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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: LEFT CHANNEL = Bass & Drums; RIGHT CHANNEL = Piano & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

ANDY LAVERNE - Piano; RUFUS REID - Bass; JOHN RILEY - Drums



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BIOGRAPHY OF ANDY LAVERNE

Jazz pianist, composer, and arranger Andy LaVerne studied at Juilliard, Berklee, and the New England Conservatory, and took private lessons from pianist Bill Evans. The list of musicians with whom Andy has worked reads like a Who's Who in jazz: Frank Sinatra, Stan Getz, Woody Herman, Dizzy Gillespie, Chick Corea, Lionel Hampton, Michael Brecker, Elvin Jones & numerous others.

A prolific recording artist, his projects as a leader number 40+, among the most recent is a quartet recording featuring trumpeter Randy Brecker, bassist George Mraz, and drummer Al Foster, *Four Miles* (Polygram), which reached the top ten on the *Gavin Jazz Chart*. *Pianissimo* (SteepleChase), a collection of ballads, and *Bilbao* (ClaveBop) a collection of originals, are two of his latest CD's.

LaVerne is also a prominent jazz educator, having released a series of instructional videos, *Guide to Modern Jazz Piano*, Vols. 1 & 2, and *Jazz Piano Standards* (Homespun Tapes), featuring the Yamaha Disklavier, as well as the video, *In Concert* (Homespun), with John Abercrombie. He is the author of *Handbook of Chord Substitutions*, *Tons of Runs* (Ekay), *The Music Of Andy LaVerne* (SteepleChase Publications), and *19 Solo Piano Arrangements of Compositions by Bill Evans* (Hal Leonard). *Countdown To Giant Steps* (Aebersold Jazz, Vol. 75) is a two CD play-a-long with companion book, of which LaVerne served as player/producer & writer. *Tunes You Thought You Knew* (Aebersold Jazz, Vol. 85) is a LaVerne play-a-long CD/book set. *Secret of the Andes* is a new Aebersold Play-A-Long which is a collection of Andy LaVerne compositions; Vol. 101.

Andy is the recipient of five Jazz Fellowships from the National Endowment for the Arts, and winner of the 2000 John Lennon Songwriting contest for his tune *Shania*. He has appeared at concerts, festivals, and clubs throughout the world, and has also given clinics at universities, colleges, and conservatories around the world. LaVerne is professor of Jazz Piano at The Hartt School, The University of Hartford, and the Jamey Aebersold Summer Jazz Workshops. He has recently been recording and touring with legendary singer/songwriter Neil Sedaka.

INTRODUCTION

Long before I started playing jazz, I was playing classical music. Before that, I used to sit down at the piano and just plunk out some melodies. When I began my formal training at The Juilliard School I was introduced to the classical repertoire. My studies at Juilliard included classes in music theory and, as part of the required work, students had to compose music employing functional harmony and counterpoint. So, from a very early age (perhaps four years old), I was composing or improvising music. It was that aspect of the creative process which drew me away from classical into jazz. The notion of creating my own music, as opposed to interpreting someone else's, was quite appealing. Following that trend, I continued to compose music as well as improvise. No matter the group or setting, I always brought in an original or two. This escalated when I joined The Stan Getz band in 1977. As a matter of fact, the very first tune I played with Stan was one of my tunes, which we played at Stan's request. He seemed to like it, and from that point on I contributed an average of 20 tunes a year to Stan's book. It was the process of writing and getting to hear the music played which really refined my composing skills, which in turn helped in the development of my improvisational skills. The two processes are closely linked; the difference being that improvisation is composition accelerated, and composition conversely, is improvisation in slow motion. Along with the music, the title has great importance to me. It can help convey the thought behind the music ...

Good Luck With Your Music

From the CD "Process Of Illumination" (ClaveBop)

What musician hasn't experienced a conversation with a relative or non-musician, who after you tell them that you're a musician, seems absolutely dumbfounded. And, inevitably at the end of the conversation, says in a somewhat sarcastic and condescending tone, "Well... good luck with your music." Thus the title, which was pointed out to me in a conversation with drummer Jeff Brillinger. Musically, the tune is based somewhat on the first two chords of "Someday My Prince Will Come." I use that progression as a template for the "A" sections of the tune. The "B" section's pedal points give some harmonic breathing room to all the preceding movement.

Bilbao

From the CD "Process Of Illumination" (ClaveBop)

This tune was inspired by the renowned architect Frank Gehry, whose revolutionary design of the Guggenheim Museum in Bilbao, Spain has changed the concept of building design. While this tune might not be quite as revolutionary, it does blend a couple of different musical elements. The opening intro/interlude (one of my favorite compositional devices) uses a bassline with an inner voice harmonic movement on top. This open feel leads to the body of the tune, which had its start as a minor blues. It evolved, once the intro was added, to its current form. Changes are similar to blues, with a couple of added twists.



1. Good Luck With Your Music



PLAY 6 CHORUSES (♩ = 140)

Andy LaVerne

FA A7b9 D-7 F7 BbΔ D7^{♯13}/₉ G-7 Ab^o7

A-7 D-7 A7alt D-7

1. D-7/G G7 G^o/C 2. D-7/G G^o/C FΔ+5

D/A G/A G-7/A D/A

C/G F/G F-7/G C/G C7+9

FA A7b9 D-7 F7 BbΔ D7^{♯13}/₉ G-7 Ab^o7

A-7 E7b9 A7alt D-7 D-7/G G^o/C EbΔ

SOLOS

FA A7b9 D-7 F7 BbΔ D7^{♯13}/₉ G-7 Ab^o7 A-7 D-7 A7alt D-7

1. D-7/G G7 G^o/C 2. D-7/G G^o/C FΔ+5 D/A G/A

G-7/A D/A C/G F/G F-7/G C/G C7+9

FA A7b9 D-7 F7 BbΔ D7^{♯13}/₉ G-7 Ab^o7 A-7 E7b9 A7alt D-7

D-7/G G^o/C EbΔ

⌘ ⌘ ⌘



4. Subject To Change



PLAY 10 CHORUSES (♩ = 245)

Andy LaVerne

Musical notation for the first 10 choruses, including treble and bass clefs, notes, rests, and various chord symbols such as F#-7, D-7, B-7, C#7alt, B-7/E, D-7/G, G-7/C, B7alt, E-7, C-7, A-7, B7alt, E-7, and C#7alt. The notation includes first and second endings and a double bar line with 'D.C.' (Da Capo).

SOLOS

SOLOS section with musical notation and chord symbols. It includes first and second endings, repeat signs, and various chord symbols such as F#-7, D-7, B-7, C#7alt, D-7/G, G-7/C, B7alt, E-7, C-7, A-7, B7alt, E-7, C#7alt, C#7alt, F#-7, Eb7alt, Ab-7, F7alt, Bb-7, G7alt, and C-7. The notation includes a double bar line with 'D.C.' (Da Capo).

