

Dear Musician,

Thank you for sampling ***You're IN The Band!***

Included below are instructions to download audio tracks of the popularly played tune "Avalon" in two speeds, Practice Tempo (PT) and Gig Tempo (GT), as well as the following:

- 4 pages from the book which describe what YITB is all about
- "Avalon" lead sheet in concert key
- "Avalon" tune layout
- "Avalon" chord chart in concert key

All YITB tunes come with audio tracks in both Gig Tempo and Practice Tempo, and can be used by any jazz instrument. The accompanying book includes lots of practical information that puts you in the know for playing with other musicians, including musical traditions, hand signals, solo order, improvisation, common lingo, and more. All lead sheets in the book include lyrics and are in concert key as well as in Bb, Eb and bass clef.

Have fun playing "Avalon" with my YITB quartet: Bria Skonberg on trumpet, Mike Weatherly on string bass, Kevin Dorn on drums, and yours truly on banjo – and I hope you'll decide to buy the full [YITB program!](#)

Warm wishes,

Cynthia Sayer
www.cynthiasayer.com

YITB REVIEWS:

"This is the only program I've seen that really delivers. It offers many great ways for players to truly grow their skills, and also enjoy the fun process of learning to swing in a band! Get it now – you'll thank me later!"

— **MATT GLASER**
Artistic Director, American Roots Music Program
Berklee College Of Music

"A wonderful and helpful work that will instruct young players who are learning about playing traditional jazz. Also a great refresher for musicians already established and playing this style of music."

— **VINCE GIORDANO**
Grammy-winner, Bandleader, Multi-instrumentalist
Vince Giordano and The Nighthawks

"You're IN The Band offers the opportunity to develop, hone and master ones' skills for playing jazz by using the best teaching technique known to date, actually playing IN the band. I highly recommend this method."

— WYCLIFFE GORDON

Multi Award-Winning Trombonist

"This is the perfect way to get into playing jazz in a group. For players wanting the basics, it's absolutely accurate and gives you an idea of what's to come and what's required to be a part of a group. For advanced players, it offers jamming with established pros, an ideal way to practice and learn. This is for all instrumentalists who want to be a part of our music, from traditional on up."

— DICK HYMAN

Pianist, Composer, Arranger

NEA Jazz Master

"You're IN The Band is the next best thing to actual on-the-job training. It's an extremely practical and efficient way to learn how to play in a traditional jazz context."

— KEN PEPOWSKI

Jazz Clarinetist & Saxophonist

DOWNLOAD "YOU'RE IN THE BAND" AUDIO TRACKS & PDFS at TMctunes.com

HOW TO GET THE AUDIO TRACKS IF YOU ARE NEW TO TMC TUNES

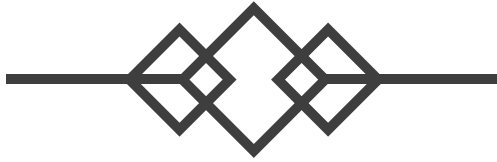
1. Go to www.TMctunes.com and create a new account, using the access code: **462228**
2. When you see the question, "Is this your school?" click YES.
3. After you create your account you'll see links to download our iOS or Android app called "TMC Tunes". Get the app and log in using the account information you just set up. You'll find your music waiting to be downloaded.

IF YOU ALREADY HAVE A TMC TUNES ACCOUNT

Log in to your account at
www.TMctunes.com.

Click on "Enter Access Codes(s)" which you'll see above "Music Collections"
and enter **462228**

EMAIL SUPPORT: support@tmctunes.com



WELCOME TO THE BAND

No matter what your playing level – from beginner to music school grad to working pro – I believe there are certain things about playing live music that you can only learn by actually playing with other musicians who know their stuff.

The way I learned to play early jazz, and the way countless jazz musicians before me have learned, was by gigging with professional musicians, watching and listening to what they did, and making it clear that I aspired to become a better player. Though I practiced and studied on my own, when it came to playing gigs, I learned by doing, a sort of “jazz apprenticeship.”

That’s why I’ve created this play-along: to give you the experience of learning or practicing traditional jazz and hot swing while playing with top pros in the genre.

The booklet you’re now reading and its accompanying music tracks are meant to give you the experience of playing early jazz on a wide variety of instruments with a band that truly knows this music. My goal is to help you relax and have fun with playing some popular traditional jazz standards while you hone your technical, creative, and practical skills, including:

- Reading lead sheets*
- Reading chord charts
- Playing correct melodies
- Playing correct chords
- Improvising
- Swinging
- Playing good time
- Playing introductions
- Playing endings
- Connecting musically
- Using dynamics
- Memorizing tunes
- Following by ear



Cynthia Sayer

*I've included lead sheets in Bb, Eb and bass clef for the convenience of horn and reed players, as well as lyrics with all lead sheets.

Whether you are still learning your instrument or have been playing professionally for years, this play-along offers the fun and challenge of playing with a real hot jazz band anytime and wherever you like.





HOW TO USE THIS PLAY-ALONG

If you can play melodies and/or chords on your instrument, this play-along is right for you.

You can join the quartet and play IN the band, including taking solos during the accompaniment space offered, just as you would on a gig.

Play-Along Options

This booklet includes three visual options for following each tune:

- Lead Sheet - the notated melody line with chord symbols and lyrics
- Chord Chart - chord symbols with bar lines
- Tune Layout – the order of who plays what next

There are 6 different ways you can play along with each tune:

1. Read the Lead Sheet + follow the Tune Layout
2. Read the Lead Sheet + listen (i.e. follow what comes next by ear)
3. Read the Chord Chart + follow the Tune Layout
4. Read the Chord Chart + listen
5. Play the memorized tune while following the Tune Layout
6. Play the memorized tune + listen

I strongly encourage you to memorize the tunes – that’s your ultimate goal. You can test yourself at any time by looking only at the Tune Layout as you play.

Tempo Options

In the audio component of this play-along, the band plays each tune at two different speeds:

- Gig Tempo*
- Practice Tempo*



*I discuss Gig Tempo and Practice Tempo in detail later in the section titled “Practical Information That You Might Not Learn In Music School.”

Use whichever tempo best suits your playing level, or practice with both.

If you purchased the edition of this play-along bundled with two CD’s, the Gig Tempo tunes are all contained on one CD and the Practice Tempo tunes are all on the other. If you purchased this play-along with downloadable tunes, each track title includes a Gig Tempo or Practice Tempo designation.

Instrumentation Options

In addition to the full-band versions that come with this booklet, each tune is available for you to download without the trumpet or without the banjo, in Gig Tempo and Practice Tempo. This lets you take over the playing space for either of those instruments and gives you additional opportunities for playing both leads and solos.

Multi-Player Options

You can use this play-along with two or more players at once. For example, if you and a friend play trombone and clarinet, you can both play with and behind the band’s trumpeter just as you would in a real band, and split the solo space available. Alternatively, you can download tracks without trumpet and take over the trumpeter’s leads and solos as well. Or, let’s say you and a couple of friends play violin, guitar and piano. You can play with the band as is, dividing the solo space as you see fit, or download a version without the banjo to create more lead and solo options.

No matter what skills you are working on, keep your ears open and try to connect to the band at all times. It is tempting to focus just on your own playing, but it’s also important to be able to listen to the band as a whole while you play. Visualize being a part of what drives the music. In other words, try to be IN the band instead of just following along – there is a difference!

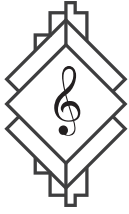
Lyrics Option

Though lead sheets often do not include lyrics, I included them (first chorus only) for two reasons:

- If the key works for your voice, you can use the open accompaniment for singing.
- Whether or not you sing, learning the lyrics is an excellent tool for learning the correct melody, as the notes typically correspond with the syllables and phrasing of the words.

NOTE: You might hear variations to these lyrics as well, usually based on various artists’ renditions and occasional personal whimsy. Still, learning the lyrics here will help you remember the melody, no matter what words come out of the singer’s mouth.





1. Avalon

Al Jolson & Vincent Rose, c. 1920

PT ♩ = 158

GT ♩ = 124

C7

I found my love in Av - a - lon. Be -

F C7 F

side. the bay, I

C7 C+

left my love in Av - a - lon. And

F C+ F

sail'd a - way, I

D7

dream of her and Av - a - lon. From

Gm D7 Gm Bbm [Ddim]*

dusk 'till dawn, And

F Cm D9 D7

so I think I'll trav - el on. To

Gm7 C7 | repeat for solos | **F** | **F F** | last time

Av - a - lon. lon.

* This Ddim is usually skipped.



1. Avalon

Al Jolson & Vincent Rose, c. 1920



Key of F

Practice Tempo

INTRO: banjo last 8

1x trumpet lead

1x trumpet solo

1x YOU GOT IT!

1x banjo solo
(stops on the 3rd 8 bars)

1x ensemble (quietly)

1x trumpet lead out (strong)
+ 4 bars drums + last 8

Gig Tempo

INTRO: banjo last 8

1x trumpet lead

1x trumpet solo

2x YOU GOT IT!
(2ndx stops behind solo)

1x banjo solo

1x ensemble (quietly)

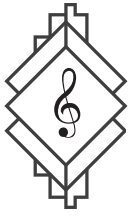
1x trumpet lead out (strong)
+ 4 bars drums + last 8

Tips:

1) The end of a tune (typically the last 4 bars or the last 8 bars) is often used as an introduction. But don't forget that you can make up whatever 8-bar intro you wish, as long as it makes harmonic sense leading into the beginning of the tune.

2) Be ready for when the band plays stops, whether it's behind your solo or someone else's solo.





Avalon

Jolson & Rose

C7	C7	C7	C7
F	F C7	F	F
C7	C7	C7	C7 C+
F	F C+	F	F
D7	D7	D7	D7
Gm	Gm D7	Gm	Bbm
F	F Cm	D7	D7
Gm7	C7	F	F