






CD TRACK LISTING

Title	CD 1 Track #	Title	CD 2 Track #
1. Tuning Notes	1	-- Tuning Notes	1
2. Lullabye Of Birdland	2	9. Namely You	2
3. Round Midnight	3	10. You Go To My Head	3
4. Days Of Wine And Roses	4	11. If I Love Again	4
5. September In The Rain	5	12. Nancy	5
6. Autumn In New York	6	13. Softly As In A Morning Sunrise	6
7. I Cover The Waterfront	7	14. Early Autumn	7
8. Love For Sale	8	15. I Know That You Know	8
		16. A Time For Love	9

BOOK CONTENTS

Introduction	ii
Discography	ii
 CONCERT KEY <u>SONGS</u> & CHORD SCALE PROGRESSIONS	1
 CONCERT KEY <u>SOLO</u> SECTIONS & CHORD SCALE PROGRESSIONS	18
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	27
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	45
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	63
"Soloin'g" by Jamey Aebersold	81
Song List (Tunes Jazz Musicians Play)	82

NOTICE:

On This volume, you will note that the location has slightly changed for the **CONCERT SOLO SECTION**. It is located on Pages 18 thru 26, immediately following the melody section. This is for the convenience of the improviser who prefers to play only off the solo/chord scales.

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Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
1-800-456-1388
www.jazzbooks.com



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Book only: \$4.95 US

INTRODUCTION

This album includes play-a-long tracks for fifteen of the finest popular songs ever written. Composed over a 40-year span (1926-1966), they are all written, or closely related to, the 32-bar song form.

Let's look at those tunes with AABA structures first. Four were written by jazz musicians - *'Round Midnight* by Thelonious Monk (although Dizzy Gillespie claims to have written the introduction, which shows up as a coda in his 1945 recording of *I Can't Get Started*), *Early Autumn* by pianist-arranger Ralph Burns (note that the original Woody Herman recording has a different B section from the one commonly used today), *Lullabye of Birdland* by George Shearing, and *A Time For Love* by trombonist-arranger Johnny Mandel, which has a 6-bar concluding section, making 38 bars in all. Among the AABA songs written by men best known for their songwriting are *I Cover The Waterfront*, especially popular in the Forties; *Softly, As In A Morning Sunrise*, a tune given new life by John Coltrane some three decades after its composition; *Love For Sale*, whose subtle melodic variants in each A section are too often ignored by vocalists and instrumentalists alike; *September In The Rain* by movie songwriter Harry Warren; *Nancy* by Jimmy Van Heusen, another movie writer with comedian Phil Silvers, who may never have written another lyric. J. Fred Coots' *You Go To My Head* has an 8-bar tag, making 40 bars in all.

The other five songs in this collection are in ABAC form, the other common popular tune structure. All were written by men who primarily are known as songwriters, and all except Henry Mancini's *Days of Wine And Roses* came from Broadway. The form has been used loosely in many cases. Vernon Duke's *Autumn In New York* does not have a literal repeat of the A section; it could almost be termed ABCD. Gene DePaul's *Namely You* and Vincent Youmans' *I Know That You Know* could be looked at as ABA'B', and Ben Oakland's *If I Love Again* is 36 bars long: ABAC with a 4-bar tag.

These songs have all stood the test of time with musicians and the public alike. You can count on them being well received on your next gig.

Phil Bailey, October, 1987

DISCOGRAPHY

Autumn In New York (1934)

Words & music by Vernon Duke.

Introduced by J. Harold Murray in *Thumbs Up* (revue).

- J. Albany (Elektra EI-60161)
- C. Collins (Concord 166)
- K. Dorham (Blue Note BST-81524)
- E. Fitzgerald (Pablo 2312 138)
- S. Grapelli/S. Stewart (ACD 233076)
- B. Holiday (Verve 823 864-1)
- C. Lloyd (DTY 10903)
- S. Manne (Contemporary OJC-172)
- W. Marsh Quartet (VSP 8)
- Y. Menuhin/S. Grapelli (Angel DS-38118)
- Modern Jazz Quartet (Prestige 057; 24005)
- C. Parker (Verve 827 154-1)
- B. Powell (Blue Note BST-81504)
- J. Raney (Pausa 7821)
- G. Shearing (Concord 110)
- B. Short (Atlantic 81715-1)
- F. Sinatra (Capitol SABH-11357)
- M. Torme (Atlantic 80078-1)
- W. Vache (Concord 153)
- S. Vaughn (Mercury 824 891-1)

Days Of Wine And Roses (1962)

Words by Johnny Mercer, music by Henry Mancini.

Introduced by vocal group in *Day of Wine and Roses* (film).

Academy Award-winning song, 1962. Best-selling records in 1962-3 by Henry Mancini and his Orchestra and Andy Williams. Winner of National Academy of Recording Arts &

Sciences Grammy Awards for Song of the Year, Record of the Year (Mancini version), and Best Background Arrangement (Mancini version, 1963)

- L. Alexandria/M. Wofford Quartet (Discovery 826)
- E. Anderson (Concord 54)
- H. Ashby (Progressive 7040)
- G. Barnes (Concord 67)
- C. Basie (MCA 2-4163)
- T. Bennett/B. Evans (Fantasy 9489)
- R. Clooney (Concord 282)
- H. Ellis (Concord 116)
- B. Evans (Warner Bros. K-3293)
- E. Fitzgerald (BBG 6223)
- D. Gordon (Prestige 10091)
- V. Guaraldi (Fantasy 4505)
- H. Hawes (Contemporary OJC-178)
- M. Jackson (Pablo 2310-867)
- H. Mancini (RCA CPL1-1843; AYL1-3667; AYL1-3822; VPS-6029)
- P. Martino (Muse 5075)
- A. O'Day (Emily 11279)
- O. Peterson (Verve 6-8806)
- O. Peterson/H. Edison (Pablo 2310-741)
- B. Pizzarello/D. Jernigan (Flying Fish 27043)
- Puttin' On The Ritz (Pausa 7161)
- R. Rodney/I. Sullivan (Muse 5267)
- F. Sinatra (Reprise PS-1011)
- J. Hammond Smith (Prestige 7549)
- C. Walton (Prestige 7581)
- B. Webster (JZM 5007)
- N. Wilson (Capitol SN-16126)

Continued on Page 44



CD TRACK 1: TUNING NOTES

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

2. Lullabye Of Birdland

PLAY 7 CHORUSES (♩ = 138)

C-7 (AØ) D7b9 G7b9

Lul - la - by Of Bird - land, that's what
Have you ev - er heard two tur - tle

F-7 Bb7 Eb C-7

when you sigh, Nev - er in my wo to re - veal,
when they love? That's the kind of r with our lips

1. Eb DØ Eb

in a phrase, when we kiss!

GØ C7+9 Bb7b9 EbΔ

And there's a weep - y eal - ly knows how to cry!

GØ C7+9 Bb7+9 Eb DØ G7+9

That's how I'd I should tell me fare-well — and good-bye!

C-7 Bb7 C-7 F-7 Bb7

L I r low, kiss me sweet — and we'll go

Bb7b9 Eb Bb7b9 Eb (G7+9)

ligh in the sky up a - bove — we're in love.



10. You Go To My Head

PLAY 2 CHORUSES (♩ = 69)

Words

You Go To My Head— and you lin-ger like
 Go To My Head— like a sip of s

And I find you spin-ning 'round in my brain,— I
 And I find the ver - y men-tion of you,— pagne.—
 two.—

You The thri e a thought-to my

plea casts a spell o - ver to my - self, "Get a

hold of your-self, can't yo You Go To My Head—

with a smile † Like a sum-mer with a thou-sand Ju - lys,—

Y— your eyes Tho' I'm cer - tain that this

ghost of a chance in this cra - zy ro - mance,—

CODA

LATIN Double-Time Feel etc. and fade ...

Head.

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