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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.

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# INTRODUCTION

This set provides an excellent chance to get some basic repertoire under your fingers at tempos that allow you to get it together very solidly. Most of the tunes are available at more demanding tempos on other Aebersold albums.

The blues are at the core of jazz, and though there have been great improvisers who weren't especially comfortable with the blues, most of the immortals - Louis Armstrong, Charlie Parker, Miles Davis, John Coltrane for example - were. Speaking of Coltrane, his blues for bassist Paul Chambers, *Mr. P.C.*, is on this record and is one of the most popular minor blues heads. After you master the tempo on this record you might try the version on Vol. 27 with the tempo up a couple of notches. The Coltrane influence is also apparent on the Aebersold original *Elvinish* (a reference to Elvin Jones, who played drums in the John Coltrane Quartet), a modal blues in 3/4 time. To learn some blues techniques of an older era, try *Birthplace Blues* with its street beat and the "*Stop-Time*" *Blues*, both composed by Jamey Aebersold especially for this album. Note that although the chord progressions for each of these four blues is essentially the same (with the obvious difference in the minor blues), they should each be approached differently, because the rhythm section has established a different feel in each.

The other tunes are well known jazz standards that improvisers have been playing on for years, though some are played a little differently here than you might expect. Erroll Garner's *Misty*, for example, is usually done as a ballad or occasionally as a medium jump tune after Groove Holmes's version from the sixties, but here it takes on Latin trappings. Also getting the Latin treatment is *You Stepped Out of A Dream*. When you feel confident about the changes and want a wild variant, try *Chick's Tune* (it has the same changes as *You Stepped Out of A Dream*) on Vol. 38 - a hard bop approach with a new melody that will put your virtuosity to the test. *Sweet Georgia Brown* is still played by countless Dixieland bands, and as a medium-tempo bounce it has been the Harlem Globetrotters' signature piece for years, but most modern jazzmen like to "take it upstairs" at least twice as fast as the tempo on this album. The version on Vol. 39 will be fun after you master the present tempo. Some Dixie bands prefer it in a different key, so if you try the version on Vol. 67 in all 12 keys, you'll be ready for anything. *Lady Bird*, composed by Tadd Dameron in the forties, has the same changes except for the seventh bar as *Half Nelson*; many pianists (including Dameron on his own recording of *Lady Bird*) will make the *Half Nelson* alteration once the improvising starts. On this album pianist Aebersold keeps to the correct chords for the theme; you can find *Beboppish*, an Aebersold original with the same changes as *Half Nelson*, on Vol. 5. *Afternoon In Paris*, composed in 1949, has a six-bar pedal section in the bridge, giving you a chance to work with this device, now seen in many jazz tunes. The other pieces on this album (*Sugar*, *Blue Moon*, *Killer Joe* and *The Girl From Ipanema*) are often played at the tempos on this album, but you may still want to explore the possibilities of other tempos and styles, some of which are available as play-a-long tracks on other Aebersold albums as shown on the list below. You are limited only by your technical ability and your imagination.

Phil Bailey 2/96

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**The following list refers the reader to other versions of each song (Aebersold album volume numbers are in parentheses) and other tunes with the same chord changes:**

Afternoon in Paris (43)

Blue Moon (34): no known contrafacts, though the A portion of this AABA tune has been used in countless ballads, especially in Rhythm & Blues.

The Girl From Ipanema (31)

Killer Joe (14)

Lady Bird (36): *Half Nelson*, *Beboppish* (5)(very similar; see discussion in notes)

Mr. P.C. (27): a minor blues - many tracks on other albums.

Misty (41, 49)

Sugar (49)

Sweet Georgia Brown (39, 67): *Dig* (7), *Hollywood Stampede*/*Sweet Clifford* (53), *Bright Mississippi*, *Jack Sprat*, *Curry In A Hurry*.

You Stepped Out Of A Dream (34, 59): *Chick's Tune* (38), *Night Vision*.





# 3. The Girl From Ipanema

PLAY 4 TIMES (♩ = 116)

By Antonio

INTRO FA Gb7+4 2 2 FA

FA G7+4

C7 FA 1. Gb7

GbΔ B7+4 B7+4

A-/D D7 G- Eb7

A- D7 +4 C FA

G7+4 FA Gb7

SOLOS

FA C7 FA 1. Gb7+4 2. FA

GbΔ F#- A-/D D7

G- Gb7 A- D7 +4 G- C7 +4

G- C7 FA Gb7

FA Gb7+4 FA



## 6. Afternoon In Paris

PLAY 5 TIMES (♩ = 132)

INTRO

CΔ/G

D-/G

2

CΔ/G

D-/G



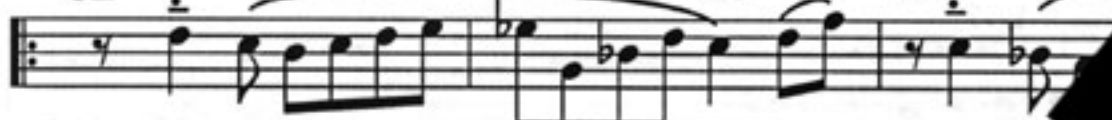
(TUNE)

CΔ

C-

F7

BbΔ



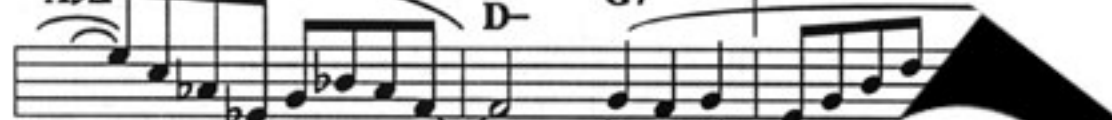
AbΔ

D-

G7

1. E-

A-



CΔ

BRIDGE

D-

G7

Pedal G

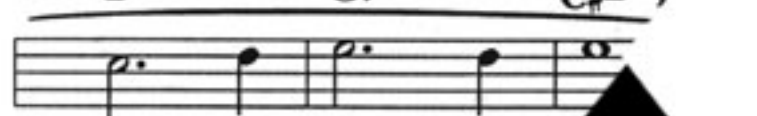


D-

G7

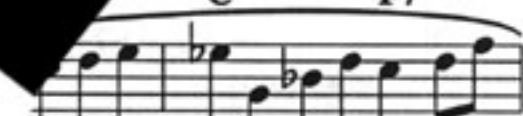
C#-

F7



C-

F7



BbΔ

Bb-

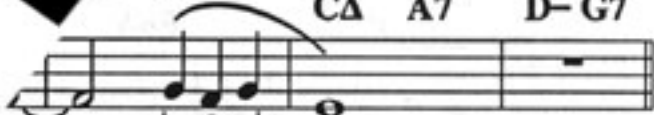
G7

CΔ

A7

D-

G7



SOLOS

CΔ

C-

AbΔ

D-

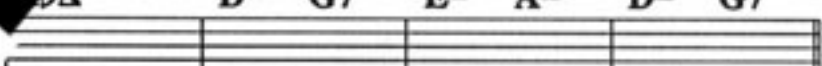
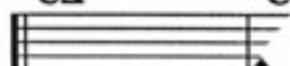
G7

E-

A-

D-

G7



CΔ

Ab7

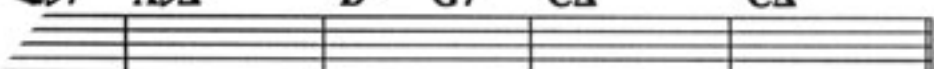
AbΔ

D-

G7

CΔ

CΔ



BRIDGE

D-

A-

D-

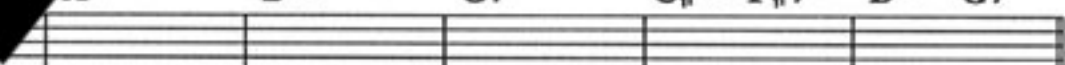
G7

C#-

F#7

D-

G7



Bb-

Eb7

AbΔ

D-

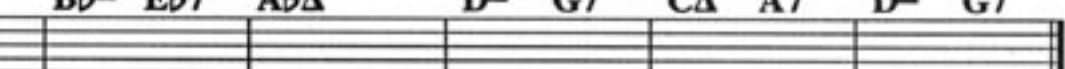
G7

CΔ

A7

D-

G7



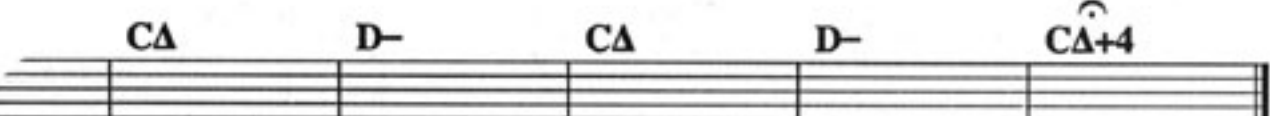
CΔ

D-

CΔ

D-

CΔ+4



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