





CD TRACK LISTING

<u>Song Title</u>	<u>CD 1</u>	<u>Track #</u>	<u>Song Title</u>	<u>CD 2</u>	<u>Track #</u>
1. So In Love		1	12. I Concentrate On You		1
2. What Is This Thing Called Love		2	13. I Love You		2
3. All Of You		3	14. Ev'rything I Love		3
4. Night And Day		4	15. I Get A Kick Out Of You		4
5. Love For Sale		5	16. You'd Be So Nice To Come Home To		5
6. At Long Last Love		6	17. I've Got You Under My Skin		6
7. Don't Fence Me In		7	18. Dream Dancing		7
8. Get Out Of Town		8	19. You Do Something To Me		8
9. Easy To Love (Latin, Slower)		9	20. Just One Of Those Things		9
10. Easy To Love (Fast)		10	21. In The Still Of The Night		10
11. From This Moment On		11	22. It's All Right With Me		11
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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:
 STEVE ALLEE - Piano; BILL MORING - Bass; STEVE DAVIS - Drums

Cover Design by JASON A. LINDSEY



Published by
JAMEY AEBERSOLD JAZZ, INC.
 P.O. Box 1244
 New Albany, IN 47151-1244
www.jazzbooks.com

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INTRODUCTION

Cole Porter is among the finest composers of American popular songs. His works are part of the standard repertoire of every jazz musician. Unlike many composers of standard tunes, Porter usually wrote both music and lyrics. Instrumentalists love his lyrical melodies and his sometimes surprising approach to harmony. Vocalists find his lyrics to be clever, urbane, and expressive. This collection of 21 of Porter's songs includes some of the very favorite tunes of jazz musicians plus a few from off the beaten path.

Cole Porter was born in 1891 in the small town of Peru, Indiana. His father was the town pharmacist, but Cole's family was well off. His maternal grandfather was a self-made millionaire and the wealthiest man in the state of Indiana at that time. He studied violin and piano as a youth and began to compose songs at the age of 10. At the age of 14 he went to a boarding school. One of his teachers there impressed on him the idea that in an excellent song, "words and music must be so inseparably wedded to each other that they are like one."

Porter went to Yale, becoming immortalized there as the composer of the school fight song. After graduation, Porter was pressured by his benefactor grandfather to pursue a law degree at Harvard. However, his heart really was in music and he secretly switched to music study. Cole dropped out of school before completing his Harvard studies and moved to New York to begin his musical career. He spent most of the rest of his life living in either New York or Paris. His first professional theatrical show in 1916 was a flop, but he had many subsequent successes. In 1929 he also began to write songs for Hollywood movies.

A serious horse riding accident in 1937 led to diminished health and the eventual amputation (in the 1950s) of one leg. Porter became depressed following the amputation and was not particularly creative from that point until his death in 1964.

For further information on Cole Porter, his music, and excellent bibliography references, etc., I recommend the excellent website at "www.coleporter.org"

Jazz musicians have approached Porter's songs in a variety of ways. Many of these tunes have been recorded in different tempos, keys, rhythmic feels, etc. In most cases, the versions on this play-a-long are close to the standard approach to the tunes. For an understanding of the many ways jazz musicians approach Porter's music, you must seek out the recordings listed in the discography for this volume.

Porter worked with the typical musical materials of other popular composers of the era: functional harmony, 32-bar AABA and ABAC forms, etc.). However, almost every tune has a surprising turn that makes it unique: an unconventional form, an unusual interval at a key spot in the melody, or a startling modulation. Some of Porter's tunes have forms longer and wider ranging than the conventional 32-bar forms of most standards. Several of the tunes on this volume fit that description, including ***So In Love***, ***I Concentrate On You***, and ***Love For Sale***. ***Love You*** is an excellent example of an unusual melodic interval shape (i.e. the opening descending major 7th) or a startling harmonic twist (the modulation up a major third in bars 12-16). Another favorite device occurs at several spots in ***Night and Day***. In these spots, the melody consists of mostly repeated notes and the harmony moves beneath these repeated notes in very interesting ways.

I love the way the rhythm section feels on this set. They capture a great groove and the time feels wonderful. Best of all there is a subtle and uncluttered approach. The trio swings like crazy, yet keeps an overall feeling of sophisticated understatement. That, to me, is the very essence of Cole Porter's music and one of the key reasons that so many musicians continue to be drawn to playing and listening to Porter tunes. I hope you enjoy working with this play-a-long and performing these tunes. I certainly know that I will.

Pat Harbison, 2005



1. So In Love

(from "Kiss Me Kate")

CD 1, TRACK #1: PLAY 3 CHORUSES (♩ = 132)

Chorus A: F-7 GØ C7b9 Bb-7 Bb-7 Eb7b9 AbΔ G7+9 GØ C7b9 B F-7 Eb7 F-6/9 (F7+4) Bb-7 Eb7 Db-7 Gb7 Bb-7 F7b9 C Bb-7 Eb7 Ab Eb7 Ab6 F7b9 Bb-7 Eb7b9 f-7/Eb DØ G7+9 CA C7b9 D F-7 F-6/9 F7 Bb-7 Bb-7 Bb-7 Db-7 C-7 F7b9 Bb-7 Eb7b9 Ø Ab6 GØ C7b9

AbΔ Gb7
 Repeat and fade



7. Don't Fence Me In

CD 1, TRACK #7: PLAY 5 CHORUSES (♩ = 120)

A FΔ

G-7 C7 G-7 C7 G-7

FΔ C-7 F7 BbΔ Bb-7

FΔ G-7 AØ F7

B BbΔ C-7 F7+5

BbΔ A-7 D7 G-7 C7

C FΔ Bb BbΔ Bb-7

FΔ G7 C7

1.	2.
F G-7/C	F G-7/C

D7+9 G7 C7 F D7+9

Repeat & Fade Out



16. I've Got You Under My Skin

(from "Born To Dance")

Wo

CD 2, TRACK #6: PLAY 4 CHORUSES (♩ = 144)

LATIN B♭7 [A] F-7 B♭7 E♭Δ G-7 C7♭9 F-7

E♭Δ G-7 C7♭9 F-7 B♭7 E♭

F-7 F-7/B♭ B♭7 E♭Δ G-7 C7♭9

E♭Δ E♭6 A♭-7 F♯

D-7 3 G7 3 C/ B♭7

E♭Δ G-7 C7♭9 [B] F-7 E♭Δ

G-7 C7♭9 3 F-7 3 E♭Δ

D♭ G7+9 [C] C-7 Δ G-7 C7 F-7 3

B♭7 A♭6 D♭7+4

E♭Δ B♭7 E♭ G-7 C7♭9

B♭7 EΔ+4 E♭Δ

Repeat and fade out