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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.

Rhythm Section Personnel on Play-a-long Recording:  
HARRY PICKENS - piano; TYRONE WHEELER - bass; STEVE DAVIS - drums

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## INTRODUCTION

Benny Carter's career has been unparalleled in the history of jazz. He was a pioneer in the art of jazz arranging, was (along with Johnny Hodges and Willie Smith) one of the three most influential alto saxophonists of the swing era as well as a fine trumpeter. He led a big band that gave exposure to several future greats like J. J. Johnson, Max Roach and Art Pepper, was one of the first black composer/arrangers to work on Hollywood film and TV scores, and at this writing is still composing and playing at the age of 91.

The earliest piece on this collection is also Carter's best known today. *When Lights Are Low* was first recorded in 1936 while he was in London (on the same session the first serious attempt at jazz in 3/4 time, *Waltzin' the Blues*, was also documented), but the song wasn't well-known until Miles Davis made his recording in 1953. Miles couldn't remember the bridge, so he used the first eight bars played a fourth higher. In the '50s a Miles Davis version of a tune virtually guaranteed that others would play it, and indeed there were about two dozen instrumental versions in the following decade, all played as Miles did it – with the wrong bridge! By the mid-'60s some players discovered that the original bridge was a lot more interesting, and today virtually all performers use it.

In 1953 Carter first recorded *Blue Star*. He added lyrics much later and renamed it *Evening Star*. *Doozy*, a blues with a bridge, debuted on Carter's classic "Further Definitions" album of 1961 (now on Impulse IMPD-229). Carter scored *Easy Money* for Count Basie in 1961; this is not the same *Easy Money* that he arranged for Fletcher Henderson in 1929, which was composed by someone else. *All That Jazz* was composed for "A Man Called Adam," an obscure film about a jazz trumpeter dating from 1966. Mel Torme sang it in the film.

By the time *The Courtship* first appeared on a 1976 album, Carter was being rediscovered as an elder statesman of jazz. Recording and concert offers poured in, and Carter responded prolifically. *South Side Samba* appeared the following year, and *Summer Serenade* in 1980. In 1987 Carter celebrated his 80th year with his extended suite *Central City Sketches*, from which *People Time* (originally called *People*) and *Hello* have been taken. *Another Time, Another Place* and *You, Only You* also were first recorded in 1987.

Carter has composed or collaborated on many other pieces, some of which are worth mentioning here. *Blues In My Heart* (1931) has been recorded by almost as many artists as *When Lights Are Low*. Posterity has relegated *Cow Cow Boogie* to the nostalgia category, but its huge success in 1942 by Freddie Slack and Ella Mae Morse was important in launching the fledgling Capitol label. *Key Largo* didn't appear in the Humphrey Bogart film of the same name, but several competing recordings of the song appeared in 1947, including versions by Sarah Vaughan and Anita O'Day. It has been revived more recently by Dave McKenna and Marian McPartland. And among the TV shows that Carter scored, "M Squad" was probably the most memorable – the theme was recorded by Count Basie in 1958.

A word about this album's rhythm section – pianist Harry Pickens has recorded with Johnny Griffin and the OTB band, and has several solo piano CDs on the Double Time Jazz label. Tyrone Wheeler has played bass with just about everyone who has come through the Louisville, Kentucky area. And Steve Davis is a freelance drummer around New York; he has also been with the Lynne Arriale Trio for several years. All are familiar figures at Jamey Aebersold's Summer Jazz Workshops.

Phil Bailey 2/4/99



# 6. Hello

PLAY 5 TIMES (♩ = 152)

Musical score for guitar, featuring a treble clef and a key signature of three flats (B-flat major). The score is divided into several sections:

- Main Section:** The first four staves contain the main melody and accompaniment. Chords include Bb7, Eb7, AbΔ, C-, Bb7, Bb-, Eb7, and Ab7.
- BRIDGE:** The fifth and sixth staves are labeled "BRIDGE". Chords include DbΔ, Gb7, Ab7, DbΔ, C7, F-, C-, and F7.
- SOLOS:** The seventh and eighth staves are labeled "SOLOS". This section consists of a series of chord changes: Bb7, Bb7, Bb-, Eb7, Ab7, C-, F7, Bb7, Bb-, Eb7, Ab7, Ab7, Eb-, Ab7, DbΔ, C7, F-, Bb7, Eb7, C-, F7, AbΔ, C-, F7+, Bb7, Bb-, Eb7, AbΔ.
- Final Section:** The ninth staff contains the final melody and accompaniment. Chords include AbΔ, F7+9, Bb7, Bb-, Eb7, Ab, A, and AbΔ.

The score includes various musical notations such as notes, rests, and dynamic markings. A large, stylized watermark "SAMPLE" is overlaid diagonally across the page.