ЭРА СВИНГА

ПОПУЛЯРНЫЕ МЕЛОДИИ

Москва
1994

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Составитель Р. Ясемчик

МОСКВА

От составителя

Эра свинга - так стал называться период с 1936 года до середины 40-х годов, когда в джазе доминировали биг-бэнды - эстрадные оркестры большого состава, исполнявшие популярную танцевальную музыку и джазовые аранжировки в стиле Бенни Гудмена, Каунта Бейси, Гленна Миллера.

В эти десять лет свинг сделал в Америке большие деньги, и руководители оркестров неожиданно стали так же популярны, как кинозвезды. Свинг процветал под громкие возгласы танцующих.

Многие у нас помнят оглушительный успех фильма "Серенада солнечной долины", едва ли не единственный джазовый мюзикл, рассказывающий о приключениях оркестра Гленна Миллера, посмотрев который, поколение пятидесятых с первого взгляда влюбилось в эту просто неотразимую музыку. Многие даже начали изучать английский язык, чтобы петь легендарную "Чаттанугу". Это было как порыв свежего ветра в распахнутое окно, которое идеологические "товарищи", быстро почуяв, чем это пахнет, немедленно наглухо замуровали. Джаз оказался недоступным для широкого круга музыкантов. Каким-то чудом к нам прорывались оркестры Бенни Гудмена и Дюка Эллингтона - это были потрясающие концерты, мы тогда впервые услышали живой свинг.

С тех пор прошло много лет, все вокруг изменилось, жизнь стремительно идет вперед, казалось бы, зачем возвращаться на полвека назад, дескать, эта музыка безвозвратно ушла в историю, она не актуальна сегодня. Тот, кто так думает, мне кажется, ошибается. Потери, которые понесла наша музыкальная культура из-за недоброй памяти "железного занавеса", на самом деле невосполнимы. Сейчас, в эпоху "Ксюши" и "Бухгалтера" это особенно ясно видно.

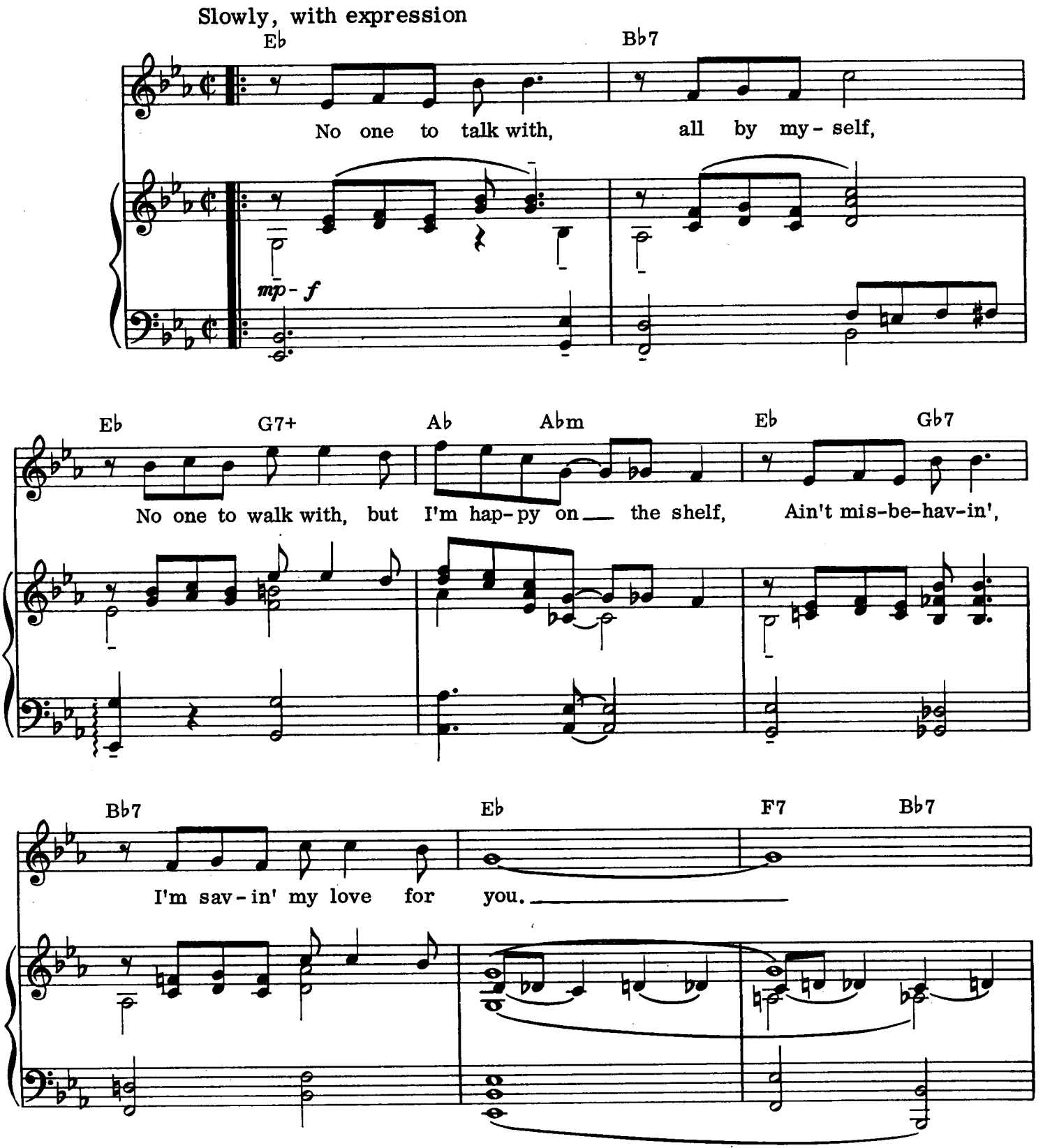
Настоящее издание имеет своей целью как-то восполнить этот пробел, познакомить любителей музыки (и не только джазовой) с лучшими образцами американских популярных песен сороковых годов.

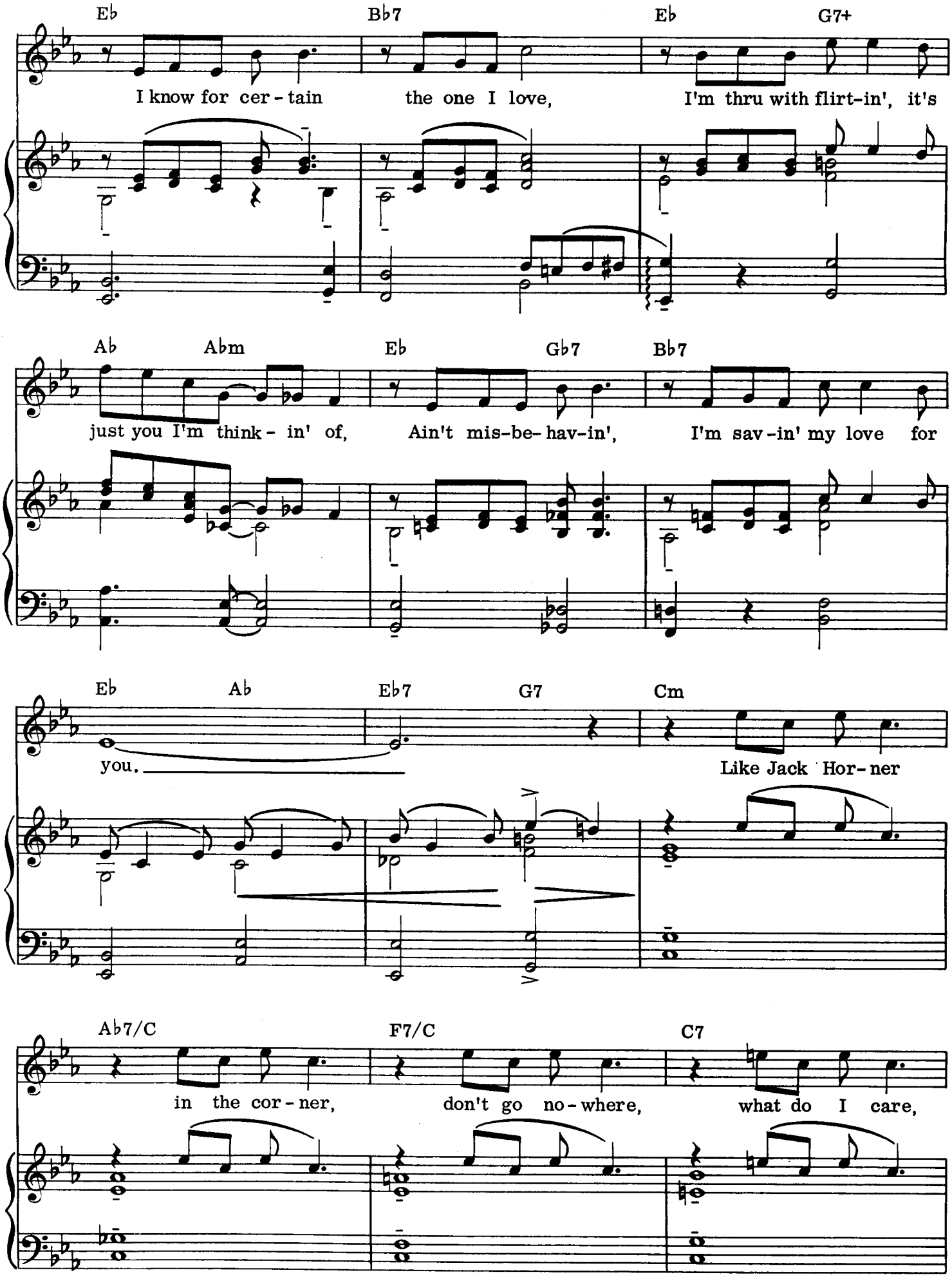
В этом сборнике собраны самые известные хиты эры свинга. Эти песни входили в репертуар таких исполнителей, как Луи Армстронг, Фэтс Уоллер, Эллы Фитцджеральд, Джек Тигарден, Фрэнк Синатра и других, они до сих пор пользуются огромным успехом во всем мире. Хотелось бы, чтобы с этим пластом американской музыки познакомилось в первую очередь поколение тинэйджеров. Если старшее поколение знает и любит эти песни, то молодежи будет очень полезно поиграть эту очаровательную музыку, почувствовать под своими пальцами "настоящую Америку". Разучив эти ноты, Вы приобретете навыки в умении аккомпанировать, научитесь правильно нажимать "джазовые" аккорды, познакомитесь с буквенными обозначениями аккордов. Подбирая по слуху какие-то другие вещи, пользуйтесь почерпнутыми из этих нот знаниями, применяйте стандартные гармонические схемы. Эти ноты довольно просты в исполнении, уровень сложности - примерно 4 - 5 класс музыкальной школы, так что не бойтесь покупать их для детей.

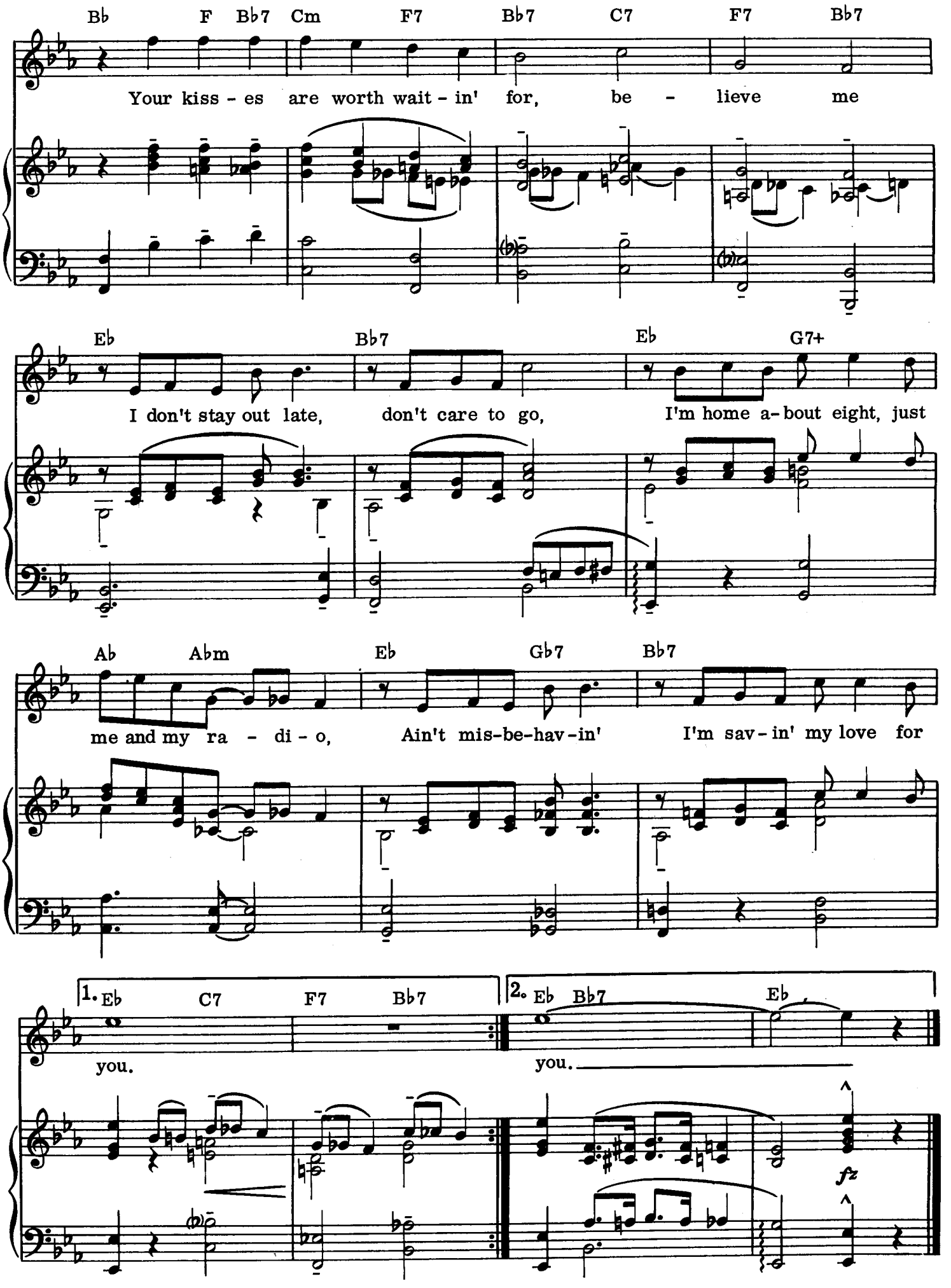
Играйте эту музыку - Вы откроете для себя целый мир - этот прекрасный и удивительный мир джаза.

Ain't Misbehavin'

Lyric by ANDY RAZAF
Music by THOMAS WALLER and HARRY BROOKS

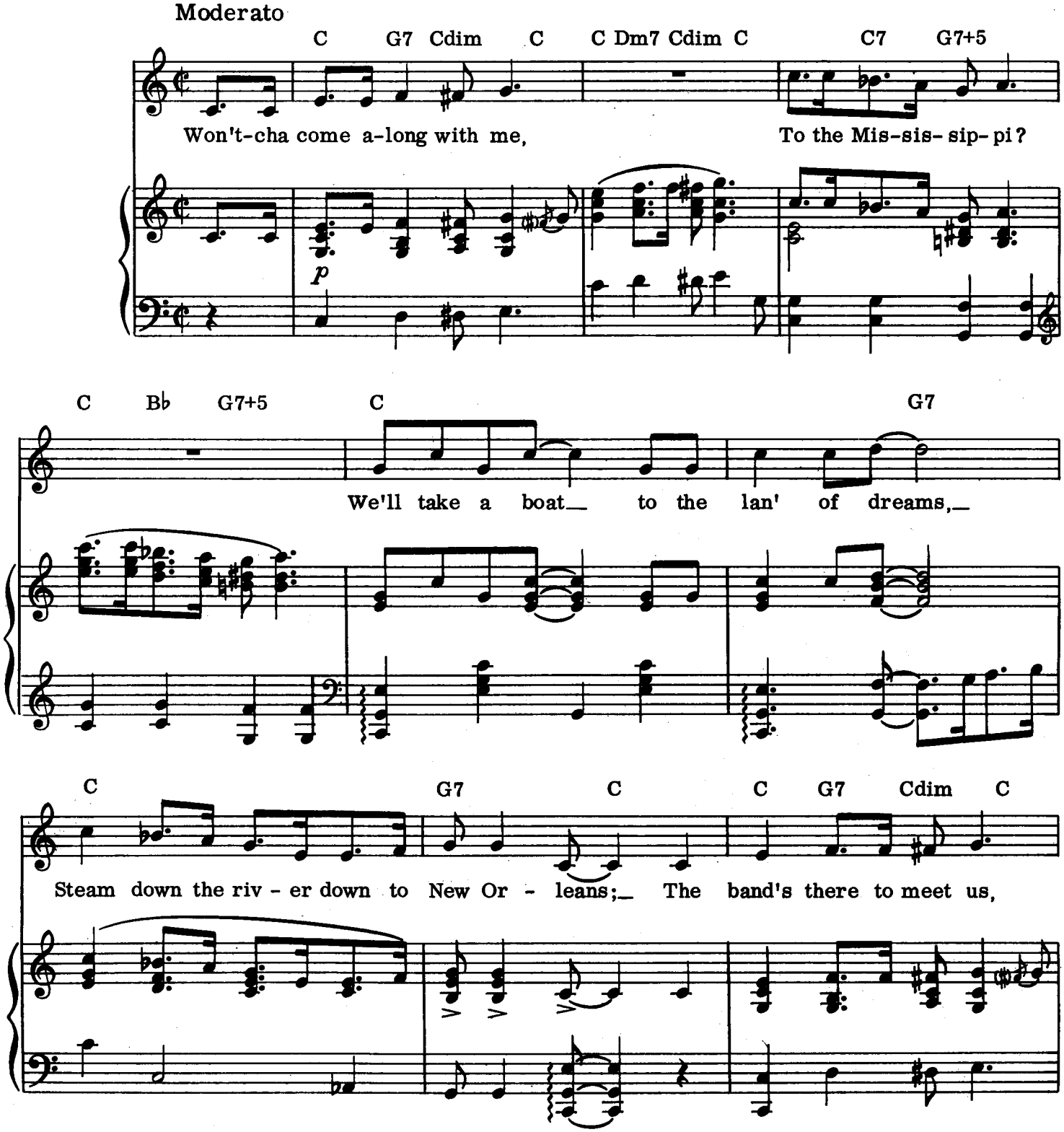


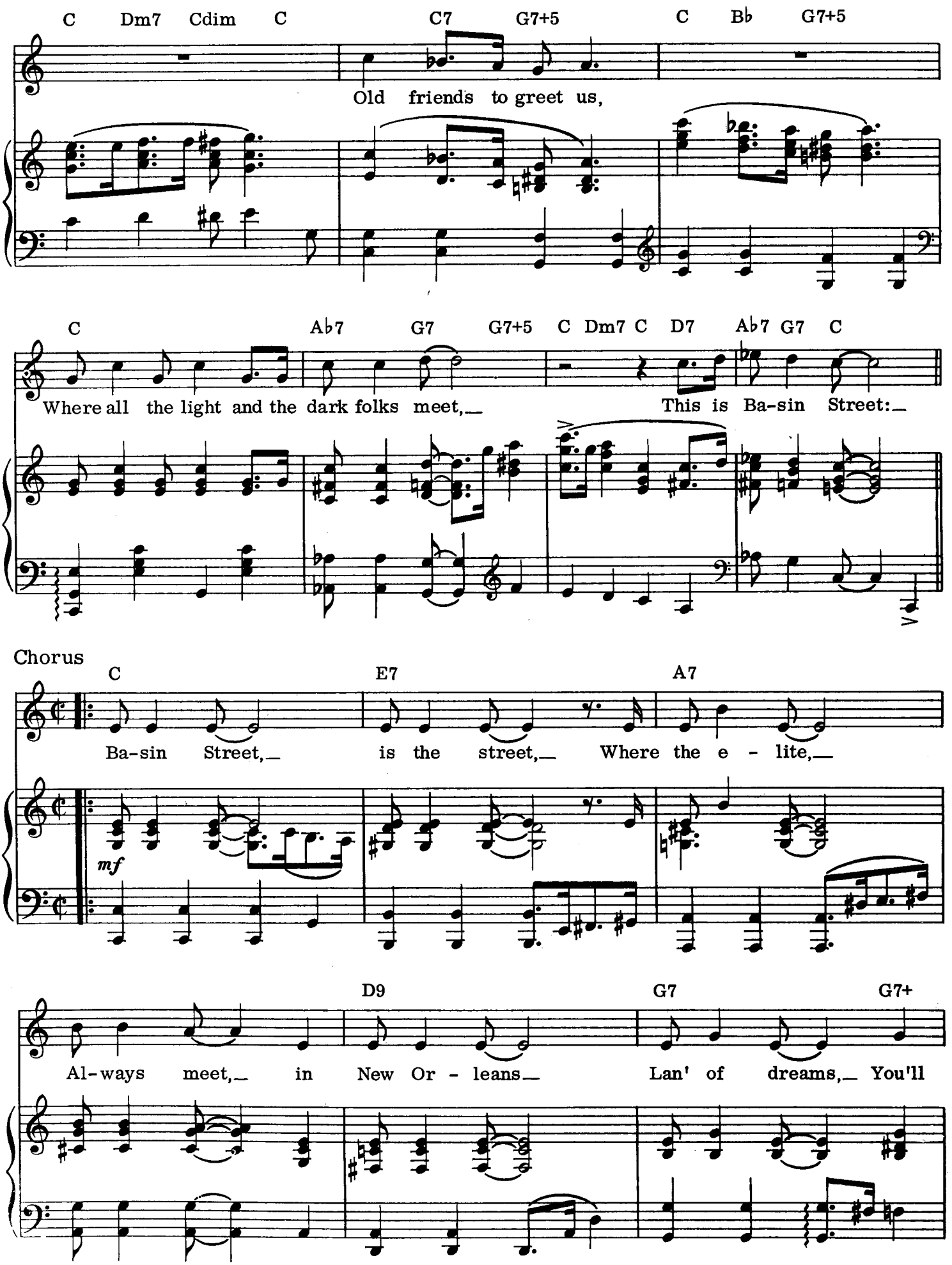

Eb
Bb7
Eb
G7+
I know for cer - tain
the one I love,
I'm thru with flirt-in', it's
Ab
Abm
Eb
Gb7
Bb7
just you I'm think - in' of,
Ain't mis-be- hav-in',
I'm sav-in' my love for
Eb
Ab
Eb7
G7
Cm
you.
Like Jack Hor - ner
Ab7/C
F7/C
C7
in the cor - ner,
don't go no - where,
what do I care,

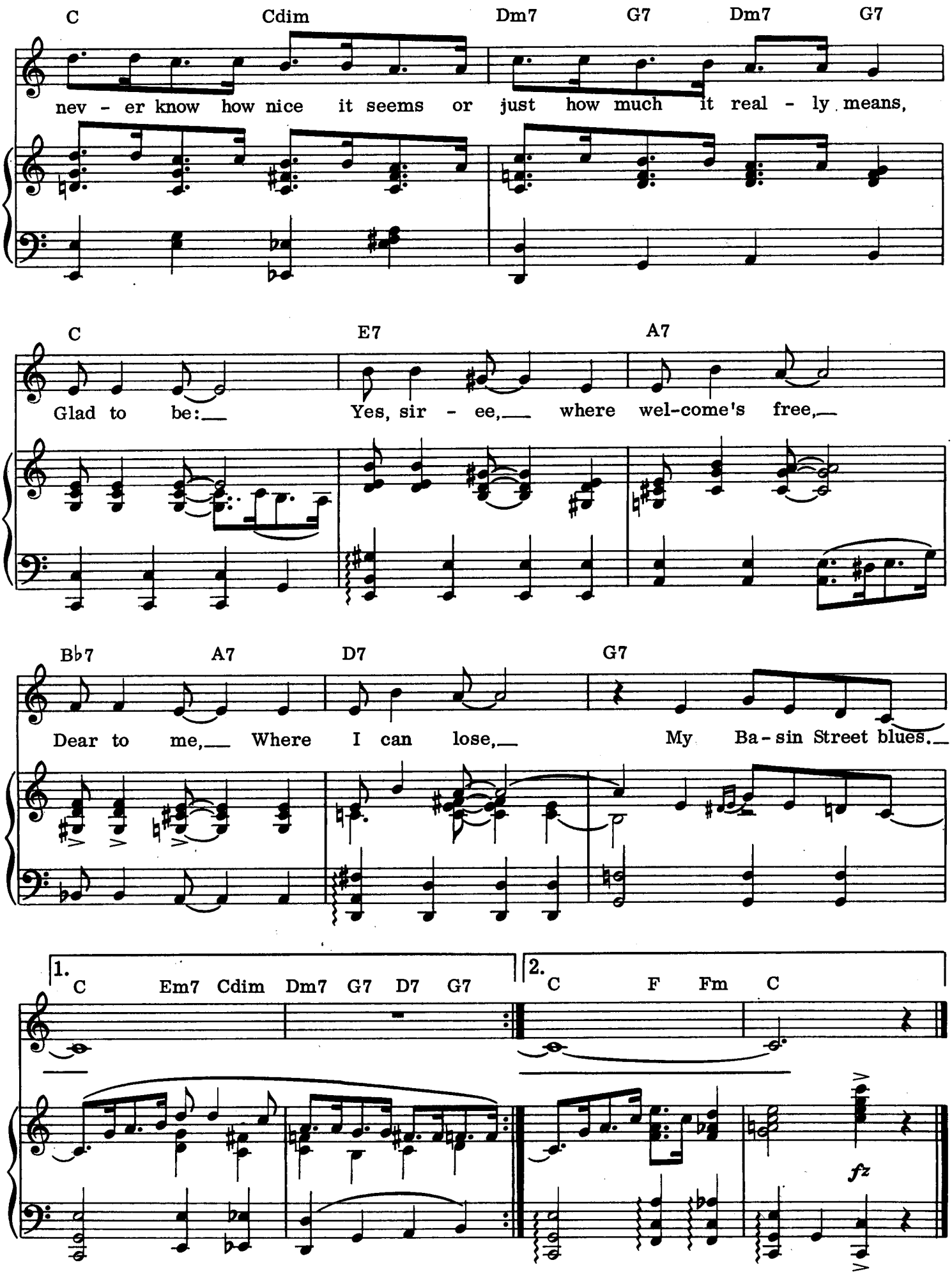

Bb F Bb7 Cm F7 Bb7 C7 F7 Bb7
Your kiss - es are worth wait - in' for, be - lieve me
Eb Bb7 Eb G7+
I don't stay out late, don't care to go, I'm home a-bout eight, just
Ab Abm Eb Gb7 Bb7
me and my ra - di - o, Ain't mis-be-hav-in' I'm sav-in' my love for
1. Eb C7 F7 Bb7
you.
2. Eb Bb7 Eb
you.
fz

Basin Street Blues

by SPENCER WILLIAMS

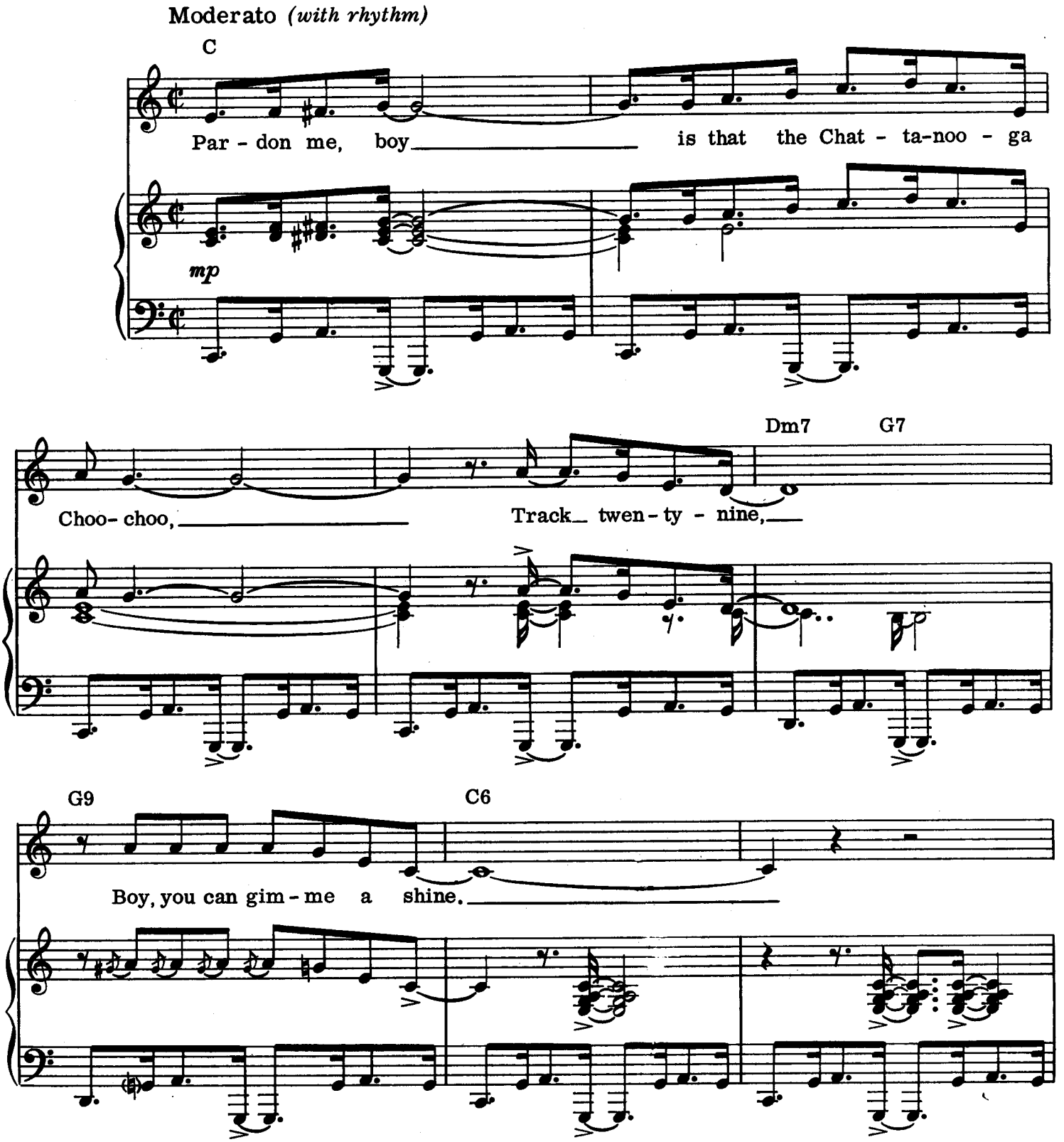


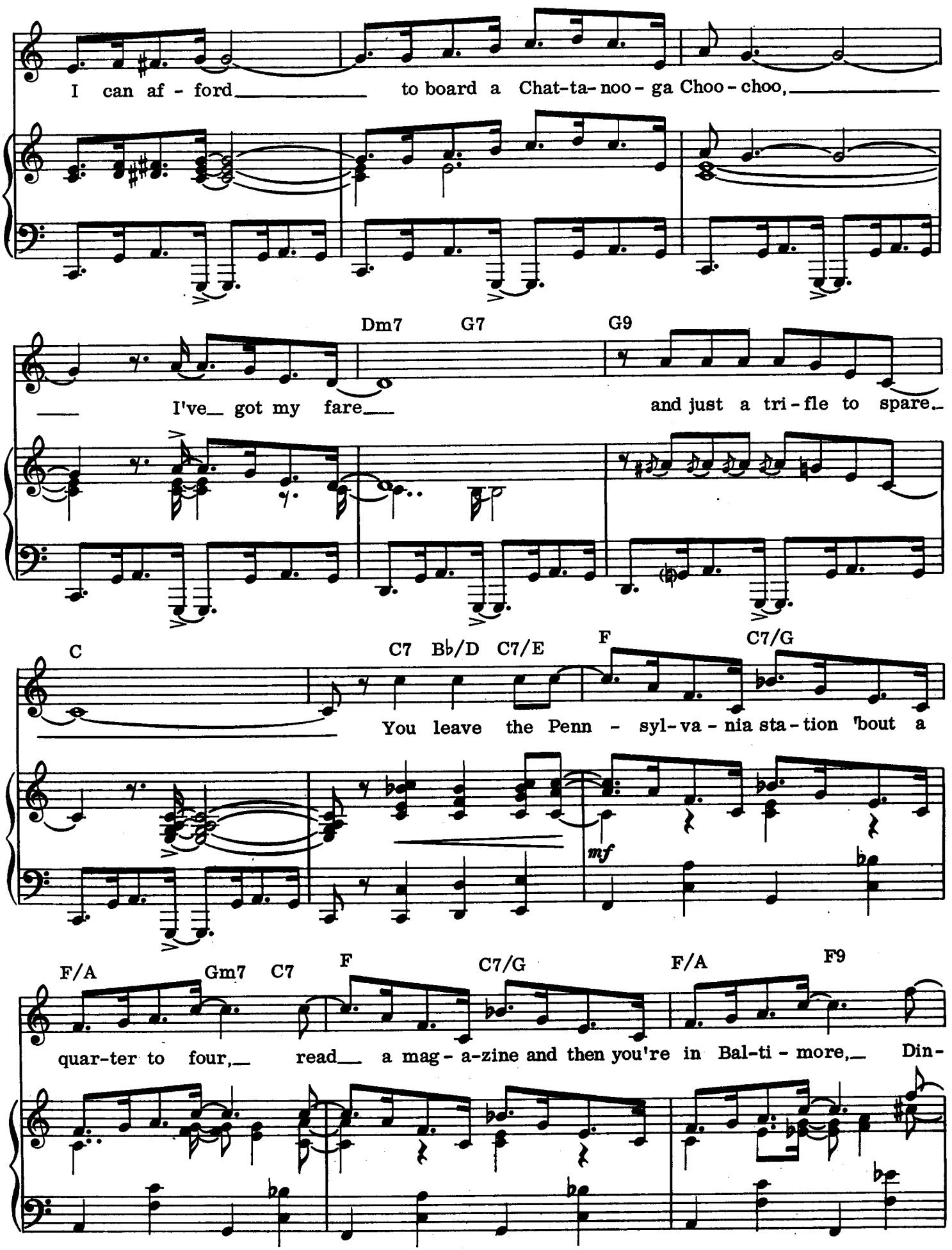

C Dm7 Cdim C C7 G7+5 C Bb G7+5
Old friends to greet us,
C Ab7 G7 G7+5 C Dm7 C D7 Ab7 G7 C
Where all the light and the dark folks meet,_ This is Ba-sin Street:_
Chorus
C E7 A7
Ba-sin Street,_ is the street,_ Where the e - lite,_
mf
D9 G7 G7+
Al-ways meet,_ in New Or - leans_ Lan' of dreams,_ You'll

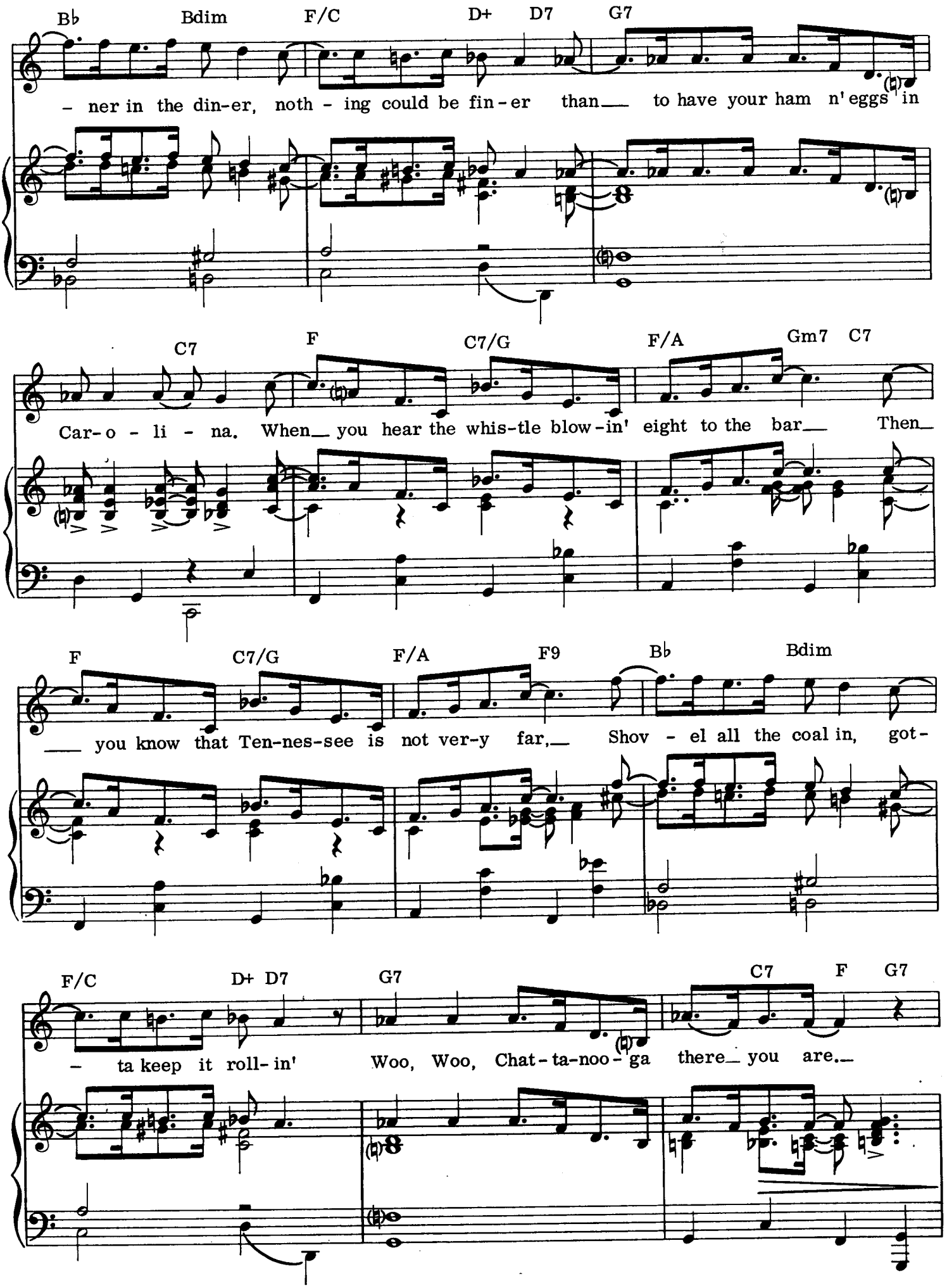

C Cdim Dm7 G7 Dm7 G7
nev - er know how nice it seems or just how much it real - ly means,
C E7 A7
Glad to be:__ Yes, sir - ee,__ where wel-come's free,__
B♭7 A7 D7 G7
Dear to me,__ Where I can lose,__ My Ba - sin Street blues.__
1. C Em7 Cdim Dm7 G7 D7 G7
2. C F Fm C
fz

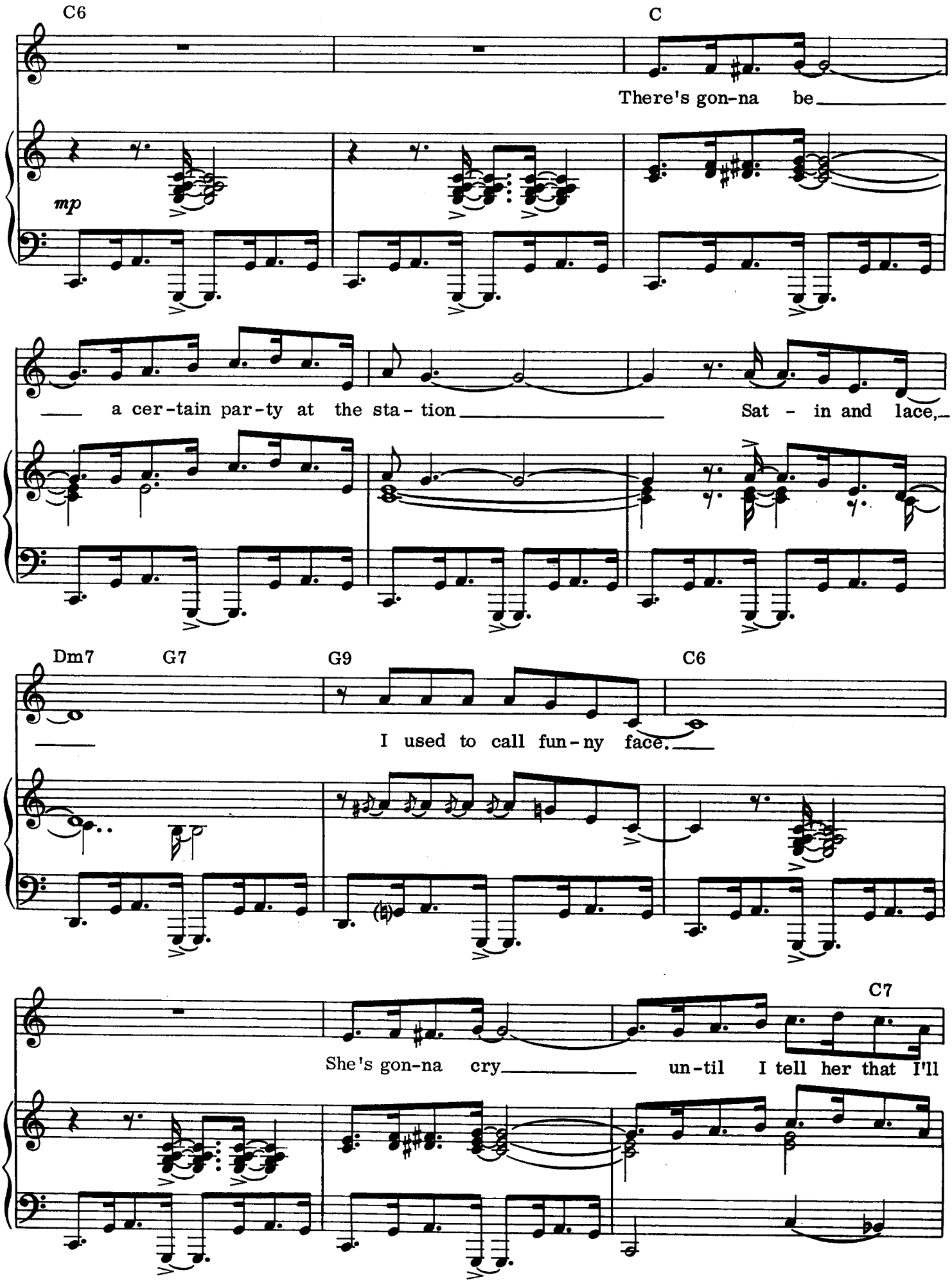
Chattanooga Choo-Choo

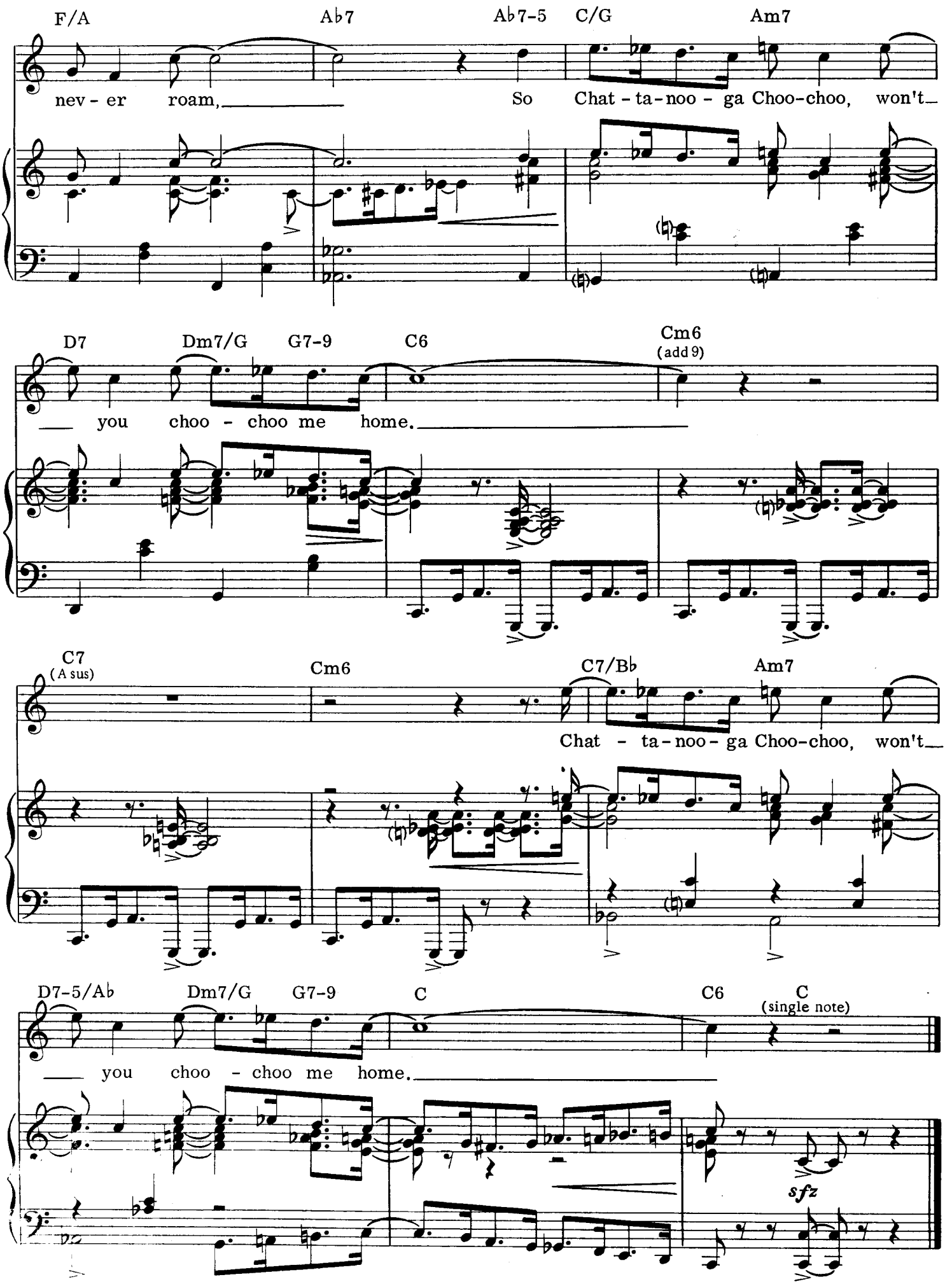
Lyric by MACK GORDON
Music by HARRY WARREN




I can af - ford to board a Chat-ta-noo - ga Choo - choo,
Dm7 G7 G9
I've got my fare and just a tri - fle to spare.
C C7 B♭/D C7/E F C7/G
You leave the Penn - syl-va - nia sta - tion 'bout a
mf
F/A Gm7 C7 F C7/G F/A F9
quar-ter to four, read a mag - a-zine and then you're in Bal-ti - more, Din-

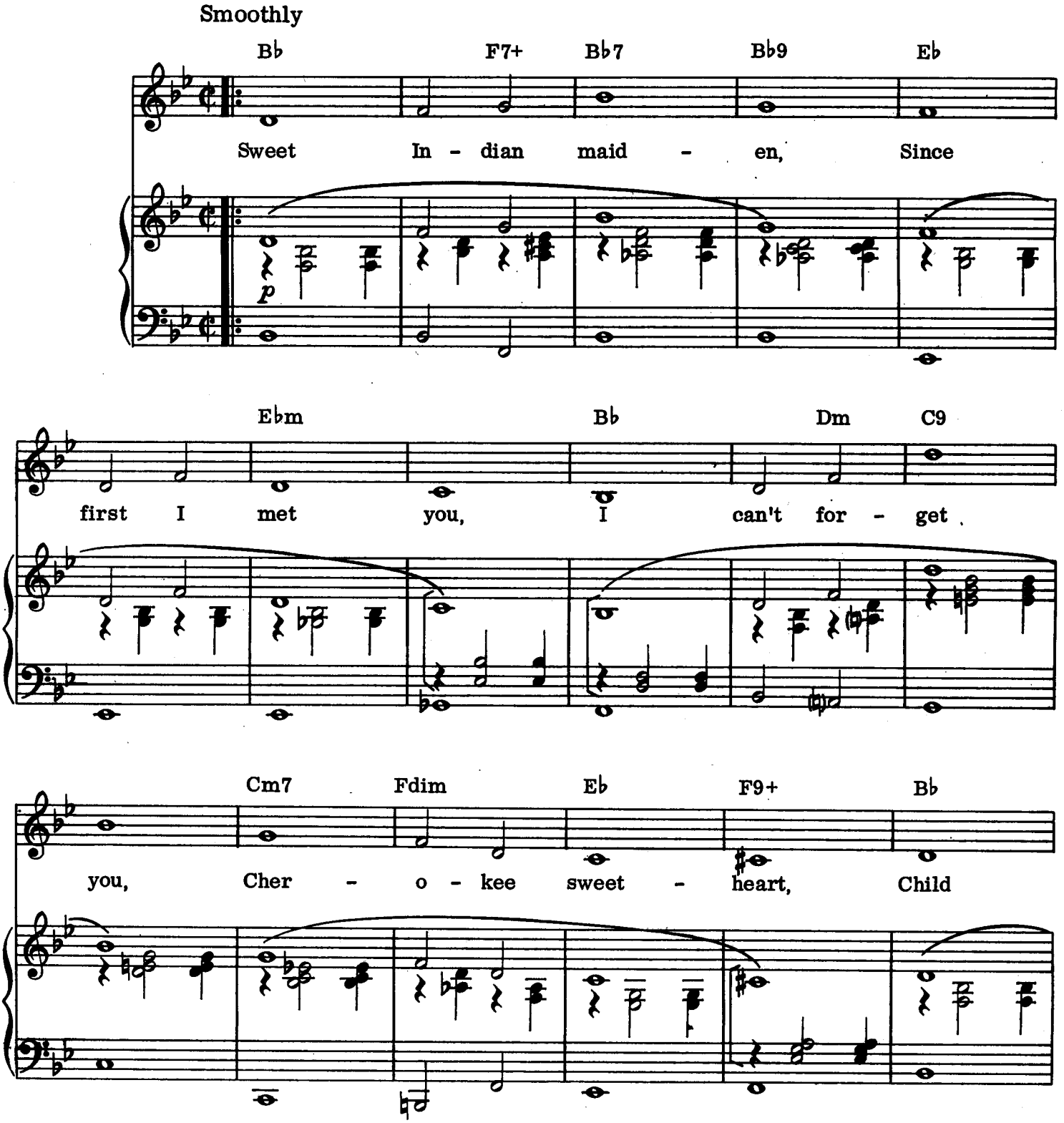

B♭ Bdim F/C D+ D7 G7
– ner in the din-er, noth – ing could be fin-er than to have your ham n' eggs in
C7 F C7/G F/A Gm7 C7
Car-o – li – na. When you hear the whis-tle blow-in' eight to the bar Then
F C7/G F/A F9 B♭ Bdim
you know that Ten-nes-see is not ver-y far, Shov – el all the coal in, got-
F/C D+ D7 G7 C7 F G7
– ta keep it roll-in' Woo, Woo, Chat-ta-noo-ga there you are.

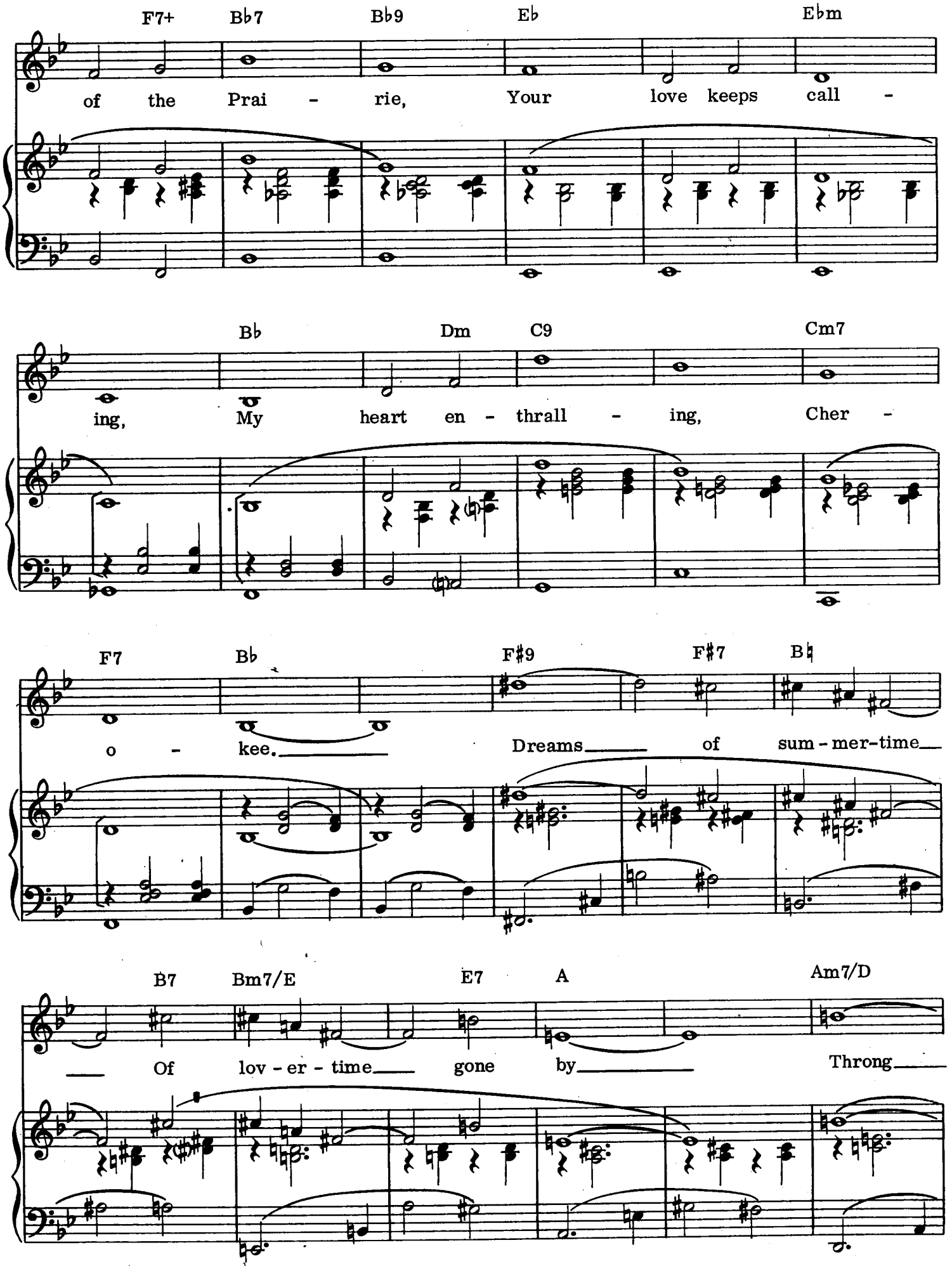

C6
C
There's gon-na be
mp
a cer-tain par-ty at the sta-tion
Sat - in and lace,
Dm7
G7
G9
C6
I used to call fun-ny face.
C7
She's gon-na cry
un-til I tell her that I'll

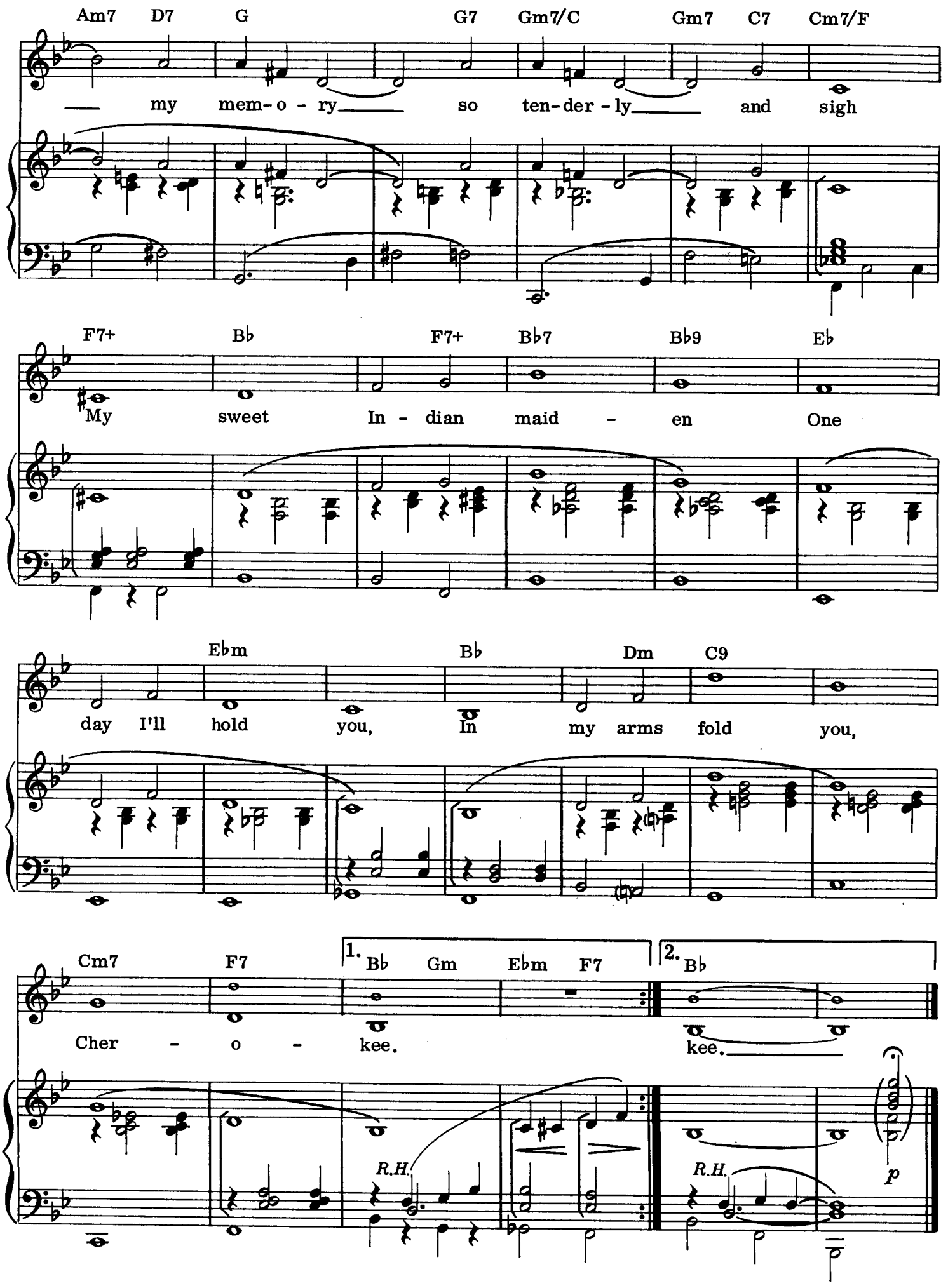

F/A
A♭7
A♭7-5
C/G
Am7
nev - er roam, So Chat - ta - noo - ga Choo-choo, won't
D7
Dm7/G
G7-9
C6
Cm6
(add 9)
you choo - choo me home.
C7
(A sus)
Cm6
C7/B♭
Am7
Chat - ta - noo - ga Choo-choo, won't
D7-5/A♭
Dm7/G
G7-9
C
C6
C
(single note)
you choo - choo me home.
sfz

Cherokee

Words and Music by
RAY NOBLE

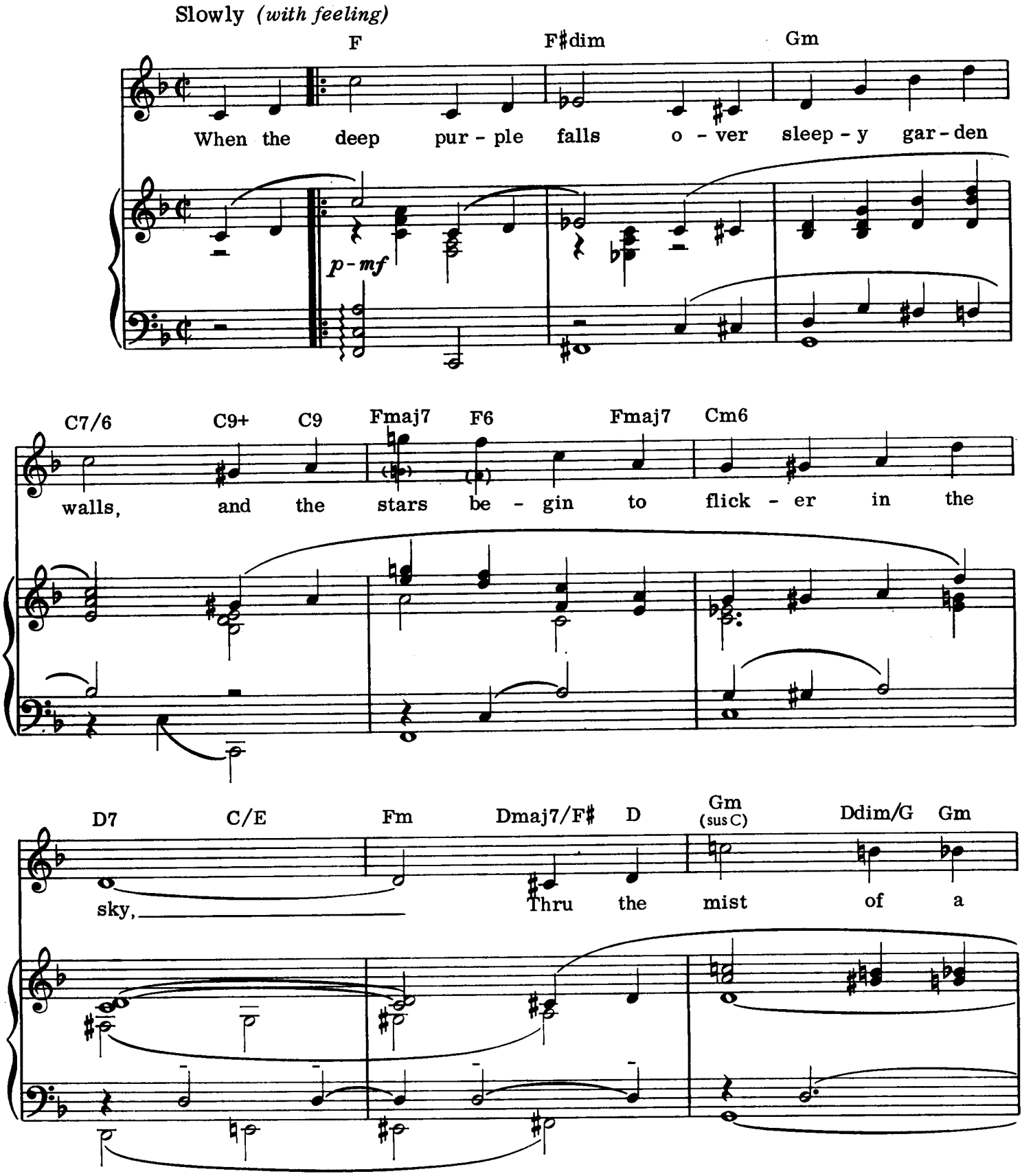


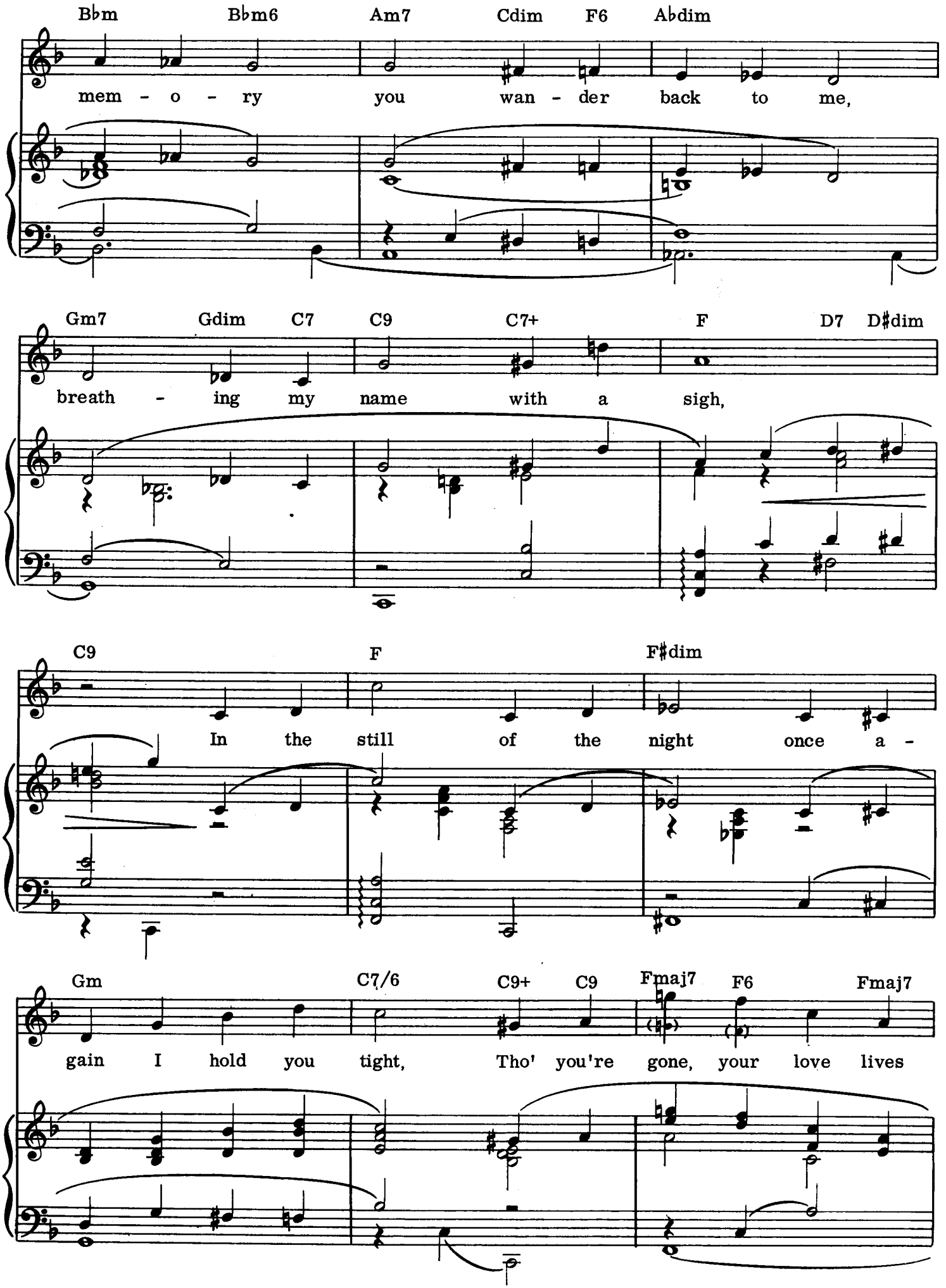

F7+ B♭7 B♭9 E♭ E♭m
of the Prai - rie, Your love keeps call -
B♭ Dm C9 Cm7
ing, My heart en - thrall - ing, Cher -
F7 B♭ F♯9 F♯7 B♮
o - kee. Dreams of sum - mer-time
B7 Bm7/E E7 A Am7/D
Of lov - er - time gone by Throng

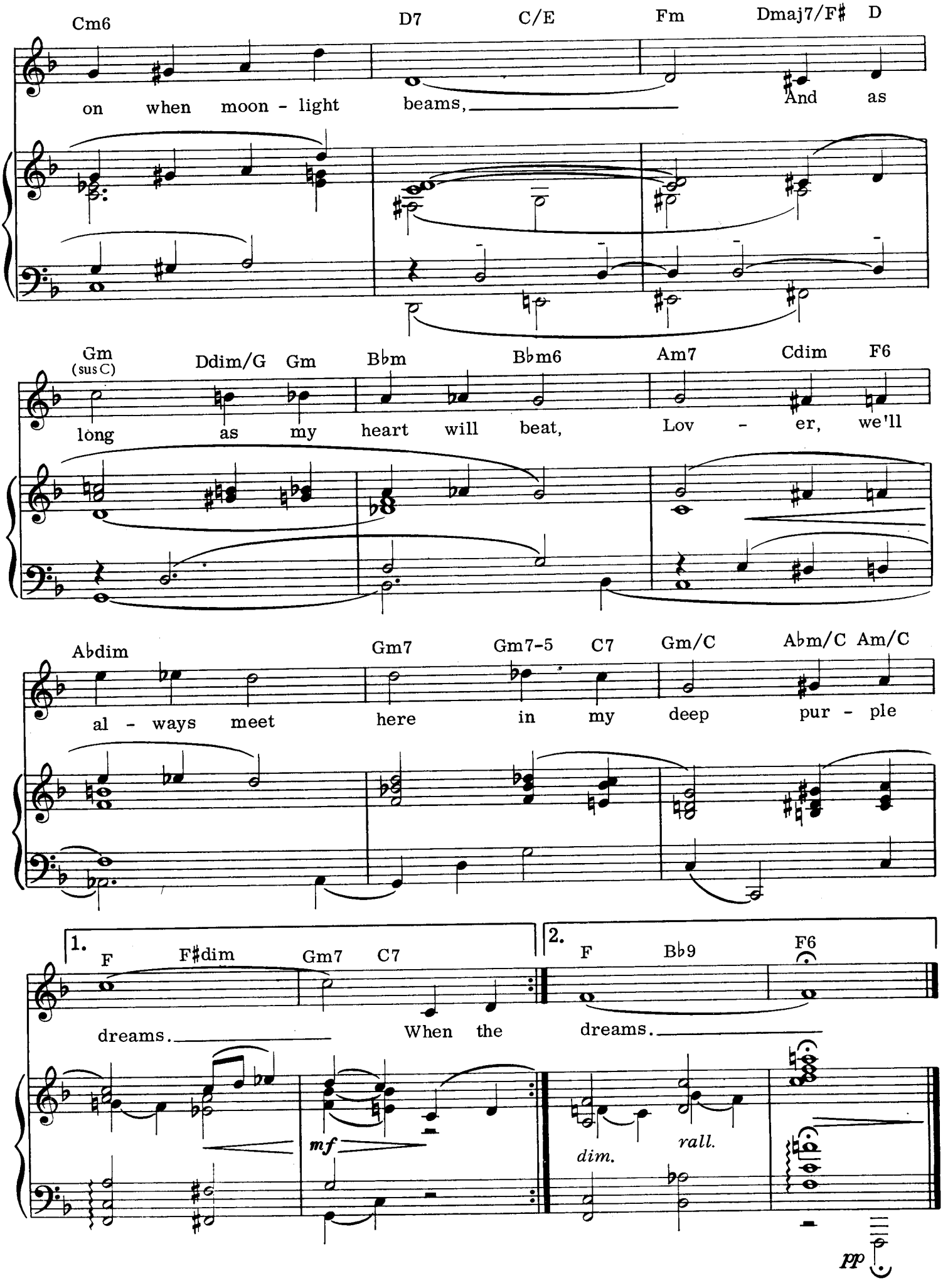

Am7 D7 G G7 Gm7/C Gm7 C7 Cm7/F
my mem-o - ry so ten-der - ly and sigh
F7+ Bb F7+ Bb7 Bb9 Eb
My sweet In - dian maid - en One
Ebm Bb Dm C9
day I'll hold you, In my arms fold you,
Cm7 F7 1. Bb Gm Ebm F7 2. Bb
Cher - o - kee. kee.
R.H. R.H. p

Deep Purple

Lyric by MITCHELL PARISH
Music by PETER DE ROSE

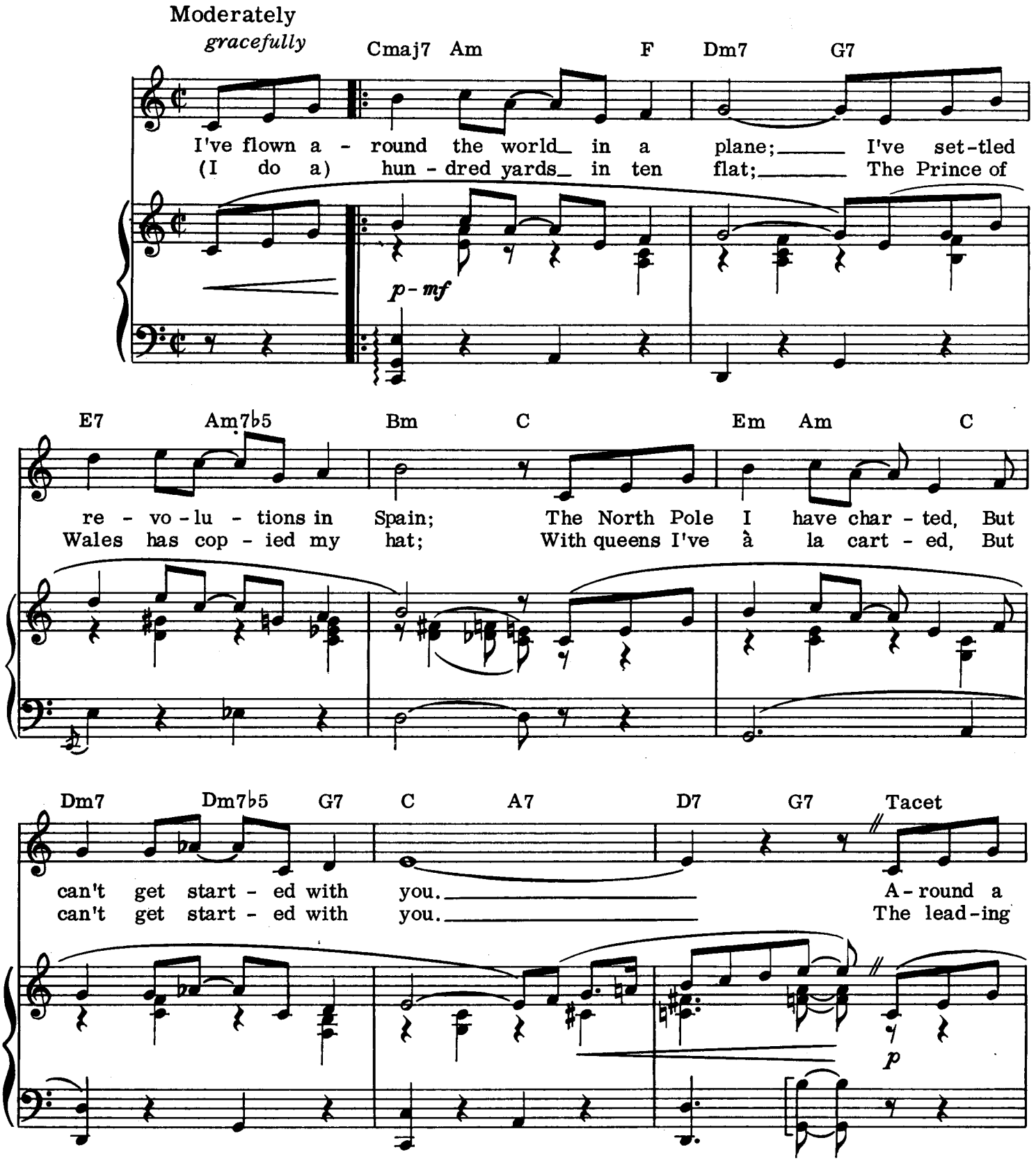


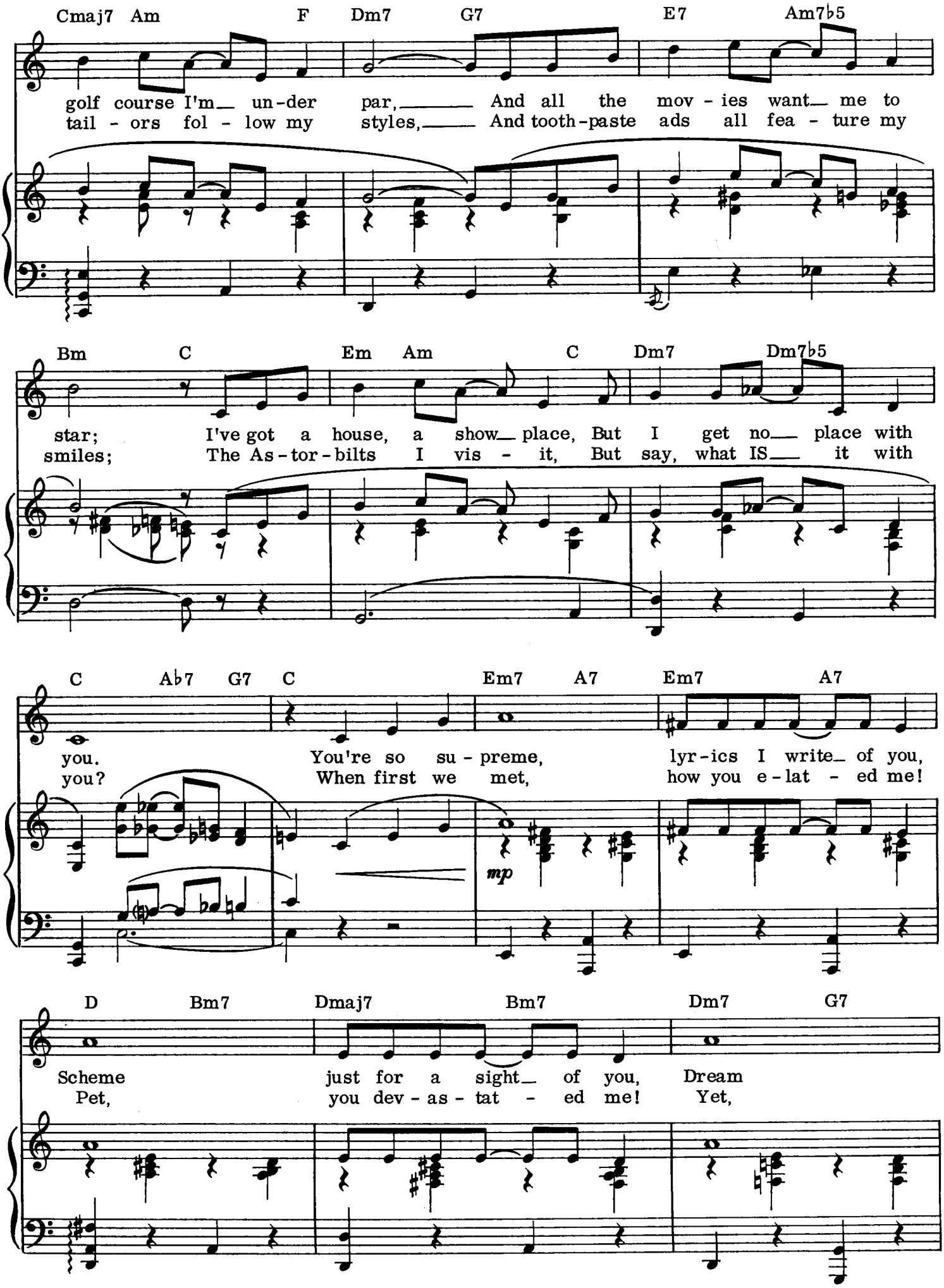

Bbm Bbm6 Am7 Cdim F6 Abdim
mem - o - ry you wan - der back to me,
Gm7 Gdim C7 C9 C7+ F D7 D#dim
breath - ing my name with a sigh,
C9 F F#dim
In the still of the night once a -
Gm C7/6 C9+ C9 Fmaj7 F6 Fmaj7
gain I hold you tight, Tho' you're gone, your love lives

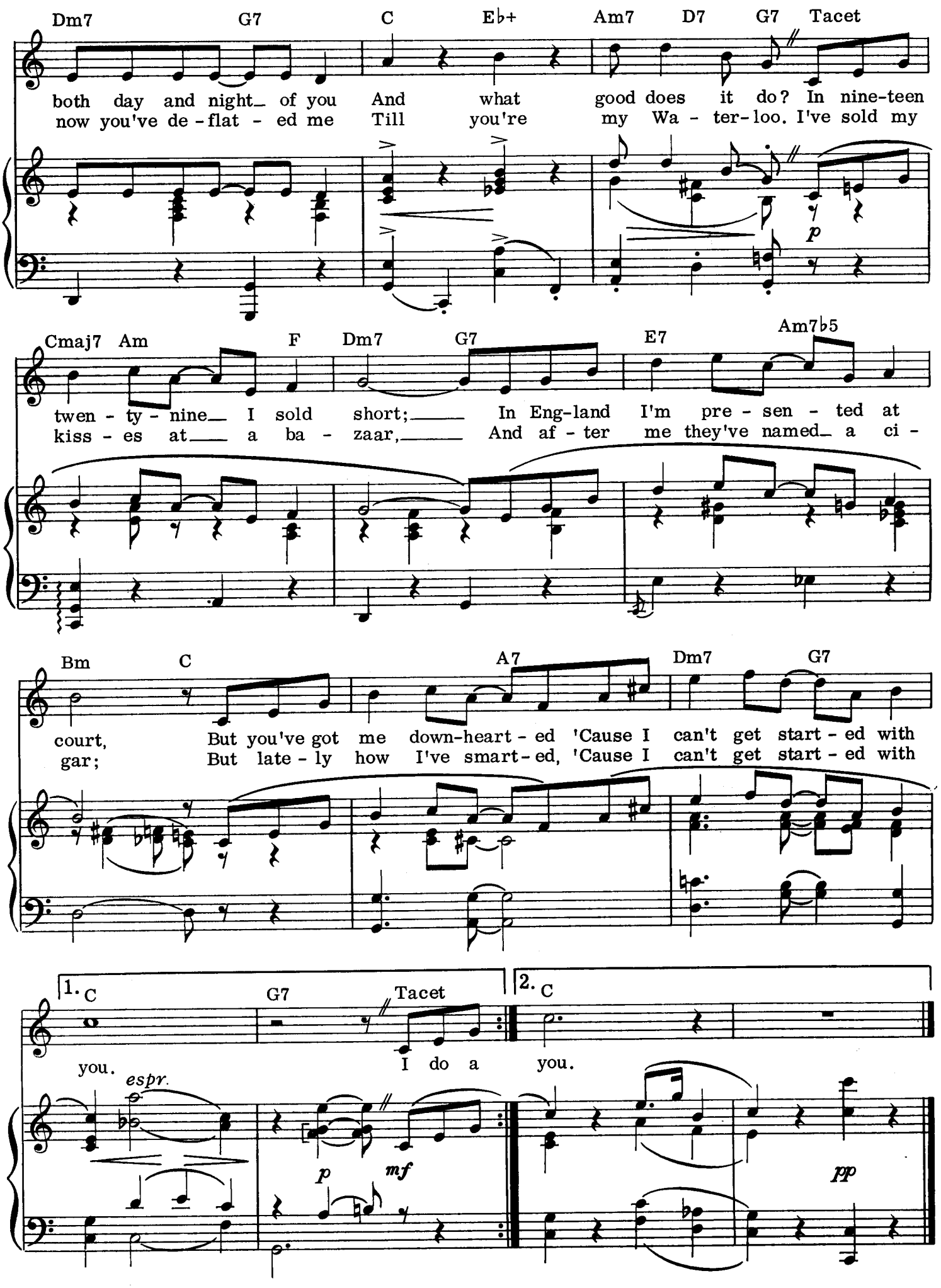

Cm6 D7 C/E Fm Dmaj7/F♯ D
on when moon - light beams, And as
Gm (sus C) Ddim/G Gm B♭m B♭m6 Am7 Cdim F6
long as my heart will beat, Lov - er, we'll
A♭dim Gm7 Gm7-5 C7 Gm/C A♭m/C Am/C
al - ways meet here in my deep pur - ple
1. F F♯dim Gm7 C7
dreams. When the
2. F B♭9 F6
dreams.
mf
dim.
rall.
pp

I Can't Get Started

Words by IRA GERSHWIN
Music by VERNON DUKE

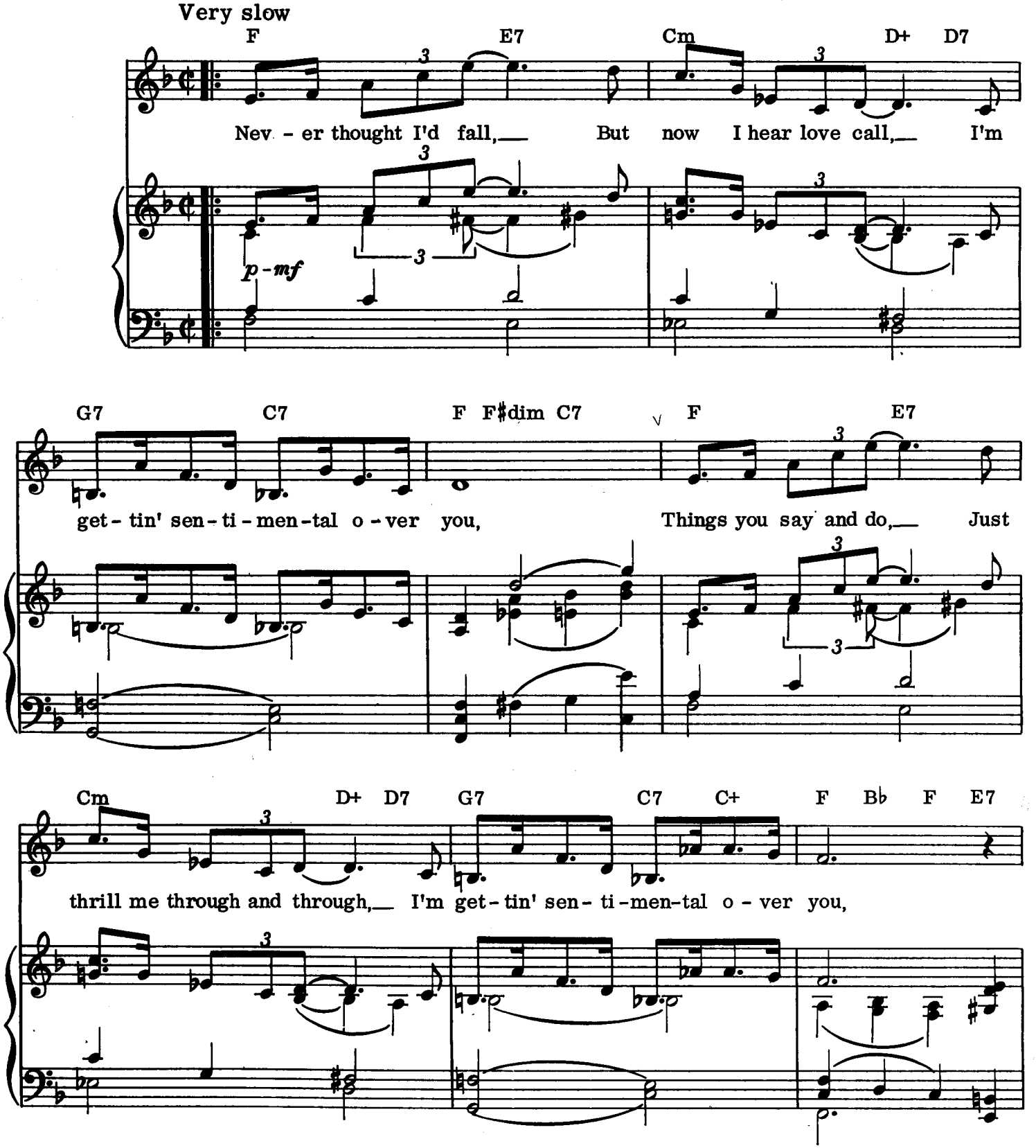


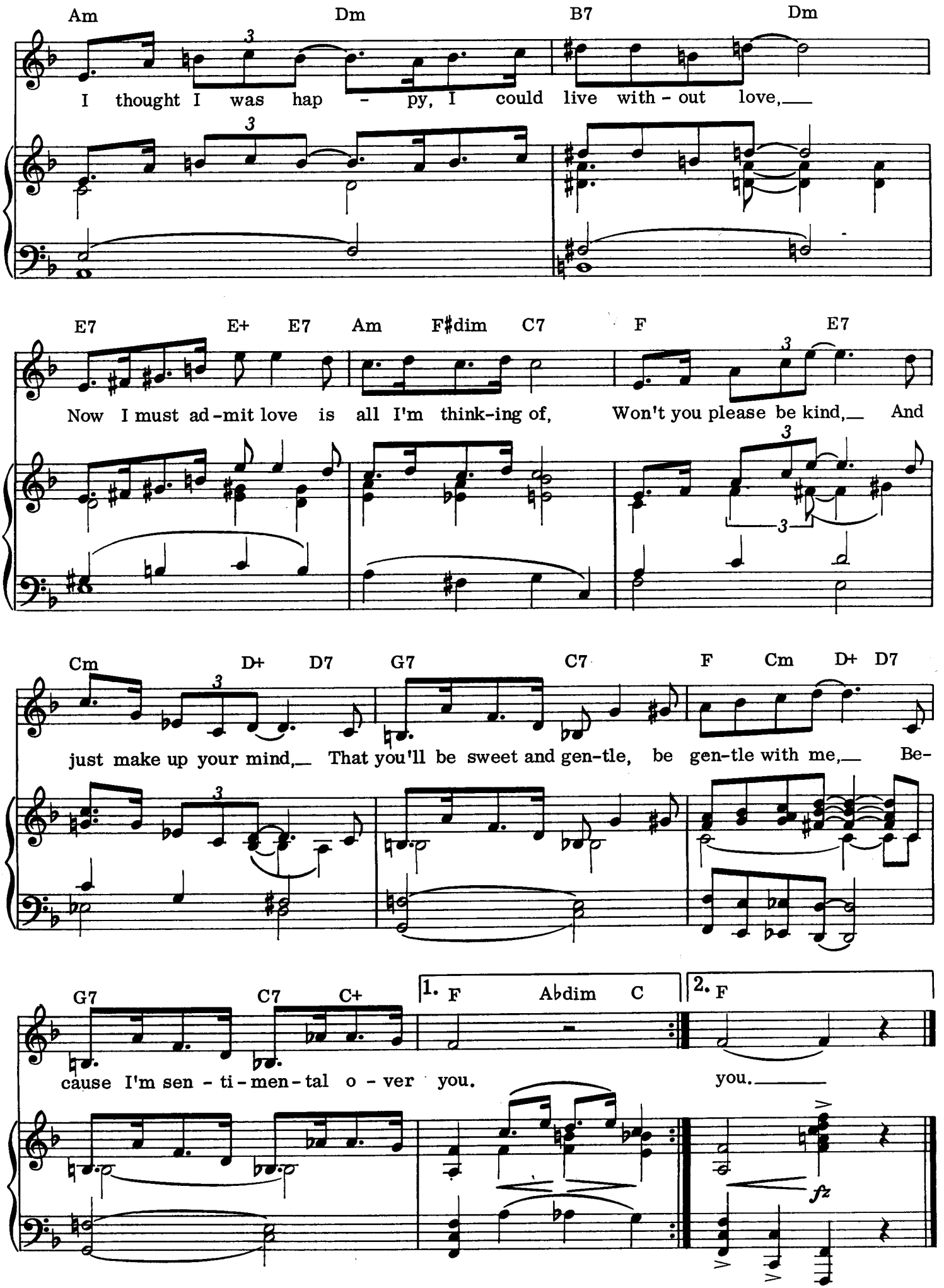

Cmaj7 Am F Dm7 G7 E7 Am7♭5
golf course I'm un-der par, And all the mov-ies want me to
tail-ors fol-low my styles, And tooth-paste ads all fea-ture my
Bm C Em Am C Dm7 Dm7♭5
star; I've got a house, a show place, But I get no place with
smiles; The As-tor-bilts I vis-it, But say, what IS it with
C A♭7 G7 C Em7 A7 Em7 A7
you. You're so su-preme, lyr-ics I write of you,
you? When first we met, how you e-lat-ed me!
mp
D Bm7 Dmaj7 Bm7 Dm7 G7
Scheme just for a sight of you, Dream
Pet, you dev-as-tat-ed me! Yet,


Dm7 G7 C E♭+ Am7 D7 G7 Tacet
both day and night of you And what good does it do? In nine-teen
now you've de-flat-ed me Till you're my Wa-ter-loo. I've sold my
p
Cmaj7 Am F Dm7 G7 E7 Am7♭5
twen-ty-nine I sold short; In Eng-land I'm pre-sen-ted at
kiss-es at a ba-zaar, And af-ter me they've named a ci-
Bm C A7 Dm7 G7
court, But you've got me down-heart-ed 'Cause I can't get start-ed with
gar; But late-ly how I've smart-ed, 'Cause I can't get start-ed with
1. C G7 Tacet
you.
2. C
you.
espr.
p
mf
pp

I'm Gettin' Sentimental over You

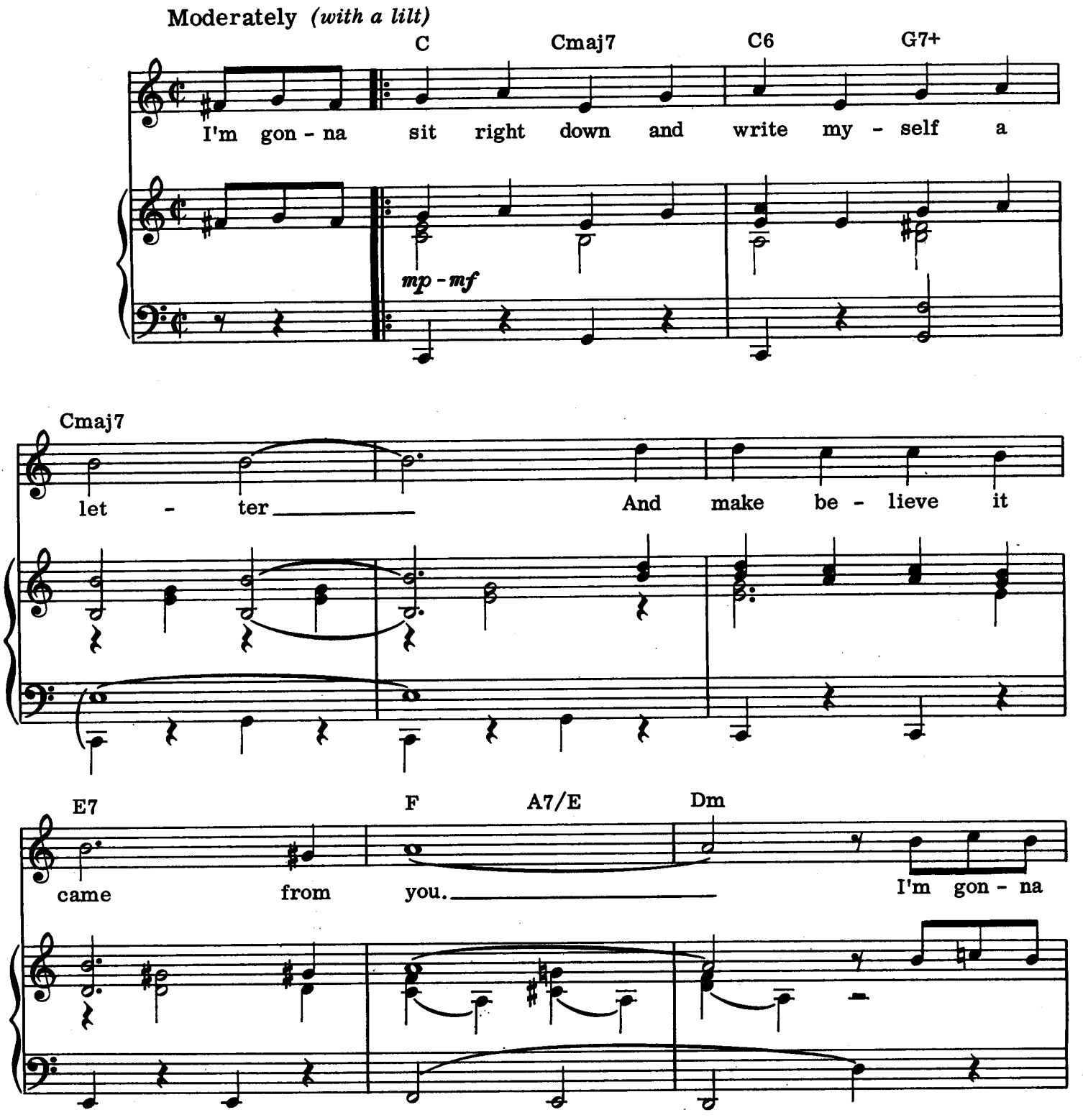
Words by NED WASHINGTON
Music by GEORGE BASSMAN

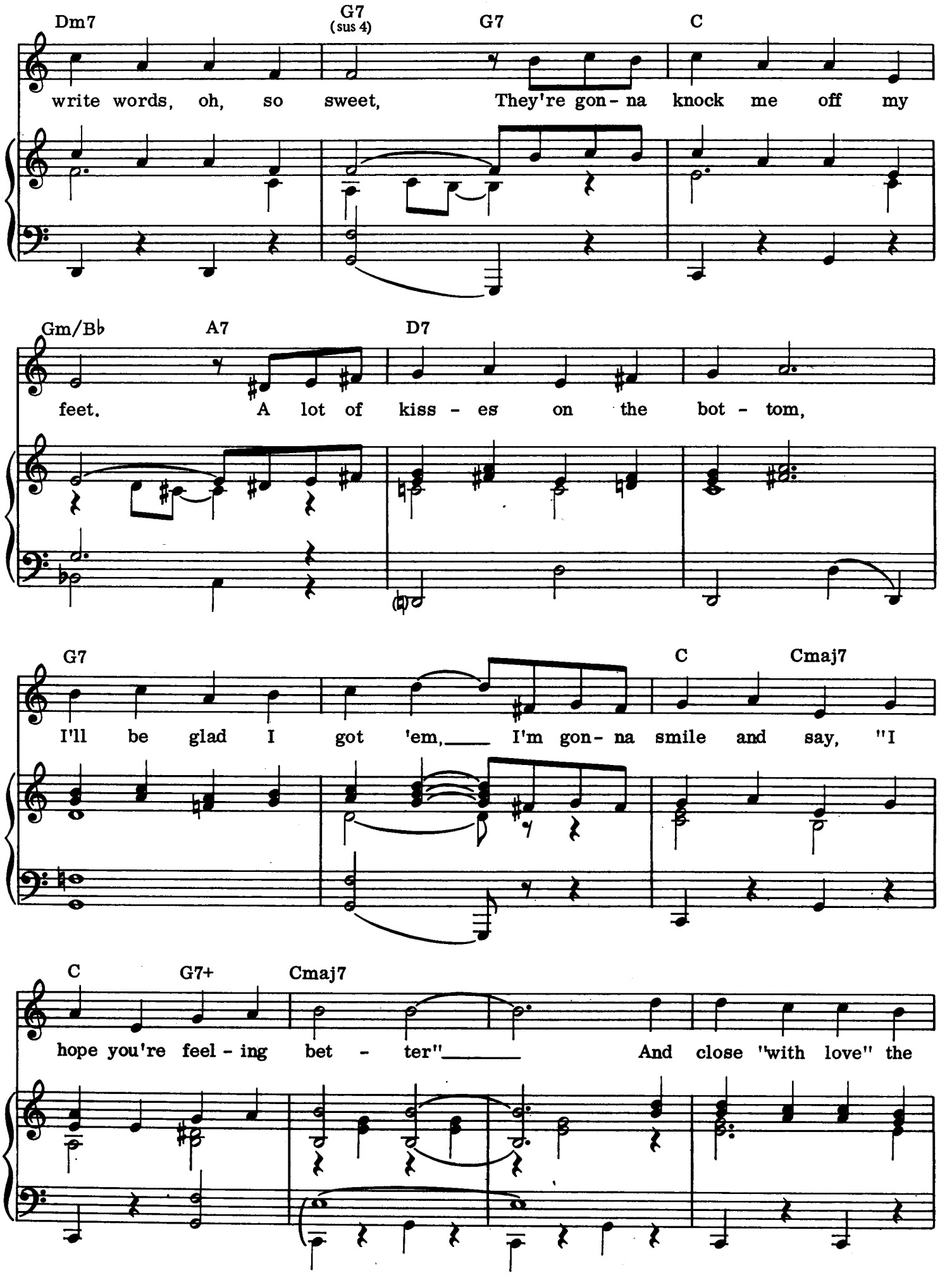


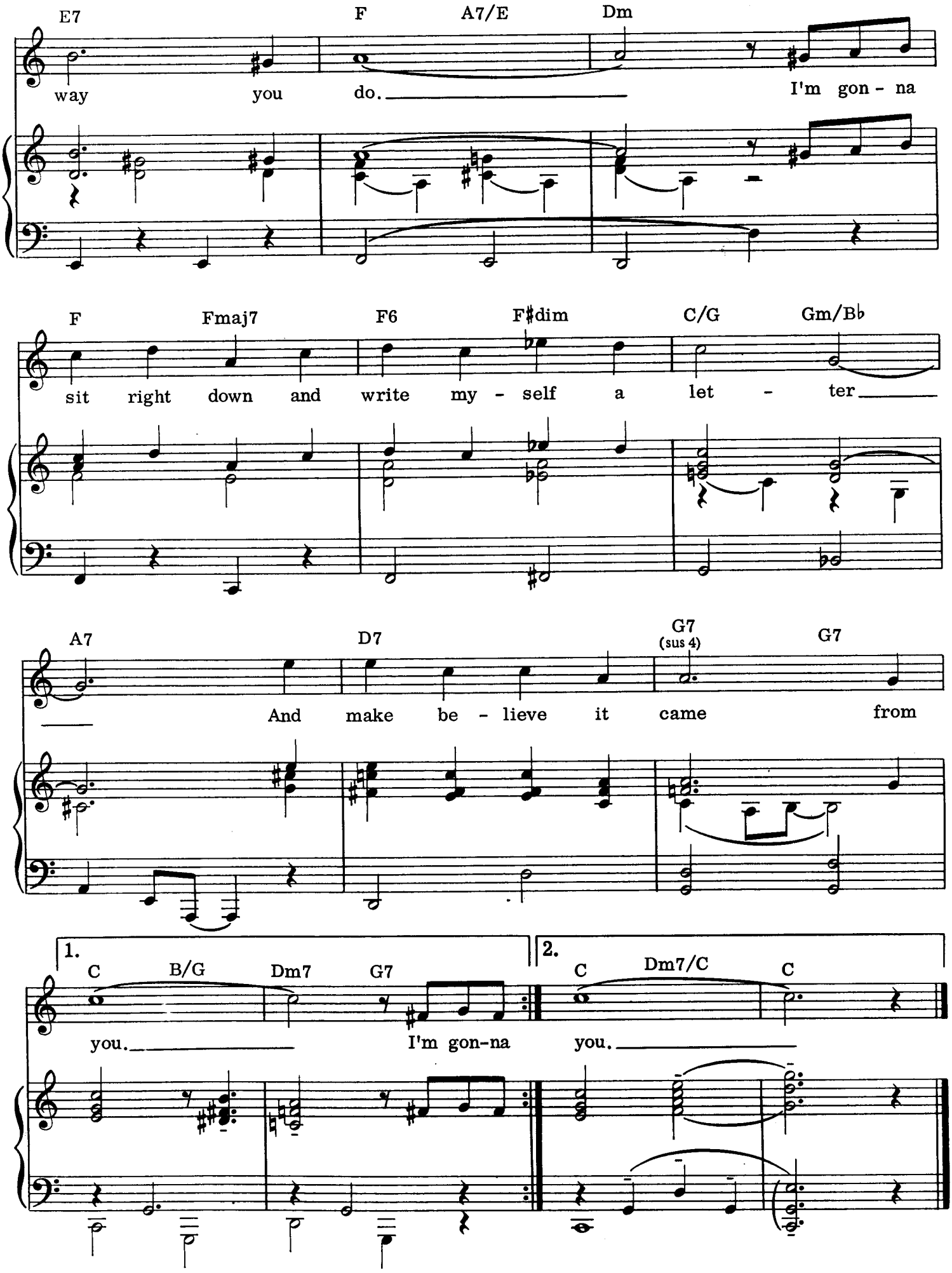

Am Dm B7 Dm
I thought I was hap - py, I could live with - out love,
E7 E+ E7 Am F♯dim C7 F E7
Now I must ad-mit love is all I'm think-ing of, Won't you please be kind, And
Cm D+ D7 G7 C7 F Cm D+ D7
just make up your mind, That you'll be sweet and gen-tle, be gen-tle with me, Be-
G7 C7 C+ 1. F A♭dim C 2. F
cause I'm sen - ti-men-tal o - ver you. you.
fz

I'm Gonna Sit Right Down and Write Myself a Letter

Words and Music by FRED E. AHLERT
and JOE YOUNG

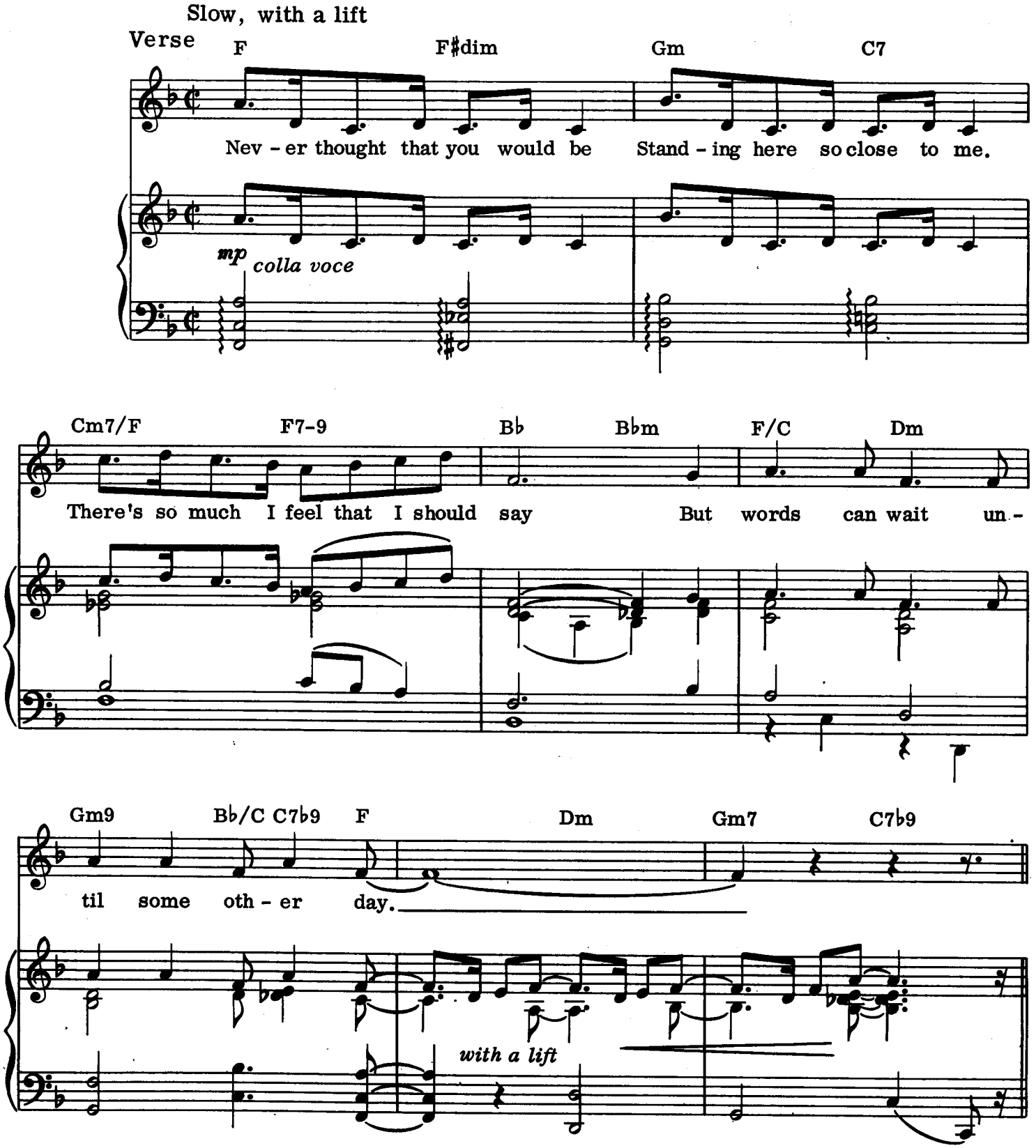



Dm7
G7 (sus 4)
G7
C
write words, oh, so sweet, They're gon - na knock me off my
Gm/B♭
A7
D7
feet. A lot of kiss - es on the bot - tom,
G7
C
Cmaj7
I'll be glad I got 'em, I'm gon - na smile and say, "I
C
G7+
Cmaj7
hope you're feel - ing bet - ter" And close "with love" the

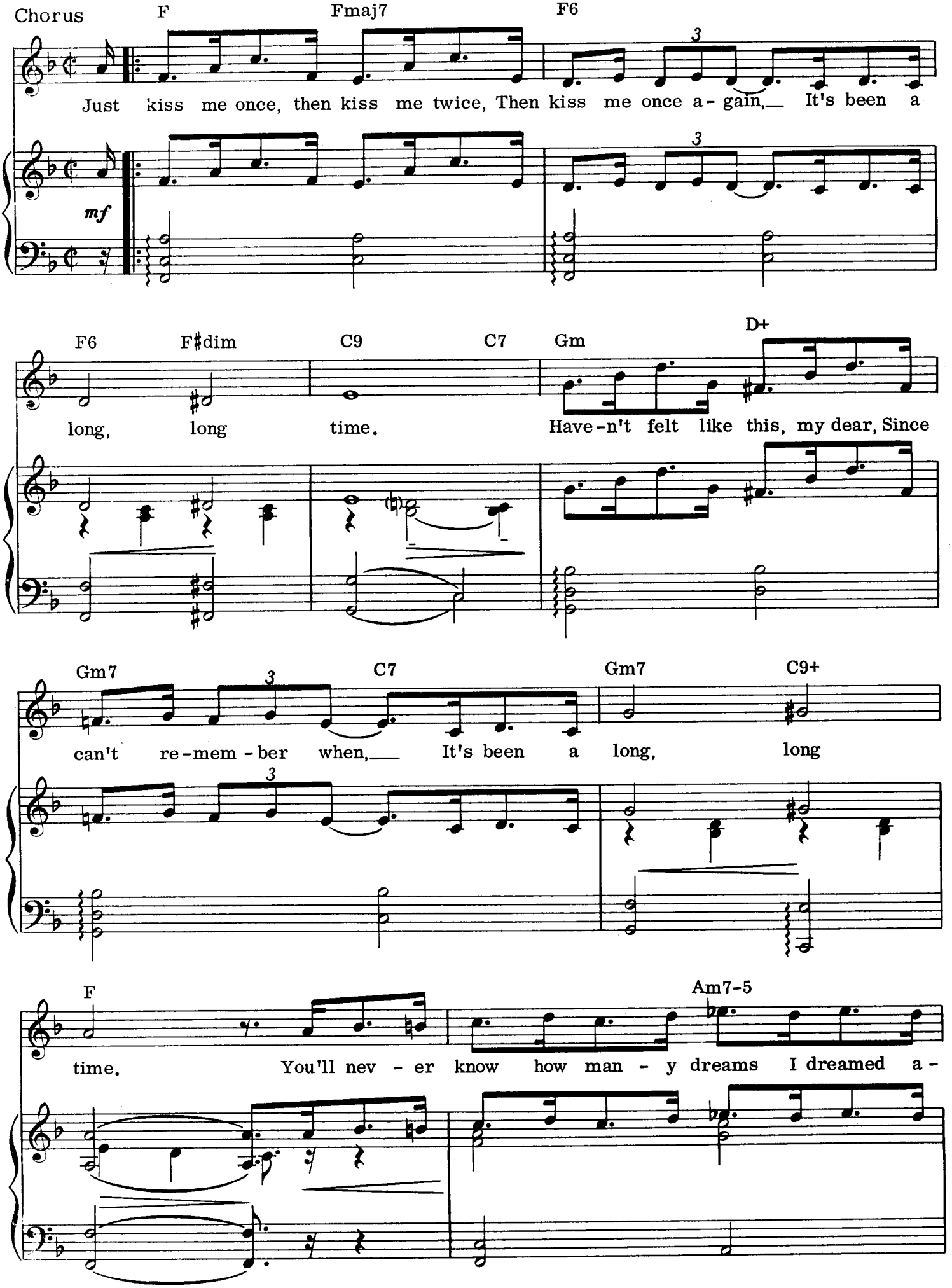

E7
F
A7/E
Dm
way you do. I'm gon - na
F
Fmaj7
F6
F♯dim
C/G
Gm/B♭
sit right down and write my - self a let - ter
A7
D7
G7
(sus 4)
G7
And make be - lieve it came from
1.
C
B/G
Dm7
G7
you. I'm gon-na
2.
C
Dm7/C
C
you.

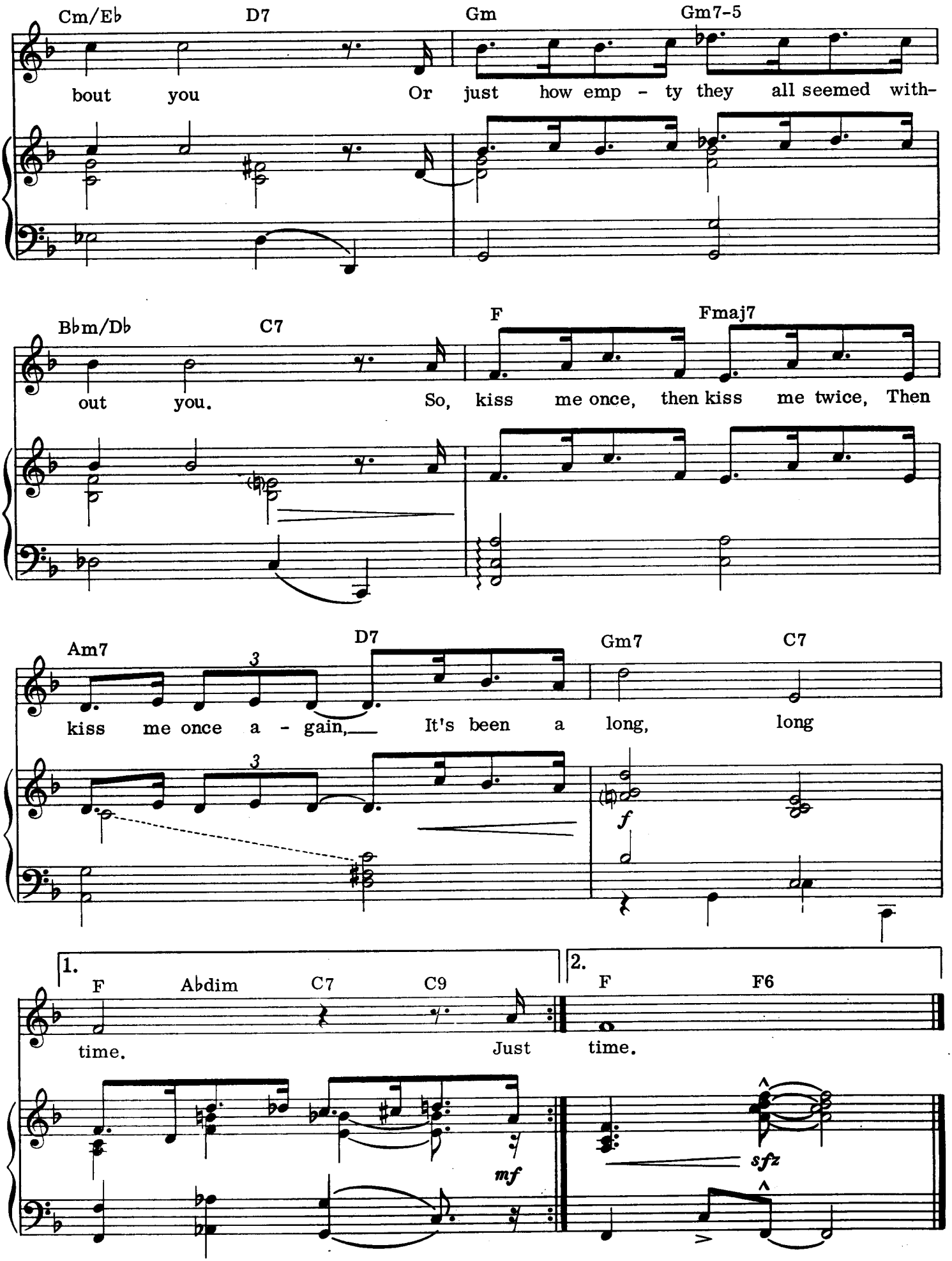
It's Been a Long, Long Time

Lyric by SAMMY CAHN
Music by JULE STYNE



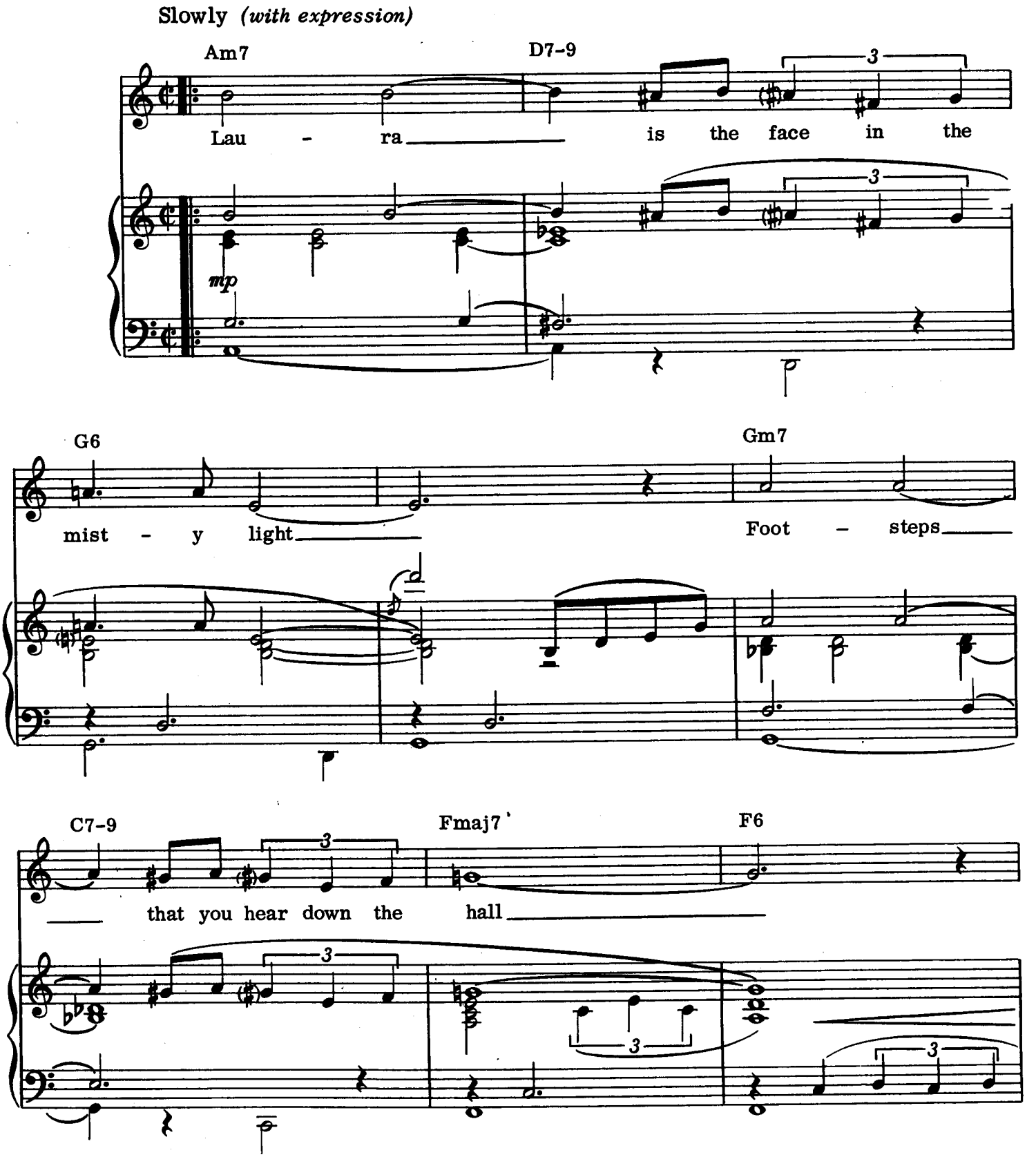
Chorus

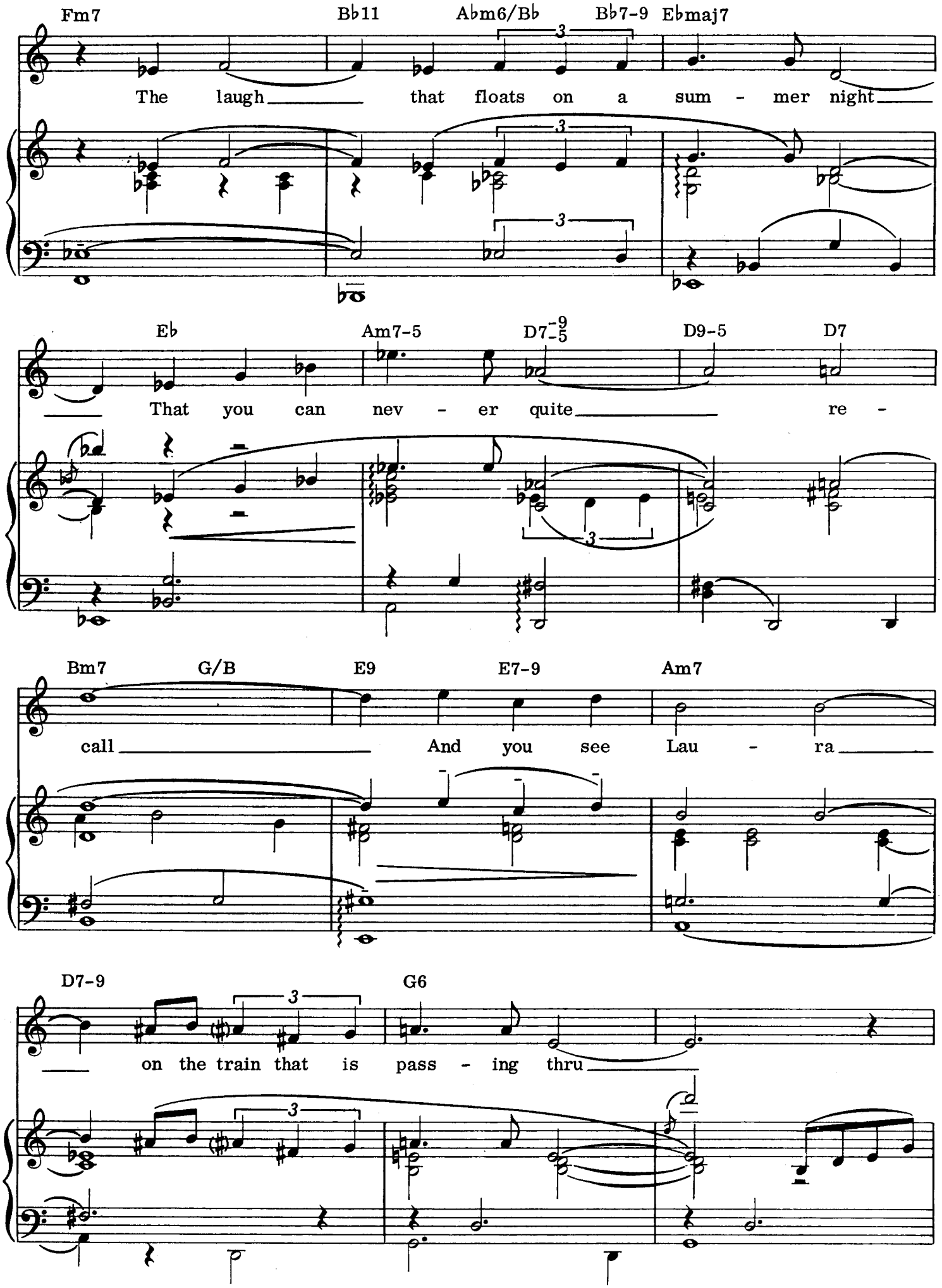

F
Fmaj7
F6
Just kiss me once, then kiss me twice, Then kiss me once a - gain, It's been a
mf
F6
F♯dim
C9
C7
Gm
D+
long, long time. Have-n't felt like this, my dear, Since
Gm7
C7
Gm7
C9+
can't re-mem - ber when, It's been a long, long
F
Am7-5
time. You'll nev - er know how man - y dreams I dreamed a -

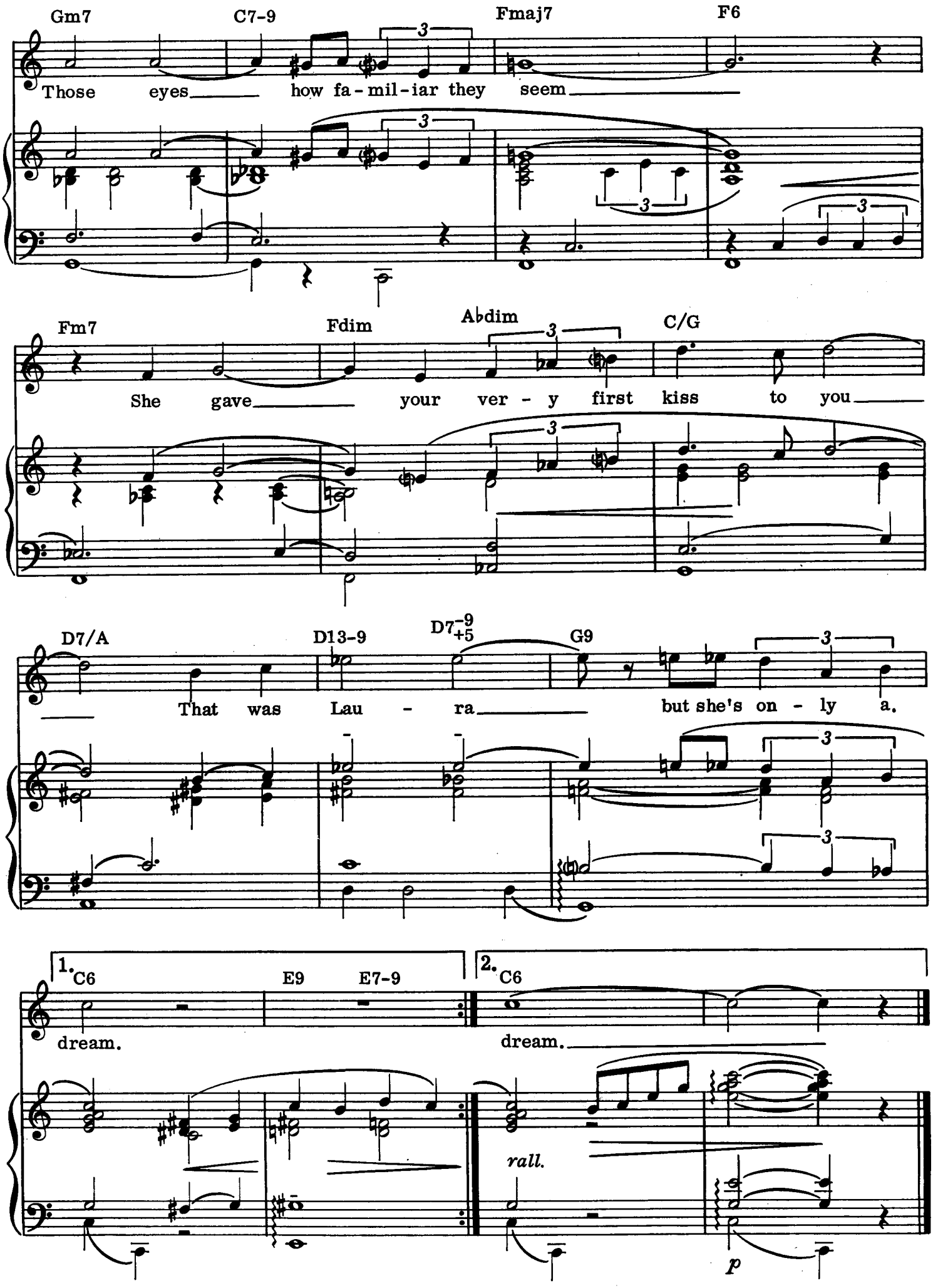

Cm/Eb
D7
Gm
Gm7-5
bout you
Or just how emp - ty they all seemed with-
Bbm/Db
C7
F
Fmaj7
out you.
So, kiss me once, then kiss me twice, Then
Am7
D7
Gm7
C7
kiss me once a - gain,
It's been a long, long
f
1.
F
Abdim
C7
C9
time.
Just
2.
F
F6
time.
mf
sfz

Laura

Lyric by JOHNNY MERCER
Music by DAVID RAKSIN

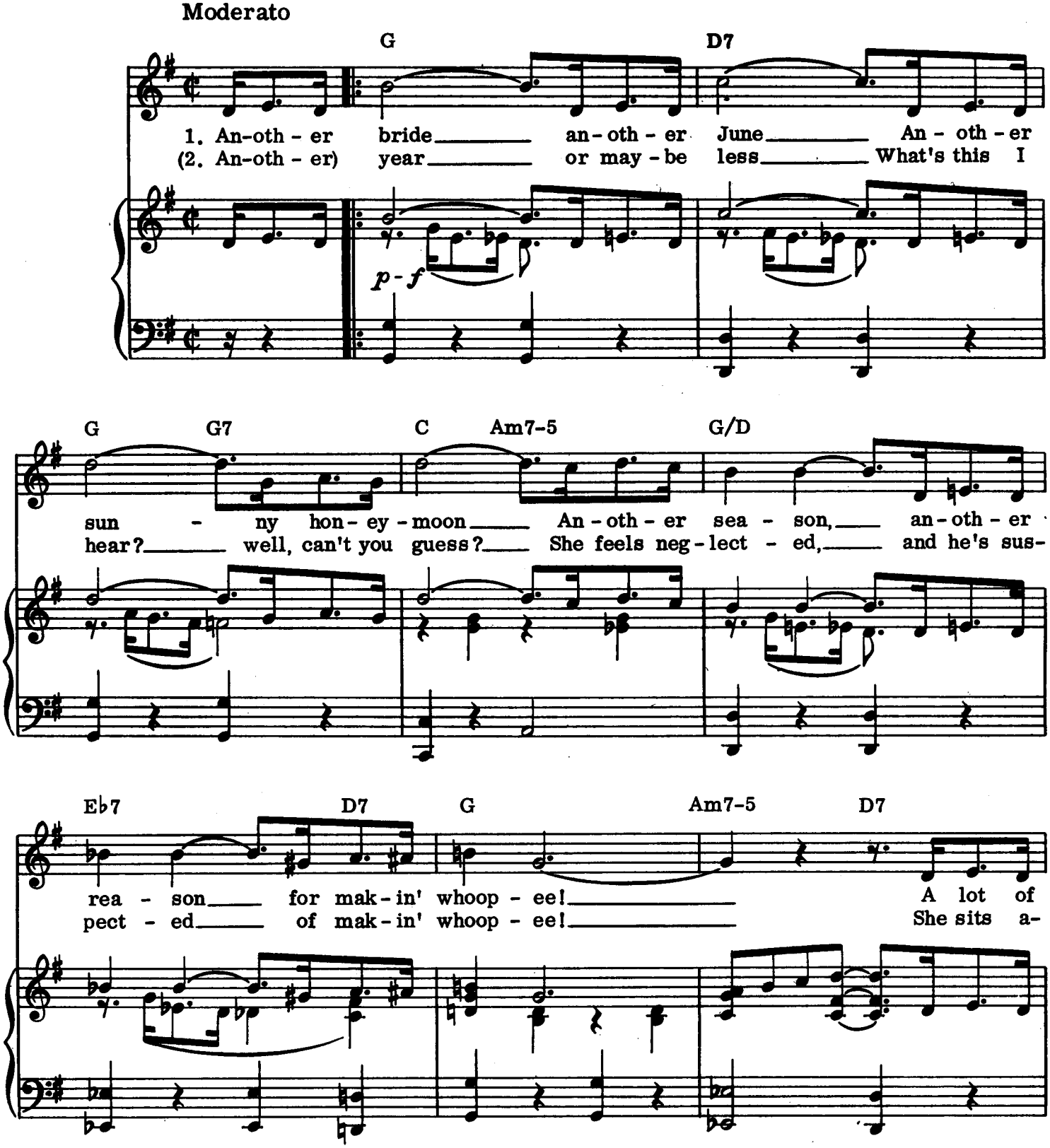


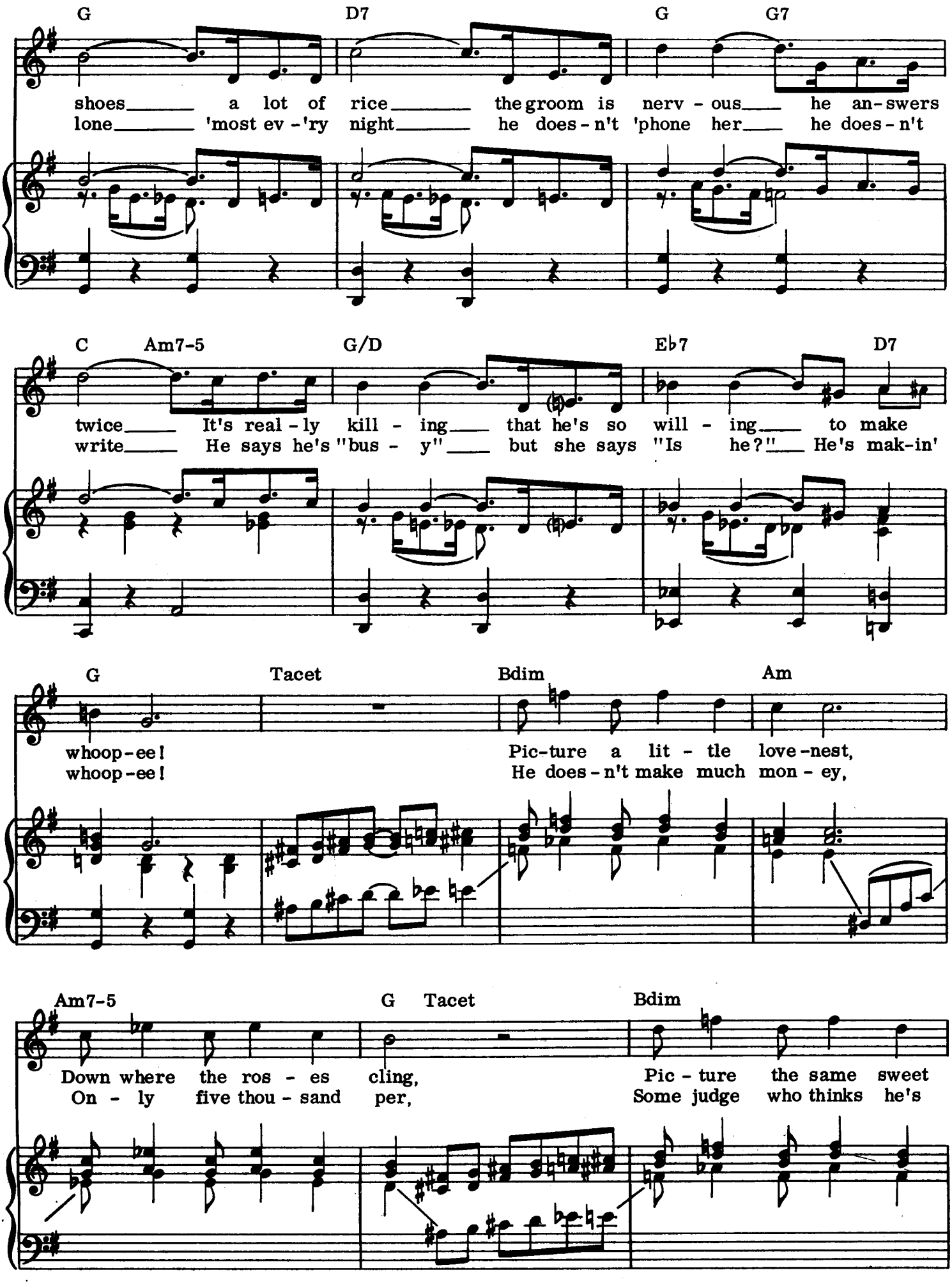

Fm7 B♭11 A♭m6/B♭ B♭7-9 E♭maj7
The laugh that floats on a sum - mer night
E♭ Am7-5 D7-9-5 D9-5 D7
That you can nev - er quite re -
Bm7 G/B E9 E7-9 Am7
call And you see Lau - ra
D7-9 G6
on the train that is pass - ing thru

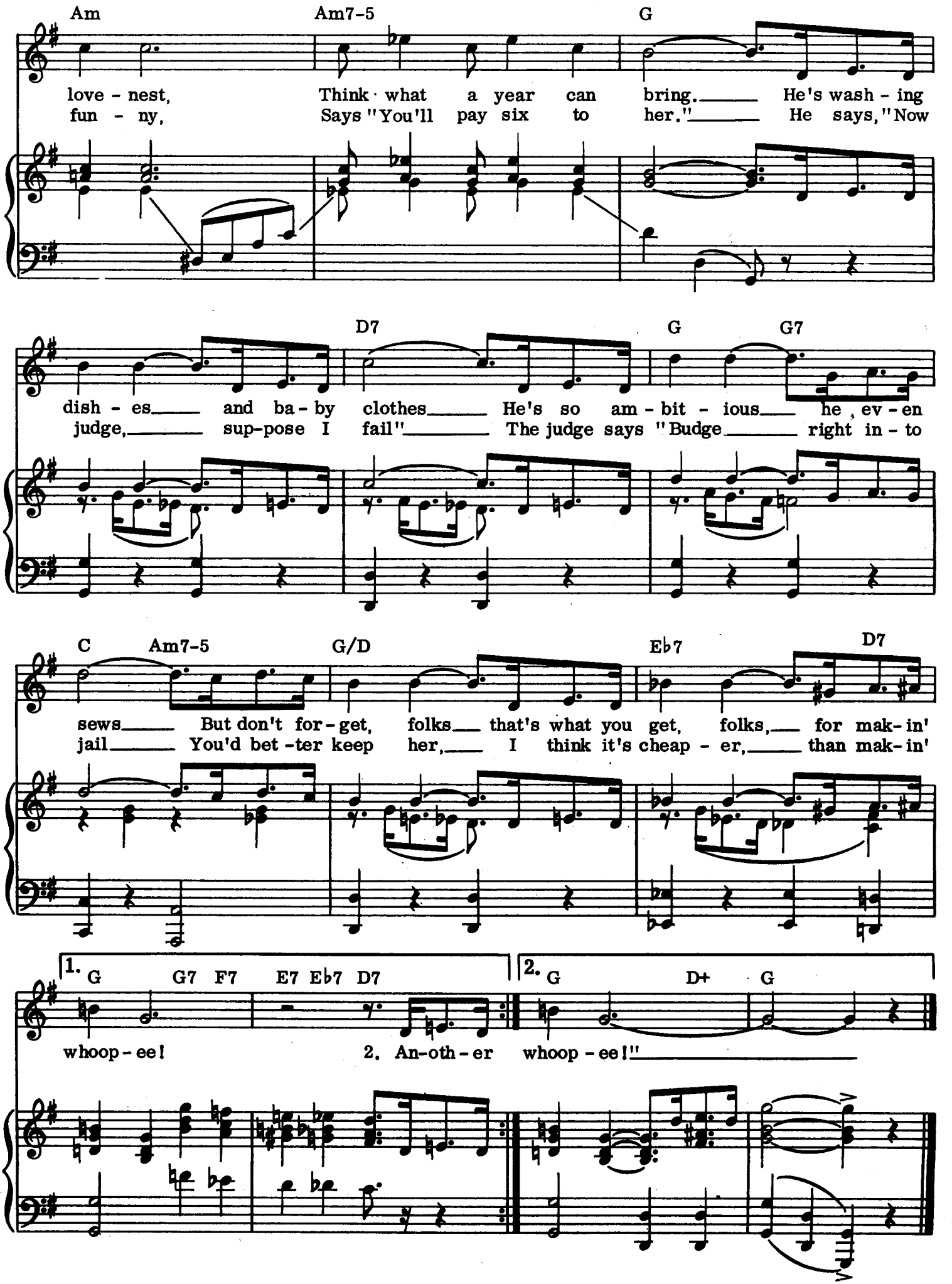

Gm7
C7-9
Fmaj7
F6
Those eyes how fa - mil - iar they seem
Fm7
Fdim
A♭dim
C/G
She gave your ver - y first kiss to you
D7/A
D13-9
D7+5-9
G9
That was Lau - ra but she's on - ly a
1. C6
E9
E7-9
dream.
2. C6
dream.
rall.
p

Makin' Whoopee

Lyrics by GUS KAHN
Music by WALTER DONALDSON

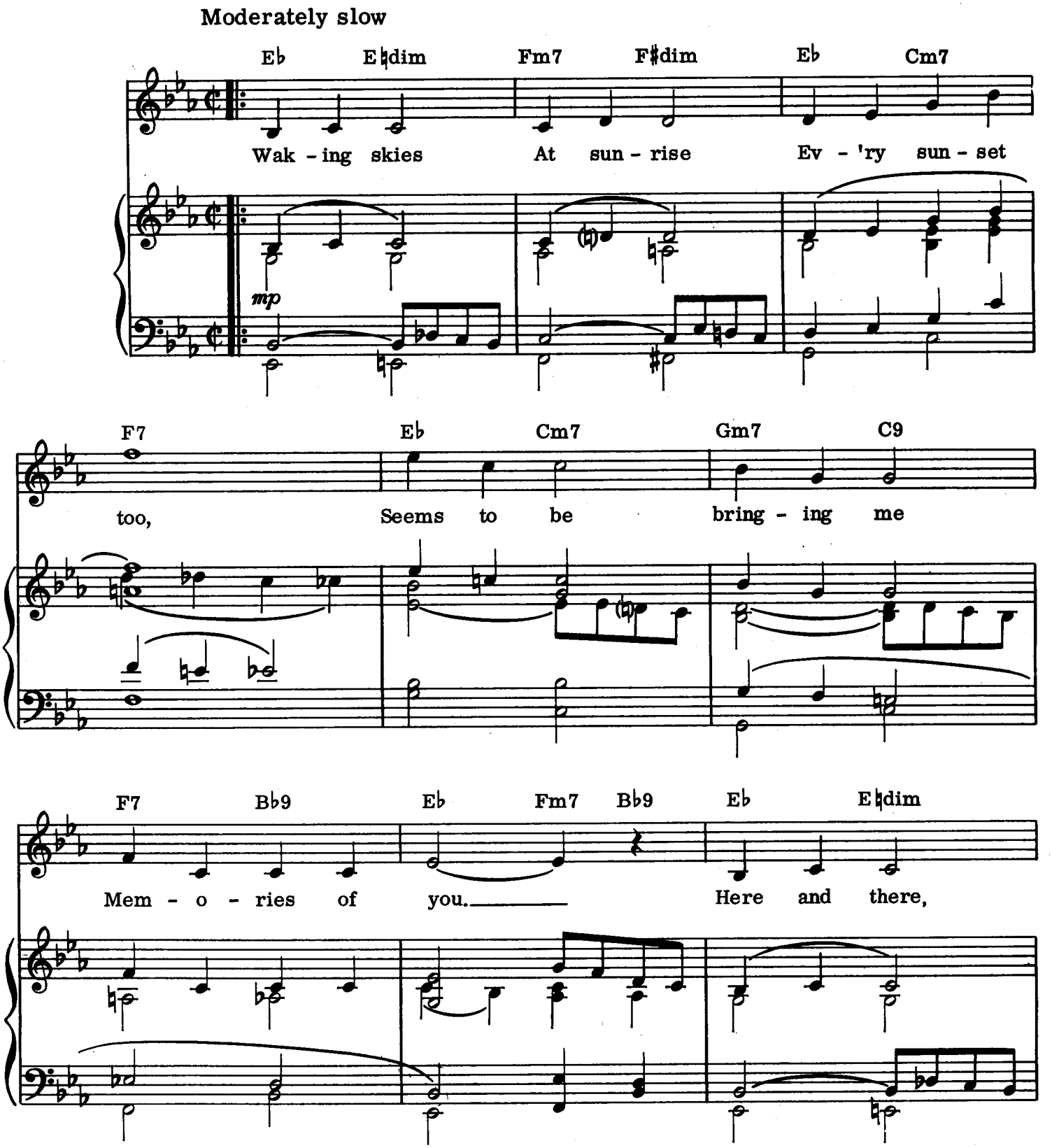


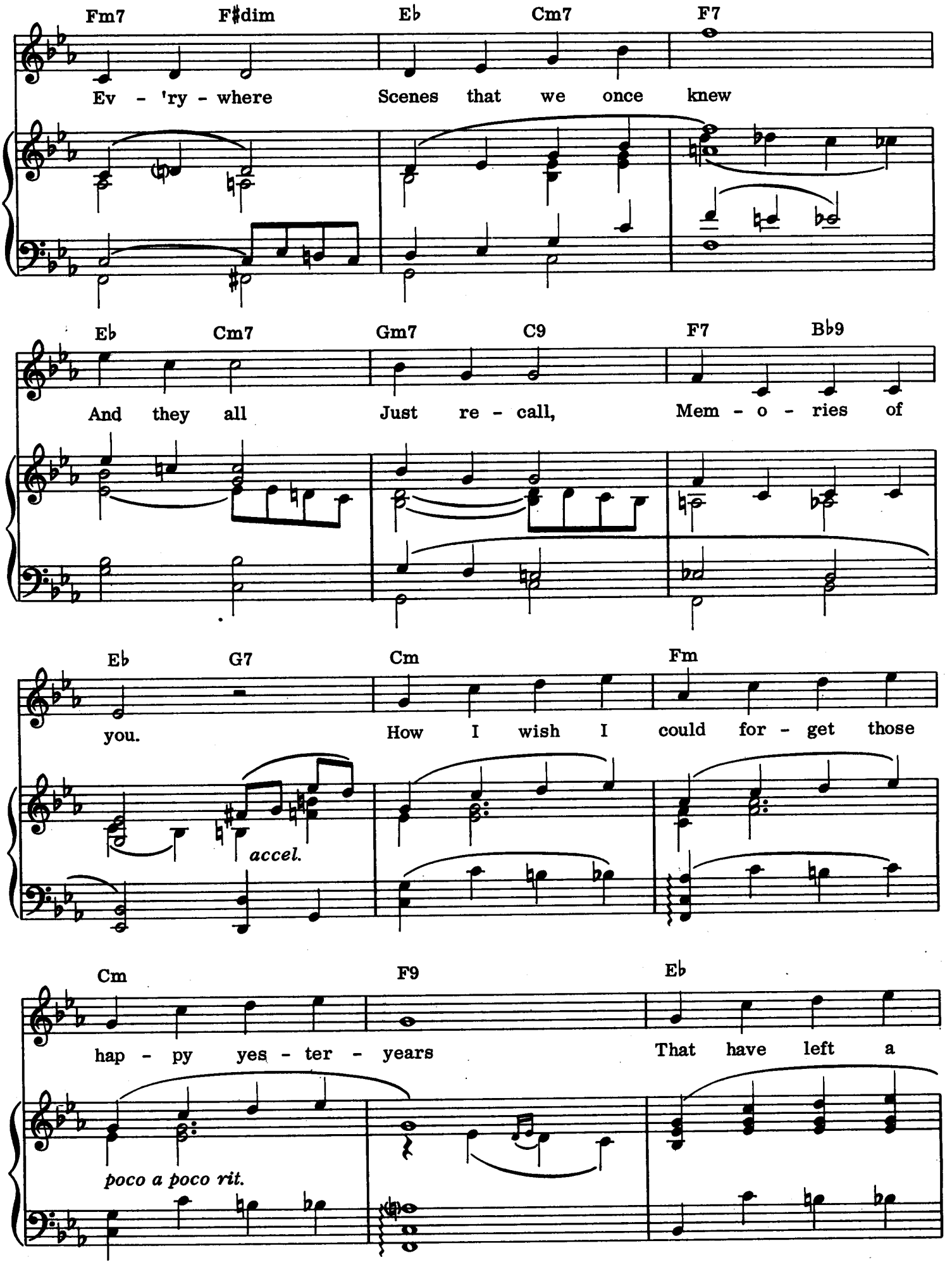

G D7 G G7
shoes a lot of rice the groom is nerv - ous he an - swers
lone 'most ev - 'ry night he does - n't 'phone her he does - n't
C Am7-5 G/D E♭7 D7
twice It's real - ly kill - ing that he's so will - ing to make
write He says he's "bus - y" but she says "Is he?" He's mak-in'
G Tacet Bdim Am
whoop - ee!
whoop - ee!
Pic-ture a lit - tle love - nest,
He does - n't make much mon - ey,
Am7-5 G Tacet Bdim
Down where the ros - es cling,
On - ly five thou - sand per,
Pic - ture the same sweet
Some judge who thinks he's

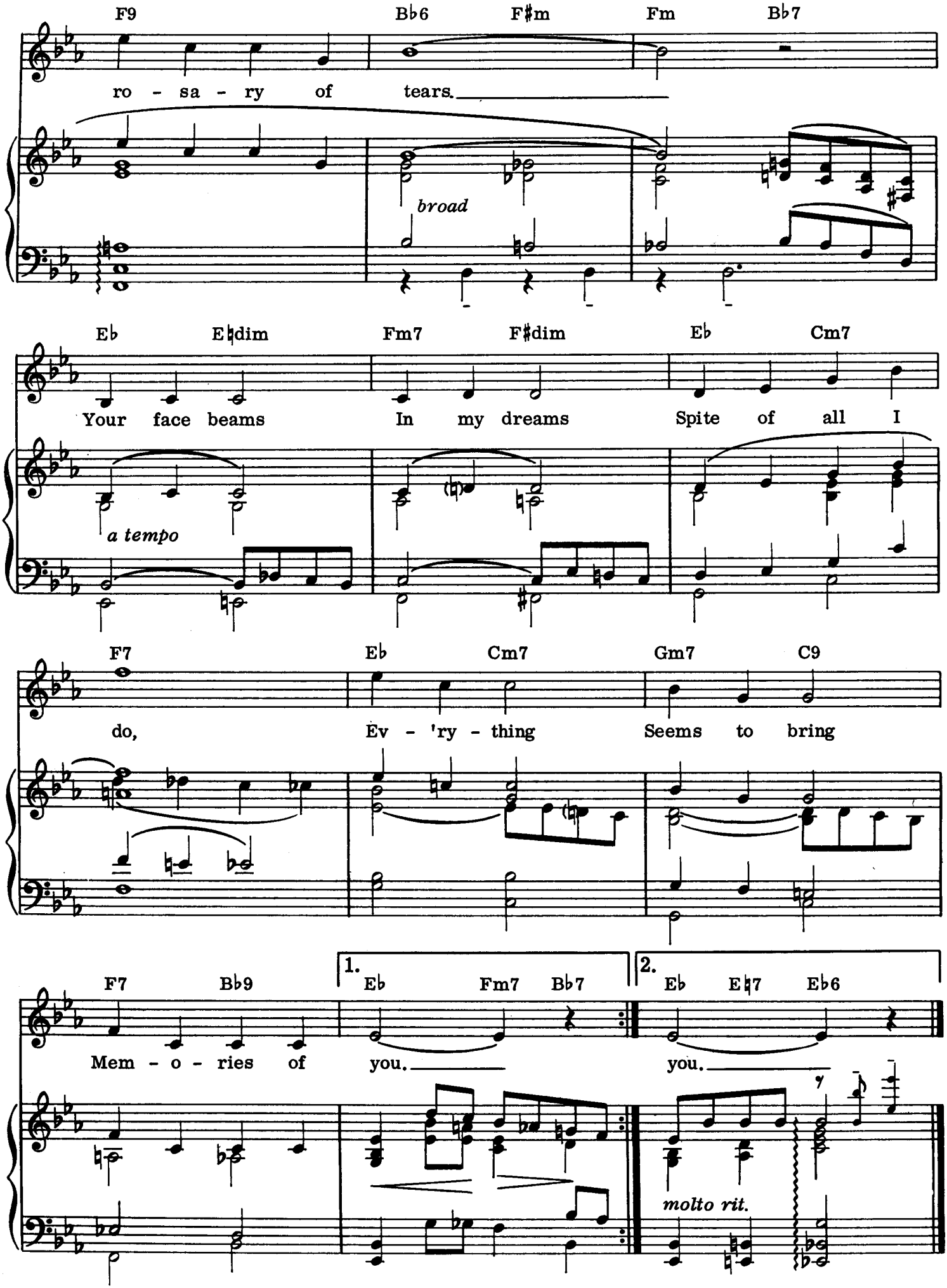

Am Am7-5 G
love - nest, Think what a year can bring. He's wash - ing
fun - ny, Says "You'll pay six to her." He says, "Now
D7 G G7
dish - es and ba - by clothes He's so am - bit - ious he ev - en
judge, sup-pose I fail" The judge says "Budge right in - to
C Am7-5 G/D Eb7 D7
sews But don't for - get, folks that's what you get, folks, for mak - in'
jail You'd bet - ter keep her, I think it's cheap - er, than mak - in'
1. G G7 F7 E7 Eb7 D7
whoop - ee! 2. An-oth - er
2. G D+ G
whoop - ee!"

Memories of You

Words by ANDY RAZAF
Music by EUBIE BLAKE

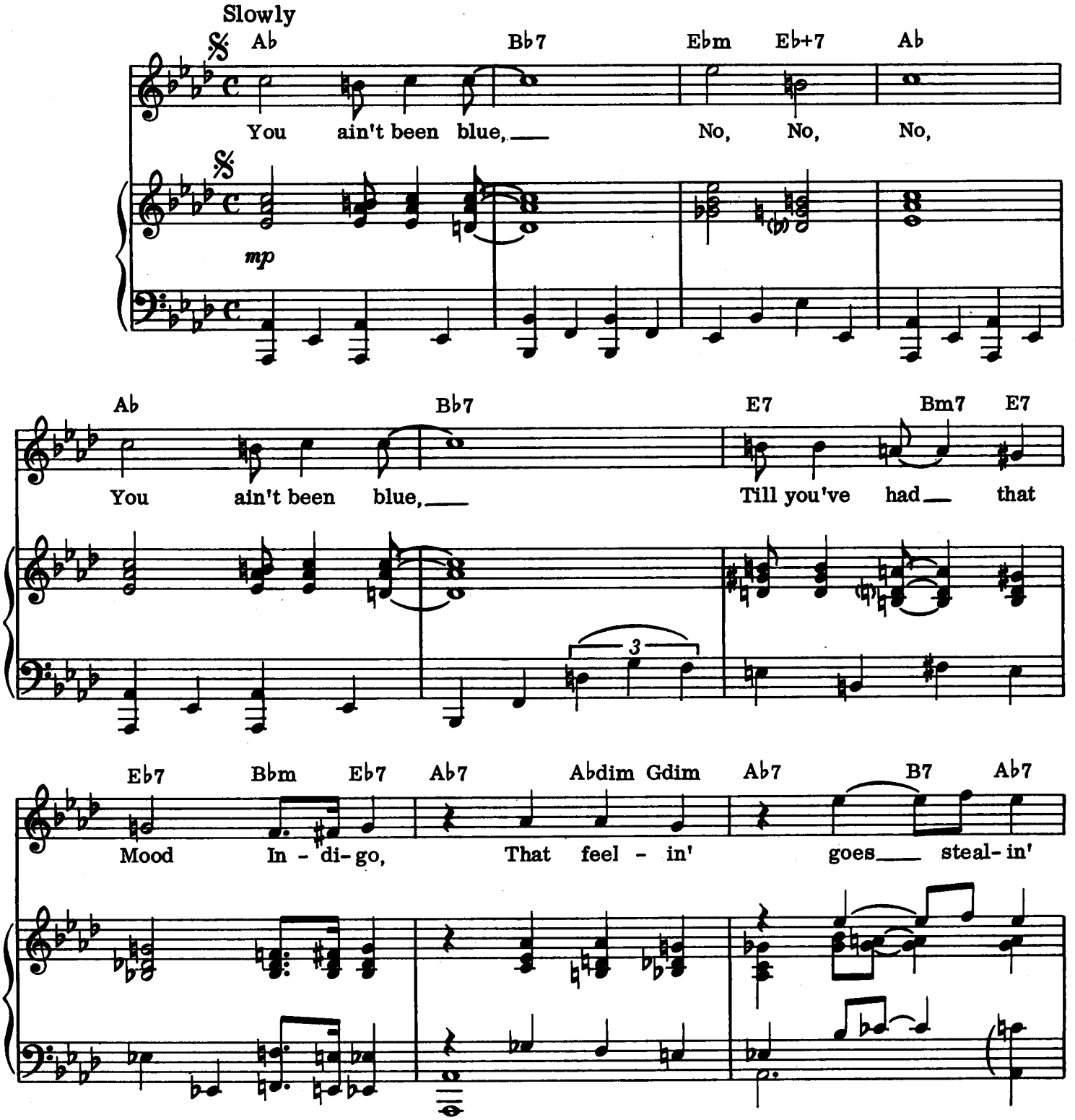


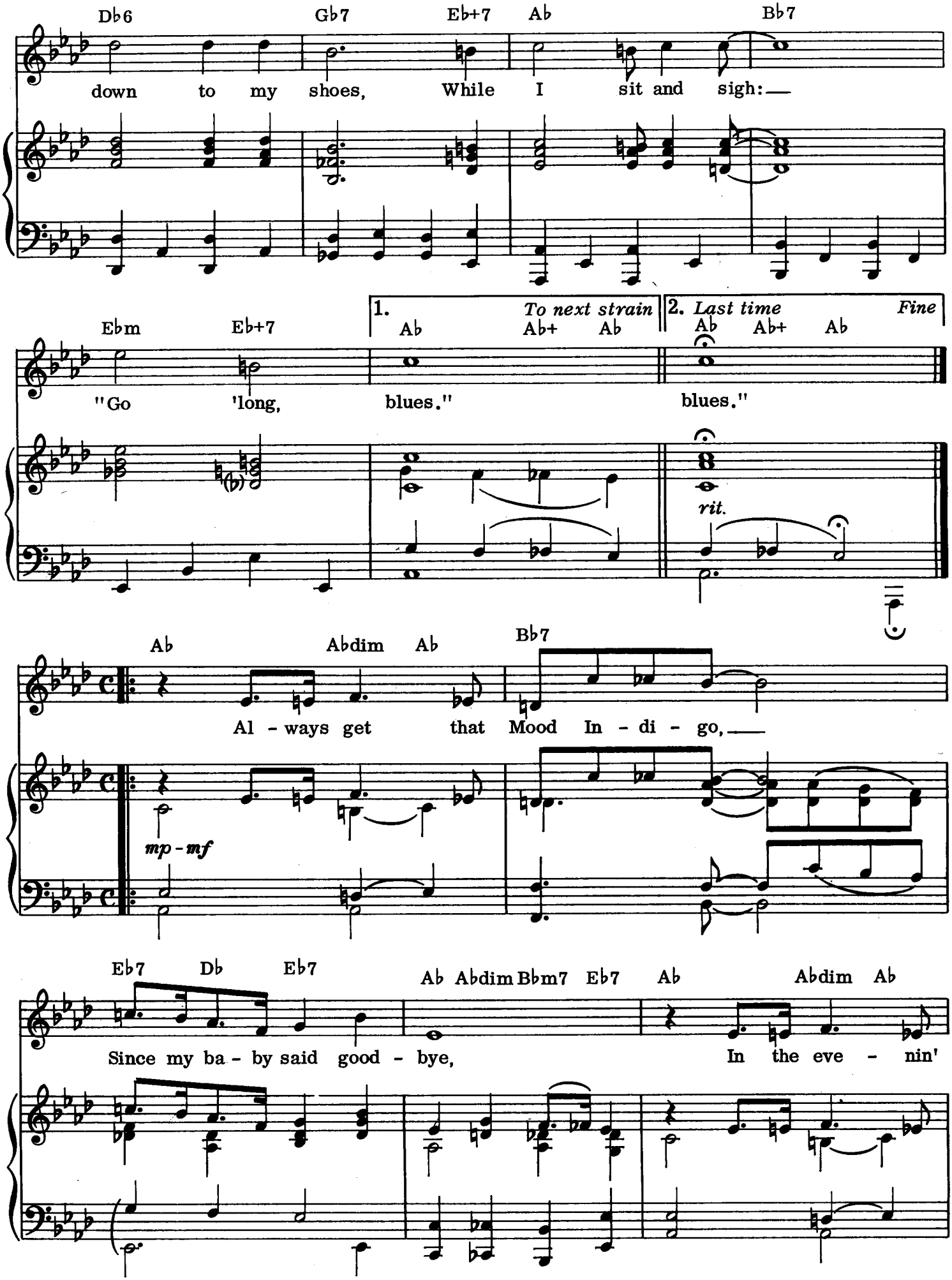

Fm7 F♯dim E♭ Cm7 F7
Ev - 'ry - where Scenes that we once knew
E♭ Cm7 Gm7 C9 F7 B♭9
And they all Just re - call, Mem - o - ries of
E♭ G7 Cm Fm
you. How I wish I could for - get those
accel.
Cm F9 E♭
hap - py yes - ter - years That have left a
poco a poco rit.

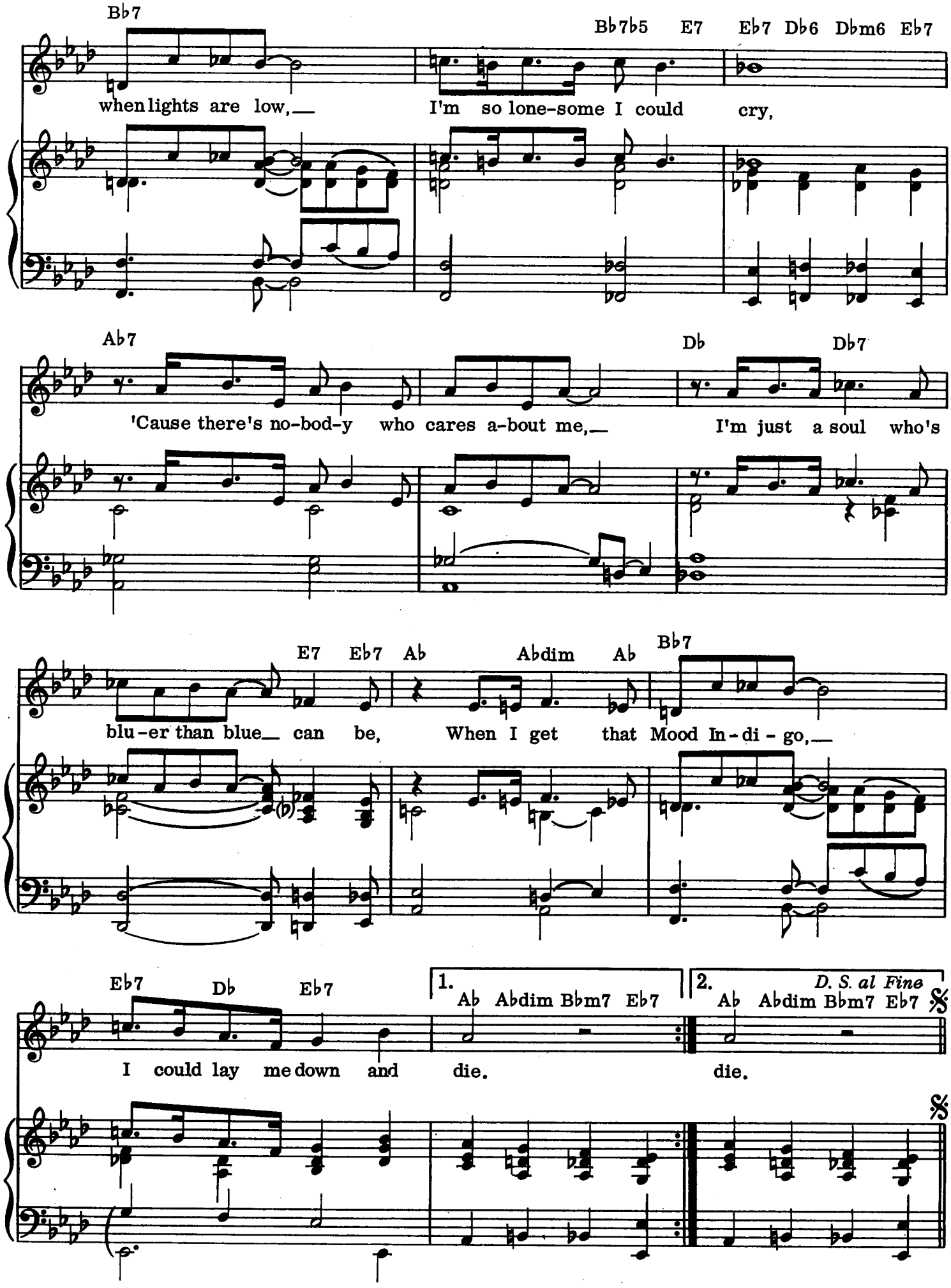

F9 B♭6 F♯m Fm B♭7
ro - sa - ry of tears.
broad
E♭ E♮dim Fm7 F♯dim E♭ Cm7
Your face beams In my dreams Spite of all I
a tempo
F7 E♭ Cm7 Gm7 C9
do, Ev - 'ry - thing Seems to bring
F7 B♭9 1. E♭ Fm7 B♭7 2. E♭ E♮7 E♭6
Mem - o - ries of you. you.
molto rit.

Mood Indigo

Words and Music by DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD

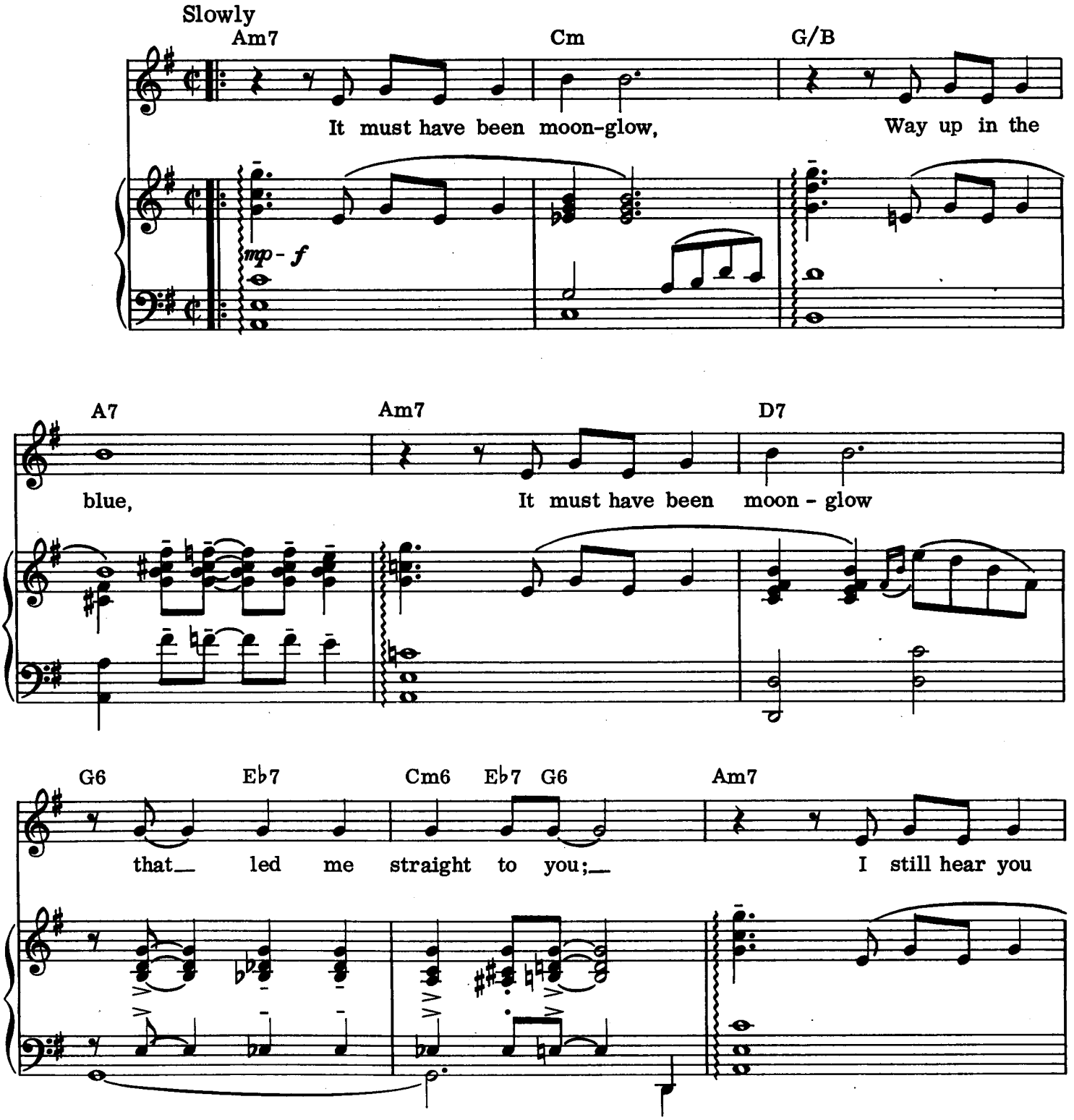


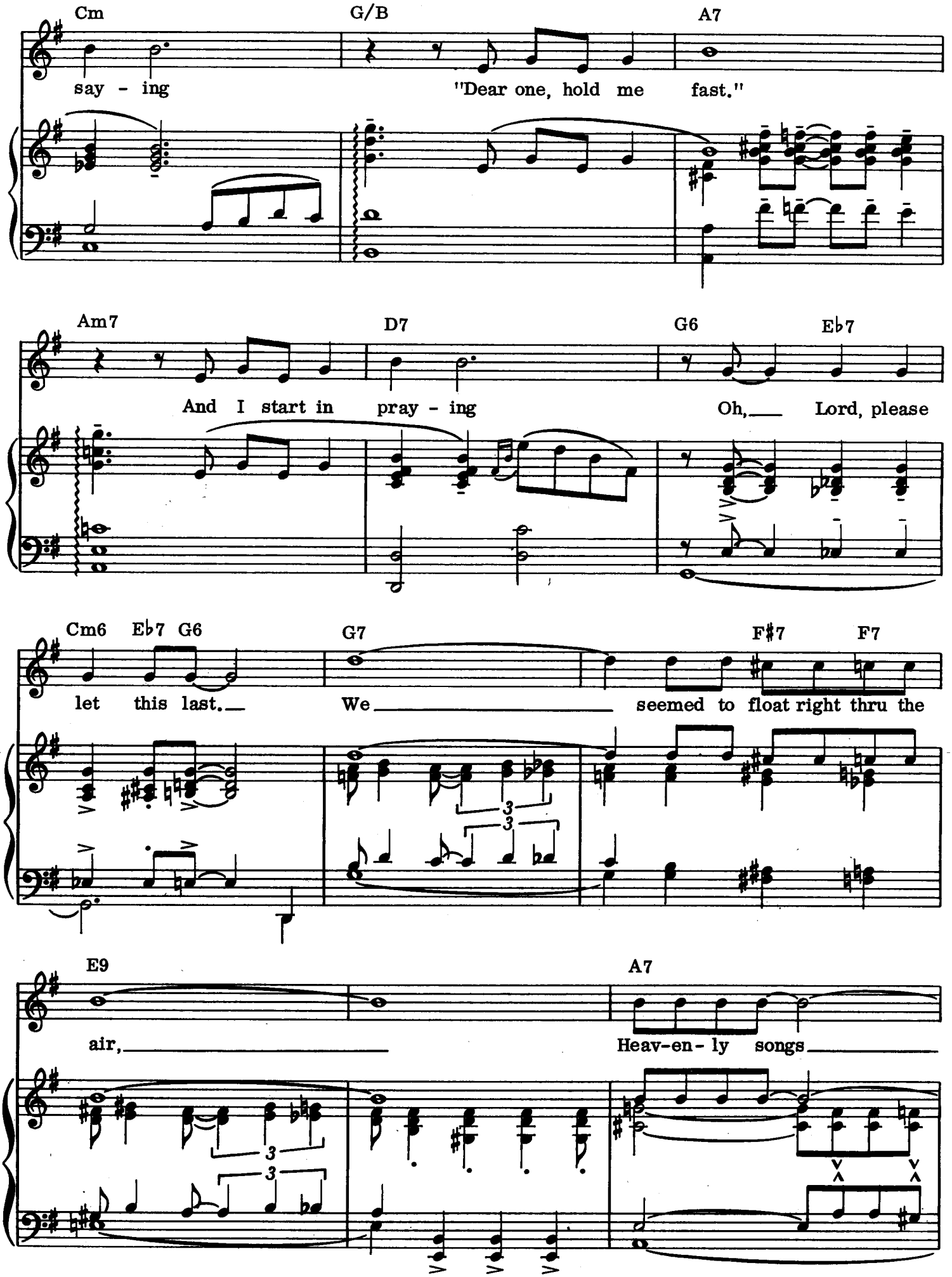

Db6 Gb7 Eb+7 Ab Bb7
down to my shoes, While I sit and sigh:
Ebm Eb+7
"Go 'long,
1. To next strain
Ab Ab+ Ab
blues."
2. Last time Fine
Ab Ab+ Ab
blues."
rit.
Ab Abdim Ab Bb7
Al - ways get that Mood In - di - go,
mp - mf
Eb7 Db Eb7 Ab Abdim Bbm7 Eb7 Ab Abdim Ab
Since my ba - by said good - bye, In the eve - nin'

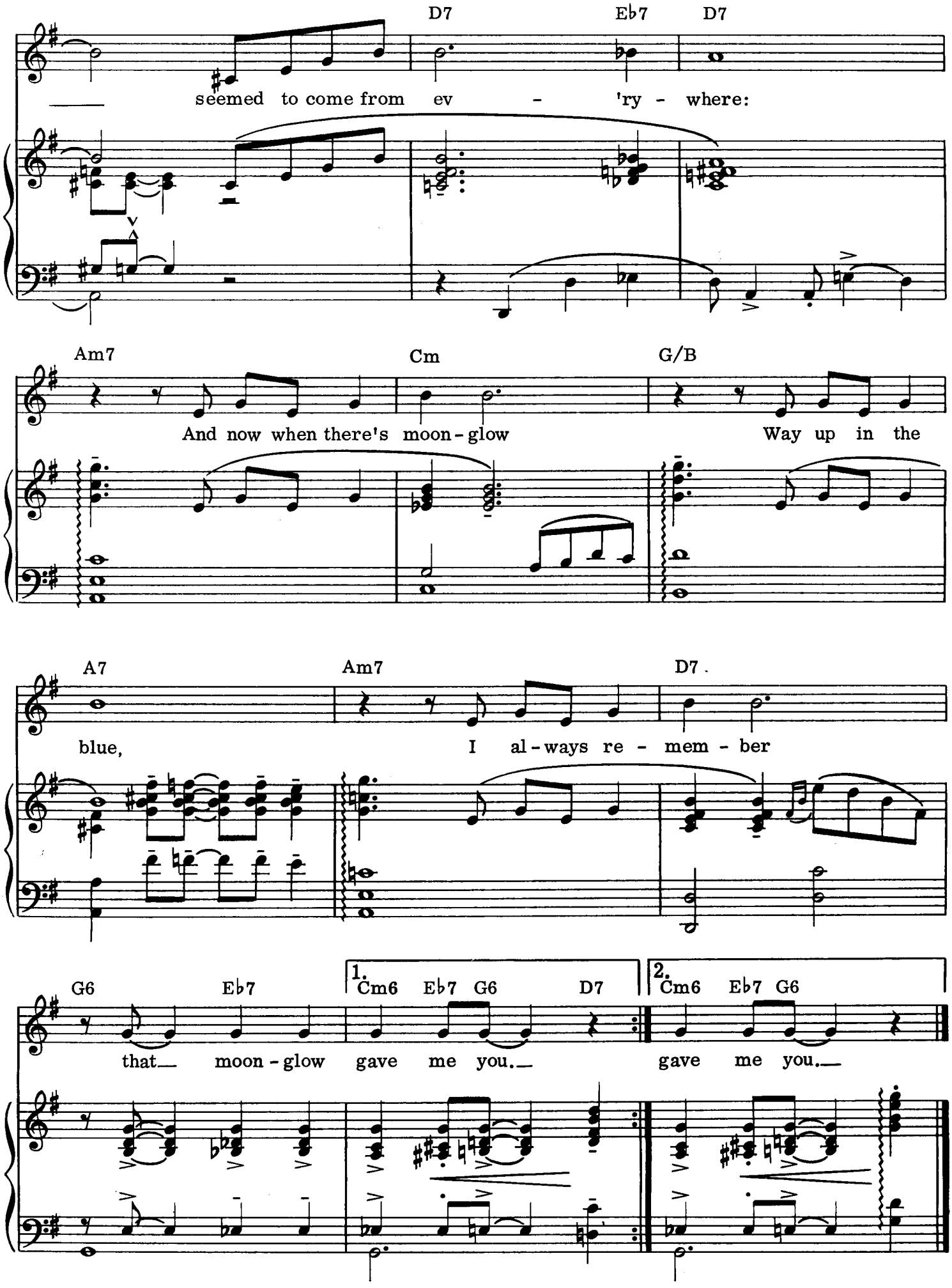

Bb7
Bb7b5 E7 Eb7 Db6 Dbm6 Eb7
when lights are low, I'm so lone-some I could cry,
Ab7
Db Db7
'Cause there's no-bod-y who cares a-bout me, I'm just a soul who's
E7 Eb7 Ab Abdim Ab Bb7
blu-er than blue can be, When I get that Mood In-di-go,
Eb7 Db Eb7
1. Ab Abdim Bbm7 Eb7
2. D. S. al Fine
Ab Abdim Bbm7 Eb7
I could lay me down and die. die.

Moonglow

Words and Music by WILL HUDSON, EDDIE DE LANGE and IRVING MILLS

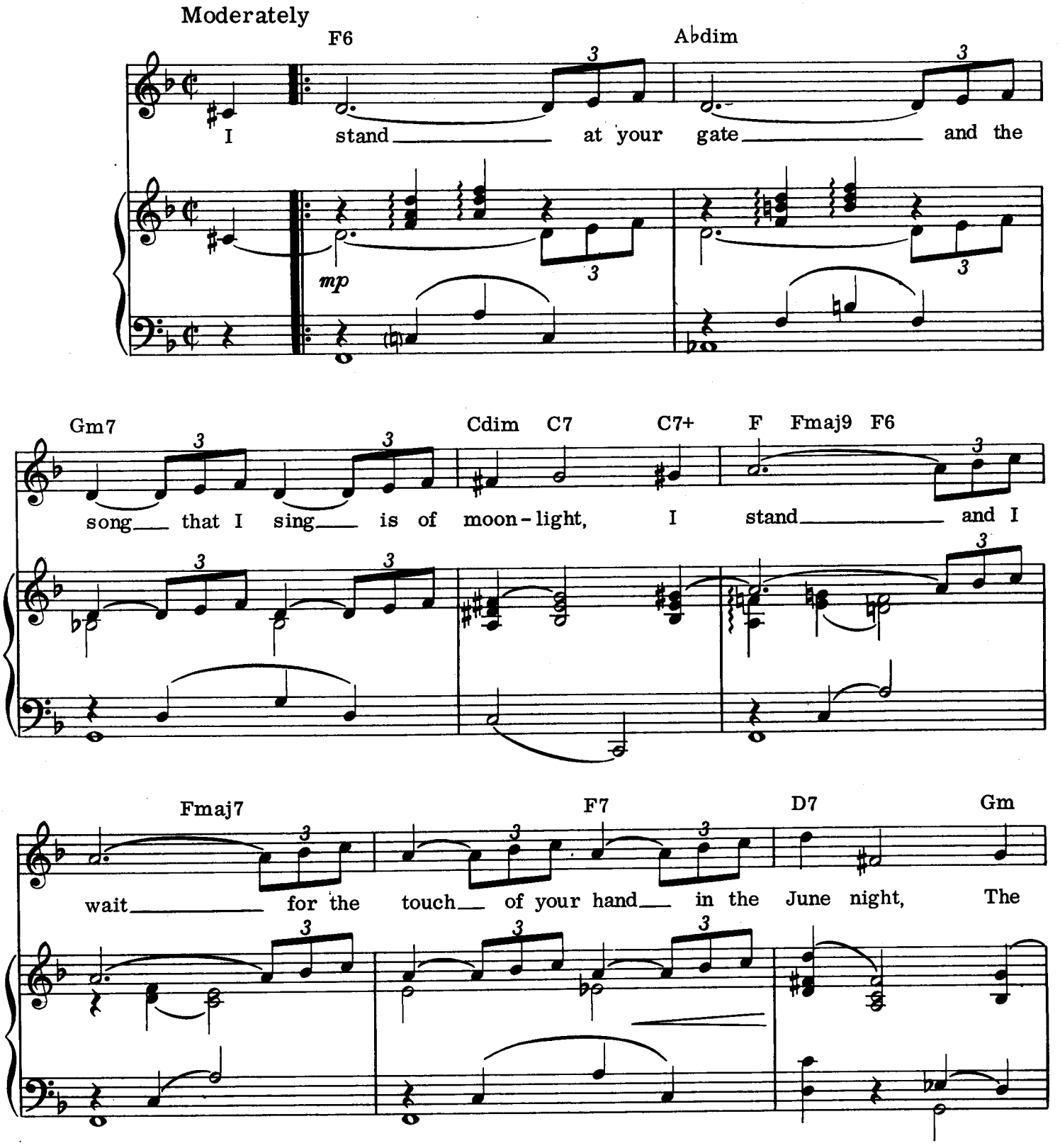


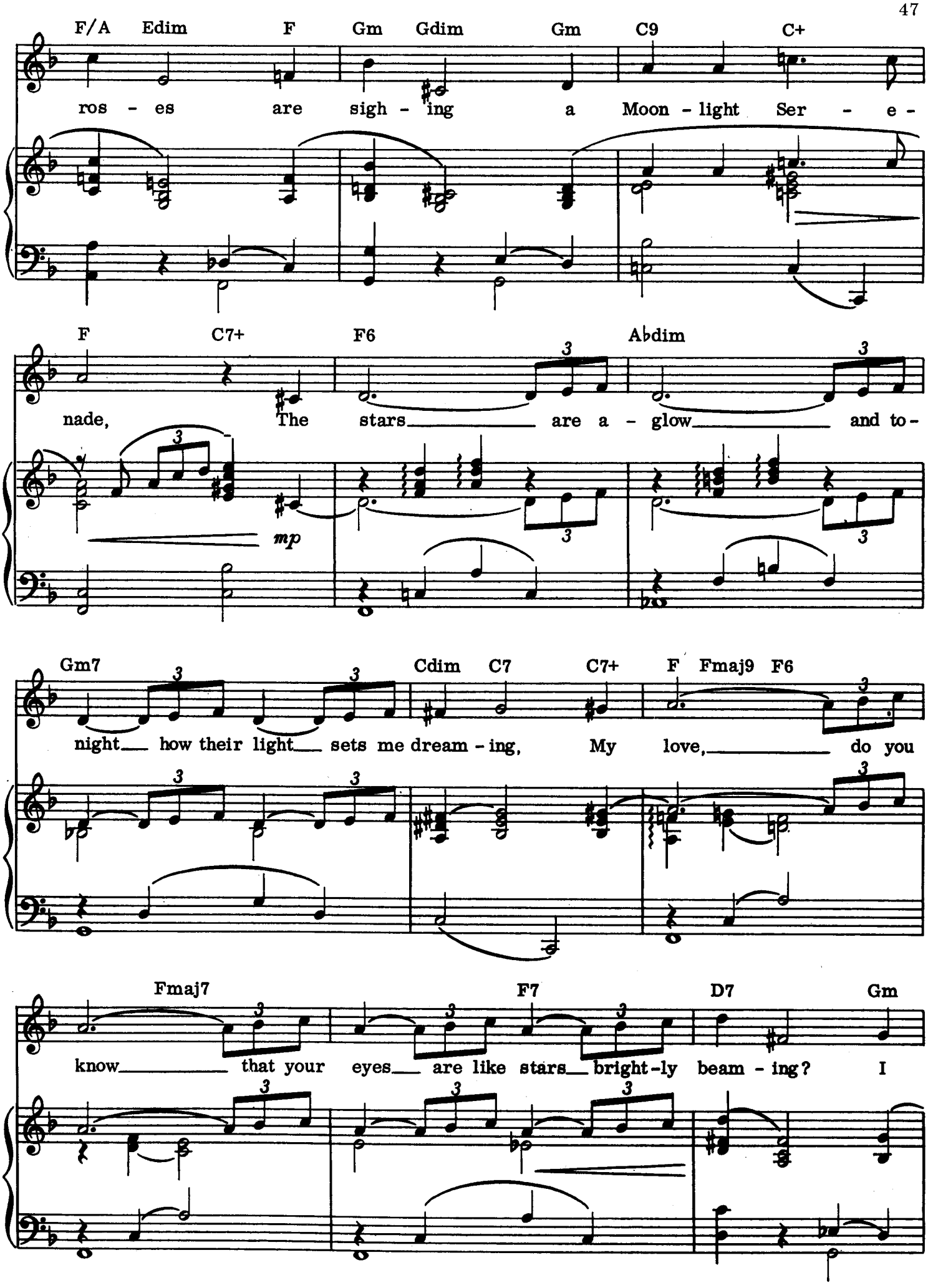

Cm
G/B
A7
say - ing
"Dear one, hold me fast."
Am7
D7
G6
Eb7
And I start in pray - ing
Oh, Lord, please
Cm6
Eb7
G6
G7
F#7
F7
let this last.
We
seemed to float right thru the
E9
A7
air,
Heav-en - ly songs

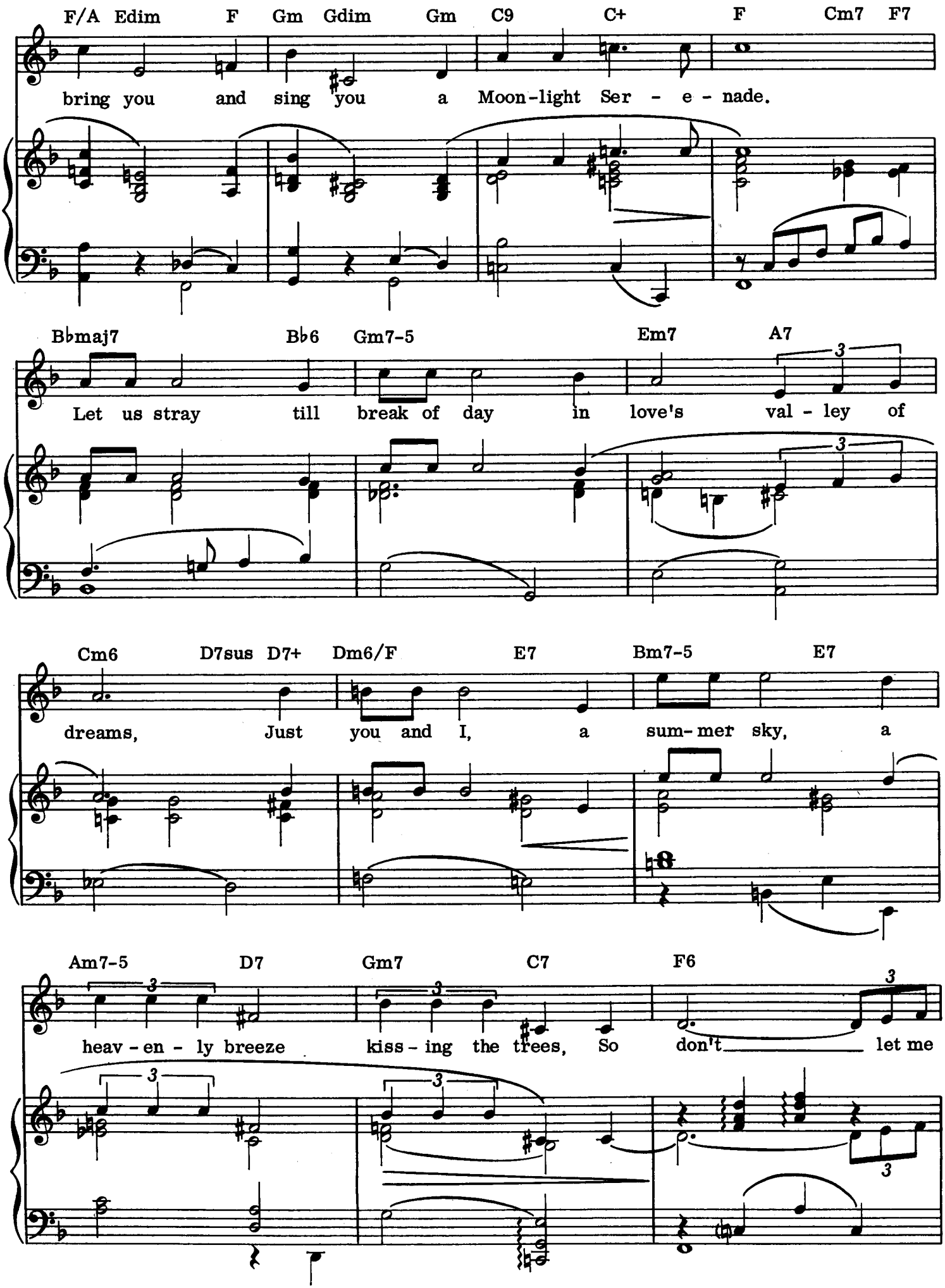

D7
Eb7
D7
seemed to come from ev - 'ry - where:
Am7
Cm
G/B
And now when there's moon - glow
Way up in the
A7
Am7
D7
blue,
I al - ways re - mem - ber
G6
Eb7
1.
Cm6 Eb7 G6 D7
2.
Cm6 Eb7 G6
that moon - glow
gave me you.
gave me you.

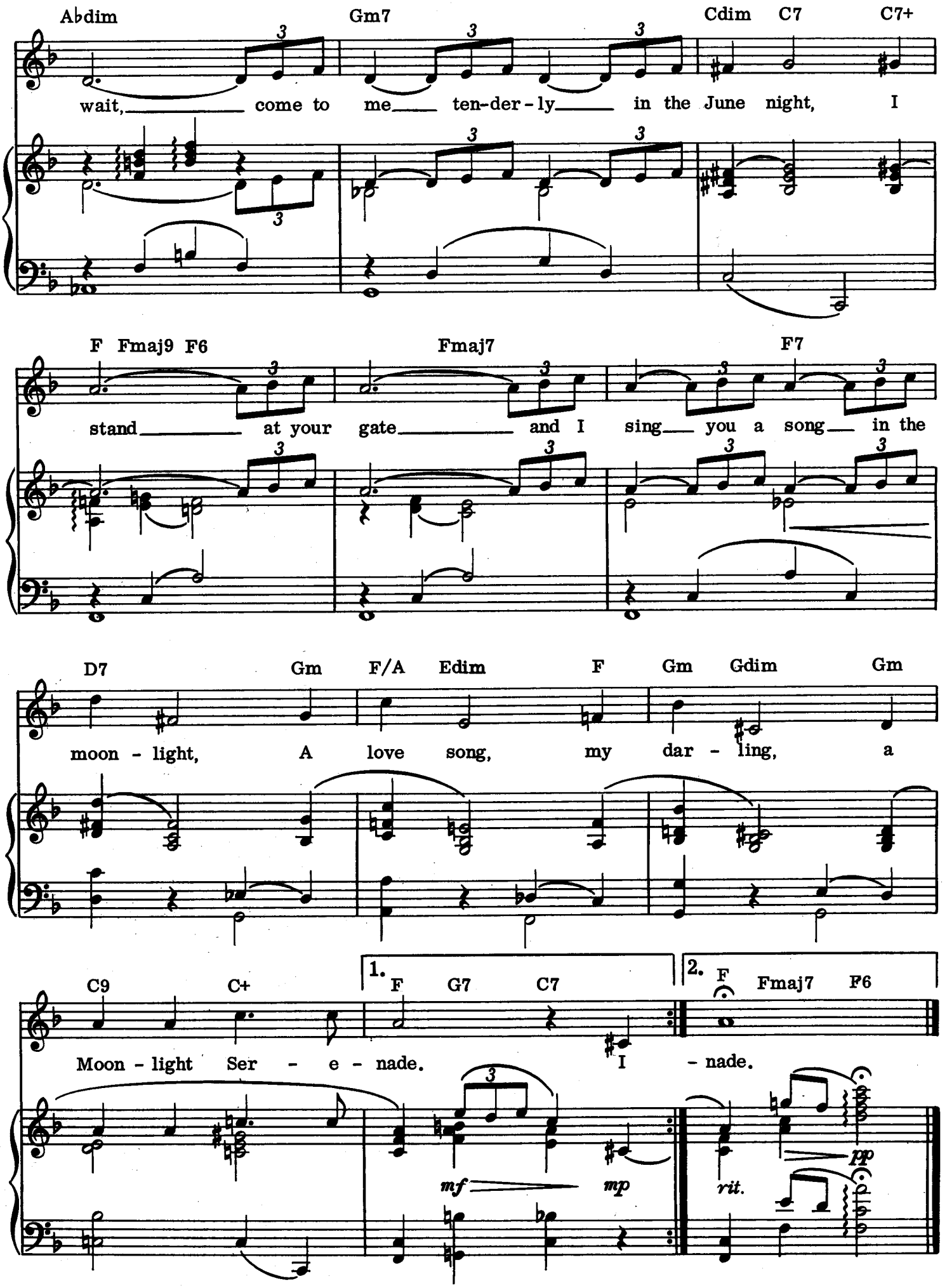
Moonlight Serenade

Lyric by MITCHELL PARISH
Music by GLENN MILLER



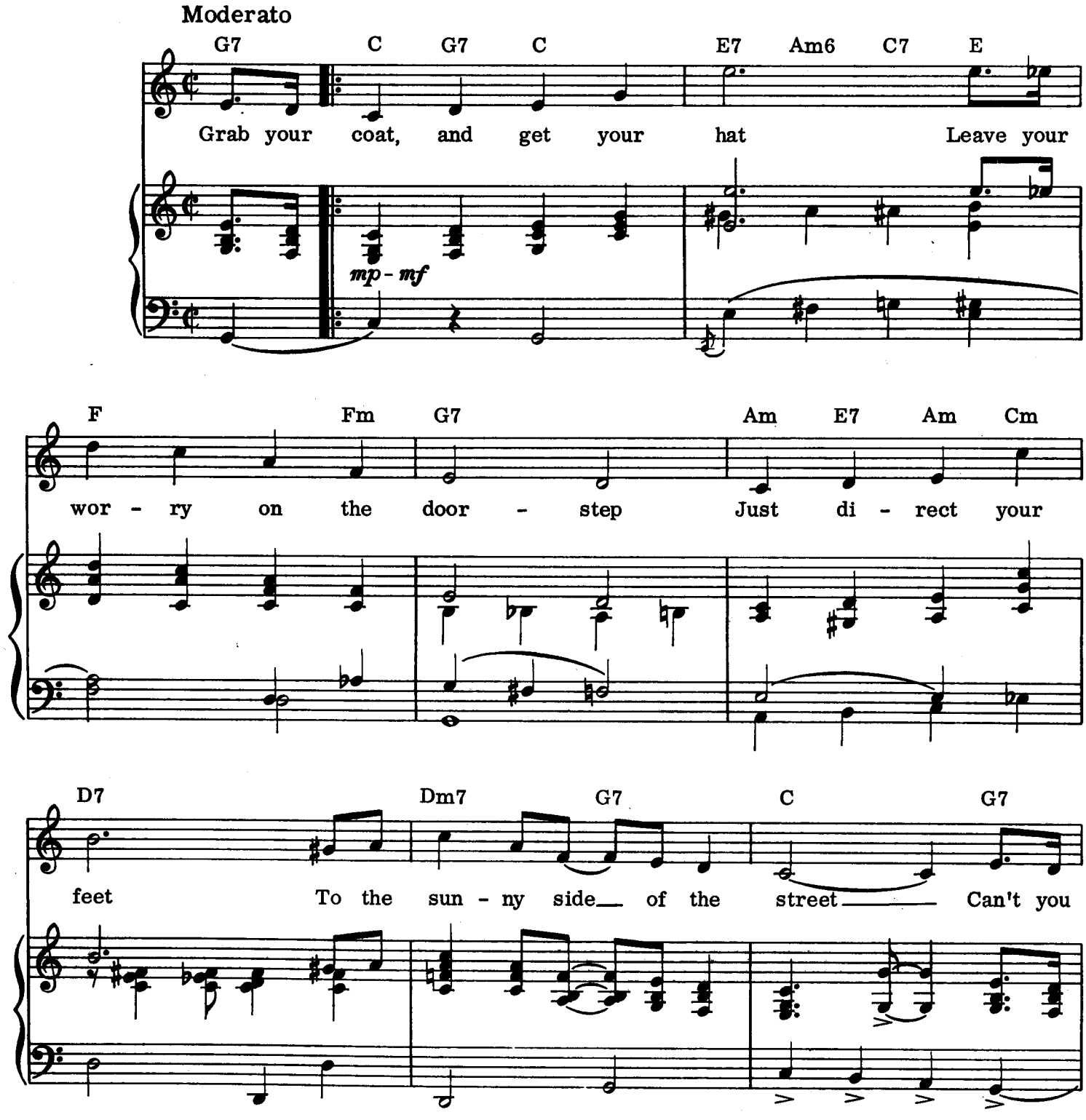

F/A Edim F Gm Gdim Gm C9 C+
ros - es are sigh - ing a Moon - light Ser - e -
F C7+ F6 Abdim
nade, The stars are a - glow and to -
mp
Gm7 Cdim C7 C7+ F Fmaj9 F6
night how their light sets me dream - ing, My love, do you
Fmaj7 F7 D7 Gm
know that your eyes are like stars bright - ly beam - ing? I

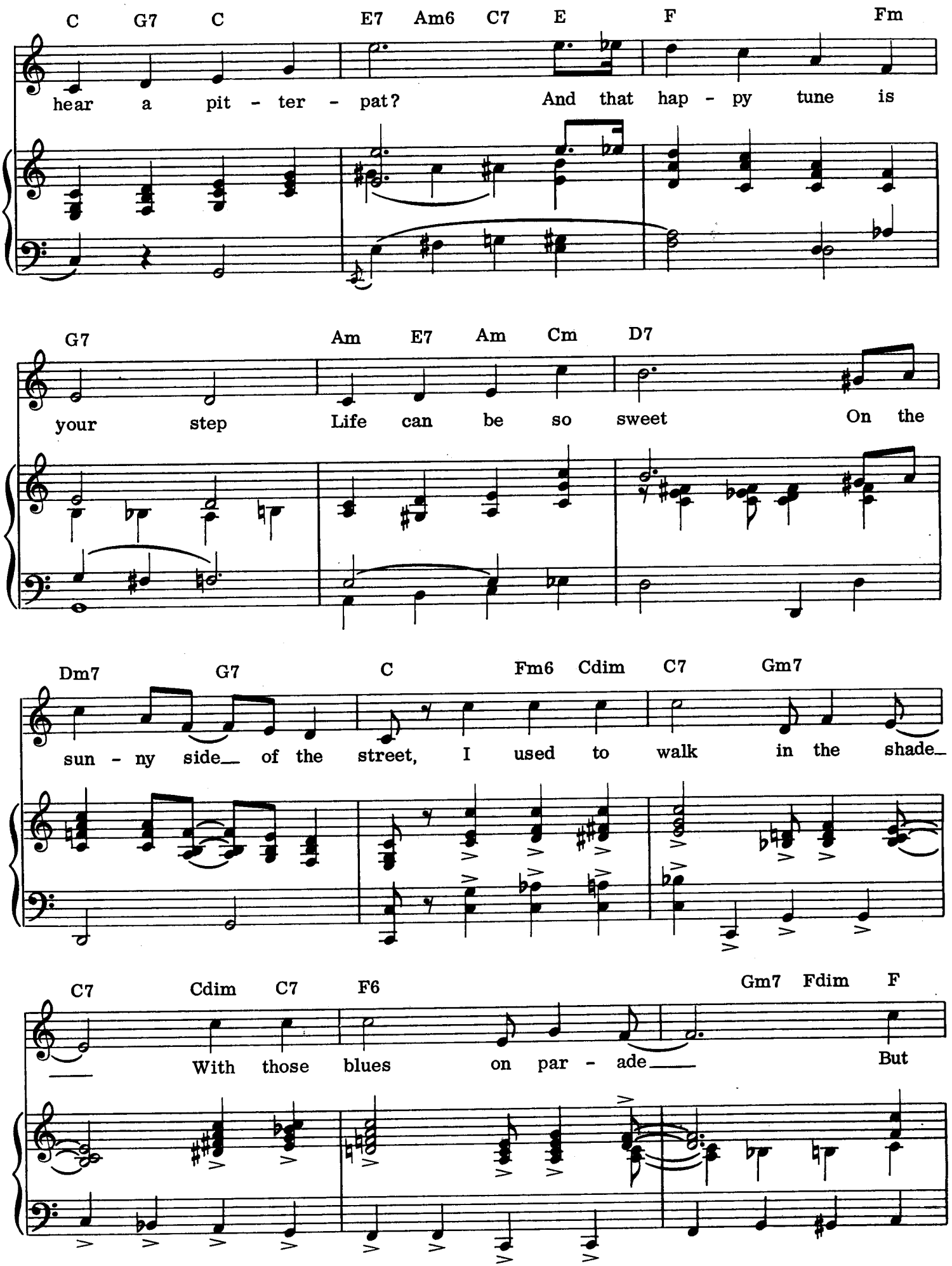

F/A Edim F Gm Gdim Gm C9 C+ F Cm7 F7
bring you and sing you a Moon-light Ser - e - nade.
B♭maj7 B♭6 Gm7-5 Em7 A7
Let us stray till break of day in love's val - ley of
Cm6 D7sus D7+ Dm6/F E7 Bm7-5 E7
dreams, Just you and I, a sum-mer sky, a
Am7-5 D7 Gm7 C7 F6
heav - en - ly breeze kiss - ing the trees, So don't let me

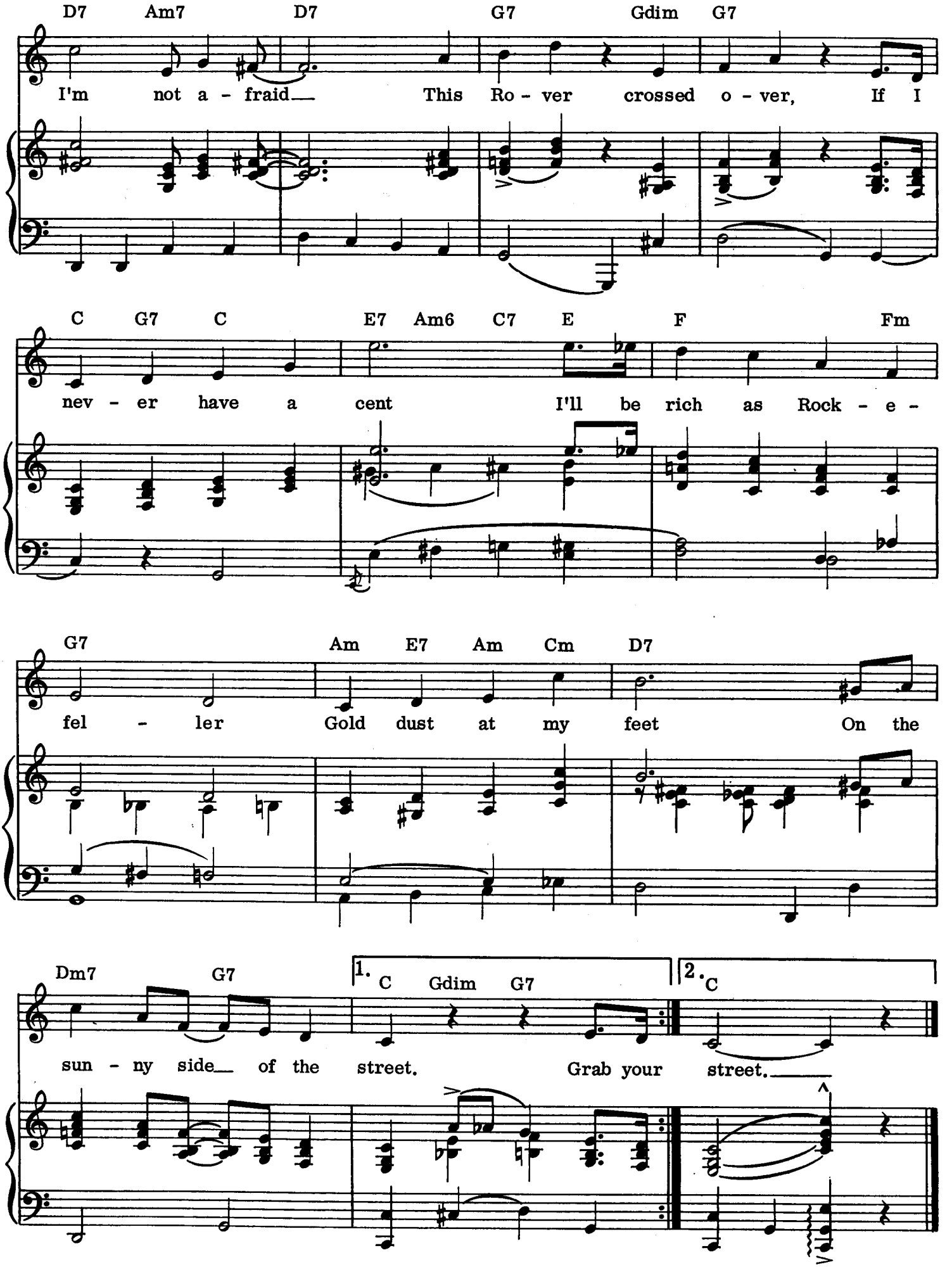

Abdim Gm7 Cdim C7 C7+
wait, come to me ten-der-ly in the June night, I
F Fmaj9 F6 Fmaj7 F7
stand at your gate and I sing you a song in the
D7 Gm F/A Edim F Gm Gdim Gm
moon - light, A love song, my dar - ling, a
C9 C+ 1. F G7 C7 2. F Fmaj7 F6
Moon - light Ser - e - nade. I - nade.
mf mp rit. pp

On the Sunny Side of the Street

Lyric by DOROTHY FIELDS
Music by JIMMY McHUGH

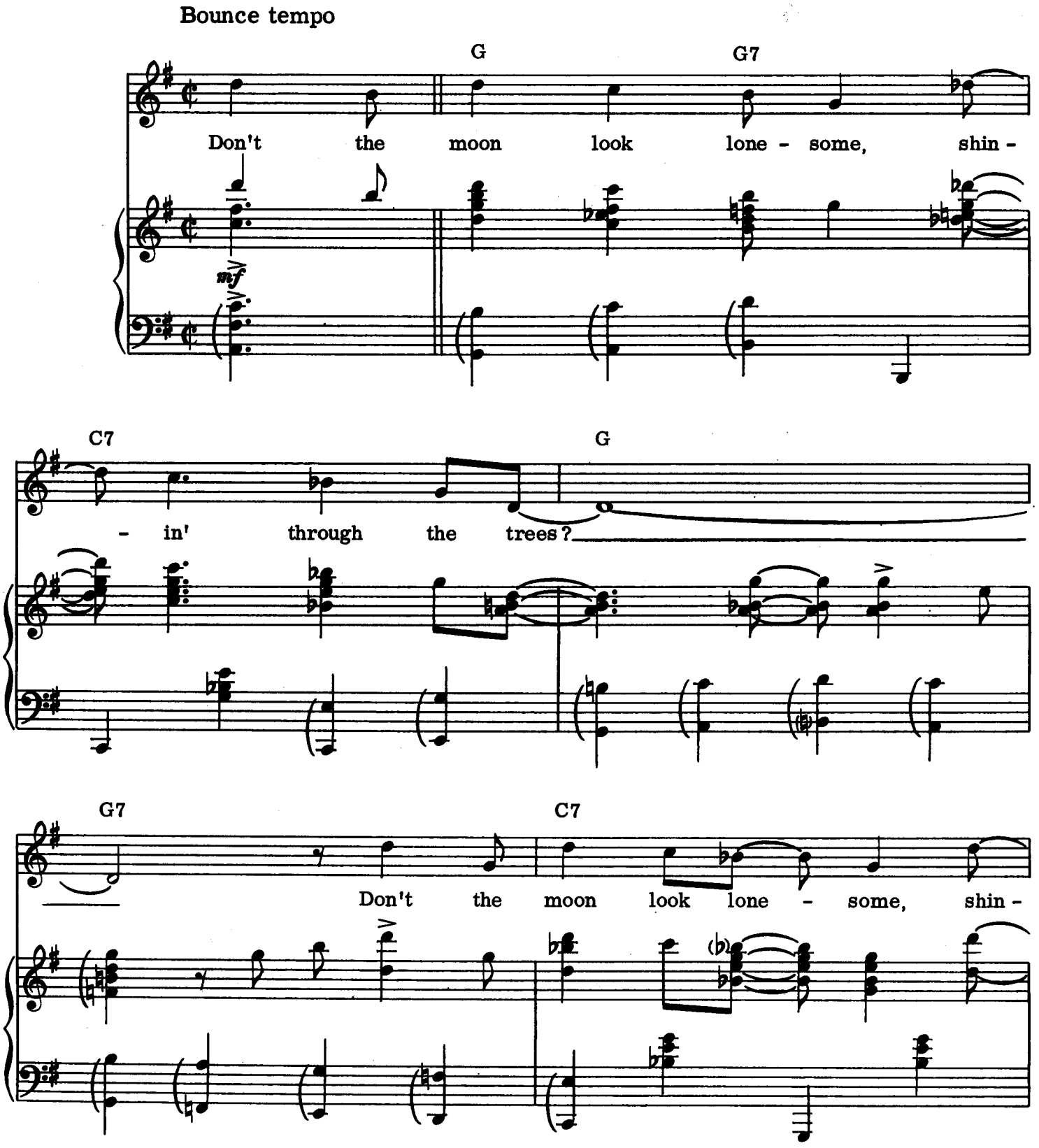


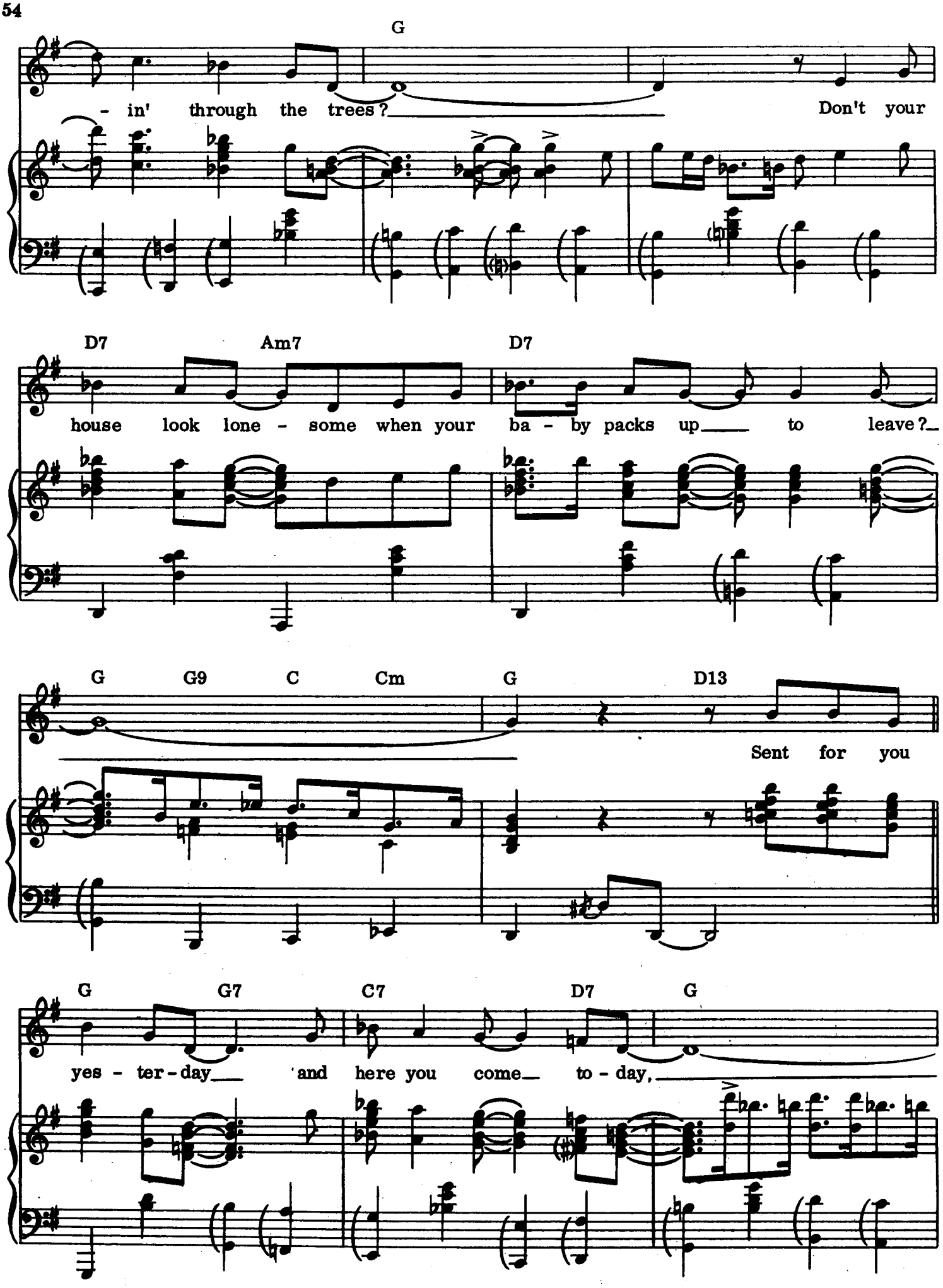

C G7 C E7 Am6 C7 E F Fm
hear a pit - ter - pat? And that hap - py tune is
G7 Am E7 Am Cm D7
your step Life can be so sweet On the
Dm7 G7 C Fm6 Cdim C7 Gm7
sun - ny side of the street, I used to walk in the shade
C7 Cdim C7 F6 Gm7 Fdim F
With those blues on par - ade But

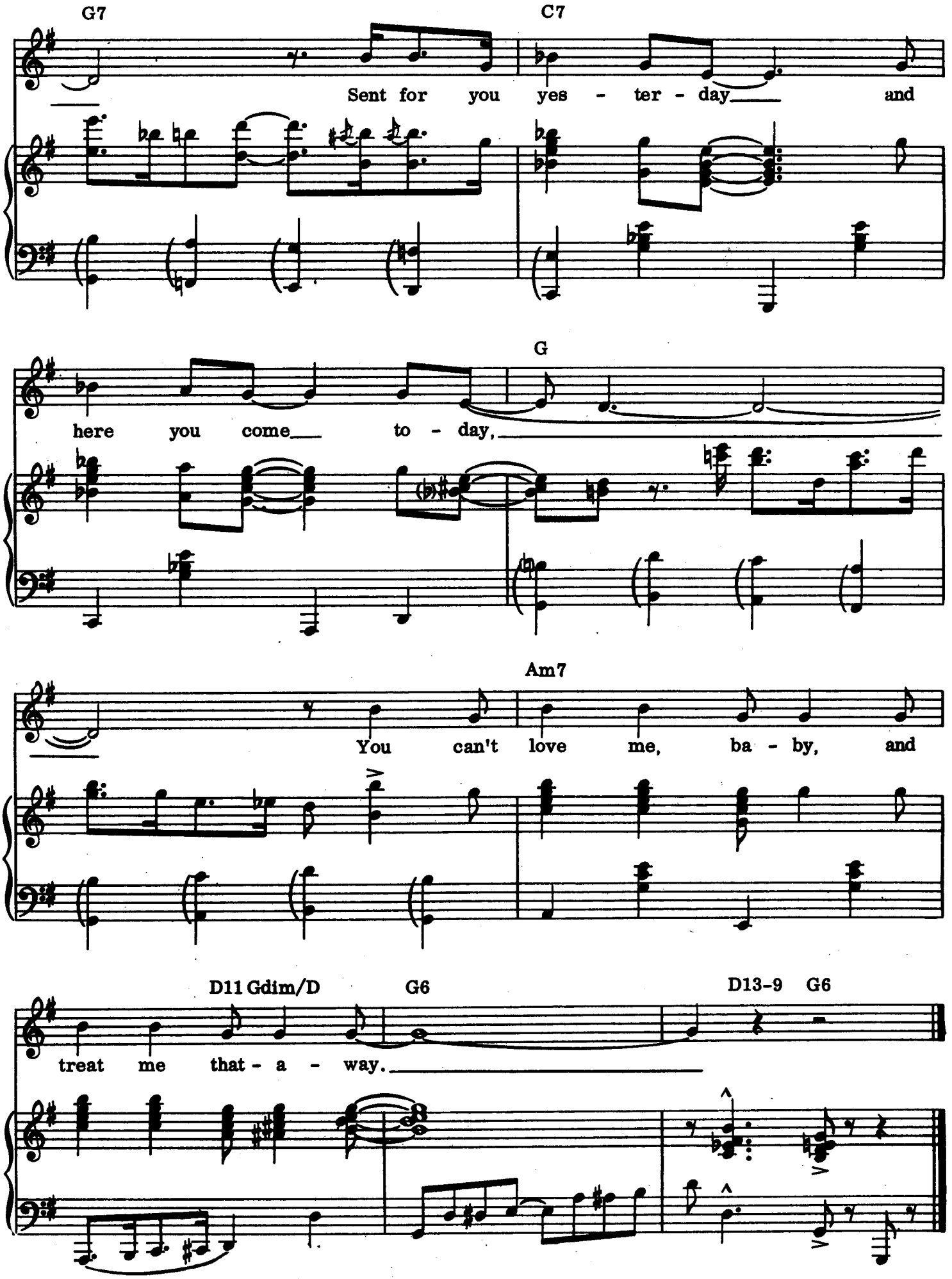

D7 Am7 D7 G7 Gdim G7
I'm not a - fraid This Ro - ver crossed o - ver, If I
C G7 C E7 Am6 C7 E F Fm
nev - er have a cent I'll be rich as Rock - e -
G7 Am E7 Am Cm D7
fel - ler Gold dust at my feet On the
Dm7 G7 1. C Gdim G7 2. C
sun - ny side of the street. Grab your street.

Sent for You Yesterday (and Here You Come Today)

Words and Music by JIMMY RUSHING, COUNT BASIE and ED DURHAM

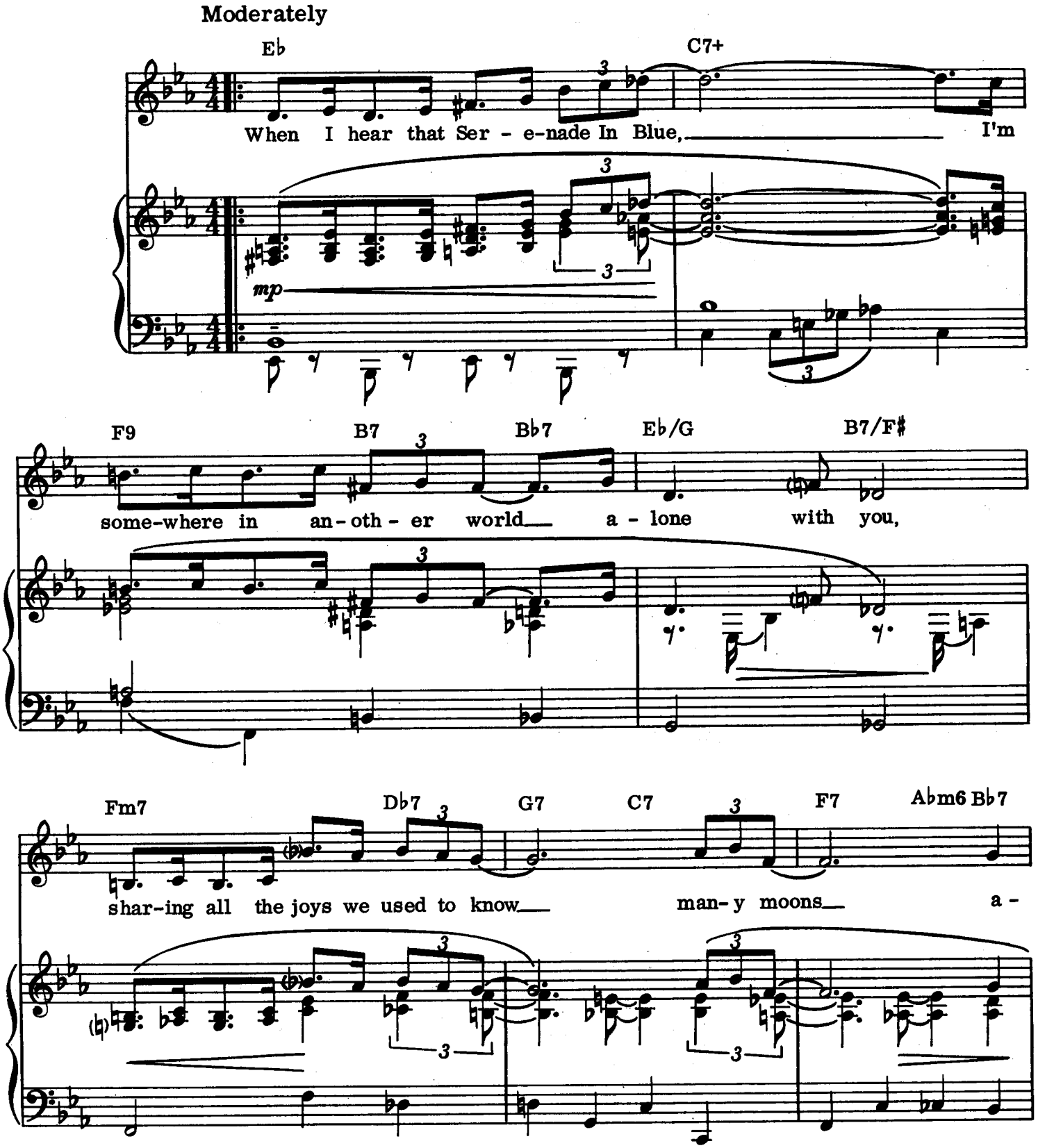


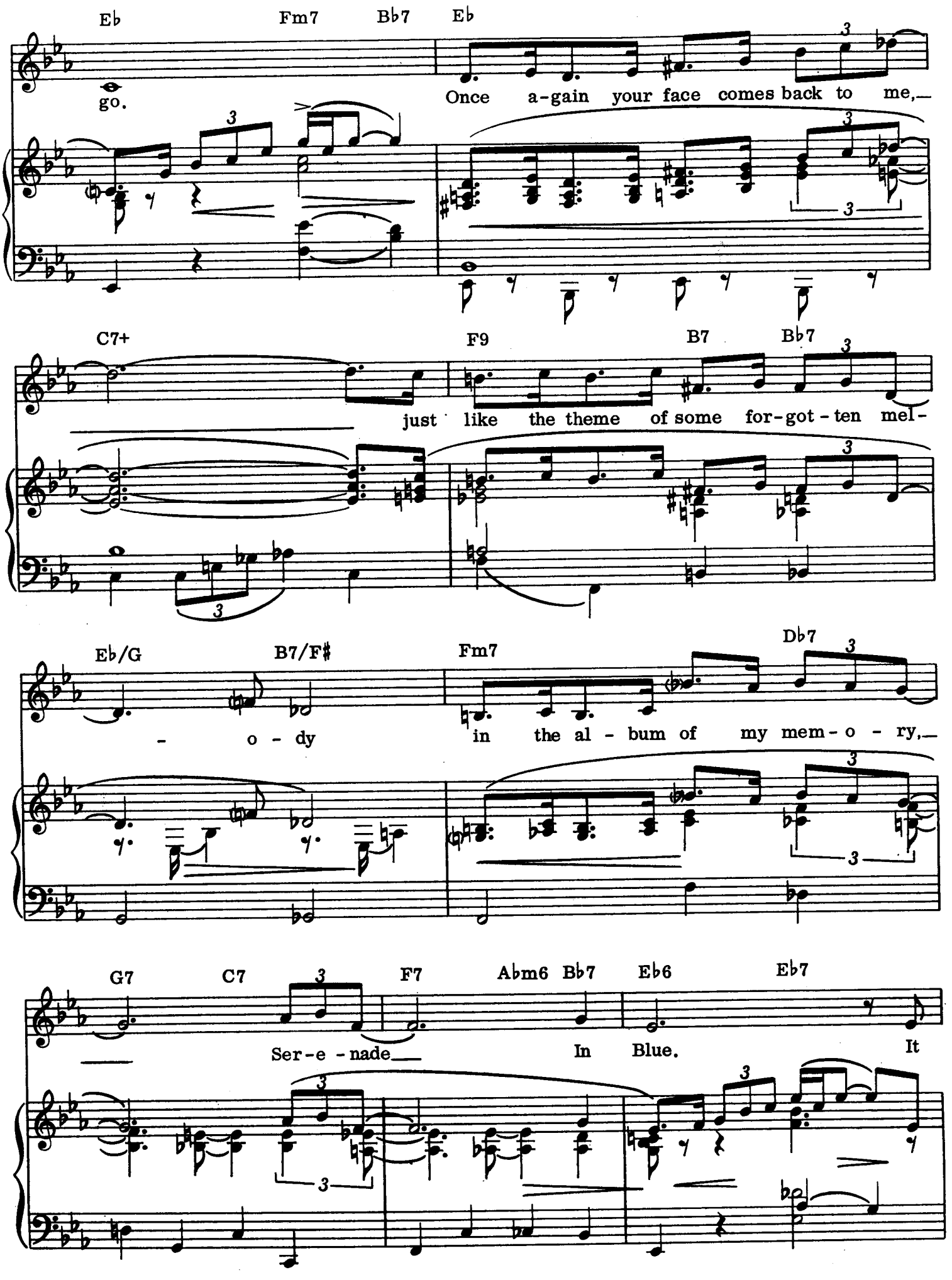

G
- in' through the trees?
Don't your
D7
Am7
D7
house look lone - some when your ba - by packs up
to leave?
G
G9
C
Cm
G
D13
Sent for you
G
G7
C7
D7
G
yes - ter - day
and here you come
to - day,

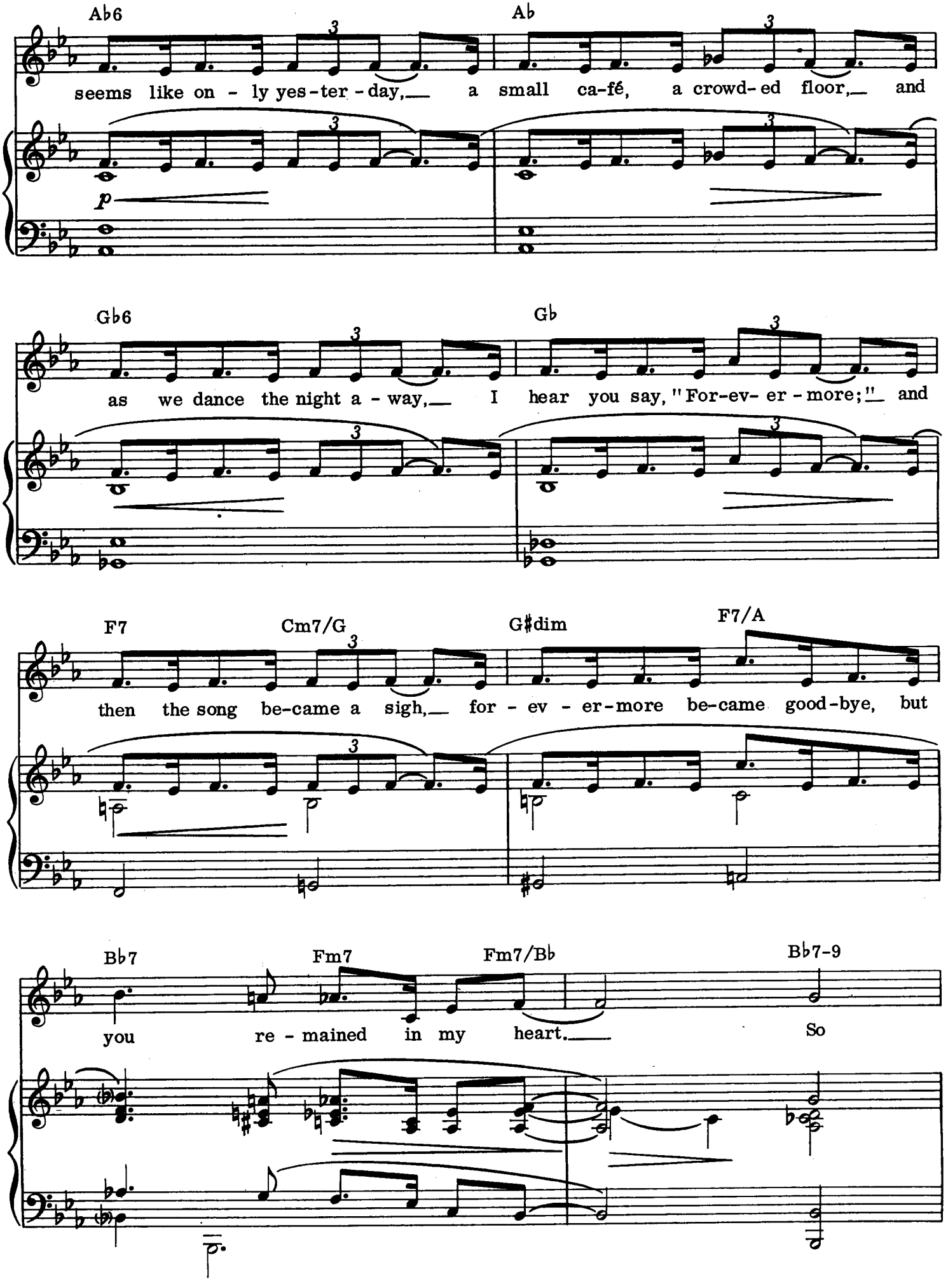

G7
C7
Sent for you yes - ter - day and
G
here you come to - day,
Am7
You can't love me, ba - by, and
D11 Gdim/D
G6
D13-9 G6
treat me that - a - way.

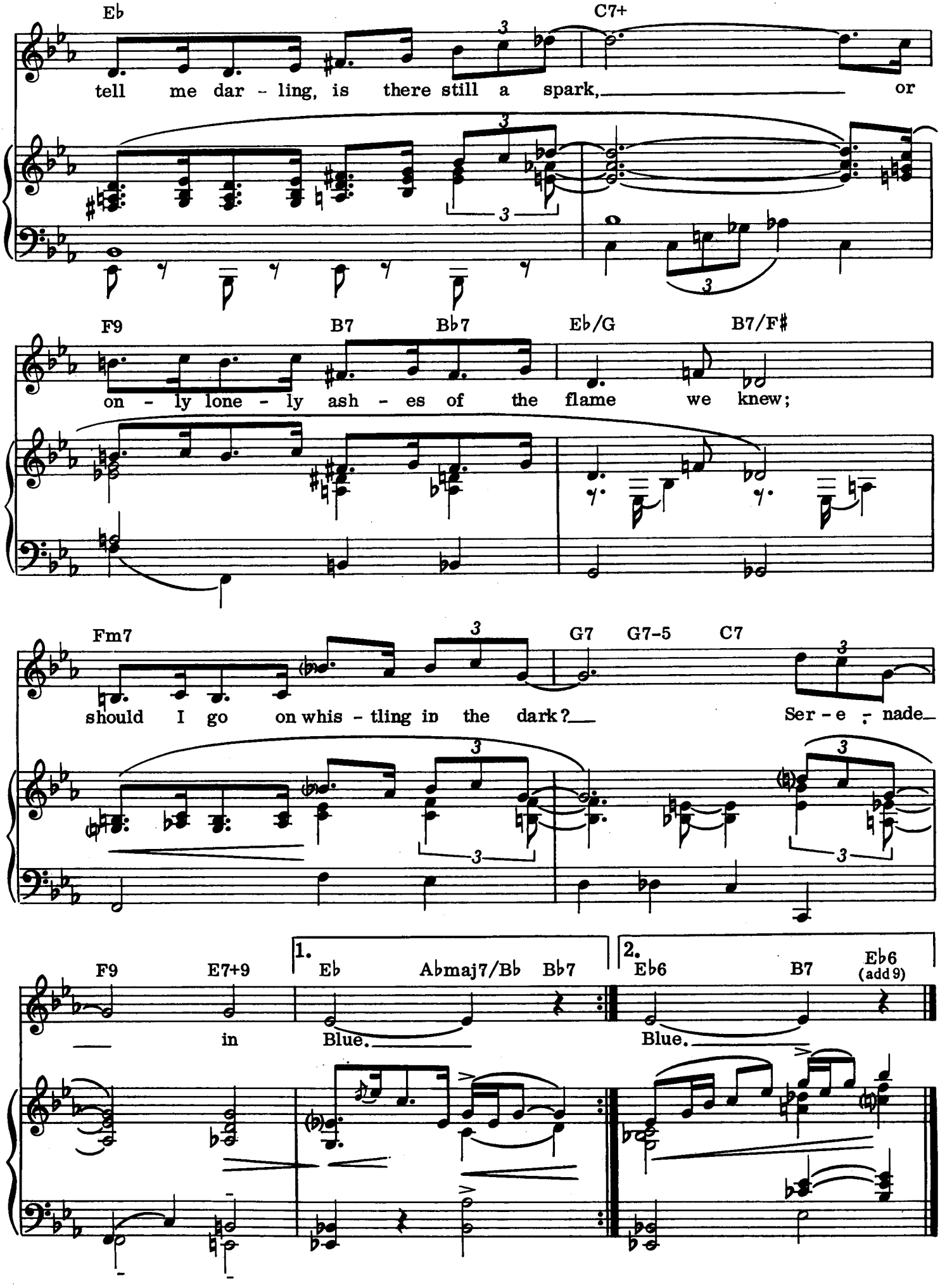
Serenade in Blue

Words by MACK GORDON
Music by HARRY WARREN



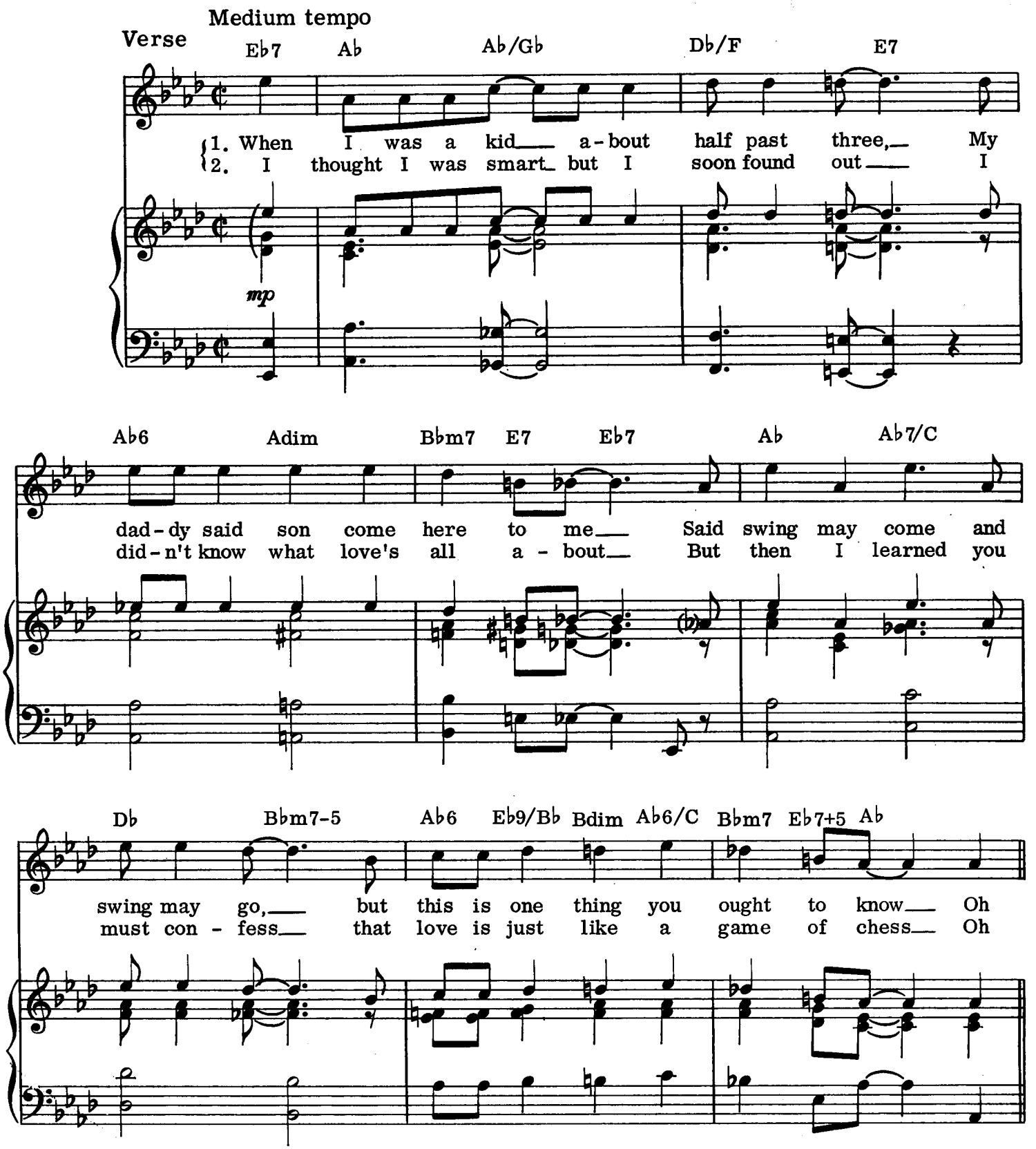

Eb
Fm7
Bb7
Eb
go.
Once a-gain your face comes back to me,
C7+
F9
B7
Bb7
just like the theme of some for-got-ten mel-
Eb/G
B7/F#
Fm7
Db7
- o - dy
in the al - bum of my mem-o - ry,
G7
C7
F7
Abm6
Bb7
Eb6
Eb7
Ser-e - nade
In Blue.
It


Ab6
Ab
seems like on - ly yes-ter - day, a small ca-fé, a crowd- ed floor, and
p
Gb6
Gb
as we dance the night a - way, I hear you say, "For-ev- er - more;" and
F7
Cm7/G
G♯dim
F7/A
then the song be-came a sigh, for - ev - er-more be-came good-bye, but
Bb7
Fm7
Fm7/Bb
Bb7-9
you re - mained in my heart. So


Eb
C7+
tell me dar - ling, is there still a spark, or
F9
B7
Bb7
Eb/G
B7/F#
on - ly lone - ly ash - es of the flame we knew;
Fm7
G7
G7-5
C7
should I go on whis - tling in the dark?
Ser - e - nade
F9
E7+9
1.
Eb
Abmaj7/Bb
Bb7
2.
Eb6
B7
Eb6 (add 9)
in
Blue.
Blue.

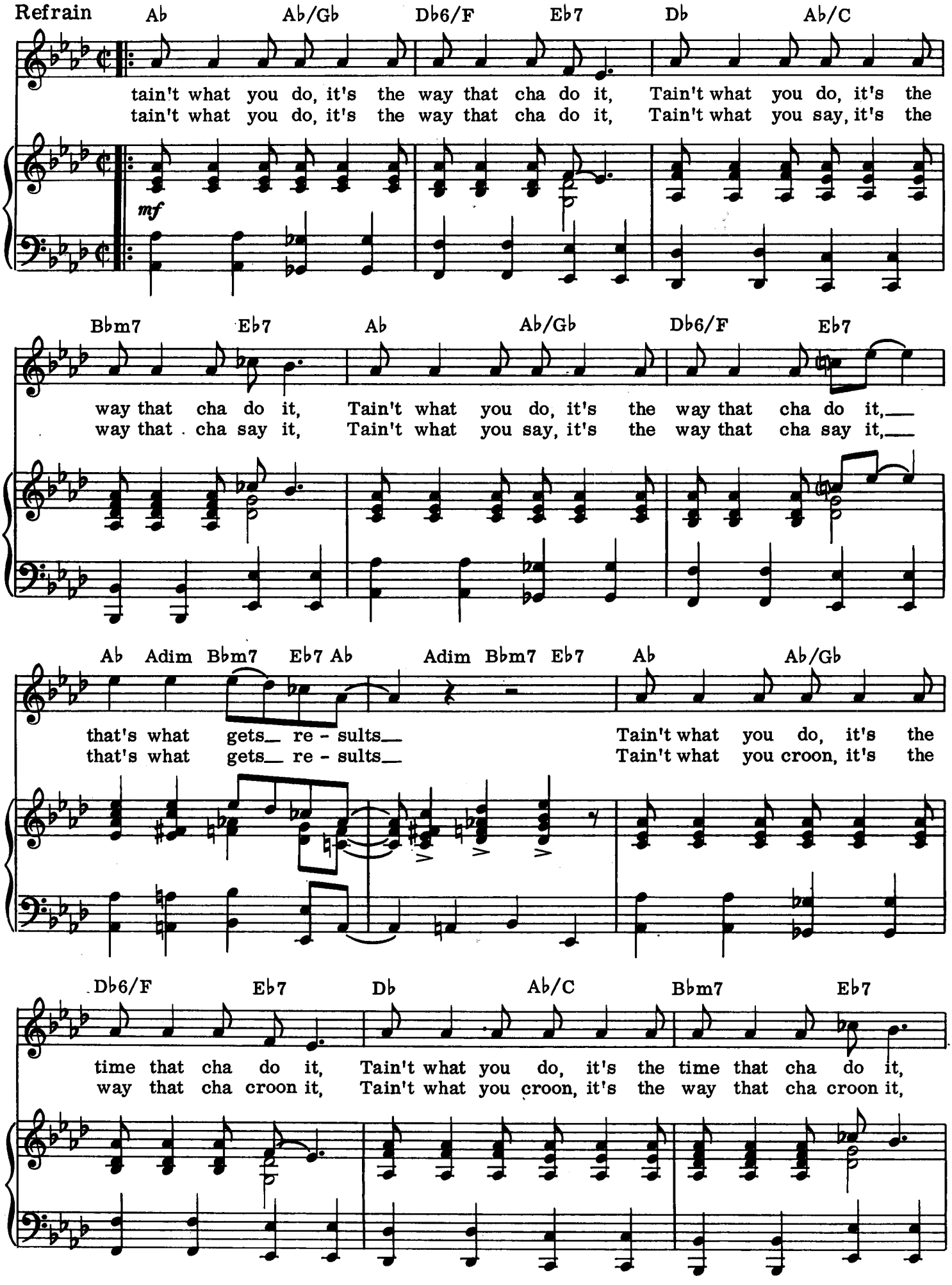
'Tain't What You Do (It's the Way That Cha Do It)

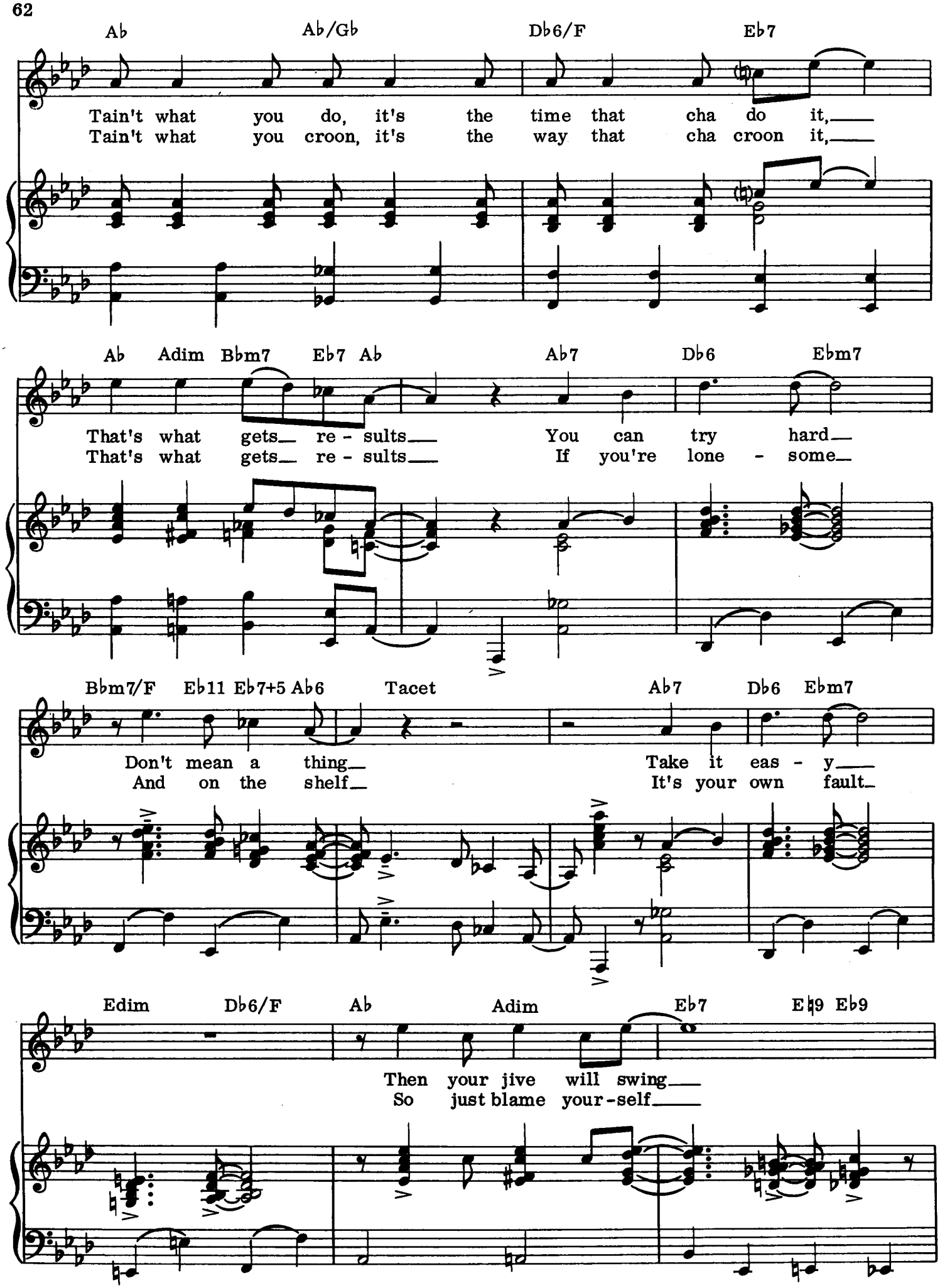
Words and Music by SY OLIVER and JAMES YOUNG

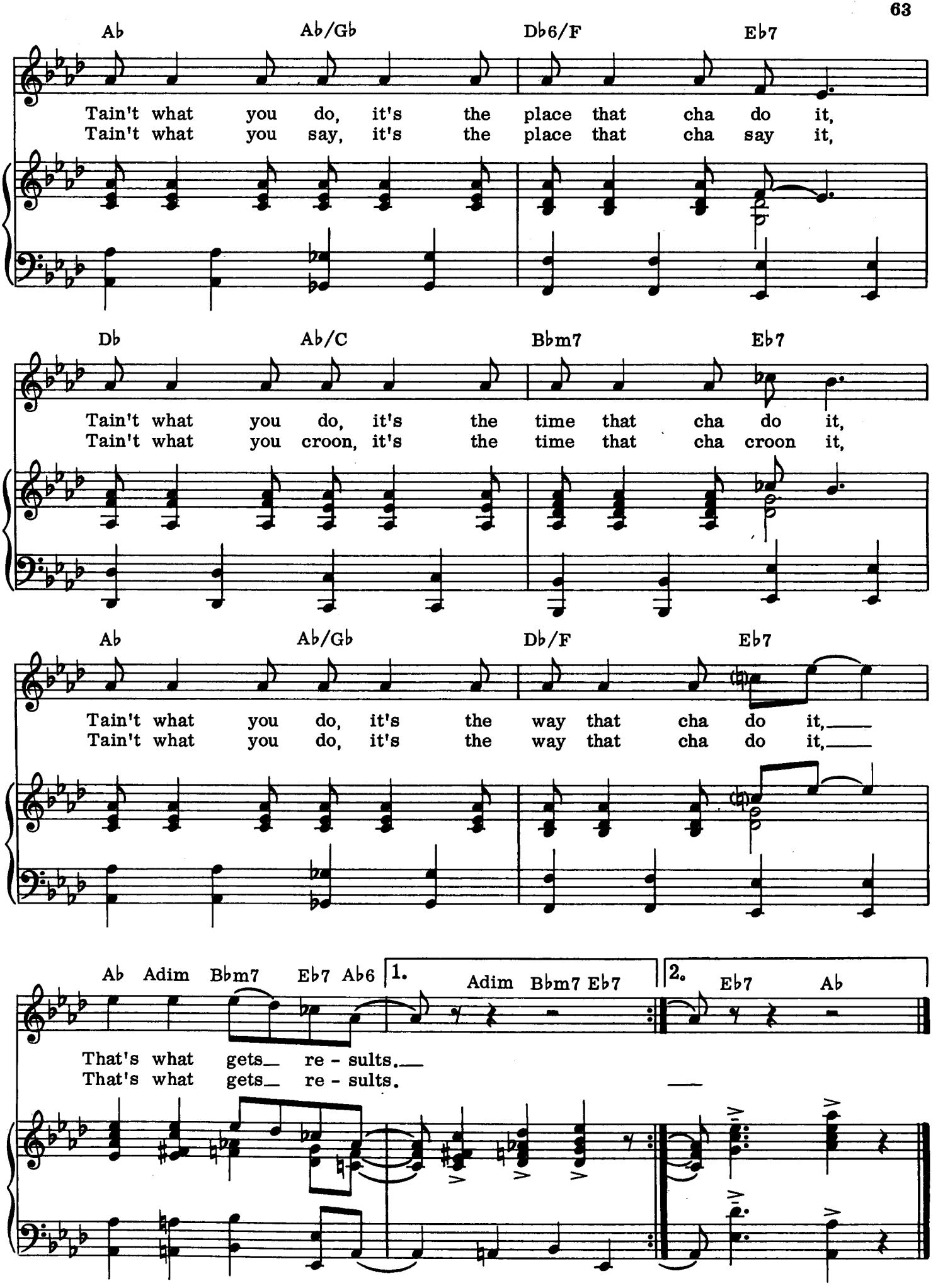


Medium tempo

Refrain




Ab Ab/Gb Db6/F Eb7
Tain't what you do, it's the time that cha do it,
Tain't what you croon, it's the way that cha croon it,
Ab Adim Bbm7 Eb7 Ab Ab7 Db6 Ebm7
That's what gets re - sults You can try hard
That's what gets re - sults If you're lone - some
Bbm7/F Eb11 Eb7+5 Ab6 Tacet Ab7 Db6 Ebm7
Don't mean a thing Take it eas - y
And on the shelf It's your own fault
Edim Db6/F Ab Adim Eb7 E9 Eb9
Then your jive will swing
So just blame your-self


Ab Ab/Gb Db6/F Eb7
Tain't what you do, it's the place that cha do it,
Tain't what you say, it's the place that cha say it,
Db Ab/C Bbm7 Eb7
Tain't what you do, it's the time that cha do it,
Tain't what you croon, it's the time that cha croon it,
Ab Ab/Gb Db/F Eb7
Tain't what you do, it's the way that cha do it,
Tain't what you do, it's the way that cha do it,
Ab Adim Bbm7 Eb7 Ab6
1. Adim Bbm7 Eb7
2. Eb7 Ab
That's what gets re - sults.
That's what gets re - sults.

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В Музыкальной редакции Издательского Дома "Муравей" в 1996 г. выпущены в свет следующие нотные издания:

1. Серия **"Джаз в музыкальной школе"**. Ю. Маркин. **"Старинные танцы в джазовом стиле"**. Музыка старинных европейских танцев представлена собственными версиями пианиста, композитора, аранжировщика Ю. Маркина.

2. Серия **"Композиторы джаза"**. **Джордж Гершвин**. 15 наиболее известных песен Гершвина в джазовой аранжировке Ю. Маркина с комментариями Ю. Верменича.

3. Гарольд Арлен. **"Волшебник страны Оз"**. Ноты и тексты песен на английском и русском языках очень популярного американского мюзикля "The Wizzard of Oz".

4. Ю. Чугунов. **"Эволюция гармонического языка джаза"**. Вторая часть очень популярного у нас в стране учебника "Гармония в джазе" Ю. Чугунова - известного теоретика и педагога.

Готовится к выпуску двойной нотный альбом **"World of Hits. История поп-музыки"**. Это нотная антология самых популярных песен мировой эстрады 50-90-х годов. Эти песни были в репертуаре таких известных исполнителей, как Эдит Пиаф, Ив Монтан, Нат "Кинг" Коул, Рэй Чарльз, Билли Джоэл и др.

В издательстве также имеются следующие издания:

1. **"Эра Свинга - популярные мелодии"**. Сборник "вечнозеленых" тем 40-х годов.

2. **"Иисус Христос - Суперзвезда"**. Самая популярная рок-опера Ллойда Уэббера.

3. Оскар Питерсон - Даниил Крамер. **"Джаз для юных пианистов"**. Знаменитые "Детские тетради" О. Питерсона с комментариями как самого маэстро, так и известного российского пианиста и педагога Д. Крамера.

4. Сборник **"Джордж Гершвин - Юрий Маркин "Порги и Бесс"**. Включает в себя авторское изложение пяти наиболее популярных тем из этой оперы, а также четырехручные фортепианные переложения и переложения для ансамбля, написанные известным джазменом Ю. Маркиным специально для учащихся музыкальных школ.

5. **"Джазовая хрестоматия для юношества"**. В этом издании представлены очень популярные композиции звезд американского джаза. Знакомство с этими пьесами поможет вам войти в мир Эррола Гарнера, Дюка Эллингтона, Оскара Питерсона и др. Рекомендуется для учащихся музыкальных школ.

6. **"The Best of Hollywood"**. Данный сборник, вышедший в трех книгах, представляет собой антологию лучших песен, пришедших в мир джаза и популярной музыки из американских фильмов. Эти мелодии впоследствии стали "вечнозелеными" стандартами, они по сей день входят в репертуар музыкантов всех стран мира.

По вопросам реализации обращаться по адресу: 123363, Москва, а/я 81