

VOLUME 128



Django Reinhardt

"GYPSY JAZZ"

JAZZ PLAY-A-LONG FOR ALL MUSICIANS

Jamey Aebersold Jazz®



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Any codas (Φ) that appear will be played only once
on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: LEFT CHANNEL = Bass & Drums; RIGHT CHANNEL = Guitar & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

DAVE STRYKER - Acoustic Maccaferri-Style Guitar; BILL MORING - Bass; COLBY INZER - Drums
Recording Engineer - Tony Viscardo / No Comment Studio



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INTRODUCTION

Django Reinhardt along with Charlie Christian and Eddie Lang are considered the fathers of modern jazz guitar. Christian (1916-1942) died at 25 and is considered one of the architects of Bebop and is one of the first to amplify his guitar. His first solos were heard with Benny Goodman in 1939. Lang (1902-33) played an acoustic guitar but is one of the first to play single-note solo's including some early Bix Biederbecke and Bing Crosby recordings in the 1920's.

Django Reinhardt (1910-1953) whose Centennial is celebrated this year, was a Gypsy jazz guitarist born in Belgium, and one of the first prominent European jazz musicians. Born to a musical family, by 18 he was already an accomplished guitarist when a tragic fire in his caravan trailer left him with burns over half his body and paralysed the 3rd and 4th fingers of his left hand. Forced to relearn his instrument, he played all his incredible (and fast) guitar solos with only the 1st and 2nd fingers of his left hand using the other two fused fingers to make chords. This also affected the unique chord voicings he used.

Django reached his greatest popularity before the war with his "Quintette du Hot Club de France" (The Quintet of the Hot Club of France) with violinist Stephane Grappelli. The band also included his brother Joseph and Roger Chaput or Pierre Ferret on rhythm guitars and Louis Vola on bass. Vocalists Freddy Taylor or Jean Sablon recorded with them as well. This quintet had no drummer, so the rhythm guitars gave the music its classic percussive drive. Reinhardt also made early recordings with American Jazz musicians such as Coleman Hawkins, Benny Carter and Rex Stewart, and loved Louis Armstrong.

The Quintet enjoyed great popularity until the war broke them up. After the war Reinhardt and Grappelli reformed the Quintet and Django also toured in the US as a guest with the Duke Ellington Orchestra, which was a highlight for him. He returned to France in 1947 and played around Paris at the end of his life, sometime using electric guitar. On some of his final recordings you can hear him fusing some of the Bebop ideas with his own style. He died from a brain hemorrhage at age 53.

Django's artistry was so far-reaching, that guitarist Mary Osborne recounted once hearing Charlie Christian play Django's solo on "St. Louis Blues" note-for-note before launching into his own improvisation. Although they didn't necessarily influence each other, both guitarists shared a raw, swinging drive in their single-line playing. Christian's style was more swing and horn-like, whereas Reinhardt had the dark chromatic Gypsy flavor.

With this Django play-a-long we have tried to capture the feel and harmony of Django's music with the Hot Club of France, as well as Gypsy Jazz or "Jazz Manouche." This style is very popular with Django-philosophes as well as Bluegrass musicians and players of all kinds.

One of the things that gave the Hot Club Quintet their classic sound was the use of the Selmer Maccaferri Guitar. It was one of the first guitars with a cutaway on the body to allow access to the top of the neck, as well as special bracing, an unusual sound-hole, a metal tailpiece, and an aluminum-reinforced neck, which gave it its distinctive bright sound. On this play-a-long I use a version of this guitar.

As mentioned before there was no drummer, so the 2 rhythm guitarists (and Django himself when he wasn't soloing) created the driving rhythm. The rhythm was a strong 4/4 down-stroke with emphasis on beats 2 and 4. Although similar to the classic Freddie Green comping style with Count Basie, it had a different edge in that the two rhythm guitarists often played insistent quarter notes-with less emphasis on the 2 and 4, and when Django would comp with them he would be more rhythmically adventurous and 'drop some bombs' not unlike the great Bebop drummers. Since this play-a-long will be used by many instrumentalists, we've included a drummer.

Another aspect of the guitar strumming is what is known as "La Pompe." It is an up/down/down stroke where the up is almost a grace note. It gives the Gypsy music its percussive flavor not unlike the boom-chick of bluegrass music. Although there was no drummer on the Quintet recordings, at times in his life Django would play with drummers, who many times would play only brushes and hi-hat. The bassist

almost always played with the 2-beat feel, only occasionally walking.

Harmonically this style was affected by Django's injury to his hand where he was forced to play certain chord shapes: Major 7th, Major 6, Major 6/9, and Minor 6 (often as a sub for the Dom 9 chord ex: Eb9 = Bbmin6). Also the Dominant 7th chords would be sometimes altered to flat 9 and flat 13 (+5).

Django's lead style incorporated arpeggios, diminished runs, chromatic runs, trills, glissando's, and different minor scales: dorian, melodic and harmonic minor, all played with his incredible touch and speed and all with only two fingers!

The repertoire of Django Reinhardt, The Hot Club of France, and Gypsy Jazz were the jazz hits of the 20's and 30's, as well as Django's original compositions. We have included on this play-a-long some of the more popular songs in the keys and with the chord changes that Django played. The song "Django's Cloud" is written over the changes (a contrafact) to one of Django's most famous compositions "Nuages."

AS ALWAYS, THE BEST WAY TO LEARN THIS STYLE OF MUSIC IS BY LISTENING AND STUDYING THE ORIGINAL RECORDINGS.

Good luck and keep swingin!

-- *Dave Stryker, November 2010*

DISCOGRAPHY

1. Sweet Georgia Brown

- Django Reinhardt and Stephane Grappelli/Verve Masters 38
- Django Reinhardt and His American Friends; DRG 8493

2. Rose Room

- The Very Best of Django Reinhardt/Xelon Entertainment

3. Bei Mir Bist Du Schon

- Django Reinhardt and His American Friends; Definitive Spain

4. Swing 42

- Django Reinhardt - The Ultimate Collection/Stardust Records
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG

5. Django's Cloud

- Django Reinhardt & Stephane Grappelli/Souvenirs/Decca

6. After You've Gone

- Django Reinhardt & Stephane Grappelli w/The Quintet of the Hot Club of France/Parisian Swing/Avid Records
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG

7. Limehouse Blues

- Django Reinhardt & Stephane Grappelli w/The Quintet of the Hot Club of France/Parisian Swing/Avid Records

8. Body and Soul

- Django Reinhardt and His American Friends; DRG 8493

9. The Sheik of Araby

- Django Reinhardt/Anthology 1934-1937/Stardust Records

10. Minor Swing

- The Very Best of Django Reinhardt/Xelon Entertainment
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG

11. Montagne Ste. Genevieve

- N/A

12. Swing Guitars

- Django Reinhardt & Stephane Grappelli; The Indispensable Django Reinhardt 091949-1959 BMG France
- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG
- Django Reinhardt and His American Friends; DRG 8493

13. The World is Waiting for the Sunrise

- Django Reinhardt & Stephane Grappelli and The Quintet of the Hot Club of France; Djangology; RCA/Victor, BMG



1. Sweet Georgia Brown



PLAY 8 CHORUSES (♩ = 219)

Words and Music by Ben Bernie,
Maceo Pinkard and Kenneth Casey

First staff: E7 A7

Second staff: A7 D7

Third staff: D7 G B7

Fourth staff: 2 A7 G F#-6 E-7 Eb

Fifth staff: G7 F#7 E7 A7 D7 G

SOLOS
E7

A7

Staff with slash marks for soloing.

D7

G

B7

Staff with slash marks for soloing.

E7

A7

Staff with slash marks for soloing.

G

F#-6

E-7

Eb

G7 F#7

E7

A7 D7

G



CODA

G7 F#7

E7

A7 D7

G

G7 F#7

E7

A7 D7

G Δ+4

Staff with slash marks for soloing.



2. Rose Room



PLAY 8 CHORUSES (♩ = 198)

By Harry Williams and Art Hickman

Musical notation for the first 8 choruses of "Rose Room". The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines across 8 staves.

Chords: G7, C7, FΔ, F7, F7, BbΔ, Bb-7, FΔ, D7, G7, C7, G7, C7, FΔ, C-6, F7, BbΔ, Bb-7, Bb-7, FΔ, D7, G7, C7, FΔ, D7, and a final whole note chord.

SOLOS

SOLOS section with 12 staves of music. Each staff begins with a chord and is followed by a measure containing a slash (/) indicating a solo break.

Chords: G7, C7, FΔ, F7, BbΔ, Bb-7, FΔ, D7, G7, C7, FΔ, D7, C-6, F7, BbΔ, Bb-7, FΔ, D7, G7, C7, FΔ, D7, and a final whole note chord.

CODA

CODA section with 1 staff of music. The staff begins with a chord and is followed by a measure containing a slash (/) indicating a solo break.

Chords: G7, C7, F, F/A, Bb7, B°7, C7, and F7.

BREAK...



3. Bei Mir Bist Du Schon



(Means That You're Grand)

PLAY 7 CHORUSES (♩ = 185)

Original Lyrics by Jacob Jacobs
Music by Sholom Secunda

English Version by Sammy Cahn and Saul Chaplin

INTRO

A-7 G F E7^b9 2 2 E7^b9

A-7 E7^b9

1 A-7 G F E7^b9 2 A-7 D-7 A-7

A-7 D-7 E7^b9 A-7

A-7 E7^b9 A-7 G F E7^b9

SOLOS

A-7 E7^b9 1 A-7 G F E7^b9 (A-7 E7^b9)

2 A-7 D-7 A-7 D-7 E7^b9

A-7 E7^b9 A-7 G F E7^b9

CODA

A-7 G F E7^b9 2 2 E7^b9 A-7

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4. Swing 42



PLAY 8 CHORUSES (♩ = 212)

By Django Reinhardt

Chord progression for the first 8 choruses:

C A-7 D-7 G7 C A-7 D-7 G7 Bb7 A7+

1 D-7 G7 C A-7 D-7 G7 2 D-7 G7

C B7 E F#-7 B7 E

F#-7 B7 E F#-7 B7 E

G7 C A-7 D-7 G7 C A-7

D-7 G7 Bb7 A7+ D-7 G7 C A-7 D-7 G7

SOLOS

SOLOS

C A-7 D-7 G7 2 Bb7 A7+ D-7 G7 1 C A-7 D-7 G7 2 C B7

E F#-7 B7 2 2 E G7 C A-7 D-7 G7

C A-7 D-7 G7 Bb7 A7+ D-7 G7 C A-7 D-7 G7 CODA



5. Django's Cloud



PLAY 4 CHORUSES (♩ = 107)

By Dave Stryker

Chorus 1: Eb9 D7b9 G6 A-7 D7 GΔ

Chorus 2: Eb9 D7b9 G6 D7 GΔ B7

Chorus 3: B7 E-7 A7 Ab7 A7

Chorus 4: D7 C7 C#7 D7 Eb9 D7b9 G6 D7

Chorus 5: GΔ Ab7 G7b9 CΔ

Chorus 6: C-6 G6 D7sus GΔ Eb9

SOLOS

Chorus 7: D7b9 G6 D7sus G6 Eb9 D7b9 G6 A-7 D7 GΔ

Chorus 8: Eb9 D7b9 G6 D7 GΔ B7 E-7 A7 Ab7 A7

Chorus 9: D7 C7 C#7 D7 Eb9 D7b9 G6 D7 GΔ Ab7 G7b9 CΔ

Chorus 10: CΔ C-6 G6 D7sus GΔ Eb9 D7b9 G6 D7sus G6

slight rit.

slight rit.



6. After You've Gone



PLAY 8 CHORUSES (♩ = 250)

By Henry Creamer and Turner layton

CΔ C-6 GΔ
 E7 A7 D7
 GΔ G7 CΔ
 break
 C-6 GΔ E7
 A-7 A♭07 A-7 F♯07 GΔ F♯07
 E-7 D♭07 GΔ A-7 D7
 SOLOS
 GΔ CΔ C-6 GΔ
 break
 E7 A7 D7 GΔ CΔ
 break
 C-6 GΔ E7 A-7 A♭07 A-7 F♯07 GΔ F♯07
 E-7 D♭07 GΔ A-7 D7 GΔ D-7 G7
 CODA
 G7 C7 G7 C7 G7



7. Limehouse Blues



PLAY 10 CHORUSES (♩ = 267)

Lyrics by Douglas Furber
Music by Philip Braham

Chord progression for the first 10 choruses:

C7 A7

A7 G B7

E-7 A7 D7 D7 Db7

C7 A7

A7 G E7

A-7 C-6 D7 G BREAK G7

Fine
Abrupt ending on beat one

SOLOS

SOLOS

C7 A7 G B7

E-7 A7 D7 D7 Db7 C7 A7

A7 G E7 A-7 C-6 D7 G G7

Fine



8. Body and Soul



PLAY 2 CHORUSES (♩ = 77)

Lyrics by Edward Heyman,
Robert Sour and Frank Eyton
Music by John Green

Eb-7 Bb7+ Eb-7 Ab7 Db Gb7 F-7 E°
 Eb-7 CØ F7+9 Bb-7 Eb-7 Ab7 3 1 Db Bb7+ 2 Db E-7 A7
 D E-7 F#-7 G-7 E-7 A7 D
 D-7 G7 C Eb° D-7 G7 C7 B7 Bb7 (Bb7+)
 Eb-7 Bb7+ Eb-7 Ab7 Db Gb7 F-7 E°
 Eb-7 CØ F7+9 Bb-7 Eb-7 Ab7 3 Db (Bb7+)

SOLOS

Eb-7 Bb7+ Eb-7 Ab7 Db Gb7 F-7 E° Eb-7 CØ F7+9 Bb-7 Eb-7 Ab7
 1 Db Bb7+ 2 Db E-7 A7 D E-7 F#-7 G-7 E-7 A7 D D-7 G7
 C Eb° D-7 G7 C7 B7 Bb7 (Bb7+) Eb-7 Bb7+ Eb-7 Ab7 Db Gb7
 F-7 E° Eb-7 CØ F7+9 Bb-7 Eb-7 Ab7 Db (Bb7+)
 CODA
 DΔ DbΔ



9. The Sheik of Araby



PLAY 9 CHORUSES (♩ = 254)

Words by Harry B. Smith and Francis Wheeler
Music by Ted Snyder

Musical notation for the first 9 choruses of "The Sheik of Araby". The notation is in 4/4 time, key of B-flat major (two flats). The melody is written on a single staff. Chord changes are indicated above the staff: Bb, C-6, C-6, F7, Bb, D-7, Db°7, C-7, C-7, F7, Bb6, F7, Bb, C-7, C-7, F7, Eb7, D7, G7+5, G7+5, C7, C-7, F7, Bb, F7.

SOLOS

Musical notation for the solo section. The notation is in 4/4 time, key of B-flat major. The melody is written on a single staff. Chord changes are indicated above the staff: Bb, C-7, C-7, F7, Bb, D-7, Db°7, C-7, C-7, F7, Bb6, F7, Bb, C-7, C-7, F7, Eb7, D7, G7+5, C7, C-7, F7, Bb, F7.

CODA

Musical notation for the coda section. The notation is in 4/4 time, key of B-flat major. The melody is written on a single staff. Chord changes are indicated above the staff: Bb, G7+5, C7, C-7, F7, Bb, F7, Bb.

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(♩ = 207)

10. Minor Swing



By Django Reinhardt and Stephane Grappelli

INTRO



1
A-

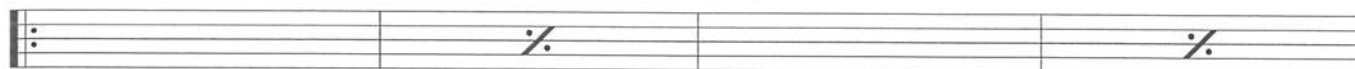
2
A-



SOLOS [PLAY 14 CHORUSES]

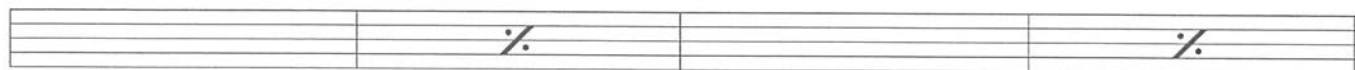
A-7

D-7



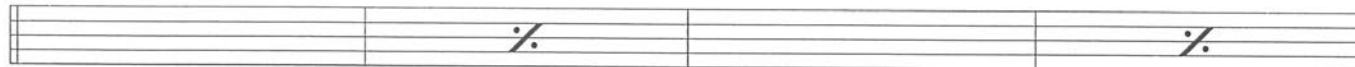
E7

A-7



D-7

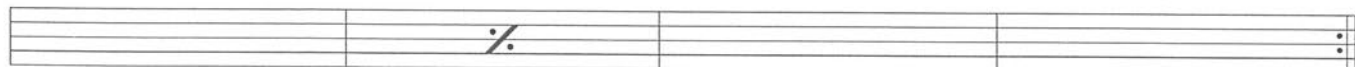
A-7



E7

A-7

E7



AFTER SOLOS

A-

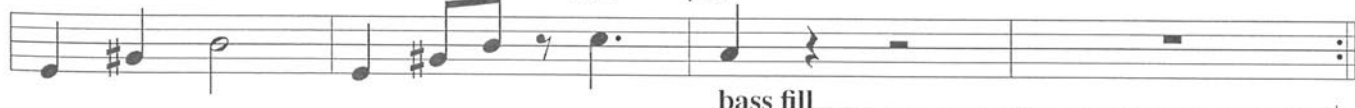
D-7



E7

E7+

1
A-



bass fill

2
A-

A-6



Fine



11. Montagne Sainte Genevieve



PLAY 2 CHORUSES (♩ = 190)

By Django Reinhardt

INTRO

E-7 C9 B7b9 E-7 C9 B7b9 E-7

E-7 A-7

A-7 B7

B7 E-7 B7 E7

E7 A-7

E-7 C9 B7 E-7

E-7 D9 G

D9 G Eb9

G B7 E-7

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11. Montagne Sainte Genevieve – Cont.



Musical notation for the first system, featuring treble clef, key signature of one sharp (F#), and various chords (E-7, A-7, B7, E7, C9, B7, E-7) and rhythmic patterns (triplets, eighth notes, quarter notes).

1 E-7 A-7 B7 B7 E-7 B7

2 E7 A-7 A-7 E-7 C9 B7 E-7 1 E-7 2 E-7

D9 G D9 G 1,3 Eb9 2 G 4 B7 E-7

E-7 1 E-7 A-7 B7 B7 E-7 B7

2 E7 A-7 A-7 E-7 C9 B7 E-7 B7 E-7



12. Swing Guitars



PLAY 8 CHORUSES (♩ = 214)

By Django Reinhardt and Stephane Grappelli

4 BAR DRUM INTRO

Chords and notation details:

- Chorus 1: C, A-7, D-7, G7, C, A-7
- Chorus 2: D-7, G7, C, C7/Bb, F/A, F-7/Ab, C/G, G7
- Chorus 3: C, G7, C, A-7, D-7, G7, C, A-7
- Chorus 4: D-7, G7, C, C7/Bb, F/A, F-7/Ab
- Chorus 5: C/G, G7, C, F, F#07
- Chorus 6: C/G, C, D7
- Chorus 7: D7, G7+, C, A-7, D-7, G7
- Chorus 8: C, A-7, D-7, G7, C, C7/Bb
- Final Chorus: F/A, F-7/Ab, C/G, G7, C

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12. Swing Guitars – Cont.

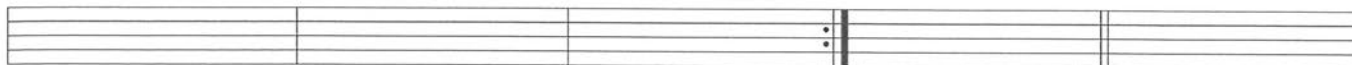


SOLOS

C A-7 D-7 G7 C A-7 D-7 G7 C C7/Bb



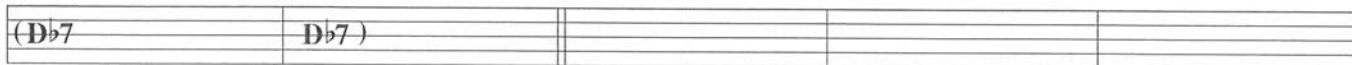
F/A F-7/Ab C/G G7 1 C G7 2 C F



F#o7 C/G C D7



D7 G7+ C A-7 D-7 G7 C A-7



D-7 G7 C C7/Bb F/A F-7/Ab  C/G G7 C



CODA

G7 *with chords*





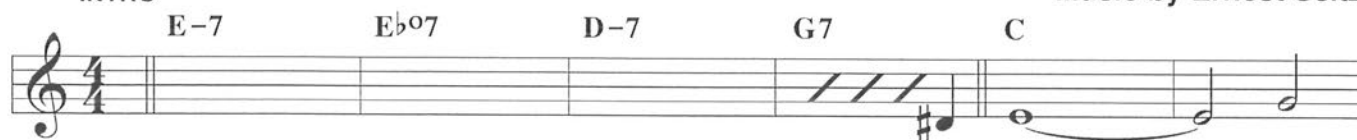
13. The World is Waiting for the Sunrise



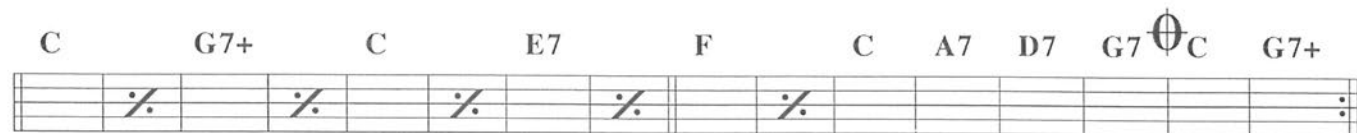
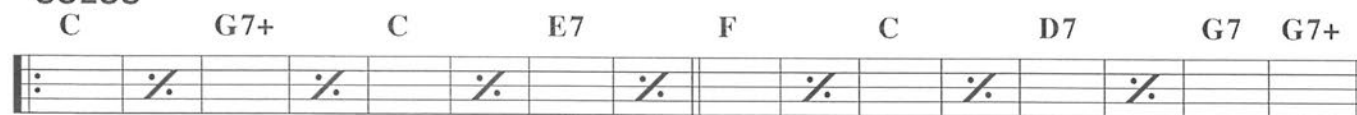
PLAY 10 CHORUSES (♩ = 280)

Lyrics by Gene Lockhart
Music by Ernest Seitz

INTRO



SOLOS



CODA



NOMENCLATURE

LEGEND: + or # = raise 1/2 step; — or b = lower 1/2 step; H = Half Step; W = Whole Step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage - most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = Major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (—) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C—). Ø means half-diminished (CØ). C—Δ means a minor scale/chord with a major 7th. —3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B $\flat$ C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E $\flat$ F G A B $\flat$ C	C— C—7 Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major Scale with #4) (WWHWWWH) 4th Mode of Major: C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th Mode of Major: C D $\flat$ E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C	CØ Cmi7(b5), C—7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWWHWW) 6th Mode of Melodic Minor: C D E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWWHWWH) C D E $\flat$ F G $\flat$ A $\flat$ A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWHWWHW) 4th Mode of Melodic Minor: C D E F# G A B $\flat$ C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# B $\flat$ C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH (Using a Dim. Scale) (HWWHWWHW) C D $\flat$ E $\flat$ E F# G A B $\flat$ C	C7b9 C7b9+4, C13b9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered Scale) (HWWHWWWW) 7th Mode of Melodic Minor: C D $\flat$ E $\flat$ E F# G# B $\flat$ C	C7+9 C7alt, C7b9+4, C7b9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWHWWWH) 3rd Mode of Melodic Minor: C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (Ascending Only) (WHWWWWH) C D E $\flat$ F G A B C	C—Δ Cmin(maj7), CmiΔ, C—Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH—3H) C D E $\flat$ F G A $\flat$ B C	C—Δ CmiΔ, C—Δ (Har), C—Δb6
SUSPENDED 4th (W—3WWHW) or (WWHWWHW) C D F G A B $\flat$ C or C D E F G A B $\flat$ C	G— C G—I, C7sus4, C7sus, C4, C11
* BLUES SCALE (Use at player's discretion) (—3WHH—3W) (1, b3, 4, #4, 5, b7, 1) C E $\flat$ F F# G B $\flat$ C	(There is no chord symbol for the Blues Scale) Used mostly with dominant and minor chords)

* These are the most common chord/scales in Western Music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited. **When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.** I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C—, CØ, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as E $\flat$ —Δ (melodic minor), F— (phrygian), F— (phry).

INTRODUCTION TO THE SCALE SYLLABUS

Each chord/scale symbol (C7, C–, CΔ+4, etc.) represents a series of tones which the improvisor can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improvisor a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished, diminished and suspended 4. Western music, especially jazz and pop, uses major, dominant 7th, Dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and suspended 4. If we agree on these five chord/scale families as being the most predominant, then we can set up categories and list substitute scales beneath each heading ... see the **Scale Syllabus** page. You should also check out **Volume 26 "The Scale Syllabus"** for more help with scales.

Each category begins with the scale most closely 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. 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 reproduce on your instrument what your voice has created.

Music is made of tension and release. Scale tones produce either tension or relaxation. The improvisor'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 **Volume 1 JAZZ: How To Play And Improvise** 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, 24** or **84** can be applied to 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** (Treble-Clef or Bass Clef) and **Complete Method for Jazz Improvisation** by Jerry Coker, and **Repository of Scales & Melodic Patterns** by Yusef Lateef. These books are available from your favorite music source or visit www.jazzbooks.com for more information.

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. 84 Dominant 7th Workout**; **Vol. 21 Gettin' It Together**; and **Vol. 16 Turnarounds, Cycles & II/V7's**. You might also check out the Play-A-Longs which have tunes in all keys: **Vol. 42 Blues In All Keys**; **Vol. 47 Rhythm In All Keys**; **Vol. 57 Minor Blues In All Keys**; and two more volumes, **Vol. 67 Tune Up** and **Vol. 68 Giant Steps** - each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

CONTINUED ON NEXT PAGE -->

THE 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	C D E F G A B C	C E G B D
		Dominant 7th (Mixolydian)	C D E F G A B ^b C	C E G B ^b D
		Minor (Dorian)	C D E ^b F G A B ^b C	C E ^b G B ^b D
		Half Diminished (Locrian)	C D ^b E ^b F G ^b A ^b B ^b C	C E ^b G ^b B ^b
		Diminished (8 tone scale)	C D E ^b F G ^b A ^b B C	C E ^b G ^b A (B ^{bb})
1. MAJOR SCALE CHOICES				
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
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
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 (Major)	W W H W H W H	C D E F G G [#] A B C	C E G B D
CA ^b 6	Harmonic Major	W W H W H -3 H	C D E F G A ^b B C	C E G B D
CA+5, +4	Lydian Augmented	W W W H W 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 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				
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	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B ^b D
C7	Bebop (Dominant)	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 ^b 9	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 (D ^b)
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
C7 ^b 6	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
C7 ^b 9 (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 ^b 9, #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 [#] (D ^b)
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 [#])
DOMINANT 7th SUSPENDED 4th				
C7 sus 4	MAY BE WRITTEN G-/C	Dom. 7th scale but don't emphasize the third	C D E F G A B ^b C	C F G B ^b D
C7 sus 4		Major Pentatonic built on ^b 7	B ^b C D F G B ^b	C F G B ^b D
C7 sus 4		Bebop Scale	C D E F G A B ^b B C	C F G B ^b D
3. MINOR SCALE CHOICES*				
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
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- or C-7	Bebop (Minor)	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
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-	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 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
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
C- or C- ^b 9 ^b 6	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- ^b 6	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
4. HALF DIMINISHED SCALE CHOICES				
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 (CØ9)	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 W 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				
C°	Diminished (8 tone scale)	W H W H W H W H	C D E ^b F G ^b A ^b B C	C E ^b G ^b A

NOTES: 1) The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. Players should be aware that each chord symbol represents a series of tones called a scale. 2) Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 and +5. The entire C7+9 scale looks like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, D^b, D[#], E, F[#], G[#], B^b, C). My chord symbol C7+9 is therefore an abbreviation, while the complete name of this scale is Diminished Whole Tone (sometimes called Super Locrian or Altered Scale). Similarly, C7^b9 also appears to have only one altered tone (b9) but it actually has three: b9, +9 and +4. The entire scale looks like: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, D^b, D[#], E, F[#], G, A, B^b, C). This is called a Diminished scale and my chord symbol abbreviation is C7^b9. 3) 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 **Volume 3 "The 11-V7-1 Progression"** since it emphasizes Diminished and Diminished Whole Tone scales and chords. 4) 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.