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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

Recording Engineer: Steve Good

Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

ANDY LAVERNE - piano; JOHN GOLDSBY - bass; JOHN RILEY - drums

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INTRODUCTION

Jazz today is usually played in 4/4 time (or its fraternal twin, 2/4 time) but other time signatures come up in a playing situation just often enough that you should be able to tackle them competently. Working with this album should prepare you for those requests for tunes like *Take Five*, *Mission Impossible*, or even Jethro Tull's old hit *Living in the Past*, all of which are in 5/4 time. And with the proliferation of jazz waltzes, many groups today sound as comfortable in 3/4 as in 4/4.

If 4/4 is the most popular time signature in jazz today, it was virtually universal 50 years ago. This is surprising when you consider that waltzes were common in American popular music — examples include *You Light Up My Life*, *Carolina Moon*, *Tennessee Waltz* and *Que Sera Sera*. There were a handful of early attempts at 3/4 jazz (only Fats Waller's *Jitterbug Waltz* in 1942 is remembered today). Some popular waltzes were played by jazz groups — *Falling In Love with Love* and *Lover* come to mind — but jazzmen made them work in 4/4! It wasn't until the mid-'50s with the recording of tunes like Randy Weston's *Little Niles*, Sonny Rollins' *Valse Hot* and Frank Rosolino's *Blue Daniel* that 3/4 time transcended novelty status. The proliferation of "jazz waltzes" encouraged some musicians to experiment further. The Dave Brubeck Quartet's album "Time Out," whose main agenda was unusual time signatures, was a huge commercial success in the early '60s driven by Paul Desmond's 5/4 composition *Take Five*, the album's hit single. Former Dizzy Gillespie pianist Lalo Schifrin wrote his own melody on the *Take Five* rhythm vamp, and the vastly popular theme from the hit television series "Mission Impossible" was the result. Musicians as diverse as Max Roach and Stan Kenton recorded tunes in odd meters, and Don Ellis built his big band's style around tunes with time signatures bordering on the ridiculous, like 19/8 and 33/16. Hearing Ellis count off the band was as entertaining as the actual music. Even the Bossa Nova craze had its odd time signatures - the Jequibau rhythm was a 5/4 variant (one wag called it a "Bossa Nova before taxes") which was the basis for *Pretty Butterfly*, a mid-'60s hit. Airtio Moreira wrote *Misturada*, a sort of samba in 7/4 time recorded by Manfredo Fest as well as well as by the composer. Today a 5/4 or 7/4 tune is still unusual, but it won't spark a controversy any more, and every jazz player is expected to be fluent in 3/4 time. If you aren't yet, check out *All Blues*, *Lover*, *Someday My Prince Will Come* and other jazz waltz tracks on earlier play-a-long albums.

Or, you can try *On Green Dolphin Street* on this record, which alternates choruses in 3/4 and 4/4 time. When you feel ready to tackle 5/4, try the *Major Scales in 5/4* track before you try *Take Five*; after that when somebody requests *Take Five* or *Mission Impossible*, you'll be ready. Now try the tracks in 7/4. John Goldsby's tune *Seven for Twelve* is a swinging blues. When you get that track happening, try the ingenious recasting of *The Girl From Ipanema* in 7/4. And so it goes. Give this album a good workout. It'll pay dividends.

Phil Bailey - April, 2000



9. Seven For Twelve

PLAY 12 TIMES (♩ = 168)

INTRO

C-7/F

MELODY (BLUES)

C-7/F

Bass line continues

SOLOS

C-7/F

Bass rhy

Ending fades out