

VOLUME 55

# Yesterday

# Jerome Kern's JAZZ CLASSICS





**PLAY-A-LONG Book & Recording Set**

**A New Approach To JAZZ Improvisation**



by *Jamey Aebersold*

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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.**

Published by  
**JAMEY AEBERSOLD**  
1211 Aegersold Dr.  
New Albany, IN 47150

Graphics & Engraving by Pete Gearhart

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# Introduction

Jerome Kern (1885-1945) is generally credited with being the father of the Broadway musical and the first composer to break the shackles of the European operetta. His musical *Showboat* was at least fifteen years ahead of its time in terms of plot strength and social comment in a musical. Like most Broadway composers of the 30s and 40s, he found the lucre of Hollywood irresistible and many great Kern tunes from those years are found in movies. Like Harold Arlen but unlike Gershwin, Porter and Berlin, he worked with several lyricists, most notably Oscar Hammerstein, Johnny Mercer, Dorothy Fields and Otto Harbach. As will be seen by examining the tunes in this collection, Kern's hallmarks are long line melodies and interesting chord progressions that on occasion get downright adventurous. He can be found tinkering with the usual AABA format, too.

*All The Things You Are* is Kern's most adventurous tune on the present album, and at first Kern himself doubted that the tune would gain much acceptance. It is in AA'BA" form, the A" being four bars longer than the other eight bar sections to make 36 bars in all. A' is identical to A but transposed down a fourth. Though not included on the record, the verse of the tune is worth investigating - it's pitched down a semitone from the key of the chorus. The recordings by Clifford Brown and Jim McNeely are among those that include the verse. For those who would like to work with the Charlie Parker-Dizzy Gillespie arrangement with an original intro not composed by Kern, check out Aegersold Vol. 43; If you're into tritone substitutions you'll want to try the version on Aegersold Vol. 16 called *Some of the Things I Am*. Among the 32 bar tunes are a number of surprises. *I've Told Every Little Star* (reportedly derived from a bird call Kern transcribed while visiting Nantucket Island near Massachusetts) is the most straightforward of the lot. *Dearly Beloved* doesn't present too many problems except for a chromatic alteration in the 15th and 16th bars. *Pick Yourself Up* has a key scheme that anticipates Clifford Brown's *Joy Spring*, with the second eight up a step from the first (*Joy Spring* moves up a half step) and the bridge begins up another half step. The tune contains a motif also used by the Bohemian composer Smetana a half century earlier. *The Way You Look Tonight* (an Oscar winner) has a bridge whose key is up a minor third from the main strain, which may cause problems for some fingers. Similarly, *Smoke Gets in Your Eyes* has a bridge down a major third from the main strain, and *The Song is You* moves up a major third for the bridge. Of the tunes without AABA construction or its variants, *I'm Old Fashioned* may be the most unusual, having a brief excursion into a tonal center down a minor 6th from the home key beginning in the 23rd bar. Notice how the melody line provides the glue that holds this passage together. A four bar tag makes the tune 36 bars altogether. *Long Ago & Far Away* uses a different key for the same melody in the second eight, similar to *Pick Yourself Up* and *All the Things You Are*. *Why Do I Love You?* (composed during *Show Boat*'s out-of-town fixing) is pretty straight forward. If *All The Things You Are* is the most recorded tune in this collection, *Yesterdays* isn't far behind, which is ironic because it is as simple as *All the Things You are* is complex. It's only 16 bars and there's no bridge. Arrangers will be interested in the harmonic possibilities of the tune as revealed in Bill Holman's arrangement for Stan Kenton.

These notes have emphasized the harmonic and structural aspects of these tunes; the strong melodic lines and how Kern uses them to outline the harmony will be apparent when you play them. Most of these tunes make excellent vocalises to use in developing good tone on your instrument. It is also hoped that you will look at some of the other Kern tunes that jazzmen like to play, such as *Nobody Else But Me*, *I Won't Dance*, *The Folks Who Live On the Hill*, *Look For The Silver Lining*, *They Wouldn't Believe Me*, *Sure Thing*, and *She Didn't Say Yes*.

I would like to refer anyone interested in learning more about Jerome Kern to his biography written by Gerald Bordman and published in 1980 by Oxford Press, which was useful in preparing these notes. Also, Alec Wilder's book *American Popular Song* has a chapter on Kern that is highly recommended reading.

Phil Bailey 9/5/92

## INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+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 **David Liebman Scale Syllabus Solos**.

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 Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 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.**

Continued on Page 65



# All The Things You Are

There are two recorded versions of this song—Slow & Fast

PLAY 6 CHORUSES (♩ = 138)  
PLAY 7 CHORUSES (♩ = 260)

By Jerome Kern & Oscar Hammerstein II

## INTRO

AbΔ GbΔ AbΔ GbΔ AbΔ GbΔ AbΔ GØ C7+9

## TUNE

F- Bb- Eb7 AbΔ DbΔ

You are the prom - ised kiss of spring - time that makes the lone - ly

DØ G7 CΔ CΔ C-

wint - ter seem long. You

F- Bb7 EbΔ AbΔ

are the breath - less hush of eve - ning that trem - bles on the

AØ D7 GΔ (E7+9) AØ

brink of a love - ly song. You are the an - gel glow

D7+9 GΔ GΔ F#Ø

that lights a star, The dear - est things I know

B7+9 EΔ C7+ F- Bb-

are what you are. Some day my

Eb7 AbΔ DbΔ Db- Gb7 C-

hap - py arms will hold you, And some day I'll know that mo - ment di -

B°(B-) Bb- Eb7 AbΔ GØ C7b9

vine, When all the things you are are mine.

# All The Things You Are-cont.



## SOLOS

F-
Bb-
Eb7
(Eb- Ab7)  
AbΔ
DbΔ
DØ
G7
CΔ
CΔ

C-
F-
Bb7
EbΔ
AbΔ
AØ
D7
GΔ
(E7+9)

## BRIDGE

AØ
D7+9
GΔ
GΔ
F#Ø
B7+9
EΔ
C7+

F-
Bb-
Eb7
(Eb- Ab7)  
AbΔ
DbΔ
Db-
Gb7

C-
B-
Bb-
Eb7
⊕
AbΔ
GØ
C7b9

⊕
C-
F7
B-
E7
Bb-
E-
A7

AbΔ
GbΔ
2
2
AbΔ



# The Song Is You

PLAY 3 CHORUSES (♩ = 144)

By Jerome Kern & Oscar Hammerstein II

CΔ Eb° D- G7 CΔ

I hear mu - sic when I look at you, \_\_\_\_\_ A beau - ti - ful theme of ev - 'ry  
 I hear mu - sic when I touch your hand, \_\_\_\_\_ A beau - ti - ful mel - o - dy from

A7 D- G7 Bb7

dream I ev - er knew, \_\_\_\_\_ Down deep in my heart, \_\_\_\_\_  
 some en - chant - ed land, \_\_\_\_\_ Down deep in my heart, \_\_\_\_\_

A7 1. D- G7 Bb7

\_\_\_\_\_ I hear it play, \_\_\_\_\_ I feel it start, \_\_\_\_\_  
 \_\_\_\_\_ I hear it

A7 D7 G7 2. D- G7

\_\_\_\_\_ Then melt a - way. \_\_\_\_\_ say, \_\_\_\_\_ Is this the

CΔ CΔ F#Ø B7+9 BRIDGE EΔ

day? \_\_\_\_\_ I a - lone

Db7b9 F#- B7 EΔ Db-

- have heard this lone - ly strain, \_\_\_\_\_ I a - lone \_\_\_\_\_ have heard this

BbØ Eb7+9 Ab- Ab-Δ Ab-7

glad re - frain, \_\_\_\_\_ Must it be \_\_\_\_\_ For - ev - er in - side of. me, \_\_\_\_\_

# The Song Is You-cont.



**Db7**                      **Gb7**                      **Gb7**                      **B7**                      **B7**  
 Why can't I let it go, Why can't I let you know, Why can't I  
**CΔ**                      **Eb°**                      **D-**                      **G7**                      **G-**  
 let you know the song my heart would sing, That beau-ti-ful rhap-so-dy of  
**C7**                      **FΔ**                      **Bb7**                      **E-**                      **A7+9**  
 love and youth and spring, The mu-sic is sweet, The words are  
**D-**                      **G7**                      **CΔ**                      **A7+9**                      **D-**                      **G7**  
 true, The song is you.

## SOLOS

**CΔ**                      **Eb°**                      **D-**                      **G7**                      **CΔ**                      **A7**                      **D-**                      **G7**  
**Bb7**                      **A7**                      1. **D-**                      **G7**                      **Bb7**                      **A7**                      **D7**                      **G7**  
 2. **D-**                      **G7**                      **CΔ**                      **CΔ**                      **F#Ø**                      **B7+9**

## BRIDGE

**EΔ**                      **Db7b9**                      **F#-**                      **B7**                      **EΔ**                      **Db-**                      **BbØ**                      **Eb7+9**  
**Ab-**                      **Ab-Δ**                      **Ab-7**                      **Db7**                      **Gb7**                      **Gb7**                      **B7**                      **B7**  
**CΔ**                      **Eb°**                      **D-**                      **G7**                      **G-**                      **C7**                      **FΔ**                      **Bb7**  
**E-**                      **A7+9**                      **D-**                      **G7**                      **CΔ**                      **A7+9**                      **D-**                      **G7**  
**F#Ø**                      **F-**                      **E-**                      **Eb-**                      **D-**                      **DbΔ**                      **CΔ**





# Yesterdays

PLAY 3 CHORUSES (♩ = 60)

By Jerome Kern & Otto Harbach

D- BØ EØ A7+9 D- BØ EØ A7+9 D- D-/C#

Yes - ter - days, Yes - ter - days, Days I knew as  
youth was mine, Truth was mine, Joy - ous, free and

D-/C BØ C- F7 BØ E7+9 A7+9 D7

hap - py sweet se - ques - ter'd days Old - en days,  
flam - ing life for - sooth was mine. Sad am I,

G7 C7 C- F7 BbΔ G- 1. EØ A7+9

Gold - en days, Days of mad ro - mance and love, Then gay  
Glad am I, For to - day I'm dream - ing

2. EØ A7+9 D- EØ A7+9 D- TO SOLOS

of yes - ter - days.

## SOLOS

D- BØ EØ A7+9 D- BØ EØ A7+9 D- D-/C#

D-/C BØ C- F7 BØ E7+9 A7+9 D7

G7 C7 C- F7 BbΔ G-

1. EØ A7+9 2. EØ A7+9 D- EØ A7+9 D-

*fine after 3rd chorus*

# I'm Old Fashioned



PLAY 5 CHORUSES (♩ = 120)

By Jerome Kern & Johnny Mercer

FΔ G- C7 FΔ G- C7 FΔ  
 I'm old fash - ioned, I love the moon - light, I love the  
 FΔ D- EØ A7+9 D- G7+4  
 old fash - ioned things The sound of rain up -  
 D- G7+4 G- A7+9 D- G7 G-  
 on a win - dow pane, The star - ry song that A - pril sings.  
 C7 FΔ G- C7 FΔ BØ E7+9  
 This year's fan - cies are pass - ing fan - cies, But  
 AΔ B- C#- DΔ E7 F#- G- C7 FΔ D-  
 sigh - ing sighs, hold - ing hands, These my heart un - der - stands. I'm old  
 G- C7 FΔ D- G- C7 C- F7 BbΔ (Eb7)  
 fash - ioned, But I don't mind it, That's how I want to be, as  
 D- BØ Bb-6 A- Ab7 G- C7 FΔ ⊕ G- C7  
 long as you a - gree to stay, old fash - ioned with me.

## SOLOS

FΔ G- C7 FΔ G- C7 FΔ FΔ D- EØ A7+9  
 D- G7+4 D- G7+4 G- A7+9 D- G7 G- C7  
 FΔ G- C7 FΔ BØ E7+9 AΔ B- C#- DΔ E7 F#- G- C7  
 FΔ D- G- C7 FΔ D- G- C7 C- F7 BbΔ (Eb7) D- BØ Bb-6 A- Ab7 G- C7 FΔ ⊕ G- C7  
 ⊕ Ab7 DbΔ Gb7 G- C7 F#Δ FΔ



# Dearly Beloved

PLAY 7 CHORUSES (♩ = 160)

By Jerome Kern & Johnny Mercer

## INTRO

D-/G D-/G

## TUNE

D- D- G7 G7

Dear - ly be - lov - ed, how clear - ly I see,  
Noth - ing could save me, Fate gave me a sign;

D- D- G7 G7

Some - where in Heav - en you were fash - ioned for me,  
I know that I'll be yours come show - er or shine;

1. CΔ A- D- G7 E-

An - gel eyes \_\_\_\_\_ knew you, \_\_\_\_\_ An - gel voi \_\_\_\_\_

A- Eb- Ab7 2. CΔ A- D7

\_\_\_\_\_ ces led me to you, \_\_\_\_\_ So I say \_\_\_\_\_ mere - ly, \_\_\_\_\_

Eb° D- G7 CΔ A7+9

\_\_\_\_\_ Dear - ly be - lov - ed be mine.

## SOLOS

D- D- G7 G7 D- D- G7 G7

1. CΔ A- D- G7 E- A- Eb- Ab7

2. CΔ A- D7 Eb° D- G7 CΔ A7+9

Eb- Ab7 D- G7 CΔ

# Discography

NOTE: If LP & CD versions are available, the LP number is given first; the CD number follows the slash. In most cases only US release numbers in print at press time are given. More than one number within a set of parentheses indicates the availability of the same take on more than one album.

## All The Things You Are (1939)

Lyric by Oscar Hammerstein II. Introduced in the musical *Very Warm For May*; featured in several films. Influential jazz version by Dizzy Gillespie with Charlie Parker (1945).

Joe Albany/Warne Marsh (Riverside OJC1749/OJCCD-1749-2)  
Herb Alpert (A&M CD 75021 5391-2)  
Chet Baker (Pacific Jazz CD B2-97161; Mosaic CD MD3-122)3-122) (Emarcy CD 837 475-2)(Milestone CD MCD-91912(EMI America CD E2-46857)  
Richie Beirach (Concord CD CCD-4518)  
Nick Brignola (Reservoir CD RSR CD 112)  
Clifford Brown (Prestige OJC-358/OJCCD-358-2; Vogue CD 600020)  
Dave Brubeck (Atlantic CD SD-1684-2)(Fantasy OJC-047/OJCCD-047-2) (Milestone LP M-24728)  
Jodie Christian (Delmark CD DD-454)  
Thomas Clausen (MA Music CD A-628-2)  
Rosemary Clooney (Concord CD CCD-4364)  
Sonny Criss (Muse MR/MCD-5089)  
Eddie Lockjaw Davis/Sonny Stitt (Roulette CD B2-97507)  
Miles Davis (Yadeon CD 502)  
Paul Desmond/Gerry Mulligan (RCA Bluebird CD 9654-2RB11) (Scotti Bros. CD 72392 75248-2)  
Paquito D'Rivera (Columbia CD CK-40583)  
Billy Eckstine (Savoy SJL-2214/ZDS-4401)  
Duke Ellington (Columbia CD CK-44444)  
Bill Evans (solo)(Milestone CD MCD-9195-2; Riverside RCD-018-2)- Bill Evans (trio)(Riverside CD OJC-263/OJCCD-263-2; CD RCD-018-2)  
Don Fagerquist Octet (VSOP LP 4)  
Ella Fitzgerald (Verve CD 823 445-2)  
Larry Flahive Trio (Sea Breeze LP SB-2020)  
Bob Florence BB (USA USALP/USACD-589)  
Bruce Forman (Concord CD CCD-4332)  
Hank Garland (Columbia Special Products LP JCS-8372)  
Erroll Garner (Jazz Anthology CD 550042)(Savoy SJL-1118/ZDS-4422) (Zeta CD ZET 713)  
Dizzy Gillespie (Musicraft CD MVSCD-53)(Bulldog LP 2006)  
Dizzy Gillespie et al (ITI CD D2-72989)  
Ted Gioga (Quartet Q/QCD-1001)  
Benny Goodman (Musicmasters CD 5047-2-C)  
Stephane Grappelli (GRP CD GRD-9542)  
Johnny Griffin (Blue Note CD B2-81559)  
Jim Hall (Concord CD CCD-4298)(Musicmasters CD 5050-2-C)  
Scott Hamilton (Concord CD CCD-4254)  
Herbie Harper (Sea Breeze LP SBD-101)  
John Hart (Blue Note CD B2-95206)  
Hampton Hawes (Contemporary OJC-316/OJCCD-316-2)  
Coleman Hawkins (same master as under Pettiford)(Storyville CD STCD 4112)  
Jimmy Heath (Riverside OJC-6006/OJCCD-6006-2)  
Bill Henderson (Discovery DS-802/DSCD-932)  
Joe Henderson (Blue Note CD B2-46426)  
Ernie Henry (Riverside LP OJC-086)  
Elmo Hope Trio (Prestige OJC-1751/OJCCD-1751-2)  
Milt Jackson w. Thelonious Monk/Pancho Hagood (Blue Note CD B2- 81509)

Ahmad Jamal (Vogue CD 600049)  
Keith Jarrett (ECM CD 811 966-2)(ECM CD 847 135-2)  
Stan Kenton (Artistry CD ARCD-002)(Creative World LP ST-1017) (Hindsight LP HSR-195)(Hindsight CD HCD-407)  
Lee Konitz (Moon CD MCD 024-2)  
Bireli Lagrene (Blue Note CD B2-95263)  
Art Lande (1750 Arch LP 1769)  
Marocco & Pizzi Trio (Discovery LP DS-838)  
Rob McConnell & the Boss Brass (Concord CD CCD-4458)  
Jim McNeely (Concord CD CCD-4522)  
Pat Metheny/Dave Holland/Roy Haynes (Geffen GHS/2-24293)  
Modern Jazz Quartet (Prestige OJC-125/OJCCD-125-2; LP P-24005)  
Buddy Montgomery/Marlana Shaw (Landmark LLP-1512/LCD-1512-2)  
Kit Moran (USA CD USACD-735)  
Frank Morgan (Contemporary C-14026/CCD-14026-2)  
Frank Morgan/McCoy Tyner (Contemporary C-14039/CCD-14039-2)  
Paul Motian Trio (JMT CD 834 440-2)  
Gerry Mulligan (Mosaic CD MD3-102)  
Gerry Mulligan (Lee Konitz feat.)(Mosaic CD MD3-102; Pacific Jazz CD B2-46847)  
Gerry Mulligan BB (Columbia CD CK-45445)  
Mark Murphy (Muse LP MR-5215)  
Roger Neumann BB (Sea Breeze SBD/CD-SB-102)  
Phineas Newborn (Atlantic CD 90534-2)  
Marty Paich Quartet/Art Pepper (VSOP LP 10)  
Charlie Parker (Fantasy OJC-044/OJCCD-044-2)(Savoy SJL-1132/ZDS-4423)(Storyville CD STCD 4031)  
Charlie Parker (Barney Kessel feat.)(Verve CD 833 564-2; 837 141-2)  
Joe Pass (Pablo CD 2310-708-2)  
Cecil Payne (Muse LP MR-5061)  
Art Pepper (Contemporary OJC-389/OJCCD-389-2)  
Oscar Pettiford w. Hawkins, Powell, Clarke (Black Lion CDBLCD-760105)  
Al Porcino (Al Cohn feat.)(Jazz Mark CD 106)  
Andre Previn/Joe Pass/Ray Brown (Telarc CD CD-83302)  
Jimmy Raney (Criss Cross CD Criss 1019 CD)  
Dizzy Reece (Discovery LP DS-839)  
Django Reinhardt (RCA Bluebird 9988-2-RB13)  
The Ritz (Denon CD CY-1839)  
Sonny Rollins (Blue Note CD B2-46518)  
Sonny Rollins/Coleman Hawkins (RCA Bluebird CD 2179-2-RB13)  
Gonzalo Rubalcaba (Blue Note CD B2-95478)  
Howard Rumsey Lighthouse All Stars (Contemporary OJC-151/OJCCD-151-2)  
Derek Smith (Progressive LP/PCD-7055)  
Derek Smith/Dick Hyman (Musicmasters CD 5042-2-C)  
Paul Smith (Outstanding LP 002)(VSOP LP 31)  
Sonny Stitt (Muse CD MCD-5429)  
Art Tatum (solo)(Pablo CD 7PACD-4404; PACD-2405-431-2)  
Art Tatum (trio)(Pablo CD 6PACD-4401-2; PACD-2404-431-2)  
Billy Taylor (Taylor-Made CD T1002)  
Tommy Tedesco Trio (Discovery DS/DSD-928; CD 74007)  
Cal Tjader (Fantasy OJC-642/OJCCD-642-2)  
Dick Twardzik (New Artists CD NA-1006CD)  
McCoy Tyner (Blue Note CD C2-96429)  
Sarah Vaughan (Mercury 826 327-1/-2)  
Sarah Vaughan/Count Basie (Pablo 2312-130/PACD-2312-130-2)  
Gerry Wiggins (Concord CD CCD-4450)  
Joe Williams (Delos 4004/CD 4004)  
Mary Lou Williams (Savoy SJL/7DS-1202)



# The Way You Look Tonight

PLAY 5 CHORUSES (♩ = 200)

By Jerome Kern & Dorothy Fields

EbΔ C- F- Bb7 GØ  
 Some day when I'm aw - f'ly low, When the world is  
 love - ly, With your smile so warm, And your cheek so

C7+9 F- Bb7 Bb- Eb7  
 cold, I will feel a glow just think -ing of you  
 soft, There is noth -ing for me but to love you,

AbΔ C7+9 F- Bb7 1. EbΔ (F-) EbΔ (F-)  
 And the way you look to - night. Oh, but you're  
 Just the way you look to Bb Pedal

### BRIDGE

2. EbΔ (F-) EbΔ Ab- Db7 GbΔ Eb7b9  
 night. With each word your  
 Bb Pedal

Ab- Db7 GbΔ Eb- Ab- Db7  
 ten - der - ness grows, Tear - ing my fear a - part,

GbΔ Eb7 Ab- F#- FØ Bb7+9 Eb- CØ F7b9  
 And that laugh that wrink - les your nose Touch - es my fool - ish

F- Bb7 EbΔ C- F- Bb7  
 heart, Love - ly, nev - er, nev - er change,

# The Way You Look Tonight



GØ C7+9 F- Bb7 Bb-

Keep that breath-less charm, Won't you please ar-range it, 'Cause I love

Eb7 AbΔ C7+9 F- Bb7 EbΔ (F-)

you, Just the way you look to-night, mm mm  
Bb Pedal

(EbΔ) (F-) ⊕ F- Bb7 EbΔ (SOLO BREAK) (F- Bb7)

mm mm Just the way you look to-night.

## SOLOS

EbΔ C- F- Bb7 GØ C7+9 F- Bb7

Bb- Eb7 AbΔ C7+9 F- Bb7 1. EbΔ (F-) EbΔ (F-)

Bb Pedal

2. EbΔ (F-) EbΔ Ab- Db7 GbΔ Eb7b9 Ab- Db7

Bb Pedal

GbΔ Eb- Ab- Db7 GbΔ Eb7 Ab- F#- FØ Bb7+9

Eb- CØ F7+9 F- Bb7 EbΔ C- F- Bb7

GØ C7+9 F- Bb7 Bb- Eb7 AbΔ C7+9 F- Bb7

EbΔ (F-) ⊕ (EbΔ) (F-) F- Bb7 EbΔ F- Bb7

Bb Pedal

BREAK

⊕ EbΔ F-

Bb Pedal

Repeat & Fade Out



# Smoke Gets In Your Eyes

PLAY 3 CHORUSES (♩ = 58)

By Jerome Kern & Otto Harbach

EbΔ F#° F- Bb7 EbΔ A7+4



They asked me how I knew my true love was true?  
They said some -day you'll find, all who love are blind.

AbΔ A° G- C- F- Bb7



I of course re - plied, Some -thing here in - side can - not be de -  
When your heart's on fire, you must re - al - ize smoke gets in your



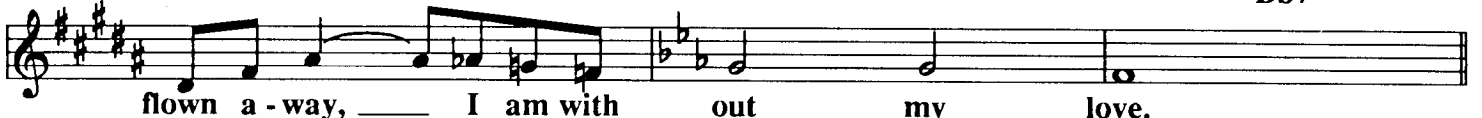
nied. eyes. So I chaffed them and I

Ab- C#- C° C#- F#7 BΔ BΔ/Bb



gay -ly laughed, to think they could doubt my love. Yet to -day, my love has

Ab- Bb7 EbΔ C7b9 F- Bb7



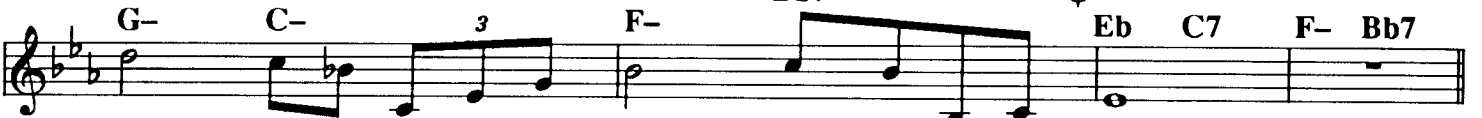
flown a - way, I am with out my love.

EbΔ F#° F- Bb7 EbΔ A7+4 AbΔ A°



Now laugh -ing friends de - ride, Tears I can -not hide, So I smile and

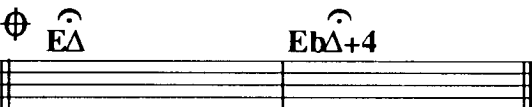
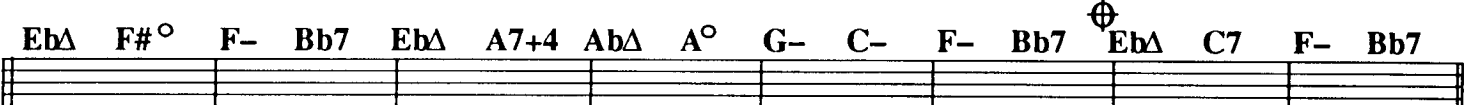
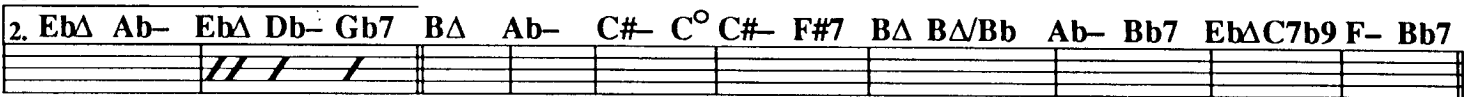
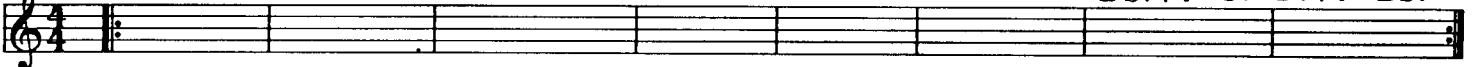
G- C- Bb7 Eb C7 F- Bb7



say "When a love -ly flame dies. smokes gets in your eyes?"

## SOLOS

EbΔ F#° F- Bb7 EbΔ A7+4 AbΔ A° G- C- F- Bb7 1. Db7+4 C7 F7+4 Bb7



# Long Ago (And Far Away)



PLAY 8 CHORUSES (♩ = 200)

By Jerome Kern & Ira Gershwin

FΔ D- G- C7 FΔ D- G- C7

Long a - go and far a - way, I dreamed a dream one  
Chills run up and down my spine, A - lad - din's lamp is

FΔ D- G- C7 FΔ D7 G- C7 1. AbΔ F-

day. And now dream that dream is here be - side me. Long the  
mine, The dream I dreamed was not de - nied me.

Bb- Eb7 AbΔ D- G7 CΔ A- D7+9

skies were o - ver - cast, But now the clouds have passed: You're here at

G- C7 2. C- F7 BbΔ

last! Just one look and then I knew

Eb7 A- D7 G- C7 FΔ G- C7

That all I longed for long a - go, was you.

## SOLOS

FΔ D- G- C7 FΔ D- G- C7 FΔ D- G- C7 FΔ D7 G- C7

AbΔ F- Bb- Eb7 AbΔ D- G7 CΔ A- D7+9 G- C7

FΔ D- G- C7 FΔ D- G- C7 FΔ D- G- C7 FΔ D7 G- C7

C- F7 BbΔ Eb7 A- D7 G- C7 FΔ G- C7

A- D7 G- C7 A- D7 G- C7 FΔ

Abrupt Ending





# I've Told Ev'ry Little Star

By Jerome Kern & Oscar Hammerstein II

PLAY 6 CHORUSES (♩ = 108)

FΔ D- G- C7 A7b9 D7b9 G- Bb-

I've told ev-'ry lit-tle star, Just how sweet I think you are,  
I've told rip-ples in a brook, Made my heart an o-pen book,

A- D- G- C7 FΔ (D- G- C7) CΔ

Why have -n't I told you?  
Why have -n't I told you? Friends ask me: Am

D- G7 CΔ C° BØ E7b9 A-

I in love? I al-ways an-swer "Yes," Might as well con-fess,

A- D7 G- C7 FΔ D- G- C7 A7b9 D7b9

If I don't, they guess. May-be you may know it too, Oh, my dar-ling,

G- Bb- A- D- G- C7 ⊕ FΔ G- C7

if you do, Why have -n't you told me?

## SOLOS

FΔ D- G- C7 A7b9 D7b9 G- Bb- A- D- G- C7 FΔ (D- G- C7) 2X=D- G7

CΔ D- G7 CΔ C° BØ E7b9 A- A- D7 G- C7

FΔ D- G- C7 A7b9 D7b9 G- Bb- A- D- G- C7 ⊕ FΔ G- C7

⊕ A- D- G- C7 A- D- G- C7 FΔ

# Why Do I Love You?



PLAY 9 CHORUSES (♩ = 176)

By Jerome Kern & Oscar Hammerstein II

AbΔ F- Bb- Eb7

Why do I love you?  
You're a luck - y boy, Why do you love me?  
I am luck - y too,

C- F7 Bb- Eb7 1. C-

Why should there be two hap - py as we? Can you see  
All our dreams of joy seem to come true.

F- Bb- GØ C7+9 F- Bb7

the why or where - for, I should be the one you

Bb- Eb7 2. Eb- Ab7 DbΔ

care for? May - be that's be - cause you love

Gb7 ⊕ AbΔ Bb- Eb7 AbΔ Bb- Eb7

me, May - be that's why I love you!

## SOLOS

AbΔ F- Bb- Eb7 C- F7 Bb- Eb7

1. C- F- Bb- GØ C7+9 F- Bb7 Bb- Eb7

2. Eb- Ab7 DbΔ Gb7 ⊕ AbΔ Bb- Eb7 AbΔ Bb- Eb7

⊕ C- F7 Bb- Eb7 2 2 AbΔ Ab°



# Pick Yourself Up

By Jerome Kern & Dorothy Fields

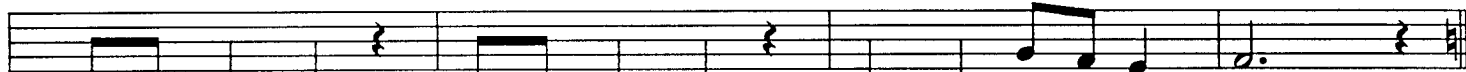
PLAY 7 CHORUSES (♩ = 144)

G- C7 FΔ BbΔ E∅ A7b9 D- G7



Noth - ing's im - poss - i - ble I have found, for when my chin is on the ground, I

G- C7 A- D7 G- C7 FΔ



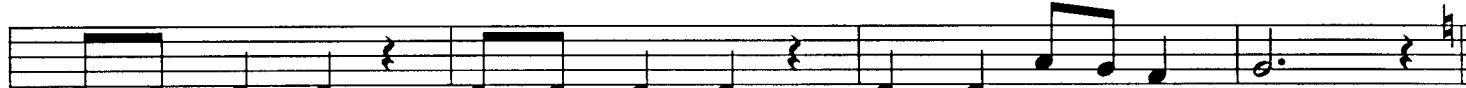
Pick my - self up, Dust my - self off, Start all o - ver a - gain.

A- D7 GΔ E- F#∅ B7b9 E- A7



Don't lose your con - fi - dence if you slip, be grate - ful for a pleas - ant trip, And

A- D7 B- E7 A- D7 GΔ



Pick your - self up, Dust your - self off, Start all o - ver a - gain.

AbΔ Eb7+9 AbΔ



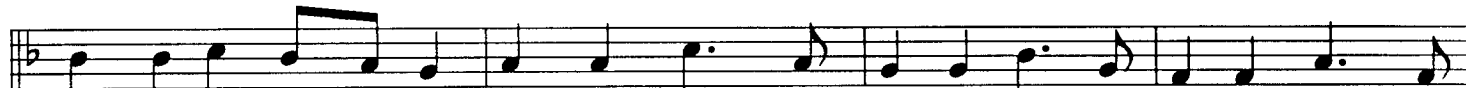
Work like a soul in - spir - ed, Till the bat - tle of the day is won.

CΔ D- G7 G- C7



You may be sick and tir - ed, But you'll be a man, my son!

G- C7 FΔ BbΔ E∅ A7b9 D- G7



Will you re - mem - ber the fa - mous men, Who had to fall to rise a - gain? So

G- C7 A- D7 G- C7 FΔ



take a deep breath, Dust your - self off, Start all o - ver a - gain.

# Pick Yourself Up



## SOLOS

G- C7 FΔ BbΔ EØ A7b9 D- G7

G- C7 A- D7 G- C7 FΔ

A- D7 GΔ E- F#Ø B7b9 E- A7

A- D7 B- E7 A- D7 GΔ

AbΔ Eb7+9 AbΔ

CΔ D- G7 G- C7

G- C7 FΔ BbΔ EØ A7b9 D- G7 ⊕

G- C7 A- D7 G- C7 FΔ

⊕ G-/C Pedal Ab-/Db Pedal G-/C Pedal FΔ

# Discography-cont.

Mike Wofford Quartet (Discovery LP DS-816)  
Denny Zeitlin (Windham Hill CD WD-0112)

## Dearly Beloved (1942)

Lyric by Johnny Mercer. Introduced by Fred Astaire in the film You Were Never Lovlier. Academy award nominee.

Donald Byrd/Clare Fischer (Discovery LP DS-869)  
Chris Connor (Contemporary C-14038/CCD-14038-2)  
Erroll Garner (Mercury CD 826 224-2)  
Morgana King (Muse LP MR-5257)  
Mel Lewis BB (Gary Smulyan feat.)(Atlantic CD 81655-2)  
Charles McPherson Sextet (Discovery LP DS-882)  
Helen Merrill (Mercury CD 826 340-2)  
Wes Montgomery (Riverside OJC-261/OJCCD-261-2)  
Charlie Parker (Verve CD 833 564-2; 837 141-2)  
Ruth Price w. Shelly Manne (Contemporary OJC-1770/OJCCD-1770-2)  
Sonny Rollins (Gateway LP 7024)(RCA Bluebird CD 2496-2-RB11)(Riverside OJC-029/OJCCD-029-2)  
Vanessa Rubin (RCA Novus CD 01241-63127-2)  
Derek Smith (Progressive LP/PCD-7055)  
Cal Tjader Quintet (Fantasy LP OJC-271)  
Mike Wofford Quartet (Discovery LP DS-816)

## I'm Old Fashioned (1942)

Lyric by Johnny Mercer. Introduced by Fred Astaire and the voice of Nan Wynn, dubbed for Rita Hayworth, in the film You Were Never Lovlier.

Harold Ashby (Stash CD STCD-545)  
Chet Baker (Riverside OJC-303/OJCCD-303-2)  
Joanne Brackeen (Concord CD CCD-4409)  
Kenny Burrell (Contemporary CD CCD-14065-2)  
John Coltrane (Blue Note CD B2-46095; B2-96098; Mobile Fidelity UDCD-547)  
Paul Desmond (CBS Associated CD ZK-40806; ZK-40802; ZK-45484)  
Kenny Drew (Steeplechase LP SCS 1034)  
Art Farmer (Enja CD ENJ-4047 2)  
Stan Getz (Concord CD CCD-4500)  
Hank Jones (Progressive LP 7004)  
Charlie Mariano (Prestige OJC-1745/OJCCD-1745)  
Marian McPartland (Concord CD CCD-4202)  
Red Mitchell (Capri CD # 74016-2)  
Anita O'Day (Emily LP 32383)  
Oscar Peterson Trio (MPS CD 821 848-2)  
Oscar Peterson et al (Pablo LP 2620-115)  
Sonny Rollins (Milestone M-9122/MCD-9122-2)  
Hal Schaefer Trio (Discovery CD DSCD-975)  
Bud Shank (Candid CD CCD79520)  
Bobby Shew/Chuck Findley (Delos CD 4003)  
Derek Smith (Progressive LP/PCD-7055)  
Paul Smith (Outstanding LP 008)  
Ed Vodika & Friends (Best CD BR89-512)  
Cassandra Wilson (JMT CD 834 419-2)  
Mike Wofford Trio (Discovery DS-808/DSCD-5000)

## I've Told Every Little Star (1932)

Lyric by Oscar Hammerstein II. Introduced by Walter Slezak in the musical Music In The Air. Pop hit revival in 1961 by Linda Scott.

Cannonball Adderley Quintet (Landmark LLP-1306/LCD-1306-2)  
Charlie Mariano Sextet (Fantasy LP OJC-118)

Sonny Rollins (Contemporary OJC-340/OJCCD-340-2)  
Jonathan Schwartz (Muse MR/MRC-5325)  
Bud Shank Quartet (Contemporary LP C-14019)

## Long Ago (And Far Away)(1944)

Lyric by Ira Gershwin. Introduced by the voice of Nan Wynn, dubbed for Rita Hayworth, in the film Cover Girl. Nominated for an Academy Award. Best-selling record by Helen Forrest and Dick Haymes.

Chet Baker (vcl)(Mosaic CD MD3-122; Pacific Jazz CD B2-92932) (Steeplechase SCS 1221/SCCD 31221)  
Chet Baker (inst)(Mosaic CD MD3-122)  
Sathima Bea Benjamin (Enja CD R2 79605)  
Paul Bley/Gary Peacock (ECM CD 843 162-2)  
Rosemary Clooney (Concord CD CCD-4112)  
John Colianni (Concord CD CCD-4309)  
Dewey Erney/Ron Eschete (Discovery LP DS-881)  
Allen Farnham (Concord CD CCD-4521)  
Erroll Garner (Columbia CD CK-40863)  
Stephane Grappelli (GRP GR-1032/GRD-9542)  
Chico Hamilton Quintet (Discovery LP DS-831)  
Earl Klugh (Blue Note CD B2-46625)  
Dave McKenna (Concord CD CCD-4097)  
Marian McPartland (Concord CD CCD-4272)  
Art Pepper (Blue Note B2-46853)(Contemporary OJC-387/OJCCD-387) (Galaxy CD OJCCD-475-2; 16GCD10162)(VSOP LP 33)(West Wind CD 2064 CD)  
Johnny Richards Orch. (Discovery LP DS-895)  
Sonny Rollins (Milestone CD MCD-9194-2)  
Sonny Rollins/Jim Hall (RCA Bluebird CD 5643-2-RB11)  
Howard Rumsey's Lighthouse Allstars (Contemporary OJC-386/OJCCD-386-2)  
George Shearing/Ernestine Anderson (Concord CD CCD-4346)  
Derek Smith Trio (Progressive LP/PCD-7055)  
Mike Wofford Trio (Discovery CD DSCD-5000)

## Pick Yourself Up (1936)

Lyric by Dorothy Fields. Introduced by Fred Astaire and Ginger Rogers in the film Swing Time.

Nat King Cole/George Shearing (Capitol CD CCT-48332)  
John Colianni (Concord CJ-309/CCD-4309)  
Benny Goodman (RCA Bluebird CD 07863-61038-2)  
Stephane Grappelli (Atlantic CD 82095)(GRP GR-1032/GRD-9542)  
Tito Puente/George Shearing (Concord CD CCD-4283)  
Frank Sinatra w. Hefti (Reprise CD 9 27021 2)  
Paul Smith w. Brown, Bellson (Outstanding LP 009)  
Mike Wofford Trio (Discovery DS-827/DSCD-5000)

## Smoke Gets In Your Eyes (1933)

Lyric by Otto Harbach. Introduced by Tamara in the musical Roberta. Used in several films. Pop hit revival in 1959 by the Platters.

Cannonball Adderley (Riverside LP OJC-258)  
George Barnes (Hindsight LP HSR-106)  
Gordon Brisker (Sea Breeze LP SB-2016)  
Bob Brookmeyer Small Band (Gryphon LP 2-785)  
Clifford Brown (EmArcy CD 814 642-2; 838 306-2; West Wind WW 0032/2032 CD)  
Don Byas (Emarcy CD 833 405-2)  
Thomas Clausen (MA Music CD A 628-2; A 739-1/-2)  
Nat King Cole (Capitol CD B2-98288)  
Don Fagerquist Octet (VSOP LP 4)  
Victor Feldman (Concord CJ-38/CCD-4038)

# Discography-cont.

Herman Foster Trio (Timeless CD SJP 201)  
Stephane Grappelli (GRP GR-1032/GRD-9542)  
Keith Jarrett (ECM CD 847 135-2)  
Rob McConnell BB (MPS CD 823 543-2)  
Thelonious Monk (Prestige OJC-016/OJCCD-016-2)(Crescendo LP GNP-9008)(ITI CD CDP-72961)(Vogue CD 600101)(Mosaic CD MD3-112)  
Charlie Parker (Jazz Workshop LP OJC-141)  
Andre Previn/Ray Brown/Joe Pass (Telarc CD CD-83002)  
Loren Schoenberg & His Jazz Orch. (Musicmasters CD 5039-2-C)  
Artie Shaw (RCA Bluebird CD 7637-2-RB11)  
George Shearing/Mel Torme (Concord CD CCD-4219)  
Louis Smith Quartet (Steeplechase CD SCCD 31268)  
Art Tatum (Pablo CD PACD-2405-438-2; 7PCAD-4404-2)  
Mal Waldron Trio (Timeless CD SJP 328)  
Mike Wofford Quartet (Discovery LP DS-816)

## The Song Is You (1932)

Lyric by Oscar Hammerstein II. Introduced by Tullio Carminati and Natalie Hall in the musical Music In The Air. Influential jazz recording by Charlie Parker in 1953.

Gene Ammons/Dodo Marmarosa (Prestige CD PCD-24021-2)  
Chet Baker Quintet (Enja CD 4016-2)(Galaxy OJC-405/OJCCD-405-2)  
Chet Baker/Gerry Mulligan (EMI CD E2-46857)  
Dan Balmer (CMD CD 8024)  
Count Basie (Henry Coker feat.)(Mosaic MD8-135)  
Louie Bellson Quintet w. T. Nash (Concord LP CJ-73)  
Art Blakey (Impulse CD MCAD-5648)  
Clifford Brown (Prestige OJC-357/OJCCD-357-2; Vogue CD 600020)  
Don Fagerquist Octet (VSOP LP 4)  
Johnny Frigo w. Pizzarellis (Chesky CD JD1)  
Stan Getz (Roulette CD B2-94507; Mosaic MD3-131; Vogue CD 600093)  
Terry Gibbs Dream Band (Contemporary C-7652/CCD-7652-2)  
Jimmy Giuffre (Atlantic CD 90981-2; 81703-2)  
Benny Green (Criss Cross CD Criss 1036)  
Grant Green (Mosaic CD MD4-133)  
Scott Hamilton (Concord CD CCD-4492)  
Bill Henderson (Vee Jay CD SBCE-2016)  
Keith Jarrett w. Peacock, DeJohnette (ECM CD 835 008-2)  
Peter Leitch (Concord CD CCD-4480; CCD-4507)  
Wynton Marsalis (Columbia CD CK-40461)  
Bob Mintzer BB (DMP CD CD-488)  
Gerry Mulligan/Chet Baker (Blue Note B2-46857)  
Rob Mullins (Nova CD 8918-2)  
Steve Nelson (Criss Cross CD Criss 1034 CD)  
Steve Nelson/Bobby Watson Quintet (Red Record CD 123 235-2)  
Walter Norris (Concord CD CCD-4425)  
Charlie Parker (Verve CD 825 671-2; 833 268-2; 833 288-2; 837 141-2)  
Joe Pass (Pablo CD PACD-2310-798-2)  
Jimmy Raney (Criss Cross CD Criss 1009 CD)  
Red Rodney Quintet (Fantasy LP OJC-048)  
Sonny Rollins (Contemporary LP C-7651)(Contemporary OJC-340/OJCCD-340-2)  
Annie Ross (Prestige LP 7828)  
Jimmy Rowles/John D'Earth et al (Progressive LP 7017)  
Howard Rumsey's Lighthouse All Stars (Contemporary LP OJC-266)  
Derek Smith Trio (Progressive LP/PCD-7055)  
Dave Stahl BB (Abee Cake CD ACR-3005)  
Herbie Steward Quintet (Original Master Recordings CD MFCD

884)

Supersax (MPS CD 821 867-2; Verve CD 840 040-2)  
Tana Reid (Concord CD CCD-4440)  
Mel Torme/Rob McConnell BB (Concord CD CCD-4306)  
Warren Vache (Concord LP CJ-153)  
Mike Wofford Trio (Discovery DS-808/DSCD-5000)

## The Way You Look Tonight (1936)

Lyric by Dorothy Fields. Introduced by Fred Astaire in the film Swing Time. 1936 Academy Award winner.

Fred Astaire w. Peterson et al (Verve CD 835 649-2)  
Art Blakey w. Brown, Silver (Blue Note CD B2-46520)  
Joshua Breakstone et al (Contemporary C-14040/CCD-14040-2)  
Dave Brubeck Octet (Fantasy OJC-101/OJCCD-101-2)  
Dave Brubeck Quartet (Fantasy OJC-046/OJCCD-2)  
Paul Desmond/Gerry Mulligan (RCA Bluebird CD 9654-2-RB11)  
Eric Dolphy (Prestige OJC-414/OJCCD-414-2)  
Erroll Garner (Atlantic CD 81707-2)(Columbia CD CK-47035)  
Stan Getz (Mosaic MD3-131; Verve CD 833 535-2)(Intermedia LP5057)(Natasha CD NI-4005)  
Dizzy Gillespie w. Johnny Richards (Savoy SJC-402/ZDS-4421)  
Benny Goodman (Columbia CD CK-44437)  
Stephane Grappelli (GRP GR-1032/GRD-9542)  
Johnny Griffin (Blue Note CD B2-81559)(Blue Note CD B2-46536)  
Coleman Hawkins (Capitol CD C2-92596)  
Mary Cleere Haran (Columbia CD CK-52403)  
Billie Holiday (Columbia CD CK-40790)  
Keith Jarrett (ECM CD 827 827-2)  
Etta Jones (Muse LP MR-5145)  
Earl Klugh (Warner Brothers 1-2-26018)  
Thelonious Monk/Sonny Rollins (Prestige OJC-059/OJCCD-059-2)  
Wes Montgomery (Riverside OJC-489/OJCCD-489-2; Milestone M-47065/MCD-47065-2)  
Anita O'Day (Emily LP 11579)  
Johnny Pace ("Chet Baker Introduces Johnny Pace"; Riverside OJC-433/OJCCD-433)  
Charlie Parker (Fantasy LP OJC-114; Prestige LP P-24009)  
Art Pepper (Contemporary OJC-389/OJCCD-389-2)  
(Savoy SJL-2217/ZD-70820)  
Wallace Roney (Muse MR/MCD-5372)  
Annie Ross (Savoy SJL/ZDS-1200)  
Jonathan Schwartz (Muse MR/MRC-5325)  
Little Jimmy Scott (Savoy LP SJL-1155)  
Derek Smith Trio (Progressive LP/PCD-7055)  
Art Tatum (Pablo CD PACD-2405-2; 7PACD-4404-2)  
Mel Torme/George Shearing (Concord CD CCD-4341)  
Stanley Turrentine (Blue Note CD B2-84424)  
Mal Waldron (Prestige CD OJCCD-671-2)(Projazz CD CDJ-617)  
Gerald Wiggins (VSOP LP 31)

## Why Do I Love You? (1927)

Lyric by Oscar Hammerstein II. Introduced in the musical Show Boat.

Bix Beiderbecke (Irving Kaufman, vcl)(Columbia CD CK-46175)  
Dave Brubeck (Columbia CD CK-47032)  
Eddie Daniels (GRP GR-1034/GRD-9544)  
Kenny Dorham (Bainbridge LP 1043)  
Kenny Drew (Riverside OJC-483/OJCCD-483-2)  
Erroll Garner (Mercury CD 826 224-2)  
Stephane Grappelli (GRP GR-1032/GRD-9542)  
J.C. Heard w. Buck Clayton (Roy Eldridge listed but does not

# Discography-cont.

play on this cut; Mercury CD 830 923-2)

Machito (Pablo CD PACD-2625-712-2)

Lee Morgan (Blue Note CD B2-46508)

Charlie Parker (Verve CD 837 141-2)

Loren Schoenberg (Musicmasters CD 5055-2-C)

Sonny Stitt (Savoy LP SJL-1165)

## Yesterdays (1933)

Lyric by Otto Harbach. Introduced by Fay Templeton in the musical Roberta.

Abstract Truth (Accoutical Concepts Inc CD AC-15)

Chet Baker/Mike Melillo & Orch. (Soul Note CD SN 1034 CD)

Gato Barbieri (RCA Bluebird CD 6995-2-RB11)

Count Basie (Verve CD 833 805-2)(Black Lion CD BLCD-760924)

Louie Bellson/Ray Brown/Paul Smith (Voss D1/D2 72933)

Walter Bishop Jr. (Interplay LP P-8605)

Art Blakey (Blue Note CD B2-46522)

Joanne Brackeen (Concord CD CCD-4409)

Ruby Braff (RCA Bluebird CD 6456-2-RB11)

Clifford Brown w. Strings (Emarcy CD 814 642-2; 838 306-2;

West Wind WW 0032/2032 CD)

Clifford Brown/Helen Merrill (same master as under Merrill) (Emarcy CD 842 933-2)

Don Byas (Black Lion CD BLCD-760136)

Charlie Byrd/Bud Shank (Concord CD CCD-4173)

Paul Chambers (Blue Note CD B2-46533)

John Coltrane (Roulette CD B2-93901)

Larry Coryell (Muse MR/MCD-5360)

Miles Davis (Blue Note CD B2-98287; B2-81501)(Prestige CD PCD- 012-2)

Buddy DeFranco (Mosaic CD MD4-117)

Kenny Drew (solo)(Steeplechase SCS 1007/SCCD 31007)

Bobby Enriquez (GNP Crescendo GNPS/GNPD-2179)

Bill Evans (sax) w. Jones, Mitchell (Paddle Wheel CD KICJ 651)

Ella Fitzgerald (Verve CD 823 445-2)

Tommy Flanagan/Kenny Burrell (Timeless CD SJP 350)

Nnenna Freelon (Columbia CD CK-48981)

Erroll Garner (Savoy CD 650148)

Stan Getz Quintet (Mosaic CD MD3-131; Roulette B2-94507; Vogue 600093)

Stan Getz Quartet (Roulette CD B2-96052)(Roulette CD B2-98144)

Stan Getz/JJ Johnson (Johnson feat.)(Verve CD 831 272-2)

Terry Gibbs/Buddy DeFranco (Contemporary C-14056/CCD-14056-2)

Benny Goldon (Prestige LP OJC-226)

Paul Gonsalves (Jazzland OJC-203/OJCCD-203-2)

Stephane Grappelli (GRP GR-1032/GRD-9542)

Vince Guaraldi (Fantasy LP OJC-235)(Fantasy LP OJC-287)

Scott Hamilton (Concord CD CCD-4428)

Hampton Hawes Trio (Contemporary OJC-318/OJCCD-318-2)

Coleman Hawkins (same as under Pettiford)(Storyville STCD 4112)

Louis Hayes Sextet (Candid CD CCD-79045)

John Hicks Quartet (Timeless CD SJP 357)

Buck Hill Quartet (Steeplechase LP SCS 1095)

Billie Holiday (Commodore CD 7001)(Verve CD 833 767-2; 849 434-2)

Peanuts Hucko All Stars (Timeless CD TTD 512 + 513)

Dick Hyman (Musicmasters CD 5042-2-C)

Milt Jackson Quartet (Savoy CD SV 0111)

JATP (James Moody feat.)(Pablo 2620-119/PACD-2620-119-2)

Galen Jeter & the Dallas Jazz Orch. (Sea Breeze CD CDSB-2041)

Hank Jones Trio (Emarcy CD 846 376-2)

Oliver Jones (Enja CD 6086-2)

Duke Jordan Quartet (Savoy CD 650118; SV 0149)

Stan Kenton BB (Bill Perkins feat.)(Artistry CD ARCD-002)

(Creative World LP ST-1003; Mosaic CD CD4-136)(Swedish Radio CD SRJCD-104)

Joachim Kuhn et al (CMP CD CMP-CD-43)

Yusef Lateef (Prestige OJC-482/OJCCD-482-2; LP P-24007)

Branford Marsalis (Columbia CD CK-44055)

Wynton Marsalis (Columbia CD CK-47346)

Helen Merrill (same master as under Brown)(Mercury CD 814 643-2; 826 340-2)

Helen Merrill w. Getz (Emarcy CD 842 007-2)

Tete Montoliu (solo)(Steeplechase LP SCS 1021)(Steeplechase LP SCS 1216)

Wes Montgomery Trio (Riverside OJC-034/OJCCD-034-2)

Johnny Pace (Riverside OJC-433/OJCCD-433-2)

Art Pepper (Galaxy CD 16GCD-1016-2)

Oscar Pettiford w. Hawkins, Powell, Clarke (Black Lion CD BLCD-760105)

Bud Powell (Royal Jazz CD RJD 507)(Verve CD 829 937-2)

Dianne Reeves (EMI-USA CD E2-46906)

Buddy Rich/Max Roach (Mercury CD 826 987-2)

Sonny Rollins/Coleman Hawkins (RCA Bluebird CD 2179-2-RB13)

Jimmy Rowles/Red Mitchell Trio (Contemporary LP C-14016)

Poncho Sanchez (Concord CD CCD-4439)

Avery Sharpe Sextet (Sunnyside CD SSC 1029 D)

Artie Shaw & Gramercy Five (Musicmasters CD 01612-65071-2)

George Shearing (MPS CD 833 284-2)

Archie Shepp Quartet feat. Annette Lowman (Timeless SJP/CD SJP 287)

Derek Smith Trio (Progressive LP/PCD-7055)

Johnny Smith Quartet (Roulette CD B2-97747)

Paul Smith (Outstanding LP 004)(VSOP LP 31)

Sonny Stitt (Muse LP MR-5228)(Who's Who In Jazz LP 21025)

Sun Ra (Black Saint CD BSR 0101 CD)

Lew Tabackin Quartet (Concord CD CCD-4411)

Art Tatum (Pablo CD PACD-2405-434-2; 7PACD-4404-2)

Billy Taylor (Taylor-Made CD T1002)

Ed Thigpen Ens. (Timeless CD SJP 330)

Cal Tjader (Fantasy LP OJC-274)

Lennie Tristano (Blue Note CD B2-96580)

Stanley Turrentine (Blue Note CD B2-46543)

Dick Twardzik (New Artists CD NA-1006)

McCoy Tyner (Blue Note CD B2-91651)

George Van Eps (Corinthian LP COR-121)

Roseanna Vitro (CMG CD CMD 8030)

Mal Waldron (Prestige OJC-611/OJCCD-611-2)

Ben Webster (Black Lion CD BLCD-760125)(Black Lion CD BLCD- 760151)

Gerry Wiggins (Concord CD CCD-4450)

Mary Lou Williams Quartet w. Byas (GNP Crescendo LP GNP-9030)

Mike Wofford Trio (Discovery CD DSCD-50001/2)

Phil Woods Quartet (Savoy CD 650110)

Richard Wynnand Trio (Storyville LP SLP 4083)

# 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	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- Cø C°	FIVE BASIC CATEGORIES	Major	C D E F G A B C	C E G B D
		Dominant 7th	C D E F G A Bb C	C E G Bb D
		Minor(Dorian)	C D Eb F G A Bb C	C Eb G Bb D
		Half Diminished(Locrian)	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
		Diminished(8 tone scale)	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	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
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop Scale	W W H W H H W H	C D E F G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W 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 G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D

2.DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W W W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)

## DOMINANT 7th SUSPENDED 4th

C7 sus 4 C7 sus 4 C7 sus 4	MAY BE WRITTEN G- C	Dom. 7th scale but don't emphasize the third Major Pentatonic built on b7 Bebop Scale	W W H W W H W W W -3 W -3 W W H W W H H H	C D E F G A Bb C Bb C D F G Bb C D E F G A Bb B C	C F G Bb D C F G Bb D C F G Bb D
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3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C- or C-7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C- or C-b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
Cø	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
Cø#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
Cø(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

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, Blues, Pentatonic, and then any of the remaining Minor scale choices.