

VOLUME 8

SONNY ROLLINS

Doxy

St. Thomas

Blue Seven

Valse Hot

Tenor Madness/Solid

Pent Up House

Airegin





Oleo

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

by Jamey Aebersold



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INTRODUCTION

Sonny Rollins is best known as a tenor saxophonist with an original approach to improvising, but he has composed tunes with universal appeal for modern jazz men on all instruments as well. *Oleo* is the melody most musicians call for when they want to play on "Rhythm" changes (jazz shorthand for *I Got Rhythm*, the Gershwin tune from which *Oleo's* changes derive). *Doxy* has such a laid back, swinging appeal that it has been used as a set breaker by many groups. And *Airegin* has provided a chop busting challenge for many an improviser. Rollins seems to have a special gift for writing catchy tunes with lasting appeal. He is not as well known for his experimentation in composition as is Miles Davis or Woody Shaw, but *Valse Hot* was truly a pioneering effort in 3/4 time, a signature we now take for granted, and *St Thomas* is one of the few attempts to bring calypso influences into jazz. The other tunes on the recording, *Tenor Madness*, *Solid* and *Blue Seven*, are blues, and deceptively simple ones at that. But the students' attention is called to Rollins' recordings of both, as well as to Gunther Schuller's article on *Blue Seven* in the book, *Jazz Panorama* (Crowell-Collier Press, 1962; also available in paperback). The recordings and the article will show just how much a jazzman of Rollins' calibre can make out of a simple blues and in the process, will show the student new directions for their own playing. Many of Rollins' solos (and *Blue Seven* is a archetypal example) have a structural unity that most solos by other musicians lack, achieved through the use of recurring motifs. These motifs are often disguised through inversion, interpolation into other keys, etc., but nevertheless give the solo an overall cohesiveness that cannot be achieved by merely "running the changes." With a few exceptions (notably *Airegin*), Rollins writes tunes with very simple harmony to give the soloist a lot of freedom to create. In the hands of a glib change-runner, of course, this means freedom to bore the audience. It is hoped that working with this recording in private will help the soloist avoid that pitfall in public.

Phil Bailey - 1976

NOTES TO THE MUSICIAN

It gives me great pleasure to be able to produce this particular book and recording set. Sonny Rollins has always been one of my favorite jazz musicians. Sonny's use of thematic development has attracted attention from musicians of all persuasions. The songs in this collection are jazz standards and should be a part of every jazz player's vocabulary. The melodies are catchy and relatively easy to memorize. The chord progressions are not unusual and the most difficult ones are *Oleo* and *Airegin*. A prerequisite for playing with this volume would be to work with Volume 3, The II-V7-I Progression. I assume that anyone playing with this volume (Volume 8) already knows the twelve major, twelve minor (dorian), and twelve dominant 7th scales and chords from memory. I have written scales below the chord symbols where I feel the player may not know what scale should be used. I have often written scales enharmonically so they are easier to read. \emptyset means a half-diminished scale/chord (minor seven/flat five). V7+9 (C7+9) means diminished-whole tone scale/chord. V7b9 (C7b9) means diminished scale/chord. V7+ (C7+) means whole tone scale/chord. Often a diminished scale can be used when a V7+9 (C7+9) appears. You may also use a diminished-whole tone scale when a V7b9 (C7b9) appears. These two scales (dim./whole tone and the diminished) are interchangeable sounds and can be played at the player's discretion. Another scale that should be a part of your scale/chord vocabulary is the Lydian scale (C^Δ+4) and the Lydian dominant (C7+4). For further information on scale substitution check the SCALE SYLLABUS carefully! If you understand and can apply the various scale sounds listed in the Scale Syllabus you will have enough variety to please the most discriminating listener.

The recording is in stereo with the bass and drums on the left channel and the piano and drums on the right channel. Piano and guitar players may want to turn off the right channel and practice with only the bass and drums on the left channel. Bassists should turn off the left channel and practice with the piano and drums on the right channel.

Marantz makes cassette recorders that have a built-in pitch (or speed) control which allows the tape to be speeded up or slowed down. By using this feature, a song recorded in Bb can be slowed down, and thus the pitch lowered to another key, such as A or Ab, etc. For those of you who want to practice these songs (or for that matter, any of the play-a-long recordings) in other keys, I advise you to purchase one of these machines. Of course you will have to transpose the melodies and chord progressions to whatever key you have the

machine set to play back. I strongly urge everyone to practice songs in several keys. This type of practice makes the player use his mind as well as his ear and demands a certain degree of attention that isn't necessary when reading music off the page.

Most established jazz players play the songs in this collection and probably learned them by listening to Sonny Rollins play them on his recordings. I would hope that you would listen to the master play his own compositions so you will have a better understanding of how he improvises over the chord progressions. Pay particular attention to the singing, lyrical quality of Rollins' solos. Below, I have listed the albums where you may find the songs included in this collection.

<u>Song title</u>	<u>Catalog Numbers</u>	<u>P = Prestige record, M = Milestone record</u>
AIREGIN	P-24001, P-24012, P-24065, M-47003	
BLUE SEVEN	** P-24050	
DOXY	P-24026	
OLEO	P-24001, P-24012, P-24027, M-47024	
PENT UP HOUSE	P-24050	
SOLID	* P-24004	
ST. THOMAS	P-24004, P-24050	
TENOR MADNESS	P-24004	
VALSE HOT	P-24004	

Additional listing of albums which contain excellent soloing by Sonny Rollins:

WORKTIME	Prestige 7750	SONNY ROLLINS	Blue Note 81558
FIRST RECORDINGS	Prestige 7856	SONNY ROLLINS Vol.1	Blue Note 81542
TENOR MADNESS	Prestige 7657	SONNY ROLLINS Vol.2	Blue Note 81558
PLAYS FOR BIRD	Prestige 7553	* NIGHT AT VILLAGE VANGUARD	Blue Note 81581
JAZZ CLASSICS	Prestige 7433	* MORE FROM THE VANGUARD	Blue Note LA475H2
* THREE GIANTS	Prestige 7821	SONNY ROLLINS	Blue Note LA401H2
MOVIN' OUT	Prestige 7058	* NEWK'S TIME	Blue Note 84001
SONNY BOY	Prestige 7207	CLIFFORD BROWN at BASIN ST.	Trip 5511
* SONNY & THE STARS	Prestige 7269	* THE BRIDGE	RCA 0859
TALLEST TREES w/MILES	Prestige 24054	OUR MAN IN JAZZ	RCA LPM 2612
COLLECTORS ITEMS	Prestige 24022	SONNY MEETS HAWK	RCA LPM2712
THE FREEDOM SUITE	Milestone 47007	* NOW'S THE TIME	RCA LSP 2927
NEXT ALBUM	Milestone 9042	WHAT'S NEW	RCA 2572
HORN CULTURE	Milestone 9051	THE STANDARD S.ROLLINS	RCA 3355
NUCLEUS	Milestone 9064	S.ROLLINS & CO. VOL.7(Import)	RCA FXL1-7199
THE CUTTING EDGE	Milestone 9059	CONTEMPORARY LEADERS	Cont.M7564
ALFIE	Impulse 9111	WAY OUT WEST	Cont. S7530
E.BROADWAY RUNDOWN	Impulse 9121	* ROLLINS/STITT/GILLESPIE	Verve 2-2505
REEVALUATION	Impulse 9236-2	S.ROLLINS & THAD JONES	Upfront 185
S.ROLLINS IN JAPAN	Mus.Ind.6030	SONNY ROLLINS	Everest 220
S.ROLLINS & BIG BRASS	Metrojazz E1002	SOUND OF SONNY ROLLINS	Riverside 241
MJQ with S.ROLLINS	Atlantic 1299	SAXES IN STEREO	Riverside 1124

* denotes important album(s)

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 C7 C- CØ C°	FIVE BASIC CATEGORIES Major Dominant 7th (Mixolydian) Minor (Dorian) Half Diminished(Locrian) Diminished(8 tone scale)	W W H W W W H	C D E F G A B C	C E G B D
		W W H W W H W	C D E F G A Bb C	C E G Bb D
		W H W W W H W	C D E b F G A Bb C	C E b G Bb D
		H W W H W W W	C D b E b F G b A b Bb C	C E b G b Bb
		W H W H W H W H	C D E b F G b A b A B C	C E b G b A (Bbb)

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 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 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	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
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C D b E F G A b 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 A b 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 D b 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 D b D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C E b 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	MAY BE WRITTEN G-/C	W W H W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4		W W -3 W -3	Bb C D F G Bb	C F G Bb D
C7 sus 4		W W H W W H H H	C D E F G A Bb B C	C F G Bb 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 Bb C	C E b G Bb D
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C E b F G Bb C	C E b G Bb D
C- or C-7	Bebop (Minor)	W H H W W H W	C D E b F G A Bb C	C E b G Bb 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-Δ	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 Bb C	C E b G Bb 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 H W H	C D E b 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 Bb C	C E b G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D E b F G A b Bb C	C E b G Bb D

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 Bb C	C E b G b Bb
CØ#2 (CØ9)	Half Diminished #2(Locrian #2)	W H W H W W W	C D E b F G b A b Bb C	C E b G b Bb 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 Bb C	C E b G b 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 E b F G b A 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.

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 **David Liebman's Scale Syllabus Solos**.

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 next 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. Players are urged to start with the scales at the top and with practice and experimentation gradually work their 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. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener!

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.

Pages 60 & 61 contain the most used scales written in **all keys**. Page 40 has the blues scales.

If you are writing chord symbols for keyboard or guitar you will have to be more explicit in your notation. You may want a certain note of the scale to be voiced in the melody and my Scale Syllabus doesn't tell you things like that.

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 **Jazz Aids**, P.O.Box 1244, New Albany, In. 47151-1244 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.

CONCERT KEY CHORD PROGRESSIONS



9 CHORUSES

Doxy

by SONNY ROLLINS

SOLOS

Bb7 Ab7 G7+9 C7 F7 Bb7

Bb7 Ab7 G7+9 C7 F7+9

Bb7 Eb7 E°

Bb7 Ab7 G7+9 C7 F7 Bb

(REPEAT & FADE)

Bb G7+9 C7 F7



St. Thomas

by SONNY ROLLINS

16 CHORUSES

PLAY 8th AND QUARTER NOTES SHORT (DETACHED)

Musical notation for the first four staves of the piece, showing a melody in treble clef with 8th and quarter notes.

SOLOS

Chord progression for the solos section, including chord names and fingering diagrams.

C E- A7 (A7+9) D- G7 (G7+9) C E- A7 (A7+9)

D- G7 (G7+9) C Eφ A7+9 D- (Dφ)

G7 (G7+9) C C7 (C7+9) F F#°7 C/G G7 C

PLAY CODA ONLY AFTER LAST CHORUS

NOTE: On major chords, the Major 7th is not emphasized in the piano voicings. The sound Dan uses is a 6/9 sound, which leaves the Major 7th out. You can play the Major 7th on solos and it will sound fine. A C Major Pentatonic scale could be used throughout the entire song: C D E G A C

Musical notation for the coda section, showing a sequence of chords.

C C7 F F#°7 C/G G7 C

Blue Seven



by **SONNY ROLLINS**

12 CHORUSES

BLUES

SOLOS

<i>Bb7</i>	<i>Eb7</i>	<i>Bb7</i>	<i>Bb7</i>	<i>Eb7</i>	<i>Eb7</i>
<i>Bb7</i>	<i>Bb7</i>	<i>F7</i>	<i>Eb7</i>	<i>Bb7</i>	<i>F7</i>

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Valse Hot

by SONNY ROLLINS

14 CHORUSES

(INTRO)

A (TUNE)

SOLOS

AbΔ C- F7 Bb- Eb7

AbΔ F7+9 Bb- Db- C-

F7+9 Bb- Eb7 AbΔ

(INTRO) fine

Bb- Eb7 AbΔ AbΔ Eb- Ab7 Db DbΔ



24 CHORUSES

Tenor Madness

by SONNY ROLLINS

"BLUES"

(SOLOS)

Bb7 *(Eb7)* *Bb7*

Eb7 *Bb7* *G7+9*

C- *F7* *Bb7 G7+9* *C7 F7+9*

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24 CHORUSES

Solid

by SONNY ROLLINS

Bb "BLUES"

1ST X ONLY

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Pent Up House

by SONNY ROLLINS

17 CHORUSES

Musical notation for the first 17 choruses of 'Pent Up House'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first three staves contain the main melody, and the fourth staff contains a double bar line followed by two first endings (marked '1.' and '2.') and a final double bar line.

SOLOS

First line of guitar chords: A- D7 GΔ

Second line of guitar chords: A- D7 GΔ

Third line of guitar chords: D- G7 C- F7

Fourth line of guitar chords: A- D7 GΔ

fine

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Airegin



8 CHORUSES

by SONNY ROLLINS

Musical notation for the main melody in 4/4 time. The first staff begins with a triplet of eighth notes. The second staff contains a first ending marked '1.' and a second ending marked '2.'. The third and fourth staves continue the melodic line with various rests and phrasing.

SOLOS

Solo section consisting of seven staves of guitar chord diagrams. Each staff is labeled with a chord name above it. The chords are: F-, C7+9, F-, F7+9, Bb-, F7+9, Bb-, Eb7, AbΔ, Gφ, C7+9, Bb-, Eb7, AbΔ, Gφ, C7+9, Bb-, Eb7, AbΔ, Gφ, C7+9. The diagrams show the fretting patterns for each chord on a six-string guitar.



Oleo

by **SONNY ROLLINS**

9 CHORUSES

Musical notation for the first two staves of the main melody. The first staff contains the first ending, and the second staff contains the second ending. The key signature has one flat (Bb) and the time signature is common time (C).

BRIDGE

A- D7 G7 C7 F7

Chord progression for the first bridge section: A- D7 G7 C7 F7. The notation shows a sequence of chords on a five-line staff.

Musical notation for the next two staves of the main melody, continuing the melodic line.

SOLOS

Bb Bb7 C- C#7 D- G7+9 C- F7+9

Chord progression for the solo section: Bb Bb7 C- C#7 D- G7+9 C- F7+9. The notation includes rhythmic markings below the chords.

Bb Bb7 Eb E7 | 1. Bb G7 C- F7 | 2. Bb Bb

(F-) (Bb7+9) (D-) (G7+9) (C7) (F7+9)

Chord progression for the second bridge section with first and second endings: Bb Bb7 Eb E7 | 1. Bb G7 C- F7 | 2. Bb Bb. The notation includes alternative spellings in parentheses.

BRIDGE

D7 D7 G7 C7 F7

(A-) % %

Chord progression for the third bridge section: D7 D7 G7 C7 F7. The notation includes alternative spellings in parentheses and repeat signs.

F7 Bb Bb7 C- C#7 D- G7 C- F7

(G7+9) (F7+9)

Chord progression for the fourth bridge section: F7 Bb Bb7 C- C#7 D- G7 C- F7. The notation includes alternative spellings in parentheses.

Bb Bb7 Eb E7 Bb G7 C7 F7

(F-)

Chord progression for the fifth bridge section: Bb Bb7 Eb E7 Bb G7 C7 F7. The notation includes an alternative spelling in parentheses.

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 these measures: 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 3rds'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.
5. **DIMINISHED** = C7b9 = C **Db** **Eb** 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.
6. **DIM. WHOLE-TONE** = C7+9 = C **Db** **Eb** E **F#** **G#** Bb C This scale has four altered tones which help create tension.
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.
8. **CHROMATIC SCALE** = C7 = C **Db** D **Eb** E F **F#** G **G#** A Bb **B** C
(the Musical Alphabet)

Experiment with these scales over the **Cycle of Dominant 7th Chords** track on the recording. 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. *Patterns for Jazz* lists jazz phrases based on many of the scales above.



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