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Note: ny 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, Drums; LEFT CHANNEL = Bass, Drums  
Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

DAVE BRUBECK - Piano; MICHAEL MOORE - Bass; RANDY JONES - Drums

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## INTRODUCTION

The career of legendary pianist and composer **Dave Brubeck** has now spanned six decades. He has had a profound influence on the composition and performance of contemporary music through his distinctive use of eccentric and multiple rhythms, irregular time signatures, extended harmonic language, simultaneous confluent tonal centers, improvisation and counterpoint, and fusion of musical cultures. Besides jazz, Brubeck has composed a wealth of orchestral, choral, chamber, and solo music. He has performed throughout the world in every major venue and has recorded well over 100 albums, including the landmark *Time Out* featuring such classics as "Take Five" and "Blue Rondo A La Turk."

An American icon, Brubeck has been featured on the cover of *Time* magazine and is the recipient of myriad national and international awards and citations as well as several honorary doctoral degrees. He is also the subject of the recently produced documentary by Pulitzer Prize-winning correspondent Hedrick Smith, *Rediscovering Dave Brubeck*. One of the first to bring jazz onto college campuses, Brubeck currently serves as Chairman of the Brubeck Institute ([www.brubeckinstitute.org](http://www.brubeckinstitute.org)) at his alma mater, the University of the Pacific in Stockton, California, where he oversees the Institute's mission and philosophical objectives regarding the development of artists and audiences for the future.

This unique play-along set features Dave along with his current touring and recording rhythm section, Michael Moore (bass) and Randy Jones (drums), playing a variety of Dave's music from the simple to the ultra-complex, from his classic jazz standards to some of his latest compositions. The set begins with the DBQ's most famous composition, indeed, one of the most famous tunes in jazz history, "Take Five." Here is an excellent opportunity to practice soloing, i.e., phrasing, in 5/4 time without having to worry about making the changes as the blowing section is just on the Eb- Bb- vamp like it is on the original recording (*Time Out* - CBS CL-1397).

Next is one of the most beautiful tunes in the jazz standard repertoire, "In Your Own Sweet Way." If you're used to playing this with the eight-bar Ab7sus intro and interlude as Miles does on *Workin'* (Prestige 7165/ Victor VICJ-60267), please note that Dave doesn't use it, opting instead for a two-bar extension at the end of the last A section which makes the chorus 34 bars rather than the expected 32 (that's Dave).

This is followed by "The Duke," one of the most difficult tunes to blow over in the standard repertoire. It should give even the most seasoned professional a challenging workout. Immediately following is "Broadway Bossa Nova," an up-tempo bossa that's a lot of fun to play.

"Unisphere" is next. Like "Take Five," it, too, is in 5/4; however, this time while improvising in five you have to make the changes — no easy task. I suggest you listen to the definitive recording of this tune (*Adventures in Time* - CBS 30625) as well as this play-along cut without your axe numerous times before attempting to solo over it. This will help you begin to "feel five" (just as you do four), allowing your mind and spirit to concentrate on making the changes and, ultimately, making music. After pulling your hair out on this one, you can let your frustrations out on the following cut, "Travelin' Blues," a simple 16-bar blues in F with a 12/8 feel. Next is Dave's tribute to Count Basie, "The Basie Band is Back in Town." Written with the sound and feel of the Basie Band in mind, the tune offers the soloist standard changes with a relaxed groove.



# 11. Waltzing

PLAY 6 CHORUSES (♩ = 196)

G-7 C7 F Bb7 Bb-7 Eb7

Bb-7 Eb7b9 AbΔ Db7+4 G-7 C7+9

**Bridge**  
Eb-7 Ab7 DbΔ Bb-7 Eb-7 Ab7

C7 FA D7b9 G7b9 C7b9 C7

FA Bb7 Bb-7 Eb7 AbΔ

Db7+4 G-7 C7+9 A7 D7

C7 F

SOLOS

G-7 C7 FA Bb7 Bb-7 Eb7b9 AbΔ

Db7+4 G-7 C7+9

**Bridge**  
FA Eb-7 Ab7 DbΔ Bb-7

Eb-7 Ab7 C7 FA D7b9 G-7 C7b9

A7+4 Bb7 Bb-7 Eb7 AbΔ Db7

Bb-7 C7+9 A-7 D7b9 G-7 C7 FA D7

F

*ritard*

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