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NOTE: Any codas (Φ) 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:

DAVID HAZELTINE - piano; DENNIS IRWIN - bass; TONY REEDUS - drums

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INTRODUCTION

This album contains a collection of tunes that should provide plenty of improvising challenges — a couple of familiar standards, some well-known jazz originals, and a couple of tunes that should be better known.

The most famous song in the collection is also the most flexible. *All of Me* has been sung by country singers, movie stars, and vaudeville acts as well as played by countless jazz musicians since its inception in 1931. If there is a tune that practically any musician you're likely to encounter knows, this is it. The writers were both well-known professionals on Tin Pan Alley — Seymour Simons composed with leading lady Nora Bayes and others after flying for the Army in World War I; he was well established as a songwriter by the time of his *All of Me* success. Gerald Marks was also a bandleader, and *All of Me* was his first hit composition — a success he was unable to duplicate, and in 1938 he traded in his staff paper for the real-estate business. The other tune from this same era is *It's The Talk Of The Town*, which used to be a dance band favorite. Even today it has its share of admirers, especially among tenor saxophonists.

The bulk of the album's tunes come from the fifties and sixties, many written by jazz musicians. *Parisian Thoroughfare* was written by Bud Powell, the man who set the standard for bebop style piano. The Clifford Brown/Max Roach quintet did a memorable recording of this piece with Bud's brother Richie on piano. Another fine pianist, Billy Taylor, composed *A Bientot* for a mid-'50s trio date. Nat Adderley's tune *Teaneck* first appeared on a Nancy Wilson album played by the Cannonball Adderley quintet with the composer on cornet, though Nancy doesn't sing on the track. Moving to the sixties, Stan Getz introduced three of the pieces on this album. *Only Trust Your Heart* was written by swing era saxophonist Benny Carter with a lyric by the prolific Sammy Cahn for a film, and Getz with singer Astrud Gilberto introduced it on the soundtrack. As a young man Chick Corea toured and recorded with Getz, who debuted Corea's tunes *500 Miles High* and *Windows*. The sixties are well remembered for the bossa nova movement whose chief architect was Antonio Carlos Jobim; he is represented by *Triste*, one of his most attractive compositions. A more angular tune from this period is *Little B's Poem*, composed by vibraphonist Bobby Hutcherson.

There are two new tunes composed especially for this album by Jamey Aebersold. *Spotty*, named for a cat in the Aebersold household, is a straight-ahead blues in C. The title for the other original, *Free, Is Free* belies the carefully thought out structure of the tune. It's basically a 64-bar AABA tune with the tritone substitution root movement used in an interesting way.

The rhythm section was on tour with saxophonist Jim Snidero at the time of the recording on Easter Sunday, 2000. Pianist David Hazeltine has worked with singers Jon Hendricks and Marlena Shaw among others, was head of the Jazz Department at the Wisconsin Conservatory of Music for several years, and has several albums as a leader to his credit. Dennis Irwin has been one of the busiest bassists in New York since he moved there in 1975. And drummer Tony Reedus, who first recorded with Woody Shaw in 1981, has an impressive resume that includes work with Freddie Hubbard and Mulgrew Miller. They are all used to working with the best — don't let them down!

Phil Bailey 6/20/00

DISCOGRAPHY

All CDs are believed to be in print in the U.S. at presstime unless marked (OP). Boxed sets (more than two CDs) are not listed unless noted as such. Probable first recordings are marked with an asterisk (*). More than one CD number within a set of parentheses indicates that the same take is available on several albums. Artist listed is the one under whose name the entire album was released; if he is not present on the particular track, that fact is noted in parentheses.

All of Me (1931)

Words and music by Seymour Simons and Gerald Marks. Early recording by Louis Armstrong. Popularized by Frank Sinatra.

Louis Armstrong (Columbia CK 65420)(Columbia CK 62219)(Columbia CK 57569)
Count Basie (Reprise 1019-2)(Verve 841 197-2)(Verve 831 364-2)
Sidney Bechet (Blue Note CDP 7243 8 28891 2)
Tony Bennett (vcl/p duet)(Columbia CK 67774)
George Benson (Columbia CK 52977)
Dee Dee Bridgewater (Verve 314 511 895-2)
Benny Carter (RCA 3000-2-RB)(Musicmasters 5069-2-C)
Eddie Condon (Jimmy Rushing vocal)(Chiaroscuro CR(D) 154)

Eddie Lockjaw Davis (Steeplechase SCCD 31186)
Joey DeFrancesco (Columbia CK 53806)
Roy Eldridge (Pablo OJCCD-628-2)
Duke Ellington (Johnny Hodges feature)(Pablo PACD-2308-245-2)
(Roulette CDP 7243 8 28637 2)
Erroll Garner (Telarc CD-83383)
Joao Gilberto (Warner Bros. 9 45165-2)
Johnny Hodges (Pablo 2PACD-2620-102-2)
Billie Holiday (Blue Note CDP 7 48786 2)(Columbia CK 47031; CK 47917;
Nimbus 2000)(Verve 849 434-2; Verve 314 521 642-2)
Dick Hyman et al. (Jay McShann piano alone)(Milestone MCD-9189-2)
Dick Hyman/Ralph Sutton (piano duet)(Concord CCD-4603)
Lee Konitz (Verve 314 567 107-2)



1. All Of Me

PLAY 7 TIMES (♩ = 160)

Seymour S'

CA B-7

All of me why not take all
Your good-bye left me with eyes

A7 E-7 A7 D

Can't you see I'm no good with
How can I go on dear

1, 3. B-7 E7

Take my lips I

D7 A-7 D7 Bb7+4

Take my arms I'll no you look the part that

CA A7 C A7+9 D-7 G7+9

once was my heart of me.

SOLOS

CA E-7 A7 D-7

B-7 D7 A-7 D7 D-7/G G7

CA A7 E-7 A7 D-7

1 D7 G7 C A7+9 D-7 G7+9

D-7 G7 C6