UME 22 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 1 Remember You Lover

For All Musicians • Lyrics Included Play-A-Long Book & Recording Set Ly Jamey Aebersold Jazz, Tac.

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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 Ideał 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

COVER DESIGN BY PETE GEARHART

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SELECTED DISCOGRAPHY

OP=out of print

STELLA BY STARLIGHT

Theme song from the motion picture "The Uninvited." First recorded by Victor Young. Miles Davis (Columbia C 32025) Kenny Dorham (Muse 5053) Bill Evans (trio-Riverside 487)(solo overdub Verve 6-8526) (both OP) Maynard Ferguson (Columbia JC 35480, JC 36361) Dizzy Gillespie/Oscar Peterson (Pablo 2310-817) Charlie Parker (Verve 2-2523) Joe Pass/Oscar Peterson (Pablo 2625-705) Bud Powell (Verve 6-8675) Jimmy Raney (Muse 5004)

MY OLD FLAME

Introduced by Mae West with the Duke Ellington Orchestra in the motion picture "Belle of the Nineties." Cal Collins (Concord Jazz S59) Miles Davis (Prestige 24022, 24054) Stan Getz (Prestige 24019, 24088) Dizzy Gillespie (Verve 8015) Billie Holiday (Atlantic 1614) Charlie Parker (Warner Bros. 2WB 3198) Joe Pass (Pablo 2625-703)

MY IDEAL

Introduced by Maurice Chevalier in the motion picture "Playboy of Paris." Kenny Dorham (Prestige 7754) John Coltrane (Prestige 24056) Sonny Rollins (Prestige 24046)

EASY LIVING

Billie Holiday (MCA 2-4005) Chet Baker (Trip 5569) George Benson/Jack McDuff (Prestige 24072) Clifford Brown (Blue Note BN-LA267-G) Miles Davis (Prestige 24022, Fantasy 86001) Bill Evans (Riverside 12-223) (OP) Roland Kirk (Bethlehem BCP-6016) Mel Lewis Band (Telarc DG 10044)

THE NEARNESS OF YOU

Introduced by Glenn Miller Milt Jackson (Prestige 24048) Blue Mitchell (Milestone 47055) Charlie Parker et al (Jam Session) (Verve VE2-2508)

WIVES & LOVERS

Grammy Award performance by Jack Jones; inspired by, but not from, the movie of the same name. Thad Jones/Pepper Adams (Milestone MSP-9001)

SOON

Introduced by Jerry Goff and Margaret Schilling in the Broadway show "Strike Up The Band." Paul Desmond (Fantasy 8082) Don Goldie (Argo LP 4010)(OP) Red Garland (Prestige 7276) Yehudi Menuhin/Stephane Grappelli (Angel S-37156) Sonny Stitt (Muse 5067)

IF I SHOULD LOSE YOU

Introduced by Gladys Swarthout and John Boles in the motion picture "Rose of the Rancho." Roland Kirk/Roy Haynes (Impulse AS-23) Booker Little (Bethlehem BCP-6034) Montgomery Brothers (Milestone 47051) Charlie Parker w. Strings (Verve VE 2-2501) Joe Pass (Pablo 2312-109)

IT COULD HAPPEN TO YOU

Introduced by Dorothy Lamour and Fred MacMurray in the film "And The Angels Sing." Miles Davis (Prestige 24001) Red Garland (Prestige 7658) Hampton Hawes (solo) (RCA JPL1-1508) J. J. Johnson (Blue Note BLP 81506 Bud Powell (solo) (Blue Note BLP 81504 Sonny Rollins (Riverside 12-241)(OP)

LOVER

Introduced by Jeanette MacDonald in the motion picture "Love Me Tonight." Eddie "Lockjaw" Davis (Pablo 2310-778) Don Ellis (Pacific Jazz PJ-55)(OP) Red Garland (Prestige 24078) John Coltrane (Prestige 7378) Charlie Parker & Big Band (Verve VE2-2523) Supersax (Capitol ST 11271) Jack Teagarden w. Louis Armstrong (MCA 2-4057)

OUT OF NOWHERE

First recorded by Guy Lombardo. Featured in several films. Charlie Parker (Warner Bros. 2WB 3198) Joe Pass (Pablo 2312-109) Jimmy Raney (Choice 1010) Art Tatum (Pablo 2625-703)

TANGERINE

Introduced by Jimmy Dorsey with Bob Eberly and Helen O'Connell in the motion picture "The Fleet's In." Chet Baker (CTI 6050) Dexter Gordon (Prestige 10091) Zoot Sims (Prestige 24061) Ben Webster/Coleman Hawkins (Verve 2-2520)

I REMEMBER YOU

Introduced by Dorothy Lamour in the motion picture "The Fleet's In." Gene Ammons/Dodo Marmarosa (Prestige 24021) Hampton Hawes (Contemporary 3523) Yusef Lateef/Doug Watkins (Prestige 7832) Charlie Parker (Verve VE2-2523) Horace Silver Trio (Blue Note BN-LA474-H2)

NTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improvisor 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 David Liebman's Scale Syllabus Solos. This Scale Syllabus is intended to give the improvisor a variety of scale choices which may be used over any chord 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 - major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, predominant, then we can set them up as categories and list substitute scales beneath each heading . . 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 experimentation gradually work their way down the list to the more dissonant or tension producing scales. You near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Players are urged to start with the scales at the top and with practice and 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. iv

Music is made of tension and release. Scale tones produce tension or they produce relaxation. Improvisors' ability successful in communicating to the listener. Remember - you, the player are also a listener! Read in Volume I to control the amount and frequency of tension and release will in large measure determine whether they are - 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 Baket, Patterns for Jazz and Complete Method for Jazz Improvisation by Jerry Coker, the Repository of Scales & Melodic Patterns by Yusef Lateef and the Lydian Chromanic Concept by George Russell. These books are available from Jamey Aebersold Jazz, Inc., P.O. Box 1244, New Albany, IN 47151-1244 U.S.A. or possibly at your local music store.

Vol. 24 - Major & Minor; Vol. 21 - Gettin' It Together; Vol. 16 - Turnarounds, Cycles & II/V7's; Thev are: Vol. 42 - Blues In All Keys, Vol. 47 - "Rhythm" In All Keys and Vol. 57 - "Minor Blues" In All Keys. Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys.

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SCALE	
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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	SCALENAME	WHOLE & HALF STEP	SCALE IN KEY OF C	BASIC CHORD
Cr Cc Co Co Co Co Co Co Co Co Co Co Co Co Co	Major Dominant 7th MinorChorian) Half Diminished(Locrian) Diminished(8 tone scalc)	н м н м н м н м н м н м н м н м н м н м	CDEFGABC CDEFGABC CDEFGABC CDEFFGABC CDEEFGABBC CDEFFGABBC CDEFFGABABC	INKEYOFC CEGBD CEGBDD CEBGBD CEBGBD CEBGBD CEBGBA (Bbb)
LMAIOR SCALE	SCALE NAME	W. & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
CA(Can be written C) CA(Can be written C) C	Major(don't emphasize the 4th) Major Pentatonic	/ W W H V - 3		CEGBD CEGBD
C0 44 C0	Lydian(major scale with +4) Bebop Scale			CEGBD
CAb6 CA+5, +4				CEGBD CEGBD
5000	nic Minor vith H step)		CD#EGAbBC CD#EF#GABC CDbD#EF#GABC CDbD#EF#GABbC CEbFF#GBbC	
2.DOMINANT 7th	SCALENAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
50	Dominant 7th Maior Pentatonic	W W H W W H W W W _3 W _3	CDEFGABbC	CEGBD
333	Bebop Scale	W W W W W H H H	CDEFGABBBC	CEGBOD
848 300	Spatisti or Jewisti scare Lydian Dominant Hinda	W W H W H W W W W W M M M M M M M M M M	CDEF#GABBC	CEGBOD CEGBOD
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	w w w w w		CEGEBD
C/09(also has #9 & #4) C7+9(also has b9, #4, #5) C7	Diminished Whole Tone Blues Scale	н w н w н w н w Н w H w W w w -3 w H H _3 w		CEG Bb Db (D#) CEG# Bb D# (Db) CEG Bb D# (Db)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4 MAY BE C7 sus 4 WRITTEN C7 sus 4 G-/C	Dom. Its 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	CDEFGABbC BbCDFGBb CDEFGABbBC	CFGBbD CFGBbD CFGBbD
3 MINOR SCALE	SCALENAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
	Minor(Dorian)	WHWWWHW	CDEFEGABAC	CEDGBDF
	2	WHHWWHWW	CDEDEFGABDC	CEDGBDDF
C-∆ (maj. 7th) C- or C-7	Melodic Minor(ascending) Bebop Minor	WHWWWWH WHWWHWHWHWH	CDEPFGABC CDEPFGG#ABC	CEDGBDF
C-or C-7 C-∆ (b6 & mai. 7th)	nor	-3 W H H -3 W W H W H -3 H	CEbFF#GBbC CDEbFGAbBC	CENGBND(F) CENGBDF
C- er C-7 C- er C-b9b6	Diminished(begin with W step) Phrygian	н мн	CDEbFF#G#ABC CDbEbFGAbBbC	CEDGBDF CEDGBD CEDGBD
	WILLION, ACOURT			CEDGBOUF
SCALE CHOICES	SCALENAME	M & H CONSIRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ CØ#2 CØ(with or without #2)	Half Diminished (Locrian) Half Diminished #2(Locrian #2) Bebop Scale	м м м н м м н м м м н м н м н м м н н н м н	C Db Eb F Gb Ab Bb C C D Eb F Gb Ab Bb C C Db Eb F Gb G Ab Bb C	CEBGBBB CEBGBBBD CEBGBBBD
SDIMINISHED SCALE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD
C.	Diminished(8 tone scale)	МНМНМН	C D Eb F Gb Ab A B C	C Eb Gb A
NOTE: The above chord si aware that each chord symbol	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 thouch a CT-49 would amover in have only a raised 9h it	on. I feel it best represent ed a scale. Even though a	s the sounds I hear in jazz. C7+9 would appear to har	The player should be we only a raised 9th it

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 9h, it chould show the the terme C7+9 yeard here only a raised 9h, it chould symbol abbreviation is C7+9 and the name C1+9 scale would look like. Root, D, H, A, S, D, K, D, D, H, E, F, G, B, D, M, M, Choud symbol abbreviation is C7+9 and the name C1+9 scale would look like. Root, D, +9, 3h, -4, -5, D, K, and C, D, D, H, E, F, G, R, B, C, M, C19 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, 9, -9, -9. This is called a briminished whole the name of symbol abbreviation is C7+9. The scale tole above the scale folds like this: Root, 9, -9, -9. All scales under the Dominant Th scale accesses that enchelish the basic Dominan Th scale are scales but encelled a briminished ascale and my choid symbol abbreviation is C7+9. All scales onder the Dominant Th scale accesses that enchelish the basic Dominan Th scale and my choid scales above the scale choires are scales but encelled a briminished and the canoe (C10). Brit, E, F, C, A, Bb, C). This is called a Diminished and my choid symbol abbreviation is C7+9. All scales and the choice scales bowied and require practice and patience to grasp the essence of their meaning. I encourage you to work think the fraction of Noniant Th scand and require practice and patience to grasp the essence of their meaning. I encourage you to work the fraction approximation is 2. The Incategory are scales but the procession than the basic dominant Th scand and require practice and patience to grasp the essence of their meaning. I encourage you to work the fraction of Noniant The Sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the fract scale of Voluma The PC and and require practice and patience to grasp the essence of their meaning. I encourage to not owned with the fract scale of Voluma The PC and and PC and PC and PC and and the chen

LYRICS

STELLA BY STARLIGHT

By Ned Washington and Victor Young

The song a robin sings Through years of endless springs. The murmur of a brook at eventide That ripples by a nook where two lovers hide. A great symphonic theme, that's Stella by starlight and not a dream. Boy: My heart and I agree Girl: She's all of these and more Boy: She's ev'rything on earth to me. Girl: She's ev'rything that you'd adore.

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MY OLD FLAME

By Arthur Johnston & Sam Coslow

My old flame, I can't even think of his name. But it's funny now and then, how my thoughts go flashing back again, To my old flame. My old flame, my new lovers all seem so tame, For I haven't met a gent so magnificent or elegant as my old flame. I've met so many who had fascinatin' ways, A fascinatin' gaze in their eyes: Some who took me up to the skies. But their attempts at love, were only imitations of My old flame, I can't even think of his name. But I'll never be the same, until I discover what became of My old flame.

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MY IDEAL

By Leo Robin, Richard A. Whiting & Newell Chase

Will I ever find the girl (boy) in my mind The one who is My Ideal. Maybe she's (he's) a dream and yet she (he) might be Just around the corner waiting for me. Will I recognize a light in her (his) eyes That no other eyes reveal. Or will I pass her (him) by and never even know that she (he) is My Ideal.

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EASY LIVING

By Leo Robin & Ralph Rainger

Living for you is easy living. It's easy to live When you're in love, And I'm so in love, there's nothing in life but you. I never regret the years I'm giving. They're easy to give, When you're in love, I'm happy to do what ever I do for you. For you. Maybe I'm a fool but it's fun People say you rule me with one wave of your hand, Darling it's grand, They just don't understand. Living for you is easy living. It's easy to live When you're in love, And I'm so in love, there's nothing in life but you.

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THE NEARNESS OF YOU

By Ned Washington & Hoagy Carmichael It's not the pale moon that excites me, that thrills and delights me Oh, no it's just the nearness of you. It isn't your sweet conversation that brings this sensation. Oh, no it's just the nearness of you. When you're in my arms and I feel you so close to me All my wildest dreams come true I need no soft lights to enchant me If you'll only grant me the right to hold you ever so tight And to feel in the night the nearness of you.

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WIVES & LOVERS By Hal David & Burt F. Bacharach Hey, little girl, comb your hair fix your make-up, soon he will open the door. Don't think because there's a ring on your finger you needn't try any more. For wives should always be lovers too.

(continued on next page)

Run to his arms the moment he comes home to you. I'm warning you. Day after day there are girls at the office and men will always be men. Don't send him off with your hair still in curlers, You may not see him again, for wives should always be lovers too. Run to his arms the moment he comes home to you.

He's almost here. Hey, little girl, better wear something pretty, something you'd wear to go to the city; and dim all the lights, pour the wine, start the music, time to get ready for love. Oh, time to get ready, time to get ready for love.

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SOON

By Ira and George Gershwin

Soon the lonely nights will be ended; soon, two hearts as one will be blended. I've found the happiness I've waited for; The only girl that I was fated for, Oh, soon a little cottage will find us safe with all our cares far behind us; The day you're mine this world will be in tune; Let's make that day come soon.

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IF I SHOULD LOSE YOU

By Leo Robin and Ralph Rainger

If I should lose you the stars would fall from the sky. If I should lose you the leaves would wither and die. The birds in May time would sing a mournful refrain and I would wander around hating the sound of rain. With you beside me the rose would bloom in the snow. With you beside me no winds of winter would blow. I gave you my love and I was living in a dream, but living would seem in vain if I lost you.

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IT COULD HAPPEN TO YOU

By Johnny Burke and Jimmy Van Heusen

Hide your heart from sight, Lock your dreams at night, It could happen to you. Don't count stars or you might stumble Someone drops a sigh and down you tumble. Keep an eye on Spring, Run when church bells ring, It could happen to you. All I did was wonder how your arms would be, And it happened to me.

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LOVER

By Lorenz Hart & Richard Rodgers

Lover, when I'm near you And I hear you speak my name Softly in my ear you breathe a flame. Lover, when we're dancing keep on glancing in my eyes, till love's own entrancing music dies. All of my future is in you. Your ev'ry plan I design. Promise you'll always continue to be mine. Lover, please be tender when you're tender fears depart. Lover I surrender to my heart.

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OUT OF NOWHERE

By Edward Heyman & Johnny Green

You came to me from out of nowhere, You took my heart and found it free. Wonderful dreams, wonderful schemes from nowhere; Made ev'ry hour sweet as a flower for me. If you should go back to your nowhere, Leaving me with a memory. I'll always wait for your return out of nowhere; Hoping you'll bring your love to me.

Copyright©1931 by Famous Music Corporation Copyright renewed 1958 by Famous Music Corporation Used by Permission The use of the lyrics of this song with any other music is expressly prohibited. TANGERINE

By Johnny Mercer & Victor Schertzinger Tangerine She is all they claim With her eyes of night and lips as bright as flame Tangerine, When she dances by Senoritas stare and caballeros sigh. And I've seen Toasts to Tangerine Raised in ev'ry bar across the Argentine, Yes, she has them all on the run But her heart belongs to just one, Her heart belongs to Tangerine.

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I REMEMBER YOU

By Johnny Mercer & Victor Schertzinger I remember you. You're the one who made my dreams come true a few kisses ago. I remember you. You're the one who said: "I love you, too." I do Didn't you know? I remember too a distant bell and stars that fell like rain, out of the blue. When my life is through and the angels ask me to recall the thrill of them all, then I shall tell them I remember you. Copyright conserved 1969 by Famous Music Corporation Copyright conserved 1969 by Famous Music corporation Copyright remeased provide the low ther music is expressly prohibited.

CONCERT KEY CHORD PROGRESSIONS STELLA BY STARLIGHT

BY NED WASHINGTON & VICTOR YOUNG



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MY OLD FLAME

Play 3 Choruses

6

BY ARTHUR JOHNSTON & SAM COSLOW



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MY IDEAL



Play 5 Choruses

BY LEO ROBIN, RICHARD A. WHITING & NEWELL CHASE



SOLO



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EASY LIVING

Play 3 Choruses

6

BY LEO ROBIN & RALPH RAINGER (PIANO INTRO) <u>Bb7 \$9</u> C7+9 G-C7+9 G -**B**b7 _م __م Еb E^b/G Е^b7 в^b-D^b7 Eo7 F-F#07 Ab А^Ь-2. F- $\mathbf{E}^{\mathbf{b}}$ 1. B^b7 G--C7 в^b7+ в^b7 в^b7 F-G7 C7 F-9 Α F#7 В А^Ь-A^b-С#-С#-F#7 В F#7 В С#-C θ^μ в^b7 АЪ--B^b7+ F-Еþ F#o7 Eo7 F-70 E^b/G Ab Abв^b-D^b7 Eb7 $\mathbf{E}^{\mathbf{b}}$ в^b7 B^b7) G-C7 F _ (F-E Solo Etor Ebg Bb-Ebr ٤. Ab Ab- Db7 G- C7+9 E07 F-**_**_ Bb7 Bb7+ Eb 2. C#_ £#7 C#_ يم ا B67 G7 Cn A6-F#7 F-Bbr Еb B C#_ F#7 Bb7 Bb7+ E6 E07 B \mathcal{B} Ab--7 Ab-F#07 Eb/G Bb- Eb1 Ab Ab- Db7 G- C7+9 -7 **B6**7 _ م ` F-Еb **8**67 0 B67 #9 \bigcirc Eb A ___

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THE NEARNESS OF YOU



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WIVES AND LOVERS



SOON









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IF I SHOULD LOSE YOU

BY LEO ROBIN & RALPH RAINGER





SOLO 07 ج#07 A@ D7+5 F#07 G G- F- Bb7 Bb7+5 B67+5 Zb G-ЕЬ F- **B**b7 Eb C-F#07 A\$ 07 B607 Bb G-C7 C-Ab7 D_7 F7 C-F7 57 2. D769G-AØ 9، B607 B6 Bb C-D F7 C-F7 F7 \$ **₽**6∆ Bb^A E6ª G6⁴ Ab^ D6⁴ BA Ħ 4 4 4 4 PLAY CODA LAST TIME ONLY

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IT COULD HAPPEN TO YOU

Play 7 Choruses

BY JOHNNY BURKE & JIMMY VAN HEUSEN



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LOVER 3/4

6

BY LORENZ HART & RICHARD RODGERS



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Play 5 Choruses

BY EDWARD HEYMAN & JOHNNY GREEN

20



SOLO Eby Bb- Eby G B E7 E7 Bb-B-G 4 ٤, E7+9 BØ A-Eb1 A-A-D78 4 4 2. F7+4 Bø E7+9 **B-**B607 A-G D7A-A-D1 Ħ • 67 C E7+9 A7 D7 +8 C E7+9 AT D7 # 5 AT DT+9 <u> </u>*E*7+9 G7 PLAN BX'S THEN GO TO GT HOLD

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TANGERINE

E



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I REMEMBER YOU



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LOVER 4/4

Play 4 Choruses

BY LORENZ HART & RICHARD RODGERS

