

TABLE OF CONTENTS

Track Listings for the Play-Along CD	1A
INTRO	3
Preface	3
With Appreciation.	6
Major Scales and Blues Scales	7
I. LET'S PLAY! (No chord symbols required!)	8
Tips for the Tracks	8
The Tunes	12
<i>I've Grown Accustomed to Her Face</i>	12
<i>The Days of Wine and Roses</i>	14
<i>I Can't Get Started</i>	16
<i>In the Still of the Night</i>	18
<i>As Time Goes By</i>	22
<i>The Best is Yet to Come</i>	24
<i>Since I Fell for You</i>	28
<i>Tea for Two</i>	30
<i>Lil' Darlin'</i>	32
<i>It Ain't Necessarily So.</i>	34
<i>The Shadow of Your Smile</i>	36
<i>You Go to My Head.</i>	38
<i>How High the Moon.</i>	40
II. THE TUNES WITH CHORD SYMBOLS	42
The Tunes Again	42
<i>I've Grown Accustomed to Her Face</i>	43
<i>The Days of Wine and Roses</i>	44
<i>I Can't Get Started</i>	45
<i>In the Still of the Night</i>	46
<i>As Time Goes By</i>	48
<i>The Best is Yet to Come</i>	50
<i>Since I Fell for You</i>	52
<i>Tea for Two</i>	53
<i>Lil' Darlin'</i>	54
<i>It Ain't Necessarily So.</i>	56
<i>The Shadow of Your Smile</i>	58
<i>You Go to My Head.</i>	59
<i>How High the Moon.</i>	60
III. LIVE AT THE KEY CLUB	61
Six Demonstration Tracks.	61
IV. CODA	62
BACKGROUND AND BIOGRAPHIES.	63
CD-ROM Information	64A
Using the CD-ROM.	64A
CD-ROM Table of Contents.	64B
Brief Discography	Inside Back Cover
Rhythm Section Parts Information	Inside Back Cover

Major & Blues Scales



C MAJOR (RELATIVE TO A MINOR)



C BLUES



F MAJOR (RELATIVE TO D MINOR)



F BLUES



Bb MAJOR (RELATIVE TO G MINOR)



Bb BLUES



Eb MAJOR (RELATIVE TO C MINOR)



Eb BLUES



Ab MAJOR (RELATIVE TO F MINOR)



Ab BLUES



Db MAJOR (RELATIVE TO Bb MINOR)



Db BLUES



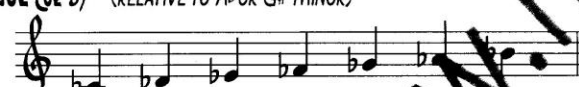
Gb MAJOR (RELATIVE TO Eb MINOR)



Gb BLUES



Cb MAJOR (or B) (RELATIVE TO Ab OR G# MINOR)



Cb BLUES



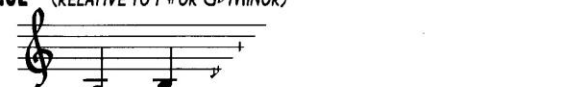
G MAJOR (RELATIVE TO E MINOR)



D MAJOR (RELATIVE TO B MINOR)



A MAJOR (RELATIVE TO F# OR Gb MINOR)



E MAJOR (RELATIVE TO C MINOR)



www.hickeys.com



HICKEY'S MUSIC CENTER

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

F (LEAD SHEET VERSION ON PAGE 48)

Cutting the Changes by Antonio J. García

TRACK 6

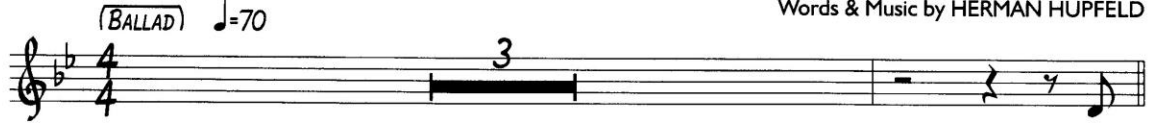
(DEMO: TRACK 17)

3 CHORUSES

As Time Goes By

65 chords (12 different), 4 keys minimum

Words & Music by HERMAN HUPFELD



You

A



must re-mem-ber this: a kiss is still a kiss, a sigh is just a sigh; the



fun - da - men - tal things ap - ply, as time goes by.

B



when two lov - ers woo, they still say, "I love you": on that you can re -



mat - ter what the fu - ture brings, as time goes

C



Moon - light and love — songs nev - er out of date



wom - an needs man - and mar

D



still the same old sto



ry

www.hickeys.com



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

F (LEAD SHEET VERSION ON PAGES 56-57)

Cutting the Changes by Antonio J. García

TRACK 11
2 CHORUSES

It Ain't Necessarily So

73 chords (19 different), 6 keys minimum

Music & Lyrics by
GEORGE & IRA GERSHWIN
DU BOSE & DOROTHY HEYWARD

(SWING) ♩=101

It ain't ne - ces - sa - ri - ly so. It
ain't ne - ces - sar - ri - ly so. De - t'ings dat yo' li - ble to read in de Bi - ble, it
ain't ne - ces - sa - ri - ly so. Li'l Da - vid was sr
my! Li'l Dav - id was small, but oh my! He for
lay down an' di - eth! Li'l Da - vid was small, but oh my!
snap for a seb - ben! Live clean! Don' have
ev - er it's pos' - ble but wid
years. Me - thr
no gal - "

© 1935
GERSHWIN
MUSIC



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

F (KEY-CENTER VERSION ON PAGES 22-23)

Cutting the Changes by Antonio J. García

TRACK 6

(DEMO: TRACK 17)
3 CHORUSES

As Time Goes By

65 chords (12 different), 4 keys minimum

Words & Music by HERMAN HUPFELD

(BALLAD) ♩=70

A C_{Mi}7 F7 F_{Mi}6 C_{Mi}7 F7(♭9) B_{bMa}7 C_{Mi}7 D_{Mi}7 G7(♯9)

C7 C[♯]07 C_{Mi}7 F_{SUS}7 F7(♭9) B_{bMa}7 E_{bMa}7 D_{Mi}7 G7(♭9)

B C_{Mi}7 F7 F_{Mi}6 C_{Mi}7 F7(♭9) B_{bMa}7 C_{Mi}7 D_{Mi}7

C7 C[♯]07 C_{Mi}7 F_{SUS}7 F7(♭9) B_{bMa}7

C E_{bMa}7 D_{Mi}7(♭5) G7 C_{Mi}7

G_{Mi}7 E_b7 G⁹

D C_{Mi}7 F7 F_{Mi}6

C7 C[♯]07

3. RIT. C_{Mi}7



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

of the track later and experiment, looking at the chord symbols found on the lead sheets beginning on page 43.

- The end of each tune concludes in two staves. Use the top staff as the track ends if you're soloing, or the bottom staff if you're recapping the tune.

You'll find more specific tips for each tune below. You can read them first, or go straight to the music beginning on page 12 and play right away.

Track 2: I've Grown Accustomed to Her Face

Often presented over a swing feel, this version is a bossa nova, which works with the "even eighths" you've probably played for years in other kinds of music: no swing eighths required!

After playing the melody once through [▶ 0:12-1:03], the three key centers of B \flat (tonic), F, and E \flat can provide you all you need for soloing on the second [▶ 1:03-1:54] and third [▶ 1:54-2:41] choruses. I've provided you a few typical reharmonizations under the first-chorus melody. If you'd like to go back and solo over them, you'll see a few more chords provided in the later lead sheet.

The AB form (8 bars + 12 bars) is fairly clear: you'll feel the repeated theme at the end of the B-section melody creates a "tag" [▶ 0:53-1:03], making the B section four measures longer than the A section.

At the end of that tag, the composer and lyricist slow down the speed of the final "accustomed" hook. Just when we've gotten used to the feeling of the word starting a four-eighth-note pattern, they stretch out the final "accustomed" to half as fast at m. 311 [▶ 0:58], adding a feeling of finality and completeness to the tune. Brilliant composing!

Listen how Robby, the drummer, sets up the cycle of the song form by filling gently into the chorus just before [▶ 1:03]. This is called "the form," and it helps all the musicians know where they are. In fact, you'll find the drummer does so at various points throughout this CD. You'll hear it a bit differently at the top of the track. The skill to do so in a way that maintains the characteristic

Track 3: The

Enj
symm

of this tune in the tonic key of C, plus a few bars of E \flat and a couple of G, that you should be able to stay focused on your solo ideas.

One of the trademark sounds of standard tunes is the occasional choice of delivering the tune first over a "two-feel" [▶ 0:10-1:14] in which the bass and drums accompany more in a half-note feel (thus two pulses per bar), then releasing into a "four-feel" at [▶ 1:15] (with the bass walking in quarter notes and the drummer's ride cymbal also played mostly in quarter notes). See how this can really propel the feel of a tune!

Track 4: I Can't Get Started

Looking at the biggest possible key picture, you could solo throughout this AABA tune using the G major scale, except for using A major for mm. C1 [▶ 1:20-1:35]. How cool is that? The D and B \flat around out a more exact picture. And did you notice Dan's piano intro used three descending eighth notes as a hint to your coming in with the eighth pickups to your melody?

Track 5: In the Still of the Night

This is a long-form AABA form, longer than the A's. The reminiscence of the waltz by Ahmed Jamal, from the mid-down swing mallet-work the intro down



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com