VOLUME 4

MOVIN' ON

Volume 4 of
A NEW APPROACH TO JAZZ IMPROVISATION

For All Instruments

PLAY-A-LONG
Book & Record Set

by
Jamey Aebersold

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CHORD SYMBOL GUIDE FOR VOLUME 4 H = Half step, W = Whole step

△ = Major scale/chord (emphasize the major 7th & 9th)(don't emphasize the 4th)
△+4 = Major scale/chord with raised 4th (Lydian) = W W W H W W H
V7 = Dominant 7th scale/chord (don't emphasize the 4th) (Mixolydian)
\- = Minor scale/chord (Dorian) (all scale tones are usable)
\+ = Raise the fifth tone of the scale ½ step
V7+4 = Dominant Lydian scale (emphasize the 9th,#4th,& 6th) = W W W H W H W
V7+ = Whole tone scale/chord = W W W W W W
V7b9 = Diminished scale beginning with a half step = H W H W H W H W
V7+9 = Diminished whole tone scale (emphasize the b9,#9,#4, & #5)= H W H W W W W
Ø = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
(#2) W H W H W W W

EXAMPLES:
C△ = C D E F G A B C (don't emphasize the 4th)
C△+4 = C D E F# G A B C
C7 = C D E F G A Bb C
C- = C D Eb F G A Bb C
C7+4 = C D E F# G A Bb C
C7+ = C D E F# G# Bb C
C7b9 = C Db Eb E F# G A Bb C
C7+9 = C Db D# E F# G# Bb C
CØ = C Db Eb F Gb Ab Bb C

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INTRODUCTION

Volume 4 offers an opportunity to practice with nine tunes which by most jazz standards will be considered difficult because of harmonic problems and faster tempos. This record and book contains two bossa novas, a waltz, two up tempo in $\frac{4}{4}$, three medium tempo latin, and one which alternates between $\frac{7}{4}$ and $\frac{3}{4}$. The melodies and chord/scale progressions to all nine tunes are presented in C treble clef and bass clef and transposed for Bb and Eb instruments.

The scales that I consider to be basic scales (scales which give the basic sound suggested by the chord played on the record) are written in whole notes with the chord progression at the bottom of each tune. This doesn't mean that you should confine your soloing to just these scales. If your ear or your intellect suggests using a substitute scale, use it. Dominant seventh chord/scales are the most likely candidates for scale substitution.

Volume 4 is an extension of Volumes 1,2 and 3. If the tunes in this volume seem difficult, I suggest examining volumes 3,2,or 1 to gain a better understanding of the principles of improvisation.

The record is in stereo with the piano and drums on the right channel and the bass and drums on the left channel. Pianists and guitarists are urged to practice with the left channel. Bassists are urged to practice with the right channel.

If your turntable has a pitch control you may want to try improvising with the tunes a half step above or below by adjusting the pitch control knob. This is great practice for improving the ear and for transposing the melodies as well as the chord/scale progression.

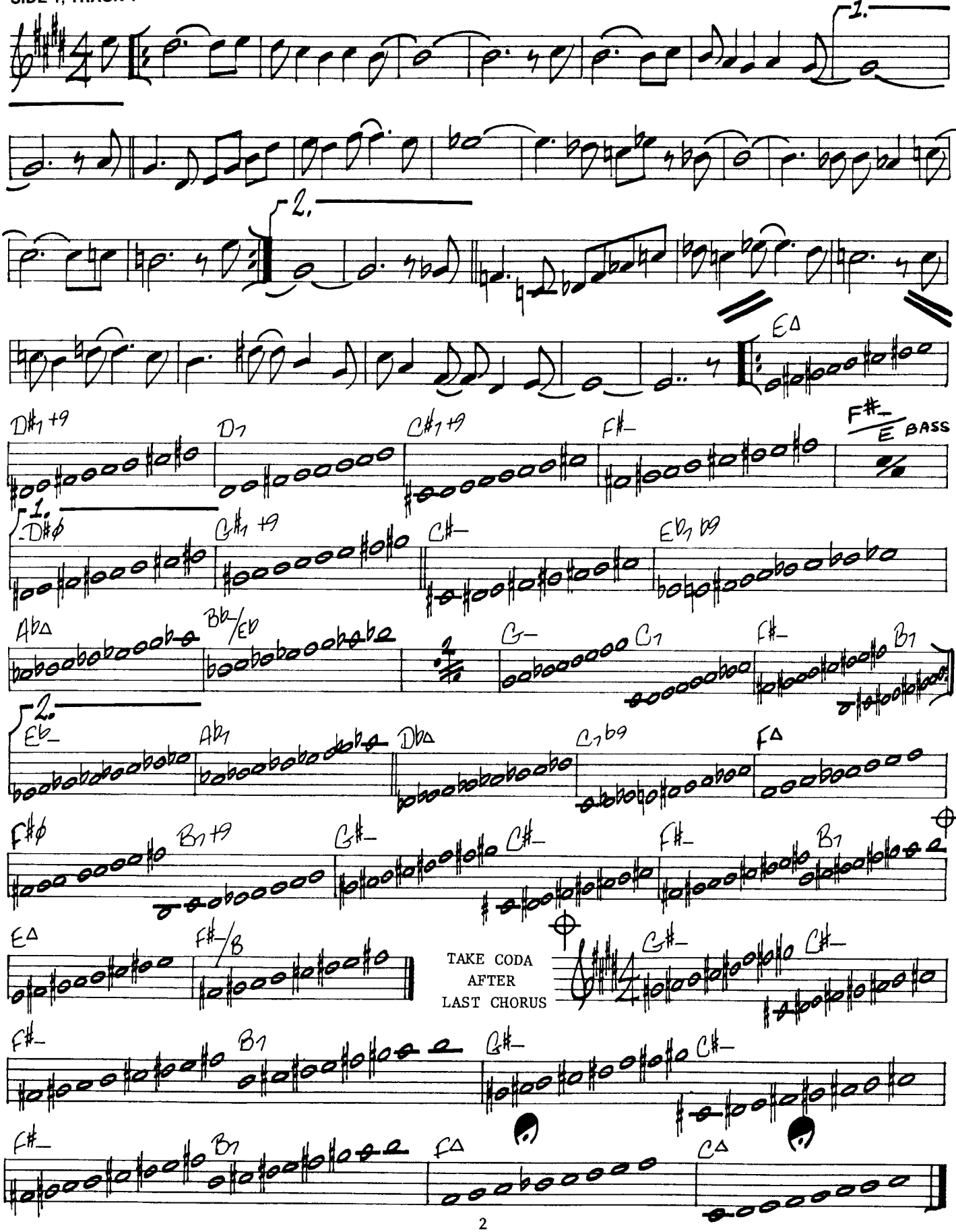
SUGGESTIONS

Memorize all melodies and chord progressions.
Memorize scales and chords for each tune in order of occurance.
Check chord/scale guide on inside book cover. Accidentals are good for one scale only.
In some scales, notes are written enharmonically. Don't let this throw you. Learn each scale SOUND, not just how it looks on paper.
As a general rule the 4th tone of major scales and dominant seventh scales can be raised a half step without altering the basic scale sound.
You may want to write in the chords above the melody so you can see how the melody relates to the chord/scales.
G-/c means G minor scale with a C in the bass. Could also be called a C7 suspended 4th.
Some instruments will need to play some of the melodies an octave higher for range purposes.
Pay close attention to the bass line being played by Rufus Reid. Turn off the right channel and try to memorize the chord progression by listening to the bass line. Practice singing the roots of the chords as they are being played. Try singing the scales too.
For variety, practice improvising just with the left channel (bass and drums). Listen carefully to the root movement of the chord/scale progressions. Learn to hear the II/V7/I cadences and get to where you can anticipate the cadences mentally.
The codas (⊕) are to be played only after the last chorus. They are not a part of each chorus. Only by listening can you tell when the coda has arrived.
Listen carefully to all the jazz masters on records or in live performances. Think music.
Recommended related material: Advanced Improvisation by David Baker,Scales for Jazz Improvisation by Dan Haerle, Patterns for Jazz by Jerry Coker et al, Lydian Chromatic Concept by George Russell and Volume 3 The II-V7-I Progression by Jamey Aebersold.

Concert Progression
SIDE 1, TRACK 1

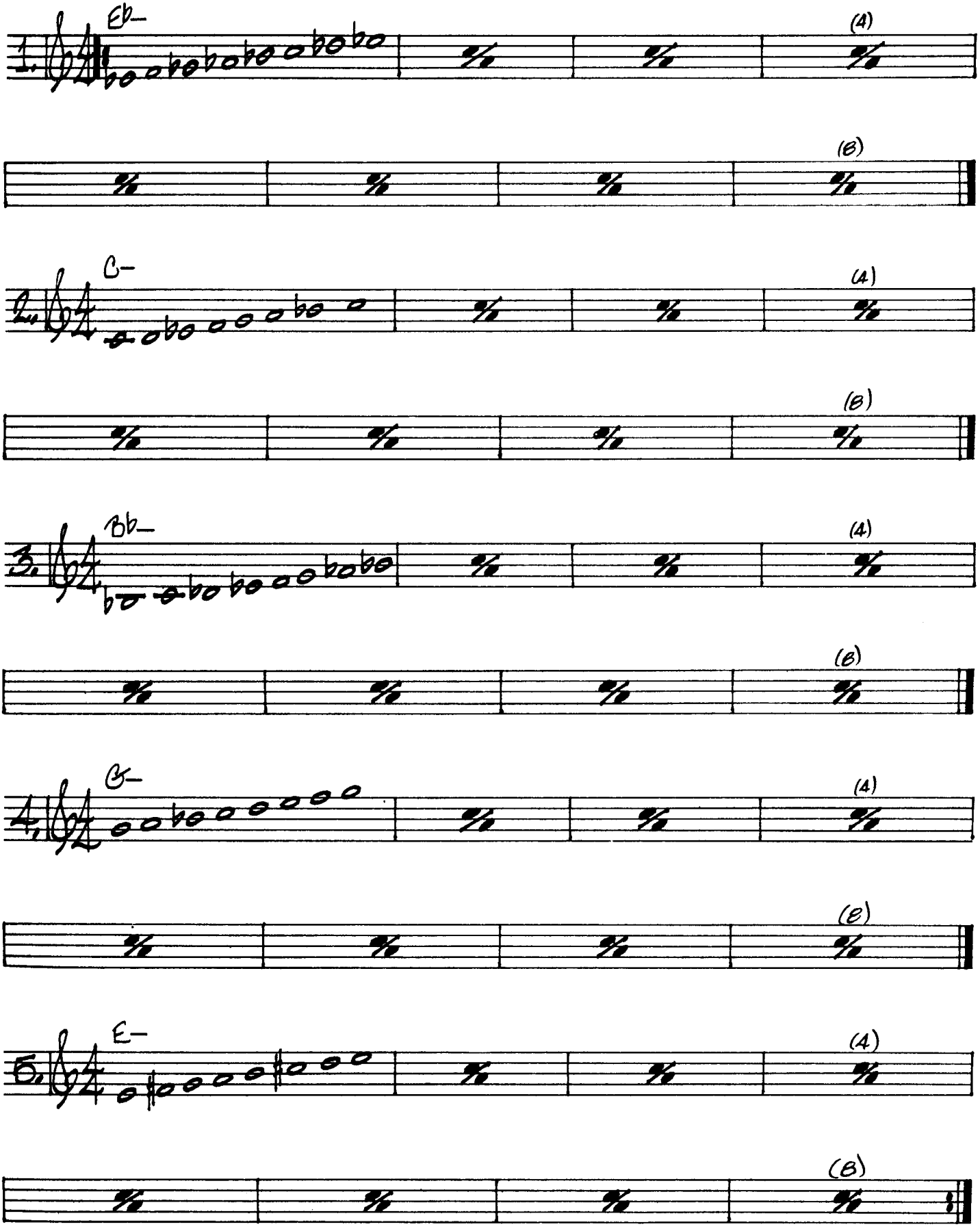
Magic Morning

by Dan Haerle



Five 8 Bar Phrases

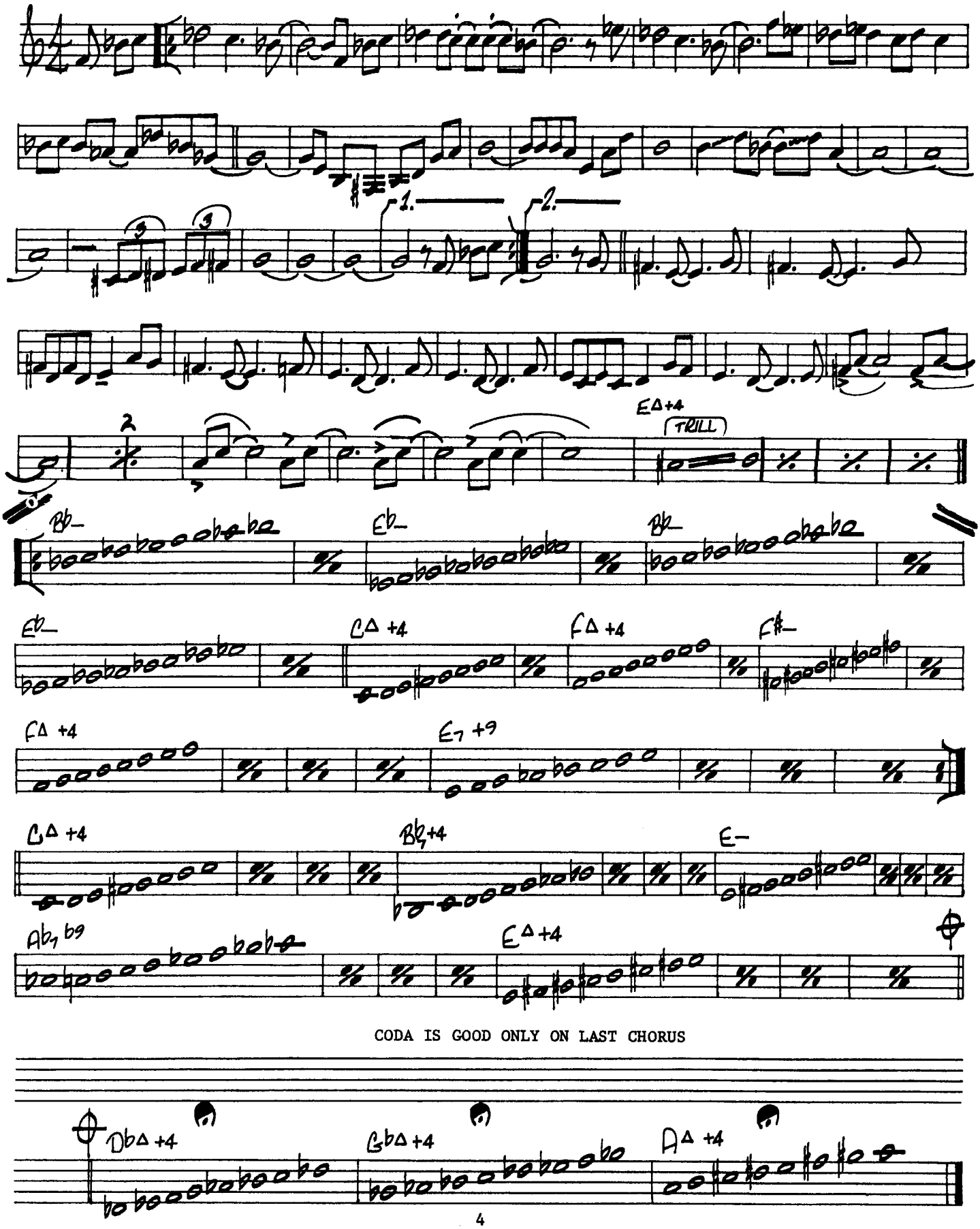
Concert Progression
SIDE 1, TRACK 2



Concert Progression
SIDE 1, TRACK 3

Agitation

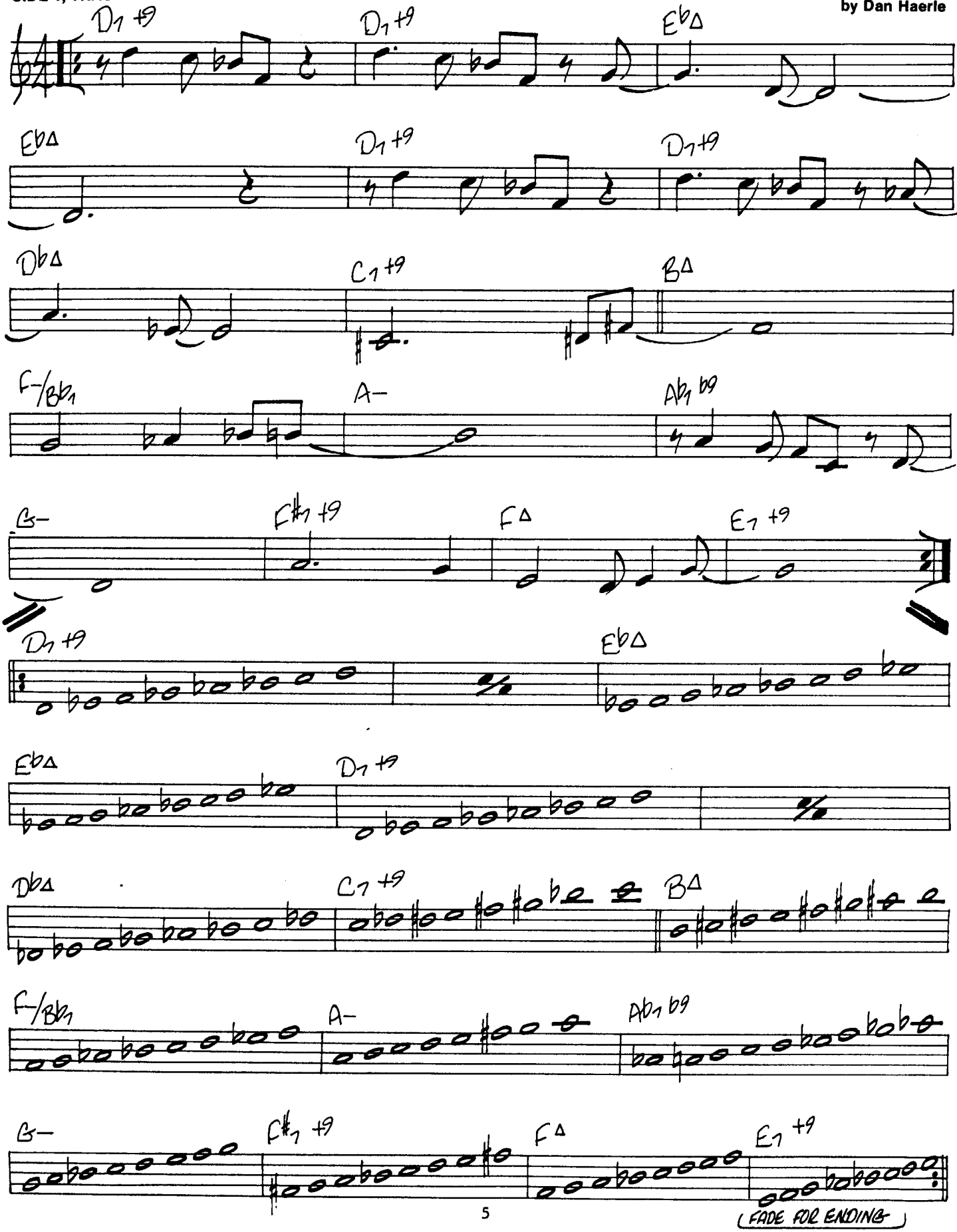
by Jamey Aebersold



Concert Progression
SIDE 1, TRACK 4

Scooter

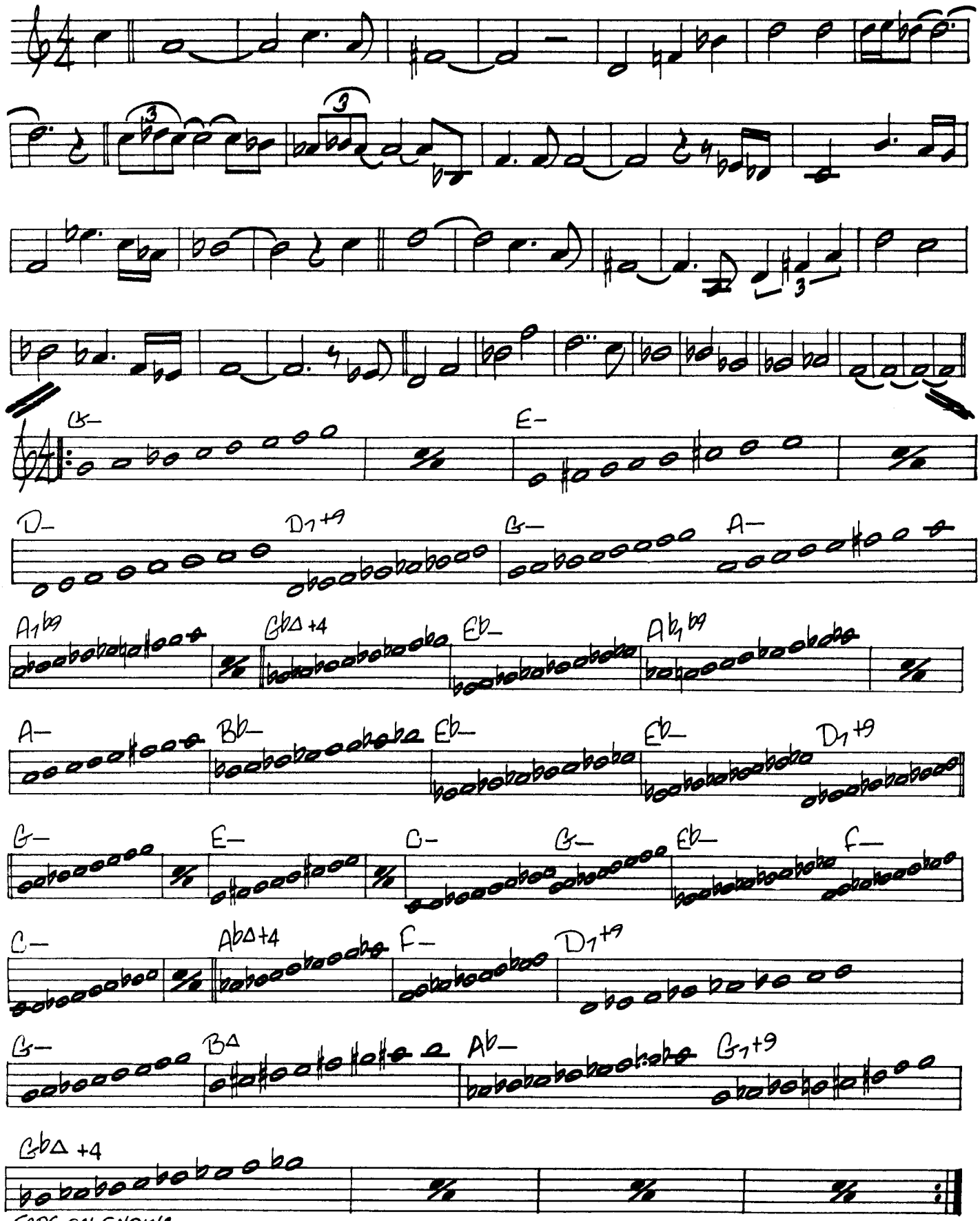
by Dan Haerle



Concert Progression
SIDE 2, TRACK 1

Once Remembered

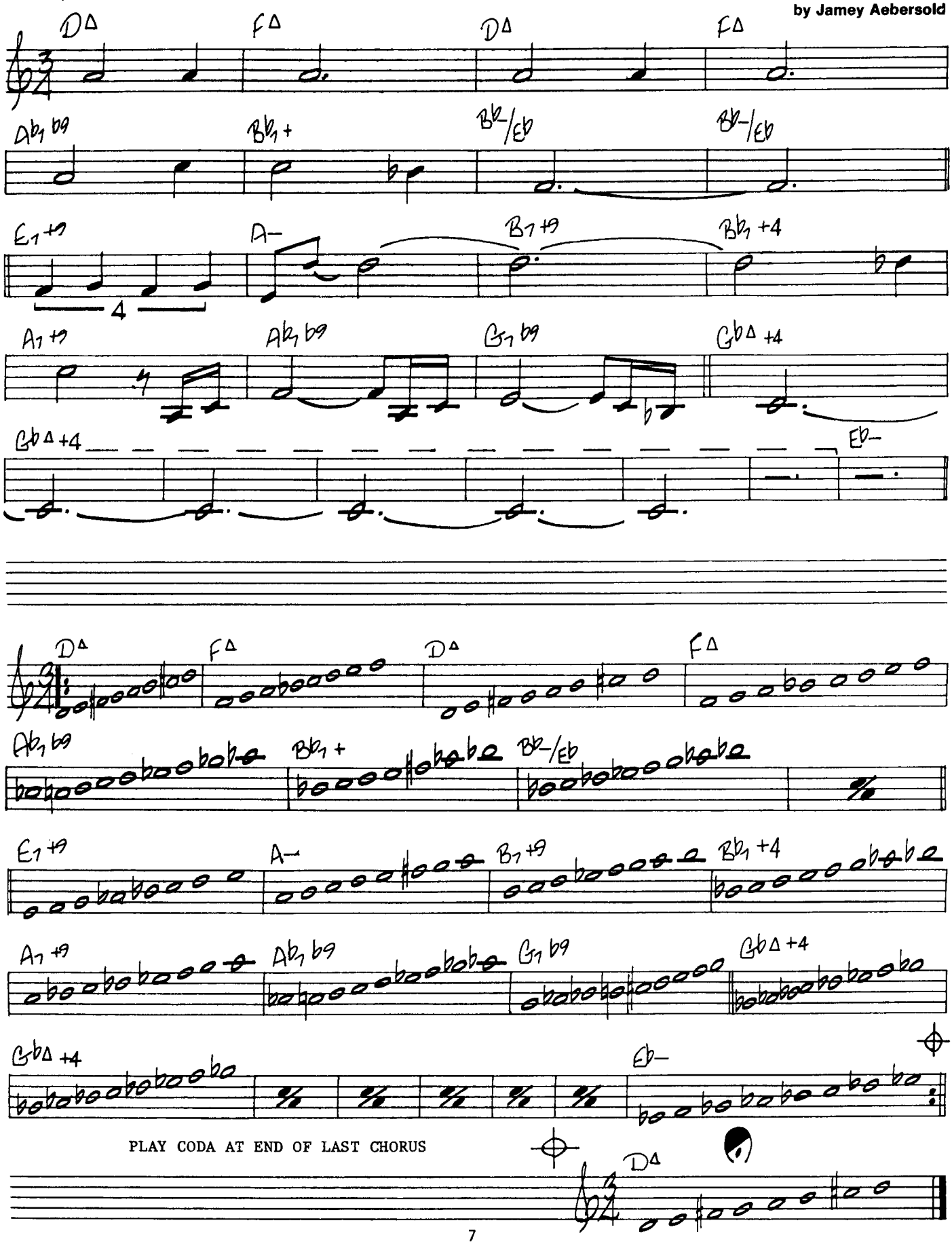
by Jamey Aebersold



Concert Progression
SIDE 2, TRACK 2

Ballad Waltz

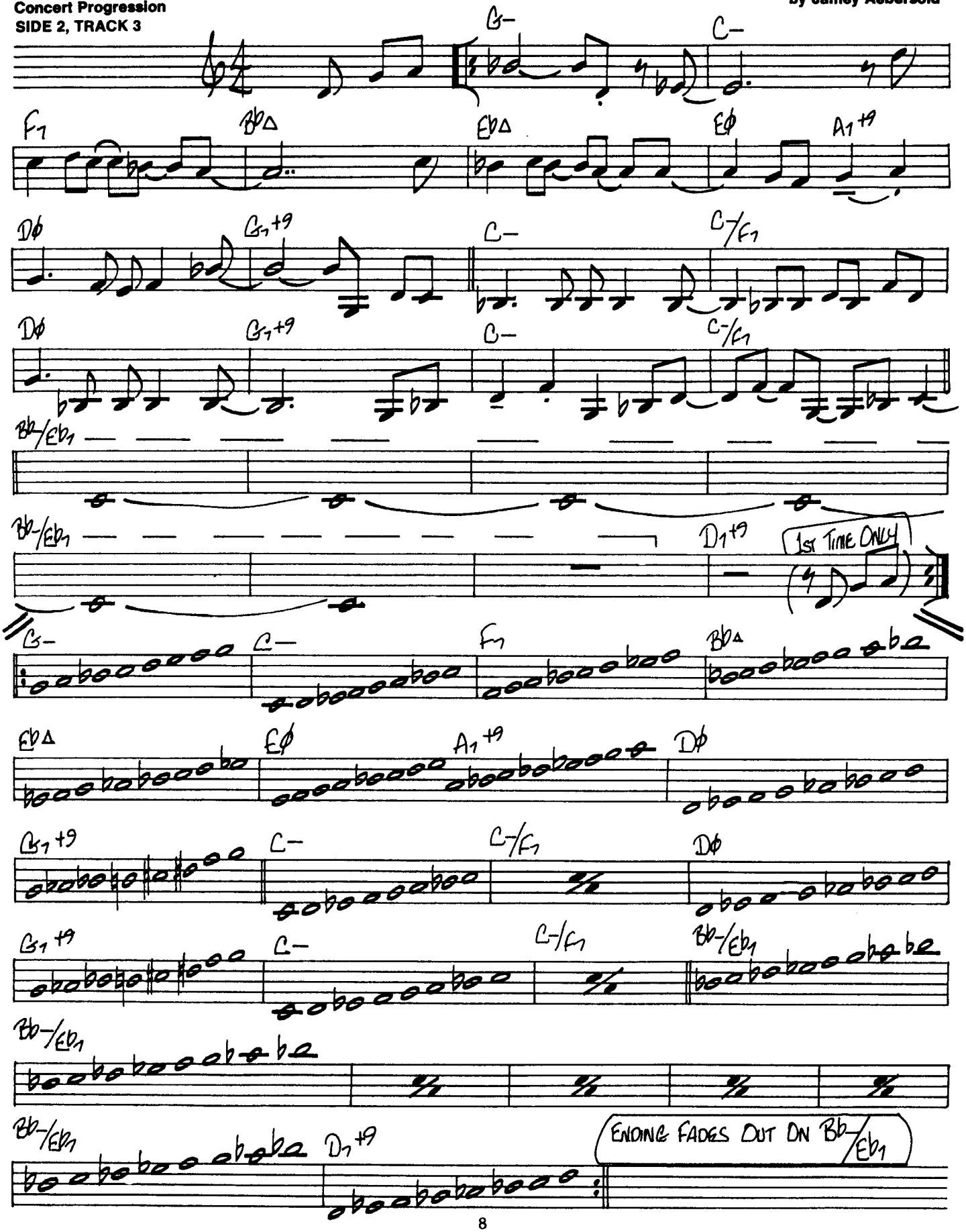
by Jamey Aebersold



Quickie

Concert Progression
SIDE 2, TRACK 3

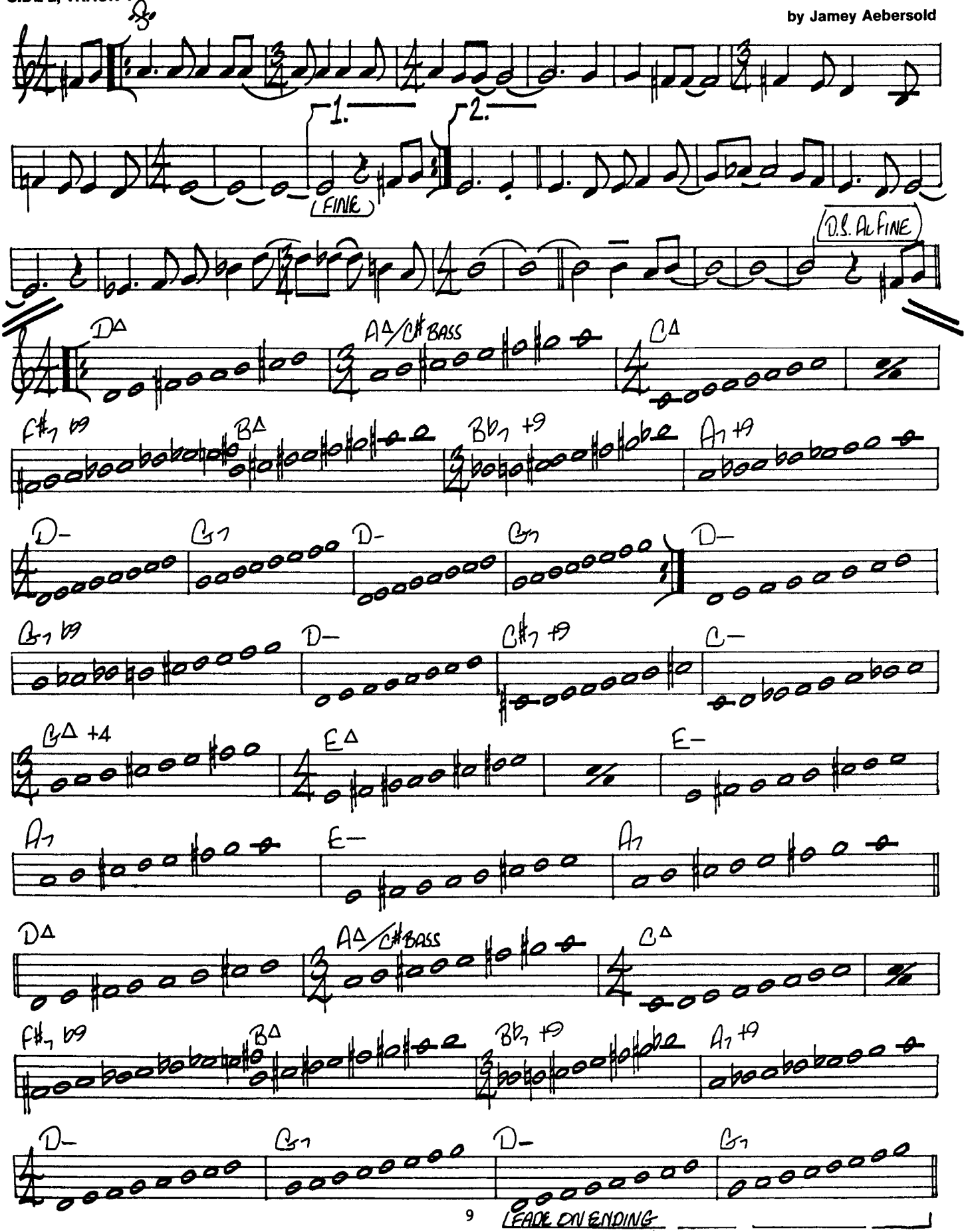
by Jamey Aebersold



Concert Progression
SIDE 2, TRACK 4

All Things Unfinished

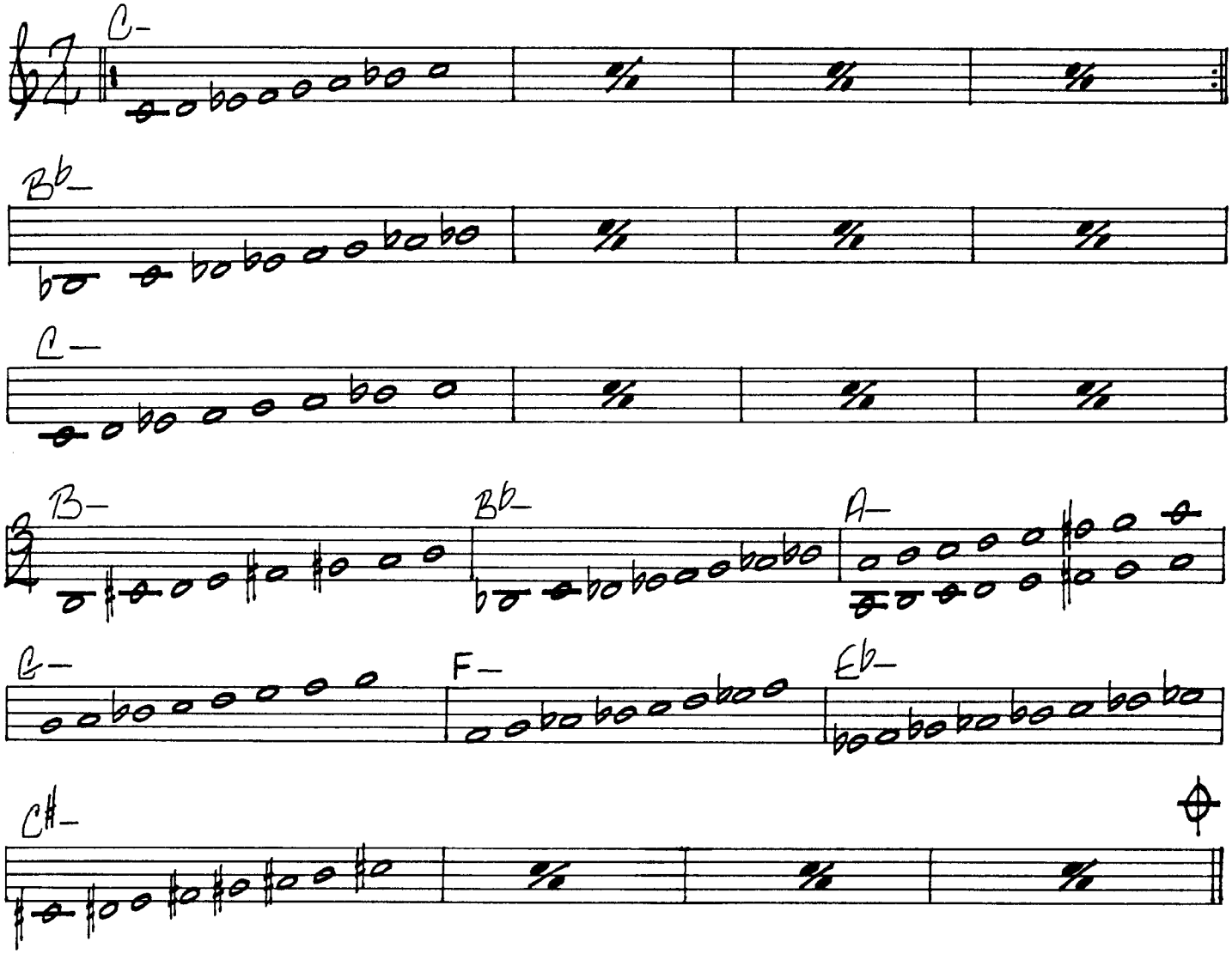
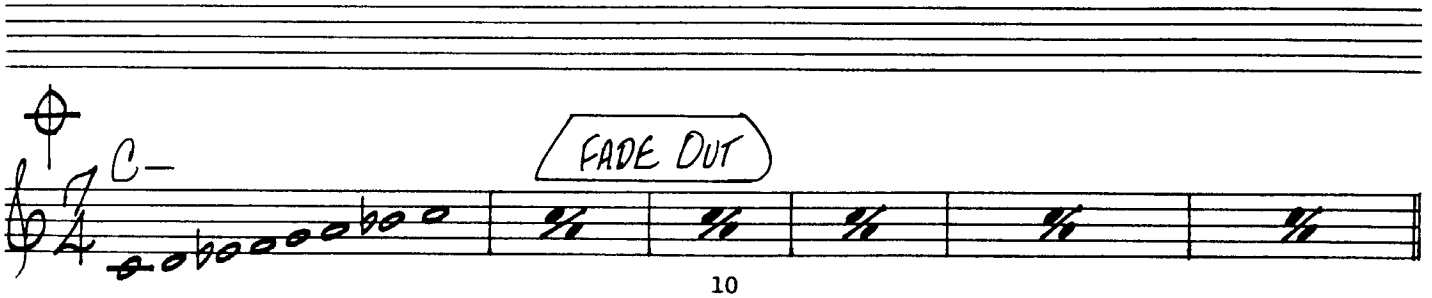
by Jamey Aebersold



Concert Progression
SIDE 2, TRACK 5

7/4 3/4

by Jamey Aebersold



PLAY CODA AT END OF LAST CHORUS