

Volume 79

For All Instrumentalists
and Vocalists

Ja-Da
Toot, Toot, Tootsie
Three O'Clock In The Morning
Bill Bailey, W.Y.P.C.H.
Bye, Bye Blues
Avalon

Book and CD set

Rose Room
St. Louis Blues
I'm Always Chasing Rainbows
You Made Me Love You
After You've Gone
Margie







Jamey Aebersold Jazz

CONTENTS

Tunes included in this volume are:

- | | |
|----------------------------------------|----------------------------------------------------|
| 1. <i>Avalon</i> | 7. <i>Ja-Da</i> |
| 2. <i>Rose Room</i> | 8. <i>You Made Me Love You</i> |
| 3. <i>I'm Always Chasing Rainbows</i> | 9. <i>Toot, Toot, Tootsie</i> |
| 4. <i>Three O'Clock In The Morning</i> | 10. <i>Bill Bailey, Won't You Please Come Home</i> |
| 5. <i>St. Louis Blues</i> | 11. <i>After You've Gone</i> |
| 6. <i>Bye, Bye, Blues</i> | 12. <i>Margie</i> |

Introduction.....	ii
Discography.....	iii
 CONCERT KEY Songs & Chord/Scale Progressions.....	1
 Bb INSTRUMENT Songs & Chord/Scale Progressions.....	23
 Eb INSTRUMENT Songs & Chord/Scale Progressions.....	45
 BASS CLEF INSTRUMENT Songs & Chord/Scale Progressions.....	67

NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

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INTRODUCTION

This album is the first of two devoted to tunes of a bygone era when the American popular song was first emerging as a distinctive form. Some of these tunes are still familiar today; others may be new to you. If you're under fifty years old and have a lot of improvising experience, you'll probably find some of the harmonic formulae forcing you into playing some fresh lines. Most songs of the forties and fifties are built around II-V-I chord movement, and this is true even with these tunes. But in the early era the II chord is usually a dominant seventh instead of a minor one. A good example is in bars 9-14 of *After You've Gone*. The diminished chord was used much more often in this era, as was the augmented triad. Blues choruses usually moved from V-IV-I in bars 10-12, a progression almost never seen in popular songs written after 1920.

Most of the tunes on the album are 32 bars long and logically break into 8 bar sections, but none are A-A-B-A, the commonest form of popular songs from the thirties to the late fifties other than the 12 bar blues. *Ja-Da*, a 16 bar tune that breaks into four bar sections, is the closest. The most popular form of the era was A-B-A-C, seen in *Bill Bailey Won't You Please Come Home*, *Margie*, *Rose Room*, *Three O'Clock In The Morning* and *You Made Me Love You* and a slight stretch could be made to include *Bye Bye Blues* (which is really A-B-A-B). *Even After You've Gone* (20 bars in 5 four bar sections) and *Toot, Toot Tootsie* (Goodbye)(40 bars in 5 eight bar sections) are basically A-B-A-C tunes with a slightly altered A section added to the end. Formwise, the most anomalous tune is *St. Louis Blues*, with its 16 bar tango section in the middle, reminding us that Latin music has never been very far from jazz throughout its history.

The rhythm section on this album comes from the bebop tradition, and though the musicians have honored the chord progressions of the day in which these tunes were composed, the voicings used by pianist Dan Haerle and the rhythmic style of the rhythm section as a whole has definitely been informed by later developments in jazz. Bassist Lynn Seaton and drummer Ed Soph are thinking four beats to the bar instead of the two beat style that was the coin of the realm in jazz before the mid-thirties. The bossa nova didn't exist in 1918 when *I'm Always Chasing Rainbows* was written, and waltzes like *Three O'Clock In The Morning* certainly didn't sound like the treatment here. If, say, cornetist Bix Beiderbecke (who passed away about a year after the most recent of these songs was written) were to play along with this album, he would find that his solos would work harmonically but would somehow sound rhythmically off. By the same token, if you work with this album, you won't learn the older style, but you will get a fascinating glimpse into earlier songwriting techniques as well as learn some of the great tunes of several generations ago.

Phil Bailey - 9/28/97

NOTE: A version of *After You've Gone* in C (with somewhat different harmony) is on Vol. 44, and a faster version of *Avalon* is available on Vol. 39.

SELECTED DISCOGRAPHY

NOTES: This discography has been chosen from recordings believed to be in print in the U.S. at press time except for items specifically marked "OP" (out of print), which may still be available in specialty and second hand stores. "BB" indicates big band.

After You've Gone (1918)

Words and music by Henry Creamer and Turner Layton.
Introduced by Marion Harris. Popularized by Sophie Tucker, Paul Whiteman, Bessie Smith and others.

Louis Armstrong (Columbia CK 46148)
Sidney Bechet (RCA Bluebird 2402-2-RB)
Eddie Daniels/Gary Burton (GRP GRD-9665)
Roy Eldridge (Columbia CK 45275)(Decca GRD-605;
GRD-2-641)

Herb Ellis/Ray Brown (Concord CCD-6006)
Terry Gibbs BB (Contemporary CCD-7647-2)
Terry Gibbs (small gp)(Contemporary CCD-14066-2)
Benny Goodman Trio (RCA Bluebird 5631-2-RB)
Gene Harris/Scott Hamilton (Concord CCD-4434)
Woody Herman (Philips LP PHS-600-118 (OP))
Gene Krupa BB (Eldridge feat.)(Columbia CK 45448)
(Verve 827 843-2)

Nicholas Payton (Verve 314 531 199-2)
Pete Peterson BB (CMG CMD 8019)
Harry Skoler (Brownstone BRCD 9610)
Sonny Stitt (Prestige PCD-24115-2)(Verve 314 513 632-2)
Art Tatum (piano alone)(Decca GRD-607)(Pablo PACD-2405-434-2)
(Verve 314 531 763-2)
Art Tatum Trio (Decca GRD-630)
Sarah Vaughan (Roulette CDP 28640 2)
Fats Waller (instrumental)(RCA Bluebird 2482-2-RB)
Fats Waller (vcl)(RCA Bluebird 2482-2-RB)(Stash ST-CD-528)
Joe Williams (Delos CD 4004)
Teddy Wilson (Musicraft MVSCD-58)
Lester Young (Blue Note CDP 32787 2)

Avalon (1920)

Words and music by Al Jolson and Vincent Rose. Adapted from the aria "E Lucevan le Stelle" in the opera *Tosca* by Puccini. Popularized by Al Jolson.

Sidney Bechet (Blue Note CDP 35811 2)
Nat King Cole (w. Basie BB unbilled)(Capitol CDP 96259 2)
Natalie Cole (Elektra 61049-2)
Eddie Condon (Chiaroscuro CRD 110)
Eddie Daniels/Gary Burton (GRP GRD-9665)
Eddie Lockjaw Davis (Prestige OJCCD-652-2)
Lou Donaldson (Blue Note CDP 53357 2)
Terry Gibbs (CCD-14066-2)
Benny Goodman (Columbia G2K 40244)(RCA Bluebird 2273-2)
Jazztet (Chess CHD-91550)
Jimmie Lunceford BB (Decca GRD-645; GRD-2-629)
Art Pepper (Dreyfus FDM 36551-2)
John Pizzarelli (vcl/BB)(RCA 67501-2)

Jack Sheldon (vcl)(Concord CCD-4529)
Sonny Stitt (Prestige PCD-24115-2)
Joe Venuti/Zoot Sims (Chiaroscuro CRD 142)
Teddy Wilson Quartet (Black Lion BLCD760115)

Bill Bailey, Won't You Please Come Home (1902)

Words and music by Hughie Cannon. First recording by Arthur Collins.

Coleman Hawkins (Jazz CD-2)
Helen Humes (Contemporary OJCCD-453-2)
Tom Kubis BB (Cexton CR21251)
Sarah Vaughan (Mercury 830 714-2)

Bye Bye Blues (1930)

Words and music by Bert Lowe, Chauncey Gray, David Bennett and Fred Hamm. Theme song of Bert Lown and His Orchestra. Revived in 1941 by Cab Calloway and in 1953 by Les Paul & Mary Ford.

Benny Carter/Arnold Ross (Mercury 830 965-2)
Scott Hamilton (Concord CCD-4755)
Gene Harris (Concord CCD-4609)
Rob McConnell & BB (Impulse MCAD-42123)
Singers Unlimited (MPS 831 373-2; 841 412-2)
Cal Tjader Septet (Concord CCD-4133)

I'm Always Chasing Rainbows (1918)

Words by Joseph McCarthy Sr., music by Harry Carroll. Based on the second theme of the *Fantaisie-Impromptu*, Op. 66 by Frederic Chopin.

Stan Kenton (Creative World LP ST 1019 OP)
Bud Powell Trio (Mainstream MD CDO 724)
Take 6 (Glengarry Glen Ross sdtk)(Elektra 61384-2)

Ja-Da (1918)

Words and music by Bob Carlton. Introduced by Beatrice Lillie in the musical "Bran Pie."

Howard Alden/George Van Eps (Concord CCD-4584)
Count Basie BB (Pablo PACD-2310-797-2)
Sidney Bechet (Tommy Ladnier)(RCA Bluebird 2402-2-RB;
ABC 838 032-2)
Ray Brown Trio (Concord CCD-4520)
Erroll Garner (Columbia CK 47035)
Terry Gibbs BB (Contemporary CCD-7656-2)
Art Hodes (Delmark DE 217)
Singers Unlimited (MPS 821 858-2)



1. Avalon



PLAY 5 TIMES (♩ = 138)

By Al Jolson, B.G. DeSylva & Vincent Rose

C7 G- C7

I found my love in A - va - lon be -

FΔ G- C7 FΔ A- D7

side the bay. I

G- C7

left my love in A - va - lon and

FΔ G- C7 FΔ

sailed a - way. I

A∅ D7

dream of her and A - va - lon from

G- Bb- Eb7

dusk 'til dawn, and

FΔ BbΔ A- D7

so I think I'll trav - el on to

G- C7 ⊕ FΔ A- D7

A - va - lon.



Avalon - Cont.



SOLOS

C7 C7 G- C7

FΔ G- C7 FΔ A- D7

G- C7

FΔ G- C7 FΔ

A∅ D7

G- Bb- Eb7

FΔ BbΔ A- D7

G- C7 ⊕ FΔ A- D7

⊕ A- D7+9 G- C7 LATIN F#Δ+4

F#Δ+4 F#Δ+4 F#Δ+4 FΔ+4



2. Rose Room



PLAY 5 TIMES (♩ = 120)

By Harry Williams and Art Hickman

B♭7 Eb7 AbΔ AbΔ

In sun - ny Rose - land, — where sum - mer breez - es are play - ing,

E♭- Ab7 D♭Δ D♭Δ

where the hon - ey bees are 'A - May - ing,'

D♭- G♭7 AbΔ F7

there all the ros - es are sway - ing,

B♭7 B♭7 B♭- Eb7

danc - ing while the mead - ow brook flows. The moon when

B♭7 Eb7 AbΔ AbΔ

shin - ing is more than ev - er de - sign - ing,

E♭- Ab7 D♭Δ D♭Δ

for 'tis ev - er then I am pin - ing,

D♭- G♭7 AbΔ C- F7

pin - ing to be sweet - ly re - clin - ing, some - where in

B♭7 Eb7 AbΔ D♭7 C- F7 ⊕

Rose - land, — be - side a beau - ti - ful rose.



Rose Room - Cont.



SOLOS **Bb7** **Eb7** **AbΔ**

Eb- **Ab7** **DbΔ**

Db- **Gb7** **AbΔ** **F7**

Bb7 **Bb-** **Eb7**

Bb7 **Eb7** **AbΔ**

Eb- **Ab7** **DbΔ**

Db- **Gb7** **AbΔ** **C-** **F7**

Bb7 **Eb7** **AbΔ** **Db7** **C-** **F7** ⊕

⊕ **Bb7** **Eb7** **AbΔ** **Db7** **C-** **F7**

Bb7 **Eb7** **AbΔ** **GbΔ** **AbΔ**

BREAK

3. I'm Always Chasing Rainbows

PLAY 6 TIMES (♩ = 126)

By Joseph McCarthy and Harry Carroll

GA A-/D GA A-/D
 I'm al - ways chas - ing rain - bows,
 F#°/G GA E- A- D7
 watch - ing clouds drift - ing by.
 Bø E7b9 A- E7b9 A-
 My schemes are just like all my dreams,
 E- A7 A- D7
 end - ing in the sky.
 D- G7 CA CA
 Some fel - lows look and find the sun - shine; I al - ways look and find the rain.
 B- E7+ E7 E- A7 A- D7
 Some fel - lows make a win - ning some - time; I nev - er ev - en make a gain. Be - lieve me,
 GA A-/D Bø E7+9
 I'm al - ways chas - ing rain - bows,
 A- A7 D7 GA A-/D
 wait - ing to find a lit - tle blue - bird in vain.

I'm Always Chasing Rainbows - Cont.

SOLOS

4/4

GΔ A-/D GΔ A-/D

F#°/G GΔ E- A- D7

Bø E7b9 A- E7b9 A-

E- A7 A- D7

D- G7 CΔ CΔ

B- E7+ E7 E- A7 A- D7

GΔ A-/D Bø E7+9

A- A7 D7 GΔ A-/D

GΔ A-/D GΔ A-/D GΔ A-/D etc., etc.

4. Three O'Clock In The Morning

PLAY 6 TIMES (♩ = 116)

By Dorothy Terriss and Julian Robledo

CA D-/G CA D-/G

It's three o'clock in the morn - ing;

E- Eb^o D- G7

we've danced the whole night through. And

D- D-Δ D-7 G7

day - light soon will be dawn - ing;

E- Eb^o D- G7

just one more waltz with you. That

CA D-/G CA D-/G

mel - o - dy so en - tranc - ing,

CA C7+ FΔ A7+9

seems to be made for us two.

D- Eb^o CA/E A-

I could just keep right on danc - ing for - ev - er

D7 G7 CA D-/G

dear, with you.



Three O'Clock In The Morning - Cont.



SOLOS

CA D-/C CA D-/C

E- Eb° D- G7

D- D-Δ D-7 G7

E- Eb° D- G7

CA D-/G CA D-/G

CA C7+ FΔ A7+9

D- Eb° CΔ/E A-

D7 G7 CA D-/G

CA D-/G CA D-/G CA

Etc., Etc. . . .



5. St. Louis Blues



PLAY 12 TIMES (♩ = 100)

By W. C. Handy

A



I hate to see _____ de eve - nin' sun go down, _____
Feel - ing to - mor - row like _____ I feel to - day, _____



Hate to see _____ de eve - nin' sun go down, _____
feel to - mor - row _____ like _____ I feel to - day, _____



'cause my ba - by, _____ he done left this town. _____
I'll pack my trunk, _____ make my get - a - way. _____

B Bridge



_____ St. Lou - is wo - man _____ with her dia - mond rings _____



_____ pulls that man 'round _____ by her a - pron strings. _____



_____ Weren't for pow - der _____ and for store _____ bought hair _____



the man I love _____ would - n't go no - where. _____



St. Louis Blues - Cont.



D7 C G7 C7 G7

___ Got the St. Lou - is blues, just as blue as ___ you ___ can be. ___

G7 C7 C7 G7

___ That ___ man got a heart like a rock cast ___ in the ___ sea, ___

G7 D7 C7 G7 D7

___ or ___ else he ___ wouldn't have ___ gone ___ so ___ far ___ from ___ me. ___

SOLOS (8 Solo Choruses)

G7 C7 G7 G7

C7 C7 G7 G7

D7 ⊕ C7 G7 D7

⊕ C7 G7 C7 C#° G7 G7

Λ

BREAK



6. Bye Bye Blues



PLAY 10 TIMES (♩ = 232)

By Bert Lowe, Chauncey Gray, David Bennett and Fred Hamm

CA Ab7

Bye Just bye we blues two

CA CA E- A7

Bye Smil - bye ing blues thru

D7 G7

Bells Don't ring, sigh, birds don't sing cry,

1. E- Eb° D- G7

1. Sun is shin - ing, no more pin - ing,

2. CA Ab7 CA D-/G

2. Bye bye blues.

SOLOS CA Ab7 CA CA E- A7

D7 G7 1. E- Eb° D- G7

2. CA Ab7 CA D-/G

CA Ab7 CA D-/G CA

Ab7 DbΔ GbΔ D-/G G7b9 CA



7. Ja-Da



PLAY 11 TIMES (♩ = 138)

By Bob Carleton

FA D7 G7 C7 FA G-/C

Ja - da, ja - da, ja - da ja - da jing, jing, jing.

FA D7 G7 C7 Bb7

Ja - da, ja - da, ja - da, ja - da, jing, jing, jing.

A- Ab° G- C7 A- Ab°

That's a fun - ny lit - tle bit of mel - o - dy, it's so sooth - ing and ap -

G- C7 FA D7 G7 C7 FA G-/C

peal - ing to me. It goes ja - da, ja - da, ja - da, ja - da jing jing jing.

SOLOS

FA D7 G7 C7 FA G-/C FA D7 G7 C7 Bb7

A- Ab° G- C7 A- Ab° G- C7 FA D7 G7 C7 FA G-/C

FA D7+9 G7 C7 FA D7+9 G7 C7

Long Meter -----

F7 F7/A BbΔ B° F/C C7+9 F6/9

Ritard



8. You Made Me Love You



PLAY 4 TIMES (♩ = 88)

By Joe McCarthy and James V. Monaco

E \flat Δ G- F \sharp - F- B \flat 7 F- B \flat 7

You made me love you, I did -n't wan -na do it, I did -n't wan -na do it.

F- B \flat 7 E \flat Δ E \flat Δ

You made me want you, and all the time you knew it, I guess you al -ways knew it.

C7 F7

You made me hap - py, some - times you made me glad, —

C- F7 F- B \flat 7

but there were times, — dear, you made — me feel so bad. —

E \flat Δ G- F \sharp - F- B \flat 7 F- B \flat 7

You made me sigh for, I did -n't wan -na tell you, I did -n't wan -na tell you.

F- B \flat 7 A- D7 G7 D- G7 D- G7

I want some love that's true, yes I do, 'deed I do, you know I do.

C7 G7+9 C7 F7 C- F7 F \sharp $^\circ$

Gim -me, gim -me what I cry —for, you know you got the brand of kiss- es that I'd die —for;

G- C- F- B \flat 7 \oplus E \flat Δ C7 F- B \flat 7

you know you made — me — love you. —



You Made Me Love You - Cont.



SOLOS

EbΔ G- F#- F- Bb7 F- Bb7

F- Bb7 EbΔ

C7 F7

C- F7 F- Bb7

EbΔ G- F#- F- Bb7 F- Bb7

F- Bb7 A- D7 G7 D- G7 D- G7

C7 G7+9 C7 F7 C- F7 F#°

G- C- F- Bb7 ⊕ EbΔ C7 F- Bb7

⊕ Db7 C7 F7 Bb7

A∅ D7+9 G- C7+9 F- Bb7+9 EbΔ



9. Toot, Toot, Tootsie



PLAY 9 TIMES (♩ = 224)

By Gus Kahn, Ernie Erdman, Dan Russo and Ted Fiorito

CA D7 A- D7

Toot, Toot, Toot - sie, Good - bye!
 Kiss me, Toot - sie, and then,

G7 1. CA D- G7 CA

Toot, Toot, Toot - sie, don't cry, The choo choo
 Do it ov - er a -

E- A7 D- G7 G7 D- G7

train that takes me, A - way from you no

E- A7 D- G7 2. G- C7

words can tell how sad it makes me, gain.

FΔ FΔ

Watch for the mail, I'll nev - er fail, If

CA D- G7

you don't get a let - ter then you'll know I'm in jail,

CA D7 A- D7

Tut, tut, Toot - sie, don't cry,

G7 D- G7 CA D- G7

Toot, Toot, Toot - sie, Good - bye.



Toot, Toot, Tootsie - Cont.



SOLOS CA D7 A- D7

G7 CA D- G7

CA E- A7 D- G7

G7 D- G7 E- A7 D- G7

CA D7 A- D7

G7 G- C7

FA FA

CA D- G7

CA D7 A- D7

G7 D- G7 CA D- G7

F#° F- E- A7 D- G7 CA



10. Bill Bailey, Won't You Please Come Home



PLAY 7 TIMES (♩ = 138)

By Hughie Cannon

BbΔ C-/F BbΔ C-/F

Won't you come home, Bill Bai - ley, Won't You Come Home?

BbΔ EbΔ D- G7 C- F7

She moans the whole day long; _____

C- F7 C- F7

I'll do de cook - ing, dar - ling I'll pay de rent,

C- F7 D- G7 C- F7

I knows I've done you wrong. _____

BbΔ C-/F BbΔ C-/F

'Mem - ber dat rain - y eve dat I drove you out, Wid

BbΔ F- Bb7 EbΔ G7+9

noth - in' but a fine tooth comb? _____ I

C- C#° D- G7

knows I'se to blame, well, ain't dat a shame? Bill

C7 F7 ⊕ BbΔ C- F7

Bai - ley, Won't You Please Come Home?



Bill Bailey - Cont.



SOLOS

B \flat Δ C-/F B \flat Δ C-/F

B \flat Δ E \flat Δ D- G7 C- F7

C- F7 C- F7

C- F7 D- G7 C- F7

B \flat Δ C-/F B \flat Δ C-/F

B \flat Δ F- B \flat 7 E \flat Δ G7+9

C- C \sharp $^{\circ}$ D- G7

C7 F7 \oplus B \flat Δ C- F7

\oplus C7 F7 C7 F7

B \flat Δ B \flat 7/D E \flat Δ E $^{\circ}$ B \flat Δ /F F7+9 B \flat Δ

In Two

Ritard



11. After You've Gone



PLAY 8 TIMES (♩ = 216)

By Henry Creamer and Turner Layton

BbΔ **Eb7**

Af - ter you've gone, _____ and left me cry - ing,

FΔ **D7** **G7**

af - ter you've gone _____ there's no de - ny - ing, you'll feel blue,

G7 **G-** **C7** **FΔ** **G-** **C7**

_____ you'll feel sad, _____ you'll miss the dear - est pal you've

FΔ **C-** **F7** **BbΔ** **Eb7**

ev - er had. _____ There'll come a time, _____ now don't for -

Eb7 **FΔ** **A-** **D7**

get it, there'll come a time _____ when you'll re - gret it.

G- **A∅** **D7+9** **G-** **Eb7** **FΔ**

Some day when you grow lone - ly, your heart will

A7+ **D-** **B∅** **E7+9** **A-** **D7**

break like mine and you'll want me on - ly, af - ter you've gone, _____

G- **C7** **FΔ** **C-** **F7**

af - ter you've gone a - way. _____

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After You've Gone - Cont.



SOLOS BbΔ Eb7

FA D7

G7 G- C7

FA G- C7 FA C- F7

BbΔ Eb7

FA A- D7

G- Aø D7+9 G- Eb7

FA A7+ D- Bø E7+9

A- D7 G- C7

⊕
FA C- F7

⊕
DbΔ EbΔ FA FA 2 2 2

Etc. & Fade



12. Margie



PLAY 9 TIMES (♩ = 240)

By Benny Davis, Con Conrad and J. Russell Robinson

FA C- F7

My lit - tle Mar - gie, I'm al - ways think - ing of you,

BbΔ BbΔ Eb7

Mar - gie, I'll tell the world I love you.

FΔ A- D7

Don't for - get your prom - ise to me. _____

G7 C7

I have bought a home and ring and ev - 'ry - thing for

FΔ C- F7

Mar - gie. You've been my in - spi - ra - tion;

BbΔ E∅ A7+9

days are nev - er blue. _____ Af - ter

D- G- C7 FΔ D7

all is said and done, there is real - ly on - ly one, oh,

G- C7 ⊕ FΔ G- C7

Mar - gie, Mar - gie, it's you. _____



Margie - Cont.



SOLOS

FA C- F7

BbΔ BbΔ Eb7

FA A- D7

G7 C7

FA C- F7

BbΔ E∅ A7+9

D- G- C7 FA D7

G- C7 ⊕ FA G- C7

⊕ A- D7 G- C7 FA EbΔ EA FA

Λ Λ Λ >

DISCOGRAPHY

(cont'd from page iii)

Margie (1920)

Words by Benny Davis, music by Con Conrad. Introduced by the Original Dixieland Jazz Band. Popularized by Eddie Cantor.

Louis Armstrong (Trummy Young feat.)(Decca GRD-4-613)
Erroll Garner (Emarcy 842 419-2)
Benny Goodman (RCA Bluebird 66549-2)
Bobby Hackett (Chiaroscuro CRD 105)
Pete Johnson (Delmark DD-656)
Jimmie Lunceford (Trummy Young feat.)(ASV CD AJA 5091)
Dave McKenna (piano alone)(Concord CCD-4313)
Oscar Peterson (RCA Bluebird 66609-2)
Django Reinhardt (2 versions)(EMI 7806652)

Rose Room (1917)

Words by Harry H. Williams, music by Williams and Art Hickman. Popularized by Art Hickman and His Orchestra.

Louis Armstrong (Barney Bigard feat.)(Jazz J-CD-19)
(Decca GRD-4-613)
Sidney Bechet (RCA Bluebird 2402-2-RB)
Barney Bigard (Mercury 830 926-2)(Hot'n Sweet FDC 25118)
Charlie Christian (Vintage Jazz Classics VJC-10)
Eddie Condon (Chiaroscuro CRD 154)
Duke Ellington (Natasha Imports NI-4016)
Terry Gibbs (Contemporary CCD-14066-2)
Benny Goodman Sextet (w. Christian)(Columbia CK 40846)
Woody Herman BB (Concord CCD-4330)
Jimmie Lunceford BB (Decca GRD-608)
Machito (Pablo PACD-2625-712-2)
Red Norvo (RCA Bluebird 6278-2-RB)
Django Reinhardt (EMI 7806602)
Artie Shaw (Hindsight HBCD-502)
Harry Skoler (Brownstone BRCD 9610)

St. Louis Blues (1914)

Words and music by W.C. Handy. Popularized by Marion Harris. Best-selling record by Bessie Smith.

Louis Armstrong (1954-Columbia CK 40242)
(1929-Columbia CK 46996)
Sidney Bechet (RCA Bluebird 2402-2-RB)
(Blue Note CDP 28891 2)
Ray Brown (Telarc CD-83373)
Dave Brubeck Quartet (A&M CD 0806)(Concord CCD-4353)
Ray Bryant (Pablo OJCCD-371-2)
Roy Eldridge (Decca GRD-605)(Mercury 830 923-2)
Duke Ellington/Johnny Hodges (Verve 823 637-2)

Gil Evans/Cannonball Adderley (EMI-Manhattan CDP 46855 2)
Ella Fitzgerald (Verve 835 454-2)
Tommy Flanagan (Alfa/Compose 7102-2)
(Timeless CD SJP 301)
Erroll Garner (Telarc CD-83383)
Dizzy Gillespie (RCA Bluebird 66528-2)
Benny Goodman (BB-Columbia CK 40588)
(Small gp-Columbia CK 44437)
Stephane Grappelli/McCoy Tyner Duo (Milestone MCD-9181-2)
Billie Holiday (Columbia CK 47031)
Helen Humes (Contemporary OJCCD-171-2)
Tom Kubis BB (Cexton CR21251)
Cleo Laine (RCA 60548-2-RC)
Herbie Mann (Verve 314 529 901-2)
Oliver Nelson BB (Joe Newman feat.)(Verve 314 527 654-2)
Django Reinhardt (Blue Note CDP 37138 2)
Marcus Roberts (RCA 63130-2)
Bessie Smith (Columbia CK 44441)
Art Tatum (Columbia CK 64690)(Decca MCAD-42327)
Clark Terry (Challenge CHR 70007)

Three O'Clock In the Morning (1921)

Words by Dorothy Teriss, music by Julian Robledo. Originally published as a piano solo in 1919. Introduced by Richard Bold in the revue "Greenwich Village Follies" of 1921. Million-selling record by Paul Whiteman (1922).

Don Byas Quartet (Jazz Anthology LP JA 5106 (OP))
Dexter Gordon (Blue Note CDP 46094 2; 91139 2; 97960 2)
Oscar Peterson Trio (Verve 314 529 096-2)

Toot, Toot, Tootsie (Goodbye)(1922)

Words and music by Gus Kahn, Ernie Erdman, Ted Fiorito and Robert A. King. Interpolated into the musical "Bombo" by Al Jolson after the New York opening. Revived by Doris Day in 1951.

Buddy Rich/Max Roach (Mercury 826 987-2)
Sonny Rollins Quartet (Riverside OJCCD-029-2)

You Made Me Love You (I Didn't Want to Do It) (1913)

Words by Joseph McCarthy, music by James Monaco. Popularized by Al Jolson. Memorable version by Judy Garland.

Louis Armstrong (Columbia CK 44253)
Beachfront Property (Cexton CR1848)