

VOLUME 32

Ballads

Lover Man

Skylark

You've Changed

Lush Life

You Don't Know What Love Is

Chelsea Bridge

Soul Eyes

Ballad Blues

For Instrumentalists & Vocalists

Play-A-Long Book & Recording Set

by Jamey Aebersold Jazz, Inc.

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INTRODUCTION

This is the first album in the New Approach to Jazz Improvisation series to be devoted entirely to ballads. You will find that the tempos are suitable for slow dancing and have a little swing to them, overcoming the need for the close rapport between soloist and rhythm section only possible in a "live" situation. The eight tunes are evenly divided between those written by composers steeped in the popular song tradition and those written by practicing jazz musicians.

Of the pop tunes, *Lover Man* best lends itself to a bluesy treatment and, not surprisingly, is the most recorded with 34 versions by jazz musicians currently (1984) listed as available and countless more out of print. *You Don't Know What Love Is* also lends itself well to bluesy devices, such as bent notes, smears, etc. *Skylark* is a more "legit" type of melody—the type horn players as well as vocalists can really sing on. And the surprise modulation in the last two bars of the bridge has caught the unwary soloist more than once. In the case of *You've Changed*, no one who has heard Billie Holiday sing it (especially with Ray Ellis and His Orchestra on Columbia CS 8048, now out of print) can fail to put a note of sadness into his performance. The rhythm section here has made a couple of chromatic alterations from the original chords.

The jazz list includes two masterpieces by Duke Ellington's long-time associate, Billy Strayhorn. *Lush Life* was written in 1938 and was apparently among the compositions Strayhorn showed Ellington as a sort of audition. Incredibly, Duke never recorded it and it wasn't until Nat 'King' Cole began performing it that its permanence in the repertoire was assured. *Chelsea Bridge* had a greater initial success, but today hasn't as many advocates as *Lush Life*—doubtless because Strayhorn didn't provide it with a lyric. Looking at the other two ballads, *Soul Eyes* was written for a John Coltrane record date in 1957, and Trane recorded it again a few years later. *Ballad Blues* is a progression composed especially for this record by Jamey Aebersold in the style of a number of modern jazz blues pieces.

PHIL BAILEY, 1984

NOTE: ALL Codas are only played once, AFTER the last chorus.

"LUSH LIFE": In the 17th measure of the *verse* the chord could also be (concert key) F $-$ with the G \flat (G $-$) to C7b9 coming in the 18th measure, two beats for G \flat (G $-$) and two beats for C7b9.

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