

INTRODUCTION

These tunes date from the days when, in the 1930s–1950s, I was an active exponent of lighter musics. We played them for dancing and we used them as bases for jazz improvisations; anyone who did not have more than 100 of them at their fingertips was not even 'in the game'. They were, too, times when the writing of popular songs was still treated as a work of musical craftsmanship and very many of those songs have proved their quality by surviving to the present day, a true definition of 'classic'.

Jazz of any kind has two essential ingredients: 'blue' notes and syncopation. Jazz music proper calls for inflections and rhythmic inequalities that cannot be accurately notated; it is something of a 'foreign language' to the academically reared musician. For this reason, I have not arranged these pieces as improvisations, but as settings that are tinged with the harmonies of popular music through the 1960s and the syncopations that 'hallmark' jazz. The latter may pose problems to the traditionally trained guitarist, not least when notes anticipate strong beats by a quaver (eighth note), but they belong in this music and you can't make an omelette without breaking an egg! Play such difficult passages slowly, counting each bar in quavers (eighth notes), until you can *feel* the rhythms.

John W. Duarte

During the late 1920s and early 1930s, there was a vast expansion in the dissemination of music of all kinds. Radio and films, especially musicals, brought music to the masses and recordings made it possible to play, over and over again, the music of your favourite artists.

My father first started to play jazz in the mid-1930s. He played his first gig on the guitar in the winter of 1935–6, receiving 7/6 (37.5 pence) for playing chords in a five-piece band. He had a very good ear and could pick up the melody or harmony of a tune very quickly; this ability was an aid to him earning some extra income. He also learned to play the trumpet and double bass and his versatility proved invaluable to the various groups in which he played. As a budding jazz musician, one had to know at least 100 tunes, and not just the basic melody and harmony, but also how to play them in a variety of keys. At this time the jazz guitarists' gods were players such as Eddie Lang, Lonnie Johnson and Teddy Bunn and, bursting onto the scene like a bombshell in the mid-1930s, the French guitarist Django Reinhardt and his Hot Club de France Quintet. Recorded solos could be examined in detail and learned by trial and error. My father once played Reinhardt's version of *St. Louis Blues* to Reinhardt, after a Hot Club concert in Manchester. Reinhardt's opinion of my father's playing is now lost to history, but a little while later, he received an invitation to play in an impromptu jazz session with the singer Adelaide Hall, Joseph and Django Reinhardt on guitars and himself on double bass. Being so close to one of the most accomplished jazz musicians of this era proved to be a real impetus in his musical life.

Christopher Duarte, son of John W. Duarte

ANYTHING GOES

Words and Music by Cole Porter

Moderato $\text{♩} = \text{c. } 112$

The musical score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *p* (piano). The tempo is marked as Moderato with a quarter note equal to approximately 112 beats per minute. The score consists of several systems of music:

- System 1:** Measures 1-4. Includes a first ending bracket and a dynamic marking *p*.
- System 2:** Measures 5-6. Includes a first ending bracket and a dynamic marking *p*.
- System 3:** Measures 7-10. Includes first ending brackets and dynamic markings *p* and *cresc. poco a poco*.
- System 4:** Measures 11-13. Includes first ending brackets and a dynamic marking *p*.
- System 5:** Measures 14-16. Includes a dynamic marking *p*.
- System 6:** Measures 17-19. Includes a dynamic marking *p*.
- System 7:** Measures 20-22. Includes a dynamic marking *p*.

Chord symbols are indicated above the notes: CIII, CV, CX, CVIII, CVI, and CVIII. The score also features various fingering numbers (1-4) and articulation marks such as slurs and accents.

SO IN LOVE

Words and Music by Cole Porter

In steady moderate tempo, not slowly ♩ = c. 100

⑥ = E

p

6

CV

11

mp

16

CIII CII

21

p

26

CVII

31

CVIII 1/2 CV 1/2 CV CIII

36

mf