{b9}/_{b5} D-7 G7 G-7 C7+4

A- A-Δ A-7 D7^{b9}/_{b5} D-7 G7 Ab°

G-7 C7 A7+ D7^{b9}/_{b5} G7 G-7 C7b9 F6 Ab7

B Db Bb7+9 Eb-7 Cφ F7b9 Bb- Bb-Δ Bb-7 Eb7^{b9}/_{b5}

AbΔ Ab/G F-7 F-/Eb D-7 G7 G-7 C7

C A- A-Δ A-7 D7^{b9}/_{b5} D- D-Δ G7 Ab°

G-7 Bb-6 A7+ D7+ G-7 C7 Aφ D7^{b9}/_{b5}

Bφ Bb-6 A-7 D7+4 G-7 C7 A7+ D7^{b9}/_{b5}

G7 G-7 C7b9 F

fine

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. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

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

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

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

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

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 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

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

CHORD/SCALE SYMBOL	SCALE NAME	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	W W H W W H W	C D E F G A B b C	C E G B b D
C-	Minor(Dorian)	W H W W W H W	C D E b F G A B b C	C E b G B b D
CØ	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°	Diminished(8 tone scale)	W H W H W H W H	C D E b F G b A B C	C E b G b A (Bbb)

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA(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
CA+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
CA	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 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 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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B

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 B b C	C E G B b D
C7	Bebop Scale	W W H W W H H H	C D E F G A B b B C	C E G B b D
C7 b9	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 (Db)
C7+4	Lydian Dominant	W W W H W H W	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# (Db)
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#)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B b D

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A B b C	C F G B b D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	B b C D F G B b	C F G B b D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A B b B C	C F G B b D

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 E b F G A B b C	C E b G B b D F
C- or C-7	Bebop Scale	W H H H W W H W	C D E b E F G A B b C	C E b G B b D F
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 F
C- or C-7	Bebop Minor	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 (F)
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-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 F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D E b F F# G# A B C	C E b G B D F
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 F

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	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
CØ#2	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
CØ(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	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 E b F G b A B C	C E b G b 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.