

## CD TRACK LISTING

Track Title	CD 1 Track #	Track Title	CD 2 Track #
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Footprints	3	Children Of The Night	3
Infant Eyes	4	Virgo	4
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Fee Fi Fo Fum	6	This Is For Albert	6
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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:

KENNY BARRON - Piano; RON CARTER - Bass; ADAM NUSSBAUM - Drums

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## INTRODUCTION

If Wayne Shorter's influence as an improviser on several generations of musicians was measured alone, it would in itself be staggering. His tone, sense of rhythm, articulation and choice of notes are unique and, in many ways, quite ingenious. Although he is capable of searing intensity, he is also extremely lyrical and, at times, even romantic. He has it all as a saxophonist.

However, Wayne stands head and shoulders above most of his contemporaries, in my opinion, because of his immense influence upon contemporary composition. His body of work at present spans three decades and the stylistic transitions from bebop through modalism, chromaticism and fusion. I would say Wayne Shorter is THE major composer of our time, equal to Monk, Horace Silver and Duke Ellington. And like the majority of jazz composers, his improvisational and compositional concepts are unified.

There are three distinct periods for Shorter, which are reflected by his situation as a sideman. The early 60's are the Art Blakey years, followed by the historic Miles Davis Quintet of the middle 1960's. (This edition included Herbie Hancock, Tony Williams, Ron Carter, along with Wayne and Miles. The concepts they put forth are still being widely used). Of course, his Weather Report period is still ongoing as of this recording. It was during Wayne's tenure with Miles Davis, along with a series of dates as a leader on Blue Note, when Wayne really came into his own. For the most part, the tunes on these play-a-longs represent that period.

One of the major harmonic characteristics of these tunes is the mixture of standard bebop progressions (II-V's) with suspended, lydian and even phrygian chords, often in unusual key modulations. Another characteristic is the bass motion which often breaks the traditional dominant/tonic movement. And, his melodies are often strikingly motivic. The way harmony and melody intersect seems to lend a "forward motion" in the way a rhythm section handles these compositions. Somehow, Wayne's chord changes seem to inflect an emotional mood even after the melody is stated.

In the case of many of Wayne's tunes, there has always been quite a lot of ambiguity as to the "correct" changes. (Nefertiti is notorious in this respect). There even seems to be questions from Shorter's corrections requested by Jamey for this recording and the actual recorded version. But these few points of conflict are both rare and not crucial. During the session, I heard Ron Carter remark how Wayne would refer to each note as a person unto itself. There is an exactness of concept in both Wayne's playing and writing which is obvious throughout.

Kenny Barron, Ron Carter and Adam Nussbaum really play great on these tunes and as I played along with them (for the sake of reference), I felt myself re-entering Wayne Shorter's world which had influenced me so much in the 1960's. One of the all-time great small group albums is "Speak No Evil" (Blue Note 84194) from which there are five compositions recorded here. And, of course, Footprints, Nefertiti, Infant Eyes and E.S.P. have become jazz classics played worldwide.

I hope that each of you go slowly with these tunes, listening to the original version when possible, and spending more concentrated energy on one or two tunes at a time. Wayne's harmonies are not really meant for running chords and "making the changes." They are about a fine balance between rhythmic lyricism and harmony; some of the most subtle music written. ENJOY!

David Liebman  
February, 1985



# Children of The Night

Play 5 Choruses  
♩ = 212

The musical score consists of eight staves. The first staff is the guitar introduction, marked 'INTRO' with a treble clef and 4/4 time signature. It contains three measures with chords  $F\#-/B$ ,  $G\Delta^{++}$ , and  $F\#-/B$ . The second staff is the melody, marked 'MELODY' with a treble clef and 4/4 time signature, starting with a fermata. The third staff continues the melody with a treble clef and 4/4 time signature, featuring a long note with a fermata. The fourth staff is the bass line with a bass clef and 4/4 time signature, containing notes corresponding to the melody. The fifth staff continues the bass line with a bass clef and 4/4 time signature. The sixth staff continues the bass line with a bass clef and 4/4 time signature. The seventh staff continues the bass line with a bass clef and 4/4 time signature, ending with the instruction 'fine AND TO SOLOS'. The eighth staff continues the bass line with a bass clef and 4/4 time signature, ending with the instruction 'D.S. AL FINE'. Various chords are indicated above the staves, including  $F\#-/B$ ,  $G\Delta^{++}$ ,  $E\flat\Delta$ ,  $D-$ ,  $E7$ ,  $A\Delta$ ,  $B7$ ,  $E-$ ,  $A7$ ,  $D\Delta$ ,  $D-6$ ,  $-9$ ,  $B\flat$ ,  $E7+9$ ,  $B\flat7$ ,  $E\flat\Delta$ ,  $C\#-$ , and  $F\#7$ .

(CONTINUED ON NEXT PAGE)

# El Gaucho

Play 11 Choruses  
♩ = 184

## INTRO (DRUM SOLO)

7



## MELODY



## SOLOS

