

VOLUME 87

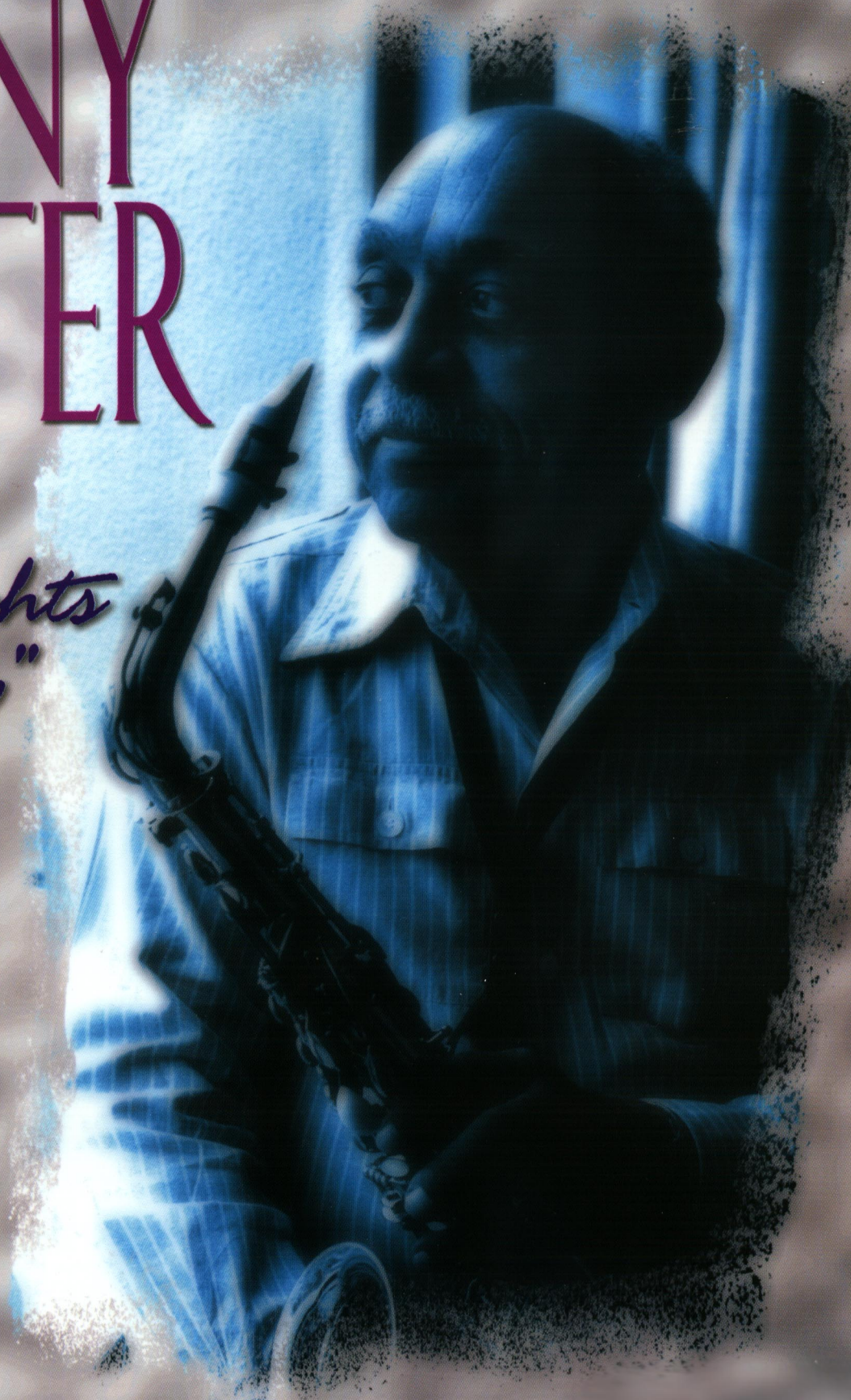
BENNY CARTER

*"When Lights
Are Low"*

PLAY-A-LONG
Book & CD Set

For ALL Instruments

Jamey Abersold Jazz







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

Rhythm Section Personnel on Play-a-long Recording:
HARRY PICKENS - piano; TYRONE WHEELER - bass; STEVE DAVIS - drums

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INTRODUCTION

Benny Carter's career has been unparalleled in the history of jazz. He was a pioneer in the art of jazz arranging, was (along with Johnny Hodges and Willie Smith) one of the three most influential alto saxophonists of the swing era as well as a fine trumpeter. He led a big band that gave exposure to several future greats like J. J. Johnson, Max Roach and Art Pepper, was one of the first black composer/arrangers to work on Hollywood film and TV scores, and at this writing is still composing and playing at the age of 91.

The earliest piece on this collection is also Carter's best known today. *When Lights Are Low* was first recorded in 1936 while he was in London (on the same session the first serious attempt at jazz in 3/4 time, *Waltzin' the Blues*, was also documented), but the song wasn't well-known until Miles Davis made his recording in 1953. Miles couldn't remember the bridge, so he used the first eight bars played a fourth higher. In the '50s a Miles Davis version of a tune virtually guaranteed that others would play it, and indeed there were about two dozen instrumental versions in the following decade, all played as Miles did it – with the wrong bridge! By the mid-'60s some players discovered that the original bridge was a lot more interesting, and today virtually all performers use it.

In 1953 Carter first recorded *Blue Star*. He added lyrics much later and renamed it *Evening Star*. *Doozy*, a blues with a bridge, debuted on Carter's classic "Further Definitions" album of 1961 (now on Impulse IMPD-229). Carter scored *Easy Money* for Count Basie in 1961; this is not the same *Easy Money* that he arranged for Fletcher Henderson in 1929, which was composed by someone else. *All That Jazz* was composed for "A Man Called Adam," an obscure film about a jazz trumpeter dating from 1966. Mel Torme sang it in the film.

By the time *The Courtship* first appeared on a 1976 album, Carter was being rediscovered as an elder statesman of jazz. Recording and concert offers poured in, and Carter responded prolifically. *South Side Samba* appeared the following year, and *Summer Serenade* in 1980. In 1987 Carter celebrated his 80th year with his extended suite *Central City Sketches*, from which *People Time* (originally called *People*) and *Hello* have been taken. *Another Time, Another Place* and *You, Only You* also were first recorded in 1987.

Carter has composed or collaborated on many other pieces, some of which are worth mentioning here. *Blues In My Heart* (1931) has been recorded by almost as many artists as *When Lights Are Low*. Posterity has relegated *Cow Cow Boogie* to the nostalgia category, but its huge success in 1942 by Freddie Slack and Ella Mae Morse was important in launching the fledgling Capitol label. *Key Largo* didn't appear in the Humphrey Bogart film of the same name, but several competing recordings of the song appeared in 1947, including versions by Sarah Vaughan and Anita O'Day. It has been revived more recently by Dave McKenna and Marian McPartland. And among the TV shows that Carter scored, "M Squad" was probably the most memorable – the theme was recorded by Count Basie in 1958.

A word about this album's rhythm section – pianist Harry Pickens has recorded with Johnny Griffin and the OTB band, and has several solo piano CDs on the Double Time Jazz label. Tyrone Wheeler has played bass with just about everyone who has come through the Louisville, Kentucky area. And Steve Davis is a freelance drummer around New York; he has also been with the Lynne Arriale Trio for several years. All are familiar figures at Jamey Aebersold's Summer Jazz Workshops.

Phil Bailey 2/4/99

DISCOGRAPHY

NOTE: All numbers are for compact discs. More than one number listed within the same set of parentheses indicates that the same take is available on more than one album. The artist is listed as found in the record catalog for the whole album, even if he doesn't appear on the particular track. Albums marked "OP" are out of print in the U.S. at presstime, but may be available in some countries or in secondhand shops.

All That Jazz

Benny Carter (Musicmasters 5059-2-C)
(Musicmasters 01612-65134-2)
Ella Fitzgerald (Pablo PACD-2310-938-2)

Another Time, Another Place

Benny Carter/Phil Woods (Evening Star 104)

Blue Star (later known as Evening Star)

Benny Carter (Impulse IMPD-229) (Polygram 314 531 637-2)

Courtship

Kenny Barron (Reservoir 115)
Benny Carter (Musicmasters 5001-2-C) (Prestige FCD-60-029)
(Pablo OJCCD-682-2)
Benny Carter/Phil Woods (Evening Star 1004)
Vaughn Nark (Summit DCD 225)
Ken Peplowski (Concord CCD-4569)
Joe Wilder (Evening Star 103)

Doozy

Benny Carter (Impulse IMPD-229) (two versions)
Benny Carter/American Jazz Orchestra (EmArcy CIJD 60126X)
Benny Carter/Jon Hendricks (Musicmasters 01612-65155-2)
The Cunninghams (vocal) (Discovery DSCD-967)
Marian McPartland (Concord CCD-4412)

Easy Money

All Stars (incl. Carter) (Gazell 1004)
Count Basie (Roulette B2-97969)
Benny Carter (Musicmasters 5015-2-C) (Musicmasters 5030-2-C)
(Musicmasters 65154)(Pablo PACD-2310-768-2)
Clayton-Hamilton Orchestra (Capri 74028-2)
Marian McPartland w. Benny Carter (Concord CCD-4412)

Evening Star (formerly Blue Star)

Joshua Breakstone (Contemporary CCD-14040-2)
Benny Carter (Musicmasters 01612-65080-2)
Benny Carter (Kenny Rankin vocal)(Musicmasters 01612-65155-2)
Marian McPartland (Concord CCD-4412)

Hello

Benny Carter (Musicmasters CIJD 60126X)
Mel Martin (Enja ENJ 9041-2)

People Time

Benny Carter (titled People)(Emarcy CIJD 60126X)
Benny Carter/Phil Woods (Musicmasters 5036-2-C)
Stan Getz (Concord CCD-4740)
Stan Getz/Kenny Barron (Verve 314 510 823-2)
J. J. Johnson (Verve 314 526 588-2)

The Romp

Benny Carter (Musicmasters 5001-2-C)

South Side Samba

Benny Carter (Musicmasters 01612-65133-2)

Summer Serenade

Benny Carter (Musicmasters 5001-2-C)
Todd Coolman (Double-Time DTRCD-104)
Art Farmer (Contemporary CCD-14042-2; Prestige FCD-60-027)
Herb Geller (Fresh Sound FSRCD 174)
Vic Lewis (Candid CCD 79711/2)
Mel Martin (Enja ENJ-9041 2)
Marian McPartland (Concord CCD-4412)

When Lights Are Low

(versions marked with * are known not to use the correct harmony in the bridge. See liner notes for explanation)
*Chet Baker (Prestige PRCD-11011-2; Riverside OJCCD-207-2)
Kenny Barron (Chris Cross CR ISS 1008 CD)
Tony Bennett (Columbia CGK 40424)
*Art Blakey (Curtis Fuller feature) (Blue Note CDP 7 84451 2)
Ruby Braff/Scott Hamilton (Concord CCD-4296)
Nick Brignola (Reservoir RSR CD 133)
Benny Carter (1936 original: Elisabeth Welch, vcl)(Classics 541)
Benny Carter (Musicmasters 01612-65154-2)(Prestige FCD-60-029)
(Classics 579)
Benny Carter (Weslia Whitfield, vcl)(Musicmasters 01612-65134-2)
Benny Carter/American Jazz Orchestra (EmArcy CIJD 60126X)
*Miles Davis (Prestige OJCCD-128-2) (Prestige OJCCD-093-2)
Eric Dolphy (Prestige OJCCD-416)
Lionel Hampton (RCA 2433-2-RB) (RCA 6458-2-RB)
Coleman Hawkins (RCA 07863-66617-2)
(2 takes; identical to Hampton items above)
Dick Hyman (Reference Recordings RR-72CD)
Roger Kellaway (Chiaroscuro CR(D) 315)
*Herbie Mann (Portrait RK 44095)
Kitty Margolis (Madkat MKCD 1004)
Mel Martin (Enja ENJ-9041 2)
George Masso (Arbors 19127)
Dmitri Matheny (Monarch MR 1018)
Marian McPartland (Concord CCD-4412)
Helen Merrill (w. Steve Lacy)(Owl R2-79226; Rhino R2-79226; Blue Note 89773)
Roberto Ottaviano/Mal Waldron (DIW 917)
Joe Pass (Pablo OJCCD-909-2)
*Oscar Peterson (Verve 847 203-2) (Verve 314 513 830-2)
(Verve 314 521 649-2)
Oscar Peterson/Benny Green (Telarc CD-83406)
Howard Roberts (Guitarchive 72438-19483-2-3)
Pharoah Sanders (Evidence ECD-22020)
*Bud Shank/Bob Cooper Quartet (Blue Note B21Z 94846)
Triple Treat (Alexander/Ellis/Brown)(Concord CCD-4193)
Steve Turre (Stash ST-CD-7)
Sarah Vaughan (Roulette CDP 7 94983 2)

You, Only You

Benny Carter (Musicmasters 5001-2-C)



1. When Lights Are Low



PLAY 6 TIMES (♩ = 140)

By Benny Carter

E \flat Δ F- G- F- E \flat Δ F- G- C7

Sweet mu - sic soft _____ and mel - low, Sooth - ing and slow _____
 Dear, we're so close _____ to - geth - er I love you so _____

F- G7 C7 F7 F-/B \flat (1st X) E \flat Δ B \flat 7
 (2nd X) B \flat - E \flat 7

Strains of a mel - low cel - lo When lights are low. _____
 Why think a - bout the wea - ther When lights are low. _____

BRIDGE

A \flat - A \flat -/D \flat G \flat Δ B- B-/E A Δ

Two hearts re - veal - ing, _____ Mu - sic hath charms _____

D- D-/G C Δ C- F7 F- B \flat 7 \flat 9

Life's so ap - peal - ing _____ With in - spi - ra - tion, in _____ your arms _____ Our

E \flat Δ F- G- F- E \flat Δ F- G- C7

lips meet - ing soft _____ and ten - der Love's all a - glow _____

F- G7 C7 F7 F-/B \flat E \flat (B \flat 7)

Why should - n't we _____ sur - ren - der When lights are low. _____

BREAK



1. When Lights Are Low (cont.)



SOLOS

EbΔ F- G- F- EbΔ F- G- C7

F- G7 C7 F7 Bb7 EbΔ Bb7

EbΔ F- G- F- EbΔ F- G- C7

F- G7 C7 F- Bb7 Bb- Eb7

Ab- Db7 GbΔ B- E7 AΔ

D- G7 CA C- F7 F- Bb7b9

EbΔ F- G- F- EbΔ F- G- C7

F- G7 C7 F7 Bb7 ⊕ EbΔ (Bb7)

⊕ EbΔ C7+9 F7 Bb7 EbΔ C7+9 F7 Bb7 EbΔ

abrupt ending



2. Another Time, Another Place (cont.)



SOLOS

FA F7+4 F7+4 B7

BbΔ Bb- Eb7

A- D- G- C7 FA FA

F- Bb7 EbΔ Ab7 G7 Db7 C7 C7b9

FA F7+4 F7+4 B7

BbΔ Bb- Eb7

A- D- G- C7 A- D7b9

G7 Db7+5 C7 C7b9 ⊕ FA G- C7

⊕ AØ D7+9 G7 C7 F

abrupt ending



3. People Time



PLAY 2 TIMES (♩ = 66)

By Benny Carter

C- C-/Bb A- C-Δ/D GΔ CΔ B- E7b9

A- A-/G F#- A-Δ/B E- Eb7/A D- G7

C- C-/Bb A- C-Δ/D G- G-Δ/D G- C7

FΔ F6 F- Bb7 EbΔ A7+9 D- G7

C- C-/Bb A- C-Δ/D GΔ CΔ B- E7b9

A- A-/G F#- A-Δ/B E- A7+9 D- G7 Db7

CΔ F#Ø 3 B7 F7 E- 3 A7 A-/D Ab7 G7 G7b9

C- C-Δ/Bb A- C-Δ/D 3 ⊕ G G7+9



3. People Time (cont.)



SOLOS

C- C-/Bb A- C-Δ/D GΔ CΔ B- E7b9

A- A-/G F#- A-Δ/B E- A7+9 D- G7

C- C-/Bb A- C-Δ/D G- G-Δ/D G- C7

FΔ F6 F- Bb7 EbΔ A7+9 D- G7

C- C-/Bb A- C-Δ/D GΔ CΔ B- E7b9

A- A-/G F#- A-Δ/B E- A7+9 D- G7 Db7

CΔ F#Ø B7 F7 E- A7 A-/D Ab7 G7 G7b9

C- C-/Bb A- C-Δ/D ⊕ GΔ G7+9

⊕ D-/G C-/G D-/G C-/G D-/G

Play 4 times, then end



4. Summer Serenade



PLAY 4 TIMES (♩ = 116)

By Benny Carter

A BOSSA $Db\Delta$ $G7$ $Db7$ CA $Gb7$ $C7$

Soft ___ and gen - tle breeze ___ whis - p'ring in the trees ___

BA $F7$ $B7$ $Bb\Delta$ $E7b5$

ten ___ der mem - o - ries ___ of you ___

$Eb\Delta$ $A7$ $Eb7$ DA $Ab7$ $D7$

Days ___ when you were mine ___ days ___ of love di - vine ___

$Db\Delta$ BA AA $Eb-/Ab$ $D7$

How was I ___ to know when I let ___ you go I could miss ___ you so ___

B $Db\Delta$ $G7$ $Db7$ CA $Gb7$ $C7$

Since ___ we said good - bye ___ 'neath ___ a sum - mer sky ___

BA $F7$ $B7$ $Bb7$ $B\emptyset$

There's ___ no won - der why ___ I'm blue ___ ev' - ry love song I

F/C C/Bb $A-$ $D7+9$

hear ___ seems to bring you close ___ to me ___ and re - minds me of ___

$Db\Delta$ $G-$ $C7b9$ $B\emptyset$ $Bb-$ F Triad/A $Ab7$

a Sum - mer Ser - e - nade and ___ a sum - mer love. ___



5. Easy Money



PLAY 7 TIMES (♩ = 176)

By Benny Carter

G- C7 FA Bb7 A- D7

G- C7 F G- A- D7

2. C7 F F F7 F7 BbΔ

BbΔ G7 G7 C7

C7 A- D7 G- C7 F Bb7

A- D7 G- C7 ⊕ F A- D7

SOLOS

G- C7 FA Bb7 A- D7 G-

1. C7 FA G- A- D7 2. C7 F F7 C- F7

BbΔ G7 D- G7 C7 A- D7 G-

C7 FA Bb7 A- D7 G- C7 ⊕ F A- D7

⊕ A0 D7+9 G- C7 C7 F EbΔ EA F



6. Hello



PLAY 5 TIMES (♩ = 152)

By Benny Carter

Chords: Bb7 Eb7 AbΔ C- F7+

Chords: Bb7 Bb- Eb7 Ab7 C- F7

Chords: Bb7 Eb7 AbΔ C- F7+

Chords: Bb7 Bb- Eb7 Ab7 Ab7

BRIDGE

Chords: DbΔ Gb7 F- Eb- Ab7

Chords: DbΔ C7 F- Bb7 Eb7 C- F7

Chords: Bb7 Eb7 AbΔ C- F7+

Chords: Bb7 Bb- Eb7 AbΔ

SOLOS

Chords: Bb7 Eb7 AbΔ C- F7+ Bb7 Bb- Eb7 Ab7 C- F7

Chords: Bb7 Eb7 AbΔ C- F7+ Bb7 Bb- Eb7 Ab7 Ab7

Chords: DbΔ Gb7 F- Eb- Ab7 DbΔ C7 F- Bb7 Eb7 C- F7

Chords: Bb7 Eb7 AbΔ C- F7+ Bb7 Bb- Eb7 AbΔ

Chords: Bb7 Bb- Eb7 AbΔ F7+9 Bb7 Bb- Eb7 AbΔ



7. Doozy



PLAY 4 TIMES (♩ = 200)

By Benny Carter

INTRO B \emptyset E7+9 A- D7+9 G- C7+9 F Δ B \emptyset E7+9 A- D7+9 G-/C G-/C

Pedal Pedal

A F7 F7 F7+9

A - well - a hey there my ___ lit - tle dar - lin' let me come take you by the hand
I nev - er thought I'd find ___ such a sweet - ie who could send all my blues a - way

F7+9 B \flat 7 F7

___ I wan - na tell you how ___ much I love ya and I hope you can un - der - stand.
___ but now I got you I'm ___ gon - na keep you by my side ev - 'ry night and day -

D7 \flat 9 G-

___ I'm gon - na make you so ___ ver - y hap - py and I'm
___ 'cause you're the on - ly one ___ that I'm need - in' and I

1. G-/C 2. G-/C F7

Pedal C
right here at your ___ com - mand. ___ mean ev - 'ry word I say. ___ A

B BRIDGE B \flat 7 B \flat 7 B \flat 7 B \flat 7

real doo - zy ___ yes you are ___ like an an - gel from the blue ___ I'm

B \flat 7 B \flat 7 B \flat 7 C7

all woo - zy ___ head to toe ___ ev - 'ry time I look at you ___



7. Doozy (cont.)



C

F7 F7 F7+9

No mat - ter what goes down you be - long to me and I'm gon - na treat you kind.

Bb7 F7 D7^{b9}

You got - ta know I'm so much in love with you and true love is hard to find

G- C7 G-/C G-/C

So pret - ty ba - by don't ev - er leave me if you do I will lose my mind.

Pedal C

D SOLOS

F7 F7 C- F7

Bb7 F7 D7b9

G- C7 1. A- D7 G- C7

2. G-/C F7 **E** BRIDGE Bb7 Bb7

Bb7 Bb7

C7 **F** F7 F7

C- F7 Bb7 F7

D7^{b9} G- C7 A- D7 G- C7

A- D7+9 G- C7+9 BØ E7+9 A- D7+9 G- C7+9 F



8. You, Only You



PLAY 2 TIMES (♩ = 132)

By Benny Carter

B♭Δ G- C- F7

Dar - ling, I love ___ you and think ___ on - ly of ___ you for
You're ___ all I live ___ for what would ___ n't I give ___ for the

B♭Δ G- A- D7

you ___ are the one ___ I a - dore. I have
rest ___ of my life ___ in your arms. Pre - cious

G- G-/F EØ A7b9

ne - ver felt this way be - fore you're di -
mo - ments to bask in your charms al - ways

1. D♭7+9 G7b9 C7+9 F7b9

vine ___ please be mine. ___

2. D7+9 G7 C7+9 F7 B♭ EØ A7b9

true blue ___ to you ___ on - ly you, you set my heart on

A♭Δ A♭Δ D- G7+9

fire ___ and I can't ex - tin - guish the

CA CA F#Ø B7b9 B♭Δ

flame ___ So now my one de - sire

B♭Δ E- A7b9 D- D♭7

___ is to know that you feel the same

C- B7#4 B♭Δ G-

What more ___ can I say ___ now I



8. You, Only You (cont.)



can't go a - way now for you've got me un - der your
 spell and I've known since the first day I fell
 I'd be true blue to you
 on - ly you.

Chords: C-, F7, BbΔ, G-, A-, D7, G-, G-/F, EØ, A7b9, D7+9, G7, C7+9, F7, F7, Bb, Bb, C-/F

SOLOS

Chords: BbΔ, G-, C-, F7, BbΔ, G-, A-, D7, G-, G-/F, EØ, A7, 1. D7+9, G7b9, C7+9, F7b9, 2. D7+9, G7, C7+9, F7, BbΔ, BRIDGE, EØ, A7b9, AbΔ, AbΔ, D-, G7+9, CΔ, CΔ, F#Ø, B7b9, BbΔ, BbΔ, E-, A7b9, D-, Db7, C-, B7, BbΔ, G-, C-, F7, BbΔ, G-, A-, D7, G-, G-/F, EØ, A7b9, D7+9, G7, C7+9, F7, F7, BbΔ, BbΔ, C-/F, BbΔ, AbΔ, BbΔ, AbΔ, BbΔ, AbΔ, BbΔ



9. Evening Star



PLAY 3 TIMES (♩ = 88)

By Benny Carter

FA F- 3 Bb7 EbΔ Eb- 3 Ab7

DbΔ G- C7 1. G- C7 A7 D7 G7 C7

2. G- C7 F B° C- F7b9 BbΔ

EØ A7b9 D- G7+4 CA G7 CA A- D- G7

G- C7 FA F- 3 Bb7 EbΔ

Eb- 3 Ab7 DbΔ G- C7 G- C7 F G-/C

SOLOS

FA F- Bb7 EbΔ Eb- Ab7 DbΔ G- C7

1. G- C7 A7 D7 G7 C7 2. G- C7 F B° C- F7b9 BbΔ EØ A7b9

D- G7+4 CA G7 CA A- D- G7 G- C7 FA

F- Bb7 EbΔ Eb- Ab7 DbΔ G- C7 G- C7 FA G-/C

AØ D7+9 G- Bb- A- Ab- G- G-/C C7b9 FA+4



10. The Courtship



PLAY 3 TIMES (♩ = 96)

By Benny Carter

BOSSA

F- F- Bb7 EbΔ Ab7 G- C7

F- F- Bb7 F-/Eb EbΔ 1. G- C7b5

2. D- G7 G-/C C/Bb A-

Ab-6 CΔ/G F#Ø F- Bb7 Ab7

G- C7 F- F- Bb7 EbΔ Ab7

G- C7 F- F-/Bb Bb7 GØ

C7^{b9}/₊₄ F- B7 B7+5 F-/Bb Ab-6/Bb D7+9 EbΔ ⊕

SOLOS

F- F- Bb7 EbΔ Ab7 G- C7 F- F- Bb7 F-/Eb EbΔ 1. G- C7+4

2. D- G7 G-/C C/Bb A- Ab-6 CΔ/G

F#Ø F- Bb7 Ab7 G- C7 F- F- Bb7 EbΔ Ab7 G- C7

F- F-/Bb Bb7 GØ C7^{b9}/₊₄ F- B7 B7+5 F-/Bb Ab-/Bb D7+9 EbΔ ⊕

⊕ D7+9 EbΔ D7+9 EbΔ D7+9 EbΔ

ritard -----



11. Southside Samba



PLAY 5 TIMES (♩ = 132)

By Benny Carter

FA C7

C7 C7 F

F F7 Bb

Bb- Eb9 A- A- D7 1. G7 Gb7 F

2. G7 Gb7 F F BbΔ E7+9 A Eb7+9

AbΔ D7+9 GΔ Db7+9 GbΔ C7+9

F- Bb7+9 EbΔ A7b9 D7+9 G7 Db7 C7

D.S. al 3rd Ending

3. G7 Gb7 FA

to solos



11. Southside Samba (cont.)



SOLOS

F **F** **C7**
 [Musical staff with repeat sign]

C7 **C7** **F**
 [Musical staff with repeat sign]

F **F7** **Bb**
 [Musical staff with repeat sign]

Bb- **Eb7** **A-** **D7** **1.** **G7** **Gb7** **F**
 [Musical staff with repeat sign]

2. **G7** **C7** **F** **BbΔ** **E7+9**
 [Musical staff with repeat sign]

AΔ **Eb7+9** **AbΔ** **D7+9**
 [Musical staff with repeat sign]

GΔ **Db7+9** **GbΔ** **C7+9** **F-**
 [Musical staff with repeat sign]

Bb7+9 **EbΔ** **D7+9** **G7** **Db7** **C7**
 [Musical staff with repeat sign]

F **F** **C7**
 [Musical staff with repeat sign]

C7 **C7** **F**
 [Musical staff with repeat sign]

F **F7** **Bb**
 [Musical staff with repeat sign]

Bb- **Eb7** **A-** **D7** **G7** **Gb7** **F** **(C7)**
 [Musical staff with repeat sign and *fine* marking]



12. All That Jazz



PLAY 5 TIMES (♩ = 152)

By Benny Carter

F F C7 F F C7

I'm in love with you _____ and all that jazz _____

F A7 D7 G7 C7

you're my dream come true _____ and all that jazz _____

F7 Bb7 F7 Bb7

Baby, you're too much _____ you've got the skin I love to touch _____ the skin I

F7 Bb7 A7+5 D- G7 G-/C C7

love to touch too much _____ and all that jazz. _____

F F C7 F F C7

You have got the lips _____ that suit my taste _____

F A7 D7 G7 C7

and your fin - ger tips _____ can't be re - placed. _____



12. All That Jazz (cont.)



F7 F7 Bb7 A7 D7

Oh, ba - by what you've got _____ no bo - dy has _____ and

G7 G-/C C7 FΔ ⊕ G-/C

I've got you _____ and All That Jazz. _____

SOLOS

F F C7 F F C7 F A7 D7 G7 C7

F7 Bb7 F7 Bb7 F7 Bb7 A7+5 D- G7 G-/C C7

F F C7 F C7 F C7 F A7 D7 G7 C7

F7 F7 Bb7 A7 D7 G7 G-/C C7 F ⊕ G-/C

⊕ D7+9 G7 G- C7 F D7+9 G7 G- C7 F



13. The Romp



PLAY 16 TIMES (♩ = 116)

By Benny Carter

C7 F7 C7 C7

F7 F7 C7 A7

D- G7^{b5}_{b9} C7 A7^{b5}_{b9}

D- G7 ⊕ C7 A7+9 D- G7

SOLOS

C7 F7 C7 C7 F7 C7

D- G7^{b5}_{b9} C7 A7^{b5}_{b9} D- G7 ⊕ C7 A7+9 D- G7

⊕ EØ A7+9 D- G7 C

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Soloing: by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *Laagree!*

NOMENCLATURE

+ 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-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 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) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9+11
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb G	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb 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-, C∅, 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 Eb-Δ (melodic minor), F- (phrygian), F-(phry).