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Tunes included in this volume are:

1. **CONFIRMATION** (Play each key once)
2. **STELLA BY STARLIGHT** (Play each key once)
3. **IT'S YOU OR NO ONE** (Play each key twice)
4. **ALL THE THINGS YOU ARE** (Play each key once)
5. **DOWN AND UP** (Play each key twice)
6. **GIANT STEPS** (Play first key 4 times, then 2 each)

Take note of how many times each key is played on the recording—if you play the melody, THAT is the first key.

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Jamey's Notes To The Musician:

For years it has been a goal of jazz musicians to be able to improvise in all twelve keys over various chord progressions without stumbling or hesitation. It is said that the great Charlie Parker practiced the blues, rhythm changes and the chord progressions to *Cherokee* in all twelve keys.

We already have several Play-A-Long sets that present various chord/scales or blues in all twelve keys (Volumes 16, 21, 24, 42 and 57). The song *Cherokee* is presented in all twelve keys in Volume 61 "Burnin'."

In Volumes 67 and 68 you will find songs that form part of the basic jazz library presented in all twelve keys. You may want to begin by playing by ear without looking at the book. If your CD player has the "A-B repeat" feature you may want to isolate one key or one section of a chorus and work that section over and over.

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INTRODUCTION

You've always thought there had to be a better way to get fluent on your horn than wearing out the exercise books, and now you have it in your hand. Many greats have espoused the wisdom of learning, say, the blues in all twelve keys, but *Giant Steps? All The Things You Are?* Now it's easy and fun. The next time a singer wants to do *Stella By Starlight* in G Flat and you're expected to play a coherent chorus, you'll be ready. This album is a bit tougher than its companion, *Tune Up (Vol. 67)*. The tempos are brighter and the tunes have more difficult chord progressions. Getting comfortable with both albums should prepare you for most situations.

The title tune has been considered a test of skill for improvisers since Coltrane recorded it in 1959 on Atlantic. He reputedly dreamed of the changes, which give approximately equal weight to three key centers a major third apart from each other, and they've been giving players nightmares ever since. Nothing comes out of thin air, of course, and Coltrane was certainly familiar with the Richard Rodgers show tune *Have You Met Miss Jones?* (a play-a-long version is on Aebersold Vol. 25), whose bridge is a direct ancestor of *Giant Steps*. Another important ancestor is the turnaround in the last two bars of *Lady Bird* (Aebersold Vol. 38) or *Half Nelson* (Aebersold Vol. 5); the latter Coltrane recorded as a sideman with Miles Davis. *Down And Up* is an Aebersold original—the chords don't present any major obstacles, so it's ideal for working on in all the keys. *It's You Or No One* dates from a 1948 Doris Day movie, composed by Jule Styne, who has written many other tunes (*I Fall In Love Too Easily*, *Just In Time*, *You Say You Care*, *Time After Time*, etc.) that jazzmen favor. Speaking of movies, *Stella By Starlight* dates from a 1944 film. *Confirmation* is an AABA bop original by Charlie Parker which anticipates many blues tunes (such as Parker's own *Blues For Alice*) in which the third bar of the tune moves to the relative minor. The oldest tune on the record is Jerome Kern's *All The Things You Are*, dating from a 1939 show. Kern himself thought the tune was too difficult to catch on with the public, but it has become one of his most memorable efforts, recorded by artists as diverse as Placido Domingo, Liberace and Michael Jackson (bet you always wondered what they had in common). Dizzy Gillespie's 1945 recording with Charlie Parker brought the tune into the jazz fold.

The rhythm section is drawn from faculty at the 1995 Aebersold jazz camps. San Francisco pianist Mark Levine traces a recording career that goes back two decades as a leader and sideman. Todd Coolman, whose bass work has graced many a play-a-long album, lists stints with James Moody, Benny Golson, Horace Silver and the Mel Lewis Jazz Orchestra among his credits. Lynn Seaton, who was recently mentioned in print as one of jazz's best bassists by no less an authority than Milt Hinton, lists work with the Count Basie Orchestra, Woody Herman, Diane Schuur and Frank Wess on his resume. And drummer Barry Ries, whose trumpet work (!) can be heard on albums by Lionel Hampton, Don Sebesky and John Fedchock, recently moved from New York to Cincinnati.

Working with these tunes in all keys should go a long way toward getting your horn under control, but never lose sight of the final goal - making a musical statement. A well placed halfnote or rest will beat a stream of eighth notes out of the scale book any day.

Phil Bailey 9/24/95



1. Confirmation

♩ = 192

Each key's chord progression is played once.

FΔ EØ A7+9 D-

Bb7 A- D7 G7+4

EØ A7+9 D- G7

A- D7 G- 3 C7 F7

BbΔ Ab7

DbΔ FΔ A7+9 D- G7

A- D7 G- C7 FΔ



4. All The Things You Are

♩ = 200

Lyrics by Oscar
Murray

Each key's chord progression is played once.

Chord progression for Treble Clef:

F- Bb- Eb7 AbΔ DbΔ

CA CA C- F- Bb7 EbΔ

GA GA A- D7+9 G

B7+9 EA C7+ F- DbΔ

Db- Gb7 C- B- 3



4. All The Things You Are



Chord progression for Bass Clef:

F- Bb- DbΔ D- G7

CA CA EbΔ AbΔ A- D7

GA GA F#-

B- F- Bb- Eb7 AbΔ DbΔ

B- Bb- Eb7 AbΔ

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