





CONTENTS

Tunes included in this volume are:

- | | |
|----------------------------|---------------------------|
| 1. <i>Well You Needn't</i> | 7. <i>Ruby, My Dear</i> |
| 2. <i>Monk's Mood</i> | 8. <i>Off Minor</i> |
| 3. <i>In Walked Bud</i> | 9. <i>'Round Midnight</i> |
| 4. <i>Monkish</i> | 10. <i>Introspection</i> |
| 5. <i>I Mean You</i> | 11. <i>Big Blues</i> |
| 6. <i>Epistrophy</i> | |

Introduction.....	ii
Notes To The Musician.....	iii

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	13
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	24
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	35

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:

MARK LEVINE - Piano; TODD COOLMAN - Bass; ED SOPH - Drums
Track 11 ONLY: JAMEY AEBERSOLD - Piano;
TYRONE WHEELER - Bass; JONATHAN HIGGINS - Drums

Graphics & Engraving by PETE GEARHART



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

Copyright © 1993 by Jamey Aebersold Jazz, Inc. 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 composer rightful revenue and discourage them from being creative.

Please do NOT photocopy our music books.

Book only: \$4.95

Introduction

Jazz has certainly had its share of rugged individualists, but none more rugged than Thelonious Monk. His formal training was minimal and he made no artistic compromises in spite of scant recognition by the public (and by most musicians) in the fifteen or so years following his first collaborations with Kenny Clarke, Dizzy Gillespie and others in the movement to be known as bebop. Then a record contract with Riverside (then a fledgling company) and a six month gig in 1957 at the Five Spot in New York with a group that included tenor saxophonist John Coltrane established him with a gradually increasing audience. His salad days were the early and middle sixties, when he recorded extensively for Columbia, toured the world with his quartet, and in 1964 became only the fourth jazzman to make the cover of Time magazine (his predecessors were Louis Armstrong, Duke Ellington and Dave Brubeck; as of this writing, only Wynton Marsalis has made Time's cover since Monk). If ever a jazzman became a superstar strictly on his own terms, it was Thelonious Monk.

He was not a prolific composer - about seventy compositions - and many are so unusual rhythmically and harmonically that most jazzmen have passed them up in favor of more traditional tunes. Included in this album are many of the tunes upon which Monk's fame rests. Many of these were probably composed during the early forties but not recorded until the dates shown in the discography. When the recordings were first released, they were either ignored or ridiculed, as the following quotes from 1948 reviews in Down Beat magazine reveal:

"**Well, You Needn't** doesn't require a Juilliard diploma to understand, but '**Round Midnight** is for the super hip alone." On **Epistrophy** and **In Walked Bud**: "We have less and less patience with the far-fetched type of composition and inventiveness displayed by...Monk..." "**Ruby, My Dear** is a trio side - all piano and all abstract."

Monk was obviously ahead of his time. The discography now shows over a hundred in-print recordings of 'Round Midnight with hundreds more out of print, placing it in a category with Stardust, Body and Soul and a few other standards, and the others that were panned upon first hearing are well represented on record, albeit often in bowdlerized versions.

Once when Monk was asked why he didn't compose more, he replied that there wasn't any point in doing so until musicians were able to properly play the tunes he'd already written. Many musicians emulated the Miles Davis recording of Well, You Needn't with a bridge that started with a G chord instead of Monk's D Flat, for example, and almost every musician has a different idea of 'Round Midnight's changes. Monk still confounds us, yet many dedicated jazz musicians go through a period of Monk study. Saxophonist Steve Lacy had a group that played an all-Monk repertoire for several years; even Monk himself played a few standards! Chick Corea, Tommy Flanagan, the Kronos String Quartet, Carmen McRae and Randy Weston are among those who have recorded whole albums of Monk's compositions.

Hopefully this album will help you to get inside Monk's music, but you should listen to Monk's own recordings as well. Many nuances of Monk's style, especially rhythmic ones, defy written notation. Hearing other artists' versions of these tunes can be useful too, but I strongly recommend that you go to the source. Consult the extensive discography of Monk recordings in this book.

Phil Bailey 3/24/93



2. Monk's Mood

Play 3 Choruses (♩ = 52)

Chorus 1: F- Bb7b9 CA CA DØ G7⁺¹¹_{b9} DbΔ+4

Chorus 2: E7b9 Eb7+9 | 1. D- E- D- Bb7⁺⁴_{b9} | 2. Ab7b9

Chorus 3: *Bb/C A/C Bb/C F#- F#-

Chorus 4: AØ Ab7 D-/G Ab° AØ F7 Bb7⁺⁴_{b9}

Chorus 5: F- Bb7b9 CA CA DbΔ+4

Chorus 6: Bb7 A7b9 E- G7b9 DbΔ+4

*Bb triad over C bass
Then A triad over

SOLOS

Solo 1: F- G7⁺¹¹_{b9} DbΔ+4 Bb7 A7b9

Solo 2: E7b9 | 2. Ab7b9 G7b9 DbΔ+4 Bb/C A/C Bb/C F#-

Solo 3: D-/G Ab° AØ F7+4 F- Bb- D- Bb7⁺⁴_{b9} F- Bb7b9

Solo 4: DbΔ+4 Bb7 A7b9 E7b9 Eb7+9 Ab7⁺⁵_{b9} G7b9 DbΔ+4

fine



9. 'Round Midnight

Play 3 Choruses (♩ = 48)

by Thelonious Monk, Cootie Williams & Fats Waller

Chorus 1: Eb- Eb-/D Eb-/Db C° Ab- Db7 Eb-

Chorus 2: B- E7 Bb- Eb7 Ab- Db7

1. C7+4 B7+4 F-/Bb Bb7+4 **2. C7+4**

BRIDGE
C7+4 B7+4 Bb7+4

Ab- F- Bb7+4 C° Ab- F° Bb7+9

Eb- Eb-/D Eb-/Db C° B- E7 Bb- Eb7

Ab- Db7 B7+4 F-/Bb EbΔ *fine*

SOLOS
Eb- Eb- B7 Eb- Ab7 B- E7 Bb- Eb7

Ab- B7+4 Bb7+4 **2. C7+4 B7+4 F-/Bb EbΔ**

C7+4 B7+4 Bb7+4 Ab- F- Bb7+4

Bb7 Ab- F° Bb7+9 Eb- Eb-/D Eb-/Db C° Ab- Db7

Bb- Eb7 Ab- Db7 GbΔ Ab7+4 C7+4 B7+4 F-/Bb EbΔ *fine*