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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:

JIM MCNEELY - Piano; STEVE GILMORE - Bass; BILL GOODWIN - Drums

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INTRODUCTION

The thirteen songs included in this album are among the most popular ever produced by several of America's leading composers. Their enduring popularity among jazz musicians is indicated by the accompanying discography of versions in print at press time, and this doesn't include the recordings by popular and opera singers, string orchestras, and other ensembles. Most of them were originally written for Broadway shows, and it is remarkable that in addition to their popular (and hence, commercial) success, these tunes have been widely acclaimed as artistic triumphs as well. The more technical aspects of most of them are discussed at length in Alec Wilder's book "American Popular Song," which is highly recommended.

Four of the current volume's pieces are by George Gershwin (with lyrics by his brother Ira). ***Embraceable You*** was brought into focus for modern jazzmen by Charlie Parker in his famous 1947 recording. ***The Man I Love*** is in the repertoire of many singers with dramatic styles as well as many pianists who came up in the forties. Several modern jazzmen, such as Miles Davis, Victor Feldman, and Toshiko Akiyoshi, have found that it works well as an up tempo number, too. ***How Long Has This Been Going On*** is built almost entirely on a couple of three-note motives that force you to swing a little, even at the ballad tempo usually called for this number. ***I Got Rhythm***, originally 34 bars long, (the final A section of this AABA tune was originally 10 bars long, and jazz versions from the 30s featured solos on all 34 bars), was shorn of its extra two by making the last A section like the first two. Lester Young was an early exponent of the truncated version presented on this recording, now common practice. The student is referred to Jamey Aebersold's Volume 47, which deals entirely with the so-called "rhythm changes," and it is suggested that he learn a few of the more popular jazz melodies based on this progression such as *Oleo*, *Cotton Tail*, and *The Theme* (sometimes called *Miles' Theme*).

In some respects, it is a wonder that Cole Porter is remembered today. His explicit references to sex and drugs in his lyrics made airplay a problem when radio was in its infancy, and many of his songs have musical qualities (unusual harmonies, irregular section lengths, etc.) that tend to make them hard to learn correctly, and hence, easy for the musician to set aside. Jazz musicians, however, have loved a number of them, and if you've already gotten comfortable with *I Love You*, *What Is This Thing Called Love*, and *Love For Sale*, you're ready for the quartet of Porter tunes on this set! ***Night And Day*** is an AAB form and the bridges in ***Just One Of Those Things*** and ***You Do Something To Me*** are most interesting. ***I Get A Kick Out Of You*** has a soaring melody and a daring lyric that has fascinated singers over the years.

Vincent Youmans wrote ***Tea For Two*** in 1924, and after Art Tatum recorded his virtuoso piano version in 1933, (his first recording session as a leader) every pianist from Fats Waller to Thelonious Monk has taken a shot at it. In the late 50s, it took on new life as a cha-cha. Richard Rogers' songs are well represented on other Jamey Aebersold Play-A-Longs (there are 4 tunes on Volume 25 alone!), and here we have another from 1927, ***With A Song In My Heart***. ***Three Little Words*** is pretty well built on one motif (the opening 2 bars of the bridge are a variant of the opening 2 of the main strain), but the chromatic chord movement in the forth bar must have sounded avant garde when the tune first appeared in 1930.

Two romantic ballads written near the end of the Tin Pan Alley era in the early 50s round out this collection, ***I'm A Fool To Want You***, and ***My One And Only Love***. These also differ from the other tunes in that they weren't written for a musical or film. Instrumentalists and singers looking for strong melodies will find that these stand up well next to the others, taken from an earlier, pre-war time.

Phil Bailey - 09/28/1991



2. Night And Day

Play 6 Choruses (♩ = 160)

Words & Music by Cole Porter

B
A
F-/Bb **Bb7** **EbΔ**

Night And Day you are the why is it

B
F-/Bb **Bb7**

be - neath the moon and un - de -neath the
 ing for you fol - lows where - ey in the

A
Ab-

near to me or far, If there you are, I
 roar - ing traf - fic's boom, lone - ly room, I

F- **Bb7** **2. EbΔ**

think of you Day and night Night And
 think of you

GbΔ **EbΔ**

Day ide of me, There's an
GbΔ **EbΔ** **EbΔ**

Oh -ourn - ing in - side of me. And it's

G- **Gb°**

Til you let me spend my life mak - ing love to you,

-/Bb **EbΔ** **EbΔ**

Night And Day.



6. How Long Has This Been Going On?

Play 3 Choruses (♩ = 69)

by Ira and George

A- Ab^o A- D7 D- G7 CΔ

I could cry salt-y tears; Where have I been a'
 There were chills up my spine, And some thrills I

G/B Bb-Δ A- Ab^o CΔ

Lit-tle wow, tell me now, How Long Has This
 Lis-ten sweet, I re-peat: How

2. CΔ Eb7 D7 GΔ G7

Long Has This Been Go-ing On? _____ that

CΔ F7 CΔ F7 f7b9

I could melt; In-to

B- F#7b9 B- F#7b9 b- Bb7 EbΔ

I know how Co-lum-bus fel'er world!-

A- Ab^o A- CΔ F7

Kiss me once, Then on I was be-fore _____

G/B Bb-Δ A- Eb7 D7 GΔ E7+9

Lis-ten sweet, _____ his Been Go-ing On? _____

SOLOS

A- Ab^o Δ F7 G/B Bb- A- Ab^o

CΔ Eb7 CΔ F7 CΔ F7 CΔ F7

CΔ b9 B- F#7b9 B- Bb7 EbΔ A- Ab^o A- D7

Bb- A- Ab^o CΔ Eb7 D7 GΔ E7+9

Ritard ending - - - - -