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## INTRODUCTION

If you're just getting into tunes and want to learn basic jazz repertoire, this album is for you! Organist Hank Marr and drummer Steve Davis (Jamey Aebersold can be heard on organ here and there doing a few touchups) provide a solid foundation for your improvisations, and the tempos aren't too demanding. After you've mastered this album you may want to try other play-a-longs with the same tunes for variety and challenge.

Most of the tunes on this album were written by jazz musicians with an eye toward creating a good vehicle for improvisation. Miles Davis is associated with several; he composed *Four* and *Tune Up* in the early fifties, though some sources claim that blues saxophonist-singer Eddie "Cleanhead" Vinson actually wrote them. Davis definitely did not write *Bye Bye Blackbird*, *Stablemates*, *But Not For Me* and *Oleo*, but his recordings of these tunes were important in establishing them as jazz standards. From about 1953 to 1968 one often got the impression that Davis was choosing the repertoire for many other jazz groups by what he recorded. John Coltrane, who first came to prominence in the Miles Davis Quintet, wrote *Giant Steps* and *Moment's Notice*, both of which present unique improvising challenges. Tommy Flanagan, who was the pianist on the original "Giant Steps" recording, has said that Coltrane gave him the tune to look at a week before the session, but had not indicated that it was to be played up-tempo! And there is a story that when Coltrane brought an untitled original to a Blue Note record date, trombonist Curtis Fuller took one look at it and said, "Do you really expect me to play this on a moment's notice?," giving Coltrane his title for that tune. Saxophonist Benny Golson has written a number of tunes that have become jazz standards, *Along Came Betty* and *Stablemates* among them. The chromatic movement of the chord changes in both tunes and the 14-bar section length in *Stablemates* keep the soloist from getting bored, to say the least. Both tunes reveal some Golson autobiography - *Along Came Betty* commemorates a girlfriend, and *Stablemates* pays tribute to bandleader-educator Herb Pomeroy who Golson was friendly with during his time in Boston in the mid-fifties. Golson used to sit in a lot with Pomeroy's group that played at the Stable, a legendary club there. Charlie Parker's contributions to this set are *Confirmation* and *Blues for Alice*. *Confirmation* is still played a lot on sessions, and the chord structure of *Blues for Alice* (note the similarity in the harmony of the two tunes, as if *Blues for Alice* were a blues application of the ideas in *Confirmation*) has been used for countless other blues lines since. The man Parker once introduced as "My worthy constituent," Dizzy Gillespie, wrote *Algo Bueno (aka Woody'n You)* in the forties for Woody Herman, but when Woody didn't use it, Dizzy put it in his own band's book with the *Algo Bueno* ("something good") title. *Nica's Dream* was written by Horace Silver in honor of the Baroness Pannonica de Koenigswarter, a descendent of the Rothschild family whose patronage of Thelonious Monk and other jazzmen earned her the title the "jazz baroness." Gigi Gryce and Thelonious Monk also wrote tunes for her. *Jeannine* was pianist-producer Duke Pearson's contribution to the jazz repertoire. Sonny Rollins' *Oleo* is probably the most played variant on the "Rhythm" changes today (older players also use *Lester Leaps In* and *Cottontail*, and Thelonious Monk's *Rhythm-A-Ning* has its adherents). Teenage composer Billy Strayhorn approached Duke Ellington in 1938, hoping to write for the band; the piece he gave Ellington for appraisal was *Lush Life*. Ellington (who never recorded the tune, by the way) took him on as a lyricist, and gave Strayhorn, a Pittsburgh native, his New York apartment to work in while he and the band were on a European tour. When Ellington came back several months later, he found that Strayhorn had used the time to study Ellington's scores and (incidentally) compose *Take the A Train*, a tune that's been done in every conceivable style from a waltz (Oscar Peterson) to rhythm ballad (Glenn Miller). The title refers to a Manhattan subway train (once known as the IRT) and Strayhorn's lyric gives a romantic account of it. Could this lyric have been on Bobby Troup's mind when he wrote *Route 66* a couple of years later? Ellington's valve trombonist Juan

# 7. Fly Me To The Moon

PLAY 6 TIMES (♩ = 140)

Musical notation for the first system, including chords: B-, E-, A7, GA, C#°, F#7+9, B-, F#°, B7+9, E-, C#°, F#7+9, 2. E-, B7+9, E-, A7, C#°, F#7+9.

## SOLOS

Musical notation for the solo section, including chords: B-, E-, C#°, F#7+9, B-, E-, A7, A7, DA, C#°, F#7+9, B-, GA, C#°, F#7+9, B-, E-, A7, DA, (C#° F#7+9), B7, E-, A7, F#-, B7, B7, E-, A7, DA+4.

**BREAK**

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# 12. Take The 'A' Train

PLAY 4 TIMES (♩ = 112)

## INTRO

MELODY

CA D7+

G7 I. CA D- G7

## BRIDGE

FA

D7 G7b9

CA

D- D- G7

## SOLOS

CA G7 CA 1. D- G7 2. G- C7

## BRIDGE

FA D7 D- D- G7

D- G7 CA ⊕ D- G7

CA A7+9 D- G7 CA CA

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