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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 new Aebersold Play-A-Long album is a true gem, with some great tunes that sometimes “fall through the cracks.” Most have been written by jazz musicians, and there are a couple of standards. Several are jam session warhorses, and a couple are destined to attain this status once you learn them.

The granddaddy of the lot is *Limehouse Blues*, the only tune from the English songwriting team of composer Philip Braham and lyricist Douglas Furber to have survived into the modern era*. It debuted in this country in 1924 after first appearing in a London revue; by the time it was finally published in this country in 1938, many jazz musicians had already recorded it. Of the hundreds of recordings of this tune made over the years, particularly recommended is the version by Cannonball Adderley and John Coltrane, in which portions of the latter’s solo show the *Giant Steps* chord movement superimposed over a standard progression (he doesn’t bother to tell the rhythm section, setting up some intriguing harmonic clashes). Since the preferred tempo is on the breakneck side, a somewhat slower version has also been included to get you started.

Coming out of the Tin Pan Alley tradition is *On a Slow Boat to China*, which Charlie Parker played a lot (as shown on air checks) but never recorded in the studio. Composer-lyricist Frank Loesser also wrote music for five successful Broadway shows as well as many pop hits and movie tunes such as *I’ve Never Been In Love Before*, *If I Were A Bell*, *I Believe in You* and *Inch Worm*.

Dear Old Stockholm is the “jazz name” for a folk tune Stan Getz brought back from Sweden in 1951. Miles Davis added an arrangement with a pedal point interlude, and voila! Instant jazz standard.

The rest were written by people best known as players and arrangers. *Azule Serape* (Blue Shawl) is by the late English pianist Victor Feldman, whose credits include *Seven Steps to Heaven* (co-written with Miles Davis) and *Joshua*. Saxophonist Sam Rivers wrote *Beatrice* for his wife and recorded it on his first album for Blue Note in 1964. Washington, D.C.-based pianist Bernie Miller wrote *Bernie’s Tune*, but it was the Gerry Mulligan Quartet’s ticket to fame as their first commercial release in 1952. Frank Rosolino, a trombonist with sensational chops who was on many recordings done on the West Coast in the fifties, composed *Blue Daniel*, a 14 bar jazz waltz that Cannonball Adderley recorded. Cornettist-bandleader Thad Jones composed *A Child Is Born*. After Alec Wilder heard the Jones-Lewis Orchestra recording, he added a lyric that has been sung by Dee Dee Bridgewater, Helen Merrill, Sheila Jordan and others. Arranger Tadd Dameron composed *Our Delight* in the forties, when he also wrote such bebop classics as *Lady Bird*, *If You Could See Me Now*, *Hot House* and *Good Bait*. Neal Hefti (*Li’l Darlin’*, Batman TV theme) wrote *Repetition* for his own recording date in 1947, and the story goes that Charlie Parker happened to be available when the date was in progress, and his solo was added on the spot. Pianist-producer Duke Pearson wrote *You Know I Care*, which has been gaining in popularity with other musicians over the years.

Mark Levine (piano), Rufus Reid (bass), and Barry Ries (drums) all have impressive recording resumes, including making several other Aebersold Play-A-Long albums in various combinations. They make it easy for you to sound good, but the rest is in your hands.

Phil Bailey 11/28/99

* According to *Brewer’s Dictionary of Phrase and Fable* (Harper & Row), “Limehouse” or “limehousing” was a common term in England in those days for violent abuse of one’s political opponents, as in “The candidate limehoused his opponent.” The reference is to a political speech David Lloyd George, later Prime Minister of England, gave at Limehouse, London in 1909, in which he trashed dukes, landlords, financial magnates and others.

CONTRAFACITS:

Bernie’s Tune: *Minor* (Jimmy Raney)

Limehouse Blues: *Crimehouse*, *Daphne’s Vision*, *Greenhouse* (Rick Wilkins), *Hashimoto’s Blues*, *Line For Lewis*, *Liu House Blues*.

On A Slow Boat To China: *Why Knot*, *Filomena*, *Ding Dong*, *Opaling*.



4. Beatrice

PLAY 9 TIMES (♩ = 132)

FA GbΔ+4 FA

D-7 EbΔ D-7

A-7 BbΔ EØ

G-7 GbΔ+4

SOLOS

FA EbΔ+4

D-7 D-7 Bb-7

A-7 EØ A7+9 D-7

F-7 GbΔ+4

For Ending, play last 4 bars 3 times and end on GbΔ+4