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NOTE: Any codas (Ⓢ) that appear will be played only once on the recording at the end of the last recorded chorus.

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INTRODUCTION

This album is the first of two devoted to tunes of a bygone era when the American popular song was first emerging as a distinctive form. Some of these tunes are still familiar today; others may be new to you. If you're under fifty years old and have a lot of improvising experience, you'll probably find some of the harmonic formulae forcing you into playing some fresh lines. Most songs of the forties and fifties are built around II-V-I chord movement, and this is true even with these tunes. But in the early era the II chord is usually a dominant seventh instead of a minor one. A good example is in bars 9-14 of *After You've Gone*. The diminished chord was used much more often in this era, as was the augmented triad. Blues choruses usually moved from V-IV-I in bars 10-12, a progression almost never seen in popular songs written after 1920.

Most of the tunes on the album are 32 bars long and logically break into 8 bar sections, but none are A-A-B-A, the commonest form of popular songs from the thirties to the late fifties other than the 12 bar blues. *Ja-Da*, a 16 bar tune that breaks into four bar sections, is the closest. The most popular form of the era was A-B-A-C, seen in *Bill Bailey Won't You Please Come Home*, *Margie*, *Rose Room*, *Three O'Clock In The Morning* and *You Made Me Love You* and a slight stretch could be made to include *Bye Bye Blues* (which is really A-B-A-B). *Even After You've Gone* (20 bars in 5 four bar sections) and *Toot, Toot Tootsie* (Goodbye)(40 bars in 5 eight bar sections) are basically A-B-A-C tunes with a slightly altered A section added to the end. Formwise, the most anomalous tune is *St. Louis Blues*, with its 16 bar tango section in the middle, reminding us that Latin music has never been very far from jazz throughout its history.

The rhythm section on this album comes from the bebop tradition, and though the musicians have honored the chord progressions of the day in which these tunes were composed, the voicings used by pianist Dan Haerle and the rhythmic style of the rhythm section as a whole has definitely been informed by later developments in jazz. Bassist Lynn Seaton and drummer Ed Soph are thinking four beats to the bar instead of the two beat style that was the coin of the realm in jazz before the mid-thirties. The bossa nova didn't exist in 1918 when *I'm Always Chasing Rainbows* was written, and waltzes like *Three O'Clock In The Morning* certainly didn't sound like the treatment here. If, say, cornetist Bix Beiderbecke (who passed away about a year after the most recent of these songs was written) were to play along with this album, he would find that his solos would work harmonically but would somehow sound rhythmically off. By the same token, if you work with this album, you won't learn the older style, but you will get a fascinating glimpse into earlier songwriting techniques as well as learn some of the great tunes of several generations ago.

Phil Bailey - 9/28/97

NOTE: A version of *After You've Gone* in C (with somewhat different harmony) is on Vol. 44, and a faster version of *Avalon* is available on Vol. 39.

4. Three O'Clock In The Morning

PLAY 6 TIMES (♩ = 116)

By Dorothy T...

CA D-/G CA

It's three o'clock in the morning

E- Eb° D-

we've danced the whole night long. And

D- D-Δ

day - light soon will be shining:

E- Eb° G7

just one more waltz. That

CA D-/G

mel - lancholy - ance - ing,

CA FA A7+9

seems us two.

CA/E A-

right on dancing for - ev - er

CA D-/G ⊕

with you.



11. After You've Gone

PLAY 8 TIMES (♩ = 216)

By Henry Creame

B♭Δ **E♭7**

Af - ter you've gone, _____ and

FΔ **D7**

af - ter you've gone _____ there's no _____ blue, -

G7 **G-** **C7** **E7**

_____ you'll feel sad, _____ - est pal you've

FΔ **C-** **F7** **E♭7**

ev - er had. _____ now don't for -

E♭7 **FΔ** **D7**

get it, th _____ when you'll re - gret it.

G- **E♭7** **FΔ**

Some _____ grow lone - ly, your heart will

B♭ **E7+9** **A-** **D7**

want me on - ly, af - ter you've gone, _____

FΔ **C-** **F7**

gone a - way. _____