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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

Standards are defined as tunes whose popularity has transcended a particular hit version - songs that the public wants to hear and that musicians like to play years after their initial impact. All of the tunes represented on this recording meet the criteria in that decades after their initial appearance, they are still in demand. From a musician's standpoint, they are fun to play. From a listener's point of view, the tempos are danceable and the harmonies listenable.

Dave Brubeck recorded **Someday My Prince Will Come** and **When You Wish Upon A Star** on an out-of-print Columbia album of Walt Disney-associated material in 1957, but jazz musicians didn't take them seriously until Bill Evans recorded them in 1959 and 1962 respectively (Evans brought *Alice in Wonderland*, also on the Brubeck/Disney album, into the jazz fold as well). In the case of the former, Miles Davis added a pedal point section as shown in the play-a-long version.

The 30's are still being mined for good songs, and this album is great source material. **I'll Take Romance** is probably composer Ben Oakland's second-best known song (*Java Jive* being the first); the "Half Nelson" turnaround in the third and fourth bars is probably a later modification. **Gone With The Wind** is distinguished by its upward major third key center movement in bars 5-8 and 21-24. Incidentally, there is a downward major third movement in the bridge of **I'll Take Romance**. One of the few popular tunes of the era in a minor key is **Lullaby of the Leaves**, with a melody by Bernice Petkere, one of the few woman song writers to meet with success at the time (her other big hit, *Close Your Eyes*, is also minor-keyed). English bandleader Ray Noble (who also wrote *Cherokee* and *The Very Thought Of You*) wrote **I Hadn't Anyone Till You** with an interesting key scheme that is better played on than discussed. **I'm Confessin'** was a one-shot hit for Doc Daugherty and Ellis Reynolds and **Let's Fall In Love** came from the Harold Arlen pen; both are in 32-bar AABA song form with no unusual modulations.

One of the great songwriting teams of the forties through the early fifties was that of lyricist Johnny Burke and composer Jimmy Van Heusen. Their first big success was **Imagination**, followed shortly by **Polka Dots and Moonbeams**. They went to Hollywood where they wrote music for many movies including 16 for Bing Crosby, resulting in a cornucopia of well crafted songs with smooth bass lines and interesting modulations, of which **Like Someone in Love** is an excellent example. The bass line in the opening four bars speaks for itself, and the way Van Heusen gets out of the tonality a minor third down from the tonic in each half of the tune shows a unique turn of mind. Incidentally, all three of these Burke-Van Heusen tunes, plus three more, are on Aebersold Volume 23 with a different rhythm section.

**Unforgettable** and **In the Wee Small Hours** date from the fifties. The former in particular was revived just recently by Natalie Cole; the main musical surprise is that it ends up a fourth away from its original key - a surefire way to insure a tune's unforgettability! Composer David Mann, who also wrote *Don't Go To Strangers* and *No Moon At All*, gave Frank Sinatra a real signature piece with **In The Wee Small Hours**.

In addition to learning the songs on this album, you should pay close attention to the codas at the end of these tracks. If you know them thoroughly, you'll probably find many uses for them as endings for other tunes, and if you're sitting in with a band that goes into a stock tag, you'll be ready.

# In The Wee Small Hours

PLAY 3 CHORUSES (♩ = 48)  
INTRO

By Davr

CΔ/G                      D-/G                      CΔ/G

TUNE                      CΔ                      C+                      C6

In the wee, small hours — of the r

CΔ                      C+                      D-                      G7                      D-

whole wide world is fast a - sleep, You ' and

F#Ø                      B7+9                      E-

nev - er ev - er think of count - i - art has learned its

C6                      C+                      CΔ                      Eb°

les - son, You'd be : wee, small hours — of the

E-                      A7b9                      G7b9                      CΔ                      D-/G

morn - ing, most of all.

SOLOS                      CΔ                      D-                      G7                      D-                      G7                      EØ                      A7+

F#Ø                      C+                      C6                      C+                      CΔ                      C7                      A7                      A7+9

Ab7+4                      G7b9                      CΔ                      D-/G

CΔ/G                      D-/G                      CΔ

ould be either of three scales:  
F# G# A B C, or C D E F# G# Bb C.

# When You Wish Upon A Star

PLAY 2 CHORUSES (♩ = 58)

By Leigh Harline & Norman Panama

CA A7+ D- G7

When you wish up - on a star, makes no dif - f'rr  
If your heart is in your dreams, no re - quest

CA/E Eb° D- D-/G G7

An - y - thing your heart de - sires will come  
When you wish up - on a star as dream

2. CA D- G7 CA

do. Fate is ... gs to

CA A- F-

those who love, the sw ... -cret long -

G7b9 CA G7

ing fate steps in and

CA F7 C D- G7 CA D-/G

sees you thr ... ar your dream comes true.

## SOLOS

CA √E Eb D- D-/G G7 1. CA D-/G

2. CA CA A- D7 F- G7b9

CA F7 CA/E Eb° D- ⊕ D- G7 CA D-/G

CA