

Chapter 1 : Broadway Jazz Standards Sheet Music By Various - Sheet Music Plus

"Broadway" was written in with words and music by Billy Byrd, Teddy McRae and Henri Woode. This is a great jam session tune to know and a good one to add to your repertoire.

Sequenced stride piano version, with elaboration. The chord progression, known as "rhythm changes", has been used as the basis of numerous jazz compositions, including many standards. Problems playing this file? It was composed by George Gershwin with lyrics by Ira Gershwin. The song failed to achieve significant pop success, charting only once in . However, it became popular in the jazz world, especially for female vocalists. Lyrics were written by Ira Gershwin. Frankie Trumbauer recorded the first hit version of the song in . Its prostitution-themed lyrics were considered bad taste at the time, and the song was banned from the radio. The song took time to catch on as a jazz standard, possibly because it was 72 measures long. When Sidney Bechet recorded it in , the song was not yet a regular jazz number. It was composed by Eubie Blake and lyrics were written by Andy Razaf. It was introduced by Minto Cato on Broadway [26] and the first recording was made by Ethel Waters in . Bigard has admitted borrowing parts of the song from a composition called "Dreamy Blues" by his teacher Lorenzo Tio. Harry Richman sang it in the original revue. Richman and Ted Lewis charted with it in , [37] and Louis Armstrong recorded his version in . The song is readily associated with Armstrong today. It was composed by Harry Barris with lyrics by Gordon Clifford. Bing Crosby performed the song in the film, and his recording with the Gus Arnheim Orchestra became his first solo hit and helped him get a contract for his first radio show. The lyrics for the Johnny Green composition were written by Edward Heyman. It was originally offered to Duke Ellington, who did not consider the song to be his style and declined. Louis Armstrong made the first jazz recording of the song in . He usually radically reworked the songs and had the ability to make standards sound like new compositions. It was introduced by Jean Sargent on stage. It was sung by Evelyn Hoey in the musical, but did not become popular until after the Broadway production ended and blues singer Marian Chase started including it in her repertoire. How High Is the Sky? Coleman Hawkins made a popular jazz version in , and Charlie Parker recorded it as a ballad in . The first recording by Crosby became an immediate hit, reaching number five on the pop singles chart. Saxophonist Chu Berry made an influential jazz recording with Cab Calloway in . The lyrics for the Ellington composition were written by Irving Mills. The same year, a rendition by the Mills Brothers rose to the charts. It was introduced on stage by Fred Astaire, who also sang it in the film *The Gay Divorcee* , based on the musical. The song remained popular throughout the swing era and charted five times in the s and s. The first hit recordings were by Guy Lombardo and Ethel Waters in . Nat King Cole recorded it several times as an instrumental, and had a hit with a vocal version. Charlie Parker made an influential ballad rendition in . Billie Holiday recorded the song many times during her career. Art Tatum recorded it as a solo piano piece in and returned to it several times. Nat King Cole recorded a trio performance of it in , and both Ella Fitzgerald and Benny Goodman charted with the song in . Lyrics were later added by Irving Mills and Mitchell Parish. Glen Gray and Don Redman also charted with the song in . It was introduced by Irene Dunne. Not as popular in the pop world as "Smoke Gets in Your Eyes" from the same musical, it has enjoyed much more success in jazz circles. The song is often associated with Billie Holiday, who recorded it in . Introduced on stage by J. It became a popular jazz number in the s after Charlie Parker recorded it for his album *Charlie Parker with Strings*. It was later released commercially as "Blue Moon", with yet another set of lyrics, and was first recorded by Glen Gray and the Casa Loma Orchestra. Hart disliked the final version, which nonetheless became his most popular song. Ellington claimed to have composed the song in 20 minutes. The song is also known as "In My Solitude". A million-selling, Billboard Hot number one version was recorded by doo-wop group The Platters in . Kern originally composed the song as a fast tap-dance number for his musical *Show Boat* , and converted it into a ballad for Roberta. The song is particularly favored by piano players; Teddy Wilson made an early influential piano version in . It is considerably longer than the average song of the time bars instead of the usual 32 bar AABA form. At one point, it was used as the theme song of nine different radio shows. The song was written by Cole Porter. Richard Himber and His Orchestra was the first to chart

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with the song in late 1934 Red Garland recorded it in London in 1955. Teddy Wilson made a recording with Coleman Hawkins and recorded it the following year with the Benny Goodman Sextet. It was introduced by French actor Jean Sablon, who also recorded it in French as "Ces petites choses". Benny Goodman had a 1 hit with the song in 1935. It is mostly associated with Ellington, who recorded it many times in different arrangements. It was introduced by Bing Crosby, whose version remained on the top of the charts for 10 weeks and was nominated for an Academy Award for Best Original Song. The first jazz recording was made by Duke Ellington. It was composed by Jerome Kern with lyrics by Dorothy Fields. It was introduced in the film by Fred Astaire, whose recording rose to number three on the charts. It was introduced on stage by Mitzi Green. Hal McIntyre and His Orchestra was the first to chart with the song in 1935. It was introduced in the film by Fred Astaire and has been recorded many times by jazz singers and pianists. It became a hit for Tommy Dorsey and His Orchestra, whose recording stayed at the top of the charts for 14 weeks. Bill Evans has recorded the song several times. It was introduced by Fred Astaire, whose recording with the Johnny Green Orchestra stayed at number one for ten weeks. It became a hit for Charlie Barnet in 1941 as an instrumental. Barnet adopted an extended version of it into his theme song, credited to himself and titled "Redskin Rhumba". Don Byas recorded the piece in 1942, and the same year Charlie Parker used its harmonic progression in his composition "Ko-Ko". The song is also known as "Indian Love Song". Lyrics were provided by Ira Gershwin. It was the last song George Gershwin composed. It was meant to be included in the film Romance in the Rough, which was never produced. The first hit version was made by Glenn Miller and His Orchestra in 1938. Sarah Vaughan recorded the song in 1945 and several times afterwards. It has been recorded many times by vocalists and instrumentalists and its most famous jazz version is by trumpeter Miles Davis on Someday My Prince Will Come. Benny Goodman gave an influential performance of it in his Carnegie Hall concert.

Chapter 2 : Sheet music: Broadway Jazz Standards (B Flat, E Flat and C Instruments)

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Chapter 8 : Jazz Standards Songs and Instrumentals (Broadway)

Jazz standards are musical compositions that are widely known, performed and recorded by jazz artists as part of the genre's musical repertoire. This list includes compositions written in the s that are considered standards by at least one major fake book publication or reference work.

Chapter 9 : Sheet Music : Broadway Jazz Standards (B Flat, E Flat, C and Bass clef Instruments)

Here is my effort at selecting the most important standards for an aspiring jazz improviser to learn. These include both Broadway-type songs, and tunes written by jazz figures as improv vehicles. They are organized into "Top 50" and "Next 50" groups.