

VOLUME 22

Favorite STANDARDS

Soon

My Ideal ♦ Tangerine

My Old Flame ♦ The Nearness Of You

Stella By Starlight ♦ It Could Happen To You

Out Of Nowhere ♦ If I Should Lose You

Easy Living ♦ Wives And Lovers

I Remember You

Lover

For All Musicians • Lyrics Included





Play-A-Long Book & Recording Set



by Jamey Aebersold Jazz, Inc.

CONTENTS

INTRODUCTION	i
SELECTED DISCOGRAPHY	ii
SCALE SYLLABUS	iv
LYRICS	v

 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	1
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	15
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	29
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	43

INTRODUCTION

This is Jamey Aebersold's first album of standards, per se. Actually, a number of so-called "jazz tunes" that have appeared on earlier albums in this series have been based on standards. But then, jazzmen over the years have done much tinkering with standards, even when they kept to the original melody, as we shall see here.

Perhaps the most interesting tinkering on this album has been done to **Lover**. Originally written as a waltz, Les Paul's multi-track guitar recording in the late 1940s encouraged most jazzmen since then to play it in 4/4 time, often at tempos approaching the astronomical (Don Ellis was once clocked at ♩=440!). The rhythm section on this record has supplied both a waltz format and a moderate-tempo 4/4 version.

The Nearness of You offers several alternatives—a chorus each of ballad style, bossa nova, and hot Latin. **My Ideal** and **If I Should Lose You** are now bossa novas, a style unknown when they were written.

Several of the songs on this album are closely associated with Charlie Parker, all recorded by him as ballads—**Out of Nowhere**, **My Old Flame** and **I Remember You**. The rhythm section here stays close to the Parker versions of the latter two, but moves the tempo up a bit for **Out of Nowhere**, as is common today.

Easy Living was introduced to jazz audiences by Billie Holiday, and it has become a vehicle for many modern hornmen who like its swooping, dramatic melody. For those who like their tempos easy but swinging, **Soon, It Could Happen to You**, **Stella By Starlight** and **Tangerine** should be a pleasure to play. **Wives and Lovers** isn't a jazz standard yet, but Thad Jones and Pepper Adams have made a persuasive case for it, as has the rhythm section here.

An important thing to note is that there is no one "correct" way to play a tune, although certain traditions have grown up around some often-played ones. On this album are a few alternatives as well as the traditional performances. You may want to try these tunes in other styles in your own group.

Phil Bailey—December, 1980

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