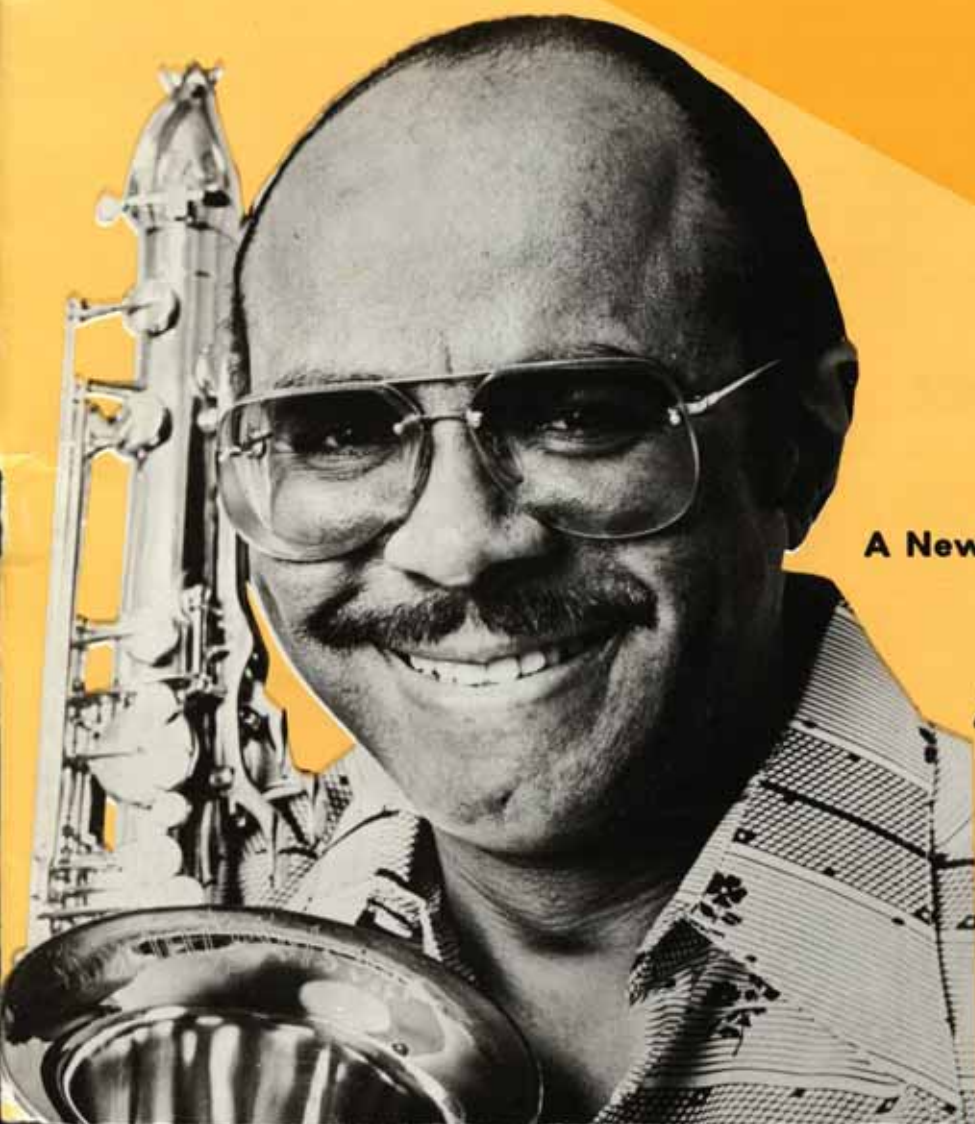


INTERMEDIATE/ADVANCED

*for YOU to play . . .*

# BENNY GOLSON

*Eight JAZZ Classics*



**PLAY-A-LONG**

**Book & Record Set**

VOLUME 14

**A New Approach to Jazz Improvisation**

*by*  
*Jamey Aebersold*



## CONTENTS

Introduction . . . . .	i
Concert Key Songs and Chord/Scale Progressions . . . . .	1
Bb Key Songs and Chord/Scale-Progressions . . . . .	11
Eb Key Songs and Chord/Scale Progressions . . . . .	21
Bass Clef Songs and Chord/Scale Progressions . . . . .	31

Cover Design by Pete Gearhart

Copyright ©1979 by Jamey Aebersold  
All Rights Reserved  
International Copyright Secured

Published by  
JAMEY AEBERSOLD  
1211 Aebersold Drive  
New Albany, Indiana 47150

Music copied by  
Benny Hancock & Pete Gearhart

## 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.

Phil Bailey - 1979