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PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums

PERSONNEL ON PLAY-A-LONG RECORDING:

ROB SCHNEIDERMAN - Piano; RUFUS REID - (Acoustic) Bass; AKIRA TANA - Drums

Graphics & Engraving by PETE & SUSIE GEARHART

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INTRODUCTION

Here is a truly outstanding collection of tunes for you to learn, with the emphasis on melody. Written over a span of thirty seven years, these songs all fall within the great popular song tradition, though they have been written by composers with widely varying backgrounds. As usual, jazzmen over the years have added their own performing tradition to many of these tunes.

The earliest tune on the album is one of the most recorded ever *Star Dust*. Hoagy Carmichael once claimed that he didn't write it, he discovered it. Initially it was played as a "smart fox trot", but when it was slowed down it gained rapid popularity, especially with trumpet and saxophone players. The track on this album includes the verse, which has had increasing popularity with musicians over the years in fact, a couple of recordings have been made of the verse by itself!

Sweet Lorraine has been especially popular with pianists, no doubt beguiled by the harmony of the bridge. *I'm Gettin' Sentimental Over You* is easily George Bassman's best known composition though he wrote extensively for films & television after doing freelance arranging for Ellington, Henderson & Chick Webb as well as Andre Kostelanetz! Incidentally, with your own group try substituting the "Turnarounds Final" chords from Aebersold Vol. 16 for the first 16 bars for an interesting alternative. *Ghost of A Chance* was written by Victor Young, who also wrote *Stella By Starlight*, *Weaver of Dreams*, *My Foolish Heart* and many other hits. Young wears his heart on his sleeve, and the present tune is no exception. Frank Perkins, whose one big hit was *Stars Fell on Alabama*, worked for many years as a composer/arranger/conductor for Warner Brothers, winning an Oscar nomination for his scoring of "Gypsy" in 1962. *When Lights Are Low* is the best known piece by Benny Carter, the only jazzman-composer represented in this collection. The tune wasn't too well known until Miles Davis recorded it in the early fifties with the wrong bridge. Miles apparently couldn't remember the original, so he took the main strain up a fourth as a substitute. Miles' influence is such that many versions of this tune recorded for a decade or so after Miles' recording were done this way. The original, correct, version is played here and the discography page lists those recorded versions which contain the correct bridge. *Easy Living*, the title tune from a long-forgotten movie, has been very popular with jazzmen over the years. There is even an earlier play-a-long version (Aebersold Vol. 22).

In the post war era, Leroy Anderson arose as a composer of light symphonic fare such as *Sleigh Ride*, *The Syncopated Clock*, etc. as an important part of his affiliation with the Boston Pops. Lyric writer Mitchell Parish (who wrote words for four tunes in this collection) turned Anderson's *Serenata* into a popular tune, and a number of jazzmen have found it to be an attractive vehicle. Jerry Brainin wrote his only film score in 1948, but except for an out of print Horace Silver recording in 1956 the title song *The Night Has A Thousand Eyes* lay undiscovered by jazzmen until John Coltrane recorded it in 1960. Some caveats: Trane took some liberties with the melody, so an extra page with the original melody (with Buddy Bernier's lyrics) has been included in this booklet for vocalists; Trane's Giant Steps changes in the bridge have not been used on most other recordings, so they do not appear on this recording. Also, Brainin and Bernier's tune is not to be confused with the Bobby Vee hit with the same title, which came out at about the same time as Coltrane's recording. Talk about coincidences!

Jimmy McHugh had a long composing career with credits including *On the Sunny Side of the Street*, *I'm In the Mood for Love*, and *Exactly Like You*; his last big hit capitalized on the latest teen phenomenon in 1955. Though Nat King Cole usually didn't draw a teen audience, *Too Young to Go Steady* made a respectable dent in the pop charts. Once again, it was John Coltrane who saw the jazz possibilities in a piece of seeming ephemera; he recorded it on his Ballads album in the early sixties. *Mr. Lucky* was the theme of one of several TV shows that Henry Mancini wrote. Mancini's success in writing jazz-tinged scores for films and television has been echoed in the work of Johnny Mandel, who played in and arranged for big bands in the forties. He wrote compositions for Woody Herman and Stan Getz before turning to work on films like *The Sandpiper*, *The American Dream* and *The Americanization of Emily*, from which *Emily* derives.

This collection of a dozen tunes ranges from the "mustlearns" to some relatively obscure pieces, and all of them will provide plenty of interesting challenges.

Phil Bailey
August 5, 1991

8. Stars Fell on Alabama

PLAY 3 CHORUSES (♩ = 66)

CA A7 D- G7 CA FA

We lived our lit - tle dram - a, we kissed in a f
I can't for - get the glam - our, your eyes held a

D- G7 E-

stars fell on Al - a - ba - ma last night,
stars fell on Al - a -

2. G7 CA CA A7

bam - a last night, a - a - gi -

E- Eb° D- G7 E7+9

na - tion a sit - u - a - tion so hea - no one else could

A- A-/G F#- G7

en - ter, and in the dear.

CA A7 D- E- Eb°

My heart beat like a d a - round you tight, and

D- A7 (D- G7)

stars fell night.

SOLOS

CA A7 D- G7 1. E- A7 D- G7

2. CA Eb° D- G7 CA D- B0 E7+9 A- A-/G

CA A7 D- G7 CA FA

G7 CA A7 D- G7

D- G7 Ab- Db7 CA



12. The Night Has A Thousand Eyes

PLAY 6 CHORUSES (♩ = 192)

By Buddy Bernier &

LATIN $G\Delta/D$ $A-/D$
D Pedal

SWING $A-/D$ $D-$

$C\Delta$ $F7+4$ $A-$ $D7$

2. SWING $G\Delta$ $C-$ $F7$

$Bb-$ $Eb7$ $A-$ $D7$

$B-$ $E7$ $G\Delta$ $G\Delta$

$Ab7+4$ $G\Delta$

SOLOS **LATIN** $G\Delta$ $A-$

$F7$ $A-$ $D7$ $G\Delta$