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INTRODUCTION

In this collection of standards we have some tunes that have been around long enough to have proven their worth, yet have not become shopworn from overuse. With the exception of *Four Brothers*, these tunes were written by popular songwriters for the commercial market and have entered the jazz repertoire because one or more jazz musicians saw special possibilities in them. The extreme example, perhaps, is *Mister Sandman*. It was a million seller for the Chordettes, but as far as I know its jazz properties had not been explored until Steve Grossman recorded it in 1987. Its unusually long ride around the circle of fourths makes it an attractive vehicle for improvisation. Harold Arlen's *Out Of This World* has been recorded quite a few times over the years as has his *Ill Wind*. Both have been truncated by jazzmen who have also seen fit to tinker with the chords. Our recording of the former has been loosely based on John Coltrane's, and the latter on Lee Morgan's. Although Louis Armstrong introduced *Basin Street Blues*, it was Miles Davis' recording (with pianist Victor Feldman) that brought it up to date. *Prisoner Of Love* and *Weaver Of Dreams* are ballad showpieces of the first rank; the chord changes of the former, by the way, were used again a little over a decade later with a different bridge on *Nancy (With The Laughing Face)*, which is on Volume 40 (JA1260/61). *If I Were A Bell*, a 1950 show tune, is today probably the most performed of the tunes on this album. Most performances are modeled on the Miles Davis recording of the early fifties on Prestige. *I'm Glad There Is You* has been a favorite of singers for years, doubtless for its sophisticated lyric that speaks of a "world of overrated pleasures and underrated treasures," but instrumentalists should find its harmonic structure interesting as well. *Four Brothers* is a bop tune, composed by reedman Jimmy Giuffre and which became a sort of signature piece for Woody Herman's Second Herd, often referred to as "the Four Brothers Band."

You will note that the tempos are much closer to a walk than the ones these tunes are often played at, which should give you a good chance to get thoroughly familiar with the changes. Practice!

Phil Bailey, 1990



If I Were A Bell

INTRO

PLAY 4 CHORUSES (Med. Swing ♩ = 126)

(pn. w/15ma)

1.



Pedal C on beats 2 and 4



how do I feel, — Ask me now that we'r



— well sir, all I can bell — I'd be



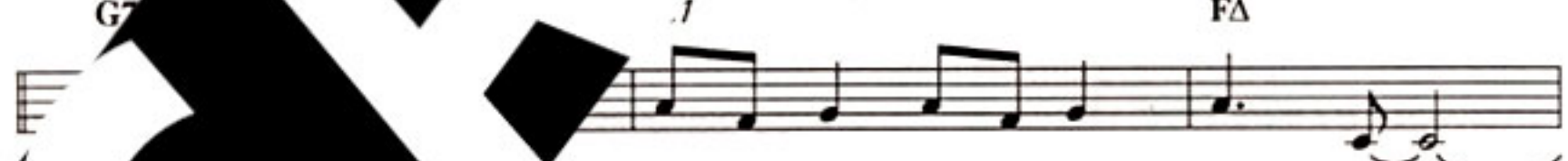
ring - ing; — Fro to - night — That's the



way I've just boy, if I were a lamp I'd light,



— ban - ner I'd wave. — Ask me



tle me with my qui - et up - bring - ing —



— sir, all I can say — is if I — were a gate — I'd be



Out of This World

PLAY 3 CHORUSES (Latin ♩ = 126)

Bb-/Eb Eb- Eb7 Eb- r

Bb-/Eb Eb7 Eb-/Ab Ab7 3 B7

E° F- Bb7+5 Bb Eb-

Bb-/Eb Eb- 3 Ab7 3

B7 B7 F- Bb7

Eb +9 C-Δ (melodic minor)

C-Δ Ab7+4 G7 C-

C-6/9 Ab7+4 G7

Eb7 Eb- Bb-/Eb Eb-

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