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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:

DAN HAERLE & MARK LEVINE - Piano;

TODD COOLMAN & JOHN GOLDSBY- Bass;

BARRY RIES & ED SOPH, Drums



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## INTRODUCTION

This is the album you've been waiting for if you think you're getting pretty good but want to make sure before you sit in with the local heavies. Almost all the tempos on this album are faster than 300 beats per minute, and though the tortoise trophy goes to **Cherokee**, which lopes along at 240, you have to play it in all 12 keys! After all, Charlie Parker could play it in all 12 keys and he didn't have play-a-longs! Most of these tunes have been test pieces for countless musicians over the years.

**Indiana** is the granddaddy, dating back to World War I and is a staple of many Dixie bands. Charlie Parker changed the key to A-flat, made up a new melody, and as "Donna Lee", named for a lady bassist of Bird's acquaintance, these changes gained new life. The present recording is in F, the original key. A version in A-flat is on Aebersold Vol. 6. **Lover, Come Back To Me**, and **The Way You Look Tonight** begin as romantic ballads. **Cherokee** was Charlie Barnet's theme song with its loping swing feel, but after Charlie Parker used the changes for his "Koko" in 1945, at a tempo that seemed astronomical at the time; just shy of 300 BPM, all the musicians had to try it the new way.

Doris Day, a singer not taken too seriously by jazz musicians during that era, and whose style was influenced by Billie Holiday, was responsible for the initial popularity of **It's You Or No One**, and **Secret Love**. She gave them dramatic readings in movies, but it wasn't long before jazz men looking for new challenges took them out on the road to see what these ballads could do in overdrive.

Three tunes have been especially written for this play-a-long. Michael Brecker's contribution is **Third Rail**, written on the changes to Sonny Stitt's "Eternal Triangle" (basically the "I Got Rhythm" changes with a different bridge). **Keep It Up** was written by Mark Levine, who played piano on several tracks of this play-a-long. It is based on chord changes to the Harold Arlen-Johnny Mercer tune, "My Shining Hour." Jamey Aebersold has written **Patience Plus**, a blues with a bridge.

The rhythm players on this play-a-long are the unsung heroes, as keeping these tempos steady and relaxed is as daunting a task as improvising fast. In various combinations, pianists Dan Haerle and Mark Levine, bassists John Goldsby and Todd Coolman, and drummers Barry Ries and Ed Soph have proven their mettle.

I suspect that not a few who purchase this play-a-long will try it out once before putting it in their hope chests. Those who consider a quick surrender should think through the process of playing on fast tempos, and listen how the greats do it. Learning to play on fast tempos is not the same as learning to play fast. Being able to think at a 300 tempo and playing a few of the right quarter and half notes will result in a lot more interesting music than mindlessly running through a bunch of scales. George Shearing once likened the technique to a gas pedal - you should never have to press all the way to the floor. Pianist Dan Haerle says, "Technique is like a loaded gun - it might go off and hurt somebody." The point of both quotes is that technique should always be subordinate of making music. Keeping this in mind, approach this play-a-long as a particular kind of challenge, just as playing melodically and emotionally on a ballad is a challenge. Good luck! *Phil Bailey, 1994*

Working through this play-a-long will be a challenge for students at every level. There are a couple of points concerning fast playing to keep in mind that should help alleviate some of the frustration you may experience.

1. Relaxation. This is the most important and the most difficult to achieve. In the course of playing, you may find yourself straining muscles in the hands, jaw, diaphragm, or other parts of your body in ways you wouldn't if playing slower tempos. This is something to be aware of and something you should avoid. A good, thorough warm-up before attempting these tempos will help tremendously.

Before you jump in, (or "off" as the case may be!) listen to the count-off closely and spend a moment just listening to the rhythm section. Try and internalize the time feel. For many students, this will be the first time to attempt playing at these tempos. You must feel the time solidly inside yourself before you can play effectively.

Foot-tapping and head-bobbing, etc. Don't do it! These little things will alter your time feel at slow tempos, and be disastrous at these "burnin'" tempos. Remember, we're internalizing the time feel. If you must tap, tap only on beat 1 of each measure, otherwise you'll develop spasms or tendonitis on your Achilles' before you get through the first track.

2. Think Wide. Certain rhythmic values such as whole notes and whole rests may be somewhat under-utilized at slower tempos, but not these speeds. A quarter note at MM=76 is the same as a whole note at MM=304. You want to mentally make this kind of subdivision so that in essence, you're thinking in half-time. If you're used to thinking in terms of playing one or two measure phrases at slow or medium tempos, then doubling those rhythmic values would be one way of getting a handle on these tempos. Instead of thinking a two measure idea, now you're thinking a four measure idea. Playing only one or two measure phrases at these tempos tends to sound very choppy or nervous, and we are, after all, relaxed. In composition study, the term "augmentation" closely resembles the process we in jazz refer to as "thinking half-time." *Scott Henderson, Louisville, KY*

<b>Contrafact List:</b>	Brownskins	No Figs	39-25-39 (Hawkins)
<b>Cherokee</b>	Warming Up A Riff		Come Back Fast
Alabama Home	Share-A-Kee (Aebersold, Vol. 15)	<b>Lover</b>	
Shawnee		Diggin' Diz	
Koko	<b>Eternal Triangle</b>		
Indiana Riffs	Straight Ahead (Kenny Dorham)	<b>Lover, Come Back To Me</b>	
Blue Serge (Chaloff-Burns)		Bean And The Boys (Hawkins)	
Rapartee	<b>Indiana</b>	Bird Gets The Worm	
Chickasaw	Donna Lee	Quicksilver	
	Goofin' With Me	Burt Covers Bud	



# 2. Indiana

Play 13 Choruses (♩ = 348)

by Ballard McDon

FA D7 G7

G- C7 FA C- F7

FA FA G7

C7 FA D7 EØ

A7+9 D- EØ A7b9

D- C7 FA (G- C7)

SOLOS G- C7 FA C- F7

(D7) G7 G- C7

G7 EØ A7+9 D- EØ A7b9

A7b9 D- Ab° A- D7 G- C7 FA (G- C7)

For ending, repeat these two bars 3 times *fine*



# 7. The Way You Look Tonight

Play 7 Choruses (♩ = 300)

by Jerome Kern & De...

Chord progression and musical notation for "The Way You Look Tonight":

Chords: EbΔ, C-, F-, Bb7, C-, F-, Bb7, EbΔ(Eb7), AbΔ, F-, Bb7, EbΔ, C-, EbΔ, EbΔ(Ab-), G°, Ab-, Db7, Ab-, Db7, GbΔ, GbΔ, F-, AbΔ, C-, F-, Bb7, Bb-, F-, Bb7, EbΔ, C-, F-, Bb7, EbΔ (SOLO BREAK), (F- Bb7)