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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.

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:
 ANDY LAVERNE - Piano; LYNN SEATON - Bass; STEVE DAVIS - Drums

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INTRODUCTION

The holiday season is a time for tradition and nostalgia, especially with regard to the music heard and played. Many of the seasonal favorites at first glance may not seem readily adaptable to the jazz idiom, but listening to some of the recordings in the discography in this booklet will give you some ideas, and this play-a-long recording will make it even easier for you to get ready for that next Christmas function your group plays for. Many of these songs are spiced up with modern harmonies for an authentic jazz flavor.

Three of the songs on this record predate the birth of jazz. *Auld Lang Syne*, a Scottish folk song with words by the famous poet Robert Burns, is the oldest, dating from 1711—almost three centuries ago. Now that's tradition! Similarly, *Silent Night, Holy Night* goes back to a night before Christmas in 1718 when German composer Franz Gruber and lyricist Joseph Mohr wrote it at the last minute for a church service. A century and a half later Bing Crosby recorded his famous version. And in 1857, John Henry Hopkins composed *We Three Kings*, presented here with a modal jazz interlude for added flair!

The rest of the tunes in this album come from the popular song tradition of Tin Pan Alley, and are mostly in 32-bar AABA song form. *Santa Claus Is Coming To Town* was composed by a reluctant J. Fred Coots in the middle of July at the insistence of lyricist Haven Gillespie. Top radio star Eddie Cantor (at the insistence of his wife) agreed to perform it on a November broadcast and the rest is history.

World War II saw the creation of several of our most popular Christmas songs as Americans strove to recapture the innocence of an earlier time. *Have Yourself a Merry Little Christmas* was composed for Judy Garland to sing in the movie "Meet Me In St. Louis" (set in the early part of the century), and *I'll Be Home For Christmas* spoke to servicemen everywhere (as well as to their families and sweethearts) when it came out in the middle of the war. This yearning for an idealized sort of Christmas continued in the early postwar era with *Let It Snow! Let It Snow! Let It Snow!* as well as *Winter Wonderland* and *Sleigh Ride*. Considering that white Christmases don't happen very often in most of the United States, these last three songs in particular are hard to reconcile with reality, yet their popularity over the years has continued undiminished.

Gene Autry sang *Rudolph the Red-Nosed Reindeer* for the 1949 Christmas season and songwriter Johnny Marks had a full blown craze on his hands. Several million copies of the Autry record sold that year, and in the years to follow there were comic books about Rudolph, stuffed reindeer, parodies etc. Many other song-writers tried to emulate Marks' success with their own additions to Christmas lore (probably the silliest was about Ding-a-ling, the Christmas bell—it didn't catch on), with minimal results.

The most recent tune on this collection was *I Saw Mommy Kissing Santa Claus*, child singer Jimmy Boyd's hit of 1952. Like *Rudolph the Red-Nosed Reindeer*, this tune came out of the Country and Western tradition that made great inroads in popular music in the late forties. Our trio has seen fit to disguise its country roots with a bossa nova feel.

A word about the musicians on this record: Pianist Andy LaVerne has a long and varied discography with many recordings under his own name as well as albums for Stan Getz, Woody Herman, John Abercrombie and others. Bassist Lynn Seaton has recorded with Howard Alden, Frank Wess and Jeff Hamilton among others, and drummer Steve Davis counts Andy LaVerne, Richie Beirach and Lynne Arriale among the pianists he's recorded with as a sideman and as a leader.

After you've mastered these tunes with the play-a-long recording, try other approaches. *We Three Kings* can, with a little arranging, work in 5/4 in the style of Paul Desmond's *Take Five*. *Silent Night* works nicely with a gospel piano feel. The possibilities are endless, as is the public's thirst for these songs.

Phil Bailey 8/30/97



7. Rudolph The Red-Nosed Reindeer

PLAY 6 TIMES (♩ = 144)

Words and M

CA D- CA D- CA

Ru - dolph The Red - Nosed Rein - deer had
All of the oth - er rein - deer use

D- G7 D- G7 1. D-

And if you ev - er saw it, you
They nev - er let poor Ru - dolph

2. D- G7 CA C7 A7

join in an - y rein - deer games. Christ - mas Eve,

D- G7 CA C#° GA/A- D7

San - ta came to say, "Bright, won't you guide my
D- G7 CA A-

sleigh to - night?" him, as they shout - ed out with

D- G7 D- G7 D- G7 CA D-/G

glee, in - deer, you'll go down in his - to - ry!"

SOLOS

D- G7 D- G7 Eb- Ab7 1. D- G7+ E- A7 D- G7

D- G7 CA C#° GA/D A-/D GA/D E7b9 A- D7 D- G7

A A- D- G7 ⊕ D- G7 Eb- Ab7 D- G7 CA D-/G

G7 D- D- G7 DbΔ GbΔ+4 BA CA

the Red - Nosed Rein - deer, you'll go down in his - to - ry.



9. Silent Night

PLAY 7 TIMES (♩ = 100)

CA Bb7+4 A-

Si - lent Night! Ho

D- G7 CA

All is calm, all yon

D- G7 CA F# G7

Vir - gin Moth - er and In - fant so

CA CA F#ø

ten - der and mild ev - en - ly peace,

F-6 C/E DbΔ DbΔ

n - ly peace

SOLOS

CA D- G7 CA F#7

FΔ F#7 FΔ D-/G G7 CA CA

F-6 C/E A- D- G7 DbΔ DbΔ