

Volume 83

THE BRECKER BROTHERS

Inside Out
Straphangin'
Song For Barry
Some Skunk Funk
...and MORE!

**ELECTRIC
JAZZ-FUSION
PLAY-A-LONG
BOOK/CD SET
FOR ALL INSTRUMENTS**





Jamey Aebersold Jazz

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Graphics and Engraving by PETE GEARHART & DAVID SILBERMAN
Cover Design by J.D. AEBERSOLD

Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
<http://www.jajazz.com>



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Introduction

This is an album for the musician who has gotten comfortable with some standards and bebop tunes and is looking for something a little more contemporary. The tunes presented here will definitely be a stretch for anyone who is used to traditional II-V-I movement.

There have been brothers working together in jazz before, like Benny and Harry Goodman, Cannonball and Nat Adderley, and the Marsalis brothers, but never on an equal footing as the Brecker brothers. As a team they have worked over several decades with an incredibly diverse list of artists including Horace Silver, Hal Galper, the Average White Band, Todd Rundgren and Frank Zappa. Individually they have recorded and toured with an even greater variety of musicians.

The Breckers were born into a musical family in Philadelphia in the postwar forties (Randy in 1945, Michael in 1949). Both spent some time at Indiana University in the sixties and (at different times) both impressed the judges at the Notre Dame Jazz Festival before going to New York. Randy arrived first in 1966. He became a charter member of Blood, Sweat & Tears but left to join Horace Silver before the band's biggest successes. Michael followed Randy to New York a couple of years later. In 1970 they helped form the jazz-rock group Dreams, a direct ancestor of the original Brecker Brothers band that formed and recorded for Arista Records in 1975 (many of the Arista tracks have been reissued on a couple of RCA/Novus CDs; see the discography). Before it broke up in 1982, the band garnered a hit single (*Sneakin' Up Behind You*), seven Grammy nominations and countless gigs. A decade later the Brecker Brothers reformed to record and tour; their 1994 album "Out of The Loop" was awarded two Grammys.

This play-a-long album has been assembled by George Whitty, who has served as keyboardist and producer in the second edition of the band. The selection of tunes are evenly drawn from the repertoires of the original band and its '90s incarnation. Similarly, Randy and Michael split the composing chores down the middle, each contributing five tracks to the set. The Breckers themselves have some comments on each track elsewhere in this booklet, but a few amplifying words might be helpful:

Barry Rogers was a trombonist who worked in New York with several Latin bands but recorded from the mid sixties to the late eighties with artists as diverse as Ron Carter, Cal Tjader, Pucho and His Latin Soul Brothers and Don Gronick. He was a founding member of Dreams and did countless sideman record dates with the Breckers. Rogers' death shortly before the recording of "Return of the Brecker Brothers" prompted Michael's tune *Song for Barry*.

In 1991-92 Michael toured for fifteen months with Paul Simon's 'Rhythm of the Saints' band, which included several musicians from Africa, so it should be no surprise to hear an African influence in some of his writing, particularly in *Song for Barry* and *African Skies*. Incidentally, the version of the latter that features McCoy Tyner (whom Michael says he had in mind when he composed the piece) is on Michael's 1996 album "Tales From the Hudson" (Impulse IMPD-191). The version on this play-a-long is based on the Brecker Brothers' recording.

It is strongly recommended that you find and listen to the original recordings of these tunes. In learning them you should pick up quite a bit about the funk idiom and perhaps gain a certain expertise that will make you more marketable when the call comes for a band with a contemporary sound. After all, the more styles you master, the more in-demand you will be as a musician.

Recordings of This Volume's Tunes:

First edition:

"Brecker Brothers Collection Vol. 1" (RCA/Novus 3075-2-N)
incl. *Some Skunk Funk*, *Sponge*, *Funky Sea*, *Funky Dew*,
Inside Out and *Straphangin'*.

"Brecker Brothers Collection Vol. 2" (RCA/Novus 3076-2-N)
incl. live versions of *Some Skunk Funk*, *Sponge*, and
Funky Sea, *Funky Dew*.

'90s edition:

"Return of the Brecker Brothers" (GRP GRD-9684)
incl. *Song for Barry* and *Above & Below*.

"Out of the Loop" (GRP GRD-9784)
incl. *Slang*, *African Skies*, and *And Then She Wept*.

by Phil Bailey 4/9/98

The Brecker Brothers Bio

Over the last three decades, Randy and Michael Brecker have carved out an indelible niche in the world of music. Hailed by pop and jazz critics alike, The Brecker Brothers band they founded in 1975 was one of the first acts signed to the then-fledgling Arista Records. Recording six albums and garnering seven Grammy nominations from 1975-1982, the Brecker Brothers were a band of immeasurable influence and seminal in the birth of fusion. With Randy's virtuosic trumpet work and sense of composition (reflected in such classics as *Some Skunk Funk*) and Mike's burning saxophone and innovative work on the EWI, over the years the band attracted some of the finest players on the scene: Terry Bozzio, Hiram Bullock, Dennis Chambers, Steve Gadd, Don Grolnick, Steve Khan, Will Lee, Chris Parker, David Sanborn, Mike Stern, Luther Vandross, Dave Weckl, Lenny White—among others. In constant demand as session players, the Breckers also recorded together and alone on literally hundreds of albums for a list of who's who in pop and jazz including Lennon, Zappa, Springsteen, Corea, Metheny, Parliament Funkadelic, Steely Dan, etc. Add to all that the legendary Seventh Avenue South, a jazz club run by the Breckers in Manhattan from 1977-1986, a magnet for the hottest players in town. With so much activity, Michael and Randy each won the NARAS MVP award so many years in a row that they had to be retired from their respective instrumental categories. After a hiatus of nearly a decade, the brothers reunited in 1992 for the GRP album "Return of the Brecker Brothers," which earned three Grammy nominations. After a world tour, they returned to the studio in 1994 to record "Out of the Loop," which won two Grammys—for *Best Contemporary Jazz Performance*, and *Best Instrumental Composition* for Michael's *African Skies*. On tour once more, they became the first international contemporary jazz group to perform in mainland China—including sold-out shows in Beijing and Shanghai. In 1996, the brothers turned again to their solo pursuits, each recording a new album in the process. Michael's "Tales From The Hudson" won two Grammys (bringing his total to seven) for *Best Jazz Instrumental Performance* and *Best Jazz Instrumental Solo* in 1997. Randy's "Into the Sun," released in 1997, won the Grammy for *Best Contemporary Jazz Performance* in 1998.

The Brecker Brothers — Discography

The Brecker Brothers Band:

The Brecker Brothers	1975	One Way Records OW 31449
Back to Back	1976	One Way Records OW 31446
Don't Stop The Music	1977	One Way Records OW 31377
Heavy Metal Bebop	1978	One Way Records OW 31447
Detente	1980	One Way Records OW 31448
Straphangin'	1981	One Way Records OW 31378
Best of the Brecker Bros., Vol I	1990	Novus Bluebird 3075-2-N
Best of the Brecker Bros., Vol II	1991	Novus Bluebird 3076-2-N
Return of the Brecker Brothers	1992	GRD 9684
*Out of the Loop	1994	GRD 9784

Randy Brecker Solo Albums:

Score	1968	Blue Note CDP 0777
Amanda	1985	GNP Crescendo
In The Idiom	1986	Denon 33CY1483
Live At Sweet Basil	1989	Sonet SNTCD 1011
Toe to Toe	1990	MCA 6334
*Into The Sun	1997	Concord 4761-2

Michael Brecker Solo Albums:

Michael Brecker	1987	MCA 5980
*Don't Try This At Home	1988	MCA 42229
Now You See It (Now You Don't)	1990	MCA GRD 9622
*Tales From The Hudson	1996	GRP/Impulse! IMPD 191
Two Blocks From The Edge	1998	GRP/Impulse! IMPD 260

* Denotes Grammy-winning release

The Brecker Brothers Track-By-Track Comments

by
Randy and Michael Brecker

Randy Brecker Compositions:

Above & Below—The first eight notes in the melody of the introduction find their way, disguised by ornamentation, into the melody of the body of the tune and then again as the roots of the blowing changes. Hence the title, 'Above & Below.'

And Then She Wept—A lyrical tune featuring descending II-V's and a melody that is constantly reharmonized and altered.

Inside Out—As the title implies, the idea of this tune was to take a standard "inside" blues slowly "out," both harmonically and melodically.

Some Skunk Funk—As with 'Inside Out,' the idea was to take the tools of a standard idiomatic funk composition and extend the parameters. Incidentally, I did have a friend years ago who kept a pet skunk in her apartment.

Sponge—Written around the same time as 'Some Skunk Funk.' Features interlocking polytonal parts and a "screaming" guitar melody.

Michael Brecker Compositions:

African Skies—Originally written with McCoy Tyner in mind, this tune is strongly influenced by West African 12/8 and 6/8 rhythmic feels.

Straphangin'—Written during the long New York subway strike in the late seventies. It's a funk flavored composition with altered chord changes under the melody and in the solos.

Funky Sea, Funky Dew— A lyrical funk-style ballad that features constant chordal movement behind the simple melody.

Song for Barry—Uses a West African (Guinean) motif as the underlying rhythmic theme. A tribute to the late, great Barry Rogers, this tune is based on one of Barry's favorite horn lines, which we frequently played together. The melody of the bridge in the blowing changes is Barry's solo on "Un Dia Bonito" from Eddie Palmieri's Sun of Latin Music album.

Slang—An attempt at combining hip-hop like rhythms with a more traditional R&B approach, as well as some modal harmonies reminiscent of Miles.

NOMENCLATURE

+ or # = raise 1/2 step – or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). ∅ means half-diminished (C∅). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWWH) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C– C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7 ⁺⁴ , C7+5
DOMINANT SEVENTH <u>Using a Dim. Scale</u> (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9 ⁺⁹ , C13b9 ⁺⁹ +11
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9 ⁺⁹⁺⁵ , C7b9 ^{+9b13} +11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHW) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWHH) C D Eb F G A B C	C–Δ Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D Eb F G Ab B C	C–Δ CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G– C G–7 C C7sus4, C7sus, C4, C11
* BLUES SCALE (use at player's discretion) (–3WHH–3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale used mostly with dominant and minor chords)

* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C, C7, C–, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F–(phry).



1. Sponge



♩ = 186

By Randy Brecker

INTRO

8 va

Keyboard Voicings

A

F#^{sus}/F F^{sus}/F E^b^{sus}/F

F#^{sus}/F F^{sus}/F E^b^{sus}/F

1.
F#^{sus}/F F^{sus}/F E^b^{sus}/F

2.
E^b^{sus}/F

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1. Sponge - Cont.



B Eb/A Db/A Eb/A Db/A Eb/B Db/B 1.,2. Eb/B

3. Db/A Bb^{sus} DbΔ+11

DbΔ+11 D/E F⁶ **C** PLAY 4 TIMES F/D_b 1,2,3. F F/E_b F/D_b b

G/D_b B_b/D_b F/D_b 4. B_b7 C7

Fine

D SOLOS F-7 8 Db7 4 C7^{sus} C7^{alt}

PLAY 8 TIMES

E F-7 32

D.C. al Fine



2. African Skies



♩ = 92

By Michael Brecker

A F-7

Musical notation for section A, measures 1-12. It consists of two staves of music in 6/8 time. The first staff starts with a treble clef and a key signature of one flat. The second staff continues the melody. Chords are indicated above the notes.

B

Db/Eb D-7add11 Db⁶ Db⁶ Dbadd9/F Ebadd9/G AΔ Eb/G GbΔ Bb/D DbΔ

Musical notation for section B, measures 13-24. It consists of two staves of music. Chords are indicated above the notes.

Ab/C Db Ab/Eb Gb/E F-7 Db/Gb B/G C7alt F-7

C

Ab/C A add9/B Abadd9/C C7alt

Musical notation for section C, measures 25-36. It consists of two staves of music. Chords are indicated above the notes.

Dbadd9 Ab/E EΔ Bb∅ C/Eb Ab/A Ab/C

Db Ab/Eb EΔ F-7 Bb-7b5 Eb6 A∅ Ab/E C7alt

D F-7

Musical notation for section D, measures 37-48. It consists of two staves of music. Chords are indicated above the notes.

F-7



2. African Skies – Cont.



E

Bb-7 Ab⁶₉

Bb-7 Ab⁶₉

Bb-7 Ab⁶₉

SOLOS Play 4 Times

F-7 C7alt F-7

F-7 C7alt F-7

AbΔ Ab/E BbØ Eb6 AØ Ab/E

Db/Eb D-7add11 Db⁶₉ Db⁶₉ Dbadd9/F Ebadd9/G AbΔ Eb/G GbΔ

Bb/D DbΔ Ab/C Db Ab/Eb Gb/E F-7 Db/Gb B/G C7alt F-7

Bb-7 Ab⁶₉ Bb-7

Ab⁶₉ Bb-7 Ab⁶₉

3. Inside Out

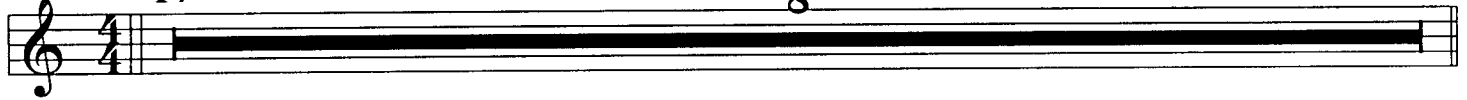


♩ = 132

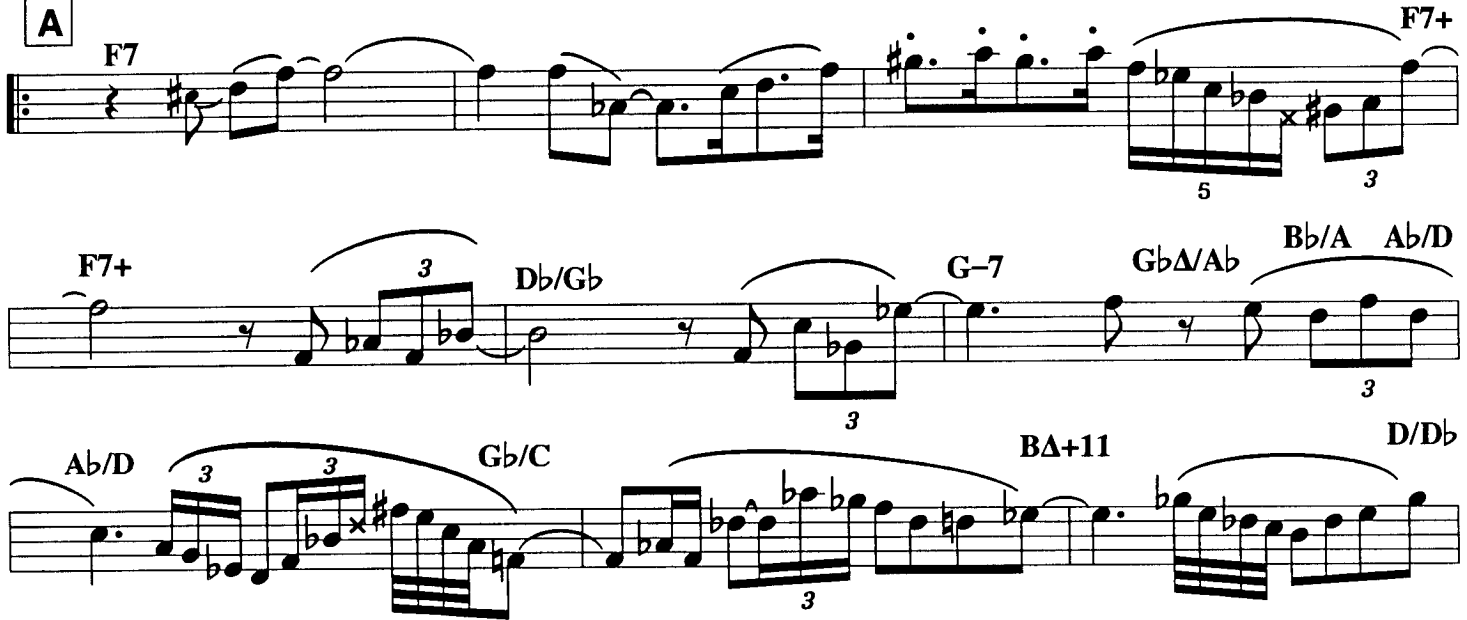
By Randy Brecker

SHUFFLE F7

8



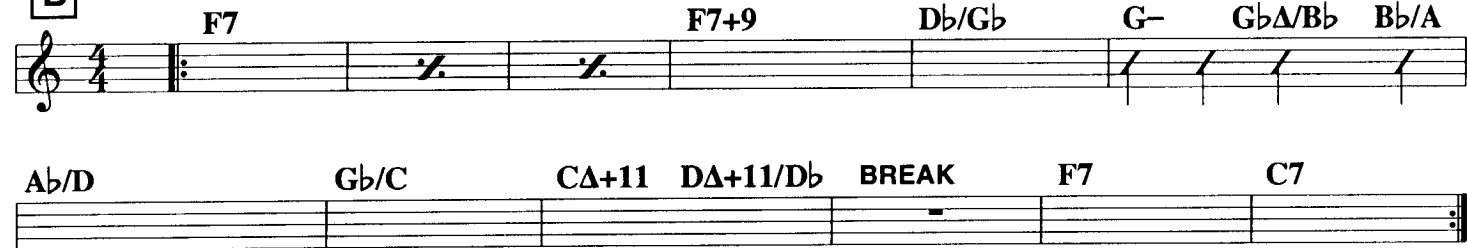
A



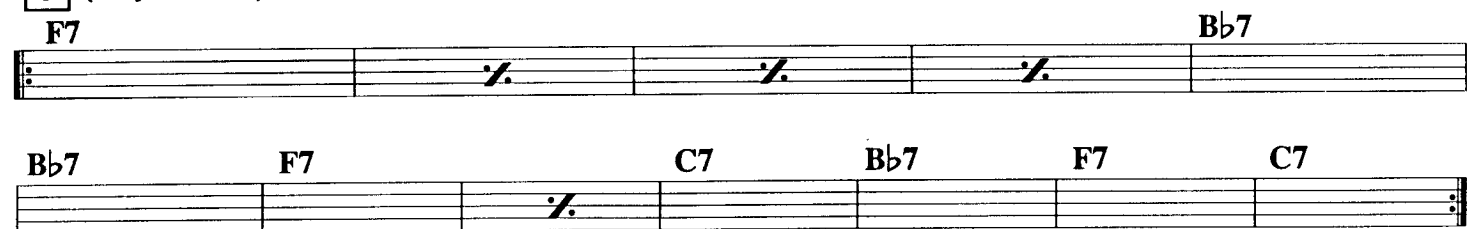
BREAK



B SOLOS



C (Play 6 Times)



After solos play melody **A** twice or solo 2 more choruses



♩ = 84

4. Funky Sea, Funky Dew



By Michael Brecker

INTRO
Funk Ballad

Chord progression for the Intro:

F#-11 G/F C^{add 9}/E EbΔ/F A-7 BbΔ+11

A- D-7/G A-7 BbΔ DbΔ G-7/C B/G

A- F/G Eb/F DbΔ/Eb A-7 G7sus Bb^{add 9} Gb7+11

G/F E7^{alt} Eb⁶ D7^{alt} C-7 Gb7+11

G/F E7^{alt} EbΔ D7^{alt} C/Ab B-11 Bb7+11 Gb7+11

G/F E7^{alt} EbΔ D7^{alt} C/Ab B-11 Bb7+11 F13 F-7/Bb

B A-7 A-7 Eb/A Db/A A-7 Bb7+11/A C/D D/E *Fine*

A-7 A-7 Eb/A Db/A A-7 Bb7+11/A C/D D/E E/F# Gb/Ab F/G Bb/C

C DΔ C/D B-11 Bb/C F/A Bb^{add 9} F/G C *TO SOLOS*

D SOLOS (Play 5 Times)

F-7/Bb Bb A/Bb 2 2 2 F-7/Bb Bb A/Bb

2 2 2 D C/D B-11 Bb/C F/A Bb^{add 9} F/G C 2 Bb7^{sus}

D.S. al Fine



5. Some Skunk Funk



By Randy Brecker

♩ = 147

A

C7+9 C#7+9 D7+9 G-7 C7+9

Bb-13/G G-7

F#/G E/G

B

F#/G E/G G/C# A/C#

C

Bb/C# A/C# D7(+9 +5) G-7 *ff*

F#/G E/G

D BRIDGE

G/C# Eb/C# C# Eb/C# C#



5. Some Skunk Funk - Cont.



G/C# Eb/C# C# Eb/C# C# F#/C#

F#/C# C#-7 F#/C# C#-7 A7/C# G/Eb Db/A Bb/F# Ab/E F#/D G/Ab

Db Eb9 Eb/E Eb/F Db/A D7+9 Eb7+9 Eb7+9 B7+9 C7+9

E F-7

C7+9 C#7+9 D7+9 G-7 C7+9 Bb-13/G

Fine
TO SOLOS

F SOLOS (Improvise) (Improvise)

G-7 8 G Triad/C# A Triad/C# Bb Triad/C# C Triad D7+9 G-7 8

C# Pedal

G Triad F# Triad

C# Pedal

F# G/Eb Db/A Bb/F# Ab/E F#/D G/Ab Db/A Eb9 Eb/E Eb/F Db/A D7+9 Eb7+9 B7+9 C7+9

G Play 10 Times

F-7 F-7

After solos go to **D** and play to Fine



♩ = 130

6. Song For Barry



LATIN FUNK **A**

By Michael Brecker

Db Pedal

B
Db 4 Bb-7 Bb-7

Eb/Bb Bb-7 Bb-7

EΔ/Bb EΔ/Bb Eb/Bb Eb/Bb Bb-7

C
Bb-7 3 Ab/C

DbΔ Ab/Eb F-7

Eb/G AbΔ Bb-7



6. Song For Barry - Cont.



Ab/C EA Gb+11

Ab Bb-7 Ab/C

DbΔ Ab/Eb EA C7 (alt)

(Head & Last X Only)

D C7 (alt) F-7 Bb-7 TO SOLOS

E SOLOS Bb-7 16 C-7 12 Bb-7 16

After-Solos, Play **C** 4 times. On 4th Time, Go to CODA

⊕ Ab/C Gb⁶ Ab (add 9)

> > ^

Abrupt Ending



7. And Then She Wept



♩ = 50

By Randy Brecker

Play 3 Choruses

Eb⁶ Eb7+11 D-7/G G7D-7 G7 C-7 F7 B-7 E7+11 A-7 C-11 F7 A7b9 A7alt C7b9
 GbΔ F/G D-11 G7 C-7 F7 B-7 E7+11 A-7 C-7 F13 B/C# C7+11 Bb7alt Eb-9 D/E B-6
 B/Db D7 BA Eb-9 Eb7b9 Ab-Δ Ab-7 Eb7b9 Ab-9 G/Eb Eb7 Ab-Δ G7alt
 Db7+11 F7b9 A/C7 Eb⁶ Eb7+11 D-7/G G7 D-7 G7 C-7 F7 B-7 E7+11 A-7 C-11 F7
 A7b9 A7alt C7b9 GbΔ F/G D-11 G7 C-7 F7 B-7 E7+11 A-7 C-7 F7 ⊕ F-7/Bb 4

SOLOS

Eb⁶ Eb7 D-7/G D-7 G7 C-7 F7 B-7 E7+11 A-7 C-7 F7 A7b9
 GbΔ F/G D-11 G7 C-7 F7 B-7 E7+11 A-7 C-7 F7 B/C# C7+11 Bb7 Eb-9 D/E B-6
 B/Db D7 BA Eb-9 Eb7alt Ab-Δ Ab-7 Eb7b9 Ab-7 G/Eb Eb7 Ab-Δ G7alt
 Db7+11 F7b9 Eb Eb7+11 D-7/G D-7 G7 C-7 F7 B-7 E7 A-7 C-7 F7
 A7b9 C7b9 GbΔ D-7/G D-7 G7 C-7 F7 B-7 E7 A-7 C-7 F7 ⊕ F-7/Bb 4

⊕ BbΔ +11

108 Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of 108 of the most important recordings in jazz.

Most of the recordings listed are from the 40's 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #726) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

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| <input type="checkbox"/> cd #1 | CANNONBALL ADDERLEY - SOMETHIN' ELSE | <input type="checkbox"/> cd #4121 | KENNY DORHAM - UNA MAS |
| <input type="checkbox"/> cd #63 | HERBIE HANCOCK - MAIDEN VOYAGE | <input type="checkbox"/> cd #3722 | LESTER YOUNG - THE PRESIDENT PLAYS
W/THE OSCAR PETERSON TRIO |
| <input type="checkbox"/> cd #350 | CLIFFORD BROWN - STUDY IN BROWN | <input type="checkbox"/> cd #5436 | JOE HENDERSON - IN 'N OUT |
| <input type="checkbox"/> cd #30 | JOHN COLTRANE - BLUE TRAIN | <input type="checkbox"/> cd #322 | JOHN COLTRANE - & JOHNNY HARTMAN |
| <input type="checkbox"/> cd #345 | CANNONBALL ADDERLEY - & COLTRANE | <input type="checkbox"/> cd #56 | GRANT GREEN - FEELIN' THE SPIRIT |
| <input type="checkbox"/> cd #141 | WAYNE SHORTER - SPEAK NO EVIL | <input type="checkbox"/> cd #5433 | NANCY WILSON - WITH C. ADDERLEY |
| <input type="checkbox"/> cd #1126 | HORACE SILVER - SONG FOR MY FATHER | <input type="checkbox"/> cd #559 | MILES DAVIS - COOKIN' |
| <input type="checkbox"/> cd #694 | DIZZY GILLESPIE - SONNY SIDE UP | <input type="checkbox"/> cd #592 | RED GARLAND - GROOVY |
| <input type="checkbox"/> cd #458 | MILES DAVIS - KIND OF BLUE | <input type="checkbox"/> cd #1059 | MILES DAVIS - STEAMIN' WITH MILES DAVIS |
| <input type="checkbox"/> cd #417 | JOHN COLTRANE - GIANT STEPS | <input type="checkbox"/> cd #59 | JOHNNY GRIFFIN - A BLOWIN' SESSION |
| <input type="checkbox"/> cd #1716 | J. J. JOHNSON - THE EMINENT, VOLUME 1 | <input type="checkbox"/> cd #1278 | GRANT GREEN - BORN TO BE BLUE |
| <input type="checkbox"/> cd #33 | ERIC DOLPHY - OUT TO LUNCH | <input type="checkbox"/> cd #318 | JOHN COLTRANE - BALLADS |
| <input type="checkbox"/> cd #340 | OLIVER NELSON - BLUES & THE ABSTRACT TRUTH | <input type="checkbox"/> cd #699 | JOHNNY HARTMAN -
I JUST DROPPED BY TO SAY HELLO |
| <input type="checkbox"/> cd #1820 | LEE MORGAN - THE SIDEWINDER | <input type="checkbox"/> cd #912 | CARL FONTANA - THE GREAT FONTANA |
| <input type="checkbox"/> cd #97 | HANK MOBLEY - SOUL STATION | <input type="checkbox"/> cd #57 | GRANT GREEN - IDLE MOMENTS |
| <input type="checkbox"/> cd #463 | MILES DAVIS - MILESTONES | <input type="checkbox"/> cd #1418 | ART BLAKEY - UGETSU |
| <input type="checkbox"/> cd #3805 | WES MONTGOMERY - SMOKIN AT THE HALF NOTE | <input type="checkbox"/> cd #511 | STANLEY TURRENTINE - SUGAR |
| <input type="checkbox"/> cd #109 | LEE MORGAN - CORNBREAD | <input type="checkbox"/> cd #357 | BILL EVANS - INTERMODULATION |
| <input type="checkbox"/> cd #4571 | LARRY YOUNG - UNITY | <input type="checkbox"/> cd #6 | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2 |
| <input type="checkbox"/> cd #601 | SONNY ROLLINS - SAXOPHONE COLOSSUS | <input type="checkbox"/> cd #1738 | FREDDIE HUBBARD - HUB TONES |
| <input type="checkbox"/> cd #421 | JOHN COLTRANE - MAINSTREAM 1958 | <input type="checkbox"/> cd #77 | HANK MOBLEY - THE TURNAROUND! |
| <input type="checkbox"/> cd #172 | MCCOY TYNER - THE REAL MCCOY | <input type="checkbox"/> cd #3683 | BUD POWELL - THE GENIUS OF |
| <input type="checkbox"/> cd #316 | JOHN COLTRANE - A LOVE SUPREME | <input type="checkbox"/> cd #2450 | LEE KONITZ - SUBCONSCIOUS-LEE |
| <input type="checkbox"/> cd #3065 | JOHNNY SMITH - MOONLIGHT IN VERMONT | <input type="checkbox"/> cd #3612 | STAN GETZ - STAN GETZ & BILL EVANS |
| <input type="checkbox"/> cd #3838 | PAUL CHAMBERS - CHAMBERS MUSIC | <input type="checkbox"/> cd #588 | MILT JACKSON - BAGS MEETS WES |
| <input type="checkbox"/> cd #2556 | JUNE CHRISTY - SOMETHING COOL | <input type="checkbox"/> cd #154 | JIMMY SMITH - BACK AT THE CHICKEN SHACK |
| <input type="checkbox"/> cd #2434 | DIZZY GILLESPIE - JAZZ AT MASSEY HALL | <input type="checkbox"/> cd #596 | SONNY ROLLINS - PLUS FOUR |
| <input type="checkbox"/> cd #5 | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1 | <input type="checkbox"/> cd #5903 | JUNE CHRISTY - THE MISTY MISS CHRISTY |
| <input type="checkbox"/> cd #915 | DIZZY GILLESPIE - DUETS | <input type="checkbox"/> cd #1753 | JOE HENDERSON - INNER URGE |
| <input type="checkbox"/> cd #45 | BILL EVANS - UNDERCURRENT | <input type="checkbox"/> cd #44 | DUKE ELLINGTON - MONEY JUNGLE |
| <input type="checkbox"/> cd #3523 | GENE AMMONS - BOSS TENORS | <input type="checkbox"/> cd #80 | WOODY HERMAN - KEEPER OF THE FLAME |
| <input type="checkbox"/> cd #606 | KENNY BURRELL - & JOHN COLTRANE | <input type="checkbox"/> cd #1443 | CHET BAKER - PLAYBOYS |
| <input type="checkbox"/> cd #460 | MILES DAVIS - 'ROUND ABOUT MIDNIGHT | <input type="checkbox"/> cd #5336 | BOBBY HUTCHERSON - OBLIQUE |
| <input type="checkbox"/> cd #471 | ERROLL GARNER - CONCERT BY THE SEA | <input type="checkbox"/> cd #2607 | BUD POWELL - THE AMAZING - VOL 1 |
| <input type="checkbox"/> cd #578 | MILES DAVIS - RELAXIN' WITH MILES | <input type="checkbox"/> cd #4384 | OSCAR PETERSON - PLAYS COUNT BASIE |
| <input type="checkbox"/> cd #538 | WES MONTGOMERY - INCREDIBLE JAZZ GUITAR | <input type="checkbox"/> cd #3745 | CLIFFORD BROWN - BROWN/ROACH INC. |
| <input type="checkbox"/> cd #67 | JOE HENDERSON - PAGE ONE | <input type="checkbox"/> cd #3455 | STAN KENTON - DUET |
| <input type="checkbox"/> cd #2377 | FRANK ROSOLINO - FREE FOR ALL | <input type="checkbox"/> cd #68 | JOE HENDERSON - MODE FOR JOE |
| <input type="checkbox"/> cd #557 | WES MONTGOMERY - FULL HOUSE | <input type="checkbox"/> cd #149 | HORACE SILVER - BLOWIN' THE BLUES AWAY |
| <input type="checkbox"/> cd #2562 | ART FARMER - MODERN ART | <input type="checkbox"/> cd #678 | CLIFFORD BROWN - MORE STUDY IN BROWN |
| <input type="checkbox"/> cd #4527 | CARL FONTANA - 5 STAR ED | <input type="checkbox"/> cd #27 | SONNY CLARK - LEAPIN' AND LOPIN' |
| <input type="checkbox"/> cd #558 | SONNY ROLLINS - TENOR MADNESS | <input type="checkbox"/> cd #3516 | BLUE MITCHELL - THE THING TO DO |
| <input type="checkbox"/> cd #7 | ART BLAKEY - MOANIN' | <input type="checkbox"/> cd #4286 | JOHNNY GRIFFIN - INTRODUCING |
| <input type="checkbox"/> cd #541 | THELONIOUS MONK - WITH JOHN COLTRANE | <input type="checkbox"/> cd #1944 | SONNY STITT - CONSTELLATION |
| <input type="checkbox"/> cd #31 | CHICK COREA - NOW HE SINGS, NOW HE SOBS | <input type="checkbox"/> cd #942 | SLIDE HAMPTON - WORLD OF TROMBONES |
| <input type="checkbox"/> cd #5112 | FREDDIE HUBBARD - OPEN SESAME | <input type="checkbox"/> cd #4181 | FREDDIE HUBBARD - READY FOR FREDDIE |
| <input type="checkbox"/> cd #560 | BILL EVANS - SUNDAY AT VILLAGE VANGUARD | <input type="checkbox"/> cd #5600 | MILES DAVIS - MY FUNNY VALENTINE |
| <input type="checkbox"/> cd #3806 | CHARLIE PARKER - NOW'S THE TIME | <input type="checkbox"/> cd #3748 | CHICK COREA - LIGHT AS A FEATHER |
| <input type="checkbox"/> cd #3605 | STAN GETZ - FOR MUSICIAN'S ONLY | <input type="checkbox"/> cd #62 | HERBIE HANCOCK - EMPYREAN ISLES |
| <input type="checkbox"/> cd #750 | DIZZY GILLESPIE - GROOVIN' HIGH | <input type="checkbox"/> cd #1336 | SONNY ROLLINS - NEWK'S TIME |
| <input type="checkbox"/> cd #2570 | DEXTER GORDON - BALLADS | <input type="checkbox"/> cd #1952 | HORACE SILVER - CAPE VERDEAN BLUES |
| <input type="checkbox"/> cd #726 | CHARLIE PARKER - BIRD & DIZ | <input type="checkbox"/> cd #4318 | HERBIE HANCOCK - THE PRISONER |
| <input type="checkbox"/> cd #3019 | JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC | <input type="checkbox"/> cd #4242 | MILES DAVIS - SEVEN STEPS TO HEAVEN |
| <input type="checkbox"/> cd #484 | FREDDIE HUBBARD - RED CLAY | | |
| <input type="checkbox"/> cd #583 | BILL EVANS - WALTZ FOR DEBBY | | |



8. Slang



♩ = 112

By Michael Brecker

A

(Use only this chord 1st X thru **A**) C-7
(Use these chords 2nd X) Ab/C

C-7 7 F/C

Eb/C C-Δ Eb/C G7/C C-7 G7

B

Eb7 sus F7 sus Eb7 sus DbΔ+11

KEYBOARD VOICINGS

EbΔ+11 Eb7 sus F7 sus G-9 G7alt

C

Eb/G 3 G7+9 b13 Eb/G 3 GA13

Eb/G 3 D7alt /G G-7 8 vb G-7 Db/G

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8. Slang - Cont.



D $A\flat/C$ F/C $E\flat/C$ $B^{\circ}7/C$

$E\flat/C$ $G7/C$ $C-7$ $C-7$ $G7+$ 8 \oplus

SOLO SECTION

E Play 3 times, then play **D** and take CODA.

$C-7$ 8 $A\flat/C$ F/C $E\flat/C$ $C-\Delta$ $E\flat/C$ $G7/C$ $C-7$ $G7$

F $B\flat-7/E\flat$ $C-7/F$ $B\flat-7/E\flat$ $D\flat_{\Delta}+11$ $E\flat_{\Delta}+11$ $B\flat-7/E\flat$ $C-7/F$ $G-7$ $G7alt$

G $E\flat/G$ $G7^{13}_9$ $E\flat/G$ $G\Delta$ $E\flat/G$ $D7alt/G$ $G-7$ $G-7$ $D\flat/G$

\oplus $F7$ 8 $F7$ 6 $E\flat7$ $F7$

Play 2 Times Play 3 Times Last X Only



9. Above & Below



♩ = 138

DOUBLE-TIME FEEL

By Randy Brecker

Ab7 sus E/Ab B-13/Ab Ab (add 9)

Play 4 Times

A E7+9 C/Ab G7 alt Bb-11b5 C-7/Eb

FΔ E/D AΔ G/A Gb/D Db7+9 E7+9

AΔ G/Ab F/Gb E/Eb Gb/D Ab/E Eb7 sus A7/Eb Ab7 sus

E/Ab B-13 1. Ab (add 9) 2. Ab (add 9)

B G/Eb A/Eb Gb/Eb Δ+11 AΔ+11 G/Eb A/Eb Gb/Eb

Db/D G/Eb A/Eb Gb/Eb Eb/B Gb/Bb Eb/Gb Db/B

FΔ C6 E/D AΔ G/A Gb/D E/C F#Δ Eb7+9



10. Straphangin'



♩ = 92

By Michael Brecker

FUNK **A** Db/D Eb/D F/D EbΔ+5/D Db/D Eb/D Dsus

3 (M. Brecker plays this section an octave higher.) 6 6 3

Db/D Eb/D F/D Ab/D Db/D Eb/D EØ A7alt Db/D Eb/D F/D EbΔ+5/D

6 6 3 3 6 6

Db/D Eb/D Dsus Gb/D CΔ+5/D DΔ+5 DΔ+11 **1.** Db/D Eb/D Dsus

6 6 6 3

2. Db/D Eb/D Dsus **B** F7 F/A Bb6 A7alt D7sus

6 3 3 Fine 3 3

F7 F/A Bb6 A7alt EbΔ+11 BbΔ+5 GΔ+5 EΔ+5 F7 F/A Bb6 A7alt Dsus

Dsus F7 F/A Bb6 Bb/C F³ A7alt

3 3 3

TO SOLOS

SOLOS

D-11 EbΔ+5/D D-11 A7+9 D-11 AbΔ/D D-11 A7+9

PLAY 4 TIMES

D-7 C-7 F7 BbΔ A7+9 D-7 F7 BbΔ A7+9

(EØ A7+9)

D-7 EbΔ b5/D D-11 A7+9 D-7 AbΔ/D D-11 A7+9

After solos, play **B** once, then play **A** to Fine.