

CD #1

CD TRACK LISTING

CD #2


Track

1. It Had To Be You (bk #1)
2. Misty (bk #2)
3. Time After Time (bk #3)
4. Stars Fell On Alabama (bk #4)
5. September In The Rain (bk #5)
6. I Cover The Waterfront (bk #6)
7. Days Of Wine And Roses (bk #7)
8. Stardust (bk #8)
9. But Not For Me (bk #9)
10. That's All (bk #10)
11. Summertime (bk #11)
12. My Funny Valentine (bk #12)
13. Tuning Notes (Bb & A Concert)

Track

1. I Thought About You (bk #13)
2. Body And Soul (bk #14)
3. Alone Together (bk #15)
4. Skylark (bk #16)
5. Bye Bye Blackbird (bk #17)
6. You Go To My Head (bk #18)
7. East Of The Sun (bk #19)
8. What's New (bk #20)
9. What Is This Thing Called Love (bk #21)
10. Fools Rush In (bk #22)
11. A Foggy Day (bk #23)
12. Love For Sale (bk #24)
13. Tuning Notes (Bb & A Concert)

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

PERSONNEL ON PLAY-A-LONG RECORDING:

STEVE ALLEE - Piano; TYRONE WHEELER - Bass; JONATHAN HIGGINS - Drums

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INTRODUCTION

At long last: an outstanding Play-A-Long set designed with vocalists in mind! After years of providing players the opportunity to learn the jazz repertoire, practice improvisation, and develop self-confidence, Jamey Aebersold has provided a Play-A-Long that specifically caters to the needs of singers. This compilation of songs, with key selections that enable most female vocalists to sing in a more comfortable range, is enhanced by the easy to follow arrangements played by a top-notch rhythm section. The stereo separated recording features the ability to eliminate the piano track, enabling singers to practice (or begin to learn) basic chord voicings and piano comping skills, creating a tremendous resource for a stimulating performance experience while giving singers the opportunity to practice song interpretation and improvisation skills anywhere, anytime.

This collection of 24 songs represents a delightful cross-section of standard repertoire, including both well-known classics ("**Summertime**", "**Bye Bye Blackbird**", "**Misty**") and equally lovely songs that are heard less frequently ("**I Cover The Waterfront**"). In both cases, they are excellent selections for a novice vocalist to learn for the first time, as well as for seasoned veterans to rediscover. A nice variety of swing and ballad tempos has been chosen to make listening and practicing even more interesting and fun.

While many male vocalists have the ability to sing standards in the original written key, a majority of female vocalists find those keys too high to be comfortable, particularly when trying to achieve jazz phrasing with a conversational-style delivery like great jazz vocalists throughout history. Again, this collection has addressed this by bringing the keys down generally in the range of a third or fourth to keys that accommodate the vocalists while still being "instrumental-friendly."

The practical applications of this play-along are numerous, meeting the needs of both neophytes to jazz singing and professionals. For the new student, it is especially important to learn melodies accurately and be able to deliver them with excellent time feel appropriate to the style. Even if you have the good fortune to have access to such a high level of players, it can be difficult to practice with them on a consistent basis, or certainly at the time that is convenient for you!

Using the Play-A-Long, this kind of practice is available to you at any time of day or night. Using the patterns and exercises that Jamey suggests in his many resources, you have the chance to develop a solid familiarity with the chords and scales that outline the harmony of these songs so you can minimize the chance of "getting lost", whether just singing the written melodies or improvising new melodies of your own.

A critical tool for those singers who wish to develop a higher level of proficiency as jazz musicians is the ability to **PLAY** the chords of any given song. Whether you are already doing this (in which case you can use the stereo separation to cut out the piano and practice "comping" along with the bass and drums) or are just beginning to learn to read the chord symbols, you'll be able to use the recording along with the written chord changes to practice this essential skill.

My thanks and "hats off" to Jamey for producing this valuable practice tool and resource for vocalists, and my wish is that all who are wise enough to acquire it may have endless hours of fun practicing alone and with others along their musical journeys!

Jennifer Barnes - 2003



13. I Thought About You

PLAY 4 CHORUSES (♩ = 120) **CD # 2, Track 1**

Words by J...
Music by J...

KEY of C Swing

INTRO D-7/G D-7 G7 **A** C B7

G pedal -----

I took a trip
At ev-'ry

D7 E♭7(13) D7 D-7 D-7

Thought A-bout You, _____ I pass _____ and I
Thought A-bout You, _____ But wh _____ then I

A-7 G-7 C7 **B** FΔ B♭7

Thought A-bout You. _____ un-der the stars, - A
real-ly felt blue, _____ I _____ looked at the track, - The

I. CΔ D-7 E-7 A-7 A-7 F#0 B7+5 B7

wind-ing stream, _____ on some lit-tle town, - And

E-7 A7 CΔ/B A-7 A-7/G F#0 B7+9

with each beam _____ one go-ing back _____ to you, And

E-7 C A7 D-7 G7

what _____ Thought A-bout You! _____

CΔ A7 D-7 G7 D♭Δ CΔ

Thought A-bout You. _____ I Thought A-bout You. _____

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