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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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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 it's 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.



6. A Loan To Gather

PLAY 7 CHORUSES (♩ = 138)

1. 2.

SOLOS

1.