

Volume 36



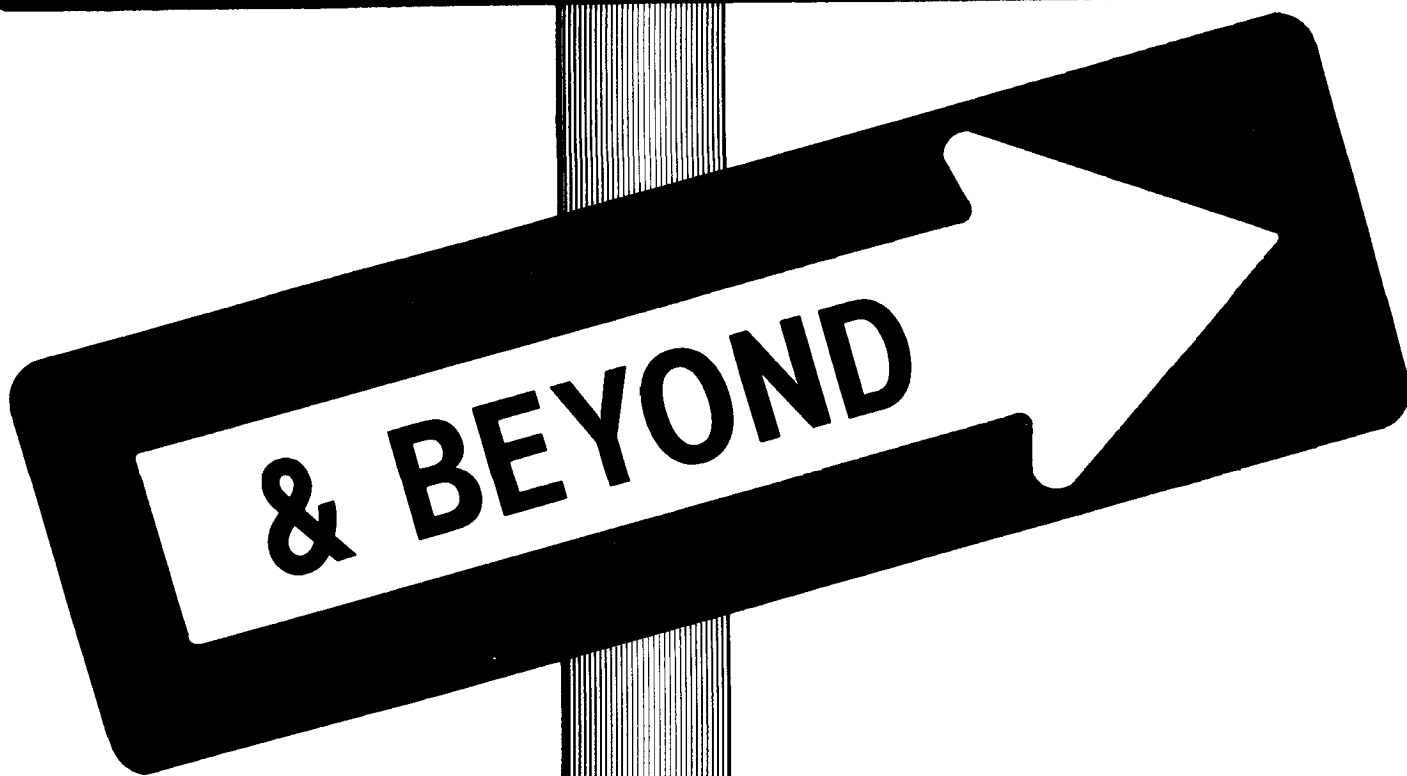
Play-A-Long
Book & Record Set



A New Approach
to Jazz Improvisation
by Jamey Aebersold



Volume 36







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INTRODUCTION

In this play-a-long album we encounter eight of the great jazz originals of the late forties and fifties, some of which have acquired the status of standards over the years.

If there ever was a textbook case of an artist being ahead of his time, it was Thelonious Monk. Although **Epistrophy** was recorded in 1942 (but not released until the sixties) by Cootie Williams, who was playing **'Round Midnight** with his band, Monk didn't get his own record date until 1947, and it wasn't until the late fifties that he began attracting the kind of audience that makes artists think of getting a financial advisor. Both of his tunes on this album are pillars of the modern jazz repertoire, providing challenging chord progressions and rhythms. **I Mean You** stays away from easy II/V/I formulae for the most part; **Ruby, My Dear** puts you at ease with fairly conventional chords in the main strain before sandbagging you with a bridge whose first half is in the little-used key of A Major. These are two tunes that will force the glib change-runner to stop and think.

The rest of the tunes are closer to bebop convention. **Freight Trane** is a line on the Bird Blues changes written by pianist Tommy Flanagan for a John Coltrane/Kenny Burrell session in 1958. **Ladybird** is one of Tad Dameron's most famous pieces, written at about the same time (1947-48) as another tune with virtually the same chord changes - **Half Nelson**. **Prince Albert** is a Kenny Dorham line on the changes of **All The Things You Are**, including the famous Charlie Parker/Dizzy Gillespie introduction; make sure you get started on the right beat! **Ray's Idea** was supplied to Dizzy Gillespie's staff arranger Gil Fuller by 19-year-old Ray Brown in 1946. I think after you play on it you'll wonder why it doesn't get recorded more often. **Robbins' Nest** was written by pianist Sir Charles Thompson when he was with Illinois Jacquet and named for New York disc jockey Freddie Robbins (Lester Young had written **Jumpin' with Symphony Sid** for another DJ, and there were several other such tunes written in the late forties); it has a nice remote key movement in the main strain. Probably the least known piece is **Theme For Ernie**, composed by Philadelphian Freddie Lacey after the sudden death of alto man Ernie Henry in 1957. John Coltrane recorded it in early 1958, but in the last few years pianist Tete Montoliu and guitarist Joshua Breakstone have included it in their recorded output. Its melody has some interesting intervals and a soaring quality that is attractive.

Here then is a collection of eight bebop tunes.....some classics, but all interesting.

Phil Bailey
7/27/85

DISCOGRAPHY

*Probable first recording; OP=out of print

Freight Trane (Tommy Flanagan)

K. Burrell/J. Coltrane (Prestige 7532; 24059)*

J. Wilkins (Chiaroscuro CR-185) OP

I Mean You (Thelonius Monk)

S. Clarke et al (Elektra/Musician 60021)

E. Davis/J. Griffin (Milestone 47035)

C. Hawkins (Prestige 7824)*

Jazz Messengers/Monk (Atlantic 1278)

Griffith Park (Elektra/Musician 60262)

T. Monk (Blue Note BLP 1510) (Milestone 47064)

T. Monk/G. Mulligan (Milestone 47067)

M. Tyner (Milestone 55003)

M. Wofford (Discovery 778)

Lady Bird (Tadd Dameron)

R. Cole (Muse 5295)

M. Davis/J. Forrest (Prestige 7860)

D. Gordon (Prestige 7680; 24087)

C. Mingus (Prestige 24010)

T. Montoliu (Steeplechase SCS 1148)

G. Mulligan/C. Baker (Crescendo 56)

F. Navarro (orig. issued as by Tadd Dameron) (Blue Note BST-81532)*

B. Powell (Verve 2-2526; UMV 2573)

XTC (Geffen GHS-4027)

M.L. Williams (Crescendo 9029; Inner City 7006)

Prince Albert (Kenny Dorham)

A. Haig (orig. issued as by Max Roach) (Prestige 7841)*

Heath Bros. (Columbia PC 35573) OP

Jazz Messengers (Blue Note BLP 1507)OP

J. Moody (same master as A. Haig above) (Inner City 7020)*

C. Payne (Muse 5061)

Ray's Idea (Ray Brown-Gil Fuller)

M. Davis (Blue Note BST 81501, 81502)

M. Davis/J. Forrest (Prestige 7858)

D. Gillespie (Bulldog 2006; Phonorama 5620; Prestige 24030)*

B. Timmons (Prestige 7429)

Robbins Nest (Sir Charles Thompson-Illinois Jacquet)

M. Bryan Sextet (Storyville 4015)

M. Buckner (Jazzum 5012)

J. Coltrane (Prestige 24069)

E. Garner (Columbia CL 1141) OP

S. Hamilton (Concord 197)

J. Hanna (Concord 22)

Robbins Nest (continued)

I. Jacquet (Grand Award 33-315)* OP

I. Jacquet (Accord SJA-7908)

H. Jones Trio (Pausa 7051)

H. Mancini Big Band (RCA VPS-6029)

J. Pass Trio (2310 877)

O. Peterson Trio (Pausa 7064)

Ruby, My Dear (Thelonious Monk)

J. Albany (Elektra/Musician 60161)

T. Flanagan (Inner City 1084)

Heath Bros. (Columbia FC 37126) OP

M. Howell (Milestone 9048)

M. Jackson (Prestige 24048)

H. Jones (Muse 5123)

R. Kenyatta (Muse 5095)

T. Monk (GTW 7023) (Blue Note BST 81510)*

T. Monk/J. Coltrane (Milestone 47064)

B. Powell (Columbia PC-36805)

M. Tyner (Milestone 9063; 47062)

J. Williams (Clean Cuts 706)

Theme for Ernie (Freddie Lacey)

J. Breakstone (Sonora SA 322)

J. Coltrane (Prestige 021; 24003)*

T. Montoliu (Inner City 2029)

Ladybird



SIDE 1/TRACK 1
Play 22 Choruses

$\text{♩} = 100$

By TAD DAMERON

Chorus 1: $C\Delta$ F^- $Bb7$

Chorus 2: $C\Delta$ Bb^- $Eb7$

Chorus 3: $A\Delta$ A^- $D7$

Chorus 4: D^- $G7$ E^- $Eb7$ $A\Delta$ $Db7$

SOLOS
Chorus 5: $C\Delta$ F^- $Bb7$

Chorus 6: $C\Delta$ Bb^- $Eb7$

Chorus 7: $A\Delta$ A^- $D7$

Chorus 8: D^- $G7$ E^- $Eb7$ $A\Delta$ $Db7$

Chorus 9: $C\Delta+4$

SHOUT CHORUS*

Shout Chorus 1: $C\Delta$ F^- $Bb7$ $C\Delta$

Shout Chorus 2: $C\Delta$ Bb^- $Eb7$ $Eb7+9$ Ab

*Can be played behind soloist or as a shout chorus leading into the drummer soloing over the last 8 bars of the chorus. This occurs on choruses 19 and 20 of the Play-A-Long record.

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Prince Albert

SIDE 1/TRACK 2
Play 5 Choruses

$\text{♩} = 70$

By KENNY DORHAM

INTRO Db7^+9 C7^+9

TUNE F^- Bb^- Eb7 $\text{Ab}\Delta$ $\text{Db}\Delta$ D^- G7^+9 $\text{C}\Delta$ $\text{C}\Delta$ C^- F^- Bb7 $\text{Eb}\Delta$ $\text{Ab}\Delta$ A^- D7^+9 $\text{G}\Delta$ $\text{G}\Delta$ E7^+9 A^- D7^+9 $\text{G}\Delta$ $\text{G}\Delta$ $\text{F}\#^-$ B7^+9 $\text{E}\Delta$ C7^+9 F^- Bb^- Eb7 $\text{Ab}\Delta$ $\text{Db}\Delta$ Db^- C^- $\text{B}^-(\text{F}7)$ Bb^- Eb7^+9 $\text{Ab}\Delta$ $\text{G}\phi$ C7^+9

The musical score is written for guitar and includes an introduction and five choruses. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 70. The score features various chord voicings and melodic lines across ten staves. Chords are labeled with letters and symbols such as Δ , ϕ , and \ominus . The introduction consists of two measures. The first chorus is 8 measures long, and the second chorus is 8 measures long. The third chorus is 8 measures long, and the fourth and fifth choruses are 8 measures long. The score ends with a final chord C7^+9 .

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PRINCE ALBERT - Continued



SOLOS

Handwritten musical notation on a staff with a treble clef and a key signature of one flat. The first measure contains the chord **F-**. The second measure contains **Bb-**. The third measure contains **Eb7**. The fourth measure contains **AbΔ**.

Handwritten musical notation on a staff. The first measure contains **DbΔ**. The second measure contains **D-**. The third measure contains **G7+9**. The fourth measure contains **CΔ**. The fifth measure contains **CΔ**.

Handwritten musical notation on a staff. The first measure contains **C-**. The second measure contains **F-**. The third measure contains **Bb7**. The fourth measure contains **EbΔ**.

Handwritten musical notation on a staff. The first measure contains **AbΔ**. The second measure contains **A-**. The third measure contains **D7+9**. The fourth measure contains **GΔ**. The fifth measure contains **GΔ**. The sixth measure contains **E7+9**.

Handwritten musical notation on a staff. The first measure contains **A-**. The second measure contains **D7+9**. The third measure contains **GΔ**. The fourth measure contains **GΔ**.

Handwritten musical notation on a staff. The first measure contains **F#-**. The second measure contains **B7+9**. The third measure contains **ED**. The fourth measure contains **C7+9**. The fifth measure contains **G-**. The sixth measure contains **C7**.

Handwritten musical notation on a staff. The first measure contains **F-**. The second measure contains **Bb-**. The third measure contains **Eb7**. The fourth measure contains **AbΔ**.

Handwritten musical notation on a staff. The first measure contains **DbΔ**. The second measure contains **Db-**. The third measure contains **C-**. The fourth measure contains **B-**.

Handwritten musical notation on a staff. The first measure contains **Bb-**. The second measure contains **Eb7+9**. The third measure contains a circled cross symbol followed by **AbΔ**. Below this, it says **BREAK ON FIRST CHORUS**. The fourth measure contains **Gφ**. The fifth measure contains **C7+9**. The staff ends with a double bar line and repeat dots.

Handwritten musical notation on a staff. It starts with a circled cross symbol, followed by a circled 'D' symbol, and then the chord **AbΔ+4**.



Ruby, My Dear

SIDE 1/TRACK 3
Play 3 Choruses

♩=67

By THELONIOUS MONK

F- Bb7b9 EbΔ G- C7b9 FΔ G- Ab- A-
 Bb- Eb7b9 AbΔ C- (F7) Bb- A6 1. B7/E Bb7+ 2. B7/E E7
 AD F#- B- E7b9 AD Bb6 B07
 C- C-Δ C- D- Eb- Ab7 D.C. AL E7+9
 Bb- A6/E F#Δ B7b9 Bb7b9 OUT Bb-7 A6 GbΔ B7b9 Bb7b9
 TO SOLOS
 EbΔ

SOLOS

F- Bb7b9 EbΔ G- C7b9 FΔ(G- Ab- A-)
 Bb- Eb7b9 AbΔ C- (F7) Bb- A6 1. B7/E Bb7+ 2. B7/E E7
 AD F#- B- E7b9 AD Bb6 B07
 C- C-Δ C- D- Eb- Ab7 E7+9
 F- Bb7b9 EbΔ G- C7b9 FΔ(G- Ab- A-)
 Bb- Eb7b9 AbΔ C- F7 Bb- A6/E F#Δ B7b9 Bb7b9

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Ray's Idea



SIDE 1/TRACK 4
Play 8 Choruses

$\text{♩} = 102$

By RAYMOND BROWN & WALTER FULLER

Musical score for 'Ray's Idea' in 4/4 time, featuring a single melodic line with various chords and articulations. The score is divided into two systems, each with four staves. The first system includes a first ending (1.) and a second ending (2.). The second system includes a 'FOR CODA' section. Chords are indicated above the notes, and articulations like slurs and accents are used throughout.

Chords and articulations shown in the score:

- Staff 1: D^b , B^b- , E^b- , A^b7 , $F-$, B^b7 , E^b- , A^b7
- Staff 2: D^b7 , G^b7 , G^0 , 1. D^b7 , B^b7 , E^b- , A^b7
- Staff 3: 2. D^b7 , D^b7 , A^b- , D^b7^{b9}
- Staff 4: $F\#-$, $B7^{b9}$, $E-$, $A7^{b9}$
- Staff 5: E^b- , A^b7^{+9} , D^b , B^b- , E^b- , A^b7
- Staff 6: $F-$, B^b7 , E^b- , A^b7 , D^b7 , G^b7 , G^0
- Staff 7: D^b7 , B^b7 (FOR CODA), E^b- , A^b7

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RAY'S IDEA - Continued

SOLOS

Db Bb- Eb- Ab7 F- Bb7 Eb- Ab7

Db7 Gb7 G° Db7 Bb7 Eb- Ab7 (F-)

Db Bb- Eb- Ab7 F- Bb7 Eb- Ab7

Db7 Gb7 G° Db7 (Ab7) Db7

BRIDGE

Ab- Db7⁺⁹ F#- B7⁺⁹

E- A7⁺⁹ Eb- Ab7⁺⁹

Db Bb- Eb- Ab7 F- Bb7 Eb- Ab7

Db7 Gb7 G° Db7 Bb7 ⊕ Eb- Ab7 (Eb7)

⊕ Db DbΔ+4

Freight Trane



SIDE 2/TRACK 1
Play 25 Choruses

$\text{♩} = 108$

By TOMMY FLANAGAN

AbΔ Gφ C7+9 F- Eb- Ab7

DbΔ Db- C- B-

Bb- Eb7 ⊕ C- F7 Bb- Eb7

SOLOS

PEDAL Eb - - - - -

AbΔ Gφ C7+9 F- (Bb7) Eb- Ab7

DbΔ Db- C- B-

Bb- Eb7 ⊕ C- F7 Bb- Eb7

(ON CODA)

⊕

Ab7+4

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Robbins' Nest

SIDE 2/TRACK 2
Play 7 Choruses

$\text{♩} = 86$

By SIR CHARLES THOMPSON
& 'ILLINOIS' JACQUET

The musical score for "Robbins' Nest" is written in 4/4 time and consists of seven staves of music. The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include: $Db\Delta$, E^- , $A7$, F^- , E^o , Eb^- , $Ab7$, Db , $Bb7b9$, Eb^- , $Ab7b9$, $2. Db$, $Ab7+9$, $Db\Delta$, $F7b9$, $F7$, $Bb7b9$, $Bb7$, $Eb7b9$, $Eb7$, $Ab7b9$, $Ab7(A7)$, $Ab7$, $Db\Delta$, $Db\Delta$, E^- , $A7$, F^- , E^o , Eb^- , $Ab7$, $\oplus Db$, $Bb7b9$, Eb^- , and $Ab7b9$.

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SOLOS

4/4 $Db\Delta$ $F.$ A^7 $E-$ A^7

$F-$ E° $Eb-$ Ab^7 $1.$ Db Bb^7b^9 $Eb-$ Ab^7b^9

Bb^7

$2.$ Db Ab^7+9 $Db\Delta$ F^7b^9 F^7

$C-$ F^7 $C-$ F^7

Bb^7b^9 Bb^7 Eb^7b^9 Eb^7

$F-$ Bb^7 $F-$ Bb^7 $Bb-$ Eb^7 $Bb-$ Eb^7

Ab^7b^9 Ab^7 $Db\Delta$ $F.$

$Eb-$

A^7 A^7 $F-$ E° $Eb-$ Ab^7 \oplus

$E-$ Bb^7

Db Bb^7b^9 $Eb-$ Ab^7b^9

\oplus $F-$ Bb^7+9 $Eb-$ Ab^7b^9 $F-$ Bb^7+9 $Eb-$ Ab^7 Db DRUM FILL $Db\Delta+4$



Theme For Ernie

SIDE 2/TRACK 3
Play 2 Choruses

♩=58

By FRED LACEY

The main musical score consists of seven staves of music in 4/4 time. The key signature is B-flat major (two flats). The score includes various chord voicings and melodic lines. Chords are written above the staff, and some are circled. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Chords in the first staff: F-, Bb7b9, Eb-, Ab7b9, DbΔ, G7+9, C-, F7b9

Chords in the second staff: Bb-, Eb7b9, AbΔ, F7b9, Bb-, Eb7b9, AbΔ, G- C7, AbΔ, Bb-, C-

Chords in the third staff: C#, F#7, BΔ, B-, E7, AΔ

Chords in the fourth staff: F#, Ab7, D-, G7, Db-, Gb7, Bb7+, Bb7+9, Bb-/Eb, Eb7b9, C7+9

Chords in the fifth staff: F-, Bb7b9, Eb-, Ab7b9, DbΔ, G7+, C-, F7b9

Chords in the sixth staff: Bb-, Eb7b9, AbΔ, F7b9, Bb-, Eb7b9, C#, F#7

Chords in the seventh staff: BΔ, E7, AΔ, Eb7b9, Ab-, G- C7+9

A section of the score marked "RITARD" at the bottom. It features two circled chords: Ab- and Db7+4, positioned above a staff with a few notes.

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THEME FOR ERNIE - Continued



SOLOS

F- Bb7b9 Eb- Ab7b9 DbΔ G7+9 C- F7b9

Bb- Eb7b9 AbΔ F7b9 Bb- Eb7b9 1. AbΔ G- C7 2. AbΔ Bb- C-

C#- F#7 BΔ B- E7 AΔ

F#- Ab7 D- G7 Db- Gb7 Bb7+ Bb7+9 Bb/Eb Eb7b9 C7+9/E

F- Bb7b9 Eb- Ab7b9 DbΔ G7+ C- F7b9

Bb- Eb7b9 AbΔ F7b9 Bb- Eb7b9 C#- F#7

BΔ E7 AΔ Eb7b9 ⊕ Ab- G- C7+9

⊕ Ab- Db7+4

RITARD



I Mean You

SIDE 2/TRACK 4
Play 8 Choruses

$\text{♩} = 100$

By THELONIOUS MONK & COLEMAN HAWKINS

INTRO (WALK TIME)

E \flat 7 *E \flat 7*

F *D \flat 7* *D7*

(PEDAL POINT ON HEAD ONLY)

G $^-$ *C7* *F* *G $^-$* *C7* *F*

(WALK TIME - BRIDGE)

E \flat 7 *F* *D \flat 7* *D7*

F *D \flat 7* *D7*

G $^-$ *C7* *F* *E \flat 7*

E \flat 7 *E \flat 7* **TO SOLOS**

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SOLOS (PEDAL POINT NOT USED ON SOLOS)

SOLOS (PEDAL POINT NOT USED ON SOLOS)

F Db7 D7 G-

C7

1. F D7 G- C7

2. F F

BRIDGE

EB7 F

Db7 Gb7 G- C7

F Db7 D7

G- C7 F (G- C7) ⊕

ON LAST CHORUS THIS BAR IS 2 AND LEADS TO CODA

⊕ EB7 EB7 EB7

fine