





CONTENTS

Tunes included in Volume 114 are:

<u>Song Title</u>	<u>Track #</u>	<u>Song Title</u>	<u>Track #</u>
1. Relaxin'	1	9. An April Recall (medium tempo)	9
2. Runnin' & Gunnin'	2	An April Recall (fast tempo)	13
3. Soulful Times	3	10. What's Your Hurry	10
4. Mr. Alex	4	11. No Smokin' In Here	11
5. Peaceful Ideas	5	12. Catchy Waltz	12
6. A Little Stop-Time	6	13. Double Trouble	14
7. A Blessing In Disguise	7	14. Clear As A Bell	15
8. I Remember Grant	8	-- Tuning Notes (Bb & A Concert)	16

Notes to the Musician by Jamey Aebersold.....	i
Introduction by Pat Harbison.....	iii
Discography.....	v
Nomenclature.....	12
Dominant 7th Tree of Choices.....	32
Soloing by Jamey Aebersold.....	52
Scale Syllabus Introduction.....	72
Scale Syllabus Chart (cont.).....	81
 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	21
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	41
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	61

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

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

STEREO SEPARATION:

CD#1 - RIGHT CHANNEL = Drums;

LEFT CHANNEL = Bass

CD#2 - Bass, Both Channels

CD#3 - Drums, Both Channels

CD#4 - RIGHT CHANNEL = Piano, Drums;

LEFT CHANNEL = Piano, Bass



PERSONNEL ON PLAY-A-LONG RECORDING:

STEVE ALLEE - Piano;
JAY ANDERSON - Bass;
ADAM NUSSBAUM - Drums

CREDITS

Layout - BEN GRITTON
Music Engraving - DAVID SILBERMAN
Cover Design - JAMEY D. AEBERSOLD
Cover Photo by - DUNCAN SHEIDT

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

Copyright © 2005 by Jamey Aebersold Jazz. 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 publisher.

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

Please do NOT photocopy our music books.

Book only: \$5.95 U.S.

NOTES TO THE MUSICIAN

The best way to develop a sense of "good time" and "playing in the groove" is to play with the best musicians available, and they come no better than drummer Adam Nussbaum, bassist Jay Anderson and pianist Steve Allee.

This 4-CD set includes 14 practice play-a-long tracks with various tempos and styles, based on chord progressions that jazz players love. Jamey Aebersold wrote the songs in this book, with transposed parts for all instruments in the post-bebop style of jazz.

This is a special play-a-long with 4 CDs of outstanding accompaniment. Instrumentalists can play with any of the CDs. Your ears will improve and your time will get much better. Pianists and guitarists will have fun soloing and comping with the various CDs. You can even have your own jam session with friends since there are four combinations of mixes.

Disc #1 has the bass on the left channel and drums on the right. For any instrumentalist that plays melodies, it is important to learn how to outline the "changes" on your instrument. What better way to do this than to play without any piano or guitar accompaniment? Not having the piano allows you to practice licks, patterns, and ideas while putting the harmonic burden on your own instrument. This is great ear training: jazz musicians should never stop training their ears. It is an ongoing challenge to hear what others are doing and to play what we actually hear in our minds at the moment. This CD gives you the opportunity to sharpen your ears while gaining facility on your instrument.

For those who are not used to playing without a piano or guitar feeding you the chords, this will be a new and valuable experiment; one I suggest you do each day. In time, you'll be able to hear and convey on your instrument the chord changes with your own logical melodies. I highly recommend listening to the piano-less recordings listed on the discography page in this book. The great jazz players can play with or without chordal accompaniment. In time, you will too!

Disc #2 has bass only on both channels. Drummers will enjoy playing along with this CD. For many drummers around the world, Jay Anderson is the best bass player they'll ever play with.

Jay Anderson is a marvelous bassist: playing with him on this CD makes practicing easier because of the ebb and flow of his bass lines. He masterfully outlines the chords while never running short of ideas. Jay's time and feel are the best, and I would recommend transcribing some of his bass lines to better understand how he achieves his rhythm punch while always outlining the harmony in a personal way.

Horn players, pianists, and guitarists can practice with this CD while concentrating on the bottom end of the rhythm section - the bass notes. If you can hear bass it'll help you the rest of your musical life. Being able to hear the bass notes (roots in particular) will help you keep your place while soloing and it will give you confidence because you'll always know where you are. The bass is the foundation of the jazz combo because it provides the time and feel, while also giving you the all-important harmony.

Pianists and guitarists should practice "comping" with this CD. Record yourself accompanying along with Jay. Listen to it and see if you're too busy. Do you tend to overplay? Do you not play enough? If you have a friend that plays a wind instrument, get together and play with this CD while you accompany your friend. Record your session and listen to it objectively. Listening to yourself is a great way to progress. Don't be hard on yourself. Just listen to the playback as you would a regular jazz CD and make notes of what you like and what you don't like.

Disc #3 has drums only on both channels. Adam Nussbaum has always held a special place in jazz because of his sound, feel, and knowledge of jazz drum history.

When he hits his cymbals, you know it's Adam. This is true of all great jazz musicians. Their sound is like their voice. It's who they are.

Bassists will love walking lines and soloing with this CD.

I like to take a 12 bar blues track and just improvise along with Adam. With no harmony being sounded, I feel free to play whatever my mind suggests. The songs that are 32 bars in length (like #2, Runnin' & Gunnin') allow me to improvise over any of the hundreds of songs that use the 32-bar form. Since there's no piano or bass, I can play over any set of changes I choose. Piano and bass duos will obviously benefit from this CD.

Disc #4 has piano and bass on the left channel and piano and drums on the right channel. This is our standard jazz play-a-long rhythm section. The piano feeds you the chords/harmony while the bass gives you the time, feel, and harmony. The drums lay down the time and feel.

Bass players will want to play with the right channel along with piano, and drums. Drummers will want to play with the left channel with piano and bass.

Horn, piano and guitar players can play with this CD just like they are playing with a regular jazz combo. Since the channel separation allows you to eliminate one side, a drummer and horn player could jam while the left channel supplies the piano and bass. Or, a bass and horn player could jam while the right channel supplies the piano and drums.

I strongly suggest using this CD as a listening CD, too. You don't always have to play with a play-a-long CD. Just listen to it and see how the players react to each other. Listen for the flow of each chorus. It's sometimes like a chapter in a book.

I'm sure you'll be able to think of other ways to utilize these 4 CDs into your practice and jammin' time.

Jamey Aebersold



5. Peaceful Ideas



Bossa Nova

By Jamey Aebersold

PLAY 2 CHORUSES (♩ = 104)

C-7 G7+9

C-7 F7+4

F-7 Bb7+9

GØ C7+9

AbΔ+4 AØ D7+9

1. GΔ Db7+4

GbΔ F-7 Bb7+4

EbΔ DØ G7+9

2. GØ C7+9



12. Catchy Waltz



Jazz Waltz

PLAY 4 CHORUSES (♩ = 138)

By Jamey Aebersold

Chord progression for "Catchy Waltz":

Chorus 1: EØ, A7b9, C-7, F7, F-7, Bb7, EbΔ, Ab7+4, BbΔ, EØ, A7+9, D-7, Bb-7/Eb, FA, G-7, C7, AØ, D7+9, G7+9, G7+9, C-7, C-7, Ab7+4, Ab7+4.

The musical score consists of 12 staves of music in 3/4 time. The key signature has one flat (Bb). The tempo is marked as 138 beats per minute. The score includes various jazz chords such as EØ, A7b9, C-7, F7, F-7, Bb7, EbΔ, Ab7+4, BbΔ, EØ, A7+9, D-7, Bb-7/Eb, FA, G-7, C7, AØ, D7+9, G7+9, G7+9, C-7, C-7, Ab7+4, and Ab7+4. There are also rhythmic markings like '4' with a bracket over a group of notes.