JAZZ PIANO FOR DANCERS & LISTENERS
The Bill Jackman Trio – Volume **4** of 6

1. Wave (Latin, 13:50) by Antonio Carlos Jobim*
2. On a Clear Day (swing, 9:32) by Burton Lane
3. When Sunny Gets Blue (ballad, 11:27) by Marvin Fisher
4. Blues for Lee Morgan (Latin, 9:33) by Bill Jackman
5. There Will Never Be Another You (swing, 7:54)
6. It Might As Well Be Spring (ballad, 12:55) by Richard Rodgers
7. Gone With the Wind (swing, 7:53) by Allie Wrubel

Total Playing Time: 73 minutes, 4 seconds
* Only the composer(s) of the music are cited.

About the Tunes

1. Wave (Latin, 13:50) by Antonio Carlos Jobim (1967)

By the time "Wave" was introduced in 1967 (on the album *Wave* with arrangements by Claus Ogerman.), Jobim was already recognized worldwide as the pre-eminent composer of bossa nova, and his music was becoming part of the repertory of leading international pop and jazz artists. One of these artists, Frank Sinatra, appears in a photo with Jobim in the sheet music book for *Wave.* Jobim's rising popularity and increasingly busy schedule (for touring, television and film soundtrack contracts) did not prevent him from continuing to compose beautiful, intriguing songs, and his lifetime output numbers some 250 titles.

Jobim was capable of writing beautiful melodies that moved in a narrow range, such as "Meditation" and "One Note Samba" and equally beautiful melodies with long and intricate lines and lots of movement. The album *Wave* contains many of the latter, such as "Wave," "Triste," and the haunting "Antiqua." Like many of Jobim's great songs, the structure of "Wave" shows similarities to popular American musical forms such as the AABA form, but Jobim modifies the forms to accommodate his melodies. "Wave" is AABA tune, and the vast majority of AABA tunes of classic American popular music have 32 bars, with the A and B sections each having eight bars. Wave, however, may be the only tune that has a 12-bar A section, making for 44-bar tune. Its pretty eight-bar B section (the bridge) has two key changes (modulations), with harmonically unusual resolutions.

Bill says that "Wave" and "Like Someone In Love" by Jimmy Van Heusen are the two tunes he most clearly remembers that "really grabbed him" when he first heard them, and he knew he had to add "Wave" to his jazz repertoire. He found that although the melody moves a lot over a considerable range, it is anchored on essential notes that are relatively close together. Listen to how Bill creatively utilizes these essential notes in his improvisations.

Many jazz renditions of "Wave" are done at a fairly fast Latin tempo, e.g., at a samba tempo. However, Bill's Trio does this tune at a soulful cha-cha-cha tempo, with bluesy interludes between choruses. "Wave" starts on a major chord, but ends on a minor chord, which the Trio uses as an jump off point for funky blues excursions between choruses. On the last blues interlude, Bill is playing with full "two-fisted" Red Garland type "block chords" and stays with them on his last chorus to beautiful effect. Then it's drummer Ron Marabuto's turn, and he takes a creatively rhythmic solo which is reflective of "Wave's melody. Bill and Terry provide steady and "simpatico" accompaniment.

2. On a Clear Day (You Can See Forever) (swing, 9:32) by Burton Lane (1965)
Burton Lane, one of the outstanding composers of classic American popular music, had a long career that extended far beyond what some consider to be the "Golden Age" of American Song (e.g., A. Forte's book *The American Popular Ballad of the Golden Era, 1924-1950*). His earliest songs were for musical revues such as *Three's a Crowd* (1930), and 52 years later his songs appeared in the animated musical film *Heidi's Song* (1982). From 1933 to 1954, he lived in California and wrote tunes for some 30 films, such as "Everything I Have Is Yours" for *Dancing Lady* (1933), "How About You?" for *Babes on Broadway* (1941), and "Too Late Now" for *Royal Wedding* (1951). Lane also continued to write scores for Broadway musicals such as *Finian's Rainbow* (1947) and *On a Clear Day (You Can See Forever)* (1965). The latter became a 1970 film of the same name, and the title tune "On a Clear Day (You Can See Forever)" was sung by Yves Montand and reprised by Barbara Streisand.

This tune was sung as ballad in the film, but is usually done up-tempo by jazz musicians. Bill's Trio does this tune at a medium swing tempo, great for swing dancers. Most tunes of classic American popular music have adhered to one of the common 32-bar structures such as AABA. In contrast, "On a Clear Day (You Can See Forever)" does not follow any common structure and does not even have a single full repeat in its structure. (Jobim's "Desifinado" shares these characteristics.) The tune's harmony is very rich. Listen to how Bill utilizes it and its essential notes in his single-note right-hand improvisations. After a chorus of hands-in-unison playing a la Wes Montgomery's octave style, Bill locks his hands a la George Shearing and explores the tunes intriguing harmony in the rich lower-middle region of the piano. Then after a chorus of full-piano "block chords" a la Red Garland, bassist Terry melodically explores this classic. The trio takes it out with a rich arrangement of the melody (the "head') in the lush lower-middle region of the piano.

3. When Sunny Gets Blue (ballad, 11:27) by Marvin Fisher (1956)
There is virtually no information available about Marvin Fisher other than that Johnny Mathis had a best-selling recording of his song "When Sunny Gets Blue." In fact, a large photo of a young and handsome Mathis is prominently featured on Bill's original sheet music of this tune. Fisher is a member of a class of composers who apparently wrote one great tune and then disappeared from the musical firmament. Other composers like this are Karl Suessdorf ("Moonlight in Vermont," 1945), Walter Gross ("Tenderly," 1946), and Tommy Wolf ("Spring Can Really Hang You Up the Most," 1955).

The back cover of Bill's sheet music has a long list of jazz musicians who have recorded "When Sunny Gets Blue." Undoubtedly, they were attracted to the tune's rich harmony and abundant chord changes (most measures have three different chords) and to its elegant structure which facilitate jazz improvisation. Moreover, many notes of the melody sit on the rich upper notes of the chord, e.g., ninths. This 32-bar tune has an AABA structure, with a beautiful bridge (i.e., the B section).

On the pretty introduction, Terry and Bill play the bass line in unison. Then Bill launches into a gorgeous arrangement of the melody in the rich lower-middle region of the piano. Then he starts to improvise on the theme, using its structure and essential notes as a foundation. At first, he sculpts out pretty, small melodies. On the next chorus, he unfurls longer, more intricate jazz lines as he works in the "double-time" mode, i.e., using 16th notes. Then Bill locks his hands and explores this classic with rumbling "block chords" in the middle of the piano. Then to achieve further contrast, he shifts to open full-piano mode, playing in a style reminiscent of Red Garland. Bassist Terry loves this tune, and it shows in his beautifully melodic solo, sensitively accompanied by Bill and Ron.

4. Blues for Lee Morgan (Latin, 9:33) by Bill Jackman (1997)

When Bill was first starting to listen to jazz in the mid-1960s, he was attracted to the beautiful and inventive long lines that jazz soloists created. At the same time, he didn't like the fast tempos that many jazz musicians played at when they were improvising with eighth notes. He concluded that they picked these tempos as a convenience so that their eighth-note-based lines (i.e., two eighth notes to one quarter note bass beat) would unfurl fast. Bill was and is a dancer and likes dance tempos, not fast quarter-note bass lines.

Then Bill heard a jazz musician who epitomized sophistication **and** soul: the Philadelphia-born and -raised trumpeter Lee Morgan. The beautiful melodies he created (he didn't just "improvise," but created melody) were highly sophisticated, but beneath them were soulful dance tempos, often with a funky Latin backbeat, e.g. his composition "The Sidewinder." Apparently a lot of the public felt the same way about Lee Morgan that Bill did, and "The Sidewinder" became so popular that Chrysler Corporation used it behind an automobile ad shown during the 1965 World Series. Remarkably, Morgan had this huge "crossover" hit without making any concessions in his playing; that was how he played. Then suddenly at age 33, Morgan was gone, shot and killed on February 19, 1972 by his common law wife at Slugs', a New York City jazz club.

Morgan recorded mainly for Blue Note Records in the 1960s, and his recordings (and those of other Blue Note artists) had a distinctive sound. It was this Lee Morgan, Blue Note sound that Bill was hearing as he was getting the idea for a funky Latin blues. When Bill copyrighted this tune in 1997, there was never any doubt what it would be called: "Blues for Lee Morgan." Lee has long been Bill's favorite jazz musician of all times.

Bill plays the catchy introduction solo, and then the Trio jumps into a funky cha-cha-cha groove. After playing the theme (the "head") in the rich lower-middle part of the piano,

Bill starts to explore it. On the first few choruses, he plays simple, single-line bluesy melodies, which ride atop his funky left-hand fills. Then things start getting funkier, with the funkiness building on succeeding choruses. Finally, Bill shifts to big full-piano "block chords," creating funky and elegant blues melodies.

Then bassist Terry takes over. He loves Latin music (he spent several years on the road with Cal Tjader) and relishes the opportunity to explore the 12-bar blues in a Latin groove. As the intensity of Terry's solo builds, Bill shifts his accompaniment to the upper region of the piano, lending different colors to Terry's funky blues excursion. Meanwhile, Ron tastefully maintains the pulse.

5. There Will Never Be Another You (swing, 7:54) by Harry Warren (1942)
Harry Warren is another one of the outstanding composers of classic American popular music who, like Burton Lane and Ralph Rainger, has never achieved name recognition amongst the general public like George Gershwin, Duke Ellington, Cole Porter, and Hoagy Carmichael have. However, despite the quality of Lane's and Rainger's songs, they did not produce anywhere near the quantity of great material that Gershwin, Ellington, Porter, and Carmichael did.

However, the same cannot be said of Harry Warren. After permanently relocating from New York to Hollywood in early 1930s, he became the most successful composer of songs for American films. He composed songs for more than 75 films that starred singers such as Carmen Miranda, Fred Astaire, Judy Garland, and Bing Crosby. At Warner Bros., Warren joined the choreographer Busby Berkeley and the lyricist Al Dubin to create the lavish musical films of the Depression era. Between 1932 and 1947, 42 of his songs reached the Top Ten on popularity charts. Almost all of his approximately 250 songs were published and performed.

A few of his great songs are: "I Only Have Eyes For You" for the 1934 film *Dames,* "September in the Rain" for *Melody for Two* (1937), "I Had the Craziest Dream" for *Springtime in the Rockies* (1942), "The More I See You" for Billy Rose's *Diamond Horseshoe* (1945), and "That's Amore" for *The Caddy* with Dean Martin and Jerry Lewis. The latter tune undoubtedly reflects Warren's Italian background (his real name was Salvatore Guaragna); he said that his family imbued him with a love for Italian opera, especially Puccini.

"There Will Never Be Another You" was introduced in the 1942 film *Iceland* as a ballad. However, it is usually done in jazz as an up-tempo tune, often at a very fast tempo. Bill's Trio takes this tune at a medium swing tempo, perfect for swing dancers as well as for listeners. This pretty melody sits nicely in the rich lower-middle part of the piano and is ideal for Bill's "block chord" arrangement, a la George Shearing.

The melody has a lot of movement, but it "rests" at anchor points or essential notes between segments, and Bill's single-line right-hand improvisations reflect these features. It is easy to hear why this tune has been a favorite with jazz musicians: its key and chord changes are conducive to long and coherent improvised lines. Then after a chorus of

exploration in the hands-in-unison mode a la Wes Montgomery's octave style, Bill turns to the "block chord" mode, first with locked-hands a la George Shearing and then in the open full-piano style a la Red Garland.

Bassist Terry is fond of this tune and finds new variations on it in his melodic solo, while keeping the dance beat going with Ron's swinging support; Bill's accompaniment tastefully highlights the tune's essential notes (which are quite close together despite the melody's expansive range). This tune, like so many in classic American popular music, has 32 bars, but it has an ABAC form rather than the very common AABA form.

6. It Might As Well Be Spring (ballad, 12:55) by Richard Rodgers (1945)

Richard Rodgers is widely regarded as the premier composer of the American musical. Having a very common sounding name, however, unlike more distinctive names such as George Gershwin, Duke Ellington, Cole Porter, and Hoagy Carmichael, much of the general public might not have known who Richard Rodgers was. Many more of them did in 2002, however, since it was the 100th anniversary of his birth, which received considerable publicity. Moreover, his musicals were being presented again, including *Oklahoma, South Pacific,* and the *Flower Drum Song*..

The *San Francisco Chronicle* of July 21, 2002 had an article entitled " R&H vs. R&H, Rodgers collaborations left 2 different legacies" by Robert Hurwitt, *Chronicle* Theater Critic. The first R&H referred to were Rodgers' collaboration with lyricist Lorenz Hart from roughly 1919 to 1943, and the second R&H to that with Oscar Hammerstein II from about 1943 to the end of the 1950s (when Hammerstein died of cancer). Many believe that the songs Rodgers wrote with Hart were elegant, witty, and sophisticated, while those he wrote with Hammerstein tended toward grandioseness, e.g., "Bali Ha'i" from the musical *South Pacific* (1949). Regardless, Rodgers and Hammerstein are recognized for having set a new standard for the fully integrated (song, book, choreography, etc.) musical with their first collaboration *Oklahoma* (1943). Other Rodgers and Hammerstein musicals, many which later became films, include: *Carousel* (1945), *The King and I* (1951), *Flower Drum Song* (1958), and *The Sound of Music* (1959).

In contrast to his relationship with the organized and reliable Hammerstein, Rodgers' relationship with Hart was often trying. Writing in his autobiography about the day he met Hart, Rodgers remembered that "he left Hart's house having acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation." Regardless, for the next 24 years Hart was Rodger's exclusive creative partner for 26 Broadway shows and nine films. A few of their many classic songs are "Manhattan" (1925), "Mountain Greenery" (1926), "My Heart Stood Still" and "Thou Swell" (1927), "Ten Cents a Dance" and "Dancing on the Ceiling" (1934), "The Most Beautiful Girl in the World" and "My Romance" (1935), "There's a Small Hotel" (1936), "My Funny Valentine" (1937), "Spring Is Here" (1938), and "Falling in Love with Love" and "Bewitched" (1940). One of their classics not written for stage or film is "Blue Moon" (1934).

Rodgers and Hart wrote great songs that were used in musicals, but they were generally not developed as part of an "integrated musical" as Rodgers and Hammerstein's songs were. It has been observed that Rodgers and Hart songs have a life quite independent from the musical they were introduced in, while Rodgers and Hammerstein songs are much more associated with their musical, e.g., "Climb Ev'ry Mountain" from *The Sound of Music* (1959). Many music critics believe that although Rodgers and Hart may have written better **songs**, Rodgers and Hammerstein wrote better **shows**.

Nevertheless, Rodgers and Hammerstein also wrote many great **songs**, and some have been used by jazz musicians, e.g., John Coltrane's rendition of "My Favorite Things". Rodgers and Hammerstein's "It Might As Well Be Spring" was introduced in the 1945 film *State Farm* (its 1962 re-make starred Pat Boone, Bobby Darin, Pamela Tiffin, and Ann-Margret). Unlike most of the songs Rodgers wrote with Hart which used the common 32-bar form, this tune has 40 bars and has an AABC structure, with the C section having 16 bars. The melody of this tune has a lot of movement, but its structure is underlain by a small number of essential notes that are relatively close together. Bill utilizes these anchor notes to create pretty improvised melodies in a range of modes. He also highlights these essential notes in his sensitive accompaniment of bassist Terry's highly melodic solo, with Ron providing his usual tasteful backing.

7. Gone With the Wind (swing, 7:53) by Allie Wrubel (1937)

There is virtually no information available about Allie Wrubel. He is a member of a class of composers who apparently wrote one great tune and then disappeared from the musical scene. Other composers like this are Karl Suessdorf ("Moonlight in Vermont," 1945), Walter Gross ("Tenderly," 1946), and Marvin Fisher ("When Sunny Gets Blue," 1956). It is pretty certain that the tune had nothing to do with the film *Gone With The Wind* since the lyrics talk of a lost romance ("GONE WITH THE WIND, My Romance has flown away), not of Tara and a lost way of life.

Despite Wrubel's obscurity, his tune "Gone With The Wind" has been used extensively by jazz musicians, both instrumentalists and vocalists, over the years. Like "There Will Never Be Another You," this tune has key and chord changes and a structure which are conducive to long and coherent improvised lines. "Gone With The Wind" has 32 bars, as do so many tunes of classic American popular music, but it has an ABAC form rather than the much more common AABA form.

Bill's Trio swings this tune from the outset, with Bill playing the melody in the rich lower-middle region of the piano. On the jazz choruses, Bill anchors his improvised lines on the tune's essential notes, but his lines tend to descend where the original melody ascends. After making a statement with single-note right-hand lines, Bill shifts to the playing-in-octaves style of Wes Montgomery and Phineas Newborn, Jr. Then it's "block chord" time," first in locked-hand position and then in full-piano style. Terry's soulful bass solo should keep the swing dancers on the dance floor.

LUPITA LOPEZ JACKMAN