

VOLUME 4

# WOLFELOW

Volume 4 of  
A NEW APPROACH TO JAZZ IMPROVISATION

For All Instruments

PLAY-A-LONG  
Book & Record Set



by  
*Jamey Abersold*

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CHORD SYMBOL GUIDE FOR VOLUME 4

H = Half step, W = Whole step

- Δ = Major scale/chord (emphasize the major 7th & 9th)(don't emphasize the 4th)
- Δ+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
- ∅ = 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 Δ = C D E F G A B C (don't emphasize the 4th)
  - C Δ+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
  - C∅ = 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 occurrence.

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.

# Magic Morning

by Dan Haerle

1.

2.

D#7+9 D7 C#7+9 F# F#- E BASS

D#7+9 C#7+9 C# Eb7 D9

Ab7 Bb/Eb G- C7 F# B7

2. Eb Ab7 Db7 C7b9 FA

F# B7+9 G# C# F# B7

EA F# B C#

TAKE CODA  
AFTER  
LAST CHORUS

F# B7 G# C#

F# B7 FA CA

### Five 8 Bar Phrases

1. *E<sup>b</sup>-* (A)

(B)

2. *C-* (A)

(B)

3. *B<sup>b</sup>-* (A)

(B)

4. *G-* (A)

(B)

5. *E-* (A)

(B)

# Agitation

by Jamey Aebersold

Handwritten musical score for "Agitation" by Jamey Aebersold. The score consists of 11 staves of music. The first four staves are melodic lines with various articulations like slurs and accents. The fifth staff is a bass line with a "TRILL" annotation. The sixth through tenth staves are guitar chord diagrams with percentage signs indicating fret positions. The eleventh staff is a final melodic line. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

CODA IS GOOD ONLY ON LAST CHORUS

Handwritten musical score for the coda section of "Agitation". It consists of a single staff of music with three measures. Each measure contains a guitar chord diagram with a percentage sign. Above each measure is a circled symbol. The chords are labeled as  $Db\Delta+4$ ,  $Gb\Delta+4$ , and  $A\Delta+4$ .

Concert Progression  
SIDE 1, TRACK 4

# Scooter

by Dan Haerle

Chord progression for the first four staves:

- Staff 1: D7 +9, D7 +9, EbΔ
- Staff 2: EbΔ, D7 +9, D7 +9
- Staff 3: DbΔ, C7 +9, BΔ
- Staff 4: F-/Bb7, A-, Ab7 b9

Chord progression for the last six staves:

- Staff 5: B-, F#7 +9, FΔ, E7 +9
- Staff 6: D7 +9, EbΔ
- Staff 7: EbΔ, D7 +9
- Staff 8: DbΔ, C7 +9, BΔ
- Staff 9: F-/Bb7, A-, Ab7 b9
- Staff 10: B-, F#7 +9, FΔ, E7 +9

(FADE FOR ENDING)

5

# Once Remembered

by Jamey Aebersold

The image shows a handwritten musical score for guitar. It consists of a melody line at the top and ten lines of chordal accompaniment below it. The melody line is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features various note values, including eighth and sixteenth notes, and rests. The chordal accompaniment is written in a similar clef and includes various chord voicings, some with accidentals (sharps and flats) and some with extensions (9, 11, 13). The chords are labeled with letters and numbers, such as D-, D7+9, G-, A-, A1b9, GbΔ+4, Eb-, Ab7b9, A-, Bb-, Eb-, Eb-, D7+9, G-, E-, C-, G-, Eb-, F-, C-, AbΔ+4, F-, D7+9, G-, BΔ, Ab-, G7+9, and GbΔ+4. The score ends with a double bar line and a repeat sign.

FADE ON ENDING



# Ballad Waltz

by Jamey Aebersold

Handwritten musical notation for the first system of 'Ballad Waltz'. The system consists of five staves. The first staff is a treble clef with a 3/4 time signature, showing a melody with notes on the staff and chord symbols  $D^{\Delta}$ ,  $F^{\Delta}$ ,  $D^{\Delta}$ , and  $F^{\Delta}$  above it. The second staff shows a bass line with notes and chord symbols  $A_{b7} b9$ ,  $B_{b7} +$ ,  $B_{b7} / E_{b}$ , and  $B_{b7} / E_{b}$  below it. The third staff continues the bass line with notes and chord symbols  $E_{7} +9$ ,  $A^{-}$ ,  $B_{7} +9$ , and  $B_{b7} +4$  above it. The fourth staff shows a bass line with notes and chord symbols  $A_{7} +9$ ,  $A_{b7} b9$ ,  $G_{7} b9$ , and  $G_{b7} \Delta +4$  below it. The fifth staff shows a bass line with notes and chord symbols  $G_{b7} \Delta +4$  and  $E_{b}^{-}$  below it. A bracket with the number '4' is under the first four notes of the third staff.

Handwritten musical notation for the second system of 'Ballad Waltz'. The system consists of five staves. The first staff is a treble clef with a 3/4 time signature, showing a melody with notes on the staff and chord symbols  $D^{\Delta}$ ,  $F^{\Delta}$ ,  $D^{\Delta}$ , and  $F^{\Delta}$  above it. The second staff shows a bass line with notes and chord symbols  $A_{b7} b9$ ,  $B_{b7} +$ ,  $B_{b7} / E_{b}$ , and  $B_{b7} / E_{b}$  below it. The third staff continues the bass line with notes and chord symbols  $E_{7} +9$ ,  $A^{-}$ ,  $B_{7} +9$ , and  $B_{b7} +4$  above it. The fourth staff shows a bass line with notes and chord symbols  $A_{7} +9$ ,  $A_{b7} b9$ ,  $G_{7} b9$ , and  $G_{b7} \Delta +4$  below it. The fifth staff shows a bass line with notes and chord symbols  $G_{b7} \Delta +4$  and  $E_{b}^{-}$  below it. There are double bar lines and repeat signs in the second and fourth staves.

PLAY CODA AT END OF LAST CHORUS

Handwritten musical notation for the coda of 'Ballad Waltz'. It consists of a single staff in treble clef with a 3/4 time signature, showing a melody with notes on the staff and a  $D^{\Delta}$  chord symbol above it. There are double bar lines and repeat signs at the beginning and end of the staff.

# Quickle

by Jamey Aebersold

Concert Progression  
SIDE 2, TRACK 3

Handwritten musical score for "Quickle" by Jamey Aebersold. The score is written on ten staves. The first staff is a treble clef melody line. The second through seventh staves are bass clef accompaniment lines with various chords and rhythmic patterns. The eighth and ninth staves are bass clef lines with a "Bb/Eb1" chord and a "D7+9" chord, with a "1st TIME ONLY" bracket. The tenth staff is a bass clef line with a "Bb/Eb1" chord and a "D7+9" chord, with a box around it containing the text "ENDING FADES OUT ON Bb/Eb1". The score includes various chord symbols such as F7, BbΔ, EbΔ, Eb, A7+9, Db, G7+9, C-, C/F7, Bb/Eb1, D7+9, C-, F7, BbΔ, EbΔ, Eb, A7+9, D7+9, C-, C/F7, D7+9, C-, C/F7, Bb/Eb1, and Bb/Eb1. There are also some handwritten notes and symbols like "1st TIME ONLY" and "ENDING FADES OUT ON Bb/Eb1".

# All Things Unfinished

by Jamey Aebersold

Melodic notation for the first system. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The second staff contains two endings: the first ending is marked '1.' and leads to a 'FINE' marking; the second ending is marked '2.' and leads to a 'D.S. AL FINE' marking.

Chord notation for the first system. The first staff shows chords: D $\Delta$ , A $\Delta$ /C#BASS, and C $\Delta$ . The second staff shows chords: F#7 b9, B $\Delta$ , Bb7 +9, and A7 +9.

Chord notation for the second system. The first staff shows chords: D-, B7, D-, B7, and D-. The second staff shows chords: B7 b9, D-, C#7 +9, and C-.

Chord notation for the third system. The first staff shows chords: B $\Delta$  +4, E $\Delta$ , and E-. The second staff shows chords: A7, E-, and A7.

Chord notation for the fourth system. The first staff shows chords: A7, E-, and A7. The second staff shows chords: D $\Delta$ , A $\Delta$ /C#BASS, and C $\Delta$ .

Chord notation for the fifth system. The first staff shows chords: D $\Delta$ , A $\Delta$ /C#BASS, and C $\Delta$ . The second staff shows chords: F#7 b9, B $\Delta$ , Bb7 +9, and A7 +9.

Chord notation for the sixth system. The first staff shows chords: F#7 b9, B $\Delta$ , Bb7 +9, and A7 +9. The second staff shows chords: D-, B7, D-, B7.

Chord notation for the seventh system. The first staff shows chords: D-, B7, D-, B7. The second staff shows a 'LEAD ON ENDING' marking.

Concert Progression  
SIDE 2, TRACK 5

7 3  
4 4

by Jamey Aebersold

C-

Bb-

C-

B- Bb- A-

E- F- Eb-

C#-

PLAY CODA AT END OF LAST CHORUS

C-

FADE OUT