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6. *I Thought About You*
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Disc # 2

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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:

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INTRODUCTION

This play-a-long set of 17 popular songs composed between 1928 and 1954 is a celebration of the best the 32-bar song form has to offer. They vary from being deceptively simple, like *What Is This Thing Called Love*, to quite sophisticated, like *Body & Soul*. The latter is discussed at length in an article in a book called "Rhythm-A-Ning," in which author Gary Giddins reviews 34 recordings and alludes to a number of others: I recommend it to your attention.

Among the other songs in AABA form on this album, *What Is This Thing Called Love* is deceptively simple because each A part has a slightly different melody. Here's where knowing the words will really help even an instrumentalist remember the melody, lending credence to the story that some instrumentalists, notably saxophonist Ben Webster, have felt that they couldn't do justice to a melody unless they knew the words. Another deceptively simple tune is *What's New*, in which the B section is simply the A section transposed up a fourth - but the A part ends in the major key, whereas the B part ends in minor. The major-minor business lends much of the appeal to the two songs by Arthur Schwartz, *You And The Night And The Music* and *Alone Together*. Both have A sections that begin in the minor and end in the major. *Alone Together*, an AABA' song, is a rare departure from the norm in that its A section is 14 bars long, making the tune 44 bars in all. *Teach Me Tonight* and *Misty* are the most trick-free of the tunes here - just AABA. *Yours Is My Heart Alone* has its main theme stated three different ways (AA'BA"), and *Lover, Come Back To Me* and *That's All* have variations in the final A section to keep things interesting. *Lover, Come Back To Me* is actually 64 bars long, with each section containing 16 bars.

Most of the other songs on the album are in ABAC form. *You're My Everything* and *Time After Time* have subtle variations in the repeat of the A section, and *I'm An Old Cowhand* (a rare Johnny Mercer melody as well as lyric) is an 18-bar tune, divided into two eight-bar sections with a two-bar tag.

Phil Bailey - October, 1987

DISCOGRAPHY

Alone Together (1932)

Words by Howard Dietz, Music by Arthur Schwartz.

Introduced by Jean Sargent, and danced to by Clifton Webb and Tamara Geva, in Flying Colors (revue).

- D. Ashby (Prestige 7639)
- L. Bellson (Concord 73)
- W. Bishop (Muse 5066)
- A. Blakey (Blue Note BST-81507)
- B. Brookmeyer (Concord 312)
- R. Brown/J. Rowles (Concord 66)
- R. Carter/J. Hall (Concord 270) (Milestone 9045)
- J. Collins (Discovery 828)
- Concord Jazz All Stars (Concord 182)
- M. Davis (Fantasy 86001) (Prestige 24022)
- K. Dorham (New Jazz OJC-250; Prestige 7754)
- A. Farmer (Prestige 7655; 24032)
- D. Gillespie (JZM 5021) (Prestige 24047) (Savoy 2254)
- H. Harper (VSP 9)
- C. Herwig (Sea Breeze 2034)
- H. Jones et al (Concord 32)
- S. Lacy (Prestige OJC-130)
- M. Lewis Orchestra (Atlantic 81665)
- P. Martino (Muse 5096)
- Mastersounds (Fantasy OJC-282)
- D. McKenna (Concord 292)
- H. McKusick/A. Farmer (MCA 1379)
- Milestone Jazzstars (Milestone 55006)
- C. Perkins (VSP 31)
- O. Peterson/D. Gillespie (Pablo 2310 740)

- O. Peterson Trio (Pablo 2620 104)
- P. Robertson (Palo Alto 8013)
- J. Schwartz (Muse 5143)
- B. Shew (Pausa 7171)
- G. Shearing/M. McPartland (Concord 171)
- P. Smith (Outstanding 002)
- J. Tirabasso (Discovery 884)
- D. Washington (EmArcy 1013)

Body and Soul (1930)

Words by Edward Heyman, Robert Sour and Frank Eyton, music by John Green.

Introduced by Libby Holman in Three's a Crowd (revue). First American recording by Leo Reisman and his Orchestra, featuring pianist Eddy Duchin. Reportedly the most recorded popular tune with over 3,000 recordings, the bestknown jazz version is the RCA Coleman Hawkins performance from 1939.

- M. Alexander/R. Brown/H. Ellis (Concord 193)
- G. Ammons et al (Prestige 10019)
- L. Armstrong (Columbia 854) (MCA 2-4057)
- L. Bellson (Concord 25) (Concord 73)
- A. Braxton (Inner City 2045)
- B. Brookmeyer (Gryphon 2-785)
- D. Brubeck Trio (Fantasy 24726)
- K. Burrell (Prestige 83) (Prestige 7448)
- D. Byas (Prestige 7598)
- C. Byrd et al (Concord 23)

Time After Time

Words by
Music by

PLAY 5 CHORUSES ♩ = 138

C A - D - G7 C A -
Time Af - ter Time, I tell my - self
know what I know, the pass - ing year

C^Δ | 1. A - B[∅] E7⁺
luck - y to be lov - ing you. to
kept my love so

F[∅] B7⁺9 E -
be the one you run ing when the

E[∅] A7⁺9 Ab7⁺4 F^Δ
day is throug[†] ag, so new.

Bb7 E -
e, you'll hear me say that

A - G G7 C (A7 D - G7)
I'm lov - ing you.

G7 C C^Δ
C

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PLAY 2 CHORUSES ♩ = 60

Misty

Words by John Ellington
Music by Erroll Garner

Eb^Δ Bb - Eb7
 Look at me, I'm as help-less as a
 way and a thou-sand vi-o-

Ab^Δ Ab - Db7
 tree, and I feel like I'm cling-ing to a clo- get
 play, or it might be the sound of your hel- get

F - Bb7 1. G7+4 C7 Ab -
 Mis - ty just hold-ing your hand. hear.
 Mis - ty the mo-ment you're

Eb^Δ Bb -
 You can say that you're lead-ing I want you to do.

Ab^Δ A - Bb7 C7b9
 Don't you no-tice how why I'm fol-low- ing you.

F - Bb7 Eb7
 wan - der through this won-der - land a -

Ab^Δ Db7 Eb^Δ C -
 lone .oot from my left, my hat from my glove, I'm too

Eb F - Bb7
 love.

Bb7^{b9} On Cue Ab - Db7 F# - B7 F - Bb7 Eb^Δ