

*For my brother, Gordon, a musician who loved
these songs and would have appreciated this series.*

PREFACE

The pieces in this book are from the Golden Age of song writing, including works by George Gershwin, Cole Porter, Harold Arlen and Richard Rodgers among others. These songs have stood the test of time to become 'standards' for jazz musicians as well as singers; they represent the pinnacle of the art of melody writing, combining brilliant lyrics with wonderful harmonies. But how to get started playing this wonderful repertoire?

This series aims to help aspiring jazz pianists (whether soloists, accompanists to singers or instrumentalists, or pianists in a band or jazz group) to understand and get these jazz standards firmly 'under their fingers'. Each piece is presented in two formats which gives both the basic chord structure and symbols as well as a piano arrangement of each song.

By learning the changes, the chords will become familiar, the progressions more readily understood and the shapes will lie comfortably under the hands. More information on how to interpret and voice the chords is given on the following pages.

The first version of each song gives the melody, lyrics and chord symbols in its standard key[†]. Lyrics are given so that the character of the songs is understood. The chord symbols and basic voicing of each chord helps players understand the structure and makes an ideal resource for pianists who wish to play with singers, instrumentalists and jazz ensembles.

This format will ultimately give pianists the foundation on which to develop personal interpretation and improvisation.

The arrangements for solo piano which follow keep largely to the same chord structure and can again be used as the basis for further development and extemporisation.

These solos I have recorded on the accompanying CD.

I do recommend you listen to as many versions of these and other songs as possible, not only by pianists but by singers and other instrumentalists. Recommended pianists must include Oscar Peterson, George Shearing, Bill Evans, Art Tatum, André Previn and Keith Jarrett, while singers should include Ella Fitzgerald, Frank Sinatra, Tony Bennett, Nat King Cole and Michael Bublé. These vocalists are masters of phrasing and expression and not only perform the melodies but the words themselves.

I wish to thank Thelma Johnson, David Sams and Gareth Bucket for their enthusiasm and encouragement throughout the development of this series and in particular John Caudwell for his expertise and advice in fine-tuning the chord section.

John Kember

[†] Standard keys are not only the keys that are generally associated with a particular song, but those which are also compatible with the other instruments likely to make up the ensemble – namely those in B \flat and E \flat . This may explain the tendency to favour flat keys rather than sharp.

EMBRACEABLE YOU

(SOLO ARRANGEMENT)

Con moto

G⁶ Gdim⁷ Am/G D/F# Am
 mp

6 D^{7b9} G^{69/D} Em^{b5} B¹³ Em Em(maj⁷) Em⁷ Em⁶

11 Bm Bm⁷ Bb^{7#5} B^{7sus/A} B⁹ Em⁷ G⁶⁹ Bm^{7/F#} Edim⁷ D¹³

16 D⁷ Gmaj⁷ A^{7/G} Am/G D/F# Dm/F E⁷ E/G#

21 Am Am^{7b5/G} Eb⁷ Dm G/F G⁺⁵ Cmaj⁹

26 Adim⁷ B Em Em(maj⁷) Em⁷ A^{9/E} Gmaj^{7/D}

p

I GOT IT BAD AND THAT AIN'T GOOD

(MELODY, LYRICS AND CHORD CHANGES)

Words by Paul Webster
Music by Edward Ellington

Moderato

Ne - ver treats me sweet and gen - tle The way he should. I got it

Edim⁷ G/D C/G G B⁷ Em A⁷ Em⁷ A⁹ Am⁷

6 bad, and that ain't good. My poor heart is sen - ti - men - tal, Not made of

B¹³ E⁹ A⁷ D^{7b9} G Em⁷ Am⁷ D⁷ Edim⁷ G/D C/G G B⁷ Em A⁷ Em⁷

12 wood. I got it bad and that ain't good. Though folks with good in -

A⁹ Am⁷ B¹³ E⁹ A⁷ D^{7b9} Gmaj⁷ C⁶ Gdim⁷ G⁷ C

18 -ten-tions, Tell me to save my tears, I'm glad I'm mad a - bout him, I can't live with -

Cm⁺⁶ F^{#7}/G G Gmaj⁷ Bm⁷ E⁷ G^{#dim7} Am