

# payin' dues







VOLUME 15  
of  
A New Approach to Jazz Improvisation  
by  
JAMEY AEBERSOLD



FOR ALL INSTRUMENTS

PLAY A LONG  
Book and Recording Set

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## INTRODUCTION

This volume offers the jazz student and performer an opportunity to practice with one of the finest rhythm sections in the world, playing chord progressions to eight standard jazz tunes.

The melodies were written by myself and can be used with or without the record. By this, I mean they can be taken at tempos different than what are presented on the record. The songs may be used at jam sessions, concerts, or whatever.

Over the past 55 years the jazz player has accumulated a vast list of songs (melodies and chord progressions) that have become the mainstream vocabulary of the improvising artist. He has been expected to memorize the melodies as well as the chord progressions and even be able to transpose them to other keys. The tempos will vary with the personalities involved in the particular rendition.

It is fun and extremely creative to take a standard song that has been played a certain way for years, and suddenly choose to play it in a completely different way. This may even mean changing certain notes or chords to accommodate the new rendition. The feel of the new rendition may vary from the original version.

Jazz players usually have listened to the original version and have embellished it to their own tastes. Some tunes that were always played at a swing tempo now find themselves in a latin format or a bossa nova. Tunes that have traditionally been played as 4/4 songs are often played in waltz time, 3/4. Some even experiment with other time signatures such as 5/4, 7/4, 10/4, or even alternate between two or three different time signatures.

The chord progressions used on this record are similar to these standard songs: *I Remember April*, *Body and Soul*, *What Is This Thing Called Love*, *There'll Never Be Another You*, *Cherokee*, *The Song Is You*, *Stella By Starlight* and *It's You Or No One*. In some cases, if you were to play the original standard melody, you may have to alter some of the notes to fit my chords.

The record is in stereo and I urge instrumentalists to practice with the piano channel turned off. This will help you in ear training and get you used to hearing the superb bass lines of Ron Carter. I like to think of the bass and drums as the foundation instruments, while the piano comping is like adding the frosting to the cake.

I have included lists of major, minor, dom. 7th, diminished, whole tone and diminished whole tone scales. These should help you in choosing different sounds to play as substitute scales. Read the *SCALE SYLLABUS* carefully! It contains enough different sounds to keep you busy for years to come.

We really enjoyed putting this set together and I know you'll learn a lot from practicing and playing with these three great musicians.

Jamey Aebersold  
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# CONCERT KEY CHORD PROGRESSIONS



SIDE 1, TRACK 1  
SIDE 1, TRACK 5

## Another Yew

♩=164 (slow) ♩=284 (fast)

5X Eb Eb D<sup>0</sup> G7+9

C- C- Bb- Eb7

Ab Db7 Eb Eb (C-)

F7 F7 F- Bb7

Eb Eb D<sup>0</sup> G7+9

C- C- Bb- Eb7

Ab Db7 Eb F7 (F#<sup>o</sup>)

Eb F- G- C7 F- Bb7 Eb (Bb7)