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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:

HAL GALPER - Piano, STEVE GILMORE - Bass, BILL GOODWIN - Drums

Graphics by PETE GEARHART

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INTRODUCTION

When we think of music in the period between 1915 and 1926, we tend to think of the Charleston, stride-style piano and blues my naughty sweetie gave to me. Six of the eight songs in this collection were written during this period, yet they have transcended the era and are still interesting jazz vehicles today. They are all thirty-two bar songs, but they all show a lot of variety within that constraint. Only *The Blue Room* adheres strictly to the common AABA form, though *Oh, Lady Be Good!* comes close - on this recording the harmony in the final eight bars has been altered. Several tunes fall into the ABAC variety: *Poor Butterfly*, *Sweet Georgia Brown* and *Indian Summer*. *Avalon* is AA'BC; it's a good example of how to take a melodic idea and move it in different directions, though even more interesting is *Bye Bye Blackbird*, in which each eight-bar section is different, though composer Ray Henderson has used the same melodic idea in each section. *Too Marvelous For Words* is an AA'BC form, and its modulation a major third away from the tonic in the 15th and 16th bars gives away its later composition date (1937). Other songs from the same era with major third modulations include *I Love You* (see Volume 25) and *Tangerine* (see Volume 22).

Oh, Lady Be Good! has been a jam session favorite almost from the day it was composed, as has been *Sweet Georgia Brown*. *Bye Bye Blackbird* was resurrected by Miles Davis in his famous 1956 recording (and every pianist should learn Red Garland's introduction) after lying dormant for a number of years. *Avalon* doesn't get called as much as it used to, but there's still a lot of tread left on its changes. The other tunes have attractive melody lines that will make your group popular with the older crowd, yet have plenty of challenge when it's time to improvise. When a tune still challenges musicians a half-century or more after it is written, it must have exceptional properties. All the tunes on this record easily measure up.

Phil Bailey - October, 1987



CD TRACK 1: TUNING NOTES

Get in tune with Track 1 before progressing on to Track 2 below.

2. Sweet Georgia Brown

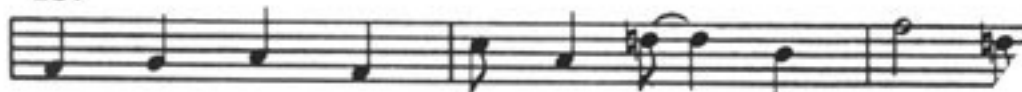
Words and Music by
Maceo Pinkard and

PLAY 11 CHORUSES ♩ = 234
F7



No gal made has got a shade on Sweet Georgia
It's been said she knocks 'em dead when she lands in

Bb7



Two left feet, but oh, so neat, has Sweet
Since she came, why, it's a shame how she

Eb7

Bb -



They all sigh and wan-na die for Swr Au just

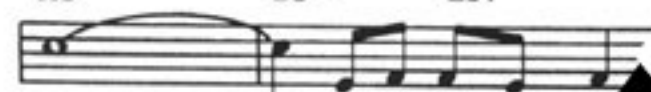
Ab

Bb -

Eb7

b7

C7+9



why, you know I do

F -

GØ

GØ

C7



Fel - lers

she

she ain't met,

Ab7

G7

Eb7

⊕ Ab

C7+9



Geor- gia

Sweet Geor- gia Brown.

⊕ CODA

Ab

b7

Ab

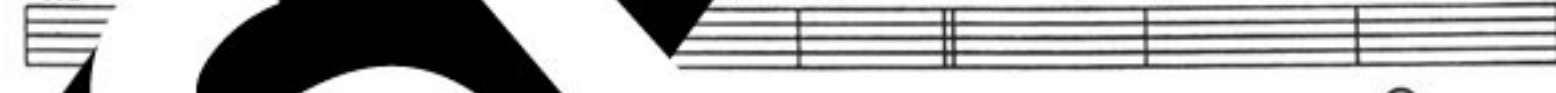
Ab7

G7

Gb7

F7

Bb7



Db -

C -

B7

Bb -

Eb7+9

AbΔ+4

CONCERT KEY SOLOS

Sweet Georgia Brown

PLAY 11 CHORUSES ♩=234

Musical notation for the first 11 choruses of 'Sweet Georgia Brown'. The notation is written on a grand staff with treble and bass clefs. Chord symbols are placed above the notes. The first line starts with F7 and Bb7. The second line has Eb7, Bb -, Eb7, and Ab. The third line has Ab, G -, C7, and F7. The fourth line has Bb7, Bb7, C7+9, and B9. The fifth line has F -, GØ, C7, Ab7, G7, and C7+9. The sixth line is marked 'CODA' and has Ab, Ab7, G7, and Ab. The seventh line has Ab7, G7, Gb7, and Eb7. The eighth line has DØ, Db -, and AbΔ+4.

erfly

PLAY 6 CHOR'

Musical notation for the next 6 choruses of 'Sweet Georgia Brown'. The notation is written on a grand staff with treble and bass clefs. Chord symbols are placed above the notes. The first line has Abº/G, Ab, and C7+9. The second line has C7+9, Bb -, Bb - /Ab, GØ, and C7+9. The third line has Bb - /Eb, CØ, and F7b9. The fourth line has C -, Bº, Bb -, and Eb7. The fifth line is marked 'CODA' and has F7, Db -, Gb7, BΔ, E7+4, Bb -, Eb7, and AbΔ. The sixth line has AbΔ.