





# CONTENTS

## Tunes included in this volume are:

- |                                   |   |
|-----------------------------------|---|
| 1. <i>Song For My Father</i>      | 7. <i>Dream</i>                           |
| 2. <i>Cantaloupe Island</i>       | 8. <i>Stella By Starlight</i>             |
| 3. <i>On Green Dolphin Street</i> | 9. <i>Softly, As In A Morning Sunrise</i> |
| 4. <i>Maiden Voyage</i>           | 10. <i>Yesterdays</i>                     |
| 5. <i>Watermelon Man</i>          | 11. <i>I Hear A Rhapsody</i>              |
| 6. <i>Smoke Gets In Your Eyes</i> |   |

Introduction.....	ii
“Tunes You Thought You Knew” by Andy LaVerne.....	iii
Nomenclature.....	iv
Intro to the Scale Syllabus/Scale Syllabus.....	v
Discography of Reharmonized Versions/Altered Dominants/About the Artist.....	vii
The Dominant 7th Tree of Scale Choices.....	57

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS.....	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	15
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	29
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	43

**NOTE:** Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

**Note to all HORN players:** When playing these tunes, normally the top instrument (often a trumpet or alto sax) will play the melody as indicated (usually the top line of notes) while the other horn(s) play the written harmony parts below. But keep in mind that these are TIGHT harmonies—you don't want the melody and/or harmony lines to be played in different octaves, or you'll lose the close, clustered sound of the arrangements.

**Special Note to all TROMBONE players:** From time to time a line or two of these arrangements will be out of some trombone players' ranges. Don't be shy about shifting octaves when appropriate if that helps you to get the music in a range where you can play it.

All arrangements and reharmonizations by ANDY LAVERNE

### Rhythm Section Personnel on Play-a-long Recording:

ANDY LAVERNE - piano; RUFUS REID - bass; STEVE DAVIS - drums

Graphics by PETE & SUSAN GEARHART  
Engraving by DAVID SILBERMAN  
Cover Design by GLENN D. WATTS

Published by  
JAMEY AEBERSOLD JAZZ, INC.  
P.O. Box 1244  
New Albany, IN 47151-1244  
<http://www.jajazz.com>



Copyright © 1998 by Jamey Aebersold Jazz, Inc.  
All Rights Reserved Printed in U.S.A. International Copyright secured  
All copyrights used by permission

No portion of this book may be reproduced in any way without express permission from the publisher.



## INTRODUCTION

The tradition of reharmonizing tunes is almost as old as jazz itself, but really came into its own in the bebop era. The law provides that a melody and lyric can be copywritten but a chord progression cannot. This is one reason why so many originals were written on familiar chord progressions in the '40s, when small record companies were trying to avoid paying royalties to songwriters. There's no legal impetus for altering the chords while keeping the melody, but many creative artists have felt an artistic one. Sometimes certain alterations become widely used, like Charlie Parker's *Blues For Alice* changes, or Dizzy Gillespie's reharmonization of *I Can't Get Started*. On this album pianist Andy LaVerne presents his reworking of the harmonies of 10 tunes you've probably played many times with conventional changes, with an original added for spice. Learning Andy's chords will give you a new perspective on these old chestnuts.

In some respects, it's hard to believe that Herbie Hancock's three tunes on this album are old enough to qualify as "old chestnuts," but a new generation of jazz musicians have been born since they were conceived in the '60s. In retrospect, we can see these as pioneering efforts to bring jazz and rock together in an organic way. *Watermelon Man* was a top-10 hit for Mongo Santamaria in 1962. *Cantaloupe Island* came in 1964, and is a direct ancestor of *Maiden Voyage*, whose use of sus4 chords with a rock-derived backbeat anticipate some harmonic devices used several years later in such pop hits as *What's Going On* and *She's Gone*. As for the rhythm figure in *Maiden Voyage*, Herbie Hancock later remembered, "I had been listening to some pop music...I was trying to write a piece of music where I would have a backbeat but would have a different rhythm and than just being played on two and four. I came up with a rhythm when I was on a plane going to Los Angeles...to do the album 'ESP' with Miles. All of a sudden, the rhythm just hit me. I grabbed the stewardess and said, 'give me a piece of paper.' She only had a napkin, so I wrote it down and then lost the napkin. What happened is, we recorded 'ESP,' and, at the end of Ron Carter's tune *Eighty-One* as it was fading out, we were playing a rhythm off the last chord. By accident, I played that rhythm. I heard that and said 'hold it, play that again.' They played it and I wrote it down." Hancock achieved a new pinnacle of success when *Maiden Voyage* was selected as background music for a Yardley After Shave commercial.

Horace Silver wrote his composition *Song For My Father* during the same period. The Latin-rock beat and minor key remind one of *Cantaloupe Island*, but Hancock's tune is in a modal style, whereas Silver uses a fairly conventional chord progression in *Song For My Father*. The new tune on this album, Andy LaVerne's composition *Dream*, is not to be confused with a well-known standard with the same title that Johnny Mercer wrote in the '40s.

Of the standards, *I Hear a Rhapsody* is the only one not composed for a film or musical. Jimmy Dorsey recorded it in 1940 and many crooners have found it to their liking, not to mention jazz musicians with a romantic bent. *Smoke Gets In Your Eyes* and *Yesterdays* came from Jerome Kern's score for 'Roberta,' one of 1933's hottest Broadway tickets. *Softly As In A Morning Sunrise* is from the 1928 operetta "New Moon"; Nelson Eddy sang it in a movie remake in 1940. *Stella by Starlight* came from a 1944 movie, "The Uninvited," in which Gail Russell played a girl haunted by her mother's ghost. And *On Green Dolphin Street* was the theme from a 1947 Lana Turner/Donna Reed vehicle.

Pianist-arranger Andy LaVerne has an impressive list of credentials, including a stint with Stan Getz and many albums of his own; he has also written numerous articles on jazz harmony and piano style. Bassist Rufus Reed worked for several years in the '70s with Dexter Gordon, and since then has worked with an impressive list of New York jazz musicians. Steve Davis is the drummer with the Lynne Arriale Trio, and has several albums out under his own name and a number of sideman credits. All three musicians have taught at the Jamey Aebersold Summer Jazz Workshops.

They say you can't teach an old dog new tricks, but Andy LaVerne has taught these tunes a thing or two. Now it's up to you to learn from Andy. Practice!

Phil Bailey 11/19/98

Andy LaVerne has recorded an album, "Four Miles" (Worldly Triloka 314 536 186-2, with Randy Brecker, George Mraz and Al Foster) with versions of *Maiden Voyage*, *Song For My Father*, and *Cantaloupe Island* using the chords on this album; *On Green Dolphin Street* is very similar, but in a different key. His trio's recording of *Cantaloupe Island* on Concord CCD-4680 is also like the track on this album, as is the LaVerne/John Abercrombie Duo performance of *Softly, As In A Morning Sunrise* on Double-Time DTRCD-110.





# 7. Dream

PLAY 8 TIMES (♩ = 100)

Musical notation for the first system, including treble and bass staves with chords: C-, C#, F#, F#7+4, FA+4, G7+9, and G7+9.

## SOLOS

SOLOS section with five staves of empty musical notation and chord labels: C-, G7b9, C#, C#7+9, DA+4, Db7+9, and G7+9.