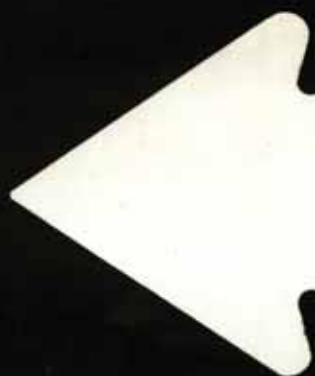


**Volume 36**



**BEBOP**

**& BEYOND**

***Play-A-Long  
Book & Record Set***



**8  
GREAT JAZZ  
TUNES**

**A New Approach  
to Jazz Improvisation**  
*by Jamey Aebersold*



## INTRODUCTION

In this play-a-long album we encounter eight of the great jazz originals of the late forties and fifties, some of which have acquired the status of standards over the years.

If there ever was a textbook case of an artist being ahead of his time, it was Thelonious Monk. Although **Epistrophy** was recorded in 1942 (but not released until the sixties) by Cootie Williams, who was playing **'Round Midnight** with his band, Monk didn't get his own record date until 1947, and it wasn't until the late fifties that he began attracting the kind of audience that makes artists think of getting a financial advisor. Both of his tunes on this album are pillars of the modern jazz repertoire, providing challenging chord progressions and rhythms. **I Mean You** stays away from easy II/V/I formulae for the most part; **Ruby, My Dear** puts you at ease with fairly conventional chords in the main strain before sandbagging you with a bridge whose first half is in the little-used key of A Major. These are two tunes that will force the glib change-runner to stop and think.

The rest of the tunes are closer to bebop convention. **Freight Trane** is a line on the Bird Blues changes written by pianist Tommy Flanagan for a John Coltrane/Kenny Burrell session in 1958. **Ladybird** is one of Tad Dameron's most famous pieces, written at about the same time (1947-48) as another tune with virtually the same chord changes - **Half Nelson**. **Prince Albert** is a Kenny Dorham line on the changes of **All The Things You Are**, including the famous Charlie Parker/Dizzy Gillespie introduction; make sure you get started on the right beat! **Ray's Idea** was supplied to Dizzy Gillespie's staff arranger Gil Fuller by 19-year-old Ray Brown in 1946. I think after you play on it you'll wonder why it doesn't get recorded more often. **Robbins' Nest** was written by pianist Sir Charles Thompson when he was with Illinois Jacquet and named for New York disc jockey Freddie Robbins (Lester Young had written **Jumpin' with Symphony Sid** for another DJ, and there were several other such tunes written in the late forties); it has a nice remote key movement in the main strain. Probably the least known piece is **Theme For Ernie**, composed by Philadelphian Freddie Lacey after the sudden death of alto man Ernie Henry in 1957. John Coltrane recorded it in early 1958, but in the last few years pianist Tete Montoliu and guitarist Joshua Breakstone have included it in their recorded output. Its melody has some interesting intervals and a soaring quality that is attractive.

Here then is a collection of eight bebop tunes.....some classics, but all interesting.

Phil Bailey  
7/27/85