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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

This is the second volume of tunes taken mainly from the earliest period of American popular song as we know it today. And several of these are historically significant in the development of the genre. Although *After The Ball* by Charles K. Harris, which sold over two million copies in sheet music form in a few years after its publication in 1892 (before the phonograph had come into its own), may be generally considered to be the first true hit song in the sense that we understand the term today, on this album *When the Saints Go Marching In* (1896) isn't far behind. *The Saints*, by the way, has the same harmonic structure as *She'll Be Comin' 'Round The Mountain*, written around the same time.

Like the tunes on Volume 79 of the Aebersold Series, this play-a-long's repertoire is mostly in 32 bar A-B-A-C form. But an outstanding exception is *Some of These Days*, in A-B-C-D form with no repeated motives from section to section, yet there is a forward momentum as the song progresses to its climax at the end - a perfect showstopper for vaudeville entertainer Sophie Tucker, who used it as her theme song. Another song that deserves a better fate than the jokes leveled at it over the years as the barfly's favorite is *My Melancholy Baby* - in fact, I knew a saxophonist who felt it was his mission to play it in every possible style. You can try the version on Volume 71 of the Aebersold Series as well, which is harmonized somewhat differently.

Devotees of "Jerome Kern's Jazz Classics" (Volume 55 of the Aebersold Series) will look forward to playing two of Kern's earliest hits that weren't on the earlier album. *They Didn't Believe Me* was important in the Broadway musical's breaking away from the European operetta tradition in 1914, providing important inspiration for 16-year-old George Gershwin after he heard it played at a relative's wedding; *Look For The Silver Lining* came six years later and was Kern's biggest success up to that time.

Indiana has been a jam session war horse since its inception. A much faster version in F is on Volume 61. You should know the tune in both keys. *Billy Boy* may be the oldest tune on this album (1824), but it didn't enter the jazz repertoire until Ahmad Jamal recorded it in the fifties. Jamal's performance inspired the Red Garland version on a Miles Davis album, and Miles' blessing on a tune in the fifties virtually guaranteed that others would record it. *Poor Butterfly* was written for a vaudeville appearance by a Japanese singer who had performed in Puccini's opera "Madame Butterfly." The singer never got around to performing it, but plenty of other artists lined up to do the song.

One of the remarkable things about many popular songs is their revivability. On this album *Peg O' My Heart* and *Somebody Stole My Gal* were both composed in the decade of World War I and revived with chart-topping records in the decade following World War II. On the other hand, *Baby Won't You Please Come Home* is a blues and jazz standard that has been recorded by singers from Bessie Smith to Nat King Cole as well as by instrumentalists.

The ringer of the set is *I Hear A Rhapsody*, composed in 1940, two decades after the rest of the tunes in this collection. It's also stylistically different, in A-A-B-A form. Among many notable performances on record are two influential ones by pianist Bill Evans—a ballad treatment with guitarist Jim Hall and an uptempo trio version.

The rhythm section has made no attempt to make period pieces of these selections, remaining faithful to the harmony on the sheet music or on early recordings. Pianist Mark Levine, bassist Tyrone Wheeler and drummer Barry Ries have played these tunes in a style representative of the state of the art today.

Phil Bailey 9/28/97

NOTE: *Indiana* has been the "mother tune" for a number of other tunes with the same chord changes. The best known is Charlie Parker's *Donna Lee*, but others include *Goofin' With Me* and *No Figs*.



1. Indiana

PLAY 9 TIMES (♩ = 182)

By Ballard MacDonald and

Back home a - gain _____ in In - di - ar

seems that I can see _____ g

can - dle - light _____ st' thru the

syc - a - mores _____ The new mown

hay _____ grance _____ from the

fields _____ roam. _____ When I

-light on the Wa - bash, _____ then I

In - di - an - a home. _____



11. Poor Butterfly

PLAY 6 TIMES (♩ = 118)

By John L. Golden and

Bb- Eb7 AbΔ

Poor But - ter - fly, _____ 'neath the blos - soms

C7+5 F7

fly, _____ for she loved him _____ s _____ ments

Bb- Eb7

pass in - to hours, _____ the hour _____ and as she

Bb7 Eb7

smiles through her tears, _____ The moon and

Bb- Eb7

I _____ - ful. _____ I'm sure he

C7+5 F7

come _____ ad bye. _____ But if

Bb- AbΔ C- F7+9

then I nev - er sigh or _____ cry. _____ I just must

AbΔ Cø F7+9 ⊕

_____ Poor _____ But - ter - fly. _____

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