

Workbook *to Accompany*

Jazz Theory

From Basic To Advanced Study

Jazz Theory From Basic To Advanced Study WORKBOOK

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Preface

HOW TO USE THE COMPANION WEBSITE

www.routledge.com/textbooks/cw/terefenko

The companion website contains three large sections: **WORKBOOK**, **RECORDINGS**, and **APPENDICES/AUXILIARIES**.

Workbook

The workbook sections closely follow the structure of the textbook; they are divided into three parts (Basic, Intermediate, and Advanced) along with the individual chapters. Such a user-friendly design enables easy access to all exercises and recordings. The **WORKBOOK** contains different types of written assignments, practice routines, play along sessions, keyboard realizations, play and sing tasks, and ear training drills; they are carefully designed to master the content of *Jazz Theory: From Basic To Advanced Study*. All the exercises and scores are downloadable as PDFs.

The choice of specific tasks in each chapter depends on the content of the individual chapters. For example, Chapter 13 includes various keyboard tasks and ear training drills, but contains no play along sessions; Chapter 10 features more play along tracks than any other types of exercises. The main objective of Chapter 10 of the book, for instance, is to put the content of Part I to practical use. You will quickly realize that to be successful at playing with the rhythm section (tracks 5–18), you will need a solid command of the modes in all 12 keys (Chapter 7). Since the primary goal of these play along sessions is to acquaint your ear with the sound of the fourteen modes and to find that sound on your instrument, start by playing the most important notes from the mode (guide tones and beauty marks) and negotiate them in some kind of rhythmic fashion. Having established the connection between theoretical concepts (guide tones and beauty marks in this particular instance) and practice (the ability to effortlessly play them on your instrument), you will begin to listen to your own playing and to interact with the rhythm section. Next, start using the motifs from the book (figure 10.10) and transpose them to 12 keys. With these motifs, focus on the techniques of motivic development (Chapter 10), select a single technique, and explore it in your playing. As you get more comfortable with handling one technique at a time, explore improvising with two (or more) techniques.

Finally, you are ready to compose your own motifs and use them in improvisation. As you see, tracks 5–18 (as well as other play along tracks) work just as well for advanced players as for beginners. The process described above illustrates how to use play along tracks; this process can be summarized as follows: 1) establish a connection between theory and practice, 2) practice on your instrument, 3) begin with the material that you can handle, 4) challenge yourself, and 5) be creative.

A measured approach to completing assignments, works for the majority of exercises included in the **WORKBOOK**. Take, for instance, Exercise 3.3. The exercise includes seven 4-bar progressions to be

realized at the keyboard in C major and/or A minor. The basic objective for all playing exercises is to be able to perform a given task at a steady tempo and without breaks. Start at a comfortable tempo (♩ = 50) and play the progressions from Exercise 3.3 from beginning to end without interruption. Using a metronome is highly recommended. Gradually increase the speed of your performance to ♩ = 96. The instructions for this and other keyboard exercises include the dreaded phrase: “transpose to all 12 keys.” Playing in all 12 keys is an essential skill for the contemporary musician, yet learning to play in all keys is a long and arduous process. (In the book—especially in Chapters 6, 12, 13, and 15—the “12 key” icon is used as a reminder to perform the specific musical figures in all 12 keys.) To facilitate this process, learn a progression in the original key. Once you master the progression in a single key and explore different positions/inversions of chords, start transposing it to two or three different keys. Practice the progressions in two or three keys and then start adding more keys to your practice routines. You will notice that once you work diligently through six different transpositions, the remaining ones will be quite easy to realize. To master the skill of playing in 12 keys, you need to be consistent, succumb to daily practice routines, and allow the passing of time to see the results.

In studying jazz, it is imperative to develop an impeccable ear capable of identifying complex chord formations and harmonic progressions. The WORKBOOK also features different types of ear training activities: rhythmic dictations, harmonic dictations, chord recognition, singing, set-class identification, etc. To access them, click on the corresponding icon. I recommend that you complete each ear training drill *before* proceeding to the next one, no matter how trivial that drill might seem. Without internalizing the sound of individual intervals/triads in Chapter 1 or four-part chords in Chapter 4, for instance, the ability to hear more complex five-part chords in Chapter 5 or upper-structure triads in Chapter 14 may prove challenging. Furthermore, when individual chords or the II–V–I progressions from Part I begin to form four-bar progressions in Chapter 13 or eight-bar phrase models in Chapter 21, the ability to identify individual formations is of utmost importance to make tonal sense out of complete harmonic progressions. Since certain tracks for ear training drills contain multiple intervals, harmonic formations, chord progressions, or set classes, I recommend starting each track at a different location to avoid memorizing the sequence of events.

Recordings

In addition to various written and ear training exercises in the WORKBOOK, the companion website also contains the recordings of musical figures from the book. The Recordings section is also organized exactly as the textbook (three parts and individual chapters) and gives you immediate access to all audio files. These recordings are quite useful when you are away from the keyboard (or have insufficient keyboard skills) and want to hear a particular musical illustration. By listening to these audio recordings you are mapping individual theoretical entities (chords, modes, progressions, scales, phrase modes, sets, etc.) with their sound and, thus, training and improving your ears.

Appendices/Auxiliaries

This section contains some useful material that complements the book. *Selected Discography* (Appendix F), for instance, contains the list of recordings for standard tunes discussed in the book. For each tune, there are representative recordings that show how the different jazz artists from different eras appropriated these tunes into their repertoire and how different these interpretations are; this extraordinary interpretive diversity demonstrates the limitless potential of standard tunes. Listening

to jazz goes hand in hand with learning how to improvise and how to find one's musical voice. Without exploring the rich canon of recorded jazz, one's quest for learning how to improvise might be deterred indefinitely. *Selected Discography* and *List of Solos to Transcribe* in Appendix E (as well as additional footnotes in the book) provide many valuable listening resources. In keeping with the study of repertory, *999 Standard Tunes-Composers and Lyricists* in Appendix G provides an alphabetical list of songs mentioned in Chapters 21–24 of the book, while *200 Standard Tunes You Should Know* in Appendix H contains a list of essential tunes (out of the 999) that jazz musicians should be familiar with.

Finally, the WORKBOOK contains downloadable scores for ear training drills, extra scores for *Play Along DVD* in Appendix C (convenient to use with your iPad on the music stand), an *Answer Key for Written Exercises* (Appendix A), and *Answer Key for Ear Training Drills* in Appendix B (with a few exercises realized in full score so you can see what I played on the recording).

PART ONE

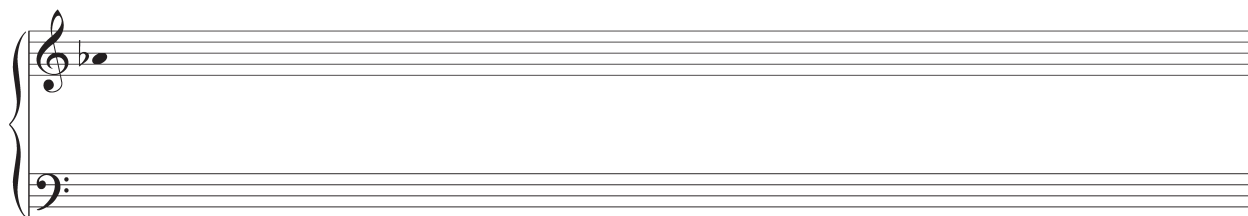
Basics

CHAPTER ONE

Music Fundamentals

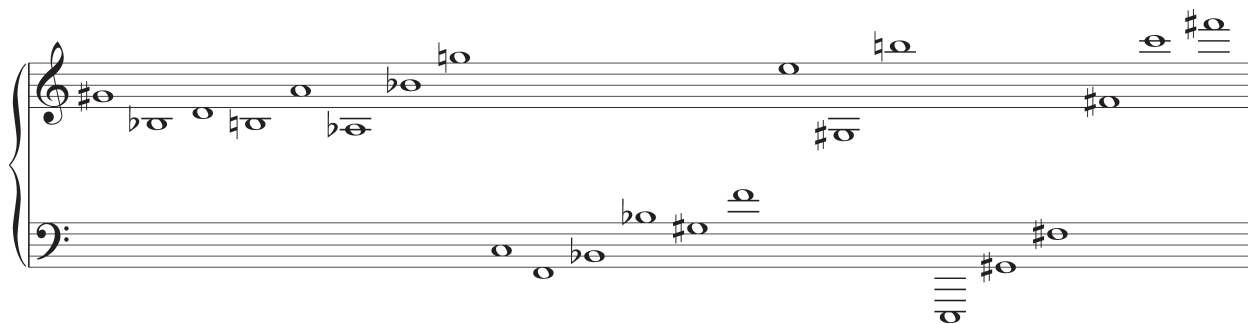
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following pitches.



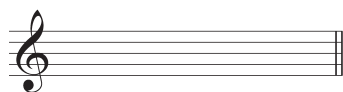
A \flat 4 F6 D4 C \sharp 4 B \flat 3 A \sharp 0 E \flat 1 A2 F \sharp 6 D \sharp 4 C \sharp 5 A \flat 7 C4 D3 B5 F \flat 5 G6 F \sharp 4 G \flat 4 B \sharp 6

2. Using letter names and octave registers, identify the following notes.

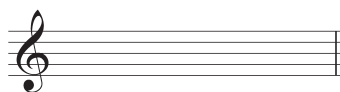


3. Using accidentals, notate the following scales.

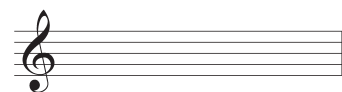
B \flat major



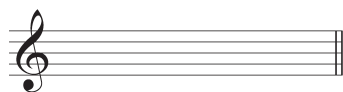
G major



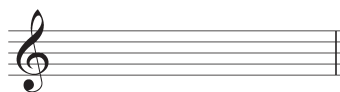
A \flat major



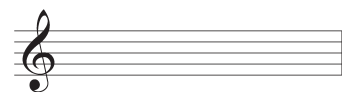
C natural minor



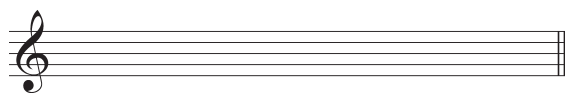
G harmonic minor



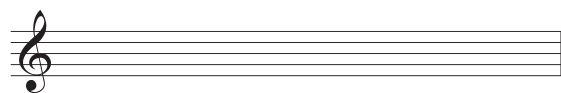
F harmonic minor



F \sharp melodic minor (ascending–descending)

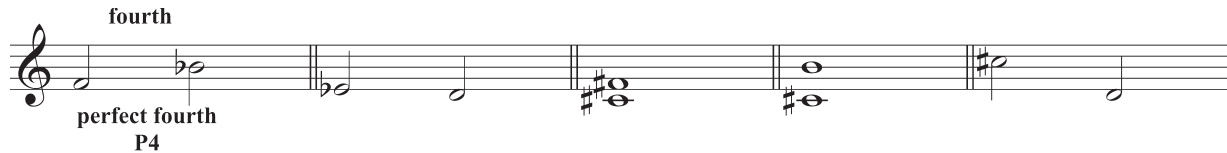


B \flat melodic minor (ascending–descending)

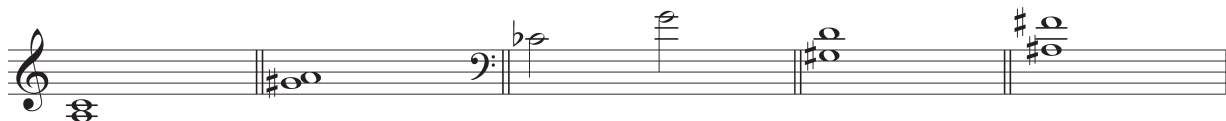


6. Using generic and complete interval names, identify the following intervals.

fourth



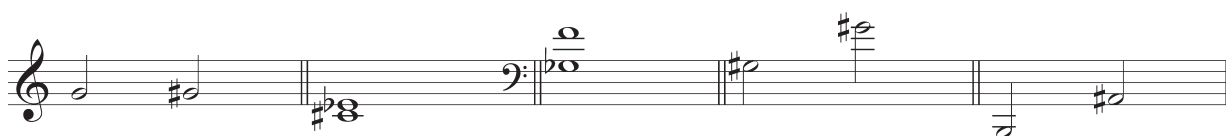
perfect fourth
P4



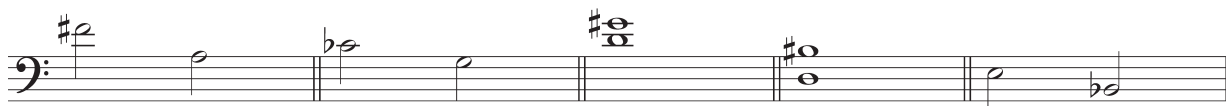
perfect fifth
P5



perfect fourth
P4



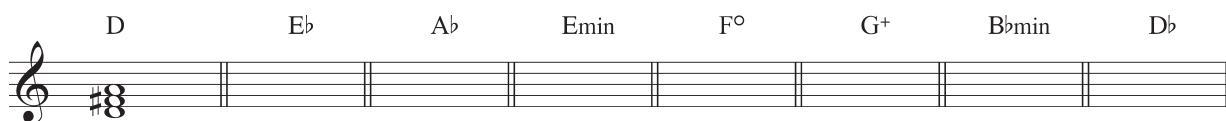
perfect fifth
P5



perfect fourth
P4

7. Notate the following root position triads.

D Eb Ab Emin F° G+ Bbmin Db



EAR TRAINING DRILLS

Instructions for Tracks 1–12

Each track contains **TWELVE** randomly chosen pitches. Sing and/or play on your instrument the assigned interval above the pitch you hear on the recording. After a brief pause, the answer is given.

Track 1: Sing/play a **minor 2nd**

TRACK 1

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 2: Sing/play a **major 2nd**

TRACK 2

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 3: Sing/play a **minor 3rd**

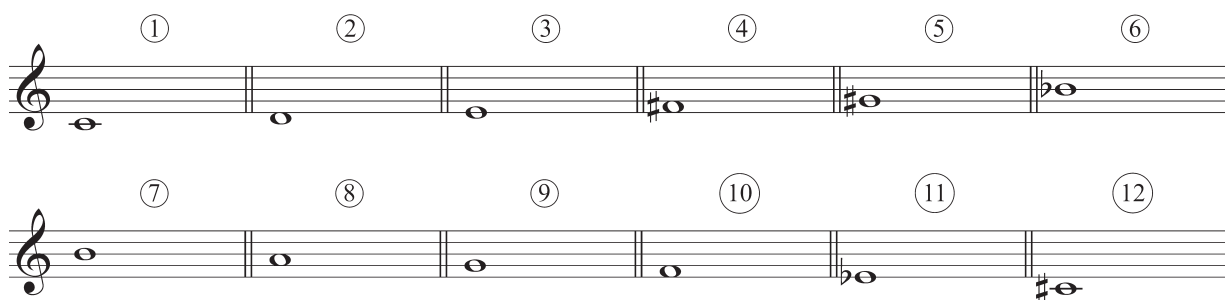
TRACK 3

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

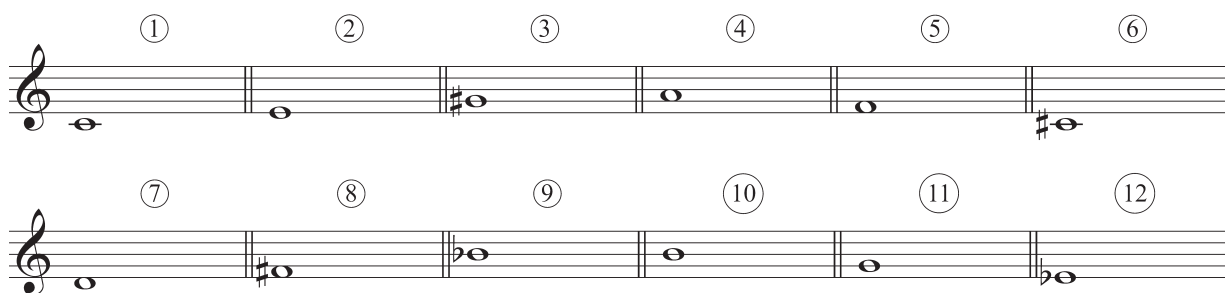
Track 4: Sing/play a **major 3rd**

TRACK 4



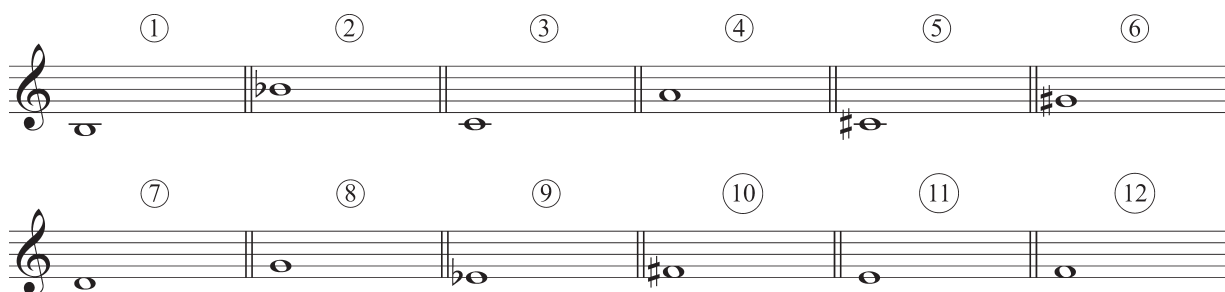
Track 5: Sing/play a **perfect 4th**

TRACK 5



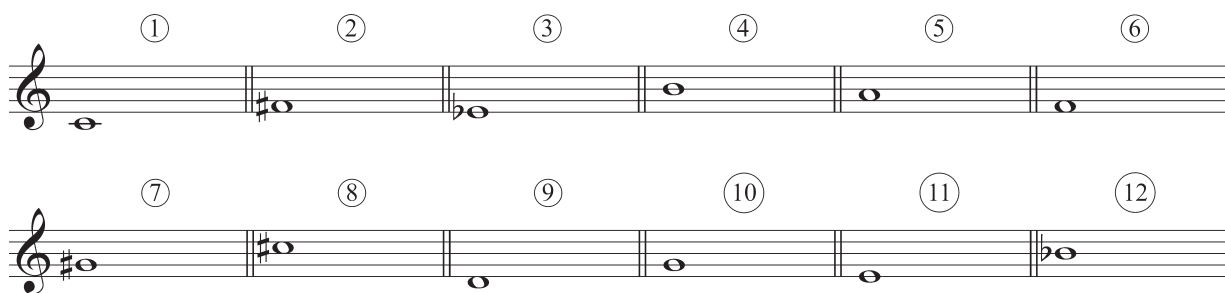
Track 6: Sing/play an **augmented 4th**

TRACK 6



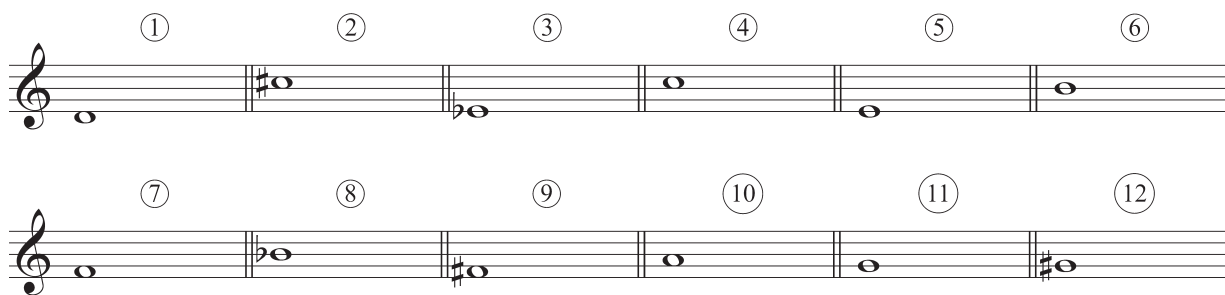
Track 7: Sing/play a perfect 5th

TRACK 7



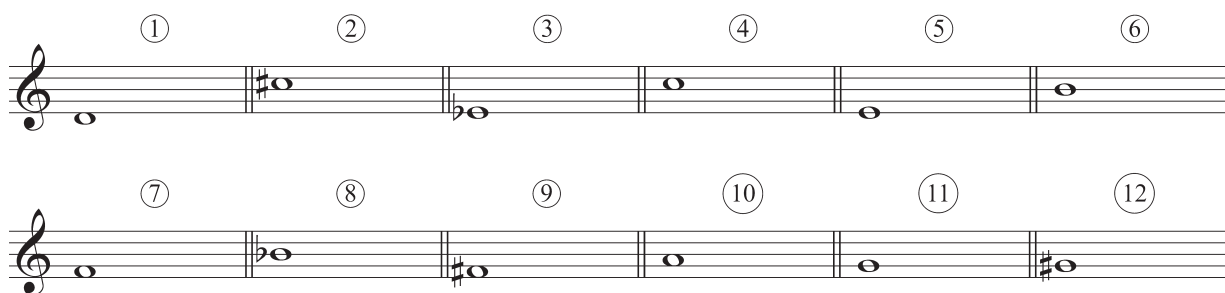
Track 8: Sing/play a minor 6th

TRACK 8



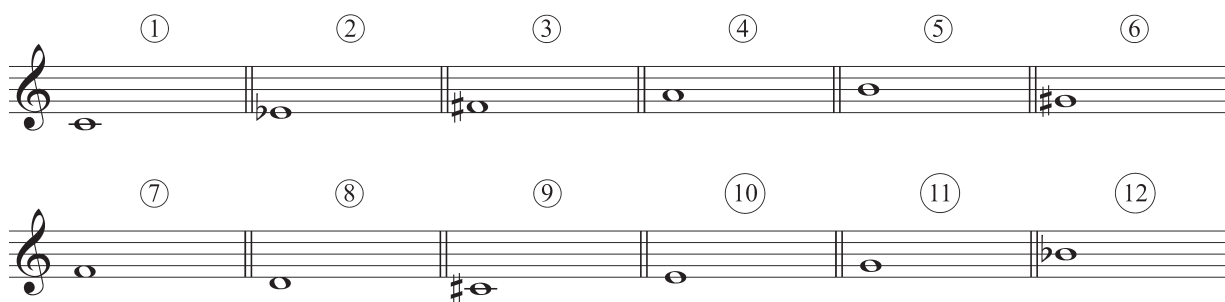
Track 9: Sing/play a major 6th

TRACK 9



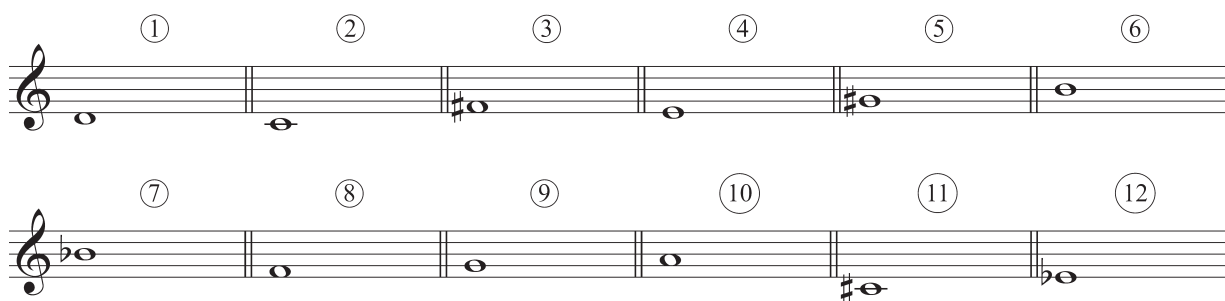
Track 10: Sing/play a **minor 7th**

TRACK 10



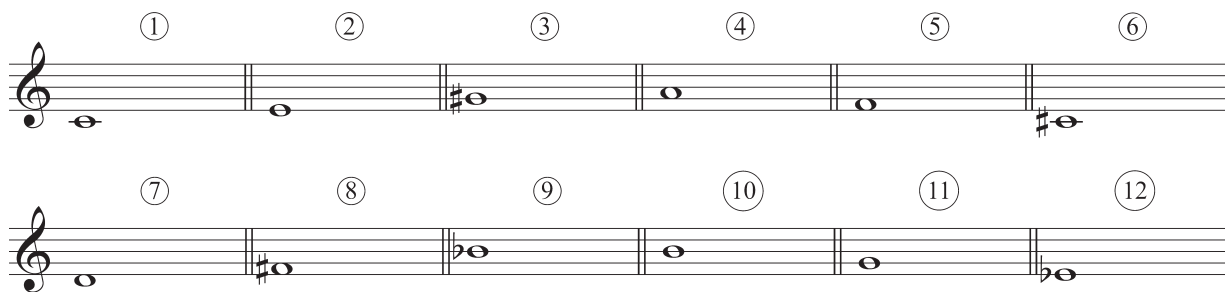
Track 11: Sing/play a **major 7th**

TRACK 11



Track 12: Sing/play a **perfect 8ve**

TRACK 12



Track 13 contains **FORTY** ascending and descending intervals. Identify the quality of each interval.
(Answer Key)

TRACK 13

Track 13 consists of 40 numbered intervals, each presented on a five-line staff with a treble clef. The intervals are as follows:

- 1: C4 to D4 (half note)
- 2: D4 to E4 (half note)
- 3: E4 to F4 (half note)
- 4: F4 to G4 (half note)
- 5: G4 to A4 (half note)
- 6: A4 to B4 (half note)
- 7: B4 to C5 (half note)
- 8: C5 to B4 (half note)
- 9: B4 to A4 (half note)
- 10: A4 to G4 (half note)
- 11: G4 to F4 (half note)
- 12: F4 to E4 (half note)
- 13: E4 to D4 (half note)
- 14: D4 to C4 (half note)
- 15: C4 to B3 (half note)
- 16: B3 to A3 (half note)
- 17: A3 to G3 (half note)
- 18: G3 to F3 (half note)
- 19: F3 to E3 (half note)
- 20: E3 to D3 (half note)
- 21: D3 to C3 (half note)
- 22: C3 to B2 (half note)
- 23: B2 to A2 (half note)
- 24: A2 to G2 (half note)
- 25: G2 to F2 (half note)
- 26: F2 to E2 (half note)
- 27: E2 to D2 (half note)
- 28: D2 to C2 (half note)
- 29: C2 to B1 (half note)
- 30: B1 to A1 (half note)
- 31: A1 to G1 (half note)
- 32: G1 to F1 (half note)
- 33: F1 to E1 (half note)
- 34: E1 to D1 (half note)
- 35: D1 to C1 (half note)
- 36: C1 to B0 (half note)
- 37: B0 to A0 (half note)
- 38: A0 to G0 (half note)
- 39: G0 to F0 (half note)
- 40: F0 to E0 (half note)

Track 14 contains **FORTY** harmonic intervals. Identify. (Answer Key)

TRACK 14

Track 14 displays 40 numbered harmonic intervals on a treble clef staff. The intervals are as follows:

Interval Number	Interval
1	C4 - C5
2	B3 - C4
3	B3 - C#4
4	C4 - G4
5	C4 - C#5
6	C4 - D4
7	B3 - C4
8	B3 - C#4
9	C4 - G4
10	C4 - C#5
11	C4 - C5
12	B3 - C4
13	B3 - C#4
14	B3 - C#4
15	C4 - D4
16	B3 - C4
17	B3 - C4
18	B3 - C4
19	C4 - G4
20	C4 - C#5
21	C#4 - D4
22	B3 - C4
23	B3 - C#4
24	C4 - D4
25	C4 - C5
26	C4 - C5
27	B3 - C4
28	B3 - C#4
29	C4 - G4
30	C4 - C#5
31	C4 - D4
32	C4 - G4
33	B3 - C#4
34	C4 - G#4
35	B3 - C#4
36	C4 - D4
37	C4 - G4
38	B3 - C#4
39	B3 - C4
40	C4 - G4

Track 15 contains **THIRTY** triads in root position, first inversion or second inversion. Identify.
(Answer Key)

TRACK 15

Track 15 displays 30 numbered triads across six staves. Each staff contains five triads, numbered 1 through 30. The triads are written in treble clef and are separated by double bar lines. The notes are as follows:

- 1: C4, E4, G4
- 2: C4, E4, G4
- 3: C4, E4, G4
- 4: C4, E4, G4
- 5: C4, E4, G4
- 6: C4, E4, G4
- 7: C4, E4, G4
- 8: C4, E4, G4
- 9: C4, E4, G4
- 10: C4, E4, G4
- 11: C4, E4, G4
- 12: C4, E4, G4
- 13: C4, E4, G4
- 14: C4, E4, G4
- 15: C4, E4, G4
- 16: C4, E4, G4
- 17: C4, E4, G4
- 18: C4, E4, G4
- 19: C4, E4, G4
- 20: C4, E4, G4
- 21: C4, E4, G4
- 22: C4, E4, G4
- 23: C4, E4, G4
- 24: C4, E4, G4
- 25: C4, E4, G4
- 26: C4, E4, G4
- 27: C4, E4, G4
- 28: C4, E4, G4
- 29: C4, E4, G4
- 30: C4, E4, G4

CHAPTER TWO

Jazz Rhythm

PRACTICING RHYTHM

1. Practice the rhythmic figures from figure 2.3 (TEXTBOOK) on a single pitch with a metronome on “2 and 4.”
2. Practice constant swing 8th notes “behind,” “in the middle,” and “in front” of the beat, with a metronome on “2 and 4,” using all major and minor scales. Use the following melodic patterns:

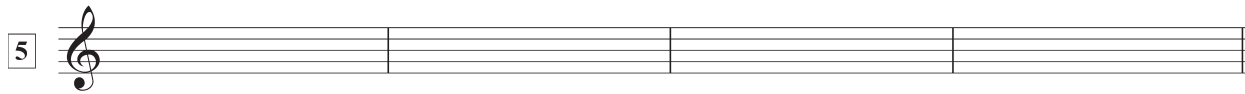
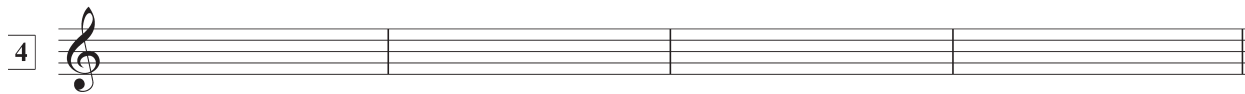
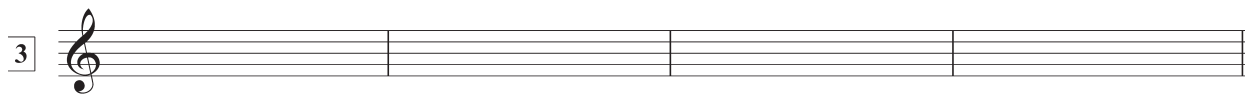
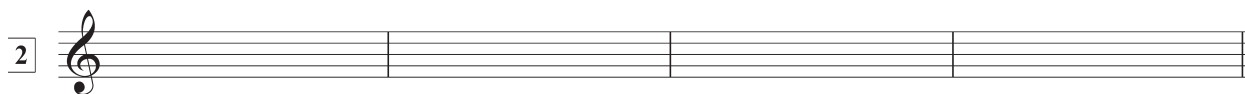
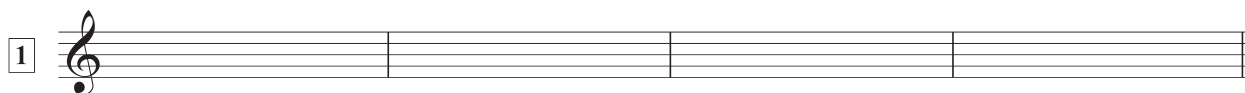
Swing

$\text{♩} = 66$



EAR TRAINING DRILLS

Track 16 contains **NINE** four-bar phrases performed at a medium swing tempo. Transcribe the rhythm and notate it on the score provided below. The first phrase is transcribed and notated. (Answer Key)

TRACK 16**Swing** $\text{♩} = 76$ 

CHAPTER THREE

Harmonic Function

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following triads.

A major

IV V vi

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains three triads: a D major triad (IV), an E major triad (V), and a C# minor triad (vi).

G minor

iv V i VI

A musical staff in treble clef with a key signature of one flat (F). It contains four triads: an F minor triad (iv), an A major triad (V), a G minor triad (i), and a B major triad (VI).

G major

ii V I vi

A musical staff in treble clef with a key signature of one sharp (F#). It contains four triads: an A minor triad (ii), a B major triad (V), a G major triad (I), and an F# minor triad (vi).

E \flat major

vi IV ii vii $^{\circ}$

A musical staff in treble clef with a key signature of three flats (B \flat , E \flat , and A \flat). It contains four triads: a D minor triad (vi), a C major triad (IV), an E \flat major triad (ii), and a B \flat diminished triad (vii $^{\circ}$).

B minor

\sharp vi $^{\circ}$ ii V i

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains four triads: a D# diminished triad (\sharp vi $^{\circ}$), an E minor triad (ii), a B minor triad (V), and a B minor triad (i).

D minor

ii $^{\circ}$ V \sharp vii $^{\circ}$ i

A musical staff in treble clef with a key signature of one flat (F). It contains four triads: a C diminished triad (ii $^{\circ}$), a D major triad (V), an E \sharp diminished triad (\sharp vii $^{\circ}$), and a D minor triad (i).

2. Analyze the following triads with lead-sheet symbols.

Emin _____

A musical staff in treble clef containing eight triads. The first triad is an E minor triad, which is labeled "Emin" and underlined. The remaining seven triads are blank, each followed by a horizontal line for the student to write the lead-sheet symbol.

3. Realize the following harmonic progressions on the keyboard in the manner shown below. Begin each progression with $\hat{1}$, $\hat{3}$, or $\hat{5}$ in the soprano voice. Transpose these progressions to all 12 keys.

Three harmonic progressions are shown in 4/4 time, each in a grand staff (treble and bass clef). The first progression starts with a soprano line (treble clef) showing notes for chords C, G, Amin, Emin, F, C, G, C. The second progression starts with a soprano line showing notes for chords C, G, Amin, Emin, F, C, G, C. The third progression starts with a soprano line showing notes for chords C, G, Amin, Emin, F, C, G, C.

1

1

C G Amin Emin F B° Emir Amin Dmin G C

2

2

Amin E/G# Amin G C G Amin E Amin

3

Amin \equiv G \sharp /B \equiv Amin/C \equiv Dmin \equiv E \equiv F \equiv Dmin B \circ \equiv E \equiv Amin

4

I ..⁶ IV ii V ..⁶ I

6

i V VI III iv ii° V i

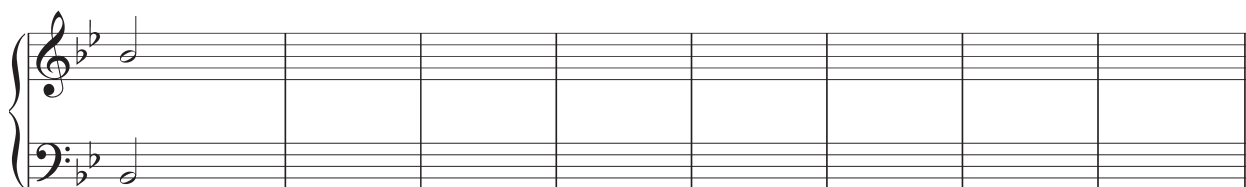
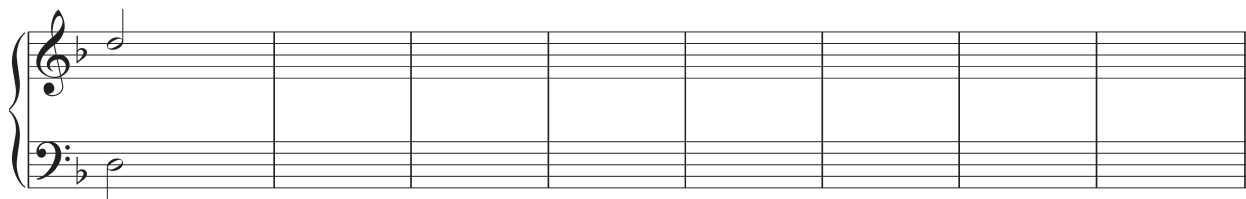
7 

4. Analyze the following progression with lead-sheet symbols, Roman numerals, and function symbols in a manner similar to figure 3.12 (TEXTBOOK).

EAR TRAINING DRILLS

Instructions for Tracks 17–18

Each track contains an 8-bar harmonic progression realized using keyboard style texture. On the staff below, notate the outer-voice counterpoint and analyze the progression with lead-sheet notation, Roman numerals, and function symbols. (Answer Key)

Track 17**TRACK 17****Track 18****TRACK 18**

CHAPTER FOUR

Four-Part Chords

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following root position four-part chords.

Dmin6 F#Maj7 F7sus Gmin(#7) Eø7 Bb7(b5) AMaj7(#5) D#°7

2. Analyze the following four-part chords with lead-sheet symbols.

Emin7 _____

3. Create three “drop 2” voicings for the following close position four-part chords.

DMaj7 GMaj7(b5) Dbmin7 A7(#5)

Emin6 Ab7sus Bbmin(#7) D#°7

AbMaj7(#5) B°(#7) Ebmin7 Bb6

EAR TRAINING DRILLS

Instructions for Tracks 19–24

Each track contains **TWELVE** randomly chosen triads or incomplete 7th chords (without the fifth). Sing/play the assigned essential chord tone or pitch alteration. After a brief pause, the answer is given.

Track 19: Sing/play a major 6th

TRACK 19

Track 19 displays 12 triads on a grand staff (treble and bass clefs). The triads are numbered 1 through 12. The notes are as follows:

Number	Notes
1	G4, B4, D5
2	F4, A4, C5
3	E4, G4, B4
4	D4, F4, A4
5	C4, E4, G4
6	B3, D4, F4
7	A3, C4, E4
8	G3, B3, D4
9	F3, A3, C4
10	E3, G3, B3
11	D3, F3, A3
12	C3, E3, G3

Track 20: Sing/play a minor 7th

TRACK 20

Track 20 displays 12 triads on a grand staff. The triads are numbered 1 through 12. The notes are as follows:

Number	Notes
1	G4, B4, D5
2	F#4, A4, C5
3	E4, G4, B4
4	D4, F4, A4
5	C4, E4, G4
6	B3, D4, F4
7	A3, C4, E4
8	G3, B3, D4
9	F#3, A3, C4
10	E3, G3, B3
11	D3, F3, A3
12	C3, E3, G3

Track 21: Sing/play a major 7th

TRACK 21

Track 21 displays 12 triads on a grand staff. The triads are numbered 1 through 12. The notes are as follows:

Number	Notes
1	G4, B4, D5
2	F#4, A4, C5
3	E4, G4, B4
4	D4, F4, A4
5	C4, E4, G4
6	B3, D4, F4
7	A3, C4, E4
8	G3, B3, D4
9	F#3, A3, C4
10	E3, G3, B3
11	D3, F3, A3
12	C3, E3, G3

Track 22: Sing/play a diminished 7th

TRACK 22

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 23: Sing/play a $\flat 5$ th

TRACK 23

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 24: Sing/play a $\sharp 5$ th

TRACK 24

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 25 contains **THIRTY** randomly chosen major or minor four-part chords in root position. Identify the type of each chord. (Answer Key)

TRACK 25

Track 25 displays 30 numbered chords in root position, organized into six rows of five. Each chord is represented by a single note on a grand staff (treble and bass clefs).

- Row 1: ① (C4), ② (B3), ③ (B3), ④ (C4), ⑤ (C4)
- Row 2: ⑥ (C#4), ⑦ (C4), ⑧ (C4), ⑨ (C#4), ⑩ (C4)
- Row 3: ⑪ (C4), ⑫ (B3), ⑬ (C4), ⑭ (C4), ⑮ (C4)
- Row 4: ⑯ (C4), ⑰ (B3), ⑱ (C4), ⑲ (C4), ⑳ (B3)
- Row 5: ㉑ (C4), ㉒ (C4), ㉓ (C4), ㉔ (B3), ㉕ (B3)
- Row 6: ㉖ (C4), ㉗ (C4), ㉘ (B3), ㉙ (C4), ㉚ (B3)

Track 26 contains **THIRTY** randomly chosen dominant 7th or intermediary four-part chords in root position. Identify. (Answer Key)

TRACK 26

Track 26 displays 30 numbered four-part chords in root position, arranged in six rows of five. Each chord is represented by a single note on a five-line staff with a treble clef. The notes are as follows:

Chord Number	Note
1	C4
2	Bb3
3	E4
4	F#4
5	E4
6	C4
7	D4
8	E4
9	F4
10	Gb4
11	E4
12	C4
13	D4
14	F#4
15	Gb4
16	E4
17	D4
18	Bb3
19	Bb3
20	F#4
21	C4
22	C4
23	D4
24	Bb3
25	E4
26	C4
27	F#4
28	F#4
29	Bb3
30	C4

Track 27 contains **THIRTY** randomly chosen four-part chords orchestrated with various “drop 2” voicings. Identify. (Answer Key)

TRACK 27

Track 27 displays 30 numbered four-part chords, each in piano style (treble and bass clefs). The chords are arranged in six rows of five. The notes are as follows:

Chord	Notes (Bass to Treble)
1	C4, E3, G3, C4
2	C4, E3, G3, C4
3	C4, E3, G3, C4
4	C4, E3, G3, C4
5	C4, E3, G3, C4
6	C4, E3, G3, C4
7	C4, E3, G3, C4
8	C4, E3, G3, C4
9	C4, E3, G3, C4
10	C4, E3, G3, C4
11	C4, E3, G3, C4
12	C4, E3, G3, C4
13	C4, E3, G3, C4
14	C4, E3, G3, C4
15	C4, E3, G3, C4
16	C4, E3, G3, C4
17	C4, E3, G3, C4
18	C4, E3, G3, C4
19	C4, E3, G3, C4
20	C4, E3, G3, C4
21	C4, E3, G3, C4
22	C4, E3, G3, C4
23	C4, E3, G3, C4
24	C4, E3, G3, C4
25	C4, E3, G3, C4
26	C4, E3, G3, C4
27	C4, E3, G3, C4
28	C4, E3, G3, C4
29	C4, E3, G3, C4
30	C4, E3, G3, C4


CHAPTER FIVE

Five-Part Chords


WRITTEN ASSIGNMENTS

1. On the staff below, notate the following root position five-part chords.

D7($\flat^9_{\flat 5}$) Fmin⁹($\flat 6$) A \flat /₉ E¹³(\sharp^9)sus B \flat 7($\sharp^9_{\sharp 5}$) Gmin⁹($\flat 5$)




2. Analyze the following five-part chords with lead-sheet symbols.



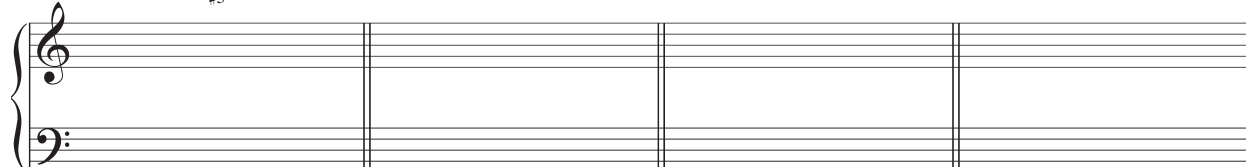
Fmin⁹ _____

3. Create four “drop 2” voicings for the following close position five-part chords.


F \sharp ⁹sus



B7($\flat^9_{\sharp 5}$)sus Bmin⁹ A⁹($\sharp 5$) A \flat /₉



F \sharp min⁹($\sharp 7$) GMaj⁹($\sharp 5$) D \sharp ^{o9} D \flat Maj⁹($\flat 5$)



B⁹_{sus} E^bmin⁹(^b5) B^b⁹ D^b7(^b9)₅

D7(^b9)₅ C7([#]9) EMaj⁹ E^b7([#]9)₅_{sus}

EAR TRAINING DRILLS

Instructions for Tracks 28–34

Each track contains **TWELVE** randomly chosen four-part chords or incomplete five-part chords (without the fifth or the major third). Sing/play the assigned extension. After a brief pause, the answer is given.

Track 28: Sing/play a major 9th

TRACK 28

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 29: Sing/play a $\flat 9^{\text{th}}$

TRACK 29

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 30: Sing/play a $\sharp 9^{\text{th}}$

TRACK 30

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 31: Sing/play a perfect 11th

TRACK 31

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 32: Sing/play a major 13th

TRACK 32

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 33: Sing/play a $\flat 5^{\text{th}}/\sharp 11^{\text{th}}$

TRACK 33

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 34: Sing/play a $\sharp 5^{\text{th}}/\flat 13^{\text{th}}$

TRACK 34

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 35 contains **THIRTY-ONE** randomly chosen major, minor, or intermediary five-part chords in root position. Each chord is first played melodically and then harmonically. Identify the type of each chord. (Answer Key)

TRACK 35

Track 35 displays 31 numbered chords in root position on a treble clef staff. The chords are arranged in six rows, with five chords per row. Each chord is represented by a single note on a five-line staff, with a double bar line separating each chord. The notes are as follows:

Chord Number	Note
1	C4
2	F4
3	G4
4	A4
5	B4
6	C4
7	F4
8	G4
9	A#4
10	B4
11	C4
12	F4
13	G#4
14	A4
15	B4
16	C4
17	F4
18	G4
19	A4
20	B4
21	C4
22	F4
23	G4
24	A#4
25	B4
26	C4
27	F4
28	G4
29	A4
30	B4
31	C4

Track 36 contains **THIRTY** randomly chosen dominant 7th five-part chords in root position. Identify. (Answer Key)

TRACK 36

Track 36 displays 30 dominant 7th five-part chords in root position, numbered 1 through 30. The chords are arranged in six rows of five. Each chord is represented by a single note on a five-line staff, with a treble clef and a key signature of one flat (Bb). The notes are as follows:

Chord Number	Note
1	C4
2	D4
3	E4
4	F4
5	G4
6	A4
7	B4
8	C5
9	D5
10	E5
11	F5
12	G5
13	A5
14	B5
15	C6
16	D6
17	E6
18	F6
19	G6
20	A6
21	B6
22	C7
23	D7
24	E7
25	F7
26	G7
27	A7
28	B7
29	C8
30	D8

Track 37 contains **THIRTY** randomly chosen suspended dominant five-part chords in root position. Identify. (Answer Key)

TRACK 37

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

Track 38 contains **FIFTY** randomly chosen five-part chords orchestrated with various “drop 2” voicings. Identity. (Answer Key)

TRACK 38

① ② ③ ④ ⑤

Five musical staves, each with a treble and bass clef. Chord 1: Treble is empty, Bass has a whole note C. Chord 2: Treble is empty, Bass has a whole note Bb. Chord 3: Treble is empty, Bass has a whole note G. Chord 4: Treble is empty, Bass has a whole note Fb. Chord 5: Treble is empty, Bass has a whole note E.

⑥ ⑦ ⑧ ⑨ ⑩

Five musical staves, each with a treble and bass clef. Chord 6: Treble is empty, Bass has a whole note C. Chord 7: Treble is empty, Bass has a whole note Bb. Chord 8: Treble is empty, Bass has a whole note G. Chord 9: Treble is empty, Bass has a whole note F# (sharped). Chord 10: Treble is empty, Bass has a whole note E.

⑪ ⑫ ⑬ ⑭ ⑮

Five musical staves, each with a treble and bass clef. Chord 11: Treble is empty, Bass has a whole note C. Chord 12: Treble is empty, Bass has a whole note Bb. Chord 13: Treble is empty, Bass has a whole note G. Chord 14: Treble is empty, Bass has a whole note F. Chord 15: Treble is empty, Bass has a whole note Eb.

⑯ ⑰ ⑱ ⑲ ⑳

Five musical staves, each with a treble and bass clef. Chord 16: Treble is empty, Bass has a whole note C. Chord 17: Treble is empty, Bass has a whole note Bb. Chord 18: Treble is empty, Bass has a whole note G. Chord 19: Treble is empty, Bass has a whole note F. Chord 20: Treble is empty, Bass has a whole note Eb.

㉑ ㉒ ㉓ ㉔ ㉕

Five musical staves, each with a treble and bass clef. Chord 21: Treble is empty, Bass has a whole note C. Chord 22: Treble is empty, Bass has a whole note Bb. Chord 23: Treble is empty, Bass has a whole note G. Chord 24: Treble is empty, Bass has a whole note F. Chord 25: Treble is empty, Bass has a whole note Eb.

26 27 28 29 30

Handwritten musical notation for measures 26 through 30. The staff is in bass clef with a key signature of one flat (B-flat). The notes are: 26: B-flat, 27: A, 28: G, 29: F, 30: E.

31 32 33 34 35

Handwritten musical notation for measures 31 through 35. The staff is in bass clef with a key signature of one flat (B-flat). The notes are: 31: D, 32: C, 33: B, 34: A, 35: G.

36 37 38 39 40

Handwritten musical notation for measures 36 through 40. The staff is in bass clef with a key signature of one flat (B-flat). The notes are: 36: F, 37: E, 38: D, 39: C, 40: B.

41 42 43 44 45

Handwritten musical notation for measures 41 through 45. The staff is in bass clef with a key signature of one flat (B-flat). The notes are: 41: A, 42: G, 43: F, 44: E, 45: D.

46 47 48 49 50

Handwritten musical notation for measures 46 through 50. The staff is in bass clef with a key signature of one flat (B-flat). The notes are: 46: C, 47: B, 48: A, 49: G, 50: F.

CHAPTER SIX

The II–V–I Progression

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following progressions using guide tones only.

Cmin7 F7 B♭Maj7

ii⁷ V⁷ Imaj⁷

a Gmin7 C7 FMaj7

ii⁷ V⁷ Imaj⁷

b F♯min7(b5) B7 Emin7

ii⁷_{b5} V⁷ i⁷

c C♯min7(b5) F♯7 Bmin7

ii⁷_{b5} V⁷ i⁷

2. Notate the following progressions using “drop 2” four-part voicings.

Amin7(b5) D7 Gmin7

ii⁷_{b5} V⁷ i⁷

a Dmin7(b5) G7 Cmin7

ii⁷_{b5} V⁷ i⁷

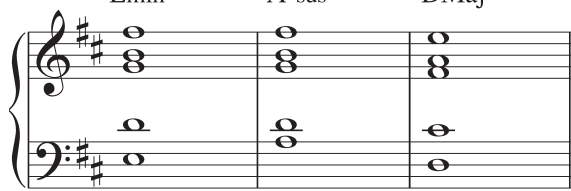
b Fmin7 B♭7 E♭Maj7(b5)

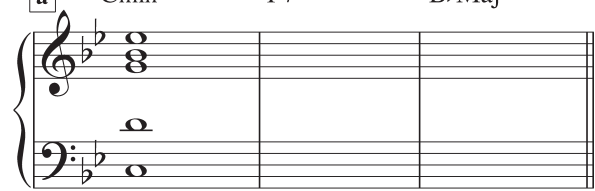
ii⁷ V⁷ Imaj⁷

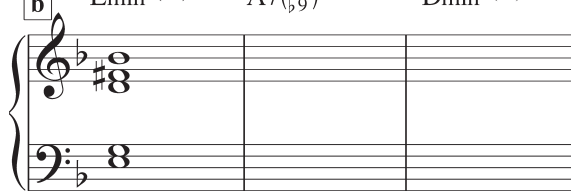
c Bmin7 E7(b5) A♯Maj7

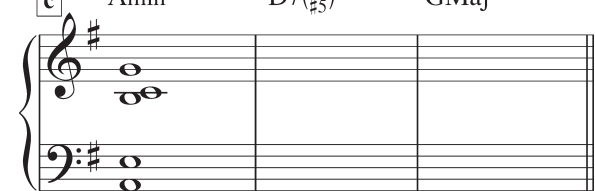
ii⁷ V⁷ Imaj⁷

3. Notate the following progressions using “drop 2” five-part voicings.


E_{min}^9 A^9_{sus} D_{Maj}^9

 ii^7 V^7 I_{maj}^7

a C_{min}^9 $F7^{(b9)}$ $B^b_{Maj}^9$

 ii^7 V^7 I_{maj}^7

b $E_{min}^9(b5)$ $A7^{(b13)}_{(b9)}$ $D_{min}^9(\#7)$

 ii^{b5}_7 V^7 i^7

c A_{min}^9 $D7^{(b9)}_{(\#5)}$ G_{Maj}^9

 ii^7 V^7 I_{maj}^7

4. Each of the following progressions contains various types of the diminished 7th chord. Identify their function within the progression and analyze with lead-sheet notation and Roman numerals.

D_{min}^7 $F^{\#o7}$ G^7 $C^{\#o7}$ D_{min}^7 B^o7 C_{Maj}^7 D^o7 $E^b o7$ $C6/E$ D^o7 $C6$

 ii^7 \boxed{CN} $\#iv^{o7}$ V^7 \boxed{CN} $\#i^{o7}$ ii^7 \boxed{DN} vii^{o7} I_{maj}^7 \boxed{DP} \boxed{CP} \boxed{DP} ii^{o7} $biii^{o7}$ I_{maj}^6 ii^{o7} I_{maj}^6

a


b


5. The following progression contains different diminished 7th chords. Transform the diminished 7ths into $[ii^7-V^7]/X$ harmonic elisions and realize it with “drop 2” five-part voicings.

Chord progression: C^{13} $F^{\#}min^9$ B^9sus $Gmin^9$ $Bbmin^9$ Eb^9 $A7(\flat^9)$ $D7(\sharp^9)$ $G7(\flat^9)$ $C^{13}(\sharp^9)$

Harmonic elisions: V^7 $[ii^7 V^7]/VII$ ii^7 $[ii^7 V^7]/\flat III$ III^7 VI^7 II^7 V^7

Drop 2 voicings: V^7 $\sharp i^{\circ 7}$ ii^7 $iv^{\circ 7}$ III^7 VI^7 II^7 V^7

Chord progression: ii^7 $\sharp iv^{\circ 7}$ V^7 $vii^{\circ 7}$ I^{maj7} $\flat iii^{\circ 7}$ ii^7 $\sharp i^{\circ 7}$

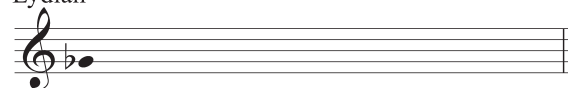
CHAPTER SEVEN

Modes

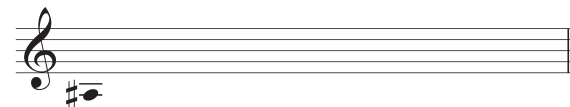
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following diatonic modes.

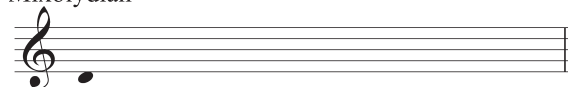
Lydian



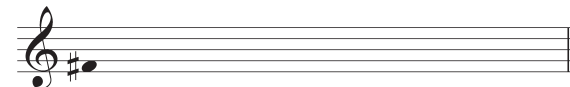
Locrian



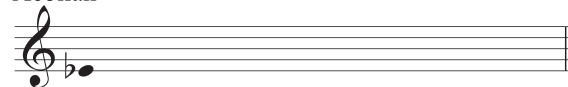
Mixolydian



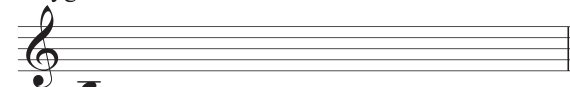
Dorian



Aeolian

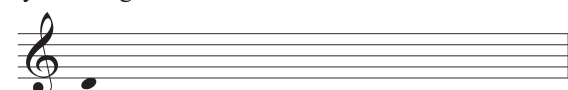


Phrygian

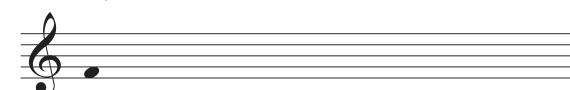


2. On the staff below, notate the following chromatic modes.

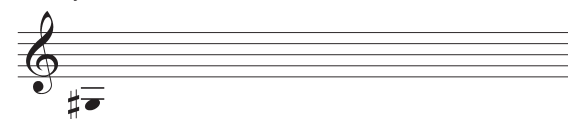
Lydian Augmented



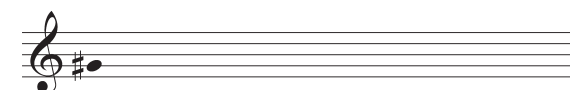
Locrian $\flat 2$



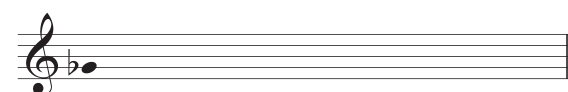
Mixolydian $\sharp 11$



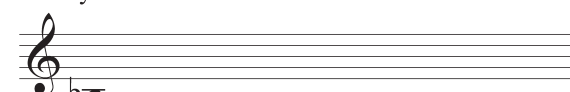
Dorian $\flat 2$



Altered



Mixolydian $\flat 13$



3. Identify the following diatonic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.



4. Identify the following chromatic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.



5. Compose an 8-bar modal phrase for each of the following modes: C Phrygian, G Lydian, D Melodic Minor, A Lydian Augmented, E Locrian, B Ionian, F# Dorian, D \flat Altered, A \flat Mixolydian, E \flat Mixolydian #11, B \flat Dorian \flat 2, F Aeolian, G Locrian \sharp 2, and E \flat Mixolydian \flat 13. (Answer not provided)

EAR TRAINING DRILLS

Track 39 contains **FOURTEEN** diatonic modes. Identify their names. (Answer Key)

TRACK 39

The image displays 14 diatonic modes on a single staff, each represented by a unique combination of a key signature and a starting note. The modes are numbered 1 through 14 in circles above the staff. The notation is as follows:

- ①: C major (C4, D4, E4, F4, G4, A4, B4, C5)
- ②: D Dorian (D4, E4, F4, G4, A4, B4, C5, D5)
- ③: E Phrygian (E4, F4, G4, A4, B4, C5, D5, E5)
- ④: F Lydian (F4, G4, A4, B4, C5, D5, E5, F5)
- ⑤: G Mixolydian (G4, A4, B4, C5, D5, E5, F5, G5)
- ⑥: A Aeolian (A4, B4, C5, D5, E5, F5, G5, A5)
- ⑦: B Locrian (B4, C5, D5, E5, F5, G5, A5, B5)
- ⑧: C major (C5, D5, E5, F5, G5, A5, B5, C6)
- ⑨: D Dorian (D5, E5, F5, G5, A5, B5, C6, D6)
- ⑩: E Phrygian (E5, F5, G5, A5, B5, C6, D6, E6)
- ⑪: F Lydian (F5, G5, A5, B5, C6, D6, E6, F6)
- ⑫: G Mixolydian (G5, A5, B5, C6, D6, E6, F6, G6)
- ⑬: A Aeolian (A5, B5, C6, D6, E6, F6, G6, A6)
- ⑭: B Locrian (B5, C6, D6, E6, F6, G6, A6, B6)

Track 40 contains **FOURTEEN** chromatic modes. Identify. (Answer Key)

TRACK 40

The image displays 14 musical staves, each representing a chromatic mode. Each staff begins with a treble clef and a key signature of one flat (B-flat). The modes are numbered 1 through 14 in circles above the staves. The notes for each mode are as follows:

- ①: B-flat
- ②: B
- ③: B-flat
- ④: B
- ⑤: B (with a sharp sign)
- ⑥: B-flat
- ⑦: B
- ⑧: B (with a flat sign)
- ⑨: B (with a sharp sign)
- ⑩: B-flat
- ⑪: B-flat
- ⑫: B-flat
- ⑬: B-flat
- ⑭: B (with a flat sign)

CHAPTER EIGHT

Chord–Scale Theory

WRITTEN ASSIGNMENTS

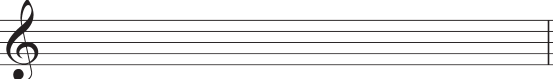
1. Notate a scale that establishes a convincing chord–scale relationship with the given chords.

Lydian DMaj7(b5)



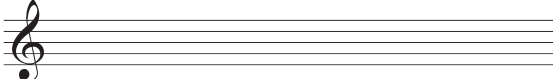
A musical staff in treble clef showing the Lydian scale: D4, E4, F#4, G#4, A4, B4, C#5, D5. The notes are marked with natural, sharp, and double sharp symbols.

Bb7sus



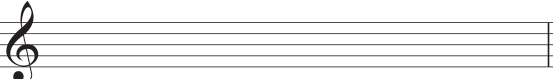
An empty musical staff in treble clef for the Bb7sus chord.

A7(b5)



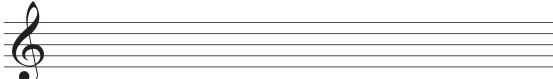
An empty musical staff in treble clef for the A7(b5) chord.

C7alt.



An empty musical staff in treble clef for the C7alt. chord.


G7(b9)sus



An empty musical staff in treble clef for the G7(b9)sus chord.

2. Provide chords that establish a convincing chord–scale relationship with the given scales.

BbMaj7(#5) BbMaj9(#5)



A musical staff in treble clef showing the BbMaj7(#5) and BbMaj9(#5) scales: Bb4, C4, D4, Eb4, F4, G4, Ab4, Bb4. The notes are marked with natural, flat, and double flat symbols.

Lydian Augmented



An empty musical staff in treble clef for a chord.



An empty musical staff in treble clef for a chord.



An empty musical staff in treble clef for a chord.



An empty musical staff in treble clef for a chord.



An empty musical staff in treble clef for a chord.

3. Using modes, establish a chord-scale relationship for the following harmonic progressions.

$Fmin^9$ $Bb7(b9)_{sus}$ $Ebmaj7(\sharp 11)$
 ii^7 Dorian V^7 Dorian $\flat 2$ $Imaj^7$ Lydian

a $Cmin(\sharp 7)$ $F7(b5)$ $Bbmaj7(\sharp 5)$

ii^7 V^7 $Imaj^7$

b $Gmin^9(b5)$ $C7(\flat 13)$ $Fmin(\sharp 7)$

ii_{b5}^7 V^7 i^7

c $Bmin7(b5)$ $E7(\sharp 9)_{sus}$ $Am^9(b6)$

ii_{b5}^7 V^7 i^7

4. Using modes, establish a chord-scale relationship for the following harmonic progressions.

$G7(\flat 13)$ $C7alt.$ $F^9(b5)$ Bb^9_{sus}
 V^7/vi Mixolydian $\flat 13$ V^7/ii Altered V^7/ii Mixolydian $\sharp 11$ V^7 Mixolydian

a $C7(b9)$ $F7(\sharp 5)$ $Bb^9(b5)$ $Ebmaj7alt.$

V^7/vi V^7/ii V^7/ii V^7

b $F^9(\sharp 5)$ Bb^9 $A7alt.$ Ab^9

V^7/vi V^7/ii V^7/ii V^7

5. Write a modal composition for your instrument based on the following form: **A** (C Ionian: 8 mm.)—**B** (A^b Mixolydian: 8 mm.)—**C** (B^b Ionian: 8 mm.)—**D** (D Dorian ^b2: 8 mm.)—**E** (G Altered: 8 mm.). (Answer not provided)
6. Write a modal composition for your instrument based on a 32-bar AABA form using modes from different categories. (Answer not provided)

CHAPTER NINE

The Blues

WRITTEN ASSIGNMENTS

1. Provide guide tones and bass notes for the minor blues progression given below.

Cmin7 Fmin7 Cmin7 C7(b5)

Handwritten guide tones and bass notes for the first four measures of the progression.

5 Fmin7 Fmin7 Cmin7 Cmin7

Handwritten guide tones and bass notes for measures 5 through 8 of the progression.

9 Dmin7(b5) G7(b5) Cmin6 Ab7(b5) G7(b5)

Handwritten guide tones and bass notes for measures 9 through 12 of the progression.

2. Analyze the chord structure and voice leading of the progression below. Realize the progression using “drop 2” five-part voicings.

Chord progression (measures 1-5):

- Measure 1: B \flat ⁹
- Measure 2: E \flat ⁹
- Measure 3: B \flat ⁹
- Measure 4: Fmin⁹
- Measure 5: B \flat ¹³

Chord progression (measures 6-9):

- Measure 6: E \flat ⁹
- Measure 7: B \flat ¹³
- Measure 8: G7(\flat ¹³)
- Measure 9: (Empty staff)

Chord progression (measures 10-15):

- Measure 10: Cmin⁹
- Measure 11: F¹³
- Measure 12: B \flat ¹³
- Measure 13: G7alt.
- Measure 14: C7alt.
- Measure 15: F7(\flat ⁹₅)

Chord progression (measures 16-20):

- Measure 16: E \flat ⁹
- Measure 17: A \flat ¹³
- Measure 18: E \flat ⁹
- Measure 19: B \flat min⁹
- Measure 20: E \flat ¹³

Chord progression (measures 21-24):

- Measure 21: A \flat ¹³
- Measure 22: (Empty staff)
- Measure 23: E \flat ¹³
- Measure 24: C7(\flat ¹³₉)

Chord progression (measures 25-30):

- Measure 25: Fmin⁹
- Measure 26: B \flat ¹³
- Measure 27: E \flat ⁹
- Measure 28: C7alt.
- Measure 29: F7alt.
- Measure 30: B \flat 7(\flat ⁹₅)

3. Using different blues scales and modes provide chord-scale relationships for the following blues progressions.

1 F7 B \flat 9 F9 Cmin7 F9

F major blues

5 B \flat 9 B \flat 9 F9 D7alt.

9 G9(b5) C9 F9 G7(b5) C9

1 Fmin9 B \flat min7 Fmin7 F7(b9)

F Dorian

5 B \flat min7 B \flat min7 Fmin7 Fmin7

9 Gmin7(b5) C7alt. Fmin9 C7alt.

CHAPTER TEN

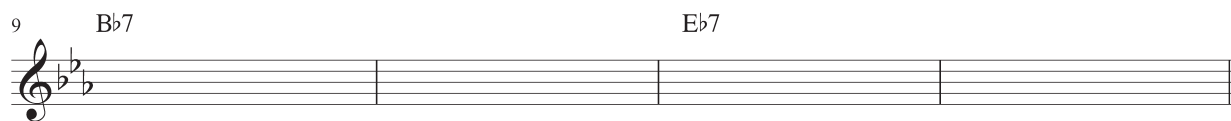
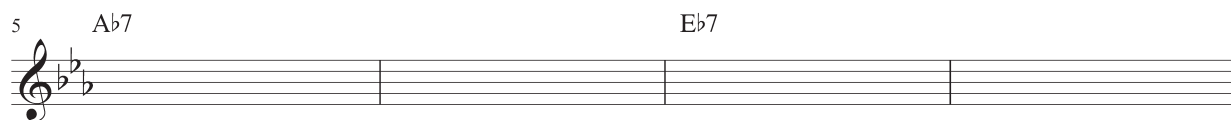
Improvisation

WRITTEN ASSIGNMENTS

1. Compose a blues solo using blues riffs *other* than those in figure 10.2 (TEXTBOOK). (Answer not provided)

Swing

CHORUS 1



CHORUS 2

13 Eb7



17 Ab7

Eb7



21 Bb7

Eb7



2. Notate the guide-tone line for the blues progressions given below. Use your guide-tone line to practice improvisation with the recording.

E♭ Blues

5 Ab7

Eb7

C7



9 Fmin7

Bb7

Eb7

Bb7

**C Minor Blues**

1 Cmin7

Fmin7

Cmin7

C7(b9)



5 Fmin7

Fmin7

Cmin7

Cmin7

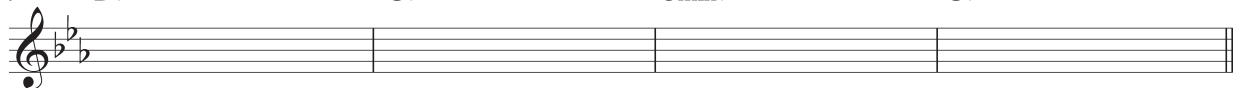


9 D7(b5)

G7(b5)

Cmin7

G7(#5)



F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(b9)

5 B♭min7 B♭min7 Fmin7 Fmin7

9 D♭7(b5) C7(b5) Fmin7 C7alt.

3. Write out a 3rd line for the blues progressions given below. Use your line to practice improvisation with the recording.

E♭ Blues

E♭7 A♭7 E♭7 B♭min7 E♭7

5 A♭7 E♭7 C7

9 Fmin7 B♭7 E♭7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(b9)

5 B♭min7 B♭min7 Fmin7 Fmin7

9 D♭7(b5) C7(b5) Fmin7 C7alt.

4. Write out a 7th line for the blues progressions given below. Use your line to practice improvisation with the recording.

E♭ Blues

E♭7 A♭7 E♭7 B♭min7 E♭7

5 A♭7 E♭7 Cmin7

9 Fmin7 B♭7 E♭7 Fmin7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(♭9)

5 B♭min7 B♭min7 Fmin7 Fmin7

9 D♭7(♭5) C7(♭5) Fmin7 C7alt.

PLAY ALONG SESSIONS

Additional lead sheets in Appendix C.

Track 1: B♭ BLUES. Practice improvisation using the following concepts:

- Blues riffs.
- Guide-tone improvisation.

Play 10x

Medium

B♭7 E♭7 B♭7 Fmin7 B♭7

5 E♭7 B♭7 G7

9 Cmin7 F7 B♭7 Cmin7 F7

Track 2: E♭ BLUES. Play along with the rhythm section using (transposed) chord-scale relationships from figure 9.8 (TEXTBOOK).

Play 6x

Medium

E♭7 A♭7 E♭7 B♭min7 E♭7

5 A♭7 E♭7 C7

9 Fmin7 B♭7 E♭7 Fmin7 B♭7

Track 3: C MINOR BLUES. Play along with the rhythm section using chord–scale relationship from figure 9.10.a (TEXTBOOK).

Play 10x

Medium

Cmin6 C7(b9)

5 Fmin7 Cmin6

9 D7(b5) G7(b5) Cmin6 G7(#5)

Track 4: F MINOR BLUES. Play along with the rhythm section using (transposed) chord–scale relationship from figure 9.10.b (TEXTBOOK).

Play 10x

Medium

Fmin6 F7(b9)

5 Bbmin7 Fmin6

9 Db7(b5) C7(b5) Fmin6 C7alt.

Instructions for Tracks 5–18

Each track below covers all diatonic modes in twelve keys. Before playing with the rhythm section, familiarize yourself with fourteen diatonic and chromatic modes in twelve keys. Although each track covers twelve keys, the distribution of keys differs from track to track. Follow the lead sheet provided with each track. Play along with the rhythm section using specific melodic patterns. Experiment with different rhythmic ideas from figure 2.3 (TEXTBOOK).

Track 5: IONIAN**Medium**

C Ionian 16 G Ionian 16 D Ionian 16 A Ionian 16

E Ionian 16 B Ionian 16 F# Ionian 16 C# Ionian 16

A \flat Ionian 16 E \flat Ionian 16 B \flat Ionian 16 F Ionian 16

Melodic Pattern 1

1 3 2 5 2 4 3 6

transposition through the scale etc.

Melodic Pattern 2

1 5 2 3 2 6 3 4

transposition through the scale etc.

Track 6: LYDIAN**Medium**

C Lydian 16 F Lydian 16 B \flat Lydian 16 E \flat Lydian 16

A \flat Lydian 16 D \flat Lydian 16 G \flat Lydian 16 B Lydian 16

E Lydian 16 A Lydian 16 D Lydian 16 G Lydian 16

Melodic Pattern 1

1 #4 5 3 2 5 6 #4

transposition through the scale etc.

Melodic Pattern 2

1 #4 7 3 2 5 1 #4

transposition through the scale etc.

Track 7: MIXOLYDIAN**Funk**

C Mixolydian 8 **F Mixolydian 8** **B \flat Mixolydian 8** **E \flat Mixolydian 8**

A \flat Mixolydian 8 **D \flat Mixolydian 8** **G \flat Mixolydian 8** **B Mixolydian 8**

E Mixolydian 8 **A Mixolydian 8** **D Mixolydian 8** **G Mixolydian 8**

Melodic Pattern 1

1 $\flat 7$ 1 3 2 1 2 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 2 5 2 1 3 6

transposition through the scale etc.

Track 8: DORIAN**Medium**

C Dorian 16 **D Dorian 16** **E Dorian 16** **G \flat Dorian 16**

A \flat Dorian 16 **B \flat Dorian 16** **B Dorian 16** **D \flat Dorian 16**

E \flat Dorian 16 **F Dorian 16** **G Dorian 16** **A Dorian 16**

Melodic Pattern 1

1 6 $\flat 7$ $\flat 3$ 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 4 $\flat 7$ 6 2 5 1 $\flat 7$

transposition through the scale etc.

Track 9: AEOLIAN**Straight**

C Aeolian 16 **E \flat Aeolian 16** **G \flat Aeolian 16** **A Aeolian 16**

D \flat Aeolian 16 **E Aeolian 16** **G Aeolian 16** **B \flat Aeolian 16**

D Aeolian 16 **F Aeolian 16** **A \flat Aeolian 16** **B Aeolian 16**

Melodic Pattern 1

1 $\flat 6$ 5 $\flat 3$ 2 $\flat 7$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 3$ $\flat 6$ 5 2 4 $\flat 7$ $\flat 6$

transposition through the scale etc.

Track 10: PHRYGIAN**Straight**

C Phrygian 16 **D \flat Phrygian 16** **D Phrygian 16** **E \flat Phrygian 16**

E Phrygian 16 **F Phrygian 16** **G \flat Phrygian 16** **G Phrygian 16**

A \flat Phrygian 16 **A Phrygian 16** **B \flat Phrygian 16** **B Phrygian 16**

Melodic Pattern 1

1 $\flat 2$ 5 $\flat 6$ $\flat 2$ $\flat 3$ $\flat 6$ $\flat 7$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 2$ $\flat 6$ 5 $\flat 2$ $\flat 3$ $\flat 7$ $\flat 6$

transposition through the scale etc.

Track 11: LOCRIAN**Straight**

C Locrian 16	B Locrian 16	B\flat Locrian 16	A Locrian 16
A\flat Locrian 16	G Locrian 16	G\flat Locrian 16	F Locrian 16
E Locrian 16	E\flat Locrian 16	D Locrian 16	D\flat Locrian 16

Melodic Pattern 1

1 $\flat 2$ $\flat 5$ 4 $\flat 2$ $\flat 3$ $\flat 6$ $\flat 5$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 5$ 4 $\flat 7$ $\flat 2$ $\flat 6$ $\flat 5$ 1

transposition through the scale etc.

Track 12: MELODIC MINOR**Medium**

C Melodic Minor 16	E\flat Melodic Minor 16	G Melodic Minor 16	B Melodic Minor 16
D Melodic Minor 16	F Melodic Minor 16	A Melodic Minor 16	C\sharp Melodic Minor 16
E Melodic Minor 16	F\sharp Melodic Minor 16	G\sharp Melodic Minor 16	B\flat Melodic Minor 16

Melodic Pattern 1

$\flat 3$ 1 5 7 4 2 6 1

transposition through the scale etc.

Melodic Pattern 2

2 7 1 $\flat 3$ 4 2 $\flat 3$ 5

every other note etc.

Track 13: DORIAN $\flat 2$ **Straight**

C Dorian $\flat 2$
16

E \flat Dorian $\flat 2$
16

G \flat Dorian $\flat 2$
16

A Dorian $\flat 2$
16

D \flat Dorian $\flat 2$
16

E Dorian $\flat 2$
16

G Dorian $\flat 2$
16

B \flat Dorian $\flat 2$
16

D Dorian $\flat 2$
16

F Dorian $\flat 2$
16

A \flat Dorian $\flat 2$
16

B Dorian $\flat 2$
16

Melodic Pattern 1

1 4 $\flat 3$ 5 **b2** 5 4 6

transposition through the scale etc.

Melodic Pattern 2

b2 1 4 6 **b3** $\flat 2$ 5 $\flat 7$

transposition through the scale etc.

Track 14: LOCRIAN $\natural 2$ **Medium**

C Locrian $\natural 2$
16

D Locrian $\natural 2$
16

E Locrian $\natural 2$
16

G \flat Locrian $\natural 2$
16

A \flat Locrian $\natural 2$
16

B \flat Locrian $\natural 2$
16

B Locrian $\natural 2$
16

D \flat Locrian $\natural 2$
16

E \flat Locrian $\natural 2$
16

F Locrian $\natural 2$
16

G Locrian $\natural 2$
16

A Locrian $\natural 2$
16

Melodic Pattern 1

1 4 $\flat 5$ $\flat 3$ **2** $\flat 5$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

2 1 4 $\flat 7$ **b3** 2 $\flat 5$ 1

transposition through the scale etc.

Track 15: LYDIAN AUGMENTED**Straight**

C Lydian Aug. 16 **E Lydian Aug. 16** **A \flat Lydian Aug. 16** **C \sharp Lydian Aug. 16**

F Lydian Aug. 16 **A Lydian Aug. 16** **D Lydian Aug. 16** **F \sharp Lydian Aug. 16**

B \flat Lydian Aug. 16 **E \flat Lydian Aug. 16** **G Lydian Aug. 16** **B Lydian Aug. 16**

Melodic Pattern 1

3 1 $\sharp 5$ 6 $\sharp 4$ 2 6 7

transposition through the scale etc.

Melodic Pattern 2

1 7 3 $\sharp 5$ 2 1 $\sharp 4$ 6

transposition through the scale etc.

Track 16: MIXOLYDIAN #11**Medium**

C Mixolydian #11 16 **C \sharp Mixolydian #11 16** **B Mixolydian #11 16** **D Mixolydian #11 16**

B \flat Mixolydian #11 16 **E \flat Mixolydian #11 16** **A Mixolydian #11 16** **E Mixolydian #11 16**

A \flat Mixolydian #11 16 **F Mixolydian #11 16** **G Mixolydian #11 16** **F \sharp Mixolydian #11 16**

Melodic Pattern 1

1 $\sharp 4$ 3 $\flat 7$ 2 5 $\sharp 4$ 1

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 3 $\sharp 4$ 2 1 $\sharp 4$ 5

transposition through the scale etc.

Track 17: MIXOLYDIAN $\flat 13$ **Fast**

C Mixolydian $\flat 13$ **G Mixolydian $\flat 13$** **F Mixolydian $\flat 13$** **D Mixolydian $\flat 13$**

$\flat B$ Mixolydian $\flat 13$ **A Mixolydian $\flat 13$** **$\flat E$ Mixolydian $\flat 13$** **E Mixolydian $\flat 13$**

$\flat A$ Mixolydian $\flat 13$ **B Mixolydian $\flat 13$** **$\flat D$ Mixolydian $\flat 13$** **F \sharp Mixolydian $\flat 13$**

Melodic Pattern 1

1 $\flat 6$ $\flat 7$ 3 **2** $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ $\flat 6$ 3 **2** 1 $\flat 7$ 4

transposition through the scale etc.

Track 18: ALTERED**Medium**

C Altered **D Altered** **$\flat E$ Altered** **E Altered**

F \sharp Altered **G Altered** **$\flat A$ Altered** **$\flat B$ Altered**

B Altered **$\flat D$ Altered** **$\flat E$ Altered** **F Altered**

Melodic Pattern 1

1 $\flat 7$ $\sharp 2$ 3 **$\flat 2$** 1 3 $\sharp 4$

transposition through the scale etc.

Melodic Pattern 2

1 3 $\flat 7$ $\sharp 4$ **$\flat 2$** $\sharp 4$ 1 $\flat 6$

transposition through the scale etc.



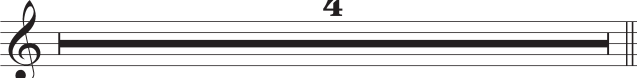
Instructions for Tracks 19–22

In your solo, try to convey the sound of each modal area.

Track 19: MAJOR MODAL CATEGORY

Play 5x




Medium up

C Ionian 4	E\flat Lydian 4
	
G Lydian Augmented 4	A Lydian 4
	
A\flat Lydian 4	D\flat Lydian Augmented 4
	

Track 20: MINOR MODAL CATEGORY

Play 3x



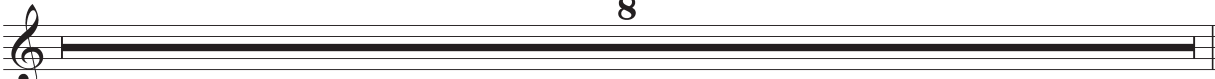
Straight

A Melodic Minor 4	F Dorian 4
	
F\sharp Aeolian 4	B Aeolian 4
	
C Dorian 4	B\flat Melodic Minor 4
	

Track 21: DOMINANT MODAL CATEGORY

Play 4x

Medium

C Mixolydian 4	D\flat Mixolydian #11 4
	
D Altered 4	G Altered 4
	
A\flat Mixolydian 8	
	

Track 22: SUSPENDED MODAL CATEGORY**Medium**
Play 3x

C Mixolydian 8	C Dorian $\flat 2$ 4	B Phrygian 4
E Mixolydian 8	E Dorian $\flat 2$ 4	G Phrygian 4

With motifs from figure 10.10 (TEXTBOOK) and **Tracks 5–18**, practice improvisation using different techniques of motivic development: repetition, transposition, expansion, interpolation, contraction, fragmentation, and inversion. Concentrate on a single technique at the time. Make sure to use the correct play-along tracks (i.e. Dorian motifs with Dorian track, Phrygian motifs with Phrygian track, etc.).

PART TWO

Intermediate

CHAPTER ELEVEN

Jazz Lead Sheets

WRITTEN ASSIGNMENTS

1. **Rodgers and Hart, “My Romance.”** Analyze the second half of the tune (mm. 17–32) using a two-level analysis. How do you interpret mm. 27–28?

A

My ro - mance does - n't have to have a moon in the sky. My ro -

5 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

mance does - n't need a blue la - goon stand - ing by, no

Detailed description: This block contains the first system of musical notation for 'My Romance', measures 1 through 8. The melody is written in treble clef with a key signature of one sharp (F#). Chords are indicated above the staff: CMaj7, FMaj7, Emin7, Amin7, Dmin7, G7, CMaj7, and E7(#5). The lyrics are: 'My ro - mance does - n't have to have a moon in the sky. My ro -'.

B

month of May, no twin - kling stars, no

9 FMaj7 Bb7 CMaj7 C7 FMaj7 Bb7 CMaj7

hide a - way, no soft gui - tars. My ro -

13 F#min7(b5) B7 Emin7 Bb7 Amin7 D7 Dmin7 G7

Detailed description: This block contains the second system of musical notation, measures 9 through 16. The melody continues in treble clef. Chords are: FMaj7, Bb7, CMaj7, C7, FMaj7, Bb7, CMaj7 (measures 9-10), and F#min7(b5), B7, Emin7, Bb7, Amin7, D7, Dmin7, G7 (measures 13-16). The lyrics are: 'month of May, no twin - kling stars, no hide a - way, no soft gui - tars. My ro -'.

A

mance does - n't need a cas - tle ris - ing in Spain, nor a

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#5)

dance to a con - stant - ly sur - pris - ing re - frain. Wide a -

21 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

Detailed description: This block contains the third system of musical notation, measures 17 through 32. The melody continues in treble clef. Chords are: CMaj7, FMaj7, Emin7, Amin7, Dmin7, G7, CMaj7, and E7(#5) (measures 17-18), and Amin7, E7(#5), Amin7, A7(b5), Dmin7, G7, CMaj7, and C7 (measures 21-22). The lyrics are: 'mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a con - stant - ly sur - pris - ing re - frain. Wide a -'.

C

25 FMaj7 A7(#5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7
 wake I can make my most fan - tas - tic dreams come true. My ro -

29 CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7
 mance does - n't need a thing but you.

2. **Cole Porter, "I Love You."** Analyze the tune (lead sheet provided below) using a two-level analysis. How do you interpret mm. 13–16? (Answer not provided)

A

1 Gmin7(b5) C7(b9) FMaj7 D7
 "I love you" _____ hums the A - pril breeze, _____ "I

5 Gmin7 C7 3 FMaj7 D7
 love you" _____ ech - o the hills. _____ "I

A'

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7
 love you" _____ the gold - en dawn a - gree, _____ as once

13 AMaj7 Bmin7 E7 AMaj7
 more she sees daf - fo - dils. _____ It's

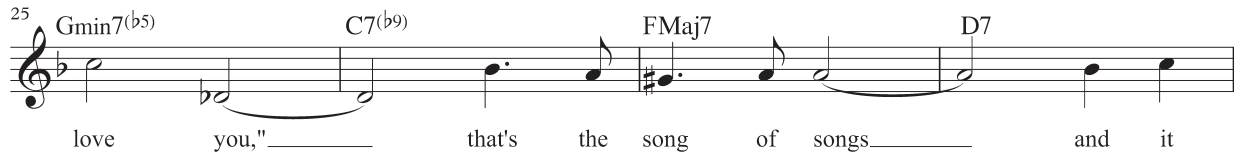
B

17 Gmin7 C7 3 FMaj7
 spring a - gain _____ and birds on the wing a - gain _____ start to

21 Amin7(b5) D7(b9) Gmin7 C7
 sing a - gain _____ The old mel - o - dy _____ "I

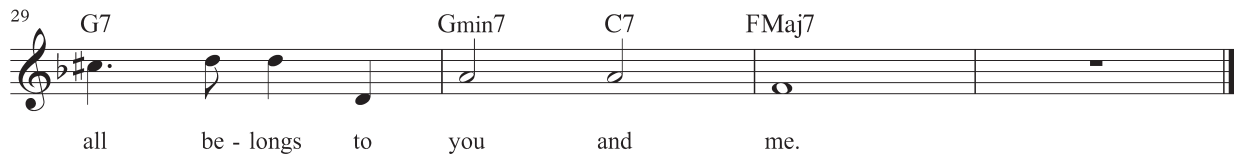
A

25 Gmin7(b5) C7(b9) FMaj7 D7



love you, " that's the song of songs and it

29 G7 Gmin7 C7 FMaj7



all be - longs to you and me.

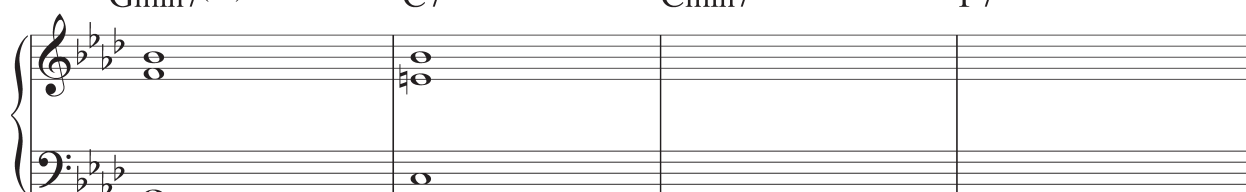
CHAPTER TWELVE

Keyboard Textures

WRITTEN ASSIGNMENTS

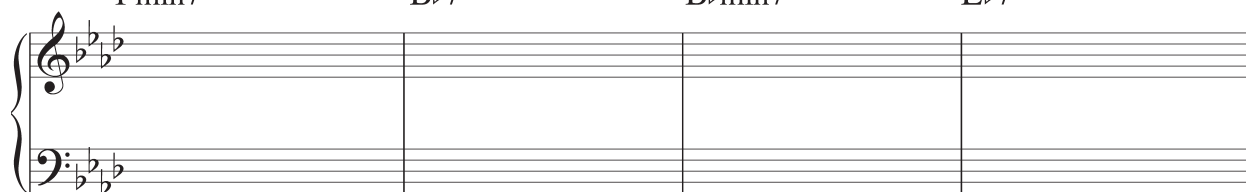
1. Complete the following progression using **Model I**.

Gmin7(b5)	C7	Cmin7	F7
-----------	----	-------	----



[ii] ⁷ _{b5}	V ⁷ /vi	[ii] ⁷	V ⁷ /ii
---------------------------------	--------------------	-------------------	--------------------

Fmin7	Bb7	Bbmin7	Eb7
-------	-----	--------	-----



[ii] ⁷	V ⁷ /V	ii ⁷	V ⁷
-------------------	-------------------	-----------------	----------------

2. Complete the following progression using **Model II**.

A7 D7

V^7/vi V^7/ii

G7 C7

V^7/V V^7

3. Complete the following progression using **Model III**.

Dmin7($b5$) G7 Gmin7 C7

$[ii]_{b5}^7$ $V^7]/vi$ $[ii]^7$ $V^7]/ii$

Cmin7 F7 Fmin7 B b 7

$[ii]^7$ $V^7]/V$ ii^7 V^7

4. Complete the following progression using **Model IV**.

F#min7(b5) B7 Bmin7 E7
 [ii]_{b5}⁷ V⁷/vi [ii]⁷ V⁷/ii

Emin7 A7 Amin7 D7
 [ii]⁷ V⁷/V ii⁷ V⁷

5. Complete the following progression using **Model V**.

Amin⁹(b5) D7(b9) Dmin⁹ G7(b9)
 [ii]_{b5}⁷ V⁷/vi [ii]⁷ V⁷/ii

Gmin⁹ C7(b9) Cmin⁹ F7(b9)
 [ii]⁷ V⁷/V ii⁷ V⁷

6. Complete the following progression using **Model VI**. Analyze your realization with lead-sheet symbols.

C[#]min⁹(b5) F[#]7(^b1³₉)
 C[#]min7(b5) F[#]7 F[#]min7 B7

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Bmin7 E7 Emin7 A7

[ii]⁷ V⁷/V ii⁷ V⁷

7. Complete the following progression using **Model VII**. Analyze your realization with lead-sheet symbols.

C[#]min¹¹ F[#]7(^b1³₉)
 C[#]min7(b5) F[#]7 F[#]min7 B7

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Bmin7 E7 Emin7 A7

[ii]⁷ V⁷/V ii⁷ V⁷

CHAPTER THIRTEEN

Idiomatic Jazz Progressions

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following chord progressions. Make sure to implement good voice leading.

"Drop 2" Five-Part Voicings

E major

Imaj⁷ vi⁷ ii⁷ V⁷ TR/V⁷ Imaj⁷

Detailed description: A grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first measure shows a 'Drop 2' voicing for E major 7 (E, G#, A, C#, B). The subsequent measures are empty staves for notation. Chord labels are placed below the staff: Imaj⁷, vi⁷, ii⁷, V⁷, TR/V⁷, and Imaj⁷.

"Drop 2" Five-Part Voicings

F major

Imaj⁷ bIII⁷ bVImaj⁷ V⁷ Imaj⁷

Detailed description: A grand staff with treble and bass clefs. The key signature has one flat (Bb). The first measure shows a 'Drop 2' voicing for F major 7 (F, Ab, A, C, Bb). The subsequent measures are empty staves for notation. Chord labels are placed below the staff: Imaj⁷, bIII⁷, bVImaj⁷, V⁷, and Imaj⁷.

MODEL IV

F minor

i⁷ ii⁷_{b5} V⁷ (ii⁷_{b5} V⁷)/iv iv⁷

Detailed description: A grand staff with treble and bass clefs. The key signature has three flats (Bb, Eb, Ab). The first measure shows a 'Drop 2' voicing for F minor 7 (F, Ab, A, Cb, Bb). The subsequent measures are empty staves for notation. Chord labels are placed below the staff: i⁷, ii⁷_{b5}, V⁷, (ii⁷_{b5} V⁷)/iv, and iv⁷.

MODEL VI

A major

Imaj⁷ V⁷/bVI bVImaj⁷ V⁷/III IIIImaj⁷ V⁷ Imaj⁷

Detailed description: A grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first measure shows a 'Drop 2' voicing for A major 7 (A, C#, D, F#, E). The subsequent measures are empty staves for notation. Chord labels are placed below the staff: Imaj⁷, V⁷/bVI, bVImaj⁷, V⁷/III, IIIImaj⁷, V⁷, and Imaj⁷.

2. Analyze the following chord progression with lead-sheet symbols and Roman numerals.

G major

Gmaj⁹ Em⁹

Imaj⁷ vi⁷

E♭ major

E♭maj⁹ A♭maj⁹

E♭maj⁷ A♭maj⁷

A major

Amaj⁹ Dmaj⁹

Amaj⁷ Dmaj⁷

B♭ minor

B♭m⁹ E♭m⁹

B♭m⁷ E♭m⁷

KEYBOARD REALIZATION

Instructions for Exercises 1–5

Realize the harmonic progressions from the assigned figures (TEXTBOOK) using specific models of keyboard style playing. Play in all keys. (Answer not provided)

1. Figure 13.13: **Models I and II**
2. Figure 13.16: **Models IV**
3. Figure 13.19: **Models IV**
4. Figure 13.23: **Models VI**
5. Figure 13.24: **Models VI**

EAR TRAINING DRILLS

Instructions for Tracks 41–46

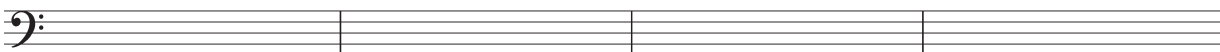
On the staff below, notate the bass line and analyze the progression with lead-sheet symbols and Roman numerals. (Answer Key)

Track 41: **TEN** four-bar progressions with a single $[\text{ii}^7\text{--V}^7]/\text{X}$ interpolation (TEXTBOOK: figure 13.13)

TRACK 41

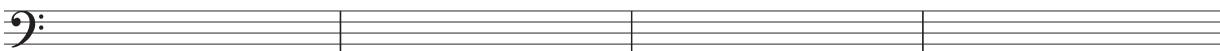
The tonic chord is: CMaj7

1



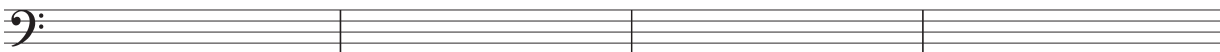
The tonic chord is: EMaj7

2



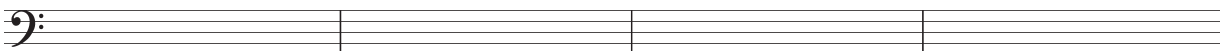
The tonic chord is: A♭Maj7

3



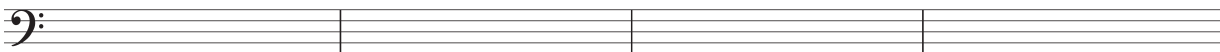
The tonic chord is: GMaj7

4



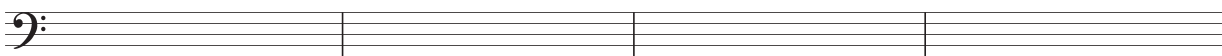
The tonic chord is: FMaj7

5



The tonic chord is: DMaj7

6



The tonic chord is: B♭Maj7

7



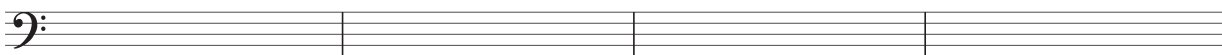
The tonic chord is: GMaj7

8



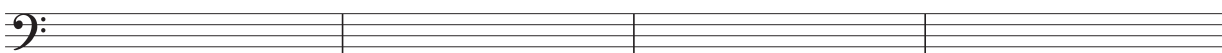
The tonic chord is: FMaj7

9



The tonic chord is: AMaj7

10

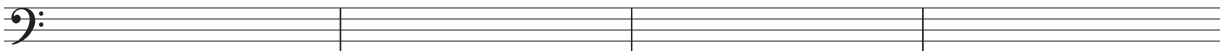


Track 42: **TEN** four-bar modulations (TEXTBOOK: figure 13.16)

TRACK 42

The tonic chord is: CMaj7

1



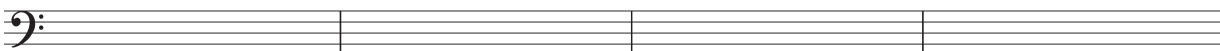
The tonic chord is: BMaj7

2



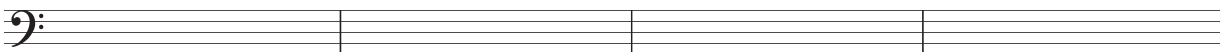
The tonic chord is: D \flat Maj7

3



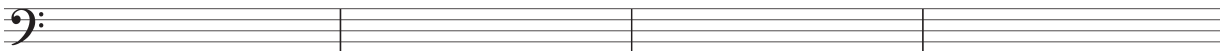
The tonic chord is: E \flat Maj7

4



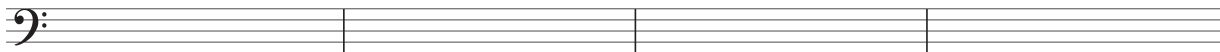
The tonic chord is: AMaj7

5



The tonic chord is: GMaj7

6



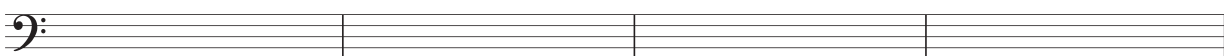
The tonic chord is: FMaj7

7



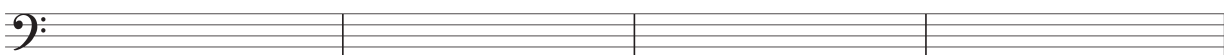
The tonic chord is: EMaj7

8



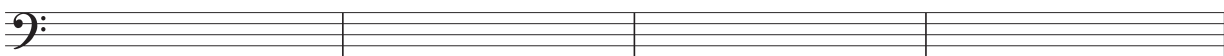
The tonic chord is: A♭Maj7

9



The tonic chord is: B♭Maj7

10

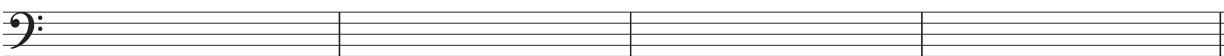


Track 43: TEN four-bar modulatory paths (TEXTBOOK: figure 13.19)

TRACK 43

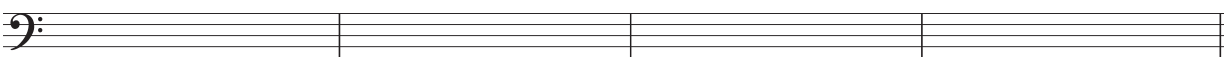
The tonic chord is: CMaj7

1



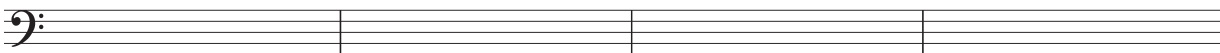
The tonic chord is: B♭Maj7

2



The tonic chord is: Dmin7

3



The tonic chord is: B♭min7

4



The tonic chord is: Emin7

5



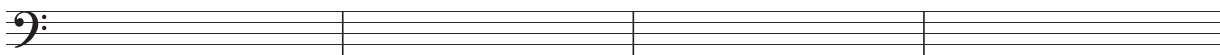
The tonic chord is: A♭min7

6



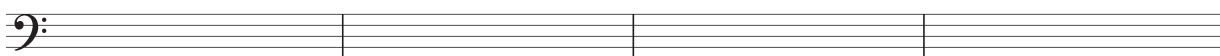
The tonic chord is: B♭Maj7

7



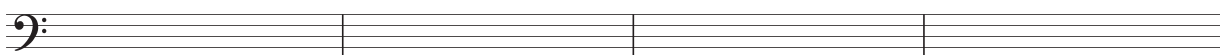
The tonic chord is: Gmin7

8



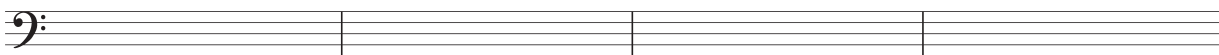
The tonic chord is: Fmin7

9



The tonic chord is: B \flat min7

10

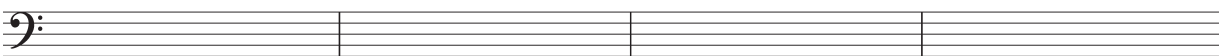


Track 44: TEN four-bar progressions with a single [ii^{7(♯5)}-V⁷]/X interpolation (TEXTBOOK: figure 13.21)

TRACK 44

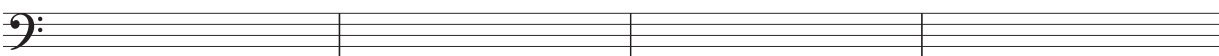
The tonic chord is: Cmin7

1



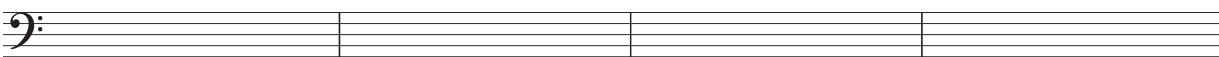
The tonic chord is: B \flat min7

2



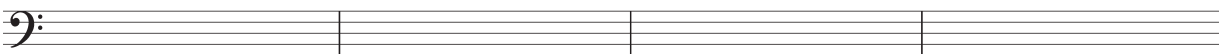
The tonic chord is: A \flat min7

3



The tonic chord is: Gmin7

4



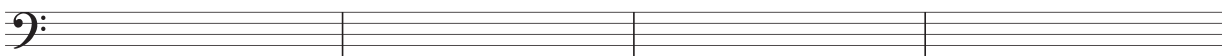
The tonic chord is: Fmin7

5



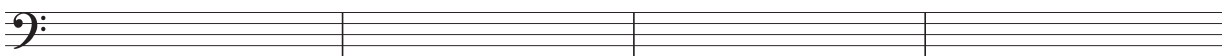
The tonic chord is: E \flat min7

6



The tonic chord is: D \flat min7

7



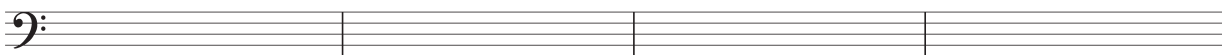
The tonic chord is: A \flat min7

8



The tonic chord is: Gmin7

9



The tonic chord is: Amin7

10

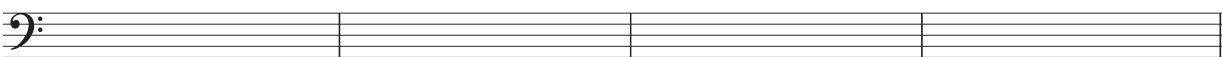


Track 45: **TEN** four-bar progressions with two [ii 7 -V 7]/X interpolations (TEXTBOOK: figure 13.23)

TRACK 45

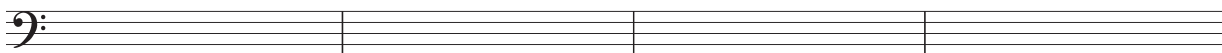
The tonic chord is: CMaj7

1



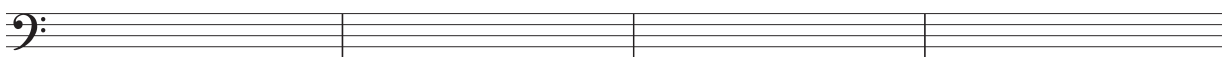
The tonic chord is: DMaj7

2



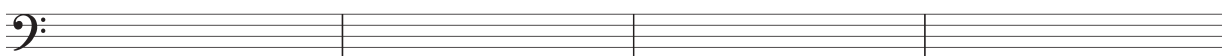
The tonic chord is: B♭Maj7

3



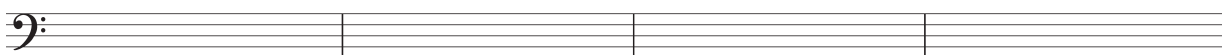
The tonic chord is: A♭Maj7

4



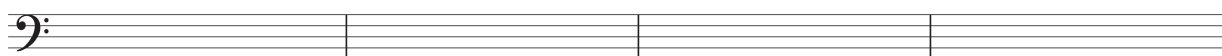
The tonic chord is: GMaj7

5



The tonic chord is: FMaj7

6



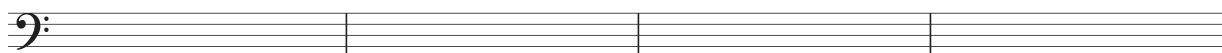
The tonic chord is: E♭Maj7

7



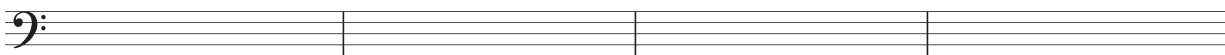
The tonic chord is: D♭Maj7

8



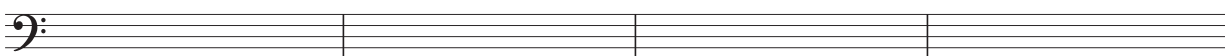
The tonic chord is: GMaj7

9



The tonic chord is: AMaj7

10

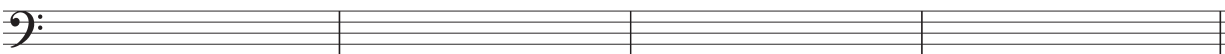


Track 46: TEN miscellaneous four-bar progressions (TEXTBOOK: figure 13.24)

TRACK 46

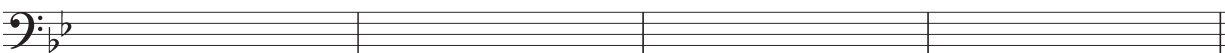
The tonic chord is: CMaj7

1



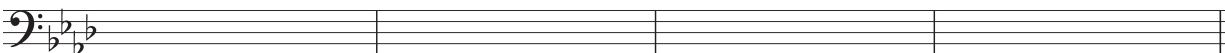
The tonic chord is: B♭maj7

2



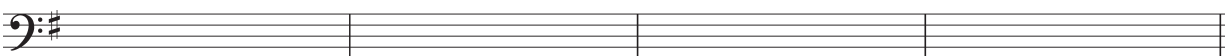
The tonic chord is: A♭Maj7

3



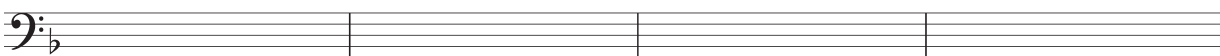
The tonic chord is: GMaj7

4



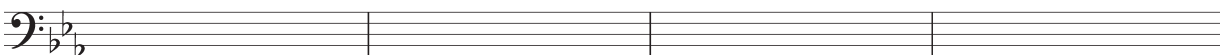
The tonic chord is: FMaj7

5



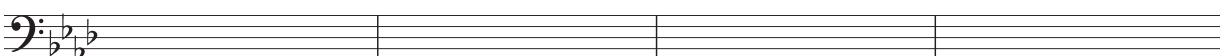
The tonic chord is: E♭Maj7

6



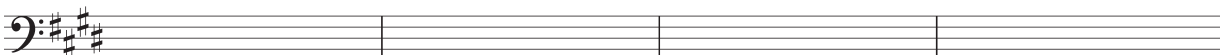
The tonic chord is: A♭Maj7

7



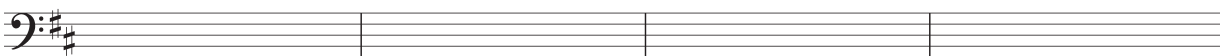
The tonic chord is: EMaj7

8



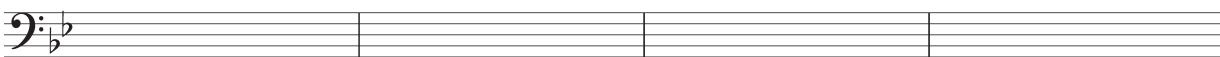
The tonic chord is: DMaj7

9



The tonic chord is: B♭Maj7

10

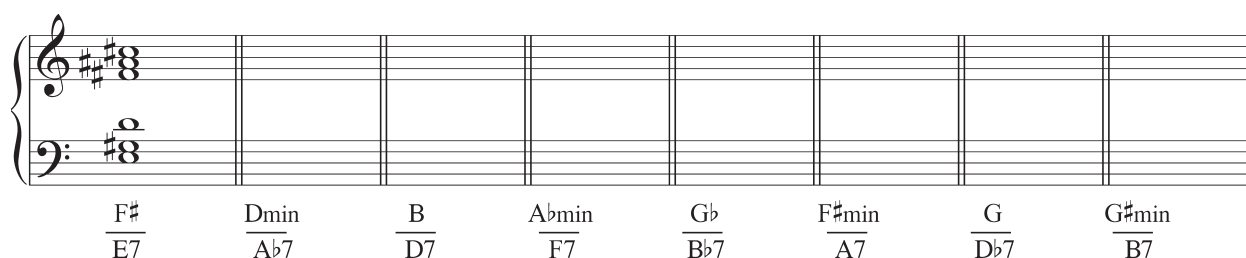


CHAPTER FOURTEEN

Voicings

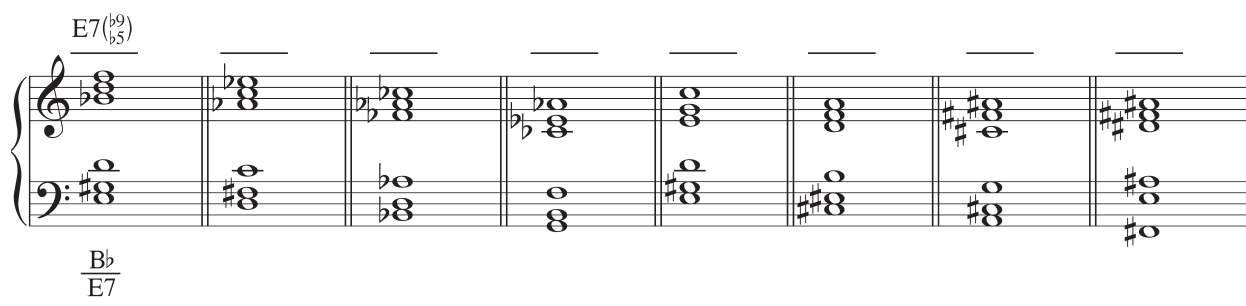
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following upper-structure formations.



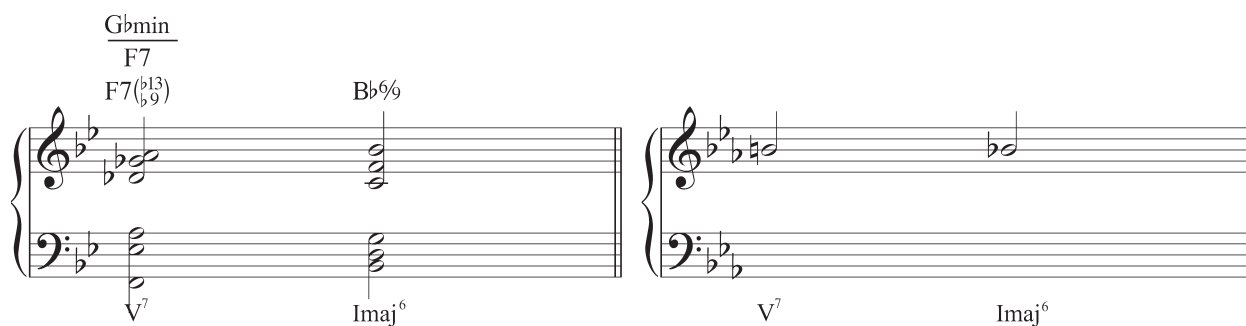
A musical staff with a treble and bass clef, key signature of two sharps (F# and C#), and a common time signature (C). The staff is divided into eight measures by vertical bar lines. Below the staff, the following chord symbols are written, each with a slash notation below it: F# (E7), Dmin (Ab7), B (D7), Abmin (F7), Gb (Bb7), F#min (A7), G (Db7), and G#min (B7).

2. Analyze the following upper-structure chords with lead-sheet symbols and slash notation.



A musical staff with a treble and bass clef, key signature of two flats (Bb and Eb), and a common time signature (C). The staff is divided into eight measures by vertical bar lines. Above the staff, the following chord symbols are written, each with a slash notation below it: E7(b9), Bb (E7), and Bb (E7). The staff contains various upper-structure chord voicings for these chords.

3. Using upper-structure triads on the dominant 7th chord, provide a six-voice harmonization for the following two-note segments. Make sure that your harmonization follows the rules of good voice leading.



A musical staff with a treble and bass clef, key signature of two flats (Bb and Eb), and a common time signature (C). The staff is divided into two measures by a vertical bar line. Above the staff, the following chord symbols are written: Gbmin (F7), F7(b13), and Bb% (Imaj6). Below the staff, the following chord symbols are written: V7, Imaj6, V7, and Imaj6. The staff contains two-note segments for each chord.

V⁷ Imaj⁷ V⁷ Imaj⁷

V⁷ Imaj⁷ V⁷ Imaj⁶

V⁷ Imaj⁷ V⁷ Imaj⁷

4. Analyze the following four-note rootless formations in the context of complete four-, five-part, and larger chord structures.

GMaj7(b⁵) A¹³ Emin^{6/9}
C#min¹¹(b⁵)

F#7(b⁹)sus Bmin⁹(b⁶) Eb7alt.

5. Analyze the following three-note rootless formations in the context of complete four-, five-part, and larger chord structures.

CMaj7(b5) A¹³ Amin¹³ C[#]min¹¹

Ab7alt. Bb7(b9)

GMaj¹³ DMaj¹³ F#7sus

EAR TRAINING DRILLS

Instructions for Tracks 47–56

Each of the following exercises contains **TWELVE** L.H. dominant structures containing the root and the guide tones. After hearing each chord, sing/play the assigned upper structure. After a brief pause, the answer is given.

Track 47: A major upper-structure triad on II

TRACK 47

C7 ① A7 ② F#7 ③ Eb7 ④

D7 ⑤ F7 ⑥ Ab7 ⑦ B7 ⑧

Bb7 ⑨ G7 ⑩ E7 ⑪ Db7 ⑫

Track 48: A major upper-structure triad on VI

TRACK 48

Track 48 displays 12 chords arranged in three rows of four. Each chord is a major upper-structure triad on VI. The chords are:

- Row 1: B \flat 7 (1), E7 (2), G7 (3), D \flat 7 (4)
- Row 2: C7 (5), A7 (6), G \flat 7 (7), E \flat 7 (8)
- Row 3: A \flat 7 (9), B7 (10), D7 (11), F7 (12)

Track 49: A major upper-structure triad on \flat V

TRACK 49

Track 49 displays 12 chords arranged in three rows of four. Each chord is a major upper-structure triad on \flat V. The chords are:

- Row 1: F7 (1), B7 (2), C7 (3), D7 (4)
- Row 2: E7 (5), G7 (6), B \flat 7 (7), G \flat 7 (8)
- Row 3: E \flat 7 (9), A \flat 7 (10), A7 (11), D \flat 7 (12)

Track 50: A major upper-structure triad on $\flat\text{III}$

TRACK 50

Track 50: A major upper-structure triad on $\flat\text{III}$. The track consists of 12 measures, grouped into three rows of four. Each measure contains a bass clef, a key signature of one flat (B-flat), and a major triad. The triads are: 1. F7 (F, A, C), 2. B7 (B, D, F), 3. C7 (C, E, G), 4. D7 (D, F, A), 5. E7 (E, G, B), 6. G7 (G, B, D), 7. B \flat 7 (B \flat , D, F), 8. G \flat 7 (G \flat , B \flat , D), 9. E \flat 7 (E \flat , G, B \flat), 10. A \flat 7 (A \flat , C, E \flat), 11. A7 (A, C, E), 12. D \flat 7 (D \flat , F, A \flat).

Track 51: A major upper-structure triad on $\flat\text{VI}$

TRACK 51

Track 51: A major upper-structure triad on $\flat\text{VI}$. The track consists of 12 measures, grouped into three rows of four. Each measure contains a bass clef, a key signature of one flat (B-flat), and a major triad. The triads are: 1. B \flat 7 (B \flat , D, F), 2. C7 (C, E, G), 3. B7 (B, D, F), 4. E \flat 7 (E \flat , G, B \flat), 5. E7 (E, G, B), 6. A \flat 7 (A \flat , C, E \flat), 7. D \flat 7 (D \flat , F, A \flat), 8. G7 (G, B, D), 9. F7 (F, A, C), 10. A7 (A, C, E), 11. G \flat 7 (G \flat , B \flat , D), 12. D7 (D, F, A).

Track 52: A minor upper-structure triad on v

TRACK 52

Track 52 displays 12 measures of dominant 7th chord voicings in the bass clef, each featuring an A minor upper-structure triad on the third (v) of the chord. The chords and their corresponding measure numbers are:

- ① C7
- ② E7
- ③ Db7
- ④ B7
- ⑤ Eb7
- ⑥ Bb7
- ⑦ F#7
- ⑧ A7
- ⑨ G7
- ⑩ F7
- ⑪ Ab7
- ⑫ D7

Track 53: A minor upper-structure triad on vi

TRACK 53

Track 53 displays 12 measures of dominant 7th chord voicings in the bass clef, each featuring an A minor upper-structure triad on the sixth (vi) of the chord. The chords and their corresponding measure numbers are:

- ① D7
- ② Eb7
- ③ F#7
- ④ B7
- ⑤ C7
- ⑥ F7
- ⑦ E7
- ⑧ Db7
- ⑨ A7
- ⑩ G7
- ⑪ Bb7
- ⑫ Ab7

Track 54: A minor upper-structure triad on $\sharp iv$

TRACK 54

Track 54 displays 12 measures of music, each showing a different 7th chord in the bass clef. The chords are numbered 1 through 12:

- F7
- B7
- F \sharp 7
- E \flat 7
- C7
- D7
- G7
- B \flat 7
- A7
- E7
- D \flat 7
- A \flat 7

Track 55: A minor upper-structure triad on $\flat iii$

TRACK 55

Track 55 displays 12 measures of music, each showing a different 7th chord in the bass clef. The chords are numbered 1 through 12:

- G7
- C7
- A \flat 7
- B \flat 7
- D7
- F \sharp 7
- A7
- D \flat 7
- B7
- E7
- E \flat 7
- F7

Track 56: A minor upper-structure triad on $\flat iii$

TRACK 56

Track 56 displays 12 dominant 7th chords, each with a minor upper-structure triad on the $\flat iii$ scale degree. The chords are arranged in three rows of four, each with a circled number above it:

- Row 1: E7 (1), D7 (2), E \flat 7 (3), C7 (4)
- Row 2: A7 (5), B7 (6), A \flat 7 (7), B \flat 7 (8)
- Row 3: D \flat 7 (9), F \sharp 7 (10), F7 (11), G7 (12)

The notation shows the bass clef, key signature, and the specific voicing of each chord with its upper-structure triad.

Track 57 contains **FIFTY** dominant 7th formations with major and minor upper-structure triads. Identify the quality of each triad and its scale-degree position in relation to the root of the dominant 7th chord. (Answer Key)

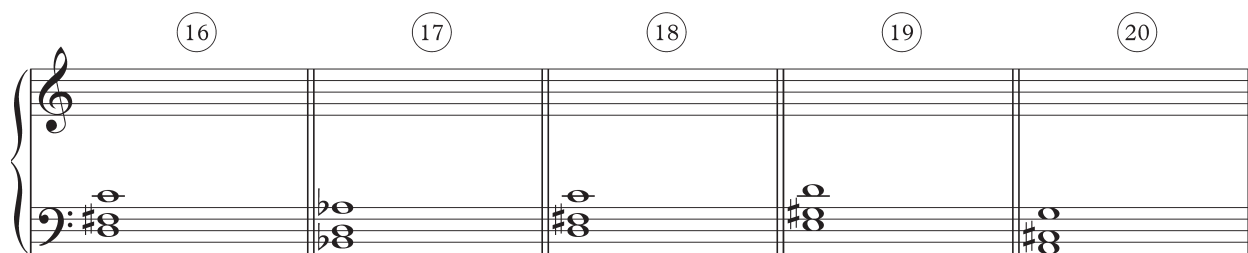
TRACK 57

Track 57 provides 15 empty staves for writing dominant 7th chords with upper-structure triads. The staves are arranged in three rows of five, each with a circled number above it:

- Row 1: (1), (2), (3), (4), (5)
- Row 2: (6), (7), (8), (9), (10)
- Row 3: (11), (12), (13), (14), (15)

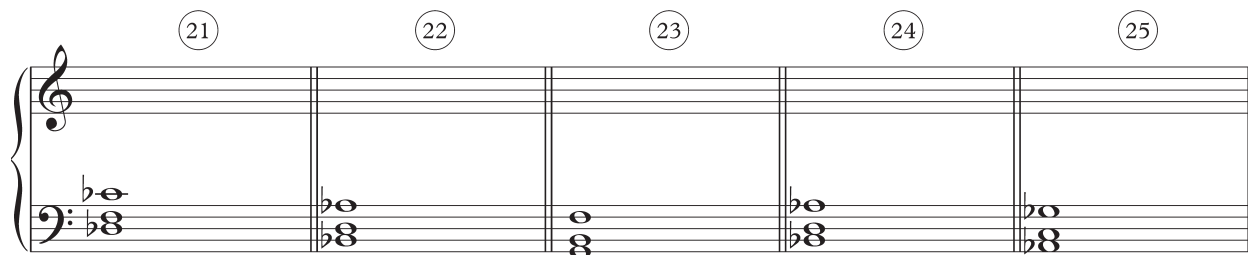
The notation shows the bass clef and key signature for each staff, with the upper-structure triad indicated by a circled number above the staff.

16 17 18 19 20



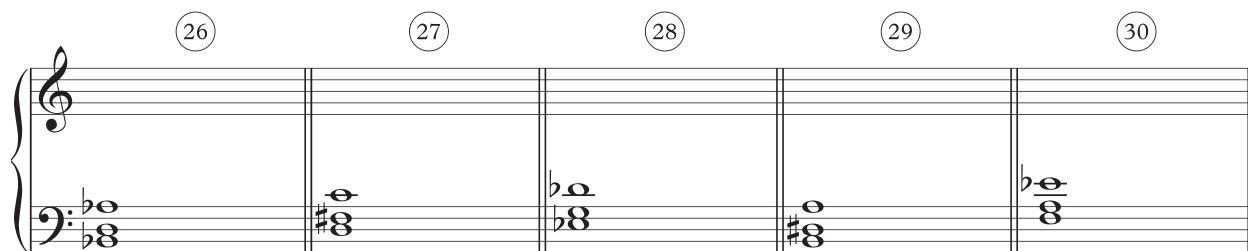
Measures 16-20: Treble clef is empty. Bass clef contains chords: 16 (F#4, C#5), 17 (Bb3, F#4), 18 (F#4, C#5), 19 (F#4, C#5), 20 (F#4, C#5).

21 22 23 24 25



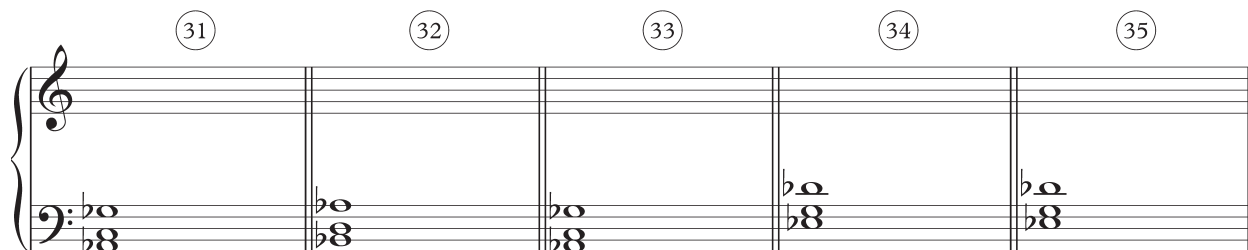
Measures 21-25: Treble clef is empty. Bass clef contains chords: 21 (Bb3, F#4), 22 (Bb3, F#4), 23 (Bb3, F#4), 24 (Bb3, F#4), 25 (Bb3, F#4).

26 27 28 29 30



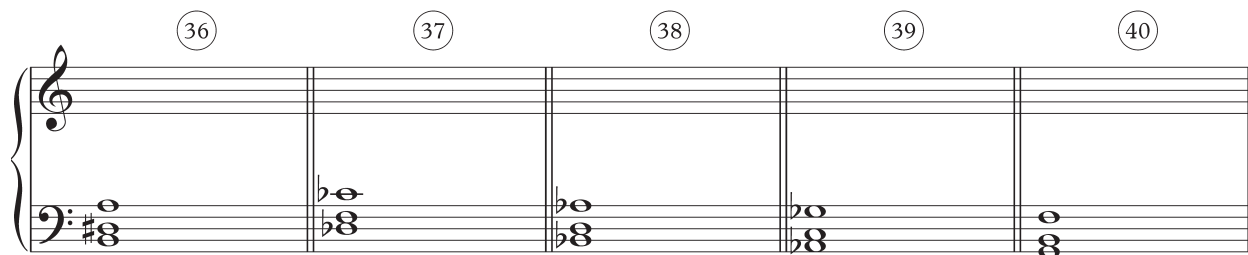
Measures 26-30: Treble clef is empty. Bass clef contains chords: 26 (Bb3, F#4), 27 (Bb3, F#4), 28 (Bb3, F#4), 29 (Bb3, F#4), 30 (Bb3, F#4).

31 32 33 34 35



Measures 31-35: Treble clef is empty. Bass clef contains chords: 31 (Bb3, F#4), 32 (Bb3, F#4), 33 (Bb3, F#4), 34 (Bb3, F#4), 35 (Bb3, F#4).

36 37 38 39 40



Measures 36-40: Treble clef is empty. Bass clef contains chords: 36 (Bb3, F#4), 37 (Bb3, F#4), 38 (Bb3, F#4), 39 (Bb3, F#4), 40 (Bb3, F#4).

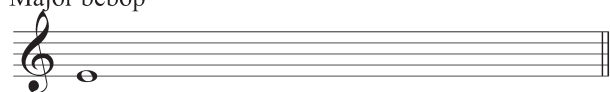
CHAPTER FIFTEEN

Bebop

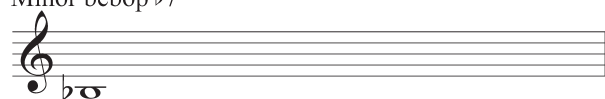
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following bebop scales.

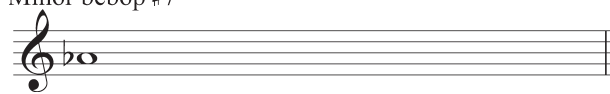
Major bebop



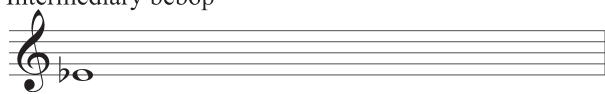
Minor bebop $\flat 7$



Minor bebop $\sharp 7$



Intermediary bebop



2. Identify the following bebop scales.



3. Notate bebop scales that establish a convincing chord-scale relationship for the following harmonic progressions.

a FMaj⁹ G⁹(b⁵) C⁹ FMaj⁹

b GMaj⁹ Fmin⁹ Bb⁹ EbMaj⁹ Amin⁹ D⁹

c BbMaj⁹ Bmin7(b⁵) E7 Amin⁹ D⁹ G⁹(b⁵)

d DMaj⁹ Fmin⁹ Bb⁹ Emin⁹ A⁹ DMaj⁹

e Dmin⁹ Bmin7(b⁵) E7(b⁹) Amin⁹ Emin7(b⁵) A7(#⁹)

f Gmin(#⁷) Amin7(b⁵) Ab7(b⁵) Gmin7 Eb7 D7(#⁵)

4. Compose an 8-bar bebop line for each of the following chords: C7, E \flat 7(\sharp 11), B \flat 7alt., and F7(\flat 13).
(Answer not provided)



EAR TRAINING DRILLS

Track 58 contains **TWELVE** randomly chosen bebop scales. Identify their names. (Answer Key)

TRACK 58

The image displays twelve musical staves, each representing a different bebop scale. Each staff is divided into two parts by a double bar line. The first part contains the first note of the scale, and the second part contains the second note. The scales are numbered 1 through 12 in circles above the staves.

- Staff 1: Treble clef, first note G4, second note A4.
- Staff 2: Treble clef, first note G4, second note Bb4.
- Staff 3: Treble clef, first note G4, second note Bb4.
- Staff 4: Treble clef, first note G4, second note Bb4.
- Staff 5: Treble clef, first note G4, second note Bb4.
- Staff 6: Treble clef, first note G4, second note Bb4.
- Staff 7: Treble clef, first note G4, second note Bb4.
- Staff 8: Treble clef, first note G4, second note Bb4.
- Staff 9: Treble clef, first note G4, second note Bb4.
- Staff 10: Treble clef, first note G4, second note Bb4.
- Staff 11: Treble clef, first note G4, second note Bb4.
- Staff 12: Treble clef, first note G4, second note Bb4.

PLAY ALONG SESSIONS

Track 23: I_{ma}j⁷–V⁷–I_{ma}j⁷ in twelve keys. Play along with the recording using routines from figures 15.13.c and 15.13.e in the TEXTBOOK.

Medium

CMaj7 G7(b₉) CMaj7 GMaj7 D7(b₉) GMaj7

DMaj7 A7(b₉) DMaj7 AMaj7 E7(b₉) AMaj7

EMaj7 B7(b₉) EMaj7 BMaj7 F#7(b₉) BMaj7

G_bMaj7 D_b7(b₉) G_bMaj7 D_bMaj7 A_b7(b₉) D_bMaj7

A_bMaj7 E_b7(b₉) A_bMaj7 E_bMaj7 B_b7(b₉) E_bMaj7

B_bMaj7 F7(b₉) B_bMaj7 FMaj7 C7(b₉) FMaj7

Track 24: i⁷–V⁷–i⁷ in twelve keys. Play along with the recording using routines from figures 15.13.d and 15.13.f in the TEXTBOOK.

Medium

Cmin7 G7(b₉) Cmin7 Fmin7 C7(b₉) Fmin7

B_bmin7 F7(b₉) B_bmin7 E_bmin7 B_b7(b₉) E_bmin7

A_bmin7 E_b7(b₉) A_bmin7 D_bmin7 A_b7(b₉) D_bmin7

F#min7 C#7(b₉) F#min7 Bmin7 F#7(b₉) Bmin7

Emin7 B7(b₉) Emin7 Amin7 E7(b₉) Amin7

Dmin7 A7(b₉) Dmin7 Gmin7 D7(b₉) Gmin7

Track 25: $ii^7-V^7-Imaj^7$ in twelve keys. Play along with the recording using the correct scales (TEXTBOOK: figure 15.15) and the different practice routines covered in Chapter 15 (TEXTBOOK).

Medium

Track 25: $ii^7-V^7-Imaj^7$ in twelve keys. The notation consists of six staves, each containing six measures of eighth-note chords. The chords are: Dmin7, G7, CMaj7, Ebmin7, Ab7, DbMaj7; Emin7, A7, DMaj7, Fmin7, Bb7, EbMaj7; F#min7, B7, EMaj7, Gmin7, C7, FMaj7; G#min7, C#7, F#Maj7, Amin7, D7, GMaj7; Bbmin7, Eb7, AbMaj7, Bmin7, E7, AMaj7; Cmin7, F7, BbMaj7, C#min7, F#7, BMaj7.

Track 26: $ii^{7(b5)}-V^7-i^7$ in twelve keys. Play along with the recording using the correct scales (TEXTBOOK: figure 15.17) and the different practice routines covered in Chapter 15 (TEXTBOOK).

Medium

Track 26: $ii^{7(b5)}-V^7-i^7$ in twelve keys. The notation consists of six staves, each containing six measures of eighth-note chords. The chords are: Dmin7(b5), G7, Cmin7, C#min7(b5), F#7, Bmin7; Cmin7(b5), F7, Bbmin7, Bmin7(b5), E7, Amin7; Bbmin7(b5), Eb7, Abmin7, Amin7(b5), D7, Gmin7; G#min7(b5), C#7, F#min7, Gmin7(b5), C7, Fmin7; F#min7(b5), B7, Emin7, Fmin7(b5), Bb7, Ebmin7; Emin7(b5), A7, Dmin7, D#min7(b5), G#7, C#min7.

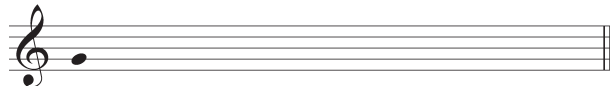
CHAPTER SIXTEEN

Octatonic Scales

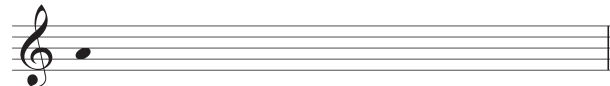
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following octatonic scales.

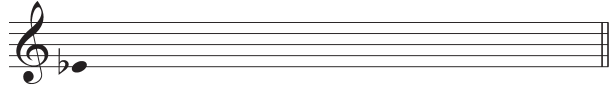
1/2 Octatonic



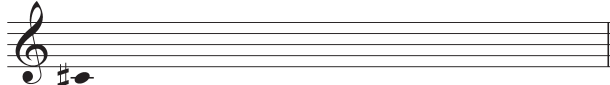
2/1 Octatonic



1/2 Octatonic



2/1 Octatonic



2. Using octatonic scales only, establish a chord–scale relationship for the following chord progressions. Notate the scales on the staff.

a

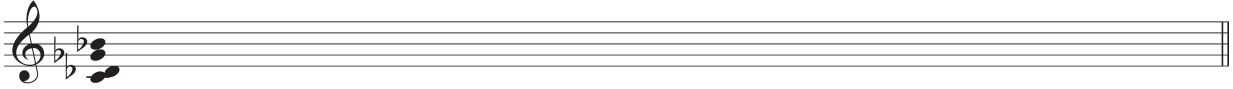
G7(b5)	C7(b9)	F7(b9)	Bb7(b5)
A musical staff in treble clef with a single quarter note on G4.	A musical staff in treble clef with a single quarter note on C4.	A musical staff in treble clef with a single quarter note on F4.	A musical staff in treble clef with a single quarter note on Bb4.
V ⁷ /vi	V ⁷ /ii	V ⁷ /V	V ⁷

b

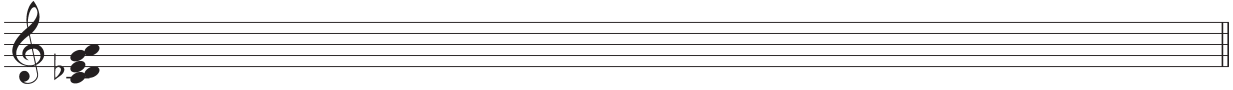
C7(b9)	F7(b9)	Bb7(b9)	Eb7(b9)
A musical staff in treble clef with a single quarter note on C4.	A musical staff in treble clef with a single quarter note on F4.	A musical staff in treble clef with a single quarter note on Bb4.	A musical staff in treble clef with a single quarter note on Eb4.
V ⁷ /vi	V ⁷ /ii	V ⁷ /V	V ⁷

3. Transpose the following harmonic formations through the $1/2$ or $2/1$ octatonic scales.

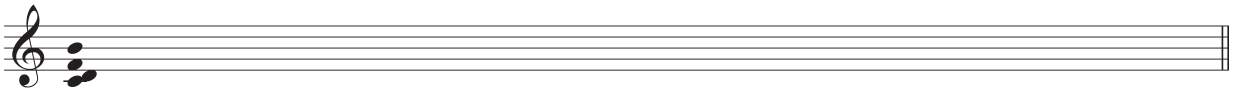
$1/2$ Octatonic



$1/2$ Octatonic



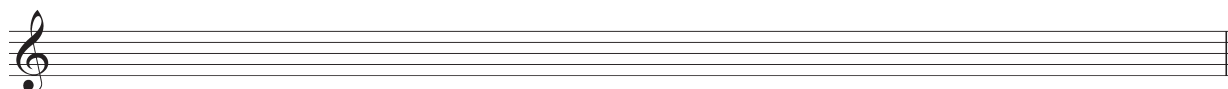
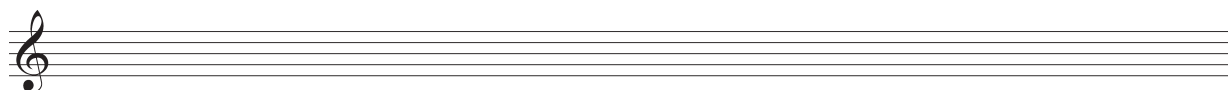
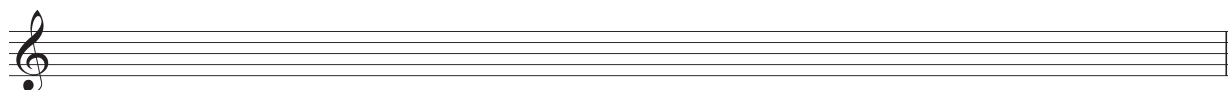
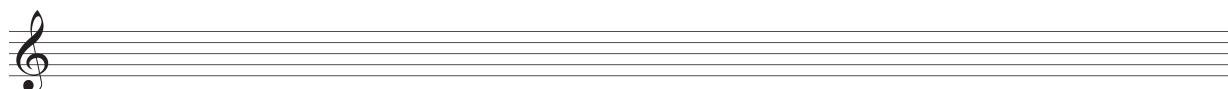
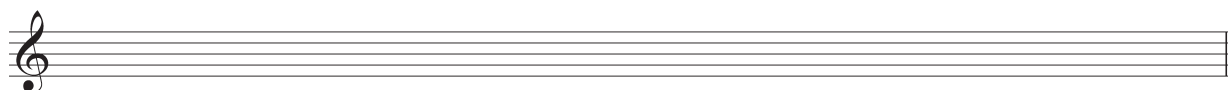
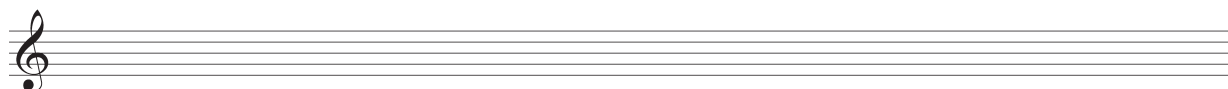
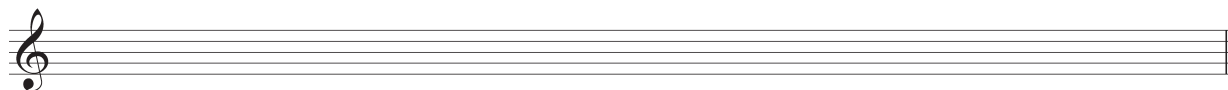
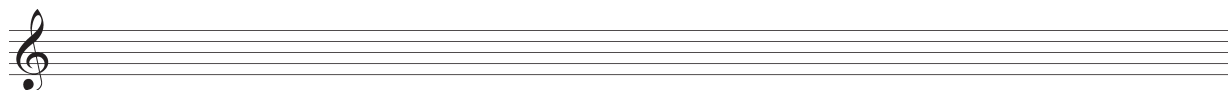
$2/1$ Octatonic



$2/1$ Octatonic



4. Transpose the following melodic cells through the $1/2$ or $2/1$ octatonic scales.



5. Compose a 16-bar octatonic line for each of the following chords: D^b7 , $E^{\circ}7$, $F^{\#}7$, and $A^{\circ}7$.
(Answer not provided)

CHAPTER SEVENTEEN

Bebop Blues

WRITTEN ASSIGNMENTS

1. On the staff below, complete the following background lines (top line) and embellish them with five-part rootless arpeggiations (bottom line). Make sure that the realization follows the rules of good voice leading. Analyze the resulting chords with lead-sheet symbols.

Chord progression for the first system:

1. $A\flat 7$ $D\flat 7$ $D^\circ 7$ $A\flat 7/E\flat$ $E\flat \text{min} 7$ $A\flat 7$

Chord progression for the second system:

5. $D\flat 7$ $D^\circ 7$ $A\flat 7$ $C\text{min} 7(b5)$ $F 7$

Chord progression for the third system:

9. $B\flat \text{min} 7$ $B\flat \text{min} (\sharp 7)$ $E\flat 7\text{sus}$ $E\flat 7$ $A\flat 7$ $F 7$ $B\flat 7$ $E\flat 7$

Chord progression for the fourth system:

1. $A\flat 7$ $D\flat 7$ $D^\circ 7$ $A\flat 7/E\flat$ $E\flat \text{min} 7$ $A\flat 7$

Chord progression for the fifth system:

5. $D\flat 7$ $D^\circ 7$ $A\flat 7$ $C\text{min} 7(b5)$ $F 7$

9 B♭min7 B♭min^(#7) E♭7sus E♭7 A♭7 F7 B♭7 E♭7

2. Based on the progression given below, notate the available entry windows between chords (top line) and provide a melodic realization (bottom line). (Answer not provided)

E♭7 A♭7 A°7 E♭7/B♭ B♭min7 E♭7

5 A♭7 A°7 E♭7 Gmin7(b5) C7

9 Fmin7 Fmin^(#7) B♭7sus B♭7 E♭7 C7 F7 B♭7

1 E♭7 A♭7 A°7 E♭7/B♭ B♭min7 E♭7

5 A♭7 A°7 E♭7 Gmin7(b5) C7

9 Fmin7 Fmin([#]7) B^b7sus B^b7 E^b7 C7 F7 B^b7

PLAY ALONG SESSIONS

Track 27: BILLIE'S DANCE

Play 10x

Medium up

9 F7 B^b7 B^o7 F7 Cmin7 F7

5 B^b7 B^o7 F7 Amin7(^b5) D7(^b9)

9 Gmin7 Gmin([#]7) 3 C7sus C7 A7(^b9) D7(^b9) G7(^b9) C7(^b9)

Track 28: BIRDIE SONG. Play along with the recording using arpeggiation of rootless five-part chords over the structural line.

Play 10x

Medium up

E^bMaj7 Dmin7(^b5) G7 Cmin7 F7 B^bmin7 E^b7

5 A^bMaj7 A^bmin7 D^b7 E^b6 G^bmin7 3 C^b7

9 Fmin7 B^b7 Gmin7 Cmin7 Fmin7 B^b7

Track 29: INFIDELS BOUNCE. Play along with the recording and use different entry windows to connect chords.

Play 10x

Medium up

CMaj7 Cmin7 F7 Emin7 Dmin7 C#min7 F#7

5 Cmin7 F7 Emin7 Ebmin7 Ab7

9 Dmin7 G#min7 C#7 Emin7 Amin7 Dmin7 G7

CHAPTER EIGHTEEN

“Confirmation”

WRITTEN ASSIGNMENTS

1. Provide a chord-scale relationship for “Confirmation” in C using modes only.

A

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into four measures by vertical bar lines. Above each measure is a chord name: CMaj7, Bmin7(b5), E7, and Amin7. The staff continues with two more measures, D7 and Gmin7, and ends with a double bar line.

5

F7 Emin7(b5) A7 D7 Dmin7 G7

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into two measures by a vertical bar line. Above each measure is a chord name: F7 and Emin7(b5). The staff continues with two more measures, A7 and D7, and ends with a double bar line.

A

9

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into four measures by vertical bar lines. Above each measure is a chord name: CMaj7, Bmin7(b5), E7, and Amin7. The staff continues with two more measures, D7 and Gmin7, and ends with a double bar line.

13

F7 Emin7(b5) A7 Dmin7 G7 CMaj7

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into four measures by vertical bar lines. Above each measure is a chord name: F7, Emin7(b5), A7, and Dmin7. The staff continues with two more measures, G7 and CMaj7, and ends with a double bar line.

B

17

Gmin7 C7 FMaj7

A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into three measures by vertical bar lines. Above each measure is a chord name: Gmin7, C7, and FMaj7. The staff continues with one more measure and ends with a double bar line.

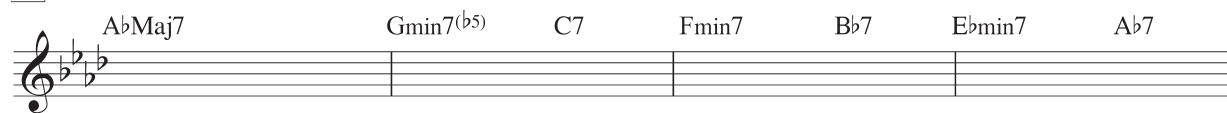
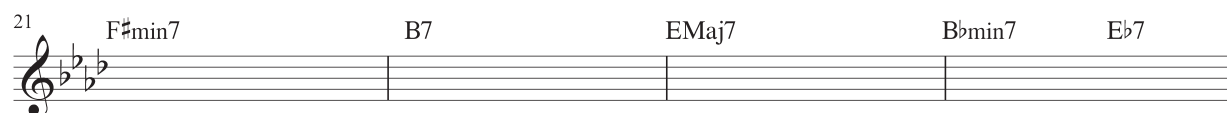
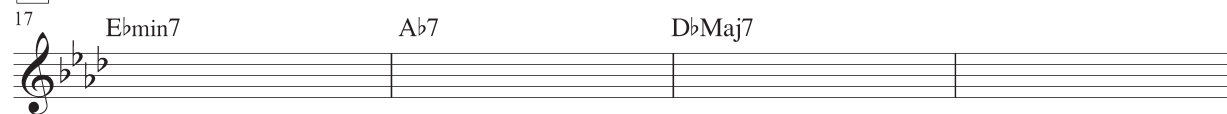
21

Bbmin7 Eb7 AbMaj7 Dmin7 G7

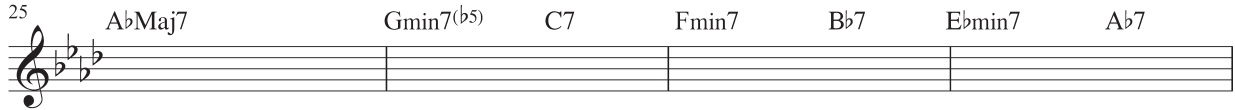
A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into four measures by vertical bar lines. Above each measure is a chord name: Bbmin7, Eb7, AbMaj7, and Dmin7. The staff continues with one more measure, G7, and ends with a double bar line.

A

2. Provide a chord-scale relationship for “Confirmation” in A \flat using bebop scales only.

A**A****B**

A



PLAY ALONG SESSIONS

Track 30: CONFIRMATION IN F (slow)

Play 3x
Slow





Track 31: CONFIRMATION IN C (medium)

Play 5x
Medium



Track 32: CONFIRMATION IN A^b (fast)

Play 6x

Fast

5

9

13

17

21

25

29

A^bMaj7 Gmin7(^b5) C7 Fmin7 B^b7 E^bmin7 A^b7

D^b7 Cmin7(^b5) F7 B^b7 B^bmin7 E^b7

A^bMaj7 Gmin7(^b5) C7 Fmin7 B^b7 E^bmin7 A^b7

D^b7 Cmin7(^b5) F7 B^bmin7 E^b7 A^bMaj7

E^bmin7 A^b7 D^bMaj7

F[#]min7 B7 EMaj7 B^bmin7 E^b7

A^bMaj7 Gmin7(^b5) C7 Fmin7 B^b7 E^bmin7 A^b7

D^b7 Cmin7(^b5) F7 B^bmin7 E^b7 A^bMaj7 (E^b7)

CHAPTER NINETEEN

“Moose the Mooche”

WRITTEN ASSIGNMENTS

1. For each of the following chord progressions compose an 8-bar phrase using a single-scale approach to rhythm changes improvisation. (Answer not provided)

1

B♭Maj7 G7 Cmin⁹ F⁹ Dmin7 G7(b⁹) C⁹ F7(b⁹)



5

Fmin⁹ B♭7(b⁹) E♭Maj⁹ E°7 B♭Maj7 G7(b⁹_{♭5}) C⁹ F⁹



2

17 D7 G7



21

C7 F7



3

1 B♭Maj7 Gmin7 Cmin7 F7 B♭Maj7 Gmin7 Cmin7 F7

5 B♭7 E♭Maj7 E♭min7 Dmin7 Gmin7 Cmin7 F7

2. For each of the following chord progressions compose an 8-bar phrase using a two-scale approach to rhythm changes improvisation. (Answer not provided)

1

B♭Maj7 G7 Cmin⁹ F⁹ Dmin7 G7(^b₉) C⁹ F7(^b₉)

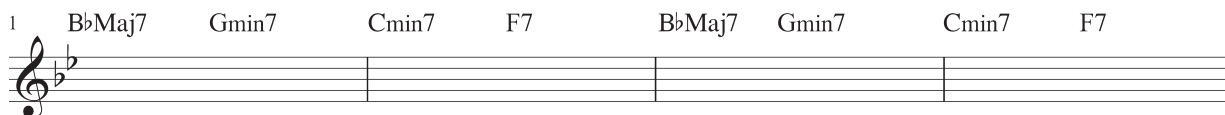
5 Fmin⁹ B♭7(^b₉) E♭Maj⁹ E°7 B♭Maj7 G7(^b₉₅) C⁹ F⁹

2

1 B♭Maj⁹ G7(^b₉₅) C¹³ F7(^b₉₅) D7(^b₉) G7(^b₉) C7(^b₉) F7(^b₉)

5 Fmin⁹ B♭7([#]₅) E♭Maj⁹ A♭¹³ D⁹ G7alt. C⁹([#]₅) F7(^b₉₅)

3



3. Compose a one-chorus solo on F rhythm changes using **TWO** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)
4. Compose a two-chorus solo on E♭ rhythm changes using **TWO** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)

PLAY ALONG SESSIONS

Track 33: MOOSE THE MOOCHE (slow)

Play 3x

Slow



21 Gmin7 C7 Cmin7 F7

25 BbMaj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 Bb7 EbMaj7 E°7 BbMaj7 (Cmin7 F7)

Track 34: MOOSE THE MOOCHE (medium)

Play 4x

Medium

BbMaj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 Bb7 EbMaj7 E°7 BbMaj7 Cmin7 F7

9 BbMaj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 Bb7 EbMaj7 E°7 BbMaj7 F7 BbMaj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 E♭Maj7 E°7 B♭Maj7 (Cmin7 F7)

PART THREE

Advanced

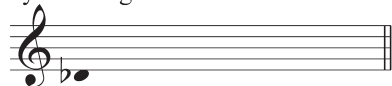
CHAPTER TWENTY

Pentatonics and Hexatonics

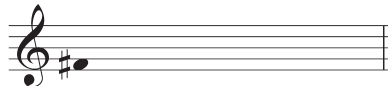
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following pentatonic collections.

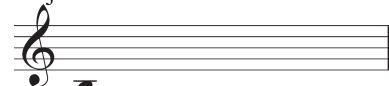
Lydian Augmented



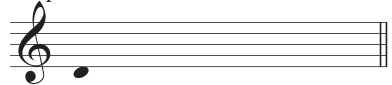
Dorian



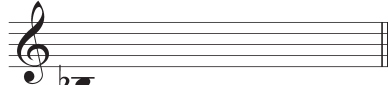
Major



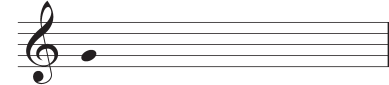
Suspended III



Altered II



Melodic Minor

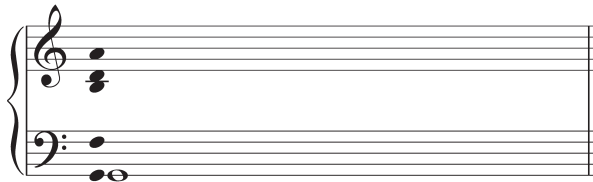


2. Identify the following pentatonic collections.

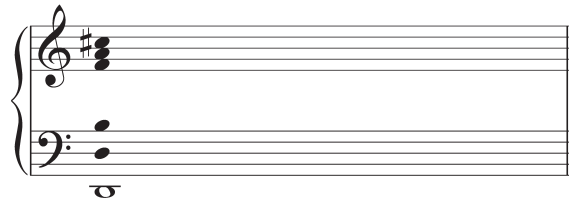


3. Transpose the given voicings to all the notes from the corresponding pentatonic collection (as in figure 20.16 in the TEXTBOOK).

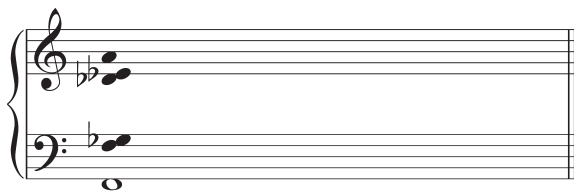
G Dominant Pentatonic



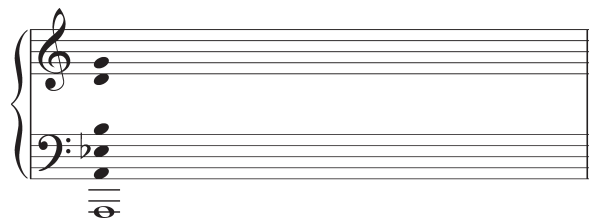
D Melodic Minor Pentatonic



F Altered Pentatonic

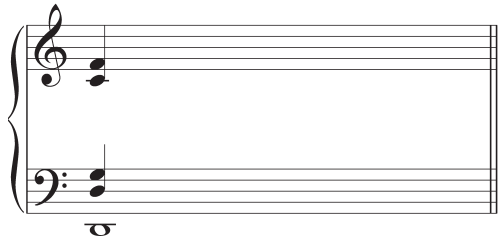


A Locrian #2 I

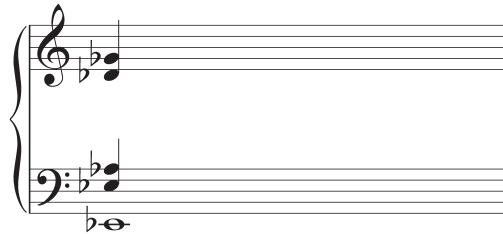


4. Using the procedures for generating pentatonic voicings, create four-part voicings for the following pentatonics: D Dorian, Eb Phrygian, F Mixolydian #11, and A Dorian b2.

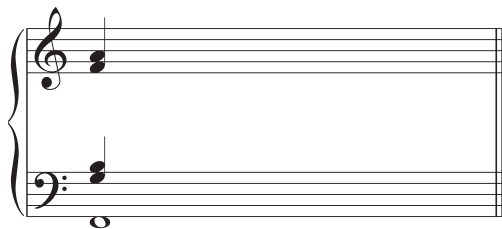
D Dorian Pentatonic



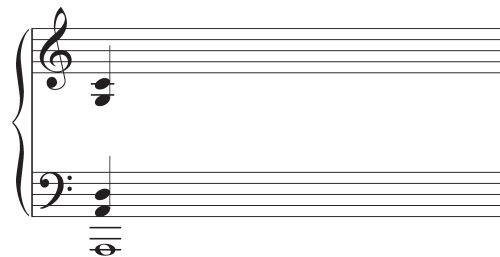
Eb Phrygian Pentatonic



F Mixolydian #11 Pentatonic

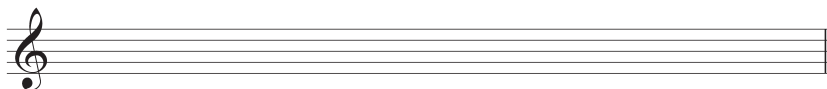
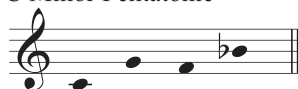


A Dorian b2 Pentatonic

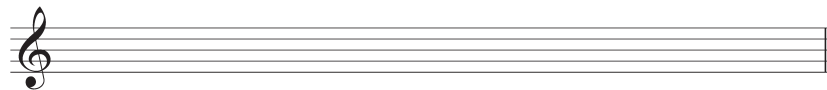


5. Transpose the following melodic cells to all the notes from the corresponding pentatonics.

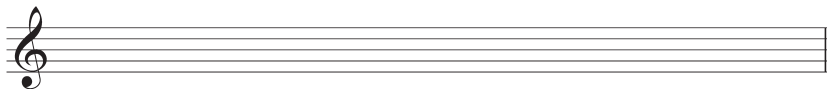
C Minor Pentatonic



C Suspended Pentatonic

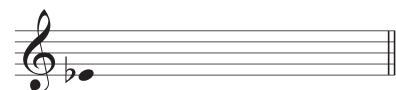


C Lydian Aug. Pentatonic

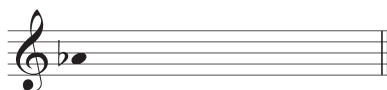


6. On the staff below, notate the following hexatonic collections.

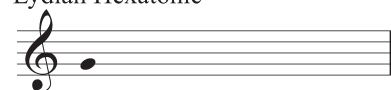
Dorian Hexatonic



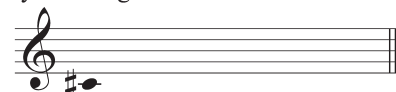
Aeolian Hexatonic



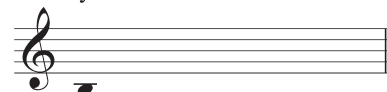
Lydian Hexatonic



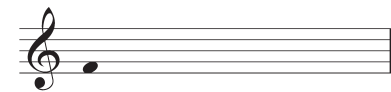
Lydian Augmented Hexatonic



Mixolydian b9 Hexatonic



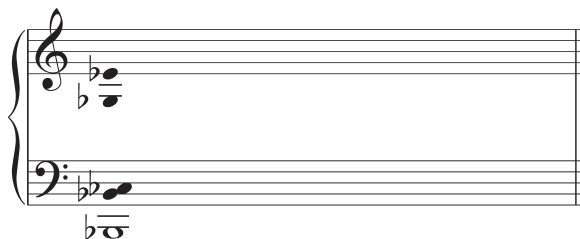
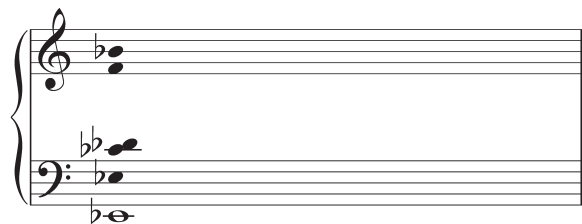
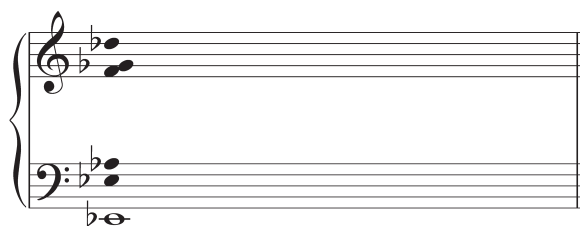
Locrian b2 Hexatonic



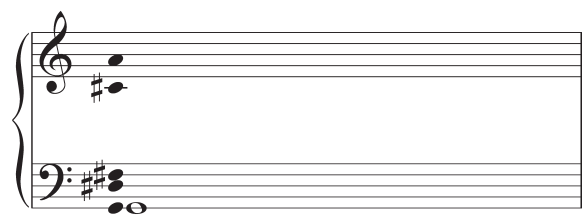
7. Identify the following hexatonic collections.



8. Transpose the given voicings to all the notes from the corresponding hexatonics.

B \flat Phrygian HexatonicE \flat Mixolydian \flat 13 HexatonicE \flat Dorian Hexatonic

G Lydian Augmented Pentatonic



9. Using the procedures for generating hexatonic voicings, create four-part voicings for the following hexatonics: F Major, Altered I, A Aeolian, and A \flat Mixolydian \flat 9. (Answer not provided)
10. Using the procedures for generating hexatonic voicings, create five-part voicings for the following hexatonics: A Altered, E Dorian \flat 2, and B \flat Locrian. (Answer not provided)
11. Compose an 8-bar modal line using D Dorian pentatonic, G Phrygian pentatonic, E \flat Lydian pentatonic, B \flat Mixolydian pentatonic, and A \flat Suspended pentatonic. (Answer not provided)
12. Compose an 8-bar modal line using E Major Altered II hexatonic, D \flat Mixolydian \flat 9 hexatonic, E \flat Altered pentatonic, B Melodic Minor hexatonic, and A \flat Dominant Altered IV hexatonic. (Answer not provided)
13. Write a 32-bar AABA modal composition for your instrument using three pentatonics of your choice that establish a convincing chord-scale relationship with the following modal areas: A (mm. 1–16: C Mixolydian)—B (mm. 17–24: A Aeolian)—A (C Mixolydian). (Answer not provided)
14. Write a 32-bar AABA modal composition for your instrument using three different hexatonics of your choice that establish a convincing chord-scale relationship with the following modal areas: A (mm. 1–16: G Lydian)—B (mm. 17–24: B \flat Dorian)—A (D Altered). (Answer not provided)

CHAPTER TWENTY-ONE

Phrase Models

WRITTEN ASSIGNMENTS

1. Identify the phrase model of the following 8-bar phrases. Analyze with Roman numerals.

"Autumn Leaves" mm. 9–16

Musical notation for "Autumn Leaves" mm. 9–16. The notation is in B-flat major (two flats) and 4/4 time. It consists of an 8-bar phrase. The notes are: Bar 1: G4, A4, Bb4, C5 (quarter notes); Bar 2: D5 (half note); Bar 3: Eb4, E4, F4, G4 (quarter notes); Bar 4: Ab4, Bb4, C5, D5 (quarter notes); Bar 5: Eb4, E4, F4, G4 (quarter notes); Bar 6: Ab4, Bb4, C5, D5 (quarter notes); Bar 7: Eb4, E4, F4, G4 (quarter notes); Bar 8: Ab4, Bb4, C5, D5 (quarter notes). Chord labels above the staff are: Cmin7, F7, BbMaj7, EbMaj7, Amin7(b5), D7, Gmin7.

"I Love You" mm. 1–8

Musical notation for "I Love You" mm. 1–8. The notation is in C major and 4/4 time. It consists of an 8-bar phrase. The notes are: Bar 1: C4, D4, E4, F4 (quarter notes); Bar 2: G4, A4, B4, C5 (quarter notes); Bar 3: D5, E5, F5, G5 (quarter notes); Bar 4: A5, B5, C6, B5 (quarter notes); Bar 5: A5, G5, F5, E5 (quarter notes); Bar 6: D5, C5, B4, A4 (quarter notes); Bar 7: G4, F4, E4, D4 (quarter notes); Bar 8: C4, B3, A3, G3 (quarter notes). Chord labels above the staff are: Gmin7(b5), C7, FMaj7, Gmin7, C7, F6.

"All the Things You Are" mm. 1–8

Musical notation for "All the Things You Are" mm. 1–8. The notation is in B-flat major (two flats) and 4/4 time. It consists of an 8-bar phrase. The notes are: Bar 1: Bb3, C4, D4, Eb4 (quarter notes); Bar 2: F4, G4, A4, Bb4 (quarter notes); Bar 3: C5, D5, Eb5, F5 (quarter notes); Bar 4: G5, Ab5, Bb5, C6 (quarter notes); Bar 5: D6, Eb6, F6, G6 (quarter notes); Bar 6: Ab6, Bb6, C7, B6 (quarter notes); Bar 7: Ab6, Bb6, C7, B6 (quarter notes); Bar 8: Ab6, Bb6, C7, B6 (quarter notes). Chord labels above the staff are: Fmin7, Bbmin7, Eb7, AbMaj7, DbMaj7, G7, CMaj7.

"My Romance" mm. 9–16

Musical notation for "My Romance" mm. 9–16. The notation is in C major and 4/4 time. It consists of an 8-bar phrase. The notes are: Bar 1: C4, D4, E4, F4 (quarter notes); Bar 2: G4, A4, B4, C5 (quarter notes); Bar 3: D5, E5, F5, G5 (quarter notes); Bar 4: A5, B5, C6, B5 (quarter notes); Bar 5: A5, G5, F5, E5 (quarter notes); Bar 6: D5, C5, B4, A4 (quarter notes); Bar 7: G4, F4, E4, D4 (quarter notes); Bar 8: C4, B3, A3, G3 (quarter notes). Chord labels above the staff are: FMaj7, Bb7, CMaj7, C7, FMaj7, Bb7, CMaj7, F#min7, B7, Emin7, Bb7, Amin7, D7, Dmin7, G7.

2. Complete the following progressions. Add applicable extensions and pitch alterations. Analyze your realizations with lead-sheet symbols and identify each phrase model.

MODEL VI

V⁷/vi [ii⁷ V⁷]/bIII V⁷/ii [ii⁷ V⁷]/bVI II⁷ [ii⁷ V⁷]/bII V⁷ [ii⁷ V⁷]/bV

MODEL VII

I maj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV (ii⁷ V⁷)/IV IV maj⁷ bVII⁷ bIII⁷ bVI⁷ V⁷

"Drop 2" Five-Part Voicings

I maj⁷ [ii⁷₅ V⁷]/iii iii⁷ biii^{o7} ii⁷ V⁷ #iv^{o7} iv⁷ iii⁷ biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

MODEL I

vi⁷ (ii⁷₅ V⁷)/vi vi⁷ [ii⁷₅ V⁷]/ii ii⁷ i⁷ [ii⁷₅ V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

MODEL IV

Imaj⁷ (ii⁷_{b5} TR/V)/vi vi⁷ (ii⁷ V⁷)/bV bVmaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/bII V⁷ TR/V⁷

"Drop 2" Four-Part Voicings

IVmaj⁷ Imaj⁷ IVmaj⁷ #iv^{o7} (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

MODEL VII

Imaj⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ (ii⁷_{b5} V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

"Drop 2" Five-Part Voicings

Imaj⁷ (ii⁷_{b5} TR/V)/ii ii⁷ TR/V⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

MODEL VI

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

MODEL IV

i⁷ ii^{b7} V⁷ i⁷ (ii⁷ V⁷)/III IIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

MODEL VII

Imaj⁷ #i^{o7} ii⁷ biii^{o7} iii⁷ III⁷ IVmaj⁷ #iv^{o7} Imaj⁷ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷biii^{o7}ii⁷V⁷

MODEL I

ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁶ #v^{o7} [ii⁷ V⁷]/V (ii⁷ V⁷)/bV bVmaj⁷ ii⁷ V⁷

"Drop 2" Five-Part Voicings

Imaj⁷ (ii⁷ TR/V)/bVI bVImaj⁷ [ii⁷ V⁷]/bIII iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

PLAY AND SING

1. Sing the roots of the diatonic phrase models (TEXTBOOK: figures 21.6, 21.7.c, 21.8.c, 21.9.c, 21.10.c) while playing the guide tones of the underlying chord progression.
2. Sing the roots of the chromatic phrase models (TEXTBOOK: figures 21.11.c, 21.12.c, 21.13.c, 21.14.c, 21.15.c, 21.16.c, 21.17.c, and 21.18.c) while playing the guide tones of the underlying chord progression.

EAR TRAINING DRILLS

Instructions for Tracks 59–61

On the staff below, notate the bass line, identify the individual chords using lead-sheet notation, analyze the progression with Roman numerals, and determine the type of phrase model. (Answer Key)

Track 59: FIVE diatonic phrase models

TRACK 59

The tonic chord is: Cmin7

1



The tonic chord is: DMaj7

2



The tonic chord is: B♭Maj7

3



The tonic chord is: AMaj7

4



The tonic chord is: E♭Maj7

5

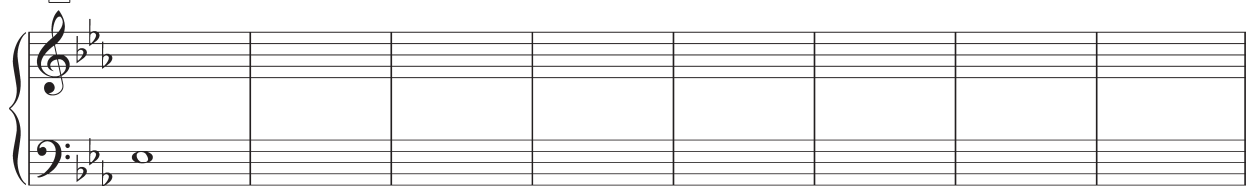


Track 60: FIVE chromatic phrase models

TRACK 60

The tonic chord is: E♭Maj7

1



The tonic chord is: AMaj7

2



The tonic chord is: DMaj7

3



The tonic chord is: B \flat Maj7



The tonic chord is: EMaj7



Track 61: THIRTY diatonic and chromatic phrase models

TRACK 61



V \flat /vi



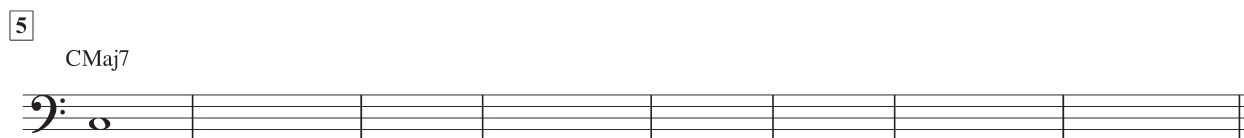
Imaj⁷



Imaj⁷



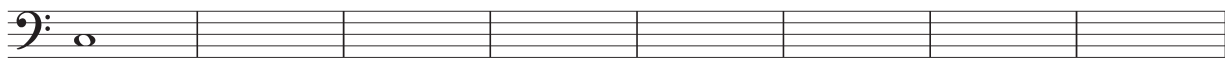
Imaj⁷



Imaj⁷

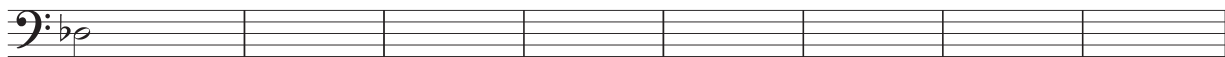
6

CMaj7

Imaj⁷

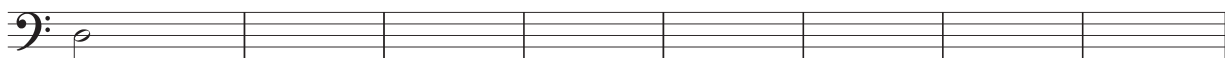
7

D♭Maj7

Imaj⁷

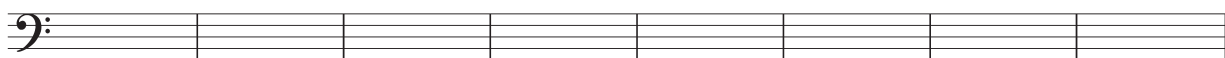
8

Dmin7(b5)

ii_{b5}⁷

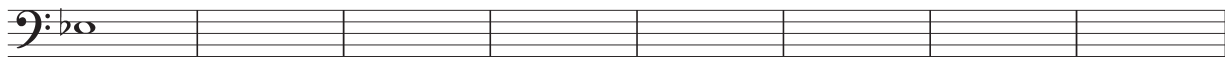
9

Fmin7

i⁷

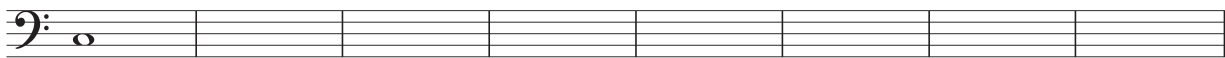
10

E♭Maj7

Imaj⁷

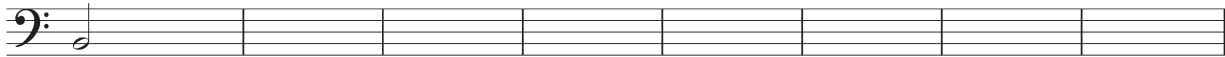
11

CMaj7

Imaj⁷

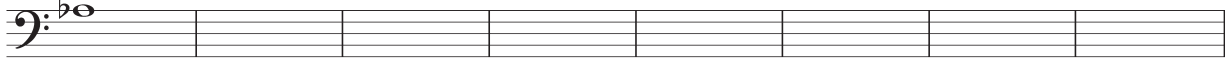
12

BMaj7

Imaj⁷

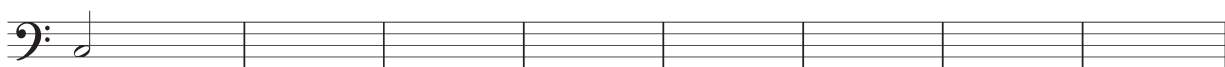
13

A♭Maj7

Imaj⁷

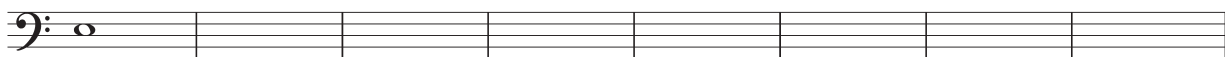
14

CMaj7

Imaj⁷

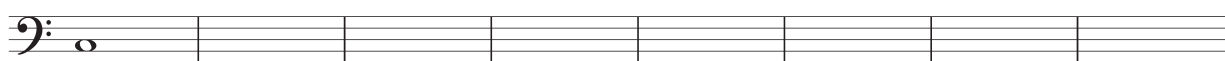
15

EMaj7

Imaj⁷

16

CMaj7

Imaj⁷

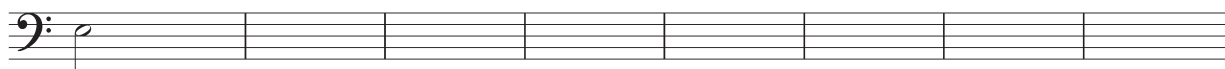
17

F#min7

vi⁷

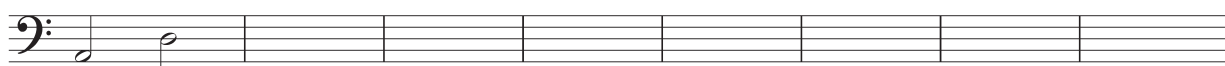
18

EMaj7

Imaj⁷

19

Amin7 D7

[ii⁷ V⁷]/VI

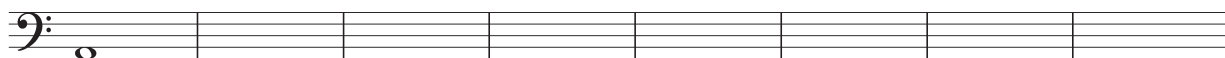
20

GMaj7

IVmaj⁷

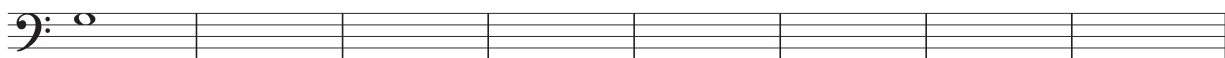
21

AMaj7

Imaj⁷

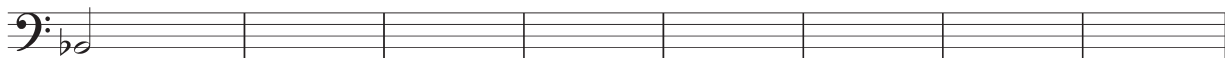
22

GMaj7

IVmaj⁷

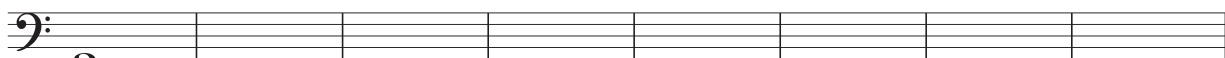
23

B♭Maj7

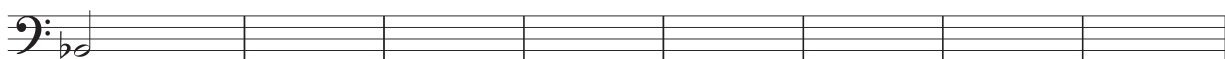
Imaj⁷

24

GMaj7

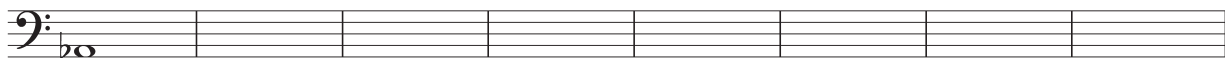
Imaj⁷

25

B♭min7(^b5)ii^b⁷₅

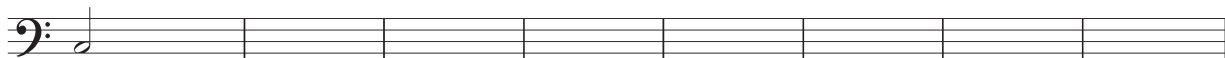
26

A♭Maj7

Imaj⁷

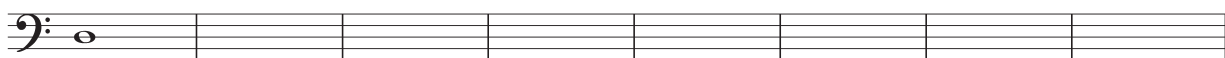
27

Cmin7

ii⁷

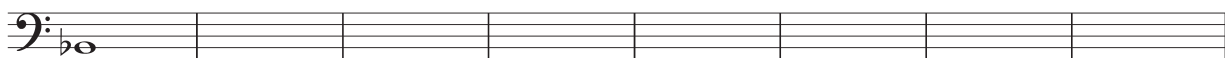
28

DMaj7

Imaj⁷

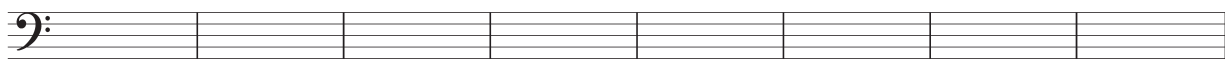
29

B♭Maj7

Imaj⁷

30

EMaj7

Imaj⁷

KEYBOARD REALIZATION

Realize the harmonic progressions using the following models of keyboard playing: **Model I, Model II, Model IV, Model VI, and Model VII.** Transpose to all keys. (Answer not provided)

PHRASE MODEL I

MODEL I of Keyboard Playing

CMaj7 Dmin7 G7 CMaj7 Amin7 Gmin7 C7 FMaj7 F#o7 C/G A7 D7 Abmin7 Db7

Imaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ (ii⁷ V⁷)/IV IVmaj⁷ #iv^{o7} I₄⁶ VI⁷ II⁷ [ii⁷ V⁷]/bV

Imaj⁷ biii^{o7} ii⁷ V⁷ Imaj⁷ (ii_b⁷ V⁷)/iii iii⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ ii⁷ V⁷

i⁷ ii_b⁷ V⁷ i⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Imaj⁷ II⁷ TR/II⁷ V⁷ TR/V⁷ Imaj⁷ ii⁷ (ii⁷ V⁷)/bII bIIImaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/VII

Imaj⁷ [ii⁷ V⁷]/bV I⁷ VII⁷ [ii⁷ V⁷]/bVI (ii⁷ V⁷)/V Vmaj⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

PHRASE MODEL 2

"Drop 2" Five-Part Voicings

Chord symbols above staff: Dmin⁹ G7(^{b13}/₉) CMaj⁹ B^{b13} A¹³ A^{b13} Gmin⁹ C7alt. Fmin⁹ B^{b9} Emin⁹ A7(^{b13}/₉) Dmin⁹ D^{b13}

Figured bass symbols below staff: ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ bVI⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII iii⁷ VI⁷ ii⁷ TR/V⁷

Figured bass symbols below staff: ii⁷ V⁷ Imaj⁷ bV⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/bII ii⁷ TR/II⁷ V⁷ TR/V⁷

Figured bass symbols below staff: ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv⁰⁷ I⁴ #v⁰⁷ [ii⁷ V⁷]/V (ii⁷ V⁷)/bV bVImaj⁷ ii⁷ V⁷

Figured bass symbols below staff: ii⁷ V⁷ Imaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ [ii⁷ V⁷]/bIII iii⁷ biii⁰⁷ ii⁷ V⁷

Figured bass symbols below staff: ii⁷_{b5} V⁷ i⁷ (ii⁷_{b5} V⁷)/iv iv⁷ ii⁷_{b5} V⁷ i⁷ IV⁷ ii⁷_{b5} TR/V⁷ i⁷

PHRASE MODEL 3

MODEL I of Keyboard Playing

FMaj⁷ Fmin⁷ B^b7 B^o7 CMaj⁷ Emin⁷ A7 Dmin⁷ E^bo⁷ Emin⁷ A7 Dmin⁷ G7 Gmin⁷ C7

IVmaj⁷ [ii⁷ V⁷]/^bIIIvii^o7 Imaj⁷ (ii⁷ V⁷)/ii ii⁷ ^biii^o7 iii⁷ VI⁷ ii⁷ V⁷ [ii⁷ V⁷]/IV

IVmaj⁷ [ii⁷ V⁷]/VI [ii⁷ V⁷]/^bVI [ii⁷ V⁷]/V ii⁷ TR/V⁷ [ii⁷ V⁷]/^bVII [ii⁷ V⁷]/^bII ii⁷ V⁷

IVmaj⁷ Imaj⁷ IVmaj⁷ [#]iv^o7 (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/^bV

IVmaj⁷ [ii⁷ V⁷]/II ii⁷ V⁷ Imaj⁷ ^bVII⁷ VI⁷ ^bVI⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/^bIII ii⁷ V⁷

IVmaj⁷ ^bVII⁷ V⁷/vi V⁷/ii V⁷/V (ii⁷ V⁷)/VII VIIImaj⁷ [ii⁷ V⁷]/IV

PHRASE MODEL 4

"Drop 2" Five-Part Voicings

CMaj⁹ Amin⁹ Dmin⁹ G⁹(^{♯5}) Emin⁹ A7(^{♭13}) D⁹ D^{♭7}alt. C⁶ E7alt. FMaj⁹ F[♯]^{o13} CMaj⁷/G A7(^{♭9}) D⁹ G7(^{♭9})

Imaj⁷ vi⁷ ii⁷ V⁷ iii⁷ VI⁷ II⁷ ♭II⁷ Imaj⁷ III⁷ IVmaj⁷ ♯iv^{o7} I⁶ VI⁷ II⁷ V⁷

Imaj⁷ ♯i^{o7} ii⁷ V⁷ iii⁷ ♭iii^{o7} ii⁷ (ii⁷ V⁷)/vi vi⁷ v⁷ ♯iv^{o7} iv⁷ iii⁷ [ii⁷ V⁷]/♭II ii⁷ TR/V⁷

Imaj⁷ ♯i^{o7} ii⁷ ♭iii^{o7} iii⁷ III⁷ IVmaj⁷ ♯iv^{o7} I⁶ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ ♭iii^{o7} ii⁷ V⁷

Imaj⁷ VI⁷ ♭VI⁷ TR/V⁷ Imaj⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/♭III [ii⁷ V⁷]/II (ii^{♭5} V⁷)/iii iii⁷ ♭iii^{o7} ii⁷ V⁷

Imaj⁷ ♭IIIImaj⁷ ♭VIImaj⁷ ♭IIImaj⁷ Imaj⁷ ♭V⁷ (ii⁷ V⁷)/♭III ♭IIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/♯IV ii⁷ V⁷

PHRASE MODEL 5

MODELS IV and VI of Keyboard Playing

Amin⁹ G#o7 Amin⁹ F#o7 Fmin7 Emin7 Eb13 Dmin⁹ G7(#9) C% Bmin7(b5) E7(#9)

vi⁷ #vii^{o7}/vi vi⁷ #iv^{o7} iv⁷ iii⁷ bIII⁷ ii⁷ V⁷ Imaj⁷ [iib⁵ V⁷]/vi

vi⁷ (iii⁷_{b5} TR/V)/vi vi⁷ bVI⁷ (ii⁷ V⁷)/IV IVmaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/bII ii⁷ V⁷ [ii⁷_{b5} V⁷]/vi

vi⁷ TR/VI⁷ ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV [iii₅⁷ V⁷]/ii [iv⁷ V⁷]/vi

vi⁷ TR/VI⁷ ii⁷ TR/II⁷ V⁷ TR/V⁷ I⁷ bV⁷ IVmaj⁷ #iv⁰ I⁶ VI⁷ TR/VI⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

PHRASE MODEL 6

MODELS VI of Keyboard Playing

CMaj⁹ Emin^{9(b5)} A7^(b13) Dmin⁹ Cmin¹¹ Bmin^{9(b5)} E7^(b13) Amin^{9(#7)} Gmin⁹ F#min^{9(b5)} B7^(b13) Emin⁹ A7^(b13) Dmin⁹ G7^(b13)

Imaj⁷ (ii⁷_{b5}) V⁷ /ii ii⁷ i⁷ (ii⁷_{b5}) V⁷ /vi vi⁷ v⁷ (ii⁷_{b5}) V⁷ /iii iii⁷ V⁷ /ii ii⁷ V⁷

Imaj⁷ (ii⁷_{b5}) TR/V /ii ii⁷ (ii⁷_{b5}) TR/V /iii iii⁷ [ii⁷ V⁷] /bIII iii⁷ V⁷ /ii ii⁷ TR/V⁷

Imaj⁷ (ii⁷_{b5}) TR/V /ii ii⁷ TR/V⁷ (ii⁷ V⁷) /bVII bVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷] /bIII ii⁷ V⁷

Imaj⁷ (ii⁷_{b5}) V⁷ /ii ii⁷ (ii⁷ V⁷) /bIII bIIIImaj⁷ (ii⁷ V⁷) /III IIIImaj⁷ ii⁷ V⁷

Imaj⁷ IV⁷ (ii⁷_{b5}) V⁷ /ii ii⁷ (ii⁷ V⁷) /IV IVmaj⁷ III⁷ [ii⁷ V⁷] /bII [ii⁷ V⁷] /bV ii⁷ V⁷

PHRASE MODEL 7

MODELS IV and VI of Keyboard Playing

CMaj⁹ Bmin7(^b5) E7(^b9) Amin7 D7(^b9) Gmin7 C7([#]9) F[#]7 Fmin7 Cadd2/E A^b7/E^b Dmin¹¹ G7(^b9)

Imaj⁷ [iib⁵ V⁷]/vi [ii⁷ V⁷]/V [iii⁷ V⁷]/IV #iv⁷ iv⁷ I⁶ [V⁷]/^bII ii⁷ V⁷

Imaj⁷ [iib⁵ V⁷]/vi [ii⁷ TR/V]/V (ii⁷ TR/V)/IV IVmaj⁷ (iib⁵ V⁷)/iii iii⁷ ii⁷ V⁷

Imaj⁷ (iib⁵ TR/V)/vi vi⁷ (ii⁷ V⁷)/^bV ^bVmaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/^bII V⁷ TR/V⁷

Imaj⁷ IV⁷ [iib⁵ V⁷]/vi [ii⁷ V⁷]/V (ii⁷ V⁷)/^bII ^bIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/VII ii⁷ TR/V⁷

Imaj⁷ [ii⁷ V⁷]/vi [ii⁷ V⁷]/IV (iib⁵ TR/V)/ii ii⁷ [iib⁵ V⁷]/vi [ii⁷ V⁷]/^bIII ii⁷ TR/V⁷

PHRASE MODEL 8

MODEL VI (modified with 3-note voicings) of Keyboard Playing

CMaj⁹ F¹³ CMaj⁹ Dmin⁹ Emin⁹ A7([#]5) Dmin⁹ Fmin⁹ B^b13 Emin⁹ A7([#]5) Dmin⁹ G7([#]5)

Imaj⁷ IV⁷ Imaj⁷ ii⁷ (ii⁷ V⁷)/ii ii⁷ [ii⁷ V⁷]/III (ii⁷ V⁷)/ii ii⁷ V⁷

Imaj⁷ IV⁷ Imaj⁷ iii⁷ biii^{o7} ii⁷ TR/II⁷ V⁷ IV⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

Imaj⁷ (ii⁷ V⁷)/IV IVmaj⁷ (ii^{b7} V⁷)/iii iii⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ ii⁷ V⁷

Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ VI⁷ II⁷ V⁷ Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ V⁷/ii ii⁷ V⁷ Imaj⁷

PHRASE MODEL 9

"Drop 2" Five-Part Voicings

CMaj⁹ B^bmin⁹ E^b1³ A^bMaj⁹ Amin⁹ D⁹ Gmin⁹ Fmin⁹ Emin⁹ A7alt. E^bmin⁹ A^b1³ Dmin⁹ G7(^b₉⁵)

Imaj⁷ (ii⁷ V⁷)/^bVI ^bVIImaj⁷ [ii⁷ V⁷]/V v⁷ iv⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/^bII ii⁷ V⁷

Imaj⁷ (ii⁷ TR/V)/^bVI ^bVIImaj⁷ [ii⁷ V⁷]/^bIII iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

Imaj⁷ VII⁷ (ii⁷ V⁷)/^bVI ^bVIImaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/III ii⁷ V⁷

Imaj⁷ (ii⁷ V⁷)/^bVI ^bVIImaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ ii⁷ V⁷ Imaj⁷ ^bIIIImaj⁷ ^bVIImaj⁷ ^bIIImaj⁷

Imaj⁷ (ii⁷ TR/V)/^bVI ^bVIImaj⁷ [ii⁷ V⁷]/^bV [ii⁷ V⁷]/III (ii⁷ V⁷)/^bIII ^bIIIImaj⁷ ii⁷ V⁷

PHRASE MODEL 10

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹ Ebmin⁹ Ab⁹ Dmin⁷ Amin⁹ Ab⁹ Gmin⁹ C7(#5) FMaj⁹ Emin⁹ A7(b5) Dmin⁹ G7(b5)

Imaj⁷ [ii⁷ V⁷]/bII ii⁷ [ii⁷ TR/V]/V (ii⁷ V⁷)/IV IVmaj⁷ iii⁷ VI⁷ ii⁷ V⁷

Imaj⁷ (ii⁷ V⁷)/bII bIIImaj⁷ ii⁷ V⁷ Imaj⁷ [ii⁷ V⁷]/VII [ii⁷ V⁷]/VI ii⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV IVmaj⁷ bVII⁷ bIII⁷ bVI⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷ V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/V v⁷ bV⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ bVI⁷ TR/V⁷ V⁷

PHRASE MODEL 11

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁷ Cmin⁷ F⁹ B^bMaj⁷ B^bmin⁷ Eb⁹ A^bmin⁹ D^b7sus Gmin⁹ C7(^b5) Fmin⁹ B^b7sus Dmin⁹ G7(^b5)

Imaj⁷ (ii⁷ V)/^bVII ^bVIIImaj⁷ (ii⁷ V)/^bVI [ii⁷ V⁷]/^bVI [ii⁷ V⁷]/IV [ii⁷ V⁷]/^bIII ii⁷ V⁷

Imaj⁷ (ii⁷ TR/V)/^bVII ^bVIIImaj⁷ (ii⁷ TR/V)/^bVI ^bVIImaj⁷ V⁷ IV⁷ ^bIII⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

Imaj⁷ IV⁷ ^bVII⁷ ^bIII⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/IV [ii⁷ V⁷]/III ii⁷ V⁷

Imaj⁷ (ii⁷ V⁷)/^bVII ^bVIIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/^bVI [ii⁷ V⁷]/^bII ii⁷ TR/V⁷

Imaj⁷ (ii⁷ V⁷)/^bVII [ii⁷ V⁷]/VI ^bVIIImaj⁷ [ii⁷ V⁷]/V (ii⁷ V⁷)/IV IVmaj⁷ ii⁷ V⁷

PHRASE MODEL 12

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹ F#min7(b⁵) B7 Dmin⁹ G7(^{#9}/₅) Gmin¹¹ C7 FMaj⁹(^{#5}) F⁶/₉ Emin¹¹ A7(b⁵) Ebmin⁹ Ab7(b⁵) Dmin⁹ G7(^{b9}/₅)

Imaj⁷ [ii⁷ V⁷]/iii ii⁷ V⁷ (ii⁷ V⁷)/IV IVmaj⁷ IVmaj⁶ [ii⁷ V⁷]/II [ii⁷ V⁷]/bII ii⁷ V⁷

Imaj⁷ [iii⁷ V⁷]/iii Imaj⁷ vi⁷ (ii⁷ V⁷)/bV bV⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII ii⁷ TR/V⁷

Imaj⁷ (ii⁷ TR/V)/iii iii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV ii⁷ V⁷

Imaj⁷ [iii⁷ V⁷]/iii (ii⁷ V⁷)/bIII bIIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/V [ii⁷ V⁷]/VII ii⁷ V⁷

Imaj⁷ (ii⁷ V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷ #iv⁷ iv⁷ iii⁷ biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

PHRASE MODEL 13

MODEL VII of Keyboard Playing – "Chorale Style"

E^9 A^9 D^9 G^9 C^9 F^9 D^9 $F\sharp^{13}$ C/G $A7alt.$ $Dmin^9$ $Emin^9(b5)$ $A7(b13)$ D^{13} $D\flat^{13}$ $CMaj^9$

V^7/vi V^7/ii V^7/V V^7 I^7 IV^7 II^7 $\sharp iv^{o7}$ I_4^6 V^7/ii ii^7 $[ii^7_s]$ V^7/ii II^7 TR/V^7 $Imaj^7$

V^7/vi $[ii^7]$ $V^7/bIII$ V^7/ii $[ii^7]$ V^7/bVI II^7 $[ii^7]$ V^7/bII V^7 $[ii^7]$ V^7/bV

TR/III^7 $[ii^7]$ V^7/VI TR/VI^7 $[ii^7]$ V^7/II TR/II^7 $[ii^7]$ V^7/V TR/V^7 ii^7 V^7

$[ii^7]$ V^7/VI $[ii^7]$ $V^7/bVII$ $[ii^7]$ V^7/II $[ii^7]$ V^7/bII $[ii^7]$ V^7/V $[ii^7]$ V^7/bVI ii^7 V^7 $[ii^7]$ $V^7/bVII$

$[ii^7]$ V^7/VI $[ii^7]$ V^7/bVI $[ii^7]$ V^7/II $[ii^7]$ $V^7/bIII$ $[ii^7]$ V^7/V $[ii^7]$ V^7/bV ii^7 V^7 $[ii^7]$ V^7/bII

CHAPTER TWENTY-TWO

The AABA Song Form

WRITTEN ASSIGNMENTS

Cole Porter, "I Love You." This song features an AABA off-tonic design. Compare the chord changes from a published lead-sheet (written above the melody) with the composer's piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer's accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can later explore during improvisation. (Answer not provided)

INTRO

VERSE
C7(#5) 1 Fmin Db9

If a love song I could on - ly

3 Gmin7 C7(#5) DbMaj7 Bbmin7 Gmin7(b5) C7(b9) Gmin7(b5)

write, A song with words and mu-sic di - vine I would ser - e -

10 C7(b9) Fmin Dmin7(b5) G7 C7sus

nade you ev - 'ry night Till you'd re - lent and con - sent to be mine

16 C7(b9) FMaj7 F+ F6 F9 BbMaj7

But a - las, just an am - a - teur am I And so I'll not be sur-

22 D7(b9) Gmin7 Bmin7(b5) Bb9(#11) A13 A7(#5)

prised, my dear If you smile and po - lite - ly pass it by

28 D⁹ G⁹ C7sus C7(b9) F6

— When this, my first love song, you hear — "I

CHORUS
1 Gmin7(b5) C7(b9) FMaj7 D7

love you" — hums the A - pril breeze, — "I

5 Gmin7 C7 FMaj7 D7

love you" — ech - o the hills. — "I

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7

love you" the gold - en dawn a - gree, as once

13 AMaj7 Bmin7 E7 AMaj7

more she sees daf - - fo - dils. It's

17 Gmin7 C7 FMaj7

spring a - gain and birds on the wing a - gain start to

21 Amin7(b5) D7(b9) Gmin7 C7

sing a - gain The old mel-o - dy "I

25 Gmin7(b5) C7(b9) FMaj7 D7

love you," that's the song of songs and it

29 G7 Gmin7 C7 1. FMaj7

all be-longs to you and me. I

CODA

31 2. F6

me. And it all be-longs to you and

33

me.

PLAY ALONG SESSIONS

Track 36: HAVE YOU MET MISS JONES?

Play 3x

"Vernell Fournier beat"

FMaj7 D7(b9) Gmin7 C7

5 Amin7 Dmin7 Abmin7 Db7 Gmin7 C7

9 FMaj7 D7(b9) Gmin7 C7

13 Amin7 Dmin7 Cmin7 F7(b9)

17 Bbmaj7 Abmin7 Db7 Gbmaj7 Emin7 A7

21 DMaj7 Abmin7 Db7 Gbmaj7 Gmin7 C7



Track 37: I LOVE YOU

Play 4x

Medium



CHAPTER TWENTY-THREE

The ABAC Song Form

WRITTEN ASSIGNMENTS

Rodgers and Hart, “My Romance.” This song features a 32-bar ABAC on-tonic design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that can be explored during improvisation. (Answer not provided)

INTRO

Moderately

The musical notation for the Intro of "My Romance" is written in 4/4 time. It consists of four measures. The melody is in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in the bass clef, starting on a half note G3, followed by quarter notes A3, B3, and C4. The key signature has one sharp (F#).

VERSE

1

The musical notation for the first line of the Verse of "My Romance" is written in 4/4 time. It consists of four measures. The melody is in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in the bass clef, starting on a half note G3, followed by quarter notes A3, B3, and C4. The key signature has one sharp (F#).

I won't kiss your hand, Ma - dam, Cra - zy for you though I am.

5

The musical notation for the second line of the Verse of "My Romance" is written in 4/4 time. It consists of four measures. The melody is in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in the bass clef, starting on a half note G3, followed by quarter notes A3, B3, and C4. The key signature has one sharp (F#).

I'll nev-er woo you on bend - ed knee, No Ma-dam, not me.

9

We don't need that flow - 'ry fuss, No sir, Ma-dam, not for us.

CHORUS

A

¹CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(b5)

My ro - mance does-n't have to have a moon in the sky. My ro -

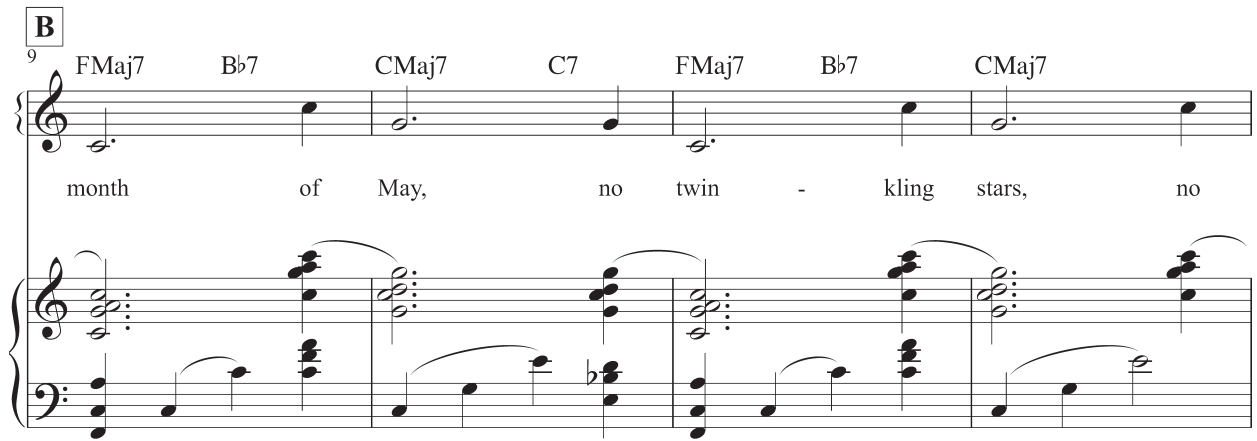
5 Amin7 E7(b5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

mance does-n't need a blue la - goon stand-ing by, no

B

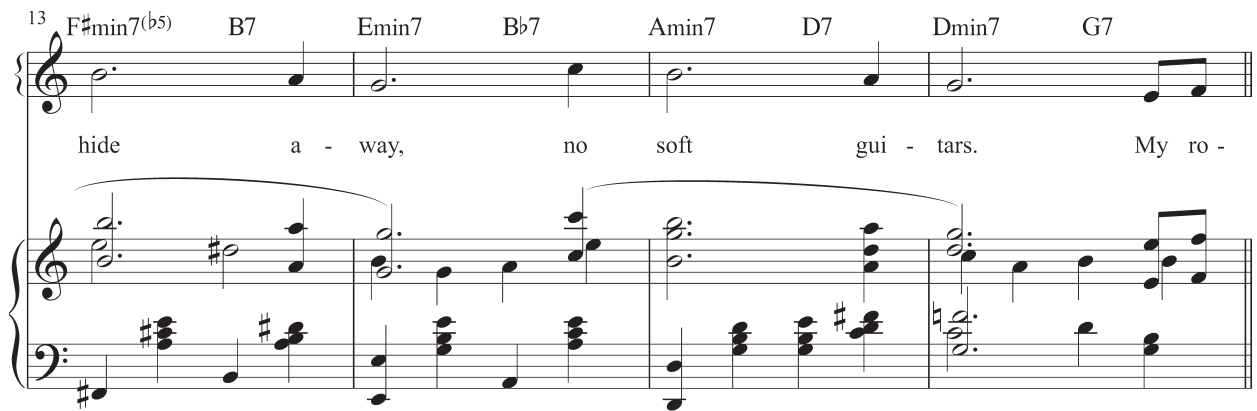
9 FMaj7 Bb7 CMaj7 C7 FMaj7 Bb7 CMaj7

month of May, no twin - kling stars, no



13 F#min7(b5) B7 Emin7 Bb7 Amin7 D7 Dmin7 G7

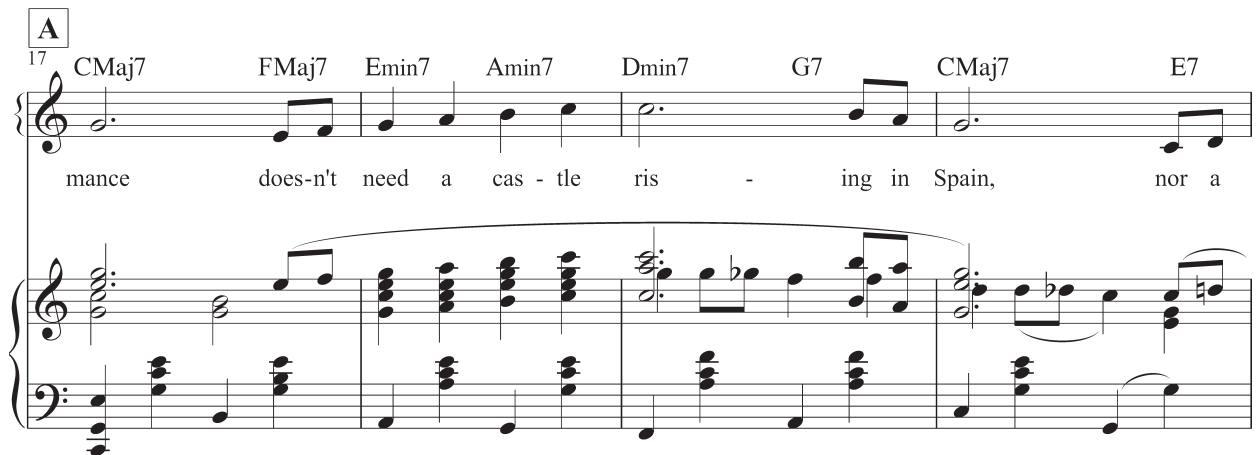
hide a - way, no soft gui - tars. My ro -



A

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7

mance does-n't need a cas - tle ris - ing in Spain, nor a



21 Amin7 E7(b5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a -

25 C FMaj7 A7(b5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7

wake I can make my most fan - tas - tic dreams come true. My ro -

29 CMaj7/G Amin7 Dmin7 G7 1. C6 Amin7 Dmin7 G7

mance does-n't need a thing but you.

33 ^{2.} C6

you. _____

Red. *

PLAY ALONG SESSIONS

Track 38: ALL OF YOU

Play 4x

Medium

Abmin6 Eb6 Fmin7(b5) Bb7(b9)

5 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

9 Eb6/G Gb°7 Fmin7 Bb7

13 EbMaj7 D7(#9) Db9 C7(b9) Fmin7 Bb7

17 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

21 $A\flat\text{min}6$ $E\flat6$ $G\text{min}7$ $C7(\flat9)$

25 $A\flat\text{Maj}7(\sharp11)$ $A\text{min}7(\flat5)$ $D7(\flat9)$ $G\text{min}7$ $C7$

29 $F\text{min}7$ $B\flat7$ $E\flat6$

Track 39: My ROMANCE

Play 4x

Medium

$C\text{Maj}7$ $F\text{Maj}7$ $E\text{min}7$ $A\text{min}7$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $E7(\sharp9)$

5 $A\text{min}7$ $E7(\sharp9)$ $A\text{min}7$ $A7(\flat9)$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $C7$

9 $F\text{Maj}7$ $B\flat7$ $C\text{Maj}7$ $C7$ $F\text{Maj}7$ $B\flat7$ $C\text{Maj}7$

13 $F\sharp\text{min}7(\flat5)$ $B7$ $E\text{min}7$ $B\flat7$ $A\text{min}7$ $D7$ $D\text{min}7$ $G7$

17 $C\text{Maj}7$ $F\text{Maj}7$ $E\text{min}7$ $A\text{min}7$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $E7(\sharp9)$

21 $A\text{min}7$ $E7(\sharp9)$ $A\text{min}7$ $A7(\flat9)$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $C7$



CHAPTER TWENTY-FOUR

Extended and Unusual Song Forms

WRITTEN ASSIGNMENTS

Kern and Hammerstein II, “All the Things You Are.” This song features an extended 36-bar AABA formal design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can explore during improvisation. (Answer not provided)

INTRO

Moderately

Chord changes: G/D, C/D, Dmin7(b5), D7

The Intro consists of four measures. The first measure has a G/D chord. The second measure has a C/D chord. The third measure has a Dmin7(b5) chord. The fourth measure has a D7 chord. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

VERSE

Chord changes: G, D7

Time and a - gain I've longed for ad-ven - ture, some-thing to make my heart beat the fast - er.

The first line of the verse consists of four measures. The first measure has a G chord. The second measure has a D7 chord. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

Chord changes: G, D7, E7(#5), Eb7(#5), D7(#5)

What did I long for? I nev - er real - ly knew.

The second line of the verse consists of four measures. The first measure has a G chord. The second measure has a D7 chord. The third measure has an E7(#5) chord. The fourth measure has an Eb7(#5) chord. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

9 G B7sus B7

Find-ing your love, I've found my ad-ven - ture; touch-ing your hand, my heart beats the fast - er.

13 G D7sus D7 G C7 Bb/C C7

All that I want in all of this world is you. _____

CHORUS

1 **A** Fmin7 Bbmin7 Eb7 AbMaj7

You are the prom - ised kiss of spring-time that

5 DbMaj7 Dmin7 G7 CMaj7

makes the lone - ly win - ter seem long. _____

A

9 Cmin7 Fmin7 Bb7 EbMaj7

You are the breath-less hush of eve - ning that

13 AbMaj7 Amin7 D7 GMaj7

trem - bles on the brink of a love - ly song. You are the

B

17 Amin7 D7 GMaj7

an - gel glow that lights a star the dear - est

21 F#min7 B7 EMaj7 C7(#5)

things I know are what you are.

A'

25 Fmin7 B♭min7 E♭7 A♭Maj7

Some day my hap - py arms will hold you and




29 D♭Maj7 D♭min7 G♭7 Cmin7 B°7

some day I'll know that mo-ment di - vine when



33 B♭min7 E♭7 1. A♭Maj7

all the things you are are mine! _____



CODA

37 2. A \flat

mine! _____

PLAY ALONG SESSIONS

Track 40: DREAM DANCING

Play 2x

Straight

1 E7(#5) AMaj7

5 Dmin7 G7 CMaj7 C7

9 FMaj7 B \flat 9 Emin7 A7

13 E \flat min7 A \flat 7 Dmin7 G7 CMaj7 1 Gmin7 C7(b9) 2. CMaj7

33 FMaj7 B \flat 9 CMaj7 G7 C6

37 D7 Amin7(b5) D7(b9) G⁹sus G7

41 CMaj7 Gb7(b5) FMaj7 Emin7 A7

45 Ebmin7 Ab7 Dmin7 G7 Ebmin7 Ab7 Dmin7 G7

49 Ebmin7 Ab7 Dmin7 G7 C6 (C⁹sus C7(#5))

Track 41: ALL THE THINGS YOU ARE

Play 3x

Bossa Nova

Fmin7 Bbmin7 Eb7 AbMaj7

5 DbMaj7 Dmin7 G7 CMaj7

9 Cmin7 Fmin7 Bb7 EbMaj7

13 AbMaj7 Amin7(b5) D7 GMaj7

17 Amin7 D7 GMaj7

21 F#min7 B7 EMaj7 C7(#5)

25 Fmin7 Bbm7 Eb7 AbMaj7

29 DbMaj7 Dbmin7 Gb7 Cmin7 B°7

33 Bbm7 Eb7 AbMaj7 (C7(#5))

Track 42: CHEROKEE

Play 3x

Fast

BbMaj7 Fmin7 Bb7 EbMaj7

7 Ab7 BbMaj7 C7

13 1. Cmin7 G7(b9) Cmin7 F7(#5)

29 2. Cmin7 F7 BbMaj7

33 C#min7 F#7 BMaj7


37 Bmin7 E7 AMaj7

41 Amin7 D7 GMaj7


45 Gmin7 C7 Cmin7 F7(#5)

49 BbMaj7 Fmin7 Bb7


53 EbMaj7 Ab7



57 BbMaj7 C7



61 Cmin7 F7 BbMaj7 (F7)



The image shows three musical staves, each containing four measures of music. The notes are represented by diagonal slashes. The first staff (measures 53-56) is in B-flat major and features EbMaj7 and Ab7 chords. The second staff (measures 57-60) is in B-flat major and features BbMaj7 and C7 chords. The third staff (measures 61-64) is in B-flat major and features Cmin7, F7, BbMaj7, and (F7) chords, ending with a repeat sign.

CHAPTER TWENTY-FIVE

Jazz Reharmonization

WRITTEN EXERCISES

1. Jule Styne, “Never Never Land.” Using basic techniques of jazz reharmonization provide a new harmonic setting of the song. (Answer not provided)

INTRO

Moderately

Musical notation for the Intro of "Never Never Land". The key signature is one flat (B-flat). The tempo is Moderately. The notation is in 4/4 time and consists of four measures. The first three measures are in the right hand, and the fourth measure is a whole note chord in the right hand. The left hand has a bass line with eighth and quarter notes.

CHORUS

A 1 F^o F C C7 F B^b B^bmin6 Amin7F/ADmin7 Bmin7(b⁵) B^bmin

I know a place where dreams are born, and time is nev - er planned. It's

5 F E^b C7(b⁹) F G7 C⁹

not on an - y chart, you must find it with your heart. Nev - er Nev - er Land. It

Musical notation for the Chorus of "Never Never Land". The key signature is one flat (B-flat). The notation is in 4/4 time and consists of eight measures. The first four measures are in the right hand, and the last four measures are in the right hand. The left hand has a bass line with eighth and quarter notes. The lyrics are: "I know a place where dreams are born, and time is nev - er planned. It's not on an - y chart, you must find it with your heart. Nev - er Nev - er Land. It".

A

9 F° F C C7 F B♭ B♭min6Amin7 F/A Dmin7 Bmin7(b5) B♭min

might be miles be - yond the moon, or right there where you stand. Just

13 F E♭ C7(b9) F Gmin7 C7 F B♭min7E♭7

have an o - pen mind, and thnsud - den-ly you'll find Ne - er Nev - er Land. You'll

B

17 A♭Maj7 B♭min7 E♭7(b9) A♭Maj7 Fmin7 G♭ C9

have a treas-ure if you stay there, more pre-cious far than gold. For

21 F E B \flat F Gmin F \sharp °7 G7 C7

once you have found your way there, you can nev - er, nev - er grow old. So

A 25 F° F C C7 F B \flat B \flat min6 Amin7 F/A Dmin7 Bmin7(b5) B \flat min

come with me where dreams are born, and time is nev - er planned. Just

29 F Cmin7 C \sharp °7 1. Dmin7 F7

think of love - ly things, and your heart will fly on wings, for ev - er in

32

B \flat Gmin7 C7 F Gmin7 C7

Nev - er Nev - er Land.

CODA

35

2.
Dmin7 F7 B \flat Gmin7 C7

ev - er in Nev - er Nev - er

37

F Gmin7 C7 F

Land.

2. **Ray Noble, “Cherokee.”** Using a linear approach to jazz reharmonization provide **FOUR** different harmonic settings for mm. 1–16 of the song. Follow the procedures I have established, first compose an outer-voice counterpoint, then “flesh out” the frameworks with inner voices moving primarily by step. (Answer not provided)

The image displays a musical score for Ray Noble's "Cherokee." The score is written in B-flat major (two flats) and 4/4 time. The melody line is shown in the first staff, with measures 1 through 8. Above the melody, the following chords are indicated: Bb6 (measure 1), Fmin7 (measure 3), Bb7 (measure 4), EbMaj7 (measure 5), and Ab7 (measure 7). Below the melody line, there are four empty harmonic frameworks, each consisting of a grand staff (treble and bass clefs) and labeled a, b, c, and d. These frameworks are intended for the student to provide four different harmonic settings for measures 1–16 of the song.

9 10 11 12 13 14 15 16

B \flat 6 C 9 Cmin7 G7 Cmin7 F7(\sharp 5)

Four systems of empty grand staves (treble and bass clefs joined by a brace) are provided for accompaniment, corresponding to measures 9 through 16.

PLAY ALONG SESSIONS

Track 43: AUTUMN LEAVES

Play 3x

"Vernell Fournier beat"

Cmin7 F7 B♭Maj7 E♭Maj7

5 Amin7(b5) D7 Gmin7 G7(b9)

9 Cmin7 F7 B♭Maj7 E♭Maj7

13 Amin7(b5) D7 Gmin7

17 Amin7(b5) D7 Gmin7 G7(b9)

21 Cmin7 F7 B♭Maj7 E♭Maj7

25 Amin7(b5) D7 Gmin7 C7 Fmin7 B♭7

29 E♭Maj7 Amin7(b5) D7 Gmin7 (G7(b9))

Track 44: STELLA BY STARLIGHT

Play 4x

Medium

Chord progression for Track 44: STELLA BY STARLIGHT (Medium tempo, 4x play).

Chords and measures:

- Measures 1-4: Emin7(b5), A7, Cmin7, F7
- Measures 5-8: Fmin7, Bb7, EbMaj7, Ab7
- Measures 9-12: BbMaj7, Emin7(b5), A7, Dmin7, Bbmin7, Eb7
- Measures 13-16: FMaj7, Gmin7, C7, Amin7(b5), D7
- Measures 17-20: G7, Cmin7
- Measures 21-24: Ab7, BbMaj7
- Measures 25-28: Emin7(b5), A7, Dmin7(b5), G7
- Measures 29-32: Dbmin7, Gb7, Cmin7, F7, BbMaj7

Track 45: NEVER NEVER LAND

Play 2x

Ballad

CHAPTER TWENTY-SIX

“Line Up”

WRITTEN ASSIGNMENTS

1. From the list of suggested solos to transcribe (Appendix E), select a solo, transcribe it, and analyze it using a methodology similar to the analysis of “Line Up.” (Answer not provided)
2. Using the chord progression from “Have You Met Miss Jones?” (TEXTBOOK: figure 22.3), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)
3. Using the chord progression from “Autumn Leaves” (TEXTBOOK: figure 25.4), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)


PLAY ALONG SESSIONS

Track 46: LINE UP. First, play the transcription with the recording (TEXTBOOK: figure 26.1), and then improvise your own solo using different aspects of the “Tristano style” of improvisation.


Play 7x

Medium up


Ab6/9 C7




5 F7 Bbmin7



9 C7 Fmin7



13 Bb7 Eb7





CHAPTER TWENTY-SEVEN


Post-Tonal Jazz

WRITTEN ASSIGNMENTS


1. Using integers, notate the following pitches and pitch classes.



Pitches: 21 _____
Pitch Classes: 9 _____




2. Identify the following ordered intervals in pitch-class space.



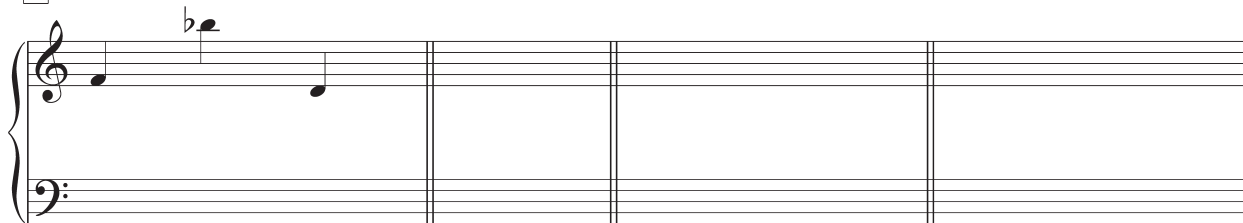
Ordered pc. 11
intervals _____

3. Identify the following unordered intervals in pitch-class space.



Unordered pc.
intervals 4 _____

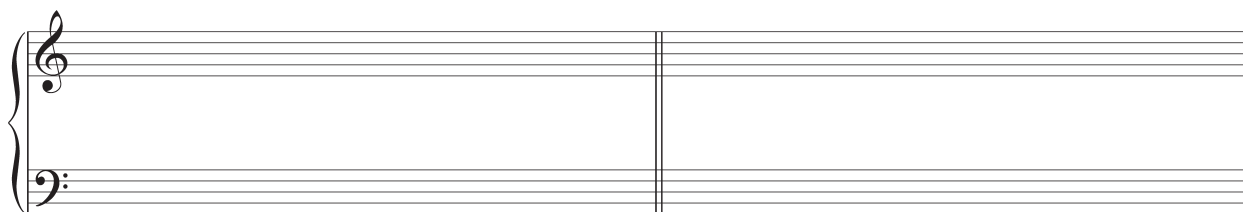
1 GIVEN: TRICHORD MAJOR MINOR



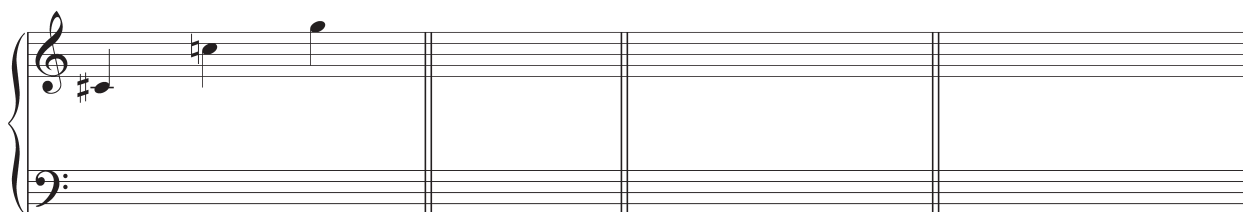
DOMINANT

MINOR 7(b5)

DIMINISHED



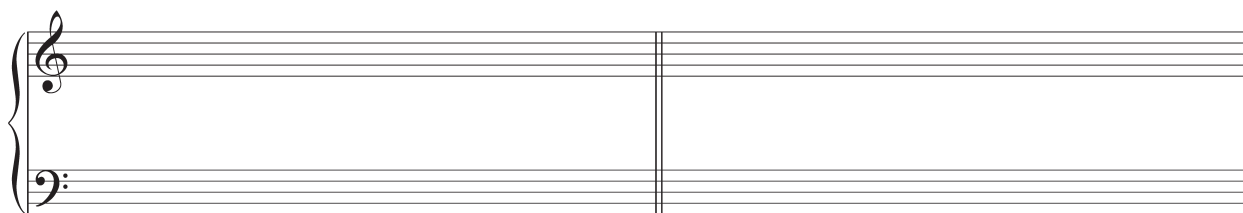
2 GIVEN: TRICHORD MAJOR MINOR



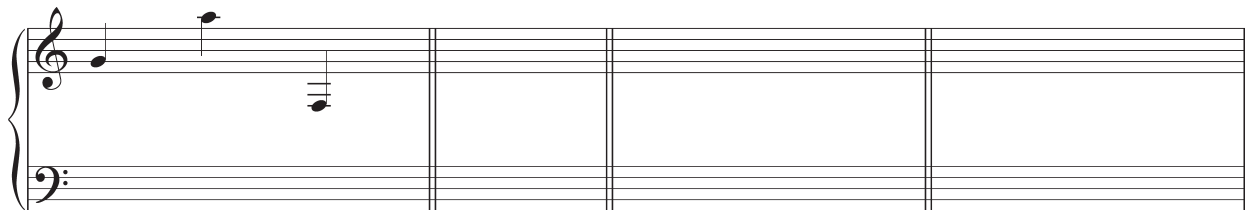
DOMINANT

MINOR 7(b5)

DIMINISHED



3 GIVEN: TRICHORD MAJOR MINOR



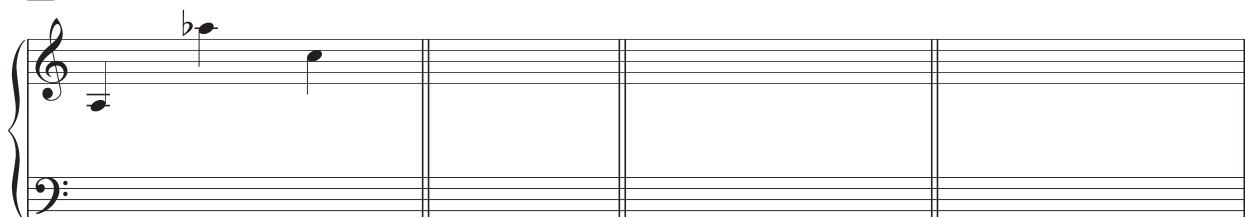
DOMINANT

MINOR 7(\flat 5)

DIMINISHED



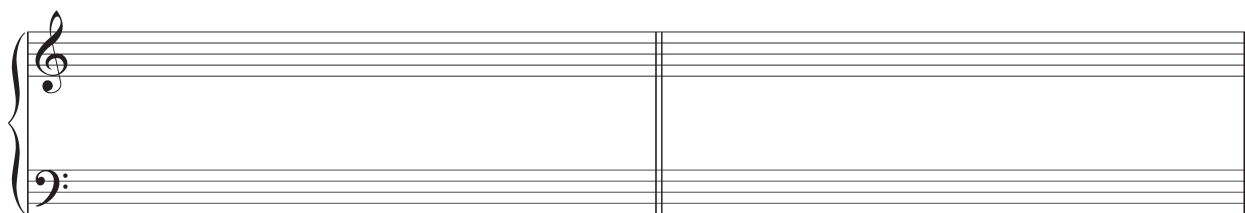
4 GIVEN: TRICHORD MAJOR MINOR



DOMINANT

MINOR 7(\flat 5)

DIMINISHED



7. Compose a 64-bar AABA contrafact based on the chord changes from “Cherokee” according to the following guidelines:
 - a. A section—select a “diatonic” set complex and, using T_n and $T_n I$, compose a line that makes that set complex as audible as possible.
 - b. B section—select a “semitone” set complex and, using T_n and $T_n I$, compose a line that makes that set complex as audible as possible. (Answer not provided)

EAR TRAINING DRILLS

Track 62 contains TWENTY ordered intervals. Identify them using integers. (Answer Key)

TRACK 62

Track 62 displays 20 numbered intervals on a treble clef staff, organized into four rows of five. Each interval is represented by a whole note on a specific line or space, with a circled number above it. The intervals are: 1 (C4), 2 (D#4), 3 (E4), 4 (F#4), 5 (G4), 6 (A4), 7 (B4), 8 (C5), 9 (D5), 10 (E5), 11 (F#5), 12 (G5), 13 (A5), 14 (B5), 15 (C6), 16 (D6), 17 (E6), 18 (F#6), 19 (G6), and 20 (A6).

Track 63 contains TWENTY unordered intervals. Identify. (Answer Key)

TRACK 63

Track 63 displays 20 numbered intervals on a treble clef staff, organized into two rows of ten. Each interval is represented by a whole note on a specific line or space, with a circled number above it. The intervals are: 1 (C4), 2 (D4), 3 (E4), 4 (F4), 5 (G4), 6 (A4), 7 (B4), 8 (C5), 9 (D5), 10 (E5), 11 (F#5), 12 (G5), 13 (A5), 14 (B5), 15 (C6), 16 (D6), 17 (E6), 18 (F#6), 19 (G6), and 20 (A6).

Tracks 11-20 are displayed on two staves. The first staff contains tracks 11 through 15, and the second staff contains tracks 16 through 20. Each track is represented by a single melodic trichord (a group of three notes) starting on a specific pitch, indicated by a circled number above the staff.

Instructions for Tracks 64–68

Each track contains a number of unordered *melodic trichords* from the specific family of trichords. Identify the normal and prime form of each set. For each set, the starting pitch is announced. (Answer Key)

Track 64: **TWENTY** trichords from the “diatonic” family

TRACK 64

Track 64 displays 20 melodic trichords, numbered 1 through 20, across four staves. Each trichord is a group of three notes starting on a specific pitch, indicated by a circled number above the staff.

Track 65: TWENTY trichords from the “triadic” family

TRACK 65

Track 65 displays 20 trichords from the triadic family, numbered 1 through 20, arranged in four rows of five. Each trichord is represented by a single note on a five-line staff with a treble clef. The notes are as follows:

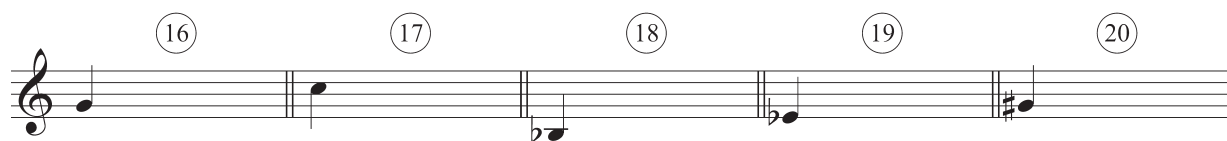
- Row 1: ① C4, ② D4, ③ E4, ④ F4, ⑤ G4
- Row 2: ⑥ A4, ⑦ B4, ⑧ C5, ⑨ D5, ⑩ E5
- Row 3: ⑪ F5, ⑫ G5, ⑬ A5, ⑭ B5, ⑮ C6
- Row 4: ⑯ D6, ⑰ E6, ⑱ F6, ⑲ G6, ⑳ A6

Track 66: TWENTY trichords from the whole-tone family

TRACK 66

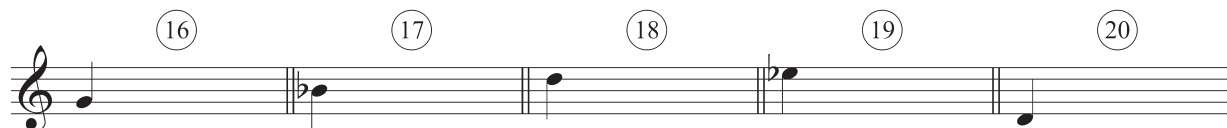
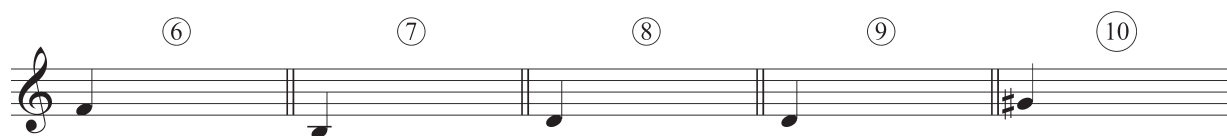
Track 66 displays 20 trichords from the whole-tone family, numbered 1 through 20, arranged in three rows of five. Each trichord is represented by a single note on a five-line staff with a treble clef. The notes are as follows:

- Row 1: ① C4, ② D4, ③ E4, ④ F4, ⑤ G4
- Row 2: ⑥ A4, ⑦ B4, ⑧ C5, ⑨ D5, ⑩ E5
- Row 3: ⑪ F5, ⑫ G5, ⑬ A5, ⑭ B5, ⑮ C6



Track 67: THIRTY trichords from the semitone family

TRACK 67



Track 68: FIFTY trichords**TRACK 68**

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

⑪ ⑫ ⑬ ⑭ ⑮

⑯ ⑰ ⑱ ⑲ ⑳

㉑ ㉒ ㉓ ㉔ ㉕

㉖ ㉗ ㉘ ㉙ ㉚

㉛ ㉜ ㉝ ㉞ ㉟

㊱ ㊲ ㊳ ㊴ ㊵

㊶ ㊷ ㊸ ㊹ ㊺

Tracks 41-50 are shown on two staves. The first staff contains tracks 41 through 45, and the second staff contains tracks 46 through 50. Each track is represented by a single note on a five-line staff with a treble clef. The notes are: 41 (C4), 42 (D4), 43 (E4), 44 (F4), 45 (G4), 46 (A4), 47 (B4), 48 (C5), 49 (D5), 50 (E5).

Instructions for Tracks 69–73

Each track contains a number of *harmonic trichords* from the specific family of trichords. Identify the set-class type of each verticality. For each set, the lowest pitch is written in the score. (Answer Key)

Track 69: TWENTY-ONE trichords from the “diatonic” family

TRACK 69

Track 69 consists of 21 trichords, numbered 1 through 21, arranged across four staves. Each trichord is represented by a single note on a five-line staff with a treble clef. The notes are: 1 (C4), 2 (D4), 3 (E4), 4 (F4), 5 (G4), 6 (A4), 7 (B4), 8 (C5), 9 (D5), 10 (E5), 11 (F5), 12 (G5), 13 (A5), 14 (B5), 15 (C6), 16 (D6), 17 (E6), 18 (F6), 19 (G6), 20 (A6), 21 (B6).

Track 70: **TWENTY** trichords from the “triadic” family

TRACK 70

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

⑪ ⑫ ⑬ ⑭ ⑮

⑯ ⑰ ⑱ ⑲ ⑳

Track 71: **TWENTY** trichords from the whole-tone family

TRACK 71

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

Trichords 11 through 20 are displayed on a single treble clef staff. Each trichord is represented by a half note with a specific pitch and an accidental. Trichords 11-15 are on the first line, and trichords 16-20 are on the second line. Trichord 11 is C4 (natural), 12 is D4 (sharp), 13 is E4 (natural), 14 is F4 (natural), 15 is G4 (natural), 16 is A4 (flat), 17 is B4 (sharp), 18 is C5 (natural), 19 is D5 (flat), and 20 is E5 (flat).

Track 72: THIRTY trichords from the semitone family

TRACK 72

Trichords 1 through 30 are displayed on a single treble clef staff, organized into six groups of five. Each trichord is represented by a half note with a specific pitch and an accidental. Trichords 1-5 are on the first line, 6-10 on the second line, 11-15 on the third line, 16-20 on the fourth line, 21-25 on the fifth line, and 26-30 on the sixth line. Trichord 1 is C4 (natural), 2 is D4 (natural), 3 is E4 (natural), 4 is F4 (flat), and 5 is G4 (natural). Trichord 6 is A4 (natural), 7 is B4 (sharp), 8 is C5 (natural), 9 is D5 (natural), and 10 is E5 (natural). Trichord 11 is F5 (sharp), 12 is G5 (natural), 13 is A5 (flat), 14 is B5 (flat), and 15 is C6 (natural). Trichord 16 is D6 (flat), 17 is E6 (flat), 18 is F6 (flat), 19 is G6 (natural), and 20 is A6 (natural). Trichord 21 is B6 (natural), 22 is C7 (natural), 23 is D7 (natural), 24 is E7 (flat), and 25 is F7 (flat). Trichord 26 is G7 (natural), 27 is A7 (sharp), 28 is B7 (flat), 29 is C8 (natural), and 30 is D8 (natural).

Track 73: FIFTY trichords**TRACK 73**

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

⑪ ⑫ ⑬ ⑭ ⑮

⑯ ⑰ ⑱ ⑲ ⑳

㉑ ㉒ ㉓ ㉔ ㉕

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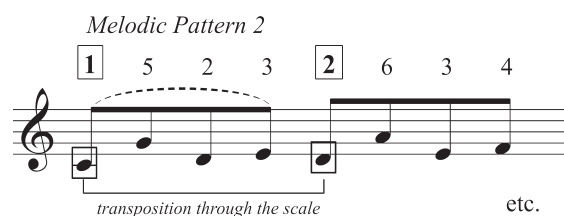
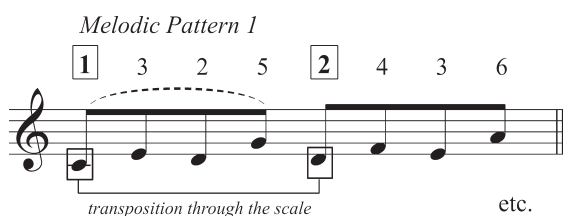
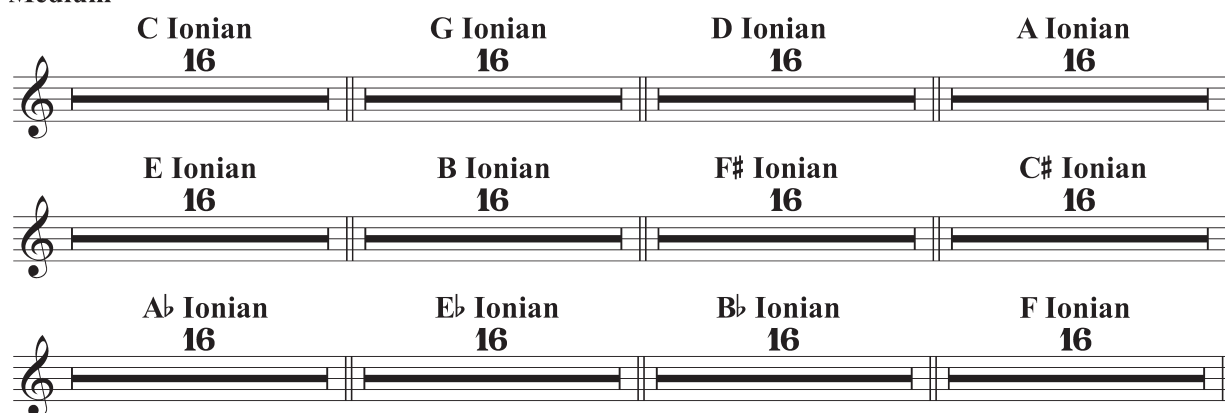


PLAY ALONG SESSIONS

Tracks 5–18 include a rhythm section playing diatonic and chromatic modes. Using trichords from figure 27.13 (TEXTBOOK) as motives, practice different techniques of motivic development.

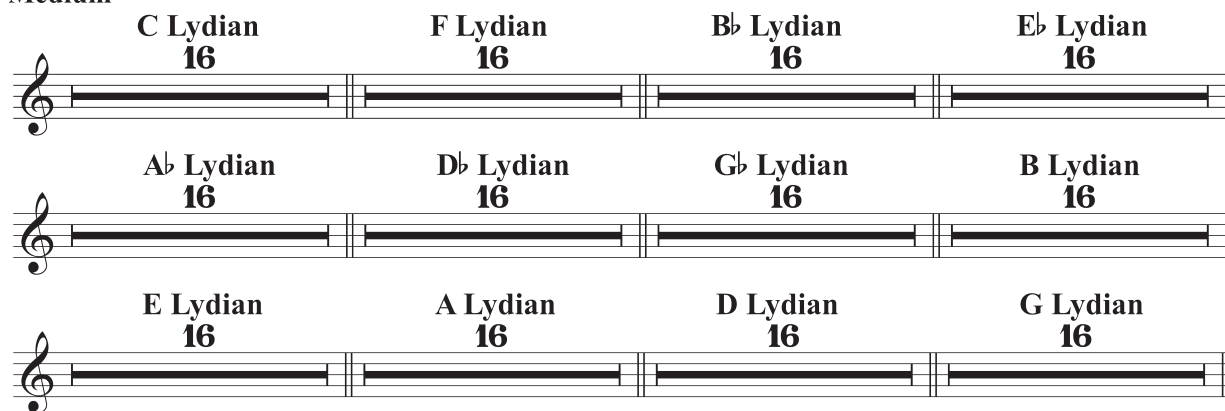
Track 5: IONIAN

Medium



Track 6: LYDIAN

Medium



Melodic Pattern 1

1 #4 5 3 2 5 6 #4

transposition through the scale etc.

Melodic Pattern 2

1 #4 7 3 2 5 1 #4

transposition through the scale etc.

Track 7: MIXOLYDIAN**Funk**

C Mixolydian 8 **F Mixolydian 8** **B \flat Mixolydian 8** **E \flat Mixolydian 8**

A \flat Mixolydian 8 **D \flat Mixolydian 8** **G \flat Mixolydian 8** **B Mixolydian 8**

E Mixolydian 8 **A Mixolydian 8** **D Mixolydian 8** **G Mixolydian 8**

Melodic Pattern 1

1 $\flat 7$ 1 3 2 1 2 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 2 5 2 1 3 6

transposition through the scale etc.

Track 8: DORIAN**Medium**

C Dorian 16 **D Dorian 16** **E Dorian 16** **G \flat Dorian 16**

A \flat Dorian 16 **B \flat Dorian 16** **B Dorian 16** **D \flat Dorian 16**

E \flat Dorian 16 **F Dorian 16** **G Dorian 16** **A Dorian 16**

Melodic Pattern 1

1 6 $\flat 7$ $\flat 3$ 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 4 $\flat 7$ 6 2 5 1 $\flat 7$

transposition through the scale etc.

Track 9: AEOLIAN**Straight**

C Aeolian
16

E \flat Aeolian
16

G \flat Aeolian
16

A Aeolian
16

D \flat Aeolian
16

E Aeolian
16

G Aeolian
16

B \flat Aeolian
16

D Aeolian
16

F Aeolian
16

A \flat Aeolian
16

B Aeolian
16

Melodic Pattern 1

1 $\flat 6$ 5 $\flat 3$ 2 $\flat 7$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 3$ $\flat 6$ 5 2 4 $\flat 7$ $\flat 6$

transposition through the scale etc.

Track 10: PHRYGIAN**Straight**

C Phrygian
16

D \flat Phrygian
16

D Phrygian
16

E \flat Phrygian
16

E Phrygian
16

F Phrygian
16

G \flat Phrygian
16

G Phrygian
16

A \flat Phrygian
16

A Phrygian
16

B \flat Phrygian
16

B Phrygian
16

Melodic Pattern 1

1 $\flat 2$ 5 $\flat 6$ $\flat 2$ $\flat 3$ $\flat 6$ $\flat 7$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 2$ $\flat 6$ 5 $\flat 2$ $\flat 3$ $\flat 7$ $\flat 6$

transposition through the scale etc.

Track 11: LOCRIAN**Straight**

C Locrian 16	B Locrian 16	B\flat Locrian 16	A Locrian 16
A\flat Locrian 16	G Locrian 16	G\flat Locrian 16	F Locrian 16
E Locrian 16	E\flat Locrian 16	D Locrian 16	D\flat Locrian 16

Melodic Pattern 1

1 $\flat 2$ $\flat 5$ 4 **2** $\flat 3$ $\flat 6$ $\flat 5$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 5$ 4 $\flat 7$ **2** $\flat 6$ $\flat 5$ 1

transposition through the scale etc.

Track 12: MELODIC MINOR**Medium**

C Melodic Minor 16	E\flat Melodic Minor 16	G Melodic Minor 16	B Melodic Minor 16
D Melodic Minor 16	F Melodic Minor 16	A Melodic Minor 16	C\sharp Melodic Minor 16
E Melodic Minor 16	F\sharp Melodic Minor 16	G\sharp Melodic Minor 16	B\flat Melodic Minor 16

Melodic Pattern 1

3 1 5 7 **4** 2 6 1

transposition through the scale etc.

Melodic Pattern 2

2 7 1 $\flat 3$ **4** 2 $\flat 3$ 5

every other note etc.

Track 13: DORIAN $\flat 2$ **Straight**

C Dorian $\flat 2$
16

E \flat Dorian $\flat 2$
16

G \flat Dorian $\flat 2$
16

A Dorian $\flat 2$
16

D \flat Dorian $\flat 2$
16

E Dorian $\flat 2$
16

G Dorian $\flat 2$
16

B \flat Dorian $\flat 2$
16

D Dorian $\flat 2$
16

F Dorian $\flat 2$
16

A \flat Dorian $\flat 2$
16

B Dorian $\flat 2$
16

Melodic Pattern 1

1 4 $\flat 3$ 5 $\flat 2$ 5 4 6

transposition through the scale etc.

Melodic Pattern 2

$\flat 2$ 1 4 6 $\flat 3$ $\flat 2$ 5 $\flat 7$

transposition through the scale etc.

Track 14: LOCRIAN $\flat 2$ **Medium**

C Locrian $\flat 2$
16

D Locrian $\flat 2$
16

E Locrian $\flat 2$
16

G \flat Locrian $\flat 2$
16

A \flat Locrian $\flat 2$
16

B \flat Locrian $\flat 2$
16

B Locrian $\flat 2$
16

D \flat Locrian $\flat 2$
16

E \flat Locrian $\flat 2$
16

F Locrian $\flat 2$
16

G Locrian $\flat 2$
16

A Locrian $\flat 2$
16

Melodic Pattern 1

1 4 $\flat 5$ $\flat 3$ 2 $\flat 5$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

2 1 4 $\flat 7$ $\flat 3$ 2 $\flat 5$ 1

transposition through the scale etc.

Track 15: LYDIAN AUGMENTED**Straight**

C Lydian Aug. 16	E Lydian Aug. 16	A\flat Lydian Aug. 16	C\sharp Lydian Aug. 16
F Lydian Aug. 16	A Lydian Aug. 16	D Lydian Aug. 16	F\sharp Lydian Aug. 16
B\flat Lydian Aug. 16	E\flat Lydian Aug. 16	G Lydian Aug. 16	B Lydian Aug. 16

Melodic Pattern 1

3 1 $\sharp 5$ 6 $\sharp 4$ 2 6 7

transposition through the scale etc.

Melodic Pattern 2

1 7 3 $\sharp 5$ 2 1 $\sharp 4$ 6

transposition through the scale etc.

Track 16: MIXOLYDIAN $\sharp 11$ **Medium**

C Mixolydian $\sharp 11$ 16	C\sharp Mixolydian $\sharp 11$ 16	B Mixolydian $\sharp 11$ 16	D Mixolydian $\sharp 11$ 16
B\flat Mixolydian $\sharp 11$ 16	E\flat Mixolydian $\sharp 11$ 16	A Mixolydian $\sharp 11$ 16	E Mixolydian $\sharp 11$ 16
A\flat Mixolydian $\sharp 11$ 16	F Mixolydian $\sharp 11$ 16	G Mixolydian $\sharp 11$ 16	F\sharp Mixolydian $\sharp 11$ 16

Melodic Pattern 1

1 $\sharp 4$ 3 $\flat 7$ 2 5 $\sharp 4$ 1

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 3 $\sharp 4$ 2 1 $\sharp 4$ 5

transposition through the scale etc.

Track 17: MIXOLYDIAN $\flat 13$ **Fast**

C Mixolydian $\flat 13$ 16 **G Mixolydian $\flat 13$ 16** **F Mixolydian $\flat 13$ 16** **D Mixolydian $\flat 13$ 16**

$\text{B}\flat$ Mixolydian $\flat 13$ 16 **A Mixolydian $\flat 13$ 16** **$\text{E}\flat$ Mixolydian $\flat 13$ 16** **E Mixolydian $\flat 13$ 16**

$\text{A}\flat$ Mixolydian $\flat 13$ 16 **B Mixolydian $\flat 13$ 16** **$\text{D}\flat$ Mixolydian $\flat 13$ 16** **$\text{F}\sharp$ Mixolydian $\flat 13$ 16**

Melodic Pattern 1

1 $\flat 6$ $\flat 7$ 3 **2** $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ $\flat 6$ 3 **2** 1 $\flat 7$ 4

transposition through the scale etc.

Track 18: ALTERED**Medium**

C Altered 16 **D Altered 16** **$\text{E}\flat$ Altered 16** **E Altered 16**

$\text{F}\sharp$ Altered 16 **G Altered 16** **$\text{A}\flat$ Altered 16** **$\text{B}\flat$ Altered 16**

B Altered 16 **$\text{D}\flat$ Altered 16** **$\text{E}\flat$ Altered 16** **F Altered 16**

Melodic Pattern 1

1 $\flat 7$ $\sharp 2$ 3 **$\flat 2$** 1 3 $\sharp 4$

transposition through the scale etc.

Melodic Pattern 2

1 3 $\flat 7$ $\sharp 4$ **$\flat 2$** $\sharp 4$ 1 $\flat 6$

transposition through the scale etc.

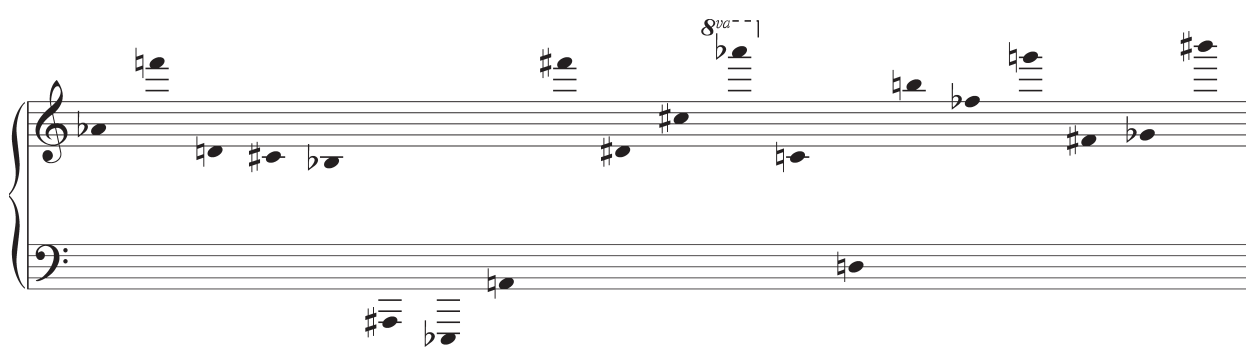
Appendices

APPENDIX A

Answer Key for Written Exercises

CHAPTER 1 MUSIC FUNDAMENTALS

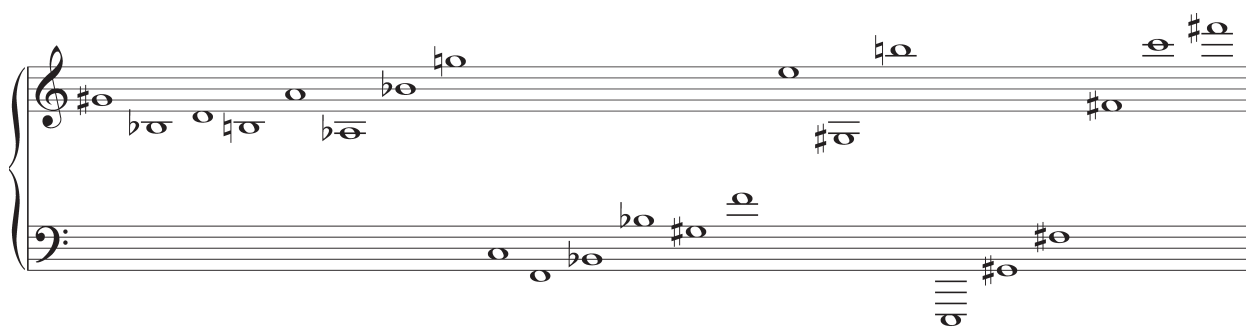
Exercise 1.1



Musical notation for Exercise 1.1, showing a piano exercise with a treble and bass staff. The notation includes various chords and intervals, with some notes marked with an 8va (octave up) and an 8vb (octave down) symbol.

Chord sequence: A \flat 4 F6 D4 C \sharp 4 B \flat 3 A \sharp 0 E \flat 1 A2 F \sharp 6 D \sharp 4 C \sharp 5 A \flat 7 C4 D3 B5 F \flat 5 G6 F \sharp 4 G \flat 4 B \sharp 6

Exercise 1.2



Musical notation for Exercise 1.2, showing a piano exercise with a treble and bass staff. The notation includes various chords and intervals, with some notes marked with an 8va (octave up) and an 8vb (octave down) symbol.

Chord sequence: G \sharp 4 B \flat 3 D4 B3 A4 A \flat 3 B \flat 4 G5 C3 F2 B \flat 2 B \flat 3 G \sharp 3 F4 E5 G \sharp 3 B5 E1 G \sharp 2 F \sharp 3 F \sharp 4 C6 F \sharp 6

Exercise 1.3

B \flat major

G major

A \flat major

C natural minor



G harmonic minor



F harmonic minor

F \sharp melodic minor (ascending–descending)B \flat melodic minor (ascending–descending)

Exercise 1.4

E \flat major

B major

D \flat majorA \flat minorG \sharp minorF \sharp major

Exercise 1.5

Exercise 1.6

fourth second fourth seventh seventh

perfect fourth P4 minor second m2 perfect fourth P4 minor seventh m7 major seventh M7

third second fifth fifth sixth

minor third m3 minor second m2 augmented fifth A5 diminished fifth D5 minor sixth m6

seventh seventh fourth third fifth

minor seventh m7 diminished seventh D7 diminished fourth D4 minor third m3 diminished fifth D5

unison third seventh octave seventh

augmented unison AU diminished third D3 major seventh M7 perfect octave P8 major seventh M7

sixth fourth fourth sixth fourth

major sixth M6 diminished fourth D4 augmented fourth A4 augmented sixth A6 augmented fourth A4

Exercise 1.7

D E \flat A \flat E min F $^\circ$ G $^+$ B \flat min D \flat

CHAPTER 3 HARMONIC FUNCTION

Exercise 3.1

A major **G minor** **G major**

IV V vi iv V i VI ii V I vi

E \flat major **B minor** **D minor**

vi IV ii vii $^\circ$ VI ii $^\circ$ V i ii $^\circ$ V #vii $^\circ$ i

Exercise 3.2

E min B \flat min C $^+$ F \sharp $^\circ$ G Dmin D \sharp $^\circ$ F $^+$

Exercise 3.3

The musical score for Exercise 3.3 is presented in two systems. Each system consists of a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The key signature is C major, and the time signature is 4/4.

System 1:

- Vocal Line:** C = G | Amin = Emin | F = C | G = C
- Piano Accompaniment:** The piano part features a steady bass line of quarter notes (C, G, C, G) and a treble part with chords and triplets. The first staff has a triplet of eighth notes (C, G, C) in the treble. The second staff has a triplet of eighth notes (C, G, C) in the treble. The third staff has a triplet of eighth notes (C, G, C) in the treble.

System 2:

- Vocal Line:** C = G | Amin = Emin | F = B^o : Emin Amin | Dmin : G = C
- Piano Accompaniment:** The piano part continues with the same bass line and treble accompaniment. The first staff has a triplet of eighth notes (C, G, C) in the treble. The second staff has a triplet of eighth notes (C, G, C) in the treble. The third staff has a triplet of eighth notes (C, G, C) in the treble.

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The first system is marked with a '2' in a box at the beginning of the vocal line. The second system is marked with a '3' in a box. Chord symbols are written below the vocal line for each system. The piano accompaniment includes fingerings (1, 3, 5) and slurs.

System 2:

Vocal line: 2

Chord symbols: Amin = E/G# | Amin = G | C = G | Amin E = Amin

System 3:

Vocal line: 3

Chord symbols: Amin = G#°/B | Amin/C | Dmin | E = F | Dmin B° = E | Amin

4

Exercise 4 is a four-part setting of a chord progression. The top staff shows the chord sequence: I, ..^6 , IV, ii, V, ..^6 , I. The bottom three staves show the voicings for each chord, with the first staff indicating the root position (1) and the subsequent staves showing the third (3) and fifth (5) positions. The chords are: I (C major), ..^6 (C minor 6), IV (F major), ii (D minor), V (G major), ..^6 (C minor 6), and I (C major).

5

Exercise 5 is a four-part setting of a chord progression. The top staff shows the chord sequence: I, vi, ii, V, iii, vi, ii, V, I. The bottom three staves show the voicings for each chord, with the first staff indicating the root position (1) and the subsequent staves showing the third (3) and fifth (5) positions. The chords are: I (C major), vi (F minor), ii (D minor), V (G major), iii (E minor), vi (F minor), ii (D minor), V (G major), and I (C major).

Exercise 3.4

Chord sequence (F major):

8 F, 7 C, 6 Dmin, 5 C/E, 3 F, 4 Bb, 4 Gmin, 2 C, 1 Dmin, 2 Gmin, 2 C, 3 F, 4 Bb, 4 Gmin, 2 C, 3 F

Roman numeral sequence:

I V vi V⁶ I IV ii V vi ii V I IV ii V I

Transformation sequence:

T -----> PD -----> D T PD D T

CHAPTER 4 FOUR-PART CHORDS

Exercise 4.1

Chord sequence:

Dmin6, F#Maj7, F7sus, Gmin(#7), Eø7, Bb7(b5), AMaj7(#5), D#ø7

Exercise 4.2

Chord sequence:

Emin7, Bb7, FMaj7(b5), Gø(#7), EbMaj7, Dmin(#7), A#ø7, Ab7(b5)

Exercise 4.3

System 1 (D major):

DMaj7, GMaj7(b5)

System 2 (D minor):

D♭min7, A7(#5)

Emin6 Ab7sus
 Bbmin⁽²⁷⁾ D[#]o7
 AbMaj7^(#5) B^o([#]7)
 Ebmin7 Bb6

CHAPTER 5 FIVE-PART CHORDS

Exercise 5.1

D7(^b₉) Fmin⁹(^b₆) A⁹ E13([#]₉)sus Bb7([#]₉) Gmin⁹(^b₅)

Exercise 5.2

Fmin⁹ DMaj⁹([#]₅) Bb⁹sus D^o9([#]₇) C7(^b₉)sus G7(^b₉)

Exercise 5.3

F \sharp 9sus
 B7(\flat 9)sus Bmin9 A9(\sharp 5) Ab6/9
 F \sharp min9(\sharp 7) GMaj9(\sharp 5) D \sharp o9 DbMaj9(\flat 5)
 B9sus Ebmin9(\flat 5) B \flat 9 Db7(\flat 9)
 D7(\flat 9) C7(\sharp 9) EMaj9 Eb7(\sharp 9)sus

CHAPTER 6 THE II–V–I PROGRESSION

Exercise 6.1

Cmin7 F7 B♭Maj7

ii⁷ V⁷ Imaj⁷

a Gmin7 C7 FMaj7

ii⁷ V⁷ Imaj⁷

b F♯min7(b5) B7 Emin7

ii⁷_{b5} V⁷ i⁷

c C♯min7(b5) F♯7 Bmin7

ii⁷_{b5} V⁷ i⁷

Exercise 6.2

Amin7(b5) D7 Gmin7

ii⁷_{b5} V⁷ i⁷

a Dmin7(b5) G7 Cmin7

ii⁷_{b5} V⁷ i⁷

b Fmin7 B♭7 E♭Maj7(b5)

ii⁷ V⁷ Imaj⁷

c Bmin7 E7(b5) A♯Maj7

ii⁷ V⁷ Imaj⁷

Exercise 6.3

Exercise 6.3 shows two rows of triads and their corresponding Roman numerals.

Row 1:

- Triads: Emin⁹, A⁹_{sus}, DMaj⁹
- Roman Numerals: ii⁷, V⁷, Ima⁷

Row 2 (labeled 'a'):

- Triads: Cmin⁹, F7(^b9), B^bMaj⁹
- Roman Numerals: ii⁷, V⁷, Ima⁷

Row 3 (labeled 'b'):

- Triads: Emin⁹(^b5), A7(^b13), Dmin⁹([#]7)
- Roman Numerals: ii^b5, V⁷, i⁷

Row 4 (labeled 'c'):

- Triads: Amin⁹, D7(^b9), GMaj⁹
- Roman Numerals: ii⁷, V⁷, Ima⁷

Exercise 6.4

Exercise 6.4 shows two rows of triads and their corresponding Roman numerals and functional labels.

Row 1:

- Triads: Dmin7, F[#]7, G7, C[#]7, Dmin7, B7, CMaj7, D7, E^b7, C6/E, D7, C6
- Roman Numerals: ii⁷, [#]iv^o7, V⁷, [#]i^o7, ii⁷, vii^o7, Ima⁷, ii^o7, ^biii^o7, Ima⁶, ii^o7, Ima⁶
- Functional Labels: [CN], [CN], [DN], [DP], [CP], [DP]

Row 2 (labeled 'a'):

- Triads: Gmin7, B7, C7, C7, C7, F/A, A^b7, Gmin7, C7, F6, F7, F6
- Roman Numerals: ii⁷, [#]iv^o7, V⁷, v^o7, V⁷, I⁶, ^biii^o7, ii⁷, V⁷, Ima⁶, i^o7, Ima⁶
- Functional Labels: [CN], [CT], [CP], [CT]

b Emin7 F#°7 G°7 G#°7 A7 A°7 A7 C#°7 D6 E°7 F°7 G#°7 F#min7 E°7 DMaj7

ii⁷ CP iii^{o7} DP iv^{o7} CP #iv^{o7} CT V⁷ v^{o7} V⁷ vii^{o7} Imaj⁶ DP ii^{o7} CP biii^{o7} CP #iv^{o7} iii⁷ DP ii^{o7} Imaj⁷

Exercise 6.5

C¹³ F#min⁹ B^{9sus} Gmin⁹ Bbmin⁹ Eb⁹ A7(^{b9}_{#5}) D7(^{#9}_{#5}) G7(^{b9}) C¹³(^{#9})

V⁷ [ii⁷ V⁷]/VII ii⁷ [ii⁷ V⁷]/bIII III⁷ VI⁷ II⁷ V⁷

V⁷ #i^{o7} ii⁷ iv^{o7} III⁷ VI⁷ II⁷ V⁷

a Gmin⁹ Bmin⁹ E¹³ C⁹ Emin¹¹ A¹³ FMaj7 Abmin⁹ Db¹³ Gmin⁹ F#min⁹ B7(^{b13}₉)

ii⁷ [iii⁷ V⁷]/III V⁷ [ii⁷ V⁷]/VI Imaj⁷ [ii⁷ V⁷]/bII ii⁷ [iii⁷ V⁷]/VII

ii⁷ #iv^{o7} V⁷ vii^{o7} Imaj⁷ biii^{o7} ii⁷ #i^{o7}

CHAPTER 7 MODES

Exercise 7.1

Lydian



Locrian



Mixolydian



Dorian



Aeolian



Phrygian



Exercise 7.2

Lydian Augmented



Locrian ♭2



Mixolydian #11



Dorian ♭2



Altered



Mixolydian ♭13

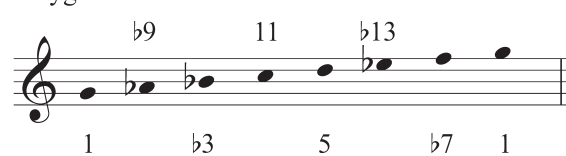


Exercise 7.3

Lydian



Phrygian



Locrian



Dorian



Exercise 7.4

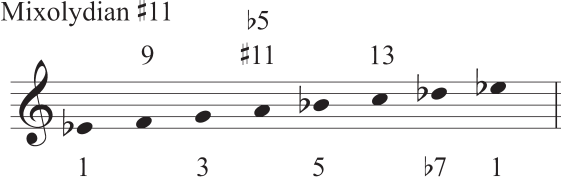
Lydian Augmented



Altered



Mixolydian #11



Melodic Minor

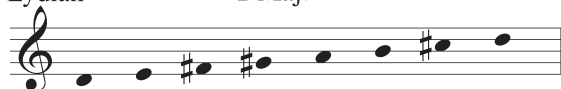


CHAPTER 8 CHORD-SCALE THEORY

Exercise 8.1

Lydian

DMaj7(b5)



Mixolydian

Bb7sus



Mixolydian #11

A7(b5)



Altered

C7alt.



Dorian b2

G7(b9)sus



Exercise 8.2

BbMaj7(#5)

BbMaj9(#5)



Emin7

Emin9

Emin6

Emin6/9



Lydian Augmented

Gmin7

Gmin9(b6)



Dorian

A7(b5)

A7(b9)

A7alt.



Aeolian

Altered

G#7(b9)sus G#7(b9)(#5)sus G#7(b13)(#9)sus

Phrygian

Dmin7(b5) Dmin9(b5)

Locrian b2

Exercise 8.3

Fmin⁹ Bb7(b9)sus EbMaj7(#11)

ii⁷ Dorian V⁷ Dorian b2 Imaj⁷ Lydian

a Cmin(#7) F7(b5) BbMaj7(#5)

ii⁷ Melodic Minor V⁷ Mixolydian #11 Imaj⁷ Lydian Augmented

b Gmin9(b5) C7(b13)(b5) Fmin(#7)

ii⁷ Locrian b2 V⁷ Altered i⁷ Melodic Minor

c Bmin7(b5) E7(#9)sus Am9(b6)

ii⁷ Locrian V⁷ Dorian b2 i⁷ Aeolian

Exercise 8.4

G7(b13) C7alt. F9(b5) Bb9sus

V⁷/vi Mixolydian b13 V⁷/ii Altered V⁷/ii Mixolydian #11 V⁷ Mixolydian

a

C7(b9) F7(#5) Bb9(b5) Eb7alt.

V7/vi Altered V7/ii Mixolydian b13 V7/ii Mixolydian #11 V7 Altered

b

F9(#5) Bb9 A7alt. Ab9

V7/vi Mixolydian b13 V7/ii Mixolydian V7/ii Altered V7 Mixolydian

CHAPTER 9 THE BLUES

Exercise 9.1

Cmin7 Fmin7 Cmin7 C7(b5)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 Dmin7(b5) G7(b5) Cmin6 Ab7(b5) G7(b5)

Exercise 9.2

Chord progression 1:

B \flat ⁹ E \flat ⁹ B \flat ⁹ Fmin⁹ B \flat ¹³

Chord progression 2:

E \flat ⁹ B \flat ¹³ G7(\flat ¹³)

Chord progression 3:

Cmin⁹ F¹³ B \flat ¹³ G7alt. C7alt. F7(\flat ⁹)

Chord progression 4:

E \flat ⁹ A \flat ¹³ E \flat ⁹ B \flat min⁹ E \flat ¹³

Chord progression 5:

A \flat ¹³ E \flat ¹³ C7(\flat ¹³)

Chord progression 6:

Fmin⁹ B \flat ¹³ E \flat ⁹ C7alt. F7alt. B \flat 7(\flat ⁹)

Exercise 9.3

1 F7 Bb9 F9 Cmin7 F9
F major blues Bb major blues F major blues F minor blues

5 Bb9 Bb9 F9 D7alt.
Bb major blues Bb major blues F major blues D Altered

9 G9(b5) C9 F9 G7(b5) C9
G Mixolydian #11 C Mixolydian F Mixolydian F minor blues

1 Fmin9 Bbmin7 Fmin7 F7(b9)
F Dorian Bb Dorian F Dorian F minor blues

5 Bbmin7 Bbmin7 Fmin7 Fmin7
Bb Dorian Bb Dorian F Melodic Minor F Melodic Minor

9 Gmin7(b5) C7alt. Fmin9 C7alt.
G Locrian C Altered F Melodic Minor F minor blues

CHAPTER 10 IMPROVISATION

Exercise 10.2

E♭ Blues

Eb7 Ab7 Eb7 B♭min7 Eb7 Ab7

7 Eb7 C7 Fmin7 B♭7 Eb7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(b9) B♭min7 B♭min7

7 Fmin7 Fmin7 D♭7(b5) C7(b5) Fmin7 C7alt.

Exercise 10.3

E \flat Blues

Eb7 Ab7 Eb7 B \flat min7 Eb7 Ab7

7 Eb7 C7 Fmin7 B \flat 7 Eb7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B \flat min7 Fmin7 F7(b9) B \flat min7 B \flat min7

7 Fmin7 Fmin7 D \flat 7(b5) C7(b5) Fmin7 C7alt.

Exercise 10.4

E \flat Blues

Eb7 Ab7 Eb7 Bbmin7 Eb7 Ab7 Ab7

7 Eb7 Cmin7 Fmin7 Bb7 Eb7 Fmin7 Bb7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 Bbmin7 Fmin7 F7(b9) Bbmin7 Bbmin7

7 Fmin7 Fmin7 Db7(b5) C7(b5) Fmin7 C7alt.

CHAPTER 11 JAZZ LEAD SHEETS

Exercise 11.1

A

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#5)

First Level: I: Imaj⁷ IVmaj⁷ iii⁷ vi⁷ ii⁷ V⁷ Imaj⁷ V⁷/vi

Second Level: Imaj⁷-----ii⁷ V⁷ Imaj⁷ V⁷/vi

21 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

vi: i⁷ V⁷ i⁷ **I:** ii⁷ V⁷ Imaj⁷ V⁷/IV

I: I⁷ V⁷/ii **I:** ii⁷ V⁷ Imaj⁷ I⁷

vi⁷-----ii⁷-----

C

25 FMaj7 A7(#5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7

IVmaj⁷ V⁷/ii ii⁷ (ii⁷_{b5}) V⁷/vi vi⁷ bVI⁷

IVmaj⁷-----ii⁷-----vi⁷

29 CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7

Imaj⁷(I⁶) vi⁷ ii⁷ V⁷ Imaj⁶ vi⁷ ii⁷ V⁷

Imaj⁷(I⁶)-----ii⁷-----V⁷-----Imaj⁶-----

CHAPTER 12 KEYBOARD TEXTURES

Exercise 12.1

Exercise 12.1 displays two rows of keyboard textures for various chords. Each texture is shown in a grand staff (treble and bass clefs).

Row 1:

- Gmin7(b5):** Treble clef has G4, Bb4, D5; Bass clef has G2, Bb2, D3. Roman numeral: $[\text{ii}^7_{b5}]$.
- C7:** Treble clef has C4, E4, G4; Bass clef has C3, E2, G2. Roman numeral: V^7/vi .
- Cmin7:** Treble clef has C4, Eb4, F4; Bass clef has C3, Eb2, F2. Roman numeral: $[\text{ii}^7]$.
- F7:** Treble clef has F4, A4, C5; Bass clef has F3, A2, C3. Roman numeral: V^7/ii .

Row 2:

- Fmin7:** Treble clef has F4, Ab4, Bb4; Bass clef has F3, Ab2, Bb2. Roman numeral: $[\text{ii}^7]$.
- Bb7:** Treble clef has Bb4, D5, F5; Bass clef has Bb3, D3, F3. Roman numeral: V^7/V .
- Bbmin7:** Treble clef has Bb4, Db4, Eb4; Bass clef has Bb3, Db2, Eb2. Roman numeral: ii^7 .
- Eb7:** Treble clef has Eb4, G4, Bb4; Bass clef has Eb3, G2, Bb2. Roman numeral: V^7 .

Exercise 12.2

Exercise 12.2 displays two rows of keyboard textures for various chords. Each texture is shown in a grand staff (treble and bass clefs).

Row 1:

- A7:** Treble clef has A4, C#4, E4; Bass clef has A2, C#2, E2. Roman numeral: V^7/vi .
- D7:** Treble clef has D4, F#4, A4; Bass clef has D2, F#2, A2. Roman numeral: V^7/ii .

Row 2:

- G7:** Treble clef has G4, B4, D5; Bass clef has G2, B2, D3. Roman numeral: V^7/V .
- C7:** Treble clef has C4, E4, G4; Bass clef has C3, E2, G2. Roman numeral: V^7 .

Exercise 12.3

Exercise 12.3 shows two rows of four chords each, written in B-flat major (two flats).

Row 1:

- Chord 1: Dmin7(b5) / [ii^{b5}]
- Chord 2: G7 / V⁷/vi
- Chord 3: Gmin7 / [ii⁷]
- Chord 4: C7 / V⁷/ii

Row 2:

- Chord 1: Cmin7 / [ii⁷]
- Chord 2: F7 / V⁷/V
- Chord 3: Fmin7 / ii⁷
- Chord 4: Bb7 / V⁷

Exercise 12.4

Exercise 12.4 shows two rows of four chords each, written in F# major (three sharps).

Row 1:

- Chord 1: F#min7(b5) / [ii^{b5}]
- Chord 2: B7 / V⁷/vi
- Chord 3: Bmin7 / [ii⁷]
- Chord 4: E7 / V⁷/ii

Row 2:

- Chord 1: Emin7 / [ii⁷]
- Chord 2: A7 / V⁷/V
- Chord 3: Amin7 / ii⁷
- Chord 4: D7 / V⁷

Exercise 12.5

Chord progressions for Exercise 12.5 (Measures 1-4):

- Measure 1: $A_{min}^9(b5)$ / $[ii_{b5}]^7$
- Measure 2: $D7(b9)$ / V^7/vi
- Measure 3: D_{min}^9 / $[ii]^7$
- Measure 4: $G7(b9)$ / V^7/ii

Chord progressions for Exercise 12.5 (Measures 5-8):

- Measure 5: G_{min}^9 / $[ii]^7$
- Measure 6: $C7(b9)$ / V^7/V
- Measure 7: C_{min}^9 / ii^7
- Measure 8: $F7(b9)$ / V^7

Exercise 12.6

Chord progressions for Exercise 12.6 (Measures 1-4):

- Measure 1: $C\#_{min}^9(b5)$ / $C\#_{min}^7(b5)$ / $[ii_{b5}]^7$
- Measure 2: $F\#7(b^{13})$ / $F\#7$ / V^7/vi
- Measure 3: $F\#_{min}^9$ / $F\#_{min}^7$ / $[ii]^7$
- Measure 4: $B7(b9)$ / $B7$ / V^7/ii

Chord progressions for Exercise 12.6 (Measures 5-8):

- Measure 5: B_{min}^9 / B_{min}^7 / $[ii]^7$
- Measure 6: $E7(b9)$ / $E7$ / V^7/V
- Measure 7: E_{min}^9 / E_{min}^7 / ii^7
- Measure 8: $A^{13}(b9)$ / $A7$ / V^7

Exercise 12.7

$C^{\#}min^{11}$	$F^{\#}7(\flat^{13})$	$F^{\#}min^9$	$B7(\flat^5)$
$C^{\#}min7(\flat^5)$	$F^{\#}7$	$F^{\#}min7$	$B7$

$[ii^7_{\flat^5}]$ V^7/vi $[ii^7]$ V^7/ii

$Bmin^9$	$E7(\flat^9)$	$Emin^9$	$A7(\flat^5)$
$Bmin7$	$E7$	$Emin7$	$A7$

$[ii^7]$ V^7/V ii^7 V^7

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Exercise 13.1

"Drop 2" Five-Part Voicings

E major

$Imaj^7$ vi^7 ii^7 V^7 TR/V^7 $Imaj^7$

"Drop 2" Five-Part Voicings

F major

$Imaj^7$ $\flat III^7$ $\flat VIImaj^7$ V^7 $Imaj^7$

MODEL IV

F minor

i^7 ii_b^7 V^7 $(ii_b^7) V^7/iv$ iv^7

MODEL VI

A major

$I\text{maj}^7$ V^7/bVI $bVI\text{maj}^7$ V^7/III $III\text{maj}^7$ V^7 $I\text{maj}^7$

Exercise 13.2

G major

$G\text{Maj}^9$ $E\text{min}^9$ $A\text{min}^9$ A^b9 $G\%$

$I\text{maj}^7$ vi^7 ii^7 TR/V^7 $I\text{maj}^7$

E \flat major

$E^b\text{Maj}^9$ $D^b\text{min}^9$ $G^b7(b^9)$ $C^b\text{Maj}^9$ F^9 $B^b7(b^9_{\sharp 5})$ $E^b6\%$

$I\text{maj}^7$ $(ii^7) V^7/bVI$ $bVI\text{maj}^7$ II^7 V^7 $I\text{maj}^6$

A major

A6 A^o7 Bmin7 Emin7 A7 DMaj7 Bmin7 E7 C^omin7 C7 Bmin7 B^o7

Imaj⁷ #i^o7 ii⁷ (ii⁷ V⁷)/IV IVmaj⁷ ii⁷ V⁷ iii⁷ bIII⁷ ii⁷ TR/V⁷

B^b minor

B^bmin⁹ Cmin⁹(b5) C^b9 B^bmin⁹(#7)

i⁷ ii^b5⁷ TR/V⁷ i⁷

CHAPTER 14 VOICINGS

Exercise 14.1

F# Dmin B A^bmin G^b F#min G G#min

E7 A^b7 D7 F7 B^b7 A7 D^b7 B7

Exercise 14.2

E7(^b9) D7(^b13) B^b7([#]11) G7(^b13) E7(^b13) C[#]7(^b13) A¹³(^b9) F[#]13

B^b A^b E A^bmin C Dmin F# D[#]min

E7 D7 B^b7 G7 E7 C[#]7 A7 F#7

Exercise 14.3

The exercises are arranged in four rows of two. Each exercise consists of two measures of music, with chord symbols written above and below the staff. The piano notation shows the voicing of these chords.

- Exercise 1 (Top Left):** Measure 1: $G^{\flat}min$ / $F7$ / $F7(^{\flat}13)$; Measure 2: $B^{\flat}6/9$ / $Imaj^6$.
- Exercise 2 (Top Right):** Measure 1: G / $B^{\flat}7$ / $B^{\flat}13(^{\flat}9)$; Measure 2: $E^{\flat}6/9$ / $Imaj^6$.
- Exercise 3 (Second Row Left):** Measure 1: D / $C7$ / $C13(\sharp11)$; Measure 2: $F Maj13$ / $Imaj^7$.
- Exercise 4 (Second Row Right):** Measure 1: F / $D7$ / $D7alt.$; Measure 2: $G Maj9(^{\flat}5)$ / $Imaj^7$.
- Exercise 5 (Third Row Left):** Measure 1: $B^{\flat}min$ / $A7$ / $A7(^{\flat}13)$; Measure 2: $D Maj7(\sharp5)$ / $Imaj^7$.
- Exercise 6 (Third Row Right):** Measure 1: $C^{\sharp}min$ / $E7$ / $E13$; Measure 2: $A6/9$ / $Imaj^6$.
- Exercise 7 (Bottom Row Left):** Measure 1: C^{\flat} / $E^{\flat}7$ / $E^{\flat}7(^{\flat}13)$; Measure 2: $A^{\flat} Maj7(\sharp5)$ / $Imaj^7$.
- Exercise 8 (Bottom Row Right):** Measure 1: G / $B7$ / $B7(^{\flat}13)$; Measure 2: $E Maj13(\sharp11)$ / $Imaj^7$.

Exercise 14.4

GMaj7(b5) A¹³ Emin^{6/9} F#7(b9)sus Bmin^{9(b6)} Eb7alt.
 C#min^{11(b5)} F#Maj7(#5) BbMaj7(#11) Dmin^{9(#7)} G^{13(#11)} Db7alt. E^{13(b9)sus}
 Eb7sus FbMaj^{13(#11)} CbMaj¹³ Fmin^{11(b13)} Bbmin¹¹
 Cmin^{11(b5)} Ebmin¹³ Bbmin^{9(b6)} F#Maj7 BMAJ^{9(#11)} DMaj7(#9) Emin7 Amin¹¹ CMaj⁹ G6
 GbMaj7(#11) D#min⁹ = A#min^{9(b13)} FMaj^{13(#11)} AbMaj7(#9) D7alt. Ab¹³ G#¹³sus F7(b13)sus C#min7(b9) F#7(b13)sus

Exercise 14.5

CMaj7(b5) A¹³ Amin¹³ C#min¹¹ GbMaj7(b5) Ebmin^{6/9} Cmin^{11(b5)} Cmin¹¹ F¹³ B7alt.
 Ab7alt. Bb7(b13) D7alt. Ab¹³ AbMaj^{13(#11)}
 GMaj¹³ DMaj¹³ F#7sus F7(b9)sus A^{o13} Ebmin^{9(#7)} Gmin7(b13)
 CMaj7 Amin⁹ Cmin^(#7) Bb6/9 EbMaj¹³ AbMaj7(#11) CMaj7(#11) Amin¹³
 D¹³sus Amin¹¹ Emin7(b6) Ab7alt. D¹³
 FMaj^{9(#11)} AbMaj7(#9) G7sus D7sus Emin^{9(b13)} Eb^{o13}

CHAPTER 15 BEBOP

Exercise 15.1

Major bebop



Minor bebop b7



Minor bebop #7



Intermediary bebop



Exercise 15.2

Major bebop



Minor bebop #7



Major bebop



Minor bebop #7



Exercise 15.3

a FMaj⁹ G^{9(b5)} C⁹ FMaj⁹

 Musical notation for Exercise 15.3 part a, first staff. The melody is in F major, starting on C4, moving to D4, E4, F#4, G4, A4, B4, C5, then descending: B4, A4, G4, F#4, E4, D4, C4.

F major bebop G dominant #11 C dominant F major bebop

b GMaj⁹ Fmin⁹ Bb⁹ EbMaj⁹ Amin⁹ D⁹

 Musical notation for Exercise 15.3 part b, second staff. The melody is in G major, starting on C4, moving to D4, E4, F#4, G4, A4, B4, C5, then descending: B4, A4, G4, F#4, E4, D4, C4.

G major bebop Bb dominant Eb major bebop D dominant

c BbMaj⁹ Bmin7(b5) E7 Amin⁹ D⁹ G^{9(b5)}

 Musical notation for Exercise 15.3 part c, third staff. The melody is in Bb major, starting on C4, moving to D4, E4, F#4, G4, A4, B4, C5, then descending: B4, A4, G4, F#4, E4, D4, C4.

Bb major bebop G dominant D dominant G dominant #11

d DMaj⁹ Fmin⁹ Bb⁹ Emin⁹ A⁹ DMaj⁹

 Musical notation for Exercise 15.3 part d, fourth staff. The melody is in D major, starting on C4, moving to D4, E4, F#4, G4, A4, B4, C5, then descending: B4, A4, G4, F#4, E4, D4, C4.

D major bebop Bb dominant A dominant D major bebop

e Dmin⁹ Bmin7(b5) E7(b9) Amin⁹ Emin7(b5) A7(#9)

 Musical notation for Exercise 15.3 part e, fifth staff. The melody is in D minor, starting on C4, moving to D4, E4, F#4, G4, A4, B4, C5, then descending: B4, A4, G4, F#4, E4, D4, C4.

D minor b7 G dominant A Dorian bebop F dominant #11

f $G\text{min}(\sharp 7)$ $A\text{min}7(\flat 5)$ $A\flat 7(\flat 5)$ $G\text{min}7$ $E\flat 7$ $D7(\sharp 5)$

G minor $\sharp 7$ F dominant G minor $\flat 7$ $E\flat$ dom. D dom. $\flat 13$

CHAPTER 16 OCTATONIC SCALES

Exercise 16.1

1/2 Octatonic

2/1 Octatonic

1/2 Octatonic

2/1 Octatonic

Exercise 16.2

a $G7(\flat 5)$ $C7(\flat 9)$ $F7(\flat 9)$ $B\flat 7(\flat 5)$

V^7/vi V^7/ii V^7/V V^7

b $C7(\flat 9)$ $F7(\flat 9)$ $B\flat 7(\flat 9)$ $E\flat 7(\flat 9)$

V^7/vi V^7/ii V^7/V V^7

Exercise 16.3

1/2 Octatonic

1/2 Octatonic

2/1 Octatonic



2/1 Octatonic



Exercise 16.4

1/2 Octatonic I



1/2 Octatonic I



2/1 Octatonic I



2/1 Octatonic I



CHAPTER 17 BEBOP BLUES

Exercise 17.1

Exercise 17.1 is a musical exercise in B-flat major, consisting of two systems of four measures each. The notation includes chord symbols above the staff and a melodic line below the staff.

System 1:

- Measure 1: Chord symbols $A\flat 7$ and $A\flat 9$. Melody: $B\flat$ (half note).
- Measure 2: Chord symbols $D\flat 7$ and $D\flat 9$. Melody: $D\flat$ (half note).
- Measure 3: Chord symbols $D^\circ 7$ and $A\flat 7/E\flat$. Melody: D° (half note).
- Measure 4: Chord symbols $E\flat min 7$ and $A\flat 7$. Melody: $E\flat$ (half note).

System 2:

- Measure 5: Chord symbols $D\flat 7$ and $D\flat 9$. Melody: $D\flat$ (half note).
- Measure 6: Chord symbols $D^\circ 7$ and $D^\circ 7$. Melody: D° (half note).
- Measure 7: Chord symbols $A\flat 7$ and $A\flat 9$. Melody: $A\flat$ (half note).
- Measure 8: Chord symbols $C min 7(b5)$ and $F 7$. Melody: C (half note).

9 B♭min7 B♭min^(#7) E♭7sus E♭7 A♭7 F7 B♭7 E♭7

B♭min⁹ B♭min^{9(#7)} E♭⁹sus E♭7(b9) A♭⁹ F7(b9) B♭⁹ E♭¹³(b9)

1 A♭7 D♭7 D°7 A♭7/E♭ E♭min7 A♭7

A♭⁹ D♭⁹ D°7 A♭⁹ E♭min⁹ A♭7(b9)

5 D♭7 D°7 A♭7 Cmin7(b5) F7

D♭⁹ D°7 A♭⁹ Cmin¹¹(b5) F7(b9)

9 B♭min7 B♭min^(#7) E♭7sus E♭7 A♭7 F7 B♭7 E♭7

B♭min⁹ B♭min^{9(#7)} E♭⁹sus E♭7(b9) A♭⁹ F7(b9) B♭⁹ E♭¹³

CHAPTER 18 "CONFIRMATION"

Exercise 18.1

A C Maj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

C Ionian E Mixolydian ♭13 D Mixolydian C Mixolydian

5 F7 Emin7(b5) A7 D7 Dmin7 G7

F Mixolydian A Mixolydian ♭13 D Mixolydian G Mixolydian

A 9 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7
 C Ionian B Locrian A Dorian G Dorian

13 F7 Emin7(b5) A7 Dmin7 G7 CMaj7
 F Mixolydian #11 E Locrian 42 D Dorian C Ionian

B 17 Gmin7 C7 FMaj7
 G Dorian C Mixolydian F Ionian

21 Bbmin7 Eb7 AbMaj7 Dmin7 G7
 Bb Dorian Eb Altered Ab Lydian G Mixolydian b13

A 25 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7
 C Ionian E Altered D Mixolydian b13 C Locrian

29 F7 Emin7(b5) A7 Dmin7 G7 CMaj7
 F Mixolydian #11 A Altered G Mixolydian #11 C Ionian

Exercise 18.2

A $A\flat$ Maj7 $G\text{min}7(b5)$ C7 $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

$A\flat$ major C dominant $\flat 13$ $B\flat$ dominant $A\flat$ dominant

5 $D\flat7$ $C\text{min}7(b5)$ F7 $B\flat7$ $B\flat\text{min}7$ $E\flat7$

$D\flat$ dominant F dominant $\flat 13$ $B\flat$ dominant $E\flat$ dominant

A $A\flat$ Maj7 $G\text{min}7(b5)$ C7 $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

$A\flat$ major C dominant $\flat 13$ $B\flat$ dominant $A\flat$ dominant

13 $D\flat7$ $C\text{min}7(b5)$ F7 $B\flat\text{min}7$ $E\flat7$ $A\flat$ Maj7

$D\flat$ dominant F dominant $\flat 13$ $E\flat$ dominant $A\flat$ major

B 17 $E\flat\text{min}7$ $A\flat7$ $D\flat$ Maj7

$E\flat$ intermediary $A\flat$ dominant $D\flat$ major

21 $G\flat\text{min}7$ $C\flat7$ $F\flat$ Maj7 $B\flat\text{min}7$ $E\flat7$

$G\flat$ intermediary $C\flat$ altered $F\flat$ major $E\flat$ dominant

A 25 $A\flat$ Maj7 $G\text{min}7(b5)$ C7 $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

$A\flat$ major C dominant $\flat 13$ $B\flat$ dominant $A\flat$ dominant

29 $D\flat7$ $C\text{min}7(b5)$ F7 $B\flat\text{min}7$ $E\flat7$ $A\flat$ Maj7

$D\flat$ dominant F dominant $\flat 13$ $E\flat$ dominant $A\flat$ major

CHAPTER 20 PENTATONICS AND HEXATONICS

Exercise 20.1

Lydian Augmented



Dorian



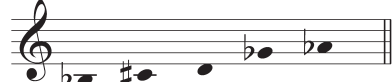
Major



Suspended III



Altered II



Melodic Minor



Exercise 20.2

Dorian



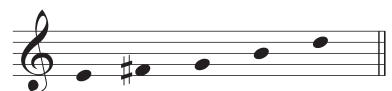
Melodic Minor II



Locrian ♯2



Minor I



Dorian

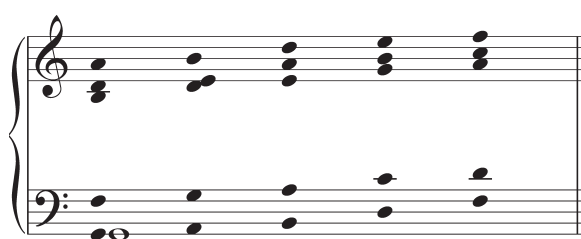


Lydian



Exercise 20.3

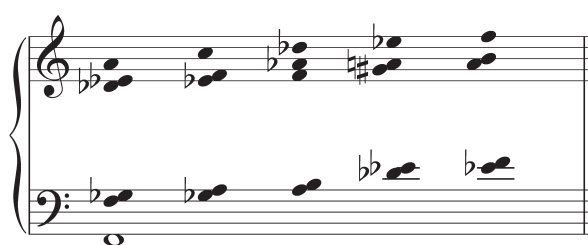
G Dominant Pentatonic



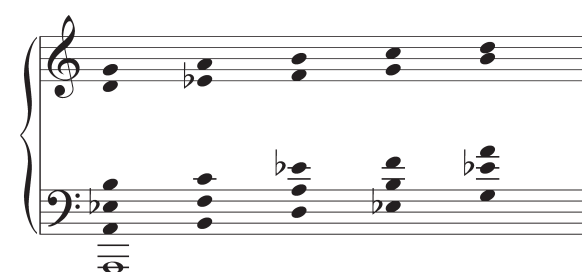
D Melodic Minor Pentatonic



F Altered Pentatonic



A Locrian ♯2 I



Exercise 20.7

Dorian Hexatonic

Dorian $\flat 2$ HexatonicDorian $\flat 13$ Hexatonic

Melodic Minor Hexatonic



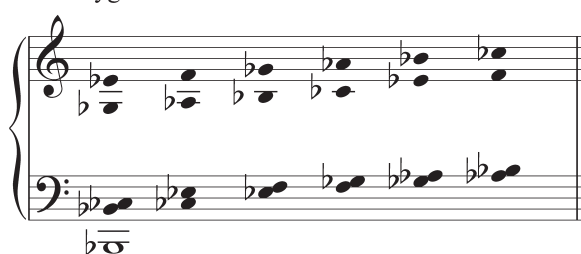
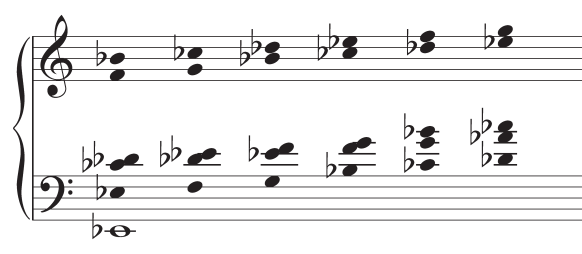
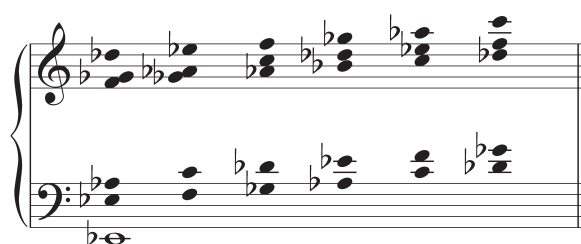
Lydian Augmented Hexatonic



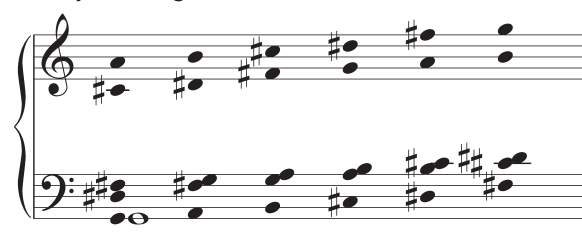
Mixolydian Hexatonic



Exercise 20.8

 $B\flat$ Phrygian Hexatonic $E\flat$ Mixolydian $\flat 13$ Hexatonic $E\flat$ Dorian Hexatonic

G Lydian Augmented Hexatonic



CHAPTER 21 PHRASE MODELS

Exercise 21.1

Phrase Model 3

"Autumn Leaves" mm. 9–16

$Cmin7$ $F7$ $B\flat Maj7$ $E\flat Maj7$ $Amin7(\flat 5)$ $D7$ $Gmin7$

iv^7 VII^7 $III Maj^7$ $VI Maj^7$ $ii\flat^7$ V^7 i^7

(ii^7) V^7/III

Phrase Model 2

"I Love You" mm. 1–8

Chords above staff: Gmin7(b5) C7 FMaj7 Gmin7 C7 F6

Chords below staff: ii^(b5)7 V⁷ Imaj⁷ ii⁷ V⁷ Imaj⁶

Phrase Model 3

"All the Things You Are" mm. 1–8

Chords above staff: Fmin⁷ B^bmin⁷ Eb⁷ AbMaj⁷ DbMaj⁷ G⁷ CMaj⁷

Chords below staff: iv⁷ (ii⁷) V⁷/bVI bVIImaj⁷ bIIImaj⁷ V⁷ Imaj⁷

Phrase Model 3

"My Romance" mm. 9–16

Chords above staff: FMaj⁷ B^b7 CMaj⁷ C⁷ FMaj⁷ B^b7 CMaj⁷ F[#]min⁷ B⁷ Emin⁷ B^b7 Amin⁷ D⁷ Dmin⁷ G⁷

Chords below staff: IVmaj⁷ bVII⁷ Imaj⁷ I⁷ IVmaj⁷ bVII⁷ Imaj⁷ (ii^(b5)7) V⁷/iii iii⁷ bVII⁷ [ii⁷] V⁷/II ii⁷ V⁷

Exercise 21.2**Phrase Model 13**

MODEL VI

Chords above staff: A¹³ B^bmin⁹ Eb¹³ D¹³ Ebmin⁹ Ab¹³ G¹³ Abmin⁹ Db7(^{b13}/₉) C¹³ Dbmin⁹ Gb¹³(^{b9})

Chords below staff: V⁷/vi [ii⁷] V⁷/bIII V⁷/ii [ii⁷] V⁷/bVI II⁷ [ii⁷] V⁷/bII V⁷ [ii⁷] V⁷/bV

Phrase Model 10**MODEL VII**

GMaj⁹ B^bmin¹¹ E^{b9} E^bmin⁹ A^b7(^{b5}) Dmin⁹ G7(^{#5}) CMaj⁹ F⁹(^{b5}) B^b7(^{b5}) E^{b9} D7(^{b9})

Imaj⁷ [ii⁷ V⁷]/^bII [ii⁷ V⁷]/^bV (ii⁷ V⁷)/IV IVmaj⁷ ^bVII⁷ ^bIII⁷ ^bVI⁷ V⁷

Phrase Model 12**"Drop 2" Five-Part Voicings**

B^bMaj⁹ E^bmin¹¹(^{b5}) A7(^{b13}) Dmin¹¹ D^{b9} Cmin¹¹ F7(^{#5}) E^bmin⁹(^{b5}) E^bmin¹¹ Dmin⁹ D^{b9} C⁹ G^{b13} F⁹(^{#5}) B⁹(^{b5})

Imaj⁷ [ii⁷ V⁷]/iii iii⁷ ^biii^{o7} ii⁷ V⁷ ^{#iv}^{o7} iv⁷ iii⁷ ^biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 5**MODEL I**

Bmin⁷ C[#]min⁷(^{b5}) F^{#7} Bmin⁷ F[#]min⁷(^{b5}) B7 E^bmin⁷ Dmin⁷ C[#]min⁷(^{b5}) F^{#7} Bmin⁷ E7 E^bmin⁷ A7

vi⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/ii ii⁷ i⁷ [ii⁷ V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

Phrase Model 7**MODEL IV**

E^bMaj⁷ Dmin⁷(^{b5}) G7 Cmin⁷ D^bmin⁷ G^b7 C^bMaj⁷ Cmin⁷ F7 F[#]min⁷ B7 B^b7 F^b7

Imaj⁷ (ii⁷ TR/V)/vi vi⁷ (ii⁷ V⁷)/^bVI^b VIImaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/^bII V⁷ TR/V⁷

Phrase Model 3

"Drop 2" Four-Part Voicings

DMaj⁷ AMaj⁷ DMaj⁷ D[♯]o⁷ Emin⁷ A⁷ DMaj⁷ AMaj⁷ Bmin⁷ E⁷ Fmin⁷ B[♭]7
 IVmaj⁷ Imaj⁷ IVmaj⁷ #iv^{o7} (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

Phrase Model 11

MODEL VII

AbMaj⁹ Abmin¹¹ Db⁷(b⁹) GbMaj¹³ Gmin¹¹(b⁵) C⁷(b⁵) Fmin¹¹ Gbmin¹¹ Cb⁷ Bmin⁷ E⁷(b⁵) Bbmin⁹ A⁷(b⁵)
 Imaj⁷ (ii⁷ V⁷)/bVIIbVIIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 6

"Drop 2" Five-Part Voicings

EMaj⁹ G#min⁷(b⁵) C#⁷alt. F#min⁹ F¹³ Emin⁹ A⁹ DMaj¹³ C¹³ Bmin⁹ Bb⁹ Amin⁹ D¹³(b⁹) F#min⁹ B⁷(b¹³)
 Imaj⁷ (ii⁷ TR/V)/ii ii⁷ TR/V⁷ (ii⁷ V⁷)/bVIIbVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

Phrase Model 8

MODEL VI

DbMaj⁹ G⁷(b⁹) Gb⁹ Cb¹³ DbMaj⁹ Cb¹³ Abmin⁹ Db¹³ GbMaj⁹ B¹³ C^{o7} DbMaj⁹ B¹³ A¹³ D¹³
 Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IVIVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

Phrase Model 1**MODEL IV**

Bmin7 C#min7(b5) F#7 Bmin7 Emin7 A7 DMaj7 G7 C#7 C7

i⁷ ii⁷_{b5} V⁷ i⁷ (ii⁷ V⁷)/III IIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 4**MODEL VII**

E♭Maj⁹ E°7Fmin¹¹ G♭^{o13}Gmin7 G7(♯5)A♭Maj7 A^{o13}E♭Maj7/B♭ C⁹ Gmin¹¹ F♯7(b5)Fmin7 B♭⁹Gmin7 G♭°7 Fmin¹¹ B♭7(b9)

Imaj⁷ ♯i^{o7} ii⁷ biii^{o7} iii⁷ III⁷ IVmaj⁷ ♯iv^{o7} Imaj⁷ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 2**MODEL I**

Emin7 B♭min7 E♭7DMaj7 F#7 GMaj7 G#°7 D/A A#°7 Bmin7 E7 B♭min7 E♭7 G#Maj7 Emin7 A7

ii⁷ [ii⁷ V⁷]/♭V Imaj⁷ III⁷ IVmaj⁷ ♯iv^{o7} I⁶ ♯v^{o7} [ii⁷ V⁷]/V (ii⁷ V⁷)/♭V♭Vmaj⁷ ii⁷ V⁷

Phrase Model 9**"Drop 2" Five-Part Voicings**

B♭Maj⁹ A♭min⁹ D♭¹³ G♭Maj⁹ E♭min⁹ A♭¹³ Dmin⁹ G7(♭¹³) Cmin¹¹ G♭¹³ F¹³ B⁹(♯11)

Imaj⁷ (ii⁷ TR/V)/♭VI ♭VImaj⁷ [ii⁷ V⁷]/♭III iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

CHAPTER 27 POST-TONAL JAZZ

Exercise 27.1

Pitches: $\frac{21}{9}$ $\frac{6}{6}$ $\frac{11}{e}$ $\frac{16}{4}$ $\frac{26}{2}$ $\frac{20}{8}$

Pitch Classes: $\frac{7}{7}$ $\frac{3}{3}$ $\frac{25}{1}$ $\frac{17}{5}$ $\frac{-2}{t}$ $\frac{-12}{0}$

Exercise 27.2

Ordered pc. intervals: $\frac{11}{5}$ $\frac{9}{6}$ $\frac{1}{2}$ $\frac{4}{9}$

Exercise 27.3

Unordered pc. intervals: $\frac{4}{5}$ $\frac{3}{1}$ $\frac{2}{6}$ $\frac{1}{1}$

Exercise 27.4

Normal Form: $\frac{[te2]}{[26t]}$ $\frac{[146]}{[t45]}$

$\frac{[478]}{[68t]}$ $\frac{[249]}{[8t2]}$

Exercise 27.5

Prime Form: _____ (012) _____ (027) _____ (014) _____ (016)

_____ (026) _____ (015) _____ (027) _____ (027)

The exercise consists of two staves of music. The first staff contains four measures of music, each followed by a prime form label: (012), (027), (014), and (016). The second staff contains four measures of music, each followed by a prime form label: (026), (015), (027), and (027). The notes are written in treble clef on a single staff.

Exercise 27.6

GIVEN: pc0 pc4 pc3

TRICHORD [034]

MAJOR AbMaj7(#5) EMaj7(#5)

MINOR C#min⁹(#7) Fmin7(#7)

DOMINANT C7(#9) A7(#11) F#13(#11)

MINOR 7(b5) Bbmin¹¹(b5) F#min¹³(b5)

DIMINISHED Bb°9(#7) E°(b13,#7)

The exercise shows various chords and trichords in musical notation. The first staff shows the given trichord [034] and the major chords AbMaj7(#5) and EMaj7(#5). The second staff shows the minor chords C#min⁹(#7) and Fmin7(#7), the dominant chords C7(#9), A7(#11), and F#13(#11), the minor 7(b5) chords Bbmin¹¹(b5) and F#min¹³(b5), and the diminished chords Bb°9(#7) and E°(b13,#7). The notes are written in treble and bass clefs on a grand staff.

GIVEN:

pc5 pct pc2

[047]

MAJOR

E♭Maj⁹ A♭Maj¹³(#11) G♭Maj⁷(#5) C♭Maj⁷(#9)

1

MINOR

Gmin7 Cmin¹¹ Ebmin⁹(^{#7}) Fmin¹³ Abmin¹³(^{#11}) Bmin¹³(^{#7}₁₁) Abmin¹³(^{#7}₁₁)

The image shows musical notation for minor triads and chords. The top staff is a treble clef, and the bottom staff is a bass clef. The chords are: Gmin7 (G2, Bb2, D3, F3), Cmin11 (C2, Eb2, Gb2, Bb2, D3, F3), Ebmin9(#7) (Eb2, Gb2, Bb2, D3, F3, Ab3), Fmin13 (F2, Ab2, Cb2, D3, F3, Ab3, Cb3), Abmin13(#11) (Ab2, Cb2, Eb2, F3, Ab3, Cb3, Eb3), Bmin13(#7) (B2, Db2, Fb2, G3, Bb3, Db3, Fb3), and Abmin13(#7) (Ab2, Cb2, Eb2, F3, Ab3, Cb3, Eb3). The chords are written in a compact, stylized font.

DOMINANT

A \flat 13(\sharp 11) D \flat 13(\flat 9) E7(\sharp 11) \flat 9 G7(\sharp 9) D7(\flat 13) \sharp 9 G7(\sharp 9)sus

MINOR 7(\flat 5) DIMINISHED

Cmin11(\flat 5) B \circ 11(\sharp 7) A \flat \circ 13(\sharp 7) $\frac{B\flat}{F\circ}$

The image shows a musical score for a piano, divided into two systems. The first system is labeled 'DOMINANT' and contains six chords: A \flat 13(\sharp 11), D \flat 13(\flat 9), E7(\sharp 11) \flat 9, G7(\sharp 9), D7(\flat 13) \sharp 9, and G7(\sharp 9)sus. The second system is labeled 'MINOR 7(\flat 5) DIMINISHED' and contains four chords: Cmin11(\flat 5), B \circ 11(\sharp 7), A \flat \circ 13(\sharp 7), and $\frac{B\flat}{F\circ}$. The notation is in B-flat major, with a key signature of two flats (B \flat and E \flat). The first system is in 4/4 time, and the second system is in 4/4 time. The chords are written in a simplified notation, with the root note and the quality of the chord indicated by the letters and symbols. The notes are written in a simplified notation, with the root note and the quality of the chord indicated by the letters and symbols.

GIVEN: pc1 pc0 pc7

TRICHORD [036]

MAJOR FMaj⁹([#]5)

MINOR Dmin¹¹([#]7)

2

The first system of musical notation is divided into six measures. The first three measures are labeled 'GIVEN:' and contain single notes: pc1 (F#), pc0 (C), and pc7 (G). The next three measures are labeled 'TRICHORD', 'MAJOR', and 'MINOR' respectively. The 'TRICHORD' measure shows the [036] trichord (F#, C, G) in the treble clef. The 'MAJOR' measure shows the FMaj⁹([#]5) chord (F#, C, G, A, B) in the treble clef. The 'MINOR' measure shows the Dmin¹¹([#]7) chord (D, F, A, B, C) in the treble clef. A box with the number '2' is located to the left of the first measure.

DOMINANT C7(^b9) A7 G^b7(^b9) E^b7(^b9) C^b7(^b13)sus F^b13([#]9)sus

The second system of musical notation shows six dominant chords in the treble clef: C7(^b9), A7, G^b7(^b9), E^b7(^b9), C^b7(^b13)sus, and F^b13([#]9)sus. Each chord is accompanied by its bass line in the bass clef.

DIMINISHED D^b°([#]7) B^b°7([#]7) G°11 F^b°13

The third system of musical notation shows four diminished chords in the treble clef: D^b°([#]7), B^b°7([#]7), G°11, and F^b°13. Each chord is accompanied by its bass line in the bass clef.

GIVEN: pc7 pc9 pc5

TRICHORD [024]

MAJOR FMaj⁹ EbMaj⁹(^{#11}) DbMaj7(^{#11}/₅) BbMaj¹³

3

MINOR Gmin⁹ Dmin¹¹ Bbmin¹³(^{#7}) Cmin¹³

DOMINANT F7(^{#11}) Eb⁹(^{#11}) Db7alt. Cb7(^{b13}/_{#11}) A7(^{b13}) G⁹(^{#11}) D7alt. C¹³sus

MINOR 7(^{b5}) Gmin⁹(^{b5}) Bmin¹³(^{b5}) Aø¹³

APPENDIX B

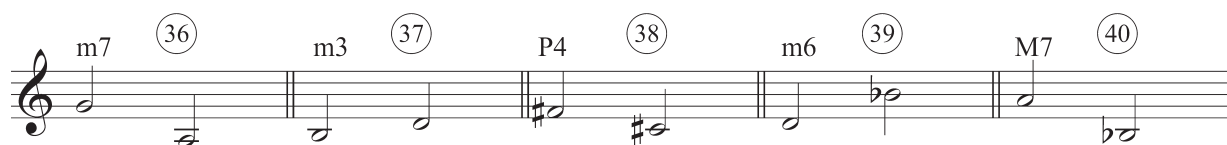
Answer Key for Ear Training Drills

CHAPTER 1 MUSIC FUNDAMENTALS

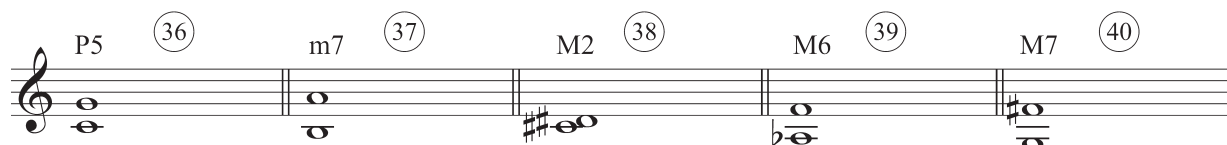
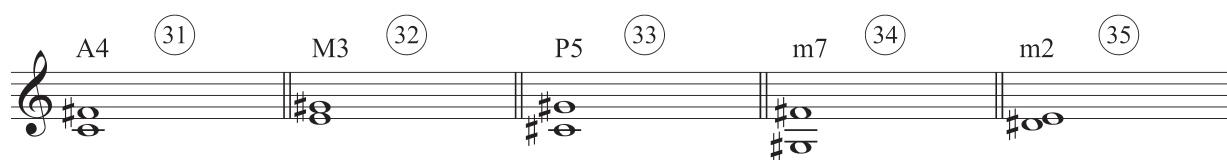
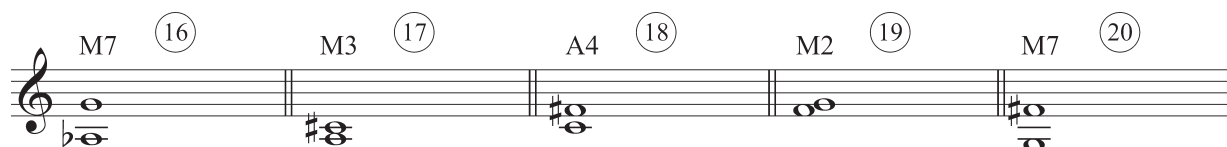
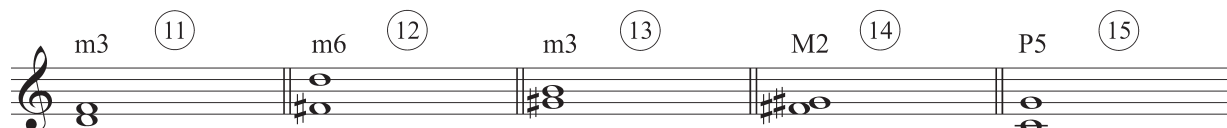
Track 13 Intervals ID

The image displays 35 numbered musical intervals on a single treble clef staff. Each interval is represented by two notes with a label above them. The intervals are as follows:

- 1: M2 (Major 2nd)
- 2: m3 (Minor 3rd)
- 3: P4 (Perfect 4th)
- 4: P5 (Perfect 5th)
- 5: m6 (Minor 6th)
- 6: m7 (Minor 7th)
- 7: M2 (Major 2nd)
- 8: M3 (Major 3rd)
- 9: A4 (Augmented 4th)
- 10: P5 (Perfect 5th)
- 11: M6 (Major 6th)
- 12: M7 (Major 7th)
- 13: m2 (Minor 2nd)
- 14: P4 (Perfect 4th)
- 15: A4 (Augmented 4th)
- 16: D8 (Diminished 8th)
- 17: m3 (Minor 3rd)
- 18: D5 (Diminished 5th)
- 19: M2 (Major 2nd)
- 20: m6 (Minor 6th)
- 21: M7 (Major 7th)
- 22: m3 (Minor 3rd)
- 23: M2 (Major 2nd)
- 24: M6 (Major 6th)
- 25: D5 (Diminished 5th)
- 26: m3 (Minor 3rd)
- 27: M2 (Major 2nd)
- 28: M3 (Major 3rd)
- 29: M6 (Major 6th)
- 30: M3 (Major 3rd)
- 31: M6 (Major 6th)
- 32: m2 (Minor 2nd)
- 33: m3 (Minor 3rd)
- 34: M3 (Major 3rd)
- 35: P4 (Perfect 4th)



Track 14 Harmonic Intervals ID



Track 15 Triads ID

① Major triad root position
D

② Minor triad root position
Amin

③ Major triad first inversion
G/B

④ Major triad second inversion
C/G

⑤ Suspended triad
Dsus

⑥ Minor triad first inversion
Gmin/Bb

⑦ Augmented triad
D⁺

⑧ Diminished triad
F^o

⑨ Major triad first inversion
A/C#

⑩ Suspended triad
Asus

⑪ Major triad first inversion
F#⁺/A#

⑫ Augmented triad
E⁺

⑬ Diminished triad
G^o

⑭ Major triad root position
B

⑮ Minor triad first inversion
Amin/C

⑯ Major triad second inversion
Db/Ab

⑰ Suspended triad
Gsus

⑱ Major triad first inversion
Ab/C

⑲ Minor triad first inversion
Bmin/D

⑳ Major triad root position
E

㉑ Diminished triad second inversion
C#^o/G

㉒ Augmented triad
Eb⁺

㉓ Minor triad second inversion
Gmin/D

㉔ Major triad root position
Ab

㉕ Diminished triad
D^o

㉖ Augmented triad
Ab⁺

㉗ Suspended triad
G#sus

㉘ Major triad first inversion
Bb/D

㉙ Minor triad second inversion
F#min/C#

㉚ Augmented triad
E⁺

CHAPTER 2 JAZZ RHYTHM

Track 16 Rhythmic Dictation**Swing**

♩=76



CHAPTER 3 HARMONIC FUNCTION

Track 17 Harmonic Dictation and Analysis

Measures 1-7:

Measure	Chord	Function
1	Bb	I T
2	F/A	V ⁶ D
3	Bb	I T
4	Bb/D	I ⁶ T
5	Eb	IV PD
6	Cmin	ii PD
7	F	V D
8	Gmin	vi T

Measures 5-7 (continued):

Measure	Chord	Function
5	IV	PD
6	I ⁶	T
7	ii	PD
8	F/A	V ⁶ D
9	Bb	I T
10	F	V D
11	Bb	I T

Track 18 Harmonic Dictation and Analysis

Measures 1-7:

Measure	Chord	Function
1	Dmin	dm: i T
2	C [°] /E	vii ^{°6}
3	Dmin/F	i ⁶
4	Gmin	iv PD
5	C/E	VII ⁶
6	F	III
7	Bb/D	VI ⁶
8	E [°]	F: ii [°] vii [°]

Measures 5-7 (continued):

Measure	Chord	Function
5	Amin/C	iii ⁶
6	Dmin	vi
7	Gmin/Bb	ii ⁶
8	Gmin	ii
9	F/C	Cad ⁶
10	C	V D
11	F/A	I T

CHAPTER 4 FOUR-PART CHORDS

Track 25 Four-Part Chords ID (major and minor)

CMaj7 ① Ebmin6 ② Gbmaj7(b5) ③ Amin7 ④ B6 ⑤

G#min(7) ⑥ FMaj7(#5) ⑦ Dmin(7) ⑧ C#min6 ⑨ F6 ⑩

GMaj7(#5) ⑪ Bbmaj7 ⑫ Bmin7 ⑬ D6 ⑭ FMaj7(b5) ⑮

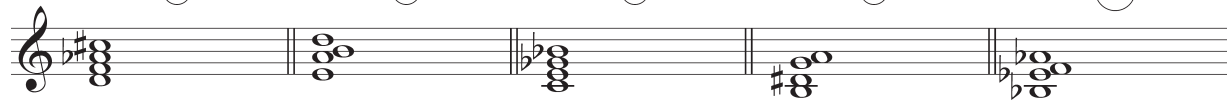
Bbmin6 ⑯ Amin(7) ⑰ DMaj7(#5) ⑱ GMaj7 ⑲ Dbmin7 ⑳


DMaj7(b5) ㉑ Fmin6 ㉒ A6 ㉓ Bbmaj7 ㉔ Amin(7) ㉕


EMaj7(b5) ㉖ GMaj7 ㉗ DbMaj7(#5) ㉘ Gmin6 ㉙ Cmin7 ㉚

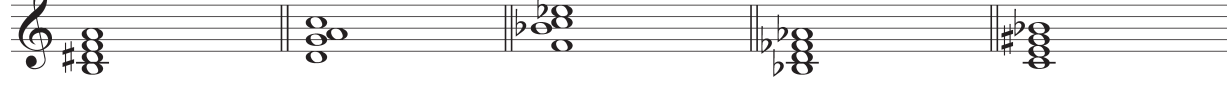
Track 26 Four-Part Chords ID (dominant and intermediary)

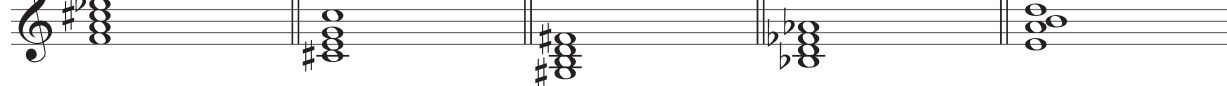
D7(b⁵) ① D^b7sus ② C7(♯⁵) ③ A^o7 ④ C^o7 ⑤


D^o(♯⁷) ⑥ E7sus ⑦ C7(b⁵) ⑧ B7(♯⁵) ⑨ B^b7sus ⑩


A^o7 ⑪ D^b7sus ⑫ F7(b⁵) ⑬ D[♯]O(♯⁷) ⑭ B^b7^o ⑮


A7 ⑯ E7(b⁵) ⑰ D^b7sus ⑱ B^bO(♯⁷) ⑲ Gmin7(b⁵) ⑳


B7(b⁵) ㉑ D7sus ㉒ F7sus ㉓ B^b7(b⁵) ㉔ C7(♯⁵) ㉕


F7(♯⁵) ㉖ C[♯]O(♯⁷) ㉗ G[♯]min7(b⁵) ㉘ B^b7(b⁵) ㉙ E7sus ㉚


Track 27 Four-Part Chords ID (“drop 2” voicings)

GMaj7($\sharp 5$) ① Cmin($\sharp 7$) ② B \flat 7sus ③ D \circ ($\sharp 7$) ④ A \flat Maj7 ⑤

B7($\flat 5$) ⑥ C7($\flat 5$) ⑦ D $\sharp \circ$ 7 ⑧ A \flat Maj7($\flat 5$) ⑨ Dmin($\sharp 7$) ⑩

B \flat 7sus ⑪ D \circ 7 ⑫ EMaj7($\sharp 5$) ⑬ D \flat min6 ⑭ A7 ⑮

G $\sharp \circ$ 7 ⑯ E \flat Maj7 ⑰ F $\sharp \circ$ 7 ⑱ F \sharp min($\sharp 7$) ⑲ C7($\sharp 5$) ⑳

F \sharp Maj7($\flat 5$) ㉑ D \circ ($\sharp 7$) ㉒ B \flat 6 ㉓ Dmin6 ㉔ B \flat 7 ㉕

Emin7($\flat 5$) ㉖ F \sharp min($\sharp 7$) ㉗ CMaj7($\sharp 5$) ㉘ D $\sharp \circ$ 7 ㉙ Fmin7 ㉚

CHAPTER 5 FIVE-PART CHORDS

Track 35 Five-Part Chords ID (major, minor, and intermediary)

Emin^{9(b5)} E⁹ ① DMaj^{9(#5)} ② Emin^{9(b6)} ③ DMaj⁹ ④ G⁹ ⑤
 Cmin⁹ ⑥ FMaj⁹ ⑦ Cmin^{9(#7)} ⑧ F[#]min^{9(b6)} ⑨ EMaj^{9(b5)} ⑩
 Bmin^{9(#7)} ⑪ EMaj^{9(b5)} ⑫ F[#]9 ⑬ B^bmin^{9(b6)} ⑭ G^{9(#7)} ⑮
 B^b9 ⑯ E^b9 ⑰ Dmin^{9(b6)} ⑱ E^bMaj⁹ ⑲ B^bMaj^{9(b5)} ⑳
 Fmin⁹ ㉑ Emin⁹ ㉒ AMaj^{9(#5)} ㉓ C[#]9 ㉔ FMaj^{9(b5)} ㉕
 E^bmin^{9(b6)} ㉖ E^bmin^{9(b6)} ㉗ GMaj⁹ ㉘ D^{9(#7)} ㉙ B^bMaj⁹ ㉚ Amin^{9(b6)} ㉛

Track 36 Five-Part Chords ID (dominant 7ths)

The following table lists the 30 chords shown in the image, organized by row and numbered 1 through 30:

Chord Name	Chord Name	Chord Name	Chord Name	Chord Name
G ⁹ (1)	E ⁹ (b ₅) (2)	G ⁹ (# ₅) (3)	E ¹³ (4)	G7(# ⁹) (5)
D7(# ⁹) (6)	G7(b ⁹) (7)	F7(b ⁹) (8)	Bb7(b ⁹) (9)	Eb ¹³ (b ⁹) (10)
Dbb7(# ⁹) (11)	Bb7(b ⁹) (12)	G ¹³ (b ⁹) (13)	Eb ⁹ (14)	Bb ⁹ (b ₅) (15)
G ⁹ (# ₅) (16)	D ¹³ (17)	G ¹³ (b ⁹) (18)	Bb7(b ⁹) (19)	A ¹³ (# ⁹) (20)
Eb7(b ⁹) (21)	D7(b ⁹) (22)	F7(b ⁹) (23)	B ¹³ (b ⁹) (24)	D7(# ⁹) (25)
Eb ⁹ (26)	Bb ⁹ (b ₅) (27)	Gbb ⁹ (# ₅) (28)	E ¹³ (29)	G7(b ⁹) (30)

Track 37 Five-Part Chords ID (suspended dominant 7ths)

① G^9_{sus} ② $E\flat^9(\flat 5)_{\text{sus}}$ ③ $F^9(\sharp 5)_{\text{sus}}$ ④ $C\sharp^{13}_{\text{sus}}$ ⑤ $D^{13}(\flat 9)_{\text{sus}}$

⑥ $G^9(\sharp 5)_{\text{sus}}$ ⑦ D^{13}_{sus} ⑧ $F^9(\flat 5)_{\text{sus}}$ ⑨ $B7(\flat 9)_{\text{sus}}$ ⑩ $C7(\flat 9)_{\text{sus}}$

⑪ $E\flat 7(\flat 9)_{\text{sus}}$ ⑫ $D^{13}(\flat 9)_{\text{sus}}$ ⑬ $A\flat 7(\flat 9)_{\text{sus}}$ ⑭ $C7(\sharp 9)_{\text{sus}}$ ⑮ $B\flat^{13}(\flat 9)_{\text{sus}}$

⑯ $E\flat^9(\sharp 5)_{\text{sus}}$ ⑰ $B\flat 7(\sharp 9)_{\text{sus}}$ ⑱ $E7(\sharp 9)_{\text{sus}}$ ⑲ $A7(\sharp 9)_{\text{sus}}$ ⑳ $G^{13}(\sharp 9)_{\text{sus}}$

㉑ $B7(\flat 9)_{\text{sus}}$ ㉒ $F7(\flat 9)_{\text{sus}}$ ㉓ $B\flat^{13}(\flat 9)_{\text{sus}}$ ㉔ $C\sharp 7(\sharp 9)_{\text{sus}}$ ㉕ $F\sharp^9_{\text{sus}}$

㉖ $D\flat^9(\flat 5)_{\text{sus}}$ ㉗ $B^9(\sharp 5)_{\text{sus}}$ ㉘ F^{13}_{sus} ㉙ $E\flat 7(\sharp 9)_{\text{sus}}$ ㉚ $B\flat^{13}(\sharp 9)_{\text{sus}}$

Track 38 Five-Part Chords ID (“drop 2” voicings)

① Cmin⁹(b₅) ② B^bMaj⁹(#₅) ③ Dmin⁹(b₆) ④ B^bMaj⁹ ⑤ E^{o9}

⑥ Amin⁹ ⑦ FMaj⁹ ⑧ Emin⁹(#₇) ⑨ G[#]min⁹(b₆) ⑩ A¹³(b₉)

⑪ C7(^{#9}₅) ⑫ B¹³(#₉) ⑬ F7(b₉) ⑭ C7(^{b9}₅) ⑮ E^b7(^{b9}₅)

⑯ B¹³(b₉) ⑰ B^b7(^{#9})sus or B^bmin¹¹ ⑱ C7(^{#9}₅)sus or Cmin¹¹(b₅) F7(^{#9}₅)sus ⑲ E^b13(^{#9})sus


⑳ B7(^{b9})sus ㉑ B7(^{b9}₅)sus ㉒ D¹³(b₉)sus ㉓ Dmin⁹(b₆) ㉔ GMaj⁹

26 B♭Maj⁹(b5) 27 Fmin⁹ 28 Cmin⁹ 29 AMaj⁹(#5) 30 C7(#9)




Drills 26-30 are presented in a single system. Each drill is shown in a grand staff (treble and bass clefs). Drill 26: B♭Maj⁹(b5) with notes B♭, D, F, A♭, C in the bass and B♭, D, F, A♭, C in the treble. Drill 27: Fmin⁹ with notes F, A♭, C, E♭, A in the bass and F, A♭, C, E♭, A in the treble. Drill 28: Cmin⁹ with notes C, E♭, G, B♭, F in the bass and C, E♭, G, B♭, F in the treble. Drill 29: AMaj⁹(#5) with notes A, C, E, G#, B in the bass and A, C, E, G#, B in the treble. Drill 30: C7(#9) with notes C, E, G, B♭, F# in the bass and C, E, G, B♭, F# in the treble.

31 C#9 32 A♭⁹(b5) 33 E⁹(#5) 34 A♭¹³ 35 B7(b9)



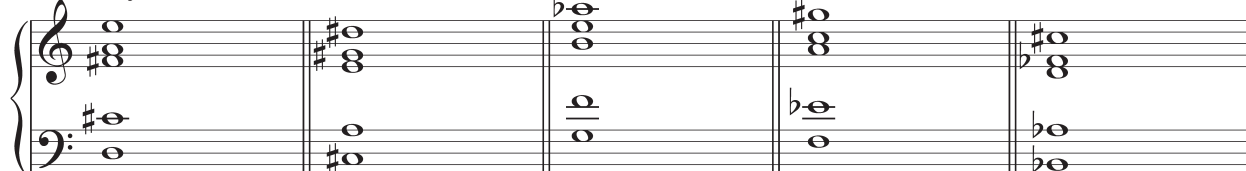
Drills 31-35 are presented in a single system. Each drill is shown in a grand staff. Drill 31: C#9 with notes C#, E, G, B, D# in the bass and C#, E, G, B, D# in the treble. Drill 32: A♭⁹(b5) with notes A♭, C, E♭, G, B in the bass and A♭, C, E♭, G, B in the treble. Drill 33: E⁹(#5) with notes E, G#, B, D, A in the bass and E, G#, B, D, A in the treble. Drill 34: A♭¹³ with notes A♭, C, E♭, G, B, D in the bass and A♭, C, E♭, G, B, D in the treble. Drill 35: B7(b9) with notes B, D, F, A, G in the bass and B, D, F, A, G in the treble.

36 C#6/9 37 FMaj⁹(b5) 38 Bmin⁹(b6) 39 E♭Maj⁹ 40 F#o⁹(#7)




Drills 36-40 are presented in a single system. Each drill is shown in a grand staff. Drill 36: C#6/9 with notes C#, E, G, B, D# in the bass and C#, E, G, B, D# in the treble. Drill 37: FMaj⁹(b5) with notes F, A, C, E, B♭ in the bass and F, A, C, E, B♭ in the treble. Drill 38: Bmin⁹(b6) with notes B, D, F, A, G in the bass and B, D, F, A, G in the treble. Drill 39: E♭Maj⁹ with notes E♭, G, B, D, A in the bass and E♭, G, B, D, A in the treble. Drill 40: F#o⁹(#7) with notes F#, A, C, E, G in the bass and F#, A, C, E, G in the treble.

41 DMaj⁹ 42 C#min⁹(b6) 43 G¹³(b9) 44 F7(#9) 45 B♭7(#9)



Drills 41-45 are presented in a single system. Each drill is shown in a grand staff. Drill 41: DMaj⁹ with notes D, F, A, C, E in the bass and D, F, A, C, E in the treble. Drill 42: C#min⁹(b6) with notes C#, E, G, B, A in the bass and C#, E, G, B, A in the treble. Drill 43: G¹³(b9) with notes G, B, D, F, A, C in the bass and G, B, D, F, A, C in the treble. Drill 44: F7(#9) with notes F, A, C, E, B in the bass and F, A, C, E, B in the treble. Drill 45: B♭7(#9) with notes B♭, D, F, A, G in the bass and B♭, D, F, A, G in the treble.

46 G7(b9) 47 E♭⁹ 48 D⁹(b5) 49 B⁹(#5) 50 B♭¹³



Drills 46-50 are presented in a single system. Each drill is shown in a grand staff. Drill 46: G7(b9) with notes G, B, D, F, A in the bass and G, B, D, F, A in the treble. Drill 47: E♭⁹ with notes E♭, G, B, D, A in the bass and E♭, G, B, D, A in the treble. Drill 48: D⁹(b5) with notes D, F, A, C, B in the bass and D, F, A, C, B in the treble. Drill 49: B⁹(#5) with notes B, D, F, A, C in the bass and B, D, F, A, C in the treble. Drill 50: B♭¹³ with notes B♭, D, F, A, G, C in the bass and B♭, D, F, A, G, C in the treble.

CHAPTER 7 MODES

Track 39 Diatonic Modes ID

① **C Ionian** ② **G Mixolydian** ③ **B \flat Locrian**

④ **E \flat Phrygian** ⑤ **B Aeolian** ⑥ **C \sharp Lydian**

⑦ **A \flat Dorian** ⑧ **D Phrygian** ⑨ **F \sharp Aeolian**

⑩ **E Lydian** ⑪ **A Ionian**

⑫ **B Locrian** ⑬ **F \sharp Dorian** ⑭ **E Mixolydian**

Track 40 Chromatic Modes ID

① **B \flat Altered** ② **E Melodic Minor** ③ **D Locrian $\natural 2$**

④ **C Mixolydian $\flat 13$** ⑤ **F \sharp Lydian Augmented** ⑥ **A \flat Locrian $\natural 2$**

⑦ **F Mixolydian $\sharp 11$** ⑧ **A Dorian $\flat 2$**

⑨ **C \sharp Lydian Augmented** ⑩ **E \flat Melodic Minor** ⑪ **A \flat Mixolydian $\flat 13$**

⑫ **E \flat Dorian $\flat 2$** ⑬ **B \flat Mixolydian $\sharp 11$** ⑭ **G Altered**

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Track 41 Harmonic Dictation: four-bar progressions I

1 Dmin7 G7 Gmin7 C7 Dmin7 G7 CMaj7
ii⁷ V⁷ [ii⁷ V⁷]/IV ii⁷ V⁷ Imaj⁷

2 F#min7 B7 Cmin7 F7 F#min7 B7 EMaj7
ii⁷ V⁷ [ii⁷ V⁷]/bV ii⁷ V⁷ Imaj⁷

3 Bbmin7 Eb7 Dmin7 G7 Bbmin7 Eb7 AbMaj7
ii⁷ V⁷ [ii⁷ V⁷]/III ii⁷ V⁷ Imaj⁷

4 Amin7 D7 Emin7 A7 Amin7 D7 GMaj7
ii⁷ V⁷ [ii⁷ V⁷]/V ii⁷ V⁷ Imaj⁷

5 Gmin7 C7 Bbmin7 Eb7 Gmin7 C7 FMaj7
ii⁷ V⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷ Imaj⁷

6 Emin7 A7 Cmin7 F7 Emin7 A7 DMaj7
ii⁷ V⁷ [ii⁷ V⁷]/bVI ii⁷ V⁷ Imaj⁷

7 Cmin7 F7 Dmin7 G7 Cmin7 F7 BbMaj7
ii⁷ V⁷ [ii⁷ V⁷]/II ii⁷ V⁷ Imaj⁷

8 Amin7 D7 Bbmin7 Eb7 Amin7 D7 GMaj7
ii⁷ V⁷ [ii⁷ V⁷]/bII ii⁷ V⁷ Imaj⁷

9 Gmin7 C7 Emin7 A7 Gmin7 C7 FMaj7
ii⁷ V⁷ [ii⁷ V⁷]/VI ii⁷ V⁷ Imaj⁷

10 Bmin7 E7 Amin7 D7 Bmin7 E7 AMaj7
ii⁷ V⁷ [ii⁷ V⁷]/bVII ii⁷ V⁷ Imaj⁷

Track 42 Harmonic Dictation: four-bar progressions II

1	CMaj7	Dmin7	G7	Gmin7	C7	FMaj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/IV	IV ⁷
2	BMaj7	C#min7	F#7	D#min7	G#7	C#Maj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/II	II ⁷
3	D♭Maj7	E♭min7	A♭7	F#min7	B7	EMaj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/♭III	♭III ⁷
4	E♭Maj7	Fmin7	B♭7	C#min7	F#7	BMaj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/♭VI	♭VI ⁷
5	AMaj7	Bmin7	E7	Fmin7	B♭7	E♭Maj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/♭V	♭V ⁷
6	GMaj7	Amin7	D7	B♭min7	E♭7	A♭Maj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/♭II	♭II ⁷
7	FMaj7	Gmin7	C7	Bmin7	E7	AMaj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/III	III ⁷
8	EMaj7	F#min7	B7	Fmin7	B♭7	E♭Maj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/VII	VII ⁷
9	A♭Maj7	B♭min7	E♭7	F#min7	B7	EMaj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/♭VI	♭VI ⁷
10	B♭Maj7	Cmin7	F7	Amin7	D7	GMaj7
	I ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷)/VI	VI ⁷

Track 43 Harmonic Dictation: four-bar progressions III

1	CMaj7	Dmin7	G7	Emin7(b5)	A7	Dmin7
	Imaj ⁷	ii ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /ii	ii ⁷
2	B♭Maj7	Cmin7	F7	Emin7(b5)	A7	Dmin7
	Imaj ⁷	ii ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /iii	iii ⁷
3	Dmin7	Emin7(b5)	A7	Fmin7	B♭7	E♭Maj7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii ⁷)	V ⁷ /bII	bIImaj ⁷
4	B♭min7	Cmin7(b5)	F7	Gmin7	C7	FMaj7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii ⁷)	V ⁷ /V	Vmaj ⁷
5	Emin7	F♯min7(b5)	B7	Emin7(b5)	A7	Dmin7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /vii	vii ⁷
6	A♭min7	B♭min7(b5)	E♭7	D♭min7(b5)	G♭7	C♭min7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /iii	iii ⁷
7	B♭Maj7	Cmin7	F7	Amin7(b5)	D7	Gmin7
	Imaj ⁷	ii ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /vi	vi ⁷
8	Gmin7	Amin7(b5)	D7	Emin7(b5)	A7	Dmin7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /v	v ⁷
9	Fmin7	Gmin7(b5)	C7	Cmin7(b5)	F7	B♭min7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii _{b5} ⁷)	V ⁷ /iv	iv ⁷
10	B♭min7	Cmin7(b5)	F7	A♭min7	D♭7	G♭Maj7
	i ⁷	ii _{b5} ⁷	V ⁷	(ii ⁷)	V ⁷ /VI	VIImaj ⁷

Track 44 Harmonic Dictation: four-bar progressions IV

1 Dmin7(b5) G7 Gmin7(b5) C7 Dmin7(b5) G7 Cmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/iv ii_{b5}⁷ V⁷ i⁷

2 Cmin7(b5) F7 F#min7(b5) B7 Cmin7(b5) F7 Bbmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/#iv ii_{b5}⁷ V⁷ i⁷

3 Bbmin7(b5) Eb7 Gbmin7(b5) Cb7 Bbmin7(b5) Eb7 Abmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/vi ii_{b5}⁷ V⁷ i⁷

4 Amin7(b5) D7 F#min7(b5) B7 Amin7(b5) D7 Gmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/#vi ii_{b5}⁷ V⁷ i⁷

5 Gmin7(b5) C7 Fmin7(b5) Bb7 Gmin7(b5) C7 Fmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/vii ii_{b5}⁷ V⁷ i⁷

6 Fmin7(b5) Bb7 Emin7(b5) A7 Fmin7(b5) Bb7 Ebmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/#vii ii_{b5}⁷ V⁷ i⁷

7 Ebmin7(b5) Ab7 Gmin7(b5) C7 Ebmin7(b5) Ab7 Dbmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/#iii ii_{b5}⁷ V⁷ i⁷

8 Bbmin7(b5) Eb7 Cmin7(b5) F7 Bbmin7(b5) Eb7 Abmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/ii ii_{b5}⁷ V⁷ i⁷

9 Amin7(b5) D7 Emin7(b5) A7 Amin7(b5) D7 Gmin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/v ii_{b5}⁷ V⁷ i⁷

10 Bmin7(b5) E7 Amin7(b5) D7 Bmin7(b5) E7 Amin7
 ii_{b5}⁷ V⁷ [ii_{b5}⁷ V⁷]/vii ii_{b5}⁷ V⁷ i⁷

Track 45 Harmonic Dictation: four-bar progressions V

1 Dmin7 G7 Gmin7 C7 C#min7 F#7 BMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/IV (ii⁷ V⁷)/VII VIImaj⁷

2 Emin7 A7 Bbmin7 Eb7 C#min7 F#7 BMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bV (ii⁷ V⁷)/VI VImaj⁷

3 Cmin7 F7 Bbmin7 Eb7 Gmin7 C7 FMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bVII (ii⁷ V⁷)/V Vmaj⁷

4 Bbmin7 Eb7 Emin7 A7 Dmin7 G7 CMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bV (ii⁷ V⁷)/III IIIImaj⁷

5 Amin7 D7 C#min7 F#7 Bmin7 E7 AMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/III (ii⁷ V⁷)/II IIImaj⁷

6 Gmin7 C7 Amin7 D7 Abmin7 Db7 GbMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/II (ii⁷ V⁷)/bII bIIImaj⁷

7 Fmin7 Bb7 Abmin7 Db7 Cmin7 F7 BbMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bIII (ii⁷ V⁷)/V Vmaj⁷

8 Ebmin7 Ab7 Dmin7 G7 F#min7 B7 EMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/VII (ii⁷ V⁷)/bIII bIIIImaj⁷

9 Amin7 D7 Emin7 A7 Bbmin7 Eb7 AbMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/V (ii⁷ V⁷)/bII bIIImaj⁷

10 Bmin7 E7 Gmin7 C7 G#min7 C#7 F#Maj7
 ii⁷ V⁷ [ii⁷ V⁷]/bVI (ii⁷ V⁷)/VI VImaj⁷

Track 46 Harmonic Dictation: four-bar progressions VI

1 CMaj7 C#°7 Dmin7 Eb°7 Dmin7 Ab7 Gmin7 C7
Imaj⁷ #i^{o7} ii⁷ biii^{o7} ii⁷ bVI⁷ (ii⁷ V⁷)/IV

2 BbMaj7 EbMaj7 Dmin7 Ab7 Gmin7 C7 Cmin7 B7(b5)
Imaj⁷ IVmaj⁷ iii⁷ bVII⁷ [ii⁷ V⁷]/V ii⁷ TR/V⁷

3 Bbmin7(b5) Eb7 AbMaj7 Dmin7 G7 Bbmin7 Eb7
ii⁷_{b5} V⁷ Imaj⁷ [ii⁷ V⁷]/III ii⁷ V⁷

4 GMaj7 Bbmin7 Eb7 Amin7 D7 GMaj7
Imaj⁷ [ii⁷ V⁷]/bII ii⁷ V⁷ Imaj⁷

5 FMaj7 Ebmin7 Ab7 DbMaj7 Gmin7 C7
Imaj⁷ (ii⁷ V⁷)/bVI bVIImaj⁷ ii⁷ V⁷

6 Fmin7 Bb7 EbMaj7 Cmin7 Abmin7 Db7 Fmin7 E7(b5)
ii⁷ V⁷ Imaj⁷ vi⁷ [ii⁷ V⁷]/bIII ii⁷ TR/V⁷

7 DbMaj7 Dbmin7 Gb7 AbMaj7 Bbmin7 A7(b5)
IVmaj⁷ [ii⁷ V⁷]/bIII Imaj⁷ ii⁷ TR/V⁷

8 AMaj7 A#min7(b5) D#7 G#min7 C#7 F#min7 F7(b5)
IVmaj⁷ [ii⁷_{b5} V⁷]/iii iii⁷ VI⁷ ii⁷ TR/V⁷

9 Bmin7 E7 Emin7 Eb7(b5)
vi⁷ II⁷ ii⁷ TR/V⁷

10 Gmin7 Amin7(b5) D7 Emin7(b5) A7 Dmin7
vi⁷ ii⁷_{b5} V⁷ (ii⁷_{b5} V⁷)/v v⁷

CHAPTER 14 VOICINGS**Track 57** Upper-Structure Triads ID

The musical score for Track 57, 'Upper-Structure Triads ID', is organized into five systems, each containing five measures. The triads are numbered 1 through 25. The notation shows the piano triad in the left hand and the upper-structure triad in the right hand. The key signature and mode change in measures 11, 16, and 21.

Measure	Triad	Key Signature	Mode
1	II	Major	Ionian
2	vi	Major	Aeolian
3	bIII	Major	Dorian
4	v	Major	Mixolydian
5	bV	Major	Phrygian
6	bVI	Major	Lydian
7	bii	Major	Mixolydian
8	biii	Major	Dorian
9	VI	Major	Ionian
10	biii	Major	Aeolian
11	II	Minor	Dorian
12	vi	Minor	Aeolian
13	bIII	Minor	Mixolydian
14	v	Minor	Phrygian
15	bV	Minor	Lydian
16	bVI	Minor	Ionian
17	bii	Minor	Mixolydian
18	biii	Minor	Dorian
19	VI	Minor	Aeolian
20	biii	Minor	Phrygian
21	II	Major	Ionian
22	vi	Major	Aeolian
23	bIII	Major	Dorian
24	v	Major	Mixolydian
25	#iv	Major	Phrygian

26 27 28 29 30

Drill 26: Treble clef, key signature of two flats (B-flat, E-flat), chord VI (F major).
Drill 27: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp), chord i (D major).
Drill 28: Treble clef, key signature of two flats (B-flat, E-flat), chord biii (E-flat major).
Drill 29: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp), chord VI (D major).
Drill 30: Treble clef, key signature of two flats (B-flat, E-flat), chord biii (F major).

31 32 33 34 35

Drill 31: Treble clef, key signature of two flats (B-flat, E-flat), chord II (F major).
Drill 32: Treble clef, key signature of two flats (B-flat, E-flat), chord vi (D minor).
Drill 33: Treble clef, key signature of two flats (B-flat, E-flat), chord bIII (E-flat major).
Drill 34: Treble clef, key signature of two flats (B-flat, E-flat), chord v (D minor).
Drill 35: Treble clef, key signature of two flats (B-flat, E-flat), chord bV (F major).

36 37 38 39 40

Drill 36: Treble clef, key signature of two flats (B-flat, E-flat), chord bVI (F major).
Drill 37: Treble clef, key signature of two flats (B-flat, E-flat), chord bii (D minor).
Drill 38: Treble clef, key signature of two flats (B-flat, E-flat), chord biii (E-flat major).
Drill 39: Treble clef, key signature of two flats (B-flat, E-flat), chord VI (F major).
Drill 40: Treble clef, key signature of two flats (B-flat, E-flat), chord biii (F major).

41 42 43 44 45













Drill 41: Treble clef, key signature of two sharps (F-sharp, C-sharp), chord II (D major).
Drill 42: Treble clef, key signature of two sharps (F-sharp, C-sharp), chord vi (B minor).
Drill 43: Treble clef, key signature of two sharps (F-sharp, C-sharp), chord bIII (B major).
Drill 44: Treble clef, key signature of two sharps (F-sharp, C-sharp), chord v (B minor).
Drill 45: Treble clef, key signature of two sharps (F-sharp, C-sharp), chord bV (D major).

46 47 48 49 50

Drill 46: Treble clef, key signature of two flats (B-flat, E-flat), chord bVI (F major).
Drill 47: Treble clef, key signature of two flats (B-flat, E-flat), chord bii (D minor).
Drill 48: Treble clef, key signature of two flats (B-flat, E-flat), chord biii (E-flat major).
Drill 49: Treble clef, key signature of two flats (B-flat, E-flat), chord VI (F major).
Drill 50: Treble clef, key signature of two flats (B-flat, E-flat), chord biii (F major).

CHAPTER 15 BEBOP

Track 58 Bebop Scales ID

<p>① D dominant bebop</p> 	<p>② C minor $\flat 7$ bebop</p> 
<p>③ F dominant $\sharp 11$ bebop</p> 	<p>④ A intermediary</p> 
<p>⑤ E dominant $\flat 9/\sharp 9/\flat 13$ bebop</p> 	<p>⑥ Bb minor $\flat 7$ bebop</p> 
<p>⑦ Eb major bebop</p> 	<p>⑧ A dorian bebop</p> 
<p>⑨ C dominant bebop</p> 	<p>⑩ Ab dorian bebop</p> 
<p>⑪ F major bebop</p> 	<p>⑫ D intermediary</p> 

CHAPTER 21 PHRASE MODELS

Track 59 Harmonic Dictation: diatonic phrase models

Phrase Model 1

Cmin⁹ Dmin7(b⁵) G7(^b₉¹³) Cmin⁹ Fmin⁹ B^b13 E^b6/9 A^b13 D7alt. D^b13

i⁷ ii^b₅⁷ V⁷ i⁷ (ii⁷ V⁷)/III IIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 2

Emin⁹ A13(^b₉) DMaj⁹ G[#]min⁹ C[#]13 F[#]Maj⁹ Gmin⁹ C13 F[#]min7 F^o7 Emin⁹ A⁹

ii⁷ V⁷ Imaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ [ii⁷ V⁷]/^bIII iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 3

E^bMaj⁹ A^b9 D7(^b₉) G7(^b₉) C⁹ Bmin⁹ E13 A^bMaj⁹ Fmin⁹ B^b13(^b₉)

IVmaj⁷ ^bVII⁷ V⁷/vi V⁷/ii V⁷/V [ii⁷ V⁷]/VII VIIImaj⁷ [ii⁷ V⁷]/IV

Phrase Model 4

A^bMaj⁹ F[#]7(^b₉) F⁹ B^b9 A^bMaj⁹ Emin⁹ A⁹ Dmin⁹ G7(^b₉) C[#]min⁹ F[#]13 D[#]min7(^b₅) C[#]min7 C^o7 Bmin⁹ E13

Imaj⁷ VI⁷ ^bVI⁷ TR/V⁷ Imaj⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/^bIII [ii⁷ V⁷]/II (ii^b₅⁷ V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 5

Cmin⁹ Dmin7(^b₅) G7(^b₉) Cmin⁹ Gmin7(^b₅) C7(^b₉) Fmin⁹ E^bmin⁹ Dmin⁹(^b₅) G7(^b₉) Cmin⁹ F13 Fmin⁹ B^b7(^b₉)

vi⁷ (ii^b₅⁷ V⁷)/vi vi⁷ (ii^b₅⁷ V⁷)/ii ii⁷ i⁷ [ii^b₅⁷ V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

Track 60 Harmonic Dictation: chromatic phrase models**Phrase Model 6**

$E\flat Maj^9$ $Gmin7(b5)$ $G\flat^9$ $Fmin^9$ $Amin7(b5)$ $A\flat^9$ $Gmin7$ $A\flat min^9$ $D\flat^{13}$ $Gmin7$ $C7(b9)$ $Fmin^9$ $F\flat^9$

$I maj^7$ $(ii^7_{\flat5})$ $TR/V/ii$ ii^7 $(ii^7_{\flat5})$ $TR/V/iii$ iii^7 $[ii^7 V^7]/\flat III$ iii^7 VI^7 ii^7 TR/V^7

Phrase Model 7

$A Maj^9$ $G\sharp min^9$ $G^9(\sharp5)$ $F\sharp min^9$ $Fmin^9$ $B\flat^{13}$ $E\flat^9$ $C\sharp min^9$ $F\sharp^{13}$ $Cmin^9$ F^9 E^9 $B\flat^9$

$I maj^7$ $(ii^7 TR/V)/vi$ vi^7 $(ii^7 V^7)/\flat V$ $\flat V maj^7$ $[ii^7 V^7]/II$ $[ii^7 V^7]/\flat II$ V^7 TR/V^7

Phrase Model 8

$D Maj^9$ $Amin^9$ D^{13} $G Maj^9$ $G\sharp min7(b5)$ $C\sharp7(b9)$ $F\sharp min7$ $Gmin7$ C^9 $F Maj^9$ $Emin^9$ A^9

$I maj^7$ $(ii^7 V^7)/IV$ $IV maj^7$ $(ii^7_{\flat5})$ V^7/iii iii^7 $(ii^7 V^7)/\flat III$ $\flat III maj^7$ ii^7 V^7

Phrase Model 9

$B\flat Maj^9$ $A\flat min^9 G7(\flat^{13})$ $G\flat Maj^9$ $G\flat min^9$ $C\flat^{13}$ $Emin^9$ A^{13} $E\flat min^9$ $A\flat^{13}$ $D\flat Maj^9$ $Cmin^9$ F^{13}

$I maj^7$ $(ii^7 TR/V)/\flat VI$ $\flat VI maj^7$ $[ii^7 V^7]/\flat V$ $[ii^7 V^7]/III$ $(ii^7 V^7)/\flat III$ $\flat III maj^7$ ii^7 V^7

Phrase Model 11

$E Maj^9$ $Emin^9$ $A^{13}(b9)$ $D Maj^9$ $D\sharp min^9$ $G\sharp7(\sharp^{13})$ $C\sharp min^9$ $Dmin^9$ G^{13} $Gmin^9$ C^{13} $F\sharp min^9$ F^9

$I maj^7$ $(ii^7 V^7)/\flat VII$ $\flat VII maj^7$ $(ii^7 V^7)/vi$ vi^7 $[ii^7 V^7]/\flat VI$ $[ii^7 V^7]/\flat II$ ii^7 TR/V^7

Track 61 Harmonic Dictation: diatonic and chromatic phrase models**Phrase Model 13****1**

E7 Fmin7 Bb7 A7 Bbmin7 Eb7 D7 Ebmin7 Ab7 G7 Abmin7 Db7

V⁷/vi [ii⁷ V⁷]/bIII V⁷/ii [ii⁷ V⁷]/bVI II⁷ [ii⁷ V⁷]/bII V⁷ [ii⁷ V⁷]/bV

Phrase Model 12**2**

AMaj7 D#min7(b5) D7 C#min7 G7 F#7 B7 Cmin7 F7 Fmin7 Bb7 Bmin7 E7

Imaj⁷ (ii⁷_{b5} TR/V)/iii iii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV ii⁷ V⁷

Phrase Model 11**3**

Ebmaj7 Ebmin7 D7 Dbmaj7 Dbmin7 C7 Cbmaj7 Bb7 Ab7 Gb7 F7 Cb7 Bb7 Fb7

Imaj⁷ (ii⁷ TR/V)/bVII bVIIImaj⁷ (ii⁷ TR/V)/bVI bVIImaj⁷ V⁷ IV⁷ bIII⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 10**4**

DMaj7 Fmin7 Bb7 G#min7 C#7 Bmin7 E7 AMaj7 G#min7(b5) C#7 F#min7 F°7 Emin7 A7

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷_{b5} V⁷)/iii iii⁷ biii°⁷ ii⁷ V⁷

Phrase Model 9**5**

CMaj7 Bbmin7 A7 Abmaj7 Fmin7 Bb7 Emin7 A7 Dmin7 Ab7 G7 Db7

Imaj⁷ (ii⁷ TR/V)/bVI bVIImaj⁷ [ii⁷ V⁷]/bIII iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 8

6

CMaj7 F7 CMaj7 Emin7 Eb^o7 Dmin7 Ab7 G7 F7 Emin7 Ebmin7 Ab7 Dmin7 Db7

Imaj⁷ IV⁷ Imaj⁷ iii⁷ biii^o7 ii⁷ TR/II⁷ V⁷ IV⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 4

7

D^bMaj7 D^o7 Ebmin7 F^b^o7 Fmin7 F7 G^bMaj7 G^o7 D^bMaj7/Ab Bb7 Fmin7 F^b7 Ebmin7 Ab7 Fmin7 F^b^o7 Ebmin7 Ab7

Imaj⁷ #i^o7 ii⁷ biii^o7 iii⁷ III⁷ IVmaj⁷ #iv^o7 I⁶ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii^o7 ii⁷ V⁷

Phrase Model 2

8

Dmin7(b5) G7 Cmin7 Gmin7(b5) C7 Fmin7 Dmin7(b5) G7 Cmin7 F7 Dmin7(b5) Db7 Cmin7

ii^b₅⁷ V⁷ i⁷ (ii^b₅⁷ V⁷)/iv iv⁷ ii^b₅⁷ V⁷ i⁷ IV⁷ ii^b₅⁷ TR/V⁷ i⁷

Phrase Model 1

9

Fmin7 Gmin7(b5) C7 Fmin7 B^bmin7 Eb7 AbMaj7 Db7 G7 G^b7

i⁷ ii^b₅⁷ V⁷ i⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 6

10

E^bMaj7 Dmin7(b5) G7 Cmin7 C^b7 B^bmin7 A7 AbMaj7 Amin7(b5) D7 Gmin7 Fmin7 B^b7

Imaj⁷ [ii^b₅⁷ V⁷]/vi [ii⁷ TR/V]/V (ii⁷ TR/V)/IV IVmaj⁷ (ii^b₅⁷ V⁷)/iii iii⁷ ii⁷ V⁷

Phrase Model 9**11**

CMaj7 Bbm7 Eb7 AbMaj7 Dmin7 G7 CMaj7 Amin7 Dmin7 G7 CMaj7 EbMaj7 AbMaj7 DbMaj7

Imaj⁷ (ii⁷ V⁷)/bVI bVImaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ ii⁷ V⁷ Imaj⁷ bIIImaj⁷ bVImaj⁷ bIIImaj⁷

Phrase Model 8**12**

BMaj7 F7 E7 A#7 BMaj7 G7 F#min7 F7 EMaj7 A7 A#o7 BMaj7 A7 G7 C7

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

Phrase Model 7**13**

AbMaj7 Gmin7(b5) Gb7 Fmin7 Emin7 A7 DMaj7 Cmin7 F7 Cbm7 Fb7 Eb7 A7

Imaj⁷ (ii^{b5} TR/V)/vi vi⁷ (ii⁷ V⁷)/bV bVmaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/bII V⁷ TR/V⁷

Phrase Model 4**14**

CMaj7 EbMaj7 AbMaj7 DbMaj7 CMaj7 Gb7 Fmin7 Bb7 EbMaj7 Emin7 A7 G#min7 C#7 Dmin7 G7

Imaj⁷ bIIImaj⁷ bVImaj⁷ bIIImaj⁷ Imaj⁷ bV⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/#IV ii⁷ V⁷

Phrase Model 6**15**

EMaj7 G#min7(b5) C#7 F#min7 Amin7 D7 GMaj7 A#min7 D#7 G#Maj7 F#min7 B7

Imaj⁷ (ii^{b5} V⁷)/ii ii⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ (ii⁷ V⁷)/III IIImaj⁷ ii⁷ V⁷

Phrase Model 12**16**

CMaj7 F#min7(b5) B7 Fmin7 Bb7 EbMaj7 Emin7 A7 Amin7 D7 C#min7 F#7 Dmin7 G7

Imaj⁷ [ii⁷_{b5} V⁷]/iii (ii⁷ V⁷)/bIII bIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/V [ii⁷ V⁷]/VII ii⁷ V⁷

Phrase Model 5**17**

F#min7 C7 Bmin7 E7 AMaj7 G7 F#7 Fmin7 Bb7 Emin7 A7 C#min7(b5) F#7 Bmin7 C#7

vi⁷ TR/VI⁷ ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV [ii⁷_{b5} V⁷]/ii [iv⁷ V⁷]/vi

Phrase Model 4**18**

EMaj7 E#o7 F#min7 B7 G#min7 G°7 F#min7 D#min7 G#7 C#min7 Bmin7 A#°7 Amin7 G#min7 Gmin7 C7 F#min7 F7

Imaj⁷ #i^{o7} ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ (ii⁷ V⁷)/vi vi⁷ v⁷ #iv^{o7} iv⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 13**19**

Amin7 D7 Bbmin7 Eb7 Dmin7 G7 Dbmin7 Gb7 Gmin7 C7 Abmin7 Db7 Cmin7 F7 Bmin7 E7

[ii⁷ V⁷]/VI [ii⁷ V⁷]/bVII [ii⁷ V⁷]/II [ii⁷ V⁷]/bII [ii⁷ V⁷]/V [ii⁷ V⁷]/bVI ii⁷ V⁷ [ii⁷ V⁷]/VII

Phrase Model 7**20**

GMaj7 F#min7 B7 Emin7 A7 DMaj7 C7 B7 Bb7 Amin7 D7 Gmin7 C7 Emin7 A7

IVmaj⁷ [ii⁷ V⁷]/II ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ bVI⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII ii⁷ V⁷

Phrase Model 6**21**

AMaj7 Cmin7 F7 D#min7 G#7 F#min7 B7 EMaj7 D#min7 G#7 C#min7 C°7 Bmin7 E7

Imaj7 [ii7 V7]/bII [ii7 V7]/III (ii7 V7)/V Vmaj7 (ii7 V7)/iii iii7 biii°7 ii7 V7

Phrase Model 11**22**

GMaj7 Gmin7 C7 C#°7 DMaj7 F#min7 B7 Emin7 F°7 F#min7 B7 Emin7 A7 Amin7 D7

IVmaj7 [ii7 V7]/bIII vii°7 Imaj7 (ii7 V7)/ii ii7 biii°7 iii7 VI7 ii7 V7 [ii7 V7]/IV

Phrase Model 9**23**

BbMaj7 A7 Abmin7 Db7 GbMaj7 Emin7 A7 DMaj7 Cmin7 F7 Emin7 A7 Cmin7 F7

Imaj7 VII7 (ii7 V7)/bVI bVIImaj7 (ii7 V7)/III IIIImaj7 ii7 V7 [ii7 V7]/III ii7 V7

Phrase Model 8**24**

GMaj7 C7 F7 Bb7 Emin7 A7 Dmin7 G7 C#min7 F#7 Amin7 D7

Imaj7 IV7 bVII7 bIII7 [ii7 V7]/V [ii7 V7]/IV [ii7 V7]/III ii7 V7

Phrase Model 2**25**

Bbmin7(b5) Eb7 Abmin7 Ebmin7(b5) Ab7 Dbmin7 Bbmin7(b5) Eb7 Abmin7 Db7 Bbmin7(b5) A7 Abmin7

ii°7 V7 i7 (ii°7 V7)/iv iv7 ii°7 V7 i7 IV7 ii°7 TR/V7 i7

Phrase Model 11

26

$A\flat Maj^7$ $A\flat min^7$ $D\flat^7$ $G\flat Maj^7$ $G min^7$ C^7 $F min^7$ $G\flat min^7$ $C\flat^7$ $C\flat min^7$ $F\flat^7$ $B\flat min^7$ A^7

$Imaj^7$ $(ii^7 V^7)/\flat VII$ $\flat VII Imaj^7$ $(ii^7 V^7)/vi$ vi^7 $[ii^7 V^7]/\flat VI$ $[ii^7 V^7]/\flat II$ ii^7 TR/V^7

Phrase Model 2

27

$C min^7$ $G\flat min^7$ $C\flat^7$ $B\flat Maj^7$ D^7 $E\flat Maj^7$ $E\circ^7$ $B\flat Maj^7/F$ $F\sharp\circ^7$ $G min^7$ C^7 $G\flat min^7$ $C\flat^7$ $F\flat Maj^7$ $C min^7$ F^7

ii^7 $[ii^7 V^7]/\flat V$ $Imaj^7$ III^7 $IVmaj^7$ $\sharp iv\circ^7$ I_4^6 $\sharp v\circ^7$ $[ii^7 V^7]/V$ $(ii^7 V^7)/\flat V$ $\flat Vmaj^7$ ii^7 V^7

Phrase Model 12

28

$D Maj^7$ $G\sharp min^7(\flat 5)$ G^7 $F\sharp min^7$ C^7 B^7 E^7 $F min^7$ $B\flat^7$ $B\flat min^7$ $E\flat^7$ $E min^7$ A^7

$Imaj^7$ $(ii\flat^7 TR/V)/iii$ iii^7 TR/III^7 V^7/ii V^7/V $[ii^7 V^7]/\flat II$ $[ii^7 V^7]/\flat V$ ii^7 V^7

Phrase Model 2

29

$B\flat Maj^7$ C^7 $G\flat^7$ F^7 $C\flat^7$ $B\flat Maj^7$ $C min^7$ $D\flat min^7$ $G\flat^7$ $C\flat Maj^7$ $C min^7$ F^7 $B min^7$ E^7

$Imaj^7$ II^7 TR/II^7 V^7 TR/V^7 $Imaj^7$ ii^7 $(ii^7 V^7)/\flat II$ $\flat II Imaj^7$ ii^7 V^7 $[ii^7 V^7]/VII$

Phrase Model 6

30

$E Maj^7$ $G min^7$ C^7 $C\sharp min^7$ $F\sharp^7$ $B min^7$ $B\flat^7$ $A min^7$ D^7 $G Maj^7$ C^7 F^7 B^7

$Imaj^7$ $[ii^7 V^7]/\flat II$ $[ii^7 V^7]/V$ v^7 $\flat V^7$ $(ii^7 V^7)/\flat III$ $\flat III Imaj^7$ $\flat VI^7$ TR/V^7 V^7

CHAPTER 27 POST-TONAL JAZZ

Track 62 Ordered Intervals ID

① 3 ② 5 ③ 11 ④ 5 ⑤ 8

⑥ 2 ⑦ 1 ⑧ 11 ⑨ 7 ⑩ 6

⑪ 5 ⑫ 1 ⑬ 9 ⑭ 3 ⑮ 10

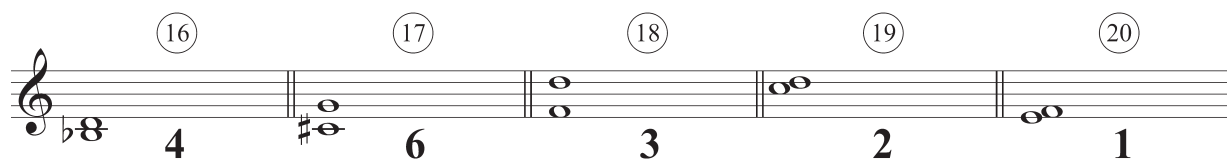
⑯ 2 ⑰ 11 ⑱ 8 ⑲ 4 ⑳ 5

Track 63 Unordered Intervals ID

① 4 ② 2 ③ 3 ④ 4 ⑤ 4

⑥ 6 ⑦ 1 ⑧ 4 ⑨ 3 ⑩ 6

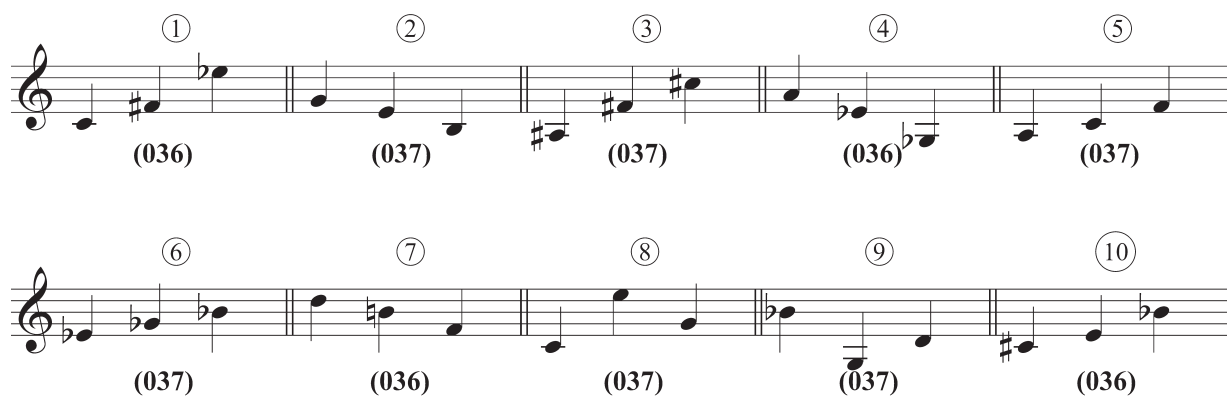
⑪ 5 ⑫ 5 ⑬ 2 ⑭ 1 ⑮ 2



Track 64 Melodic “Diatonic” Trichords ID



Track 65 Melodic “Triadic” Trichords ID



Drills 11-20 are melodic trichords (three-note patterns) on a treble clef staff. Each drill is labeled with a circled number above the staff and a three-digit code below the staff.

- 11 (037)
- 12 (037)
- 13 (036)
- 14 (037)
- 15 (037)
- 16 (036)
- 17 (037)
- 18 (036)
- 19 (037)
- 20 (037)

Track 66 Melodic Whole-Tone Trichords ID

Drills 1-20 are melodic whole-tone trichords (three-note patterns) on a treble clef staff. Each drill is labeled with a circled number above the staff and a three-digit code below the staff.

- 1 (024)
- 2 (026)
- 3 (048)
- 4 (026)
- 5 (024)
- 6 (026)
- 7 (048)
- 8 (024)
- 9 (026)
- 10 (026)
- 11 (024)
- 12 (048)
- 13 (024)
- 14 (026)
- 15 (026)
- 16 (024)
- 17 (048)
- 18 (026)
- 19 (026)
- 20 (024)

Track 67 Melodic Semitone Trichords ID

① (012) ② (013) ③ (013) ④ (016) ⑤ (016)

⑥ (015) ⑦ (014) ⑧ (014) ⑨ (015) ⑩ (015)

⑪ (016) ⑫ (016) ⑬ (012) ⑭ (013) ⑮ (013)

⑯ (014) ⑰ (015) ⑱ (016) ⑲ (016) ⑳ (012)

㉑ (014) ㉒ (015) ㉓ (016) ㉔ (014) ㉕ (013)

㉖ (014) ㉗ (014) ㉘ (016) ㉙ (013) ㉚ (014)

Track 68 Melodic Trichords ID

The image displays 50 numbered melodic trichords, each consisting of three notes on a single staff. The trichords are arranged in ten rows of five. Each trichord is identified by a circled number above it and a three-digit code below it. The codes represent the intervals between the notes in semitones.

Trichord Number	Interval Code
1	(048)
2	(037)
3	(012)
4	(037)
5	(014)
6	(025)
7	(048)
8	(016)
9	(014)
10	(026)
11	(016)
12	(024)
13	(013)
14	(012)
15	(016)
16	(026)
17	(027)
18	(015)
19	(024)
20	(014)
21	(012)
22	(014)
23	(027)
24	(016)
25	(027)
26	(026)
27	(014)
28	(048)
29	(024)
30	(013)
31	(027)
32	(013)
33	(027)
34	(012)
35	(048)
36	(016)
37	(016)
38	(026)
39	(024)
40	(026)
41	(024)
42	(024)
43	(014)
44	(026)
45	(014)
46	(036)
47	(026)
48	(014)
49	(037)
50	(012)

Track 69 Harmonic “Diatonic” Trichords ID

① (025) ② (027) ③ (025) ④ (027) ⑤ (027) ⑥ (027)

⑦ (025) ⑧ (027) ⑨ (025) ⑩ (027) ⑪ (025)

⑫ (027) ⑬ (025) ⑭ (025) ⑮ (027) ⑯ (025)

⑰ (025) ⑱ (027) ⑲ (027) ⑳ (025) ㉑ (027)

Track 70 Harmonic “Triadic” Trichords ID

① (036) ② (037) ③ (037) ④ (036) ⑤ (037)

⑥ (037) ⑦ (036) ⑧ (037) ⑨ (037) ⑩ (036)

⑪ (037) ⑫ (037) ⑬ (036) ⑭ (037) ⑮ (037)

⑯ (036) ⑰ (037) ⑱ (036) ㉑ (037) ㉒ (037)

Track 71 Harmonic Whole-Tone Trichords ID

① (024) ② (026) ③ (048) ④ (026) ⑤ (024)

⑥ (026) ⑦ (048) ⑧ (024) ⑨ (026) ⑩ (026)

⑪ (024) ⑫ (048) ⑬ (024) ⑭ (026) ⑮ (026)

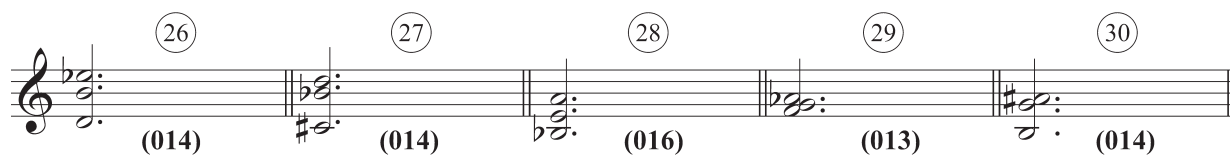
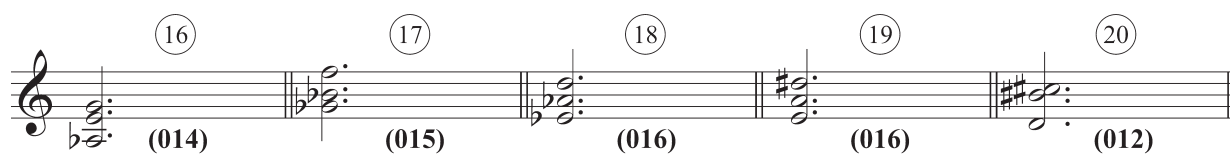
⑯ (024) ⑰ (048) ⑱ (026) ⑲ (026) ⑳ (024)

Track 72 Harmonic Semitone Trichords ID

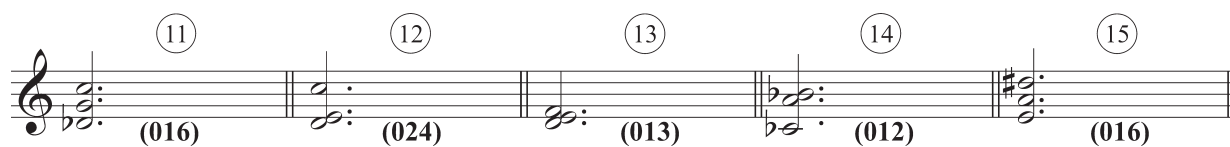
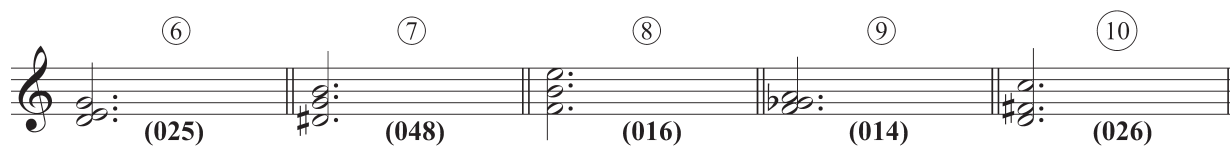
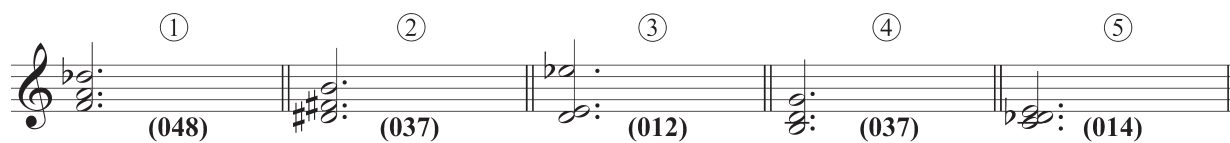
① (012) ② (013) ③ (013) ④ (016) ⑤ (016)

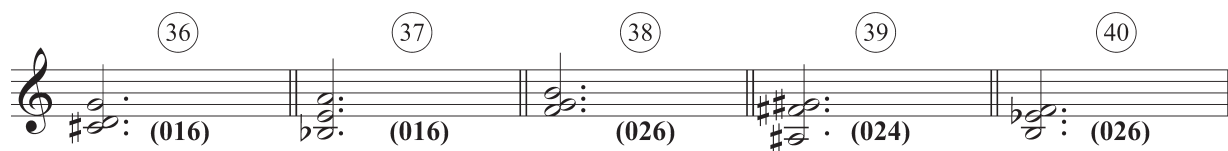
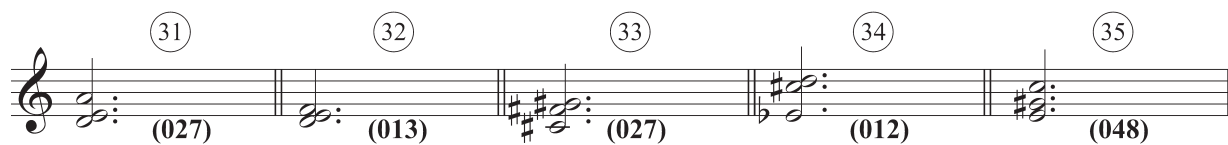
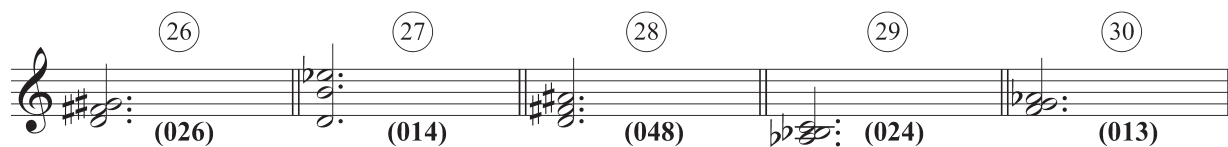
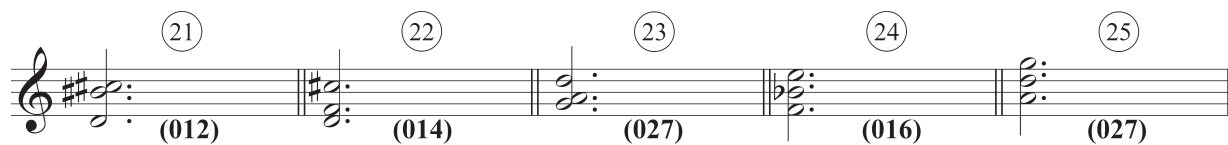
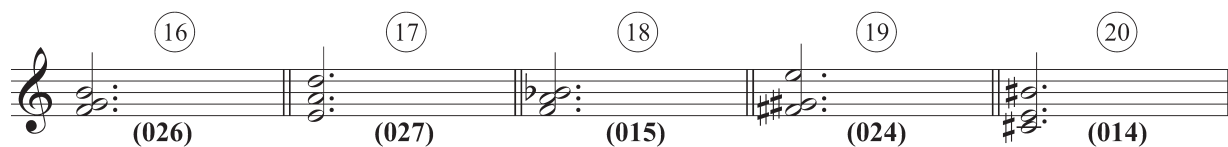
⑥ (015) ⑦ (014) ⑧ (014) ⑨ (015) ⑩ (015)

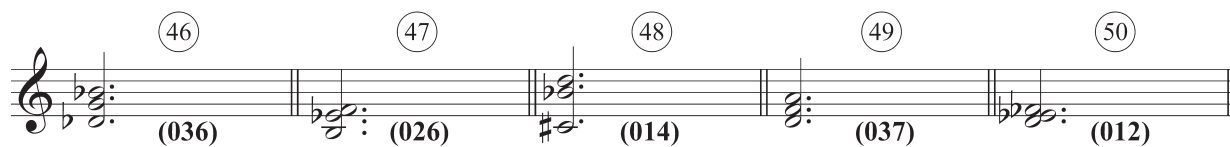
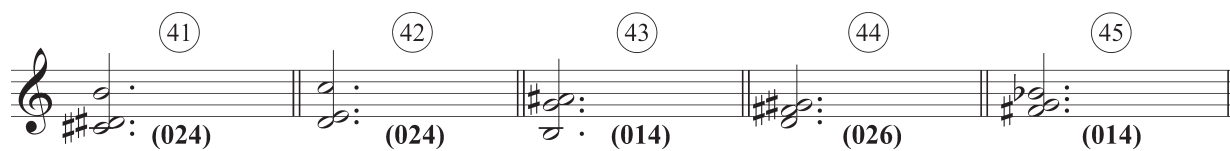
⑪ (016) ⑫ (016) ⑬ (012) ⑭ (013) ⑮ (013)



Track 73 Harmonic Trichords ID







APPENDIX C

Lead Sheets Play Along DVD

CHAPTER 10 IMPROVISATION

Track 1: B \flat BLUES—Piano Trio

Play 10x

Medium

Chord changes for Track 1:

- Staff 1: B \flat 7, E \flat 7, B \flat 7, Fmin7, B \flat 7
- Staff 2: E \flat 7, B \flat 7, G7
- Staff 3: Cmin7, F7, B \flat 7, Cmin7, F7

Track 2: E \flat BLUES—Organ Trio

Play 6x

Medium

Chord changes for Track 2:

- Staff 1: E \flat 7, A \flat 7, E \flat 7, B \flat min7, E \flat 7
- Staff 2: A \flat 7, E \flat 7, C7
- Staff 3: Fmin7, B \flat 7, E \flat 7, Fmin7, B \flat 7

Track 3: C MINOR BLUES—Guitar Trio

Play 10x

Medium

Cmin6 C7(b9)

5 Fmin7 Cmin6

9 D7(b5) G7(b5) Cmin6 G7(#5)

Track 4: F MINOR BLUES—Piano Trio

Play 10x

Medium

Fmin6 F7(b9)

5 Bbmin7 Fmin6

9 Db7(b5) C7(b5) Fmin6 C7alt.

Track 5: IONIAN—Organ Trio**Medium**

C Ionian 16 **G Ionian 16** **D Ionian 16** **A Ionian 16**

E Ionian 16 **B Ionian 16** **F# Ionian 16** **C# Ionian 16**

A \flat Ionian 16 **E \flat Ionian 16** **B \flat Ionian 16** **F Ionian 16**

Melodic Pattern 1 *Melodic Pattern 2*

1 3 2 5 2 4 3 6 1 5 2 3 2 6 3 4

transposition through the scale etc. transposition through the scale etc.

Track 6: LYDIAN—Piano Trio**Medium**

C Lydian 16 **F Lydian 16** **B \flat Lydian 16** **E \flat Lydian 16**

A \flat Lydian 16 **D \flat Lydian 16** **G \flat Lydian 16** **B Lydian 16**

E Lydian 16 **A Lydian 16** **D Lydian 16** **G Lydian 16**

Melodic Pattern 1 *Melodic Pattern 2*

1 #4 5 3 2 5 6 #4 1 #4 7 3 2 5 1 #4

transposition through the scale etc. transposition through the scale etc.

Track 7: MIXOLYDIAN—Organ Trio**Funk**

C Mixolydian 8 **F Mixolydian** 8 **B \flat Mixolydian** 8 **E \flat Mixolydian** 8

A \flat Mixolydian 8 **D \flat Mixolydian** 8 **G \flat Mixolydian** 8 **B Mixolydian** 8

E Mixolydian 8 **A Mixolydian** 8 **D Mixolydian** 8 **G Mixolydian** 8

Melodic Pattern 1
 1 $\flat 7$ 1 3 2 1 2 4
 transposition through the scale etc.

Melodic Pattern 2
 1 $\flat 7$ 2 5 2 1 3 6
 transposition through the scale etc.

Track 8: DORIAN—Piano Trio**Medium**

C Dorian 16 **D Dorian** 16 **E Dorian** 16 **G \flat Dorian** 16

A \flat Dorian 16 **B \flat Dorian** 16 **B Dorian** 16 **D \flat Dorian** 16

E \flat Dorian 16 **F Dorian** 16 **G Dorian** 16 **A Dorian** 16

Melodic Pattern 1
 1 6 $\flat 7$ $\flat 3$ 2 $\flat 7$ 1 4
 transposition through the scale etc.

Melodic Pattern 2
 1 4 $\flat 7$ 6 2 5 1 $\flat 7$
 transposition through the scale etc.

Track 9: AEOLIAN—Piano Trio**Straight**

C Aeolian
16

E \flat Aeolian
16

G \flat Aeolian
16

A Aeolian
16

D \flat Aeolian
16

E Aeolian
16

G Aeolian
16

B \flat Aeolian
16

D Aeolian
16

F Aeolian
16

A \flat Aeolian
16

B Aeolian
16

Melodic Pattern 1

1 $\flat 6$ 5 $\flat 3$ 2 $\flat 7$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 3$ $\flat 6$ 5 2 4 $\flat 7$ $\flat 6$

transposition through the scale etc.

Track 10: PHRYGIAN—Guitar Trio**Straight**

C Phrygian
16

D \flat Phrygian
16

D Phrygian
16

E \flat Phrygian
16

E Phrygian
16

F Phrygian
16

G \flat Phrygian
16

G Phrygian
16

A \flat Phrygian
16

A Phrygian
16

B \flat Phrygian
16

B Phrygian
16

Melodic Pattern 1

1 $\flat 2$ 5 $\flat 6$ $\flat 2$ $\flat 3$ $\flat 6$ $\flat 7$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 2$ $\flat 6$ 5 $\flat 2$ $\flat 3$ $\flat 7$ $\flat 6$

transposition through the scale etc.

Track 11: LOCRIAN—Piano Trio**Straight**

C Locrian 16 **B Locrian 16** **B \flat Locrian 16** **A Locrian 16**

A \flat Locrian 16 **G Locrian 16** **G \flat Locrian 16** **F Locrian 16**

E Locrian 16 **E \flat Locrian 16** **D Locrian 16** **D \flat Locrian 16**

Melodic Pattern 1

1 $\flat 2$ $\flat 5$ 4 $\flat 2$ $\flat 3$ $\flat 6$ $\flat 5$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 5$ 4 $\flat 7$ $\flat 2$ $\flat 6$ $\flat 5$ 1

transposition through the scale etc.

Track 12: MELODIC MINOR—Guitar Trio**Medium**

C Melodic Minor 16 **E \flat Melodic Minor 16** **G Melodic Minor 16** **B Melodic Minor 16**

D Melodic Minor 16 **F Melodic Minor 16** **A Melodic Minor 16** **C \sharp Melodic Minor 16**

E Melodic Minor 16 **F \sharp Melodic Minor 16** **G \sharp Melodic Minor 16** **B \flat Melodic Minor 16**

Melodic Pattern 1

$\flat 3$ 1 5 7 4 2 6 1

transposition through the scale etc.

Melodic Pattern 2

2 7 1 $\flat 3$ 4 2 $\flat 3$ 5

every other note etc.

Track 13: DORIAN $\flat 2$ —Piano Trio**Straight**

C Dorian $\flat 2$
16

E \flat Dorian $\flat 2$
16

G \flat Dorian $\flat 2$
16

A Dorian $\flat 2$
16

D \flat Dorian $\flat 2$
16

E Dorian $\flat 2$
16

G Dorian $\flat 2$
16

B \flat Dorian $\flat 2$
16

D Dorian $\flat 2$
16

F Dorian $\flat 2$
16

A \flat Dorian $\flat 2$
16

B Dorian $\flat 2$
16

Melodic Pattern 1

1 4 $\flat 3$ 5 $\boxed{b2}$ 5 4 6

transposition through the scale etc.

Melodic Pattern 2

$\boxed{b2}$ 1 4 6 $\boxed{b3}$ $\flat 2$ 5 $\flat 7$

transposition through the scale etc.

Track 14: LOCRIAN $\natural 2$ —Piano Solo**Medium**

C Locrian $\natural 2$
16

D Locrian $\natural 2$
16

E Locrian $\natural 2$
16

G \flat Locrian $\natural 2$
16

A \flat Locrian $\natural 2$
16

B \flat Locrian $\natural 2$
16

B Locrian $\natural 2$
16

D \flat Locrian $\natural 2$
16

E \flat Locrian $\natural 2$
16

F Locrian $\natural 2$
16

G Locrian $\natural 2$
16

A Locrian $\natural 2$
16

Melodic Pattern 1

1 4 $\flat 5$ $\flat 3$ $\boxed{2}$ $\flat 5$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

$\boxed{2}$ 1 4 $\flat 7$ $\boxed{b3}$ 2 $\flat 5$ 1

transposition through the scale etc.

Track 15: LYDIAN AUGMENTED—Piano Trio**Straight**

C Lydian Aug. 16 **E Lydian Aug. 16** **A \flat Lydian Aug. 16** **C \sharp Lydian Aug. 16**

F Lydian Aug. 16 **A Lydian Aug. 16** **D Lydian Aug. 16** **F \sharp Lydian Aug. 16**

B \flat Lydian Aug. 16 **E \flat Lydian Aug. 16** **G Lydian Aug. 16** **B Lydian Aug. 16**

Melodic Pattern 1

3 1 $\sharp 5$ 6 $\sharp 4$ 2 6 7

transposition through the scale etc.

Melodic Pattern 2

1 7 3 $\sharp 5$ 2 1 $\sharp 4$ 6

transposition through the scale etc.

Track 16: MIXOLYDIAN $\sharp 11$ —Piano Trio**Medium**

C Mixolydian $\sharp 11$ 16 **C \sharp Mixolydian $\sharp 11$ 16** **B Mixolydian $\sharp 11$ 16** **D Mixolydian $\sharp 11$ 16**

B \flat Mixolydian $\sharp 11$ 16 **E \flat Mixolydian $\sharp 11$ 16** **A Mixolydian $\sharp 11$ 16** **E Mixolydian $\sharp 11$ 16**

A \flat Mixolydian $\sharp 11$ 16 **F Mixolydian $\sharp 11$ 16** **G Mixolydian $\sharp 11$ 16** **F \sharp Mixolydian $\sharp 11$ 16**

Melodic Pattern 1

1 $\sharp 4$ 3 $\flat 7$ 2 5 $\sharp 4$ 1

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 3 $\sharp 4$ 2 1 $\sharp 4$ 5

transposition through the scale etc.

Track 17: MIXOLYDIAN $\flat 13$ —Piano Trio**Fast**

C Mixolydian $\flat 13$ 16 **G Mixolydian $\flat 13$ 16** **F Mixolydian $\flat 13$ 16** **D Mixolydian $\flat 13$ 16**

$B\flat$ Mixolydian $\flat 13$ 16 **A Mixolydian $\flat 13$ 16** **$E\flat$ Mixolydian $\flat 13$ 16** **E Mixolydian $\flat 13$ 16**

$A\flat$ Mixolydian $\flat 13$ 16 **B Mixolydian $\flat 13$ 16** **$D\flat$ Mixolydian $\flat 13$ 16** **$F\sharp$ Mixolydian $\flat 13$ 16**

Melodic Pattern 1
 1 $\flat 6$ $\flat 7$ 3 2 $\flat 7$ 1 4
 transposition through the scale etc.

Melodic Pattern 2
 1 $\flat 7$ $\flat 6$ 3 2 1 $\flat 7$ 4
 transposition through the scale etc.

Track 18: ALTERED—Guitar Trio**Medium**

C Altered 16 **D Altered 16** **$E\flat$ Altered 16** **E Altered 16**

$F\sharp$ Altered 16 **G Altered 16** **$A\flat$ Altered 16** **$B\flat$ Altered 16**

B Altered 16 **$D\flat$ Altered 16** **$E\flat$ Altered 16** **F Altered 16**

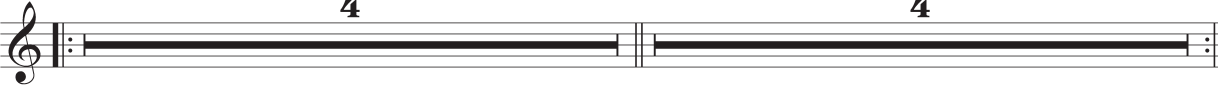
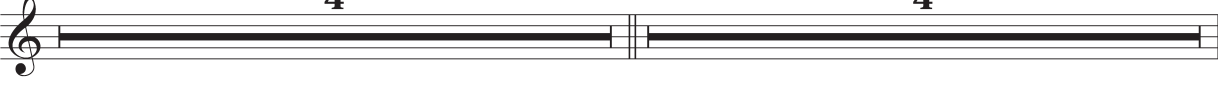
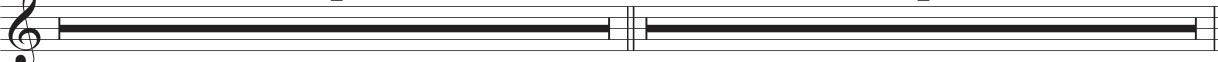
Melodic Pattern 1
 1 $\flat 7$ $\sharp 2$ 3 $\flat 2$ 1 3 $\sharp 4$
 transposition through the scale etc.

Melodic Pattern 2
 1 3 $\flat 7$ $\sharp 4$ $\flat 2$ $\sharp 4$ 1 $\flat 6$
 transposition through the scale etc.

Track 19: MAJOR MODAL CATEGORY—Piano Trio

Play 5x

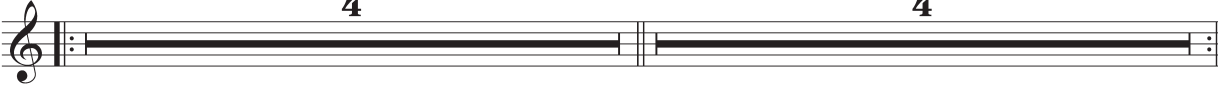
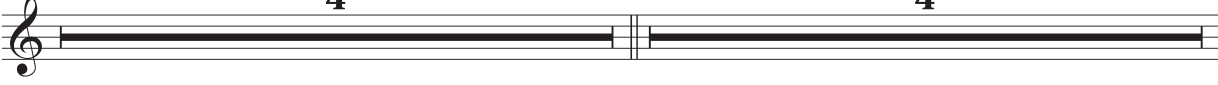

Medium up

C Ionian 4	E\flat Lydian 4
	
G Lydian Augmented 4	A Lydian 4
	
A\flat Lydian 4	D\flat Lydian Augmented 4
	

Track 20: MINOR MODAL CATEGORY—Organ Trio

Play 3x

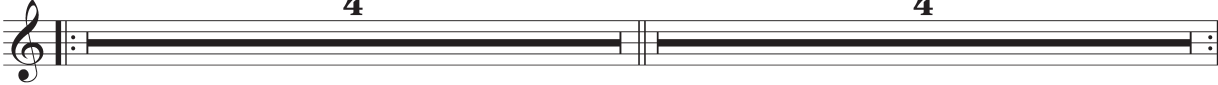
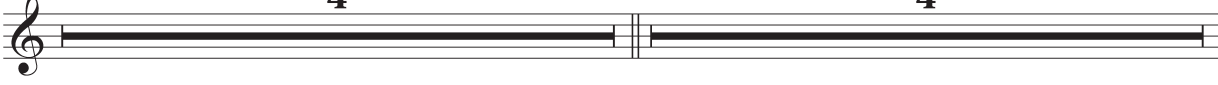
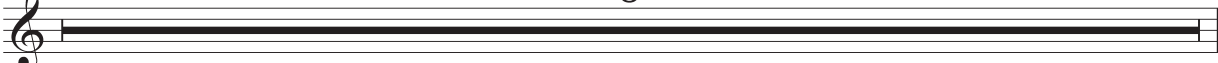
Straight

A Melodic Minor 4	F Dorian 4
	
F\sharp Aeolian 4	B Aeolian 4
	
C Dorian 4	B\flat Melodic Minor 4
	



Track 21: DOMINANT MODAL CATEGORY—Guitar Trio

Play 4x





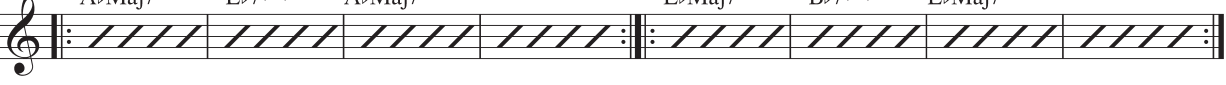

Medium

C Mixolydian 4	D\flat Mixolydian #11 4
	
D Altered 4	G Altered 4
	
A\flat Mixolydian 8	
	

Track 22: SUSPENDED MODAL CATEGORY—Piano Trio**Medium**
Play 3x

C Mixolydian 8	C Dorian $\flat 2$ 4	B Phrygian 4
		
E Mixolydian 8	E Dorian $\flat 2$ 4	G Phrygian 4
		

CHAPTER 15 BEBOP**Track 23: Imaj⁷–V⁷–Imaj⁷ (12 keys)—Piano Trio****Medium**

CMaj7	G7($\flat 9$)	CMaj7	GMaj7	D7($\flat 9$)	GMaj7
					
DMaj7	A7($\flat 9$)	DMaj7	AMaj7	E7($\flat 9$)	AMaj7
					
EMaj7	B7($\flat 9$)	EMaj7	BMaj7	F#7($\flat 9$)	BMaj7
					
G \flat Maj7	D \flat 7($\flat 9$)	G \flat Maj7	D \flat Maj7	A \flat 7($\flat 9$)	D \flat Maj7
					
A \flat Maj7	E \flat 7($\flat 9$)	A \flat Maj7	E \flat Maj7	B \flat 7($\flat 9$)	E \flat Maj7
					
B \flat Maj7	F7($\flat 9$)	B \flat Maj7	FMaj7	C7($\flat 9$)	FMaj7
					

Track 24: $i^7-V^7-i^7$ (12 keys)—Organ Trio

Medium

Track 24: $i^7-V^7-i^7$ (12 keys)—Organ Trio

Medium

Chords: Cmin7, G7(b9), Cmin7, Fmin7, C7(b9), Fmin7

Chords: Bbmin7, F7(b9), Bbmin7, Ebmin7, Bb7(b9), Ebmin7

Chords: Abmin7, Eb7(b9), Abmin7, Dbmin7, Ab7(b9), Dbmin7

Chords: F#min7, C#7(b9), F#min7, Bmin7, F#7(b9), Bmin7

Chords: Emin7, B7(b9), Emin7, Amin7, E7(b9), Amin7

Chords: Dmin7, A7(b9), Dmin7, Gmin7, D7(b9), Gmin7

Track 25: $ii^7-V^7-Imaj^7$ (12 keys)—Piano Trio

Medium

Track 25: $ii^7-V^7-Imaj^7$ (12 keys)—Piano Trio

Medium

Chords: Dmin7, G7, CMaj7, Ebmin7, Ab7, DbMaj7

Chords: Emin7, A7, DMaj7, Fmin7, Bb7, EbMaj7

Chords: F#min7, B7, EMaj7, Gmin7, C7, FMaj7

Chords: G#min7, C#7, F#Maj7, Amin7, D7, GMaj7

Chords: Bbmin7, Eb7, AbMaj7, Bmin7, E7, AMaj7

Chords: Cmin7, F7, BbMaj7, C#min7, F#7, BMaj7

Track 26: ii⁷(b⁵)-V⁷-i⁷ (12 keys)—Guitar Trio

Medium

Lead sheet for Track 26: ii⁷(b⁵)-V⁷-i⁷ (12 keys)—Guitar Trio. The sheet consists of six staves of music, each containing a sequence of chords. The chords are: Dmin7(b⁵), G7, Cmin7, C[#]min7(b⁵), F[#]7, Bmin7; Cmin7(b⁵), F7, B^bmin7, Bmin7(b⁵), E7, Amin7; B^bmin7(b⁵), E^b7, A^bmin7, Amin7(b⁵), D7, Gmin7; G[#]min7(b⁵), C[#]7, F[#]min7, Gmin7(b⁵), C7, Fmin7; F[#]min7(b⁵), B7, Emin7, Fmin7(b⁵), B^b7, E^bmin7; Emin7(b⁵), A7, Dmin7, D[#]min7(b⁵), G[#]7, C[#]min7.

CHAPTER 17 BEBOP BLUES

Track 27: BILLIE'S DANCE—Piano Trio

Play 10x

Medium up

Lead sheet for Track 27: BILLIE'S DANCE—Piano Trio. The sheet consists of three staves of music. The first staff contains measures 1-4 with chords F7, B^b7, B[°]7, F7, Cmin7, F7. The second staff contains measures 5-8 with chords B^b7, B[°]7, F7, Amin7(b⁵), D7(b⁹). The third staff contains measures 9-12 with chords Gmin7, Gmin([#]7), C7sus, C7, A7(b⁹), D7(b⁹), G7(b⁹), C7(b⁹).

Track 28: BIRDIE SONG—Organ Trio

Play 10x

Medium up

EbMaj7 Dmin7(b5) G7 Cmin7 F7 Bbmin7 Eb7
 5 AbMaj7 Abmin7 Db7 Eb6 Gbmin7 3 Cb7
 9 Fmin7 Bb7 Gmin7 Cmin7 Fmin7 Bb7

Track 29: INFIDELS BOUNCE—Piano Trio

Play 10x

Medium up

CMaj7 Cmin7 F7 Emin7 Dmin7 C#min7 F#7
 5 Cmin7 F7 Emin7 Ebmin7 Ab7
 9 Dmin7 G#min7 3 C#7 Emin7 Amin7 Dmin7 G7

CHAPTER 18 “CONFIRMATION”

Track 30: CONFIRMATION IN F (slow)—Organ Trio

Play 3x
Slow

Staff 1: FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

Staff 2: Bb7 Amin7(b5) D7 G7 Gmin7 C7

Staff 3: FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

Staff 4: Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7

Staff 5: Cmin7 F7 BbMaj7

Staff 6: Ebmin7 Ab7 DbMaj7 Gmin7 C7

Staff 7: FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

Staff 8: Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7 (C7)

Track 31: CONFIRMATION IN C (medium)—Piano Trio

Play 5x
Medium

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

5 F7 Emin7(b5) A7 D7 Dmin7 G7

9 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

13 F7 Emin7(b5) A7 Dmin7 G7 CMaj7

17 Gmin7 C7 FMaj7

21 Bbmin7 Eb7 AbMaj7 Dmin7 G7

25 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(b5) A7 Dmin7 G7 CMaj7 (G7)

Track 32: CONFIRMATION IN A^b (fast)—Guitar Trio

Play 6x

Fast

Staff 1: A^bMaj7 Gmin7(^b5) C7 Fmin7 B^b7 E^bmin7 A^b7

Staff 5: D^b7 Cmin7(^b5) F7 B^b7 B^bmin7 E^b7

Staff 9: A^bMaj7 Gmin7(^b5) C7 Fmin7 B^b7 E^bmin7 A^b7

Staff 13: D^b7 Cmin7(^b5) F7 B^bmin7 E^b7 A^bMaj7

Staff 17: E^bmin7 A^b7 D^bMaj7

Staff 21: F[#]min7 B7 EMaj7 B^bmin7 E^b7

Staff 25: A^bMaj7 Gmin7(^b5) C7 Fmin7 B^b7 E^bmin7 A^b7

Staff 29: D^b7 Cmin7(^b5) F7 B^bmin7 E^b7 A^bMaj7 (E^b7)

CHAPTER 19 “MOOSE THE MOOCHE”

Track 33: MOOSE THE MOOCHE (slow)—Piano Trio

Play 3x

Slow

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)

Track 34: MOOSE THE MOOCHE (medium)—Organ Trio

Play 4x

Medium

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 E♭Maj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 E♭Maj7 E°7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 E♭Maj7 E°7 B♭Maj7 (Cmin7 F7)

Track 35: MOOSE THE MOOCHE (fast)—Guitar Trio

Play 6x

Fast

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)

CHAPTER 22 THE AABA SONG FORM

Track 36: HAVE YOU MET MISS JONES?—Organ Trio

Play 3x

"Vernell Fournier beat"

FMaj7 D7(b9) Gmin7 C7

5 Amin7 Dmin7 Abmin7 Db7 Gmin7 C7

9 FMaj7 D7(b9) Gmin7 C7

13 Amin7 Dmin7 Cmin7 F7(b9)

17 BbMaj7 Abmin7 Db7 GbMaj7 Emin7 A7

21 DMaj7 Abmin7 Db7 GbMaj7 Gmin7 C7

25 FMaj7 D7(b9) Gmin7 C7(b9)

29 Amin7 D7 Gmin7 C7 FMaj7 (Gmin7 C7(b9))

The lead sheet consists of 29 measures of music, organized into eight lines of four measures each. The first line contains measures 1-4, the second line 5-8, the third line 9-12, the fourth line 13-16, the fifth line 17-20, the sixth line 21-24, the seventh line 25-28, and the eighth line 29-32. Each measure is represented by a treble clef staff with a key signature of one flat (Bb) and a slash notation indicating the chord. The chords are: 1. FMaj7, 2. D7(b9), 3. Gmin7, 4. C7, 5. Amin7, 6. Dmin7, 7. Abmin7, 8. Db7, 9. Gmin7, 10. C7, 11. FMaj7, 12. D7(b9), 13. Gmin7, 14. C7, 15. Amin7, 16. Dmin7, 17. Cmin7, 18. F7(b9), 19. BbMaj7, 20. Abmin7, 21. Db7, 22. GbMaj7, 23. Emin7, 24. A7, 25. DMaj7, 26. Abmin7, 27. Db7, 28. GbMaj7, 29. Gmin7, 30. C7, 31. FMaj7, 32. (Gmin7 C7(b9)).

Track 37: I Love You—Guitar Trio

Play 4x

Medium

Gmin7(b5) C7(b9) FMaj7 Amin7 D7

5 Gmin7 C7 FMaj7 D7

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7

13 AMaj7 Bmin7 E7 AMaj7

17 Gmin7 C7 FMaj7

21 Amin7(b5) D7(b9) Gmin7 C7

25 Gmin7(b5) C7(b9) FMaj7 Amin7 D7

29 G7 Gmin7 C7 FMaj7 (D7(b9))

The image displays a guitar trio notation for the song 'I Love You'. It consists of eight staves of music, each representing a 4-measure phrase. The notation is written in a single treble clef staff with a key signature of one flat (Bb). The notes are represented by diagonal slashes (/) indicating fingerings. Above each staff, the corresponding chords are listed. The chords are: Gmin7(b5), C7(b9), FMaj7, Amin7, D7, Gmin7, C7, FMaj7, D7, Gmin7(b5), C7(b9), FMaj7, Bmin7(b5), E7, AMaj7, Bmin7, E7, AMaj7, Gmin7, C7, FMaj7, Amin7(b5), D7(b9), Gmin7, C7, Gmin7(b5), C7(b9), FMaj7, Amin7, D7, G7, Gmin7, C7, FMaj7, and (D7(b9)). The notation ends with a double bar line and repeat dots.

CHAPTER 23 THE ABAC SONG FORM

Track 38: ALL OF YOU—Piano Trio

Play 4x

Medium

Abmin6 Eb6 Fmin7(b5) Bb7(b9)

5 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

9 Eb6/G Gb°7 Fmin7 Bb7

13 EbMaj7 D7(#9) Db9 C7(b9) Fmin7 Bb7

17 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

21 Abmin6 Eb6 Gmin7 C7(b9)

25 AbMaj7(#11) Amin7(b5) D7(b9) Gmin7 C7

29 Fmin7 Bb7 Eb6

Track 39: My ROMANCE—Guitar Trio

Play 4x

Medium

The notation is written on a single treble clef staff with a repeat sign at the beginning. It consists of eight measures, each containing four diagonal slashes representing guitar chords. The chords are labeled above the staff as follows:

- Measure 1: CMaj7, FMaj7, Emin7, Amin7
- Measure 2: Dmin7, G7, CMaj7, E7(#9)
- Measure 3: Amin7, E7(#9), Amin7, A7(b9)
- Measure 4: Dmin7, G7, CMaj7, C7
- Measure 5: FMaj7, Bb7, CMaj7, C7
- Measure 6: FMaj7, Bb7, CMaj7
- Measure 7: F#min7(b5), B7, Emin7, Bb7
- Measure 8: Amin7, D7, Dmin7, G7
- Measure 9: CMaj7, FMaj7, Emin7, Amin7
- Measure 10: Dmin7, G7, CMaj7, E7(#9)
- Measure 11: Amin7, E7(#9), Amin7, A7(b9)
- Measure 12: Dmin7, G7, CMaj7, C7
- Measure 13: FMaj7, A7(#5), Dmin7, Dmin/C
- Measure 14: Bmin7(b5), E7, Amin7, Ab7
- Measure 15: CMaj7/G, Amin7, Dmin7, G7
- Measure 16: C6, (Amin7, Dmin7, G7)

The notation ends with a double bar line and repeat dots.

CHAPTER 24 EXTENDED AND UNUSUAL SONG FORMS

Track 40: DREAM DANCING—Guitar Trio

Play 2x

Straight

Chord symbols for the first staff: E7(#5), AMaj7

Chord symbols for the second staff: Dmin7, G7, CMaj7, C7

Chord symbols for the third staff: FMaj7, Bb9, Emin7, A7

Chord symbols for the fourth staff: Ebmin7, Ab7, Dmin7, G7, CMaj7, 1. Gmin7 C7(b9), 2. CMaj7

Chord symbols for the fifth staff: FMaj7, Bb9, CMaj7, G7, C6

Chord symbols for the sixth staff: D7, Amin7(b5), D7(b9), G9sus, G7

Chord symbols for the seventh staff: CMaj7, Gb7(b5), FMaj7, Emin7, A7


Chord symbols for the eighth staff: Ebmin7, Ab7, Dmin7, G7, Ebmin7, Ab7, Dmin7, G7


Chord symbols for the ninth staff: Ebmin7, Ab7, Dmin7, G7, C6, (C9sus C7(#5))


Track 41: ALL THE THINGS YOU ARE—Piano Trio


Play 3x


Bossa Nova


Fmin7 B♭min7 E♭7 A♭Maj7



5 D♭Maj7 Dmin7 G7 CMaj7



9 Cmin7 Fmin7 B♭7 E♭Maj7



13 A♭Maj7 Amin7(b5) D7 GMaj7


17 Amin7 D7 GMaj7


21 F♯min7 B7 EMaj7 C7(#5)


25 Fmin7 B♭min7 E♭7 A♭Maj7


29 D♭Maj7 D♭min7 G♭7 Cmin7 B°7


33 B♭min7 E♭7 A♭Maj7 (C7(#5))


Track 42: CHEROKEE—Piano Trio

Play 3x

Fast

Chord progression for Track 42: CHEROKEE—Piano Trio (Fast):

- Measures 1-6: B♭Maj7, Fmin7, B♭7, E♭Maj7
- Measures 7-12: A♭7, B♭Maj7, C7
- Measures 13-16 (1st ending): Cmin7, G7(b9), Cmin7, F7(#5)
- Measures 17-28: (Repeat of measures 1-12)
- Measures 29-32 (2nd ending): Cmin7, F7, B♭Maj7
- Measures 33-36: C♯min7, F♯7, B♭Maj7
- Measures 37-40: Bmin7, E7, A♭Maj7
- Measures 41-44: Amin7, D7, G♭Maj7
- Measures 45-48: Gmin7, C7, Cmin7, F7(#5)
- Measures 49-52: B♭Maj7, Fmin7, B♭7
- Measures 53-56: E♭Maj7, A♭7
- Measures 57-60: B♭Maj7, C7
- Measures 61: Cmin7, F7, B♭Maj7, (F7)

CHAPTER 25 JAZZ REHARMONIZATION

Track 43: AUTUMN LEAVES—Organ Trio

Play 3x

"Vernell Fournier beat"

Chord progression for "Vernell Fournier beat":

- Staff 1: Cmin7, F7, BbMaj7, EbMaj7
- Staff 2: 5 Amin7(b5), D7, Gmin7, G7(b9)
- Staff 3: 9 Cmin7, F7, BbMaj7, EbMaj7
- Staff 4: 13 Amin7(b5), D7, Gmin7
- Staff 5: 17 Amin7(b5), D7, Gmin7, G7(b9)
- Staff 6: 21 Cmin7, F7, BbMaj7, EbMaj7
- Staff 7: 25 Amin7(b5), D7, Gmin7, C7, Fmin7, Bb7
- Staff 8: 29 EbMaj7, Amin7(b5), D7, Gmin7, (G7(b9))

Track 44: STELLA BY STARLIGHT—Guitar Trio

Play 4x

Medium

Emin7(b5) A7 Cmin7 F7

5 Fmin7 Bb7 EbMaj7 Ab7

9 BbMaj7 Emin7(b5) A7 Dmin7 Bbmin7 Eb7

13 FMaj7 Gmin7 C7 Amin7(b5) D7

17 G7 Cmin7

21 Ab7 BbMaj7

25 Emin7(b5) A7 Dmin7(b5) G7

29 Dbmin7 Gb7 Cmin7 F7 BbMaj7

Track 45: NEVER NEVER LAND—Piano Trio

Play 2x

Ballad

FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

5 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 C7sus

9 FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

13 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 C7sus Bbmin7 Eb7

17 AbMaj7 Fmin7 Bbmin7 Eb7(b9) Cmin7 F7(#9) Bbmin7 Abmin7 Gmin7 C7

21 FMaj7 Gmin7 Amin7 BbMaj7 Bmin7(b5) E7 Amin7 Dmin7 Db7(b5) C7sus

25 FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

29 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 Gmin7 C7sus FMaj9 (Dmin7 Gmin7 C7)

CHAPTER 26 “LINE UP”**Track 46: LINE UP—Bass and Drums Duo**

Play 7x

Medium up

Ab⁶ C⁷

5 F⁷ Bbmin⁷

9 C⁷ Fmin⁷

13 Bb⁷ Eb⁷

17 Ab⁶ C⁷

21 F⁷ Bbmin⁷

25 Db⁶ Ab⁶ F⁷

29 Bbmin⁷ Eb⁷ Ab⁶ (Eb⁷)

APPENDIX D

Guide to Making Transcriptions

Transcribing involves notating the music that you hear on paper. To facilitate the process, use the following steps:

1. Have manuscript paper, a pencil, and an eraser ready.
2. Prepare the manuscript paper by putting four measures in a single line.
3. Notate the original chord changes of the solo that you intend to transcribe.
4. Notate the rhythmic framework of the solo (beginnings and ends of phrases).
5. Notate pitches that you can easily transcribe.
6. Notate difficult passages (reference the chord progression).
7. Notate performance details (phrasing, articulation, dynamics).
8. Analyze the transcription using the following questions about the structure of the solo:
 - a) What is the overall form of the solo?
 - b) What is the role of the original material in shaping the structure of the solo?
 - c) How is the musical continuity of the solo articulated?
 - d) How is the idea of musical development realized?
9. Analyze the transcription using the following questions about the content of the solo:
 - a) What is the relationship between the melody and harmony?
 - b) What is the role of meter and rhythm?
 - c) What is the role of expressive devices in shaping the flow of the solo?
 - d) What is the role of articulation in controlling the ebb and flow of melodic ideas?
 - e) What kinds of improvisational techniques are utilized in the solo?
10. Memorize the transcription.
11. Sing the transcription.
12. Perform the transcription (at the original tempo using the same phrasing, articulation, dynamics, tone quality, time feel, and expressive devices).
13. Personalize and assimilate the transcription.
 - a) Select phrases that you like, practice in twelve keys, and use it in a different tune.
 - b) Improvise your own melodic content while retaining the rhythmic structure of the transcription.

APPENDIX E

List of Solos to Transcribe

- Struttin' With Some Barbecue**—Louis Armstrong from *Louis Armstrong and His Hot Fives*, (1927)
Potato Head Blues—Louis Armstrong from *Louis Armstrong & His Hot Sevens*, (1927)
Singin' the Blues—Bix Beiderbecke from *Bix & Tram*, (1927)
Lady Be Good—Lester Young from *The Lester Young Story*, (1936)
Lester Leaps In—Lester Young from *Ken Burns Jazz: Lester Young*, (1939)
Body and Soul—Coleman Hawkins from *Body and Soul*, (1939)
Embraceable You—Charlie Parker from *Best Of the Complete Savoy & Dial Studio Recordings*, (1947)
Celia—Bud Powell from *Jazz Giants*, (1950)
Perdido—Oscar Pettiford from *Great Times!*, (1950)
Body and Soul—Jack Teagarden from *Louis Armstrong—The California Concerts*, (1951)
All the Things You Are—Lee Konitz from *Lee Konitz & Gerry Mulligan*, (1953)
Rocky Scotch—Bob Brookmeyer from *The Dual Role Of Bob Brookmeyer*, (1954)
Sandu—Clifford Brown from *Study In Brown*, (1955)
A Gal In Calico—Isreal Crosby from *Ahmad Jamal Trio*, (1955)
Ahmad's Blues—Red Garland from *Workin'*, (1956)
Caravan—Kenny Drew from *Kenny Drew Trio*, (1956)
St. Thomas—Sonny Rollins from *Saxophone Colossus*, (1956)
I Know That You Know—Sonny Rollins from *Sonny Side Up*, (1957)
Dear Old Stockholm—Miles Davis from *Round About Midnight*, (1957)
My Ideal—Kenny Dorham from *Quiet Kenny*, (1959)
Freddie Freeloader—Wynton Kelly and Miles Davis from *Kind Of Blue*, (1959)
So What—Miles Davis from *Kind Of Blue*, (1959)
Gone With the Wind—Wes Montgomery from *Incredible Jazz Guitar Of Wes Montgomery*, (1960)
Remember—Hank Mobley from *Soul Station*, (1960)
I'll Close My Eyes—Blue Mitchell from *Blue's Moods*, (1960)
Autumn Leaves—Ron Carter from *The Bobby Timmons Trio In Person*, (1961)
Solar—Bill Evans from *The Village Vanguard Sessions*, (1961)
Ceora—Hank Mobley from *Cornbread*, (1965)
Fly Little Bird Fly—McCoy Tyner from *Mustang*, (1966)
Verse—Joe Henderson from *Stick-Up!*, (1966)

APPENDIX F

Selected Discography

ALL OF YOU

Davis Miles, *'Round About Midnight* (COLUMBIA, rec. 1955–56)
Evans Bill, *Live At the Village Vanguard* (RIVERSIDE, rec. 1961)
Tyner McCoy, *Live At Newport* (IMPULSE, rec. 1963)
Peterson Oscar, *Walking the Line* (MPS, rec. 1970)

ALL THE THINGS YOU ARE

Konitz Lee/Mulligan Gerry, *Konitz Meets Mulligan* (PACIFIC, rec. 1953)
Parker Charlie and Gillespie Dizzy, *Jazz At Massey Hall* (DEBUT, rec. 1953)
Rollins Sonny, *Night At the Village Vanguard* (BLUE NOTE, rec. 1957)
Griffin Johnny, *A Blowing Session* (BLUE NOTE, rec. 1957)
Jamal Ahmad, *Live At the Pershing* (ARGO, rec. 1958)
Desmond Paul, *Two Of a Mind* (BLUEBIRD, rec. 1962)
Hawkins Coleman, *Alive At the Village Gate* (VERVE, rec. 1963)
Byas Don, *Walkin'* (BLACK LION, rec. 1963)
Rollins Sonny, *Sonny Meets Hawk!* (RCA/VICTOR, rec. 1963)
Evans Bill, *Alone* (VERVE, rec. 1968)
Pass Joe, *Virtuoso* (PABLO, rec. 1973)
Jarrett Keith, *Standards, Vol. 1* (ECM, rec. 1983)
Henderson Joe, *State Of the Tenor Vol. 2* (BLUE NOTE, rec. 1986)
Hersch Fred, *Dancing In the Dark* (CHESKY, rec. 1992)
Woods Phil, *Alto Summits* (MILESTONE, rec. 1995)
Fischer Clare, *Introspectivo* (M&L MUSIC S.A. DE C.V., rec. 2005)

AUTUMN LEAVES

DeFranco Buddy, *Jazz At the Philharmonic, Vol. 10* (VERVE, rec. 1954)
Jamal Ahmad, *The Legendary Okey and Epic Recordings* (EPIC LEGACY, rec. 1955)
Garner Error, *Concert By the Sea* (COLUMBIA, rec. 1955)
Adderley Cannonball, *Somethin' Else* (BLUE NOTE, rec. 1958)
Golson Benny, *Gone With Golson* (NEW JAZZ, rec. 1959)
Evans Bill, *Portrait In Jazz* (RIVERSIDE, rec. 1959)
Hodges Johnny, *Johnny Hodges At Sportpalast* (PABLO, rec. 1961)
Davis Miles, *Miles Davis In Europe* (COLUMBIA, rec. 1963)
Kelly Wynton, *Wynton Kelly!* (VEE JAY, rec. 1964)

Clark Terry, *The Globetrotter* (UNIVERSE, rec. 1969)
 Vaughan Sarah, *Crazy and Mixed Up* (PABLO, rec. 1982)
 Farrell Rachell, *Farrell Rachell* (SOMETHIN' ELSE, rec. 1989)
 LaVerne Andy, *Standard Eyes* (STEEPLECHASE, rec. 1991)

CHEROKEE

Parker Charlie, *Early Bird* (EPM MUSIQUE, rec. 1942)
 Powell Bud, *Jazz Giant* (POLYGRAM, rec. 1950)
 Brown Clifford, *A Study In Brown* (POLYGRAM, rec. 1955)
 Getz Stan, *Hamp and Getz* (EMI COLUMBIA, rec. 1955)
 Vaughan Sarah, *Verve Jazz Masters 18* (POLYGRAM, rec. 1955)
 Smith Jimmy, *The Sounds Of Jimmy Smith* (BLUE NOTE, rec. 1957)
 Gordon Dexter, *Love For Sale* (STEEPLECHASE, rec. 1964)
 Pass Joe, *Virtuoso* (PABLO, rec. 1973)
 Konitz Lee, *Lone-Lee* (STEEPLECHASE, rec. 1974)
 Garland Red, *Feelin' Red* (MUSE, rec. 1978)

CONFIRMATION

Parker Charlie, *Now's the Time* (VERVE, rec. 1946)
 Blakey Art, *A Night At Birdland Vol. 2* (BLUE NOTE, rec. 1954)
 Gordon Dexter, *Daddy Plays the Horn* (BETHLEHEM ARICHEVES, rec. 1955)
 Ammons Gene, *Boss Tenor* (PRESTIGE, rec. 1960)
 Modern Jazz Quartet, *The Last Concert* (ATLANTIC, rec. 1974)
 Gillespie Dizzy and Stitt Sonny, *The Bop Session* (SONET GRAMMOFON, rec. 1975)
 Stitt Sonny, *My Buddy: Sonny Stitt Plays For Gene Ammons* (MUSE, rec. 1976)
 Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
 Haig Al, *Un Poco Loco* (SPOTLITE, rec. 1978)
 McLean Jackie, *New Wine In Old Bottles* (EAST WIND, rec. 1978)
 Donaldson Lou, *Forgotten Man* (TIMELESS, rec. 1981)
 Rodney Red, *Then and Now* (CHESKY, rec. 1992)

DREAM DANCING

Bennett Tony and Evans Bill, *Together Again* (IMPROV RECORDS, rec. 1977)
 Fitzgerald Ella, *Dream Dancing* (PABLO, rec. 1978)
 Hamilton Scott, *Scott Hamilton Plays Ballad* (CONCORD, rec. 1989)

HAVE YOU MET MISS JONES?

Tyner McCoy, *Reaching Fourth* (IMPULSE, rec. 1963)
 Peterson Oscar, *We Get Requests* (VERVE, rec. 1964)
 Haig Al, *Invitation* (SOMETHIN' ELSE, rec. 1974)
 Getz Stan, *The Artistry Of Stan Getz* (VERVE, rec. 1989)
 Coleman George, *I Could Write a Book* (TELARC, rec. 1998)

I LOVE YOU

Dorham Kenny, *Kenny Dorham Quintet* (ORIGINAL JAZZ CLASSICS, rec. 1953)
 Evans Bill, *New Jazz Conceptions* (RIVERSIDE, rec. 1956)
 Coltrane John, *Lush Life* (PRESTIGE, rec. 1957)
 Farmer Art, *Modern Art* (BLUE NOTE, rec. 1958)
 O'Day Anita, *Anita O'Day Swings Cole Porter With Billy May* (POLYGRAM, rec. 1959)
 Hawes Hampton, *For Real* (CONTEMPORARY RECORDS, rec. 1958)
 McLean Jackie, *Swing, Swang, Swingin'* (BLUE NOTE, rec. 1959)
 Pepper Art, *Intensity* (CONTEMPORARY/OJC, rec. 1960)
 Fischer Clare, *First Time Out* (PACIFIC, rec. 1962)
 Raney Jimmy, *The Influence* (XANADU, rec. 1975)

LINE UP

Tristano Lennie, *Lennie Tristano* (ATLANTIC, rec. 1955)

MY ROMANCE

Garland Red, *A Garland Of Red* (PRESTIGE, rec. 1956)
 Evans Bill, *Waltz For Debby* (RIVERSIDE/OJC, rec. 1961)
 Webster Ben and Edison Harry, *Ben and Sweets* (COLUMBIA, rec. 1962)
 Blakey Art, *Get the Message* (DRIVE ARCHIVE, rec. 1966)
 Hawes Hampton, *The Seance* (ORIGINAL JAZZ CLASSICS, rec. 1966)
 Blakey Art, *Buttercorn Lady* (MERCURY, rec. 1966)
 Hanna Roland, *This Must Be Love* (PROGRESSIVE, rec. 1978)
 Marsh Warne, *A Ballad Album* (CRISS CROSS JAZZ, rec. 1983)
 Pass Joe, *Unforgettable* (PABLO, rec. 1992)

MOOSE THE MOOCHE

Parker Charlie, *The Complete Savoy and Dial Studio Recordings 1944–1948* (ATLANTIC, rec. 1946)
 Harris Barry, *At the Jazz Workshop* (RIVERSIDE, rec. 1960)
 Lewis Mel, *Starhighs* (CRISS CROSS JAZZ, rec. 1976)
 Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
 Farmer Art, *Artistry* (CONCORD, rec. 1983)

STELLA BY STARLIGHT

Parker Charlie, *Charlie Parker With Strings; The Master Takes* (VERVE, rec. 1947–52)
 Getz Stan, *Stan Getz Plays* (VERVE, rec. 1954)
 Hall Jim, *Jazz Guitar* (PACIFIC, rec. 1957)
 Davis Miles and Coltrane John, *The Complete Columbia Recordings* (COLUMBIA, rec. 1958)

- Evans Bill, *Conversations With Myself* (POLYGRAM, rec. 1963)
Bennett Tony, *Jazz* (COLUMBIA, rec. 1964)
Johnson J.J., *Proof Positive* (IMPULSE, rec. 1964)
Green Grant, *I Want To Hold Your Hand* (BLUE NOTE, rec. 1965)
Turrentine Stanley, *Another Story* (BLUE NOTE, rec. 1969)
Fuller Curtis, *Smokin'* (MAINSTREAM, rec. 1972)
Getz Stan, *Anniversary* (POLYGRAM, rec. 1987)
Jones Hank, *West Of 5th* (CHESKY, rec. 2006)

Appendix G

Alphabetical List of 999 Standard Tunes, Composers, and Lyricists

1. A Beautiful Friendship—Donald Kahn/Stanley Styne
2. A Certain Smile—Paul Webster/Sammy Fain
3. A Cock-Eyed Optimist—Richard Rodgers/Oscar Hammerstein II
4. A Fine Romance—Jerome Kern/Dorothy Fields
5. A Foggy Day—George Gershwin/Ira Gershwin
6. A Gal In Calico—Arthur Schwartz/Leo Robin
7. A Good Man Is Hard To Find—Eddie Green
8. A Handful Of Stars—Ted Shapiro/Jack Lawrence
9. A Kiss To Build a Dream On—Bert Kalmar/Oscar Hammerstein II
10. A Lovely Night—Richard Rodgers/Oscar Hammerstein II
11. A Lovely Way To Spend an Evening—Jimmy McHugh/Harold Adamson
12. A Nightingale Sang In Berkeley Square—Manning Sherwin/Eric Maschwitz
13. A Portrait Of Jenny—Gordon Burdge/J. Russell Robinson
14. A Pretty Girl Is Like a Melody—Irving Berlin
15. A Ship Without a Sail—Richard Rodgers/Lorenz Hart
16. A Sleepin' Bee—Harold Arlen/Truman Capote
17. A Sunday Kind Of Love—Stan Rhodes/Anita Leonard
18. A Time For Love—Johnny Mandel/Paul Francis Webster
19. A Weaver Of Dreams—Victor Young/Jack Elliott
20. A Woman In Love—Frank Loesser
21. About a Quarter To Nine—Harry Warren/Al Dubin
22. Ac-Cent-Tchu-Ate the Positive—Harold Arlen/Johnny Mercer
23. Ace In the Hole—Cole Porter
24. After You, Who—Cole Porter
25. After You Get What You Want You Don't Want It—Irving Berlin
26. After You've Gone—Turner Layton/Henry Creamer
27. Again—Lionel Newman/Dorcas Cochran
28. Ages Ago—Vernon Duke
29. Ain't Misbehavin'—Fats Waller/Andy Razaf
30. Ain't She Sweet—Milton Ager/Jack Yellen

31. Alabama Jubilee—George L. Cobb/Jack Yellen
32. Alabamy Bound—Ray Henderson/B.G. DeSylva
33. Alfie—Burt Bacharach/Hal David
34. Alice In Wonderland—Sammy Fain/Bob Hilliard
35. All About Ronnie—Joe Green
36. All At Once You Love Her—Richard Rodgers/Oscar Hammerstein II
37. All By Myself—Irving Berlin
38. All God's Chillun Got Rhythm—Gus Kahn/Bronislaw Kaper
39. All My Tomorrows—James Van Heusen/Sammy Cahn
40. All Of Me—Gerald Marks/Seymour Simons
41. All Of My Life—Irving Berlin
42. All Of You—Cole Porter
43. All Or Nothing At All—Arthur Altman/Jack Lawrence
44. All the Things You Are—Jerome Kern/Oscar Hammerstein II
45. All the Way—James Van Heusen/Sammy Cahn
46. All Through the Day—Jerome Kern/Oscar Hammerstein II
47. All Through the Night—Cole Porter
48. Almost In Your Arms—Jay Livingston/Ray Evans
49. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
50. Alone Together—Arthur Schwartz/Howard Dietz
51. Always—Irving Berlin
52. Am I Blue?—Harry Akst/Grant Clarke
53. And the Angels Sing—Ziggy Elman/Johnny Mercer
54. Angel Eyes—Matt Dennis/Earl Brent
55. Angry—Merritt Brunies/Jules Cassard
56. Anything Goes—Cole Porter
57. April In My Heart—Hoagy Carmichael/Helen Meinardi
58. April In Paris—Vernon Duke/E.Y. Harburg
59. April Love—Sammy Fain/Paul Francis Webster
60. April Showers—Louis Silvers/B.G. DeSylva
61. Aren't You Glad You're You—James Van Heusen/Johnny Burke
62. As Long As I Live—Harold Arlen/Ted Koehler
63. As Long As There's Music—Jule Styne/Sammy Kahn
64. As Time Goes By—Herman Hupfeld
65. At Last—Harry Warren/Mack Gordon
66. At Long Last Love—Cole Porter
67. At Sundown—Walter Donaldson
68. At the Roxy Music Hall—Richard Rodgers/Lorenz Hart
69. Aunt Hagar's Blues—W.C. Handy
70. Autumn In New York—Vernon Duke
71. Autumn Leaves—Joseph Kosma/Johnny Mercer
72. Autumn Nocturne—Josef Myrow
73. Avalon—Al Jolson/B. G. DeSylva
74. Baby Doll—Johnny Mercer/Harry Warren
75. Back In Your Own Backyard—Al Jolson/Billy Rose

76. Ballad In Blue—Hoagy Carmichael/Irving Kahal
77. Basin Street Blues—Spencer Williams
78. Baubles, Bangles and Beads—Robert Wright/George Forrest
79. Be Careful, It's My Heart—Irving Berlin
80. Be My Love—Nicholas Brodsky/Sammy Cahn
81. Beale Street Blues—W.C. Handy
82. Beautiful Love—Victor Young/Haven Gillespie
83. Because I Love You—Irving Berlin
84. Because Of You—Al Dubin/Walter Jurmann
85. Bess You Is My Woman—George Gershwin/Ira Gershwin
86. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
87. Between You and Me—Cole Porter
88. Bewitched, Bothered and Bewildered—Richard Rodgers/Lorenz Hart
89. Bidin' My Time—George Gershwin/Ira Gershwin
90. Black and Blue—Fats Waller/Andy Razaf
91. Black Butterfly—Duke Ellington/Irving Mills/Ben Curruthers
92. Black Coffee—Sonny Burke/Paul Francis Webster
93. Black Moonlight—Arthur Johnston/Sam Coslow
94. Blackberry Winter—Alec Wilder/Loonis McGlohon
95. Blame It On My Youth—Oscar Levant/Edward Heyman
96. Blue and Sentimental—Count Basie/Jerry Livingston/Mark David
97. Blue Gardenia—Bob Russell/Lester Lee
98. Blue Moon—Richard Rodgers/Lorenz Hart
99. Blue Orchids—Hoagy Carmichael
100. Blue Rain—James Van Heusen/Johnny Burke
101. Blue Room—Richard Rodgers/Lorenz Hart
102. Blue Skies—Irving Berlin
103. Blue Velvet—Bernie Wayne/Lee Morris
104. Blueberry Hill—Larry Stock/Al Lewis
105. Blues In the Night—Harold Arlen/Johnny Mercer
106. Bluesette—Jean Thielemans/Norman Gimbel
107. Body and Soul—Johnny Green/Edward Heyman
108. Born To Be Blue—Mel Tormé/Robert Wells
109. Bread and Gravy—Hoagy Carmichael
110. Broadway—Henry Woode/Teddy McRae/Bill Byrd
111. But Beautiful—Jimmy Van Heusen/Johnny Burke
112. But Not For Me—George Gershwin/Ira Gershwin
113. Bye and Bye—Richard Rodgers/Lorenz Hart
114. Bye Bye Baby—Jule Styne/Leo Robin
115. Bye Bye Blackbird—Ray Henderson/Mort Dixon
116. Bye Bye Blues—Dave Bennett/Fred Hamm
117. Call Me Irresponsible—James Van Heusen/Sammy Cahn
118. Can't Get Indiana Off My Mind—Hoagy Carmichael/Robert De Leon
119. Can't Get Out Of This Mood—Frank Loesser/Jimmy McHugh
120. Can't Help Lovin' Dat Man—Jerome Kern/Oscar Hammerstein II

121. Can't We Be Friends—Paul James/Kay Swift
122. Can't We Talk It Over—Victor Young/New Washington
123. Can't You Do a Friend a Favor—Richard Rodgers/Lorenz Hart
124. Can't You Just See Yourself—Jule Styne/Sammy Cahn
125. Candy—Mack David/Joan Whitney/Alex Kramer
126. Caravan—Juan Tizol/Duke Ellington
127. Carolina In the Morning—Walter Donaldson/Donald Kahn
128. Change Partners—Irving Berlin
129. Cheek To Cheek—Irving Berlin
130. Cherokee—Ray Noble
131. Chicago—Fred Fisher
132. Clap Yo' Hands—George Gershwin/Ira Gershwin
133. Climb Ev'ry Mountain—Richard Rodgers/Oscar Hammerstein II
134. Close As Pages In a Book—Sigmund Romberg/Dorothy Fields
135. Close Enough For Love—Johnny Mandel
136. Close To You—Burt Bacharach/Hal David
137. Close Your Eyes—Bernice Petkere
138. Cocktails For Two—Sam Coslow/Arthur Johnston
139. Come Back To Me—Burton Lane/Allan Jay Lerner
140. Come Dance With Me—Richard Leibart/George Blake
141. Come Easy, Go Easy Love—Hoagy Carmichael/Sunny Clapp
142. Come Fly With Me—James Van Heusen/Sammy Cahn
143. Come Out, Come Out, Wherever You Are—Jule Styne/Sammy Cahn
144. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
145. Could It Be You—Cole Porter
146. Count Your Blessings Instead Of Sheep—Irving Berlin
147. Crazy 'Bout My Baby—Fats Waller/Alex Hill
148. Crazy He Calls Me—Carl Sigman/Bob Russell
149. Crazy Rhythm—Joseph Meyer/Roger Wolfe Kahn/Irving Caesar
150. Cry Me a River—Arthur Hamilton
151. Dancing In the Dark—Arthur Schwartz/Howard Dietz
152. Dancing On a Dime—Burton Lane/Frank Loesser
153. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
154. Dardanella—Felix Bernard/Fred Fischer
155. Darn That Dream—Jimmy Van Heusen/Eddie DeLange
156. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
157. Day Dream—Duke Ellington/Billy Strayhorn
158. Day In, Day Out—Rube Bloom/Johnny Mercer
159. Daybreak—Harold Adamson
160. Days Of Wine and Roses—Henry Mancini/Johnny Mercer
161. Dearly Beloved—Jerome Kern/Johnny Mercer
162. Dedicated To You—Sammy Cahn/Saul Chaplin
163. 'Deed I Do—Fred Rose/Walter Hirsch
164. Deep In a Dream—Jimmy Van Heusen/Eddie de Lange
165. Deep Purple—Peter De Rose/Mitchell Parish

166. Detour Ahead—Lou Carter/John Frigo/Herb Ellis
167. Diane—Erno Rapee/Lew Pollack
168. Did I Remember?—Walter Donaldson/Harold Adamson
169. Dinah—Harry Akst/Sam M. Lewis/Joe Young
170. Dinner For One Please, James—Michael Carr
171. Do I Love You?—Cole Porter
172. Do I Love You?—Ralph Rainger/Leo Robin
173. Do I Love You Because You're Beautiful?—Richard Rodgers/
Oscar Hammerstein II
174. Do Nothin' Till You Hear From Me—Duke Ellington/Bob Russell
175. Do You Know What It Means To Miss New Orleans—Louis Alter/Eddie De
Lange
176. Doin' the Crazy Walk—Duke Ellington/Irving Mills
177. Don't Be That Way—Benny Goodman/Mitchell Parish/Edgar Sampson
178. Don't Blame Me—Jimmy McHugh/Dorothy Fields
179. Don't Ever Leave Me—Jerome Kern/Oscar Hammerstein II
180. Don't Explain—Arthur Herzog Jr./Billy Holiday
181. Don't Fence Me In—Cole Porter
182. Don't Get Around Much Anymore—Duke Ellington/Bob Russell
183. Don't Go To Strangers—Arthur Kent/Redd Evans
184. Don't Worry 'Bout Me—Rube Bloom/Ted Koehler
185. Don't You Know I Care—Duke Ellington/Mack David
186. Down By the Riverside—Allan Sherman
187. Dream a Little Dream Of Me—Wilburn Schwandt/Fabian Andree/Gus Kahn
188. Dream Dancing—Cole Porter
189. Dreamer With a Penny—Alan Roberts/Lester Lee
190. Dreamsville—Henry Mancini/Jay Livingston/Ray Evans
191. Dreamy—Erroll Garner/Sydney Shaw
192. Drifting Along With the Tide—George Gershwin/Ira Gershwin
193. Drop Me Off In Harlem—Duke Ellington/Nick Kenny
194. Early Autumn—Ralph Burns/Woody Herman
195. East Of the Sun and West Of the Moon—Brooks Bowman
196. Easter Parade—Irving Berlin
197. Easy Living—Ralph Rainger/Leo Robin
198. Easy Street—Alan Rankin Jones
199. Easy To Love—Cole Porter
200. Ebb Tide—Robert Maxwell/Carl Sigman
201. Embraceable You—George Gershwin/Ira Gershwin
202. Emily—Johnny Mandel/Johnny Mercer
203. Ev'ry Street's a Boulevard—Jule Styne/Bob Hilliard
204. Ev'ry Time We Say Goodbye—Cole Porter
205. Ev'rybody Loves You—Richard Rodgers/Lorenz Hart
206. Ev'rything I've Got—Richard Rodgers/Lorenz Hart
207. Everybody Loves My Baby—Spencer Williams/Jack Palmer
208. Everybody Step—Irving Berlin

- 209. Everything But You—Duke Ellington/Harry James/Don George
- 210. Everything Happens To Me—Matt Dennis/Tom Adair
- 211. Everything I Have Is Yours—Burton Lane/Harold Adamson
- 212. Everything I Love—Cole Porter
- 213. Everything's Coming Up Roses—Jule Styne/Stephen Sondheim
- 214. Exactly Like You—Jimmy McHugh/Dorothy Fields
- 215. Face To Face—Sammy Fain/Sammy Cahn
- 216. Falling In Love With Love—Richard Rodgers/Lorenz Hart
- 217. Fancy Meeting You—Harold Arlen/E.Y. Harburg
- 218. Far Away—Cole Porter
- 219. Farewell To Storyville—Spencer Williams
- 220. Fascinating Rhythm—George Gershwin/Ira Gershwin
- 221. Fella With an Umbrella—Irving Berlin
- 222. Fine and Dandy—Kay Swift/Paul James
- 223. Fine and Mellow—Billie Holiday
- 224. Firefly—Cy Coleman/Carolyn Leigh
- 225. Five Foot Two, Eyes Of Blue—Ray Henderson/Sam Lewis
- 226. Five O'Clock Drag—Duke Ellington/Harold Adamson
- 227. Flamingo—Ted Grouya/Ed Anderson
- 228. Fly Me To the Moon—Bart Howard
- 229. Foolin' Myself—Peter Tinturin/Jack Lawrence
- 230. Fools Rush In—Rube Bloom/Johnny Mercer
- 231. For All We Know—J. Fred Coots/Sam Lewis
- 232. For Every Man There's a Woman—Harold Arlen/Leo Robin
- 233. For Heaven's Sake—Elise Bretton/Sherman Edwards/Donald Meyer
- 234. For You, For Me, For Evermore—George Gershwin/Ira Gershwin
- 235. Forty-Second Street—Harry Warren/Al Dubin
- 236. Frim Fram Sauce—Joe Ricardel
- 237. From Alpha To Omega—Cole Porter
- 238. From This Moment On—Cole Porter
- 239. Fun To Be Fooled—Harold Arlen/E.Y. Harburg/Ira Gershwin
- 240. Gee Baby, Ain't I Good To You—Don Redman/Andy Razaf
- 241. Georgia On My Mind—Hoagy Carmichael/Stuart Gorrell
- 242. Get Happy—Harold Arlen/Ted Koehler
- 243. Get Out Of Town—Cole Porter
- 244. Getting Some Fun Out Of Life—Joe Burke
- 245. Getting To Know You—Richard Rodgers/Oscar Hammerstein II
- 246. Glad To Be Unhappy—Richard Rodgers/Lorenz Hart
- 247. God Bless the Child—Billie Holiday/Arthur Herzog Jr.
- 248. Golden Earrings—Victor Young/Jay Livingston/Ray Evans
- 249. Gone With the Wind—Allie Wrubel/Herb Magidson
- 250. Good Morning Heartache—Ervin Drake/Dan Fisher
- 251. Goodbye—Gordon Jenkins
- 252. Got a Date With an Angel—Jack Waller/Clifford Grey
- 253. Guess Who I Saw Today—Murray Grand/Elisse Boyd

254. Guilty—Richard Whiting/Harry Askst/Gus Kahn
255. Guys and Dolls—Frank Loesser
256. Happiness Is (Just) a Thing Called Joe—Harold Arlen/E.Y. Harburg
257. Happy As the Day Is Long—Harold Arlen/Ted Koehler
258. Happy With the Blues—Harold Arlen/Peggy Lee
259. Harbor Lights—Hugh Williams/Jimmy Kennedy
260. Harlem Nocturne—Earle Hagen/Dick Rogers
261. Harlem On My Mind—Irving Berlin
262. Haunted Heart—John Green/Howard Dietz
263. Have You Met Miss Jones?—Richard Rodgers/Lorenz Hart
264. He Loves and She Loves—George Gershwin/Ira Gershwin
265. Heart and Soul—Hoagy Carmichael/Frank Loesser
266. Hello, Young Lovers—Richard Rodgers/Oscar Hammerstein II
267. Here In My Arms—Richard Rodgers/Lorenz Hart
268. Here's That Rainy Day—Jimmy Van Heusen/Johnny Burke
269. Hold Me, Thrill Me, Kiss Me—Harry Noble
270. Home—Harry Clarkson/Peter van Steeden
271. Honeysuckle Rose—Fats Waller/Andy Razaf
272. How About Me?—Irving Berlin
273. How About You?—Burton Lane/Ralph Freed
274. How Are Things In Glocca Morra?—Burton Lane/E.Y. Harburg
275. How Could You?—Harry Warren/Al Dubin
276. How Deep Is the Ocean?—Irving Berlin
277. How Do You Speak To an Angel?—Jule Styne/Bob Hillard
278. How High the Moon—Morgan Lewis/Nancy Hamilton
279. How Little We Know—Phillip Springer/Carolyn Leigh
280. How Long Has This Been Going On?—George Gershwin/Ira Gershwin
281. How Many Times Do I Have To Tell You—Jimmy McHugh/Harold Adams
282. How Soon Will I Be Seeing You—Henry Nicola Mancini/Al Stillman
283. How'dja Like To Love Me—Burton Lane/Frank Loesser
284. I Ain't Got Nobody—Spencer Williams/Roger Graham
285. I Am In Love—Cole Porter
286. I Am Loved—Cole Porter
287. I Cain't Say No—Richard Rodgers/Oscar Hammerstein II
288. I Can Dream, Can't I?—Sammy Fain/Irving Kahal
289. I Can't Be Bothered—George Gershwin/Ira Gershwin
290. I Can't Believe That You're In Love With Me—Jimmy McHugh/Clarence Gaskill
291. I Can't Get Started With You—Vernon Duke/Ira Gershwin
292. I Can't Give You Anything But Love—Jimmy McHugh/Dorothy Fields
293. I Can't Remember—Irving Berlin
294. I Concentrate On You—Cole Porter
295. I Could Make You Care—Saul Chaplin/Sammy Cahn
296. I Could Write a Book—Richard Rodgers/Lorenz Hart
297. I Couldn't Sleep a Wink Last Night—Jimmy McHugh/Harold Adamson
298. I Couldn't Stay Away From You—Ben Raleigh/Bernie Wayne

299. I Cover the Waterfront—John Green/Edward Heyman
300. I Cried For You—Arthur Freed/Gus Arnheim/Abe Lyman
301. I Didn't Know About You—Duke Ellington/Bob Russell
302. I Didn't Know What Time It Was—Richard Rodgers/Lorenz Hart
303. I Don't Know Enough About You—Peggy Lee/Dave Barbour
304. I Don't Know Why (Just Do)—Fred E. Ahlert/Roy Turk
305. I Don't Stand a Ghost Of a Chance—Victor Young/Ned Washington
306. I Don't Want To Walk Without You—Jule Styne/Frank Loesser
307. I Dream Of You—Marjorie Goetschius/Edna Osser
308. I Fall In Love Too Easily—Jule Styne/Sammy Cahn
309. I Found a New Baby—Spencer Williams/Jack Palmer
310. I Get a Kick Out Of You—Cole Porter
311. I Get Along Without You Very Well—Hoagy Carmichael
312. I Got It Bad—Duke Ellington/Paul Webster
313. I Got Lost In His Arms—Irving Berlin
314. I Got Plenty O' Nuttin'—George Gershwin/Ira Gershwin
315. I Got Rhythm—George Gershwin/Ira Gershwin
316. I Gotta Get Back To New York—Richard Rodgers/Lorenz Hart
317. I Gotta Right To Sing the Blues—Harold Arlen/Ted Koehler
318. I Guess I'll Hang My Tears Out To Dry—Jule Styne/Sammy Cahn
319. I Guess I'll Have To Change My Plan—Arthur Schwartz/Howard Dietz
320. I Had the Craziest Dream—Harry Warren/Mack Gordon
321. I Hadn't Anyone Till You—Ray Noble
322. I Have Dreamed—Richard Rodgers/Oscar Hammerstein II
323. I Have the Feeling I've Been Here Before—Roger Kellaway/Alan Bergman
324. I Hear a Rhapsody—Dick Gasparre/Jack Baker/George Frajos
325. I Hear Music—Frank Loesser/Burton Lane
326. I Heard You Cried Last Night—Ted Grouya/Jerrie Kruger
327. I Just Found Out About Love—Jimmy McHugh/Harold Adamson
328. I Know That You Know—Vincent Youmans/Anne Caldwell
329. I Left My Heart In San Francisco—Douglas Cross/George Cory
330. I Let a Song Go Out Of My Heart—Duke Ellington/Irving Mills
331. I Like the Likes Of You—Vernon Duke/E.Y. Harburg
332. I Like To Recognize the Tune—Richard Rodgers/Lorenz Hart
333. I Love a Piano—Irving Berlin
334. I Love Lucy—Eliot Daniel/Harold Adamson
335. I Love You —Cole Porter
336. (I Love You) For Sentimental Reasons—William Best/Deke Watson
337. I Loved You Once In Silence—Frederick Loewe/Alan Jay Lerner
338. I Loves You Porgy—George Gershwin/DuBose Heyward/Ira Gershwin
339. I Married an Angel—Richard Rodgers/Lorenz Hart
340. I May Be Wrong But I Think You're Wonderful—Henry Sullivan/Harry Raskin
341. I Mean To Say—George Gershwin/Ira Gershwin
342. I Miss You So—Jimmy Henderson/Bertha Scott/Sid Robin
343. I Must Have That Man—Jimmy McHugh/Dorothy Fields

- 344. I Never Felt This Way Before—Duke Ellington/Al Dubin
- 345. I Never Knew—Ted Fiorito/Gus Kahn
- 346. I Only Have Eyes For You—Harry Warren/Al Dubin
- 347. I Remember You—Victor Schertzinger/Johnny Mercer
- 348. I See Your Face Before Me—Arthur Schwartz/Howard Dietz
- 349. I Should Care—Paul Weston/Axel Stordahl/Sammy Cahn
- 350. I Still Get Jealous—Jule Styne/Sammy Cahn
- 351. I Still Look At You That Way—Arthur Schwartz/Howard Dietz
- 352. I Surrender Dear—Harry Barris/Gordon Clifford
- 353. I Thought About You—Jimmy Van Heusen/Johnny Mercer
- 354. I Walk a Little Faster—Cy Coleman/Carolyn Leigh
- 355. I Walk With Music—Hoagy Carmichael/Johnny Mercer
- 356. I Wanna Be Around—Johnny Mercer/Sadie Vimmerstedt
- 357. I Want a Girl—Will Dillon/Harry Von Tilzer
- 358. I Want a Little Girl—Murray Mencher/Billy Moll
- 359. I Want To Be Happy—Vincent Youmans/Irving Caesar
- 360. I Was Doing All Right—George Gershwin/Ira Gershwin
- 361. I Will Wait For You—Michel Legrand/Norman Gimbel
- 362. I Wish I Didn't Love You So—Frank Loesser
- 363. I Wish I Knew—Harry Warren/Mack Gordon
- 364. I Wish I Were In Love Again—Richard Rodgers/Lorenz Hart
- 365. I Wish You Love—Charles Trenet
- 366. I Wished On the Moon—Ralph Rainger/Dorothy Parker
- 367. I Won't Dance—Jerome Kern/Oscar Hammerstein II/Dorothy Fields
- 368. I'd Be Lost Without You—Lionel Hampton/Tommy Southern
- 369. (I'd Love To Spend) One Hour With You—Walter Donaldson/Bob Wright
- 370. I'd Rather Be Right—Richard Rodgers/Lorenz Hart
- 371. I'd Rather Charleston—George Gershwin/Desmond Carter
- 372. I'll Always Be In Love With You—Bud Green/Herman Ruby
- 373. I'll Be Around—Alec Wilder
- 374. I'll Be Seeing You—Sammy Fain/Irving Kahal
- 375. I'll Close My Eyes—Billy Reid/Buddy Kaye
- 376. I'll Get By—Fred E. Ahlert/Roy Turk
- 377. I'll Know—Frank Loesser
- 378. I'll Never Be the Same—Matty Malneck/Frank Signorelli/Gus Kahn
- 379. I'll Never Say "Never Again" Again—Harry Woods
- 380. I'll Never Smile Again—Ruth Lowe
- 381. I'll Only Miss Her When I Think Of Her—James Van Heusen/Sammy Cahn
- 382. I'll Remember April—Don Raye/Gene De Paul/Pat Johnston
- 383. I'll See You In My Dreams—Isham Jones/Gus Kahn
- 384. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
- 385. I'll Walk Alone—Jule Styne/Sammy Cahn
- 386. I'm a Dreamer (Aren't We All)—Ray Henderson/Buddy DeSylva
- 387. I'm a Fool To Want You—Frank Sinatra/Jack Wolfe/Joel Herron
- 388. I'm All Smiles—Michael Leonard/Herbert Martin

- 389. I'm Beginning To Miss You—Irving Berlin
- 390. I'm Beginning To See the Light—Harry James/Duke Ellington/Johnny Hodges
- 391. I'm Coming Virginia—Donald Heywood/Will Marion Cook
- 392. I'm Confessin' That I Love You—Doc Daugherty/Al J. Neiberg/Ellis Reynolds
- 393. I'm Getting Sentimental Over You—George Bassman/Ned Washington
- 394. I'm Glad I Waited For You—Jule Styne/Sammy Cahn
- 395. I'm Glad There Is You—Jimmy Dorsey/Paul Madeira
- 396. I'm Gonna Laugh You Right Out Of My Life—Cy Coleman/Joseph A. McCarthy
- 397. I'm Gonna Lock My Heart—Jimmy Eaton/Terry Shand
- 398. I'm Gonna Love That Guy—Frances Ash
- 399. I'm Gonna Sit Right Down and Write Myself a Letter—Fred E. Ahlert/Joe Young
- 400. I'm In Love Again—Cy Coleman/Peggy Lee
- 401. I'm In the Mood For Love—Jimmy McHugh/Dorothy Fields
- 402. I'm Just a Lucky So-And-So—Duke Ellington/Mack David
- 403. I'm Making Believe It's You—James V. Monaco/Mack Gordon
- 404. I'm Old Fashioned—Jerome Kern/Johnny Mercer
- 405. I'm Playing With Fire—Irving Berlin
- 406. I'm Putting All My Eggs In One Basket—Irving Berlin
- 407. I'm Sitting On Top Of the World—Ray Henderson/Sam M. Lewis/Joe Young
- 408. I'm So In Love With You—Duke Ellington/Irving Mills
- 409. I'm Through With Love—Matt Malneck/Joseph Livingston/Gus Kahn
- 410. I'm Yours—Johnny Green/E.Y. Harburg
- 411. I've Found a New Baby—Jack Palmer/Spencer Williams
- 412. I've Got a Feeling I'm Falling—Fats Waller/Harry Link
- 413. I've Got a Pocketful Of Dreams—Johnny Burke/James Monaco
- 414. I've Got My Eyes On You—Cole Porter
- 415. I've Got My Fingers Crossed—Jimmy McHugh/Ted Koehler
- 416. I've Got My Love To Keep Me Warm—Irving Berlin
- 417. I've Got the World On a String—Harold Arlen/Ted Koehler
- 418. I've Got You Under My Skin—Cole Porter
- 419. I've Got Your Number—Cy Coleman/Carolyn Leigh
- 420. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
- 421. I've Heard That Song Before—Jule Styne/Sammy Cahn
- 422. I've Never Been In Love Before—Frank Loesser
- 423. I've Told Ev'ry Little Star—Jerome Kern/Oscar Hammerstein II
- 424. If Ever I Would Leave You—Frederick Loewe/Alan Jay Lerner
- 425. If I Could Be With You One Hour Tonight—James P. Johnson/Henry Creamer
- 426. If I Didn't Care—Jack Lawrence
- 427. If I Had My Way—James Kendis/Lou Klein
- 428. If I Had You—Jimmy Campbell/Reg Connelly
- 429. If I Knew Then—Dick Jurgens
- 430. If I Loved You—Richard Rodgers/Oscar Hammerstein II
- 431. If I Ruled the World—Cyril Ornadel/Leslie Bricusse
- 432. If I Should Lose You—Ralph Rainger/Leo Robin
- 433. If I Were a Bell—Frank Loesser

- 434. If It's the Last Thing I Do—Saul Chaplin/Sammy Cahn
- 435. If There Is Someone Lovelier Than You—Arthur Schwartz/Howard Dietz
- 436. If You Could See Me Now—Tadd Dameron/Carl Sigman
- 437. Ill Wind—Harold Arlen/Ted Koehler
- 438. Imagination—Jimmy Van Heusen/Johnny Burke
- 439. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
- 440. In Love In Vain—Jerome Kern/Leo Robin
- 441. In the Blue Of Evening—Alfonso A. D'Artega/Tom Adair
- 442. In the Still Of the Night—Cole Porter
- 443. In the Wee Small Hours Of the Morning—David Mann/Bob Hilliard
- 444. Incurably Romantic—James Van Heusen/Sammy Cahn
- 445. Indian Summer—Victor Herbert/Al Dubin
- 446. Indiana—James F. Hanley/Ballard MacDonald
- 447. Invitation—Bronislaw Kaper/Paul Francis Webster
- 448. Isn't It a Pity?—George Gershwin/Ira Gershwin
- 449. Isn't It Romantic?—Richard Rodgers/Lorenz Hart
- 450. It All Depends On You—Ray Henderson/B.G. DeSylva
- 451. It Amazes Me—Cy Coleman/Carolyn Leigh
- 452. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
- 453. It Doesn't Cost You Anything To Dream—Sigmund Romberg/Dorothy Fields
- 454. It Don't Mean a Thing—Duke Ellington/Irving Mills
- 455. It Had To Be You—Isham Jones/Gus Kahn
- 456. It Isn't Fair—Richard Himber/Frank Warshauer
- 457. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
- 458. It Never Entered My Mind—Richard Rodgers/Lorenz Hart
- 459. It Never Was You—Kurt Weill
- 460. It Only Happens When I Dance With You—Irving Berlin
- 461. It's a Blue World—Chet Forrest/Bob Wright
- 462. It's a Woman's World—Cyril Mockridge/Sammy Cahn
- 463. It's All Right With Me—Cole Porter
- 464. It's Always You—James Van Heusen/Johnny Burke
- 465. It's De-Lovely—Cole Porter
- 466. It's Easy To Remember—Richard Rodgers/Lorenz Hart
- 467. It's Got To Be Love—Richard Rodgers/Lorenz Hart
- 468. It's Magic—Jule Styne/Sammy Cahn
- 469. It's Not For Me To Say—Robert Allen/Al Stillman
- 470. It's Only a Paper Moon—Harold Arlen/E.Y. Harburg
- 471. It's the Same Old Dream—Jule Styne/Sammy Cahn
- 472. It's the Talk Of the Town—Jerry Livingston/Marty Symes/Al Neiburg
- 473. It's You Or No One—Jule Styne/Sammy Cahn
- 474. Ivy—Hoagy Carmichael
- 475. Jeepers Creepers—Harry Warren/Johnny Mercer
- 476. Jersey Bounce—Bobby Plater/Robert B. Wright
- 477. Jim—Ceasar James Petrillo/Edward Ross/Nelson Shawn
- 478. Jubilee—Hoagy Carmichael/Stanley Adams

479. Junk Man—Frank Loesser/Joseph Meyer
480. Just For You—Leo Robin/Harry Warren
481. Just Friends—John Klenner/Sam M. Lewis
482. Just In Time—Jule Styne/Betty Comden/Adolph Green
483. Just One More Chance—Arthur Johnston/Sam Coslow
484. Just One Of Those Things—Cole Porter
485. Just Squeeze Me—Duke Ellington/Les Gaines
486. Just You, Just Me—Jesse Greer/Raymond Klages
487. Keepin' Out Of Mischief Now—Fats Waller/Andy Razaf
488. Kind'a Lonesome—Hoagy Carmichael/Sam Coslow/Leo Robin
489. L-O-V-E—Bert Kaempfert/Milt Gabler
490. Lady Be Good—George Gershwin/Ira Gershwin
491. Lady In Blue—Duke Ellington/Irving Mills/Juan Tizol
492. Last Night When We Were Young—Harold Arlen/E.Y. Harburg
493. Laura—David Raksin/Johnny Mercer
494. Lazy Bones—Hoagy Carmichael/Johnny Mercer
495. Let Me Be the First To Know—Kirkland Leroy/Dinah Washington
496. Let Me Sing and I'm Happy—Irving Berlin
497. Let There Be Love—Lionel Rand/Ian Grant
498. Let There Be You—Dave Cavanaugh/Vicki Young
499. Let Yourself Go—Irving Berlin
500. Let's Call the Whole Thing Off—George Gershwin/Ira Gershwin
501. Let's Do It (Let's Fall In Love)—Cole Porter
502. Let's Face the Music and Dance—Irving Berlin
503. Let's Fall In Love—Harold Arlen/Ted Koehler
504. Let's Get Away From It All—Matt Dennis/Tom Adair
505. Let's Get Lost—Frank Loesser/Jimmy McHugh
506. Let's Have Another Cup O' Coffee—Irving Berlin
507. Let's Take a Walk Around the Block—Harold Arlen/E.Y. Harburg
508. Let's Take the Long Way Home—Harold Arlen/Johnny Mercer
509. Life Begins When You're In Love—Victor Schertzinger/Andrew Acquarulo
Ackers
510. Like a Straw In the Wind—Harold Arlen/Ted Koehler
511. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
512. Little Girl—Francis Henry/Madeline Hyde
513. Little Girl Blue—Richard Rodgers/Lorenz Hart
514. Little Man You've Had a Busy Day—Mabel Wayne/Al Hoffman/Maurice Sigler
515. Little Things Mean a Lot—Carl Stutz/Edith Lindeman
516. Little White Lies—Walter Donaldson
517. Liza—George Gershwin/Ira Gershwin
518. Long Ago and Far Away—Jerome Kern/Ira Gershwin
519. Long Before I Knew You—Jule Styne/Betty Comden
520. Look For the Silver Lining—Jerome Kern/Buddy DeSylva
521. Looking For a Boy—George Gershwin/Ira Gershwin
522. Lorelei—George Gershwin/Ira Gershwin

- 523. Lost In Meditation—Duke Ellington/Juan Tizol/Irving Mills
- 524. Lost In the Stars—Kurt Weill/Maxwell Anderson
- 525. Love For Sale—Cole Porter
- 526. Love Is a Many Splendored Thing—Sammy Fain/Paul Francis Webster
- 527. Love Is Here To Stay—George Gershwin/Ira Gershwin
- 528. Love Is Just Around the Corner—Lewis E. Gensler/Leo Robin
- 529. Love Is Sweeping the Country—George Gershwin/Ira Gershwin
- 530. Love Is the Sweetest Thing—Ray Noble
- 531. Love Isn't Born, It's Made—Frank Loesser/Arthur Schwartz
- 532. Love Letters—Victor Young/Edward Heyman
- 533. Love Me Or Leave Me—Walter Donaldson/Gus Kahn
- 534. Love Me Tonight—Richard Rodgers/Lorenz Hart
- 535. Love Walked In—George Gershwin/Ira Gershwin
- 536. Love You Madly—Duke Ellington/Luther L. Henderson, Jr.
- 537. Love (Your Spell Is Everywhere)—Edmund Goulding/Elsie Janis
- 538. Lovelier Than Ever—Frank Loesser
- 539. Lover—Richard Rodgers/Lorenz Hart
- 540. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
- 541. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
- 542. Lucky To Be Me—Leonard Bernstein/Betty Comden/Adolph Green
- 543. Lullaby Of Birdland—George Shearing/George David Weiss
- 544. Lullaby Of Broadway—Harry Warren/Al Dubin
- 545. Lullaby Of the Leaves—Bernice Petkere/Joe Young
- 546. Lulu's Back In Town—Harry Warren/Al Dubin
- 547. Lush Life—Billy Strayhorn
- 548. Mack the Knife—Kurt Weill/Mark Blitzstein
- 549. Mad About the Boy—Noel Coward
- 550. Make Believe—Jerome Kern/Oscar Hammerstein II
- 551. Make Someone Happy—Jule Styne/Betty Comden/Adolph Green
- 552. Makin' Whoopee!—Walter Donaldson/Gus Kahn
- 553. Manhattan—Richard Rodgers/Lorenz Hart
- 554. Manhattan Serenade—Louis Alter/Harold Adamson
- 555. Marie—Irving Berlin
- 556. Maybe It's Because I Love You Too Much—Irving Berlin
- 557. Maybe You'll Be There—Rube Bloom/Sammy Gallop
- 558. Mean To Me—Roy Turk/Fred E. Ahlert
- 559. Memories Of You—Eubie Blake/Andy Razaf
- 560. Memphis Blues—W.C. Handy
- 561. Memphis In June—Hoagy Carmichael/Paul Francis Webster
- 562. Midnight Sun—Johnny Mercer/Sonny Burke/Lionel Hampton
- 563. Mine—George Gershwin/Ira Gershwin
- 564. Miss Brown To You—Leo Robin/Richard A. Whiting/Ralph Rainger
- 565. Misty—Erroll Garner/Johnny Burke
- 566. Moments Like This—Burton Lane/Frank Loesser
- 567. Mona Lisa—Jay Livingston/Ray Evans

568. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
569. Moon and Sand—Alec Wilder/William Engvick
570. Moon Love—André Kostelanetz/Mack Davis
571. Moon River—Henry Mancini/Johnny Mercer
572. Moon Song—Arthur Johnson/Sam Coslow
573. Moonglow—Eddie De Lange/Will Hudson/Irving Mills
574. Moonlight Becomes You—Jimmy Van Heusen/Johnny Burke
575. Moonlight Cocktail—Kim Gannon/Lucky Roberts
576. Moonlight In Vermont—Karl Suessdorf/John Blackburn
577. Moonlight In Versailles—George Gershwin/Ira Gershwin
578. Moonlight Love—Domenico Savino
579. More Than I Should—Richard M. Everitt/Laurence Stith
580. More Than You Know—Vincent Youmans/William Rose
581. Most Gentlemen Don't Like Love—Cole Porter
582. Mountain Greenery—Richard Rodgers/Lorenz Hart
583. My Baby Just Cares For Me—Walter Donaldson/Gus Kahn
584. My Blue Heaven—Walter Donaldson/George Whiting
585. My Fair Lady—George Gershwin/Ira Gershwin
586. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
587. My Foolish Heart—Victor Young/Ned Washington
588. My Funny Valentine—Richard Rodgers/Lorenz Hart
589. My Gal Sal—Paul Dresser
590. My Heart Belongs To Daddy—Cole Porter
591. My Heart Stood Still—Richard Rodgers/Lorenz Hart
592. My Honey's Lovin' Arms—Joseph Meyer/Herman Ruby
593. My Ideal—Richard A. Whiting/Leo Robin
594. My Kinda Love—Louis Alter/Jo Trent
595. My Lady—George Gershwin/Ira Gershwin
596. My Last Affair—Haven S. Johnson
597. My Man's Gone Now—George Gershwin/DuBose Heyward/Ira Gershwin
598. My Monday Date—Earl Hines/Sid Robin
599. My Mother Would Love You—Cole Porter
600. My Old Flame—Sam Coslow/Arthur Johnston
601. My One and Only (What Am I Gonna Do)—George Gershwin/Ira Gershwin
602. My One and Only Love—Guy Wood/Robert Mellin
603. My Reverie—Larry Clinton/Bea Wain
604. My Romance—Richard Rodgers/Lorenz Hart
605. My Shining Hour—Harold Arlen/Johnny Mercer
606. My Ship—Kurt Weill/Ira Gershwin
607. My Silent Love—Dana Suesse/Edward Heyman
608. My Sweet—Peter Mendoza
609. Namely You—G. De Paul/Johnny Mercer
610. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
611. Nashville Nightingale—George Gershwin/Ira Gershwin
612. Nature Boy—Eden Ahbez

613. Necessity—Burton Lane/E.Y. Harburg
614. Never Let Me Go—Jay Livingston/Ray Evans
615. Never Never Land—Jule Styne/Betty Comden
616. Never Will I Marry—Frank Loesser
617. Nevertheless—Harry Ruby/Bert Kalmar
618. Nice 'n' Easy—Lew Spence/Alan Bergman
619. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
620. Night and Day—Cole Porter
621. No Moon At All—Dave Mann/Reed Evans
622. No Other Love—Richard Rodgers/Oscar Hammerstein II
623. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
624. Nobody's Heart—Richard Rodgers/Lorenz Hart
625. Now That You're Gone—Ted Fiorito/Gus Kahn
626. Of Thee I Sing—George Gershwin/Ira Gershwin
627. Oh! Look At Me Now—Joe Bushkin/John DeVries
628. Oh! You Crazy Moon—Jimmy Van Heusen/Johnny Burke
629. Ol' Man River—Jerome Kern/Oscar Hammerstein II
630. (Ol') Rockin' Chair—Hoagy Carmichael
631. Old Devil Moon—Burton Lane/E.Y. Harburg
632. Old Folks—Willard Robison/Dedette Lee Hill
633. Old Man Moon—Hoagy Carmichael
634. Old Music Master—Hoagy Carmichael/Johnny Mercer
635. On a Clear Day You Can See Forever—Burton Lane/Alan Jay Lerner
636. On a Slow Boat To China—Frank Loesser
637. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
638. On the Sentimental Side—Johnny Burke/James Monaco
639. (On the) Street Of Dreams—Victor Young/Sam F. Lewis
640. On the Street Where You Live—Frederick Loewe/Alan Jay Lerner
641. On the Sunny Side Of the Street—Jimmy McHugh/Dorothy Fields
642. Once In a While—Michael Edwards/Bud Green
643. Once In Love With Amy—Frank Loesser
644. Once You Lose Your Heart—Noel Gay
645. Only the Lonely—James Van Heusen/Sammy Cahn
646. Only Trust Your Heart—Sammy Cahn/Benny Carter
647. Open Country—Bob Brookmeyer/Jane Feather
648. Out Of This World—Harold Arlen/Johnny Mercer
649. Over the Rainbow—Harold Arlen/E.Y. Harburg
650. P.S. I Love You—Gordon Jenkins
651. Pennies From Heaven—Arthur Johnson/John Burke
652. Penthouse Serenade—Val Burton/Will Jason
653. People—Jule Styne/Bob Merrill
654. People Will Say We're In Love—Richard Rodgers/Oscar Hammerstein II
655. Perdido—Duke Ellington/Juan Tizol
656. Personality—Johnny Mercer
657. Pick Yourself Up—Jerome Kern/Dorothy Fields

- 658. Please Be Kind—Saul Chaplin/Sammy Cahn
- 659. Please Don't Talk About Me When I'm Gone—Sidney Clare/Sam H. Stept/
Bee Palmer
- 660. Please Forgive Me—Duke Ellington/Irving Mills/Irving Gordon
- 661. Please Send Me Someone To Love—Percy Mayfield
- 662. Pocketful Of Miracles—James Van Heusen/Sammy Cahn
- 663. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
- 664. Poor Butterfly—Raymond Hubbell/John L. Golden
- 665. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
- 666. Prisoner Of Love—Russ Columbo/Leo Robin
- 667. Put On a Happy face—Charles Strouse/Lee Adams
- 668. Puttin' On the Ritz—Irving Berlin
- 669. Rain On the Roof—Ann Ronnell
- 670. Red Sails In the Sunset—Hugh Williams/Jimmy Kennedy
- 671. Remember—Irving Berlin
- 672. Remind Me—Jerome Kern/Dorothy Fields
- 673. Rhythm In My Nursery Rhymes—Jimmie Lunceford/Sammy Cahn
- 674. Romance In the Dark—Sam Coslow
- 675. Rose Of Washington Square—James Hanley/Ballard MacDonald
- 676. Rose Room—Art Hickman/Harry Williams
- 677. Roses Of Picardy—Haydn Wood/Fred E. Weatherly
- 678. Roses Of Yesterday—Irving Berlin
- 679. Rosetta—Earl Hines/Henri Wood
- 680. Royal Garden Blues—Clarence and Spencer Williams
- 681. Ruby—Mitchell Parish/Heinz Roemheld
- 682. Runnin' Wild—A.H. Gibbs/Joe Grey/Leo Wood
- 683. Russian Lullaby—Irving Berlin
- 684. 'S Wonderful—George Gershwin/Ira Gershwin
- 685. San—Walther Michels/Lindsay McPhail
- 686. Satin Doll—Duke Ellington/Billy Strayhorn
- 687. Saturday Night Is the Loneliest Night Of the Week—Jule Styne/Sammy Cahn
- 688. Say It Isn't So—Irving Berlin
- 689. Say It Over and Over Again—Frank Loesser/Jimmy McHugh
- 690. Say It With Music—Irving Berlin
- 691. Secret Love—Sammy Fain/Paul Webster
- 692. Sentimental Journey—Bud Green/Lew Brown/Ben Homer
- 693. Sentimental Me—Richard Rodgers/Lorenz Hart
- 694. September In the Rain—Harry Warren/Al Dubin
- 695. September Song—Kurt Weill/Maxwell Anderson
- 696. Serenade In Blue—Harry Warren/Mack Gordon
- 697. Shaking the Blues Away—Irving Berlin
- 698. Shall We Dance—George Gershwin/Ira Gershwin
- 699. Shine—Ford Dabney/Cecil Mack/Lew Brown
- 700. Should I Tell You I Love You—Cole Porter
- 701. Since I Feel For You—Buddy Johnson

- 702. Sing For Your Supper—Richard Rodgers/Lorenz Hart
- 703. Singin' the Blues Till My Daddy Comes Home—Con Conrad/Sam Lewis
- 704. Skylark—Hoagy Carmichael/Johnny Mercer
- 705. Slap That Bass—George Gershwin/Ira Gershwin
- 706. Slow Hot Wind—Henry Mancini/Norman Gimbel
- 707. Slumming On Park Avenue—Irving Berlin
- 708. Small Fry—Hoagy Carmichael/Frank Loesser
- 709. Small Talk—Richard Adler/Jerry Ross
- 710. Small World—Jule Styne/Stephen Sondheim
- 711. Smile—Charles Chaplin
- 712. Smoke Gets In Your Eyes—Jerome Kern/Otto Harbach
- 713. So In Love (Am I)—Cole Porter
- 714. So Long, Big Time—Harold Arlen/Dory Langdon
- 715. So Near and Yet So Far—Cole Porter
- 716. Social Call—Gigi Gryce/Jon Hendricks
- 717. Soft Summer Breeze—Eddie Heywood
- 718. Softly As I Leave You—A. deVita/Hal Shaper
- 719. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
- 720. Solitude—Duke Ellington/Irving Mills/Eddie DeLange
- 721. Some Of These Days—Shelton Brooks
- 722. Some Other Spring—Irene Kitchings/Arthur Herzog Jr.
- 723. Some Other Time—Leonard Bernstein/Betty Comden/Adolph Green
- 724. Somebody Loves Me—George Gershwin/B.G. DeSylva
- 725. Somebody, Somewhere—Frank Loesser
- 726. Someday My Prince Will Come—Frank Churchill/Larry Morey
- 727. Someday (You'll Want Me To Want You)—Jimmie Hodges
- 728. Someday, Sweetheart—John and Red Spikes
- 729. Someday, You'll Be Sorry—Louis Armstrong
- 730. Someone Nice Like You—Anthony Newley/Leslie Bricusse
- 731. Someone To Watch Over Me—George Gershwin/Ira Gershwin
- 732. Something I Dreamed Last Night—Sammy Fain/Herbert Magidson/Jack Yellen
- 733. Something To Live For—Duke Ellington/Billy Strayhorn
- 734. Something Wonderful—Richard Rodgers/Oscar Hammerstein II
- 735. Something's Gotta Give—Johnny Mercer
- 736. Sometimes I'm Happy—Irving Caesar
- 737. Somewhere Along the Way—Kurt Adams/Sammy Gallop
- 738. Sonny Boy—Ray Henderson/Al Jolson/B. DeSylva
- 739. Soon—George Gershwin/Ira Gershwin
- 740. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
- 741. Speak Low—Kurt Weill/Ogden Nash
- 742. Spreadin' Rhythm Around—Ted Koehler/Jimmy McHugh
- 743. Spring Can Really Hang You Up the Most—Tommy Wolf/Fran Landesman
- 744. Spring Is Here—Richard Rodgers/Lorenz Hart
- 745. Spring Will Be a Little Late This Year—Frank Loesser
- 746. Squeeze Me—Fats Waller/Clarence Williams

- 747. St. Louis Blues—W.C. Handy
- 748. Stairway To the Stars—Matt Malneck/Mitchell Parish
- 749. Star Dust—Hoagy Carmichael/Mitchell Parish
- 750. Star Eyes—Don Raye/Gene dePaul
- 751. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
- 752. Stella By Starlight—Victor Young/Ned Washington
- 753. Stiff Upper Lip—George Gershwin/Ira Gershwin
- 754. Stompin' At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
- 755. Stormy Weather—Harold Arlen/Ted Koehler
- 756. Straight Down the Middle—James Van Heusen/Sammy Cahn
- 757. Stranger In Paradise—George Forrest/Robert Wright
- 758. Suddenly It's Spring—Jimmy Van Heusen/Johnny Burke
- 759. Sugar—Maceo Pinkard/Edna Alexander
- 760. Summer Night—Harry Warren/Al Dubin
- 761. Summer Wind—Henry Mayer/Johnny Mercer
- 762. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
- 763. Sun Showers—Arthur Freed/Nacio Herb Brown
- 764. Sunday—Jule Styne/Chester Cohn
- 765. Supper Time—Irving Berlin
- 766. Sure Thing—Jerome Kern/Ira Gershwin
- 767. Swanee—George Gershwin/Irving Caesar
- 768. Sweet and Low-Down—George Gershwin/Ira Gershwin
- 769. Sweet and Lovely—Harry Tobias/Gus Arnheim
- 770. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
- 771. Sweet Lorraine—Cliff Burwell/Mitchell Parish
- 772. Sweet Sue, Just You—Victor Young/Will J. Harris
- 773. 'Tain't Nobody's Business If I Do—Porter Granger/Everett Robins
- 774. 'Tain't What You Do—Sy Oliver/James Young
- 775. Take the "A" Train—Duke Ellington/Billy Strayhorn
- 776. Taking a Chance On Love—Vernon Duke/John La Touche
- 777. Tangerine—Victor Schertzinger/Johnny Mercer
- 778. Tea For Two—Vincent Youmans/Irving Caesar
- 779. Teach Me Tonight—Gene DePaul/Sammy Cahn
- 780. Tenderly—Walter Gross/Jack Lawrence
- 781. Thanks—Arthur Johnson/Sam Coslow
- 782. Thanks For the Memory—Ralph Rainger/Leo Robin
- 783. That Certain Feeling—George Gershwin/Ira Gershwin
- 784. That Great Come and Get It Day—Burton Lane/E.Y. Harburg
- 785. That Old Feeling—Sammy Fain/Lew Brown
- 786. That Sunday (That Summer)—Joe Sherman/George David Weiss
- 787. That's All—Bob Haymes/Alan Brandt
- 788. That's Life I Guess—Peter DeRose/Lewis
- 789. The Ballad Of the Sad Young Men—Tommy Wolf/Fran Landsman
- 790. The Best Of Everything—Alfred Newman/Sammy Cahn
- 791. The Best Thing For You—Irving Berlin

- 792. The Birth Of the Blues—Ray Henderson/Buddy G. DeSylva
- 793. The Brooklyn Bridge—Jule Styne/Sammy Cahn
- 794. The Brown Skin Gal In the Calico Gown—Duke Ellington/Paul Webster
- 795. The Charleston—James P. Johnson
- 796. The Charm Of You—Jule Styne/Sammy Cahn
- 797. The Continental—Con Conrad/Herb Magidson
- 798. The End Of a Love Affair—Edward C. Redding
- 799. The Folks Who Live On the Hill—Jerome Kern/Oscar Hammerstein II
- 800. The Girl Friend—Richard Rodgers/Lorenz Hart
- 801. The Glory Of Love—Billy Hill
- 802. The Good Life—Jack Reardon/Sacha Distel
- 803. The Impatient Years—James Van Heusen/Sammy Cahn
- 804. The Joint Is Jumpin'—Fats Waller/Andy Razaf
- 805. The Lady Is a Tramp—Richard Rodgers/Lorenz Hart
- 806. The Lady's In Love With You—Frank Loesser/Burton Lane
- 807. The Lamp Is Low—Peter DeRose/Bert Shefter/Mitchell Parish
- 808. The Love I Long For—Vernon Duke/Howard Dietz
- 809. The Man I Love—George Gershwin/Ira Gershwin
- 810. The Man That Got Away—Harold Arlen/Ira Gershwin
- 811. The Masquerade Is Over—Allie Wrubel/Herb Magidson
- 812. The Meaning Of the Blues—Bobby Worth/Bobby Troup
- 813. The Mood That I'm In—Al Sherman/Abner Gordon
- 814. The More I See You—Harry Warren/Mack Gordon
- 815. The Most Beautiful Girl In the World—Richard Rodgers/Lorenz Hart
- 816. The Nearness Of You—Hoagy Carmichael/Ned Washington
- 817. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
- 818. The Night We Called It a Day—Tom Adair/Matt Dennis
- 819. The Party's Over—Jule Styne/Betty Comden/Adolph Green
- 820. The Second Time Around—James Van Heusen/Sammy Cahn
- 821. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
- 822. The Sheik Of Araby—Ted Snyder
- 823. The Song Is Ended—Irving Berlin
- 824. The Song Is You—Jerome Kern/Oscar Hammerstein II
- 825. The Summer Knows—Michel Legrand/Alan Bergman
- 826. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
- 827. The Tender Trap—James Van Heusen/Sammy Cahn
- 828. The Things We Did Last Summer—Jule Styne/Sammy Cahn
- 829. The Touch Of Your Lips—Ray Noble
- 830. The Very Thought Of You—Ray Noble
- 831. The Way You Look Tonight—Jerome Kern/Dorothy Fields
- 832. The Wonder Of You—Duke Ellington/Johnny Hodges
- 833. Them There Eyes—Maceo Pinkard/William Tracy/Doris Tauber
- 834. Then I'll Be Tired Of You—Arthur Schwartz/E.Y. Harburg
- 835. Then You've Never Been Blue—Victor Young/Ted Fiorito
- 836. There Are Such Things—Stanley Adams/Johnny Mercer

837. There Goes My Heart—Benny Davis/Abner Silver
838. There Goes That Song Again—Jule Styne/Sammy Cahn
839. There I Go Dreaming Again—Ray Henderson/Lew Brown
840. There Is No Greater Love—Isham Jones/Marty Symes
841. There Will Be Some Changes Made—Benton Overstreet/Billy Higgins
842. There Will Never Be Another You—Harry Warren/Mack Gordon
843. There, I've Said It Again—Redd Evans/David Mann
844. There's a Small Hotel—Richard Rodgers/Lorenz Hart
845. There's No You—Hal Hopper/Tom Adair
846. These Foolish Things—Jack Strachey/Harry Link/Holt Marvell
847. They All Laughed—George Gershwin/Ira Gershwin
848. They Can't Take That Away From Me—George Gershwin/Ira Gershwin
849. They Didn't Believe Me—Jerome Kern/Herbert Reynolds
850. They Say It's Wonderful—Irving Berlin
851. Things Are Looking Up—George Gershwin/Ira Gershwin
852. Thinking Of You—Harry Ruby/Bert Kalmar
853. This Can't Be Love—Richard Rodgers/Lorenz Hart
854. This Funny World—Richard Rodgers/Oscar Hammerstein II
855. This Heart Of Mine—Harry Warren/Arthur Freed
856. This Is Always—Harry Warren/Mack Gordon
857. This Is New—Kurt Weill/Ira Gershwin
858. This Love Of Mine—Sol Parker/Frank Sinatra
859. This Nearly Was Mine—Richard Rodgers/Oscar Hammerstein II
860. This Time the Dream's On Me—Harold Arlen/Johnny Mercer
861. This Year's Kisses—Irving Berlin
862. Thoroughly Modern Millie—James Van Heusen/Sammy Cahn
863. Thou Swell—Richard Rodgers/Lorenz Hart
864. Three Coins In the Fountain—Jule Style/Sammy Cahn
865. Three Little Words—Harry Ruby/Bert Kalmar
866. Till There Was You—Meredith Wilson
867. Time After Time—Jule Styne/Sammy Cahn
868. Time On My Hands—Vincent Youmans/Harold Adamson
869. Tin Roof Blues—Paul Mares/Ben Pollack
870. 'Tis Autumn—Henry Nemo
871. Tishomingo Blues—Spencer Williams
872. To Each His Own—Jay Livingston/Ray Evans
873. To Keep My Love Alive—Richard Rodgers/Lorenz Hart
874. To Love and Be Loved—James Van Heusen/Sammy Cahn
875. Together Whenever We Go—Stephen Sondheim/Jule Styne
876. Too Close For Comfort—George Weiss/Larry Holofcener/Jerry Bock
877. Too Late Now—Burton Lane/Allan Jay Lerner
878. Too Marvelous For Words—Richard A. Whiting/Johnny Mercer
879. Too Young To Go Steadily—Harold Adamson/Jimmy McHugh
880. Trav'lin' Light—Jimmy Mundy/Johnny Mercer
881. Trouble Is a Man—Alec Wilder

- 882. Tuxedo Junction—Erskine Hawkins/Buddy Feyne
- 883. Twilight Time—Morty Nevins/Buck Ram
- 884. Twilight World—Marian McPartland/Johnny Mercer
- 885. Two For the Road—Henry Mancini/Leslie Bricusse
- 886. Two Sleepy People—Hoagy Carmichael/Frank Loesser
- 887. Undecided—Charlie Shavers/Sid Robin
- 888. Under a Blanket Of Blue—Jerry Livingston/Marty Symes
- 889. Unforgettable—Irving Gorgon
- 890. Until the Real Thing Comes Along—Mann Holiner/Alberta Nichols/Sammy Cahn
- 891. (Up a) Lazy River—Hoagy Carmichael/Sidney Arodin
- 892. Up With the Lark—Jerome Kern/Leo Robin
- 893. Violets For Your Furs—Matt Dennis/Tom Adair
- 894. Wait Till You See Her—Richard Rodgers/Lorenz Hart
- 895. Waiting For the Sun To Come Out—George Gershwin/Ira Gershwin
- 896. Walkin' My Baby Back Home—Fred Ahlert/Roy Turk
- 897. Walking Happy—James Van Heusen/Sammy Cahn
- 898. Warm Valley—Duke Ellington/Bob Russell
- 899. Was That the Human Thing To Do?—Victor Young/Sammy Fain
- 900. Watch What Happens—Michel Legrand/Norman Gimbel
- 901. Way Down Yonder In New Orleans—Henry Creamer/John Turner Layton
- 902. We Kiss In a Shadow—Richard Rodgers/Oscar Hammerstein II
- 903. We Mustn't Say Goodbye—James Monaco/Al Dubin
- 904. We'll Be Together Again—Carl Fischer/Frankie Laine
- 905. We'll Go Away Together—Kurt Weill
- 906. What a Difference a Day Made—Maria Grever/Stanley Adams
- 907. What Am I To Do?—Cole Porter
- 908. What Can I Say After I'm Sorry—Walter Donaldson/Abe Lyman
- 909. What Did I Have That I Don't Have?—Burton Lane/Allan Jay Lerner
- 910. What Good Would the Moon Be?—Kurt Weill/Langston Hughes
- 911. What Is There To Say?—Vernon Duke/E.Y. Harburg
- 912. What Is This Thing Called Love?—Cole Porter
- 913. What Kind Of Fool Am I?—Anthony Newley/Leslie Bricusse
- 914. What'll I Do?—Irving Berlin
- 915. What's Good About Goodbye?—Harold Arlen/Leo Robin
- 916. What's New?—Bob Haggart/Johnny Burke
- 917. When Did I Fall In Love—Jerry Bock/Sheldon Harnick
- 918. When I Fall In Love—Victor Young/Edward Heyman
- 919. When I Get Low I Get High—Marion Sunshine
- 920. When I Grow Too Old To Dream—Sigmund Romberg/Oscar Hammerstein II
- 921. When I Lost You—Irving Berlin
- 922. When In Rome—Cy Coleman/Carolyn Leigh
- 923. When the Lights Are Low—Benny Carter/Spencer Williams
- 924. When Somebody Thinks You're Wonderful—Harry Woods
- 925. When Sunny Gets Blue—Marvin Fisher/Jack Segal

- 926. When the Sun Comes Out—Harold Arlen/Ted Koehler
- 927. When the Wind Blows South—Harold Arlen/E.Y. Harburg
- 928. When You're Smiling—Larry Shay/Mark Fisher
- 929. When Your Lover Has Gone—E.A. Swan
- 930. Where Are You?—Jimmy McHugh/Harold Adamson
- 931. (Where Are You) Now That I Need You—Frank Loesser
- 932. Where Do I Go From Here?—Jerry Block/Sheldon Harnick
- 933. Where Is Love?—Lionel Bart
- 934. Where Or When—Richard Rodgers/Lorenz Hart
- 935. Where's That Rainbow?—Richard Rodgers/Lorenz Hart
- 936. While We Were Young—Alec Wilder
- 937. Whispering—Vincent Rose/John Schonberger/Richard Coburn
- 938. Who Are You?—Richard Rodgers/Lorenz Hart
- 939. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
- 940. Who Cares?—George Gershwin/Ira Gershwin
- 941. Who's Sorry Now?—Ted Snyder/Bert Kalmar/Harry Ruby
- 942. Why Can't I?—Richard Rodgers/Lorenz Hart
- 943. Why Can't You Behave?—Cole Porter
- 944. Why Did I Choose You?—Michael Leonard/Herbert Martin
- 945. Why Do I Love You?—George Gershwin/Ira Gershwin
- 946. Why Try To Change Me Now?—Cy Coleman/Joseph McCarthy
- 947. Why Was I Born?—Jerome Kern/Oscar Hammerstein II
- 948. Wild Is the Wind—Dmitri Tiomkin/Ned Washington
- 949. Will You Still Be Mine?—Matt Dennis/Tom Adair
- 950. Willow Weep For Me—Ann Ronell
- 951. Witchcraft—Cy Coleman/Carolyn Leigh
- 952. With a Song In My Heart—Richard Rodgers/Lorenz Hart
- 953. Without a Song—Vincent Youmans/William Rose/Edward Eliscu
- 954. Wonder Why—Nicholas Brodsky/Sammy Cahn
- 955. Would I Love You—Harold Spina/Bob Russell
- 956. Wouldn't It Be Lovely?—Frederick Loewe/Alan Jay Lerner
- 957. Wrap Your Troubles In Dreams—Harry Barris/Ted Koehler/Billy Moll
- 958. Yesterdays—Jerome Kern/Otto Harbach
- 959. You and the Night and the Music—Arthur Schwartz/Howard Dietz
- 960. You Are Beautiful—Richard Rodgers/Oscar Hammerstein II
- 961. You Are Too Beautiful—Richard Rodgers/Lorenz Hart
- 962. You Brought a New Kind Of Love To Me—Sammy Fain/Irving Kahal
- 963. You Call It Madness—Paul Gregory/Russ Columbo/Gladys DuBois
- 964. (You Came Along From) Out Of Nowhere—Johnny Green/Edward Heyman
- 965. You Can Depend On Me—Earl Hines/Louis Dunlap
- 966. You Do Something To Me—Cole Porter
- 967. You Don't Know What Love Is—Gene DePaul/Don Raye
- 968. You Don't Remind Me—Cole Porter
- 969. You Go To My Head—J. Fred Coots/Haven Gillespie
- 970. You Hit the Spot—Harry Revel/Mack Gordon

- 971. You Keep Coming Back Like a Song—Irving Berlin
- 972. You Make Me Feel So Young—Josef Myrow/Mack Gordon
- 973. You Must Believe In Spring—Michel Legrand/Marilyn Bergman
- 974. You Stepped Out Of a Dream—Nacio Herb Brown/Gus Kahn
- 975. You Took Advantage Of Me—Richard Rodgers/Lorenz Hart
- 976. You Turned the Tables On Me—Louis Alter/Sidney D. Mitchell
- 977. You Were Never Lovelier—Jerome Kern/Johnny Mercer
- 978. You'd Be So Nice To Come Home To—Cole Porter
- 979. You'll Never Know—Harry Warren/Mack Gordon
- 980. You're All the World To Me—Burton Lane/Allan Jay Lerner
- 981. You're Driving Me Crazy!—Walter Donaldson
- 982. You're Getting To Be a Habit With Me—Harry Warren/Al Dubin
- 983. You're My Everything—Harry Warren/Mort Dixon/Joe Young
- 984. You're My Girl—Jule Styne/Sammy Cahn
- 985. You're My Thrill—Jay Gorney/Sidney Clare
- 986. You're Nearer—Richard Rodgers/Lorenz Hart
- 987. You're Nobody 'Til Somebody Loves You—Jams Cavanaugh/Russ Morgan
- 988. You're Not the Kind—Will Hudson/Irving Mills
- 989. You're Sensational—Cole Porter
- 990. You're the Cream In My Coffee—Ray Henderson/B.G. DeSylva
- 991. You're the Cure For What Ails Me—Harold Arlen/E.Y. Harburg
- 992. You're the Top—Cole Porter
- 993. You've Changed—Carl Fisher/Bill Carey
- 994. You've Come Home—Cy Coleman/Carolyn Leigh
- 995. You've Got What Gets Me—George Gershwin/Ira Gershwin
- 996. Young and Foolish—Albert Hague/Arnold B. Horwitt
- 997. Young At Heart—Johnny Richards/Carolyn Leigh
- 998. Young Love—Erroll Garner
- 999. Younger Than Springtime—Richard Rodgers/Oscar Hammerstein II

Appendix H

200 Essential Standard Tunes That You Should Know

1. A Foggy Day—George Gershwin/Ira Gershwin
2. A Weaver Of Dreams—Victor Young/Jack Elliott
3. After You've Gone—Turner Layton/Henry Creamer
4. Ain't Misbehavin'—Fats Waller/Andy Razaf
5. All Of Me—Gerald Marks/Seymour Simons
6. All Of You—Cole Porter
7. All the Things You Are—Jerome Kern/Oscar Hammerstein II
8. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
9. Alone Together—Arthur Schwartz/Howard Dietz
10. Angel Eyes—Matt Dennis/Earl Brent
11. April In Paris—Vernon Duke/E.Y. Harburg
12. Autumn In New York—Vernon Duke
13. Autumn Leaves—Joseph Kosma/Johnny Mercer
14. Basin Street Blues—Spencer Williams
15. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
16. Blame It On My Youth—Oscar Levant/Edward Heyman
17. Body and Soul—Johnny Green/Edward Heyman
18. But Beautiful—Jimmy Van Heusen/Johnny Burke
19. But Not For Me—George Gershwin/Ira Gershwin
20. Bye Bye Blackbird—Ray Henderson/Mort Dixon
21. Caravan—Juan Tizol/Duke Ellington
22. Cherokee—Ray Noble
23. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
24. Dancing In the Dark—Arthur Schwartz/Howard Dietz
25. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
26. Darn That Dream—Jimmy Van Heusen/Eddie DeLange
27. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
28. Days Of Wine and Roses—Henry Mancini/Johnny Mercer
29. Do Nothin' Till You Hear From Me—Duke Ellington/Bob Russell
30. Don't Blame Me—Jimmy McHugh/Dorothy Fields

31. Don't Get Around Much Anymore—Duke Ellington/Bob Russell
32. Dream Dancing—Cole Porter
33. East Of the Sun and West Of the Moon—Brooks Bowman
34. Easy Living—Ralph Rainger/Leo Robin
35. Easy To Love—Cole Porter
36. Embraceable You—George Gershwin/Ira Gershwin
37. Emily—Johnny Mandel/Johnny Mercer
38. Ev'ry Time We Say Goodbye—Cole Porter
39. Everything Happens To Me—Matt Dennis/Tom Adair
40. Everything I Love—Cole Porter
41. Exactly Like You—Jimmy McHugh/Dorothy Fields
42. Falling In Love With Love—Richard Rodgers/Lorenz Hart
43. Fly Me To the Moon—Bart Howard
44. For All We Know—J. Fred Coots/Sam Lewis
45. From This Moment On—Cole Porter
46. Georgia On My Mind—Hoagy Carmichael/Stuart Gorrell
47. Get Out Of Town—Cole Porter
48. God Bless the Child—Billie Holiday/Arthur Herzog Jr.
49. Gone With the Wind—Allie Wrubel/Herb Magidson
50. Haunted Heart—John Green/Howard Dietz
51. Have You Met Miss Jones?—Richard Rodgers/Lorenz Hart
52. Heart and Soul—Hoagy Carmichael/Frank Loesser
53. Here's That Rainy Day—Jimmy Van Heusen/Johnny Burke
54. Honeysuckle Rose—Fats Waller/Andy Razaf
55. How About You?—Burton Lane/Ralph Freed
56. How Deep Is the Ocean?—Irving Berlin
57. How High the Moon—Morgan Lewis/Nancy Hamilton
58. How Long Has This Been Going On?—George Gershwin/Ira Gershwin
59. I Can't Get Started With You—Vernon Duke/Ira Gershwin
60. I Concentrate On You—Cole Porter
61. I Could Write a Book—Richard Rodgers/Lorenz Hart
62. I Didn't Know What Time It Was—Richard Rodgers/Lorenz Hart
63. I Don't Stand a Ghost Of a Chance—Victor Young/Ned Washington
64. I Fall In Love Too Easily—Jule Styne/Sammy Cahn
65. I Get a Kick Out Of You—Cole Porter
66. I Got It Bad—Duke Ellington/Paul Webster
67. I Got Rhythm—George Gershwin/Ira Gershwin
68. I Hear a Rhapsody—Dick Gasparre/Jack Baker/George Frajos
69. I Love You—Cole Porter
70. I Loves You Porgy—George Gershwin/DuBose Heyward/Ira Gershwin
71. I Never Knew—Ted Fiorito/Gus Kahn
72. I Remember You—Victor Schertzinger/Johnny Mercer
73. I Should Care—Paul Weston/Axel Stordahl/Sammy Cahn
74. I Thought About You—Jimmy Van Heusen/Johnny Mercer
75. I'll Be Around—Alec Wilder

76. I'll Be Seeing You—Sammy Fain/Irving Kahal
77. I'll Remember April—Don Raye/Gene De Paul/Pat Johnson
78. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
79. I'm Getting Sentimental Over You—George Bassman/Ned Washington
80. I'm Old Fashioned—Jerome Kern/Johnny Mercer
81. I've Got the World On a String—Harold Arlen/Ted Koehler
82. I've Got You Under My Skin—Cole Porter
83. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
84. I've Never Been In Love Before—Frank Loesser
85. If I Should Lose You—Ralph Rainger/Leo Robin
86. If I Were a Bell—Frank Loesser
87. If You Could See Me Now—Tadd Dameron/Carl Sigman
88. Imagination—Jimmy Van Heusen/Johnny Burke
89. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
90. In the Wee Small Hours Of the Morning—David Mann/Bob Hillard
91. Indiana—James F. Hanley/Ballard MacDonald
92. Invitation—Bronislaw Kaper/Paul Francis Webster
93. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
94. It Don't Mean a Thing—Duke Ellington/Irving Mills
95. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
96. It's All Right With Me—Cole Porter
97. It's You Or No One—July Styne/Sammy Cahn
98. Just Friends—John Klenner/Sam M. Lewis
99. Just In Time—Jule Styne/Betty Comden/Adolph Green
100. Just One Of Those Things—Cole Porter
101. Lady Be Good—George Gershwin/Ira Gershwin
102. Laura—David Raksin/Johnny Mercer
103. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
104. Long Ago and Far Away—Jerome Kern/Ira Gershwin
105. Love For Sale—Cole Porter
106. Love Is Here To Stay—George Gershwin/Ira Gershwin
107. Lover—Richard Rodgers/Lorenz Hart
108. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
109. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
110. Lush Life—Billy Strayhorn
111. Mean To Me—Roy Turk/Fred E. Ahlert
112. Memories Of You—Eubie Blake/Andy Razaf
113. Misty—Erroll Garner/Johnny Burke
114. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
115. Moonlight In Vermont—Karl Suessdorf/John Blackburn
116. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
117. My Foolish Heart—Victor Young/Ned Washington
118. My Funny Valentine—Richard Rodgers/Lorenz Hart
119. My Heart Stood Still—Richard Rodgers/Lorenz Hart
120. My Ideal—Richard A. Whiting/Leo Robin

121. My Old Flame—Sam Coslow/Arthur Johnston
122. My One and Only Love—Guy Wood/Robert Mellin
123. My Romance—Richard Rodgers/Lorenz Hart
124. My Shining Hour—Harold Arlen/Johnny Mercer
125. My Ship—Kurt Weill/Ira Gershwin
126. Namely You—Gene De Paul/Johnny Mercer
127. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
128. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
129. Night and Day—Cole Porter
130. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
131. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
132. Over the Rainbow—Harold Arlen/E.Y. Harburg
133. Pennies From Heaven—Arthur Johnson/John Burke
134. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
135. Poor Butterfly—Raymond Hubbell/John L. Golden
136. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
137. Remember—Irving Berlin
138. Secret Love—Sammy Fain/Paul Webster
139. September Song—Kurt Weill/Maxwell Anderson
140. Skylark—Hoagy Carmichael/Johnny Mercer
141. So In Love (Am I)—Cole Porter
142. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
143. Someday My Prince Will Come—Frank Churchill/Larry Morey
144. Somebody Loves Me—George Gershwin/Ira Gershwin
145. Someone To Watch Over Me—George Gershwin/Ira Gershwin
146. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
147. Speak Low—Kurt Weill/Ogden Nash
148. Spring Is Here—Richard Rodgers/Lorenz Hart
149. St. Louis Blues—W.C. Handy
150. Star Dust—Hoagy Carmichael/Mitchell Parish
151. Star Eyes—Don Raye/Gene dePaul
152. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
153. Stella By Starlight—Victor Young/Ned Washington
154. Stompin' At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
155. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
156. Sweet and Lovely—Harry Tobias/Gus Arnheim
157. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
158. Sweet Lorraine—Cliff Burwell/Mitchell Parish
159. Take the “A” Train—Duke Ellington/Billy Strayhorn
160. Taking a Chance On Love—Vernon Duke/John La Touche
161. Teach Me Tonight—Gene DePaul/Sammy Cahn
162. Tenderly—Walter Gross/Jack Lawrence
163. The Man I Love—George Gershwin/Ira Gershwin
164. The Masquerade Is Over—Allie Wrubel/Herb Magidson
165. The More I See You—Harry Warren/Mack Gordon

166. The Nearness Of You—Hoagy Carmichael/Ned Washington
167. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
168. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
169. The Song Is You—Jerome Kern/Oscar Hammerstein II
170. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
171. The Things We Did Last Summer—Jule Styne/Sammy Cahn
172. The Touch Of Your Lips—Ray Noble
173. The Very Thought Of You—Ray Noble
174. The Way You Look Tonight—Jerome Kern/Dorothy Fields
175. There Is No Greater Love—Isham Jones/Marty Symes
176. There Will Never Be Another You—Harry Warren/Mack Gordon
177. There's a Small Hotel—Richard Rodgers/Lorenz Hart
178. These Foolish Things—Jack Strachey/Harry Link/Holt Marvell
179. They Can't Take That Away From Me—George Gershwin/Ira Gershwin
180. Time After Time—Jule Styne/Sammy Cahn
181. We'll Be Together Again—Carl Fischer/Frankie Laine
182. What Is This Thing Called Love?—Cole Porter
183. What's New?—Bob Haggart/Johnny Burke
184. When I Fall In Love—Victor Young/Edward Heyman
185. When Your Lover Has Gone—E.A. Swan
186. Where Or When—Richard Rodgers/Lorenz Hart
187. While We're Young—Alec Wilder
188. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
189. Witchcraft—Cy Coleman/Carolyn Leigh
190. Yesterdays—Jerome Kern/Otto Harbach
191. You and the Night and the Music—Arthur Schwartz/Howard Dietz
192. You Are Too Beautiful—Richard Rodgers/Lorenz Hart
193. (You Came Along From) Out Of Nowhere—Johnny Green/Edward Heyman
194. You Don't Know What Love Is—Gene DePaul/Don Raye
195. You Go To My Head—J. Fred Coots/Haven Gillespie
196. You Stepped Out Of a Dream—Nacio Herb Brown/Gus Kahn
197. You Took Advantage Of Me—Richard Rodgers/Lorenz Hart
198. You'd Be So Nice To Come Home To—Cole Porter
199. You're My Everything—Harry Warren/Mort Dixon/Joe Young
200. You've Changed—Carl Fisher/Bill Carey

