C Book

DIXIELAND

FAKE BOOK

VOL. 1

Tunes are arranged in alphabetical order. Titles in *italics* are out of order.	
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DIXIELAND MUST LIST

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1. After you've gone Bb
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Alabama jubilee Bb
Alabamy bound F
4. Alexander's ragtime band C, F
All by myself Bb
5. All of me C
6. Am I blue F
Amazing grace F
7. Angry Bb
8. At sundown F
9. At the jazz band ball Gm, Bb
10.Avalon F

Baby face C
11. Baby won't you please come home F
12. Ballin' the jack Bb
13. Basin Street blues Bb
Beale Street blues Bb
14. Big butter and egg man F
15. Bill Bailey F
16. Birth of the blues C
17. Black and blue Am
18. Blue turning grey C
19. Blues my naughty sweety gives to me Gm
20. Bourbon Street parade Ab
21. Bye bye blackbird F
22. Bye bye blues C

23. Cabaret Eb
Cake walkin' babies from home Bb
California, here I come C
Careless love F
Carolina in the morning C
Charleston Bb
24. Chicago Eb
25. China boy F
26. Chinatown, my Chinatown Bb
27. Clarinet marmalade F
Curse of an aching heart Bb

28. Darktown strutter's ball C
29. Davenport blues Eb or F
30. Dinah Ab
31. Dippermouth blues Bb
32. Dixie Bb
33. Do you know what it means to miss New Orleans C
34. Dr. Jazz Eb

35. Everybody loves my baby Dm
36. Fidgety feet Bb,Eb,Ab
37. Five foot two C
38. Frankie and Johnny Bb
39. Georgia camp meeting Ab
40. Georgia on my mind F
41. Good man is hard to find, Bb
42. Hello dolly Bb
43. High society Bb, Eb
44. Hindustan Bb
Home Eb
45. Honeysuckle rose F

46. I ain't gonna give nobody none of my jelly roll Bb
47. I ain't got nobody F
48. I can't believe that you're in love with me Bb
49. I can't give you anything but love F
I want a little girl F
50. I wish I could shimmy like my sister Kate Eb
I'll be a friend with pleasure Eb
51. I'm confessin' Ab
52. I'm gonna sit right down and write myself a letter Bb (C)
53. I've found a new baby Dm
54. Ice cream Bb
55. Ida Eb
56. If I could be with you Bb
57. If I had you Bb
58. In a shanty in old shantytown F
59. Indiana F
It's a long way toTipperary Bb
It's a sin to tell a lie C
60. Jazz me blues Eb
61. Just a closer walk Bb
Just a little while to stay here F

62. Keepin' out of mischief C
63. Lazy river F
64. Limehouse blues F, Ab
65. Lonesome road Eb
66. Louisiana Ab

67. Mack the knife Bb +
68. Make me a pallet on the floor Ab
69. Margie F
70. Mean to me F
Melancholy F
71. Midnight in Moscow Dm
72. Milneburg joys Bb
73. Muskrat ramble Bb (tr Ab)
74. My blue heaven Eb

75. New Orleans (Hoagy) Gm
New second line Ab
76. Nobody's sweetheart F

77. Oh baby F
Old fashioned love F
Once in a while (Louis') Bb
78. Original dixieland one-step Bb,Eb,Ab

Panama Eb,Ab
Please don't talk about me Eb
Poor butterfly Ab
79. Riverboat shuffle Gm, Eb
Rockin' chair Eb
80. Rosetta F
81. Royal Garden blues F, Bb
82.Runnin' wild Bb
Sailing down the Chesapeake Bay F
83. Saint James infirmary Dm
84. Saint Louis blues G
85. San F
Second line F
86. See see rider Bb
Sheik of Araby Bb
87. Shine Eb
88. Sleepy time down South, When it's Eb
89. Sleepy time gal F
Smiles Bb (Ab)
90. Some of these days F
Somebody stole my gal Eb
91. Someday sweetheart F
92. Someday you'll be sorry Eb
93. South Eb
94. South Rampart Street parade Eb,Ab (keys of out choruses vary greatly)
95. Struttin' with some barbeque F
96. Sugar F
97. Sugar blues Bb
98. Sunday C
99. Sweet Georgia Brown Ab (F)
100. Sweet Sue, just you F
That da-da strain Bb
101. That's a plenty Dm, Bb
102. There'll be some changes made Bb
103. Tiger rag Bb,Eb,Ab
104. Tin roof blues Bb
Trouble in mind F

Undecided C
105. Waiting for the Robert E. Lee C,F
106. Washington and Lee swing Bb
107. Way down yonder in NO F
Weary blues F, Bb
108. When my sugar walks down the street F
109. When the Saints F
110. When you're smiling Bb
111. Whispering Eb
112. Who's sorry now Bb
113. Wolverine blues Bb
World is waiting for the sunrise C (Bb)
Yes sir, that's my baby Eb
You've got to see mama every night Bb

BEGINNERS GUIDE TO BASIC DIXIELAND TUNES

Preface

The purpose of this book is to perpetuate Dixieland Jazz by providing a practical tool that you can use to learn the music, in a format you can use in performance. It includes all the basic tunes, plus classics known and less-known, and some practical tunes you might play on hotel gigs. You'll be able to play with commercial bands, or even start your own band.

The notes and chords are taken from a wide variety of sources, including the original records. The object has been to make the sheets as authoritative as we can, and as feasible relate them to recordings so you learn tunes by playing along.

Published fakebooks, eg. Hal Leonard's excellent "Ultimate" series, have many "pop" dixieland tunes, but they often have more modern chords, and the few multi-strained classics have only the melody strain. "Sheet music" collections are useless on the bandstand. A succession of "under-the-counter" fakebooks by musicians have helped sustain the music, but are hard to find, and neither their notes nor chords are authoritative; no "legal" fakebooks been published.

Phrasing--The tunes as published frequently had phrasing very different from the way bands actually play them–ie, originally square phrasing typical of 1920s music usually is played swingy–so you must learn to hear the tune's melody but play it in the phrasing style appropriate to the tune, or to the band you're working with. When you can do that, you have taken the first step in "faking"–improvising. In most cases, two 8th notes are played sort of like a dotted 8th and a 16th, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values–Each sheet has a tempo value; it should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals; as sing-alongs even slower. Instrumental tunes (ie the multi-strained tunes) are usually faster. Try singing the tune; usually don't play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.* Most tunes should "swing", some should "rock"; I think all should make the body want to *move!*

Basically this is rompin' and stompin' music, but *Slow tunes* can maintain the feeling: curiously, on miscellaneous public gigs, the greatest, often the only, applause, is more often for slow tunes, such as "Do you know what it means to miss New Orleans" played very expressively, or "Basin Street Blues" played very rhythmically, not the virtuosic killer-dillers. Some slow tunes are more suitable for expressive playing than others–those that *make* you wail probably will get the most audience response...

I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in

Concert situations, if you want to play at "virtuoso display" tempos, that's cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go 'round and 'round until they run out of quotes; that's not improvising, but it can be a lot of fun and grab audiences.

Some of the classic records play the melodies quite differently from the published music. There seems to be no "definitive" version. On some tunes the classic record has so many variations of the "melody" that all one can do is suggest a workable approximation; in some cases the record was the only source available. Sometimes, we simplified the melody and chords for playability.

Note that some tunes have the VERSE and CHORUS. When you see "CHORUS" at the beginning of a tune, the VERSE is at the bottom. Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played.* I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions–all the "I" tunes are together, as are "If, I'm, I've", in that order. However, a few tunes take up only half a page or less, so to save space, I've put most of them on 2-3-tune pages, and some are added on to two page tunes. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Dixieland

Rhythm playing is the main subject of this essay, though there are a few notes at the end for the horns. Old music has its own rhythm styles, just as modern jazz and rock do. And if any of the rhythm players barge ahead and do their own thing, they can destroy the impact of the music, even take all the fun out of it for everyone else in the band and audience. They aren't teaching old-style rhythms in school at any level, so the teachers don't know them either.

Younger rhythm-folk and anyone else who doesn't know the music, *Hear This:* In old music, the rhythm section sits *behind* the horns, both physically and artistically. Your job is to make the horns sound good and the dancers groove the roof. You are the *rhythm* section; unlike modern jazz and pop players, you are *not equal* to the horns. You provide, *appropriate* rhythm, strokes, and chords. *KISSS method--Keep It Simple, Solid and Soft--Yes, S-O-F-T:* the *horns* control the *volume* dynamics--you follow them and make sure you don't play louder than they do!!

Before you stroke a lick, notice the instrumentation. In fact, when you get booked, ask the bandleader about the:

- Instrumentation in the band.
- Rhythm style he/she/it wants.
- Repertoire being played.

Now, figure out what kind of strokes you are going to use. That is, will the *bass* or *tuba* play 1&3 or 4-4; will the *piano* boom-chuck, do mainly right-handed zaps, stride, or ricky-tick all night? Will the *drummer* ride the big cymbal or do brushes or go b-o-o-m chick or do "4-on-the-floor" bass drum, or play a lot of press rolls? ---> If there is a *banjo*, the drummer should stay off the ride cymbal; use nice whacking brushes with the guitar for non-slow tunes. Listen to what the horns are doing as a group or individually, and support them; if they are syncopating, play straight 4--it'll send their notes flying into the stratisphere.
Banjos and *guitars* can play a powerful dynamic role simply by proper choice of chopped 4-4, off-beats, or held strokes. Zaps and solos are part of the fun of playing dixieland; but comping is an art, and a worthy rhythm person knows how and when to comp; knows how to play the various rhythm styles; can feel whatever style is being played; and supports the effort by playing appropriately. The rhythm section

- is a unit: a good one liberates dancers;
- is unnoticed by horns because they are so comfortable they are playing above their norm;
- is so unified that the individual instruments well might barely distinguishable to listeners; maintains a balance of sounds.

Routines

Verses: Most old songs had a *Verse*. The verse may or may not played in a particular tune depending on tradition; it's usually before the melody (first) chorus, but often may be played after the melody, and often is played again before the out choruses. EG. Verse-Chorus-Solos, Chorus-Verse-Chorus-Solos, Chorus-Verse-Solos-Verse-Chorus.

Endings are usually more or less at the whimsy of the lead horn, but there are some tunes with well-known endings. *Standard patterns:* Any tune may have 1 or 2 "out" choruses. "Traditional

jazz" bands end multi-strained tunes with a 2-bar extended or "double" ending, using the same chord, inserted between bars 31 and 32 (23 and 24 for blues, which are usually played 2 X per strain); and may use double endings for anything fast. However, the piano-bass / *Eddie Condon* style bands often use the *drum tag* pattern: Sudden ending, 4 bars drums (maybe 8), 4 bars (maybe 8) band tag. Dance band or jazz horn players often use the I / VI ending. Routines vary from band to band, depending in part on which, if any, classic version of the tune is being copied.

Breaks and *Stops* are very important in traditional jazz. Rhythm is silent or plays a specific beat pattern ("stop"), while a horn solos. You *ZAP* the first note of the break. Some breaks (Tiger Rag) and stops (Dippermouth Blues) are standard parts of the tune; others are part of a band's arrangement, or are called ad hoc by a horn, or even rhythm person: > - - - or >>> - or - > - > (- is a tacit beat; > is a band zap on the beat). If played with authority, they really zip up the tune and make it more fun to play. Be prepared to take a break of one or two bars without advance warning--someone may turn around suddenly and point to... *you*. A nifty break by a newcomer is most impressive. They may be testing you.

Dynamics are very important. Volume well might vary from strain to strain or chorus to chorus. If there are 2 band "in" choruses, 1st is "up", 2nd is "down" ; if 2 out choruses, 1st is down, 2nd is up. Or vice versa. A great effect is to drop the volume of bars 17-23 in the out chorus, then really hit the last 8 bars. Many lead horns, especially in small formats, open and close with the melody, playing it "down". Some consistently play a hot out chorus. Follow the leader !!

1920s pop tunes. This is "square" two-beat music. *Piano* mostly boom-chucks, or syncopates as a change-up. *Banjo* often plays 2 - 4, changing-up with a 4 - 4, gliss, or occasional mummers stroke. *Tuba / bass* mostly does 1- 3. *Drums* use *bass* on 1 - 3 , *snare* on 2 - 4, with frequent zaps on *choked* 6", 8" or high-hat cymbal. Chords often change in 3 beat cycles (the usual is 4 or 2!!) Eg: C..G7 ..C. This pattern is not used much in Dixieland, but if you ever play the original stock charts or in the 20s style, you'll need to practice it.

The Horns Many of the general comments on the music apply to the horns. Here are some considerations for the front line. *Style is important.* Dixieland played by modern jazz players, no matter how good they are, usually sounds like hell because Dixieland isn't Bebop: it isn't "cool", it's "hot". This statement is directed at *you* as an individual, playing with a group of traditional style players. Of course, if the other players are beboppers, the music may be great--But it ain't Dixieland and if your audience–the ones paying the freight--expects Dixieland, the folks may be disappointed. As a minimum, you should be able to play 30s swing-style, without extended chords, with a warm, not "cool" sound.

Solos: The traditional New Orleans style featured *ensemble* playing, with very few solos, except in breaks. However, most bands structure the performance of each tune with one or two ensemble choruses going in, maybe chorus-verse-chorus, or verse-chorus, a string of solos, one or two out ensemble choruses. It all-too-rarely occurs to the musicians that the same routine tune after tune can be b-o-r-i-n-g to the audience. Even when the performance is varied with more or less fancy arrangements going in or out, the solos remain.

Consider this: do you really have something interesting to say or hot licks or fancy gimmicks for

every tune? Sure, you have fun soloing, and of course some of your best moments come from the stimulation of what's happening at the moment. But if you find you feel no inspiration during a tune, why not pass on it rather than bore the audience? It seems that most of the time, the rounds of solos occur in mindless cycles. This isn't so bad for fast tunes, but a lower tempos, especially slow tunes, it makes the tunes drag on and on. Try splitting up the solos into 16- or even -8 bar segments. Harmonize with other horns behind the solo. As a listener, I really don't get much pleasure from 9 choruses of "Georgia"--4-5 will do just fine...

Liberal use of mutes provides a great change-up in the sound of the band--the brass can do straight or solotone mute harmonies behind the clarinet, or use the mutes during ensembles.

Dixieland styles:
There are several basic styles. 1. New Orleans traditional, 4-beat, usually neither "fast" nor "slow", and features much ensemble playing. 2. The most commonly played style is New York/Chicago/Eddy Condon, piano-bass-(guitar), which essentially is a form of 4/4 swing, has a greater variety of tempos and tunes, from slow to hot/fast, features rounds of solos. 3. "Ragtime", which is square and not played that often for entire gigs. 4. 1940s New Orleans "Revival", hard square 4-beat. 5. West Coast "Revival", 2-beat (banjo-tuba), not "fast".

Tune sources: CDs and music books
If you intend to play Dixieland regularly, listen to the old records. There are many CDs of just about everything you'd need. The original *Audio Fidelity* "Dukes of Dixieland" records (to date only one CD has been issued) have all the cliches and patterns, and are great learning tools. Turk Murphy (well represented on CD) did all the trad and saloon tunes. The *Stomp Off* label has current bands playing 20's jazz. Robert Parker's CDS label stereoizes many basic 20's and 30's records; John R. T. Davies' "restorations", which are found on many CD labels, seem to get the most sound out of the 78's.

The *best learning tool is a* tape recorder *under your chair recording every performance*, rehearsal--every time you play. Listen to it as soon as you get home, to hear what was right or what you screwed up--what didn't fit and what made the band sound better--while you still remember the gig and what you were thinking while you were playing. This is the quickest way to become useful in a band or solo context. Don't let the bad stuff get you down; look for what's right and practice it; note what to avoid in the future, so you don't get into any bad habits. Do use your tapes for reality checks--new players and bands usually don't know when they are playing well or badly. Even experienced musicians have times when a performance felt good and was actually terrible...

Remember: *You're there to entertain the audience. As an individual, you are there to make the band sound better, and make the client want to have the band for his/her next event. You never know who's in the audience, so always conduct yourself in a professional manner, on and off the bandstand. If you're playing with the band for the first time, check with the leader from time to time to see whether he wants you to play more or less conservatively.*

Have fun, break a leg, and *vaya con dinero.*
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Page Map

[Basic tempo of tune.]
Ballad, Fast, Bouncy
[Tempo parameters; only suggestive, but try first, because they are realistic.]

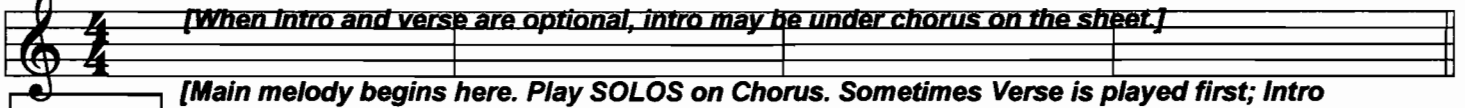
[How tune ought to FEEL.]
Hooch tune, Smooth, Plaintive

Bix; c. Quicksell, 1927
[who did it; c.(omposer) Date]

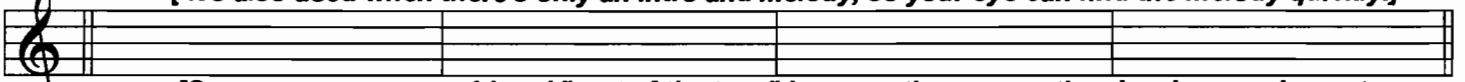
♩ = 40
♩ = 320

Intro *[By entire band]* **Trumpet Intro** *[Trumpet or lead horn only. If no chords, it's a solo, no rhythm]*

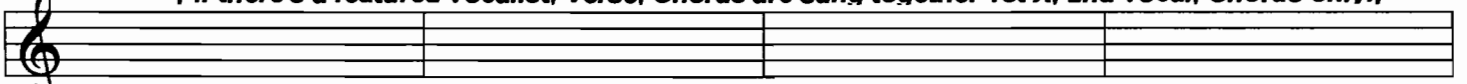
[When Intro and verse are optional, intro may be under chorus on the sheet.]



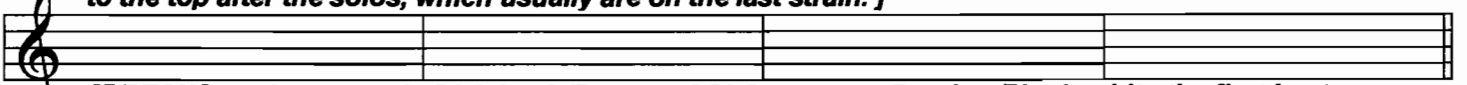
Chorus *[Main melody begins here. Play SOLOS on Chorus. Sometimes Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]*
[It's also used when there's only an intro and melody, so your eye can find the melody quickly.]



Verse *[Some verses are considered "part of the tune" because they are on the classic record; most are optional add-ons. The good ones add to the variety of the tune. A verse with no particular musical or "classical" value may be omitted from the sheet. Verse is usually at the bottom of the page so the eye doesn't have to search for the chorus.]*
[If there's a featured vocalist, Verse, Chorus are sung together 1st X, 2nd vocal, Chorus only.]



A *[Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually are on the last strain.]*

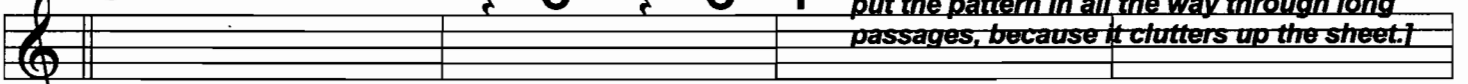


B *[BREAKS are important in Dixieland. They are SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may occur any place in a tune, aften are fixed.]*

C *[Clarinet Break - - - -]*

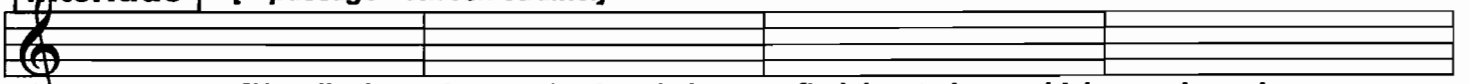
Off-beats
𝄽 **C** 𝄽 **C** **F**

[Play off-beats until told otherwise. I don't put the pattern in all the way through long passages, because it clutters up the sheet.]

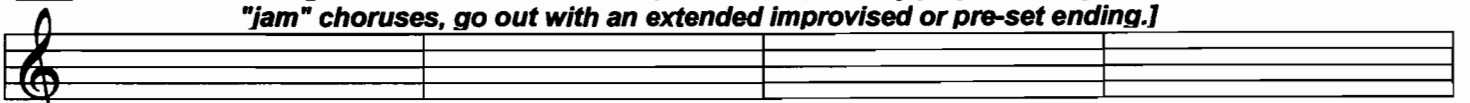


Dogfight *[An intro. to a key change, with chord changes that get you smoothly into the new key.]*

Interlude *[A passage between strains.]*

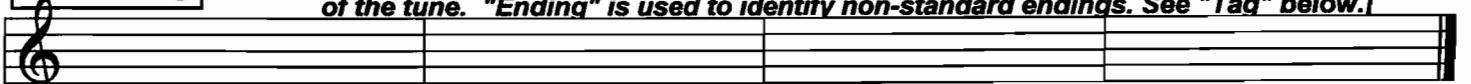


C **Solos** *[Usually the entire tune is played, then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, after solos, usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]*



Ending **Out**

⊕ Ending *[Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]*



Tag *TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.*
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores ***Repeat signs.***

Ace In the Hole

1909

Slow Rubato

Verse

F D♭7 F D♭7 F D7 Gm

Gm D7 Gm Gm D7 Gm G7 C7

F D♭7 F D♭7 F D7 Gm

G7 C G7 C G7 C7

Chorus ♩ = 160

F Gm G7

C7 F

F Gm G7

C7 F

G7 C G7

G7 C7

F Gm G7

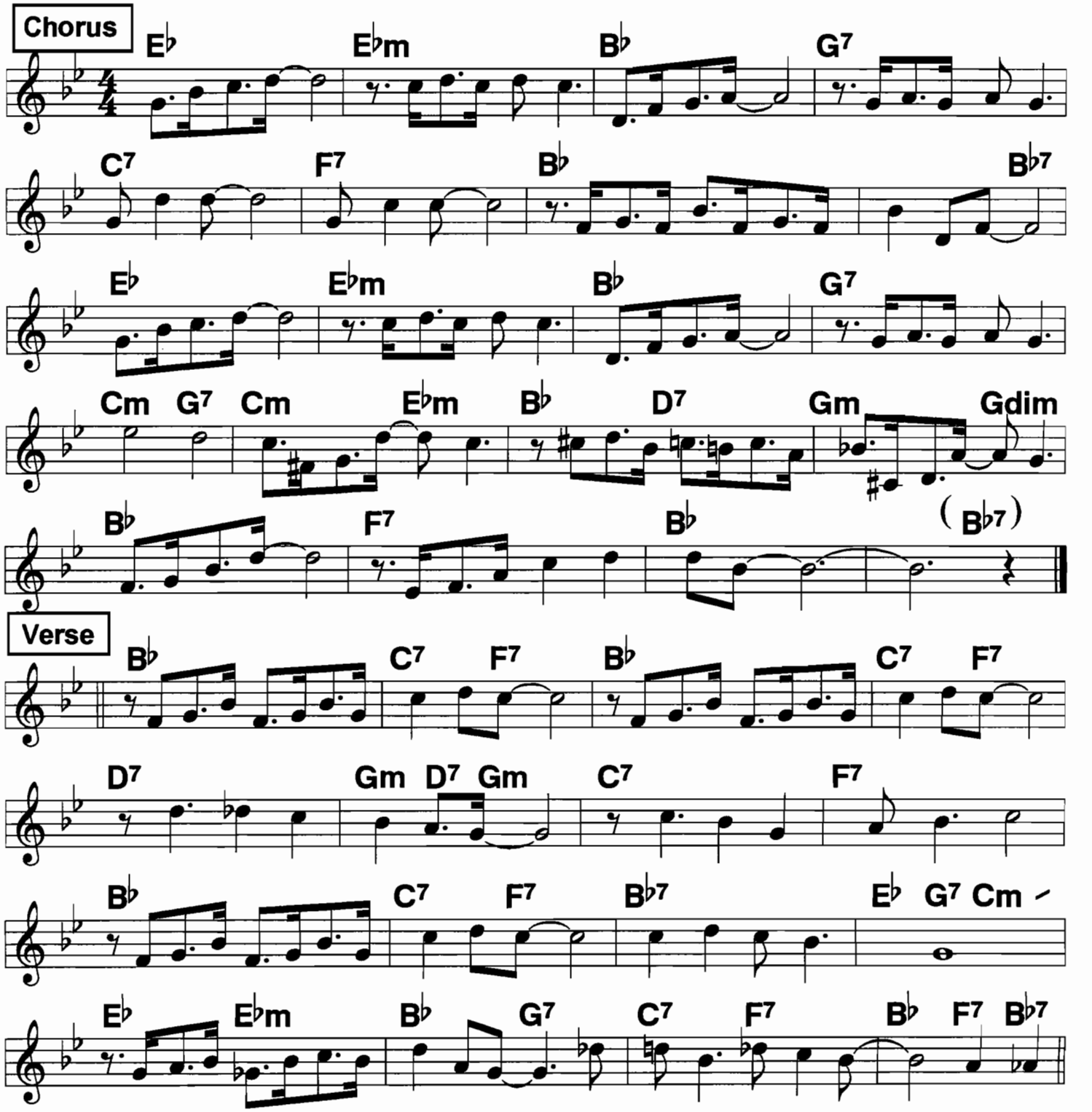
C7 F

VOCAL Novelty. VERSE is ad lib, CHORUS bouncy.

After You've Gone

♩ = 224 = Fast chorus: Double the value of each note
♩ = 114 = Verse is always slow; slow Chorus tempo

20s-30s jazz standard;
c. 1918

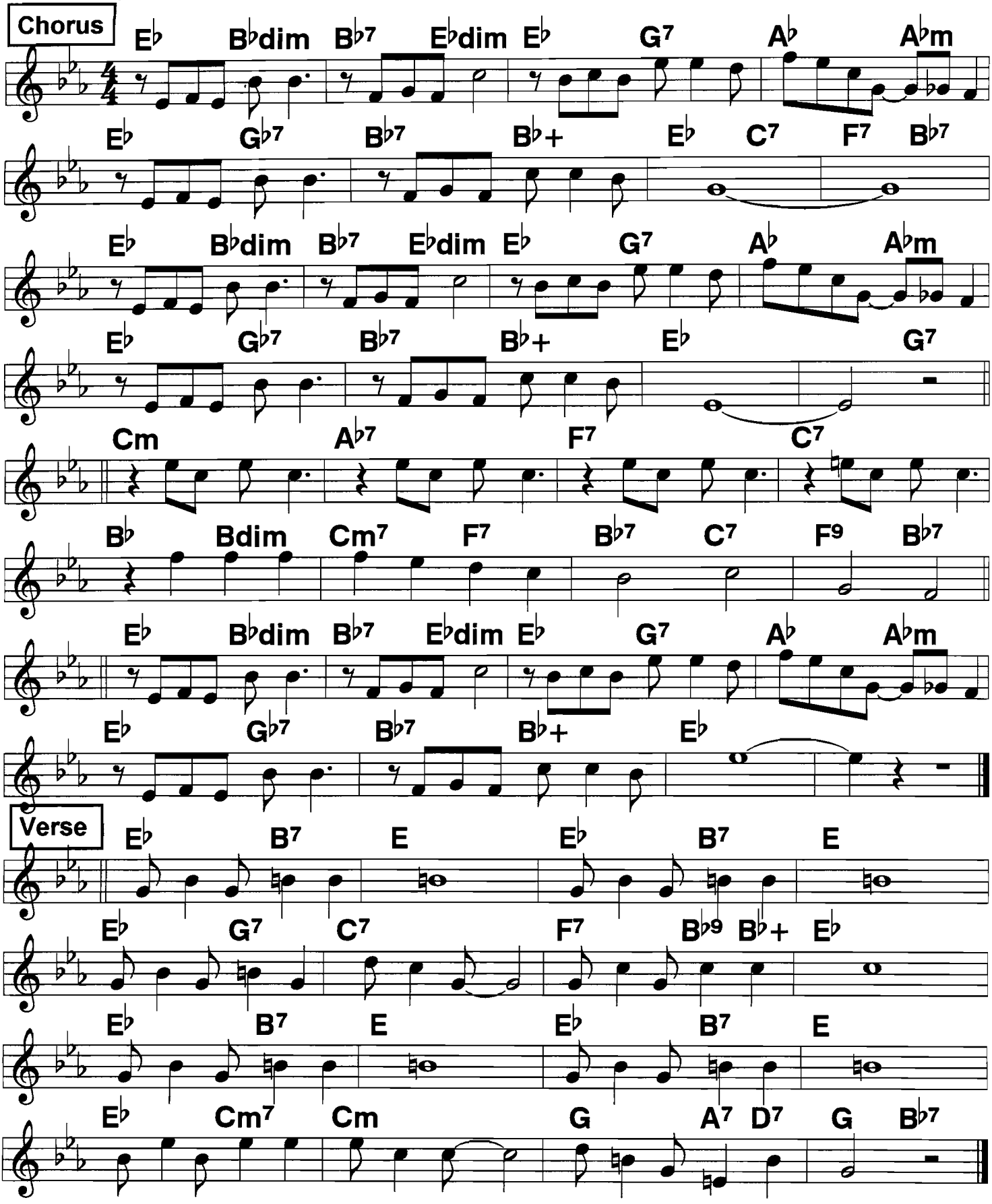


ROUTINE: Verse slow, C slow, C fast. Ending: can drop tempo last 4 bars.

Ain't Misbehavin'

4/4 Swing ♩ = 140

Fats Waller, 1929



Ain't She Sweet

♩ = 194

c. Ager, 1927

Chorus

C G♭7 G7 | C G♭7 G7

C E7 A7 D7 G7 C

C G♭7 G7 | C G♭7 G7

C E7 A7 D7 G7 C C7

F7 C C7

F7 C G7

C G♭7 G7 | C G♭7 G7

C E7 A7 D7 G7 C

Verse

C G7 C

Am E7 Am A♭dim Am A♭dim Am

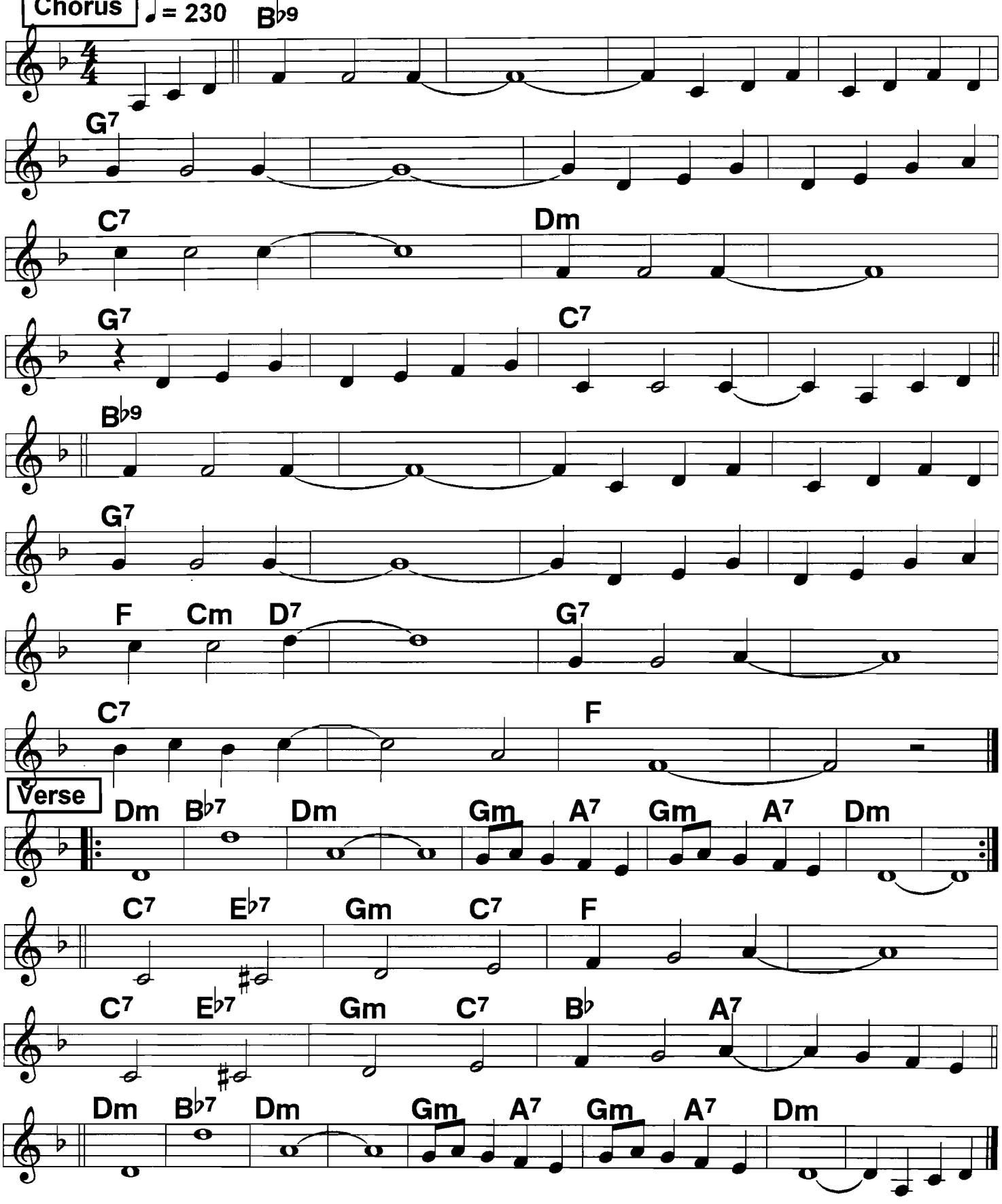
G7 C A7

G Em Am D7 G G7

Alabamy Bound

1925

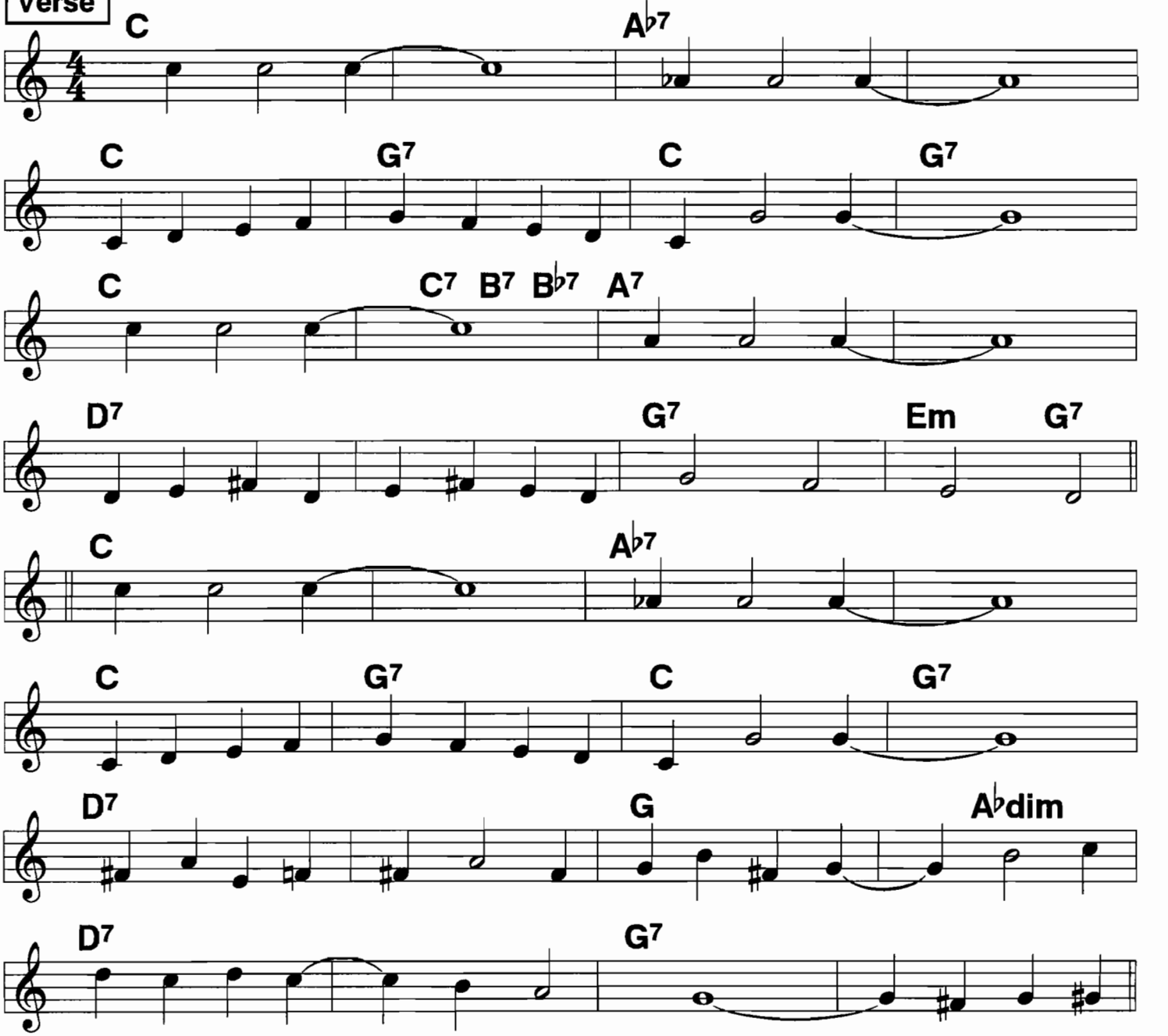
Chorus ♩ = 230



Alabama Jubilee (1)

♩ = 218

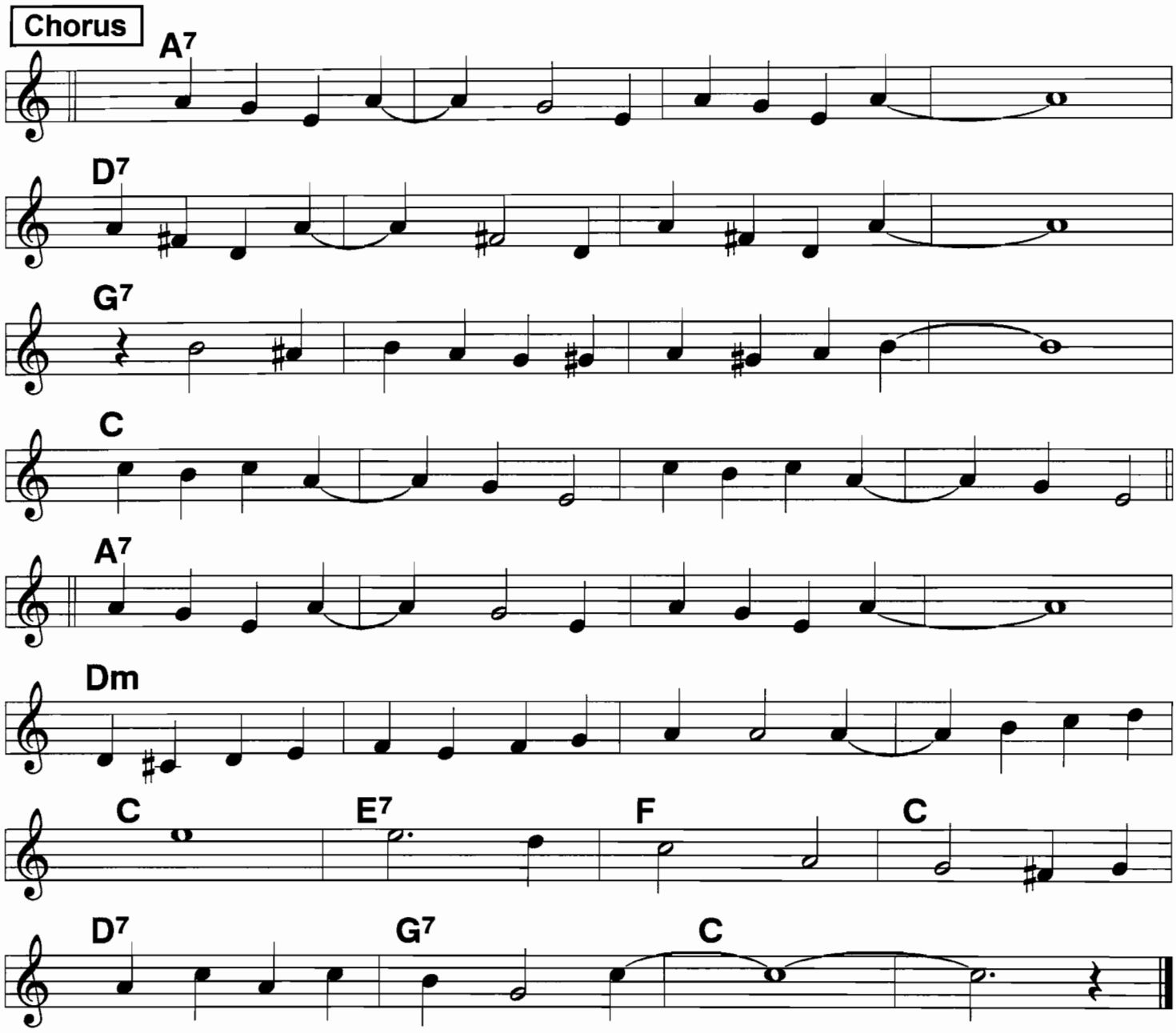
Verse



Verse:
Mando-/lins //// vio-/lins ////;
ev'rybody's tunin; up the fun be-/gins ////
Come this/ way ////, don't de-/lay. ////
Better hurry honey dear, or you'll/ be/ mis-/sin'/

Music sweet, //// ragtime treat ////
Goes right to your head and trickles to your/ feet. ////
It's a remin- der,/ a memory fin- der/ of
Nights down in old /ala-/ bam./// /You ought to

Alabama Jubilee (2)



Chorus:
See Deacon Jones /when/ he rattles the bones. ////
Old Parson Brown /fool-/in' roun' like a clown. ////
|Aunt/ Je- mima who is past eighty three, ////
Shoutin' I'm full /of pep./ watch your step, watch /your step./

One-legged Joe /danced/ a- round on his toe, ////
Throw away his crutch and hollered "let 'er/ go. /Oh honey,
Hail!/// Hail!// the gang's/ all/ here/ for an
Alabama Jubi-/lee //// ///|

Alexander's Ragtime Band

♩ = 152

c. Berlin, 1911

Verse

C C7 F G7

C D7 G7

C C7 F G7

C C7 F E♭dim G7 C C7

Chorus

F C7 F

B♭

F

C G7 C C7

F C7 F

B♭

F7 B♭ Bdim

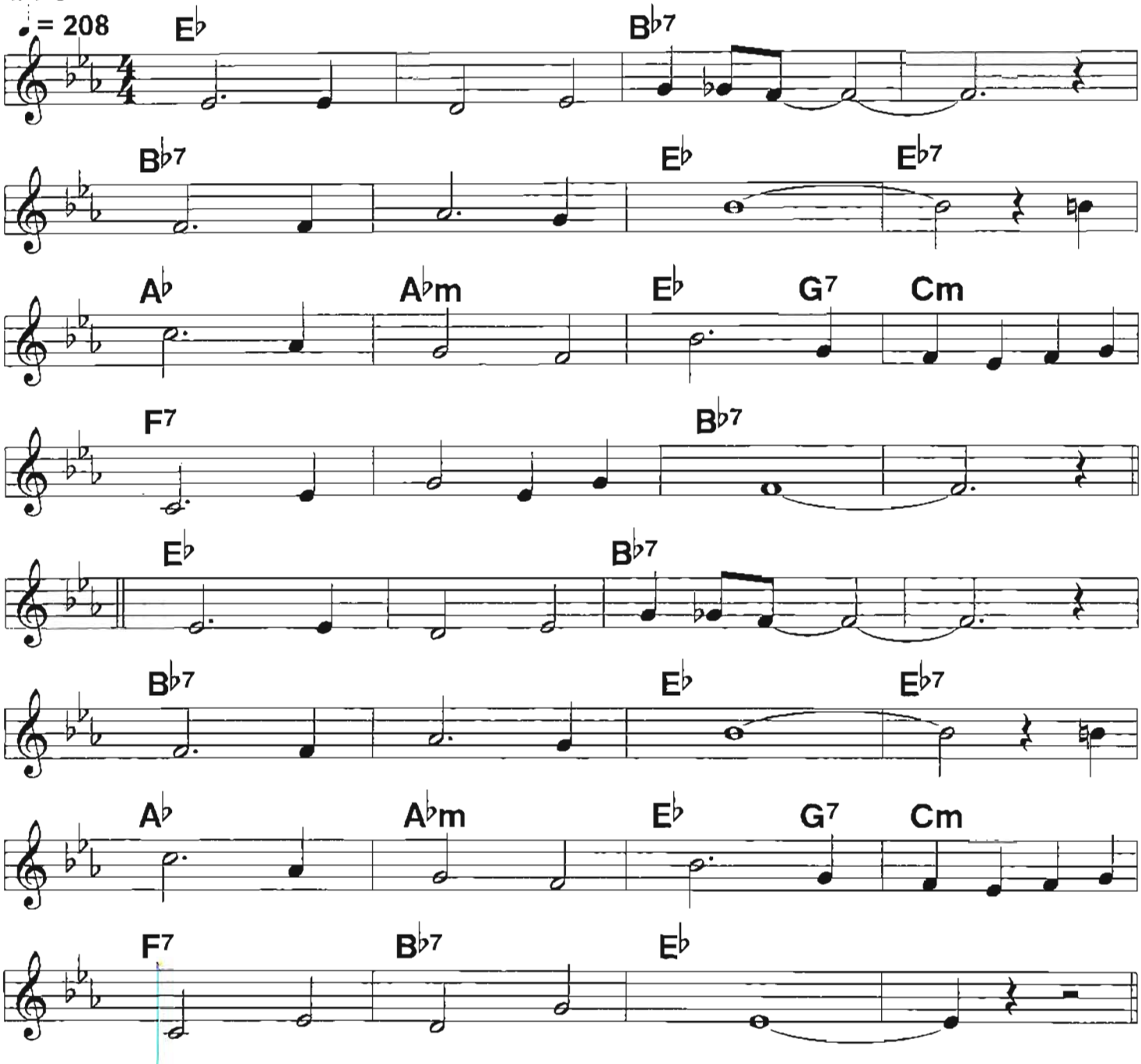
F C7 F

Algiers Strut

4/4 or 2-beat

c.1946

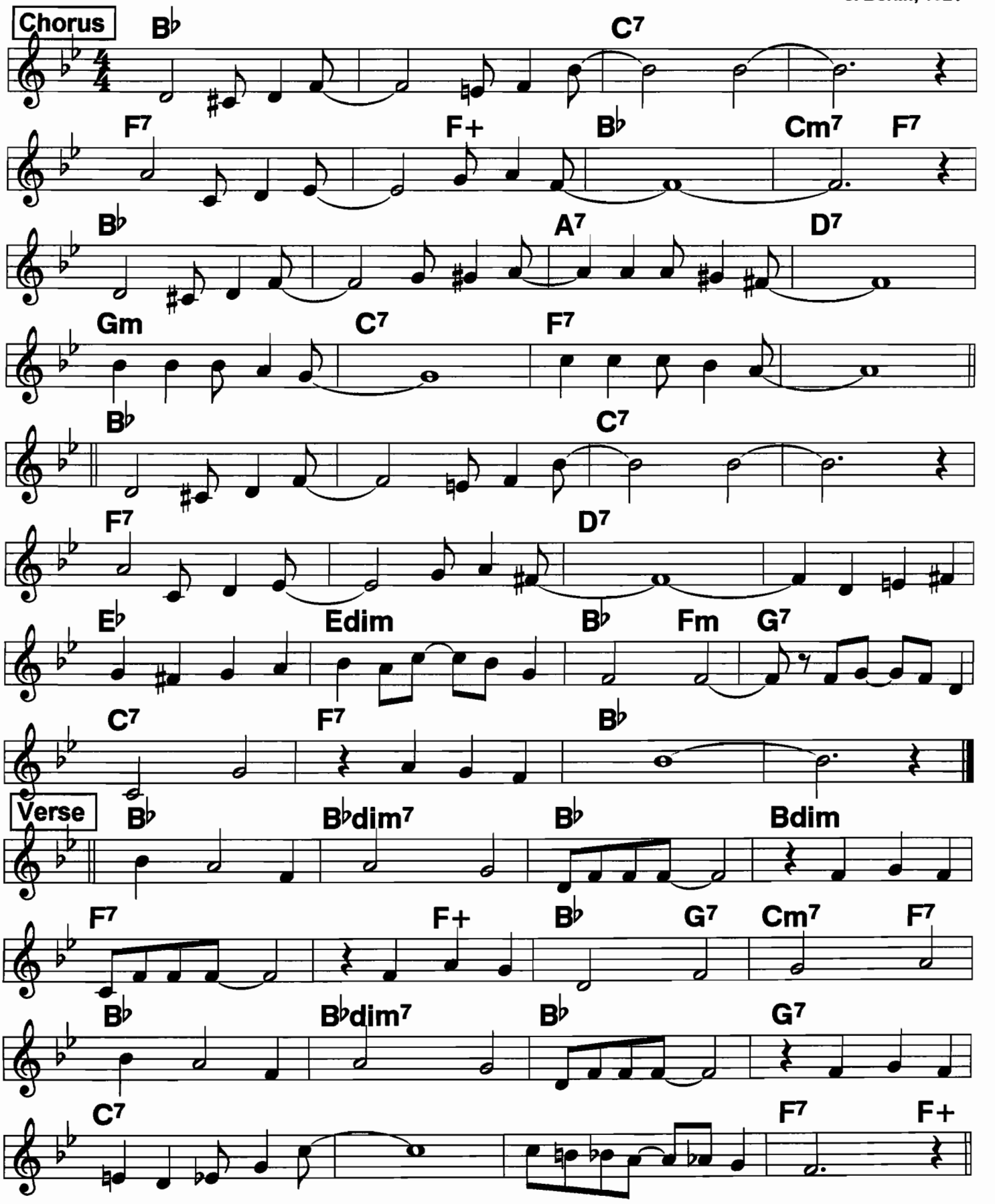
♩ = 208



All By Myself

4/4 2-beat ♩ = 162

c. Berlin, 1921



Am I Blue

4/4 ♩. = 110

Ethel Waters; c. Akst, 1929

Chorus

F C7

F – E♭7 D7 G7 – D♭7 C7 F

F C7

F – E♭7 D7 G7 – D♭7 C7 F B♭ B♭m F

Am E7

E7 Am Cdim C7

F C7

F – E♭7 D7 G7 – D♭7 C7 F B♭ B♭m F

Verse

F F7 B♭ D♭7 C7 F Gm7 C7

F Am E7 Am G♭dim

Gm B♭m C7 F F+ Dm G7 C7

F F7 B♭ G7 C7

Angry

♩ = 182

c. 1925

Chorus

B♭ C7

F7 B♭dim F7 B♭ B♭7

E♭ E♭m B♭ G7

C7 B♭dim F7

B♭7

E♭ G♭7

B♭ C7

F7 B♭dim F7 B♭

Verse

B♭ C7

F7 Fdim F7 B♭ B♭dim B♭

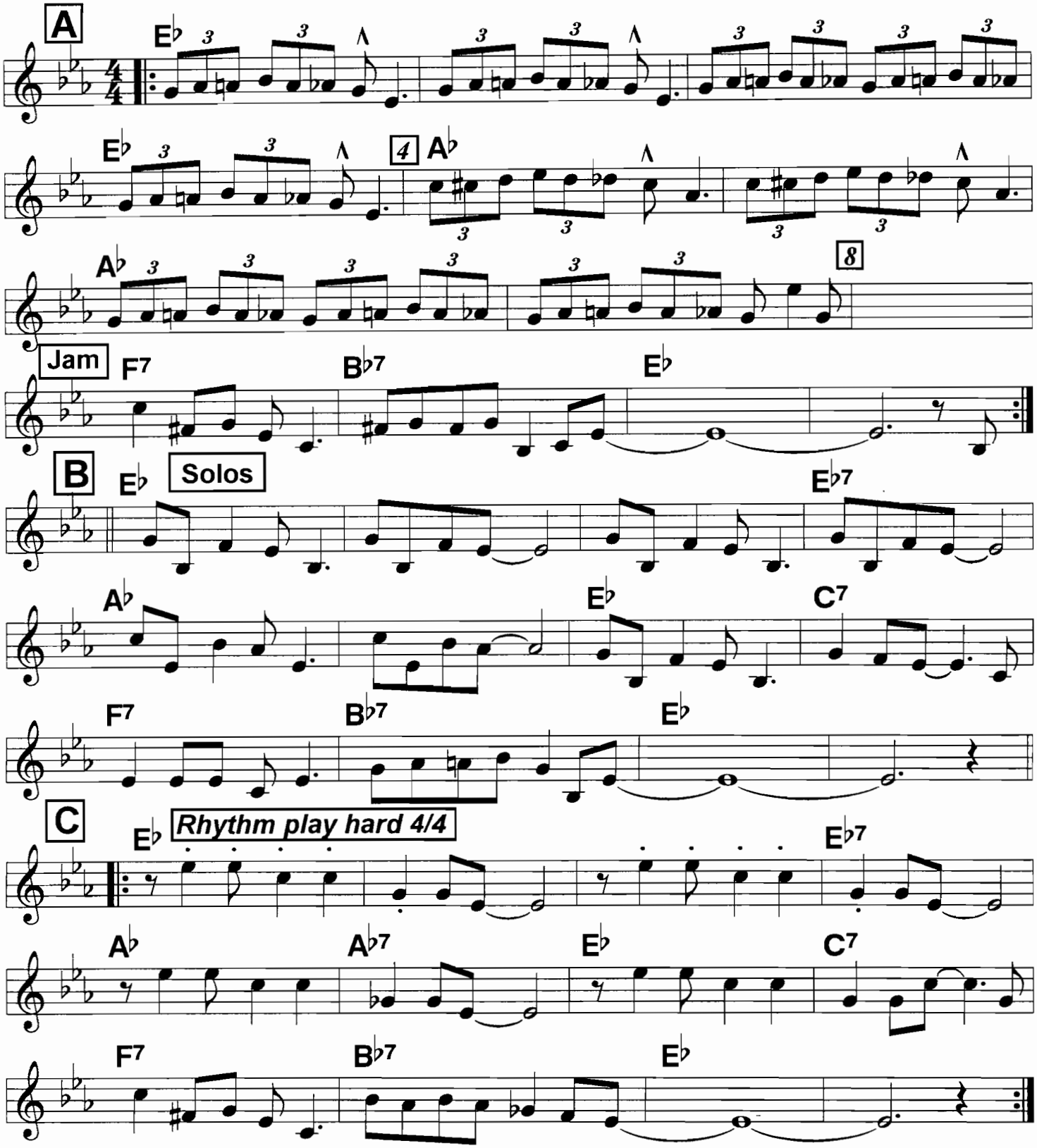
D7 Gm D7 Gm

C7 C7 Cdim F7

Apex Blues

4/4 ♩ = 120

c. Noone, Hines, Poston, 1928



ROUTINE: A A, Solos on B, C C. Rhythm plays hard 4/4 on C, horns syncopate for maximum impact.

As Long As I Live

Easy 4/4 swing ♩ = 128

c. Arlen, 1934

Chorus

F C6 Cm D7 Cm D7

G7 C7 C+ C7 F G7 C7

F C6 Cm D7 Cm D7

G7 C7 C+ C7 F

Cdim Gm B♭m B♭dim F

Dm G9 C7 E♭m Dm C7

F C6 Cm D7 Cm D7

G7 C7 C+ C7 F

Verse

F Gm7 C7 F Gm7 C7

F A♭dim Gm7 C F C7

F Gm7 C7 F Gm7 C7

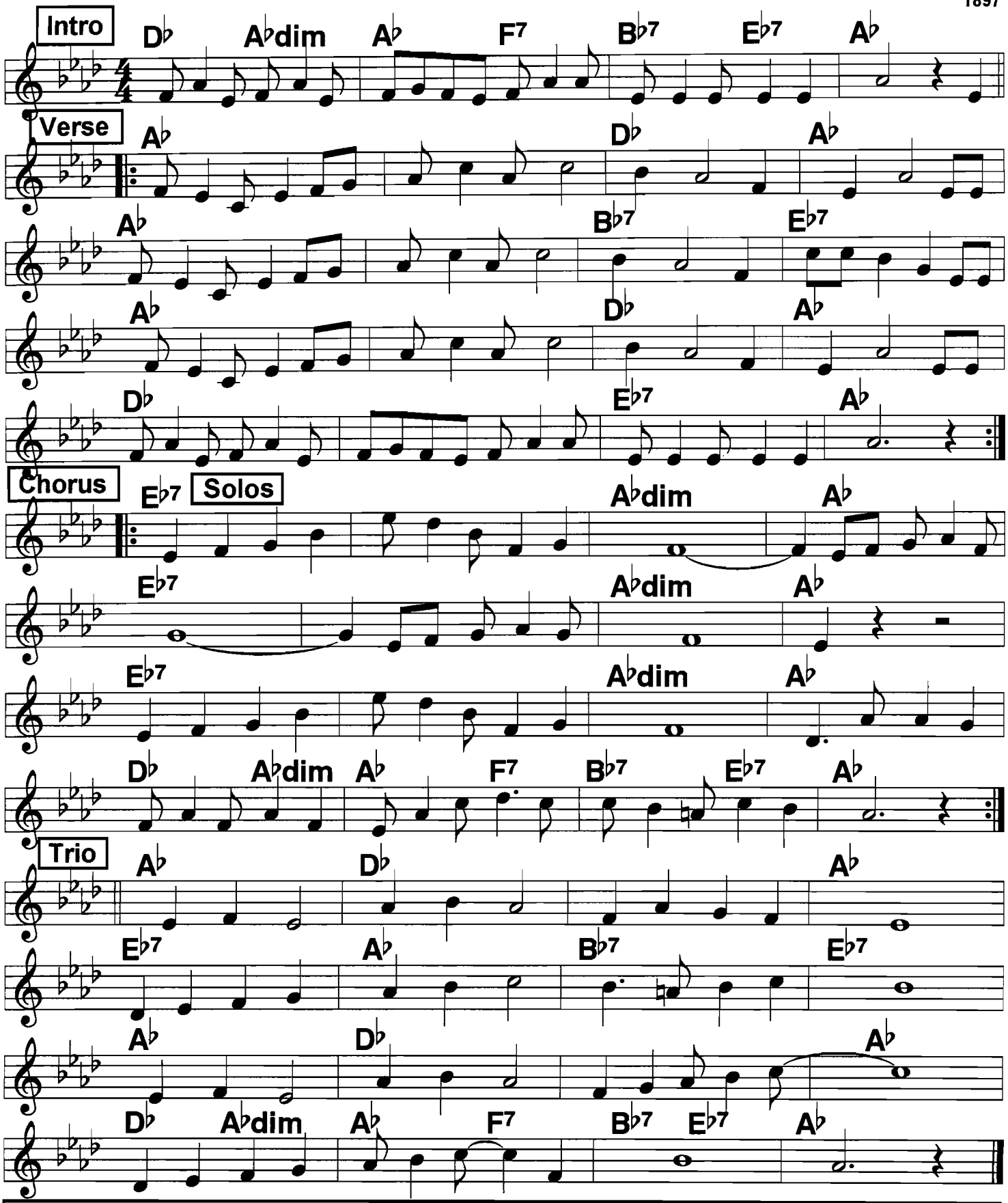
F A♭dim Gm7 C7 F C7

In bar 2, 10, 26, A7 is sometimes used, to simplify things for jazz soloing.

At A Georgia Camp Meeting

♩ = 146 ♩ = 170

1897



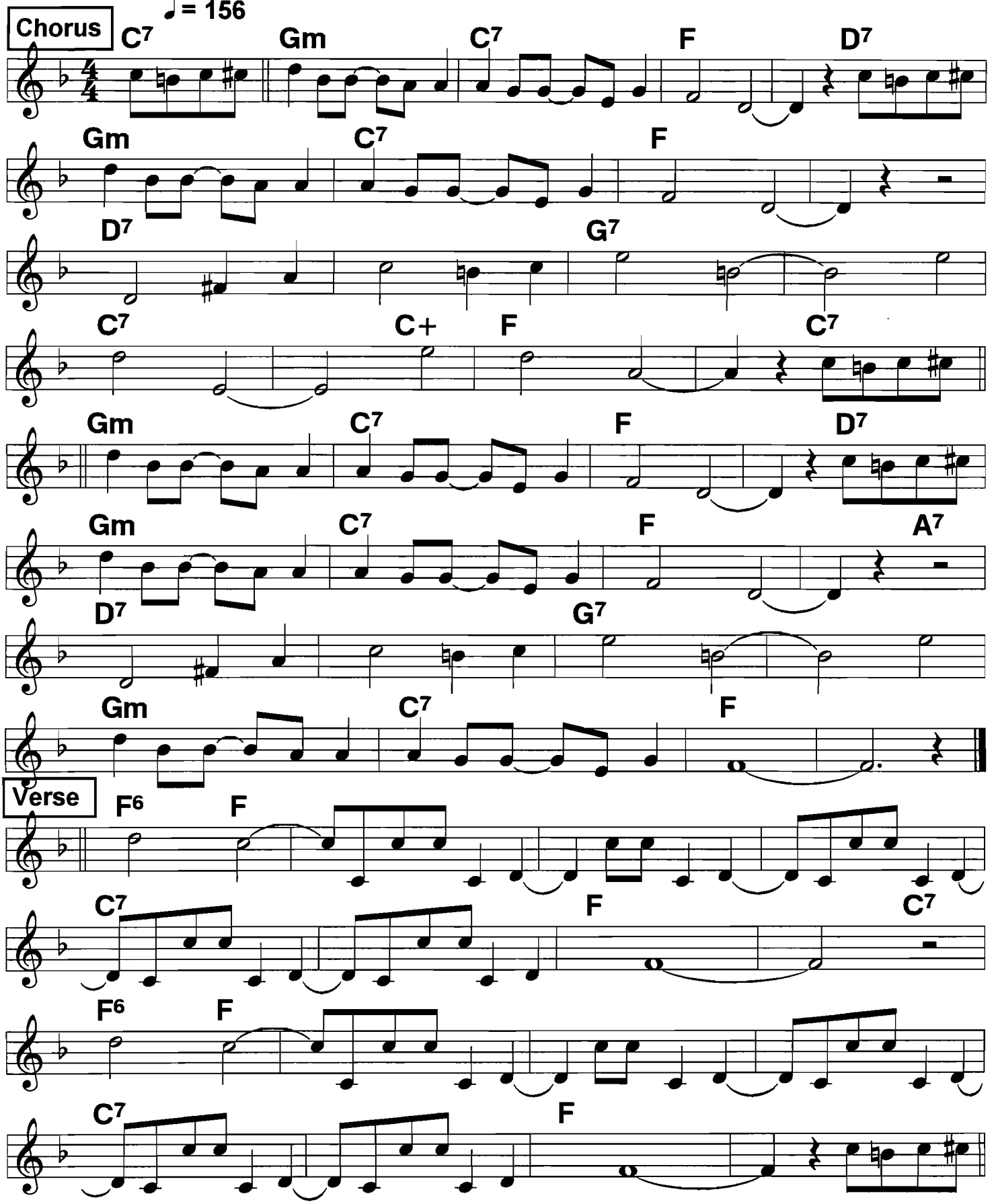
ROUTINE: Intro, V 2X, C 2X, T, Solos on C, VC Intro. Square Ragtime or swing it.

At Sundown

4/4 swing or light 2-beat

♩ = 156

c. W. Donaldson, 1928

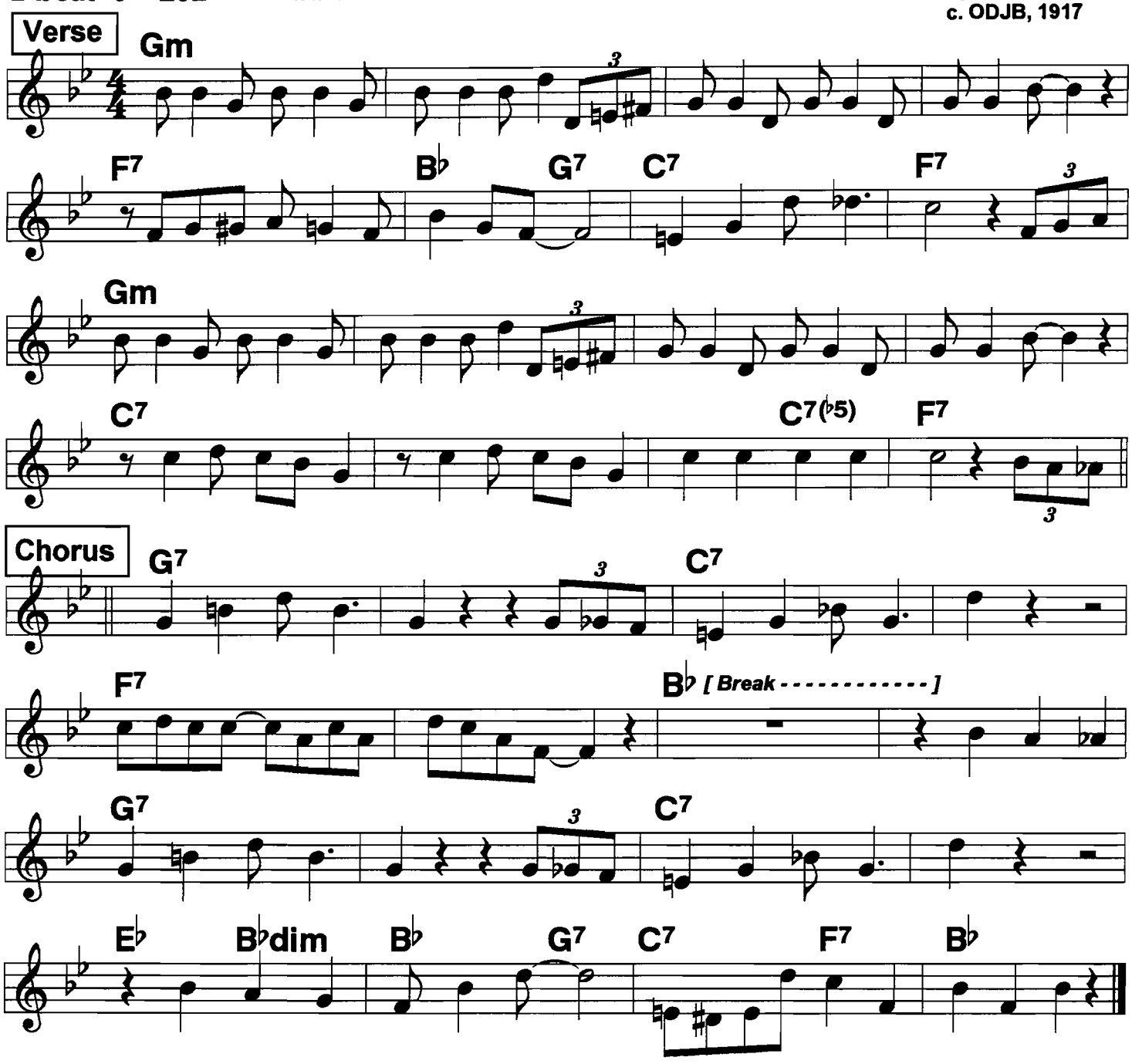


At the Jazz Band Ball

ODJB plays it straight, (at 252). Ragtimers rec. is 224, Bix 202. Bix, Muggsy often give only an impression of melody, so using book notes.

ODJB '17, Bix '27; Spanier '39; c. ODJB, 1917

2-beat ♩ = 202



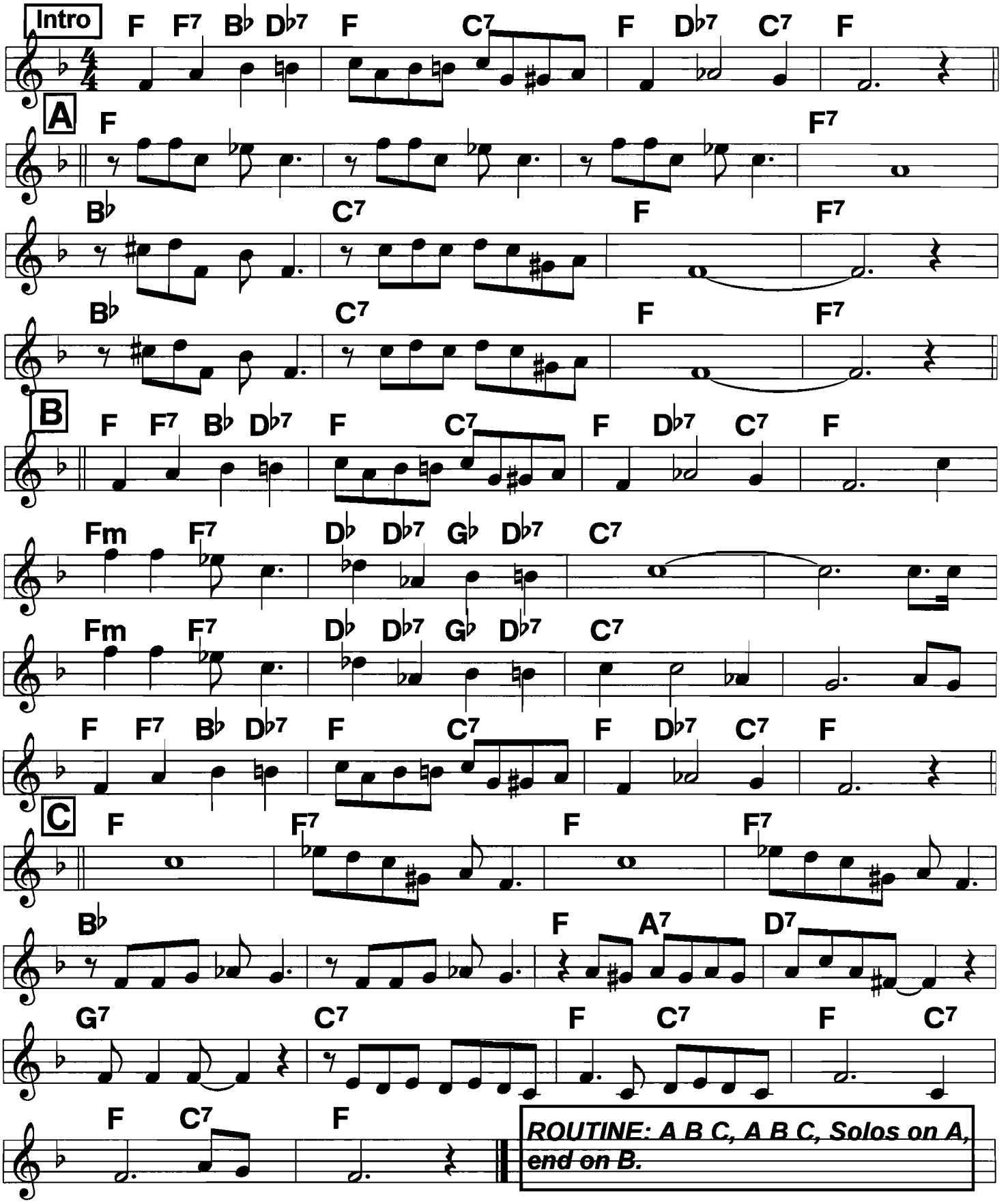
ROUTINE: V C V, SOLOS on C 2 X each, V, C 2 or 3 X

Aunt Hagar's Blues

♩ = 120

Rockin' 4/4, slow boogie feel

Teagarden,
c. W.C. Handy, 1920



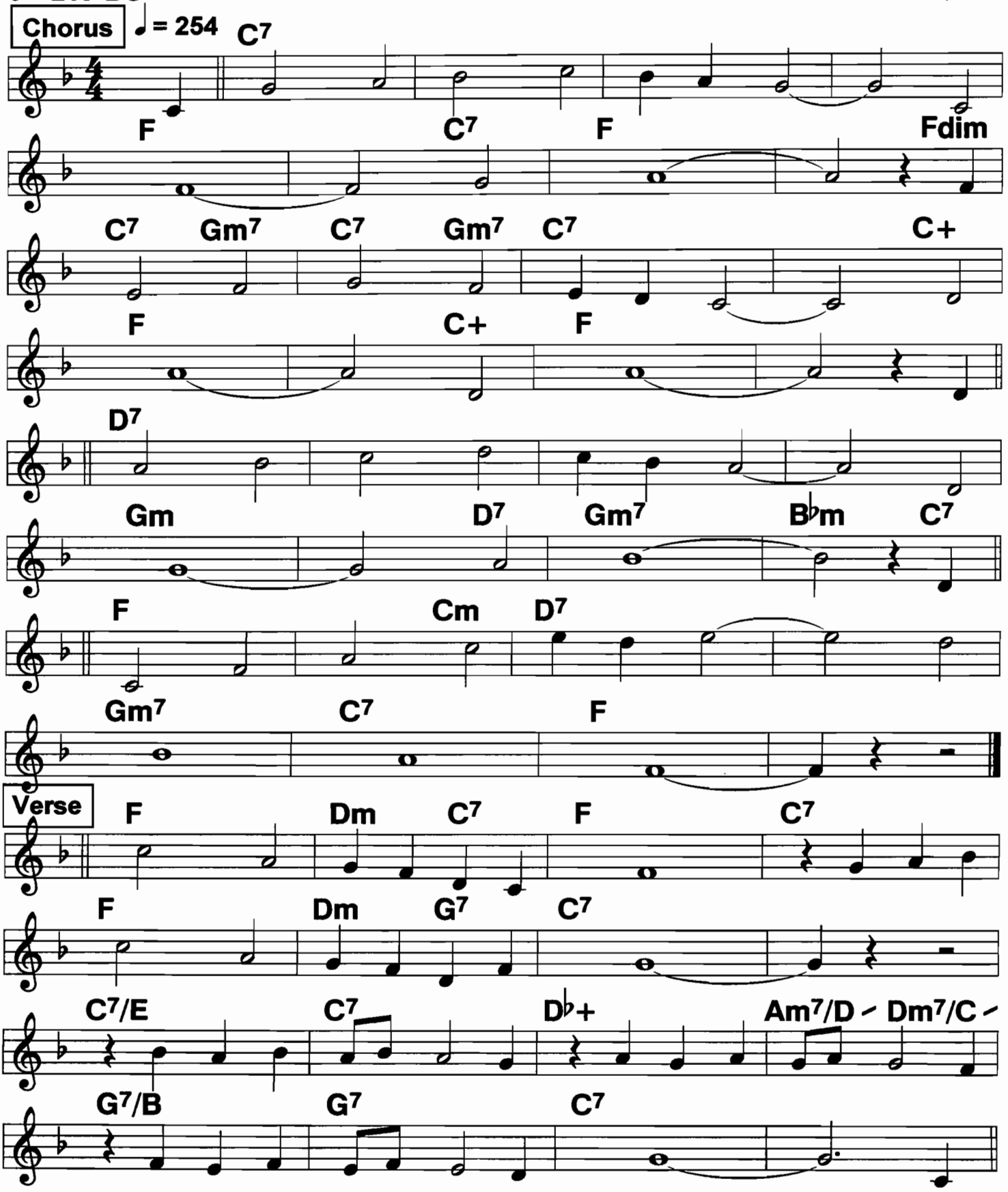
Avalon

4/4 2-beat ♩ = 162
♩ = 210 BG= ♩ = 240

Al Jolson hit, 1920; in F, 2-beat. Goodman Quartet brought it into the dixieland repertoire, 1937; in Eb

c. Rose, 1920

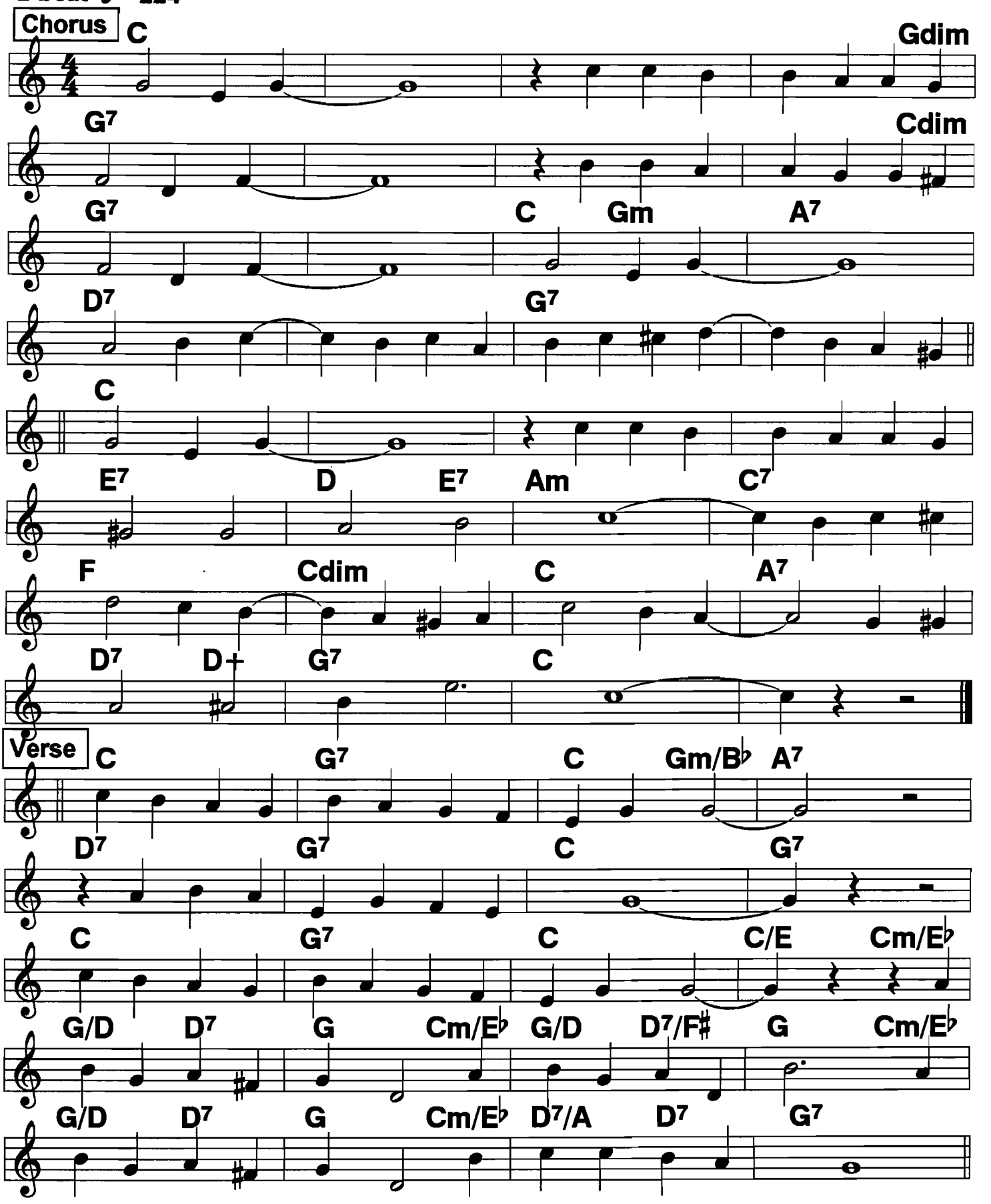
Chorus ♩ = 254



Baby Face

2-beat ♩ = 224

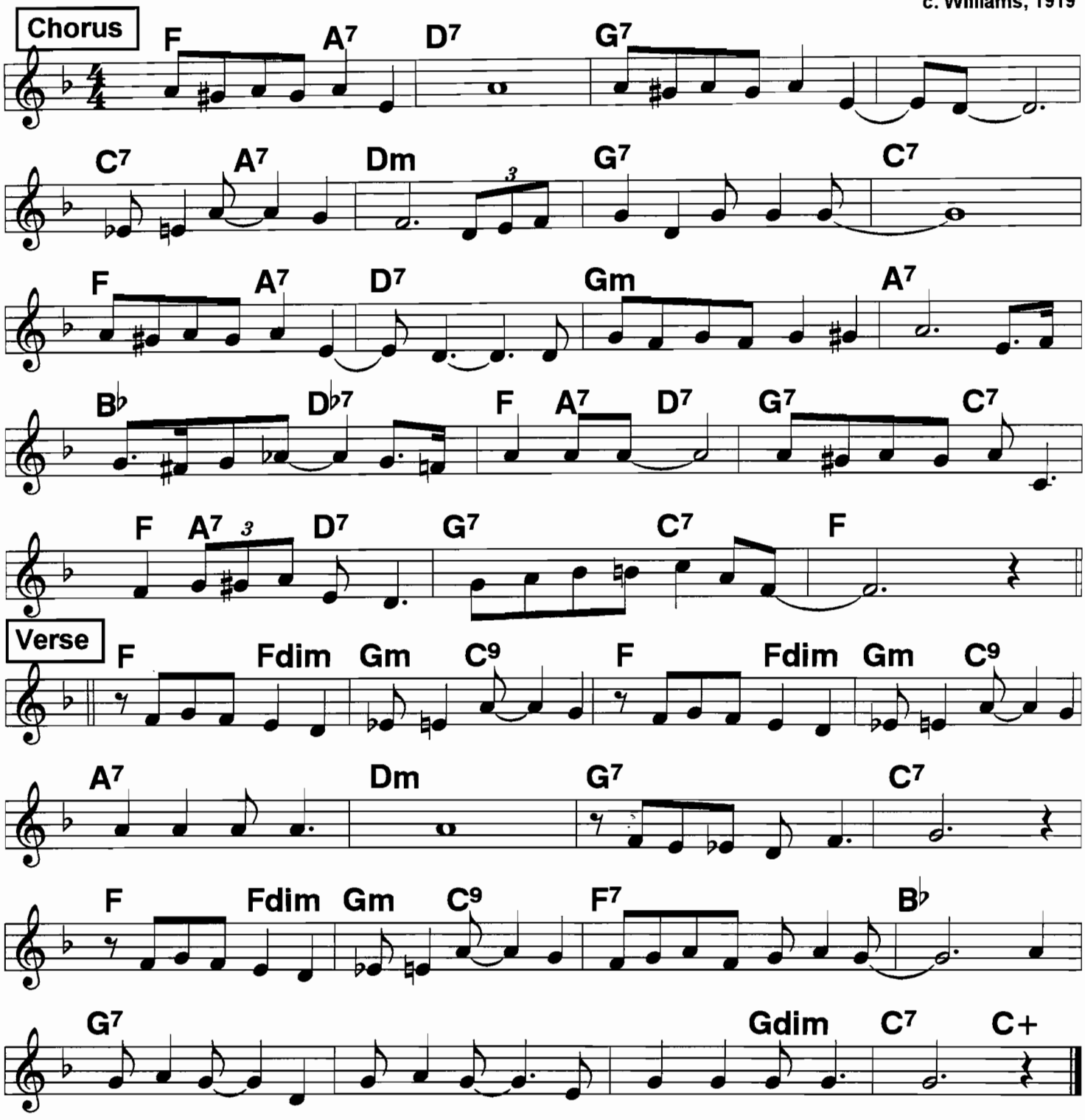
c. Akst,1926



Baby Won't You Please Come Home

Ballad ♩ = 100

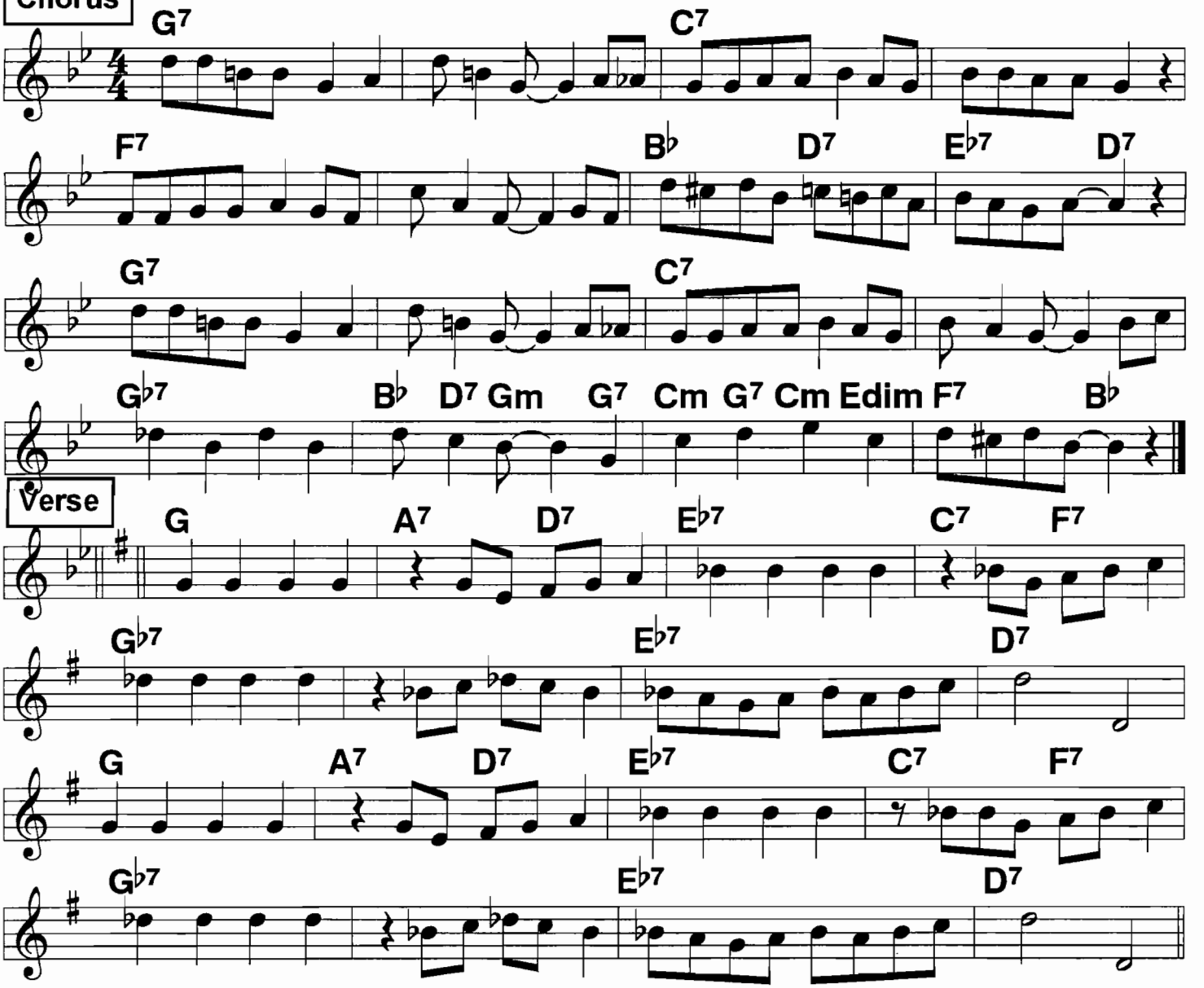
c. Williams, 1919



Ballin' the Jack

♩ = 146

c. Chris Smith, 1913



Chorus:

First you put your two knees close up tight,/ then you
sway 'em to the left, then you sway 'em to the right|
Step around the floor kind of nice and light, then you
twist around and twist around with all your might.|

Stretch your lovin' arms straight out in space, then you
do the Eagle Rock with style and grace. Swing your
Foot way 'round then bring it back. Now
that's what I call ballin' the jack.|

(The 2 verses are on the lyrics sheet)

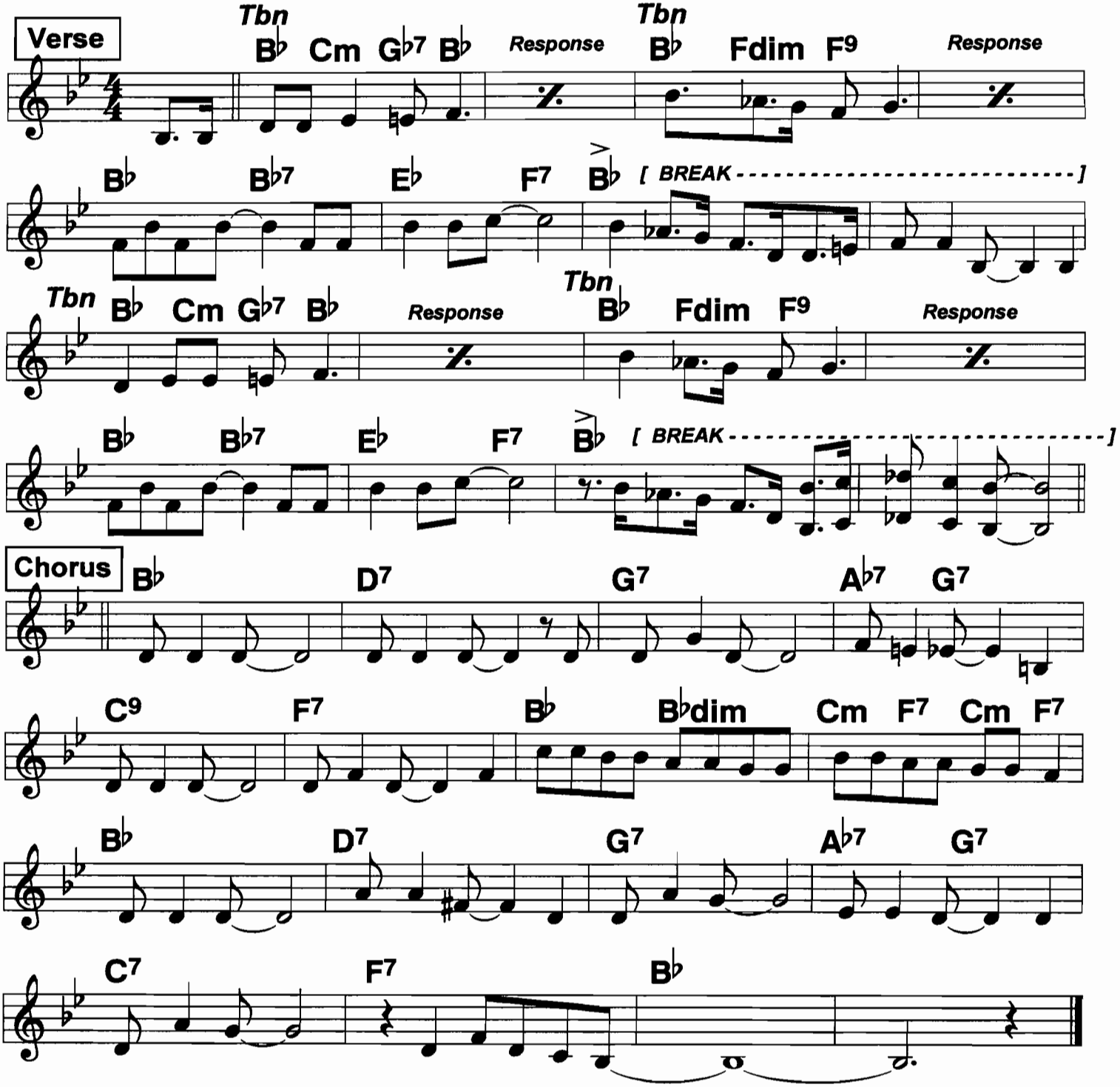
Basin Street Blues

Orig. in C

♩ = 104

4/4; strong bluesy rhythm

Jack Teagarden;
c. Spencer Williams, 1928



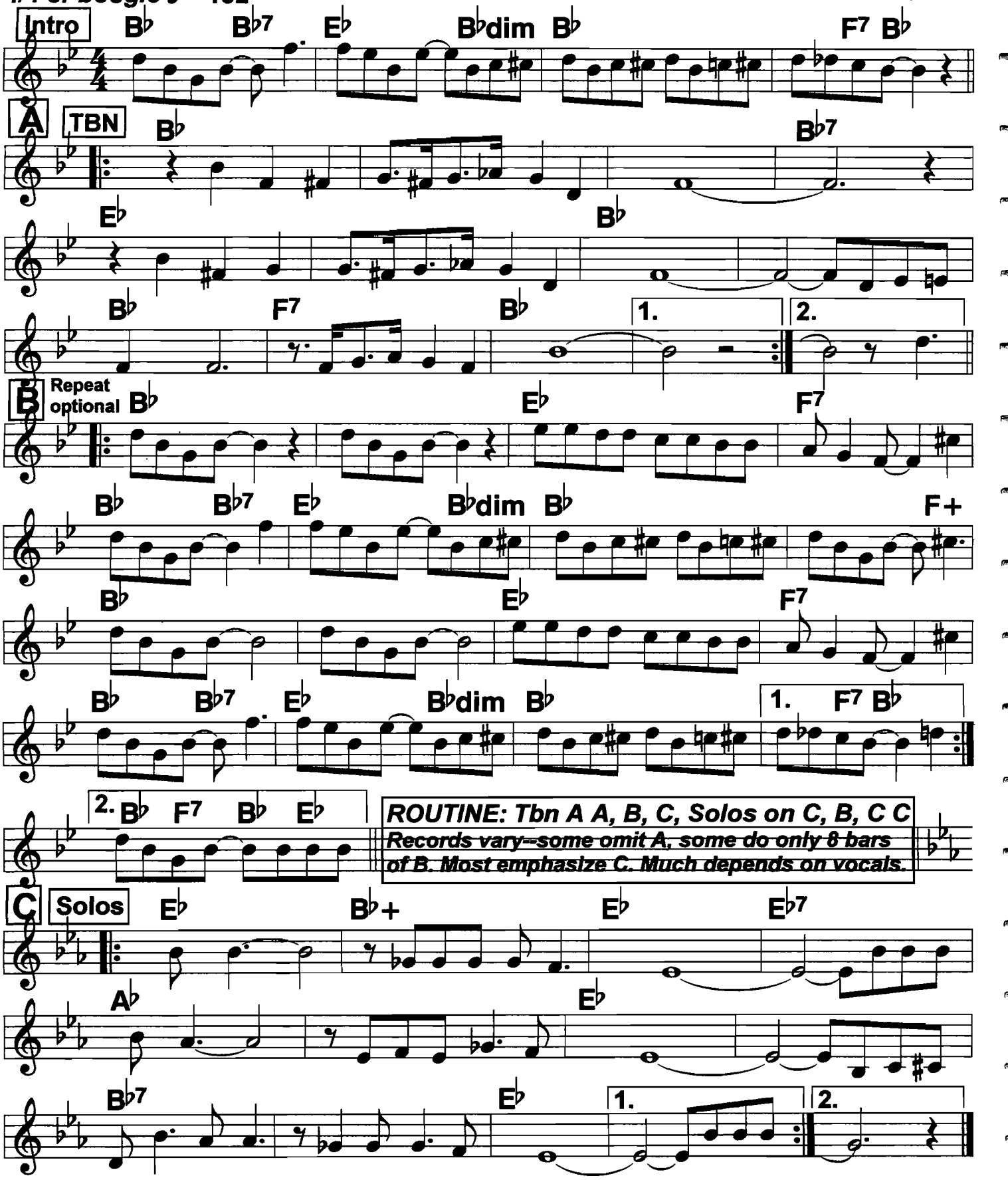
Routine: TBN Verse, Chorus, Solos on Chorus, Verse either with long TBN credenza as ending, or with Chorus out. Usually Clar. has first solo, band play 3s (3 stacatto beats each bar). Next solo, band can play 2s, next solo band play 1s.

Beale Street Blues

From the music
If doing vocal, plan routine carefully.

c. Handy, 1916

4/4 or boogie ♩ = 132



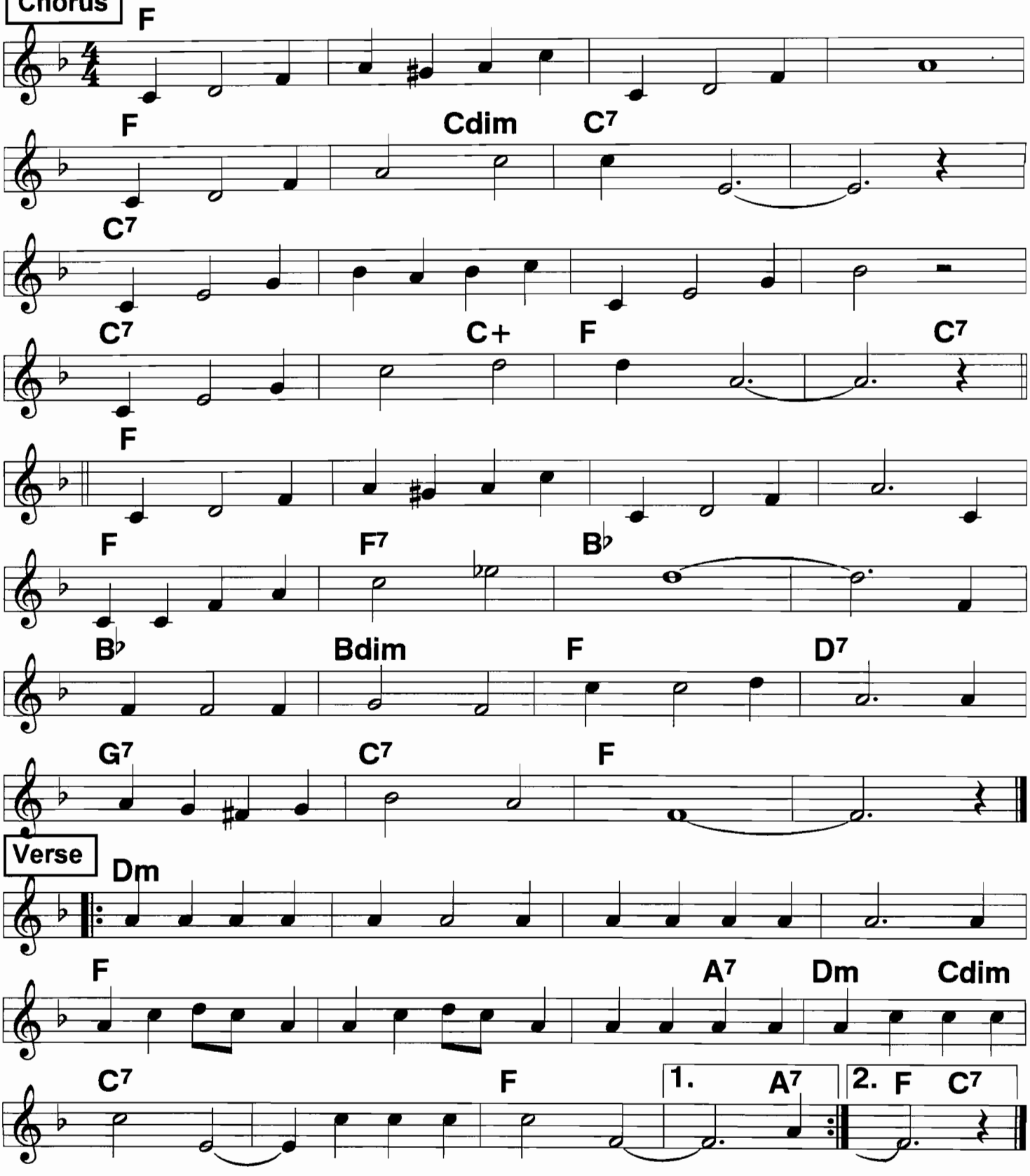
Bill Bailey

♩ = 192 ♩ = 208

More of a 4/4 feel

1902

Chorus



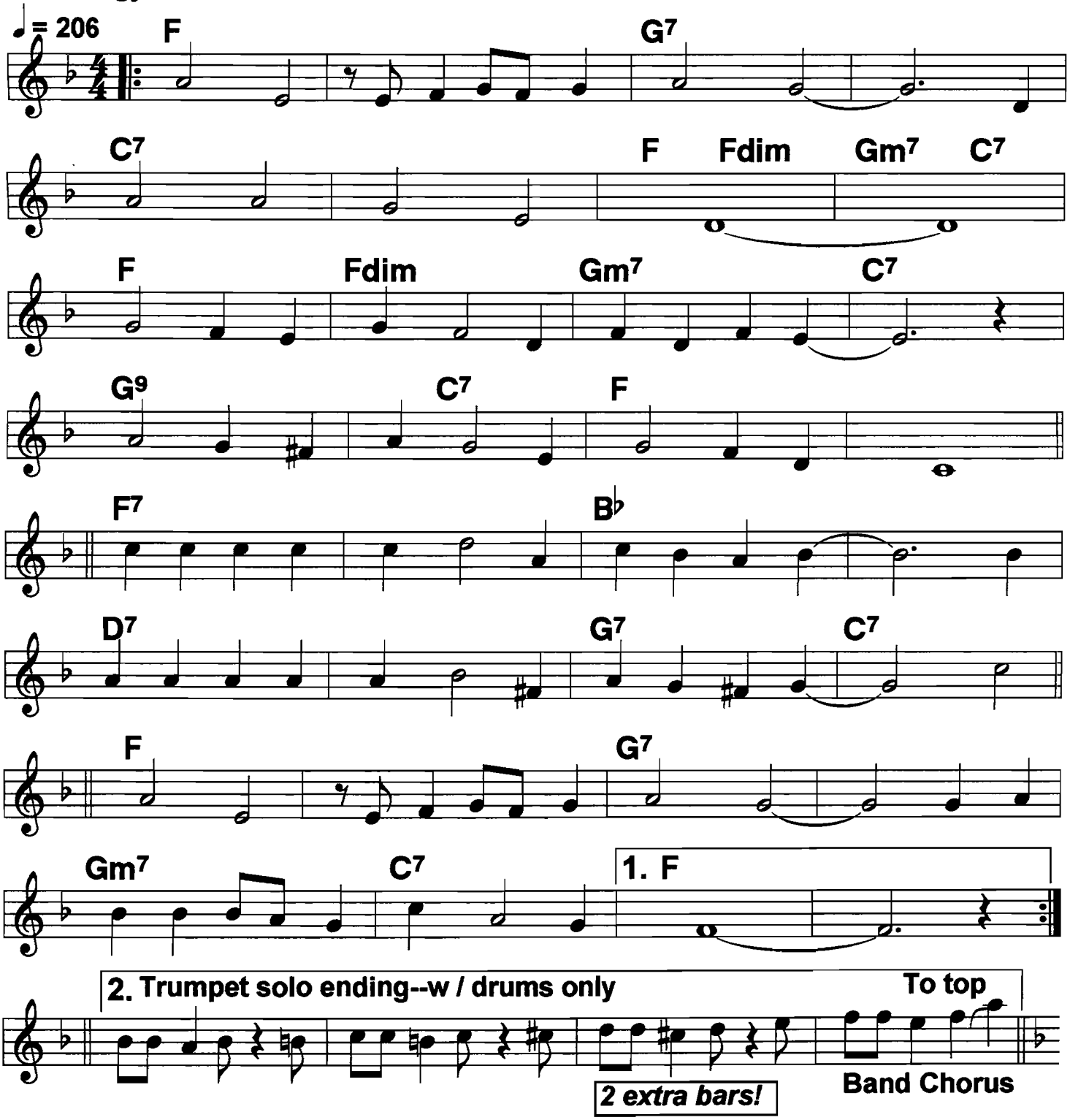
Verse

Big Butter And Egg Man (1)

(I want a big butter and egg man)

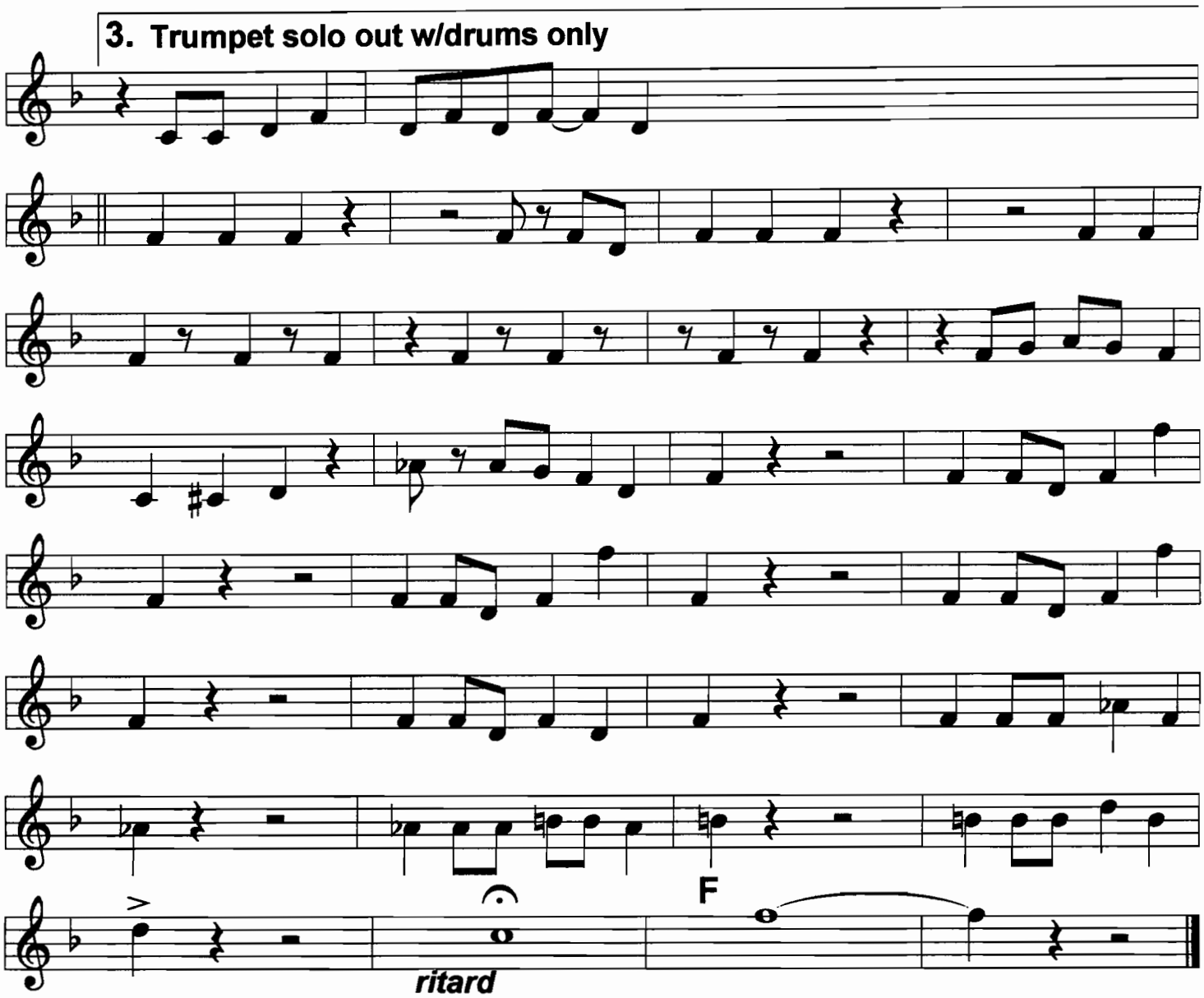
Hot 5 '26; Spanier '39
c. Armstrong, Venable, 1926

4/4 swingy



ROUTINE: Regular tune, except trumpet solo has special ending (2.), band chorus, maybe another solo, out chorus with trumpet and drums only (3.)

Big Butter And Egg Man (2)



I/ want/ a big butter and egg/ man/ ///from
Way/ out/ in/ the/ West./// ////
I'm/ gettin' tired// of working all day, ///|
I/ want some- body/ who wants/ me to play.///

Pretty gold and silver/ have never been mine, /// but
If my dream comes true, dear,/ the sun's gonna shine. //So/

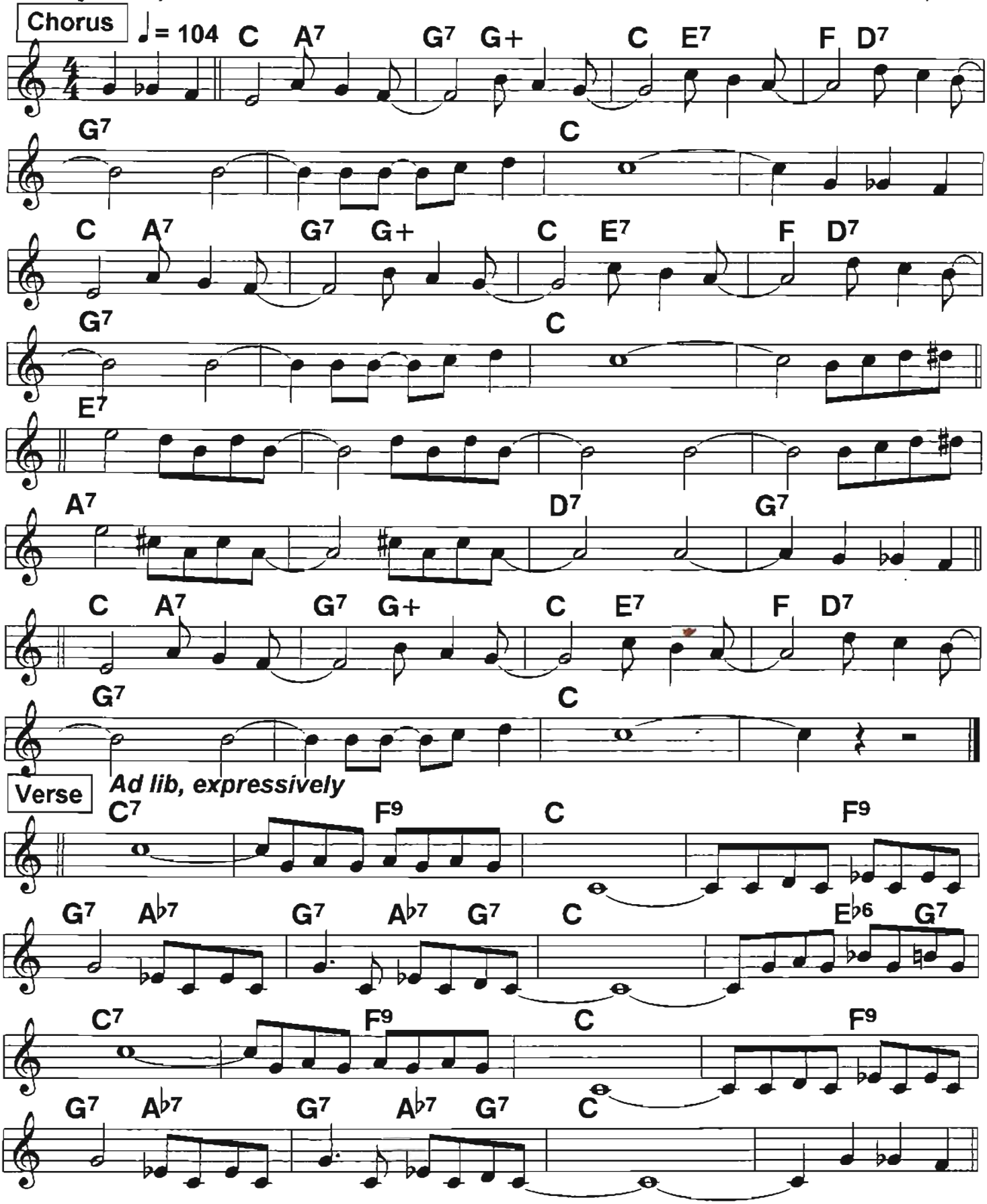
I/ want/ a big butter and egg/ man/ // now don't
Some big butter and egg man/ want me?/// ///|

Birth Of the Blues

4/4 rhythmic, slowish

c. Henderson, 1926

Chorus ♩= 104



Black and Blue

Ethel Waters, L. Armstrong
c. Waller, 1929

♩ = 104

Chorus

Am Dm Am D7

C Gdim G7 C E7

Am Dm Am D7

C Gdim G7 A♭7 G7 C E♭7

A♭7 C E♭7

A♭7 Am E7

Am Dm Am D7

C G7 A♭7 G7 C

Verse

C B7 C

C Am E7

Dm D7 G7 C

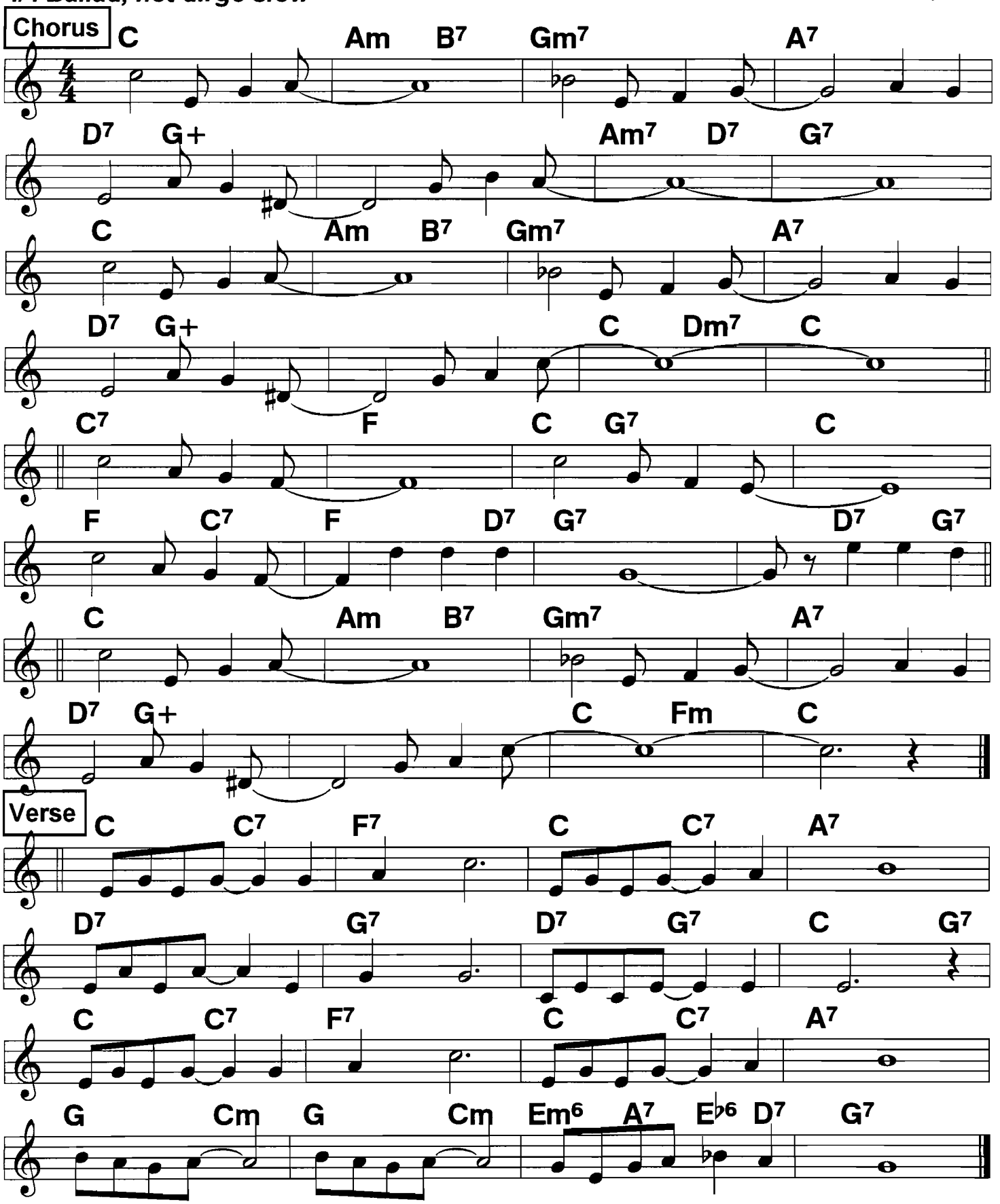
G D7 G F+ E7 Am D7 G7 E7

Blue Turning Gray (Over You)

♩ = 108

4/4 Ballad, not dirge slow

c. Waller, 1929



Blues My Naughty Sweetie Gives to me

1919

Chorus ♩ = 214

Gm D7 Gm G7

Cm G7 Cm

D7 Gm

A7 D7

Gm D7 Gm G7

Cm G7 D7

G7 C7

F7 C7 F7 B♭

Verse

E♭ A♭7 B♭7 E♭ E♭ A♭7 B♭7 E♭

B♭7 Cm C7 F7 B♭ E♭ E♭dim B♭7

E♭ A♭7 B♭7 E♭ E♭7 A♭

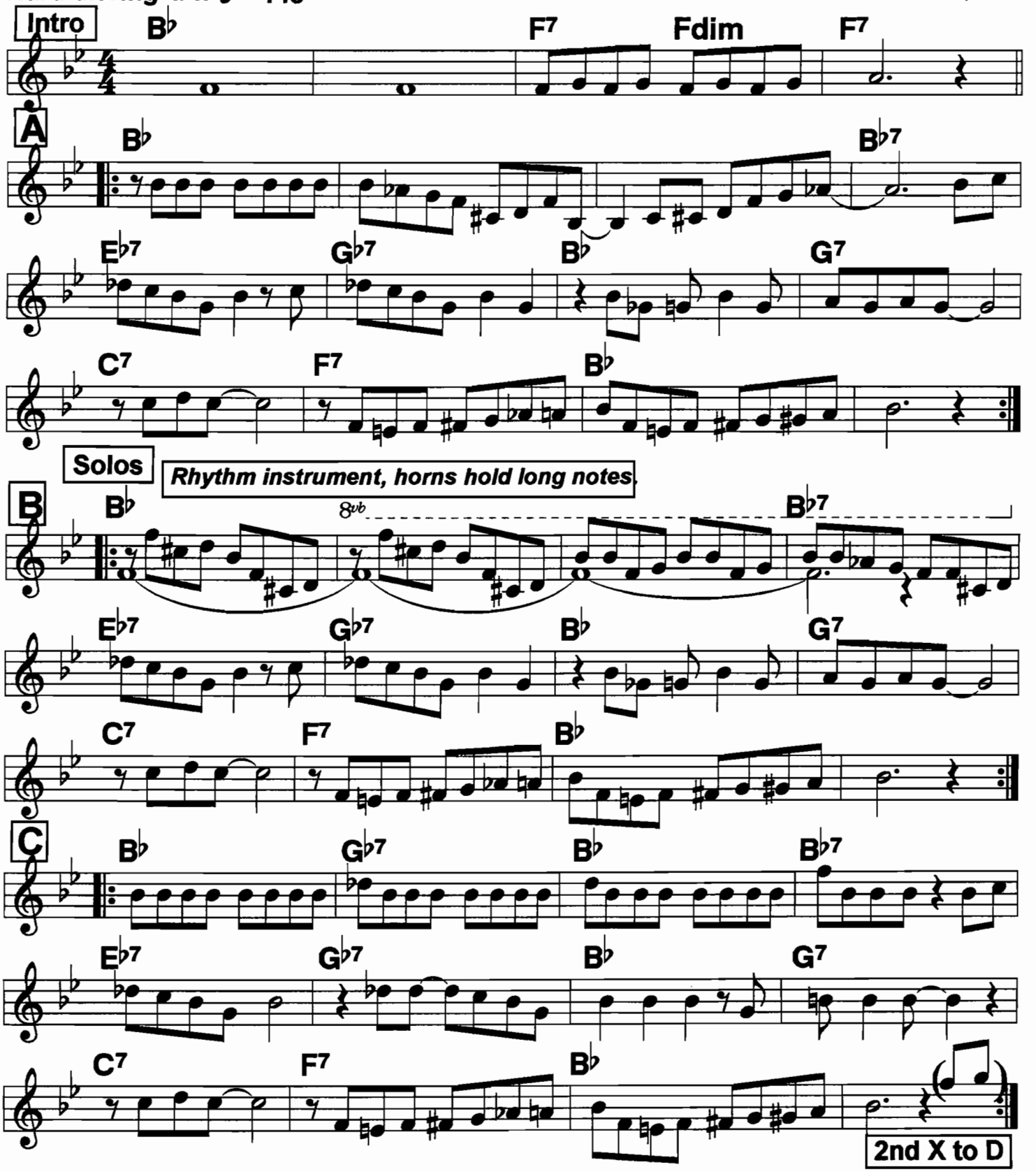
A♭ Gm A7 E♭7 D7

Bluin' the Blues (1)

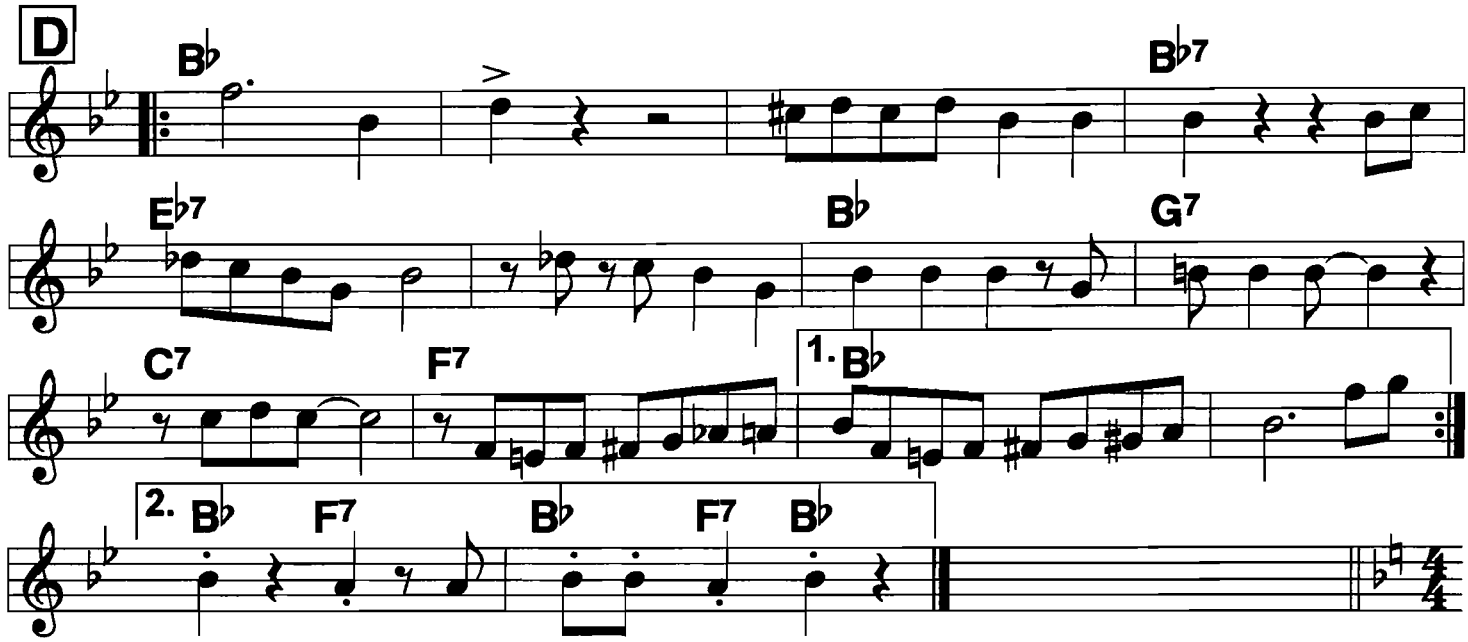
Mostly transcribed from 11/22/39 Spanier Ragtimers record, which basically follows ODJB's of 6/25/18

ODJB '18,
Spanier '39;
c. ODJB, 1918

Swing it!
Hard driving 4/4! ♩ = 148



Bluin' the Blues (2)

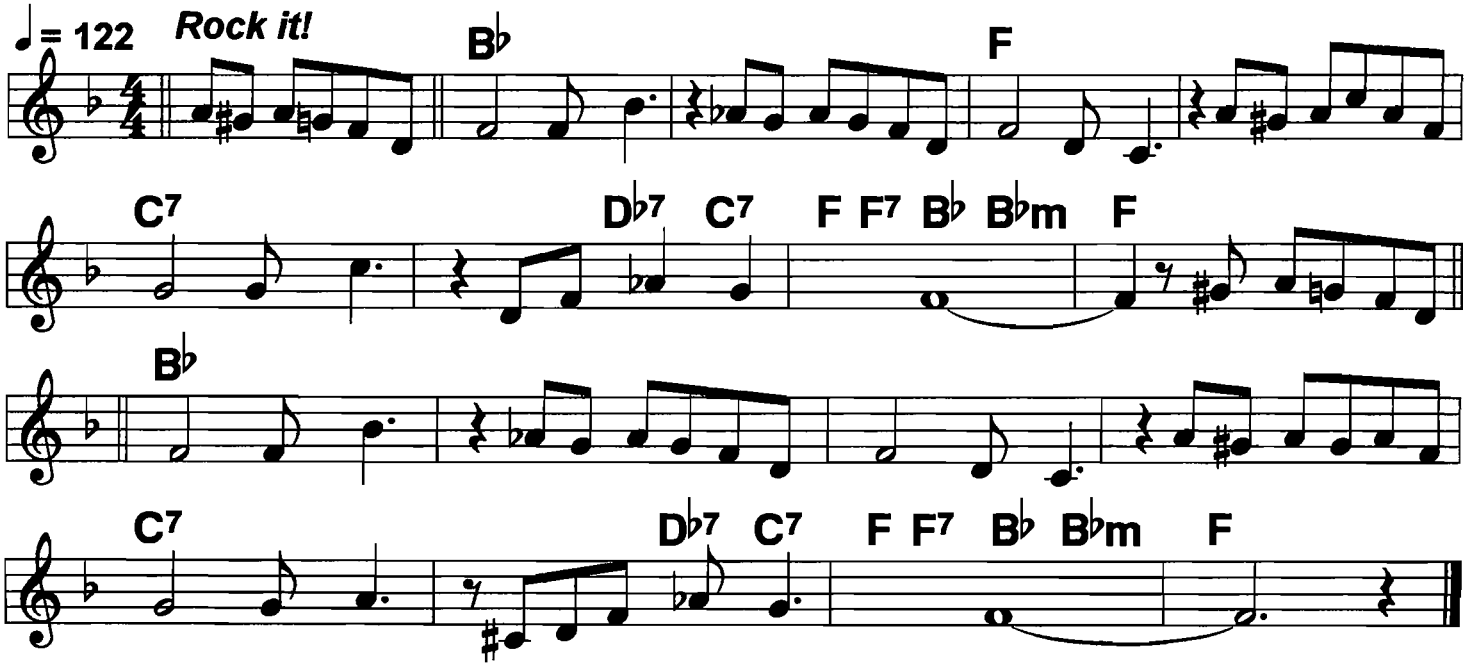


ROUTINE: Ensemble play as written, or to expand it, solo on B 1 or 2 X each, C D as out choruses.

Bucket's Got A Hole In It

Melody approximate.

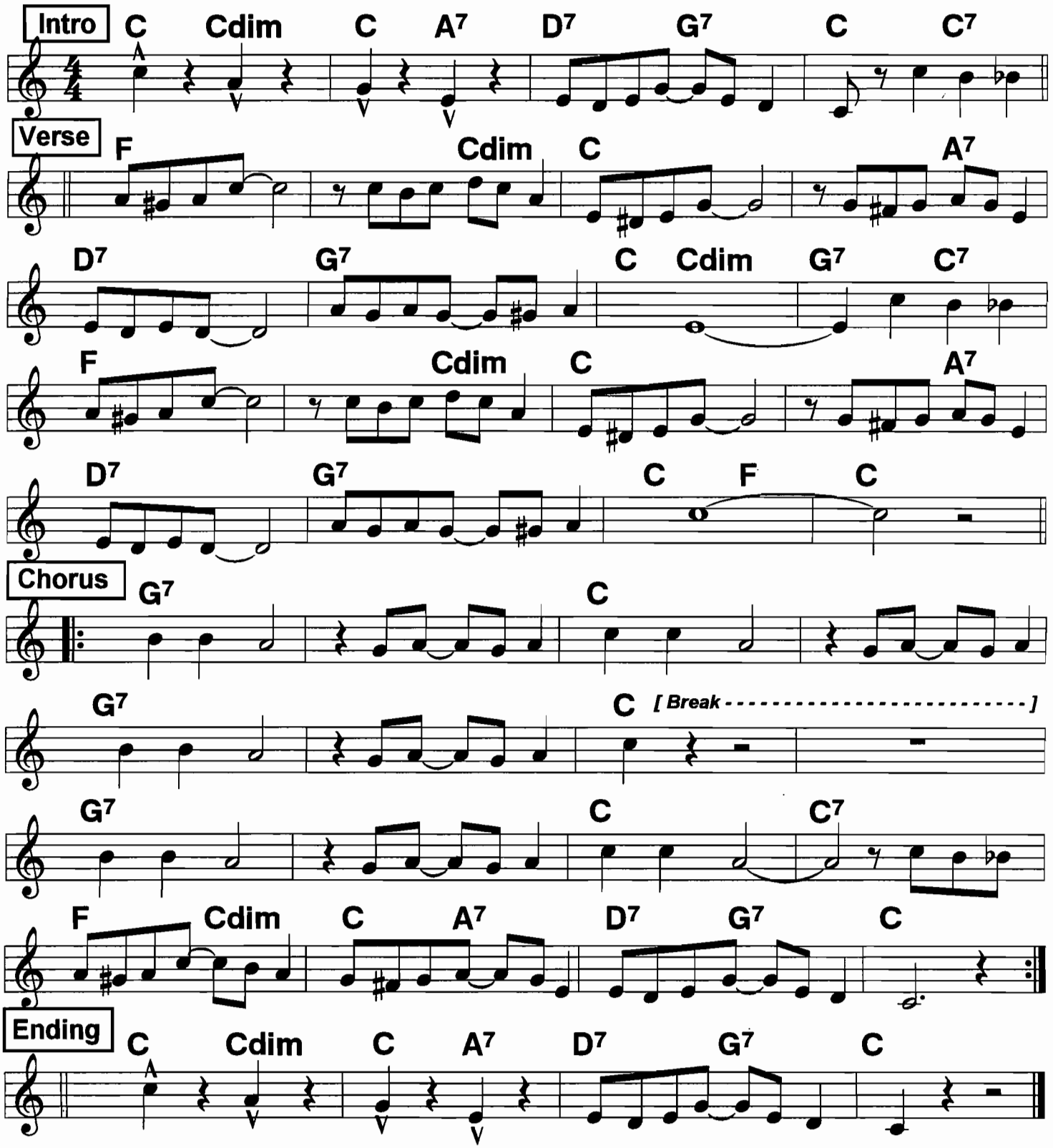
c. C. Williams, 1933



Bogalusa Strut

♩ = 182

c. Sam Morgan, 1927

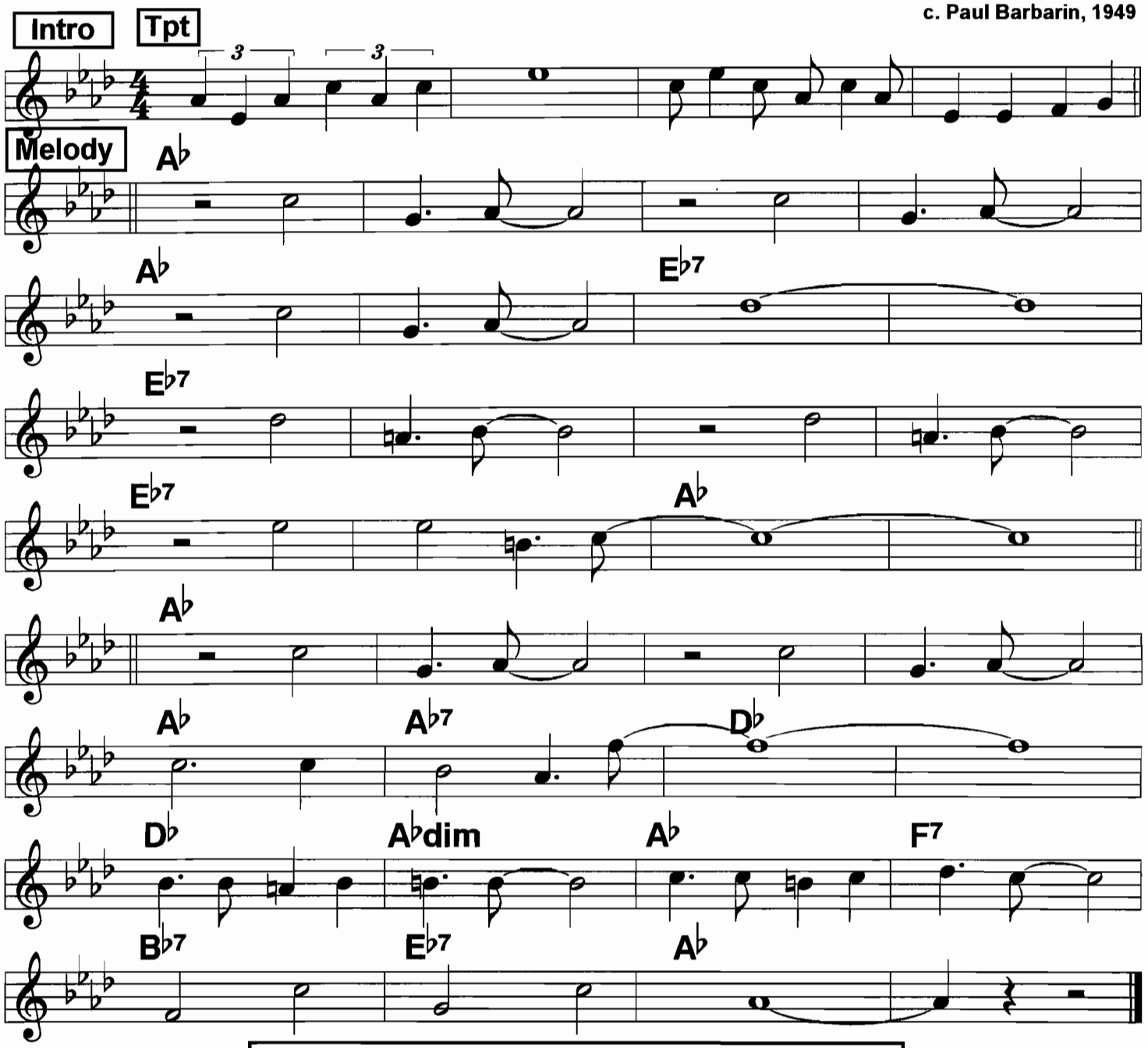


Routine: Intro, Verse, Chorus, Solos on Chorus, Verse, Chorus, Ending

Bourbon Street Parade

2-beat, march tempo ♩ = 192

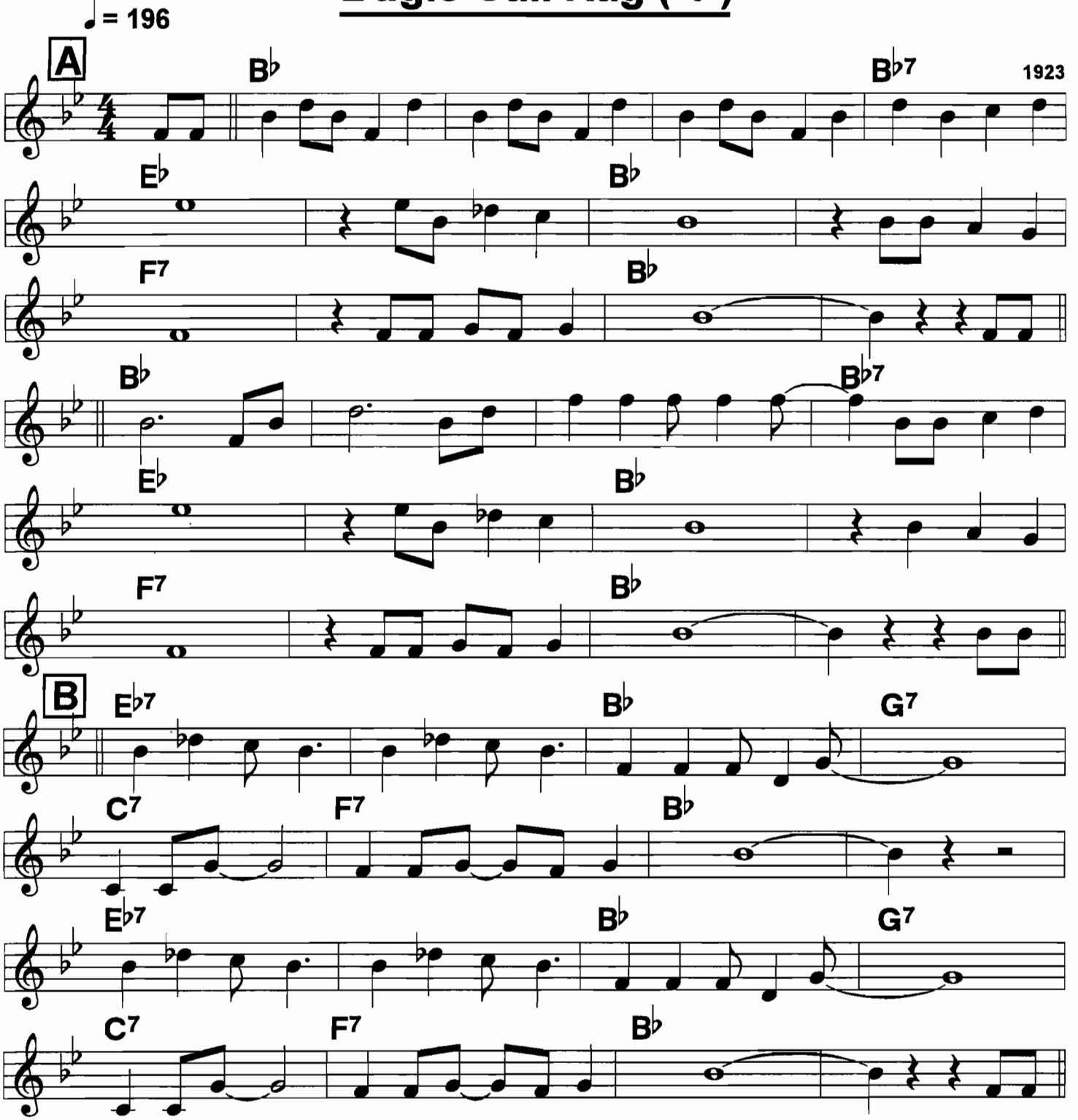
c. Paul Barbarin, 1949



||Let's/ fly/ down,/ ||or/ drive/ down,/
||to/ New/ Or-/ leans/// ////
||That/ cit-/y,/ ||it's pret-/ty,/
||his-/ tor-/ic scenes./// ////

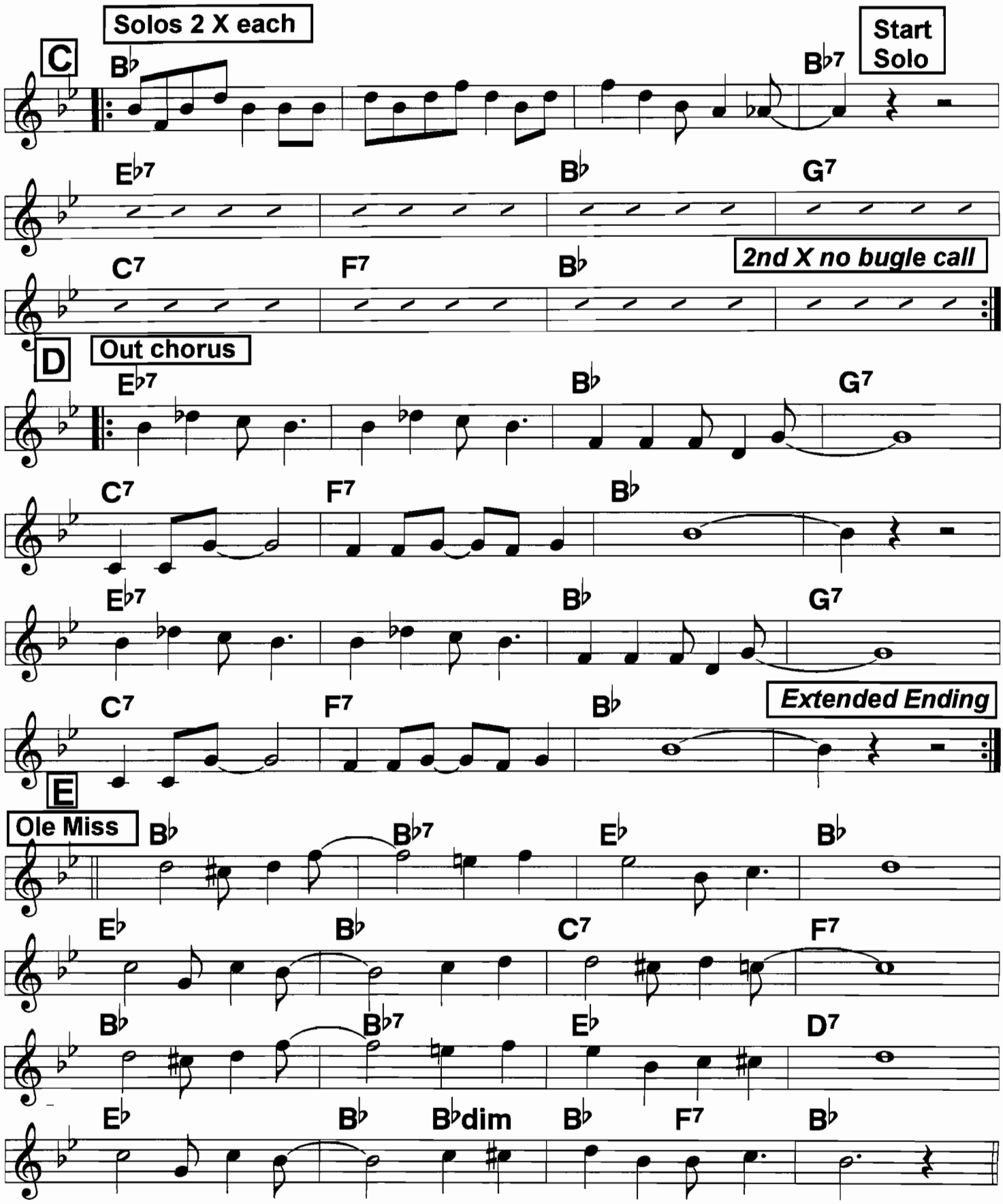
|||I'll/ take/ you,/ ||pa-/ rade/ you,/
Down// on Bour-/bon/ Street./// ////
We'll hit all the hot/ spots,/
you'll meet all the big/ shots,/
Down/ on/ Bour-/bon/ Street./// ////

Bugle Call Rag (1)



No definitive version. This is a basic outline that you can fool with: each instrument do a bugle call on A, followed by the band. On C, band do bugle call before each solo. D 2-3 X, out. New Orleans bands sometimes insert the OLE MISS strain, band 1 X or with solos. A Line 1 & 4, C line 1, are all bugle calls that can be used any place.

Bugle Call Rag (2)

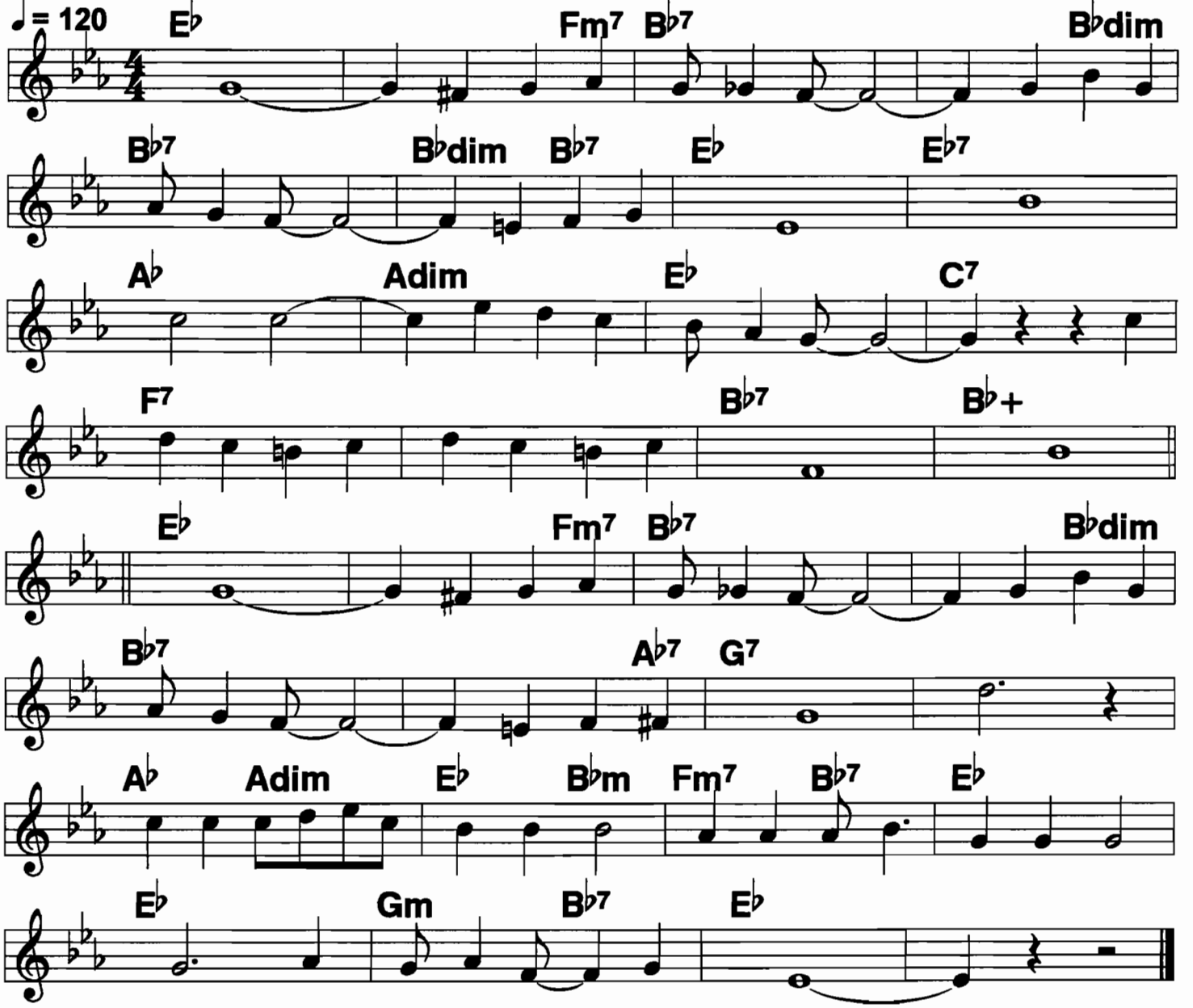


Breeze

C. Williams, 1929, Wingy Manone, 1935; c. 1919

4/4 2-beat

♩ = 120



Breeze/// /that blew my gal away,/ / I've had the
Blues all day/ / since early morn./// ////
You/ came/ / a-whispering through the trees./ /|| When
I woke up this morning she was gone. /// Sweet///

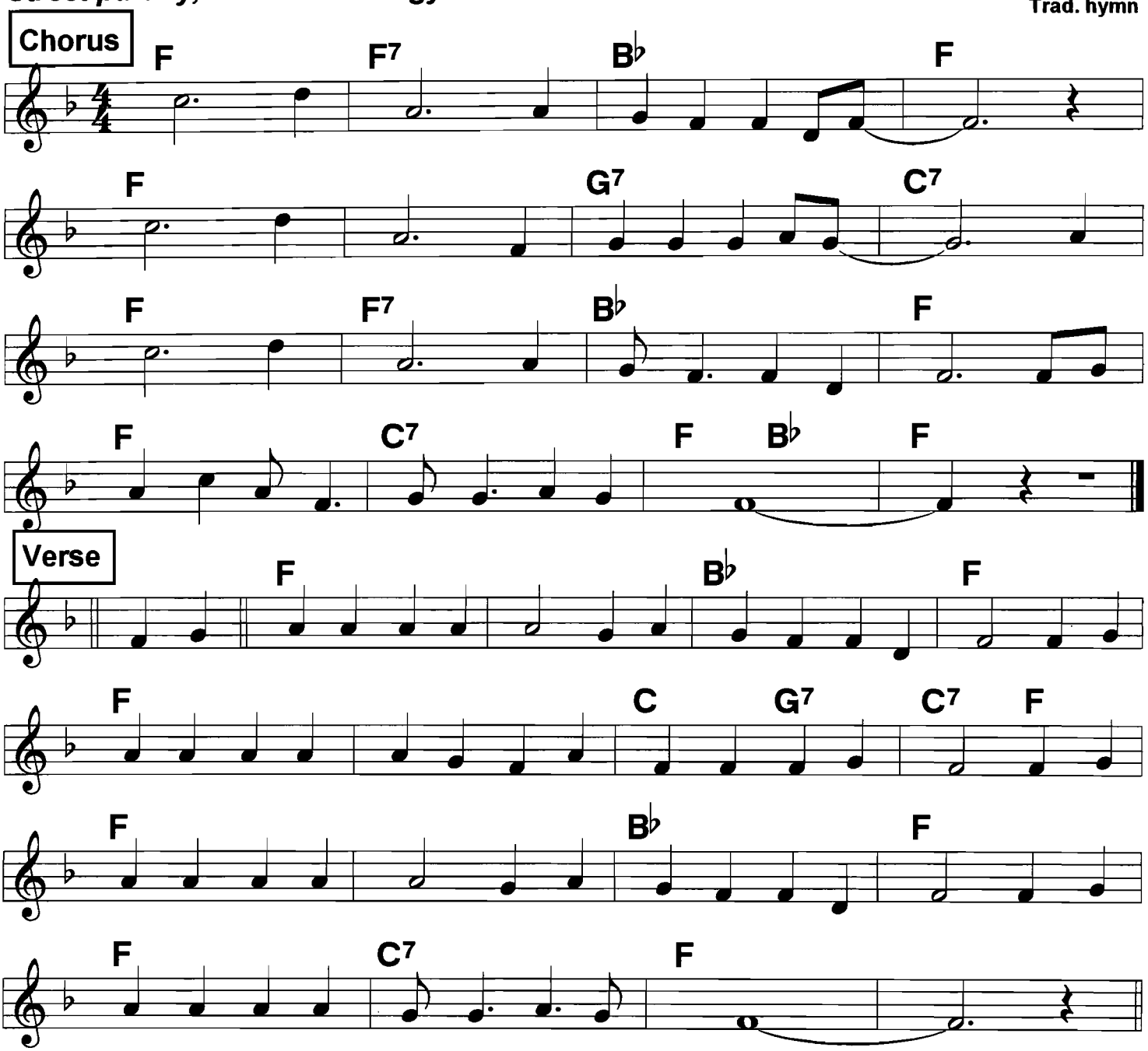
Breeze/// /you blew her from my side,/ /she was my
Blushing bride/ /so hear my plea./// ///|
Hear me a-beggin' you up- on my knees,/
blow her back sweet evenin' breeze./
Blow// my baby back to me./// ///|

By And By

♩ = 166

Street parady, shoulder swingy

Trad. hymn



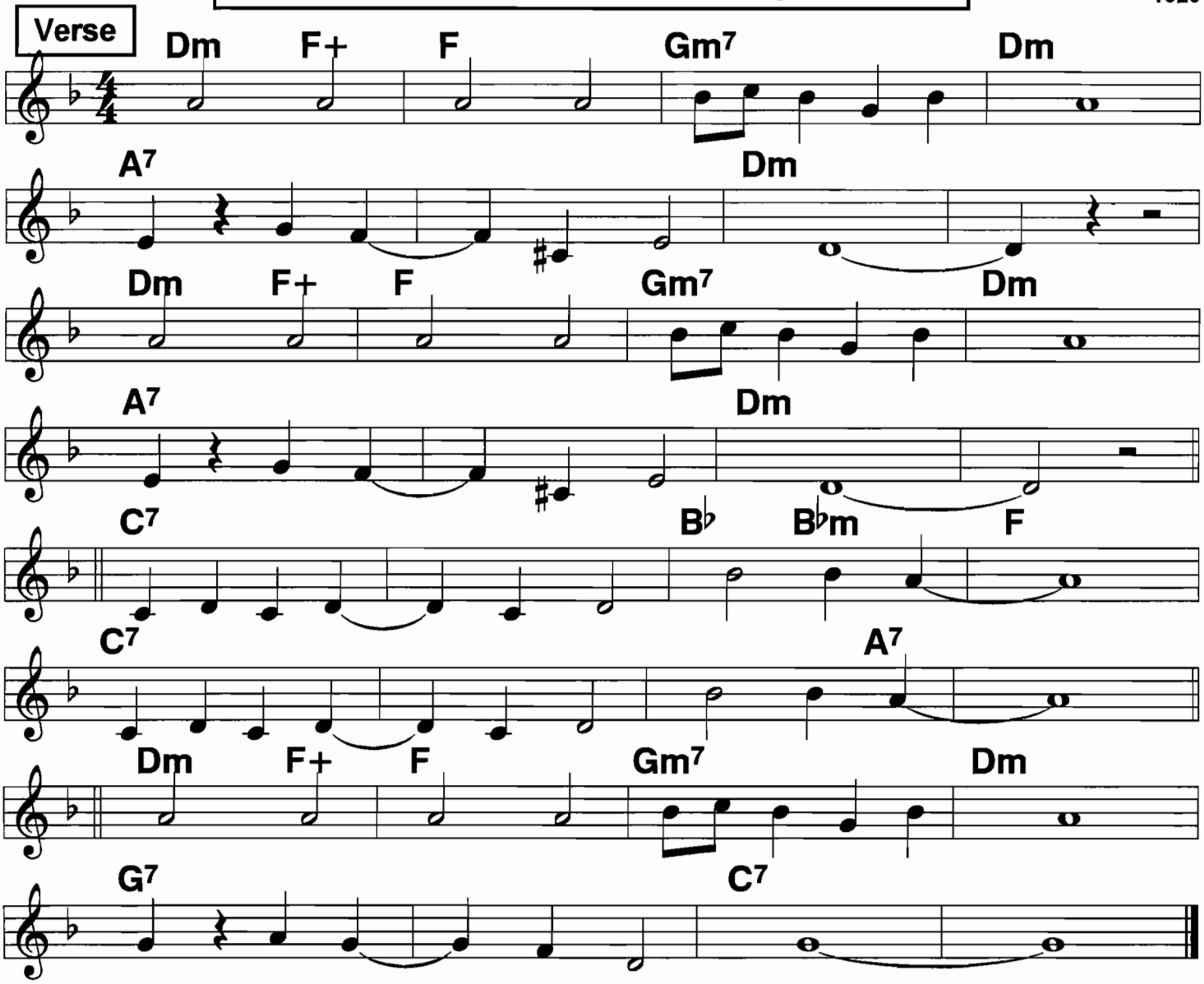
Bye Bye Blackbird (1)

Square 2-beat

♩ = 198

SING-ALONG tempo (do CHORUS only): ♩ = 162

1926



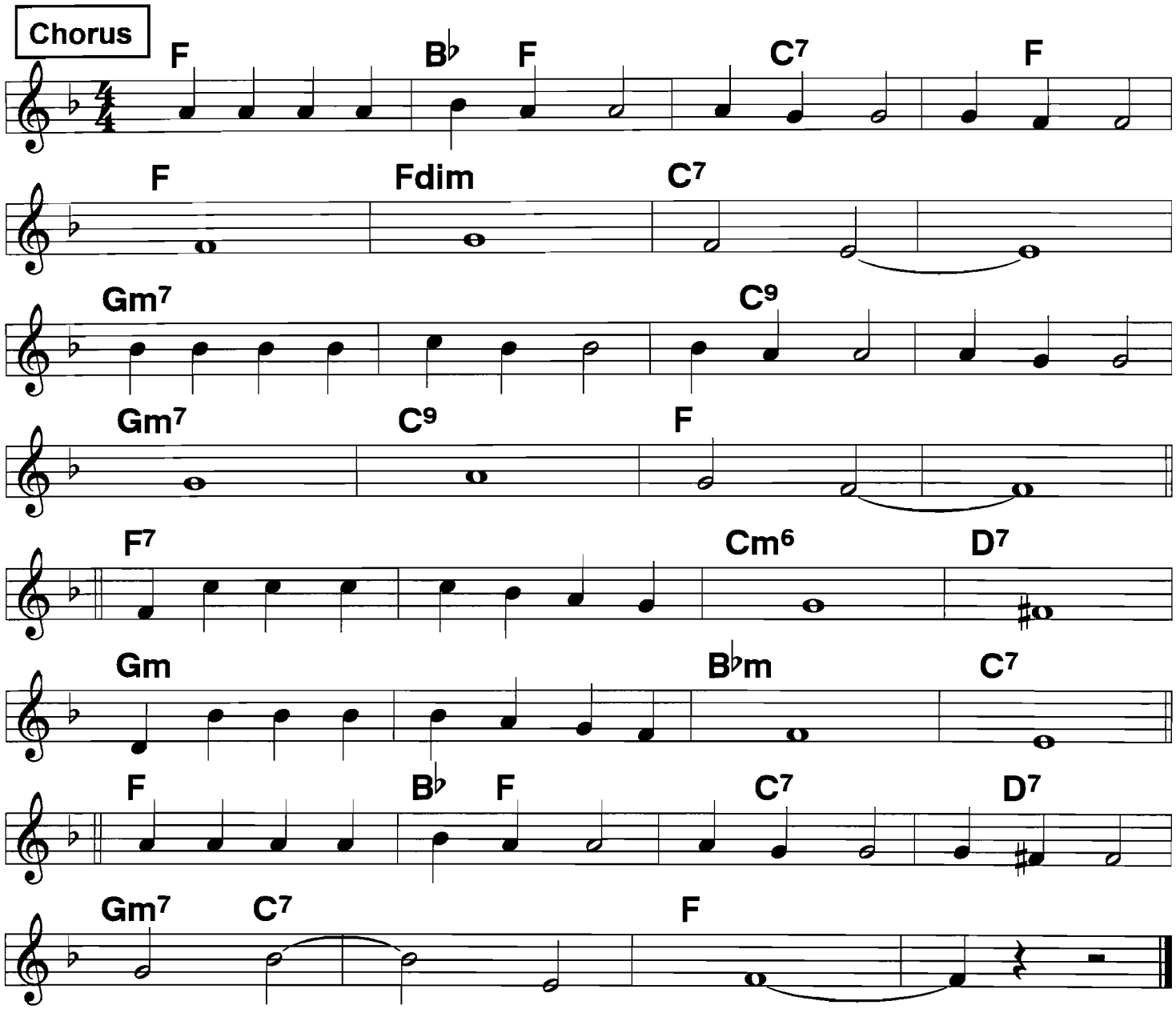
Verse:

Black/-bird/ black-/bird/ singing the blues all day.///
Right| outside /of my/ door./// /|||
Black-/bird/ black-/bird/ why do you sit and say,///
"There's| no sun- /shine in/ store."/// //||

All through the win- /ter you/ hung/ around ////
Now I begin /to feel/ home-/ward bound ////

Black/-bird/ black-/bird,/ gotta be on my way,///
Where| there's sun- /shine ga-/ lore./// ////

Bye Bye Blackbird (2)



Chorus:
Pack up all my care and woe,/ here I go/ singing low/
Bye/// Bye/// black-/bird./ ////
Where somebody waits for me,/ sugar's sweet,/ so is she./
Bye/// Bye/// black-/bird./ ////

No one here can love and under- stand/// me,///
Oh what hard luck stories they all hand/// me.///

Make my bed and light the light,/ I'll arrive/ late tonight/,
Black-/bird/ //bye/ Bye./// /|||

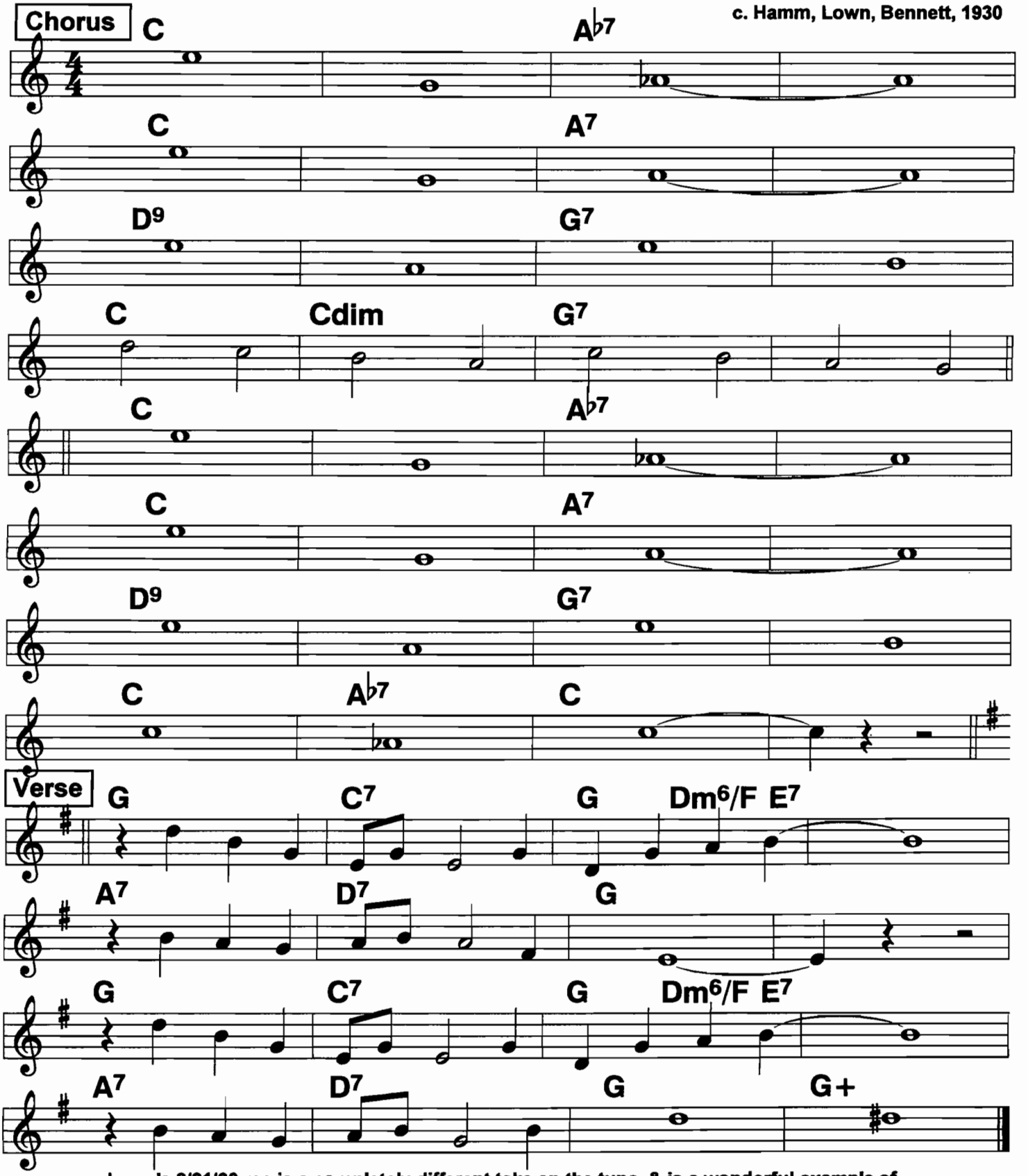
Bye Bye Blues

Lown

2-beat ♩= 220 ♩= 116

Bert Lown Biltmore Hotel Orch.'30

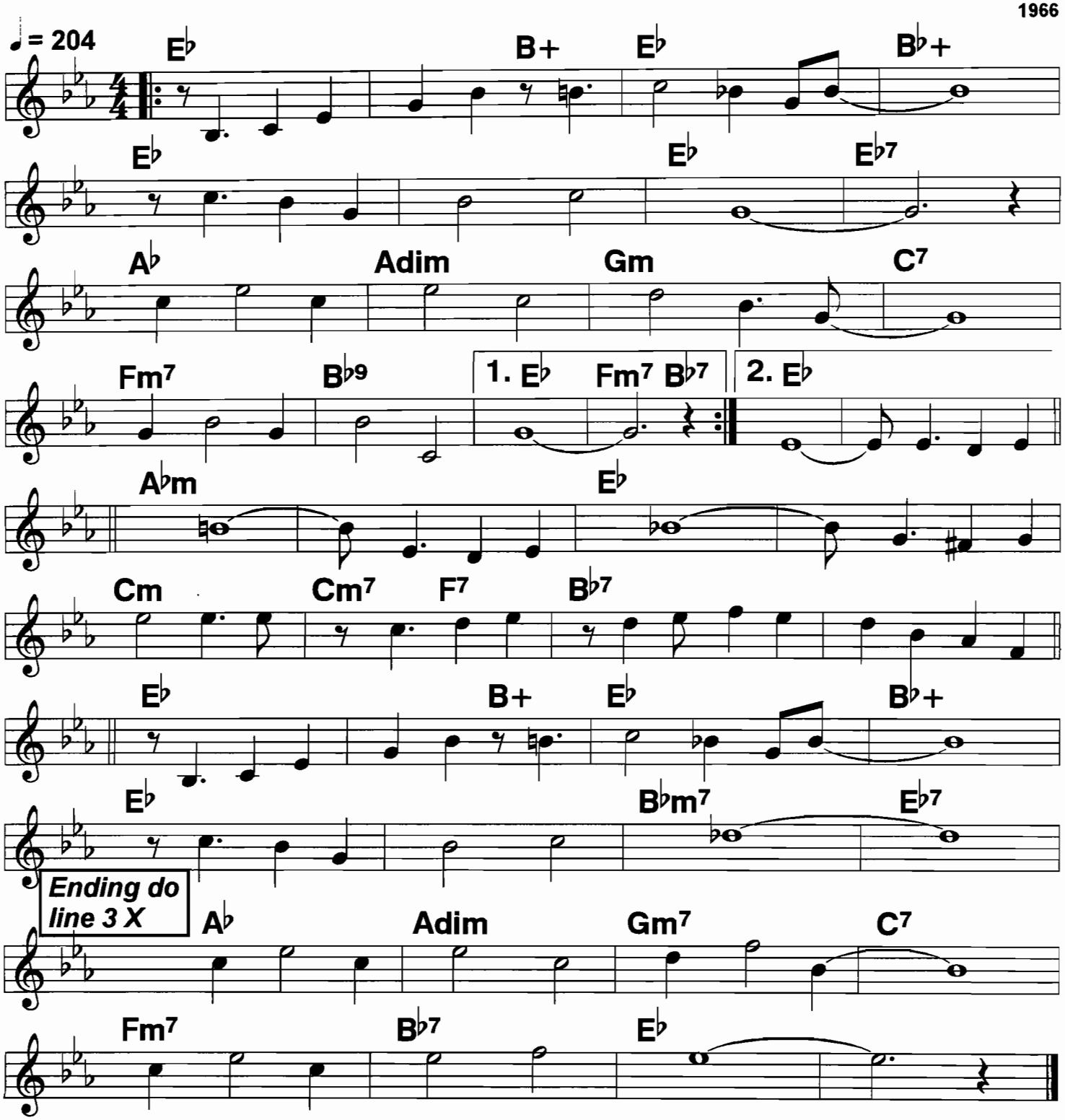
c. Hamm, Lown, Bennett, 1930



Lown's 8/21/30 rec.is a completely different take on the tune, & is a wonderful example of the early 30s dance orch. style, plus the rhythm guitar is very active a la Eddie Lang, and the last chorus adds active vibraphone. "Sweet", perhaps, but nothing sappy about it!

Cabaret

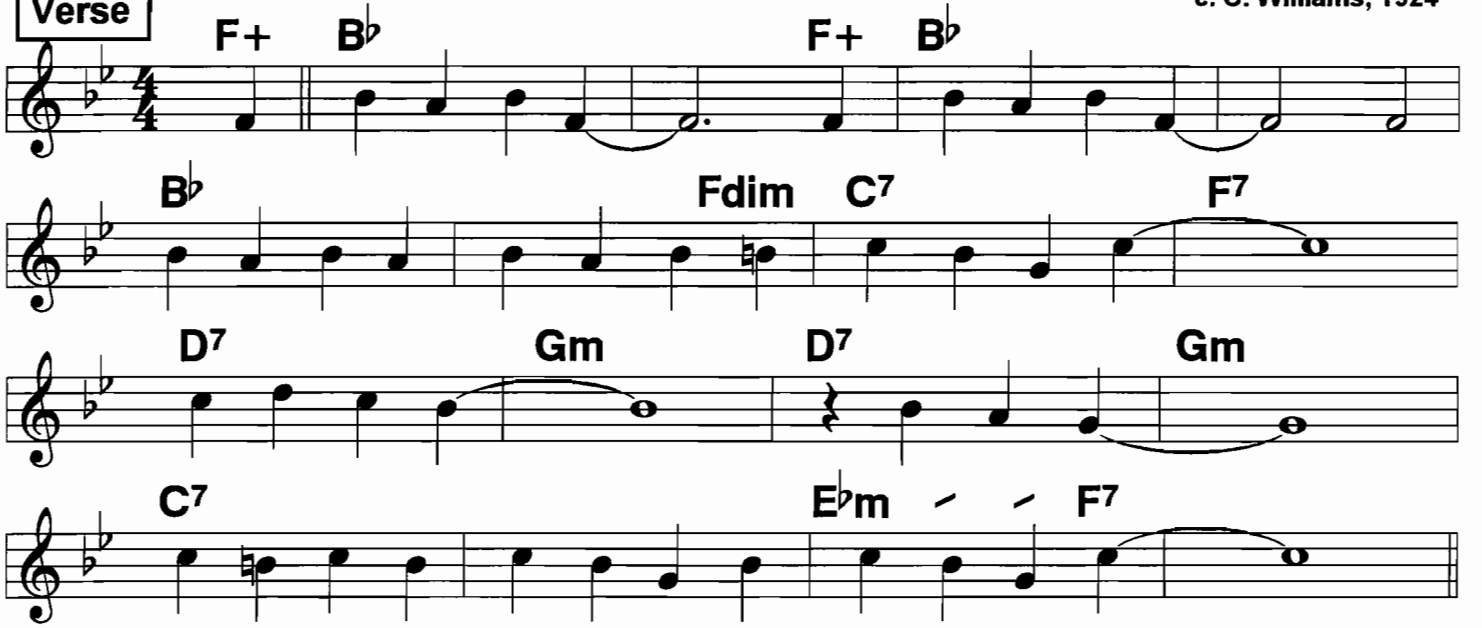
1966



ENDING: Play next to last line 3 X, Extend last line--double value of notes.

39 Cakewalkin' Babies From Home (1)

Armstrong/Bechet
c. C. Williams, 1924



Verse:
(Cake) walkers may come, /// cake walkers may go, ////
But I wanna tell you 'bout a couple I know. ////
High steppin pair, //// |debonaire. ////
When it comes for bus'ness not a soul/ can com- pare.///

Chorus:
Here they/ come //// |Look at them syncopatin'
Goin'/ some, //// |look at them demonstratin'
Talk of the town, //// Green and/ Brown, ////
pickin' 'em up |and// layin' ' em down. ////

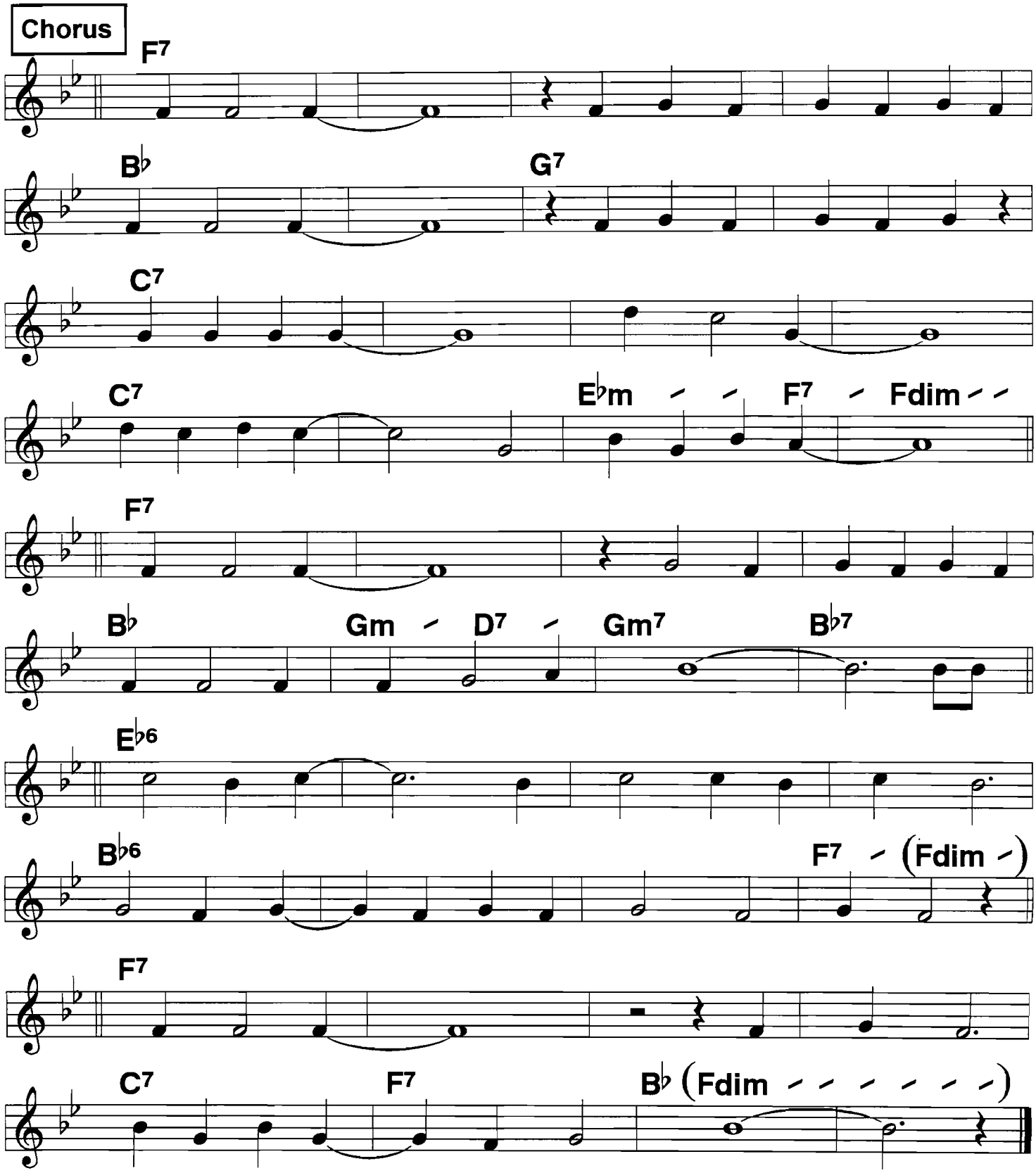
Dancin'/ fools, //// that's what they like to call 'em, they're
In/ a class | of/ their own./// ////

The on-/ly way /for them to lose/ is to cheat 'em//
you/ may tie /'em, but you'll ne-/ver/ beat 'em/ |

Strut that/ stuff, ||They/ don't do nothin' diff'rent'||
Cake walkin' ba- /bies from/ home./// /// |

2 main records, Jan. 1925: w/ Alberta Hunter in Ab; w/Eva Taylor, in Bb.

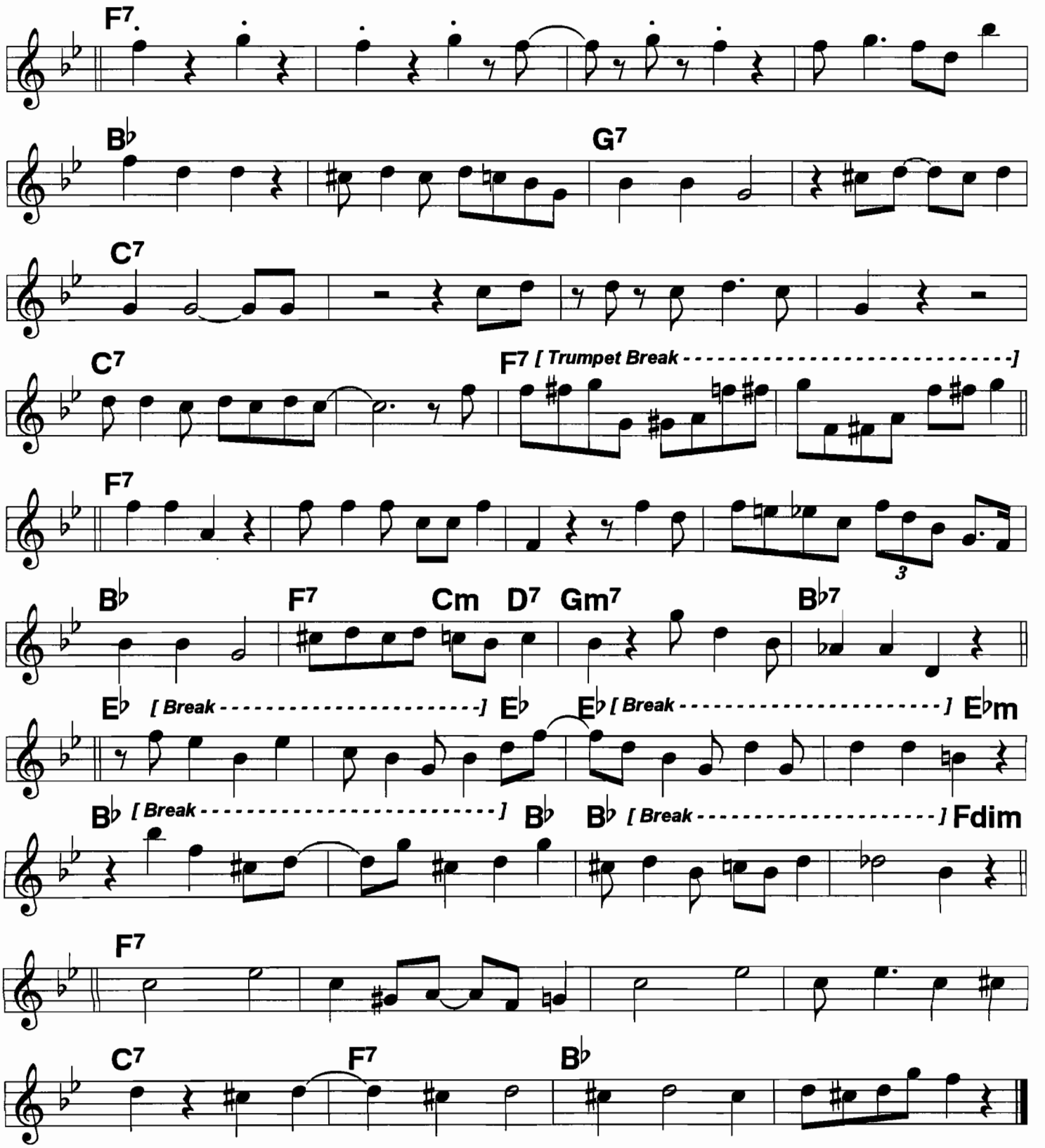
Cake Walkin' Babies (2)



Cake Walkin' Babies (3)

Armstrong's out chorus

From the Clarence Williams Blue Five 1/8/25 record with Armstrong, Bechet, Eva Taylor voc.



California Here I Come

1924

Square 2-beat ♩ = 218

Chorus

C C+ F

G7 Gdim G7 C

C Cdim G7

C Cdim G7

C C+ F

G7 Gdim G7 C A7

Dm A7 Dm E♭dim E7 Am

D7 Dm G7 C

Verse

Em B+ Em7 A7 Am7

Em C7 B7 1. Em E6 B+ Em 2. Em

G7 Dm7 B♭m G7 1. F C 2. F C B7

Em B+ Em7 A7 Am7

Em C7 B7 Em G7 Gdim G7 G+

Chorus is in C

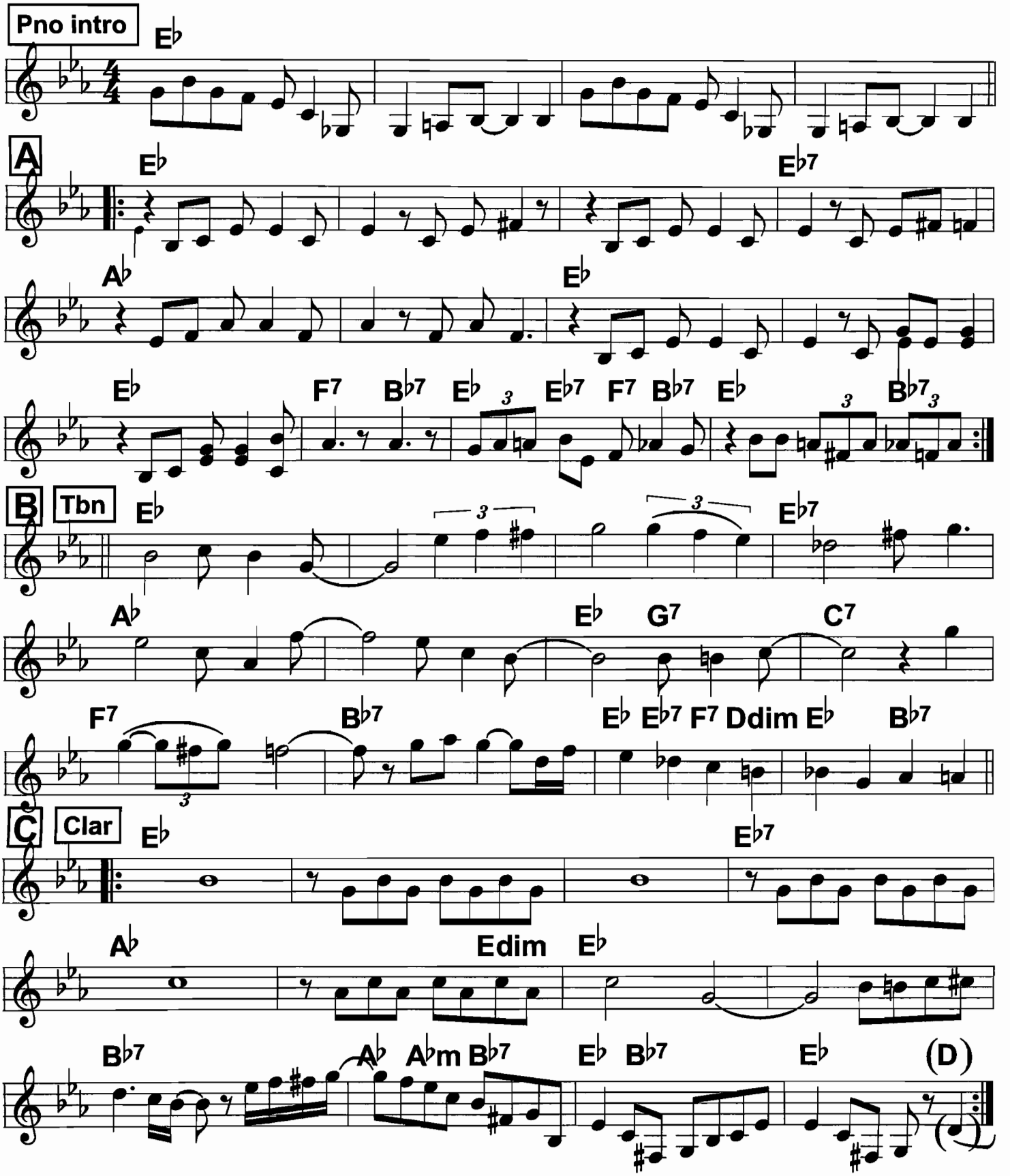
41

Campmeeting Blues (1)

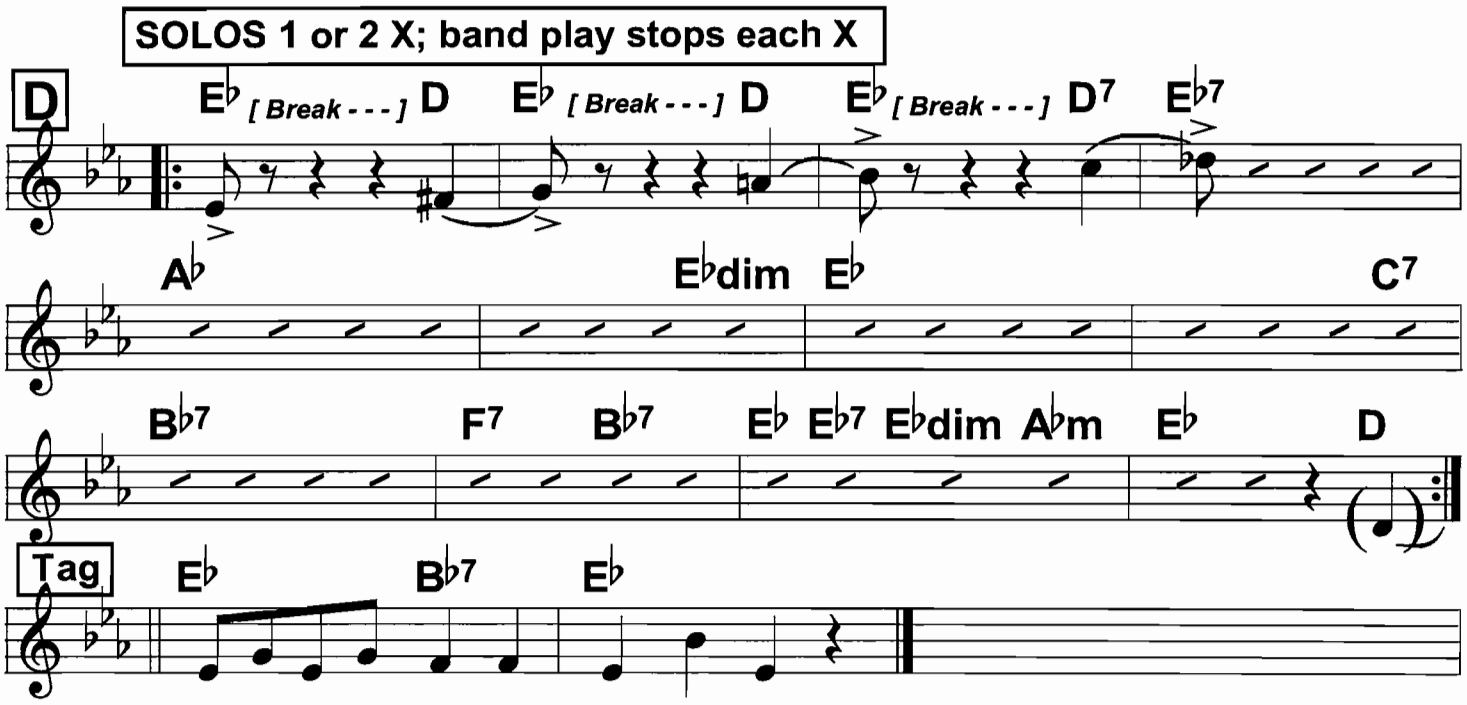
♩ = 95 *4/4*

Duke Ellington lifted B & C for "Creole Love Call"

c. King Oliver, 1923



Camp Meeting Blues (2)



ROUTINE: Intro, A A, B (tbn), C (clar), Solos on D, out: D (as written) D (jam), TAG

Carolina In the Morning

2-beat ♩ = 135

c. Donaldson, 1922

Chorus

C Cmaj7 C6 Gdim G7

Dm F+ F G7 Cdim

F C F A7

D7 G E7 Am D7 G7

C Cmaj7 C6 Gdim G7

Dm F+ F G7 Cdim G7

C C7 F D7 G7

C Am D7 G7 C

Verse

C/E Am/C Gm6/B♭ – A7 – Dm G7 C

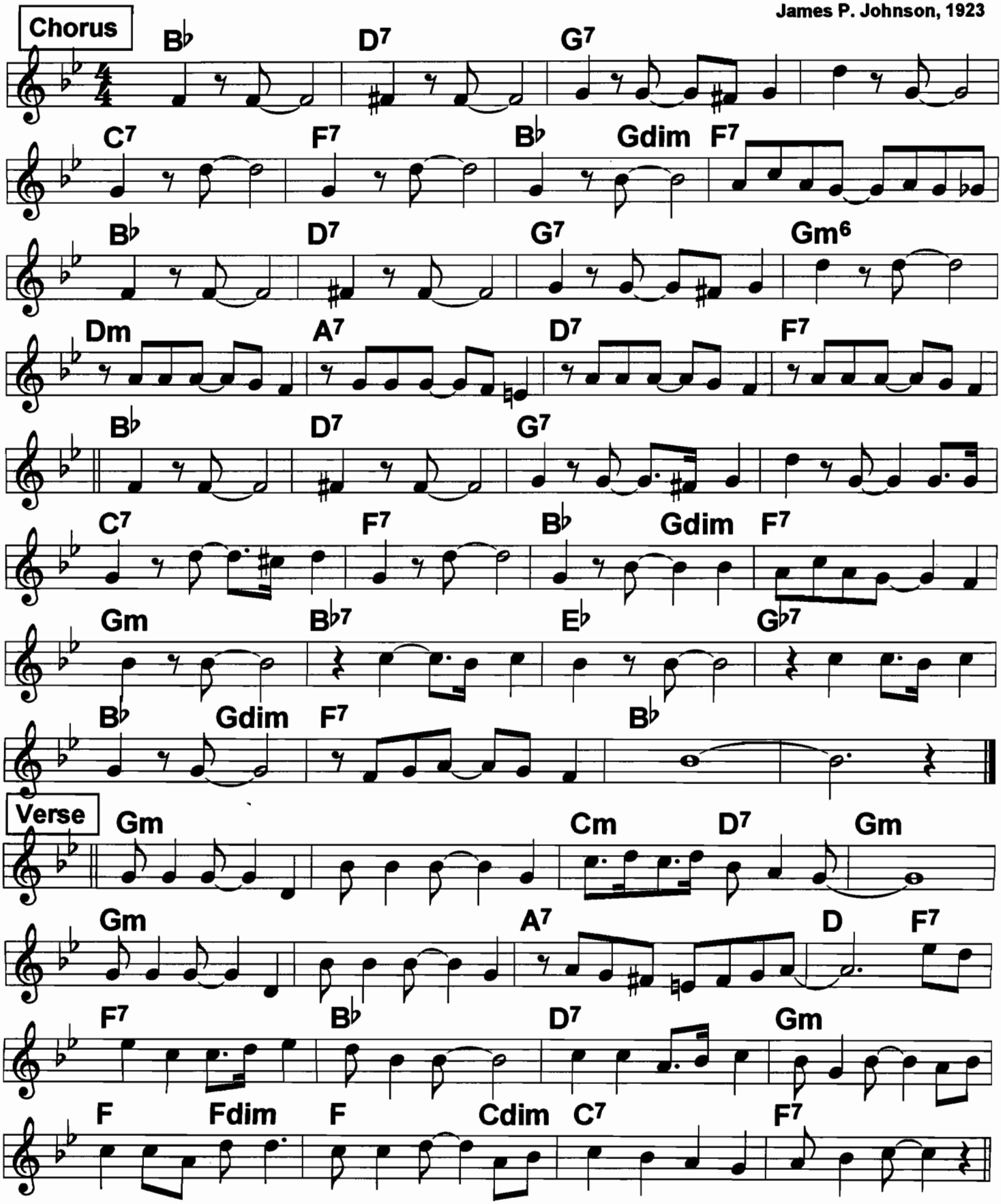
C/E Cdim Ddim G7 Dm Dm7 G7 C G+

C/E Am/C Gm6/B♭ – A7 – D7 G7 G7 Gdim G7

Charleston

♩ = 202

Whiteman, '25
James P. Johnson, 1923

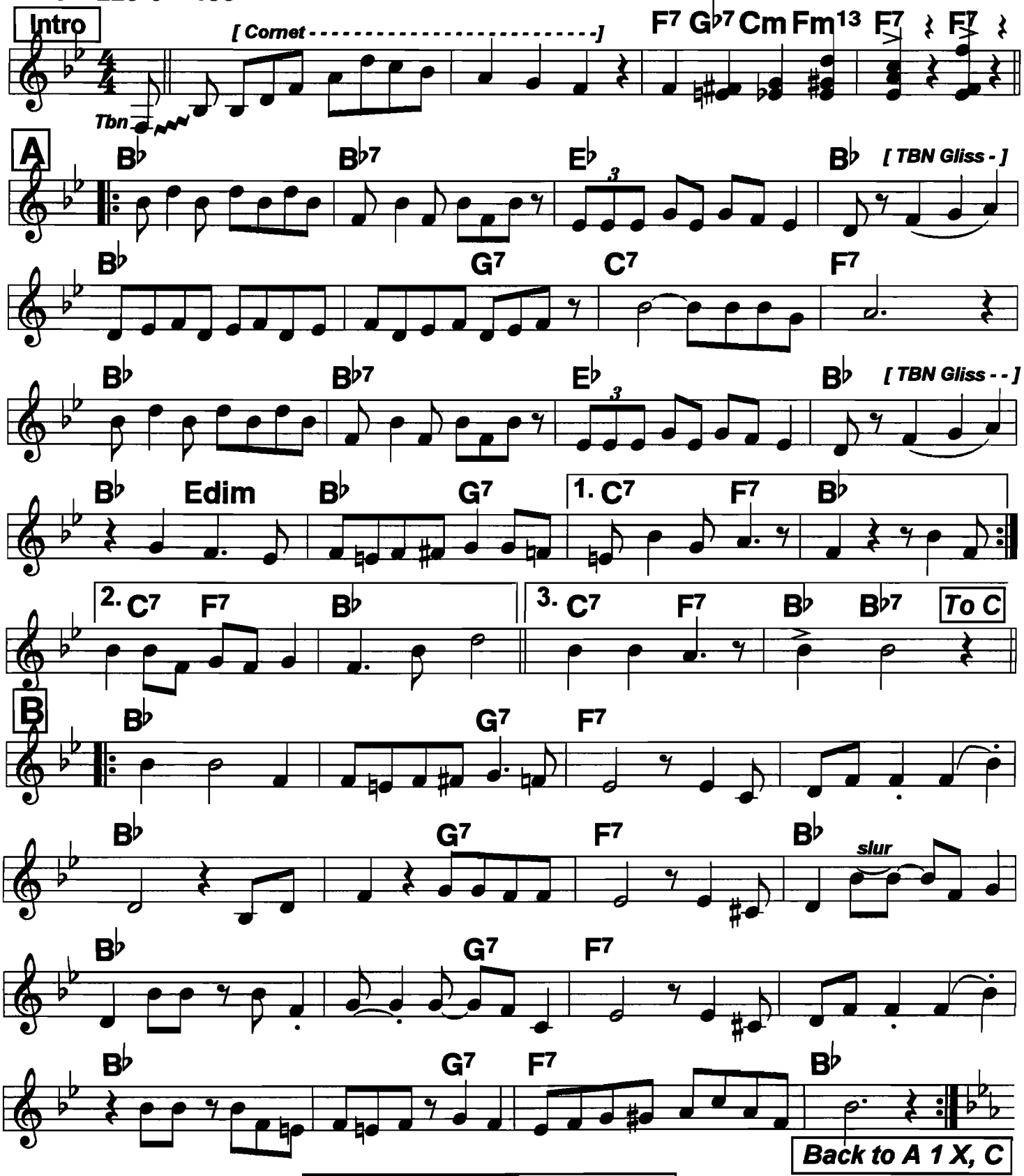


Chattanooga Stomp (1)

The melody line is a suggestive distillation of the record's very complex arrangement.

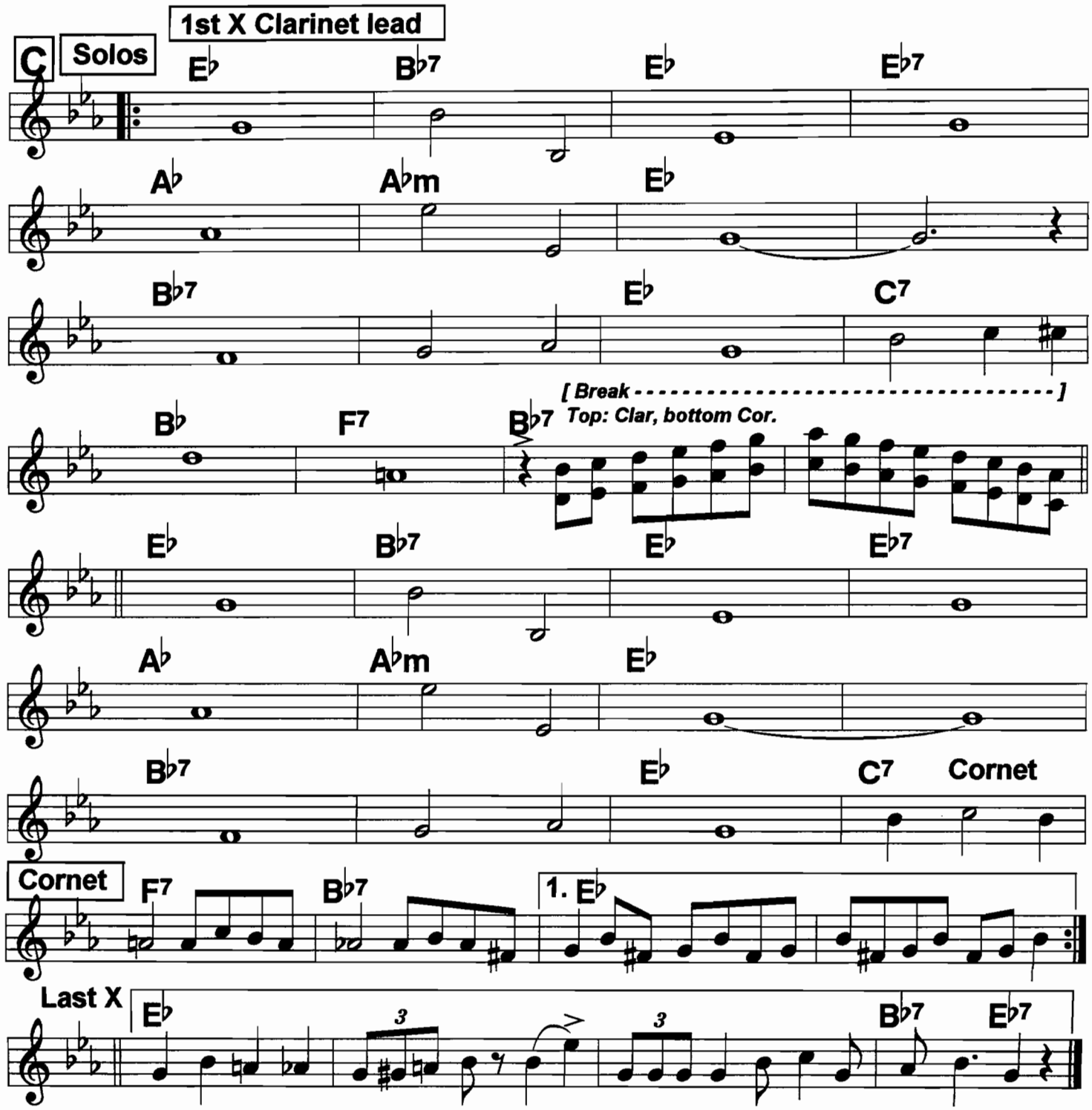
C. King Oliver, 1924

4/4 ♩ Record = 228 ♩ Works at = 198



ROUTINE: A A B B, A C C C

Chattanooga Stomp (2)

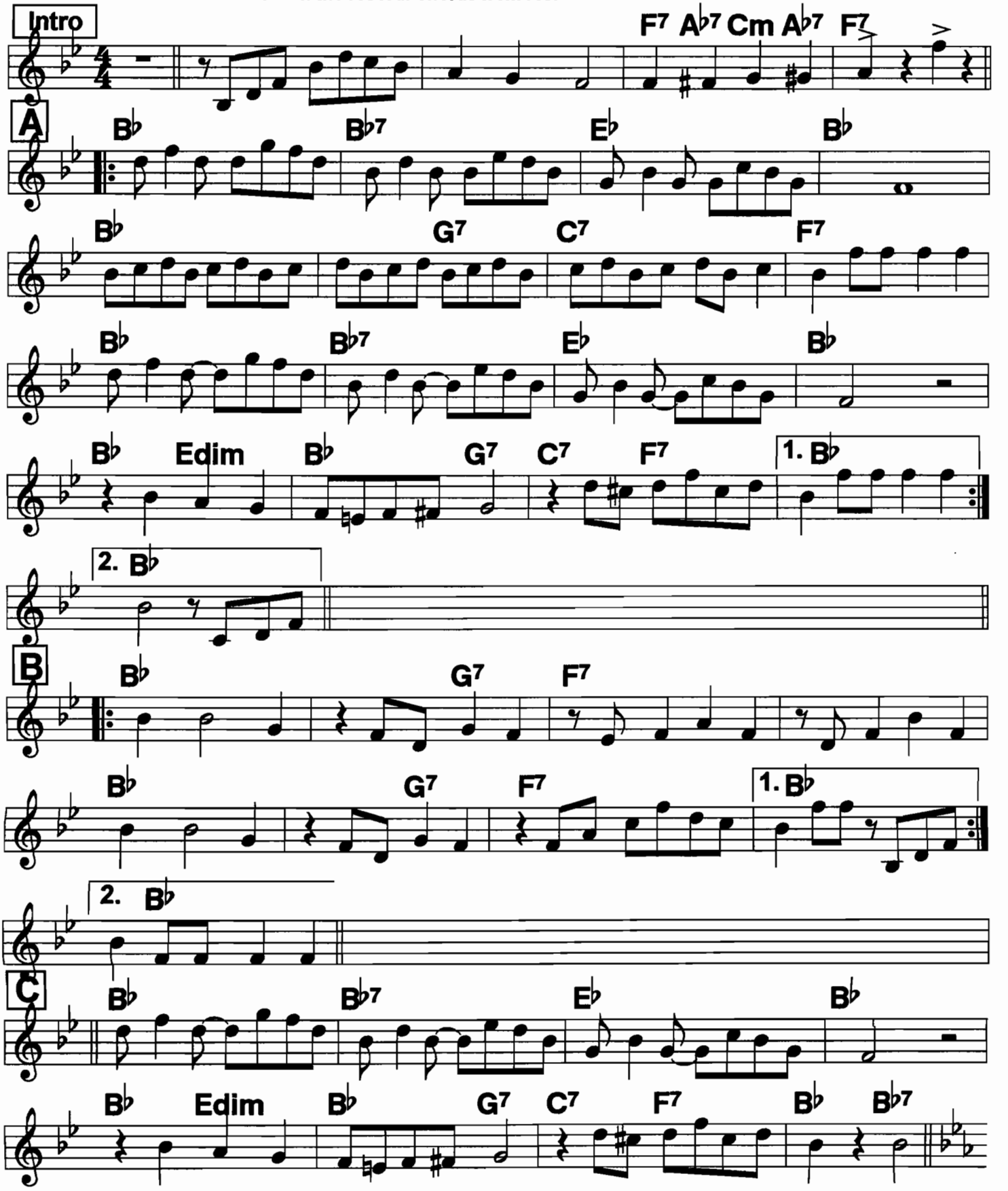


ROUTINE: AA BB A CCC extended ending. Play as set piece, or do solos on C, 3 out choruses, one as written, jam out chorus.

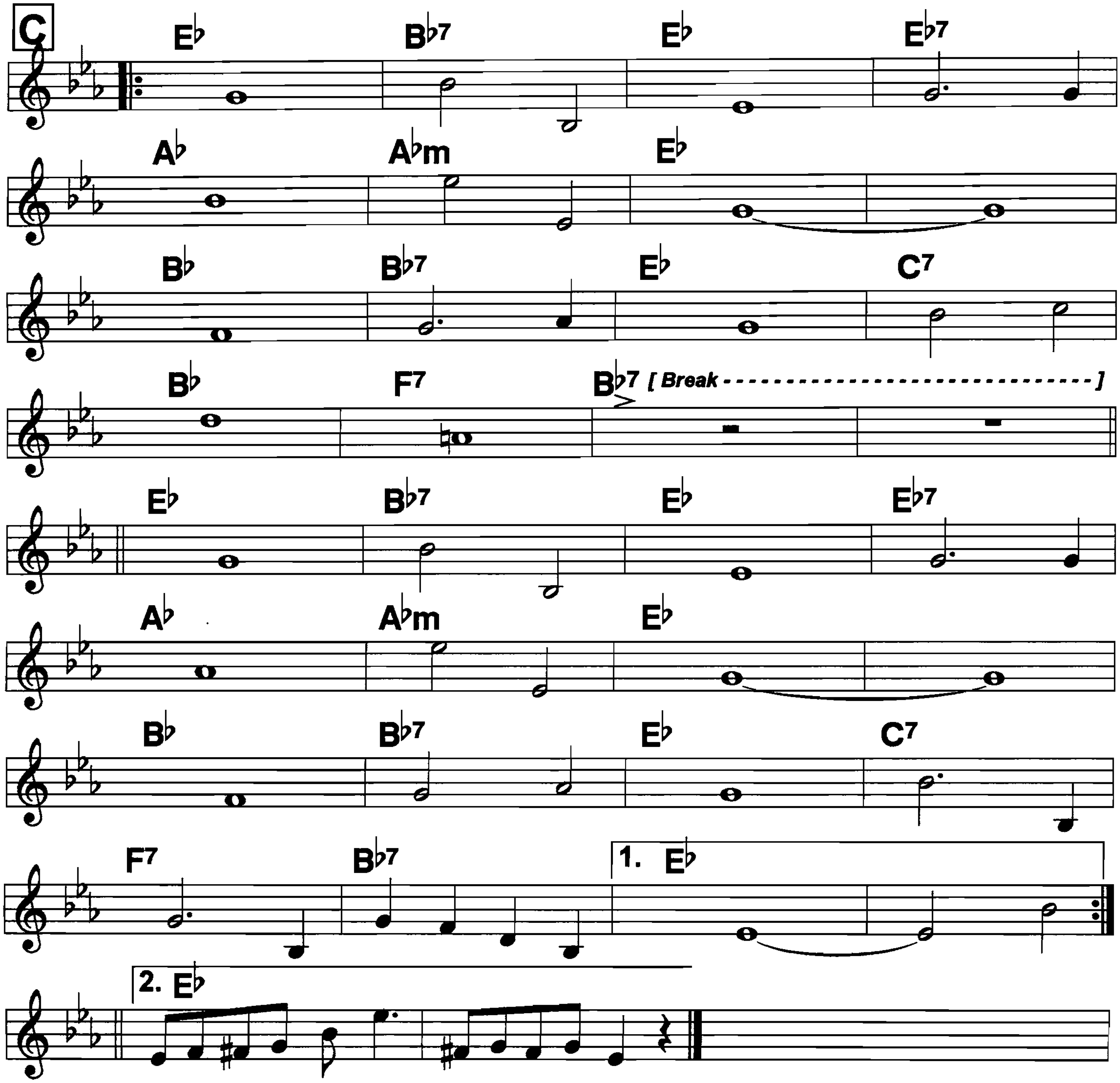
44a Chattanooga Stomp (Copyright) (1)

This is Oliver's Copyright submission sheet (in C); in Bb for use with the record. Chords from rec.

c. King Oliver, 1923



Chattanooga Stomp (Copyright) (2)

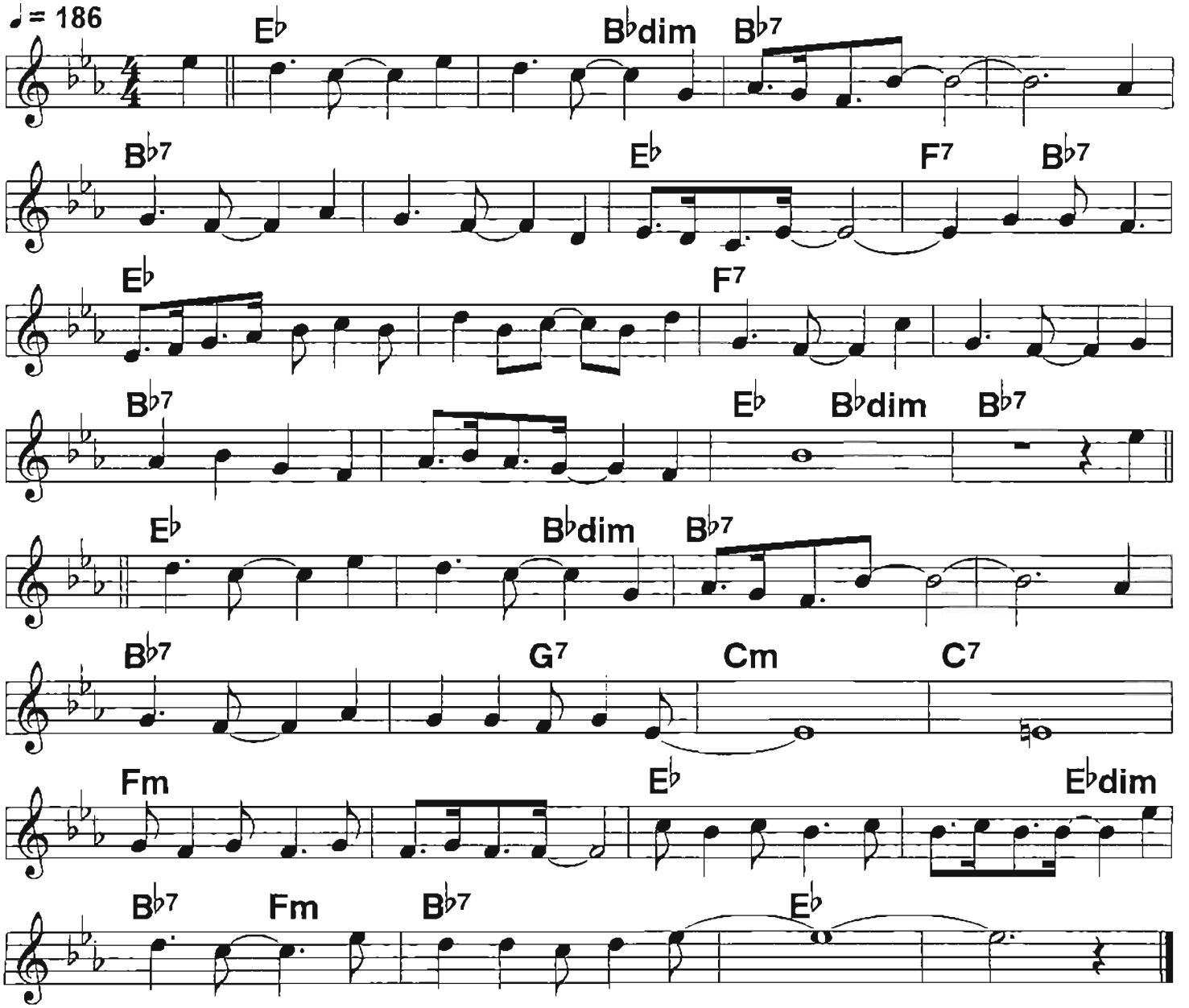


Chicago (That Toddlin' Town)

4/4 swingy

♩ = 186

c. Fisher, 1922

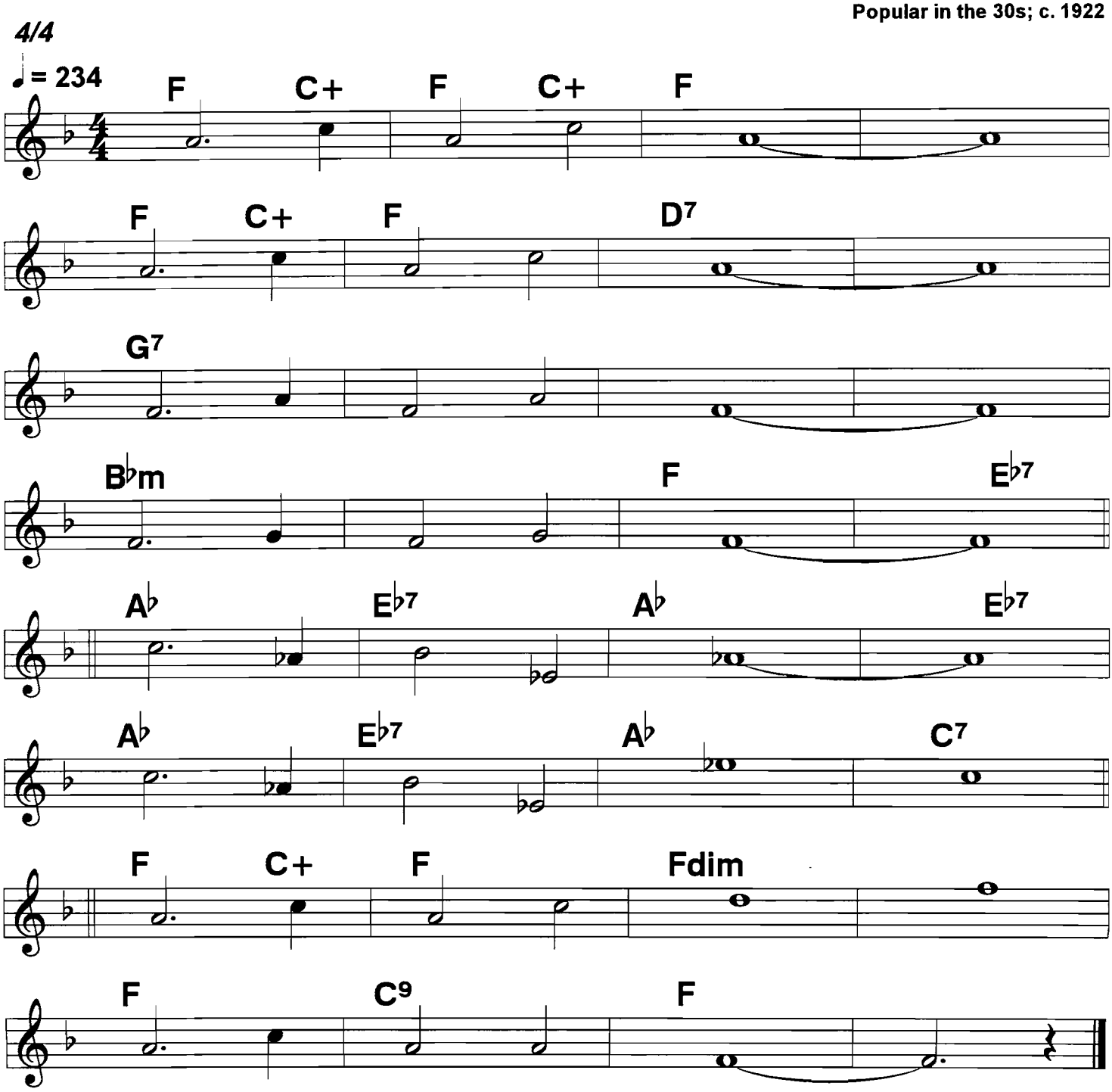


(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-
Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.
Bet your bottom dollar you'll lose your blues in Chi-
ca-/go, Chi- ca-/go, the
Town that Billy Sunday could not shut down./// ||| On

State/ Street, that great/ Street, I just want to say, just want to say, they
Do things/ they don't do on Broad- way. /// Say,///
They have the time, the time of their life,/
I met a man he danced with his wife In Chi-
Ca-/go, Chi- cago my home town./// ///|

China Boy

Popular in the 30s; c. 1922

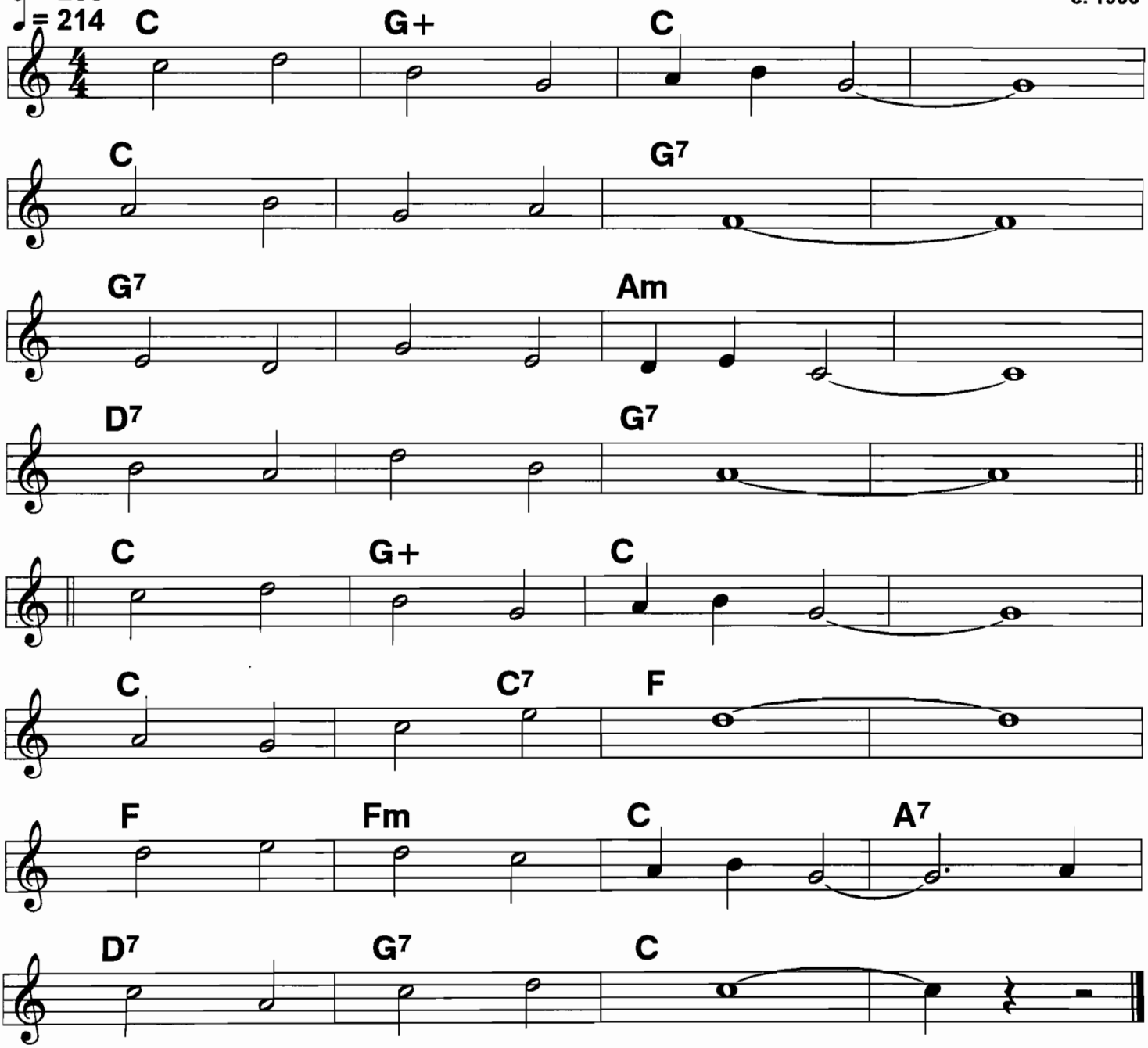


47

Chinatown My Chinatown

2-beat
♩ = 238
♩ = 214

c. 1906



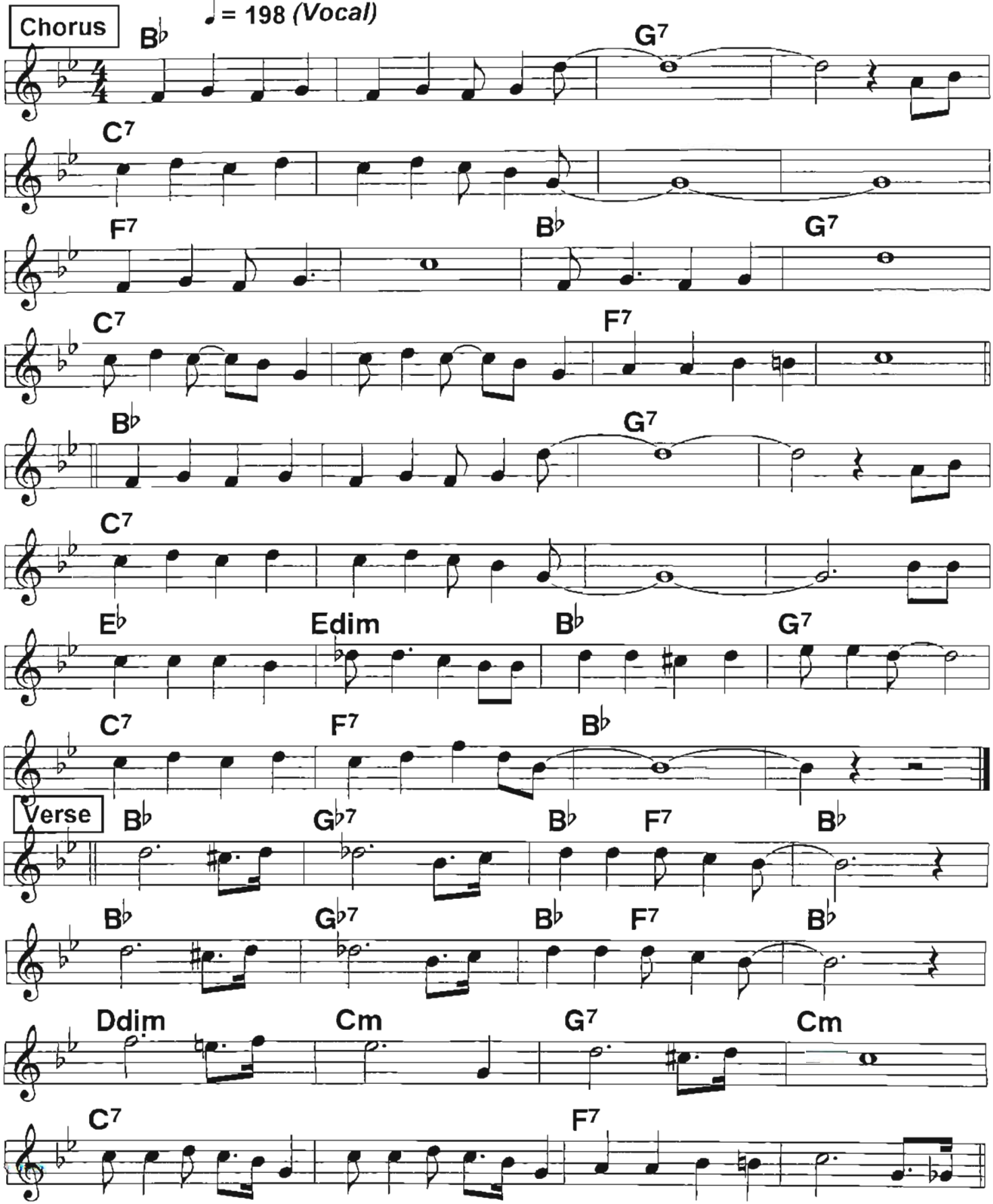
Chin-/a-/ town/ my/ Chinatown,/ ////
Where/ the/ lights/ are/ low./// ////
Hearts/ that/ know/ no/ other land./ ////
Drift-/ing/ to/ and/ fro./// ////

Dream-/y/ dream-/y/ Chinatown,/ ////
Al-/mond/ eyes/ of/ brown/// ////
Hearts/ seem/ light/ and/ life seems bright./ ///In
Dream-/y/ Chin-/a-/ town./// /|||

Coney Island Washboard

4/4 ♩ = 210

♩ = 198 *(Vocal)*



Clarinet Marmalade (1)

♩ = 214 *4/4 swingy*

c. ODJB, 1918

Intro

F | A7 | D7 |

G7 | C7 | F |

A

F | C+ | F | F7 |

B♭ | B♭m | F | F7 |

B♭ | B♭m | F | D7 |

G7 | C7 |

F | C+ | F | F7 |

B♭ | B♭m | F | F7 |

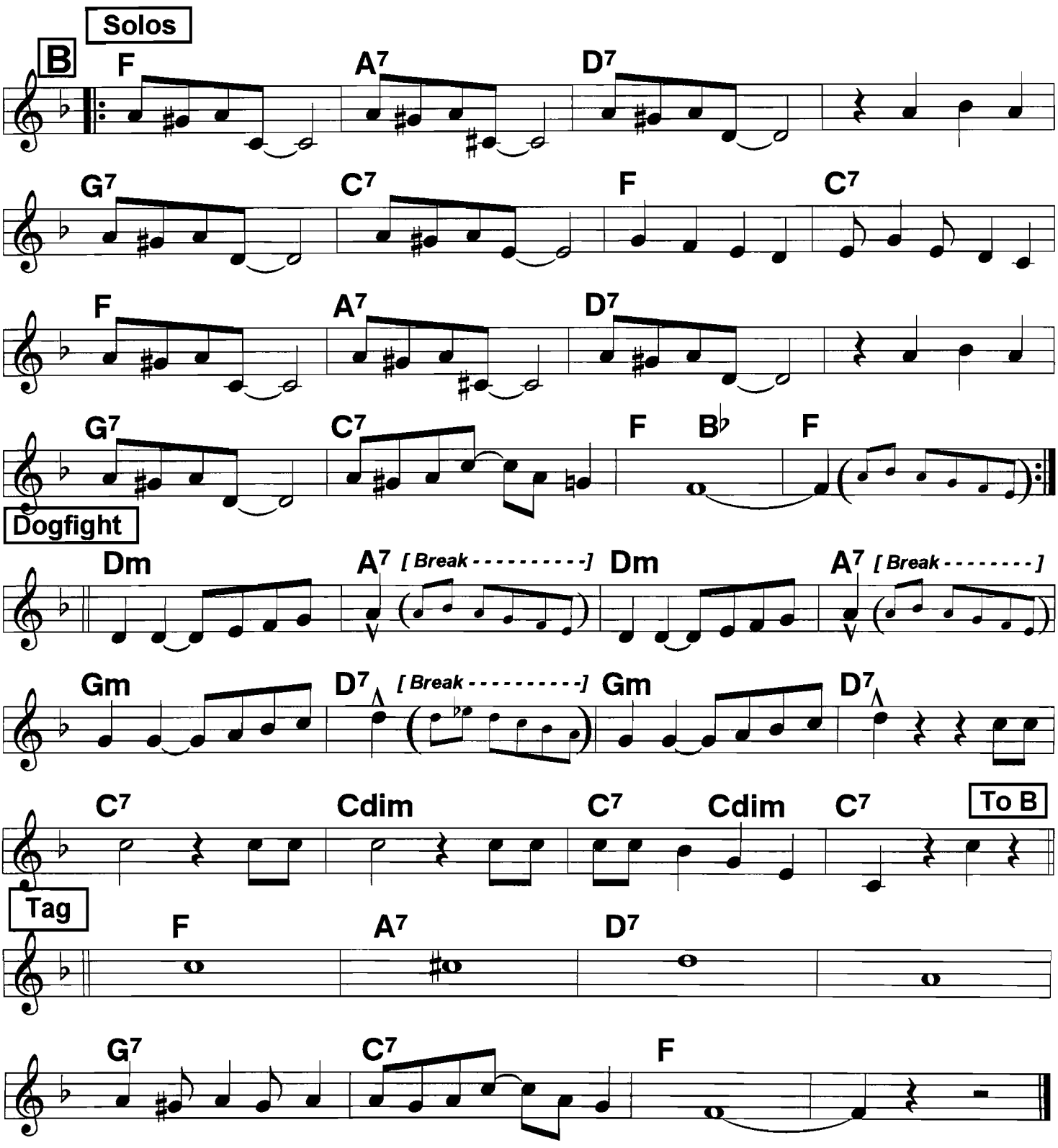
B♭ | B♭m | F | D7 |

G7 | C7 | F |

Interlude

C7 | G7 | C7 *[Break]* | C7 |

Clarinet Marmalade (2)

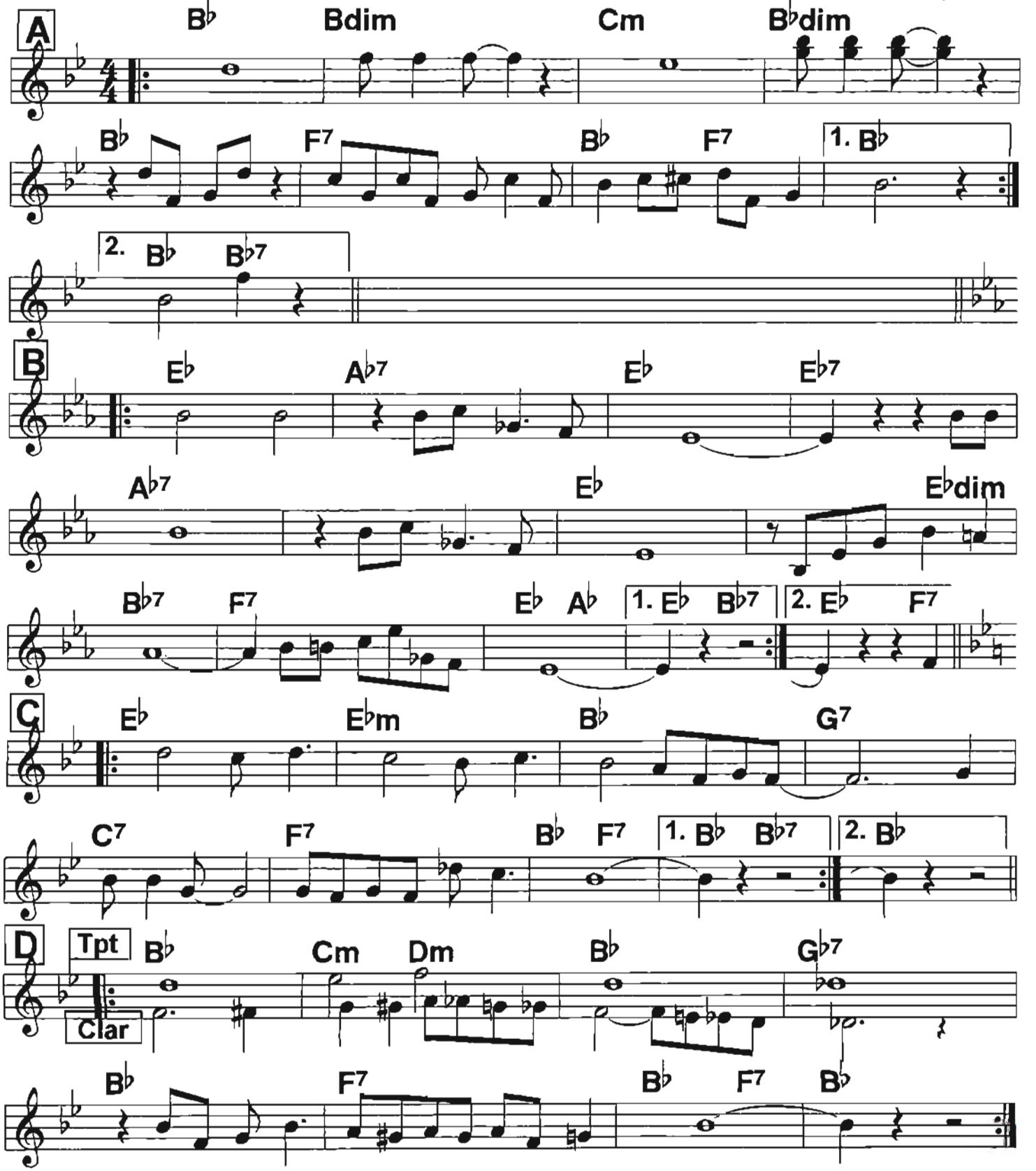


Routine: Intro, A, Interlude, B, Dogfight, Solos on B, Dogfight, B 2-4 X, Tag

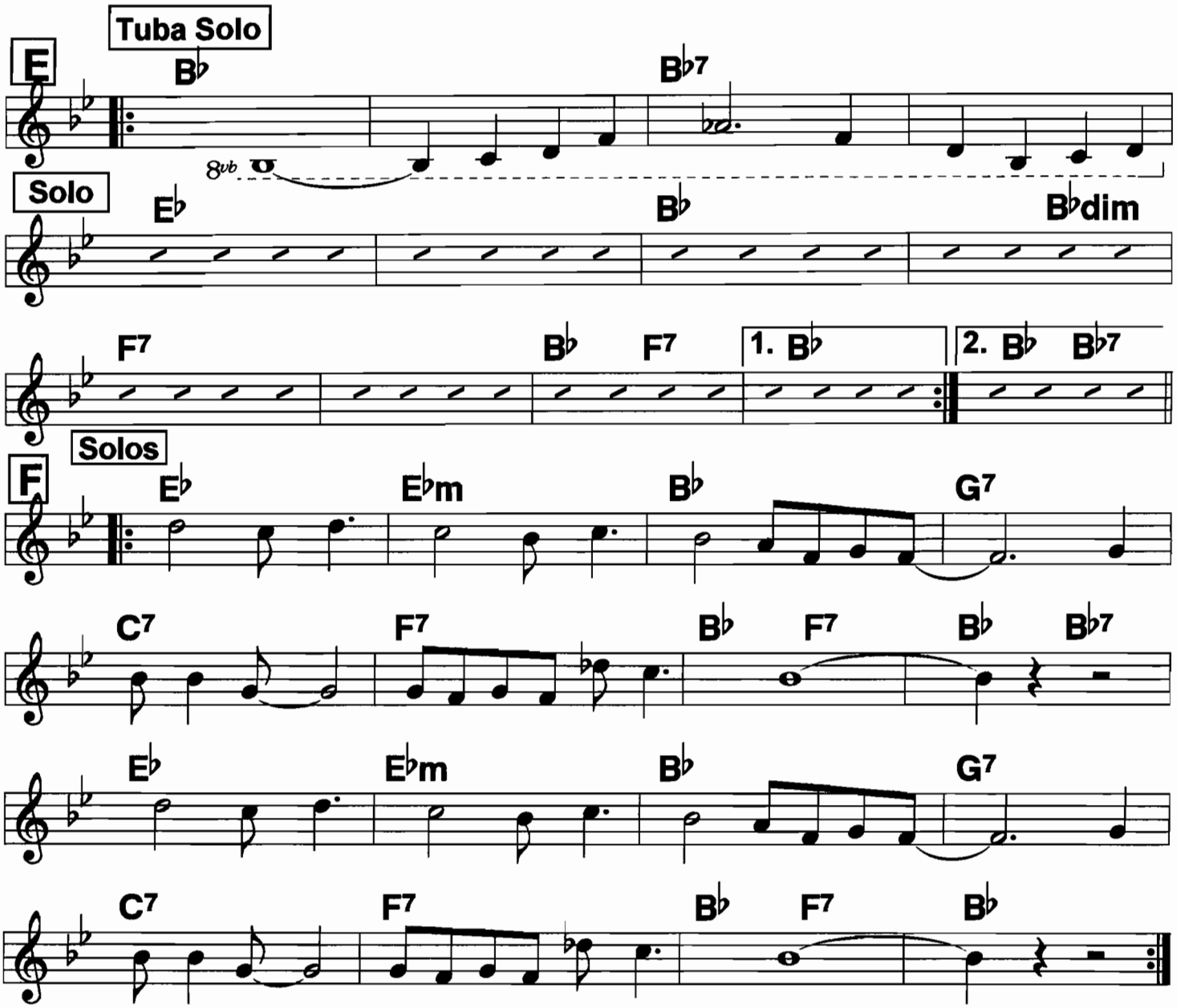
Copenhagen (1)

4/4 swingy ♩ = 198

Bix, c. 1924



Copenhagen (2)



ROUTINE: A A, B B, C C, D D; E Tuba 1st line, can finish solo, Tuba 1st line, Clar, Tpt, or Band finish.
BAND F, more solos 2 X each, F 2 X, double ending.

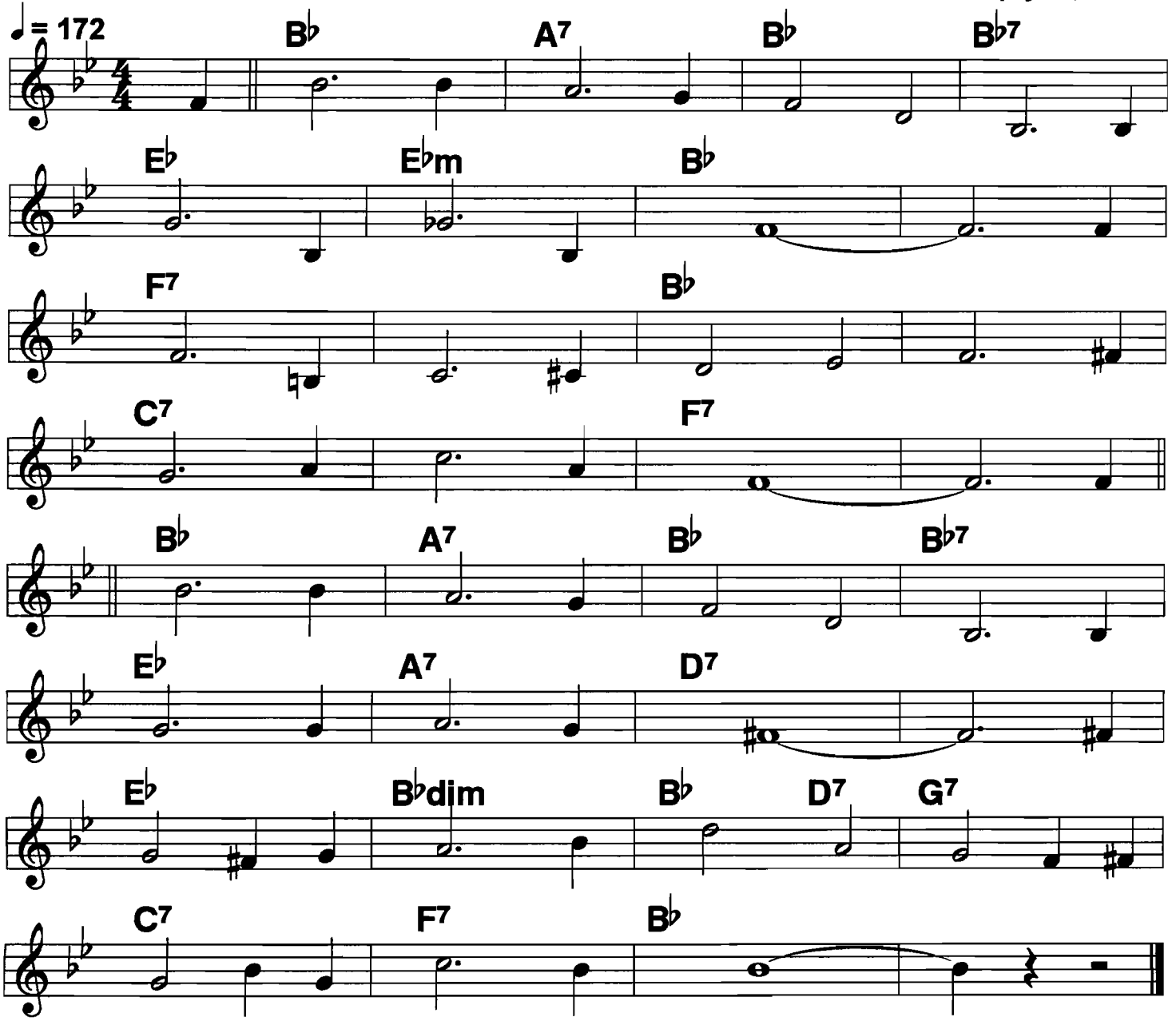
Curse Of An Aching Heart

Orig. waltz in C.

Fats Waller hit '36;
Turk Murphy '50; c. 1913

2-beat

♩ = 172



(You) Made// me what// I am/ to-/ day,// I
Hope// you're sat-//is- fied./// /// You
Dragged// me down// and down/ un-/ til// the
Soul// with- in// me died./// /// You

Shat-//tered each// and ev'/ ry/ dream,// you
fooled// me from/ the/ start,/// /// and
Though/ you're not true,// I still/ love/ you,/ that's the
Curse/ of an ach-/ing/ heart./// ///|

Darktown Strutter's Ball

4/4
♩ = 150

c. 1917

Chorus

C A7 D7 Am7 D7

G7 C Cdim G7

C A7 D7 Am7 D7

F Cdim C E7 A7

D7 G7 C

Verse

C Cdim G7 C Cdim G7

G7 Gdim E7 Am7 D7 G7

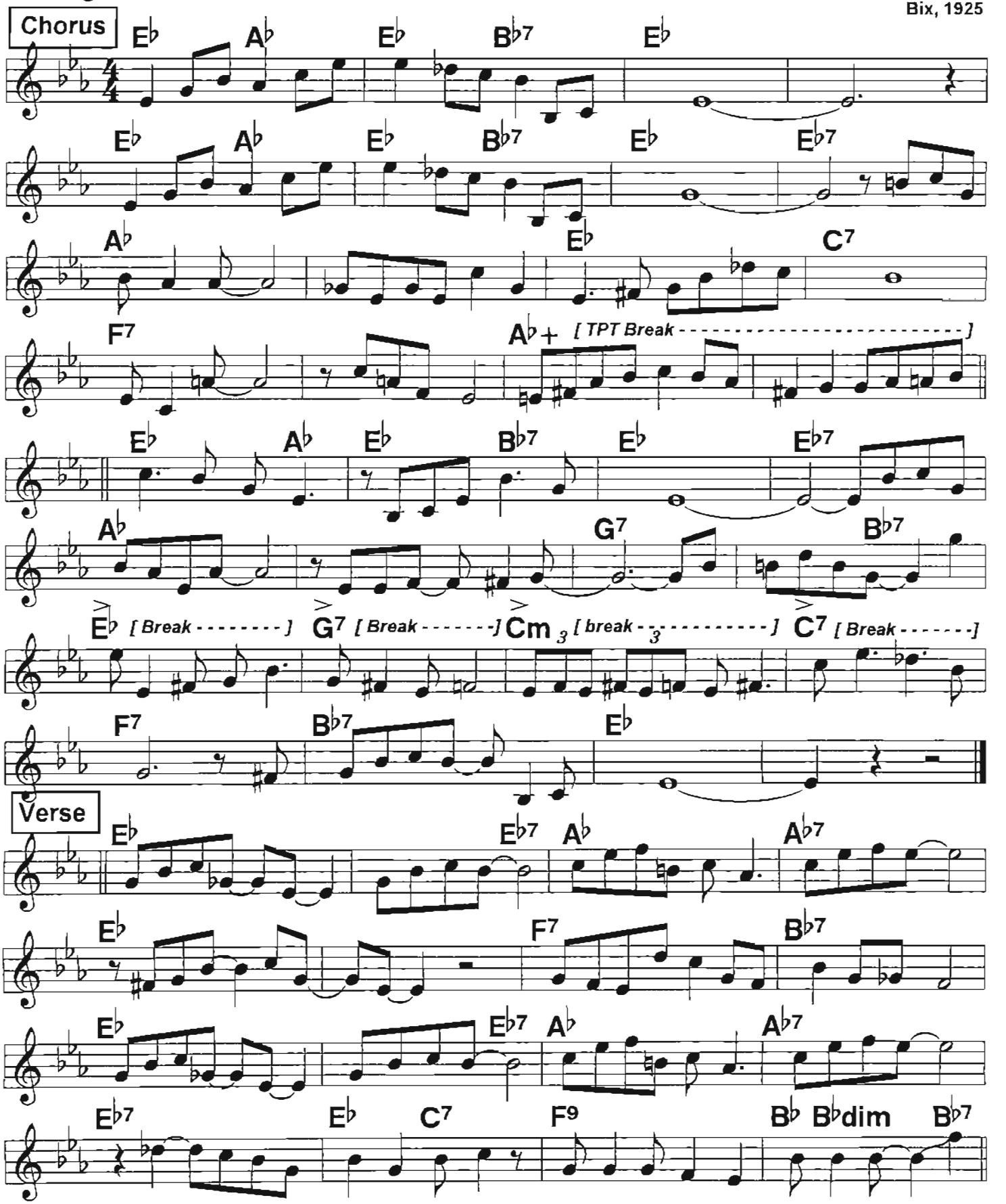
C Cdim G7 E7 Am7

G G+ Em E7 Am7 D7 G7

Davenport Blues

Driving 4/4 ♩ = 135

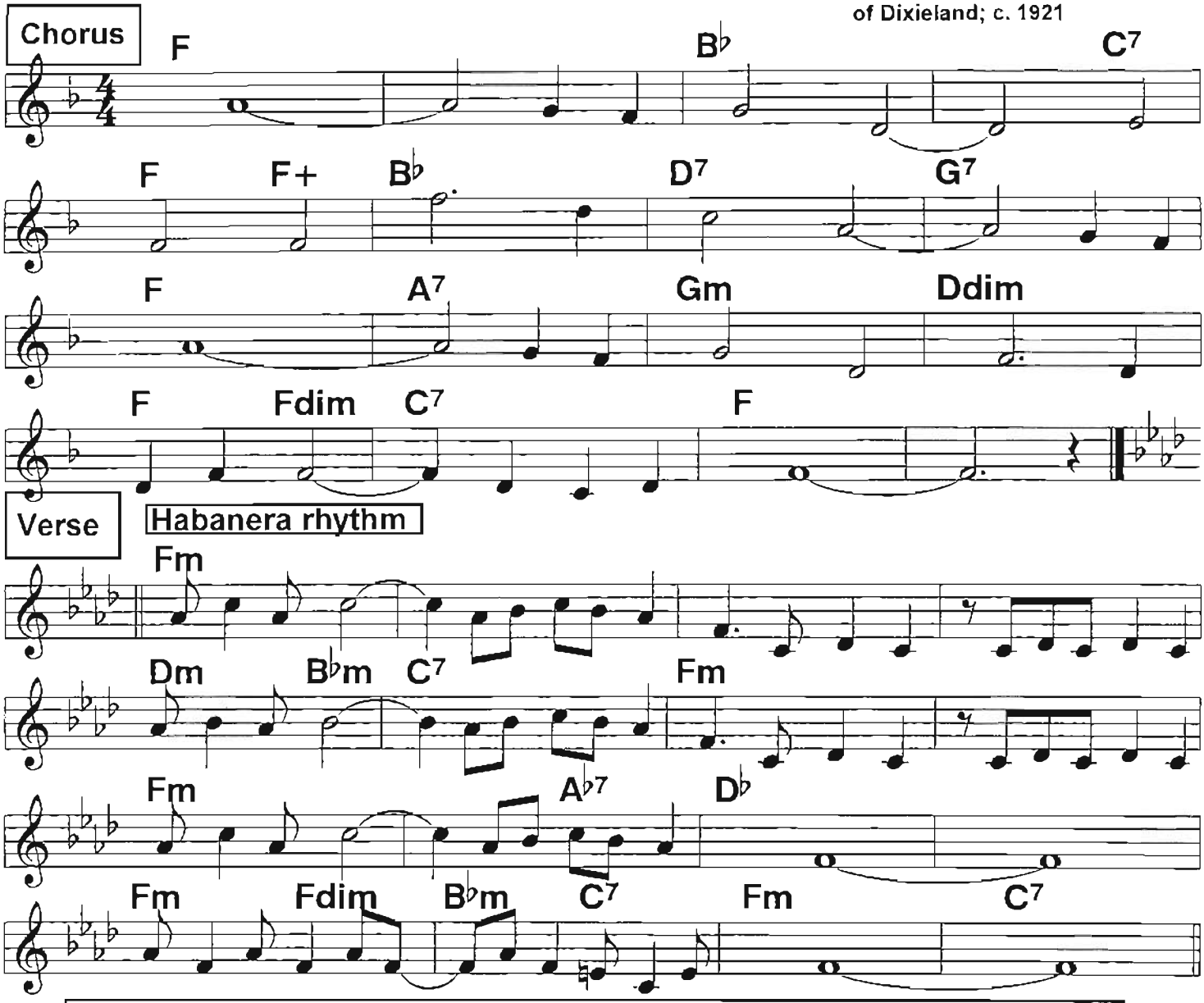
Bix, 1925



Dear Old Southland

Various tempos

Armstrong, Goodman, Dukes of Dixieland; c. 1921



Dear/// //old/ South-/ land/ ///I/ * Hear/ you/ call-//ing me./// //And I
Long,/// //how I long/ to/ roam//back
To my old/ /Kentucky home./// //||

Dear/// //old/ South-/ land/ //for/
You/ my/ heart// is yearn-/ing/ //and I
Long/// //just to see/ once/ more// the
Land I love/ /the Swanee shore./// ///|

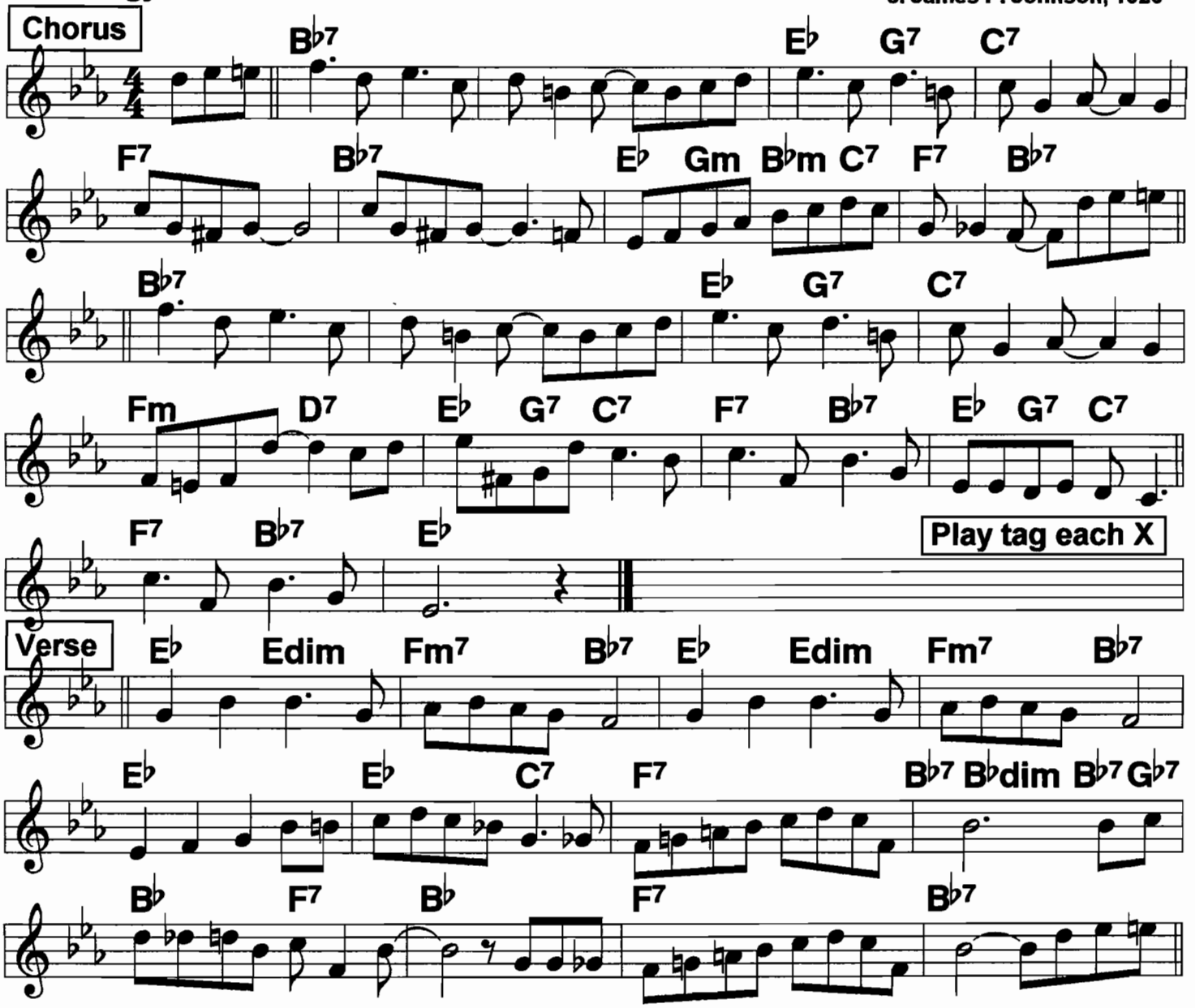
Verse:

I want to stray/ /to the town I was
born, my home town, my little home town
I want to play/ /in the cotton and corn to feel it, I used to steal it
I want to hear/ /dear old mother each morn./// ////
Saying "go 'long, go 'long, go 'long, go 'long to school./// ////

53b If I Could Be With You (One Hour Tonight)

4/4 swingy ♩ = 108

c. James P. Johnson, 1926



Verse: I'm so blue,I don't know what to do./
All day thru' I'm pining just for you./
I did wrong when I let you go away. For
Now I grieve about you night and day.// I'm un-
Happy and dissatis- fied,/ but I'd be
happy if I had you by my side./ If I could
Chorus: (If I could) Be/ with you, I'd Love you strong, if I could
be with you I'd love you long. I
Want you to know, I wouldn't go/ un-
till I told you, honey, why I love you so. If I could
Be with you one hour tonight, if I were
free to do the things I might, I'm
Telling you true, I'd be anything but blue, if I could be with
you.//I

Diga Diga Doo

c. 1928

♩ = 206 *Square 2-beat*

Chorus

Dm A+ Dm7 Dm6 Dm A+ Dm7 Dm6

Dm A7 Dm Dm A7 Dm

Dm A+ Dm7 Dm6 Dm A+ Dm7 Dm6

Dm A7 Dm Dm A7 Dm

C7 F B♭7 A+

D7 Gm A7 E♭7

Dm A+ Dm7 Dm6 Dm A+ Dm7 Dm6

Dm A7 Dm Dm A7 Dm

Verse

Dm A+ Dm A+

Dm A7 Dm Dm A7 Dm

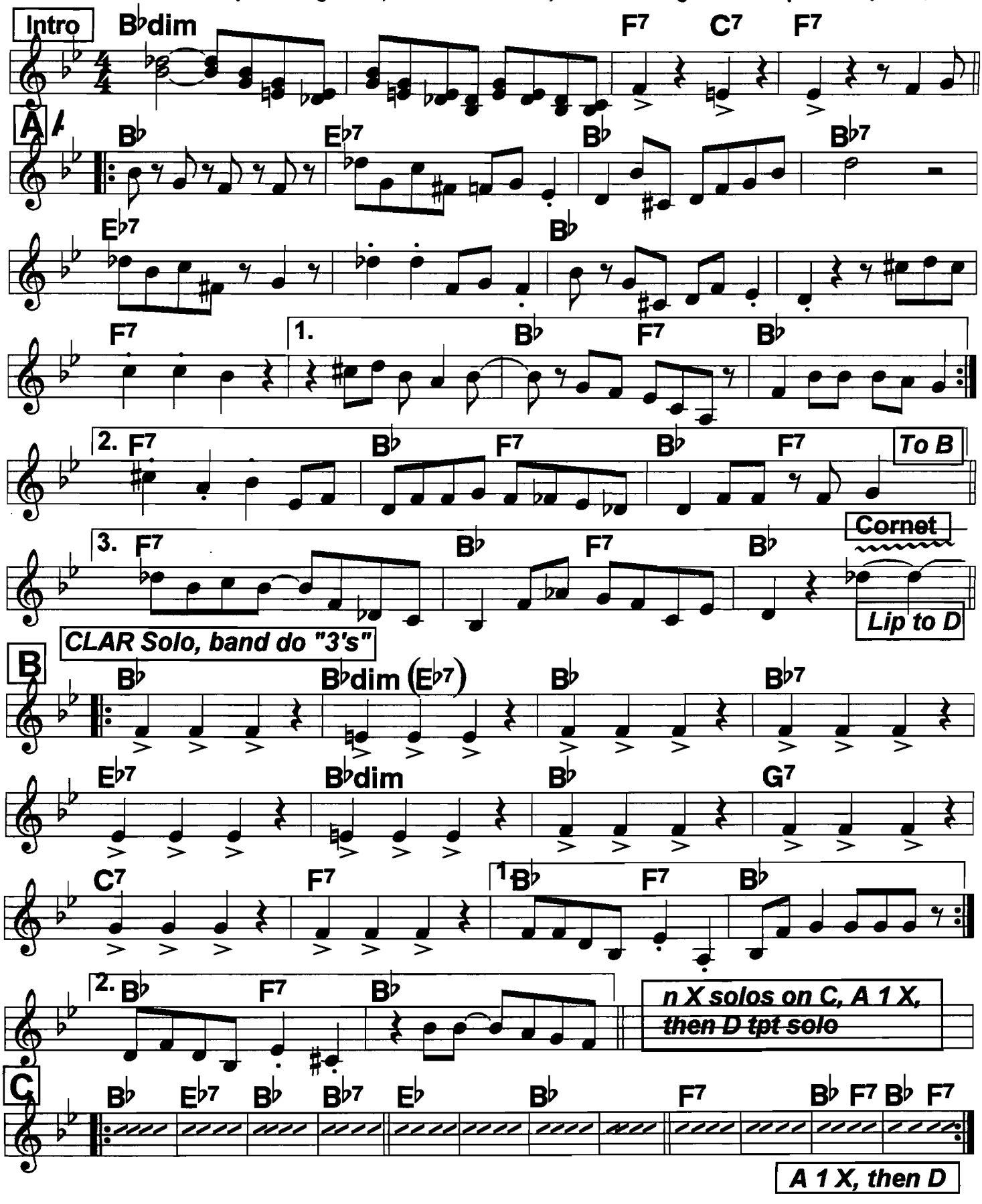
C7 F C7 F A7

Dm Dmaj7 Dm7 G7 C7 A7

Dippermouth Blues (1)

4/4 ♩ = 186

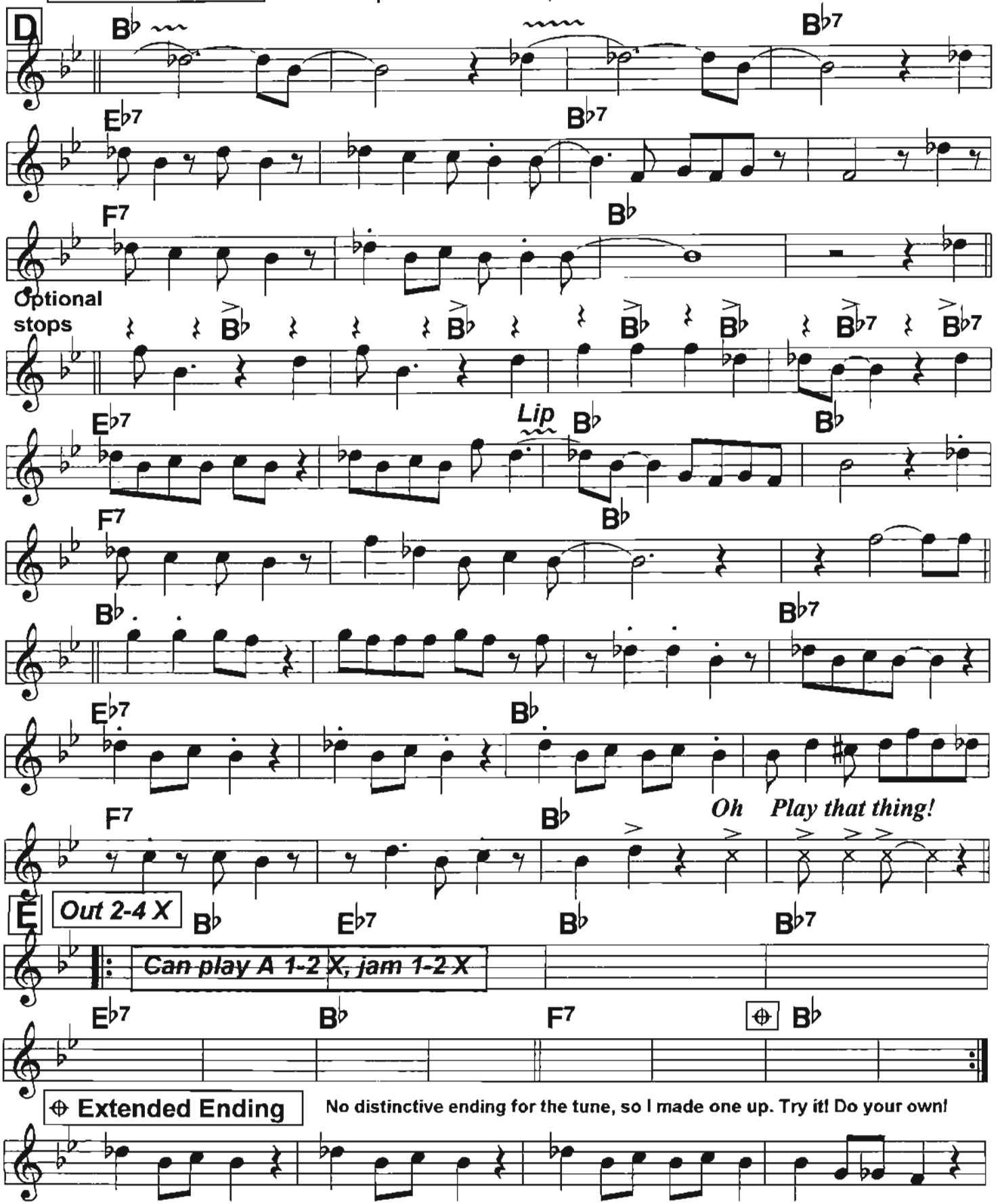
From 1st (4/6/23) Oliver record; orig. in C, usually played in Bb. Oliver, 1923
Spanier Ragtimers, a standard version, in Bb. aka "Sugarfoot stomp". Spanier, 1939



Dippermouth Blues (2)

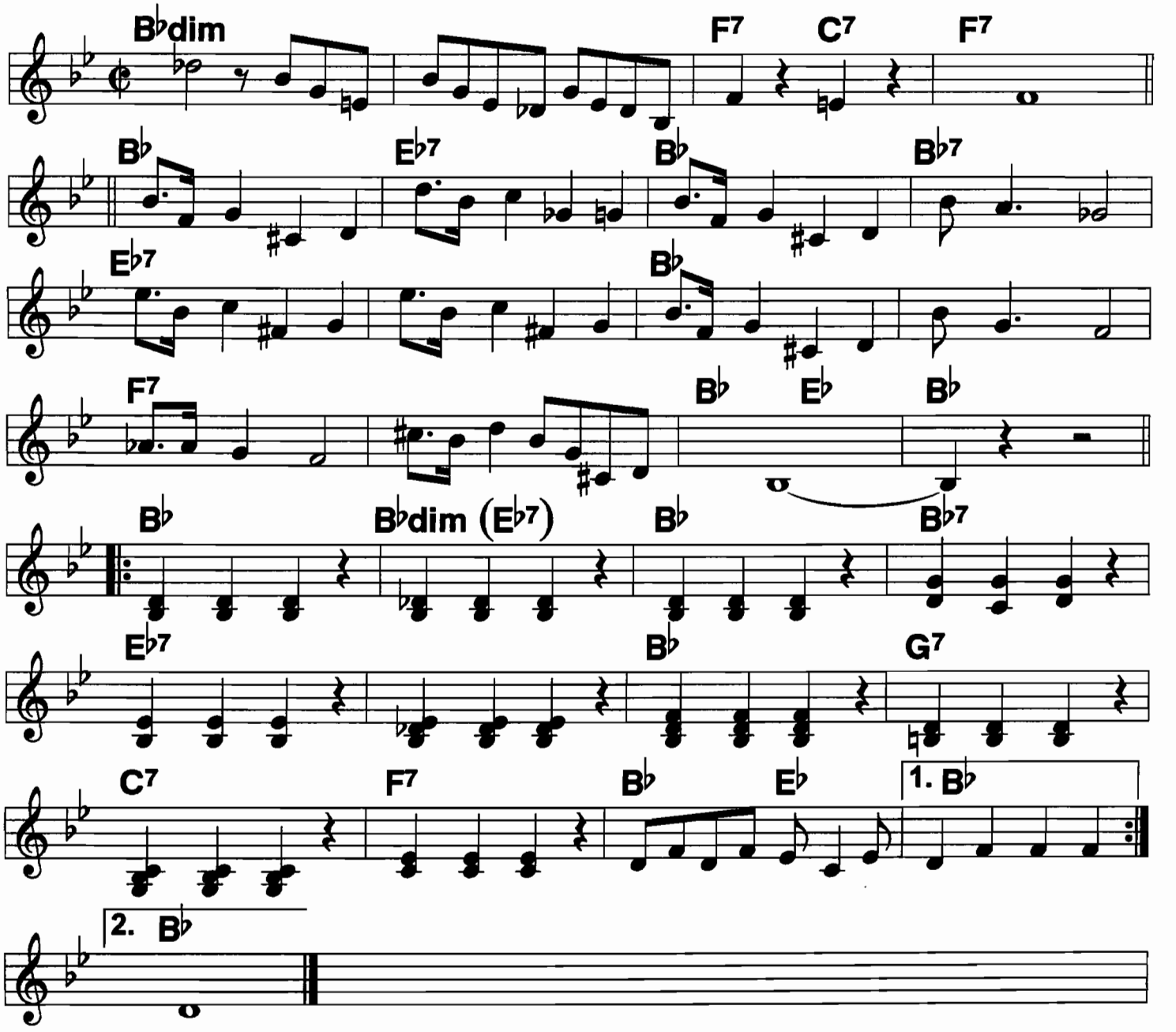
TPT Solo 36 Bars

The stops line is a standard, later convention



55a Dippermouth Blues (Copyright)

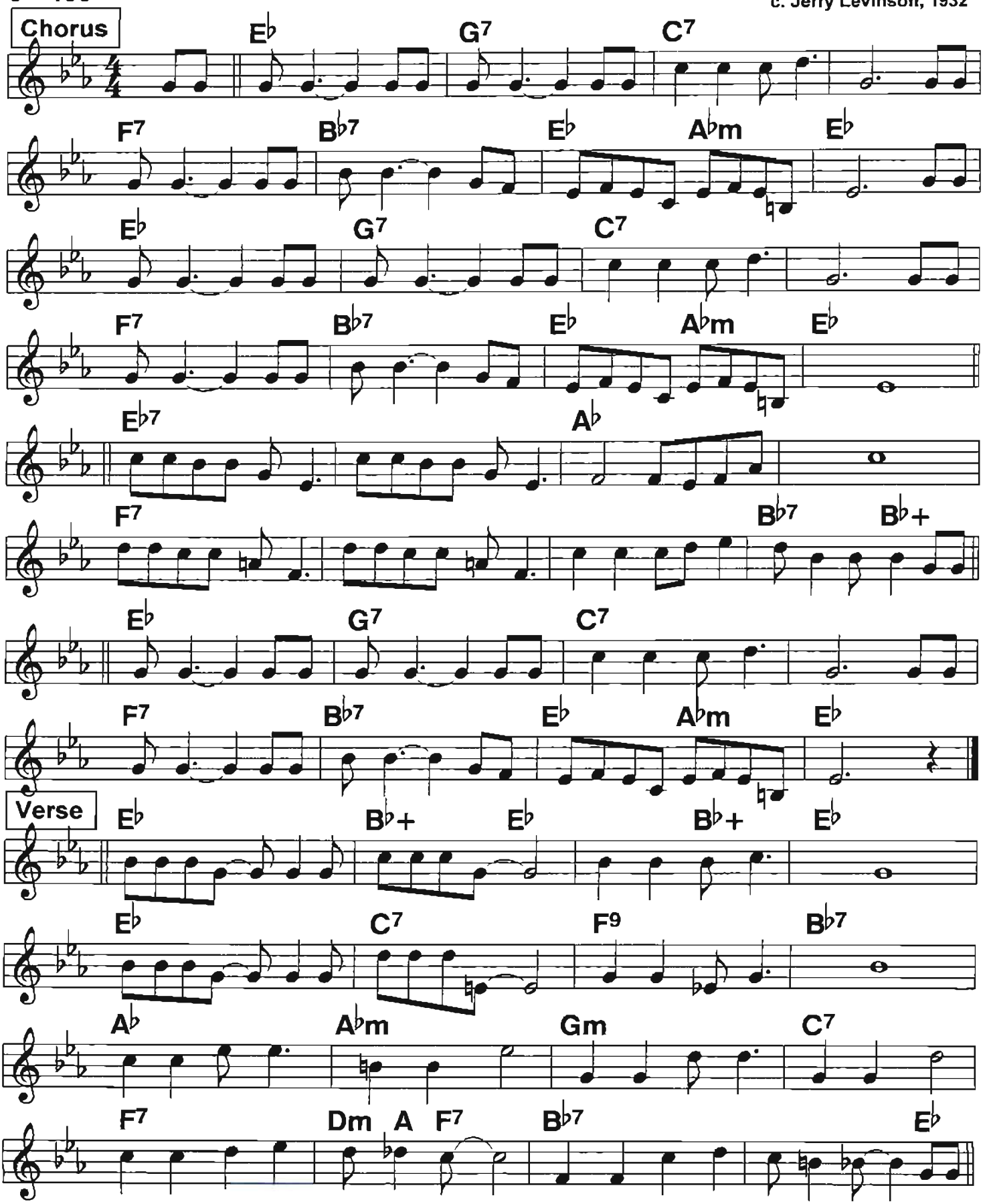
Oliver's Copyright submission sheet. Orig. in C. Chords from record



Darkness On the Delta, When It's

♩ = 100

c. Jerry Levinson, 1932

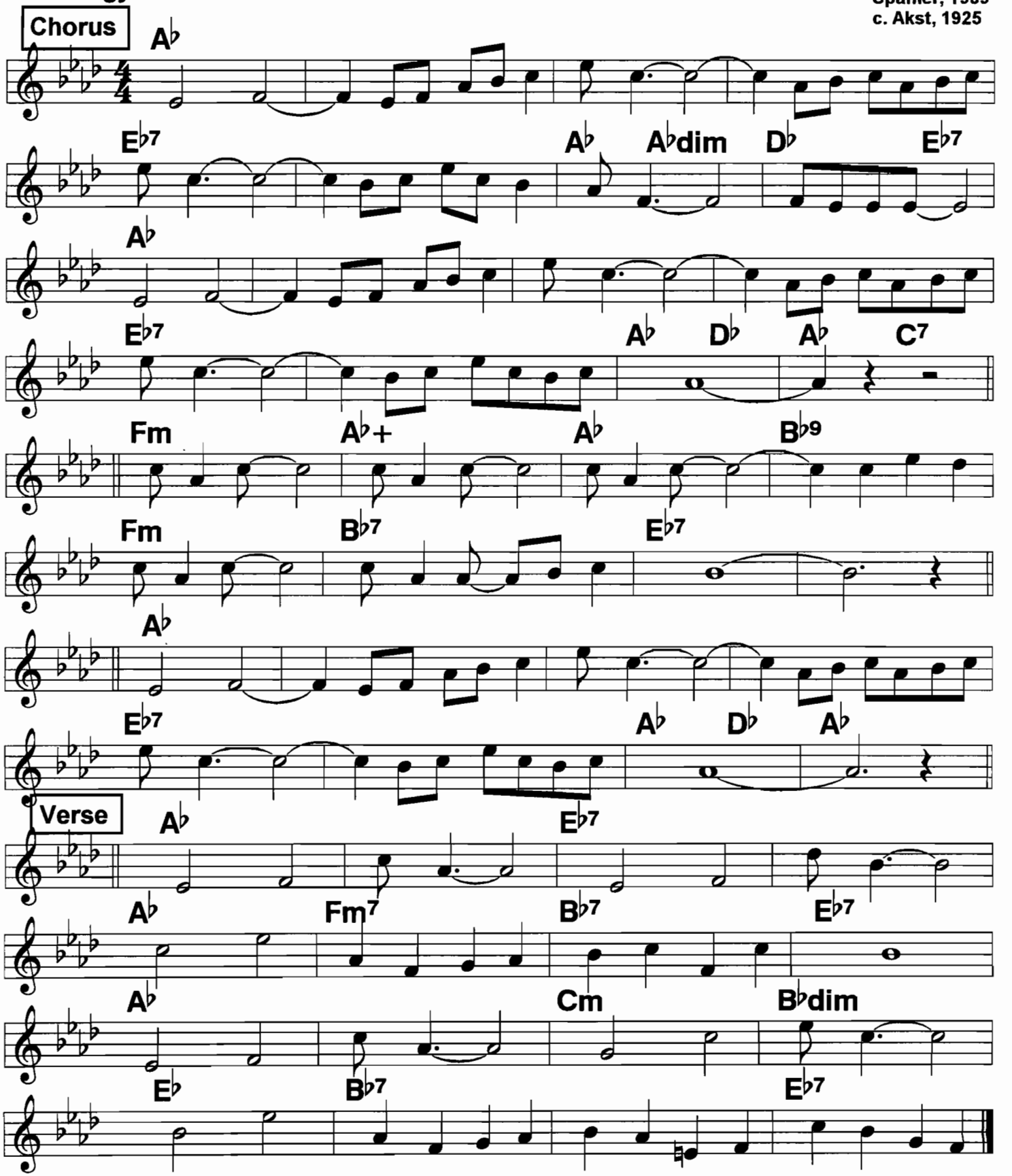


Dinah

4/4 swingy or 2-beat ♩= 184 ♩= 200

Spanier, 1939
c. Akst, 1925

Chorus

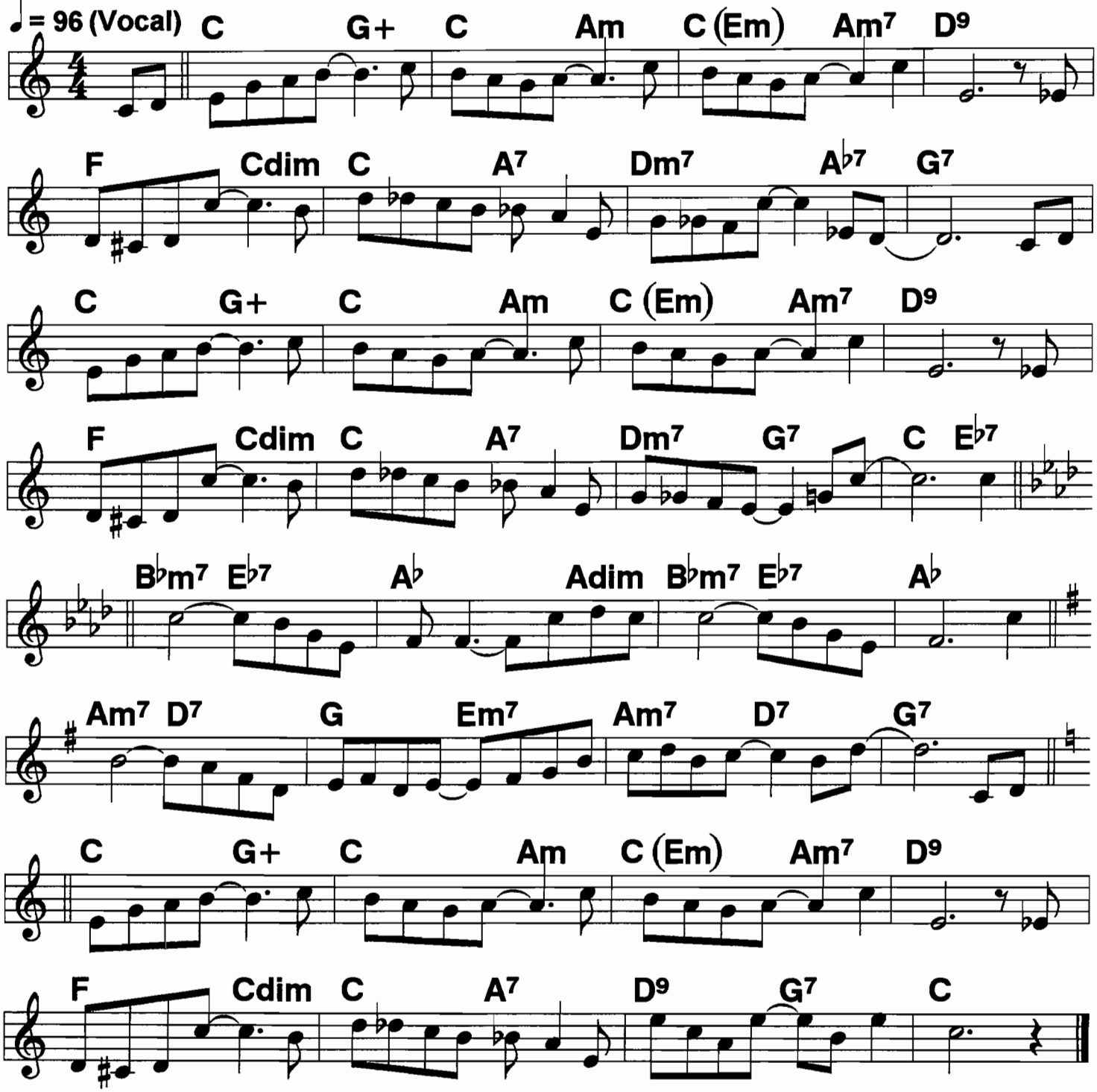


Verse

Do You Know What It Means To Miss New Orleans

Louis Armstrong;
c. Alter, 1946

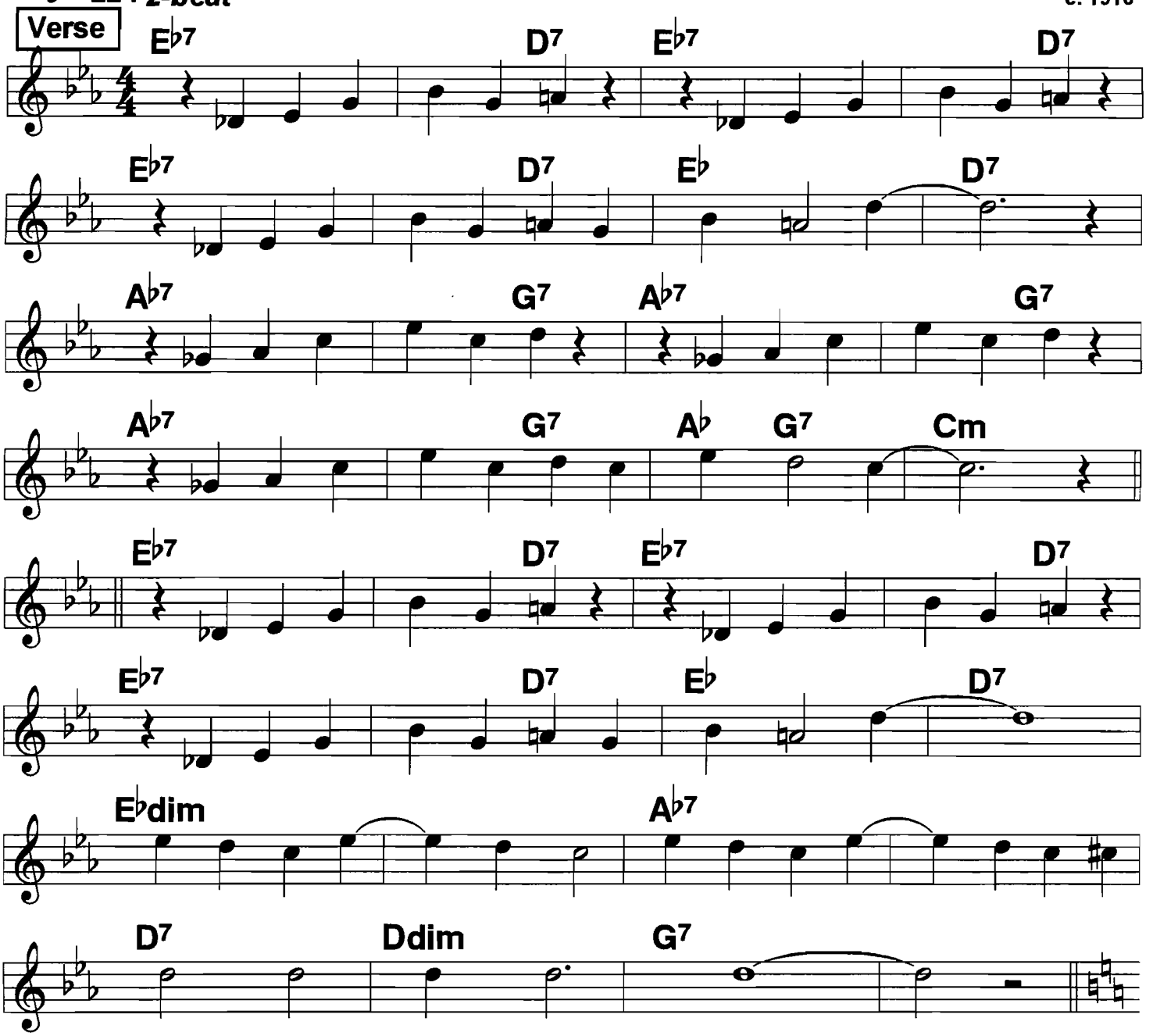
4/4 Very expressively
♩ = 106
♩ = 96 (Vocal)



Down In Honky Tonk Town (1)

♩ = 224 *2-beat*

c. 1916

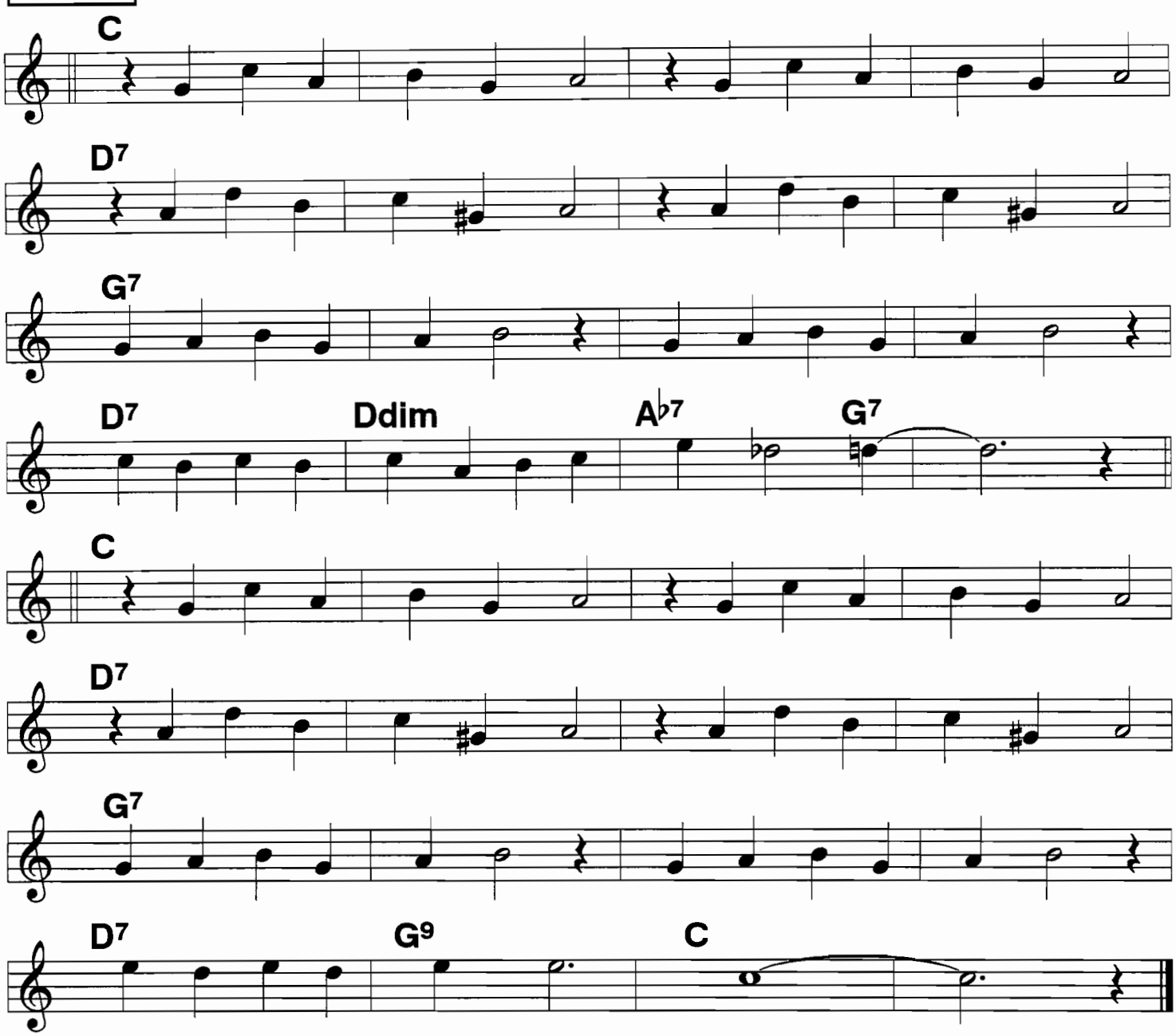


Verse:
| Bill Johnson said one day,/ |to his Eli- za May,/
|"We've been to nearly ev'ry place in'/ town. ////
| If you sug- gest to me,/ |some other novelty,/
| we both will go and do the thing up/ brown." ////

| His sweetie said "my dear,| |there is this place I hear, /|
| I got it straight from Mose, who brings the/ clothes. ///|
It's Honky Ton- /ky Town,/ down where the gals /are brown, That's where/ the/ music// grows./// ////

Down In Honky Tonk Town (2)

Chorus



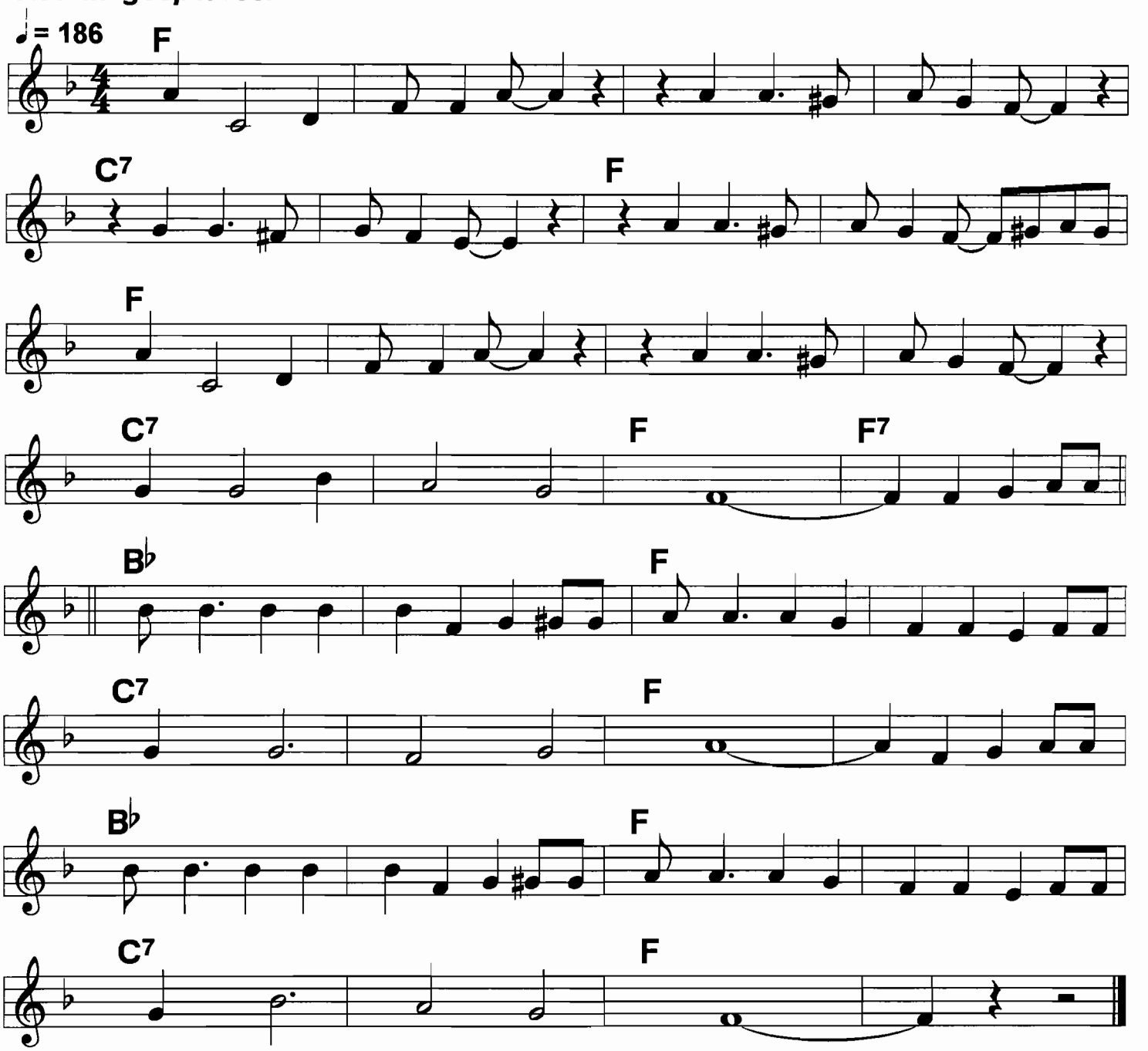
Verse:

| Come Honey, let's go down/ |to Honky Tonky town,/
| It's under- neath the ground,/ |where all the fun is found./
There'll be singing waiters,// singing synco- pators,///
Dancin' to pi- ano played by Mis-ter// Brown.///

|He plays pi- ano queer,/ |he only plays by ear,/
|You want to stay a year,/ |the music that you hear, would
Even start a monkey/// dancing with a don-key.///
Down in Honky Tonky// Town."/// ///|

Down By the Riverside

Rockin' gospel feel



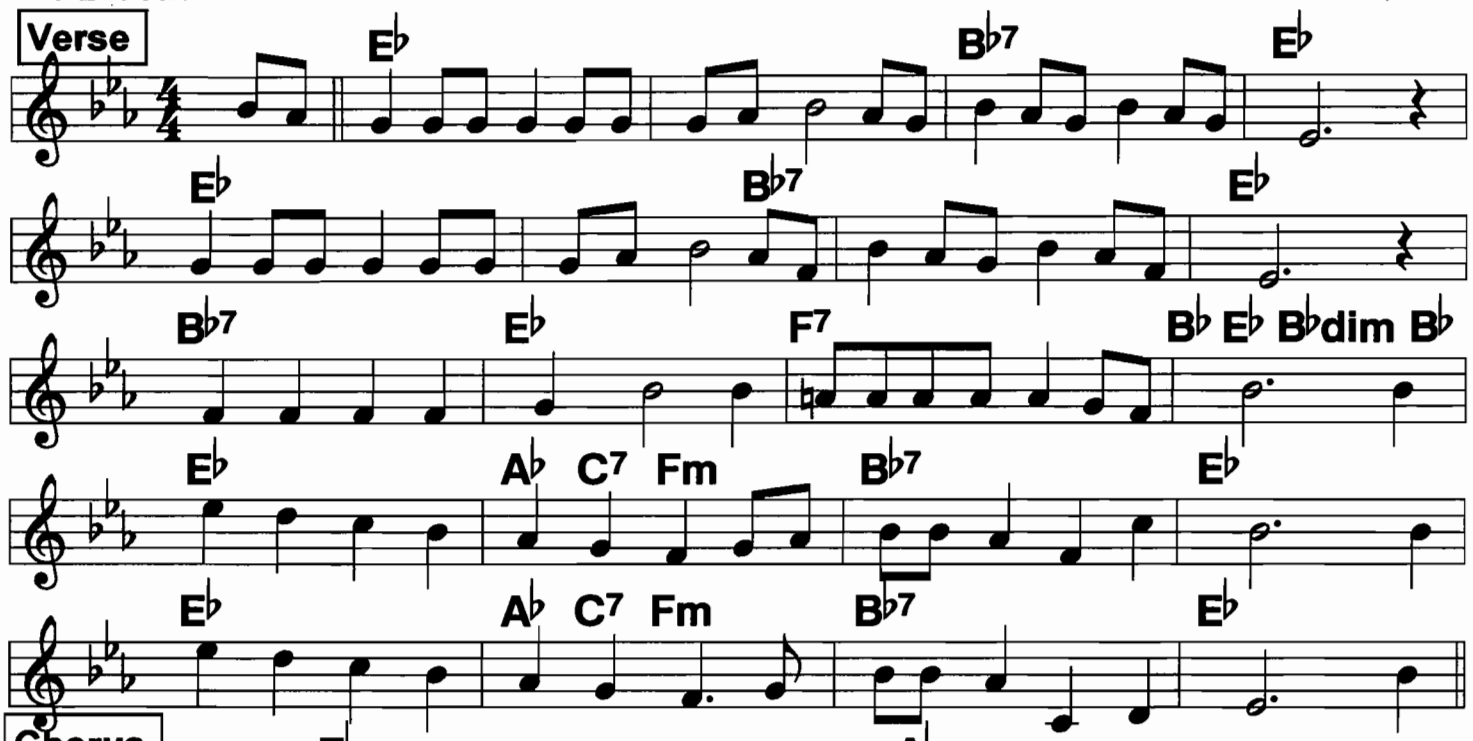
If Ever I Cease To Love

Traditional Mardi Gras March

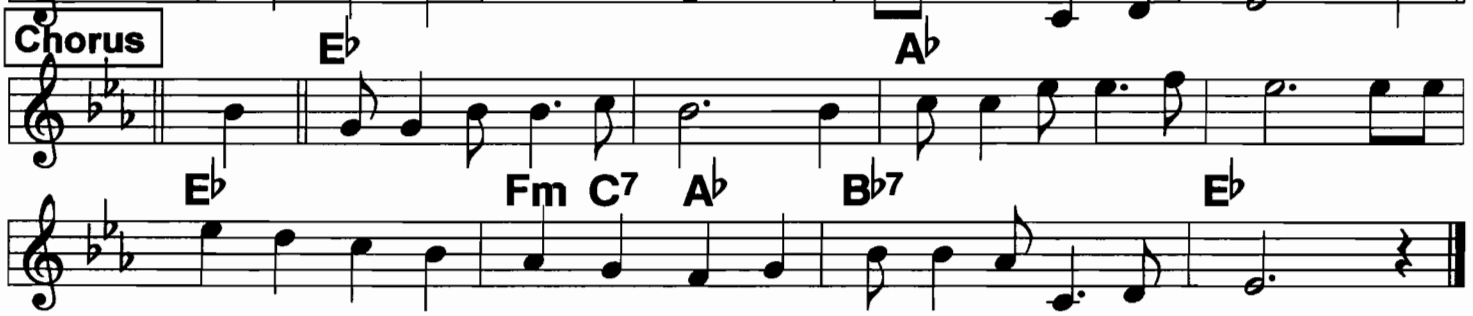
c. Rex Knarf,
Re' Kel,1916

4/4 2-beat

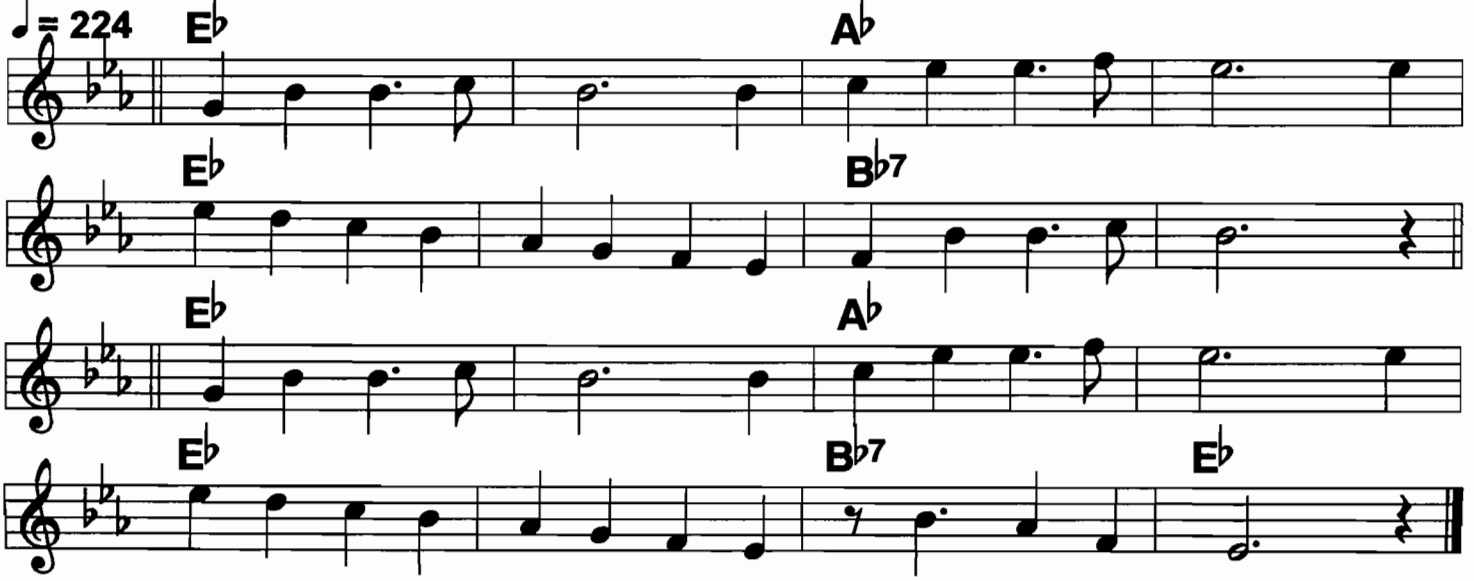
Verse



Chorus



Dukes of Dixieland Version (Bb)

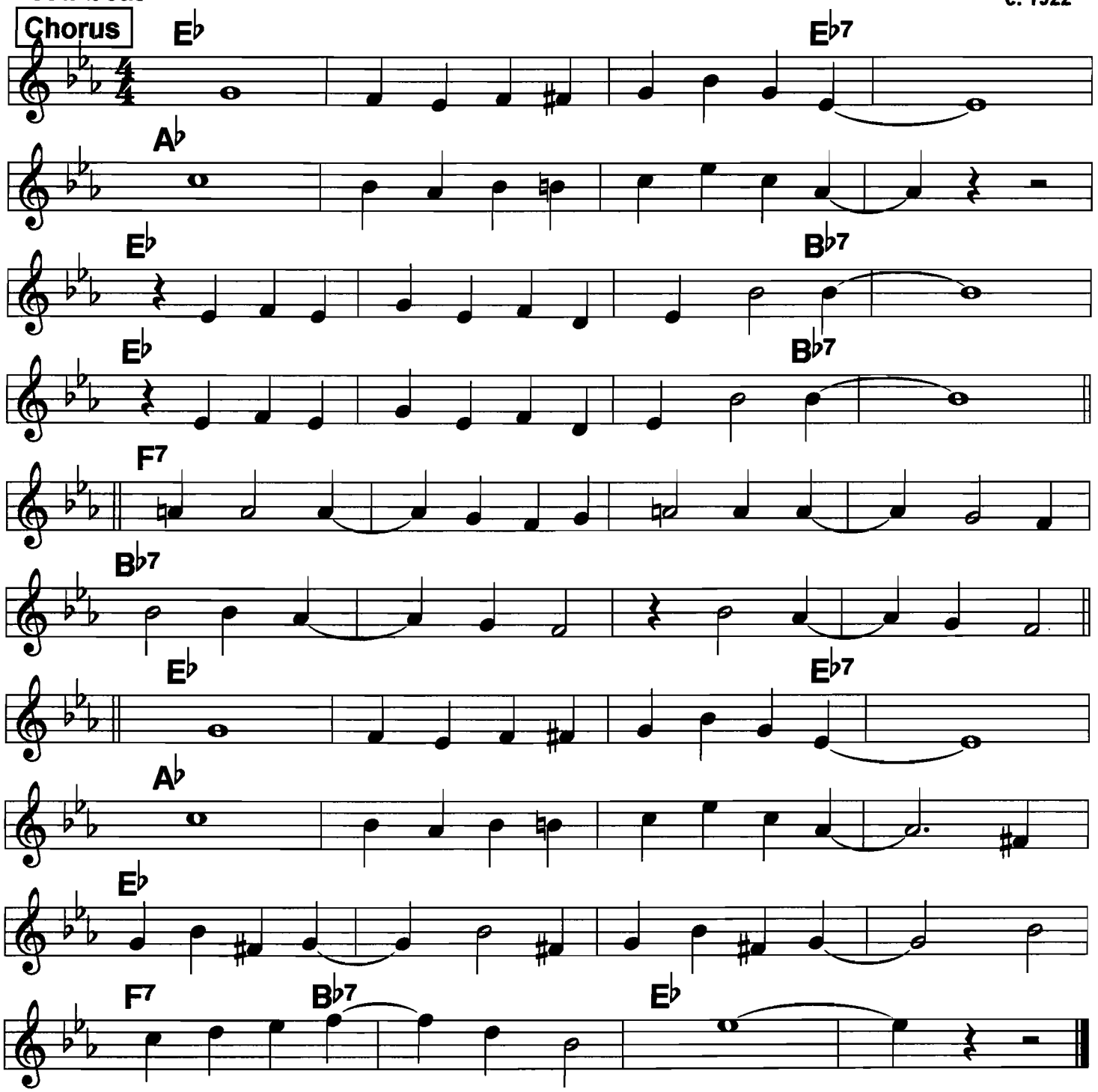


"Played when Rex enters his grand ball, and after the meeting of the Rex and Comus courts Mardi Gras night, signalling the end of the Mardi Gras celebration."

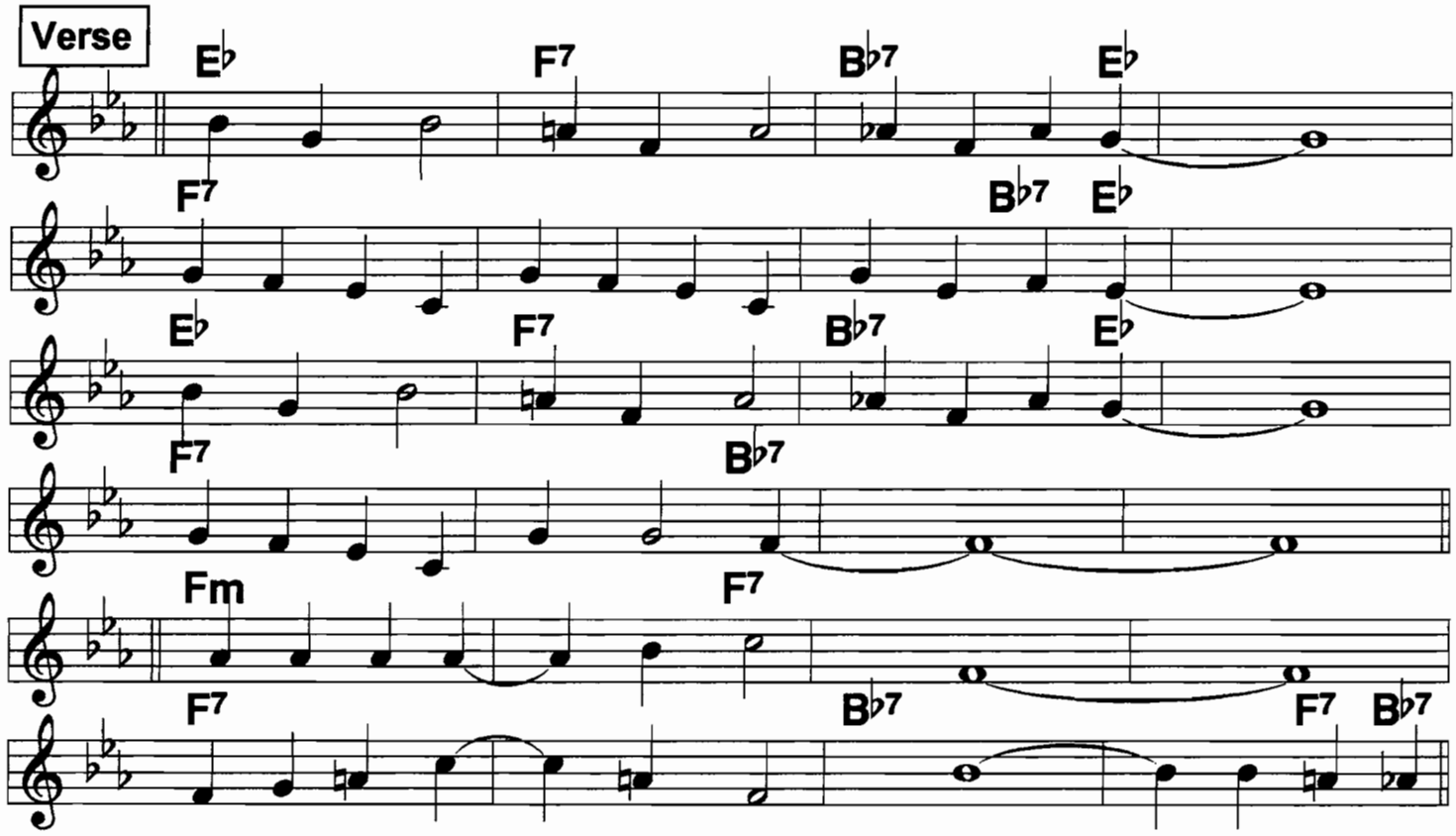
Down Yonder (1)

Hot 2-beat ♩ = 224

c. 1922



Down Yonder (2)



Verse: 1. Railroad train,/ railroad train,/ hurry some more.
////
Put a little steam on, just like never before. ////
Hustle on,/ bustle on,/ I've got the blues ////
Yearnin' for my Swanee/ shore. //// ////
Brother if you /only/ knew,/// ////
You'd want to hur- /ry up,/ too./// ////
2. Summer night,/ fields of white,/ bright cotton moon. ////
My but I feel glad, I'm gonna see you all soon. ////
'Lasses cakes/ Mamma bakes,/ I taste them now. ////
I can hear the singers/ croon, //// ////
I'll see my sweet- /ie /once more./// ////
There's lots of kiss- /ing/ in store./// ////

Chorus: Down/// yonder someone beckens to me. ////
Down/// yonder someone reckons on me. /|||
| I seem to see a race in memor-/y. ////
| Between the Natchez and the Robert E. Lee. ////
Swanee/ shore /I miss you more/ and more, /ev'-/ry
Day/ my mam- /my land/, | you're/ sim- /ply grand./

Down/// yonder when the folks get the news, ////
Don't/// wonder at the Hulabaloos. ///There's
Daddy and mam-/ my,/ there's Ephraim and Sam-/ my,///
Waitin' down yon- /der for/ me./// ///|

61

Dr. Jazz

4/4 ♩ = 192 ♩ = 216

King Oliver, 1927

Chorus

E♭ B♭7 E♭

E♭ B♭7 E♭ E♭7

A♭ E♭dim E♭ E♭7 D7 D♭7 C7

F7 B♭7

E♭ B♭7 E♭ E♭7

A♭ G7

C7 C7 C7 C7 F7 F7 F7 F7

B♭7 E♭

Verse

E♭ C7 F7 B♭7 E♭

E♭ B♭7 G7 C7 F7 B♭

B♭7 E♭ B♭7 E♭

F7 B♭ G7 C7 F7 B♭ B♭7

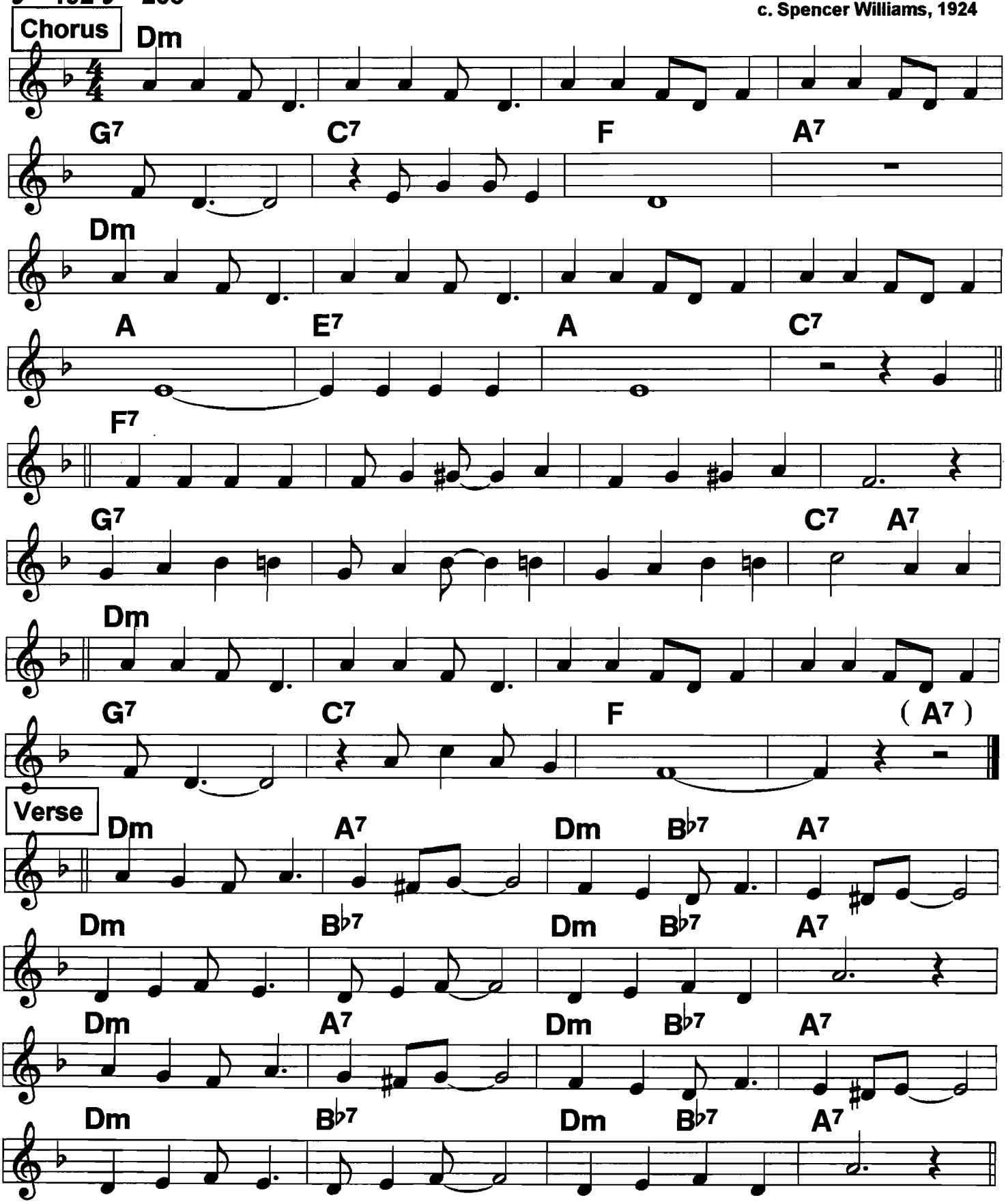
VERSE can be slow, Chorus faster, especially effective with vocal.

Everybody loves my baby

Orig. in G

Cl. Williams Blue Five '24,
Red Onion Jazz Babies '24;
c. Spencer Williams, 1924

4/4
♩ = 192 ♩ = 208

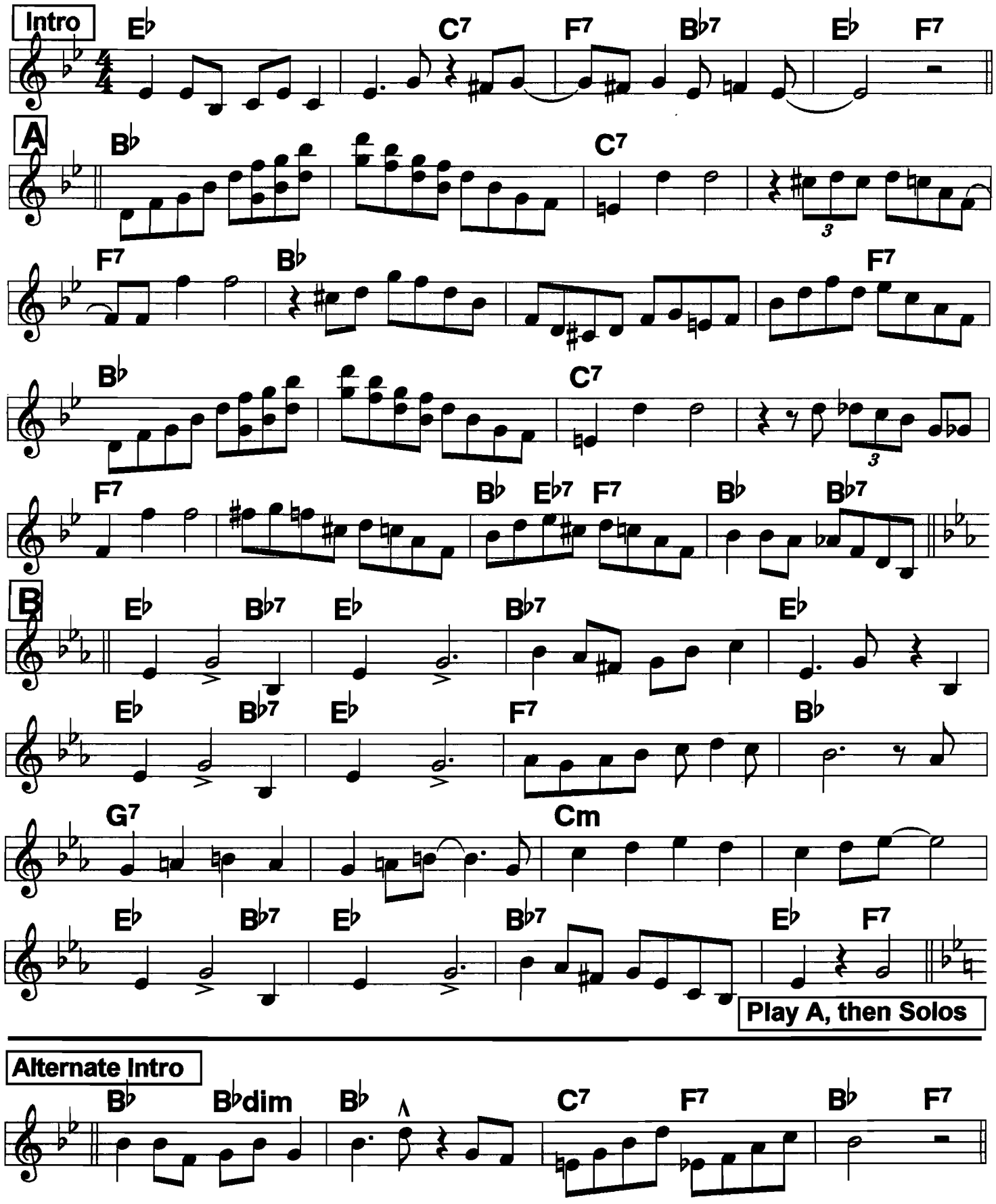


Eccentric (1)

Muggsy Spanier plays it in C

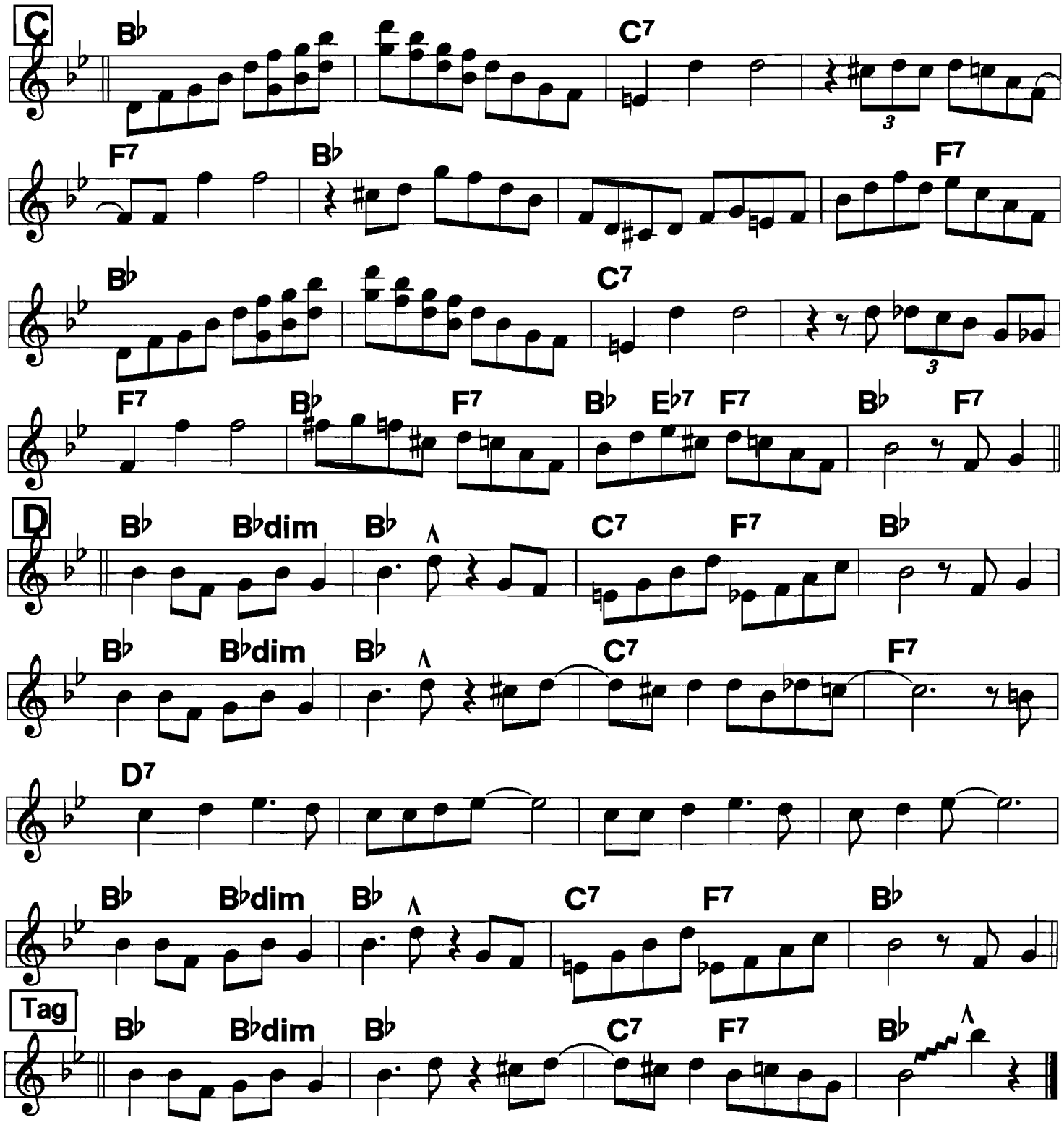
Spanier, 1939; c. J. Russel Robinson, 1923

4/4 ♩ = 188



Eccentric (2)

SOLOS; after solos play C as written, D, TAG



ROUTINE: A B A, Solos on C, C as written, D, Tag.

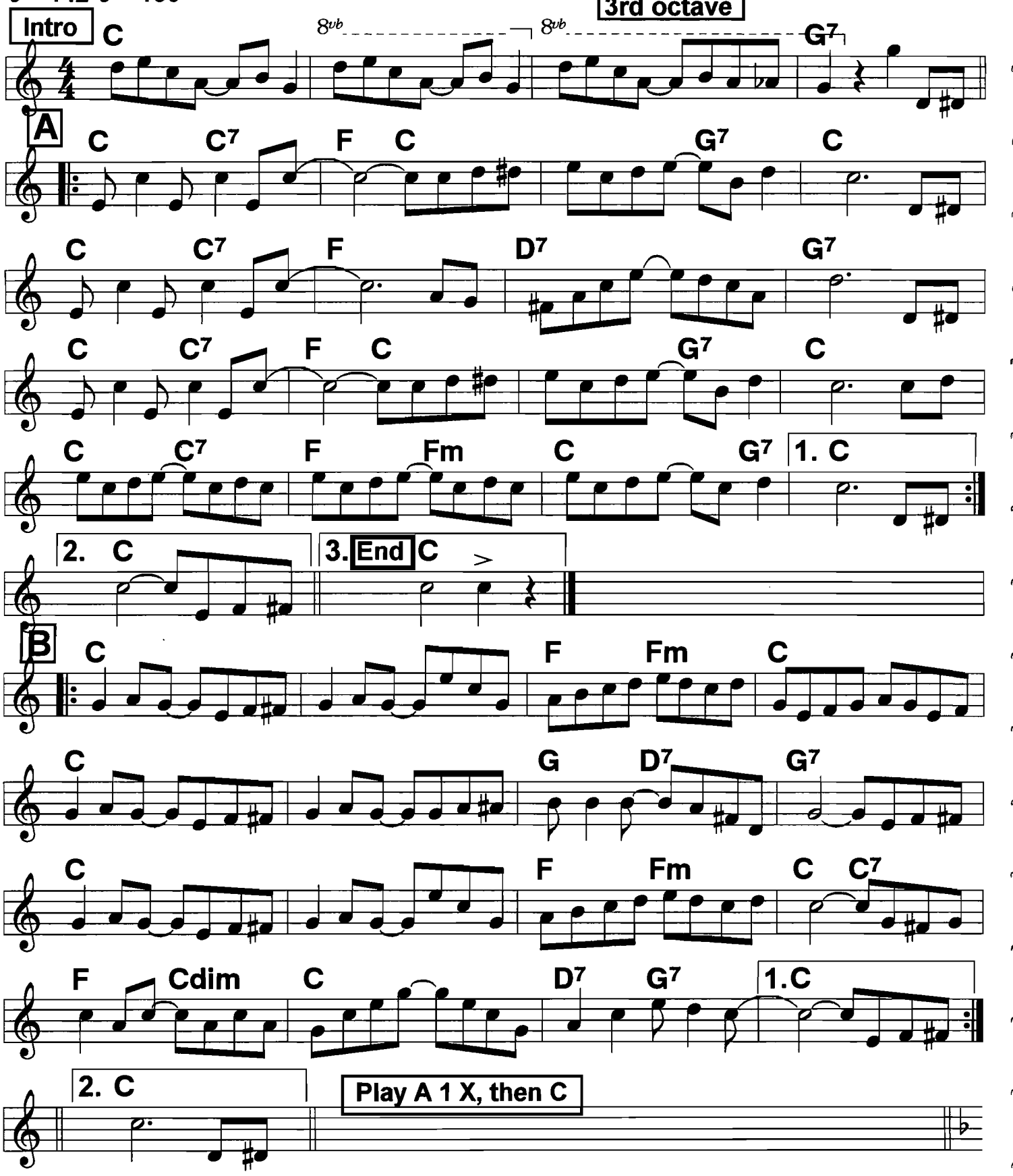
Entertainer, The (1)

Square 2-beat

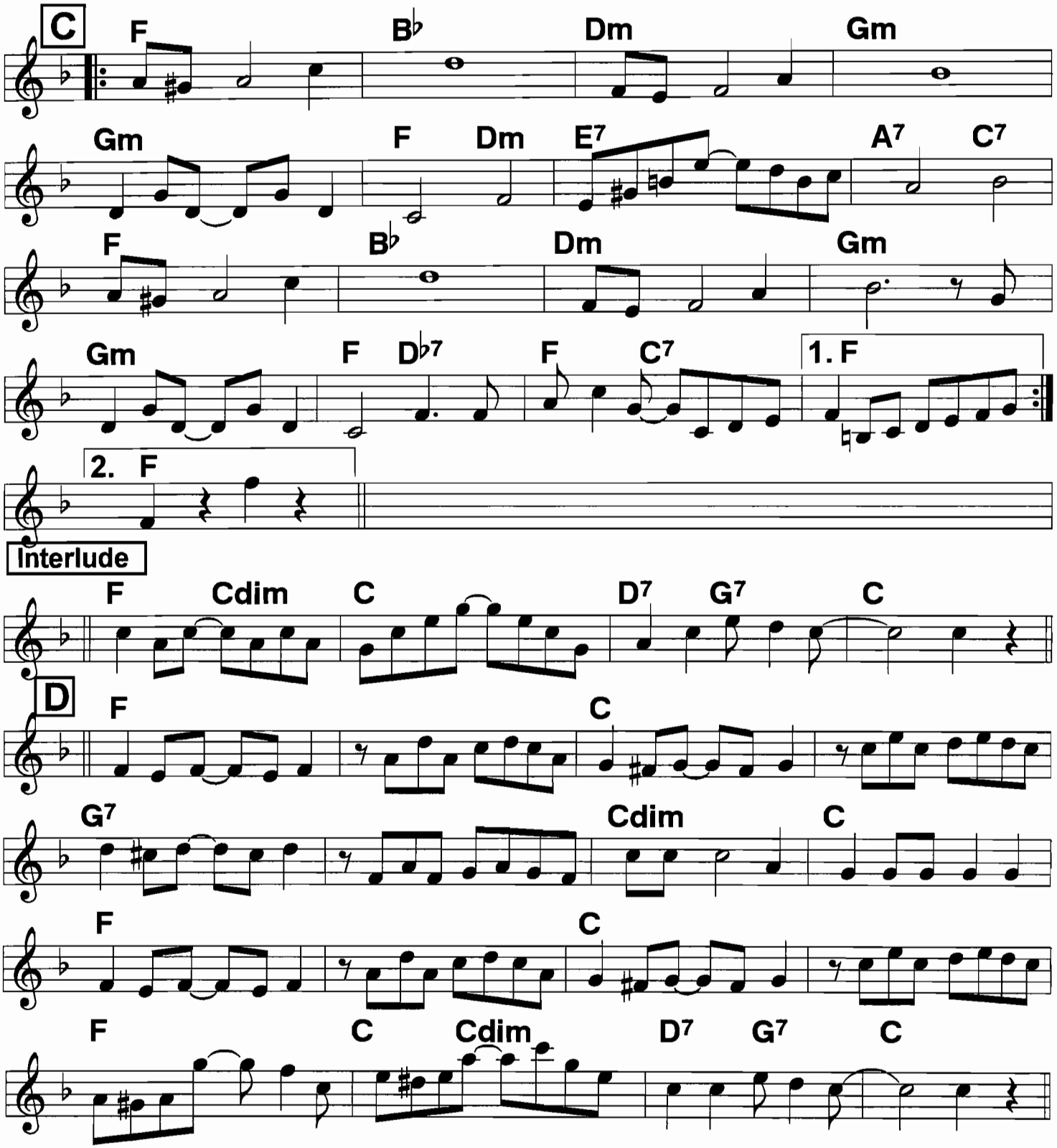
♩ = 142 ♩ = 160

c. Joplin, 1902

3rd octave



Entertainer, The (2)



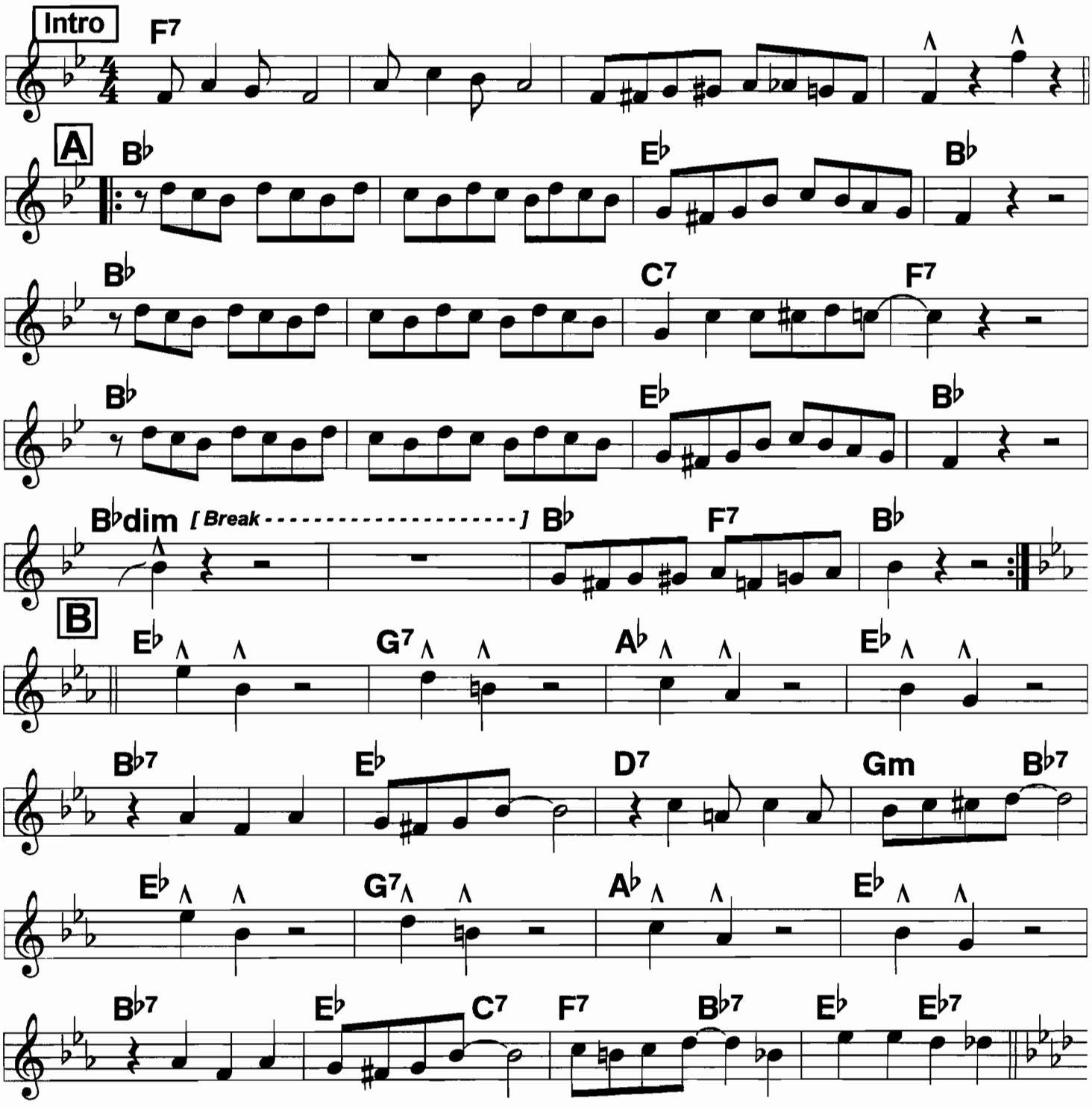
ROUTINE: A A, B B, A, C, Interlude, D.
It's better to end on A, the most commonly recognized part of the tune.
Most bands just play A & B, going out on A. The Interlude is a good ending.

65

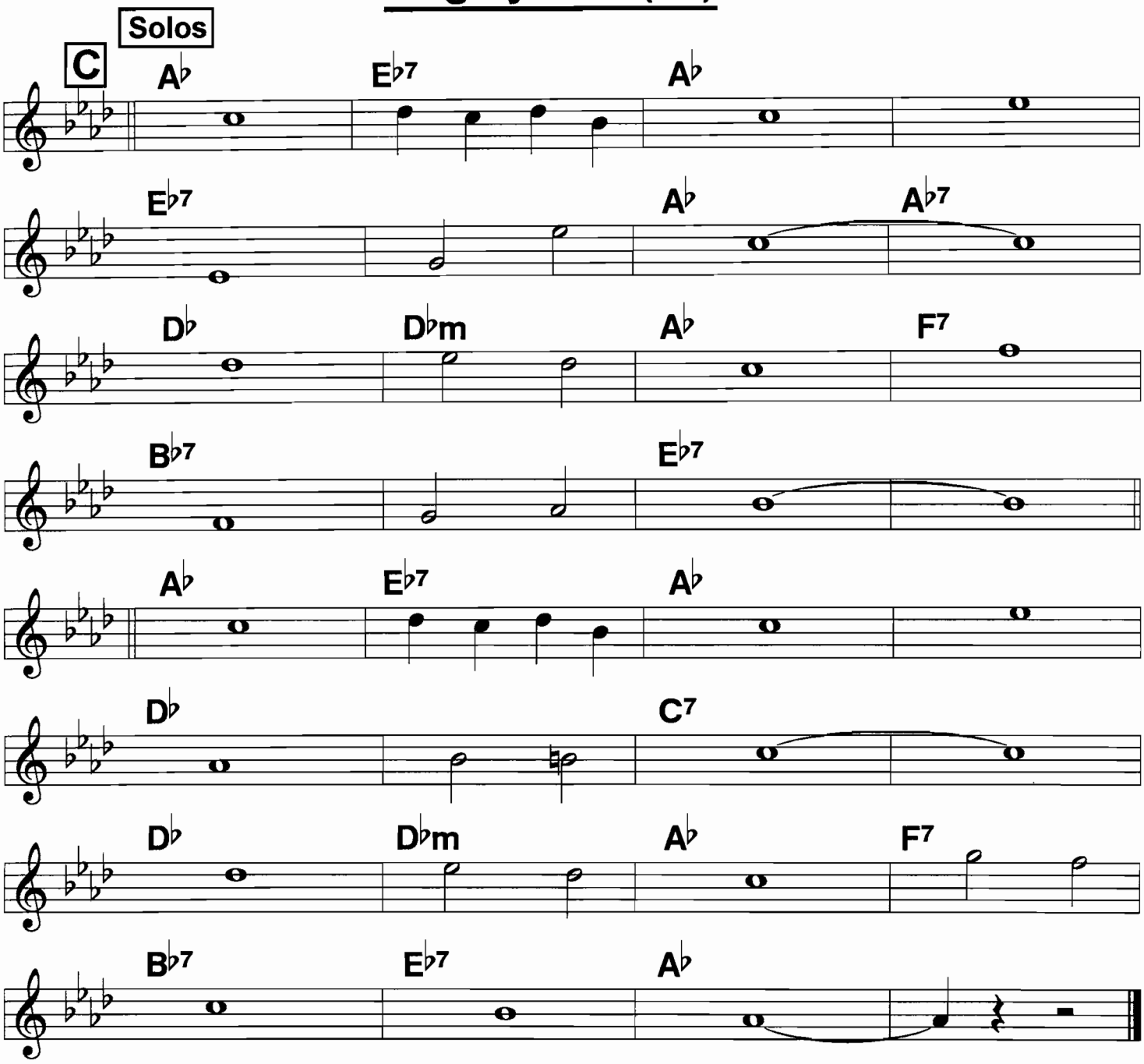
Fidgety Feet (1)

4/4
♩ = 192

c.ODJB, 1918



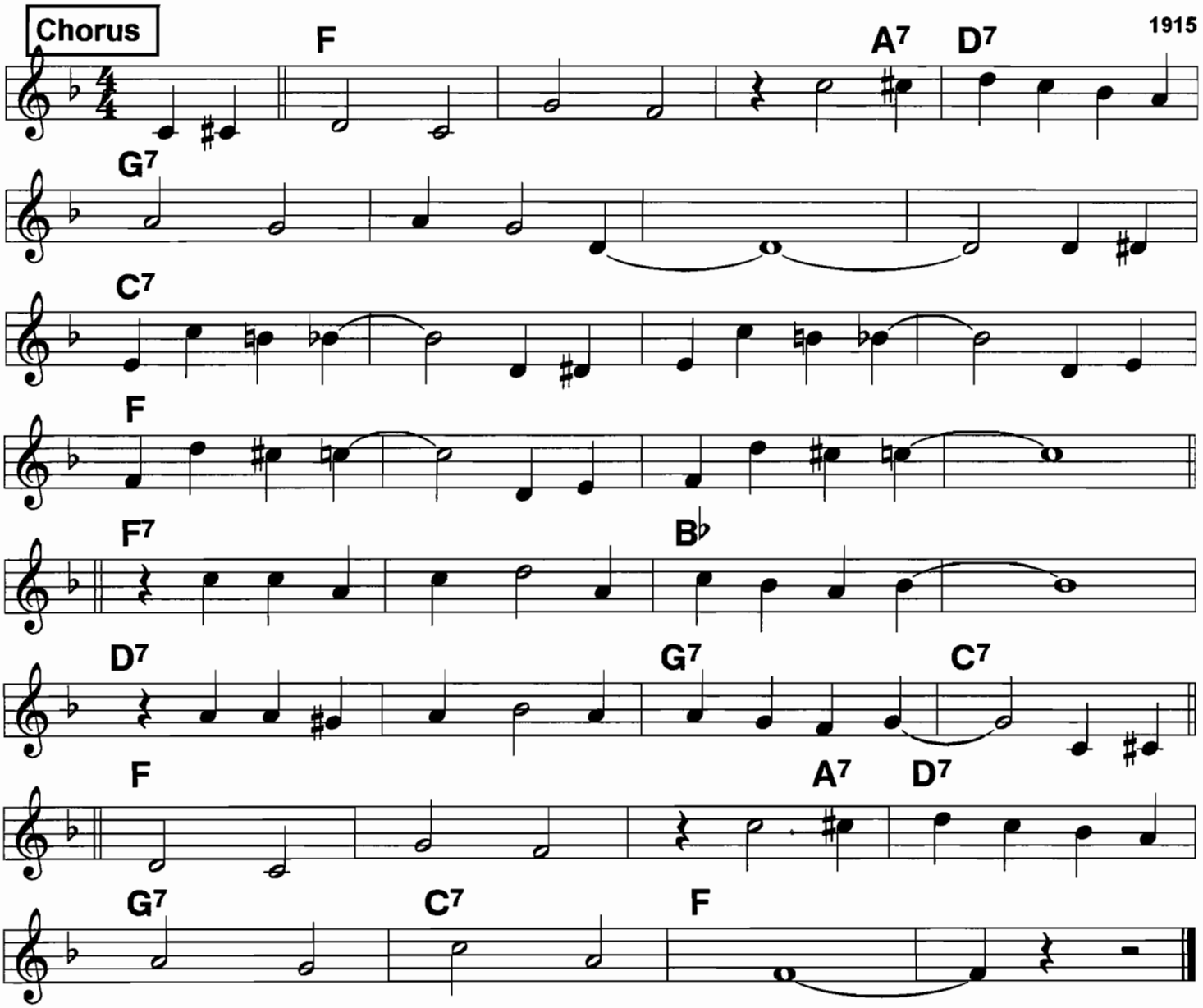
Fidgety Feet (2)



ROUTINE: A A, B, C, Solos on C; can go back to top, do jam out chorus, w/extended ending.

Floatin' Down That Old Green River (1)

♩= 232 *2-beat*

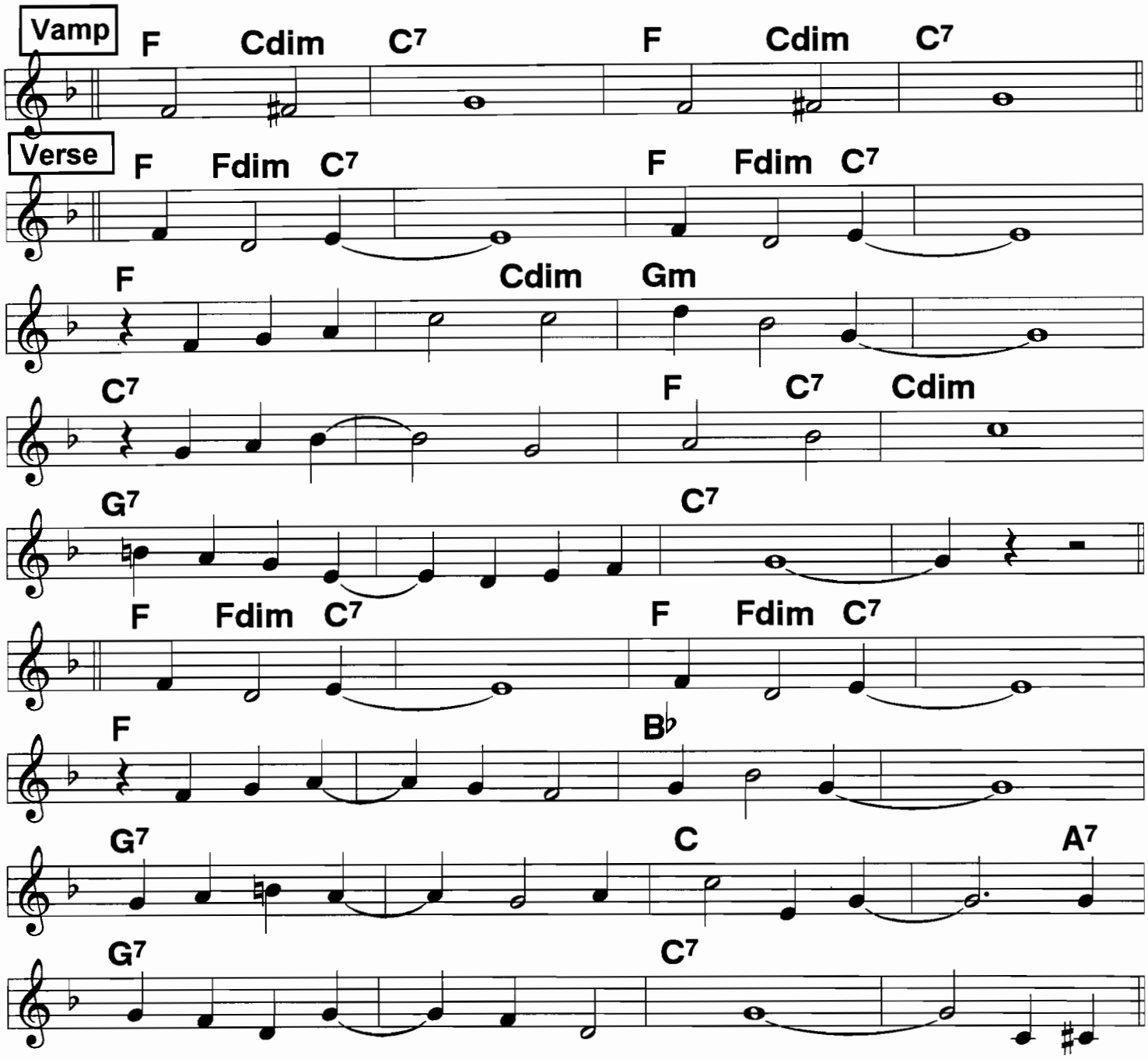


(I've been) Float-/ing/ down/ the/ |old/ Green River on the
Good/ ship/ Rock and/ Rye, //// // but I
Floated too far, //I got stuck on a bar, //I was
Out there alone, //wishing that I was home. ////

|The ship got wrecked with/ the captain and crew, ////
|And there was only/ one thing left to do. //so I

Had/ to/ drink/ the/ |whole/ Green River dry to
Get/ back/ home/ to/ you./// /|||

Floatin' Down That Old Green River (2)



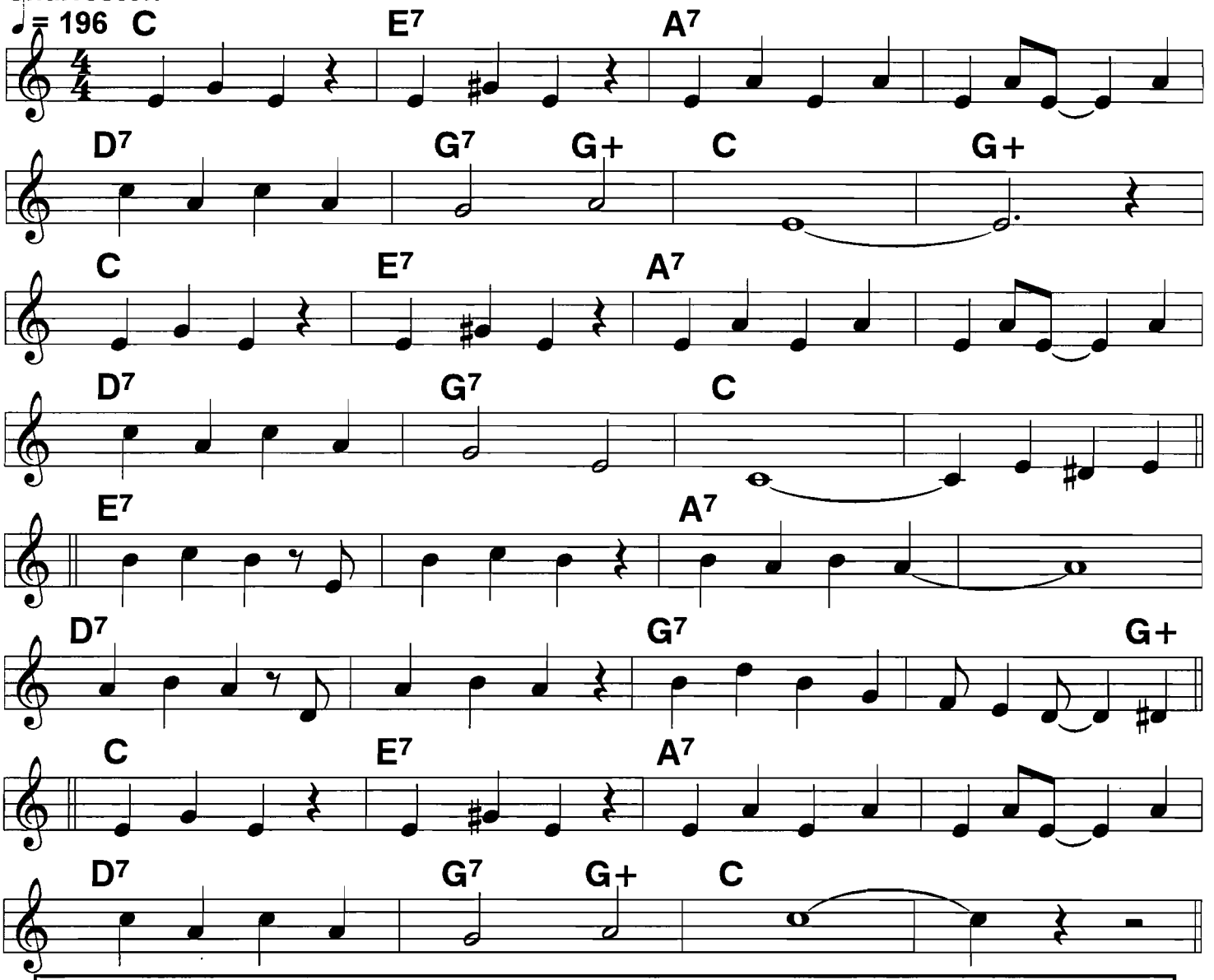
Ver. 1-- **Half past four, Dan McGraw, came sneaking to his wifey's door.**
She'd been waiting up all night, waiting for him to go to bed.
Danny smiled like a child, but his wifey grew very wild
"Where have you been all night long?" she cried, and this is what Danny replied:

Ver. 2-- **Danny's frau raised a row, said "I'll go home to mother now."**
Danny said "That's some idea, better than bringing mother here."
At the door there she saw, her pa and ma and several more,
Dad was explaining when he came in, telling ma where he had been. "I've been"

Five Foot Two, Eyes Of Blue (1)

Charleston

c. 1925

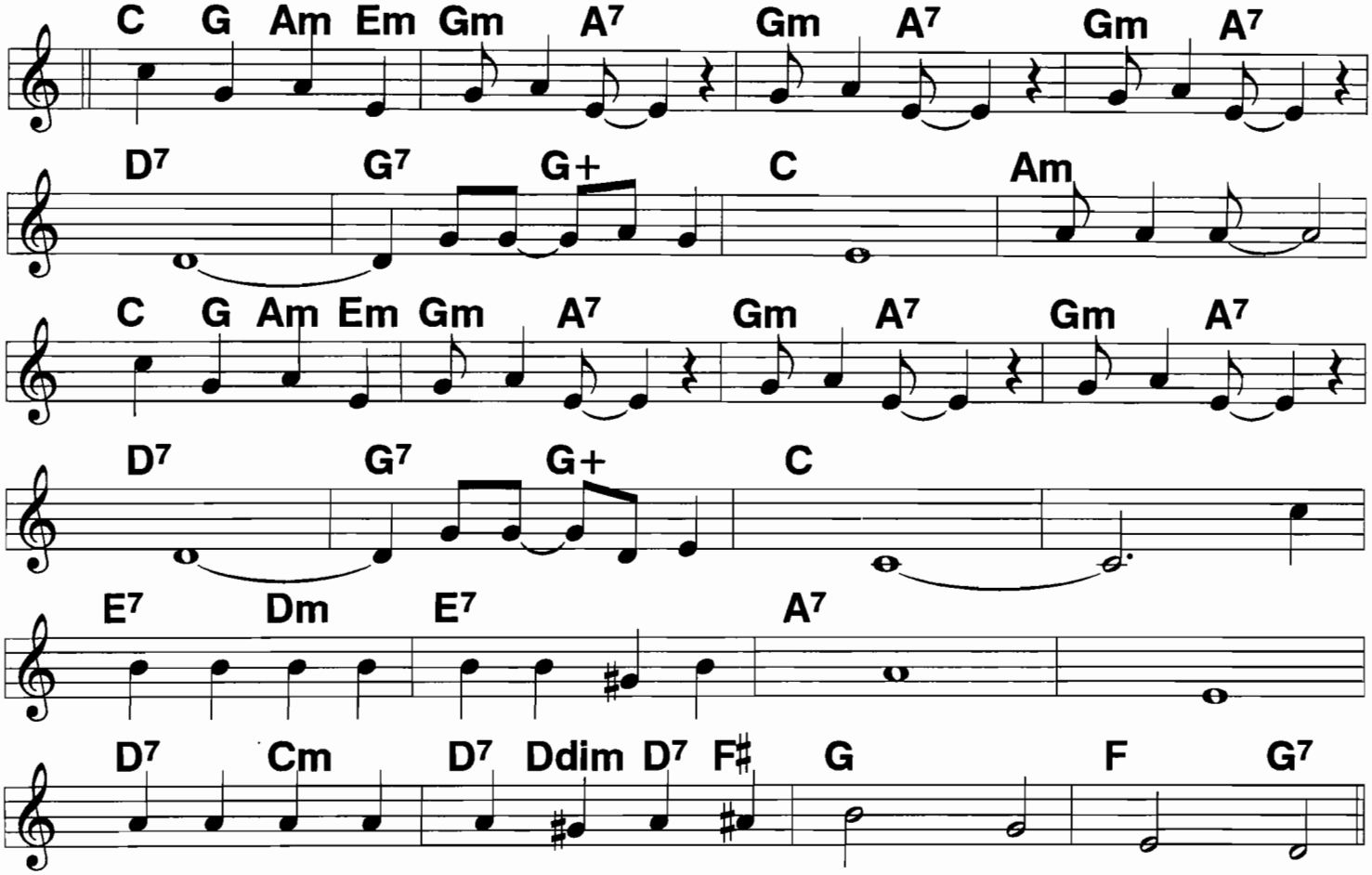


Five Foot two,| eyes of blue,| oh what those blue eyes can do, has
Anybody seen/ my/ gal?/// ///|
Turned up nose,| turned down hose,| flapper yes sir, one of those, has
Anybody seen/ my/ gal?/// / Now if you
Run into a five foot two,| covered with fur, ////
Diamond rings and all those things,| betcha' life it isn't her. But
Could she love, could she woo, could she could she could she coo, has
Anybody seen/ my/ girl?/// /|||

Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".

Five Foot Two (2)

Verse



Verse 1: I just saw a maniac,| maniac,| maniac,|
Wild/// /and tearing his hair./// ||||
Jumping like a jumping jack,| jumping jack,| jumping jack,|
Child,/// /you should have been there./// ||||
Laughed so loud I thought that I would cave/// in.///
When I heard that silly, daffy dil-/ly/ rav-/in'./

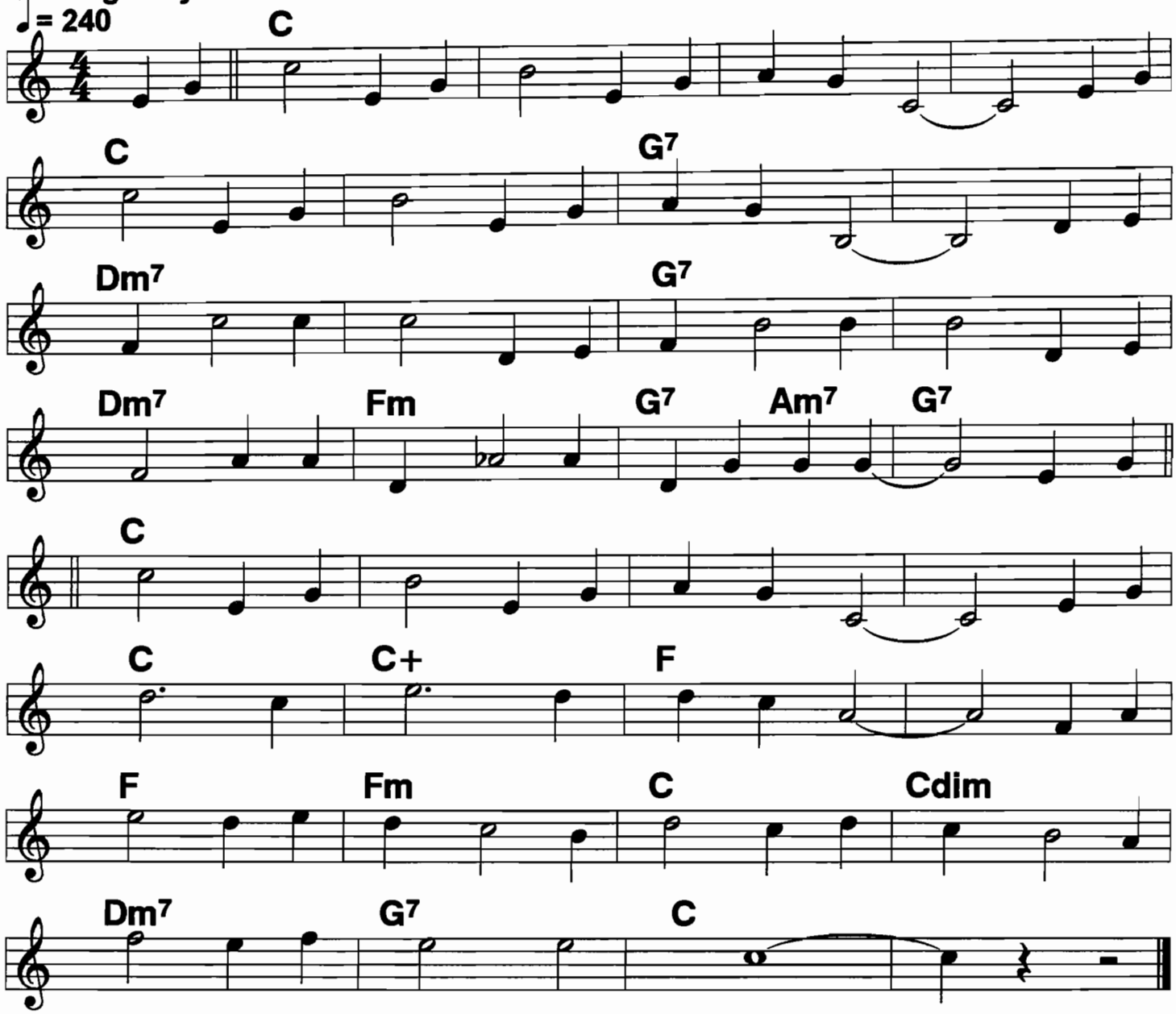
Verse 2: Love made him a lunatic,| lunatic,| lunatic,|
Gee,/// /he hollered and cried./// ||||
Like a monkey on a stick,| on a stick,| on a stick,|
He/// /was fit to be tied./// ||||
When we asked him for his wife's de- scrip-/// tion///
He just answered all of us with this/ con-/ ip-/tion.

67b While We Danced At the Mardi Gras

4/4 Originally a samba

♩ = 240

Pete Fountain; c. 1931



(While we) Danced/ as we dreamed/ at the Mardi Gras,/ //was ro-
Mance/ what it seemed/ at the Mardi Gras?/ //Was the
Love that/ we made/ just a brief mas-/que rade?/ Was it
Gone/ with the song that/ the orchestra played? //With a

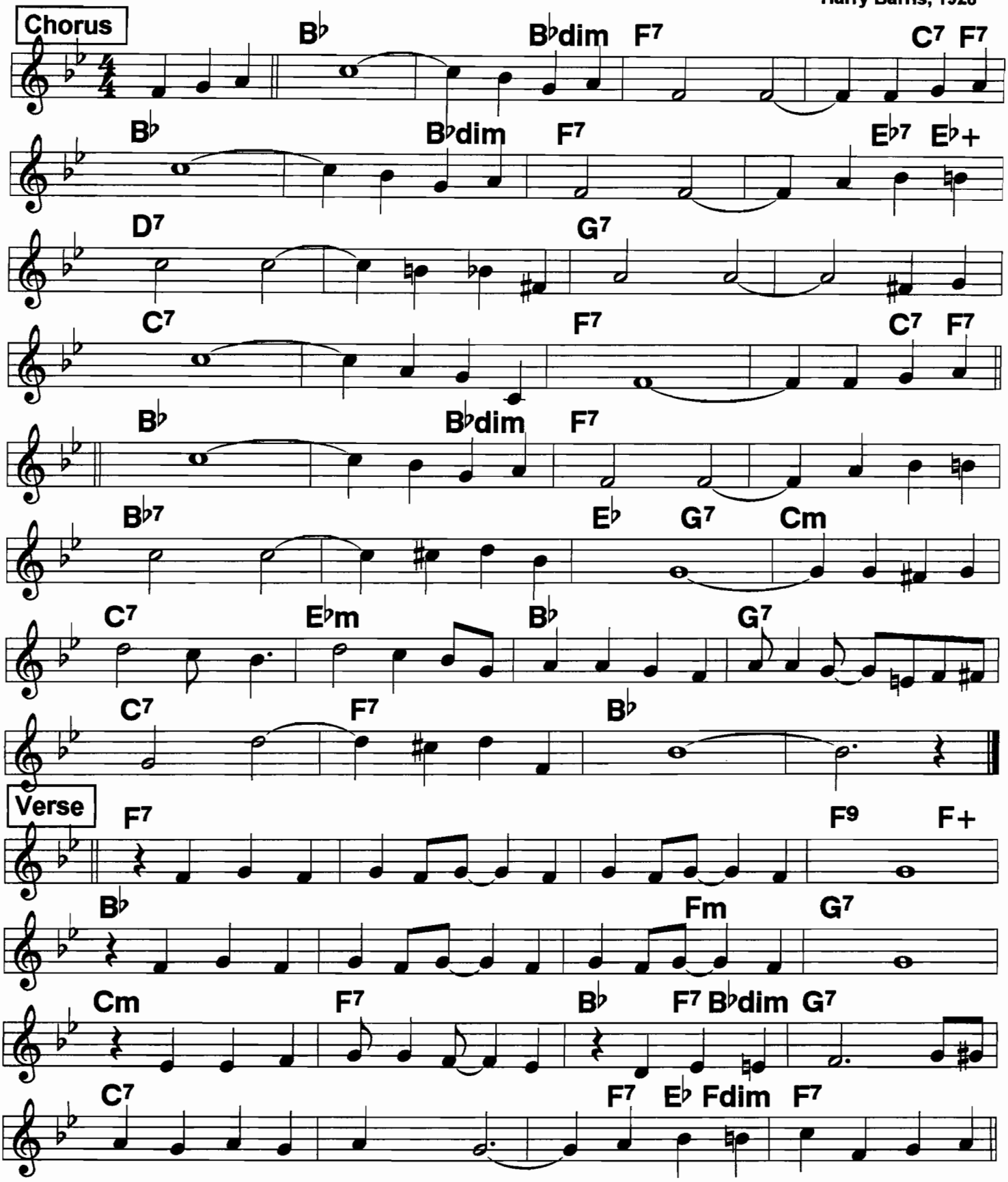
Sigh,/ with a glance/ at the moon above,/ //was it
Just// by chance// we spoke of love./ // Or did
You/ somehow feel that/ the won-/der was real, while/ we
Danced/ at the Mar-/di/ Gras?/// /|||

From Monday On

Orig. in C; rec. in Bb. Rec. verse is jazzy instrumental--music notes kept to conform to lyrics. Tune stands on its own, so book melody used.

Bix w/Whiteman '28; c. Bing Crosby, Harry Barris, 1928

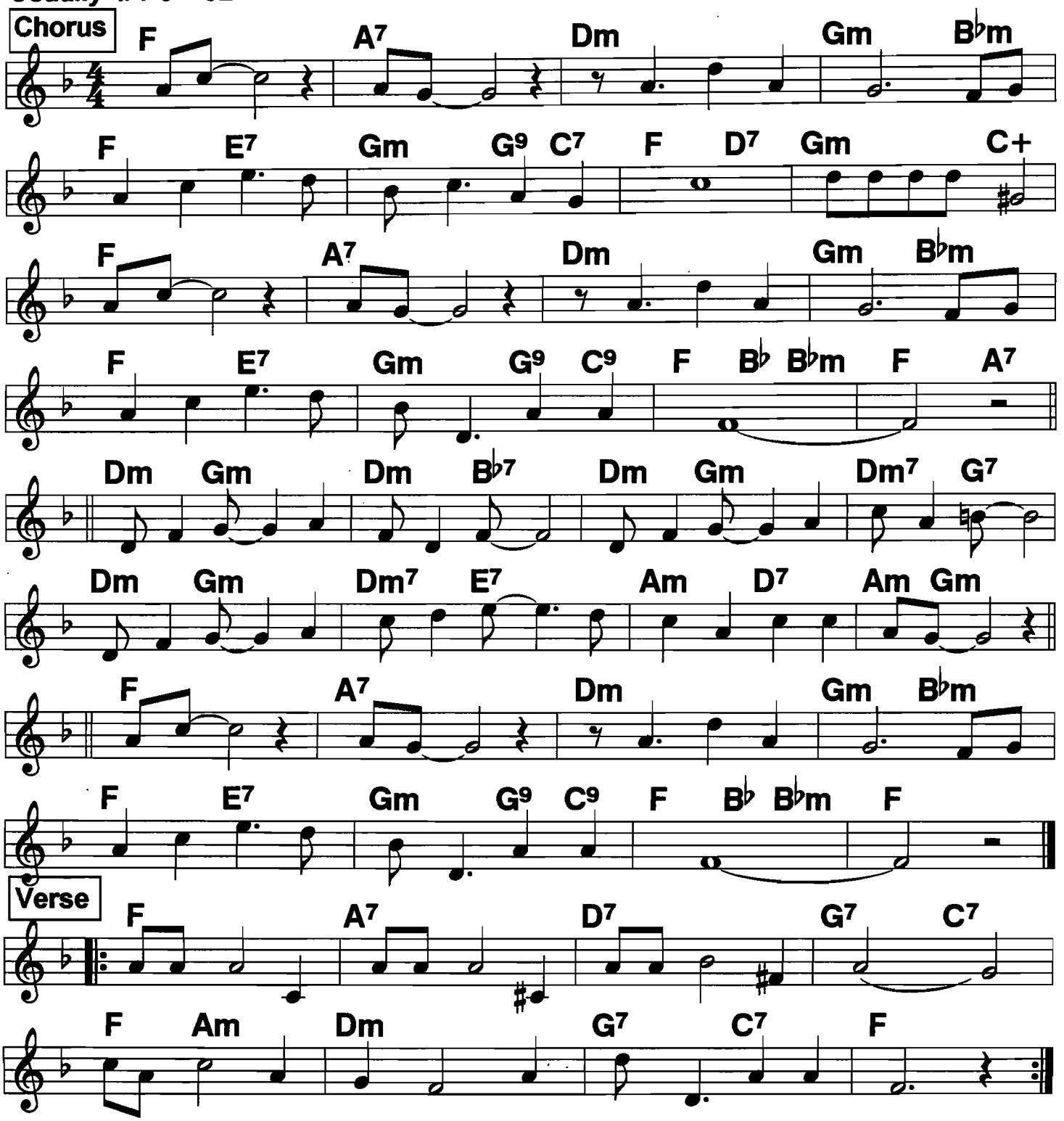
2-beat ♩ = 220



Georgia On My Mind

Usually 4/4 ♩ = 92

c. Hoagy Carmichael, 1930

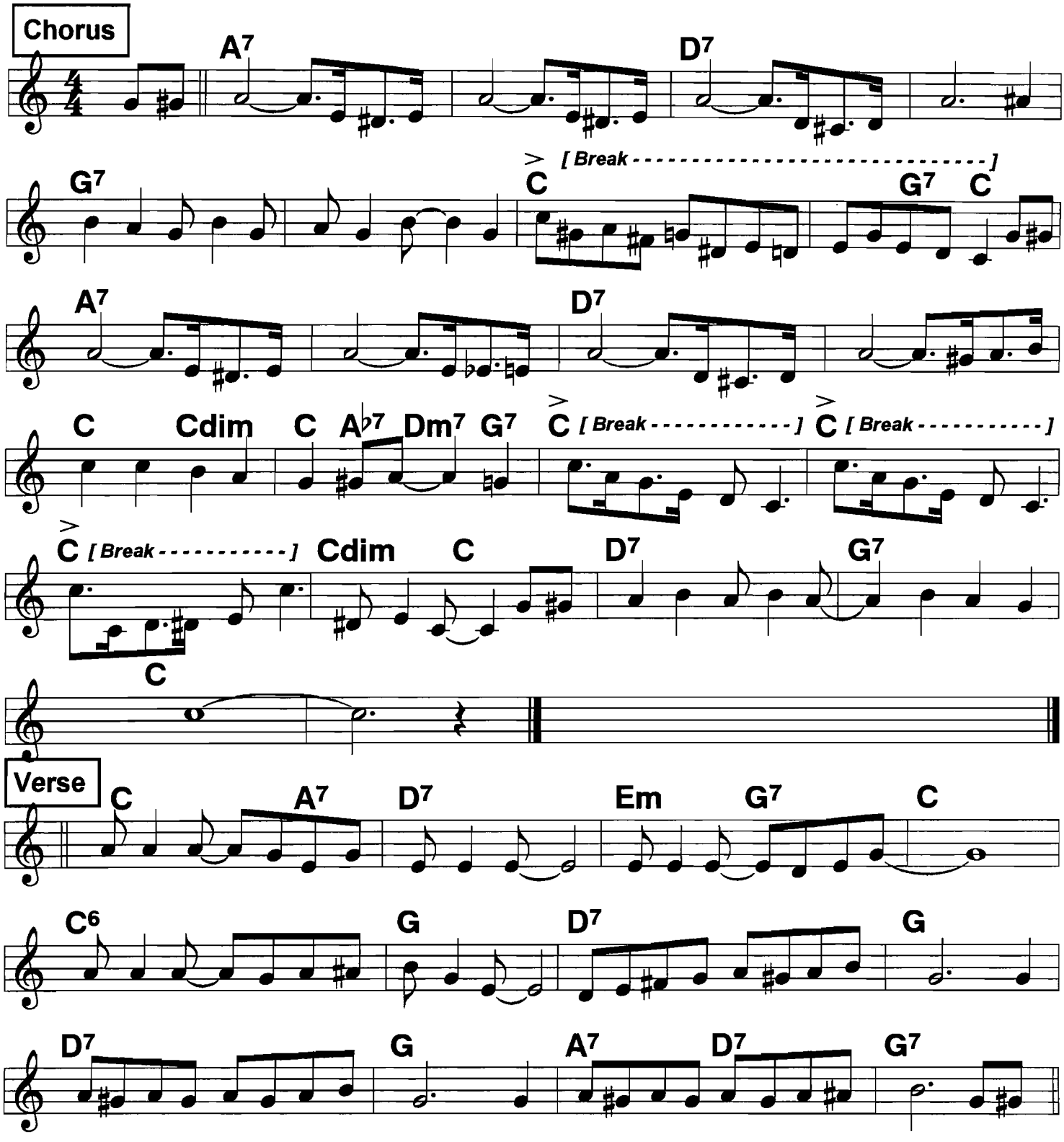


Verse: Melodies bring memories that linger in my heart
Make me think of Georgia,/ why did we ever part?
Some sweet day when blossoms fall and all the world's a song,
I'll go back to Georgia,/ 'cause that's where I be- long.

Good Man Is Hard To Find, A

Hooch tune, solid 4/4, Stripper beat? ♩ = 100

Bessie Smith classic, 1917

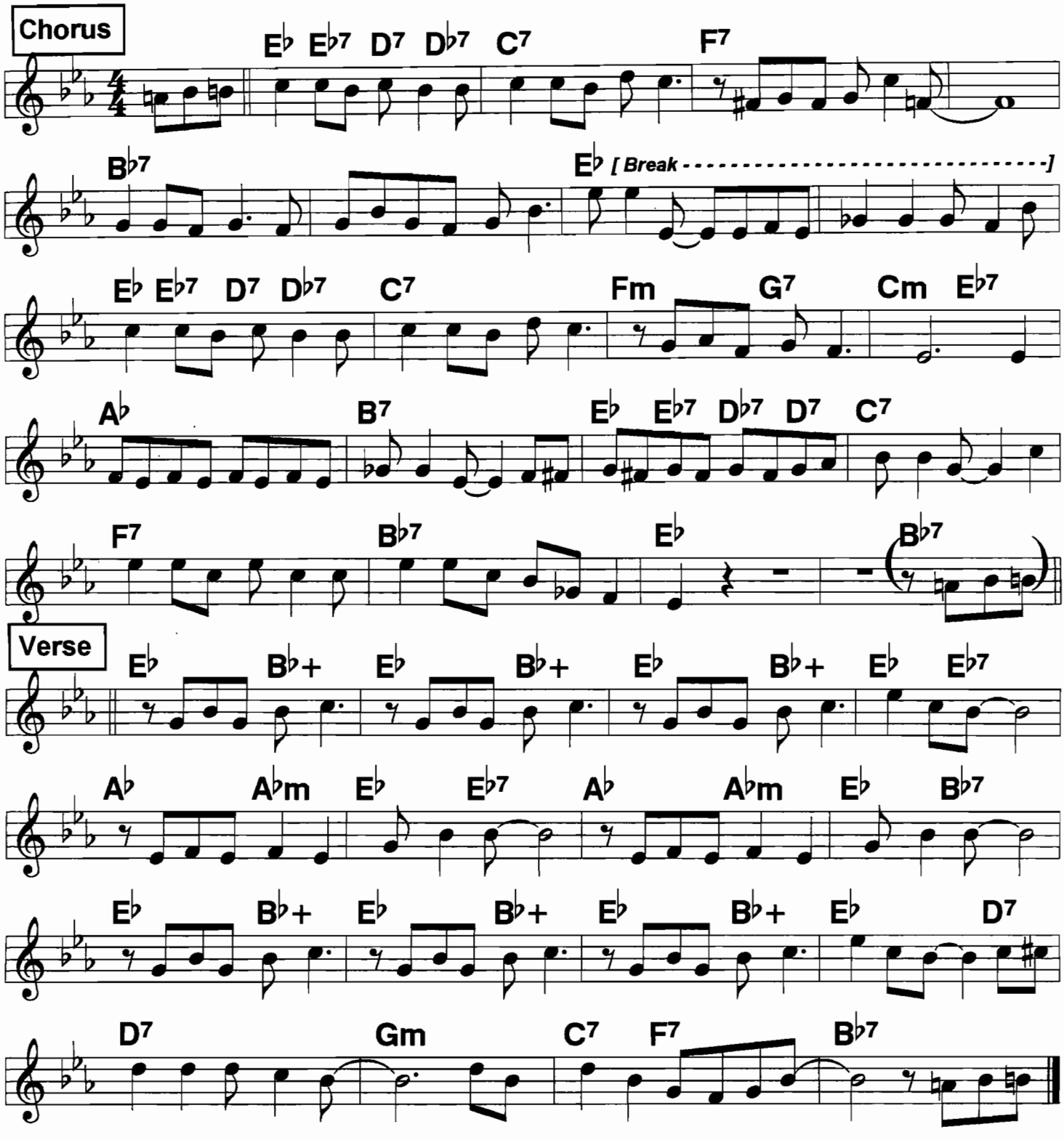


VERSE CHORUS, solos, vocal out. BREAKS always played, incl. solos

Hard Hearted Hannah

♩ = 114
Bump & grindy hooch tune

c. Ager, 1924



Hello Dolly

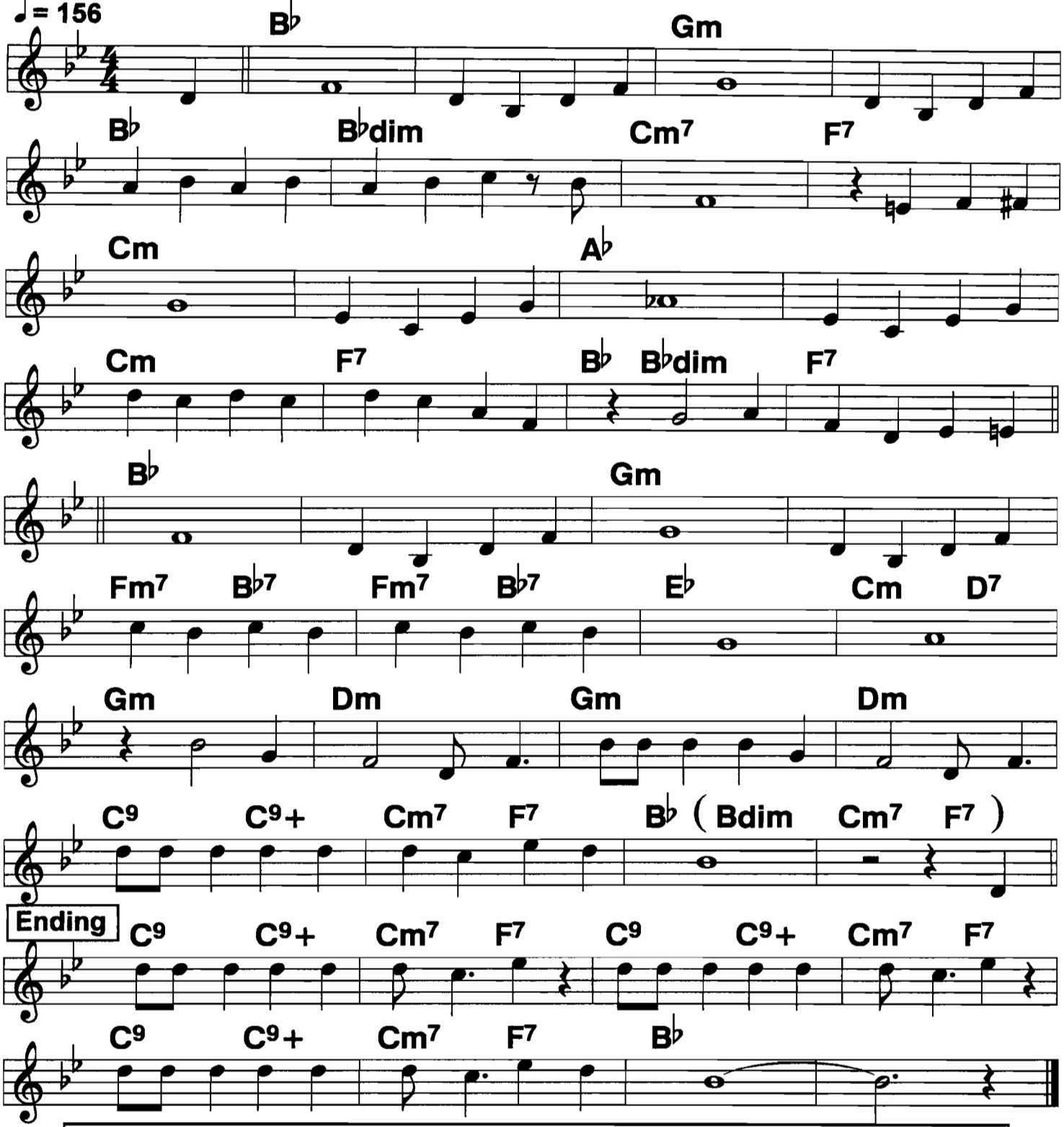
Often played in C

♩ = 120

4/4 Dixieland; sing-along

♩ = 156

1963



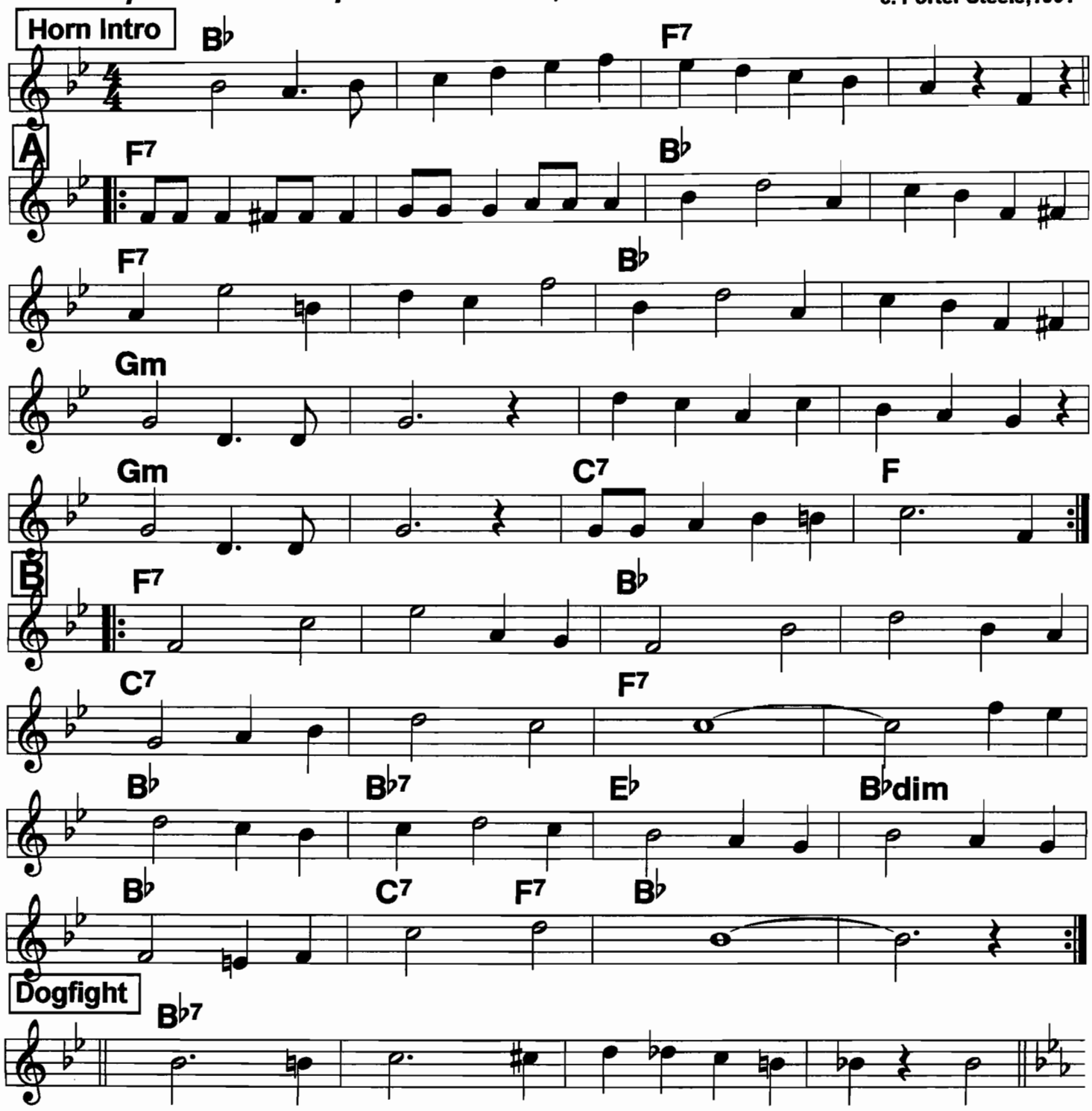
If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.

High Society (1)

4/4 or 2-beat ♩ = 192
Relaxed promenade tempo

Oliver's ver. A B mainly from copyright sheet. See note p. 2

King Oliver '23;
c. Porter Steele,1901

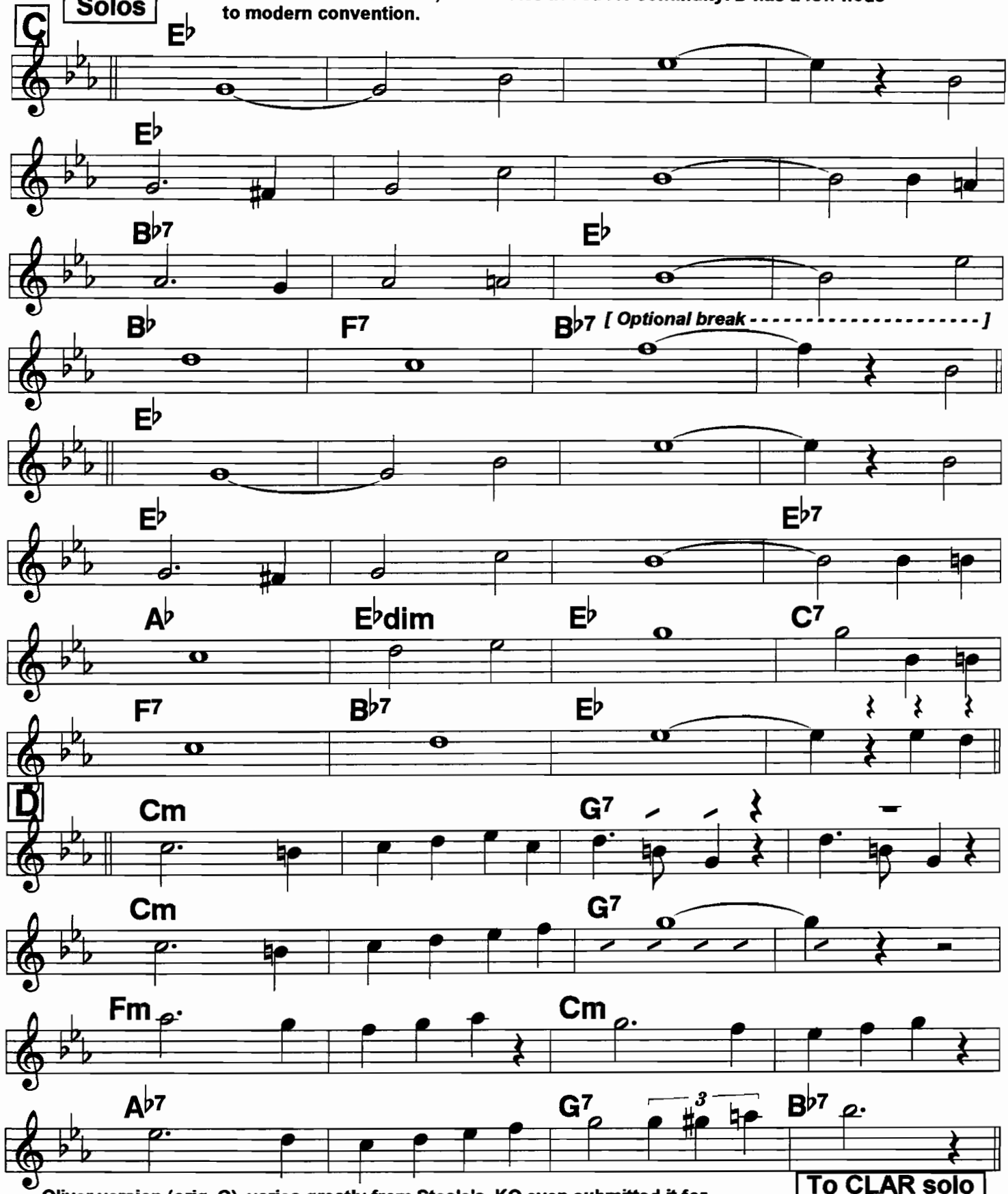


ROUTINE: Intro, A A, B B, Dogfight, C D, Solos on C, D C 1 or 2 X, extended ending. Classic Clarinet solo after D. Oliver has it as out chorus, band plays melody behind it.
To extend it: clar. 1st, then duet, 1-2 jam choruses.
Dodds is the star of the piece. A-B he plays an obligato over the band, lead on C.

High Society (2)

Solos

Most of C is Dodds' lead, a few notes added for continuity. D has a few nods to modern convention.



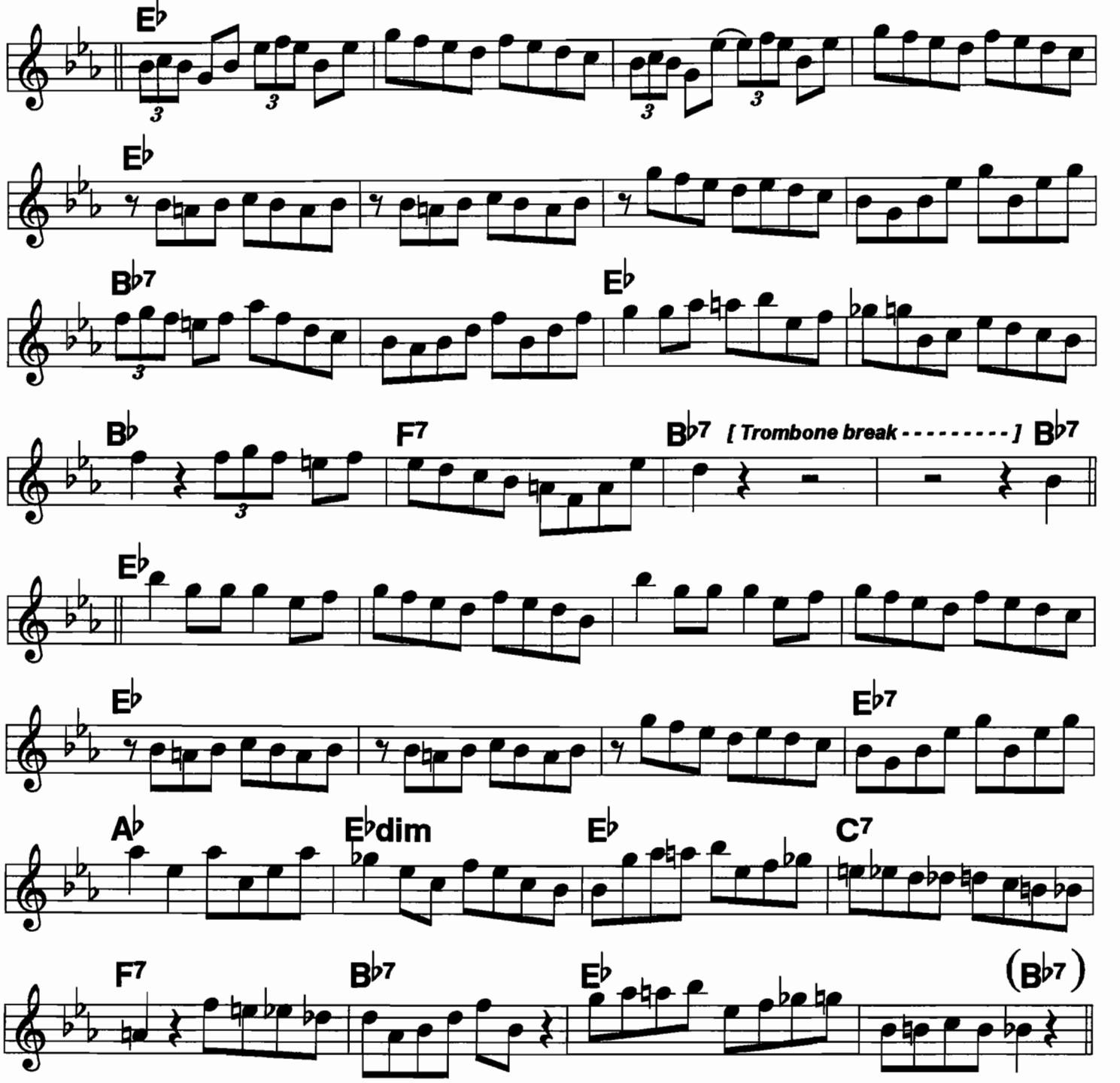
Oliver version (orig. C), varies greatly from Steele's. KO even submitted it for copyright. D not on copyright sheet.

To CLAR solo p. 3

High Society (3)

Clarinet solo

Johnny Dodds, on Oliver, 1923

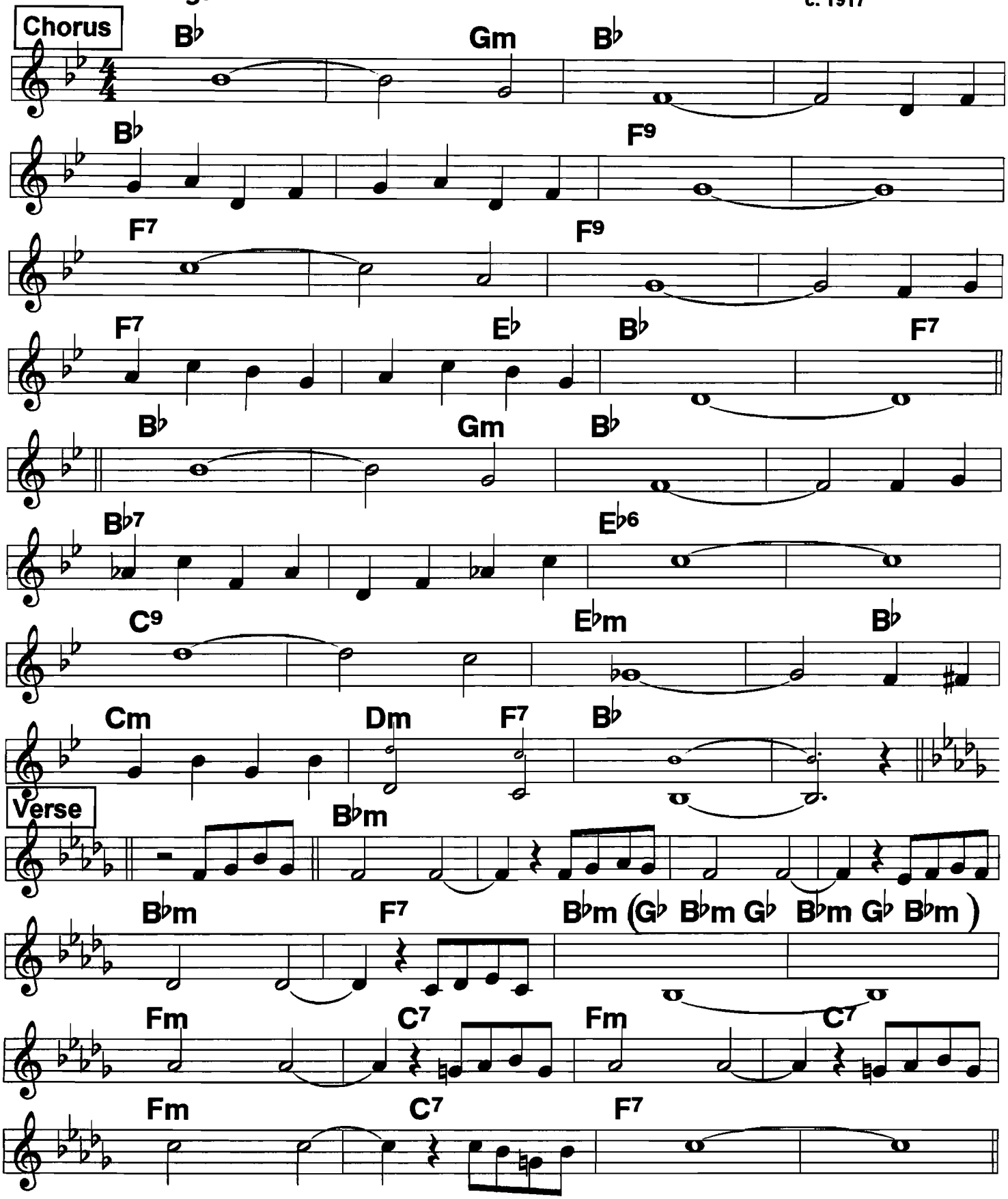


Hindustan

♩ = 230

Fast 2-beat; can be played as Samba or Conga

ODJB; Bob Crosby '38; c. 1917

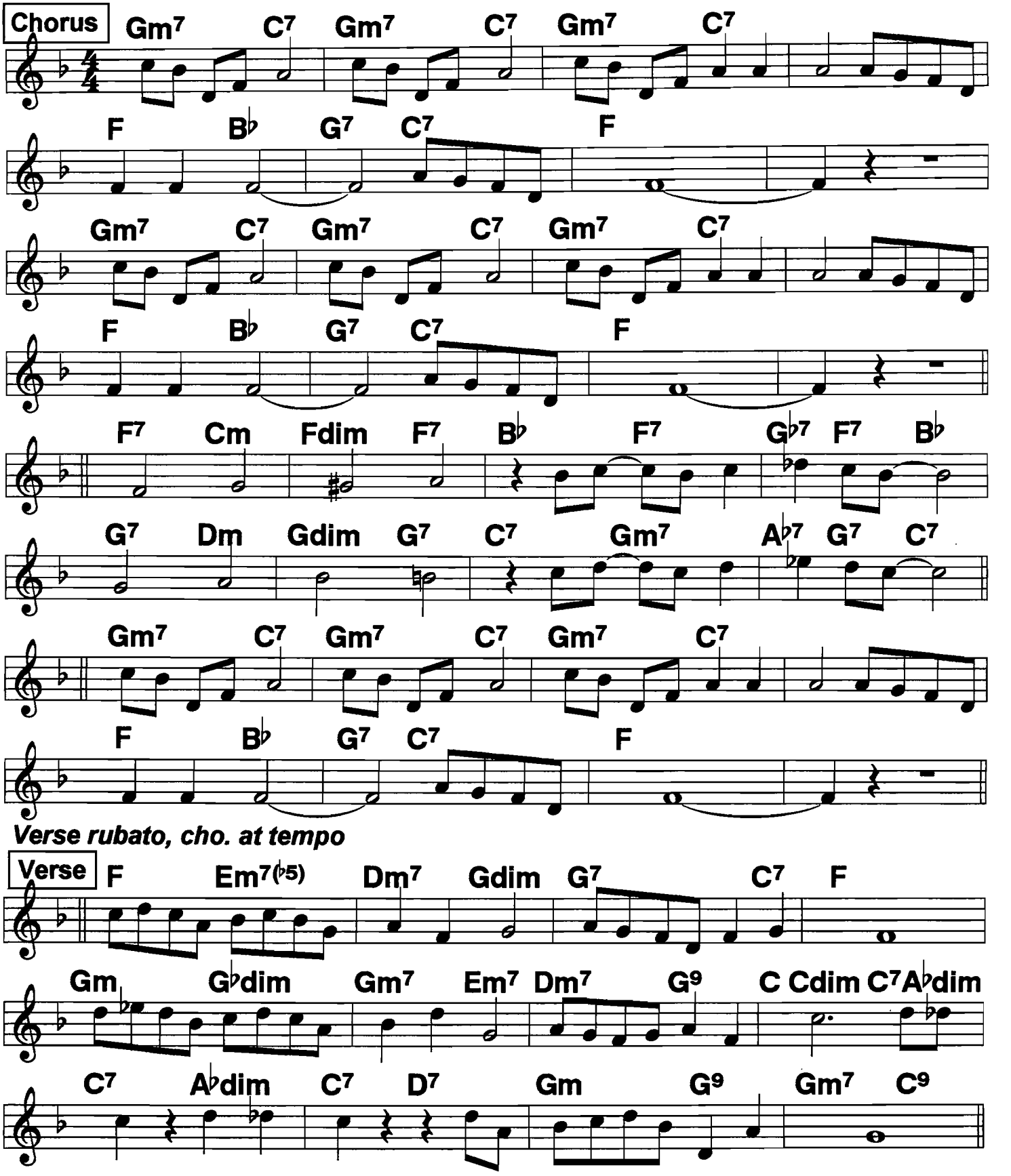


Honeysuckle Rose (1)

All jazz players who deal in melodies must know it.

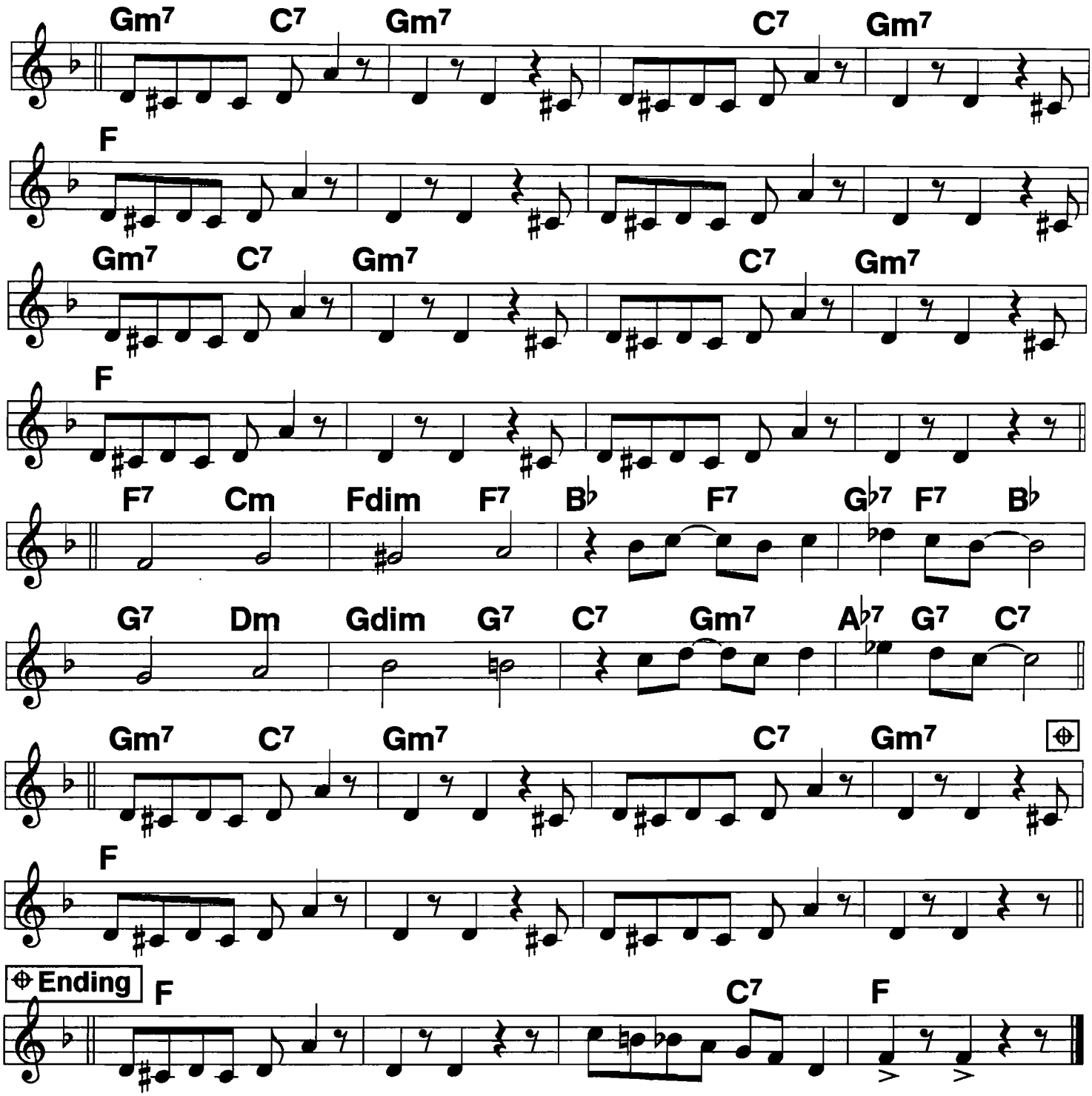
4/4 swing ♩ = 172

30s swing standard;
c. Waller, 1929



Honeysuckle Rose (2)

Riff Chorus

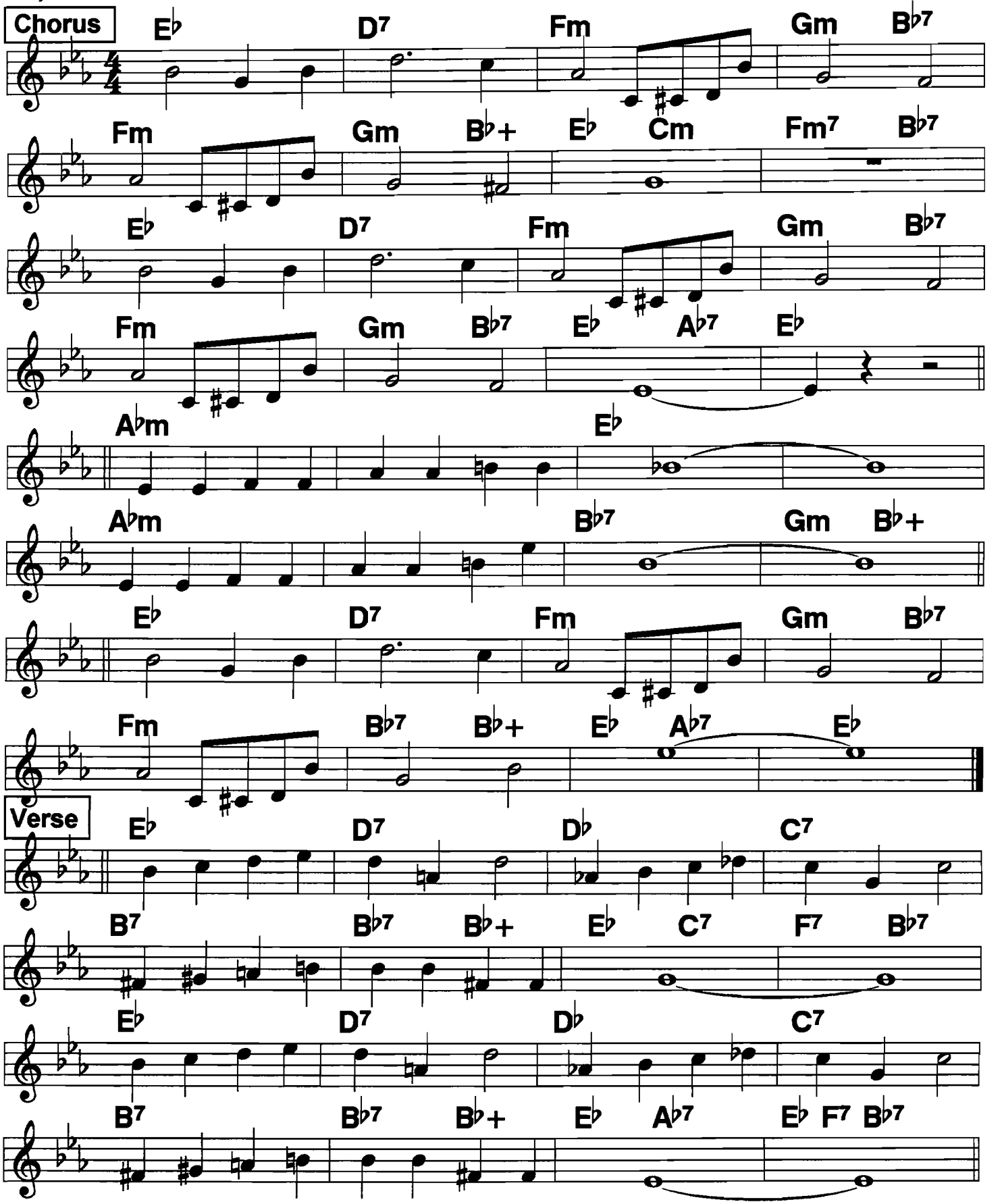


RIFF chorus usually 1st out chorus, followed by jazz or melody chorus. Can be used as out chorus, ala Fletcher Henderson for Goodman Big Band, with the Ending. Lionel Hampton and Louis Prima used it in "Sweet sue."

Home

Armstrong, Dorsey Bros., Ventures; c. 1931

2/4, 4/4 Ballad ♩ = 104

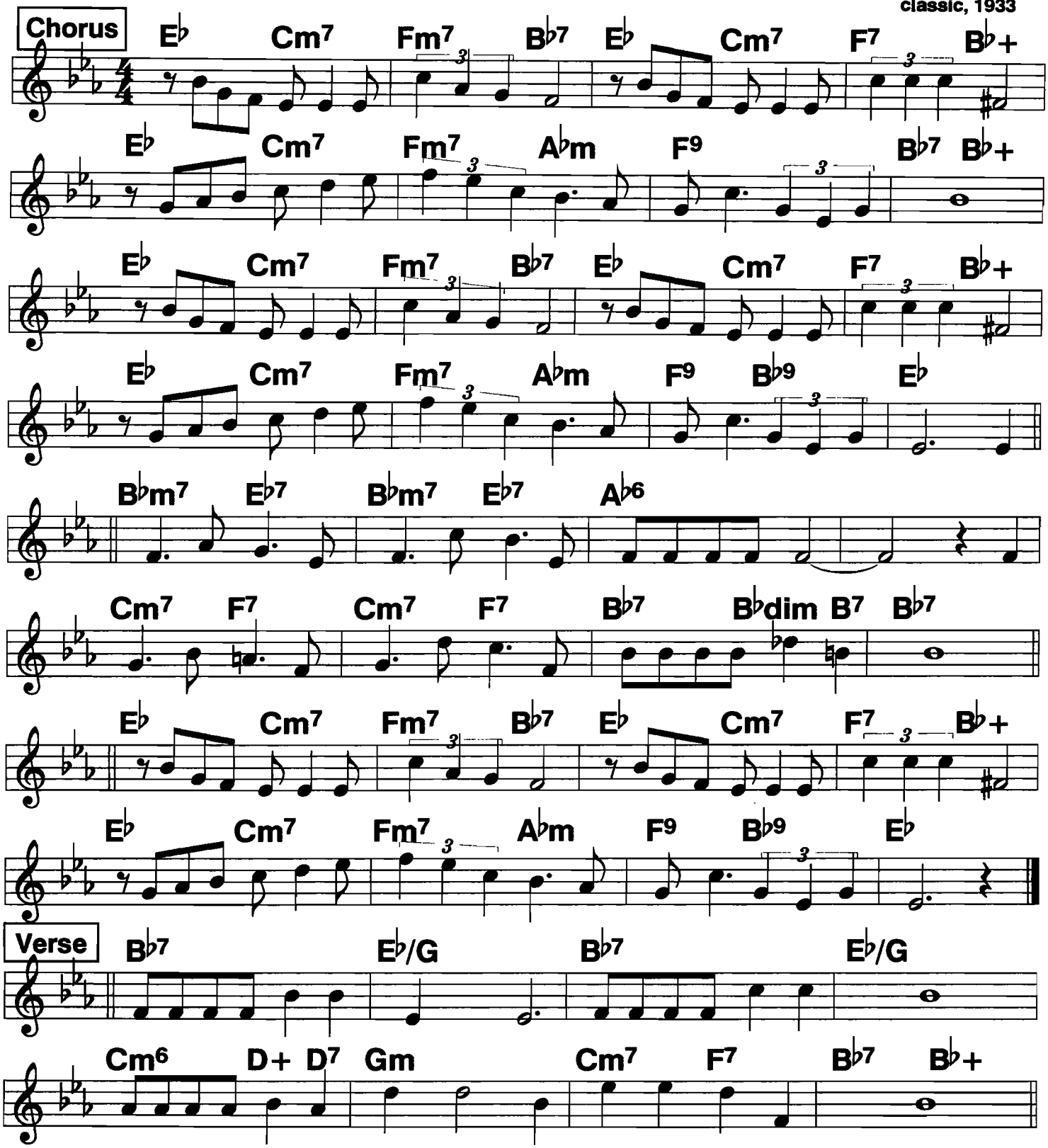


Hundred Years From Today

W/ rhythm triplets, backbeats, 80bpm, a good 50s rock'n'roll tune.

4/4 ♩ = 94

Jack Teagarden
classic, 1933

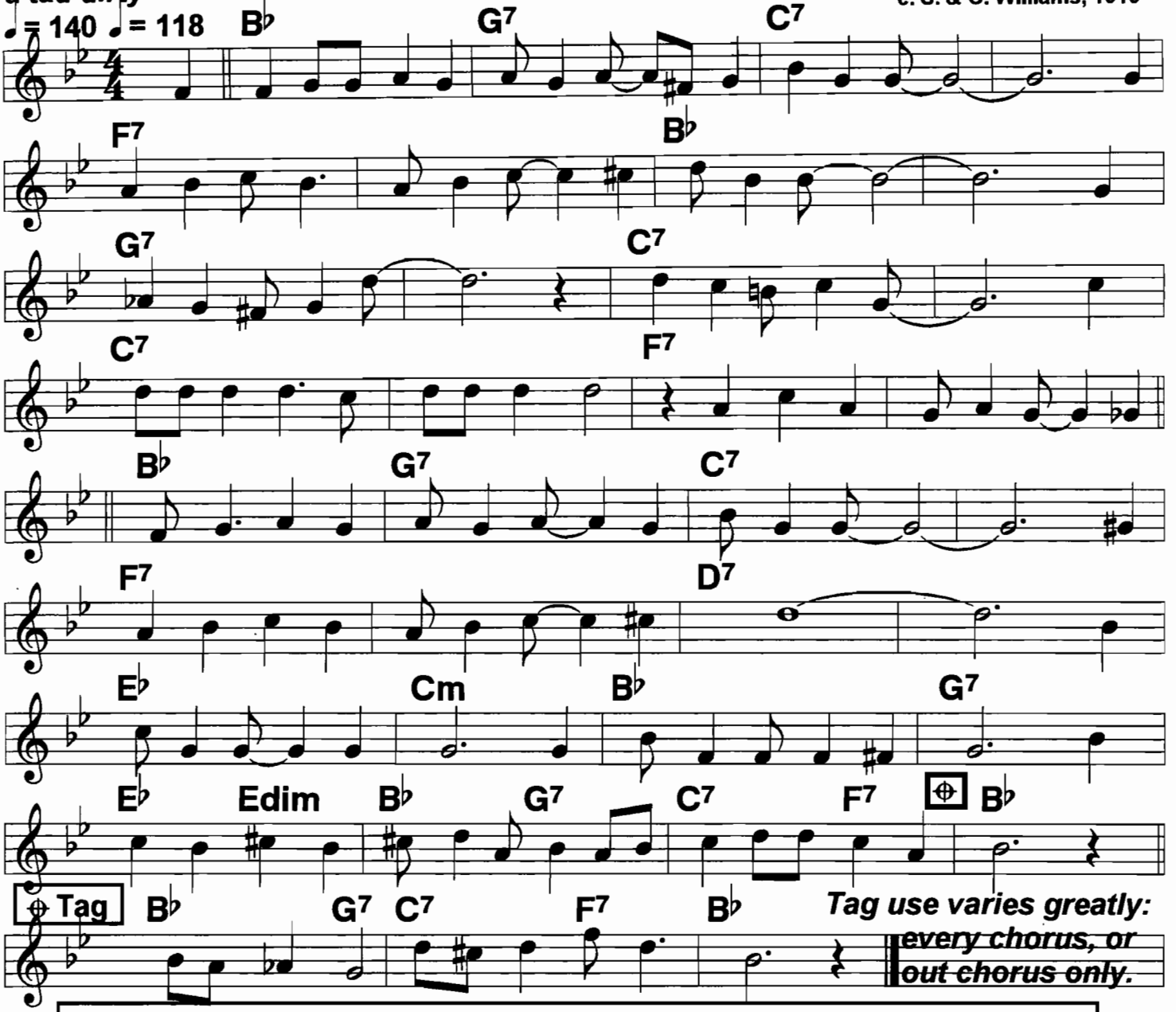


78 I Ain't Gonna Give Nobody None Of My Jelly Roll

4/4 swingy; w/vocal
a tad dirty

♩ = 140 ♩ = 118

c. S. & C. Williams, 1919



(I) Ain't gonna give no- body none of my jelly roll (jelly roll). I
Wouldn't give you a piece of cake to
save your soul/ (save your soul). My
Ma told me to- day,///| when she went a- way//, to
Be a good boy, she'd bring me a toy./ |I am her pride and joy. There

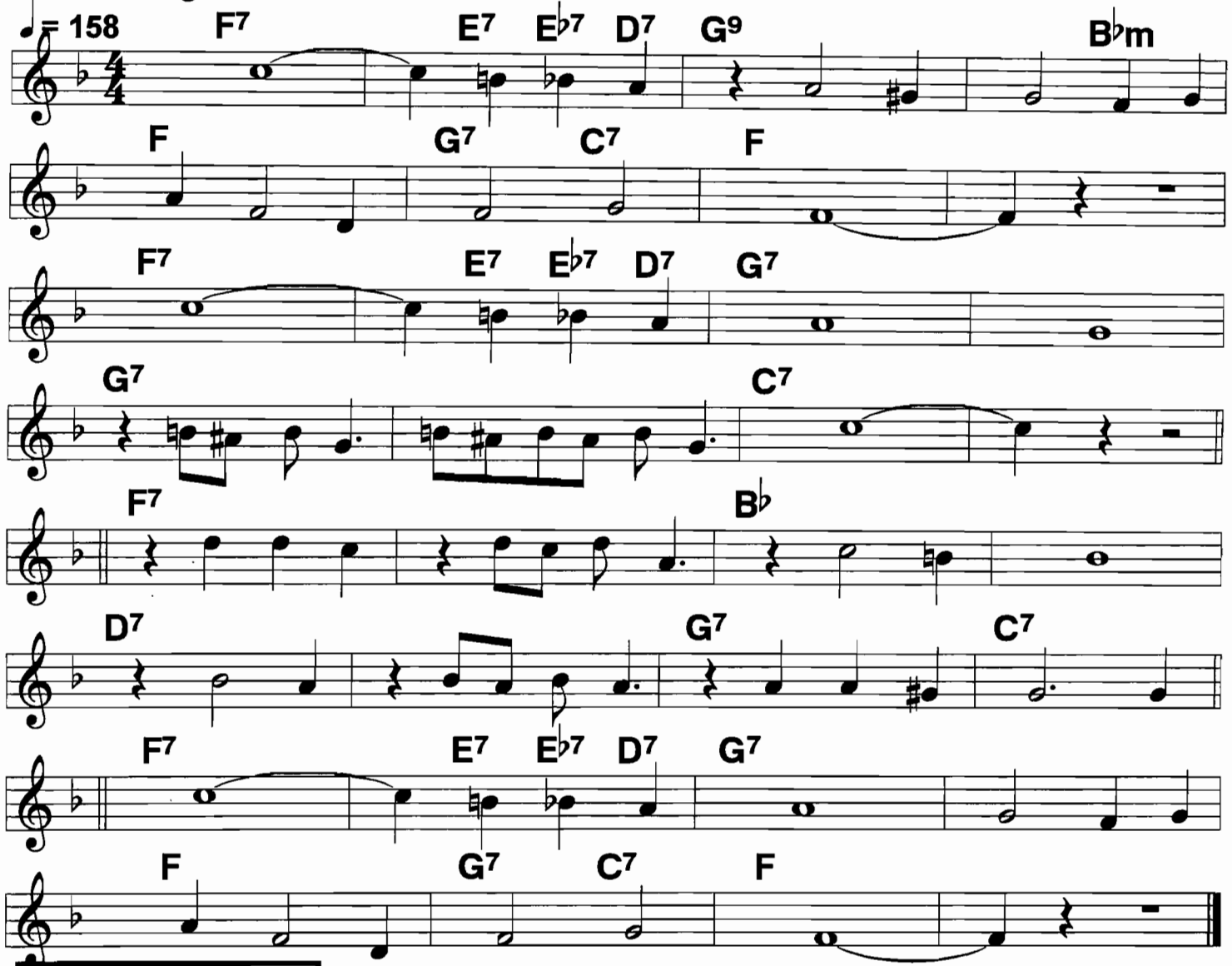
---

Ain't no use of you to keep on hangin' 'round/ (hangin' around). I
Love you, but I hate to turn you down./// /// This
Jelly roll is sweet,// it surely can't be beat.// I
Know you want it, you can't have it, and I ain't gonna give you
none, (I mean,/) (*Tag*: None of my Jelly Roll.//|)

I Ain't Got Nobody

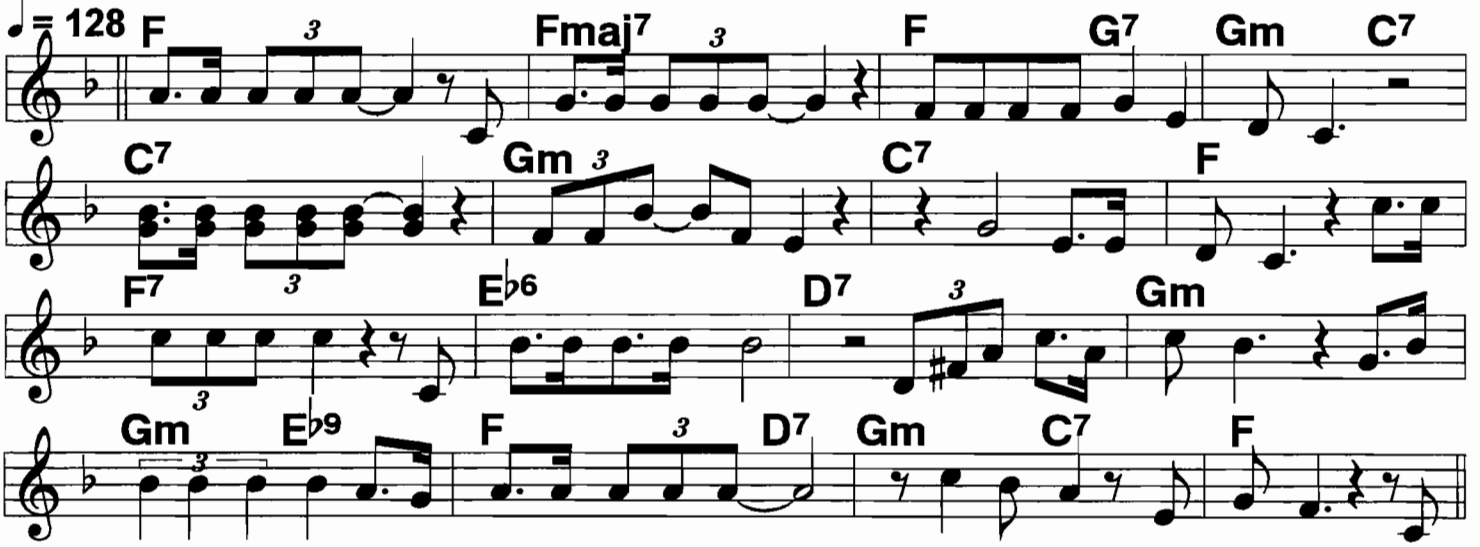
2-beat
Instr. W/Gigolo ♩= 128

c. S. Williams, 1915



Just a Gigolo

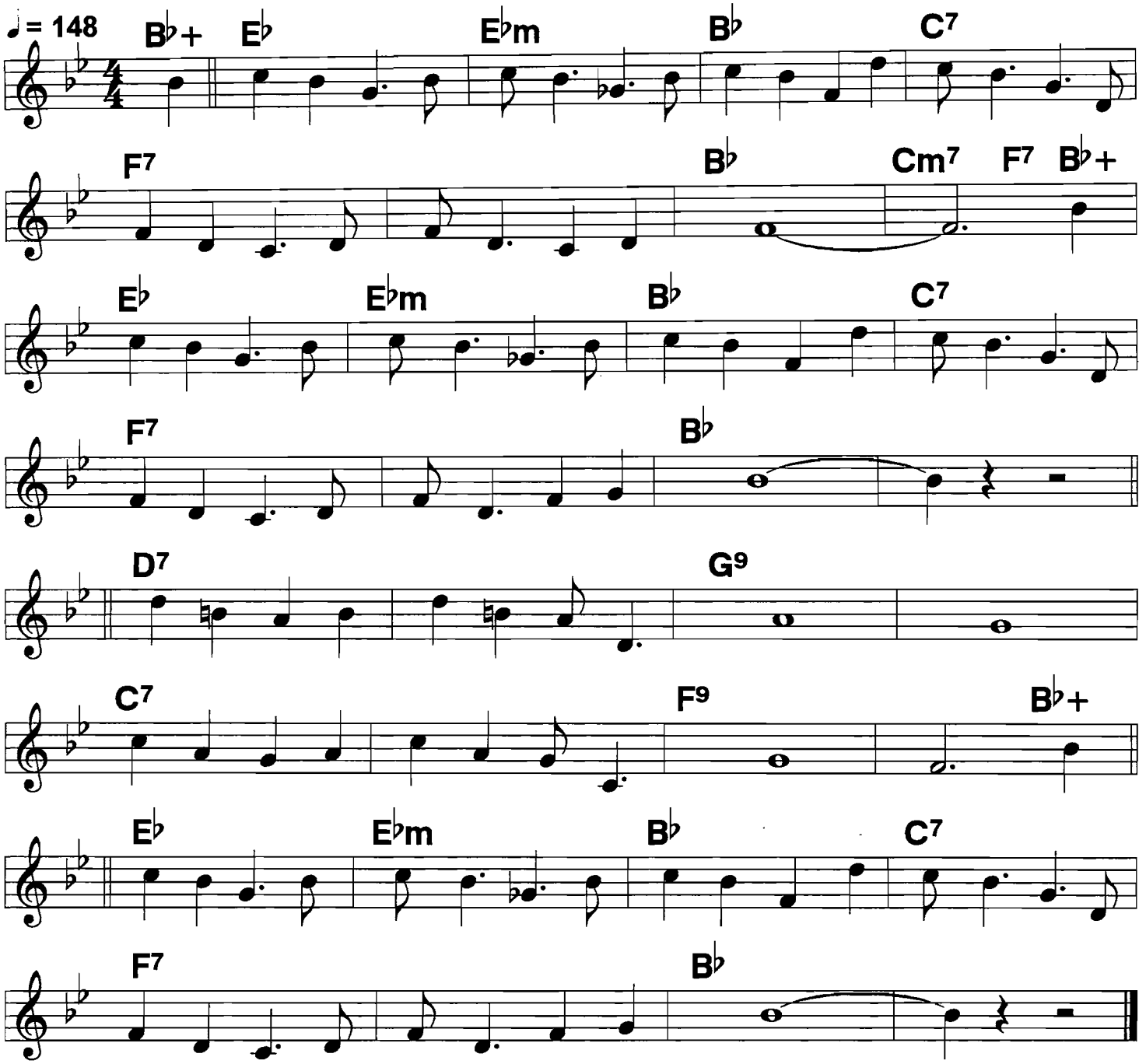
Use as Verse, moderate shuffle beat, for Prima Version



I Can't Believe That You're In Love With Me

Light and swingy 4/4

c. McHugh, 1926



I can't Give You Anything But Love

Armstrong, Ethel Waters; c. McHugh, 1928

2-beat ♩ = 144

Vocal w/verse ♩ = 118

Chorus

F Fdim Gm C7

F G7 C7

F9 F7 B♭ B♭6 A7 A♭7

G9 G7 C7

F Fdim Gm C7

F7 B♭maj7 B♭

B♭ G7 F D7

Gm7 C7 F

Verse

F B♭6 F Gm7 C7 F B♭7

F B♭6 F Gm7 C7 F F7

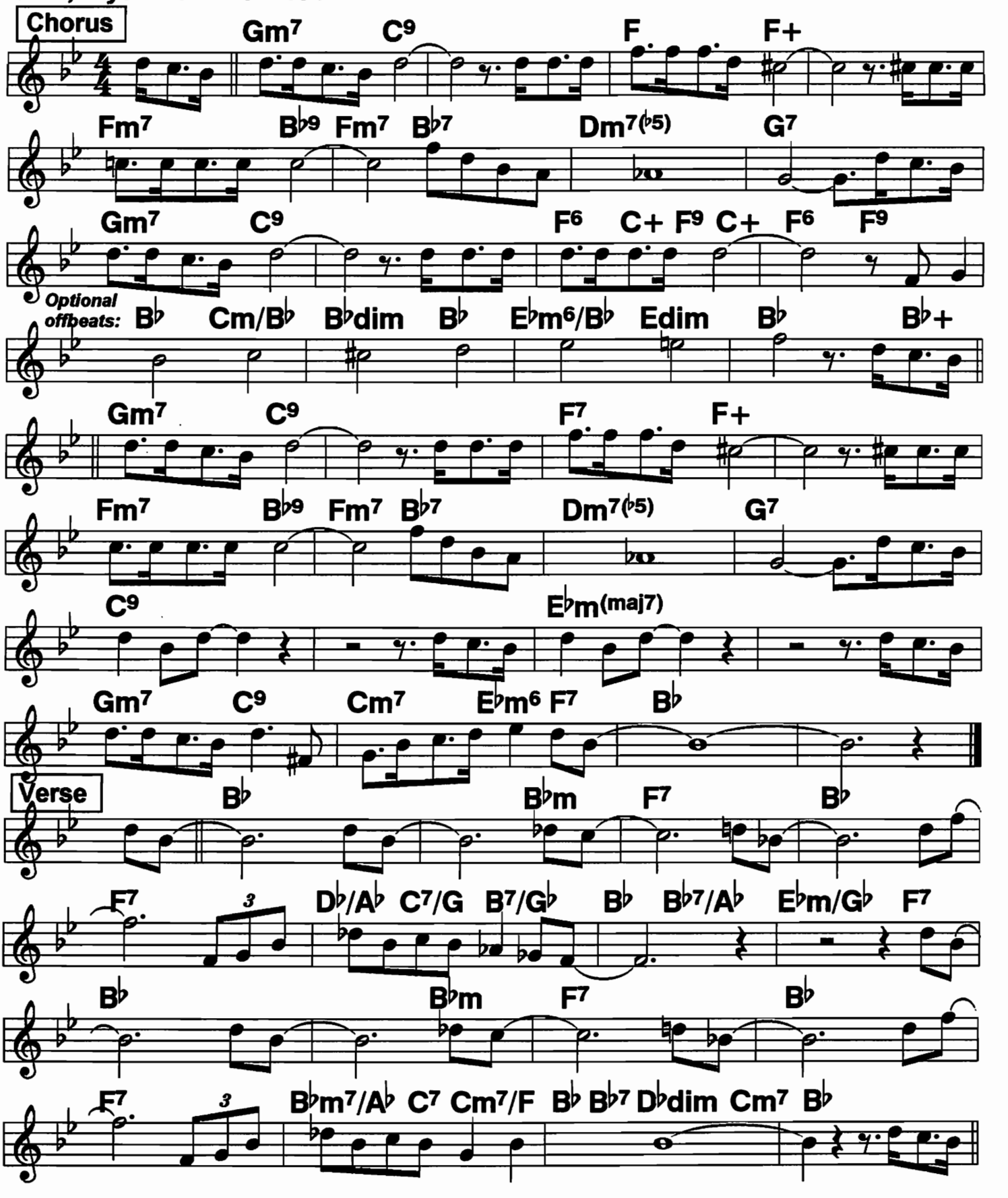
Am E7 Am D7 D7 D♭7 C7 B7

F B♭6 F G7 C7

I Gotta Right To Sing The Blues

Jack Teagarden w/Goodman '33;
Ethel Merman '32; c. Arlen, 1932

Slow, rhythmic 4/4 ♩ = 104



I Had Someone Else

1924

♩ = 170 *2-beat*

Chorus

C G+ C Em Gm A7

Dm Gdim Dm G7 C G7

C Gdim G Cm Em A♭dim

Am Adim Am D7 G7 C

C7 C+ F

D7 G7 G♭dim D♭dim G7

C G+ C Em Gm A7

D7 G9 C

Verse

C Gdim G9 C

C Cdim G7 G+ C6 G+

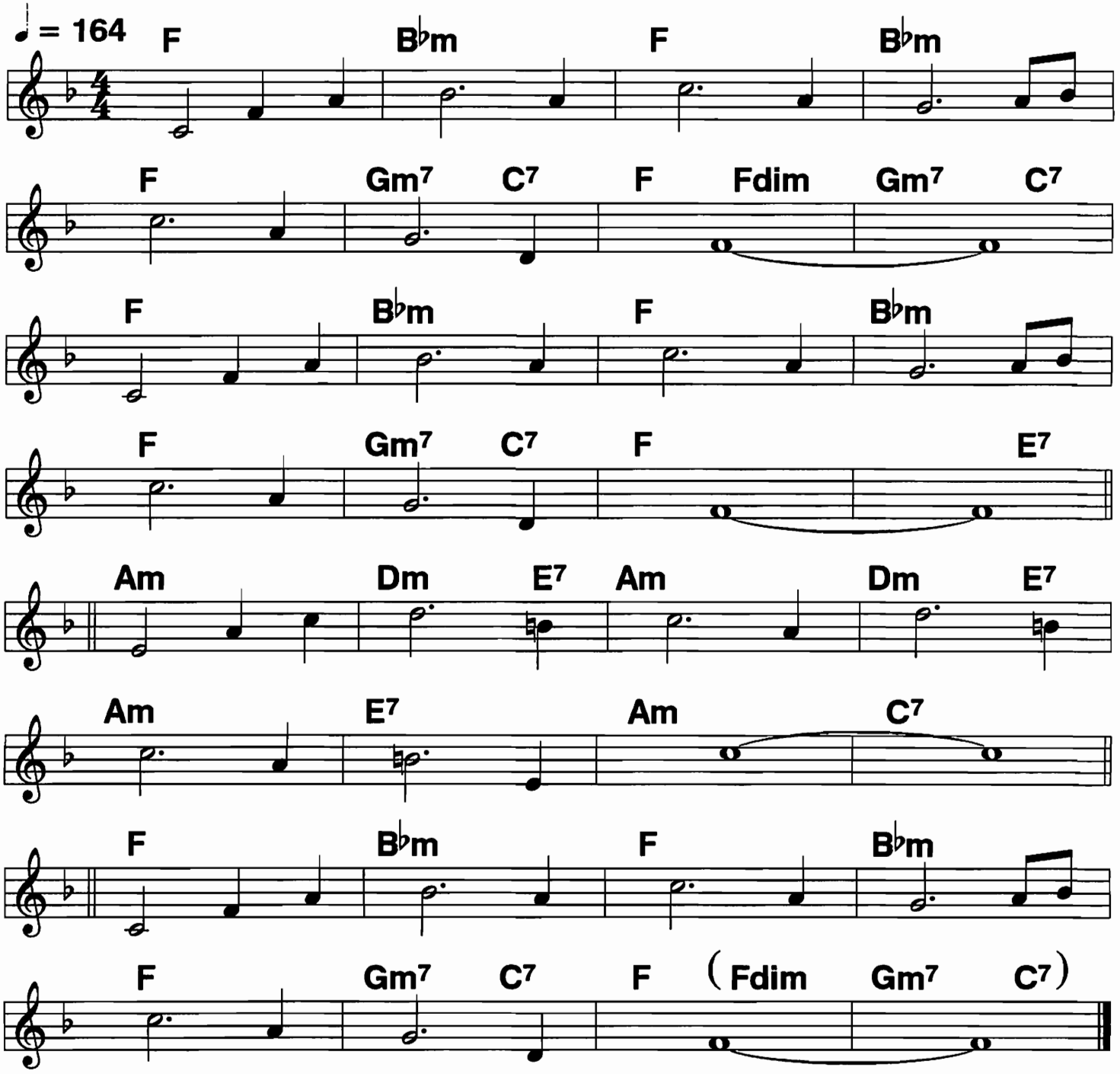
C Gdim G9 C Cm

G D7 G G+

I Never Knew (That Roses Grew)

4/4 swing ♩ = 184

1925



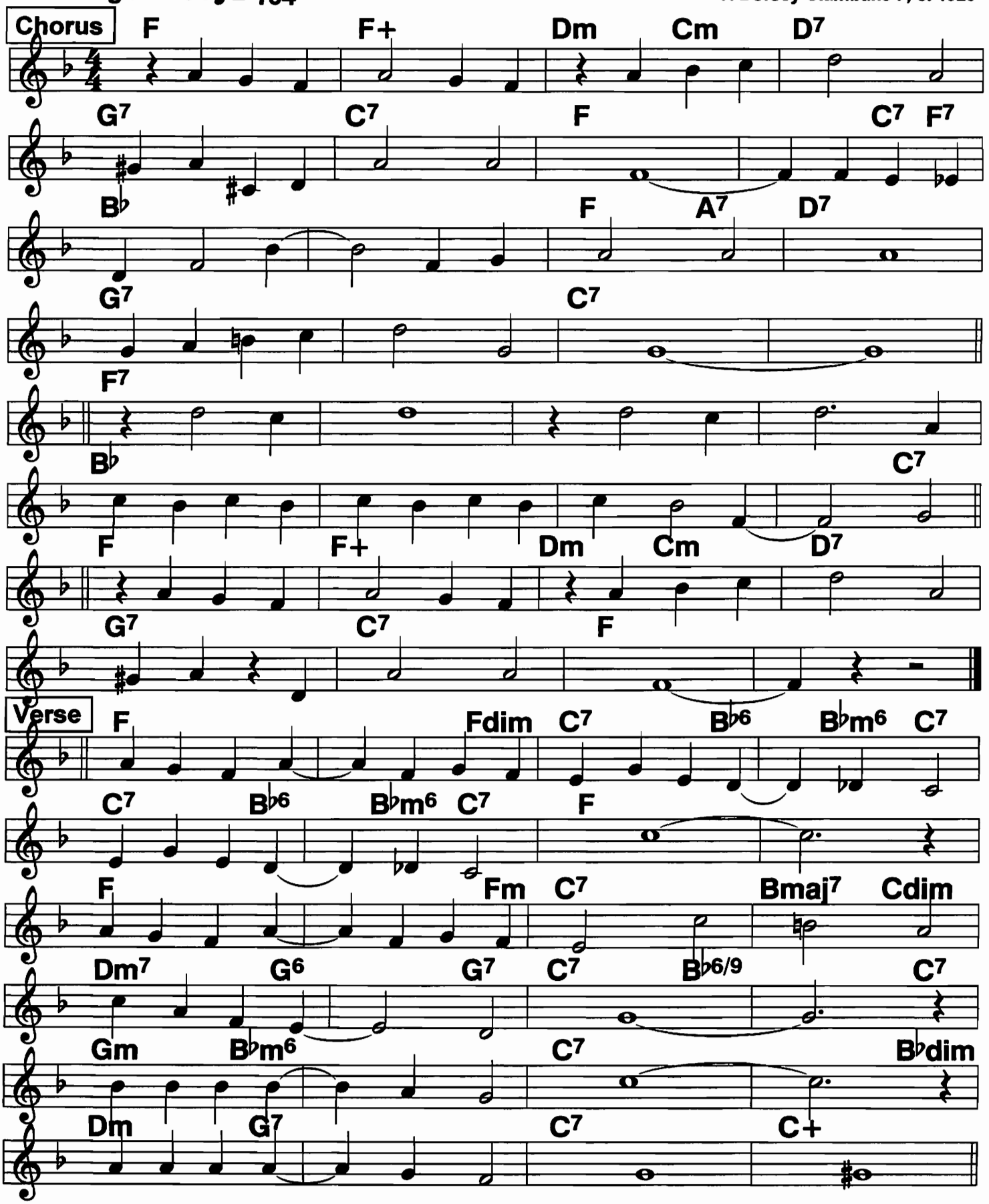
MEDLEY:
I never knew that roses grew
I never knew I could love anybody

I Never Knew I Could Love Anybody

Play second in medley with "I never knew (that roses grew"

4/4 swing ♩ = 184 ♩ = 164

T. Dorsey Clambake 7; c. 1920

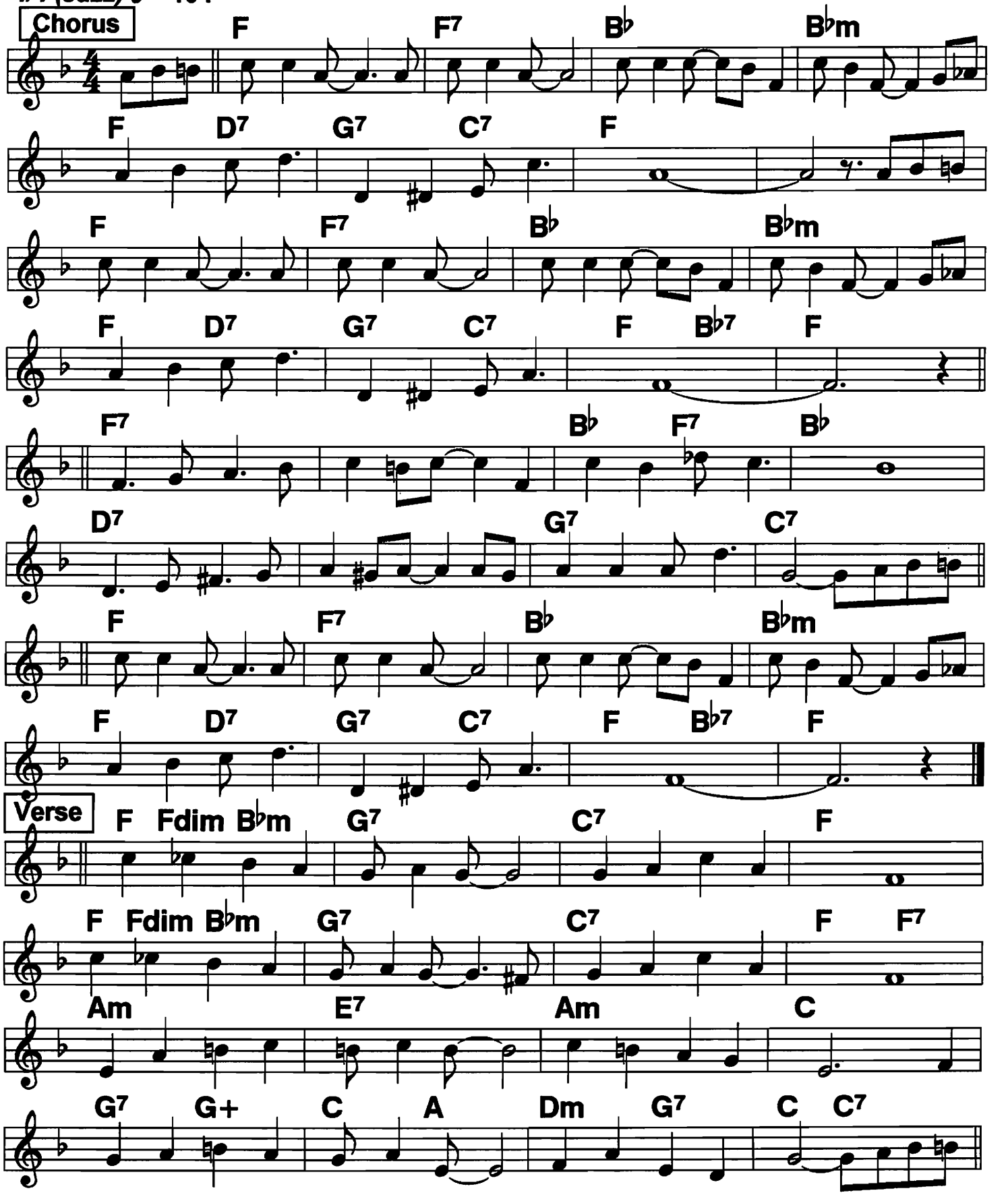


I Want A Little Girl

Lilting expressive 2-beat; 4/4 (Jazz) ♩ = 104

Orig in G. Usually played in F

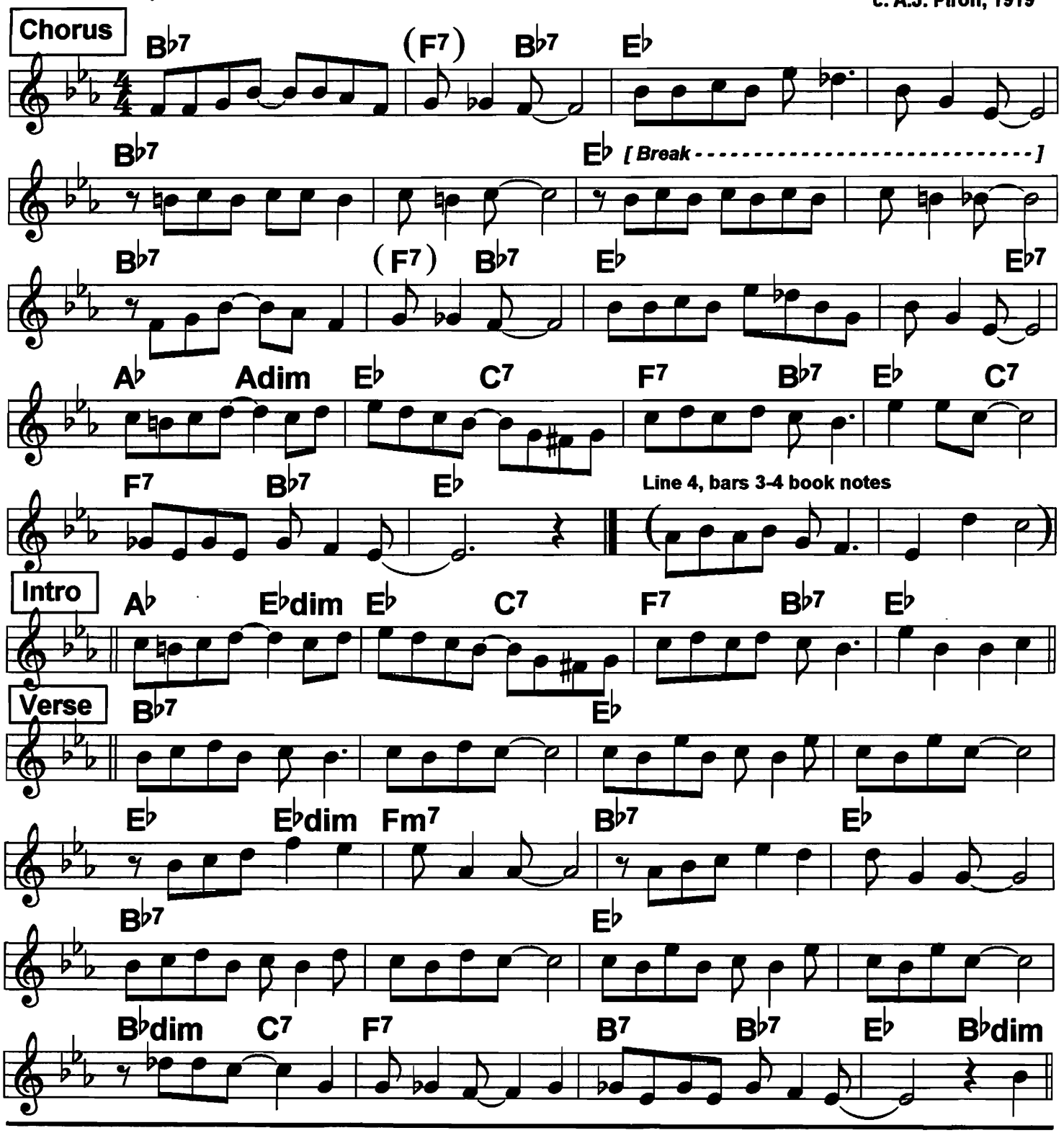
McKinney's Cotton Pickers '30; c. 1930



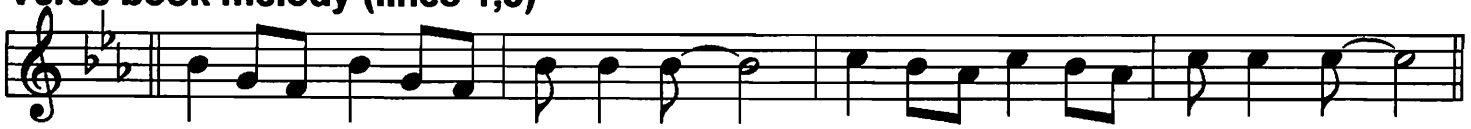
Sister Kate, (I Wish I Could Shimmy Like)

Rockin' 4/4; also as a twist ♩ = 148

Cotton Pickers '22;
c. A.J. Piron, 1919



Verse book melody (lines 1,3)



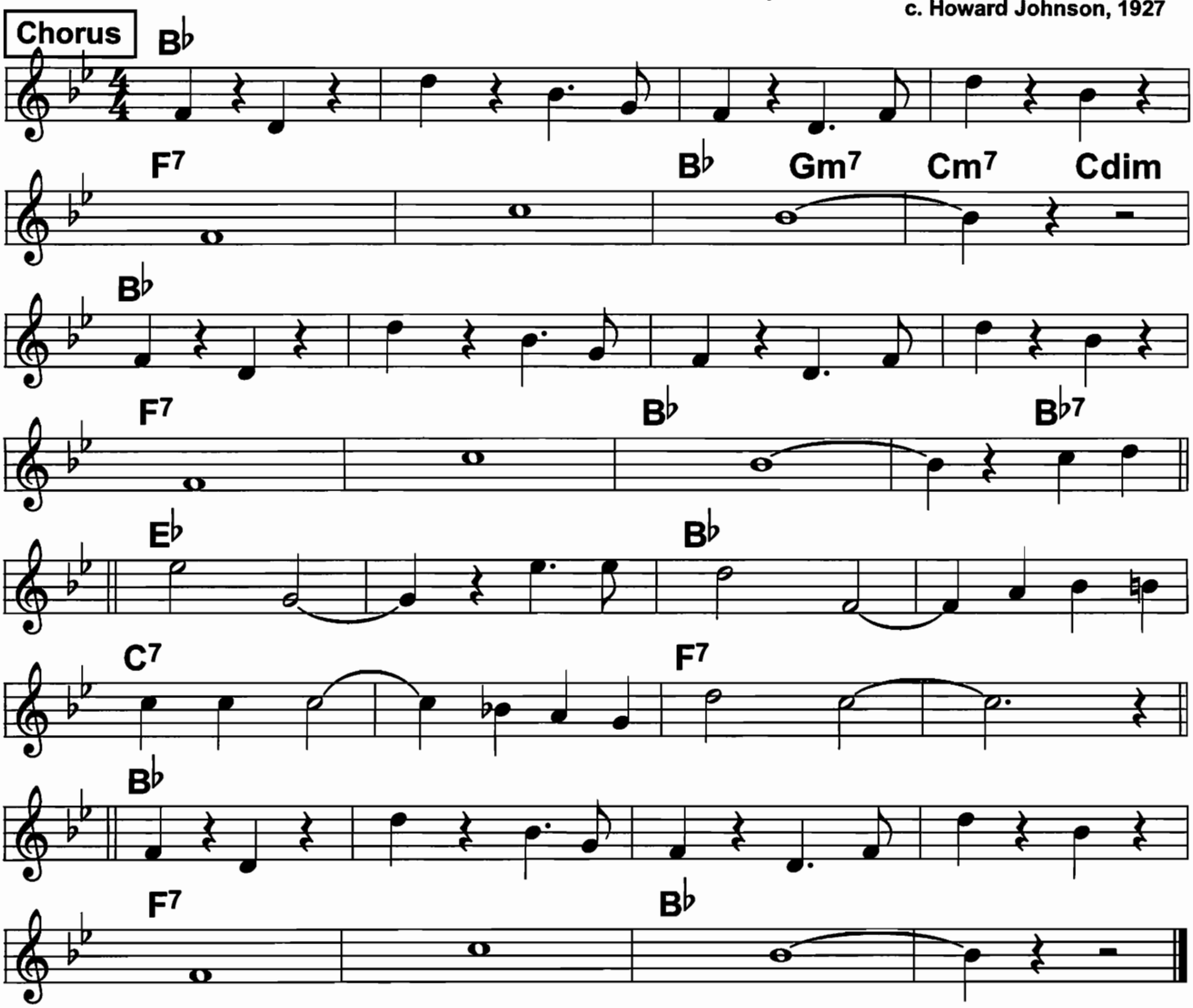
The 9/22 Cotton Pickers rec. inserts a nifty 24-bar clarinet blues solo, with neat seque into out chorus.

Ice Cream (1)

Square 2-beat ♩ = 240

Popular with 1940s New Orleans revival bands, who did it 4/4, somewhat slower, w/new lyrics

Harry Reser, 1927;
c. Howard Johnson, 1927

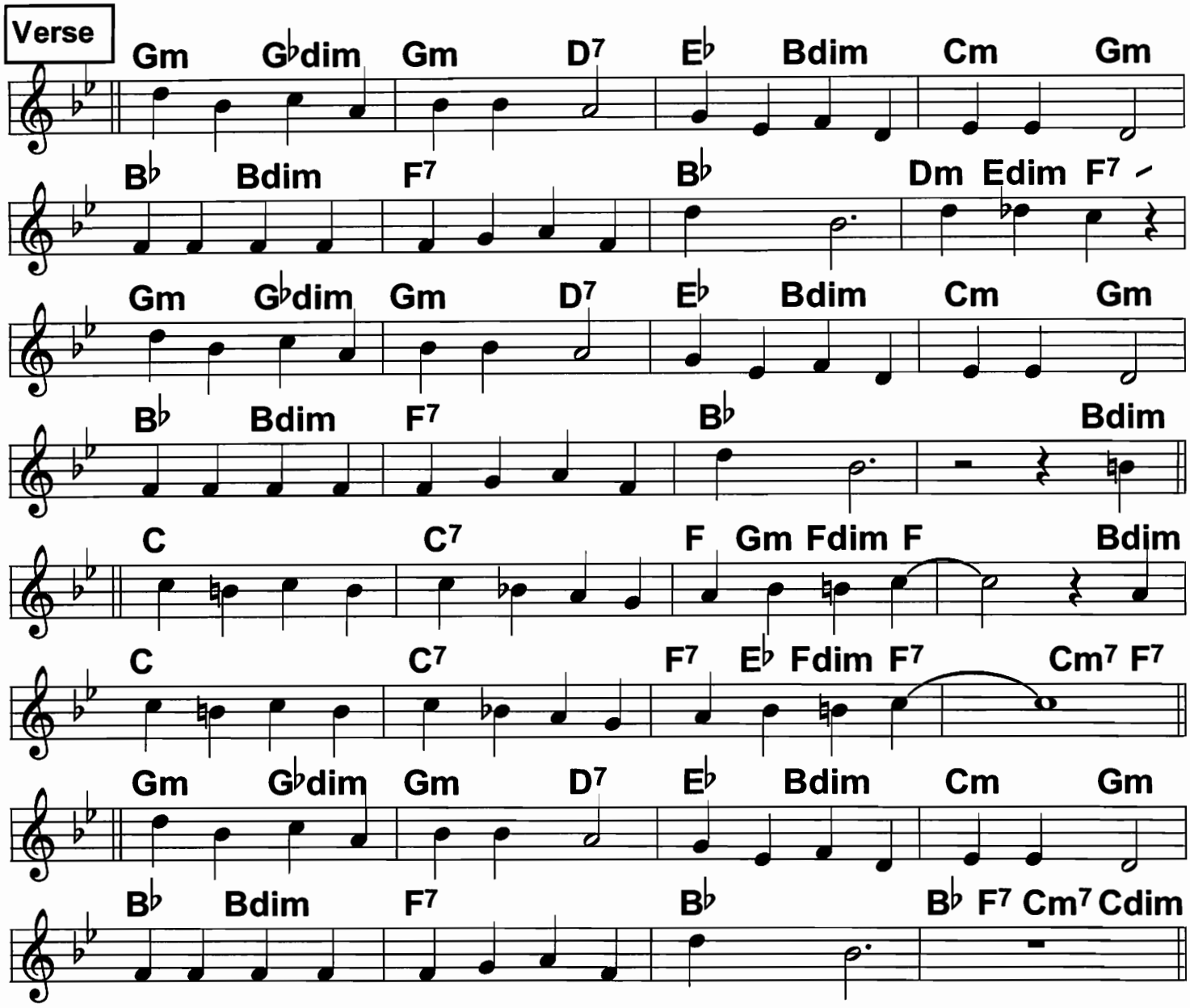


Chorus:
Ice| cream,| ice| cream,/ we all| scream for ice| cream,|
Rah!,/// Rah!/// Rah!./// /|||
Tues-|days,| Mon-|days, we all| scream for Sun-|days.|
Siss!,/// Boom!/// Bah!/// /| Boola

Boo-/la,/ /|saspa- roo-/la,/ | if you've got
Chocolet,/ /we'll take va- noo-/la./ ///|

Ice| cream,| ice| cream,/ we all| scream for ice| cream,|
Rah!,/// Rah!/// Rah!./// /|||

Ice Cream (2)



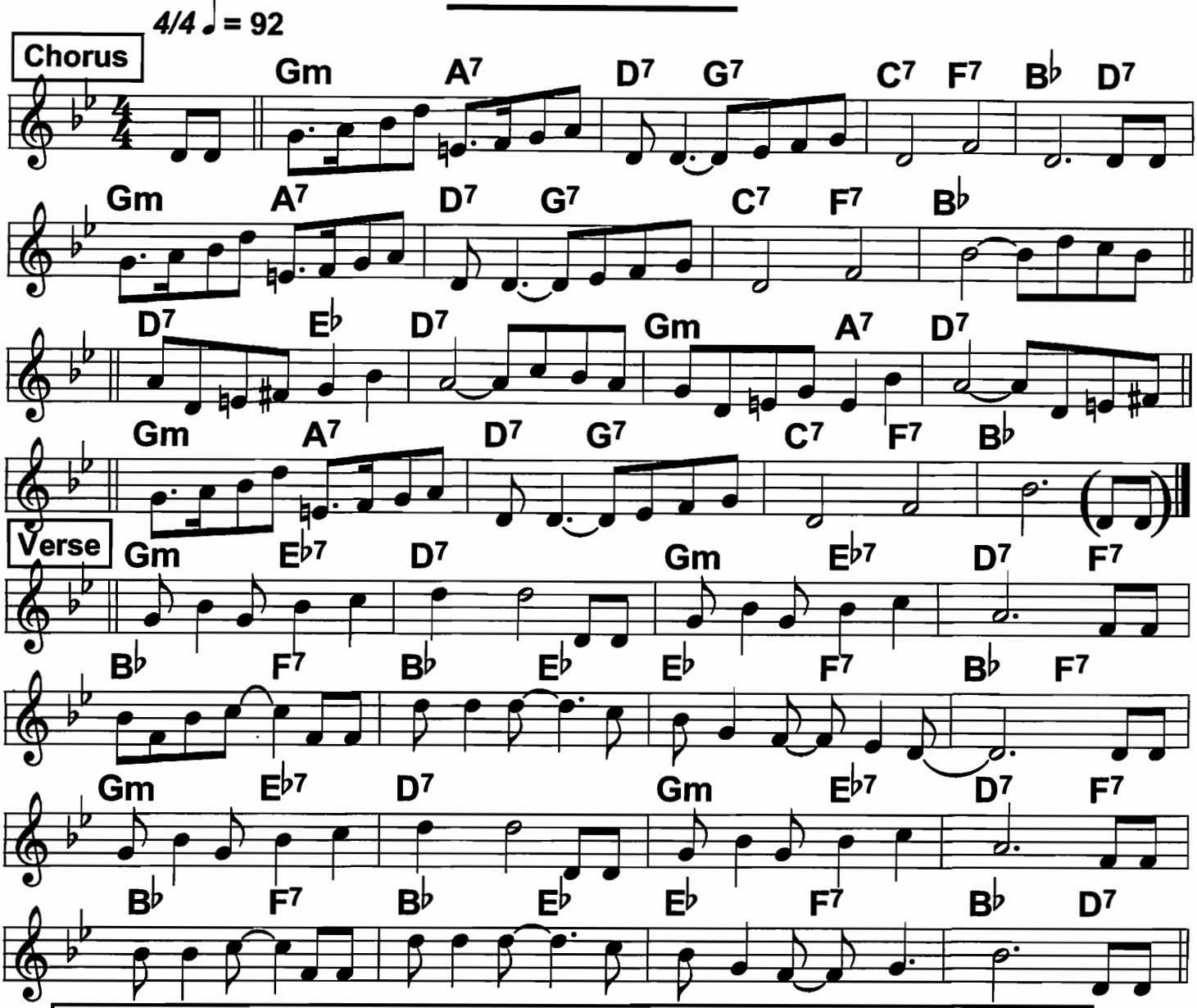
In the land of ice and snow,/ up among the Eskimo,/
There's a college known as Oogie- wa-wa.// ||||
You should hear those college boys,
gee they make an awful noise,/
When they sing an Eskimo tra- lala.// |||They've

Got a leader, big cheerleader, oh what a guy. //| He's
Got a frozen face just like an Eskimo Pie. ////

When he says come on, let's go,/ Tho' it's forty- five below,/
This is what those Eslimos all holler.// |||

88a

New Orleans

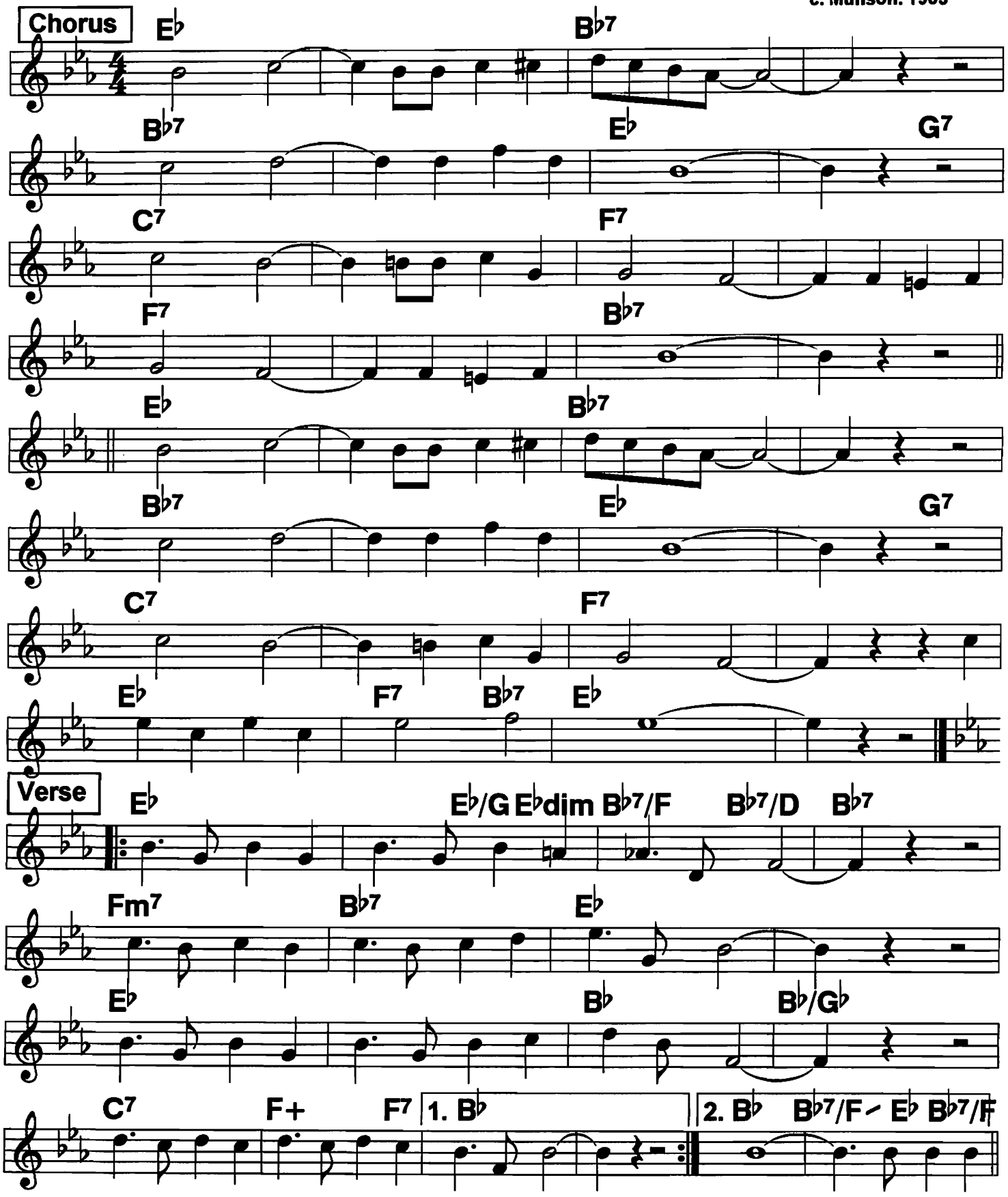


Verse: (I've a) Home in the sunny Southland,/ not so
far from the 'Sippi shore.// It's a
Way down there/ by the Delta, where/ you'll
find old Dixie's door.// If your
Heart's made to love the Southland,/ and mag-
nolia trees galore,// hang your
Hat up, man, in New Orleans, and you'll never wish for more.//|
Chorus: (If you've) Never seen a quaint old Southern
city/ just think of New/ Or-/ leans.// If you've
Never seen that town, boy, it's a pity,/ there's nothing
like/ New Or- leans.// It will re-
Mind you of old fashioned lace,/ a glass of
wine will greet your smiling face./ And if you
Ever see a black-eyed gal like mine, boy, you're right in
New/ Or-/ leans.//|

Ida (Sweet As Apple Cider)

♩= 141 ♩= 156
2-beat; or 4/4

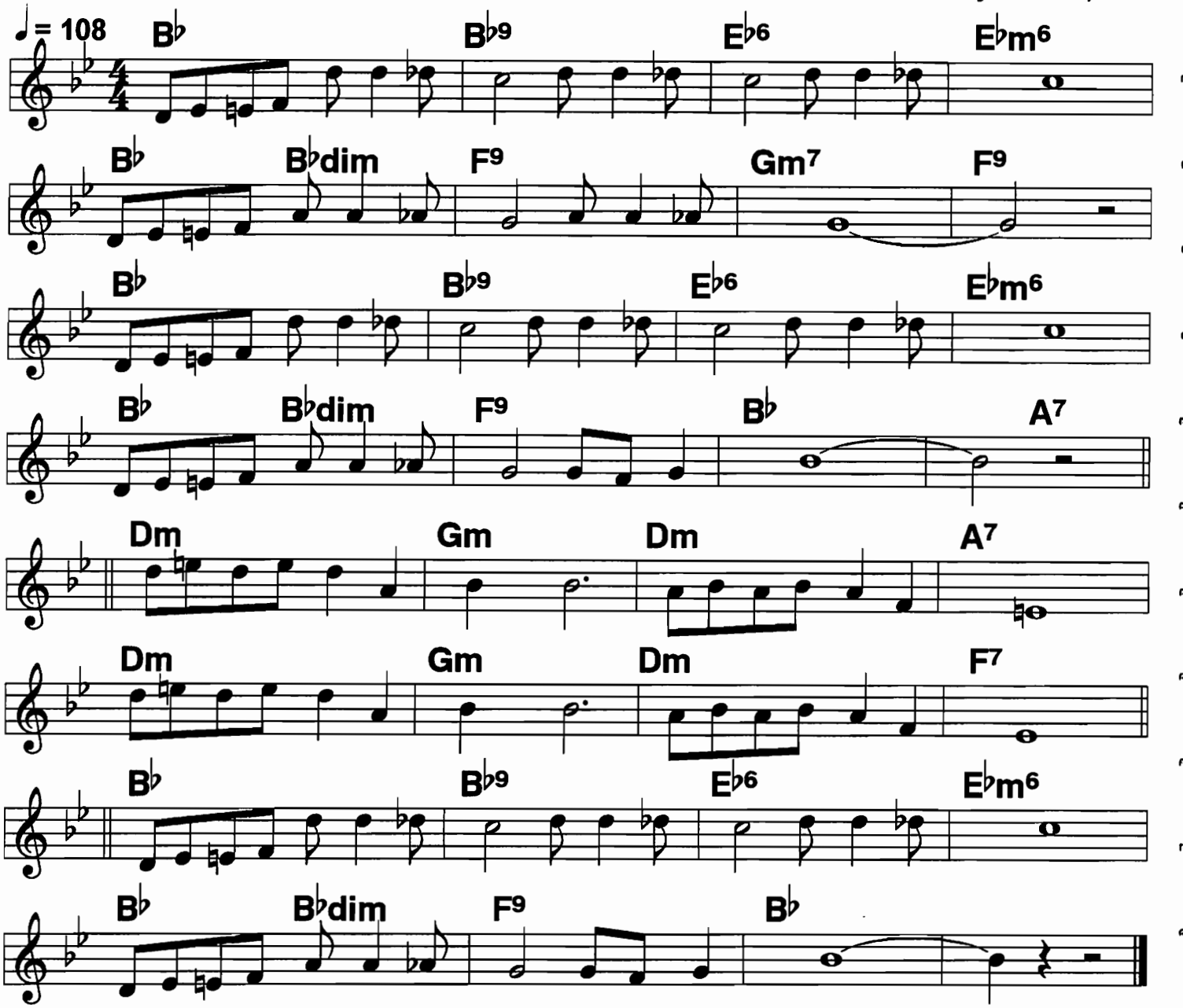
Red Nichols '27
Goodman quartet '37;
c. Munson. 1903



If I Had You

4/4 ♩ = 108

Rudy Vallee hit, 1929



I could show the world how to smile,/ I could be glad all of the while.///
I could change the gray skies to blue,/ if I had you./// ////
I could leave the old days behind,/ leave all my pals,/ I'd never mind.///
I could start my life all a- new,/ if I had you./// /|||

I could climb the snowcapped mountains,/// sail the might ocean wide.///
I could cross the burning desert///, if I had you by my side.///

I could be a king, dear, un- crowned,/ humble or
poor,/ rich or re- knowned,///
There is nothing I couldn't do,/ if I had you./// /|||

If You Knew Susie

Square 2-beat ♩ = 224

Eddie Cantor;
c. 1925

Chorus

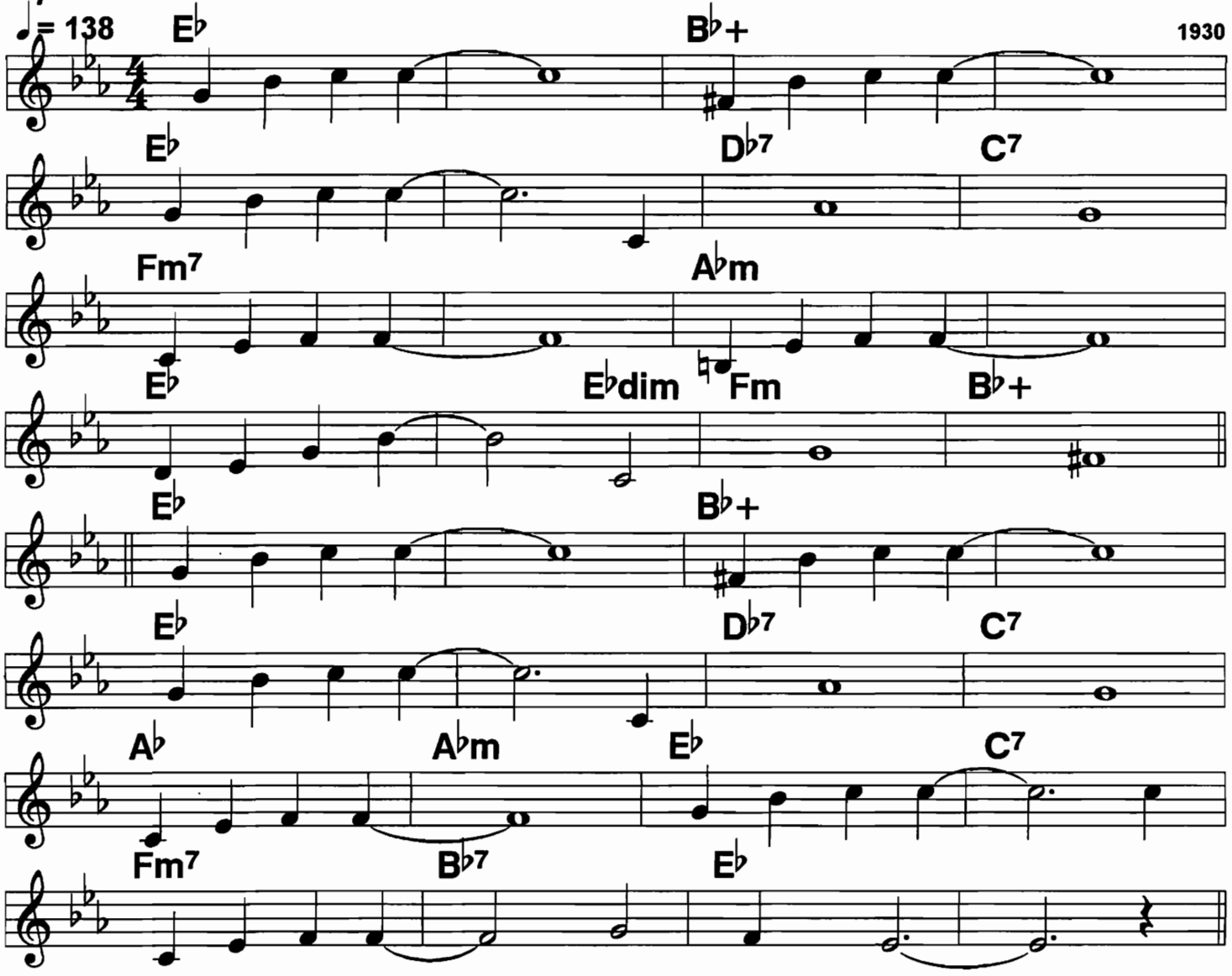
C | Cmaj7
C6 | Gdim | G7
G9
G7 | G+ | C | G7 | Cdim | C | A♭ | F7 | E♭ | G7
C7 | C+ | F
D7 | G7
C | D7
Fm | G9 | C

Verse

C | G7 | C | Cdim | G7
C | G7 | C
Em | G+ | Em | A7
G7 | D7 | G7

I'll Be A Friend With Pleasure

Square 2-beat foxtrot



Right from the start //// you played a part ////
I gave my heart /// with pleas-/// ure.///
Your fond cares //// bright happiness ////
I'd answer yes // with/ pleas-/// ure.///

Sunset till dawn //// though you are gone ////
Dreams linger on ///In pleas-/// ure.///
If you contend //// this is the end ///then
I'll be a friend // with/ pleas-/// ure.///

Alternate Chords

Eb/// //// Bb+/// /////
Bbm/// C7/// Db7/// C7///
F7/// //// Abm/// Bb7///
Eb/// C7/// Fm/// Bb+///

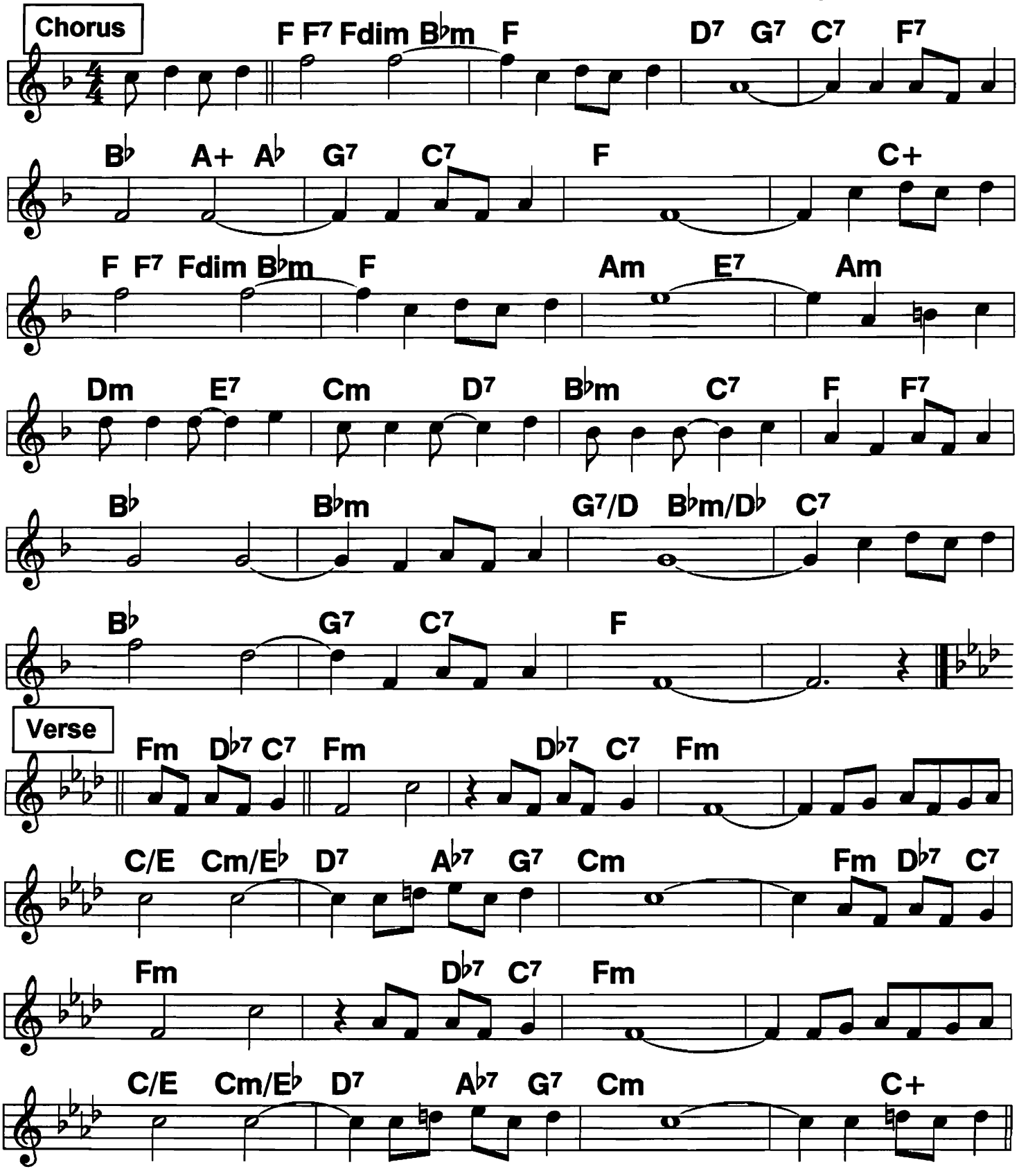
Eb/// //// Bb+/// ////
Bbm/// C7/// Db7/// C7///
Fm7/// Abm/// Eb/// C7///
F7/// Bb7/// Eb/// /// -

I'm Coming Virginia

4/4

♩= 176 ♩= 148

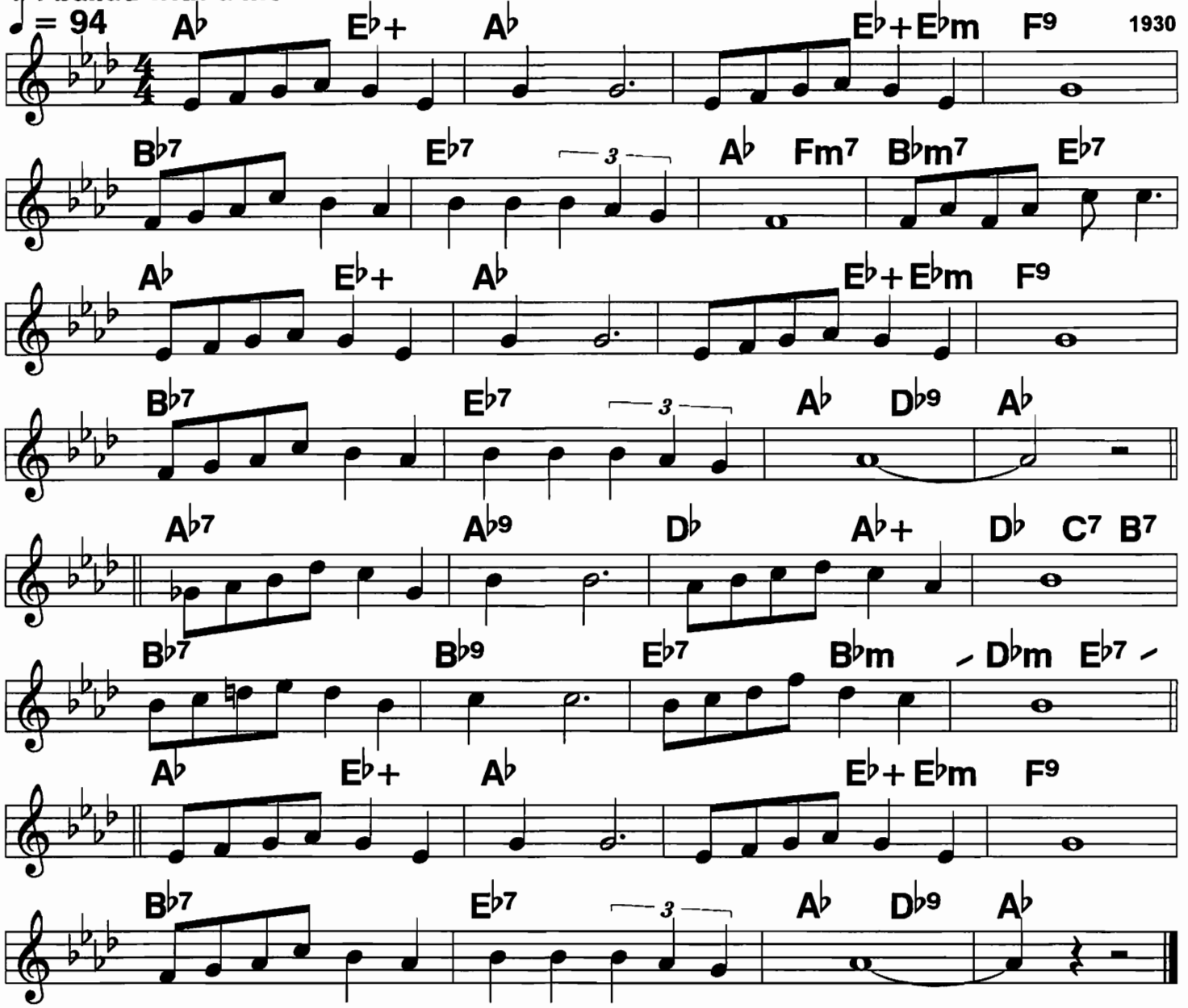
Bix '27; 30s jazz standard;
c. Heywood, 1927



Confessin' (I'm, That I love you)

4/4 ballad with a lift

♩ = 94



I'm confessin that I love you.// Tell me that you love me too.///
I'm confessin that I need you, honest I do./// Need you ev'ry moment.
In your eyes I read some strange things,// but your lips deny they're true.///
Will you're answer really change things, making me blue./// /|||

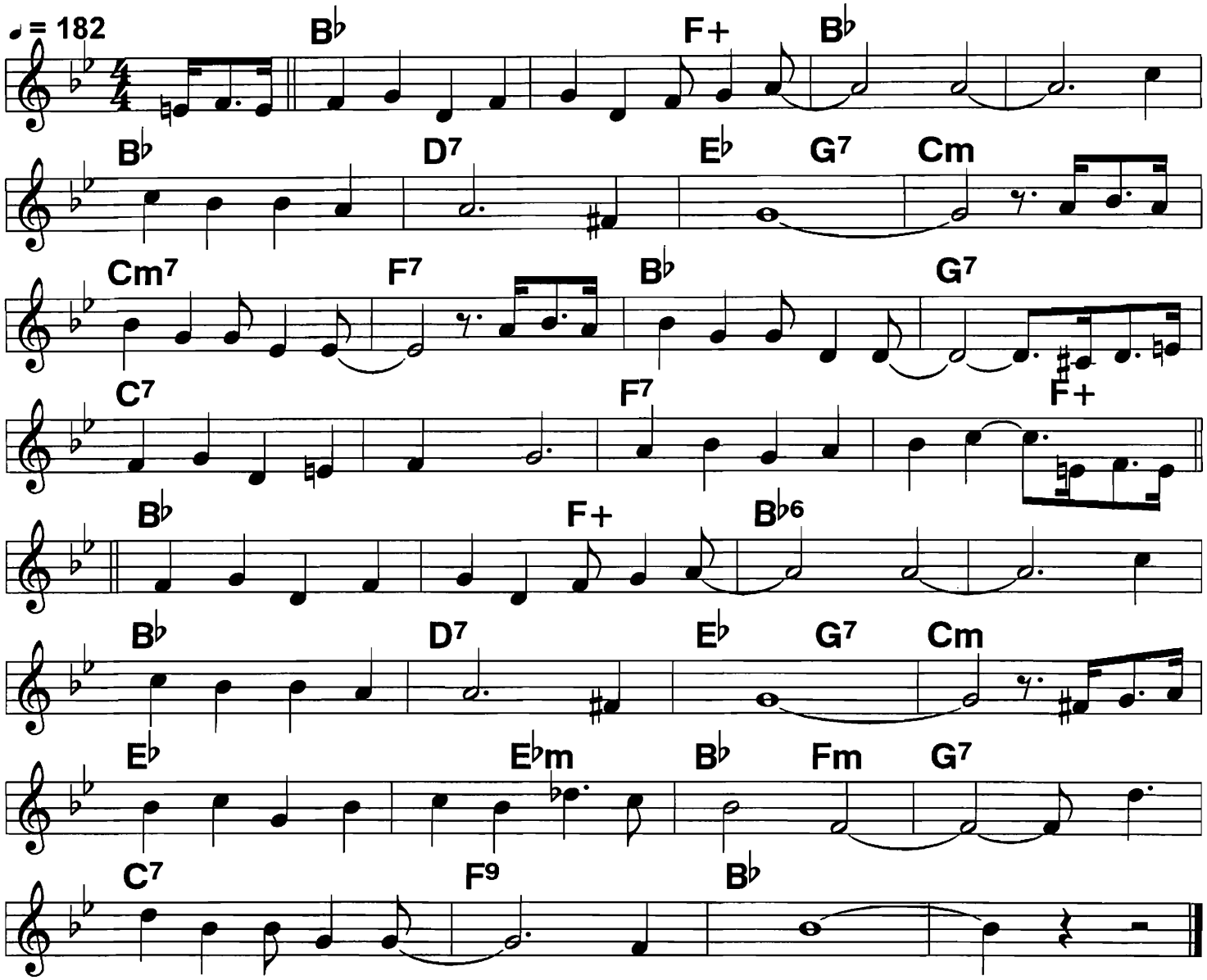
I'm afraid someday you'll leave me,// saying "Can't we still be friends."///
If you go you know you'll grieve me,// all in life on you de- pends.///

Am I guessin' that you love me,// dreaming dreams of you in vain?///
I'm confesssin' that I love you over a- gain,/// ///|

I'm Gonna Sit Right Down And Write Myself A Letter

Rollicking, Syncopated

Fats Waller hit, 1935



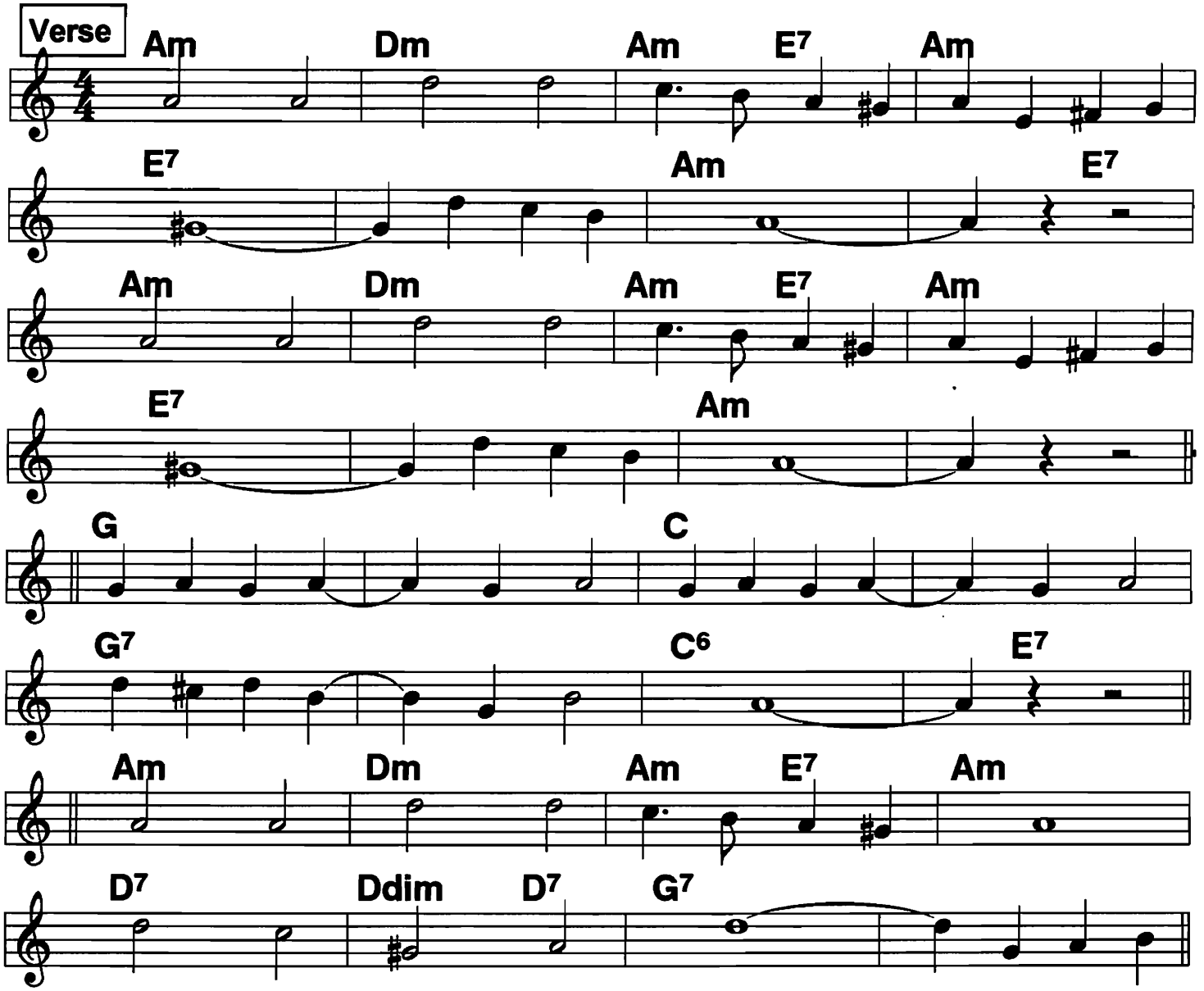
(I'm gonna) Sit right down and write myself a let/- ter.// And
Make believe it came/ from/ you./// //I'm gonna
Write words oh so sweet,/ they're gonna
knock me off my feet,/ a lot of
Kisses on the bottom,// I'll be glad I got 'em. I'm gonna

Smile and say "I hope you're feelin' better, And
Close with love the way/ you/ do./// // I'm gonna
Sit right down and write myself a let-/ter/, ///And
Make believe it came/ from/ you./// ///|

96 I'm Looking Over A Four Leaf Clover (1)

♩= 216
Square 2-beat

Jolson hit; c. 1927

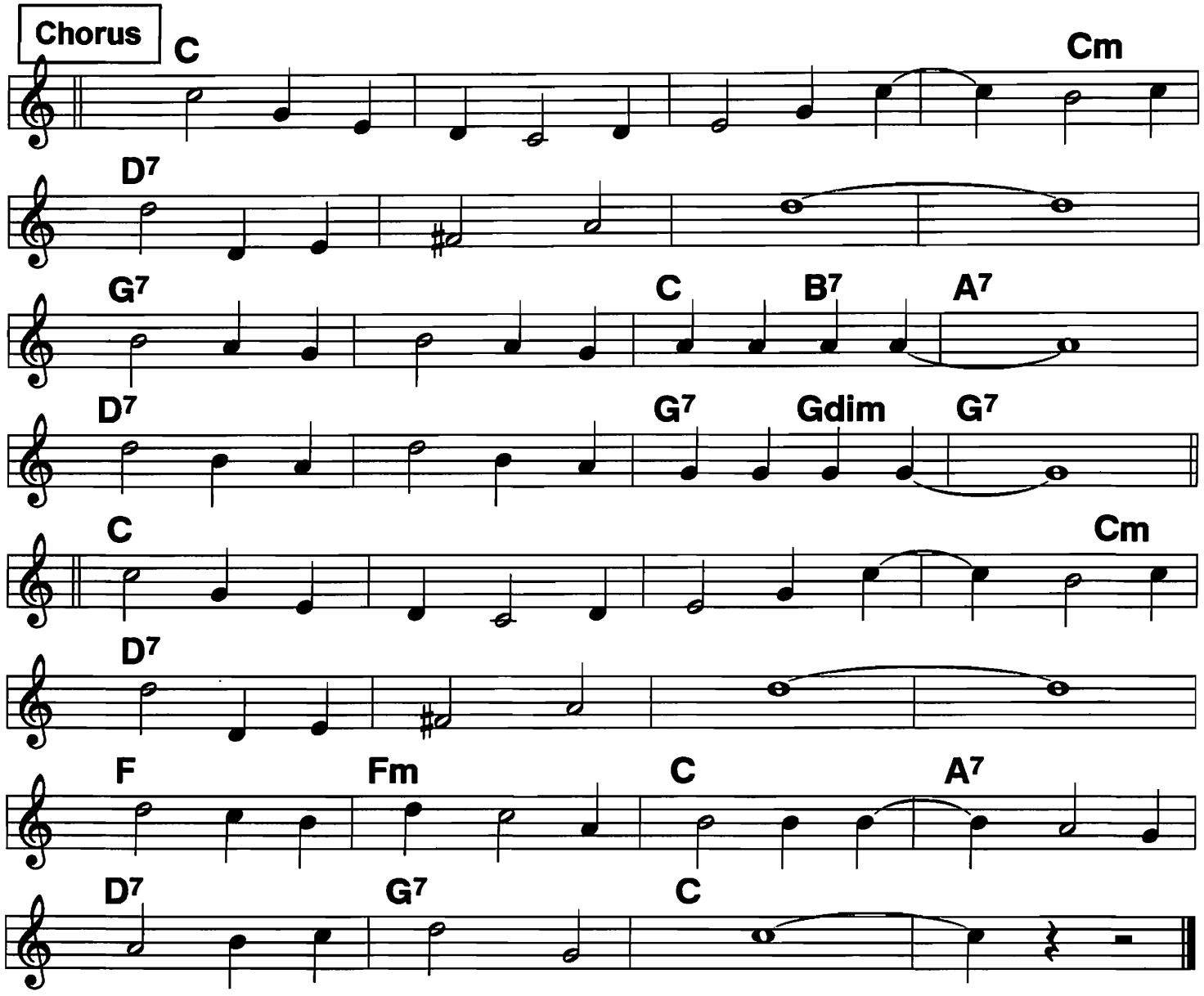


Verse:
Fare-/well/ ev'/ry/ old familiar face. It's time to
Go,/// /It's time to go./// /|||
Back-/ward,/ back-/ward,/ to the little place I left be-
Hind/// / so long a- go./// /|||

Watch mister Cas- / ey Jones/ carry this la- /zy bones,/
I should arrive /in a/ day./// /|||

On-/ly/ wait/ till/ I communi- cate.///
Here's/ just/ what/ I'll/ say:/// /| Oh!/

I'm Looking Over A Four Leaf Clover (2)



Chorus:

I'm/ looking over/ a four/ leaf/ clover,/ that
I/ over- looked/ be-/ fore./// ////
One/ leaf is sunshine,/ the second is rain. ////
Third/ are the ros-/ es that bloom in the lane. ////

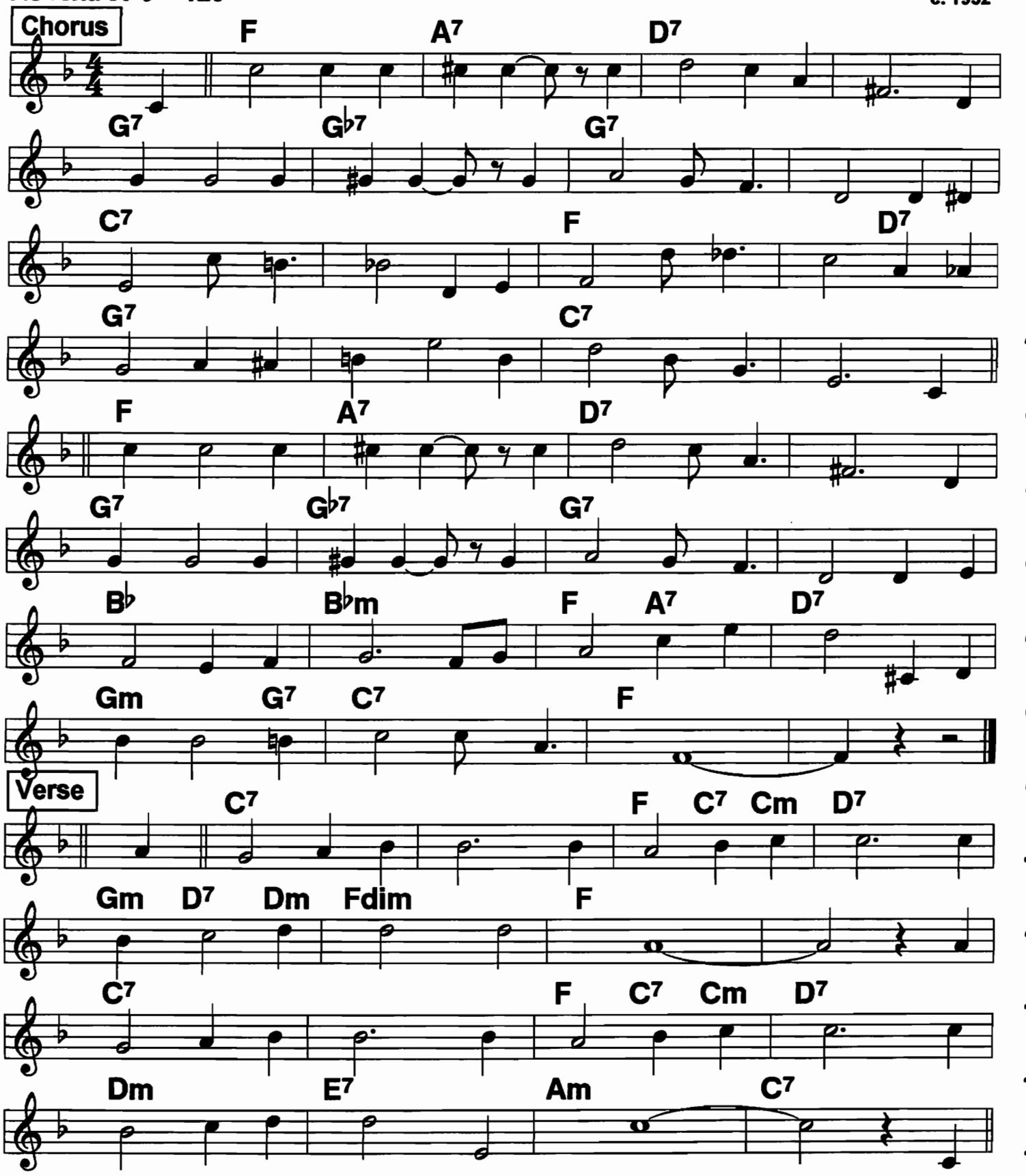
No/ need ex- plaining/ the one/ remain-/ ing,/ it's
some/body I/ ad-/ ore./// ////
I'm/ looking over/ a four/ leaf clov- /er,/ that
I/ over- looked/ be-/ fore./// /|||

In A Shanty In Old Shanty Town

2-beat ♩ = 162
As foxtrot ♩ = 120

Originally a waltz, then 2-beat foxtrot, it became most popular as a "sing-along".

c. 1932



Indiana (Back home again in)

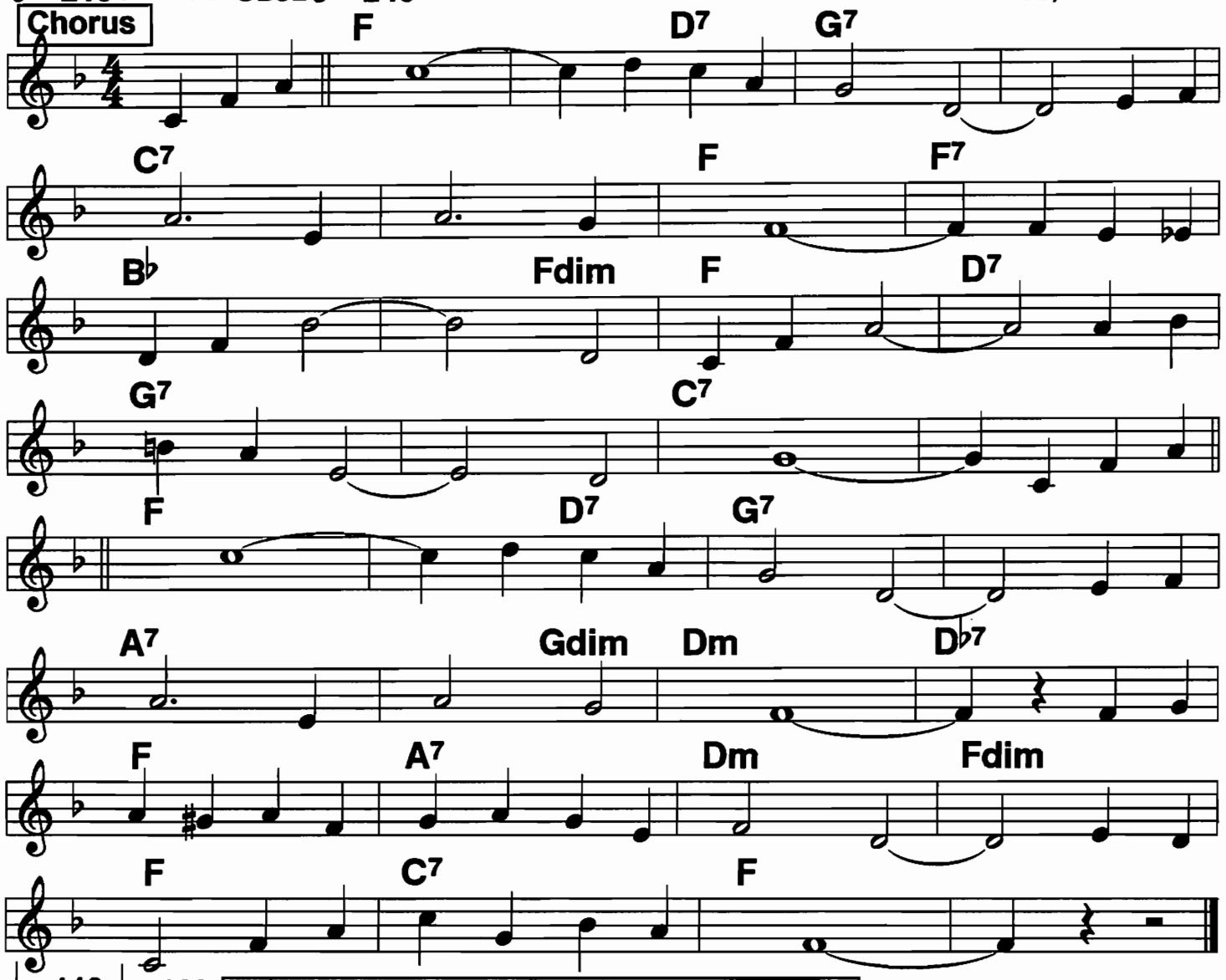
Orig. G. ODJB Ab. This is the conventional phrasing, which doubles the value of the book notes. Verse = book notes.

Top priority standard; ODJB; c. 1917

Usually 4/4

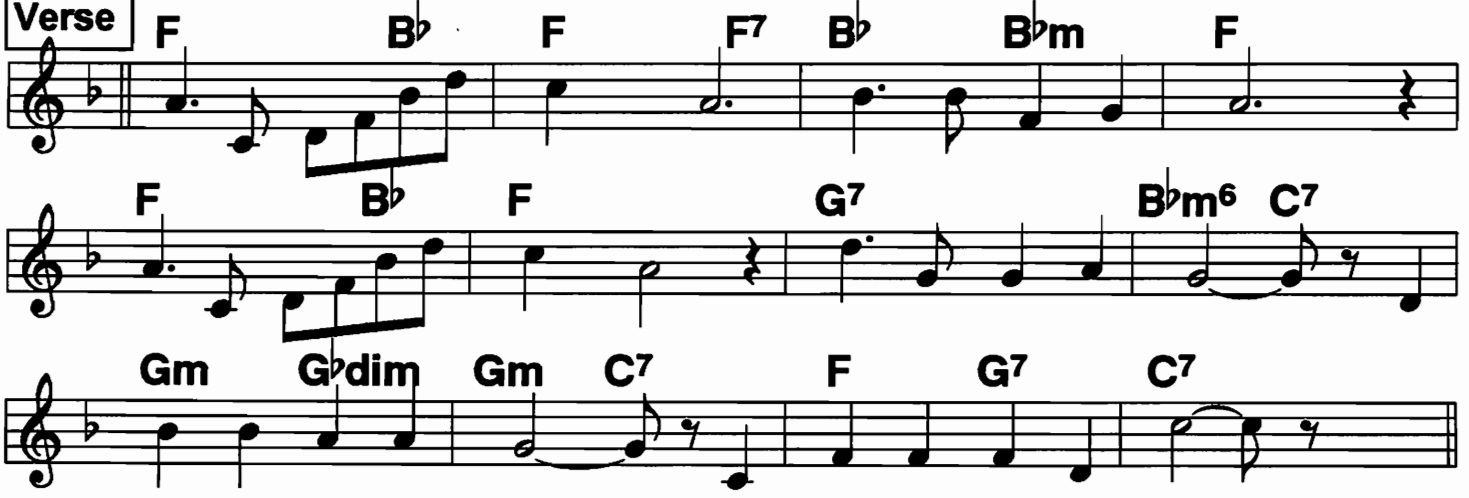
♩ = 210 ♩ = 188 ODJB ♩ = 246 ODJB has D7 1st Chord

Chorus



♩ = 110 ♩ = 120 To play at Chorus tempo, double the note value.

Verse



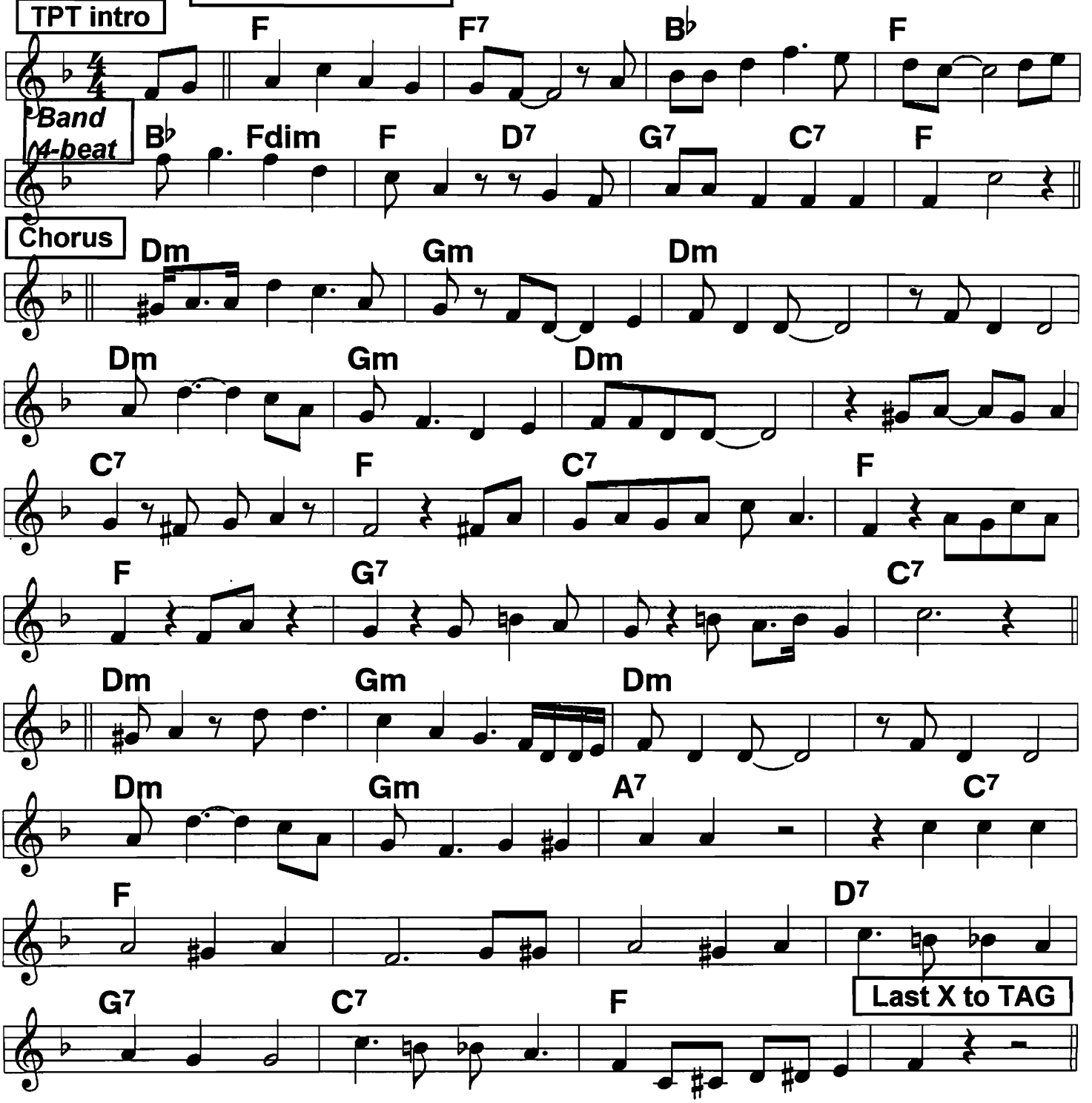
Irish Black Bottom (1)

4/4 New Orleans style

♩ = 180

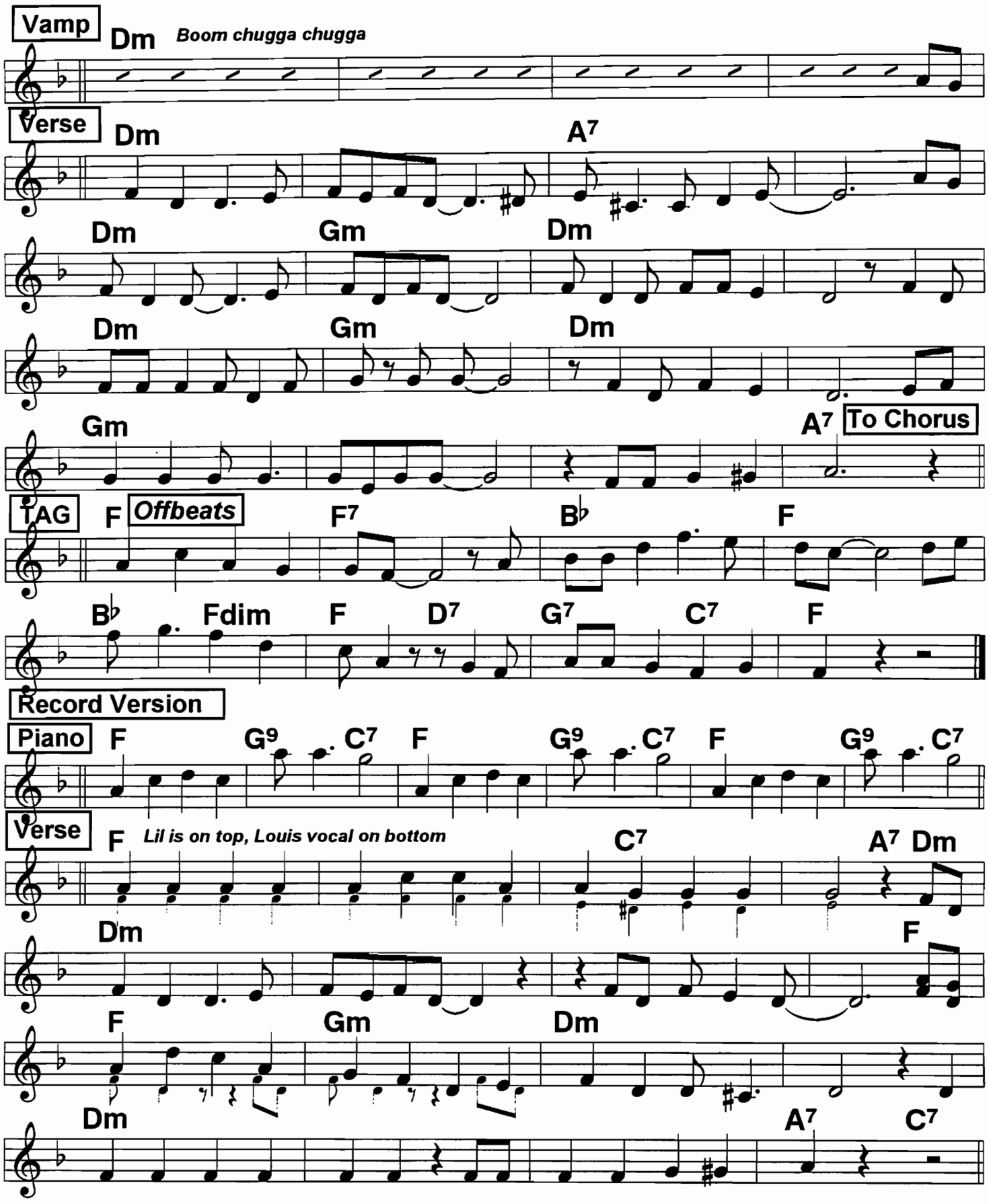
Band do Offbeats

c. L. Armstrong, Percy Venable, 1926



The standard version is Turk Murphy's, esp. the vamp & verse, which differ from the record; we use Turk's for playing, Armstrong's is appended. The chorus is Armstrong's, the verse notes are only approximate: there seems to be no "standard" version.

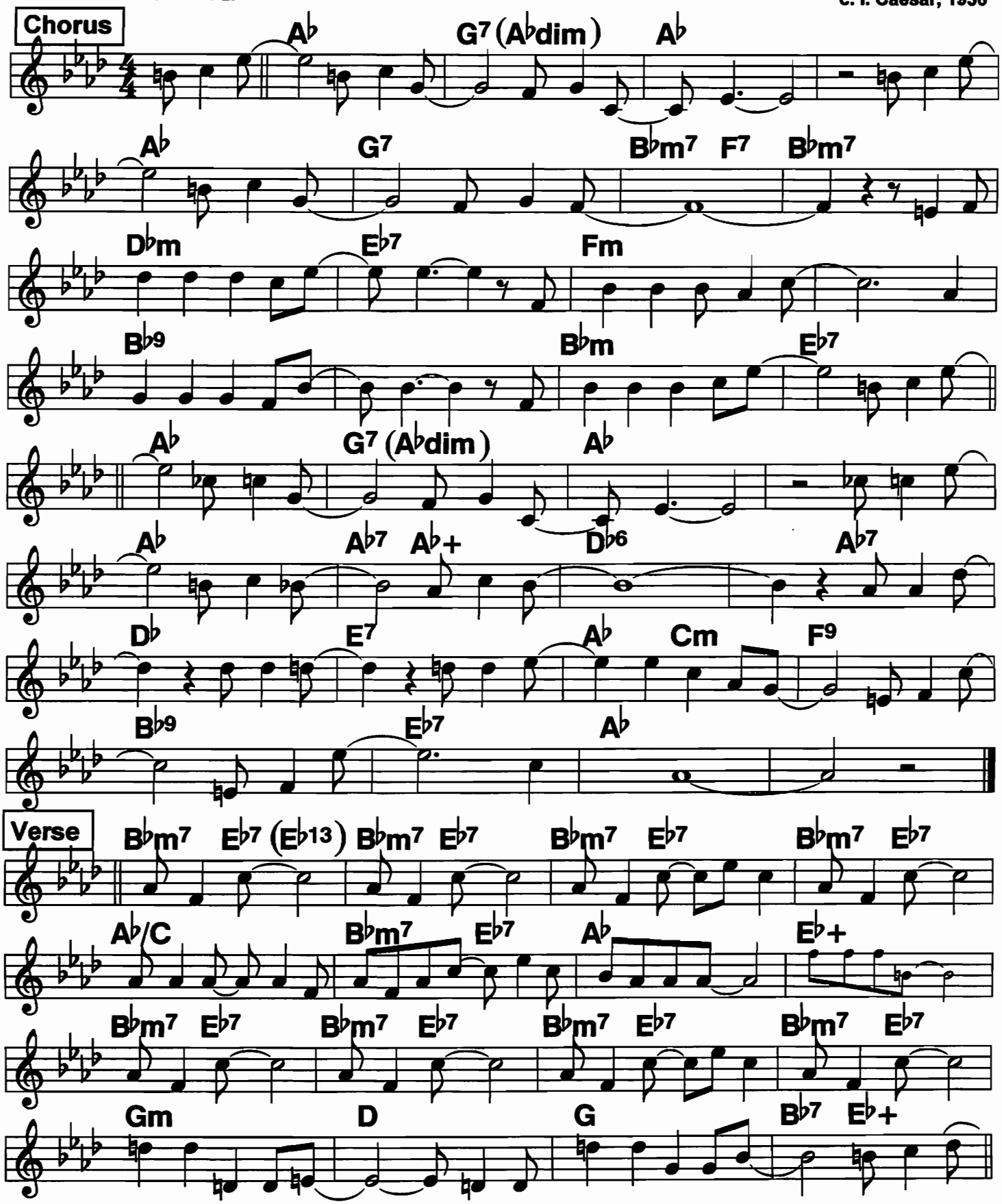
Irish Black Bottom (2)



100 Is It True What They Say About Dixie

4/4 2-beat ♩ = 172

c. I. Caesar, 1936

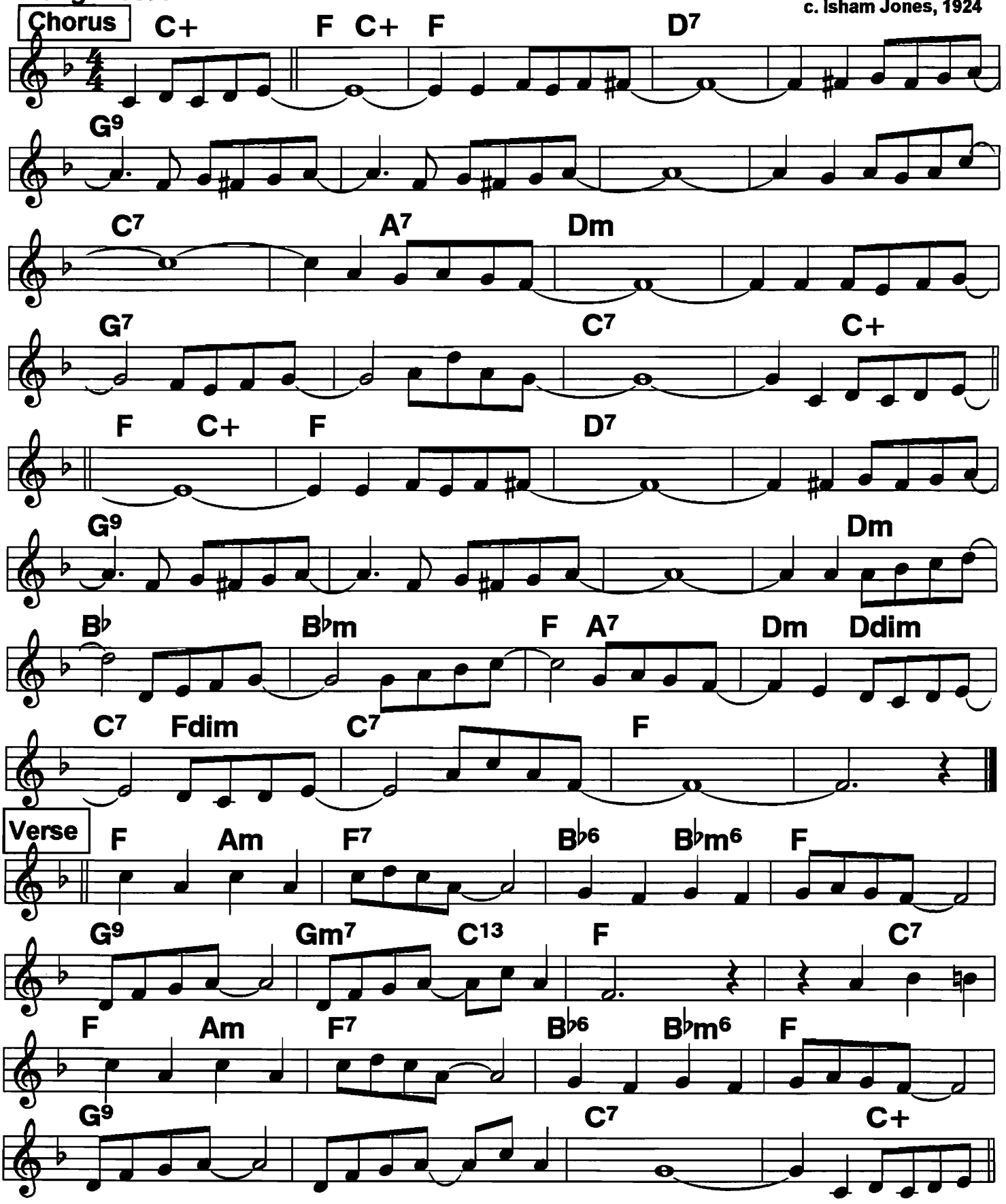


It Had To Be You

Vocal tempo ♩= 110
Lilting 2-beat ♩= 120

An all-time best foxtrot, great message. "Lilt" it just right & fill the floor. Perfect "first dance". Often played in the original key of G

c. Isham Jones, 1924

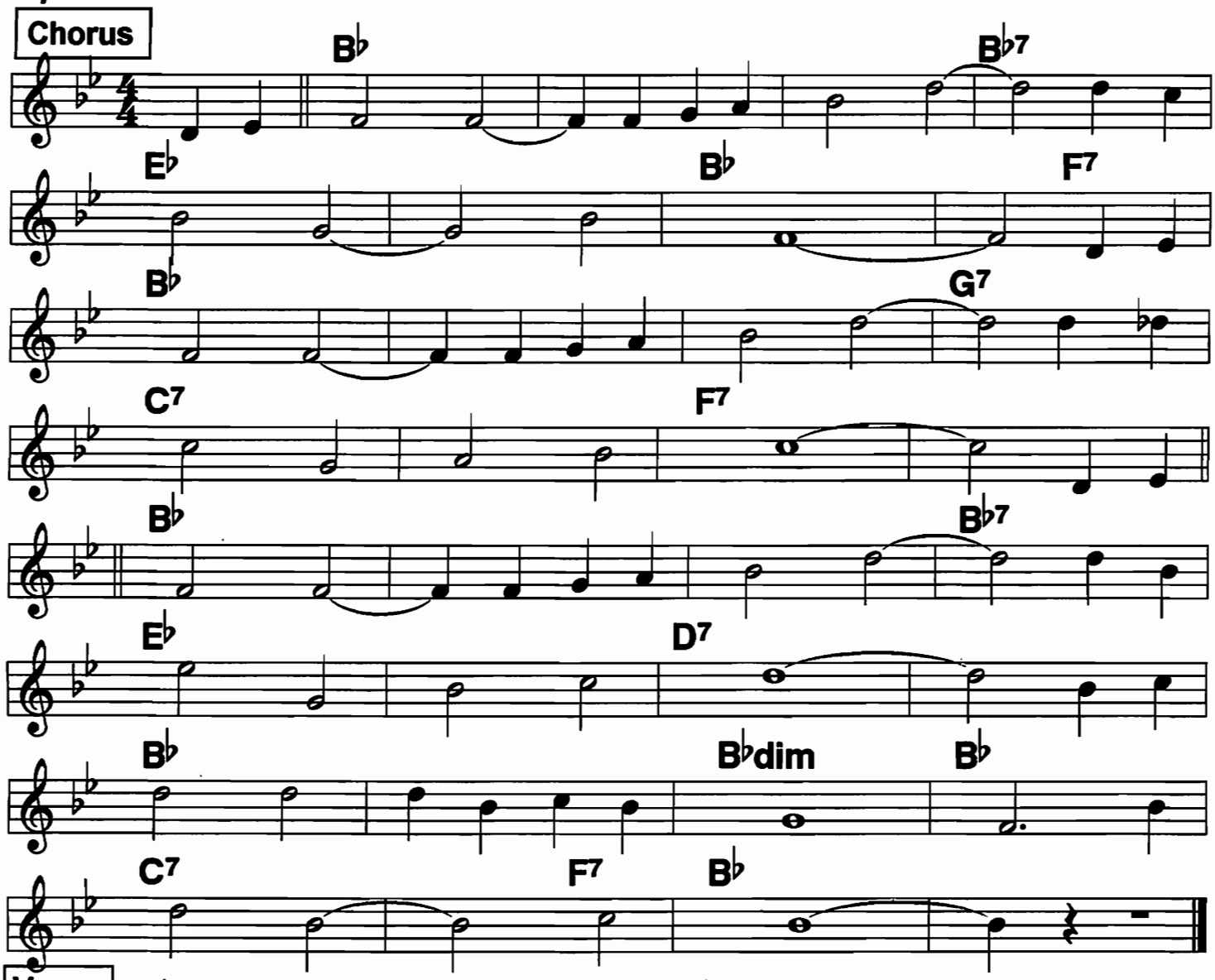


It's A Long Way To Tipperary

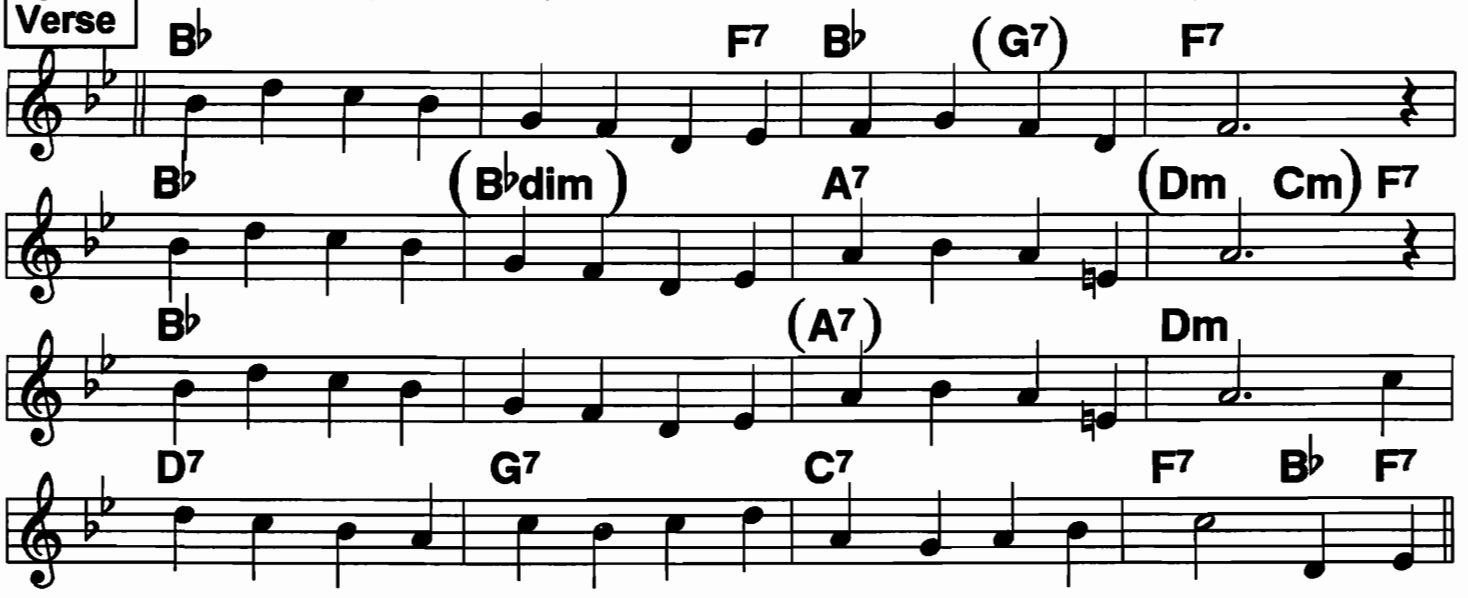
Square 2-beat ♩ = 224

c. 1912

Chorus



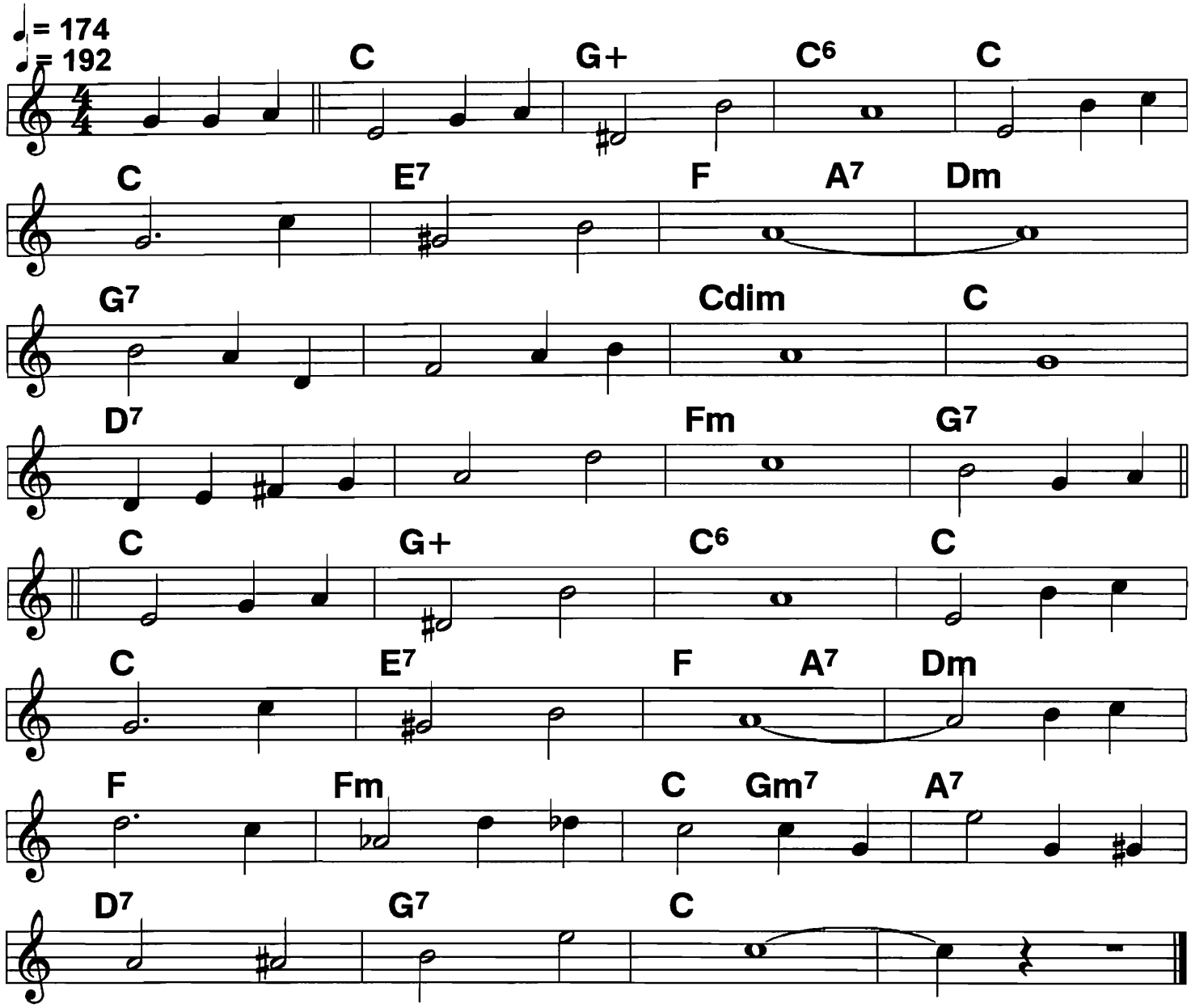
Verse



It's A Sin To Tell A Lie

Usually 4/4; originally a waltz

Fats Waller hit; c. 193?



(Be sure it's) True/ when you say// "I love/// you./" It's a
Sin// to tell// a lie./// ////
Millions/ of hearts/ have been bro-/// ken,///
Just because these words/ were/ spo-/// ken:/ "I love

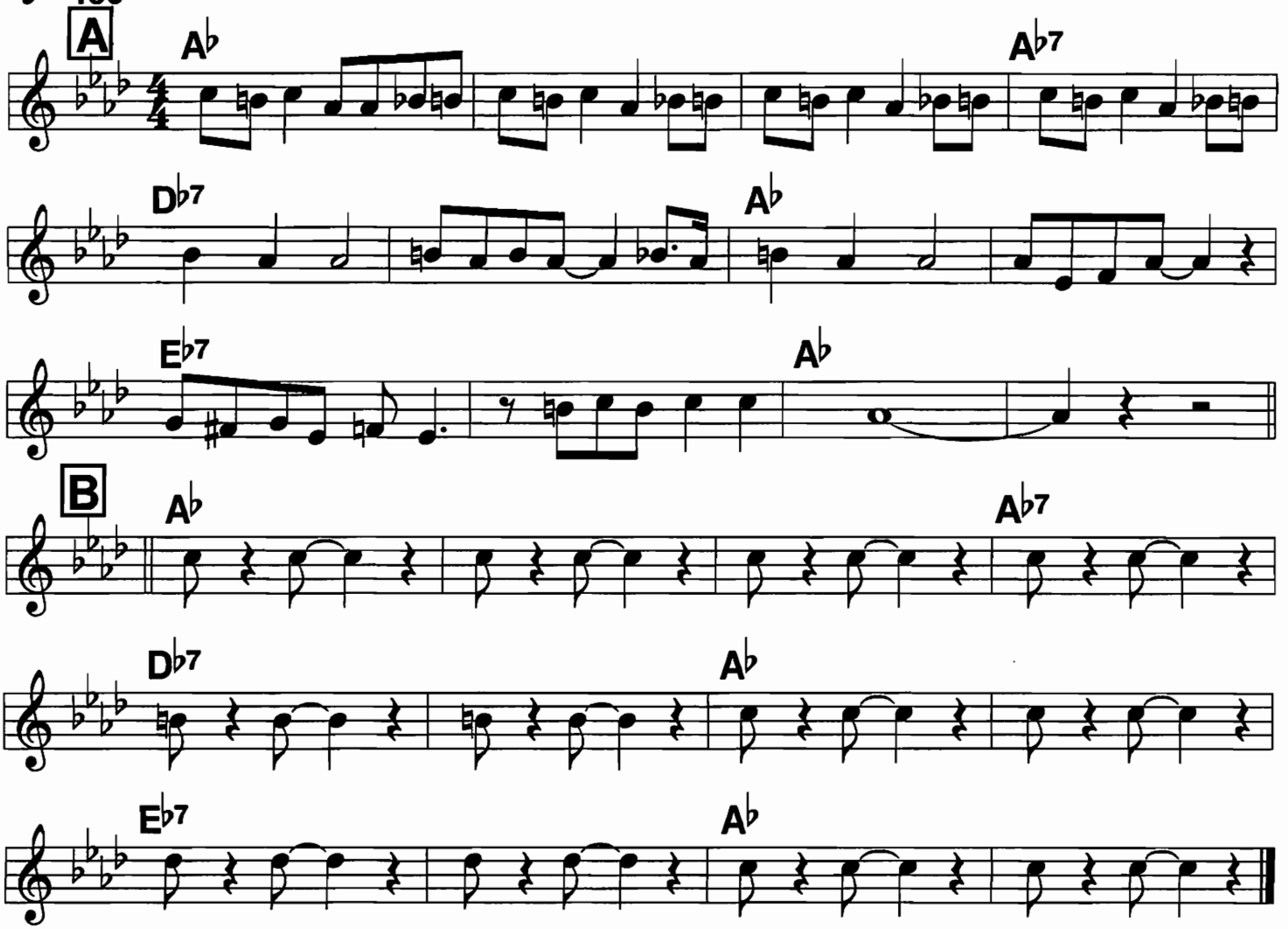
You/, yes I do,// I love/// you./ If you
Break// my heart// I'll die./// //So be
Sure// it's true/, when you say/ "I love you"/ It's a
Sin// to tell/ a/ lie./// /|||

It's Tight Like That

A: 4/4; B: Charleston

♩ = 186

Noone, McKinney's Cotton Pickers,
Luis Russell; c. T.A. Dorsey



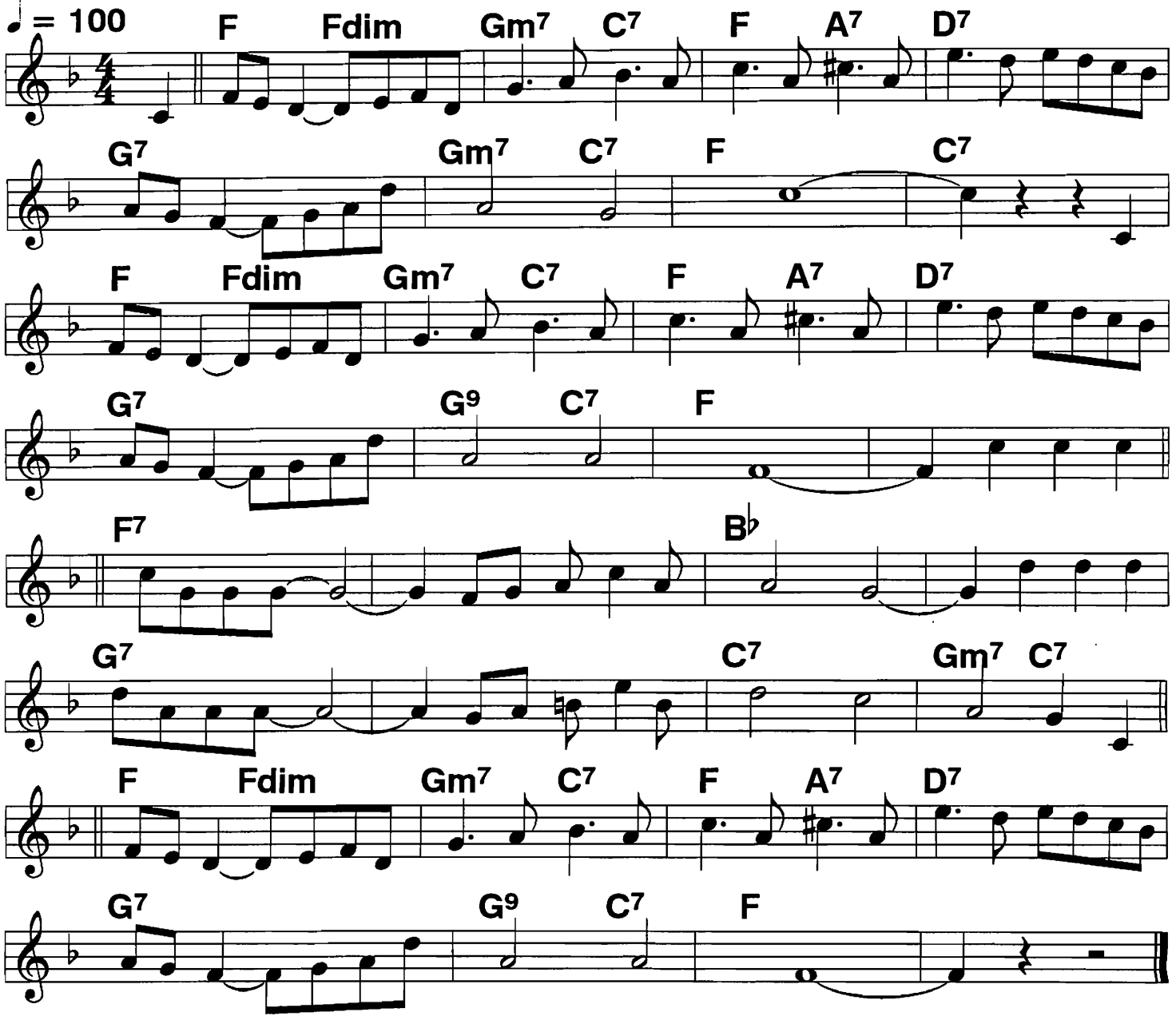
ROUTINE: A n X, B 1 or 2 X between A series. Often a vocal, with many verses; Band plays B. Ending: A, B B B

It's Wonderful

Goodman hit;
c. Stuff Smith, 1938

4/4 Pretty ballad

♩ = 100



(It's) Wonderful to look in- to your eyes and realize you care a little bit. It's
Wonderful to know that you/ love/ me./// /|| It's
Glorious to feel that I'm a part of you, sweetheart, to share your happiness. It's
Wonderful how lovely love/ can/ be//// /Who dreamed that

I'd be allowed/ /thru' the doorway of hea-/ven?/ /I'm drifting
High on a cloud/ /you're an angel and this/ is/ hea-/ven. It's
---
Wonderful to have your lips devine com- bine with mine and dream forevermore. It's
Wonderful to know that you/ love/ me./// /|||

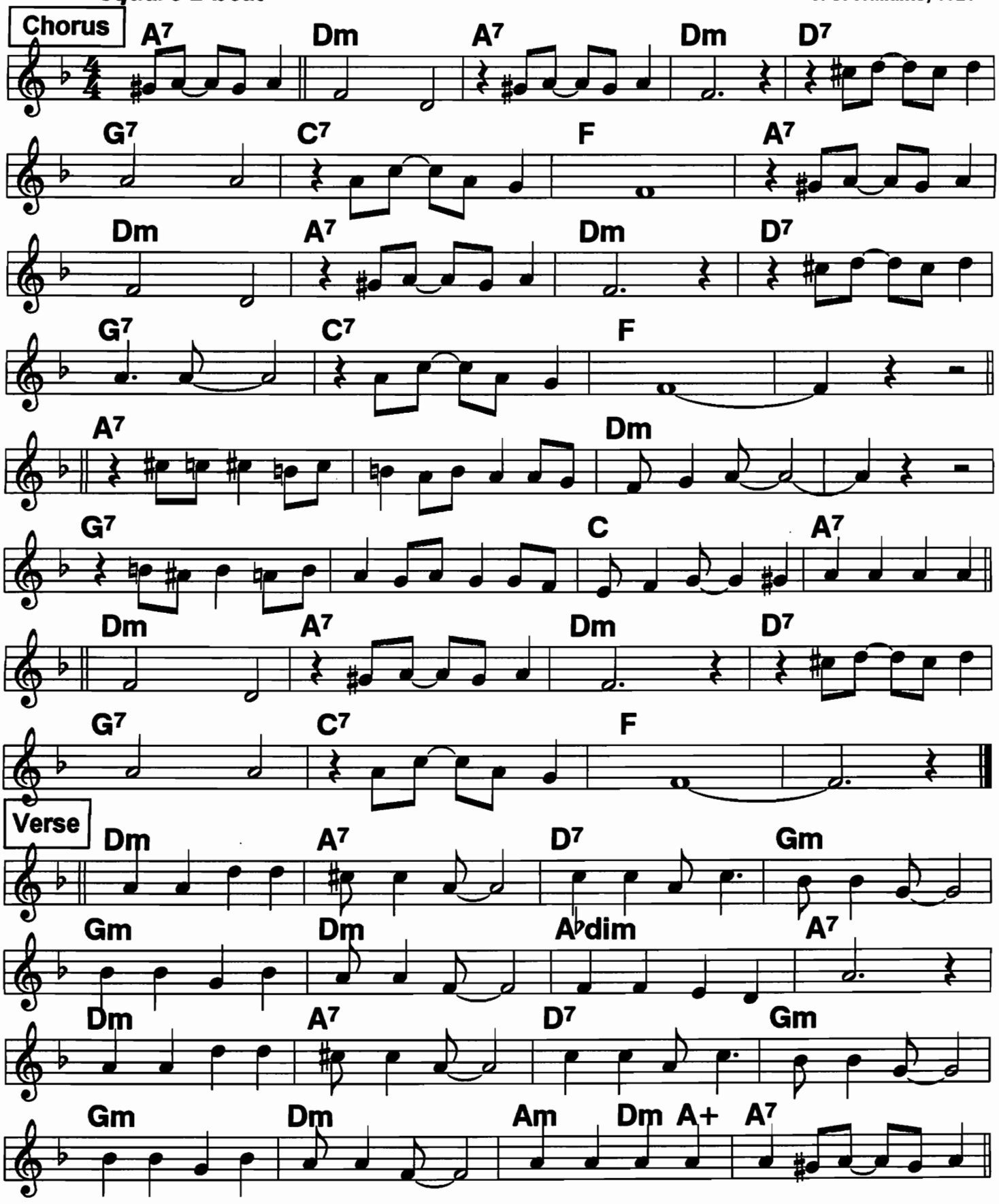
106

I've Found A New Baby

♩ = 212 *Usually 4/4;*
♩ = 198 *square 2-beat*

Orig. Eb, this is standard key.

Top priority standard.
c. S. Williams, 1926

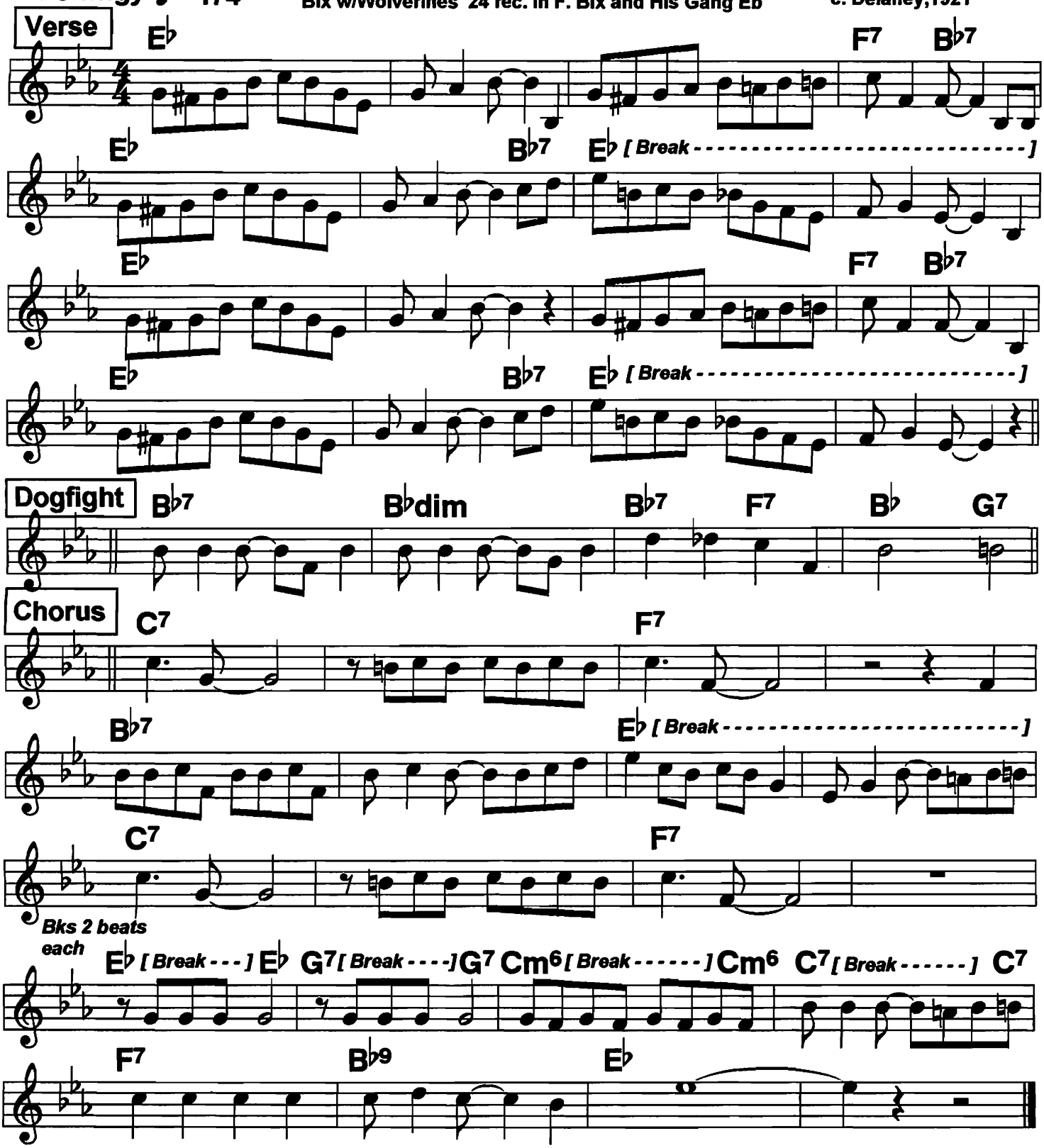


Jazz Me Blues

4/4 swingy ♩ = 174

ODJB in Eb, plays book melody straight.
Bix w/Wolverines '24 rec. in F. Bix and His Gang Eb

ODJB '21; Bix, '24, '27;
c. Delaney,1921



ROUTINE: V, Dogfight, Chorus, Solos, V, Dogfight, C 2 X, Double ending. Breaks not in the music, but are on the records; usually played going in and out, often during all choruses.

108 Jazzin' Babies Blues

Oliver ver. (6/23/23). Vamp-Intro in ShMus (orig. C).

King Oliver '23; Ethel Waters' 22; Eva Taylor '23; c. R. Jones, 1922

Very rhythmic! 4/4 ♩= 114 ♩= 130 (Oliver)

Vamp Piano or Tuba--continue pattern during intro

In the music and vocals, 1st 2 lines of B same as "Tin Roof Blues" chorus.

Cornet

Intro B♭ B♭ E♭ B♭ E♭ B♭ F7

A B♭ F7 B♭ B♭7 E♭ B♭ F7 B♭ B♭7 E♭ E♭m B♭ F7

B B♭ *Play bar square* *Play bar square* B♭7 E♭ *Play bar square* B♭ *Play bar square* G7 F7 B♭ B♭7 B♭dim F7 B♭ F7

C B♭ **Band** B♭7 E♭ B♭ G7 F7 B♭ F7

Solos

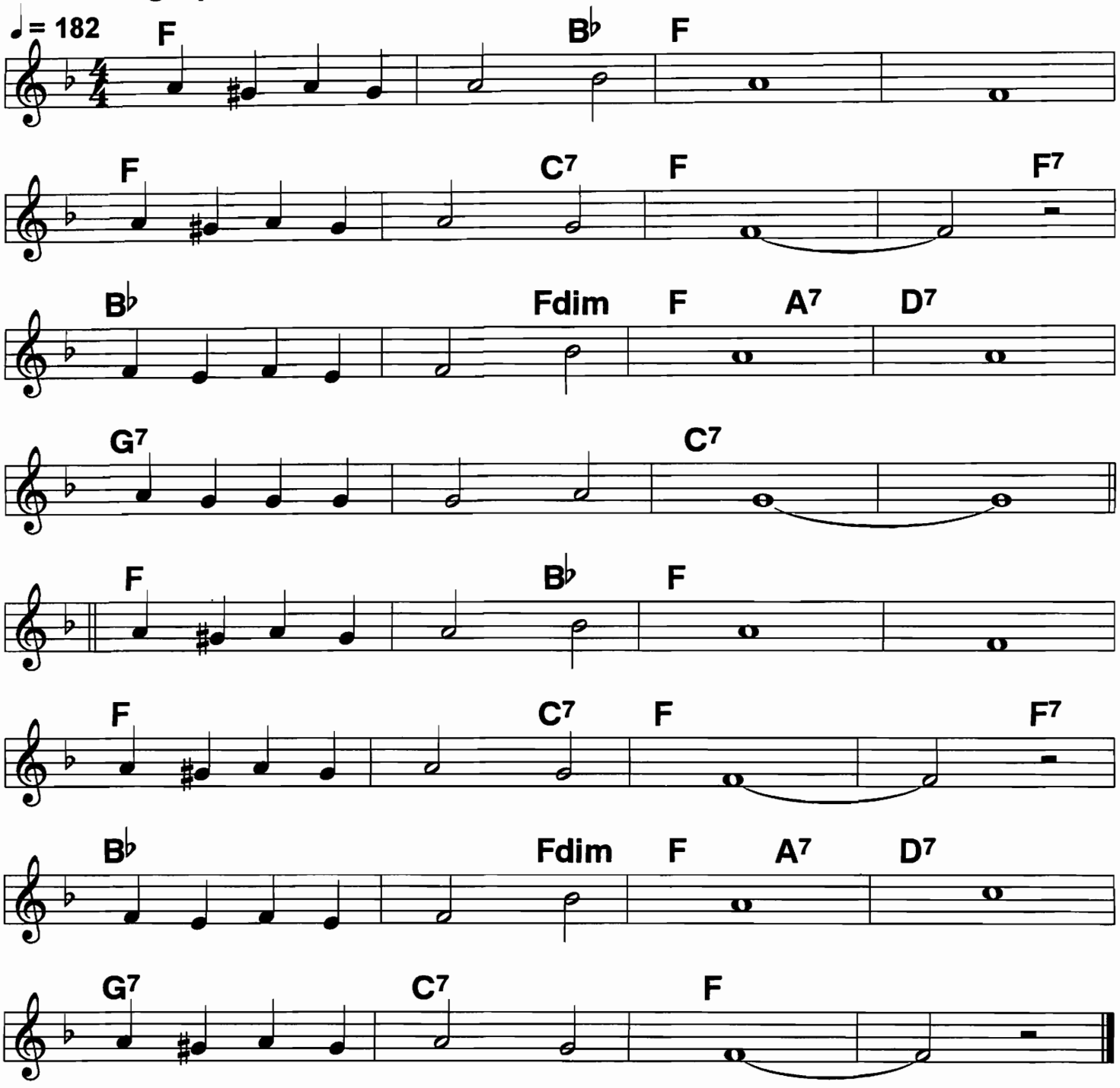
ROUTINE: Piano vamp; Tpt solo intro; A A, B B, Solos on C 1-2 X (band play long notes, than solo), B B B (C line one is West Coast convention.)

Out: B 1-2 X, jam 1-3.

Just A Little While To Stay Here

Traditional Gospel

4/4 rockin gospel feel

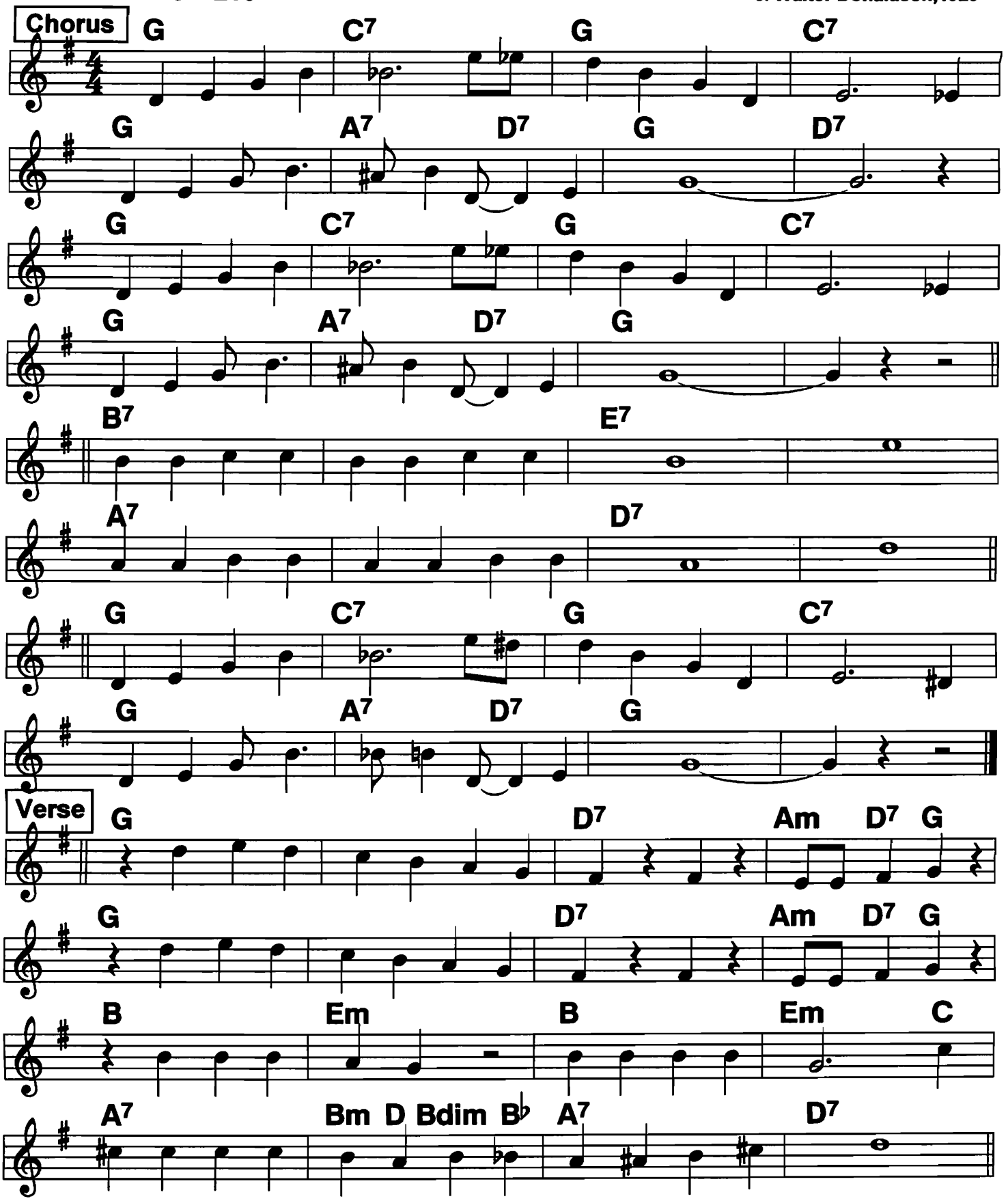


Out Choruses: modulate to G, Ab, Bb.

Kansas City Kitty

Brisk 2-beat ♩= 210

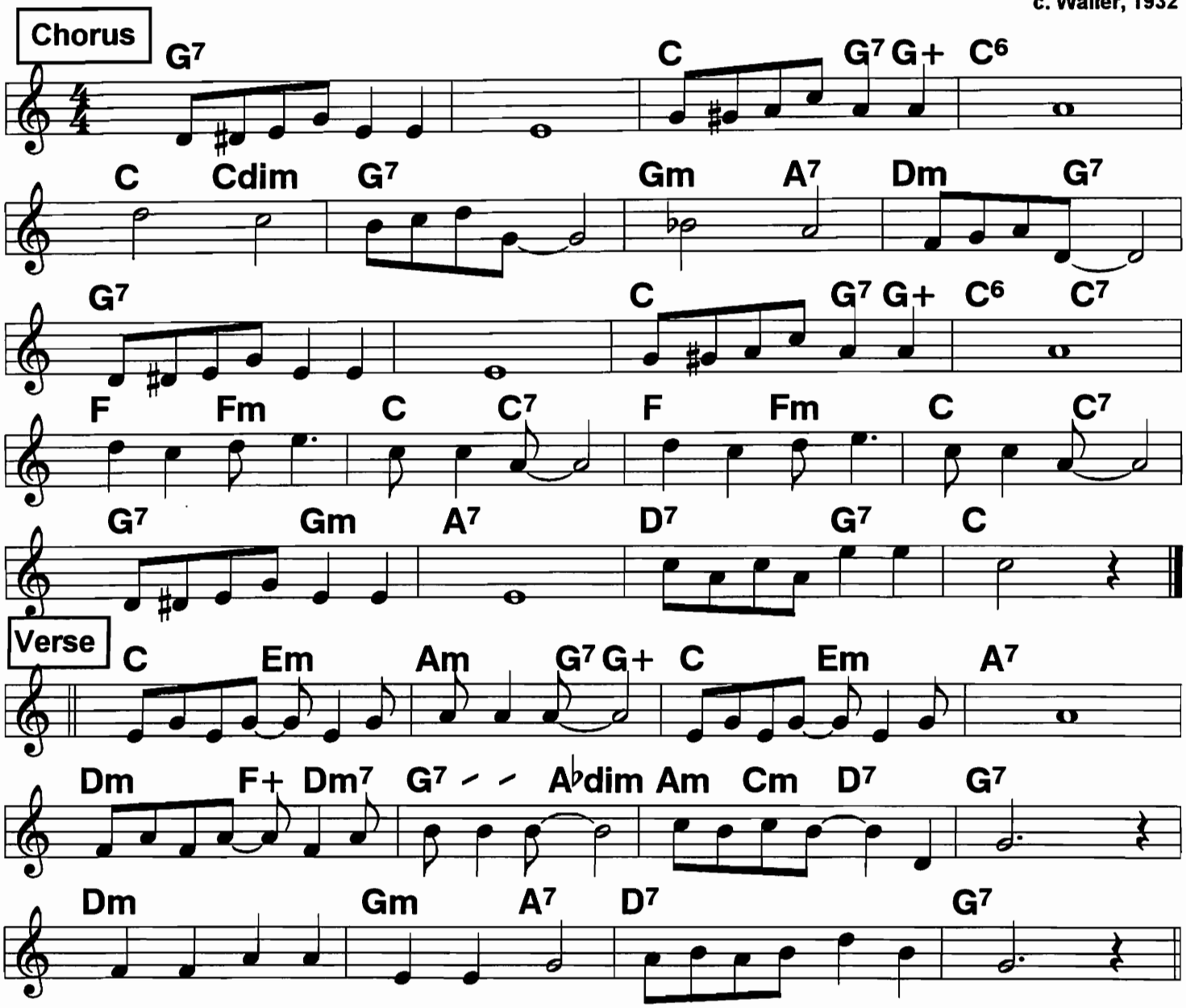
Rhythmic 8; Coon-Sanders;
c. Walter Donaldson,1929



Keeping Out Of Mischief Now

Light 4/4
♩ = 120

c. Waller, 1932



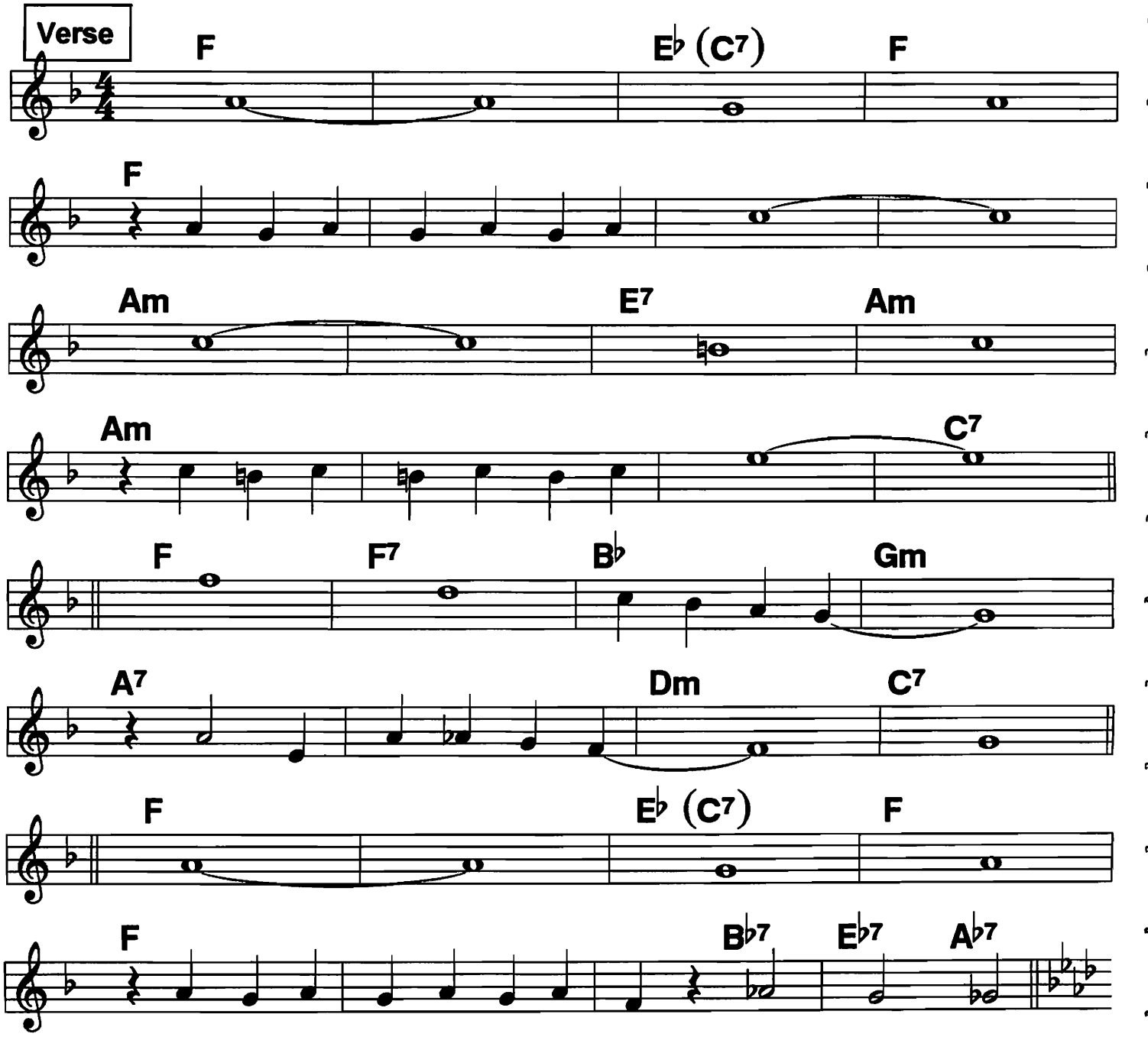
Verse:
Don't even go to a movie show,/ if you are not at my side.///
I just stay home by my radio,/ but I am satis- fied.///|
All my flirting days are gone./ On the level from now on.///|
Chorus
Keepin' out of muschief now,/// really am in love and how.///
I'm/ through/ playing with fire,/ it's/ you/ whom I desire./
All the world can plainly see,/// you're the only one for me.///
I have told them in advance,/ they can't break up our romance./
Livin' up to ev'ry vow,/// keepin' out of mischief now.///|

Limehouse Blues (1)

Square 2-beat

♩ = 240 ♩ = 202

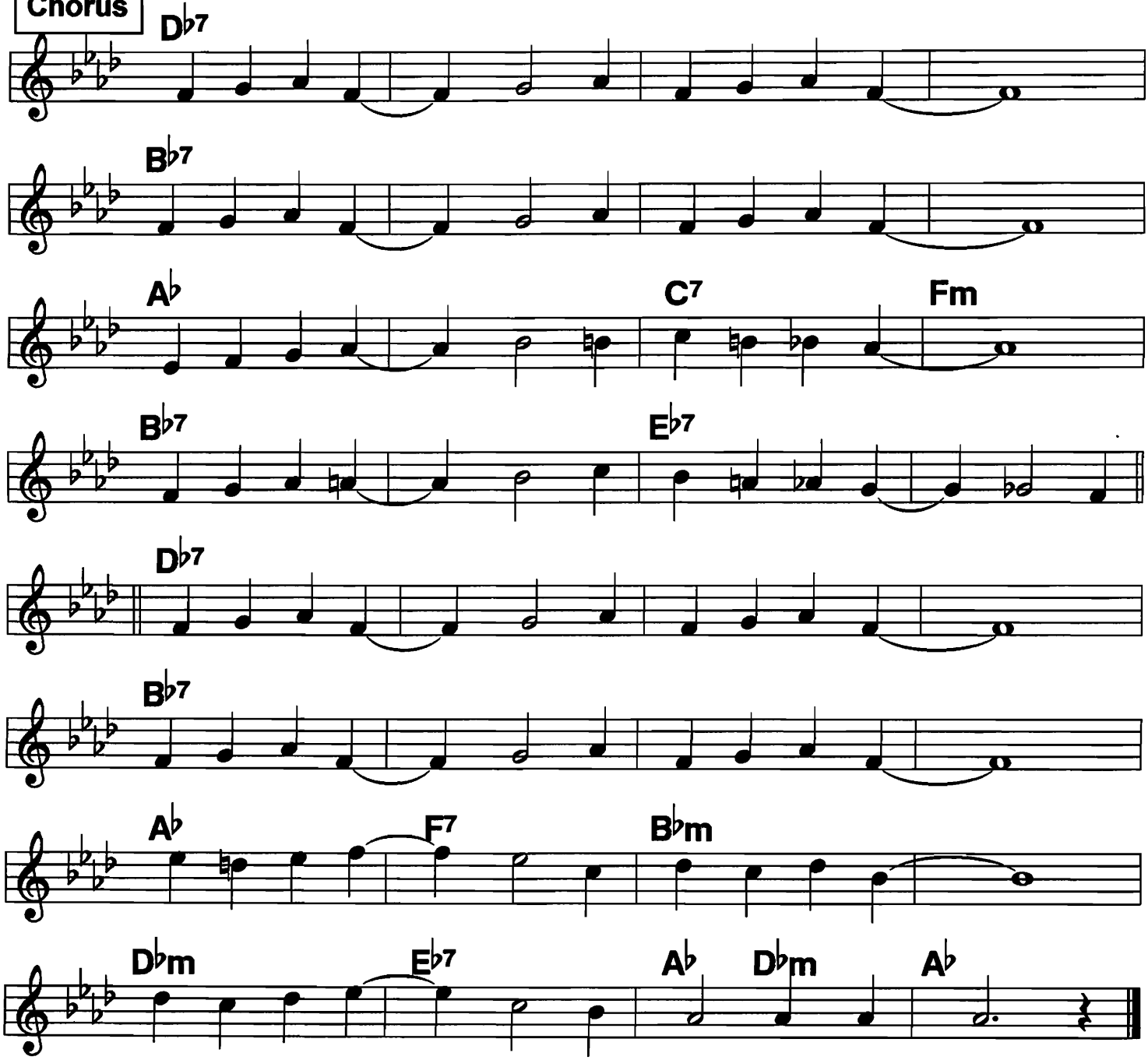
c. 1922



Limehouse Blues (2)

♩= 240

Chorus

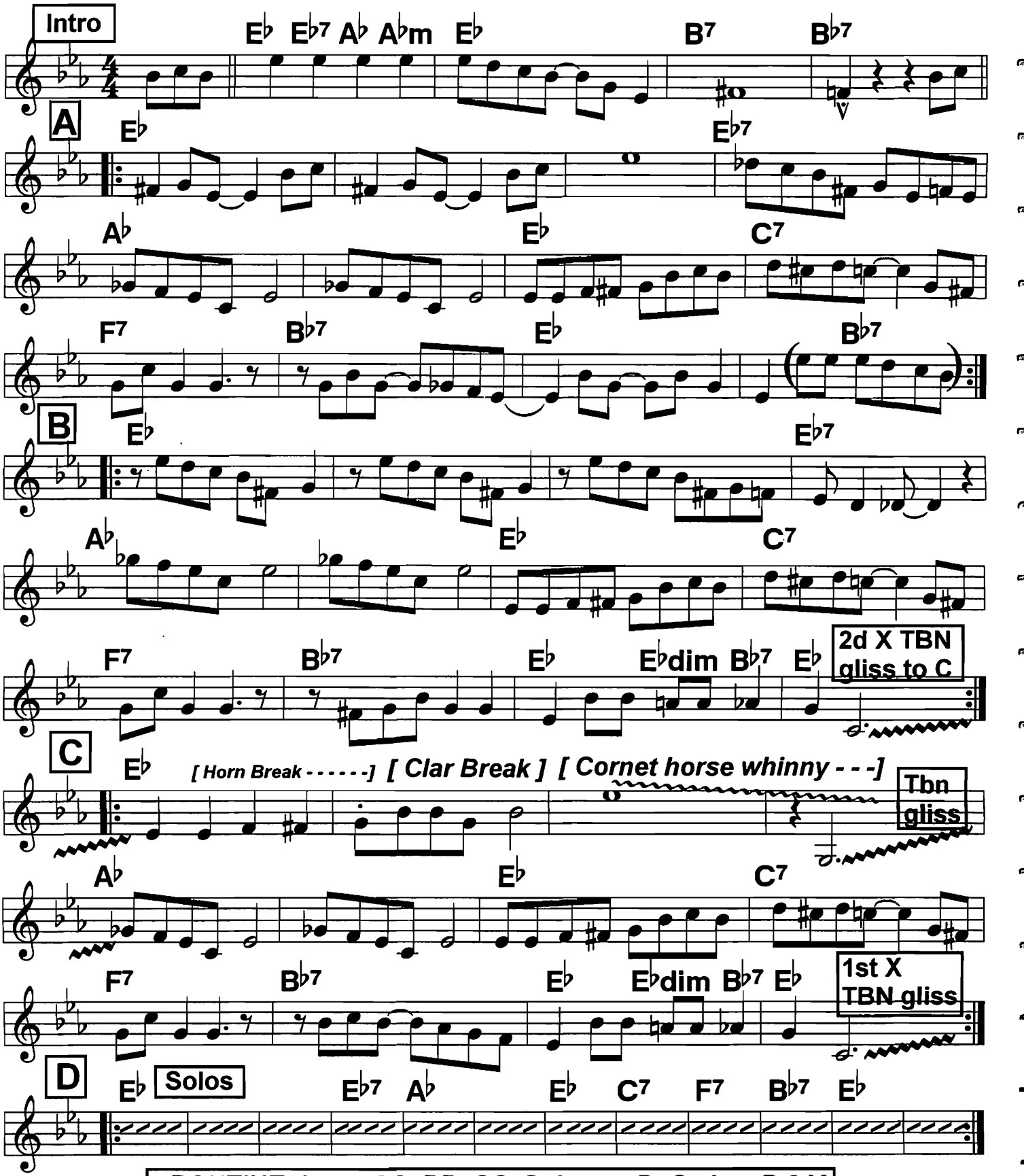


Livery Stable Blues

aka "Barnyard Blues"

♩ = 166 *Rockin' 4/4*

Mix of Spanier and ODJB versions; c. ODJB, 1917

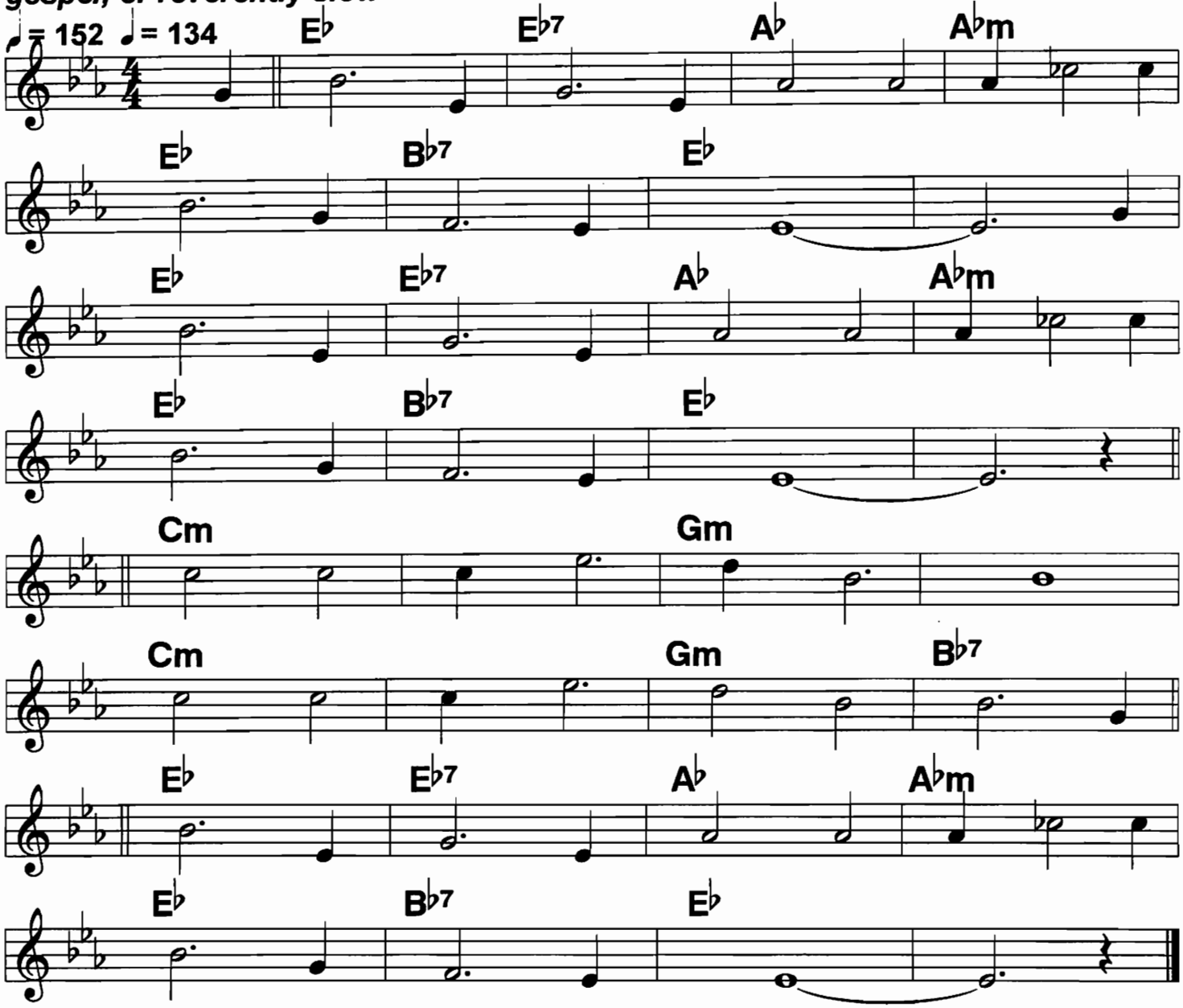


ROUTINE: Intro, AA, BB, CC, Solos on D, C, Jam D 2 X

Lonesome Road

4/4 Tempo de Old Time hand-clapping gospel; or reverently slow

Armstrong, T. Dorsey
c. Shilkret, 1928



(Look) Down,// look down// that lone-/some/ road// be-
Fore// you trav-//el on./// /// Look
Up,// look up// and seek/ your/ maker/ 'fore
Gab-//riel blows//his horn./// ///|

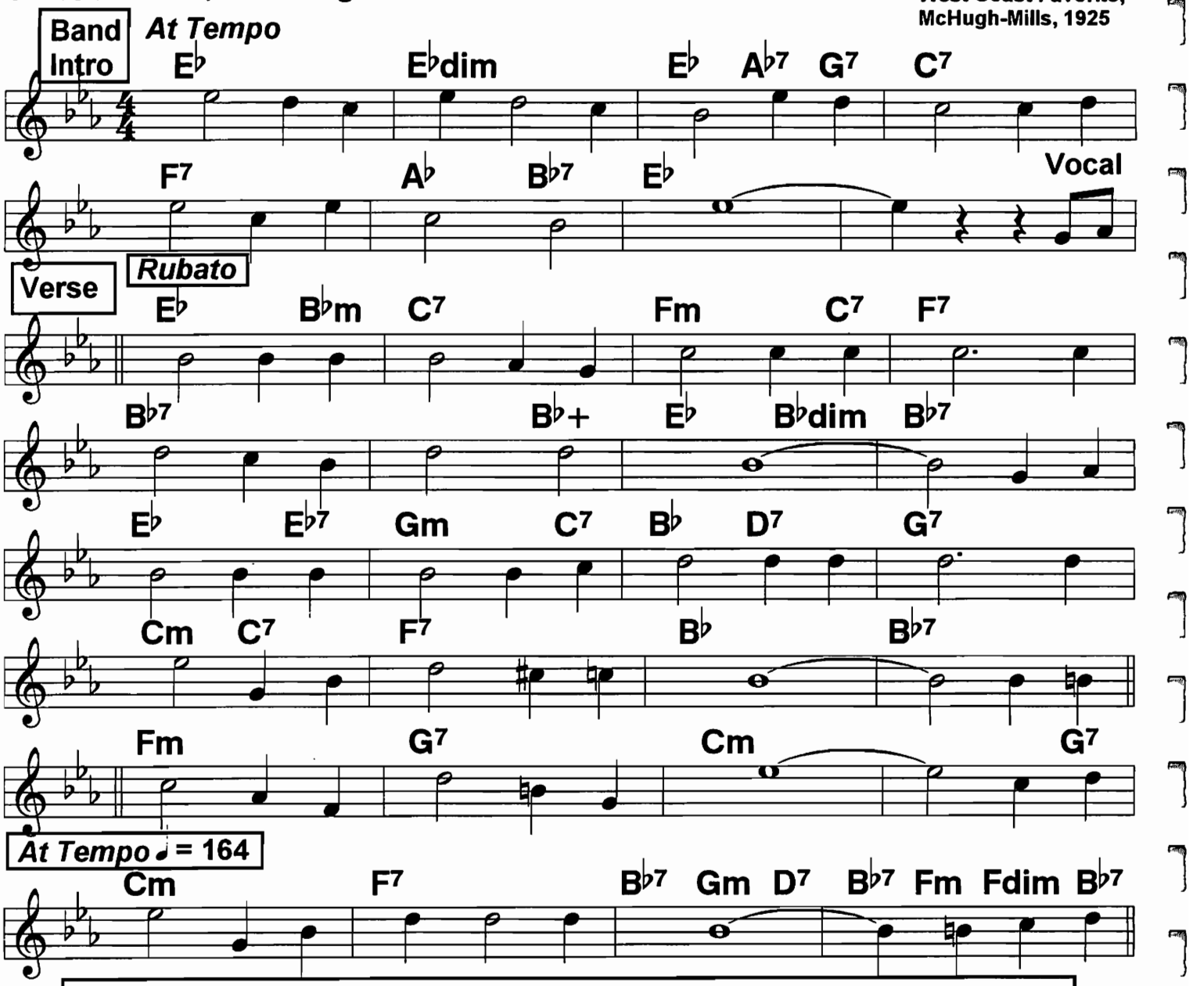
Wear-/y/ totin'// such a// load.///
Trudge/-in/ down that// lone-/some/ road.// Look

Down,// look down// that lone-/some/ road// be-
Fore// you trav-//el on./// ///

115 Lonesomest Gal In Town (1)

♩ = 164 *2-beat; a bit tongue in cheek*

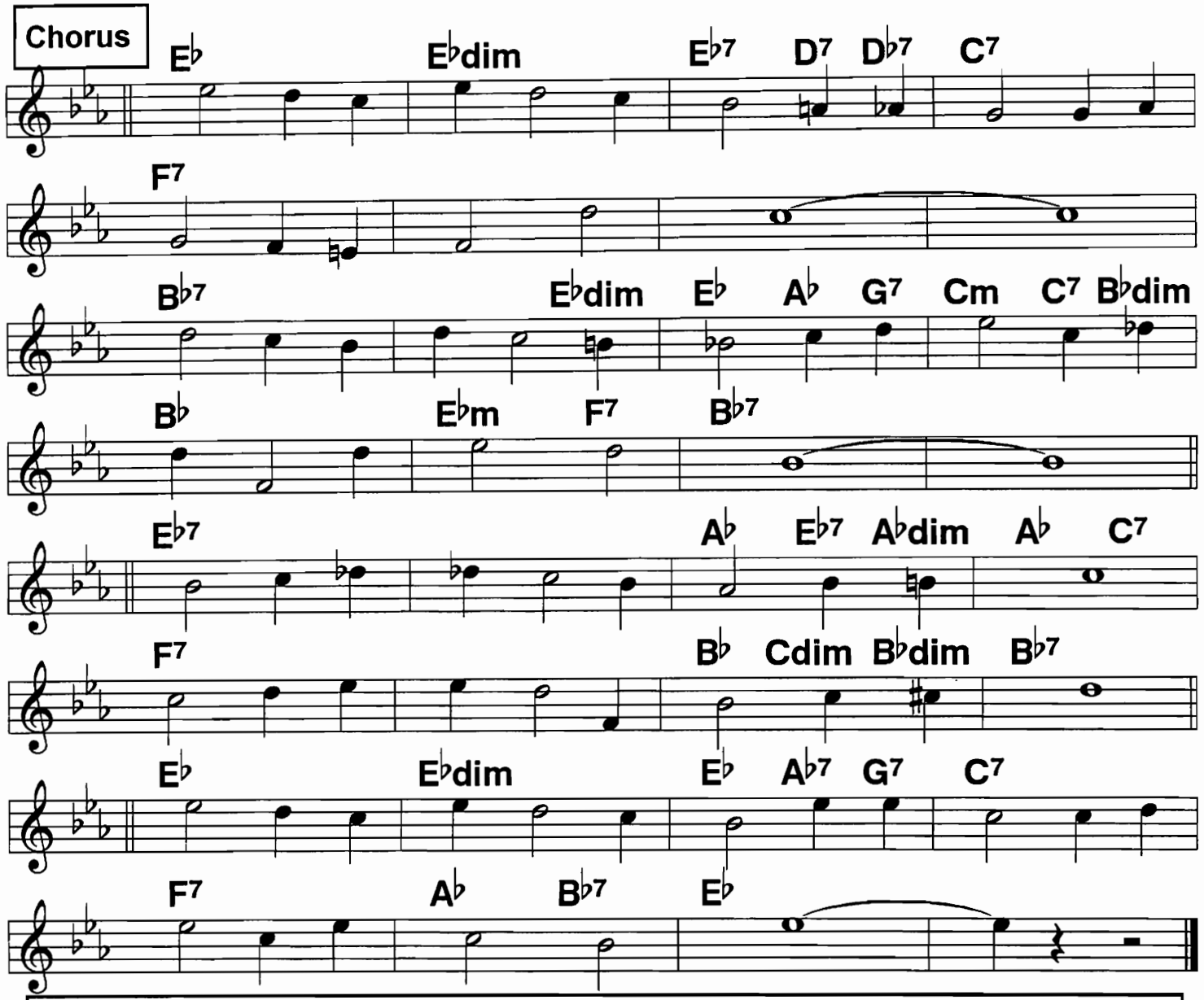
West Coast Favorite;
McHugh-Mills, 1925



1. (In the) Cafes in town, you are known as a clown, how
Happy you seem to be. But in
Back of the smile, there's a tear all the while, and
Heartaches that no one can see. For the
Life that you lead isn't real, well my friend, I know just how you feel.

2. Well, my friend, don't you know, that your life is a show, you'll
Wake up some day and find, it's too
Late to return, though your poor heart will yearn, for the
Real things that you left behind. For each
Moment you're smiling and gay, there'll be
Hours of sorrow some day.

Lonesomest Gal in Town (2)



Intro at tempo, rubato voc.V, last line of V at tempo. Solos on C, back to V C.

Chorus:
Rings/ on your fingers/ and heart-/aches in- side, you're the
Lone-/somest gal/ in/ town./// ////
Ev'-/ryone's buddy,/ but no-/body's bride,/ you're the
Lone-/somest gal/ in/ town./// ////

Too/ many parties/ that bring/ you no fun,///
Too/ many night lights/ in- stead/ of the sun.///

Too/ many sweethearts,/ but not/ the right one,/ you're the
Lone-/somest gal/ in/ town./// /|||

Louisiana

♩. = 146 *4/4 Swingy*

Bix; c. 1928

Chorus

E♭7 A♭

E♭7 A♭

A♭7 D♭

B♭7 E♭7

E♭7 A♭

A♭7 D♭

D♭ D♭m A♭ F7

E♭7 A♭

Verse

Fm D♭7 C7 Fm D♭7 C7 Fm G♭7 F7

B♭m C7 B♭m C7 D♭7 C7

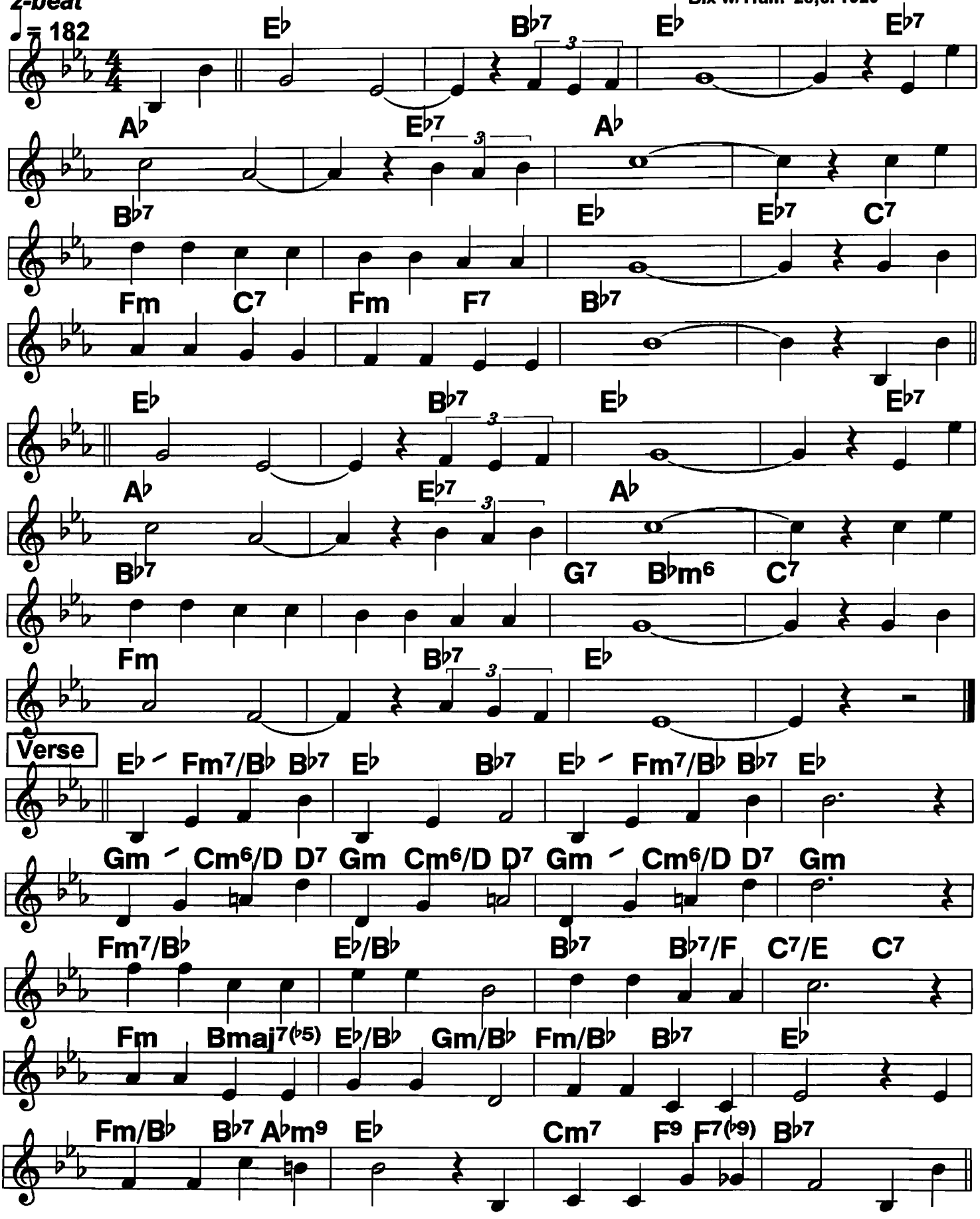
Fm D♭7 C7 Fm D♭7 C7 Fm G♭7 F7

B♭7 B♭7(♭5) E♭7

Love Nest

Bix w/hiteman '28;
Bix w/Tram '28;c. 1920

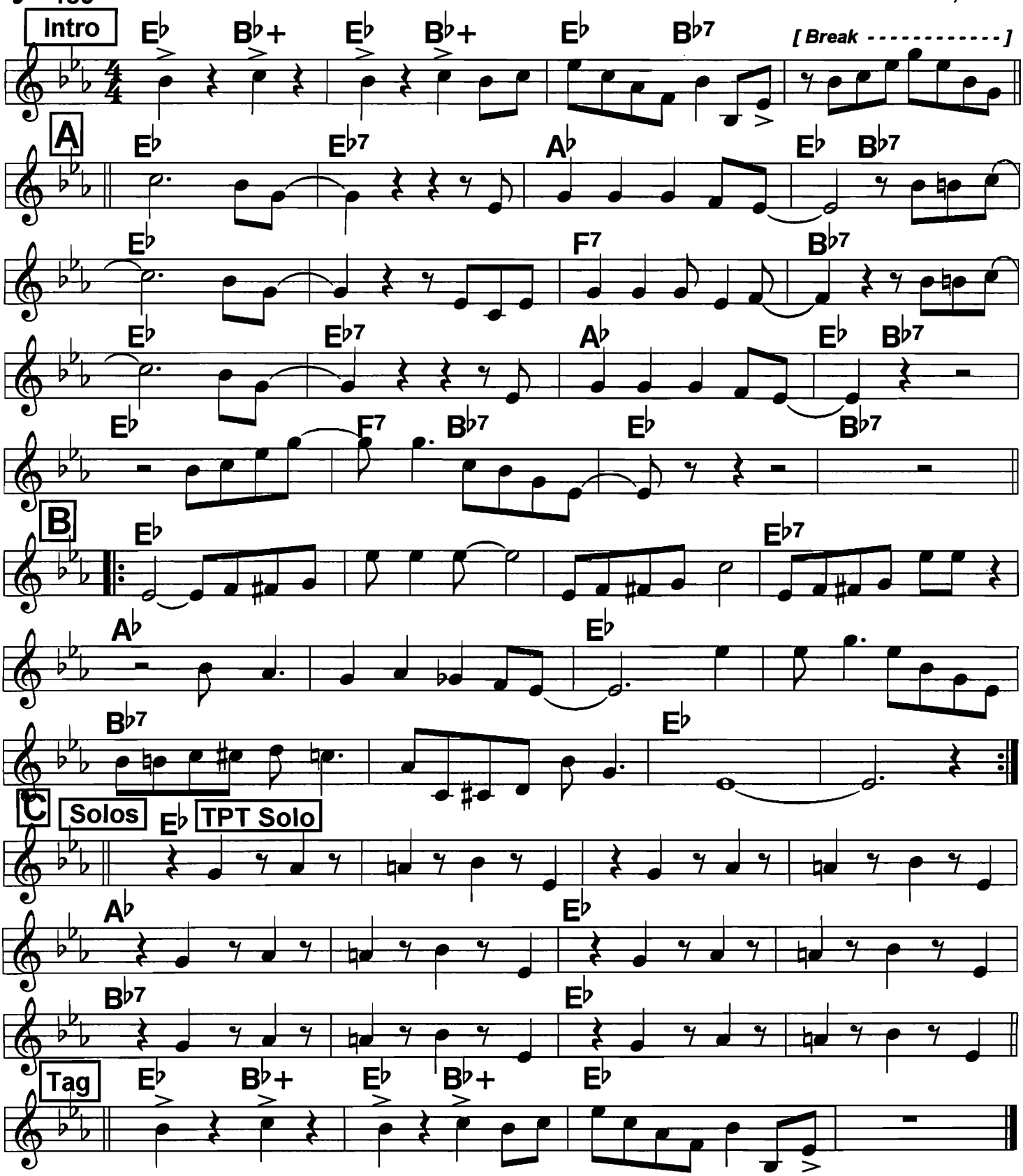
2-beat
♩ = 182



Mahogany Hall Stomp

♩ = 186 *4/4 Swingy*

Armstrong classic;
c. S. Williams, 1929

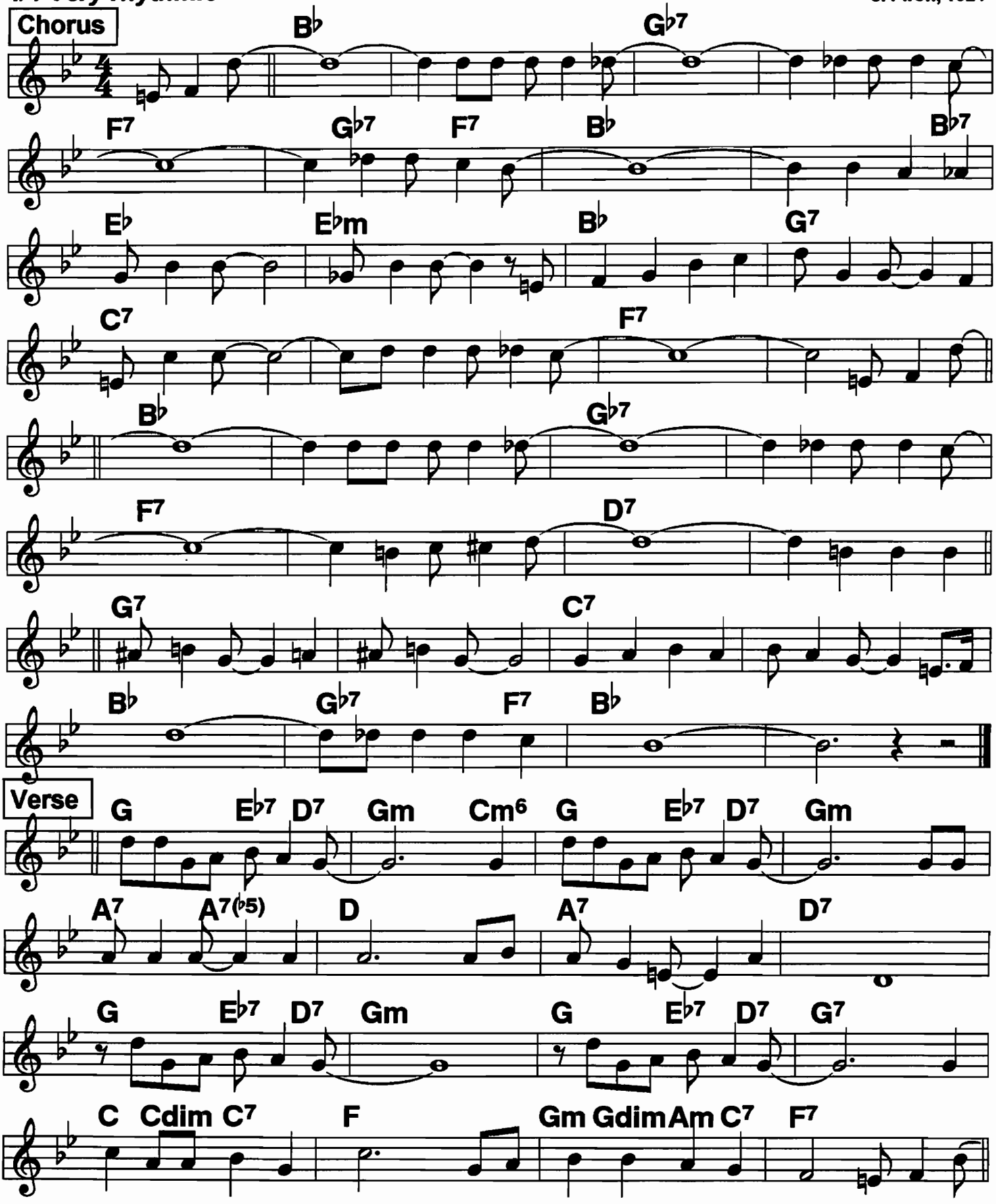


ROUTINE: A B, Solos on C 2 X, horns do Louis' solo behind soloists; A B B, Tag

Mama's Gone Goodbye

4/4 Very rhythmic ♩ = 138

c. Piron, 1924



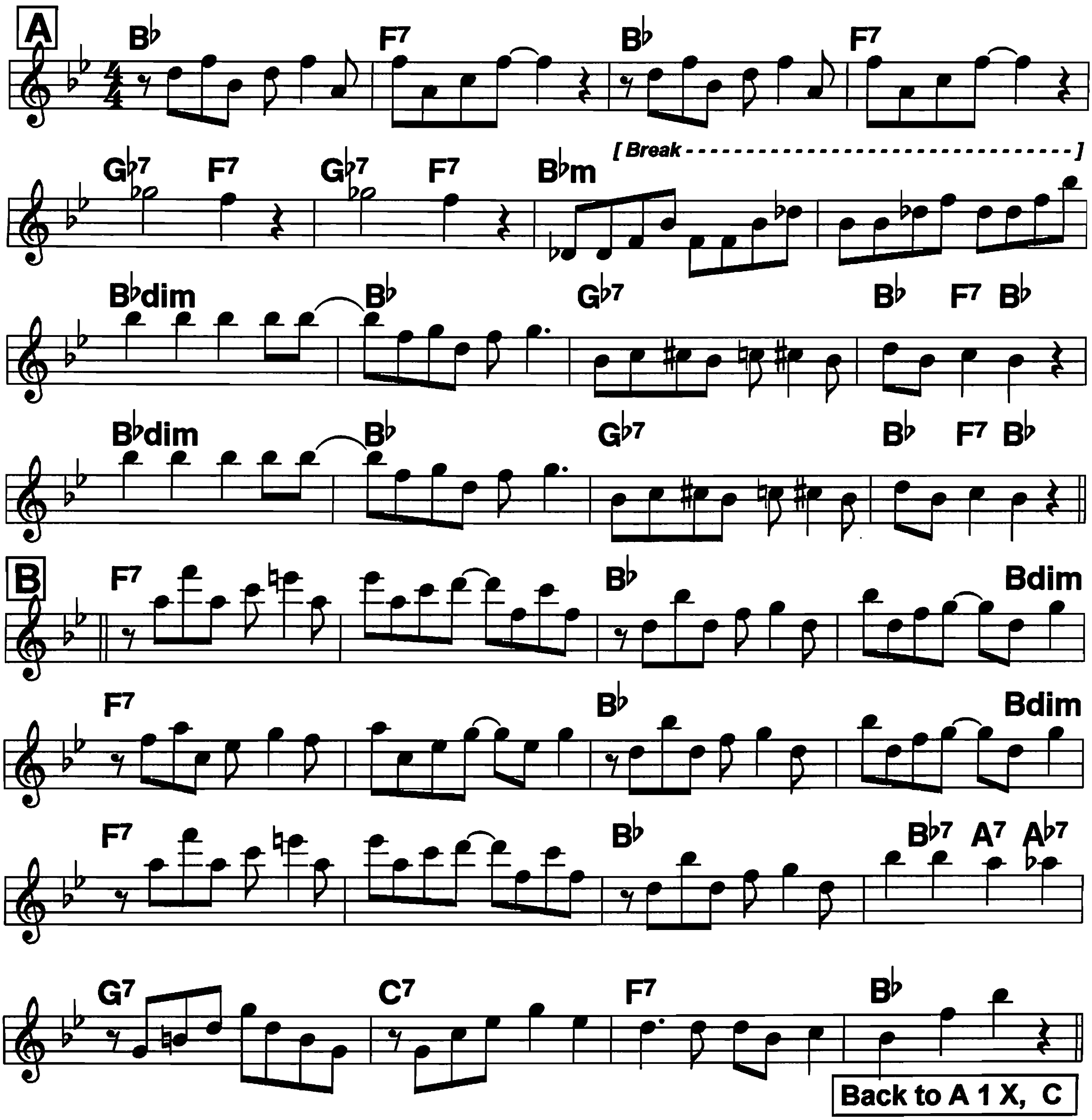
Maple Leaf Rag (1)

See note at bottom

♩= 140 ♩= 170

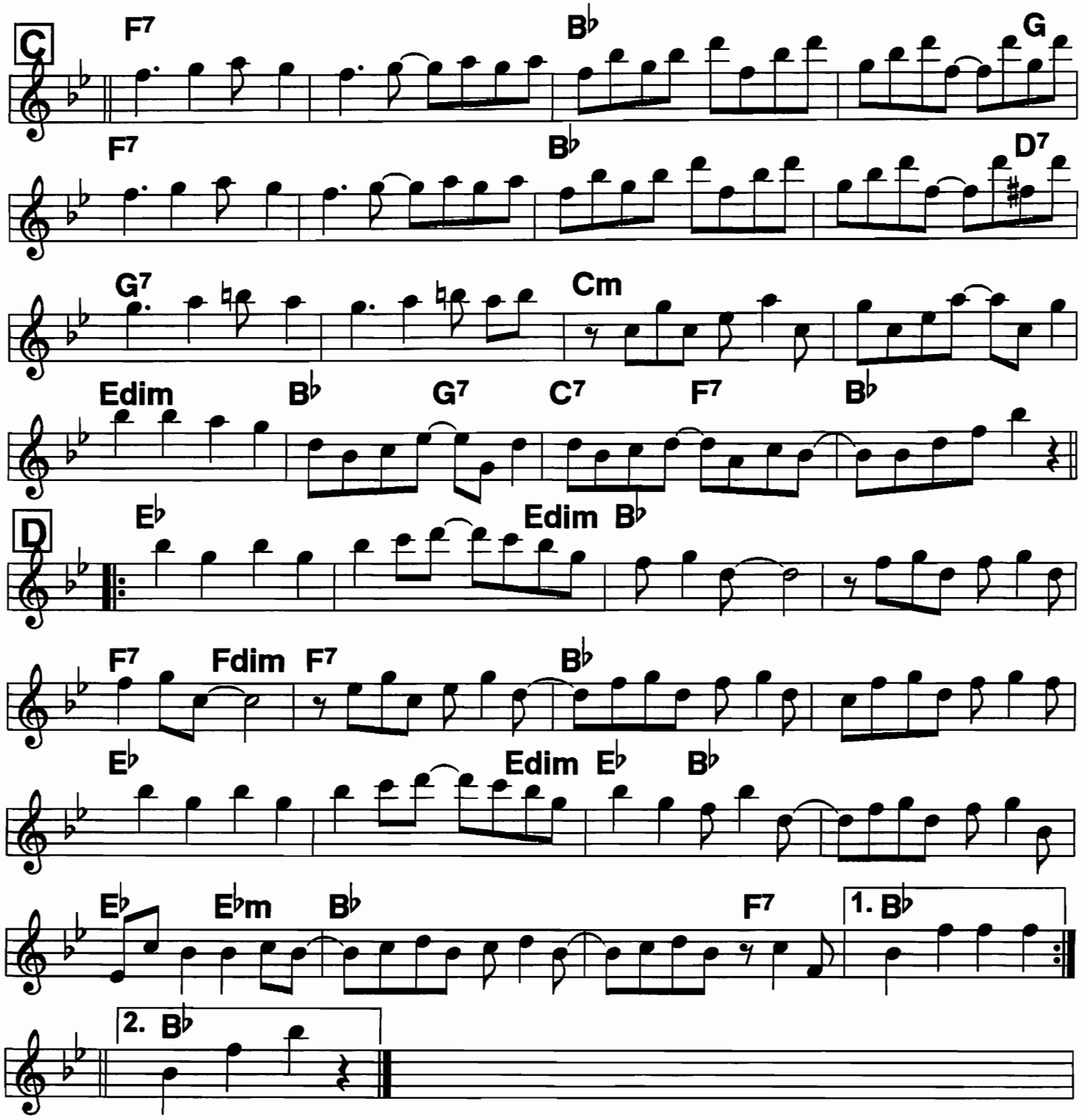
Square or Swing it

c. Scott Joplin, 1899



NORK (3/12/23 rec.) plays it in Ab, at 240; Bechet (9/15/32 rec.) plays it in Eb, at 264! Kid Ory '45 at 164. Lu Watters '41 does Bb, at 180; '46 does A-B in F, C in Bb, at 206.

Maple Leaf Rag (2)



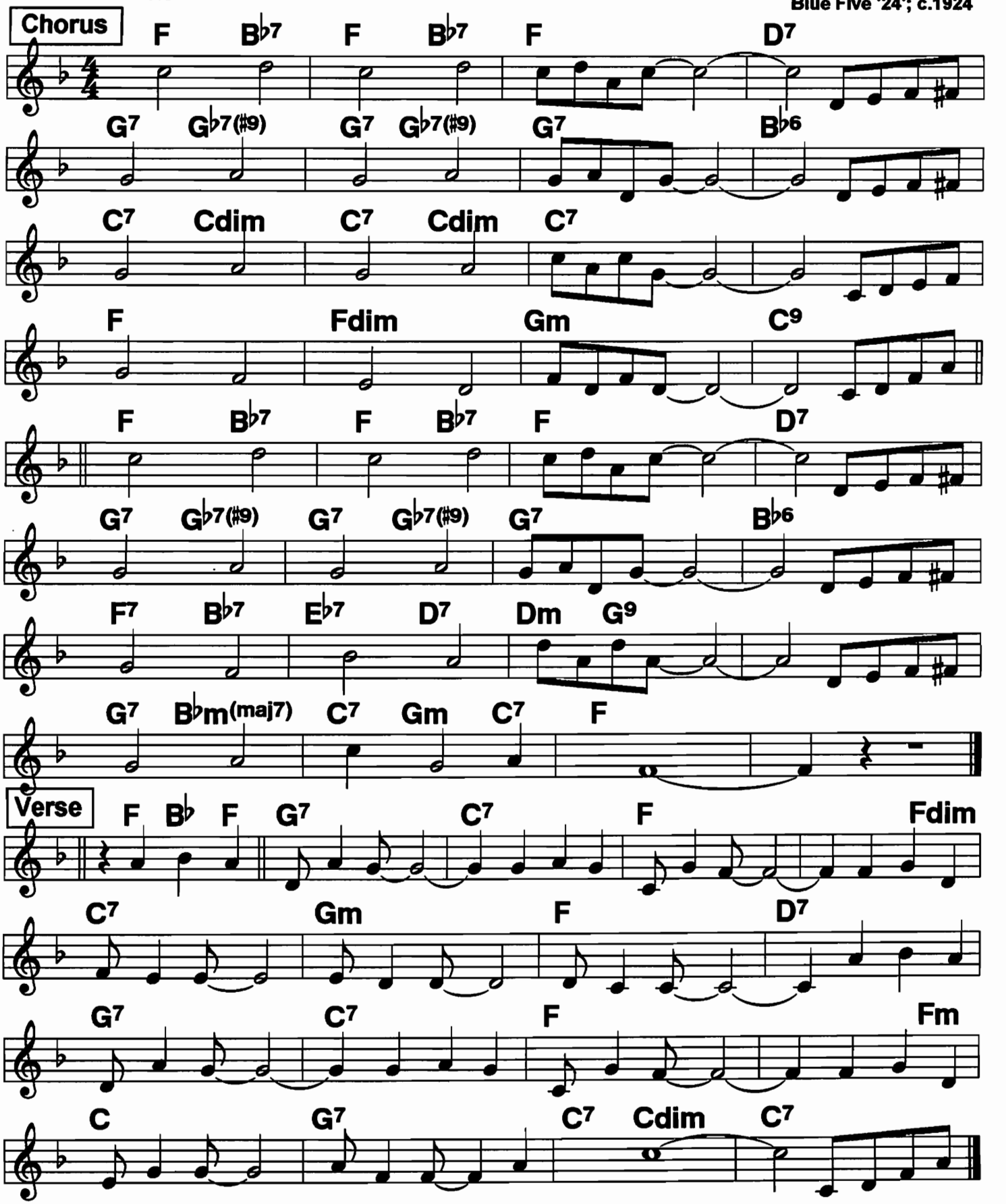
ROUTINE: basically, do what you want to. Many bands don't play all the strains. I say play all you're up to. Tempo can vary from stately chamber piano to Sidney Bechet's up tempo.

Mandy Make Up Your Mind

2-beat ♩ = 202

Orig. G, rec. in Eb (Eva Taylor voc.) Commonly in F

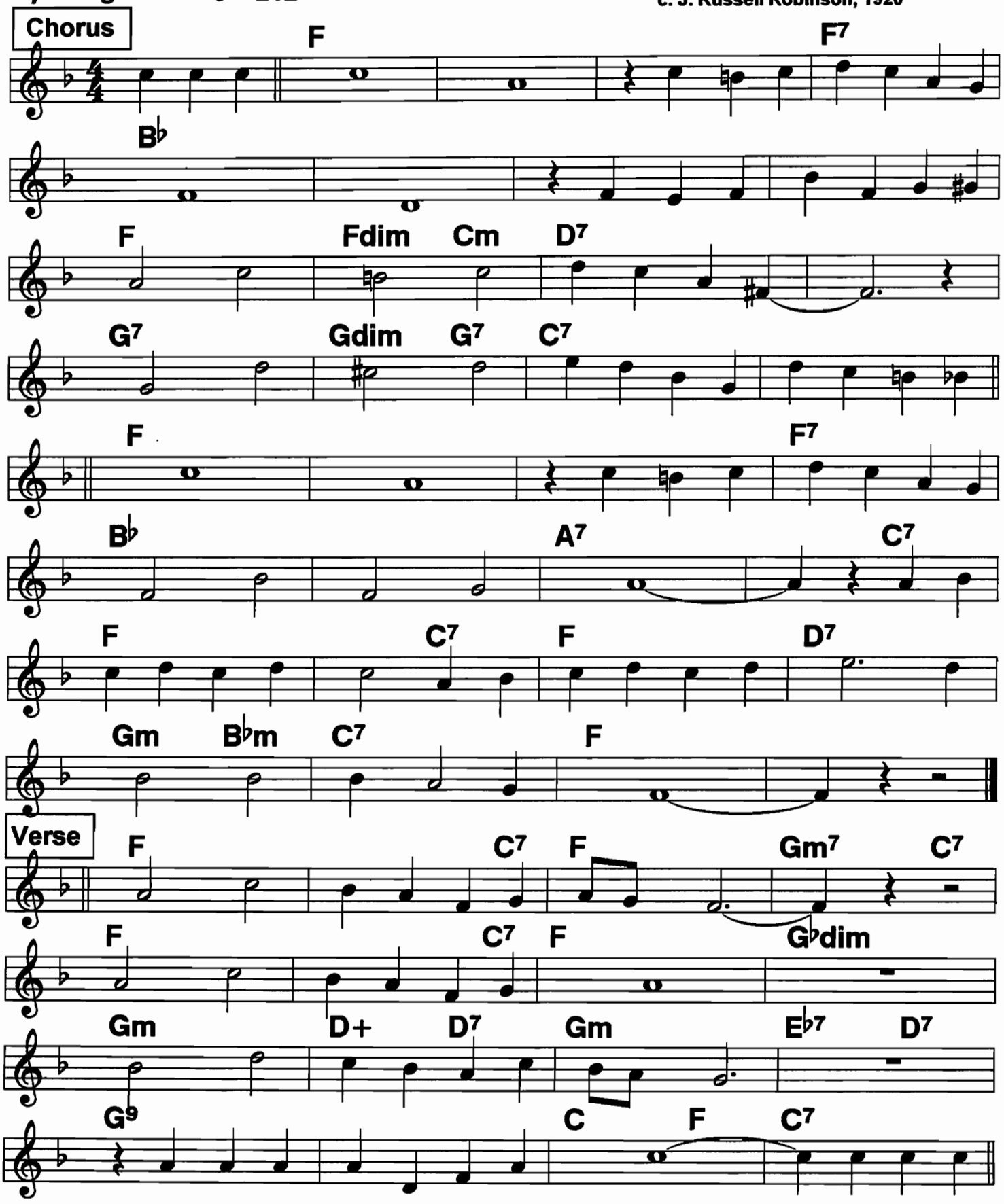
Clarence Williams
Blue Five '24'; c.1924



Margie

Uplifting 2-beat ♩ = 212

ODJB, Bix, Billy Banks, Eddie Cantor;
c. J. Russell Robinson, 1920

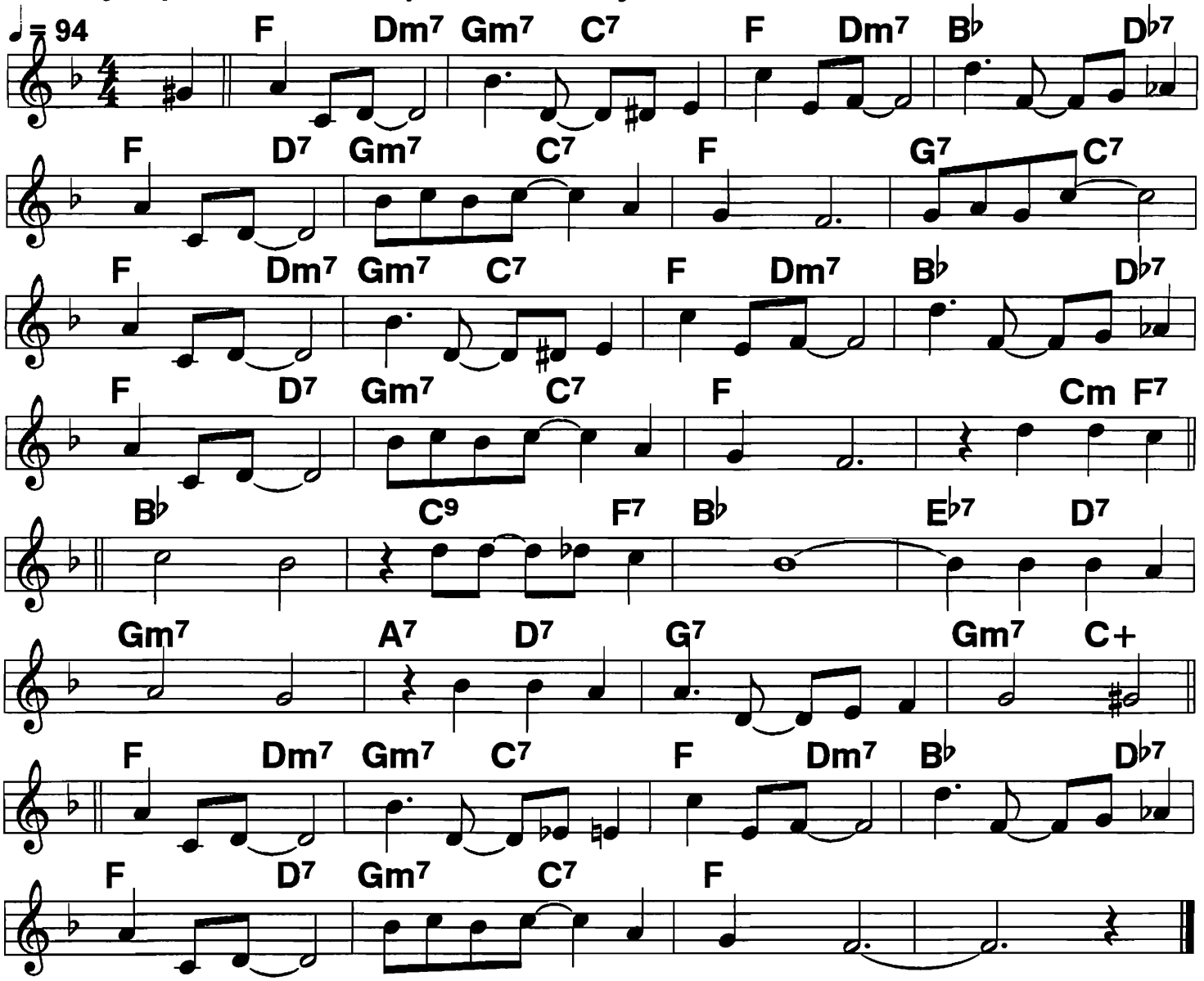


Mean To Me

Cat's really makin' her miserable. The way they originally did it, you could imagine a tall fat guy in a red tutu with filmy wings skippin' across the stage wavin' one of those little 9-strap s&m whips over his head.

4/4 Very expressive, NOT square or bouncy

c. Ahlert-Turk, 1929



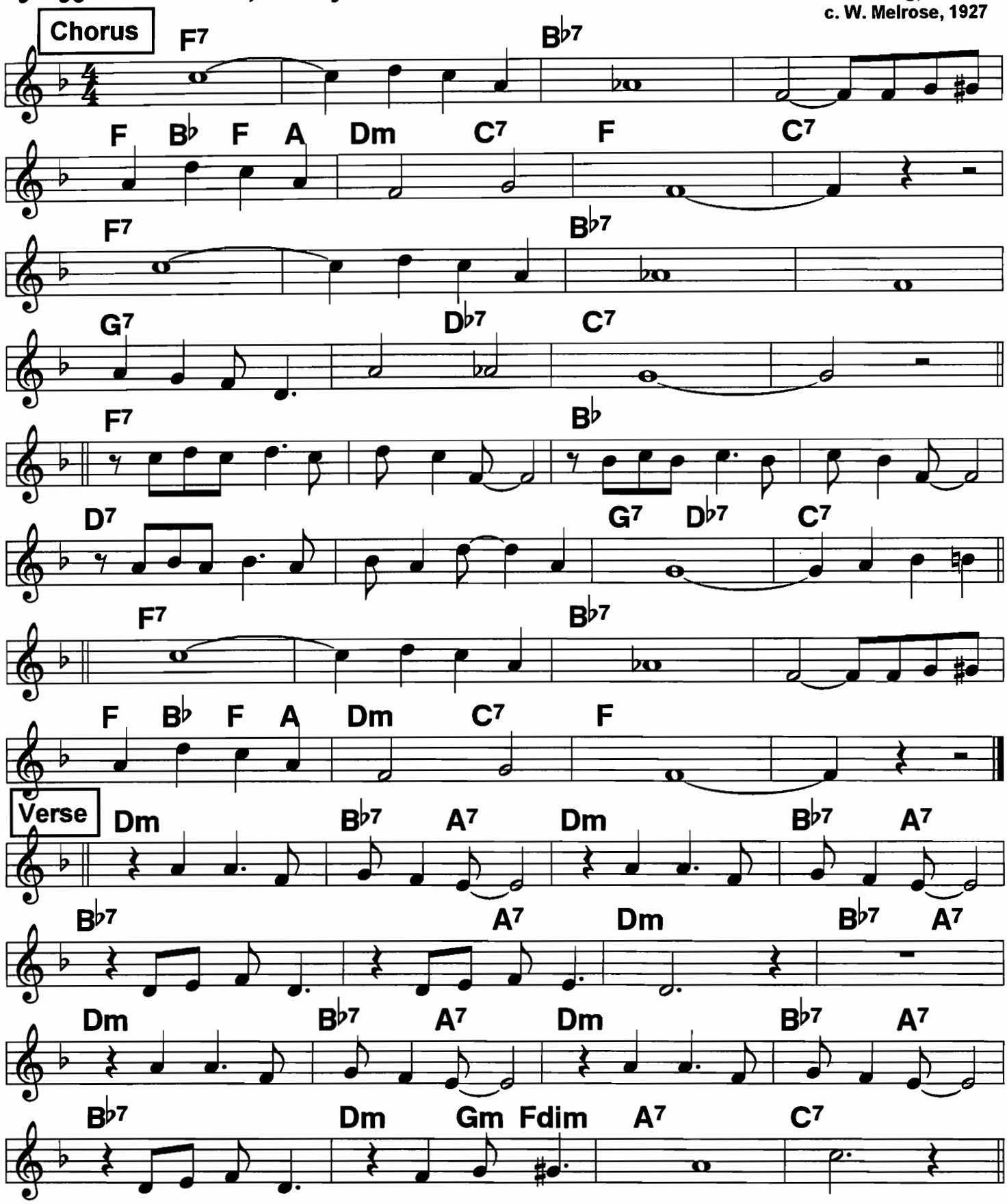
(You're) Mean to me./ Why must you be mean to me?/ Gee,/ honey, it seems to me,/ you have to see me crying, I don't know why.
I stay home,/ each/ night when you say you'll phone,/ you don't and I'm left alone,/ singin' the blues and cryin'.// |You treat me
---
Cold-/ly,/ |each day of the year./// /You always scold/ me,/ |when ever some-/body is near,/ dear./

It must be/ great fun to be mean to me,/ you shouldn't, for Can't you see,/ what you mean to me.// ///|

Melancholy

♩ = 96 *4/4 Plaintive, bluesy*

Armstrong;
c. W. Melrose, 1927

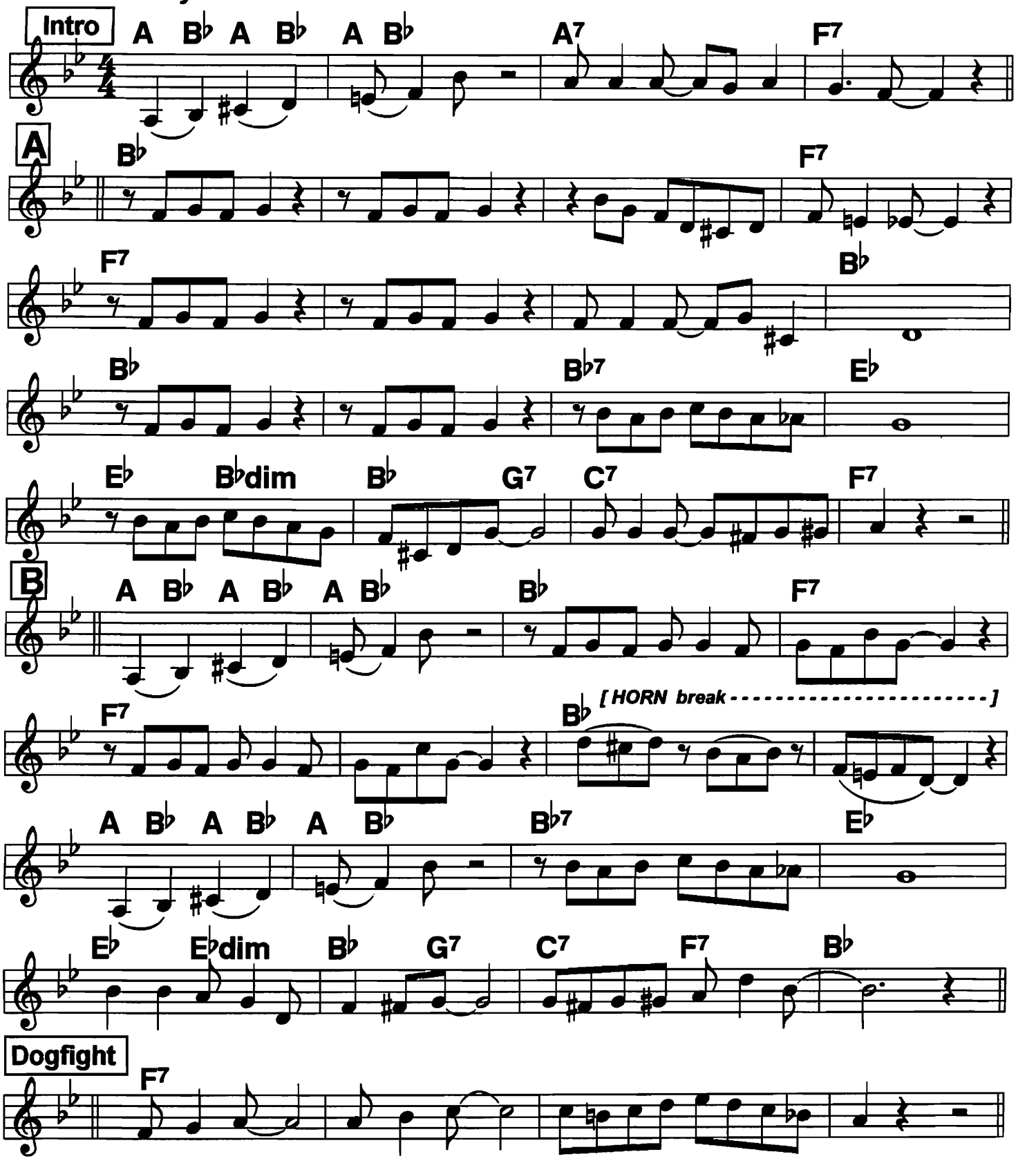


Milenburg Joys (1)

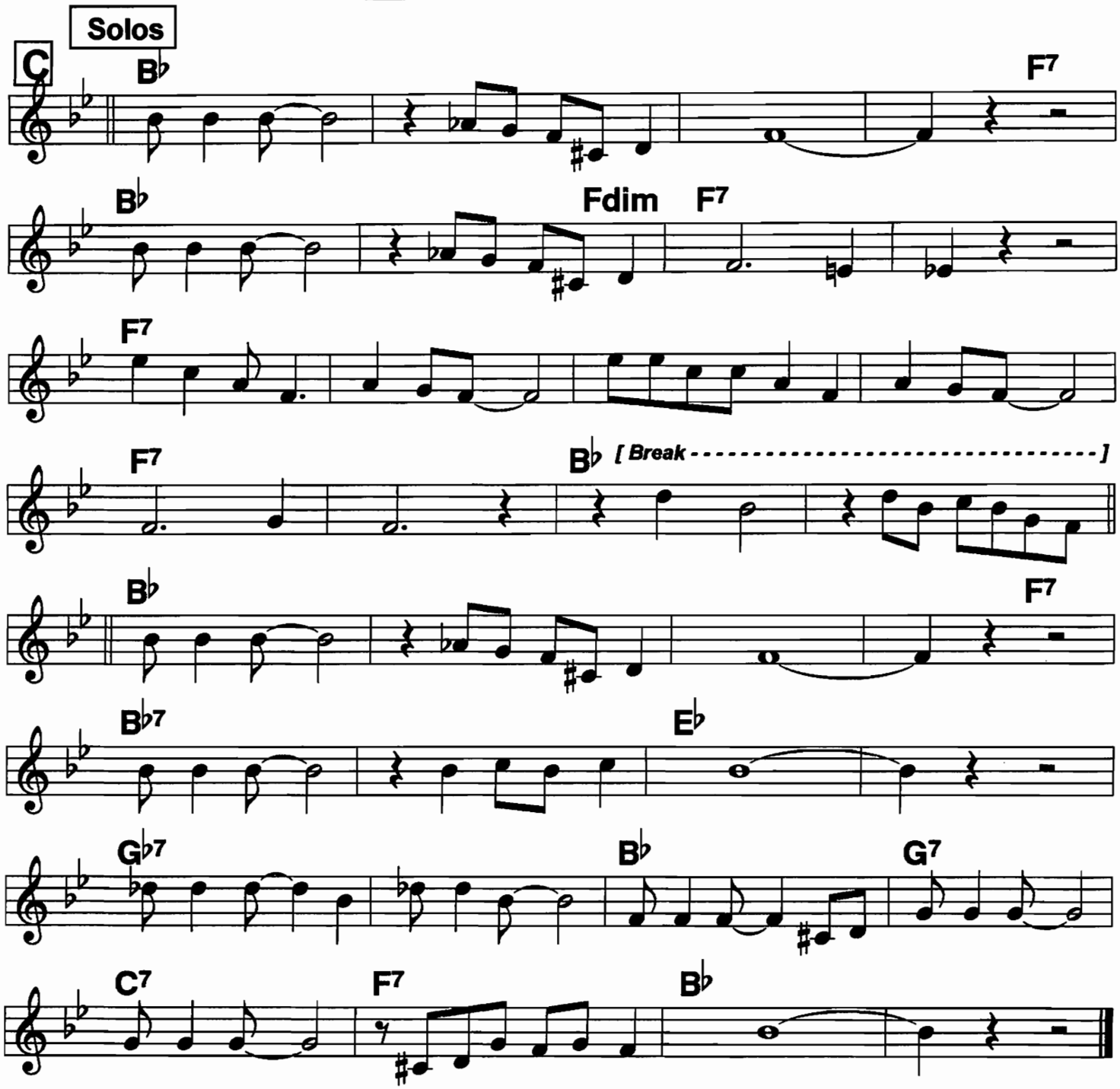
NORK does A-B-Dogfight in Ab, C in Db, at 150

♩ = 180 *Usually 4/4*

c. Morton, NORK, 1925



Milenburg Joys (2)



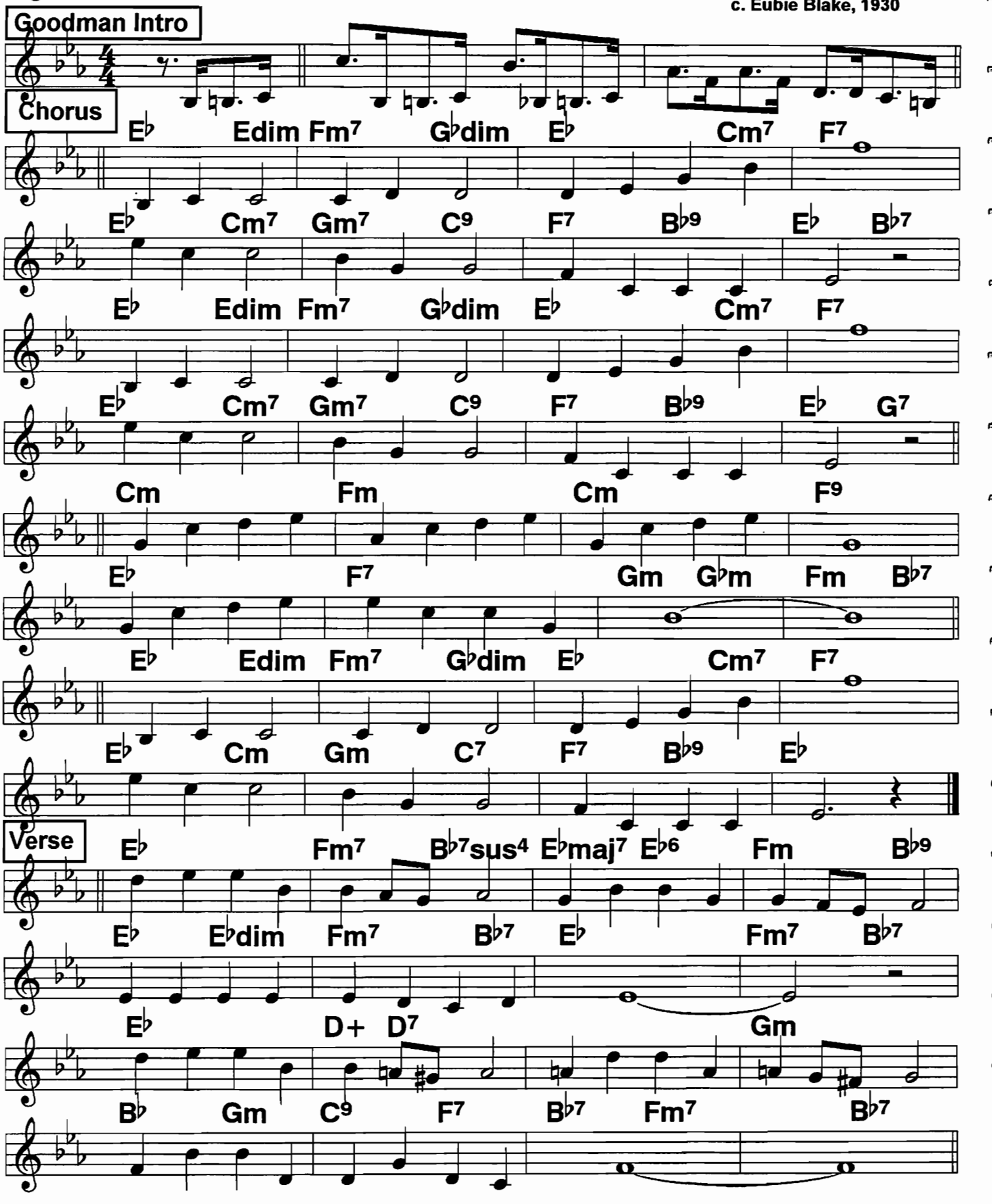
Routine: Intro, A B dogfight C, Solos on C, C C.
After solos, can do dogfight, melody 1 X, jam 1 X.

Memories Of You

Light 4/4 ♩ = 92

Clarinet feature

Goodman quartet classic;
c. Eubie Blake, 1930



Mississippi Mud

Moderate 2-beat ♩ = 152

Bix, Bing, Whiteman, 1927

Tpt Intro

B♭7

A

E♭ B E♭ E♭7 D7 D♭7 C7

F7 A7 B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7

E♭ B♭7 E♭ B♭7 E♭ Cdim E♭ *10*

E♭ B E♭ E♭7 D7 D♭7 C7

Fm C7 Fm Fm C7 Fm

A♭ Cdim E♭ C7 F7 B♭7 E♭ End on A

B

[Horns only - - - - - - - -] Cm A♭7 *[Horns only - - - - - - - -]* Cm A♭7

F7 B♭7 E♭ G♭7 F7 B♭7

[Horns only - - - - - - - -] Cm A♭7 *[Horns only - - - - - - - -]* Cm A♭7

F7 B♭7 E♭ G♭7 F7 B♭7

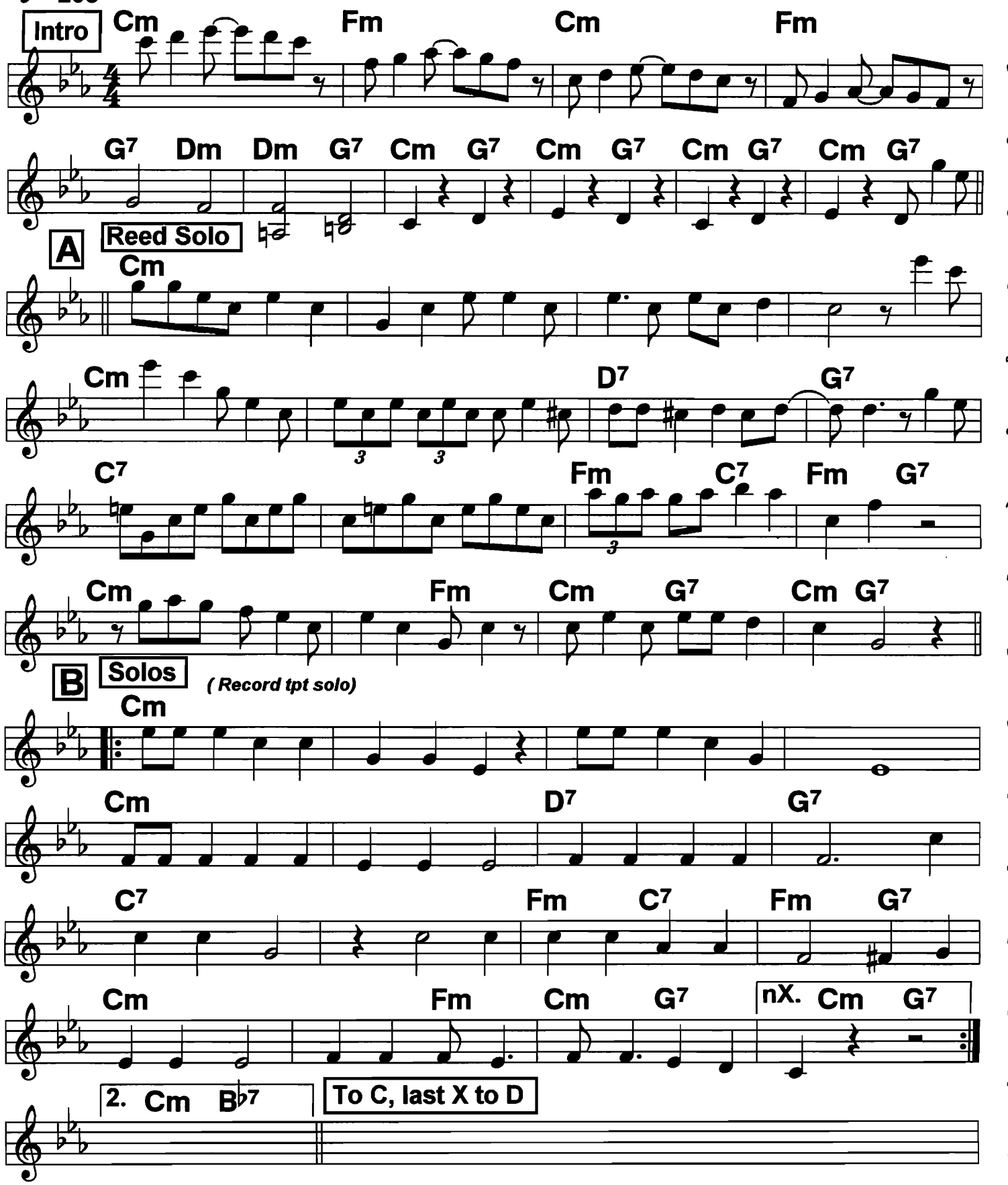
ROUTINE: A B A each X

Minor Drag (1)

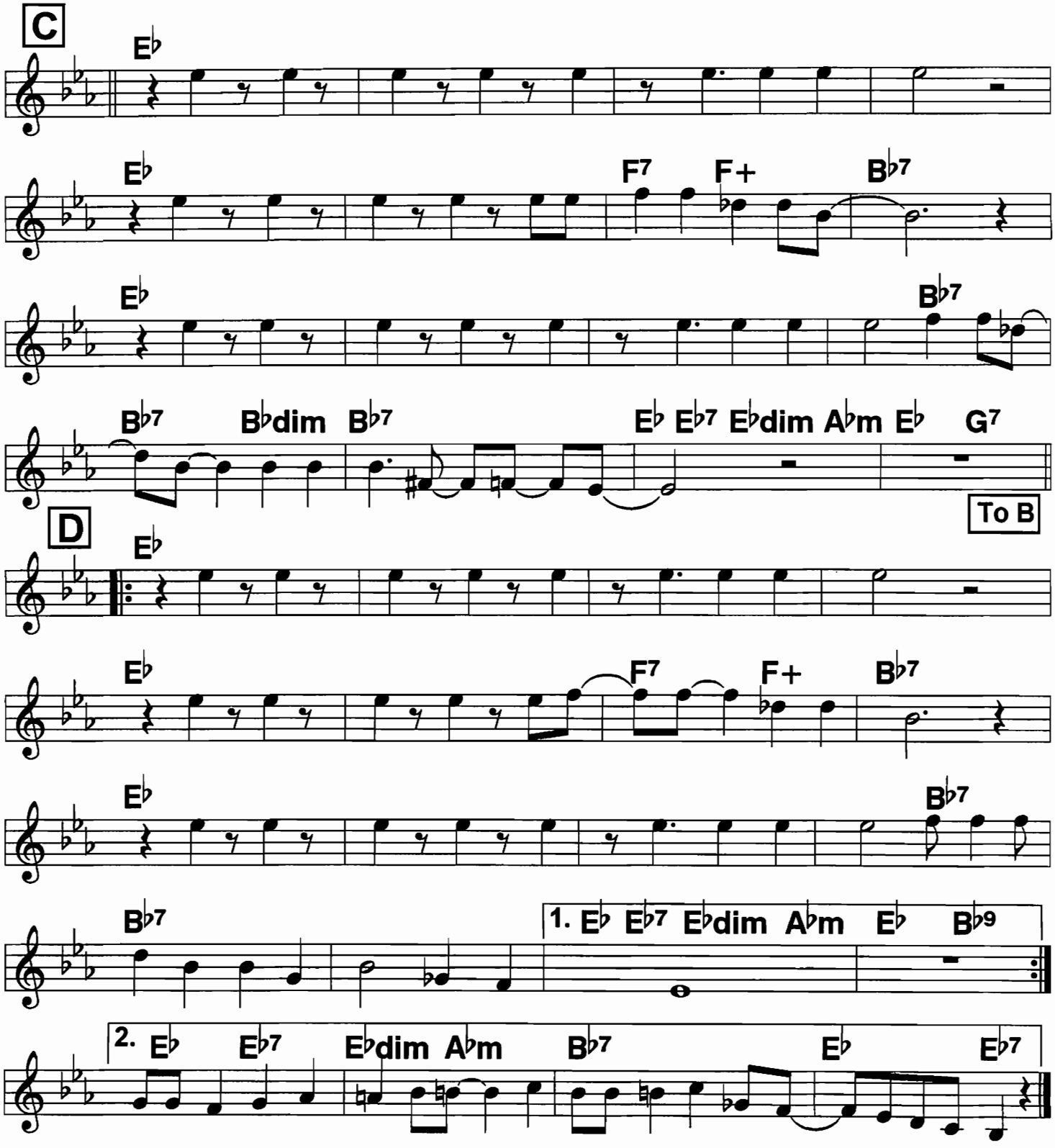
rollicking square 2-beat

♩ = 208

c. Fats Waller, 1929



Minor Drag (2)



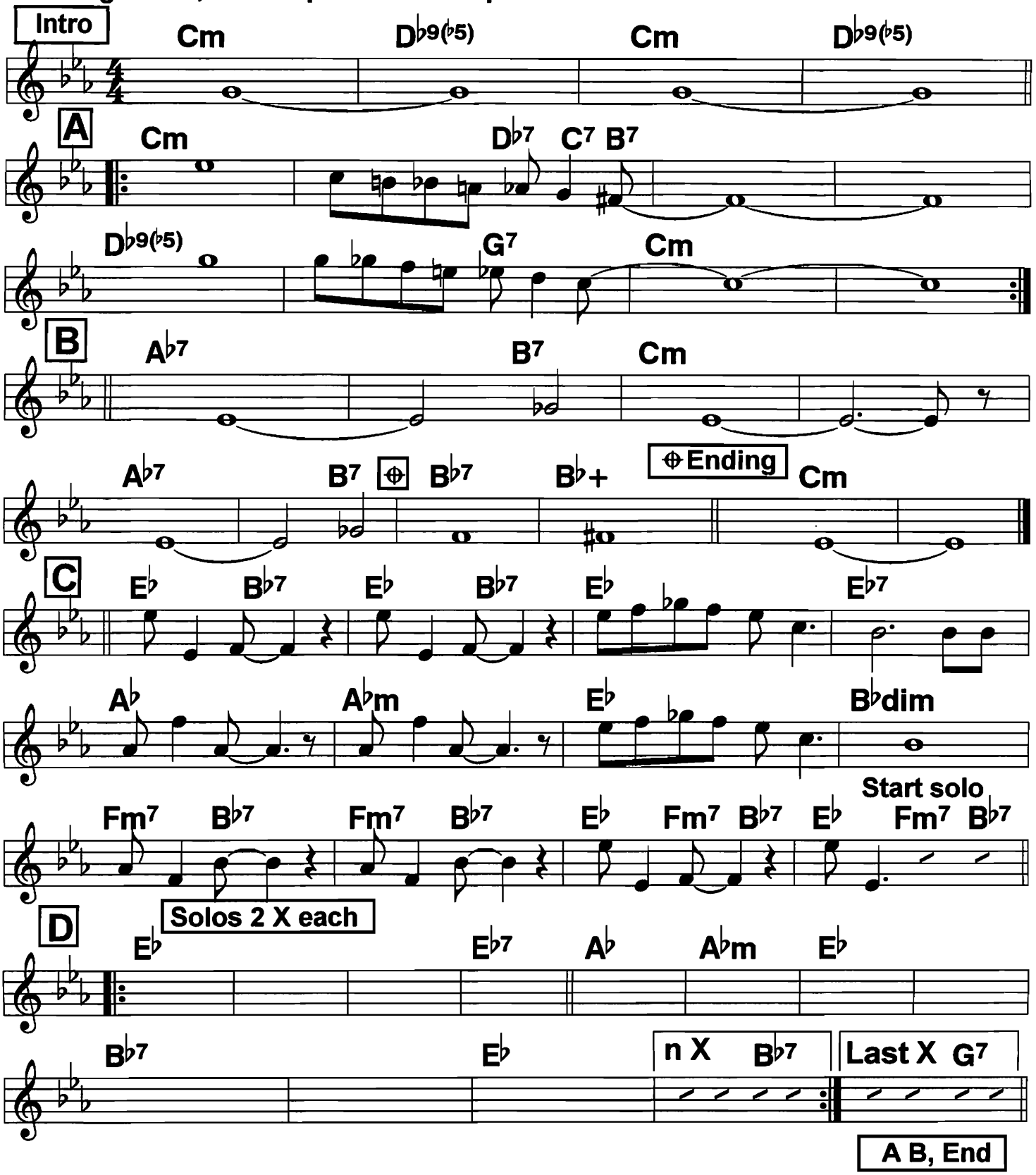
Routine: Intro, A Reed, solos on B 1 or 2 X, C 1 or 2 X, B band 2-3 X, D out.

Mooche, The

♩ = 100

Not dirge slow; solid square 4/4 thump

c. Ellington, 1929



Muskrat Ramble

c. Kid Ory, 1927

Light 4/4

♩ = 178

A Solos

A♭ E♭7 A♭

A♭ Cm G7 Cm E♭7

A♭ E♭7 A♭

F7 B♭m B♭7 E♭7 ⊕ A♭

B

B♭7 D7 E♭7 A♭ Fdim

E♭7 A♭

B♭7 D7 E♭7 A♭ G7 G♭7

F7 B♭m7 B♭7 E♭9 A♭

C

A♭ E♭7 A♭

A♭ Cm G7 Cm E♭7

A♭ E♭7 A♭

F7 B♭m B♭7 E♭7 ⊕ A♭

⊕ TBN Tag

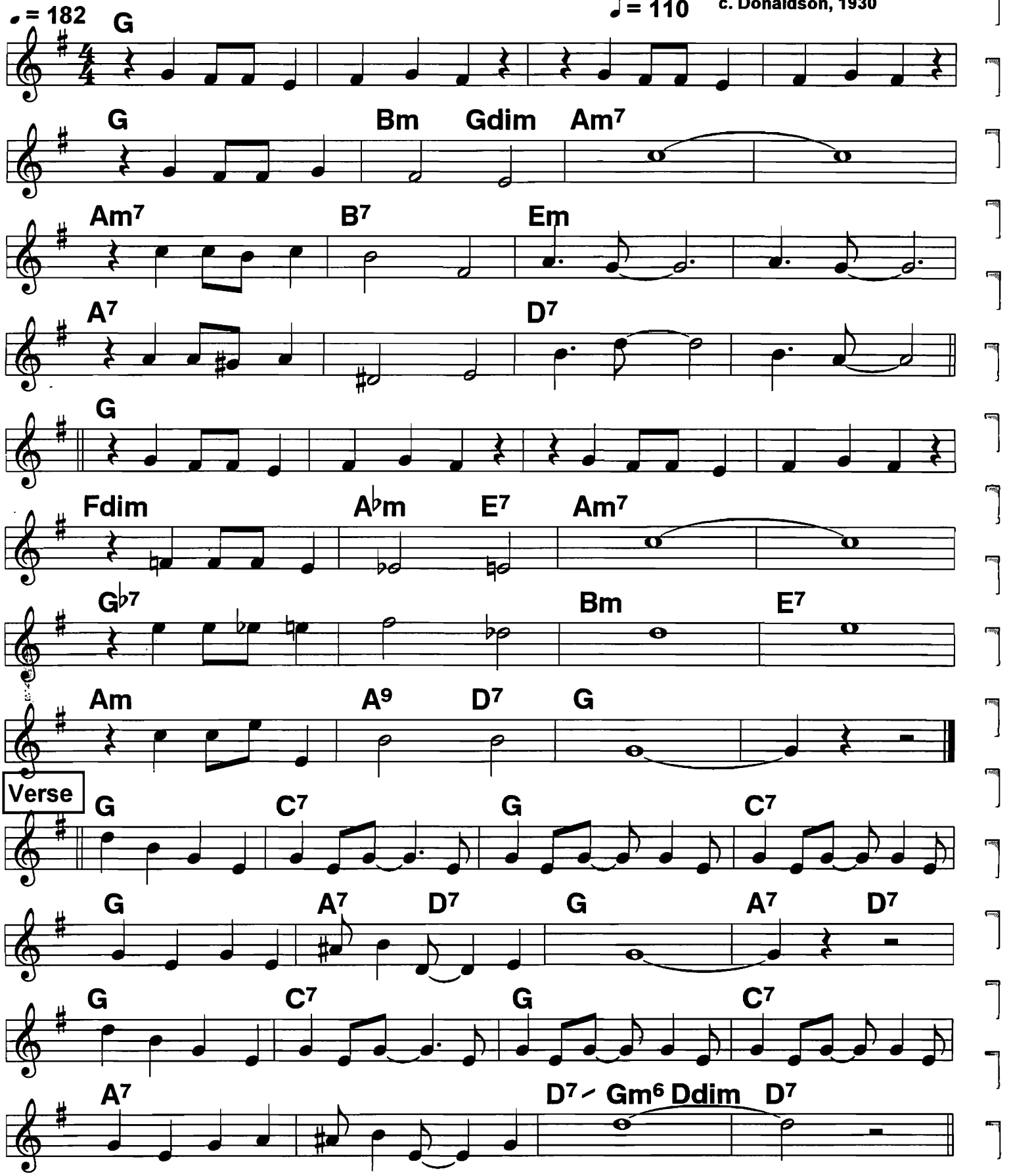
A B C, solos on A, end on A or C. Tbn Tag

My Baby Just Cares For Me

Square 2-beat. ♩. = 182

Revived in late1990s by Indigo Swing, very slow shuffle ♩ = 110

Nina Simone, Indigo Swing; c. Donaldson, 1930

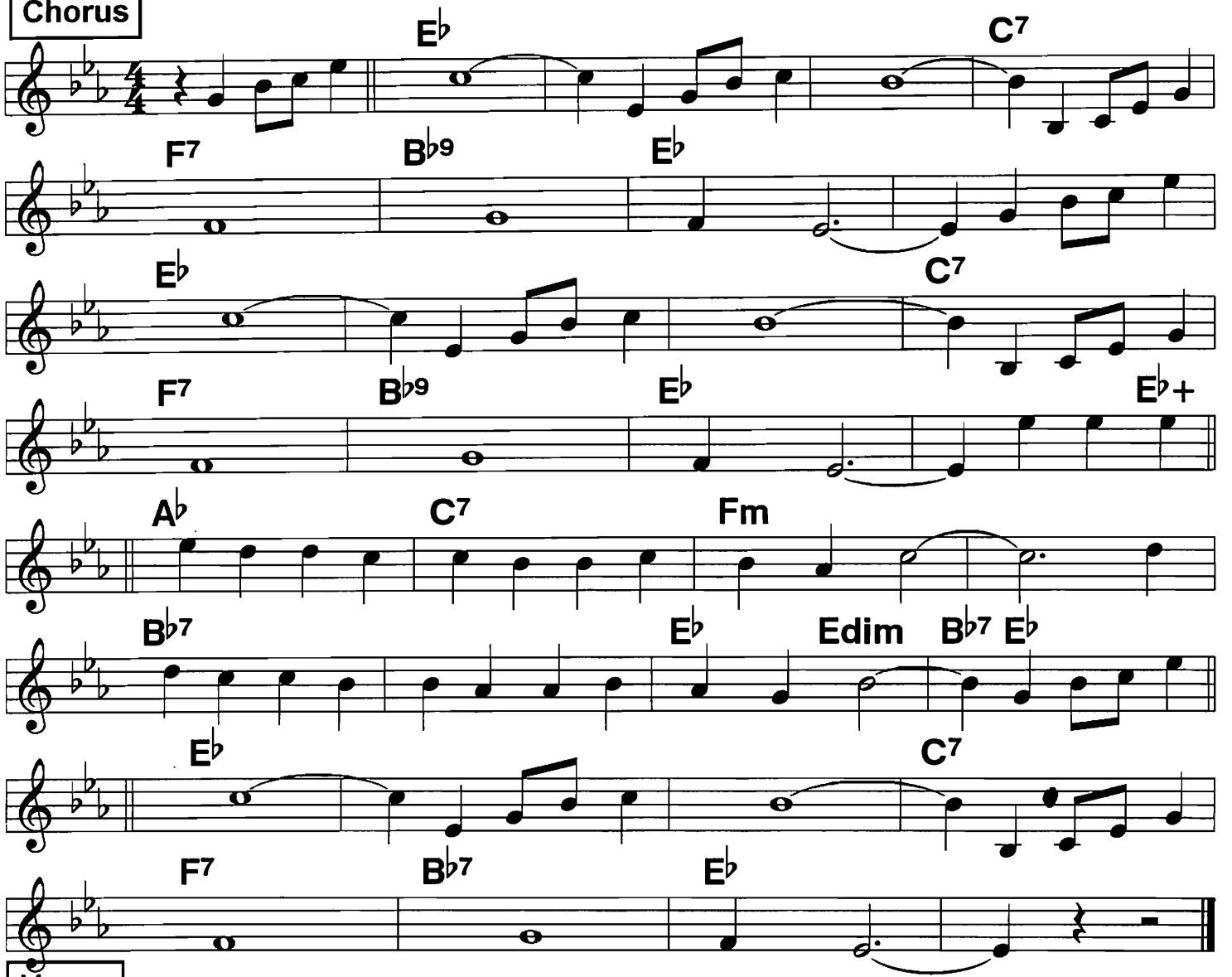


My Blue Heaven

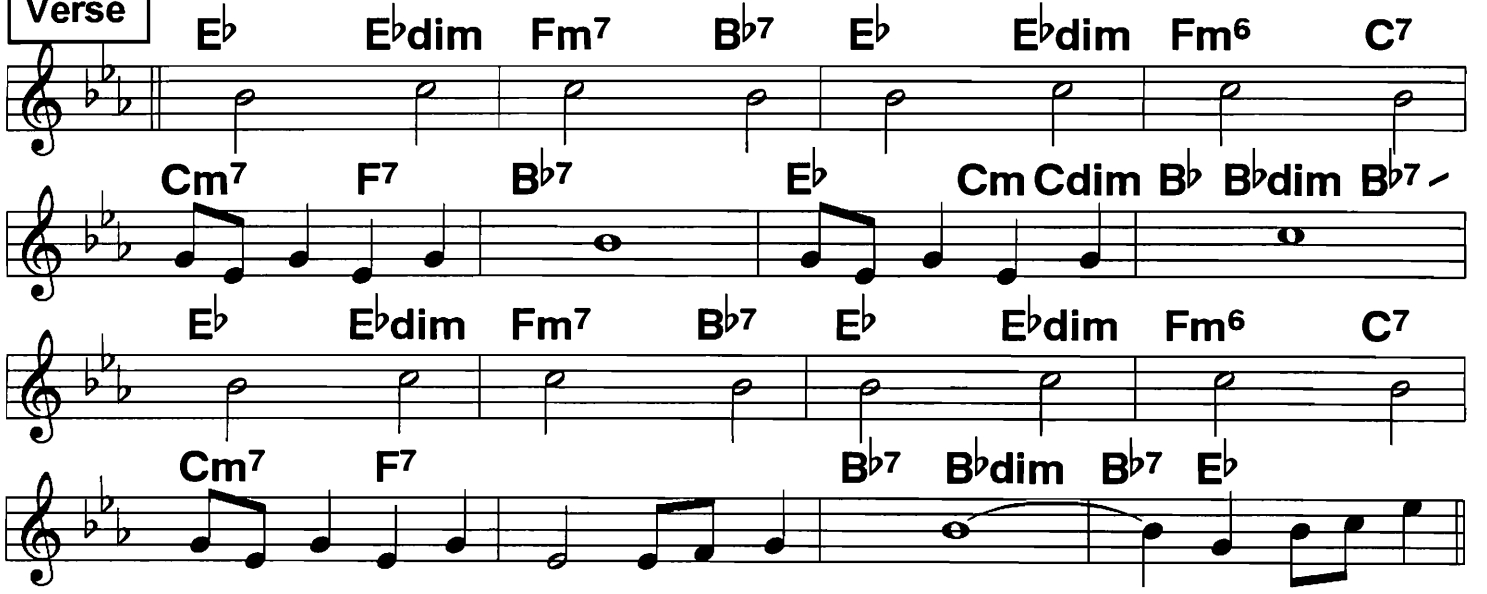
Gene Austin, Fats Domino
c. Donaldson, 1927

2-beat ♩ = 140 ♩ = 160

Chorus



Verse

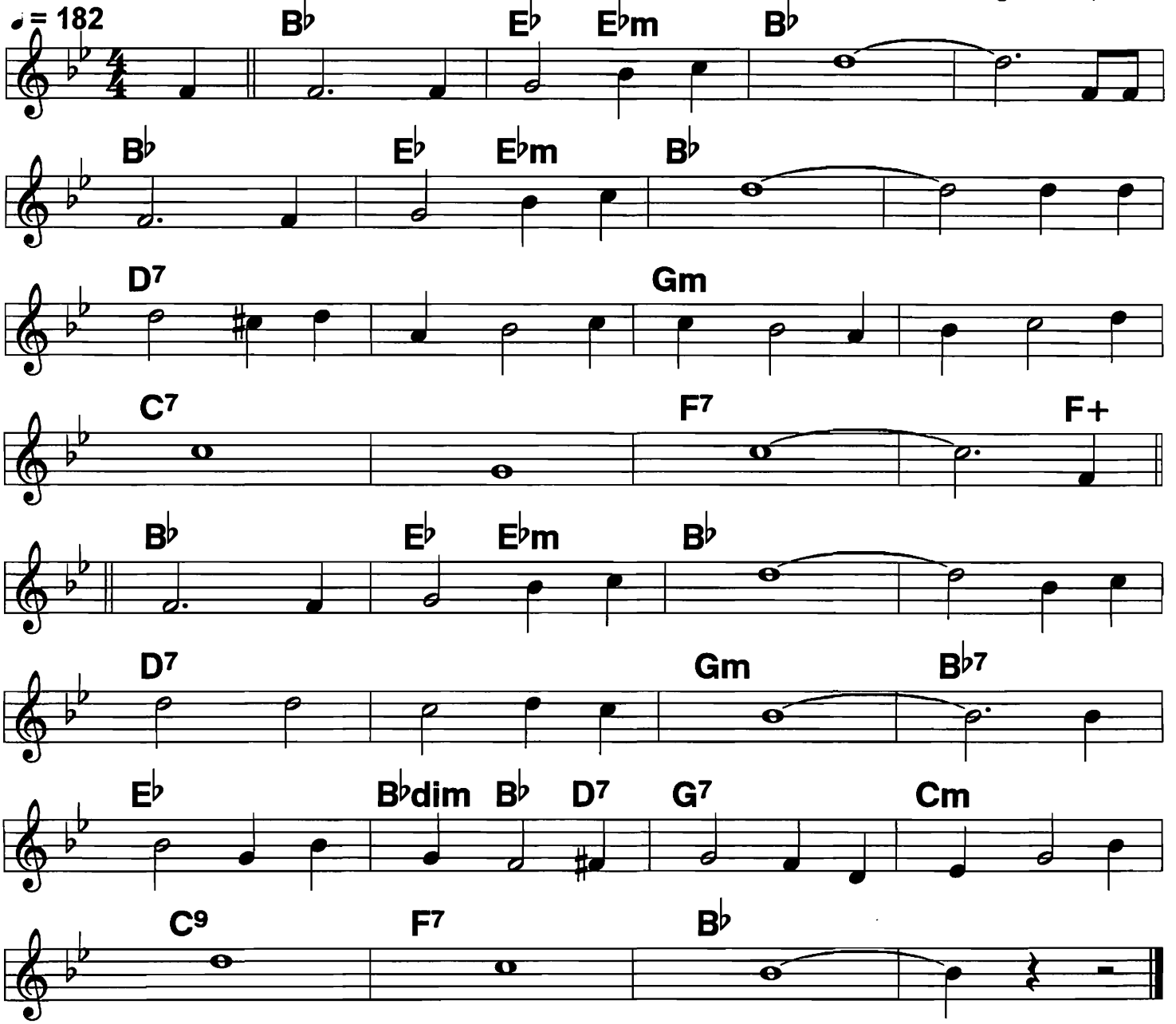


My Gal Sal

4/4 bouncy

♩ = 182

Red Nichols,
Orig. a waltz, 1905



(They) Called her frivolous Sal,/// ///a pe-
Cu-//liar sort/ of a gal,/// //| with a
Heart/ that was mellow,/an all-'round/ good fellow,/ was
My/// old/// pal./// //|your

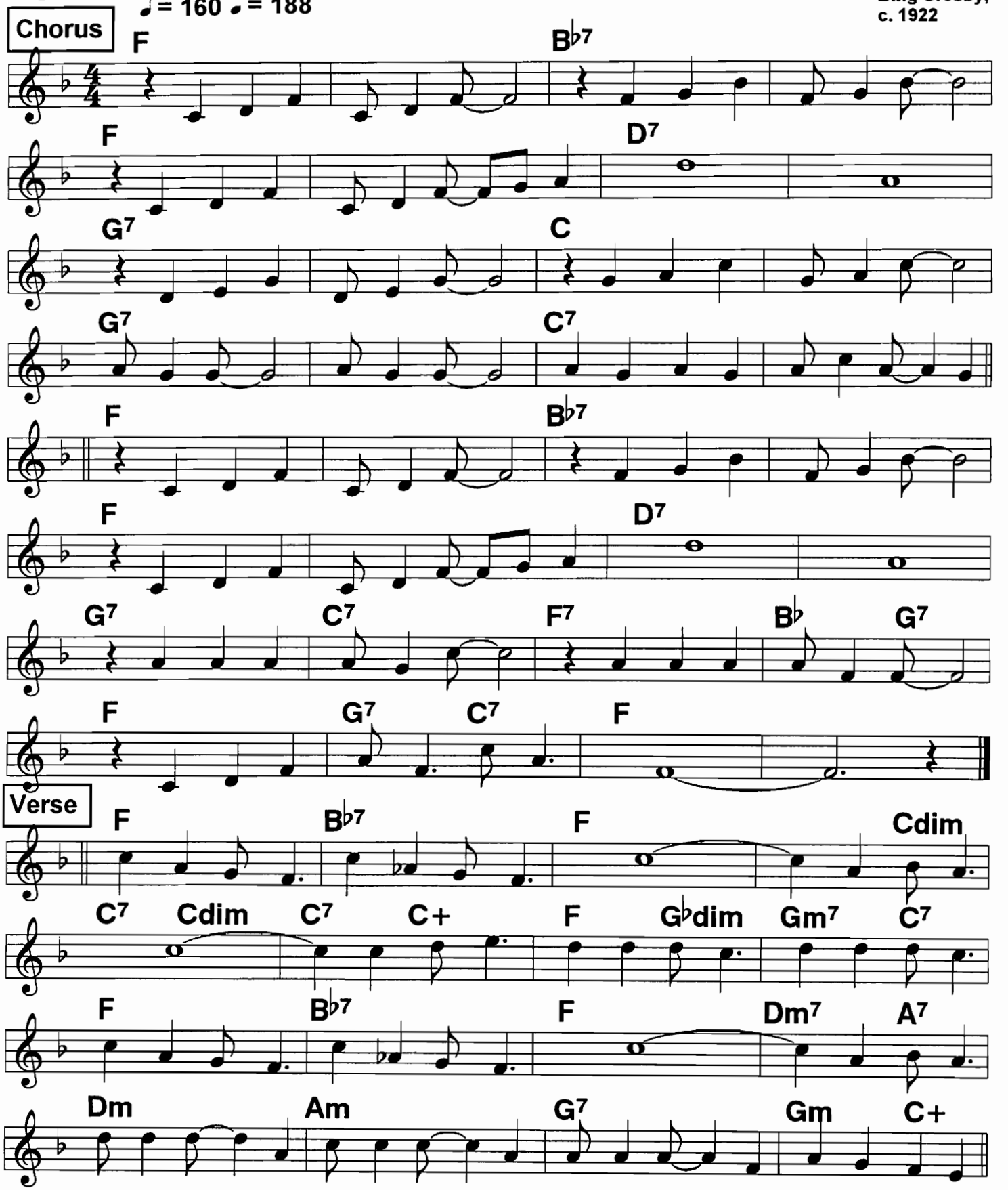
Trou-//bles, sor-/rows and care,/// //|She was
Al-/ways/ wil-/ling to share;/// //|A
Wild/ sort of devil/, but dead/ on the level,/ was
My/// gal/// Sal./// /|||

My Honey's Lovin' Arms

Light 4/4; vocal

♩ = 160 𝅗𝅥 = 188

Bing Crosby;
c. 1922

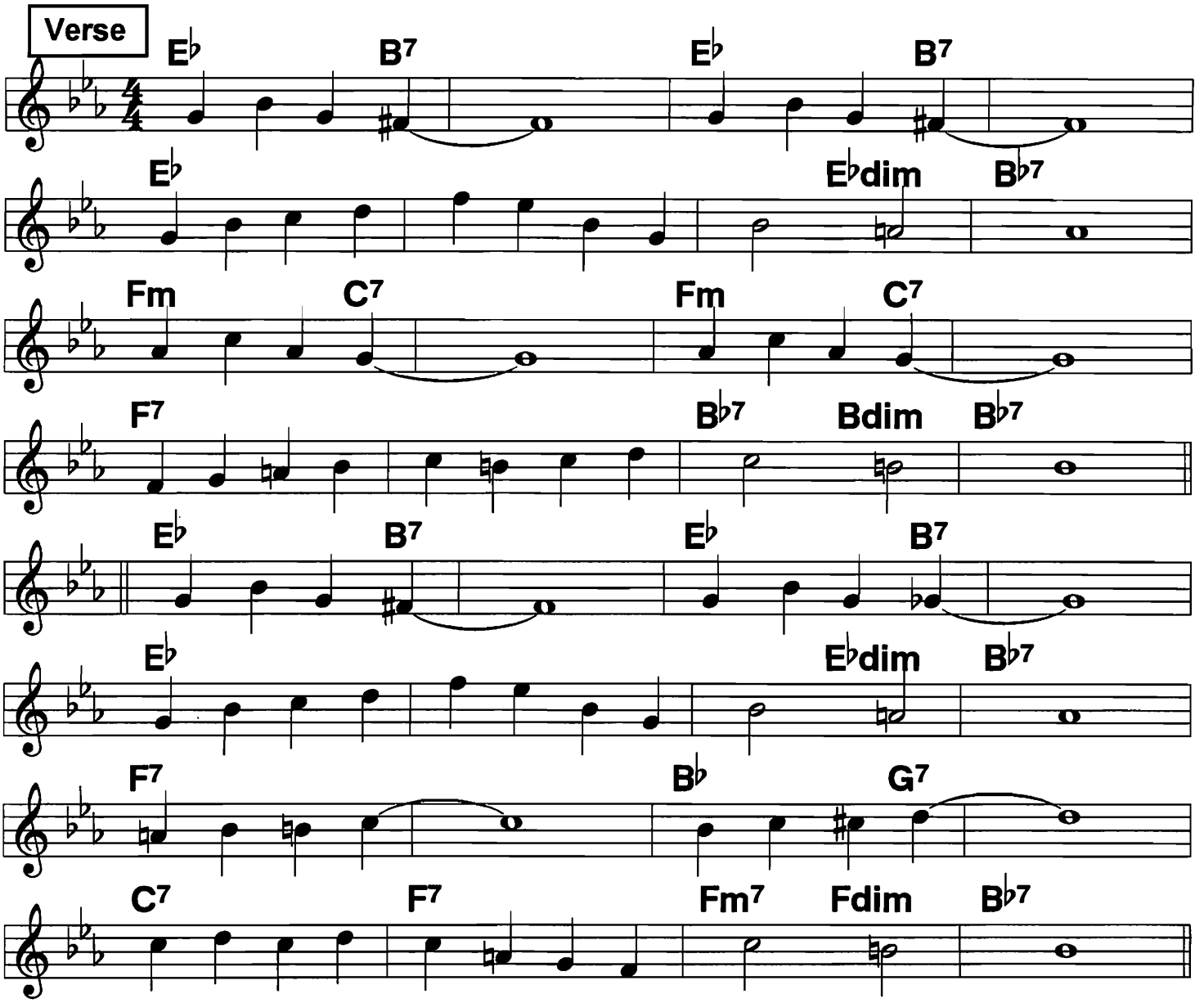


135 My Melancholy Baby (1)

♩ = 120

Ad Lib verse; 2-BEAT for dancing

1911



Verse:

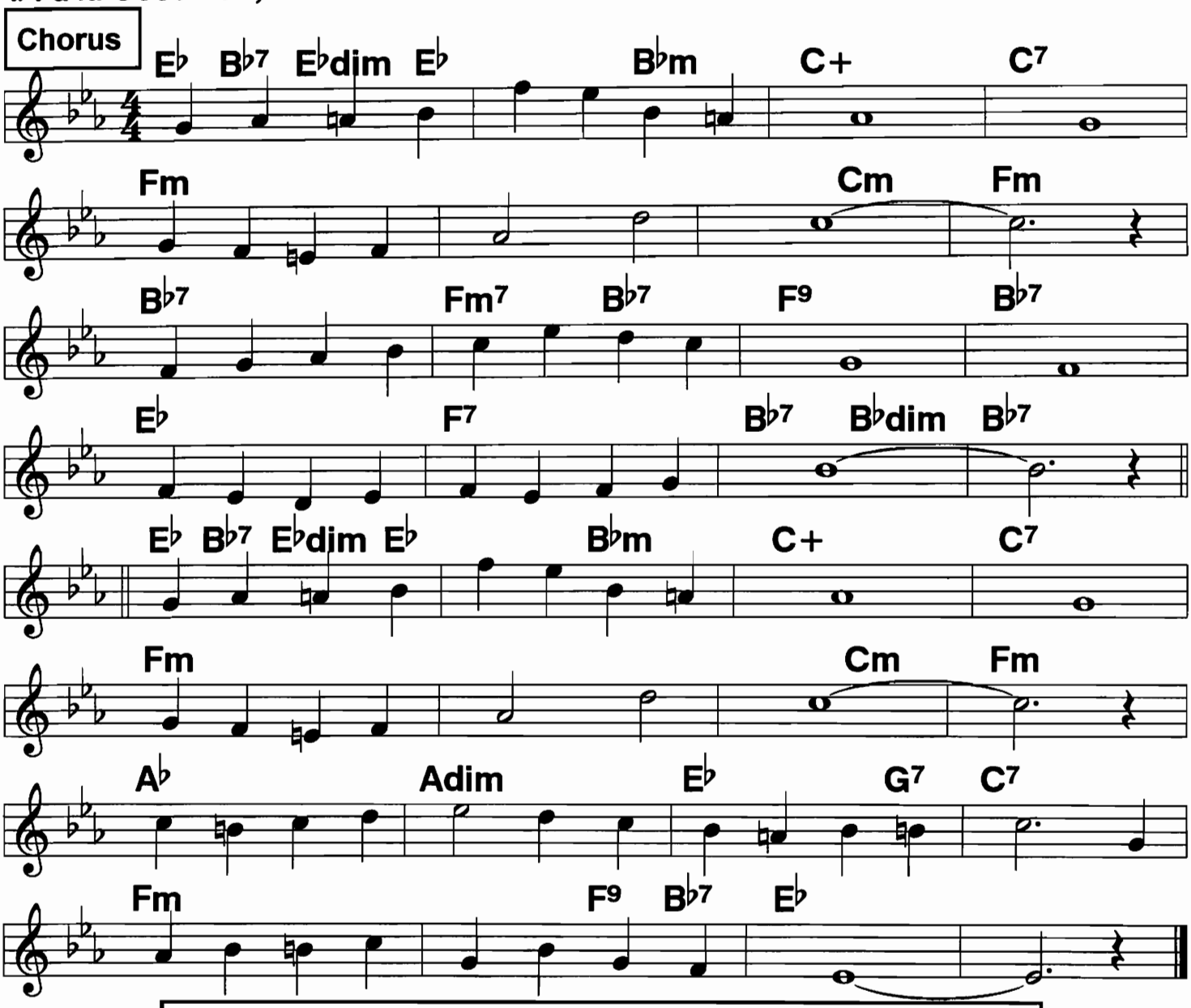
Come sweetheart mine, //// don't sit and pine. ////
Tell me all the cares that make you feel/ so/ blue.///
What have I done, //// answer me hon', ////
Have I ever said an unkind word/ to/ you?///

My love is true, //// and just for you, ////
I'd do almost anything at an-/y-/ time.///
Dear when you sigh, //// or when you cry ////
Something seems to grip this very heart/ of/ mine.///

My Melancholy Baby (2)

♩ = 137 ♩ = 120

4/4 a la Goodman; or 2-beat w/verse



Chorus:

Come to me my melancholy bab-/// y,///
Cuddle up and don't/ be/ blue./// ////
All your fears are foolish fancies, may-/// be///
You know dear that I'm in love with you./// ///|

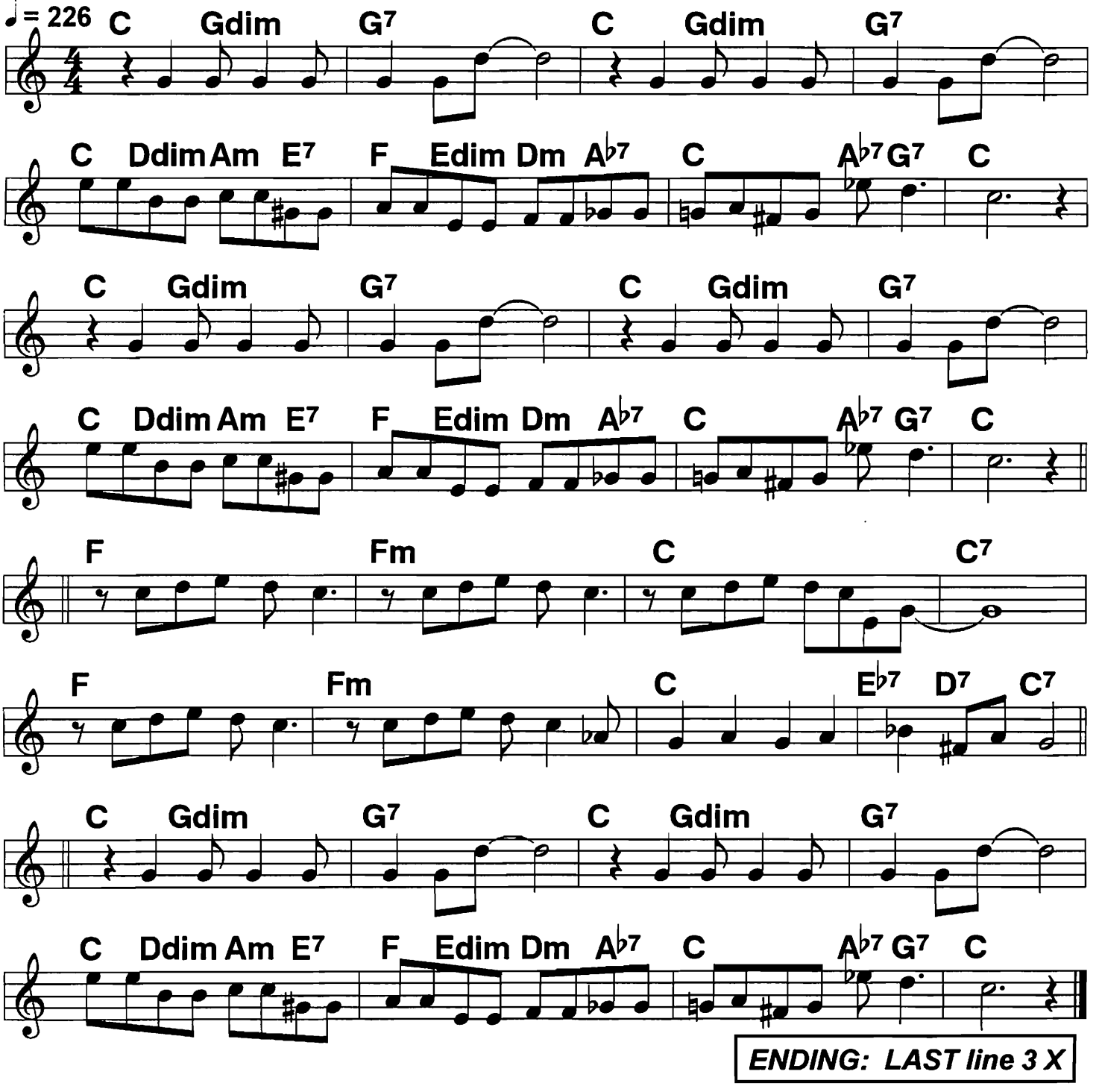
Ev'ry cloud must have a silver lin-/// ing.///
Wait until the sun/ shines/ through./// ////
Smile my honey dear,/ while I kiss away each tear,// or
Else I may be melancholy too./// ///|

Nagasaki

4/4

Warren, 1928

♩ = 202
♩ = 226



ENDING: LAST line 3 X

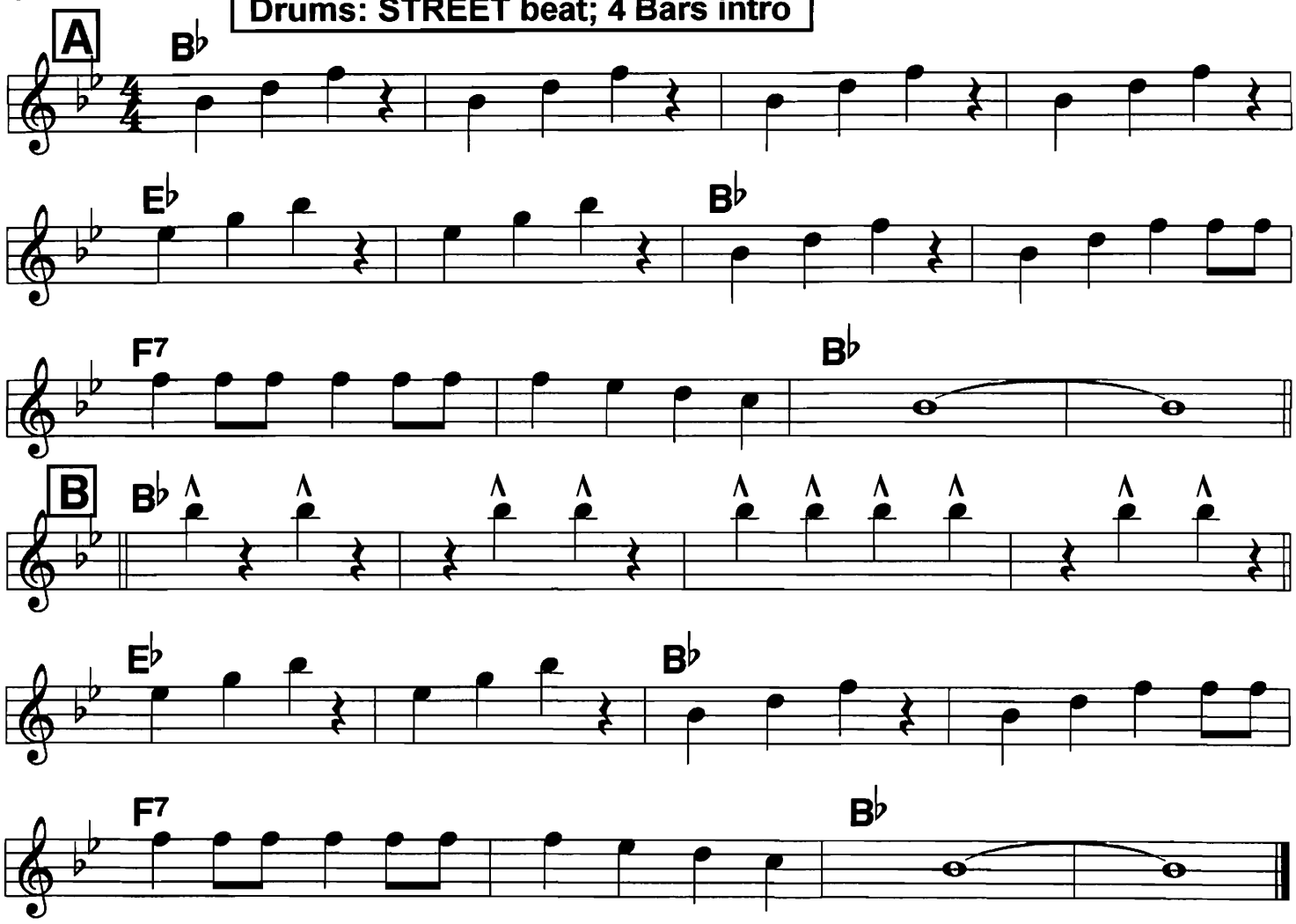
New Second Line
(Joe Avery's Piece)

Street beat;
2-beat march

Mardi Gras Theme

♩ = 184

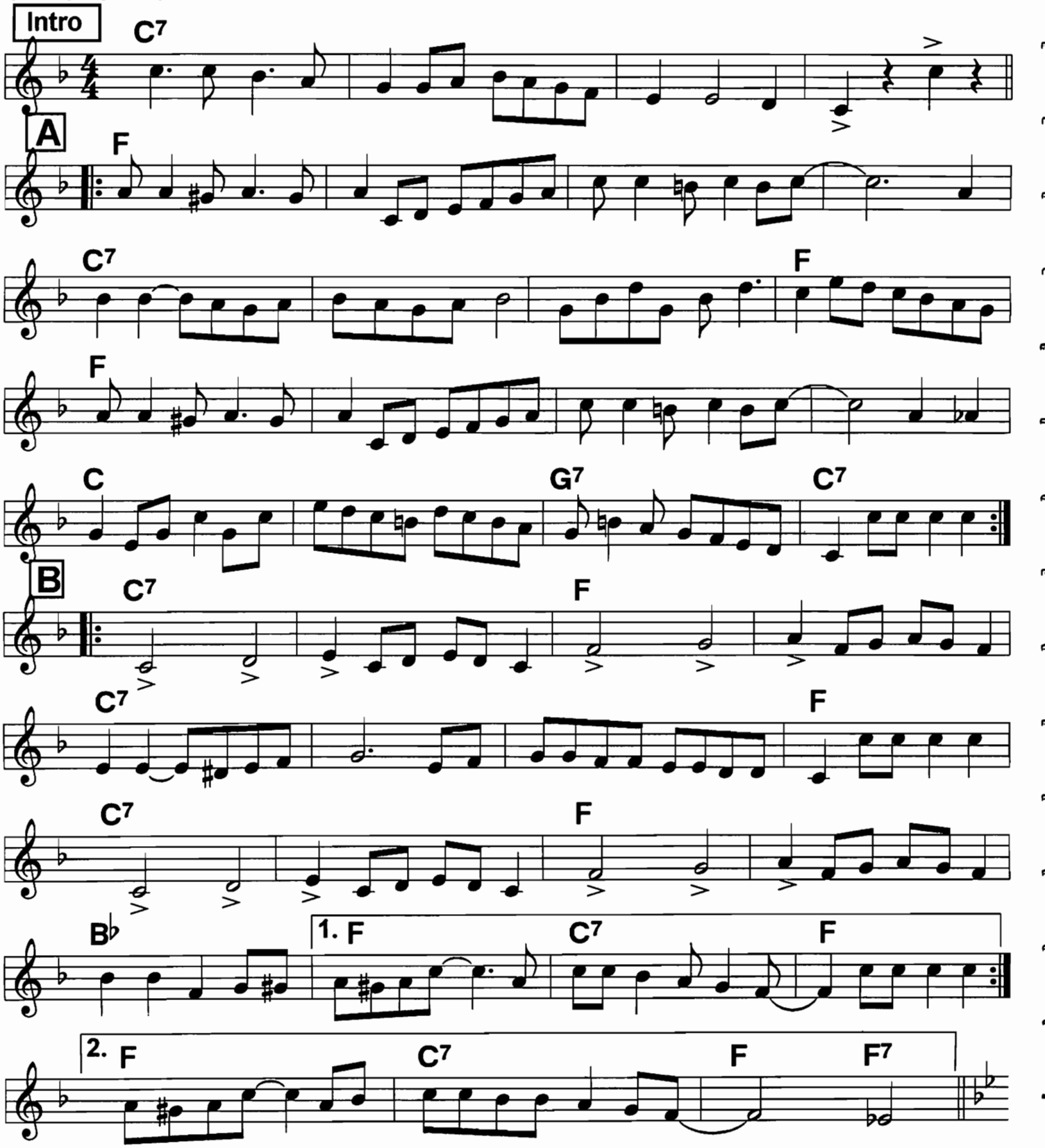
Drums: STREET beat; 4 Bars intro



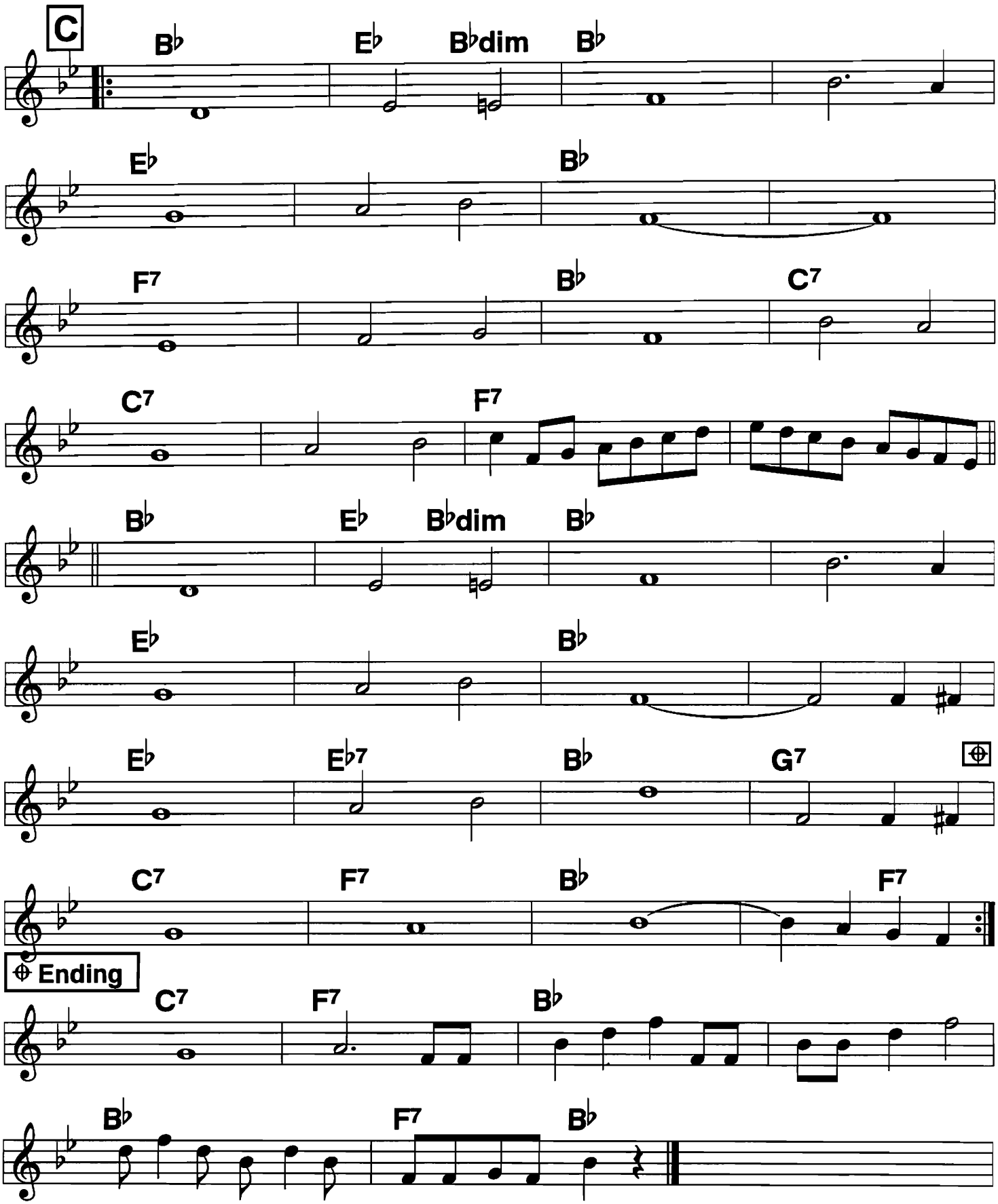
138 Nineteen Nineteen Rag (March) (1)

2-beat march

♩ = 184 ♩ = 194



1919 Rag (2)

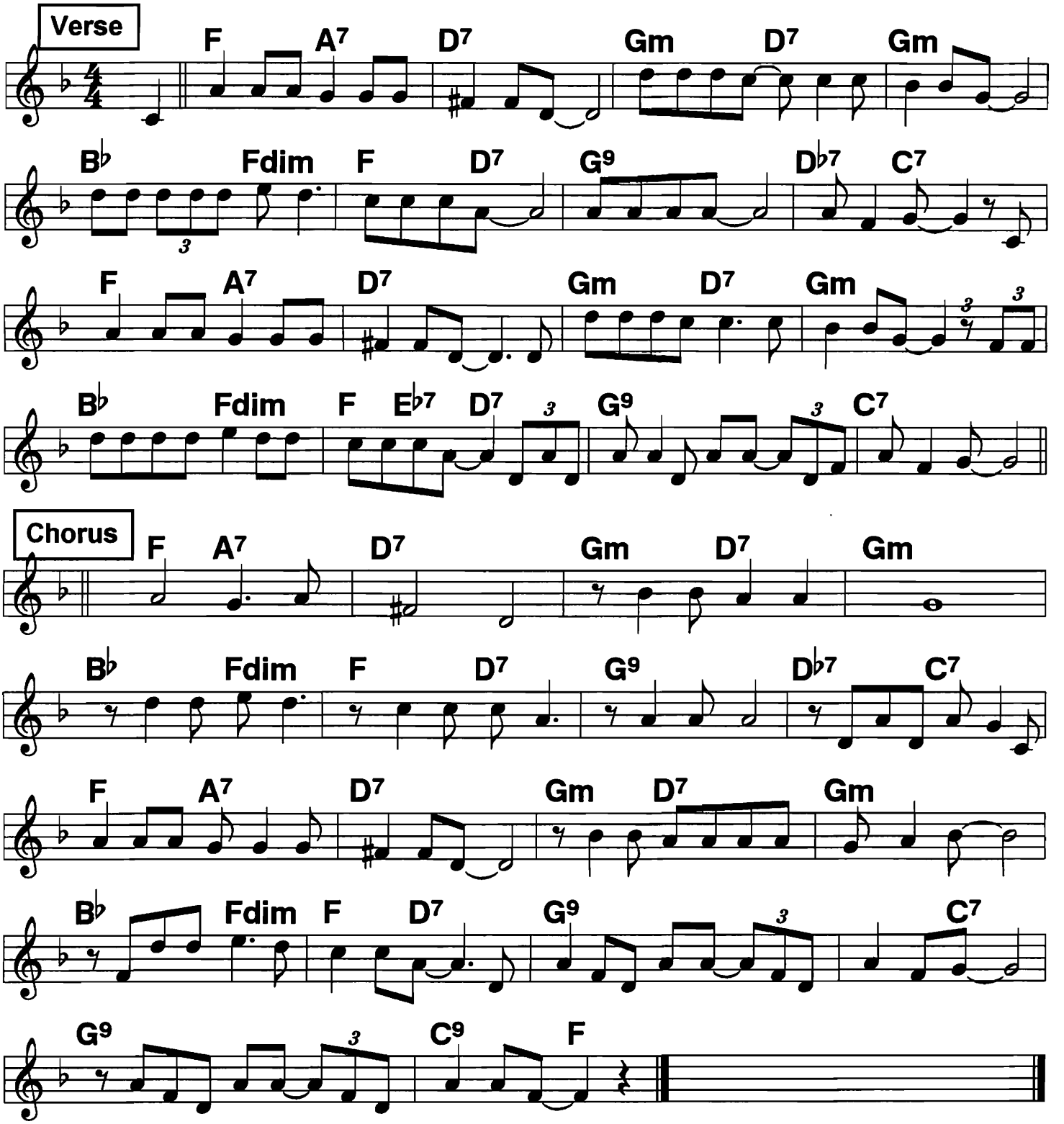

C
B♭
E♭
B♭dim
B♭
E♭
B♭
F7
B♭
C7
C7
F7
B♭
E♭
B♭dim
B♭
E♭
B♭
E♭
E♭7
B♭
G7
C7
F7
B♭
F7
Ending
C7
F7
B♭
B♭
F7
B♭

Nobody Knows You When You're Down And Out

Square 4/4, bluesy

♩ = 96

Bessie Smith, c.1923



Nobody's Sweetheart

1924

Hot 2-beat ♩ = 224

Chorus

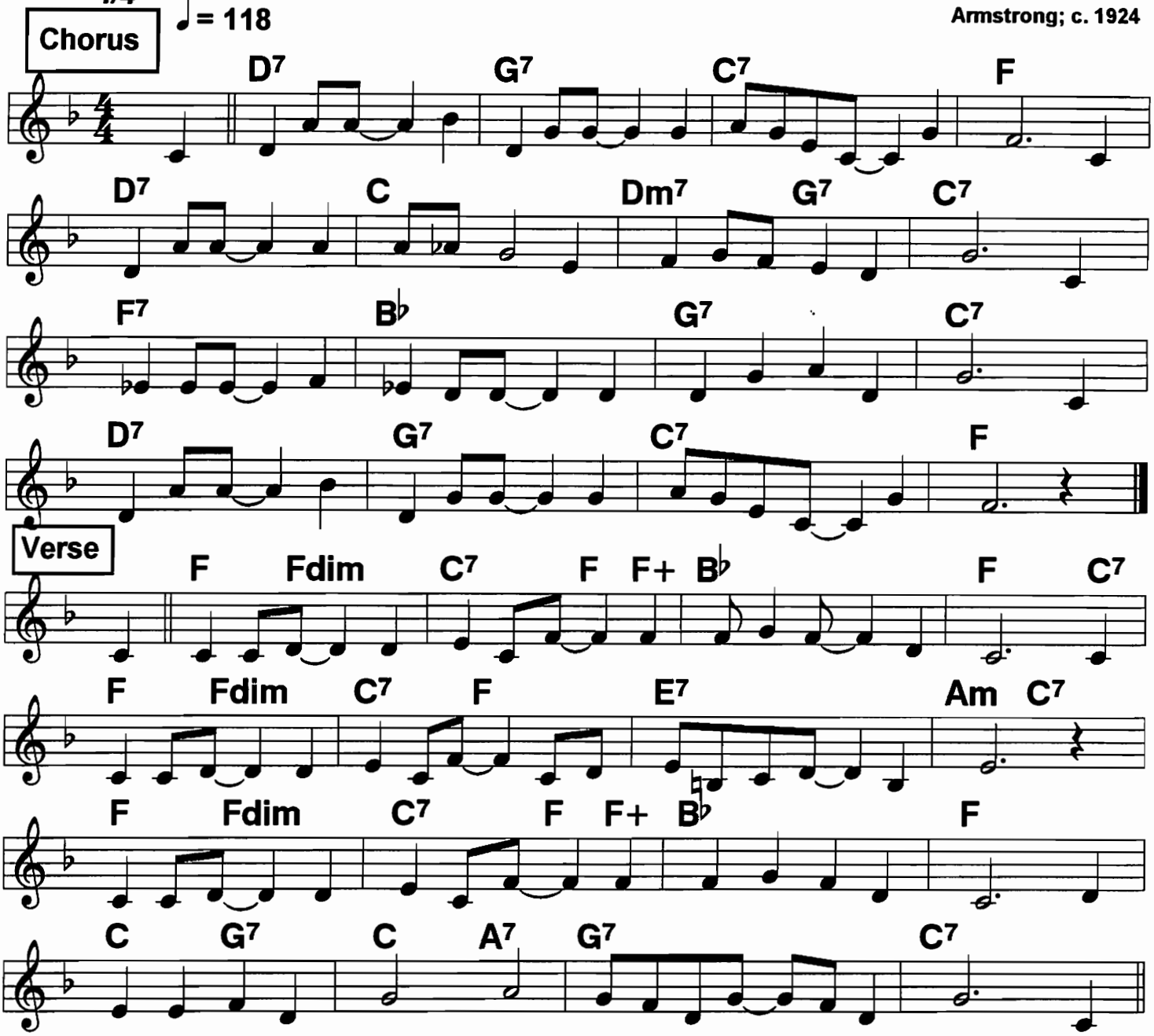
F | Cm | D7 |
G7 |
C7 | Dm |
G7 | D♭7 | C7 |
F | Cm | D7 |
G7 |
B♭ | B♭m |
F | D7 | G7 | C7 |
F | Cm | D7 |
Gm | C7 | F |

Verse

F | D7 | 4 Gm | C7 |
F | 8 Dm | C | A7 | 12
Dm | G7 | C7 | 16 G7 |
C6 | A7 | 20 Dm | G7 | C7 | 24

141 Of All the Wrongs You've Done To Me

Armstrong; c. 1924



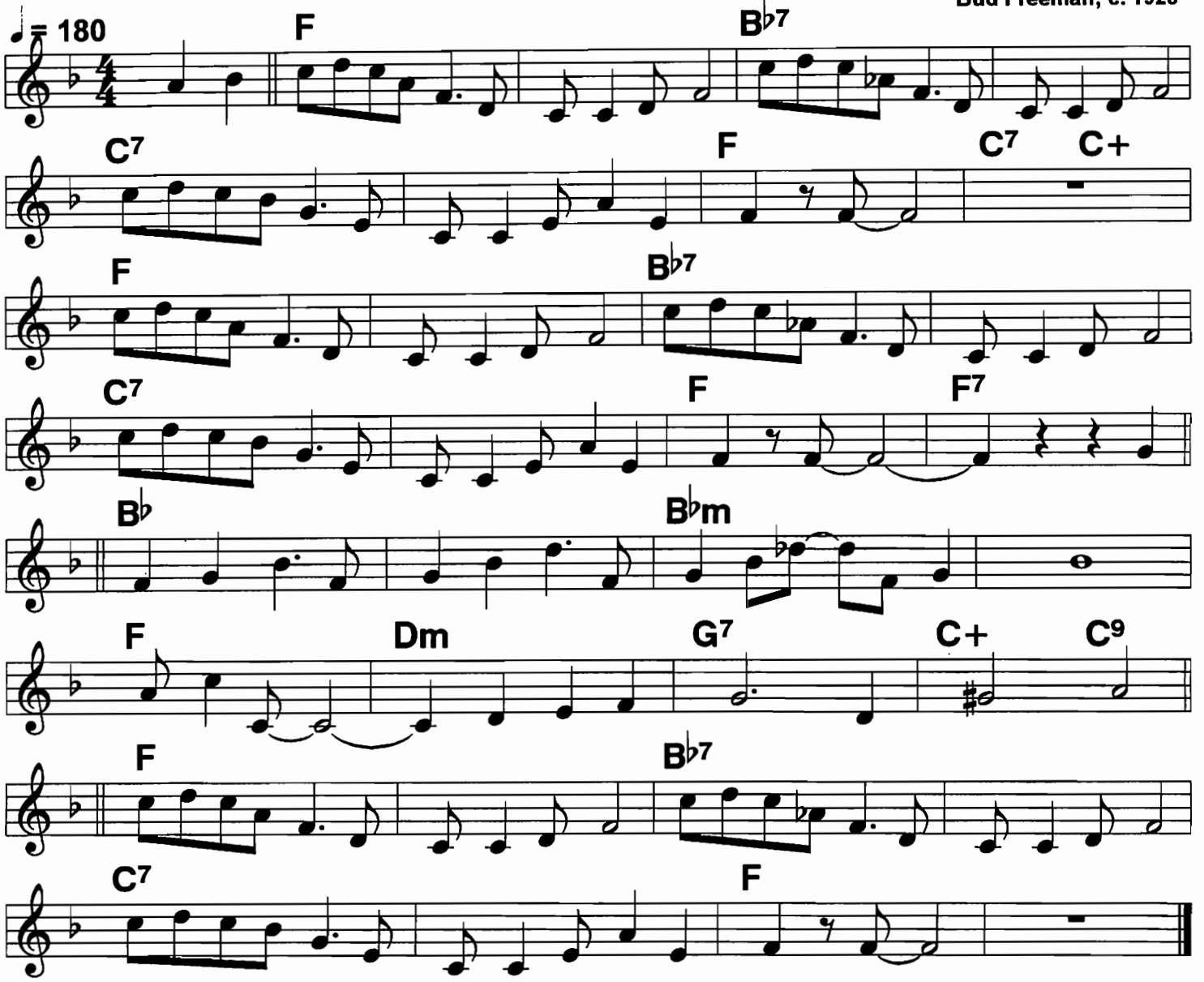
Verse:
(You're) Flying high don't even try to ever stop and think.//The
Birds fly high to- wards the sky but they've got to come down and drink.//|
I'm not trying to lecture you, but here's one point that's deep.// Re-
Member that old say-/ing/ just as you sow you shall weep.// Of
---

Chorus:
All the wrongs you've done to me, they're bound to come back some
day.//Your
sobs and sighs and bitter tears/ will fall like the morning dew//you've
made me weep, you've made me mourn, now what more could you do.//So
All the wrongs you've done to me, they're bound to come back to you.//|

Oh Baby

4/4 or 2-beat

Bud Freeman; c. 1928

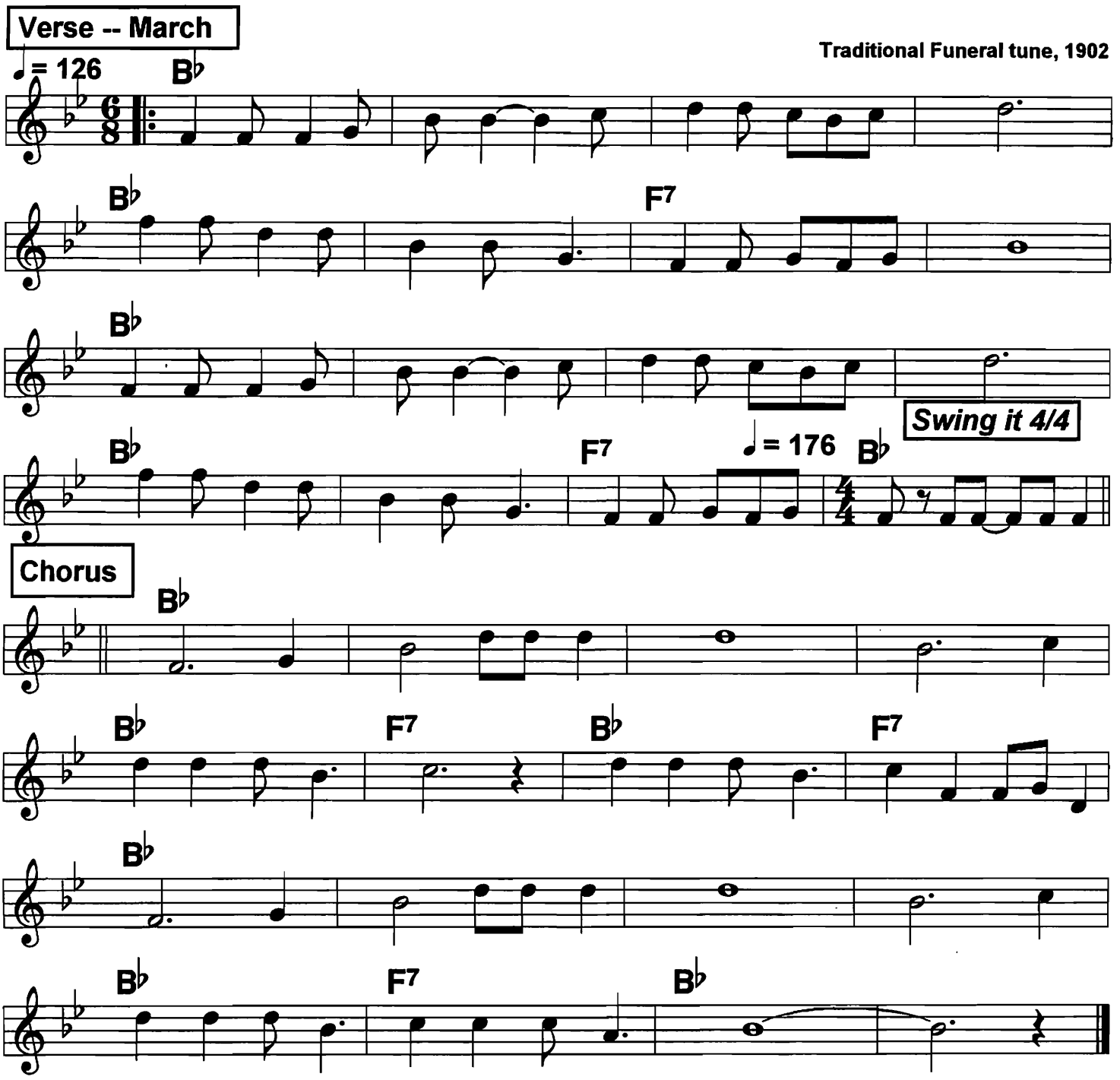


(It's a) Funny little thing but I never knew./ I could ever feel the way that I do,/
Till I looked into your sweet eyes of blue. Oh ba-/by/ ||||
Never had a thrill till I held your hand,/ don't know what it is but I understand
That it's something new, it's diff-rent, it's grand. Oh ba-/by.|| And
---
When you kiss I know I miss a beat or two in my heart.///
I don't mind,/ /there's nothing more// to live/ for./

What if I should die and travel to where/ I would have to climb the heavenly stair,
wouldn't it be hell if you weren't there, Oh ba-/by!| ||||

Oh Didn't He Ramble

Traditional Funeral tune, 1902



Old Fashioned Love

4/4 or lilting 2-beat

c. James P. Johnson, 1923

Chorus ♩ = 118

F C7 F F7

B♭ F F7

B♭ F A7 Dm

G7 C7

F C7 F F7

B♭ F F7

B♭ F A7 Dm

F C7 F

Verse

F C7 F C7 F C7 F

Am E7 Am D7 C F G7 C C7

F C7 F C7 F C7 F

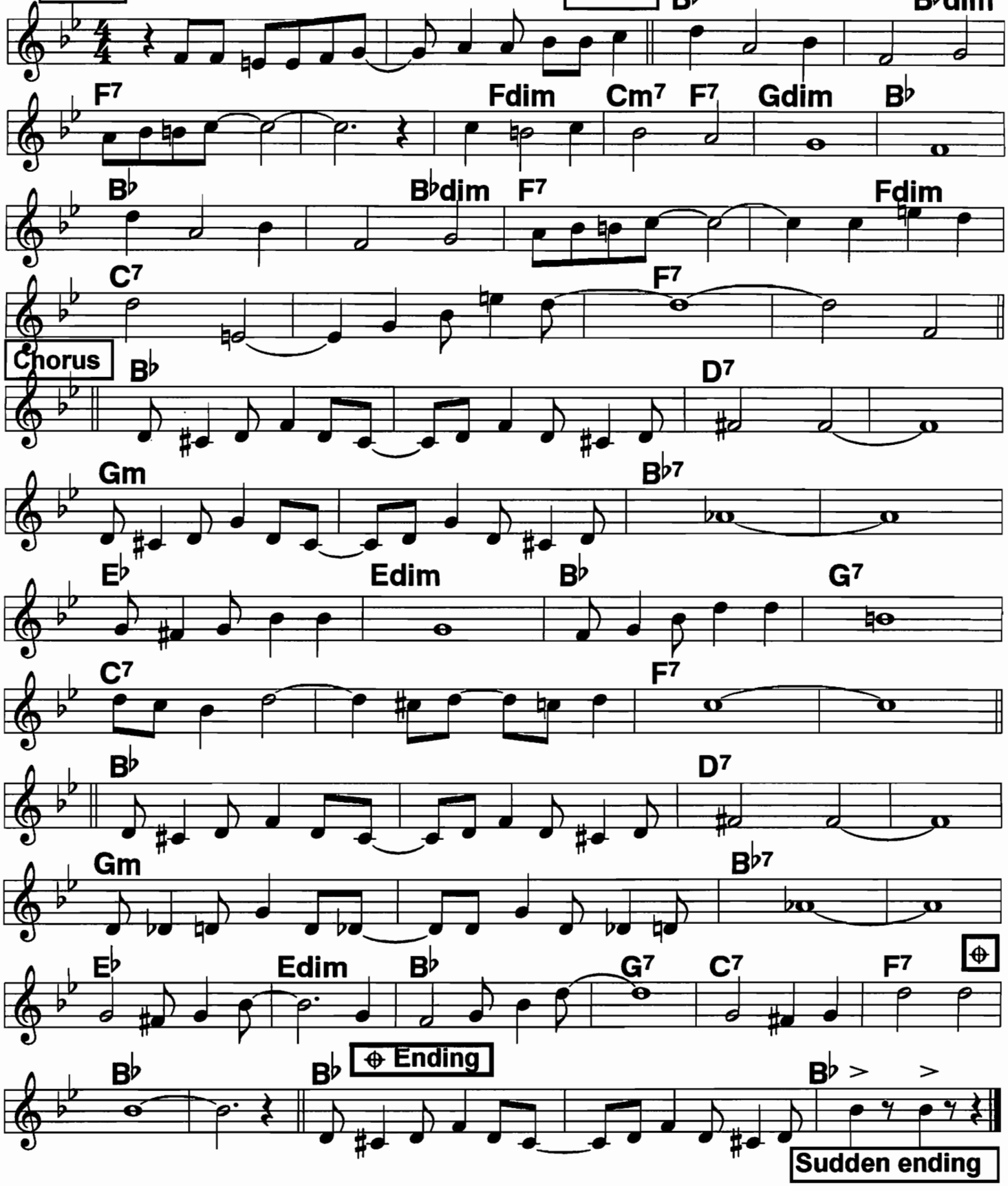
G7 F G7 F A7 G7 C7 F C7

Once In A While (Louis')

♩ = 188 *Usually 4/4*

Armstrong, 1927

Intro | Lead horn solo



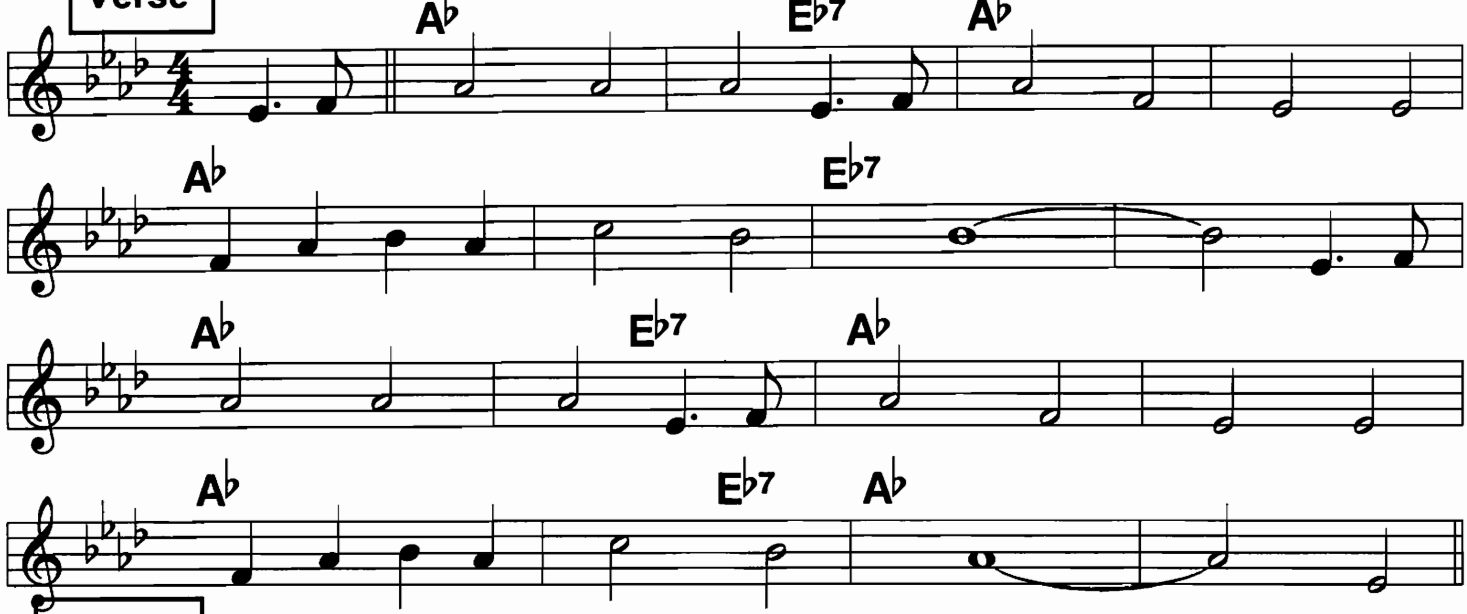
Over In the Glory Land

2-beat, hand-lapping gospel feel

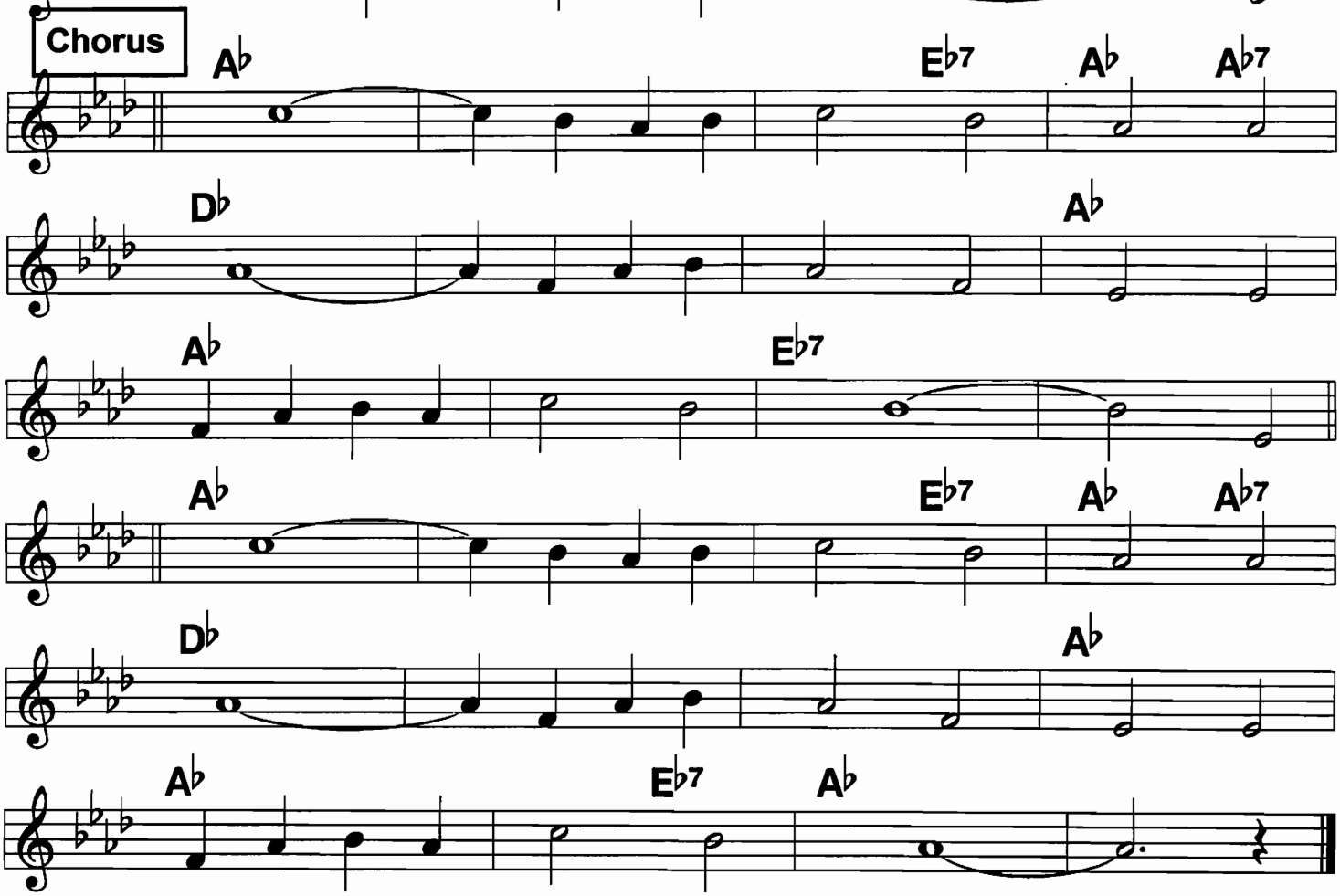
♩ = 184

1906

Verse



Chorus

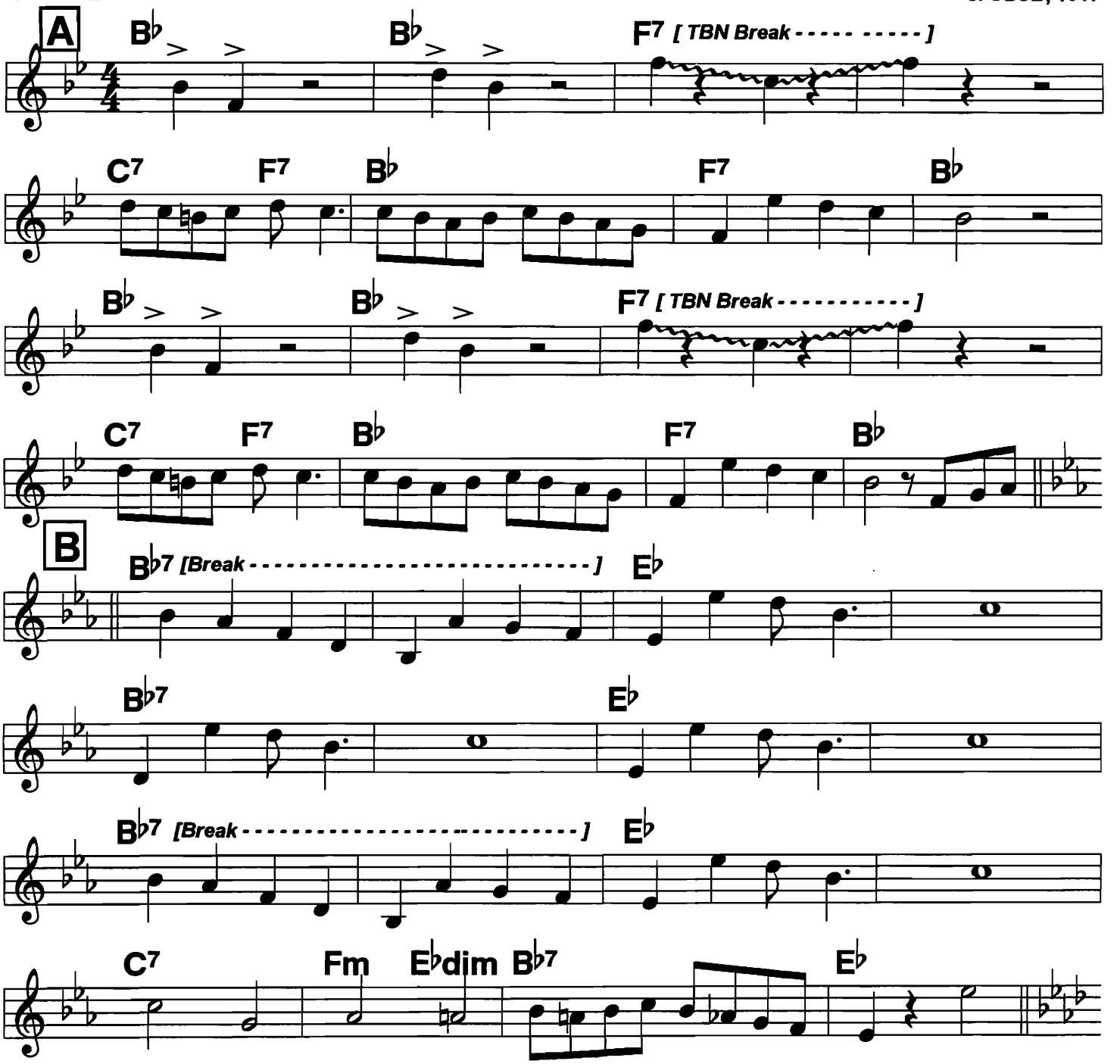


147 Original Dixieland One-Step (1)

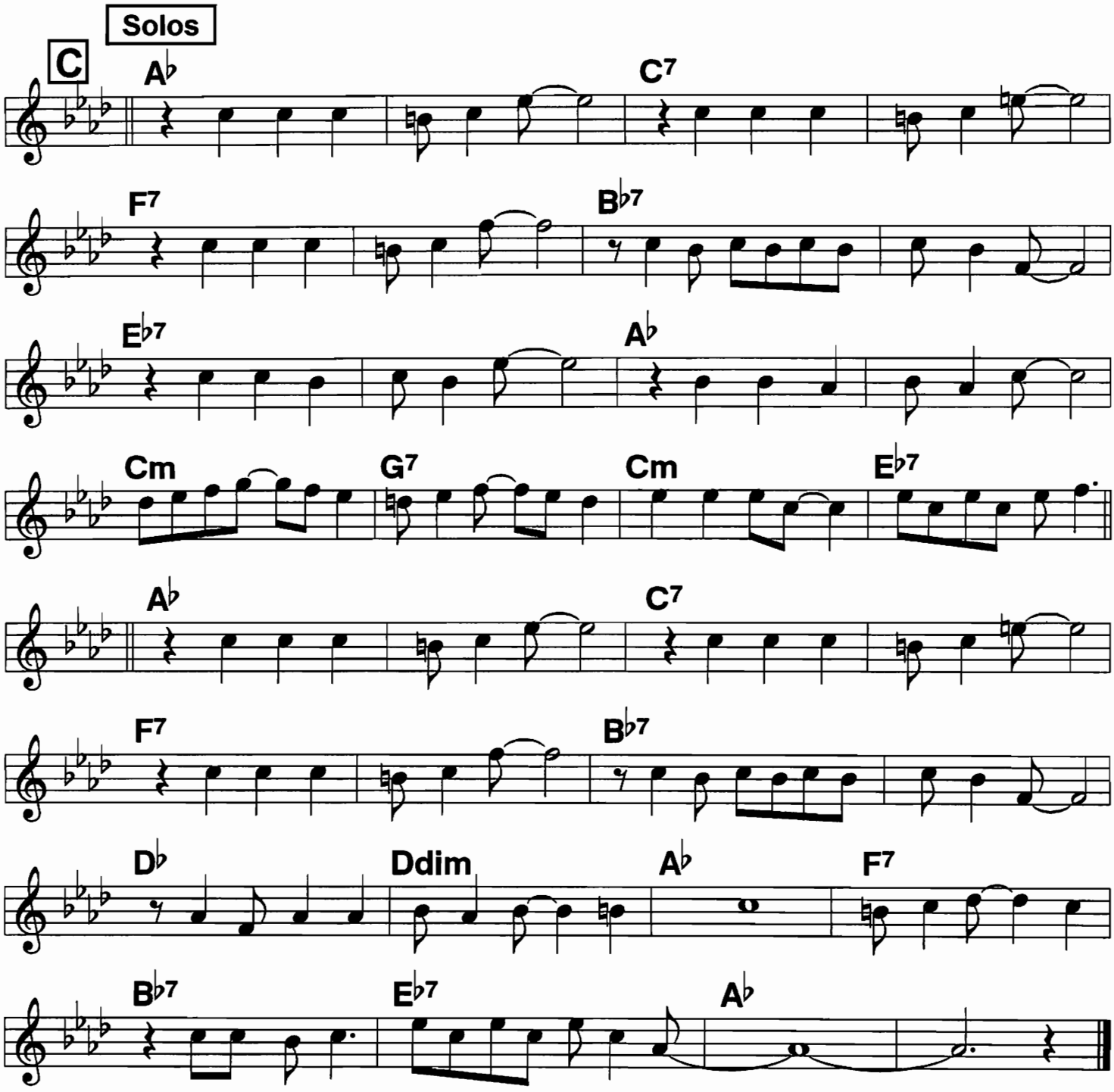
2-beat; New Orleans style bands play it 4/4, slower

♩ = 212

c. ODJB, 1917



Original Dixieland One-Step (2)

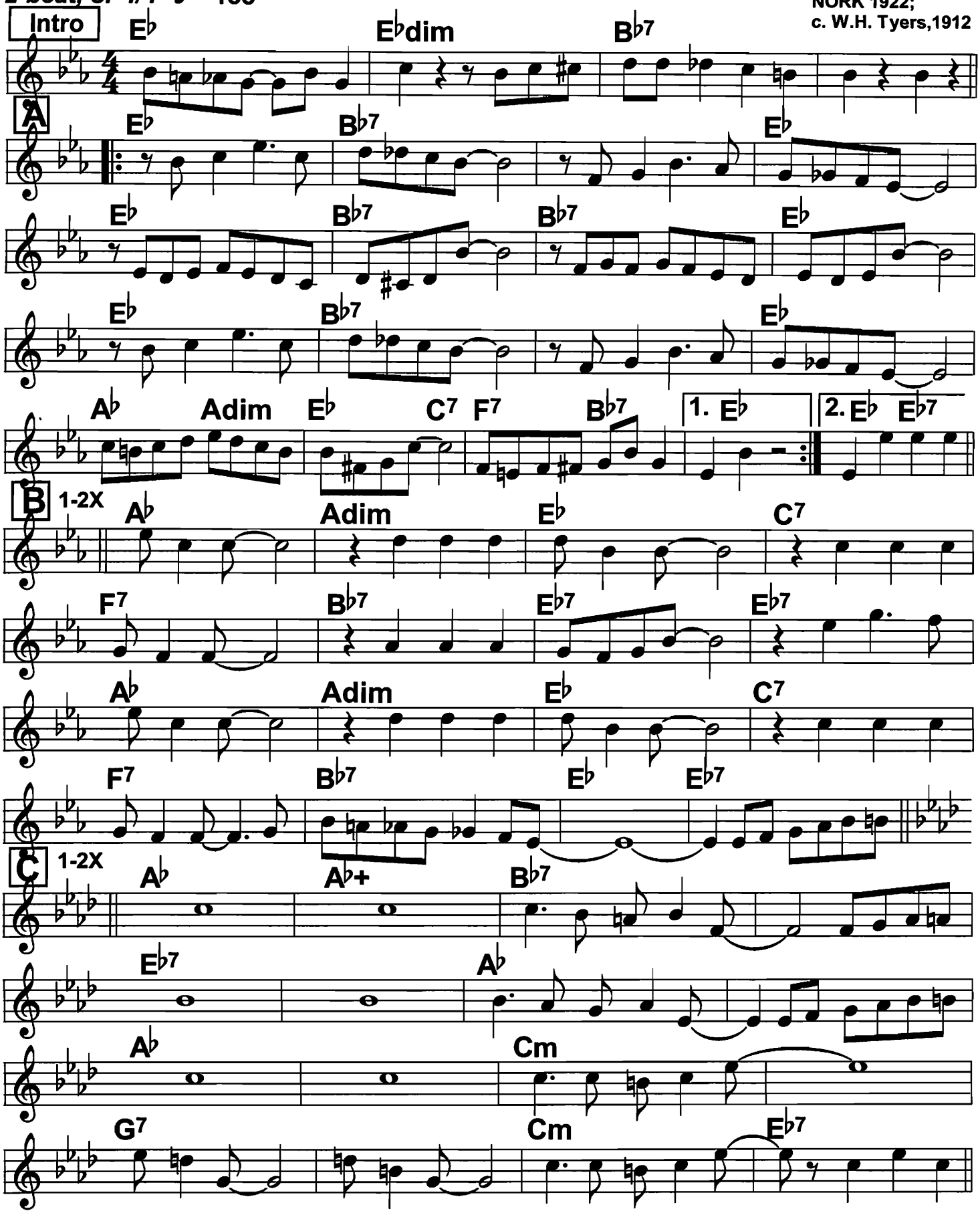


ROUTINE: A B C, Solos on C, C C out, or back to top, A B C, jam C out chorus, extended ending

Panama (1)

2-beat, or 4/4 ♩ = 188

NORK 1922;
c. W.H. Tyers,1912



Panama (2)

Solos 1-2X each Sometimes D, E, F are in Eb

D

A♭ E♭7 | E♭7 A♭ | A♭ A♭7 | D♭ Ddim | A♭ E♭7 | A♭

E **Out Chorus**

A♭ E♭7 | E♭7 A♭ | A♭ A♭7 | D♭ 1. A♭dim | A♭ E♭7 | A♭

Ending

2. A♭dim | A♭ | E♭7 | A♭ | E♭7 | A♭ | E♭7 | A♭ | E♭7 | A♭

F **Opt. solo chorus 1X or 2X each** Often inserted between D & E

D♭ A♭ | E♭7 A♭

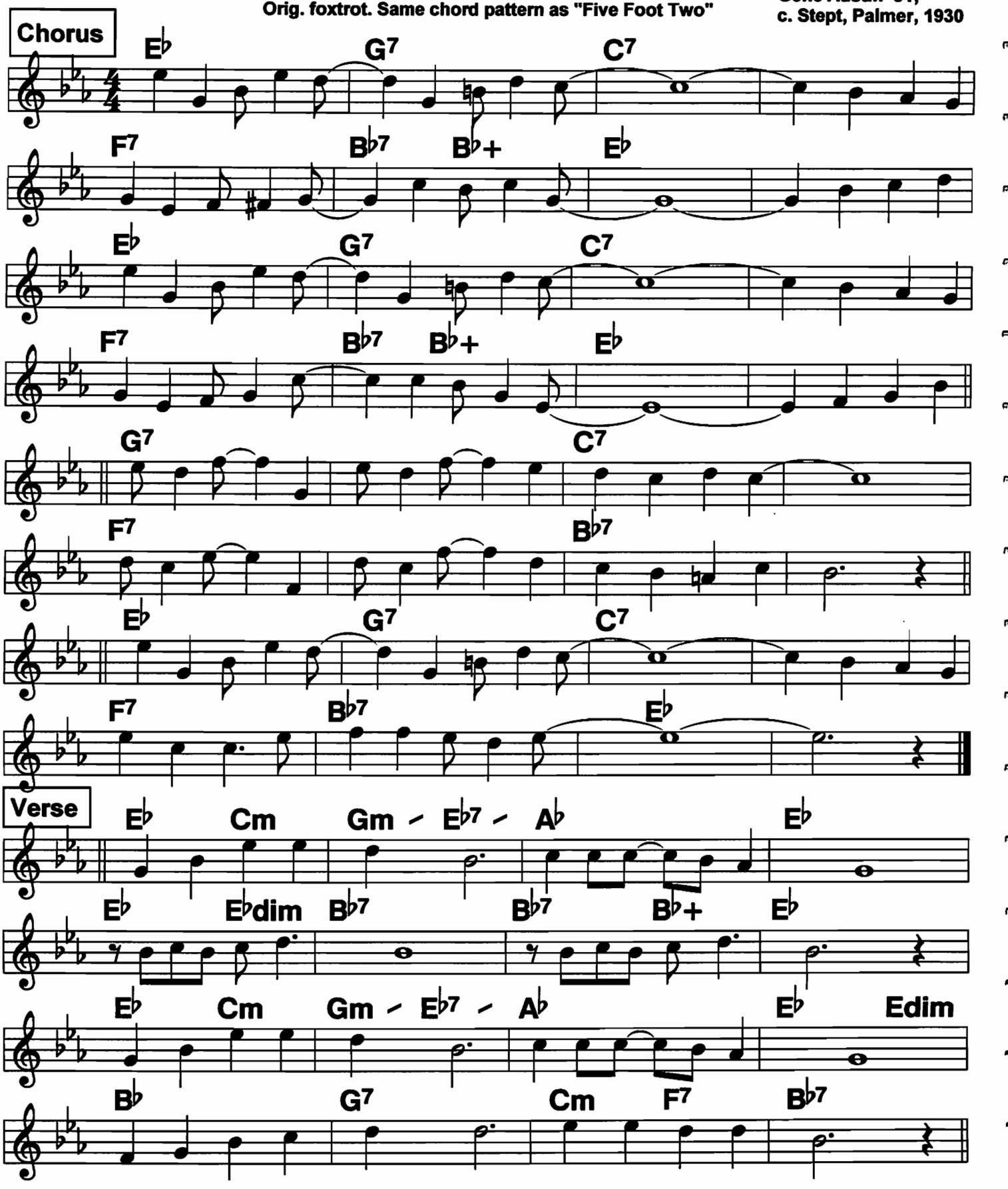
Routines vary wildly. C and E are often omitted. Ending is rare on records.
Most bands at least partially improvise leads on all strains, and phrasing varies.
Orig. sheet music and stock chart are so different from what's become the "standard",
jazz version that I opted to codify the practice into a workable lead.

Please Don't Talk About Me When I'm Gone

2-beat ♩ = 168

Orig. foxtrot. Same chord pattern as "Five Foot Two"

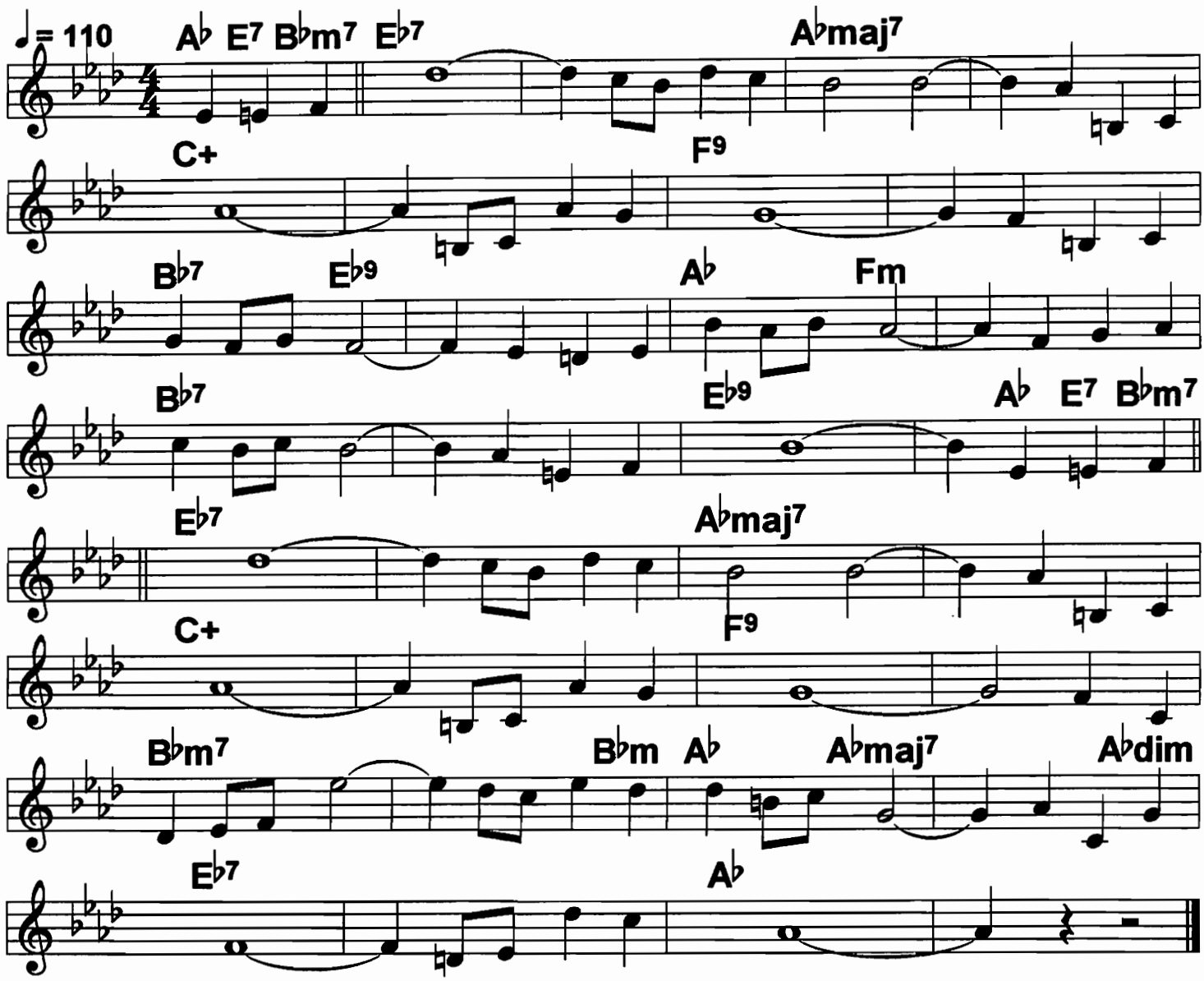
Ethel Waters '31;
Gene Austin '31;
c. Stept, Palmer, 1930



Poor Butterfly

Red Nichols '28; Spike Hughes '30;
B. Hackett '38; Goodman Sextet '40;
c. 1916

light 4/4; plaintively



(Poor butter-) Fly/// /'neath the blossoms wait-/ing,/ /poor Butter-
Fly,/// /for she loved him so./// /The moments
Pass into hours,/ /the hours/ pass into years/ /and as she
Smiles through her tears/ /she murmurs low./// /The moon and

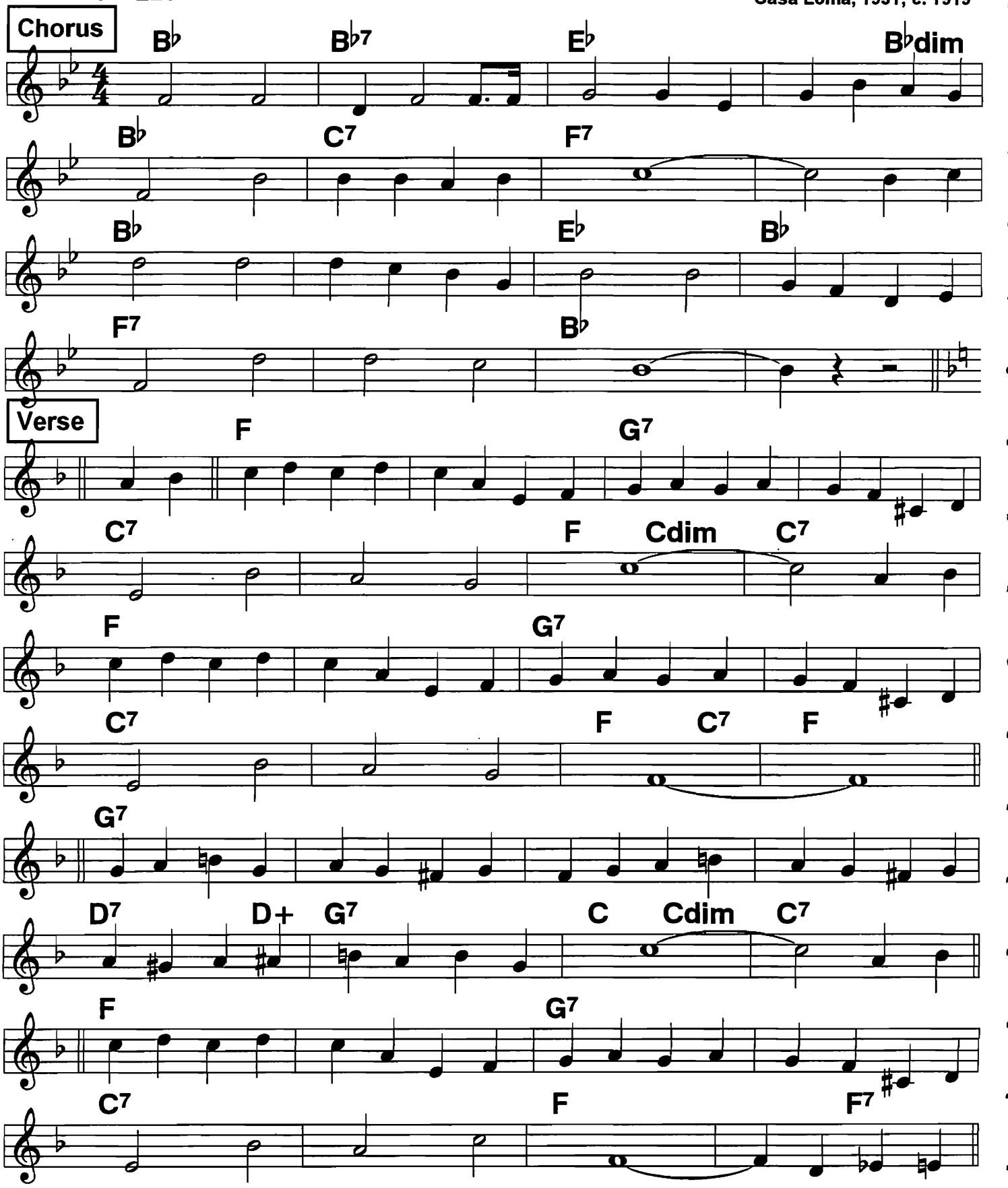
I/// /know that he be faith-/ful,/ /I'm sure he'll
Come/// /to me bye and bye./// // But if
He don't come back,/ /then I never sigh or cry,/ /I just must
Die,/// /poor Butter- fly./// /|||

(Verse gives the story, from "Madam Butterfly"--Japanese girl falls in love with American sea person, who leaves swearing he'll return; she awaits, pining under the cherry blossoms.)

151 Put On Your Old Gray Bonnet

2-beat ♩ = 220

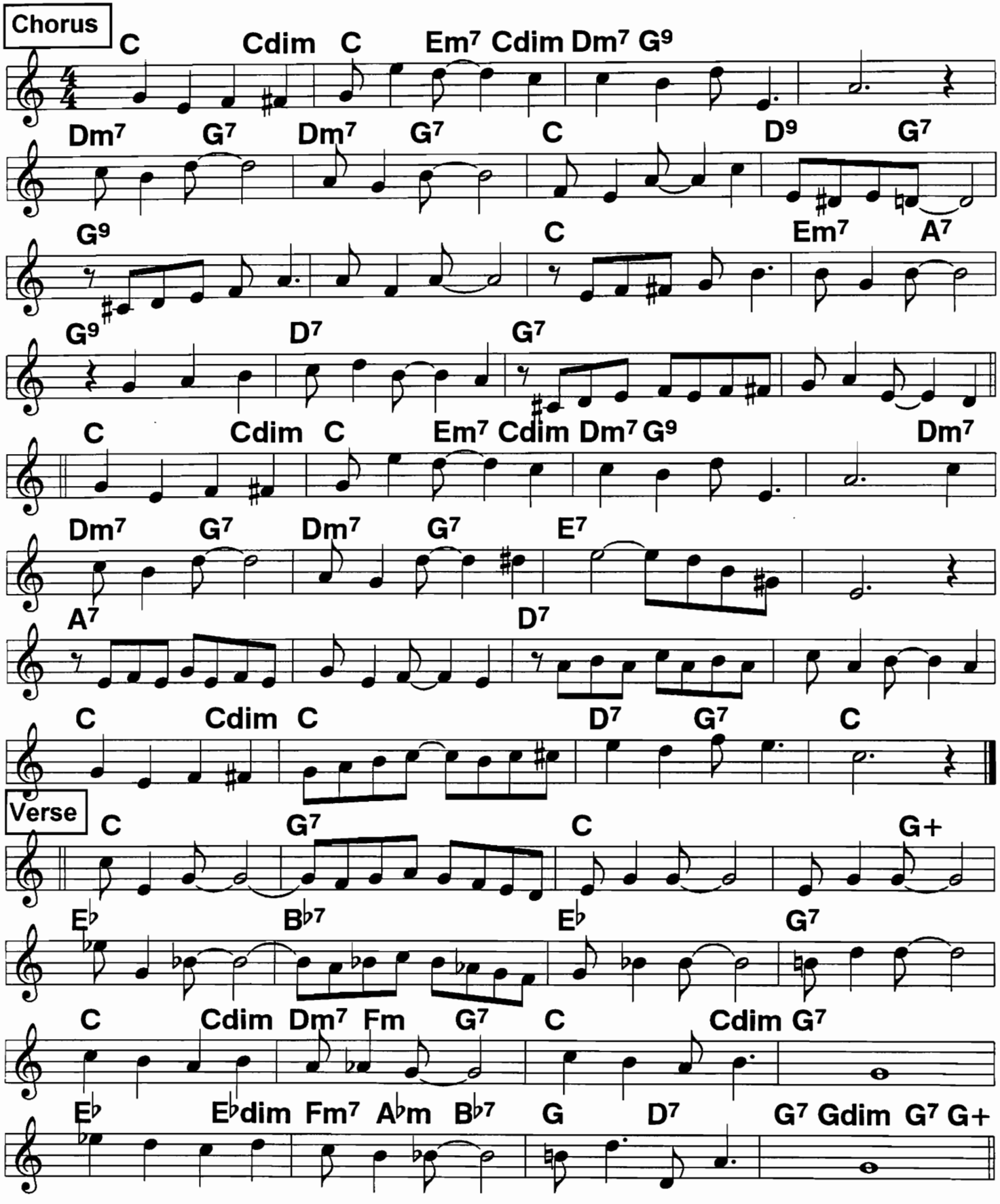
Casa Loma, 1931; c. 1919



Rock-A-Bye Your Baby With A Dixie Melody

Smooth 4/4 ♩ = 112

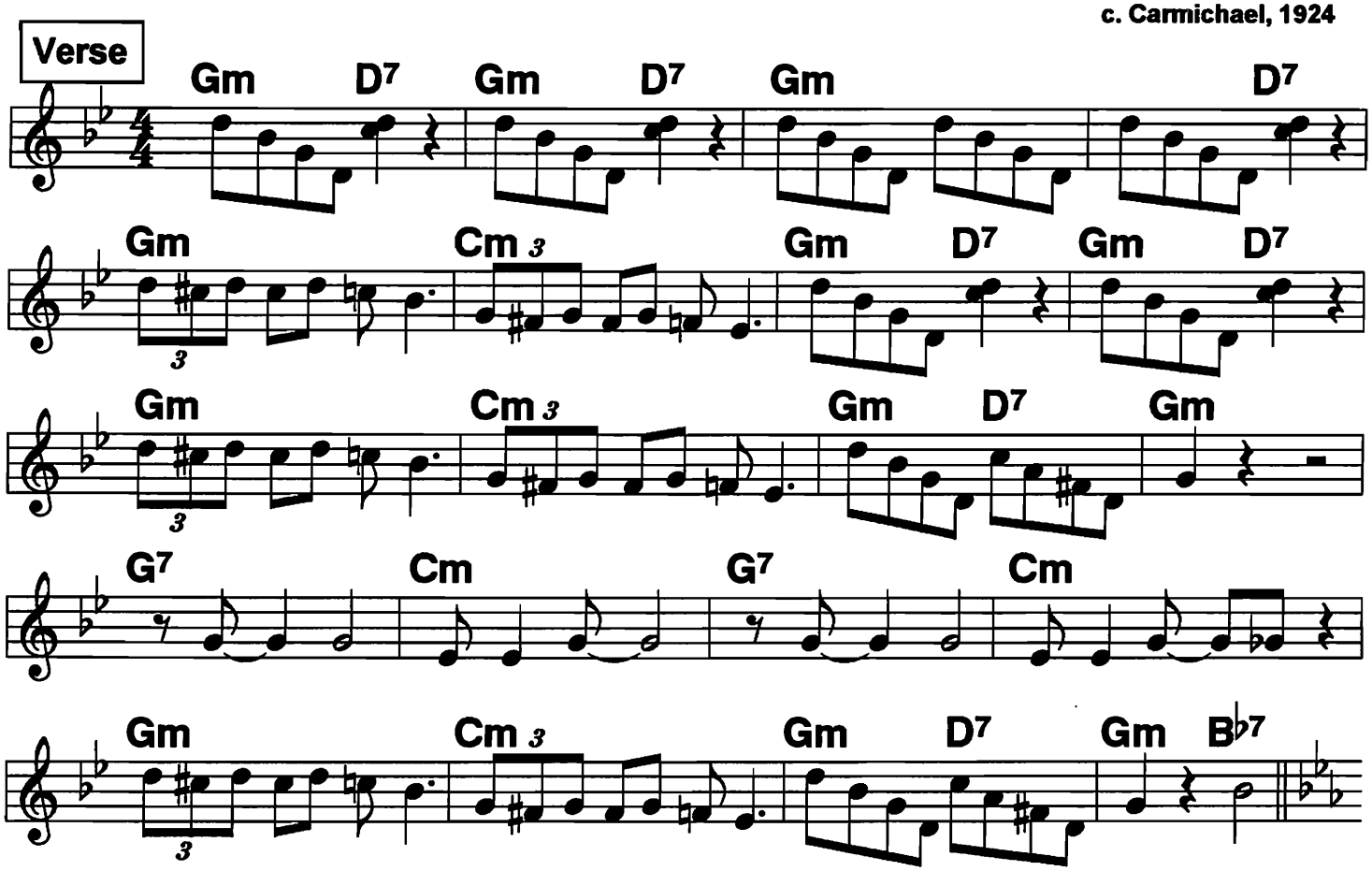
Al Jolson, c. 1918



Riverboat Shuffle (1)

4/4 ♩ = 180

Bix '24, Bix-Tram '27;
Spanier '39;
c. Carmichael, 1924

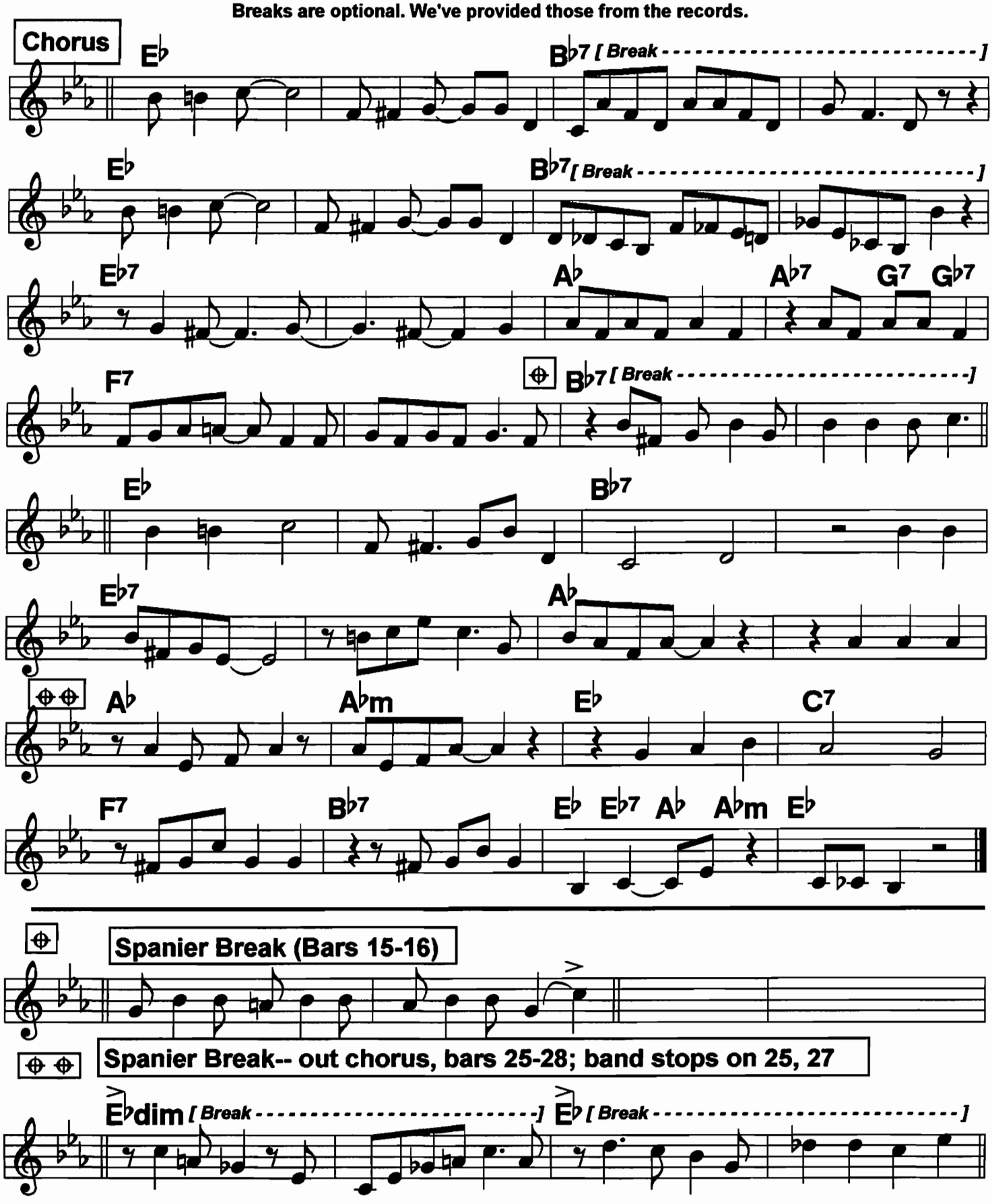


Routine: Verse, Chorus, Solos, V CC. (Double notes at D7: You choose.)

The two "definitive" records are 1. Bix, Wolverines, 1924; 2. Mugsy Spanier's Ragtimers, 1939. Neither follows the sheet music closely, so we've mixed salient portions of both versions. Both records in orig. key of C-F. Bix '27 in Ab. Standard playing key is Bb, so using it for this sheet.

Riverboat Shuffle (2)

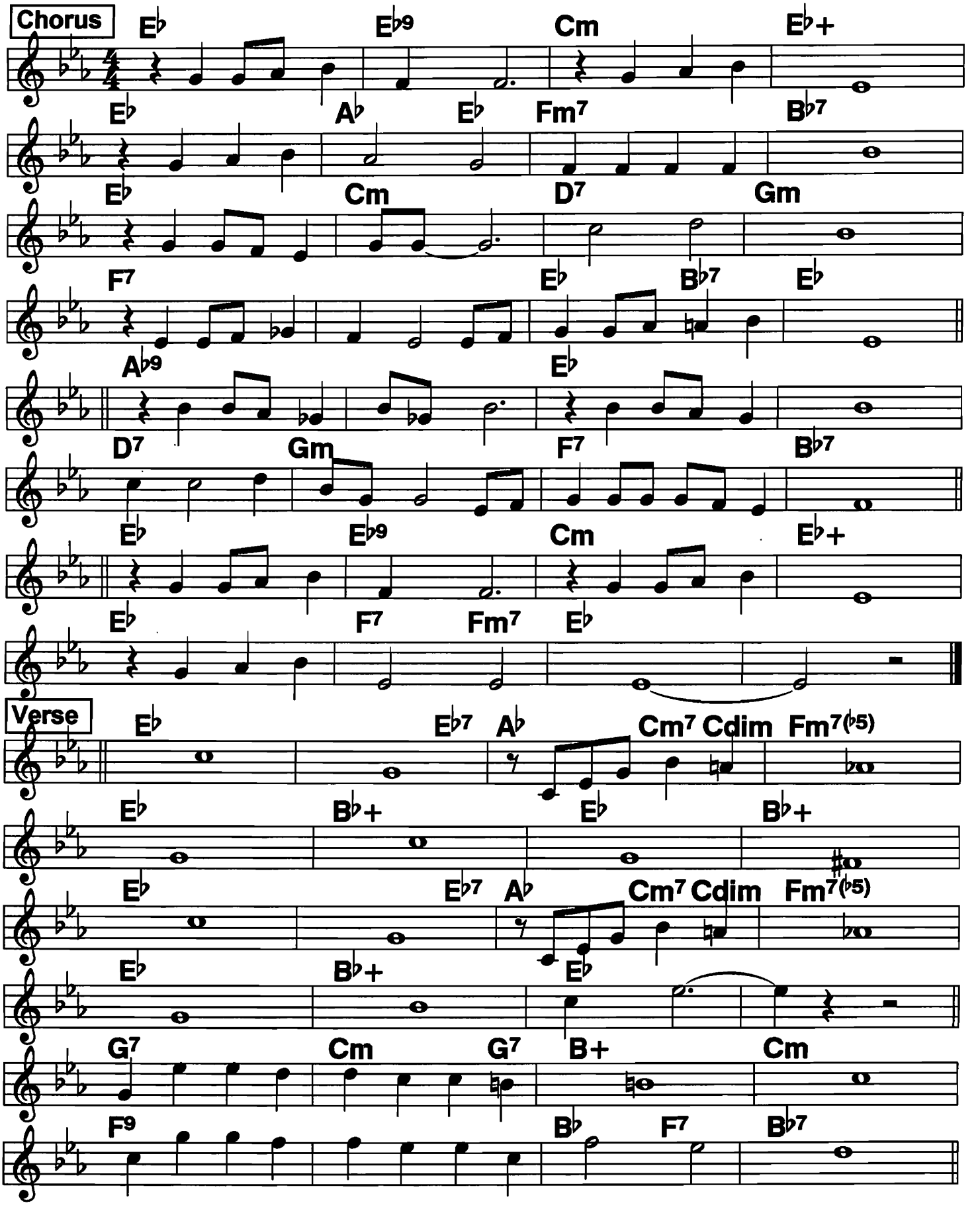
Breaks are optional. We've provided those from the records.



154 Rockin' Chair

Mildred Bailey '32;
c. Hoagy Carmichael, 1929

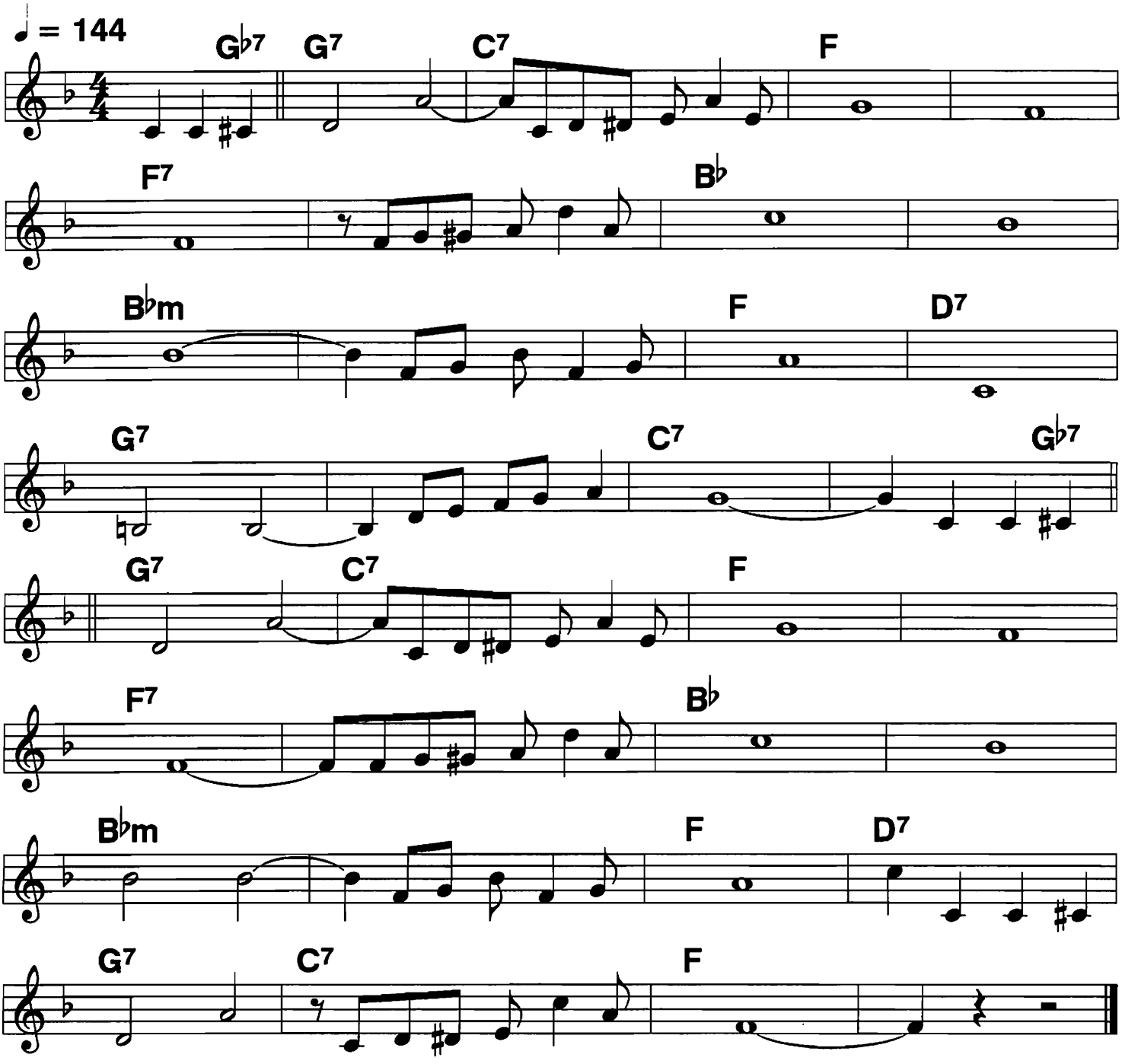
4/4 ♩ = 102



Rose Room

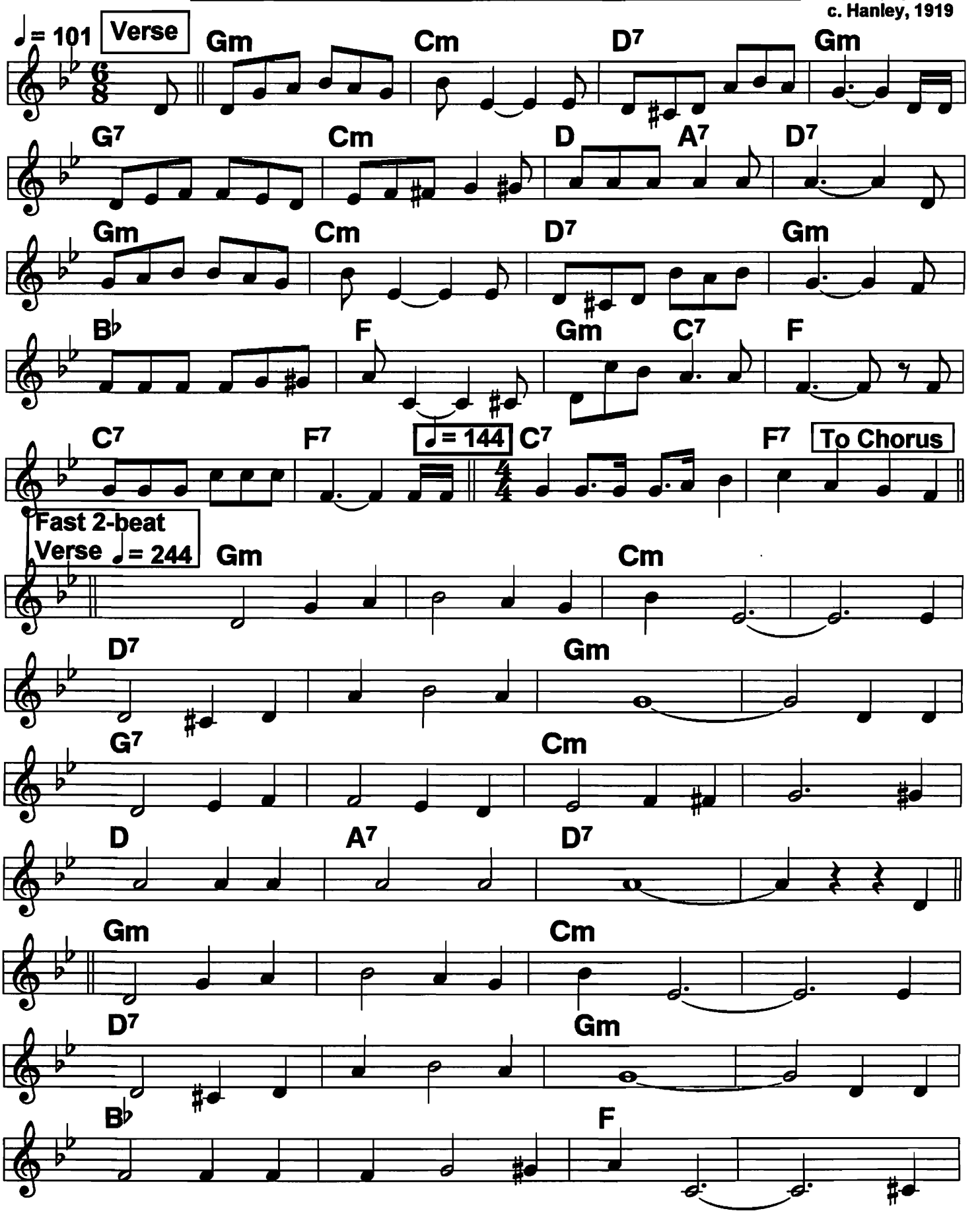
Swingy 4/4

1927

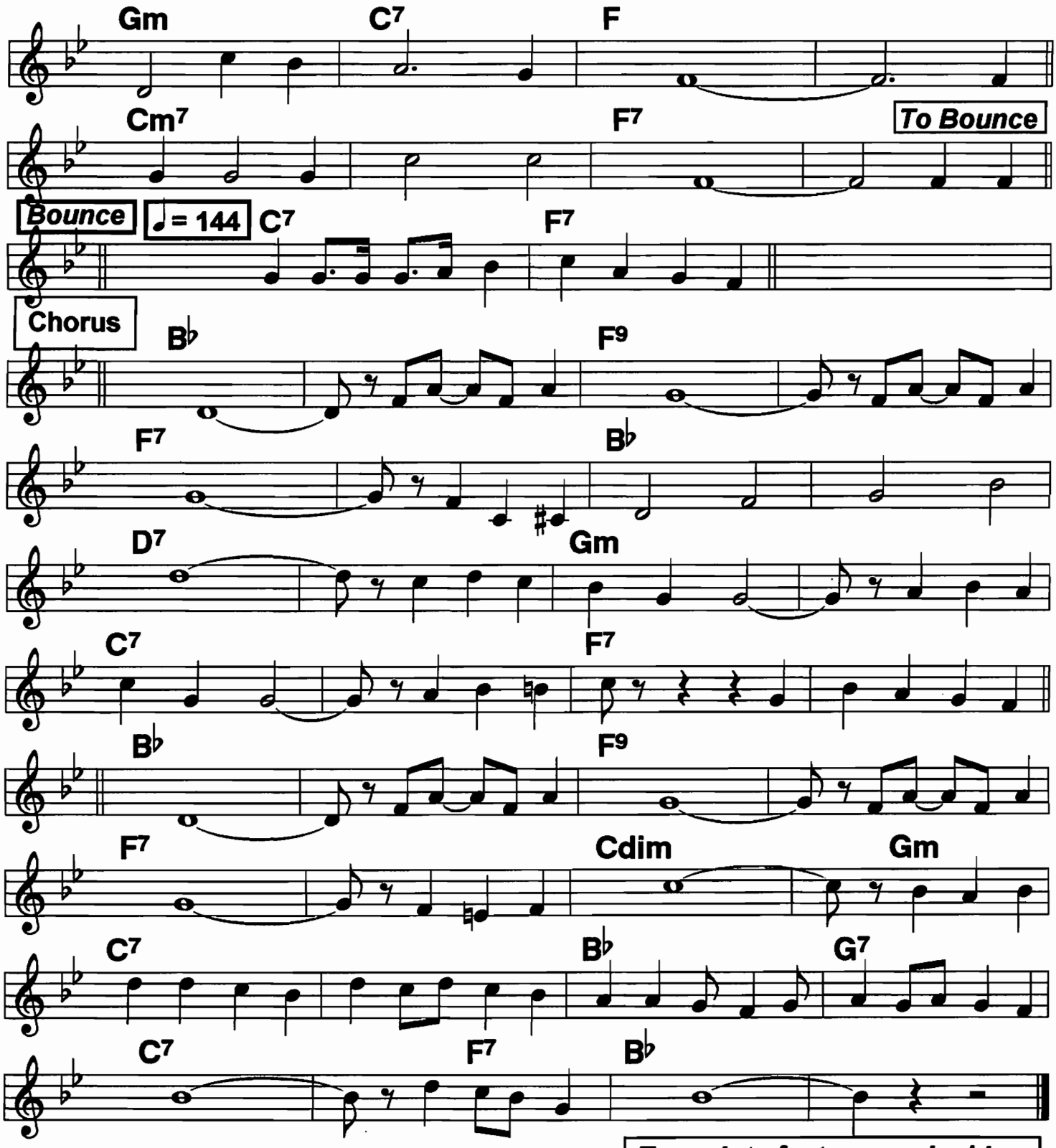


Rose Of Washington Square (1)

T. Murphy arr.
c. Hanley, 1919



Rose Of Washington Square (2)



ROUTINE: 6/8 verse, Vocal Chorus, Band Choruses, Fast Vocal Verse, Vocal Chorus

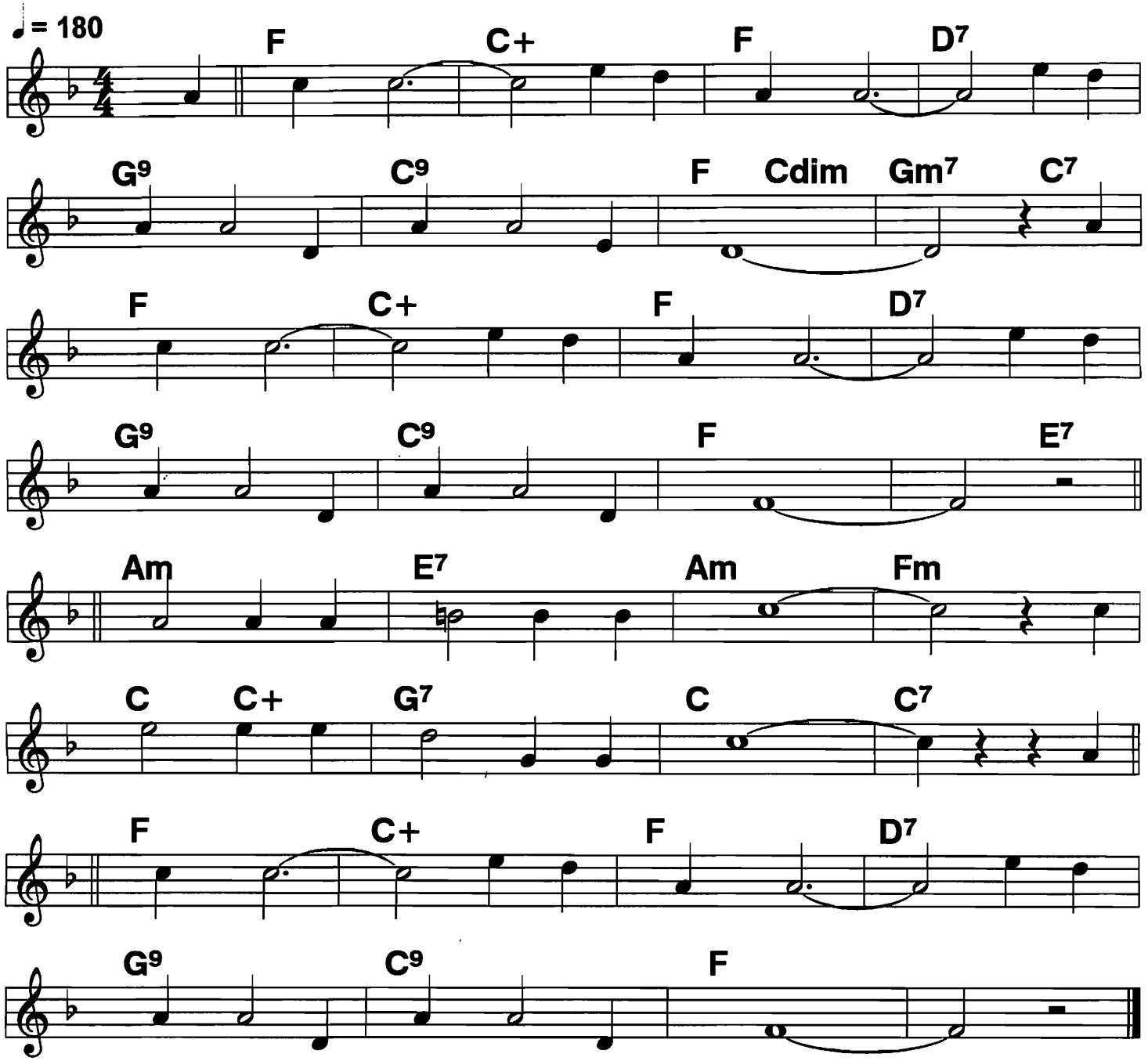
To go into fast verse, double time these 2 bars

This is the Turk Murphy arrangement. VC notes from sheet music. Can play it as regular tune.

Rosetta

4/4 square, moderate, swing

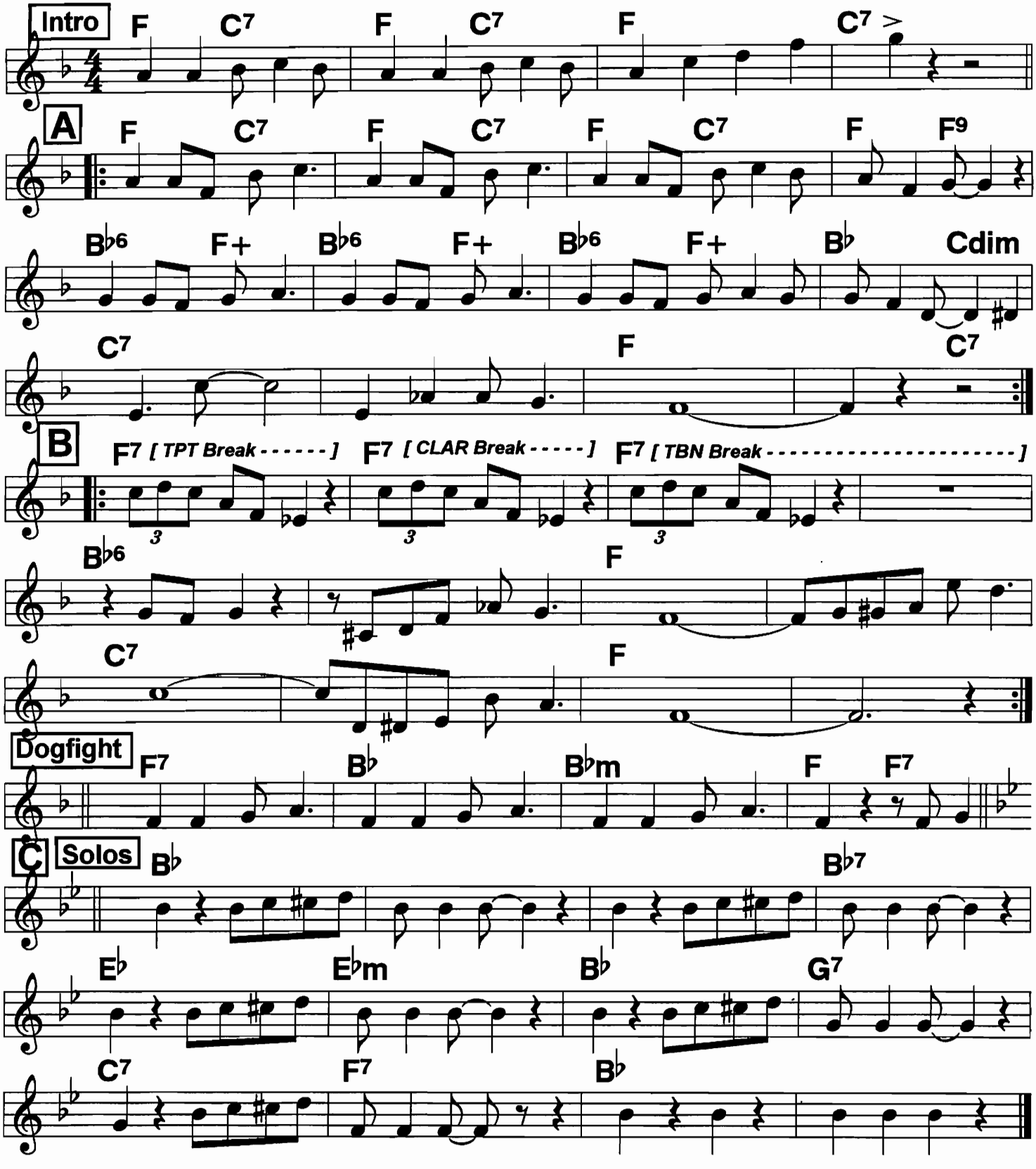
c. Earl Hines, 1933



Royal Garden Blues

♩ = 174 4/4

c. C. & S. Williams, 1919

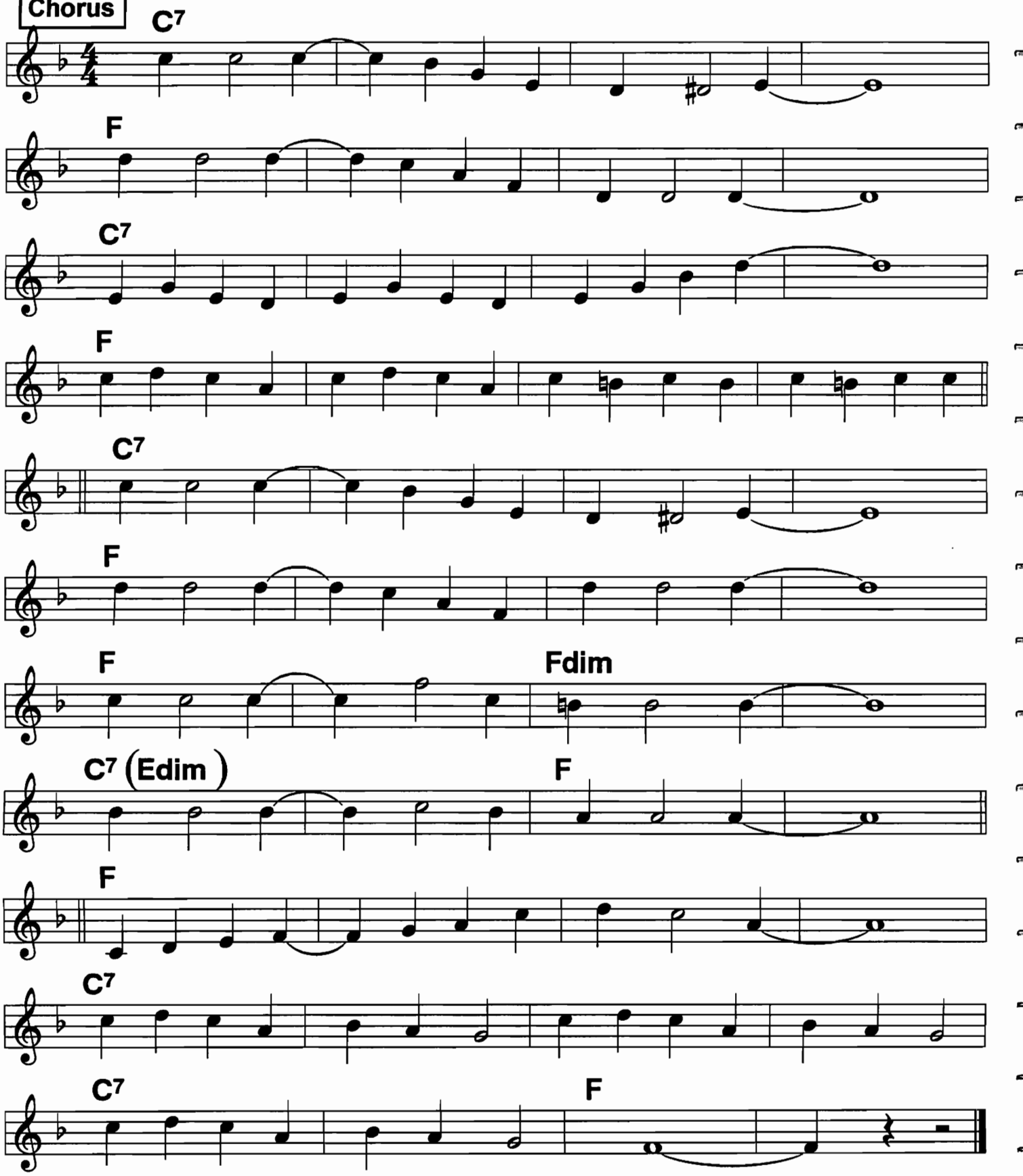


INTRO, A 2 X, B 2 X, C, SOLOS on C 2 X each, C C C double ending. Square driving 4/4 on C ensembles can really spark dancers.

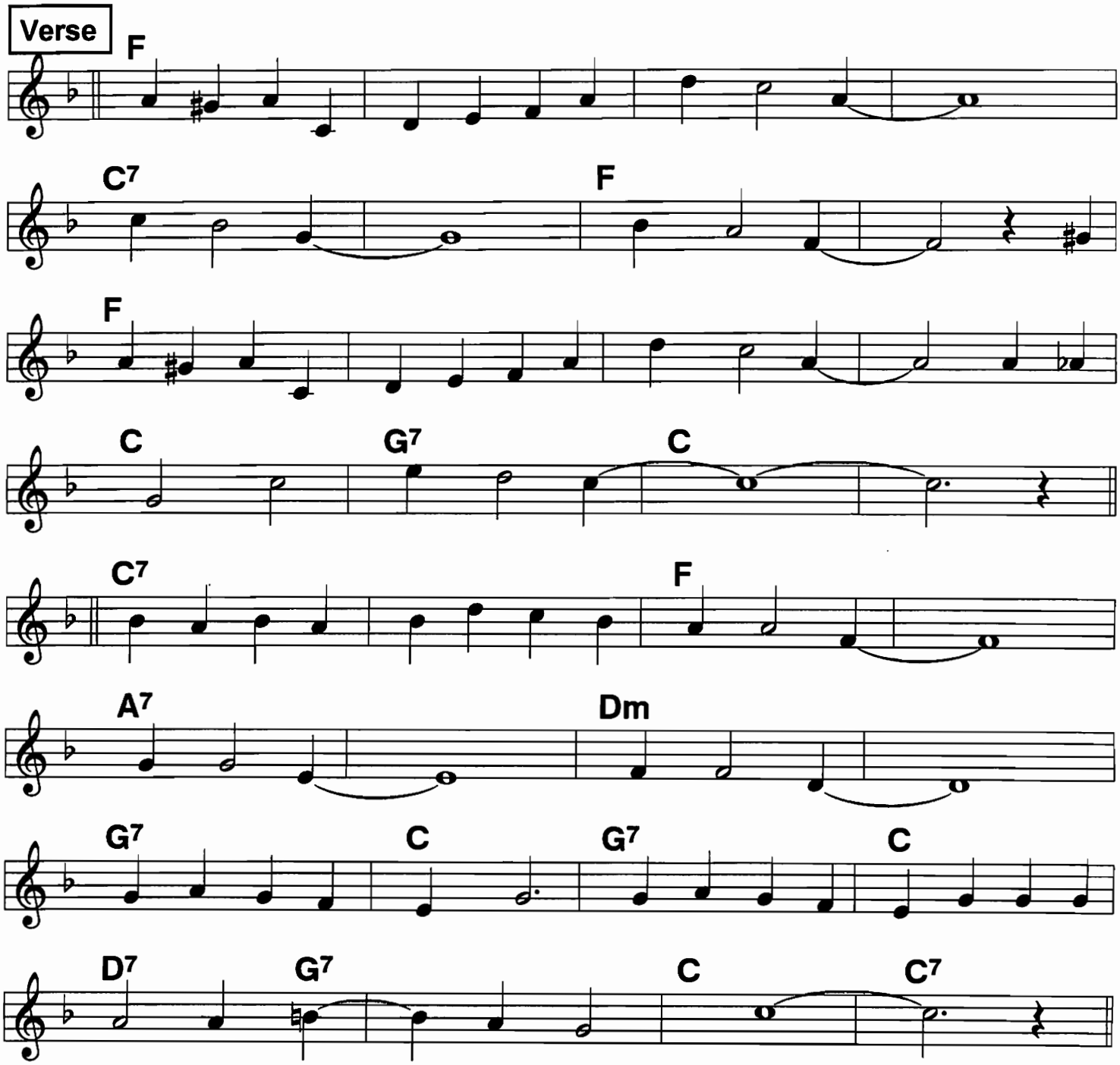
159 Sailing Down the Chesapeake Bay (1)

Hot 2-beat ♩ = 228

Chorus

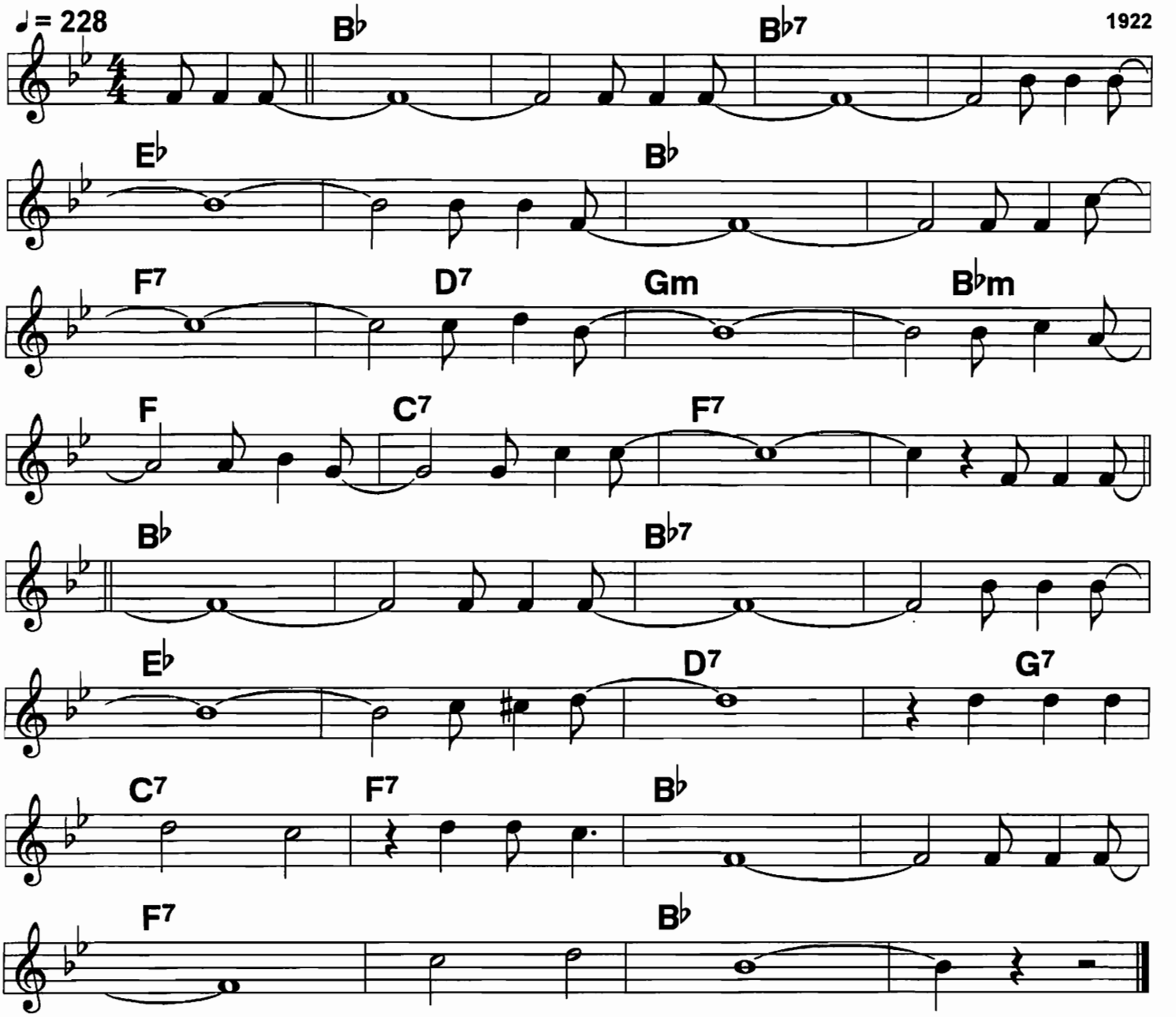


Sailing Down the Chesapeake Bay (2)



Running Wild

Hot 2-beat



(Runnin') Wild/// //lost con- trol./// //Runnin'
Wild/// //mighty bold./// //Feelin'
Gay,/// //reckless too./// //Carefree
Mind/ all the time,/ never blue./// /|Always

Goin'/// //don't know where./// //Always
Showin'/// ///I don't care./// /Don't love no-
Bo/-dy,/ |it's not worth- while./// //all a-
Lone,/// run-/nin'/ wild./// /|||

San

Bix; c. 1920

2-beat
♩ = 224

Vamp 4 bars

Gm

Verse

Dm Gm Dm

A7 B♭dim A7

1. Dm A7 [Break - - - - - - -] Dm A7 [Break - - - - - - -]

2. Dm A7 Dm D♭ C C7

Chorus

F D♭7 F D♭7

F Dm7 G7 C7 F C7

F D♭7 F D♭7

F G7 C7

F F7 B♭ D♭7

F F7 B♭ D♭7

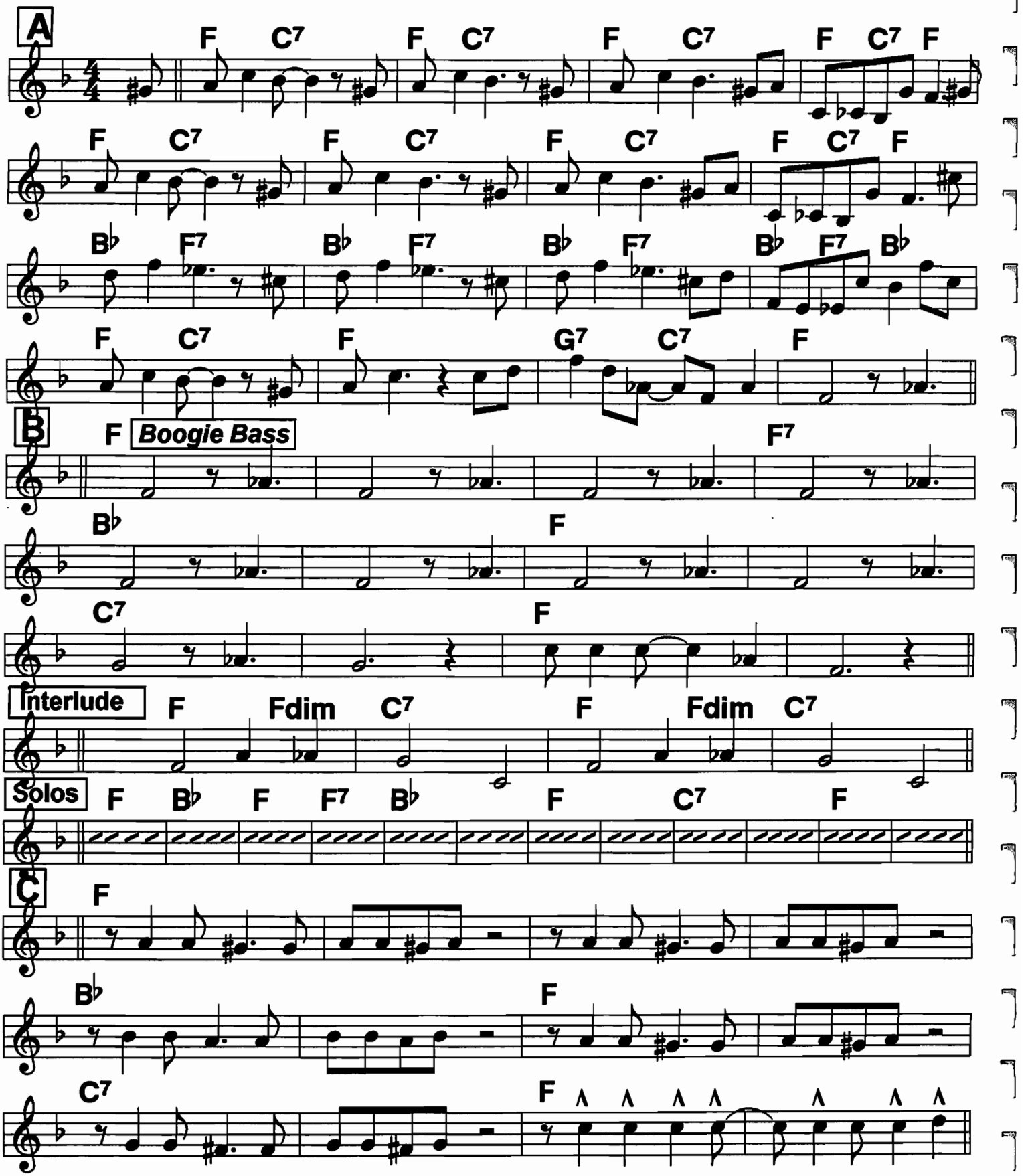
F D♭7 F A7 D7

G7 Gm C7 F

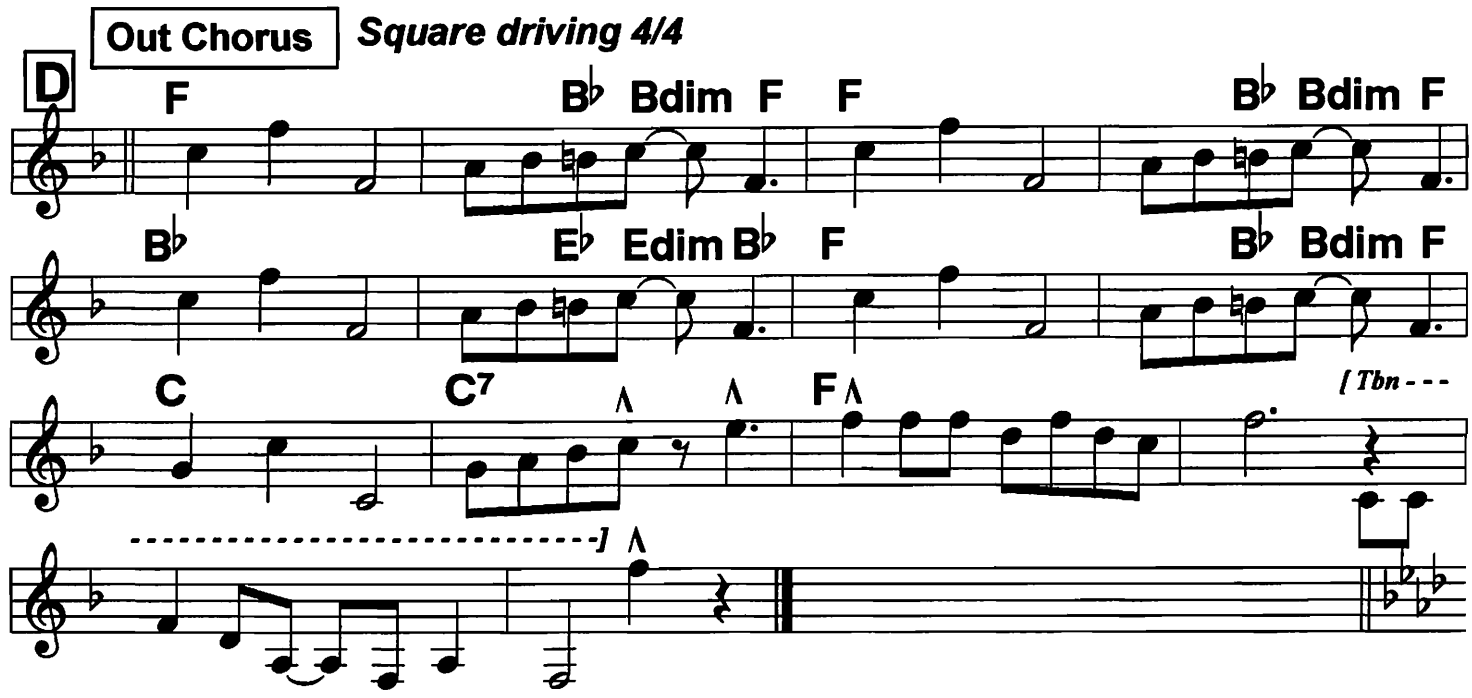
Savoy Blues (1)

Rockin' 4/4 ♩= 120

C. Kid Ory, 1927



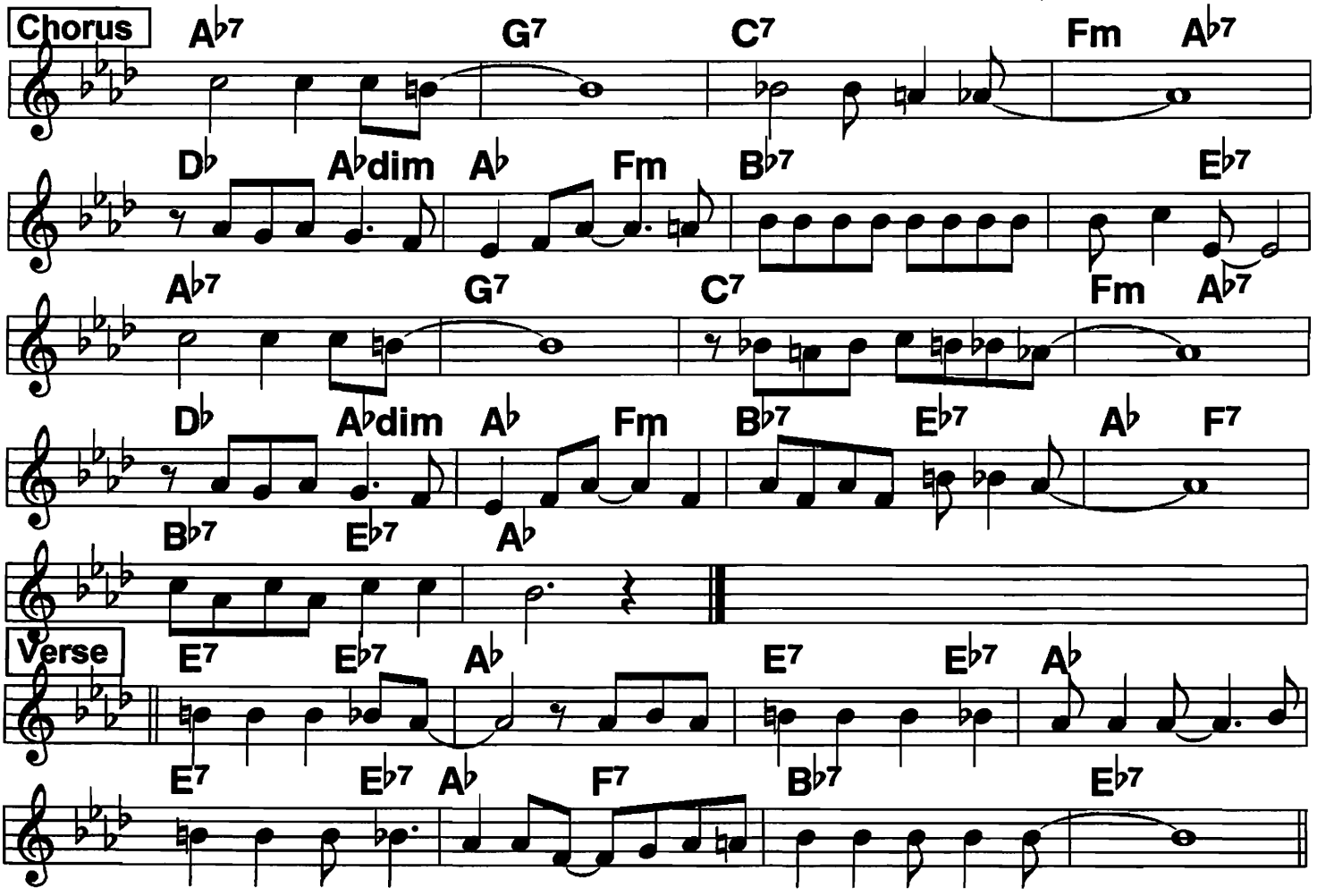
Savoy Blues (2)



Sweet Substitute

4/4 ♩ = 96

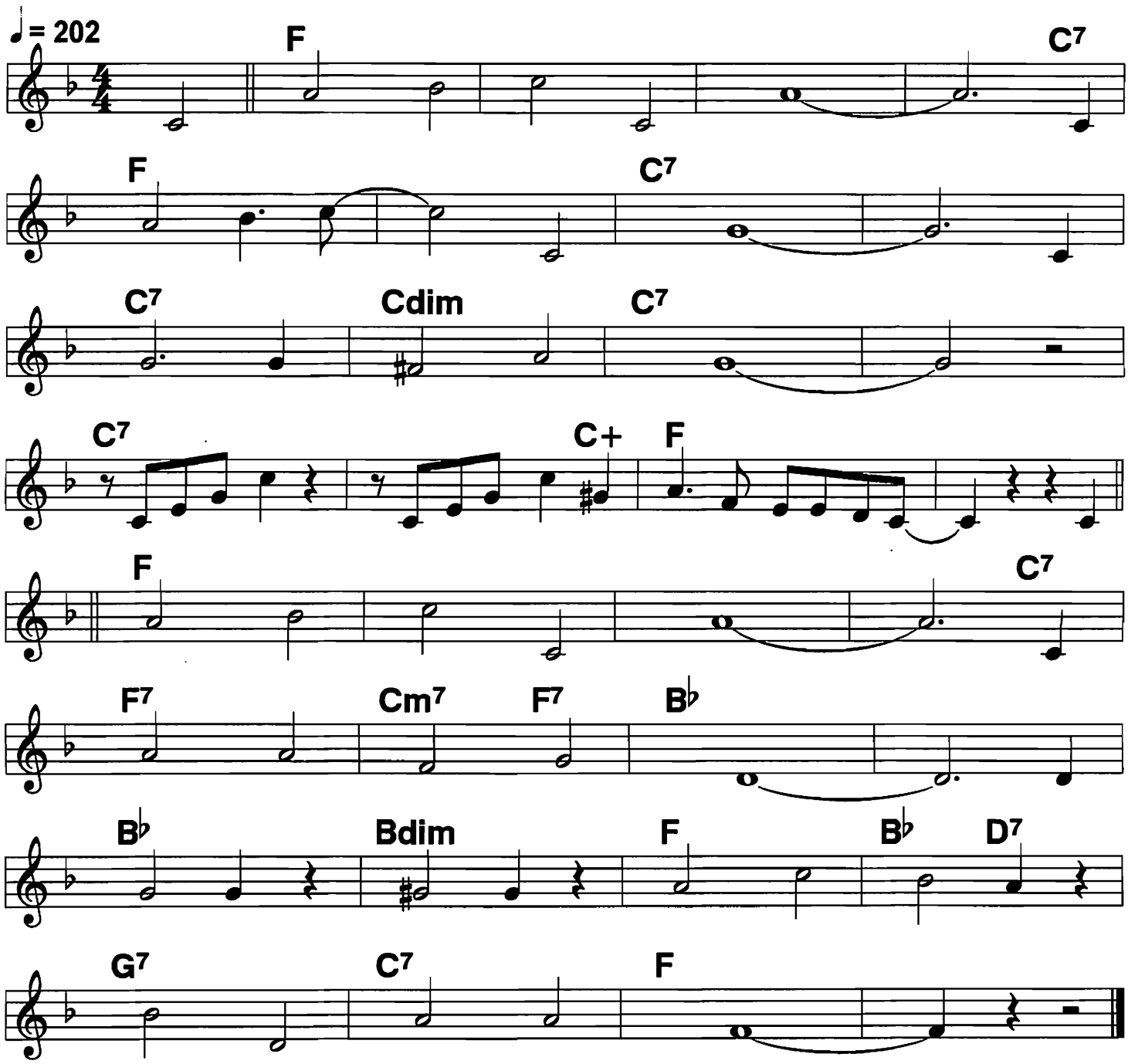
c. Jelly Roll Morton, 1939



Second Line

2-beat

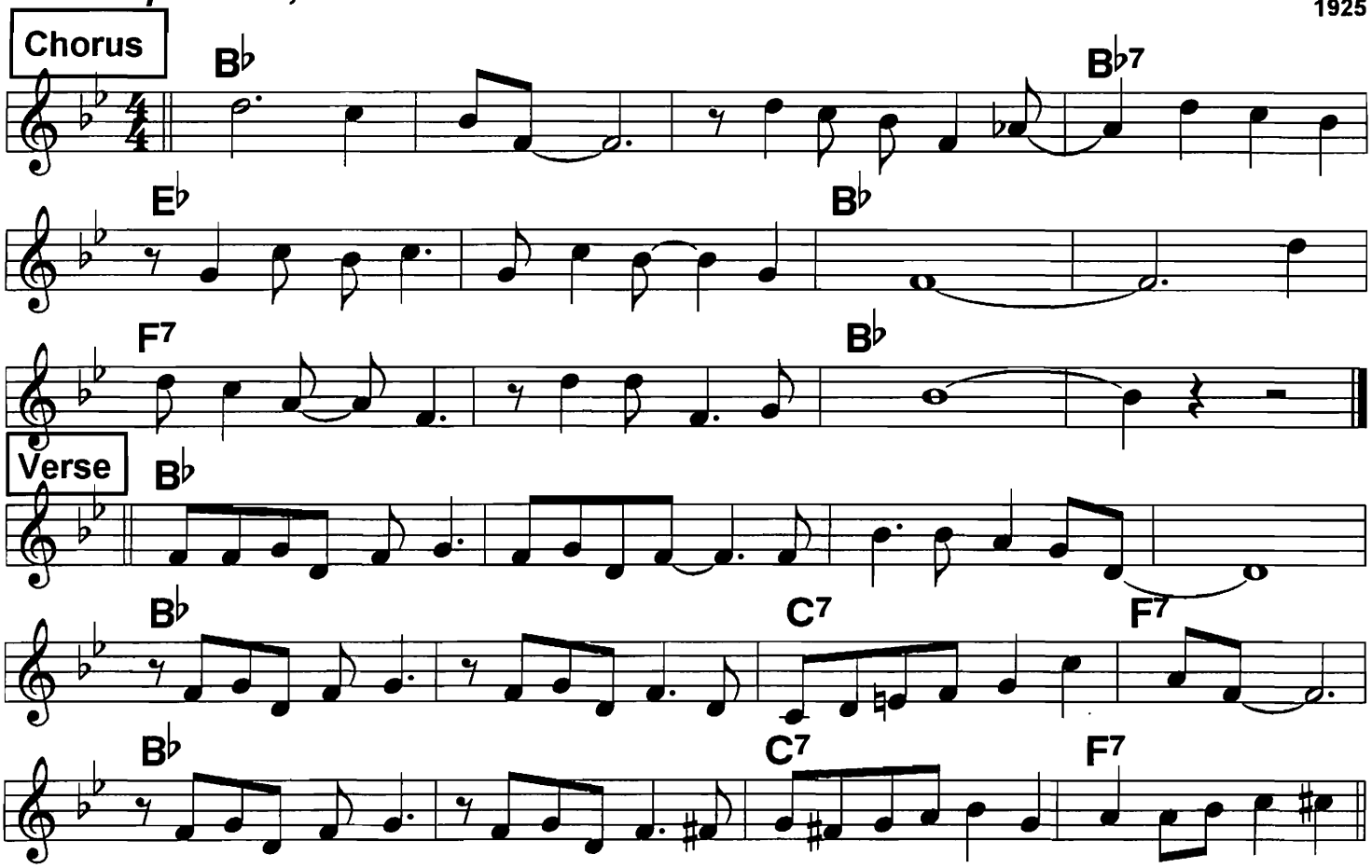
c. Barbarin, 1949



See See Rider (C.C. Rider)

4/4
♩ = 94
Verse is plaintive, wail the Chorus

1925



Verse:
Now I feel so lonely, I feel so blue, I always feel so bad.///
I made a mistake right from the start, and now it feels so hard to part.///
Open this letter that I will write. I hope you will believe it,
when you receive it.

Chorus:
1. See// see rider/// see what you have done, Lawd Lawd Lawd.
Made me love you, now your man has come/// ///You
Made me love you, now your man has come./// /|| I'm

2. Goin' away baby,// I won't be back till fall. Lawd Lawd Lawd
Goin' away baby,// I won't be back till fall. /If I
Find a good man, won't be back at all./// /|||

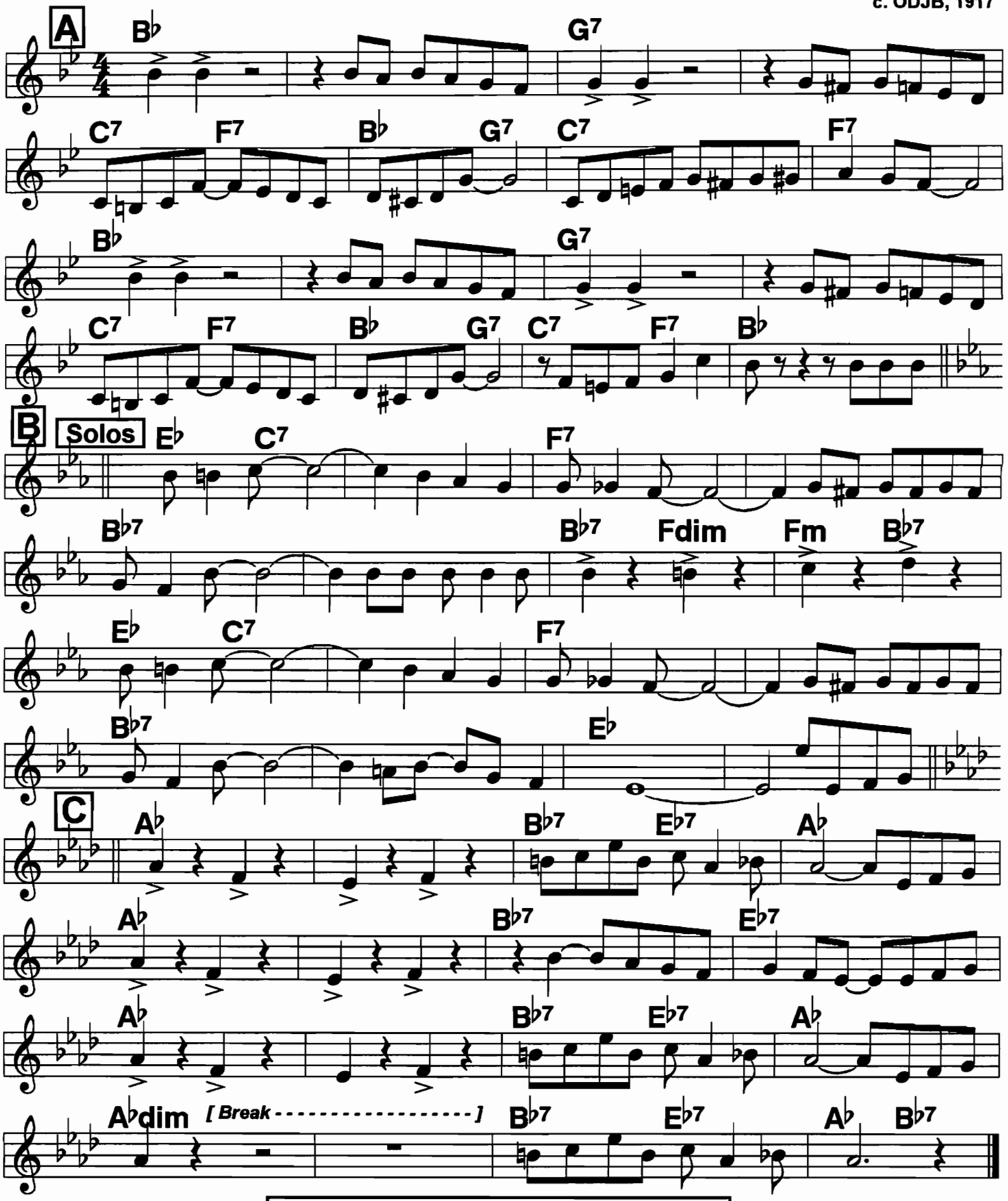
3. (I'm gonna) Buy// me a pistol, just as
long as I am tall, lawd lawd lawd
Gonna kill my man, and catch the cannonball
he won't love me, he won't have any gal at all.

165

Sensation (Rag)

♩ = 208 *4/4*

c. ODJB, 1917

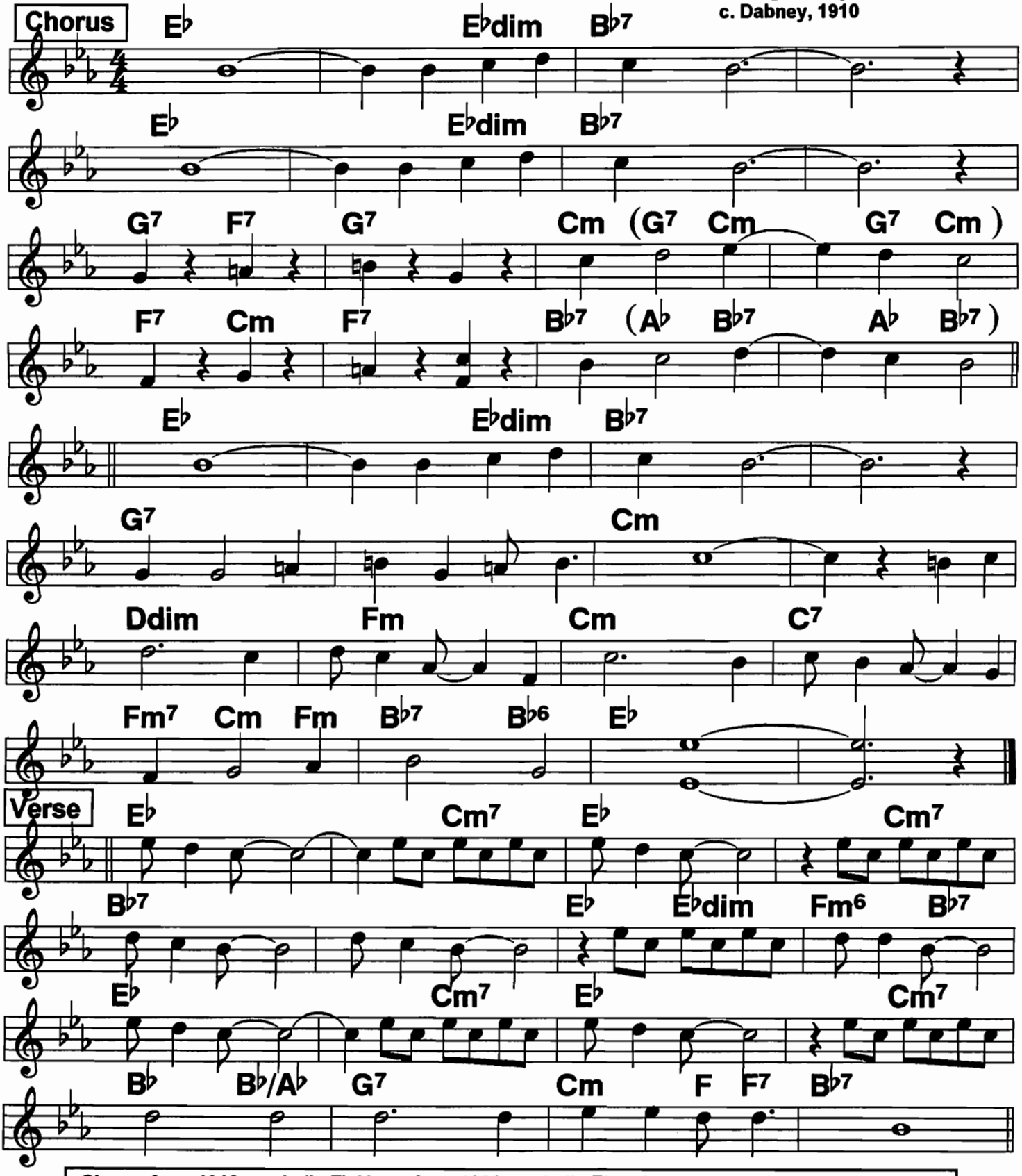


ROUTINE: A B C, Solos on B, C, B B

Shine

Armstrong '30, Mills Bros. w/Bing Crosby '32; Goodman '37; c. Dabney, 1910

2-beat ♩ = 240

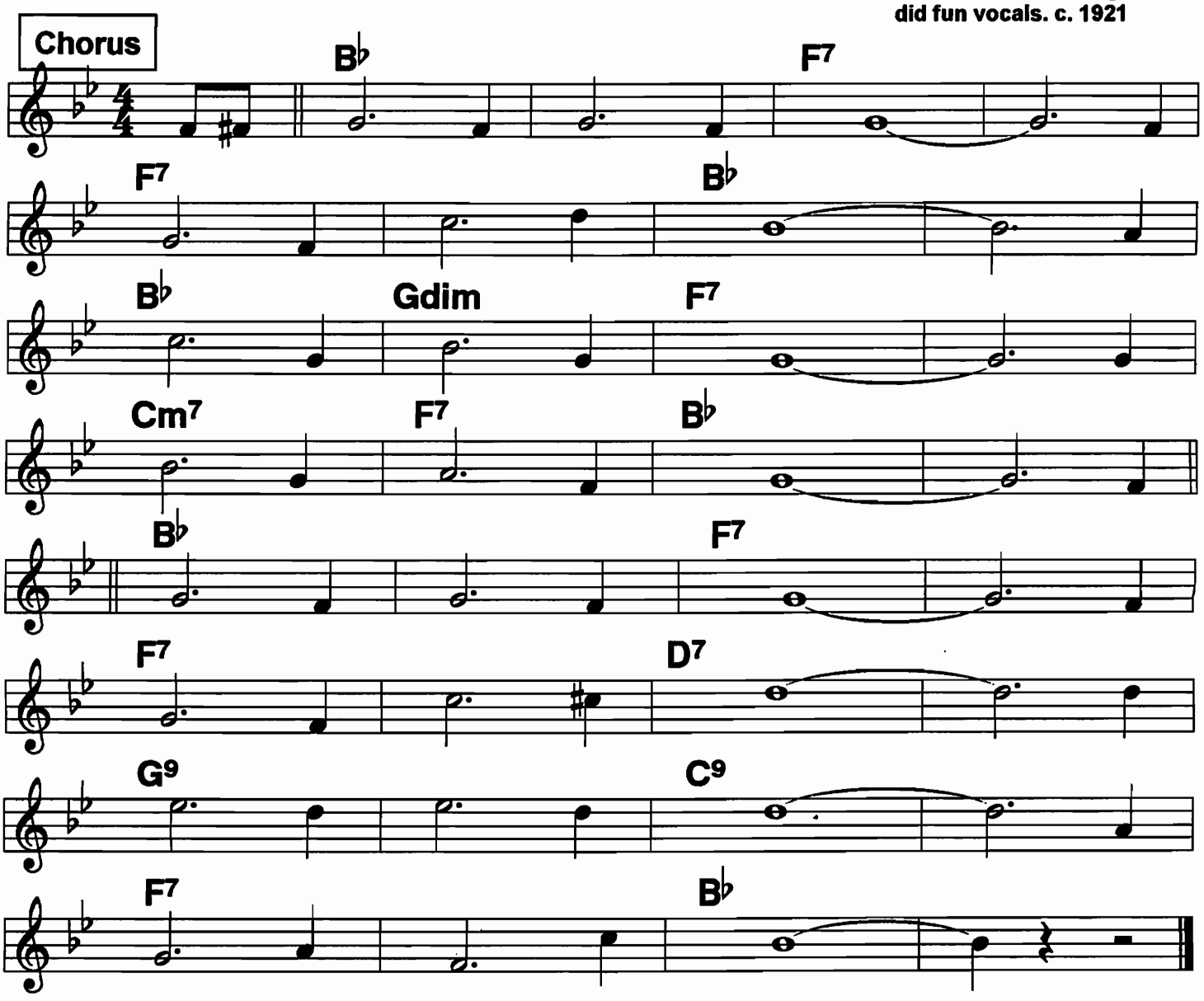


Chorus from 1910 music (in F), Verse from 1924 music (in Eb). The orig. chor. lyrics are considered offensive today, apparently also in 1924, for new music was issued with a new verse and lyrics. The 1910 verse sheds light on the chorus, is an interesting social document.

167 Sheik of Araby (1)

2-beat 4/4 ♩ = 212

Many jazz records 30s-40s; Waller and Jack Teagarden did fun vocals. c. 1921

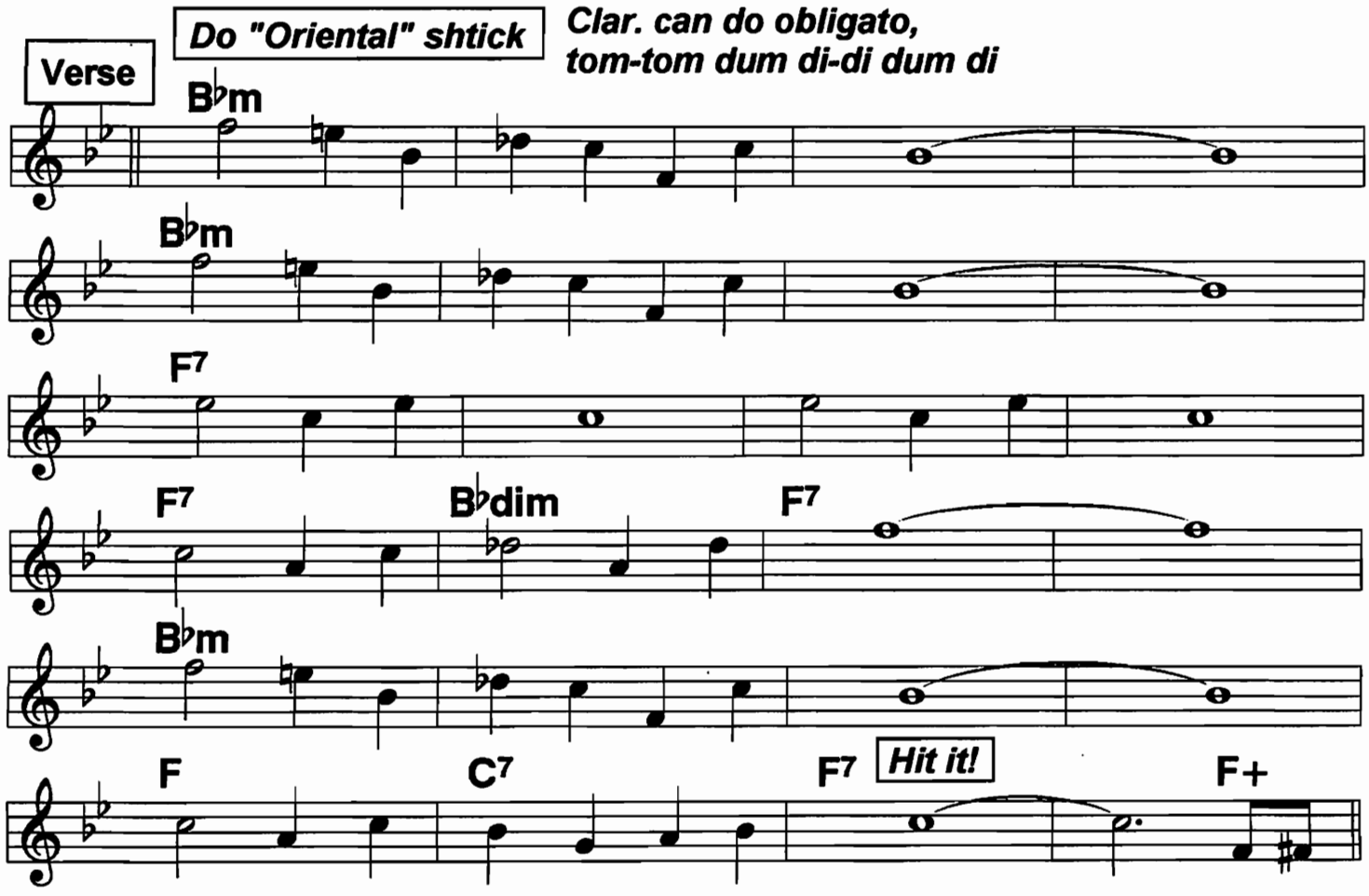


(I'm the) Sheik// of A-//ra- by,/// /// your
Love// be- longs// to me./// /// Each
Night// when you're// a- sleep,/// /// in-
To// your tent// I'll creep./// ///The

Stars// that shine// a- bove/// /// will
Light/// our way// to love./// /// You'll
Rule// this land// with me./// // I'm the
Sheik// of A-/ra-/ by./// ///|

(Band shouts response: |||| |||| ||"With no pants/ on |" each line except 8)

Sheik of Araby (2)



Verse:

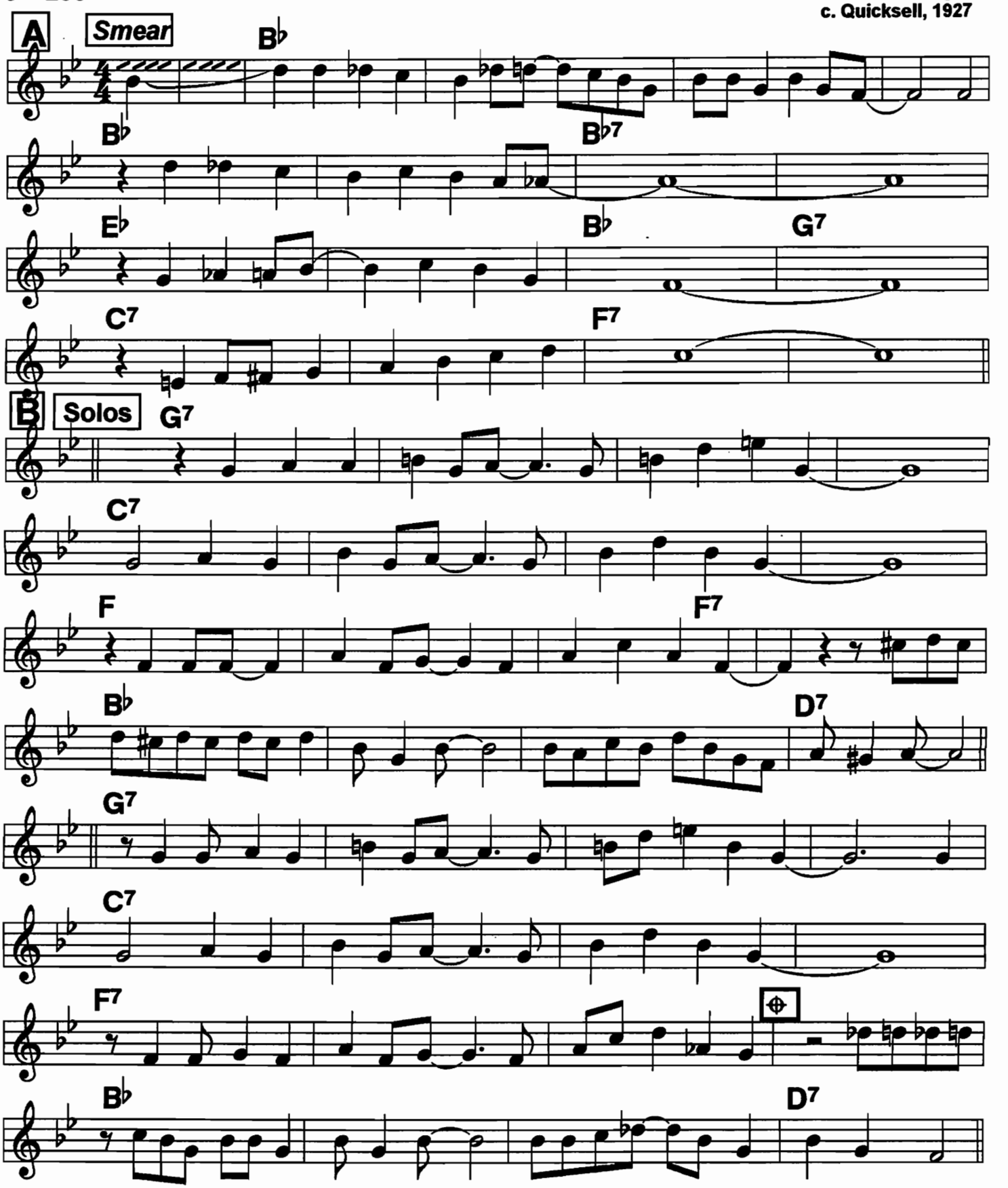
1. O-/ver the desert wild and free/// ////
Rides/ the bold Sheik of Ara- by./// ////
His/ Arab band/// at/ his com- mand./// ////
Fol-/low his love's cara- van./// ////
Un-/der the shadow of the palms/// ////
He/ sings to call her to his arms./// /// I'm the

2. While/ stars are fading in the dawn,/// ////
O-/ver the desert they'll be gone./// ////
His/ captured bride/// close/ by his side,///
Swift/ as the wind/ they will ride./// ////
Proud-/ly he scorns her smile or tear,/// ////
Soon/ he will conquer love by fear./// /// I'm the

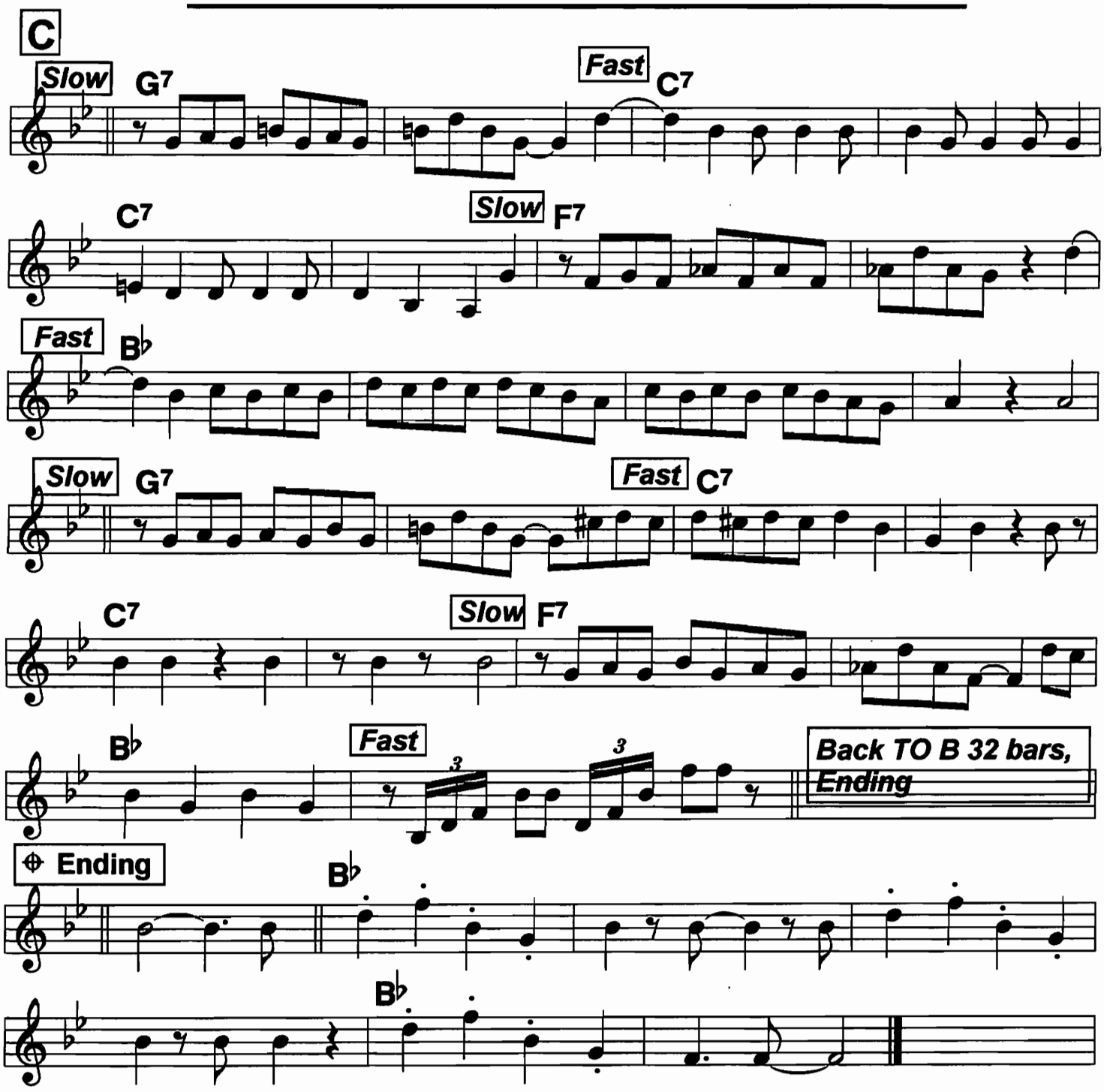
168 Since My Best Gal Turned My Down (1)

♩= 200 *2-beat*

Bix & His Gang '27;
c. Quicksell, 1927



Since My Best Gal Turned Me Down (2)



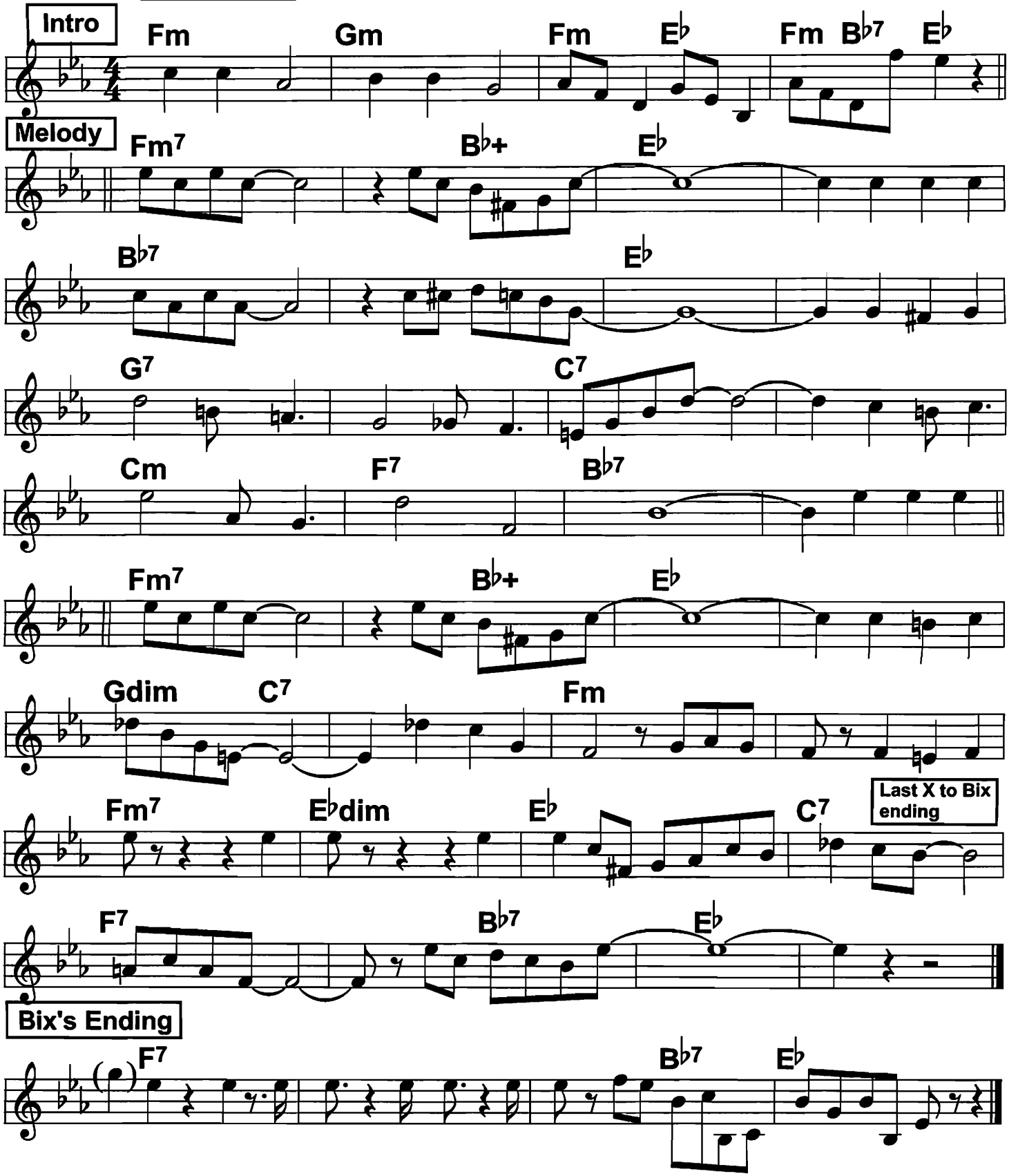
ROUTINE: A B A, SOLOS on B, C B 1 or 2 X, Ending

Singin' the Blues (1)

4/4
♩ = 132

Record order: Tram, Bix solos, melody

Bix & Tram, 1927;
c. 1920

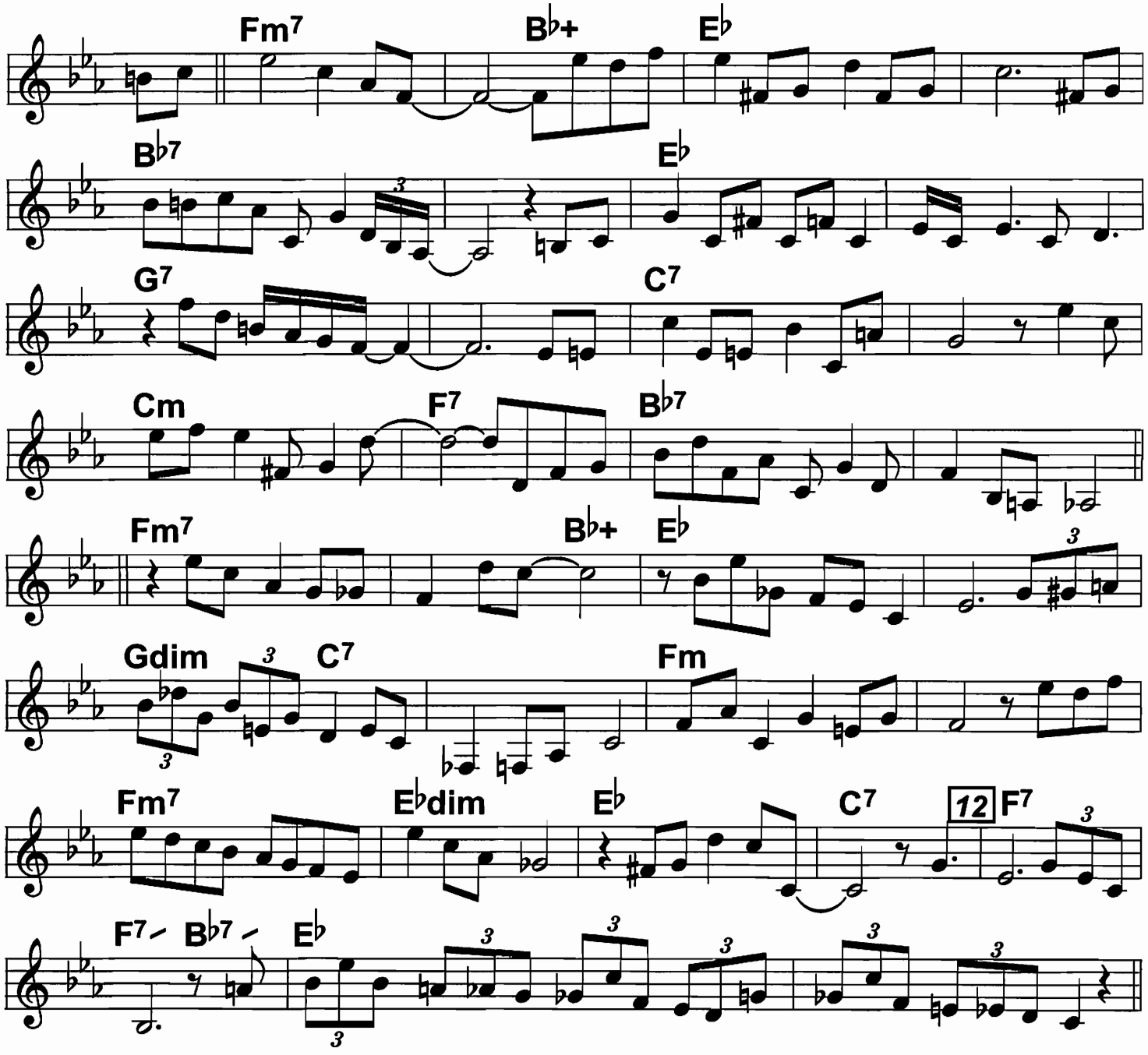


Singin' the Blues (2)

Concert key

Tram's Solo

In Clarinet range. ***Alto and C melody sax are 8va***



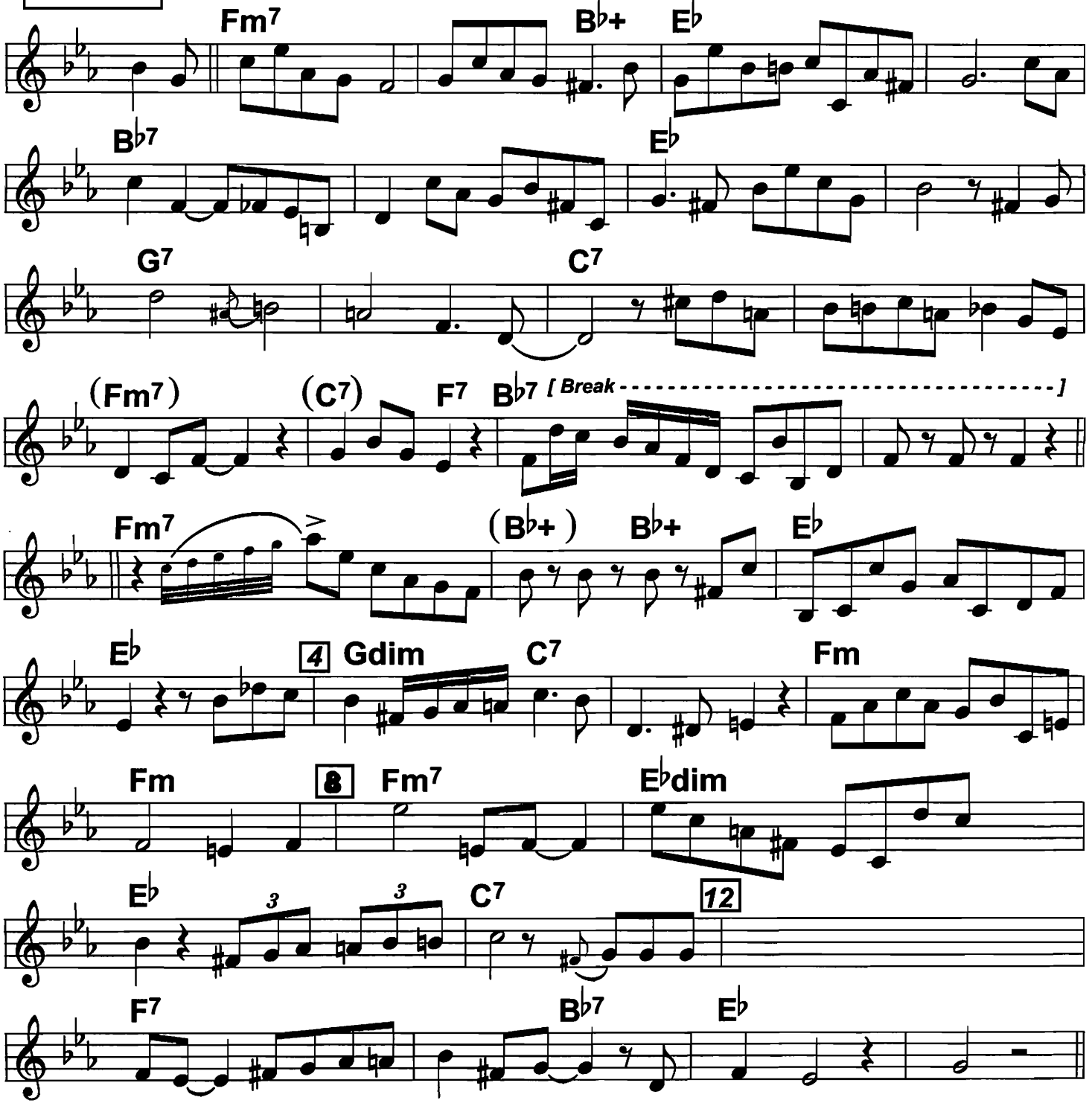
The classic version of this fine tune (first introduced by ODJB) is by Frankie Trumbauer's band, featuring solos by Tram and Bix--Routine: Intro, Tram solo, Bix solo, melody. Eddie Lang's guitar accompanyment is also a classic example of the genre. You can extend the tune by playing melody first, add solos, play melody and a jam chorus out.

Singin' the Blues (3)

Concert key

Bix Solo

(Chords vary)



When It's Sleepy Time Down South

Light 4/4 ♩ = 104

c. 1930

Chorus

A♭ A♭m E♭ F7

B♭9 A♭ - A♭m - E♭ E♭7

A♭ A♭m E♭ F7

B♭9 A♭ - A♭m - E♭ D7

G Ddim D7 G

G Ddim D7 G E♭7

A♭ A♭m E♭ F7

B♭9 A♭ - A♭m - E♭ (E♭7)

Verse

E♭ D7 E♭ Edim B♭7 B♭dim

B♭7 B♭dim B♭7 B♭+ E♭ Cm7 Fm7 B♭7(♭9)

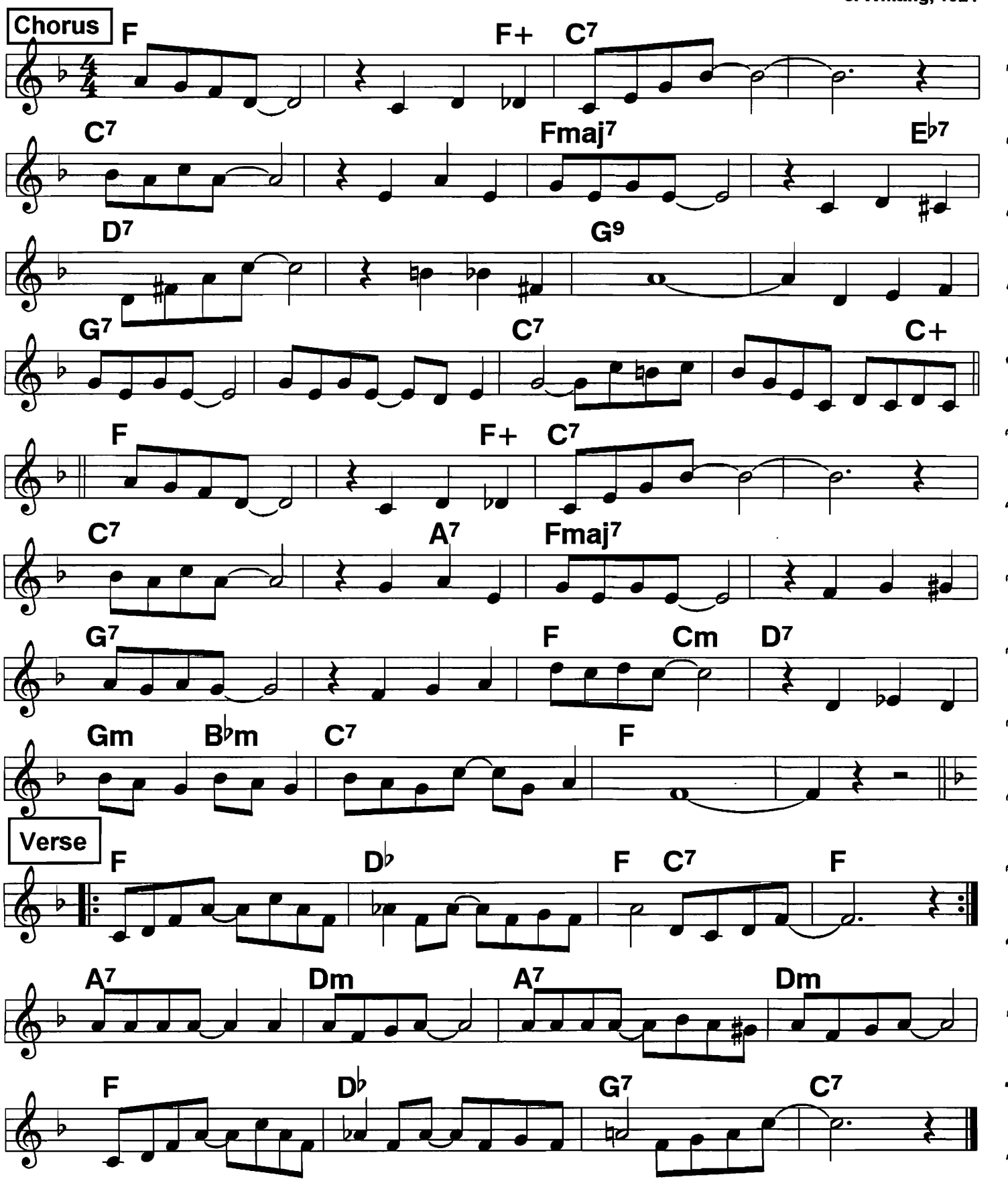
E♭ D7 G A♭dim

Am7 D7 Am7 D7 G B♭7 E♭7

171 Sleepy Time Gal

Lilting 2-beat ♩ = 114

c. Whiting, 1924



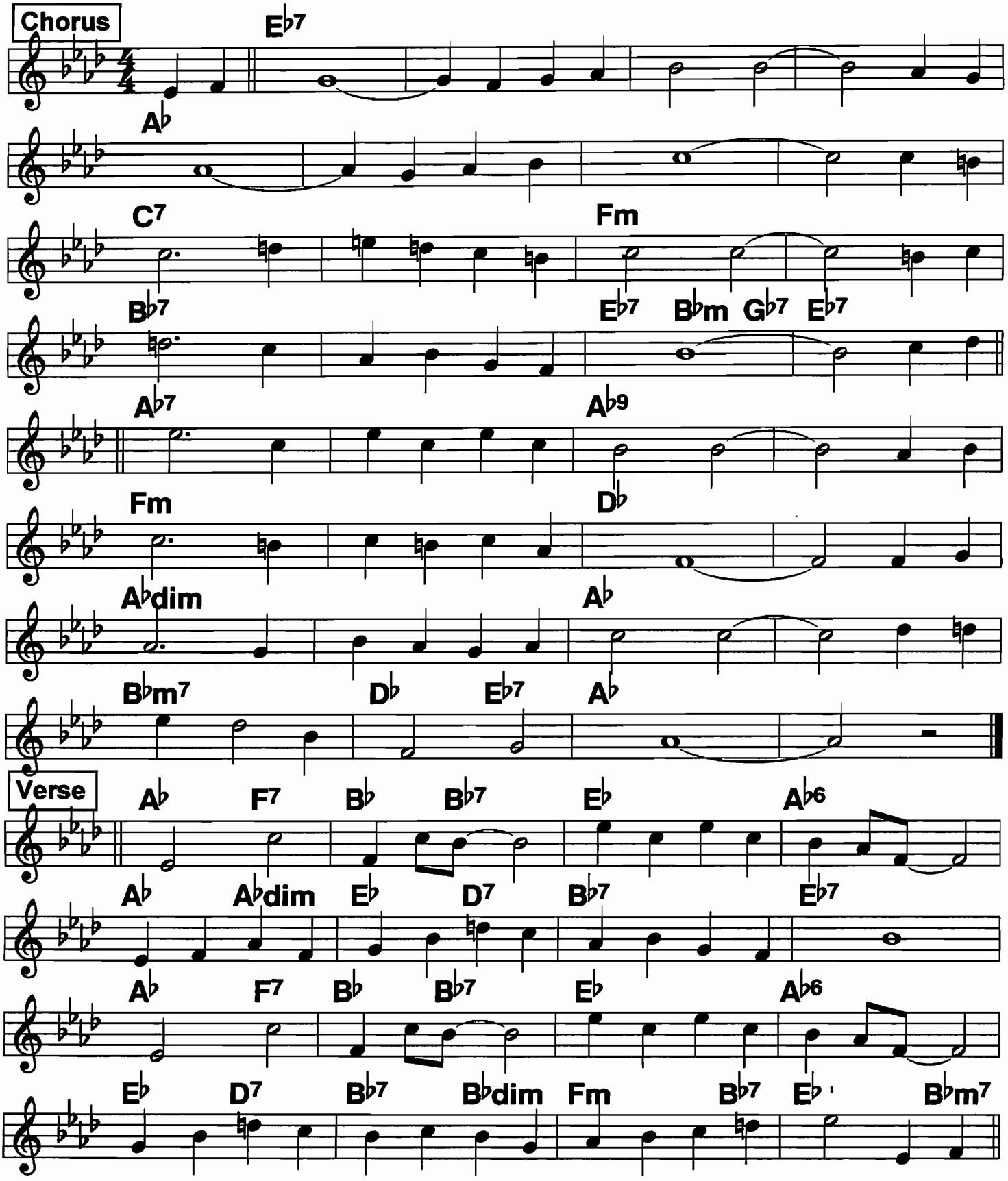
Smiles

Often played in Bb

Square 2-beat

♩ = 153 *(Goodman)* ♩ = 208 *(Hot)*

Goodman Quartet, 1937;
c. 1917

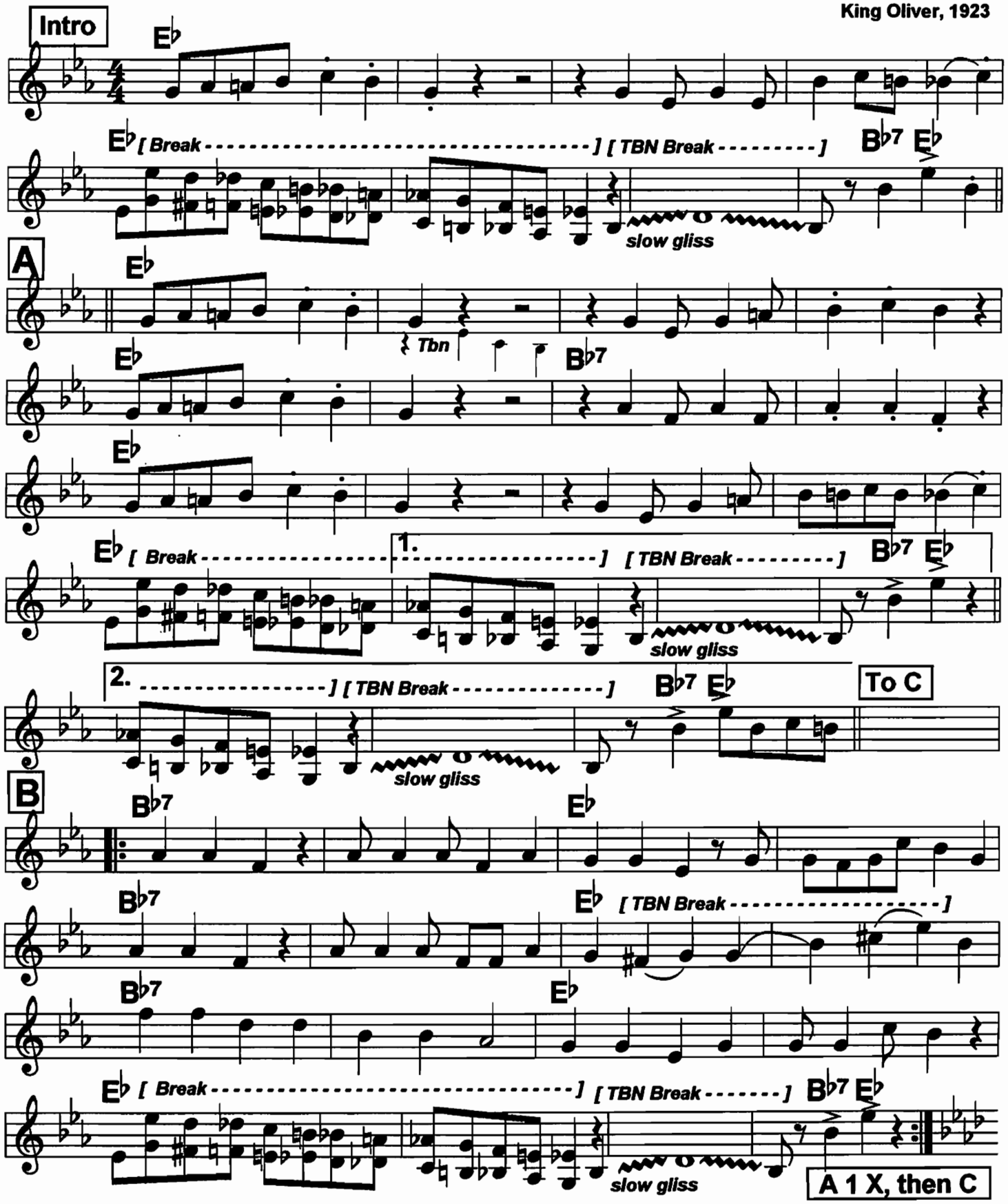


173 Snake Rag (1)

4/4 ♩ Rec 1 = 212 ♩ Rec. 2 = 218

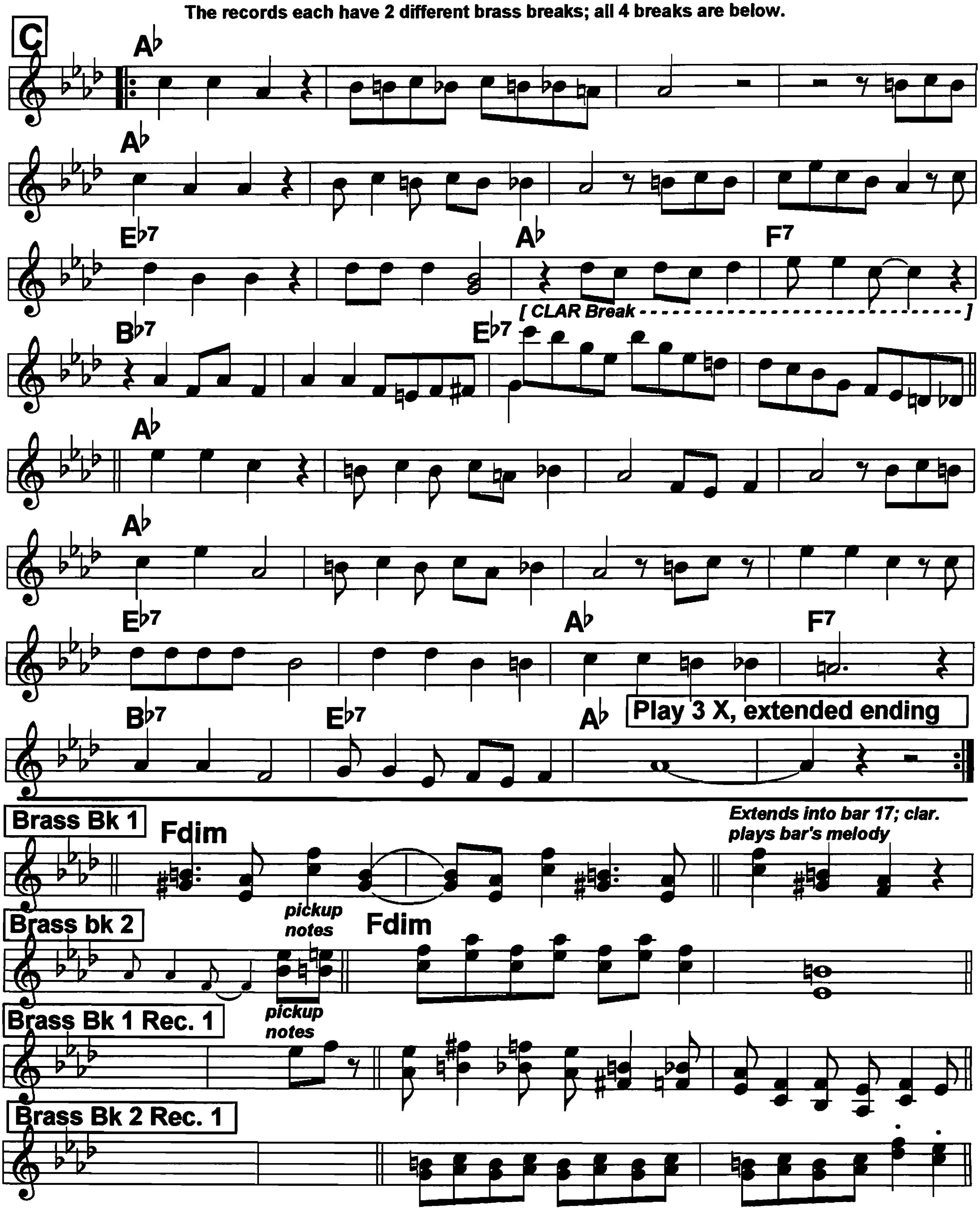
Neither record has a clear, full melody line; no music found, so some bars are approximations. 2nd rec. of 6/22/23 used.

King Oliver, 1923



Snake Rag (2)

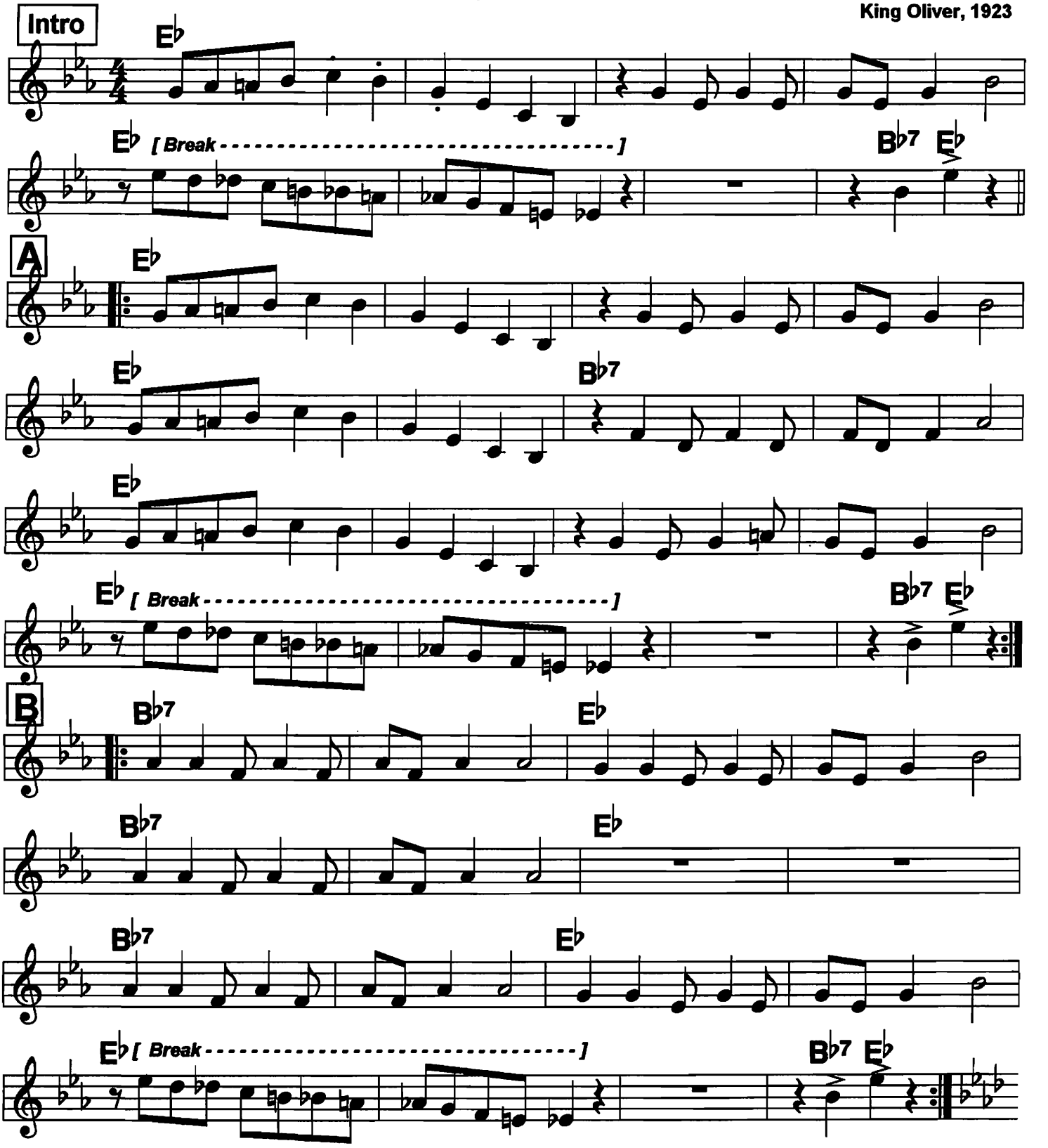
The records each have 2 different brass breaks; all 4 breaks are below.



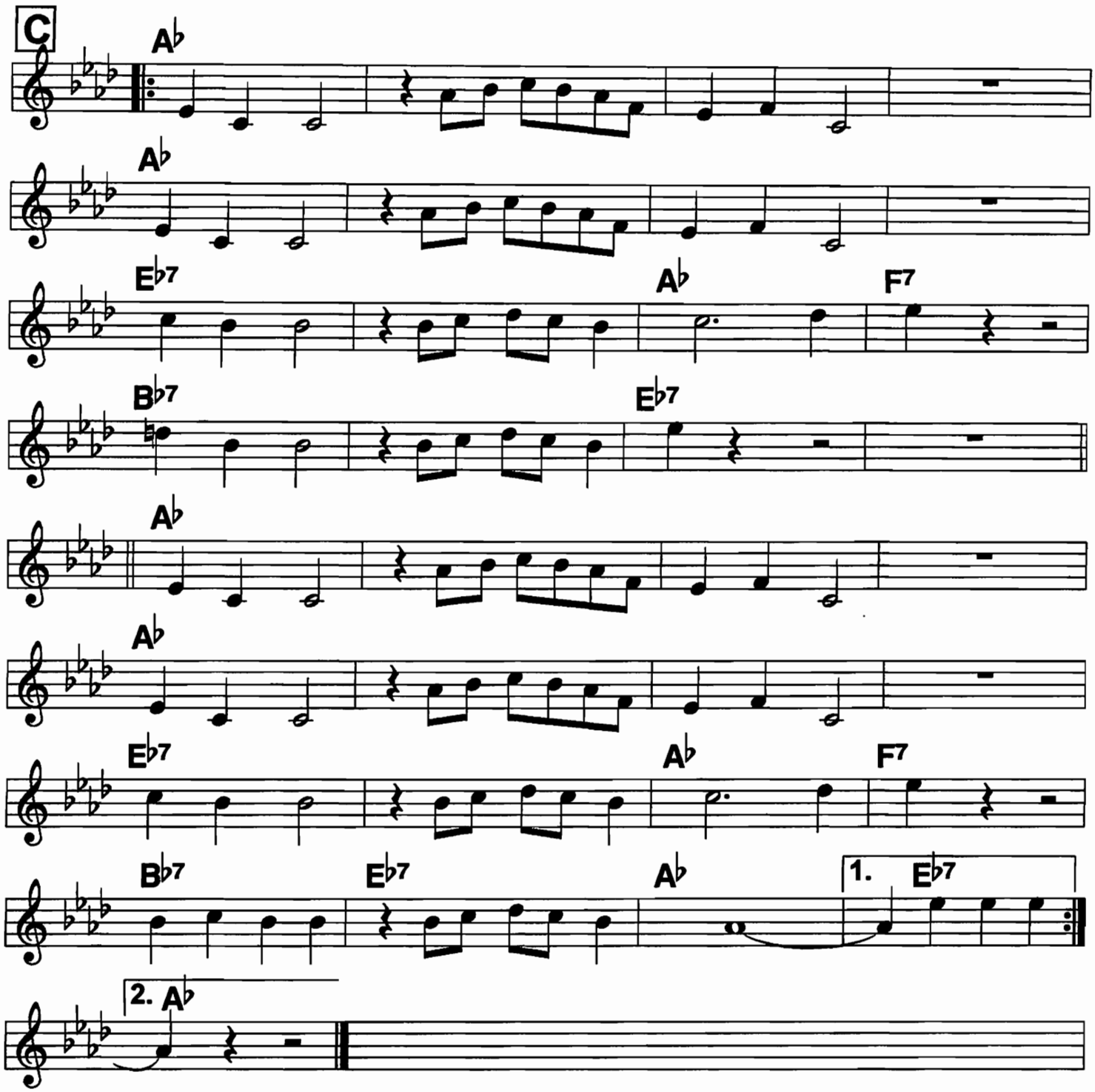
173a Snake Rag (Copyright) (1)

This is Oliver's Copyright submission sheet; orig. F.
Chords from the record

King Oliver, 1923



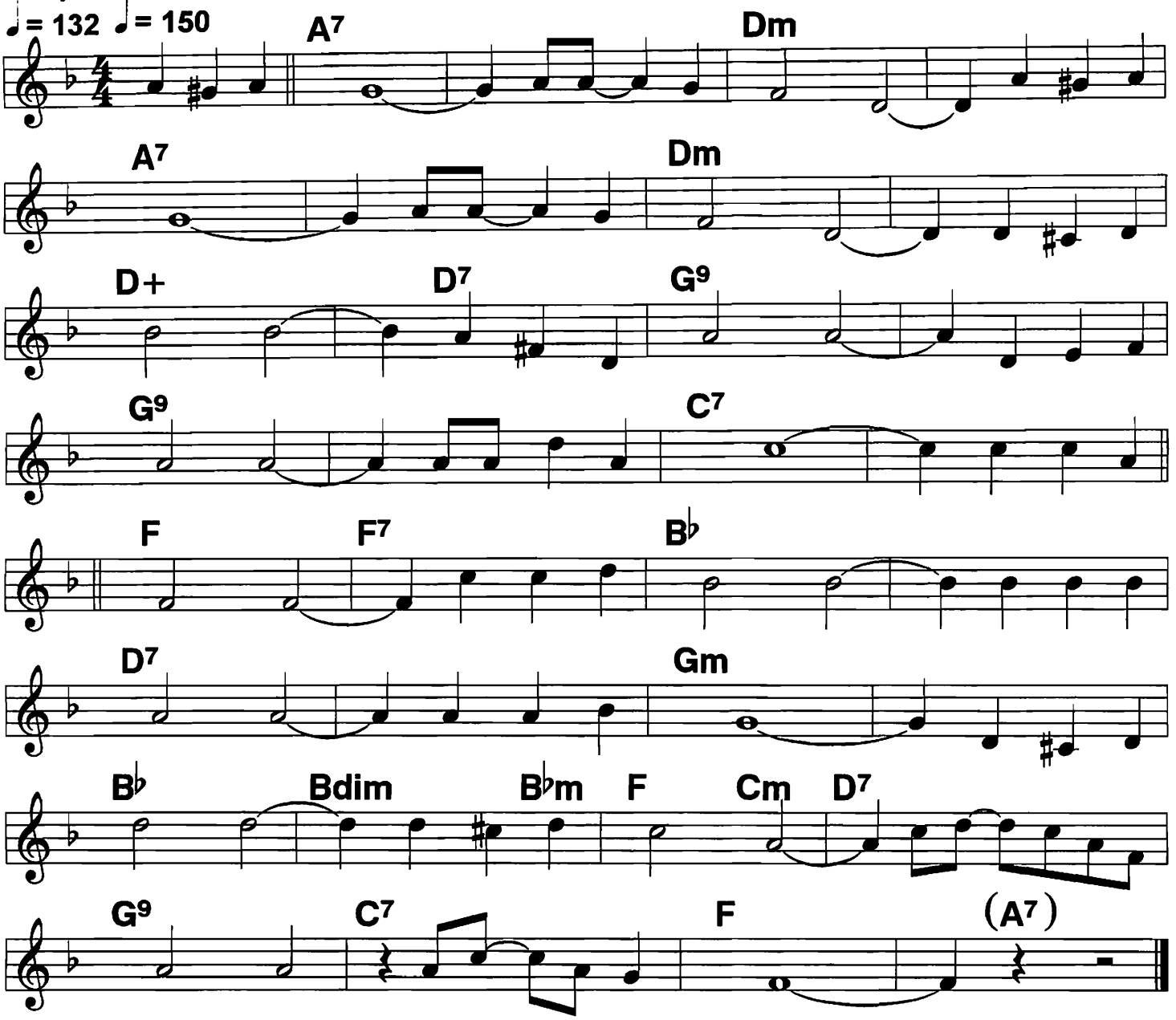
Snake Rag (Copyright) (2)



Some Of These Days

Tempo can vary from bump & grindy torch song to hot shuffle. ♩ = 160

Sophie Tucker, 1926;
Brenda Lee, 1980s



(Some of these) Days,/// /you'll miss me hon-/ey./ |Some of these
Days,/// /you'll feel so lone-/ly./ /You'll miss my
Hug-/gin',/ /you'll miss my kiss-/ing./ /You'll miss me
Hon-/ey,/ /when you go a- way./// /I feel so

Lone-/ly,/ /just for you on-/ly,/ /for you know
Hon-/ey,/ /you've had your way./// /And when you
Leave/ me,/ /I know 'twill grieve/ me,/ /you'll miss your little
Bab-/y,/ |some of these days./// /|||

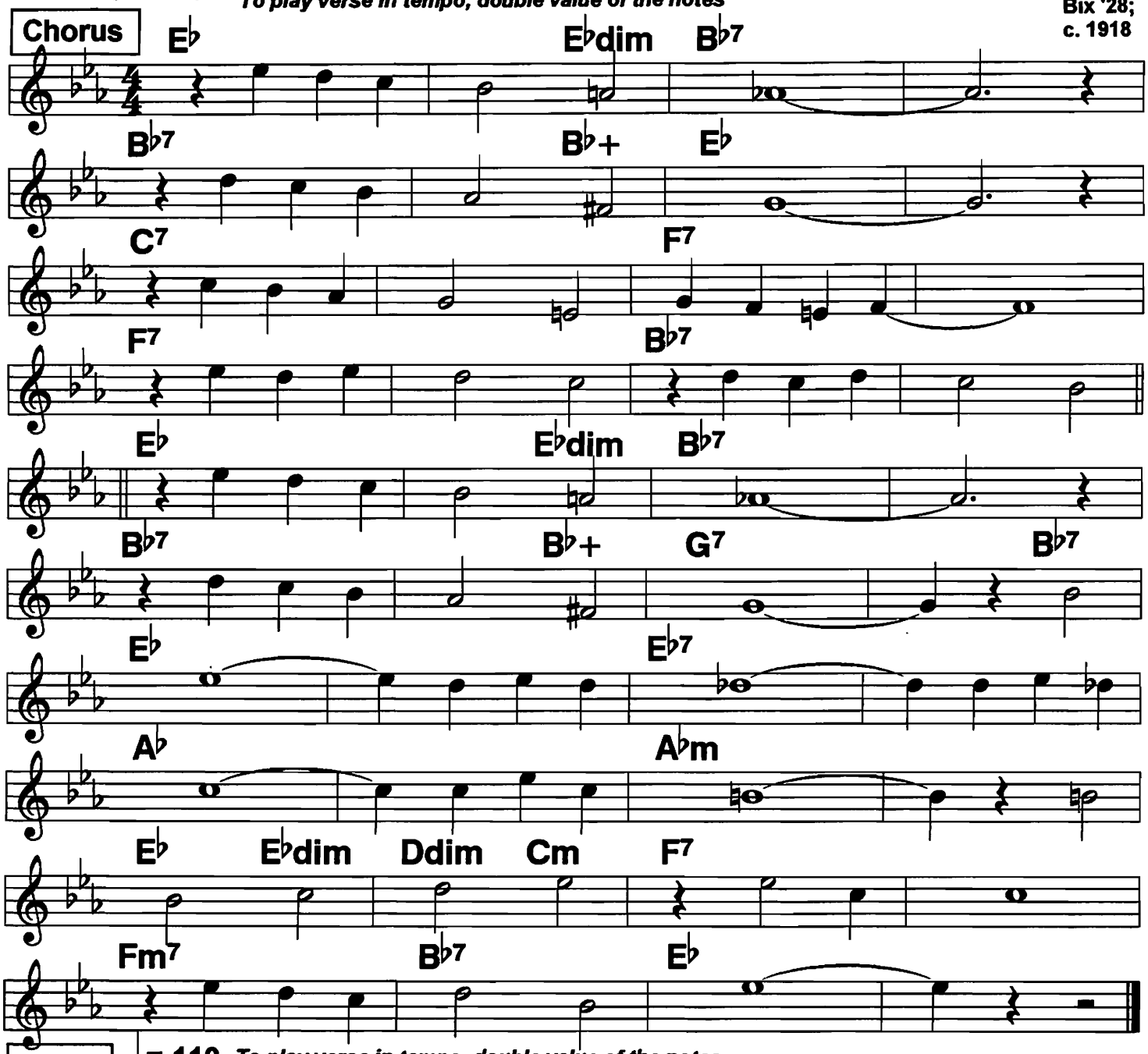
Somebody Stole My Gal

2-beat ♩ = 220

To play verse in tempo, double value of the notes

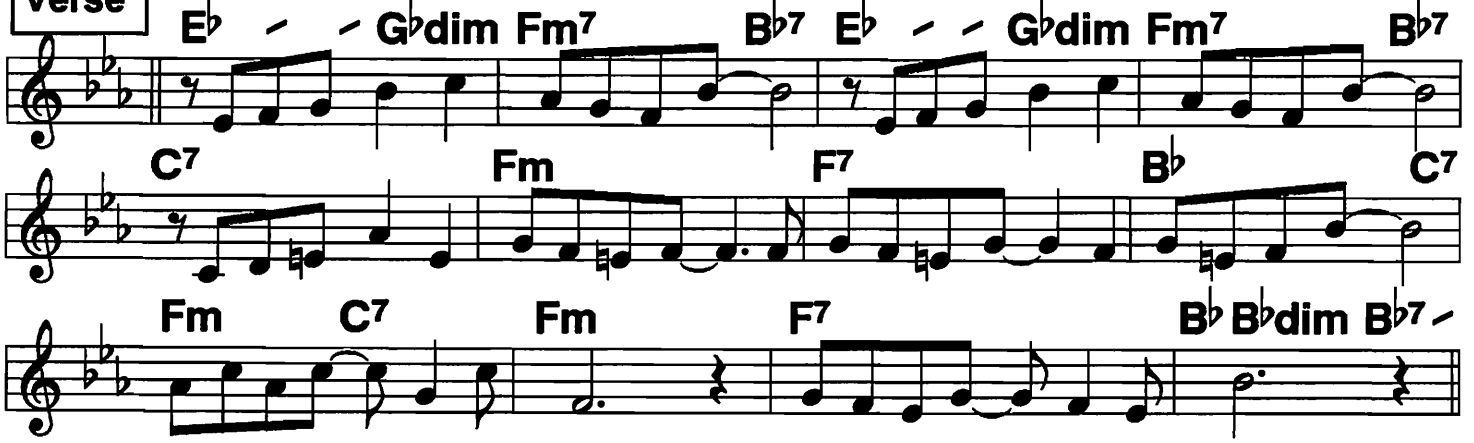
Bix '28; c. 1918

Chorus



Verse

♩ = 110 *To play verse in tempo, double value of the notes*

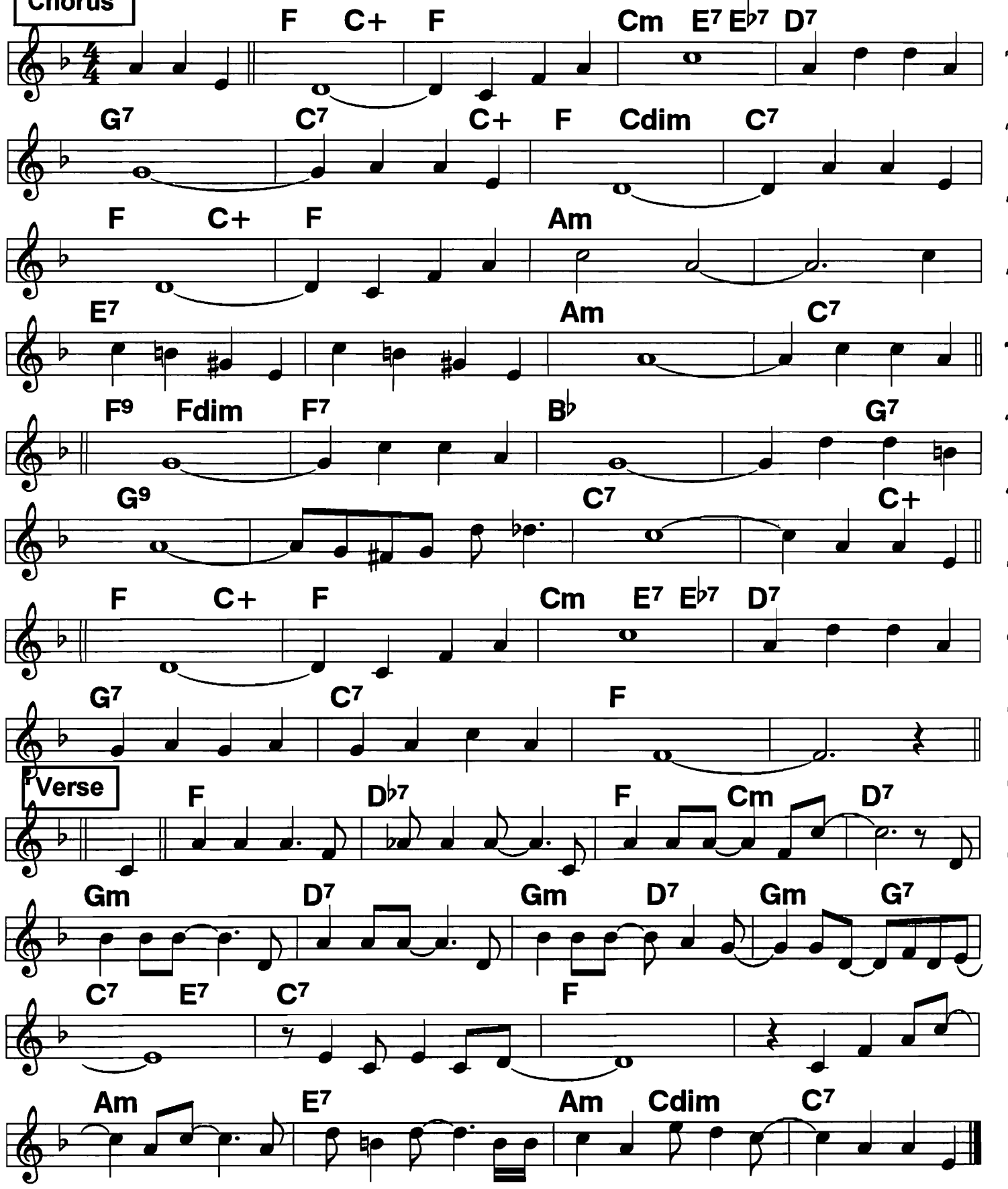


Someday Sweetheart

Morton 1923, 1926
Oliver, 1926
c.1919

♩= 115
4/4 or 2-beat

Chorus



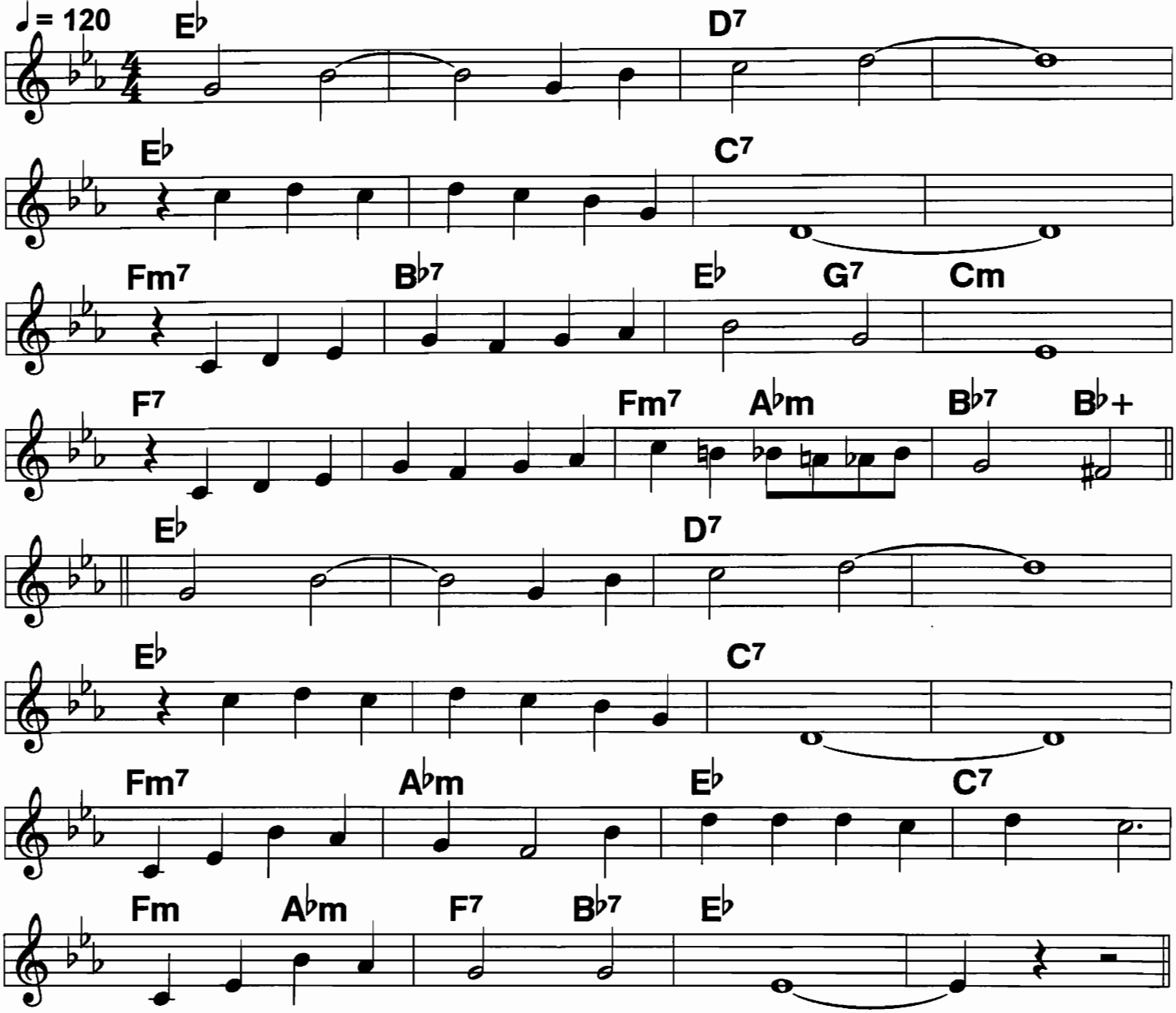
Verse

Someday You'll Be Sorry

4/4 ballad

♩ = 120

c. Louis Armstrong, 1928



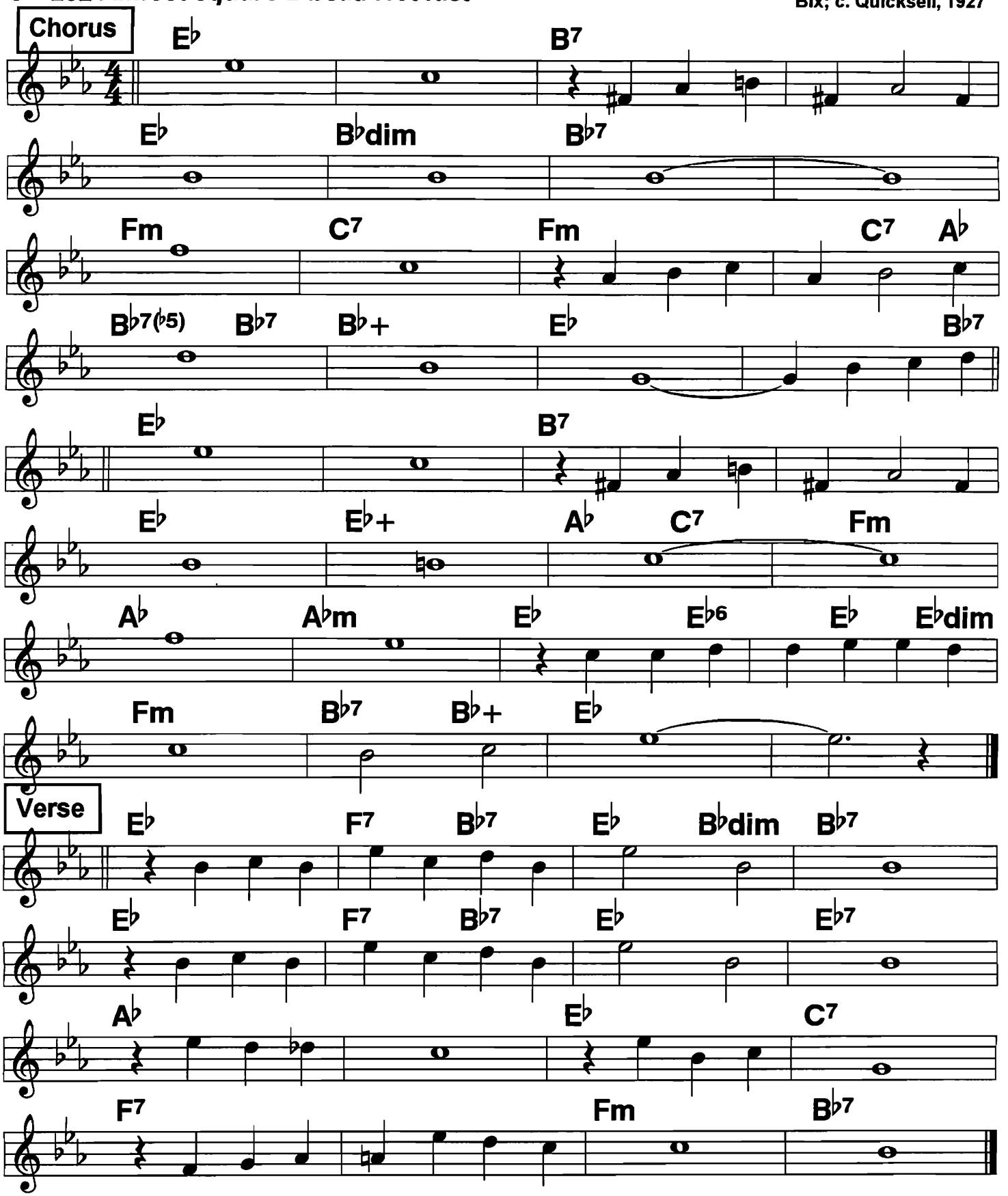
Some/day/, //you'll be sor/-ry.// ////
|The way you treated me was wrong./// ////
|I was the one who taught you all/ you/ know,////
|Your friends have sent you/ to make me sing another song,/ so./

Good/ luck,/ //may be with/ you/ ////
|And all your future may be clear,/// Dear,/ no,/
There won't be an- other/, to treat you like a broth-er,//
Some day you'll be sor-/ry,/ Dear./// /|||

Sorry

♩ = 202 *Almost square 2-beat. Not fast*

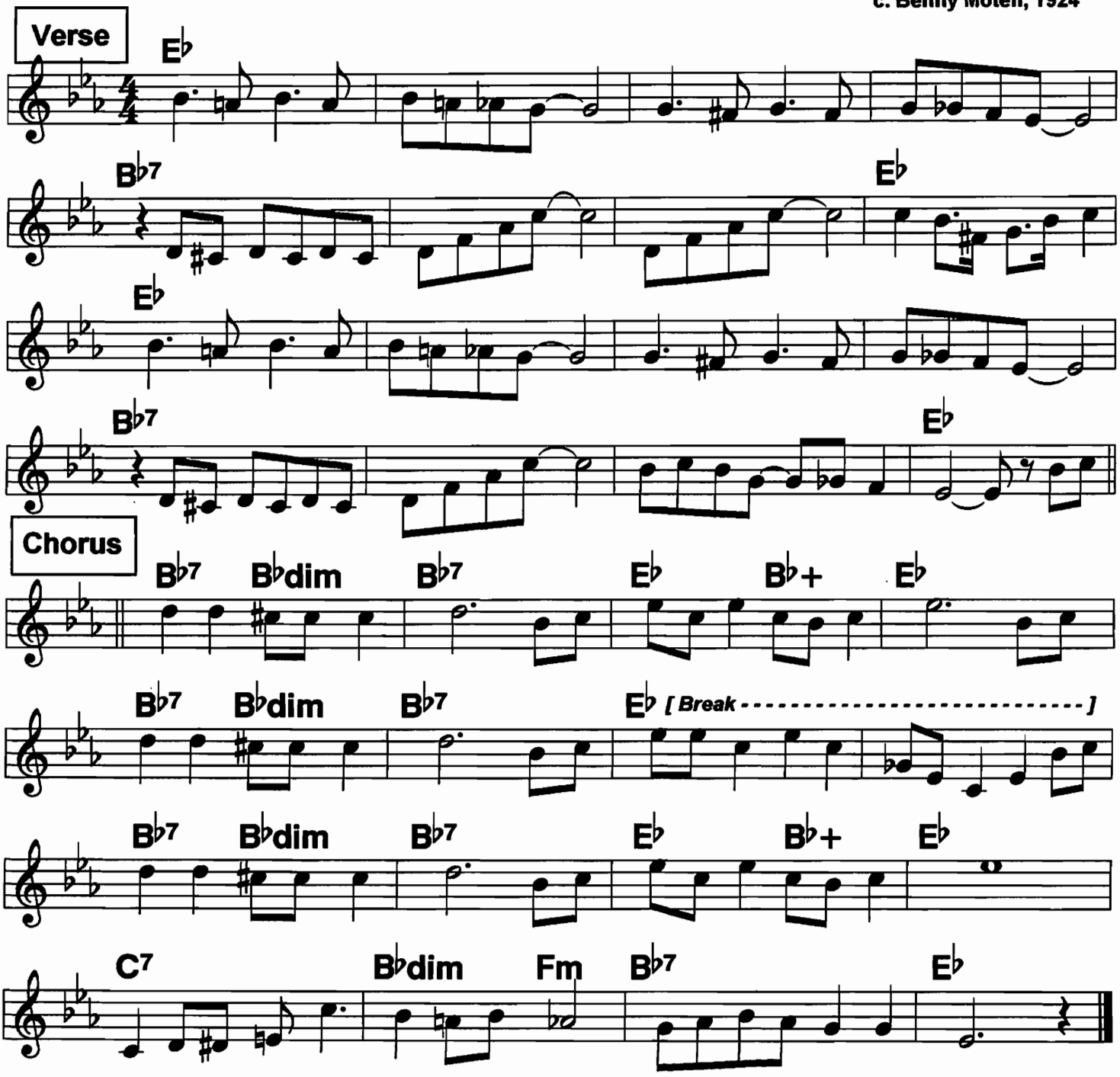
Bix; c. Quicksell, 1927



South

4/4 swingy ♩ = 150

Kid Ory '44, Watters '46;
c. Benny Moten, 1924

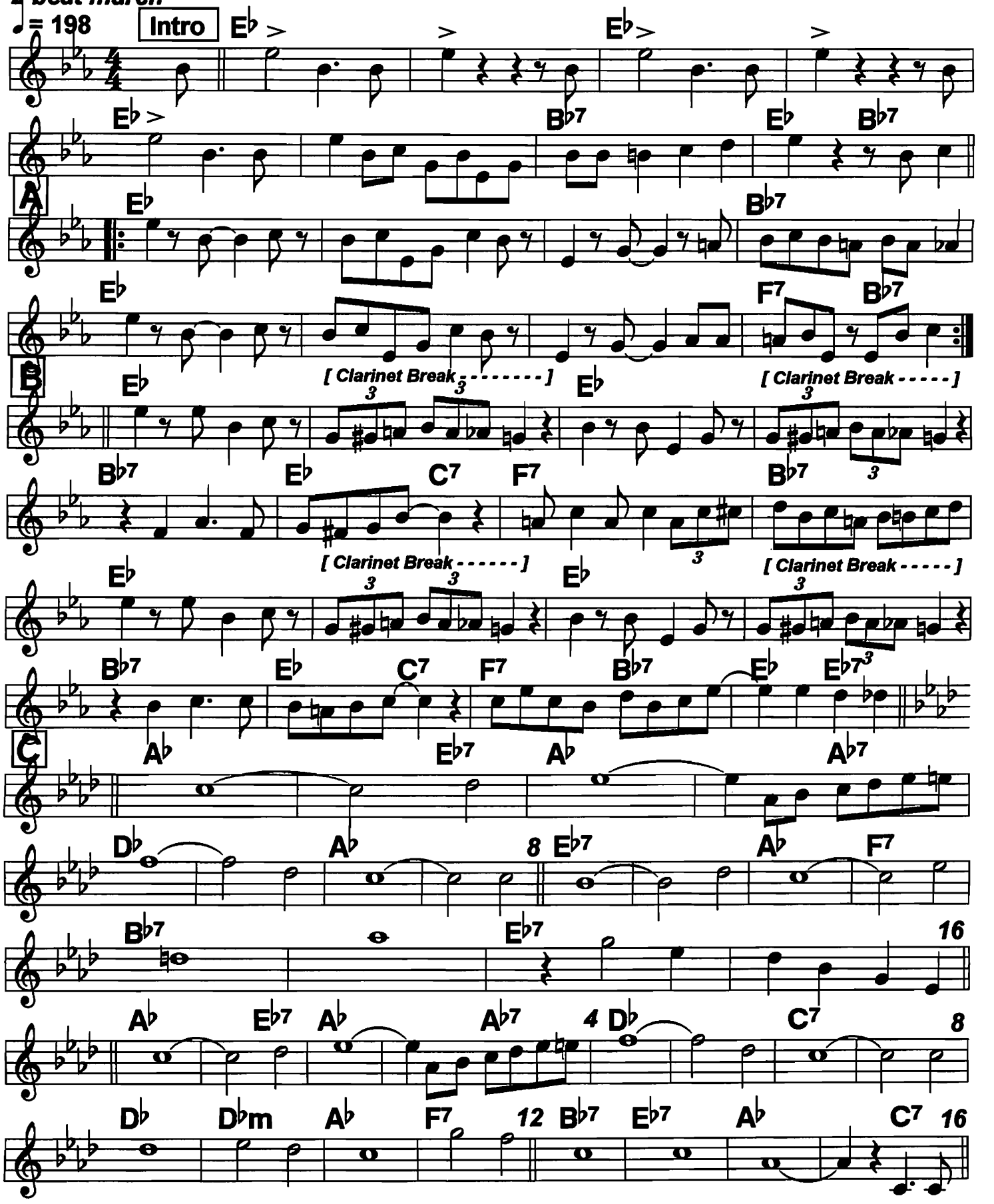


Some bands play Verse-Chorus each time; others do Verse, round of choruses 2 X each, V C (C)

180 South Rampart Street Parade (1)

2-beat march

♩ = 198



South Rampart Street (2)

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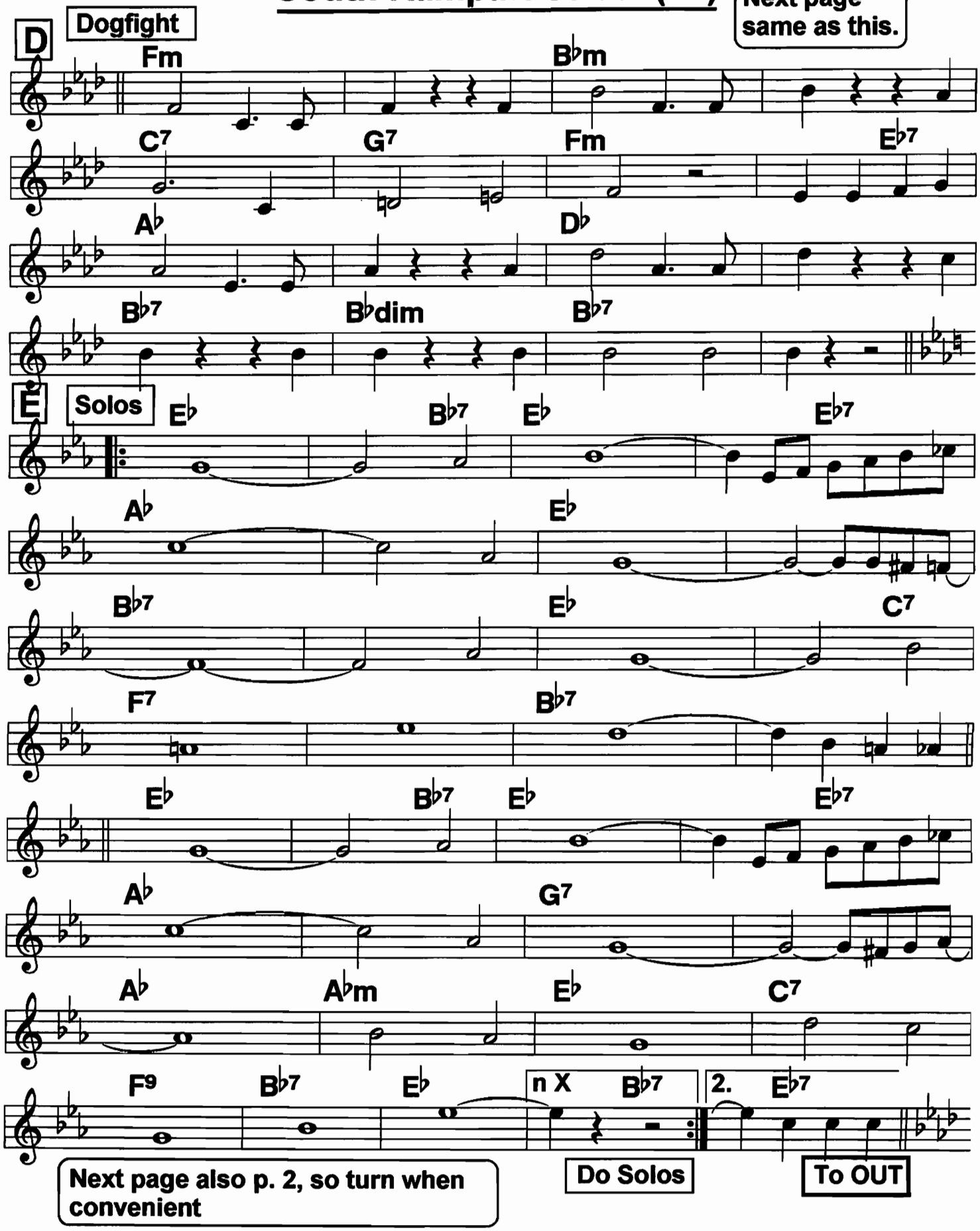


Next page also p. 2, so turn when convenient

South Rampart Street (2)

This page same as previous page

D Dogfight

Fm B♭m

C7 G7 Fm E♭7

A♭ D♭

B♭7 B♭dim B♭7

E Solos

E♭ B♭7 E♭ E♭7

A♭ E♭

B♭7 E♭ C7

F7 B♭7

E♭ B♭7 E♭ E♭7

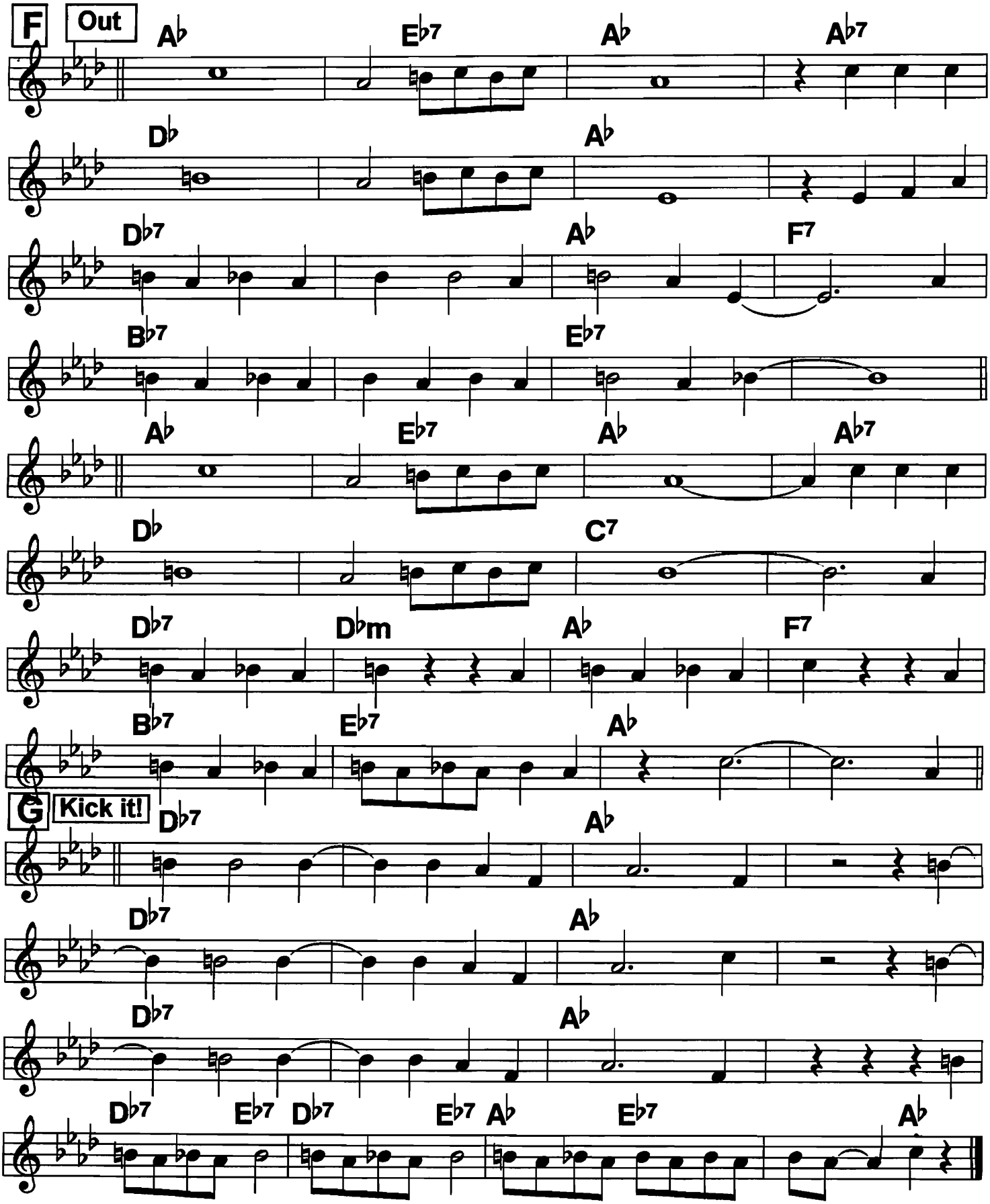
A♭ G7

A♭ A♭m E♭ C7

F9 B♭7 E♭ n X B♭7 2. E♭7

Do Solos To OUT

South Rampart Street Parade (3)

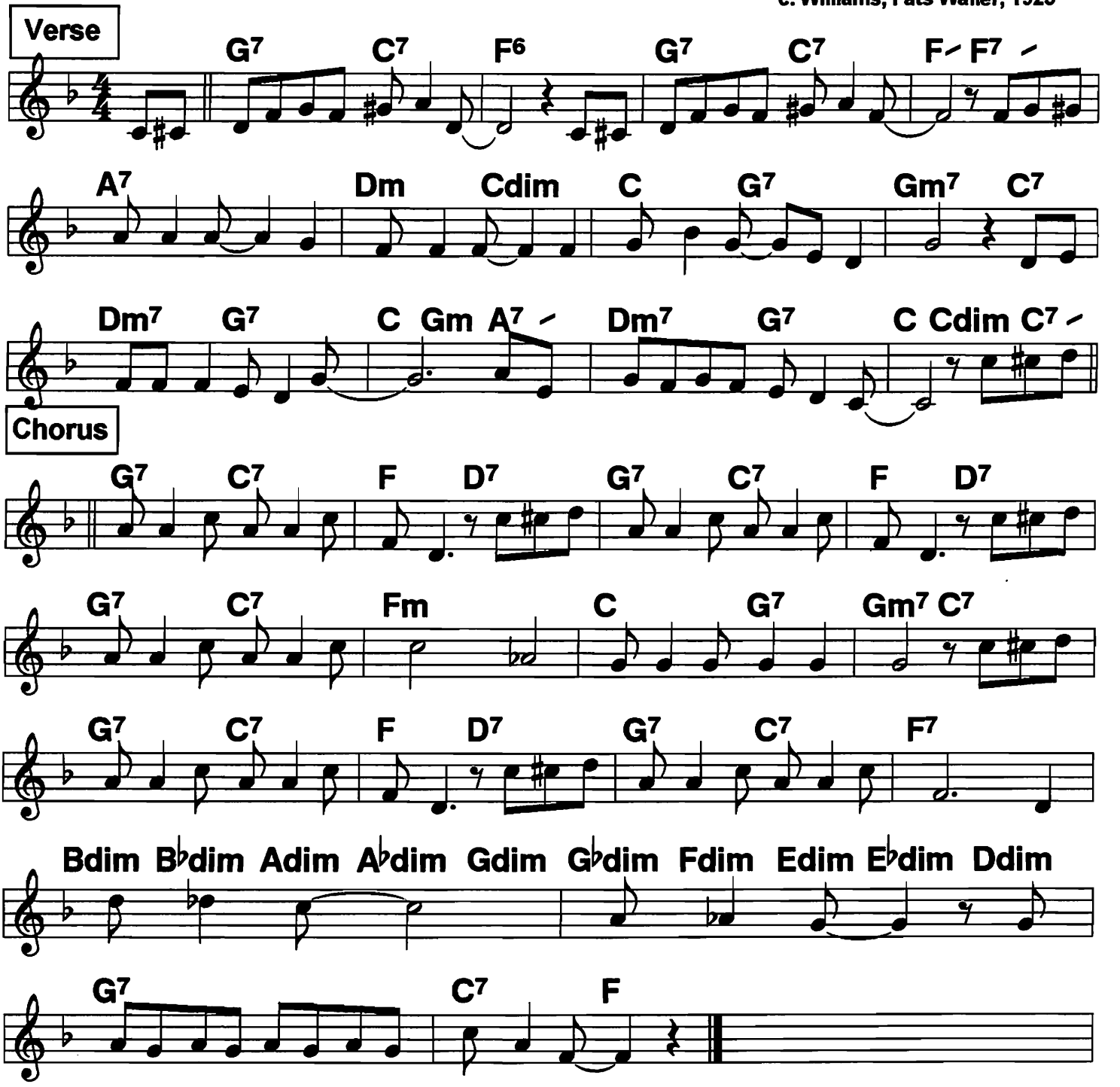


Squeeze Me

4/4 Sweetly
♩ = 100

10/26/25 Williams rec. w/Eva Taylor in F,
w/ verse. Armstrong also F, no verse.

Clarence Williams Blue Five '25
Armstrong Hot Five '28;
c. Williams, Fats Waller, 1925



Last 4 bars of Chorus often used as intro.

St. Louis Blues

♩ = 126

c. W.C. Handy, 1914

A Latin

Gm D7

D7 Gm

Gm D7

D7 Gm A7 D7 *Rockin' 4/4*

B

G C G G7

C7 G

D7 C7 (D7) G

C

G *Rock it! Hard 4/4 or boogie* G7

C7 G

D7 G

ROUTINE: A Latin (Habanera) rhythm, B B, C C, Solos on C, A Latin, B CC.
Sheet music starts with B, the theme, but many bands start with A.
Vary the rhythmic feel: boogie B, square 4/4 C with staccato strokes...
Or B B, A, C C, etc.

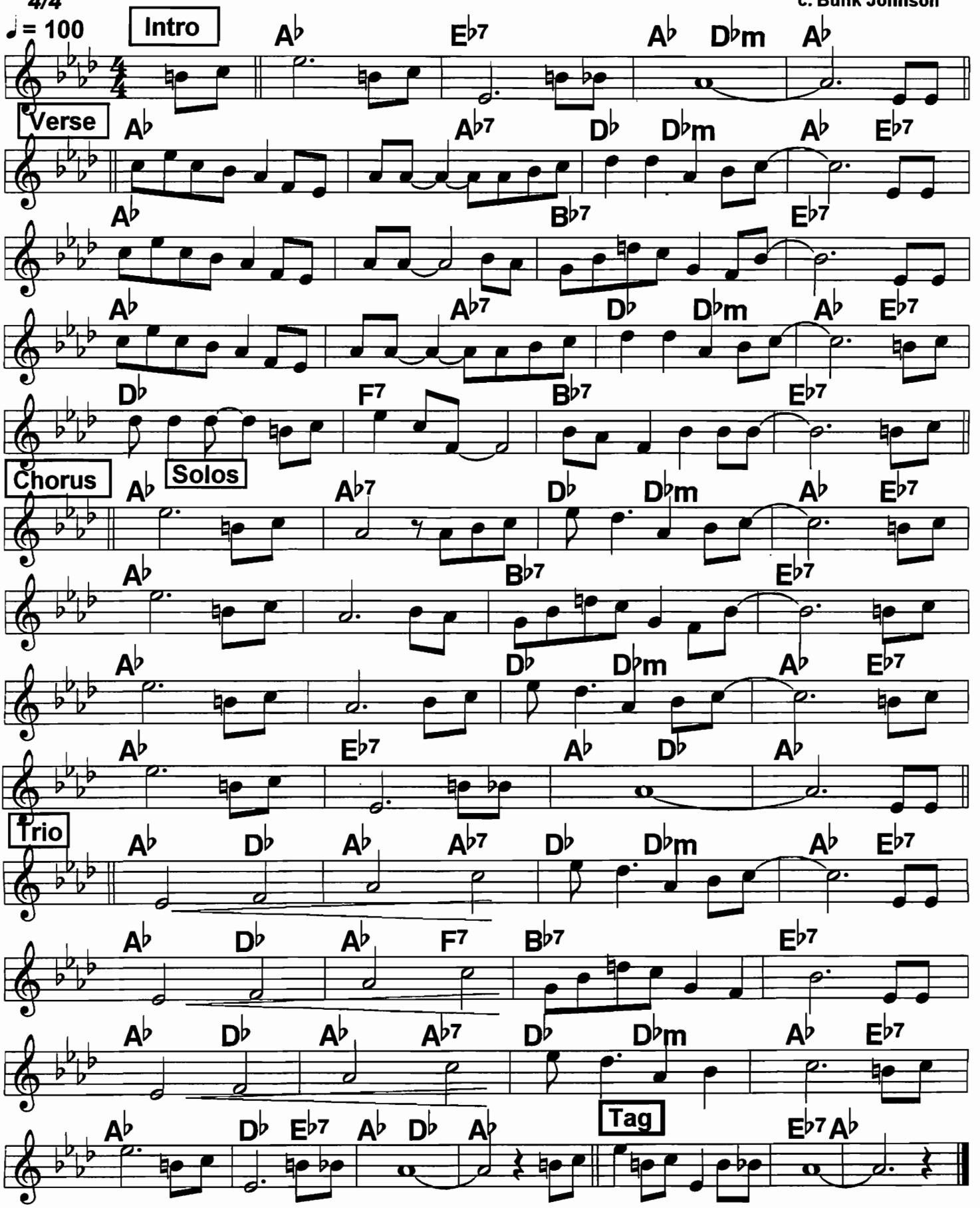
183

Storyville (Bienville) Blues

Watters, Murphy;
c. Bunk Johnson

4/4

♩ = 100

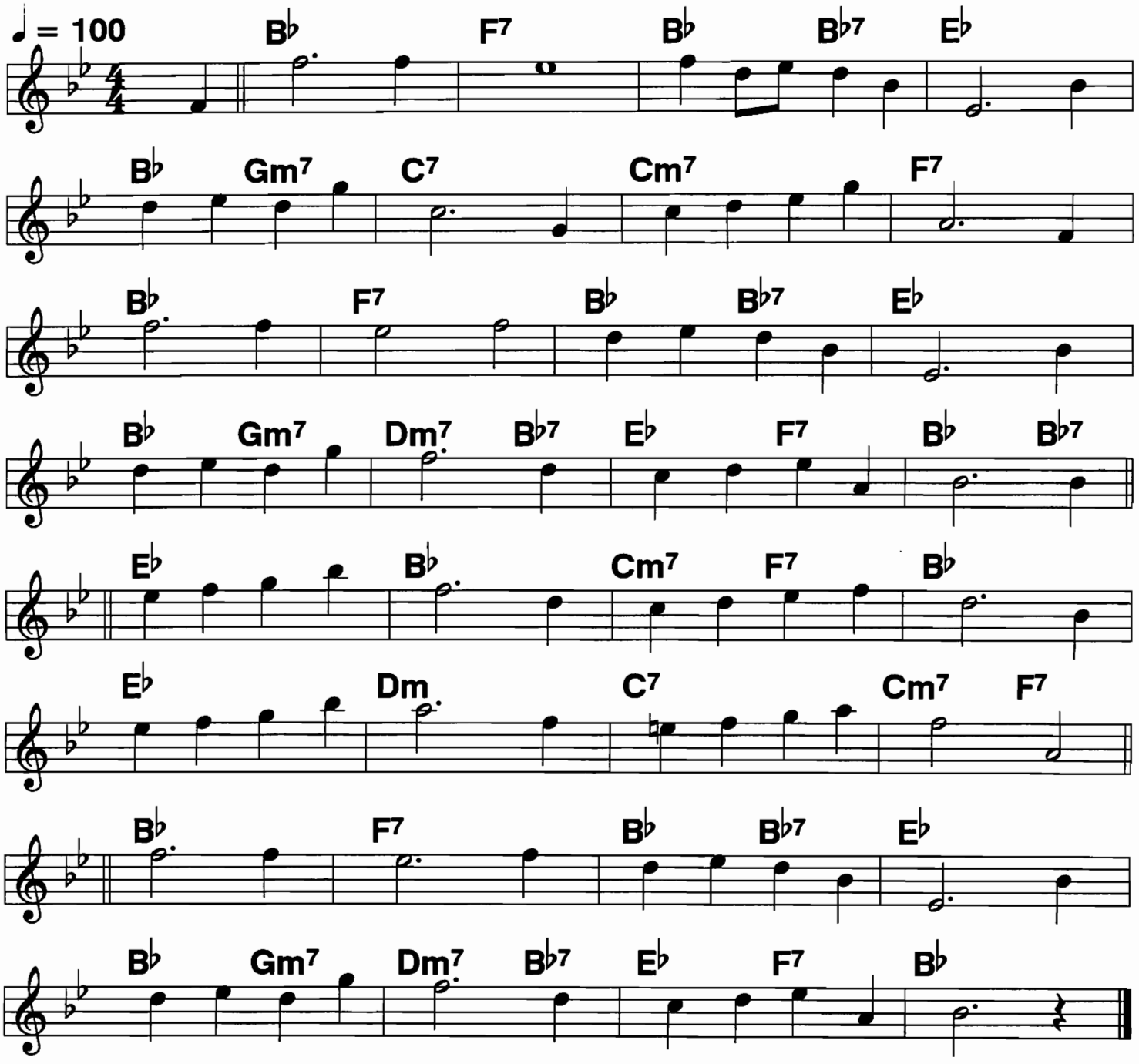


Stranger On the Shore

Clarinet special

Aker Bilk classic, 1962

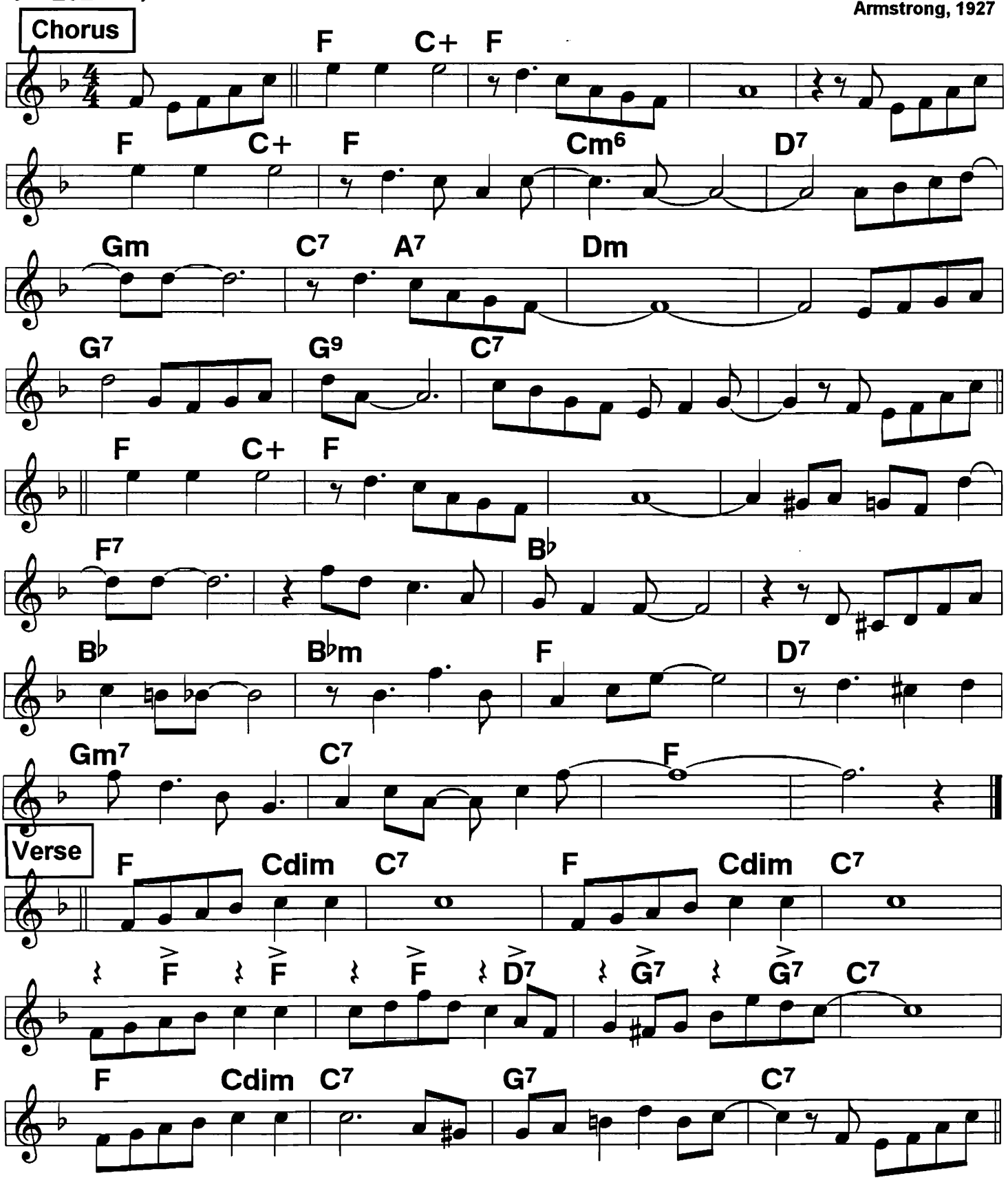
4/4 Play lines 1-4, 7-8 an octave down



185 Struttin' With Some Barbeque

♩ = 202 *4/4; bossa nova*

Armstrong, 1927



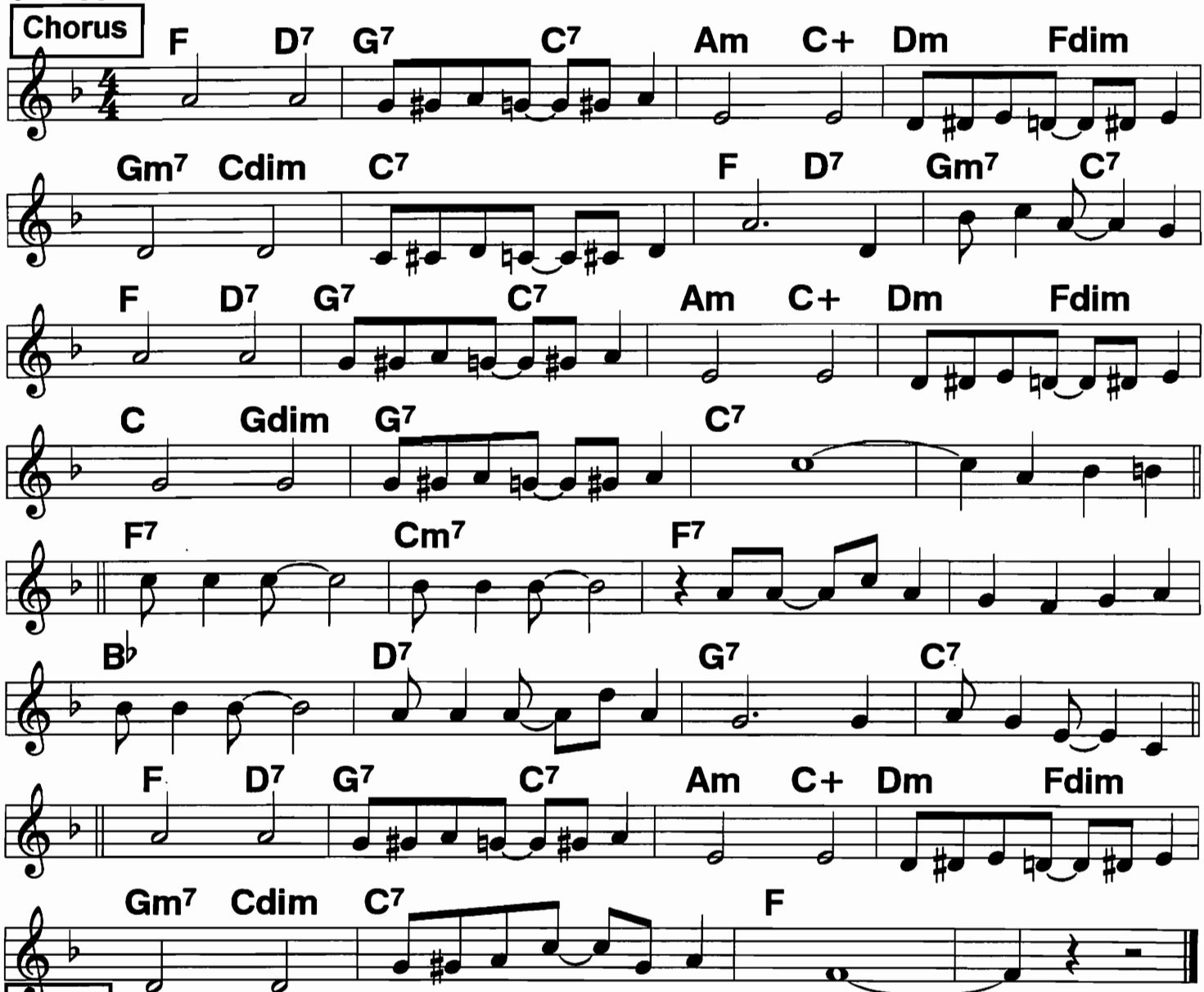
Melody phrasing is approximate. Lines 1, 5 of Chor., line 1 of Ver. are basic.

Sugar

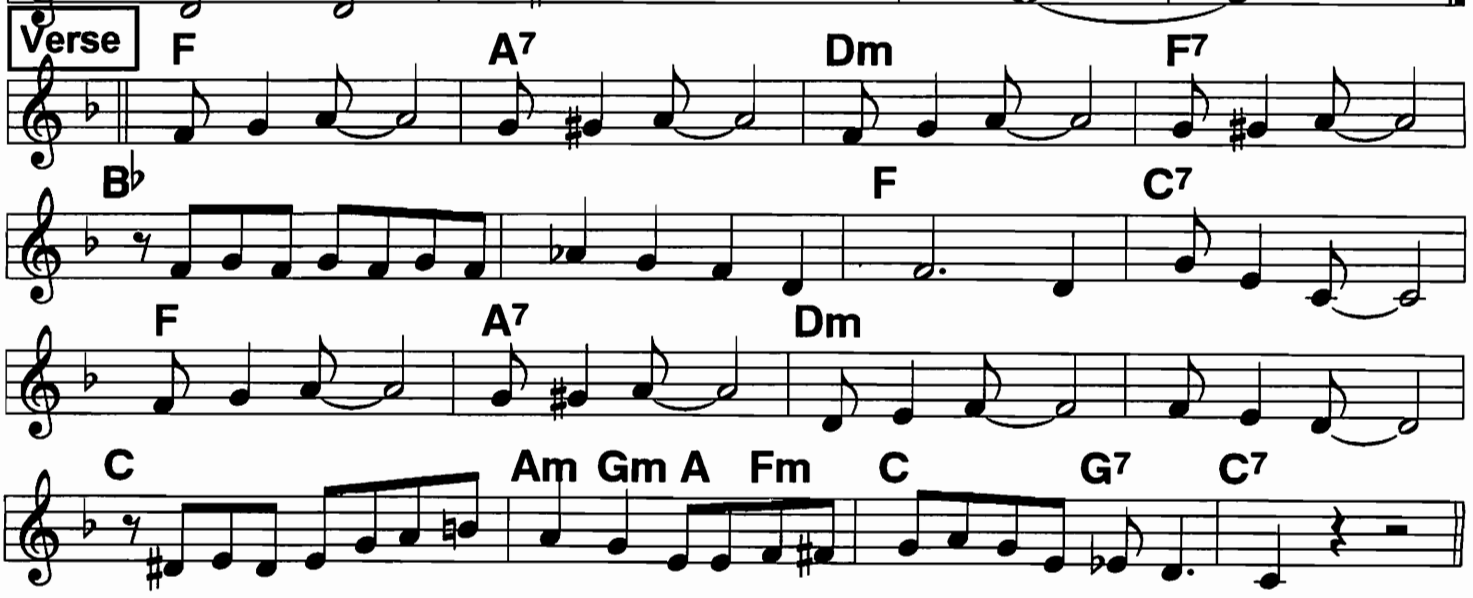
Bix, c. 1926

Light 4/4, lilting 2-beat
♩ = 138 ♩ = 128

Chorus



Verse

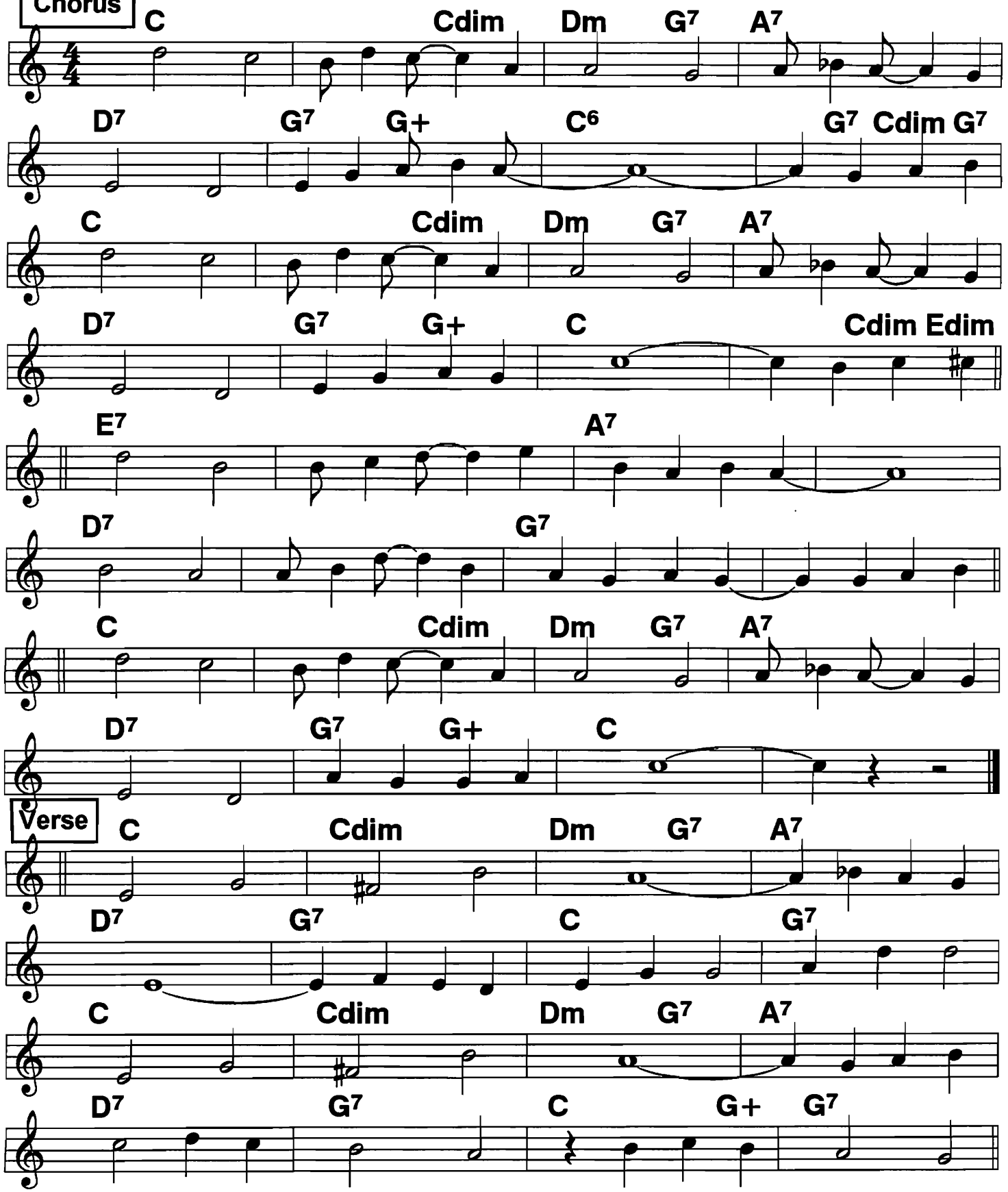


Sunday

♩ = 182 *2-beat*

Goldkette, 1926

Chorus



Verse

Susie

♩ = 202 *2-beat*

Bix; c. 1924

Chorus

G B7

E7 A7

D7 B7 Em7

A7 D7 D+

G B7

E7 Am Cm

G Em7 Edim Am B7 E7

Am D7 G

Verse

G D7 G D7 G D7 C7

D7 G C Cm G

G D7 G D7 G D7 C7

A7 Am7 D7

Swanee (1)

♩ = 218 *2-beat*

c. Gershwin, 1924

Verse

Fm B♭m Fm C7

Fm B♭m7 Fm

B♭ Fm B♭ Fm 4 Fm

1. Fm C C7 2. C7 Fm G7 D♭m

Chorus

F F+

B♭ C9 F C7

F D♭7 C7 Gm C7

C7 F C7

F F+

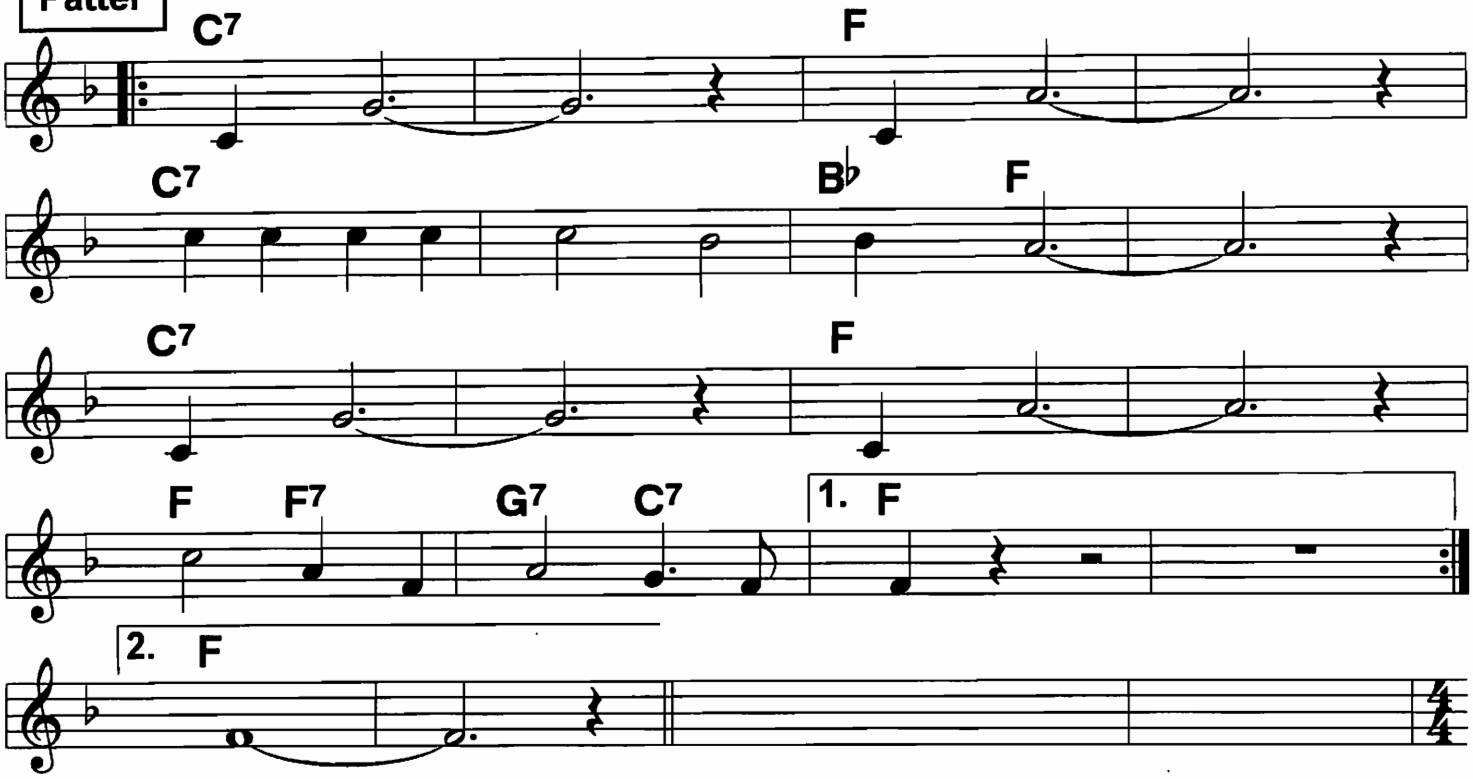
B♭ C9 F C7

F F+ B♭ Cdim

C7 F (C7)

Swanee (2)

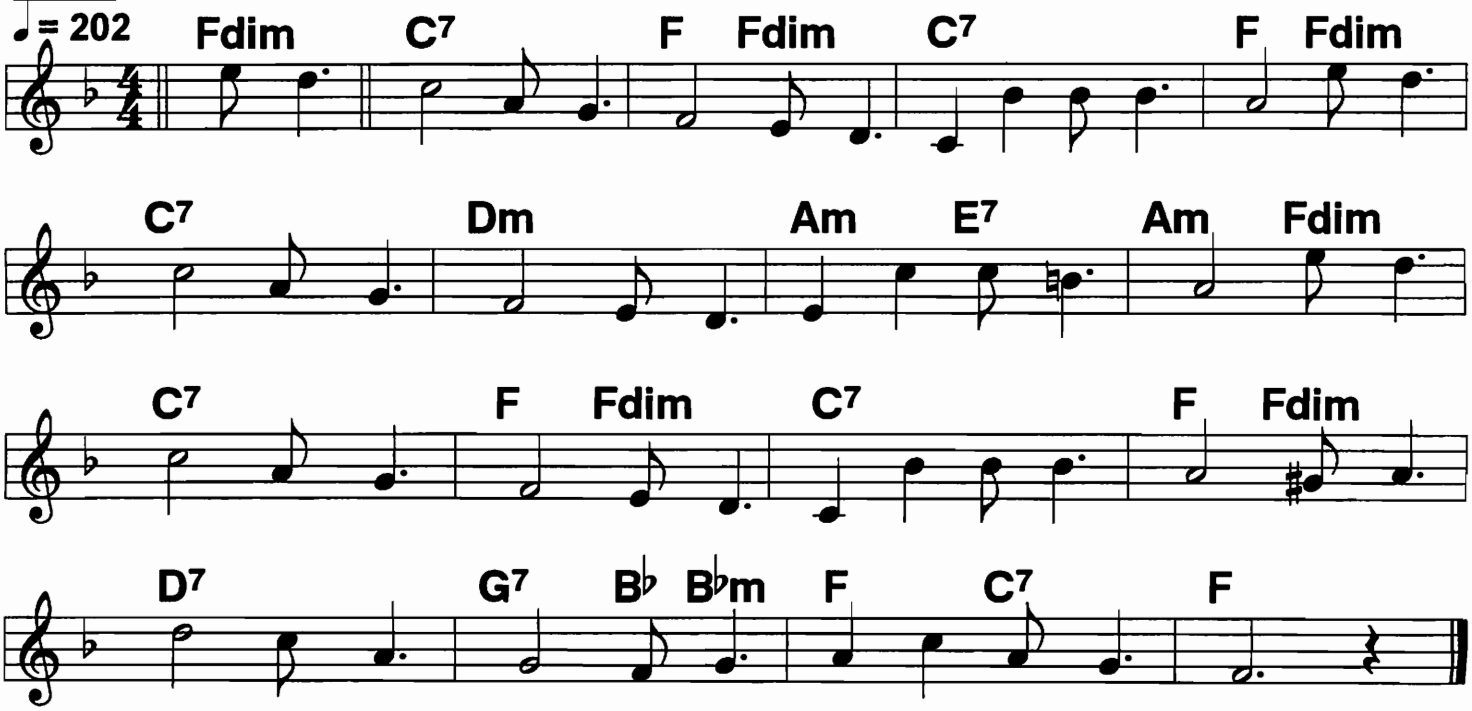
Patter



Sweetie Dear

Fast

Bechet, 1932; c. 1906



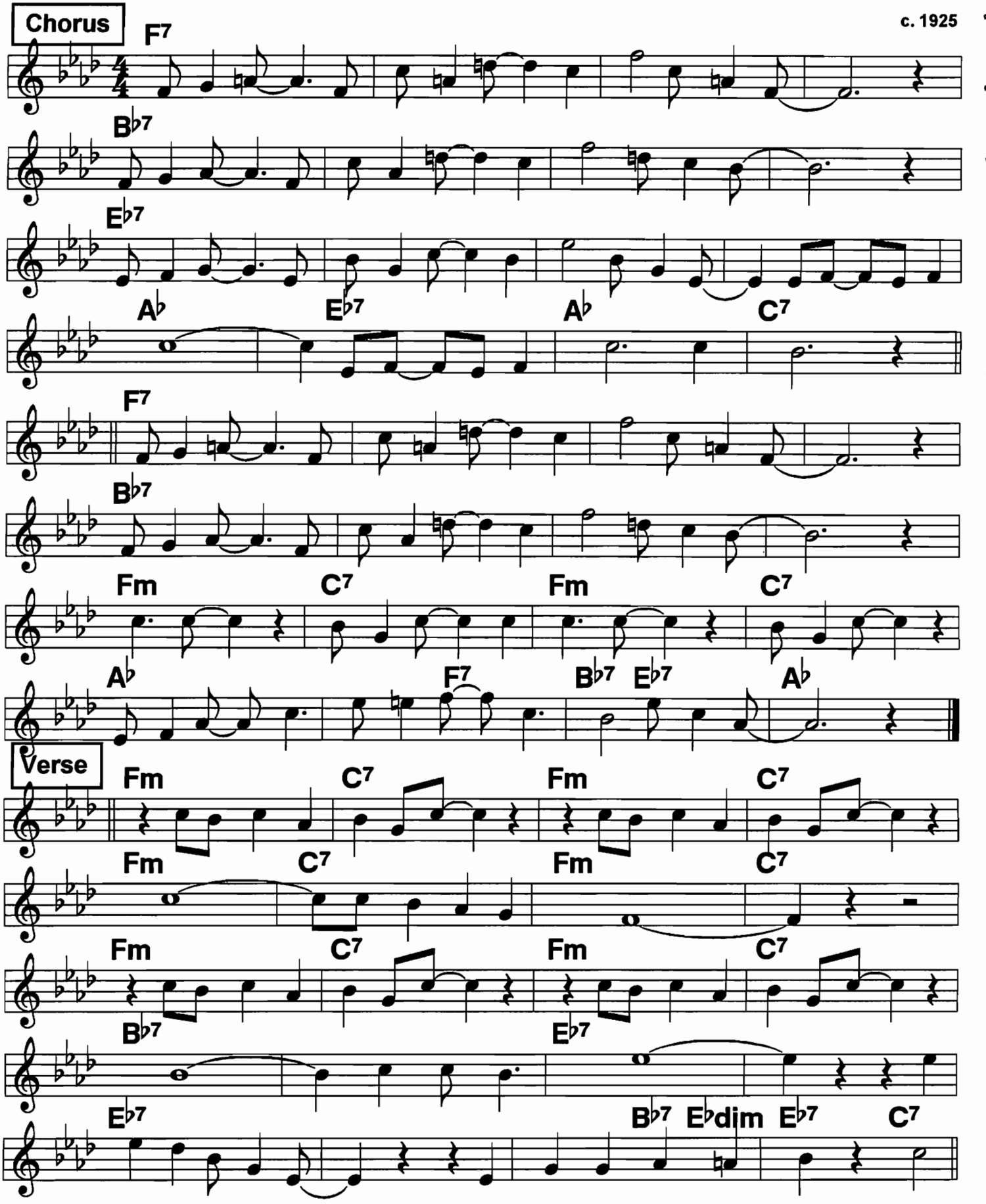
190

Sweet Georgia Brown

♩= 218 *4/4*

c. 1925

Chorus



Verse

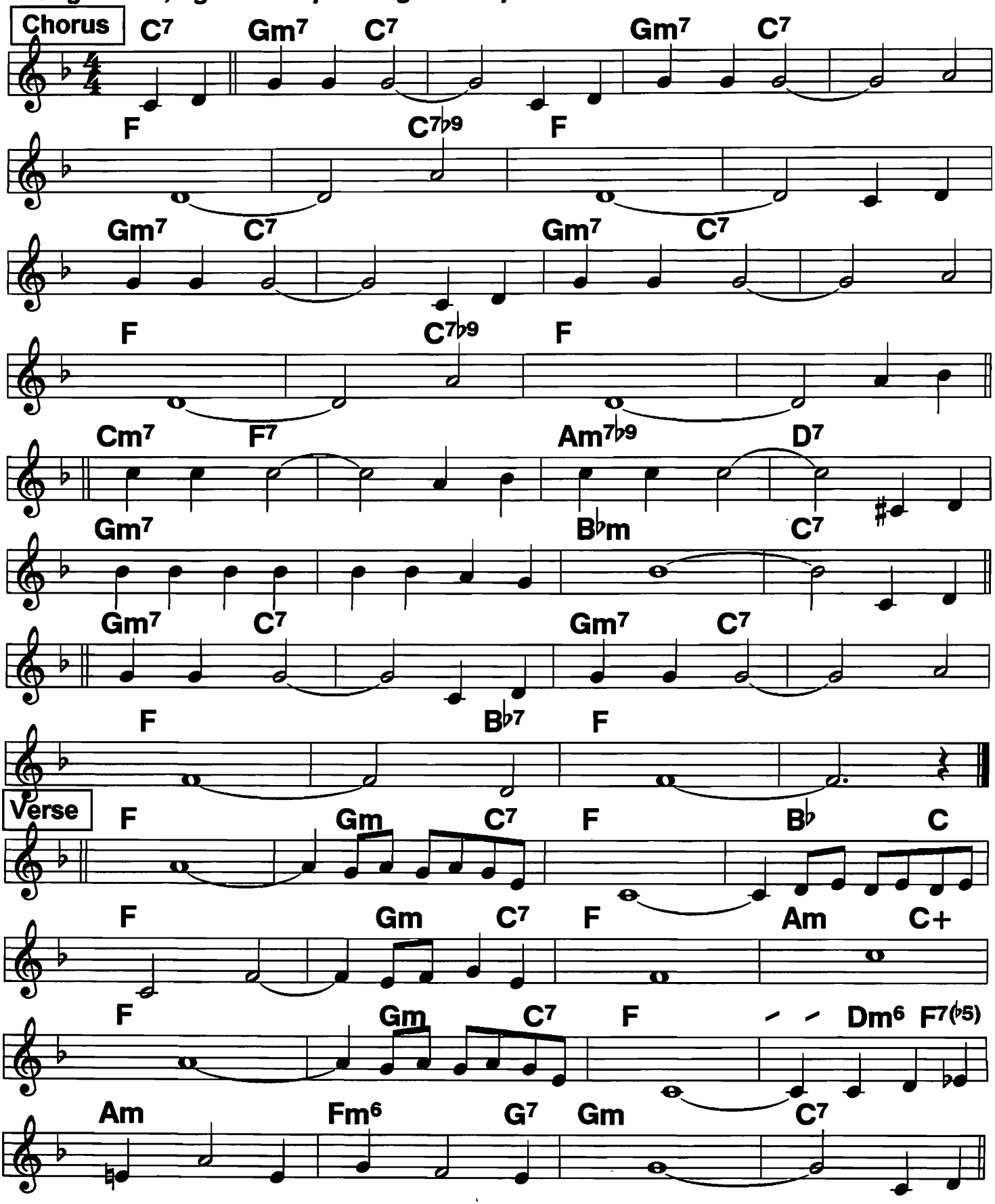
Sweet Sue, Just You

Orig. in G, often played in F

♩ = 148

Lilting 2-beat; light 4/4 depending on tempo

Jimmy Noone; c. 1928

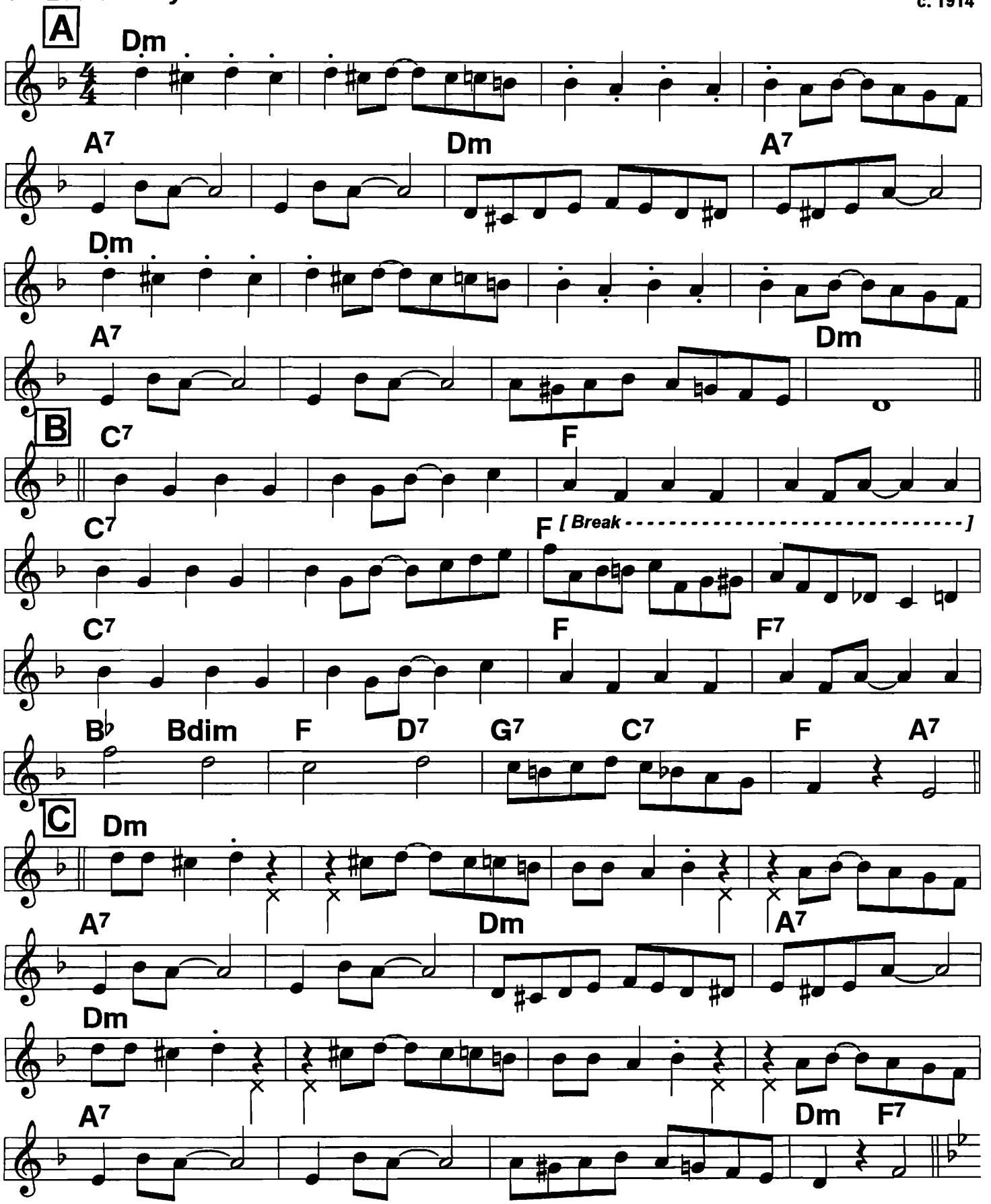


192

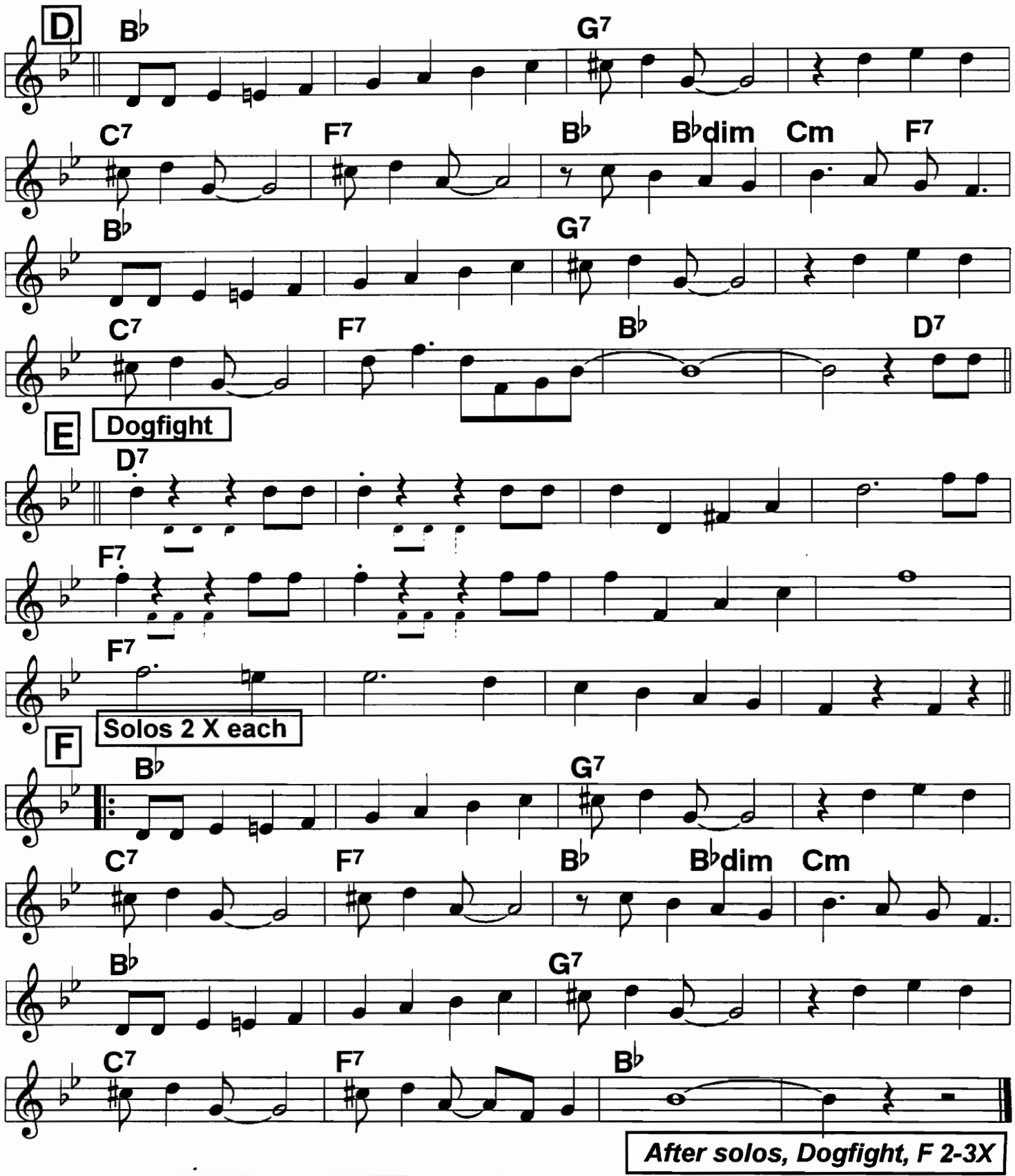
That's A-Plenty (1)

♩ = 200 *Usually 4/4*

c. 1914



That's A-Plenty (2)



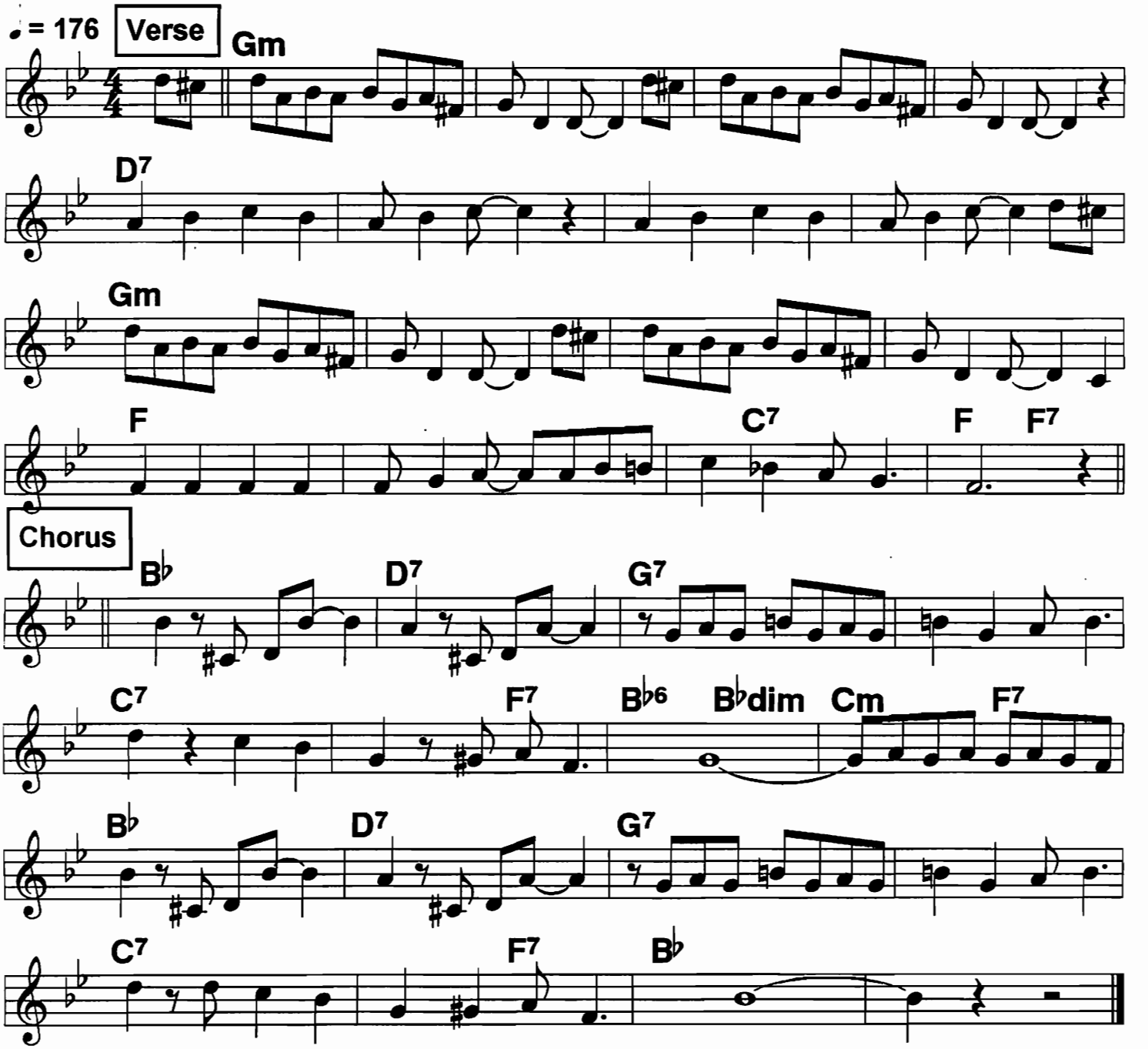
Dixieland DOUBLE ending or 4 bar drum tag + 4-bar Band tag

That Da-Da Strain

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

4/4 Swingy

♩ = 176



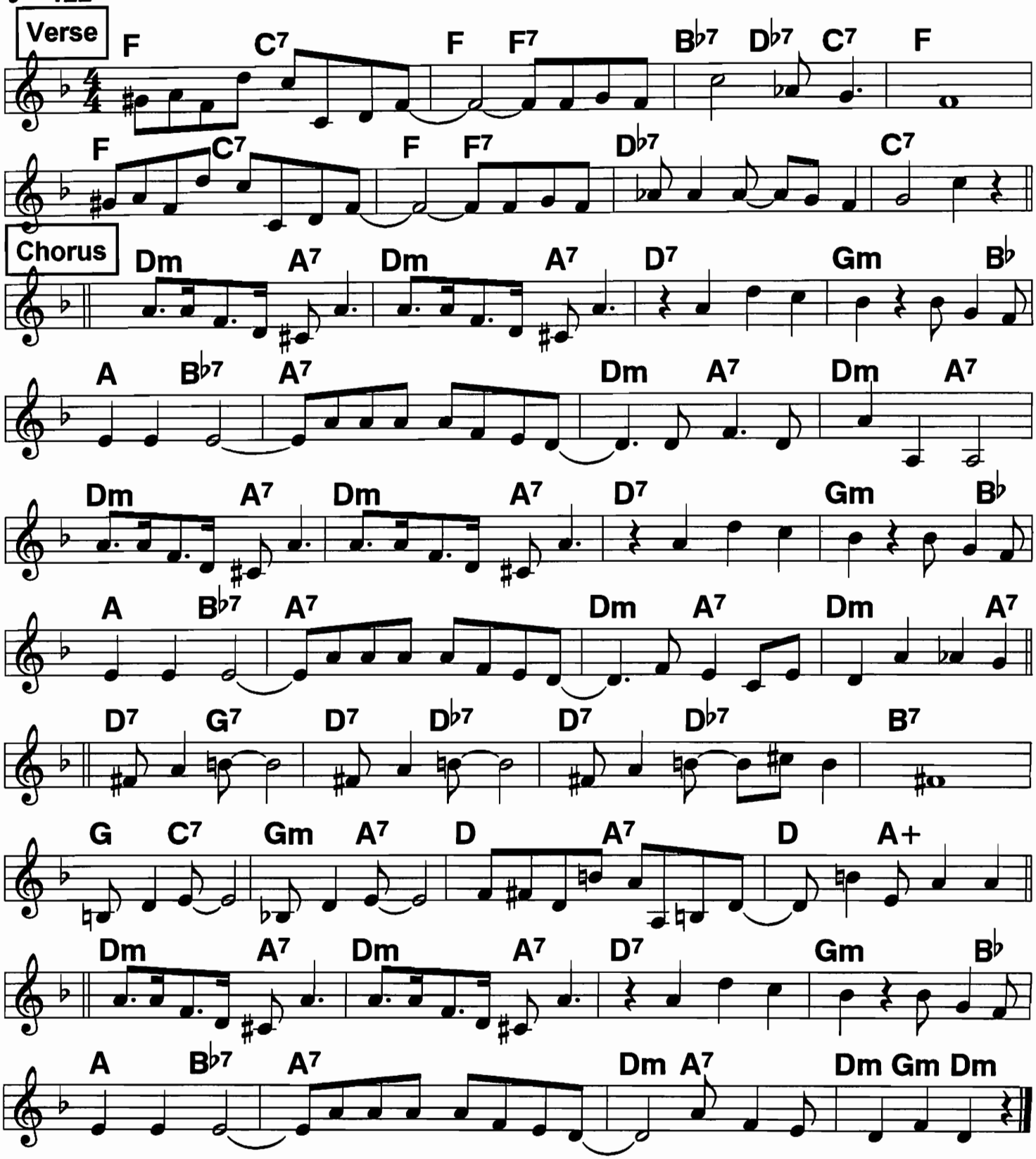
Routine: Verse, Chorus, V, solos on C 2 X each, V C 2-4 X

No standard chorus melody on records, though the Verse is usually played essentially as written. Ours is from the 1922 sheet music (in C).

There Ain't No Sweet Man Worth the Salt Of My Tears

4/4 or 2-beat
♩ = 122

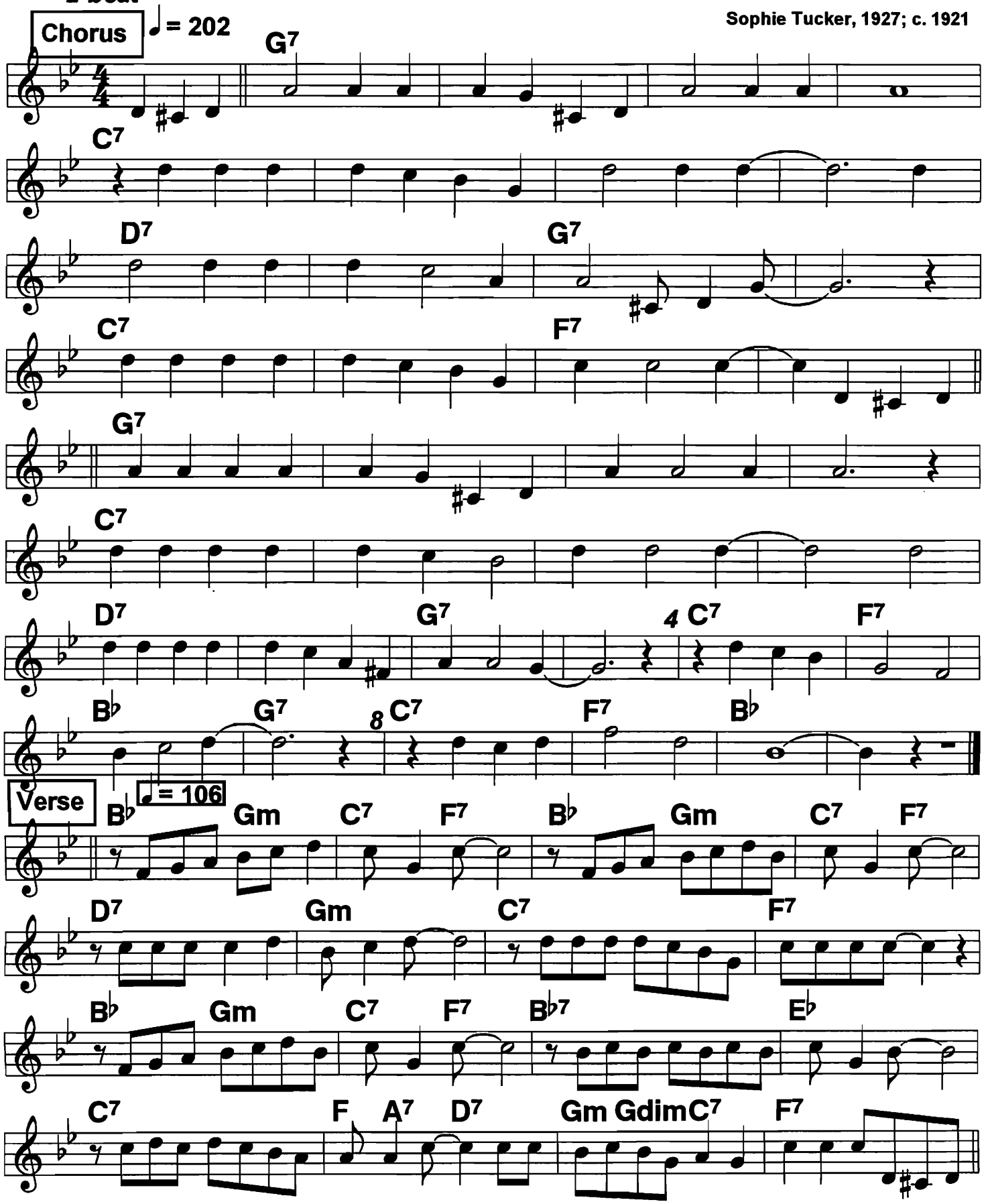
Bix, Bing Crosby 1928;
Bobby Darin, 196?



195 There'll Be Some Changes Made

2-beat

Sophie Tucker, 1927; c. 1921

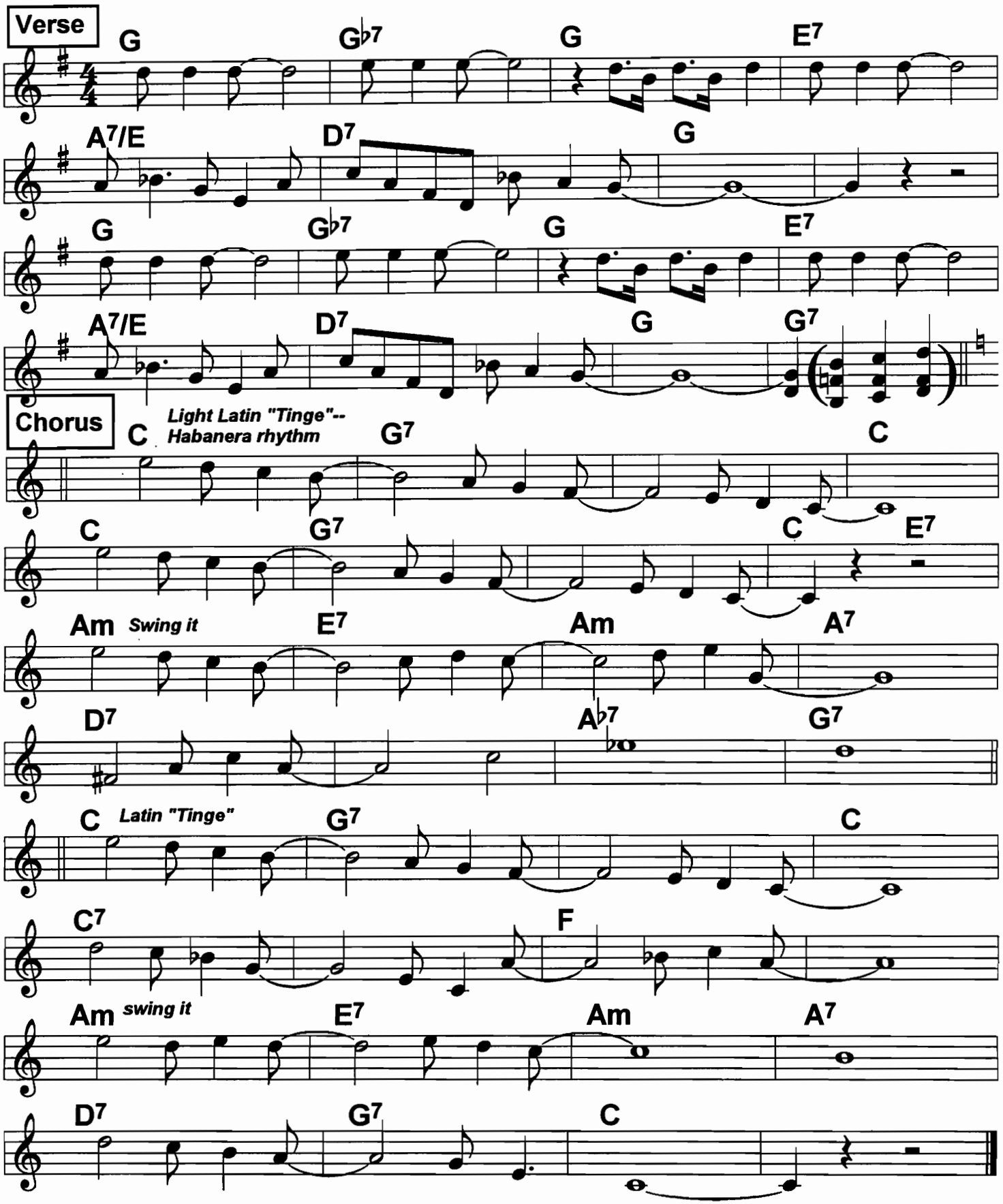


Tia Juana

♩ = 135

4/4. Don't overdo the "Latin tinge"

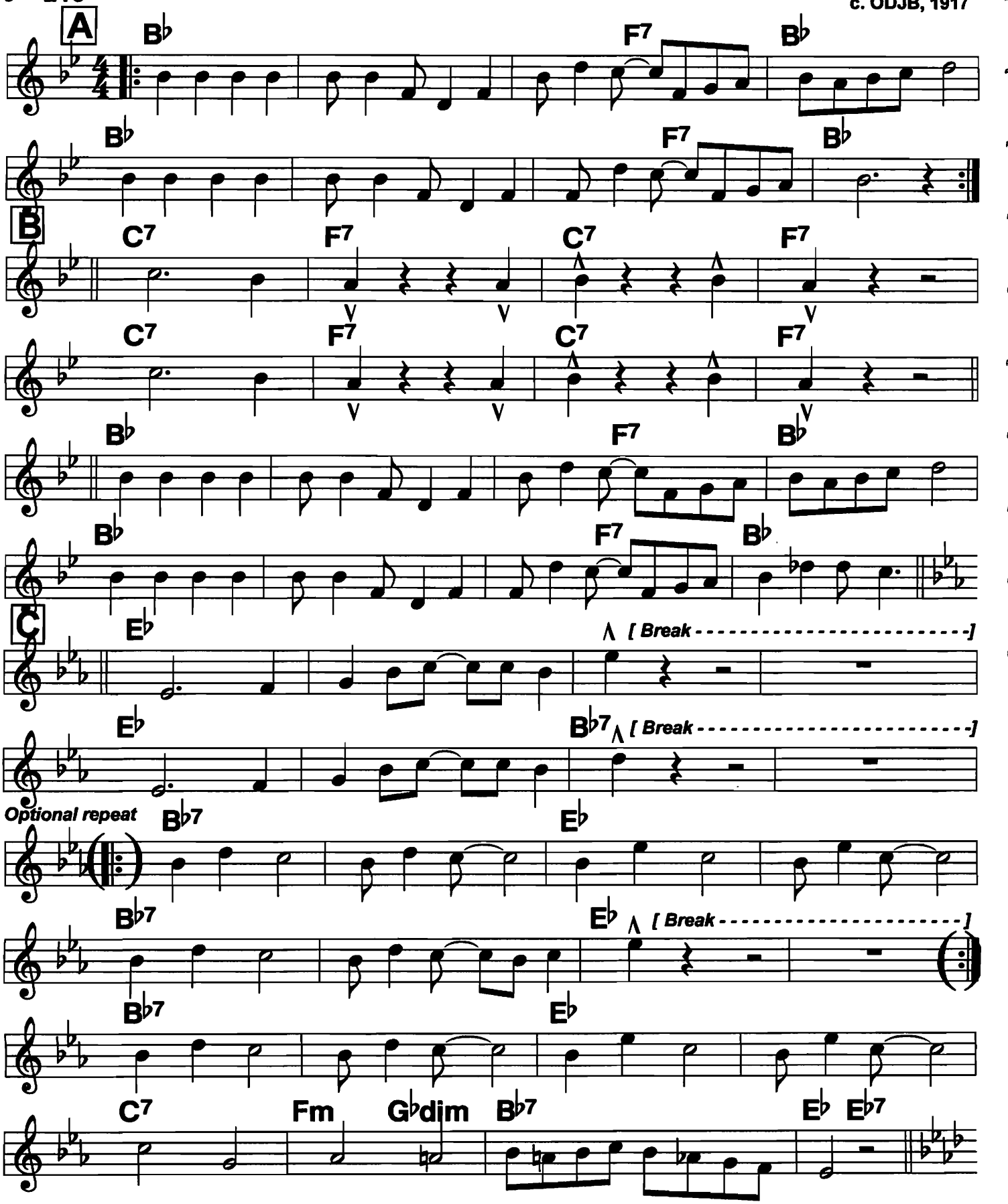
Bix, Morton; c. 1924



Tiger Rag (1)

♩ = 210 4/4

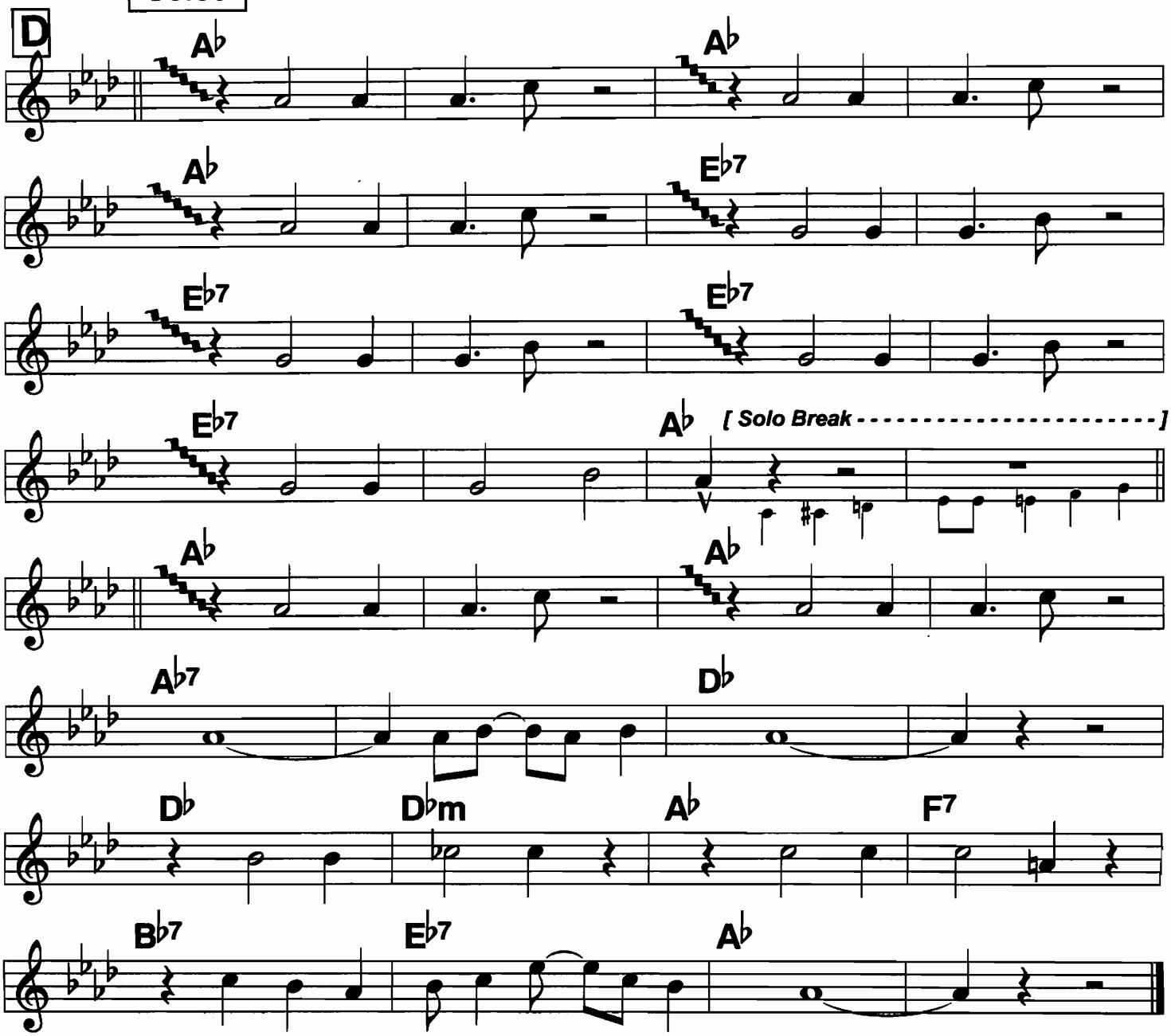
c. ODJB, 1917



Tiger Rag (2)

Solos

D



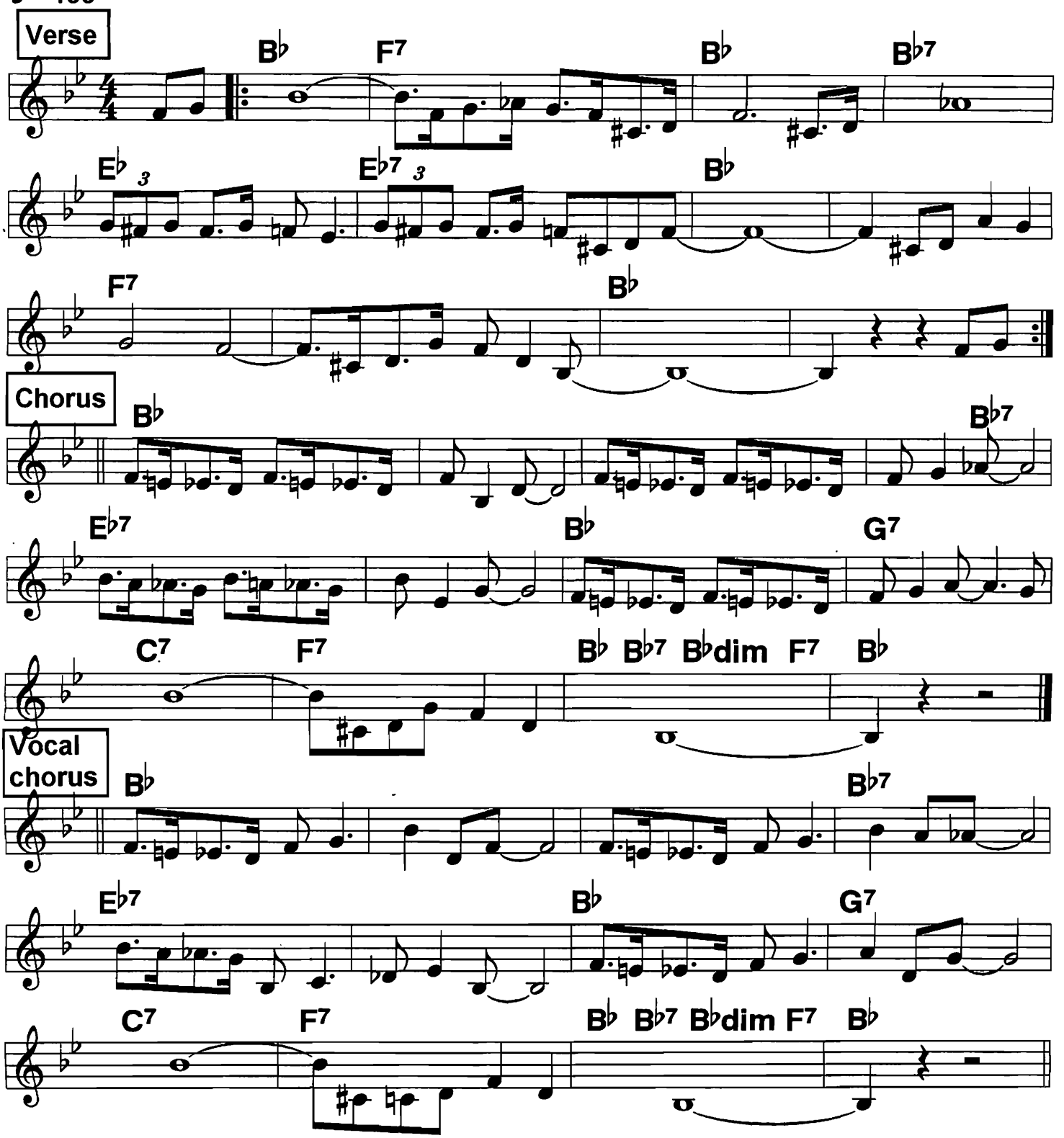
is done by trombone or tuba

ROUTINE: There are several standard versions of A. This seems to be the most common. ODJB's is different. The Revival New Orleans bands had another. C lines 3-4 are often repeated, eg. ODJB, Bix Wolverines, Kid Ory; Bunk Johnson, Dukes of Dixieland don't. Decide what you're going to do before counting off. NORK repeats it, but it doesn't follow the A and B routine.

Tin Roof Blues

4/4
♩ = 100

c. NORK, 1923

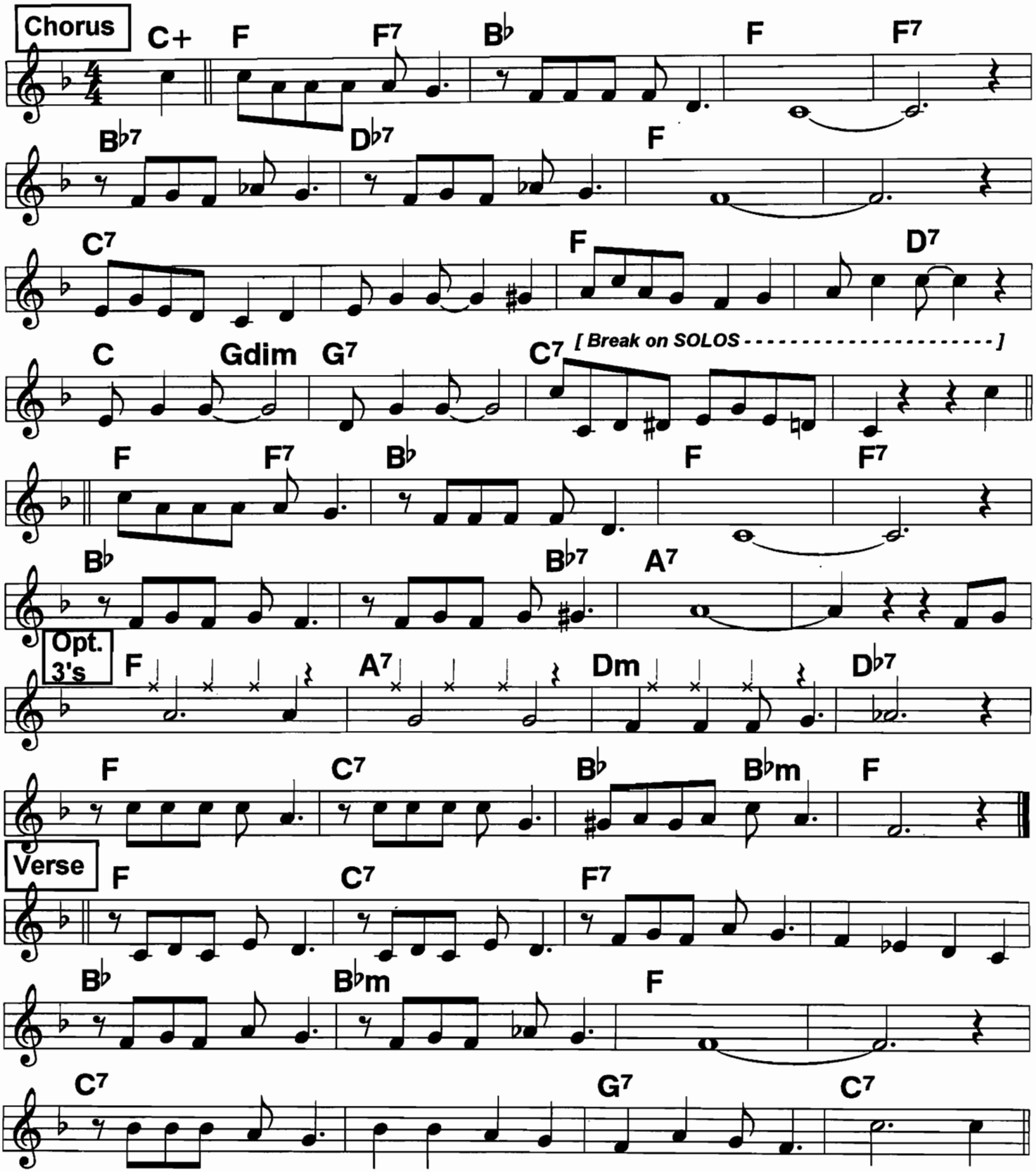


ROUTINE: Verse 2 X, Chorus, solos, Band V, C 1-2 X.
Vocal: V, C 1, C 2, Band C, solos, Vocalist does what she wants.

Tishomingo Blues

♩ = 104 4/4

c. S. Williams, 1917



7th line optional 3's--just in & out choruses, or all choruses.

Too Busy

♩ = 178 *2-beat*

Armstrong, c. 1928

Chorus

E♭ B♭7 B♭+ E♭ A♭ A♭m

E♭ E♭dim B♭7 E♭ Edim A♭ B♭7

E♭ B♭7 B♭+ E♭ A♭ A♭m

E♭ E♭dim B♭7 E♭

G7 Cm

G7 Cm B♭7

E♭ B♭7 B♭+ E♭ A♭ A♭m

E♭ E♭dim B♭7 E♭

Verse

E♭ B♭7 Cm B♭7

E♭ Edim D E♭dim B♭7

E♭ B♭7 Cm B♭7

F7 Dm F7 A♭ B♭7

Toot Toot Tootsie

Al Jolson, c. 1922

2-beat ♩ = 214

Chorus

E♭ F7 B♭7 E♭

E♭ B♭dim B♭7

B♭7 B♭+ E♭ E♭dim B♭7

E♭ F7

B♭7 E♭7

A♭7

E♭ B♭7

E♭ F7

B♭7 E♭

Verse

E♭ E♭dim B♭7 G7 C7 C+

F7 B♭7 E♭ E♭m Fm7 B♭7

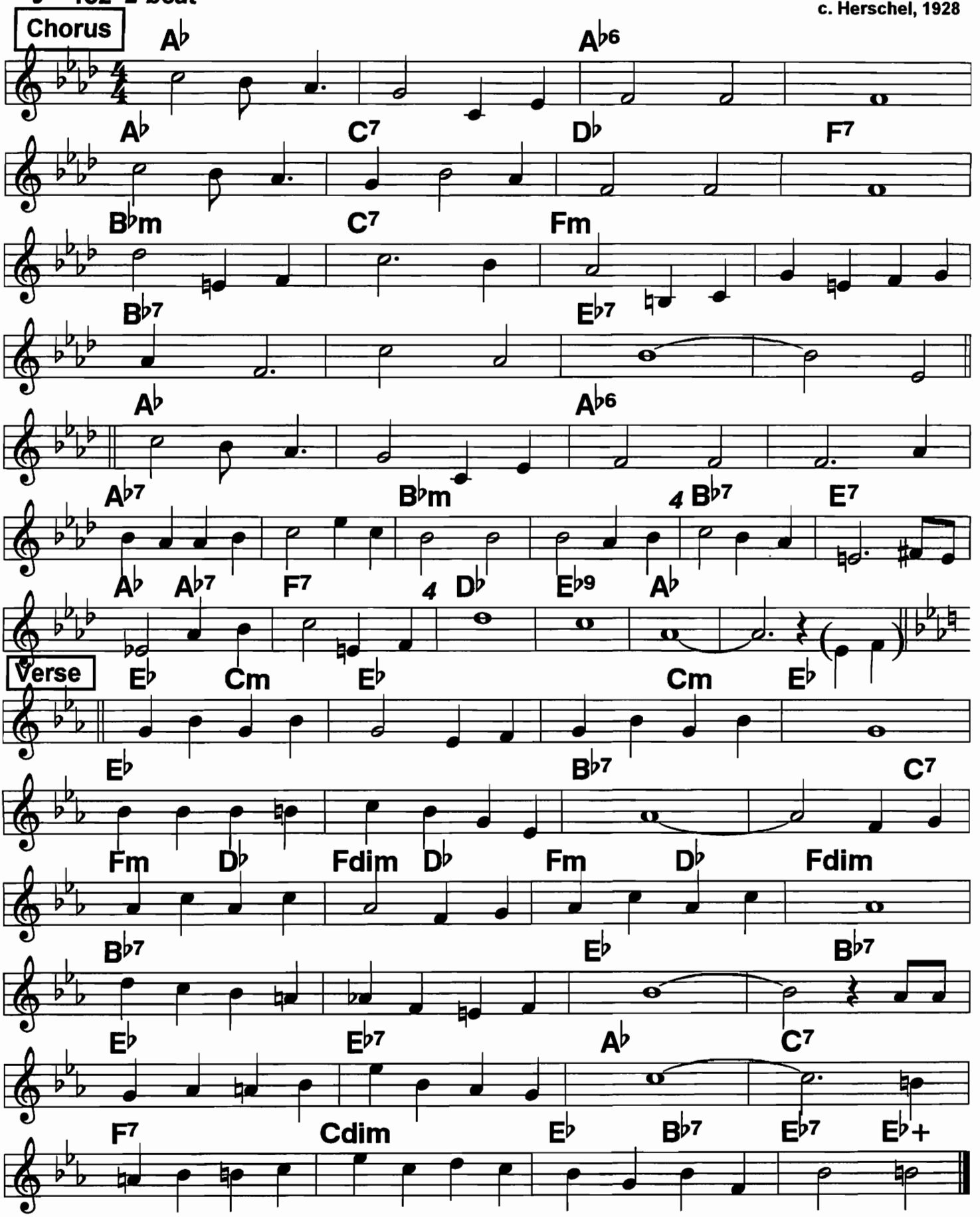
E♭ E♭dim B♭7 E♭7 A♭ A♭7

F7 A7(♭5) F7 A7(♭5) B♭7 B♭+

202 Torch, (When You Carry) The

♩ = 152 *2-beat*

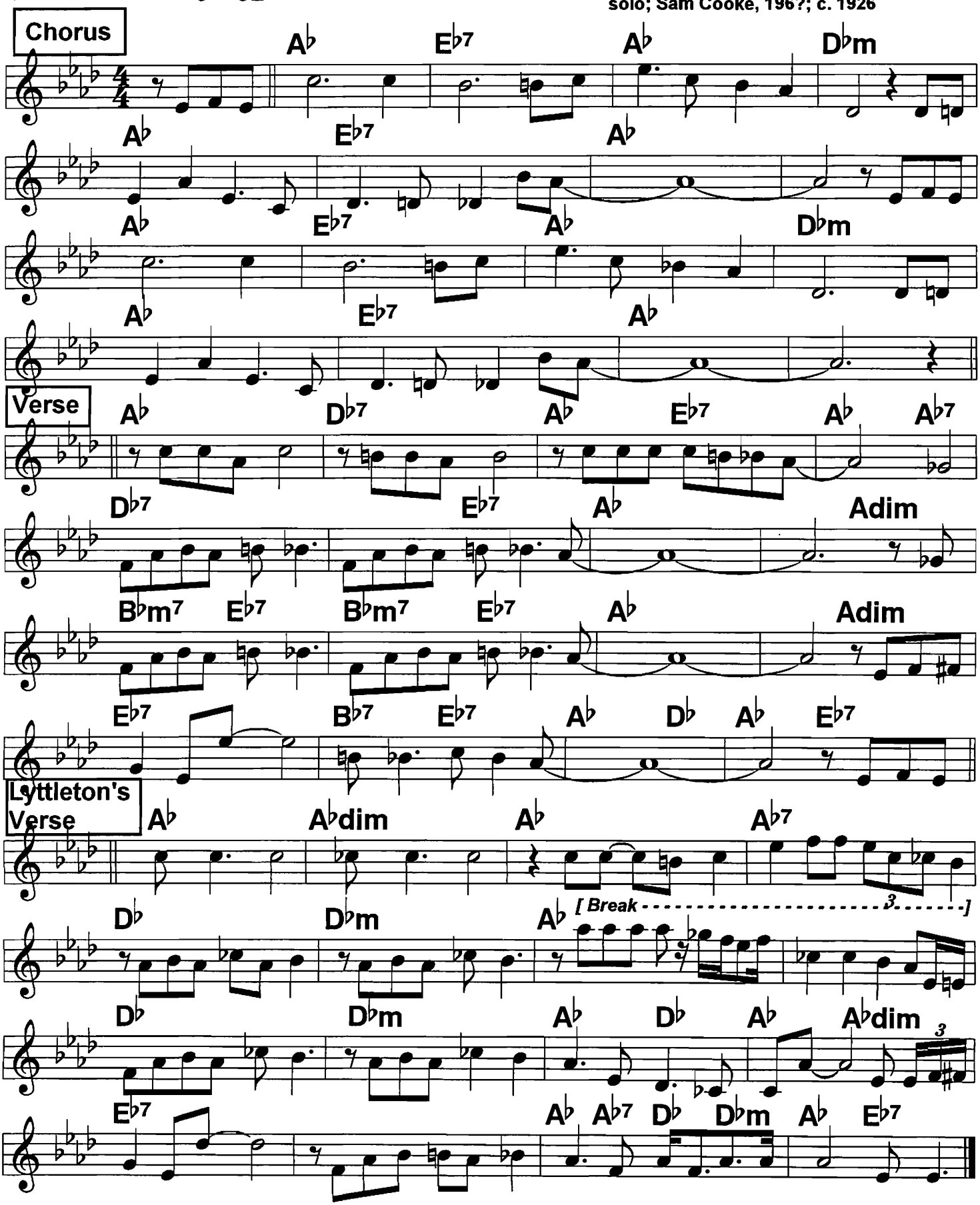
c. Herschel, 1928



Trouble In Mind

4/4. Slow blues ♩ = 92

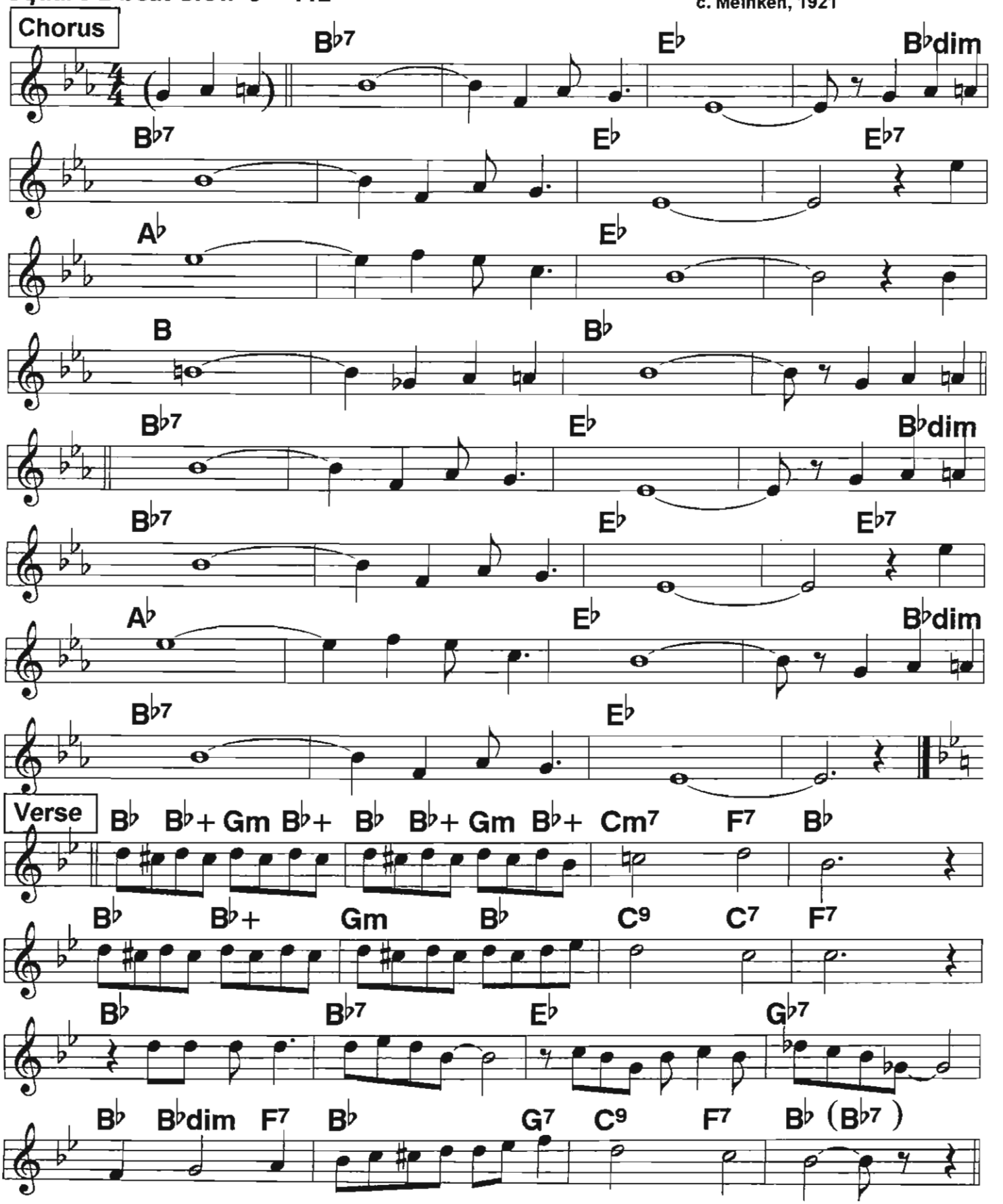
2nd Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 196?; c. 1926



Wabash Blues

Square 2-beat Slow ♩ = 112

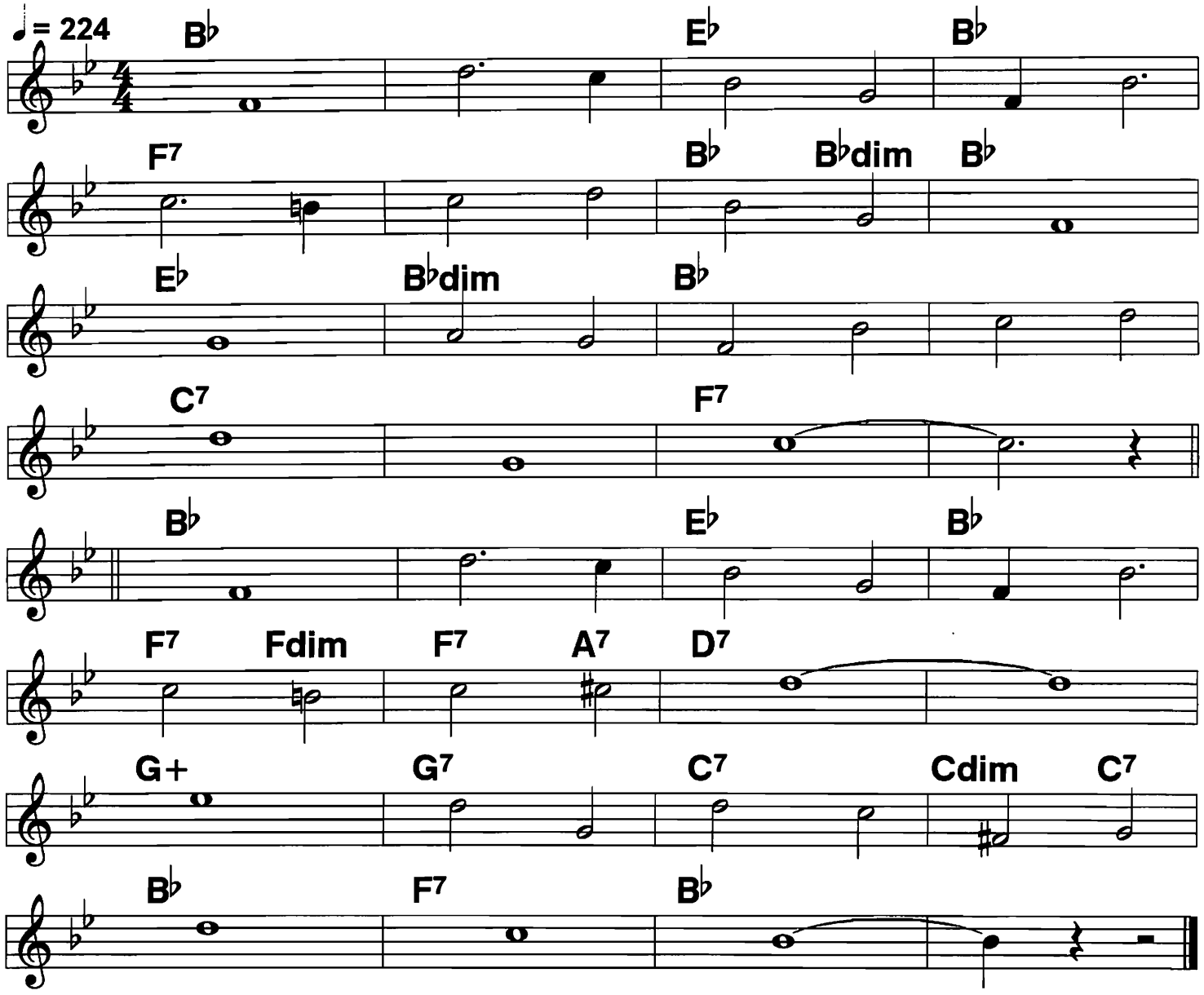
Isham Jomes '21; Ted Lewis '30;
c. Meinken, 1921



Wait Till the Sun Shines Nellie

Happy 2-beat

c. Van Tilzer, 1905



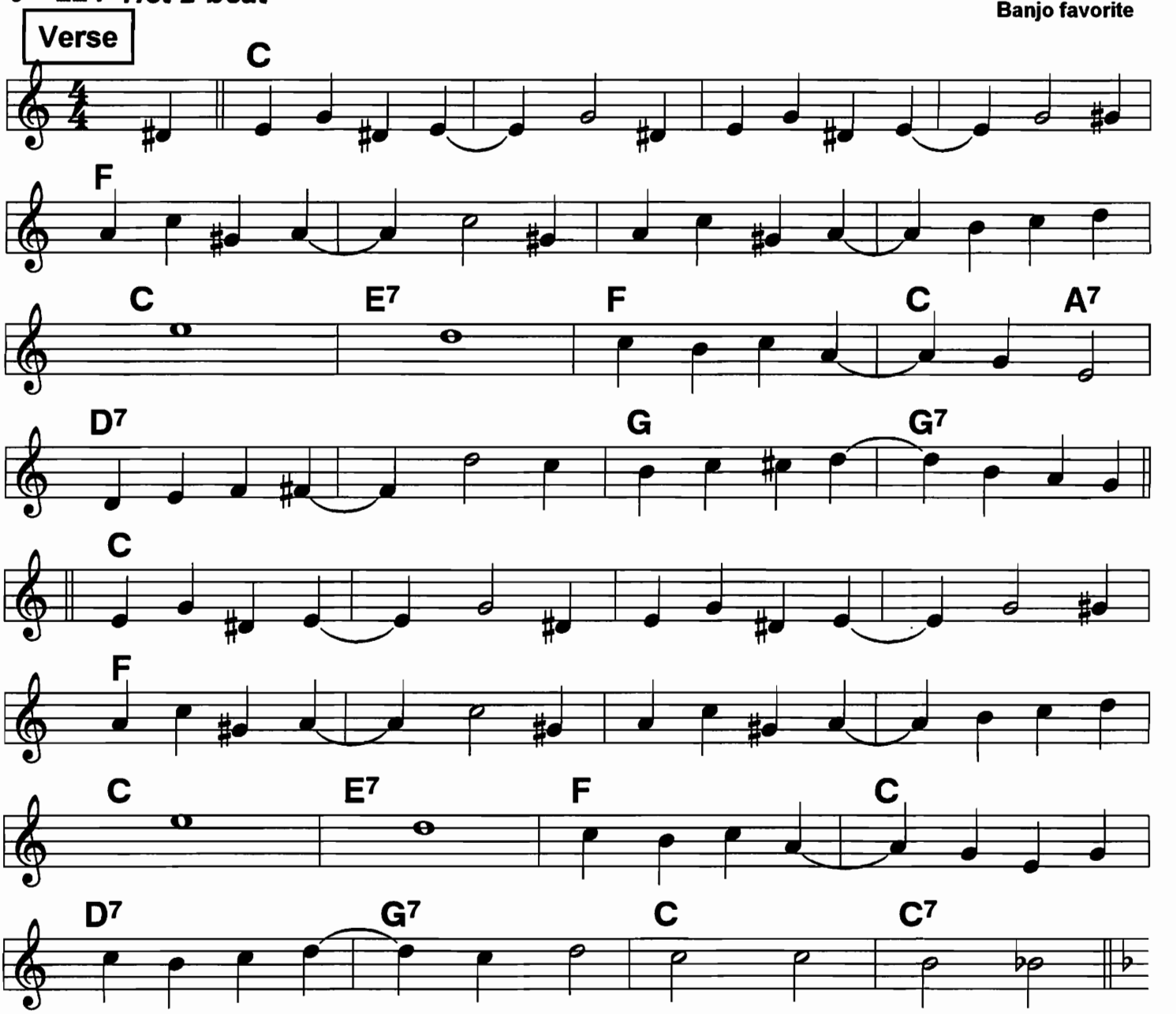
Wait/// till// the sun/ shines/ Nellie//
When// the clouds/ go/ drift-/ing/ by.///
We/// will/ be/ hap-/py/ Nel-/lie/
Don't/// you/// sigh/// ///|

Down/// lov-//er's lane/ we'll/ wander//
Sweet-/hearts/ you/ and/ I./// ////
Wait/// till/ the/ sun/ shines,/ Nel-/lie/
Bye/// and/// Bye./// ///|

206 Waiting For the Robert E. Lee (1)

♩ = 224 *Hot 2-beat*

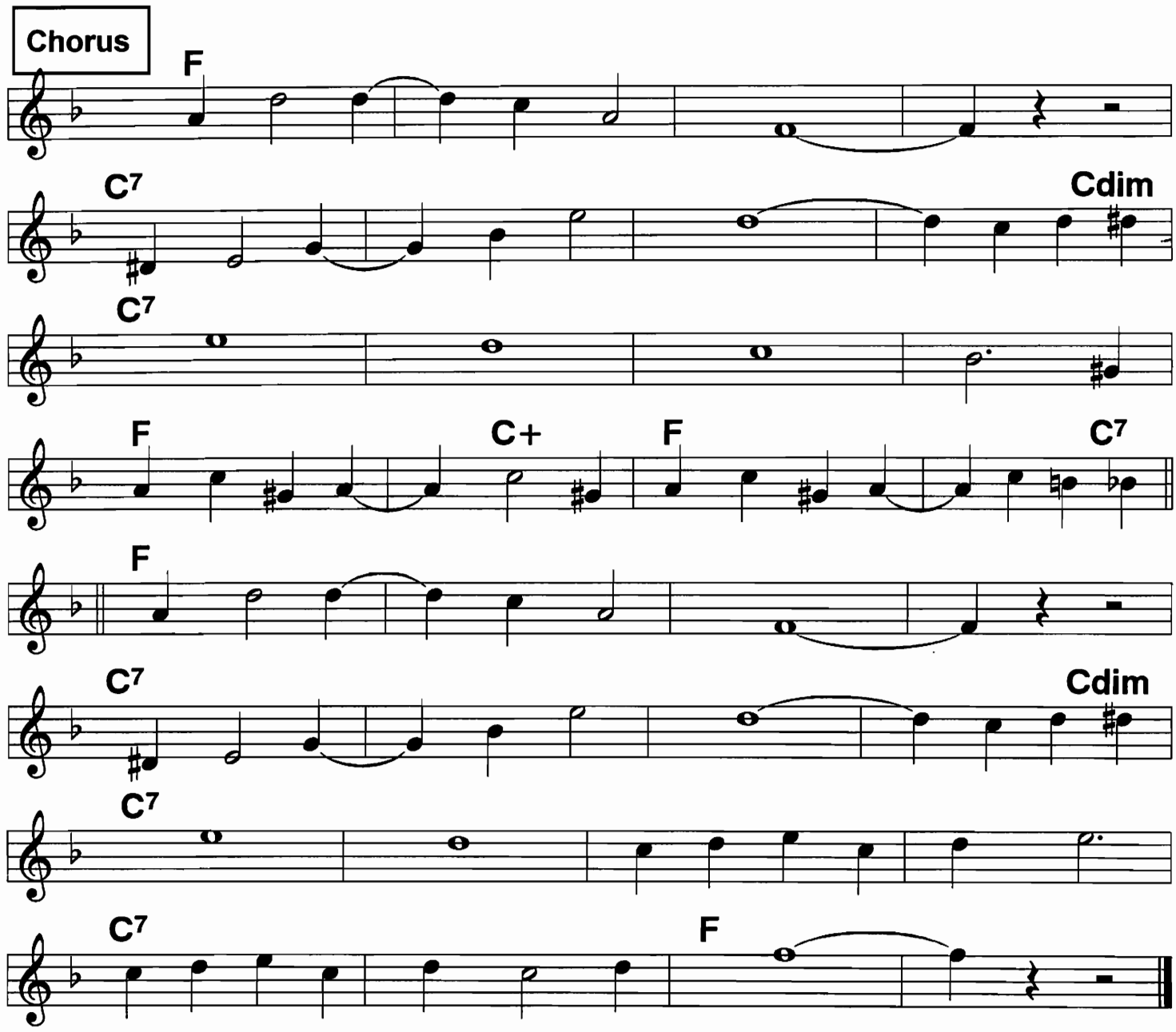
Banjo favorite



(Way) Down on the lev- /ee/ in old Alabam- /y/ there's
Daddy and Mam- /my/ there's Ephra'm and Sam- /y on a
Moon/// light/// night you can find /them all/
While they are wait- /in'/ the banjos are syn- /copatin'.

What's that they're say- /in',/Oh What's that they're say- /in'?/ The
While they keep play- /in'/, I'm hummin' and sway- /in' It's the
Good/// ship/// Robert E. Lee /that's come to
Carry/ the cotton away //// ////

Waiting For the Robert E. Lee (2)



Watch them/ shuff- /lin' a-/ long./// /|||
See them/ shuff- /lin'/ long./// /Go take your
Best/// gal/// real/// pal.//Go
Down to the lev-/ /ee/ I said to the lev- /ee and/

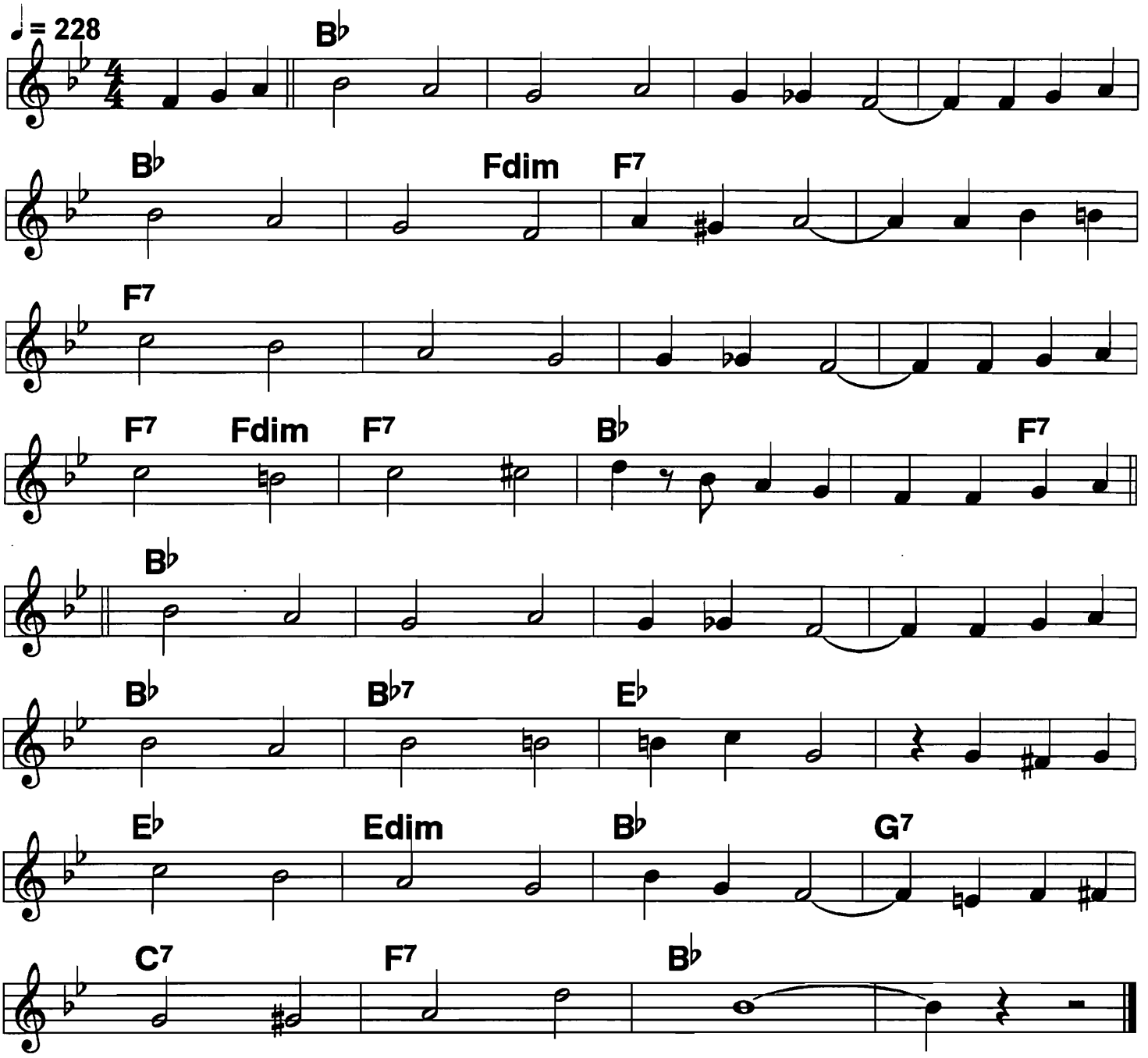
Join that/ shuff- //lin'/ throng./// /|||
Hear that/ mu- /sic/ and song./// /It's simply
Great,/// mate,/// waitin' on the levee,//
Waitin' for the Robert/ E. Lee./// //||

Washington And Lee Swing

1910

2-beat

♩ = 228



First Chorus 6/8 march tempo--have drummer do street beat and roll-off. Last 2 bars, lead horn pick melody up at fast tempo.

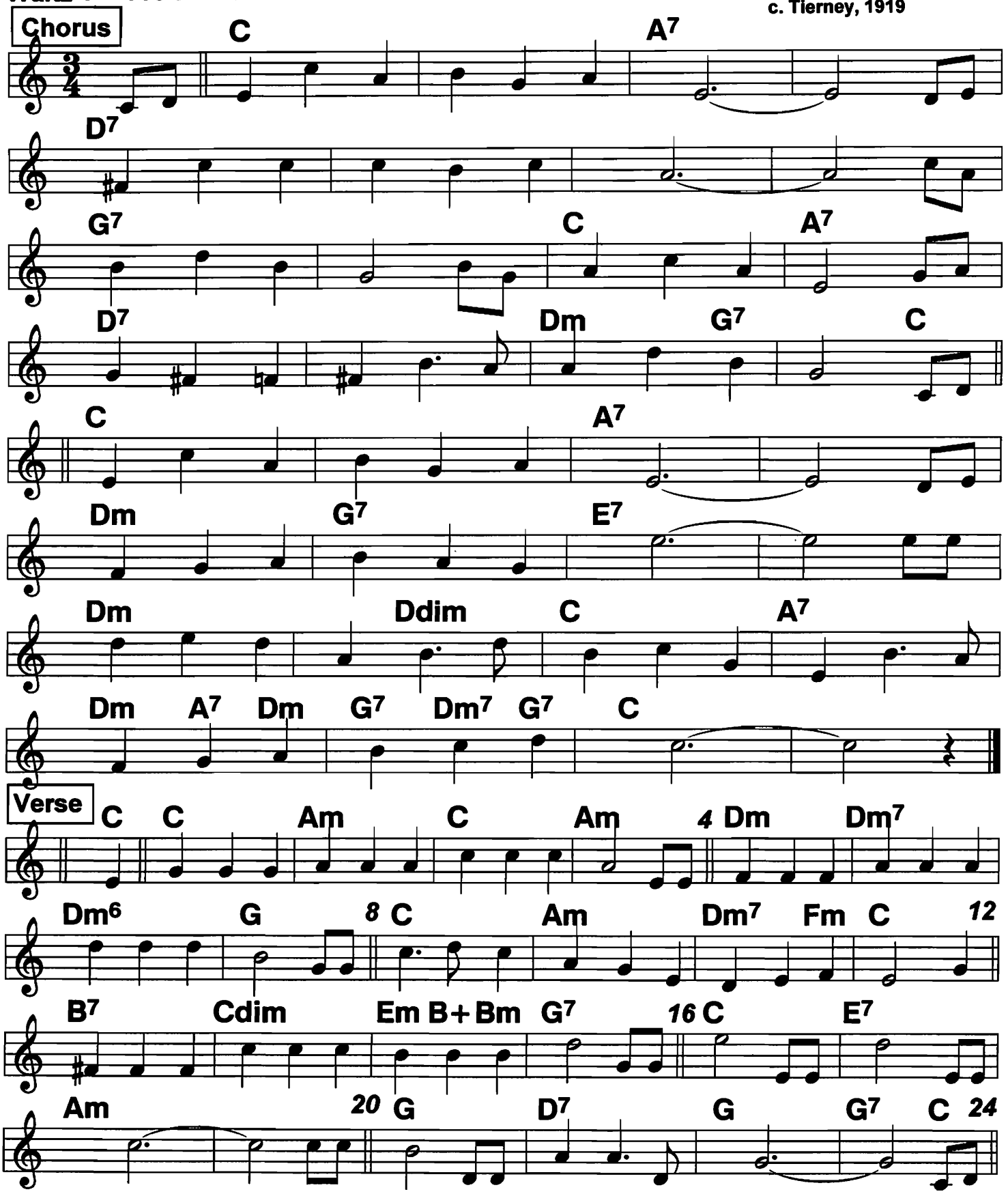
Same chords as Bill Bailey, Bourbon Street Parade. Can do a mini-set: Bill B. at sing-along tempo, Bourbon Street as moderate 2-beat, W&L fast.

Alice Blue Gown

Waltz ♩ = 116 ♩ = 160 4/4

Popular as 4/4 jazz tune. ODJB rec. is 3/4, w/verse

ODJB '20,Red Nichols '29;
c. Tierney, 1919

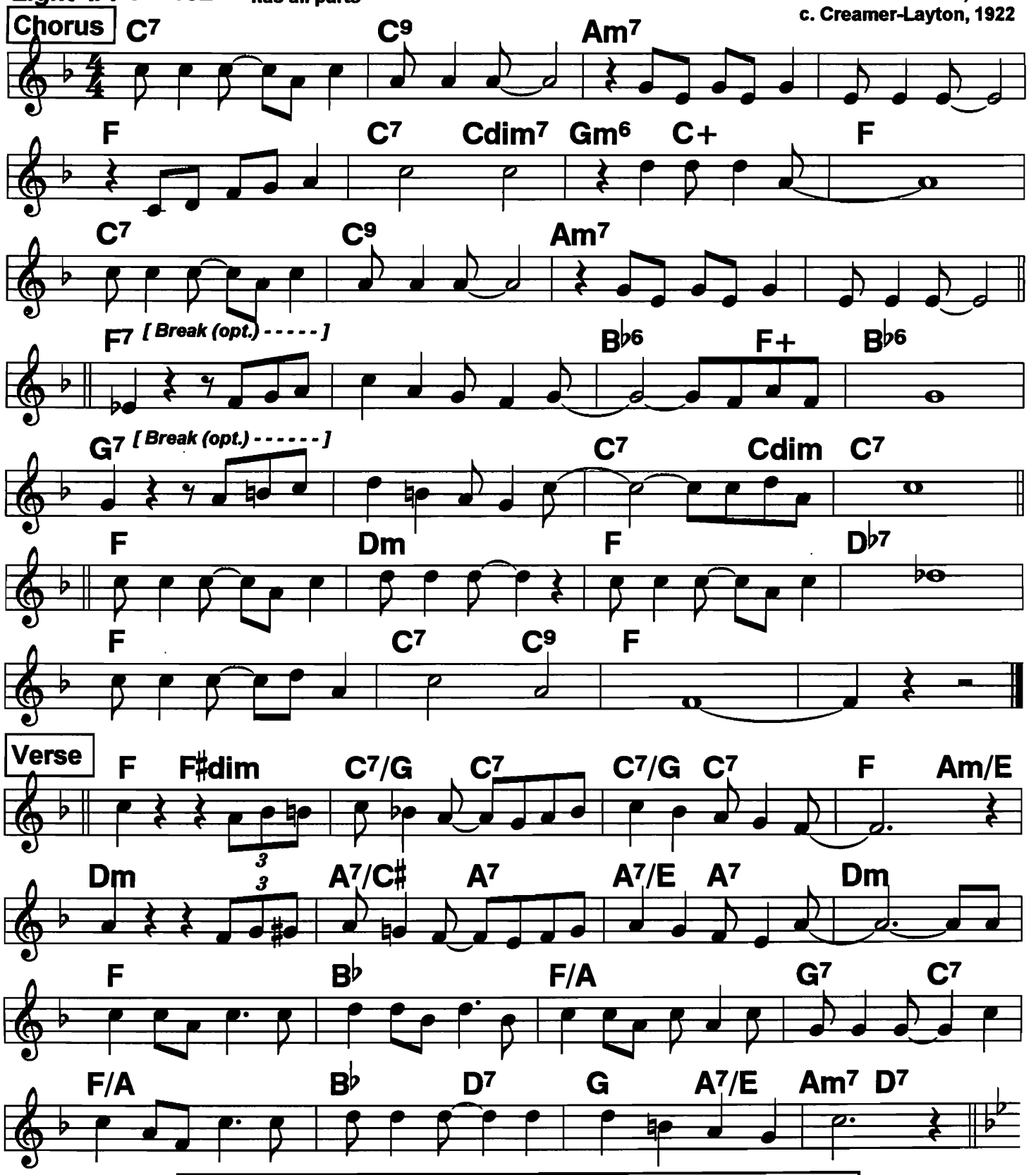


208 Way Down Yonder In New Orleans (1)

Light 4/4 ♩= 152

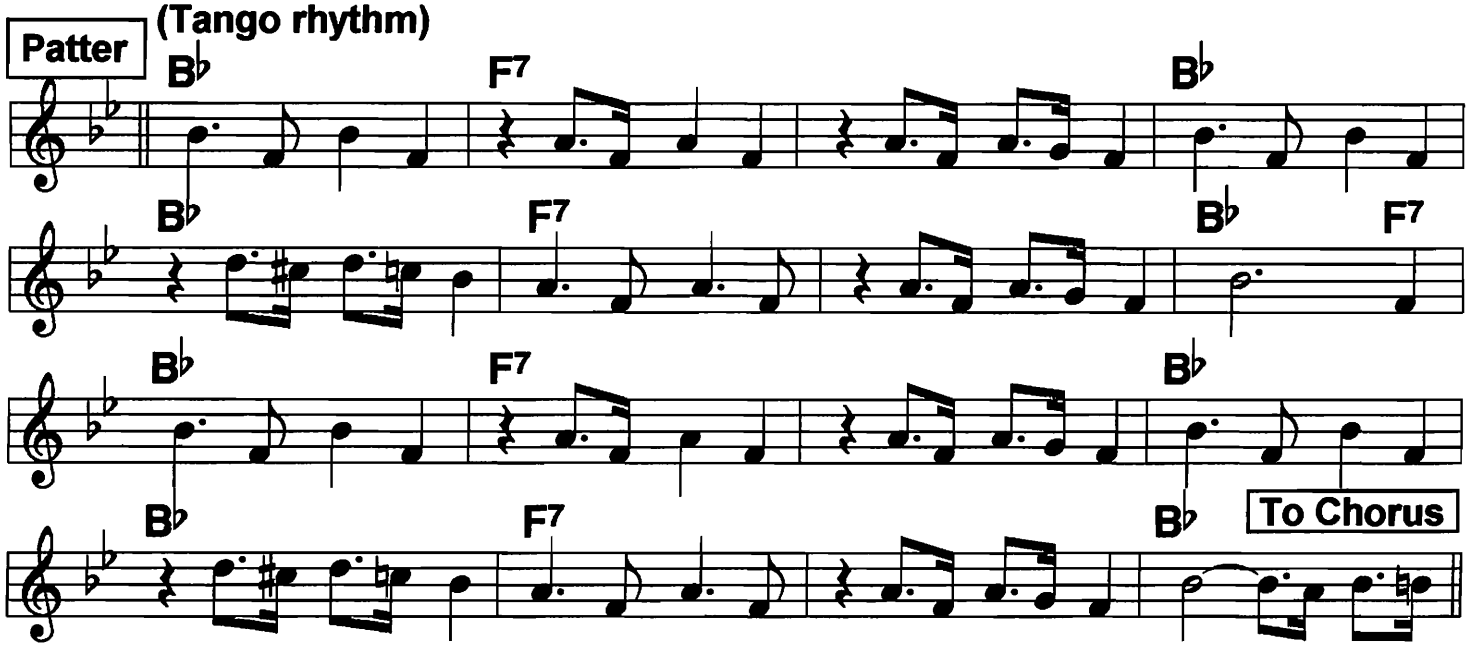
Orig. in G. Commonly played in F. Cotton Pickers, in Ab, has all parts

Bix & Tram, 1927; Cotton Pickers '22; c. Creamer-Layton, 1922



Routine: C V C, solos, Patter, Chorus 1-2 X
Breaks: 1. all choruses, or 2. in & out choruses only.

Way Down Yonder In New Orleans (2)



Verse 1.
|Guess!// where do you think I'm goin' when the winds start blowin' strong?///
|Guess!// where do you think I'm goin' when the nights start growin' long?///
Ain't goin' East, I ain't goin' West, I ain't goin' over the cuckoo's nest. I'm Bound for the town that I love best, where life is one sweet song.//|
Verse 2.
|Guess!// what do you think I'm thinkin' when you think I'm thinkin' wrong?//|
|Guess!// what do you think I'm thinkin' when I'm thinkin' all night long?//| I Ain't thinkin' this, I ain't thinking that, I cannot be thinkin' a- bout your hat. My
Heart does not start to pit-a-pat un- less I hear this song.//|
Chorus:
Way down yonder in New Orleans, / |in the land of dreamy scenes./
| There's a garden of E-/den,/ | that's what I mean.///
****Creole babies with flashing eyes,/ |softly whisper with tender sighs/**

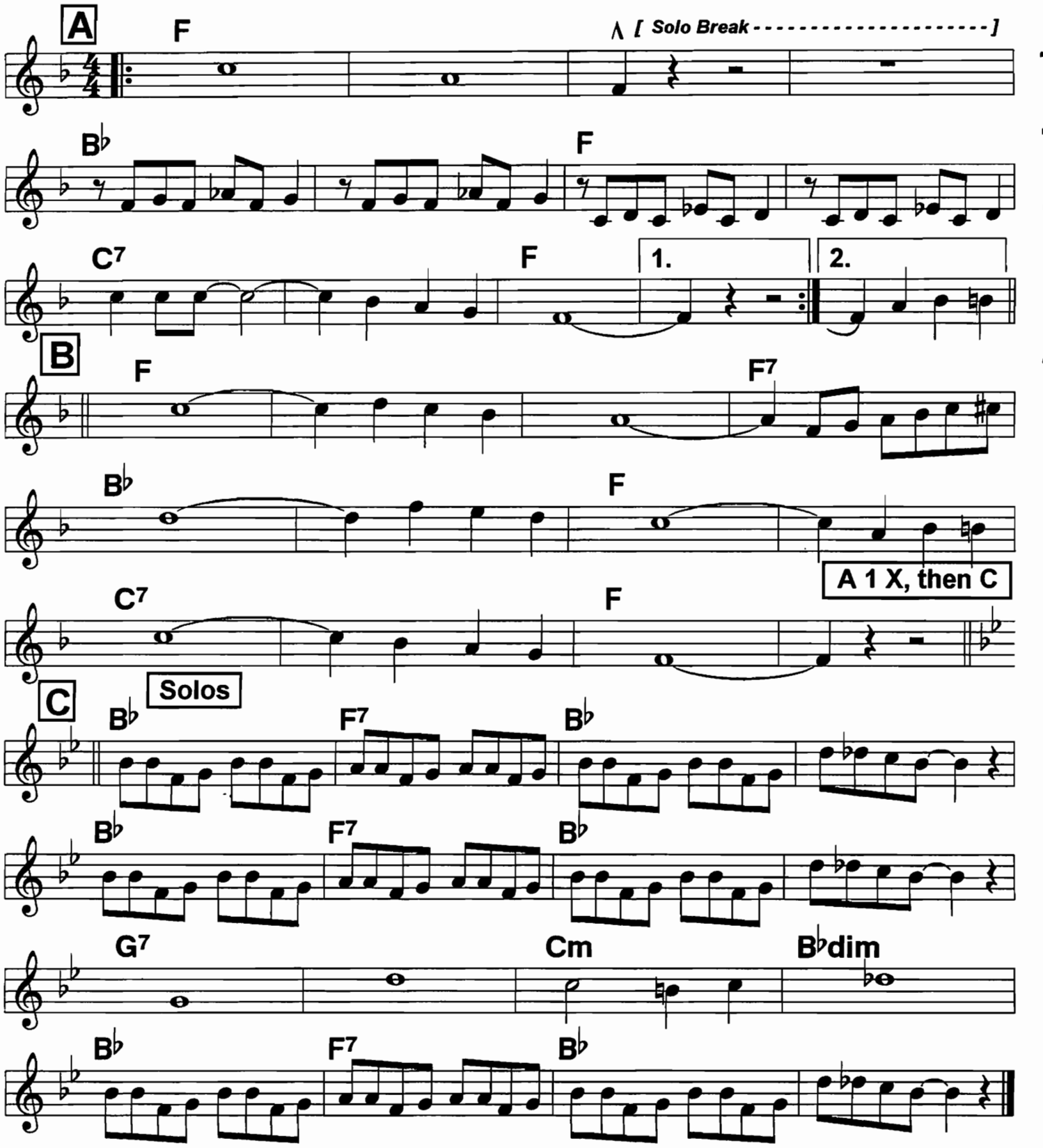
Stop!| oh won't you give your lady fair./ a little smile.///
Stop!| you bet your life you'll linger there/ a little while.///

There is heaven right here on earth,| with those beautiful queens.///
Way down yonder in New/ Or-/ leans./// /|||
Patter:
Orange blossoms' sweet aroma, and the strains of La Paloma
| seem to throw me in- to a coma |when the shadows play.// A-
Gain I see a peacherino /dance the you know what I mean-o.
| She could shake a mean tanbourino, so I hear the folks say./ But when those

209 Weary Blues

♩ = 216 4/4

NORK, 1923; Armstrong 1927; c. 1919



ROUTINE: A A, B, A, C, Solos 2 X each, A C C
Tempo is as fast as lead horn can do C.

What Ya Want Me To Do

Adapted from the 11/23/28 Clarence Williams Novelty Four record with Oliver, & Eddie Lang on guitar. And King Oliver Orch. rec. of 10/8/29

c. King Oliver, Clarence Williams, 1928

4/4 '28 very expressive; '29 ♩ = 104

♩ = 72 **Intro**

B♭7 Adim B♭7 Adim B♭7 *slur* E♭ E♭7 A♭ A♭m

E♭ B♭7 E♭

Feel free to simplify intro phrasing.

~~The melody is pieced together from the recs, to sort out what appear to be melody from solo bits. When in doubt,~~ Oliver's solo on the 1928 rec. was used.

Verse

E♭ E♭7 A♭ E♭ Adim

B♭7 Adim B♭7 Adim B♭7 *slur* E♭ E♭7 A♭ A♭m E♭ B♭7

Chorus

E♭ A♭ E♭ G7 C7

F7 B♭7 E♭ Cdim Fm7 B♭7

E♭ A♭ E♭ G7 C7 ⊕

F7 B♭7 E♭ A♭m E♭ (B♭7)

⊕ **Optional ending**

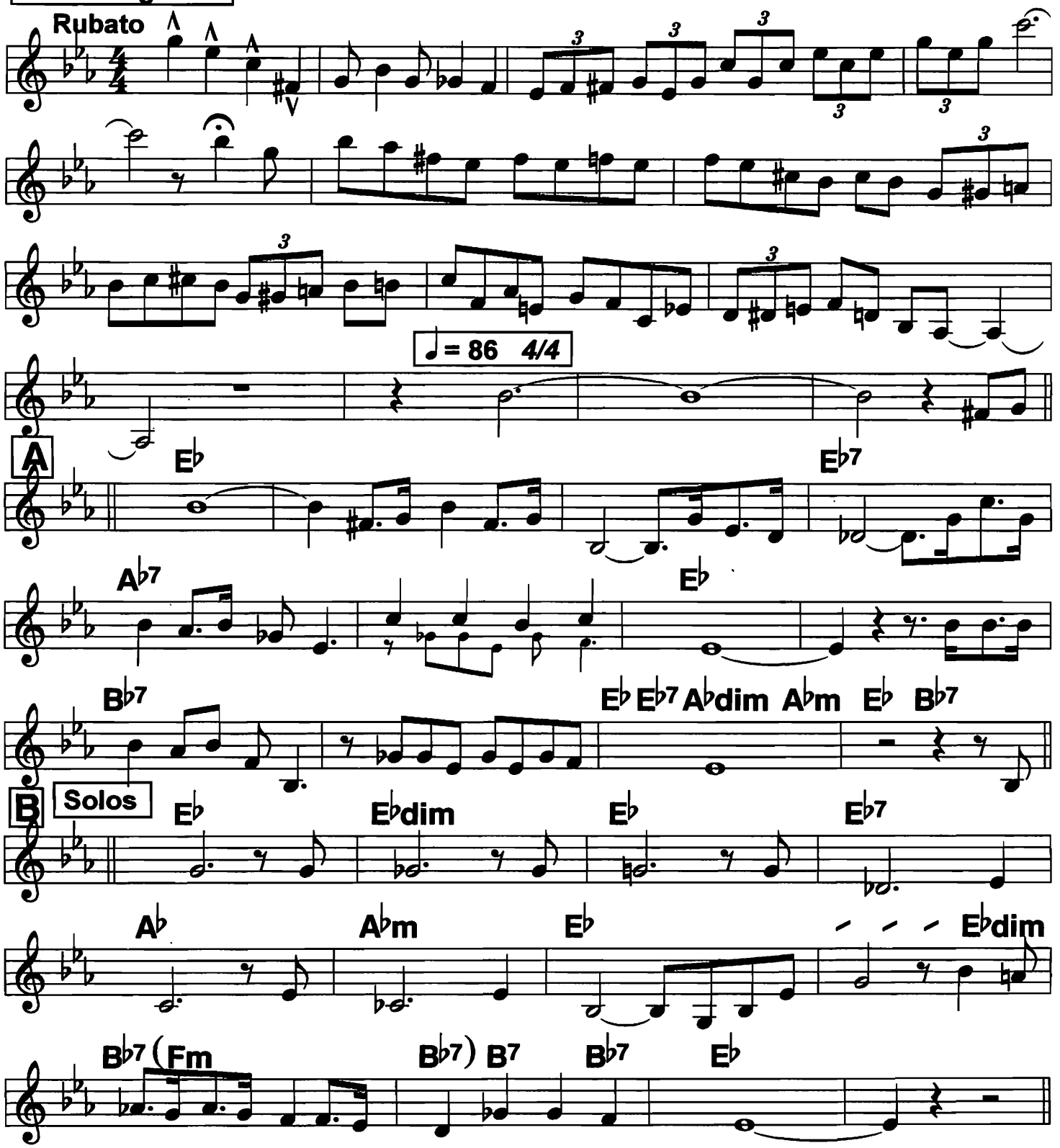
F7 B♭7 E♭ B♭7 E♭

West End Blues (1)

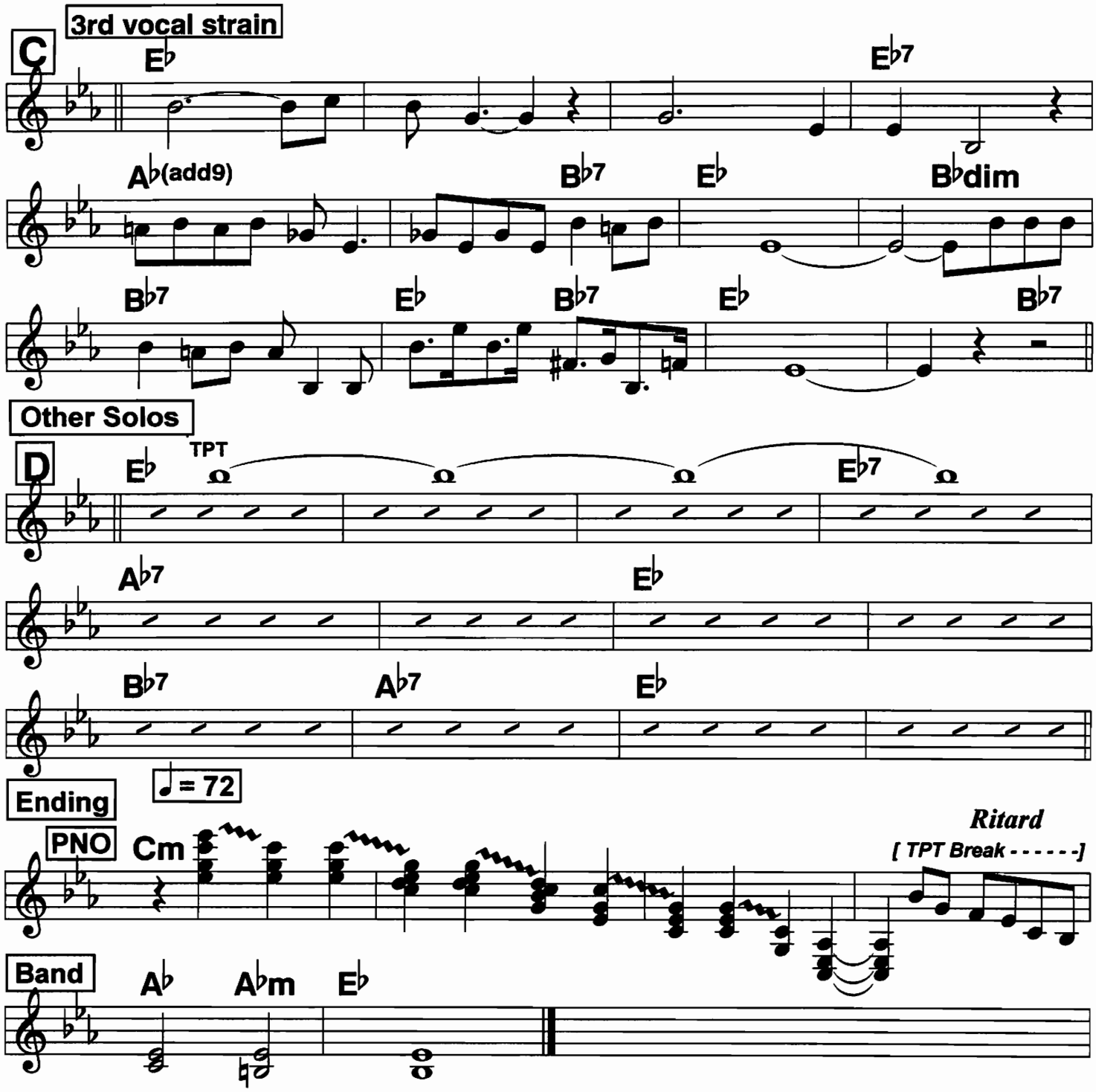
One of the all-time instrumental trad classics, Armstrong-Earl Hines, 1928.
Terrific vocal tune: Ethel Watters, Katherine Henderson, Hazel Smith (all Eb), Eva Taylor (C) ,
all backed by Clarence William. Phrasing differs. Vocal only sheet available separately.

Armstrong Intro

c. King Oliver, 1928



West End Blues (2)



ROUTINE: Instrumental as is; AH-EH record omits C. VOCAL A B C, solos, VOCAL A B (or B A), bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

This sheet has the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the Armstrong version's ending. Most notes in A B C are from the sheet music.

212 When My Dreamboat Comes Home

2-beat ♩ = 200

1936

Chorus

A♭ E♭7 A♭

A♭ D♭ A♭

A♭ A♭7 D♭

B♭7 E♭7

A♭ E♭7 A♭

A♭ D♭ A♭

A♭ A♭7 D♭

B♭7 E♭7 A♭

Verse

A♭ Fm

3

B♭m7 E♭7 A♭

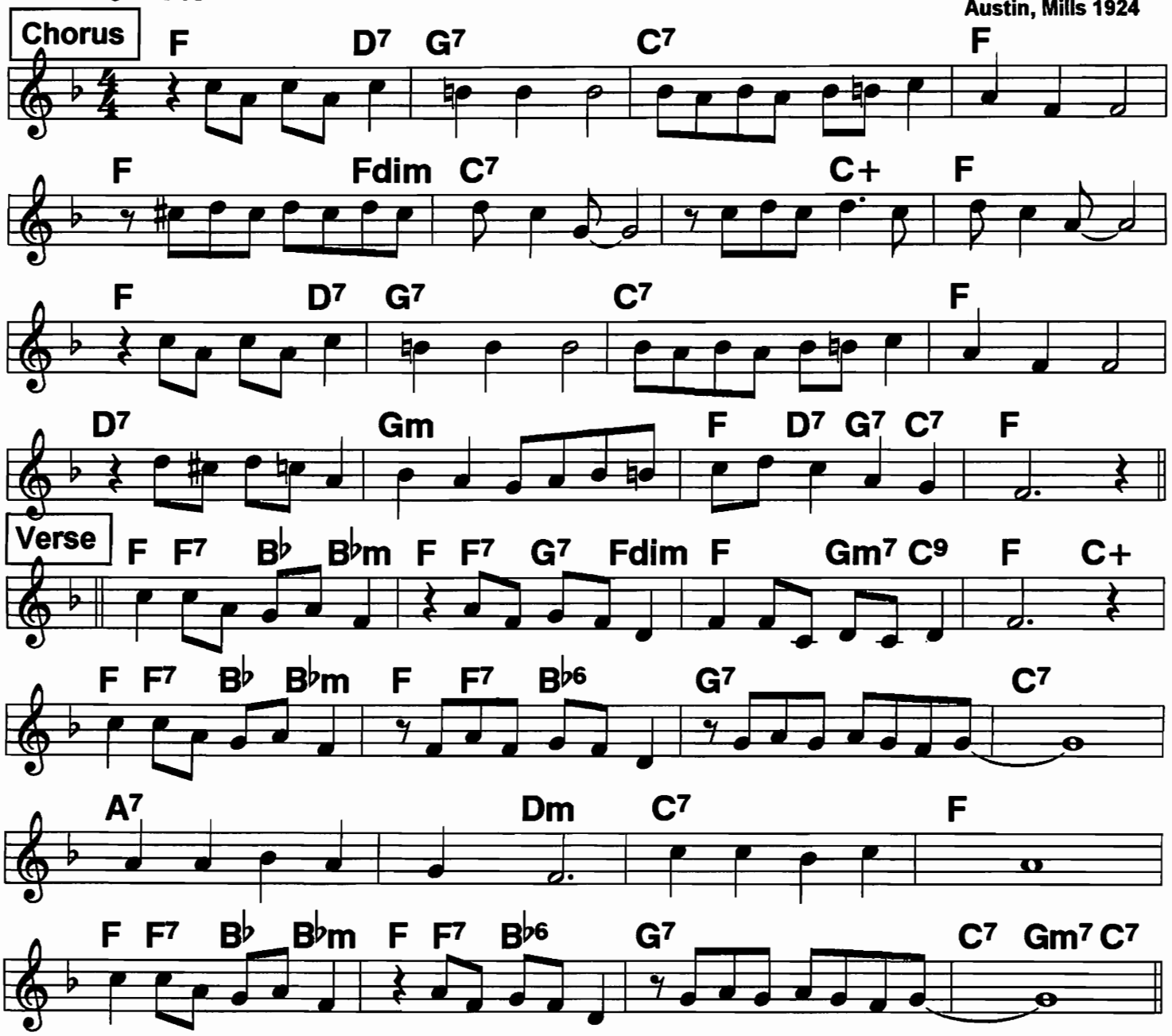
A♭ Fm

B♭m7 E♭7 A♭ E♭7

When My Sugar Walks Down the Street

2-beat ♩ = 148

Bix '24; c. McHugh, Austin, Mills 1924



Chorus:

|When my sugar walks down the street,/
all the little birdies go tweet tweet tweet./
And in the ev'ning when the sun goes down,/
it's never dark if she don't frown./
She's so affectionate and I'll say this that
when she kisses me I sure stay kissed./
|When my sugar walks down the street, the little
birdies go tweet tweet tweet.//|

When the Red Red Robin

Orig. in G

Al Jolson '26;
c. Harry Woods, 1926

2-beat ♩ = 182

Chorus

F C7 F

F C7 F F7

B♭ Gm B♭m F Dm

G7 C7 Cdim Gm C7

F C7 F

F C7 F F+

B♭ B♭m F Fdim

F C7 F

Verse

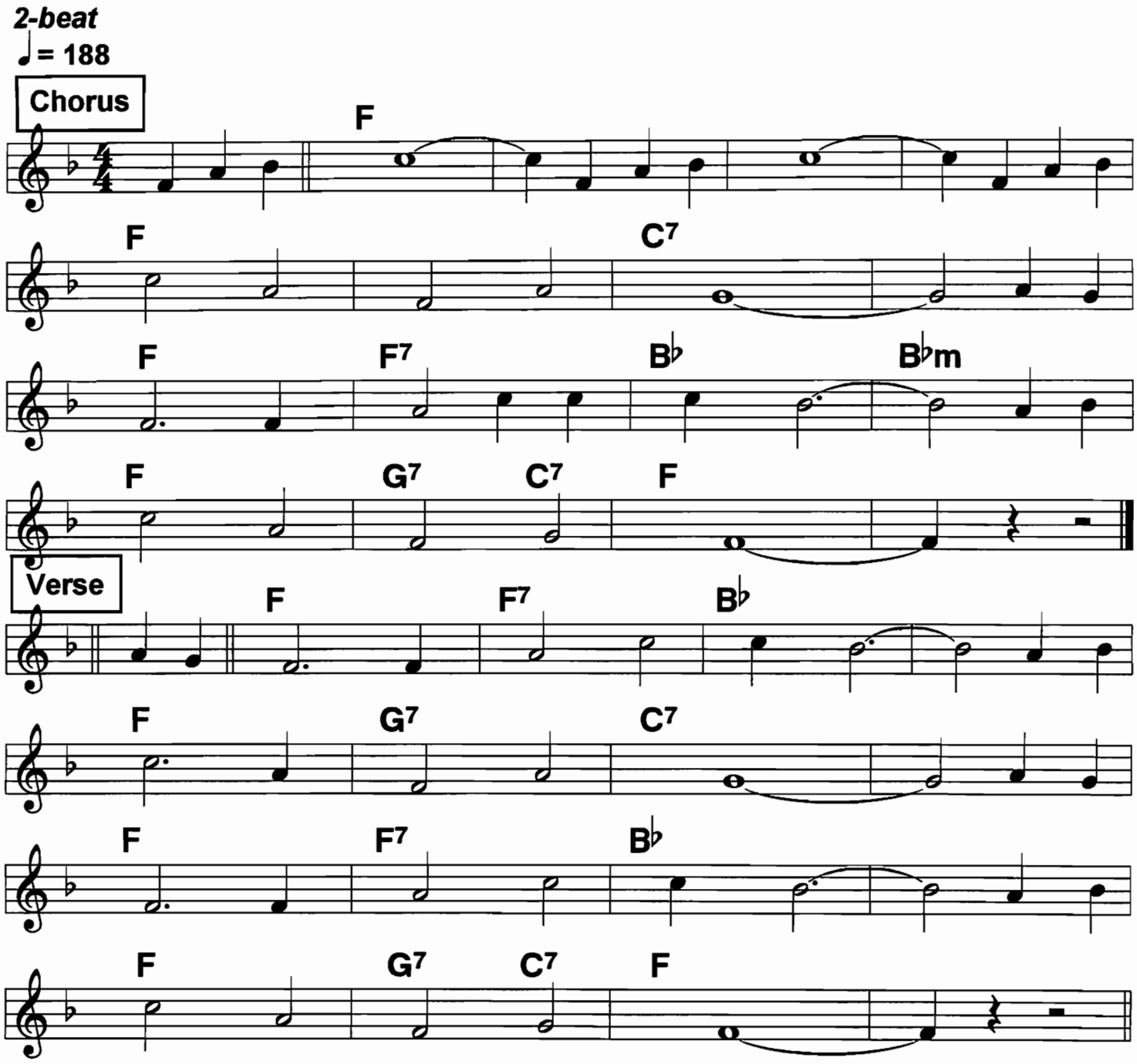
Dm Am Dm A7/E Dm/F Am/E Dm

F/C D♭dim Dm Em7 A+ Dm E♭7

Dm Am Dm A7/E Dm/F Am/E Dm

F/C D♭dim Dm G7 C Cdim C7

When the Saints Go Marching In

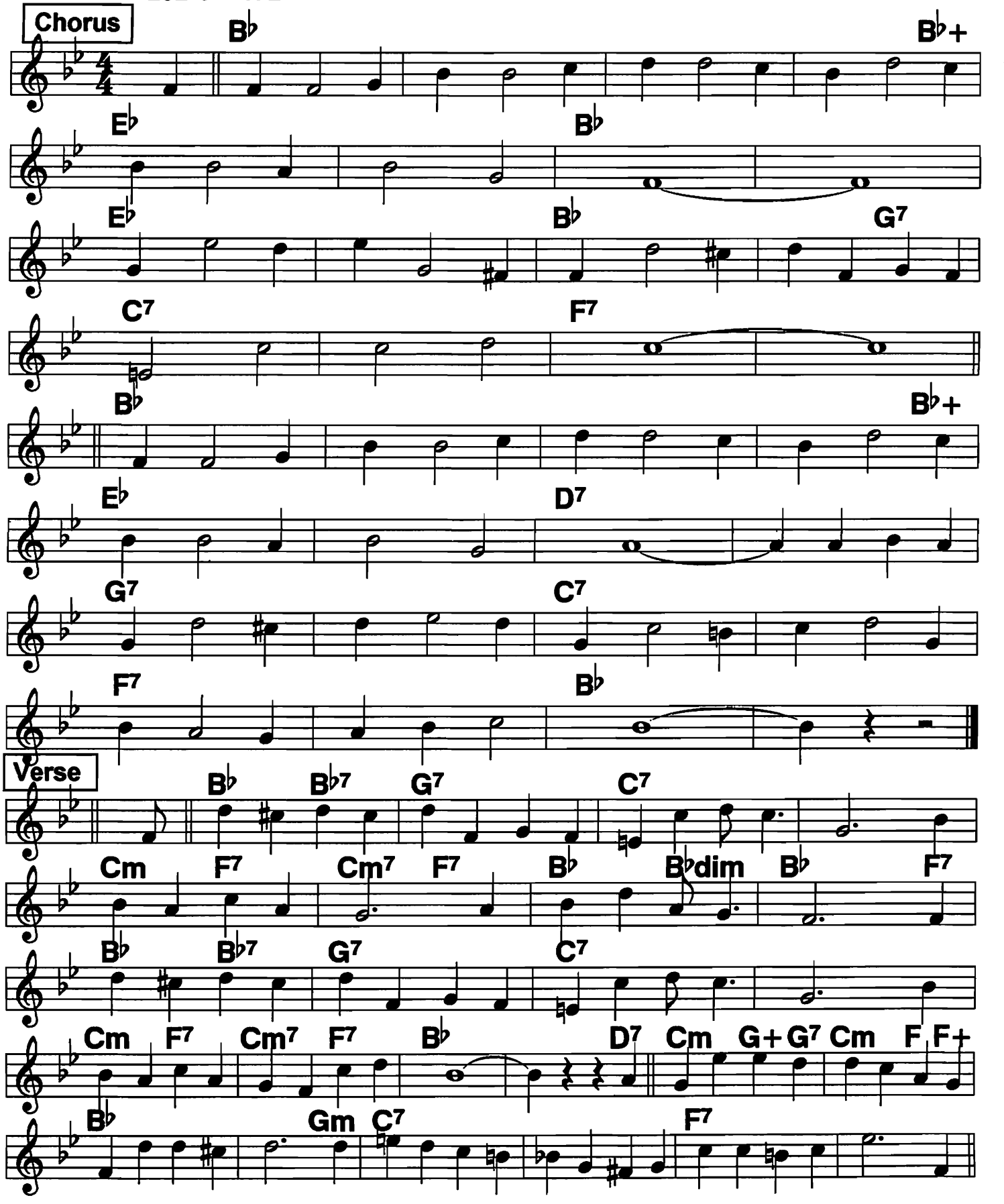


ROUTINE: Varies. Play Verse as dirge, in tempo, or solo rubato. After solos, you can play in F, modulate to G, Ab, Bb, C. Soloists often play other tunes Red River Valley, She'll Be Coming Around the Mountain, etc. etc. Try it in F minor. 4-bar drum tag, 4 or 8 bar band tag (eg. last 8 bars of Chorus)
Some audiences have a tradition of marching around in a line; it's great if the horns and mobile rhythm players can jump up and lead them around.

When You Wore A Tulip

2-beat ♩ = 202 (Instr.) ♩ = 172 (Voc. w/verse)

c. Wenrich, 1914

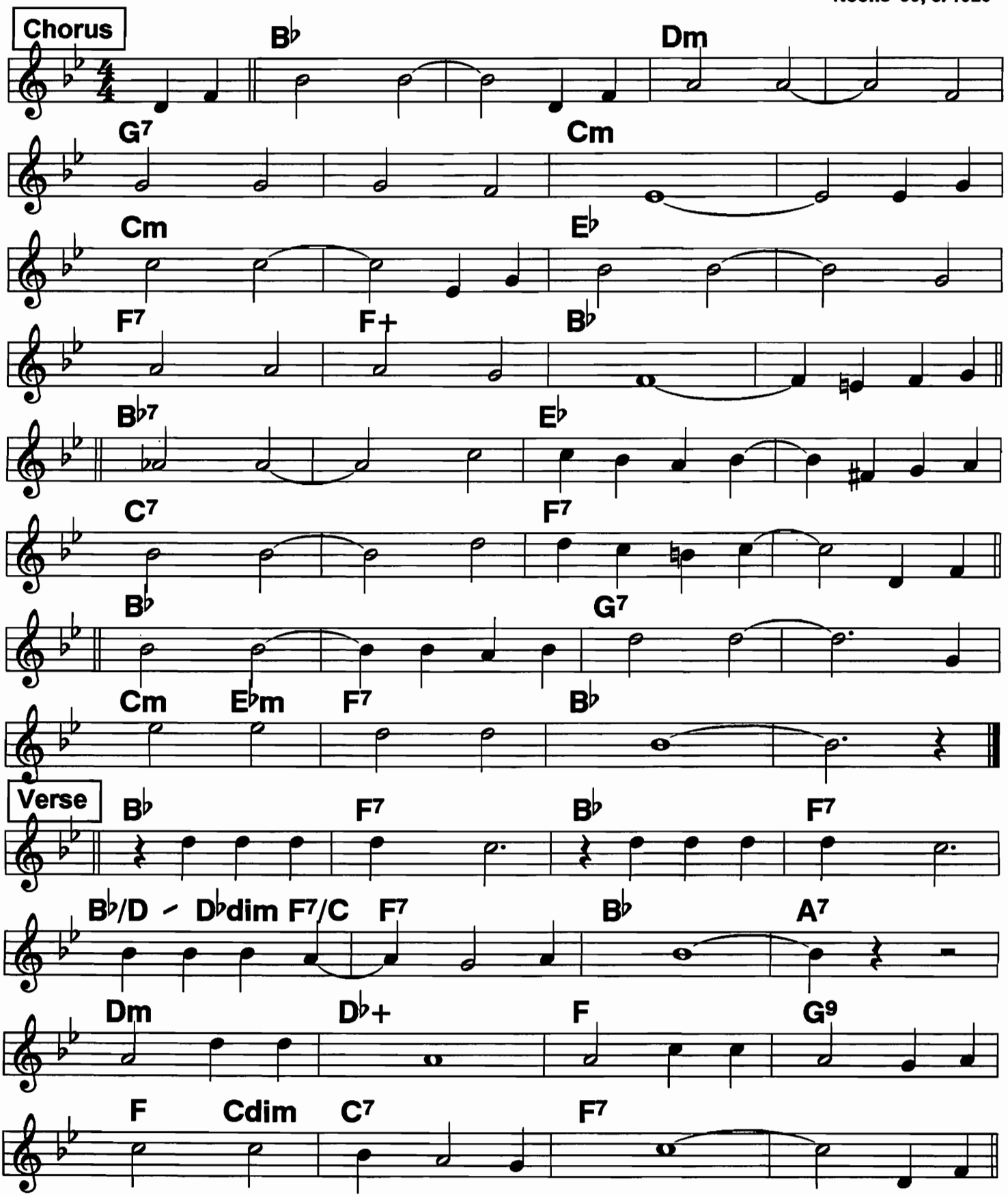


When You're Smiling

Probably the no. 1 pop sing-along tune to learn.

Armstrong, '29;
Noone '30; c. 1928

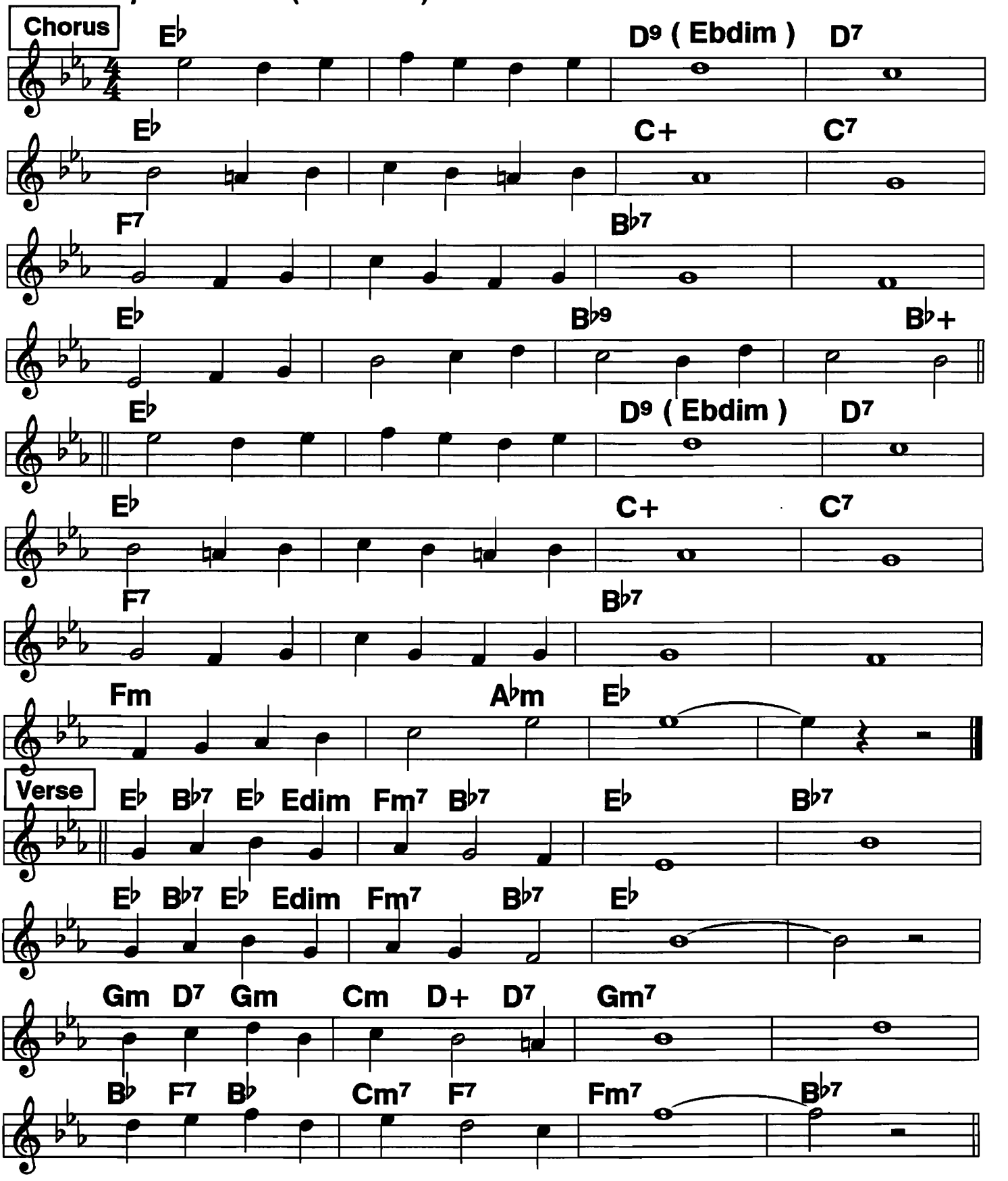
2-beat ♩ = 208



Whispering

♩= 174 Ballad ♩= 190 *Swingy 4/4* (Goodman)
♩= 198 *Square 2-beat* (Whiteman)

Whiteman hit 1920;
Goodman Q., 1936;
c. 1920

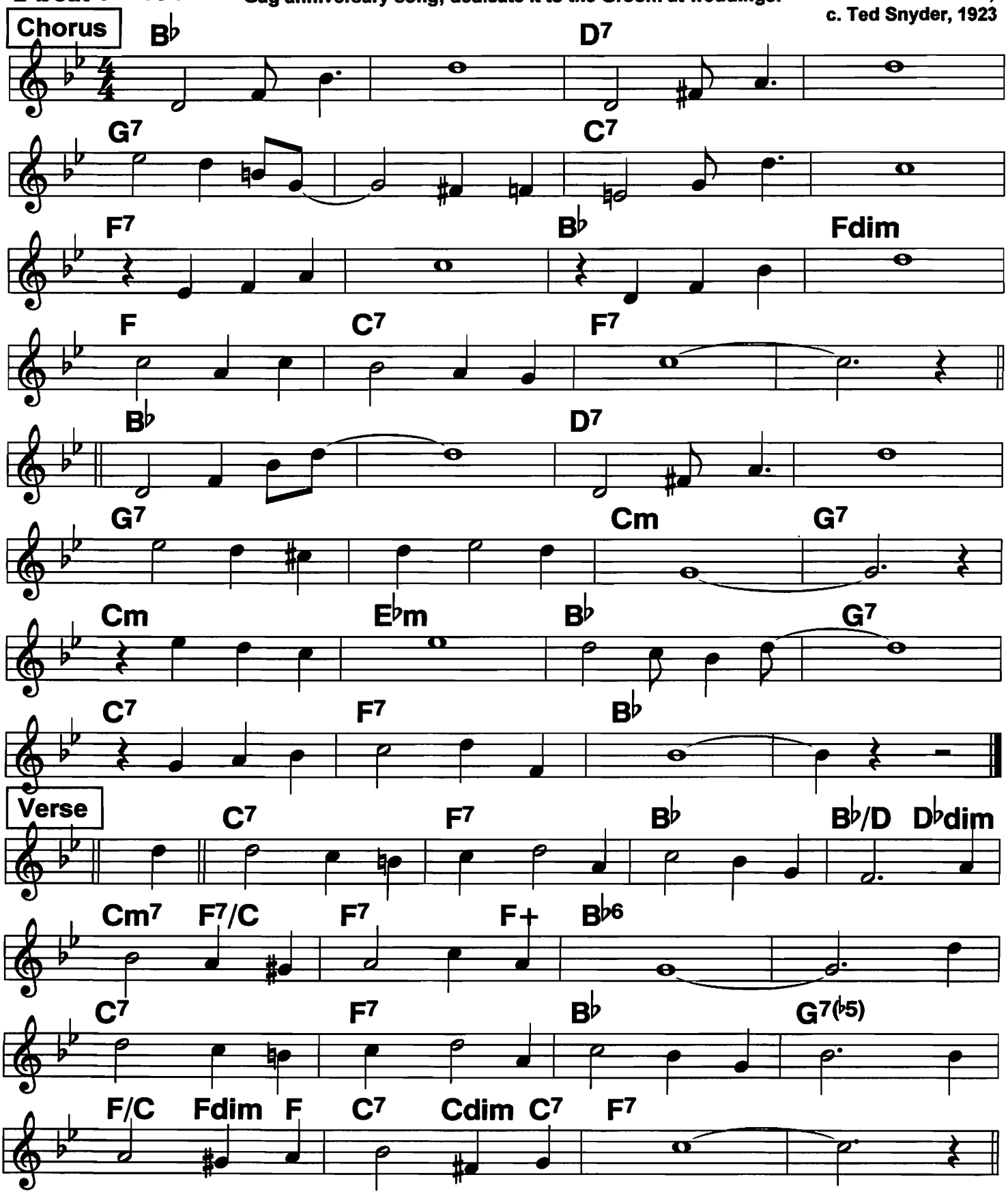


Who's Sorry Now

2-beat ♩ = 154

Orig. waltz, so note phrasing is suggestive.
Gag anniversary song; dedicate it to the Groom at weddings.

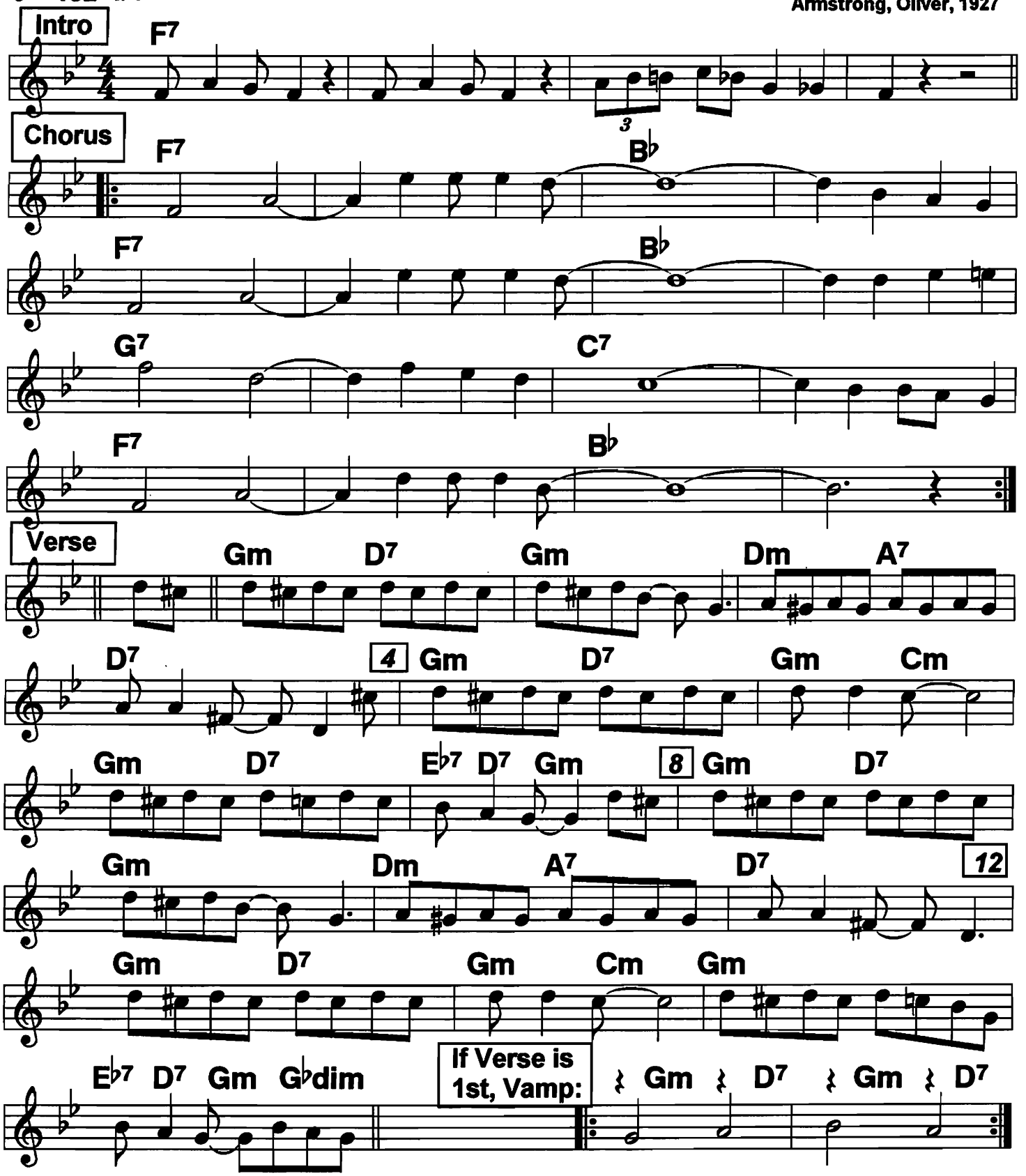
Billy Banks '32;
Connie Francis '58;
c. Ted Snyder, 1923



220 Willie the Weeper

♩ = 182 4/4

Armstrong, Oliver, 1927



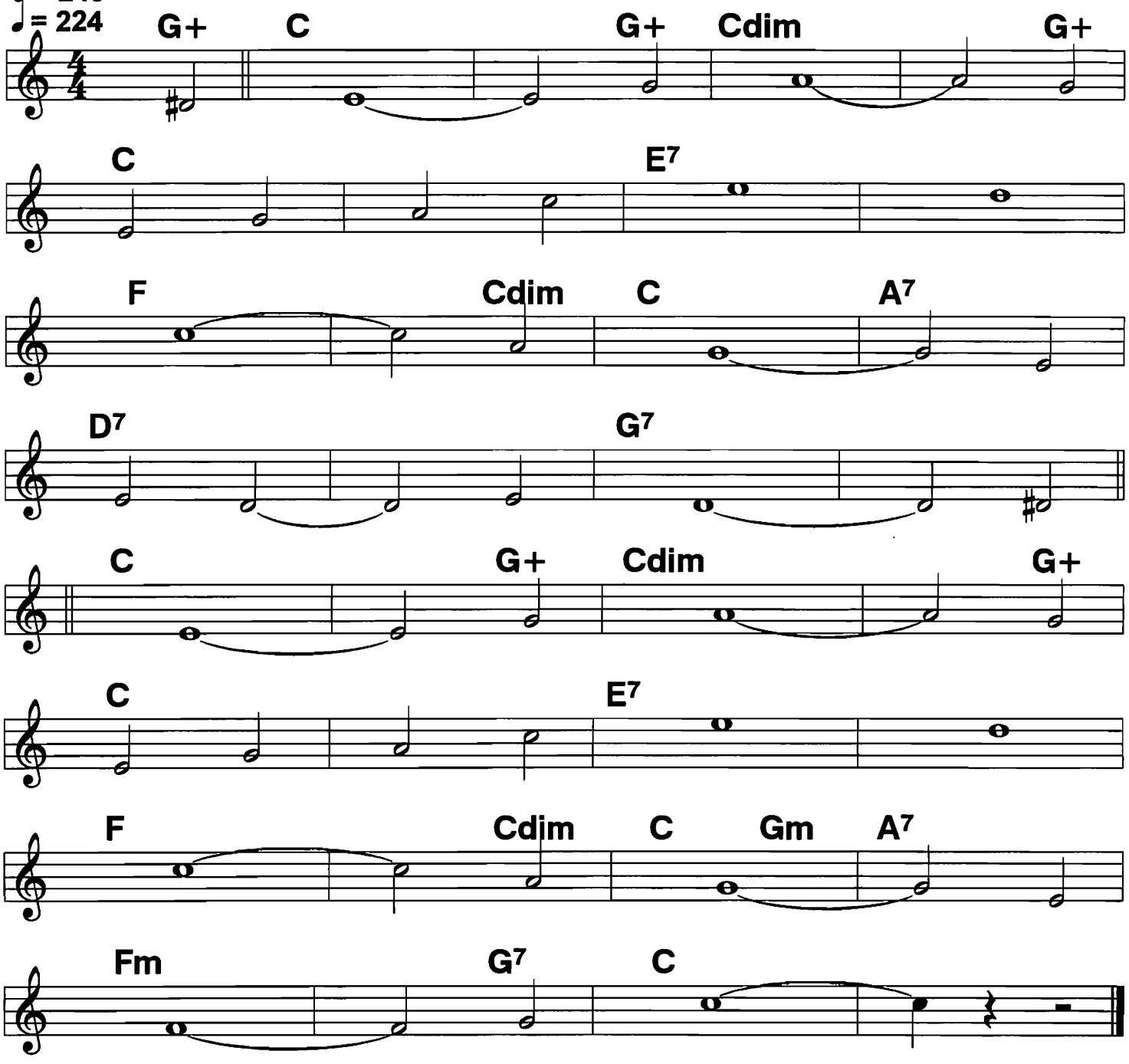
Routines: 1. Intro, Chorus, Verse, Solos 2X on Chorus, V C n X; 2. Vamp, V C, Solos 2X on chorus, V C n X

World Is Waiting For the Sunrise

2-beat

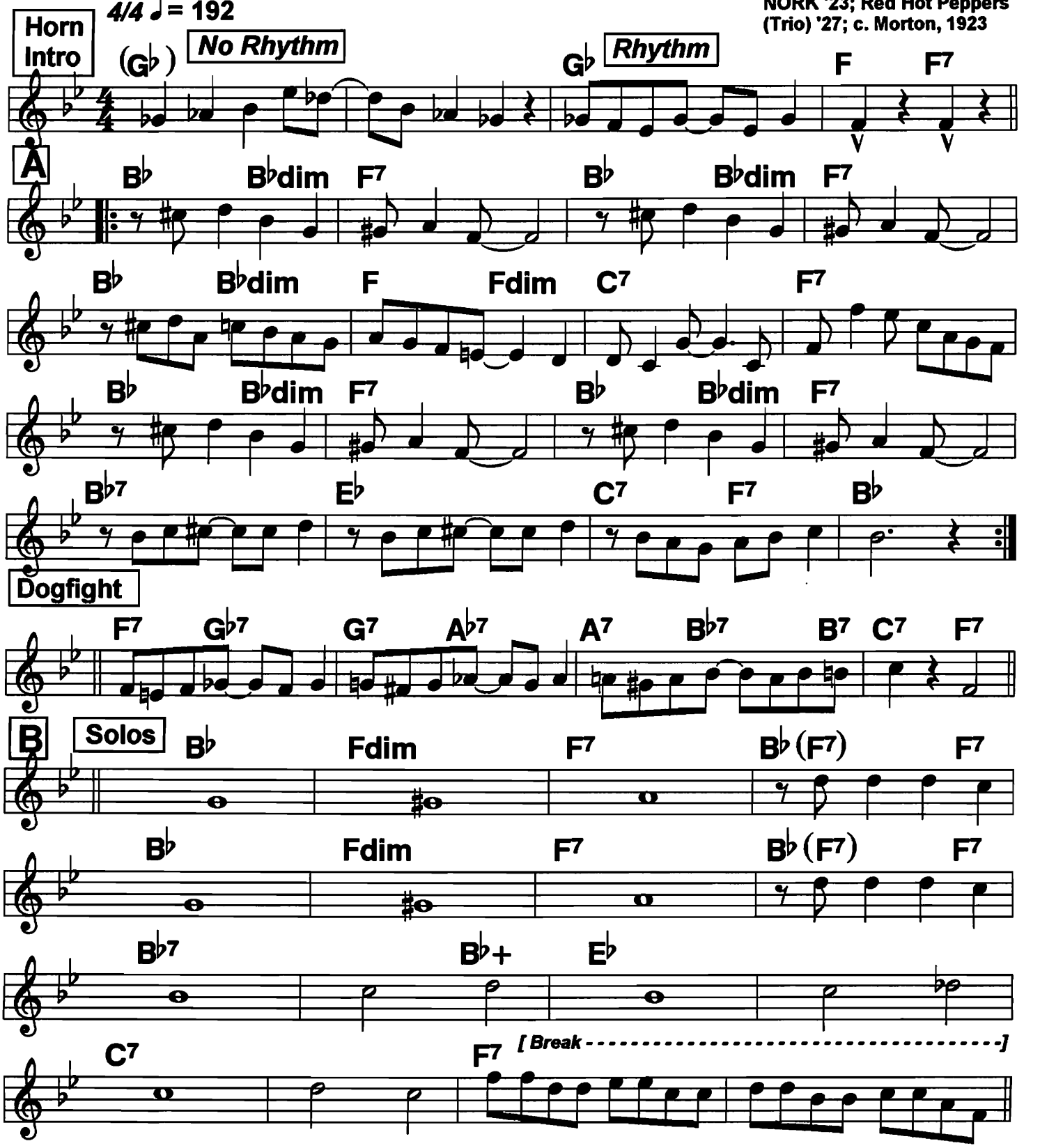
♩ = 240
♩ = 224

Banjo solo special, c. 1919



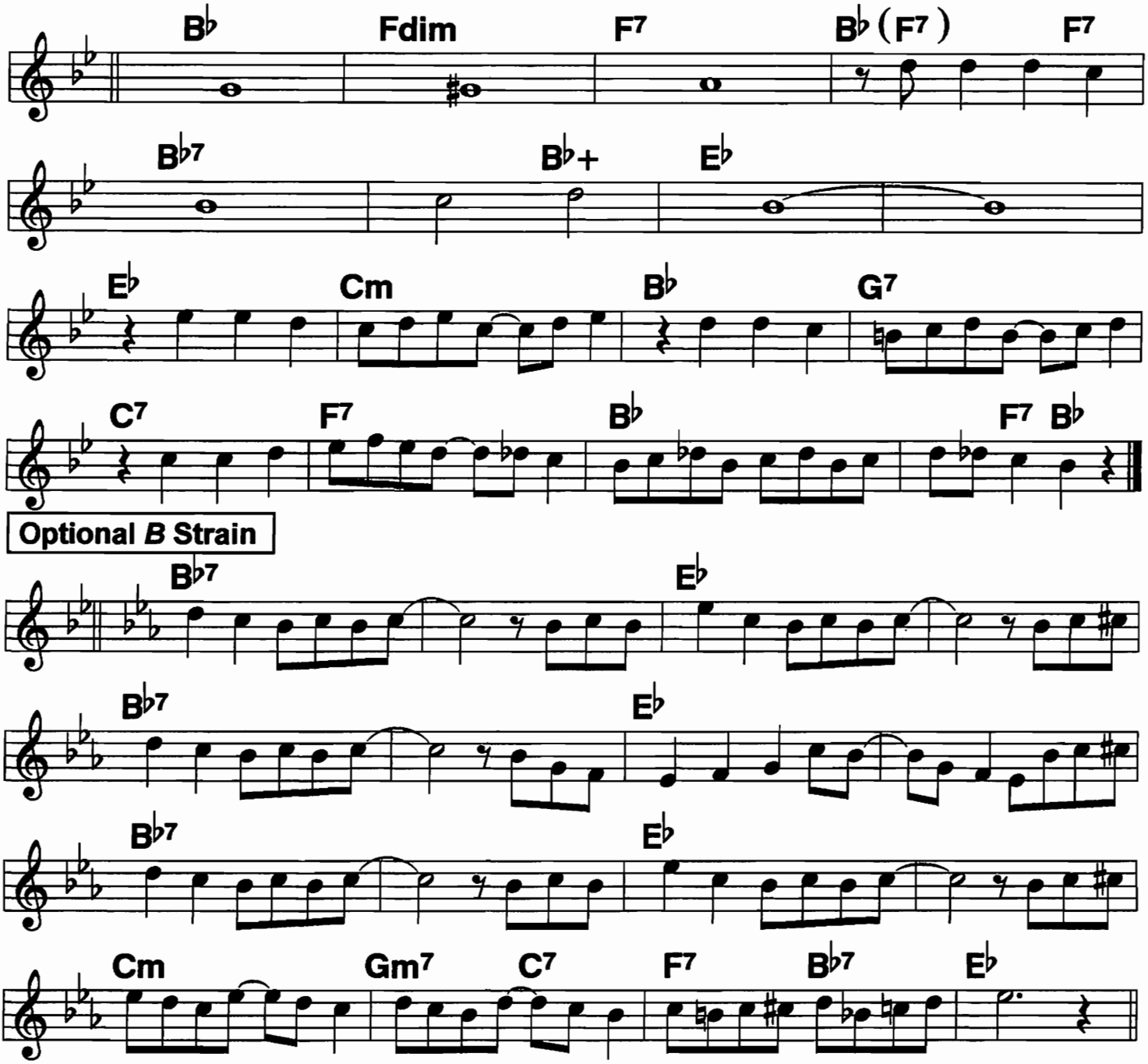
Wolverine Blues (1)

NORK '23; Red Hot Peppers
(Trio) '27; c. Morton, 1923



ROUTINE: Intro, A A, B, Solos on B, B B, Ending is last 8 bars of B.
Solos: Bands often play the first 9 beats of B, solo starts on beat 10.
Ending: can do drum tag 4 bars, band last eight bars.

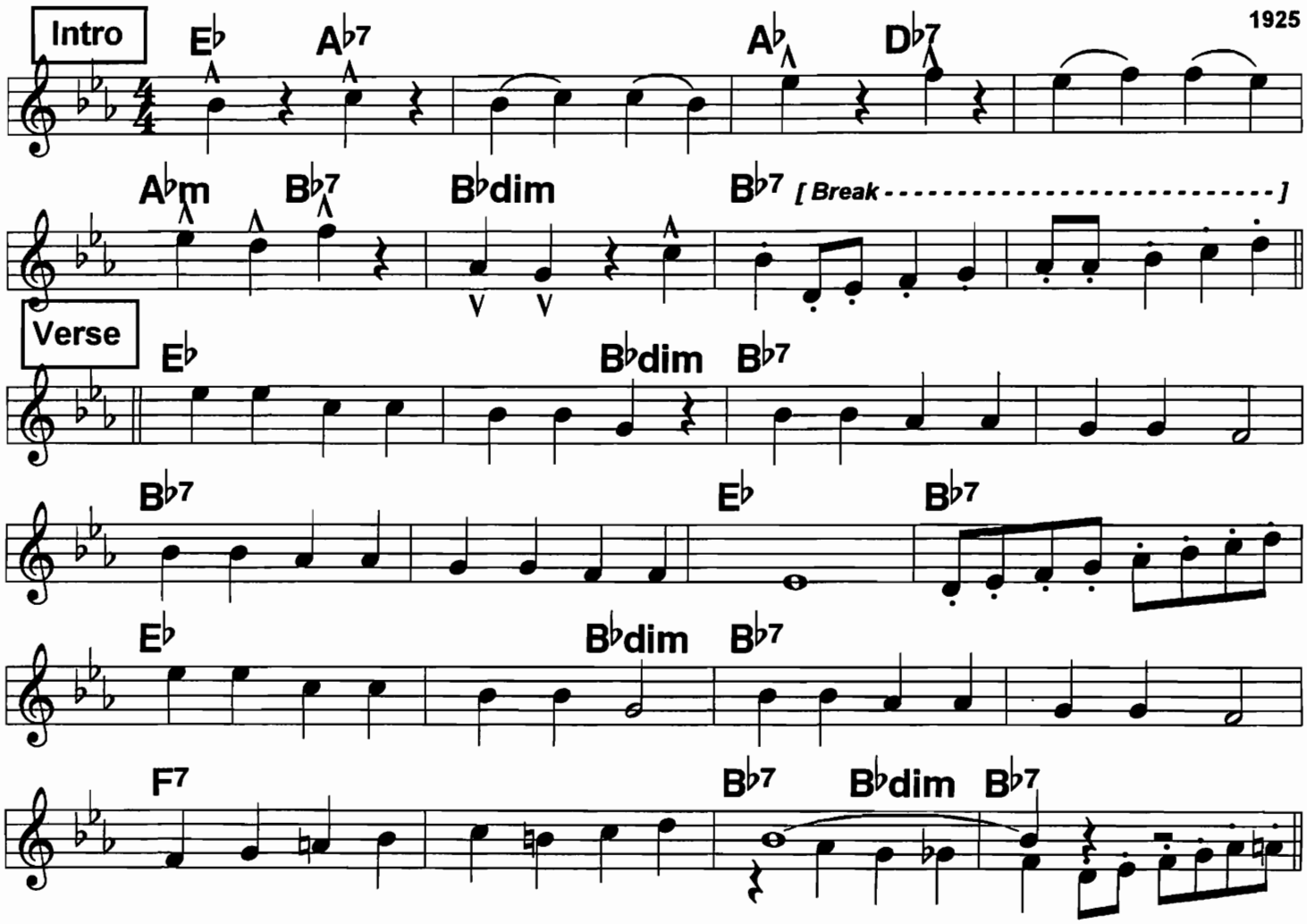
Wolverine Blues (2)



Optional B strain routine: This is rarely played. When played, B becomes C, then the INTRO is the last 8 bars of C.

223 Yes Sir That's My Baby (1)

♩ = 204 *Charleston feel*



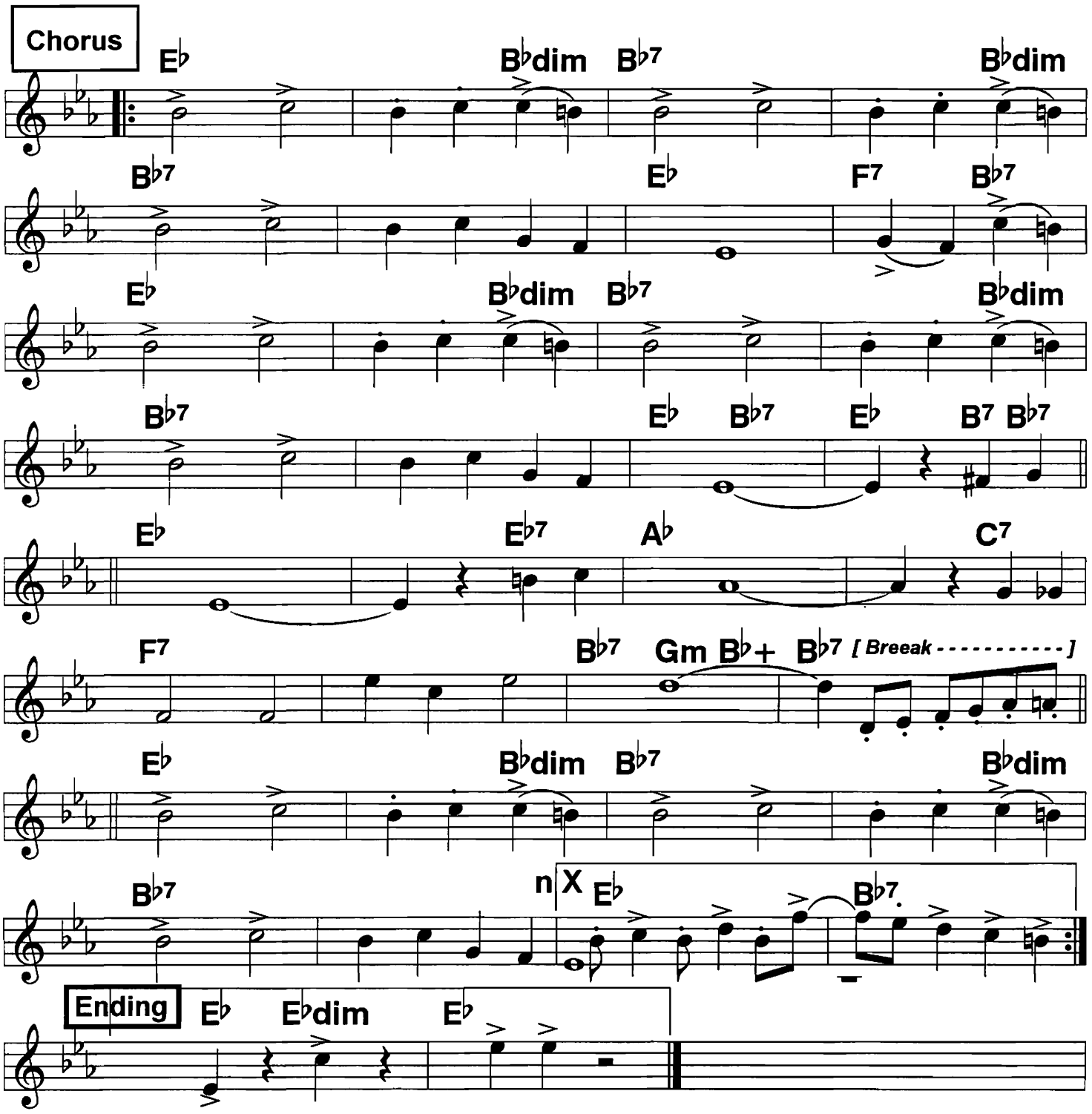
Verse:
Who's that coming down the street,| Who's that looking so petite/
Who's that coming down to meet me here?/// ||||
Who's that you know who I mean:/ sweetest "who" you've ever seen./
Here's the most important thing of all: /// /|||

Chorus:
Yes/ Sir/, that's my baby, No/ Sir, / don't mean "maybe"
Yes/ sir,/ that's my baby now./// ||||
Yes/ Ma'am,/ we've decided, no/ Ma'am,/ we won't hide it,
Yes/ ma"am,/ you're invited now./// //By the

Way,/// /|by the way,/// /|when we reach/ the/ preacher I'll say:/// /|||

Yes/ Sir,/ that's my baby, No/ Sir,/ don't mean "maybe"
Yes/ sir,/ that's my baby now./// /|||

Yes Sir That's My Baby (2)

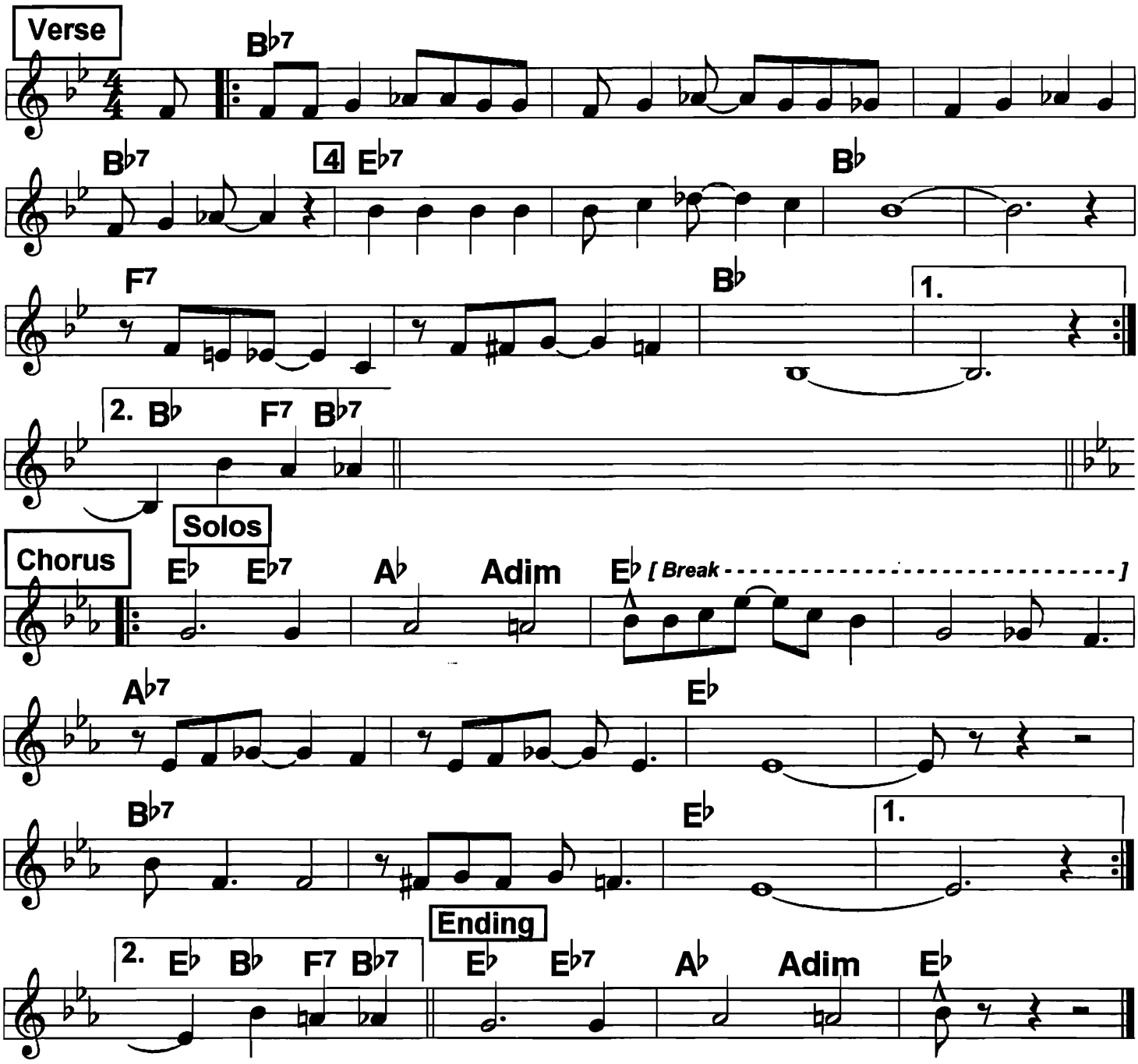


The ricky ticky licks and gizmos are taken directly from the vintage stock arrangement. Straight mute the brass, banjo 2/4, tuba 1/3, syncopated piano. Don't exaggerate the effect, because it's very likable music, different from Dixieland, a good changeup on most gigs.

Yellow Dog Blues

Rockin' 4/4
♩ = 134

c. Handy, 1914



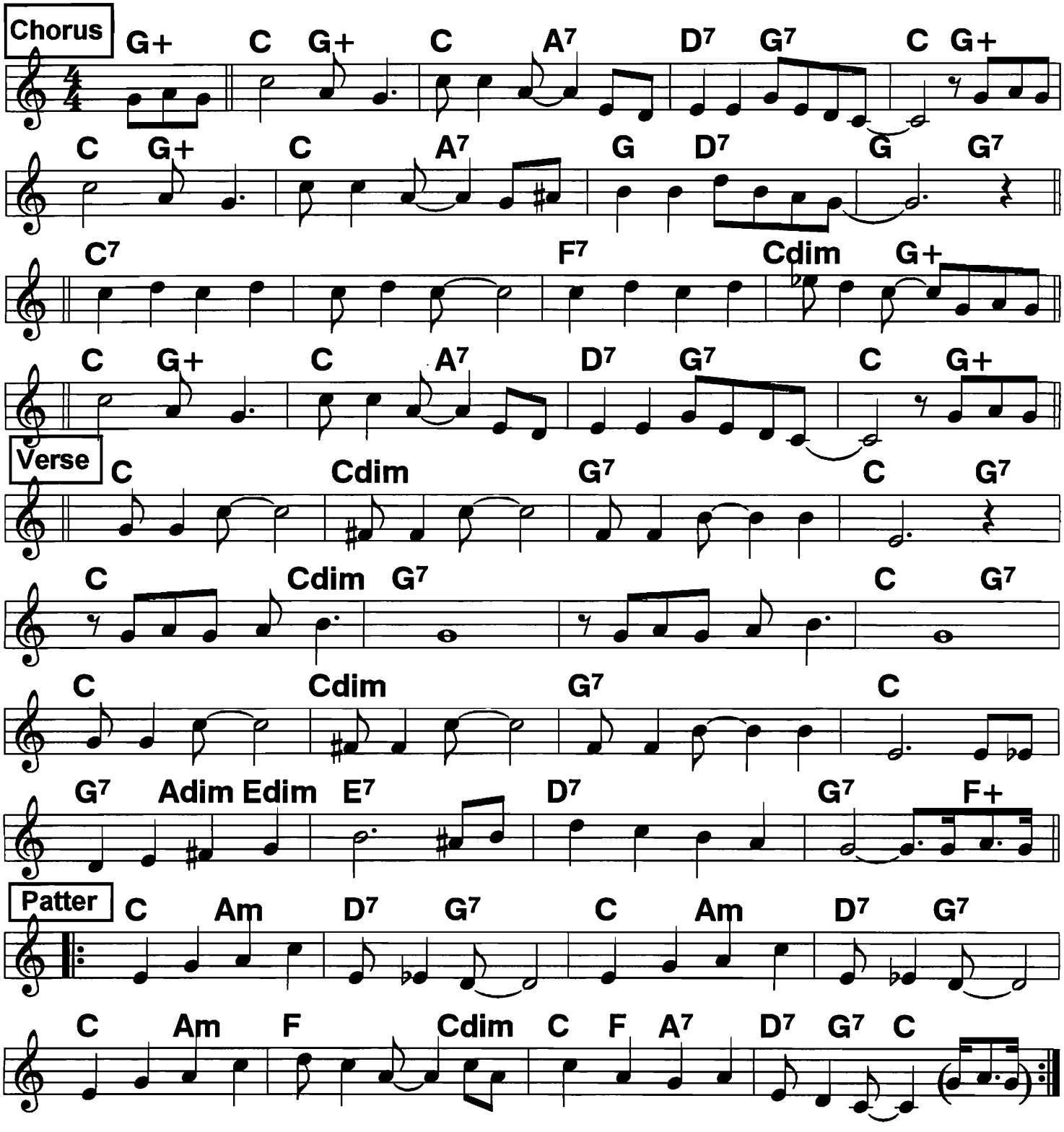
ROUTINE: Infinite variation. Basically, play Verse 2-3 X, Chorus 2 X.
SOLOS: Band plays first 9 beats, solo starts at break. 2nd X, just solo.
Melody line is from the sheet music. First 4 bars of V and C are the key melody segments.

You've Got To See Your Mama Ev'ry Night

Bump & grindy Hooch tune

♩ = 128

Sophie Tucker, 1923



Routine: Verse, Chorus, Patter, Solos on Chorus.
Mainly vocal number.

Careless Love

4/4 ballad ♩ = 112

Chorus

F C7 F

F D7 G7 C7

F F7 B♭ Last X to Coda ⊕ B♭m

F C7 F

⊕ Coda

B♭ G7 D♭7 F C7 F

Verse

C C7 F Fm G7 C C7 Cdim Fm6 C7

F Dm7 C C7 C F C G7 C

G7 C F G7 C C7 Cdim Fm6 C C7

Frankie and Johnny

Moderate Boogie tempo. Vocal, many verses.

♩ = 134

C C7

F Cdim C

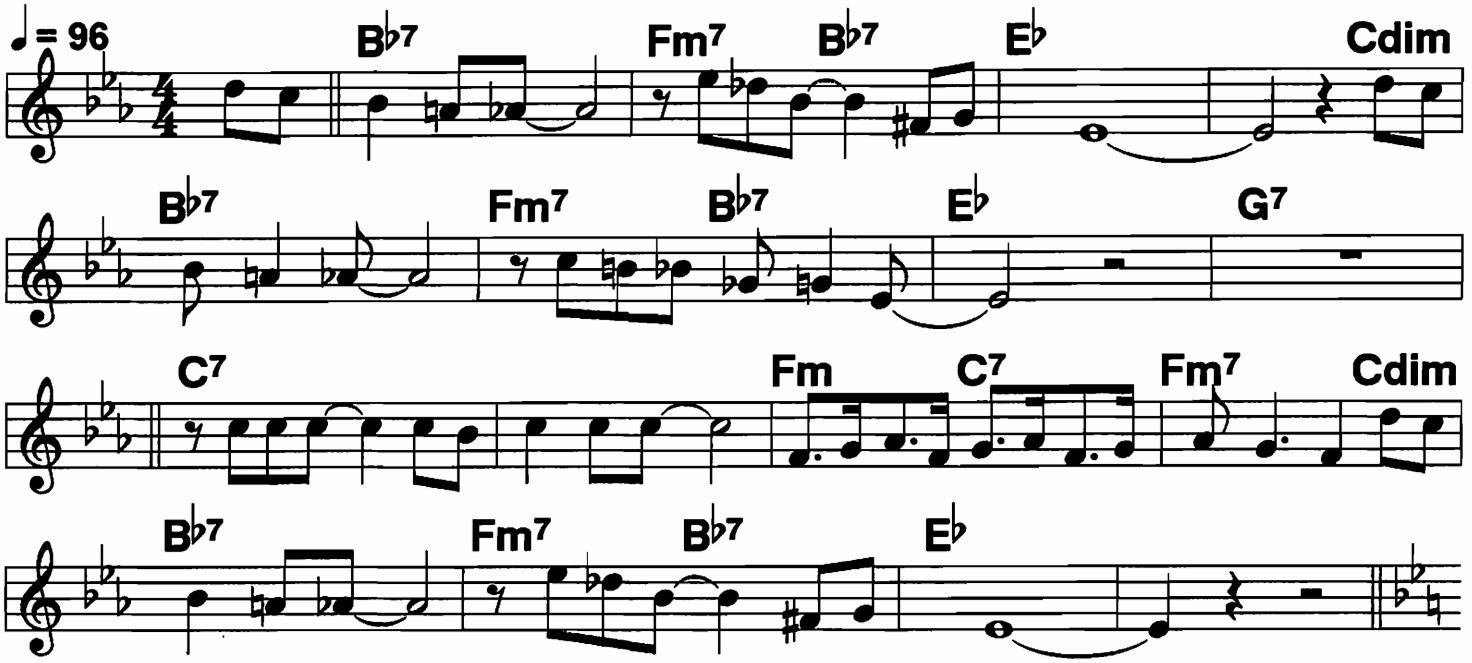
G7 C

Winin' Boy

4/4

c. Jelly Roll Morton, 1938

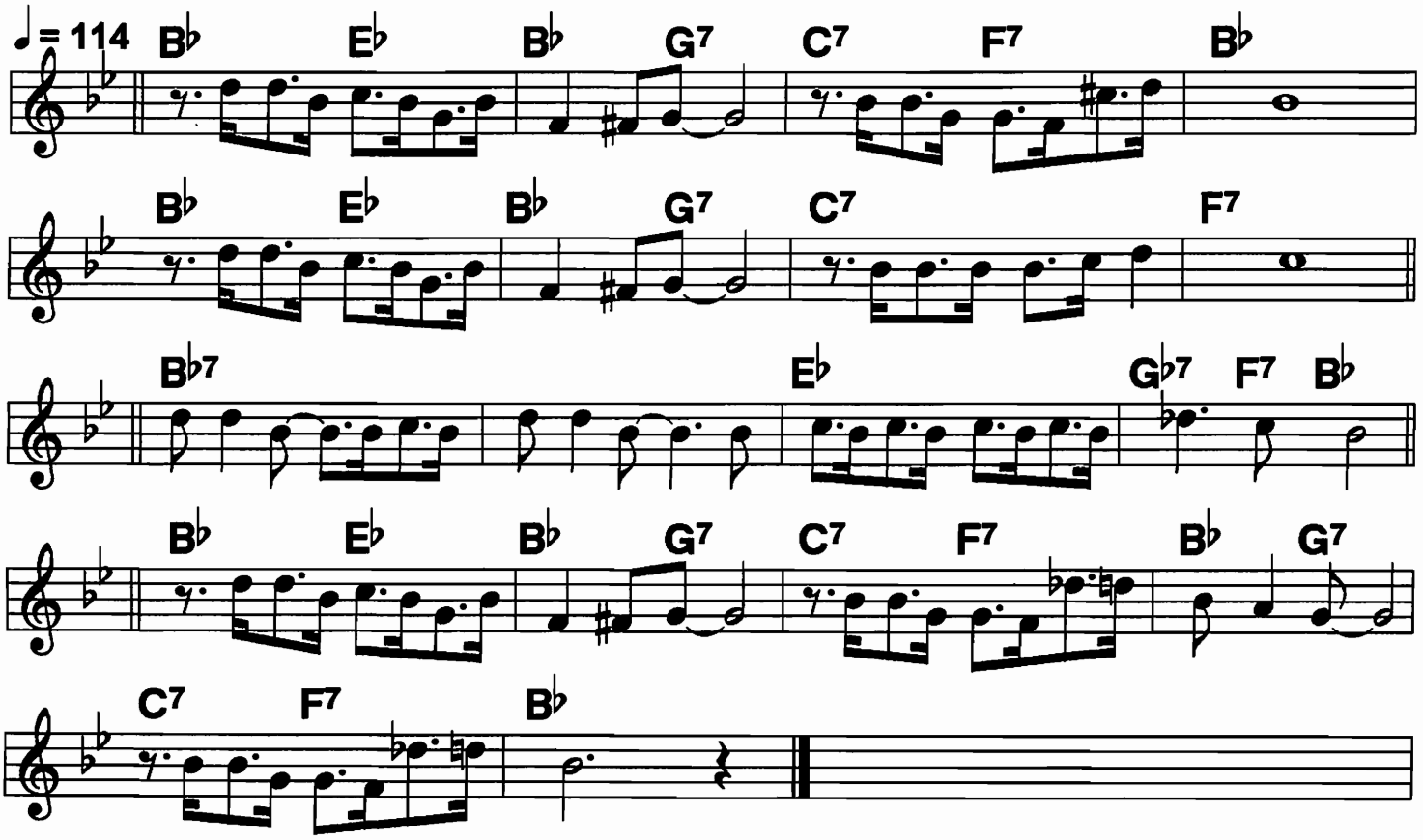
♩ = 96



How Come You Do Me Like You Do

Bump & grindy

♩ = 114



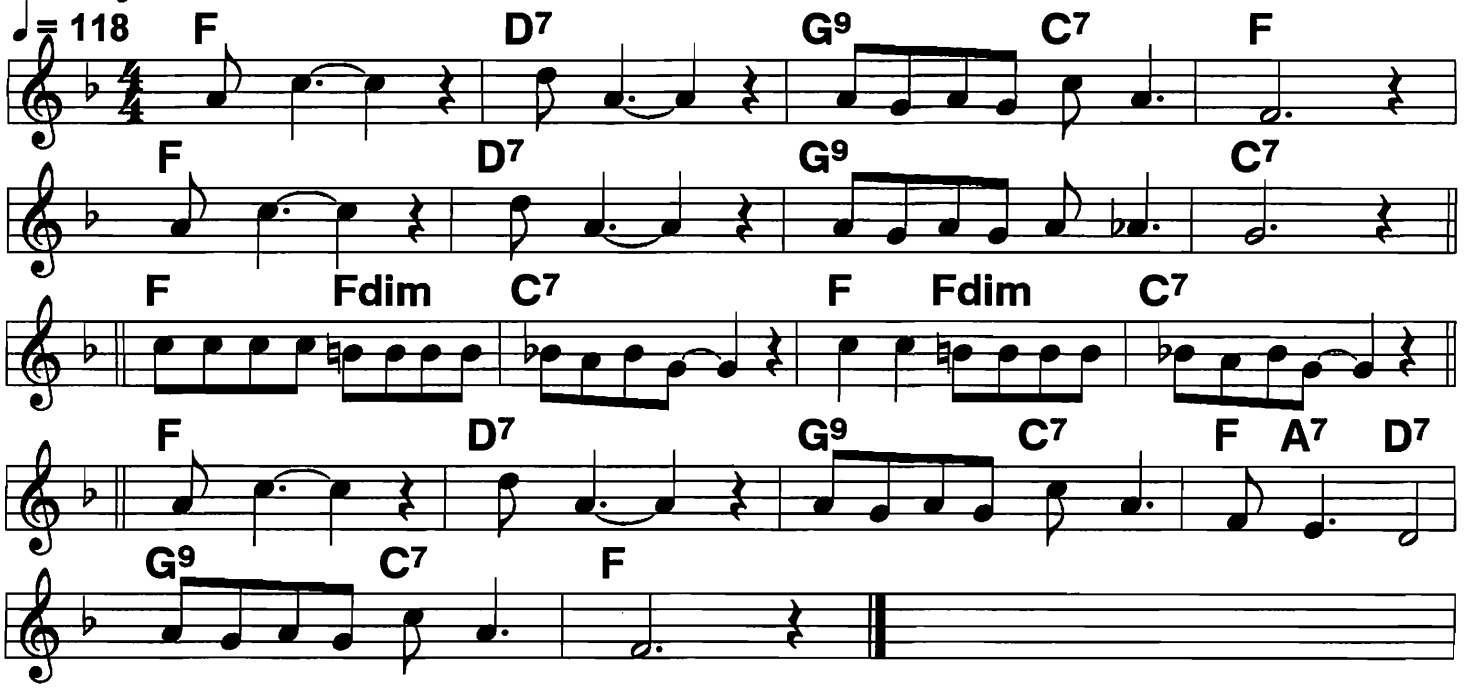
228

Ja-Da

Usually 4/4

1918

♩ = 118

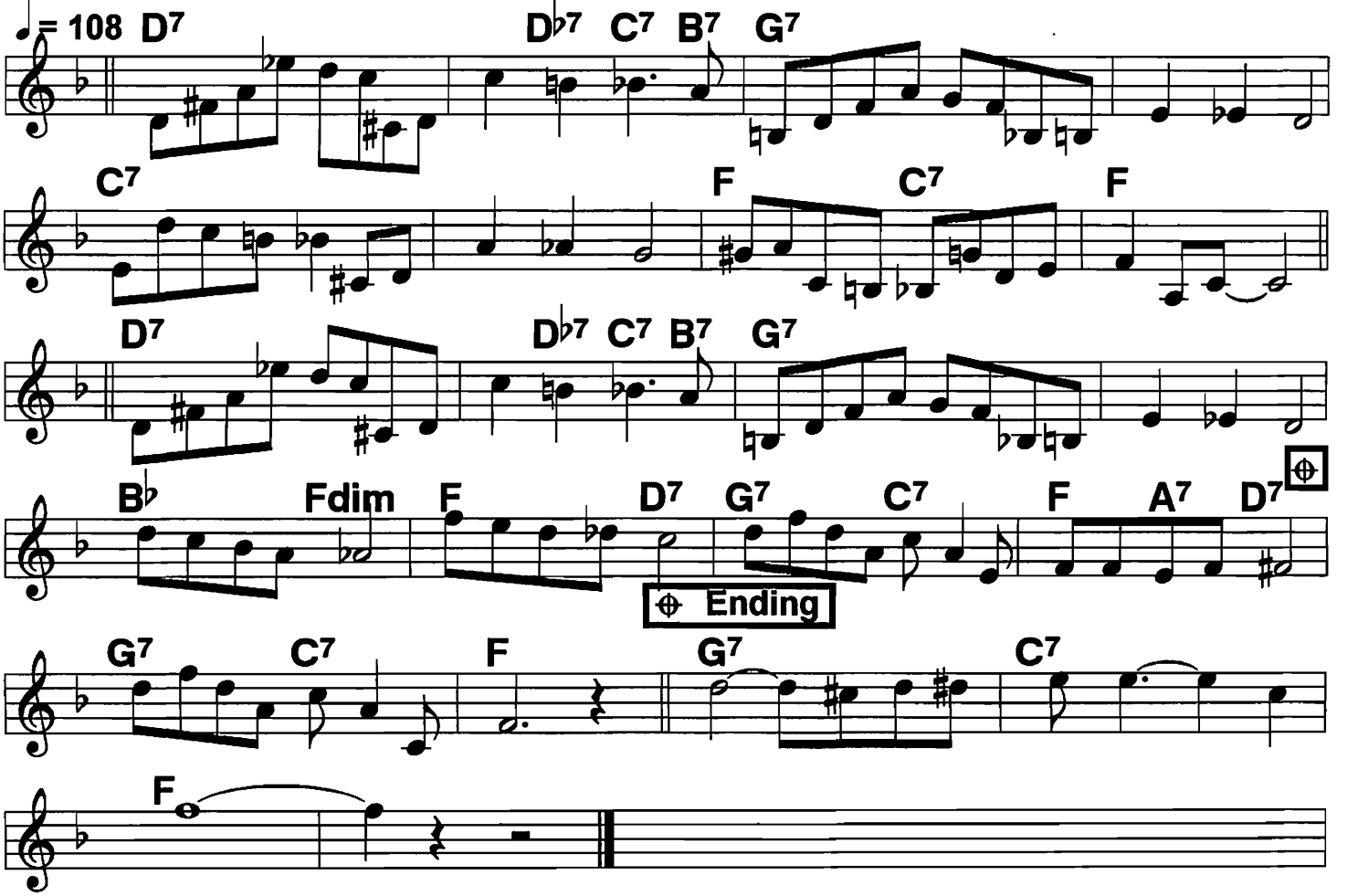


Lazy River, Up A

4/4 Swingy

c. Carmichael, Arodin, 1931

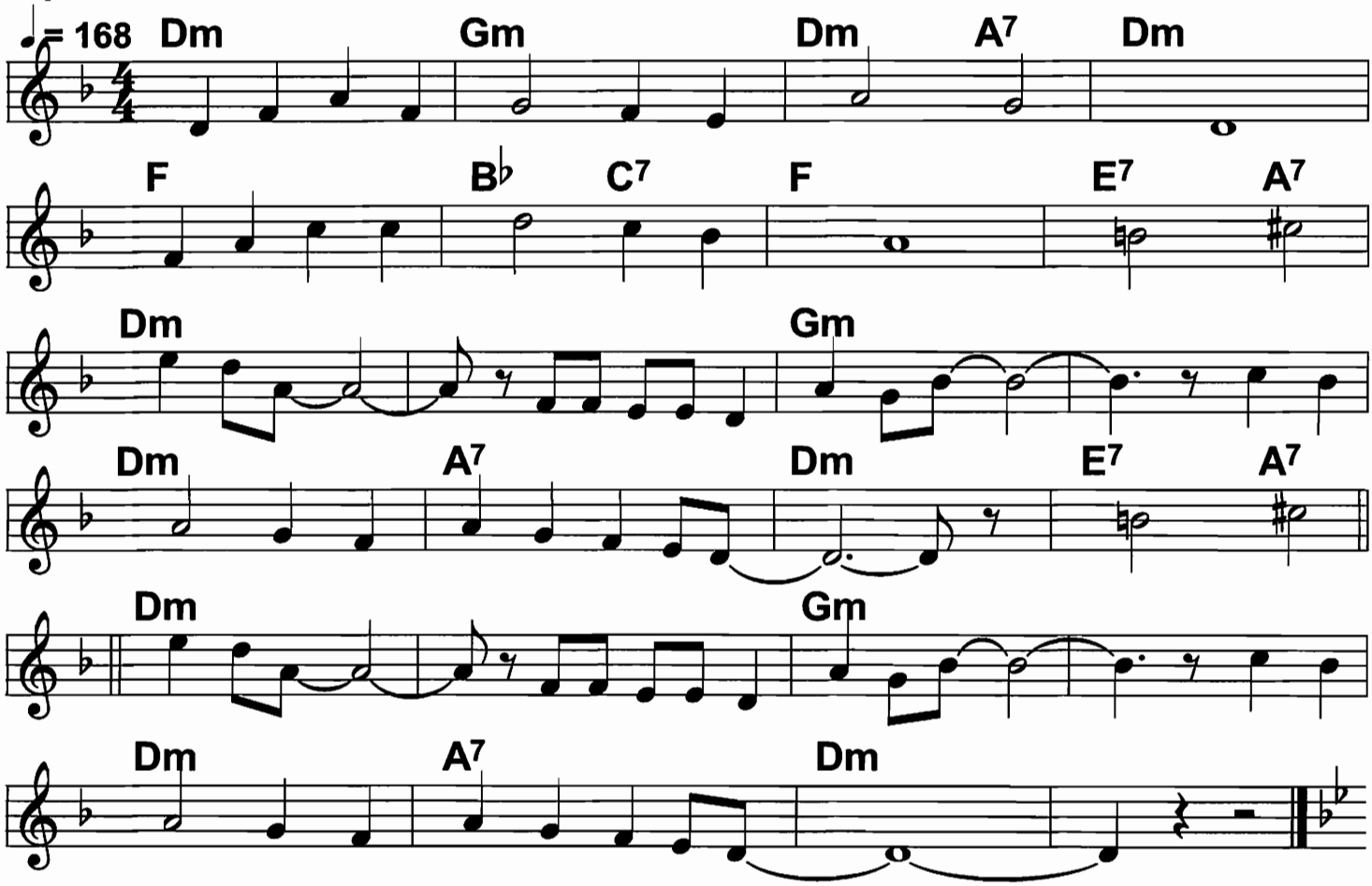
♩ = 108



Midnight In Moscow

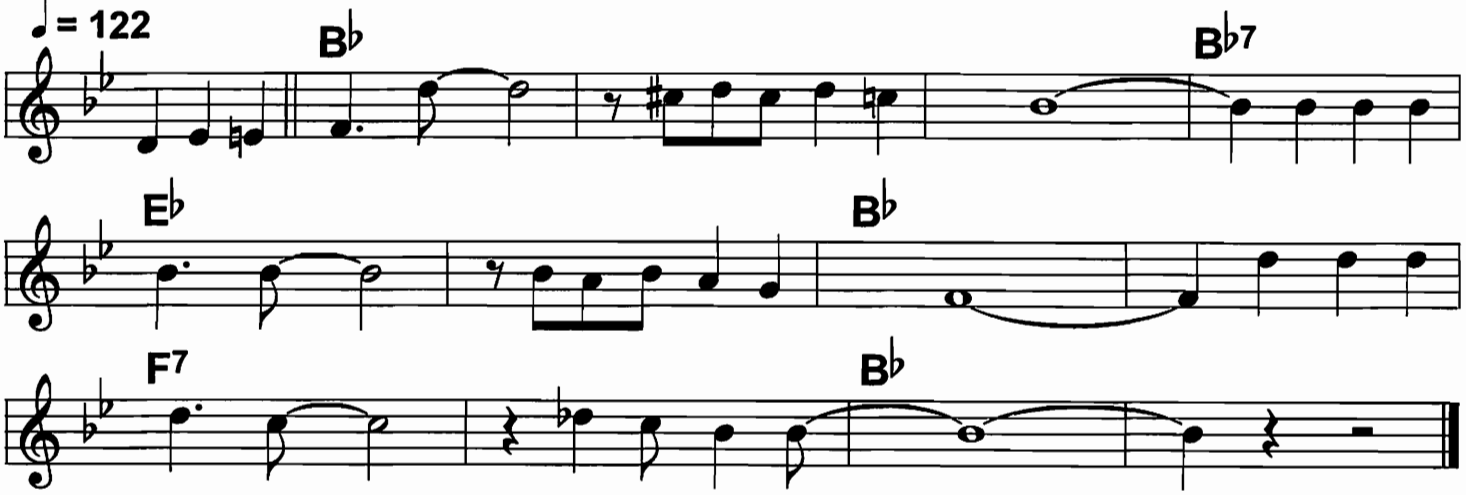
Kenny Ball hit, 1961;
Russian folk song

Square 2-beat



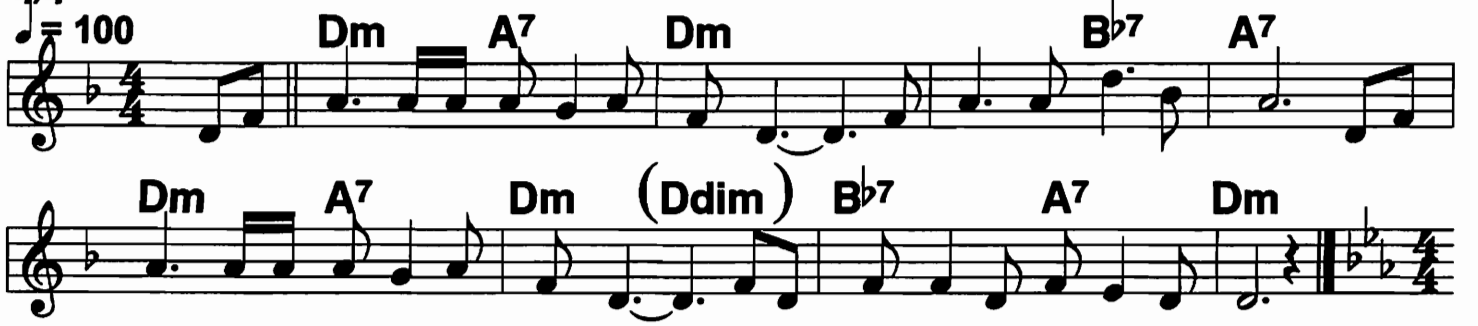
Corrine Corrina

Somewhat Bouncy 4/4



St. James Infirmary

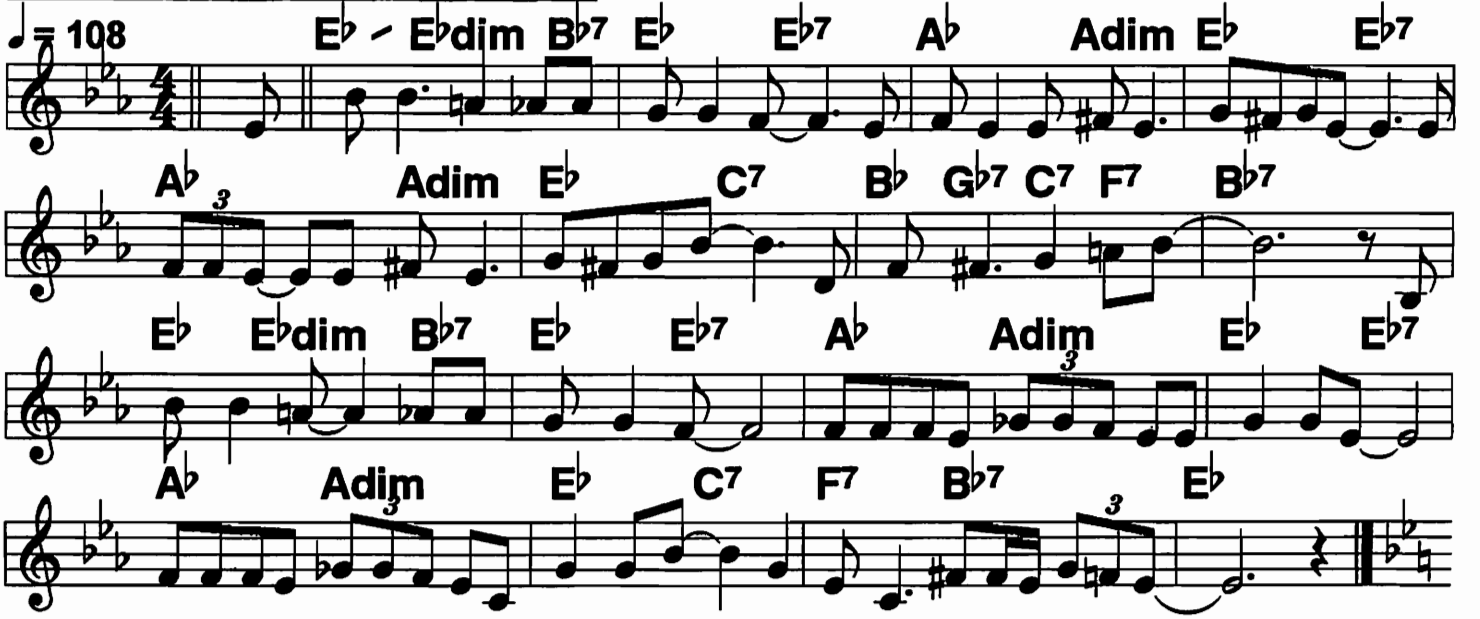
Armstrong, 1928



Buddy Bolden's Blues

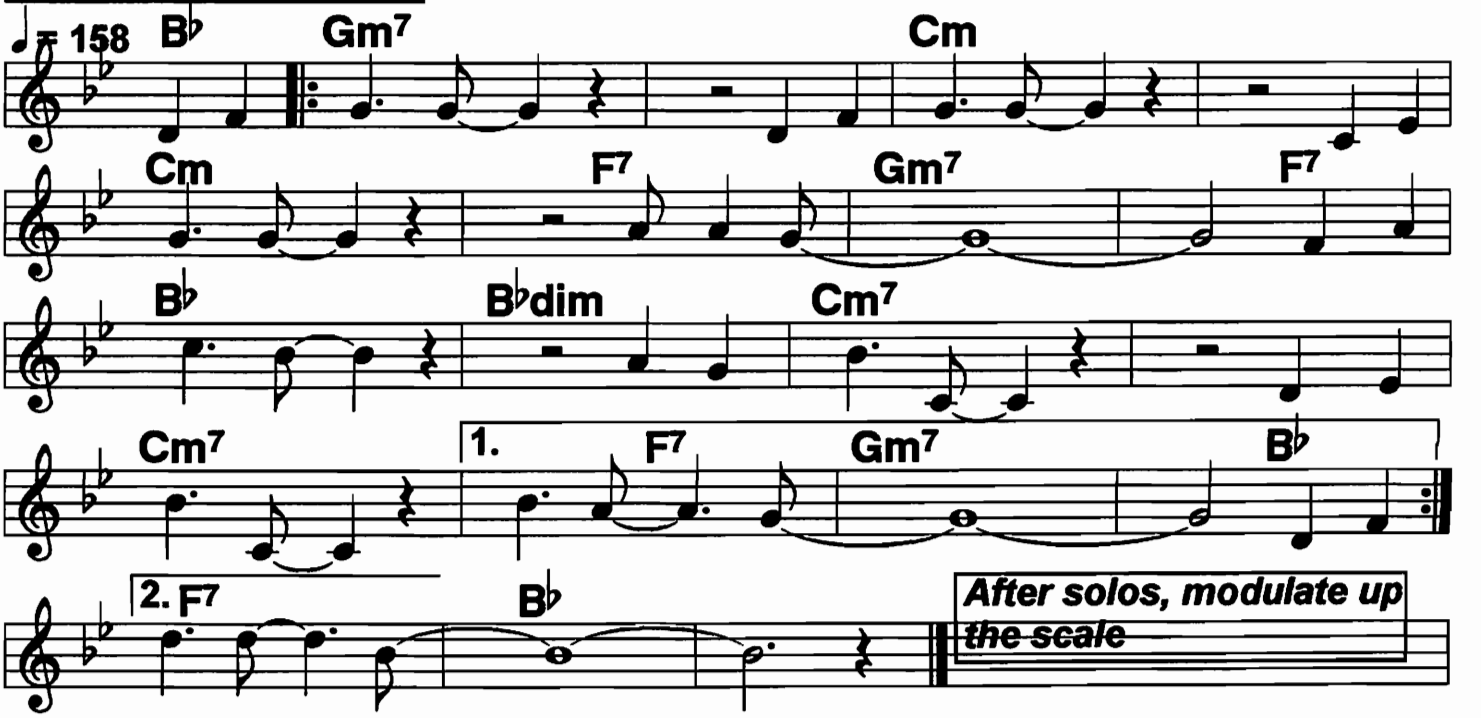
4/4 not dirge slow

c. Jelly Roll Morton, 1939?



Mack the Knife

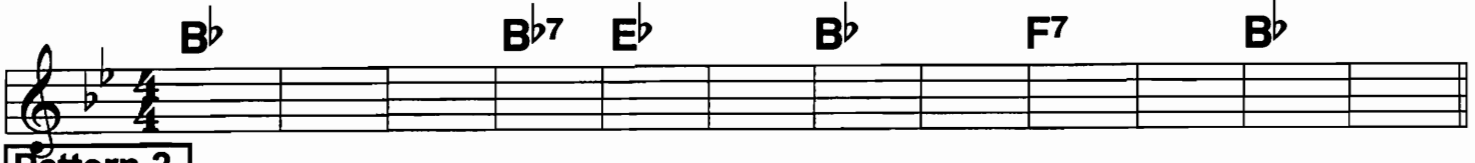
Moderate bounce tempo, 4/4 or 2-beat



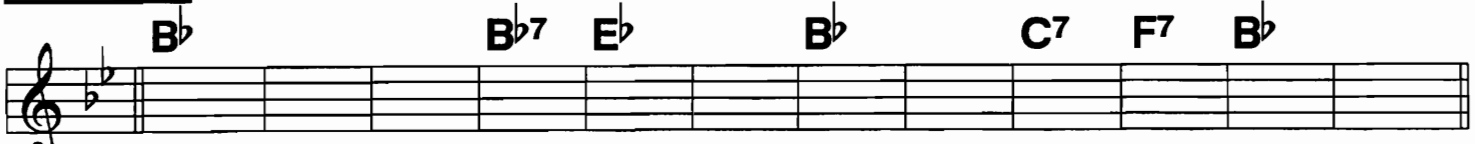
Blues Patterns

Learn these "cold", understanding that 1. there are variations, but memorizing them will enable you to follow faster and better. 2. many 20s tunes with "blues" in the title are not blues at all, merely pop tunes. Some like "Tishomingo" are partly blues, but have 16 or 32 bar patterns, non-blues progressions in the extra 4 bars, etc.

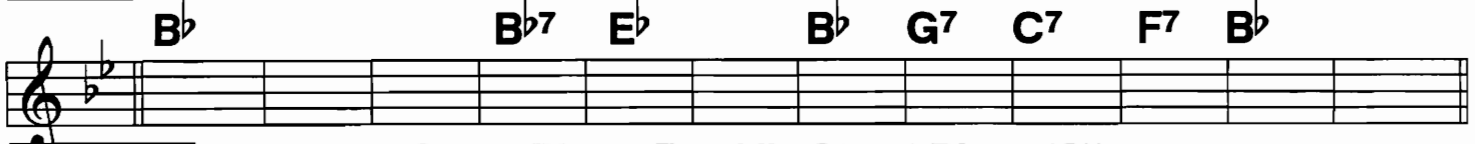
Pattern 1



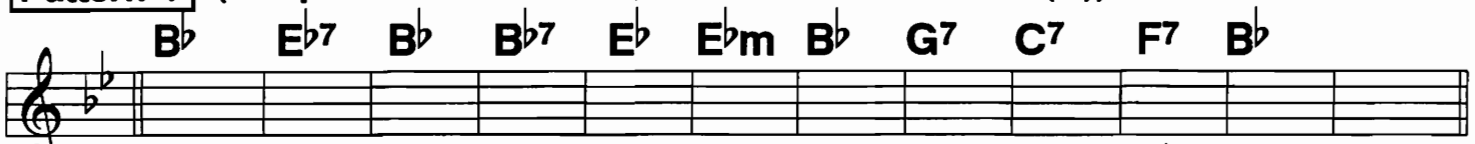
Pattern 2



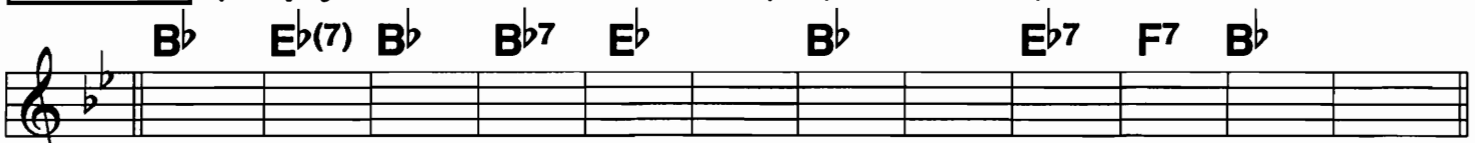
Pattern 3



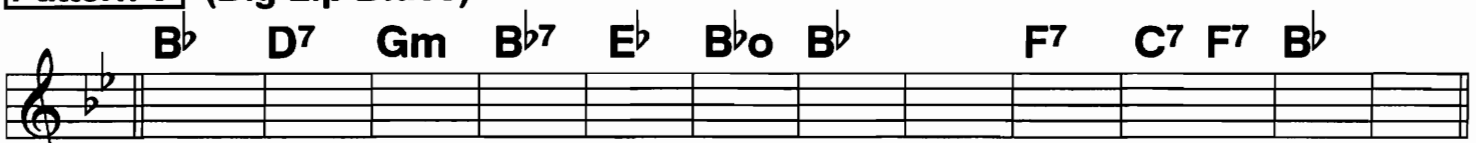
Pattern 4 (Dauphine Street Blues, Franklin Street Blues (C))



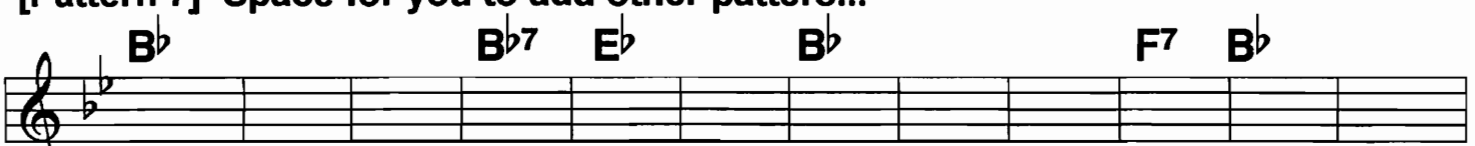
Pattern 5 (Empty Bed Blues, Mecca Flat (Bb), 219 Blues)



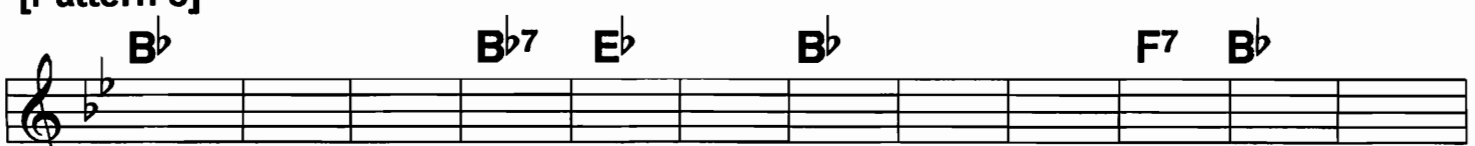
Pattern 6 (Big Lip Blues)



[Pattern 7] Space for you to add other patters...



[Pattern 8]

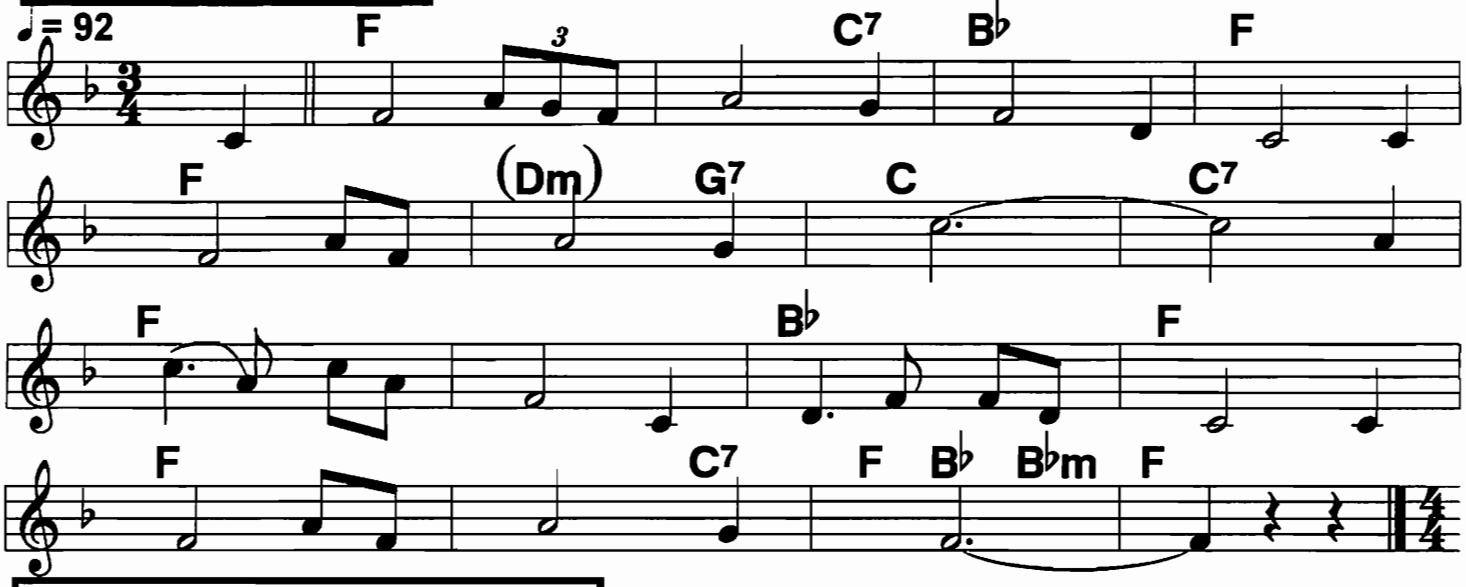


[Pattern 9]

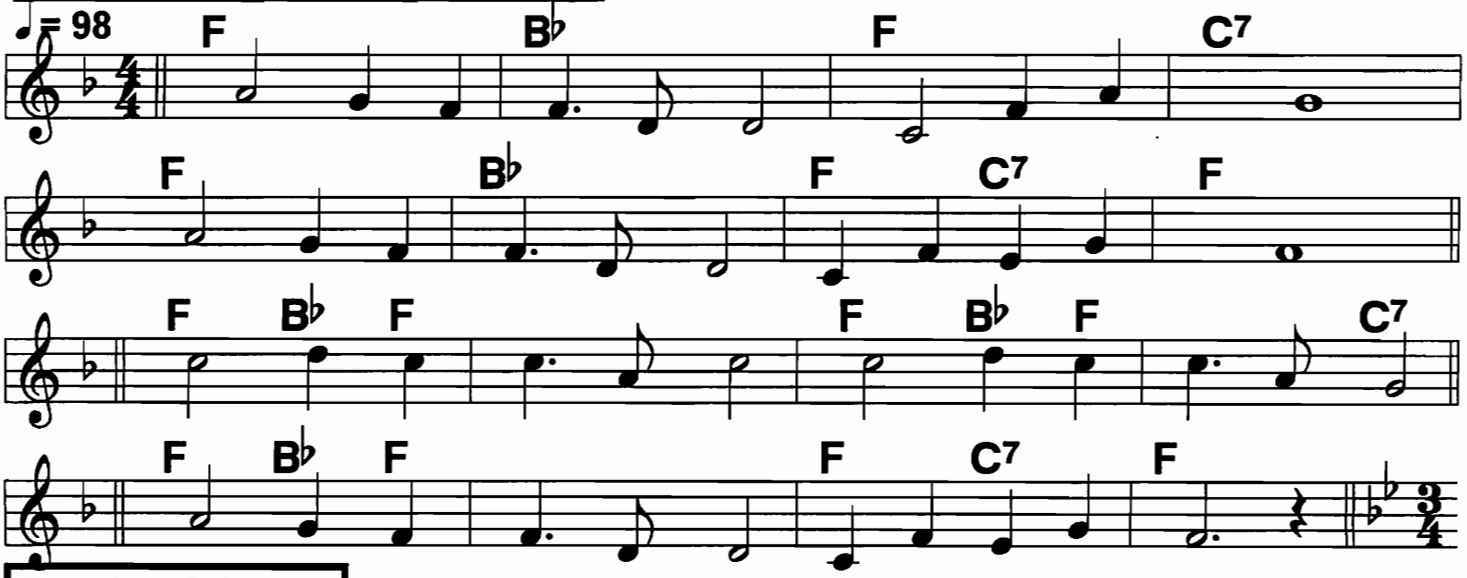
Hymns (1)

Mainly for funerals

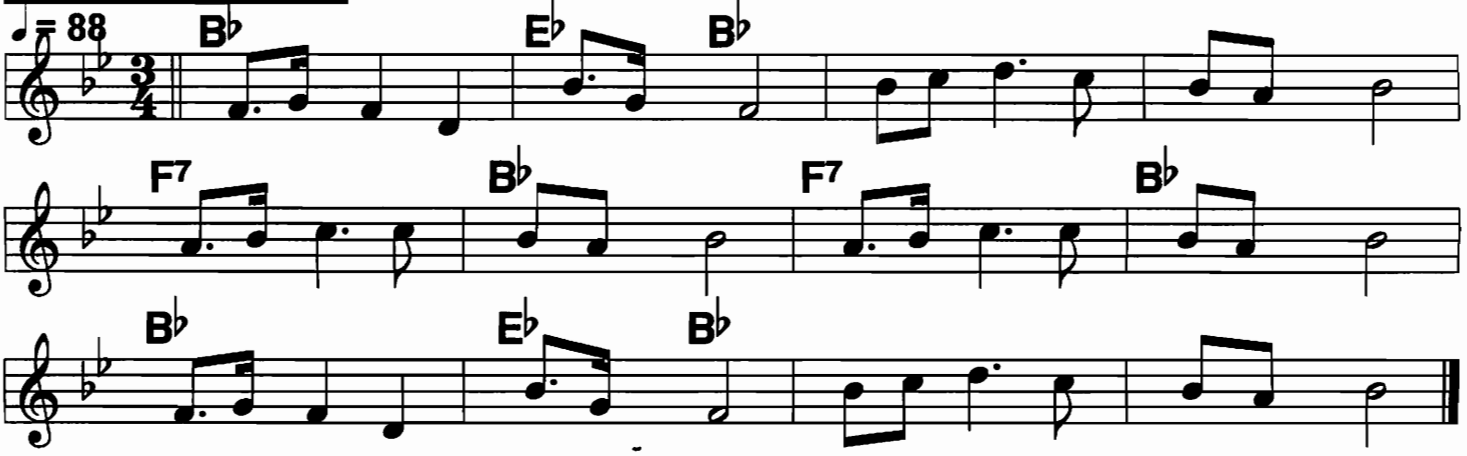
Amazing Grace



Nearer My God To Thee



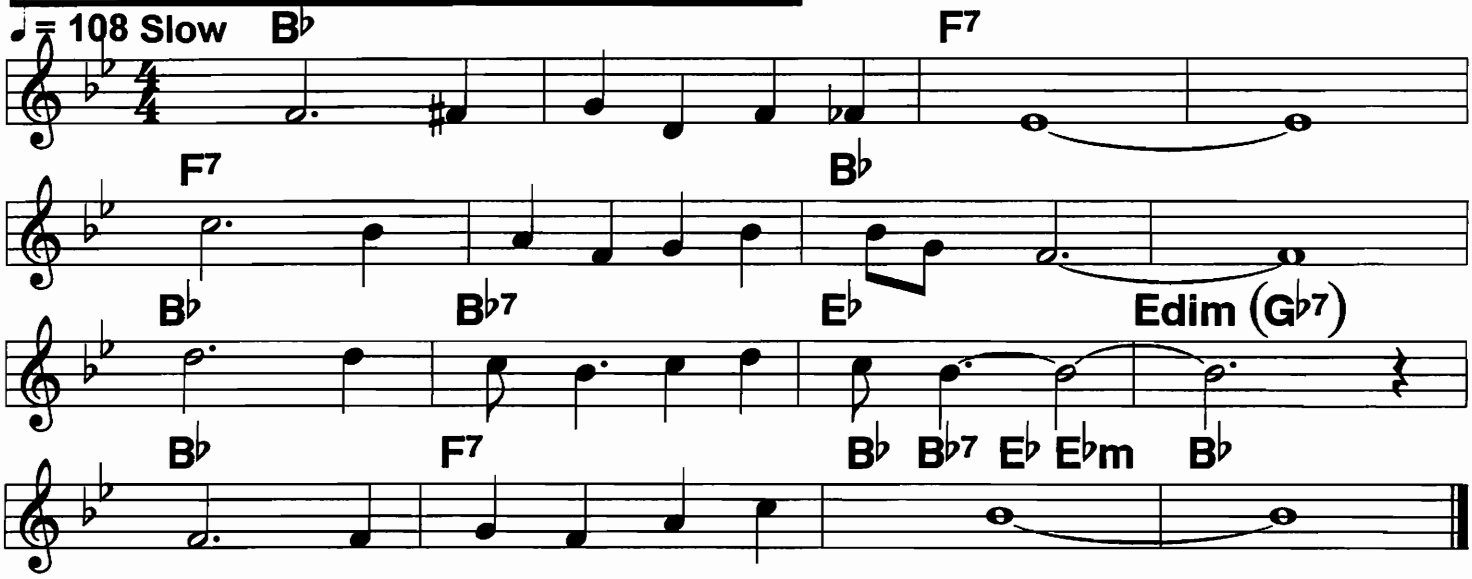
Rock of Ages



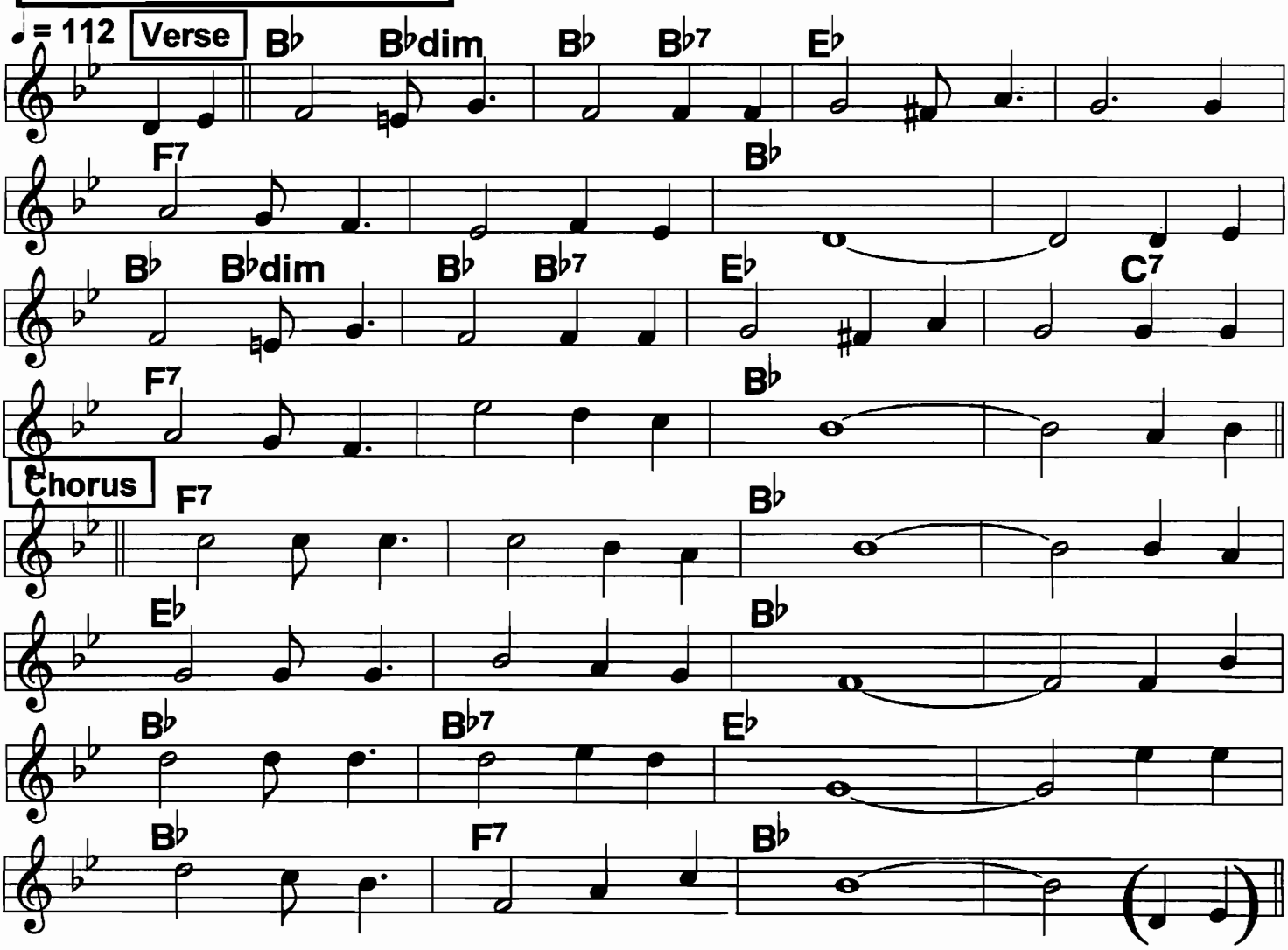
Hymns (2)

Just A Closer Walk With Thee

Standard tune, all occasions.



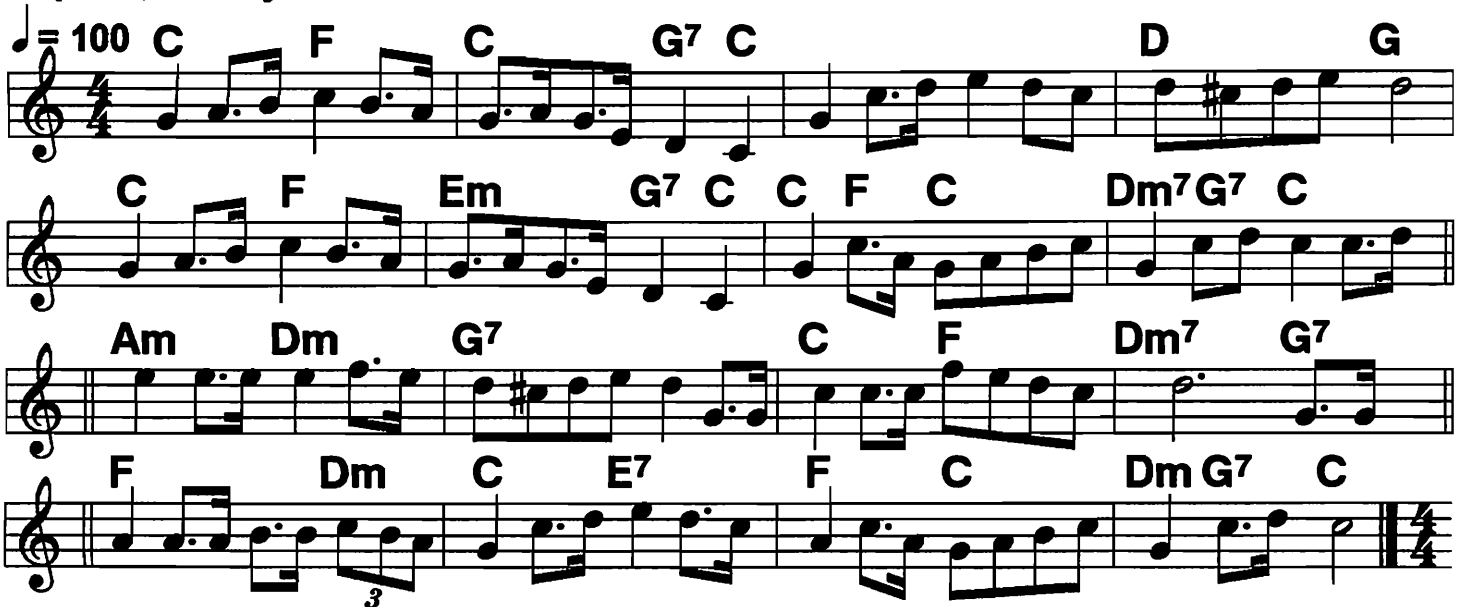
Old Rugged Cross



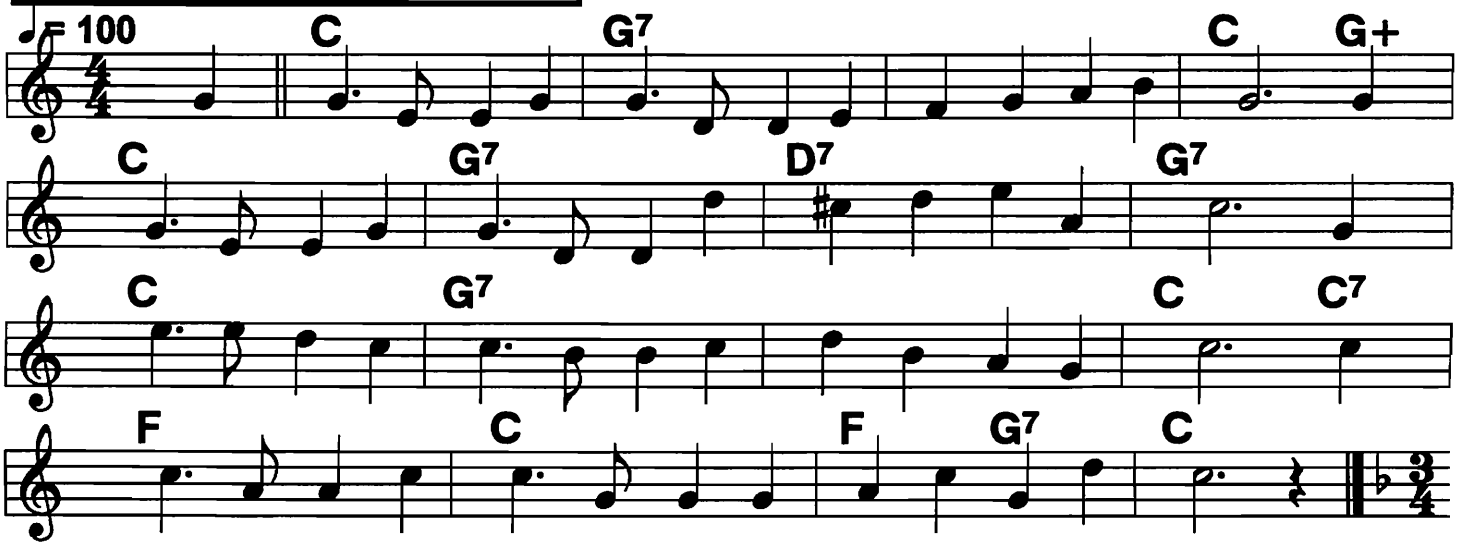
Hail To the Chief

Used to march CEO or President imitator to the Podium.
Usually there's only time for the first 1-2 lines.

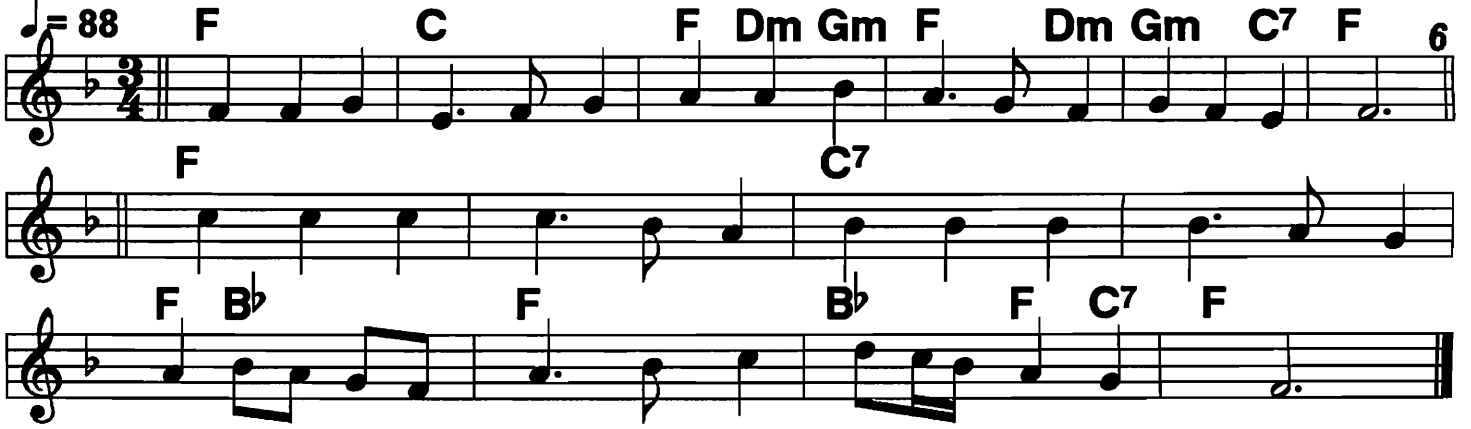
Square, Stately



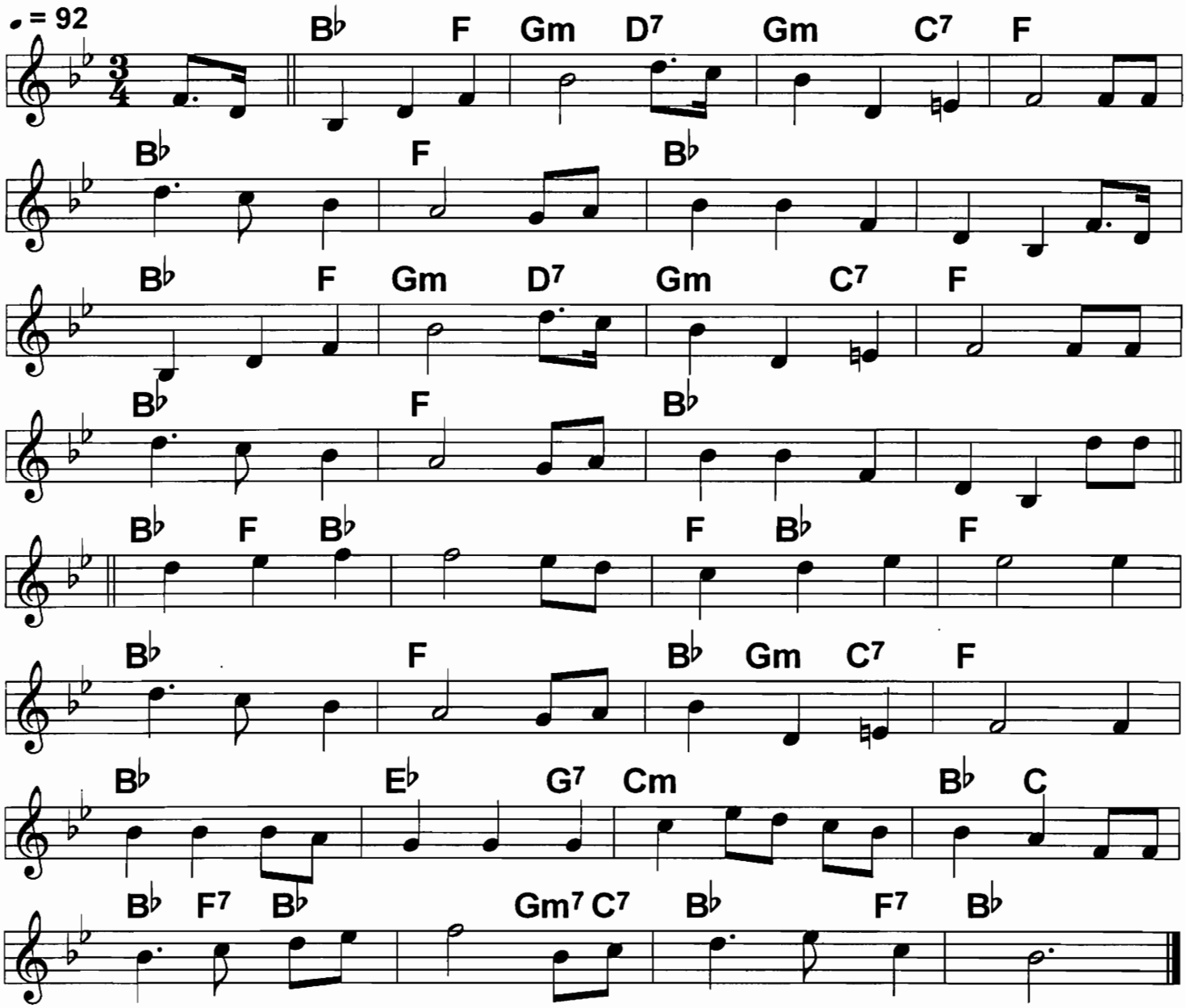
America the Beautiful



America (My country 'tis of thee)



Star Spangled Banner



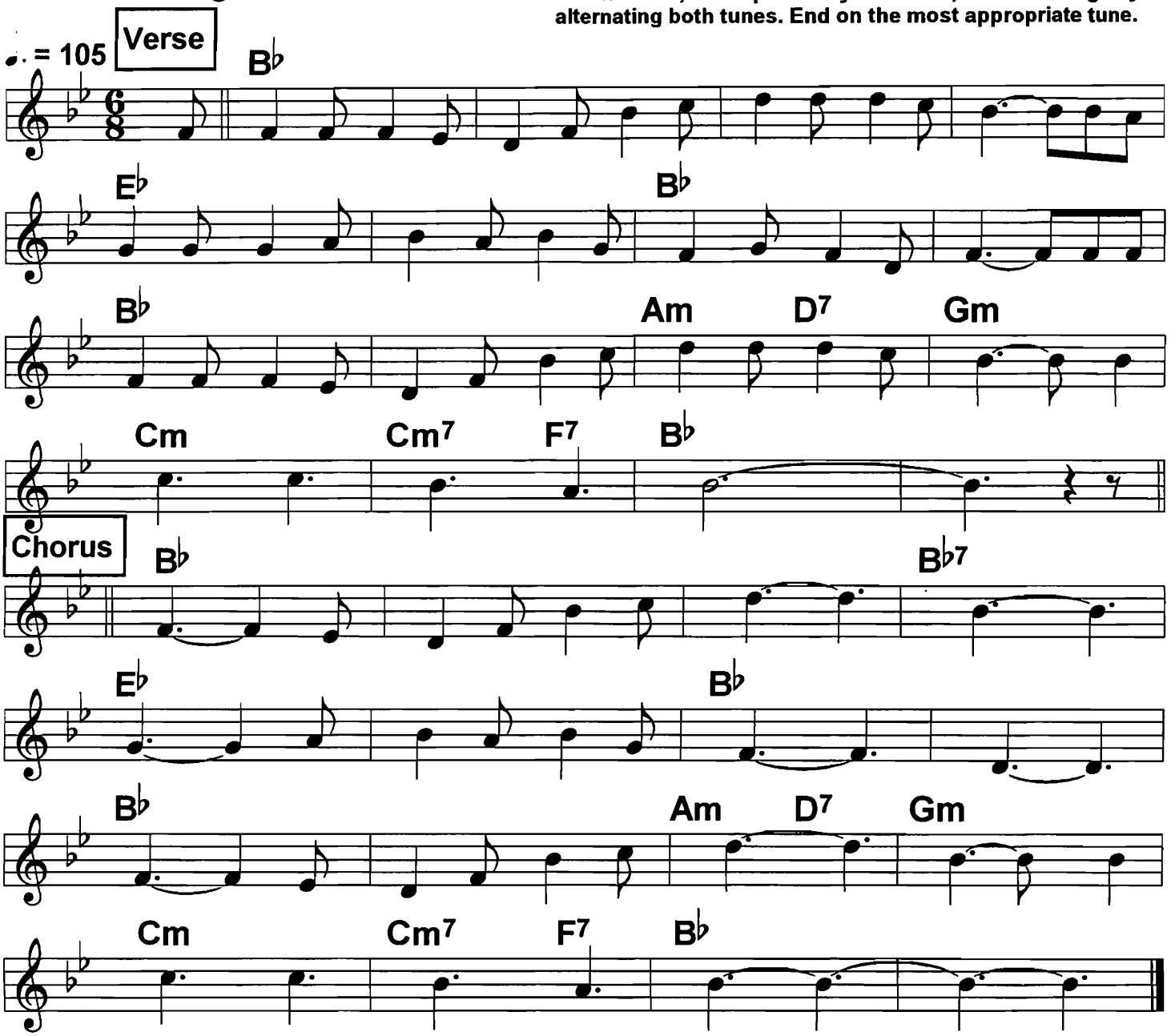
(Oh) Say can you see/ by the dawn's early light,/What so
Proudly we hailed/ at the twilights' last gleaming! Whose broad
Stripes and bright stars/ through the perilous fight,/ o'er the
Ramparts we watch,/ were so gallantly streaming; and the

Rockets red glare,/ bombs bursting in air,/ gave
Proof through the night/ that our flag was still there./ Oh
Say does that star spangled banner yet wave,/ o'er the
Land/ of the free,/ and the home of the brave.//

Battle Hymn Of the Republic

♩ = 192
March or Swing 4/4

Since "Dixie" is often requested at conventions by Southerners, but is politically incorrect, balance things by alternating both tunes. End on the most appropriate tune.



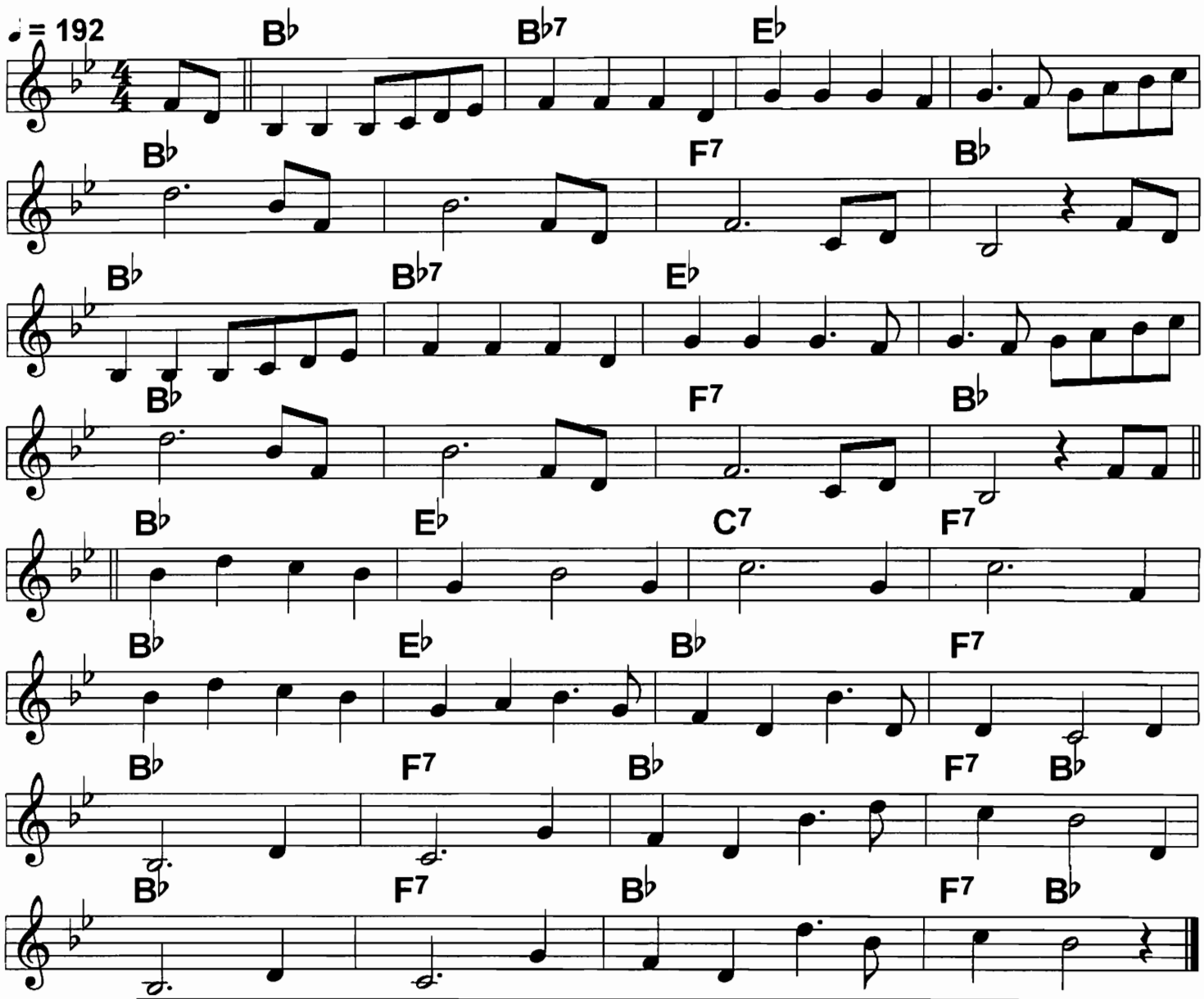
(Mine) Eyes have seen the glory of the coming of the Lord, he is
Trampling out the vintage where grapes of wrath are stored; He hath
Loosed the fateful lightning of His terrible swift sword,// his
Truth/ is/ march-/ing/ on.// //||

Glor-//ry glory halle- lu-// jah!//
Glor-//ry glory halle- lu-// jah!//
Glor-//ry glory halle- lu-// jah!//
Truth/ is/ march-/ing/ on.// ///

Dixie

♩. = 144
Square, March, or Jazz

Don't voluntarily play it. Southerners request it all the time, but alternate choruses with "Battle Hymn", and if there are many Afro-Americans in the audience, don't play it.



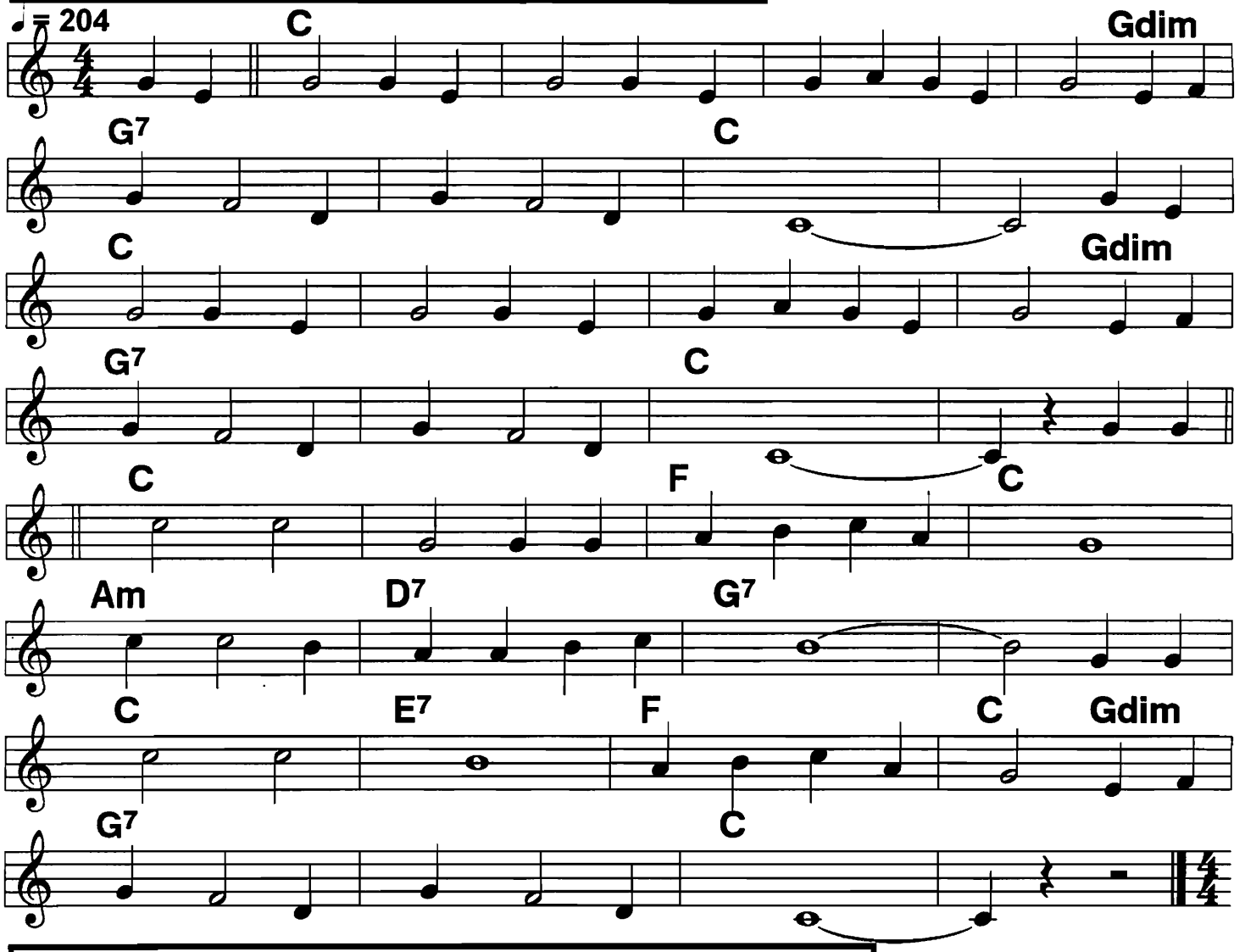
(Oh I) Wish I was in the land of cotton,
old times there are not forgotten, Look a-
Way!// Look a- way!// Look a- way!// Dixie land./| In
Dixie land where I was born in,
early on one frosty morning, Look a-
Way!// Look a- way!// Look a- way!// Dixie land./| Then I

Wish I was in Dixie,/ hoo- ray// hoo- ray!// In
Dixie land I'll take my stand, to live and die in Dixie./ A-
Way,// a- way,//a- way down South in Dixie,/ a
Way,// a- way,//a- way down South in Dixie,/|

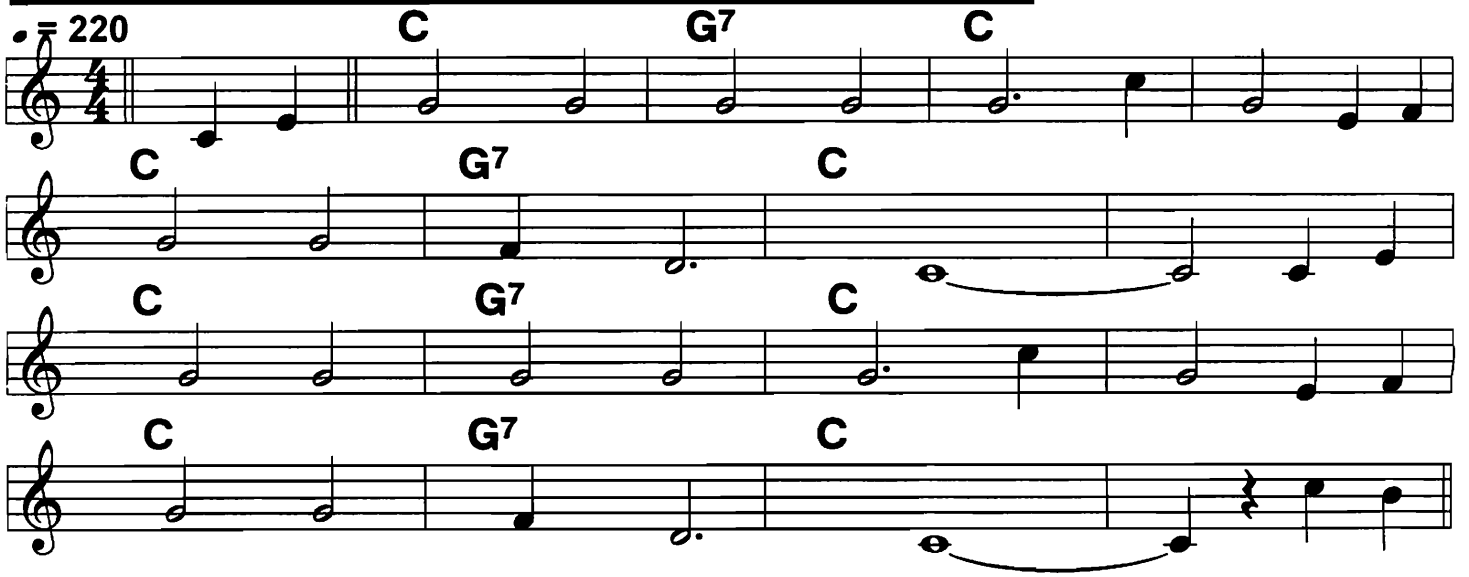
Military Medley (1)

Play in order given.
Navy is always last.

Army (Caissons Go Rolling Along)

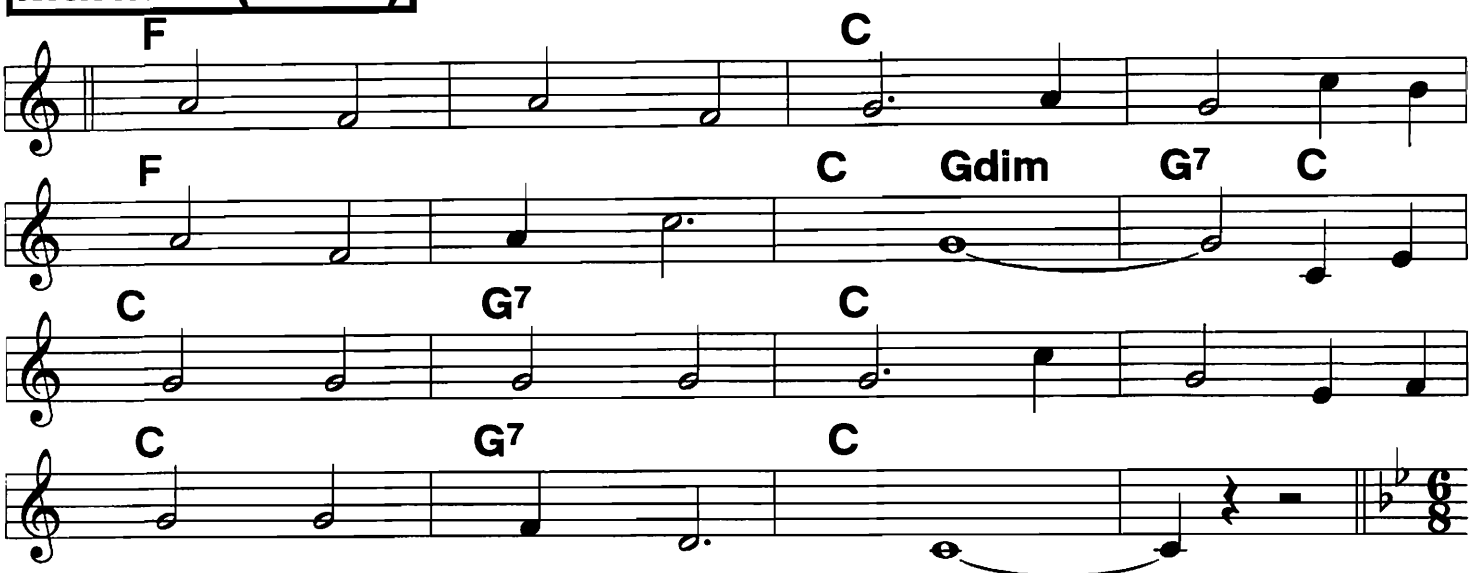


Marines (From the Halls of Montezuma)

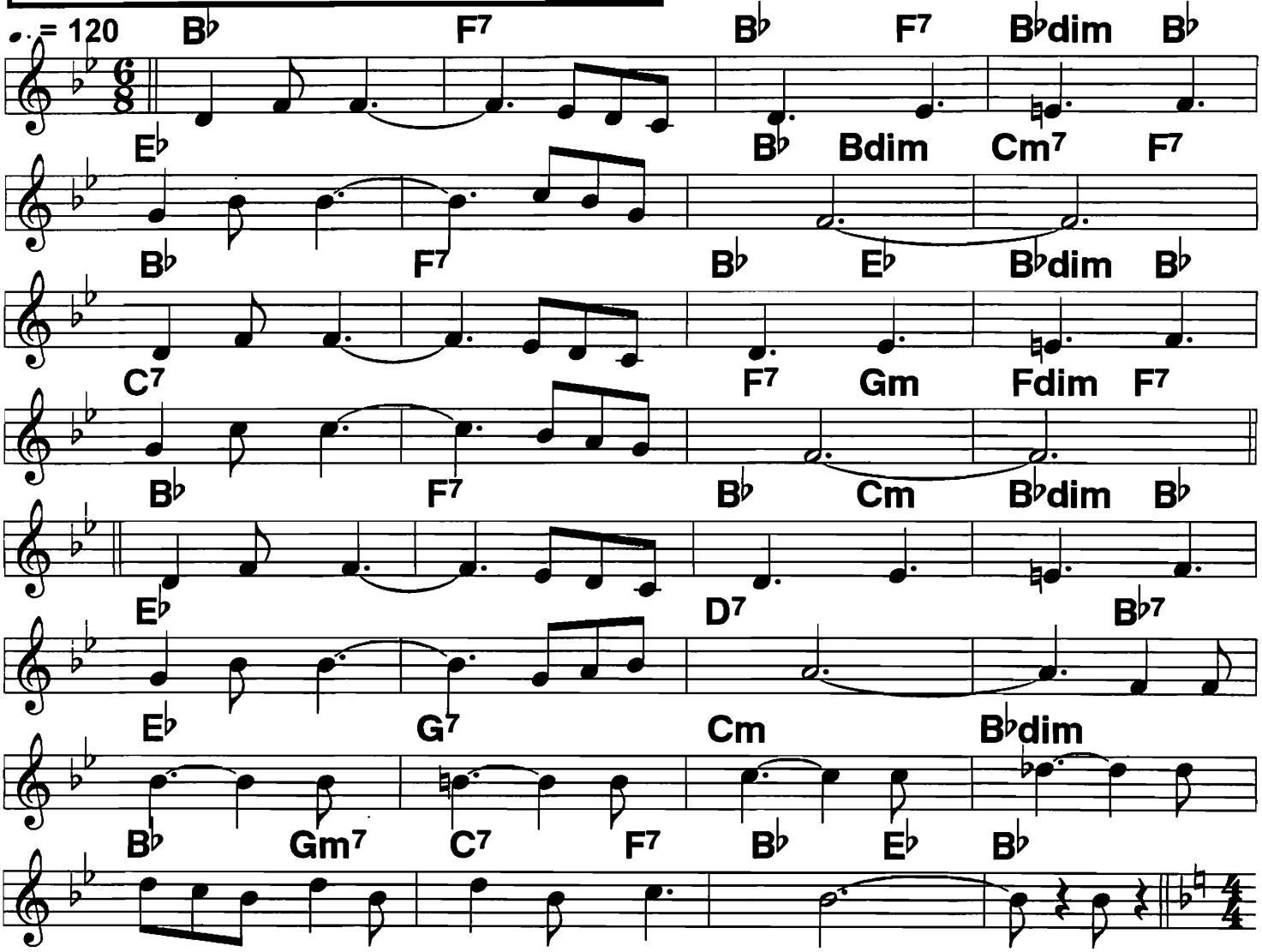


Military Medley (2)

Marines (cont.)



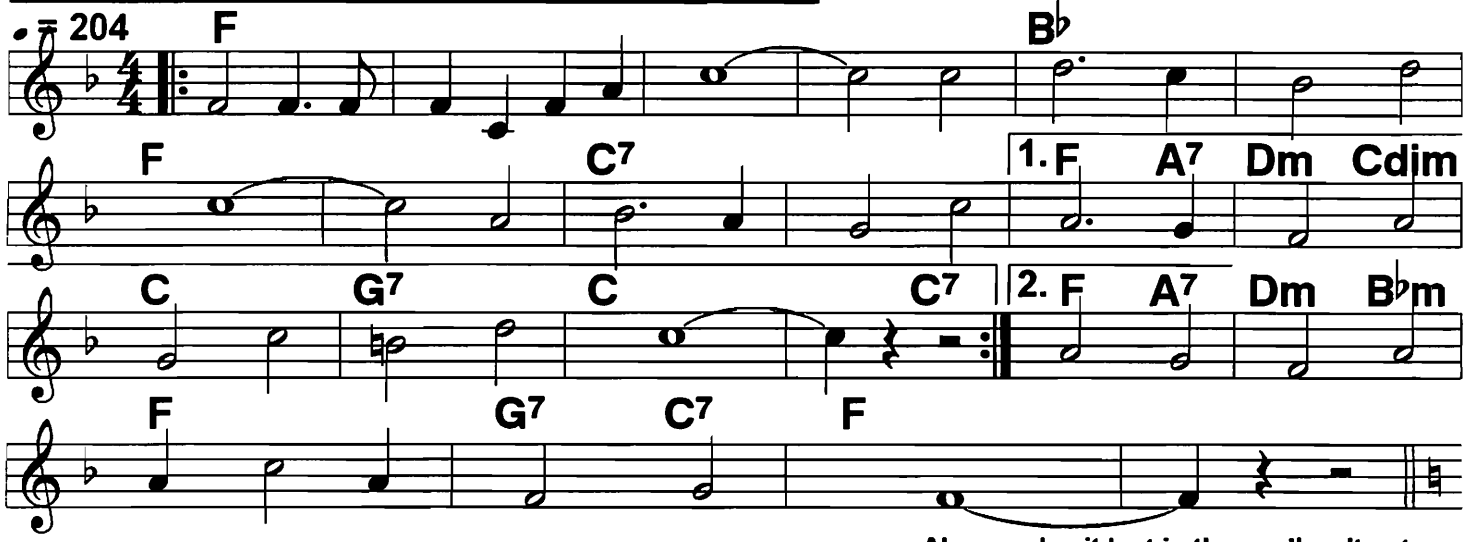
Air Force (Wild Blue Yonder)



Military Medley (3)

Coast Guard (Semper Paratus)

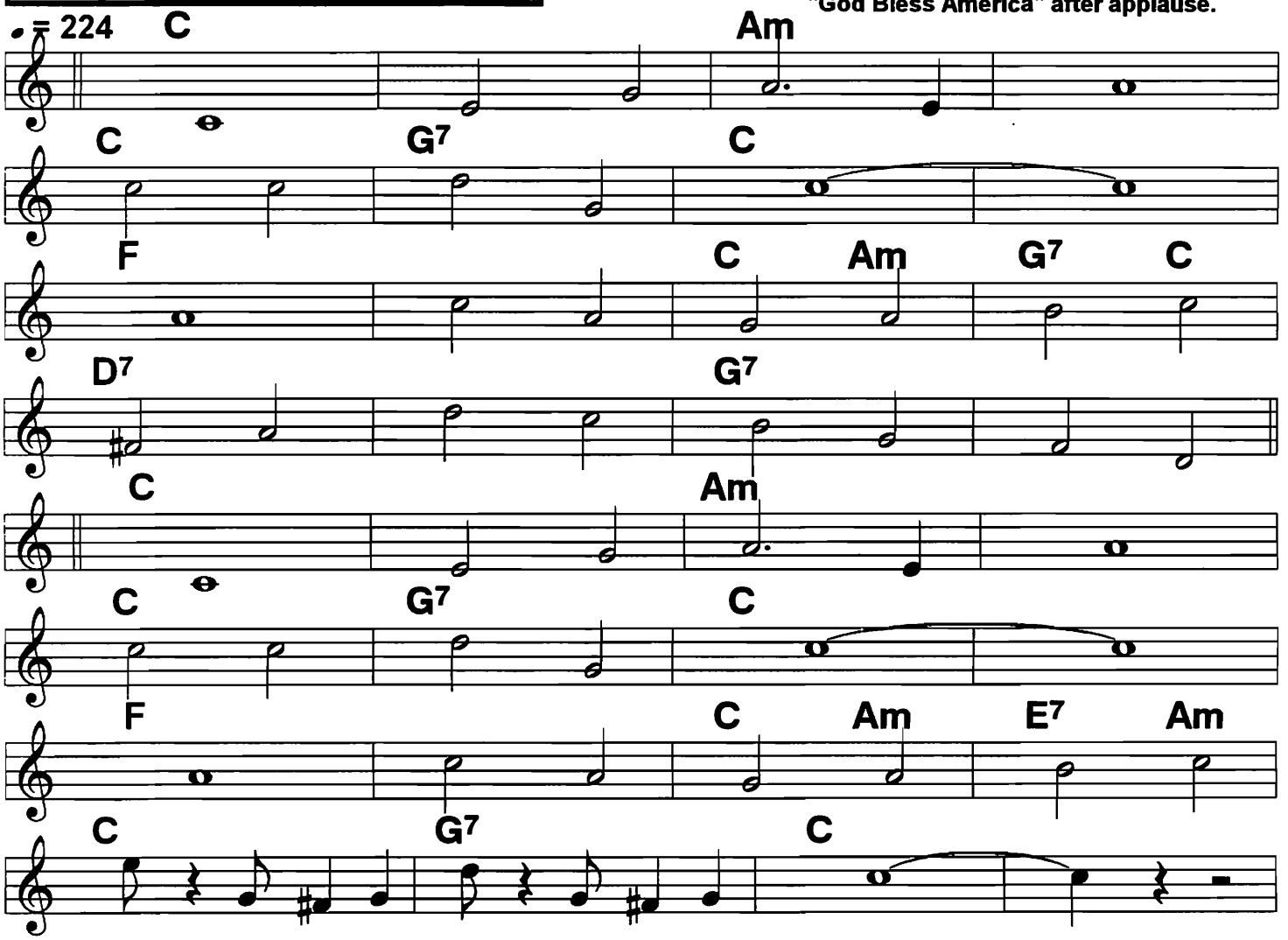
Optional -- Not usually part of the medley



Navy (Anchors Aweigh)

Strong 2-beat

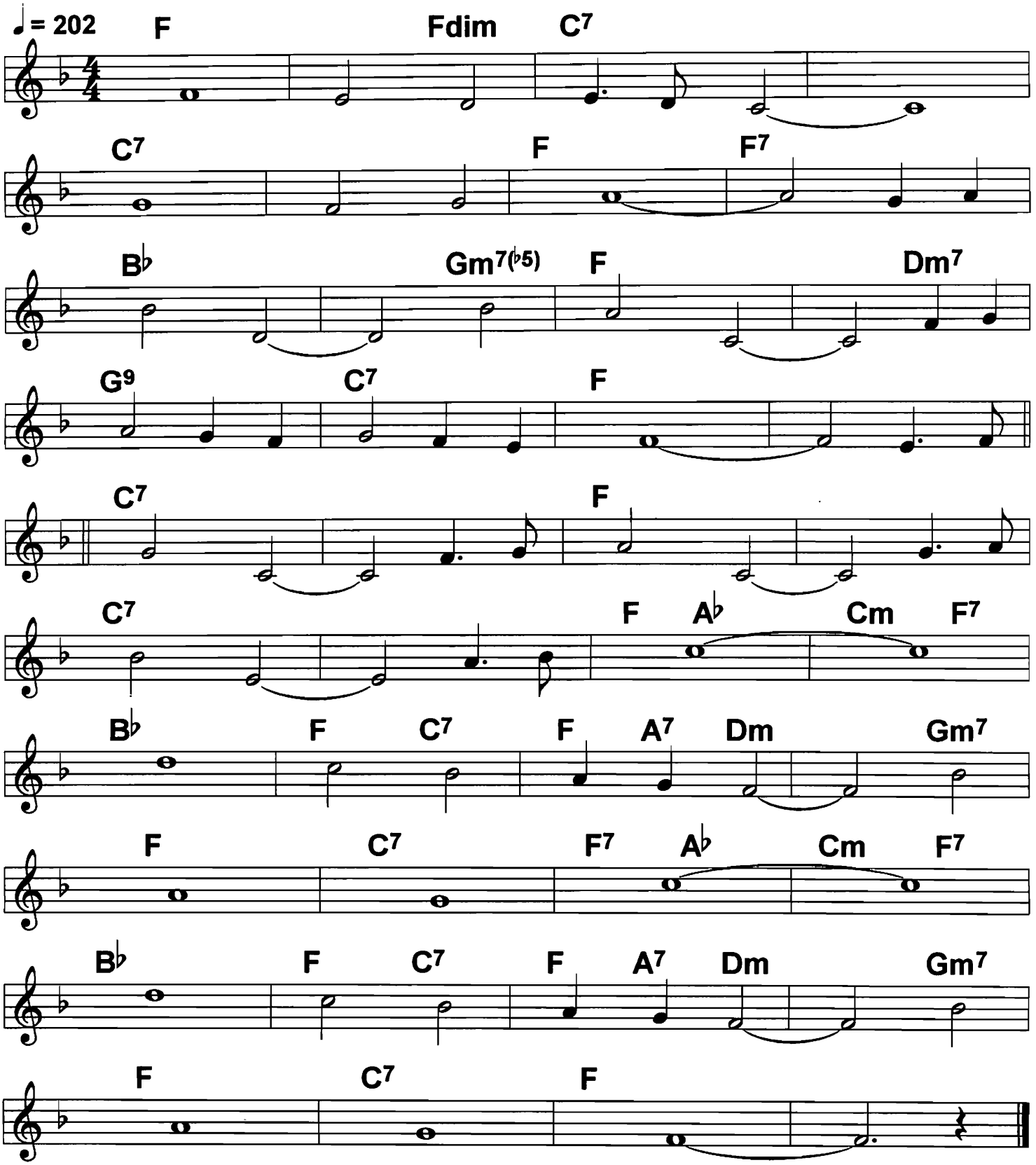
Always play it last in the medley. It gets the best audience reaction. Or end with "God Bless America" after applause.



God Bless America

Not dirge slow. With due reverent patriotic spirit

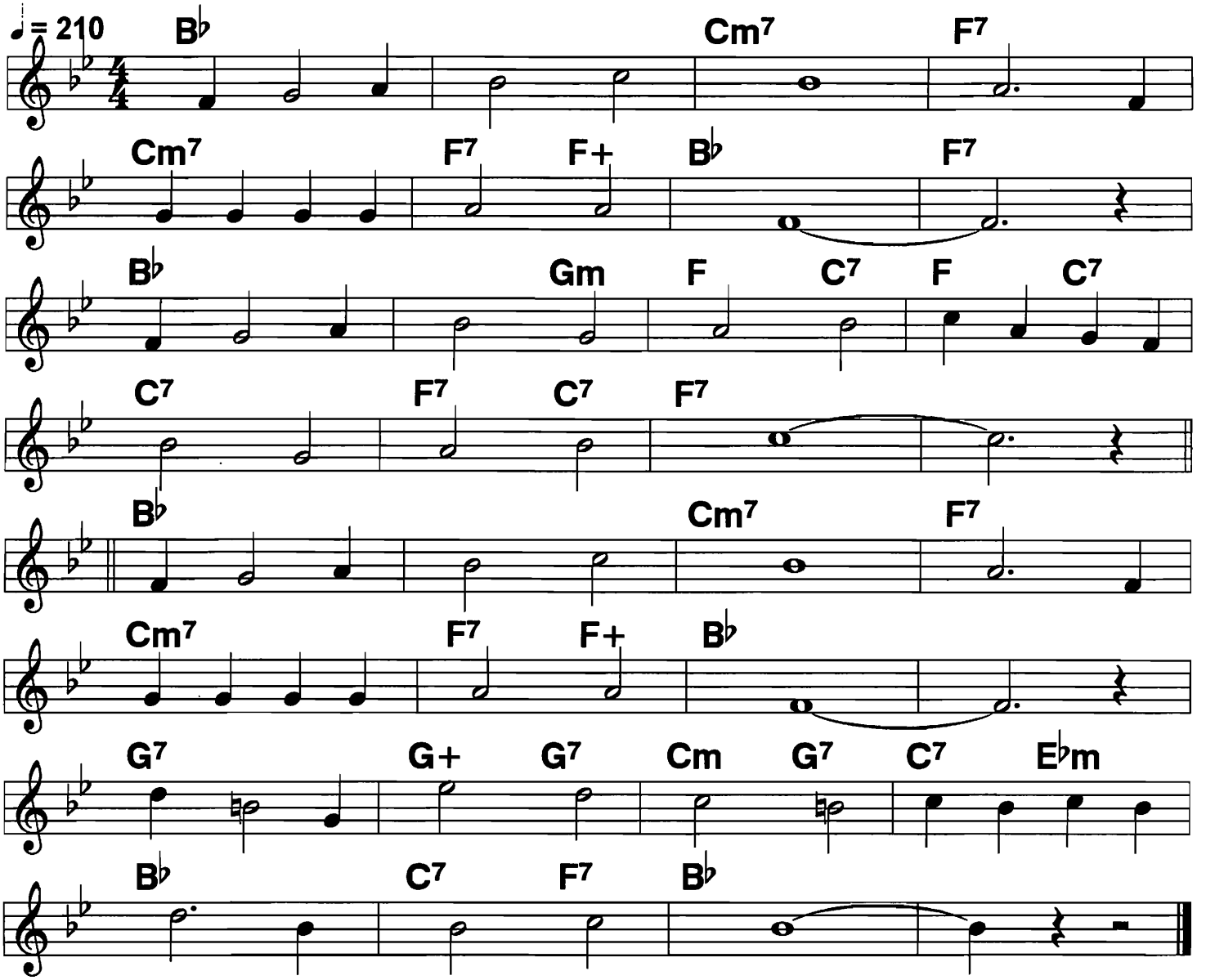
c. Berlin, 1938



240 Give My Regards To Broadway

A common convention theme is red, white & blue "Patriotic" or "Party Convention". Any Cohan tunes are considered appropriate, but they hired a Dixie, not a brass band (which would play Sousa marches, etc.) so you can mix these tunes in with familiar Dixie tunes.

c. Cohan, 1904



Give my/ re- gards/ to Broad-/// way,// Re-
Member me to Her-/ald/ Square./// ///|
Tell all/ the gang/ at/ For-/ty-/ Second Street that
I/ will/ soon/ be/ there./// ///|

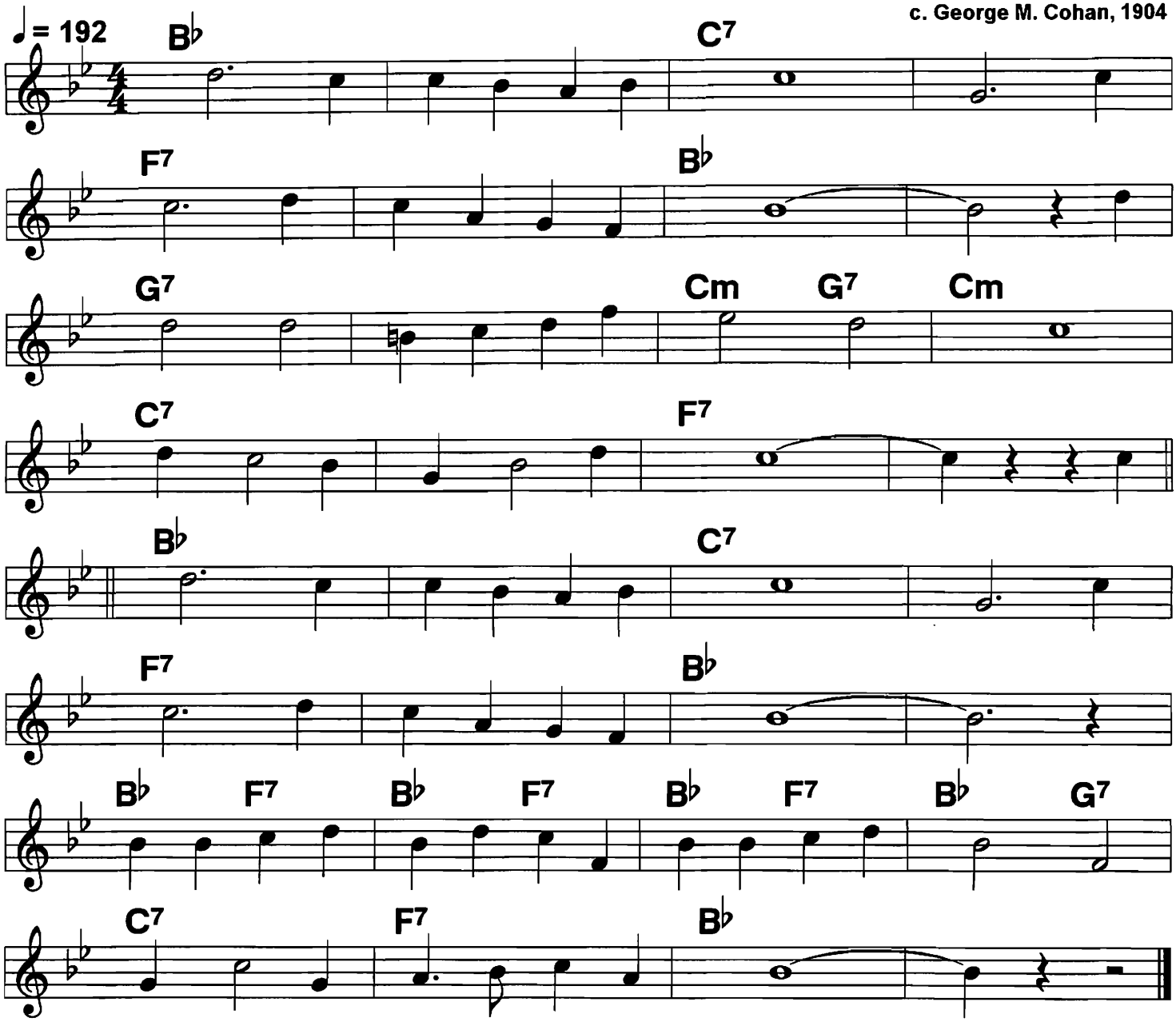
Whisper/ of how /I'm/ yearn-/// ing,// to
Mingle with the old/ time/ throng./// ///|
Give my/ re- gards/ to/ old/ Broad-/ way and say that
I'll// be there/ ere/ long!/// /|||

Yankee Doodle Dandy

2-beat

♩ = 192

c. George M. Cohan, 1904



I'm// a Yankee Doodle dan-/// dy,// a
Yan-//kee doodle do or die./// ///A
Real/ live/ nephew of my Un-/cle- Sam's, ///
Born on/ the Fourth of/ Jul- y./// /||I've

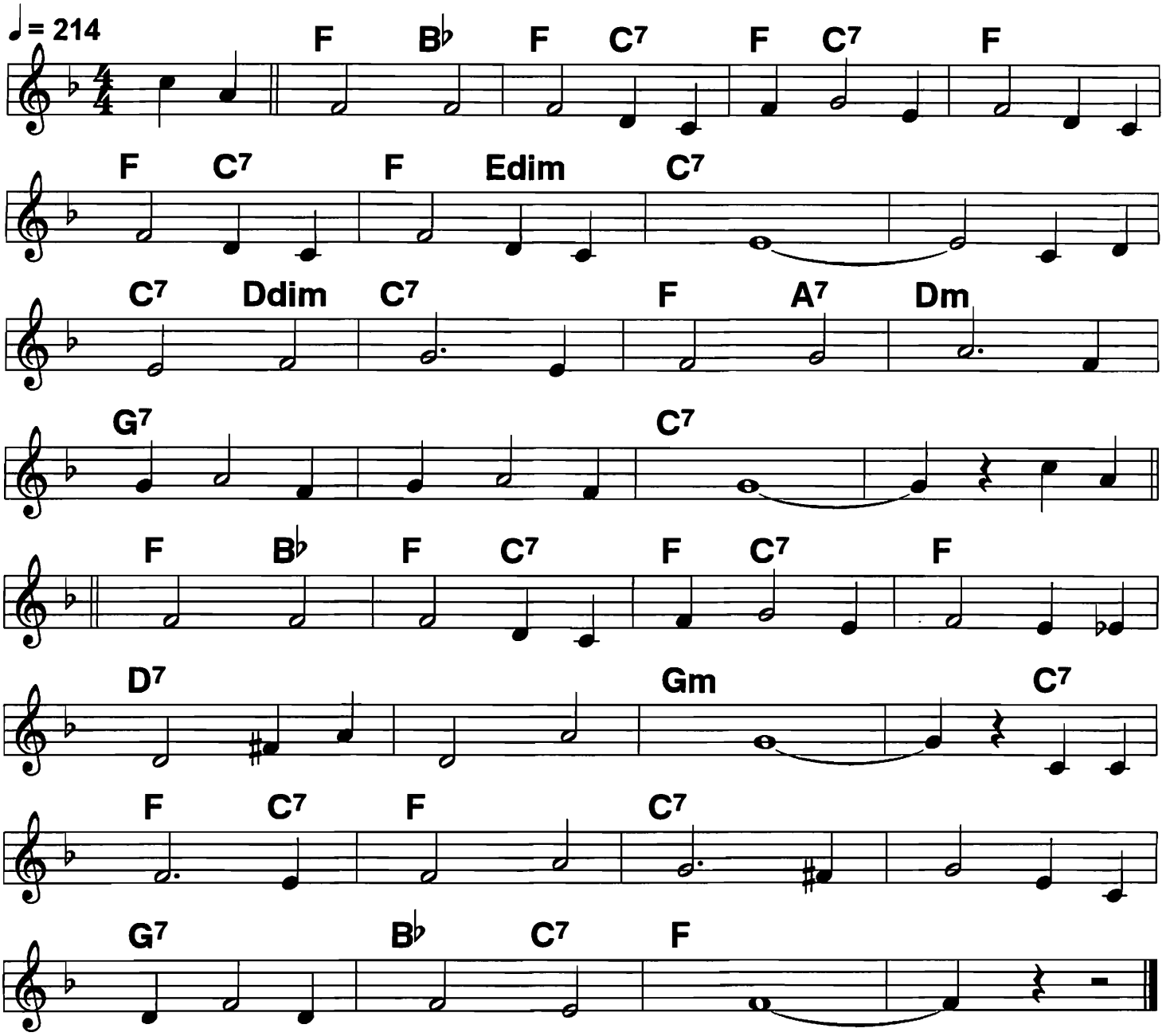
Got// a yankee doodle sweet-/// heart,///
She's// my yankee doodle joy./// ///|
Yankee Doodle came to London, just to ride the pon-/ies./
I am/ a yankee doodle boy./// /|||

242 You're A Grand Old Flag

2-beat

♩ = 214

c. George M. Cohan



(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-
Ev-/er in peace/ may you wave./// //You're the
Emb-/lem/ of// the land/ l/ love,// the
Home/ of the free and/ the brave./// //Ev'ry

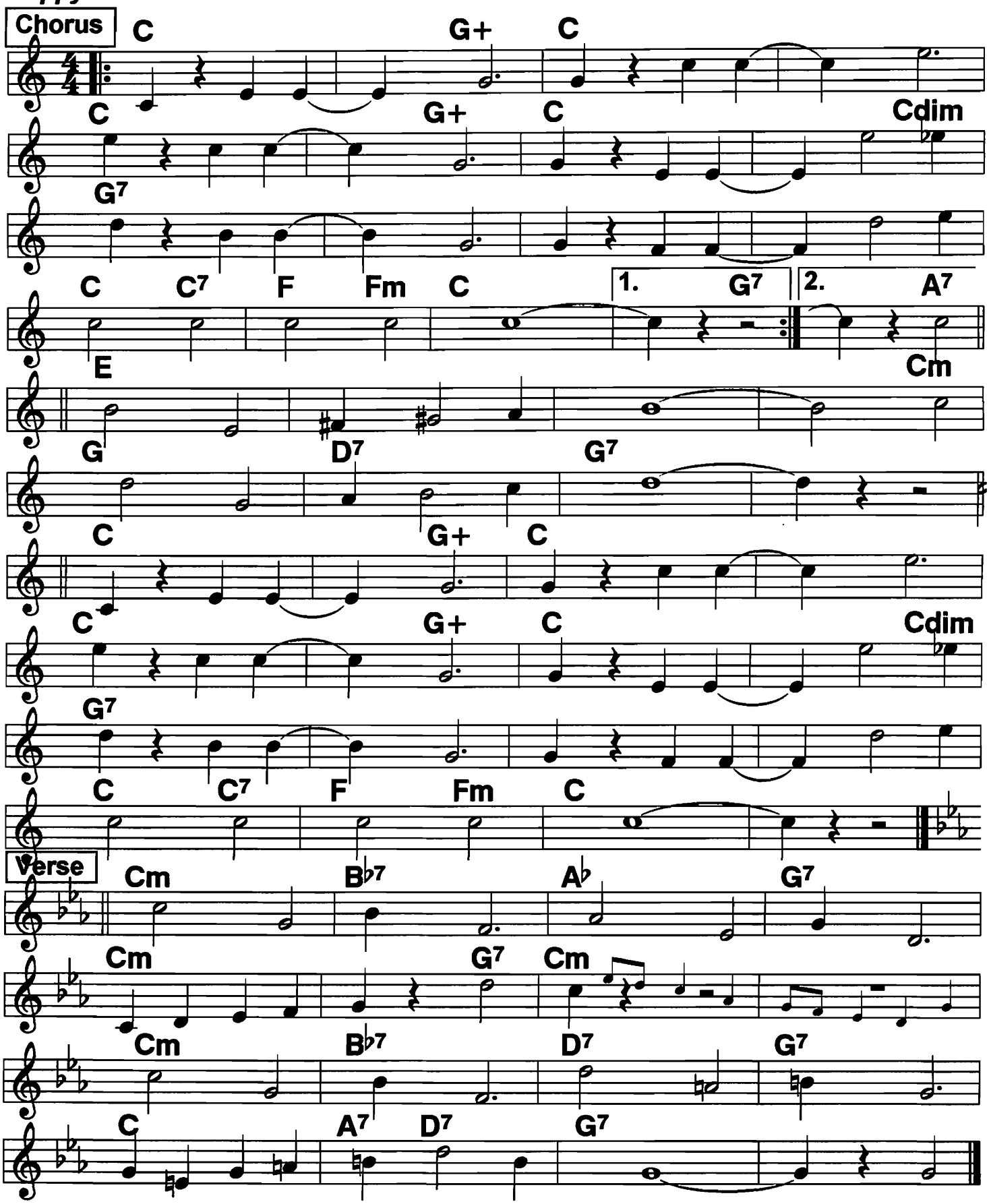
Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's
Nev-/er a boast/ or/ brag./// //But should
Auld// ac- quain-/tance/ be// for- got,/ keep your
Eye on/ the Grand/ Old/ Flag./// /|||

Happy Days Are Here Again

Democratic Party theme song

Happy 20s 2-beat ♩ = 230

c. Milton Ager, 1929



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