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Any codas (♢) that appear will be played only once
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PLAY-A-LONG CD #1 INFORMATION

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

PERSONNEL ON PLAY-A-LONG RECORDING

STEVE ALLEE - Piano; BILL MORING - Bass; TIM HORNER - Drums

Play-A-Long CD#2 features RANDY BRECKER (trumpet/flugelhorn) and ADA ROVATTI (tenor) playing the harmonized melody parts with the rhythm section. This is a very important tool for students to learn proper jazz phrasing. Also includes open choruses for you to solo between beginning and ending melodies.



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INTRODUCTION

It is a real pleasure to present this Randy Brecker Play-A-Long. This project means as much to me or more than my non Play-A-Long CDs! I go back over 45 years with Jamey Aebersold, and have witnessed his visions as a great musician and educator expand into what it is today. These book and CDs are invaluable aids not only to students, but to many professionals like myself, who use these tools literally every day when off the road, to expand our vocabularies, repertoire, and to keep our 'chops' up. Personally, I don't know how I could live without them-they are part of my daily experience.

The following are short synopses of the tunes to help in understanding the conception and ideas behind each.

1. *There's A Mingus Amonk Us* - As the title implies, came about with the thought: what might have happened if Charles Mingus and Thelonious Monk had collaborated and written a tune together? The key is Db, Mingus' favorite key, and the motifs and changes shift back and forth between what Mingus and Monk might have written.

2. *Shanghigh* - Composed in the beautiful city of (almost) the same name, is a 12 bar form. Blues implied (but not quite). The blowing is based is on V7+9 harmonies and ends up in many unusual places.

3. *Some Skunk Funk* - This is a 'bebop' version of what became the signature tune of the Brecker Brothers Band, but this up- tempo rendering ends up as a minor blues. The head should be played with funk in mind, but with a jazz inflection.

4. *The Marble Sea* - One of my first compositions was based on my gazing out at the Mediterranean Sea in Beirut during a State Dept tour with the Indiana University Big Band in 1966...I was infatuated with Major 7 chords and Burt Bacharach tunes at that time (and the Beatles!)

5. *Thrifty Man* - This is dedicated to, and written in the style of one of my former employers the great Horace Silver, and takes his harmonic and melodic approach kind of one step 'further out.'

6. *Incidentally* - This was actually titled 'Accidentally' because of all the accidentals in the key signature, but when the record came out, the liner notes listed it as 'Incidentally' which incidentally and accidentally became the title! Play the melody as expressively as possible, and take some liberties with it as we did.

7. *Free Fall* - This is based conceptually upon one of my favorite Art Blakey Jazz Messenger records 'Free For All'...the head is all bebop with some Bud Powell thrown in the mix, and is a real challenge to play. Practice it slowly.

8. *Hit Or Miss* - The title implies the wider intervals in this tune, which are either hit or missed in a big way. Looking back I think the recurring thematic motif was subconsciously built off the great Thad Jones tune 'Three in One' and the tune is definitely 'Thad-ian' in nature. I had the distinct pleasure of playing with the great Thad Jones/Mel Lewis Jazz Orchestra in the late 60's ... and actually subbing off and on 'til the present day.

9. *The Sleaze Factor* - This tune is dedicated to the record business (!) and is a funk-samba, which features a repetitive melodic phrase and shifting Brazilian, inspired rhythms and harmonies underneath. Watch out for the 5/4 bar!

10. *You're In My Heart* - In 3/4 time, also features melodic development with shifting and constantly moving harmony underneath.

11. *Moontide* - Straight eighth note feel and more modal in approach, this tune sets a mood which should continue in your improvisation.

12. *Dirty Dogs* - This is an altered blues, which brings into play descending II-V chord changes in the head and blowing.

13. *Tokyo Freddie* - Written in Tokyo but reminiscent of the Freddie Hubbard compositional approach, this tune has a set of difficult chord progressions which suggest forward motion and thus 'progress' as chord 'progressions' should, and are then given a chance to breathe with a 16 bar modal section.

With regards to CD #2 we tried to play the heads as written with a bit of interpretation and nuance, so as you practice these tunes, keep in mind that notes on the page are just that, and feelings also have to be inserted, so play with abandon!

Thanks to Jamey for giving me this opportunity and for all his years of service to the Jazz Community.

Also to Steve Allee for putting the idea into motion, and for his absolutely great playing, recording and production expertise.

To Bill Moring and Tim Horner for their wonderful playing and attitude.

To Gary Mielke a great and thorough audio engineer.

To Mike Hyziak for the time-consuming layout and getting it right.

To Michael who played most of these tunes with me countless times, and who also loved his Play-A-Long collection! We all miss you.

And of course my wonderful wife Ada Rovatti who patiently recorded my trumpet/flugelhorn parts and her own tenor saxophone parts (not an easy task I can assure you). She also took the cover photo and helped with literally every aspect of this project.

Hope you all have fun with it ... take it slow!

-- Randy Brecker



1. There's A Mingus Amonk Us



Bright Be-Bop (♩ = 178)

INTRO A♭Δ+5

C7+4

B♭Δ+5

Randy Brecker



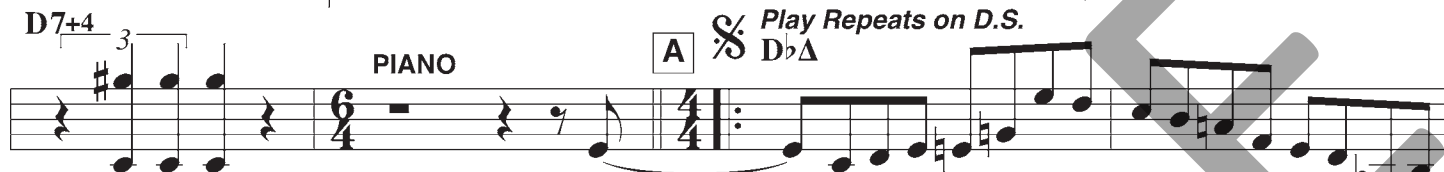
D7+4

PIANO

A

Play Repeats on D.S.

D♭Δ

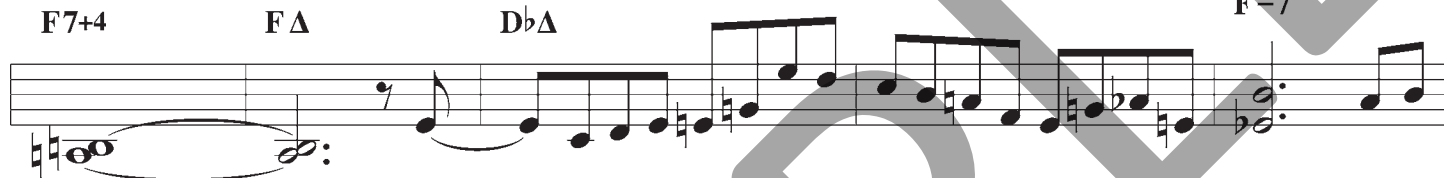


BREAK

F7+4

FΔ

D♭Δ



F-7

B♭Ø

B

E♭sus

E♭7

A♭sus

A♭7

D♭Δ



D♭Δ

E♭sus

E♭7

A♭sus

A7

E7+9

A♭sus

TO CODA



SOLOS [Play 10 choruses]

B D♭Δ

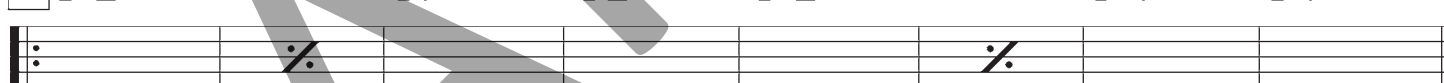
F7+4

FΔ

D♭Δ

F-7

B♭7♭9



E♭sus

E♭7

A♭sus

A♭7

D♭Δ

G7+4

E♭sus

E♭7

A♭sus

A7

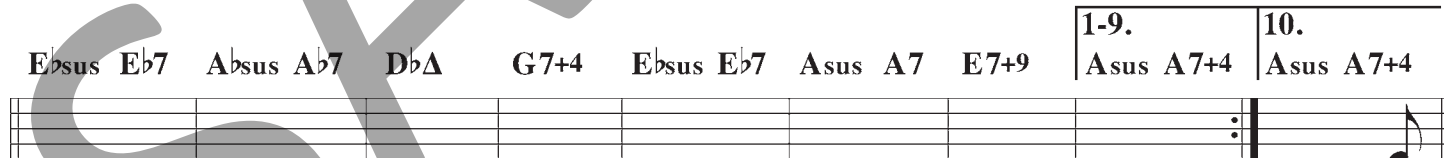
E7+9

1-9.

A♭sus A7+4

10.

A♭sus A7+4



after solos — D.S. al Coda

CODA

A♭Δ+5

C7+4

B♭Δ+5

D7+4



BREAK

PIANO

D♭Δ

F7+4



ritard.

Bb

7. Free Fall

Randy Brecker

Bb

Double-Time Feel (♩ = 120)

A

D#-7 Dsus C#sus

Eb7+9 D/F Bb7+9 D7

G-6 F#7+9 E7+9₃

Play Repeats on D.C.

D7+9 D#-7 D7+9

B/C G#- G

D#-7 Dsus C#sus

Eb7+9 D/F Bb7+9 D7



G-6

F#7+9

E7+9₃

1.

C7+9 DΔ+5

G-7

2.

C7+9 DΔ+5

G-7



B

C-7

F7+9

BbΔ+4



Bb-7

Eb7+9

AbΔ+4

C#Δ



G#-7

C#7+4

D7+4

G#Δ+4

D#-7

D7+9



FΔ+4

D7+4

A3

D#-7 Dsus C#sus

Eb7+9 D/F

Bb7+9

D7



G-6

F#7+9

E7+9

D7+9 D#-7

D7+9

B/C

G#- G

D#-7 Dsus

C#sus



TO CODA ⊕

Eb7+9 D/F

Bb7+9

D7

G-6

F#7+9

E7+9₃

C7+9

DΔ+5

G-7





Jazz Waltz (♩ = 168)

10. You're In My Heart

Randy Brecker



A F6sus Play Once on D.C. G#-7b6 A7b9 4 A7b9 DΔ+5 4

D#-7 G#9(b5) G7+4 F#7(b9) Dped. 4 CΔ+4 EbΔ

B EΔ 4 C#-7 D#sus 4 C-7 D6sus D#C#

GΔ+5 F#7alt. B-7 G#7+4 TO CODA Θ

C F7+4 B7alt. Esus C#7b9 EbΔ+4 F#Δ+4

E-7 Bb7alt. A7b9 F6sus **D** SOLOS [Play 4 choruses] F-7 G#-7

E0/A A7alt. D-7 D7alt. G#7 G7b9 F#7b9 D° C°

E EΔ D#7+4 C-7 D7sus

GΔ F#7alt. B-7 G#7+4