





CONTENTS

CD Track #1: Tuning Notes (Bb & A)

Tunes included in this volume are:

- | | |
|-----------------------------|---|
| 2. <i>Autumn Leaves</i> | 7. <i>S'posin'</i> |
| 3. <i>My Shining Hour</i> | 8. <i>There Will Never Be
Another You</i> |
| 4. <i>Tenderly</i> | 9. <i>Witchcraft</i> |
| 5. <i>After You've Gone</i> | 10. <i>All or Nothing At All</i> |
| 6. <i>Stormy Weather</i> | |

Introduction	ii
 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	13
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	25
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS.....	37
Lyrics	48
Discography	49

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

Recording Engineer: Steve Good

Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

NIELS LAN DOKY - piano; CHRISTIAN DOKY - bass; BILLY HART - drums

Graphics & Engraving by Pete Gearhart

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



Copyright © 1989 by Jamey Aebersold Jazz, Inc.
All Rights Reserved Printed in U.S.A. International Copyright secured
All copyrights used by permission

No portion of this book may be reproduced in any way without express permission from the publisher.

Book only: \$4.95 U.S.

INTRODUCTION

This volume in the Jamey Aebersold series is further evidence of the durability of the American popular song forms. Although most popular songs are 32 bars long (or a multiple of 32), it is interesting to note that in this collection, it is the oldest (*After You've Gone*, 1918) and the newest (*Witchcraft*, 1957) that break the 32 bar barrier, but they are like the others in that all the tunes in this collection can be broken down into eight bar phrases.

Perhaps the tune with the most interesting history in this collection is *Autumn Leaves*. French composer Joseph Kosma set a poem by Jacques Prevert to music in 1947, and it was popularized in France by Juliette Greco, a singer whom trumpeter Miles Davis was close to for many years beginning in 1949. Although jazz musicians had recorded *Autumn Leaves* before (notably Erroll Garner), it was the recording Davis made for Blue Note under Cannonball Adderley's name that established the tune as a jazz standard. Incidentally, a track with some interesting departures from the usual chords of *Autumn Leaves* is available as *Autumn* on Aebersold Volume 20.

Harry Warren wrote an incredible number of song successes, mostly for the movies in the 30s and early 40s. He's represented here with *There Will Never Be Another You*, one of the most called tunes when rehearsal time is nil because it is one of the best known tunes around. A much faster version of the changes appears on Aebersold Volume 15 as *Another Yew. All Or Nothing At All* was recorded by the Harry James Band with Frank Sinatra in 1940, but it wasn't until it was reissued in 1943 that it caught on, helping to launch Sinatra's career. On this record the arrangement is reminiscent of Horace Silver's *Nica's Dream* (Aebersold Volume 18). Of the two Harold Arlen contributions, *Stormy Weather* is the archetypal torch song (here somewhat truncated from the original to conform to the 32 bar mold, as it is usually performed today), and *My Shining Hour* has been a vehicle for a number of guitarists, usually taken at breakneck tempo. On this recording the pace is a little more merciful.

Walter Gross' *Tenderly* began life as a waltz, but is now often played in 4/4 time as it is here. *S'posin'* is a happy little tune that is often overlooked. *After You've Gone*, penned by the early black songwriting team of Creamer and Layton (they also wrote *Way Down Yonder In New Orleans*, *Dear Old Southland*, and *If I Could Be With You One Hour Tonight*), has survived every conceivable kind of arrangement since it was published in 1918. *Witchcraft*, penned by Broadway composer and sometime jazz pianist Cy Coleman, has a finger snapping quality that belies its ABCDA' form.

About the rhythm section: pianist Niels Lan Doky and his bassist brother Christian are two of Denmark's finest jazz musicians, Niels in particular becoming internationally known. Drummer Billy Hart is one of jazz's most recorded musicians, with a list of recording and playing credits much too long to list here.

Phil Bailey, 1989

PLAY 7 CHORUSES J = 174

(CD Track 1 is Tuning Notes)

2. Autumn Leaves

English Lyric J...

French Lyric J...

Music by J...

Eb...

C-

F7

BbΔ

The musical score is written in 4/4 time with a tempo of 174. It consists of seven systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with guitar chords. The chords are: A0, D7+9, G-, C-, BbΔ, EbΔ+4, A0, D7+, G-, A0, D7b9, G-, F7, BbΔ, EbΔ, D7+9, G-, C7, F-, Bb7, Eb/, (G7+9), C-, F7, D7+9, G-, (G7+9), C-, F7, A0, D7+9, G-, A0, (G7+9), C-, F7, BbΔ, EbΔ(+4), F-, Bb7, EbΔ, A0, D7+9, G-, (G7+9), D7+9, G-, E0, EbΔ, A0, D7+9, G-Δ.

A large, diagonal watermark reading "SAMPLE" is overlaid across the entire page. A bracket labeled "SOLO BREAK" spans the end of the fifth system.

6. Stormy Weather

PLAY 2 CHORUSES ♩ = 112

♩ Eb C7b9 F- Bb7 Eb/G

F- Ab-6 Eb/G C7+9 F- Bb7

F- Bb7b9 2. Eb Ab- Eb

Eb/Bb Eb7 Ab A° 3 A° 3

Eb/G C- G- C- F- Bb7+9

Eb C7b9 Ab-6 Eb/G C7+9 F- Bb7

I. Eb C7+9 Eb A7b9 Ab A° Eb/Bb Eb7

Ab Eb/G C- G- C- F7 Bb7b9 Eb C7b9

Ab-6 Eb/G C7+9 F- Bb7+ Eb C7+9 F- Bb7+9

Bb7+9 Eb C7+9 F- Bb7b9 EbΔ