

CONTENTS

Tunes included in VOLUME 60 are:

<u>Song Title</u>	<u>Track #</u>	<u>Song Title</u>	<u>Track #</u>
--- Tuning Notes (Bb & A Concert)	1	7. Sky Dive ²	7
2. Little Sunflower ²	2	8. Crisis ¹	8
3. Gibraltar ¹	3	9. Dear John ¹	9
4. Birdlike ¹	4	10. Pensativa ²	10
5. Coral Keys ³	5	11. Lament For Booker ²	11
6. Up Jumped Spring ¹	6	12. Red Clay ²	12

Introduction.....	i
Selected Discography.....	ii
Introduction To The Scale Syllabus.....	16
Scale Syllabus.....	32

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS.....	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	17
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	33
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	49

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

PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: LEFT CHANNEL=Bass & Drums; RIGHT CHANNEL=Piano & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

1 - DAN HAERLE - Piano; TODD COOLMAN - Bass; ED SOPH - Drums
2 - MARK LEVINE - Piano; JOHN GOLDSBY - Bass; BARRY RIES - Drums
3 - MARK LEVINE - Piano; TODD COOLMAN - Bass; BARRY RIES - Drums



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INTRODUCTION

Freddie Hubbard's trumpet style was the most influential to come out of the 1960's. He made his first recordings at age 19 with fellow Indianapolis native Wes Montgomery in 1957 and moved to New York a few months later. His reputation grew steadily through gigs with Philly Joe Jones, JJ Johnson, Quincy Jones' Big Band and others, but it was a three-year stint with Art Blakey and the Jazz Messengers (1961-64) that gave him sufficient momentum to start a career as a leader. His leadership on records began in 1960 with a series of albums on the Blue Note label, on which many of his albums with Blakey also appeared. Like many jazz artists, he has written a number of original compositions for his own recording dates; as show by the discography, several of these have been covered by other artists, and ***Up Jumped Spring*** and ***Little Sunflower*** have become jazz standards.

Birdlike is a blues in F, and Hubbard's solo on the original recording has been transcribed and studied by many trumpeters. The original album ("Ready For Freddie", Blue Note (BST-84085), long out of print), also contained ***Crisis***, an AABA song in B natural which should get your fingers and mind moving in new directions. A faster play-a-long version of ***Crisis*** is available on Aebersold Play-A-Long Vol. 38 (Blue Note Jazz Era). ***Up Jumped Spring*** is a waltz Hubbard wrote during his stay with Art Blakey which still gets recorded, often with Abby Lincoln's lyric. ***Lament For Booker*** is a ballad Hubbard wrote in tribute to Booker Little, a promising trumpeter who died in 1961 at the age of 23.

Hubbard formed a working group about 1966 and began recording for Atlantic. Of this material on the "Backlash" album has been reissued on CD in the US, but it includes the original version of ***Little Sunflower*** as well as the first version of ***Up Jumped Spring*** recorded under Hubbard's own name.

With his move to the CTI label in the late sixties, Hubbard started recording in a more rock oriented vein under the aegis of producer Creed Taylor. ***Red Clay*** and ***Sky Dive*** are good examples, the former in particular being played in clubs a lot by groups of both persuasions. ***Gibraltar*** also stems from this period. At press time, the CTI catalog was owned by Sony and available on the CBS Associated label.

In recent years, Hubbard has returned stylistically to the straight-ahead jazz fold, as evidenced by his recent line on John Coltrane's Giant Steps, fittingly enough called ***Dear John***. When you feel comfortable with the track on this CD, you may want to test your mettle on the two faster versions on Aebersold Play-A-Long Vol. 28 (John Coltrane).

Two tunes not written by Hubbard but identified with him are also included. In the liner notes of Art Blakey's "Free For All" album, Freddie Hubbard told Nat Hentoff about discovering Clare Fischer's ***Pensativa***: "I was playing a gig on Long Island, and the pianist started playing it ... the melody was so beautiful that after I'd gotten home, I couldn't get it out of my mind." Certainly, the unusual chord structure and the key of F# must have also fascinated Hubbard. ***Coral Keys*** was composed by Walter Bishop, Jr., best known as Charlie Parker's preferred pianist in the early fifties. Both of these tunes date from the sixties.

Working with these tunes can help you in several ways: first, several of them (especially ***Crisis*** and ***Lament For Booker***) present unique challenges; second, repertoire expansion; and third, a deeper understanding of the art of Freddie Hubbard, for his compositions are an obvious out-growth of his improvising style.

- Phil Bailey 12/04/93



2. Little Sunflower



PLAY 4 CHORUSES (♩ = 128)

By Freddie Hubbard

The musical score for "Little Sunflower" is written in 4/4 time. The key signature has one flat (Bb). The score is divided into several sections:

- Main Melody:** The first line of music starts with a D- chord. The second line has a D- chord and a first ending. The third line has a D- chord and a second ending.
- BRIDGE:** The bridge section starts with a EbΔ chord. It includes a first ending and a second ending.
- SOLOS:** The solo section is marked with "SOLOS" and includes a D- chord and a first ending.
- BRIDGE:** The bridge section is marked with "BRIDGE" and includes a EbΔ chord and a first ending.
- SOLOS:** The solo section is marked with "SOLOS" and includes a D- chord and a first ending.

The score ends with a "Fades out on D-" instruction.



9. Dear John



PLAY 15 CHORUSES (♩ = 230)

By Freddie Hubbard

INTRO

BΔ Ab- EΔ C#- CΔ+4 CΔ+4 FΔ+4

CΔ+4 FΔ+4 CΔ+4 FΔ+4 FΔ+4

2. FΔ+4 **Melody** BΔ D7 GΔ Bb7 EbΔ

A- D7 GΔ Bb7 EbΔ F#7 BΔ F- Bb7

EbΔ A- D7 GΔ C#- F#7 BΔ

F- Bb7 EbΔ 3. 1. F#7 2. F#7

TO SOLOS

SOLOS

BΔ D7 GΔ Bb7 EbΔ A- D7

GΔ Bb7 EbΔ F#7 BΔ F- Bb7 EbΔ A- D7 GΔ

C#- F#7 BΔ F- Bb7 EbΔ C#- F#7 ⊕

⊕ BΔ Ab- EΔ C#- CΔ+4 CΔ+4 FΔ+4 CΔ+4 FΔ+4 FΔ+4

Repeat and fade for ending

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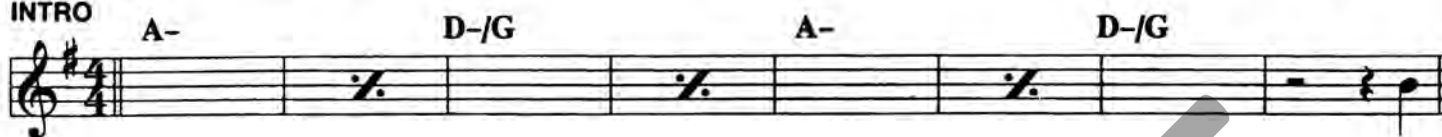
7. Sky Dive



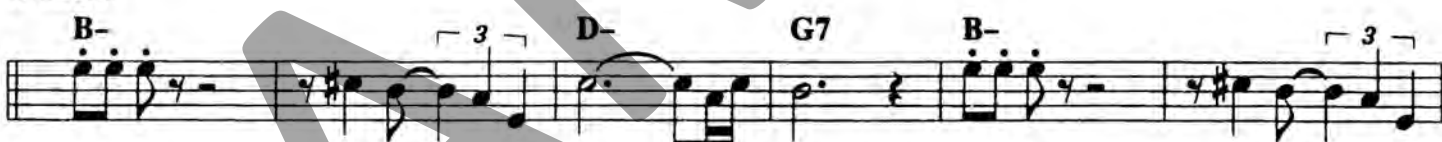
PLAY 3 CHORUSES (♩ = 145)

By Freddie Hubbard

INTRO



BRIDGE



D.S. al 2nd ending then to Solo

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By Freddie Hubbard

The image shows a page of musical notation for guitar, featuring a large 'SAMPLE' watermark. The notation is written on a bass staff with a 4/4 time signature. It includes several measures of music with notes, rests, and accidentals. Chord symbols are written above the staff: D-, EbΔ, DΔ, and EbΔ. A 'BRIDGE' section is marked. A 'SOLOS' section is indicated with a double bar line and a repeat sign. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests.

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