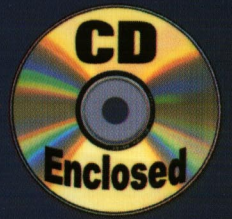


VOLUME 101



Andy LaVerne

Secret of the Andes

Play-A-Long Book and CD Set
For ALL Instrumentalists





Jamey Abersold Jazz

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NOTE: Any codas (⊕) 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
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 - 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 playalong 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

Bilbao (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

Bilbao (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.

Anticipation

Bilbao (ClaveBop)

Ever have a big build up to something, only to wonder what all the fuss was about when you finally get it? This coined word captures that feeling. The music takes you on a long harmonic voyage, only to finally come to rest on a simple Eb Major chord. All those colors and textures leading up to a common chord with a root in the melody no less! Lots of V - I type movements here; a study in functional harmony. Good practice for different tonal centers.

Subject To Change

Bilbao (ClaveBop)

Sometimes the title comes after the fact. Such was the case with *Subject To Change*. The tune follows a harmonic pattern (as do many of my tunes, and tunes by my first jazz teacher, Bill Evans.) Somehow, in the writing of this piece, the harmonies played a trick on me, and the last "A" section ended up a whole step lower than the opening "A" sections. As a result of this modulation, the original key was subject to change. The fast tempo of this tune requires a more relaxed feel to be able to negotiate the changes.

A Loan To Gather

Bilbao (ClaveBop)

Three For All (LaVerne/Abercrombie/Patitucci)

A play on words, from the famous tune "Alone Together." That's where the relationship ends, as this is neither a reharmon nor contrafact of that tune. The only waltz in this collection, the minor IV chord is used in place of the more commonly placed half-diminished chord. This substitution can come in handy when trying to play over the half-diminished. Think of it as a minor seventh chord a minor third above the root. The bridge's pedal points give some breath to the more active harmonic movement of the "A" sections.

Secret of the Andes

Modern Days And Nights (DoubleTime) then titled "A Cole Porter Flat"

Cutting Edge (DoubleTime)

This tune, the oldest in this collection, was originally named "A Cole Porter Flat." Another play on words, from "A Cold Water Flat," an old description of NYC tenements. It was when my friend Lynne Arriale said that she loved the tune, but hated the title, that I began to rethink the appropriateness of the title to the music. Then, during a recording session with John Patitucci, a much more appropriate and evocative title became apparent when John referred to some of my harmonies as a "Secret of the Andes." The Latin feel of this tune can be quite liberating, opening the way to some lyrical linear playing. Especially fun is the Db diminished to Db Major over the bass line.

Portrait of Dorian Mode

Larry Schnieder/Jazz (SteepleChase)

When my friend, Larry Schneider, called me to play on his recent CD, we discussed material. Larry men-

tioned that he loved playing “How Deep Is The Ocean.” I came up with the idea of writing him a new tune based on those changes. The resulting “Portrait of Dorian Mode,” whose title comes from Professor Peter Woodard of the Hartt College, has a bit of irony as there isn’t much here that stays with a Dorian mode. Sure, you can play Dorian modes over all the minor chords, but they move around a fair amount, so it’s not really a “modal” tune. The intro/interlude is a bit closer to the modal concept. Try a concert Eb pentatonic scale over both the Eb and C minor chords (concert key.) Then, quote “How Deep...” in your solo over the rest of the changes. Read “Portrait of Dorian Gray” for further inspiration.

Shania

Bilbao (ClaveBop)

This tune has the longest story of the bunch attached to it. Rather than going through the entire litany, I’ll refer you to an article I wrote about the tune in the Spring 2002 issue of Piano Today Magazine. Suffice it to say, the inspiration came from singer/songwriter Shania Twain. After playing the tune at several Aebersold Summer Workshop evening concerts to very enthusiastic response, I thought that this tune might have an appeal which reaches beyond the typical jazz tune. As one of the winners in the 2000 John Lennon Songwriting Contest, my hunch was confirmed. ***Matt and I don’t understand this part. Check it out and ask Jamey what he thinks too.*** Two years later, a dream was realized when Kevin Mahogany recorded Shania on my CD Bilbao. Emily Bindiger, a top NYC studio vocalist and backup vocalist for Neil Sedaka, wrote the lyrics. My only contribution to that end was the “hook,” Shania. This “Straight Eight Ballad” can absorb a lyrical, pentatonic approach in the “A” sections. The bridge has some more “Jazz” type changes, so you can flex your chops.

Process of Illumination

Bilbao (ClaveBop)

Riding in a car with pianist Bill Charlap to the Lionel Hampton Jazz Festival in Moscow Idaho some years ago, Bill said in the midst of a conversation, “...it’s basically a process of illumination, I mean elimination.” I said, without hesitation, what a great title! When I got home from that trip, I wrote this tune. One of my favorite tunes to play is Herbie Hancock’s “Cantaloupe Island,” which can be found in its reharmonized form in Jamey Aebersold’s play-a-long series volume 85, “Tunes You Thought You Knew.” I had been searching for another tune with a similar format. This tune supplied what I was looking for.

Walking On The Moon

Bilbao (ClaveBop)

Most of my combos have worked out on this blues; another Aebersold Camp staple. It’s a nice change of pace from the typical I/IV/V. The dominant Seventh suspended fourth sound puts a different shade of blue on the blues. The title came from a conversation with pianist/friend Sarah Jane Cion. I thought it would be interesting to both, write a tune using that as the title, and see how similar they turned out. Well, I ended up with a blues, and Sarah came up with a waltz. Both good tunes, both very different.

Gone Forever

Bilbao (ClaveBop)

This might be my best effort yet. Another harmonic pattern type tune, with some deceptive cadences. When I wrote this tune, I liked it, but felt it needed something else to set it apart. Then I came across what seemed like a major discovery. I ended the tune with a Major Seventh #5 chord, which resolved DOWN to a major triad. Then I applied this idea to all the #5 chords in the tune. I took out all the Major Sevenths, and made all those chords simple augmented triads, resolving to major triads! Reducing those complex chords to simple ones gave me the sound I was looking for, something I hadn't heard before. This made the whole tune come to life. As for the title, the origin was again in the context of an innocent conversation. After 9/11, it seemed to take on much more depth.

There's No There There

Bilbao (ClaveBop)

Gertrude Stein's description of Venice, CA seemed to fit this tune to a "T!" The beginning of the tune, which is more like an intro, doesn't feel like the top of the tune. So, over time you get there, "There's No There There!" This is a swinger, with a modal section for contrast. Feel free to play "out" over the D minor (concert key.) Then, dig into the changes.

Some suggestions to get the most educational benefit from these tunes:

If you come across a chord change you find difficult to negotiate, isolate it, practice the appropriate chord scale(s) slowly, and gradually integrate it back into the tune.

Play through some of the other parts (concert, Bb, Eb, bass clef), WITHOUT the CD, to increase your abilities of playing in different keys. Do some harmonic analysis.

I hope you enjoy the music presented here. Feel free to interpret the tunes in your own way, and use them as a source of ideas and inspiration for your own writing. And, I mean this literally and sincerely - Good luck with **YOUR** music!

Andy LaVerne

June, 2002

www.andylaverne.com

DISCOGRAPHY

As A Leader

Another World (*SteepleChase*)
For Us (*SteepleChase*)
Frozen Music (*SteepleChase*)
Fountainhead (*SteepleChase*)
Nosmo King (*SteepleChase*)
Now It Can Be Played (*SteepleChase*)
In The Mood For A Classic (*SteepleChase*)
Serenade To Silver (*SteepleChase*)
Severe Clear (*SteepleChase*)
Glass Ceiling (*SteepleChase*)
Universal Mind (*SteepleChase*)
Too Grand (*SteepleChase*)
Buy One Get One Free (*SteepleChase*)
Bill Evans: Person We Knew (*SteepleChase*)
Standard Eyes (*SteepleChase*)
Tadd's Delight (*SteepleChase*)
Bud's Beautiful (*SteepleChase*)
Stan Getz In Chappaqua (*SteepleChase*)
Another World Another Time (*SteepleChase*)
Between Earth And Mars (*SteepleChase*)
Know More (*SteepleChase*)
Pianissimo (*SteepleChase*)
Shades of Light (*SteepleChase*)
Bilbao (ClaveBop)
Time Well Spent (*Concord*)
Live At Maybeck Hall (*Concord*)
Vertical Reality (*Musicdisc*)
First Tango In New York (*Musicdisc*)
Natural Living (*Musicdisc*)
Pleasure Seekers (*Polygram/Triloka*)
Double Standard (*Polygram/Triloka*)
Four Miles (*Polygram/Triloka*)
Liquid Silver (*DMP*)
Jazz Piano Lineage (*DMP*)
Magic Fingers (*DMP*)
Where We Were (*Double-Time Records*)
Modern Days And Nights (*Double-Time Records*)
The Cutting Edge (*Double-Time Records*)
Captain Video (*Atlas*)
True Colors (*Pony Canyon*)
Plays The Music Of Chick Corea (*Jazzline*)
The Spirit of '76 (*Fourstar*)
See How It Feels - Brubeck/LaVerne Trio - (*Blackhawk*)
Legend (*IPI*)
Mythology (*IPI*)

As A Sideman

w/Larry Schneider -
Just Cole Porter (*SteepleChase*)
Blind Date (*SteepleChase*)
Mohawk (*SteepleChase*)
Inner Voice (*SteepleChase*)
Jazz (*SteepleChase*)
w/Bob Rockwell -
Born To Be Blue (*SteepleChase*)
Shades Of Blue (*SteepleChase*)

w/Jerry Bergonzi -
Tilt (*Red*)
Conjunction (*IPI*)
w/Ivar Anotonsen -
Dream Come True (*Gemini*)
w/Bill Washer -
ASAP (*ITMP*)
w/Neil Sedaka -
Tales of Love And Other Passions (*Event*)
Tales of Love (*Artful*)
w/Dara Sedaka -
What's New (*Paddle Wheel*)
w/Frank Sinatra -
The Main Event (*Reprise*)
w/Stan Getz -
Another World (*Columbia*)
Children Of The World (*Columbia*)
Live At Midem (*RCA*)
Academy Of Jazz (*PolJazz*)
w/Woody Herman -
Giant Steps (*Fantasy*)
Thundering Herd (*Fantasy*)
Herd At Montreux (*Fantasy*)
Children Of Lima (*Fantasy*)
King Cobra (*Fantasy*)
w/Carmen Cuesta -
One Kiss (*Bean*)
w/Eddie Daniels -
Brief Encounter (*Muse*)
w/Lee Konitz -
Nonet (*Roulette*)
w/Ted Curson -
Jubilant Power (*Inner City*)
w/Yoshio "Chin" Suzuki -
Matsuri (*CBS Sony*)
Wings (*Trio*)
w/Ryo Kawasaki -
Juice (*RCA*)
Eight Mile Road (*East Wind*)
w/Richard Sussman -
Tributaries (*Inner City*)
w/Mike Richmond -
Dream Waves (*Inner City*)
w/Fred Hand -
Volume One (*Hamreem*)
w/Tom Kniffic -
Home Bass (*Jazzheads*)
w/Steve Davis -
Quality Of Silence (*DMP*)
w/Louis Smith -
Soon (*SteepleChase*)
w/Tom Harrell -
Quartet (*IPI*)
w/Various Artists -
Tribute To Carl Jefferson (*Concord*)
Bill Evans A Tribute (*BlackHawk*)



1. Good Luck With Your Music



PLAY 6 CHORUSES (♩ = 140)

Andy LaVerne

FA A7b9 D-7 F7 BbΔ D7^{b13}₉ G-7 Ab^o7

A-7 D-7 A7alt D-7

1. D-7/G G7 GØ/C

2. D-7/G GØ/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^{b13}₉ G-7 Ab^o7

A-7 E7b9 A7alt D-7 D-7/G GØ/C EbΔ

SOLOS

FA A7b9 D-7 F7 BbΔ D7^{b13}₉ G-7 Ab^o7 A-7 D-7 A7alt D-7

1. D-7/G G7 GØ/C

2. D-7/G GØ/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^{b13}₉ G-7 Ab^o7 A-7 E7b9 A7alt D-7

D-7/G GØ/C EbΔ

⌘ ⌘ ⌘

fine



2. Bilbao



PLAY 6 CHORUSES (♩ = 160)

Andy LaVerne

G-7 G-7(b6) G-6 G-7(b6)

G-7 G-7(b6) G-6 G-7(b6)

Last time repeat first 8 bars and fade

G-7 G-7/F EØ A7b9

C-7 D7^{♯11}_{♭9} G-7 G7alt

C-7 D7^{♯11}_{♭9} G-7 Bb7

EbΔ7+5 1. D7^{♯11}_{♭9} 2. D7^{♯11}_{♭9}

SOLOS

G-7 G-7(b6) G-6 G-7(b6) G-7 G-7(b6) G-6 G-7(b6)

Last time repeat first 8 bars and fade

G-7 G-7/F EØ A7b9 C-7 D7^{♯11}_{♭9} G-7 G7alt

C-7 D7^{♯11}_{♭9} G-7 Bb7 EbΔ7+5 1. D7^{♯11}_{♭9} 2. D7^{♯11}_{♭9}



3. Anticipation



Andy LaVerne

PLAY 5 CHORUSES (♩ = 160)

Straight Eighth

Musical notation for the first five choruses, featuring a straight eighth note rhythm. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The notes are primarily eighth notes and quarter notes, often beamed together. Chord symbols are placed above the notes.

Chord symbols for the first five choruses:

- Chorus 1: A-7/D, AØ/D, B7^{♯11}₉, E-7
- Chorus 2: D-7/G, DØ/G, F[♯]7_{b9}, B-7
- Chorus 3: A-7/D, B7_{b9}, E-7, Db7^{♯11}₉
- Chorus 4: Db-7/G^b, Eb7_{b9}, Ab-7, F7_{b9}
- Chorus 5: F-7/B^b, G7_{b9}, C-7, F7_{b9}

SOLOS

Musical notation for the solo section, consisting of six staves. Each staff contains a slash (/) in the center, indicating a solo space. Chord symbols are placed above each staff.

Chord symbols for the solo section:

- Staff 1: A-7/D, AØ/D, B7^{♯11}₉, E-7
- Staff 2: D-7/G, DØ/G, F[♯]7_{b9}, B-7
- Staff 3: A-7/D, B7_{b9}, E-7, Db7^{♯11}₉
- Staff 4: Db-7/G^b, Eb7_{b9}, Ab-7, F7_{b9}
- Staff 5: F-7/B^b, G7_{b9}, C-7, F7_{b9}
- Staff 6: F-7, Bb7_{b9}, Eb⁶7, Eb⁶₉

fine



4. Subject To Change



PLAY 10 CHORUSES (♩ = 245)

Andy LaVerne

Musical notation for the first 10 choruses, including chord changes and first/second endings.

Chord changes: A-7, F-7, D-7, E7alt, D-7/G, F-7/Bb, Bb-7/Eb, D7alt, G-7, Eb-7, C-7, D7alt, G-7, E7alt.

1. A-7 E7alt

2. A-7

SOLOS

Musical notation for the solo section, including chord changes and first/second endings.

Chord changes: A-7, F-7, D-7, E7alt, F-7/Bb, Bb-7/Eb, D7alt, G-7, Eb-7, C-7, D7alt, G-7, E7alt, E7alt, A-7, F#7alt, B-7, Ab7alt, Db-7, Bb7alt, Eb-7.

1. A-7 E7alt

2. A-7 D-7/G

fine



5. Portrait Of Dorian Mode



Andy LaVerne

PLAY 6 CHORUSES (♩ = 200)

Chorus 1: Treble clef, 4/4 time. Chords: EbΔ, C-7.

Chorus 2: Treble clef, 4/4 time. Chords: EbΔ, C-7, EbΔ.

Chorus 3: Treble clef, 4/4 time. Chords: C-7, EbΔ, G7+5.

Chorus 4: Bass clef, 4/4 time. Chords: C-7, G7alt, C-7, D7alt.

Chorus 5: Bass clef, 4/4 time. Chords: G-7, D7alt, G-7, Bb7.

Chorus 6: Treble clef, 4/4 time. Chords: Bb-7/Eb, Eb7, Eb-7/Ab, Ab7.

Chorus 7: Treble clef, 4/4 time. Chords: Db-7/Gb, Gb7, DØ/G, G7b9.



5. Portrait Of Dorian Mode – Cont.



2.
Bb-7/Eb C7alt F-7

last time only to Coda

Db7+4 G-7 B°7 C-7 F7+4 F-7/Bb Bb7b9

SOLOS

EbΔ C-7 EbΔ C-7

EbΔ C-7 EbΔ G7+5

C-7 G7alt C-7 D7alt G-7 D7alt

1.
G-7 Bb7 Bb-7/Eb Eb7 Eb-7/Ab Ab7

2.
Db-7/Gb Gb7 DØ/G G7b9 Bb-7/Eb C7alt

last time only to Coda

F-7 Db7+4 G-7 B°7 C-7 F7+4 F-7/Bb Bb7b9

EbΔ C-7

Repeat & fade out



6. A Loan To Gather



PLAY 7 CHORUSES (♩ = 138)

Andy LaVerne

C-7 F-7 G7 C-7 AbΔ F-7
 1. DØ G7b9 4 2. G7b9 4 C-7 AbΔ A-7 D7+5
 GA Ab-7 Db7+5 GbΔ G-7 C7+5 FΔ+5
 F-7 G7b9 C-7 AØ DØ G7
 C-7 AØ DØ G7 C-7

SOLOS

C-7 F-7 G7 C-7 AbΔ F-7
 1. DØ G7b9 2. G7b9 C-7 AbΔ A-7 D7+5
 GA Ab-7 Db7+5 GbΔ G-7 C7+5 FΔ+5
 F-7 G7b9 C-7 AØ DØ G7
 C-7 AØ DØ G7 C-7

Fine after last chorus



7. Secret Of The Andes



PLAY 8 CHORUSES (♩ = 120)

Andy LaVerne

Chorus 1: $D\flat\circ 7$ $D\flat\Delta$ \emptyset $D\flat\circ 7$ $D\flat\Delta$

Chorus 2: $E\flat-7/A\flat$ $A\flat 7\flat 9$ $D\flat\circ 7/A\flat$ $D\flat\Delta/A\flat$ $E\flat-7/A\flat$ $A\flat 7\flat 9$ $D\flat\Delta/A\flat$

Chorus 3: $D-7/G$ $G7\flat 9$ $C\Delta/G$ $F\#\flat-7$ $B7\flat 9$ $B-7$ $E7\flat 9$

Chorus 4: $A\Delta+5$ $A\flat-7$ $G\emptyset$ $C7\flat 9$ $F\emptyset$ $B\flat 7\flat 9$ $E-7$ $A7$ $E\flat-7$ $A\flat 7\flat 9$

SOLOS

Solo 1: $D\flat\circ 7$ $D\flat\Delta$ \emptyset $D\flat\circ 7$ $D\flat\Delta$

Solo 2: $E\flat-7/A\flat$ $A\flat 7\flat 9$ $D\flat\circ 7/A\flat$ $D\flat\Delta/A\flat$ $E\flat-7/A\flat$ $A\flat 7\flat 9$ $D\flat\Delta/A\flat$

Solo 3: $D-7/G$ $G7\flat 9$ $C\Delta/G$ $F\#\flat-7$ $B7\flat 9$ $B-7$ $E7\flat 9$

Solo 4: $A\Delta+5$ $A\flat-7$ $G\emptyset$ $C7\flat 9$ $F\emptyset$ $B\flat 7\flat 9$ $E-7$ $A7$ $E\flat-7$ $A\flat 7\flat 9$

Solo 5: $D\flat\circ 7/A\flat$ $D\flat\Delta$



8. Shania



PLAY 3 CHORUSES (♩ = 110)

Music by Andy LaVerne
Lyrics by Emily Bindger

Straight Eighth Ballad

Ab/C Bb/D Eb Eb/G

*Male vocal version { 1. When your face ap - pears — be -
2. In the spot - light's glare — that

AbΔ+4 A°7 Eb/Bb B°7

fore me — Your eyes im - plore me — Dare me to love you with a
blinds me — Your spir - it finds me — And moves with si - lent grace to

C-7 F7+4 F-7/Bb

strength I can't de - ny — While oth - ers mold you — And my arms en -
help me clear my mind — And so you heal me — And you know the

Db7+4 Ab-6(Δ)

fold you — Why can't I hold you — Sha -
real me — Why can't you feel me — Sha -

1. F-7/Eb Eb Ab/C Bb/D 2. F-7/Eb Eb A°/D D7b9

ni - a. — ni - a. — I'm no fool

Bridge

G-7 G-7/F EØ A7b9 AbΔ+4 G7^{b9} GbΔ+4

I know that you — don't know — my name —

F7b9 BbΔ D7+9 G-7 C7+4

— But — all the same You fill my world — with love — You are my

*Female version of lyrics on p. 2

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8. Shania - Cont.



B Δ F \emptyset /B \flat B \flat 7 \flat 9 E \flat E \flat /G

an - gel from up a - bove. 3. When your pre - cious smile is

A \flat Δ +4 A \circ 7 E \flat /B \flat B \circ 7

beam - ing I know I'm dream - ing But worlds col - lide be - tween the

C-7 F7+4 F-7/B \flat

truth and fan - ta - sy My heart is tak - en And my soul is

shak - en Then I a - wak - en Sha - ni - a.

D \flat 7+4 A \flat -6(Δ) \emptyset F-7/E \flat E \flat A \flat /C B \flat /D

SOLOS

E \flat E \flat /G A \flat Δ +4 A \circ 7 E \flat /B \flat B \circ 7 C-7 F7+4 F-7/B \flat

D \flat 7+4 A \flat -6(Δ)

1. F-7/E \flat E \flat A \flat /C B \flat /D 2. F-7/E \flat E \flat A \emptyset /D D7 \flat 9 G-7 G-7/F

E \emptyset A7 \flat 9 A \flat Δ +4 G7 \sharp 11 G \flat Δ +4 F7 \flat 9 B \flat Δ D7+9 G-7 C7+4

B Δ F \emptyset /B \flat B \flat 7 \flat 9 E \flat E \flat /G A \flat Δ +4 A \circ 7 E \flat /B \flat B \circ 7

C-7 F7+4 F-7/B \flat D \flat 7+4 A \flat -6(Δ) \emptyset F-7/E \flat E \flat A \flat /C B \flat /D

\emptyset F-7/E \flat E \flat

Female Version of Lyrics:

- 1. When her face appears before you Her eyes implore you
Dare you to love her with a strength I can't deny
While others mold her Your arms can't unfold her
You cannot hold her Shania
- 2. In her spotlight's glare that blinds you Her spirit finds you
And moves with silent grace, but does she free your mind?
She cannot feel you And she cannot heal you
I know the real you Shania I'm no fool
- 3. When your precious smile is beaming
I know you're dreaming
I realize I'm not the one you're dreaming of
Your heart is taken And my world is shaken
You've not forsaken Shania



9. Process Of Illumination



Andy LaVerne

PLAY 7 CHORUSES (♩ = 120)

Straight Eighth

D-7 B♭7/D D-7 B♭7/D

(Pno. plays bass line 8vb) Last time only repeat and fade

D-7

B♭7

D-7/G

G-7/A A7+9

SOLOS Last time only repeat and fade

D-7 B♭7/D D-7 B♭7/D D-7 B♭7

B♭7 D-7/G G-7/A A7+9



10. Walking On The Moon



PLAY 20 CHORUSES (♩ = 185)

Andy LaVerne

C-7/F

F-7/B♭ C-7/F

C7 D♭7+4 B♭-7/E♭ C-7/F

For ending, play last 4 bars three times

SOLOS

C-7/F

F-7/B♭

C-7/F

C7

D♭7+4

B♭-7/E♭

C-7/F

For ending, play last 4 bars three times



11. Gone Forever



PLAY 4 CHORUSES (♩ = 70)

Andy LaVerne

Ballad

Chorus 1: B \flat -7 Eb7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat Ab+5 Ab A \emptyset D7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat B \flat +5 B \flat

Chorus 2: B \emptyset E7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat B \flat \emptyset Eb7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat A \emptyset D7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat G+5 G

Chorus 3: Ab \emptyset Ab \emptyset /D \flat G \emptyset G \emptyset /C F \sharp \emptyset F \sharp \emptyset /B B7 \flat \flat \flat \flat \flat \flat \flat E+5 E

Chorus 4: Eb \emptyset Ab7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat Ab \emptyset Db7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat C \sharp \emptyset F \sharp 7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat F \sharp -7/B

Chorus 5: A-7/D A \emptyset /D Ab-7/D \flat Ab \emptyset /D \flat G-7/C C7 \flat \flat \flat \flat \flat \flat \flat F+5 F

SOLOS

SOLO 1: B \flat -7 Eb7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat Ab+5 Ab A \emptyset D7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat B \flat +5 B \flat

SOLO 2: B \emptyset E7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat B \flat \emptyset Eb7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat A \emptyset D7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat G+5 G

SOLO 3: Ab \emptyset Ab \emptyset /D \flat G \emptyset G \emptyset /C F \sharp \emptyset F \sharp \emptyset /B B7 \flat \flat \flat \flat \flat \flat \flat E+5 E

SOLO 4: Eb \emptyset Ab7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat Ab \emptyset Db7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat \flat C \sharp \emptyset F \sharp 7 \sharp \flat \flat \flat \flat \flat \flat \flat \flat \flat F \sharp -7/B

SOLO 5: A-7/D A \emptyset /D Ab-7/D \flat Ab \emptyset /D \flat G-7/C C7 \flat \flat \flat \flat \flat \flat \flat F+5 F

fine



12. There's No There There



PLAY 9 CHORUSES (♩ = 215)

Andy LaVerne

INTRO D-7

D-7 G7+5

C-7 G7+5 C-7 G7+5 C-7 G7+5

C-7 C7+5 F-7 C7+9 F-7 G7+5

C-7 G7+5 C-7 Ab7 G7

F#7+9 F-7 EØ A7+9 D-7

3

SOLOS

D-7 D-7 G7+5

C-7 G7+5 C-7 G7+5 C-7 G7+5 C-7 C7+5

F-7 C7+9 F-7 G7+5 C-7 G7+5 C-7

Ab7 G7 F#7+9 F-7 EØ A7+9 D-7

♩

D-7

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." ***I agree!***