Jazz standards 1. *There Will Never Be Another You*

The use of standard songs in jazz is a traditional method for making jazz more 'user-friendly' for a mainstream audience. The difference between the original, well known 'show tunes' and jazz is that use of harmony and rhythm is more sophisticated in jazz. Jazz has an element of experimentation and 'danger' about it, so that it is less predictable and more challenging for the audience. Jazz often has a sense of journey in the development of rhythm and harmony.

Standard melodies are often written using simple forms of rhythm and harmony, which gives jazz musicians greater scope for development (see attached sample).

In our lessons, we have studied several '12 bar blues' soloing techniques:

Harmony

- diatonic
- simple chromatic
- complex chromatic
- diminished (where 7^{th} on $m7^{th}$ chords move in 4ths)

Rhythm

- phrasing over 1,2,3 & 4 bars
- repetition
- use of space
- ornaments

Cadences

- using cycles of 4ths in chord sequences to form a variety of phrases
- recognizing where phrases come to a conclusion
- having the ability to create a beginning, middle and end to each phrase.

In the following standard, I have included tramlines, ie. //, as a suggestion for where phrases can be concluded. This is merely a guide for development purposes in this particular song. By studying such iconic artists as Stan Getz, it is possible to hear many other strategies being used.

Practice strategies

Some of the above techniques can be used as practice strategies for developing jazz soloing. Try playing a chorus using each of these harmonic ideas:

- diatonic
- simple chromatic
- complex chromatic
- diminished
- mix & match harmony.

In this way, students build up a series of phrases that are the basis of their jazz vocabulary. When students play choruses where harmony is 'mix & match', they then have the basic building blocks necessary for further development. Don't forget to use ornaments, as they both add greater rhythmic variety and provide accents.

There Will Never Be Another You (in C)

'A'

Cma7	//	$B^{\emptyset}$	E7
Am7	D7	Gm7	C9
Fma7	Bb7 //	Cma7 //	Am7
D9	//	Dm7	G7

'B'

Cma7	//	$B^{\emptyset}$	E7
Am7	D7	Gm7	C9
Fma7	Bb7 //	Cma7	$F^{\#}m7^{(b5)}$ B7 //
C6 F9 //	Em7 A7	Dm7 G7	C6 //

There Will Never Be Another You (in Bb)

'A'

Dma7	//	C#ø	F#7
Bm7	E7	Am7	D9
Gma7	C7 //	Dma7 //	Bm7
E9	//	Em7	A7

'B'

Dma7	//	C#ø	F#7
Bm7	E7	Am7	D9
Gma7	C7 //	Dma7	G#m7(b5) C#7 //
D6 G9 //	F#m7 B7	Em7 A7	D6 //

There Will Never Be Another You (in Eb)

'A'

Ama7	//	$G^{\#\emptyset}$	$C^{\#}7$
$F^{\#}m7$	B7	Em7	A9
Dma7	G7 //	Ama7 //	$F^{\#}m7$
B9	//	Bm7	E7

'B'

Ama7	//	$G^{\#\emptyset}$	$C^{\#}7$
$F^{\#}m7$	B7	Em7	A9
Dma7	G7 //	Ama7	$D^{\#}m7^{(b5)}$ $G^{\#}7$ //
A6 D9 //	$C^{\#}m7$ $F^{\#}7$	Bm7 E7	A6 //