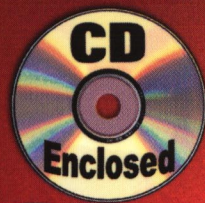


VOLUME 90



ODD TIMES

WORKOUT IN "ODD" TIME SIGNATURES

Take Five
Shuffle Blues
Girl From Ipanema
My Favorite Things
On Green Dolphin St.

First Step
Major Scales
Guido Rides Again
Latin Minor Blues
Seven For Twelve

Play-a-long Book and CD Set
For ALL Musicians

Jamey Aebersold Jazz







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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:

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

DISCOGRAPHY

NOTE: The following is a selected list of recordings believed to be in print at presstime. Except for Take Five, all recordings are in 4/4 time. There are no known recordings of the other tunes in the time signatures used on this album.

The Girl From Ipanema (1963)

Music by Antonio Carlos Jobim, English words by Norman Gimbel, Portuguese words by Vinicius de Moraes. Ipanema is a suburb of Rio de Janeiro. First recorded by Joao Gilberto; best selling record by Stan Getz with vocals by Joao and Astrud Gilberto. Grammy award for record of the year in 1964.

Laurindo Almeida Trio (Concord CCD-4497)
Louis Armstrong (LRC CDC 9044)
Joey Baron (New World 80449-2)
Harold Betters (Spotlite CD-15115)
Charlie Byrd w. Orch. (Columbia CK 52973)
Charlie Byrd Trio w. Peplowski (Concord CCD-4468)
Tutti Camerata trombone section (Bainbridge BCD2049)
Al Cohn (Concord CCD-4155)
Dutch Swing College Band (Timeless CD TTD 552)
Eliane Elias (Blue Note B2-96146)
Ella Fitzgerald (Pablo PACD-2630-201-2)(Pablo OJCCD-789-2)
Stan Getz (Mobile Fidelity UDCC-607; Rhino R2 70995;
Verve 810 048-2; 314 511 468-2; 831 368-2; 314 517 171-2;
823 611-2; 314 519 823-2; 314 519 853-2; 314 525 472-2)
Stan Getz/Arthur Fiedler (RCA Bluebird 6284-2-RB)
Astrud Gilberto (Verve 831 369-2; 314 519 824-2)
Stephane Grappelli (Vanguard VCD-81/82)
Al Grey/Jesper Thilo Quintet (Storyville STCD 4136)
Hampton Hawes Trio (Contemporary OJCCD-178-2)
Antonio Carlos Jobim (Verve 843 273-2; 826 665-2)
Red Norvo Quintet (Affinity AFF 776)
Oscar Peterson Trio (Verve 810 047-2)
Archie Shepp (MCA/Impulse MCAD(c)39121; MCAD-8032)
Zoot Sims w. Bill Holman Orch. (Pablo OJCCD-830-2;
PACD-2405-406-2)
Frank Sinatra/Antonio Carlos Jobim (Reprise 1021-2)
Stuff Smith Group (Storyville STCD 4142)
Walter Wanderley (Crescendo GNPD-2137)

My Favorite Things (1959)

Music by Richard Rogers, words by Oscar Hammerstein II. Introduced in the musical "The Sound of Music."

Stephan Bauer (Jazzline JL 11147-2)
Betty Carter (Capitol CDP 0777 7 89702 2 4)
Philip Catherine/NHOP (Enja ENJ-7023 2)
Cyrus Chestnut (Anita Baker vocal)(Atlantic 83140-2)
George Coleman (Telarc CD-83439)
John Coltrane (Atlantic 1361-2; Rhino R2 71255; R2 72474;
R2 71257; R2 71984) (Impulse GRD-128)(Impulse GRD 105)
(Impulse IMPD-213)
Diva (Sue Terry feature)(Perfect Sound PSCD-1216)
Mad & Eddie Duran (medley with Take Five)(Milestone MCD-9296-2)
Russ Freeman (of the Rippingtons)(GRP GRD-9826)
Benny Golson (Arkadia 70742)
Grant Green (Blue Note CDP 57194 2)(Blue Note CDP 57194 2)
Johnny Hartman (Blue Note CDP 35346 2)
Woody Herman BB (Columbia CK 65040)
Rodney Jones (Blue Note 96902 2)
Dave Liebman (Arkadia 70002)
Carmen Lundy (Concord CCD-4640)
Adam Makowicz (Concord CCD-4631)
Rob McConnell & the Boss Brass (Concord CCD-4844-2)
John McLaughlin (Verve 314 527 467-2)
Bob Mintzer BB (DMP CD-515)
Wes Montgomery (A&M CD 2520)
Mark Murphy (Riverside OJCCD-141-2)
Judy Niernack w. Kenny Werner (Freelance FRL-CD 026)
George Shearing (piano alone)(Telarc CD-83398)
Sonny Simmons (Qwest/Warner Bros. 9 46543-2)
Tierney Sutton (A AL 73111)
Dave Valentin (GRP GRD-9769)
Weslia Whitfield (Highnote HCD 7025)

On Green Dolphin Street (1947)

Music by Bronislau Kaper, words by Ned Washington. Song adaptation of theme from the motion picture "Green Dolphin Street."

Richie Beirach (Concord CCD-4518)
Tony Bennett w. Stan Getz (Columbia CGK 40424)
George Benson (vcl) (Warner Bros. 9 26295-2)
Shelley Berg (BMP CD-3002)
Cindy Blackman Quartet (HighNote HCD 7038)
Lenny Breau (Guitarchive GTR-0001)
Benny Carter (Musicmasters 01612-65154-2)
Chick Corea (GRP GRD-9627)
Miles Davis (Columbia/Legacy CK 47835)
Eric Dolphy (New Jazz OJCCD-022-2; Prestige OJCCD-1203-2)
Herb Ellis/Ray Brown (Concord CCD-6003)
Bill Evans Trio (Riverside OJCCD-6014-2; Milestone MCD-9235-2)
Joe Farrell (Drive DE2-41038)
Maynard Ferguson Big Band (Mainstream JK 53622)
Clare Fischer (Concord CCD-4404)
Don Friedman (TBR TBR010957-6)
Stan Getz (EmArcy 838 770-2)
Eddie Gomez (Evidence ECD 22208-2)
Gabrielle Goodman (JMT 697 124 046-2)
Grant Green (Blue Note CDP 7243 8 57194 2)
Barry Harris/Kenny Barron (Candid CCD79519)
Johnny Hartman (Blue Note CDP 7243 8 35346 2)
Eddie Henderson (Milestone MCD-9240-2)
Joe Henderson (Verve 314 523 657-2)
Hank Jones (w. Big Band) (Verve 314 537 316-2)
Oliver Jones (Justin Time JUST 120/1-2)
Bronislau Kaper (piano alone; composer's conception;
of tangential jazz interest)(Facet 8101)
Barney Kessel et al (Contemporary OJCCD-156-2)
Andy LaVerne (Worldly Triloka 314 536 186-2)
Dave Liebman (Candid CCD 79512)
Tom Bones Malone (Big World BW 2002)
Chuck Marohnic Trio (ITMP 970064)
Dave McKenna (piano alone) (Concord CCD-4657)
Phineas Newborn Jr. (Storyville STCD 8221)
Walter Norris (Concord CCD-4457)
Oscar Peterson Trio w. Milt Jackson (Verve 314 559 830-2)
Tito Puente (Concord CCD-4732)
Tony Reedes (Evidence ECD 22201-2)
Sonny Rollins (Impulse IMPD-223)
Gonzalo Rubalcaba (Messidor 15830-2)
Hilton Ruiz (Candid CCD 79532)
Poncho Sanchez (Concord CCD-4369)
Dave Santoro (Double-Time DTRCD-151)
Nino Tempo (Atlantic 82764-2)
Sarah Vaughan (Mercury 830 714-2)
Frank Wess (Chiaroscuro CR(D) 350)
Gerry Wiggins (Concord CCD-4706)
Tony Williams w. Mulgrew Miller (Columbia CK 69107)
Nancy Wilson (Capitol CDP 7243 8 53921 2 2)
Michael Wolff (Fuel 2000 FLD-1004)
Phil Woods (Evidence ECD 22125-2)

Take Five (1959)

Music by Paul Desmond. Introduced by the Dave Brubeck Quartet with Paul Desmond on alto sax.

John Basile (Chesky JD 156)
George Benson (CBS Associated ZK 44167; ZK 4092602)
Dave Brubeck Quartet (Columbia CK 65122; CK 64160; CK 47931)
(Columbia CK 44215 (Columbia CK 65777) (Atlantic 1607-2)
(Concord CCD-4198) (Concord CCD-4353)
Mad and Eddie Duran (medley with *My Favorite Things*)
(Milestone MCD-9296-2)
Al Jarreau (Warner Bros. 9 46454-2)
Joe Morello (DMP CD-506)
Trudy Pitts (Prestige PRCD-24196-2)
Tito Puente (Concord CCD-4283)
George Shearing (Concord CCD-438)
Toots Thielemans (Private Music 01005-82120-2)
Grover Washington Jr. (Columbia CK 48530)

Soloing: by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *Lagree!*



1. First Step



PLAY 4 TIMES (♩ = 100)

By Jamey Aebersold

A C-7 F7 C-7 F7 C-7 F7 C-7 F7

C-7 F7 C-7 F7 C-7 F7 C-7 F7

B Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7

Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7 Eb-7 Ab7

C D-7 G7 D-7 G7 D-7 G7 D-7 G7

D-7 G7 D-7 G7 D-7 G7 D-7 G7

TO SOLOS

SOLOS

C-7 F7 C-7 F7 C-7 F7 C-7 F7

trill

Eb-7 Ab7 Eb-7 Ab7

D-7/G D-7/G ⊕ ⊕ C-7



2. Blue Minor (Latin Minor Blues)



PLAY 9 TIMES (♩ = 116)

By Jamey Aebersold

Musical notation for the first system, including chords: B \flat -7, E \flat -7, C \emptyset , F7+9, G7+9, and a first/second ending structure.

SOLOS

SOLOS section with four staves of rhythmic notation and chord changes: B \flat -7, E \flat -7, B \flat -7, C \emptyset , F7+9, B \flat -7, G7+9, C \emptyset , F7+9, B \flat -7/E \flat , and B \flat -7/E \flat .



3. On Green Dolphin Street



PLAY 8 TIMES (♩ = 126)

Music by Bronislau Kaper
Lyrics by Ned Washington

NOTE: Choruses alternate between 4/4 and 3/4. Be careful!

LATIN EbΔ

F7 Eb Pedal E7 EbΔ C7b9

1. SWING

F-7 Bb7b9 EbΔ

Ab-7 Db7b9 GbΔ F-7 Bb7

2. SWING

F-7 F-7/Eb DØ G7b9

C-7 C-7/Bb AØ D7 G-7 C7 F-7 Bb7 ⊕ EbΔ F-7 Bb7

SOLOS then EbΔ Eb-7 F7 E7 EbΔ C7b9

1. F-7 Bb7b9 EbΔ Ab-7 Db7b9 GbΔ F-7 Bb7

2. F-7 F-7/Eb

DØ G7b9 C-7 C-7/Bb AØ D7 G-7 C7 F-7 Bb7 ⊕ EbΔ F-7 Bb7

⊕ Play 3 times, then end on last chord.

EbΔ Eb-7 F7 E7 EbΔ

Eb Pedal

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4. Guido Rides Again



PLAY 9 TIMES (♩ = 162)

By Jamey Aebersold

INTRO F-7/B \flat Eb-7/A \flat Eb-7/A \flat G7+9

A C-7

LATIN

C-7 Ab7 Ab7

C-7 C-7

Ab-7/D \flat F-7/B \flat **B** E-7 G-7

C7b9 F-7 Db7 C-7

F7b9 F-7/B \flat Eb-7/A \flat **1.** Eb-7/A \flat G7+9 **2.** TO SOLOS Eb-7/A \flat G7+9

C SOLOS C-7 Ab7

C-7 Ab-7/D \flat

D E-7 G-7 C7b9 F-7 Db7

C-7 F7b9 F-7/B \flat Eb-7/A \flat Eb-7/A \flat G7+9 *Last time only to end.* F-7/B \flat Eb-7/A \flat Eb-7/A \flat G7+9 C-7



5. Major Scales In 5/4



PLAY 2 TIMES (♩ = 104)

By Jamey Aebersold

BΔ	C-7/F	2	2	BΔ	F\sharp7+9
BΔ	C\sharp-7/F\sharp	2	2	BΔ	G7+9
CΔ	D-7/G	2	2	CΔ	A\flat7+9
D$\flat\Delta$	E\flat-7/A\flat	2	2	D$\flat\Delta$	A7+9
DΔ	E-7/A	2	2	DΔ	B\flat7+9
E$\flat\Delta$	F-7/B\flat	2	2	E$\flat\Delta$	B7+9
EΔ	F\sharp-7/B	2	2	EΔ	C7+9
FΔ	G-7/C	2	2	FΔ	D\flat7+9
F$\sharp\Delta$	A\flat-7/D\flat	2	2	F$\sharp\Delta$	D7+9
GΔ	A-7/D	2	2	GΔ	E\flat7+9
A$\flat\Delta$	B\flat-7/E\flat	2	2	A$\flat\Delta$	E7+9
AΔ	B-7/E	2	2	AΔ	F7+9
					B$\flat\Delta$+4



6. Take Five



PLAY 2 TIMES (♩ = 126)

By Paul Desmond

Play two full choruses, then vamp on Eb-7.

Bb-7 Eb-7 Bb-7 Eb-7 Bb-7 Eb-7 Bb-7

Eb-7 Bb-7 Eb-7 Bb-7 Eb-7 Bb-7 Eb-7 Bb-7

Eb-7 (TO SOLOS on D.S.) BA Ab-6 Bb-7 Eb-7

Fine

Ab-7 Db7 GbΔ BA Ab-6

Bb-7 Eb-7 Ab-7 Db7 F-7 Bb7

D.S. al Fine (THEN TO SOLOS)

SOLOS

Eb-7 Bb-7 Eb-7 Bb-7 Eb-7

BA Ab-6 Bb-7 Eb-7 Ab-7 Db7 GbΔ BA Ab-6 Bb-7 Eb-7

Ab-7 Db7 F-7 Bb7 Eb-7 Bb-7

Eb-7 Bb-7 Eb-7 Vamp

Ending fades out on Eb-7.



7. The Girl From Ipanema



PLAY 4 TIMES (♩ = 112)

Music by Antonio Carlos Jobim
Lyrics by Vinicius de Moraes
and Norman Gimbel (English)

A FΔ G7

G-7 Gb7+4

1.	2.
FΔ	FΔ

B GbΔ B7 F#-7

D7 G-7 Eb7

A-7 D7+4 G-7 C7+4 **C** FΔ

G7 G-7 Gb7+4 FΔ Gb7+4

SOLOS

FΔ	G7	G-7	Gb7+4	1.	2.
				FΔ	FΔ
				Gb7+4	Gb7+4

F#Δ B7 F#-7 D7 G-7 Eb7

A-7 D7+4 G-7 C7+4 FΔ G7 G-7 Gb7+4 FΔ Gb7+4

FΔ Gb7+4 FΔ



8. Backdoor Shuffle

(Shuffle Blues)



PLAY 11 TIMES (♩ = 116)

By Jamey Aebersold

Musical notation for the first system, including chords: F7, Bb7, F7, G-7, C7+9, F7, D7+9, G7+9, C7+9.

SOLOS

SOLOS section with chord progressions: F7, Bb7, F7, G-7, C7+9, F7, D7+9, G7+9, C7+9, F7, D7+9, G7+9, C7+9, F7.

Play 8 times and end on F7.



9. Seven For Twelve



PLAY 12 TIMES (♩ = 168)

By John Goldsby

INTRO
C-7/F

MELODY (BLUES)
C-7/F

Bass line continues

Rhythm section figures

SOLOS
C-7/F

Bass rhy. section figure continues →

Ending fades out



10. My Favorite Things



from THE SOUND OF MUSIC

PLAY 4 TIMES (♩ = 126)

Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

This arrangement alternates between a measure of 6/4 followed by a measure of 5/4.

A E-7 CA+4

CA+4 A-7 D7 GA CA GA CA F#O B7

B E-7 A-7

A-7 D7 GA CA GA CA F#O B7b9

C E-7 F#O B7 E-7 CA CA

C#O7 G/D E7+9 A-7 D7 GA F#O B7

SOLOS

D E-7 CA+4 A-7 D7 GA CA GA CA F#O B7

E E-7 A-7 A-7 D7 GA CA GA CA F#O B7b9

F E-7 F#O B7 E-7 CA CA C#O7 G/D E7+9 A-7 D7

GA F#O B7 GA A-7/D GA

Play 14 times, then end on last measure. →