

VOLUME 25

ALL-TIME STANDARDS

*for ALL musicians
instrumentalists
&
vocalists (lyrics included)*

PLAY-A-LONG
Book & Recording Set

Summertime
Foolish Heart
I Love You
September Song
I Can't Get Started
A Foggy Day
It Might As Well Be Spring
My Favorite Things

Have You Met Miss Jones
Speak Low
The Party's Over
Come Rain Or Shine
Love Is Here To Stay
Old Devil Moon
I Could Write A Book
Love Is Here To Stay





I've Grown Accustomed To Her Face



A New Approach to JAZZ Improvisation

by Jamey Aeber

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INTRODUCTION

In this third set of standards in the Jamey Aebersold series we have some of the most popular songs in the jazzman's repertoire, not to mention some of the most musically interesting. Most of these have been heavily recorded; at the time of this writing over fifty jazz versions of *Summertime* were available, not to mention all the out-of-print versions. All of the songs have been written by the most successful songwriters America has produced - the Gershwins, Cole Porter, Rodgers & Hart, Rodgers & Hammerstein, Kurt Weill, et al - the men who made the American musical great. And of course, jazz would be a much poorer music without these writers.

In the ballads in this set, strong melodies are most prominent. *My Foolish Heart* and *The Party's Over* each in their own way have a soaring quality that makes them almost sing by themselves. The Chet Baker-Gerry Mulligan version of *My Funny Valentine* brought it into the jazz fold; *I Can't Get Started* has been played by practically every jazz trumpeter of note since Bunny Berigan played his definitive version in the thirties, though Dizzy Gillespie's version with the sequence of II-V patterns in the third and fourth bars has had its impact on the players after him. Sarah Vaughan was among the first to record *It Might As Well Be Spring*; its arpeggiated motif in the third and fourth bars seems especially well suited to her voice. Of more recent vintage is *I've Grown Accustomed to Her Face* (retitled by more than one wag as "I've Thrown A Custard In Her Face") has found its way into many a group's repertoire.

Several of the uptempo tunes deserve special mention. *September Song*, normally done as a dramatic ballad, gets a medium tempo treatment here. *Have You Met Miss Jones* is rather routine until the bridge, which rapidly modulates through three keys in a way that jazz educator David Baker cites as an ancestor of Coltrane's *Giant Steps* changes. *Come Rain or Come Shine* has been challenging jazzmen with its unusual modulations for years. *Old Devil Moon* and *Speak Low* have shorter bridges than one might expect, but those bridges are most interesting with their excursions into remote keys.

This album provides rich practice material for all aspects of jazz playing. Interesting chords for improvisation abound, of course, but you should give the ballads special attention to help develop a good sound.

Steve Gilmore and Bill Goodwin on bass & drums have been playing together for a number of years with the Phil Woods group. Hal Galper, who recently joined, has been with Cannonball Adderley and Chet Baker among others in addition to having recorded several albums under his own name.

Phil Bailey 1981

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DISCOGRAPHY

Have You Met Miss Jones (1937) (Lorenz Hart-Richard Rodgers)

Introduced by Joy Hodges and Austin Marshall in the musical "**I'd Rather Be Right.**"

Gene Ammons/James Moody (Prestige 10065)

Kenny Burrell (Concord CJ-45)

Ella Fitzgerald (Verve 2-2519)

Benny Goodman Trio (Columbia OSL-180)

Ahmad Jamal (MCA 9176)

Hank Jones (Savoy 1124)

Dave McKenna (Concord CJ-123)

Tete Monoliu (Inner City IC 2021)

Red Norvo (Savoy 2212)

Anita O'Day (Verve 2-2534)

Joe Pass (Pablo 2310-708)

Joe Pass/Niels-Henning Oersted Pedersen (2310-830)

Oscar Peterson (Verve 6-8606)

George Shearing/Brian Torff (Concord CJ-132)

Paul Smith (Outstanding 024)

Art Tatum (solo) (Pablo 2310-723), (group) (2310-737)

McCoy Tyner (MCA 9235)

Chuck Wayne (Progressive 7008)

Claude Williamson (Bethlehem FCP-4014)

My Foolish Heart (Ned Washington-Victor Young) (1949)

Introduced by Susan Hayward in the film "**My Foolish Heart**".

Was nominated for academy award, 1949.

Gene Ammons/Sonny Stitt (Prestige 7606)

Tony Bennett/Bill Evans (Fantasy 9489)

Bennie Green (Bethlehem BCP-6018)

Benny Golson (Prestige 7761)

Maynard Ferguson (Roulette RE-109)

John McLaughlin (Columbia JC 35326)

Gabor Szabo (MCA 9204)

Scott Hamilton (Concord CJ-127)

I Love You (1943) (Cole Porter)

Introduced by Wilbur Evans in the musical "**Mexican Hayride**"

J. Dersie (Inner City IC 4003)

Herb Ellis (Concord CJ-116)

Bill Evans (Fantasy 9510)

Al Haig (Interplay 7713)

Scott Hamilton/Warren Vache (Concord CJ-70)

Elmo Hope (Inner City IC 1037)

Barney Kessel (Concord CJ-33)

Lee Konitz/Red Mitchell (Inner City IC 2018)

LA 4 (Concord CJ-100)

Marian McPartland (Concord CJ-118)

Glen Miller (RCA VPM-6080)

Art Pepper (Contemporary 7607)

Django Reinhardt (Crescendo 9038)

Buster Williams (Muse 5101)

Claude Williamson (Interplay 7708)

John Coltrane (Prestige 7426, 7581, 24014)

September Song (1938) (Maxwell Anderson-Kurt Weill)

Introduced by Walter Houston in the musical "**Knickerbocker Holiday**"
Australian Jazz Quartet (Bethlehem BCP-6002)
Sidney Bechet (Crescendo 9012)
Arnett Cobb (Muse 5191)
Erroll Garner/Slam Stewart (Savoy 1118)
Dizzy Gillespie (Pablo 2310-719)
Scott Hamilton/Buddy Tate (Concord CJ-85)
Johnny Hartman (Bethlehem FCP-4001)
Stan Kenton (Capitol SKB-12016)
Marian McPartland (Savoy 2248)
Red Norvo (Savoy 2212)
Django Reinhardt (Everset 212)
Art Tatum (solo) (Pablo 72310-729) (group) (Pablo 2310-731)
Cal Tjader (Fantasy 8425)
Sarah Vaughan (Everest 271)
Ben Webster (Savoy 2220)

I Can't Get Started (Ira Gershwin-Vernon Duke) (1935)

Introduced by Bob Hope in the revue "**Zigfield Follies of 1936**"
Theme song of Bunny Berigan & His Orchestra.
Lorez Alexandria (Discovery 800)
Charlie Barnet (Everset 282)
Count Basie (Pablo 2308-223)
Art Blakey (Roulette 5003)
Bob Brookmeyer (Gryphon 2-785)
Kenny Clarke (Prestige 7605)
Buck Clayton (Vanguard VSD 103-4)
Richie Cole (Muse 5192)
Kenny Drew (Inncer City IC 2007)
Roy Eldridge (Pablo 2310-748, Verve 2-2531)
Duke Ellington (Bethlehem BCP-6014, Pablo 2625-704)
Booker Ervin (Prestige 24091)
Art Farmer (Contemporary 7636)
Maynard Ferguson (Columbia PC-33007)
Ella Fitzgerald (Columbia PG-32557, MCA 2-4016)
Hal Galper (Inner City IC-2067)
Dizzy Gillespie (Prestige 7818)
Dizzy Gillespie/Roy Eldridge (Verve VE2-2524)
Dexter Gordon/Jackie McLean (InnerCity 2020)
Al Haig (Seabreeze 1006)
Corky Hale (Crescendo 9035)
Lionel Hampton (RCA AXM6-5536)
Billie Holiday (Columbia CL-2606, PG 32121)
Woody James (Pausa 7020)
JATP Allstars (Verve 2-2518)
Charles McPherson (Prestige 7480)
Charles Mingus (Prestige 24092)
Blue Mitchell (Milestone 47055)
Anita O'Day (Emily 9578)
Charlie Parker (Verve VE2-2523)
Joe Pass/Niels-Henning Oersted Pedersen (Pablo 2308-221)
Red Rodney (Muse 5088)
Sonny Stitt (Prestige 7372)

Cal Tjader (Fantasy 9482)
Joe Venuti/George Barnes (Concord CJ-30)
Cedar Walton (Inner City IC-6009)
Mary Lou Williams/Cecil Taylor (Pablo 2620-108)
Teddy Wilson (Classic Jazz 32, *Who's Who In Jazz* 21009)
Lester Young (Columbia JG-34837, Savoy 1109)

A Foggy Day (Ira Gershwin-George Gershwin) (1937)

Introduced by Fred Astaire in the film "**A Damsel in Distress**"

Australian Jazz Quartet (Bethlehem BCP-6002)
Charlie Byrd (Savoy 1131)
Roy Eldridge (Verve 2-2531)
Ella Fitzgerald (Pablo 2310-702, Verve 2-2525, 6-8811)
Corky Hale (Crescendo 3035)
Earl Hines (Classic Jazz 31)
Jackie McLean (Prestige 7757)
Marian McPartland (Savoy 2248)
Charles Mingus (Fantasy 86009, Prestige 24010)
Oscar Peterson (Pausa 7059)
Bud Powell (Verve 2526)
Johnny Smith-Stan Getz (Roulette RE-106)
Paul Smith (Outstanding 009)
Art Tatum (Pablo 2310-732, 2310-736)
Lester Young (Verve 2-2516)

It Might As Well Be Spring (1945) (Oscar Hammerstein II-Richard Rodgers)

Introduced by the voice of Louanne Hogan, dubbed for Jeanne Grain,
in the film "**State Fair**"

Louis Bellson (Classic Jazz 25)
Clifford Brown (Prestige 7761, 24040)
Ella Fitzgerald (MCA 2-4016)
Red Garland (Prestige 24078)
Stan Getz (Verve 6-8600)
Great Guitars (Concord CJ-102)
Willis Jackson/Jack McDuff (Prestige 7364)
Herbie Mann/Sam Most (Bethlehem BCP-6020)
Marian McPartland (Savoy 2248)
James Moody (Prestige 7554, 7663)
Red Norvo/Ross Tompkins (Concord CJ-90)
Singers Unlimited (Pausa 7054)
Warren Vache (Concord CJ-98)

My Favorite Things (1959) (Oscar Hammerstein II-Richard Rodgers)

Introduced by Patricia Neway and Mary Martin in "**The Sound of Music**"

John Coltrane (Atlantic 2-313, SD 1361, SD 1541, MCA 9124, 9161, 9200-2, 9345, 9346,
Pablo 2620-101)
Dave Brubeck (Columbia PG-32761)
Charles Earland (Prestige 10061)
Rune Gustafsson/Zoot Sims (Pablo 2312-106)
Louis Hayes (Gryffon 787)
McCoy Tyner (Milestone 9055)

Summertime (1935) (Du Bose Heyward-George Gershwin)

Introduced by Abbie Mitchell in the opera "**Porgy & Bess**".

Theme song of the Bob Crosby Band.
Ray Barretto (Fantasy 24713)

Sidney Bechet (Blue Note LWB-158, LT 81201, Crescendo 9012)
 George Benson (CTI 7085)
 Walter Bishop, Jr. (Muse 5151)
 Jimmy Cleveland (IAJRC 31)
 Cal Collins (Concord CJ-120)
 John Coltrane (Atlantic SD 1361)
 Bob Crosby (MCA 2-4083, RCA CPL2-0362)
 Miles Davis (Columbia PC 8085)
 Richard Davis/Elvin Jones (MCA 9284)
 Paul Desmond (A&M 3014)
 Duke Ellington (Bethlehem BCP-6014)
 Tal Farlow (Prestige 7732, 24042)
 Maynard Ferguson (Mainstream 372, 805)
 Ella Fitzgerald/Louis Armstrong (Verve 2-2507)
 Erroll Garner (Atlantic 1227, Columbia PG-33424)
 Stan Getz (Verve 6-8600)
 Benny Green (Bethlehem BCP-6018)
 Al Haig (Seabreeze 1001)
 Earl Hines (Classic Jazz 31)
 Billie Holiday (Columbia CL 637)
 Groove Holmes (Prestige 7485, 7768)
 Eddie Jefferson (Inner City IC 1033)
 Lonnie Johnson (Prestige 7724)
 Roland Kirk (Warner Bros. K-3085)
 John Klemmer (MCA AA 1116)
 Eric Kloss (Prestige 7627)
 Cleo Laine/Ray Charles (RCA CPL2-1831)
 Herbie Mann (Atlantic 1380)
 Shelly Manne (Contemporary 7577)
 Carmen McRae (MCA 2-4111)
 Howard McGhee (Contemporary 7596)
 Modern Jazz Quartet (Atlantic 2-301, 2-909)
 Wes Montgomery (Blue Note LWB-531)
 Joe Pass (Pablo 2312-109)
 Oscar Peterson (Pablo 2310-711)
 Oscar Peterson/Jon Faddis (Pablo 2310-743)
 Oscar Peterson/Roy Eldridge (Pablo 2310-817)
 Zoot Sims (Pablo 2310-744)
 Derek Smith (Progressive 7002)
 Joe Turner (Pablo 2310-726)
 Sarah Vaughan (Mainstream 409, 419)
 Joe Venuti (Flying Fish 035)
 Cedar Walton/Hank Mobley (Muse 5132)
 Teddy Wilson (Classic Jazz 32)

The Party's Over (1956) (Betty Comden, Adolph Green-Jule Styne)
 Introduced by Judy Holliday in the musical "**Bells Are Ringing**"
 George Benson/Jack McDuff (Prestige 24072)
 Maynard Ferguson (Roulette RE-109)
 Shelly Manne (Contemporary 7559)
 Jack McDuff (Prestige 7422)

Come Rain Or Come Shine (1946) (Johnny Mercer-Herold Arlen)
 Introduced by Rudy Hill and Harold Nicholas in the musical "**St. Louis Woman**"
 Art Blakey (Blue Note LT-84003)
 Clifford Brown (Prestige 24020)

- Ann Burton (Inner City IC 6026)
 John Coltrane (Prestige 7378)
 Bill Evans (Milestone 46034, Prestige 24052)
 Joe Farrell (Warner Bros. K-3225)
 Ella Fitzgerald (Pablo 2308-206)
 Woody Herman (Fantasy 9499)
 Hi-Los (Pausa 7040)
 Milt Jackson (Savoy 2204)
 Wes Montgomery (Milestone 47040)
 Anita O'Day (Emily 11279, Verve 2-2534)
 Joe Pass/Niels-Henning Oersted Pedersen (Pablo 2310-830)
 Buzzy Pizzarelli (Stash ST 207)
 Return to Forever (Columbia JC 35281)
 Lou Tabackin (Inner City IC 1038)
 Art Tatum (Pablo 2310-835, 2625-703)
 Ben Webster (Verve 2-2530)
 Lester Young (Verve VE2-2438)
- Speak Low* (1943) (Ogden Nash-Kurt Weill)
 Introduced by Mary Martin and reprised by Mary Martin and Kenny Baker
 in the musical "**One Touch of Venus**".
- Gato Barbieri (A&M 4774)
 Walter Bishop, Jr. (Muse 5066)
 Booker Ervin (Prestige 7462)
 Bill Evans (Fantasy 9568)
 Billie Holiday (Verve 2-2529)
 Groove Holmes (Prestige 7768)
 Gerry Mulligan/Chet Baker (Crescendo 56)
 Lew Tabackin (Inner City IC 6052)
 McCoy Tyner (MCA 9338)
 Kai Winding (MCA AS-3)
- I've Grown Accustomed to Her Face* (1956) (Alan Jay Lerner-Frederick Loewe)
 Introduced by Rex Harrison in the musical "**My Fair Lady**".
- Lorez Alexandria (MCA AS-62)
 Bob Brookmeyer (Columbia PC 36804)
 Stan Getz (Fantasy 8348, Prestige 24019)
 Coleman Hawkins (Savoy 1123)
 Milt Jackson (Pablo 2310-832)
 Shelly Manne (Contemporary 7527)
 Wes Montgomery (Milestone 40740)
 Sam Most (Catalyst 7609)
 Sonny Rollins (Prestige 7553, 24050)
 Joe Venuti (Flying Fish 077)
- Old Devil Moon* (1946) (E.Y. Harburg-Burton Lane)
 Introduced by Donald Richards and Ella Logan in the musical "**Finian's Rainbow**".
- Mose Allison (Prestige 24089)
 George Benson/Joe Farrell (CTI 6069)
 Miles Davis (Prestige 7822)
 Bob Dorough (Bethlehem BCP-6023)
 Tal Farlow (Prestige 24042)
 Johnny Hammond (Milestone 9068)
 Milt Jackson (CTI 6038)
 J.J. Johnson (Blue Note LT-81505)
 Carmen McRae (Bethlehem FCP 4014, BCP-6004)

- Anita O'Day (Crescendo 2126)
 Zoot Sims/Jimmy Rowles (Pablo 2310-831)
- I Could Write A Book* (1940) (Lorenz Hart-Richard Rodgers)
 Introduced by Gene Kelly and Leila Ernst in the musical "**Pal Joey**"
 Benny Carter (Columbia JC-36425)
 Miles Davis (Prestige 24001, 24012)
 Ella Fitzgerald (Verve 2-2519)
 Anita O'Day (Emily 11579)
 Betty Carter (Columbia JC 36425)
- Love Is Here to Stay* (1938) (Ira Gershwin-George Gershwin)
 Introduced by Kenny Baker in the film "**The Glodwyn Follies**".
 George Gershwin's last song.
 Booker Ervin (Prestige 7318)
 Lionel Hampton (Audio Fidelity 5849)
 Anita O'Day (Emily 11279)
 Gene Ammons (Prestige 24058)
 Ella Fitzgerald (Verve 6-8811)
 Earl Hines (Classic Jazz 31)
 Billie Holiday (Verve 6-8816)
 Marian McPartland (Savoy 2248)
 Carmen McRae (MCA 2-4111)
 Oscar Peterson (Pausa 7080)
 Singers Unlimited (Pausa 7076)
 Cal Tjader (Fantasy 8083)
 George Wallington (Prestige 24093)
 Ben Webster (Verve 2-2530)
- My Funny Valentine* (1937) (Lorenz Hart-Richard Rodgers)
 Introduced by Mitzi Green in the musical "**Babes In Arms**"
 Gary Bartz (Catalyst 7610)
 Anthony Braxton (Inner City IC 2045)
 Joy Bryan (Contemporary 7604)
 Charlie Byrd (Savoy 1131)
 Miles Davis (Prestige 24001, Columbia PC-9106, PC-9808, PC-32470)
 Paul Desmond (A&M 840, RCA ANL1-2807)
 Duke Ellington (Bethlehem BCP-6014)
 Tal Farlow (Prestige 24042)
 Art Farmer (Contemporary 7636)
 Ella Fitzgerald (Pablo 2620-104, Verve 2-2519)
 Hal Galper (Mainstream 398)
 Benny Goodman (London BP-441843)
 Stephane Grapelli (Vanguard VSD-8112)
 Grant Green (Blue Note LT-84086)
 Bobby Hackett (Project 3 5016)
 Milt Jackson (Prestige 7655, 24048)
 Barney Kessel (Contemporary 7585)
 Shelly Manne/Jack Marshall (Contemporary 9006)
 Charles McPherson (Mainstream 329)
 Gerry Mulligan (Prestige PRP-2)
 Gerry Mulligan/Chet Baker (Prestige 24016)
 Rich/Hampton/Mulligan (WWJ 21012)
 Paul Smith (Outstanding 003)
 Sarah Vaughan (Mainstream 401)
 Ben Webster (Verve VRV2-2530)
 Buster Williams (Muse 5101)

LYRICS

HAVE YOU MET MISS JONES By Lorenz Hart & Richard Rodgers

"Have you met Miss Jones?" Some one said as we shook hands,
She was just Miss Jones to me. Then I said Miss Jones,
You're a girl who understands, I'm a man who must be free.
And all at once I lost my breath,
And all at once was scared to death,
And all at once I owned the earth and sky!
Now I've met Miss Jones, and we'll keep on meeting till
we die,
Miss Jones and I.

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MY FOOLISH HEART By Ned Washington & Victor Young

The night is like a lovely tune, Beware My Foolish Heart!
How white the ever constant moon; Take care My Foolish
Heart!
There's a line between love and fascination, that's hard to
see on an evening such as this,
For they both give the same sensation when you're lost in
the magic of a kiss.
His (her) lips are much too close to mine, Beware My
Foolish Heart
But should our eager lips combine Then let the fire start
For this time it isn't fascination,
or a dream that will fade and fall apart, It's love
this time, it's love My Foolish Heart.

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I LOVE YOU By Cole Porter

"I Love You" Hums the April Breeze—"I Love You"
echo the hills,
"I Love You" the golden dawn agrees— As once more
she sees daffodils—
It's spring again— and birds on the wing again— start to sing
again— The old melodie.
"I Love You"— That's the song of songs,
And it all belongs to you and me.

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SEPTEMBER SONG By Maxwell Anderson & Kurt Weill

Oh, it's a long, long while from May to December,
but the days grow short, when you reach September.
When the autumn weather turns the leaves to flame
one hasn't got time for the waiting game.
Oh, the days dwindle down to a precious few, September,
November! And these few precious days I'll spend with you,
These precious days I'll spend with you.

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I CAN'T GET STARTED By Ira Gershwin & Vernon Duke

I've flown around the world in a plane; I've settled
revolutions in Spain; The North Pole I've charted, But can't
get started with you.
Around the golf course I'm under par, And all the movies
want me to star; I've got a house, a show place,
But I get no place with you.
You're so supreme, lyrics I write of you,
Scheme just for a sight of you,
Dream both day and night of you And what good does it do?
In nineteen twenty-nine I sold short, In England I'm
presented at court,
But you've got me down-hearted,
'Cause I Can't Get Started With You.

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A FOGGY DAY By Ira & George Gershwin

A Foggy Day in London town Had me low and had me down.
I viewed the morning with alarm, The British Museum had
lost its charm
How long, I wondered, could this thing last?
But the age of miracles hadn't passed, For, suddenly,
I saw you there And through foggy London town the sun
was shining ev'ry where.

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IT MIGHT AS WELL BE SPRING By Oscar Hammerstein II & Richard Rodgers

I'm as restless as a willow in a wind-storm I'm as jumpy as
a puppet on a string, I'd say that I had spring fever,
But I know it isn't spring. I am starry eyed and vaguely
discontented, Like a nightingale without a song to sing.
Oh, why should I have spring fever When it isn't even spring?
I keep wishing I were somewhere else, Walking down a
strange new street, Hearing words that I have never heard
from a man (girl) I've yet to meet,
I'm as busy as a spider spinning day-dreams, I'm as giddy
as a baby on a swing.
I haven't seen a crocus or a rosebud, or a robin on the wing,
But I feel so gay in a melancholy way that it
Might As Well Be Spring. It Might As Well Be Spring!

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MY FAVORITE THINGS By Oscar Hammerstein II & Richard Rodgers

Raindrops on roses and whiskers on kittens, Bright copper
kettles and warm woolen mittens, Brown paper packages
tied up with string, These are a few of My Favorite Things.
Cream colored ponies and crisp apple strudels, Doorbells
and sleighbells and schnitzel with noodles
Wild geese that fly with the moon on their wings, These are
a few of My Favorite Things.

Girls in white dresses with blue satin sashes, Snowflakes that
stay on my nose and eyelashes, Silver white winters that melt
into springs. These are a few of My Favorite Things.
When the dog bites, When the bee stings, When I'm feeling
sad, I simply remember My Favorite Things
and then I don't feel so bad.

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SUMMERTIME
By DuBose Heyward & George Gershwin

Summertime an' the livin' is easy, Fish are jumpin' an' the cotton is high. Oh, yo' daddy's rich, an' yo' ma is good-lookin'
So hush, little baby, don' you cry. One of these mornin's you goin' to rise up singin', Then you'll spread yo' wings an' you'll take the sky. But till that mornin' there's nothin' can harm you
With Daddy an' Mammy standin' by.

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THE PARTY'S OVER
By Betty Comden, Adolph Green & Jule Styne

The Party's Over, It's time to call it a day. They've burst your pretty balloon and taken the moon away.
It's time to wind up the masquerade. Just make your mind up The piper must be paid. The Party's Over.
The candles flicker and dim. You danced and dreamed through the night, It seemed to be right just being with him.
Now you must wake up, All dreams must end. Take off your make-up, The Party's Over, It's all over my friend.

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COME RAIN OR COME SHINE
By Johnny Mercer & Harold Arlen

I'm gonna love you Like nobody's loved you, Come Rain Or Come Shine. High as a mountain And deep as a river, Come Rain Or Come Shine.
I guess when you met me It was just one of those things, But don't ever bet me, 'Cause I'm gonna be true if you let me.
You're gonna love me Like nobody's loved me, Come Rain Or Come Shine. Happy together, Unhappy together
And won't it be fine. Days may be cloudy or sunny, We're in or we're out of the money, But I'm with you always, I'm with you rain or shine!

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SPEAK LOW
By Ogden Nash & Kurt Weill

Speak Low when you speak love, Our summer day withers away too soon, too soon. Speak Low when you speak, love, Our moment is swift, like ships a drift, we're swept apart too soon
Speak Low darling, Speak Low Love is a spark lost in the dark too soon, too soon, I feel wherever I go that tomorrow is near, tomorrow is here and always too soon.
Time is so old and love is so brief, Love is pure gold and time a thief.
We're late darling, we're late The curtain descends, ev'rything ends too soon too soon I wait darling, I wait, Will you Speak Low to me, speak love to me and soon.

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I'VE GROWN ACCUSTOMED TO HER FACE
By Alan Jay Lerner & Frederick Loewe

I've Grown Accustomed To Her Face. She almost makes the day begin. I've grown accustomed to the tune, She whistles night and noon, Her smiles, her frowns, her ups, her downs are second nature to me now; Like breathing out and breathing in. I was serenely independent and content before we met; Surely I could always be that way again and yet, I've grown accustomed to her looks; Accustomed to her voice; Accustomed to her face.

I've Grown Accustomed To Her Face. She almost makes the day begin. I've gotten used to hear her say: "Good Morning" ev'ry day, Her joys, her woes, her highs, her lows are second nature to me now; Like breathing out and breathing in. I'm very grateful she's a woman and so easy to forget; Rather like a habit one can always break and yet, I've grown accustomed to the trace of something in the air; Accustomed to her face.

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OLD DEVIL MOON
By E. Y. Harburg & Burton Lane

I look at you and suddenly, something in your eyes I see soon begins bewitching me. It's that Old Devil Moon that you stole from the skies. It's That Old Devil Moon in your eyes.
You and your glance make this romance too hot to handle. Stars in the night blazing their light Can't hold a candle—to your razzle dazzle.
You've got me flying high and wide On a magic carpet ride Full of butterflies inside. Wanna cry, wanna croon, Wanna laugh like a loon. It's that Old Devil Moon in your eyes. Just when I think I'm free as a dove Old Devil Moon deep in your eyes blinds me with love.

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I COULD WRITE A BOOK
By Lorenz Hart & Richard Rodgers

If they asked me I Could Write A Book, About the way you walk and whisper and look,
I could write a preface on how we met, so the world would never forget,
And the simple secret of the plot is just to tell them that I love you a-lot.
Then the world discovers as my book ends,
How to make two lovers of friends

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LOVE IS HERE TO STAY
By Ira & George Gershwin

It's very clear Our Love Is Here To Stay; Not for a year But ever and a day. The radio and the telephone and the movies that we know
May just be passing fancies, And in time may go. But oh my dear, Our Love Is Here To Stay; Together we're going a long, long way. In time the Rockies may crumble, Gibraltar may tumble, They're only made of clay,
But Our Love Is Here To Stay.

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MY FUNNY VALENTINE
By Lorenz Hart & Richard Rodgers

My Funny Valentine, Sweet comic Valentine, You make me smile with my heart. Your looks are laughable, Unphotographable, Yet, you're my fav'rite work of art. Is your figure less than Greek; Is your mouth a little weak, when you open it to speak, Are you smart?
But don't change a hair for me, Not if you care for me, Stay little Valentine, stay! Each day is Valentine's day.

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HAVE YOU MET MISS JONES



By Lorenz Hart & Richard Rodgers

Play 9 Choruses

Chorus 1: F^{Δ} $D7b9$ $G-$ $C7$ $A-$

Chorus 2: $D-$ $G-$ $C7$ F^{Δ} $D7b9$ $G-$

Chorus 3: $C7$ $A-$ $D-$ $C-$ $F7$

Chorus 4: Bb^{Δ} $Ab-$ $Db7$ Gb^{Δ} $E-$ $A7$ D^{Δ}

Chorus 5: $Ab-$ $Db7$ Gb^{Δ} $G-$ $C7$ F^{Δ} $D7b9$ $G-$

Chorus 6: $C7$ $A-$ $D7$ $G-$ $C7$ F^{Δ} ($G-$ $C7$)

SOLO

Solo 1: F^{Δ} $D7b9$ $G-$ $C7$ $A-$ $D-$ $G-$ $C7$ F^{Δ} $D7b9$

Solo 2: $G-$ $C7$ $A-$ $D-$ $C-$ $F7$ Bb^{Δ} $Ab-$ $Db7$ Gb^{Δ} $E-$ $A7$ D^{Δ}

Solo 3: $Ab-$ $Db7$ Gb^{Δ} $G-$ $C7$ F^{Δ} $D7b9$ $G-$ $C7$ $A-$ $D7$ $G-$ $C7$ F^{Δ} ($G-$ $C7$)

Solo 4: $A-$ $D7$ $G-$ $C7$ $A-$ $D7$ $G-$ $C7$ F



FOOLISH HEART

By Ned Washington & Victor Young

Play 2 Choruses

Bb^Δ Eb^Δ Dm G7⁹⁵ D- G7 C- C-/Bb E-/A A7+9 D- D7+9
G- Db7 C- C^Φ F7b9 Bb^Δ F- Bb7 Eb^Δ
A^Φ D7+9 G- Db7b9 G- C7 C- G7+5 C- F7
Bb^Δ Eb^Δ Dm G7 C- C-/Bb E-/A A7+9 D- D7+9
G- Db7 C- C-/Bb A^Φ D7+9 G- Eb- Ab7
Bb^Δ Eb^Δ Ab7+9 G7 C- G7+9 C7 C7+ C- F7b9 Bb^Δ (G- Gb^Δ F7)

SOLO

Bb^Δ Eb^Δ D- G7 C- C-/Bb E-/A A7+9 D- D7+9 G- Db7 C- C^Φ F7b9 Bb^Δ F- Bb7
Eb^Δ A^Φ D7+9 G- Db7b9 G- C7 C- G7+5 C- F7 Bb^Δ Eb^Δ D- G7 C- C-/Bb E-/A A7+9 D- D7+9
G- Db7 C- C-/Bb A^Φ D7+9 G- Eb- Ab7 Bb^Δ Eb^Δ Ab7+9 G7 C- G7+9 C7 C7+ C- F7b9 Bb^Δ (G- Gb^Δ F7)

B^Δ Bb^Δ

I LOVE YOU



By Cole Porter

Play 9 Choruses

Musical notation for the first 9 choruses of the song. The notation is in 4/4 time and includes various chords and melodic lines.

Chords: Bb-, C7b9, FΔ, D7+9, G-, C7, FΔ, Bb-, C7b9, FΔ, BØ, E7+9, AΔ, B-, E7, AΔ, G-, C7, FΔ, AØ, D7+9, G-, C7, Bb-, C7b9, AØ, D7+9, G7, G-, C7, FΔ, (A- D7)

SOLO

Musical notation for the solo section, consisting of three staves of chords.

Chords: GØ, C7b9, FΔ, D7+9, G-, C7, FΔ, GØ, C7b9, FΔ, BØ, E7+9, AΔ, B-, E7, AΔ, G-, C7, FΔ, AØ, D7+9, G-, C7, GØ, C7b9, AØ, D7+9, G7, G-, C7, FΔ, (A- D7)

FINE



SEPTEMBER SONG

By Maxwell Anderson & Kurt Weill

Play 6 Choruses

Musical notation for the first six choruses, including a bass line. Chords are indicated above the staff.

Chords: F7, F-, Bb7, CΔ, D7, DØ, G7, CΔ, F7, F-, Bb7, CΔ, D7, DØ, G7, CΔ, C7, F-, F#Ø7, F-, F#Ø7, CΔ, F7, F-, Bb7, CΔ, D7, DØ, D-/G, CΔ, (C7)

SOLO

Musical notation for the solo section, including a bass line. Chords are indicated above the staff.

Chords: F7, F-, Bb7, CΔ, D7, DØ, G7, CΔ, G-, C7, F7, F-, Bb7, CØ, (A7), D7, DØ, G7, CØ, CΔ, C7, F-, F#Ø7, F-, F#Ø7, C, C7, F7, F-, Bb7, CΔ, D7, DØ, D-/G, CΔ, (C7), D7, G7, C7, A7+9

REPEAT AND FADE

I CAN'T GET STARTED



Play 3 Choruses

By Ira Gershwin & Vernon Duke

C^Δ A- D- G7 B- E7 B^b- E^b7 A-D7 A^b- D^b7

C^Δ A- 1. D- G7^{b9} E[∅] A7+9 D- G7

2. D- G7^{b9} C^Δ B^b7 C^Δ

⊕ FINE

E- A7 E- A7 D^Δ G^Δ F#- E-

D- G7 D- G7 C^Δ A7 D7 G7

3. C^Δ A- D- G7 C^Δ (D- G7)

D.S. 3RD ENDING 4^{LE} FINE

SOLO C^Δ A- D- G7 B- E7 B^b- E^b7 A- D7 A^b- D^b7 C^Δ A-

⊕ FINE

1. D- G7^{b9} E[∅] A7+9 D- G7

2. D- G7^{b9} C^Δ B^b7 C^Δ

E- A7 E- A7 D^Δ G^Δ F#- E- D- G7 D- G7 C^Δ A7 D7 G7

C^Δ A- D- G7 B- E7 B^b- E^b7 A- D7 A^b- D^b7 C^Δ A- D- G7 C^Δ A7 D- G7

⊕ C7 A7 D- G7 C^Δ A7 D- G7 E- A7+9 D- D7/G7 G7 C^Δ



A FOGGY DAY

By Ira and George Gershwin

Play 8 Choruses

F^Δ Ab7 G- C7 C7b9 F^Δ
Ab7 G7 C7 F^Δ C- F7 Bb^Δ
Eb7 F^Δ D7 G7 C7
F^Δ Ab7 G- C7 F^Δ Ab7
G7 C7 C- F7 Bb^Δ Eb7
F^Δ/C G⁻/C F^Δ/C G⁻/C A- D- G- C7 F^Δ (D7 G- C7)

SOLO

F^Δ Ab7 G- C7 C7b9 F^Δ Ab7 G7 C7 F^Δ C- F7 Bb^Δ
Eb7 F^Δ D7 G7 C7 F^Δ Ab7 G- C7 F^Δ Ab7 G7
C7 C- F7 Bb^Δ Eb7 F^Δ/C G⁻/C F^Δ/C G⁻/C A- D- G- C7 F^Δ (D7 G- C7)
 L...PEDAL 2+4...1

A- D7 G- C7 A- D7 G- C7 F^Δ

IT MIGHT AS WELL BE SPRING

By Oscar Hammerstein II & Richard Rodgers

Play 2 Choruses

Musical notation for the first system, including chords and melodic lines.

Chords: G^{Δ} , $A-\frac{7}{D}$, G^{Δ} , $A-\frac{7}{D}$, G^{Δ} , $D-$, $G7$, C^{Δ} , C^{Δ} , $A-$, $F^{\#}$, $B7b9$, $E-$, $A7$, $A-$, $D7$

Musical notation for the second system, including chords and melodic lines.

Chords: G^{Δ} , $E-$, $A-$, $D7$, G^{Δ} , $A-\frac{7}{D}$, $A-$, $D7$, G^{Δ} , $G7b9$, C^{Δ} , $A-$, $D-$

Musical notation for the third system, including chords and melodic lines.

Chords: G^{Δ} , $A-\frac{7}{D}$, G^{Δ} , $A-\frac{7}{D}$, G^{Δ} , $D-$, $G7$, C^{Δ} , C^{Δ}

Musical notation for the fourth system, including chords and melodic lines.

Chords: G^{Δ} , $E-$, $A-$, $D7$, $B7$, $E7b9$, $A7$, $D7$, $D7b9$

Musical notation for the fifth system, including chords and melodic lines.

Chords: $G7$, $A7$, $Bb07$, G/\flat , $E-$, $A-$, $D7$, G^{Δ} ($E-$, $A-$, $D7$)

SOLO

Musical notation for the solo section, including chords and melodic lines.

Chords: G^{Δ} , $A-\frac{7}{D}$, G^{Δ} , $D-$, $G7$, C^{Δ} , C^{Δ} , G^{Δ} , $E-$, $A-$, $D7$, G^{Δ} , $A-\frac{7}{D}$, $A-$, $D7$, G^{Δ} , $G7b9$

Chords: C^{Δ} , $A-$, $D-$, $D-$, $G7$, C^{Δ} , C^{Δ} , $A-$, $F^{\#}$, $B7b9$, $E-$, $A7$, $A-$, $D7$, G^{Δ} , $A-\frac{7}{D}$, G^{Δ} , $D-$, $G7$

Chords: C^{Δ} , C^{Δ} , G^{Δ} , $E-$, $A-$, $D7$, $B7$, $E7b9$, $A7$, $D7$, $D7b9$, $G7$, $A7$, $Bb07$, G/\flat , $E-$, $A-$, $D7$, G^{Δ} ($E-$, $A-$, $D7$)

Diagram showing guitar fretboard positions for chords: $E6^{\Delta}$, F^{Δ} , and G^{Δ} .



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MY FAVORITE THINGS

By Oscar Hammerstein II & Richard Rodgers



Play 5 Choruses

(INTRO)

E- F#4/4

E- C#

A- D7 G# C# G# C# F# B7b9

E# A#

A-7 D7 G# C# G# C# F# B7b9

E- F# B7b9 E- E-7/9 C#

C# A7 G# C# D7

G# C# G# C# G# C# F# B7b9

SOLO

E- C#4/4 A- D7 G# C# G# C# F# B7b9

E# A# A- D7 G# C# G# C# F# B7b9 E- F# B7b9

E- E-7/9 C# C# A7# G# E7 A- D7 G# C# G# C# G# C# F# B7b9

E- F#4/4

REPEAT AND FADE OUT

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SUMMERTIME



Play 10 Choruses

By DuBose Hayward & George Gershwin

The main musical score consists of four staves. The first staff is the melody line, starting with a treble clef and a key signature of one sharp (F#). It begins with a double bar line and a repeat sign. Chords are indicated above the staff: D- (above the first measure), (D7+9) (above the last measure), and G- (above the second measure). The second staff is the bass line, with chords G- (above the first measure), EØ (above the second measure), and A7+9 (above the third measure). The third staff continues the melody with chords D- (above the first measure), G- (above the second measure), and C7 (above the third measure). The fourth staff continues the bass line with chords FΔ (above the first measure), EØ (above the second measure), A7+9 (above the third measure), D- (above the fourth measure), EØ (above the fifth measure), and A7+9 (above the sixth measure).

SOLO

The solo section consists of two staves. The first staff has a treble clef and a key signature of one sharp. It contains a sequence of chords: D- (above the first measure), (D7+9) (above the second measure), G- (above the third measure), EØ (above the fourth measure), and A7+9 (above the fifth measure). The second staff contains a sequence of chords: D- (above the first measure), G- C7 (above the second measure), FΔ (above the third measure), EØ A7+9 (above the fourth measure), D- (above the fifth measure), and EØ A7+9 (above the sixth measure).

A small musical staff with a treble clef and a key signature of one sharp. It contains two measures with chords D- (above the first measure) and G7 (above the second measure). Below the staff, the text "REPEAT AND FADE OUT" is written.

THE PARTY'S OVER



Play 2 Choruses

By Betty Comden, Adolph Green & Jule Styne

E_b^Δ $F-$ $(F-\overline{Bb})Bb7$ E_b^Δ $F-$ $(F-\overline{Bb})Bb7$ E_b^Δ
 E_b^Δ $Bb-$ $Eb7$ A_b^Δ A_b- $Db7$ E_b^Δ
 $D-$ $G7$ $C7$ $F7$ $Bb7$ E_b^Δ $F-$ $(F-\overline{Bb})Bb7$
 E_b^Δ $F-$ $(F-\overline{Bb})Bb7$ E_b^Δ $C-$ $Bb-$ $Eb7$
 A_b^Δ $Bb7$ $Bb7^+$ $Db7^{+4}$ $C7$ $F-$ $Bb7$
 E_b^Δ $C-$ $F-$ $Bb7$ E_b^Δ $(F-$ $Bb7)$

SOLO

E_b^Δ $F-$ $Bb7$ E_b^Δ $F-$ $Bb7$ E_b^Δ $Bb-$ $Eb7$ A_b^Δ A_b- $Db7$ E_b^Δ
 $D-$ $G7$ $C7$ $F7$ $Bb7$ E_b^Δ $F-$ $Bb7$ E_b^Δ $F-$ $Bb7$ E_b^Δ $C-$ $Bb-$ $Eb7$
 A_b^Δ $Bb7$ $Bb7^+$ $Db7^{+4}$ $C7$ $F-$ $Bb7$ E_b^Δ $C-$ $F-$ $Bb7$ \oplus E_b^Δ $(F-$ $Bb7)$

\oplus E_b^Δ E_b^Δ

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COME RAIN OR SHINE



Play 6 Choruses

By Johnny Mercer & Harold Arlen

Musical notation for the first six choruses of the song. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff with various chord symbols above it. The chords are: F^Δ, E-, A7, D-, G7, C7, F7, C-, F7, Bb-, F-, Bb-, C7, C7b9, F-6, Eb-6, A[∅], D7⁺⁹, G7, C7, F^Δ, E-, A7, D-, F#-, B7, E-, A7, A-, D7, D-, G7, D-7, G7, E[∅], A7⁺⁹, D7⁺⁹, G7, C7⁺⁹.

SOLO

Musical notation for the solo section. It consists of three staves of empty music with chord symbols above them. The chords are: F^Δ, E- A7, D-, G7, C7, F7, C- F7, Bb-, F-, Bb-, C7, C7b9, F-6, Eb-6, A[∅], D7⁺⁹, G7, C7, F^Δ, E- A7, D-, F#-, B7, E-, A7, A-, D7, D-, G7, D- B[∅], E[∅], A7⁺⁹, D7⁺⁹, G7, C7⁺⁹.

Musical notation for the end of the solo section. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The chords are: D-, B[∅], Bb7⁺⁴, A7⁺⁹. Below the staff, it says "REPEAT AND FADE OUT".

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SPEAK LOW

By Ogden Nash & Kurt Weill

Play 5 Choruses

Musical notation for the first five choruses, including chord symbols and melodic lines.

Chord symbols: G-, C7, G-, C7, G-, C7, G-, C7, FΔ (A-), D7, Bb-, Eb7, Bb-, Eb7, A-, D7, G-, C7, FΔ, D7+9, FΔ, F-, Db7+4, EbΔ, Db7, C7, G-, C7, G-, C7, G-, C7, G-, C7, FΔ (A-), D7, Bb-, Eb7, A-, D7b9, G7, G-, C7, FΔ (D7+9)

SOLO

Musical notation for the solo section, including chord symbols and melodic lines.

Chord symbols: G-, C7, G-, C7, G-, C7, FΔ (A-), D7, Bb-, Eb7, Bb-, Eb7, A-, D7, G-, C7, FΔ, D7+9, FΔ, D7+9, FΔ, F-, Db7+4, EbΔ, Db7, C7, G-, C7, G-, C7, G-, C7, FΔ (A-), D7, Bb-, Eb7, A-, D7b9, G7, G-, C7, FΔ (D7+9)

Musical notation for the final section, including chord symbols and melodic lines.

Chord symbols: G-, C7, A-, D7

REPEAT AND FADE OUT

I'VE GROWN ACCUSTOMED TO HER FACE



Play 4 Choruses

By Alan Jay Lerner & Frederick Loewe

E_b^Δ *F-* *B_b7*
A_b^Δ *A⁰7* *E_b/B_b* *C₇^{b9}* *F-* *C₇^{b9}* *F-* *B_b7*
E_b^Δ *F-* *B_b7*
A_b^Δ *A-* *D₇^{b9}* *G-* *C₇⁺* *F-* *B_b7* *G₇⁺* *C₇⁺* *C₇⁺⁵*
F₇ *A_b-D_b7* *E_b^Δ* *G-* *F-* *F⁻/B_b* *E_b^Δ* (*B_b7*)

SOLO

E_b^Δ *F-* *B_b7* *A_b^Δ* *A⁰7* *E_b/B_b* *C₇^{b9}* *F-* *C₇^{b9}* *F-* *B_b7*
E_b^Δ *F-* *B_b7* *A_b* *A-* *D₇^{b9}* *G-* *C₇⁺*
F- *B_b7* *G₇⁺* *C₇⁺⁵* *A⁰* *A_b-D_b7* *G-* *C₇* *F-* *F⁻/B_b* *E_b^Δ* (*B_b7*)

RITARD

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OLD DEVIL MOON



By E.Y. Harburg & Burton Lane

Play 6 Choruses

F^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ

F PEDAL

C- *F*₇ *B*^b^Δ *B*^b- *E*_b₇ *A*^b- *D*_b₇ *G*^b^Δ *C*₇

F^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *D*^Δ *D*-

*G*₇ *G*- *C*₇ *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F*

F PEDAL

F^Δ *C*⁻/*F* *F*^Δ *C*- *F*₇ *B*^b^Δ *B*^b-

*E*_b₇ *A*^b- *D*_b₇ *G*^b^Δ *C*₇ *F*^Δ *C*⁻/*F* *F*^Δ

C⁻/*F* *F*^Δ *C*⁻/*F* *A*- *D*₇+⁹ *G*- *C*₇ *F*^Δ *G*- *C*₇

SOLO

F^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ *C*- *F*₇ *B*^b^Δ *B*^b- *E*_b₇

F PEDAL

A^b- *D*_b₇ *G*^b^Δ *C*₇ *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *D*^Δ *D*^Δ *D*- *D*- *G*₇ *G*- *C*₇

F^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ *C*- *F*₇ *B*^b^Δ *B*^b- *E*_b₇

F PEDAL

A^b- *D*_b₇ *G*^b^Δ *C*₇ *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *F*^Δ *C*⁻/*F* *A*- *D*₇+⁹ *G*- *C*₇ *F*^Δ *G*- *C*₇

FINE

I COULD WRITE A BOOK



By Lorenz Hart & Richard Rodgers

Play 7 Choruses

(8 BAR DRUM INTRO)

Chords: E_b^Δ $C7$ $F-$ $Bb7$ E_b^Δ $F-$ $Bb7$ E_b^Δ

Chords: $C-$ $F-$ D^Δ $G7+9$ $C-$

1. A^Δ $D7+9$ $G-$ $C7$ $C-$ $F7$ $F-$ $Bb7$

2. $Bb-$ $Eb7$ A_b^Δ D_b7 E_b^Δ $C7b9$ $F-$ $Bb7$ E_b^Δ ($F-$ $Bb7$)

SOLO

Chords: E_b^Δ $C7$ $F-$ $Bb7$ E_b^Δ $F-$ $Bb7$ E_b^Δ $C-$ $F-$ D^Δ $G7+9$

Chords: $C-$ 1. A^Δ $D7+9$ $G-$ $C7$ $C-$ $F7$ $F-$ $Bb7$

2. $Bb-$ $Eb7$ A_b^Δ D_b7 E_b^Δ $C7b9$ $F-$ $Bb7$ E_b^Δ ($F-$ $Bb7$)

Chords: E_b^Δ E_b^Δ (D TRIAD)

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LOVE IS HERE TO STAY



Play 7 Choruses

By Ira & George Gershwin

G7 G- C7 FΔ G7
G- C7 Eb7+9 D7 G7 Ab07 A- D7 G- C7 FΔ BbΔ
EØ A7+9 D- G7 G- C7
G7 G- C7 FΔ D7+9 G7 G- C7
Eb7+9 D7 G7 Ab07 A- D7 G- C7
Eb7+9 D7 G- Ab07 A- D- G- C7 FΔ

SOLO

G7 G- C7 FΔ G7 G- C7 Eb7+9 D7 G7 Ab07 A- D7 G- C7
FΔ BbΔ EØ A7+9 D- G7 G- C7 G7 G- C7 FΔ D7+9 G7
G- C7 Eb7+9 D7 G7 Ab07 A- D7 G- C7 Eb7+9 D7 G- Ab07 A- D- G- C7 FΔ

Eb6 E7b9 F6
 ABRUPT

MY FUNNY VALENTINE



By Lorenz Hart & Richard Rodgers

Play 2 Choruses

Chorus 1

Chorus 2

Chorus 3

Chorus 4

Chorus 5

Chorus 6

Chorus 7

Chorus 8

Chorus 9

Chorus 10

Chorus 11

Chorus 12

Chorus 13

Chorus 14

Chorus 15

Chorus 16

Chorus 17

Chorus 18

Chorus 19

Chorus 20

Chorus 21

Chorus 22

Chorus 23

Chorus 24

Chorus 25

Chorus 26

Chorus 27

Chorus 28

Chorus 29

Chorus 30

Chorus 31

Chorus 32

Chorus 33

Chorus 34

Chorus 35

Chorus 36

Chorus 37

Chorus 38

Chorus 39

Chorus 40

Chorus 41

Chorus 42

Chorus 43

Chorus 44

Chorus 45

Chorus 46

Chorus 47

Chorus 48

Chorus 49

Chorus 50

Chorus 51

Chorus 52

Chorus 53

Chorus 54

Chorus 55

Chorus 56

Chorus 57

Chorus 58

Chorus 59

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Chorus 67

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Chorus 71

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Chorus 73

Chorus 74

Chorus 75

Chorus 76

Chorus 77

Chorus 78

Chorus 79

Chorus 80

Chorus 81

Chorus 82

Chorus 83

Chorus 84

Chorus 85

Chorus 86

Chorus 87

Chorus 88

Chorus 89

Chorus 90

Chorus 91

Chorus 92

Chorus 93

Chorus 94

Chorus 95

Chorus 96

Chorus 97

Chorus 98

Chorus 99

Chorus 100

SOLO

Solo 1

Solo 2

Solo 3

Solo 4

Solo 5

Solo 6

Solo 7

Solo 8

Solo 9

Solo 10

Solo 11

Solo 12

Solo 13

Solo 14

Solo 15

Solo 16

Solo 17

Solo 18

Solo 19

Solo 20

Solo 21

Solo 22

Solo 23

Solo 24

Solo 25

Solo 26

Solo 27

Solo 28

Solo 29

Solo 30

Solo 31

Solo 32

Solo 33

Solo 34

Solo 35

Solo 36

Solo 37

Solo 38

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Solo 41

Solo 42

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Solo 75

Solo 76

Solo 77

Solo 78

Solo 79

Solo 80

Solo 81

Solo 82

Solo 83

Solo 84

Solo 85

Solo 86

Solo 87

Solo 88

Solo 89

Solo 90

Solo 91

Solo 92

Solo 93

Solo 94

Solo 95

Solo 96

Solo 97

Solo 98

Solo 99

Solo 100

RITARD

F- Bb7 EbΔ

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INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the *Scale Syllabus - Volume 26*. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in book form.

This *Scale Syllabus* is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . . see *Scale Syllabus* page.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** - you, the player are also a listener! Read in *Volume 1 - A New Approach To Jazz Improvisation* for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz and Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusuf Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from Jamey Aebersold, 12111 Aebersold Drive, New Albany, IN 47150 U.S.A. or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: *Vol. 24 - Major & Minor*; *Vol. 21 - Gettin' It Together*; *Vol. 16 - Turnarounds, Cycles & II/V7's*; *Vol. 42 - Blues In All Keys* and *Vol. 47 - "Rhythm" In All Keys*.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step, Δ = Major 7th, + or # = raise H; b or - = lower H; Ø = Half-diminished; -3 = 3H (Minor, Third)

CHORD/SCALE SYMBOL	SCALE NAME	W.H.A.H. CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Major	W W H W W H H	C D E F G A B C	C E G B D
C-	Dominant 7th	W W H W W H H	C D E F G A B C	C E G B D
CΔ	Minor (Dorian)	W W H W W H W	C D E F G A B C	C E G B D
CØ	Half Diminished (Locrian)	W H W W W H W	C D E F G A B C	C E G B D
C7b9	Diminished (8 tone scale)	W H W H W H W H	C D E F G A B C	C E G B D
CA+4	Major (don't emphasize the 4th)	W W H W W H H	C D E F G A B C	C E G B D
CA	Major (major scale with +4)	W W H W W H H	C D E F G A B C	C E G B D
CA6b	Bebop Scale	W W H W W H W	C D E F G A B C	C E G B D
CA+5, -4	Harmonic Major	W W H W W H H	C D E F G A B C	C E G B D
C	Augmented	-3 H -3 H -3 H	C D E F G A B C	C E G B D
C	6th Mode of Harmonic Minor	H W H W W H W	C D E F G A B C	C E G B D
C	Diminished (begin with H step)	H W H W W H W	C D E F G A B C	C E G B D
C	Blues Scale	-3 W H H -3 W	C D E F G A B C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B D

2. DOMINANT 7TH SCALE CHOICES	W.H.A.H. CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	W W H W W H H	C D E F G A B C	C E G B D
C7b9	W H W W W H W	C D E F G A B C	C E G B D
C7+4	W W H W W H W	C D E F G A B C	C E G B D
C7b9 (has #4 & #5)	W W H W W H W	C D E F G A B C	C E G B D
C7b9 (also has b9, #4, #5)	W W H W W H W	C D E F G A B C	C E G B D
C7+9 (also has b9, #4, #5)	W W H W W H W	C D E F G A B C	C E G B D
C7	W W H W W H H	C D E F G A B C	C E G B D

3. MINOR SCALE CHOICES	W.H.A.H. CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	W W H W W H W	C D E F G A B C	C E G B D
C-Δ (maj. 7th)	W W H W W H W	C D E F G A B C	C E G B D
C- or C-7	W W H W W H W	C D E F G A B C	C E G B D
C-Δ (b6 & maj. 7th)	W W H W W H W	C D E F G A B C	C E G B D
C- or C-b9	W W H W W H W	C D E F G A B C	C E G B D
C- or C-b6	W W H W W H W	C D E F G A B C	C E G B D

4. HALF DIMINISHED SCALE CHOICES	W.H.A.H. CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	W W H W W H W	C D E F G A B C	C E G B D
CØ#2	W W H W W H W	C D E F G A B C	C E G B D
CØ (with or without #2)	W W H W W H W	C D E F G A B C	C E G B D

5. DIMINISHED SCALE CHOICES	W.H.A.H. CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7b9	W W H W W H W	C D E F G A B C	C E G B D
C7b9 (8 tone scale)	W W H W W H W	C D E F G A B C	C E G B D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

* - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Pentatonic, and then any of the remaining Minor scale choices.