

VOLUME 52

# Collectors' Items

**Stardust**

**Mr. Lucky**

*I Don't Stand A Ghost  
Of A Chance With You*

*Serenata*

**Sweet Lorraine**

*The Night Has  
A Thousand Eyes*

**EMILY**

*Stars Fell On Alabama*

*I'm Getting Sentimental  
Over You*

**Easy Living**

*When Lights Are Low*

**Too Young  
To Go Steady**

**PLAY-A-LONG**

**Book and Recording Set**

**Melodies, Chords, Lyrics  
Transposed Parts for ALL Instrumentalists**





**A New Approach To Jazz Improvisation**



*by Jamey Aebersold*



# CONTENTS

Introduction .....	ii
Discography .....	34, 52, 70
 Concert Key Songs & Chord/Scale Progressions .....	1
 Bb Instrument Songs & Chord/Scale Progressions .....	19
 Eb Instrument Songs & Chord/Scale Progressions .....	37
 Bass Clef Instrument Songs & Chord/Scale Progressions .....	55
Nomenclature.....	73
Scale Syllabus.....	74

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

Graphics & Engraving by Pete & Susie Gearhart

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# INTRODUCTION

Here is a truly outstanding collection of tunes for you to learn, with the emphasis on melody. Written over a span of thirty seven years, these songs all fall within the great popular song tradition, though they have been written by composers with widely varying backgrounds. As usual, jazzmen over the years have added their own performing tradition to many of these tunes.

The earliest tune on the album is one of the most recorded ever *Star Dust*. Hoagy Carmichael once claimed that he didn't write it, he discovered it. Initially it was played as a "smart fox trot", but when it was slowed down it gained rapid popularity, especially with trumpet and saxophone players. The track on this album includes the verse, which has had increasing popularity with musicians over the years in fact, a couple of recordings have been made of the verse by itself!

*Sweet Lorraine* has been especially popular with pianists, no doubt beguiled by the harmony of the bridge. *I'm Gettin' Sentimental Over You* is easily George Bassman's best known composition though he wrote extensively for films & television after doing freelance arranging for Ellington, Henderson & Chick Webb as well as Andre Kostelanetz! Incidentally, with your own group try substituting the "Turnarounds Final" chords from Aebersold Vol. 16 for the first 16 bars for an interesting alternative. *Ghost of A Chance* was written by Victor Young, who also wrote *Stella By Starlight*, *Weaver of Dreams*, *My Foolish Heart* and many other hits. Young wears his heart on his sleeve, and the present tune is no exception. Frank Perkins, whose one big hit was *Stars Fell on Alabama*, worked for many years as a composer/arranger/conductor for Warner Brothers, winning an Oscar nomination for his scoring of "Gypsy" in 1962. *When Lights Are Low* is the best known piece by Benny Carter, the only jazzman-composer represented in this collection. The tune wasn't too well known until Miles Davis recorded it in the early fifties with the wrong bridge. Miles apparently couldn't remember the original, so he took the main strain up a fourth as a substitute. Miles' influence is such that many versions of this tune recorded for a decade or so after Miles' recording were done this way. The original, correct, version is played here and the discography page lists those recorded versions which contain the correct bridge. *Easy Living*, the title tune from a long-forgotten movie, has been very popular with jazzmen over the years. There is even an earlier play-a-long version (Aebersold Vol. 22).

In the post war era, Leroy Anderson arose as a composer of light symphonic fare such as *Sleigh Ride*, *The Syncopated Clock*, etc. as an important part of his affiliation with the Boston Pops. Lyric writer Mitchell Parish (who wrote words for four tunes in this collection) turned Anderson's *Serenade* into a popular tune, and a number of jazzmen have found it to be an attractive vehicle. Jerry Brainin wrote his only film score in 1948, but except for an out of print Horace Silver recording in 1956 the title song *The Night Has A Thousand Eyes* lay undiscovered by jazzmen until John Coltrane recorded it in 1960. Some caveats: Trane took some liberties with the melody, so an extra page with the original melody (with Buddy Bernier's lyrics) has been included in this booklet for vocalists; Trane's Giant Steps changes in the bridge have not been used on most other recordings, so they do not appear on this recording. Also, Brainin and Bernier's tune is not to be confused with the Bobby Vee hit with the same title, which came out at about the same time as Coltrane's recording. Talk about coincidences!

Jimmy McHugh had a long composing career with credits including *On the Sunny Side of the Street*, *I'm In the Mood for Love*, and *Exactly Like You*; his last big hit capitalized on the latest teen phenomenon in 1955. Though Nat King Cole usually didn't draw a teen audience, *Too Young to Go Steady* made a respectable dent in the pop charts. Once again, it was John Coltrane who saw the jazz possibilities in a piece of seeming ephemera; he recorded it on his Ballads album in the early sixties. *Mr. Lucky* was the theme of one of several TV shows that Henry Mancini wrote. Mancini's success in writing jazz-tinged scores for films and television has been echoed in the work of Johnny Mandel, who played in and arranged for big bands in the forties. He wrote compositions for Woody Herman and Stan Getz before turning to work on films like *The Sandpiper*, *The American Dream* and *The Americanization of Emily*, from which *Emily* derives.

This collection of a dozen tunes ranges from the "mustlearns" to some relatively obscure pieces, and all of them will provide plenty of interesting challenges.

Phil Bailey  
August 5, 1991



# I'm Getting Sentimental Over You

PLAY 7 CHORUSES (♩=152)

By George Bassman

FA B- E7 AØ D7

Nev - er thought I'd fall, — But now I hear love call, I'm  
 Things you say and do, — Just thrill me through and through, I'm

G7 1. C7 A- D7 G- C7

get - tin' sen - ti - ment - al ov - er you,  
 get - tin' sen - ti

2. C7 FA BØ E7b9

ment - al ov - er you,

A- A- C- F7 B-

I thought I was hap - py, I could live with - out love, —

B- E7 A- D7 G- C7

Now I must ad - mit love is all I'm think - ing of,

FA B- E7 AØ D7

Won't you please be kind, — And just make up your mind, That

G7 C7 FA Eb7 D7

you'll be sweet and gen - tle, be gen - tle with me, — Be -

G7 G- C7 ⊕FA (G- C7)

cause I'm sen - ti - ment - al ov - er you.

# I'm Getting Sentimental Over You-cont.



## SOLOS

FΔ B- E7 AØ D7

G7 C7 A- D7 G- C7

FΔ B- E7 AØ D7

G7 C7 FΔ BØ E7b9

## BRIDGE

A- A- C- F7 B-

B- E7 A- D7 G- C7

FΔ B- E7 AØ D7

G7 C7 FΔ Eb7 D7

G7 G- C7 ⊕ FΔ (G- C7)

⊕ Eb6 Eb9<sup>6</sup> F

# I Don't Stand A Ghost Of A Chance With You

PLAY 3 CHORUSES (♩ = 60) By Victor Young, Bing Crosby & Ned Washington

♩ CΔ G7+ C7b9 F- Bb7

E- Eb° D- G7 1. E- A7+9 D- G7

2. CΔ CΔ 1X only A7b9 D-

G7+ CΔ G7+ CΔ

F#Ø B7b9 E7 A7 D- G7

**SOLOS**

CΔ G7+ C7b9 F- Bb7 E- Eb° D- G7 1. E- A7+9 D- G7

2. CΔ CΔ A7b9 D- G7+ CΔ G7+ CΔ F#Ø B7b9

E7 A7 D- G7 CΔ G7+ C7 C7b9

F- Bb7 E- Eb° D- G7 CΔ A- D- G7

EØ A7+9 D- G7b9 CΔ+4

*ritard* -----

# When Lights Are Low



PLAY 5 CHORUSES (♩ = 104)

By Benny Carter & Spence Williams

EbΔ F- G- F- EbΔ F- G- C7

Sweet mu - sic soft and mel - low, Sooth - ing and slow  
Dear, we're so close to - geth - er I love you so

F- G7 C7 F7 F-/Bb (1st X)EbΔ Bb7  
(2nd X)Bb- Eb7

Strains of a mel - low 'cel - lo When lights are low  
Why think a - bout the wea - ther When lights are low

## BRIDGE

Ab- Ab-/Db GbΔ B- B-/E AΔ

Two hearts re - veal - ing, Mu - sic hath charms

D- D-/G CΔ C- F7 F- Bb7b9

Life's so ap - peal - ing With in - spi - ra - tion, in your arms Our

EbΔ F- G- F- EbΔ F- G- C7

lips meet - ing soft and ten - der Love's all a - glow

F- G7 C7 F7 F-/Bb Eb (Bb7)

Why should -n't we sur - ren - der When lights are low.

## SOLOS

EbΔ F- G- F- EbΔ F- G- C7 F- G7 C7 F7 Bb7 EbΔ Bb7

EbΔ F- G- F- EbΔ F- G- C7 F- G7 C7 F- Bb7 Bb- Eb7

Ab- Db7 GbΔ B- E7 AΔ D- G7 CΔ C- F7 F- Bb7b9

EbΔ F- G- F- EbΔ F- G- C7 F- G7 C7 F7 Bb7 EbΔ (Bb7)

EbΔ C7+9 F7 Bb7 EbΔ C7+9 F7 Bb7 EbΔ

Abrupt Ending



# Stardust

PLAY 3 CHORUSES (♩ = 60)

By Hoagy Carmichael & Mitchell Parish

Verse (only played once)

CΔ F7+4 E7 A7  
 And now the pur - ple dusk of twi - light time Steals a - cross the mead - ows of my heart;  
 D- E- A- F#- B7 E- A7 D- G7  
 High up in the sky the lit - tle stars climb, Al - ways re - mind - ing me that we're a - part,  
 CΔ F7+4 E7 A7  
 You wan - dered down the lane and far a - way, Leav - ing me a song that will not die;  
 D- E- A7+9 D- G7 CΔ C7+  
 Love is now the Star Dust of yes - ter - day, The mus - ic of the years gone by. \_Some - times I

Chorus

FΔ FΔ F-Δ Bb7  
 won - der why I spend the lone - ly night Dream - ing of a song? The  
 CΔ D- E- A7 D- A7+ D-  
 mel - o - dy haunts my rev - er - ie, And I am once a - gain with you, \_When our  
 G7 D- G7 CΔ D- Eb° C/E  
 love was new, and each kiss an in - spir - a - tion, \_ But  
 D7 A- D7 G7 D- G7 C7+  
 that was long a - go: now my con - so - la - tion is in the Star Dust of a song. Be -



# Stardust-cont.



FΔ                      FΔ                      F-Δ                      Bb7  
 side a gar - den wall, when stars are bright,                      you are in my arms, The  
 CΔ      D-      E-                      A7      D-                      A7+                      D-  
 night - in - gale      tells his fair - y tale                      of par - a - dise, where ros - es grew. — Tho' I  
 FΔ                      Bb7                      CΔ      G/B      A-      C/G      F#Ø      B7      B-      E7+  
 dream in vain,                      In my heart it will re - main:                      My  
 FΔ                      A7+                      D-                      G7                      ⊕ CΔ                      G-      C7  
 Star Dust mel - o - dy,                      The mel - o - dy of love's re - frain.

## SOLOS

FΔ      FΔ      F-Δ      Bb7      CΔ      D-      E-      A7      D-      A7+      D-  
 G7      D-      G7      CΔ      D-      Eb°      C/E      D7      A-      D7      G7      D-      G7      C7+  
 FΔ      FΔ      F-Δ      Bb7      CΔ      D-      E-      A7      D-      A7+      D-  
 FΔ      Bb7      CΔ      G/B      A-      C/G      F#Ø      B7      B-      E7+      FΔ      A7+      D-      G7      ⊕ CΔ      G-      C7  
 ⊕      DbΔ      CΔ



# Emily

PLAY 2 CHORUSES (♩ = 69)

By Johnny Mandel & Johnny Mercer

CΔ A- D- G7 CΔ  
 Em - i - ly, Em - i - ly, Em - i - ly has the mur - mur - ing  
 C7 FΔ F-/Bb AΔ  
 sound of May, All sil - ver bells,  
 F#- B- B-/E A-  
 cor - al - shells, car - ou - sels and the laugh - ter of  
 D7 D- G7+ CΔ  
 chil - dren at play say. Em - i - ly,  
 A- D- G7 CΔ G-/C  
 Em - i - ly, Em - i - ly and we fade to a mar - vel - ous  
 FΔ E7b9 A- B7+  
 view, Two lov - ers a - lone and  
 E- A7 D- G7 Bb7  
 out of sight see - ing im - a - ges in the fire light.  
 A7 A7/G F#Ø F- E-  
 As my eyes vis - ual - ize a fam - i - ly,  
 A7 D- G7 CΔ D-/G  
 they see dream - i - ly, Em - i - ly too.

# Emily-cont.



## SOLOS

CΔ A- D- G7 CΔ C7

FΔ F-/Bb AΔ F#- B-

B-/E A- D7 D- G7+

CΔ A- D- G7 CΔ

G-/C FΔ E7b9 A- B7+

E- A7 D- G7 Bb7

A7 A7/G F#Ø F- E- A7

D- G7 ⊕ CΔ D-/G

⊕ CΔ F-/Bb CΔ F-/Bb CΔ F-/Bb CΔ



# Serenata

PLAY 6 CHORUSES (♩ = 126)

By Leroy Anderson & Mitchell Parish

LATIN FΔ F#° G- C7

To - night while all the world is still Here I  
near yet we're so far a - part, Here I'll

FΔ D- G7 Ab°

stand un - der the win - dow sill; Sing to my  
stand till I have won her heart; Go to my

FΔ G- C7 FΔ 1. E- A7

loved one, Ser - e - na - ta, for me. Sing her your  
loved one, Ser - e - na - ta, and say:

DΔ E- A7 GØ C7

song, love's mel - o - dy. So

2. A- D7 G7 Db7 C7b9 ⊕ FΔ G- C7

"When you're in love, love finds a way."

## SOLOS

LATIN

FΔ F#° G- C7 FΔ D- G7 Ab°

FΔ G- C7 FΔ 1. E- A7 DΔ E- A7 GØ C7

2. A- D7 G7 Db7 C7b9 ⊕ FΔ G- C7

⊕ FΔ G- C7 FΔ G- C7 FΔ G- C7 FΔ

# Stars Fell On Alabama



PLAY 3 CHORUSES (♩ = 66)

By Frank Perkins

CΔ
A7
D-
G7
CΔ
FΔ
E-
Eb°

We lived our lit - tle dram - a, we kissed in a field of white, and  
 I can't for - get the glam - our, your eyes held a ten - der light, and

D-
G7
E-
A7
D-
G7

stars fell on Al - a - ba - ma last night,  
 stars fell on Al - a -

2. G7
CΔ
CΔ
A7
D-
G7

bam - a last night, I nev - er planned in my im - a - gi -

E-
Eb°
D-
G7
CΔ
D-
BØ
E7+9

na - tion a sit - u - a - tion so hea - ven - ly, A fair - y land where no one else could

A-
A-/G
F#-
B7
EΔ
G7

en - ter, and in the cen - ter just you and me, dear.

CΔ
A7
D-
G7
CΔ
FΔ
E-
Eb°

My heart beat like a ham - mer, my arms wound a - round you tight, and

D-
G7
CΔ
A7
(D-
G7)

stars fell on Al - a - ba - ma last night.

**SOLOS**

CΔ
A7
D-
G7
CΔ
FΔ
E-
Eb°
D-
G7
E-
A7
D-
G7

2. CΔ
CΔ
A7
D-
G7
E-
Eb°
D-
G7
CΔ
D-
BØ
E7+9
A-
A-/G

F#-
B7
EΔ
G7
CΔ
A7
D-
G7
CΔ
FΔ

E-
Eb°
D-
G7
CΔ
A7
D-
G7

EØ
A7+9
D-
G7
Ab-
Db7
CΔ





# Mr. Lucky

By Henry Mancini

PLAY 4 CHORUSES (♩ = 92)

They call us luck rain - bow - y, you and I Luck - y  
lights and the sky When we

D7 D- G7

girl, luck - y guy. When you  
kiss, when we sigh.

C- F7 BbΔ 1. BbΔ

take my hand or touch my cheek I know I'm

A- D7 B- E-

on a life - time luck - y streak. A luck - y

C- A- D7 D- G7

He: They say I'm luck - y, mis - ter luck - y guy  
She: They say you're luck - y, mis - ter luck - y guy

2. BbΔ EbΔ A- D7 B-

and you're the rea - son why.  
but dar - ling, so am I.

Bb7 A- A-/D G6

## SOLOS

D7 D- G7 C- F7 BbΔ

A- D7 B- E- C- A- D7 D- G7

D7 D- G7 C- F7 BbΔ E7+9

EbΔ A- D7 B- Bb7 A- A-/D GΔ

A-/D GΔ A-/D GΔ A-/D GΔ

# Easy Living



PLAY 2 CHORUSES (♩ = 54)

By Leo Robin & Ralph Rainger

EbΔ E° F- F#° Eb/G Bb- Eb7  
 Liv - ing for you is ea - sy liv - ing. It's ea - sy to live,  
 I'll never re - gret, the years I'm giv - ing, they're ea - sy to give,  
 Liv - ing for you is ea - sy liv - ing. It's ea - sy to live

AbΔ Ab- Db7 G- C- F- Bb7 Db7+4 C7b9  
 when you're in love, and I'm so in love, there's noth - ing in life but you.  
 when you're in love, and hap - py to do what  
 when you're in love. And I'm so in love, there's

F- Bb7 2. F- Bb7 EbΔ C#- F#7  
 ev - er I do for you. For  
 no - thing in life but you.

BΔ Ab- C#- F#7 BΔ Ab- C#- F#7  
 you. Maybe I'm a fool but it's fun, Peo - ple say you rule me with  
 BΔ Ab- F- Bb7 Bb7+  
 one wave of your hand, dar - ling it's grand, they just don't und - er - stand.  
 D.C. al 2nd Ending

## SOLOS

EbΔ E° F- F#° Eb/G Bb- Eb7 AbΔ Ab-Db7 G- C- 1. F- Bb7 Db7+4 C7b9 F- Bb7  
 2. F- Bb7 EbΔ C#- F#7 BΔ Ab- C#- F#7 BΔ Ab- C#- F#7  
 BΔ Ab- F- Bb7 EbΔ E° F- F#°  
 Eb/G Bb- Eb7 AbΔ Ab- Db7 G- C- F- Bb7 EbΔ Ab- EbΔ (Bb7)  
 GØ C7+9 F- Bb7b9 EA EbΔ



# Sweet Lorraine

PLAY 3 CHORUSES (♩ = 72)

By Cliff Burwell & Mitchell Parish

CΔ Bb7 A7(Eb7) D- G7 Ab° A- G-(C7) F7 E7

I've just found joy, I'm as hap - py as a ba - by boy With an - oth - er brand new

Eb7(A7) D7 D- G7 E- A7 D- G7

choo - choo toy, When I'm with my Sweet Lor - raine; A

CΔ Bb7 A7(Eb7) D- G7 Ab° A- G-(C7) F7 E7

pair of eyes That are blu - er than the sum - mer skies When you see them you will

Eb7 D7 D- G7 CΔ G- C7

re - a - lize Why I love my Sweet Lor - raine,

FΔ E- A7 D- C-(F7) BbΔ E- A7 D- C-(F7)

When it's rain - ing I don't miss the sun, For it's in my sweet - ie's smile

Bb7 A7+ Ab7+4 Bb7 A7+ Ab7 G7

Just to think that I'm the luck - y one Who will lead her down the aisle; Each

CΔ Bb7 A7(Eb7) D- G7 Ab° A- G- F7 E7

night I pray That no - bod - y steals her heart a - way, Just can't wait un - til that

Eb7 D7 D- G7 CΔ (D- G7)

hap - py day, When I mar - ry Sweet Lor - raine.

# Sweet Lorraine-cont.



## SOLOS

C $\Delta$  Bb7 A7 Eb7 D- G7 Ab $^{\circ}$  A- G- F7 E7

Eb7(A7) D7 D- G7 E- A7 D- G7

C $\Delta$  Bb7 A7 Eb7 D- G7 Ab $^{\circ}$  A- G-(C7) F7 E7

Eb7 D7 D- G7 C $\Delta$  G- C7

## BRIDGE

F $\Delta$  E- A7 D- C-(F7) Bb $\Delta$  E- A7 D- C-(F7)

Bb7 A7+ Ab7+4 Bb7 A7+ Ab7 G7

C $\Delta$  Bb7 A7 Eb7 D- G7 Ab $^{\circ}$  A- G- F7 E7

Eb7 D7 D- G7 C $\Delta$   $\oplus$  (D- G7)

$\oplus$  A7+9 D-/G D-/G C $\Delta$  >  $\wedge$   $\wedge$  C $\Delta$



# The Night Has A Thousand Eyes

PLAY 6 CHORUSES (♩ = 192)

By Buddy Bernier & Jerry Brainin

LATIN

GΔ/D A-/D GΔ/D

D Pedal

A-/D D- G7 CΔ

SWING

CΔ F7+4 A- D7 GΔ

1. GΔ

2. GΔ C- F7 BbΔ BbΔ

SWING

Bb- Eb7 AbΔ AbΔ A- D7

B- E7 A- D7 GΔ GΔ

Ab7+4 GΔ Ab7+4 GΔ

## SOLOS

LATIN

GΔ A- GΔ A-

D Pedal

SWING

D- G7 CΔ F7 A- D7 GΔ



# The Night Has A Thousand Eyes-cont.



## BRIDGE SWING

C- F7 BbΔ Bb- Eb7 AbΔ

A- D7 B- E7 A- D7 GΔ

## TAG

### LATIN

Ab7+4 GΔ Ab7+4 GΔ

For ending repeat last line 6x

## VOCALISTS: Sing from the following lyrics.

GΔ/D A-D

Don't wis - per things to me you don't mean \_\_\_\_\_ For  
ro - mance may have called in the past \_\_\_\_\_ My

GΔ/D A-D D-

words deep down in - side can be seen by the night. \_\_\_\_\_ The night \_\_\_\_\_  
love for you will be ev - er - last - ing and bright, \_\_\_\_\_ As bright \_\_\_\_\_

G7 CΔ F7+4 A- D7 GΔ

\_\_\_\_\_ has a thous - and eyes \_\_\_\_\_ and it knows a truth - ful heart from one that lies, \_\_\_\_\_  
\_\_\_\_\_ as the star - lit skies \_\_\_\_\_ and this won - d'rous night that has a thous - and eyes, \_\_\_\_\_

1. GΔ 2. GΔ C- F7 BbΔ

\_\_\_\_\_ Tho' I've lived my life - walk - ing thru a dream,

BbΔ Bb- Eb7 AbΔ A-

- For I knew that I would find this mo - ment su - preme \_\_\_\_\_ A night of bliss \_\_\_\_\_

D7 B- E7 A- D7

\_\_\_\_\_ and ten - der sighs \_\_\_\_\_ And the smil - ing down \_\_\_\_\_ of a thous - and

GΔ Ab7+4 GΔ

eyes. \_\_\_\_\_ The night \_\_\_\_\_ has a thous - and eyes \_\_\_\_\_ The



# Too Young To Go Steady

PLAY 2 CHORUSES (♩ = 52)

By Harold Adamson & Jimmy McHugh

FΔ D- G- C7 FΔ D- G- C7

Too young to go steady — too young — I hear her say, she

A- D7 G- EØ A7+9 D- G7 G- C7

says we're not ready — but then why am I feel - ing this way? Too

FΔ D- G- C7 FΔ D- G- C7

young so she tells me — she says — we'll have to wait, why

A- D7 G- C7 FΔ BØ E7+9

wait till it might be — too late? Can't she re - a -

## BRIDGE

A- BØ E7+9 A- BØ E7+9

lize she drives me wild, is she made of stone must she al - ways

A- BØ E7+9 A- D7 G- C7

act just like a child? — Won't she ev - er own up, — we're grown up. — Some

FΔ D- G- C7 FΔ D- G7 Ab°

day she'll be sor - ry —, some day — just wait and see, she'll

A- D7 G- C7 FΔ D7 G- C7

wish she'd gone stea - dy — with me.

# Too Young To Go Steady-cont.



## SOLOS

F $\Delta$  D- G- C7 F $\Delta$  D- G- C7

A-(A $\emptyset$ ) D7 1. G- E $\emptyset$  A7+9 D- G7 G- C7

2. G- C7 F $\Delta$  B $\emptyset$  E7+9 A- BRIDGE

B $\emptyset$  E7+9 A- B $\emptyset$  E7+9 A- B $\emptyset$  E7+9

A- D7 G- C7 F $\Delta$  D- G- C7 F $\Delta$

D- G7 Ab $\circ$  A- D7 G- C7 F $\Delta$  D7 G- C7

F $\Delta$  Bb- F $\Delta$

# DISCOGRAPHY

**Note:** If LP & CD versions are available, the LP number is listed first, followed by a slash (/) and then the CD number. Several numbers within the same parentheses indicate the availability of the same take on more than one album.

## Easy Living (1937)

Music by Ralph Rainger, words by Leo Robin.  
Introduced in the movie of the same name.

Cannonball Adderley (Landmark LLP-1301/LCD-1301-2)  
Count Basie (Jass CD J-CD-17)(Pablo 2310-891/PACD-2310 891-2)  
George Benson (Prestige OJC-461/OJCCD-461-2)  
Clifford Brown (Blue Note BST/B2-81526)  
Rosemary Clooney (Concord CJ-282/CCD-4282)  
Cal Collins (Concord LP CJ-59)  
Lou Colombo (Concord CD CCD-4435)  
Concord Allstars (Pete Minger feat.)(Concord CD CCD-4452)  
Bob Cooper (Contemporary OJC-161/OJCCD-161-2)  
Miles Davis (Debut OJC-043/OJCCD-043-2)  
Paul Desmond (RCA CD 2306-2-RB)  
Herb Ellis/Joe Pass (Concord CJ-2/CCD-6002)  
Herb Ellis/Red Mitchell (Concord CJ-372/CCD-4372)  
Bill Evans (Milestone LP M-47063; Riverside R-018/12RCD-018-2;  
OJC-025/OJCCD-025-2)  
Don Fagerquist Octet (VSOP LP 14)  
Ella Fitzgerald/Joe Pass (Pablo 2310-921/PACD-2310-921-2)  
Tommy Flanagan Three (Pablo OJC-372/OJCCD-372-2)  
Gary Foster (Concord CD CCD-4459)  
Fullerton College Big Band (AM-PM CD AMCD-15)  
Benny Goodman (Musicmasters CD 5040-2-C)  
Dexter Gordon (Blue Note CD B2-94848)  
Wardell Gray (Prestige LP OJC-050)  
Hampton Hawes (Contemporary OJC-316/OJCCD-316-2)

Billie Holiday (Columbia CJ/CK-44252)  
Helen Humes (Muse LP 5233)  
Jazztet (Chess CD CHD-91550)  
Etta Jones (Prestige LP OJC-221)  
Stephan Karlsson (Justice CD JR 0701-2)  
Barney Kessel/Shelly Manne/Ray Brown (Contemporary LP C-7576)  
Art Lande (1750 Arch LP 1769)  
Mel Lewis Jazz Orchestra (Telarc CD CD-83301)  
Frank Marocco (Discovery LP DS-979)  
Mary Ann McCall (Savoy LP SJL-1178)  
Dave McKenna (Concord LP CJ-123)  
Marian McPartland (Concord CD CCD-4460)  
Bob Mintzer (DMP CD CD-479)  
Frank Morgan (Contemporary LP C-14013)  
Lee Morgan (Epitaph LP 4000)(GNP Crescendo LP GNPS-2-2074)  
Oscar Peterson Big 4 (Pablo LP 2640-101)  
Nat Pierce/Dick Collins Nonet (Fantasy LP OJC-118)  
Ike Quebec (Blue Note BST-84103/B2-46846)  
Mavis Rivers/Matt Catingub (Reference LP RR-14)  
Sonny Rollins (Milestone LP M-9080)  
Sarah Vaughan (Pablo CD PACD-2310-821-2)  
Dinah Washington/Quincy Jones (Mercury CD 830 700-2)  
Teddy Wilson (Chiaroscuro CD CR(D) 111)  
Kai Winding (Glendale LP 6004)

## Emily (1964)

Music by Johnny Mandel, words by Johnny Mercer. Adapted from a theme from The Americanization of Emily (film). Best selling record by Andy Williams.

Joanne Brackeen Trio (Concord CJ-280/CCD-4280)  
Lenny Breau (Genes CD 5006/12)(Musical Heritage Society MHS512627)  
Ray Brown (Concord LP CJ-19)  
John Bunch (Concord CJ-328/CCD-4328)  
Barbara Carroll (Discovery LP DS-847)  
Clayton Brothers (Concord LP CJ-138)  
Al Cohn/Zoot Sims (Muse MR/MCD-5356)  
Lou Colombo (Concord CD CCD-4435)  
Concord Jazz Allstars (Concord LP CJ-205)  
Bill Evans (Fantasy LP F-9708; CD 9FCD-1012-2)  
(Milestone M-9164/MCD-9164-2)  
Scott Hamilton (Concord CJ-386/CCD-4386)  
Les Hooper Big Band (ITI CD D2-72970)  
Hank Jones (Galaxy LP GXY-5108)  
Earl Klugh (alone)(Warner Bros. 1/2-26018)  
Ellis Marsalis (Blue Note CD B2-96107)

Warne Marsh (Criss Cross 1007/-CD)  
Marian McPartland (Concord LP CJ-86)  
Frank Morgan/McCoy Tyner (Contemporary C-14039/CCD-14039-2)  
Roger Neumann Big Band (Sea Breeze SBD/CD-SB-102)  
Anita O'Day (Emily LP 102479)  
Oscar Peterson (Pablo LP 2640-101)  
Sue Raney (Discovery LP DS-875)  
Jimmy/Stacy Rowles (Delos CD DE4009)  
George Shearing/Jim Hall (Concord LP CJ-177)  
Zoot Sims (Pablo 2620-117/PACD-2620-117-2)(Pablo LP 2310-903)  
Frank Sinatra (Reprise CD 2-1013; 2-26340)  
Singers Unlimited (MPS CD 815 671-2)  
Cal Tjader (Concord LP CJ-159)(Fantasy LP F-9482)  
Jiggs Whigham (Koala CD IRS 970.324)  
Andy Williams (Columbia CD CK-40213)(of minimal jazz interest)

## (I Don't Stand) A Ghost Of A Chance (with You)(1932)

Music by Victor Young; words by Bing Crosby & Ned Washington.  
Introduced by Bing Crosby.

Chet Baker (RCA Novus 3054-1-N9/-2-N)  
Clifford Brown (EmArcy CD 814 644-2; 838 306-2)  
Arnett Cobb (Classic Jazz LP 102)(Prestige LP OJC-323)  
Cal Collins (Concord CD CCD-4447)  
Eddie Lockjaw Davis (Steeplechase SCS 1058/SCCD 31058)  
Wild Bill Davison (Storyville LP 4048)  
Duke Ellington (RCA Bluebird 6641-1-RB19/-2-RB35)  
Ella Fitzgerald (Pablo 2310-829/PACD-2310-829-2)  
Ella Fitzgerald/Joe Pass (Pablo 2310-921/PACD-2310-921-2)  
Erroll Garner (Savoy SJL-2207/ZDS-4408; LP SJC-411)  
Bobby Hackett (Portrait CD RK 44071)  
Lionel Hampton/Helen Forrest (RCA Bluebird CD 6755-2-RB13)  
Billie Holiday (Mobile Fidelity CD MFCD 840)(Verve LP 823 230-1)  
Illinois Jacquet (Prestige LP P-24057)  
Etta Jones (Muse LP MR-5175)

Carmen McRae/George Shearing (Concord LP CJ-128)  
Charles Mingus (Prestige LP P-24092)  
Thelonious Monk (Riverside OJC-254/OJCCD-254-2;R-022/15RCD-022-2)  
Wes Montgomery (Riverside OJC-089/OJCCD-089-2; Milestone LP M-47040)  
Flip Phillips (Progressive LP 7063)  
Zoot Sims (Pablo LP 2310-770)  
Johnny Smith (Rhino CD R2 70722)  
Sonny Stitt (Muse MR/MCD-5323)  
Art Tatum (Pablo LP 2310-729)  
Mel Torme (Pickwick CD PMTD-16009)  
Lennie Tristano (RCA Bluebird 6754-1-RB6/-2-RB11)  
Sarah Vaughan (Musicraft LP MVS-504; CD MVS-57)  
Lester Young (ESP LP 3017)(Jass CD J-CD-18)  
(Savoy SJL-1133/ZDS-4419; SJL-2202/ZD-70819)

# DISCOGRAPHY-cont.

## I'm Gettin' Sentimental Over You (1932)

Music by George Bassman, words by Ned Washington. Theme song of Tommy Dorsey & his Orchestra.

Chet Baker (A&M CD CD 0832)  
Kenny Barron (Concord CD CCD-4466)  
Bill Berry (Concord LP CJ-75)  
Gene Bertoncini/Michael Moore (Chiaroscuro CD CR(D) 308)  
Terrance Blanchard (Columbia CD CK 47354)  
Charlie Byrd Trio/Annapolis Brass (Concord LP CJ-304)  
Junior Cook (Muse LP MR-5159)  
Bob Cooper/Snoopy Young/Ernie Andrews (Contemporary LP C-14017)  
Tommy Dorsey Orchestra (RCA LP ANL1-1087; 3017-1-N9/-2-N)  
(of tangential jazz interest)  
Harry Sweets Edison (Pablo LP 2308-237)  
Duke Ellington (Atlantic CD 2-90043)(Pablo2308-247/PACD-2308-247)  
Bill Evans Trio (Verve CD 837 757-2)  
Bill Evans/Jim Hall (Blue Note B1/B2-90583)  
Ella Fitzgerald/Count Basie (Pablo CD 2312-132-2)  
Don Friedman/Jimmy Knepper (Progressive LP/CD-7036)  
Terry Gibbs Dream Band (Contemporary C-7654/CCD-7654-2)  
Terry Gibbs/Victor Feldman (VSOP LP 40)  
Bill Harris (Fantasy LP OJC-083)

Roy Haynes (Prestige New Jazz 8287)  
Conrad Herwig (Ken CD KEN-002)  
John Hicks/Ray Drummond (Theresa TR/CD-128)  
Milt Jackson (Pablo LP 2310-867)  
Fraser MacPherson (Concord LP CJ-92)  
Jimmy McGriff (Milestone M-9148/MCD-9148-2)  
Thelonious Monk (Riverside R-022/15RCD-022-2)  
(Milestone LP M-47060)(Milestone LP M-47033)(Milestone LP M-47064)  
Thelonious Monk (alone)(Riverside OJC-254/OJCCD-254-2)  
Thelonious Monk (quartet)(Riverside OJC-305/OJCCD-305-2)  
Gerry Mulligan (DRG SL-5195/CDSL-5194)  
Anita O'Day (Emily LP 42181)  
Pete Peterson Big Band (Chase Music Group CD CMD 8019)  
Art Pepper (Discovery LP DS-837)  
Bud Shank (Concord LP CJ-58)  
Jack Sheldon (Concord LP CJ-229)  
Tonight Show Band (Amherst AMH-3311/AMH-93311)  
Mel Torme (Pickwick CD PMTD-16009)  
Phil Woods (Blackhawk CD BKH 504-2)

## Mr. Lucky (1960)

Music by Henry Mancini, words by Jay Livingston & Ray Evans.

Theme from the television series. Best selling record by Henry Mancini, which also won Grammys for Best Orchestral Performance and Best Arrangement.

Tutti Camarata (Tutti's Trombones)(Bainbridge 6249/BCD2049)  
Buddy DeFranco (Pablo LP 2310-906)  
Vince Guaraldi (Fantasy MPF-4505/PCD-7706-2)  
Henry Mancini (RCA CD 3667-2-R11; 2198-2-R11)(of tangential jazz interest)

Jack McDuff (Prestige LP OJC-222)  
Jimmy McGriff (Denon CD DC-8513)  
Sarah Vaughan (Mercury CD 830 714-2)

## The Night Has A Thousand Eyes (1948)

Music by Jerry Brainin, words by Buddy Bernier. Introduced in the film of the same title.

John Coltrane (Atlantic CD 1419-2)  
Herb Ellis/Remo Palmier (Concord LP CJ-56)  
Stan Getz (Concord CJ-158/CCD-4158)  
Dick Johnson (Concord LP CJ-167)  
Chuck Mangione (Milestone LP M-47042)  
James Moody (RCA Novus CD 3026-2-N11)

Anita O'Day (Emily LP 32383)  
Sonny Rollins/Jim Hall (RCA Bluebird 5634-1-RB9/5643-2-RB11)  
Ellyn Rucker (Capri 74007-1/-2)  
Sonny Stitt (Delmark LP DL-426)(Muse LP MR-5006)  
Ross Tompkins (Concord LP CJ-28)  
McCoy Tyner (Milestone OJC-313/OJCCD-313-2)

## Serenata (1947)

Music by Leroy Anderson, words by Mitchell Parish. Introduced probably as an instrumental by the Boston Pops Orchestra, with words added later.

Cannonball Adderley (Landmark LLP-1307/LCD-1307-2)  
Nat King Cole/George Shearing (Capitol CD C2-48332)  
Bobby Enriquez/Richie Cole (GNP Crescendo LP GNPS-2148)  
Frank Foster/Frank Wess (Savoy LP SJL-2249)  
Jazztet (Chess CD CHD-91550)

Peter Leitch Trio (Criss Cross LP 1026)  
Howard Roberts (Concord LP CJ-53)  
Howard Roberts et al (Concord LP CJ-93)  
Cal Tjader (Concord LP CJ-176)

## Star Dust (1929)

Music by Hoagy Carmichael, words by Mitchell Parish. First recording in 1927 by Emil Seidel & his Orchestra, with Carmichael at the piano. Popularized in 1929 by Isham Jones & his Orchestra. Best selling records by Artie Shaw in 1940 and Billy Ward & the Dominoes in 1957. (\* indicates that record has been auditioned and known to include the verse of the tune)

Louis Armstrong (Portrait CD RK-44093)  
Joanne Brackeen & Special Friends (Concord CJ-316/CCD-4316\*)  
Ruby Braff's Allstars (Portrait CD RK-44393)  
Clifford Brown (EmArcy CD 814 642-2; 838 306-2)  
Dave Brubeck (A&M CD CD 3290)(Fantasy LP MPF-4528)  
(Fantasy OJC-046/OJCCD-046-2)(Milestone LP M-24728)  
Don Byas (EmArcy CD 833 405-2)  
Donald Byrd/Clare Fischer (Discovery LP DS-869)  
Jackie Cain & Roy Kral (Concord LP CJ-186)  
Benny Carter (Hindsight LP HSR-218)  
Ron Carter/Jim Hall (Concord CJ-270/CCD-4270\*)  
Chocolate Dandies (Historical LP HLP-16)  
John Coltrane (Prestige CD PCD-24056-2)  
Jesse Davis (Concord CD CCD-4465\*)

Buddy DeFranco (Mosaic LP/MD4-117\*)  
Lou Donaldson (Blue Note CD B2-84254\*)  
John Eaton (Chiaroscuro CR(D) 304\*)  
Roy Eldridge (actually Charlie Shavers feat.)(Mercury CD 830 923-2)  
Duke Ellington (Dr. Jazz WGK 39137)(VJC CD 1019/20)  
Herb Ellis/Remo Palmier (Concord LP CJ-56\*)  
Maynard Ferguson (Intima SJ/D2-73279)  
Erroll Garner (Savoy SJL-2207/ZDS-4408\*)  
Terry Gibbs Dream Band (Contemporary C-7647/CCD-7647-2)  
Dizzy Gillespie (Savoy SJL-2209/ZDS-4426\*)  
Benny Golson/Freddie Hubbard (Denon CD CY-1838\*)  
Benny Goodman (Columbia CK 45144)(Dr. Jazz CD AGK-40350)  
(London CD 820 349-2)  
Stephane Grappelli/Bill Coleman (Classic Jazz LP 24)  
Scott Hamilton (Concord LP CJ-233)



# DISCOGRAPHY-cont.

Lionel Hampton (AudioFidelityLP5849) (MCAMCA/MCAD-42331; MCA/MCAD-42329)  
 Coleman Hawkins/Benny Carter (Hawkins feat.) (Disques Swing SW/CDSW-8403)  
 Coleman Hawkins w. Howard McGhee (Capitol CD C2-92596-2\*)  
 Louis Hayes (Gryphon LP 787)  
 Fletcher Henderson (Savoy LP SJL-1152)  
 Woody Herman (Discovery CD DSCD-944)  
 Jazz Allstars (World Wide Jazz LP 21010)  
 Etta Jones (Muse LP MR-5214; CD MCD-6002\*)  
 Marlon Jordan (Columbia CD CK-45200; CK-46875\*)  
 Stan Kenton (Creative World LP ST-1064) (Garland CD GRZ-006)  
 Cleo Laine (DRG DARC/CDXP-2101\*)  
 Wynton Marsalis (Columbia CD CK-39530\*)  
 Howard McGhee (Savoy LP SJL-2219)  
 Dave McKenna (Concord LP CJ-227\*)  
 Carmen McRae (Bainbridge LP 8221)  
 Gerry Mulligan/Chet Baker (EMI-USA CD E2-48857)  
 Anita O'Day (Emily LP 11579)

## Stars Fell on Alabama (1934)

Music by Frank Perkins, words by Mitchell Parish.  
 Identified with Jack Teagarden.

Cannonball Adderley (ITI CD D21S-72960) (Night/Virgin CD 2-91520)  
 Cannonball Adderley/John Coltrane (Adderley feat.) (Vee Jay CD SBDCD-2003; EmArcy CD 834 588-2)  
 Harry Connick, Jr. (Columbia FC/CK-44369)  
 Ella Fitzgerald/Louis Armstrong (Verve CD 825 373-2)  
 Erroll Garner (EmArcy CD 842 419-2)  
 Stan Getz (Intermedia LP 5057) (Mosaic LP/MD3-131) (Verve CD 833535-2)  
 Herbie Harper Quintet (VSOP LP 9)  
 Vincent Herring (Landmark LLP-1527/LCD-1527-2)  
 Alberta Hunter (DRG LP SL 5195)  
 Jonah Jones (Disques Swing LP SW-8408)

## Sweet Lorraine (1928)

Music by Cliff Burwell, words by Mitchell Parish. Popularized originally by Rudy Vallee, later by Nat King Cole. Popular jazz version by Jimmy Noone.

Henry Red Allen (RCA CD 2497-2-RB11)  
 Louis Armstrong/Oscar Peterson (Verve CD 825 713-2)  
 Chet Baker/Art Pepper (Pacific Jazz CD B2-92931)  
 Tony Bennett (Columbia CD CGK-40424)  
 Don Byas (GNP Crescendo LP GNP-9027)  
 Benny Carter (Contemporary OJC-339/OJCCD-339-2)  
 Nat King Cole (Capitol LP SN-16036; CD Rhino R2 71009)  
 Nat King Cole (Harry Sweets Edison feat.) (Capitol CD C2-48328)  
 Concord Jazz Allstars (Concord LP CJ-205)  
 Johnny Dodds (RCA Bluebird CD 2293-2-RB13)  
 Ella Fitzgerald/Count Basie (Pablo CD PACD-2312-132-2)  
 Dizzy Gillespie (GNP Crescendo LP GNP-9028)  
 Benny Goodman (Prestige LP P-7644) (RCA Bluebird CD 2273-2-RB13)  
 Wardell Gray (Prestige LP OJC-050)  
 Coleman Hawkins/Lester Young (Hawkins feat.) (Dr. Jazz CD AK-38446)  
 Ernie Henry Quartet (Riverside LP OJC-1722)  
 Woody Herman (Dunhill Compact Classics CD DZS-005; DZS-024)  
 Earl Hines (Black Lion CD 760120) (Muse LP DE 602) (Stash CD ST-CD-537)  
 Dick Hyman et al (Milestone CD MCD-9189-2)

## Too Young to Go Steady (1955)

Music by Jimmy McHugh, words by Harold Adamson. Introduced in Strip for Action (musical). Best selling record by Nat King Cole.

John Coltrane (MCA/Impulse MCA/MCAD-5885)  
 Keith Jarrett (ECM CD 827 827-2)  
 Pharoah Sanders Group (Theresa TR/CD 121)

## When Lights Are Low (1936)

Music by Benny Carter, words by Spencer Williams. Introduced in England by Benny Carter and his Orchestra, with vocal by Elizabeth Welch. (\* indicates that recording has been auditioned and is known to have the correct chords in the bridge; cf. Introduction)

Monty Alexander w. Brown, Ellis (Concord LP CJ-183)  
 Chet Baker (Riverside OJC-207/OJCCD-207-2)  
 Tony Bennett (Columbia CD CGK-40424)  
 Art Blakey (Curtis Fuller feat.) (Blue Note B2-84451)  
 Ruby Braff/Scott Hamilton (Concord CJ-296/CCD-4296\*)  
 Ray Bryant Trio (EmArcy 832 589-1/-2\*)  
 Kenny Burrell (Concord LP CJ-83)  
 Benny Carter & American Jazz Orchestra (Musicmasters 20126Z/27X/20126X/27T\*)

Oscar Pettiford (Prestige LP P-7813)  
 Sue Raney/Bob Florence (Discovery DS/DSCD-913)  
 Rufus Reid Trio (Sunnyside CD SSC 1010D)  
 Django Reinhardt (2 different versions) (Prestige LP P-7633)  
 Marshall Royal (Concord LP CJ-88)  
 Artie Shaw (RCA Bluebird CD 6274-2-RB13)  
 George Shearing/Mel Torme (Concord LP CJ-219)  
 Derek Smith Trio (Eastwind LP EWIND-711)  
 Art Tatum (Pablo LP 2310-789; CD 7PACD-4404-2)  
 Clark Terry (Riverside LP OJC-066)  
 Jesper Thilo/Clark Terry (Storyville LP 4072)  
 George Thomas (Disques Swing LP SW-8448)  
 Tonight Show Band (Amherst AMH-3312/AHM-93312)  
 Sarah Vaughan (Mercury CD 826 333-2\*)  
 Fats Waller (RCA Bluebird CD 2482-2-RB23)  
 Billy Ward & his Dominoes (Atlantic 82152-1/-2) (of minimal jazz interest)  
 Ben Webster (EmArcy CD 824 836-2)  
 Winding/Johnson/Green (Benny Green feat.) (Prestige OJC-1729/OJCCD-1729-2)  
 Lester Young/Oscar Peterson (Verve CD 831 670-2)

Ray Linn/Chicago Stompers (Discovery LP DS-823)  
 Keith MacDonald Trio (Landmark LP 1509)  
 Shelly Manne (Contemporary LP OJC-240)  
 Spike Robinson/Harry Sweets Edison (Capri CD 74012-2)  
 Frank Sinatra (Capitol CD C2-94317)  
 Art Tatum (Pablo LP 2310-790; CD 7PACD-4404-2)  
 Art Tatum/Buddy Rich/Lionel Hampton (Pablo CD PACD-2405-426-2; 6PACD-401-2D)  
 Jack Teagarden (Columbia Special Products LP JSN-6044)  
 Mel Torme (Concord CD CCD-4306)  
 Jessica Williams (Blackhawk LP 51301)

Hank Jones (Galaxy LP GXY-5108)  
 Carmen McRae (Concord CJ-235/CCD-4235)  
 Joe Pass (Pablo 2310-708/PACD-2310-708-2)  
 Oscar Peterson Big 4 (Pablo LP 2640-101)  
 Oscar Peterson (vocal) (Limelight LP 1030)  
 Eilyn Rucker (Capri CD 74010-2)  
 Pee Wee Russell (Savoy LP SJL 2228)  
 George Shearing/Hank Jones (Concord CJ-371/CCD-4371)  
 Frank Sinatra (Reprise CD 2-26340)  
 Derek Smith (Progressive LP 7002)  
 Paul Smith (Outstanding LP 007)  
 Art Tatum Trio (Capitol CD C2-92866) (Black Lion CD 760114)  
 Art Tatum (alone) (MCA CD MCA/MCAD-42327)  
 (Pablo LP 2310-793; CD7PCAD-4404-2)  
 Big Joe Turner (Classic Jazz LP 138)  
 Joe Venuti & his Blue Six (Disques Swing SW/CDSW-8457-58)  
 Earle Warren & the Count's Men (Muse LP MR-5312)  
 Cassandra Wilson (JMT CD 834 419-2)  
 Teddy Wilson (Storyville LP 4046)

Benny Carter Quartet (Storyville LP 4047\*)  
 Miles Davis (Prestige OJC-093/OJCCD-093-2; P-012/PCD-012-2)  
 (Prestige LP P-24001; P-7822)  
 Tal Farlow (Concord LP CJ-266\*)  
 Lionel Hampton (RCA Bluebird CD 6458-2-RB11\*)  
 Herbie Mann (Portrait CD RK-44095)  
 Clark Terry (Pablo 2620-117/PACD-2620-117-2)  
 Sarah Vaughan (Roulette CD B2-94983)  
 Chuck Wayne (Statiras LP 7008\*)

# NOMENCLATURE

+ or # = raise 1/2 step

H = Half step

- or b = lower 1/2 step

W = Whole step

Because jazz players, composers, educators and authors have not agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get acquainted with various nomenclature.

Δ = major scale/chord or major seventh. A 7 after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality. A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor). Ex. C-, F-, Eb-, etc. Ø means half-diminished. C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd)

<u>CHORD/SCALE TYPE</u>	<u>ABBREVIATED CHORD/SCALE SYMBOL</u>
* MAJOR (Ionian) (WWHWWWH)	<b>C, CΔ, Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7</b>
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW)	<b>C7, C9, C11, C13</b>
* MINOR SEVENTH (Dorian) (WHWWWHW)	<b>C-, C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7</b>
LYDIAN (Major scale with #4) (WWHWWWH)	<b>CΔ+4, Cmaj +4, CM+4, CΔ+11, CΔb5</b>
* HALF-DIMINISHED (Locrian) (HWWHWWW)	<b>CØ, Cmi7(b5)</b>
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW)	<b>CØ#2, CØ+2</b>
DIMINISHED (WHWHWHWH)	<b>C°, C°7, C dim 7</b>
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW)	<b>C7+4, C7+11, C7b5</b>
WHOLE-TONE (Augmented) (WWWWWWW)	<b>C7+, C7 aug, C7+5, C7+5<sup>+4</sup></b>
DOMINANT SEVENTH <u>Using a Dim. scale</u> (HWHHWHW)	<b>C7b9, C7<sup>+9+4</sup><sub>b9</sub></b>
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW)	<b>C7+9, C7 alt., C7<sup>+9+5</sup><sub>b9+4</sub></b>
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH)	<b>CΔ<sup>+5</sup>, CΔ+5<sub>+4</sub></b>
MELODIC MINOR (ascending only) (WHWWWHW)	<b>C-Δ, Cmin(maj7), CmiΔ, C-Δ (Melodic)</b>
HARMONIC MINOR (WHWWH-3H)	<b>C-Δ, CmiΔ, C-Δ(Har), C-Δb6</b>
SUSPENDED 4th (W-3WWHW) or (WWHWWHW)	<b>C7sus4, <u>C-7</u>, C7sus, C4<sub>C</sub></b>
* BLUES SCALE (use at player's discretion) (-3,W,H,H,-3,W) (1,b3,4,#4,5,b7,1)	(There is no chord symbol for the Blues scale)

\* These are the most common chord/scales in Western music.

**When we speak of quality we mean whether it is Major, Minor, Dim. or whatever. .**

I have tried to standardize the scale/chord symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord/scale symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance he will have to remove his thoughts from the page and express what he is hearing in his head. I believe in a reduced chord symbol notation system. That is why I prefer C, C7, C-, CØ, C7+9, C7b9. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol?

Check out carefully one of my Scale Syllabus pages! Listen to Volume 26 "The SCALE SYLLABUS."

When I write C- or C or C7 it is an indication for a scale (horizontal) as well as a chord (vertical). Jazz has always embraced the 7th's and 9th's of chord/scales so when I write the symbol Ab or E- it means the 7th and 9th (and really all the tones of the entire scale) are playable, useable.

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C. . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write the name of the scale he prefers beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F- (phry), or GΔ (maj.pentatonic).

