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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

All but three of the present album's tunes come from the 1930's, arguably the richest decade for popular music in America. It was the golden era of Tin Pan Alley, when fulltime professional songwriters were writing much of the material being played by jazz musicians. The movies and the big bands were vying with Broadway for the services of the best songwriters. Radio and records were replacing sheet music as the prime means of exposing new tunes. The songs on this album have transcended their era because of their malleability in the hands of jazz musicians. These are not artifacts of a bygone era, but living raw material for succeeding generations of jazz improvisers. Nevertheless, some background might afford some insight into the tunes.

Jimmy McHugh had already collaborated with lyricist Dorothy Fields (herself from an old show business family) on *I Can't Give You Anything But Love*, *On The Sunny Side Of The Street* and *Exactly Like You* when the team wrote *I'm In The Mood For Love*. English bandleader-composer Ray Noble's *The Touch of Your Lips* was just another hit for the man who also wrote *Cherokee* and *The Very Thought Of You*. Burton Lane, still alive at this writing, has been writing movie and show tunes with good chord changes since the 20's. *How About You*, *Old Devil Moon* and *On A Clear Day* are among Lane's tunes that jazz musicians like to play; his contribution to this album is *Everything I Have Is Yours*. Victor Young left a promising career as a concert violinist to arrange and compose for radio and later for Hollywood. *Street of Dreams* is but one of his many hits; *Stella By Starlight*, *My Foolish Heart* and *Beautiful Love* are among his others. Lew Brown and Sammy Fain, both with impressive hit lists with various collaborators to their credit, teamed up to write *That Old Feeling*. Matty Malneck and Fud Livingston were members of the Paul Whiteman Orchestra when they wrote *I'm Thru With Love*.

Public taste was becoming broader in the thirties, and the song pluggers looked to classical and Latin music as well as to England for material. No less a composer than Maurice Ravel is represented here by *The Lamp Is Low*, adapted by Peter DeRose and Bert Shefter from the great French impressionist composer's *Pavane For A Dead Princess*. *Poinciana* came to prominence during a craze for "south of the border" music that began in the 30's, though composer Nat Simon was a Newburgh, New York native - south of the Canadian border! In a similar vein he also wrote *The Gaucho Serenade* and *My Bolero*. Another current in the mainstream of 1930's popular music in America was a fair number of hits from English writers. *Try A Little Tenderness* is a good example; *These Foolish Things*, *A Nightingale Sang in Berkeley Square* and the above mentioned Ray Noble tunes are others.

Of the three tunes not from the 30's, *Just You, Just Me* (1929) is stylistically in line with the decade under discussion. Definitely of a different stripe are the two written in the forties, by composers with solid jazz credentials. Fats Waller, whose success with *Ain't Misbehavin'*, *Honeysuckle Rose* and many other hits, was frankly experimenting when he wrote the *Jitterbug Waltz* the year before he died. This was the first serious attempt by a major jazz composer to write in 3/4 time, and it stood alone until Sonny Rollins' *Valse Hot* in 1956 finally broke the time barrier and many "jazz waltzes" came out on record; by the midsixties jazz musicians were expected to be as comfortable in 3/4 time as they were in 4/4. As shown in the discography, Fats Waller's experiment has come in for its share of recordings and now can be called a jazz standard. Similarly, Tadd Dameron's *If You Could See Me Now* was probably the first ballad to draw extensively on the techniques of bebop (*'Round Midnight*, not recorded until 1947 but possibly written earlier, is the most likely competition). Dameron's charts first got exposure on the Harlan Leonard Band's 1940 recordings, but these don't indicate how enthusiastically Dameron would later embrace the techniques of the new music being worked out by Charlie Parker, Dizzy Gillespie, Thelonious Monk and others.

About the rhythm section on this album: San Francisco-based Mark Levine has extensive experience with Latin as well as straight ahead jazz groups, working with Poncho Sanchez and Cal Tjader as well as Woody Shaw and Houston Person on valve trombone as well as piano. Bassist Tyrone Wheeler has worked with many of the jazz musicians who have come through Louisville and Indianapolis; he has recorded with Bobby Shew and went on the road briefly with Buddy Rich. Drummer Barry Ries is also an excellent trumpeter; he is represented on record with Lionel Hampton and Don Sebesky.

Phil Bailey 7/28/96



2. If You Could See Me Now

PLAY 3 TIMES (♩ = 56)

By Tadd Dameron

Ab7

♩ EbΔ

If you could see me now you'd know
If you could see me now you'd find
The way I feel for you I nev

EbΔ Ab- Db7

One look is all you'd need to see the mood I'm
and try-ing aw-filly hard to make my tears be
The look of love is writ-ten plain-ly in

F- Bb7 B- E7 1. Db7 C7 FØ - Bb-

I'm still in love with you
I'm still in love with me
if you could see me

A- D7 B- D7

hap-pen my way on some
th will be May for a

GA A- G- G- A- Bb7 C7 FØ Bb7

while, I'll e part with-out my
heart

C- F7 Db7 C7 FØ Bb7

SOLOS
EbΔ F#- B7 F- Bb7 B- E7 1. Db7 C7 FØ Bb7

2. EbΔ B- E7b9 A- D7 GA A- C- F7b9 BbΔ G- E7 EbΔ Ab7 FbΔ F#- B7 F- Bb7 B- E7 EbΔ C- F- Bb7

SOLOS
EbΔ B- E7b9 A- D7 GA A- C- F7b9 BbΔ G-
E7 EbΔ Ab7 FbΔ F#- B7 F- Bb7 B- E7 EbΔ C- F- Bb7

D Triad/Eb

D Triad/Eb

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12. I'm In The Mood For Love

PLAY 6 TIMES (♩ = 116)

By Jimmy McHugh & D...

CA A- D- A7+ D- G7

I'm in the mood for love
Heav - en is in your eyes
Sim - ply be - cause
Bright as the sun

E- Eb° D- D- G

Fun - ny, but when you're near me I'm in a mood
Oh! is it an - y won - der I'm in a mood

2. CA D- G7 CA

love. Why stop to think of v dream might

CA F#° B7+9 D7

fade? We've put our Now we are one,

D- G7 CA D- G7

I'm not a - fraid! If it should rain we'll

CA F7 E- D- G7 ⊕ C G7

let it I'm in the mood for love.

SOLOS CA A- E- Eb° D- D- G7 1. E- A7 D- G7

2. CA CA F#° B7+9 E- A- D7 D- G7

CA F7 E- Eb° D- D- G7 ⊕ CA G7

CA BbΔ CA BbΔ CA BbΔ AΔ

LATIN

ritard