

AUTHENTIC JAZZ PLAYALONG

*I Got
Rhythm*

10 JAZZ STANDARDS FOR CLARINET

Edited by Andy Hampton

NIGHT AND DAY

(Porter)

One of the most celebrated of Cole Porter's songs, 'Night and Day' was introduced by Fred Astaire in Porter's 1932 Broadway musical *The Gay Divorce*. Allegedly inspired by a Moroccan call to worship Porter heard while on holiday, the song is among the most covered of the 20th century, with recordings by everyone from Bing Crosby to Rod Stewart, from Benny Goodman to Soweto Kinch.

FASCINATING RHYTHM

(Gershwin-Gershwin)

Sung originally by Fred and Arlene Astaire in the Gershwin brothers' first hit show together, 1924's *Lady be good*, 'Fascinating Rhythm' is a song that delivers exactly what its title says. Following the bluesy 16-bar verse, the fascination of the rhythm is to be found in the chorus; the initial 6-note motif is repeated twice and brought forward on the beat by an eighth-note each time creating a dizzying effect of what George Gershwin called 'misplaced accents'. Daring enough in its day – George remembered that he and lyricist brother Ira had 'many a hot argument between us as to where the accent should fall' – it remains a test of rhythmic displacement even today, particularly at speed.

A favourite vehicle for swing-era performers, the versions by Benny Goodman and Stephane Grappelli can teach a lot about relaxed and tidy time while readings by guitarist Tal Farlow (1955) and altoist Art Pepper (1956) show the piece's boppish possibilities.

MOOD INDIGO

(Ellington-Mills-Bigard)

When bandleader/composer Duke Ellington premiered his 'Dreamy Blues', later 'Mood indigo', on a radio broadcast in 1930, it became his first big hit. It was a simple but extraordinarily haunting piece with two distinct 16-bar themes. The piece was further formalised with lyrics and in addition to the many versions by Ellington, it has been recorded in numerous forms by dozens of artists as diverse as Doris Day, Nina Simone and Marc Ribot.

IN THE STILL OF THE NIGHT

(Porter)

'In the still of the night' was written for the 1937 movie musical *Rosalie*. It is a Cole Porter epic that has attracted interpretations from singers as different as Nelson Eddy (who introduced it in the film) and Betty Carter (1992) as well as players of diverse generations and styles like guitarist Django Reinhardt (1937) and pianist Bruce Barth (2002). For a good, straight-ahead jazz reading with full value given to Porter's original melody, try Oscar Peterson's 1958 version.

ROUND MIDNIGHT

(Monk-Hanigen-Williams)

Written by modern music pioneer, pianist/composer Thelonius Monk, this ballad was first recorded in 1944 by ex-Ellington trumpeter Cootie Williams, but it was on the 1946 Dizzy Gillespie version that the distinctive introduction first appeared. It uses a series of what Monk used to call 'minor 6 chords with a six in the bass' (which we now call min^{7b5} chords).

I COULD WRITE A BOOK

Words by Lorenz Hart
Music by Richard Rodgers

Medium swing $\text{♩} = 100$

A

A ^{(opt.) *8vb*}

If they asked me I could write a

5 Dmaj7 Bm7 Em7 A7 Dmaj7 Bm7 Em11

book, a - bout the way you walk and whis - per and look.

B

10 A7 A7/G D/F# Fdim7 Em7 A7 G#7(b5) C#7(b9) F#m7

I could write a pre - face on how we met, so the

C

15 A/C# Cdim7 Bm7 E7 Em11 A7 Dmaj7 Bm7

world would ne - ver for - get. And the sim - ple

20 Em7 A13 Dmaj7 Bm7 Em7 A7 Dmaj7 Bm7

se - cret of the plot is just to tell them that I love you a

D

25 Em11 A7 A7/G D/F# Fdim7 Em7 A7 Am7 D7(b9)

lot. Then the world dis - cov - ers as my book

30 Gmaj7 C13 F#m7 B7(9) Am7 A7(b9) D% Em7 A7

ends, how to make two lov - ers of friends.