

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. Most of those included in this volume were written for Broadway musicals (*Summertime* is from Gershwin's opera *Porgy and Bess*), but they belong to an era in which the best popular songs were truly art-songs, in which imagination, inspiration and craftsmanship shaped both the music and the lyrics, an era in which Gershwin kept company with Jerome Kern, Richard Rodgers, Cole Porter, Irving Berlin and others. 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

FASCINATING RHYTHM

Music and Lyrics by George Gershwin and Ira Gershwin

Moderato con brio ♩ = 116–126 (swing ♩)

⑥ = D

3

6

9

11

14

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by George Gershwin and Ira Gershwin

Moderato ♩ = c.108

p

CV

CIII

CVIII

cresc.

3

CVII

mf

6

CV

CIV

CIII

CII

9

½CVI

CVII

CVIII

mf

12

15