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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.

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Introduction

Jerome Kern (1885-1945) is generally credited with being the father of the Broadway musical and the first composer to break the shackles of the European operetta. His musical *Showboat* was at least fifteen years ahead of its time in terms of plot strength and social comment in a musical. Like most Broadway composers of the 30s and 40s, he found the lucre of Hollywood irresistible and many great Kern tunes from those years are found in movies. Like Harold Arlen but unlike Gershwin, Porter and Berlin, he worked with several lyricists, most notably Oscar Hammerstein, Johnny Mercer, Dorothy Fields and Otto Harbach. As will be seen by examining the tunes in this collection, Kern's hallmarks are long line melodies and interesting chord progressions that on occasion get downright adventurous. He can be found tinkering with the usual AABA format, too.

All The Things You Are is Kern's most adventurous tune on the present album, and at first Kern himself doubted that the tune would gain much acceptance. It is in AA'BA" form, the A" being four bars longer than the other eight bar sections to make 36 bars in all. A' is identical to A but transposed down a fourth. Though not included on the record, the verse of the tune is worth investigating - it's pitched down a semitone from the key of the chorus. The recordings by Clifford Brown and Jim McNeely are among those that include the verse. For those who would like to work with the Charlie Parker-Dizzy Gillespie arrangement with an original intro not composed by Kern, check out Aebersold Vol. 43; If you're into tritone substitutions you'll want to try the version on Aebersold Vol. 16 called *Some of the Things I Am*. Among the 32 bar tunes are a number of surprises. *I've Told Every Little Star* (reportedly derived from a bird call Kern transcribed while visiting Nantucket Island near Massachusetts) is the most straightforward of the lot. *Dearly Beloved* doesn't present too many problems except for a chromatic alteration in the 15th and 16th bars. *Pick Yourself Up* has a key scheme that anticipates Clifford Brown's *Joy Spring*, with the second eight up a step from the first (*Joy Spring* moves up a half step) and the bridge begins up another half step. The tune contains a motif also used by the Bohemian composer Smetana a half century earlier. *The Way You Look Tonight* (an Oscar winner) has a bridge whose key is up a minor third from the main strain, which may cause problems for some fingers. Similarly, *Smoke Gets in Your Eyes* has a bridge down a major third from the main strain, and *The Song is You* moves up a major third for the bridge. Of the tunes without AABA construction or its variants, *I'm Old Fashioned* may be the most unusual, having a brief excursion into a tonal center down a minor 6th from the home key beginning in the 23rd bar. Notice how the melody line provides the glue that holds this passage together. A four bar tag makes the tune 36 bars altogether. *Long Ago & Far Away* uses a different key for the same melody in the second eight, similar to *Pick Yourself Up* and *All the Things You Are*. *Why Do I Love You?* (composed during *Show Boat's* out-of-town fixing) is pretty straight forward. If *All The Things You Are* is the most recorded tune in this collection, *Yesterdays* isn't far behind, which is ironic because it is as simple as *All the Things You are* is complex. It's only 16 bars and there's no bridge. Arrangers will be interested in the harmonic possibilities of the tune as revealed in Bill Holman's arrangement for Stan Kenton.

These notes have emphasized the harmonic and structural aspects of these tunes; the strong melodic lines and how Kern uses them to outline the harmony will be apparent when you play them. Most of these tunes make excellent vocalises to use in developing good tone on your instrument. It is also hoped that you will look at some of the other Kern tunes that jazzmen like to play, such as *Nobody Else But Me*, *I Won't Dance*, *The Folks Who Live On the Hill*, *Look For The Silver Lining*, *They Wouldn't Believe Me*, *Sure Thing*, and *She Didn't Say Yes*.

I would like to refer anyone interested in learning more about Jerome Kern to his biography written by Gerald Bordman and published in 1980 by Oxford Press, which was useful in preparing these notes. Also, Alec Wilder's book *American Popular Song* has a chapter on Kern that is highly recommended reading.

Phil Bailey 9/5/92

I'm Old Fashioned

PLAY 5 CHORUSES (♩ = 120)

By Jerome Ker

FA G- C7 FA G- C

I'm old fash-ioned, I love the moon

FA D- E0 A7+9 D-

old fash-ioned things The

D- G7+4 G- A7+9

on a win-dow pane, The star-ry

C7 FA G- 27+9

This year's fan-cies, But

AA B- C#- DA FA D-

sigh-ing sighs, hold-ing hands. I'm old

G- C7 FA D- 27 BbΔ (Eb7)

fash-ioned. But I I want to be, as

D- B- C7 FA ⊕ G- C7

long as you are old-fashioned with me.

SOLOS FA FA D- E0 A7+9

D- G- A7+9 D- G7 G- C7

E7+9 AA B- C#- DA E7 F#- G- C7

F7 C- F7 BbΔ (Eb7) D- B0 Bb-6 A- Ab7 G- C7 FA G- C7

Gb7 G- C7 F#Δ FA



Smoke Gets In Your Eyes

PLAY 3 CHORUSES (♩ = 58)

By Jerome Kern

EbΔ F#° F- Bb7 EbΔ

They asked me how I knew my true love
They said some - day you'll find, all who love

AbΔ A° G- C-

I of course re - plied, Some - thing
When your heart's on fire, you mus'

1. Db7 C7 F7+4 Bb7 2. EbΔ Ab- EbΔ Db-

nied. eyes. them and I

Ab- Δ/Bb

gay - ly laughed, to think to - day, my love has

Ab- Bb7 F- Bb7

flown a - way, love.

EbΔ F#° EbΔ A7+4 AbΔ A°

Now laugh - not hide, So I smile and

G- Eb C7 F- Bb7

smokes gets in your eyes?"

SOLO

AbΔ A° G- C- F- Bb7 1. Db7+4 C7 F7+4 Bb7

C#- C° C#- F#7 BΔ BΔ/Bb Ab- Bb7 EbΔC7b9 F- Bb7

A7+4 AbΔ A° G- C- F- Bb7 EbΔ C7 F- Bb7