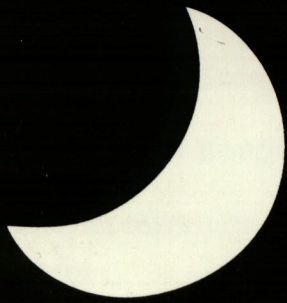


VOLUME 51



Night & Day

*Night And Day
How Long Has This Been Going On?
I Get A Kick Out Of You
You Do Something To Me
My One And Only Love
Just One Of Those Things
With A Song In My Heart
I'm A Fool To Want You
Three Little Words
Embraceable You
I Got Rhythm
The Man I Love
Tea For Two*



**PLAY-A-LONG
Book & Recording Set**





**Melodies, Chords, Lyrics,
Transposed Parts for ALL Instrumentalists**

A New Approach To Jazz Improvisation

by Jamey Aebersold



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INTRODUCTION

The thirteen songs included in this album are among the most popular ever produced by several of America's leading composers. Their enduring popularity among jazz musicians is indicated by the accompanying discography of versions in print at press time, and this doesn't include the recordings by popular and opera singers, string orchestras, and other ensembles. Most of them were originally written for Broadway shows, and it is remarkable that in addition to their popular (and hence, commercial) success, these tunes have been widely acclaimed as artistic triumphs as well. The more technical aspects of most of them are discussed at length in Alec Wilder's book *American Popular Song*, which is highly recommended.

Four of the current volume's pieces are by George Gershwin (with lyrics by his brother Ira). *Embraceable You* was brought into focus for modern jazzmen by Charlie Parker in his famous 1947 recording. *The Man I Love* is in the repertoire of many singers with dramatic styles as well as many pianists who came up in the forties. Several modern jazzmen, such as Miles Davis, Victor Feldman and Toshiko Akiyoshi have found that it works well as an uptempo number, too. *How Long Has This Been Going On* is built almost entirely on a couple of three-note motives that force you to swing a little, even at the ballad tempo usually called for this number. And then there's *I Got Rhythm*. Originally 34 bars long (the final A section of this AABA tune was originally 10 bars long, and jazz versions from the thirties featured solos on all 34 bars), it was shorn of its extra two by making the last A section like the first two. Lester Young was an early exponent of the truncated version presented on this recording, now common practice. The student is referred to Aebersold Vol. 47, which deals entirely with the so-called "rhythm changes," and it is suggested that he learn a few of the more popular jazz melodies based on this progression such as *Oleo*, *Cotton Tail* and *The Theme* (sometimes called *Miles' Theme*).

In some respects, it is a wonder that Cole Porter is remembered today. His explicit references to sex and drugs in his lyrics made airplay a problem when radio was in its infancy, and many of his songs have musical qualities (unusual harmonies, irregular section lengths, etc.) that tend to make them hard to learn correctly, and hence, easy for the musician to set aside. But jazz musicians have loved a number of them, and if you've already gotten comfortable with *I Love You*, *What Is This Thing Called Love* and *Love For Sale* from previous Aebersold recordings, you're ready for the quartet of Porter tunes on the present recording. *Night and Day* is an AAB form and the bridges in *Just One of Those Things* and *You Do Something To Me* are most interesting. *I Get A Kick Out Of You* has a soaring melody and a daring lyric that has fascinated singers over the years.

Vincent Youmans wrote *Tea for Two* in 1924, and after Art Tatum recorded his virtuoso piano version in 1933 (his first recording session as a leader) every pianist from Fats Waller to Thelonious Monk has taken a shot at it. In the late fifties it took on new life as a cha-cha. Richard Rodgers' songs are well represented on past Aebersold volumes (four on Vol. 25 alone!), and here we have another from 1927, *With A Song In My Heart*. *Three Little Words* is pretty well built on one motif (the opening two bars of the bridge are a variant of the opening two of the main strain), but the chromatic chord movement in the fourth bar must have sounded avant garde when the tune first appeared in 1930.

Two romantic ballads written near the end of the Tin Pan Alley era in the early fifties round out this collection, *I'm A Fool To Want You* and *My One And Only Love*. These also differ from the other tunes in this album in that they weren't written for a musical or film. But instrumentalists and singers looking for strong melodies will find that these stand up well next to the others, taken from an earlier, pre-war time.



Night And Day

PLAY 6 CHORUSES (♩=160)

Words and Music by Cole Porter

BΔ F-/Bb Bb7 EbΔ EbΔ

Night And Day you are the one, On - ly you
 why is it so, That this long -

BΔ F-/Bb Bb7 EbΔ EbΔ

be - neath the moon and un - der the sun. Wheth - er
 ing for you fol - lows where - ever I go? In the

AØ Ab- G- Gb°

near to me or far, It's no mat - ter, dar - ling, where you are, I
 roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I

F- Bb7 EbΔ 1. EbΔ 2. EbΔ

think of you Night And Day. Day and night Night And
 think of you

GbΔ GbΔ EbΔ EbΔ

Day un - der the hide of me, There's an

GbΔ GbΔ EbΔ EbΔ

Oh, such a hung - ry yearn - ing, burn - ing in - side of me. And it's

AØ Ab- G- Gb°

tor - ment won't be through Til you let me spend my life mak - ing love to you,

F- F-/Bb EbΔ EbΔ

day and night. Night And Day.

Night And Day - (cont.)



SOLOS

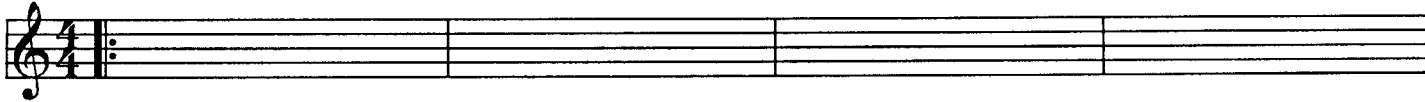
B Δ

F-/Bb

Bb7

Eb Δ

Eb Δ



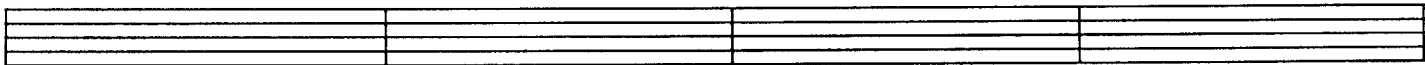
B Δ

F-/Bb

Bb7

Eb Δ

Eb Δ

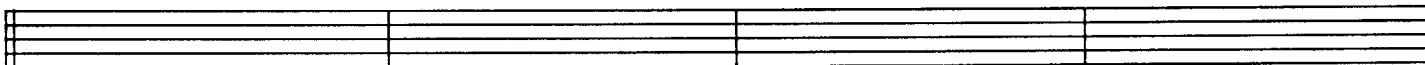


A \emptyset

Ab-

G-

Gb \circ

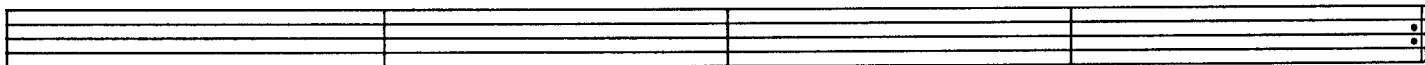


F-

Bb7

Eb Δ

Eb Δ



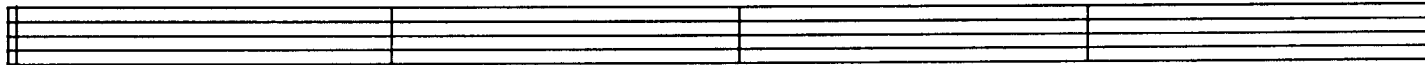
BRIDGE

Gb Δ

Gb Δ

Eb Δ

Eb Δ

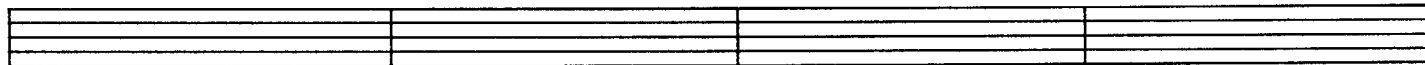


Gb Δ

Gb Δ

Eb Δ

Eb Δ

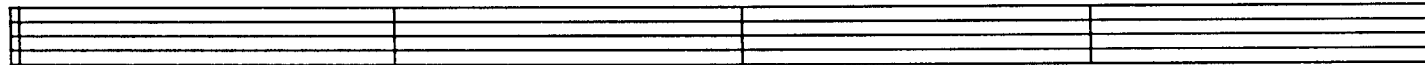


A \emptyset

Ab-

G-

Gb \circ

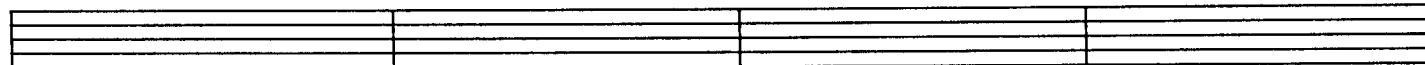


F-

F-/Bb

Eb Δ

Eb Δ



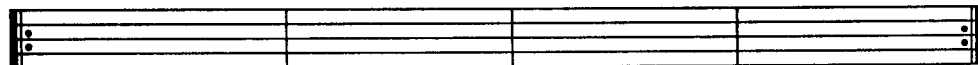
LATIN

Eb-

Ab7

F-

Bb7



REPEAT & FADE



Embraceable You

PLAY 3 CHORUSES (♩=66)

By Ira and George Gershwin

GΔ Bb° A- D7 E7+9

Em - brace me, My sweet Em - brace - a - ble You!
I love all the man - y charms a - bout you;

A- F7 D7 GΔ 1. F#Ø B7+9

Em - brace me, You ir - re - place - a - ble you!
A - bove all I want my arms a - bout you.

E- E- C#Ø F#7 B- B- E7 A7

Just one look at you, my heart grew tip - sy in me;

DΔ B7b9 E- A7 A- A-/D D7b9

You and you a - lone bring out the gyp - sy in me!

2. D- G7 CΔ F#Ø B7b9 E- E-/D

Don't be a naugh - ty ba - by, Come to pa - pa, Come to

C#Ø C-6 G/B A- B- C-6 D7b9 G E7+9 A- D7

pa - pa, do! My sweet Em - brace - a - ble You!

SOLOS

GΔ Bb° A- D7 E7+9 A- F7 D7 GΔ F#Ø B7+9

E- E- C#Ø F#7 B- B- E7 A7 DΔ B7b9 E- A7 A- A-/D D7b9 2. D- G7

CΔ F#Ø B7b9 E- E-/D C#Ø C-6 G/B A- B- C-6 D7b9 GΔ E7+9 A- D7

ritard ----- fine

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I Got Rhythm



PLAY 6 CHORUSES (♩=196)

By Ira and George Gershwin

BbΔ G- C- F7 D- G7 C- F7

I Got Rhy - thm, I got mu - sic,
I got dais - ies, In green pas - tures,

F- Bb7 EbΔ Ab7 C-/F F7 1. BbΔ F7+9

I got my man, Who could ask for an - y - thing more?

2. BbΔ D7 D7 G7

more? Old Man Trou - ble, I don't

G7 C7 C7 F7 F7

mind him, You won't find him 'Round my door.
D.C. al 1st Ending

SOLOS

BbΔ G- C- F7 D- G7 C- F7 F- Bb7 EbΔ Ab7 1. C- F7 BbΔ F7

2. C- F7 BbΔ D7 G7 C7

C7 F7 BbΔ G- C- F7

D- G7 C- F7 F- Bb7 EbΔ Ab7 C- F7 BbΔ



Just One Of Those Things

PLAY 3 CHORUSES (♩=96)

Words and Music by Cole Porter

It was Just One Of Those Things, _____

Just one of those cra - zy flings. _____ One of those bells that

now and then rings, Just One Of Those Things. _____ It was

just one of those nights, _____ Just one of those

fab - u - lous flights, A trip to the moon on gos - sa - mer wings,

Just One Of Those Things. _____ If we'd thought a bit of the

end of it When we start - ed paint - ing the town, _____ We'd have

been a - ware that our love af - fair was too hot not to cool

down. _____ So good - bye, dear and A - men, _____

Here's hop - ing we meet now and then, It was great fun, But it was

Just One Of Those Things. _____

Just One Of Those Things - (cont.)



SOLOS

D- E- A7 F7

BØ Bb-6 F/A D- G- C7

FΔ F#° 1. G- EØ A7+9 2. F- Bb7

BRIDGE

EbΔ E° F- Bb7 EbΔ

D- G7 CΔ A- F#Ø F-Δ

E- F#° G- EØ A7+9 D-

E- A7 F7 BØ Bb-6 A-

D7 G- C7 ⊕ FΔ EØ A7+9

⊕ BØ Bb- A- Ab7 G- Gb7+4 FΔ

How Long Has This Been Going On?

PLAY 3 CHORUSES (♩=69)

By Ira and George Gershwin

A- Ab^o A- D7 D- G7 CA F7

I could cry salt - y tears; Where have I been all these years? —
There were chills up my spine, — And some thrills I can't de - fine. —

G/B Bb-Δ A- Ab^o 1. CA Eb7 D7 B- Bb7

Lit - tle wow, — tell me now, — How Long Has This Been Go - ing On? —
Lis - ten sweet, — I re - peat: — How

2. CA Eb7 D7 GΔ G7 CA F7

Long Has This Been Go - ing On? — Oh, I feel that

CA F7 CA F7 CA C#0 F#7b9

I could melt; — In - to Heav - en I'm hurled!

B- F#7b9 B- F#7b9 B- F#7b9 B- Bb7 EbΔ

I know how Co - lum - bus felt — Find - ing an - oth - er world! -

A- Ab^o A- D7 D- G7 CA F7

Kiss me once, Then once more, — What a dunce I was be - fore —

G/B Bb-Δ A- Ab^o CA Eb7 D7 GΔ E7+9

Lis - ten sweet, — I re - peat: — How Long Has This Been Go - ing On? —

SOLOS

A- Ab^o A- D7 D- G7 CA F7 G/B Bb- A- Ab^o

CA Eb7 D7 1. B- Bb7 2. GΔ G7 CA F7 CA F7 CA F7

CA C#0 F#7b9 B- F#7b9 B- F#7b9 B- F#7b9 B- Bb7 EbΔ A- Ab^o A- D7

D- G7 CA F7 G/B Bb- A- Ab^o CA Eb7 D7 GΔ E7+9

Ritard ending - - - - - ☺

Three Little Words



PLAY 10 CHORUSES (♩ = 176)

By Bert Kalmar and Harry Ruby

CA E- Eb-
 Three Lit - tle Words, Oh, what I'd give for that
 Three Lit - tle Words, That's all I'd live for the
 D- G7 D- G7
 won - der - ful phrase. To hear those
 rest of my days, And what I
 C7 G- C7
 feel in my heart they tell sin - cere - ly,
 FA Bb7 A7 Ab7 G7
 No oth - er words can tell it half so clear - ly.
 CA E-
 Three Lit - tle Words, eight lit - tle
 Eb- D- Ab7 G7 CA (A7) D-(D7) G7
 let - ters which sim - ply mean, "I love you!"

SOLOS

CA CA E- Eb- D- G7 D- G7
 C7 C7 G- C7 FA FA Bb7 A7 Ab7 G7
 CA CA E- Eb- D- Ab7 G7 CA (A7) D-(D7) G7
 EØ A7+9 D- Ab7 G7 CA



You Do Something To Me

PLAY 8 CHORUSES (♩ = 176)

Words and Music by Cole Porter

Chorus 1: EbΔ A- D7 EbΔ EbΔ G-

You Do Some - thing To Me, Some - thing that

Chorus 2: G- C7 F- Bb7 F- C7b9

sim - ply mys - ti - fies me. Tell me,

Chorus 3: F- GØ C7b9 F7 C- F7 F-

why it should be, You have the pow'r to hyp - no - tize

Chorus 4: Bb7 Ab7 G- F#° Bb7/F C/E

me? Let me live 'neath your spell,

Chorus 5: B/D# Bb/D Db° Ab/C B7+4

Do do that voo - doo that you do so

Chorus 6: Bb7 Bb7b9 EbΔ A- D7 EbΔ Ab7 G- C7

well, For You Do Some - thing To Me, That

Chorus 7: F7 F-/Bb Bb7 EbΔ (F- Bb7)

no - bod - y else could do.

You Do Something To Me - (cont.)



SOLOS

4/4

EbΔ **A-** **D7** **EbΔ** **EbΔ**

G- **G-** **C7** **F-** **Bb7**

F- **C7b9** **F-** **GØ** **C7b9**

F7 **C-** **F7** **F-** **Bb7** **Ab7**

G- **F#°** **Bb7/F** **C/E**

B/D# **Bb/D** **Db°** **Ab/C** **B7+4** **Bb7** **Bb7b9**

Eb **A-** **D7** **EbΔ** **Ab7** **G-** **C7**

F7 **F-/Bb** **Bb7** **Eb** **(F- Bb7)**

⊕

GØ **C7+9** **F7** **Bb7** **Eb** **Λ** **Λ** **EbΔ+4**



My One And Only Love

By Robert Mellin and Guy Wood

PLAY 3 CHORUSES (♩ = 56)

CΔ A- D- G7 E7+9/G# A- FΔ

The ver - ry thought of you makes my heart sing - like an A - pril breeze - on the
 The shad - ows fall and spread their mys - tic charms - in the hush of night - while you're
 You fill my ea - ger heart with such de - sire - Ev - 'ry kiss you give - sets my

D- G7 E- A7 D- BØ E7+9 A- D7+4 1. D- G7 E- A7 D- G7

wings of Spring - and you ap - pear in all your splen - dor - my one and on - ly love.
 in my arms - I feel your lips so warm and ten - der - my one and on - ly love.
 soul on fire - I give my - self in sweet sur - ren - der -

2. D- G7 CΔ F#Ø B7b9 E- 3 F#Ø B7b9

my one and on - ly love. The touch - of your hand - is like hea - ven, - a

E- 3 F#Ø B7b9 E- 3 E-7 A7 3

heav - en that I've - nev - er known. The blush - on your cheek when - ev - er I speak

D- Ab7 D-/G G7b9 3. D- G7b9 CΔ D-/G

tells me that you are my own. D.C. at 3rd ending my one and on - ly love.

SOLOS

CΔ A- D- G7 E7+9/G# A- FΔ D- G7 E- A7 D- BØ E7+9 A- D7+4

1. D- G7 CΔ A7 D- G7 2. D- G7 CΔ F#Ø B7b9 E- F#Ø B7b9 E- F#Ø B7b9 E- E-7 A7

D- Ab7 D-/G G7b9 CΔ A- D- G7 E7+9/G# A- FΔ D- G7 E- A7 D- BØ E7+9 A- D7+4 D- G7 CΔ D-/G

E- Eb- D- G7b9 CΔ

rit. -----

With A Song In My Heart



PLAY 4 CHORUSES (♩ = 104)

By Lorenz Hart and Richard Rodgers

NOTE: The rhythm section recorded track for this song is moving at twice the speed of the printed music; i.e., each measure on the printed page actually equals two measures of the recorded accompaniment.

CΔ D- G7 CΔ BØ E7+9

With A Song In My Heart I be-hold your a - dor - a - ble face,
At the sound of your voice Heav - en o - pens its por - tals to me.

A- BØ E7+9 A- BØ E7+9

Just a song at the start, But it soon is a hymn to your grace.
Can I help but re - joice, That a song such as ours came to be?

A- A-/G F#Ø 1. D- G7 CΔ

When the mu - sic swells I'm touch - ing your hand;
But I al - ways knew

F#Ø B7+9 E7 A7 D- G7

It tells that you're stand - ing near, and

2. C/G F#° F- C/E A- Ab7 G7b9 CΔ A7 D- G7

I would live life through, With A Song In My Heart for you.

SOLOS Remember: These chords are moving at the *SLOW* tempo.
See paragraph at top of page.

CΔ D- G7 CΔ BØ E7+9 A- BØ E7+9 A- BØ E7+9

1. A- A-/G F#Ø D- G7 CΔ F#Ø B7+9 E7 A7 D- G7

2. C/G F#° F- C/E A- Ab7 G7b9 CΔ A7 D- G7

CΔ F-/Bb CΔ

REPEAT 13 TIMES



The Man I Love

PLAY 2 CHORUSES (♩ = 63)

By Ira and George Gershwin

EbΔ Eb- GØ

Some - day he'll come a - long The Man I Love; And he'll be big and strong,
 He'll look at me and smile, I'll un - der - stand; And in a lit - tle while,
 He'll build a lit - tle home, Just meant for two, From which I'll nev - er roam,

C7+9 FØ 1. Bb7 F- Bb7 G- C7

The Man I Love; And when he comes my way, I'll do my best to make him
 He'll take my hand; And though it seems ab - surd,
 Who would, would you? And so all else a - bove,

F7 F-/Bb 2. Bb7 F- Bb7 EbΔ AbΔ EbΔ G7+9

stay. I know we both won't say a word.

BRIDGE

C- AØ D7+9 G7 C- DØ G7+9

May - be I shall meet him Sun - day, May - be Mon - day, May - be not;

C- C-/Bb AØ D7+9 G7b9 C- Gb7 F7 Bb7b9

Still, I'm sure to meet him one day, May - be Tues - day will be my **D.C. al 3rd Ending** good news day.

3. Bb7 F- Bb7 EbΔ Ab- EbΔ (Bb7b9)

TO SOLOS

I'm wait - ing for The Man I Love.

SOLOS

Eb Eb- GØ C7+9 FØ Bb7 F- Bb7 1. G- C7 F7 F-/Bb 2. EbΔ AbΔ EbΔ G7+9

BRIDGE

C- AØ D7+9 G7 C- DØ G7+9 C- C-/Bb AØ D7+9 G7b9 C- Gb7 F7 Bb7b9

EbΔ Eb- GØ/Db C7+9 FØ/B Bb7 F- Bb7 EbΔ Ab- EbΔ (Bb7b9)

⊕ Ab- EA EbΔ

Tea For Two



PLAY 6 CHORUSES (♩ = 116)

By Irving Caesar & Vincent Youmans

Bb- **Eb7** **Bb-** **Eb7** **AbΔ** **Db7** **C-** **B7+4**
 Pic - ture you up - on my knee just tea for two and two for tea. Just
 Day will break and you'll a - wake and start to bake a sug - ar cake. For
Bb- **Eb7** **Bb-** **Eb7** **1. AbΔ** **Bb-** **C-** **DbΔ** **D-** **G7**
 me for you and you for me a - lone _____ No - bod - y near us to
 me to take for all the boys to
D- **G7** **CΔ** **F7** **E-** **A7**
 see us or hear us. No friends or re - la - tions on week - end va - ca - tions. We
D- **G7** **D-** **G7** **CΔ** **Bb-** **Eb7** **2. CØ**
 won't have it known, dear, that we own a tel - e - phone, dear, see. _____
F7b9 **Bb-** **CØ** **F7+9** **Bb-**
 _____ We will raise a fam - i - ly, A boy for you, A
Db- **Gb7** **Ab/C** **B°** **Bb-** **Eb7** **AbΔ** **AbΔ**
 girl for me. Oh can't you see how hap - py we would be? _____

SOLOS

Bb- **Eb7** **AbΔ** **Db7** **C-** **B7+4** **Bb-** **Eb7** **AbΔ** **Bb-** **C-** **DbΔ**
D- **G7** **CΔ** **F7** **E-** **A7** **D-** **G7** **CΔ** **Bb-** **Eb7**
Bb- **Eb7** **AbΔ** **Db7** **C-** **B7+4** **Bb-** **Eb7** **CØ** **F7b9**
Bb- **CØ** **F7+9** **Bb-** **Db-** **Gb7** **Ab/C** **B°** **Bb-** **Eb7** **AbΔ** **AbΔ**
AbΔ **F7+9** **Bb-** **Eb7** **AbΔ** **F7+9** **Bb-** **Eb7** **AbΔ** **AbΔ+4**



I'm A Fool To Want You

PLAY 2 CHORUSES (♩ = 63)

By Jack Wolf, Joel Herron & Frank Sinatra

B7⁺⁵_{b9} E- E- E7b9 A-

I'm A Fool To Want You, hold you, I'm A Fool To Want You, such a fool to hold you,

F#Ø B7+9 E- C7 1. C7 B7 B7+9

To want a love that can't be true, A love that's there for oth - ers too. I'm a fool to To seek a kiss not mine a - lone to share, a

2. E- B7+9 E- A- D7 D7+5

kiss the dev - il has known. Time and time a - gain I said I'd

GΔ GΔ A- A-Δ A-7 D7

leave you, Time and time a - gain I went a -

GΔ GΔ F#Ø B7

way, But then would come the time when I would

E- E- E-/D C7 C7

need you, And once a - gain these words I'd have to

B7 B7 B7+5 E- E- E7+9

say: I'm A Fool To Want You, Pit - y me, I

A- F#Ø B7 E- C7

need you, I know it's wrong, it must be wrong, But right or

A- G- F#- B7⁺⁵_{b9} E- F#-/B

wrong, I can't get a - long with - out you.

wrong, I can't get a - long with - out you.

I'm A Fool To Want You - (cont.)



SOLOS

E- E- E7b9 A- F#Ø B7+9

E- C7 1.
C7 B7 B7+9

2.
E- B7+9 E- A- D7 D7+5

GΔ GΔ A- A-Δ A-7 D7

GΔ GΔ F#Ø B7 E-

E- E-/D C7 C7 B7 B7 B7+5 E-

E- E7+9 A- F#Ø B7+9 E-

C7 A- G- F#- B7+9 E- F#-/B ⊕

⊕
E- F#-/B

Repeat & Fade



I Get A Kick Out Of You

PLAY 4 CHORUSES (♩ = 168)

Words & Music by Cole Porter

F- Bb7b9 EbΔ G- C7b9 F-
 I get no kick from cham - pagne, Mere al - co
 Bb7b9 EbΔ C7b9 F- Bb7 Ab7
 hol does - n't thrill me at all, So tell me why should it be
 G7 G7+5 C7 F- Bb7b9 EbΔ Ab7 G- C7+9
 true, That I Get A Kick Out Of You
 F- Bb7b9 EbΔ C7b9 F-
 Some get a kick from co - caine, I'm sure that
 Bb7b9 G- C7b9 F- Bb7
 if I had ev - en one sniff it would bore me ter - rif - ic - 'ly
 D- G7 GØ/C C7b9 F- Bb7b9 EbΔ
 too. Yet I Get A Kick Out Of You.
 Bb-/Eb Bb-Δ/Eb Bb-/Eb
 I get a kick ev - 'ry time I see you're stand - ing
 Eb7 GØ C7 F- DØ
 there be - fore me. I get a kick tho' it's
 G7+9 C7b9 F7 F7 FØ
 clear to me You ob - vious - ly don't a - dore
 Bb7 F- Bb7b9 EbΔ G- C7b9 F-
 me. I get no kick in a plane. Fly - ing too
 Bb7b9 EbΔ G-/D C- F- Bb7 Ab7
 high with some gal in the sky is my i - dea of noth - ing to
 G7 G7+5 C7 guy C7b9 F- Bb7 EbΔ (G- C7)
 do. Yet I Get A Kick Out Of You.

I Get A Kick Out Of You - (cont.)



SOLOS

F- Bb7b9 EbΔ G- C7b9 F- Bb7b9 EbΔ C7b9

F- Bb7 Ab7 G7 G7+5 C7 F- Bb7b9 EbΔ Ab7 G- C7+9

F- Bb7b9 Eb C7b9 F- Bb7b9 G- C7b9

F- Bb7 D- G7 GØ/C C7b9 F- Bb7b9 EbΔ EbΔ

Bb-/Eb Bb-Δ/Eb Bb-/Eb Eb7 GØ C7

F- DØ G7+9 C7b9 F7 F7 FØ Bb7

F- Bb7b9 EbΔ G- C7b9 F- Bb7b9 EbΔ G-/D C-

F- Bb7 Ab7 G7 G7+5 C7 C7b9 F- Bb7 ⊕ EbΔ (G- C7)

⊕ LATIN EbΔ EΔ EbΔ EΔ EbΔ EΔ EbΔ

DISCOGRAPHY

NOTE: Where LP & CD versions are available, the LP number is given first; the CD number follows the slash. In most cases only US release numbers in print at press time are given. More than one number within a set of parentheses indicates the availability of the same take on more than one album.

Embraceable You (1930)

Music by George Gershwin, words by Ira Gershwin. Originally written in 1928 for an unproduced musical. Introduced by Allan Kearns and Ginger Rogers in *Girl Crazy* (musical). Interpolated into many movies.

Joe Albany (Sea Breeze LP SBB-1004)
Beachfront Property (vcl gp)(Cexton CD CR-1848)
Sidney Bechet (Crescendo LP GNP-9012)
Ruby Braff/George Barnes (Concord CJ 5/CCD-6005)
Clifford Brown (EmArcy CD 814 642-2; 838 306-2)
George Cables (Contemporary C/CCD-14030)
Ron Carter/Jim Hall (Concord LP CJ 245)
Al Cohn (Concord CJ-241/CCD-4241)
Nat King Cole Trio (Rhino CD R2 71009)
Ornette Coleman (Atlantic LP SD 1353)
Bill Evans (Eddie Gomez feature)(Verve CD 827 844-2)
Art Farmer/Jim Hall (Atlantic CD 7 81704-2)
Art Farmer et al (Contemporary C/CCD-14057)
Ella Fitzgerald (Verve CD 825 024-2)
Dizzy Gillespie (Vogue CD 429002)
Great Jazz Trio (Denon CD 33C38-7854, -7072)
Benny Green (Prestige OJC/OJCCD-1727)
Gigi Gryce (Savoy LP SJL 2231)
Bobby Hackett (Portrait CD RK-44071)
Scott Hamilton (Concord CJ-386/CCD-4386)
Hampton Hawes (Contemporary OJC/OJCCD-421)
Johnny Hodges/Charlie Shavers (Storyville LP 4073)
Billie Holiday (Commodore CD CCD 7001)
Christopher Hollyday (RCA Novus CD 3055-2-N13)
Duke Jordan (Steeplechase LP SCS 1063/4/SCCD-31063/4)
Barney Kessel (Contemporary OJC/OJCCD-317)
Earl Klugh (Warner Bros. 26018-1/-2)

Cleo Laine (Columbia CD MK-39736)(Columbia CD MK-42516)
Jack Lemmon (Laserlight CD 15 387)
Adam Makowicz (RCA Novus CD 3022-2-N11)
Tania Maria (Concord CJ 200/CCD-4200)
Wynton Marsalis (Columbia CD CK 47346)
Bill Mays/Red Mitchell (ITI ST/D2-72954)
Jackie McLean (Prestige LP OJC-253)
Marian McPartland (Savoy SJL-2248/ZDS-4404)
Frank Morgan (Contemporary LP 14013)(Savoy SJL/ZDS-1201)
Charlie Parker (Fantasy LP OJC-041)(Prestige LP P-24009)(Royal Jazz CD RJD 506)(Savoy SJL-1132/ZDS-4423)(Stash CD ST-CD-23)
(Storyville SLP/STCD 4031) (Warner Bros. LP WB 3198) (JATP)(Verve 817 151-1/837 141-2)
Joe Pass (Pablo Today LP 2312-133)
Dave Pike, Charles McPherson et al (Timeless LP SJP 302)
Bud Powell (Debut LP OJC-111; Prestige LP P-24024)(Roulette CD 82-93902)
Spike Robinson (Capri LP 8984)
Bob Rockwell (Steeplechase SCS 1219/SCCD 31219)
Red Rodney (Steeplechase SCS 1238/SCCD 31238)
Archie Shepp/NHOP (Steeplechase SCS 1149/SCCD 31149)
Zoot Sims (Pablo OJC/OJCCD-5444)
Frank Sinatra (Capitol CD CDP 7 94317 2; C2-91149)
Harvie Swartz (Blue Moon CD R2-79153)
Art Tatum (Pablo LP 2310-835; 2625-703)
Sarah Vaughan (EmArcy CD 814 641-2; Mercury CD 826 320-2)(EmArcy CD 846 896-2; Mercury CD 826 333-2; Verve CD 830 699-2)

How Long Has This Been Going On (1927)

Music by George Gershwin, words by Ira Gershwin. Written for *Funny Face*, but dropped during tryouts. Introduced by Bobbe Arnst in *Rosalie* (musical).

Louis Armstrong/Oscar Peterson (Verve CD 825 713-2)
Patti Austin (Qwest 1-/2-25696)
Chet Baker (Riverside OJC-OJCCD-303)
Ruby Braff (Portrait CD RK-44393)
Rosemary Clooney (Concord LP CJ-112)
Al Cohn (Savoy LP SJL 1126)
Cal Collins (Concord LP CJ-71)
Curtis Counce (Contemporary C/CCD-7655)
Buddy DeFranco (Progressive LP 7014)
Bill Easley (Milestone CD MCD-9186-2)
Ella Fitzgerald (Pablo 2310-759/PACD-2310-759-2)(Verve CD 825 024-2)
Tommy Flanagan et al (New Jazz OJC/OJCCD-079)
Stan Getz (Gazell CD GJCD 1013)(Verve CD 827 826-2)
Milt Jackson (Pablo 2310-900/PACD-2310-900-2)
JJ Johnson/Kai Winding (Prestige CD PCD-24097; OJC/OJCCD-1727)
Stan Kenton (Creative World LP ST-1018)
Barney Kessel (Contemporary OJC/OJCCD-238)
Mel Lewis (Musicmasters CD CIJD 60172F)
Shelly Manne (Discovery LP DS-909)
Joe Pass (Pablo LP 2312-133)(Pablo 2310-752)
Ken Peplowski (Concord CD CCD-4449)
Oscar Peterson/Joe Pass/NHOP (Pablo LP 2620-112)
Pete Peterson & Collection Jazz Orch. (CMG CD CMD-8019)
Bernie Privin (Savoy LP SJL 2236)
Diane Schuur (GRP CD GRD-9540)
Zoot Sims (Pablo OJC/OJCCD-444)(Black Lion 60907/760907)
Rene Thomas (Jazzland LP OJC-1725)
Tonight Show Band (Amherst-3311/93311)
Mel Torme (Glendale LP 6007)
Sarah Vaughan (EmArcy CD 846 896-2)(Mercury CD 826 327-2)(Pablo 2310-821/PACD-2310-821-2)
Ben Webster (Columbia CD CK 40886)

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DISCOGRAPHY CONTINUED..

I Get A Kick Out Of You (1934)

Music & words by Cole Porter. Introduced by William Gaxton and Ethel Merman in Anything Goes (musical).

Art Blakey (Soul Note CD 121155-2)(NOTE: similar arrangement to Brown/Roach)
Clifford Brown/Max Roach (EmArcy CD 838 306-2; Original Master Recordings CD MFCD826)(Crescendo LP GNPS 18/Vogue CD 600032)
Rosemary Clooney (Concord LP CJ-185)
Chris Connor (Creative World LP ST-1028)
Paul Desmond (Discovery DS/DSCD-840)
Ella Fitzgerald (Pablo 2310-814/PACD-2310-814-2)(Verve 823 278-1/-2)
Erroll Garner (Jazz Anthology CD 550042)(Zeta CD ZET 713)
Stephane Grappelli (Atlantic 82095-1/-2)(Angel CD CDM-69172)
Stephane Grappelli et al (Pablo OJC/OJCCD-441)
Ernie Henry (Riverside LP OJC-1722)
Billie Holiday (Verve CD 831 371-2)
Kevyn Lettau (Nova CD 9135-2 - incl. Bird solo vocalese)
Morgana King (Muse MR/MCD-5326)
Red Norvo (Savoy LP SJL 2212)
Anita O'Day (Emily LP 9578)(Emily LP 83084)(Glendale LP 6001)
(Verve CD 849 266-2)
Charlie Parker (Stash CD ST-CD-21)(Verve 817 151-1/837 141-2; CD 823 250-2)
Bud Powell (Verve CD 827 901-2)
Frank Sinatra (Capitol LP SABB-11357; C1-/C2-94777; CD C2-48470)
(Reprise FS-/2-2207)
Paul Smith (Outstanding LP 007)
Sarah Vaughan (Musicraft LP MVS-2002; CD MVSCD-57)

I Got Rhythm (1930)

Music By George Gershwin, words by Ira Gershwin. Introduced by Ethel Merman in Girl Crazy (musical).

All Stars (Hot 'n Sweet CD FDC 25118)
Louis Armstrong (Portrait CD RK-44093)
Chet Baker/Gerry Mulligan (EIA CD E2-46857)
Count Basie (VeeJay LP VJS-3054)
Sidney Bechet (ITI CD D21S-72960)
Ruby Braff/George Barnes (Concord CJ-5/CCD-6005)
George Cables (Contemporary C/CCD-14030)
Jackie Cain/Roy Kral (Concord LP CJ-186)
Paul Chambers (VeeJay 1014/Suite Beat SBCD2006)
Arnett Cobb (Progressive LP 7054)
Ella Fitzgerald (Verve 824 024-1/-2)
Erroll Garner (Mercury CD 825 224-2)
Benny Goodman (Columbia J2C-/G2K-40244)(Columbia CD CK-44292)
(Vanguard VCD2-47/48)
Lionel Hampton (RCA Bluebird CD 2433-2-RB11)
Hampton Hawes (Contemporary OJC/OJCCD-316)
Bobby Knight/Great American Trombone Co. (Sea Breeze LP SB-2009)
Cleo Laine/Johnny Dankworth (DRG LP MR2-608)

Rob McConnell (Sea Breeze CD SB-105)
Moscow Saxophonists' Quartet (Mobile Fidelity CD MFCD-894)
Red Nichols (MCA LP MCA-1518)
Red Norvo (Mercury CD 830 966-2)
Charlie Parker (JATP)(Verve 817 151-1/837 141-2)
Joe Pass (Pablo 2310-939/PACD-2310-939)
Django Reinhardt (Crescendo LP GNP-9019)(RCA Bluebird 9988-1-RB8/-2-RB13)
Ann Richards/Stan Kenton (Creative World LP 1067)
Zoot Sims (Pablo OJC/OJCCD-444)
Singers Unlimited (MPS 831 373-2)
Paul Smith et al (Outstanding LP 009)
Valaida Snow (Disques Swing LP SW-8455/56)
Sonny Stitt (Muse LP MR-5334)
Joe Venuti/Zoot Sims (Chiaroscuro CR(D) 142-2)
Fats Waller (RCA LP AXK2-5583)
Dicky Wells (CBS Special Products CD AK 40950)
Lester Young (Jass CD J-CD-18)

I'm A Fool To Want You (1951)

Music & Words by Jack Wolf, Joel Herron & Frank Sinatra.
Introduced by Frank Sinatra.

Chet Baker (Timeless SJP/SCD 233)
Donald Byrd/Clare Fischer (Discovery LP DS-869)
Dexter Gordon (Blue Note CD B2-84445)
Billie Holiday (Columbia CD CK 40247)
Illinois Jacquet (Prestige LP P-24057)
Elvin Jones (Blue Note CD B2-84448)
Helen Merrill (Mercury 826 340-1/-2)
Lee Morgan (Crescendo LP GNPS-2-2074)(Epitaph LP 4000)(VeeJay LP 3007)
Max Roach (Debut OJC/OJCCD-202)
Frank Sinatra (Capitol C1-/C2-94777; CD CDP 7 94317 2)
Dinah Washington (Mercury CD 832 448-2)

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DISCOGRAPHY CONTINUED...

Just One Of Those Things (1935)

Music & Words by Cole Porter. Introduced in Jubilee (musical).

Cannonball Adderley/Milt Jackson (Riverside OJC/OJCCD-032)
Louis Armstrong/Oscar Peterson (Verve CD 825 713-2; 847 202-2;
845 151-2)
Tony Bennett (Columbia CD CGK-40424)
Art Blakey (Blue Note BST-81508/B2-46522)
Joanne Brackeen (Concord CJ-280/CCD-4280)
Dave Brubeck Quartet (Fantasy F/FCD-24728)
Rosemary Clooney (Concord LP CJ-185)
Johnny Costa (Savoy SJL/ZDS-1190)
Eddie Lockjaw Davis (Muse LP MR-5202)
John Eaton (Chiaroscuro CD CR(D) 304)
Gil Evans (Prestige OJC/OJCCD-346)
Ella Fitzgerald (Verve CD 835 454-2)(Verve 823 278-1/821 989-2 &
821 990-2)
Stan Getz (Columbia CD CK-33703)
Benny Goodman (Columbia CD CK-44292)
Stephane Grappelli/Martin Taylor (Angel CD CDM 69172 2)
Lionel Hampton (Audio Fidelity LP 5849)
Freddie Hubbard (MPS CD 825 956-2)
Branford Marsalis (Columbia FC/CK-40711)
Rob McConnell (Impulse MCA/MCAD-5982)
Marian McPartland/Teddy Wilson (Halcyon LP 106)
Lee Morgan (Blue Note CD B2 95591)
Anita O'Day (Verve CD 849 266-2)
Charlie Parker (Verve LP 827 154-1; CD 823 250-2; 817 155-2/837
141-2)
Oscar Peterson (Verve 821 987-1/-2)
Bud Powell (Verve LP 821 690-1)
Jimmy Raney (Criss Cross Jazz CD 1009 CD)
Django Reinhardt (Crescendo LP GNPS-9038)
Frank Sinatra (Capitol CD C2-48470)
Peter Sprague (Concord LP CJ-237)
Maxine Sullivan/Scott Hamilton (Concord CJ-288/CCD-4288)(Concord
CD CCD-4351)
Art Tatum (Capitol CD C2-92867)
Art Tatum et al (Pablo CD PACD-2405-429-2; 6PACD-4401-2)
Jesper Thilo (Storyville LP 4065)
Sarah Vaughan (Mercury 826 333-1/-2)
Mary Lou Williams (Crescendo LP GNPS-9029)

The Man I Love (1924)

Music by George Gershwin, words by Ira Gershwin. Introduced by Adele Astaire in Lady Be Good (musical), but dropped before show reached New York. Reintroduced and later dropped in two other musicals. Interpolated into several films.

Don Byas (EmArcy CD 833 405-2)
Miles Davis (Prestige LP 24012; 7650; CD PCD-012-2;
OJC/OJCCD-347)
Thomas Clausen (M.A. Music A 628-1/-2)
Dorothy Donnegan (Progressive LP 7056)
Roy Eldridge (Crescendo LP GNPS-9009)
Victor Feldman (Riverside OJC/OJCCD-402)
Ella Fitzgerald (Pablo 2310-711/PACD-2310-711-2)(Pablo LP
2310-829)(Verve 824 024-1/-2)(Verve 825 670-1/-2)
Red Garland (Prestige LP P-7859)
Erroll Garner (Savoy LP SJL-2207; CD ZDS-4408)
Dizzy Gillespie (Bulldog LP 2006)
Benny Goodman (Columbia J2C/G2K-40244)
Wardell Gray (Prestige LP OJC-050)(Black Lion BLP60106/760106)
Lionel Hampton (Audio Fidelity LP 5849)(MCA LP MCA-42239)
Coleman Hawkins (Pablo 2310-707/PACD-2310-707-2)(Dr. Jazz CD
AK-38446)
Billie Holiday (Columbia LP PCT-32060)
Bill Holman (VSOP LP 025; Baybridge CD 30CP-20)
Dick Hyman/Ruby Braff (Musicmasters 20136W/60136M)
Willis Jackson (Prestige LP OJC-220)
Willis Jackson/Vaughan Freeman (Muse LP MR-5200)
JATP Allstars (Pablo LP 2310-713)(Verve LP 833 565-1)

Shelly Manne (Discovery LP DS-909)
Howard McGhee (Savoy LP SJL-2219)
Thelonious Monk (Mosaic LP/MD3-112)
Newport JF Allstars (Concord LP CJ-260)
Red Norvo (Verve CD 830 966-2)
Anita O'Day (Emily LP 11279)
Charlie Parker/Hodges/Carter/Peterson (Verve LP 833 564-1)
Joe Pass (Pablo LP 2640-102)
Art Pepper (Contemporary OJC/OJCCD-389)
Quadrant (Jackson/Pass et al)(Pablo LP 2310-837)
Django Reinhardt/Stephane Grappelli (Crescendo LP GNP-9002)
Artie Shaw (w. Eldridge)(RCA Bluebird CD 2432-2-RB11)
Zoot Sims (Pablo OJC/OJCCD-444)(CSS CH2/CHD-6025)
Derek Smith (Statiras LP 7055)
Paul Smith (Outstanding LP 023)
Art Tatum (Black Lion BLP 60114/760114)(Pablo LP 2310-789)
Sarah Vaughan (Musicraft LP MVS-2012; CD MVSCD-57)
Dinah Washington (Mercury CD 832 444-2)
Mary Lou Williams (Chiaroscuro CD CR(D) 146)(Crescendo LP
GNPS-9029)(Pablo LP 2308-218)(Pablo LP 2405-412)
Teddy Wilson (World Wide Jazz LP 21009)
Lester Young (Verve LP 833 554-1)

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DISCOGRAPHY CONTINUED...

My One & Only Love (1953)

Music By Guy Wood, words by Robert Mellin.

Pepper Adams (VSP LP 5)
Monty Alexander w. Brown, Ellis (Concord CD CCD-4394)
Louis Armstrong (RCA Bluebird 8310-1-RB6/-2-RB11)(Verve CD 835 895-2)
Chet Baker (RCA Novus 3054-1-N9/-2-N13)
Louie Bellson (Musicmasters CD 60161)
Alan Botschinsky/NHOP (M.A. Music A2060/NU 2063)
Michael Brecker (Impulse CD MCAD-5980)
Kenny Burrell (Muse LP MR-5264)
John Coltrane/Johnny Hartman (Impulse MCA/MCAD-5661)
Chick Corea (Blue Note B1-/B2-90055)(GRP GR-/GRD-9582)
Michael Garson (Reference Recordings RR-20/RR-20CD)
Stephane Grappelli (Angel CD CDM-69172)
Grant Green (Blue Note BST-/B2-84432; Mosaic CD MD4-133)
Jim Hall (A&M CD CD-0811)
Groove Holmes (Muse LP MR-5167)
Milt Jackson/JJ Johnson et al (Pablo LP 2310-897)
Willis Jackson (Muse LP MR-5048)(Muse LP MR-5316)

Night & Day (1932)

Music & words by Cole Porter. Introduced by Fred Astaire and Claire Luce in Gay Divorce (musical). Also used in several films.

George Barnes (Concord LP CJ-67)
Jerry Bergonzi (Blue Note CD CDP 7 96256 2)
Dave Brubeck (Columbia CJ/CK-40455)
Don Byas (EmArcy CD 833 405-2)
Chick Corea (ECM 827 769-1/-2)
John Eaton (Chiaroscuro CD CR(D) 304)
Duke Ellington (Columbia PCT-8053/CK-44444)
Bill Evans (Fantasy CD 9FCD-1012-2)(Riverside R/RCD-018; OJC/OJCCD-068)
Ella Fitzgerald (Pablo OJC/OJCCD-442)
(Pablo2620-117/PACD-2620-117-2)(VerveLP 823 278-1; CD 821989-2)(Verve CD 847 202-2)
Bruce Forman (Muse LP MR-5315)
Erroll Garner (PWK CD PJFD-15003)(Zeta CD ZET 713)
Stan Getz/Bill Evans (Verve LP 823 242-1; CD 833 802-2)
Dizzy Gillespie (Bulldog LP 2006)
Benny Goodman (Columbia CJ/CK-40588)
Al Grey (Chiaroscuro CR(D) 305)
Joe Henderson (Blue Note CD B2-95591)
Frank Marocco w. Ray Pizzi (Discovery LP DS-979)

Tea For Two (1924)

Music by Vincent Youmans, words by Irving Caesar. Introduced by Louise Groody and John Barker in No, No, Nanette (musical). Also used in several movies.

All Stars at the Met (Hot'n Sweet CD FDC 25118)
Count Basie/Oscar Peterson (Pablo 2310-923/PACD-2310-923-2)
Dave Brubeck Trio (Fantasy F/FCD-24726)
Duke Ellington (Allegiance LP 5007)(Bulldog LP 2021)(Intermedia LP 5002)
Benny Goodman (RCA Bluebird LP AXM2-5537; CD 5631-2; LP VPM-6063)
Johnny Guarnieri (Classic Jazz LP 105)
Scott Hamilton/Warren Vache (Concord LP CJ-70)
Fletcher Henderson (Savoy LP SJL-2246)
Earl Hines (Columbia CD CK-44197)(Crescendo LP GNP-9010)
Lou Levy (VSP LP 31)
Charles Mingus (Savoy LP SJL-1113)
Thelonious Monk Trio (Milestone LP M-47052; Riverside R-022/RCD-022-2; Riverside OJC/OJCCD-064)
Brew Moore (Fantasy LP OJC-100)

Richie Kamuca (VSOP LP 17)
Stan Kenton (Creative World LP ST-1018)
John Klemmer (RCA Bluebird CD 6577-2-RB11)
Cleo Laine/John Dankworth (DRG LP MRS-502)
Oscar Peterson (Verve LP 833 552-1; CD 810 047-2)
Jimmy/Doug Raney (Steeplechase SCS 1134/SCCD 31134)
Sonny Rollins (Milestone LP M-9080)(RCA Bluebird CD 2179-2-RB13)
Art Tatum/Ben Webster (Pablo CD 2405-431-2; 6PACD-4401-2)
Don Thompson (Concord LP CJ-243)
McCoy Tyner (Blue Note CD B2-93598)(Milestone CDM-55002-2)
Sarah Vaughan (Mercury CD 826 320-2)
James Williams (Concord LP CJ-104)
Joe Zawinul (Atlantic CD 81707-2)

Red Norvo (Savoy LP SJL-2212)
Anita O'Day (Glendale LP 6000)(Verve CD 849 266-2)
Charlie Parker (Verve LP 827 154-1; 817 155-1/837 141-2; CD 823 250-2)
Joe Pass (Pablo 2310-708/PACD-2310-708-2; Rhino CD R2 70722)
Art Pepper w. Sonny Clark (Time Is CD TI 9805)
Oscar Peterson (Verve 821 987-1/-2)
Michel Petrucciani (Blue Note BT-85124/B2-46295)
Django Reinhardt (Crescendo LP GNP-9001)(Rhino CD R2 70722) (ITI CD CDP-72961)
Jimmy Raney (Biograph LP BLP-12060)
Red Rodney/Ira Sullivan (Muse LP MR-5274)
Loren Schoenberg Orchestra (Musicmasters CD 5039-2-C)
Frank Sinatra (Capitol LP SABB-11357; C1/C2-94777; CD C2-94317)
(Reprise CD 2-26340; 2FS/2-1016)
Paul Smith (Outstanding LP 023)
Art Tatum (Pablo 2405-418/PACD 2405-418-2)(Pablo LP 2310-791)
Art Tatum/Roy Eldridge (Pablo CD 2405-425-2; 6PACD-4401-2)
Art Tatum/Ben Webster (Pablo CD 2405-431-2; 6PACD-4401-2)

Gerry Mulligan (Mosaic CD MD3-102)
Red Norvo (Prestige LP P-24108)
Anita O'Day (Emily LP 9578)(Glendale LP 6000)
Bud Powell (Verve LP 821 690-1; CD 827 901-2)
Sue Raney/Bob Florence (Discovery DS/DSCD-913)
Jimmy Rowles (VSOP LP 11)
Gene Schroeder (Pickwick CD JFD-15003)
Paul Smith (Outstanding LP 007)
Sylvia Syms (Atlantic 81817-1/-2)
Art Tatum (Capitol CD C21Y-92866)(Pablo LP 2310-835)
Fats Waller (RCA Bluebird LP AXM2-5518; CD 2482-2-RB)
Mary Lou Williams (Pablo LP 2405-412)
Lester Young/Oscar Peterson (Verve CD 831 670-2)

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DISCOGRAPHY CONTINUED...

Three Little Words (1930)

Music by Harry Ruby, words by Bert Kalmar. Introduced in Check and Double Check (film).

Pepper Adams (Quicksilver LP QS-4006)
George Barnes (Concord LP CJ-43)
Benny Carter (Pablo 2405-409/PACD-2405-409-2)(Pablo 2310-2/PACD-2310-922-2)
Eddie Condon (Chiaroscuro CD CR(D) 154)
Eddie Duran (Concord LP CJ-94)
Duke Ellington (Columbia CD C2K 46177)
Art Farmer (Concord LP CJ-212)
Benny Goodman (Prestige LP P-7644)
Milt Jackson/John Coltrane (Atlantic SD/2-1368)
Richie Kamuca (Concord LP CJ-39)
Gene Krupa & His Chicagoans (Disques Swing SW/CDSW-8457/58)
Branford Marsalis (Columbia CX2/CK-44199)
Marian McPartland (Halcyon LP 103)
Carmen McRae (Atlantic LP 2-904)
Dick Melodian/Sonny Igoe Big Band (Statiras LP SLP-7058)
Django Reinhardt (Crescendo LP GNP-9019)
Sonny Rollins (Impulse MCA/MCAD-5655)
Bud Shank (Concord LP CJ-58)
Muggsy Spanier (Storyville LP 4020)
Art Tatum (Crescendo GNP/GNPD 9025)
Phil Urso (Savoy LP SJL-2236)
Sarah Vaughan (Mercury 826 333-1/-2)
Gerald Wiggins (VSOP LP 28)
Teddy Wilson (CLJ LP 101)(Denon CD DC-8519)
Lester Young (Verve LP 833 554-1)

With A Song In My Heart (1929)

Music by Richard Rodgers, words by Lorenz Hart. Introduced by Lillian Taiz and John Hundley in Spring Is Here (musical). Interpolated into several movies. Theme song Of Major Bowes' Capitol Theatre Family (radio show).

Chet Baker (CBS Associated CD ZK 40804)
Dick Berk (Trend CD TRCD-550)
Sonny Clark (Blue Note CD B21Y-46819)
Bill Evans (Verve CD 837 757-2)
Ella Fitzgerald (Verve LP 821 693-1; CD 821 579-2)
Jim Hall w. Tom Harrell (Denon CD CJ 2297)
Shelly Manne (Contemporary LP OJC-172)
Sonny Rollins (Prestige LP P-24096)
Sonny Rollins/MJQ (Prestige OJC/OJCCD-011)
Mal Waldron (New Jazz LP OJC-132)
Bill Warfield Big Band (Interplay CD IPCD-8607-2)

You Do Something To Me (1929)

Music and Words by Cole Porter. Introduced by William Gaxton and Genevieve Tobin in Fifty Million Frenchmen (musical). Included in several movies.

John Colianni Trio (Concord CJ-067/CCD-4367)
Ella Fitzgerald (Verve LP 823 278-1; CD 821 990-2)
Etta Jones (Muse LP MR-5145)
Adam Makowicz (Sheffield Lab LP LAB-21)
Ken Peplowski (Concord CD CCD-4419)
Sonny Rollins w. Jim Hall (RCA Bluebird 5634-1-RB9/5643-2-RB11)
Frank Sinatra (Capitol CD C2-46573)

NOMENCLATURE

+ or # = raise 1/2 step

H = Half step

- or b = lower 1/2 step

W = Whole step

Because jazz players, composers, educators and authors have not 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 acquainted with various nomenclature.

Δ = major scale/chord or major seventh. A 7 after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality. 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). Ex. C-, F-, Eb-, etc. ∅ means half-diminished. 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, CΔ, Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW)	C7, C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW)	C-, C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7
LYDIAN (Major scale with #4) (WWWHWWH)	CΔ+4, Cmaj +4, CM+4, CΔ+11, CΔb5
* HALF-DIMINISHED (Locrian) (HWWHWWW)	C∅, Cmi7(b5)
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW)	C∅#2, C∅+2
DIMINISHED (WHWHWHWH)	C°, C°7, C dim 7
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW)	C7+4, C7+11, C7b5
WHOLE-TONE (Augmented) (WWWWWW)	C7+, C7 aug, C7+5, C7+5⁺⁴
DOMINANT SEVENTH <u>Using a Dim. scale</u> (HWHWHWHW)	C7b9, C7⁺⁹⁺⁴_{b9}
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW)	C7+9, C7 alt., C7⁺⁹⁺⁵_{b9+4}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH)	CΔ⁺⁵, CΔ+5⁺⁴
MELODIC MINOR (ascending only) (WHWWWWH)	C-Δ, Cmin(maj7), CmiΔ, C-Δ (Melodic)
HARMONIC MINOR (WHWWH-3H)	C-Δ, CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW)	C7sus4, <u>G-7</u>, C7sus, C4_C
* BLUES SCALE (use at player's discretion) (-3,W,H,H,-3,W) (1,b3,4,#4,5,b7,1)	(There is no chord symbol for the Blues scale)

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

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

I have tried to standardize the scale/chord symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord/scale 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 he will have to remove his thoughts from the page and express what he is hearing in his head. 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 one of my Scale Syllabus pages! Listen to Volume 26 "The SCALE SYLLABUS."

When I write C- or C or C7 it is an indication for a scale (horizontal) as well as a chord (vertical). Jazz has always embraced the 7th's and 9th's of chord/scales so when I write the symbol Ab or E- it means the 7th and 9th (and really all the tones of the entire scale) are playable, useable.

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 the name of the scale he prefers beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F- (phry), or GΔ (maj.pentatonic).