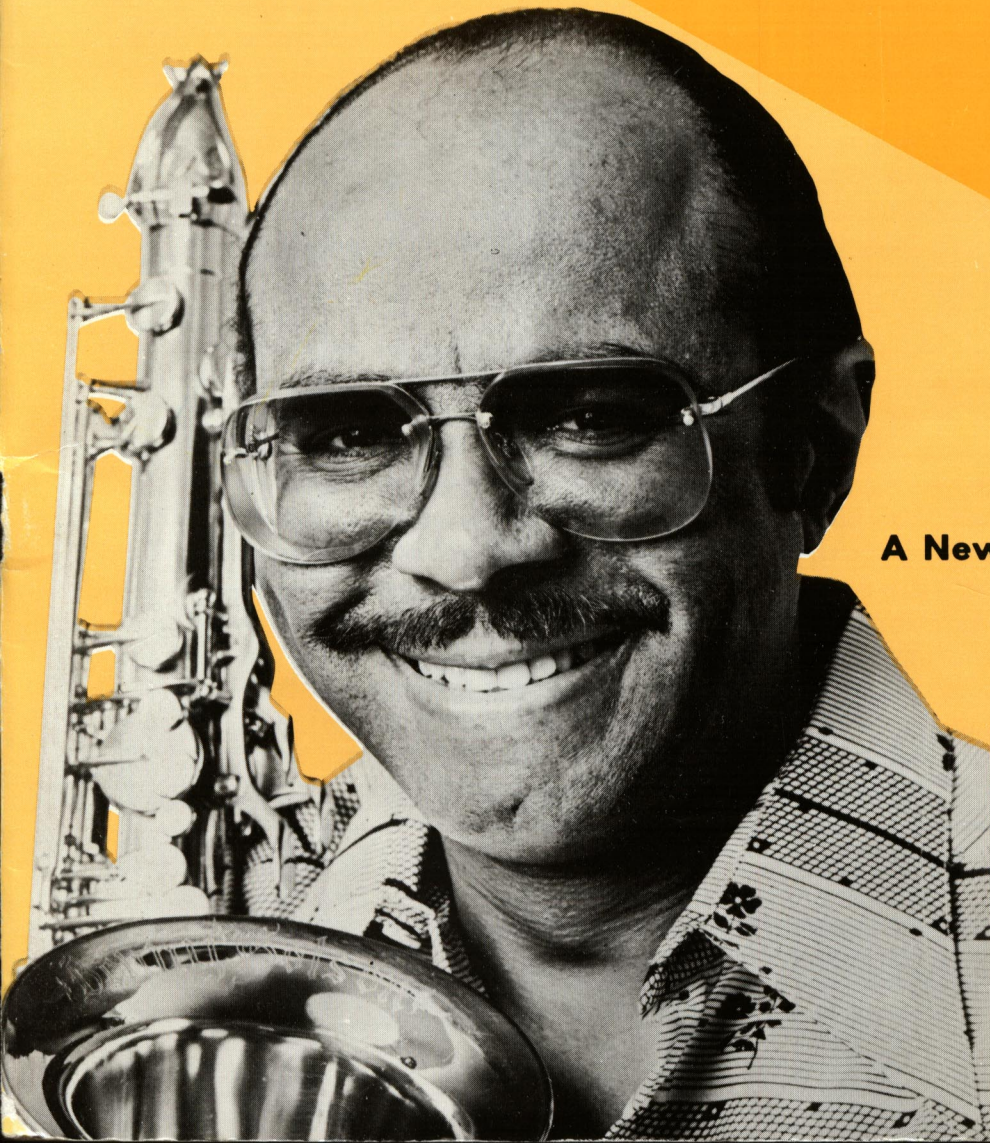


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BENNY GOLSON

Eight JAZZ Classics



PLAY-A-LONG
Book & Record Set

VOLUME 14

A New Approach to Jazz Improvisation

by
Jamey Aebersold



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INTRODUCTION

It is one of the great ironies of music that jazzmen have by and large had to look outside the jazz milieu for song materials - only a scant handful of songwriters working within jazz have achieved much recognition as composers. To that select group belongs Benny Golson, whose compositions have been widely recorded by other jazzmen - indeed, some have had lyrics added to them so the singers could do them too.

First coming to prominence in the 50s as a tenor saxophonist as well as a writer, Golson worked with such groups as the Dizzy Gillespie and Lionel Hampton big bands and Art Blakey's Jazz Messengers as well as the Jazztet, a six-man group he co-led with flugelhornist Art Farmer. Today, Golson is busy writing motion picture and television scores, in addition to his jazz endeavors.

The tunes on this album are mostly from the 50s. Most jazz trumpeters who grew up then are familiar with *I Remember Clifford*, written in memory of Clifford Brown, who was also on the Hampton band in the early 50s. The melody has a soaring quality, and the changes lend themselves to improvisation. *Blues March* is just that, though the tempo might be a bit quick for marching. Especially interesting from an improviser's point of view is the chord sequence in the fifth and sixth bars. *Easy Way Walk* is taken at a deceptively easy tempo with a bluesy feel. Swinging at this slow a tempo will provide a good test of your time sense. On the other hand, *Stablemates* comes along at a pretty bright tempo, and the fast-changing chords will provide a different kind of challenge. This tune has particularly interested jazzmen because although the "A" strain is 14 bars long, this unusual length doesn't sound contrived. *Are You Real* is a medium tempo tune which keeps you guessing what key it's in. *Along Came Betty*, taken in shuffle tempo, has a number of passages where the chords move chromatically, providing a still different challenge. *Whisper Not* is a relaxed, minor-keyed tune whose tonal center keeps shifting. *Killer Joe* has been a cornerstone of the jam session repertoire for a decade or so, though many players find the bridge very tricky.

Incidentally, purists will be interested to know that Golson himself supervised the recording of these tracks.

CONCERT KEY CHORD PROGRESSIONS



Killer Joe

Side 1, Track 1

By Benny Golson

♩ = 116
5X

Chord progression for the main melody:
C7 Bb7 C7 Bb7 C7 Bb7
C7 1. Bb7 2. Bb7 E \emptyset A7(b9) Eb- Ab7
A7 Ab7 E- A7 C7 Bb7
C7 Bb7 C7 Bb7 C7 Bb7

SOLOS

Chord progression for the solo section:
C7 Bb7 C7 Bb7 C7 Bb7 C7 Bb7
E \emptyset A7b9 Eb- Ab7 A7 Ab7 E- A7
C7 Bb7 C7 Bb7 C7 Bb7 C7 Bb7



Ease Away Walk

Side 1, Track 2

By Benny Golson

$\text{♩} = 74$

C- A \emptyset D7+9 G7+9 C- A \emptyset D7+9 G7+9

C- A \emptyset D7+9 G7+9 C- A \emptyset D7+9 G7+9

SOLOS

C- A \emptyset D7+9 G7+9 C- A \emptyset D7+9 G7+9

C- A \emptyset D7+9 G7+9 C- A \emptyset D7+9 G7+9

Detailed description: This block contains the musical score for 'Ease Away Walk'. It features a treble clef and a 4/4 time signature. The tempo is marked as quarter note = 74. The score consists of four staves. The first two staves contain the main melody with various chords indicated above the notes. The third staff is labeled 'SOLOS' and contains four empty measures with chords C-, A \emptyset , D7+9, G7+9, C-, A \emptyset , D7+9, G7+9 written above. The fourth staff is also empty with the same chord sequence written above.

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Along Came Betty

Side 1, Track 3

By Benny Golson

$\text{♩} = 114$

$\boxed{4x}$ Bb- B- E7 Bb- B- E7

A Δ Ab7 G Δ Gb7

Gb- G- C7 Gb- G- C7

F Δ A7+9 D- G7

Detailed description: This block contains the musical score for 'Along Came Betty'. It features a treble clef and a 4/4 time signature. The tempo is marked as quarter note = 114. The score consists of four staves. The first staff begins with a '4x' box and contains notes with chords Bb-, B-, E7, Bb-, B-, E7 above. The second staff contains notes with chords A Δ , Ab7, G Δ , Gb7 above. The third staff contains notes with chords Gb-, G-, C7, Gb-, G-, C7 above. The fourth staff contains notes with chords F Δ , A7+9, D-, G7 above.



Along Came Betty

C- F7(b9) A \emptyset D7+9 G- G-
 F- Bb7
 E \emptyset A7+9 F- Bb7
 Bb- B- E7 Bb- B- E7 C \emptyset
 F7+9 Bb \emptyset Eb7+9 Ab Δ B- E7

SOLOS

Bb- B- E7 Bb- B- E7 A Δ Ab7
 G Δ Gb7 Gb- G- C7 Gb- G- C7 F Δ
 A7+9 D- G7 C- F7b9 A \emptyset D7+9 G- G7/F
 E \emptyset A7+9 F- Bb7 Bb- B- E7 Bb-
 B- E7 C \emptyset F7+9 Bb \emptyset Eb7+9 Ab Δ B- E7



Side 1, Track 4

Are You Real

By Benny Golson

$\text{♩} = 2/4$ D^- G7(b9) C^- F7 Bb Eb $\text{A}\emptyset$
 D7+9 $\text{G}\emptyset$ C7(b9) $\text{F}\#^-$ B7 F^- Bb7 D^- G7
 Db7 C7 **1.** F^- Bb7 Eb D^- G7(b9) **2.** F^- Bb7 Bb7/Ab
 $\text{G}\emptyset$ C7+9 $\text{F}\#^-$ B7 F^- Bb7 Eb **SOLO BREAK** D^- G7

SOLOS

D^- G7 C^- F7 $\text{Bb}\Delta$ $\text{Eb}\Delta$ $\text{A}\emptyset$ D7+9 $\text{G}\emptyset$ C7b9
 $\text{F}\#^-$ B7 F^- Bb7 D^- G7 Db7 C7 F^- Bb7 $\text{Eb}\Delta$ D^- G7 C^- F7
 $\text{Bb}\Delta$ $\text{Eb}\Delta$ $\text{A}\emptyset$ D7+9 $\text{G}\emptyset$ C7b9 $\text{F}\#^-$ B7 F^- Bb7 D^- G7
 Db7 C7 F^- Bb7 Bb7/Ab $\text{G}\emptyset$ C7+9 $\text{F}\#^-$ B7 F^- Bb7 $\text{Eb}\Delta$ D^- G7

Whisper Not

By Benny Golson



Side 2, Track 1

$\text{♩} = 112$
5X

C- C-
B \bar{b} A \emptyset D7(b9) G- G-
F A7(b9) E \emptyset

D- B \emptyset 1. E- A7(b9) D- E- F- G7(b9) 2. E- A7(b9) D- E-

F- B \bar{b} 7 A \emptyset D7(b9) G- G-
F E \emptyset

A7(b9) D \emptyset G7(b9) C- C-
B \bar{b} A \emptyset D7(b9) G- G-
F

E \emptyset A7(b9) D- B \emptyset E- A7(b9) D- D-
C Ab7 G7+9

SOLOS

C- C $\bar{7}$ /B \bar{b} A \emptyset D7 \bar{b} 9 G- G $\bar{7}$ /F E \emptyset A7 \bar{b} 9 D- B \emptyset E- A7 \bar{b} 9

D- E- 1. F- G7 \bar{b} 9 2. F- B \bar{b} 7 A \emptyset D7 \bar{b} 9 G-

G $\bar{7}$ /F E \emptyset A7 \bar{b} 9 D \emptyset G7 \bar{b} 9 C- C $\bar{7}$ /B \bar{b} A \emptyset D7 \bar{b} 9

G- G $\bar{7}$ /F E \emptyset A7 \bar{b} 9 D- B \emptyset E- A7 \bar{b} 9 D- D $\bar{7}$ /C Ab7 G7+9



Side 2, Track 2

I Remember Clifford

By Benny Golson

♩ = 60 **2X** *(INTRO)*

Ab F- Bb7(b9) G7 Bb7(b9) Ab

C- D7+9 G7+ C7+9 F- F- Bb7(b9)

Eb G7+9 Ab A⁰ Bb7 B⁰ C- C- Bb

1. A⁰ D7(b9) G- G- F E⁰ A7 b9 F- Bb7 b9

2. A⁰ D7 b9 G⁰ C7b9 F- Bb7+9 G- Ab

A⁰ D7+9 G- C7b9 F- Bb7b9 Eb

D⁰ G7+9 C- C- Bb A⁰ D7+9 F- Bb7

A⁰ D7+9 G⁰ C7b9 F- Bb7+9 Eb *D.S. AL*

I Remember Clifford



SOLOS (INTRO)

Ab F-/Bb Bb7b9/A6 G7 Bb7b9/A6 C- D7+9 G7 C7+9

F- F-/Bb Bb7b9 Eb^Δ G7+9 Ab^Δ A⁰ Bb7 B⁰

C- C-/Bb A[∅] D7b9 G- G-/F E[∅] A7b9 F- Bb7b9

Eb^Δ G7 Ab^Δ A⁰ Bb7 B⁰ C- C-/Bb A[∅] D7+9

G[∅] C7b9 F- Bb7+9 G- Ab A[∅] D7+9

G- C7b9 F- Bb7b9 Eb^Δ D[∅] G7+9 C- C-/Bb

A[∅] D7+9 G- C7⁺⁹ F- Bb7 Eb^Δ G7+9 Ab^Δ A⁰ Bb7 G7b9

C- C-/Bb A[∅] D7+9 G[∅] C7b9 F- Bb7+9 Eb^Δ



Stablemates

Side 2, Track 3

By Benny Golson

♩ = 254

7X

E- A7 Eb- Ab7 Db C7+9

Ab- Db7 Gb Gø C7 F-

Bb7 Eb- Ab7(b9) Db %

F- Gb7 G7+9 C7

B7 Bb7 A7 Ab7

E- A7 Eb- Ab7 Db C7+9

Ab- Db7 Gb Gø C7 F-

Bb7 Eb- Ab7(b9) Db %



Stablemates

SOLOS

E- A7 Eb- Ab7 Db C7+9 Ab-

Db7 GbΔ G∅ C7 F- Bb7

Eb- Ab7b9 DbΔ F-

Gb7 G7+9 C7 B7 Bb7

A7 Ab7 E- A7 Eb- Ab7 DbΔ

C7+9 Ab- Db7 GbΔ G∅ C7+9

F- Bb7 Eb- Ab7b9 DbΔ



Blues March

Side 2, Track 4

By Benny Golson

(DRUM INTRO)
5

$\text{♩} = 118$
~~128~~

Bb7 Eb7 Bb7

Eb7 Ab7 Db7 Gb7 Gø Ab7

A7 Bb7b9 Cø F7 Bb7 Db7 Gb7 B7

LAST X ONLY

Bb7 Db7 REPEAT & FADE

Gb7 B7

SOLOS

Bb7 Eb7 A- Bb7

Eb7 Eb7 Bb7 D- G7

C- F7 Bb7 G7 C- F7
(Db7) (Gb7) (B7)