

CONTENTS

Tunes included in VOLUME 126 are:

<u>Song Title</u>	<u>Track #</u>	<u>Song Title</u>	<u>Track #</u>
1. There's A Mingus Amonk Us	1	8. Hit Or Miss	8
2. Shanghigh	2	9. The Sleaze Factor	9
3. Some Skunk Funk	3	10. You're In My Heart	10
4. Marble Sea	4	11. Moontide	11
5. Thrifty Man	5	12. Dirty Dogs	12
6. Incidentally	6	13. Tokyo Freddie	13
7. Free Fall	7	--- Tuning Notes (Bb & A Concert)	14

Introduction.....ii



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

Discography.....81

Any codas (⌘) that appear will be played only once
on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD #1 INFORMATION

STEREO SEPARATION: LEFT CHANNEL=Bass & Drums; RIGHT CHANNEL=Piano & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

STEVE ALLEE - Piano; BILL MORING - Bass; TIM HORNER - Drums

Play-A-Long CD#2 features RANDY BRECKER (trumpet/flugelhorn) and ADA ROVATTI (tenor) playing the harmonized melody parts with the rhythm section. This is a very important tool for students to learn proper jazz phrasing. Also includes open choruses for you to solo between beginning and ending melodies.



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

Play-A-Long CD Recorded At
JAZZVILLE STUDIOS

Engraving & Proof Reading
MIKE HYZIAK

Cover Design & Layout
JASON A. LINDSEY

RANDY BRECKER is a YAMAHA artist.

Copyright © 2009 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.

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

Please do not copy our music books or duplicate our recordings.

BOOK ONLY: \$5.95 U.S.

INTRODUCTION

It is a real pleasure to present this Randy Brecker Play-A-Long. This project means as much to me or more than my non Play-A-Long CDs! I go back over 45 years with Jamey Aebersold, and have witnessed his visions as a great musician and educator expand into what it is today. These book and CDs are invaluable aids not only to students, but to many professionals like myself, who use these tools literally every day when off the road, to expand our vocabularies, repertoire, and to keep our 'chops' up. Personally, I don't know how I could live without them-they are part of my daily experience.

The following are short synopses of the tunes to help in understanding the conception and ideas behind each.

1. *There's A Mingus Amonk Us* - As the title implies, came about with the thought: what might have happened if Charles Mingus and Thelonious Monk had collaborated and written a tune together? The key is Db, Mingus' favorite key, and the motifs and changes shift back and forth between what Mingus and Monk might have written.

2. *Shanghigh* - Composed in the beautiful city of (almost) the same name, is a 12 bar form. Blues implied (but not quite). The blowing is based on V7+9 harmonies and ends up in many unusual places.

3. *Some Skunk Funk* - This is a 'bebop' version of what became the signature tune of the Brecker Brothers Band, but this up-tempo rendering ends up as a minor blues. The head should be played with funk in mind, but with a jazz inflection.

4. *The Marble Sea* - One of my first compositions was based on my gazing out at the Mediterranean Sea in Beirut during a State Dept tour with the Indiana University Big Band in 1966...I was infatuated with Major 7 chords and Burt Bacharach tunes at that time (and the Beatles!)

5. *Thrifty Man* - This is dedicated to, and written in the style of one of my former employers the great Horace Silver, and takes his harmonic and melodic approach kind of one step 'further out.'

6. *Incidentally* - This was actually titled 'Accidentally' because of all the accidentals in the key signature, but when the record came out, the liner notes listed it as 'Incidentally' which incidentally and accidentally became the title! Play the melody as expressively as possible, and take some liberties with it as we did.

7. *Free Fall* - This is based conceptually upon one of my favorite Art Blakey Jazz Messenger records 'Free For All'...the head is all bebop with some Bud Powell thrown in the mix, and is a real challenge to play. Practice it slowly.

8. *Hit Or Miss* - The title implies the wider intervals in this tune, which are either hit or missed in a big way. Looking back I think the recurring thematic motif was subconsciously built off the great Thad Jones tune 'Three in One' and the tune is definitely 'Thad-ian' in nature. I had the distinct pleasure of playing with the great Thad Jones/Mel Lewis Jazz Orchestra in the late 60's ... and actually subbing off and on 'til the present day.

9. *The Sleaze Factor* - This tune is dedicated to the record business (!) and is a funk-samba, which features a repetitive melodic phrase and shifting Brazilian, inspired rhythms and harmonies underneath. Watch out for the 5/4 bar!

10. *You're In My Heart* - In 3/4 time, also features melodic development with shifting and constantly moving harmony underneath.

11. *Moontide* - Straight eighth note feel and more modal in approach, this tune sets a mood which should continue in your improvisation.

12. *Dirty Dogs* - This is an altered blues, which brings into play descending II-V chord changes in the head and blowing.

13. *Tokyo Freddie* - Written in Tokyo but reminiscent of the Freddie Hubbard compositional approach, this tune has a set of difficult chord progressions which suggest forward motion and thus 'progress' as chord 'progressions' should, and are then given a chance to breathe with a 16 bar modal section.

With regards to CD #2 we tried to play the heads as written with a bit of interpretation and nuance, so as you practice these tunes, keep in mind that notes on the page are just that, and feelings also have to be inserted, so play with abandon!

Thanks to Jamey for giving me this opportunity and for all his years of service to the Jazz Community.

Also to Steve Allee for putting the idea into motion, and for his absolutely great playing, recording and production expertise.

To Bill Moring and Tim Horner for their wonderful playing and attitude.

To Gary Mielke a great and thorough audio engineer.

To Mike Hyziak for the time-consuming layout and getting it right.

To Michael Brecker who played most of these tunes with me countless times, and who also loved his Play-A-Long collection! We all miss you.

And of course my wonderful wife Ada Rovatti who patiently recorded my trumpet/flugelhorn parts and her own tenor saxophone parts (not an easy task I can assure you). She also took the cover photo and helped with literally every aspect of this project.

Hope you all have fun with it ... take it slow!

-- Randy Brecker



1. There's A Mingus Amonk Us



Bright Be-Bop (♩ = 178)

INTRO $A\flat\Delta+5$

$C7+4$

$B\flat\Delta+5$

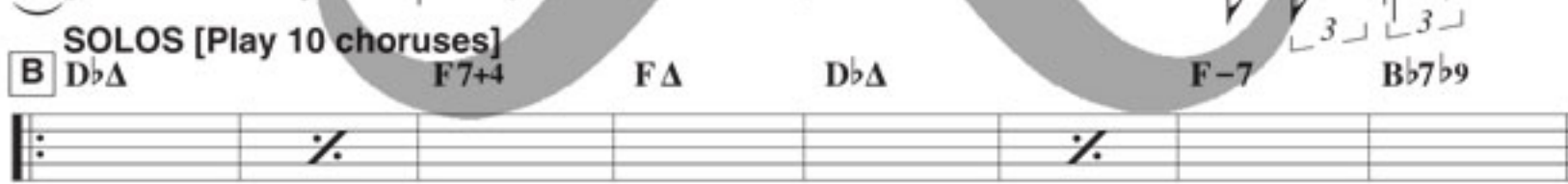
Randy Brecker



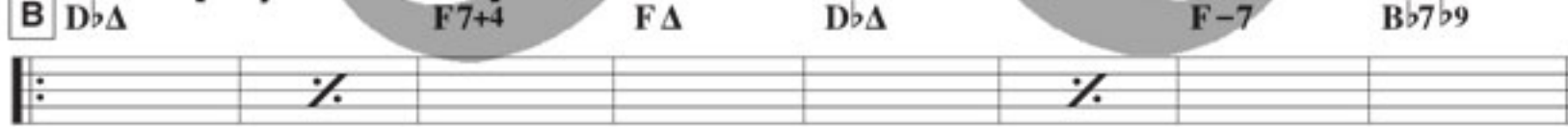
BREAK



TO CODA



SOLOS [Play 10 choruses]



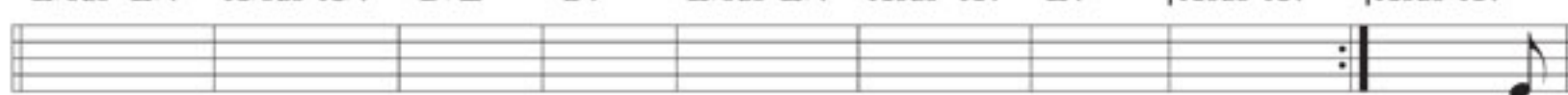
Ebsus Eb7 Absus Ab7 DbΔ G7+4 Ebsus Eb7 Asus A7 E7+9

1-9.

Asus A7+4

10.

Asus A7+4



after solos — D.S. al Coda



BREAK



ritard.



2. Shanghigh



Even 8ths (♩ = 148)

Randy Brecker

INTRO

A7sus G7sus 2 2 2

A Play Repeats on D.S.

A7sus G7sus Ab7sus A7 Ab7

Asus A7 E7+9 F7+9 3 A7

Ab7 G7 Gb7+4 C7+9

D7+9 F7 Eb7 Db7 3 Ab7 A7+9 E7+9

A7sus G7sus 2 2 2

TO CODA

SOLOS [Play 10 choruses]

B A7sus G7sus Ab7sus A7 Ab7 Asus A7 E7+9 F7+9

A7 Ab7 G7 Gb7+4 C7+9 D7+9 Gb7 F7 E7+9

after solos — D.C. al Coda

⊕ CODA E7+9 F7 Eb7 Db7 Ab7 A7+9 E7+9 F7 Eb7 Db7 3 Ab7 A7+9 A7+9



3. Some Skunk Funk



Rock (♩ = 140)

Randy Brecker

INTRO

C7+9

C#7+9 D7+9

Take 2nd Ending on D.C.

Double-time swing feel

A G-7



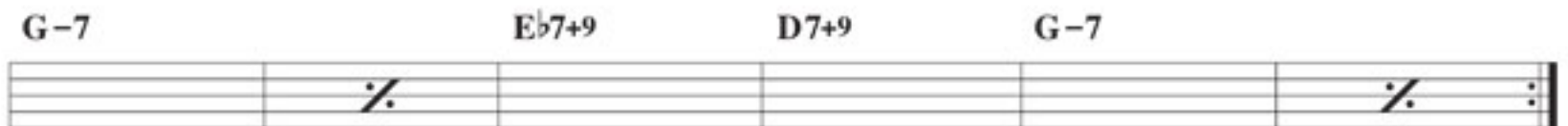
3. Some Skunk Funk – Cont.



G D \flat /A B \flat /G \flat A \flat /E G \flat /D G/A \flat D \flat Δ +5 C sus /E \flat E \flat /E E \flat /F D \flat /A



SOLOS [Play 8 choruses]
Double-time swing feel (Minor Blues)



after solos – D.C. al Fine



4. Marble Sea



Bossa (♩ = 140)

Randy Brecker

INTRO EbΔ AbΔ/Eb 2 [A] EbΔ 3 AbΔ/Eb

The intro consists of two measures. The first measure has a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It contains a whole note Eb and a half note Ab. The second measure is a repeat sign followed by a whole note Eb and a half note Ab. Above the staff, the chords EbΔ and AbΔ/Eb are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

Play Repeats on D.S.

EbΔ AbΔ/G EbΔ 3 DØ G7alt.

The first system of the main body consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note Eb and a half note Ab. The second measure is a repeat sign followed by a whole note Eb and a half note Ab. Above the staff, the chords EbΔ and AbΔ/G are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

1. CΔ Bb7 2. CΔ BbΔ+4 [B] Eb-7

The first system of the second body section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note C and a half note Bb. The second measure is a repeat sign followed by a whole note C and a half note Bb. Above the staff, the chords CΔ and Bb7 are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

F#-7 B7 DbΔ D7+4 3 Eb-7

The second system of the second body section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note F# and a half note B. The second measure is a repeat sign followed by a whole note F# and a half note B. Above the staff, the chords F#-7, B7, and DbΔ are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

Ab7 F7 GΔ F-7 Bb7 [A3] EbΔ 3 AbΔ/Eb

The third system of the second body section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note Ab and a half note F. The second measure is a repeat sign followed by a whole note Ab and a half note F. Above the staff, the chords Ab7, F7, and GΔ are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

EbΔ AbΔ/G EbΔ 3 DØ G7alt.

The fourth system of the second body section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note Eb and a half note Ab. The second measure is a repeat sign followed by a whole note Eb and a half note Ab. Above the staff, the chords EbΔ and AbΔ/G are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

SOLOS on CCDE [Play 4 choruses]

CΔ BbΔ+4 Fine [C] EbΔ AbΔ/Eb 2 EbΔ DØ G7alt. 1. CΔ Bb7

The first system of the solo section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note C and a half note Bb. The second measure is a repeat sign followed by a whole note C and a half note Bb. Above the staff, the chords CΔ and Bb7 are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

2. CΔ BbΔ+4 [D] Eb-7 F#-7 B7 C#Δ D7+4 Eb-7 Ab7 F7 GΔ

The second system of the solo section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note C and a half note Bb. The second measure is a repeat sign followed by a whole note C and a half note Bb. Above the staff, the chords CΔ and Bb7 are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

F-7 Bb7 [E] EbΔ AbΔ/Eb 2 EbΔ DØ G7alt. CΔ BbΔ

The third system of the solo section consists of two measures. The first measure has a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a whole note F and a half note Bb. The second measure is a repeat sign followed by a whole note F and a half note Bb. Above the staff, the chords F-7, Bb7, and EbΔ are written. Above the second measure, there is a box labeled 'A' containing EbΔ and a '3' with a slur over three eighth notes. Above the third measure, there is a box labeled 'B' containing Eb-7.

after solos — D.S. al Fine



Swing (♩ = 116)

5. Thrifty Man

Randy Brecker



A $\begin{matrix} D \\ E^b \end{matrix}$ $\begin{matrix} A7^b9 \\ 3 \end{matrix}$ $\begin{matrix} D^b7+9 \\ 3 \end{matrix}$ $\begin{matrix} C7+4 \\ 3 \end{matrix}$ $\begin{matrix} F\emptyset \\ 3 \end{matrix}$ $\begin{matrix} B^b7^b9 \\ 3 \end{matrix}$ $\begin{matrix} E\Delta+5 \\ 3 \end{matrix}$

Play Repeats on D.C.

$\begin{matrix} F\#\Delta+4 \\ 3 \end{matrix}$ $\begin{matrix} B^b/C \\ 3 \end{matrix}$ $\begin{matrix} G^b/C \\ 3 \end{matrix}$ $\begin{matrix} E7+9 \\ 3 \end{matrix}$ $\begin{matrix} B^b-7 \\ 3 \end{matrix}$ $\begin{matrix} D^b7+9 \\ 3 \end{matrix}$ $\begin{matrix} C7+9 \\ 3 \end{matrix}$ $\begin{matrix} D7+9 \\ 3 \end{matrix}$

$\begin{matrix} F\#\Delta+5 \\ 3 \end{matrix}$ $\begin{matrix} C/D \\ 3 \end{matrix}$ $\begin{matrix} G/A^b \\ 3 \end{matrix}$ $\begin{matrix} D7+9 \\ 3 \end{matrix}$ $\begin{matrix} A^b\Delta+4 \\ 3 \end{matrix}$ $\begin{matrix} G-6 \\ 3 \end{matrix}$ 1.

2. $\begin{matrix} G-6 \\ 3 \end{matrix}$ **B** $\begin{matrix} A^b\Delta+5 \\ 3 \end{matrix}$ $\begin{matrix} G-7 \\ 3 \end{matrix}$ $\begin{matrix} G^b\Delta+5 \\ 3 \end{matrix}$ $\begin{matrix} A^b\Delta+5 \\ 3 \end{matrix}$

$\begin{matrix} G-7 \\ 3 \end{matrix}$ $\begin{matrix} C\emptyset \\ 3 \end{matrix}$ $\begin{matrix} F7 \\ 3 \end{matrix}$ $\begin{matrix} E^b-7 \\ 3 \end{matrix}$ $\begin{matrix} E^b-7/A^b \\ 3 \end{matrix}$ $\begin{matrix} D\Delta+4 \\ 3 \end{matrix}$ *Fine*

play 8va on out-chorus only

C SOLOS on CCD Form [Play 4 choruses]

$\begin{matrix} E-7 \\ 3 \end{matrix}$ $\begin{matrix} A7^b9 \\ 3 \end{matrix}$ $\begin{matrix} G-7 \\ 3 \end{matrix}$ $\begin{matrix} C7+4 \\ 3 \end{matrix}$ $\begin{matrix} F\emptyset \\ 3 \end{matrix}$ $\begin{matrix} B^b7 \\ 3 \end{matrix}$ $\begin{matrix} E^b\Delta \\ 3 \end{matrix}$ $\begin{matrix} C7^b9 \\ 3 \end{matrix}$ $\begin{matrix} B^b-7 \\ 3 \end{matrix}$ $\begin{matrix} E^b-7 \\ 3 \end{matrix}$

$\begin{matrix} A^b-7 \\ 3 \end{matrix}$ $\begin{matrix} D^b7 \\ 3 \end{matrix}$ $\begin{matrix} D7+9 \\ 3 \end{matrix}$ $\begin{matrix} F\#\Delta+5 \\ 3 \end{matrix}$ $\begin{matrix} B\emptyset \\ 3 \end{matrix}$ $\begin{matrix} E7 \\ 3 \end{matrix}$ $\begin{matrix} D7+9 \\ 3 \end{matrix}$ $\begin{matrix} A^b\Delta+4 \\ 3 \end{matrix}$ $\begin{matrix} G-7 \\ 3 \end{matrix}$

D $\begin{matrix} G-7 \\ 3 \end{matrix}$ $\begin{matrix} A^b\Delta+5 \\ 3 \end{matrix}$ $\begin{matrix} G-7 \\ 3 \end{matrix}$ $\begin{matrix} F\#\Delta+4 \\ 3 \end{matrix}$

$\begin{matrix} G-7 \\ 3 \end{matrix}$ $\begin{matrix} C\emptyset \\ 3 \end{matrix}$ $\begin{matrix} F7 \\ 3 \end{matrix}$ $\begin{matrix} E^b-7 \\ 3 \end{matrix}$ $\begin{matrix} E^b-7/A^b \\ 3 \end{matrix}$ $\begin{matrix} D\Delta+4 \\ 3 \end{matrix}$



6. Incidentally



Ballad (♩ = 52)

Play Repeats on D.S.

Randy Brecker

