

VOLUME 11

HERBIE HANCOCK

For ALL Instruments

Toys
JESSICA

DOLPHIN DANCE

AND WHAT IF I DON'T

EYE OF THE HURRICANE

CANTALOUPE ISLAND

MAIDEN VOYAGE





WATERMELON MAN

PLAY-A-LONG Book & Recording Set



by Jamey Aebersold

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INTRODUCTION

Herbie Hancock is the prototype crossover jazz musician - a player-composer who is equally at home with "pure" jazz (that which has grown out of the Bebop tradition, without Rock influences) and "crossover" jazz (which draws on both jazz and rock influences). As a child in Chicago growing up in the forties, Hancock listened to rhythm and blues, but as a teenager he discovered jazz. In his late teens Hancock began building a reputation in Chicago; then in 1960 Donald Byrd brought him to New York. In the spring of 1963, he joined Miles Davis, just as Mongo Santamaria's recording of **Watermelon Man** was in the top twenty nationwide. Before joining Davis (an association which would last for almost five years), he also wrote **And What If I Don't** in the funky style of **Watermelon Man**; but under Miles' aegis Hancock's composition style began to change.

The first tune on this book and recording set to be written after Hancock joined Miles was **Cantaloupe Island** which still has a funky rhythm, but the harmonic structure is modal. In 1965 Hancock recorded his "Maiden Voyage" album on Blue Note label (from which the title tune, **Dolphin Dance**, and the **Eye of the Hurricane** are included here), which show a further transformation away from the funky style of his earlier material. **Maiden Voyage** is modal but the use of suspensions throughout make the piece sound even more wispy and impressionistic than many of Miles' own modal tunes. **Dolphin Dance** is an ingenious combination of elements of the older jazz style with its fast changing chords, and the new; with its suspensions, altered chords, and modes, offering the improviser at least two distinctly different ways to approach the changes. **Jessica** and **Toys** came on later albums, and further reflect Miles' influence, though all of Hancock's tunes have a unique flavor that distinguish them from any other composer's.

Since these tunes were written, Hancock has returned to his rhythm and blues roots, but the tunes on this set are the ones that have stood the test of time. Perhaps Hancock's current crossover music will also become part of the standard repertoire, but at this writing, it is tunes like **Maiden Voyage**, **Dolphin Dance**, and **Cantaloupe Island** upon which Hancock's reputation as a composer rests. **Watermelon Man** is still played by every conceivable type of band on every conceivable type of gig.

Phil Bailey - 1978

UPDATE - March, 1993

Since Phil Bailey's original introduction in 1978, Herbie has continued to tour and record on a regular basis with musicians such as Wayne Shorter, Freddie Hubbard, Wynton Marsalis, Ron Carter, Tony Williams, and Chick Corea, showing an equal interest and aptness in all types of improvised music. He remains one of Jazz piano's most fluid and influential voices.



Cantaloupe Island

By Herbie Hancock

INTRO

MELODY

First system of musical notation. It consists of three staves: a top staff with a treble clef and a 4/4 time signature, and two lower staves with a bass clef. The top staff contains a melodic line starting with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staves contain a bass line with a whole note F3, followed by a half note G3, and a quarter note A3. Chord symbols 'F-' are written above the first and second measures. A vertical bar line separates the 'INTRO' section from the 'MELODY' section.

Second system of musical notation. It continues the three-staff format. The top staff has a melodic line with notes G4, A4, B4, and C5. The lower staves have a bass line with notes F3, G3, and A3. Chord symbols 'F-' and 'Db7' are present. A vertical bar line is located between the second and third measures.

Third system of musical notation. It continues the three-staff format. The top staff has a melodic line with notes B4, C5, B4, and A4. The lower staves have a bass line with notes G3, F3, and E3. Chord symbols 'D-' and 'F-' are present.



SOLOS

ENDING FADES OUT ON F-



Maiden Voyage

By Herbie Hancock

The musical score consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line with a long slur over the first four measures. Chords are indicated above the staff: A- over D. The second staff continues the melody, with a C- over F chord above the first measure and a first ending bracket labeled '1.' over the last two measures. The third staff starts with a second ending bracket labeled '2.' and contains a Bb- over Fb chord above the first measure. The fourth staff continues the melody with a Db- chord above the first measure. The fifth staff continues the melody with an A- over D chord above the first measure. The sixth staff continues the melody with a C- over F chord above the first measure. The score concludes with a double bar line.



SOLOS

A/D

Musical staff with notes and rests, starting with a treble clef and a repeat sign.

C/F

Musical staff with notes and rests.

A/D

Musical staff with notes and rests.

C/F

Musical staff with notes and rests.

Bb/Eb BRIDGE

Musical staff with notes and rests.

C#/C#

Musical staff with notes and rests.

A/D

Musical staff with notes and rests.

C/F

Musical staff with notes and rests, ending with a double bar line and repeat sign.

PLAY ONLY AFTER LAST CHORUS

A/D

Musical staff with notes and rests.

C/F

Musical staff with notes and rests, ending with a double bar line and repeat sign.

FADE OUT



And What If I Don't

By Herbie Hancock

INTRO

MELODY ENTERS

Chords: Eb7, Bb7, Eb7, C-, C-, Eb7, Ab7, 1. F-, F-/Bb7, 2. F-, Bb7, Eb7, G7, G7, C7, C7, F7, F7, Bb7, Bb7, Eb7, Bb7, Eb7, C-, C-, Eb7, Ab7, F-, Bb7, Eb7.



SOLOS

BRIDGE



Toys

By Herbie Hancock

First system of musical notation. Treble clef, 4/4 time signature. Chord F is indicated above the first measure. The melody features a triplet of eighth notes in the first measure and a '2ND X' marking above a triplet of eighth notes in the fifth measure. The bass line includes a triplet of eighth notes in the first measure and another triplet in the final measure.

Second system of musical notation. Treble clef. Chords E7+9, Db, C-, and C- are indicated above the staff. The melody consists of quarter and eighth notes. The bass line features a quarter note followed by eighth notes.

Third system of musical notation. Treble clef. Chords Eb7, Eb7, D-, and Bb7 are indicated above the staff. The melody includes eighth notes and quarter notes. The bass line has eighth notes and quarter notes.

Fourth system of musical notation. Treble clef. Chord D- is indicated above the staff. The melody is characterized by triplets of eighth notes throughout the system.

Fifth system of musical notation. Treble clef. Chord D- is indicated above the staff. The system concludes with a double bar line and repeat dots.



SOLOS

Musical staff 1: Treble clef, 4/4 time signature. Chords: Bb7, F7. Includes repeat signs.

Musical staff 2: Treble clef, 4/4 time signature. Chords: E7+9, Db, C-7. Includes repeat sign.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Eb7, D-, Bb7. Includes repeat sign.

Musical staff 4: Treble clef, 4/4 time signature. Chords: D-, Bb7, D-. Includes repeat sign.

*FOR ENDING, REPEAT
LAST 4 BARS TWICE*



Watermelon Man

By Herbie Hancock

F7

Bb7 F7

C7 Bb7 C7 Bb7

C7 Bb7 F7

SOLOS

F7

Bb7 F7

C7 Bb7 C7 Bb7

C7 Bb7 F7

ENDING FADES OUT ON F7

Dolphin Dance



By Herbie Hancock

SOLOS ON NEXT PAGE



SOLOS

C- Ab7+4 C- A- D7

G Ab- F- F/Bb C-

C- Bb- A- A- D7+9 G

G PEDAL

D/G G7+4 D/G C/F

D TRIAD / F C/F E- A7 Eb7 A- D7

B- E7 D- C#- F#7

B-/E A/E B-/E A/E

Bb-/Eb EbΔ bb / Eb Gb7+4 / Eb G7+9

⊙ ENDING FADES ON:

B-/E A/E B-/E A/E

Jessica



By Herbie Hancock

Musical notation for the first system, including notes and chords: G-, C-, EΔ, AΔ, D-, EbΔ, F#- / B, Dø.

(OPTIONAL BVA)

Musical notation for the second system, including notes and chords: G-, C-, EΔ, AΔ, D-, EbΔ, F#- / B, Dø.

SOLOS

Musical notation for the solo section, including notes and chords: G-, C-, E, A, D-, Eb, F#- / B, Dø.

PLAY ONLY FOR ENDING OF TRACK

Musical notation for the ending section, including notes and chords: G-, C-, ETC. . . .



The Eye of The Hurricane

By Herbie Hancock

Chord progression: F- Bb7 Eb- Ab7 Db

Chord progression: G-Δ b5 F-6

Chord progression: F- F-

PLAY MELODY ONLY ONCE ON OUT CHORUS. END ON F-

SOLOS (MINOR BLUES)

F- (F7+9)

Bb- F- Db7

C7+9 F- G♯ C7+9

TYPICAL LICK

HERBIE HANCOCK DISCOGRAPHY

<u>Song title</u>	<u>Album title</u>	<u>Album number</u>
<u>CANTALOUPE ISLAND</u>	Empyrean Isles Secrets Dedication	Blue Note 84175 Columbia 34280 CBS/SONY 165
<u>MAIDEN VOYAGE</u>	Maiden Voyage Dedication V.S.O.P. The Best of Herbie Hancock Flood	Blue Note 84195 CBS/SONY 165 Columbia 34688 (twofer) Blue Note 89907 (twofer) CBS/SONY 98-99
<u>AND WHAT IF I DON'T</u>	My Point of View	Blue Note 84126
<u>TOYS</u>	Speak Like A Child V.S.O.P.	Blue Note 84279 Columbia 34688 (twofer)
<u>WATERMELON MAN</u>	Takin' Off Best of Herbie Hancock Flood	Blue Note 84109 Blue Note 89907 (twofer) CBS/SONY 98-99
<u>DOLPHIN DANCE</u>	Maiden Voyage Dedication	Blue Note 84195 CBS/SONY 165
<u>JESSICA</u>	Fat Albert Rotunda The Quintet	Warner Brothers 1834 Columbia 34976 (twofer)
<u>THE EYE OF THE HURRICANE</u>	Maiden Voyage V.S.O.P.	Blue Note 84195 Columbia 34688 (twofer)

Other albums with Herbie Hancock on piano include most Miles Davis albums of the sixties. Herbie, along with Ron Carter and Tony Williams helped shape the sound of Miles' band during that period. Herbie Hancock has probably had more influence on the keyboard than any player since Art Tatum. Not only was Herbie a soloist, but, his comping helped set new trends in rhythm section playing. I feel we all can learn from any record Herbie Hancock is on. He is truly a total musician.

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+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 Yusuf 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 & H/V/7'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	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Major	W W W W W H	C D E F G A B C	C E G B D
C-	Dominant 7th	W W W W W H	C D E F G A B C	C E G B D
CØ	Minor (Dorian)	W W W W W W	C D E F G A B B C	C E G B D
C°	Half Diminished (Locrian)	H W W W W W	C D E F G A B B C	C E G B D
C°	Diminished (8 tone scale)	W W W W W W H	C D E F G A B B C	C E G B A (Bbb)
CA+4	Major	W W 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 W W H	C D E F G A B C	C E G B D
CA#6	Harmonic Major	W W W H W H	C D E F G A B C	C E G B D
CA+5, +4	Lydian Augmented	W W W 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 F G A B C	C E G B D
C	6th Mode of Harmonic Minor	H W W W W W	C D E F G A B C	C E G B D
C	Diminished (begin with H step)	H W W W W W	C D E F G A B C	C E G B D
C	Blues Scale	-3 W H H -3 W	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

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 W W W H	C D E F G A B C	C E G B D
C7b9	Bebop Scale	W W W W W H H	C D E F G A B B C	C E G B D
C7#9	Spanish or Jewish scale	H -3 H W W W W	C D E F G A B B C	C E G B D (Db)
C7#6	Lydian Dominant	W W W W W W	C D E F G A B B C	C E G B D
C7#9 (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F G A B C	C E G B D
C7b9 (also has #9 & #4)	Diminished (begin with H step)	H W W W W W	C D E F G A B C	C E G B D (Db)
C7#9 (also has b9, #4, #5)	Diminished Whole Tone	H W W W W W	C D E F G A B C	C E G B D (Db)
C7	Blues Scale	-3 W H H -3 W	C D E F G A B C	C E G B D (Db)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B B D

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 W W W W W	C D E F G A B B C	C F G B B D
C- or C-7	Bebop Scale	W W W W W H H	Bb C D E F G Bb	C F G B B D
C- or C-7	Metodic Minor (ascending)	W W W W W W	Bb C D E F G Bb	C F G B B D
C- or C-7	Bebop Minor	W W W W W W	Bb C D E F G A B C	C F G B B D
C- or C-7	Blues Scale	-3 W H H -3 W	Bb C D E F G A B C	C F G B B D (F)
C- or C-7	Pentatonic (Minor Pentatonic)	W W W -3 W	Bb C D E F G Bb C	C F G B B D
C- or C-7	Harmonic Minor	W W W W H -3 H	Bb C D E F G A B C	C F G B B D
C- or C-7	Diminished (begin with W step)	W W W W W W	Bb C D E F G A B C	C F G B B D
C- or C-b9#6	Phrygian	W W W W W W	Bb C D E F G A B C	C F G B B D
C- or C-b6	Pure or Natural Minor, Aeolian	W W W W W W	Bb C D E F G A B C	C F G B B D

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 W W W	C D E F G A B B C	C E G B B
CØ#2	Half Diminished #2 (Locrian #2)	H W W W W W	C D E F G A B B C	C E G B B D
CØ (with or without #2)	Bebop Scale	H W W H H W W	C D E F G A B B C	C E G B B

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 W W W W H	C D E F G A B B C	C E G B B

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#, Ab, 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.