

VOLUME 38

for You to play
Classic Songs
from the
BLUE NOTE[®]
Jazz Era

Blue Train
El Toro
One For Daddy-O
Crisis
This I Dig of You
Shirley
Inner Urge
Isotope
Ceora
Locomotion
Home At Last
Marie Antoinette
Blue Bossa
Lazy Bird
Moment's Notice
Chick's Tune
Recorda-Me

FOR ALL INSTRUMENTS

PLAY-A-LONG
Book & Recording Set







A New Approach to Jazz Improvisation

by Jamey Aebersold

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(SCALE SYLLABUS.....page 70/71)

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INTRODUCTION

The tunes on this album represent the essence of the New York bebop sound as recorded by the Blue Note label . . . the last decade or so that it was run by the original owners, Alfred Lion and Francis Wolff. Many of the tracks show the influence of Miles Davis through his sidemen: John Coltrane, Cannonball Adderley, Hank Mobley and Art Blakey. Miles himself recorded for Blue Note in the early fifties.

In 1957, John Coltrane got a release from his exclusive contract with Prestige to make one album for Blue Note. This was a pivotal time for him, as he was getting his personal life together while a steady gig with Thelonious Monk enabled him to move permanently to New York. The album, **Blue Train**, is considered one of his finest, and the four originals from it are included here. The title track and **Locomotion** are blues (the latter has a bridge); **Lazy Bird** and **Moment's Notice** show experiments with chords that would culminate with **Giant Steps** (Play-A-Long Volume 28).

Several months later Cannonball Adderley recorded his only album for Blue Note (Miles got a release from his Columbia contract to appear as a sideman), represented here by **One for Daddy-O**, a minor blues tribute to Chicago disc jockey Daddy-O Daylie. Hank Mobley, who replaced Coltrane in the Davis group, wrote **This I Dig of You** for the **Soul Station** LP and **Home At Last** for a 1970 session. Art Blakey appeared on a number of Davis records in the early fifties, but he was an established leader by the time he recorded Wayne Shorter's **El Toro** in 1961.

The other tunes on this album are identified with several jazzmen whose careers first flourished on Blue Note in the early sixties. Freddie Hubbard's first solo album, **Ready for Freddie**, included Wayne Shorter's **Marie Antoinette** as well as the leader's **Crisis**. Joe Henderson's debut album **Page One** yielded **Blue Bossa** by Kenny Dorham as well as Joe's own **Recorda-Me**; Joe's **Inner Urge** LP included the title cut and **Isotope**, both Henderson originals. Trumpeter Blue Mitchell kept Horace Silver's old group together by hiring the then-unknown Chick Corea on piano when Horace organized a new group; Corea supplied **Chick's Tune**, a variation on **You Stepped Out of A Dream**. Stanley Turrentine's greatest successes were ahead of him when he wrote **Shirley** for a 1964 date. And Lee Morgan, a longtime Blue Note artist, wrote the attractive bossa nova **Ceora** for his **Cornbread** album in 1965.

From a playing point of view, these tunes represent the best of the hard bop techniques that are still being explored in the mid-eighties. Historically, they depict the heyday of the Blue Note label in the late fifties and early sixties.

Phil Bailey
January, 1986

DISCOGRAPHY

NOTE: Many of these recordings are out of print; However, with the revitalization of the Blue Note label most of the original recordings by the original artists are once again available. Probable original recording is marked *.

Blue Train (1957)

J. Coltrane (Blue Note 81577*)

El Toro (1961)

A. Blakey (Blue Note 84156*)

One for Daddy-O (1958)

C. Adderley (Blue Note 81595*)

Crisis (1961)

A. Blakey (Blue Note 84090)

W. Herman (RCA BGL2-2203)

F. Hubbard (Blue Note 84085*)

F. Hubbard (Columbia KC 33048)

This I Dig of You (1960)

H. Mobley (Blue Note 84031*)

Shirley (1964)

S. Turrentine (Blue Note LT 1075*)

Inner Urge (1964)

J. Henderson (Blue Note 84189*)

M. Miller (Landmark LLP 1507)

Isotope (1964)

J. Henderson (Blue Note 84189*; Miles. 9024)

Lazy Bird (1957)

J. Coltrane (Blue Note 81577*)

C. Earland (Prestige 10029)

B. Hardman (Muse 5184)

W. Herman (Fantasy 9452)

P. Martino (Prestige 7562)

P. Robertson (Palo Alto 8013)

M. Tyner (Atlantic 1696)

Moment's Notice (1957)

J. Coltrane (Blue Note 81577*)

C. Corea/L. Hampton (WWJ 21016)

P. D'Rivera (Columbia FC-38177)

S. Giordano (Muse 5211)

D. Gordon (Columbia PC-35608)

J. Griffith Trio (Workshop Jazz 205)

B. James (Mercury SR 60768)

B. Rich (WWJ 21006)

G. Russell (Decca DL (7)9220)

M. Tyner (Miles. 55003)

Ceora (1965)

L. Morgan (Blue Note 84222*)

Locomotion (1957)

J. Coltrane (Blue Note 81577*)

Home At Last (1970)

H. Mobley (Blue Note LT 1045*)

B. Forman (Muse 5315)

Marie Antoinette (1961)

F. Hubbard (Blue Note 84085*)

Solar Energy (Omnisound N-1029)

Blue Bossa (1963)

G. Benson, etc. (ACD SN-7113)

W. Bishop Jr. (Black Jazz)

N. Brignola (Sea Breeze 2003)

R. Brown Trio (Concord 102)

K. Burrell (Concord 121)

R. Cole (Muse 5245)

R. Davis (Muse 5093)

Defunkt (HBL 1311)

A. Farmer (Mainstream MRL 322)

T. Flanagan (Pablo 2310 854; 2308 202)

J. Henderson (Blue Note 84140*; Miles. 9028; 9047)

Jackson/Pass/Brown (Pablo 2310 757)

P. Martino (Muse 5075)

Nashville Jazz Machine (AM-PM AM-14)

Chick's Tune (1964)

B. Mitchell (Blue Note 84178*)

Recorda-Me (1963)

Blue Wisp Big Band (WKRC-TV 106078X)

C. Earland (Bellaphon: 6562; listed as No me esqueca)

J. Henderson (Blue Note 84140*; Miles. 9034; latter listed as No me esqueca)

NOTE: The following recordings are based on the chord changes of LAZY BIRD:

E.T.A. (Art Blakey: Concord 168.)

Trane Changes (S. Jones: Xanadu 150)

Blue Train



SIDE 1/TRACK 1
PLAY 12 CHORUSES ♩=116

By JOHN COLTRANE

* **A** **PIANO** **HEAD** Eb7+9 Eb7+9

Ab7+4 Eb7+9 1. Bb7+9

2. Eb7+9 Bb7+9 Eb7+9

B **MELODY IN UNISON** Eb7+9

C Eb7+9 **MELODY** Eb7+9



BLUE TRAIN - Cont.

Chord progression: Eb7+9, Ab7+4, Eb7+9

Chord progression: Eb7+9, Bb7+9, Eb7+9

SOLO **9x's** Eb7, Ab7, Eb7, Ab7

Chord progression: Eb7, F-, Bb7, Eb7, F-, Bb7

BACKGROUND **6x's** mp

- * [A] Actual piano accompaniment to original Coltrane Melody
- [B] Original Blue Train melody
- [C] Original Blue Train melody with harmony parts

Chord: Eb7+9

El Toro



SIDE 1/TRACK 2
PLAY 17 CHORUSES ♩=208

By WAYNE SHORTER

(DRUM INTRO)

17x's

Chord voicings: D-, F7, Eφ, A7, Eb-, Ab7, DbΔ, B-, E7, AΔ, G-, C7, FΔ+4, Eb-, Ab7, DbΔ+4, E7, AΔ, Eφ, A7b9, (1st X)

RIT - LAST X

SOLO

Chord voicings: D-, F7, Eφ, A7, Eb-, Ab7, DbΔ, B-, E7, AΔ, G-, C7, FΔ, Eb-, Ab7, DbΔ+4, E7, AΔ, Eφ, A7b9, (B- E7), AΔ, F-, Bb7

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One For Daddy-O

SIDE 1/TRACK 3
PLAY 11 CHORUSES ♩=104

By NAT ADDERLEY

11x's

Bb- C♯ F7+9 Bb-

Bb7+9 Eb- Eb- (F7+9) Bb-

F7+9 (C♯) F7+9 Bb- C♯ F7+9

(1st x)

SOLO

Bb- C♯ F7+9 Bb- Bb7+9

Eb- Eb- (F7+9) Bb-

C♯ ⊕ F7+9 Bb- (G7+9) C♯ F7+9

⊕ F7+9 Bb-

Crisis



SIDE 1/TRACK 4
PLAY 4 CHORUSES ♩=172

By FREDDIE HUBBARD

(INTRO) *PIANO 2ND X*
(BASS) (PLAY 4X'S)

1, 2, 3. 4. (*HEAD-4TH X*)

SOLO

REPEAT AND FADE

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This I Dig of You

SIDE 2/ TRACK 1
PLAY 11 CHORUSES

♩=224

By HANK MOBLEY

(INTRO) $Bb\Delta$ $C-$ $Bb\Delta$ $C-$

$Bb\Delta$ $C-$ $Bb\Delta$ $C-$

(HEAD)
(11x's) $Bb\Delta$ $C-$ $Bb\Delta$ $C-$ $Bb\Delta$ $C-$

(F PEDALS)
 $Bb\Delta$ $F-$ $Bb7$ $Eb\Delta$ $E\phi$ $A7+9$ $D-$ $G7$

$Db-$ $Gb7$ $C-$ $F7$ $Eb\Delta$ $E\phi$ $A7+9$

$D-$ $G7$ $C-$ $F7$ $Bb\Delta$ $(C-F7)$

SOLO $Bb\Delta$ $C-$ $Bb\Delta$ $F-Bb7$

$Eb\Delta$ $E\phi$ $A7+9$ $D-$ $G7$ $Db-$ $Gb7$ $C-$ $F7$

$Eb\Delta$ $E\phi$ $A7+9$ $D-$ $G7$ $C-$ $F7$ $Bb\Delta$ $(C-F7)$

$F7$ $Bb\Delta$ $Bb7+9$

Shirley



SIDE 2/TRACK 2
PLAY 4 CHORUSES

♩=112

By STANLEY TURRENTINE

INTRO

A- D7 2 2 A- D7

(MELODY)

A- C7 B♭ E7+9 A- C7 B♭ E7+9

A- C7 B♭ E7+9 A- D7 G7 C7

B♭ E7+9 A- D7 G7 C7

B♭ E7+9 1. A- C7 B♭ E7+9

2. A- D7 A- D7 2 2

SOLO

A- C7 B♭ E7+9 2 2 A- D7 G7 C7

B♭ E7+9 A- D7 G7 C7 B♭ E7+9 1. A- C7 B♭ E7+9

2. A- D7 2 2 2

⊕ A- D7 2

REPEAT AND FADE FOR ENDING

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Inner Urge

SIDE 2/TRACK 3
PLAY 11 CHORUSES ♩=188

By JOE HENDERSON

Musical notation for the first system, including notes and chords:

F#♭

FΔ+4

E♭Δ+4

D♭Δ+4

EΔ+4 — *D♭Δ+4* — *DΔ+4* — *BΔ+4*

CΔ — *AΔ* — *B♭7* — *GΔ*

SOLO *F#♭* *FΔ+4* *E♭Δ+4* *D♭Δ+4*

EΔ+4 *D♭Δ+4* *DΔ+4* *BΔ+4*

CΔ *AΔ* *B♭7* *GΔ*

GΔ *DΔ+4* *BΔ+4* *CΔ* *AΔ* *B♭7* *GΔ*

Isotope



SIDE 2/TRACK 4
PLAY 23 CHORUSES ♩=188

By JOE HENDERSON

Chords: C7, Eb7, D7, G7, C7, C7, F7, Bb7, C7, E-/A, Eb-/Ab, D-/G, C7, A7, Gb7, Eb7

SOLO

Chords: C7, F7, Bb7, C7, A7 (E-A7), Eb-, D-, G7, C7, A7, Gb7, Eb7 (Eb-Ab7)

Chords: Gb7, Eb7, C7

Locomotion



SIDE 3/TRACK 2
PLAY 8 CHORUSES ♩=232

By JOHN COLTRANE

[This is a blues with a bridge. The form is AABA. The "A" sections are the blues and the "B" section is the bridge.]

A *Bb7*

Eb7 *Bb7*

(IMPROVISE)

C- F7 Bb7 1. C- F7 2. Bb7

(BRIDGE) (IMPROVISE)

B *Ab7* *G7* *Gb7* *F7* *F7*

A *Bb7* *Eb7*

Eb7 *Bb7* (IMPROVISE) C- F7 Bb7 C- F7

A SOLO *Bb7* *Eb7* *Bb7* C- F7 *Bb7* 1. C- F7 2. *Bb7*

B (BRIDGE) *Ab7* *G7* *Gb7* *F7* **A** *Bb7* *Eb7*

Bb7 *F-* *Bb7* *Eb7* *Bb7*

D- *G7* C- *F7* Bb7 *G7* C- *F7*

Bb7+4 *Ab7+4* *Gb7+4*

E7+4 *D7+4* *C7+4* *B7+4*

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Home At Last

SIDE 3/TRACK 3
PLAY 4 CHORUSES ♩=114

By HANK MOBLEY

(BOSSA NOVA)

DRUMS

4x's BbΔ

A-

Musical notation for the first system, including a treble clef, a 4-measure rest, and a melodic line with notes and rests. Chords D7+9, G-, F-, and Bb7 are indicated below the staff.

First variation (1.) of the musical notation. Chords EbΔ, Ab7+4, BbΔ, Eφ, A7+9, D-, G7+9, C-, and F7 are indicated.

Second variation (2.) of the musical notation. Chords EbΔ, Ab7+4, D-, G7b9, GbΔ, and Bb- are indicated.

Musical notation for the solo section, starting with a treble clef and a 4-measure rest. Chords F7b9 and Bb- are indicated.

SOLO section notation with a treble clef and a 4-measure rest. Chords BbΔ, A-, D7+9, G-, F-, and Bb7 are indicated.

First variation (1.) of the solo section. Chords EbΔ, Ab7+4, BbΔ, Eφ, A7+9, D-, G7+9, C-, and F7 are indicated.

Second variation (2.) of the solo section. Chords EbΔ, Ab7+4, D-, and G7b9 are indicated.

Musical notation for the solo section with a 4-measure rest. Chords GbΔ, GbΔ, F7b9, and Bb- are indicated.

REPEAT UNTIL FINAL CHORD notation with a treble clef and a 4-measure rest. Chords Bb- and Bb- are indicated.

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Marie Antoinette



SIDE 3/TRACK 4
PLAY 15 CHORUSES

♩=196

By WAYNE SHORTER

Chords: G7, C7, F#-, B7, C-, F7, Bb7, B-, E7, EbΔ, D♭, G7+9, A♭, Ab7, C-, Ab7, C-, Ab7, C-, A-, D7, (1st X)

SOLO G7 C7 F#- B7 C- F7 Bb7 B- E7 EbΔ D♭ G7+9

A♭ Ab7 C- Ab7 ⊕ C- Ab7 C- A- D7

⊕ C- Ab7

REPEAT AND FADE FOR ENDING

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Blue Bossa

SIDE 4/TRACK 1
PLAY 14 CHORUSES ♩=208

By KENNY DORHAM

First system of musical notation with chords: C-, F-, D♭, G7+9, C-, Eb-, Ab7, DbΔ, D♭, G7+9, C-, D♭, G7+9.

SOLO section with chords: C-, F-.

Second system of musical notation with chords: D♭, G7+9, C-.

Third system of musical notation with chords: Eb-, Ab7, DbΔ.

Fourth system of musical notation with chords: D♭, G7+9, C-, D♭, G7+9.

Fifth system of musical notation with chords: A7+9, D♭, G7+9, C-.

Sixth system of musical notation with chords: A7+9, D♭, G7+9, C-.



Lazy Bird

SIDE 4/TRACK 2
PLAY 7 CHORUSES ♩=178

By JOHN COLTRANE

Musical score for "Lazy Bird" by John Coltrane, featuring 7 choruses. The score is written in 4/4 time with a tempo of 178 beats per minute. It includes a main melody line, a bass line, and a solo section. Chord progressions are indicated above the notes.

Chorus 1: A- C- F7 F- Bb7

Chorus 2: EbΔ A- D7 | 1. GΔ Ab- Db7 | 2. GΔ A- Bb-

Chorus 3: B- E7 AΔ Bb- Eb7

Chorus 4: A- D7 GΔ Ab- Db7

Chorus 5: A- C- F7 F- Bb7

Chorus 6: EbΔ A- D7 GΔ

SOLO: A- C- F7 F- Bb7 EbΔ A- D7 | 1. GΔ Ab- Db7 | 2. GΔ A- Bb-

Chorus 7: B- E7 AΔ Bb- Eb7 A- D7 GΔ Ab- Db7

Chorus 8: A- C- F7 F- Bb7 EbΔ A- D7 GΔ (E7+9)

Chorus 9: F7+4 E7b9 A- D7b9

Chorus 10: GΔ C7b9 FΔ Bb7b9 Eb7 AbΔ Db7+4

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Moment's Notice

SIDE 4/TRACK 3
PLAY 8 CHORUSES

♩=240

By JOHN COLTRANE

E- A7 F- Bb7 EbΔ (F- G-) Ab- Db7
 D- G7 Eb- Ab7 DbΔ D- G7 C-
 1. C- Bb- Eb7 AbΔ Ab- Db7
 G- Ab- Db7 GbΔ F- Bb7
 2. C- Bb- Eb7 AbΔ Ab- Db7 G-
 G- C7 ⊕ F- Bb7 Eb F-
 G- F- Eb F- G- F- Eb (BREAK)
 SOLO E- A7 F- Bb7 EbΔ Ab- Db7 D- G7 Eb- Ab7 DbΔ D- G7
 1. C- Bb- Eb7 AbΔ Ab- Db7 G- Ab- Db7 GbΔ F- Bb7
 2. C- Bb- Eb7 AbΔ Ab- Db7 G- C7 ⊕ F- Bb7
 Eb F- G- F- Eb F- G- F- Eb (BREAK)
 PEDAL Bb 4 8 16 P ETC. (PHRYGIAN) (PHRYGIAN)
 ⊕ F- Bb7 Eb F- G- F- Eb F- G- F- Eb7+9

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Chick's Tune

SIDE 4/TRACK 4
PLAY 8 CHORUSES ♩=212

By CHICK COREA

(DRUM INTRO) 8

C^Δ *Db^Δ*

(LATIN)

Db^Δ *Bb-* *Eb7* *Ab^Δ*

(SWING)

G7/C *F-/Bb*

(PEDAL ON 2+4)

F-/Bb *Eb-Δ/Ab* *Ab-Δ/Db* *2. Eb7*

Gb7 *F7+9* *Bb-* *D-* *G7* *C^Δ*

(BREAK)

F- *D-* *Bb^Δ+4* *A-* *Db^Δ*

SOLO *(SWING)*

C^Δ *Db^Δ* *Bb-* *Eb7* *Ab^Δ*

(1st X)

G- *C7* *F^Δ* *F-* *Eb-Ab7* *D-G7*

C^Δ *Db^Δ* *Bb-* *Eb7* *Gb7* *F7+9*

Bb- *D-G7* *C^Δ* *A7* *D-* *G7* *C^Δ* *D-G7*

Bb^Δ+4 *A-* *Db^Δ+4*

B^Δ *A7+4* *(DRUM BREAK)* *Db^Δ*

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Recorda-Me

SIDE 4/TRACK 5
PLAY 14 CHORUSES ♩=184

By JOE HENDERSON

(PIANO) A-

INTRO

(BASS)

(8VB)

A- C7 FΔ BbΔ A-

HEAD

A- C- F7

BbΔ Bb- Eb7 AbΔ Ab- Db7 GbΔ

G- C7 ⊕ FΔ E7+9 2. FΔ E7+9

SOLO A- C- C- F7

BbΔ Bb- Eb7 AbΔ Ab- Db7

GbΔ G- C7 ⊕ FΔ E7+9

⊕ FΔ E7+9

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 book form.

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 **Scale Syllabus** 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. 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 play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser'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 in **Volume 1 – A New Approach To Jazz Improvisation** 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 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.

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 **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 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.**

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	W W H W W W H	C E G B D
		Dominant 7th	W W H W W H W	C E G Bb D
		Minor(Dorian)	W H W W W H W	C Eb G Bb D
		Half Diminished(Locrian)	H W W H W W W	C Eb Gb Bb
		Diminished(8 tone scale)	W H W H W H W H	C Eb Gb A (Bbb)
<hr/>				
1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
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
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 Scale	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 Ab B C	C E G B D
CA+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 Ab 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 Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
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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	Bebop Scale	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 Db E F G Ab 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 Ab 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 Db 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 Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
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DOMINANT 7th SUSPENDED 4th				
C7 sus 4	MAY BE WRITTEN $\frac{G-}{C}$	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb
C7 sus 4		Bebop Scale	W W H W W H H H	C D E F G A Bb B C
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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 Eb F G A Bb C	C Eb G Bb D F
C- or C-7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C- or C-7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C- or C-b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
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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 Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb
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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 Eb F Gb Ab A B C	C Eb Gb 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.