

# SCAT OMNIBOOK

For B $\flat$  Instruments • Transcribed Exactly from the Original Recordings

**KARRIN ALLYSON**  
Gee Baby, Aint I Good to You  
I Ain't Got Nothin' But the Blues  
Line for Lyons  
West Coast Blues  
Yardbird Suite

**ERNESTINE ANDERSON**  
All Blues

**LOUIS ARMSTRONG**  
Heebie Jeebies

**DEE DEE BRIDGEWATER**  
Song for My Father

**BUNNY BRIGGS**  
Rockin' in Rhythm

**ANN HAMPTON CALLAWAY**  
Bluesette  
How High the Moon  
Lullaby of Birdland  
Oh, Lady Be Good!  
Pick Yourself Up  
There Will Never Be Another You

**CAB CALLOWAY**  
Zaz Zuh Zaz

**BETTY CARTER**  
Thou Swell

**FAY CLAASSEN**  
Line for Lyons

**BING CROSBY**  
Dinah  
Some of These Days

**KURT ELLING**  
Nature Boy

**CONNIE EVINGSON**  
It's All Right with Me

**ELLA FITZGERALD**  
Air Mail Special  
All of Me  
Billie's Bounce  
Bli Blip  
Blue Lou  
Blue Skies  
Bluesette  
Clementine  
Crazy Rhythm  
Dipsy Doodle  
E and D Blues  
Ella Hums the Blues  
Flying Home  
How High the Moon  
It Don't Mean a Thing  
Just You, Just Me  
Mas Que Nada  
St. Louis Blues  
You'll Have to Swing It

**SLIM GAILLARD**  
Flat Foot Floogie

**ROBERTA GAMBARINI**  
Centerpiece  
From This Moment On  
Lover, Come Back to Me  
On the Sunny Side of the Street  
Squeeze Me

**TRISH HATLEY**  
Shiny Stockings

**JON HENDRICKS**  
Jumpin' at the Woodside

**EDDIE JEFFERSON**  
Body and Soul  
Honeysuckle Rose

**SHEILA JORDAN**  
I Got Rhythm

**MANHATTAN TRANSFER**  
A-Tasket, A-Tasket

**TANIA MARIA**  
It's Not for Me to Say

**CARMEN McRAE**  
Old Devil Moon  
Suddenly In Walked Bud

**MARK MURPHY**  
Stolen Moments

**ANITA O'DAY**  
Lover, Come Back to Me  
Sing, Sing, Sing

**KING PLEASURE**  
I'm in the Mood for Love

**DIANNE REEVES**  
Lullaby of Birdland  
Oh, Lady Be Good!  
Yesterdays

**TIERNEY SUTTON**  
Bernie's Tune  
Just You, Just Me

**MEL TORMÉ**  
All God's Chillun Got Rhythm  
Honeysuckle Rose (w/Roy Eldridge)  
Just Friends  
Lullaby of Birdland

**SARAH VAUGHAN**  
All of Me  
I Can't Give You Anything But Love  
Lullaby of Birdland  
Schulie a Bop

**LEO WATSON**  
Ja-Da

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# THE HISTORY OF SCAT

Scat singing is a form of jazz vocal improvisation that does not use words. Instead, the vocalist either uses nonsense syllables or imitates musical instruments.

Scat singing has its true beginnings with the 1926 Louis Armstrong recording of "Heebie Jeebies." As the story goes, during the recording session for the song, Armstrong's music fell onto the floor. To keep the recording going, he started improvising his own gibberish words over the chorus of the song, assuming it was a ruined take. After all was said and done, it was that take of "Heebie Jeebies" that was kept, and a new genre was born.

Artists at the time who picked up on the scat trend included Cab Calloway and Duke Ellington, whose "Creole Love Call" featured Adelaide Hall doing a vocal impression of a muted trumpet. Soon, other artists joined in on the vocal craze, including Dizzy Gillespie, Eddie Jefferson, Mel Torme, Sarah Vaughan, and a true master of the craft, Ella Fitzgerald.

It was while she was singing with Dizzy Gillespie's big band that Ella Fitzgerald started playing around with her vocals. Instead of singing lyrics, she imitated what the horns were doing. Her performance on the 1945 recording of "Flying Home" with the Vic Schoen Orchestra set a new standard for scat, much as Louis Armstrong's "Heebie Jeebies" had done years earlier.

The songs in this volume include selections by many of the classic jazz scat artists, including Ella Fitzgerald, Sarah Vaughan, Mel Tormé, and Eddie Jefferson, along with more contemporary vocalists, such as Karrin Allyson, Ann Hampton Callaway, and Roberta Gambarini.

You'll find these helpful features in this "omni" volume:

- 71 note-for-note transcriptions
- Meticulous easy-to-read notation
- Recording reference included with the song title
- No lyrics are included for the scat solos, as the spelling of syllables are too varied and numerous
- Any B♭ instrumentalist can use this book. The solos lend themselves to those wanting to learn the style and expand their improvising prowess.

Enjoy!

# Air Mail Special

from Ella Fitzgerald: Gold – Verve 951102

Music by Benny Goodman, Jimmy Mundy and Charlie Christian

Bright Swing (♩ = 200)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a vocal line marked 'N.C.' (No Chords) and 'Scat'. The melody is characterized by eighth and sixteenth notes, often beamed together. Chord markings are placed above the staff at various points: Bbdim7, Adim7, Abdim7, Gdim7, C7#5, and F13. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a final cadence on the eighth staff.

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The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked as 'Bright Swing' with a quarter note equal to 200 beats per minute. The first measure is marked 'N.C.' (No Chords) and contains a vocal line with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second measure is marked 'Scat' and contains a vocal line with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The subsequent staves continue the vocal line with various rhythmic patterns and rests. The fifth staff has a chord marking 'Bbdim7' above the first measure. The sixth staff has chord markings 'Adim7', 'Abdim7', and 'Gdim7' above the second, third, and fourth measures respectively. The seventh staff has chord markings 'C7#5', 'F13', and 'N.C.' above the first, second, and third measures respectively. The eighth staff continues the vocal line.

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# All God's Chillun Got Rhythm

from *Mel Tormé: It's Easy to Remember – Recall 258*

Lyrics by Gus Kahn

Music by Bronislaw Kaper and Walter Jurmann

Freely

E E+ C#m/E

I got a frown, you got a frown, all God's

F#9 F#m7

chil-lun got a frown on their face. Ain't no chance

B13 F#9 B13

with a frown; a song and a dance 'll turn 'em up - side down.

Fast Swing (♩ = 220)

E C#m7 F#m9 B9 F Dm7 Gm9 C7

Bum bum vum, vum. Bum bum vum, oh,

Fmaj9 Dm7 Gm9 C7 Am7 D7b9 Gm7 C7 Fmaj9 Dm7

all God's chil - lun got rhy - thm; all God's chil -

Gm9 C7 Cm7 F7 Bbmaj7 E7 Am7 D7

- lun got swing. May-be have - n't got mon-ey,

Gm7 C7 Fmaj7 F7 Em7 A7 Dm7

may-be have - n't got shoes; all God's chil - lun got rhy-thm for to

G9 Gm9 C13 Fmaj9 Dm7 Gm9 C7 Am7 D7b9

chase a - way the blues. All God's chil - lun got trou - bles;