

Volume  
76

How To

Learn

Tunes

by David Baker

A Jazz Musician's Survival Guide

Play-A-Long Book/CD Set

*Jamey Aebersold Jazz*

**VOLUME 76**

# **HOW TO LEARN TUNES: A Jazz Musician's Survival Guide**

**A Quick And Easy Method For Learning And  
Remembering The Melody And Chord Changes  
To Any Tune In Any Key**

by  
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## PREFACE

This is terrible about these people playing from fake books, and then the fake book is wrong, there's no fake book that's worth s--t. Even at jam sessions the people pull out a fake book, I can't believe it, they don't know anything. There are a certain amount of tunes you are supposed to know, if I want to play a blues in the key of Ab, you got to know how to play it. It's repertoire. I can go to any part of the country, meet good musicians and we could play as if we had played together all our lives, and the only reason is we know the same songs. You got to know *How High the Moon*, *Out of Nowhere*, *Just You, Just Me*. I can name songs that everybody should know, might be fifty. In each school there should be a list, and it doesn't include any of those new songs, those two-chord tunes.

Barry Harris

These are strong words from one of the most highly respected performers and teachers in jazz today, words that resonate with all of us who are concerned with and care about the present and future of this music.

I want to be very clear that I believe that well-researched and carefully edited legal fake books - and particularly the books that accompany the various editions of the Aebersold Play-A-Long Series, which use original lead sheets from the publishers - serve a very useful and important function. They often provide an accurate version of both the melody and original harmonies that recordings, particularly those by someone other than the composer-performer, cannot, the reason being that a good recording will inevitably represent the performer's interpretation of the composer's intent. But in my estimation, the proper place to use a fake book is *in the practice room, not at the performance venue*. Occasionally there are circumstances which may necessitate its use on the stand, but only as a last resort and as the exception rather than the rule.

I and countless of my colleagues have lamented the fact that even so-called experienced players will show up for a one-hour casual gig with a slew of fake books to play tunes that they have played dozens of times before. While it is perhaps more understandable with neophytes, most of us still find it intolerable. In speculating about what has led to this abysmal state of affairs a number of reasons come to mind, among them the following:

1. A fake book mentality which reasons that if you have a fake book why should it be necessary to commit a body of tunes to memory
2. Over the years an increasing dependency on written music (sheet music, fake books, etc.)
3. A change in the way we are taught and learn, particularly a shift from rote to reading
4. The shifting of the learning venue from jam sessions to classrooms

5. The diminishing of the tradition of having to learn tunes quickly, accurately, and under pressure on the stand
6. The recent destabilization of jazz classics and Broadway standards as foundation vehicles for improvisation, and as a corollary, the increasing frequency (for good or ill) of young players insisting on (for economic and other reasons) writing and performing *only* their own original tunes
7. The widespread proliferation of and acceptance of the legitimacy of fake books, sheet music, and sketch charts of every description and for virtually any musical occasion. The quality of these varies from reasonably accurate to utterly dreadful, with the balance being usually to the negative.

Despite these and other rationalizations there is a consensus among experienced professionals in both the performance and teaching areas that it is to a player's advantage to have memorized the melodies and changes to a large body of tunes generally agreed upon as those that everyone should know. The list of must-know tunes will, of course, be somewhat dependent on and informed by the musical situation in which the musician is most often called to perform, such as mainstream jazz gigs (which call for bebop, post bebop, hard bop tunes), club dates, weddings, bar mitzvahs, lounge gigs, commercial gigs, rhythm & blues dates, traditional and Dixieland jazz gigs, etc. Having acknowledged that fact, there is a reasonable agreement on between 100 and 200 tunes that should be at the ready. The tunes suggested in this book were chosen as a result of canvassing of dozens of working musicians of all stripes about the tunes they have had to play most frequently across the last half century and from a thorough study of the tunes that constitute the repertory of the Aebersold Play-A-Long recordings and books, chosen for that series because of their frequency of performance in day-to-day situations.

Why should a musician, in order to be considered well-rounded, have a repository of tunes committed to memory in all keys and be able to learn others quickly and efficiently? Tradition and necessity demand that the most performed tunes be at a player's fingertips, to be played without the use of a fake book or other written materials. This is a necessity in many situations, including jam sessions, hastily organized gigs and/or recording sessions, and when joining a group which is already working or when the player in question is beginning work with a new group. Having these skills greatly enhances a player's work potential in a wide variety of circumstances. It also strengthens his or her memory and builds confidence in the ability to memorize and retain information. Even tunes which are more esoteric and less often played can be memorized and quickly recalled through the use of some easily learned techniques which this book imparts.

This book is multipurpose in its thrust. Among its purposes are the following:

1. Providing a list of most frequently requested and played tunes from jazz and the commercial world
2. Presenting an approach to learning tunes based on my own experiences over the past fifty years and my observations of the methods and techniques used by my many professional peers to achieve the results projected in this book
3. Teaching the reader to move from the more generalized information he or she possesses to high specificity information and vice versa
4. Teaching the reader to look for and recognize melodic, rhythmic, and harmonic tendencies and use them to an advantage
5. Developing anticipatory awareness and learning to trust the resulting instinctual responses
6. Developing techniques that enable the aspiring musician not only to memorize and remember a large body of tunes but also to learn a tune quickly and efficiently on the stand and play it in any key
7. Developing a quiet confidence in the reader's ability to memorize, born of the acquisition of the requisite tools, skills, and methodologies offered in this book
8. Providing focus and various organizational schemes for achieving the goals espoused in this book

This is a book that will be of service to any serious musician, whether neophyte or professional. The chapters are designed in a manner which will allow the reader the option of taking that which he or she needs in whatever order produces the best and quickest results. If the methods, strategies, and techniques put forth in this book are used diligently and intelligently, success will be immanent and immediately observable.

David Baker  
June 1996

## Chapter I

### GETTING STARTED ON THE TUNE LEARNING JOURNEY

#### Guidelines

1. If you have a system that works for you, don't interfere with it. "If it ain't broke, don't fix it." Perhaps the information in this book will be of value when you encounter situations that pose problems or when you are attempting to help someone else.
2. Use all of your faculties in the learning process: visual, aural, digital memory, tactile senses, intellect, mnemonic\* aids, and anything else that helps you achieve success.
3. Know your instrument thoroughly and bring to bear any idiosyncrasies which will aid in the learning process. For example, string players should use the concept of fretting, which is transposing by position. Brass players can use the overtone series as an aid. Keyboard players can visually identify similar and dissimilar structures, such as the structural resemblance of Cmi7 to Fmi7 (C-Eb-G-Bb and F-Ab-C-Eb) or of Dmi7 to Ami7 (all white notes).
4. Be sure that you can sing every melody accurately before attempting to play it. Find a reliable source to verify its correctness; use a recording, a fake book, the Aebersold Play-A-Long Series, etc.
5. Memorize everything as a matter of course. **Repetition** is the mother of memory.
6. Trust your memory, for if you distrust it that distrust becomes a self-fulfilling prophecy.
7. Keep in mind that one of the most valuable assets a jazz musician possesses is a good recall system.
8. Learn to recognize and connect information originally acquired in separate circumstances.
9. Learn to search for, anticipate, and recognize the melodic, harmonic, and rhythmic tendencies of various tune types.
10. Use every newly-learned tune as a verification or denial of information that you already possess. Look for similarities as well as differences in approaching new tunes.

\**mnemonic* = relating to, assisting, or designed to assist the memory. A mnemonic aid is a device, such as a formula or a rhyme, used as an aid in remembering.

11. Develop a "fill-in-the blank" philosophy. Often when we read a sentence we are able to deduce the meaning of an unfamiliar word by context. Melodies and harmonies can often be treated in this same manner.
12. Practice learning tunes.
13. Learn every tune in all keys, but learn the tune firmly in one key first. (This may take time. Begin with two or three keys.)
14. Cumulative information can often yield new information through the process of extrapolation.
15. At some point in each practice session read tunes in all styles and of all types, simply for the familiarity that comes from observing how the compositional process works.
16. Anticipate, project, and expect success with the materials in this book. Your confidence will derive from the knowledge that you have acquired the necessary tools and developed the necessary skills and methodology.



## Chapter II

### ORGANIZATION AND CATEGORIZATION: A KEY TO LEARNING, MEMORIZING, AND RETAINING COMPOSITIONS

Systematically organizing and categorizing the compositions that you learn is the most important lesson to be learned from this book. In these pages you will find numerous models to be used in organizing information about the tunes you learn.

Start by making lists of tunes according to various organizational characteristics, such as the following:

1. *Key*. The tunes can be listed according to the original key or by the usual key of performance.
2. *Meter*. This is usually of consequence only when the meter is other than 4/4.
3. *Tempo*. This is, of course, a flexible and variable consideration.
4. *Form*. This is of prime importance.
5. *Formulae*. Most compositions subscribe to some degree to a formula or combination of formulae. I have chosen to order them as contrafacts (entire tunes), mid-length formulae (usually four-, eight-, or sixteen-measure pre-packaged harmonic sequences), and short-length formulae (usually two- or four-measure building blocks peculiar to almost all popular and jazz compositions, with the exception of modal tunes and free compositions).
6. *Concept*. The tune will likely be either instrumental in concept or vocal in concept. See Chapter III for further information.
7. *Melodic Characteristics*, such as the following:
  - (a) predominantly chordal (*Without a Song, I Can't Get Started, Giant Steps*)
  - (b) predominantly scalar (*Blue Bossa, Bluesette*)
  - (c) combination of chordal and scalar (*Afternoon in Paris*)
  - (d) chromatic (*Sophisticated Lady, Prelude to a Kiss, Hot House*)
  - (e) diatonic to the key (*Over the Rainbow*-"A" section, *Sugar, Without a Song, Blue Moon* -"A" section)

- (f) sequential (*Blue Bossa, Satin Doll, Woody'n You, The Shadow of Your Smile*)
- (g) through-composed (*Misty, Half Nelson, Donna Lee, The Way You Look Tonight*)
- (h) large range (*Donna Lee, The Star Spangled Banner*)
- (i) narrow range (*I Got Rhythm; Twinkle, Twinkle Little Star; One Note Samba; C Jam Blues*)
- (j) repetitive/riff-oriented (*Sonny Moon for Two, Now's the Time, Maiden Voyage, I Got Rhythm, Blues in the Closet*)
- (k) orderly, symmetrical phrases (*The Shadow of Your Smile, Ruby My Dear, Over the Rainbow, Satin Doll*)
- (l) less distinct breakdown of phrases (*Stella by Starlight, Donna Lee, Half Nelson, Little Willie Leaps*)
- (m) the sequence of intervals that comprise the opening phrase, such as the sequence of a perfect 4th/a whole step/a whole step which appears as 5-1-2-3 in the opening phrase of such tunes as *The Breeze and I, How High the Moon, How Dry I Am, The Old Lamp-lighter, Ornithology, Little Willie Leaps, The Nearness of You, Tales from the Vienna Woods, and You Are My Sunshine* or major 3rd/minor 3rd/major 3rd sequence which appears as 1-3-5-7 (the major 7th chord in root position) in the opening phrase of such tunes as *I Can't Get Started, Harbor Lights, I Could Have Danced All Night*, and the opening theme of the first movement of the Bartok Violin Concerto.

8. *Harmonic Characteristics*, such as the following:

- (a) extremely vertical: lots of chord changes and rapid harmonic motion (*Giant Steps, Countdown, Have You Met Miss Jones-"B" section, Cherokee-"B" section, Moment's Notice*)
- (b) moderately vertical: many chord changes, but generally of longer duration (*Half Nelson, Groovin' High, Night and Day, Lover*)
- (c) modal: relatively static motion (*So What, Impressions, Maiden Voyage, Mr. Clean, Red Clay, Speak Low, Caravan*)

- (d) use of simple vertical structures: triads and simple tertian structures
- (e) use of complex vertical structures: altered chords, bitonals, movement over pedalpoints
- (f) mode: major or minor
- (g) common root movements (characteristic of most pop tunes and bebop tunes)
- (h) uncommon root movements (*Giant Steps*, *Countdown*, *The Song Is You*, *Stablemates*, *Dolphin Dance*)
- (i) starting chord: is it the tonic or a less predictable chord? For example, *Satin Doll*, *Perdido*, and *Sophisticated Lady* start on the II- ; *Just Friends* starts on the IV; *Ruby, My Dear* starts on the relative minor (VI-); *Sweet Georgia Brown* starts on the VI7; and *Yours Is My Heart Alone* starts on the #IVø.
- (j) the harmonic relationship of the "A" section to the "B" section

9. *Rhythmic Characteristics*, such as the following:

- (a) highly syncopated (*Relaxin' at Camarillo*, *Moose the Mooch*, *Straight No Chaser*, *Trinkle Tinkle*, *Evidence*)
- (b) use of rhythms belonging to a particular dance form, such as bossa nova, samba, calypso, boogaloo, or shuffle

Always try to find the "hook", meaning the phrase or interval or rhythm or other component that immediately identifies the composition and often serves as a point of departure for all that follows. Some examples:

- *I Love You*: opens with the interval of a descending major 7th
- *Maria*: opens with a tritone followed by a half-step (1-#4-5)
- *Early Autumn*: opens with pick-ups which move chromatically into a descending major 7th chord (5-#5-6-b7-7-5-3-1)
- *Midnight Sun*: opens with a phrase which moves chromatically following the pick-up note (7-9-b9-1-7-b7-6-b6-3-5-3)
- *Moose the Mooch*, *One Note Samba*, and *C Jam Blues*: each of these opens with a distinctive rhythmic figure which recurs throughout the tune

Being able to categorize a composition by the preceding organizational characteristics often helps you to observe the differences between the specific and the model (the *genus* and the *differentia*). In addition, use any mnemonic aids that come to mind, including the lyrics, other tunes that are called to mind by the one in question, and so forth. The point to keep in mind is that nothing should be ruled out when striving to maximize your potential for learning new tunes.

## Chapter III

### DIFFERENTIATING TUNE TYPES

I believe that different genre tunes have different characteristics and are to be learned with different purposes and results in mind. A number of these differences can be seen in the following chart illustrating some of the characteristics differentiating popular and standard tunes, which are generally more vocally oriented, from bebop-type tunes, which are generally more instrumentally oriented.

| POP/STANDARD TUNES   | BEBOP/JAZZ TUNES   |
|--|--|
| 1. •easily remembered (the use of a hook)  | •less easily recalled  |
| 2. •narrow range (octave + a 2nd or 3rd)<br>•small intervals<br>•avoidance of difficult intervals<br>•large intervals usually turn back in the direction of the skip | •rangy, angular, often with awkward intervals such as tritones, 9ths, and minor 2nds   |
| 3. •predominantly diatonic to the home key or diatonic to the key of the moment<br>•usual or regular root movement   | •chromatic as well as diatonic<br>•movement from key to key--even to distant keys--is commonplace<br>•related to the key of the moment, but often through more dissonant and less familiar scales<br>•more complex harmonies and compound chord structures<br>•high incidence of agreement between chord and scale |
| 4. •rhythmically simple and longer notes, particularly at cadence points   | •predominantly eighth notes and syncopated rhythmic figures<br>•turnbacks and cycles often provide the links between sections of tunes   |
| 5. •fewer different rhythms  | •a wider variety of rhythmic possibilities   |
| 6. •usually one idea per section, perhaps with elaboration   | •often two or more ideas per section, sometimes sequential and chord defining  |
| 7. •lines and melodies are usually capable of standing as complete without improvisation or elaboration  | •lines were often conceived as points of departure and are indistinguishable from the ensuing improvisations, using the same material, improvisational clichés, formulae, etc.<br>•lines often sharply defined the underlying harmonies via scale choices, sequences, and chord outlines                           |
| 8. •meter is usually 4/4 or 3/4  | •meter is 4/4, 3/4, or virtually any other choice  |
| 9. •simple, repetitive form  | •wider variety of formal structures  |
| 10. •words are implied, even if not actually present or used   | •usually no words exist, except perhaps after the fact   |

It should be readily apparent that the preceding tune types - to say nothing of modal tunes, the blues, riff-type tunes, contemporary tunes, and Latin tunes - bring with them their own sets of imperatives.

## Chapter IV

### FORM

In attempting to discern the form of a particular composition, refer to both the melody and the harmonic structure. Keep in mind, however, that even though a melody might change somewhat on a repeat as in such compositions as *Confirmation*, *Moose the Mooch*, *Wail*, and *Hot House*, this does not necessarily alter the form. Generally speaking, in jazz tunes the form of the tune is more likely to be indicated by the chord changes than by the melody.

In designating form, common practice has dictated the use of the letters of the alphabet to signify individual sections, i.e., "A" for the first theme, "B" for the second theme, "C" for the third theme, etc. In music of the vernacular (jazz, pop, rock, etc.) one rarely encounters the rondo forms (i.e. A-B-A-B-C-D-A-B, etc.) that characterized such earlier styles as ragtime with its myriad repeating sections. Most popular and jazz-type tunes rarely get beyond the first four letters of the alphabet.

Different people will group melodic sections in different ways. For example, when analyzing a section of eight measures in length one person may hear the entire eight-measure section as eight measures of "A", while another may hear it as four measures of "A" followed by four measures of "B". There will always be room for varying points of view.

#### **Guidelines for Recognizing Form Aurally**

The manner in which one determines form aurally is qualitatively different from attempting the same task visually. Use the following procedure to analyze and recognize form aurally.

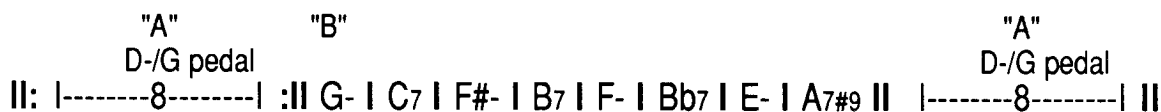
1. Identify the length of a single chorus, that is, one complete cycle of the harmonic structure of the tune. On a recording or in a live performance this might be the point at which the first improvised solo begins. If the tune is thirty-two measures in length, each of the sections will most likely be eight measures long. If the form of the tune is A-A-B-A (with each section being eight measures in length), the "A" section will be repeated, a contrasting section - the "B" section - will occur, and then the "A" section will return to complete the chorus. In an improvisational situation the cycle will then begin again. (A chorus is one time through the melody/chords.)
2. Identify the sections that comprise the internal structure. If the opening melody is repeated before the contrasting material appears, the form of the tune is likely to be A-A-B-A. If contrasting material appears before the return of the opening material, it is possible that the form of the tune may be A-B-A-C. Listen carefully and repeatedly until this recognition process is effortless.

In identifying these sections, it is also helpful to have some aids or signals to watch for, because even predictable forms such as A-A-B-A and A-B-A-C are never static but are living, shifting entities that exhibit varying characteristics that are sometimes difficult to recognize. The following list is designed to serve as a starting point.

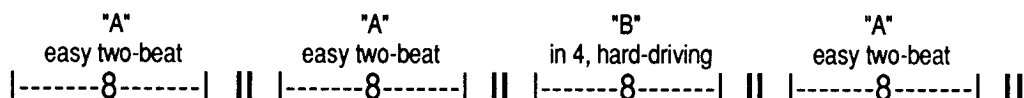
1. A contrasting melody, rhythm, or harmony
2. A change in style, such as a switch from Latin to swing as in *Nica's Dream* by Horace Silver



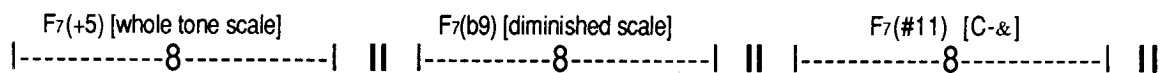
or from modal to vertical, as in the following:



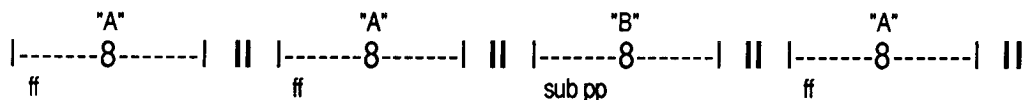
3. A change in the rhythmic feel



4. A change in mode or scale



5. A sudden change in volume



6. A change from harmonically simple to harmonically complex via substitution

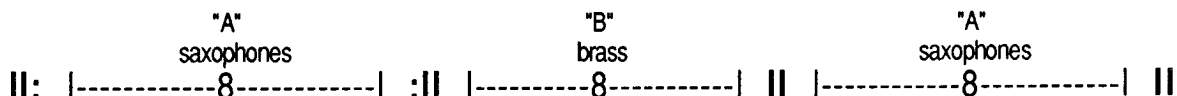
"A": D- | G7 | C | C |

"B": C- Db7 | Gb A7 | D F7 | Bb |

7. A change of rhythmic density



8. A change of instrumentation



Many other possibilities exist. Search for them and learn to recognize them.

**Guidelines for Recognizing Form Visually**

In many respects recognizing form visually is much easier than doing so aurally because a score which is written is fixed and is therefore static.

1. Start by determining the length of the entire work and the individual sections as indicated by double bars.
2. Check for areas where key chord changes occur.
3. Look for letters that may occur to delineate form.
4. Watch for repeats, Dal segno (D. S.), Da capo (D. C.), and other signals used to indicate form.
5. Look for the introduction of contrasting materials.

The importance of quick and accurate recognition of form cannot be overestimated.

**Frequently Used Forms**

Theoretically a composition can take any form, but from a practical standpoint only a limited number of forms enjoy frequent use. Rondo-like forms such as those used in many classical compositions, in marches, and in ragtime are too complicated to serve as vehicles for jazz improvisation. Popular tunes are even less tolerant of formal complexity, with *Up, Up, and Away* and *Begin the Beguine* being among the notable exceptions.

|                          |      |      |      |      |      |      |      |
|--------------------------|------|------|------|------|------|------|------|
| <i>Up, Up, and Away</i>  | A    | B    | A    | B    | C    | A    | B    |
|                          | -16- | -8-  | -16- | -8-  | -16- | -16- | -16- |
| <i>Begin the Beguine</i> | A    | B    | C    | D    | E    | F    | G    |
|                          | -16- | -16- | -16- | -16- | -16- | -12- | -16- |



Among the forms that have enjoyed some degree of durability through the years are A-A-B-A, A-B-A-C, A-A-B, A-B-C, A-B-A, A-B, A-B-C-D, and A-B-A-B. With the exception of the blues, the most frequently encountered structures by far are A-A-B-A and A-B-A-C. Versions of these two forms in which the all of the sections are equal in length - usually eight measures - overwhelmingly outnumber other possibilities.

### **Lists of Selected Compositions Organized by Form, Including the Usual Key of Performance**

In the five lists which follow, I have chosen compositions from both the popular and jazz idioms which exemplify some of the most frequently used forms. Also included are the keys in which these compositions are usually played and, when appropriate, the section lengths. These five lists are:

- I. A-A-B-A tunes in which each of the sections is eight measures in length
- II. A-A-B-A tunes in which the sections vary in length
- III. A-B-A-C tunes in which each of the sections is eight measures in length
- IV. A-B-A-C tunes in which the sections vary in length
- V. Tunes which exemplify other forms, such as A-A-B, A-B-C, A-B-A, A-B, A-B-C-D, and A-B-A-B

Using these lists as models, categorize and catalog all of the tunes that you presently know and each new tune you learn according to form, section length, and usual key of performance. This process will aid tremendously in learning to recognize the forms of new tunes and committing them to memory.

I. A-A-B-A, all sections eight measures in length

| TUNE                             | KEY | FORM    | LENGTH  |
|----------------------------------|-----|---------|---------|
| Afternoon in Paris               | C   | A-A-B-A | 8-8-8-8 |
| Algo Bueno (AKA Woody'n You)     | Db  |         |         |
| Alone Together                   | D-  |         |         |
| And What if I Don't              | Eb  |         |         |
| Angel Eyes                       | D-  |         |         |
| As I Live and Bop                | F   |         |         |
| Barry's Bop                      | C   |         |         |
| Be Still, TV                     | F   |         |         |
| Bebop Carroll, A                 | F   |         |         |
| Black Nile                       | D-  |         |         |
| Black Thursday                   | F-  |         |         |
| Blue Moon                        | Eb  |         |         |
| Blue Room, The                   | F   |         |         |
| Blue Skies                       | G   |         |         |
| Body and Soul                    | Db  |         |         |
| Broadway                         | Eb  |         |         |
| Bud's Idea                       | Eb  |         |         |
| But Beautiful                    | G   |         |         |
| Can I Forget You?                | F   |         |         |
| Chelsea Bridge                   | Db  |         |         |
| Cindy's Tune                     | F   |         |         |
| Cloudy                           | F   |         |         |
| Confirmation                     | F   |         |         |
| Cottontail                       | Ab  |         |         |
| Cuban Holiday                    | F   |         |         |
| Daahoud                          | Eb- |         |         |
| Days of Wine and Roses, The      | F   |         |         |
| Denial                           | F   |         |         |
| Dewey Square                     | Eb  |         |         |
| Disc Jockey Jump                 | Eb  |         |         |
| Do Nothin' Till You Hear from Me | Bb  |         |         |
| Don't Blame Me                   | C   |         |         |
| Don't Get Around Much Anymore    | C   |         |         |
| Early Autumn                     | C   |         |         |
| Easy Living                      | Eb  |         |         |
| Ecaroh                           | Db  |         |         |
| Euphoria                         | Eb  |         |         |
| Everything Happens to Me         | Bb  |         |         |
| Evidence                         | Eb  |         |         |
| Fifth House                      | C   |         |         |
| Flamingo                         | C   |         |         |
| Four Brothers                    | Ab  |         |         |
| Georgia on My Mind               | F   |         |         |
| Gertrude's Bounce                | C   |         |         |

| TUNE  | KEY    | FORM    | LENGTH  |
|---|--------|---------|---------|
| Ghost of a Chance                           | C      | A-A-B-A | 8-8-8-8 |
| Good Bait                                   | Bb     |         |         |
| Hackensack                                  | G or F |         |         |
| Have You Met Miss Jones                     | F      |         |         |
| High Fly                                    | C      |         |         |
| Honeysuckle Rose                            | F      |         |         |
| Hot House                                   | C      |         |         |
| How Long Has This Been Going On?            | G      |         |         |
| I Can't Believe That You're in Love with Me | C      |         |         |
| I Can't Get Started                         | C      |         |         |
| I Cover the Waterfront                      | F      |         |         |
| I Didn't Know About You                     | Db     |         |         |
| I Got It Bad                                | G      |         |         |
| I Know (Sonny Rollins)                      | F      |         |         |
| I Let a Song Go Out of My Heart             | Eb     |         |         |
| I May Be Wrong                              | Eb     |         |         |
| I Mean You                                  | F      |         |         |
| I Remember Clifford                         | Eb     |         |         |
| I Remember You                              | F      |         |         |
| I'll Take Romance                           | F      |         |         |
| Ill Wind                                    | Bb     |         |         |
| I'm Confessin' That I Love You              | Ab     |         |         |
| I'm in the Mood for Love                    | C      |         |         |
| Imagination                                 | Eb     |         |         |
| Impressions                                 | D-     |         |         |
| In a Sentimental Mood                       | F      |         |         |
| In Walked Bud                               | F-     |         |         |
| Infra-Rae                                   | D-     |         |         |
| It Don't Mean a Thing                       | G-     |         |         |
| It's Only a Paper Moon                      | G      |         |         |
| I've Told Every Little Star                 | F      |         |         |
| Jeepers Creepers                            | F      |         |         |
| Jordu                                       | C-     |         |         |
| Judy  | C      |         |         |
| Juicy Lucy                                  | F      |         |         |
| Just Moody                                  | Eb     |         |         |
| Just Squeeze Me                             | F      |         |         |
| Just You, Just Me                           | Eb     |         |         |
| Kicks                                       | F      |         |         |
| Killer Joe                                  | C      |         |         |
| La Rue                                      | C-     |         |         |
| Lament for Booker                           | C-     |         |         |
| Lazy Bird                                   | G      |         |         |
| Lester Blows Again                          | F      |         |         |

| TUNE                            | KEY    | FORM    | LENGTH  |
|---------------------------------|--------|---------|---------|
| Let's Fall in Love              | C      | A-A-B-A | 8-8-8-8 |
| Linda Chicana                   | Bb-    |         |         |
| Little Red's Fantasy            | F      |         |         |
| Love Me or Leave Me             | Ab     |         |         |
| Lover Man                       | F      |         |         |
| Lullaby in Rhythm               | F      |         |         |
| Lullaby of Birdland             | Ab     |         |         |
| Lullaby of Broadway             | C      |         |         |
| Lullaby of the Leaves           | C-     |         |         |
| Mad Bebop                       | Eb     |         |         |
| Maiden Voyage                   | A-     |         |         |
| Mambo Inn                       | F      |         |         |
| Man I Love, The                 | Eb     |         |         |
| Marmaduke                       | F      |         |         |
| Mean to Me                      | F      |         |         |
| Milestones (original)           | Bb     |         |         |
| Miss Thing                      | F      |         |         |
| Misty                           | Eb     |         |         |
| Monk's Mood                     | Db     |         |         |
| Moon Alley                      | F      |         |         |
| Moontrane                       | Bb     |         |         |
| Moonglow                        | G      |         |         |
| Moonlight in Vermont            | Eb     |         |         |
| My Old Flame                    | G      |         |         |
| My One and Only Love            | C      |         |         |
| Nancy with the Laughing Face    | Eb     |         |         |
| Nardis                          | E-     |         |         |
| Nearness of You, The            | F      |         |         |
| Night in Tunisia, A             | D-     |         |         |
| Night on Bop Mountain           | Ab     |         |         |
| No Greater Love                 | Bb     |         |         |
| Off Minor                       | G-     |         |         |
| Oh, Lady Be Good                | G or F |         |         |
| Oleo                            | Bb     |         |         |
| On a Planet                     | C      |         |         |
| On the Sunny Side of the Street | C      |         |         |
| Once in a While                 | Eb     |         |         |
| Out on a Limb                   | F      |         |         |
| Over the Rainbow                | Eb     |         |         |
| Overtime                        | Ab     |         |         |
| Passion                         | G-     |         |         |
| Perdido                         | Bb     |         |         |
| Personality                     | G      |         |         |
| Picasso                         | Db     |         |         |
| Polka Dots and Moonbeams        | F      |         |         |
| Plain Jane                      | F      |         |         |

| TUNE                            | KEY | FORM    | LENGTH  |
|---------------------------------|-----|---------|---------|
| Prelude to a Kiss               | C   | A-A-B-A | 8-8-8-8 |
| Prisoner of Love                | Eb  |         |         |
| Promise, The                    | G-  |         |         |
| Rainbow Mist                    | Db  |         |         |
| Ray's Groove                    | Eb  |         |         |
| Ray's Idea                      | Db  |         |         |
| Robbins' Nest                   | Db  |         |         |
| Room 608                        | Bb  |         |         |
| 'Round Midnight                 | C-  |         |         |
| Ruby My Dear                    | Ab  |         |         |
| S'Wonderful                     | Eb  |         |         |
| Satin Doll                      | C   |         |         |
| Secret Love                     | Eb  |         |         |
| September in the Rain           | Eb  |         |         |
| September Song                  | C   |         |         |
| Serpent's Tooth                 | Bb  |         |         |
| Seven Steps to Heaven           | F   |         |         |
| Sister Sadie                    | G   |         |         |
| Skylark                         | Eb  |         |         |
| Smoke Gets in Your Eyes         | Eb  |         |         |
| So What                         | D-  |         |         |
| Softly, as in a Morning Sunrise | C-  |         |         |
| Solitude                        | Eb  |         |         |
| Somebody Loves Me               | G   |         |         |
| Sophisticated Lady              | Ab  |         |         |
| Spotlite                        | Eb  |         |         |
| Stars Fell on Alabama           | C   |         |         |
| Stompin' at the Savoy           | Db  |         |         |
| Stormy Weather                  | Eb  |         |         |
| Striver's Row                   | F   |         |         |
| Stupendous                      | Eb  |         |         |
| Subconscious-lee                | C   |         |         |
| Sweet and Lovely                | C   |         |         |
| Sweet Lorraine                  | C   |         |         |
| Swingin'                        | Ab  |         |         |
| 26-2                            | F   |         |         |
| Take the "A" Train              | C   |         |         |
| Teach Me Tonight                | Eb  |         |         |
| That's All                      | C   |         |         |
| Thelonious                      | Bb  |         |         |
| There Is No Greater Love        | Bb  |         |         |
| There's a Small Hotel           | G   |         |         |
| Third Rail                      | Bb  |         |         |
| This Is for Albert              | G   |         |         |
| Three Little Words              | C   |         |         |
| Tiny Capers                     | Eb  |         |         |

| TUNE                            | KEY | FORM    | LENGTH  |
|---------------------------------|-----|---------|---------|
| Too Marvelous for Words         | G   | A-A-B-A | 8-8-8-8 |
| Too Young to Go Steady          | F   |         |         |
| Tour De Force                   | F   |         |         |
| Trumpet No End                  | G   |         |         |
| Undecided                       | C   |         |         |
| Up on Teddy's Hill              | F   |         |         |
| Victory Ball                    | Eb  |         |         |
| Walkin' Up                      | C   |         |         |
| Warm Valley                     | Bb  |         |         |
| Water Jug                       | Eb  |         |         |
| Well You Needn't                | F   |         |         |
| What Is This Thing Called Love  | C   |         |         |
| What's New                      | C   |         |         |
| When Lights Are Low             | Eb  |         |         |
| When Sunny Gets Blue            | F   |         |         |
| When You Wish Upon a Star       | C   |         |         |
| Whisper Not                     | C-  |         |         |
| Woody'n You (AKA Algo Bueno)    | Db  |         |         |
| Yardbird Suite                  | C   |         |         |
| You and the Night and the Music | Eb  |         |         |
| You Don't Know What Love Is     | F-  |         |         |
| You've Changed                  | Eb  |         |         |
| Yours Is My Heart Alone         | C   |         |         |

II. A-A-B-A, sections of varying length

| TUNE                             | KEY | FORM    | LENGTH      |
|----------------------------------|-----|---------|-------------|
| All or Nothing at All            | A-  | A-A-B-A | 16-16-16-16 |
| Beyond All Limits                | F   | A-A-B-A | 14-14-12-14 |
| Bossa Belle                      | C   | A-A-B-A | 8-8-16-8    |
| Caravan                          | F-  | A-A-B-A | 16-16-16-16 |
| Cherokee                         | Bb  | A-A-B-A | 16-16-16-16 |
| Crisis                           | B-  | A-A-B-A | 16-16-8-16  |
| Del Sasser                       | Eb  | A-A-B-A | 16-16-16-16 |
| Hand in Glove                    | Eb  | A-A-B-A | 16-16-16-16 |
| I Get a Kick Out of You          | Eb  | A-A-B-A | 16-16-16-16 |
| I'm Getting Sentimental Over You | F   | A-A-B-A | 8-8-8-12    |
| Imagination                      | Eb  | A-A-B-A | 8-8-8-12    |
| Introspection                    | D   | A-A-B-A | 8-8-8-12    |
| Jeannine                         | Ab- | A-A-B-A | 16-16-8-16  |
| Just One of Those Things         | D-  | A-A-B-A | 16-16-16-16 |
| Locomotion                       | Bb  | A-A-B-A | 12-12-8-12  |
| Love for Sale                    | Bb- | A-A-B-A | 16-16-16-16 |
| Lover                            | C   | A-A-B-A | 16-16-16-16 |
| Lover, Come Back to Me           | Ab  | A-A-B-A | 16-16-16-16 |
| Manteca                          | Bb  | A-A-B-A | 8-8-16-8    |
| Naima                            | Ab  | A-A-B-A | 4-4-8-4     |
| Nearness of You, The             | F   | A-A-B-A | 8-8-8-12    |
| Nica's Dream                     | Bb- | A-A-B-A | 16-16-16-16 |
| Out of this World                | Eb  | A-A-B-A | 16-16-16-16 |
| Pensativa                        | Gb  | A-A-B-A | 16-16-16-16 |
| Star Eyes                        | Eb  | A-A-B-A | 8-8-8-12    |
| Secret Love                      | Eb  | A-A-B-A | 16-16-8-8   |
| Theme for Ernie                  | Ab  | A-A-B-A | 8-8-8-11    |
| Up Jumped Spring                 | Bb  | A-A-B-A | 16-16-8-16  |
| Way You Look Tonight, The        | Eb  | A-A-B-A | 16-16-16-16 |
| Without a Song                   | Eb  | A-A-B-A | 16-16-8-16  |
| Yes and No                       | A-  | A-A-B-A | 14-14-16-14 |
| You Say You Care                 | F   | A-A-B-A | 8-8-8-12    |

III. A-B-A-C, all sections eight measures in length

| TUNE                             | KEY | FORM    | LENGTH  |
|----------------------------------|-----|---------|---------|
| Airegin                          | F-  | A-B-A-C | 8-8-8-8 |
| And What if I Don't?             | F   |         |         |
| Barbara                          | Eb  |         |         |
| But Beautiful                    | G   |         |         |
| But Not for Me                   | Eb  |         |         |
| Bye Bye Blackbird                | F   |         |         |
| Ceora                            | Ab  |         |         |
| Chick's Tune                     | C   |         |         |
| Clockwise                        | E   |         |         |
| Day by Day                       | G   |         |         |
| Days of Wine and Roses, The      | F   |         |         |
| Dearly Beloved                   | C   |         |         |
| Dig (AKA Donna)                  | Ab  |         |         |
| Donna (AKA Dig)                  | Ab  |         |         |
| E.S.P.                           | F   |         |         |
| Fly Me to the Moon               | A-  |         |         |
| Foggy Day, A                     | F   |         |         |
| Fools Rush In                    | C   |         |         |
| Four                             | Eb  |         |         |
| Glass Mystery                    | G   |         |         |
| Gone with the Wind               | Eb  |         |         |
| Groovin' High                    | Eb  |         |         |
| Here's That Rainy Day            | G   |         |         |
| I Could Write a Book             | Eb  |         |         |
| I Hadn't Anyone Till You         | F   |         |         |
| I Know That You Know             | C   |         |         |
| I Left My Heart in San Francisco | Bb  |         |         |
| I Should Care                    | C   |         |         |
| I Thought About You              | Eb  |         |         |
| If I Were a Bell                 | F   |         |         |
| In a Mellow Tone                 | Ab  |         |         |
| Indian Summer                    | G   |         |         |
| Indiana                          | F   |         |         |
| It's You or No One               | F   |         |         |
| Just Friends                     | F   |         |         |
| Laura                            | C   |         |         |
| Like Someone in Love             | C   |         |         |
| Long Ago and Far Away            | F   |         |         |
| Mayreh                           | F   |         |         |
| Mister Sandman                   | Bb  |         |         |
| Mr. Lucky                        | G   |         |         |
| My Foolish Heart                 | Bb  |         |         |
| Namely You                       | Bb  |         |         |
| On Green Dolphin Street          | Eb  |         |         |
| Our Love Is Here to Stay         | Eb  |         |         |



| TUNE                            | KEY          | FORM    | LENGTH  |
|---------------------------------|--------------|---------|---------|
| Out of Nowhere                  | G            | A-B-A-C | 8-8-8-8 |
| Poor Butterfly                  | Ab           |         |         |
| S'posin'                        | Bb           |         |         |
| September Song                  | C            |         |         |
| Serenata                        | F            |         |         |
| Shadow of Your Smile, The       | E-           |         |         |
| Someday My Prince Will Come     | F            |         |         |
| Spring Is Here                  | Ab           |         |         |
| Stardust                        | Db           |         |         |
| Sweet Clifford                  | F            |         |         |
| Sweet Georgia Brown             | Ab           |         |         |
| Tea for Two                     | Ab           |         |         |
| Tenderly                        | Eb           |         |         |
| There Will Never Be Another You | Eb           |         |         |
| This I Dig of You               | Bb           |         |         |
| Time After Time                 | C            |         |         |
| Tune Up                         | Starts on E- |         |         |
| Unforgettable                   | G            |         |         |
| Very Thought of You, The        | Ab           |         |         |
| Weaver of Dreams, A             | C            |         |         |
| When Your Lover Has Gone        | Ab           |         |         |
| Whispering                      | Eb           |         |         |
| Why Do I Love You?              | Ab           |         |         |
| With a Song in My Heart         | C            |         |         |
| You Stepped Out of a Dream      | C            |         |         |
| You're My Everything            | C            |         |         |

IV. A-B-A-C, sections of varying length

| TUNE              | KEY | FORM    | LENGTH      |
|-------------------|-----|---------|-------------|
| Are You Real      | C-  | A-B-A-C | 8-8-8-12    |
| If I Love Again   | F   | A-B-A-C | 8-8-8-12    |
| I'm Old Fashioned | F   | A-B-A-C | 8-8-8-12    |
| Shirley           | A-  | A-B-A-C | 8-8-8-14    |
| Virgo             | F   | A-B-A-C | 8-8-8-6     |
| Wild Flower       | Bb  | A-B-A-C | 16-16-16-16 |

V. Tunes that exemplify other less frequently used formulae: A-A-B, A-B-C, A-B-A, A-B, A-B-C-D, and A-B-A-B

| TUNE                              | KEY | FORM  | LENGTH   |
|-----------------------------------|-----|-------|----------|
| All Things Unfinished             | D   | A-A-B | 11-11-23 |
| Delirio                           | G   | A-A-B | 16-16-16 |
| Firm Roots                        | F-  | A-A-B | 16-16-12 |
| Gibraltar                         | G-  | A-A-B | 8-8-8    |
| I've Grown Accustomed to Her Face | Eb  | A-A-B | 8-8-8    |
| Night and Day                     | Eb  | A-A-B | 16-16-16 |
| Song for My Father                | F-  | A-A-B | 8-8-8    |
| Violets for Your Furs             | F   | A-A-B | 8-8-8    |

| TUNE            | KEY | FORM  | LENGTH  |
|-----------------|-----|-------|---------|
| Adam's Apple    | Ab  | A-B-C | 8-8-8   |
| Agitation       | Bb- | A-B-C | 8-14-20 |
| Ballad Waltz    | D   | A-B-C | 8-7-8   |
| Coral Keys      | G-  | A-B-C | 8-10-12 |
| Hope Street     | Eb- | A-B-C | 8-8-8   |
| Le Roi          | C-  | A-B-C | 16-4-8  |
| Nutville        | C-  | A-B-C | 8-8-8   |
| Once Remembered | G-  | A-B-C | 8-16-10 |
| Quickie         | G-  | A-B-C | 8-6-8   |
| Time Remembered | C-  | A-B-C | 8-8-10  |
| Witch Hunt      | C-  | A-B-C | 8-8-8   |

| TUNE                | KEY | FORM  | LENGTH   |
|---------------------|-----|-------|----------|
| Fee-Fi-Fo-Fum       | Eb  | A-B-A | 8-8-8    |
| I'll Remember April | G   | A-B-A | 16-16-16 |
| Infant Eyes         | Eb  | A-B-A | 9-9-9    |
| Like Sonny          | D-  | A-B-A | 8-8-8    |
| Peri's Scope        | C-  | A-B-A | 8-8-8    |
| Speak No Evil       | C-  | A-B-A | 14-8-14  |
| Stablemates         | Db  | A-B-A | 14-8-14  |
| Suspended View      | C   | A-B-A | 8-8-8    |

| TUNE                      | KEY | FORM | LENGTH |
|---------------------------|-----|------|--------|
| Bolivia                   | G7  | A-B  | 16-16  |
| El Toro                   | D-  | A-B  | 8-8    |
| Funkallero                | C-  | A-B  | 8-8    |
| I Fall in Love too Easily | Eb  | A-B  | 8-8    |
| I'm an Old Cowhand        | Eb  | A-B  | 8-8    |
| Inner Urge                | G   | A-B  | 16-8   |
| Jessica                   | G-  | A-B  | 8-8    |
| Marie Antoinette          | G   | A-B  | 8-8    |
| Ojos De Rojo              | F-  | A-B  | 8-8    |
| On the Trail              | F   | A-B  | 8-8    |
| Recorda-Me                | A-  | A-B  | 8-8    |
| St. Thomas                | C   | A-B  | 8-8    |
| Summertime                | C-  | A-B  | 8-8    |
| Sunny                     | A-  | A-B  | 8-8    |
| Toys                      | Bb  | A-B  | 8-8    |
| Valse Hot                 | Ab  | A-B  | 8-8    |
| Very Early                | C   | A-B  | 6-16   |
| Yesterdays                | D-  | A-B  | 8-8    |

In A-B-C-D tunes the "D" section is often an "A" section with an extension.

| TUNE                      | KEY  | FORM    | LENGTH     |
|---------------------------|------|---------|------------|
| All the Things You Are    | Ab   | A-B-C-D | 8-8-8-12   |
| Along Came Betty          | Bb   | A-B-C-D | 8-8-8-10   |
| April in Paris            | F    | A-B-C-D | 8-8-8-8    |
| Aulil                     | E-   | A-B-C-D | 8-6-8-8    |
| Autumn in New York        | F    | A-B-C-D | 8-8-8-8    |
| Avalon                    | F    | A-B-C-D | 8-8-8-8    |
| Bye Bye Blackbird         | F    | A-B-C-D | 8-8-8-8    |
| Come Rain or Come Shine   | F    | A-B-C-D | 8-8-8-8    |
| Dear Lord                 | D    | A-B-C-D | 8-8-8-8    |
| I Should Care             | C    | A-B-C-D | 8-8-8-8    |
| I'm Glad There Is You     | F    | A-B-C-D | 8-8-8-8    |
| In Case You Haven't Heard | Bb   | A-B-C-D | 8-8-8-8    |
| Keep It Up                | Eb   | A-B-C-D | 8-8-8-8    |
| Le Roi                    | C-   | A-B-C-D | 8-8-4-8    |
| Miyako                    | E-/A | A-B-C-D | 8-8-8-4    |
| My Funny Valentine        | C-   | A-B-C-D | 8-8-8-12   |
| My Shining Hour           | Eb   | A-B-C-D | 8-8-8-8    |
| One Note Samba            | C    | A-B-C-D | 8-8-8-8    |
| Prince Albert             | Ab   | A-B-C-D | 8-8-8-12   |
| Saudade                   | C-   | A-B-C-D | 8-8-8-8    |
| Soleil d'Altamira         | C-   | A-B-C-D | 12-17-4-11 |
| Stella by Starlight       | Bb   | A-B-C-D | 8-8-8-8    |
| Summer in Central Park    | F    | A-B-C-D | 8-16-8-8   |
| Time for Love, A          | Bb   | A-B-C-D | 8-8-8-14   |
| Tonight                   | D    | A-B-C-D | 8-8-8-8    |

| TUNE              | KEY       | FORM    | LENGTH    |
|-------------------|-----------|---------|-----------|
| Are You Real      | E $\flat$ | A-B-A-B | 8-8-8-8   |
| El Gaucho         | F         | A-B-A-B | 10-8-10-8 |
| Mood Indigo       | A $\flat$ | A-B-A-B | 8-8-8-8   |
| Night Dreamer     | G         | A-B-A-B | 8-8-8-8   |
| Silver's Serenade | E-        | A-B-A-B | 8-8-8-8   |
| Strollin'         | D $\flat$ | A-B-A-B | 8-8-8-8   |

### Some Generalizations About A-A-B-A and A-B-A-C Forms That Start on the Tonic Chord

As can be seen from the preceding lists, with the exception of the blues the two most frequently used forms in jazz and popular music are A-A-B-A and A-B-A-C. This portion of Chapter IV will use the A-A-B-A and A-B-A-C forms as models for demonstrating generalizations about these forms. The reader is encouraged to search for common ground in other less frequently used forms such as A-B-A, A-B-A-C, A-B-C-D, etc.

#### I. A-A-B-A tunes that start on the tonic chord

##### *The First "A" Section*

The last two measures of the first "A" section (the first ending) will usually consist of some sort of turnback (also called turnaround) leading to a return to the opening tonic. The following examples are in the key of C.

- 1st ending-----
1. C A- D- G7  
I VI- | II- V7 :||
  2. C A7 D7 G7  
I VI7 | II7 V7 :||
  3. C Eb7 Ab Db7(G7)  
I bIII7 | bVI bII7(V7) :||
  4. C Eb7 D7 Db7(G7)  
I bIII7 | II7 bII7(V7) :||
  5. C Bb Eb Db  
I bVII | bIII bII :||

|     |                 |              |  |              |             |   |
|-----|-----------------|--------------|--|--------------|-------------|---|
|     | 1st ending----- |              |  |              |             |   |
| 6.  | C<br>I          | Bb7<br>bVII7 |  | Eb7<br>bIII7 | Db7<br>bII7 | : |
| 7.  | C<br>I          | Bb7<br>bVII7 |  | Ab7<br>bVI7  | G7<br>V7    | : |
| 8.  | E-<br>III       | A7<br>VI7    |  | D-<br>II-    | G7<br>V7    | : |
| 9.  | E-<br>III       | Eb-<br>bIII- |  | D-<br>II-    | Db-<br>bII- | : |
| 10. | E-<br>III       | Eb7<br>bIII7 |  | D-<br>II-    | Db7<br>bII7 | : |
| 11. | E7<br>III7      | A7<br>VI7    |  | D7<br>II7    | G7<br>V7    | : |
| 12. | E7<br>III7      | Eb7<br>bIII7 |  | D7<br>II7    | Db7<br>bII7 | : |

These are just a few of the myriad combinatorial possibilities that frequently occur. Memorize them and learn to recognize and anticipate them in various combinations.

*The Second "A" Section*

The last two measures of the second "A" section (the second ending) will be considerably less predictable because various bridges necessitate different approaches. Some possibilities might include a II- | V7 progression or some appropriate substitution leading into the starting chord of the bridge, as in the following examples:

1-2nd ending----- Bridge  
 | G- | C7 || F  
 G- C7 Db- Gb7 F

or

1-2nd ending----- Bridge  
 | Bb- | Eb7 || Ab  
 Eb- A7 Ab

Another option might involve simply going to the starting chord of the bridge without a modulation, as in the following examples:

- (a) *I Got Rhythm*:                                1-2nd ending--- Bridge  
     | C | C || E7
- (b) *The Girl from Ipanema*:                    1-2nd ending--- Bridge  
     | C | C || Db
- (c) *Take the "A" Train*:                        1-2nd ending--- Bridge  
     | C | C || F

### The Third "A" Section

The last two measures of the third or last "A" section can be the same as the last two measures of the first "A" section or can use chords which create a greater degree of finality, as in the following examples:

- | C Db | C ||
- | C F#7(#11) | C ||
- | F Eb | Db C ||

### The "B" Section

In the "B" section or bridge, the most predictable place is measures seven and eight. This is usually a V7 or a II- | V7, or a substitution.

- 1- "B", measures 7 and 8 ----- || Third "A" section
1.        G7                                G7                                C  
           V7                                V7                                I
2.        D-                                G7                                C  
           II-                                V7                                I

3.           G7                           Db7                           C  
               V7           I                   bII7           II                   I

4.           D-           G7                           F-           Eb7                           C  
               II-           V7           I                   IV-           bVII7           II                   I

Sometimes the return is approached by coming to the II- I V7 from a half-step above the II- I V7 (example 5) or from a half-step below the II- I V7 (example 6).

↳ "B", measures 7 and 8----- || Third "A" section

5.           Eb-           Ab7                           D-           G7                           C  
               bIII-           bVI7           I                   II-           V7           II                   I

This harmonic sequence also occurs in measures 15-16 of *You Stepped Out of a Dream*.

6.           C#-           F#7                           D-           G7                           C  
               bII-           bV7           I                   II-           V7           II                   I

This harmonic sequence also occurs in measures 7-8 of the bridge of *Afternoon in Paris*.

Often the last four measures of the bridge will follow a predictable formula (returning to a C major tonic), as in the following examples:

↳ "B", measures 5 through 8----- || Third "A" section

D7                           D7                           G7                           G7                           C  
 II7   I                   II7   I                   V7   I                   V7   II                   I

or

A-                           D7                           D-                           G7                           C  
 VI-   I                   II7   I                   II-   I                   V7   II                   I

or any appropriate substitutions

As always, memorize these possibilities and learn to recognize and anticipate their occurrence in various guises.

## II. A-B-A-C tunes that start on the tonic chord

In tunes built on the A-B-A-C structure, the last two measures of the "B" section and the last four measures of the "C" section are the places most likely to be formulaic, therefore predictable. In the "B" section the last two measures are usually based on a II- I V7 or one of its myriad substitutions leading to a return to the beginning tonic chord. (Remember, this is only one possibility.) In the "C" section there are countless possibilities for formulae in the last four measures, among them the following:

1. D- I G7 I C I C II I
2. D- G7 I Ab- Db7 I C I C II I
3. D- G7 I F- Bb7 I C I C II I
4. Ab- Db7 I D- G7 I C I C II I
5. D- Eb7 I Ab B7 I E G7 I C II I

The last two measures also can be some sort of turnaround, if desired.

### List of Selected Compositions Starting on the Tonic Chord, Including the Usual Key of Performance

| TUNE                             | KEY |
|----------------------------------|-----|
| After You've Gone                | F   |
| Alone Together                   | D-  |
| Angel Eyes                       | D-  |
| Basin Street Blues               | C   |
| Blood Count                      | F   |
| Blue Moon                        | F   |
| Blue Room, The                   | F   |
| But Beautiful                    | G   |
| Bye Bye Blackbird                | F   |
| Cherokee                         | Bb  |
| Come Rain Or Come Shine          | F   |
| Cottontail                       | Ab  |
| Days of Wine and Roses, The      | F   |
| Do Nothin' Till You Hear from Me | Bb  |
| Don't Blame Me                   | C   |
| Don't Get Around Much Anymore    | C   |
| Early Autumn                     | C   |
| Easy Living                      | Eb  |
| Embraceable You                  | G   |
| Emily                            | C   |
| Flamingo                         | C   |
| Foggy Day, A                     | F   |
| Georgia on My Mind               | F   |



| TUNE                              | KEY |
|-----------------------------------|-----|
| Ghost of a Chance                 | C   |
| Have You Met Miss Jones           | F   |
| Here's That Rainy Day             | G   |
| I Can't Get Started               | C   |
| I Could Write a Book              | Eb  |
| I Got It Bad                      | G   |
| I Got Rhythm                      | Bb  |
| I Left My Heart in San Francisco  | Bb  |
| I Let a Song Go Out of My Heart   | Eb  |
| I Thought About You               | Eb  |
| If I Love Again                   | F   |
| I'll Remember April               | G   |
| I'll Take Romance                 | F   |
| Ill Wind                          | Bb  |
| I'm a Fool to Want You            | E-  |
| I'm Confessin' That I Love You    | Ab  |
| I'm Getting Sentimental Over You  | F   |
| I'm Glad There Is You             | F   |
| I'm Old Fashioned                 | F   |
| Imagination                       | Eb  |
| In the Wee Small Hours            | C   |
| Indian Summer                     | G   |
| Indiana                           | F   |
| Invitation                        | C-  |
| Isfahan                           | Db  |
| It Might as Well Be Spring        | G   |
| I've Grown Accustomed to Her Face | Eb  |
| I've Told Every Little Star       | F   |
| Johnny Come Lately                | G-  |
| Just Squeeze Me                   | F   |
| Let's Fall in Love                | C   |
| Like Someone in Love              | C   |
| Long Ago and Far Away             | F   |
| Lover                             | C   |
| Lover, Come Back to Me            | Ab  |
| Lullaby of the Leaves             | C-  |
| Lush Life                         | Db  |
| Man I Love, The                   | Eb  |
| Mean to Me                        | F   |
| Misty                             | Eb  |
| Mood Indigo                       | Ab  |
| Moonglow                          | C   |
| Moonlight in Vermont              | Eb  |
| Mister Sandman                    | Bb  |
| My Favorite Things                | E-  |
| My Foolish Heart                  | Bb  |
| My Little Brown Book              | Bb  |
| My One and Only Love              | C   |

| <b>TUNE</b>                     | <b>KEY</b> |
|---------------------------------|------------|
| My Shining Hour                 | Eb         |
| Namely You                      | Bb         |
| Nearness of You, The            | F          |
| Night Has a Thousand Eyes, The  | G          |
| No Greater Love                 | Bb         |
| Oh, Lady Be Good                | F          |
| Old Devil Moon                  | F          |
| On Green Dolphin Street         | Eb         |
| On the Sunny Side of the Street | C          |
| On the Trail                    | F          |
| Once in a While                 | Eb         |
| Out of Nowhere                  | G          |
| Over the Rainbow                | Eb         |
| Party's Over, The               | Eb         |
| Polka Dots and Moonbeams        | F          |
| Raincheck                       | F          |
| 'Round Midnight                 | Eb         |
| S'posin'                        | Bb         |
| Secret Love                     | Eb         |
| September in the Rain           | Eb         |
| Serenata                        | F          |
| Skylark                         | F          |
| Smoke Gets in Your Eyes         | Eb         |
| Softly, as in a Morning Sunrise | C-         |
| Solitude                        | Eb         |
| Someday My Prince Will Come     | Bb         |
| Song Is You, The                | C          |
| Spring Is Here                  | Ab         |
| Star Eyes                       | Eb         |
| Stardust                        | F          |
| Stars Fell on Alabama           | C          |
| Stompin' at the Savoy           | Db         |
| Stormy Weather                  | Eb         |
| Sugar                           | C-         |
| Summertime                      | D-         |
| Sunny                           | A-         |
| Sweet Lorraine                  | C          |
| Take the "A" Train              | C          |
| Teach Me Tonight                | Eb         |
| Tenderly                        | Eb         |
| That's All                      | C          |
| There Will Never Be Another You | Eb         |
| Three Little Words              | C          |
| Time After Time                 | C          |
| Time for Love, A                | Bb         |
| Too Young to Go Steady          | F          |
| Unforgettable                   | G          |
| Very Thought of You, The        | Ab         |

| TUNE                        | KEY |
|-----------------------------|-----|
| Warm Valley                 | Bb  |
| Way You Look Tonight, The   | Eb  |
| Weaver of Dreams, A         | C   |
| What's New                  | C   |
| When Lights Are Low         | Eb  |
| When You Wish Upon a Star   | C   |
| When Your Lover Has Gone    | Ab  |
| Why Do I Love You?          | Ab  |
| Will You Still Be Mine      | Bb  |
| Witchcraft                  | F   |
| With a Song in My Heart     | C   |
| Without a Song              | Eb  |
| Yesterdays                  | D-  |
| You and Night and the Music | C-  |
| You Do Something to Me      | Eb  |
| You Don't Know What Love Is | F-  |
| You Go to My Head           | Eb  |
| You Stepped Out of a Dream  | C   |
| You're My Everything        | C   |

**List of Selected Compositions Starting on Some Version of the II Chord  
(II-, II<sub>7</sub>, II<sub>ø</sub>)**

| TUNE                            | KEY | STARTING CHORD |
|---------------------------------|-----|----------------|
| Autumn in New York              | F-  | G-             |
| Avalon                          | F   | G-             |
| Body and Soul                   | Db  | Eb-            |
| Chelsea Bridge                  | Db  | Eb7#4          |
| Day by Day                      | G   | A-             |
| Dearly Beloved                  | C   | D-             |
| Everything Happens to Me        | Bb  | C-             |
| Fools Rush In                   | C   | D-             |
| Four Brothers                   | Ab  | Bb7            |
| Gone with the Wind              | Eb  | F-             |
| How Long Has This Been Going On | G   | A-             |
| I Cover the Waterfront          | F   | G7             |
| I Fall in Love Too Easily       | Eb  | F-             |
| I Get a Kick Out of You         | Eb  | F-             |
| I Hadn't Anyone Till You        | F   | G-             |
| I Know That You Know            | C   | D7             |
| I Love You                      | F   | G <sub>ø</sub> |
| I Should Care                   | C   | D-             |
| If I Were a Bell                | F   | G7             |
| I'm an Old Cowhand              | Eb  | F-             |
| In a Mellow Tone                | Ab  | Bb7            |
| It's You or No One              | F   | G-             |
| Nancy with the Laughing Face    | Eb  | F-             |
| Our Love Is Here to Stay        | F   | G7             |

| TUNE                    | KEY | STARTING CHORD |
|-------------------------|-----|----------------|
| Perdido                 | Bb  | C-             |
| Personality             | G   | A7             |
| Pick Yourself Up        | F   | G-             |
| Prelude to a Kiss       | C   | D7             |
| Prisoner of Love        | Eb  | F-             |
| Satin Doll              | C   | D-             |
| Sophisticated Lady      | Ab  | Bb-            |
| Speak Low               | F   | G-             |
| Stranger in Paradise    | C   | D-             |
| Tea for Two             | Ab  | Bb-            |
| Too Marvelous for Words | G   | A-             |
| Violets for Your Furs   | F   | G-             |
| When Sunny Gets Blue    | F   | G-             |
| You Say You Care        | F   | G-             |

**List of Selected Compositions Starting on a Chord Other Than the Tonic Chord or Some Form of the II Chord**

| TUNES                          | KEY | STARTING | CHORD  |
|--------------------------------|-----|----------|--------|
| All or Nothing at All          | A-  | VI-Δ     | F#-Δ   |
| All the Things You Are         | Ab  | VI-      | F-     |
| Autumn Leaves                  | G-  | IV-      | C-     |
| Caravan                        | F-  | V7b9     | C7b9   |
| Flower Is a Lovesome Thing, A  | Db  | bVII7#4  | B7#4   |
| Fly Me to the Moon             | A-  | VI-      | F#-    |
| It Don't Mean a Thing          | Bb  | VI-      | G-     |
| Just Friends                   | F   | IV       | Bb     |
| Just One of Those Things       | D-  | VI-      | B-     |
| Laura                          | C   | VI-      | A-     |
| Love for Sale                  | Bb- | IV7      | Eb7    |
| Lullaby of Birdland            | Ab  | VI-      | F-     |
| Mr. Lucky                      | G   | V7       | D7     |
| My Funny Valentine             | Eb  | VI-      | C-     |
| Night and Day                  | Eb  | bVIΔ     | CbΔ    |
| Out of This World              | Eb  | V/I      | Bb-/Eb |
| September Song                 | C   | IV7      | F7     |
| Shadow of Your Smile, The      | G   | VII-     | F#-    |
| Stella by Starlight            | Bb  | #IV∅     | E∅     |
| Sweet and Lovely               | C   | V-       | G-     |
| Sweet Georgia Brown            | Ab  | VI7      | F7     |
| UMMG                           | Db  | III∅     | F∅     |
| What Is This Thing Called Love | C   | V-       | G-     |
| Yours Is My Heart Alone        | C   | #IV∅     | F#∅    |

## Chapter V

### A TECHNIQUE FOR LEARNING MELODIES

With each new tune, sing the melody over and over until it is firmly and correctly implanted. (Listen to a popular recording, keeping in mind that the performer may personalize the melody.) Now note all that you can observe about that melody:

1. Is it predominantly vertical (chordal), horizontal (scalar), or some combination of the two?
2. Is it in a major key or a minor key?
3. Is it predominantly diatonic or chromatic?
4. Does it stay in a single scale or key?

Construct a melodic frame by doing the following:

1. Identify the highest and lowest note in the entire piece and the highest and lowest note of each individual phrase.
2. Identify the degree of the key on which the melody starts and finishes.
3. Identify the degree on which each individual phrase starts and finishes.
4. Isolate and identify chord and scale outlines.
5. Identify sequences and their relationships to each other and to the underlying chord sequence.
6. Identify the large skips (those greater than a 4th). Determine how each skip can best be remembered.
7. Identify unusual intervals (*I Love You* opens with a descending major 7th, *Maria* with a tritone).
8. Search for a "hook." This is a device designed to catch a listener's attention and draw it into the tune; it can be a memorable melodic phrase, a catchy rhythm, an unusual interval, etc.

#### Some Popular Tunes

The written approach to the following tunes exemplifies the preceding technique. Rarely would any tune demand the use of all of the guidelines described. In some of the following examples the entire tune is dealt with; in others only enough is presented to make the point.

## Tune #1. Over the Rainbow

### *The "A" Section*

1. Note that the melody of the entire first eight measures is diatonic to the major key. Every note is in the key of the music.
2. The highest note is the tonic of the key and the lowest note is the major 6th. In the key of C, for example, the range of the first eight measures of *Over the Rainbow* is low A to C a 10th above.
3. The melody starts on the tonic of the key.
4. Now check the skips (the large intervals); the smaller intervals should take care of themselves. Here are the skips in the first eight measures of *Over the Rainbow* in the key of C:

1 to 8 (C to C)  
1 to 6 (C to A)  
6 to 4 (A to F)

5. Next play the first eight measures of *Over the Rainbow* in all keys by following this exercise for playing it in the key of E:
  - (a) Play the E major scale from E to E and then back down to low C#.
  - (b) Play the skips: 1 to 8 (E to E), 1 to 6 (E to C#), and 6 to 4 (C# to A).
  - (c) Play the melody in the key of E.

### *The "B" Section*

The "B" section starts on the 5 of the home key. The phrases set up as follows:

(5)-3-5-3-5-3-5-3-(5)

4-5-4-5-4-5-4-5

6-6

(5)-3-5-3-5-3-5-3-(5)

#4-6-#4-6-#4-6-#4-6

7-7-2-6

Then repeat the "A" section.

## **Tune #2. Take the "A" Train**

### *The "A" Section*

1. The first phrase, measures 1-4, consists of the notes of the tonic major triad starting on the 5th of the key and ends on the #5.

5-3-5-1-3-#5

2. The second phrase, measures 5-8, consists of two essentially chromatic passages, one ascending and one descending.

6-b7-7-3 and 5-b5-4-2-1-3

### *The "B" Section*

The "B" section is in the major key a perfect 4th above. It consists of two nearly identical phrases. Phrase #1 is a major 7th chord starting on the 3rd. Phrase #2 uses the same notes except the root is raised by a half step, making it a ø chord.

Phrase #1: 3-5-7-1-3-5-7-3

Phrase #2: 3-5-7-#1-3-5-7-3

Then repeat the "A" section.

## **Tune #3. Satin Doll**

### *The "A" Section*

1. The form is A-A-B-A. Each "A" section is 8 measures long; the "B" section is also 8 measures long.
2. In the "A" sections the melody starts on the 6 of the home key. The melody is sequential.

||: 6-5-6-5-6- | 6-5-6 | 7-6-7-6-7 | 7-6-7 | 2-1-2 | b7-b6-b7 | 5 | 5 :||

### *The "B" Section*

The "B" section starts on the tonic of the home key and the second four-measure phrase is a sequence of the first four-measure phrase a whole step higher.

Phrase #1: 8-b7-6-5-6-b7-8-b7-6-5-6-b7-8

Phrase #2: 2-1-7-6-7-1-2-1-7-6-7-1-2

Then repeat the "A" section.

## **Tune #4. The Girl from Ipanema**

### *The "A" Section*

1. The "A" section is eight measures long.
2. It has a narrow melodic frame. The melody starts on the major 9th and the phrases are diatonic with a skip between the first and second notes.

||: 9-7-7-6 | 9-7-7-6 | 9-7-7-6 | 9-7-7-6 | 1-6-6-5 | 7-5-5-5-4- | 5 | 5 :||

### *The "B" Section*

The "B" section is sixteen measures long. The melody starts on the tonic of the home key, which is the major 7th of the key of the moment. It is sequential in that the second four-measure phrase is a sequence of the first four-measure phrase a minor 3rd higher and the third four-measure phrase is a sequence of the first phrase starting 1/2 step higher than the second phrase.

Phrase #1 in the home key (C): 1-b2-1-b7-1-b7-b6-b7

Phrase #1 in the key of the moment (Db): 7-8-7-6-7-6-5-6

Phrase #2 in the key of the moment (E): 7-8-7-6-7-6-5-6

Phrase #3 in the key of the moment (F): 7-8-7-6-7-6-5-6

The last four measures of the "B" section consists of two two-measure phrases, the second of which is a sequence of the first a whole step lower. The second note is an octave lower than the first and the melody ascends from there. In the home key the notes would look like this:

Phrase #4: 5-5-6-7-1-2-b3-3

Phrase #5: 4-4-5-6-7-1-b2

### *The Last "A" Section*

The first four measures of the last "A" section are identical to those in the first "A" section. Measures 5 through 8 outline a VI minor 7th chord resolving 6-7. All of the notes are diatonic to the home key.

|| 9-7-7-6 | 9-7-7-6 | 9-7-7-6 | 9-7-7-6 | 3-1-1-6 | 5-7-7-7-6 | 7 | 7 ||



### **Tune #5. I Got Rhythm**

1. The form is A-A-B-A. Each "A" section is 8 measures long; the "B" section is also 8 measures long. (The jazz version usually omits the four-measure tag from the original.)
2. The "A" section is diatonic to the home key. It consists of a major pentatonic scale with the addition of the 4 of the key in the final phrase

||: 5-6 | 1-2 | 2-1 | 5-6 | 5-6 | 1-2-(4) | 3-3-2-3-2 | 1 :||

3. The "B" section starts on the 5 of the home key and the second four-measure phrase is a sequence of the first phrase a whole step lower.

1st phrase: 3-3-3-#4-3-3-3-6

2nd phrase: 2-2-2-3-2-2-2-5

Then repeat the "A" section.

### **Tune #6. I'm Getting Sentimental Over You ("A" section only)**

The "A" section consists of four chord outlines (with linking notes). In the key of F major the chord outlines are as follows:

- I major 7th (1-3-5-7) arranged 7-1-3-5-7 (E-F-A-C-E)
- V minor triad (1-b3-5-1) arranged 8-5-b3-1 (C-G-Eb-C)
- #IV half-diminished 7th (1-b3-b5-b7) arranged 1-b7-b5-b3 (B-A-F-D)
- V dominant 7th (1-3-5-b7) arranged b7-5-3-1 (Bb-G-E-C)

### **Tune #7. Without a Song ('A' section only)**

The melody is based on the minor 9th chord built on the relative minor to the key. The following example uses the key of Eb major; the relative minor 9th chord would be C minor (1-b3-5-b7-9 or C-Eb-G-Bb-D)

The melody starts on the 5th of the major key, which is the b7 of the minor 9th chord, in this case Bb. There are no skips in the melody; it simply follows the chord tones, as follows:

1st phrase: b7-b7-9-9-b7-b7-5-5-b3-b3

2nd phrase: 5-5-b7-b7-5-5-b3-b3-1-1

3rd phrase: b3-b3-5-5-b3-b3-1-1-b7-b7

4th phrase: b7-1-b3-b3

## **Three Jazz Compositions**

### **Tune #1. Sugar**

1. Note that the entire melody consists of a minor pentatonic scale (1-b3-4-5-b7-8).
2. The highest note is the b3 and the lowest note is the b7; play the minor pentatonic scale from the b7 up past the octave to the b3.
3. The melody starts on the tonic.
4. Note that there are no skips in the melody; each new phrase starts on the last note of the previous phrase or on the next highest or lowest note.
5. The melody is entirely sequential with the first two phrases being very similar.
6. Now play the melody in any key, observing the foregoing points.

### **Tune #2. Blue Bossa**

1. Minor key
2. The melody starts on the 5th.
3. The phrases are largely sequential.
4. The first three phrases consist basically of descending scales.
5. The skip is easy to remember; the note you skip to is the same note which started the phrase (works for both of the first two phrases).
6. The starting notes of each of the first three phrases move down in successive whole steps.
7. The first phrase is the relative major scale starting on the 3rd; the second phrase is the same scale starting on the 2nd. (If the piece is in C minor, the scale is Eb major.) The third phrase is a major scale a whole step lower starting on the 2nd.
8. Now practice playing the melody in all keys, observing the foregoing points.

### **Tune #3. Afternoon in Paris**

1. The form is A-A-B-A. Each "A" section is 8 measures long; the "B" section is also 8 measures long.
2. The "A" section is basically sequential. The first phrase starts on the note E and the notes are as follows:

3-5-2-1-7-1-2-3-b3-5-b7-2-1

The second phrase starts on the note D and is a sequence of the first phrase a whole step lower:

2-4-1-b7-6-b7-1-2-b2-4-b6-1-b7

The third phrase begins with the outline of a minor 7th chord built on the 4th degree:

1-b3-1-b6-4-5-b7-b6-4-5-4-5-3

3. The "B" section sets up in two phrases, as follows:

6-7-1-2-3-2-1-3-6

6-7-1-2-3-2-3-3-4

### **Further Suggestions**

To build confidence, practice this tune learning technique on some of the following tunes:

#### Standards

1. All God's Chillun Got Rhythm
2. All the Things You Are
3. Blue Moon
4. Bye Bye Blackbird
5. Fine and Dandy
6. Here's That Rainy Day
7. Honeysuckle Rose
8. I Can't Get Started
9. I Love You
10. Long Ago and Far Away
11. My Foolish Heart
12. Once in a While
13. One Note Samba
14. Santa Claus Is Coming To Town
15. Shadow of Your Smile, The
16. Speak Low
17. There Is No Greater Love
18. Way You Look Tonight, The
19. What Is This Thing Called Love
20. What's New

#### Jazz Tunes

1. Bernie's Tune
2. Bluesette
3. Doxy
4. Giant Steps
5. Good Bait
6. High Fly
7. Jackie-ing
8. Jordu
9. Ladybird
10. Little Sunflower
11. Lullaby of Birdland
12. Moanin'
13. Nutville
14. Pent Up House
15. Perdido
16. Solar
17. St. Thomas
18. Straight No Chaser
19. Tune Up
20. Woody'n You

## Chapter VI

### RECOGNIZING AND CATEGORIZING SEQUENCES IN COMPOSITIONS AS AN AID TO MEMORIZATION

Many compositions in all genres are more easily learned and remembered because the ideas in them are used in some sort of sequential form. The following lists are examples of tunes using some of these sequential approaches.

I. Tunes that use literal sequences, that is, exact transposition of phrases, whether consecutive or otherwise

- Afternoon in Paris
- End of a Love Affair, The
- Four
- Groovin' High
- Hot House
- How High the Moon
- Lover Man
- Midnight Sun
- Satin Doll
- Tune Up
- Woody'n You

II. Tunes that use tonal sequences, which means that some relationships between notes in subsequent phrases are altered to accommodate changing harmonies

- Blue Bossa
- Foggy Day, A
- Girl from Ipanema, The
- I Should Care
- Jordu
- Laura
- My Foolish Heart
- Polka Dots and Moonbeams
- Ruby My Dear
- Shadow of Your Smile, The

III. Tunes in which a rhythmic sequence occurs in subsequent phrases

- After You've Gone
- Everything Happens To Me
- Four
- I Love You [Cole Porter]
- I Should Care
- Love Walked In
- Lullaby in Rhythm
- Masquerade Is Over, The
- Over the Rainbow
- Red Sails in the Sunset
- Secret Love
- Shadow of Your Smile, The
- Sweet Georgia Brown
- Tea for Two
- There Will Never Be Another You
- Without a Song

IV. Tunes in which a fragment of a larger phrase is sequenced. This is characteristic of many or maybe even *most* pop tunes.

- Blue Moon
- Invitation
- I've Grown Accustomed to Her Face
- Just Friends
- Like Someone in Love
- Old Devil Moon
- Party's Over, The
- Prelude to a Kiss
- Stella by Starlight
- There Is No Greater Love

The following list consists of some selected compositions that make use of one or more of the preceding sequential techniques. An asterisk (\*) indicates tunes which appeared on one or more of the preceding lists.

- Blue Moon(\*)
- But Beautiful
- Everything Happens to Me(\*)
- Fine Romance, A
- Foggy Day, A(\*)
- Four(\*)
- Here's That Rainy Day
- I Love You(\*)[Cole Porter]
- I Should Care(\*)
- Invitation(\*)
- I've Grown Accustomed to Her Face(\*)
- Just Friends(\*)
- Last Time I Saw Paris, The
- Laura(\*)
- Like Someone in Love(\*)
- Long Ago and Far Away
- Old Devil Moon(\*)
- On Green Dolphin Street
- Over the Rainbow(\*)
- Party's Over, The(\*)
- Polka Dots and Moonbeams(\*)
- Prelude to a Kiss(\*)
- Satin Doll(\*)
- Secret Love(\*)
- Shadow of Your Smile, The(\*)
- Solar
- Sophisticated Lady
- Spring Is Here
- Stompin' at the Savoy
- There Is No Greater Love(\*)
- Tune Up(\*)
- Will You Still Be Mine
- You Stepped Out of a Dream

## Chapter VII

### HARMONIC FORMULAE

Although there are an infinite number of ways of combining different quality chords, there are relatively few combinations in widespread use. These combinations we call "formulae". The kinds of formulae enjoying longevity are directly related to style, era, type of tune, tempo, and many other factors.

Just as we have been able to deduce certain seemingly logical chord movements in non-jazz music (such as V7 usually resolving to I or VI, IV usually going to II or V, etc.), we can, through the analysis of standards, jazz tunes, and other types of compositions, extract certain formulae which greatly aid in the process of learning tunes. Some examples: turnbacks, cycles, the II-V7 progression, and the III-VI-II-V progression.

A knowledge of formulae is one of the most valuable assets a player can have. This built-in redundancy of chord combinations makes it possible to reduce the harmonic progressions of thousands of compositions to a handful of progressions which can be easily learned and remembered. For the purposes of this chapter these formulae will be covered in three classifications: large forms/contrafacts, middle length formulae, and short length formulae.

#### **Large Forms/Contrafacts**

##### *I Got Rhythm Contrafacts*

The two most-used tune types in modern jazz (and perhaps in all of jazz) are the blues and *I Got Rhythm*. A complete list of the many compositions based on these two tune types would be too voluminous for this book, but the following list provides a large number of compositions which are based (sometimes loosely) on the harmonic progression of *I Got Rhythm*.

## *I Got Rhythm (1932) by George Gershwin*

\* = A section altered  
 \*\* = different bridge  
 P = Performer (indicates composer not known)

| <u>Tune</u>                             | <u>Composer</u>                |
|---|--------------------------------|
| Ah! A Bossa                             | Jamey Aebersold                |
| Allen's Alley (AKA Wee)                 | Denzil Best                    |
| Almost                                  | David Baker                    |
| Almost Like...                          | Jamey Aebersold                |
| Anthropology (AKA Thrivin' from a Riff) | Charlie Parker/Dizzy Gillespie |
| Apple Honey                             | Woody Herman                   |
| E♭ (**)                                 | Nat Cole Trio (P)              |
| Bebop O'Rooney                          | Jamey Aebersold                |
| Blue Top Expresso                       | Jamey Aebersold                |
| Bop City (**)                           | Kai Winding                    |
| Bop Kick                                | Nat Cole                       |
| Boperation (**)                         | Fats Navarro/Howard McGhee     |
| Boppin' a Riff                          | Sonny Stitt                    |
| Brown Gold                              | Art Pepper                     |
| Brownie Speaks (*)                      | Clifford Brown                 |
| Bud's Bubble                            | Bud Powell                     |
| Call the Police                         | Nat Cole (P)                   |
| Calling Dr. Jazz                        | Eddie "Lockjaw" Davis          |
| Celerity                                | Charlie Parker                 |
| Chant of the Groove                     | Coleman Hawkins and Orch. (P)  |
| Chase, The (**)                         | Dexter Gordon                  |
| Chasin' the Bird                        | Charlie Parker                 |
| Cheers                                  | Charlie Parker                 |
| Christmas Eve (**)                      | Slide Hampton                  |
| Climbing Up                             | Jamey Aebersold                |
| Compulsion (**)                         | Miles Davis                    |
| Constellation                           | Charlie Parker                 |
| Coolie Rini                             | Howard McGhee                  |
| Coppin' the Bop                         | J.J. Johnson                   |
| Cottontail                              | Duke Ellington                 |
| Could Ja (**)                           | Carey/Fischer                  |
| Crazeology (AKA Little Benny) (*)       | Benny Harris                   |
| CTA (*/**)                              | Jimmy Heath                    |
| Delirium                                | Tadd Dameron                   |
| Dexter Digs In (**)                     | Dexter Gordon                  |
| Dexter's Cuttin' Out (**)               | Dexter Gordon                  |
| Dexter's Deck                           | Dexter Gordon                  |
| Dexterity                               | Charlie Parker                 |
| Dixie Jamboree (**)                     | Nat Cole Trio (P)              |
| Doin' the Bow Wow (**)                  | Nat Cole Trio (P)              |
| Don't Be That Way                       | Edgar Sampson                  |
| Dorothy                                 | Howard McGhee                  |
| Duel, The                               | Dexter Gordon                  |
| Dynamo "A" (AKA Dizzy Atmosphere)(**)   | Dizzy Gillespie                |
| E♭ Bop                                  | Fats Navarro/Leo Parker        |
| Eternal Triangle, The (**)              | Sonny Stitt                    |

Tune

Fat Girl  
 Father Knickerbopper (\*\*)  
 Father Steps In  
 Fifty Second Street Theme  
 Five Brothers (\*\*)  
 Flat Tire! Flat Tire!  
 Flintstones, The  
 Flying Home (\*\*)  
 For Hecklers Only (\*\*)  
 Fox Hunt  
 Goin' to Minton's  
 Good Bait (\*\*)  
 Good Queen Bess  
 Goof and I, The  
 Groovin'  
 Hamp's Paws  
 Harlem Swing  
 Hip Hip Hooray (\*\*)  
 Hit That Jive Jack (\*\*)  
 Hollerin' and Screamin'  
 Homecourt Advantage  
 Hoy Soy (\*\*)  
 I Was Doin' Alright (\*\*)  
 I'm an Errand Boy for Rhythm  
 I'm Beboppin' Too (\*\*)  
 In Walked Horace  
 Is This Blues?  
 Jam Man (\*)  
 Jay Jay  
 Jaybird  
 Jeep Is Jumpin', The  
 Jug Handle  
 Juggernaut  
 Juggin' Around  
 Jumpin' at the Woodside  
 Jumpin' with the Mop (\*\*)  
 Kim (\*)  
 Lemon Drop  
 Lester Leaps In  
 Lila Mae  
 Lollypop (\*\*)  
 Man on the Little White Keys, The  
 Manteca (blowing changes "Rhythm"\*\*) )  
 Merry Go Round (\*\*)  
 Miss Thing  
 Moody Speaks (original version 8/25/46)  
 Moody's Got Rhythm  
 Moose the Mooche  
 Mop, Mop  
 Move (\*\*)  
 Newk's Fadeway

Composer

Fats Navarro  
 Tiny Kahn  
 Dixon/Randall/Hines/Fox  
 Thelonious Monk  
 Gerry Mulligan  
 Jamey Aebersold  
 Hoyt Curtain  
 Benny Goodman/Lionel Hampton  
 Ray Brown/Gil Fuller  
 J.J. Johnson  
 Fats Navarro  
 Tadd Dameron/Count Basie  
 Duke Ellington  
 Al Cohn  
 Jamey Aebersold  
 Hampton Hawes  
 Nat Cole Trio (P)  
 Nat Cole Trio (P)  
 Skeets Tolbert  
 Eddie "Lockjaw" Davis  
 Jamey Aebersold  
 Nat Cole Trio (P)  
 George Gershwin  
 Nat Cole Trio (P)  
 Lorraine Gillespie  
 J.J. Johnson  
 Jamey Aebersold  
 Marty Greene  
 J.J. Johnson  
 J.J. Johnson  
 Duke Ellington  
 Gene Ammons  
 Gene Ammons  
 Frank Foster  
 William "Count" Basie  
 Nat Cole (P)  
 Charlie Parker  
 George Wallington  
 Lester Young  
 Nat Cole Trio (P)  
 Shorty Rogers/Terry Gibbs  
 Nat Cole (P)  
 Dizzy Gillespie  
 Charlie Parker  
 Count Basie  
 James Moody/Dave Burns  
 James Moody  
 Charlie Parker  
 Gaillard/Stewart/Tatum  
 Denzil Best  
 Sonny Rollins



Tune

No Moe  
Northwest Passage  
O Go Mo  
Oh, Yell!  
Oleo  
On the Scene  
One Bass Hit  
Oop-Bop-Sha-Bam  
Oscar for Treadwell, An  
Ow  
Passport  
Pogo Stick Bounce  
Professor Bop (\*\*)  
Put on Your Thinking Cap  
Raid the Joint  
Red Cross  
Rhythm in a Riff  
Rhythm Sam  
Rhythm-a-ning  
Room 608 (\*\*)  
Salt Peanuts  
Scotchin' with the Soda (\*\*)  
Serpent's Tooth (\*\*)  
Settin' the Pace (\*\*)  
Seven Come Eleven  
Shag  
Shaw Nuff  
Shoo Shoo Baby  
Slidin' Home  
Smokey Joe (\*\*)  
So Sorry Please (\*\*)  
Solid Potato Salad  
Sonnyside  
Squatty Roo  
Stay On It  
Steeplechase  
Stop the Red Light's On (\*\*)  
Straighten Up and Fly Right  
Street Beat, The  
Strictly Confidential  
Swedish Schnapps  
Swing Spring  
Swingin' for Bumsy (\*\*)  
Swingin' with Diane  
Symphonette (\*\*)  
Syntax  
T'ain't Me (\*\*)  
T'ain't What Cha Do (\*\*)  
Ta-de-ah  
Take 'em (\*\*)

Composer

Sonny Rollins  
Herman/Jackson/Burns  
Sonny Rollins  
Jamey Aebersold  
Sonny Rollins  
Gillespie/Fuller/Roberts  
Dizzy Gillespie  
Dizzy Gillespie  
Dizzy Gillespie  
Charlie Greenlea  
Charlie Parker  
Eden Ahbez  
Babs Gonzales  
Jamey Aebersold  
Erskine Hawkins and Orch. (P)  
Charlie Parker  
Billy Eckstine  
Nat Cole (P)  
Thelonious Monk  
Horace Silver  
Dizzy Gillespie  
W. Jack Riley  
Miles Davis  
Dexter Gordon  
Charlie Christian  
Sidney Bechet  
Dizzy Gillespie  
Phil Moore  
Jamey Aebersold  
Van Phillips/Emil Ascher  
Bud Powell  
DePaul/Prince/Raye  
Sonny Stitt  
Johnny Hodges and Orch. (P)  
Tadd Dameron  
Charlie Parker  
Taps Miller  
Nat Cole  
C. Thompson/Robert Mellin  
Bud Powell  
Charlie Shavers  
J.J. Johnson  
Sonny Rollins  
Art Pepper  
Tadd Dameron  
J.J. Johnson  
Davis/Palmer  
Sy Oliver  
Nat Cole Trio (P)  
Nat Cole Trio (P)

Tune

Theme, The  
Third Rail (\*\*)  
Thrivin' from a Riff (AKA Anthropology)  
Tiptoe  
Turnpike (blowing changes regular)  
Tuxedo Junction (\*\*)  
Wail  
Weaving Thru Changes  
Webb City  
Wee (AKA Allen's Alley)  
Who's Who  
Wiggly Walk (\*\*)  
Wire Brush Stomp  
XYZ  
Yeah Man

Composer

Miles Davis  
Michael Brecker  
Charlie Parker/Dizzy Gillespie  
Thad Jones  
J.J. Johnson  
Erskine Hawkins  
Bud Powell  
Jamey Aebersold  
Bud Powell  
Dizzy Gillespie  
Art Farmer  
Jacobs/Oppenheim/Palmer  
Gene Krupa and Orch. (P)  
Budd Johnson  
J. Russel Robinson

*Some Other Compositions That Frequently Serve as a Source of Contrafacts*

While no other sets of chord changes are nearly as widely used as those for the blues and *I Got Rhythm*, the following list provides a number of compositions which have been used frequently as the basis for contrafacts.

- After You've Gone
- All God's Chillun Got Rhythm
- All of Me
- All the Things You Are
- Cherokee
- Confirmation
- Fine and Dandy
- Get Happy
- Honeysuckle Rose
- How High the Moon
- I Found a New Baby
- Idaho
- I'll Remember April
- Indiana
- Ja-Da
- Just You, Just Me
- Love Me or Leave Me
- Lover
- Lover, Come Back to Me
- Lullaby in Rhythm
- Oh, Lady Be Good
- Out of Nowhere
- Pennies from Heaven
- Perdido
- Sweet Georgia Brown
- Stompin' at the Savoy
- Strike Up the Band
- 'S Wonderful
- Tea for Two
- There Will Never Be Another You
- These Foolish Things
- Tickle Toe
- The Way You Look Tonight
- What Is This Thing Called Love
- Woody'n You

## Middle and Short Length Formulae

Very often the chord changes to entire sections of a tune are interchangeable; this happens even more frequently with shorter length formulae. The lists included in this section of the chapter diagram some of the most important of these middle and short length formulae and give tunes in which these formulae are used. The serious player is well advised to learn to recognize these important building blocks and to be able to play them in all keys and at all tempos.

Identify and catalogue your represent repertoire of tunes and each new tune you learn according to its formula type or types. With diligent practice you will soon be able to recognize these formulae in their various guises as well as in different combinations.

### "A" SECTION: FORMULA #1

1st                      2nd  
||: C | C | D<sub>7</sub> | D<sub>7</sub> | D- | G<sub>7</sub> | E- A<sub>7</sub> | D- G<sub>7</sub> :|| C | C

- Battle of the Saxes
- Bernie's Tune (in minor)
- Boo-dah
- Bossa Belle
- Button Up Your Overcoat (slightly altered)
- Chicago (2nd 8 measures)
- Crazy Rhythm
- Darktown Strutters Ball
- Desafinado (1st 6 measures)
- Dynaflow
- Eager Beaver
- Exactly Like You
- Girl from Ipanema, The
- I Ain't Got Nobody
- I Cried for You
- I Found a Million Dollar Baby
- I Got It Bad
- Jersey Bounce
- Jessica's Day (bridge)
- Kerouac
- Lester Swings
- Love Walked In (1st 6 measures)
- Major and the Minor, The
- Marionette
- Mood Indigo
- Mount Harissa ( 2nd section)
- On the Alamo
- Oo-La-La
- Solitude
- Sunny (Jerome Kern)
- Swingin' Down the Lane
- Take the "A" Train
- These Are the Things I Love
- Those Lazy, Hazy, Crazy Days of Summer
- Watch What Happens

## "A" SECTION: FORMULA #2

|| C | B- E7 | A- D7 | G- C7 etc.  
or some modification of the III-VI7 | II-V7 progression

- Alas, Aless (measures 9-14)
- All God's Chillun Got Rhythm (measures 9-14)
- As I Live and Bop
- Blues for Alice
- Bluesette
- Charlie's Other Aunt
- Coffee Pot (measures 9-14)
- Come Rain or Come Shine
- Commutation
- Confirmation
- Denial
- Doujie
- Georgia on My Mind
- I Know (Barbara George)
- Juicy Lucy
- Little Willie Leaps (measures 9-14)
- Masquerade Is Over, The
- Mayreh (measures 9-14)
- My Reward
- Never Felt That Way Before (measures 9-14)
- Nice Day, A
- Reets and I
- Seven Steps to Heaven
- Striver's Row
- Suburban Eyes (measures 9-14)
- Wail Bait

### "A" SECTION: FORMULA #3

|| C | C | C- | F7 | Bb | Bb | Bb- | Eb7 | Ab | Ab | Ab- | Db7 | Gb | Gb etc.

- Adjustment
- Almost Like Being in Love (bridge)
- Alone Together
- Arapahoe
- Bean at the Met
- Bebop
- Blue Serge
- Bluesette (measures 9-17)
- Bright Moon
- Broadway (bridge)
- Brown Skins
- Call Me
- Cherokee (bridge)
- Chickasaw
- Daahoud (bridge)
- Dial-ogue
- Disc Jockey Jump
- Early Autumn (bridge and altered)
- Escalating
- Firm Roots (2nd 8 measures)
- Flamingo (bridge)
- Half Breed Apache
- Home Cookin' II
- Hot House (measures 15-19)
- How High the Moon
- How Low the Earth
- Indiana Winter
- Invitation (bridge in minor)
- Just Once More
- Koko
- Laura
- Lennie Bird
- Luminescence
- Lunar Elevation
- Marshmallow
- Midnight Sun
- More Moon
- One for Prez
- One Note Samba (bridge)
- Ornithology
- Parker 51
- Recorda-Me
- Satellite

**"A" SECTION: FORMULA #3 (continued)**

- Secret Love (bridge)
- Serenade to a Square
- Share-a-Kee
- Slightly Dizzy
- Solar
- Star Eyes (bridge)
- Sweet Juice
- Tangorine (Dizzy Gillespie)
- Things Are Here (bridge)
- Things to Come (bridge)
- Ting-a-ling
- To Whom It May Concern
- Tune Up
- Warmin' Up a Riff
- Watch What Happens (bridge)
- Wave (bridge)
- What Is This Thing Called Love (measures 15-19)
- You Gotta Dig It to Dig It

**"A" SECTION: FORMULA #4**

||C|G-C7|F|

Tunes that cadence to the IV chord

- 'Deed I Do
- Girl of My Dreams
- I May Be Wrong
- I Want to Talk About You
- If I Had You
- Lois Ann
- Lonesome Road
- Love Walked In (last 8 measures)
- Misty
- Nearness of You, The
- Red Sails in the Sunset
- Rockin' Chair
- Soon (last 8 measures)
- Stairway to the Stars
- Varsity Drag

### "A" SECTION: FORMULA #5

||: Dø | G7b9 | Cø | F7b9 | etc.

||: D- | G7 | C- | F7 | Bb- | Eb7 | Ab- | Db7 | F#- | B7 | E- | A7 etc.

- Among Friends
- Bluesette (measures 3-8)
- Ceora (6 measures before end)
- Dizzy Moods
- Gentle Rain
- Hot House (1st 4 measures)
- Minority (measures 7-14)
- Omicron
- Riviera
- 'Round Midnight (intro)
- Stella by Starlight (last 8 measures)
- Sweet Water
- Thing in Db
- Thoroughbred
- Tippin'
- Woody'n You (1st 4 measures)
- Yours Is My Heart Alone

### "A" SECTION: FORMULA #6

|| C#7 F#7 | B7 E7 | A7 D7 | G7 C7

- Afro Black
- Baby You're Too Much
- Heart and Soul (bridge)
- Jordu (bridge)
- Lagos (1 chord change per beat)
- Nice Work If You Can Get It
- Prelude to a Kiss
- Tonight We Love
- Wrap Your Troubles in Dreams (bridge)
- These are also the substitute changes for the "A" section of *I Got Rhythm* (starting on the b6)

## "A" SECTION: FORMULA #7

|| Ab- Db7 | G- C7 | F | F |

\* = Aebersold version, volume 14

- Along Came Betty (measures 2-3)
- \* • Are You Real (measures 9-10/25-26/33-34)
- Bean and the Boys (bridge, measures 7-8)
- Bird Gets the Worm (bridge, measures 7-8)
- Dream Stepping (measures 15-16)
- End of a Love Affair, The (measures 28-29)
- Forty Quarters (measures 15-16)
- Half Nelson (measures 7-8)
- High Fly (measures 23-24)
- I Let a Song Go Out of My Heart (measures 23-24)
- Laura (measures 29-30)
- Lover, Come Back to Me (bridge, measures 7-8)
- Lover Man (measure 7)
- Motion (measures 15-16)
- Quicksilver (bridge, measures 7-8)
- Stablemates (measures 1-2/23-24)
- Strollin' (measures 3-4)
- Sweet and Lovely (measures 23-24)
- You Stepped Out of a Dream (measures 15-16)



### "A" SECTION: FORMULA #8

Tunes in which the first four chord changes are

I VI | II V

|| (C A- | D- G7 ) |

This "A" section formula forms the basis (loosely) for literally hundreds of tunes. The following are just a few examples.

- Again
- At Last
- Blue Moon
- Can't Help Lovin' Dat Man
- Cheek to Cheek
- Don't Be That Way
- Get Happy
- Have Yourself a Merry Little Christmas
- Heart and Soul
- I Won't Dance
- Isn't it Romantic (1st 8 measures)
- Let's Fall in Love
- Mean to Me
- Mountain Greenery (slightly altered)
- Once in a While (bridge)
- Perfidia
- Sometimes I'm Happy
- Sunday Kind of Love, A

### "A" SECTION: FORMULA #9

|| C | C- F7 | Bb | Bb- Eb7 | Ab | Ab- Db7 | Gb etc.

- Afternoon in Paris
- End of a Love Affair, The
- Joy Spring (bridge)
- Milestones (bridge)

### **"A" SECTION: FORMULA #10**

|| C C#o | D- Ebo (G7) | etc.

- Ain't Misbehavin'
- Bewitched, Bothered, and Bewildered
- Birth of the Blues, The
- Call Me Irresponsible
- Cherokee
- Easy Living
- Fried Bananas
- Have You Met Miss Jones
- I Remember Clifford
- Imagination
- It Could Happen To You
- Liza
- Makin' Whoopee
- Moonlight Becomes You
- On a Slow Boat to China
- Serpent's Tooth
- Sunday Kind of Love, A
- Tiptoe Through the Tulips

### **"A" SECTION: FORMULA #11**

|| C | C#o | D- etc.

- Deep Purple
- Euphoria (chord changes twice as long)
- 'S Wonderful (chord changes twice as long)
- Stupendous (chord changes twice as long)
- Victory Ball (chord changes twice as long)
- What Am I Here For

### **"A" SECTION: FORMULA #12**

I | #IV- or some modification

- Evening Thought, An
- Groovin' for Diz
- Groovin' High
- I Remember You ("A" and "B" sections)
- I'm Getting Sentimental Over You
- Night and Day (measures 9-16)
- Whispering

**"B" SECTION: FORMULA #1**

|| G- | C7 | F | F | A- | D7 | D- | G7 ||

\*=slightly altered

- Bock to Bock
- Cindy's Tune
- Cloudy
- Coquette
- Don't Stand Up
- Honeysuckle Rose
- I Hadn't Anyone Till You ("A" section)(\*)
- I Love You (\*)
- It Don't Mean a Thing (1st 6 measures)
- Just Squeeze Me
- Kicks
- Lester Blows Again
- Marmaduke
- Miss Thing
- Music, Maestro, Please! (\*)
- On the Sunny Side of the Street
- Out on a Limb
- P.S. I Love You
- Pennies from Heaven (measures 9-16)
- Plain Jane
- Santa Claus Is Coming to Town (1st 5 measures\*)
- Satin Doll
- September in the Rain
- Sunday Kind of Love, A
- Surrey with the Fringe on Top
- Tenor Conclave
- Things We Did Last Summer, The
- 'Tis Autumn
- Undecided
- Up on Teddy's Hill
- Way Down Yonder in New Orleans
- What Can I Say to You Now
- When It's Darkness on the Delta
- Wow
- You Call It Madness
- You Can Depend on Me (\*)
- You Dirty Dog
- You're My Meat
- You're the Cream in My Coffee (\*)

## "B" SECTION: FORMULA #2

|| G- | C7 | F | F | F- | Bb7 | Eb | D- G7 ||

\*=slightly altered

- Almost Like Being in Love
- Bebop
- Bebop Romp (measures 9-16)
- Blue Boy (measures 9-16)
- Broadway
- Button-Down Collar
- Christmas Song, The (\*)
- Daahoud
- Del Sasser (2nd half of the bridge)
- Double Date (measures 9-16)
- Early Autumn (\*)
- Fine and Dandy (measures 9-16)
- Great Lie, The (measures 9-16)
- I Can't Get Started
- In Your Own Sweet Way
- Index
- Keen and Peachy (measures 9-16)
- Lazy Bird
- Like Gray (measures 9-16)
- Lover Man
- Night Has a Thousand Eyes, The
- One Note Samba
- Sax of a Kind (measures 9-16)
- Secret Love
- Serge's Urge (measures 9-16)
- Synthesis (measures 9-16)
- Things Are Here
- Things to Come
- Through These Portals (measures 9-16)
- Tune Up
- Wave
- Westwood Walk (measures 9-16)

### **"B" SECTION: FORMULA #3**

|| C- | F7 | Bb | Bb | Eb- | Ab7 ( | Db | C7 ||)

More often than not the parenthesized measures will vary from tune to tune.

- As I Live and Bop
- Barry's Bop
- Becoming
- Bunny
- Commutation
- Confirmation
- Cool House
- Dell's Bells
- Denial
- Doujie
- Flat Black
- Hot House
- I Know (Sonny Rollins)
- Juicy Lucy
- Madhouse
- On Green Dolphin Street
- One Hundred Proof
- Samba De Bamba
- Serenade to a Pair of Nylons
- Sputnik
- Striver's Row
- Subconscious-Lee
- Supersonic
- 26-2 (altered)
- Those Things Called Changes
- Trilogy Pogo
- Wham Bam Thank You Ma'am
- What It Is?
- Woman Always Understands, A
- You Tell Me

### "B" SECTION: FORMULA #4

|| F#ø | F- | E- | Eb- | D- | Db | C | C ||

The chord quality and speed of change can vary greatly from tune to tune, i.e.

|| F#ø | F- | C/E | Eb- | D- | Db | C | C etc.

or

|| F#ø F- | C/E Eb- | D7- Db | C etc.

- Aulil
- Emily (slightly altered)
- Night and Day
- One Note Samba (chord changes two beats each)
- That's All (chord changes two beats each)
- When Sunny Gets Blue (chord changes two beats each)

Many introductions and tag endings use this formula. This formula also often serves as a substitute for a tonic chord area.

Sometimes this progression substitutes for II-Vs descending by whole steps when the destination is a tonic chord a tritone away from the starting note, as in the following example:

| A- | D7 | G- | C7 | F- | Bb7 | Eb | <sup>Aø</sup> Ab- | G- | F# | F- | E | Eb ||

## "B" SECTION: FORMULA #5

|| C- | F7 | Bb | Bb | A- | D7 | G | G | F#- | B7 | E | E | Eb- | Ab7 | Db | etc.

\*=contrafact on *I'll Remember April*

\*\*=contrafact on *All the Things You Are*

- Ablution (\*\*)
- All the Things You Are
- Anatomy (\*\*)
- April (\*) (1st 4 measures repeat)
- April Skies (\*) (1st 4 measures repeat)
- Arlene (\*\*)
- Bird of Paradise (\*\*)
- Boston Bernie (\*\*)
- Charge Account (\*\*)
- Commentary (\*\*)
- Dixie's Dilemma (\*\*)
- Excerpt (\*) (1st 4 measures repeat)
- Getting Together (\*\*)
- I'll Remember April (1st 4 measures repeat)
- Josh B'Gosh (\*\*)
- Lee-Antics (\*) (1st 4 measures repeat)
- Lost Henri (\*) (1st 4 measures repeat)
- Lydian April (\*) (1st 4 measures repeat)
- Mood for Teachers (\*\*)
- Of All Things (\*\*)
- Pea, Bee, and Lee (\*\*)
- Prince Albert (\*\*)
- Reunion (\*) (1st 4 measures repeat)
- Young Lee (\*\*)

## **CYCLE OF DOMINANTS**

One bar duration

|| C7 | F7 | Bb7 | Eb7 | Ab7 etc.

- After the Ball
- Basin Street Blues
- Bill Bailey, Won't You Please Come Home
- But Not for Me
- Come Closer to Me
- Come Rain or Come Shine
- Copenhagen
- Curse of an Aching Heart, The
- Feather Your Nest
- Five Foot Two, Eyes of Blue
- If I Had My Way
- Ja-Da
- Little Town in Old County Down
- Meet Me Tonight in Dreamland
- One Alone
- Play Gypsies, Dance Gypsies
- Pretty Kitty Kelly
- Rain
- Sister Sadie (bridge, measures 6-8 )
- Spanking Brand New Doll
- Sunday
- Too Fat Polka
- Trail of the Lonesome Pine, The
- Try a Little Tenderness
- Way Down
- When Irish Eyes Are Smiling
- Yes! We Have No Bananas
- Yesterdays



## **CYCLE OF DOMINANTS**

Two bar duration

|| C7 | C7 | F7 | F7 | Bb7 | Bb7 | Eb7 | Eb7 etc.

- After All (2nd half of the bridge)
- Air Pocket
- Candy (2nd half of the bridge)
- Cinderella, Stay in My Arms
- Don't Argue (bridge)
- Donby
- Eager Beaver
- Good Man Is Hard to Find, A
- Ice Cream Konitz
- Just in Time
- Lion's Den
- Man in My Life, The
- My Little Girl
- Perdido
- Pumpnickel
- Rock-a-bye Your Baby with a Dixie Melody
- School Days
- Scrapple from the Apple
- Stop Time
- Sweet Hawaiian Moonlight
- Ting-a-ling (Waltz of the Bells)
- Una Noche Con Francis
- Unbooted Character
- Vortex

And the bridges of many contrafacts based on *I Got Rhythm*

## CYCLE OF DOMINANTS

Four bar duration

|| C7 | C7 | C7 | C7 | F7 | F7 | F7 | F7 | Bb7 etc.

All of the following tunes except *Caravan* and *Rose of the Rio Grande* are based on *Sweet Georgia Brown*.

- Bay-U-Bah
- Bright Mississippi
- California Conquest
- Caravan (bridge)
- Dig (AKA Donna)
- Dill Pickles
- Donna (AKA Dig)
- Emperor
- Forty Six West Fifty Two
- Georgia Peach, The
- Hollywood Stampede
- Home Come'n
- Junior
- Kerry
- Miss Tammy
- Rio from the Air
- Rose of the Rio Grande
- Sweet Clifford
- Sweet Georgia Brown
- Sweet Georgia Gillespie
- Swing House
- Teapot
- Very Saxy
- West Coasting
- Windmill
- Zig Zag

## **7TH CHORDS DESCENDING CHROMATICALLY**

Two beats duration

|| C7 B7 | Bb7 A7 | Ab7 etc.

- Dameronic
- Head and Shoulders
- I Can't Get Started (measures 3-4)
- I Didn't
- Prelude to a Kiss
- Sophisticated Lady
- Well You Needn't

## **7TH CHORDS DESCENDING CHROMATICALLY**

One bar duration

|| C7 | B7 | Bb7 | A7 | Ab7

or

(G-) C7 | (F#-) B7 | (F-) Bb7 | (E-) A7 | (Eb-) Ab7

- Amyable
- Bye Bye Blackbird (substitute changes in the bridge)
- Count'em
- Diane-a-flow
- Diggin' Diz
- Eternal Triangle, The (2nd half of the bridge)
- Half Nelson
- Half Step Down Please
- I Remember Duke
- Lover (chord changes twice as long)
- Nutville
- On Green Dolphin Street (major chords)
- Penny
- Red Shoes
- Remember
- Rosetta
- Stablemates
- Stranger in Paradise

## Chapter VIII

### HELPFUL HINTS FOR LEARNING THE BLUES

#### Some Generalizations About Form

The blues in its most familiar and most played form is twelve measures long and is organized in the following manner:

*Examples in the key of C:*

1.)

|                |                 |                |                |                |
|----------------|-----------------|----------------|----------------|----------------|
| I <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> | V <sub>7</sub> | I <sub>7</sub> |
| C <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> | G <sub>7</sub> | C <sub>7</sub> |

|----4----| | -2--| | -2--| | -2--| | -2--| ||

*or*

2.)

|                |     |                |                 |                |                |                 |                |
|----------------|-----|----------------|-----------------|----------------|----------------|-----------------|----------------|
| I <sub>7</sub> | II- | V <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> | V <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> |
| C <sub>7</sub> | G-  | C <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> | G <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> |

|---3---| | II- V<sub>7</sub> | | -2--| | -2--| | V<sub>7</sub> | IV<sub>7</sub> | | -2--| ||

*into the IV<sub>7</sub>*

*or*

3.)

|                |                 |                |                 |                |     |                |                |
|----------------|-----------------|----------------|-----------------|----------------|-----|----------------|----------------|
| I <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> | II- | V <sub>7</sub> | I <sub>7</sub> |
| C <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> | D-  | G <sub>7</sub> | C <sub>7</sub> |

I<sub>7</sub> | IV<sub>7</sub> | | -2--| | -2--| | -2--| | II- | V<sub>7</sub> | | -2--| ||

The vast majority of instrumental blues are some variant of the preceding models.

#### 16 Bar Blues

The blues sometimes appears as a sixteen-bar structure. The four additional measures are often an extension to the penultimate chord changes, as in *Watermelon Man* and *Why Am I Treated So Bad*.

*Example in the key of C:*

|                |                 |                |                |                 |                |                 |                |                 |                |
|----------------|-----------------|----------------|----------------|-----------------|----------------|-----------------|----------------|-----------------|----------------|
| I <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> | V <sub>7</sub> | IV <sub>7</sub> | V <sub>7</sub> | IV <sub>7</sub> | V <sub>7</sub> | IV <sub>7</sub> | I <sub>7</sub> |
| C <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> | G <sub>7</sub> | F <sub>7</sub>  | G <sub>7</sub> | F <sub>7</sub>  | G <sub>7</sub> | F <sub>7</sub>  | C <sub>7</sub> |

|-----extension-----|

|--4--| | -2--| | -2--| | V<sub>7</sub> | IV<sub>7</sub> | V<sub>7</sub> | IV<sub>7</sub> | V<sub>7</sub> | IV<sub>7</sub> | | -2--| ||

## Some Generalizations About the Use of Substitute Chord Changes and How to Recognize and Anticipate Them

1. A major 7th chord on the first measure of the blues usually signals one of the following sets of chord changes:

(a) "Bird" changes, as in *Blues for Alice*

|| F $\Delta$  | E- A7 | D- G7 | C- F7 | etc.

(b) *Sippin' at Bells/Dance of the Infidels* changes

|| F $\Delta$  | Bb7 | A- G- | F#- B7 | etc.

2. A major 7th chord in measure five usually signals the approach of alternate chord changes such as

F7  
|----4----| | Bb $\Delta$  | Bb- Eb7 | A- D7 | Ab- Db7 | G- | C7 | etc.

or

F7  
|----4----| | Bb $\Delta$  | B- E7 | A $\Delta$  | Bb- Eb7 | etc.

The appearance (or re-appearance) of the dominant 7th on the opening chord is usually the signal to return to the regular chord changes.

3. Slow blues, particularly those in 12/8 meter a la gospel, are very often played in the key of G. The changes are almost always some variation of the following:

|| G7 | C7 | G7 | G7 | C7 | C#0 | G7 | E7 | A7 | D7 | G7 | G7 ||

Db is also a favorite key for slow blues.

4. Whenever substitute chord changes are used they should be played more than once. They may be initiated by the soloist, by the bass player, or by any of the players of the chord-producing instruments in the rhythm section.
5. Unusual or infrequently used substitutions should probably be agreed upon prior to performance.

### **Some Generalizations About Blues Melodies**

As with other tune types, virtually every conceivable sort of melody has served as a departure point for the blues. Blues melodies fall somewhere between pure riff types and intricate, sophisticated, through-composed types. Most are found in that vast and capacious middle ground.

Riff-type blues, as the title implies, are usually comprised of short repetitive figures frequently based on or derived from the pentatonic/blues scale. The nature of the pentatonic/blues scale is such that the riff melodies fashioned from it can be repeated verbatim without alteration as the chords change. Some tunes that exemplify this type are *Sonnymoon for Two*, *Sack O' Woe*, and *Watermelon Man*.

Many instrumental riff blues are patterned after the typical vocal blues with its A-A-B structure. In this type of blues the "A" riff is repeated and "B" represents some kind of resolution. Some examples include *Tenor Madness* and *Vierd Blues*.

Many riff-type blues have a basic pattern that is altered to accommodate the accompanying harmony, i.e. *Blues in the Closet*, *Buzzy*, *Birk's Works*, *Bag's Groove*, *Kentucky Oysters*, *The Champ*, *Night Train*, *Doodlin'*, and *Footprints*. Other riff-based blues are highly personalized through the use of rhythmic and melodic displacement, i.e., *Straight No Chaser*, *Misterioso*, and *Blue Monk*.

Through-composed non riff-based blues are largely the domain of the instrumentalist rather than the vocalist and are much more difficult to learn and remember. Some well-known blues from this category include *Billie's Bounce*, *Relaxin' at Camarillo*, *Au Privave*, *Barbados*, *Sippin' at Bells*, *Dance of the Infidels*, *Stratusphunk*, *Blues in Orbit*, *Stolen Moments*, *245*, and *Honesty*.

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## Appendix B: Tune List

The following is a list of all of the tunes found in the text of this book, with the exception of the tunes appearing on the list of *I Got Rhythm* contrafacts in Chapter VII. Whenever appropriate, the name of the lyricist (or lyricists) is given as well as the name of the composer (or composers).

|                                    |   |
|------------------------------------|---|
| Ablution .....                     | Lee Konitz/Lennie Tristano              |
| Adam's Apple .....                 | Wayne Shorter                           |
| Adjustment .....                   | Horace Silver                           |
| Afro Black .....                   | Randy Weston                            |
| After All .....                    | Brand/Haymes                            |
| After the Ball .....               | Charles K. Harris                       |
| After You've Gone .....            | Henry Creamer/Turner Layton             |
| Afternoon in Paris .....           | John Lewis                              |
| Again .....                        | Dorcas Cochran/Lionel Newman            |
| Agitation .....                    | Jamey Aebersold                         |
| Ain't Misbehavin' .....            | Andy Razaf/ Thomas "Fats" Waller        |
| Air Pocket .....                   | Lennie Tristano                         |
| Airegin .....                      | Sonny Rollins                           |
| Alas, Aless .....                  | Tony Aless                              |
| Algo Bueno (AKA Woody'n You) ..... | Dizzy Gillespie                         |
| Along Came Betty .....             | Benny Golson                            |
| All God's Chillun Got Rhythm ..... | Gus Kahn/Bronislau Kaper/Walter Jurmann |
| All of Me .....                    | Seymour Simons/Gerald Marks             |
| All or Nothing at All .....        | Jack Lawrence/Arthur Altman             |
| All the Things You Are .....       | Oscar Hammerstein II/Jerome Kern        |
| All Things Unfinished .....        | Jamey Aebersold                         |
| Almost Like Being in Love .....    | Alan Jay Lerner/Frederick Loewe         |
| Alone Together .....               | Howard Dietz/Arthur Schwartz            |
| Among Friends .....                | George Wallington                       |
| Amyable .....                      | Jack Wilson                             |
| Anatomy .....                      | Mal Waldron                             |
| And What If I Don't .....          | Herbie Hancock                          |
| Angel Eyes .....                   | Earl K. Brent/Matt Dennis               |
| April .....                        | Lennie Tristano/Billy Bauer             |
| April in Paris .....               | E. Y. Harburg/Vernon Duke               |
| April Skies .....                  | Buddy Collette                          |
| Arapahoe .....                     | Herb Geller                             |
| Are You Real .....                 | Benny Golson                            |
| Arlene .....                       | Teddy Charles                           |
| As I Live and Bop .....            | Stan Getz                               |
| At Last .....                      | Mack Gordon/Harry Warren                |
| Au Privave .....                   | Charlie Parker                          |
| Aulil .....                        | David Baker                             |
| Autumn in New York .....           | Vernon Duke                             |
| Autumn Leaves .....                | Johnny Mercer (Eng. w)/Joseph Kosma     |
| Avalon .....                       | Al Jolson/Vincent Rose                  |
| Baby You're Too Much .....         | Don George/Duke Ellington               |
| Bag's Groove .....                 | Milt Jackson                            |
| Ballad Waltz .....                 | Jamey Aebersold                         |
| Barbados .....                     | Charlie Parker                          |
| Barbara .....                      | Horace Silver                           |
| Barry's Bop .....                  | Fats Navarro                            |
| Basin Street Blues .....           | Spencer Williams                        |
| Battle of the Saxes .....          | Al Cohn                                 |
| Bay-U-Bah .....                    | Tadd Dameron/Coleman Hawkins            |

|   |  |
|---|--|
| Be Still, TV .....                            | Stan Getz  |
| Bean and the Boys .....                       | Coleman Hawkins                                    |
| Bean at the Met .....                         | Coleman Hawkins                                    |
| Bebop .....                                   | Dizzy Gillespie                                    |
| Bebop Carroll, A .....                        | Tadd Dameron                                       |
| Bebop Romp .....                              | Fats Navarro                                       |
| Becoming .....                                | Lennie Tristano                                    |
| Begin the Beguine .....                       | Cole Porter  |
| Bernie's Tune .....                           | Bernie Miller/Mike Stoller/Jerry Leiber            |
| Bewitched, Bothered, and Bewildered .....     | Lorenz Hart/Richard Rodgers                        |
| Beyond All Limits .....                       | Woody Shaw   |
| Bill Bailey, Won't You Please Come Home ..... | Hughie Cannon                                      |
| Billie's Bounce .....                         | Charlie Parker                                     |
| Bird Gets the Worm .....                      | Charlie Parker                                     |
| Bird of Paradise .....                        | Charlie Parker                                     |
| Birk's Works .....                            | Dizzy Gillespie                                    |
| Birth of the Blues, The .....                 | B. G. De Sylva/Lew Brown/Ray Henderson             |
| Black Nile .....                              | Wayne Shorter                                      |
| Black Thursday .....                          | David Baker  |
| Blood Count .....                             | Billy Strayhorn                                    |
| Blue Bossa .....                              | Kenny Dorham                                       |
| Blue Boy .....                                | Lennie Tristano                                    |
| Blue Monk .....                               | Thelonious Monk                                    |
| Blue Moon .....                               | Lorenz Hart/Richard Rodgers                        |
| Blue Room, The .....                          | Lorenz Hart/Richard Rodgers                        |
| Blue Serge .....                              | Serge Chaloff/Ralph Burns                          |
| Blue Skies .....                              | Irving Berlin                                      |
| Blues for Alice .....                         | Charlie Parker                                     |
| Blues in Orbit .....                          | George Russell                                     |
| Blues in the Closet .....                     | Oscar Pettiford                                    |
| Bluesette .....                               | Norman Gimbel/Jean "Toots" Thielemans              |
| Bock to Bock .....                            | Buddy Montgomery                                   |
| Boo-dah .....                                 | Billy Strayhorn                                    |
| Body and Soul .....                           | Edward Heyman/Robert Sour/Frank Eyton/John Green   |
| Bolivia .....                                 | Cedar Walton                                       |
| Bossa Belle .....                             | David Baker  |
| Boston Bernie .....                           | Dexter Gordon                                      |
| Breeze and I, The .....                       | Al Stillman (Eng.w)/Ernesto Lecuona/Tutti Camarata |
| Bright Mississippi .....                      | Thelonious Monk                                    |
| Bright Moon .....                             | Jimmy Giuffre                                      |
| Broadway .....                                | Henry Woode/Teddy McRae/Bill Bird                  |
| Brown Skins .....                             | Gigi Gryce   |
| Bud's Idea .....                              | Bud Powell   |
| Bunny .....                                   | Teddy Charles                                      |
| But Beautiful .....                           | Johnny Burke/Jimmy Van Heusen                      |
| But Not for Me .....                          | Ira Gershwin/George Gershwin                       |
| Button-Down Collar .....                      | Ernie Wilkins                                      |
| Button Up Your Overcoat .....                 | B. G. DeSylva/Lew Brown/Ray Henderson              |
| Buzzy .....                                   | Charlie Parker                                     |
| Bye Bye Blackbird .....                       | Mort Dixon/Ray Henderson                           |
| C Jam Blues .....                             | Duke Ellington                                     |
| California Conquest .....                     | Wardell Gray                                       |
| Call Me .....                                 | Clyde Otis/Belford C. Hendricks                    |
| Call Me Irresponsible .....                   | Sammy Cahn/Jimmy Van Heusen                        |
| Can I Forget You? .....                       | Oscar Hammerstein II/Jerome Kern                   |
| Candy .....                                   | Mack David/Joan Whitney/Alex Kramer                |
| Can't Help Lovin' Dat Man .....               | Oscar Hammerstein II/Jerome Kern                   |
| Caravan .....                                 | Irving Mills/Juan Tizol/Duke Ellington             |

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| Ceora .....                            | Lee Morgan  |
| Champ, The .....                       | Dizzy Gillespie   |
| Charge Account .....                   | Lambert/Stewart   |
| Charlie's Other Aunt .....             | Manny Albam   |
| Cheek to Cheek .....                   | Irving Berlin   |
| Chelsea Bridge .....                   | Billy Strayhorn   |
| Cherokee .....                         | Ray Noble   |
| Chicago .....                          | Fred Fisher   |
| Chickasaw .....                        | Terry Gibbs/Shorty Rogers                                     |
| Chick's Tune .....                     | Chick Corea   |
| Christmas Song, The .....              | Robert Wells/Mel Tormé  |
| Cinderella, Stay in My Arms .....      | Jimmy Kennedy/Michael Carr                                    |
| Cindy's Tune .....                     | Pepper Adams  |
| Clockwise .....                        | Cedar Walton  |
| Cloudy .....                           | Coleman Hawkins   |
| Coffee Pot .....                       | J. J. Johnson   |
| Come Closer to Me .....                | Al Stewart (Eng. w)/Osvaldo Farres                            |
| Come Rain or Come Shine .....          | Johnny Mercer/Harold Arlen                                    |
| Commentary .....                       | Warne Marsh/Billy Bauer                                       |
| Commutation .....                      | J. J. Johnson   |
| Confirmation .....                     | Charlie Parker  |
| Cool House .....                       | Ronnie Ball/Warne Marsh/Peter Ino                             |
| Copenhagen .....                       | Walter Melrose/Charlie Davis                                  |
| Coquette .....                         | Gus Kahn/Carmen Lombardo/John Green                           |
| Coral Keys .....                       | Walter Bishop, Jr.  |
| Cottontail .....                       | Duke Ellington  |
| Count'em .....                         | Quincy Jones/James Cleveland                                  |
| Countdown .....                        | John Coltrane   |
| Crazy Rhythm .....                     | Irving Caesar/Joseph Meyer/Roger Wolfe Kahn                   |
| Crisis .....                           | Freddie Hubbard   |
| Cuban Holiday .....                    | Wooten/Charling   |
| Curse of an Aching Heart, The .....    | A. Piantadosi   |
| Daahoud .....                          | Clifford Brown  |
| Dameronic .....                        | Tadd Dameron  |
| Dance of the Infidels .....            | Bud Powell  |
| Day by Day .....                       | Sammy Cahn/Axel Stordahl/Paul Weston                          |
| Days of Wine and Roses, The .....      | Johnny Mercer/Henry Mancini                                   |
| Darktown Strutters Ball .....          | Sheldon Brooks  |
| Dear Lord .....                        | John Coltrane   |
| Dearly Beloved .....                   | Johnny Mercer/Jerome Kern                                     |
| 'Deed I Do .....                       | Walter Hirsch/Fred Rose                                       |
| Deep Purple .....                      | Mitchell Parish/Peter De Rose                                 |
| Del Sasser .....                       | Sam Jones   |
| Delirio .....                          | Cesar Portillo de la Luz                                      |
| Dell's Bells .....                     | Art Laguna  |
| Denial .....                           | Miles Davis   |
| Desafinado.....                        | Jon Hendricks & Jessie Cavanaugh (Eng.w)/Antonio Carlos Jobim |
| Dewey Square .....                     | Miles Davis   |
| Dial-ogue .....                        | Serge Chaloff/Ralph Burns                                     |
| Diane-a-flow .....                     | Art Pepper  |
| Dig (AKA Donna) .....                  | Jackie McLean   |
| Diggin' Diz .....                      | George Handy  |
| Dill Pickles .....                     | Frank Foster  |
| Disc Jockey Jump .....                 | Gerry Mulligan  |
| Dixie's Dilemma .....                  | Marsh/Travis  |
| Dizzy Moods .....                      | Charles Mingus/Dizzy Gillespie                                |
| Do Nothin' Till You Hear from Me ..... | Bob Russell/Duke Ellington                                    |
| Dolphin Dance .....                    | Herbie Hancock  |

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| Don't Argue .....                   | Kai Winding                                 |
| Don't Be That Way .....             | Mitchell Parish/Edgar Sampson/Benny Goodman |
| Don't Blame Me .....                | Dorothy Fields/Jimmy McHugh                 |
| Don't Get Around Much Anymore ..... | Bob Russell/Duke Ellington                  |
| Don't Stand Up .....                | Oliver Nelson                               |
| Donby .....                         | Benny Harris/Tadd Dameron                   |
| Donna (AKA Dig) .....               | Jackie McLean                               |
| Donna Lee .....                     | Charlie Parker                              |
| Doodlin' .....                      | Horace Silver                               |
| Double Date .....                   | Pete Rugolo                                 |
| Doujie .....                        | Wes Montgomery                              |
| Doxy .....                          | Sonny Rollins                               |
| Dream Stepping .....                | Lee Konitz                                  |
| Dynaflow .....                      | Stan Kenton                                 |
| E.S.P. ....                         | Wayne Shorter                               |
| Eager Beaver .....                  | Stan Kenton                                 |
| Early Autumn .....                  | Johnny Mercer/Woody Herman/Ralph Burns      |
| Easy Living .....                   | Leo Robin/Ralph Rainger                     |
| Ecaroh .....                        | Horace Silver                               |
| El Gaucho .....                     | Wayne Shorter                               |
| El Toro .....                       | Wayne Shorter                               |
| Embraceable You .....               | Ira Gershwin/George Gershwin                |
| Emily .....                         | Johnny Mercer/Johnny Mandel                 |
| Emperor .....                       | Teddy Charles                               |
| End of a Love Affair, The .....     | Edward C. Redding                           |
| Escalating .....                    | George Wallington                           |
| Eternal Triangle, The .....         | Sonny Stitt                                 |
| Euphoria .....                      | Roy Kral/Charlie Ventura                    |
| Evening Thought, An .....           | David Baker                                 |
| Everything Happens to Me .....      | Tom Adair/Matt Dennis                       |
| Evidence .....                      | Thelonious Monk                             |
| Exactly Like You .....              | Dorothy Fields/Jimmy McHugh                 |
| Excerpt .....                       | Warne Marsh/Billy Bauer                     |
| Feather Your Nest .....             | Leonard Feather                             |
| Fee-Fi-Fo-Fum .....                 | Wayne Shorter                               |
| Fifth House .....                   | John Coltrane                               |
| Fine and Dandy .....                | Paul James/Kay Swift                        |
| Fine Romance, A .....               | Dorothy Fields/Jerome Kern                  |
| Firm Roots .....                    | Cedar Walton                                |
| Five Foot Two, Eyes of Blue .....   | Sam Lewis/Joe Young/Ray Henderson           |
| Flamingo .....                      | Ed Anderson/Ted Grouya                      |
| Flat Black .....                    | J. J. Johnson                               |
| Flower Is a Lovesome Thing, A ..... | Billy Strayhorn                             |
| Fly Me to the Moon .....            | Bart Howard                                 |
| Foggy Day, A .....                  | Ira Gershwin/George Gershwin                |
| Fools Rush In .....                 | Johnny Mercer/Rube Bloom                    |
| Footprints .....                    | Wayne Shorter                               |
| Forty Quarters .....                | Idrees Sulieman                             |
| Forty Six West Fifty Two .....      | Chu Berry                                   |
| Four .....                          | Eddie "Cleanhead" Vinson                    |
| Four Brothers .....                 | Jimmy Giuffre                               |
| Fried Bananas .....                 | Dexter Gordon                               |
| Funkallero .....                    | Bill Evans                                  |
| Gentle Rain .....                   | Luis Bonfa                                  |
| Georgia on My Mind .....            | Stuart Gorrell/Hoagy Carmichael             |
| Georgia Peach, The .....            | David Baker                                 |
| Gertrude's Bounce .....             | Richie Powell                               |
| Get Happy .....                     | Ted Koehler/Harold Arlen                    |

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| Getting Together .....                            | Charles Mingus                                      |
| Ghost of a Chance .....                           | Ned Washington/Bing Crosby/Victor Young             |
| Giant Steps .....                                 | John Coltrane                                       |
| Gibraltar .....                                   | Freddie Hubbard                                     |
| Girl from Ipanema, The .....                      | Norman Gimbel (Eng. w)/Antonio Carlos Jobim         |
| Girl of My Dreams .....                           | Sunny Clapp   |
| Glass Mystery .....                               | Tom Harrell   |
| Gone with the Wind .....                          | Herb Magidson/Allie Wrubel                          |
| Good Bait .....                                   | Tadd Dameron  |
| Good Man Is Hard to Find, A .....                 | Eddie Green   |
| Great Lie, The .....                              | Andy Gibson/Cab Calloway                            |
| Groovin' for Diz .....                            | David Baker   |
| Groovin' High .....                               | Dizzy Gillespie                                     |
| Hackensack .....                                  | Thelonious Monk                                     |
| Half Breed Apache .....                           | Chet Baker  |
| Half Nelson .....                                 | Miles Davis   |
| Half Step Down Please .....                       | Tadd Dameron/Coleman Hawkins                        |
| Hand in Glove .....                               | Cedar Walton  |
| Harbor Lights .....                               | Jimmy Kennedy/Will Grosz                            |
| Have You Met Miss Jones .....                     | Lorenz Hart/Richard Rodgers                         |
| Have Yourself a Merry Little Christmas .....      | Hugh Martin/Ralph Blane                             |
| Head and Shoulders .....                          | Cedar Walton  |
| Heart and Soul .....                              | Frank Loesser/Hoagy Carmichael                      |
| Here's That Rainy Day .....                       | Johnny Burke/Jimmy Van Heusen                       |
| High Fly (AKA Hi-Fly) .....                       | Randy Weston  |
| Hollywood Stampede .....                          | Coleman Hawkins                                     |
| Home Come'n .....                                 | Lucky Thompson                                      |
| Home Cookin' II .....                             | Charlie Parker                                      |
| Honesty .....                                     | David Baker   |
| Honeysuckle Rose .....                            | Andy Razaf/Thomas "Fats" Waller                     |
| Hope Street .....                                 | Tom Harrell   |
| Hot House .....                                   | Tadd Dameron  |
| How Dry I Am .....                                | Phillip Dodridge/Edward F. Rimbault                 |
| How High the Moon .....                           | Nancy Hamilton/Morgan Lewis                         |
| How Long Has This Been Going On? .....            | Ira Gershwin/George Gershwin                        |
| How Low the Earth .....                           | Teo Macero  |
| I Ain't Got Nobody .....                          | Roger Graham/Spencer Williams/Dave Peyton           |
| I Can't Believe That You're in Love with Me ..... | Clarence Gaskill/Jimmy McHugh                       |
| I Can't Get Started .....                         | Ira Gershwin/Vernon Duke                            |
| I Could Have Danced All Night .....               | Alan Jay Lerner/Frederick Loewe                     |
| I Cover the Waterfront .....                      | Edward Heyman/John Green                            |
| I Could Write a Book .....                        | Lorenz Hart/Richard Rodgers                         |
| I Cried for You .....                             | Arthur Freed/Gus Arnheim/Abe Lyman                  |
| I Didn't .....                                    | Miles Davis   |
| I Didn't Know About You .....                     | Bob Russell/Duke Ellington                          |
| I Fall in Love Too Easily .....                   | Sammy Cahn/Jule Styne                               |
| I Found a Million Dollar Baby .....               | Billy Rose/Mort Dixon/Harry Warren                  |
| I Found a New Baby .....                          | Palmer Williams                                     |
| I Get a Kick Out of You .....                     | Cole Porter   |
| I Got Rhythm .....                                | Ira Gershwin/George Gershwin                        |
| I Got It Bad .....                                | Paul Francis Webster/Duke Ellington                 |
| I Hadn't Anyone Till You .....                    | Ray Noble   |
| I Know .....                                      | Barbara George                                      |
| I Know .....                                      | Sonny Rollins                                       |
| I Know That You Know .....                        | Anne Caldwell/Vincent Youmans                       |
| I Left My Heart in San Francisco .....            | Douglass Cross/George Cory                          |
| I Let a Song Go Out of My Heart .....             | Henry Nemo/John Redmond/Irving Mills/Duke Ellington |
| I Love You .....                                  | Cole Porter   |

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| I May Be Wrong .....                        | Harry Ruskin/Henry Sullivan                                |
| I Mean You .....                            | Thelonious Monk  |
| I Remember Clifford .....                   | Benny Golson   |
| I Remember Duke .....                       | Leonard Feather  |
| I Remember You .....                        | Johnny Mercer/Victor Schertzinger                          |
| I Should Care .....                         | Sammy Cahn/Axel Stordahl/Paul Weston                       |
| I Thought About You .....                   | Johnny Burke/Jimmy Van Heusen                              |
| I Want to Talk About You .....              | Billy Eckstine   |
| I Won't Dance .....                         | Otto Harbach/Oscar Hammerstein II/Jerome Kern              |
| Ice Cream Konitz .....                      | Lee Konitz   |
| Idaho .....                                 | Jesse Stone  |
| If I Had My Way .....                       | Lou Klein/James Kendis                                     |
| If I Had You .....                          | Ted Shapiro/Jimmy Campbell/Reg Connelly                    |
| If I Love Again .....                       | Jack Murray/Ben Oakland                                    |
| If I Were a Bell .....                      | Frank Loesser  |
| I'll Remember April .....                   | Don Raye/Gene de Paul/Pat Johnston                         |
| I'll Take Romance .....                     | Oscar Hammerstein II/Ben Oakland                           |
| Ill Wind .....                              | Ted Koehler/Harold Arlen                                   |
| I'm a Fool to Want You .....                | Jack Wolf/Joel Herron/Frank Sinatra                        |
| I'm an Old Cowhand .....                    | Johnny Mercer  |
| I'm Confessin' That I Love You .....        | Al Neiburg/Doc Daugherty/Ellis Reynolds                    |
| I'm Getting Sentimental Over You .....      | Ned Washington/George Bassman                              |
| I'm Glad There Is You .....                 | Paul Madeira/Jimmy Dorsey                                  |
| I'm in the Mood for Love .....              | Dorothy Fields/Jimmy McHugh                                |
| I'm Old Fashioned .....                     | Johnny Mercer/Jerome Kern                                  |
| Imagination .....                           | Johnny Burke/Jimmy Van Heusen                              |
| Impressions .....                           | John Coltrane  |
| In a Mellow Tone (AKA In a Mellotone) ..... | Duke Ellington   |
| In a Sentimental Mood .....                 | Irving Mills/Manny Kurtz/Duke Ellington                    |
| In Case You Haven't Heard .....             | Woody Shaw   |
| In the Wee Small Hours .....                | Bob Hilliard/Dave Mann                                     |
| In Walked Bud .....                         | Thelonious Monk  |
| In Your Own Sweet Way .....                 | Dave Brubeck   |
| Index .....                                 | Dexter Gordon  |
| Indian Summer .....                         | Al Dubin/Victor Herbert                                    |
| Indiana .....                               | Ballard MacDonald/James F. Hanley                          |
| Indiana Winter .....                        | Leonard Feather/Brew Moore                                 |
| Infant Eyes .....                           | Wayne Shorter  |
| Infra-Rae .....                             | Hank Mobley  |
| Inner Urge .....                            | Joe Henderson  |
| Introspection .....                         | Lennie Tristano  |
| Invitation .....                            | Bronislau Kaper  |
| Isfahan (from THE FAR EAST SUITE) .....     | Billy Strayhorn  |
| Isn't It Romantic .....                     | Lorenz Hart/Richard Rodgers                                |
| It Could Happen to You .....                | Johnny Burke/Jimmy Van Heusen                              |
| It Don't Mean a Thing .....                 | Irving Mills/Duke Ellington                                |
| It Might as Well Be Spring .....            | Oscar Hammerstein II/Richard Rodgers                       |
| It's Only a Paper Moon .....                | Billy Rose/E. Y. Harburg/Harold Arlen                      |
| It's You or No One .....                    | Sammy Cahn/Jule Styne                                      |
| I've Grown Accustomed to Her Face .....     | Alan Jay Lerner/Frederick Loewe                            |
| I've Told Every Little Star .....           | Oscar Hammerstein II/Jerome Kern                           |
| Ja-Da .....                                 | Bob Carleton   |
| Jackie-ing .....                            | Thelonious Monk  |
| Jeannine .....                              | Duke Pearson   |
| Jeepers Creepers .....                      | Johnny Mercer/Harry Warren                                 |
| Jersey Bounce .....                         | Robert B. Wright/Bobby Plater/Tiny Bradshaw/Edward Johnson |
| Jessica .....                               | Herbie Hancock   |
| Jessica's Day .....                         | Quincy Jones   |



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| Johnny Come Lately .....             | Billy Strayhorn   |
| Jordu .....                          | Duke Jordan   |
| Josh B'Gosh .....                    | Lee Konitz  |
| Joy Spring .....                     | Clifford Brown  |
| Judy .....                           | Lennie Tristano   |
| Juicy Lucy .....                     | Horace Silver   |
| Junior .....                         | Boots Mussulli  |
| Just Friends .....                   | Sam Lewis/John Klenner                                    |
| Just in Time .....                   | Betty Comden/Adolph Green/Jule Styne                      |
| Just Moody .....                     | James Moody   |
| Just Once More .....                 | Harris/Wolf   |
| Just One of Those Things .....       | Cole Porter   |
| Just Squeeze Me .....                | Lee Gaines/Duke Ellington                                 |
| Just You, Just Me .....              | Raymond Klages/Jesse Greer                                |
| Keen and Peachy .....                | Ralph Burns/Shorty Rogers                                 |
| Keep It Up .....                     | Mark Levine   |
| Kentucky Oysters .....               | David Baker   |
| Kerouac .....                        | Dizzy Gillespie/Charlie Christian                         |
| Kerry .....                          | Coleman Hawkins/Roy Eldridge                              |
| Kicks .....                          | Nat Cole  |
| Killer Joe .....                     | Benny Golson  |
| Koko .....                           | Charlie Parker  |
| La Rue .....                         | Clifford Brown  |
| Ladybird .....                       | Tadd Dameron  |
| Lagos .....                          | Randy Weston  |
| Lament for Booker .....              | Freddie Hubbard   |
| Last Time I Saw Paris, The .....     | Oscar Hammerstein II/Jerome Kern                          |
| Laura .....                          | Johnny Mercer/David Raksin                                |
| Lazy Bird .....                      | John Coltrane   |
| Le Roi .....                         | David Baker   |
| Lee-Antics .....                     | Dick Johnson  |
| Lennie Bird .....                    | Lennie Tristano   |
| Lester Blows Again .....             | Lester Young  |
| Lester Swings .....                  | Lester Young  |
| Let's Fall in Love .....             | Ted Koehler/Harold Arlen                                  |
| Like Gray .....                      | Wardell Gray  |
| Like Someone in Love .....           | Johnny Burke/Jimmy Van Heusen                             |
| Like Sonny .....                     | John Coltrane   |
| Linda Chicana .....                  | Mark Levine   |
| Lion's Den .....                     | Benny Harris  |
| Little Sunflower .....               | Freddie Hubbard   |
| Little Town in Old County Down ..... | Traditional   |
| Little Willie Leaps .....            | Miles Davis   |
| Little Red's Fantasy .....           | Woody Shaw  |
| Liza .....                           | Ira Gershwin/Gus Kahn/George Gershwin                     |
| Locomotion .....                     | John Coltrane   |
| Lois Ann .....                       | Buddy Montgomery  |
| Lonesome Road .....                  | Gene Austin/Nathaniel Shilkret                            |
| Long Ago and Far Away .....          | Ira Gershwin/Jerome Kern                                  |
| Lost Henri .....                     | Lee Konitz  |
| Love for Sale .....                  | Cole Porter   |
| Love Me or Leave Me .....            | Gus Kahn/Walter Donaldson                                 |
| Love Walked In .....                 | Ira Gershwin/George Gershwin                              |
| Lover .....                          | Lorenz Hart/Richard Rodgers                               |
| Lover, Come Back To Me .....         | Oscar Hammerstein II/Sigmund Romberg                      |
| Lover Man .....                      | Jimmie Davis/Roger Ramirez/Jimmy Sherman                  |
| Lullaby in Rhythm .....              | Walter Hirsch/Benny Goodman/Edgar Sampson/Clarence Profit |
| Lullaby of Birdland .....            | George David Weiss/George Shearing                        |

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| Lullaby of Broadway .....                     | Al Dubin/Harry Warren                     |
| Lullaby of the Leaves .....                   | Joe Young/Bernice Petkere                 |
| Luminescence .....                            | Barry Harris                              |
| Lunar Elevation .....                         | Warne Marsh                               |
| Lush Life .....                               | Billy Strayhorn                           |
| Lydian April .....                            | David Baker                               |
| Mad Bebop .....                               | J. J. Johnson                             |
| Madhouse .....                                | Jackie McLean                             |
| Maiden Voyage .....                           | Herbie Hancock                            |
| Major and the Minor, The .....                | Herschel Evans/Earl Bostic                |
| Makin' Whoopee .....                          | Gus Kahn/Walter Donaldson                 |
| Mambo Inn .....                               | Mario Bauza/Grace Sampson/Bobby Woodlan   |
| Man I Love, The .....                         | Ira Gershwin/George Gershwin              |
| Man in My Life, The .....                     | Johnny Mercer/Harold Arlen                |
| Marie Antoinette .....                        | Wayne Shorter                             |
| Marionette .....                              | Billy Bauer                               |
| Manteca .....                                 | Dizzy Gillespie/Gil Fuller                |
| Marmaduke .....                               | Charlie Parker                            |
| Marshmallow .....                             | Warne Marsh                               |
| Masquerade Is Over, The .....                 | Herb Magidson/Allie Wrubel                |
| Mayreh .....                                  | Horace Silver                             |
| Maria .....                                   | Stephen Sondheim/Leonard Bernstein        |
| Mean to Me .....                              | Roy Turk/Fred Ahlert                      |
| Meet Me Tonight in Dreamland .....            | Beth Slater Whitson/Leo Friedman          |
| Midnight Sun .....                            | Johnny Mercer/Sonny Burke/Lionel Hampton  |
| Milestones (original) .....                   | Miles Davis                               |
| Minority .....                                | Gigi Gryce                                |
| Miss Tammy .....                              | Charlie Ventura                           |
| Miss Thing .....                              | Basie/Martin                              |
| Mister Sandman .....                          | Pat Ballard                               |
| Misterioso .....                              | Thelonious Monk                           |
| Misty .....                                   | Johnny Burke/Erroll Garner                |
| Miyako .....                                  | Wayne Shorter                             |
| Moanin' .....                                 | Bobby Timmons                             |
| Moment's Notice .....                         | John Coltrane                             |
| Monk's Mood .....                             | Thelonious Monk                           |
| Mood Indigo .....                             | Duke Ellington/Irving Mills/Barney Bigard |
| Mood for Teachers .....                       | Ables/Yagada/Thompson                     |
| Moon Alley .....                              | Tom Harrell                               |
| Moontrane .....                               | Woody Shaw                                |
| Moonglow .....                                | Irving Mills/Eddie De Lange/Will Hudson   |
| Moonlight Becomes You .....                   | Johnny Burke/Jimmy Van Heusen             |
| Moonlight in Vermont .....                    | John Blackburn/Karl Suessdorf             |
| Moose the Mooch .....                         | Charlie Parker                            |
| More Moon .....                               | Shorty Rogers                             |
| Motion .....                                  | Jimmy Raney                               |
| Mount Harissa (from THE FAR EAST SUITE) ..... | Duke Ellington                            |
| Mountain Greenery .....                       | Lorenz Hart/Richard Rodgers               |
| Mr. Clean .....                               | Weldon Irvine                             |
| Mr. Lucky .....                               | Henry Mancini                             |
| Music, Maestro, Please! .....                 | Herb Magidson/Allie Wrubel                |
| My Favorite Things .....                      | Oscar Hammerstein II/Richard Rodgers      |
| My Foolish Heart .....                        | Ned Washington/Victor Young               |
| My Funny Valentine .....                      | Lorenz Hart/Richard Rodgers               |
| My Little Brown Book .....                    | Billy Strayhorn                           |
| My Little Girl .....                          | Harry Von Tilzer                          |
| My Old Flame .....                            | Sam Coslow/Arthur Johnston                |
| My One and Only Love .....                    | Robert Mellin/Guy Wood                    |

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| My Reward .....                                  | Duke Ellington                                    |
| My Shining Hour .....                            | Johnny Mercer/Harold Arlen                        |
| Naima .....                                      | John Coltrane                                     |
| Namely You .....                                 | Johnny Mercer/Gene de Paul                        |
| Nancy with the Laughing Face .....               | Phil Silvers/Jimmy Van Heusen                     |
| Nardis .....                                     | Miles Davis                                       |
| Nearness of You, The .....                       | Ned Washington/Hoagy Carmichael                   |
| Never Felt That Way Before .....                 | Sonny Stitt                                       |
| Nica's Dream .....                               | Horace Silver                                     |
| Nice Day, A .....                                | Buddy Collette                                    |
| Nice Work If You Can Get It .....                | Ira Gershwin/George Gershwin                      |
| Night and Day .....                              | Cole Porter                                       |
| Night Dreamer .....                              | Wayne Shorter                                     |
| Night Has a Thousand Eyes, The .....             | Buddy Bernier/Jerry Brainin                       |
| Night in Tunisia, A .....                        | Dizzy Gillespie                                   |
| Night on Bop Mountain .....                      | Kai Winding                                       |
| Night Train .....                                | Oscar Washington/Lewis C. Simpkins/Jimmy Forrest  |
| No Greater Love .....                            | Marty Symes/Isham Jones                           |
| Now's the Time .....                             | Charlie Parker                                    |
| Nutville .....                                   | Horace Silver                                     |
| Of All Things .....                              | Bill Holman                                       |
| Off Minor .....                                  | Thelonious Monk                                   |
| Oh, Lady Be Good .....                           | Ira Gershwin/George Gershwin                      |
| Ojos De Rojo .....                               | Cedar Walton                                      |
| Old Devil Moon .....                             | E. Y. Harburg/Burton Lane                         |
| Old Lamp-lighter, The .....                      | Charles Tobias/Nat Simon                          |
| Oleo .....                                       | Sonny Rollins                                     |
| Omicron .....                                    | Donald Byrd                                       |
| On a Planet .....                                | Lennie Tristano                                   |
| On a Slow Boat to China .....                    | Frank Loesser                                     |
| On Green Dolphin Street .....                    | Ned Washington/Bronislaw Kaper                    |
| On the Alamo .....                               | Gus Kahn/Joe Lyons/Isham Jones                    |
| On the Sunny Side of the Street .....            | Dorothy Fields/Jimmy McHugh                       |
| On the Trail (from THE GRAND CANYON SUITE) ..... | Ferdé Grofé                                       |
| Once in a While .....                            | Bud Green/Michael Edwards                         |
| Once Remembered .....                            | Jamey Aebersold                                   |
| One Alone .....                                  | Otto Harbach/Oscar Hammerstein II/Sigmund Romberg |
| One for Prez .....                               | Art Laguna  |
| One Hundred Proof .....                          | J. J. Johnson                                     |
| One Note Samba .....                             | Jon Hendricks (Eng. w)/Antonio Carlos Jobim       |
| Oo-La-La .....                                   | Dizzy Gillespie/Rudy Williams/John Acea           |
| Ornithology .....                                | Benny Harris                                      |
| Our Love Is Here To Stay .....                   | Ira Gershwin/George Gershwin                      |
| Out of Nowhere .....                             | Edward Heyman/John Green                          |
| Out of This World .....                          | Johnny Mercer/Harold Arlen                        |
| Out on a Limb .....                              | Lennie Tristano/Billy Bauer                       |
| Over the Rainbow .....                           | E. Y. Harburg/Harold Arlen                        |
| Overtime .....                                   | Pete Rugolo                                       |
| P.S. I Love You .....                            | Johnny Mercer/Gordon Jenkins                      |
| Parker 51 .....                                  | Jimmy Raney                                       |
| Party's Over, The .....                          | Betty Comden/Adolph Green/Jule Styne              |
| Passion .....                                    | David Baker                                       |
| Pea, Bee, and Lee .....                          | Toshiko Akiyoshi                                  |
| Pennies from Heaven .....                        | Johnny Burke/Arthur Johnston                      |
| Penny .....                                      | Horace Silver                                     |
| Pensativa .....                                  | Clare Fischer                                     |
| Pent Up House .....                              | Sonny Rollins                                     |
| Perdido .....                                    | H. J. Lengsfelder/Ervin Drake/Juan Tizol          |

|  |   |
|--|---|
| Perfidia .....                                 | Milton Leeds (Eng. w)/Alberto Dominguez         |
| Peri's Scope .....                             | Bill Evans                                      |
| Personality .....                              | Johnny Burke/Jimmy Van Heusen                   |
| Picasso .....                                  | Coleman Hawkins                                 |
| Pick Yourself Up .....                         | Dorothy Fields/Jerome Kern                      |
| Plain Jane .....                               | Sonny Rollins                                   |
| Play Gypsies, Dance Gypsies .....              | Harry B. Smith (Eng. w)/Emmerich Kalman         |
| Polka Dots and Moonbeams .....                 | Johnny Burke/Jimmy Van Heusen                   |
| Poor Butterfly .....                           | John Golden/Raymond Hubbell                     |
| Prelude to a Kiss .....                        | Irving Gordon/Irving Mills/Duke Ellington       |
| Pretty Kitty Kelly .....                       | Traditional                                     |
| Prince Albert .....                            | Kenny Dorham/Max Roach                          |
| Prisoner of Love .....                         | Leo Robin/Russ Columbo/Clarence Gaskill         |
| Promise, The .....                             | John Coltrane                                   |
| Pumpnickel .....                               | Serge Chaloff                                   |
| Quickie .....                                  | Jamey Aebersold                                 |
| Quicksilver .....                              | Horace Silver                                   |
| Rain .....                                     | Billy Hill/Peter De Rose                        |
| Raincheck .....                                | Billy Strayhorn                                 |
| Rainbow Mist .....                             | Coleman Hawkins                                 |
| Ray's Groove .....                             | Babs Gonzales                                   |
| Ray's Idea .....                               | Ray Brown/Gil Fuller                            |
| Recorda-Me .....                               | Joe Henderson                                   |
| Red Clay .....                                 | Freddie Hubbard                                 |
| Red Sails in the Sunset .....                  | Jimmy Kennedy/Hugh Williams                     |
| Red Shoes .....                                | Duke Ellington                                  |
| Reets and I .....                              | Bud Powell                                      |
| Relaxin' at Camarillo .....                    | Charlie Parker                                  |
| Remember .....                                 | Irving Berlin                                   |
| Reunion .....                                  | Gigi Gryce                                      |
| Rio from the Air .....                         | Vince Guaraldi                                  |
| Riviera .....                                  | J. J. Johnson                                   |
| Robbins' Nest .....                            | Sir Charles Thompson/Illinois Jacquet           |
| Rock-a-bye Your Baby with a Dixie Melody ..... | Sam Lewis/Joe Young/Jean Schwartz               |
| Rockin' Chair .....                            | Hoagy Carmichael                                |
| Room 608 .....                                 | Horace Silver                                   |
| Rose of the Rio Grande .....                   | Edgar Leslie/Harry Warren/Ross Gorman           |
| Rosetta .....                                  | Earl Hines/Henri Woode                          |
| 'Round Midnight .....                          | Bernie Hanighen/Cootie Williams/Thelonious Monk |
| Ruby My Dear .....                             | Thelonious Monk                                 |
| 'S Wonderful .....                             | Ira Gershwin/George Gershwin                    |
| S'posin' .....                                 | Andy Razaf/Paul Denniker                        |
| Sack O' Woe .....                              | Julian "Cannonball" Adderley                    |
| Samba De Bamba .....                           | Les McCann                                      |
| Santa Claus Is Coming To Town .....            | Haven Gillespie/J. Fred Coots                   |
| Satellite .....                                | John Coltrane                                   |
| Satin Doll .....                               | Johnny Mercer/Billy Strayhorn                   |
| Saudade .....                                  | Walter Booker                                   |
| Sax of a Kind .....                            | Lee Konitz/Warne Marsh                          |
| School Days .....                              | Will D. Cobb/Gus Edwards                        |
| Scrapple from the Apple .....                  | Charlie Parker                                  |
| Secret Love .....                              | Paul Francis Webster/Sammy Fain                 |
| September in the Rain .....                    | Al Dubin/Harry Warren                           |
| September Song .....                           | Maxwell Anderson/Kurt Weill                     |
| Serenade to a Pair of Nylons .....             | Charlie Shavers                                 |
| Serenade to a Square .....                     | Bud Powell                                      |
| Serenata .....                                 | Mitchell Parish/Leroy Anderson                  |
| Serge's Urge .....                             | Serge Chaloff                                   |

|                                       |   |
|---------------------------------------|---|
| Serpent's Tooth .....                 | Miles Davis   |
| Seven Steps to Heaven .....           | Victor Feldman                                      |
| Shadow of Your Smile, The .....       | Paul Francis Webster/Johnny Mandel                  |
| Share-a-Kee .....                     | Jamey Aebersold                                     |
| Shirley .....                         | Stanley Turrentine                                  |
| Silver's Serenade .....               | Horace Silver                                       |
| Sippin' at Bells .....                | Miles Davis   |
| Sister Sadie .....                    | Horace Silver                                       |
| Skylark .....                         | Johnny Mercer/Hoagy Carmichael                      |
| Slightly Dizzy .....                  | Marsala/Wayne                                       |
| Smoke Gets in Your Eyes .....         | Otto Harbach/Jerome Kern                            |
| So What .....                         | Miles Davis   |
| Softly, as in a Morning Sunrise ..... | Oscar Hammerstein II/Sigmund Romberg                |
| Solar .....                           | Miles Davis   |
| Soleil d'Altamira .....               | David Baker   |
| Solitude .....                        | Eddie De Lange/Irving Mills/Duke Ellington          |
| Somebody Loves Me .....               | B. G. De Sylva/Ballard Macdonald/George Gershwin    |
| Someday My Prince Will Come .....     | Larry Morey/Frank Churchill                         |
| Sometimes I'm Happy .....             | Leo Robin/Clifford Grey/Vincent Youmans             |
| Song for My Father .....              | Horace Silver                                       |
| Song Is You, The .....                | Oscar Hammerstein II/Jerome Kern                    |
| Sonnymoon for Two .....               | Sonny Rollins                                       |
| Soon .....                            | Ira Gershwin/George Gershwin                        |
| Sophisticated Lady .....              | Mitchell Parish/Irving Mills/Duke Ellington         |
| Soul Eyes .....                       | Mal Waldron   |
| Spanking Brand New Doll .....         | Duke Ellington                                      |
| Speak Low .....                       | Ogden Nash/Kurt Weill                               |
| Speak No Evil .....                   | Wayne Shorter                                       |
| Spotlite .....                        | Coleman Hawkins                                     |
| Spring Is Here .....                  | Lorenz Hart/Richard Rodgers                         |
| Sputnik .....                         | Lou Donaldson                                       |
| St. Thomas .....                      | Sonny Rollins                                       |
| Stablemates .....                     | Benny Golson  |
| Stairway to the Stars .....           | Mitchell Parish/Matty Malneck/Frank Signorelli      |
| Star Eyes .....                       | Don Raye/Gene de Paul                               |
| Star Spangled Banner, The .....       | Francis Scott Key/John Stafford Smith               |
| Stardust .....                        | Mitchell Parish/Hoagy Carmichael                    |
| Stars Fell on Alabama .....           | Mitchell Parish/Frank Perkins                       |
| Stella by Starlight .....             | Ned Washington/Victor Young                         |
| Stolen Moments .....                  | Oliver Nelson                                       |
| Stompin' at the Savoy .....           | Andy Razaf/Benny Goodman/Edgar Sampson/Chick Webb   |
| Stop Time .....                       | Horace Silver                                       |
| Stormy Weather .....                  | Ted Koehler/Harold Arlen                            |
| Straight No Chaser .....              | Thelonious Monk                                     |
| Stranger in Paradise .....            | Alexander Borodin/Robert B. Wright/George Forrest   |
| Stratusphunk .....                    | George Russell                                      |
| Strike Up the Band .....              | Ira Gershwin/George Gershwin                        |
| Striver's Row .....                   | Sonny Rollins                                       |
| Strollin' .....                       | Horace Silver                                       |
| Stupendous .....                      | Howard McGhee                                       |
| Subconscious-Lee .....                | Lee Konitz/Billy Bauer                              |
| Suburban Eyes .....                   | Ike Quebec  |
| Sugar .....                           | Stanley Turrentine                                  |
| Summer in Central Park .....          | Horace Silver                                       |
| Summertime .....                      | Du Bose Heyward/George Gershwin                     |
| Sunday .....                          | Oscar Hammerstein II/Richard Rodgers                |
| Sunday Kind of Love, A .....          | Barbara Belle/Louis Prima/Anita Leonard/Stan Rhodes |
| Sunny .....                           | Otto Harbach/Oscar Hammerstein II/Jerome Kern       |

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|--|---|
| Supersonic .....                           | Lennie Tristano/Billy Bauer                       |
| Surrey with the Fringe on Top .....        | Oscar Hammerstein II/Richard Rodgers              |
| Suspended View .....                       | Tom Harrell                                       |
| Sweet and Lovely .....                     | Gus Arnheim/Harry Tobias/Jules Lemare             |
| Sweet Clifford .....                       | Clifford Brown                                    |
| Sweet Georgia Brown .....                  | Ben Bernie/Maceo Pinkard/Ken Casey                |
| Sweet Georgia Gillespie .....              | J. J. Johnson                                     |
| Sweet Hawaiian Moonlight .....             | F. H. Klickman                                    |
| Sweet Juice .....                          | Horace Silver                                     |
| Sweet Lorraine .....                       | Mitchell Parish/Cliff Burwell                     |
| Sweet Water .....                          | Joe Sample  |
| Swing House .....                          | Gerry Mulligan                                    |
| Swingin' .....                             | Clifford Brown                                    |
| Swingin' Down the Lane .....               | Gus Kahn/Isham Jones                              |
| Synthesis .....                            | Charlie Ventura                                   |
| 26-2 .....                                 | John Coltrane                                     |
| 245 .....                                  | Eric Dolphy                                       |
| Tales from the Vienna Woods .....          | Johann Strauss                                    |
| Take the "A" Train .....                   | Billy Strayhorn                                   |
| Tangorine .....                            | Dizzy Gillespie                                   |
| Tea for Two .....                          | Irving Caesar/Vincent Youmans                     |
| Teach Me Tonight .....                     | Sammy Cahn/Gene de Paul                           |
| Teapot .....                               | J. J. Johnson                                     |
| Tenderly .....                             | Jack Lawrence/Walter Gross                        |
| Tenor Conclave .....                       | Hank Mobley                                       |
| Tenor Madness .....                        | Sonny Rollins                                     |
| That's All .....                           | Alan Brandt/Bob Haymes                            |
| Thelonious .....                           | Thelonious Monk                                   |
| Theme for Ernie .....                      | Fred Lacey  |
| There Is No Greater Love .....             | Marty Symes/Isham Jones                           |
| There Will Never Be Another You .....      | Mack Gordon/Harry Warren                          |
| There's a Small Hotel .....                | Lorenz Hart/Richard Rodgers                       |
| These Are the Things I Love .....          | Barlow/Harris                                     |
| These Foolish Things .....                 | Holt Marvell/Jack Strachey/Harry Link             |
| Thing in Db .....                          | John Coltrane                                     |
| Things Are Here .....                      | Dizzy Gillespie                                   |
| Things to Come .....                       | Dizzy Gillespie                                   |
| Things We Did Last Summer, The .....       | Sammy Cahn/Jule Styne                             |
| Third Rail .....                           | Michael Brecker                                   |
| This I Dig of You .....                    | Hank Mobley                                       |
| This Is for Albert .....                   | Wayne Shorter                                     |
| Thoroughbred .....                         | George Wallington                                 |
| Those Lazy-Hazy-Crazy Days of Summer ..... | Charles Tobias/Hans Carste                        |
| Those Things Called Changes .....          | Bill Evans  |
| Three Little Words .....                   | Bert Kalmar/Harry Ruby                            |
| Through These Portals .....                | John LaPorta                                      |
| Tickle Toe .....                           | Jon Hendricks/Lester Young                        |
| Time After Time .....                      | Sammy Cahn/Jule Styne                             |
| Time for Love, A .....                     | Paul Francis Webster/Johnny Mandel                |
| Time Remembered .....                      | Bill Evans  |
| Ting-a-ling (Waltz of the Bells) .....     | J. Little   |
| Tiny Capers .....                          | Clifford Brown                                    |
| Tiptoe Through the Tulips .....            | Al Dubin/Joe Burke                                |
| Tippin' .....                              | Horace Silver                                     |
| Tis Autumn .....                           | Henry Nemo  |
| To Whom It May Concern .....               | Horace Silver                                     |
| Tonight .....                              | Stephen Sondheim/Leonard Bernstein                |
| Tonight We Love .....                      | Tschaikovsky/Bobby Worth/Ray Austin/Freddy Martin |

|                                       |   |
|---------------------------------------|---|
| Too Fat Polka .....                   | Ross MacLean/Arthur Richardson                    |
| Too Marvelous for Words .....         | Johnny Mercer/Richard Whiting                     |
| Too Young to Go Steady .....          | Harold Adamson/Jimmy McHugh                       |
| Tour De Force .....                   | Dizzy Gillespie                                   |
| Toys .....                            | Herbie Hancock                                    |
| Trail of the Lonesome Pine, The ..... | Ballard MacDonald/Harry Carroll                   |
| Trilogy Pogo .....                    | Charles Mingus                                    |
| Trinkle Tinkle .....                  | Thelonious Monk                                   |
| Trumpet No End .....                  | Mary Lou Williams                                 |
| Try a Little Tenderness .....         | Harry MacGregor Woods/Jimmy Campbell/Reg Connelly |
| Tune Up .....                         | Eddie "Cleanhead" Vinson                          |
| Twinkle, Twinkle Little Star .....    | Traditional                                       |
| UMMG .....                            | Billy Strayhorn                                   |
| Una Noche Con Francis .....           | Bud Powell  |
| Unbooted Character .....              | Duke Ellington                                    |
| Undecided .....                       | Sid Robin/Charlie Shavers                         |
| Unforgettable .....                   | Irving Gordon                                     |
| Up Jumped Spring .....                | Freddie Hubbard                                   |
| Up on Teddy's Hill .....              | Charlie Christian                                 |
| Up, Up and Away .....                 | Jimmy Webb  |
| Valse Hot .....                       | Sonny Rollins                                     |
| Varsity Drag .....                    | B. G. De Sylva/Lew Brown/Ray Henderson            |
| Very Early .....                      | Bill Evans  |
| Very Saxy .....                       | Duvivier/Davis                                    |
| Very Thought of You, The .....        | Ray Noble   |
| Victory Ball .....                    | Lennie Tristano                                   |
| Vierd Blues .....                     | Miles Davis                                       |
| Violets for Your Furs .....           | Tom Adair/Matt Dennis                             |
| Virgo .....                           | Wayne Shorter                                     |
| Vortex .....                          | Flip Phillips                                     |
| Wail .....                            | Bud Powell  |
| Wail Bait .....                       | Quincy Jones                                      |
| Walkin' Up .....                      | Bill Evans  |
| Warm Valley .....                     | Duke Ellington                                    |
| Warmin' Up a Riff .....               | Charlie Parker                                    |
| Watch What Happens .....              | Norman Gimbel (Eng. w)/Michel Legrand             |
| Water Jug .....                       | Frank Wess  |
| Watermelon Man .....                  | Herbie Hancock                                    |
| Wave .....                            | Antonio Carlos Jobim                              |
| Way Down .....                        | Layng Martine                                     |
| Way Down Yonder in New Orleans .....  | Henry Creamer/Turner Layton                       |
| Way You Look Tonight, The .....       | Dorothy Fields/Jerome Kern                        |
| Weaver of Dreams, A .....             | Jack Elliott/Victor Young                         |
| Well You Needn't .....                | Thelonious Monk                                   |
| West Coastng .....                    | Bob Cooper  |
| Westwood Walk .....                   | Gerry Mulligan                                    |
| Wham Bam Thank You Ma'am .....        | Charles Mingus                                    |
| What Am I Here For .....              | Duke Ellington                                    |
| What Can I Say to You Now .....       | Bailey/Henderson                                  |
| What Is It? .....                     | David Baker                                       |
| What Is This Thing Called Love .....  | Cole Porter                                       |
| What's New .....                      | Johnny Burke/Bob Haggart                          |
| When Irish Eyes Are Smiling .....     | Chauncey Olcott/George Graff, Jr./Ernest Ball     |
| When It's Darkness on the Delta ..... | Marty Symes/Al Neiberg/Jerry Livingston           |
| When Lights Are Low .....             | Spencer Williams/Benny Carter                     |
| When Sunny Gets Blue .....            | Jack Segal/Marvin Fisher                          |
| When You Wish Upon a Star .....       | Ned Washington/Leigh Harline                      |
| When Your Lover Has Gone .....        | Einer Swan  |

Whisper Not ..... Benny Golson  
 Whispering ..... John Schonberger/Richard Coburn/Vincent Rose  
 Why Am I Treated So Bad ..... Roebuck Staples  
 Why Do I Love You ..... Oscar Hammerstein/Jerome Kern  
 Wild Flower ..... Wayne Shorter  
 Will You Still Be Mine ..... Tom Adair/Matt Dennis  
 Windmill ..... Kenny Dorham  
 Witchcraft ..... Carolyn Leigh/Cy Coleman  
 Witch Hunt ..... Wayne Shorter  
 With a Song in My Heart ..... Lorenz Hart/Richard Rodgers  
 Without a Song ..... Billy Rose/Edward Eliscu/Vincent Youmans  
 Woman Always Understands, A ..... Alfred/Fisher  
 Woody'n You (AKA Algo Bueno)..... Dizzy Gillespie  
 Wow ..... Lennie Tristano  
 Wrap Your Troubles in Dreams ..... Ted Koehler/Billy Moll/Harry Barris  
 Yardbird Suite ..... Charlie Parker  
 Yes! We Have No Bananas ..... Frank Silver/Irving Cohn  
 Yes and No ..... Wayne Shorter  
 Yesterdays ..... Otto Harbach/Jerome Kern  
 You and the Night and the Music ..... Howard Dietz/Arthur Schwartz  
 You Are My Sunshine ..... Jimmie Davis/Charles Mitchell  
 You Call It Madness ..... Con Conrad  
 You Can Depend on Me ..... Charles Carpenter/Louis Dunlap/Earl Hines  
 You Dirty Dog ..... Duke Ellington  
 You Do Something to Me ..... Cole Porter  
 You Don't Know What Love Is ..... Don Raye/Gene de Paul  
 You Go to My Head ..... Haven Gillespie/J. Fred Coots  
 You Gotta Dig It to Dig It ..... Donald Byrd  
 You Say You Care ..... Leo Robin/Jule Styne  
 You Stepped Out of a Dream ..... Gus Kahn/Nacio Herb Brown  
 You Tell Me ..... John Coltrane  
 You're My Everything ..... Mort Dixon/Joe Young/Harry Warren  
 You're My Meat ..... Ellington/Hibbler/Tolbert  
 You're the Cream in My Coffee ..... B. G. De Sylva/Lew Brown/Ray Henderson  
 You've Changed ..... Bill Carey/Carl Fischer  
 Young Lee ..... Lee Konitz  
 Yours Is My Heart Alone ..... Harry B. Smith (Eng. w)/Franz Lehar  
 Zig Zag ..... Bobby Brookmeyer



Appendix C: Jamey Aebersold Play-A-Long Tune Index

# Rapid Reference

## COMPLETE JAMEY AEBERSOLD PLAY-A-LONG INDEX BY TITLE·VOLUMES 1 thru 74

• Title • Vehicle-Type • Key • Tempo • No. Choruses •

### SCALE & CHORD USAGE

MAJOR SCALES - VOLUMES 5, 21, 24  
 MINOR (DORIAN) SCALES - 1, 3, 16, 21, 24  
 DOMINANT 7th (Cycle of) - 1, 16, 21  
 LYDIAN SCALES - 5, 21  
 HALF-DIMINISHED SCALES - 3, 16, 21  
 DIMINISHED SCALES - 16, 21  
 DIMINISHED WHOLE-TONE SCALES - 3, 16  
 MELODIC MINOR SCALES - 21

SUSPENDED 4th SCALES - 5, 11, 21, 54  
 FOUR-BAR CADENCES - 1, 3, 16  
 II/V7/I - 1, 3, 7, 16, 54  
 TURNAROUNDS - 14, 16, 54  
 TRITONE SUBSTITUTES - 16  
 RHYTHM CHANGES-based on *I Got Rhythm* chords-47, 51  
 BLUES - VOLUMES 1,2,6,7,8,9,13,16,20,21,27,28,33,35,36,38,42,43,48,50,53,54,57,60,61,62,65,66,69,70,73,74

| Title                                | Vol. | Vehicle-Type | Key | Tempo | No. Cho. |
|--------------------------------------|------|--------------|-----|-------|----------|
| ** Indicates Chord Progressions Only |      |              |     |       |          |
| 26-2                                 | 28   | Bebop        | F   | 210   | 7        |
| 6/4 Modal Blues                      | 2    | Blues        | C-  | 184   | 10       |
| 7/4 - 3/4                            | 4    | Contemp.     | C-  | 196   | 6        |
| 88 Basie Street                      | 37   | Swing        | C   | 118   | 4        |
| A Flower Is A Lovesome Thing         | 66   | Ballad       | Db  | 56    | 2        |
| A Foggy Day                          | 25   | Standard     | F   | 208   | 8        |
| A Little Of This?                    | 42   | Blues        | F   | 100   | 8        |
| A Love Supreme                       | 28   | Modal        | F-  | 114   |          |
| A Night In Tunisia                   | 43   | Bebop        | D-  | 138   | 5        |
| A Time For Love                      | 40   | Ballad       | Bb  | 76    | 2        |
| A Warm Breeze                        | 37   | Standard     | F   | 120   | 4        |
| A Weaver Of Dreams                   | 46   | Standard     | C   | 104   | 4        |
| Action                               | 29   | Bebop        | D   | 208   | 6        |
| Adam's Apple                         | 33   | Blues        | Ab  | 178   | 7        |
| Afro Blue                            | 64   | Afro-Cuban   | F-  | 184   | 13       |
| After You've Gone                    | 44   | Standard     | C   | 176   | 6        |
| Afternoon In Paris                   | 43   | Bebop        | C   | 124   | 5        |
| Afternoon In Paris                   | 70   | Standard     | C   | 132   | 5        |
| Agitation                            | 4    | Contemp.     | Bb- | 256   | 5        |

| Title                             | Vol. | Vehicle-Type | Key  | Tempo | No. Cho. |
|-----------------------------------|------|--------------|------|-------|----------|
| Airegin                           | 8    | Bebop        | F-   | 246   | 8        |
| Algo Bueno                        | 65   | Bebop        | Db   | 142   | 4        |
| All Blues                         | 50   | Blues        | G    | 104   | 8        |
| All Or Nothing At All             | 44   | Standard     | C    | 160   | 4        |
| All The Things You Are (All Keys) | 68   | Standard     | (Ab) | 200   | 12       |
| All The Things You Are            | 43   | Standard     | Ab   | 132   | 5        |
| All The Things You Are**          | 16   | Standard     | Ab   | 138   | 5        |
| Alone Together                    | 41   | Standard     | D-   | 126   | 3        |
| Along Came Betty                  | 65   | Bebop        | Ab   | 116   | 4        |
| Along Came Betty                  | 14   | Bebop        | Ab   | 114   | 4        |
| Alto-itis                         | 72   | Rhythm       | Bb   | 252   | 10       |
| And What If I Don't?              | 11   | Bebop        | Eb   | 118   | 4        |
| Angel                             | 62   | Contemp.     | E-   | 126   | 6        |
| Angel Eyes                        | 23   | Ballad       | D-   | 68    | 4        |
| Angela                            | 63   | Contemp.     | F-   | 132   | 5        |
| Another Yew (There Will Never Be) | 15   | Standard     | Eb   | 164   | 5        |
| Another Yew (There Will Never Be) | 15   | Standard     | Eb   | 284   | 8        |
| April (I Remember April)          | 15   | Standard     | G    | 276   | 4        |
| April Mist                        | 63   | Contemp.     | F    | 116   | 4        |
| Are You Real?                     | 14   | Bebop        | Eb   | 214   | 6        |

| Title                           | Vol. | Vehicle-Type  | Key  | Tempo | No. Cho. | Title                            | Vol. | Vehicle-Type | Key | Tempo | No. Cho. |
|---------------------------------|------|---------------|------|-------|----------|----------------------------------|------|--------------|-----|-------|----------|
| Aulil                           | 10   | Contemp.      | E    | 142   | 6        | Children Of The Night            | 33   | Contemp.     | B   | 212   | 5        |
| Autumn In New York              | 40   | Ballad        | F    | 69    | 3        | Clockwise                        | 35   | Contemp.     | E   | 168   | 5        |
| Autumn Leaves (All Keys)        | 67   | Standard      | (G-) | 160   | 12       | Coltrane Blues**                 | 16   | Blues        | Bb  | 126   | 11       |
| Autumn Leaves                   | 44   | Standard      | G-   | 174   | 7        | Come Candela                     | 64   | Guaracha     | G-  | 192   | -        |
| Autumn Leaves                   | 54   | Standard      | G-   | 100   | 4        | Come Rain Or Shine               | 25   | Standard     | F   | 154   | 6        |
| Autumn (leaves)                 | 20   | Standard      | G-   | 144   | 5        | Confirmation                     | 69   | Bebop(Latin) | F   | 208   | 8        |
| Avalon                          | 39   | Standard      | F    | 252   | 10       | Confirmation                     | 65   | Bebop        | F   | 116   | 5        |
| Back At The Chicken Shack       | 49   | Blues         | F    | 88    | 8        | Confirmation (All Keys)          | 68   | Bebop        | (F) | 192   | 12       |
| Ballad Blues                    | 32   | Blues         | Bb   | 65    | 6        | Confirmation                     | 6    | Bebop        | F   | 204   | 7        |
| Ballad Waltz                    | 4    | Ballad        | D    | 98    | 7        | Confirmed (Confirmation)         | 20   | Bebop        | F   | 165   | 6        |
| Barbados                        | 69   | Blues (Latin) | F    | 176   | 19       | Coral Keys                       | 60   | Contemp.     | G-  | 146   | 6        |
| Barbara                         | 18   | Bebop         | Eb   | 164   | 4        | Cottontail                       | 48   | Bebop        | Ab  | 194   | 9        |
| Basie-Straight Ahead            | 37   | Bebop         | F    | 176   | 5        | Countdown                        | 28   | Bebop        | D   | 255   | 11       |
| Basin Street Blues              | 46   | Standard      | C    | 58    | 4        | Crescent                         | 27   | Ballad       | C-  | 109   | 7        |
| Bb Blues For Wes                | 20   | Blues         | Bb   | 230   | 18       | Crisis                           | 38   | Contemp.     | B-  | 172   | 4        |
| Bb Blues**                      | 21   | Blues         | Bb   | 84    | 8        | Crisis                           | 60   | Contemp.     | B-  | 185   | 4        |
| Bb Rhythm Changes**             | 16   | Standard      | Bb   | 132   | 4        | Curacao                          | 64   | Afro-Cuban   | F-  | 207   | 7        |
| Bb Shuffle Blues                | 54   | Blues         | Bb   | 88    | 10       | D Natural Blues                  | 62   | Blues        | D   | 92    | 9        |
| Beatitude                       | 5    | Contemp.      | C    | 93    | 14       | Day By Day                       | 59   | Standard     | G   | 112   | 5        |
| Bebop Tune**                    | 3    | Bebop         | Eb   | 224   | 4        | Days Of Wine And Roses           | 40   | Standard     | F   | 88    | 4        |
| Bebopish (Half Nelson)          | 5    | Bebop         | C    | 164   | 13       | Dear John                        | 60   | Contemp.     | B   | 230   | 15       |
| Beyond All Limits               | 9    | Bebop         | F    | 165   | 4        | Dear Lord                        | 28   | Ballad       | D   | 97    | 2        |
| Beyond All Limits               | 9    | Bebop         | F    | 265   | 5        | Dearly Beloved                   | 55   | Standard     | C   | 160   | 7        |
| Big Apple                       | 42   | Blues         | E    | 76    | 7        | Del Sasser                       | 13   | Bebop        | Eb  | 252   | 5        |
| Billie's Bounce                 | 6    | Blues         | F    | 154   | 13       | Deliro                           | 64   | Bolero       | G   | 80    | 3        |
| Birdlike                        | 60   | Blues         | F    | 220   | 21       | Desafinado                       | 74   | Bossa        | F   | 184   | 5        |
| Bird Blues                      | 2    | Blues         | F    | 160   | 13       | Desafinado                       | 31   | Standard     | F   | 186   | 3        |
| Bird Gets The Worm              | 69   | Bebop (Latin) | Ab   | 240   | 7        | Dewey Square                     | 69   | Bebop(Latin) | Eb  | 184   | 8        |
| Birthplace Blues                | 70   | Blues         | Bb   | 176   | 16       | Dewey Square                     | 6    | Bebop        | Eb  | 204   | 8        |
| Black, Brown & Beautiful        | 73   | Ballad        | Eb   | 54    | 2        | Dig                              | 7    | Bebop        | Ab  | 240   | 8        |
| Black Nile                      | 33   | Bebop         | D-   | 228   | 7        | Do Nothing Till You Hear From Me | 48   | Standard     | Bb  | 80    | 4        |
| Black Thursday                  | 10   | Bebop         | F-   | 106   | 3        | Dolphin Dance                    | 11   | Contemp.     | Eb  | 124   | 4        |
| Blood Count                     | 66   | Ballad        | D    | 56    | 1        | Donna Lee                        | 69   | Bebop(Latin) | Ab  | 192   | 8        |
| Blue In Green                   | 50   | Ballad        | G-   | 54    | 7        | Donna Lee                        | 6    | Bebop        | Ab  | 214   | 8        |
| Blue Moon                       | 70   | Standard      | Eb   | 60    | 2        | Don't Blame Me                   | 74   | Bolero       | C   | 92    | 4        |
| Blue Moon                       | 34   | Standard      | Eb   | 105   | 5        | Don't Blame Me                   | 34   | Ballad       | C   | 69    | 2.5      |
| Blue Room                       | 39   | Blues         | F    | 120   | 5        | Don't Get Around Much Anymore    | 48   | Swing        | C   | 104   | 4        |
| Blue Seven                      | 8    | Bebop         | Bb   | 120   | 12       | Doujie                           | 62   | Bebop        | F   | 200   | 7        |
| Blue Train                      | 38   | Blues         | Eb   | 116   | 12       | Downtown Carmi                   | 42   | Blues        | F#  | 116   | 10       |
| Blues Allegro                   | 29   | Blues         | F    | 125   | 6        | Doxy                             | 8    | Bebop        | Bb  | 134   | 9        |
| Blues Andante                   | 29   | Blues         | F    | 70    | 6        | Doxy                             | 54   | Bebop        | Bb  | 92    | 8        |
| Blues For Alice                 | 65   | Bird Blues    | F    | 108   | 10       | Dr. Jay                          | 42   | Blues        | Eb  | 120   | 9        |
| Body And Soul                   | 74   | Bolero        | Db   | 92    | 2        | Drawing Room Blues               | 66   | Blues        | C   | 116   | 13       |
| Body And Soul                   | 41   | Ballad        | Db   | 63    | 2        | Early Autumn                     | 40   | Ballad       | C   | 66    | 3        |
| Bolivia                         | 35   | Contemp.      | G    | 212   | 8        | Ease Away Walk                   | 14   | Contemp.     | C-  | 74    | 11       |
| Bonnie's Blue                   | 19   | Blues         | F    | 163   | 17       | East Of The Sun                  | 71   | Standard     | G   | 130   | 5        |
| Book's Bossa (Saudade)          | 13   | Bossa         | Eb   | 192   | 6        | Easy Living                      | 22   | Ballad       | Eb  | 52    | 3        |
| Bossa Belle                     | 10   | Standard      | C    | 148   | 4        | Easy Living                      | 52   | Ballad       | Eb  | 54    | 2        |
| Bossa For Cheryl                | 30   | Bossa         | Eb   | 120   | 5        | Easy Living                      | 59   | Ballad       | Eb  | 50    | 2        |
| Bout You And Me (How About You) | 20   | Standard      | Eb   | 178   | 6        | Ecaroh                           | 18   | Bebop        | Db  | 164   | 1+5      |
| Brite Piece                     | 19   | Contemp.      | B    | 220   | 5        | Eighty-Eight Basie Street        | 37   | Standard     | C   | 118   | 4        |
| Buffalo Wings                   | 63   | Contemp.      | F-   | 120   | 4        | Eighty One                       | 50   | Blues        | C-  | 104   | 15       |
| But Beautiful                   | 23   | Ballad        | G    | 70    | 4        | El Gaucho                        | 33   | Contemp.     | E-  | 184   | 11       |
| But Not For Me                  | 65   | Standard      | F    | 150   | 4        | El Toro                          | 38   | Contemp.     | D-  | 208   | 17       |
| Buzzy                           | 69   | Blues(Latin)  | Bb   | 216   | 7        | Elegy For A Duck                 | 73   | 6/4 Blues    | C-  | 138   | 11       |
| Bye Bye Blackbird               | 65   | Standard      | F    | 138   | 6        | Elvinish                         | 70   | 3/4 Blues    | C   | 116   | 8        |
| Bye Bye Blackbird               | 39   | Standard      | F    | 138   | 5        | Embraceable You                  | 51   | Ballad       | G   | 66    | 3        |
| Bye Bye Boston                  | 30   | Bebop         | C-   | 176   | 6        | Emily                            | 52   | Standard     | C   | 69    | 3        |
| C Jam Blues                     | 48   | Blues         | C    | 144   | 13       | Epistrophy                       | 56   | Bebop        | Db  | 126   | 8        |
| Cantaloupe Island               | 11   | Blues         | F-   | 132   | 8        | Essence                          | 5    | Ballad       | Eb  | 80    | 3        |
| Cantaloupe Island               | 54   | Modal         | F-   | 96    | 7        | Everything Happens To Me         | 23   | Ballad       | Bb  | 70    | 3        |
| Caravan                         | 59   | Standard      | F-   | 200   | 5        | Everything I Have Is Yours       | 72   | Ballad       | C   | 66    | 2        |
| Cariba                          | 62   | Blues         | F-   | 160   | 12       | Eye Of The Hurricane             | 11   | Blues        | F-  | 265   | 2+18+1   |
| Cedar's Blues                   | 35   | Blues         | Bb   | 192   | 20       | E.S.P.                           | 33   | Contemp.     | F   | 284   | 10       |
| Ceora                           | 38   | Bebop         | Ab   | 134   | 5        | F Blues With Bridge**            | 3    | Blues        | F   | 240   | 7        |
| Ceora                           | 59   | Bossa         | Ab   | 104   | 4        | F Blues**                        | 21   | Blues        | F   | 72    | 7        |
| Chelsea Bridge                  | 66   | Ballad        | Db   | 56    | 3        | F, Groove Blues                  | 20   | Blues        | F   | 150   | 14       |
| Chelsea Bridge                  | 32   | Ballad        | Db   | 69    | 3        | Falling In Love With Love        | 71   | Standard     | Bb  | 160   | 7        |
| Cherokee**                      | 15   | Standard      | Bb   | 294   | 5        | Fantasy In D                     | 35   | Contemp.     | D   | 252   | 7        |
| Cherokee (All 12 Keys)          | 61   | Standard      | Bb   | 268   | 12       | Far Wes                          | 62   | Bebop        | Db  | 100   | 3        |
| Chick's Tune                    | 38   | Bebop         | C    | 212   | 8        | Fast Blues In Bb                 | 2    | Blues        | Bb  | 192   | 18       |

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| Fast Blues In F                      | 2    | Blues        | F    | 192   | 11       | I Know That You Know              | 40   | Standard     | C   | 264   | 10       |
| Fast Mode Al                         | 30   | Modal        | Eb-  | 240   | 7        | I Left My Heart In San Francisco  | 34   | Ballad       | Bb  | 144   | 2.5      |
| Fee-Fi-Fo-Fum                        | 33   | Contemp.     | G-   | 112   | 5        | I Let A Song Go Out Of My Heart   | 12   | Standard     | Eb  | 172   | 5        |
| Firm Roots                           | 35   | Bebop        | Eb   | 264   | 7        | I Love You                        | 25   | Standard     | F   | 236   | 9        |
| Five Eight-Bar Phrases**             | 4    | Modal        |      | 272   | 9        | I Mean You                        | 36   | Bebop        | F   | 200   | 8        |
| Flamingo                             | 49   | Ballad       | C    | 60    | 2        | I Mean You                        | 56   | Bebop        | F   | 192   | 9        |
| Flesh And Spirit (Body And Soul)**   | 15   | Ballad       | Db   | 82    | 2        | I Remember Bird                   | 73   | Blues        | F   | 84    | 9        |
| Fly Me To The Moon                   | 65   | Standard     | C    | 140   | 6        | I Remember Clifford               | 14   | Ballad       | Eb  | 60    | 2        |
| Foolish Heart                        | 25   | Ballad       | Bb   | 74    | 2        | I Remember You                    | 22   | Ballad       | F   | 114   | 4        |
| Fools Rush In                        | 41   | Standard     | C    | 120   | 5        | I Should Care                     | 23   | Ballad       | C   | 100   | 6        |
| Footprints                           | 33   | Blues        | C-   | 176   | 11       | I Thought About You               | 41   | Standard     | Eb  | 152   | 6        |
| Footprints                           | 54   | Blues        | C-   | 108   | 7        | I Wish I Knew                     | 71   | Standard     | G   | 144   | 6        |
| Forest Flower                        | 74   | Cha Cha      | A    | 112   | 4        | If I Love Again                   | 40   | Standard     | F   | 232   | 7        |
| Four                                 | 65   | Bebop        | Eb   | 132   | 5        | If I Should Lose You              | 22   | Standard     | Bb  | 134   | 4        |
| Four (All Keys)                      | 67   | Bebop        | (Eb) | 152   | 12       | If I Were A Bell                  | 46   | Standard     | F   | 126   | 4        |
| Four                                 | 7    | Bebop        | Eb   | 240   | 9        | If You Could See Me Now           | 72   | Ballad       | Eb  | 56    | 3        |
| Four Brothers                        | 46   | Bebop        | Ab   | 120   | 5        | Ill Wind                          | 46   | Standard     | Bb  | 88    | 4        |
| Four On Six                          | 62   | Bebop        | G-   | 104   | 15       | Imagination                       | 23   | Ballad       | Eb  | 70    | 4        |
| Freddieish                           | 5    | Contemp.     | Bb   | 122   | 5        | Imagination                       | 58   | Ballad       | Eb  | 48    | 2        |
| Freddie Freeloader                   | 50   | Blues        | Bb   | 96    | 11       | Impressions                       | 28   | Modal        | D-  | 224   | 9        |
| Freight Trane                        | 36   | Blues        | Ab   | 216   | 25       | Impressions                       | 28   | Modal        | D-  | 300   | 12       |
| Friends (Just Friends)               | 20   | Standard     | F    | 232   | 8        | Impressions                       | 54   | Modal        | D-  | 112   | 5        |
| Fugato                               | 29   | Contemp.     | C-   | 115   | 4        | I'm An Old Cowhand                | 41   | Standard     | Eb  | 120   | 5        |
| Full House                           | 62   | Bebop        | F-   | 176   | 5        | I'm Confessin' That I Love You    | 58   | Standard     | Ab  | 100   | 4        |
| Funkallero                           | 45   | Bebop        | C-   | 116   | 10       | I'm Getting Sentimental Over You  | 52   | Standard     | C   | 152   | 7        |
| G Minor Blues**                      | 3    | Blues        | G-   | 116   | 11       | I'm Glad There Is You             | 46   | Standard     | F   | 66    | 2        |
| Georgia On My Mind                   | 49   | Ballad       | F    | 56    | 2        | I'm In The Mood For Love          | 72   | Standard     | C   | 116   | 6        |
| Gertrude's Bounce                    | 53   | Bebop        | C    | 184   | 6        | I'm Old Fashioned                 | 55   | Standard     | F   | 120   | 5        |
| Giant Steps                          | 65   | Bebop(Swing) | B    | 120   | 9        | I'm Thru With Love                | 72   | Ballad       | F   | 88    | 2        |
| Giant Steps                          | 65   | Bebop(Bossa) | B    | 110   | 11       | I've Told Ev'ry Little Star       | 55   | Standard     | F   | 108   | 6        |
| Giant Steps (All Keys)               | 68   | Bebop        | (B)  | 224   | 26       | In A Mellow Tone                  | 48   | Standard     | Ab  | 104   | 5        |
| Giant Steps                          | 28   | Bebop        | B    | 224   | 14       | In A Sentimental Mood             | 12   | Ballad       | F   | 62    | 2        |
| Giant Steps                          | 28   | Bebop        | B    | 308   | 19       | In Case You Haven't Heard         | 9    | Contemp.     | Bb  | 190   | 1+6+1    |
| Gibraltar                            | 60   | Modal        | G-   | 185   | 7        | In Passing                        | 73   | Cycle        | G   | 132   | 14       |
| Glass Mystery                        | 63   | Contemp.     |      | 66    | 3        | In The Wee Small Hours            | 58   | Ballad       | C   | 48    | 3        |
| Gone With The Wind                   | 58   | Standard     | Eb   | 152   | 6        | In Walked Bud                     | 56   | Bebop        | Ab  | 184   | 6        |
| Good Bait                            | 65   | Standard     | Bb   | 108   | 3        | Indian Summer                     | 39   | Standard     | G   | 92    | 4        |
| Gregory Is Here                      | 17   | Bebop        | Bb   | 152   | 3        | Indiana** (Donna Lee)             | 6    | Bebop        | Ab  | 214   | 8        |
| Groove Blues In F                    | 20   | Blues        | F    | 150   | 14       | Indiana                           | 61   | Bebop        | Ab  | 348   | 13       |
| Groovin' High                        | 43   | Bebop        | Eb   | 150   | 5        | Infant Eyes                       | 33   | Ballad       | Bb  | 56    | 3        |
| Groovitis (Sugar)                    | 5    | Bebop        | C-   | 122   | 10       | Inner Urge                        | 38   | Contemp.     | G   | 188   | 11       |
| Guess What Key I'm In**              | 16   | Blues        | G    | 112   | 9        | Interplay                         | 45   | Minor Blues  | F-  | 108   | 10       |
| Half-Nelson**                        | 5    | Bebop        | C    | 164   | 13       | Introspection                     | 56   | Contemp.     | Db  | 138   | 8        |
| Hand In Glove (Love For Sale)        | 35   | Bebop        | Bb   | 232   | 5        | Invention                         | 29   | Bebop        | Eb  | 232   | 8        |
| Have You Met Miss Jones?             | 74   | Mambo        | F    | 184   | 10       | Invitation                        | 34   | Standard     | C-  | 202   | 5        |
| Have You Met Miss Jones?             | 25   | Standard     | F    | 208   | 9        | Invitation                        | 59   | Standard     | C-  | 120   | 4        |
| Hay Burner                           | 37   | Standard     | F    | 112   | 4        | Ipanema (The Girl From)           | 31   | Standard     | F   | 146   | 4        |
| Here's That Rainy Day                | 23   | Ballad       | G    | 142   | 5        | Ipanema (The Girl From)           | 70   | Standard     | F   | 116   | 4        |
| High Fly                             | 43   | Bebop        | Bb   | 120   | 5        | Isfahan                           | 66   | Standard     | Db  | 112   | 5        |
| Home At Last                         | 38   | Standard     | Bb   | 114   | 4        | Isotope                           | 38   | Blues        | C   | 188   | 23       |
| Home Stretch                         | 2    | Blues        | D-   | 168   | 10       | It Could Happen To You            | 22   | Standard     | G   | 172   | 7        |
| Honeysuckle Rose                     | 71   | Standard     | F    | 152   | 7        | It Don't Mean A Thing             | 59   | Standard     | G-  | 180   | 6        |
| Hope Street                          | 63   | Contemp.     | Eb-  | 216   | 12       | It Might As Well Be Spring        | 25   | Ballad       | G   | 68    | 2        |
| Horizontal                           | 2    | Blues        | C    | 132   | 8        | I'll Remember April               | 43   | Standard     | G   | 228   | 6        |
| Hotel Grande (There's A Small Hotel) | 20   | Standard     | Eb   | 168   | 4        | I'll Take Romance                 | 58   | Standard     | F   | 126   | 6        |
| How About You**                      | 20   | Standard     | Eb   | 178   | 6        | I'm A Fool To Want You            | 51   | Ballad       | E-  | 63    | 2        |
| How High The Moon**                  | 6    | Bebop        | G    | 220   | 7        | It's You (It's You Or No One)     | 15   | Standard     | F   | 218   | 7        |
| How Insensitive                      | 31   | Standard     | D-   | 120   | 4        | It's You Or No One (All Keys)     | 68   | Standard     | (F) | 232   | 24       |
| How Long Has This Been Going On?     | 51   | Ballad       | G    | 69    | 3        | It's You Or No One                | 61   | Standard     | F   | 320   | 11       |
| II/V7/I                              | 64   | Bolero       | All  | 108   | 1        | I've Grown Accustomed To Her Face | 25   | Ballad       | Eb  | 72    | 4        |
| III/VI/II/V7                         | 54   | Contemp.     | F-   | 92    | 33       | Jeanine                           | 65   | Bebop        | Ab  | 160   | 4        |
| I Can't Get Started                  | 74   | Bolero       | C    | 84    | 4        | Jeanine                           | 13   | Bebop        | Ab  | 245   | 5        |
| I Can't Get Started                  | 25   | Ballad       | C    | 74    | 3        | Jessica                           | 11   | Ballad       | C-  | 88    | 2+7+2    |
| I Could Write A Book                 | 25   | Standard     | Eb   | 212   | 7        | Jingles                           | 62   | Bebop        | E-  | 224   | 5        |
| I Cover The Waterfront               | 40   | Ballad       | F    | 61    | 2        | Jitterbug Waltz                   | 72   | Standard     | Eb  | 152   | 5        |
| I Didn't Know About You              | 48   | Ballad       | Db   | 66    | 2        | Jodie Grind                       | 17   | Blues        | Bb- | 156   | 16       |
| I Don't Stand A Ghost Of A Chance    | 52   | Ballad       | C    | 60    | 3        | Johnny Come Lately                | 66   | Bebop        | C   | 208   | 9        |
| I Fall In Love Too Easily            | 59   | Ballad       | Eb   | 48    | 2        | Jonathan's Waltz                  | 29   | Bebop        | A   | 75    | 5        |
| I Gave You Violets For Your Furs     | 23   | Ballad       | F    | 68    | 3        | Jordu                             | 53   | Bebop        | C-  | 120   | 5        |
| I Get A Kick Out Of You              | 51   | Standard     | Eb   | 168   | 4        | Joshua                            | 50   | Contemp.     | D-  | 216   | 5        |
| I Got It Bad                         | 48   | Ballad       | G    | 54    | 2        | Juju                              | 33   | Contemp.     | B   | 178   | 10       |
| I Got Rhythm                         | 51   | Standard     | Bb   | 196   | 3        | Just Friends                      | 34   | Standard     | F   | 196   | 7        |
| I Hadn't Anyone Till You             | 58   | Standard     | F    | 104   | 5        | Just Friends                      | 59   | Standard     | F   | 120   | 5        |

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| Just One Of Those Things             | 51   | Standard     | F   | 96    | 3        | Minor Blues In Eb            | 57   | Blues        | Eb- | 144   | 16       |
| Just Squeeze Me                      | 71   | Standard     | F   | 104   | 5        | Minor Blues In E             | 57   | Blues        | E-  | 126   | 10       |
| Just Squeeze Me                      | 48   | Standard     | F   | 100   | 4        | Minor Blues In F             | 57   | Blues        | F-  | 96    | 11       |
| Just You, Just Me                    | 72   | Standard     | C   | 152   | 9        | Minor Blues In F#            | 57   | Blues        | F#- | 116   | 15       |
| Katrina Ballerina                    | 9    | Contemp.     | G-  | 160   | 5        | Minor Blues In G             | 57   | Blues        | G-  | 160   | 16       |
| Kenny'll Make It                     | 42   | Blues        | Bb  | 96    | 8        | Minor Blues In Ab            | 57   | Blues        | Ab- | 132   | 16       |
| Kentucky Oysters                     | 10   | Blues        | F   | 142   | 10       | Minor Blues In A             | 57   | Blues        | A-  | 112   | 13       |
| Killer Joe                           | 70   | Bebop        | C   | 104   | 5        | Minor Blues In Bb            | 57   | Blues        | Bb- | 126   | 14       |
| Killer Joe                           | 14   | Bebop        | C   | 116   | 5        | Minor Blues In B             | 57   | Blues        | B-  | 104   | 12       |
| Killer Pete                          | 5    | Bebop        | C   | 125   | 4        | Minor Blues In All Keys      | 57   | Blues        | All | 96    | 12       |
| Ladybird                             | 70   | Bebop        | C   | 152   | 10       | Mister Sandman               | 46   | Standard     | Bb  | 160   | 6        |
| Ladybird                             | 36   | Bebop        | C   | 200   | 22       | Misty                        | 70   | Bossa        | Eb  | 108   | 3        |
| Lady's Bounce                        | 30   | Bebop        | Bb  | 112   | 9        | Misty                        | 41   | Ballad       | Eb  | 60    | 2        |
| Laird Baird                          | 69   | Bebop(Latin) | Bb  | 160   | 16       | Misty                        | 49   | Ballad       | Eb  | 96    | 2        |
| Lament For Booker                    | 60   | Ballad       | Bb  | 47    | 2        | Miyako                       | 33   | Ballad       | E-  | 72    | 5        |
| Latino                               | 73   | Bebop        | Eb  | 208   | 9        | Modal Blues                  | 2    | Blues        | C-  | 176   | 10       |
| Laura                                | 34   | Ballad       | C   | 80    | 4        | Modal Voyage                 | 5    | Modal        | D   | 135   | 5        |
| Laurie                               | 45   | Ballad       | Bb  | 66    | 2        | Moment's Notice              | 65   | Bebop        | Eb  | 176   | 6        |
| Lazy Bird                            | 38   | Bebop        | G   | 178   | 7        | Moments Notice               | 38   | Bebop        | Eb  | 240   | 8        |
| Le Miroir Noir                       | 10   | Blues        | C   | 86    | 8        | Monk's Mood                  | 56   | Ballad       | Db  | 52    | 3        |
| Le Roi                               | 10   | Contemp.     | C-  | 272   | 12       | Monkish                      | 56   | Ballad       | Eb  | 48    | 2        |
| Leila                                | 62   | Contemp.     | F   | 72    | 3        | Mood Indigo                  | 12   | Ballad       | Ab  | 100   | 4        |
| Let's Fall In Love                   | 58   | Standard     | C   | 112   | 5        | Moon Alley                   | 63   | Contemp.     | F   | 126   | 5        |
| Like Somebody (Like Someone In Love) | 20   | Standard     | Eb  | 145   | 5        | Moonglow                     | 59   | Ballad       | C   | 86    | 2        |
| Like Someone In Love                 | 23   | Standard     | C   | 195   | 11       | Moonlight In Vermont         | 65   | Ballad       | Eb  | 60    | 3        |
| Like Someone In Love                 | 58   | Standard     | C   | 116   | 5        | Moontrane                    | 9    | Contemp.     | Bb  | 272   | 8        |
| Like Sonny                           | 27   | Bebop        | Eb  | 155   | 8        | Moose The Mooche             | 69   | Bebop(Latin) | Bb  | 224   | 10       |
| Linda Chicana                        | 64   | Cha Cha      | Bb- | 140   | 5        | Mr. Day                      | 28   | Blues        | F#  | 244   | 23       |
| Little Boat                          | 31   | Standard     | Bb  | 144   | 11       | Mr. Lucky                    | 52   | Standard     | G   | 92    | 4        |
| Little Dancer                        | 63   | Contemp.     | Eb- | 168   | 7        | Mr. P.C.                     | 70   | Blues        | C   | 200   | 20       |
| Little Red's Fantasy                 | 9    | Contem.      | F   | 130   | 4        | Mr. P.C.                     | 27   | Blues        | C-  | 260   | 29       |
| Little Sunflower                     | 60   | Modal        | D   | 128   | 4        | Mr. Super Hip                | 2    | Blues        | F-  | 168   | 7        |
| Locomotion                           | 38   | Blues        | Bb  | 232   | 8        | My Favorite Things           | 25   | Standard     | E-  | 224   | 5        |
| Loft Dance                           | 19   | Contemp.     | Gb  | 292   | 21       | My Foolish Heart             | 25   | Ballad       | Bb  | 74    | 2        |
| Lonely Street                        | 37   | Ballad       | F   | 58    | 2        | My Funny Valentine           | 25   | Ballad       | C-  | 78    | 2        |
| Long Meter Jazz-Rock                 | 2    | Blues        | D-  | 152   | 6        | My Heart Stood Still         | 71   | Standard     | F   | 240   | 10       |
| Long Ago (And Far Away)              | 55   | Standard     | F   | 200   | 8        | My Ideal                     | 22   | Ballad       | Eb  | 136   | 5        |
| Lookout Farm                         | 19   | Free Form    | D-  | 273   |          | My Little Brown Book         | 66   | Ballad       | Bb  | 69    | 2        |
| Love For Sale                        | 40   | Standard     | Bb- | 240   | 3        | My Little Suede Shoes        | 69   | Bebop(Latin) | Eb  | 148   | 7        |
| Love Is Here To Stay                 | 25   | Standard     | F   | 196   | 7        | My Little Suede Shoes        | 6    | Bebop        | Eb  | 160   | 5        |
| Lover Man                            | 32   | Ballad       | F   | 65    | 3        | My Old Flame                 | 22   | Ballad       | G   | 70    | 3        |
| Lover (3/4)                          | 22   | Standard     | C   | 186   | 5        | My One And Only Love         | 51   | Ballad       | C   | 56    | 3        |
| Lover (4/4)                          | 22   | Standard     | C   | 204   | 4        | My Secret Love               | 34   | Standard     | Eb  | 276   | 7        |
| Lover                                | 61   | Standard     | C   | 312   | 7        | My Shining Hour              | 44   | Standard     | Eb  | 184   | 6        |
| Lover, Come Back To Me!              | 41   | Standard     | Ab  | 184   | 4        | My Shining Hour              | 61   | Standard     | Eb  | 324   | 13       |
| Lover, Come Back To Me!              | 61   | Standard     | Ab  | 342   | 5        | Naima                        | 27   | Ballad       | Ab  | 55    | 4        |
| Lullabye Of Birdland                 | 40   | Standard     | Eb  | 138   | 7        | Namely You                   | 40   | Standard     | Bb  | 138   | 5        |
| Lullaby Of The Leaves                | 58   | Standard     | C-  | 144   | 6        | Nancy With The Laughing Face | 40   | Ballad       | Eb  | 60    | 2        |
| Lush Life                            | 66   | Ballad       | Db  | 66    | 2        | Nardis                       | 50   | Contemp.     | E-  | 160   | 7        |
| Lush Life                            | 32   | Ballad       | Db  | 66    | 1+2      | Nearness of You              | 22   | Standard     | F   | 82    | 4        |
| Maestro                              | 35   | Contemp.     | B   | 164   | 4        | Nearness Of You              | 59   | Ballad       | F   | 54    | 2        |
| Magic Morning                        | 4    | Contemp.     | E   | 138   | 5        | Nefertiti                    | 33   | Contemp.     | Ab  | 116   | 8        |
| Maiden Voyage                        | 11   | Modal        | D   | 126   | 5        | New Bossa (All Keys)         | 67   | Bossa        | (C) | 126   | 12       |
| Maiden Voyage                        | 54   | Modal        | A-  | 96    | 3        | New Bossa                    | 38   | Bossa        | C-  | 208   | 14       |
| Mambo Inn                            | 64   | Mambo        | F   | 224   | 9        | New Bossa                    | 54   | Bossa        | C-  | 104   | 8        |
| Man I Love                           | 51   | Ballad       | Eb  | 63    | 2        | Nica's Dream                 | 65   | Bebop        | Bb  | 112   | 3        |
| Manteca                              | 64   | Mambo        | Bb  | 208   | 6        | Nica's Dream                 | 18   | Bebop        | Bb  | 210   | 4        |
| Marie Antoinette                     | 38   | Contemp.     | C-  | 196   | 15       | Night And Day                | 51   | Standard     | Eb  | 160   | 6        |
| Marmaduke                            | 69   | Bebop(Latin) | F   | 208   | 8        | Night Dreamer                | 33   | Contemp.     | G   | 128   | 10       |
| Mayreh (All God's Chillun)           | 18   | Bebop        | F   | 268   | 10       | Now Hear This                | 42   | Blues        | C   | 96    | 8        |
| Mean To Me                           | 65   | Standard     | F   | 104   | 3        | Nowhere (Out Of Nowhere)     | 20   | Standard     | G   | 160   | 4        |
| Meditation                           | 31   | Standard     | C   | 146   | 4        | Now's The Time               | 6    | Blues        | F   | 154   | 13       |
| Melancholy Baby                      | 71   | Standard     | Eb  | 126   | 6        | Nutville                     | 17   | Bebop        | C-  | 284   | 14       |
| Midnight Waltz                       | 35   | Blues        | C   | 180   | 16       | Oasis                        | 19   | Contemp.     | F   | 128   | 9        |
| Milestones (New)(Fast)               | 50   | Modal        | F   | 200   | 7        | Off Minor                    | 56   | Bebop        | G-  | 160   | 8        |
| Milestones (New)(Slow)               | 50   | Modal        | F   | 72    | 6        | Oh, Lady Be Good             | 39   | Standard     | F   | 92    | 5        |
| Milestones (Old)                     | 7    | Bebop        | Bb  | 148   | 6        | Ojos De Rojo                 | 35   | Contemp.     | F-  | 260   | 14       |
| Mindanao                             | 64   | Mambo        | F-  | 208   | 10       | Old Devil Moon               | 25   | Standard     | F   | 230   | 6        |
| Minor Blues In C                     | 2    | Blues        | C-  | 120   | 10       | Old Folks                    | 71   | Ballad       | F   | 60    | 2        |
| Minor Blues In C                     | 57   | Blues        | C-  | 100   | 11       | Oleo                         | 65   | Bebop        | Bb  | 200   | 8        |
| Minor Blues In C#                    | 57   | Blues        | C#- | 186   | 18       | Oleo (I Got Rhythm)          | 8    | Bebop        | Bb  | 270   | 9        |
| Minor Blues In D                     | 57   | Blues        | D-  | 126   | 14       | On Green Dolphin Street      | 34   | Standard     | Eb  | 203   | 7        |

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| On Green Dolphin Street             | 59   | Standard     | Eb   | 138   | 5        | Samba De Luvsme                 | 30   | Samba        | G-   | 240   | 6        |
| On Green Dolphin Street             | 59   | Standard     | C    | 120   | 5        | Samba Teckens                   | 29   | Bebop        | F    | 246   | 7        |
| On The Sunny Side Of The Street     | 49   | Standard     | C    | 104   | 4        | Satin Doll                      | 66   | Standard     | C    | 112   | 5        |
| On The Trail                        | 34   | Standard     | F    | 122   | 9        | Satin Doll                      | 12   | Standard     | C    | 128   | 4        |
| Once I Loved                        | 31   | Standard     | F    | 184   | 5        | Satin Doll                      | 54   | Standard     | C    | 88    | 6        |
| Once In A While                     | 34   | Ballad       | Eb   | 140   | 3        | Saudade                         | 13   | Standard     | Eb   | 192   | 1+5.5    |
| Once Remembered                     | 4    | Contemp.     | G-   | 208   | 7        | Scene                           | 63   | Contemp.     | F    | 112   | 6        |
| One For Daddy-o                     | 38   | Blues        | Bb-  | 104   | 11       | Scoter                          | 4    | Contemp.     | F    | 248   | 23       |
| One Note Samba                      | 31   | Standard     | Bb   | 218   | 7        | Scotch And Water                | 13   | Blues        | C    | 180   | 5        |
| One O'Clock Jump                    | 71   | Standard     | Db   | 152   | 17       | Scott's Waltz                   | 30   | Waltz        | G    | 190   | 8        |
| Opus De Funk                        | 74   | Mambo        | F    | 208   | 27       | Scrapple From The Apple         | 69   | Bebop(Latin) | F    | 232   | 8        |
| Ornithology                         | 69   | Bebop(Latin) | G    | 216   | 8        | Scrapple From The Apple         | 6    | Bebop        | F    | 196   | 7        |
| Ornithology (How High The Moon)     | 6    | Bebop        | G    | 220   | 7        | Second Time Around (Ballad)     | 71   | Standard     | C    | 66    | 2        |
| Out Of Nowhere                      | 22   | Standard     | G    | 126   | 5        | Second Time Around (Swing)      | 71   | Standard     | C    | 126   | 5        |
| Out Of Nowhere                      | 59   | Standard     | G    | 112   | 4        | Secret Love                     | 34   | Standard     | Eb   | 276   | 7        |
| Out Of This World                   | 46   | Standard     | Eb   | 126   | 3        | Secret Love                     | 61   | Standard     | Eb   | 336   | 10       |
| Over The Rainbow                    | 34   | Ballad       | Eb   | 126   | 2        | September In The Rain           | 40   | Standard     | Eb   | 126   | 4        |
| Passion                             | 10   | Ballad       | G-   | 58    | 2        | September Song                  | 65   | Standard     | C    | 114   | 4        |
| Patterns                            | 73   | 3/4 Modern   | C-   | 189   | 5        | September Song                  | 25   | Standard     | C    | 130   | 6        |
| Peace                               | 17   | Ballad       | Bb   | 61    | 8        | Serenata                        | 52   | Standard     | F    | 126   | 6        |
| Pensativa                           | 60   | Standard     | Gb   | 170   | 3        | Serpent's Tooth (I Got Rhythm)  | 7    | Bebop        | Bb   | 232   | 9        |
| Pent-Up House                       | 8    | Bebop        | G    | 230   | 17       | Seven/Four-3/4                  | 4    | Modal        | C-   | 196   | 6        |
| Perdido                             | 65   | Standard     | Bb   | 132   | 5        | Seven Steps To Heaven           | 50   | Bebop        | F    | 216   | 9        |
| Perdido (All Keys)                  | 67   | Standard     | (Bb) | 138   | 12       | Shadow Of Your Smile            | 34   | Ballad       | G    | 132   | 4        |
| Perdido                             | 12   | Standard     | Bb   | 220   | 7        | Shadow Of Your Smile            | 59   | Standard     | G    | 118   | 3        |
| Peri's Scope                        | 45   | Bebop        | C    | 126   | 8        | Share-A-Key (Cherokee)          | 15   | Standard     | Bb   | 294   | 5        |
| Personality                         | 23   | Standard     | G    | 134   | 6        | Shirley                         | 38   | Standard     | A-   | 112   | 4        |
| Philly Mambo                        | 64   | Mambo        | D-   | 232   | 12       | Shuffle Duty                    | 42   | Blues        | Ab   | 72    | 6        |
| Picadillo                           | 64   | Mambo        | A-   | 208   | -        | Silver's Serenade               | 17   | Bebop        | E-   | 137   | 10       |
| Picadilly Lilly                     | 19   | Contemp.     | E    | 184   | 6        | Sister Sadie                    | 17   | Bebop        | G    | 175   | 7        |
| Pick Yourself Up                    | 55   | Standard     | F    | 144   | 7        | Six And Four                    | 73   | 6/4 Blues    | F    | 138   | 11       |
| Poinciana                           | 72   | Standard     | G    | 150   | 6        | Six-Four Modal Blues            | 2    | Blues        | C-   | 184   | 10       |
| Polka Dots And Moonbeams            | 23   | Ballad       | F    | 60    | 3        | Skylark                         | 32   | Ballad       | F    | 72    | 3        |
| Polka Dots And Moonbeams            | 58   | Ballad       | F    | 60    | 3        | Sky Dive                        | 60   | Contemp.     | G-   | 145   | 3        |
| Poor Butterfly                      | 39   | Standard     | Ab   | 132   | 6        | Slow Blues In F                 | 2    | Blues        | F    | 63    | 6        |
| Prelude To A Kiss                   | 12   | Ballad       | C    | 62    | 2        | Slow Blues In G                 | 2    | Blues        | G    | 80    | 7        |
| Prisoner Of Love                    | 46   | Standard     | Eb   | 72    | 2        | Slumber                         | 19   | Contemp.     | C-   | 128   | 4        |
| Quickie                             | 4    | Contemp.     | Bb   | 272   | 11       | Smoke Gets In Your Eyes         | 55   | Ballad       | Eb   | 58    | 3        |
| Quicksilver (Lover Come Back To Me) | 18   | Bebop        | Ab   | 308   | 5        | Snap, Crackle, and Pop          | 5    | Modal        | Bb   | 84    | -        |
| Quiet Nights                        | 31   | Standard     | C    | 138   | 5        | So Nice (Summer Samba)          | 31   | Standard     | F    | 165   | 6        |
| Rain Check                          | 66   | Bebop        | F    | 208   | 8        | So What (Fast)                  | 50   | Modal        | D-   | 164   | 7        |
| Ray's Idea                          | 36   | Bebop        | Db   | 204   | 8        | So What (Slow)                  | 50   | Modal        | D-   | 106   | 6        |
| Recorda-Me                          | 38   | Bebop        | A-   | 184   | 14       | Softly, As In A Morning Sunrise | 40   | Standard     | C-   | 240   | 9        |
| Red Clay                            | 60   | Contemp.     | Db-  | 116   | 138      | Solar                           | 7    | Bebop        | C-   | 216   | 22       |
| Reflection                          | 30   | Ballad       | F    | 60    | 2        | Soleil D'Altamira               | 10   | Contemp.     | C-   | 192   | 4        |
| Repetition Blues                    | 42   | Blues        | Db   | 96    | 7        | Solid                           | 8    | Blues        | Bb   | 230   | 24       |
| Rhythm Changes (All Keys)           | 67   | Standard     | (Bb) | 184   | 12       | Solitude                        | 12   | Standard     | Eb   | 116   | 4        |
| Rhythm Changes-Ab (I Got Rhythm)    | 47   | Standard     | Ab   | 116   | 3        | Some Day My Prince Will Come    | 58   | Standard     | Bb   | 120   | 7        |
| Rhythm Changes-A                    | 47   | Standard     | A    | 120   | 3        | Some Of The Things I Am**       | 16   | Bebop        | Ab   | 138   | 5        |
| Rhythm Changes-Bb                   | 47   | Standard     | Bb   | 112   | 4        | Some Other Blues                | 27   | Blues        | F    | 174   | 18       |
| Rhythm Changes-Bb                   | 47   | Standard     | Bb   | 216   | 6        | Song For My Father              | 17   | Latin        | F-   | 137   | 7        |
| Rhythm Changes-B                    | 47   | Standard     | B    | 112   | 3        | Song For My Father              | 54   | Latin        | F-   | 100   | 5        |
| Rhythm Changes-C                    | 47   | Standard     | C    | 100   | 3        | Soon                            | 22   | Standard     | Eb   | 178   | 7        |
| Rhythm Changes-Db                   | 47   | Standard     | Db   | 132   | 4        | Sophisticated Lady              | 12   | Ballad       | Ab   | 70    | 2        |
| Rhythm Changes-D                    | 47   | Standard     | D    | 112   | 3        | Soul Eyes                       | 74   | Bolero       | Eb   | 92    | 2        |
| Rhythm Changes-Eb                   | 47   | Standard     | Eb   | 116   | 4        | Soul Eyes                       | 32   | Ballad       | C-   | 69    | 3        |
| Rhythm Changes-E                    | 47   | Standard     | E    | 112   | 3        | Speak Low                       | 65   | Standard     | F    | 116   | 3        |
| Rhythm Changes-F                    | 47   | Standard     | F    | 116   | 4        | Speak Low                       | 25   | Standard     | F    | 240   | 5        |
| Rhythm Changes-Gb                   | 47   | Standard     | Gb   | 112   | 3        | Speak No Evil                   | 33   | Contemp.     | C-   | 134   | 4        |
| Rhythm Changes-G                    | 47   | Standard     | G    | 88    | 4        | Spiritual                       | 27   | Modal        | C-   | 97    | -        |
| Rhythm In Bb (I Got Rhythm)         | 20   | Standard     | Bb   | 244   | 8        | S'posin'                        | 44   | Standard     | Bb   | 134   | 6        |
| Road Song                           | 62   | Contemp.     | G-   | 126   | 6        | Spring Is Here                  | 34   | Ballad       | Ab   | 60    | 3        |
| Robbin's Nest                       | 36   | Bebop        | Db   | 172   | 7        | Stablemates                     | 14   | Bebop        | Db   | 254   | 7        |
| Room 608                            | 18   | Bebop        | Bb   | 274   | 10       | Star Eyes                       | 34   | Standard     | Eb   | 204   | 8        |
| Round Midnight                      | 40   | Ballad       | Eb-  | 58    | 21/2     | Star Eyes                       | 59   | Standard     | Eb   | 120   | 4        |
| 'Round Midnight                     | 56   | Ballad       | Eb-  | 48    | 3        | St. Thomas                      | 74   | Mambo        | C    | 224   | 18       |
| Ruby My Dear                        | 36   | Ballad       | Eb   | 67    | 3        | St. Thomas                      | 8    | Latin        | C    | 208   | 16       |
| Ruby, My Dear                       | 56   | Ballad       | Eb   | 54    | 2        | Stablemates                     | 65   | Bebop        | Db   | 112   | 4        |
| Sabor                               | 64   | Mambo        | A-   | 224   | 30       | Stardust                        | 52   | Ballad       | C    | 60    | 3        |
| Sack Of Woe                         | 13   | Blues        | F    | 168   | 6        | Stars Fell On Alabama           | 52   | Standard     | C    | 66    | 3        |
| Sail Away                           | 63   | Contemp.     | C    | 126   | 3        | Stella By Starlight (All Keys)  | 68   | Standard     | (Bb) | 132   | 12       |
| Saint Thomas                        | 8    | Latin        | C    | 208   | 16       | Stella By Starlight             | 22   | Standard     | G    | 124   | 7        |
| Samantha                            | 37   | Ballad       | C    | 69    | 3        | Stella By Starlight             | 59   | Standard     | Bb   | 108   | 5        |

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| Stella (Stella By Starlight)        | 15   | Standard      | Bb   | 174   | 6        | Too Marvelous For Words           | 39   | Standard     | G   | 138     | 5        |
| Stolen Moments                      | 73   | Blues         | C-   | 104   | 10       | Too Young To Go Steady            | 52   | Ballad       | F   | 52      | 2        |
| Stompin' At The Savoy               | 34   | Standard      | Db   | 160   | 7        | Toys                              | 11   | Contemp.     | D-  | 124     | 2+5+1    |
| "Stop-Time" Blues                   | 70   | Blues         | Bb   | 128   | 16       | Train Shuffle                     | 63   | Contemp.     | F   | 128     | 7        |
| Stormy Weather                      | 44   | Standard      | Eb   | 112   | 2        | Triple-itis                       | 42   | Blues        | A   | 72      | 5        |
| Straight Ahead                      | 73   | Bebop         | G    | 250   | 3        | Try A Little Tenderness           | 72   | Ballad       | C   | 58      | 2        |
| Stranger In Paradise                | 49   | Standard      | C    | 104   | 3        | Tune Up                           | 65   | Bebop        | D   | 116     | 4        |
| Street Of Dreams                    | 72   | Standard      | Eb   | 104   | 11       | Tune Up (All Keys)                | 66   | Standard     | D.  | 144     | 12       |
| Strollin'                           | 18   | Bebop         | Db   | 144   | 6        | Tune-Up                           | 7    | Bebop        | D   | 245     | 8        |
| Sugar                               | 70   | Bebop         | C    | 108   | 9        | Turn Out The Stars                | 45   | Ballad       | C   | 96      | 3        |
| Sugar                               | 49   | Bebop         | C-   | 120   | 12       | Twentysix-2 (Confirmation)        | 28   | Bebop        | F   | 210     | 7        |
| Summer In Central Park              | 18   | Bebop         | F    | 136   | 5        | Twenty-four Measure Song**        | 1    | Standard     | C   | 138     | 5        |
| Summertime                          | 25   | Standard      | D-   | 128   | 10       | UMMG                              | 66   | Standard     | Db  | 208     | 8        |
| Summertime                          | 54   | Standard      | D-   | 108   | 9        | Unforgettable                     | 58   | Standard     | G   | 112     | 7        |
| Sunny                               | 49   | Standard      | A-   | 118   | 10       | Unit 7                            | 13   | Blues        | C   | 214     | 6        |
| Suspended Motion                    | 29   | Bebop         | D    | 170   | 6        | Up Against The Wall               | 28   | Blues        | Ab  | 150     | 12       |
| Suspended View                      | 63   | Contemp.      | F    | 112   | 7        | Up Jumped Spring                  | 60   | Contemp.     | Bb  | 135     | 5        |
| Sweet And Lovely                    | 59   | Standard      | C    | 116   | 4        | Valse Hot                         | 8    | Bebop        | Ab  | 140     | 14       |
| Sweet Georgia Brown                 | 70   | Standard      | Ab   | 108   | 5        | Very Early                        | 45   | Ballad       | C   | 84      | 5        |
| Sweet Georgia Brown (All Keys)      | 67   | Standard      | (F)  | 160   | 12       | Vierd Blues                       | 7    | Blues        | Bb  | 118     | 12       |
| Sweet Georgia Brown                 | 39   | Standard      | Ab   | 234   | 11       | Violets For Your Furs             | 23   | Standard     | F   | 68      | 3        |
| Sweet Lorraine                      | 52   | Ballad        | C    | 72    | 3        | Virgo                             | 33   | Ballad       | F   | 54      | 2        |
| Switch In Time                      | 37   | Bebop         | F-   | 168   | 15       | Walkin' Up                        | 45   | Contemp.     | C   | 108     | 4        |
| Take The "A" Train                  | 66   | Standard      | C&Eb | 176   | 10       | Waltz For Debby                   | 45   | Standard     | F   | 168/112 | 4        |
| Take The "A" Train                  | 65   | Standard      | C    | 112   | 4        | Warm Breeze                       | 37   | Contemp.     | F   | 120     | 4        |
| Take The "A" Train                  | 12   | Standard      | C    | 162   | 6        | Warm Valley                       | 48   | Ballad       | Bb  | 56      | 2        |
| Tangerine                           | 22   | Standard      | F    | 200   | 7        | Water's Edge, The                 | 63   | Contemp.     | E   | 132     | 5        |
| Tea For Two                         | 51   | Standard      | Ab   | 116   | 6        | Watermelon Man                    | 11   | Blues        | F   | 128     | 7        |
| Teach Me Tonight                    | 41   | Ballad        | Eb   | 76    | 2        | Watermelon Man                    | 54   | Blues        | F   | 96      | 8        |
| Teenie's Blues                      | 73   | Blues         | F    | 138   | 14       | Wave                              | 31   | Standard     | D   | 144     | 4        |
| Tenderly                            | 44   | Standard      | Eb   | 108   | 2        | West Coast Blues                  | 74   | Blues        | Bb  | 152     | 14       |
| Tenor Madness                       | 8    | Blues         | Bb   | 230   | 24       | West Coast Blues                  | 43   | Blues        | Bb  | 120     | 8        |
| That Old Feeling                    | 72   | Standard      | Eb   | 138   | 6        | West Coast Blues                  | 62   | Blues        | Bb  | 116     | 8        |
| That's All                          | 41   | Ballad        | C    | 66    | 2        | Well You Needn't                  | 56   | Contemp.     | F   | 176     | 11       |
| The Bird                            | 42   | Blues         | D    | 138   | 11       | What Is This Thing Called Love    | 74   | Mambo        | C   | 240     | 11       |
| The Boy Next Door                   | 71   | Standard      | Bb   | 120   | 7        | What Is This Thing Called Love?   | 41   | Standard     | C   | 232     | 8        |
| The Camel                           | 42   | Blues         | G    | 100   | 8        | What Is This? (Thing Called Love) | 15   | Standard     | C   | 200     | 6        |
| The Eternal Triangle                | 61   | Contemp.      | Bb   | 304   | 9        | What's New?                       | 74   | Cha Cha      | C   | 120     | 6        |
| The Flag Is Up                      | 29   | Contemp.      | F    | 120   | 7        | What's New?                       | 41   | Ballad       | C   | 63      | 2        |
| The Girl From Ipanema               | 70   | Standard      | F    | 116   | 4        | When Lights Are Low               | 52   | Standard     | Eb  | 104     | 5        |
| The Girl From Ipanema               | 31   | Standard      | F    | 146   | 4        | When Sunny Gets Blue              | 49   | Ballad       | F   | 52      | 3        |
| The Lamp Is Low                     | 72   | Standard      | G    | 240   | 9        | When You Wish Upon A Star         | 58   | Ballad       | C   | 58      | 2        |
| The Meeting                         | 73   | 3/4 Blues-ish | F    | 228   | 9        | When Your Lover Has Gone          | 41   | Standard     | Ab  | 138     | 5        |
| The Night Has A Thousand Eyes       | 52   | Standard      | G    | 192   | 6        | Whisper Not                       | 14   | Bebop        | C-  | 112     | 5        |
| The Party's Over                    | 25   | Standard      | Eb   | 70    | 2        | Why Do I Love You?                | 55   | Standard     | Ab  | 176     | 9        |
| The Preacher                        | 17   | Standard      | F    | 180   | 14       | Wind Machine                      | 37   | Contemp.     | Eb  | 188     | 3        |
| The Promise                         | 27   | Modal         | G-   | 164   | 5        | Wind Machine                      | 37   | Standard     | Eb  | 264     | 5        |
| The Song Is You**                   | 15   | Bebop         | C    | 228   | 5        | Wiggle Waggle                     | 42   | Blues        | B   | 66      | 6        |
| The Song Is You                     | 55   | Standard      | C    | 144   | 3        | Wild Flower                       | 33   | Contemp.     | Bb  | 142     | 4        |
| The Theme (I Got Rhythm)            | 7    | Bebop         | Bb   | 230   | 9        | Will You Still Be Mine?           | 23   | Standard     | Bb  | 208     | 5        |
| The Touch Of Your Lips              | 72   | Standard      | C    | 96    | 5        | Witch Hunt                        | 33   | Contemp.     | C-  | 130     | 7        |
| The Very Thought Of You             | 41   | Standard      | Ab   | 112   | 4        | Witchcraft                        | 44   | Standard     | F   | 164     | 6        |
| The Way You Look Tonight            | 55   | Standard      | Eb   | 200   | 5        | With A Song In My Heart           | 51   | Standard     | C   | 104     | 4        |
| The Way You Look Tonight            | 61   | Standard      | Eb   | 300   | 7        | Without A Song                    | 34   | Standard     | Eb  | 250     | 6        |
| The Wind Machine                    | 37   | Standard      | Eb   | 188   | 3        | Wives And Lovers                  | 22   | Standard     | Eb  | 184     | 5        |
| The Wind Machine                    | 37   | Standard      | Eb   | 264   | 5        | Work Song                         | 13   | Bebop        | F-  | 196     | 16       |
| Theme For Ernie                     | 36   | Ballad        | Ab   | 58    | 2        | Ya Gotta Try                      | 37   | Standard     | C   | 240     | 7        |
| There Is No Greater Love            | 34   | Standard      | Bb   | 196   | 8        | Yardbird Suite                    | 69   | Bebop(Latin) | C   | 176     | 8        |
| There Will Never Be Another You     | 44   | Standard      | Eb   | 168   | 7        | Yardbird Suite (Rosetta)          | 6    | Bebop        | C   | 186     | 6        |
| There's A Small Hotel**             | 20   | Standard      | Eb   | 168   | 4        | Yes And No                        | 33   | Contemp.     | D   | 264     | 6        |
| This I Dig (All Keys)               | 68   | Bebop         | (Bb) | 208   | 24       | Yesterdays                        | 55   | Standard     | D-  | 60      | 3        |
| This I Dig                          | 38   | Bebop         | Bb   | 224   | 11       | You And The Night And The Music   | 41   | Standard     | C-  | 152     | 5        |
| This I Dig                          | 59   | Bebop         | Bb   | 184   | 7        | You Do Something To Me            | 51   | Standard     | Eb  | 176     | 8        |
| This Is For Albert                  | 33   | Contemp.      | G    | 194   | 6        | You Don't Know What Love Is       | 32   | Ballad       | F-  | 72      | 3        |
| Three Little Words                  | 51   | Standard      | C    | 176   | 10       | You Go To My Head                 | 40   | Ballad       | Eb  | 69      | 2        |
| Thrivin' From A Riff (I Got Rhythm) | 6    | Bebop         | Bb   | 256   | 9        | You Say You Care                  | 23   | Standard     | F   | 224     | 10       |
| Time After Time                     | 41   | Standard      | C    | 138   | 5        | You Stepped Out Of A Dream        | 70   | Standard     | C   | 126     | 5        |
| Time Remembered                     | 45   | Contemp.      | C-   | 108   | 6        | You Stepped Out Of A Dream        | 34   | Standard     | C   | 256     | 9        |
| Tippin' Time                        | 30   | Blues         | Bb   | 108   | 11       | You Stepped Out Of A Dream        | 59   | Standard     | C   | 172     | 5        |
| Together                            | 29   | Ballad        | F    | 75    | 3        | Yours Is My Heart Alone           | 41   | Standard     | C   | 200     | 7        |
| Tomorrow's Destiny                  | 9    | Contemp.      | F-   | 230   | 3        | You're My Everything              | 41   | Standard     | C   | 144     | 5        |
| Tomorrow's Expectations             | 19   | Ballad        | Gb   | 60    | 2        | You're The Song (The Song Is You) | 15   | Standard     | C   | 228     | 5        |
|                                     |      |               |      |       |          | You've Changed                    | 32   | Ballad       | Eb  | 70      | 3        |

# 108 Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of 108 of the most important recordings in jazz.

Most of the recordings listed are from the 40's 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores--often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg--cd #726) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

**"Double-Time Records"**  
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- |                                   |  |                                   |   |
|-----------------------------------|--|-----------------------------------|---|
| <input type="checkbox"/> cd #1    | CANNONBALL ADDERLEY - SOMETHIN' ELSE       | <input type="checkbox"/> cd #4121 | KENNY DORHAM - UNA MAS  |
| <input type="checkbox"/> cd #63   | HERBIE HANCOCK - MAIDEN VOYAGE             | <input type="checkbox"/> cd #3722 | LESTER YOUNG - THE PRESIDENT PLAYS<br>W/THE OSCAR PETERSON TRIO |
| <input type="checkbox"/> cd #350  | CLIFFORD BROWN - STUDY IN BROWN            | <input type="checkbox"/> cd #5436 | JOE HENDERSON - IN 'N OUT                                       |
| <input type="checkbox"/> cd #30   | JOHN COLTRANE - BLUE TRAIN                 | <input type="checkbox"/> cd #322  | JOHN COLTRANE - & JOHNNY HARTMAN                                |
| <input type="checkbox"/> cd #345  | CANNONBALL ADDERLEY - & COLTRANE           | <input type="checkbox"/> cd #56   | GRANT GREEN - FEELIN' THE SPIRIT                                |
| <input type="checkbox"/> cd #141  | WAYNE SHORTER - SPEAK NO EVIL              | <input type="checkbox"/> cd #5433 | NANCY WILSON - WITH C. ADDERLEY                                 |
| <input type="checkbox"/> cd #1126 | HORACE SILVER - SONG FOR MY FATHER         | <input type="checkbox"/> cd #559  | MILES DAVIS - COOKIN'   |
| <input type="checkbox"/> cd #694  | DIZZY GILLESPIE - SONNY SIDE UP            | <input type="checkbox"/> cd #592  | RED GARLAND - GROOVY  |
| <input type="checkbox"/> cd #458  | MILES DAVIS - KIND OF BLUE                 | <input type="checkbox"/> cd #1059 | MILES DAVIS - STEAMIN' WITH MILES DAVIS                         |
| <input type="checkbox"/> cd #417  | JOHN COLTRANE - GIANT STEPS                | <input type="checkbox"/> cd #59   | JOHNNY GRIFFIN - A BLOWIN' SESSION                              |
| <input type="checkbox"/> cd #1716 | J. J. JOHNSON - THE EMINENT, VOLUME 1      | <input type="checkbox"/> cd #1278 | GRANT GREEN - BORN TO BE BLUE                                   |
| <input type="checkbox"/> cd #33   | ERIC DOLPHY - OUT TO LUNCH                 | <input type="checkbox"/> cd #318  | JOHN COLTRANE - BALLADS   |
| <input type="checkbox"/> cd #340  | OLIVER NELSON - BLUES & THE ABSTRACT TRUTH | <input type="checkbox"/> cd #699  | JOHNNY HARTMAN -<br>I JUST DROPPED BY TO SAY HELLO              |
| <input type="checkbox"/> cd #1820 | LEE MORGAN - THE SIDEWINDER                | <input type="checkbox"/> cd #912  | CARL FONTANA - THE GREAT FONTANA                                |
| <input type="checkbox"/> cd #97   | HANK MOBLEY - SOUL STATION                 | <input type="checkbox"/> cd #57   | GRANT GREEN - IDLE MOMENTS                                      |
| <input type="checkbox"/> cd #463  | MILES DAVIS - MILESTONES                   | <input type="checkbox"/> cd #1418 | ART BLAKEY - UGETSU   |
| <input type="checkbox"/> cd #3805 | WES MONTGOMERY - SMOKIN AT THE HALF NOTE   | <input type="checkbox"/> cd #511  | STANLEY TURRENTINE - SUGAR                                      |
| <input type="checkbox"/> cd #109  | LEE MORGAN - CORNBREAD                     | <input type="checkbox"/> cd #357  | BILL EVANS - INTERMODULATION                                    |
| <input type="checkbox"/> cd #4571 | LARRY YOUNG - UNITY                        | <input type="checkbox"/> cd #6    | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2                         |
| <input type="checkbox"/> cd #601  | SONNY ROLLINS - SAXOPHONE COLOSSUS         | <input type="checkbox"/> cd #1738 | FREDDIE HUBBARD - HUB TONES                                     |
| <input type="checkbox"/> cd #421  | JOHN COLTRANE - MAINSTREAM 1958            | <input type="checkbox"/> cd #77   | HANK MOBLEY - THE TURNAROUND!                                   |
| <input type="checkbox"/> cd #172  | MCCOY TYNER - THE REAL MCCOY               | <input type="checkbox"/> cd #3683 | BUD POWELL - THE GENIUS OF                                      |
| <input type="checkbox"/> cd #316  | JOHN COLTRANE - A LOVE SUPREME             | <input type="checkbox"/> cd #2450 | LEE KONITZ - SUBCONSCIOUS-LEE                                   |
| <input type="checkbox"/> cd #3065 | JOHNNY SMITH - MOONLIGHT IN VERMONT        | <input type="checkbox"/> cd #3612 | STAN GETZ - STAN GETZ & BILL EVANS                              |
| <input type="checkbox"/> cd #3838 | PAUL CHAMBERS - CHAMBERS MUSIC             | <input type="checkbox"/> cd #588  | MILT JACKSON - BAGS MEETS WES                                   |
| <input type="checkbox"/> cd #2556 | JUNE CHRISTY - SOMETHING COOL              | <input type="checkbox"/> cd #154  | JIMMY SMITH - BACK AT THE CHICKEN SHACK                         |
| <input type="checkbox"/> cd #2434 | DIZZY GILLESPIE - JAZZ AT MASSEY HALL      | <input type="checkbox"/> cd #596  | SONNY ROLLINS - PLUS FOUR                                       |
| <input type="checkbox"/> cd #5    | ART BLAKEY - A NIGHT AT BIRDLAND VOL. 1    | <input type="checkbox"/> cd #5903 | JUNE CHRISTY - THE MISTY MISS CHRISTY                           |
| <input type="checkbox"/> cd #915  | DIZZY GILLESPIE - DUETS                    | <input type="checkbox"/> cd #1753 | JOE HENDERSON - INNER URGE                                      |
| <input type="checkbox"/> cd #45   | BILL EVANS - UNDERCURRENT                  | <input type="checkbox"/> cd #44   | DUKE ELLINGTON - MONEY JUNGLE                                   |
| <input type="checkbox"/> cd #3523 | GENE AMMONS - BOSS TENORS                  | <input type="checkbox"/> cd #80   | WOODY HERMAN - KEEPER OF THE FLAME                              |
| <input type="checkbox"/> cd #606  | KENNY BURRELL - & JOHN COLTRANE            | <input type="checkbox"/> cd #1443 | CHET BAKER - PLAYBOYS   |
| <input type="checkbox"/> cd #460  | MILES DAVIS - 'ROUND ABOUT MIDNIGHT        | <input type="checkbox"/> cd #5336 | BOBBY HUTCHERSON - OBLIQUE                                      |
| <input type="checkbox"/> cd #471  | ERROLL GARNER - CONCERT BY THE SEA         | <input type="checkbox"/> cd #2607 | BUD POWELL - THE AMAZING - VOL 1                                |
| <input type="checkbox"/> cd #578  | MILES DAVIS - RELAXIN' WITH MILES          | <input type="checkbox"/> cd #4384 | OSCAR PETERSON - PLAYS COUNT BASIE                              |
| <input type="checkbox"/> cd #538  | WES MONTGOMERY - INCREDIBLE JAZZ GUITAR    | <input type="checkbox"/> cd #3745 | CLIFFORD BROWN - BROWN/ROACH INC.                               |
| <input type="checkbox"/> cd #67   | JOE HENDERSON - PAGE ONE                   | <input type="checkbox"/> cd #3455 | STAN KENTON - DUET  |
| <input type="checkbox"/> cd #2377 | FRANK ROSOLINO - FREE FOR ALL              | <input type="checkbox"/> cd #68   | JOE HENDERSON - MODE FOR JOE                                    |
| <input type="checkbox"/> cd #557  | WES MONTGOMERY - FULL HOUSE                | <input type="checkbox"/> cd #149  | HORACE SILVER - BLOWIN' THE BLUES AWAY                          |
| <input type="checkbox"/> cd #2562 | ART FARMER - MODERN ART                    | <input type="checkbox"/> cd #678  | CLIFFORD BROWN - MORE STUDY IN BROWN                            |
| <input type="checkbox"/> cd #4527 | CARL FONTANA - 5 STAR ED                   | <input type="checkbox"/> cd #27   | SONNY CLARK - LEAPIN' AND LOPIN'                                |
| <input type="checkbox"/> cd #558  | SONNY ROLLINS - TENOR MADNESS              | <input type="checkbox"/> cd #3516 | BLUE MITCHELL - THE THING TO DO                                 |
| <input type="checkbox"/> cd #7    | ART BLAKEY - MOANIN'                       | <input type="checkbox"/> cd #4286 | JOHNNY GRIFFIN - INTRODUCING                                    |
| <input type="checkbox"/> cd #541  | THELONIOUS MONK - WITH JOHN COLTRANE       | <input type="checkbox"/> cd #1944 | SONNY STITT - CONSTELLATION                                     |
| <input type="checkbox"/> cd #31   | CHICK COREA - NOW HE SINGS, NOW HE SOBS    | <input type="checkbox"/> cd #942  | SLIDE HAMPTON - WORLD OF TROMBONES                              |
| <input type="checkbox"/> cd #5112 | FREDDIE HUBBARD - OPEN SESAME              | <input type="checkbox"/> cd #4181 | FREDDIE HUBBARD - READY FOR FREDDIE                             |
| <input type="checkbox"/> cd #560  | BILL EVANS - SUNDAY AT VILLAGE VANGUARD    | <input type="checkbox"/> cd #5600 | MILES DAVIS - MY FUNNY VALENTINE                                |
| <input type="checkbox"/> cd #3806 | CHARLIE PARKER - NOW'S THE TIME            | <input type="checkbox"/> cd #3748 | CHICK COREA - LIGHT AS A FEATHER                                |
| <input type="checkbox"/> cd #3605 | STAN GETZ - FOR MUSICIAN'S ONLY            | <input type="checkbox"/> cd #62   | HERBIE HANCOCK - EMPYREAN ISLES                                 |
| <input type="checkbox"/> cd #750  | DIZZY GILLESPIE - GROOVIN' HIGH            | <input type="checkbox"/> cd #1336 | SONNY ROLLINS - NEWK'S TIME                                     |
| <input type="checkbox"/> cd #2570 | DEXTER GORDON - BALLADS                    | <input type="checkbox"/> cd #1952 | HORACE SILVER - CAPE VERDEAN BLUES                              |
| <input type="checkbox"/> cd #726  | CHARLIE PARKER - BIRD & DIZ                | <input type="checkbox"/> cd #4318 | HERBIE HANCOCK - THE PRISONER                                   |
| <input type="checkbox"/> cd #3019 | JOE HENDERSON - LUSH LIFE, STRAYHORN MUSIC | <input type="checkbox"/> cd #4242 | MILES DAVIS - SEVEN STEPS TO HEAVEN                             |
| <input type="checkbox"/> cd #484  | FREDDIE HUBBARD - RED CLAY                 |                                   |   |
| <input type="checkbox"/> cd #583  | BILL EVANS - WALTZ FOR DEBBY               |                                   |   |

# INTRODUCTION to the SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. These series of tones have traditionally been called scales. The scales listed here are the ones I most often hear musicians play. I have listed the Scale Syllabus in the key of C Concert so you can have a frame of reference and can compare the similarities and differences between the various chords/scales.

This SCALE SYLLABUS is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished, diminished and sus 4. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor and Blues scales and chords more than any other. Scales and chords used less often are the half-diminished, diminished and sus 4. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading...see the Scale Syllabus page. You should also check out Volume 26 "The Scale Syllabus" for more help with scales.

Each category begins with the scale most closely resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember--you, the player, are also a listener! Read pages 42 to 45 in Volume 1 "JAZZ: How To Play And Improvise" (Sixth Edition) for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any Scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend "Scales for Jazz Improvisation" by Dan Haerle, "Jazz Improvisation" by David Baker, "Patterns for Jazz" and "Complete Method for Jazz Improvisation" by Jerry Coker, and the "Repository of Scales & Melodic Patterns" by Yusef Lateef. These books are available from Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244 U.S.A., or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: Vol. 24 "Major & Minor"; Vol.21 "Gettin' It Together"; and Vol.16 "Turnarounds, Cycles & II/V7's." You might also check out the play-a-longs which have tunes in all keys: Vol. 42 "Blues In All Keys"; Vol. 47 "Rhythm In All Keys"; Vol. 57 "Minor Blues In All Keys"; and two more volumes, Vol. 67 "Tune Up" and Vol. 68 "Giant Steps"--each has several classic tunes in all twelve keys.

Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.



# SCALE SYLLABUS

**LEGEND:** H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or - = lower H; ø = Half-diminished; -3 = 3H (Minor Third)

| <u>CHORD/SCALE SYMBOL</u>  | <u>SCALE NAME</u>              | <u>WHOLE &amp; HALF STEP CONSTRUCTION</u>    | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |            |
|--|--------------------------------|--|--------------------------|--------------------------------|------------|
| C<br>C7<br>C-<br>Cø<br>C° <div style="display: inline-block; vertical-align: middle; margin-left: 10px;">             } FIVE BASIC CATEGORIES           </div> | Major                          | W W H W W W H                                | C D E F G A B C          | C E G B D                      |            |
|  | Dominant 7th                   | W W H W W W H                                | C D E F G A Bb C         | C E G Bb D                     |            |
|  | Minor(Dorian)                  | W H W W W W H                                | C D Eb F G A Bb C        | C Eb G Bb D                    |            |
|  | Half Diminished(Locrian)       | H W W H W W W                                | C Db Eb F Gb Ab Bb C     | C Eb Gb Bb                     |            |
|  | Diminished(8 tone scale)       | W H W H W H W H                              | C D Eb F Gb Ab A B C     | C Eb Gb A (Bbb)                |            |
| <hr/>  |                                |  |                          |                                |            |
| <u>1.MAJOR SCALE CHOICES</u>   | <u>SCALE NAME</u>              | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |            |
| CΔ(Can be written C)   | Major(don't emphasize the 4th) | W W H W W W H                                | C D E F G A B C          | C E G B D                      |            |
| C  | Major Pentatonic               | W W -3 W -3                                  | C D E G A C              | C E G B                        |            |
| CΔ+4   | Lydian(major scale with +4)    | W W W H W W H                                | C D E F# G A B C         | C E G B D                      |            |
| CΔ   | Bebop Scale                    | W W H W H H W H                              | C D E F G G# A B C       | C E G B D                      |            |
| CΔb6   | Harmonic Major                 | W W H W H -3 H                               | C D E F G Ab B C         | C E G B D                      |            |
| CΔ+5, +4   | Lydian Augmented               | W W W W H W H                                | C D E F# G# A B C        | C E G# B D                     |            |
| C  | Augmented                      | -3 H -3 H -3 H                               | C D# E G Ab B C          | C E G B D                      |            |
| C  | 6th Mode of Harmonic Minor     | -3 H W H W W H                               | C D# E F# G A B C        | C E G B D                      |            |
| C  | Diminished(begin with H step)  | H W H W H W H W                              | C Db D# E F# G A Bb C    | C E G B D                      |            |
| C  | Blues Scale                    | -3 W H H -3 W                                | C Eb F F# G Bb C         | C E G B D                      |            |
| <hr/>  |                                |  |                          |                                |            |
| <u>2.DOMINANT SCALE CHOICES</u>  | <u>SCALE NAME</u>              | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |            |
| C7   | Dominant 7th                   | W W H W W W H                                | C D E F G A Bb C         | C E G Bb D                     |            |
| C7   | Major Pentatonic               | W W -3 W -3                                  | C D E G A C              | C E G Bb D                     |            |
| C7   | Bebop Scale                    | W W H W W H H H                              | C D E F G A Bb B C       | C E G Bb D                     |            |
| C7 b9  | Spanish or Jewish scale        | H -3 H W H W W                               | C Db E F G Ab Bb C       | C E G Bb (Db)                  |            |
| C7+4   | Lydian Dominant                | W W W H W W H                                | C D E F# G A Bb C        | C E G Bb D                     |            |
| C7b6   | Hindu                          | W W H W H W W                                | C D E F G Ab Bb C        | C E G Bb D                     |            |
| C7+ (has #4 & #5)  | Whole Tone(6 tone scale)       | W W W W W W                                  | C D E F# G# Bb C         | C E G# Bb D                    |            |
| C7b9(also has #9 & #4)   | Diminished(begin with H step)  | H W H W H W H W                              | C Db D# E F# G A Bb C    | C E G Bb Db (D#)               |            |
| C7+9(also has b9, #4, #5)  | Diminished Whole Tone          | H W H W W W W                                | C Db D# E F# G# Bb C     | C E G# Bb D# (Db)              |            |
| C7   | Blues Scale                    | -3 W H H -3 W                                | C Eb F F# G Bb C         | C E G Bb D (D#)                |            |
| <hr/>  |                                |  |                          |                                |            |
| <u>DOMINANT 7th SUSPENDED 4th</u>  |                                |  |                          |                                |            |
| C7 sus 4   | } MAY BE WRITTEN G-/C          | Dom. 7th scale but don't emphasize the third | W W H W W W H            | C D E F G A Bb C               | C F G Bb D |
| C7 sus 4   |                                | Major Pentatonic built on b7                 | W W -3 W -3              | Bb C D F G Bb                  | C F G Bb D |
| C7 sus 4   |                                | Bebop Scale                                  | W W H W W H H H          | C D E F G A Bb B C             | C F G Bb D |
| <hr/>  |                                |  |                          |                                |            |
| <u>3.MINOR SCALE CHOICES*</u>  | <u>SCALE NAME</u>              | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |            |
| C- or C-7  | Minor(Dorian)                  | W H W W W W H                                | C D Eb F G A Bb C        | C Eb G Bb D F                  |            |
| C- or C-7  | Pentatonic(Minor Pentatonic)   | -3 W W -3 W                                  | C Eb F G Bb C            | C Eb G Bb D                    |            |
| C- or C-7  | Bebop Scale                    | W H H W W W H W                              | C D Eb E F G A Bb C      | C Eb G Bb D F                  |            |
| C-Δ (maj. 7th)   | Melodic Minor(ascending)       | W H W W W W H                                | C D Eb F G A B C         | C Eb G B D F                   |            |
| C- or C-7  | Bebop Minor                    | W H W W H H W H                              | C D Eb F G G# A B C      | C Eb G B D                     |            |
| C- or C-7  | Blues Scale                    | -3 W H H -3 W                                | C Eb F F# G Bb C         | C Eb G Bb D (F)                |            |
| C-Δ (b6 & maj. 7th)  | Harmonic Minor                 | W H W W H -3 H                               | C D Eb F G Ab B C        | C Eb G B D F                   |            |
| C- or C-7  | Diminished(begin with W step)  | W H W H W H W H                              | C D Eb F F# G# A B C     | C Eb G B D F                   |            |
| C- or C-b9b6   | Phrygian                       | H W W W H W W                                | C Db Eb F G Ab Bb C      | C Eb G Bb                      |            |
| C- or C-b6   | Pure or Natural Minor, Aeolian | W H W W H W W                                | C D Eb F G Ab Bb C       | C Eb G Bb D F                  |            |
| <hr/>  |                                |  |                          |                                |            |
| <u>4.HALF DIMINISHED SCALE CHOICES</u>   | <u>SCALE NAME</u>              | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |            |
| Cø   | Half Diminished(Locrian)       | H W W H W W W                                | C Db Eb F Gb Ab Bb C     | C Eb Gb Bb                     |            |
| Cø#2   | Half Diminished #2(Locrian #2) | W H W H W W W                                | C D Eb F Gb Ab Bb C      | C Eb Gb Bb D                   |            |
| Cø(with or without #2)   | Bebop Scale                    | H W W H H H W W                              | C Db Eb F Gb G Ab Bb C   | C Eb Gb Bb                     |            |
| <hr/>  |                                |  |                          |                                |            |
| <u>5.DIMINISHED SCALE CHOICES</u>  | <u>SCALE NAME</u>              | <u>W &amp; H CONSTRUCTION</u>                | <u>SCALE IN KEY OF C</u> | <u>BASIC CHORD IN KEY OF C</u> |            |
| C°   | Diminished(8 tone scale)       | W H W H W H W H                              | C D Eb F Gb Ab A B C     | C Eb Gb A                      |            |

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

\*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic and then any of the remaining Minor scale choices.