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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:

HAL GALPER - Piano; STEVE GILMORE - Bass; BILL GOODWIN - Drums

Graphics by PETE GEARHART

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INTRODUCTION

This is the first album in the Jamey Aebersold Play-A-Long series to be devoted entirely to ballads. You will find that the tempos are suitable for slow dancing and have a little swing to them, overcoming the need for the close rapport between soloist and rhythm section only possible in a "live" situation. The eight tunes are evenly divided between those written by composers steeped in the popular song tradition and those written by practicing musicians.

Of the pop tunes, *Lover Man* best lends itself to a bluesy treatment and, not surprisingly, is the most recorded with 34 versions by jazz musicians currently (1984) listed as available and countless more out of print. *You Don't Know What Love Is* also lends itself well to bluesy devices, such as bent notes, smears, etc. *Skylark* is a more "legit" type of melody - the type horn players as well as vocalists can really sing on; the surprise modulation in the last two bars of the bridge has caught the unwary soloist more than once. In the case of *You've Changed*, no one who has heard Billie Holiday sing it (especially with Ray Ellis and his orchestra on Columbia CS 8048, now out of print) can fail to put a note of sadness into their performance. The rhythm section here has made a couple of chromatic alterations from the original chords.

The jazz list includes two masterpieces by Duke Ellington's long-time associate, Billy Strayhorn. *Lush Life* was written in 1938 and was apparently among the compositions Strayhorn showed Ellington as a sort of audition. Incredibly, Duke never recorded it and it wasn't until Nat King Cole began performing it that its permanence in the repertoire was assured. *Chelsea Bridge* had a greater initial success, but today hasn't as many advocates as *Lush Life* - doubtless because Strayhorn didn't provide it with a lyric. Looking at the other two ballads, *Soul Eyes* was written for a John Coltrane record date in 1957, and Trane recorded it again a few years later. *Ballad Blues* is a progression composed especially for this record by Jamey Aebersold in the style of a number of modern jazz blues pieces.

Phil Bailey, 1984

PLEASE NOTE: *Lush Life* in the 17th measure of the *verse*, the chord could also be (concert key) F- with the G⁺(G-) to C7b9 coming in the 18th measure, two beats for G⁺(G-) and two beats for C7b9.



Skylark

PLAY 3 CHORUSES

BY HOAGY CARMICHA

$\text{♩} = 72$

Handwritten musical notation for the first chorus, including notes and chords:

$F\Delta$ $G-$ $A-$ $B\flat\Delta+4$ $F\Delta$ $B7$

$D-$ $G7$ $G-$ $C7$ | $A-$ (PURE) $D-$

2. $F\Delta$ $C\#-$ $C-$ $F7$ $B\flat\Delta$ $G-$

$A\phi$ $D7+9$ $G-$ $F\#-$

$B7$ $E7$ $A\Delta$ $C7$ $F\Delta$ $G-$ $B\flat\Delta$ $A-$

$D-$ $G7+4$ $G-$ $C7$ $D7$ $G-$ $C7$

fine

SOLOS

Handwritten musical notation for the solo section, including notes and chords:

$F\Delta$ $G-$ $B\flat\Delta$ $A-$ $D-$ $G7+4$

$G-$ $C7$ | 2. $F\Delta$ $C\#-$ $C-$ $F7$

$B\flat\Delta$ $A\phi$ $D7+9$ $G-$

$B7$ $E7$ $A\Delta$ $C7$ $F\Delta$ $G-$ $A-$ $B\flat\Delta+4$

$D-$ $G7+4$ $G-$ $C7$ $F\Delta$ $E\flat7$ $E7$ $F\Delta$ $D7$ $G-$ $C7$

fine

Chelsea Bridge

PLAY 3 CHORUSES

BY B...

♩ = 69

Handwritten musical score for "Chelsea Bridge". The score is written in 4/4 time with a tempo of 69. It features a melody line and a bass line. The key signature is B-flat major (two flats). The score includes a large "SAMPLE" watermark. The chords are written above and below the staves. The solo section is marked "SOLOS" and is written in 4/4 time.

Chords: E^b7+4 , D^b7+4 , E^b- , A^b7 , D^b6 , D^b , $B7$, $F\#-$, $B7$, $B7/E$, $E7+9$, A^A , $A-D7$, G^A , D^b7+4 , $C7$, $B7$, B^b7_3 , E^b7+4 , D^b7+4 , B^b7 , E , D^b , $C7$, $B7$, B^b7 , E^b7+4 , A^b7 , D^b , $B7$, $F\#-$, $B7$, A^b- , $E7+9$, A^A , $A-D7$, G^A , $G-$, D^b7+4 , D^b7+4 , E^b7+4 , D^b7+4 , B^b7 , B^b7 , D^b6 , D^b , $C7$, $B7$, B^b7 , B^b7 , $E-$, $A7$, E^b- , A^b7 , D^b^A

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