





CONTENTS

Tunes included in this volume are:

- | | |
|--|------------------------------|
| 1. <i>When The Saints Go Marching In</i> | 9. <i>Margie</i> |
| 2. <i>The Darktown Strutters' Ball</i> | 10. <i>Chicago</i> |
| 3. <i>Royal Garden Blues</i> | 11. <i>Tiger Rag</i> |
| 4. <i>Alexander's Ragtime Band</i> | 12. <i>After You've Gone</i> |
| 5. <i>The Sheik Of Araby</i> | 13. <i>Indiana</i> |
| 6. <i>St. James Infirmary</i> | 14. <i>Bill Bailey</i> |
| 7. <i>St. Louis Blues</i> | 15. <i>That's A Plenty</i> |
| 8. <i>Way Down Yonder In
New Orleans</i> | 16. <i>Limehouse Blues</i> |
| | 17. <i>Tuning Notes</i> |

Introduction.....

	CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
	Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	2
	Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	5
	BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	8
	Selected Listening.....	5
	Great Starting Places	8

Any codas (♯) 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:

RIGHT CHANNEL = Piano, Bass & Drums;

LEFT CHANNEL = Banjo, Bass & Drums

Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

STEVE ALLEE - Piano; SCOTT HENDERSON - Banjo; JOHN GOLDSBY - Bass; BOB RAWSTHORNE - Drums
TYRONE WHEELER - Bass on tracks 10, 12, 13, & 14



Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com

Cover Photo Courtesy Of
The Collection of DUNCAN SCHEIDT

Engraving by DAVID SILBERMAN

Cover Design by
JAMEY D. AEBERSOLD & JASON A. LINDSEY

Copyright © 2004 by Jamey Aebersold Jazz, Inc. All Rights Reserved. Printed in U.S.A. International Copyright secured
All copyrights used by permission. No portion of this book may be reproduced in any way without permission from the pub

Photocopying copyrighted music is destructive to our industry and is against Federal Law. When you photocopy (Xerox) our music, yo
it harder for publishers like us to introduce new materials. Every time you photocopy a piece of copyrighted music, you deny the corr
rightful revenue and discourage them from being creative.

Please do NOT photocopy our music books.

Book only: \$5.95

INTRODUCTION

With volume 100, Jamey Aebersold explores a new area for his jazz play-a-longs, that of pre-modern jazz. It is important for a modern musician to understand pre-modern jazz because this music is where it all began. Knowing these tunes and these styles will give you knowledge of the roots of jazz. These styles are also quite popular and can also contribute to the economic health of a working musician.

All of the previous play-a-long volumes explore modern jazz styles in their various manifestations. Even when these volumes have included tunes associated with pre-bebop jazz, they have been played in a bop or post-bop style. With Volume 100 we enter the world of what used to be called "Classic Jazz", a world that includes New Orleans Style, Chicago Style, Early Swing, and "Dixieland." Even more than most terms describing jazz style, "Dixieland" is a pretty ambiguous term and can mean different things to different people.

The 1940s were a turning point in the history and development of jazz. In the '40s Dizzy Gillespie, Charlie Parker, and their colleagues created a new music that came to be called bebop. Bebop is essentially the beginning of modern jazz. Due to changes in the economics and culture of America at that time, the music became more of a listener's music and began to diverge dramatically from the development of popular music and dance music. In becoming "Art" music modern jazz developed a more intricate approach to rhythm, harmony, and melody. But the styles of jazz represented in this volume have their basis in pre-modern jazz. Therefore, they require a different approach from musicians, a different mindset, and a somewhat different set of skills.

Early jazz in New Orleans was not focused on improvising soloist. The most important skill in this style was to be able to embellish and paraphrase ensemble parts based on familiar themes and arrangements that every musician learned from the oral tradition. Clarinetist Buster Bailey stated that in 1917 and 1918 (prior to hearing Louis Armstrong extensively) "I wouldn't have known what they meant by improvisation, but embellishment was a phrase I understood." The various instruments had traditional roles they played in the group. The cornet (more commonly than the trumpet) usually carried the melodic lead; the clarinet created high register counterpoint based mostly on chord arpeggio figuration; the trombone filled in with a less intricate tenor voice consisting mostly of chord tones and guide tones in a register below the lead, etc.

Louis Armstrong, and to a lesser extent clarinetist and soprano saxophonist Sidney Bechet, changed the entire focus of jazz. They were powerful musical personalities with virtuoso technique, commanding tones, and a healthy bit of showmanship. Their presence in a band almost inevitably overshadowed the contributions of the other musicians. Both were important innovators in terms of harmony, rhythm, and technique. More importantly, after Armstrong and Bechet jazz music became primarily focused on the improvising soloist.

On many of the tunes, you will find forms that are unusual to modern jazz players. Today, we usually play tunes that are 12 bar blues and 32 bar song forms (AABA or ABAC). Pieces like Tiger Rag are structured in a different way, with multiple themes, and forms that remind me of the structure of a march or minuet, including a modulation to another key (often the subdominant) for the trio section, etc.

Early jazz tunes tend to have a simpler harmonic language. The chords are mostly diatonic to the key. Non-diatonic chords are usually secondary dominants, borrowed chords from the parallel mode, passing diminished 7th chords, etc. Modulations rarely go to distantly related keys. The focus in early jazz melody is on arpeggiation and chord tones. Players tended not to use scales as much, but would embellish and connect chord tones with passing tones from the key and simple non-harmonic tones such as upper and lower neighbors. Dominant 7th chords rarely included 9ths, 11ths, or 13ths. Dominants were rarely altered, although Bix Beiderbecke and sometimes Armstrong would occasionally augment the 5th of a dominant chord. Major and minor chords were often triads and if an additional note was added it was usually the 6th. This simple harmonic language causes the soloist to focus more on rhythm and expression via tone, articulation, inflection, etc. there is no substitute for listening to the masters of any musical style in order to learn that style. The following list of important pre-modern bands and musicians is incomplete, but it should give you an excellent point of departure for mastering the style and vocabulary of early jazz. Find recordings that grab you and learn the music by ear. Have fun and don't forget to swing!!!

Pat Harbison, March 22, 2004



16. Limehouse Blues

PLAY 9 TIMES (♩ = 264)

Words by
Music

Oh! lime-house kid — oh! oh! oh! lime-house kid —
 — that the rest of them did — Poor brok-en — s child —
 — Hunt-ing and taunt - ing — Oh! oh!
 oh! lime-house blues — I've th — Learned from the chink-
 - ies those sad C — ings on your fin - gers and
 tears for your - ry of old Chi - na town. —

SOLOS

SOLOS
 D♭7 A♭Δ G-7 C7+9
 F E♭7 D♭7 B♭7
 F7 B♭-7 B♭-7 B♭Δ E♭7 A♭Δ

↑
Abrupt ending on beat one