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The Jazz Theory Book by Mark Levine

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PART I

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CHAPTER THREE

Chord/Scale Theory

- *Why Scales?*
- *Major Scale Harmony*
- *Melodic Minor Scale Harmony*
- *Diminished Scale Harmony*
- *Whole-Tone Scale Harmony*

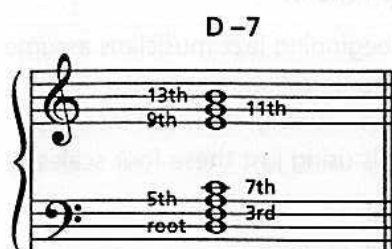
Why Scales?

A revolution took place in jazz in the 1950s and 1960s, one almost as important as the bebop revolution of the early 1940s, but overlooked by most historians. Jazz musicians began to think horizontally (in terms of scales) as much as they did vertically (in terms of chords).

Here's a little history as to why this came about: In the early days of jazz, there were no courses in improvisation, jazz theory, and the like, because there weren't any jazz schools.¹ Musicians improvised mainly off the melody of a tune, and off the notes of the chords. Thinking about a chord went something like this: "On a D-7 chord, play D-F-A-C, the root, 3rd, 5th, and 7th of the chord." In the 1930s, a more advanced musician such as Duke Ellington, Coleman Hawkins, Art Tatum, or Lester Young might say "you can also play E-G-B, the 9th, 11th, and 13th of a D-7 chord." Look at figure 3-1, all the notes—the root, 3rd, 5th, 7th, 9th, 11th, and 13th—of a D-7 chord.

Jazz education has come a long way since then, but most musicians still play the same notes on a D-7 chord. What has changed is the way we think about the notes. We're less likely to think of them as a

Figure 3-1



¹ Jazz education didn't become widespread in American colleges and high schools until the 1960s.

Figure 3-2



series of 3rds. Because we learned the alphabet as A-B-C-D-E-F-G, and so on, it's not easy to think of every other letter of the alphabet, as in D-F-A-C-E-G-B. And because we learned numbers sequentially, as 1-2-3-4 and so forth, it's not easy to think of every other number, as in 1-3-5-7-9-11-13. Fortunately, it's easy enough to rearrange the notes so they are sequential.

Look back at **figure 3-1**. Take all seven notes and put them in the same octave, as shown in **figure 3-2**.

Arrange them in a scale, and you have the seven notes of the D Dorian scale, or mode, shown to the right. A scale is much easier to remember than a series of 3rds. *The reason jazz musicians think of scales, or modes, when they improvise, is because it's easier than thinking in terms of chords.*

The word "scales" has a negative connotation for many people, because it conjures up an image of drudgery—endlessly, and mindlessly, practicing many hours every day to "learn your scales." You'll certainly have to practice scales so you can use them when you improvise, but the best jazz musicians reach a point where they think of a scale, not as "do-re-mi-fa-sol," but rather as an *available pool of notes* to play on a given chord.

In addition, most beginning jazz musicians assume that, since there seem to be zillions of chords, there must be zillions of scales. *Wrong.* You can interpret almost all chord symbols using just these four scales:²

- The major scale
- The melodic minor scale
- The diminished scale
- The whole-tone scale

² There's also the blues scale, which is in a category by itself and will be covered in Chapter 10.

As you can see in **figure 3-2**, the notes in an extended D-7 chord are exactly the same as the notes in the D Dorian mode. Remember this, because although everybody uses the expression “play this scale on that chord” as if the scale and the chord were two different things, *the scale and the chord are two forms of the same thing*. Start thinking of chord symbols as scale symbols, or even better, as *chord/scale symbols*.

Since we’re going to be thinking of scales and chords as two forms of the same thing, let’s review the rules for the three basic chords: major 7th, minor 7th, and dominant 7th. The same rules will apply for most scales.

- The major 7th chord has a major 3rd and a major 7th.³
- The minor 7th chord has a minor 3rd and a minor 7th.⁴
- The dominant 7th chord has a major 3rd and a minor 7th.

All three chords—major 7th, minor 7th, and dominant 7th—have a perfect 5th.

Major Scale Harmony

Because you can play more than one scale on a given chord, the scales presented here are in the category of “basic first choices.” Different musicians may play different scales on the same chords. Charlie Parker and John Coltrane, two giants of jazz, played different scales on half-diminished chords. Keep an open mind—and open ears.

³ Think “major-major-major.”

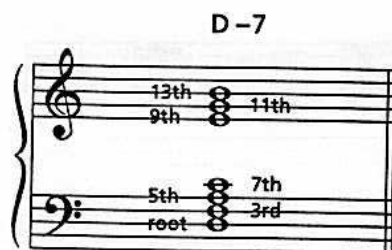
⁴ Think “minor-minor-minor.”

Figure 3-3

Major Scale Harmony

Figure 3-3 displays the Major Scale Harmony across eight staves, each representing a mode of the major scale. The staves are numbered I through VIII, with the final staff labeled V. Each staff shows a sequence of notes on a five-line staff, with a chord symbol and a mode name indicated above or below the staff.

- Staff I:** Chord $C\Delta$, Mode **Ionian**. The scale starts on C. The 4th degree (F) is marked as a "4th" and an "avoid" note.
- Staff II:** Chord $D-7$, Mode **Dorian**. The scale starts on D.
- Staff III:** Chord $E\text{sus}^b9$, Mode **Phrygian**. The scale starts on E.
- Staff IV:** Chord $F\Delta^{\#4}$, Mode **Lydian**. The scale starts on F. The 4th degree (C) is marked as a " $\#4$ ".
- Staff V:** Chord $G7$, Mode **Mixolydian**. The scale starts on G. The 11th degree (D) is marked as an "avoid" note and a "11th".
- Staff VI:** Chord $A-^b6$, Mode **Aeolian**. The scale starts on A.
- Staff VII:** Chord $B\emptyset$, Mode **Locrian**. The scale starts on B. The 9th degree (A) is marked as a " b9 " and an "avoid" note. The 5th degree (F) is marked as a " b5 ".
- Staff V:** Chord $G\text{sus}$, Mode **Mixolydian**. The scale starts on G. The 11th degree (D) is marked as a "11th" and "no 'avoid' note".

Figure 3-4

Look at the Major Scale Harmony chart (**figure 3-3**). You learned about the major scale in Chapter 2, but only checked out the root, 3rd, 5th, and 7th of each mode to discover what chord is derived from that mode. In this chapter, you'll learn about all seven notes of each mode, this time from the point of view of improvisation as well as chord formation. In the process, you'll learn more chords played by jazz musicians. In addition, you'll learn how musicians use chord symbols not only to denote the chord to be played, but also to indicate what scale to play on that chord. Finally, you'll learn about *extensions* (9ths, 11ths, 13ths) and *alterations* ($\flat 9$, $\sharp 9$, $\sharp 11$, $\flat 5$, $\flat 13$).

Extension numbers are always confusing at first. Look at **figure 3-4**, which shows a D-7 chord. E, the "9th" of the D-7 chord, is a 2nd above D, is it not? G, the "11th," is a 4th above D. And B, the "13th," is a 6th above D. Why not call E, G, and B the 2nd, 4th, and 6th? Because chords are usually built in 3rds, and to keep this continuity going, numbers bigger than "7" are needed. Here are a few simple rules to memorize:

- The 9th of a chord is the same note as the 2nd.
- The 11th of a chord is the same note as the 4th.
- The 13th of a chord is the same note as the 6th.

The Ionian Mode and the Major 7th Chord

Figure 3-3 shows the C major scale in all its modes, Ionian, Dorian, Phrygian, Lydian, and so on. Let's look at the first, or Ionian, mode, which goes with some kind of C chord. What kind of a 3rd and 7th does it have? Because it has a major 3rd and a major 7th, it's the mode for a C Δ chord.

Figure 3-5



Figure 3-6



Figure 3-7



The major scale can sound majestic, like Joe Henderson as he plays an F major scale lick on Lee Morgan's "Hocus Pocus"⁵ (figure 3-5). It can sound playful, as Woody Shaw does

playing the G major scale on Booker Ervin's "Lynn's Tune"⁶ (figure 3-6). It can sound effusive, as Booker Ervin does playing the Eb major scale on his cadenza on Charles Mingus' "Self-Portrait In Three Colors"⁷ (figure 3-7).

The Dorian Mode and the Minor 7th Chord

Now look at the second, or Dorian, mode in figure 3-3, which runs from D to D. It goes with some kind of D chord. Because it has a minor 3rd and a minor 7th, it's the mode for a D-7 chord.

The Mixolydian Mode and the Dominant 7th Chord

Skip now to the fifth, or Mixolydian, mode in figure 3-3, which runs from G to G. Because it has a major 3rd and a minor 7th, it's the mode for a G7 chord.

⁵ Lee Morgan, *The Sidewinder*, Blue Note, 1963.

⁶ Booker Ervin, *Back From The Gig*, Blue Note, 1968.

⁷ Charles Mingus, *Mingus Ah Um*, Columbia, 1959.

To sum up, these are the modes to play over D-7, G7, CΔ, the II-V-I progression in the key of C:

- On a D-7 chord, play the D Dorian mode.
- On a G7 chord, play the G Mixolydian mode.
- On a CΔ chord, play the C Ionian mode.

At this point, the logical question is: Why bother with modes? Since D Dorian, G Mixolydian, and C Ionian are all just different forms of the C major scale, why not just think "play in C major," on D-7, G7, CΔ?

■ "Avoid" Notes

Good question. Go to a piano and play a root position CΔ chord with your left hand while playing the C major scale with your right hand, as shown in

figure 3-8. There is a note in the scale that is much more dissonant than the other six notes. Play the same chord again with your left hand while you play the 4th, F, with your right hand. Hear the dissonance? This is a so-called "avoid" note. Play the chord again, this time playing a short run in the right hand with F in the middle of it, as shown in **figure 3-9**. The dissonance is hardly

noticeable this time, because F is now a *passing note*, and is not struck or held against the chord. "Avoid note" is not a very good term, because it implies that you shouldn't play the note at all. A better name would be a "handle with care" note. Unfortunately, that's not as catchy, so I'll (reluctantly) stick with the term "avoid" note.

Figure 3-8



Figure 3-9



Figure 3-10



Figure 3-11



By the way, don't think of consonance as "good" and dissonance as "bad." Dissonance makes music interesting, providing tension, resolution, and energy. "The creative use of dissonance" might be a good way to describe the entire evolution of Western music.⁸ The context often determines how much dissonance you play. The 4th on a major 7th chord is often played as a deliberate dissonance, usually resolving to the 3rd just below. The first note in the ninth bar of Victor Young's "Stella By Starlight" is Eb, the 4th of a BbΔ chord, an "avoid" note. Play **figure 3-10**, and you'll hear this starkly dissonant Eb, the 4th, resolve immediately to D, the major 3rd of BbΔ.

If you're playing an "outside," or free piece, or one where there is a long section of a major chord, the 4th might just be the most interesting note you could play.

Before the bebop era, most jazz musicians played the 4th of a major chord as a passing note only. Charlie Parker, Bud Powell, Thelonious Monk, and other pioneers of bebop often *raised* the 4th, as shown in **figure 3-11**, in their improvising, chord voicings, and original tunes. It's hard to believe now, but the raised 4th was a very controversial note during the 1940s. People actually wrote letters to *Down Beat* magazine about it, saying things like "the beboppers are ruining our music" and "jazz is dead."⁹

⁸ By "Western Music," I don't mean Country and Western music.

⁹ Keep that in mind, if you're paying any attention to whatever controversy is going on in the jazz media at the moment as to "what is jazz?" Nobody gets to decide that, only the music itself, as it evolves. I like what J.J. Johnson said about Jazz in an interview in the October 1994 issue of *The Jazz Educators Journal*: "Jazz is unpredictable and it won't behave itself."

The raised 4th is notated here as $\sharp 4$, but many musicians call it $\sharp 11$ instead (remember, the 4th and the 11th are the same note). Until the 1960s, most musicians called it a $\flat 5$, but as more and more jazz musicians started thinking of scales while improvising, the term $\flat 5$ gave way to $\sharp 4$ or $\sharp 11$. As you can see in **figure 3-12**, the 4th of the C major scale has been raised, rather than the 5th lowered.

Figure 3-12



The Lydian Mode and the Major 7th $\sharp 4$ Chord

The new scale, or mode, shown in **figure 3-12** is the same as the G major scale, except that it starts on C, the fourth note of the G major scale. The mode starting on the fourth note of any major scale is called the *Lydian* mode, which makes this the C Lydian mode. Even though the chord symbol reads $C\Delta\sharp 4$, you're actually playing in the key of G. Learn to *think key*, not chord as much as possible.

Figure 3-13



Figure 3-14



You don't have to wait to see $\sharp 4$ in a chord symbol to play a raised 4th on a major 7th chord. You can play it on almost any major 7th chord. Well, almost. A Lydian chord would probably sound out of character on a pop tune. I almost said "on a Beatles tune," but Oliver Nelson used Lydian chords in his arrangement of John Lennon and Paul McCartney's "Yesterday."¹⁰ One place to play a raised 4th on a major 7th chord (making it a Lydian chord) is when the major 7th chord is acting like a IV chord. If a II-V-I in C (D-7, G7, CΔ), is immediately followed by FΔ, the IV chord in C major, FΔ $\sharp 4$ is probably going to sound good (**figure 3-13**). Your fake book may not show the $\sharp 4$, because it's optional.

Play **figure 3-14**, from Woody Shaw's "Katrina Ballerina,"¹¹ and listen to Woody's use of Lydian chords.

¹⁰ Lee Morgan, *Delightfulee*, Blue Note, 1966.

¹¹ Woody Shaw, *United*, Columbia, 1981.

Figure 3-15

Figure 3-15 shows a musical score for four bars. The top staff is labeled "melody" and the bottom two staves are labeled "piano". The time signature is 3/4. The melody consists of quarter notes in the first bar, eighth notes in the second bar, a triplet of eighth notes in the third bar, and a half note in the fourth bar. The piano part consists of two staves (treble and bass). The chords indicated above the piano staves are $E\flat\Delta^{\#4}$, $F\Delta^{\#4}$, $B\flat\Delta^{\#4}$, and $C\Delta^{\#4}$.

Figure 3-15 shows a musical score for four bars. The top staff is labeled "melody" and the bottom two staves are labeled "piano". The time signature is 3/4. The melody consists of quarter notes in the first bar, eighth notes in the second bar, a triplet of eighth notes in the third bar, and a half note in the fourth bar. The piano part consists of two staves (treble and bass). The chords indicated above the piano staves are $E\flat\Delta^{\#4}$, $F\Delta^{\#4}$, $B\flat\Delta^{\#4}$, $G\Delta^{\#4}$, $A\flat\Delta^{\#4}$, $B\flat\Delta^{\#4}$, and $C\Delta^{\#4}$.

Take a look at **figure 3-15**, the last eight bars of Joe Henderson's "Black Narcissus."¹² All the chords in these 8 bars are major 7th^{#4}, or Lydian, chords. You'd need three hands to play this example, so ask a horn player to play Joe Henderson's melody line while you play the piano part.

Figure 3-16

Figure 3-16 shows a musical score for two bars. The top staff is labeled "melody" and the bottom two staves are labeled "piano". The time signature is 3/4. The melody consists of quarter notes in the first bar and a half note in the second bar. The piano part consists of two staves (treble and bass). The chords indicated above the piano staves are $C\Delta$ and $F\Delta^{\#4}$.

Jazz musicians usually think of Lydian chords as being very modern, but George Gershwin used a Lydian chord as the first chord in the bridge of "Someone To Watch Over Me," which was written in 1926. And the chord in the sixth bar of "Happy Birthday" (written in 1893) is a Lydian chord (**figure 3-16**).

¹² Joe Henderson, *Power To The People*, Milestone, 1969.

Figure 3-17



Look again at the fourth, or Lydian mode, in the major scale harmony chart (shown again here as **figure 3-17**). What kind of 3rd and 7th does it have? Because it has a major 3rd and a major 7th, it must go with an $F\Delta$ chord. If you saw the chord symbol $F\Delta$, however, the first scale you would think of would be the F major scale. How does the F Lydian mode differ from the F major scale? Instead of a $B\flat$, F Lydian has a B natural, or a raised 4th, so $\sharp 4$ has been added to the chord symbol.

Look again at the fifth, or Mixolydian mode (shown again here as **figure 3-18**). The Mixolydian mode is also known as the *dominant scale*. Play

Figure 3-18



Figure 3-19



a root position G7 chord with your left hand while playing the G Mixolydian mode in your right hand, as shown in **figure 3-19**. There is another "avoid" note here, C, the fourth note of the mode. It's also called the 11th; remember, the 4th and the 11th are two names for the same note.

Play C with your right hand while playing G7 with your left hand, as shown in the second bar of **figure 3-19**. You'll hear the dissonance.

Again, if you play C as a passing note, you'll hardly notice any dissonance. You'll hear it only if you hold C against a G7 chord. And don't forget that the context will decide whether or not you play C on a G7 chord. You might specifically want to play something dissonant, or you might want to play the 11th and then resolve it down a half step to the 3rd, as in the example from "Stella By Starlight." Remember not to think of dissonance as "bad." Dissonance is not a pejorative term; it's a musical device you can use when appropriate.

Figure 3-20

G7^{#11}

As with the “avoid” note on the I chord, most pre-bebop jazz musicians played the 4th on a dominant 7th chord strictly as a passing note. Bird, Bud, Monk, and other innovators of the bebop era often *raised* the 4th on a dominant chord, as in **figure 3-20**. The chord is notated here as G7^{#11}. Some musicians write this chord as G7^{#4} (the 4th and the 11th are the same note). Until the 1960s it was usually called a $\flat 5$. However, that term has slowly given way to #11 or #4. As you can see in **figure 3-21**, the fourth note of the mode has been raised, rather than the fifth note lowered.

Figure 3-21

G7^{#11}

Figure 3-22

C-7

F7^{#11}

The early bebop masters raised the 4th on dominant 7th chords in their improvisations, their chord voicings, and their compositions. **Figure 3-22** shows Bud Powell's #11 on an F7 chord in his tune “Bouncin’ With Bud.”¹³

Note that this new scale is not derived from any major scale. It has one accidental, C#, but there is no major scale with a key signature of C# only. At this point, we’ve left major scale harmony and moved on to another type of harmony based on an entirely different scale, the *melodic minor scale*. Melodic minor harmony will be covered later in this chapter.

¹³ *The Amazing Bud Powell*, Blue Note, 1949.

Figure 3-23



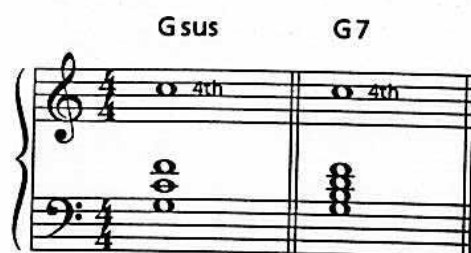
Figure 3-24



Figure 3-25



Figure 3-26



The Mixolydian Mode and the Sus Chord

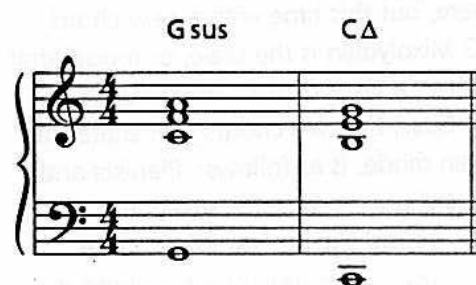
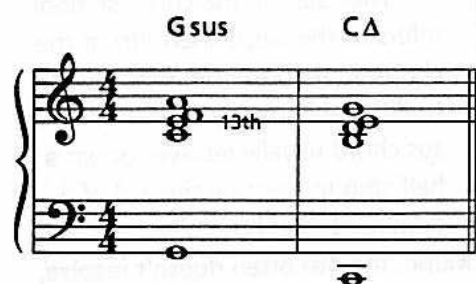
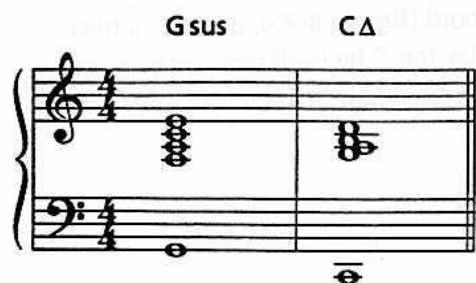
Look at the last line of **figure 3-3**, shown again here as **figure 3-23**. The fifth, or Mixolydian, mode appears again here, but this time with a new chord symbol, Gsus. G Mixolydian is the scale, or mode, that is usually played over a Gsus chord. The difference between G7 and Gsus, the two chords that share the same G Mixolydian mode, is as follows: Pianists and guitarists voice sus chords so that the 4th doesn't

sound like an "avoid" note. A good definition of a sus chord is "a V chord in which the 4th doesn't sound like an 'avoid' note."

The "sus" in the chord symbol refers to the *suspended 4th* of the chord, in this case the note C. In traditional harmony, the 4th of a sus chord usually resolves down a half step to become the 3rd of a dominant 7th chord (**figure 3-24**).

In contemporary music, the 4th often doesn't resolve, which gives sus chords a floating quality.

On the piano, play the G Mixolydian mode first over the Gsus chord voicing in the left hand and then over a G7 chord (**figure 3-25**), and you'll hear the difference. Play the C by itself over each chord (**figure 3-26**), and the difference is more pronounced.

Figure 3-27**Figure 3-28****Figure 3-29****Figure 3-30**

Sus chords have been an everyday sound in jazz only since the 1960s, although Duke Ellington and Art Tatum were playing them in the 1930s and 1940s. Play **figure 3-27** and you'll hear the Asus chord Tatum played on the intro to Jerome Kern's "Why Was I Born."¹⁴

This is not a piano book, but because students of all instruments constantly ask "how do you voice a sus chord?" I'll show you how. **Figure 3-28** shows a common Gsus voicing. This is a simple voicing; play the root (G) with your left hand while playing the major triad a whole step below the root (in this case F major) with your right hand. Note that the triad is in second inversion, meaning that the 5th of the triad (C) is on the bottom, instead of the root (F). Triads often sound strongest in second inversion. Note how smoothly this voicing resolves to the CΔ chord.

Play **figure 3-29** and listen to another common Gsus voicing resolving to CΔ. The notes in the Gsus chord are the same as they were in **figure 3-28**, except for the added "E," the 13th of Gsus. **Figure 3-30** shows the same four notes in the Gsus chord, but in a different inversion, resolving smoothly to CΔ. Gsus resolves just as smoothly to CΔ as G7 does. Sus chords function as V chords.

¹⁴ Art Tatum, *Gene Norman Presents, Vol. I*, GNP Crescendo, early 1950s.

Figure 3-31



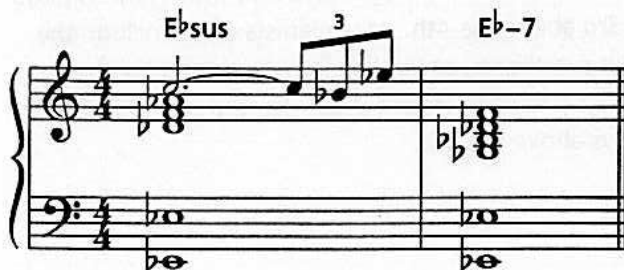
Figure 3-32



Figure 3-33



Figure 3-34



One of the first songwriters to use sus chords was Leonard Bernstein. His "Some Other Time," written in 1944, alternates major 7th and sus chords (**figure 3-31**). Bill Evans echoed this chord progression 25 years later, when he played virtually the same piano voicings both on his and Tony Bennett's recording of "Some Other Time"¹⁵ (**figure 3-32**) and on his own "Peace Piece"¹⁶ (**figure 3-33**), as well as on Miles Davis' "Flamenco Sketches."¹⁷

You might see this same Gsus chord notated as G7sus4, Gsus4, FΔ/G, F/G, or D-7/G. The last three variations are *slash chords*, the left part of the symbol indicating to a pianist what chord is to be played over the bass note indicated in the right part of the symbol. F/G describes exactly what's happening in **figure 3-28**: an F triad played over G. We'll cover slash chords thoroughly in Chapter 5.

D-7/G describes the *function* of the sus chord, because a sus chord is like a II-V progression contained in one chord. The II-V progression in the key of C is D-7, G7.

Two songs did a lot to popularize sus chords among jazz musicians: John Coltrane's "Naima,"¹⁸ and Herbie Hancock's "Maiden Voyage."¹⁹ Play **figure 3-34** and listen to the sound of the Eb sus chord in the first bar of "Naima." In addition, Coltrane used sus chords in his recording of Jerry Brainin's "The Night Has A Thousand Eyes."²⁰

¹⁵ Bill Evans And Tony Bennett, *Fantasy*, 1975. Bernstein's "Some Other Time" was obviously influenced by Eric Satie's "Gymnopédies."

¹⁶ *Everybody Digs Bill Evans*, Fantasy, 1958.

¹⁷ Miles Davis, *Kind Of Blue*, Columbia, 1959.

¹⁸ John Coltrane, *Giant Steps*, Atlantic, 1959.

¹⁹ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

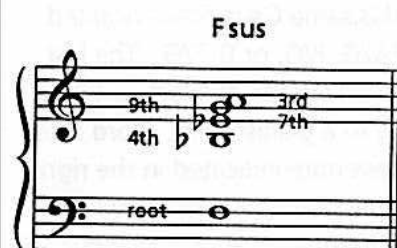
²⁰ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

Figure 3-35



"Maiden Voyage," recorded in 1965, was a revolutionary tune because it consisted almost entirely of sus chords. Herbie's vamp on the first two bars is shown in **figure 3-35**. The Dsus chord is voiced with a C major triad in the right hand, which is a whole step down from the root, D. One note in the triad has been doubled to strengthen the voicing.

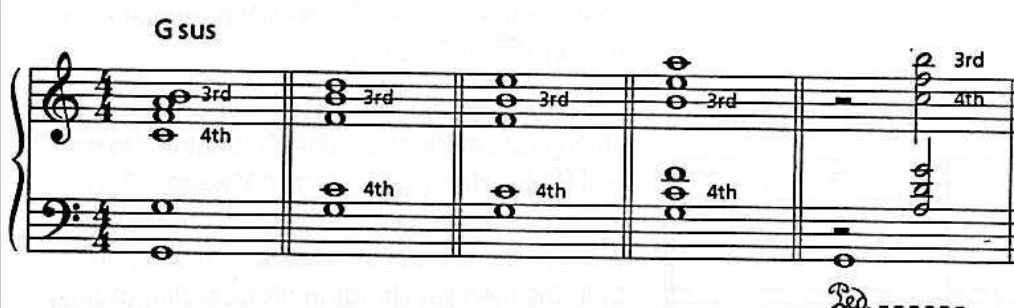
Figure 3-36



An earlier use of sus chords was Miles Davis' version of Dave Brubeck's "In Your Own Sweet Way."²¹ Miles added an 8-bar interlude section, played on both the head and on the solos, which alternated A \flat sus and A \flat 7 \sharp 11 chords. Miles' "Flamenco Sketches,"²² recorded in 1959, uses sus and sus \flat 9 chords. We'll cover sus \flat 9 chords soon.

Other important tunes that helped introduce sus chords were Coltrane's "Mr. Day,"²³ a blues consisting mainly of sus chords, and Hank Mobley's "This I Dig Of You."²⁴

Figure 3-37



A persistent myth is that "the 4th takes the place of the 3rd in a sus chord." This was true at one time, but in the 1960s, a growing acceptance of dissonance led pianists and guitarists to play sus voicings with both the 3rd and the 4th. Play **figure 3-36** and you'll hear the Fsus chord that Wynton Kelly plays at the

beginning of Miles Davis' recording of "Someday My Prince Will Come," from Miles' 1961 album of the same name. Note that Wynton plays both the 3rd (A) and the 4th (B \flat) in his voicing. Note also that Wynton plays the 3rd above the 4th. Jazz pianists often include the 3rd in sus chords, as you'll hear when you play the voicings shown in **figure 3-37**. Note that the 3rd is always above the 4th.

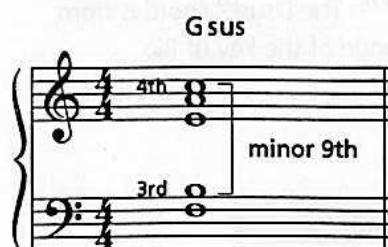
²¹ Miles Davis, *Workin'*, Prestige, 1956.

²² Miles Davis, *Kind Of Blue*, Columbia, 1959.

²³ John Coltrane, *Coltrane Plays The Blues*, Atlantic, 1960.

²⁴ Hank Mobley, *Soul Station*, Blue Note, 1960.

Figure 3-38



You could play the 4th above the 3rd, as in **figure 3-38**, but the result would be a much more dissonant chord. What makes this chord so dissonant is the interval between B and C—a minor 9th—"the last dissonant interval."

The entire history of Western music can be characterized as the gradual acceptance of dissonant intervals. In the Middle Ages, writing a tritone in a piece of Church music could get you excommunicated, or worse. Chords containing minor 2nds and major 7ths were relatively rare in classical music until the late nineteenth century. In jazz, these same two intervals were considered too dissonant until the 1930s. If you listen to records from that decade you'll hear lots of major 6th chords and very few major 7th chords. The major 7th chord made its first appearance in jazz with the music of Duke Ellington in the 1920s, but it wasn't commonly played until the 1940s.²⁵ The natural 9th of a half-diminished chord was considered a no-no until fairly recently. The minor 9th still sounds pretty dissonant to most ears, but is slowly evolving into a "consonant" interval.

Figure 3-39

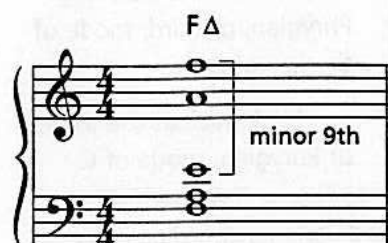
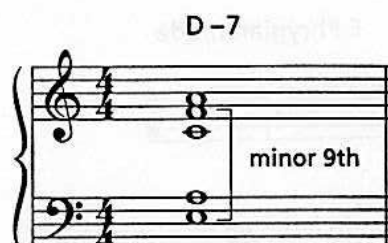


Figure 3-40



Thelonious Monk was playing major 7th chords with the interval of a minor 9th (**figure 3-39**) in the 1940s, but Monk at that time was considered pretty "out," and although admired was rarely copied. Another chord with a minor 9th is the pretty voicing for a D-7 chord shown in **figure 3-40**. It has a minor 9th, between E in the bass clef, and F in the treble clef.

In a tune like "Maiden Voyage," where the harmony consists entirely of sus chords, there is always the danger that the harmony will become too static and the music will lose its momentum. In a case like this, you might want to use dissonance, and playing the 4th above the 3rd (creating a minor 9th) may not sound quite so harsh by the third or fourth chorus. Let your taste be your guide.

²⁵ Most tonic, or I, chords prior to the bebop era were played as major sixth chords, as in C6.

The Phrygian Mode and the Sus^b9 Chord

Play **figure 3-41** and listen to the sound of Phrygian harmony. The figure shows the first few bars of Kenny Barron's "Golden Lotus."²⁶ The $Dsus^b9$ chord is from the Phrygian, or third, mode of the key of $B\flat$.

Figure 3-41



Figure 3-42



Figure 3-42 shows another example of Phrygian harmony. This music is from Kenny Dorham's beautiful ballad "La Mesha."²⁷ The $F\#sus^b9$ chord is from the Phrygian, or third, mode of the key of D.

Look back at the third, or Phrygian, mode of C major (shown again here as **figure 3-43**), which runs from E to E. This mode and its chord are very deceptive. Because it has a minor 3rd and a minor 7th,

Figure 3-43



Figure 3-44

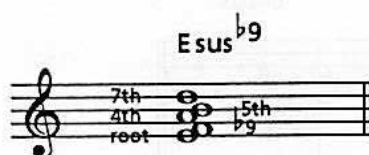


this mode appears as though it would be played over an E-7 chord. C, the $\flat 6$ of E-7, sounds very dissonant against the chord, as you'll hear when you play **figure 3-44**. You usually play C on E-7 only in diatonic progressions such as III-VI-II-V (E-7, A-7, D-7, G7, in C major), where the C in the E-7 chord is played only as a passing note. The Phrygian mode is usually played, not over minor 7th chords, but over sus^b9 chords.

²⁶ Kenny Barron, *Golden Lotus*, Muse, 1980.

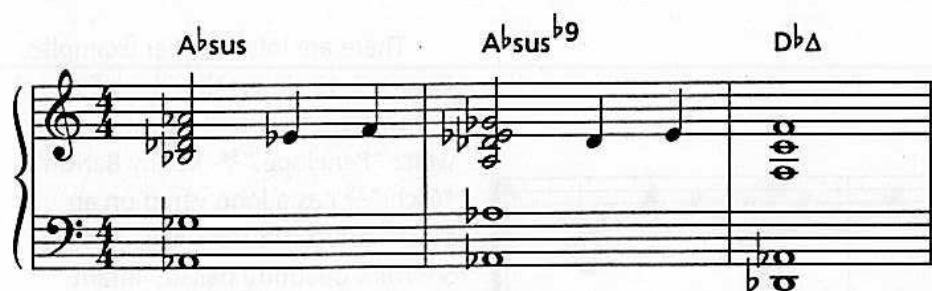
²⁷ Joe Henderson, *Page One*, Blue Note, 1963.

Figure 3-45



As you learned earlier when comparing II, V, and I chords, the most important notes in a chord, the ones that distinguish one chord from another, are usually the 3rd and 7th. The notes most often played on a $\text{sus}^{\flat 9}$ chord, however, are the root, $\flat 9$, 4th, 5th, and 7th—as in the $\text{Esus}^{\flat 9}$ chord shown in **figure 3-45**.²⁸

Figure 3-46



$\text{Sus}^{\flat 9}$ chords are a relatively new sound in jazz harmony, introduced in the compositions of Kenny Dorham, John Coltrane, McCoy Tyner, and Wayne Shorter in the 1960s. As usual, Duke Ellington anticipated everyone else by several years. Play **figure 3-46**. This is from Duke's "Melancholia,"²⁹ recorded in 1953. The $\text{A}\flat\text{sus}^{\flat 9}$ chord is from the Phrygian mode of the E major scale.³⁰

Figure 3-47



Play **figure 3-47**, and listen to the melodic sound of Phrygian harmony. Freddie Hubbard plays this line in his solo on "Dolphin Dance."³¹ The $\text{D}\text{sus}^{\flat 9}$ chord is from the Phrygian mode of the B-flat major scale.

Figure 3-48



A beautiful example of Phrygian harmony is the $\text{E}\flat\text{sus}^{\flat 9}$ chord that McCoy Tyner improvises over during the intro to John Coltrane's "After The Rain"³² (**figure 3-48**). Coltrane and McCoy also play Phrygian scales on $\text{sus}^{\flat 9}$ chords on Coltrane's "Crescent."³³

²⁸ These are also the five notes of the Japanese *In-sen* scale, which we'll explore in Chapter 9, "Pentatonic Scales."

²⁹ Duke Ellington, *Piano Reflections*, Capitol, 1953.

³⁰ Actually, the key is F-flat—but nobody wants to think in a key with six flats and one double flat.

³¹ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

³² John Coltrane, *Impressions*, MCA/Impulse, 1962.

³³ John Coltrane, *Crescent*, MCA/Impulse, 1964.

Figure 3-49



Figure 3-50



Figure 3-51



Figure 3-52



There are lots of other examples.

Figure 3-49 shows the $E\flat sus^{b9}$ chord from Wayne Shorter's haunting slow waltz "Penelope."³⁴ Kenny Barron's "Gichi"³⁵ has a long vamp on an $E sus^{b9}$ chord (**figure 3-50**). Wayne Shorter's beautiful ballad "Infant Eyes"³⁶ has an $E\flat sus^{b9}$ chord (**figure 3-51**). McCoy Tyner's "Search For Peace"³⁷ has $G sus^{b9}$ chords on the bridge (**figure 3-52**).

An early example of extended soloing on sus and sus^{b9} chords was Wynton Kelly's playing on $F sus$ and $F sus^{b9}$ chords on the intro, interludes, and ending of Miles Davis' recording of "Someday My Prince Will Come."³⁸

³⁴ Wayne Shorter, *Etcetera*, Blue Note, 1965.

³⁵ Booker Ervin, *Back From The Gig*, Blue Note, 1968.

³⁶ Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

³⁷ McCoy Tyner, *The Real McCoy*, Blue Note, 1967.

³⁸ Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.

Figure 3-53**Figure 3-54****Figure 3-55**

rhythm approximate



Some bass players prefer tuning their instrument to an $A\text{ sus}^{\flat 9}$ chord, the Phrygian chord from the key of F, rather than A, the traditional tuning note. Many a gig starts with the bassist saying to the pianist "give me an $A\text{ sus}^{\flat 9}$ chord." **Figure 3-53** shows a typical "tuning note" piano voicing for an $A\text{ sus}^{\flat 9}$ chord. $\text{Sus}^{\flat 9}$ chords, like other sus chords, usually function as V chords, and tend to want to resolve down a 5th. Listen to how smoothly $A\text{ sus}^{\flat 9}$ resolves to $D\Delta$ in **figure 3-54**.

Miles Davis' "Flamenco Sketches"³⁹ has an eight-bar section over a D pedal-point. On his first chorus, Miles plays the D Phrygian mode over this section, as shown in **Figure 3-55**.

$\text{Sus}^{\flat 9}$ chords are often played in place of sus chords, dominant 7th chords, and II-V progressions. We'll get to this in Chapter 14, "Advanced Reharmonization." Also, a scale other than Phrygian is often played over $\text{sus}^{\flat 9}$ chords, as you'll learn in this chapter's section on melodic minor harmony.

³⁹ Miles Davis, *Kind Of Blue*, Columbia, 1959.

■ The Aeolian Mode

Aeolian is the sixth mode of the major scale. The Aeolian mode is often called the *natural minor scale*. Aeolian chords are rarely played. The bridge of Miles Davis' "Milestones,"⁴⁰ consists of a single chord: A Aeolian. Aeolian chords are rarely specifically called for, and there is some confusion over exactly what constitutes an Aeolian chord and when to play an Aeolian scale. Because the Aeolian mode is the sixth mode of the major scale, it is sometimes played over the VI chord in a I-VI-II-V progression (CΔ, A-7, D-7, G7) or a III-VI-II-V progression (E-7, A-7, D-7, G7). In practice, modern jazz musicians play the VI chord as a dominant chord (CΔ, A7, D-7, G7) most of the time.

One reason often given for playing the Aeolian mode on a VI chord is that it allows you to stay in the same key over all four chords of a I-VI-II-V. This is a lazy musician's approach, and lacks the melodic options provided by playing a dominant chord as the VI chord, with all of its possibilities (♭9, alt, ♯9, ♯11, and so on), instead of as a minor 7th chord.

⁴⁰ Miles Davis, *Milestones*, Columbia, 1958.

Figure 3-56



When the 5th of a minor chord moves up chromatically to a $\flat 6$, the resulting minor $\flat 6$ chord is a very effective place to play the Aeolian mode.

Figure 3-56 shows how Kenny Barron uses this idea in the second and fourth bars of his tune "Sunshower."⁴¹ Kenny's tune also sounds like a I-IV progression in a minor key, so it could alternately be notated A-, D-/A. Another place you could play Aeolian harmony is on the C- $\flat 6$ chord on the second bar of the bridge of Fats Waller's "Ain't Misbehavin'" (**figure 3-57**).

Figure 3-57



⁴¹ Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

The Locrian Mode and the Half-Diminished Chord

Look at the seventh, or Locrian, mode in **figure 3-3**, shown again here as **figure 3-58**. This mode has a minor 3rd and a minor 7th, so it goes with a B-7 chord—with a difference. It also has a flatted 5th (F is a $\flat 5$ above B). All the other major modes

Figure 3-58



Figure 3-59



have a perfect 5th. The chord symbol for this mode is $B\flat$, shorthand for $B-7\flat 5$, and called B half-diminished. *Half-diminished* means a minor 7th chord with a flatted 5th.

Play **figure 3-59**. Listen to the C, the second note in the mode, noting how dissonant it sounds over the $B\flat$ chord. C is the $\flat 9$ of the chord. The $\flat 9$ of a half-diminished chord is another "avoid" note. When the early bebop masters did

think of a scale for a half-diminished chord, Locrian was their usual choice, although Bud Powell often played the harmonic minor scale on half-diminished chords. There is another mode, found in melodic minor harmony (covered in the next section of this chapter), that sounds good on half-diminished chords and has no "avoid" note. Some musicians play the Locrian mode, others the mode from melodic minor harmony on half-diminished chords. Many musicians play both, so you have a choice. For now, suspend judgement until we get to that other half-diminished mode.

To sum up the preceding: *All the chords from the key of C major— $C\Delta$, $D-7$, $E\text{sus}\flat 9$, $F\Delta\sharp 4$, $G7$, $G\text{sus}$, $A-\flat 6$, $B\flat$ —share the same C major scale.*

Figure 3-60

**Mastering the II-V-I Progression**

Because the II-V-I progression is so important, a good way to start out is by practicing the modes on those chords—Dorian, Mixolydian, and Ionian—in all keys. Then pick some easy tunes from your fake book, ones with simple chords (no altered notes such as $\flat 9$, $\sharp 11$, $\flat 5$, or “alt,” yet), and play the appropriate mode over each chord. As an example, **figure 3-60** shows the first two bars of Sammy Cahn’s “I Should Care.”

Figure 3-61



Figure 3-61 shows the modes to be practiced over the chords in those first two bars: Play the D Dorian mode, ascending and descending, over D-7; then play the G Mixolydian mode over G7; finally play the C Ionian mode over CΔ. Playing along with Aebersold records is also a good way to practice modes.⁴²

It’s time to move on to a type of harmony more exotic than anything the major scale has to offer, one that typifies the sound of modern jazz: the melodic minor scale.

Figure 3-62

*Melodic Minor Scale Harmony*

Play the music in **figure 3-62** and listen to the sound of *melodic minor harmony*. This is a II-V-I progression, but each chord is derived, not from the major scale, but from the melodic minor scale.

⁴² Jamey Aebersold, *Volume 3, The II-V-I Progression*.

Figure 3-63

Melodic Minor Scale Harmony

Figure 3-63 displays the harmonic progressions for the Melodic Minor Scale, showing seven staves (I-VII) with their respective chord symbols and scale intervals.

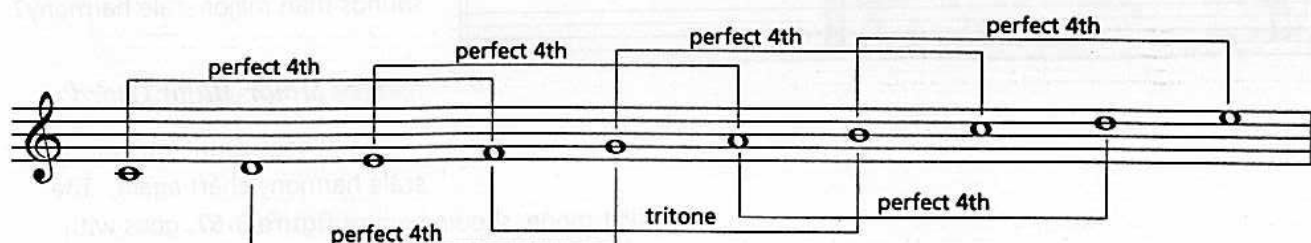
- Staff I:** Chord $C\Delta$, labeled "minor-major". Scale: C, D, E, F, G, A, B.
- Staff II:** Chord $Dsus^b9$. Scale: D, E, F, G, A, B, C. Interval $b9$ is marked between D and C.
- Staff III:** Chord $E^b\Delta^{\#5}$, labeled "Lydian augmented". Scale: E, F, G, A, B, C, D. Intervals $\#4$ (E to A) and $\#5$ (E to B) are marked.
- Staff IV:** Chord $F7^{\#11}$, labeled "Lydian dominant". Scale: F, G, A, B, C, D, E. Interval $\#11$ (F to C) is marked.
- Staff V:** Chord $C\Delta/G$. Scale: C, D, E, F, G, A, B.
- Staff VI:** Chord $A\emptyset$, labeled "half-diminished (or) Locrian #2". Scale: A, B, C, D, E, F, G. Intervals $b5$ (A to E) and $b6$ (A to F) are marked.
- Staff VII:** Chord $B7alt$, labeled "altered (or) diminished whole-tone". Scale: B, C, D, E, F, G, A. Intervals $b9$ (B to A), $\#9$ (B to C), $\#11$ (B to D), $b5$ (B to F), $b13$ (B to G), and $\#5$ (B to C) are marked.

Look at **figure 3-63**, the chart called “Melodic Minor Scale Harmony.” Like the major scale, the melodic minor scale is a seven-note scale and has seven modes (see the Roman numerals to the left of each mode). The only difference between the C melodic minor scale and the C major scale is that the melodic minor scale has an Eb, a minor 3rd. *That’s the only difference between the major scale and the melodic minor scale—the melodic minor scale has a minor 3rd.*⁴³

However, melodic minor harmony *sounds* completely different—much darker and more exotic—than major scale harmony. The melodic minor scale has greater melodic and intervallic possibilities than the major scale. Let’s take a look at one reason why.

A *diatonic 4th* is the interval between every 4th note within a key. In the key of C major, the intervals between C and F, D and G, E and A, F and B, G and C, A and D, and B and E are all a diatonic 4th apart as shown in **figure 3-64**. Notice that I

Figure 3-64



didn't say *perfect* 4th. The major scale has two kinds of diatonic 4ths: perfect 4ths and an augmented 4th, or tritone. F to B is a tritone, not a perfect 4th, but F is a 4th from B *within the key*. Remember, diatonic means “within the key.”

⁴³ In classical theory, there are two melodic minor scales, one played ascending and another played descending. Because the descending melodic minor scale is identical to the Aeolian mode of the major scale, jazz musicians think of the *ascending* scale as “the melodic minor scale.”

Figure 3-65

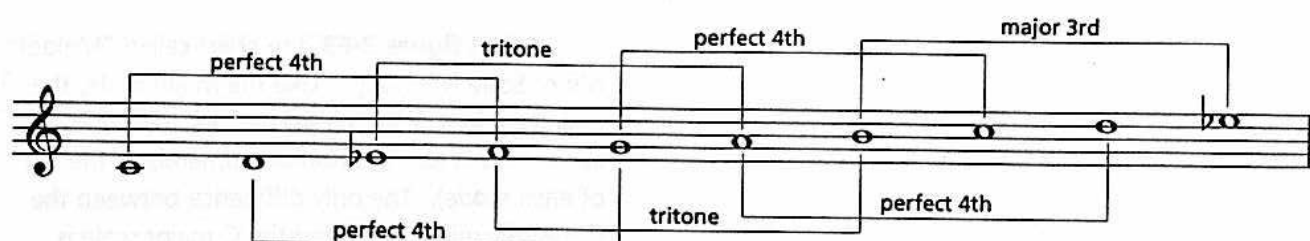


Figure 3-66



Melodic minor harmony has three kinds of 4ths: perfect 4ths, two tritones, and a major 3rd. Say what? How can a 3rd be a 4th? Look at figure 3-65. The last diatonic 4th shown, between B and Eb, sounds like a major 3rd, but diatonically ("within the key"), is a 4th.

Play and listen to the difference between the almost identical diatonic 4th pattern first on CΔ, and then on C-Δ, a melodic minor chord, in figure 3-66. Do you hear how different melodic minor harmony sounds than major scale harmony?

The Minor-Major Chord

Look back at the melodic minor scale harmony chart again. The first mode, shown here as figure 3-67, goes with some kind of C chord, because it runs from C to C. It has a minor 3rd and a major 7th, hence the name *minor-major* chord. Two common chord symbols for a C minor-major chord are C-Δ, and C-#7.⁴⁴

Figure 3-67



Unlike a minor 7th chord, which functions as a II chord, a minor-major chord functions as a *minor I* chord, also called a *tonic minor chord*.

⁴⁴ Also C-maj7.

Play the music shown in **figure 3-68**, the first few bars of Gigi Gryce's "Minority."⁴⁵ The first chord is an F minor-major chord (F-Δ), from the F melodic minor scale.

Figure 3-68



Figure 3-69



Play **figure 3-69**. The first chord in Horace Silver's "Nica's Dream"⁴⁶ is a B \flat minor-major chord (B \flat -Δ) from the B \flat melodic minor scale. The second chord (A \flat -Δ) is from the A \flat melodic minor scale. Play **figure 3-70**. The first two chords in Billy Strayhorn's "Chelsea Bridge"⁴⁷ are the minor-major chords B \flat -Δ and A \flat -Δ. Play **figure 3-71**. The first two chords of Wayne Shorter's "Dance Cadaverous"⁴⁸ are the minor-major chords B-Δ and C-Δ.

Figure 3-70



Figure 3-71



⁴⁵ Bill Evans, *Everybody Digs Bill Evans*, Fantasy, 1958.

⁴⁶ Art Blakey, *The Original Jazz Messengers*, Columbia, 1956.

⁴⁷ Joe Henderson, *Lush Life*, Verve, 1992. Many musicians play E \flat 7+11 as the first chord on "Chelsea Bridge."

⁴⁸ Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

Figure 3-72



Figure 3-73



Minor-major chords are often played as a substitute for minor 7th chords. Play **figure 3-72**, the first few bars of George Gershwin's "Summertime." Now play **figure 3-73** and you'll hear the richer, darker flavor of a minor-major chord.

The clue for when you can do this is very simple: If a II chord is not part of a II-V progression, you can usually substitute a minor-major chord for a minor 7th chord. For example, if F-7 is not followed by Bb7, then you can usually substitute F-Δ for F-7. *The one exception is when the minor 7th is the melody note.* Keep in mind that you don't have to make this substitution. It just adds a different flavor. And make sure not to overdo it—use taste.

When improvising on minor-major chords, you play the minor-major mode, the first mode of the melodic minor scale.

Figure 3-74



The Sus^{b9} Chord

Play **figure 3-74** and listen again to the sound of the F#sus^{b9} chord from Kenny Dorham's beautiful ballad "La Mesha."⁴⁹

When you improvise over sus^{b9} chords, you have a choice of two different scales: the third, or Phrygian, mode of the major scale (which you learned about earlier in this chapter), or the second mode of the melodic minor scale.

⁴⁹ Joe Henderson, *Page One*, Blue Note, 1963.

Figure 3-75

Figure 3-75 shows two scales played over the $F\sharp \text{ sus}^{\flat 9}$ chord. Play the chord while holding down the sustain pedal⁵⁰ of the piano, and then play the first scale, the $F\sharp$ Phrygian mode (the third mode of D major). Now do the same with the next scale, the second mode of E melodic minor. The only difference between the two scales is that $F\sharp$ Phrygian has D, a flat 6th, and the melodic minor mode has $D\sharp$, a natural 6th. Listen to the difference one note makes. The D natural is much more dissonant.

Figure 3-75 shows these two scales played over the $F\sharp \text{ sus}^{\flat 9}$ chord. Play the chord while holding down the sustain pedal⁵⁰ of the piano, and then play the first scale, the $F\sharp$ Phrygian mode (the third mode of D major). Now do the same with the next scale, the second mode of E melodic minor. The only difference between the two scales is that $F\sharp$ Phrygian has D, a flat 6th, and the melodic minor mode has $D\sharp$, a natural 6th. Listen to the difference one note makes. The D natural is much more dissonant.

Now let's look at the second mode from the melodic minor scale harmony chart, shown here as **figure 3-76**. This scale, which runs from D to D, has a minor 3rd and a minor 7th, suggesting that you would play it over a D-7 chord. The $E\flat$ in the scale would be the $\flat 9$ of the D-7 chord, however, and playing a $\flat 9$

Figure 3-75 shows two scales played over the $F\sharp \text{ sus}^{\flat 9}$ chord. Play the chord while holding down the sustain pedal⁵⁰ of the piano, and then play the first scale, the $F\sharp$ Phrygian mode (the third mode of D major). Now do the same with the next scale, the second mode of E melodic minor. The only difference between the two scales is that $F\sharp$ Phrygian has D, a flat 6th, and the melodic minor mode has $D\sharp$, a natural 6th. Listen to the difference one note makes. The D natural is much more dissonant.

Figure 3-76

Figure 3-76 shows the second mode of C melodic minor, which runs from D to D, over a $D \text{ sus}^{\flat 9}$ chord. This scale has a minor 3rd and a minor 7th, suggesting that you would play it over a D-7 chord. The $E\flat$ in the scale would be the $\flat 9$ of the D-7 chord, however, and playing a $\flat 9$

Figure 3-76 shows the second mode of C melodic minor, which runs from D to D, over a $D \text{ sus}^{\flat 9}$ chord. This scale has a minor 3rd and a minor 7th, suggesting that you would play it over a D-7 chord. The $E\flat$ in the scale would be the $\flat 9$ of the D-7 chord, however, and playing a $\flat 9$

Figure 3-77

Figure 3-77 shows the second mode of C melodic minor, which runs from D to D, over a $D-7^{\flat 9}$ chord. This scale has a minor 3rd and a minor 7th, suggesting that you would play it over a D-7 chord. The $E\flat$ in the scale would be the $\flat 9$ of the D-7 chord, however, and playing a $\flat 9$

Figure 3-77 shows the second mode of C melodic minor, which runs from D to D, over a $D-7^{\flat 9}$ chord. This scale has a minor 3rd and a minor 7th, suggesting that you would play it over a D-7 chord. The $E\flat$ in the scale would be the $\flat 9$ of the D-7 chord, however, and playing a $\flat 9$

over a minor 7th chord sounds very dissonant (**figure 3-77**). The second mode is usually played not over minor 7th chords, but over $\text{sus}^{\flat 9}$ chords.

⁵⁰ The pedal on the right.

Figure 3-78

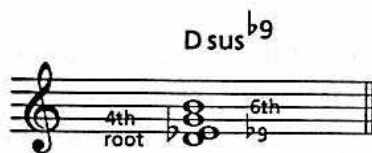


Figure 3-79



Figure 3-80

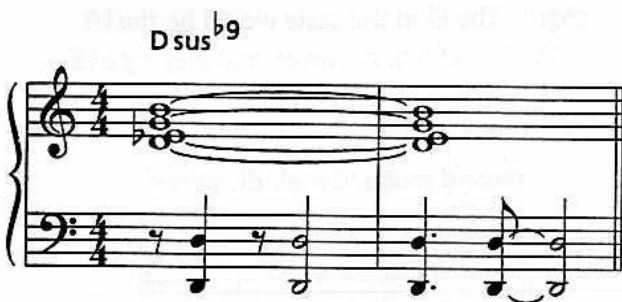


Figure 3-81

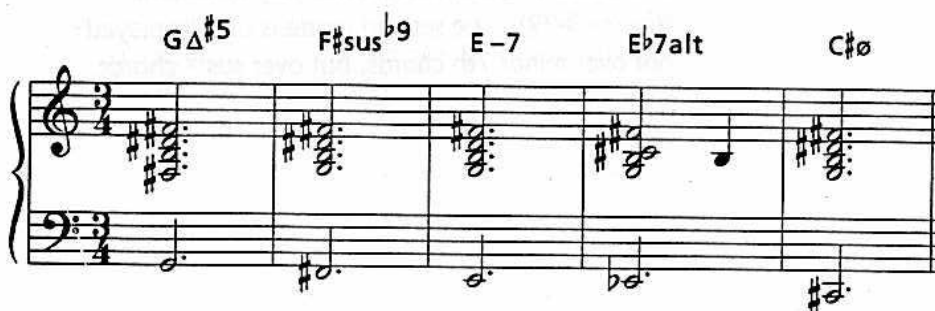
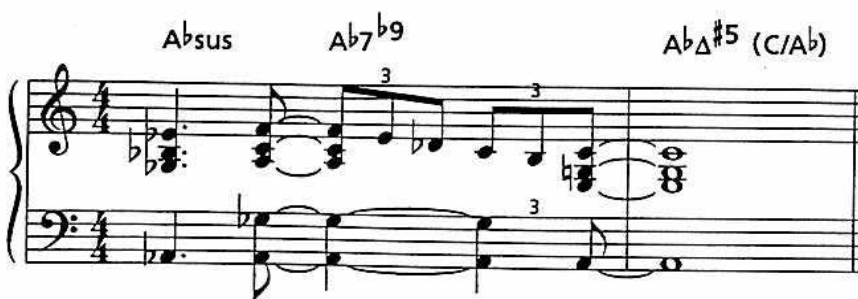


Figure 3-82



The most important notes in a chord, the ones that distinguish one chord from another, are often the 3rd or 7th. The most important notes of the melodic minor $\text{sus}^{\flat 9}$ chord, however, are the root, $\flat 9$, 4th, and 6th—as in the $\text{D}\text{sus}^{\flat 9}$ chord shown in **figure 3-78**.⁵¹ The following $\text{sus}^{\flat 9}$ chord examples are voiced with this combination of notes. Play **figure 3-79**, and listen to Mulgrew Miller's $\text{B}\flat\text{sus}^{\flat 9}$ chord on Anthony Newley's "Who Can I Turn To."⁵² Play **figure 3-80**, and listen to the $\text{D}\text{sus}^{\flat 9}$ chord from David Liebman's "Picadilly Lilly."⁵³ (David notates this chord as $\text{E}\flat\Delta^{\sharp 5}/\text{D}$.) Play **figure 3-81**, five bars of Wayne Shorter's beautiful waltz, "Dance Cadaverous."⁵⁴ Listen to the $\text{F}\sharp\text{sus}^{\flat 9}$ chord in the second bar, and the bass line descending an E melodic minor scale, from G to C#. All of the chords except for the E-7 chord are derived from the E melodic minor scale.

When improvising, you play the second mode of the melodic minor scale on $\text{sus}^{\flat 9}$ chords.

The Lydian Augmented Chord

Play **figure 3-82**, which shows part of the bridge of Duke Pearson's "You Know I Care,"⁵⁵ and listen to the $\text{A}\flat\Delta^{\sharp 5}$ chord (which can also be notated as $\text{C}/\text{A}\flat$). This is the sound of Lydian augmented harmony.

⁵¹ These notes are also the "characteristic" notes of melodic minor harmony, which we'll explore later in the chapter.

⁵² Mulgrew Miller, *Time And Again*, Landmark, 1991.

⁵³ David Liebman, *Pendulum*, Artists House, 1978.

⁵⁴ Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

⁵⁵ Joe Henderson, *Inner Urge*, Blue Note, 1964.

Figure 3-83



Now consider the third mode from the melodic minor scale harmony chart, shown here as **figure 3-83**. This mode runs from E \flat to E \flat and goes with some kind of E \flat chord. Because it has a major 3rd and a major 7th, it suggests an E \flat Δ chord. Normally, if you saw an E \flat Δ chord symbol, you'd think of the E \flat major scale. How does this mode differ from E \flat major? It has both a raised 4th (A natural), and a raised 5th (B natural). The complete chord symbol would be E \flat $\Delta^{\#4,\#5}$. Jazz musicians usually don't like complicated symbols, and the commonly used shorthand symbol for this chord is E \flat $\Delta^{\#5}$.

Figure 3-84



The 3rd, $\#5$, and 7th of this E \flat $\Delta^{\#5}$ chord form a G major triad, which explains why it is sometimes notated as a *slash chord*, in this case G/E \flat , as shown in **figure 3-84**. We'll cover slash chords thoroughly in Chapter 5.

Play **figure 3-84** and listen to the difference between the two G/E \flat voicings. In the second bar, the G triad is played in second inversion. *Triads generally sound stronger when played in second inversion.*

Figure 3-85



The term for $\Delta^{\#5}$ chords and the third mode of the melodic minor scale is *Lydian augmented*. The term "Lydian augmented" is descriptive: Lydian is the term used with chords with a raised 4th, and augmented is the term used with chords with a raised 5th, as in an augmented triad.

Jazz musicians didn't start playing Lydian augmented chords with any frequency until the 1960s, but Bud Powell played an A \flat $\Delta^{\#5}$ chord in his great composition "Glass Enclosure,"⁵⁶ recorded in 1951 (**figure 3-85**).

When improvising, you play the Lydian augmented mode, the third mode of the melodic minor scale, on major 7th $\#5$ chords.

⁵⁶ *The Amazing Bud Powell, Vol. II*, Blue Note, 1951.

The Lydian Dominant Chord

Figure 3-86



Play **figure 3-86** and listen to the sound of Lydian dominant harmony. These three bars, with the $A\flat 7\sharp 11$ Lydian dominant chord in the third bar, are from Victor Young's "Stella By Starlight."

Now look at the fourth mode from the melodic minor scale harmony chart, shown here as **figure 3-87**. Because this mode runs from F to F, it goes with some kind of F chord. Because it has a major 3rd and a minor 7th, it appears to be a dominant 7th chord, suggesting a chord symbol of F7. If you saw an F7 chord symbol on a lead sheet, you would normally think of F Mixolydian, the fifth mode of the B \flat major scale. How does this mode differ from F Mixolydian? It has a B natural, a raised 11th, therefore $\sharp 11$ has been added to the chord symbol.

Figure 3-87



The name of this mode and its chord is *Lydian dominant*. Again, this is a descriptive term. Lydian refers to the chord's raised 11th. Dominant refers to its function (because it has a major 3rd and minor 7th).

Figure 3-88



Play figure 3-88, the first four bars of Tadd Dameron's "Our Delight,"⁵⁷ and listen to the $\text{Db}7^{\#11}$ Lydian dominant chord in the third bar. Play figure 3-89, from Horace Silver's "Nica's Dream."⁵⁸ Listen to the $\text{Eb}7^{\#11}$ Lydian dominant chord. "Nica's Dream" is harmonically a very sophisticated tune. The $\text{Eb}7^{\#11}$ chord is followed first by $\text{Ab}^{\text{sus}}b9$, then by $\text{C/D}b$, a slash chord, and then by an Asus chord.

Figure 3-89



Figure 3-90



We usually think of the Lydian dominant chord as being "modern," but $\text{C}7^{\#11}$ is the first chord in the verse of Richard Rodgers' "Little Girl Blue," which was written in 1935 (figure 3-90).

When improvising, you play the Lydian dominant mode, the fourth mode of the melodic minor scale, on dominant 7th^{#11} chords.

⁵⁷ Sonny Stitt, 121, Muse, 1972.

⁵⁸ Art Blakey, *The Original Jazz Messengers*, Columbia, 1956.

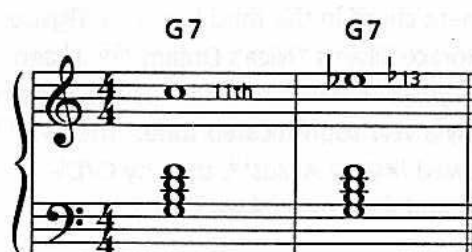
The Fifth Mode of the Melodic Minor Scale

The fifth mode of the melodic minor scale is rarely played. Analyzing this mode in the traditional way demonstrates the limitations of traditional theory. **Figure 3-91** shows a G scale whose chord

Figure 3-91



Figure 3-92



tones—G-B-D-F, the root, major 3rd, perfect 5th, and minor 7th—suggest a G7 chord. The E \flat in the scale would be the $\flat 13$ of the chord, suggesting a chord symbol of G7 $\flat 13$. This creates all sorts of problems, however. Both C and E \flat —the 11th and $\flat 13$ —will sound like “avoid” notes if played against a G7 chord (**figure 3-92**). The truth is, this mode is seldom played. Most jazz musicians, when they see the chord symbol G7 $\flat 13$, improvise either on the altered scale or the whole-tone scale—two scales we’ll get to soon.

Figure 3-93



When a true fifth mode melodic minor chord is played, it is almost always a minor-major chord with the 5th in the bass (as in C- Δ /G). A good example is found on Wayne Shorter’s “Penelope.”⁵⁹ Herbie Hancock reharmonizes a D major chord on his solo on “Penelope” as G minor-major over a D pedal (G- Δ /D), as shown in **figure 3-93**. Because D is the 5th of G melodic minor, this creates a chord based on the fifth mode of G melodic minor. *Chords built off of the fifth mode of melodic minor function as tonic minor chords.*

⁵⁹ Wayne Shorter, *Etcetera*, Blue Note, 1965.

Figure 3-94
McCoy Tyner's piano voicings simplified



Figure 3-95

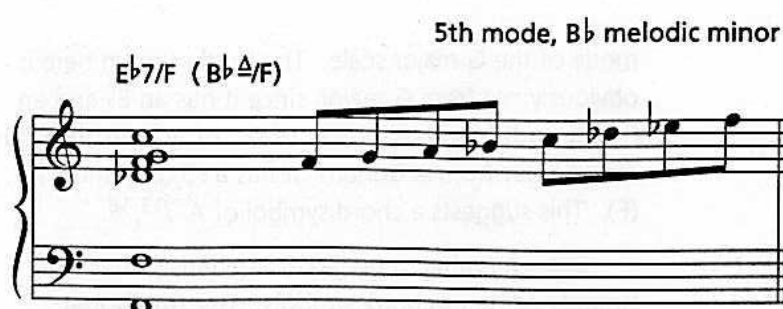


Figure 3-96
Kenny Barron's piano voicings simplified



Figure 3-97



Through much of Bobby Hutcherson's great arrangement of Burton Lane's "Old Devil Moon,"⁶⁰ McCoy Tyner and Herbie Lewis play the vamp shown in **figure 3-94**. Bobby improvises mostly on the B \flat melodic minor scale over the E \flat 7/F chord (**figure 3-95**), creating a B \flat - Δ /F chord—that is, a chord based on the fifth mode of B \flat melodic minor.

Kenny Barron's beautiful reharmonization of Richard Rodgers' "Spring Is Here" has a fifth mode melodic minor chord (**figure 3-96**). The complete version of Kenny's "Spring Is Here" is shown in Chapter 16.

Because it is so rarely played, the chord of the fifth mode of the melodic minor scale has no universally accepted chord symbol. In C melodic minor, notating it as a slash chord, C- Δ /G, is probably pretty safe.

The Half-Diminished Chord

Play **figure 3-97** and listen to the sound of the half-diminished chord. A \emptyset , from the sixth mode of C melodic minor, is the first chord of McCoy Tyner's "Search For Peace."⁶¹

⁶⁰ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

⁶¹ McCoy Tyner, *The Real McCoy*, Blue Note, 1967. This is one of the greatest recordings in the history of jazz.

Now let's look at the sixth mode from the melodic minor scale harmony chart, shown here as **figure 3-98**. Because this mode runs from A to A, it goes with some kind of A chord. Since it has a minor 3rd and a minor 7th, it appears to be a minor 7th chord, suggesting a chord symbol of A-7. If you saw an A-7 chord symbol, you would normally think of A Dorian, the second

Figure 3-98



mode of the G major scale. The mode shown here is obviously not from G major, since it has an E \flat and an F, notes not found in the key of G. How does the sixth mode differ from A Dorian? It has a $\flat 5$ (E \flat), and a $\flat 6$ (F). This suggests a chord symbol of A-7 $\flat 5, \flat 6$.

But remember, most jazz musicians prefer to simplify complex chord symbols. The traditional symbol for this chord, omitting the $\flat 6$, is A-7 $\flat 5$. Most musicians go even further, using the shorthand symbol A \emptyset , or "A half-diminished."⁶² The symbol A-7 $\flat 5, \flat 6$ has seven "bits" of information for the left side of your brain to process. A-7 $\flat 5$ has five "bits." A \emptyset has only two "bits." When you're playing a fast tune with lots of changes, short and simple chord symbols can make life much easier. *Because it has a minor 3rd and a minor 7th, the half-diminished chord functions as a II chord.*

⁶² The origin of the term "half-diminished" is as follows: An A diminished 7th chord is made up of minor (also known as diminished) 3rds, spelled A, C, E \flat , G \flat . Because A \emptyset has a G instead of a G \flat , it is only "half" diminished.

Figure 3-99

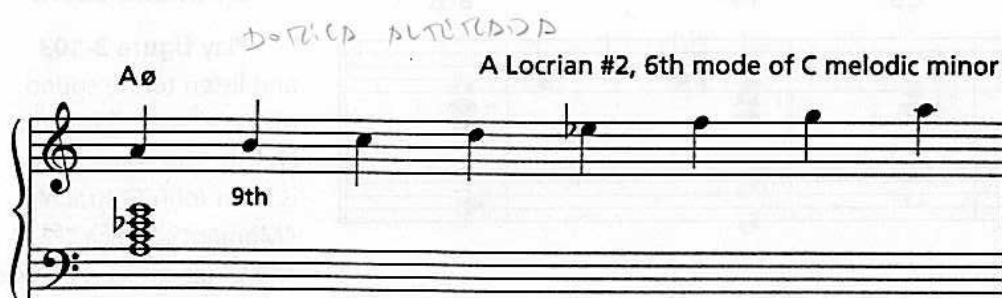
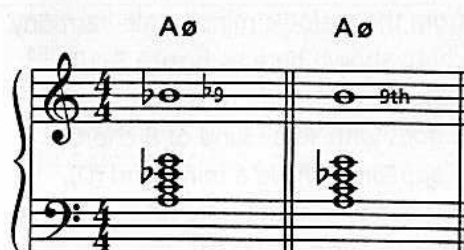


Figure 3-100



The half-diminished mode is often called the *Locrian #2* mode, because the only difference between it and the Locrian mode is the second note. The half-diminished mode has a natural 2nd (or 9th), unlike the Locrian mode, which has a flatted 2nd (or $b9$). **Figure 3-99** shows both the A Locrian mode and the A half-diminished mode. As you can see, the only difference between the two is a single note— Bb in the Locrian mode, B natural in the half-diminished mode.

Play **figure 3-100**, and listen to the difference between a $b9$ and natural 9, played over a root position

$A\emptyset$ chord. Hear the difference? Which do you like best? The Bb sounds fine when played as a passing note, but is very dissonant when struck or held on the \emptyset chord. It sounds like an “avoid” note. The B natural, on the other hand, is arguably the prettiest note you can play on an $A\emptyset$ chord.

Almost all of the early bebop musicians played the Locrian mode on half-diminished chords, and it is still the first choice of many musicians for minor 7th $b5$ chords. From the 1960s on, however, the trend has been toward playing the sixth mode of melodic minor on half-diminished chords. Many musicians play both. For example, on a minor III-VI-II-V (as in $E\emptyset$, $A7b9$, $D\emptyset$, $G7alt$), Freddie Hubbard likes to play Locrian on the $E\emptyset$ chord, while playing the half-diminished mode on the $D\emptyset$ chord.

Figure 3-101



Play figure 3-101, the first two bars of Dizzy Gillespie's "Woody'n You." The Gø chord is from the sixth mode of B \flat melodic minor. Play figure 3-102, from Victor Young's "Stella By Starlight." The Cø chord is from the sixth mode of the E \flat melodic minor scale.

When improvising, you play the half-diminished mode, the sixth mode of the melodic minor scale, on minor 7th \flat 5 chords.

Figure 3-102



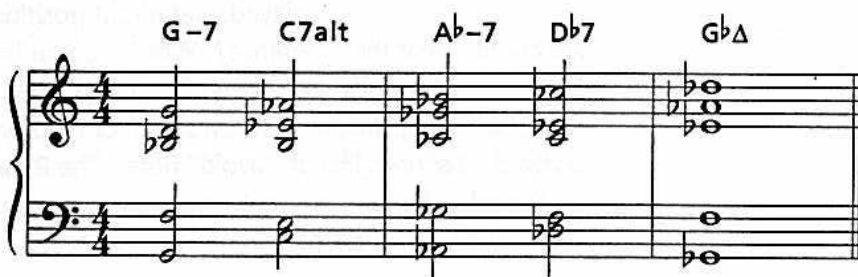
The Altered Dominant Chord

Play figure 3-103 and listen to the sound of the altered dominant chord. This three bars is from John Coltrane's "Moment's Notice."⁶³

The C7alt chord is derived

from the seventh mode of the D \flat melodic minor scale.

Figure 3-103



Now consider the seventh mode from the melodic minor scale harmony chart, shown here as figure 3-104.⁶⁴ Because this mode runs from B to B, it goes with some kind of B chord. It appears to have a minor 3rd (D), but notice that the note after D in the scale (E \flat), is a major 3rd above B, the root. E \flat is an enharmonic spelling of D \sharp , the major 3rd above B. Chords usually don't have both a minor 3rd and a major 3rd. The true 3rd here is E \flat , the major 3rd. The D is something else entirely, which we'll get to in a minute.

Figure 3-104



⁶³ John Coltrane, *Blue Train*, Blue Note, 1957.

⁶⁴ The altered mode is sometimes called the Super Locrian.

Figure 3-105

B7 **B Mixolydian, 5th mode of E major**

root 9th 3rd 11th 5th 13th 7th root

B7alt **B altered, 7th mode of C melodic minor**

root b9 #9 3rd #11 b13 7th root

Along with a major 3rd, this mode has a minor 7th (A), so it must go with some kind of B7 chord. If you saw the chord symbol B7, you would normally think of the B Mixolydian mode, the fifth mode of the E major scale. Since the key signature for E major is four sharps, this mode obviously doesn't come from E major.

Now look at **figure 3-105**, which compares the B Mixolydian mode of E major with the seventh mode of C melodic minor. Underneath each note is the note's position in a B7 chord. Where the B Mixolydian mode has a natural 9th, the B altered mode has both a $\flat 9$ and a $\sharp 9$ (the note that looks like the minor 3rd). Where the B Mixolydian mode has a natural 11th, the B altered mode has a $\sharp 11$. The B Mixolydian mode has a natural 13th, the altered mode a $\flat 13$. B Mixolydian has a 5th, B altered has no 5th. The complete chord symbol, reflecting all of these alterations, would be:

 $\flat 13$ $\sharp 11$ $\sharp 9$ B7 $\flat 9$

Can you imagine playing a fast tune and having to read this? Again, shorthand is called for, and the preferred chord symbol is B7alt. "Alt" stands for "altered," and is also the name of the mode.

This chord is called "altered" because, as a B7 chord, it has been altered in every possible way. The 9th has been both lowered and raised, the 11th has been raised (the 11th can't be lowered, because it would then become the major 3rd), and the 13th has been lowered (the 13th can't be raised, since it would then become the minor 7th). If you change B, the root, or $E\flat$, the 3rd, or A, the 7th, you won't have a B7 chord any more. Within the confines of B7, the maximum number of alterations have been made.

Some musicians use the symbols $\flat 5$ and $\sharp 5$ instead of $\sharp 11$ and $\flat 13$. And some musicians call this the *diminished whole-tone* scale, because it starts out like a diminished scale and ends up like a whole-tone scale. Both of these scales will be covered later in this chapter.

Figure 3-106



Play **figure 3-106**, from Benny Golson's "Stablemates." The A♭7alt chord is from the seventh mode of A melodic minor, and the C7alt chord comes from the seventh mode of D♭ melodic minor. Play **figure 3-107**, from Jimmy Van Heusen's "I Thought About You."⁶⁵ The E7alt chord is from F melodic minor, the D7alt chord from E♭ melodic minor.

When improvising, you play the altered mode, the seventh mode of the melodic minor scale, on altered dominant chords.

Figure 3-107



The Interchangeability of Melodic Minor Chords

All seven of the chords we've examined from melodic minor harmony share the same melodic minor scale. This is similar to major scale harmony, where (in the key of C), CΔ, D-7, Esus^b9, FΔ[#]4, G7, and Bø all share the same major scale.

However, there is a very big difference between major and melodic minor harmony. For the most part, there are no "avoid" notes in chords from melodic minor harmony. The lack of "avoid" notes means that almost everything in any melodic minor key is interchangeable with everything else in that key. Play a lick, pattern, phrase, chord voicing, motif, and so on, on C-Δ, and it will work as well on Dsus^b9, E♭Δ[#]5, F7[#]11, Aø, and B7alt.

⁶⁵ Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.

Figure 3-108



Figure 3-109



Figure 3-108 shows, in the first bar, a common left-hand piano voicing for an F-Δ chord. Play the voicing with your right hand while playing the root, F, with your left hand. Continue through the next few bars, and you'll hear that the F-Δ voicing sounds just as good as Gsus^{♭9}, A[♭]Δ^{♯5}, B[♭]7^{♯11}, Dø, and E7alt. The only real difference between these chords is the root,

and unless you're a bass player, or a pianist playing root position chords, *there is no difference between any of the chords*. All of the roots in figure 3-108 are also from the F melodic minor scale.

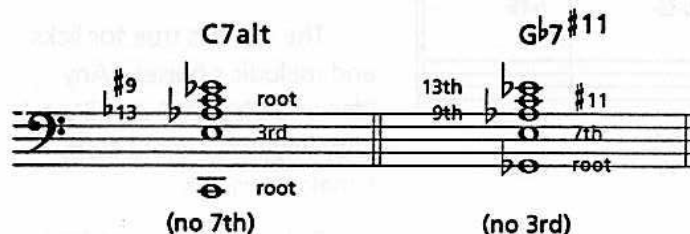
The same is true for licks and melodic phrases. Any idea you play on F-Δ will work with any other chord from F melodic minor.

Did you notice that F7^{♯11} and B7alt are the only dominant 7th chords from C melodic minor? Note that the roots (F and B) are a tritone apart. *The two dominant 7th chords from melodic minor harmony are a tritone apart*. Because of the lack of "avoid" notes, F7^{♯11} and B7alt are essentially the same chord, and tend to resolve to the same chords, as you'll hear in figure 3-109. Both F7^{♯11} and B7alt resolve smoothly to EΔ. I'll explain more about this in Chapter 13, "Basic Reharmonization."

This interchangeability doesn't work in chords from the major scale. As an example, although both D-7 and CΔ are from the key of C, a voicing for D-7 won't work for a CΔ chord because D-7 has an F, the "avoid" note of a CΔ chord. And a G7 chord voicing won't work for a CΔ chord, because G7 has an F, the "avoid" note on a CΔ chord.

If you have a background in traditional theory, the idea of interchangeability may force you to do some rethinking about harmony. In traditional theory, the 3rd and 7th are considered essential notes on dominant 7th chords. When you play dominant chords from melodic minor harmony, the 3rd or 7th may not

Figure 3-110



have much importance at all. Take another look at **figure 3-108**. The B \flat 7 \sharp 11 voicing has no 3rd (D). The E7alt voicing has no 7th (D). Pianists and guitarists regularly play these voicings, and I haven't heard anyone complain yet. Why does this work? Again, because there are no "avoid" notes in melodic minor harmony, the resulting interchangeability of all the chords means that you're playing the whole melodic minor "key" much more than any individual chord within it.

This is perhaps the most intriguing thing about melodic minor harmony, so let's go through it again. Take a look at the piano voicing shown (in the bass clef) in **figure 3-110**. Play the top four notes with your right hand, while playing the root with your left hand. The voicing lacks the 7th of the chord when played as C7alt, and lacks the 3rd of the chord when played as G \flat 7 \sharp 11. When you play melodic minor chords, because of the lack of "avoid" notes, you're really playing the entire key, not just the chord. *Think key, not chord.*

What this all means is that you need to learn the chords from each melodic minor tonality together, as a family. If you don't, you'll be unable to quickly scope out a chord progression such as D \sharp alt, C \sharp \emptyset , G Δ \sharp 5, A7 \sharp 11, F \sharp sus \flat 9, E- Δ . Wow! Is that a difficult set of changes? Not really. All of the chords are from E melodic minor—they're all the same chord. Remember, *think key, not chord*.

The Piano is a Color-Coded Instrument

Unlike other instruments, the piano is color-coded. Notes are either black or white. This can make learning melodic minor harmony easier. As an example, key signatures for pianists generally mean "play all the white notes except...."⁶⁶ The key signature for F major is one flat, B \flat . In other words, when playing in F major, play all the white notes, except play B \flat instead of B natural.

⁶⁶ The exceptions are the keys of G \flat , which has a C \flat (a white note); and F \sharp , which has an E \sharp (a white note).

Figure 3-111

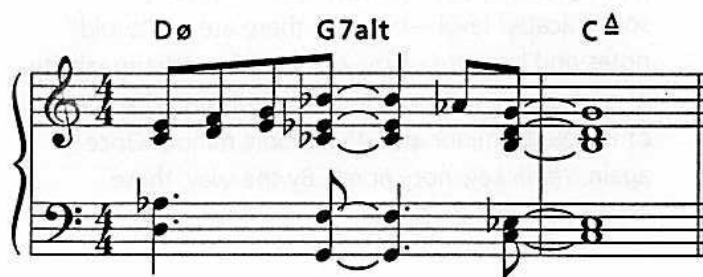


Figure 3-112



F \sharp 7alt, B \flat Δ ^{#5}, and E \emptyset may sound like unrelated chords, but they're not. They are all derived from G melodic minor (figure 3-111), the "key signature" of which is one flat (B \flat) and one sharp (F \sharp). Isn't that a weird key signature? Perhaps, but its very strangeness makes all the chords from G melodic minor easy to remember: play all white notes except for B \flat and F \sharp . As another example, D melodic minor is all white notes except for C \sharp (figure 3-112). Again, *think key, not chord*.

Figure 3-113



Jazz musicians don't write melodic minor key signatures out, but they often think in terms of them when improvising. Does anybody actually write melodic minor key signatures? Béla Bartók did, in his piano work Number 41, from *Mikrokosmos*.⁶⁷

The Minor II-V-I and II-V Progressions

Play the music shown in figure 3-113, the example we started this section with. This chord progression is known as a *minor II-V-I*. Unlike the II-V-I in a major key (D-7, G7, C Δ , in the key of C major), a minor II-V-I usually consists of a half-diminished chord, an alt chord, and a minor-major chord (D \emptyset , G7alt, C Δ). And, unlike the major II-V-I, in which all three chords are derived from the same key (D-7, G7, and C Δ are all from C major), *the three chords in a minor II-V-I are derived from three different melodic minor scales*.

⁶⁷ Béla Bartók, *Mikrokosmos*, Vol. II, Boosey and Hawkes, 1940.

The notes played over the Dø chord are from F melodic minor, the notes played over the G7alt chord are from A♭ melodic minor, and the notes played over the C-Δ chord are from C melodic minor. Again, this is radically different from a II-V-I in a major key, where all three chords share the same scale.

Wouldn't it be great if there were a scale that worked over Dø, G7alt, C-Δ, a minor II-V-I? It would be, but there isn't one. The harmonic minor scale is often mentioned in theory books as being "a scale played over a minor II-V-I." If that were true, you'd hear the great players playing it a lot, but they don't. We'll show why, and also expand on the harmonic minor scale in Chapter 23.

Figure 3-114



Play figure 3-114. This is a minor II-V, and if you listen carefully, you'll hear that both the Dø phrase in the treble clef and the chord voicing in the bass clef are repeated a minor 3rd up on the G7alt chord. A melodic figure repeated at a different pitch is called a *sequence*. Repeating a chord at a different pitch is called *parallelism*.

Sequences and parallelism create structure in music, and structure makes you sound as though you know what you're doing. On a minor II-V, anything you play on the half-diminished chord can be played up a minor 3rd on the alt chord. This works because the two chords come from melodic minor keys a minor 3rd apart.

Dø is from F melodic minor, G7alt from A♭ melodic minor. A♭ melodic minor is a minor 3rd above F melodic minor. On one level, you're just playing Dø, G7alt. On a more harmonically sophisticated level—because there are no "avoid" notes and because of the resulting interchangeability of melodic minor chords—you're playing the "keys" of F melodic minor and A♭ melodic minor. Once again, *think key, not chord*. By the way, these are good piano voicings.

Figure 3-115



A minor II-V doesn't necessarily have to resolve to a minor chord. It can resolve beautifully to a major 7th chord as well. Bob Haggart's "What's New" has a Gø, C7alt, FΔ progression (figure 3-115), and the last II-V-I of Victor Young's "Stella By Starlight" is often played as Cø, F7alt, B♭Δ (figure 3-116).

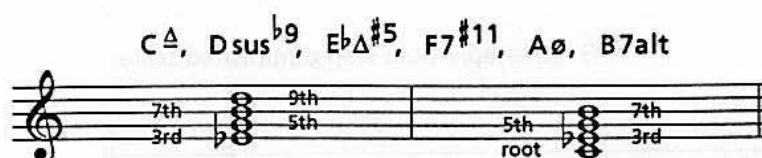
Figure 3-116



■ "Characteristic" Notes of the Melodic Minor Scale

The 3rd, 5th, 7th, and 9th of any melodic minor scale, when played together, are not found in any other melodic minor key, nor any major key, diminished scale, or whole-tone scale. They are characteristic of that melodic minor scale only. The same is true for the root, 3rd, 5th, and 7th of a melodic minor scale. The two combinations are shown in figure 3-117. Playing either combination of these four notes immediately establishes the essence of that particular melodic minor "key."

Figure 3-117



3rd, 5th, 7th & 9th
of the "key" of
C melodic minor,
not the chord

root, 3rd, 5th & 7th
of the "key" of
C melodic minor,
not the chord

We've now completed the second of the four scales. It's time to go on to a rather strange scale—one that has an extra note, is totally artificial, but has been one of the most common sounds heard in jazz since the dawn of the bebop era—the diminished scale.⁶⁸

⁶⁸ The diminished scale is artificial in the sense that it is not derived from the overtone series, as is the major scale, and has no particular ethnic origin, as does the melodic minor scale, which has an Eastern European ancestry.

Figure 3-118



Figure 3-119



Diminished Scale Harmony

Play the music shown in **figure 3-118**, from Joe Henderson's solo on Duke Pearson's "Idle Moments."⁶⁹ This is the sound of *diminished scale harmony*. Play **figure 3-119**, bars 5-7 from Jimmy Van Heusen's "Here's That Rainy Day." The chords on beats 2, 3, and 4 in the D7^{b9} bar are from diminished scale harmony.

What's a Diminished Scale?

The diminished scale comes in two forms: One alternates half steps and whole steps, the other alternates whole steps and half steps. **Figure 3-120** shows the two diminished scales. The scale in the first bar alternates half steps and whole steps, the scale in the second bar alternates whole steps and half steps. Notice that both scales have exactly the same notes. *Every half-step/whole-step scale is the same as a whole-step/half-step scale, but starts on a different note.*

Figure 3-120



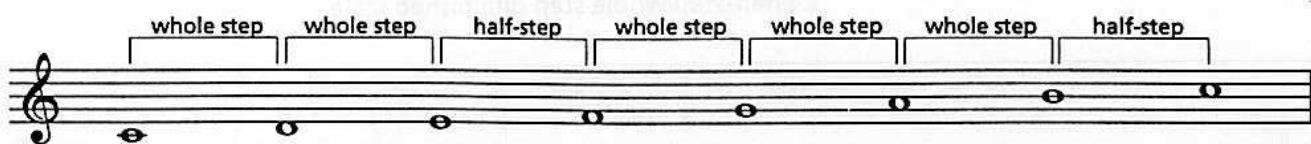
⁶⁹ Grant Green, *Idle Moments*, Blue Note, 1963.

The diminished scale has two unique characteristics:

- Unlike the seven-note major and melodic minor scales, the diminished scale is an eight-note scale.
- Unlike the major and melodic minor scales, it is *symmetrical*. That is, its interval pattern is regular—in this case, alternating half steps and whole steps, or vice versa:

By contrast, the major and melodic minor scales are *asymmetrical*. For example, the steps in the major scale are whole step, whole step, half step, whole step, whole step, whole step, half step (**figure 3-121**), an asymmetrical pattern. The diminished scales shown in **figure 3-120** are symmetrical.

Figure 3-121



Whenever a scale is asymmetrical, there are 12 of them, like the 12 major and 12 melodic minor scales. When a scale is symmetrical, there are always fewer than 12 of them. For example, the chromatic scale is a symmetrical scale constructed entirely of half steps. How many different chromatic scales are there? Only one. A chromatic scale starting on any note has exactly the same notes as a chromatic scale starting on any other note. Because diminished scales are also symmetrical, there are less than 12 of them. How many are there?

Let's find out. Grab your instrument and play the diminished scale shown in the first bar of **figure 3-120**. Start on G and alternate half steps and whole steps. Go up one octave and then come down. Then play two octaves, up and down. Play the scale a few more times until you've memorized it. Now start a scale on A# and again alternate half steps and whole steps. This scale has the same notes as the G diminished

Figure 3-122



scale. Start on C#—again, same notes. Start on E—again, same notes. The G, A#, C#, and E half-step/whole-step diminished scales are all exactly the same; they just start on different notes (figure 3-122). Note that the four starting notes of these scales—G, A#, C#, E—are a minor 3rd apart. That's the most important thing about diminished scale harmony. *Everything repeats at the interval of a minor 3rd.*

Because the G, A#, C#, and E diminished scales are the same, the Ab, B, D, and F diminished scales will also be the same, since they, too, are a minor 3rd apart. Ditto for the A, C, Eb, and F# diminished scales. In other words, *there are only three diminished scales:*

- The one that starts on G, A#, C#, or E
- The one that starts on Ab, B, D, or F
- The one that starts on A, C, Eb, or F#

At first, this may set your head spinning, because it forces you to think in more than one tonality or "key" at a time. After you grasp the principal, you'll discover that the diminished scale is actually less complicated to play than even the major scale, *because it has only three "keys."*

The Half-Step/Whole-Step Diminished Scale and the $V7^{b9}$ Chord

The scale in the first bar of **figure 3-120** is shown here again as **figure 3-123**. This scale, running from G to G, goes with some kind of G chord. What kind of 3rd and 7th does it have? Although B \flat is a minor 3rd above G, the next note is B, a major 3rd above G. As you learned from the altered mode of the melodic minor scale, when a scale looks as though it has both

Figure 3-123

$G7^{b9}$ (also $B\flat7^{b9}$, $C\sharp7^{b9}$, $E7^{b9}$) G half-step/whole step diminished scale

a minor and a major 3rd, the "minor 3rd" is really a $\sharp 9$. Since the true 3rd is B, a major 3rd above G, and F is a minor 7th above G, this scale goes with some kind of G7 chord. What are the alterations? A \flat is the $b9$, B \flat the $\sharp 9$, C \sharp the $\sharp 11$. The complete chord symbol would be $G7^{b9, \sharp 9, \sharp 11}$. Again, we need some shorthand. Most jazz musicians write this chord as $G7^{b9}$, although $G7^{\sharp 9}$ is occasionally used.

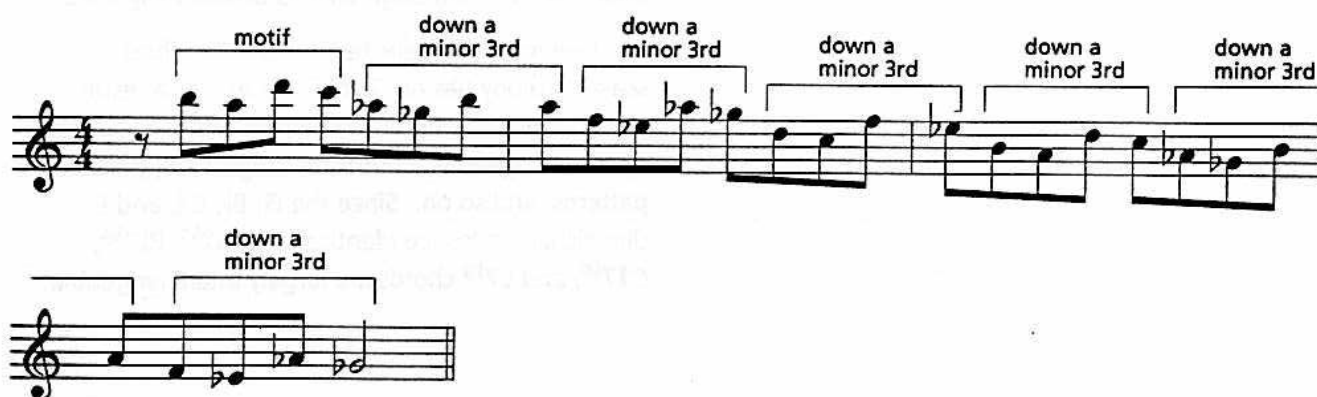
Like melodic minor harmony, diminished scale harmony has no "avoid" notes. As a result, everything harmonically contained within this scale is interchangeable: chords, voicings, licks, phrases, patterns, and so on. Since the G, B \flat , C \sharp , and E diminished scales are identical, the $G7^{b9}$, $B\flat7^{b9}$, $C\sharp7^{b9}$, and $E7^{b9}$ chords are largely interchangeable.

Play **figure 3-124**. Hear how the four-note motif repeats down in minor 3rds.⁷⁰ Look at the analysis of the motif in **figure 3-125**. Remember, in *diminished scale harmony*, everything can be repeated at the interval of a minor 3rd.

Figure 3-124



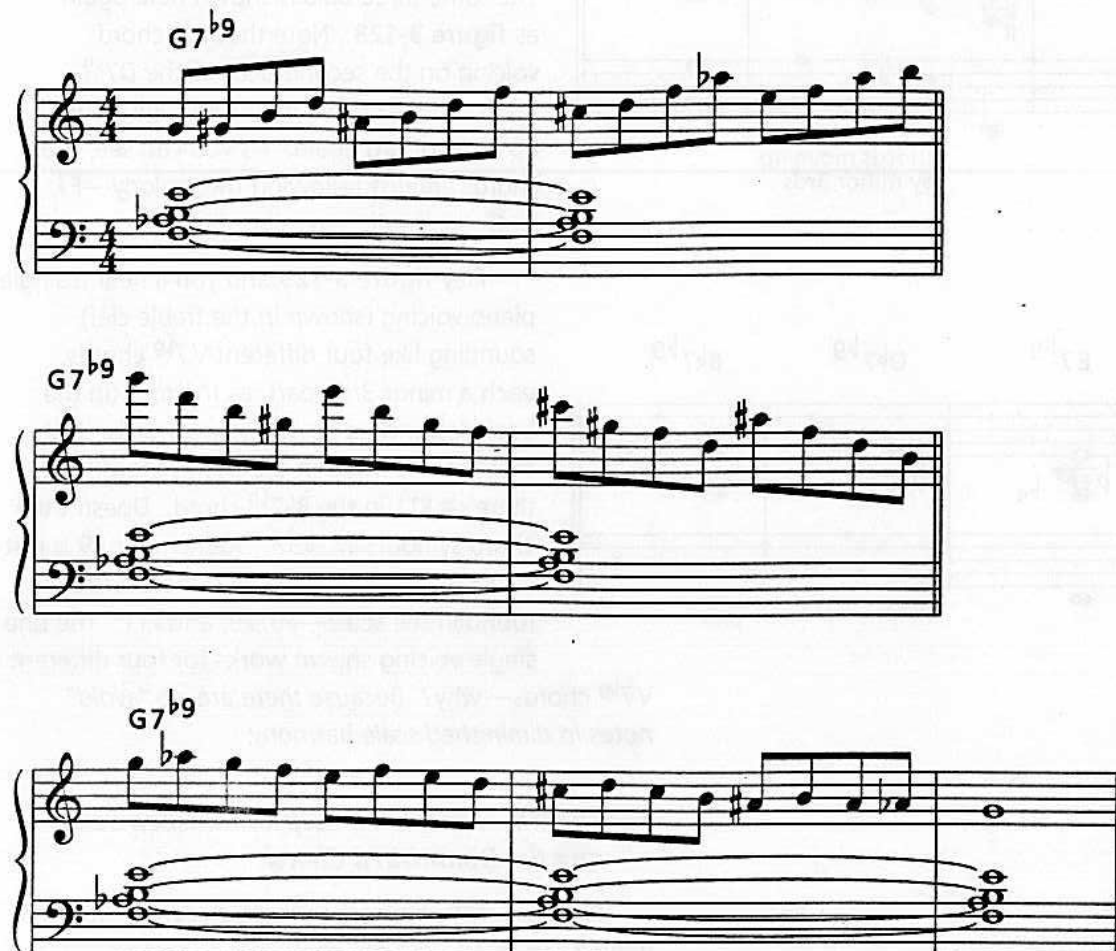
Figure 3-125



⁷⁰ The piano voicing in the left hand is a rootless voicing. That's why there's no F on the bottom.

Figure 3-126 shows three more diminished scale licks. Each lick consists of a four-note phrase repeated either up or down a minor 3rd.

Figure 3-126



There are endless diminished scale "licks." Because their symmetry makes them so "perfect," these licks sometimes sound mechanical. Music, like life, needs a few jagged edges to be interesting. Play figure 3-127 and listen to the diminished scale line Herbie Hancock plays on "Oliloqui Valley."⁷¹ Notice the very slight intervallic variation between what Herbie plays in bars 1 and 2, before he descends the scale.

Figure 3-127



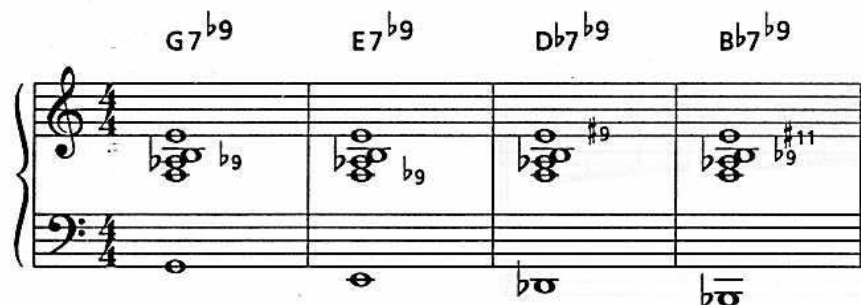
⁷¹ Herbie Hancock, *Emptyrean Isles*, Blue Note, 1964.

Figure 3-128



Just as you can repeat licks a minor 3rd away, you can also repeat chords a minor 3rd away. A few paragraphs back, we played **figure 3-119**, bars 5-7 from Jimmy Van Heusen's "Here's That Rainy Day." The same three bars is shown here again as **figure 3-128**. Note that the chord voicing on the second beat of the D7^{b9} bar is repeated up a minor 3rd, and then up a minor 3rd again. As you can see, the chords are just following the melody—F[#], A, C—ascending in minor 3rds.

Figure 3-129



Play **figure 3-129** and you'll hear a single piano voicing (shown in the treble clef) sounding like four different V7^{b9} chords, each a minor 3rd apart, as the root (in the bass clef) moves down in minor 3rds. Note that there is no ^b9 in the D^b7^{b9} chord, and there's a [#]11 in the B^b7^{b9} chord. Doesn't the chord symbol say "^b9?" Remember, ^b9 is just a shorthand symbol for all three alterations found in the scale—^b9, [#]9, and [#]11. The one single voicing shown works for four different

V7^{b9} chords—why? *Because there are no "avoid" notes in diminished scale harmony.*

The Whole-Step/Half-Step Diminished Scale and the Diminished Chord

Figure 3-130 shows the whole-step/half-step diminished scale. You play this scale over *diminished 7th* chords. The usual chord symbol for a diminished 7th chord is the root of the chord, followed by a small circle. The symbol for an F diminished chord is F^o.⁷²

Figure 3-130



⁷² Sometimes notated F^{o7}.

Figure 3-131



Figure 3-132



Figure 3-133

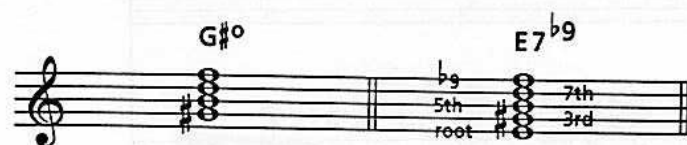


Figure 3-134



Again, because of the lack of "avoid" notes in the diminished scale, everything repeats at the interval of a minor 3rd, so F° is interchangeable with A♭°, B°, and D°. **Figure 3-131** shows the same thing from a different angle: a diminished scale with the symbols of each of the eight chords built off the eight notes of the scale—four V7^{b9} chords a minor 3rd apart, and four diminished chords a minor 3rd apart. The roots of all eight chords are shown in the bass clef, a voicing that works for all eight chords in the treble clef.

Diminished chords are usually played in place of V7^{b9} chords to create a chromatic bass line. Play **figure 3-132**, three chords from the bridge of Duke Ellington's "Sophisticated Lady." Note the chromatic bass line in the roots of the chords—GΔ, G#°, A-7.

In **figure 3-133**, you can see that the notes of the G#° chord in "Sophisticated Lady" are the 3rd, 5th, 7th, and b9 of E7^{b9}. Normally, the dominant 7th chord preceding any A chord would be E7. The G#° chord is E7^{b9} without E, the root. G#° is played as a substitute for E7^{b9} in order to create a chromatic bass line, from G to G# to A.

The same thing happens in Chick Corea's "Mirror, Mirror"⁷³ (**figure 3-134**). The G#° chord is really E7^{b9} without E, the root. In both "Sophisticated Lady" and "Mirror, Mirror," playing a diminished chord in place of a dominant 7th b9 chord produces a chromatic bass line. Whenever you come across a diminished chord in a tune, check to see if the root is part of a chromatic bass line. Then check whether it is equivalent to the dominant 7th b9 chord a 5th above whatever chord comes next. It usually is just that.

⁷³ Joe Henderson, *Mirror, Mirror*, Verve, 1980.

Figure 3-135



And the same thing happens in Ralph Rainger's "Easy Living." **Figure 3-135** shows the first four bars. F#° is a disguised D7^{b9}, and G#° is a disguised E7^{b9}. Omitting the roots of the V7^{b9} chords produces chromatic motion in the bass.

Early jazz musicians played the diminished scale solely on diminished chords. Play **figure 3-136**, and listen to what Art Tatum played on Mort Dixon and Harry Woods' "Just Like A Butterfly Caught In the Rain."⁷⁴ Following a C#° chord, Tatum plays the first three notes of the B^b major scale, and then continues on with a D# half-step/whole-step diminished scale for almost three octaves.

Figure 3-136

Art Tatum's piano voicings simplified



⁷⁴ Art Tatum, *Pablo Solo Masterpieces*, Pablo, 1953. What a great title for a tune.

Figure 3-137**Figure 3-138**

Kenny Barron's piano voicings simplified

**Figure 3-139**

Beginning with the bebop era, jazz musicians began to replace diminished chords with $V7^{b9}$ chords. $G\Delta$, $G\sharp^\circ$, $A-7$ was replaced by $G\Delta$, $E7^{b9}$, $A-7$. Few modern jazz musicians actually write diminished chords into their tunes anymore. When reading lead sheets of tunes from the 1940s and earlier, today's jazz musicians often substitute the $V7^{b9}$ chord for the diminished chord.

Kenny Barron does this on his version of Hoagy Carmichael's "Skylark."⁷⁵ **Figure 3-137** shows the original first two bars of the bridge of the tune, with the A° chord acting like an $F7^{b9}$ chord, providing chromatic bass motion between $A\flat\Delta$ and $B\flat-7$. **Figure 3-138** shows how Kenny plays $F7^{b9}$ in place of A° .⁷⁶

Not all diminished chords are disguised $V7^{b9}$ chords of the following chord. Sometimes a diminished chord is a disguised $V7^{b9}$ of the chord *after* the next chord. The second chord in Antonio Carlos Jobim's "Wave" is $B\flat^\circ$. $B\flat^\circ$ doesn't appear to be a disguised $V7^{b9}$ of $A-7$, the following chord. However, $A-7$ is followed by $D7$, and $A-7$, $D7$ is a II-V. $B\flat^\circ$ is the disguised V ($A7^{b9}$) of the $D7$ chord, with $A-7$ inserted between the two chords to create a II-V (**figure 3-139**).

Every time you play something from diminished scale harmony, you're playing in four tonalities at the same time, all of them a minor 3rd apart. You can't always assume that the bass player will play the root of the chord, so what note the bassist plays underneath can affect the tonality. Because bass players often play tritone substitution,⁷⁷ and play passing notes as well as roots, the $G7^{b9}$ chord you think you're playing may end up sounding like $B\flat7^{b9}$, $D\flat7^{b9}$, $E7^{b9}$, F° , $A\flat^\circ$, B° , or D° , depending on what note the bassist plays underneath. Not to worry. When this happens, it won't make you sound bad, just different than what you may have expected.

⁷⁵ Kenny Barron, *Maybeck Recital Hall Series*, Concord Jazz, 1990.

⁷⁶ The $C\flat$ in the voicing is the $\sharp 11$ of the chord. Remember, $F7^{b9}$ is a shorthand symbol. It also implies the $\sharp 9$ and the $\sharp 11$.

⁷⁷ We'll cover tritone substitution in Chapter 13, "Basic Reharmonization."

Figure 3-140

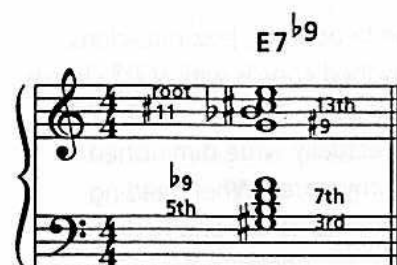


Figure 3-141



Because there are no "avoid" notes in the diminished scale, you can play all the notes at once as a chord. Play **figure 3-140** and hear Herbie Hancock play all eight notes of an E half-step, whole-step diminished scale as an E7^{b9} voicing on "Dolphin Dance."⁷⁸ Because each hand is playing a diminished 7th chord (G^o in the right hand, G^{#o} in the left hand), this voicing is called a *double diminished chord*.

Some Practice Tips

Play each diminished scale, both half-step/whole-step and whole-step/half-step, around the cycle of fifths. As you play each scale, think of all the other chords that share that same scale. Make up some diminished scale phrases, using the "everything repeats at a minor 3rd" method. After you've done this for a while, invent some new phrases, trying *not* to repeat phrases a minor 3rd away. Also, try creating phrases repeating at the interval of two minor 3rds (a tritone), as in **figure 3-141**.

We've now completed three of the four scales from which most of the chords played by jazz musicians are derived. There's only one to go, and it's the simplest, and least played, of the four scales: the whole-tone scale.

⁷⁸ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Whole-Tone Scale Harmony

Play the music shown in **figure 3-142**, McCoy Tyner's intro on Wayne Shorter's "JuJu,"⁷⁹ and listen to the sound of *whole-tone scale harmony*. Play **figure 3-143**, from Freddie Hubbard's solo on Duke Pearson's "Gaslight,"⁸⁰ and listen to an example of improvising on the whole-tone scale.

Figure 3-142

McCoy Tyner's piano voicings simplified



Figure 3-143



⁷⁹ Wayne Shorter, *JuJu*, Blue Note, 1964.

⁸⁰ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

Figure 3-144

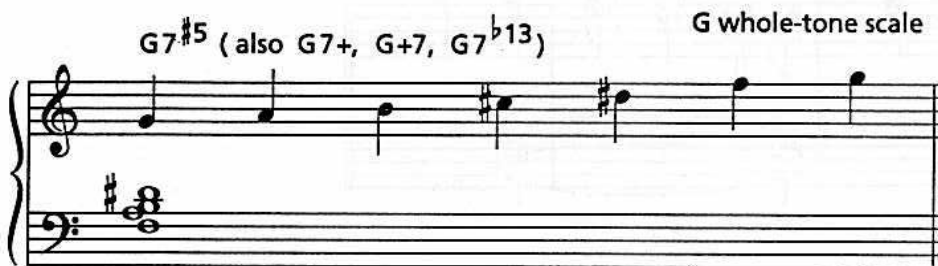


Figure 3-144 shows the G whole-tone scale, running from G to G.⁸¹ Look at the 3rd and 7th of the scale. Because this scale has a major 3rd and a minor 7th, it goes with a G7 chord. The alterations are C# (the #11) and D# (the #5). The complete chord symbol would be G7#11, #5. The traditional shorthand for this chord is G7#5, often written with a plus sign, as in G7+, and occasionally written as G +7. G +7 may be confusing, because the + refers to the 5th, not shown in the chord symbol, and has nothing to do with the 7th. Because #5 and b13 are enharmonic, G7#5 is sometimes notated G7b13,

which is kind of dangerous. To most musicians, b13 also implies b9 and #9—in other words, G7alt. To be safe, stick to G7#5.

Because the whole-tone scale is symmetrical, consisting entirely of whole steps, you know that, as with the diminished scale, there are fewer than 12 of them. In fact, there are only two whole-tone scales.

The G whole-tone scale shown in **figure 3-144** has exactly the same notes as the A, B, C#, D#, and F whole-tone scales. The Ab whole-tone scale is the same as the Bb, C, D, E, and F# whole-tone scales. These notes are all a whole step apart from each other. The most important thing to know about whole-tone harmony is *everything can be repeated at the interval of a whole step*.

There are no “avoid” notes in whole-tone harmony, so everything is interchangeable within the harmony of a given scale. Anything you play on G7#5 will sound good on A7#5, B7#5, C#7#5, D#7#5, and F7#5.

⁸¹ Note the rootless left-hand piano voicing in the bass clef.

Figure 3-145



Figure 3-146



Of course, if you can repeat something a whole step away, you can also repeat something in multiples of whole steps. Two whole steps is a major 3rd, three whole steps is a tritone, four whole steps is an augmented 5th, and five whole steps a minor 7th. Play **figure 3-145**, from Jackie McLean's solo on Lee Morgan's "Our Man Higgins,"⁸² an example of repeating a phrase at the interval of a major 3rd, which is two whole steps. The melody of John Coltrane's "One Down, One Up"⁸³ is based on descending major 3rds from the Bb whole-tone scale (**figure 3-146**).

Whole-tone harmony can be very boring, so it's not played all that much. No matter how you rearrange the notes, there are no minor 2nds, minor 3rds, perfect 4ths, perfect 5ths, major 6ths, or major 7ths possible in whole-tone harmony. *Whole-tone harmony lacks half of the intervals that occur in Western music.* Because of this potential for boredom, whole-tone harmony is best played in short doses.

With the generous variety of chords available in the major, melodic minor, and diminished scales, you can convey a wide range of emotions. You can easily express happiness and calm (major 7th chords); triumph (major triads); darkness, sadness or mystery (almost anything from melodic minor harmony); tension (dominant 7th chords); extreme tension (diminished chords); and more. With the whole-tone scale, the emotional range is largely limited to enchantment, or as one musician not-so-cynically suggested, "Bambi emerging from the forest at dawn." The exception was when Thelonious Monk played the whole-tone scale. More on Monk in a bit. You could look through 100 tunes in a fake book and find only one or two with a whole-tone chord.

⁸² Lee Morgan, *Cornbread*, Blue Note, 1965. Jackie McLean's first couple of choruses on "Our Man Higgins" is one of the best examples of whole-tone soloing ever recorded.

⁸³ John Coltrane, *New Thing At Newport*, Impulse, 1965.

Figure 3-147



Figure 3-148



Because of this sameness of sound, tunes with mostly whole-tone harmony are rare. Good examples are the aforementioned "JuJu," (figure 3-147 shows the first four bars), "One Down, One Up," "Our Man Higgins," (figure 3-148 shows the first two bars), and Bix Beiderbeck's "In A Mist."⁸⁴

Many jazz musicians will substitute an alt chord for a whole-tone chord. G7#5 is often played on bar 17 of "Stella By Starlight," (figure 3-149), but many musicians prefer G7alt instead (figure 3-150). Bar 32 of "All The Things You Are" has a B7#5 chord (figure 3-151), but most musicians prefer to play B7alt (figure 3-152).⁸⁵

⁸⁴ Freddie Hubbard, *Sky Dive*, CTI, 1972.

⁸⁵ Some musicians play B⁹ in bar 32 of "All The Things You Are."



CHAPTER FOUR

How To Practice Scales

Now that you know your scales, how do you practice them? Mindlessly running up and down scales may be great for your technique, but it won't make you a better jazz musician.

First of all, make this rule your credo: *Practice everything in every key.* There may not be many tunes written in D \flat , G \flat , or B, but II-V-I progressions in those keys are all over the place. And there are some great tunes in those so-called "hard" keys. Billy Strayhorn's "Lush Life"¹ is in D \flat , as are Edgar Sampson's "Stompin' At The Savoy"² and Johnny Green's "Body And Soul."³ Freddie Hubbard's version of Clare Fischer's "Pensativa"⁴ and Joe Henderson's "Y Todavia La Quiero"⁵ are in G \flat , and Coltrane's "Giant Steps"⁶ is in B.

The traditional classical method of practicing scales—running up and down one or more octaves—won't do much to improve your skills as an improviser. Because you're always starting on the root, reversing directions on the root, and ending on the root, you're using only a fraction of the possibilities inherent in each scale. Beginning jazz musicians often sound like the music shown in **figure 4-1** on their first attempt at playing a II-V-I, starting each scale on its root.

Figure 4-1



¹ John Coltrane And Johnny Hartman, MCA/Impulse, 1963.

² Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.

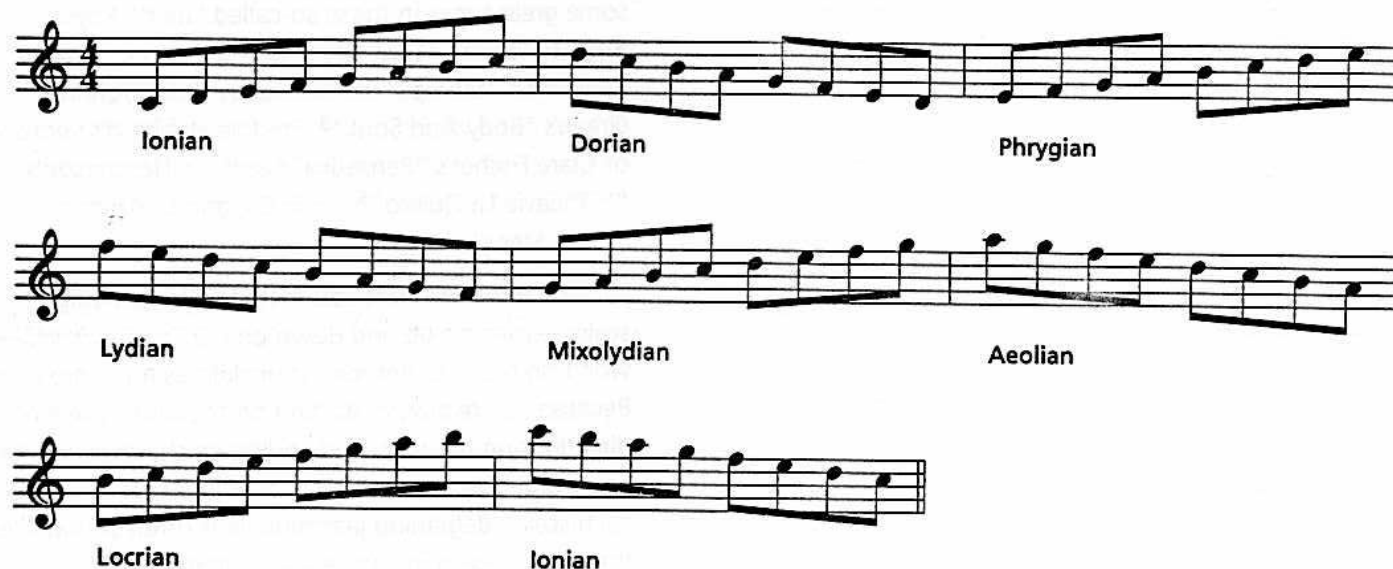
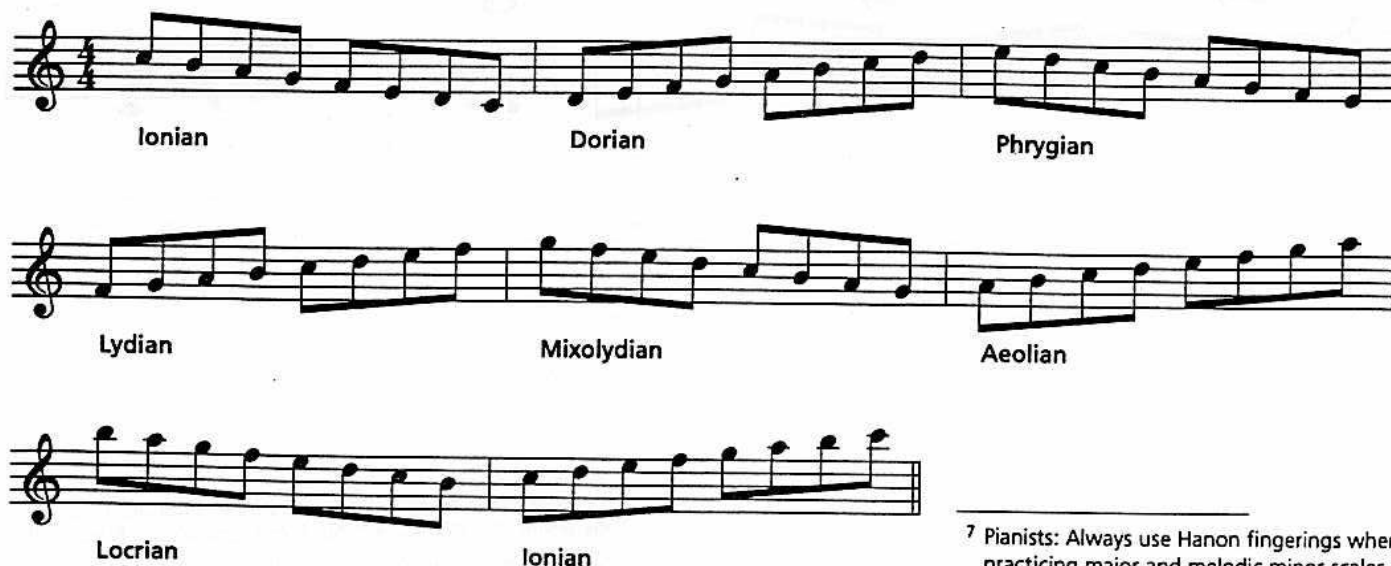
³ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

⁴ Art Blakey, *Free For All*, Blue Note, 1964.

⁵ Joe Henderson, *Relaxin' At Camarillo*, Contemporary, 1979.

⁶ John Coltrane, *Giant Steps*, Atlantic, 1959.

This is OK for a start, but music doesn't always begin on the root of each chord. There is a better method of practicing scales, as shown in **Figure 4-2**. By going up the Ionian mode, down the Dorian, up the Phrygian, down the Lydian, and so on, you're starting on each note, reversing directions on each note, and ending on each note of the C major scale. This equalizes the importance of each note in every scale. This way, when you're taking a solo, your ear can choose what note to play, not your fingers gravitating straight to the root because of their memory of always starting there.⁷

Figure 4-2**Figure 4-3**

⁷ Pianists: Always use Hanon fingerings when practicing major and melodic minor scales.

Figure 3-149

Figure 3-149 shows a 4-measure phrase in 4/4 time. The first measure contains a G7#5 chord. The second measure contains a C-7 chord. The third measure contains a C-7 chord. The fourth measure contains a C-7 chord. The bass line has a dotted line labeled "Ped." under the first two measures.

Figure 3-150

Figure 3-150 shows a 4-measure phrase in 4/4 time. The first measure contains a G7alt chord. The second measure contains a C-7 chord. The third measure contains a C-7 chord. The fourth measure contains a C-7 chord. The bass line has a dotted line labeled "Ped." under the first two measures.

Figure 3-151

Figure 3-151 shows a 3-measure phrase in 4/4 time. The first measure contains a C-7 chord. The second measure contains a B7#5 chord. The third measure contains a Bb-7 chord.

Figure 3-152

Figure 3-152 shows a 3-measure phrase in 4/4 time. The first measure contains a C-7 chord. The second measure contains a B7alt chord. The third measure contains a Bb-7 chord.

Figure 3-153



Figure 3-153 shows three “licks” on a $G7^{15}$ chord. The symmetry and lack of intervallic variety can make it difficult to be original when playing on whole-tone chords. The most inventive improviser on whole-tone chords was Thelonious Monk. He could play patterns that would sound like clichés coming from anyone else. His solo on “Evidence”⁸⁶ is one of the best examples of soloing over whole-tone chords. Printing a whole-tone excerpt from one of Monk’s recordings won’t convey Monk’s sound at all. His quirky and angular sense of time gave what can be a very boring type of harmony a tremendous feeling of energy. Go get the record and *listen*.

You’ve now learned about all four of the scales you’ll need under your fingers to play over chord changes. The next question is how to practice them. And you don’t just want to practice them, but to internalize them to the point where they become an available pool of notes, on which to improvise.

⁸⁶ Thelonious Monk, *Genius Of Modern Music*, Blue Note, 1947.

Figure 4-4**Figure 4-5**

You've only covered half the possibilities, however. Reverse everything, as shown in **Figure 4-3**, going down the Ionian, up the Dorian, down the Phrygian, up the Lydian, and so on. Use the same patterns to practice melodic minor scales, as in the C melodic minor patterns shown in **figure 4-4** and **figure 4-5**.

If you practiced this exercise every day, you'd still be starting the C major scale on C every day. It helps to take this idea even further, starting the C major scale on C one day, D the next day, E the third day, and so on. If this seems like taking things to extremes, remember, the goal is to deprogram yourself from years of root-bias conditioning.

Practice patterns for the half-step/whole-step C diminished scale are shown in **figure 4-6** and **figure 4-7**. Similar patterns for the C whole-tone scale are shown in **figure 4-8** and **figure 4-9**.

Figure 4-6**Figure 4-7**

Figure 4-8



Figure 4-9



Should you write out these patterns in every key? I wouldn't. You'll just end up reading them; instead, your goal is to *internalize* them. You need to train your ear and your fingers, not just your eyes. Classical music is both ear and eye music. Jazz is almost entirely ear music. Jazz musicians play best when they don't have to read, when they've internalized everything so well that they no longer need music. As Bird said, "learn the changes, then forget them."

Remember your goal: to see, think, and play, scales as *an available pool of notes*, of which do-re-mi-fa-sol-la-ti-do is only one possible combination. Breaking up scales into groups of notes is an important path to this goal. All the following scale pattern examples are shown in the key of C major, but practice them in every key, and on all melodic minor, diminished, and whole-tone scales.

Figure 4-10**Figure 4-11****Figure 4-12****Figure 4-13**

Figure 4-10 breaks down the C major scale into ascending 3rds. **Figure 4-11** breaks down the scale into descending 3rds. **Figure 4-12** shows a reverse pattern, alternating ascending and descending 3rds. **Figure 4-13** does just the opposite, alternating descending, and then ascending 3rds. Remember to practice these patterns starting on different notes.

The next few figures are shown ascending only, but practice each one in all of the variations just mentioned: ascending, descending, and reversing in both directions. **Figure 4-14** divides the scale into 4ths. **Figure 4-15** divides the scale into a four-note pattern. **Figure 4-16** has you dipping chromatically below each scale tone, and then going up a diatonic 3rd.

Figure 4-14



Figure 4-15



Figure 4-16



As you practice scales in this way, you'll want to invent your own patterns. There are a zillion ways of breaking up a scale to create patterns, but there's only one rule: If a new pattern sounds unmusical to you, don't waste time practicing it.

Remember, practice all scales and patterns both ascending and descending; on the major, melodic minor, diminished, and whole-tone scales and in all keys.



CHAPTER FIVE

Slash Chords

What are Slash Chords?

Play the music shown in **figure 5-1**. This is the sound of *slash chords*. The music is from Mulgrew Miller's arrangement of Burt Bacharach's "What The World Needs Now Is Love."¹ Mulgrew plays these slash chords to reharmonize the original chords, which are shown in **figure 5-2**. Slash chords are often used to reharmonize standards. Changing the harmony in this way can make them sound fresh and new.

Figure 5-1

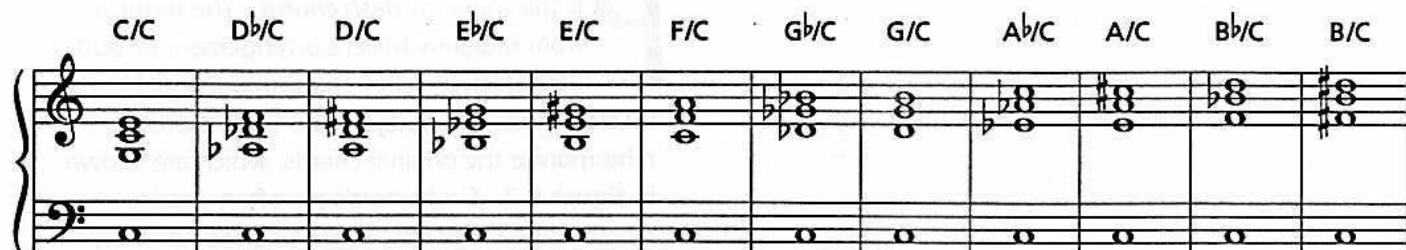


Figure 5-2



¹ Mulgrew Miller, *The Countdown*, Landmark, 1988.

The simplest definition of a slash chord is “a triad over a bass note.” Take a look at **figure 5-3**. It shows all 12 major triads you can play over a C pedal. Note that all the triads are shown in second inversion. Although triads can sound good in any inversion, all things being equal *triads sound strongest in second inversion*.

Figure 5-3

Play **figure 5-3** and listen to all 12 slash chords.

- C/C Same triad as the root
- D♭/C Triad a half step above the root
- D/C Triad a whole step above the root
- E♭/C Triad a minor 3rd above the root
- E/C Triad a major 3rd above the root
- F/C Triad a perfect 4th above the root
- G♭/C Triad a tritone above the root
- G/C Triad a perfect 5th above the root
- A♭/C Triad a minor 6th above the root
- A/C Triad a major 6th above the root
- B♭/C Triad a whole step below the root
- B/C Triad a half step below the root

Let's examine each one of these slash chords. In all cases, recorded examples have been transposed back to C to make comparison easy.

C/C is a pretty silly chord symbol, because it's just a C triad with C, the root, on the bottom. There's no reason to write it like this, and you'll never see it like this.

D♭/C, a triad a half step above the bass note, is a D♭Δ chord with the major 7th on the bottom. Play **figure 5-4** and hear Bud Powell play D♭/C briefly on his composition "Glass Enclosure."² Jazz musicians didn't start to play slash chords regularly until the 1960s, but Bud recorded "Glass Enclosure" in 1953.

Figure 5-4

² Bud Powell, *The Amazing Bud Powell*, Vol. 2, Blue Note, 1953.

D \flat /C is often played as one chord in a series of descending slash chords. **Figure 5-5** shows the changes for the first eight bars of Bronislaw Kaper's "Green Dolphin Street," which has three chromatically descending slash chords in a row (E \flat /C, D/C, and D \flat /C). E \flat /C would normally be written C-7 unless, as here, it is part of a series of slash chords.

Figure 5-5

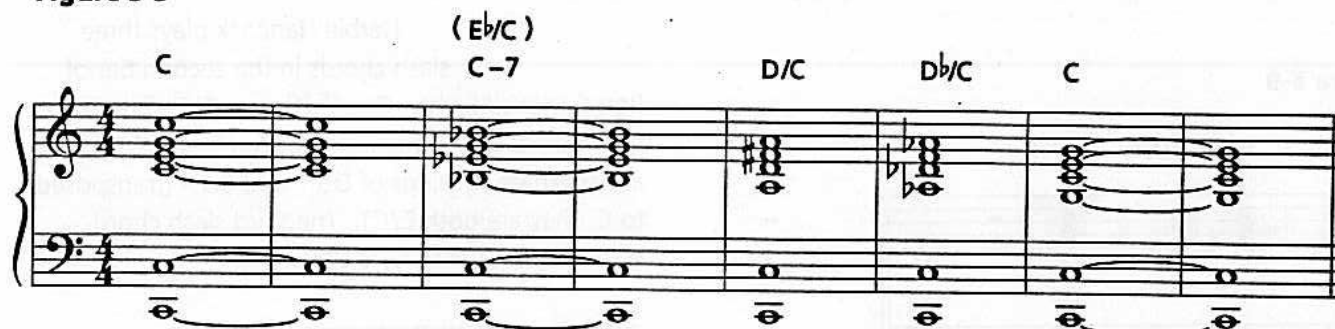


Figure 5-6

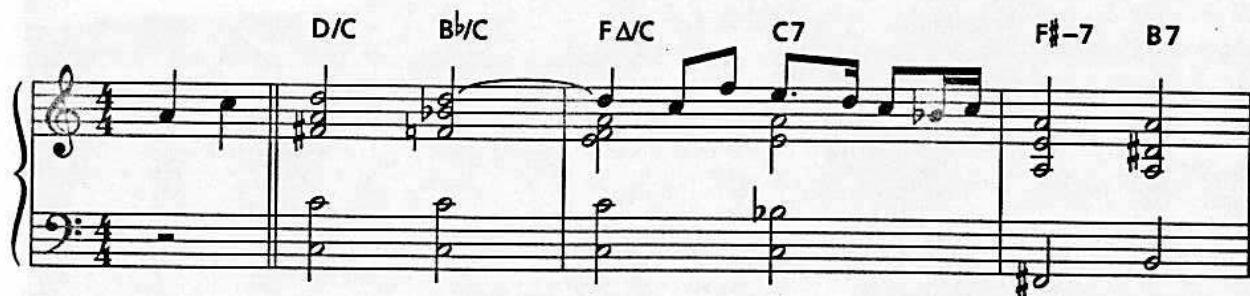


D \flat /C also can function as a dominant 7th chord, resolving to F major. Play **figure 5-6** and hear how D \flat /C resolves to F Δ . You could notate this chord as C sus \flat 9, \flat 13 (see the last bar of the example), but that's not a commonly used chord symbol.

D/C, a triad a whole step above the bass note, sounds like a Lydian chord, or C Δ ¹⁴. Play **figure 5-7** and hear D/C, the first chord of Art Blakey's version of Hoagy Carmichael's "Skylark."³ The second chord, B \flat /C, is another slash chord, which we'll get to soon.

E \flat /C is just a C-7 chord, and the only time you'll see it written is when the E \flat triad is part of a series of slash chords, as in the earlier example from "Green Dolphin Street."

Figure 5-7



³ Art Blakey And The Jazz Messengers, *Caravan*, Blue Note, 1962.

Figure 5-8



E/C, a triad a major 3rd above the bass note, is another way of notating $C\Delta^{15}$, the Lydian augmented chord, which you learned about in the Melodic Minor Scale Harmony section of Chapter 3. Play **figure 5-8**. The $C\Delta^{15}$ Lydian augmented chord is from the bridge of Duke Pearson's "You Know I Care."⁴

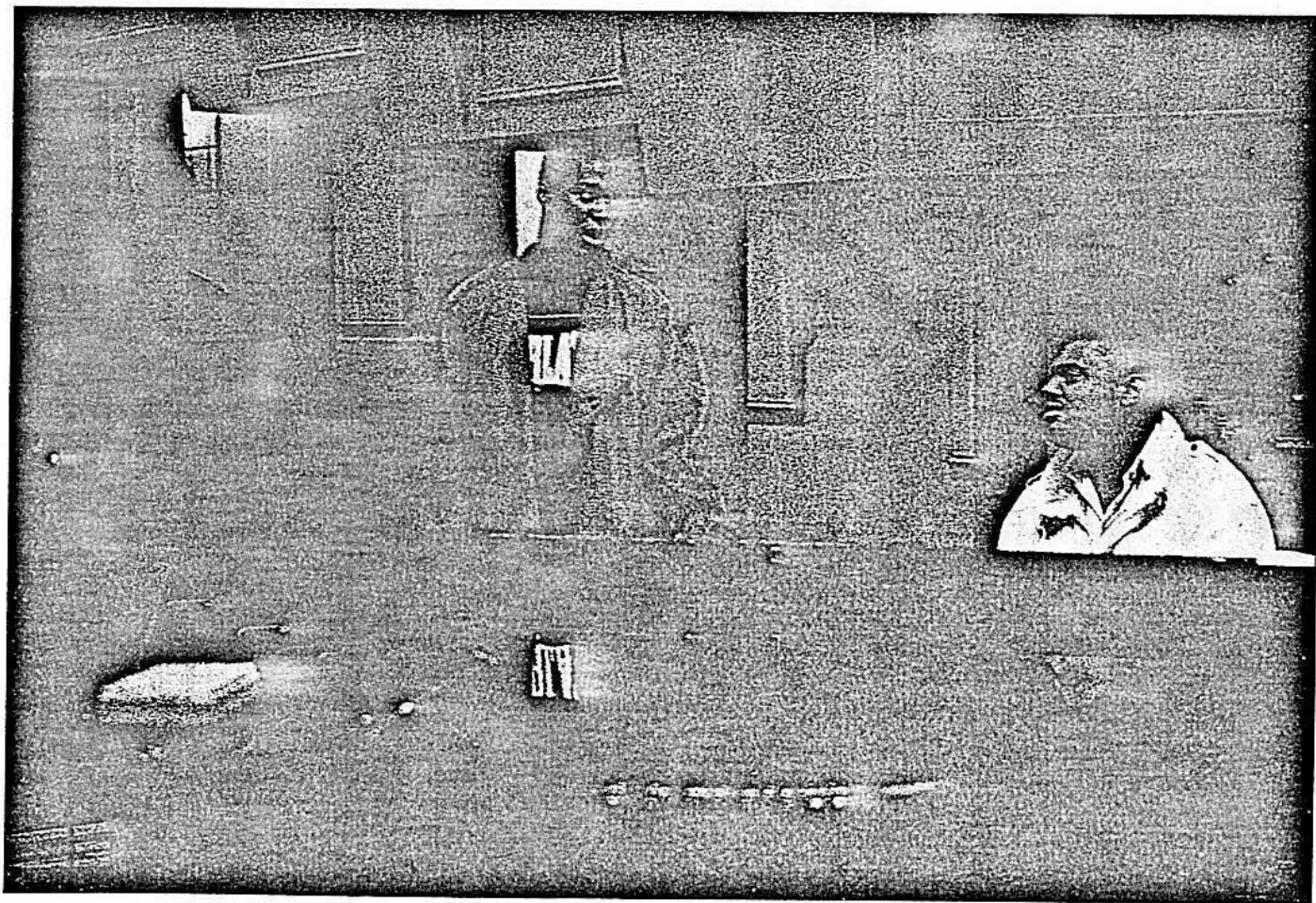
Figure 5-9



Herbie Hancock plays three slash chords in the second bar of Ron Carter's "Eighty-One"⁵ (**figure 5-9**, shown in the original key). The first two, $G\flat/D$ and $A\flat/E$, are alternate spellings of $D\Delta^{15}$ and $E\Delta^{15}$ (transposed to C, they are both E/C). The third slash chord, $G\flat/F$, transposed to C, is $D\flat/C$.

⁴ Joe Henderson, *Inner Urge*, Blue Note, 1964.

⁵ Miles Davis, *E.S.P.*, Columbia, 1965.



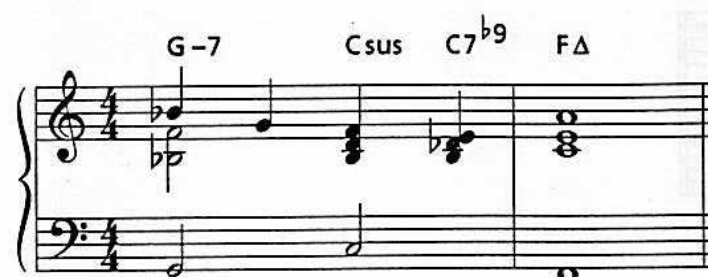
Wallace Roney and Mulgrew Miller

Figure 5-10*Chick Corea's piano voicings simplified*

F/C is an F major triad in second inversion, with C, the 5th, as the bass note. Play **figure 5-10** and listen to Chick Corea play F/C on his tune "Mirror, Mirror."⁶ Look at the previous two bars and you'll see why he opted for a slash chord here. F/C continues the chromatic bass line that started with the B \flat 7 chord, through B \emptyset to F/C.

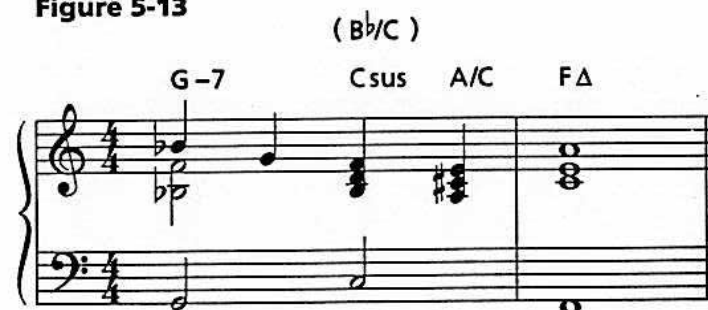
Figure 5-11

Both G \flat /C and A \flat /C are shown in **figure 5-11**, played by Wynton Kelly on Miles Davis' "Put Your Little Foot Right Out."⁷ G \flat /C, the triad a tritone above the bass note, is often played in place of C7, and sounds like C7 \flat 9, although it has no 3rd. A \flat /C is the triad a minor 6th above the bass note. Playing G \flat /C and A \flat /C together implies C7alt. The D \flat and G \flat of the G \flat triad, and the E \flat and A \flat of the A \flat triad are the four alterations— \flat 9 (D \flat), \sharp 11 (G \flat), \sharp 9 (E \flat), \flat 13 (A \flat)—found in a C7alt chord. There is another example of A \flat /C from Bud Powell's "Glass Enclosure" shown later in this chapter.

Figure 5-12

G/C, a triad a perfect 5th above the bass note, is seldom written, because it's the root, 5th, 7th, and 9th of a C Δ chord, and almost everybody writes it as C Δ .

A/C, a triad a major 6th above the bass note, is often used as a substitute for a C7 \flat 9 chord. **Figure 5-12** shows two bars from Jimmy Van Heusen's "But Beautiful." Play **figure 5-13** and hear A/C take the place of C7 \flat 9. There is another example of A/C from Bud Powell's "Glass Enclosure" shown later in this chapter.

Figure 5-13

B \flat /C, a triad a whole step below the bass note, is an alternate way to notate a Csus chord. B \flat /C, notated as Csus, occurs in the previous example, **figure 5-13**, on the third beat of the first bar. There are lots more examples of sus chords in the section of Chapter 3, "Major Scale Harmony."

⁶ Joe Henderson, *Mirror, Mirror*, Verve, 1980.

⁷ Miles Davis, *In Person Saturday Night at The Blackhawk*, Columbia, 1961.

Figure 5-14

B/C, a triad a half step below the bass note, is a good example of why slash chord notation often is clearer than conventional notation. In conventional notation, B/C would be written $C\Delta^{14, \#9}$, which nobody wants to decipher (**figure 5-14**). Most musicians prefer B/C. This chord usually functions as a substitute for a I chord

Figure 5-15

Mulgrew Miller's piano voicings simplified



Mulgrew Miller plays B/C on the verse to Vincent Youmans' "More Than You Know,"⁸ as you can hear on **figure 5-15**. Kenny Barron plays B/C on the last A section of George Bassman's "I'm Gettin' Sentimental Over You,"⁹ as you'll hear when you play **figure 5-16**. John Coltrane and McCoy Tyner play B/C on Harry Warren's "I Wish I Knew,"¹⁰ as shown in **figure 5-17**. Note that in the preceding three examples, B/C was played right before a C major chord.

Figure 5-16

Kenny Barron's piano voicings simplified

**Figure 5-17**

McCoy Tyner's piano voicings simplified



⁸ Mulgrew Miller, *From Day To Day*, Landmark, 1990.

⁹ Kenny Barron, *Live At Maybeck Recital Hall*, Concord Jazz, 1990.

¹⁰ John Coltrane, *Ballads*, MCA /Impulse, 1961.

Figure 5-18



Donald Brown plays B/C, and then echoes it up a 4th with E/F on his composition "New York"¹¹ (figure 5-18).

Finally, Miles Davis and Red Garland often played B/C as a reharmonization of the final chord in a tune, as you can hear when you play figure 5-19, the last chord of Miles' "Four."¹² Play figure 5-20, and you'll hear Red play B/C as the last chord on both his trio version of Frank Loesser's "If I Were A Bell"¹³ and on Miles' version of the same tune.¹⁴

Figure 5-19



Slash chords often occur over descending bass lines. McCoy Tyner played three of them in a row on Duke Pearson's "You Know I Care,"¹⁵ as you can hear in figure 5-21. B \flat /D is a B \flat triad in first inversion. E \flat /D \flat sounds like D \flat Δ ¹⁴. F/C is an F triad in second inversion.

Figure 5-20



Figure 5-21

McCoy Tyner's piano voicings simplified



¹¹ Donald Brown, *Sources Of Inspiration*, Muse, 1989. This song joins the list of great "New York" songs often played by jazz musicians, including Vernon Duke's "Autumn In New York," Duke Ellington's "Drop Me Off In Harlem," and Horace Silver's "Summer In Central Park."

¹² Miles Davis, *Workin'*, Fantasy/OJC, 1956.

¹³ Red Garland, *Red Garland's Piano*, Fantasy/OJC, 1957.

¹⁴ Miles Davis, *Relaxin'*, Fantasy/OJC, 1956.

¹⁵ Joe Henderson, *Inner Urge*, Blue Note, 1964.

Figure 5-22



Figure 5-23



Bud Powell was the first jazz musician to play slash chords. Play **figure 5-22** and hear three examples from Bud's "Glass Enclosure."¹⁶ Because this example has slash chords over two different roots, it has not been transposed back to C. Eb/G transposed back to C is Ab/C. F/Ab transposed back to C is A/C. Gb/G transposed back to C is B/C. Later in "Glass Enclosure," Bud plays B/C again as you can hear in **figure 5-23**.¹⁷

Slash Chords and Scales

What scales go with each slash chord? Let's take a second look at all 12 slash chords and see what mode or scale—from major, melodic minor, or diminished scale harmony—sounds best with each slash chord. None of the slash chords go with whole-tone scale harmony, because the triads in all these slash chords are major triads, which don't exist in whole-tone scale harmony.

Most of the scales shown here are "C" scales. But since F/C is just an F major triad in second inversion, you should play an F major scale. And since Ab/C is an Ab major triad in first inversion, you should play an Ab major scale.

Slash chord	Scale
C/C ¹⁸	C major and C Lydian
Db/C	C Phrygian and C Locrian
D/C	C Lydian
Eb/C	C Dorian
E/C	C Lydian augmented
F/C	F major
Gb/C	C altered and C half-step/ whole-step diminished
G/C	C major
Ab/C	Ab major
A/C	C half-step/whole-step diminished
Bb/C	C Mixolydian
B/C	C whole-step/half-step diminished

¹⁶ Bud Powell, *The Amazing Bud Powell, Vol. 2*, Blue Note, 1953.

¹⁷ Bud also played E/C (Db/F in the original key) on his haunting, dirge-like version of Richard Rodgers' "It Never Entered My Mind," *The Complete Bud Powell On Verve*, 1954.

¹⁸ You can ignore C/C, because you'll never see it written as a chord symbol.

PART II

IMPROVISATION: PLAYIN' THE CHANGES

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CHAPTER SIX

From Scales to Music

- *From Scales to Music*
- *Sequences*
- *The Continuous Scale Exercise*
- *Masters of the Sequence*
- *Triadic Improvisation*
- *7th Chord Sequences*
- *Common Tones*
- *Stretchin' the Changes*

From Scales to Music

Scales are the alphabet, not the poetry, of music. You need to know the alphabet, grammar, vocabulary, spelling, and so on, before you can write words, sentences, and ultimately poetry. Similarly, you need to know the scales before you can create beautiful music. Your goal is to internalize scale knowledge so completely that scales become *an available pool of notes*, a pool you can dip into for any note you want. This chapter provides some exercises to help you make the transformation from scales to music.

Sequences

Play the three examples shown in **figure 6-1**, from Mulgrew Miller's solo on Miles Davis' tune "Four."¹ These examples are, in classical terminology, *sequences*. There are two kinds of sequences, melodic, and rhythmic.

- A *melodic sequence* is the repetition of a phrase at a different pitch, in more or less the same rhythm. The phrases don't have to have exactly the same interval structure, but they usually have the same *shape*.
- A *rhythmic sequence* is the repetition of a rhythmic figure in which the notes don't necessarily repeat at a different pitch.

Mulgrew's sequences flow easily from one chord to the next, creating unexpected tension and resolution. Sequences also provide coherence for a solo, giving it structure.

Sequences are also a great way to reharmonize and get "outside" the changes, or play notes not normally played on a specific chord.² In Mulgrew's third sequence, notice that a lot of the notes don't belong to the chords that are shown (the A natural on the F-7 chord, and the E natural on the EbΔ chord, for example). Mulgrew sets up a three-note phrase and almost immediately sequences it outside the written harmony. The more you master "playin' the changes," the more you're likely to use them as a blueprint, rather than laws that you have to strictly obey. To reach the level of artistry of Mulgrew—who plays whatever he hears, and sounds right no matter what the chord symbol says—you first have to master playing chord symbols as they are written. But remember this: *Chord symbols are a guide, not a straightjacket.*

¹ Mulgrew Miller, *From Day To Day*, Landmark, 1990.

² Chapter 8 has much more to say about playing "outside" the changes.

Figure 6-1

sequence #1



sequence #2



sequence #3



Sequences can be simple, as in Freddie Hubbard's two-note rhythmic sequence on Harry Warren's "You're My Everything"³ (figure 6-2), and his melodic sequence on Herbie Hancock's "Dolphin Dance"⁴ (figure 6-3). Two more simple sequences are Mulgrew Miller's four-note melodic sequence on "Wingspan"⁵ (figure 6-4), and McCoy Tyner's four-note melodic sequence on Wayne Shorter's ballad "Lady Day"⁶ (figure 6-5).

Figure 6-2



Figure 6-3



Figure 6-4

Figure 6-5
rhythm simplified

³ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

⁴ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

⁵ Mulgrew Miller, *Wingspan*, Landmark, 1987. This is one of Mulgrew's best recordings.

⁶ Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

Figure 6-6 shows the first of several extraordinary melodic sequences that Herbie Hancock played, beautiful in their simplicity, in his solo on "Dolphin Dance."⁷ Note the increasing size of the upward leaps: from E to A (a 4th) in the first bar, from E \flat to A (a tritone) in the second bar, from E \flat to B \flat (a 5th) in the third bar, from E \flat to B (a minor 6th) in the fourth bar, from E \flat to C (a major 6th) in the fifth bar, and from E to C \sharp (another major 6th) in the sixth bar. Listen to the increasing tension in this six-bar phrase. Playing sequences is a great way to increase tension in a solo.

Figure 6-6

Herbie Hancock's piano voicings simplified

The musical score for Figure 6-6 is written in 4/4 time. It consists of six measures. The first measure is labeled A/G, the second C-G, the third Fsus, the fourth F#11 F7b9, the fifth Fsus, and the sixth Asus A7. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody consists of a sequence of upward leaps: E to A (4th), E-flat to A (tritone), E-flat to B-flat (5th), E-flat to B (minor 6th), E-flat to C (major 6th), and E to C-sharp (major 6th). The piano accompaniment consists of chords and single notes.

⁷ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Again on "Dolphin Dance," Herbie sequences a tension-building four-note ascending phrase over alternating B-7/E and A-7/E chords (**figure 6-7**). Note the rootless voicings in the left hand on this and the next figure. The "E" in the chord symbols is a pedal-point, played not by Herbie, but by bassist Ron Carter. Another melodic sequence follows, this one a cascading four-note phrase arranged into eighth-note triplets, as shown in **figure 6-8**. The "Eb" in the chord symbols is another pedal-point, again played by Ron Carter.

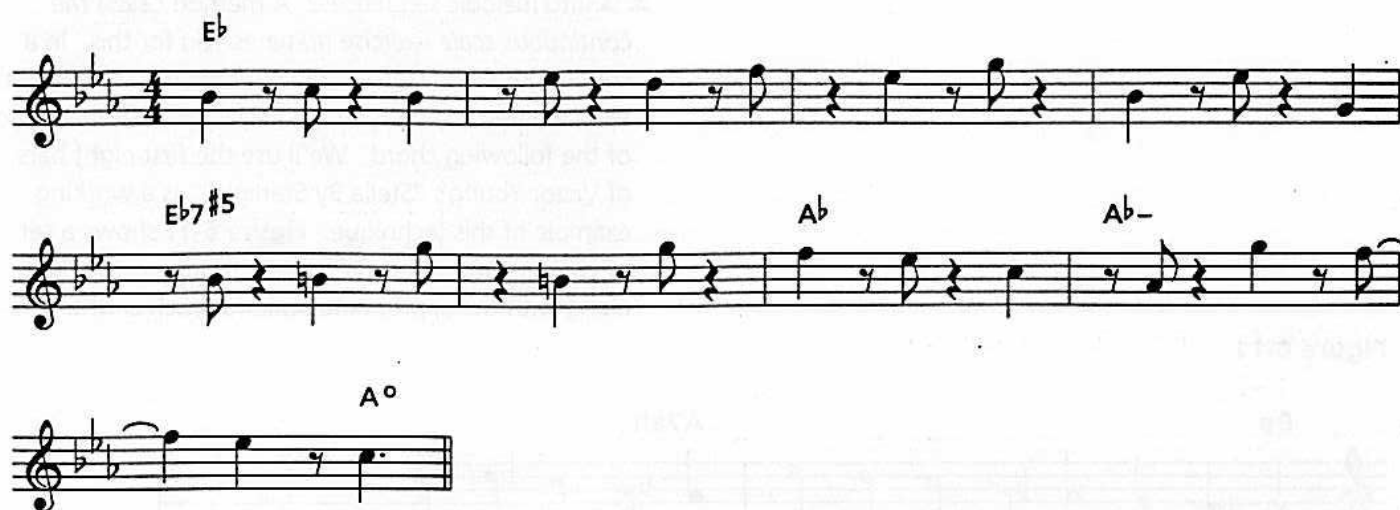
Figure 6-7
Herbie Hancock's piano voicings simplified

Figure 6-7 shows piano voicings for B-7/E and A-7/E chords. The notation is in 4/4 time, with a treble and bass staff. The left hand plays rootless voicings with a pedal point 'E' in the bass. The right hand plays a four-note ascending phrase over the chords.

Figure 6-8
Herbie Hancock's piano voicings simplified

Figure 6-8 shows piano voicings for B \flat -7/E \flat and G7 \flat 9/E \flat chords. The notation is in 4/4 time, with a treble and bass staff. The left hand plays rootless voicings with a pedal point 'Eb' in the bass. The right hand plays a cascading four-note phrase arranged into eighth-note triplets.

Figure 6-9



Sequencing became a major part of the jazz musicians' bag of tricks from the 1960s on, with musicians such as Herbie Hancock, Joe Henderson, Woody Shaw, and Freddie Hubbard leading the way. Earlier musicians made only infrequent use of the device. However, when you play **figure 6-9** you'll hear an amazingly modern-sounding example of a nine-bar rhythmic sequence Louis Armstrong sang in his 1927 recording of pianist Lil Hardin's "Hotter Than That."⁸

Figure 6-10 shows McCoy Tyner's playful melodic sequence on Wayne Shorter's "The Big Push."⁹ The most interesting thing about this sequence is that McCoy begins it on the last bar of an eight-bar phrase, extending into the first three bars of the next phrase. The lesson here is that you shouldn't let eight-bar phrase lengths box you in.

Figure 6-10



⁸ Louis Armstrong, *The Hot Fives & Hot Sevens, Vol III*, Columbia, 1927.

⁹ Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

The Continuous Scale Exercise

How should you practice transforming scale notes into melodic sequences? A method called the *continuous scale exercise* prepares you for this. In a continuous scale exercise you connect the scale notes from whatever chord you are playing to the scale notes of the following chord. We'll use the first eight bars of Victor Young's "Stella By Starlight" as a working example of this technique. **Figure 6-11** shows a set of chord changes for the first eight bars of "Stella," along with the appropriate scale for each chord.

Figure 6-11

Figure 6-11 displays musical notation for the continuous scale exercise, showing chord changes and corresponding scale modes for the first eight bars of "Stella By Starlight".

The notation is organized into four rows, each representing a two-measure phrase:

- Row 1:**
 - Chord: $E\emptyset$ (6th mode of G melodic minor)
 - Chord: $A7alt$ (7th mode of B^b melodic minor)
- Row 2:**
 - Chord: $C-7$ (2nd mode of B^b major)
 - Chord: $F7$ (5th mode of B^b major)
- Row 3:**
 - Chord: $F-7$ (2nd mode of E^b major)
 - Chord: B^b7^b9 (B^b half-step/whole step diminished scale)
- Row 4:**
 - Chord: $E^b\Delta$ (1st mode of E^b major)
 - Chord: $A^b7\#11$ (4th mode of E^b melodic minor)

As you go through a tune like "Stella," ask yourself what type of harmony each chord is derived from. Major? Melodic minor? Diminished? Whole tone? The parent scale (from major, melodic minor, diminished or whole-tone harmony) is listed below each bar. If you don't have the melodic minor mode numbers memorized yet, let's review them: minor-major is I, sus^b9 is II, Lydian augmented is III, Lydian dominant is IV, half-diminished is VI, alt is VII. *Learn them together in each key as a family.*

Figure 6-12

Figure 6-12 shows the first four bars of the piece "Stella" in 4/4 time. The notation is as follows:

- Bar 1:** Chord $E\emptyset$. Notes: G (quarter), A (quarter), B \flat (quarter), C (quarter).
- Bar 2:** Chord $A7alt$. Notes: C (quarter), D \flat (quarter), E \flat (quarter), F (quarter).
- Bar 3:** Chord $C-7$. Notes: G (quarter), A (quarter), B \flat (quarter), C (quarter).
- Bar 4:** Chord $F7$. Notes: G (quarter), A (quarter), B \flat (quarter), C (quarter).

Identifying the right scale tells you what notes will sound good with each chord. In real life you have a good deal more freedom to interpret chord symbols. You could reharmonize on the spot and change $G-7$, $C7$, $F\Delta$ to $G\emptyset$, $C7^{b9}$, $F\Delta^{14}$, for instance.¹⁰ While you're first learning how to use scales, however, it's a good idea to think of chord symbols as *scale specific*. That is, interpret each symbol literally, and think of each chord as implying only a single scale—for now.

Look at **figure 6-12**. $E\emptyset$, the first chord in bar 1 of "Stella," is from the sixth mode of the G melodic minor scale. Let's not start on E, the root of the chord—that's too easy. Arbitrarily starting on G, the 3rd of $E\emptyset$, we walk up the G melodic minor scale in quarter notes, G, A, B \flat , C.

The chord in bar 2, $A7alt$, is the seventh mode of the B \flat melodic minor scale. What would be the next note after C—the last note in the first bar—that belongs to $A7alt$ and its scale? It's D \flat (enharmonically C \sharp), the 3rd of the $A7alt$ chord. That becomes the first note in the second bar. The line continues up the B \flat melodic minor scale, D \flat , E \flat , F, G.

The chord in the third bar, $C-7$, is the second, or Dorian mode, of B \flat major. What would be the next note after G—the last note in the second bar—that belongs to C Dorian? It's A, and the line continues upward. So you don't have to read a whole bunch of ledger lines above the staff, we'll reverse directions on C above the staff on the third beat of that bar, and descend.

¹⁰ We'll explore reharmonization in Chapters 13 and 14.

The last note in the C-7 bar is B \flat . Continue descending into the F7 bar, starting with A, the next note that belongs to the F Mixolydian mode, and so on through the rest of the changes. Reverse directions on the G below middle C so you don't have to read too many ledger lines below the staff.

As you descend the E \flat Δ chord in the seventh bar, you expect an A \flat , from the E \flat major scale, rather than the A that is shown. I've substituted A, because A \flat is the "avoid" note on an E \flat Δ chord. As you practice this exercise, raise every "avoid" note. This means raising the 4th on all major chords and the 11th on all unaltered dominant chords. In real life, you won't always want to do this because "avoid" notes are not "bad" notes. But practicing this technique now trains you to watch for opportunities to reharmonize chords.

When you try this exercise yourself, you can adjust the point where you start and where you reverse directions to the range of your instrument. Don't expend too much effort trying to play extremely high or low notes.

When you come to a bar with two chords, play only two notes per chord, instead of four.

The beauty of this exercise is twofold:

- 1) It trains you to start each new scale wherever the last chord dropped you off, rather than jumping back to the root, which is too easy.
- 2) Most important, you learn how to *link the scales together*. You'll get experience in creating long flowing lines. Practicing this exercise also equalizes the importance of each note in every scale, and helps you get rid of "root bias," or always thinking of the root of a scale first.

Remember that your goal is to internalize scales as *an available pool of notes, to be played in any order*.

Pick some tunes from any of *The New Real Books* or *The World's Greatest Fake Book* and go through them as we did on "Stella," playing the appropriate scale for each chord. Look for tunes with at least a sprinkling of #11, b9, #9, alt, ø, #4 and #5 chords. As you practice, you'll soon start to internalize the appropriate scale for each chord. Notice how your reaction time improves. It might take you ten seconds at first to think "Bø is the sixth mode of D melodic minor." Get your reaction time down to three seconds, one second, a half-second, a tenth of a second, until "Bø = D melodic minor" becomes an automatic reaction. Some teachers use flash cards to help their students associate chords with the right scales. You don't even need your instrument to practice this exercise. As an example, think of all the alt chords around the cycle of fifths, linking each one to its appropriate melodic minor scale: "C7alt is from D♭ melodic minor, F7alt is from F♯ melodic minor, B♭7alt is from B melodic minor," and so on. You can do this in the shower or when you're driving on the freeway (but don't miss your exit).

Vary the exercise by playing eighth notes, as in **figure 6-13**. Notice the raised "avoid" notes on the F7 chord. Note also that we've reversed directions in the middle of the A7alt chord. Reversing directions regardless of where you are in the bar is a necessary skill.

Figure 6-13

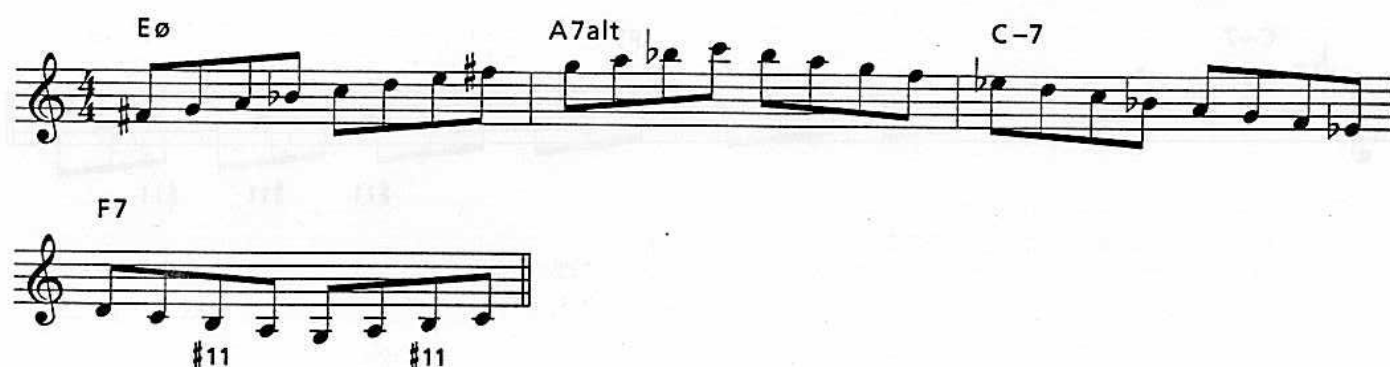


Figure 6-14



Figure 6-15



Figure 6-16



Figure 6-17



Then play eighth notes broken into 3rds, both ascending and descending, as in **figure 6-14**. Now play 3rds, alternating up and down, reversing directions, as in **figure 6-15**. And play triplets, as in **figure 6-16**. Then play triplets made up of a step and a skip within the scale, as in **figure 6-17**.

The sixth bar of "Stella" includes a $B\flat 7^{\flat 9}$ chord. $V7^{\flat 9}$ chords are from the half-step/whole-step diminished scale. The first two bars of **figure 6-18** contain a line of ascending 3rds on the $B\flat 7^{\flat 9}$ chord. *Note that they are all minor 3rds.* Minor 3rds occur naturally throughout diminished scale harmony. *Why?* As you learned in Chapter 3, the interval between every other note of a diminished scale is a minor 3rd.

The third and fourth bars of **figure 6-18** include a line of arpeggiated triads on the same $B\flat 7^{\flat 9}$ chord. *Note that they are all diminished triads.* As you learned in Chapter 3, diminished triads occur naturally throughout diminished scale harmony.

Figure 6-18



Figure 6-19

The figure consists of three musical staves, each showing a two-measure phrase. The first measure of each phrase is labeled **Eø** and the second measure is labeled **A7alt**.
 - **Example 1:** The right hand (treble clef) plays a melodic phrase starting on B4, marked with a triplet '3'. The left hand (bass clef) plays a rootless Eø voicing (B3, D3, F#3, G3).
 - **Example 2:** The right hand plays a melodic phrase starting on D4. The left hand plays a rootless Eø voicing (B3, D3, F#3, G3).
 - **Example 3:** The right hand plays a melodic phrase starting on F#4. The left hand plays a rootless Eø voicing (B3, D3, F#3, G3).
 All examples are in 4/4 time.

Whatever you play on the Eø chord in the first bar of “Stella” can be transposed up a minor 3rd and played on the A7alt chord in the second bar. This technique works no matter what phrase, lick, pattern, or voicing you play for Eø. **Figure 6-19** shows three examples of this idea—licks in the right hand, voicings in the left hand.¹¹

¹¹ Again, note that some of the piano voicings are rootless.

Why does this work? Because half-diminished and alt chords are from melodic minor harmony, and everything within a particular melodic minor tonality is interchangeable since there are no “avoid” notes. E \flat is from G melodic minor, A7alt is from B \flat melodic minor. B \flat melodic minor is a minor 3rd above G melodic minor, so you can repeat whatever you play up a minor 3rd. You may be thinking that you’re playing E \flat , A7alt, but on a much more profound level you’re playing G melodic minor, followed by B \flat melodic minor. *Whenever you have a II \flat -V7alt, anything you play on the \flat chord can be repeated up a minor 3rd on the alt chord.* Remember to *think key, not chord*.

Repeating something transposed up a minor 3rd (or any interval, for that matter) creates a sequence that moves in parallel motion—also called *parallelism*. Parallelism adds structure and cohesion to your solos.

Some of the sequences we’ve gone through are very musical, and might sound good in a solo. If you played sequences all of the time, however, your playing would sound pretty mechanical. Still, as part of an otherwise more lyrical and free-flowing solo, sequences can add structure and organization to your playing. Be inventive and make up some sequences of your own.

Masters of the Sequence

Almost all the great jazz musicians at times play sequences when they improvise, but a few are acknowledged masters of the device. Joe Henderson, Herbie Hancock, Freddie Hubbard, John Coltrane, George Coleman, Lee Morgan, and Wayne Shorter all fall into this category.

Joe Henderson

Joe Henderson is a master of the sequence.

Figure 6-20 shows Joe playing a simple three-note melodic sequence on Horace Silver's "Bonita."¹²

From his solo on the same tune, **figure 6-21** shows Joe playing an eight-note melodic sequence through the first two chords, changing only one note (B \flat to B natural) on the last two chords.

Figure 6-20**Figure 6-21**

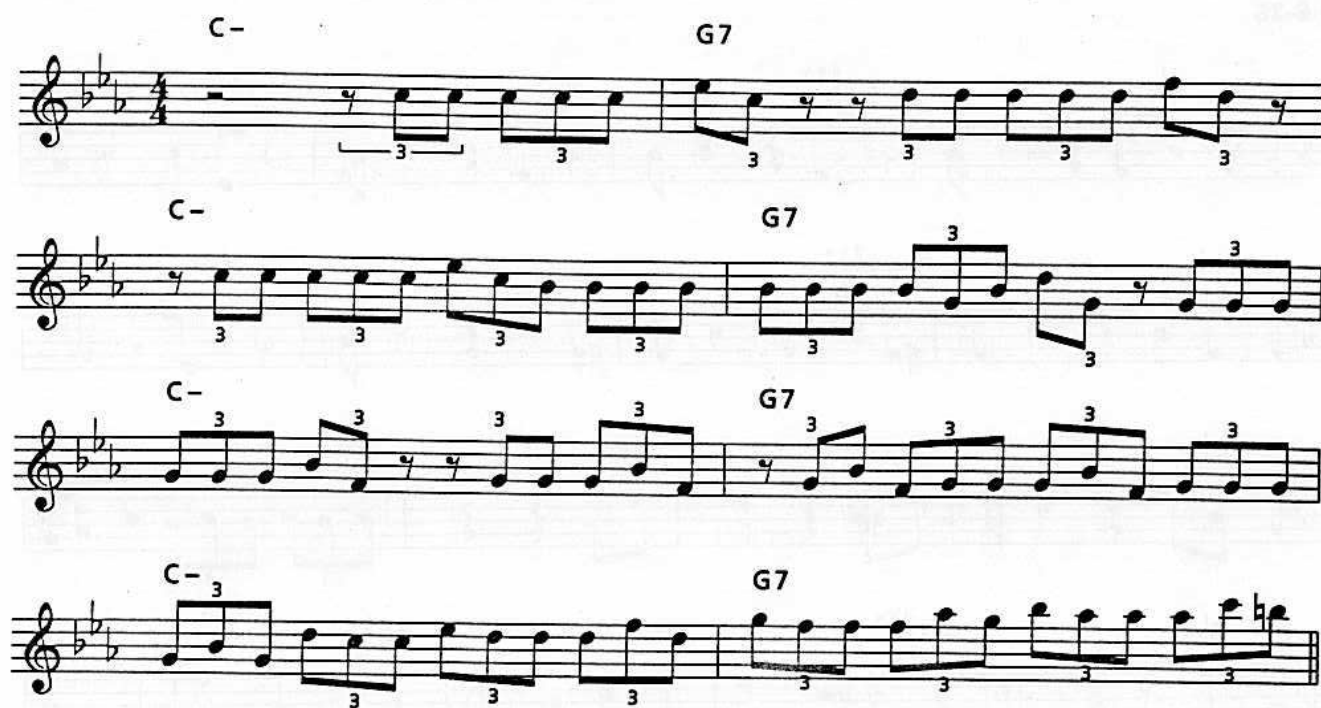
¹² Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965. This is one of Horace's greatest recordings.

Figure 6-22 shows Joe playing a three-note melodic sequence from his solo on Horace Silver's "Nutville."¹³ Notice the amount of rhythmic variation Joe brings to this simple motif. Figure 6-23 illustrates a rhythmic sequence Joe plays through the first eight bars of his solo on Duke Pearson's "Empathy."¹⁴

Figure 6-22



Figure 6-23



¹³ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

¹⁴ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

Figure 6-24



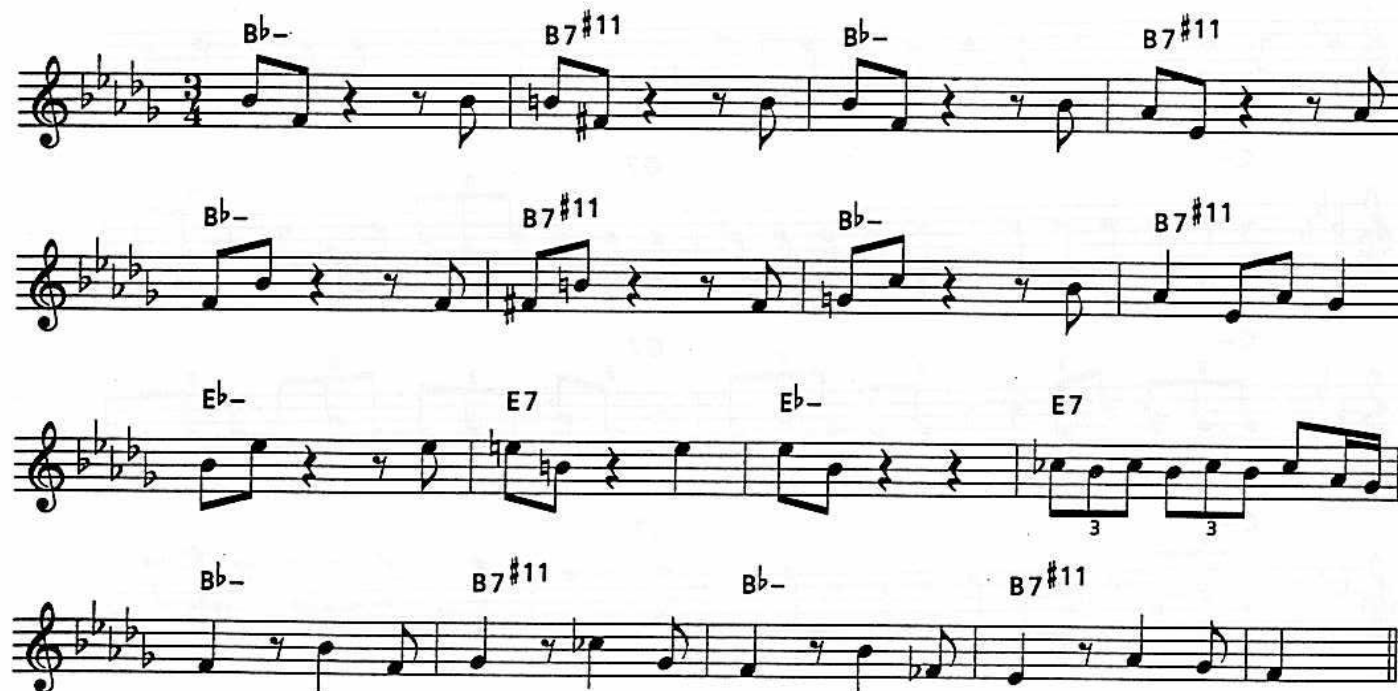
Figure 6-25



Figure 6-24 shows a melodic sequence from Joe's solo on Lee Morgan's "Totem Pole."¹⁵ Figure 6-25 analyzes the sequence by leaving out the chromatic approach notes; you can see how Joe outlines a sequence of descending 3rds before ending the phrase on a descending 4th.

Figure 6-26 shows Joe playing a three-note rhythmic sequence in which the key interval is a 4th, through the first 16 bars of his solo on Lee Morgan's "Gary's Notebook."¹⁶ Note the sense of form Joe creates as the sequences include a descending 4th in bars 1-4, ascending 4ths in bars 5-7, returning to a descending 4th in bar 8.

Figure 6-26



¹⁵ Lee Morgan, *The Sidewinder*, Blue Note, 1963.

¹⁶ *Ibid.*

Joe plays a two-note rhythmic sequence shown in **figure 6-27**, from his solo on Duke Pearson's "Idle Moments."¹⁷ Later in the same solo, Joe plays a rhythmic sequence, starting each bar with two sixteenth notes, followed by eighth notes on beats two and three, and then sixteenth notes leading into each new bar, as shown in **figure 6-28**. **Figure 6-29** shows Joe playing a three-note rhythmic sequence from the same solo. In **figure 6-30**, Joe demonstrates on the same solo, that you don't have to play *all* the notes in a chord. In playing only the note C, he also highlights the power of rhythmic variation.

Figure 6-27



Figure 6-28

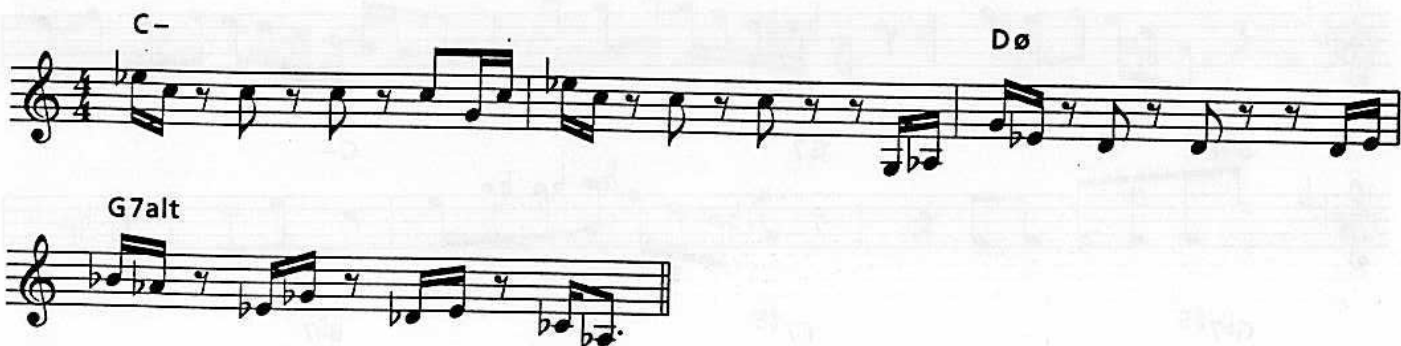


Figure 6-29



Figure 6-30



¹⁷ Grant Green, *Idle Moments*, Blue Note, 1963.

Figure 6-31

Figure 6-31 is a musical score in B-flat major, 4/4 time, consisting of ten staves of music. The score is written in treble clef and includes various chords and melodic lines. The chords are labeled above the staves:

- Staff 1: Bb7, Eb7, E° (E-flat), D-7, G7, C-7, F7
- Staff 2: Bb, Bb7, Eb, E° (E-flat), D-7, G7, C-7, F7
- Staff 3: Bb7, Eb7, E° (E-flat), D-7, G7, C-7, F7
- Staff 4: Bb, Bb7, Eb, E° (E-flat), Bb
- Staff 5: F7, Bb/F, F7
- Staff 6: Bb/F, G7, C-
- Staff 7: Gb7#5, F7#5, Bb7
- Staff 8: Eb7, E° (E-flat), D-7, G7, C-7, F7
- Staff 9: Bb, Bb7, Eb, E° (E-flat), Bb

The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes. The score ends with a double bar line on the final staff.

Figure 6-31 shows the first chorus of one of Joe's greatest solos, on Lee Morgan's "Ca-Lee-So."¹⁸ Joe moves a playful three-note sequence through the first 16 bars of his solo, and then returns to it on the last eight bars.

If you want to practice Joe's lick, it's shown in **figure 6-32** in C major, but be sure to practice it in all major and melodic minor keys.

Figure 6-32

(any chord in C major)



Figure 6-33

Herbie Hancock



Herbie Hancock is another master of the sequence. **Figure 6-33** shows Herbie playing an up-a-3rd, down-a-4th sequence from his solo on Harry Warren's "You're My Everything."¹⁹

Figure 6-34

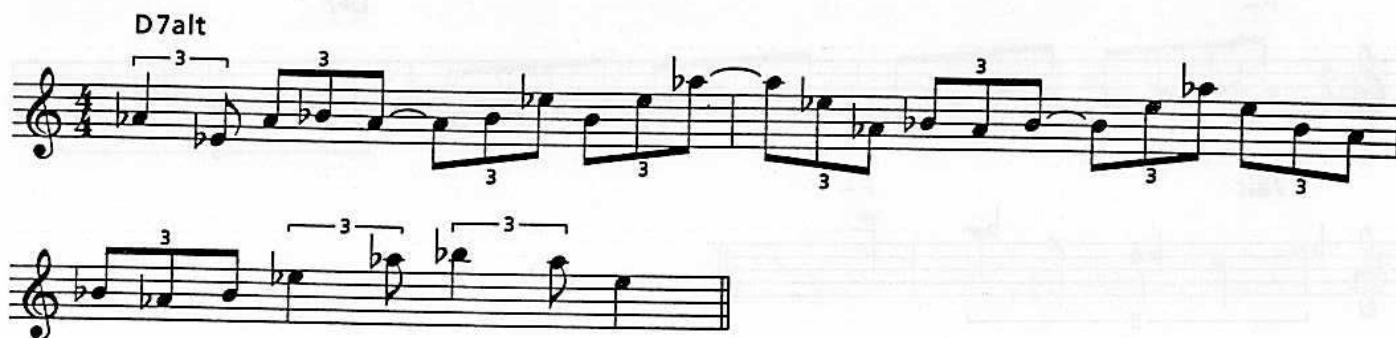


Figure 6-34 shows Herbie getting a lot of mileage out of just three notes—E \flat , A \flat , and B \flat —by putting them together in a rhythmically inventive way over a D7alt chord in Freddie Hubbard's pretty 11-bar tune "Prophet Jennings."²⁰

¹⁸ Lee Morgan, *Delightfulee*, Blue Note, 1966. Joe's chorus is printed an octave up from where he played it, for ease of reading.

¹⁹ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

²⁰ *Ibid.*

Herbie sequences an up-and-down pattern on his solo on Freddie Hubbard's beautiful tribute to Booker Little, "Lament For Booker," as shown in **figure 6-35**.²¹

Figure 6-35



Figure 6-36 shows Herbie playing a rhythmic sequence on "Maiden Voyage."²² **Figure 6-37** shows Herbie sequencing a four-note melodic pattern, then a five-note rhythmic one, from his solo on "The Eye Of The Hurricane."²³ Don't worry about the A naturals in the first bar that don't belong to the F- chord; Herbie goes outside the changes on these two bars.

Figure 6-36



Figure 6-37



21 *Ibid.*

²² Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

23 *Ibid.*

One of Herbie Hancock's greatest solos is on Cole Porter's "All Of You."²⁴ On this particular Miles Davis recording, Herbie plays two choruses and then solos over a long "tag" section of III-VI-II-V changes in E \flat (G-7, C7, F-7, B \flat 7). Herbie uses considerable reharmonization on those four chords, so some of the notes shown in the following examples don't appear to go with the written changes. A few bars into the tag section of his solo, Herbie starts to spin sequence after sequence, creating long flowing lines of increasing and decreasing tension.

²⁴ Miles Davis, *The Complete Concert*, 1964, Columbia.



Herbie Hancock

Figure 6-38

Figure 6-38 is a musical exercise in F major, 4/4 time, consisting of four measures. The notation is as follows:

- Measure 1: Treble clef, key signature of two flats (Bb, Eb). Chord: F-7. Rhythm: eighth-note triplet (F4, A4, C5), quarter note (D5), eighth-note triplet (Bb4, Ab4, F4).
- Measure 2: Treble clef, key signature of two flats. Chord: Bb7. Rhythm: quarter note (D5), eighth-note triplet (C5, Bb4, Ab4), quarter note (F4), eighth-note triplet (Eb4, D4, Bb3).
- Measure 3: Treble clef, key signature of two flats. Chord: G-7. Rhythm: eighth-note triplet (Bb4, Ab4, F4), quarter note (Eb4), eighth-note triplet (D4, Bb3, Ab3).
- Measure 4: Treble clef, key signature of two flats. Chord: C7. Rhythm: eighth-note triplet (Ab3, G3, F3), quarter note (Eb3), eighth-note triplet (D3, Bb2, Ab2).

Figure 6-39

Figure 6-39 is a musical exercise in F major, 4/4 time, consisting of four measures. The notation is as follows:

- Measure 1: Treble clef, key signature of two flats. Chord: F-7. Rhythm: eighth-note triplet (F4, A4, C5), quarter note (D5), eighth-note triplet (Bb4, Ab4, F4).
- Measure 2: Treble clef, key signature of two flats. Chord: Bb7. Rhythm: quarter note (D5), eighth-note triplet (C5, Bb4, Ab4), quarter note (F4), eighth-note triplet (Eb4, D4, Bb3).
- Measure 3: Treble clef, key signature of two flats. Chord: G-7. Rhythm: eighth-note triplet (Bb4, Ab4, F4), quarter note (Eb4), eighth-note triplet (D4, Bb3, Ab3).
- Measure 4: Treble clef, key signature of two flats. Chord: C7. Rhythm: eighth-note triplet (Ab3, G3, F3), quarter note (Eb3), eighth-note triplet (D3, Bb2, Ab2).

The first sequence Herbie plays on "All Of You" (**figure 6-38**) shows him playing a two-note pattern (down a 3rd, up a 4th) arranged in a triplet sequence, first up, then down, then up again, and then abruptly switching to a descending triadic sequence through several bars. From the same solo, **figure 6-39** shows Herbie once again playing a triplet pattern before switching to a repeated note figure, and then sequencing a five-note pattern down a half-step.

Figure 6-40 shows Herbie playing a down-a-4th, up-a-3rd pattern from his solo on his tune "Little One."²⁵ A little later in the same solo, Herbie plays the rhythmically complex sequence shown in **figure 6-41**.²⁶

Figure 6-40



Figure 6-41



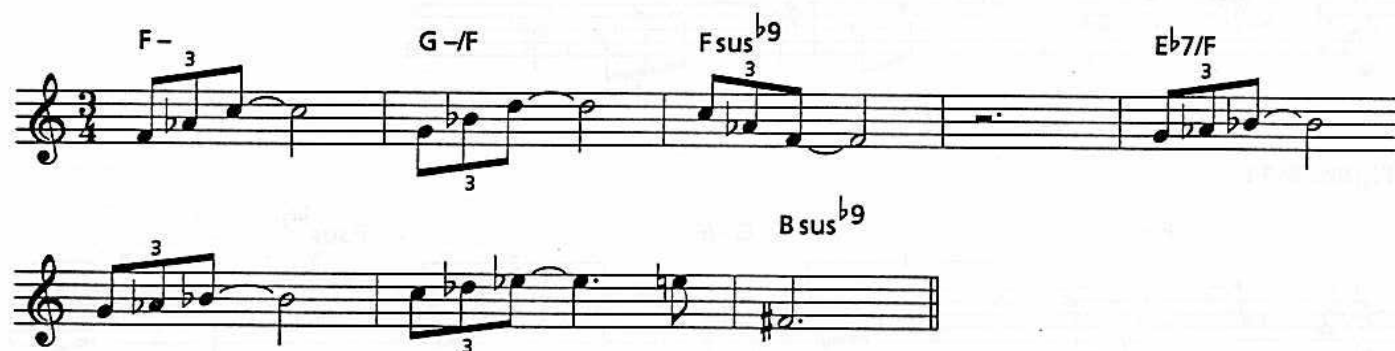
These examples all look great on paper, but hearing them will put you in another dimension. You can only experience the rise and fall of tension within the solo, the interplay between Herbie and bassist Ron Carter and drummer Tony Williams, and the emotional content of what they play by *listening*. In other words, buy the recording.

²⁵ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

²⁶ *Ibid.*

Freddie Hubbard

Freddie Hubbard also plays sequences brilliantly. **Figure 6-42** shows a triplet sequence he plays on Duke Pearson's pretty tune "Gaslight."²⁷ **Figure 6-43** shows Freddie playing another triplet sequence, from his solo on Herbie Hancock's "Little One."²⁸

Figure 6-42**Figure 6-43**

²⁷ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

²⁸ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

John Coltrane

John Coltrane often played sequences. **Figure 6-44** shows one from his solo on "Locomotion."²⁹ The first note of each four-note group chromatically approaches the 5th of a descending triad. There's another Coltrane sequence shown a bit later in this chapter.

Figure 6-44**George Coleman**

George Coleman is a master at creating structure within his solos by playing sequences. **Figure 6-45** shows George's soulful rhythmic sequence on the first eight bars of his solo on Herbie Hancock's "Little One."³⁰

Figure 6-45

²⁹ John Coltrane, *Blue Train*, Blue Note, 1957. This is one of Coltrane's greatest recordings.

³⁰ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Lee Morgan

Lee Morgan had a particular flair for playing sequences. **Figure 6-46** shows a Lee Morgan sequence from one of his greatest solos, on Coltrane's "Locomotion."³¹ Lee reharmonizes the B \flat 7 chord as a B \flat major triad, chromatically approaching each chord tone of B \flat from a half-step below.

Figure 6-46**Wayne Shorter**

Wayne Shorter is another master improviser who uses sequences. **Figure 6-47** shows a few bars of Wayne's solo on his tune "Angola."³² Note Wayne's alterations of the chords. The A \flat (enharmonically G \sharp) in the first bar is the \sharp 11 of D7. From the third bar on, Wayne plays an F over D7 (the \sharp 9), and a G \flat over E \flat 7 (also the \sharp 9).

Figure 6-47

³¹ John Coltrane, *Blue Train*, Blue Note, 1957.

³² Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

Triadic Improvisation

Triads are the basic chords of Western harmony. As such, they stabilize the harmony and impart a sense of structure when played in a solo. **Figure 6-48** shows Wynton Kelly's use of arpeggiated triads on his solo on Miles Davis' recording of Frank Churchill's "Someday My Prince Will Come."³³

Figure 6-48



In **figure 6-49**, you can see a triadic sequence played by Mulgrew Miller on his tune "Wingspan."³⁴ Major triads follow each other clockwise around the cycle—F major, C major, and G major. Each triad is from the scale of the chord symbol that is shown. The F major triad obviously belongs to the same scale as the $F\Delta$ chord; the C major triad is one of the triads found in the key of F, where G-7 is the II chord; and the G major triad is from G major, of which A-7 is the II chord.

Figure 6-49



³³ Miles Davis, *Someday My Prince Will Come*, Columbia, 1961. This is one of Wynton's greatest solos.

³⁴ Mulgrew Miller, *Wingspan*, Landmark, 1987.

Look at **figure 6-50**, also from Mulgrew's solo on "Wingspan." Mulgrew plays an ascending triadic sequence, outlining major, minor, and augmented triads. Mulgrew plays the 3rd-root-3rd-5th of each triad. Notice that the roots of the triads climb the F melodic minor scale: F, G, A \flat , B \flat , C, D, E, F.

Figure 6-50

The figure shows two staves of music in 4/4 time. The first staff has six measures of music. The first two measures are labeled F-7 and B \flat 7. The next four measures are labeled F minor, G minor, A \flat major, and B \flat major. The second staff also has six measures. The first two measures are labeled G-7 and C7. The next four measures are labeled C major, D major, E major, and F augmented. The music consists of ascending triadic sequences for each chord.

As shown in **figure 6-51**, Herbie Hancock plays a triadic sequence in his solo on Cole Porter's "All Of You."³⁵ The names of the triads are shown beneath each bar. Some of the notes Herbie plays don't seem to belong to the chords (such as the E major triads on the C7 chord), another example of playing sequences to get outside the changes.

Another example of a triadic sequence is shown in **figure 6-52**, where Freddie Hubbard arpeggiates an F triad over two chords on Wayne Shorter's "Angola."³⁶

³⁵ Miles Davis, *The Complete Concert* 1964, Columbia. This is one of Herbie's most brilliant solos.

³⁶ Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

Figure 6-53



Figure 6-54



Figure 6-55



Practicing Triadic Patterns

How can you master the technique of incorporating triads in your soloing? First take a look at **figure 6-53**, which shows the triads built above each note of the C major scale. The order of triads, starting from the tonic, is "major, minor, minor, major, major, minor, diminished." Memorize that order and practice arpeggiating the triads in all keys, as in the exercise shown in **figure 6-54**. **Figure 6-55** shows the same arpeggiated triadic pattern Mulgrew Miller played in **figure 6-50**, outlining the 3rd-root-3rd-5th of each triad.

What about the triads in melodic minor harmony? **Figure 6-56** shows the triads found in the C melodic minor scale. Note the unusual order of triads: "minor, minor, augmented, major, major, diminished, diminished." This sequence of triads is easier to memorize than you might think: *two minors, augmented, two majors, two diminished*.

Figure 6-56

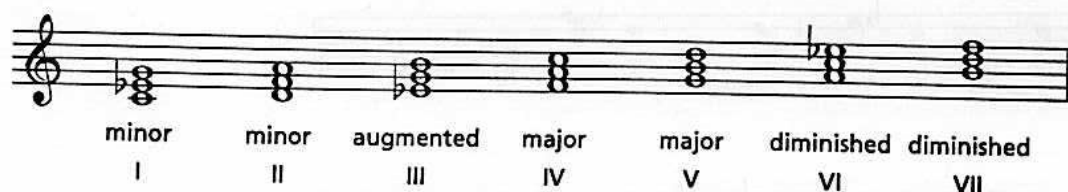


Figure 6-57 shows an arpeggio exercise for melodic minor triads, and **figure 6-58** shows Mulgrew's triadic pattern from **figure 6-50**, outlining the 3rd-root-3rd-5th of each triad.

Figure 6-57



Figure 6-58



For diminished scale triads, **figure 6-59** shows the triads found in the C half-step/whole-step diminished scale; they are all diminished triads.

Figure 6-60 shows the arpeggiated triad exercise, and **figure 6-61** shows the pattern played by Mulgrew, now in diminished scale harmony.

Figure 6-59

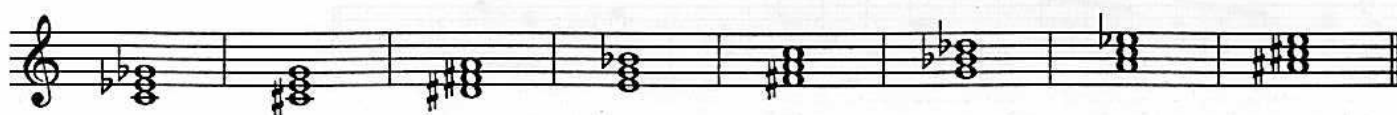


Figure 6-60



Figure 6-61



Figure 6-62



Figure 6-63



Figure 6-64



For whole-tone scale triads, **figure 6-62** shows the triads found in the C whole-tone scale. They are all augmented triads—the only triad found in the whole-tone scale. **Figure 6-63** shows the arpeggiated triad exercise, and **figure 6-64** shows the idea played by Mulgrew, now in whole-tone scale harmony.

Figure 6-65 shows a four-note triadic sequence on the first few bars of "Stella By Starlight."

Practice the triads!

Figure 6-65

The musical score for Figure 6-65 consists of two systems of piano accompaniment in 4/4 time. The first system is labeled with the chord **E \emptyset** above the first measure and **A7alt** above the second measure. The second system is labeled with **C-7** above the first measure and **F7** above the second measure. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Chord symbols **#11** and **b** are also present below the bass line in the second system.

7th Chord Sequences

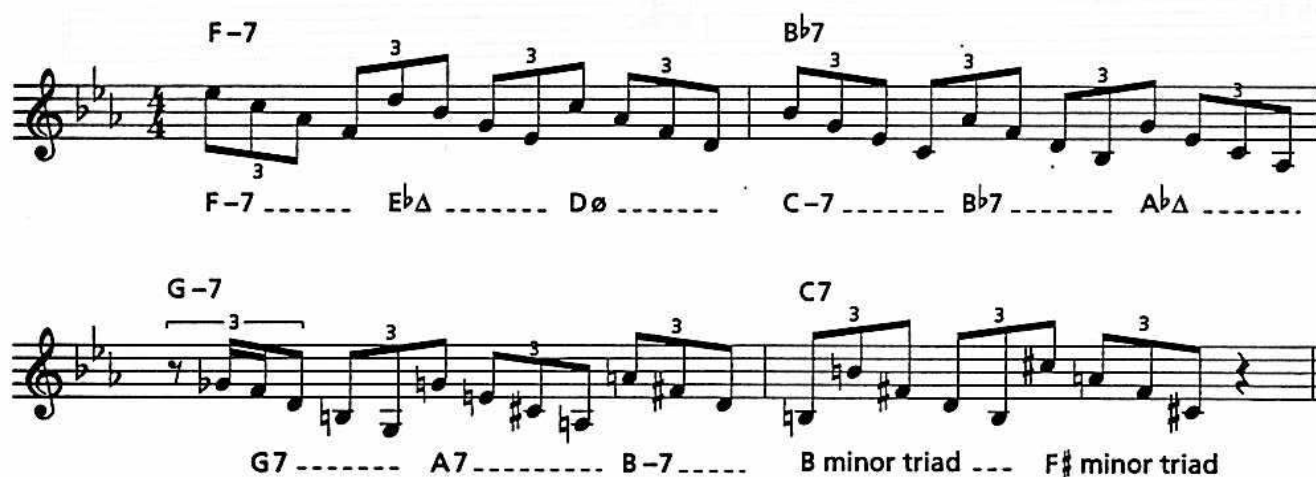
Seventh chords are the basic chord of Jazz. Like triads, their presence in a solo stabilizes the harmony and imparts a sense of structure. Take a look at **figure 6-66**, from John Coltrane's solo on Miles Davis' "Milestones."³⁷ Coltrane arpeggiates all of the 7th chords from the key of F downward while playing on a G-7 chord.

Figure 6-66



Play **figure 6-67** and listen to Herbie Hancock's descending 7th chords from his solo on "All Of You."³⁸ Herbie arranges the 7th chords in triplets, overlapping a four-note melodic structure (the 7th chord) over a three-note rhythmic structure (triplets). The 7th chords he plays over F-7, Bb7 are all from the key of Eb. Herbie reharmonizes and goes outside the changes on the last two bars, arpeggiating 7th chords and triads from the key of D.

Figure 6-67



³⁷ Miles Davis, *Milestones*, Columbia, 1958.

³⁸ Miles Davis, *The Complete Concert 1964*, Columbia.

Play **figure 6-68**, from Wayne Shorter's "The Big Push."³⁹ Wayne arpeggiates F-7, E \flat Δ , an F minor triad, C-7, B \flat 7, and A \flat Δ —all chords belonging to the key of E \flat —as he plays over F-7, B \flat 7. Note Wayne's use of space, namely quarter and half note rests, sometimes occurring in the middle of an arpeggiated chord.

Figure 6-68

The figure shows two staves of musical notation in 4/4 time. The first staff contains two measures of arpeggiated chords. The first measure is labeled F-7 above and below the notes. The second measure is labeled B \flat 7 above and below the notes. The second staff contains two measures of arpeggiated chords. The first measure is labeled F-7 above and below the notes. The second measure is labeled B \flat 7 above and below the notes. Chord symbols are placed above and below the notes.

³⁹ Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

Figure 6-69 shows an ascending 7th chord practice pattern in the key of C. **Figure 6-70** shows a descending pattern. **Figure 6-71** shows a reversing pattern, alternating ascending and descending 7th chords. **Figure 6-72** shows a reversed pattern, alternating descending and ascending 7th chords.

Figure 6-69**Figure 6-70**

Figure 6-71



Figure 6-72



Practice these patterns in all keys; in all forms (ascending, descending, reversing patterns); and on all major, melodic minor, diminished, and whole-tone scales. Memorize the 7th chord pattern derived from both the major and melodic minor scales.

- In major scale harmony it's *major 7th, minor 7th, minor 7th, major 7th, dominant 7th, minor 7th, half-diminished*.
- In melodic minor harmony, it's *minor-major, minor 7th, major 7th #5, dominant 7th, dominant 7th, half-diminished, half-diminished* (figure 6-73).

Figure 6-73



These are great practice patterns, because they help you internalize each scale in various combinations. Played too often in a solo, they can also get pretty boring. Be rhythmically inventive, and see if you can find ways to transform these exercises into music (figure 6-74).

Figure 6-74



Common Tones

You don't have to play *all* the notes in each scale. An approach to improvisation that creates more space and less chromaticism is to look for *common tones*, or notes that belong to two or more consecutive chords.

Look at the chords to Sam Rivers' "Beatrice," shown in **figure 6-75**. Can you spot a note that's common to every single scale in Sam's tune? There is one: C. Because C is common to every chord in "Beatrice," you can use that note as the glue that holds your solo together, giving it structure and beauty.

Figure 6-75

The figure displays six staves of musical notation in 4/4 time, each featuring a different chord progression. The chords are labeled above the staves:

- Staff 1: FΔ, GbΔ#4, FΔ
- Staff 2: EbΔ#4, D-7, EbΔ#4
- Staff 3: D-7, Bb-7, A-7
- Staff 4: BbΔ, Eø, A7alt
- Staff 5: D-7, G-7, GbΔ#4
- Staff 6: F-7, GbΔ#4

The notation includes treble clefs, key signatures (one flat), and various note values (quarter, eighth, and sixteenth notes) connected by beams. The final staff ends with a double bar line.

Figure 6-76 shows a solo on "Beatrice." The note C, common to every scale in "Beatrice," is played on every chord, in every bar. Note also the common use of the F major triad and F minor pentatonic scale. We'll cover pentatonic scales in Chapter 9.

Figure 6-76

The musical score for Figure 6-76 is a piano accompaniment for a solo on "Beatrice." It is written in 4/4 time and consists of four systems of music, each with a treble and bass staff. The chords and melodic lines are as follows:

- System 1:**
 - Chords: FΔ, GbΔ#4, FΔ, EbΔ#4
 - Melody: Treble staff. Bass staff has whole notes: F, Bb, F, Bb.
- System 2:**
 - Chords: D-7, EbΔ#4, D-7, Bb-7
 - Melody: Treble staff. Bass staff has whole notes: D, Bb, D, Bb.
- System 3:**
 - Chords: A-7, BbΔ, Eø, A7alt, D-7
 - Melody: Treble staff. Bass staff has whole notes: A, Bb, E, A, D.
- System 4:**
 - Chords: G-7, GbΔ#4, F-7, GbΔ#4
 - Melody: Treble staff. Bass staff has whole notes: G, Bb, F, Bb.

Play **figure 6-77**, the first four bars of Wayne Shorter's "Fee-Fi-Fo-Fum."⁴⁰ Seen for the first time, these changes can seem difficult even to experienced musicians. Not a II-V-I in sight, sudden shifts from melodic minor to diminished to major scale chords, root movement by minor 3rds ($A\flat\Delta$ to $C\flat\Delta$ to $D7\flat9$) make these four bars look more like a mine field than a chord progression. Ah, but there is a path through.

Figure 6-77

⁴⁰ Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

Figure 6-78

Figure 6-78 displays five musical staves, each showing a scale in treble clef. The scales are as follows:

- Staff 1:** Labeled **G-7** and **G Dorian mode**. The scale starts on G4 and follows the notes G, A, B♭, C, D, E, F, G.
- Staff 2:** Labeled **A♭Δ** and **A♭ major scale**. The scale starts on A♭4 and follows the notes A♭, B♭, C, D, E, F, G, A♭.
- Staff 3:** Labeled **A♭Δ(#4)** and **A♭ Lydian mode**. The scale starts on A♭4 and follows the notes A♭, B♭, C, D, E, F, G, A♭. A sharp sign (#) is placed below the fourth note (C) to indicate a natural C.
- Staff 4:** Labeled **C♭Δ** and **C♭ major scale**. The scale starts on C♭4 and follows the notes C♭, D♭, E♭, F, G, A♭, B♭, C♭.
- Staff 5:** Labeled **C♭Δ(#4)** and **C♭ Lydian mode**. The scale starts on C♭4 and follows the notes C♭, D♭, E♭, F, G, A♭, B♭, C♭. A sharp sign (#) is placed below the fourth note (F) to indicate a natural F.

Let's focus on the three changes in the middle: G-7, A♭Δ, and C♭Δ. There are five scales that can be played over these three chords. Why the two extra scales? The two major 7th chords can be played with either the major scale or the Lydian scale. **Figure 6-78** shows all five scales.

The scales shown for G-7 and A♭Δ share five common tones, as shown in **figure 6-79**. These five notes just happen to be the B♭ pentatonic scale: We're beginning to find some structure. Two of the notes, B♭ and F, also belong to the C♭ Lydian mode, one of the two scales shown that you can play on C♭Δ.

Figure 6-79

Figure 6-79 shows a musical staff with two groups of notes. The first group, labeled **common to G-7 and A♭Δ**, consists of five notes: B♭, C, D, E, and F. The second group, labeled **common to G-7, A♭Δ, and C♭Δ(#4)**, consists of two notes: B♭ and F.

Now play **figure 6-80**, a lick which uses the common tones described. Can you really keep track of all this when you play? You may not be able to do so at first, but as you internalize scale knowledge, you begin to see the inherent common tone possibilities in what may seem like "difficult" chord changes.

Figure 6-80



Figure 6-81 is from Freddie Hubbard's solo on Harry Warren's "You're My Everything."⁴¹ All three notes shown—E, F, and G—are common tones that belong to the scales of D-7, Bø, and E7alt. Freddie plays only one other note, the C# on the Bø chord.

Figure 6-81



⁴¹ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 6-82

Freddie Hubbard also plays common tones on his solo on his blues "Hub Tones,"⁴² as shown in **figure 6-82**. All five notes are common to all the scales except the D natural on the Eb7 chord—a major 7th on a dominant 7th chord. By the time Freddie plays the D natural, your ear has been set up to accept this "outside" note.

Freddie also plays common tones in his solo on "Dolphin Dance,"⁴³ as shown in **figure 6-83**.

Figure 6-83

Herbie Hancock's piano voicings simplified



⁴² *Ibid.*

⁴³ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

One of Herbie Hancock's most beautiful solos is on his tune "Little One."⁴⁴ Herbie plays a common tone sequence that is actually two sequences in one. In **figure 6-84**, all three notes (G \sharp , A \sharp , B) belong to both chords (D \sharp sus \flat ⁹, F \sharp sus). Where's the second, hidden sequence? Take a look at the order of the starting note of each triplet: A \sharp , G \sharp , A \sharp , B, A \sharp , G \sharp , A \sharp , B, A \sharp , G \sharp , A \sharp , B (**figure 6-85**). These starting notes form another sequence hidden inside the first one. Both sequences move scale-wise.

Figure 6-84

Herbie Hancock

Ron Carter

D \sharp sus \flat ⁹

F \sharp sus

Figure 6-85

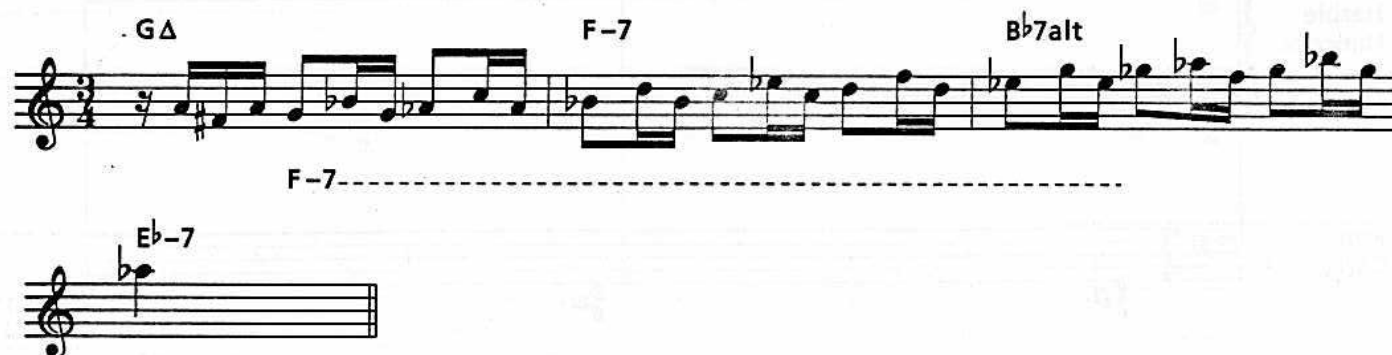
⁴⁴ *Ibid.*

Stretchin' the Changes

As you listen to master players and become more adept at "playin' the changes," you'll become increasingly aware of the elasticity of the duration of each chord. You can stretch or compress the pacing of the changes beyond their written length by varying the point at which you start to play a chord, or go on to the next one.

Figure 6-86 shows Joe Henderson sequencing a three-note phrase upward through four changes on Horace Silver's "Pretty Eyes."⁴⁵ Note how Joe "stretches" the chords, anticipating the F-7 bar by two beats in the GΔ bar, and extending it one beat longer into the Bb7alt bar.

Figure 6-86



Mulgrew Miller is a master at stretching changes. **Figure 6-87** shows the lead sheet to Mulgrew's "Wingspan."⁴⁶ **Figure 6-88** shows Mulgrew's solo on his tune. This example is an in-depth look at stretching the changes as played by a master musician. The analysis between the staves shows where Mulgrew stretches the changes by both anticipating and extending them. Note also where he reharmonizes the chords, plays sequences, goes outside, and more.

⁴⁵ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

⁴⁶ Mulgrew Miller, *Wingspan*, Landmark, 1987.

Figure 6-87

Wingspan

Mulgrew Miller

C pedal

1.

2. E° F **A** $F\Delta$ $G-7$ $C7$

4 bar drum solo

A° $D7^{b9}$ A^b-7 D^b7 1. G° $C7alt$

$F\Delta^{\#4}$ G° 3 $C7alt$ 2. G° $C7alt$ $F\Delta$

B $B-7$ $E7$ $A\Delta^{\#4}$

$G-7$ $F-7$ E^b-7 $F^{\#}\Delta$ $B7alt$ $G-7$ $C7alt$

$F\Delta$ 3 $G-7$ $C7$ A° $D7^{b9}$

A^b-7 D^b7 G° $C7alt$ $F\Delta$

Figure 6-88

Mulgrew Miller's Solo on "Wingspan"

original chord changes:

FΔ G-7 Aø D7^{b9}Mulgrew's stretching
and altering of the
chord changes:A^b-7.....A^b-7D^b7

Gø

C7alt

FΔ^{#4}

3

G-7.....

C7alt.....

G-7

C7alt

FΔ

G-7

C7

FΔ.....

G-7.....

EΔ?.....

Aø

D7^{b9}

3

A^b-7D^b7

D7alt.....

D7alt.....

14

Gø

C7alt

FΔ

C7alt.....

FΔ.....

Mulgrew Miller's Solo on "Wingspan" (Continued)

17 **B-7** **E7** **AΔ^{#4}**

E7^{b9}

21 **G-7** **F-7** **E^b-7** **F[#]ø** **B7alt**

sequence **F[#]-7** **D7alt** **G-7**

24 **G-7** **C7alt** **FΔ** **G-7** **C7**

27 **Aø** **D7^{b9}** **A^b-7** **Db7**

D7alt **A^b-7** **Gø**

A^b pentatonic scale

30 **Gø** **C7alt** **FΔ^{#4}** **G-7** **C7alt**

Mulgrew Miller's Solo on "Wingspan" (Continued)

33 FΔ G-7 C7 Aø D7^{b9}

F major triad sequence C major triad E-7

37 $A\flat-7$ $D\flat7$ $G\emptyset$ $C7alt$ $F\Delta\sharp4$

$A\flat-7$ $D\flat7$ $F\Delta$

40 G-7 C7alt FΔ

C major Ab major
sequence takes Mulgrew outside

D♭ major G♭ major

43

A \emptyset D7 \flat 9 A \flat -7 D \flat 7

G major ----- D7alt ----- G \emptyset -----

45 **Gø** **C7alt** **FΔ**



Mulgrew Miller's Solo on "Wingspan" (Continued)

49 $B-7$ $E7$ $A\Delta\sharp4$

8^{va}-----

A pentatonic scale -----

52 $A\Delta\sharp4$ $G-7$ $F-7$ $E\flat-7$

$D7\flat9$ -----

55 $F\sharp\emptyset$ $B7alt$ $G-7$ $C7alt$ $F\Delta$

$F\sharp-7$ ----- $B7$ -----

58 $G-7$ $C7$ $A\emptyset$ $D7\flat9$ $A\flat-7$ $D\flat7$

62 $G\emptyset$ $C7alt$ $F\Delta\sharp4$

Mulgrew Miller's Solo on "Wingspan" (Continued)

65 $F\Delta$ $G-7$ $C7$ $A\emptyset$

G triad ----- B-7 -----
sequence takes Mulgrew outside ---

68 $D7^{b9}$ A^b-7 D^b7 $G\emptyset$ $C7alt$

$F\sharp-7$ ----- E triad -----
 C^b triad and back inside G^b triad

71 $F\Delta$ $G\emptyset$ $C7alt$ $F\Delta$

$C7alt$ ----- $F\Delta$ -----

74 $G-7$ $C7$ $A\emptyset$

$D7alt$ ----- $G-7$ ----- $D7^{b9}$

76 $D7^{b9}$ A^b-7 D^b7 $G\emptyset$ $C7alt$

Mulgrew Miller's Solo on "Wingspan" (Continued)

79 $F\Delta$ $B-7$

A pentatonic scale -----

82 $E7$ $A\Delta\sharp 4$ $B\Delta$

85 $G-7$ $F-7$ $E\flat-7$ $F\sharp\emptyset$ $B7alt$ $G-7$ $C7alt$

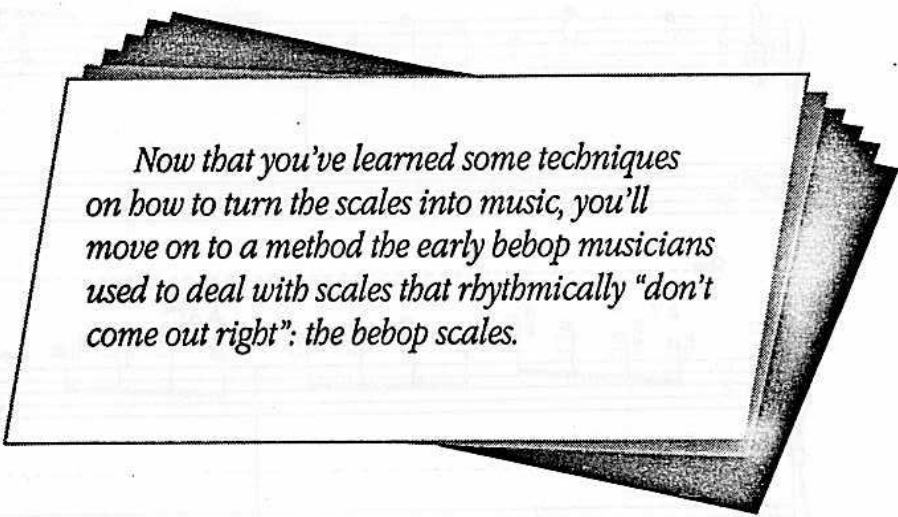
$G-7$... $F-7$... $E\flat-7$... $F\sharp-7$... $B7$...

89 $F\Delta$ $G-7$ $C7$ $A\emptyset$ $D7\flat 9$ $A\flat-7$ $D\flat 7$

94 $G\emptyset$ $C7alt$ $F\Delta$ $G-7$ $C7alt$ $F\Delta$

$F\Delta\sharp 4$ -----

Practice all of the patterns shown in this chapter through various chords and progressions. Aebersold records are especially handy for this, particularly *II-V-I* (Vol. 3), and *Gettin' It Together* (Vol. 21).

A stack of several papers or cards is shown, slightly offset to the right. The top card is white and contains italicized text. The edges of the other cards are visible underneath, showing a dark, textured pattern.

Now that you've learned some techniques on how to turn the scales into music, you'll move on to a method the early bebop musicians used to deal with scales that rhythmically "don't come out right": the bebop scales.



CHAPTER SEVEN

The Bebop Scales

- *The Bebop Dominant Scale*
- *The Bebop Dorian Scale*
- *The Bebop Major Scale*
- *The Bebop Melodic Minor Scale*
- *Bebop Scale Licks*
- *Piano and Arranging Stuff*

Figure 7-1



The *bebop scales* are traditional scales (the Ionian, Dorian, and Mixolydian modes of the major scale, and the melodic minor scale) with an added chromatic passing note. Play **figure 7-1** and listen to the sound of a bebop scale lick over a II-V-I in the key of F. Can you spot the notes that aren't from the F major scale? B natural and D \flat aren't from the key of F. They are chromatic passing notes that have been added to the scales normally played over the II-V-I chords in F major.

Figure 7-2



Figure 7-3



Figure 7-4



Play **figure 7-2**, a descending C Mixolydian mode played over a C7 chord. Rhythmically, this sounds rather clunky, because the chord tones (root, 3rd, 5th, and 7th) are played in awkward places in the bar. The root is played on the first beat, but Bb (the 7th) is played on the "and" of the first beat, G (the 5th) is played on the "and" of the second beat, and E (the 3rd) is played on the "and" of the third beat.

Now play **figure 7-3**, a descending C bebop dominant scale over a C7 chord. Hear the difference? The C bebop dominant scale sounds rhythmically much smoother than the C Mixolydian mode. The reason is very simple. In **figure 7-3** the chord tones of the C bebop dominant scale are played on the beat. C (the root), E (the 3rd), G (the 5th), and Bb (the 7th) are all played on the beats of the bar. The non chord tones—D (the 9th), F (11th), and A (13th)—are played off the beat. Even though the context here is a melodic line, playing chord tones on the beat accentuates the harmony of the C7 chord.

The bebop scales were an evolutionary step forward from traditional seven-note scales such as the Ionian, Dorian, Mixolydian, and melodic minor scales. Louis Armstrong was playing the bebop dominant scale as early as 1927, as shown in the phrase from his solo on Lil Hardin's "Hotter Than That"¹ (**figure 7-4**). The A at the end of first bar is an added chromatic passing note to the Bb Mixolydian scale.² Bebop scales were occasionally played by jazz musicians in the 1930s, but they didn't become an everyday part of the jazz language until the 1940s. All bebop scales have an added chromatic passing note, transforming them from their seven-note origin into eight-note scales.

¹ Louis Armstrong, *The Hot Fives And Hot Sevens*, Vol. 3, Columbia, 1927.

² Of course Louis didn't call this scale the bebop dominant scale. The term "bebop" wasn't invented until the mid-1940s.

You can't talk about bebop scales without mentioning David Baker. One of the great jazz educators, he has written several books on the bebop scales, each book with copious licks and patterns.³ In David Baker's words, adding chromatic passing notes to traditional scales make the scales rhythmically "come out right."

You can add chromatic passing notes to any scale or mode, but the most commonly played bebop scales are the bebop dominant, the bebop Dorian, the bebop major, and the bebop melodic minor.

The Bebop Dominant Scale

The bebop dominant scale is the Mixolydian mode with a chromatic passing note added between the 7th and the root. **Figure 7-5** compares the C Mixolydian and C bebop dominant scales, the two scales used in **figure 7-2** and **figure 7-3**. The chromatic passing note in the C bebop dominant scale is B natural, between B \flat (the 7th) and C (the root) of the scale. The bebop dominant scale is usually played over V chords and II-V progressions. *The chromatic passing note in the bebop dominant scale is between the 7th and the root.*

Figure 7-5



³ David Baker, *How To Play Bebop*, Vols. 1, 2, 3, Alfred Publishing Co.

The Bebop Dorian Scale

The bebop Dorian scale is a Dorian mode with a chromatic passing note added between the 3rd and the 4th notes. **Figure 7-6** compares the G Dorian and G bebop minor scale, both played over G-7. The G bebop Dorian has a chromatic passing note between B \flat (the 3rd) and C (the 4th) of the scale. Notice in **figure 7-7** that the notes in the G bebop Dorian scale, played over G-7, are the same as the notes in the C bebop dominant scale, played over C7. This is not surprising, because G-7, C7 are a II-V in the key of F. *The chromatic passing note in the bebop Dorian scale is between the 3rd and the 4th.*

Figure 7-6



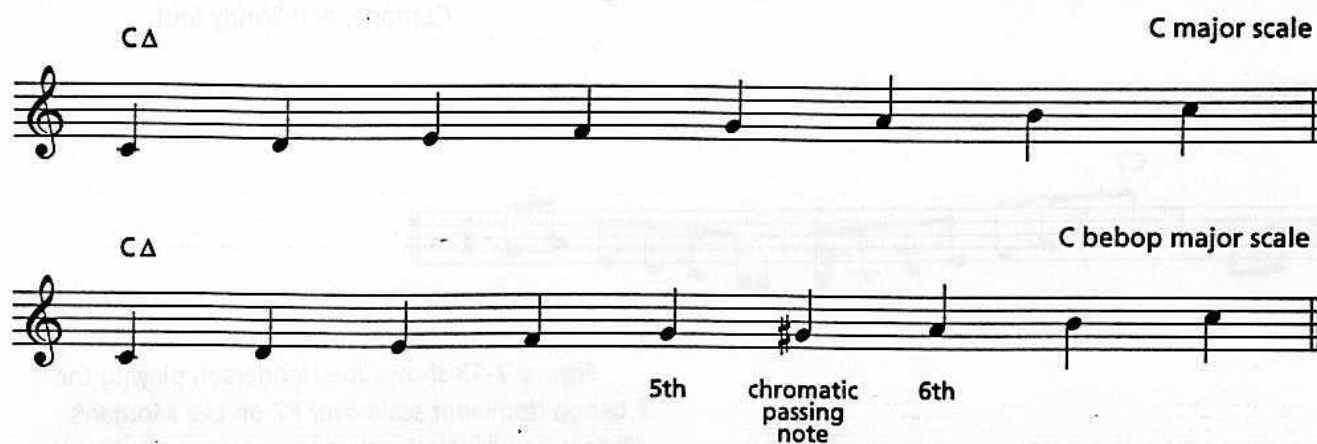
Figure 7-7



The Bebop Major Scale

The bebop major scale is the major scale with a chromatic passing note added between the 5th and the 6th notes. **Figure 7-8** compares the C major and C bebop major scales. The chromatic passing note added to the C bebop major scale is G \sharp , between G and (the 5th) and A (the 6th) of the scale. *The chromatic passing note in the bebop major scale is between the 5th and the 6th.*

Figure 7-8



The Bebop Melodic Minor Scale

The bebop melodic minor scale is a melodic minor scale with a chromatic passing note added between the 5th and 6th notes. **Figure 7-9** compares the C melodic minor and C bebop melodic minor scales. The chromatic passing note added to the C bebop melodic minor scale is G \sharp , between G (the 5th) and A (the 6th) of the scale. *The chromatic passing note in the bebop melodic minor scale is between the 5th and the 6th.*

Figure 7-9

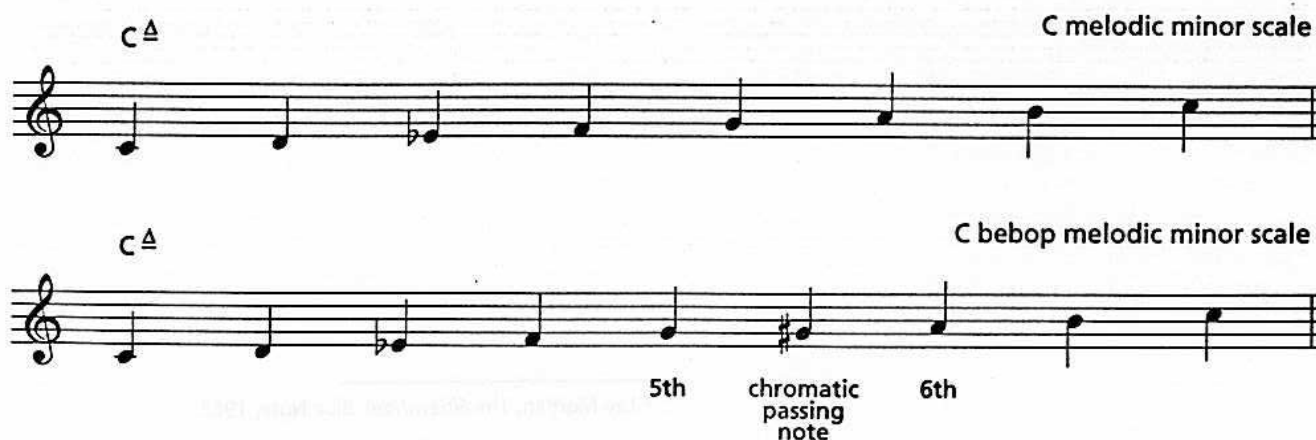


Figure 7-10



Figure 7-11



Figure 7-12



Bebop Scale Licks

Figure 7-10 shows a bebop major lick on a C chord. **Figure 7-11** shows almost the same lick, but this time from the bebop dominant scale, on a C7 chord. **Figure 7-12** shows another bebop dominant lick.

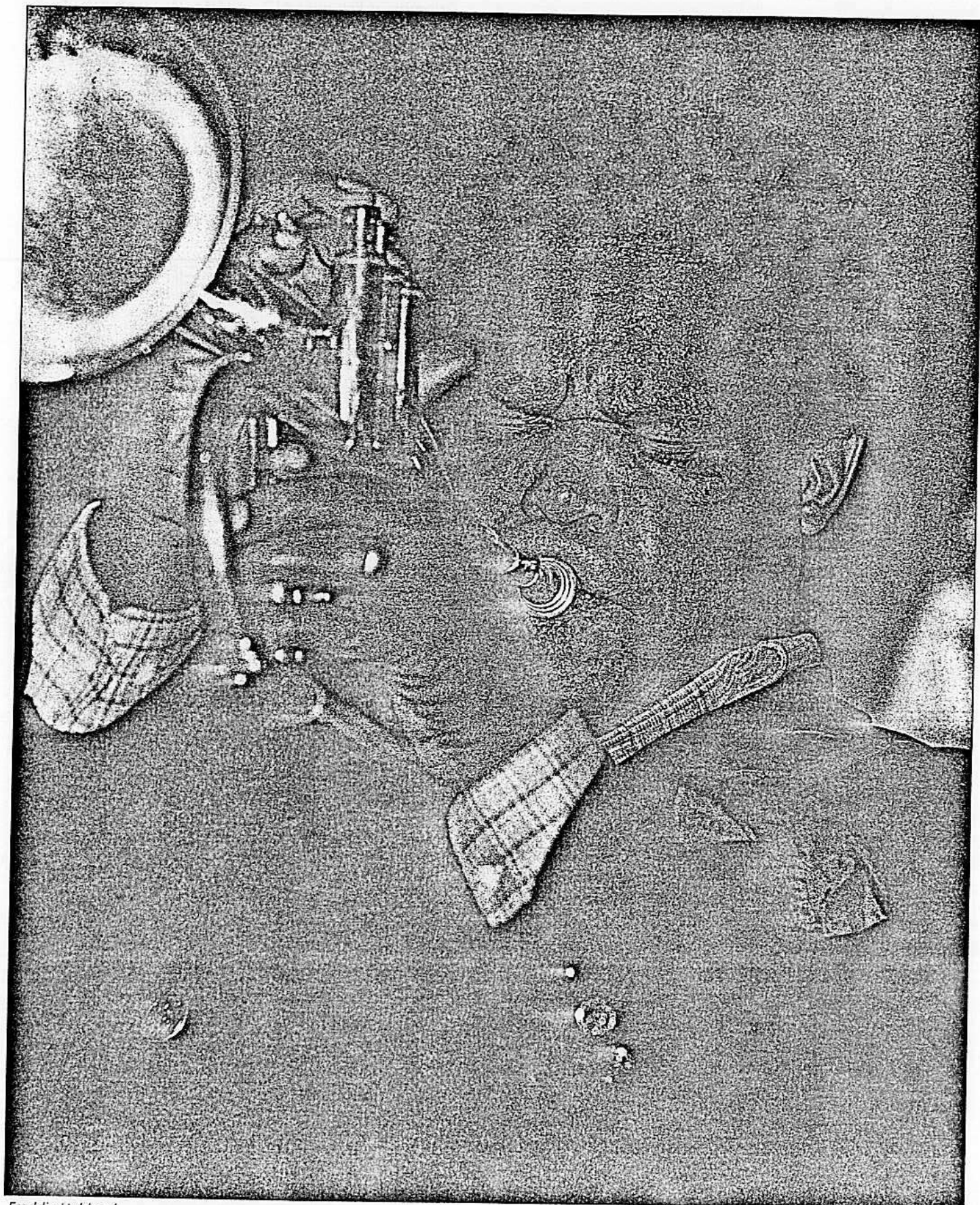
There are countless examples of bebop scale licks on recordings. I'll show just a few of them, from Joe Henderson, Freddie Hubbard, John Coltrane, and Sonny Stitt.

Figure 7-13



Figure 7-13 shows Joe Henderson playing the F bebop dominant scale over F7 on Lee Morgan's "Totem Pole."⁴ Notice that Joe starts on C, the 5th of the F bebop dominant scale. Remember, you don't have to start on the root of the scale.

⁴ Lee Morgan, *The Sidewinder*, Blue Note, 1963.



Freddie Hubbard

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Figure 7-14 shows Freddie Hubbard's A \flat bebop dominant lick over A \flat 7 on Harry Warren's "You're My Everything."⁵ In figure 7-15, you can see Freddie's descending F bebop dominant lick over a II-V progression (C-7, F7) on his tune "Hub Tones."⁶ Figure 7-16 shows Freddie's descending bebop dominant lick on his very challenging blues in G \flat , "For Spee's Sake."⁷

Figure 7-14



Figure 7-15



Figure 7-16



⁵ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

⁶ *Ibid.*

⁷ *Ibid.*

Figure 7-17**Figure 7-18**

Figure 7-17 shows John Coltrane's descending bebop major lick on the pickup to his solo on "Moment's Notice."⁸ From the same solo, **figure 7-18** shows Coltrane playing a descending bebop dominant lick.

Figure 7-19 shows three examples of Coltrane playing descending bebop dominant scales on "Lazy Bird."⁹ Note that in example 3, 'Trane plays the bebop dominant over a II-V (A-7, D7).

Sonny Stitt plays the F bebop dominant scale over a II-V on "The Eternal Triangle,"¹⁰ as shown in **figure 7-20**.

Figure 7-19

example #1



example #2



example #3

**Figure 7-20**

⁸ John Coltrane, *Blue Train*, Blue Note, 1957.

⁹ *Ibid.*

¹⁰ Dizzy Gillespie, Sonny Stitt, and Sonny Rollins, *Sonny Side Up*, Verve, 1957.

Piano and Arranging Stuff

The bebop scales are used in improvising, and pianists and arrangers also use them in a style called *four-way close*. Play **figure 7-21** and you'll hear the C bebop major scale voiced with alternating major 6th and diminished chords. These chords are called "four-way close" because the four notes of each chord are harmonized as close together as possible. Notice that the melody notes that are chord tones (C, E, G, and A) are voiced as C6 chords, while the melody notes that are non chord tones (D, F, A♭, and B) are voiced as diminished chords. Arrangers use this style when writing for four saxes, four trumpets, four trombones, and so on.

Figure 7-21

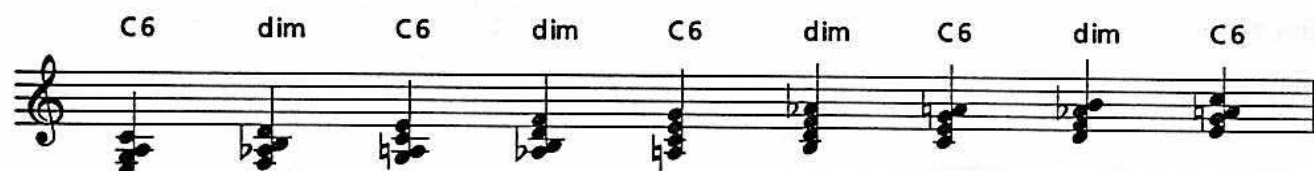
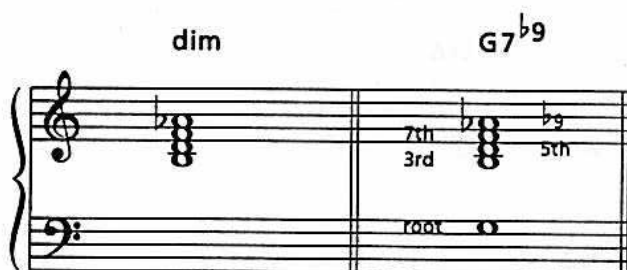


Figure 7-22



Four-way close sounds very smooth. To understand why, look at **figure 7-21** again. See all the diminished chords? They are really disguised G7♭9 chords, minus the root. **Figure 7-22** shows the same diminished chord. The notes in the diminished chord (B, D, F, A♭) are the 3rd, 5th, 7th, and ♭9 of G7♭9. As you play **figure 7-21**, you're really hearing alternating C6 and G7♭9 chords, or I-V-I-V-I-V-I-V-I (**figure 7-23**) in the key of C, and V-I is the smoothest progression in Western harmony.

Figure 7-23



Drop 2

Play figure 7-24 and you'll hear how jazz pianists and arrangers make four-way close sound fuller, dropping the second note from the top of the chord down an octave in a style called *drop 2*.

Figure 7-25 shows the same thing, but in C minor. This approach leads to some pretty piano voicings.

Figure 7-24

C6 dim C6 dim C6 dim C6 dim C6

The musical notation for Figure 7-24 is written on a grand staff (treble and bass clefs). It shows a sequence of eight chords: C6, dim, C6, dim, C6, dim, C6, and dim. The C6 chords are in a four-way close voicing, with the second note from the top of the chord dropped an octave. The bass line consists of a single note for each chord, moving from C to B to A to G to F to E to D to C.

Figure 7-25

C-6 dim C-6 dim C-6 dim C-6 dim C-6

The musical notation for Figure 7-25 is written on a grand staff (treble and bass clefs). It shows a sequence of eight chords: C-6, dim, C-6, dim, C-6, dim, C-6, and dim. The C-6 chords are in a four-way close voicing, with the second note from the top of the chord dropped an octave. The bass line consists of a single note for each chord, moving from C to B to A to G to F to E to D to C.

For example, check out drop 2 applied to the first two bars of Harry Warren's "There Will Never Be Another You" (**figure 7-26**), and the first four bars of Kenny Dorham's "Blue Bossa" (**figure 7-27**).

Figure 7-26



Figure 7-27



Up to this point, you've studied how to play the "correct" scale over any given chord—that is, you've learned how to play inside the changes. Players with styles as diverse as Woody Shaw, Dave Liebman, Bobby Hutcherson, and McCoy Tyner have mastered the art of going outside the changes, playing notes that seem "wrong" from a theoretical standpoint, but sound so "right." The next Chapter explores the how and why of playing "outside."



CHAPTER EIGHT

Playing "Outside"

- *Sequences*
- *Playing a Half Step Away*
- *Playing a Tritone Away*
- *Playing Scales to Get Outside*
- *Some Piano Stuff*
- *The Chromatic Scale*
- *Be Brave, Go Ahead and Play Outside*

One reason that musicians such as Joe Henderson, Woody Shaw, McCoy Tyner, Bobby Hutcherson, David Liebman, and Mulgrew Miller are greatly admired is that they not only have mastered the art of playing changes, but also know how to play "outside" the changes.

Playing "outside" on chord changes can mean several different things, including playing notes that aren't in the chord, stretching the length of one chord into another, or playing something recognizable but in a different key. It can also mean playing "free," or atonal, with no chord structure at all. Musicians such as Anthony Braxton and Cecil Taylor fall into this category, and their music is "outside" the scope of this book.

Bear in mind that what's considered outside is subjective and changeable. What you hear as "outside" someone else will hear as "inside," and vice versa. Bird was considered "out" by many musicians in the 1940s, as was Coltrane in the 1960s. Quite a few musicians still hear Coltrane's last few recordings as being "out." Cecil Taylor has been recording for about 40 years, and is still considered "out" by many musicians.

Figure 8-1



Figure 8-2



Many of the best examples of “outside” playing are really *bitonality*, or two tonalities at the same time.¹ The pianist or guitarist may be ‘comping in one key, while the soloist goes outside and plays in another. To make this sound good, and not like a bunch of wrong notes, you must outline the second tonality clearly and play *with authority*. If you’re the least bit wimpy about it, it’s going to sound wrong. Someone once described playing outside as making the “wrong” notes sound “right.” As for a definition of the difference between “right” and “wrong” notes, remember this: *You can play any note on any chord. If it sounds “right” to you, then it is. If it sounds “wrong” to you, then it is.*

Play **figure 8-1**. Sounds like A major, right? Now play **figure 8-2**, the same phrase but played over a piano voicing for G-7. An A major phrase played over a G-7 chord is bitonality. This is from Woody Shaw’s solo on his tune “Rosewood.”² As shown here, this example doesn’t do justice to the music at all; the dissonance is much too harsh. You have to listen to Woody’s recording to really hear how it sounds.

Let’s examine several ways to get “outside.”

¹ “Tonality” and “tonal center” are alternative terms for “key,” although they are somewhat broader in meaning.

² Woody Shaw, *Rosewood*, Columbia, 1977.

Sequences

As I mentioned in Chapter 6, sequences are a good way to get outside the changes, because the ear picks up on their internal structure and has something to hang onto while the harmony becomes unclear. **Figure 8-3** shows a fragment of one of Mulgrew Miller's best solos, on "Wingspan,"³ which is printed in its entirety at the end of Chapter 6. Mulgrew plays a four-note figure on an FΔ chord, transposes it to A♭, and then sequences it, following the cycle of fifths, to D♭ and G♭. He then goes up a half step and descends a G triad—D, B, and G—the 11th, 9th, and 7th of the written A-7 chord. Mulgrew starts inside, goes outside, and then comes back inside—a common approach when playing outside. Playing a sequence to go outside, and then coming back inside gives structure to your solo and makes it sound as though you know what you're doing. Think *inside-outside-inside*.

Figure 8-3



Why don't notes that are outside the harmony sound "wrong"? A familiar set of chord changes establishes a dynamic structure, and your ear expects certain things to happen. Let's call this *predictability*. After you've heard "Autumn Leaves" a few dozen times, you expect that C-7 will be followed by F7. Playing a sequence does the same thing. It establishes structure, and sets up your ear to expect the sequence to continue, just as it expects C-7 to be followed by F7 in "Autumn Leaves." As long as the notes of the sequence remain part of the harmony, the music is "inside." When the sequence diverges from the chords, the result is "outside" harmony. Let's call this *surprise*. The written harmony and the sequence sound "right" by themselves, even though the sequence may go outside the written harmony. They don't sound "wrong" played together, they sound bitonal. *Inside-outside-inside. Predictability-surprise.*

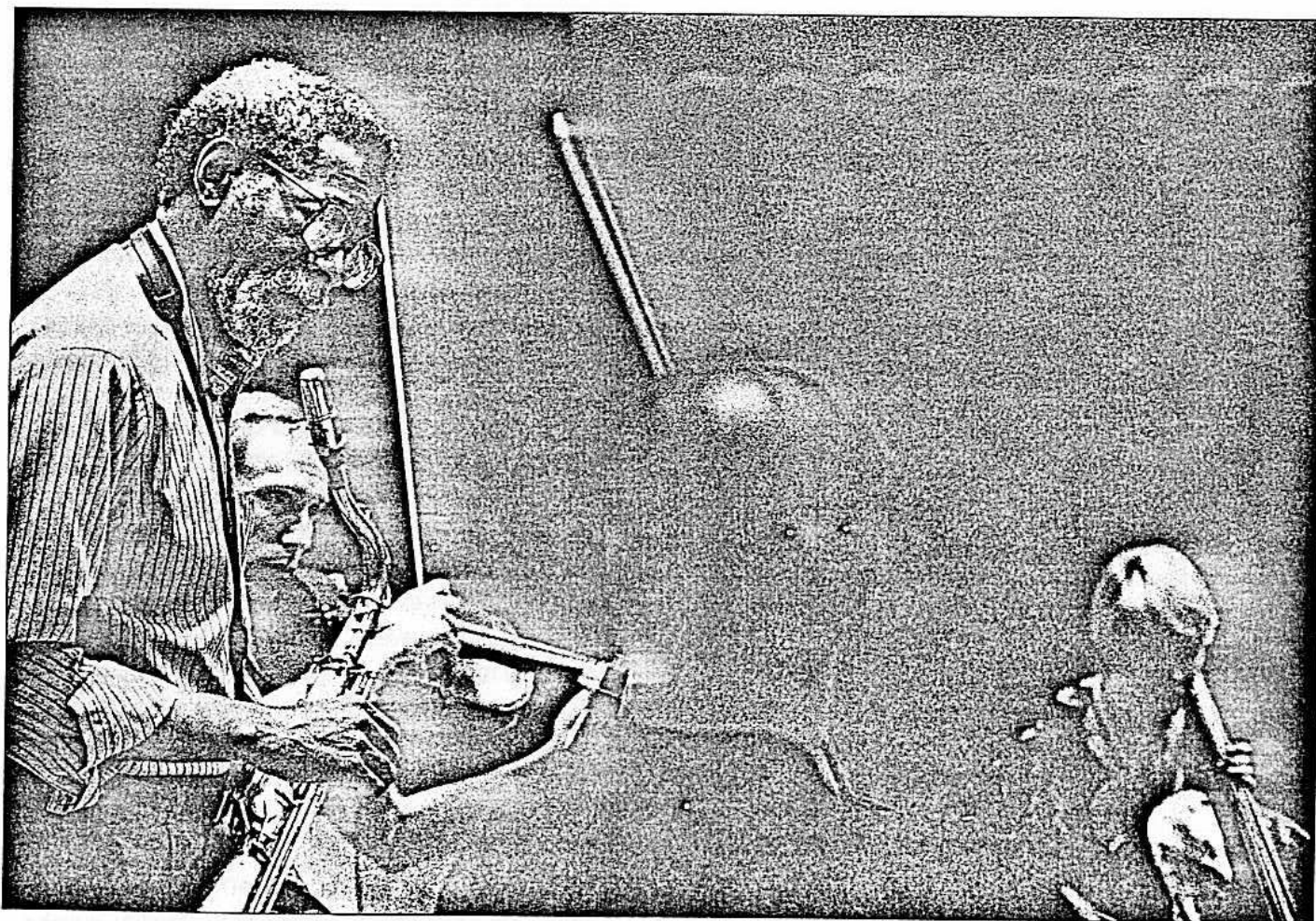
³ Mulgrew Miller, *Wingspan*, Landmark, 1987.

Later in the same solo, Mulgrew plays a descending sequence to achieve the same effect, as shown in **figure 8-4**. In the first bar, Mulgrew plays a four-note motif, descending a G triad—D, B, G, D—the 11th, 9th, 7th and 11th again, of A-7. He then outlines a B-7 chord—A, F#, D, B—the 7th, 5th, 3rd, and root of B-7—all the notes still from the key of G implied by the A-7 chord symbol. Mulgrew has started a four-note sequence, and is still inside the changes. In the second bar, Mulgrew continues the sequence down a 4th, outlining an F#-7 chord, with a C# that is outside the written D7 chord. He then outlines an E major triad. The G# is not really outside of D7, but is the #11 of the chord. In the

Figure 8-4

A-7 D7 A \flat -7

G major B-7 F#-7 E major C \flat major G \flat major



Joe Henderson

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third bar, Mulgrew outlines $C\flat$ and $G\flat$ major triads, all the notes belonging to the written $A\flat-7$ chord. The first note of each four-note motif starts a 4th lower than the last one—D, A, E, B, $G\flat$, $D\flat$ —clockwise around the cycle of fifths. That $C\sharp$ in the second bar, the only outside note in the phrase, catches your ear. It sticks out, but not like a sore thumb. Remember, *inside-outside-inside*.

Playing a Half Step Away

It's very common to play a half step away from a chord to get outside. Playing up or down a half-step is popular because it creates the most dissonance, and dissonance is mostly what playing outside is all about. This technique is relatively easy. Because the notes are only a half step away, the ear can easily relate the line to its actual harmonic base and can conceive the logic in the dissonance. If you try playing a half step away, don't be tentative! Play it with authority or it will sound wrong. Many of the best players weave outside material into tonal ("inside") material by playing a half step or whole step away, achieving very graceful "side stepping," another term used for outside playing.

Figure 8-5 shows a $D\flat$ triad played over $C\Delta$. Even though C and $D\flat$ are right next to each other, this is about as outside as you can get. All three notes of the $D\flat$ triad sound extremely dissonant. Try playing each one over the $C\Delta$ chord—first $D\flat$, then F, then $A\flat$ —and you'll hear some serious dissonance. Now play figure 8-6, a D major triad over the $C\Delta$ chord. D is a half step further away from C than $D\flat$, but sounds very inside. All three notes in a D triad sound cool—D is the 9th of C, $F\sharp$ is the #11, and A is the 6th.

Figure 8-5



Figure 8-6



Figure 8-7

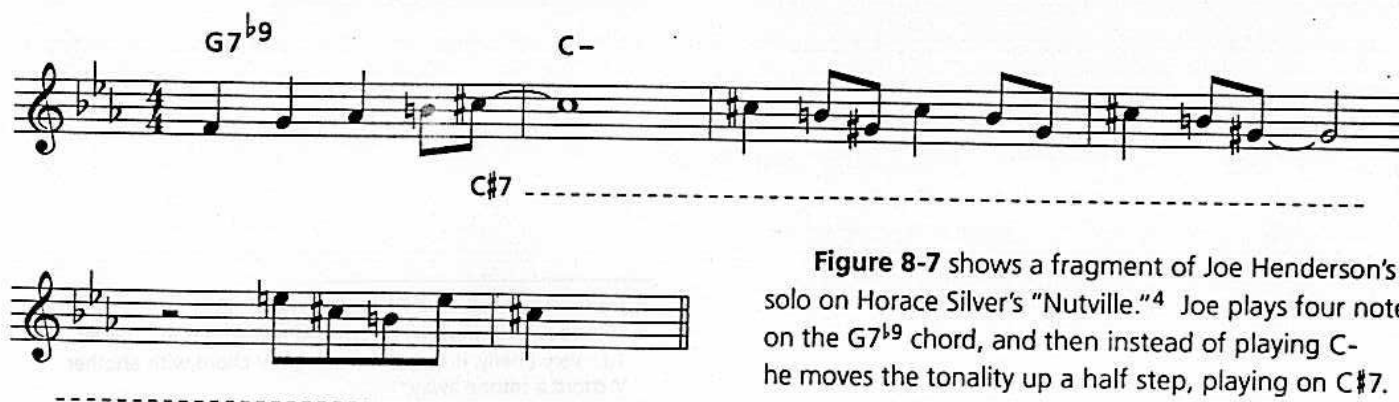


Figure 8-7 shows a fragment of Joe Henderson's solo on Horace Silver's "Nutville."⁴ Joe plays four notes on the $G7\flat 9$ chord, and then instead of playing C- he moves the tonality up a half step, playing on $C\sharp 7$.

⁴ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

Figure 8-8

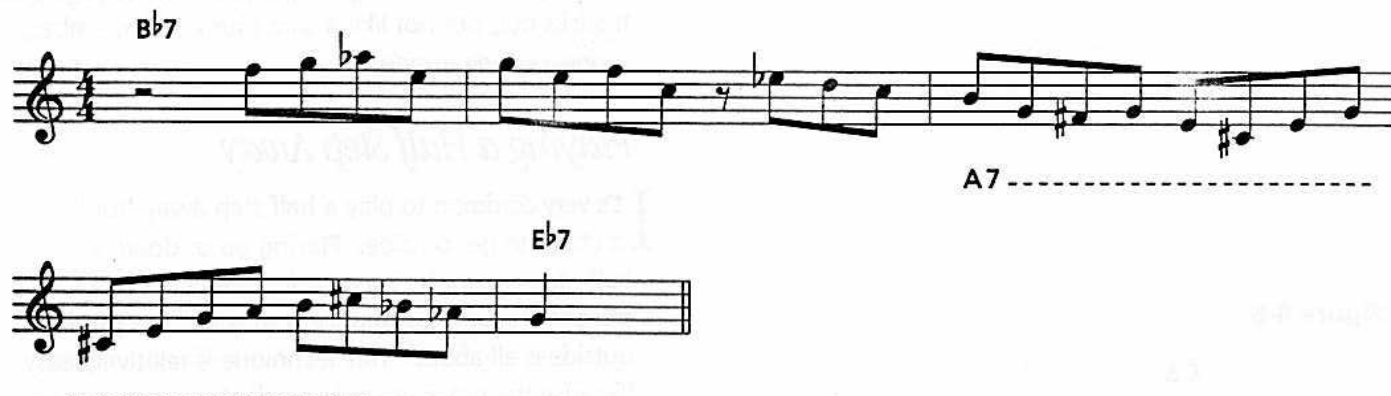


Figure 8-9



Figure 8-8 is from Freddie Hubbard's solo on "Hub Tones."⁵ Instead of playing on the written four bars of Bb7, Freddie plays Bb7 for only two bars, then dips a half step below to A7 for most of the next two bars before returning to Bb7 just before the chord changes to Eb7. *Inside-outside-inside.*

Playing a Tritone Away

Playing tritone substitution is another way to get outside.⁶ Like the last example, figure 8-9 is also from Freddie Hubbard's solo on "Hub Tones." Freddie plays a phrase that looks and sounds like A7.⁷ A7 is the tritone substitution of Eb7, the written chord. Freddie also stretches A7 two beats into Bb7, the next chord.

If you asked Freddie what he was thinking at the time, he'd probably say "I don't remember." Your goal is to practice and internalize everything until you don't have to think while improvising. Instead, you just hear it and play it. To get to this point requires hundreds, maybe thousands, of hours in the woodshed. Remember Bird's words: "*Learn the changes, then forget them.*"

⁵ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

⁶ Tritone substitution will be covered thoroughly in Chapter 13. Very briefly, it means replacing a V chord with another V chord a tritone away.

⁷ The Ab is the passing note in the A bebop dominant scale.

Playing Scales to Get Outside

Playing a scale can clearly outline a tonality other than the written one. Woody Shaw was a master at playing scales that “don’t belong” to the written chord. Look at **figure 8-10**, from Woody’s solo on his tune “In Case You Haven’t Heard.”⁸ His first five notes suggest the key of F. Next Woody plays a B pentatonic scale,⁹ suggesting the key of B, a tritone away from F. He then clearly outlines F major again. Woody creates a very clear harmonic structure (the keys of F, B, F) apart from the written chord symbol ($A\flat\Delta^{14}$).

Figure 8-10



A few bars later in the same solo, Woody creates a similar effect, as shown in **figure 8-11**. Over an $F\Delta^{\sharp 4}$ chord, he first suggests the key of F, then plays an E pentatonic scale, a half step away, and finally returns to F. *Inside-outside-inside*.

Figure 8-11



Figure 8-12 shows Woody playing notes from an F bebop dominant scale, followed by two four-note figures suggesting the keys of A \flat and A, all over a C-7 chord on his tune "Rahsaan's Run."¹⁰

Figure 8-12



⁸ Woody Shaw, *Little Red's Fantasy*, Muse, 1976.

⁹ Pentatonic scales will be covered in the next chapter.

¹⁰ Woody Shaw, *Rosewood*, Columbia, 1977.

Some Piano Stuff

Pianists: When going outside, you have a built-in advantage that other instrumentalists don't have. You have two hands, one to play the written tonality, and the other to go outside. **Figure 8-13** shows one of many ways you can do this. The right-hand phrase outlines the written C-6 chord. The left hand starts with diatonic 4ths in C minor, and then continues the 4ths chromatically, outside of C minor. Your ear hears this as bitonality:

- One hand is playing in the key of C minor.
- The other hand is playing in the "key of 4ths."

The "key of 4ths" may sound weird, but think about this: Playing in a key sets up a certain dynamic, and certain expectations. After you've played C, D, E, and F, your ear expects G, A, B, and C (the rest of the C major scale) to follow. Playing in 4ths sets up a similar kind of expectation. After you've played two or three 4th chords in a row, your ear expects more 4th chords, whether they are from the written chord changes or not.

Figure 8-13

The musical score for Figure 8-13 is written in 4/4 time. The right hand (treble clef) begins with a C-6 chord (C4, E4, G4, Bb4) and then plays a melodic line: C4 (quarter), E4 (quarter), G4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C6 (quarter). The left hand (bass clef) plays a series of 4th chords: C4-F4 (half), G4-C5 (half), A4-D5 (half), Bb4-E5 (half), and C5-F5 (half). The score is labeled 'C-6' at the beginning.

The Chromatic Scale

In terms of playing on chords, the chromatic scale "belongs to every chord, belongs to no chord." If you play a chromatic run on any chord, it won't sound "wrong." But if you do this a lot, you'll end up sounding very boring, and will gain a reputation as not being able to play the changes. Nevertheless, chromatic runs, because they are harmonically ambiguous, are a way to get outside the changes.

Figure 8-14 contains a portion of Freddie Hubbard's solo on "Hub Tones."¹¹ Freddie plays eight notes of the chromatic scale in the first and second bars, ending on A, a "wrong" note on a B \flat 7 chord. Having fudged the tonality, he then sequences a three-note pattern, suggesting the keys of A, F, and B \flat . All this over the first five bars of a blues in B \flat .

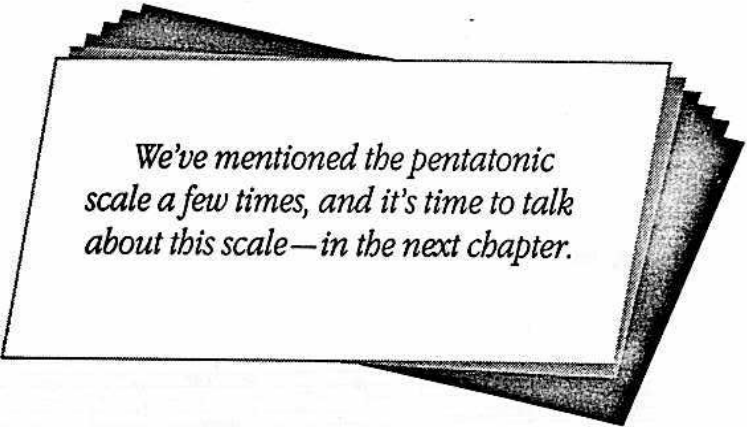
Figure 8-14

The musical notation for Figure 8-14 consists of two staves in 4/4 time. The first staff begins with a B \flat 7 chord. It contains a chromatic scale run: A (quarter), B \flat (quarter), B (quarter), C (quarter), B \flat (quarter), A (quarter), G (quarter), and F (quarter). This run ends on A, which is marked as a "wrong" note for the B \flat 7 chord. Below the staff, a dashed line labeled "chromatic" spans the first seven notes, and another dashed line labeled "AΔ" spans the final A note. The second staff begins with an Eb7 chord. It contains a three-note pattern: A (quarter), F (quarter), and B \flat (quarter). Below the staff, dashed lines indicate the suggested keys: "FΔ" for the first two notes and "B \flat Δ" for the last note.

¹¹ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Be Brave, Go Ahead and Play Outside

An easy way to start playing outside is to do so on modal tunes. These types of tunes provide lots of space on a given chord to establish the tonality, take it outside, and then bring it back to the changes. Also since modal tunes have only one or two chords, the inherent boredom of static harmony creates a need for dissonance. Tunes such as "Passion Dance,"¹² "So What,"¹³ "Little Sunflower,"¹⁴ and "Impressions"¹⁵ are ideal for playing outside.



We've mentioned the pentatonic scale a few times, and it's time to talk about this scale—in the next chapter.

¹² McCoy Tyner, *The Real McCoy*, Blue Note, 1968.

¹³ Miles Davis, *Kind Of Blue*, Columbia, 1959.

¹⁴ Freddie Hubbard, *Backlash*, Atlantic, 1966.

¹⁵ John Coltrane, *Impressions*, MCA/Impulse, 1962.



CHAPTER NINE

Pentatonic Scales

- *The Pentatonic Scale*
- *The Modes and the Minor Pentatonic Scale*
- *The I, IV, and V Pentatonic Scales on II-V-I Chords*
- *Playing Pentatonic Scales on "Giant Steps"*
- *Pentatonic Scales and "Avoid" Notes*
- *The II Pentatonic Scale over Major 7th Chords*
- *The IV Pentatonic Scale over Melodic Minor Chords*
- *The In-sen and Other Five-Note Scales*
- *The Minor Pentatonic and the Blues Scale*
- *Practicing Pentatonic Scales*

The Pentatonic Scale

Play **figure 9-1** and listen to the sound of Woody Shaw improvising using a D \flat pentatonic scale. This example is from Woody's solo on "In Case You Haven't Heard."¹

Figure 9-1



¹ Woody Shaw, *Little Red's Fantasy*, Muse, 1976.

Figure 9-2



There are many five-note scales, but the term "pentatonic scale" usually refers to the five-note scale shown in **figure 9-2**. Here are some easy ways to see, hear, and think of what a pentatonic scale is.

- It is 1-2-3-5-6 of the major scale.
- It is the major scale without the fourth and seventh notes (in the key of C, leave out F and B).
- Intervallically, you can think of it as "whole step, whole step, minor 3rd, whole step."

Pentatonic scales give music a greater feeling of space. Constructed of whole steps and minor 3rds only, with no half steps, pentatonic scales lack the chromaticism of other scales. More air, space, and light enter the music when you play this larger-interval scale.

Figure 9-3



In the swing era, Art Tatum, Lester Young, and Teddy Wilson often played pentatonic scales. **Figure 9-3** shows Tatum's rippling C pentatonic run on Harry Ruby's "Three Little Words."²

Figure 9-4



Pentatonic scales weren't played very much during the bebop era, although the melody of Bud Powell's "So Sorry, Please"³ is based on an Eb pentatonic scale (**figure 9-4**). Pentatonic scales were reintroduced into jazz in the early 1960s, mainly by John Coltrane and McCoy Tyner.

² Art Tatum, *Gene Norman Presents, Vol. I*, GNP Crescendo, early 1950s.

³ Bud Powell, *The Genius Of Bud Powell*, Verve, 1950.

The Modes and the Minor Pentatonic Scale

Like any other scale, the pentatonic scale has modes. These modes originate from the different notes that you can use as the starting point for the scale, as shown in **figure 9-5**. The fifth mode is played so often that it has acquired its own name: the *minor pentatonic scale*, which is closely related to the blues scale. More on the blues scale in Chapter 10. The minor pentatonic lick shown in **figure 9-6** is the first one that many jazz musicians learn to play.

Figure 9-5

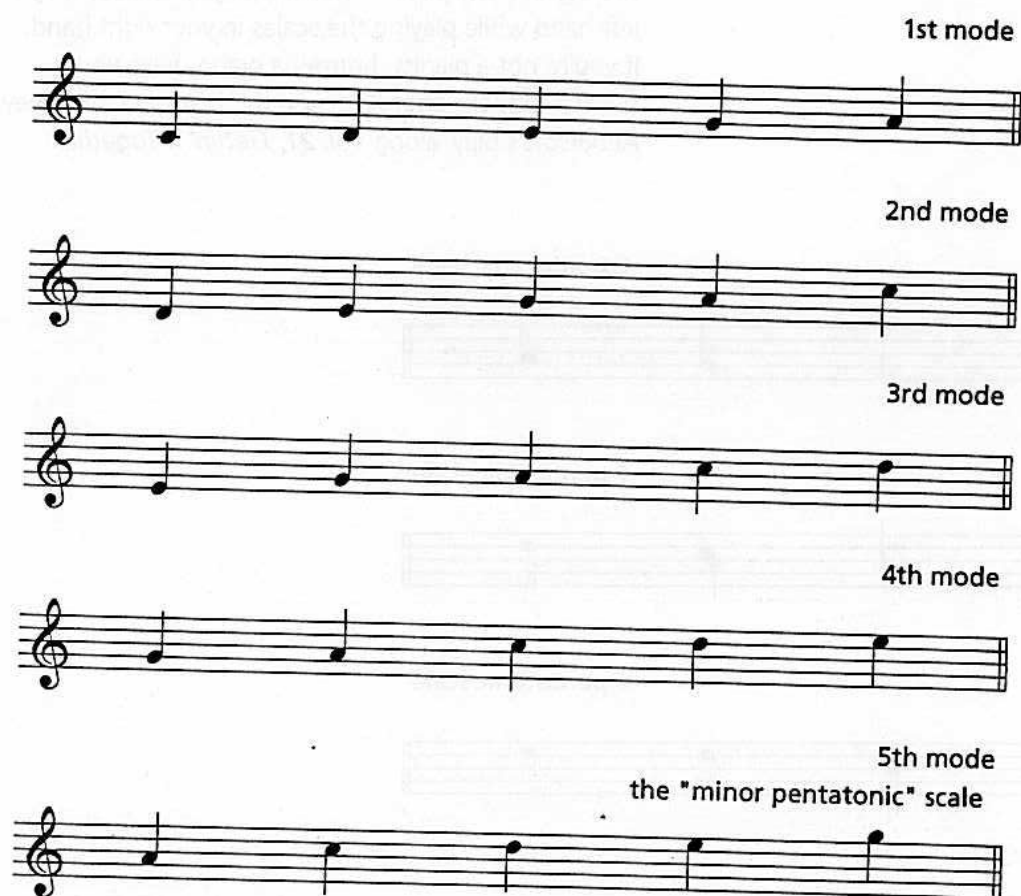


Figure 9-6



The I, IV, and V Pentatonic Scales on II-V-I Chords

Three pentatonic scales occur naturally in every major key. In the key of C major, they are the C, F, and G pentatonic scales (**figure 9-7**). I'll call them I, IV, and V. These Roman numerals are meant to help you learn the scale's position relative to the key they are in, but they are *not* standard terms like "slash chord" or "II-V-I." If you say "I'm playing on the IV pentatonic" to another musician, they'll think you're either a genius or crazy—probably the latter.

Play each pentatonic scale—I, IV, and V—over the II chord, then the V chord, and then the I chord in the key of C. If you're a pianist, play the chords in your left hand while playing the scales in your right hand. If you're not a pianist, borrow a piano, have your teacher play the chords, or use the first track of Jamey Aebersold's play-along *Vol. 21, Gettin' It Together*.


Figure 9-7

C pentatonic scale




I

F pentatonic scale



IV

G pentatonic scale



V

Figure 9-8

D-7

I pentatonic scale over a II chord IV pentatonic scale over a II chord V pentatonic scale over a II chord

Over D-7, the II chord, all three pentatonic scales (I, IV, and V), will sound good (**figure 9-8**). The V pentatonic scale, based on G, is a bit more interesting than either I or IV because it contains both B and E—the 6th and 9th of a D-7 chord. Woody Shaw plays a V pentatonic over a II chord (A pentatonic over E-7) on Kenny Barron's "Gichi"⁴ as shown in **figure 9-9** and **figure 9-10**. Many of the examples in this chapter feature Woody Shaw, an acknowledged master of the pentatonic scale. In another example, Woody plays a I pentatonic over a II chord (G \flat pentatonic over A \flat -7) on his tune "Rahsaan's Run"⁵ (**figure 9-11**).

Figure 9-9

E-7

Figure 9-10

E-7

Figure 9-11

A \flat -7

⁴ Booker Ervin, *Back From The Gig*, Blue Note, 1968.

⁵ Woody Shaw, *Rosewood*, Columbia, 1977.

Over G7, the V chord, both the I and IV pentatonic scales have C, the "avoid" note on a G7 chord (**figure 9-12**). This doesn't mean that you can't play them; it just means that each scale has a built-in dissonance. If you play the V pentatonic scale over G7, however, there is no "avoid" note. The V pentatonic also sounds good because it contains both A and E—the 9th and 13th of G7. **Figure 9-13** shows Lee Morgan playing the V pentatonic on a V chord (F pentatonic on F7) on his tune "Totem Pole."⁶ **Figure 9-14** shows Woody Shaw playing F# pentatonic on F#7 on Ramon Morris' "Child's Dance."⁷

Figure 9-12

Figure 9-12 shows three pentatonic scales over a G7 chord. The I pentatonic scale (C, D, E, F, G) and IV pentatonic scale (A, B, C, D, E) both contain the note C, which is labeled as the "avoid" note on G7. The V pentatonic scale (F, G, A, B, C) is also shown, with its 9th (A) and 13th (C) notes indicated.

Figure 9-13

Figure 9-13 shows the F7 chord and the F pentatonic scale (F, G, A, B, C) played over it.

Figure 9-14

Figure 9-14 shows the F#7 chord and the F# pentatonic scale (F#, G#, A#, B#, C#) played over it.

⁶ Lee Morgan, *The Sidewinder*, Blue Note, 1963.

⁷ Art Blakey's *Jazz Messengers*, Prestige, 1972.

Figure 9-15

Figure 9-15 shows three pentatonic scales over a CΔ chord. The I pentatonic scale (C-D-E-G-A) is shown in the first measure. The IV pentatonic scale (F-G-A-B-C) is shown in the second measure, with a note F marked as the "avoid" note on a CΔ chord. The V pentatonic scale (G-A-B-D-C) is shown in the third measure, with notes G and B marked as the 7th and 9th of the major 7th chord.

Played over CΔ, the I chord, the IV pentatonic scale has F, an "avoid" note on a CΔ chord (figure 9-15). Both the I and V pentatonic scales sound consonant on a CΔ chord, since neither scale includes F, the "avoid" note. The V pentatonic scale sounds richer than the I pentatonic because it has both the 7th and 9th of the major 7th chord (B and D on a CΔ chord). Figure 9-16 shows Mulgrew Miller playing an A pentatonic scale over AΔ (the I pentatonic on a I chord) on "Wingspan."⁸ Figure 9-17 shows Mulgrew playing first a V pentatonic scale over a II-V (E pentatonic over B-7, E7) and then a I pentatonic over a I chord (A pentatonic over AΔ), again from "Wingspan."

Figure 9-16

Figure 9-16 shows an A pentatonic scale (A-B-C#-D-E) over an AΔ chord.

Figure 9-17

Figure 9-17 shows three pentatonic scales over different chords. The first measure shows an E pentatonic scale (E-F#-G-A-B) over a B-7 chord. The second measure shows an E pentatonic scale (E-F#-G-A-B) over an E7 chord. The third measure shows an A pentatonic scale (A-B-C#-D-E) over an AΔ chord.

⁸ Mulgrew Miller, *Wingspan*, Landmark, 1987.

Figure 9-18



Figure 9-19



Figure 9-20



Figure 9-21



Figure 9-22



Play **figure 9-18** and hear Lee Morgan play Eb pentatonic over AbΔ, the V pentatonic over a I chord, on "Totem Pole."⁹ **Figure 9-19** shows two examples of Woody Shaw playing the V pentatonic over a I chord (Eb pentatonic over AbΔ) on Booker Ervin's "Lynn's Tune."¹⁰ **Figure 9-20** shows Woody playing Db pentatonic over GbΔ, the V pentatonic over a I chord on "Rosewood"¹¹ (the A natural is a chromatic passing note).

Figure 9-21 shows Woody's F pentatonic phrase over BbΔ on "Rosewood."¹² **Figure 9-22** shows Woody playing a Bb pentatonic lick over an EbΔ chord on "Organ Grinder."¹³

⁹ Lee Morgan, *The Sidewinder*, Blue Note, 1963.
¹⁰ Booker Ervin, *Back From The Gig*, Blue Note, 1968.
¹¹ Woody Shaw, *Rosewood*, Columbia, 1977.
¹² *Ibid.*
¹³ Woody Shaw, *Woody Three*, Columbia, 1979.



Woody Shaw

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In case you haven't noticed, the V pentatonic scale sounds consonant when played on all three chords—II, V, and I. This can simplify playing on II-V-I considerably. Practice improvising on the II-V-I in C playing just the V pentatonic scale, the one based on G. An example is shown in **figure 9-23**. Track 1 of Jamey Aebersold's *Volume 3, The II-V7-I Progression* is a good way to practice this in all keys.

Figure 9-23



Here are a few general rules for playing pentatonic scales on II-V-I chords:

- On a II chord, play the I, IV, and V pentatonic scales.
- On a V chord, play the V pentatonic scale.
- On a I chord, play the I and V pentatonic scales.
- On a II-V-I, play the V pentatonic scale.

Playing Pentatonic Scales on "Giant Steps"

Look at **figure 9-24**, the changes to John Coltrane's "Giant Steps,"¹⁴ a tune that has the reputation of being difficult to play. "Giant Steps" is a challenging tune, but the following examples may make it seem a bit easier. In its 16 bars are 26 chord changes. At a fast tempo, that's a lot of chords to play. How many keys does it go through? The first chord is BΔ. The next two chords, D7 and GΔ, are the V-I in the key of G. The next chord, Bb7, is the V chord in the key of Eb. The first four chords go through three keys! Not to worry. *Every single chord in the tune is from those three keys.* Because "Giant Steps" is in only three keys, you can play "Giant Steps" using just three pentatonic scales.

¹⁴ John Coltrane, *Giant Steps*, Atlantic, 1959.

Figure 9-24
"Giant Steps" changes

The musical score for "Giant Steps" changes is presented in four systems, each with two staves (treble and bass clef) and a series of chords indicated above the staff. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:

- Chords: B Δ , D7, G Δ , B \flat 7, E \flat Δ , A-7, D7

System 2:

- Chords: G Δ , B \flat 7, E \flat Δ , F#7, B Δ , F-7, B \flat 7

System 3:

- Chords: E \flat Δ , A-7, D7, G Δ , C#-7, F#7

System 4:

- Chords: B Δ , F-7, B \flat 7, E \flat Δ , C#-7, F#7

Figure 9-25 shows both the key changes and the chord changes as they occur in "Giant Steps." Notice how much less often the keys change than the chords. "Giant Steps" has 26 chords, but only 10 key changes. And those 10 key changes involve just three keys—B, G, and E \flat . *Think key, not chord.*

Figure 9-25

"Giant Steps" key changes over chord changes

key changes:
chord changes:

B G E \flat G E \flat G
B Δ D7 G Δ B \flat 7 E \flat Δ A-7 D7



Figure 9-26 shows the V pentatonic scales, the key changes, and the chord changes to "Giant Steps." **Figure 9-27** shows a pentatonic solo based entirely on the V pentatonic scales of "Giant Steps." **Figure 9-28** shows the same solo, but with left-hand piano voicings.

Playing an entire solo of nothing but pentatonic scales would sound pretty boring. Mixed in with more conventional "playing the changes," however, pentatonic scales give your playing structure and a feeling of increased space.

"Giant Steps" is not the easiest tune on which to start playing pentatonic scales. I chose it to demonstrate how to make a challenging tune more accessible. As you begin to learn to solo using pentatonic scales, try simpler tunes like "Just Friends" or "Tune Up."

Figure 9-26

"Giant Steps" - V pentatonic scales over key changes and chord changes

V pentatonic scale:	F#	D	Bb	D			
key changes:	B	G	Eb	G			
chord changes:	BΔ	D7	GΔ	Bb7	EbΔ	A-7	D7

The musical notation consists of four staves, each representing a measure of the V pentatonic scale. The scales are written in treble clef with a key signature of one sharp (F#). The scales are: 1) B, C#, D, E, F#; 2) C#, D, E, F#, G; 3) D, E, F#, G, A; 4) E, F#, G, A, B. The scales are separated by bar lines.

Bb	F#	Bb
Eb	B	Eb
Bb7	F#7	BΔ

Bb	F#	Bb
Eb	B	Eb
Bb7	F#7	BΔ

D	F#
G	B
A-7	C#-7

D	F#
G	B
A-7	C#-7

Bb	F#
Eb	B
F-7	C#-7

Bb	F#
Eb	B
F-7	C#-7

Figure 9-27

Figure 9-27 displays a musical score in 4/4 time, consisting of six staves of music. The score is written in treble clef and features a series of chords and a corresponding melodic line. The chords are labeled above the staff, and the melodic line is written in eighth and quarter notes, with some triplets indicated by a '3' over a group of notes.

The chords and their corresponding melodic lines are as follows:

- Staff 1: B Δ , D7, G Δ , B \flat 7, E \flat Δ
- Staff 2: A-7, D7, G Δ , B \flat 7, E \flat Δ , F#7
- Staff 3: B Δ , F-7, B \flat 7, E \flat Δ
- Staff 4: A-7, D7, G Δ , C#-7, F#7
- Staff 5: B Δ , F-7, B \flat 7, E \flat Δ
- Staff 6: C#-7, F#7

Figure 9-28

Figure 9-28 displays six systems of musical notation, each showing a pentatonic scale in the treble clef and its corresponding chords in the bass clef. The scales are in 4/4 time.

System 1: Chords: B Δ , D7, G Δ , B \flat 7, E \flat Δ .

System 2: Chords: A-7, D7, G Δ , B \flat 7, E \flat Δ , F \sharp 7.

System 3: Chords: B Δ , F-7, B \flat 7, E \flat Δ .

System 4: Chords: A-7, D7, G Δ , C \sharp -7, F \sharp 7.

System 5: Chords: B Δ , F-7, B \flat 7, E \flat Δ .

System 6: Chords: C \sharp -7, F \sharp 7.

Pentatonic Scales and "Avoid" Notes

There's another reason the V pentatonic scale plays well over II-V-I. What are the "avoid" notes on D-7, G7, CΔ, the II-V-I chords in the key of C?

- On a D-7 chord there is no "avoid" note.
- On a G7 chord the "avoid" note is C.
- On a CΔ chord, the "avoid" note is F.

Figure 9-29

the C major scale,



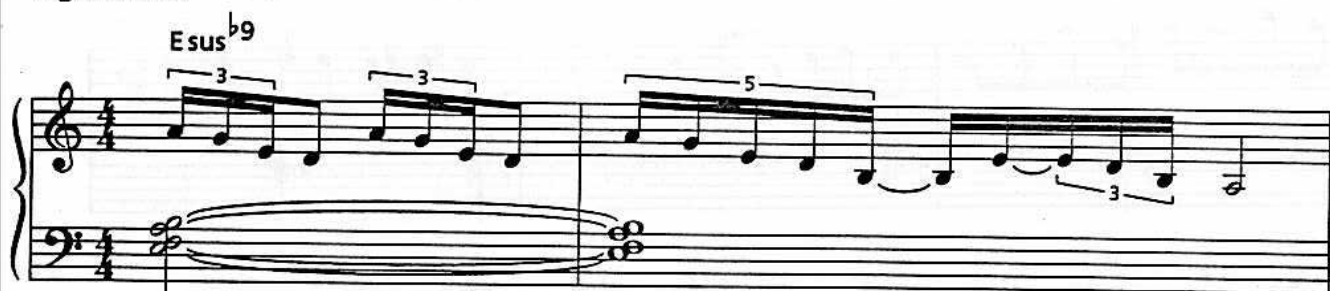
minus C and F, the two "avoid" notes, is the G pentatonic scale



C and F are the "avoid" notes on the II-V-I in the key of C. If you play the C major scale and leave out C and F, you'll have five notes left over, as shown in **figure 9-29**. Rearrange those five notes and you'll have the G pentatonic scale. *The V pentatonic scale is the major scale without the "avoid" notes.*

Because G pentatonic, the V pentatonic scale in C, has no "avoid" notes, you can play it over any chord in the key of C: CΔ, D-7, Esus^{b9}, FΔ^{#4}, G7, Gsus, and Bø. As an example, **Figure 9-30** shows Woody Shaw playing a G pentatonic phrase over Esus^{b9} on Kenny Barron's "Gichi."¹⁵

Figure 9-30



¹⁵ Booker Ervin, *Back From The Gig*, Blue Note, 1968.

■ Playing the Same Pentatonic Scale on Successive Chords in Different Keys

Because each pentatonic scale belongs to three different major keys (the C pentatonic scale is I in C major, IV in G major, and V in F major) you can often play the same pentatonic scale on successive chords in different keys, as shown in the next three examples. Notice that these examples are all played over II chords a whole step apart, a very common chord progression.

Figure 9-31 shows Joe Henderson playing $G\flat$ pentatonic over $E\flat-7$ and $D\flat-7$ on Horace Silver's "Pretty Eyes."¹⁶ $E\flat-7$ and $D\flat-7$ are II chords a whole step apart, in the keys of $D\flat$ and $C\flat$, respectively. The $G\flat$ pentatonic scale is the IV pentatonic scale in $D\flat$ and the V pentatonic scale in $C\flat$. Joe stretches a single melodic idea (the $G\flat$ Pentatonic scale) over two different tonalities (the keys of $D\flat$ and $C\flat$).

Figure 9-31



Figure 9-32



Woody Shaw plays $B\flat$ pentatonic over $G-7$ and $F-7$, II chords a whole step apart, in his solo on "Rosewood,"¹⁷ as shown in **figure 9-32**. $B\flat$ pentatonic is the IV pentatonic in the key of F (the $G-7$ chord) and the V pentatonic in the key of $E\flat$ (the $F-7$ chord).

Figure 9-33



A little later in the same solo, Woody plays $E\flat$ pentatonic over $B\flat-7$ and $C-7$, II chords a whole step apart (**figure 9-33**). $E\flat$ pentatonic over $B\flat-7$ is the V pentatonic over a II chord. $E\flat$ pentatonic over $C-7$ is the IV pentatonic over a II chord.

¹⁶ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

¹⁷ Woody Shaw, *Rosewood*, Columbia, 1977.

Figure 9-34



II pentatonic scale

The II Pentatonic Scale over Major 7th Chords

Another pentatonic scale is often played on major 7th chords. Play an E pentatonic scale on a DΔ chord, as in **figure 9-34**. Playing G# changes DΔ to DΔ^{#4}, or D Lydian. The E pentatonic scale is built off of the second note of the DΔ chord, so we'll call it the II pentatonic scale. Joe Henderson plays this idea (E pentatonic over DΔ) on Duke Pearson's tune "Gaslight,"¹⁸ as shown in **figure 9-35**.

Figure 9-35



In **figure 9-36**, Woody Shaw plays the II pentatonic on a Lydian chord (DΔ pentatonic on CΔ^{#4}) on "In Case You Haven't Heard."¹⁹ Notice how Woody goes outside briefly, playing a D natural in the seventh bar.

Figure 9-36



¹⁸ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

¹⁹ Woody Shaw, *Little Red's Fantasy*, Muse, 1976.

Later in the same solo, Woody again plays the same II pentatonic over the Lydian chord ($D\flat$ pentatonic on $C\flat\Delta^{14}$), as seen in **figure 9-37**. When playing the II pentatonic scale on major 7th chords, you don't have to wait until you see a #4 in the chord symbol. Just as you can raise the 4th on any major 7th chord, you can play the II pentatonic scale on any major 7th chord.

Figure 9-37



Figure 9-38



Figure 9-39



Wayne Shorter's "Speak No Evil,"²⁰ which alternates C-7 and $D\flat\Delta$ chords for eight bars (the first four bars are shown in **figure 9-38**), is a good spot to play a single pentatonic scale, as shown in the two-bar figure in **figure 9-39**. The $E\flat$ pentatonic scale is the IV pentatonic in the key of $B\flat$ (the C-7 chord) and the II pentatonic on $D\flat\Delta$.

²⁰ Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

Figure 9-40



A common type of reharmonization on V chords is tritone substitution. We won't cover tritone substitution thoroughly until Chapter 13. Basically, tritone substitution means playing a V chord a tritone away from the V chord that's written. Suppose you're playing on a D7 chord and you decide to use tritone substitution and play A♭7 instead (D and A♭ are a tritone apart). This means you can play A♭ pentatonic on D7. **Figure 9-40** shows Mulgrew Miller using this idea on "Wingspan."²¹

The IV Pentatonic Scale over Melodic Minor Chords

In a melodic minor scale, there is only a single naturally occurring pentatonic scale. It is built off of the fourth

note of the scale. In C melodic minor, the IV pentatonic would be built off of F (**figure 9-41**).

This IV pentatonic scale may sound a little strange if you're not used to it (**figure 9-42**).

This is because pentatonic scales sound resoundingly "major," and when you play them over the very exotic and decidedly "un-major" sound of chords from the melodic minor scale, strange (and beautiful) things happen. If you don't like

this sound, don't worry about it. It's all a matter of individual taste, and your taste may change. *On melodic minor scale chords, you can play the pentatonic scale based on the IV of the melodic minor "key".*

Figure 9-41

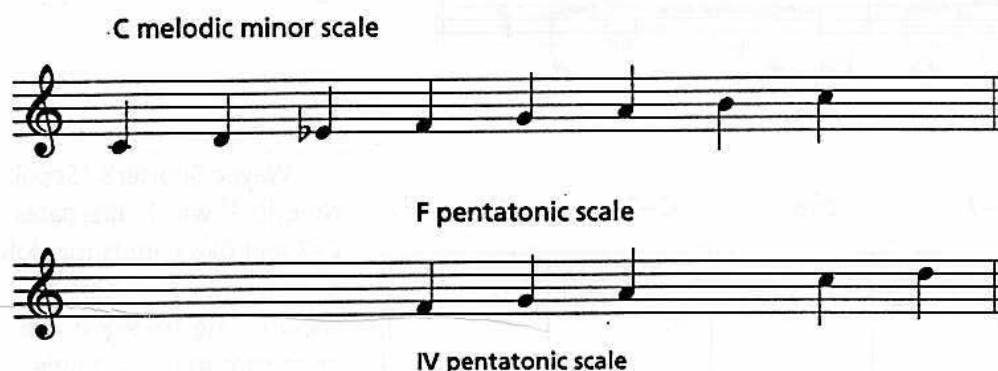


Figure 9-42



²¹ Mulgrew Miller, *Wingspan*, Landmark, 1987.

Figure 9-43



A chord from melodic minor harmony that gets a lot of pentatonic action is the alt chord. For instance, G7alt is from the 7th mode of A-flat melodic minor. The pentatonic scale based on the fourth note of A-flat melodic minor is D-flat pentatonic, as in the lick shown in **figure 9-43**. You can avoid the math by memorizing this shortcut: *On an alt chord, play the pentatonic scale a tritone away (on G7alt, play the D-flat pentatonic scale).*

Pentatonic scales don't occur in either diminished or whole-tone scale harmony.

The In-sen and Other Five-Note Scales

There are thousands of different five-note arrangements that could be called "pentatonic scales." One that is often played is the *In-sen scale*, first introduced into jazz by John Coltrane and McCoy Tyner, and shown in **figure 9-44**.²² The unusual

interval pattern of the In-sen scale is "half step, major 3rd, whole step, minor 3rd." Play **figure 9-45**, and listen to Kenny Barron playing the In-sen scale on the first few bars of his tune "Golden Lotus."²³

Figure 9-44

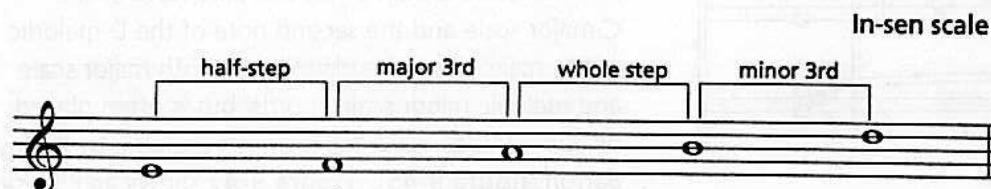
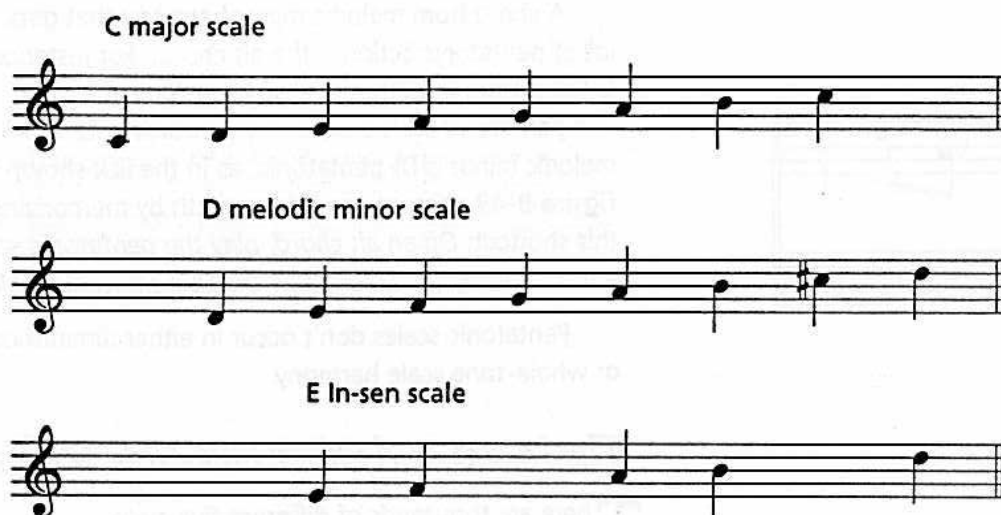


Figure 9-45



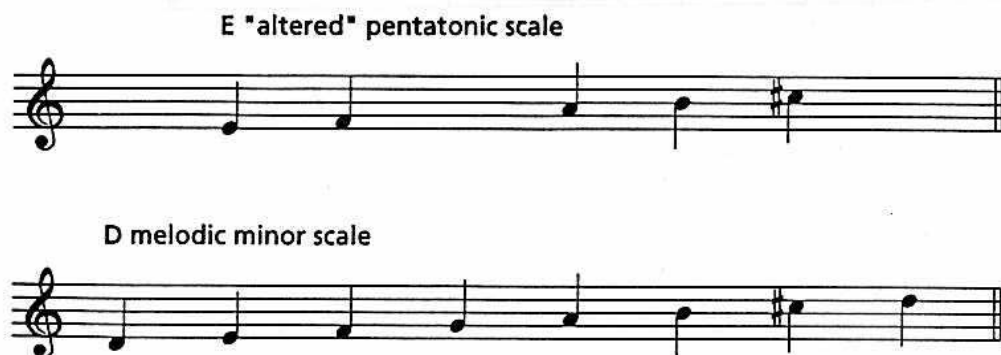
²² More correctly, the In-sen is a tuning of the Koto (a Japanese stringed instrument), rather than a scale.

²³ Kenny Barron, *Golden Lotus*, Muse 1980.

Figure 9-46**Figure 9-47**

The In-sen scale occurs naturally in both the major and melodic minor scales. As you can see in **figure 9-46**, the notes in the E In-sen scale are found in both the C major and D melodic minor scales. The E In-sen scale is built off of the third note of the C major scale and the second note of the D melodic minor scale. It can be played over both major scale and melodic minor scale chords, but is often played on sus^{b9} chords, as in the previous example by Kenny Barron (**figure 9-45**). **Figure 9-47** shows an E In-sen scale pattern over an Esus^{b9} chord.

Figure 9-48 shows another five-note scale. This scale doesn't have a commonly accepted name, but I've heard it called the "altered pentatonic." Like the In-sen scale, it is usually played on sus^{b9} chords. Unlike the In-sen scale, the altered pentatonic scale has a natural 13th, and occurs naturally only in the melodic minor scale (shown below).

Figure 9-48

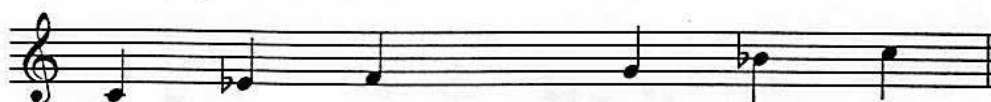
The Minor Pentatonic and the Blues Scale

The minor pentatonic scale is largely interchangeable with the blues scale, which we'll cover in the next chapter. **Figure 9-49** shows both a C minor pentatonic scale and a C blues scale. They are almost identical; the only difference is the F# in the blues scale, a chromatic passing note between F and G.

Figure 9-50 shows two similar phrases over a C7^{#9} chord.²⁴ The notes in the first phrase are derived from the C minor pentatonic scale. The notes in the second phrase are from the C blues scale.

Figure 9-49

C minor pentatonic scale



C blues scale



Figure 9-50

C7^{#9}



C7^{#9}



²⁴ Pianists should note the C7^{#9} left-hand voicing.

Figure 9-51

Black Narcissus

Joe Henderson

A^b-7 B^b-7/A^b A^b-7 B^b-7/A^b A^b-7 B^b-7/A^b

Melody built off of G^b pentatonic scale

A^b-7 $C^b\Delta^{\#4}$ $F^{\#}-7$ $G^{\#}-7/F^{\#}$ $F^{\#}-7$ $G^{\#}-7/F^{\#}$

melody built off of E pentatonic scale

$F^{\#}-7$ $G^{\#}-7/F^{\#}$ $F^{\#}-7$ $A\Delta^{\#4}$ $E^b\Delta^{\#4}$ $F\Delta^{\#4}$

$B^b\Delta^{\#4}$ $C\Delta^{\#4}$ $E^b\Delta^{\#4}$ $F\Delta^{\#4}$ $B^b\Delta^{\#4}$

$G\Delta^{\#4}$ $A^b\Delta^{\#4}$ $B^b\Delta^{\#4}$ $C\Delta^{\#4}$

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Pentatonic Scale Tunes

Some great tunes use pentatonic scales as melodic material, including Gary Bartz's "The Pennywhistle Call,"²⁵ Johnny Mandel's "You Are There,"²⁶ and Dizzy Gillespie's "Dizzy Atmosphere."²⁷ The first 15 bars of

Joe Henderson's "Black Narcissus,"²⁸ shown in its entirety in **figure 9-51**, are based on the G♭ and E pentatonic scales. The first six notes of Sonny Rollins' "Sonnymoon For Two"²⁹ outline the B♭ minor pentatonic scale, as shown in **figure 9-52**.

Figure 9-52



Practicing Pentatonic Scales

Most of the music we play is in 4/4 time, so the five-note pentatonic scale is often played in four-note groupings, as in the F pentatonic pattern shown in **figure 9-53**. You have to internalize patterns like this, but they can be pretty boring to practice. As soon as you get comfortable with

Figure 9-53



²⁵ Gary Bartz, *Reflections On Monk*, SteepleChase, 1988.

²⁶ Irene Kral, *Gentle Rain*, Choice, 1977.

²⁷ Charlie Parker, *The Bird On Savoy, Part 1*, BYG, 1945.

²⁸ Joe Henderson, *Power To The People*, Milestone, 1969.

²⁹ Sonny Rollins, *A Night At The Village Vanguard, Vol II*, Blue Note, 1957.

a pattern, change it to a more rhythmically varied and swinging one like the one in **figure 9-54** (shown over left-hand piano voicings). You can also explore patterns that skip notes in the scale, as shown in **figure 9-55**. Experiment, and come up with patterns of your own.

Figure 9-54**Figure 9-55**

The pentatonic scale is closely related to the blues scale. It's time we look at the blues, historically the most important predecessor of jazz, and still the very heart and soul of the music.



CHAPTER TEN

The Blues

- *Blues Changes*
- *Special Kinds of Blues*
- *The Blues Scale*
- *The Minor Pentatonic Scale*
- *Pentatonic, Minor Pentatonic, and Blues Scale Equivalents*

Traditional music theory doesn't "explain" the blues very well. Consider this: The I chord in the blues is a *dominant 7th* chord. Also, the blues scale is unlike any other scale found in Western music. Take a look at **figure 10-1**, which shows the blues scale based on C. It has two minor 3rds (C to E \flat and G to B \flat), a chromatic passing note between F and G (F \sharp), and consecutive half steps (F, F \sharp , G)—intervallic arrangements not found in such Western scales as the major and melodic minor scales. The interval structure of the blues scale is "minor 3rd, whole step, half step, half step, minor 3rd, whole step."

Figure 10-1



Jazz evolved in the nineteenth century from diverse African-American, European, and Latin-American sources, including African call-and-response chants, field-hollers, gospel music, the marches and popular songs of the day, ring shouts, and a largely Cuban influence called "the Spanish tinge." However, no one source of jazz was more important than the blues. The blues has its own traditions, but is also the single biggest part of the jazz tradition.

Just because the word “blues” appears in a song’s title doesn’t mean that the song is a blues. “Limehouse Blues” and “Bye Bye Blues” are great tunes, but they are not blues. Neither are Chick Corea’s “Blues For Liebestraum” nor Cedar Walton’s “Bremond’s Blues.” Most blues are 12 bars long, but some blues are longer, or shorter, and some 12-bar tunes are not blues at all. Why? Because the blues is more than just a musical form; it’s a *sound, a feeling, and an attitude*. These things can’t be conveyed by written notes on the page. If you’re totally unfamiliar with the blues, listen to a B. B. King recording before you read any further.¹

Two main elements make up the blues: the blues scale and the chord changes. We’ll talk about the changes first.

Blues Changes

There are zillions of sets of “blues changes.” Having said that, let’s get back to reality: There is a single, commonly accepted set of three-chord blues changes, more or less unchanged since the earliest days of jazz, and still played today. **Figure 10-2** shows the changes for a basic blues in C. All three chords—C7, F7, and G7—are dominant 7th chords. We’ll call them (relative to C) I, IV, and V. Modern examples of three-chord blues include Miles Davis’ “Blues By Five”² and two by Thelonious Monk, “Blue Monk”³ and “Misterioso.”⁴

Blues changes evolved slightly in the 1930s, as shown in **figure 10-3**. Note the additions of the IV chord (F7) in the second bar, and the V chord (G7) in the last bar.

¹ Or John Lee Hooker, Muddy Waters, Jimmy Reed, and so on.

² Miles Davis, *Cookin’*, Prestige, 1956.

³ Thelonious Monk, *Thelonious In Action*, Fantasy, 1958.

⁴ Jerry Gonzalez, *Rumba Para Monk*, Sunnyside, 1988.

Figure 10-2

Figure 10-2 displays two systems of musical notation in 4/4 time, showing chords and bass notes.

System 1:

- Measures 1-4: C7 chord (treble) and whole note (bass).
- Measures 5-6: F7 chord (treble) and whole note (bass).

System 2:

- Measures 1-2: C7 chord (treble) and whole note (bass).
- Measure 3: G7 chord (treble) and whole note (bass).
- Measure 4: F7 chord (treble) and whole note (bass).
- Measures 5-6: C7 chord (treble) and whole note (bass).

Figure 10-3

Figure 10-3 displays two systems of musical notation in 4/4 time, showing chords and bass notes.

System 1:

- Measures 1-2: C7 chord (treble) and whole note (bass).
- Measures 3-4: F7 chord (treble) and whole note (bass).
- Measures 5-6: C7 chord (treble) and whole note (bass).

System 2:

- Measures 1-2: C7 chord (treble) and whole note (bass).
- Measure 3: G7 chord (treble) and whole note (bass).
- Measure 4: F7 chord (treble) and whole note (bass).
- Measure 5: C7 chord (treble) and whole note (bass).
- Measure 6: G7 chord (treble) and whole note (bass).

Figure 10-4 shows a more complex set of blues changes, one that came into being during the bebop era. Note especially the use of tritone substitution in the fourth bar (more on this in a bit), the descending chromatic II-V progression (F-7, B \flat 7, E-7, A7, E \flat -7, A \flat 7, D-7, G7) in bars 6 through 10, the II-V-I root motion (D-7, G7, C7) in bars 9 through 11, and the I-VI-II-V turnaround (C7, A7, D-7, G7) in the final two bars.

We won't analyze *tritone substitution* thoroughly until Chapter 13, but here's a quick note about what it is: Tritone substitution means substituting a V chord a tritone away for the original V chord (F \sharp 7 for C7). When you do this, you can also precede the new V chord (F \sharp 7) with its II chord (C \sharp -7) to create a II-V (C \sharp -7, F \sharp 7). As an example, in the fourth bar of **figure 10-4** C \sharp -7, F \sharp 7 replaces C7.

Several other variations on the blues evolved during the bebop era: You could play C Δ , D-7, E-7, E \flat -7 in bars 7 and 8, for example, or play a "Tadd Dameron turnaround" (C Δ , E \flat 7, A \flat Δ , D \flat 7) on the last two bars.⁵

Figure 10-4

Figure 10-4 displays a 12-bar blues progression in 4/4 time, featuring complex bebop-era changes. The notation is presented in two systems of six bars each.

System 1 (Bars 1-6):

- Bar 1: C7
- Bar 2: F7
- Bar 3: C7
- Bar 4: C \sharp -7, F \sharp 7 (Tritone substitution for C7)
- Bar 5: F7
- Bar 6: F-7, B \flat 7

System 2 (Bars 7-12):

- Bar 7: E-7, A-7
- Bar 8: E \flat -7, A \flat 7
- Bar 9: D-7, G7
- Bar 10: C7, A7
- Bar 11: D-7, G7
- Bar 12: C7, A7, D-7, G7 (Turnaround)

⁵ Chapter 15 includes a complete explanation of Tadd's turnaround changes.

So which version of "the blues" do you play when soloing or 'comping on a blues?

- The original three-chord "basic blues"?
- The variation from the 1930s?
- Any of the various bebop-era changes?

Should you play tritone substitution on the fourth bar? Should you play a II-V-I on bars 9 through 11? Should you play the chromatic II-V progression in bars 7 through 9? The answer is all of the above. Today's jazz musicians freely mix all versions of the blues, borrowing and switching even in the middle of a chorus. You might just play C7, F7, C7 on the first four bars (from the 1930s version), play F7 and C7 on the second four-bar phrase (the "basic blues") and then play II-V-I changes on the last four bars (the changes from the bebop era). If you're soloing, you can do whatever your ear, mind, and soul tell you to do. If you're 'comping (the pianist, guitarist, or bassist), your job is to listen and follow.

How do you master all this variety? Start simple, with the three-chord blues, and add each new chord or substitution when you can hear it and feel ready to play it. Practice playing along with Jamey Aebersold's Vol. 2, *Nothin' But The Blues*.

Special Kinds of Blues

In addition to the blues changes you just learned about, there are special types of blues such as minor blues, blues waltzes, blues with a bridge, and a few blues with sets of changes all their own—all of which are descended from the original three-chord blues. Let's examine some of these special types of blues.

C- A \flat 7 G7 C- G7alt

7 8 9 10 11 12

Figure 10-6

G7



The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves: a treble staff and a bass staff. The treble staff is labeled 'Csus' and 'G7' above it. The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is written in a simple, folk-like style with a single melodic line in the treble and a simple bass line in the bass.

Figure 10-5 shows the changes to a *minor blues*. Good examples of minor blues include John Coltrane's "Equinox,"⁶ and "Mr. P.C."⁷ Notice that the minor chords are notated C- and F- rather than C-7 and F-7. That's because functionally they act as *tonic minor*, or *minor I*, chords rather than minor 7th, or II, chords. Notating the first chord simply as C- gives you the option of playing one of several scales: For instance, you could play C minor major, rather than just the C Dorian scale that C-7 would imply. The most interesting thing about minor blues are the changes in bars 9 through 11. Instead of the usual V-IV-I (G7, F7, C7 in a blues in C), the progression in a minor blues is \flat VI, V, I (A \flat 7, G7, C- in a C minor blues).⁸

The blues is usually 12 bars long, but blues can be longer, or shorter, than 12 bars. One longer form is the *blues waltz*. **Figure 10-6** shows the changes to a blues waltz, in this case Miles Davis' "All Blues."⁹ Blues waltzes are usually 24 bars long, twice as long as the traditional 12-bar blues.¹⁰ Blues waltzes often have unusual changes because the greater space in a 24-bar form allows for broader harmonic variation. Other good examples of 24-bar blues waltzes include Wayne Shorter's "Footprints,"¹¹ Toots Thielemans' "Bluesette,"¹² and Larry Young's "Tyrone."¹³ Horace Silver's "Nutville"¹⁴ is a 24-bar minor blues, but in 4/4 time.

⁶ John Coltrane, *Coltrane's Sound*, Atlantic, 1960. "Equinox" is often played as a C minor blues, but the original version is in C \sharp minor.

⁷ John Coltrane, *Giant Steps*, Atlantic, 1959.

⁸ The G7 chord in bar 10 is often played as G7alt.

⁹ Miles Davis, *Kind Of Blue*, Columbia, 1959.

¹⁰ Lee Morgan's "Boy, What A Night," from his 1963 Blue Note album *The Sidewinder*, is a 48-bar blues waltz. Wayne Shorter's "Adam's Apple," from his 1967 Blue Note recording of the same name, is a 24-bar blues, but in 4/4 time.

¹¹ Miles Davis, *Miles Smiles*, Columbia, 1966.

¹² Hank Jones, *Maybeck Recital Hall Series, Vol. 16*, Concord, 1992.

¹³ Larry Young, *Into Somethin'*, Blue Note, 1964.

¹⁴ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

Lee Morgan combined minor blues with a blues waltz—a minor blues waltz—in his tune “Gary’s Notebook,”¹⁵ the changes of which are shown in **Figure 10-7**. Despite all the extra changes, Lee’s tune is just a minor blues in B♭ with a single repeated variation—every minor chord is followed by a V7^{#11} chord a half-step up.

Figure 10-7

Figure 10-7 displays the chord changes for Lee Morgan's "Gary's Notebook" in 3/4 time. The notation is organized into three systems, each with a treble and bass staff. Above each staff, the chords are labeled.

System 1: B♭-6, B7^{#11}, B♭-6, B7^{#11}, B♭-6, B7^{#11}, B♭-6, B7^{#11}

System 2: E♭-6, E7^{#11}, E♭-6, E7^{#11}, B♭-6, B7^{#11}, B♭-6, B7^{#11}

System 3: G♭7, F7, B♭-6, B7^{#11}, B♭-6, B7^{#11}, B♭-6, B7^{#11}

Figure 10-8 shows the changes to a *blues with a bridge*, in this case John Coltrane's "Locomotion."¹⁶ Blues with a bridge takes the blues and puts it into a larger AABA form, or "standard American popular song form."¹⁷ Each A section is a 12-bar blues. With its 8-bar bridge (the B section), blues with a bridge is 44 bars long (12-12-8-12). The bridge of "Locomotion" is a variation of the changes on the bridge of "I've Got Rhythm," the second most

¹⁵ Lee Morgan, *The Sidewinder*, Blue Note, 1963.

¹⁶ John Coltrane, *Blue Train*, Blue Note, 1957.

¹⁷ Song form will be covered in Chapter 17.

commonly played set of changes (after the blues) in jazz. Coltrane managed to combine the blues, AABA form, and "I've Got Rhythm" into a single composition. Other great examples of blues with a bridge include Sam Jones' "Unit Seven"¹⁸ and Cedar Walton's "Shaky Jake."¹⁹

Figure 10-8

Figure 10-8 displays a musical progression in 4/4 time, consisting of four systems of chords and a bridge. The notation includes treble and bass staves with chord symbols above them.

System 1: A B \flat 7 E \flat 7 B \flat 7

System 2: C-7 F7 B \flat 7 B A \flat 7 G7

System 3: G \flat 7 F7 A B \flat 7

System 4: E \flat 7 B \flat 7 C-7 F7 B \flat 7 C-7 F7

¹⁸ Wes Montgomery and Wynton Kelly, *Smokin' At The Half Note*, Verve, 1965.

¹⁹ Art Blakey, *Buhaina's Delight*, Blue Note, 1961.

Figure 10-9 shows the changes to a *descending blues*, from Charlie Parker's composition "Blues For Alice."²⁰ Note the unusual first chord (FΔ instead of the usual F7), the descending root motion of most of the chords in bars 1 through 9 (F, E, D, D♭, C, B♭, A, A♭, G), and the abundance of II-V progressions. Two other good examples of descending blues are Bird's "Laird Baird"²¹ and Sonny Stitt's "Jack Sprat."²²

Figure 10-9

The musical score for Figure 10-9 is a piano accompaniment for a descending blues in 4/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains 6 measures with the following chords: FΔ, Eø, A7♭9, D-7, D♭7, C-7, F7, B♭7, B♭-7, and E♭7. The second system contains 6 measures with the following chords: A-7, D7, A♭-7, D♭7, G-7, C7, F, D7, G-7, and C7. The bass line features a descending root motion in the first system and a more active line in the second system.

²⁰ Charlie Parker, *Swedish Schnapps*, Verve, 1949.

²¹ *The Original Recordings Of Charlie Parker*, Verve, 1949.

²² Sonny Stitt, Chess, 1958.

Figure 10-10

Figure 10-10 shows a 12-bar blues progression in G-flat major. The notation is as follows:

- Bar 1: G \flat sus
- Bar 2: G \flat sus
- Bar 3: G \flat sus
- Bar 4: G \flat sus
- Bar 5: B \flat sus
- Bar 6: B \flat sus
- Bar 7: G \flat sus
- Bar 8: G \flat sus
- Bar 9: B7
- Bar 10: A7
- Bar 11: G \flat sus
- Bar 12: G \flat sus

John Coltrane introduced sus chords on the blues with his recording of "Mr. Day,"²³ the changes of which are shown in **figure 10-10**. Note the unusual key, G \flat . Also note the equally unusual B7 and A7 chords in bars 9 and 10—the IV and \flat III chords relative to G \flat , rather than the V (D \flat 7) and IV (B7) chords to be expected in the ninth and tenth bars of a blues in G \flat . Another blues that uses sus chords is Ron Carter's "Eighty-One."²⁴

²³ John Coltrane, *Coltrane Plays The Blues*, Atlantic, 1960.

²⁴ Miles Davis, *ESP*, Columbia, 1965.

Other blues that have unusual and unique changes include Miles Davis' "Freddie Freeloader"²⁵ and "Solar,"²⁶ John Coltrane's "Some Other Blues,"²⁷ Horace Silver's "The Jody Grind,"²⁸ Charles Mingus' "Nostalgia In Times Square"²⁹ and "Goodbye Pork Pie Hat,"³⁰ Cedar Walton's "Holy Land,"³¹ Wayne Shorter's "Twelve More Bars To Go,"³² and Freddie Hubbard's blues in G♭ called "For Spee's Sake."³³ Bud Powell's "Dance Of The Infidels"³⁴ is a 14-bar blues (the solos are 12 bars long), with beautifully altered changes. Joe Henderson has written several great blues with unusual changes, including "Isotope,"³⁵ "Homestretch,"³⁶ "Granted,"³⁷ "The Kicker,"³⁸ "In 'n Out,"³⁹ "If,"⁴⁰ "Tetragon,"⁴¹ and "Mamacita."⁴² Check out as many of these tunes as you can, to get an idea of the limitless harmonic possibilities of the blues. *And transcribe them.*

The Blues Scale

All of the scales that you've learned so far—scales from major, melodic minor, diminished, and whole-tone harmony—can be played on the blues. However, the oldest, most basic melodic material played on the blues is the *blues scale*, shown here as **figure 10-11**. Memorize the interval structure of the blues scale: "minor 3rd, whole step, half step, half step, minor 3rd, whole step." You can play the blues scale, not just on the blues, but on any tune. And you can play the blues scale on any chord. Although you can play the blues scale on any chord, *it is most often played on dominant 7th and minor 7th chords.*

²⁵ Miles Davis, *Kind Of Blue*, Columbia, 1959.

²⁶ *The Miles Davis All-Stars*, Prestige, 1954.

²⁷ John Coltrane, *Coltrane Jazz*, Atlantic, 1959.

²⁸ Horace Silver, *The Jody Grind*, Blue Note, 1966.

²⁹ Charles Mingus, *Mingus In Wonderland*, Blue Note, 1959.

³⁰ Charles Mingus, *Mingus Ah Um*, Columbia, 1959.

³¹ Cedar Walton, *A Night At Boomer's, Vol. 1*, Muse, 1973.

³² Wayne Shorter, *JuJu*, Blue Note, 1964.

³³ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

³⁴ *The Amazing Bud Powell, Vol. 1*, Blue Note, 1949.

³⁵ Joe Henderson, *Inner Urge*, Blue Note, 1964.

³⁶ Joe Henderson, *Page One*, Blue Note, 1963.

³⁷ Joe Henderson, *Mode For Joe*, Blue Note, 1966.

³⁸ Joe Henderson, *The Kicker*, Milestone, 1967.

³⁹ Joe Henderson, *In 'n Out*, Blue Note, 1964.

⁴⁰ Joe Henderson, *The Kicker*, Milestone, 1967.

⁴¹ Joe Henderson, *Tetragon*, Milestone, 1967.

⁴² Joe Henderson, *The Kicker*, Milestone, 1967.

Figure 10-11

C blues scale



Play **Figure 10-12**, and listen to trombonist Curtis Fuller play the B \flat blues scale on the first four bars of John Coltrane's B \flat blues, "Locomotion."⁴³ Play **figure 10-13**, and listen to pianist Kenny Drew play the E \flat blues scale on John Coltrane's E \flat minor blues, "Blue Train."⁴⁴ **Figures 10-14, 10-15, and 10-16** show blues scale licks played by Joe Henderson on Horace Silver's "African Queen."⁴⁵ **Figures 10-17 and 10-18** show two blues scale licks played by Horace Silver on his "The Cape Verdean Blues."⁴⁶ **Figure 10-19** shows a Freddie Hubbard blues scale lick from his solo on Duke Pearson's "Big Bertha."⁴⁷ **Figure 10-20** shows Freddie descending the B \flat blues scale on his tune "Hub Tones."⁴⁸

Figure 10-12

B \flat 7

Figure 10-13

E \flat -

⁴³ John Coltrane, *Blue Train*, Blue Note, 1957.

⁴⁴ *Ibid.*

⁴⁵ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

⁴⁶ *Ibid.*

⁴⁷ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

⁴⁸ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 10-14



Figure 10-15



Figure 10-16
rhythm simplified



Figure 10-17



Figure 10-18



Figure 10-19



Figure 10-20



The most unusual thing about playing the blues scale on the blues is that *you can play the same blues scale over all three chords of a basic blues*. Basic blues in C consists of three chords: C7, F7, and G7. You can play the C blues scale over all three of these chords.

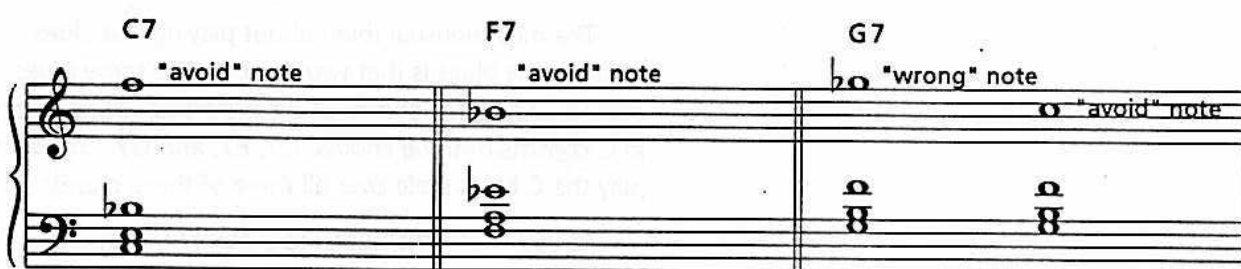
As you may remember, I said earlier that the blues isn't "explained" very well by traditional music theory. As an example, playing the blues scale over the I-IV-V chords of a basic blues yields dissonances hardly acceptable in traditional theory. But these dissonances have been present in jazz since its inception.

Figure 10-21



Play **figure 10-21**, the same C blues scale lick played over all three chords in a basic C blues (C7, F7, G7). Now play each of the three bars in **figure 10-22** and hear how dissonant certain notes in the blues scale lick sound over each chord. F sounds dissonant when played on the C7 chord. (F is the "avoid" note on a C7 chord.) B \flat sounds dissonant when played over an F7 chord. (B \flat is the "avoid" note on an F7 chord.) And hear how dissonant both G \flat and C sound when played on the G7 chord. (G \flat is the major 7th of a G7 chord—a "wrong" note—and C is the "avoid" note on a G7 chord.) So why does the same blues scale—with so many "wrong" notes—sound so "right" when played by a jazz or blues musician over a three-chord blues? Your guess is as good as mine. It's not explainable in terms of Western music theory.

Figure 10-22



The Minor Pentatonic Scale

The second most-played scale in blues improvisation is the *minor pentatonic scale*, which we mentioned briefly in Chapter 9. **Figure 10-23** compares the C minor pentatonic scale with the C blues scale. The C minor pentatonic scale (which is the fifth mode of the E \flat pentatonic scale) is a C blues scale without the chromatic passing note. As with the blues scale, you can play a single minor pentatonic scale over all the chords in a blues. The C minor pentatonic scale sounds good over all three chords of a blues in C (C7, F7, G7).

Figure 10-23

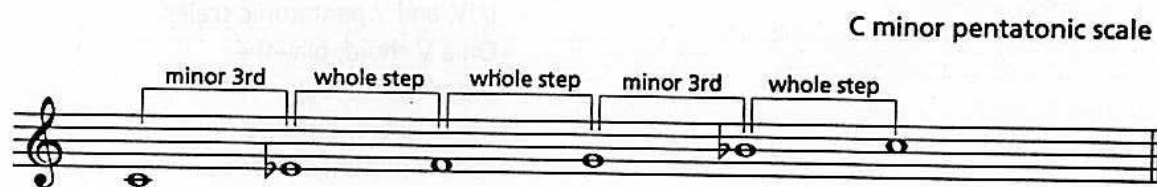


Figure 10-24



Figure 10-25



Figure 10-24 shows a C minor pentatonic lick Joe Henderson played on Horace Silver's "African Queen."⁴⁹ Figure 10-25 shows Woody Shaw playing an E minor pentatonic phrase in his solo on Kenny Barron's "Gichi."⁵⁰

Pentatonic, Minor Pentatonic, and Blues Scale Equivalents

As you learned in Chapter 9, you can play pentatonic scales on all major and melodic scale harmony chords. On any chord for which a pentatonic scale can be played, you can also play the blues scale a minor 3rd down from the root of the pentatonic scale.

What follows is a guide to what blues scale to play over each chord from major or melodic minor harmony. You'll go over what you've learned so far, and then I'll show you a big shortcut.

⁴⁹ Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

⁵⁰ Booker Ervin, *Back From The Gig*, Blue Note, 1968.

Here's a review of the pentatonic scale guidelines:

- On a II chord, play the I, IV, and V pentatonic scales.
- On a V chord, play the V pentatonic scale.
- On a I chord, play the I and V pentatonic scales.
- On a II-V-I, play the V pentatonic scale.

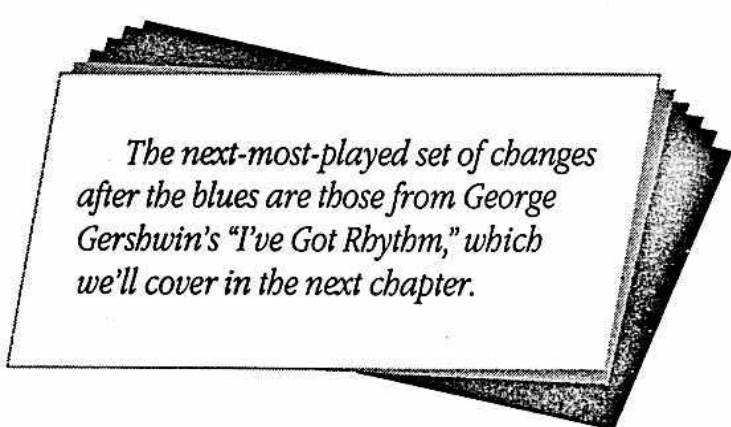
These guidelines, translated into the key of C are as follows:

- On D-7, play the C, F, and G pentatonic scales.
- On G7, play the G pentatonic scale.
- On CΔ, play the C and G pentatonic scales.
- On D-7, G7, CΔ, play the G pentatonic scale.

Here are the blues and minor pentatonic scale equivalents of the same guidelines:

- On D-7, play the A, D, and E blues and minor pentatonic scales.
- On G7, play the E blues and minor pentatonic scales.
- On CΔ, play the A and E blues and minor pentatonic scales.
- On D-7, G7, CΔ, play the E blues and minor pentatonic scales.

Assuming you know what pentatonic scale goes with each chord, here's the shortcut: *The blues scale that goes with each chord is a minor 3rd down from the pentatonic scale that goes with the same chord.*



The next-most-played set of changes after the blues are those from George Gershwin's "I've Got Rhythm," which we'll cover in the next chapter.



CHAPTER ELEVEN

"Rhythm" Changes

The second most common set of chord changes played in jazz (the blues is first) are those from "I've Got Rhythm," an AABA tune composed by George Gershwin for a Broadway show.¹ Gershwin had no idea that his all-time most popular tune—at least in terms of the sheer number of times the changes have been played—would not be "Summertime" or "A Foggy Day," but "I've Got Rhythm."

"I've Got Rhythm" was an immediate hit with the jazz musicians of the 1930s. The changes were fun to play over; they could be altered, substituted for, bent this way and that, and otherwise reshaped creatively.² As bebop evolved in the early 1940s, "Rhythm" changes became the basis for countless *heads*. A "head" is often an original tune based on another tune's changes.³ Here are just a few of the many heads based on Rhythm changes:

- Sonny Rollins' "Oleo"⁴
- Miles Davis' "The Theme"⁵
and "The Serpent's Tooth"⁶
- Benny Harris' "Crazeology"⁷
- Thelonious Monk's "Rhythm-A-Ning"⁸
- Sonny Stitt's "The Eternal Triangle"⁹
- Charlie Parker's "Anthropology,"¹⁰
"Moose The Mooch,"¹¹
and "Steppelchase"¹²

Rhythm changes can be scary for beginners; there are so many chords, and they go by so fast. One way jazz musicians judge each other's competence is by how well they play Rhythm changes. Pay heed. Practice!

¹ *Girl Crazy*, 1930.

² Coleman Hawkins And Lester Young, *Classic Tenors*, Signature, 1943

³ Heads will be covered thoroughly in Chapter 20.

⁴ Miles Davis, *Relaxin'*, Prestige, 1956.

⁵ Miles Davis, *Workin'*, Prestige, 1956.

⁶ Miles Davis, *Collector's Items*, Fantasy, 1953.

⁷ Hank Mobley, *Messages*, Blue Note, 1956.

⁸ Thelonious Monk, *Criss Cross*, Columbia, 1962.

⁹ Dizzy Gillespie, Sonny Stitt, and Sonny Rollins, *Sonny Side Up*, Verve, 1957.

¹⁰ Charlie Parker, *Bird At The Roost*, Savoy, 1949.

¹¹ Barry Harris, *At The Jazz Workshop*, Riverside, 1960.

¹² *Charlie Parker Memorial*, Vol. 1, Savoy Jazz.

Figure 11-1 shows the more-or-less original changes to Gershwin's "I've Got Rhythm."

Figure 11-2 shows a variation that emerged during the 1930s. Notice the following changes:

- Diminished 7th chords have been added.
- The G-7 chords have been changed to G7.
- Some of the V chords have a $\sharp 5$ alteration.

Figure 11-1

Figure 11-1 displays the original piano accompaniment for Gershwin's "I've Got Rhythm." The score is written in 4/4 time and features the following chord changes:

First system: $B\flat$ G-7 C-7 F7 $B\flat$ G-7 C-7 F7 $B\flat$ $B\flat 7$ $E\flat$ $E\flat -$

Second system (First ending): 1. $B\flat$ G-7 C-7 F7

Second system (Second ending): 2. $B\flat$ F7 $B\flat$ D7

Third system: G7 C7 F7 $B\flat$ G-7 C-7 F7

Fourth system: $B\flat$ G-7 C-7 F7 $B\flat$ $B\flat 7$ $E\flat$ $E\flat -$ $B\flat$ F7 $B\flat$

Figure 11-2

The musical score for Figure 11-2 is written in 4/4 time and consists of four systems of piano accompaniment. The key signature has two flats (Bb and Eb).

System 1: Chords are Bb, B°7, C-7, C#°7, D-7, G7, C-7, F7, Bb, Bb7/D, Eb, and E°7. The melody in the right hand features a sequence of eighth and quarter notes, while the left hand provides a steady bass line.

System 2: This system includes a first and second ending. The first ending (1.) contains chords Bb/F, G7#5, C-7, and F7. The second ending (2.) contains chords F7, F7#5, Bb6, and D7. The notation includes repeat signs and a double bar line to separate the endings.

System 3: Chords are G7, C7, F7, F7#5, Bb, B°7, C-7, and C#°7. The melody continues with eighth and quarter notes, and the bass line remains consistent.

System 4: Chords are D-7, G7, C-7, F7, Bb, Bb7/D, Eb, E°7, F7, F7#5, and Bb6. The system concludes with a final chord of Bb6.

Figure 11-3

Figure 11-3 displays four musical systems, each featuring piano accompaniment and a series of chords with their corresponding chord symbols.

System 1:

Chord symbols: $B\flat$, $G7^{b9}$, $G7^{alt}$, $C-7$, $F7^{b9}$, $F7^{alt}$, $D-7$, $G7^{b9}$, $G7^{alt}$, $C-7$, $F7^{b9}$, $F7^{alt}$, $F-7$, $B\flat7^{b9}$, $B\flat7^{alt}$, $E\flat\Delta$, $A\flat7^{b9}$.

System 2:

1. Chord symbols: $D-7$, $G7^{b9}$, $G7^{alt}$, $C-7$, $F7^{b9}$, $F7^{alt}$.

2. Chord symbols: $C-7$, $F7^{b9}$, $F7^{alt}$, $B\flat$, $A-7$, $D7^{b9}$, $D7^{alt}$.

System 3:

Chord symbols: $D-7$, $G7^{b9}$, $G7^{alt}$, $G-7$, $C7^{b9}$, $C7^{alt}$, $C-7$, $F7^{b9}$, $F7^{alt}$, $B\flat$, $G7^{b9}$, $G7^{alt}$, $C-7$, $F7^{b9}$, $F7^{alt}$.

System 4:

Chord symbols: $D-7$, $G7^{b9}$, $G7^{alt}$, $C-7$, $F7^{b9}$, $F7^{alt}$, $F-7$, $B\flat7^{b9}$, $B\flat7^{alt}$, $E\flat\Delta$, $A\flat7^{b9}$, $A\flat7^{b9}$, $C-7$, $F7^{b9}$, $F7^{alt}$, $B\flat$.

Figure 11-3 shows a more complex version of Rhythm changes that evolved during the bebop era. Notice how this set of changes differs from the first two shown:

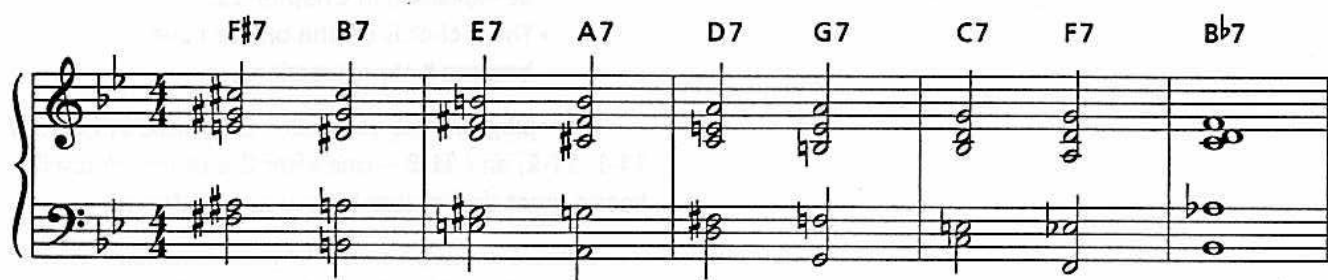
- The V chords have more possibilities. They can be played unaltered, or can be altered to $\flat 9$ or alt chords (the $\flat 9$ or alt options shown with most of the V chords indicate that you can do this). The $A\flat 7$ chord has a $\sharp 11$ alteration, for reasons that will be explained in Chapter 13.
- The V chords on the bridge have become II-V progressions.

Now play all three versions—the music in **figures 11-1, 11-2, and 11-3**—one after the other. You will hear a great deal of jazz history as you do so.

When a musician calls a Rhythm tune like "Oleo," there's no discussion of which version of the changes to play. As with the blues, jazz musicians freely mix many versions of Rhythm changes on the spot, as they improvise. Playing Rhythm changes is a little like knowing several tunes and playing them all at once; that's why "Rhythm" tunes are harder to play at first than a tune with only a single set of changes.

The changes shown in **figure 11-3** are more or less today's standard version, with slight variations according to each individual player's taste. There is a cornucopia of possibilities for altering the changes, however. After you read Chapters 13 through 15—on reharmonization—you may want to return to this chapter and try out some reharmonization techniques.

Here's a story about Rhythm changes: I was playing with saxophonist Sonny Stitt in a club in Boston, and had to cope with the changes he suddenly started playing over the first four bars of "Rhythm," as shown in **figure 11-4**. After a couple of choruses, glares from Sonny, and a growing sense of feeling smaller and smaller, I finally "strolled," or stopped playing. After the set, I asked him what were the changes he was playing, and he growled "just listen, man." The progression that Sonny played starts on F#7 and goes around the cycle of fifths, leading to the Bb7 chord in the fifth bar.¹³

Figure 11-4

Another popular variation on the first four bars of Rhythm changes comes from Jimmy Heath's "CTA,"¹⁴ shown in **figure 11-5**. Here descending V chords over the first two bars are repeated in bars 3 and 4.

Figure 11-5

¹³ Saxophonist Don Byas is quoted by Arthur Taylor, in his great book *Notes And Tones*, Da Capo Press, as saying that Art Tatum invented this progression.

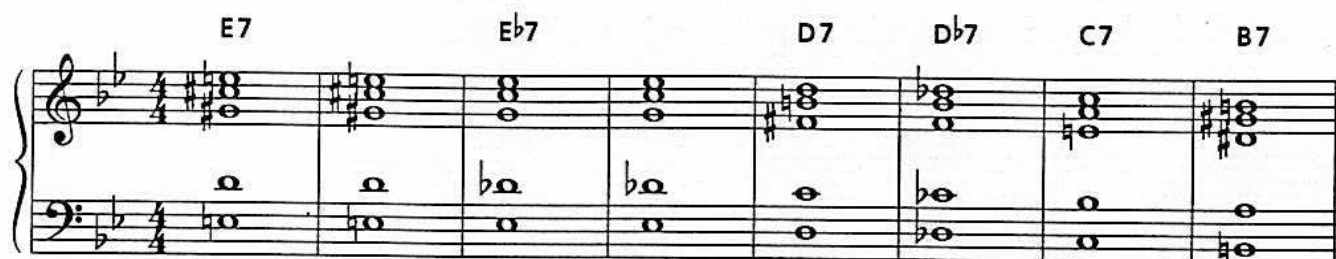
¹⁴ Arthur Taylor, *Taylor's Wailers*, Fantasy, 1957.

As shown in **figures 11-1** and **11-2**, the original changes on the bridge of "I've Got Rhythm" are four V chords lasting two bars each, starting on D7 and going around the cycle of fifths (D7, G7, C7, F7). A common variation is to start on the D7 chord and descend chromatically, ending on B7—the V chord a tritone away from F7—as shown in **figure 11-6**. Kenny Dorham varied this idea on his tune "Straight Ahead,"¹⁵ as shown in **figure 11-7**. He started with a V chord a whole step higher, and then speeded up the harmonic rhythm by playing each V chord for one bar only starting on the third bar. "Straight Ahead" is usually played in A \flat , but this example is shown in B \flat so you can easily compare it with the other examples in this chapter, all of which are in B \flat . In fact, most Rhythm tunes are in B \flat .

Figure 11-6



Figure 11-7



¹⁵ Kenny Dorham, *Una Mas*, Blue Note, 1964.

So far, you've learned about basic harmony; the major modes and the II-V-I progression; melodic minor, diminished and whole-tone chords and scales; sequences; slash chords; the bebop and pentatonic scales; the blues; and Rhythm changes. This is a good time to take a breather from theory and discuss some general principals having to do with practicing.



CHAPTER TWELVE

Practice, Practice, Practice

- *Make Music When Practicing*
- *Practice Everything in Every Key*
- *Practice to Your Weaknesses*
- *Speed Comes from Accuracy*
- *The Tactile and Visual Aspect*
- *Licks and Patterns*
- *Transcribing*
- *Play-Along Recordings*
- *Play Along with Real Records*
- *Keep a Notebook*
- *Relax*
- *Tap that Foot*
- *Cultivate Your Environment*
- *Form*

Jazz is spontaneous, improvised music that requires an enormous amount of preparation. Split-second decisions are the norm, whether you're playing an unfamiliar tune with strange musicians at a fast tempo, or "Autumn Leaves" for the thousandth time. To experience being creative in any playing situation is exhilarating. Without the right preparation, however, you'll never experience it. How to prepare? *Practice.*

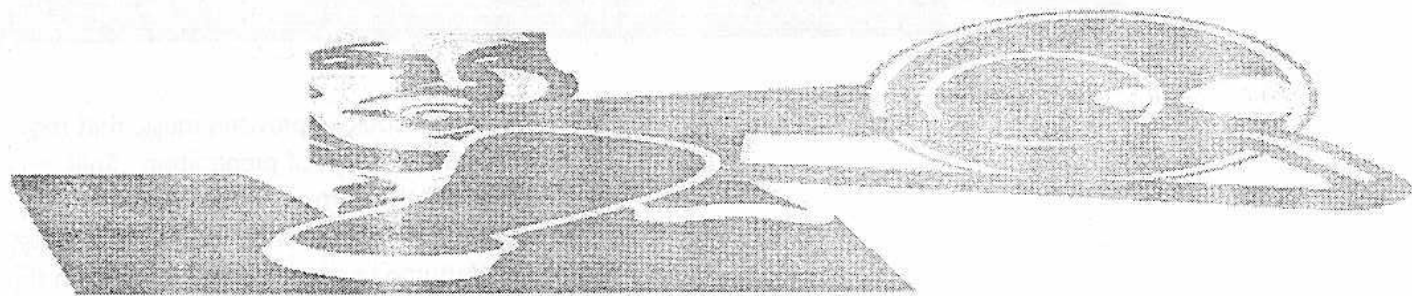
Every great jazz musician has developed an efficient practice routine. Practicing your instrument several hours every day may not make you a better jazz musician unless you learn what and how to practice. Many of the practice techniques discussed in this chapter are non linear, right-brain approaches that are just as important to playing jazz as learning the right changes.

Make Music When Practicing

Even when practicing scales and exercises, make *music*, not just scales and exercises. Play with feeling and intensity. Practice heads and melodies as beautifully and personally as possible. Many great jazz performances, especially ballads, consist of playing the head, a brief solo, and then the melody again. This means that most of your performance may be melody, not improvisation. Make it count. Listen to McCoy Tyner play the melody on his "Search For Peace."¹ Listen to Coltrane play the melodies of "I Wish I Knew," "Nancy With The Laughing Face," and "Say It Over And Over Again."² And listen to Kenny Dorham's rendition of "Alone Together,"³ just a single beautiful chorus of melody, with no solos.

Practice Everything in Every Key

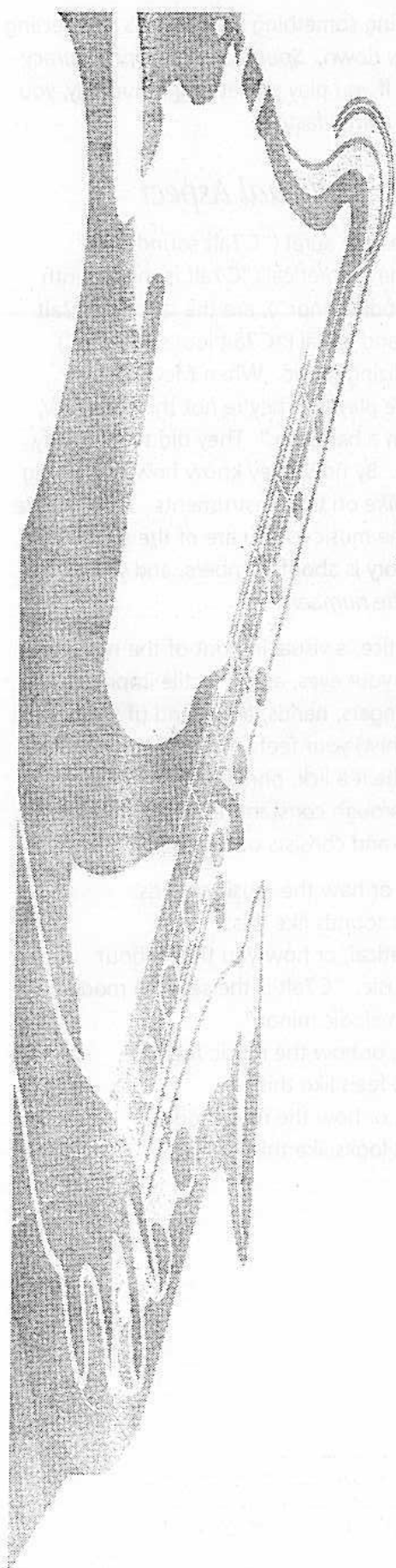
Practice everything in every key. *Everything*: voicings, licks, patterns, and tunes. Especially tunes. After you've learned a tune, practice it in a key other than the original one. This will highlight all your weaknesses, telling you immediately what you have to practice. The real quantum leap for successful jazz musicians comes not when they can play all the licks, but when they can play them *on any tune, in any key*.



¹ McCoy Tyner, *The Real McCoy*, Blue Note, 1967.

² John Coltrane, *Ballads*, MCA/Impulse, 1961.

³ Kenny Dorham, *Quiet Kenny*, Prestige, 1959.



How well do you play in the "difficult" keys—B, E, A, G♭, and D? "All The Things You Are" has a II-V-I in the key of E. "I Didn't Know What Time It Was" starts with II-V progressions in E and D. "Have You Met Miss Jones" has II-V-I progressions in both G♭ and D. Freddie Hubbard's "Crisis"⁴ is in B. So are Coltrane's "Giant Steps"⁵ and "Central Park West,"⁶ and Wayne Shorter's "Children Of The Night."⁷ Duke Pearson's "Gaslight"⁸ is in E. Freddie Hubbard's arrangement of Clare Fischer's "Pensativa" is in G♭.⁹ Miles Davis' "Tune Up"¹⁰ and Duke Ellington's "Reflections In D"¹¹ are both in the key of D. Unless you internalize these keys, you'll never have an easy time with these tunes.

A good way to gain facility in all keys is to pick a tune you know well, play it through in the original key—with all your licks, patterns, phrases, voicings, and so on—and *then play it a half step up with the exact same licks patterns, phrases, and voicings.* You'll immediately know what you need to practice.

Practice to Your Weaknesses

When practicing, concentrate on things that you don't play well. Suppose you're practicing a lick through all 12 keys. Which keys give you the most trouble? Go back and practice the lick again in those keys. Can you play a lick on F♯7alt as fast as you can on C7alt? Spend extra practice time on F♯7alt until it becomes just as easy to play as on C7alt.

After a rehearsal or gig, think back on what part of your playing felt the shakiest, and start your next practice session by working on that. As you pinpoint your weaknesses, you'll know exactly what to practice. If you have limited practice time, it becomes productive to pick up your instrument and practice for 15 minutes *because you'll know exactly what to practice.*

⁴ Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.

⁵ John Coltrane, *Giant Steps*, Atlantic, 1959.

⁶ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

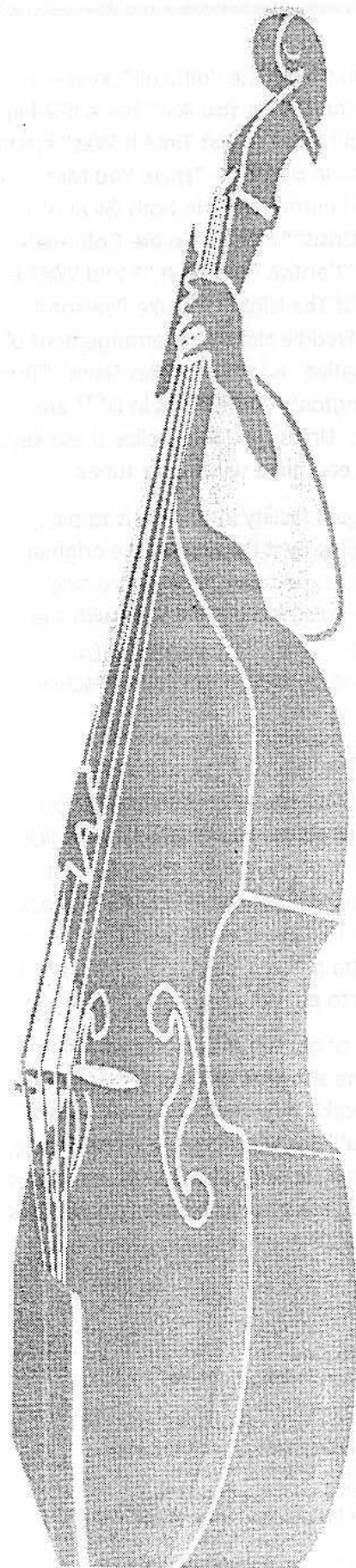
⁷ Art Blakey And The Jazz Messengers, *Three Blind Mice*, Blue Note, 1962.

⁸ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

⁹ Art Blakey And The Jazz Messengers, *Free For All*, Blue Note, 1964.

¹⁰ Miles Davis, *Cookin'*, Prestige, 1956.

¹¹ Duke Ellington, *Piano Reflections*, Capitol, 1953.



Speed Comes from Accuracy

If you're practicing something fast, and it's not getting any better, slow down. *Speed comes from accuracy and relaxation.* If you play something accurately, you can then play it a little faster.

The Tactile and Visual Aspect

As important as the aural ("C7alt sounds like this"), and the theoretical ("C7alt is the seventh mode of D \flat melodic minor"), are the tactile ("C7alt feels like this") and visual ("C7alt looks like this") ways of internalizing music. When McCoy Tyner or Gary Bartz are playing, they're not thinking "II-V, 7th comes down a half step." They did that already, many years ago. By now, they know how everything *feels and looks like* on their instruments. Be as aware of this part of the music as you are of the sound and the theory. Theory is about numbers, and you want to *get beyond the numbers.*

As you practice, a visual imprint of the notes you play is made on your eyes, and a tactile imprint is made on your fingers, hands, arms, and (if you're a drummer or pianist) your feet. Your "memory" of a piece of music, be it a lick, phrase, or an entire tune, is internalized through constant repetition (practice, in other words), and consists of four parts:

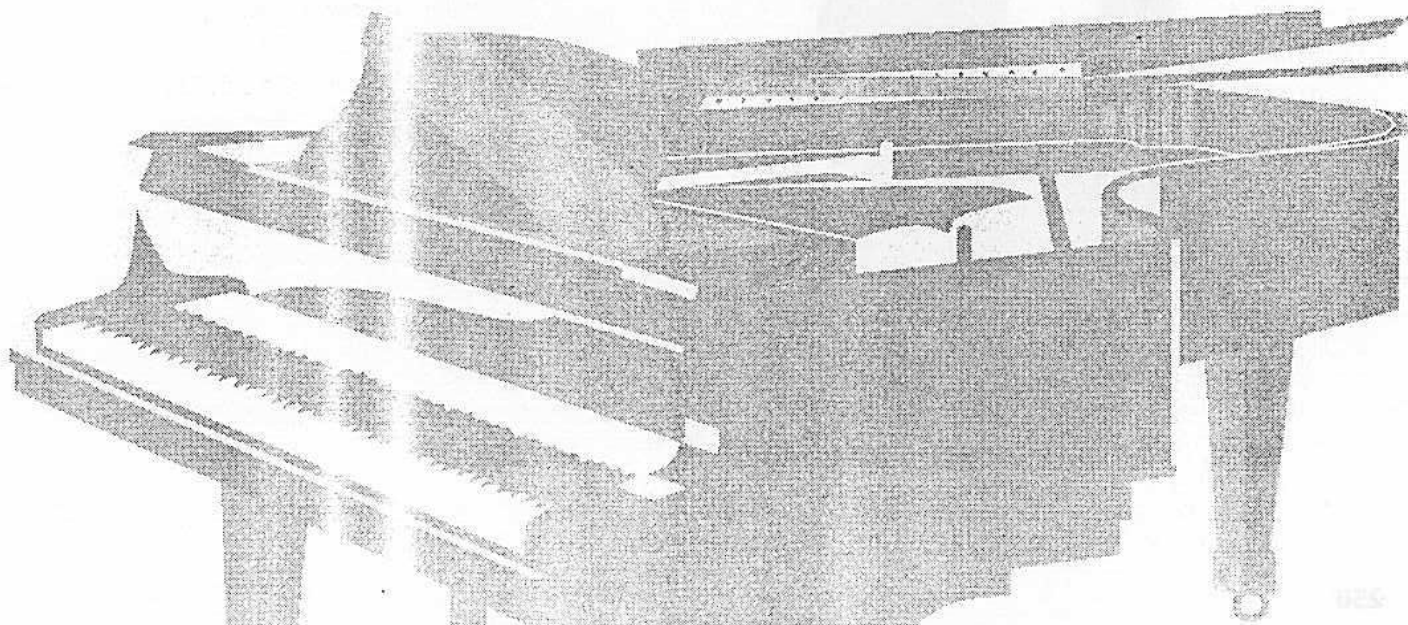
- Aural, or how the music sounds.
"C7alt sounds like this."
- Theoretical, or how you think about the music. "C7alt is the seventh mode of D \flat melodic minor."
- Tactile, or how the music feels.
"C7alt feels like this."
- Visual, or how the music looks.
"C7alt looks like this."

Pianists have a visual advantage over other instrumentalists, because *the piano is a color-coded instrument*. The notes on the piano are either black or white, and each major or melodic minor key has a "color." The key of G is six white notes, plus F#. The key of Bb is five white notes, plus Bb and Eb. This isn't true for other instruments. Notes on the trumpet or saxophone are all the same color (brass). On the guitar and bass, each note is the same color (string). Only on the piano are the notes different colors. Check this out: The following chords: D-Δ, Esus^{b9}, FΔ^{#5}, G7^{#11}, Bø, and C#7alt all come from the D melodic minor scale. Think of them visually as *six white notes plus C#* (figure 12-1). Think of all the chords from G melodic minor (G-Δ, Asus^{b9}, BbΔ^{#5}, C7^{#11}, Eø, F#7alt) as *five white notes plus Bb and F#* (figure 12-2).

Figure 12-1



Figure 12-2

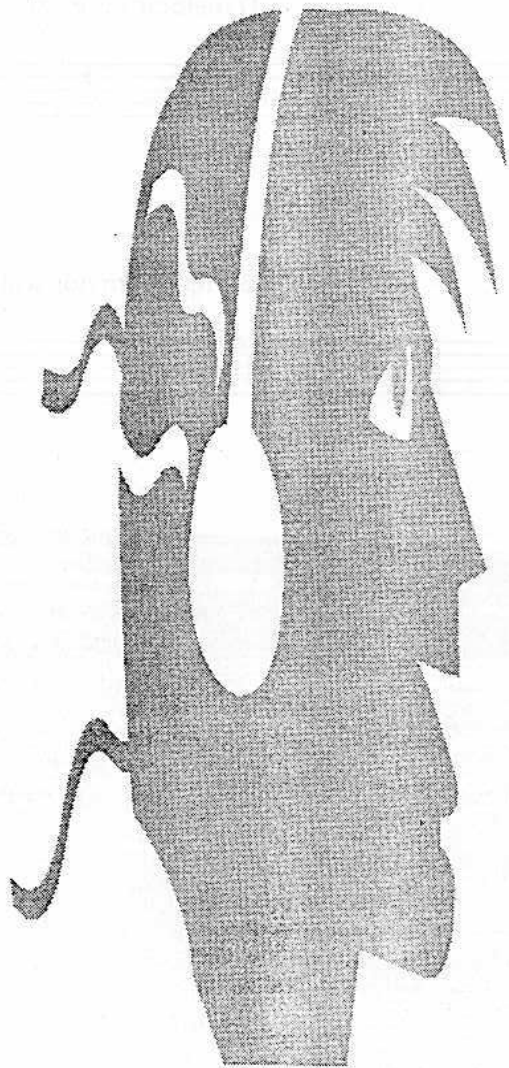


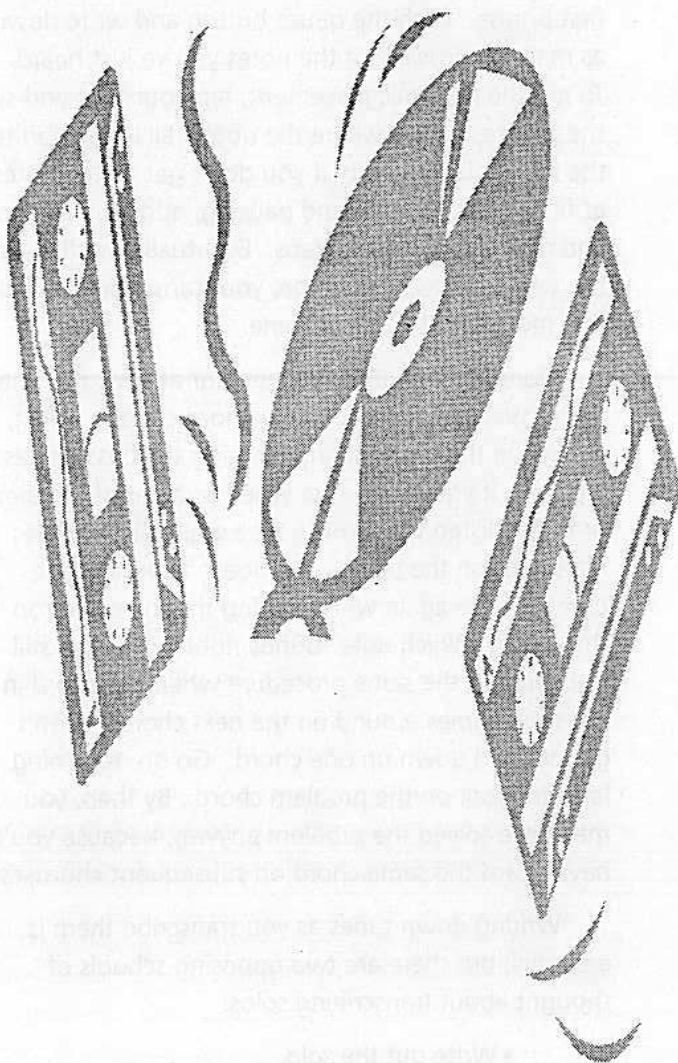
Licks and Patterns

You should practice licks and patterns to get your fingers, brain, and eyes all in synch, so that you are comfortable in as wide a range of musical situations as possible. Licks and patterns should become part of your musical unconscious, kind of like an inner library you can draw upon. At the same time, they should not be your musical be-all and end-all. Your goal should be to develop musical ideas of your own, or, invent your own licks.

Licks and patterns will always be played more on up tempo tunes, because the mind doesn't have as much time to think and the fingers rely on what is known and secure. Use licks and patterns to get to know your instrument, but try not to use them exclusively as you solo.

That having been said, note that virtually every great soloist has practiced licks and patterns. As you practice, you might worry that you're going to end up as a copy of the player whose licks you're stealing. This fear is largely unjustified. Very few musicians wind up sounding like a clone of another player. Your notes alone do not make you a player. First of all, if you've got any kind of artistic sensibility, your internal censor will prevent you from copying anyone too much. If you're a tenor player, you could practice Coltrane patterns forever, but it's unlikely that you'll end up as a Coltrane copy, with no originality. Your embouchure, lung capacity, and finger dexterity aren't the same as Coltrane's. Much more important, *neither are your life experiences.*





Transcribing

A wise musician once said: "The answers to all your questions are in your living room." Having a good teacher is invaluable, and books can help you with certain things, but *your record collection contains everything you need to know*. Learn to transcribe early and well. As an example, the best way to learn a tune is to transcribe it off the record. A lead sheet usually contains only the melody and the chord symbols. When you transcribe, you involve yourself much more directly with the music. You'll hear everything: the intro, melody, chords, solos, bass lines, drum hits, form, vamps, interludes, ending, dynamics, the interaction of the musicians, *plus the emotional content of the performance*. You can only get all this by listening carefully to the recording.

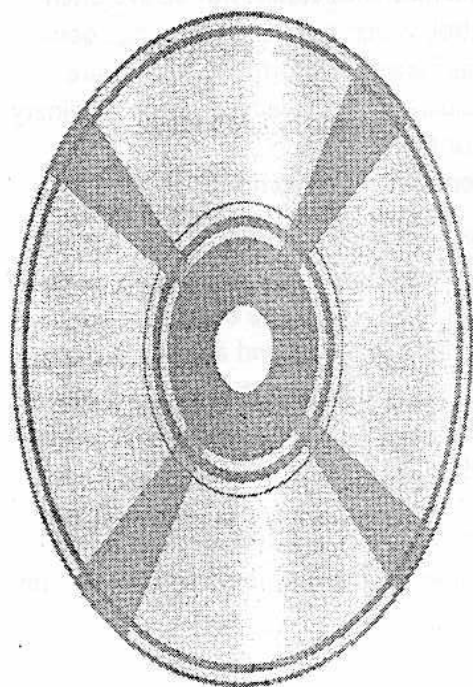
To transcribe quickly and efficiently, you need the right equipment:

- A portable CD player or hand-held Walkman-type stereo cassette player, with pitch control (called "speed control" on some machines) and a pause button. Some machines come with octave pitch control, which lets you slow things down to half speed. Unfortunately, they are considerably more expensive than ordinary CD or tape players.¹²
- A good set of stereo headphones.

Many musicians, including lots of non pianists, use the piano when they transcribe. Set the tape or CD player on top of the piano and put on the headphones. Play a few bars and adjust the pitch control so the tape is in tune with the piano. Listen to the tune. What's the form? If you figure out that you're working on an AABA¹³ tune before you set pencil to paper, you can save a lot of time. If you can't identify a chord in the first A section, you're going to hear it at least twice more in an AABA tune.

¹² A cheap alternative is to buy a used dictaphone that uses cassettes. You can play, rewind, and fast forward with a foot pedal, and the motors seem to last forever. Best of all, because you do everything with a foot pedal, you can keep your hands on your instrument.

¹³ AABA indicates the form of the song. Song forms are covered in Chapter 17.



Start by transcribing the melody. Listen to the first phrase. Push the pause button and write down as many as possible of the notes you've just heard. To get the rhythmic placement, tap your foot and sing the phrase, noting where the notes fall in relation to the beats. Don't worry if you don't get all the notes at first. Keep starting and pausing, adding more notes, and gradually fill in the gaps. Eventually, you'll have the whole phrase. The more you transcribe, the faster and more adept you'll become.

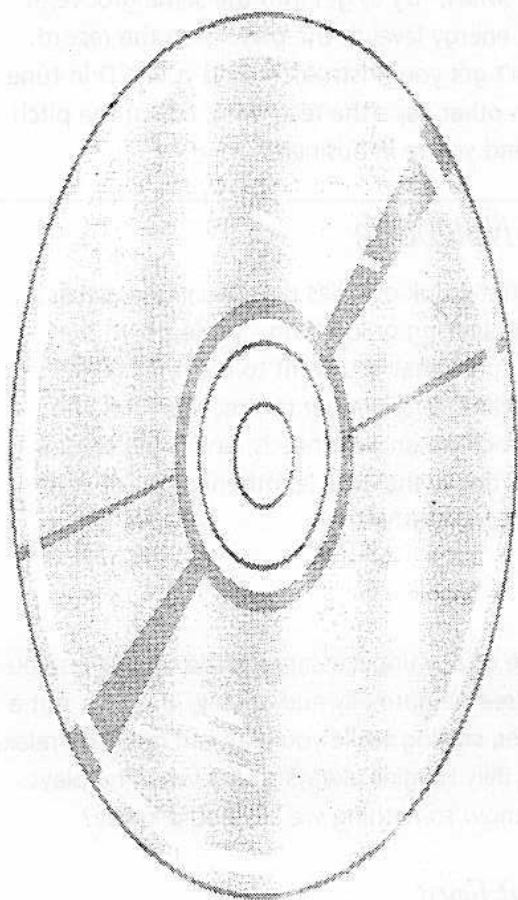
Transcribe the bass line next, or at least the note the bassist plays on each new chord change. Next, transcribe the chord changes, using the bass line as a guide. If you're not sure whether a chord is major or minor, listen to it on the tape while playing the major 3rd on the piano. If it doesn't sound right, play the tape again while playing the minor 3rd on the piano. Which note sounds right? If you're still not sure, try the same procedure when the chord in question comes around on the next chorus. Don't get bogged down on one chord. Go on, returning later to work on the problem chord. By then, you may have solved the problem anyway, because you'll have heard the same chord on subsequent choruses.

Writing down tunes as you transcribe them is essential, but there are two opposing schools of thought about transcribing solos:

- Write out the solo.
- Don't write out the solo, but instead learn it by playing along with the recording.

The second method is by far the best. Playing along with the record immerses you much more deeply in the music than just writing down and playing it later. You will learn not just the notes, but also the breathing, phrasing, and *emotional content of the solo*. If you still want to write down the solo, do so after learning it on your instrument.

A third method—buying a book of transcribed solos—is useful on some levels, but omits a couple of vital parts of your relationship to the music: *listening, and discovering the music by yourself*.



Play-Along Recordings

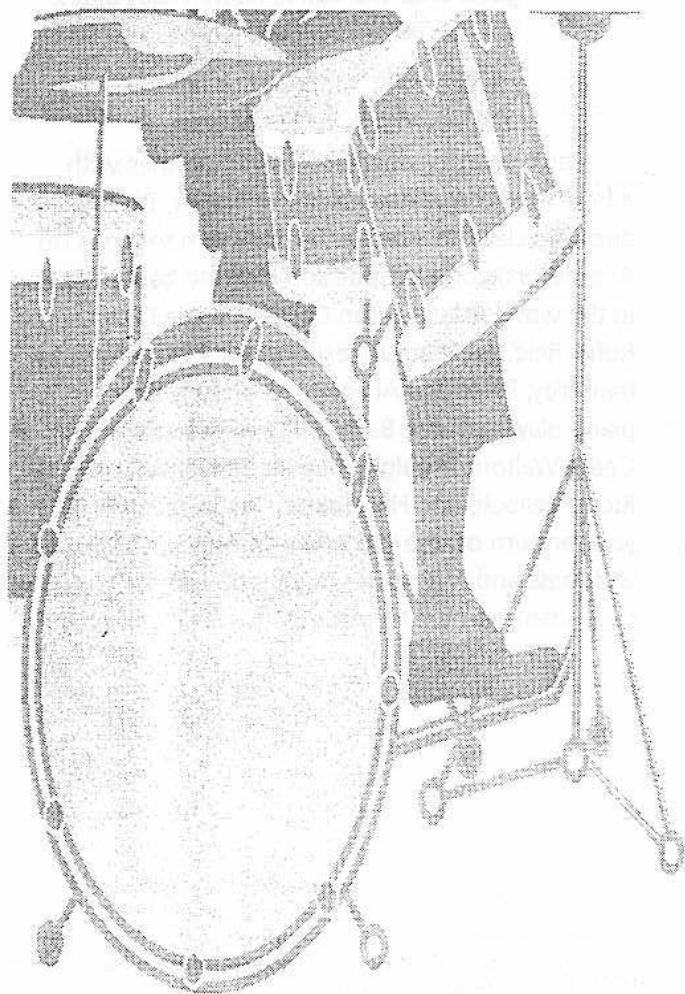
Play-along recordings consist of a rhythm section 'comping through chord changes. These recordings are a tremendous help if you can't afford to have a band accompany you while you practice. The Jamey Aebersold series, 60 volumes and still growing,¹⁴ offers three basic types of recordings:

- Collections of tunes by particular musicians, including Wayne Shorter, Horace Silver, Miles Davis, John Coltrane, Sonny Rollins, Duke Ellington, Charlie Parker, and so on.
- Collections of standard tunes, such as "Body And Soul," "Stella By Starlight," and so forth.
- Recordings that deal with specific areas of study, such as II-V-I progressions, the Blues, and so on. Four especially good ones are Vol. 2, *Nothin' But Blues*, Vol. 3, *The II-V7-I Progression*, Vol. 16, *Turnarounds, Cycles & II/V7's*, and Vol. 21, *Gettin' It Together*.

Each recording (CD, tape, or LP) comes with a book of the music written for concert, B♭, E♭, and bass clef instruments. The rhythm sections on Aebersold records include some of the best players in the world: bassists Ron Carter, Lonnie Plaxico, Rufus Reid, and Sam Jones; drummers Billy Higgins, Ben Riley, Billy Hart, Al Foster, and Louis Hayes; piano players Kenny Barron, Ronnie Matthews, Cedar Walton,¹⁵ Mulgrew Miller, James Williams, Richie Beirach, and Hal Galper. If you're a pianist, you can turn off the piano channel and play along with bass and drums. If you're a bassist, turn off the bass channel and play along with piano and drums.

¹⁴ Jamey Aebersold, 1211 Aebersold Drive, New Albany, Indiana, 47150.

¹⁵ My favorite Aebersold record, which is a work of art in itself, is the collection of Cedar Walton tunes on *Volume 35, Cedar Walton*, with The Maestro himself on piano, Ron Carter on bass, and Billy Higgins on drums.



Play Along with Real Records

Don't limit yourself to play-along records. Play along with great recordings, also. Put on a Miles Davis record from the late 1950s and play along with Miles, Coltrane, Wynton Kelly, Paul Chambers, and Philly Joe Jones. Try to get into the same groove at the same energy level as the players on the record. If you can't get your instrument and your CD in tune with each other, tape the recording, adjust the pitch control, and you're in business.

Keep a Notebook

Keep a notebook of ideas that you come across while practicing or listening. Write down the names of tunes that you want to learn, or things that you want to remember to practice. This can help you focus in on your needs, and bring some sense of order to the ever-lengthening list of stuff you want to woodshed.

Relax

Be aware of any unnecessary muscle tension as you play. Breathe normally and deeply. If you're not a horn player, smiling while you play can help you relax. Drummer Billy Higgins always smiles when he plays. Does he know something we all should know?

Tap that Foot

Do you tap your foot when you play? There are more theories about how to do this correctly than you can count. Some musicians tap their toe. Pianist Jaki Byard taught me to tap my heel, which helps me solidify my time feeling and gives me a sense of forward motion. Some musicians tap on all four beats, some on one and three, and some on two and four. Many Latin musicians tap *clave*.¹⁶ And some musicians don't tap at all. Check out Thelonious Monk on the video "Straight No Chaser."¹⁷ Monk taps his toe, his heel, his whole foot, and glides his foot forward and backward, depending on what he's playing at the moment. Whatever feels natural is OK, as long as it doesn't get in the way of your playing, and isn't so loud that it distracts your fellow musicians.

¹⁶ Clave will be explained in Chapter 22.

¹⁷ Warner Home Video.

Cultivate Your Environment

Whether you live in a big city or a small town, jazz is probably played somewhere nearby. Listen to as much live jazz as possible. Recordings are not enough. You need to see, hear, and feel the emotion, heat, and sweat of jazz as it happens. Find the best musician on your instrument in your area and ask if you can study with him or her. If he or she doesn't want to take you on (many great musicians are reluctant to teach), keep asking for at least a single lesson. I had one lesson with Barry Harris that changed my playing completely.

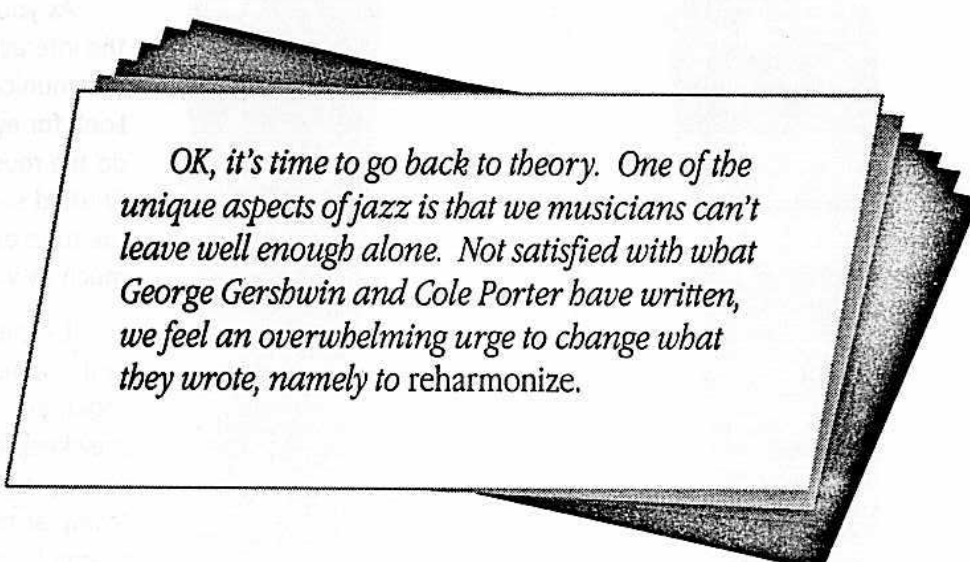
As you watch a live performance, be aware of the interaction between musicians. How do they communicate? By signs? Verbally? Non verbally? Look for eye contact or other body language. How do the musicians let each other know when they're finished soloing, when to take fours, when to take the tune out, and so on. You can learn almost as much by watching as by listening to the music.

If a pianist and guitar player are playing together in the same rhythm section, do they play well together? Are their styles compatible? How do they keep each other's chords from clashing? Does one lay out while the other 'comps? If they both 'comp at the same time, does one play more sparingly than the other? Usually the pianist takes the more dominant role, but not always.¹⁸

¹⁸ The most compatible piano/guitar combination I ever heard was Wes Montgomery and Wynton Kelly, who never seemed to get in each other's way. Chapter 24 lists some suggested recordings by them.

Form

Finally, when it comes time to climb on the bandstand and do your thing, be aware of how your solo functions within the context of the band's entire performance. Will your solo contribute to the overall sense of form? Will you solo after the head, when everything seems fresh, and the energy level is high? Will your solo come later, leading into a quiet bass solo? You may have to adjust to circumstances such as these. If you're playing the melody, think about how to begin and end the tune so that the other musicians will be able to, and want to, follow your lead.



OK, it's time to go back to theory. One of the unique aspects of jazz is that we musicians can't leave well enough alone. Not satisfied with what George Gershwin and Cole Porter have written, we feel an overwhelming urge to change what they wrote, namely to reharmonize.

PART III

REHARMONIZATION

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CHAPTER THIRTEEN

Basic Reharmonization

- Reharmonizing V as II-V
- Tritone Substitution
- Reharmonizing Minor Chords
- Reharmonizing V Chords
- Reharmonizing I Chords
- Reharmonization During Solos
- Reharmonizing "I Hear A Rhapsody"

Most jazz pianists tend to play voicings without the root of the chord on the bottom. Because this book is for everybody, not just pianists, I want you to hear what the reharmonizations sound like with the root in the bass. For this reason, most of the examples in this chapter are shown as simplified piano voicings in root position. Of course, the best way to hear these reharmonizations is to listen to the recordings.

Figure 13-1

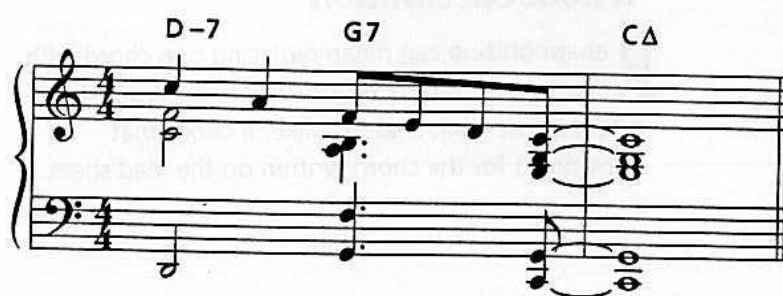


Figure 13-2

Kenny Barron's piano voicings simplified



Play figures 13-1 and 13-2 and listen to the sound of reharmonization. Figure 13-1 shows the last two bars of Jimmy McHugh's "On The Sunny Side Of The Street." Figure 13-2 is Kenny Barron's reharmonization of the same two bars, with D♭Δ¹⁴ replacing the original CΔ chord.¹

Reharmonizing a tune makes it more interesting and individual. The "individual" part is very important. The ultimate goal when reharmonizing a tune is to make it sound as much like your tune as the original songwriter's. As such, reharmonization is a form of composition. You don't have to reharmonize an entire tune: Sometimes changing a single chord completely alters the way a tune sounds, and stamps it as your own unique version. You can reharmonize the chords to a tune both ahead of time and in the heat of the moment, while soloing.

¹ Kenny Barron, *The Only One*, Reservoir, 1990.

Figure 13-3



Figure 13-4



Reharmonization can take several forms:

- Altering the chords.
- Increasing the number of chords.
- Decreasing the number of chords.
- Substituting a chord (or chords) for the written chord (or chords).

Reharmonizing V as II-V

Many of the standard tunes in the jazz repertoire were written in the 1920s and 1930s. Those tunes consist largely of V-I progressions. II-V and II-V-I progressions were used only by the more sophisticated songwriters of that time. One of the first reharmonization techniques used by the jazz musicians of the 1930s was to precede a V chord with its II chord to create a II-V progression. Reharmonizing V as II-V makes a tune sound more modern, and expands the improvisational possibilities.

Play **figure 13-3**, the first two bars of Victor Schertzinger's "I Remember You." Now play **figure 13-4**, and hear the difference the simple addition of the B-7 chord makes. The V chord (E7) has been preceded by a II chord (B-7), creating a II-V progression (B-7, E7). You saw another example of preceding V with II to create a II-V progression in Chapter 11, on the bridge of George Gershwin's "I've Got Rhythm" (figures 11-2 and 11-3).

Tritone Substitution

Reharmonizing can mean replacing one chord with another, or using a *substitute chord*. A substitute chord is just what it sounds like: a chord that substitutes for the chord written on the lead sheet.

Play **figure 13-5**, the first four bars of Jerome Kern's "All The Things You Are." Listen especially to the $E\flat 7$, $A\flat\Delta$ V-I in bars 3-4. Now play **figure 13-6**, and listen to the $A7$ that substitutes for $E\flat 7$ in bar 3. Does the chord progression sound smoother? More modern? Do you like it? This is the sound of *tritone substitution*. Now play **figure 13-7**, an expanded form of tritone substitution, where a II-V ($E-7$, $A7$) substitutes for the original V chord ($E\flat 7$).

Figure 13-5



Figure 13-6



Figure 13-7



Figure 13-8



Figure 13-9



Play **figure 13-8**, the II-V-I in the key of C. Now play **figure 13-9**, in which D♭7 substitutes for G7. Substituting D♭7 for G7 creates a chromatic bass line: D, D♭, C.

Here's how tritone substitution works: As you learned in Chapter 2, the two most important notes in major, minor, and dominant 7th chords are the 3rd and the 7th. These notes determine the quality of, or differences, between those chords. Let's review the rules:

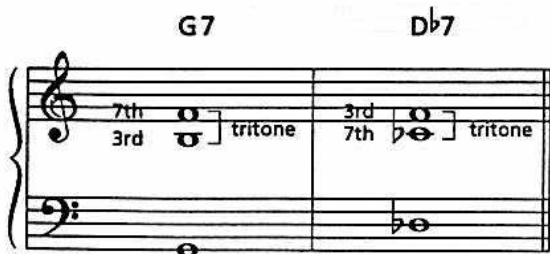
- A major 7th chord has a major 3rd and a major 7th.
- A minor 7th chord has a minor 3rd and a minor 7th.
- A dominant 7th chord has a major 3rd and a minor 7th.

Chapter 2 also mentioned an additional difference between the three types of chords—the interval between the 3rd and 7th:

- The interval between the 3rd and 7th of a major 7th chord is a perfect 5th.
- The interval between the 3rd and 7th of a minor 7th chord is also a perfect 5th.
- The interval between the 3rd and 7th of a dominant 7th chord is a *tritone*.

Because the tritone occurs only in the dominant chord, its presence *defines* a dominant chord. A tritone is a very unstable interval. It sounds as if it wants to go someplace, which is why V chords want very much to resolve (often to a I chord). If you play just the two notes of the tritone, they sound like a V chord, incomplete though the chord may be. *What's so unusual about a tritone is that it's the 3rd and 7th of not just one, but two dominant 7th chords.*

Figure 13-10



Play **13-10**. B and F, the 3rd and 7th of G7, are the same notes as F and C♭, the 3rd and 7th of D♭7. (B and C♭ are enharmonic—the same notes, just spelled differently.) *Because the tritone (the 3rd and 7th) of both G7 and D♭7 is the same, G7 and D♭7 can substitute for one another.*

Figure 13-11**Figure 13-12****Figure 13-13****Figure 13-14**

Quite often this tritone substitute V chord is preceded by its II chord, creating a II-V progression, as happened in **figure 13-7**. Compare the sound of the next four examples:

- Play **figure 13-11**, the II-V-I in C.
- Play **figure 13-12**, the same II-V-I, but with D♭7, the tritone substitute, replacing G7.
- Play **figure 13-13**, with A♭-7 preceding D♭7.
- Play **figure 13-14**, with A♭-7, D♭7, the tritone substitute II-V, replacing D-7, G7

The 3rd and 7th of a V chord always form the interval of a tritone, no matter which note is on top. Why? Because a tritone is exactly half an octave, and if you invert it (put the top note on the bottom, or vice versa) it is still a tritone.² The roots of the G7 and D♭7 chords are also a tritone apart.

² Remember, as described in the section "Intervals" in Chapter 1, a tritone inverts to a tritone.

Figure 13-15



Figure 13-16



Figure 13-17



Figure 13-18



Another reason to play a tritone substitution is that it often makes the melody note more interesting. Play **figure 13-15**, bars 31-33 of Jerome Kern's "All The Things You Are." The melody note on the F7 chord (G) is the 9th of the chord, a pretty note. Now play **figure 13-16**. F7 has been replaced by B7, its tritone substitute. This reharmonization not only creates chromatic bass motion, but also enhances the melody note (G) by changing it from the 9th of F7 to the #5 of B7, a more interesting note.

Use caution and taste when using tritone substitution in the melody of a tune. If you're not careful, you might make the melody note sound *less* interesting. Play **figure 13-17**, the first three bars of the bridge to Victor Young's "Stella By Starlight." Now play **figure 13-18**, where Db7 has been substituted for G7#5. Chromatic bass motion has been created (Db7 to C-7), but Eb, the melody note, has been changed from the #5 of G7 to the 9th of Db7, a less interesting note.

To sum up; there are two reasons for playing tritone substitution on the melody of a tune:

- To create a chromatic bass line
- To make the melody note more interesting

The preceding tritone substitutions were determined ahead of time. The next few examples show tritone substitution as on-the-spot reharmonization, in the midst of a solo.

Figure 13-19

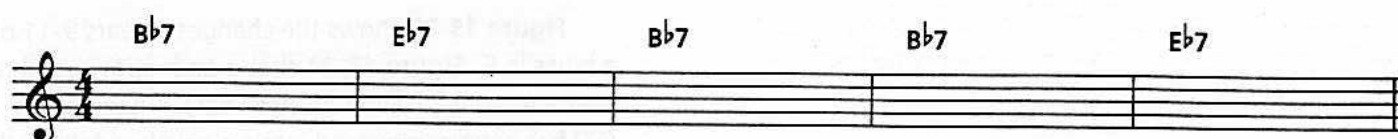


Figure 13-20



One of the first places to learn to play tritone substitution is on the fourth bar of the blues. **Figure 13-19** shows the changes for the first five bars of a blues in Bb. **Figure 13-20** shows how Herbie Hancock substituted a B-7, E7 II-V progression for Bb7 in the fourth bar of Freddie Hubbard's blues in Bb "Hub Tones."³ E7 is the tritone substitute for Bb7, and B-7 precedes E7 to make a tritone substitute II-V (B-7, E7).

Figure 13-21 shows Freddie Hubbard substituting F#-7, B7 for F7 in the fourth bar of Duke Pearson's blues in F, "Ready Rudy."⁴

Figure 13-21



³ Freddie Hubbard, *Hub Tones*, Blue Note, 1960.

⁴ Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

Figure 13-22 shows bars 9-10 of Bud Powell's "Dance Of The Infidels."⁵ The G-7 bar is followed not by C7, but by D \flat -7, G \flat 7—the tritone substitute II-V of C7.

Figure 13-23 shows the changes of bars 9-11 of a blues in F. **Figure 13-24** shows an improvised phrase over a reharmonization of those bars. The II-V (G-7, C7) has been compressed into a single bar, followed by its tritone substitution (C \sharp -7, F \sharp 7) in the next bar.

Figure 13-22



Figure 13-23

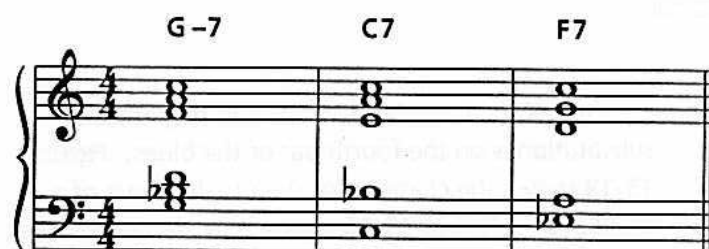


Figure 13-24



⁵ Bud Powell, *The Amazing Bud Powell, Vol I*, Blue Note, 1949.

Let's look at a tune and see where tritone substitution might sound good. Play **figure 13-25**, an arrangement of the standard tune "I Hear A Rhapsody." Now play **figure 13-26** and listen for the examples of tritone substitution. There are lots of V chords and II-V progressions in **figure 13-25**. Which ones lend themselves to tritone substitution? Remember the two criteria mentioned earlier, and ask yourself if you fulfill either or both by playing tritone substitution:

- Do you create chromatic bass motion?
- Does the melody note become a more interesting or prettier note?

At least one of these things should happen to justify using tritone substitution. We'll be switching back and forth between **figures 13-25** and **13-26** for a while, so pay attention.

Bar 2 of **figure 13-25** contains the II-V progression F-7, B \flat 7. Changing the B \flat 7 chord to E7 works well, as you can hear when you play the first few bars of **figure 13-26**. There is now chromatic motion in the bass (E7 $^{\flat 9}$ to E \flat Δ). The melody note (D) changes from the 3rd of B \flat 7 to the 7th of E7. Neither the 3rd nor the 7th is more interesting than the other, but you now have an opportunity to make the chord more colorful by adding a $\sharp 9$ to the E7 chord. *V chords with the 7th in the melody often sound good when voiced with a $\sharp 9$.* The interval of a perfect 5th (or a perfect 4th when inverted) between the $\sharp 9$ and 7th gives the chord stability.

Figure 13-25

*I Hear A Rhapsody*Words & Music by: George Fragos,
Jack Baker & Richard Gasparre

The musical score for "I Hear A Rhapsody" is presented in 4/4 time. It consists of 18 measures of piano accompaniment, organized into four systems of five measures each, with the final system containing three measures. The key signature has two flats (B-flat and E-flat). The score includes various chords and melodic lines for both the right and left hands.

Measure 1: Chords: C-7, F-7, Bb7. Chord numbers: 1, 2, 3, 4.

Measure 2: Chords: Fø, Bb7, Eb. Chord numbers: 5, 6, 7.

Measure 3: Chords: 1. D-7, G7. 2. Aø, D7. Chord numbers: 8, 9.

Measure 4: Chords: G-, Aø, D7b9, G-, C-7, F7, Bb. Chord numbers: 10, 11, 12, 13, 14.

Measure 5: Chords: F-7, Dø, G7. Chord numbers: 15, 16, 17.

Measure 6: Chords: D.S. al CODA. Chord number: 18.

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Figure 13-26

*I Hear A Rhapsody*Words & Music by: George Fragos,
Jack Baker & Richard Gasparre

Chord symbols and measure numbers for Figure 13-26:

- Measure 1: C-7
- Measure 2: F-7, E7#9
- Measure 3: EbΔ, Db7
- Measure 4: C7, Gb7
- Measure 5: Fø
- Measure 6: E7
- Measure 7: Eb
- Measure 8: 1. D-7, Db7alt
- Measure 9: 2. Eb-7, Ab7
- Measure 10: G-
- Measure 11: Aø, D7b9
- Measure 12: G-
- Measure 13: C-7, B7#9
- Measure 14: Bb
- Measure 15: F-7
- Measure 16: Dø
- Measure 17: Db7alt
- Measure 18: D.S. al CODA

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Figure 13-27



Figure 13-28



On the other hand, sticking with Bb7, the original chord, opens up the opportunity to play a b9 on the Bb7 chord. *b9 usually sounds good on V chords resolving down a 5th.* The b9 (B) of the Bb7 chord wants to resolve to the 5th of the EbΔ chord, as shown in **figure 13-27**. This is not a rule; it's just something that usually works.

Would Bb7alt work in bar 2? Not with the 3rd in the melody. There is a built-in clash in this situation, because of the resulting minor 9th interval between the 3rd and the #9, as shown in **figure 13-28**. *V7alt sounds very dissonant when the 3rd is the melody.*

Could we play a tritone sub on the whole II-V progression—B-7, E7 for F-7, Bb7? Not if we stick with the original melody, because the melody note on the F-7 chord (Eb) would be the major 3rd of B-7, and minor 7th chords don't have a major 3rd.

The next V chord is Db7, in bar 3. Tritone substitution isn't a good idea here, because there is already chromatic movement in the bass (Db7 to C7). If you play G7 in place of Db7, you'll lose the chromatic bass motion.

The C7alt chord in bar 4 is a "maybe." Substituting Gb7 for C7alt creates chromatic bass motion (Gb7 to Fø). However, it also changes Ab, the melody note, from the b13 of C7alt—a pretty note—to the 9th of Gb7, a less interesting note. Both chords—C7alt and Gb7—sound good, neither one sounding particularly better than the other. Since "I Hear A Rhapsody" is an AABA⁶ tune, you could play C7alt on the first eight bars, then Gb7 on the second eight.

⁶ AABA refers to the form of the song. Song Form is covered in Chapter 17.

Changing the B \flat 7 chord in bar 6 to E7 creates chromatic bass motion (E7 to E \flat), while changing the melody note from the 3rd of B \flat 7 to the 7th of E7 produces no loss or gain in color. We can't play a II-V tritone sub in bars 5-6, because one of the melody notes on the F \natural chord (B \flat) would be the major 7th of the B-7 chord, and minor 7th chords don't have a major 7th.

G7, the last chord in the first ending, is a good candidate for tritone substitution. The substitution creates chromatic bass motion (D \flat 7 to C-7), and A, the melody note, changes from the 9th of G7 to the \flat 13 of D \flat 7alt—a more interesting note.

There's a golden opportunity to play tritone substitution in the second ending, because it includes just chords and no melody. Playing E \flat -7, A \flat 7 in place of A \natural , D7 creates chromatic bass motion going into the bridge (A \flat 7 to G-), and the absence of a written melody means we can improvise one of our own, a descending line leading down to D, the first melody note on the bridge.

Playing A \flat 7 as a substitute for D7 in bar 11 is not a good choice. Chromatic bass motion would be created (A \flat 7 to G-), but the two melody notes (E \flat and C), would change from the \flat 9 and 7th of D7 \flat 9, to the 5th and 3rd of A \flat 7—losing the \flat 9 is not worth it.

Substituting B7 for F7 in bar 13 works well. It creates chromatic bass motion (B7 to B \flat) and changes D, the melody note, from the 13th of F7 to the \sharp 9 of B7—a more colorful note. A tritone sub II-V won't work well, however. D, the melody note on the C-7 chord, would be the \flat 6 on an F \sharp -7 chord—a note not found in the F \sharp Dorian scale.

Bar 17, the last bar of the bridge, has the same situation as bar 8, the last bar in the first ending. D \flat 7alt substitutes well for G7.

Here's a final caution: You can overdo tritone substitution. Use taste!

Figure 13-29



Figure 13-30



Reharmonizing Minor Chords

Just because a lead sheet says to play a minor 7th chord—D-7 for example—doesn't mean that that's the best choice of minor chord. If the next chord is anything other than G7 (which would make the II-V progression D-7, G7) or Db7 (the tritone sub of G7), the D-7 chord is functioning as a *tonic minor* chord instead of a II chord. In this case, D-6 or D-Δ may sound prettier than D-7. Play **figure 13-29**, the first two bars of Arthur Schwartz' "Alone Together," with D-7 as the first chord. The second chord is not G7, so D-7 is not part of a II-V. Playing D-6 instead of D-7 makes the chord sound darker and more like a tonic minor, as you'll hear when you play **figure 13-30**. Here's a big exception: If the melody note on a minor 7th chord is the minor 7th, the chord is *de facto* a minor 7th chord and you normally wouldn't change it.

Remember what to look for: If a minor 7th chord is not part of a II-V progression, you can usually play a minor 6th or minor-major chord instead of a minor 7th chord (so long as the melody note isn't the minor 7th). This doesn't mean you have to or even want to make this substitution. It just adds a different flavor.

Figure 13-31



Figure 13-32



Figure 13-33



Play **figure 13-31**, the first bar of George Gershwin's "Summertime." The first chord shown on most lead sheets for "Summertime" is F-7. The next chord is not Bb7, so the initial F minor chord is not part of a II-V progression. This means you can reharmonize F-7 as a tonic minor chord: F-6, as in **figure 13-32**, or F-Δ, as in **figure 13-33**. Which of the three examples do you like best?

Descending and Ascending Lines on Minor Chords

When a tonic minor chord lasts for two bars or more, a chromatically descending line leading from the root to the 6th of the chord is a nice touch. Songwriters have used this device since the earliest days of Tin Pan Alley. Play **figure 13-34**, the first four bars of Irving Berlin's "Blue Skies," and you'll hear this effect. F (the root of the F- chord) descends chromatically to E (the major 7th of F-), then to Eb (the minor 7th), and finally to D (the 6th). This creates the effect of four minor chords passing by: F-, F-Δ, F-7, and F-6.⁷

Figure 13-34



⁷ Thelonious Monk copied Berlin's descending line on his tune "In Walked Bud," which is based on the changes of "Blue Skies."

Figure 13-35



Many jazz musicians use the same descending line idea when playing the first bar of Thelonious Monk's "Round Midnight," as you'll hear when you play

figure 13-35. Eb, the root of the Eb minor chord, moves down to D, then Db, then C. Listen to the effect of four different Eb minor chords going by: Eb-, Eb-Δ, Eb-7, and Eb-6. Play **figure 13-36**, the first four bars of Irving Berlin's "How Deep Is The Ocean," and you'll hear the same idea. To duplicate this effect yourself, look for a tune with two or more bars of the same minor chord—for example, the first four bars of George Gershwin's "Summertime," as shown in **figure 13-37**.

Figure 13-36



Figure 13-37



Figure 13-38



Figure 13-39



The descending line played on the minor chord in the previous examples ends with the 6th, and that note is also the 3rd of the V chord that follows a II-V. Because of this, you can use the descending line to melodically connect the II chord to the V chord. Improvisers do this often, as shown in the two commonly played licks in **figure 13-38**. Notice how D, the root of D-7, descends to D \flat , C, and finally B, the 3rd of the G7 chord. This creates the effect of four chords passing by: D-, D- Δ , D-7, G7. Notice also the delayed resolution of D-7 to G7 in the first example. Sonny Rollins uses this idea in the melody of bars 9-10 of his blues "Tenor Madness,"⁸ as shown in **figure 13-39**.

⁸ Sonny Rollins, *Tenor Madness*, Fantasy, 1956.

Figure 13-40

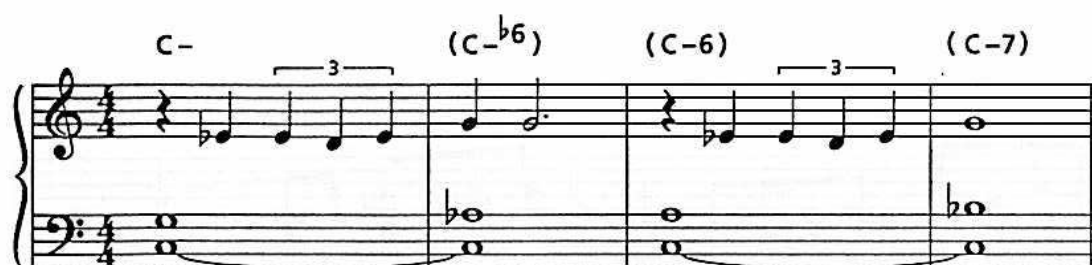


Figure 13-41



Play **figure 13-40**, again from "How Deep Is The Ocean," and you'll hear another type of moving line on a tonic minor chord. This line ascends chromatically from G, the 5th of the C minor chord, to A♭, A, and B♭, creating the effect of four different C minor chords passing by: C-, C-♭6, C-6, and C-7. To use this idea yourself, look for tunes with two or more bars of the same minor chord, as in, once again, the first four bars of "Summertime," as shown in **figure 13-41**.

Figure 13-42



Figure 13-43



Half-Diminished Chords

If a minor 7th chord is part of a II-V, you can often reharmonize the II chord as a half-diminished chord (D-7, G7 becomes D♭, G7). This won't work if the melody note on the II chord is the 5th or 6th, however, because those notes are flatted in half-diminished chords. **Figure 13-42** shows the first two bars of Victor Young's "Stella By Starlight" which starts with E-7, A7, a II-V. Now play **figure 13-43** and hear how the E-7 chord has been changed to E♭. Note that the A7 chord has also been altered, to A7♭9. Also notice that B♭, the ♭5 of the E♭ chord, becomes the ♭9 of the A7♭9 chord. When you change a minor 7th chord to half-diminished, the V chord that follows is usually reharmonized as either ♭9 or alt.

Figure 13-44



Some theory books stress that half-diminished chords are played as part of a minor II-V-I (as in Dø, G7alt, C-Δ). Although this is true, it gives the impression that ø chords are played *only* as part of a minor II-V-I. Not so. A minor II-V resolves just as smoothly to a major I chord. Bob Haggart's tune "What's New" has a Dø, G7alt, CΔ progression, as shown in figure 13-44.

Figure 13-45



Reharmonizing II Chords as Slash Chords

Now for something a little more advanced. If the melody note of a tonic minor chord is the 3rd or the 7th, you can reharmonize it as a slash chord, using the triad a half step below the root (as in B/C). Play figure 13-45, bars 7-8 of Kenny Dorham's "Blue Bossa." The melody note on the C-6 chord is Eb, the minor 3rd of the C- chord. Now play figure 13-46 and listen to the B/C chord.

Figure 13-46



Figure 13-47 shows the pickup notes and first bar of Billy Strayhorn's "Chelsea Bridge." The melody note on the Bb-Δ chord is A, the 7th of the chord. Now play figure 13-48 and listen to the A/Bb chord. When the melody note of a tonic minor chord is the 3rd or 7th, you can reharmonize the chord as a slash chord, using the triad a half step below the root.

Figure 13-47



Figure 13-48

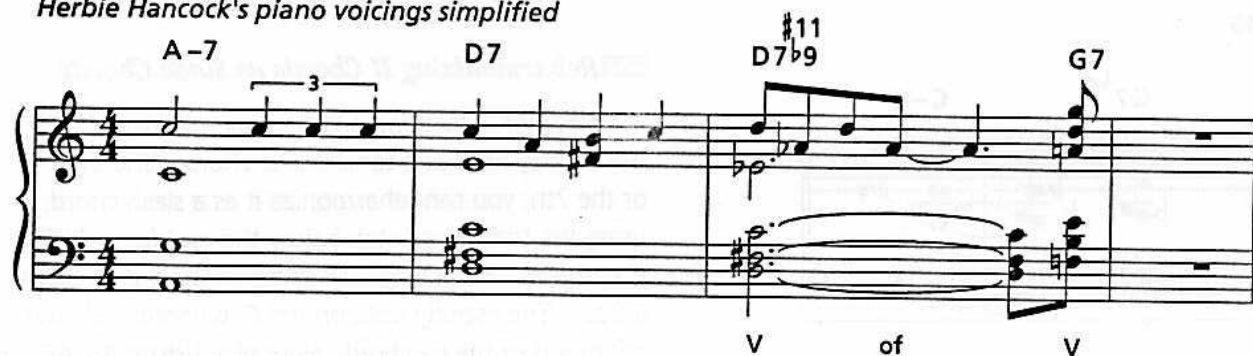


Figure 13-49



Figure 13-50

Herbie Hancock's piano voicings simplified



Changing II-V to V of V

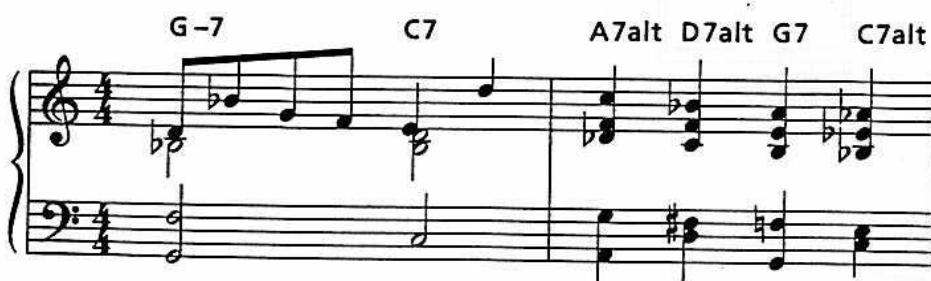
You can change a II chord that's part of II-V to a V chord, creating a V of V (D-7, G7 becomes D7, G7). **Figure 13-49** shows bars 13-16 of Harry Warren's "You're My Everything." Play **figure 13-50** and hear how Freddie Hubbard (with Herbie Hancock playing piano) changed D-7 to D7^{b9#11}, followed by G7.⁹ D7, G7 is a V of V.

V of V is especially effective on the two consecutive II-Vs of a III-VI-II-V progression. Play **figure 13-51**, bars 7-8 of Jimmy Van Heusen's "Polka Dots And Moonbeams." Listen to the III-VI-II-V progression in the last bar. Now play **figure 13-52** and hear how different the V of Vs sound. One reason this works so well is that V chords can be reharmonized in many more ways than II chords, which takes us right into the next section of this chapter.

Figure 13-51



Figure 13-52



⁹ Freddie Hubbard, *Hub Tones*, Blue Note, 1960.

Reharmonizing V Chords

Play figure 13-53 and listen to five different reharmonizations of the chords of the same turnaround as on the previous example, bars 7-8 of "Polka Dots and Moonbeams." When playing a turnaround such as this, what choices should you make? Should you leave the V chords unaltered, as in the first example? Should you play $b9$? alt ? $\#11$? $\#9$? $\#5$? sus ? sus^{b9} ?¹⁰ The following section provides some guidelines about when to use what chord.

Figure 13-53

Figure 13-53 displays five examples of reharmonizing V chords in a 4/4 turnaround, showing piano accompaniment with two staves (treble and bass) and chord symbols above the notes.

Example 1: E_b7 , $D7$, D_b7 , $C7$

Example 2: $E_b7\#11$, $D7alt$, $D_b7\#11$, $C7b9\#11$

Example 3: $E_b7b9\#11$, $D7b9\#11$, $D_b7b9\#11$, $C7b9\#11$

Example 4: $E_b7b9\#11$, $D7b9\#11$, $D_b7b9\#11$, $C7b9(alt)$

Example 5: E_b7sus , $D7sus$, D_b7sus , $C7b9\#11$

¹⁰ Reharmonization using sus and sus^{b9} chords is covered in the next chapter.

Figure 13-54



Figure 13-55



■ V7^{b9}, V7^{alt}, and V7^{#11} Chords

There are a lot of possibilities for altering a V chord (^b9, #9, alt, #11, #5, sus, sus^{b9}). However, *the three most commonly played alterations on V chords are ^b9, alt, and #11*. Each of these three possible alterations tends to resolve in certain ways. In a moment, you'll learn some guidelines to help you make intelligent choices in altering V chords. These guidelines work most of the time, but remember: *They are guidelines, not rules*.

V7^{b9} chords, from the half-step/whole-step diminished scale, can resolve almost anywhere, *but they often resolve down a 5th*. Caution: If the melody note you're playing on a V chord is the 9th or ^b13, you can't play a V7^{b9} chord, because neither the 9th nor the ^b13 are in the half-step/whole-step diminished scale of a V7^{b9} chord.

Composers often take advantage of the V7^{b9} chord's tendency to resolve down a 5th by using the ^b9 as the melody note. Play **figure 13-54**, the first two chords of Duke Ellington's "Sophisticated Lady," and listen to F7^{b9} resolve down a 5th to B^b-. G^b, the melody note of the F7^{b9} chord, resolves down a half step to become F, the 5th of the B^b- chord.

Play **figure 13-55**, the first two bars of Fred Lacy's "Theme For Ernie,"¹¹ and listen to B^b7^{b9} (with C^b, the ^b9, in the melody) resolve down a 5th to E^b-7.

We need to examine V7^{alt} and V7^{#11} chords together, because they are tritone substitutions of each other within the same melodic minor scale. E7^{alt} and B^b7^{#11}, a tritone apart, are both derived from the F melodic minor scale. Because there aren't any "avoid" notes in melodic minor harmony, and all the chords in a given melodic minor scale are interchangeable, *E7^{alt} and B^b7^{#11} are essentially the same chord*. Since they are interchangeable, both tend to resolve to the same chords. This is very important: Read this paragraph again before continuing.

¹¹ John Coltrane, *Soultrane*, Prestige, 1958.

Let's compare V7alt and V7^{#11} chords.

V7alt chords can resolve anywhere, but their strongest resolutions are

- Down a 5th.
- Up a half step
- Down a major 3rd

V7^{#11} chords can resolve anywhere, but their strongest resolutions are

- Down a half step
- Down a 4th
- Up a whole step

These two types of chords (V7alt and V7^{#11}) have the exact same chordal resolutions, but a tritone apart. Let's play each one to make this clear. We'll use E7alt and B^b7^{#11}, from the key of F melodic minor, as examples.

As shown in **figure 13-56**, both E7alt and B^b7^{#11} resolve to A Δ .

As shown in **figure 13-57**, both E7alt and B^b7^{#11} resolve to F Δ .

As shown in **figure 13-58**, both E7alt and B^b7^{#11} resolve to C Δ .

E7alt and B^b7^{#11} resolve to the same chords, because they are essentially the same chord.

Figure 13-56

alt resolves down a 5th -

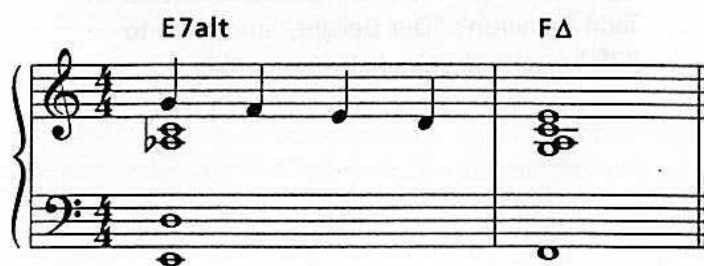


#11 resolves down a half step -



Figure 13-57

alt resolves up a half step -



#11 resolves down a 4th -



Figure 13-58

alt resolves down a major 3rd -



#11 resolves up a whole step -

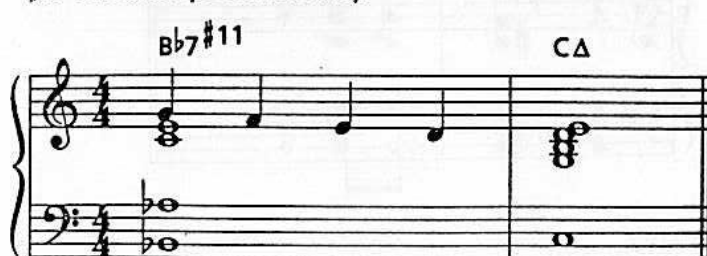


Figure 13-59



Figure 13-60



Figure 13-61



Figure 13-62



In the preceding examples we resolved both E7alt and Bb7^{#11} to major 7th chords. The chord being resolved to doesn't have to be a major 7th, however. E7alt and Bb7^{#11}, which resolve to AΔ in **figure 13-56**, will resolve just as smoothly to A-7 or A7. The important thing is the root motion of the chords, not the quality of the chord being resolved to.

Remember to alter V chords with caution during the melody of a tune. The melody note may not allow you to alter a particular note on that chord. If the melody note on a V chord is a natural 9th or 13th, an alt chord won't work, because those notes aren't in the altered scale. If the melody note is the b9, #9, or b13, the #11 chord won't work, because those notes aren't in the Lydian dominant scale. When you're soloing, you can ignore these restrictions, *unless you're using the melody as a basis for your improvisation.*

Let's check out some examples of the previous guidelines as they occur in tunes from the standard jazz repertoire. First, we'll consider V7alt chords resolving down a 5th, and their tritone substitution, V7^{#11} chords, resolving down a half step.

Play **figure 13-59**, from the last few bars of Mal Waldron's "Soul Eyes," and listen to Bb7alt resolve down a 5th to EbΔ. Play **figure 13-60**, bars 12-13 of Harold Land's "Rapture," and listen to C7alt resolve down a 5th to F-7.

Play **figure 13-61**, bars 28-29 of Richard Rodgers' "Have You Met Miss Jones," and listen to Bb7^{#11} resolve down a half step to A-7. Play **figure 13-62**, the pickup notes and first bar of Tadd Dameron's "Our Delight," and listen to B7^{#11} resolve down a half step to Bb7.

Figure 13-63



Figure 13-64



Figure 13-65



Figure 13-66



Figure 13-67



Now let's check out V7alt chords resolving up a half step, and their tritone substitution, V7^{#11} chords, resolving down a 4th. Play **figure 13-63**, the first three bars of Wayne Shorter's "E.S.P.," and listen to E7alt resolve up a half step to FΔ. Play **figure 13-64**, bars 18-19 of Chick Corea's "Mirror, Mirror," and listen to E♭7alt resolve up a half step to EΔ.

Play **figure 13-65**, the first two bars of John Coltrane's version of Richard Rodgers' "Spring Is Here," and listen to D♭7^{#11} resolve down a 4th to A♭Δ.

Next, we'll listen to V7alt chords resolving down a major 3rd, and their tritone substitution, V7^{#11} chords, resolving up a whole step. Play **figure 13-66**, bars 13-14 of John Coltrane's "Moment's Notice," and listen to C7alt resolve down a major 3rd to A♭-7. Play **figure 13-67**, bars 4-5 of Benny Golson's "Stablemates," and listen to C7alt resolve down a major 3rd to A♭-7.

Play **figure 13-68**, bars 20-23 of Victor Young's "Stella By Starlight," and listen to $A\flat 7^{\#11}$ resolve up a whole step to $B\flat\Delta$. Play **figure 13-69**, bars 7-9 of Harold Adamson and Eliot Daniel's "Disco Lucy" (better known as the "I Love Lucy Theme"¹²) and listen to $G7^{\#11}$ resolve up a whole step to $A-7$. Play **figure 13-70**, bars 2-4 of the verse of Billy Strayhorn's "Lush Life," and listen to $B7^{\#11}$ resolve up a whole step to $D\flat\Delta$.

Figure 13-68**Figure 13-69****Figure 13-70**

¹² Jerry Gonzalez recorded a great version of the Lucy theme on his recording *Ya Yo Me Curé*, Pangaea, 1979.

Other Common V Chord Resolutions

V7^{#11} chords also resolve smoothly to the II chord on the same root, *especially when the V chord is based on the second note of the key the tune is in*. This chord is often called a II7 (D7 in the key of C). In other words, if you're playing a tune in the key of C, a D7 chord resolving to a D-7 chord will probably sound good as D7^{#11}.

Play **figure 13-71**, the first four bars of Billy Strayhorn's "Take The A Train," and listen to D7^{#11} resolve to D-7. Play **figure 13-72**, bars 28-31 of Jule Styne's "You Say You Care," and listen to G7^{#11} resolve to G-7. Play **figure 13-73**, bars 5-6 of the bridge of Horace Silver's "Nica's Dream," and listen to E^b7^{#11} resolve to E^b-7.

Figure 13-71**Figure 13-72****Figure 13-73**

Figure 13-74

	1) B \flat 7 \sharp 11	E \flat 7 \sharp 11	A \flat 7 \sharp 11
	2) B \flat 7 \sharp 11	E \flat 7 \sharp 11	D7alt
	3) B \flat 7 \sharp 11	A7alt	D7alt
	4) B \flat 7 \sharp 11	A7alt	A \flat 7 \sharp 11
	5) E7alt	A7alt	D7alt
	6) E7alt	A7alt	A \flat 7 \sharp 11
	7) E7alt	E \flat 7 \sharp 11	A \flat 7 \sharp 11
B \emptyset	8) E7alt	E \flat 7 \sharp 11	D7alt
			G7



All of the above are correct ways of writing the changes

V chords often resolve to another V chord, either down a 5th (a V of V), or down a half step. Look at **figure 13-74**, the first three bars of Jimmy Van Huesen's "I Thought About You." Look at the bottom row of changes: B \emptyset , E7alt, E \flat 7 \sharp 11, D7alt, and G7. Focus your attention on the middle three chords: E7alt, E \flat 7 \sharp 11, D7alt. Because all three chords are either alt or \sharp 11, each one can be notated as a V chord a tritone away. If you do this, alt becomes \sharp 11 and vice versa. *The combination of these three chords can be notated eight different ways.* Say what? Here's how and why:

- B \flat 7 \sharp 11 is interchangeable with E7alt (they both derive from the F melodic minor scale).
- E \flat 7 \sharp 11 and A7alt are interchangeable (they both derive from the B \flat melodic minor scale).
- A \flat 7 \sharp 11 and D7alt are interchangeable (they both derive from the E \flat melodic minor scale).

There are eight possible ways of writing these six chords, and, except for the note the bass player plays, all will sound pretty much the same:

B \flat 7 \sharp 11, E \flat 7 \sharp 11, A \flat 7 \sharp 11
 B \flat 7 \sharp 11, E \flat 7 \sharp 11, D7alt
 B \flat 7 \sharp 11, A7alt, D7alt
 B \flat 7 \sharp 11, A7alt, A \flat 7 \sharp 11
 E7alt, A7alt, D7alt
 E7alt, A7alt, A \flat 7 \sharp 11
 E7alt, E \flat 7 \sharp 11, A \flat 7 \sharp 11
 E7alt, E \flat 7 \sharp 11, D7alt

Again, the only difference between the eight sets of changes is the note the bass player plays. And when you're improvising, there's no way of predicting which root the bass player will play on any of the V chords, *because bass players often play tritone substitution on V chords.*

Figure 13-75



Figure 13-76



V7 \sharp 5 Chords

V7 \sharp 5 chords, which are derived from the whole tone scale, usually function like V7 \flat 9 and V7alt chords do: They resolve down a 5th. Play **figure 13-75**, bars 17-19 of Victor Young's "Stella By Starlight," and hear the G7 \sharp 5 chord resolve down a 5th to C-7.¹³

V7 \sharp 9 Chords

V7 \sharp 9 chords often function as a type of I chord, much like the V chord does in the first bar of a blues. In fact, the first chord in a blues is frequently played as a V7 \sharp 9 chord. V7 \sharp 9 chords often sound like a tonic chord, and don't have a tendency to resolve anywhere in particular. Play the vamp shown in **figure 13-76** and you'll hear this effect.

¹³ Some musicians prefer G7alt to G7 \sharp 5 in these two bars of "Stella."

Figure 13-77



Reharmonizing VI Chords as V Chords

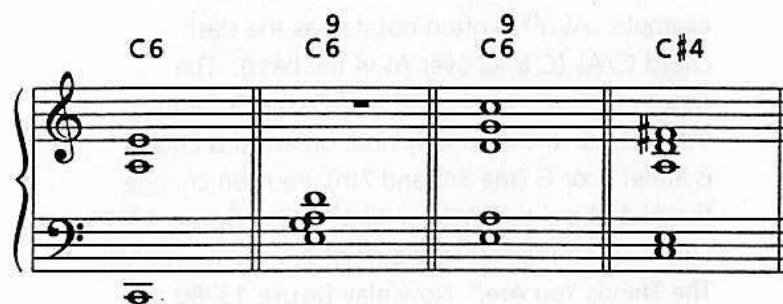
VI chords are often reharmonized as V chords. In a I-VI-II-V in Bb (BbΔ, G-7, C-7, F7),¹⁴ G-7 is the VI chord and is usually reharmonized as G7. This creates smoother voice leading: G7 resolves more smoothly to C-7 than G-7 does. In addition, G7 offers far more harmonic possibilities than G-7: G7^{b9}, G7alt, or G7^{#5}, for example. The same opportunity occurs in a III-VI-II-V progression (D-7, G-7, C-7, F7 in Bb), where the VI chord, G-7, is usually replaced by G7. In both I-VI-II-V and III-VI-II-V progressions, many players play a diminished chord in place of the VI chord (B^o in place of the G-7 in a I-VI-II-V in Bb). This creates a chromatic bass line (Bb, B^o, C-7, F7). B^o is a disguised G7^{b9} chord, because the notes in B^o (B-D-F-Ab), are the 3rd, 5th, 7th, and b9 of G7^{b9} (figure 13-77).

Remember: All of the preceding ideas about reharmonization are guidelines only. There are too many exceptions for any of these techniques to be considered rules.¹⁵ If a player is reharmonizing on the spot during a solo, as opposed to having written out reharmonized changes earlier, everybody has to listen carefully, and if all the players are on the same wave length, magical things can happen. If not, anything from polytonality (OK) to a train wreck (bad) can occur.

¹⁴ The first four chords in George Gershwin's "I've Got Rhythm."

¹⁵ Here are just a few: Cedar Walton's "Bolivia" and "Clockwise" both have V7^{b9} chords resolving down a half step. Earl Hines' "Rosetta," written in 1935, has a V7alt chord resolving down a half step, as does Chick Corea's "Mirror, Mirror." Horace Silver's "Gregory Is Here" has a V7^{#11} chord resolving up a half step.

Figure 13-78



Reharmonizing I Chords

Chords shown on lead sheets as “major 7th” chords don’t necessarily have to have a major 7th. Quite often a pianist or guitarist will voice what’s shown as CΔ on the music as C6, C6⁹, or C¹⁴. You can hear this sound when you play the four “CΔ” piano voicings in **figure 13-78**. All these voicings work well as C major chords, and the major 7th is not required. In fact, many jazz musicians notate CΔ as just “C.”

Lydian (Δ¹⁴) Chords

You can change a major chord (as in CΔ) to a Lydian chord (CΔ¹⁴) virtually any time.¹⁶ One exception: If you’re a pianist or guitarist ‘comping behind a soloist, and the soloist deliberately plays the 4th (the “avoid” note) to create a dissonance on a Δ chord, playing the #4 will sound pretty bad. Deliberately playing the “avoid” note on a major chord is a little like adding jalapeño peppers to a dish. Playing the #4 on a major chord is like adding ice cream; it’s a cool sound. Unless you like jalapeño ice cream, don’t combine 4 and #4 on a major chord.

¹⁶ Even on a Beatles tune: Oliver Nelson reharmonized a major chord as Lydian on John Lennon and Paul McCartney’s “Yesterday,” on Lee Morgan’s 1966 Blue Note recording “Delightfulee.” Wayne Shorter takes a killer solo on this track.

Lydian Augmented ($\Delta^{\sharp 5}$) Chords

When you play the head of a tune and the melody note on a major chord is the 3rd or 7th, you can change the chord to Lydian augmented ($\Delta^{\sharp 5}$). Here's why this works: Let's take $A\flat\Delta^{\sharp 5}$ as an example. $A\flat\Delta^{\sharp 5}$ is often notated as the slash chord $C/A\flat$ (C triad over $A\flat$ in the bass). The notes in a C triad include C and G, the 3rd and 7th of $A\flat\Delta$. If the melody note on an $A\flat\Delta$ chord is either C or G (the 3rd and 7th), you can change the $A\flat\Delta$ chord to $C/A\flat$, or $A\flat\Delta^{\sharp 5}$. Play **figure 13-79** and listen to the first four bars of Jerome Kern's "All The Things You Are." Now play **figure 13-80** and hear the difference in the fourth bar. The melody notes in that bar are G and C—the 7th and 3rd of $A\flat\Delta$ —two of the three notes in a C triad. The other note in the triad is E, the raised 5th in $A\flat\Delta^{\sharp 5}$.

Figure 13-79

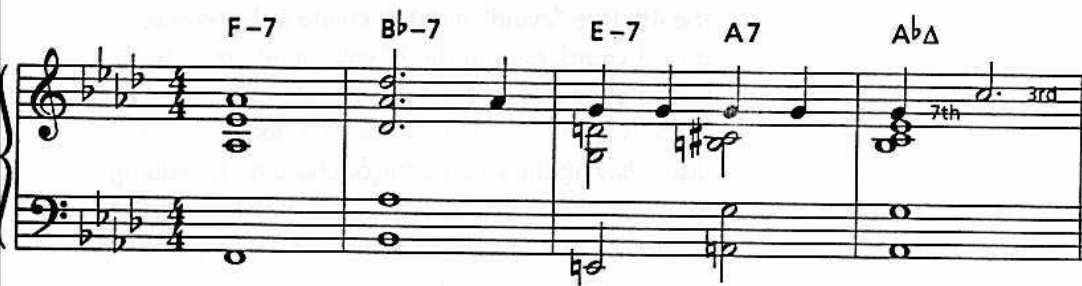


Figure 13-80



Figure 13-81

Figure 13-82

Figure 13-83

The same opportunity arises a few bars later. Play **figure 13-81**. Note that the melody in the third and fourth bars is E, the 3rd of CΔ. Now play **figure 13-82** and hear the difference the CΔ^{#5} chord makes in the third bar. Jazz musicians often resolve Lydian augmented chords to the unaltered major 7th chord by lowering the #5 back to a natural 5th, as happens in the fourth bar. The #5 can also resolve upward to the 6th, as shown in **figure 13-83**.

If you change a major chord to Lydian augmented while soloing, the musicians 'comping for you will hopefully hear what you're doing and play Δ^{#5} also. And if you're 'comping, you'll want to reach the level of expertise where you can hear the soloist doing this and immediately adjust. *Listen!*

Figure 13-84



Figure 13-85

Kenny Barron's piano voicings simplified



Figure 13-86



Figure 13-87

Kenny Barron's piano voicings simplified



Moving a I Chord Up a Half Step

If the melody note of a I chord is either the root or the 5th, you can move the chord up a half step. This can be done anywhere, but is often done on the last I chord of a tune.

When the melody note on a I chord is the root, moving the chord up a half step (as in changing FΔ to GbΔ) changes the melody note to the major 7th of the new chord. **Figure 13-84** shows the final cadence of Richard Rodgers' "The Surrey With The Fringe On Top." Play **figure 13-85** and hear Kenny Barron¹⁷ take advantage of the F melody note on the FΔ chord, reharmonizing the chord up a half step to GbΔ.

Kenny does the same thing on Jimmy McHugh's "On The Sunny Side Of The Street,"¹⁸ moving a CΔ chord up a half step, which changes the melody note from the root to the major 7th of DbΔ, the new chord. **Figure 13-86** shows the last two bars of the tune, while **figure 13-87** shows Kenny's reharmonization. Note Kenny's addition of a #4 to the chord.

¹⁷ Kenny Barron, *The Only One*, Reservoir, 1990.

¹⁸ *Ibid.*

Figure 13-88**Figure 13-89**

McCoy Tyner's piano voicings simplified

**Figure 13-90****Figure 13-91**

Mulgrew Miller's piano voicings simplified



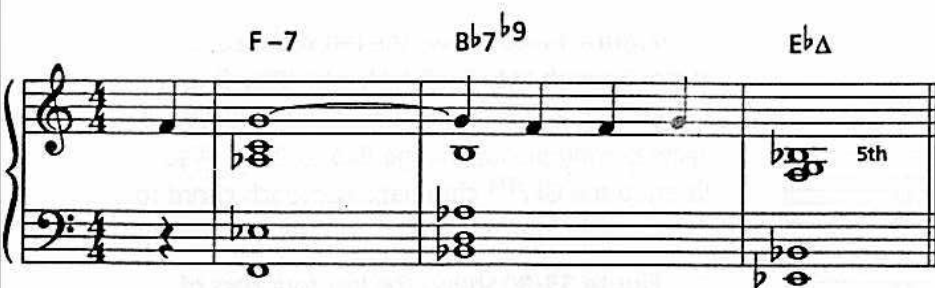
Figure 13-88 shows the last cadence of Victor Young's "My Foolish Heart." Play **figure 13-89** and hear Bobby Hutcherson (with McCoy Tyner playing piano) change $Bb\Delta$ to $B\Delta$.¹⁹ Also listen to the $G\flat 7^{#11}$ chromatic approach chord to $F\#sus$, a technique we'll discuss in the next chapter.

Figure 13-90 shows the last four bars of Richard Rodgers' "Have You Met Miss Jones." Play **figure 13-91** and hear how Kenny Garrett (with Mulgrew Miller playing piano) changes the original $F\Delta$ chord to $G\flat\Delta$.²⁰

¹⁹ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

²⁰ *Introducing Kenny Garrett*, Criss Cross, 1984.

Figure 13-92



If the melody note on a Δ chord is the 5th, moving the chord up a half step changes the melody note to the $\sharp 4$ of the new chord. **Figure 13-92** shows bars 5-7 of Victor Young's "Stella By Starlight." Bb , the last note, is the 5th of $Eb\Delta$. Play **figure 13-93** and hear $E\Delta^{\sharp 4}$ replace $Eb\Delta$, the melody note becoming the $\sharp 4$ of $E\Delta^{\sharp 4}$.

Figure 13-93



Slash Chords as Δ Chords

If the melody on a major 7th chord is either the $\sharp 4$ or the major 7th, you can change the chord to the slash chord that uses the triad a half step below the root (as in B/C). **Figure 13-94** shows two bars from the verse of Vincent Youmans' "More Than You Know." The melody note on the $C\Delta$ chord is B , the major 7th. Play

figure 13-95 and hear how Mulgrew Miller²¹ takes advantage of this and plays B/C instead of $C\Delta$, then resolving the slash chord back to $C\Delta$.

If you're a pianist or guitarist, experiment cautiously with these more adventurous alterations when 'comping. Listen carefully to hear if you are clashing with the soloist. Although the general rule in 'comping is to follow the soloist, many horn players like to be fed harmonic ideas by the rhythm section.

Figure 13-94



Figure 13-95

Mulgrew Miller's piano voicings simplified and transposed from original key



²¹ Mulgrew Miller, *From Day To Day*, Landmark, 1990.

Figure 13-96

Figure 13-96 shows musical notation for a soloist and a pianist. The soloist part is in 4/4 time and features a single note, F#4, labeled "#4 of CΔ". The pianist part is also in 4/4 time and features a chord, D♭Δ#4, labeled "D♭Δ#4". The pianist part is written in a grand staff (treble and bass clefs) and includes a bass line with a note, D♭, labeled "D♭".

Attention Horn Players and Singers

Sometimes the best note to play or sing on the final chord of a tune is the original written note. Often the rhythm section will ritard and hold the next-to-last chord as the horn player plays a cadenza before the last note. The temptation for a horn player or singer to change the last note "to something hipper" can be irresistible. Pianists and guitarists, expecting the last note to be played or sung as written, wait for that note, also ready to change the last chord "to something hipper." If the horn player or singer chooses a note other than the original, the rhythm section has to immediately adjust and play a chord other than the hipper chord they were thinking of playing. With as many as four players in the mix (horn player or singer, pianist, guitarist, bassist), the chances of something going wrong are pretty high. If you (the soloist) respect your rhythm section's ability, sometimes it's better to play or sing the original note as written. If you choose a note other than the original, a "train wreck" can occur. Here's an example of a train wreck: On a final CΔ chord, the soloist plays F# (the #4), instead of playing the written note, while the pianist plays D♭Δ#4, as in **figure 13-96**.

If you do play or sing a last note other than the written one, give your rhythm section time to adjust to your last note by playing the note, waiting a second or two for them to hear what the new note is, then nodding your head to cue the last chord.



McCoy Tyner

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Reharmonization During Solos

Reharmonization during a solo is almost always done nonverbally. You need to keep your ears open for spontaneous reharmonizations to work. If you play often enough with a particular musician, you can begin to predict with some degree of accuracy the alterations he or she will make to the chords. Nevertheless, jazz is by nature full of unpredictability. With everybody's part more or less improvised over a skeletal set of changes, anything can happen.

This degree of unpredictability is one of the reasons jazz, as someone once said, is the "sound of surprise." Even though McCoy Tyner usually 'comped the same chords that Coltrane soloed on, there were times when McCoy played C7^{b9} and 'Trane played C7alt. And even though it's a good idea for everyone to play basically the same chords, making things too specific takes away from the spontaneity of the music. Why did Coltrane and McCoy sound so good when one was playing C7^{b9} and the other was playing C7alt? Both McCoy and 'Trane were harmonically very clear and rhythmically very strong. When they briefly diverged from playing the same changes, the result was *bitonality*, or two types of harmony at the same time. The best players keep a balance of "playing the right changes" and not being imprisoned by them. That's a desirable goal. To get to that point, however, you must put in a lot of time "playing the right changes."

Pianists and guitarists: What chordal choices should you make when 'comping? Like a batter taking the first pitch to check out a pitcher's stuff, even the best players, with years of experience, often check out the soloist's style by 'comping as simply as possible on the first chorus or two.

Figure 13-97

I Hear A Rhapsody

Chord symbols and measure numbers for *I Hear A Rhapsody*:

- Measure 1: C-7
- Measure 2: F-7
- Measure 3: Bb7
- Measure 4: EbΔ
- Measure 5: Db7
- Measure 6: C7
- Measure 7: Fø
- Measure 8: Bb7
- Measure 9: EbΔ
- Measure 10: 1. D-7
- Measure 11: G7
- Measure 12: 2. A-7
- Measure 13: D7
- Measure 14: G-
- Measure 15: Aø
- Measure 16: D7b9
- Measure 17: G-
- Measure 18: C-7
- Measure 19: F7
- Measure 20: BbΔ
- Measure 21: F-
- Measure 22: D-7
- Measure 23: D-7
- Measure 24: G7
- Measure 25: D.C. al CODA
- Measure 26: (D-7 G7)

Reharmonizing "I Hear A Rhapsody"

Let's take a look at the changes to "I Hear A Rhapsody," as shown in **figure 13-97**, and see what we can do to alter II, V, and I chords *while soloing*. The melody has been omitted in this example because, unless you are using the melody as a basis for your improvisation, only the changes are important. The changes shown are unaltered, except where they were already altered during the head (as in Fø in bar 5, where one melody note in that bar is Cb, the b5 of F-7). You have more freedom when taking a solo than you had when playing the head, but you still have to be aware of each chord's harmonic tendencies (what will sound smooth). If you're a pianist, guitarist, or bass player 'comping behind the soloist, you have to listen and try to match what the soloist is playing. This means not only listening, but making some intelligent guesses.

The C-7 chord in bar 1 functions as a tonic minor (it's not part of a II-V), so you could either play it as written or reharmonize it as C-6 or C-Δ. If you're 'comping and don't know whether the soloist is going to play C-7 or C-Δ, C-6 is a safe chord to play because the notes in C-6 fit both the C Dorian scale (C-7) and the C melodic minor scale (C-Δ).

F-7, Bb7, the II-V in bar 2, could be reharmonized as a minor II-V, but playing Fø in place of F-7 would "telegraph" the Fø in bar 5, taking away the surprise of that chord. That doesn't mean you can't play Fø—remember, these are guidelines, not rules—but stay alert and aware of more than just the chord you're playing at the moment.

The Bb7 in bar 2 is part of a II-V, and also resolves down a 5th. This means that b9 or alt are good choices, but you could also just leave the chord an unaltered Bb7. If you're 'comping, which Bb7 should you play? Unaltered Bb7? Bb7^{b9}? Bb7^{alt}? Listen very carefully to the soloist of course, and try to follow whatever harmonic choices he or she makes. There are also some strategies that will increase your chances of choosing the right chord. You might want to play the first Bb7 with as neutral a voicing as possible, as in the piano voicing shown in **figure 13-98**. The root, 3rd, and 7th of Bb7 allow the soloist to play Bb7, Bb7^{b9}, or Bb7^{alt}, because the root, 3rd, and 7th are in all three scales.

Figure 13-98

Bb7

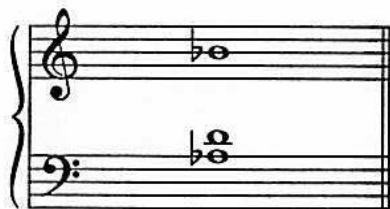
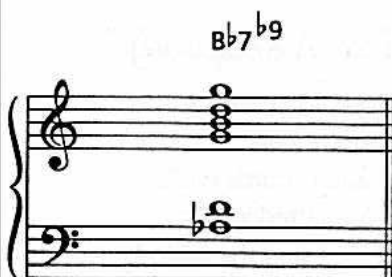
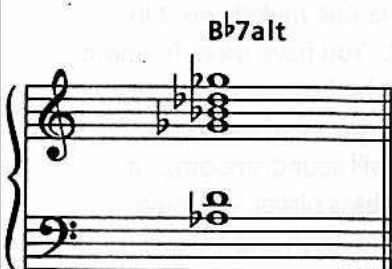
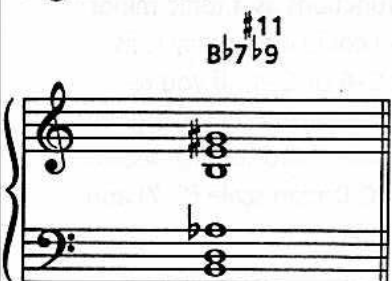


Figure 13-99**Figure 13-100****Figure 13-101**

If the soloist plays $Bb7^{b9}$ in bar 2, then playing the chord in **figure 13-99** on the second eight bars is a good guess. Many players tend to use the same alterations when they play a particular chord in a tune. But be careful: the better the player, the less predictable he or she will be.

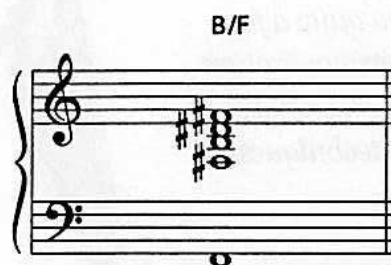
If you play the $Bb7^{b9}$ voicing in bar 2 (**figure 13-99**) and the soloist plays $Bb7^{alt}$, in the second eight bars you might choose to play the $Bb7^{alt}$ chord shown in **figure 13-100**. If the soloist does the unexpected and plays $Bb7^{b9}$, don't lose hope! The next time around, play the voicing in **figure 13-101**. This voicing consists of notes derived from both the diminished and altered scales, and will work with both $Bb7^{b9}$ and $Bb7^{alt}$.

If all this seems too calculated, not to worry. The more you play, the more you internalize the give and take of interacting with other musicians, the more natural all this will feel, and the less you'll have to think while playing. And if the soloist plays $Bb7^{alt}$ while the pianist or guitarist plays $Bb7^{b9}$, it can still sound great. If each player is harmonically clear and rhythmically strong, occasional differences in harmony will sound like bitonality rather than wrong notes.

What you can do with $E\flat\Delta$, the first chord in bar 3, you can also do with all the major chords in "I Hear A Rhapsody." When soloing, you can reharmonize a major 7th chord as Lydian ($E\flat\Delta^{#4}$ in this example) virtually anytime. $E\flat\Delta^{#5}$ is a possibility, but the chord lasts only two beats, and $\Delta^{#5}$ chords are usually more effective if there's more time and space for them to reverberate. This isn't to say that you shouldn't play $E\flat\Delta^{#5}$ when there are only two beats. A master musician can play $E\flat\Delta^{#5}$ in one beat and make it sound great.

The $D\flat7$ chord in bar 3 is not part of a II-V and doesn't resolve down a 5th, so $D\flat7^{#11}$ will sound very smooth. $C7$, the chord in bar 4, resolves down a 5th, so $b9$ and alt are good choices.

Figure 13-102



F \emptyset , the chord in bar 5, is already altered because C \flat , one of the melody notes in the bar, is the $\flat 5$ of F-7. While soloing, you could play F-7, but many players would opt for the more interesting F \emptyset . And you don't have to play it the same way every time. Don't forget that this is an AABA tune: If the tune lasts ten choruses, you will play that chord 30 times! Reharmonizing the chord at some point as B/F, as shown in **figure 13-102**, will provide good contrast.

The B \flat 7, E \flat Δ V-I progression in bars 6-7 offers the same choices as in bars 2-3.

The first thing to notice about the D-7, G7 II-V in the first ending (bar 8) is that it resolves to the C minor chord in bar 1. That sets up the possibility of a minor II-V (D \emptyset , G7alt or G7 $\flat 9$). You don't have to play a minor II-V. An unaltered D-7, G7 resolves to C- quite smoothly, but many players prefer the sound of a minor II-V resolving to a tonic minor chord.

The same thing happens in bar 9, the second ending. The A-7, D7 II-V progression resolves to a G minor chord, setting up a minor II-V-I (A \emptyset , D7alt or D7 $\flat 9$, G-).

The G- chord in bars 10 and 12 is a tonic minor, so G- Δ or G-6 might sound more interesting than G-7.

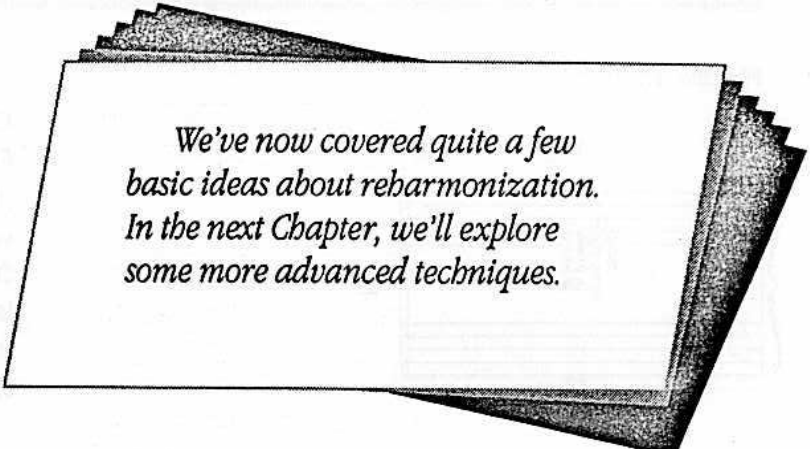
The A \emptyset , D7 $\flat 9$ II-V progression in bar 11 is already altered, because E \flat , the melody note in the bar, is the $\flat 5$ of A \emptyset and the $\flat 9$ of D7 $\flat 9$. You don't have to play this minor II-V when soloing, but most players would play it anyway, because the next chord is G minor (D7alt works as well as D7 $\flat 9$).

There is a II-V-I in bars 13-14. The F7 chord will sound good with either $\flat 9$ or alt.

The F- chord in bar 15 is a tonic minor, so F- Δ or F-6 might sound prettier than F-7, although each will sound OK.

The D-7, G7 II-V in bar 17 resolves to the C minor chord in bar 1, so a minor II-V (D \emptyset , G7 $\flat 9$ or G7alt) will sound good.

The same situation, with the opportunity for a minor II-V occurs in bar 18, the final turnaround.



*We've now covered quite a few
basic ideas about reharmonization.
In the next Chapter, we'll explore
some more advanced techniques.*



CHAPTER FOURTEEN

Advanced Reharmonization

- *Contrary Motion*
- *Parallelism*
- *Slash Chords*
- *Ascending and Descending Bass Lines*
- *Build a Chord On Any Root*
- *Sus and Sus^{b9} Chords*
- *Deceptive Cadences*
- *Chromatic Approach*
- *Anticipating a Chord with Its V Chord*
- *Using the Diminished Chord*
- *Change the Melody*
- *Change the Chord*
- *Common Tones*
- *Pedal Point*
- *Combining Techniques*

This chapter explores more advanced reharmonization techniques—techniques you can use to essentially recompose standards.

Contrary Motion

Contrary motion occurs when two notes, or chords, move in opposite directions—either inward, toward each other, or outward, away from each other. Listen to **figure 14-1**, bars 5-8 of Jerome Kern's "Yesterdays." **Figure 14-2** shows the melody and a descending chromatic line played on bars 5-6. This is an example of contrary motion: The melody goes in one direction (up), the bass line in another (down). The use of contrary motion opens up enormous harmonic possibilities, as you'll hear when you play **figure 14-3**. Listen as each note of Kern's melody is now reharmonized as a separate chord.

Figure 14-1



Figure 14-2



Structure is an essential element in any music's popularity. People respond to music that is highly structured, and contrary motion heightens the effect of structure. Contrary motion not only sounds good (richer harmony), it also appeals to our intellect (the presence of structure).

Figure 14-3



Figure 14-4

Chick Corea's piano voicings simplified



Joe Henderson and Chick Corea play two different kinds of contrary motion on Chick's tune "Mirror, Mirror."¹ **Figure 14-4** illustrates inward contrary motion; the melody descends while the bass note ascends. **Figure 14-5** shows outward contrary motion; the melody ascends while the bass note descends.

Play **figure 14-6** and listen to Herbie Hancock's use of contrary motion on his "Dolphin Dance."² As the melody ascends, the chords descend.

Figure 14-5

Chick Corea's piano voicings simplified



Parallelism

Play **figure 14-7** and listen to the sound of *parallelism*, or identical chords moving in the same direction. This is McCoy Tyner's introduction to his song "Peresina."³ Like contrary motion, parallelism heightens the effect of structure.

Figure 14-6

Herbie Hancock's piano voicings simplified



Figure 14-7



¹ Joe Henderson, *Mirror, Mirror*, Verve, 1980.

² Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

³ McCoy Tyner, *Expansions*, Blue Note, 1968.

Figure 14-8



Figure 14-9

Mulgrew Miller's piano voicings simplified



Figure 14-10

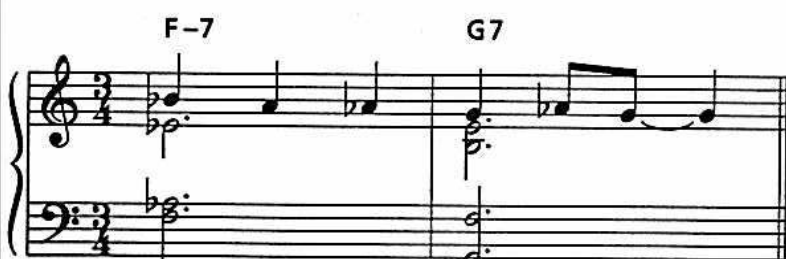


Figure 14-11



Figure 14-8 shows bars 5-8 of Burt Bacharach's "What The World Needs Now Is Love." Play figure 14-9 and hear how Joe Henderson and Mulgrew Miller⁴ reharmonize the first bar using parallelism: four identically voiced slash chords moving in parallel motion. Even though the slash chords in the next two bars (E♭/A and CΔ/B) are different in construction from those in the first bar, their presence means that almost the entire phrase is voiced with slash chords, which continues the parallelism. We'll explore slash chord reharmonization in the next section.

Figure 14-10 shows the last two bars of Chick Corea's "Mirror, Mirror."⁵ Note the four consecutive chromatically descending notes in the melody. Melodies that move chromatically are great places to use parallelism. Play figure 14-11 and listen to a reharmonization that uses parallel minor 7th chords. I've extended the parallelism into the last bar because D-7 combines with G7 to create a II-V progression (D-7, G7). The last two melody notes are also chromatic, so we'll continue playing parallel chords, A♭7 to G7.

⁴ Mulgrew Miller, *The Countdown*, Landmark, 1988.

⁵ Joe Henderson, *Mirror, Mirror*, Verve, 1980.

Figure 14-12 shows five bars of Herbie Hancock's "Dolphin Dance."⁶ The next three figures show the first chord reharmonized and played in parallel motion for the entire five bars.

Figure 14-13 shows the first chord reharmonized as a rootless voicing for F#7^b9 and played in parallel motion for five bars.

Figure 14-12

Figure 14-12 displays a musical score for five bars of Herbie Hancock's "Dolphin Dance." The score is written in 4/4 time and features a piano accompaniment. The first bar is labeled with the chord Eb7#11. The second bar is labeled with Dsus. The third bar is labeled with D7b9. The fourth bar is labeled with B-7. The fifth bar is labeled with E7b9. The score shows the original melody and the reharmonized chords in parallel motion.

Figure 14-13

Figure 14-13 displays a musical score for five bars of Herbie Hancock's "Dolphin Dance." The score is written in 4/4 time and features a piano accompaniment. The first bar is labeled with the chord (F#7#9). The second bar is labeled with D-7. The third bar is labeled with C#-7. The score shows the original melody and the reharmonized chords in parallel motion.

⁶ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Figure 14-14

(G sus)

Figure 14-15

(F/F#)

Figure 14-14 shows the first chord reharmonized as a voicing for Gsus and played in parallel motion for five bars.

Figure 14-15 shows the first chord reharmonized as a voicing for F/F# and played in parallel motion for five bars.

Do you like the sound of any of these reharmonizations played in parallel motion? Which ones? Why did I pick F#7⁹, Gsus, and F/F#? Because I like the sound of those chords. Their function (II, V, or I) is not really important, because identical chords moving in parallel motion have no resolution from one chord to the next.

Figure 14-16

E E^b6 D^Δ G7 D^bΔ D7 D^bΔ

Figure 14-16 shows the last two bars of Billy Strayhorn's beautiful ballad "Lush Life." It's hard to improve on Billy's original changes (note the contrary motion between the melody and the roots on the first three chords), but John Coltrane and McCoy Tyner played the parallel V7¹⁹ chords on the last two bars, as shown in figure 14-17.⁷

Figure 14-17

McCoy Tyner's piano voicings simplified

A^b7[#]9 A7[#]9 B^b7[#]9 B7[#]9 C7[#]9 D7 D^bΔ

Diminished scale harmony, in which everything repeats at the interval of a minor 3rd, is another great place to use parallelism. Look for melodic fragments moving in minor 3rds. Figure 14-18 shows the first three bars of Antonio Carlos Jobim's "Wave." Notice that the melody over the B^bΔ chord ascends in minor 3rds. Now play figure 14-19 and listen to the slash chords ascending in parallel minor 3rds.

Figure 14-18

D^Δ B^bΔ A-7

Figure 14-19

(E^b/E G^b/G A/B^b C/D^b E^b/E)

D^Δ B^bΔ A-7

⁷ John Coltrane And Johnny Hartman, MCA/Impulse, 1963.

Figure 14-20



Figure 14-21

Kenny Barron's piano voicings simplified



Figure 14-22



Figure 14-23



Slash Chords

As shown earlier in Mulgrew Miller's version of "What The World Needs Now Is Love" (figure 14-9), slash chords are an effective way to reharmonize. Here are a few more examples.

Figure 14-20 shows the first two bars of George Bassman's "I'm Gettin' Sentimental Over You." Kenny Barron reharmonized the $E_b\Delta$ chord with D/E_b , as shown in figure 14-21.⁸ Play figure 14-22, and listen to John Coltrane (with McCoy Tyner playing piano) approach a G major chord with $F\#/G$ on bars 11-12 of Harry Warren's "I Wish I Knew."⁹ Play figure 14-23, bars 5-8 of Kenny Dorham's "Blue Bossa." Now play figure 14-24 and listen to a reharmonization of Kenny's classic that includes several slash chords.

⁸ Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

⁹ John Coltrane, *Ballads*, MCA/Impulse, 1961.

Figure 14-24



Slash chords aren't always triads over a bass note: They can also be 7th chords over a bass note. **Figure 14-25** shows bars 3-4 of Anthony Newley's "Who Can I Turn To." **Figure 14-26** shows how Mulgrew Miller reharmonized the B \flat 7 chord with C \flat Δ \sharp 5/B \flat .¹⁰

Figure 14-25



Figure 14-26

Mulgrew Miller's piano voicings simplified



¹⁰ Mulgrew Miller, *Time And Again*, Landmark, 1991.

Ascending and Descending Bass Lines

Playing chords based on an ascending or descending bass line beneath the melody creates a counter melody that contrasts with the song's actual melody. You can reharmonize each note of the ascending or descending line with a new chord. We explored this technique in the section "Contrary Motion," but in each of those examples the melody moved in the opposite direction of the bass line. The following examples show ascending or descending bass lines with melodies that don't always move opposite to the bass line. **Figure 14-27** shows bars 9-12 of Jimmy Van Heusen's "All The Way." Play **Figure 14-28** and hear how Cedar Walton plays a different chord over each note of the descending bass line G \flat , F, E \flat , D \flat , C.¹¹

Figure 14-27

Figure 14-27 shows bars 9-12 of Jimmy Van Heusen's "All The Way." The notation is in 4/4 time. The melody in the treble clef moves generally upward, while the bass line in the bass clef descends. Chords are indicated above the staff: G \flat Δ , A \flat 7, F7, F7 \flat 13, B \flat -7, and A \flat -7 D \flat 7.

Figure 14-28

Cedar Walton's piano voicings simplified

Figure 14-28 shows Cedar Walton's piano voicings simplified. The notation is in 4/4 time. The melody in the treble clef moves generally upward, while the bass line in the bass clef descends. Chords are indicated above the staff: G \flat Δ , F-7, E \flat -7, G \flat /D \flat , C-7 (with a triplet), F7, B \flat -7, A7, A \flat -7, and D \flat 7.

¹¹ Woody Shaw, *Setting Standards*, Muse, 1983.

Figure 14-29

Kenny Drew's piano voicings simplified

GΔ A-7 B-7 CΔ D7 E° F-7 Bb7#11

Figure 14-30

Dick Whittington's piano voicings simplified

GΔ Db7#11 A-7 Eb7#11 B-7 F7#11 CΔ Gb7#11 D7 Ab7#11 E-7 Bb7#11

F-7 B7#11 Bb7#9

Play **figure 14-29** and hear how John Coltrane (with Kenny Drew on piano) played Jerome Kern's "I'm Old Fashioned" over an ascending bass line, using a different chord on each new bass note.¹² Play **figure 14-30**. Bay Area jazz pianist Dick Whittington¹³ plays this reharmonization of the same four bars of "I'm Old Fashioned," every other chord being a V7^{#11}. Each V7^{#11} chord is a tritone below the previous chord.

¹² John Coltrane, *Blue Train*, Blue Note, 1957.

¹³ The proprietor of Maybeck Recital Hall in Berkeley, California, and the introductory voice on Concord Record's *Maybeck Recital Hall Series*.

Figure 14-31



Figure 14-32

Kenny Barron's piano voicings simplified



Figure 14-33

McCoy Tyner's piano voicings simplified



Figure 14-34



Kenny Barron reharmonized a bar of George Bassman's "I'm Gettin' Sentimental Over You" (figure 14-31) with chromatically ascending chords (figure 14-32).¹⁴

Bobby Hutcherson (and pianist McCoy Tyner) reharmonized a simple II-V turnaround (C-7, F7) in bars 15-16 of Victor Young's "My Foolish Heart" by playing four ascending 7th chords, as shown in figure 14-33.¹⁵ Note that the roots of the chords (C, D, Eb, F) ascend the first four notes of the C Dorian scale.

Figure 14-34 shows what most jazz musicians play on bars 29-30 of George Gershwin's "Embraceable You." Figure 14-35 shows Donald Brown's descending bass line chord reharmonization of those two bars.¹⁶ Note also the contrary motion between the melody and the bass line.

Figure 14-35

Donald Brown's piano voicings simplified



¹⁴ Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

¹⁵ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

¹⁶ Donald Brown, *Sources Of Inspiration*, Muse, 1989.

Figure 14-36

McCoy Tyner's piano voicings simplified



Play figures 14-36 and 14-37, two examples of Duke Pearson's use of a descending bass line (with McCoy Tyner playing piano) on Duke's "You Know I Care."¹⁷

Figure 14-38 shows the first four bars of Harry Warren's "You're My Everything." Play figure 14-39 and hear how Freddie Hubbard (and pianist Herbie Hancock) changed the first chord (CΔ) to its relative minor (A-7) and then descended via a II-V (G-7, C7) to the F#-7 chord.¹⁸

Figure 14-37

McCoy Tyner's piano voicings simplified



Figure 14-38

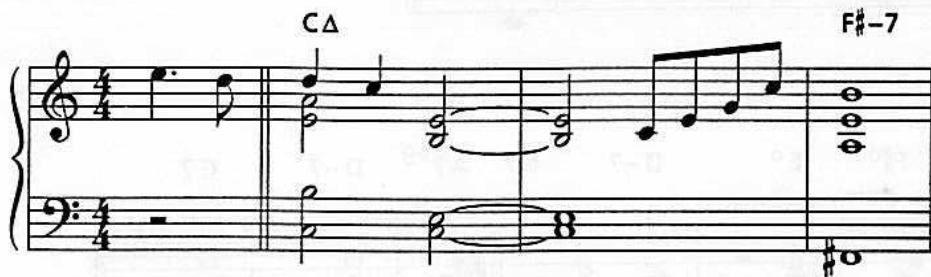


Figure 14-39

Herbie Hancock's piano voicings simplified



¹⁷ Joe Henderson, *Inner Urge*, Blue Note, 1964.

¹⁸ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 14-40

Figure 14-40 shows four more bars of "You're My Everything." Play **figure 14-41** and hear Freddie and Herbie insert an F-Δ chord between G7 and E-7, creating a descending bass line.

Figure 14-42 shows bars 4-8 of Richard Rodgers' "Bewitched, Bothered, And Bewildered." Play **figure 14-43** and listen to Ralph Moore's¹⁹ reharmonization (with Benny Green playing piano) using two descending bass lines: from Bb to D over the first three bars, and then a descending chromatic bass line from Bb to G in the last two bars. Also listen to the way Benny creates motion within the last chord by changing it from G7alt to G7^{b9}.

Figure 14-41

Herbie Hancock's piano voicings simplified

**Figure 14-42**

¹⁹ Ralph Moore, *Round Trip*, Reservoir, 1985.

Figure 14-43

Benny Green's piano voicings simplified

Figure 14-43 displays piano voicings for several chords in 4/4 time. The first system includes the following chords: FΔ, Bbsus, Ab°, C/G, F#-7, Eb°, D-7, E7, Bb7, and A7#5. The second system includes Ab7#11, G7alt, and G7b9. The notation shows the treble and bass staves with specific note placements for each chord.

The E in the Ab° chord in the first bar of **figure 14-43** is not a mistake.²⁰ Pure diminished chords sound rather tame, and jazz pianists and guitarists often raise one note in a diminished chord a whole step to give the chord more "bite." *Any note in a diminished chord raised a whole step still comes from the same diminished scale.* **Figure 14-44** shows a pure Ab° chord in the first bar; in the second bar all four notes of the Ab° chord have been raised a whole step to form Bb°; the third bar shows the entire Ab whole-step/half-step diminished scale, which includes both Ab° and Bb° chords.

Figure 14-44

Ab whole step/half-step diminished scale

Figure 14-44 illustrates the Ab whole step/half-step diminished scale. The first bar shows the Ab° chord. The second bar shows the Bb° chord, which is the Ab° chord with all four notes raised a whole step. The third bar shows the entire Ab whole step/half-step diminished scale, which includes both Ab° and Bb° chords. The scale notes are: Ab, Bb, B, C, Db, Eb, E, F.

²⁰ This is also true of the B in the Eb° chord in the second bar.

Build a Chord On Any Root

You can also reharmonize a melody note with a chord built on *any* note in the bass, any of the 12 notes in the chromatic scale. This opens up a dazzling array of choices. If the melody note is C, there's a chord that will sound good with it based on C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , and B. *This type of reharmonization works especially well if you use a bass line that ascends or descends chromatically, or moves around the cycle of fifths.* Let's try this with the first eight bars of "I Hear A Rhapsody," shown in figure 14-45.

Figure 14-45

The figure displays two systems of musical notation in 4/4 time. The first system consists of two staves (treble and bass) with a melody in the treble and a reharmonized bass line. Above the first staff, chord symbols are written: C-7, F-7, B \flat 7, E \flat Δ (with a triplet of eighth notes), and D \flat 7. The second system also consists of two staves, continuing the melody and bass line. Above the first staff, chord symbols are written: C7, C7alt, F \emptyset , B \flat 7, and E \flat 6. The bass line in both systems moves chromatically, illustrating the concept of reharmonization.

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Figure 14-46

The musical score for Figure 14-46 consists of three systems of piano accompaniment. The melody is a descending chromatic line: D4, C#4, B3, A3, G3, F#3, E3, D3. The first system contains six measures with chords: E7#9, Eb7sus, D7alt, Db7alt, C7#9, and Cb7. The second system contains six measures with chords: Bb7sus, A7b9, Ab7sus, G7alt, F#7, F7, and E7. The third system contains three measures with chords: Eb6, Db6, and Cb6. The bass line starts on E2 and descends chromatically to D1.

Now play **figure 14-46**. I've started arbitrarily on a chord built on E in the bass, and descended chromatically. Because the melody is D, the minor 7th of any E chord, I could play any E-7, E7, or Esus chord, because they all have a minor 7th. E7^{#9} is my choice. Why? Because I like the sound of it. Since we're descending chromatically, the chord after E7^{#9} will be a chord based on Eb. Because the melody is also Eb, I've got the entire range of Eb chords to choose from: EbΔ, EbΔ^{#4}, EbΔ^{#5}, Eb-7, EbΔ, Eb7, Eb7^{b9}, Eb7^{#11}, Eb7^{#9}, Eb7alt, Eb7^{#5}, Eb7sus, Eb7sus^{b9}, and EbΔ. I chose Eb7sus because I like the way sus chords tend to "float," and because sus chords can resolve anywhere smoothly. The chords continue descending chromatically, to D7alt, Db7alt, and so on. My choice of chord quality and any alterations are based on what sound I like, rather than any particular tendency of one chord to resolve into another.

Too much of anything (like descending chromatically) can be boring, so I've moved the last three chords down by whole steps. Contrast the two versions, **figures 14-45** and **14-46**. Do you like the new version? Some of it? All of it? Remember, I started arbitrarily with E in the bass; there are 11 other roots to choose as a starting point.

Figure 14-47

Figure 14-47 displays two systems of musical notation in 4/4 time, featuring various chords and melodic lines.

System 1:

- Chords: A-7, B \flat -7, C \flat Δ , C7 \sharp 11, D \flat 7 \sharp 11 (with a triplet), D7alt.

System 2:

- Chords: E \flat 7 \sharp 9, E Δ #4, F-7, F \sharp -7.

Figure 14-48

Figure 14-48 displays two systems of musical notation in 4/4 time, featuring various chords and melodic lines.

System 1:

- Chords: E7 \sharp 9, A7 \sharp 11, D7alt, G7, C7 \sharp 9 (with a triplet), F-7.

System 2:

- Chords: B \flat sus, E \flat sus (with a triplet), A \flat -7, D \flat 7alt, F \sharp 7 #5, B7 \sharp 9, D \flat /E, C \flat /E, A7 \sharp 11.

System 3:

- Chords: D7 \flat 9, G7 \sharp 5.

Figure 14-49



Figure 14-50

Herbie Hancock's piano voicings simplified



Figure 14-51



Figure 14-52



Now play **figure 14-47**. This time you'll hear a chromatically *ascending* bass line, starting arbitrarily on a chord with A in the bass. D, the melody note, is the 11th of any A chord. That rules out I and V chords, which don't have natural 11ths, but allows you to use any chord with an 11th: A-7, A \emptyset , Asus, or Asus^{b9}. Let's start with A-7.

Now play **figure 14-48**. Starting on E7^{b9}, the bass line this time moves around the cycle of fifths instead of chromatically.

This technique isn't limited to a long series of chords. It works just as well with individual chords, as long as you choose a chord that sounds good. Play **figure 14-49**, bars 30-31 of Harry Warren's "You're My Everything," which ends with a V-I in C. Play **figure 14-50** and hear how Freddie Hubbard (with Herbie Hancock playing piano) changed the C Δ chord to an unexpected Ab7.²¹

Sus and Sus^{b9} Chords

Sus and sus^{b9} chords are often used to reharmonize II chords, V chords, and II-V progressions. Play **figure 14-51**, the first four bars of Victor Young's "Stella By Starlight." E-7, A7 and C-7, F7 are both

II-V progressions. Now play **figure 14-52**.

E-7, A7 has been reharmonized as Asus^{b9}, while C-7, F7 is now a single Fsus chord. Note that the selected sus or sus^{b9} chord has the same root as the V chord it replaces.

²¹ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 14-53**Figure 14-54**

Benny Green's piano voicings simplified

**Figure 14-55****Figure 14-56**

Figure 14-53 shows bars 5-6 of the bridge of Richard Rodgers' "Bewitched, Bothered, And Bewildered." Play figure 14-54 and hear how Ralph Moore (and pianist Benny Green) replaced the two D-7, G7 II-Vs with a Gsus chord.²² Figure 14-55 shows the first four bars of Miles Davis' "Tune Up." Now play figure 14-56. The original II chord (E-7) has been replaced by Asus^{b9}.

Figure 14-57 shows three bars of Cy Coleman's "Witchcraft." Play figure 14-58 and listen to Kenny Barron replace the Bb-7 chord with Eb sus, resolving it to AbΔ, the relative major of the original F- chord.²³ A few bars later, Kenny reharmonizes the original bars 16-18 (figure 14-59), by playing a C pedal under the FΔ chord, and then darkening the original C sus chord by altering it to C sus^{b9} (figure 14-60).

²² Ralph Moore, *Round Trip*, Reservoir, 1985.

²³ Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

Figure 14-57



Figure 14-58

Kenny Barron's piano voicings simplified



Figure 14-59



Figure 14-60

Kenny Barron's piano voicings simplified

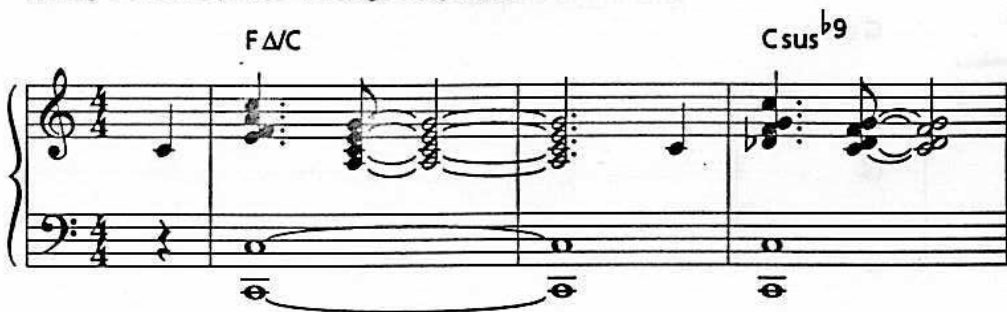


Figure 14-61

D E-7 D/F# G-6 D/F# E-7 A7 D

Figure 14-62

Cedar Walton's piano voicings simplified

D Δ/A Asus^{b9} D Δ/A Asus^{b9} D Δ/A Asus^{b9} D Δ/A

Figure 14-63

B^b Dø G7

Figure 14-64

McCoy Tyner's piano voicings simplified

B^bΔ A^b7^{#11} Gsus

Figure 14-61 shows the first four bars of the bridge of Johnny Green's "Body And Soul." Play figure 14-62 and listen to the D Δ/A and Asus^{b9} chords Cedar Walton plays on Freddie Hubbard's reharmonization of the same four bars.²⁴

Figure 14-63 shows two bars from Victor Young's "My Foolish Heart." Play figure 14-64 and listen to Bobby Hutcherson (and pianist McCoy Tyner) replace Dø, G7 with a Gsus chord.²⁵ Also listen to the A^b7^{#11} chromatic approach to Gsus. We'll cover chromatic approach a little later in this chapter.

²⁴ Freddie Hubbard, *Here To Stay*, Blue Note, 1962.

²⁵ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Figure 14-65



Deceptive Cadences

Jazz tunes and standards are full of deceptive cadences. A *deceptive cadence* occurs when a V chord does not resolve down a 5th, where a V chord is normally expected to go. Play **figure 14-65**, bars 2-5 of John Klenner's "Just Friends." F7 to GΔ is a deceptive cadence, because F7

would be expected to resolve to a B♭ chord. (F7, B♭ is the V-I in the key of B♭.)

Figure 14-66



Play **figure 14-66**, bars 3-5 of Benny Golson's "Stablemates."²⁶ C7alt to A♭-7 is a deceptive cadence, because C7 would be expected to resolve down a 5th to an F chord.

Figure 14-67 shows bars 7-9 of Billy Strayhorn's "Chelsea Bridge." B7 to D♭Δ is a deceptive cadence, because B7 would be expected to resolve down a 5th to an E chord. Joe Henderson takes this idea one step further in his version of "Chelsea Bridge," as shown in **figure 14-68**.²⁷ Joe (and pianist Kenny Barron) resolve B7 to AΔ, still a deceptive cadence, but a different one than Strayhorn's original.

Figure 14-67



Figure 14-68

Kenny Barron's piano voicings simplified



²⁶ The New Miles Davis Quintet, *Fantasy*, 1955.

²⁷ Joe Henderson, *The Kicker*, Blue Note, 1967.



Bobby Hutcherson

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Figure 14-69



Figure 14-70

McCoy Tyner's piano voicings simplified



Figure 14-69 shows bars 25-27 of Victor Young's "My Foolish Heart." B \flat Δ is approached by G \flat 7, a deceptive cadence. Play figure 14-70 and hear Bobby Hutcherson²⁸ (with McCoy Tyner playing piano) approach the B \flat Δ chord with Eb-7, Ab7, still a deceptive cadence, but again different than the original one.

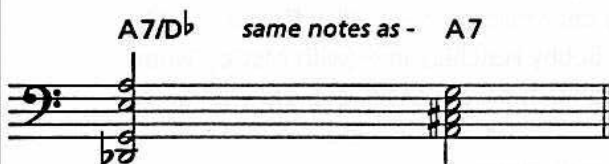
²⁸ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Play **figure 14-71**, the last four bars of Billy Strayhorn's "Upper Manhattan Medical Group" (also known as "U.M.M.G.").²⁹ This example features an unusual deceptive cadence, one that approaches a I chord with a V chord a major 3rd below.³⁰ **Figure 14-72** shows that A7/D \flat , the first chord in **figure 14-71**, is just an oddly spelled A7 chord, with D \flat in the bass (D \flat is enharmonically C \sharp , the 3rd of A7). A, the root of the V chord, is a major 3rd below D \flat , the root of the I chord. D \flat (enharmonically C \sharp) is the common tone that helps make the progression a smooth one. We'll explore common tones a bit later in this chapter.

Figure 14-71



Figure 14-72



²⁹ Joe Henderson, *Lush Life*, Verve, 1992.

³⁰ Attention non pianists: It's OK to play the top note in the bass clef with your right hand.

Figure 14-73



Figure 14-74



Figure 14-75

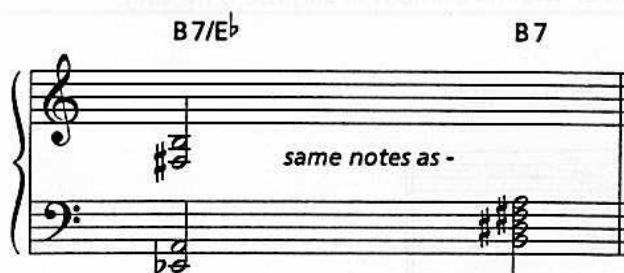


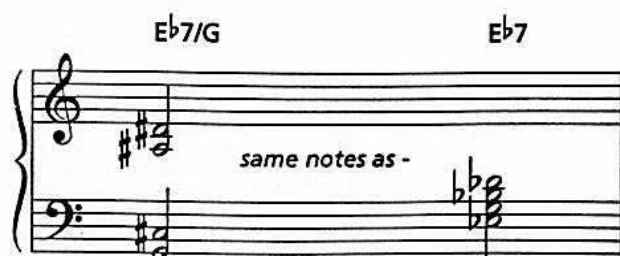
Figure 14-76



Figure 14-77



Figure 14-78



Approaching a I chord from a V chord a major 3rd below, as Strayhorn did in "U.M.M.G.," is very effective if the melody is the 9th of the I chord. Play **figure 14-73** and listen to the first bar of Don Raye and Gene DePaul's "Star Eyes." **Figure 14-74** reharmonizes the first bar by approaching the EbΔ chord with B7, the V chord a major 3rd below Eb. **Figure 14-75** shows that the bottom four notes are just a rearranged B7 chord, with D# enharmonically spelled as Eb. The melody note F becomes the #11 of B7.

Play **figure 14-76** and listen to the first bar of Jimmy Van Heusen's "But Beautiful." **Figure 14-77** reharmonizes the first bar by approaching the GΔ chord with Eb7, the V chord a major 3rd below G. **Figure 14-78** shows that the bottom four notes are just a rearranged Eb7 chord, with enharmonic spellings.

Making a Deceptive Cadence a True One

A surprising reharmonization is to take a familiar deceptive cadence and resolve it down a 5th, where nobody expects it to go. This makes it a true cadence. Play **figure 14-79**, bars 5-8 of Victor Schertzinger's "I Remember You." The $A\flat-7$, $D\flat7$ progression doesn't resolve down a 5th to a $G\flat$ chord like a true cadence would, but instead resolves down chromatically to $G-7$, $C7$. Mulgrew Miller³¹ unexpectedly took the $A\flat-7$, $D\flat7$ to $G\flat\Delta$, making a II-V-I, as shown in **figure 14-80**. Making a deceptive cadence a true one only works on familiar tunes; otherwise the element of surprise is missing.

Figure 14-79



Figure 14-80

Mulgrew Miller's piano voicings simplified



³¹ Mulgrew Miller, *Wingspan*, Landmark, 1987.

Figure 14-81

Chromatic Approach

Chromatic approach means to precede a chord with another chord either a half step above or below. The approach chord can be the same quality as the chord it leads to (B-7, C-7), or it can be a different quality than the chord it leads to (B7alt, C-7).

Figure 14-81 shows the first three bars of Victor Young's "My Foolish Heart."

Figure 14-82 shows Bobby Hutcherson's reharmonization (with McCoy Tyner playing piano), with a $D\flat 7^{#11}$ chord chromatically approaching C-7.³² On bars 6-7 of "My Foolish Heart" (figure 14-83), Bobby and McCoy echo the same $D\flat 7^{#11}$ chromatic approach to C-7 (figure 14-84). And on bars 15-16 (figure 14-85), Bobby and McCoy play $G\flat 7^{#11}$ to approach F7 (figure 14-86).

Figure 14-82

McCoy Tyner's piano voicings simplified



Figure 14-83



Figure 14-84

McCoy Tyner's piano voicings simplified



Figure 14-85



Figure 14-86

McCoy Tyner's piano voicings simplified



³² Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Figure 14-87



Figure 14-88

Cedar Walton's piano voicings simplified

You can use more than one chord in a chromatic approach. **Figure 14-87** shows bars 13-16 of Jimmy Van Heusen's "All The Way." Play **figure 14-88** and hear Woody Shaw (with Cedar Walton on piano), connect $A\flat 7$ and $B\flat -7$ with $A\Delta$ and A° , chords a half step below $B\flat -7$.³³ Listen also to the beautiful phrase Woody plays over the chromatic approach chords ($Asus$, $A7$, $A\flat 7^b 9$) in the last bar.

Figure 14-89 shows bars 17-20 of Harry Warren's "You're My Everything." Play **figure 14-90** and hear Freddie Hubbard (with Herbie Hancock playing piano) approach $E-7$ with $G\flat 7^{\sharp 11}$ and $F 7^{\sharp 11}$.³⁴ **Figure 14-91** shows bars 25-28 of the same song. Play **figure 14-92** and hear Freddie and Herbie approach $G-7$ with $A\flat 7$. Also note the substitution of $B\flat 7^{\sharp 11}$ for $F-\Delta$; these two chords are essentially the same, since they are both from the same tonality, F melodic minor.

³³ Woody Shaw, *Setting Standards*, Muse, 1983.

³⁴ Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 14-89

Figure 14-89 shows a musical score in 4/4 time. The key signature has one sharp (F#). The score is divided into two measures. The first measure is labeled with the chord $C\Delta$. The second measure is labeled with the chords $F\#-7$, $B7$, $E-7$, and $A7$. The melody is written in the treble clef, and the bass line is in the bass clef.

Figure 14-90

Herbie Hancock's piano voicings simplified

Figure 14-90 shows a musical score in 4/4 time. The key signature has one sharp (F#). The score is divided into two measures. The first measure is labeled with the chord $C\Delta$. The second measure is labeled with the chords $G\flat7\#11$, $F7\#11$, $E-7$, and $A7\flat9$. The melody is written in the treble clef, and the bass line is in the bass clef.

Figure 14-91

Figure 14-91 shows a musical score in 4/4 time. The key signature has one sharp (F#). The score is divided into two measures. The first measure is labeled with the chord $A-7$. The second measure is labeled with the chords $C7$, F , and $F-$. The melody is written in the treble clef, and the bass line is in the bass clef.

Figure 14-92

Herbie Hancock's piano voicings simplified

Figure 14-92 shows a musical score in 4/4 time. The key signature has one sharp (F#). The score is divided into two measures. The first measure is labeled with the chords $A-7$, $A\flat7$, $G-7$, and $C7$. The second measure is labeled with the chords $F\Delta$ and $B\flat7\#11$. The melody is written in the treble clef, and the bass line is in the bass clef.

You can also play a II-V as a chromatic approach.

Figure 14-93 shows bars 3-5 of Victor Young's "My Foolish Heart." Bobby Hutcherson and McCoy Tyner approach B \flat Δ with an E-7, A7 II-V (**figure 14-94**).³⁵

Figure 14-95 shows bars 7-8 of Richard Rodgers' "Have You Met Miss Jones." Play **figure 14-96**

and listen to Kenny Garrett (with Mulgrew Miller playing piano) approach G-7, C7 with A \flat -7, D \flat 7.³⁶

Figure 14-97 shows the changes on the last four bars of Victor Young's "Stella By Starlight." Many musicians like to approach the C \emptyset , F7 \flat 9 II-V in "Stella" with a chromatic approach II-V (C \sharp -7, F \sharp 7), as shown in **figure 14-98**.

Figure 14-93



Figure 14-94

McCoy Tyner's piano voicings simplified



Figure 14-95



Figure 14-96

Mulgrew Miller's piano voicings simplified



³⁵ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

³⁶ Kenny Garrett, *Introducing Kenny Garrett*, Criss Cross, 1984.

Figure 14-97

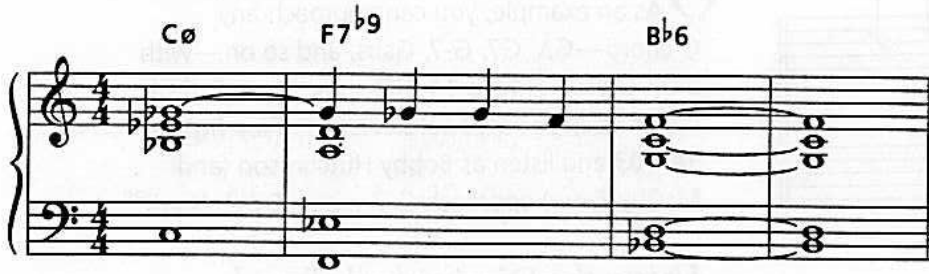


Figure 14-98



Figure 14-99

Benny Green's piano voicings simplified



Figure 14-100



Figure 14-101



You can also approach a chord chromatically by preceding it with two chords, one a half step above and one a half step below. Play **figure 14-99** and hear Ralph Moore (with Benny Green on piano) approach Gsus with Ab7#11 (a half step above Gsus) and Gb7#11 (a half step below Gsus) on Ralph's version of Richard Rodgers' "Bewitched, Bothered, And Bewildered."³⁷

Pianists and guitarists: You can often "slide" into a chord from a half step above or below, as you'll hear when you play **figures 14-100** and **14-101**. Listen carefully if you do this when you're 'comping. You may clash with the soloist.

³⁷ Ralph Moore, *Round Trip*, Reservoir, 1985.

Figure 14-102



Figure 14-103

McCoy Tyner's piano voicings simplified



Anticipating a Chord with Its V Chord

One way to approach a chord is with its V chord. As an example, you can approach any G chord—GΔ, G7, G-7, Gsus, and so on—with a D7 chord. **Figure 14-102** shows bars 5-6 of Victor Young's "My Foolish Heart." Play **figure 14-103** and listen as Bobby Hutcherson (and McCoy Tyner) approach G-7 with a D7^{#9} chord.³⁸

Using the Diminished Chord

Chapter 3 explained that diminished chords often function as disguised V7^{b9} chords, because the four notes of a diminished 7th chord are the 3rd, 5th, 7th, and $\flat 9$ of a V7^{b9} chord. Since everything in diminished scale harmony repeats at the interval of a minor 3rd, a diminished chord can function as any of four different disguised V7^{b9} chords, and can resolve in any of four different directions. Let's use F \sharp° as an example (**figure 14-104**).

- F \sharp° is the 3rd, 5th, 7th, and $\flat 9$ of D7^{b9}, which normally resolves down a 5th to a G chord.
- F \sharp° is the 5th, 7th, $\flat 9$, and 3rd of B7^{b9}, which normally resolves down a 5th to an E chord.
- F \sharp° is the 7th, $\flat 9$, 3rd, and 5th of A \flat 7^{b9} (enharmonically G \sharp 7^{b9}), which normally resolves down a 5th to a D \flat chord.
- F \sharp° is the $\flat 9$, 3rd, 5th, and 7th of F7^{b9}, which normally resolves down a 5th to a B \flat chord.

Figure 14-104



³⁸ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Figure 14-105



Figure 14-106

Donald Brown's piano voicings simplified



Donald Brown used this idea to modulate unexpectedly to another key in his wonderful version of George Gershwin's "Embraceable You."³⁹ Figure 14-105 shows Gershwin's original melody and chords for the first three bars of the tune in E \flat . "Embraceable You" is usually played in either E \flat or G, and Donald's artful use of the F \sharp chord in the second bar allowed him to modulate from E \flat to G in the first two bars of the song. The notes in the F \sharp chord in the second bar are the 3rd, 5th, 7th, and \flat 9 of a D7 \flat 9 chord, as you saw in figure 14-104, and D7 \flat 9 normally wants to resolve to G Δ , which is exactly what Donald does in figure 14-106. Not satisfied with playing "Embraceable You" in just two keys (G and E \flat), Donald then plays E-7, the II chord in D major, in the third bar.

³⁹ Donald Brown, *Sources Of Inspiration*, Muse, 1989. One of the best recordings of the 1980s.

Change the Melody

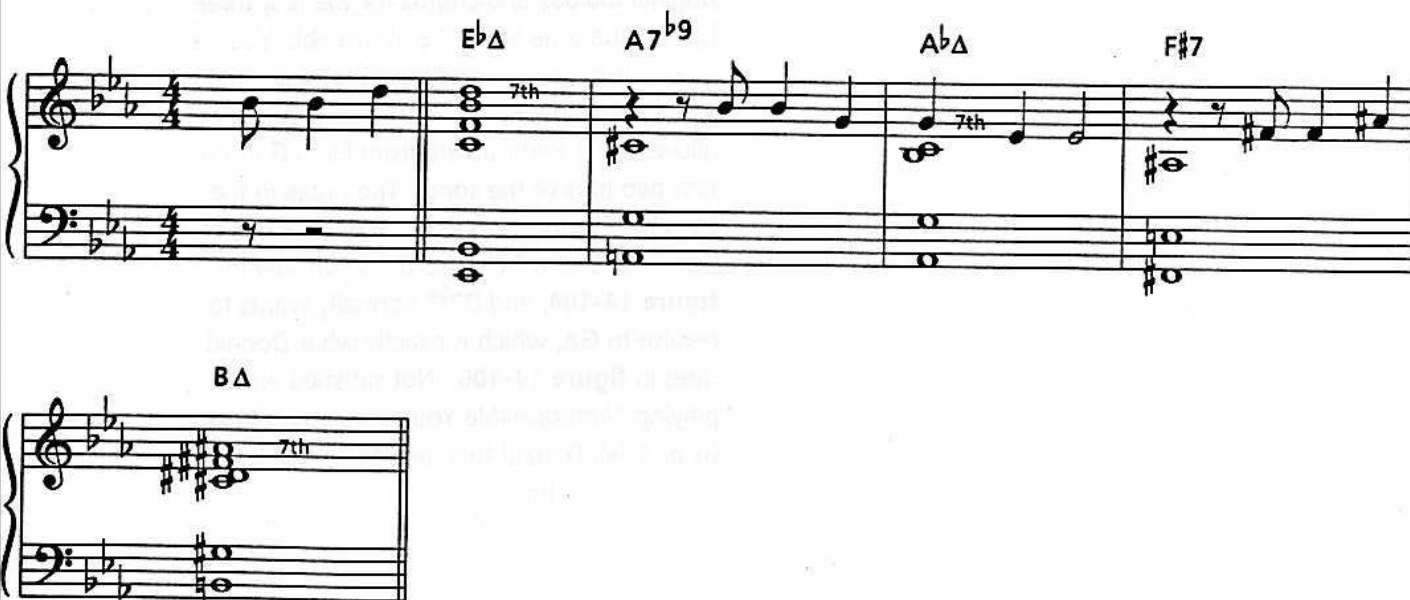
If you come up with a hip chord or chord progression, but the melody won't work over it, *change the melody*. **Figure 14-107** shows the first five bars of Vincent Youmans' "Without A Song." Joe Henderson (with Kenny Barron on piano) reharmonizes these five bars⁴⁰ by moving through the keys of $E\flat\Delta$, $A\flat\Delta$, and $B\Delta$, as shown in **figure 14-108**. Because the G melody note in the original $B\flat-7$, $E\flat7$ bar won't work with the new $F\sharp7$ chord, Joe changes the melody to $F\sharp$. Also notice that on each major 7th chord, the melody note is the major 7th—the common tone providing the glue that holds it all together. More on common tones soon.

Figure 14-107



Figure 14-108

Kenny Barron's piano voicings simplified



⁴⁰ Joe Henderson, *The Kicker*, Milestone, 1967.

Figure 14-109



Figure 14-110

McCoy Tyner's piano voicings simplified



Figure 14-109 shows bars 25-28 of Duke Ellington's "Satin Doll." McCoy Tyner reharmonized these four bars with chromatically ascending II-V progressions.⁴¹ Duke's original melody wouldn't go with these new changes, so McCoy moved both the melody and the chords upward chromatically (figure 14-110), changing the melody to fit the new chords.

⁴¹ McCoy Tyner, *Double Trios*, Denon, 1986.

Change the Chord

Sometimes the melody note of a chord can sound very mundane—if it's the root or the 5th, as an example. Changing the original chord while keeping the original melody note can bring a tired note back to life. Play **figure 14-111**, the last four bars of Jerome Kern's "All The Things You Are." The final melody note is A \flat , the root of the A \flat chord. Now play **figure 14-112** and listen to G \flat sus replace A \flat . Not only is G \flat sus more interesting than A \flat (especially as the song's final chord), but the melody note A \flat is now the 9th of the G \flat sus chord, a much more interesting note than when it was the root of A \flat .

Figure 14-111

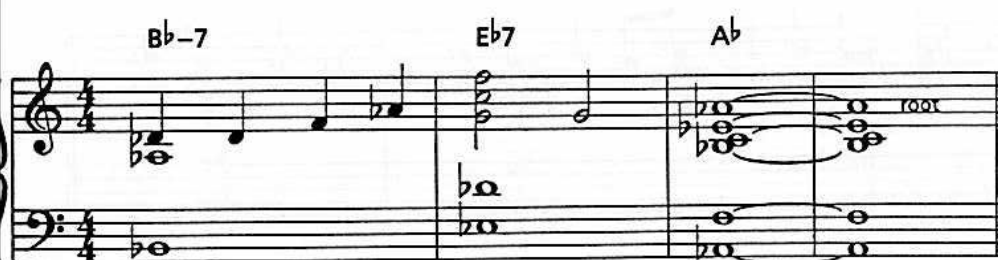


Figure 14-112



Figure 14-113 shows bars 5-8 of George Gershwin's "Summertime." The melody note, C, is the root of the C-7 chord. Now play **figure 14-114**, Freddie Hubbard's beautiful waltz version of "Summertime" (with Tommy Flanagan playing piano).⁴² Freddie starts on a II-V (B \flat -7, E \flat 7) which changes C, the melody note, into the 9th of B \flat -7 and the 13th of E \flat 7. Freddie's use of the E-7 chord changes the melody note, A, from the root of the original A \emptyset chord to the 11th of E-7, a much prettier note.

Figure 14-113



Figure 14-114

Tommy Flanagan's piano voicings simplified



⁴² Freddie Hubbard, *The Artistry Of Freddie Hubbard*, MCA/Impulse, 1963.

Figure 14-115

The image shows a musical staff with two scales. The first scale is labeled 'C7' and 'C Mixolydian scale'. It consists of the notes C, D, E, F, G, A, and Bb. The second scale is labeled 'AbΔ' and 'Ab major scale'. It consists of the notes Ab, Bb, C, Db, Eb, F, and G.

C, F, G, and B \flat - the common tones of C7 and A \flat Δ

Figure 14-116

[illegible]

Figure 14-117

F-7 Bb-7 C7 B7#5 Bb7 A7 AbΔ

The first system of the exercise is written in 4/4 time. It consists of two staves, treble and bass. The chords are: F-7 (F2, A2, C3, Eb3), Bb-7 (Bb1, D2, F2, Ab2), C7 (F2, G2, Bb2, C3), B7#5 (Bb2, D3, F#3, G3), Bb7 (Bb2, D3, F3, G3), A7 (Bb2, C3, E3, F#3), and AbΔ (Bb2, C3, Eb3, F#3). The notation includes a key signature of one flat (Bb) and a time signature of 4/4.

Figure 14-118

F-7 Bb-7 C7#9 B7alt Bb7#11 A7b9 A7b9

Common Tones

Notes belonging to consecutive chords or scales are called *common tones*. As an example, the scales of C7 and A \flat Δ have four common tones: C, F, G, and B \flat (**figure 14-115**). When a melody note is repeated, harmonizing each occurrence of the note with a different chord can be a beautiful effect, as long as the note is common to the scale of each new chord. Play **figure 14-116**, the first four bars of Jerome Kern's "All The Things You Are." The four G notes in a row on the E \flat 7 chord offer a great opportunity to play four chords to which G is a common tone. Play **figure 14-117** and listen to the four chromatically descending V chords that replace E \flat 7. G, the melody note, is the 5th of C7, the \sharp 5 of B7 \sharp 5, the 13th of B \flat 7, and the 7th of A7. Playing four V chords in a row opens up all sorts of harmonic possibilities, because V chords can be altered in so many ways. Play **figure 14-118** to hear some of these possibilities.

Play **figure 14-119** and listen to what McCoy Tyner played on the coda of John Coltrane's recording of Richard Rodgers' "It's Easy To Remember."⁴³ The E \flat melody note is common to all the chords.⁴⁴

Figure 14-119

McCoy Tyner's piano voicings simplified

E \flat G \flat Δ A Δ \sharp 4 A \flat Δ G \flat Δ E Δ D \flat 9

⁴³ John Coltrane, *Ballads*, MCA/Impulse, 1961. This type of ending—the final melody note of a tune repeated over a series of chords played *rubato*—was quite common in the early days of bebop. There's a great example on Bud Powell's first version of Hoagy Carmichael's "Heart And Soul," on *The Complete Bud Powell On Verve*, 1955.

⁴⁴ Note that the roots of the first three chords ascend by minor 3rds: E \flat to G \flat to A. McCoy's last two chords also have minor 3rd motion in the bass: E to D \flat .

Pedal Point

Pedal point, often shortened to just *pedal*, means playing a series of chords over the same bass note. Play **figure 14-120** and listen to the chords played over an E \flat pedal on the first eight bars of Bronislau Kaper's "Green Dolphin St."

Play **figure 14-121**, bars 13-16 of Richard Rodgers' "Spring Is Here." Now play **figure 14-122**, Kenny Barron's reharmonization of these four bars using chords played over a G pedal point.⁴⁵ We'll analyze Kenny's version of "Spring Is Here," which is played entirely over a G pedal, in Chapter 16.

Figure 14-120

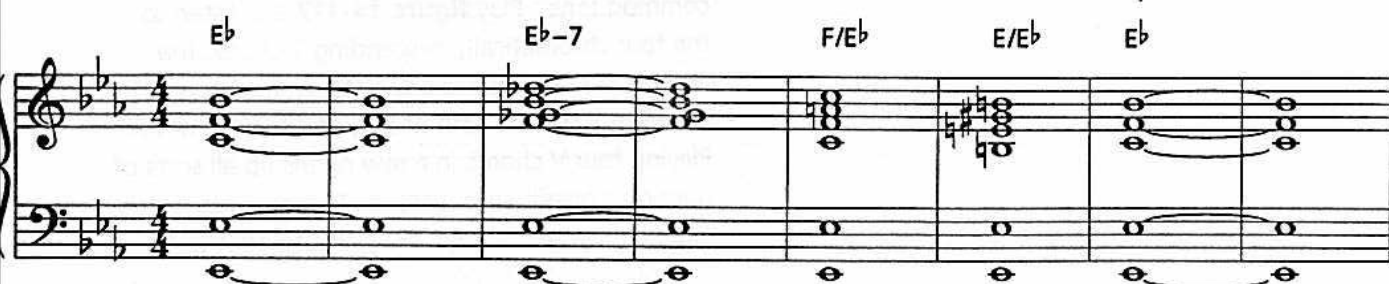


Figure 14-121



Figure 14-122



⁴⁵ Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

Combining Techniques

You can combine many of the techniques discussed so far when reharmonizing a chord, a phrase, or an entire tune. **Figure 14-123** shows bars 5-8 of Harry Warren's "There Will Never Be Another You." Play **figure 14-124** and listen to a reharmonization that uses parallel slash chords, chromatic approach ($E7^{11}$ to $E\flat sus$), and sus chord reharmonization ($E\flat sus$ substituting for $B\flat-7$).

Figure 14-123



Figure 14-124



Figure 14-125 shows the last four bars of Jerome Kern's "Yesterdays." Figure 14-126 shows the same four bars reharmonized with a variety of techniques:

- F^{sus} replaces C-7 in the first bar.
- The F^{#7}/B^b used to approach B^b in the second bar is the "V chord a major 3rd below" that Billy Strayhorn used in "U.M.M.G." (figure 14-71).
- Parallelism (E^bsus, F^{sus}) is used in the second bar.
- Chromatic approach (F^{sus} to E-7 to F7) is used in the third bar.
- Contrary motion occurs between the melody and root going from F^{sus} to E-7.
- The last two bars have been reharmonized with *Coltrane changes*, which we'll explore in the next chapter.

Figure 14-125

Figure 14-125 shows the original harmonic progression for the last four bars of Jerome Kern's "Yesterdays." The chords are C-7, F7, B^bΔ, E-7, and A7. The melody is written in 4/4 time.

Figure 14-126

Figure 14-126 shows the same four bars reharmonized with various techniques. The chords are F^{sus}, F7^{b9}, F^{#7}/B^b, B^b, E^b sus, F^{sus}, E-7, F7, B^bΔ, and E^b7^{#11}. The reharmonization uses various techniques including parallelism, chromatic approach, and Coltrane changes.

Figure 14-127

Figure 14-127 shows the first few bars of Hoagy Carmichael's "Skylark," a tune jazz musicians have loved to play since it was written in 1942. Play figure 14-128 and hear Art Blakey and The Jazz Messengers' version (with Cedar Walton playing piano),⁴⁶ reharmonized with a variety of techniques:

Chords for Figure 14-127:

- Bar 1: $E^b\Delta$, $F-7$
- Bar 2: $G-7$, $A^b\Delta^{\#4}$
- Bar 3: $D^b7^{\#11}$, $C7$
- Bar 4: $F-7$, $G7alt$
- Bar 5: $C-7$, G^b7
- Bar 6: $F7$

Figure 14-127 shows the first few bars of Hoagy Carmichael's "Skylark," a tune jazz musicians have loved to play since it was written in 1942. Play figure 14-128 and hear Art Blakey and The Jazz Messengers' version (with Cedar Walton playing piano),⁴⁶ reharmonized with a variety of techniques:

- A B^b pedal point is played in the first two bars.
- The first and third chords (C/B^b and $E^b\Delta/B^b$) are slash chords.
- Sus chord reharmonization (B^bsus substituting for $F-7$) is played in the first bar.
- A II-V ($E-7$, $A7$) chromatic approach to $A^b\Delta$ is played in the third bar.
- The last five chords (with an E^b common tone melody) are built over a chromatically descending bass line.

Figure 14-128

Cedar Walton's piano voicings simplified

Chords for Figure 14-128:

- Bar 1: C/B^b , B^bsus
- Bar 2: $E^b\Delta/B^b$, B^b7
- Bar 3: $E-7$, $A7$
- Bar 4: $A^b\Delta$, $D\emptyset$
- Bar 5: $G7^{\#5}$
- Bar 6: $C-$, $B7$
- Bar 7: B^b-7 , $A7^{\#11}$
- Bar 8: $A^b\Delta$

⁴⁶ Art Blakey And The Jazz Messengers, *Caravan*, Fantasy, 1962.

Figure 14-129

Figure 14-129 displays piano voicings for several chords in 4/4 time. The first system includes the following chords and voicings:

- F-7**: Treble clef has a half note F4 and a half note A♭4; bass clef has a half note F3 and a half note A♭3.
- E°**: Treble clef has a half note E4 and a half note G4; bass clef has a half note E3 and a half note G3.
- E♭-7**: Treble clef has a half note E♭4 and a half note G♭4; bass clef has a half note E♭3 and a half note G♭3.
- E♭-7/D♭**: Treble clef has a half note E♭4, a half note G♭4, and a half note D♭4 (marked with a '3' for a triplet); bass clef has a half note E♭3 and a half note D♭3.
- C°**: Treble clef has a half note C4 and a half note E♭4; bass clef has a half note C3 and a half note E♭3.
- F7**: Treble clef has a half note F4 and a half note A4; bass clef has a half note F3 and a half note A3.

The second system includes the following chords and voicings:

- B♭-7**: Treble clef has a half note B♭4 and a half note D♭4; bass clef has a half note B♭3 and a half note D♭3.
- E♭7**: Treble clef has a half note E♭4 and a half note G♭4; bass clef has a half note E♭3 and a half note G♭3.
- E♭-7 A♭7**: Treble clef has a half note E♭4, a half note G♭4, and a half note A♭4 (marked with a '3' for a triplet); bass clef has a half note E♭3 and a half note A♭3.
- D♭6**: Treble clef has a half note D♭4, a half note F♭4, and a half note A♭4; bass clef has a half note D♭3 and a half note F♭3.

Figure 14-130

Cedar Walton's piano voicings simplified

Figure 14-130 displays simplified piano voicings for several chords in 4/4 time. The first system includes the following chords and voicings:

- F-7**: Treble clef has a half note F4 and a half note A♭4; bass clef has a half note F3 and a half note A♭3.
- E-7**: Treble clef has a half note E4 and a half note G4; bass clef has a half note E3 and a half note G3.
- A7**: Treble clef has a half note A4 and a half note C#4; bass clef has a half note A3 and a half note C#3.
- DΔ**: Treble clef has a half note D4 and a half note F#4; bass clef has a half note D3 and a half note F#3.
- BΔ**: Treble clef has a half note B4 and a half note D#4; bass clef has a half note B3 and a half note D#3.
- A♭7**: Treble clef has a half note A♭4 and a half note C#4; bass clef has a half note A♭3 and a half note C#3.
- A7#5**: Treble clef has a half note A4, a half note C#4, and a half note E#4; bass clef has a half note A3, a half note C#3, and a half note E#3.
- B♭7**: Treble clef has a half note B♭4 and a half note D#4; bass clef has a half note B♭3 and a half note D#3.
- E7**: Treble clef has a half note E4 and a half note G#4; bass clef has a half note E3 and a half note G#3.

The second system includes the following chords and voicings:

- E♭-7**: Treble clef has a half note E♭4 and a half note G♭4; bass clef has a half note E♭3 and a half note G♭3.
- A♭7**: Treble clef has a half note A♭4 and a half note C#4; bass clef has a half note A♭3 and a half note C#3.
- #5**: Treble clef has a half note E#4 and a half note G#4; bass clef has a half note E#3 and a half note G#3.
- D♭Δ**: Treble clef has a half note D♭4 and a half note F♭4; bass clef has a half note D♭3 and a half note F♭3.

Jazz musicians also love to reharmonize Johnny Green's "Body And Soul."⁴⁷ **Figure 14-129** shows the original changes on bars 4-8. Play **figure 14-130** and listen to Freddie Hubbard's beautiful reharmonization.⁴⁸ After the original F-7 chord, Freddie (with Cedar Walton on piano) use the following techniques:

- Freddie and Cedar play a II-V-I into a new key (E-7, A7, DΔ), and change the melody to go with the new chords.
- They use parallelism (DΔ to BΔ) in the second bar.
- They play a chromatically ascending bass line (A♭7, A7¹⁵, B♭7) below F, the common tone melody note in the third bar.
- They follow B♭7 with E7, its tritone substitution, which then chromatically approaches E♭-7.

⁴⁷ John Coltrane's reharmonization of "Body And Soul" is analyzed in Chapter 16.

⁴⁸ Freddie Hubbard, *Here To Stay*, Blue Note, 1962.

Figure 14-131 shows bars 5-6 of Jimmy Van Heusen's "All The Way." Play figure 14-132 and hear Woody Shaw (with pianist Cedar Walton) use the following techniques:⁴⁹

- Woody and Cedar substitute A♭sus for E♭-7, A♭7.
- They abruptly modulate to E major before returning to the original E♭-7, A♭7 II-V progression.

Figure 14-131



Figure 14-132

Cedar Walton's piano voicings simplified



These last two chapters have covered a wide variety of reharmonization techniques. It's time to look at a type of reharmonization largely invented by John Coltrane, called Coltrane changes.

⁴⁹ Woody Shaw, *Setting Standards*, Muse, 1983.



CHAPTER FIFTEEN

Coltrane Changes

- *"Giant Steps" Changes*
- *A History Lesson*
- *"Countdown" and "Tune Up"*
- *Coltrane Changes Played on Standards*
- *Tonal Centers Moving by Minor 3rds*
- *McCoy Tyner's Locrian V Chord*



John Coltrane

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Figure 15-1

Figure 15-1 displays a musical score for piano, showing 16 numbered measures across four systems. The score is written in 4/4 time and features triads and dyads in the right hand, with single notes in the left hand. Chord symbols are written above the right-hand notes, and Roman numeral progressions are indicated below the left-hand notes.

System 1:

- Measure 1: Chord $B\Delta$, Roman numeral I in B
- Measure 2: Chord $D7$, Roman numeral $V-I$ in G
- Measure 3: Chord $G\Delta$, Roman numeral $V-I$ in E^b
- Measure 4: Chord B^b7 , Roman numeral $II-V-I$ in G
- Measure 5: Chord $E^b\Delta$, Roman numeral $II-V-I$ in G
- Measure 6: Chord $A-7$, Roman numeral $II-V-I$ in G
- Measure 7: Chord $D7$, Roman numeral $II-V-I$ in G

System 2:

- Measure 8: Chord $G\Delta$, Roman numeral $V-I$ in E^b
- Measure 9: Chord B^b7 , Roman numeral $V-I$ in B
- Measure 10: Chord $E^b\Delta$, Roman numeral $II-V-I$ in E^b
- Measure 11: Chord $F\#-7$, Roman numeral $II-V-I$ in E^b
- Measure 12: Chord $B\Delta$, Roman numeral $II-V-I$ in E^b
- Measure 13: Chord $F-7$, Roman numeral $II-V-I$ in E^b
- Measure 14: Chord B^b7 , Roman numeral $II-V-I$ in E^b

System 3:

- Measure 15: Chord $E^b\Delta$, Roman numeral $II-V-I$ in G
- Measure 16: Chord $A-7$, Roman numeral $II-V-I$ in G
- Measure 17: Chord $D7$, Roman numeral $II-V-I$ in G
- Measure 18: Chord $G\Delta$, Roman numeral $II-V-I$ in G
- Measure 19: Chord $C\#-7$, Roman numeral $II-V-I$ in B
- Measure 20: Chord $F\#7$, Roman numeral $II-V-I$ in B

System 4:

- Measure 21: Chord $B\Delta$, Roman numeral $II-V-I$ in E^b
- Measure 22: Chord $F-7$, Roman numeral $II-V-I$ in E^b
- Measure 23: Chord B^b7 , Roman numeral $II-V-I$ in E^b
- Measure 24: Chord $E^b\Delta$, Roman numeral $II-V-I$ in E^b
- Measure 25: Chord $C\#-7$, Roman numeral $II-V-I$ in B
- Measure 26: Chord $F\#7$, Roman numeral $II-V-I$ in B

"Giant Steps" Changes

John Coltrane created a harmonic revolution with his tune "Giant Steps."¹ Play **figure 15-1**, the changes to "Giant Steps" (only the chords are shown, not the melody). Although "Giant Steps" is a very challenging tune, its 26 chords are just V-I and II-V-I progressions in only three keys: B, G, and E \flat .

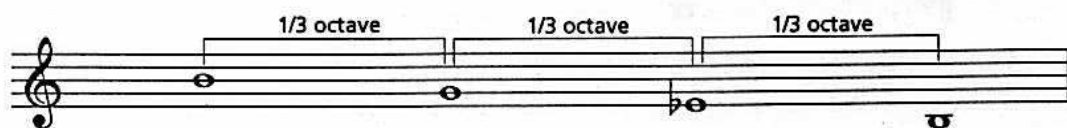
Look at the V-I, II-V-I, and key designations below the bass clef in **figure 15-1**. Each group of chords from the same key is called a *key center*.² The V-I (D7, G Δ) in bars 1-2 is a key center in the key of G. The II-V-I (F-7, B \flat 7, E \flat Δ) in bars 8-9 is a key center in the key of E \flat . Notice that each new key center is a major 3rd away (either up or down) from the preceding key center. **Figure 15-2** shows this movement graphically, the whole notes representing the key centers in "Giant Steps." Moving key centers around by major 3rds divides the octave into three equal parts (**figure 15-3**).

Figure 15-2

Tonal centers in "Giant Steps"



Figure 15-3



¹ John Coltrane, *Giant Steps*, Atlantic, 1959.

² Key centers are also called *tonal centers*.

Figure 15-4

Figure 15-4 shows a musical exercise in 4/4 time, consisting of six measures. The key signature has one flat (B-flat). The exercise is written for piano (p) and features a sequence of chords: D-7, G7, CΔ, G-7, C7, and FΔ. The bass line consists of quarter notes: D2, G2, C3, G2, C3, and F2. The treble line consists of quarter notes: D4, G4, C5, G4, C5, and F4.

Figure 15-5

Figure 15-5 shows a musical exercise in 4/4 time, consisting of six measures. The key signature has one flat (B-flat). The exercise is written for piano (p) and features a sequence of chords: D-7, G7, CΔ, C-7, F7, and B \flat Δ. The bass line consists of quarter notes: D2, G2, C3, C3, F2, and B \flat 2. The treble line consists of quarter notes: D4, G4, C5, C5, F4, and B \flat 4.

Figure 15-6

Figure 15-6 shows a musical exercise in 4/4 time, consisting of six measures. The key signature has two sharps (F-sharp and C-sharp). The exercise is written for piano (p) and features a sequence of chords: D-7, G7, CΔ, C \sharp -7, F \sharp 7, and BΔ. The bass line consists of quarter notes: D2, G2, C3, C \sharp 3, F \sharp 2, and B2. The treble line consists of quarter notes: D4, G4, C5, C \sharp 5, F \sharp 4, and B4.

Figure 15-7

Figure 15-7 shows a musical exercise in 4/4 time, consisting of four measures. The key signature has one flat (B-flat). The exercise is written for piano (p) and features a sequence of chords: BΔ, B \flat 7, and E \flat Δ. The bass line consists of quarter notes: B2, B \flat 2, and E \flat 2. The treble line consists of quarter notes: B4, B \flat 4, and E \flat 4. A triplet of eighth notes (B \flat 4, A \flat 4, G \flat 4) is marked with a '3' and a slur.

A History Lesson

Moving key centers around by major 3rds for an entire tune was a revolutionary step forward. In standards and jazz originals written before "Giant Steps," the most common key center movement was by:

- The cycle of fifths, as in the II-V-I progressions in C and F shown in **figure 15-4**
- Descending whole steps, as in the II-V-I progressions in C and B \flat shown in **figure 15-5**
- Descending half steps, as in the II-V-I progressions in C and B shown in **figure 15-6**

Coltrane was the first jazz musician to create tunes based entirely on major 3rd key motion. Some of the more sophisticated songwriters of the 1920s, 1930s, and 1940s wrote tunes with an occasional key center moving by a major 3rd. **Figure 15-7** shows the first three bars of Cole Porter's "Night And Day" (written in 1932), with the B Δ chord moving up a major 3rd to an E Δ chord. Other early examples include:

Irving Berlin's "Always" (1925)
 Jerome Kern's "Smoke Gets In Your Eyes" (1933)
 Duke Ellington's "In A Sentimental Mood" (1935)
 Richard Rodgers' "Have You Met Miss Jones" (1937)
 Duke Ellington's "I Let A Song Go Out Of My Heart" (1938)
 Jimmy Van Heusen's "Darn That Dream" (1939)
 Bob Haggart's "What's New?" (1939)
 Victor Schertzinger's "I Remember You" (1942)
 Harry Warren's "The More I See You" (1945)
 Tadd Dameron's "If You Could See Me Now" (1946)
 Irving Berlin's "The Best Thing For You" (1949)

These songwriters were using what was, at the time, a very advanced technique.³ Because the examples were so brief—lasting only a bar or two—they presented, with one exception, no great challenge to the improviser.

³ It's a good idea to take note of which songwriters wrote the tunes that you like to play.

Figure 15-8

Figure 15-8 displays musical notation for the key changes in Richard Rodgers' "Have You Met Miss Jones." The notation is presented in two systems, each with a treble and bass staff.

System 1:

- Chords: $B\flat\Delta$, $A\flat-7$, $D\flat7$, $G\flat\Delta$, $E-7$, $A7$
- Key signatures: I in $B\flat$ ----- II - V - I in $G\flat$ ----- II - V - I in D -----

System 2:

- Chords: $D\Delta$, $A\flat-7$, $D\flat7$, $G\flat\Delta$, $G-7$, $C7$
- Key signatures: ----- II - V - I in $G\flat$ ----- II - V in F -----

The one exception was Richard Rodgers' "Have You Met Miss Jones," which has key centers moving by major 3rds for its entire eight-bar bridge, the changes of which are shown in **figure 15-8**. "Miss Jones" was considered an extremely challenging tune to play, or at least it was before the appearance of "Giant Steps" changed the definition of "challenging." When "Giant Steps" was released in 1960, nobody but 'Trane could play changes such as these over an entire tune. Pianist Tommy Flanagan struggled during his solo on the original recording, but in fairness to Tommy, nobody else at the time could have done any better.⁴

⁴ Tommy later recorded a great trio version of "Giant Steps" on his 1982 Enja album of the same name, proving that yes, he could play the changes to "Giant Steps."

Figure 15-9



Tadd Dameron used major 3rd key movement on turnarounds, as shown in **figure 15-9**, the last two bars and the first bar of Tadd's "Lady Bird."⁵ Instead of a conventional I-VI-II-V-I turnaround in C (CΔ, A7, D-7, G7, CΔ), Tadd wrote CΔ, Eb7, AbΔ, Db7, CΔ. The key center moves from C down a major 3rd to Ab, and then back up a major 3rd to C again. A common variation of this turnaround involves replacing the CΔ chord with E-7, as shown in **figure 15-10**.

Figure 15-10



Kenny Barron plays a similar turnaround on his version of Bronislau Kaper's "All God's Chillun Got Rhythm."⁶ **Figure 15-11** shows the first five bars of the tune. **Figure 15-12** shows Kenny's reharmonization, borrowing the same idea that Tadd used on "Lady Bird."

Figure 15-11



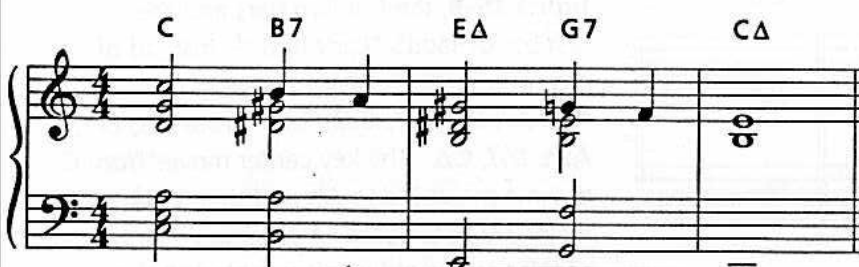
Figure 15-12

Kenny Barron's piano voicings simplified



⁵ Miles Davis *With Jimmy Forrest*, Jazz Showcase, 1952.

⁶ Kenny Barron, *The Only One*, Reservoir, 1990.

Figure 15-13

The preceding examples show turnarounds moving down a major 3rd. Turnarounds can also move up a major 3rd, as shown in **figure 15-13**.

The key center moves from C major up a major 3rd to E major, and then back down a major 3rd to C.

An early example of major 3rd key motion moving upward is shown in **figure 15-14**, the first three bars of the bridge of Lucky Thompson's "Dancing Sunbeam,"⁷ recorded in 1956. Lucky modulates from E \flat Δ up a major 3rd to G Δ .

Figure 15-14**Figure 15-15**

Red Garland's piano voicings simplified



A year or two before he recorded "Giant Steps," Coltrane (with pianist Red Garland) had experimented with major 3rd key center movement by ending Arthur Schwartz's "If There Is Someone Lovelier Than You"⁸ with four major 7th chords—C Δ , A \flat Δ , E Δ , C Δ —moving down by major 3rds and dividing the octave into three equal parts, as shown in **figure 15-15**.

⁷ Lucky Thompson, *Tricotism*, Impulse, 1956.

⁸ John Coltrane, *Settin' The Pace*, Fantasy, 1958.

"Countdown" and "Tune Up"

Using major 3rd key center movement, and the changes of Miles Davis' "Tune Up,"⁹ Coltrane created his tune "Countdown."¹⁰ Play **figure 15-16**, the changes (a II-V-I in the key of D) on the first four bars of "Tune Up." Now play **figure 15-17**. In his reharmonization, Coltrane doesn't change the first chord (E-7), the II chord in D major. He then moves the key center down a major 3rd (from D to B \flat) in the second bar, down another major 3rd (from B \flat to G \flat) in the third bar, and down another major 3rd (from G \flat to D) in the fourth bar. Each new I chord—B \flat Δ , G \flat Δ , and D Δ —is preceded by its V chord, and the result is the changes on the first four bars of "Countdown."

Figure 15-16

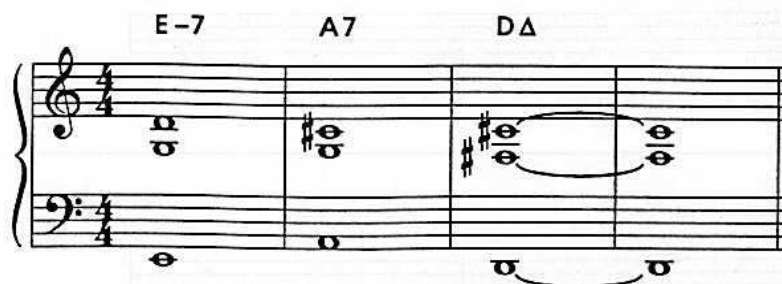


Figure 15-17

II in D V - I in B \flat ---- V - I in G \flat ----- V - I in D -----

⁹ Miles Davis, *Relaxin'*, Fantasy, 1956.

¹⁰ John Coltrane, *Giant Steps*, Atlantic, 1959.

Figure 15-18

"Tune Up"

E-7 A7 DΔ

"Countdown"

E-7 F7 B^bΔ D^b7 G^bΔ A7 DΔ

D-7 G7 CΔ

D-7 E^b7 A^bΔ B7 EΔ G7 CΔ

C-7 F7 B^bΔ

C-7 D^b7 G^bΔ A7 DΔ F7 B^bΔ

E-7 F7 B^bΔ E^b7

E-7 F7 B^bΔ E^b7

Figure 15-18 shows the changes to "Tune Up" above the staff and the changes to "Countdown" below the staff. Coltrane reharmonized bars 5-8 and 9-12 of "Tune Up" the same way he reharmonized bars 1-4. Coltrane left some breathing space for the soloist by leaving the changes on the last four bars of "Countdown" the same as they are in "Tune Up."

Coltrane Changes Played on Standards

Coltrane also used these ideas to reharmonize standards. **Figure 15-19** shows the first four bars of the bridge of Jerry Brainin's "The Night Has A Thousand Eyes." Now play **figure 15-20** and listen to the way Coltrane replaced the original V-I (F7alt, B \flat Δ) with a false cadence (F7alt, D Δ) and then resolved down a major 3rd (F7, B \flat Δ).¹¹

Figure 15-19



Figure 15-20



¹¹ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

On the second half of the bridge (figure 15-21), Coltrane used the same idea, first playing a false cadence ($E\flat 7\text{alt}$, $C\Delta$), and then resolving down a major 3rd ($E\flat 7$, $A\flat\Delta$) as shown in figure 15-22.

Figure 15-21

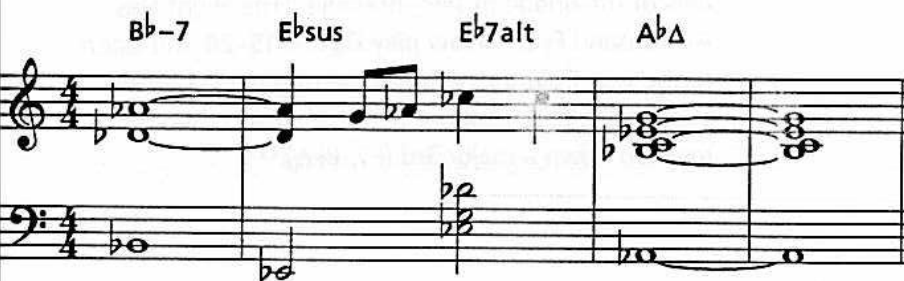


Figure 15-22



Play figure 15-23, the changes for the first four bars of the bridge of "Body And Soul." Now play figure 15-24, Coltrane's reharmonization.¹² Coltrane divides the octave into three equal parts, the key centers on bars 3 and 4 moving down in major 3rds from DΔ to BΔ to GΔ to DΔ.¹³

Several of Coltrane's original tunes are reharmonizations, using major 3rd key center motion, of standards. 'Trane's "Satellite"¹⁴ is based on Morgan Lewis' "How High The Moon." His "26-2"¹⁵ is derived from Charlie Parker's "Confirmation."¹⁶

To reharmonize standards using Coltrane changes, look for tunes with:

- II-V-I progressions that last at least four bars
- I-VI-II-V or III-VI-II-V turnarounds

Figure 15-23



Figure 15-24

McCoy Tyner's piano voicings simplified



¹² *Ibid.*

¹³ The complete Coltrane reharmonization of "Body And Soul" is shown in Chapter 16.

¹⁴ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

¹⁵ *Ibid.*

¹⁶ Charlie Parker, *Bird At St. Nick's*, Fantasy, 1950.

Figure 15-25*Herbie Hancock's piano voicings simplified*

The musical notation for Figure 15-25 is presented in two systems, each containing four bars. The first system features the following chords: $E\flat\Delta$, $C7alt$, $F-7$, and $B\flat 7\flat 9$. The second system features: $E\flat\Delta$, $F\sharp 7$, $B\Delta$, and $B\flat 7\flat 9$. The notation is written in 4/4 time, with the piano part in the bass clef and the treble clef showing the chord voicings.

When reharmonizing a tune with Coltrane changes, most musicians write out the changes ahead of time, giving the other musicians a copy of the new chords. The best musicians are adept at reharmonizing with Coltrane changes on the spot in the midst of a solo, however. Play the first four bars of **figure 15-25**, from George Coleman's solo on Cole Porter's "All of You."¹⁷ George plays a long I-VI-II-V tag in $E\flat$ ($E\flat\Delta$, $C7alt$, $F-7$, $B\flat 7\flat 9$), and then abruptly changes the tag to Coltrane changes ($E\flat\Delta$, $F\sharp 7$, $B\Delta$, $B\flat 7\flat 9$), the second four bars shown in **figure 15-25**. Pianist Herbie Hancock and bassist Ron Carter follow George instantly, without missing a beat.¹⁸

Practicing Coltrane Changes

You can play "Giant Steps" a thousand times, but you're still playing Coltrane changes in just three keys—B, G, and $E\flat$. And if you play "Countdown" a thousand times, you're still playing in just three keys—D, C, and $B\flat$. A good way to master Coltrane changes is to slowly practice improvising on the first four bars of "Countdown" in all 12 keys, as shown in **figure 15-26**. Increase speed slightly as you hear and feel yourself getting better. Go slowly. Remember, *speed comes from accuracy*.

¹⁷ Miles Davis, *The Complete Concert: 1964*, Columbia, originally issued as *My Funny Valentine*.

¹⁸ Since Miles' band played this tune so often, they may have had a visual cue as to when to make the change.

Figure 15-26

Figure 15-26 displays 12 rows of musical staves, each containing a sequence of seven chords. The chords are written above the staves, which are empty except for a treble clef and a 4/4 time signature on the first staff.

The chords for each row are:

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

¹⁹ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

Donald Byrd's "Fly Little Bird Fly"²⁰ also used key centers moving by minor 3rds. Play **figure 15-29**, and listen to the changes to Donald's tune. Note the downward minor 3rd movement of the I chords—FΔ, DΔ, BΔ, A^bΔ, FΔ. On the last eight bars, Donald uses Coltrane changes, and moves up by major 3rds—FΔ, AΔ, D^bΔ, ending with G-7, C7, the II-V that resolves back to FΔ in the first bar. Note that Donald precedes most of the I chords not with their V chord, but with the V chord's tritone substitution. As an example, the DΔ chord in bar 3 is preceded not by A7, its V chord, but by E^b7, the tritone sub of A7. **Figure 15-30** shows the key center movement of the I chords on "Fly Little Bird Fly."²¹

Figure 15-29

Figure 15-29 shows the first system of musical notation for "Fly Little Bird Fly". It consists of two staves of music. Above the staves, the chords for each bar are listed: FΔ, E^b7#11, DΔ, C7#11, BΔ, A7#11, A^bΔ, G-7, C7. The notation shows the piano part with chords in the right hand and bass notes in the left hand.

Figure 15-30

Figure 15-30 shows the second system of musical notation for "Fly Little Bird Fly". It consists of a single staff of music. Above the staff, the chords for each bar are listed: FΔ, DΔ, BΔ, A^bΔ, FΔ, AΔ, D^bΔ, FΔ. The notation shows the piano part with chords in the right hand and bass notes in the left hand.

²⁰ Donald Byrd, *Mustang*, Blue Note, 1966. McCoy Tyner takes one of his best solos on "Fly Little Bird Fly."

²¹ Another tune whose tonal centers move by minor 3rds is Victor Lewis' "Hey, That's Me You're Talkin' To," on his 1992 album *Know It Today, Know It Tomorrow*, Red Records.

McCoy Tyner's Locrian V Chord

Locrian as a V chord? Jazz musicians usually associate the Locrian mode with half-diminished chords, but McCoy Tyner often plays a Locrian chord as a dominant 7th, or V, chord. Of course, McCoy Tyner probably doesn't call it a "Locrian V chord." I'm using that name because the chord is built off of the Locrian mode, and functions as a V chord. McCoy often plays the Locrian V chord as a substitute for the written V chord. The substitute chord is from the key a major 3rd below the original V chord. I don't know whether McCoy developed this idea while playing with Coltrane, but it fits in with Coltrane's "moving key centers by major 3rds" idea, so it's a form of Coltrane reharmonization.

Figure 15-31

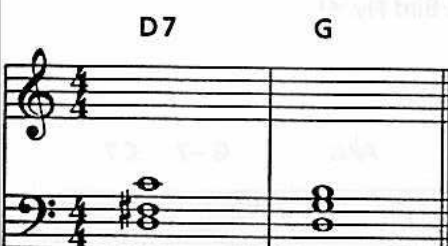


Figure 15-32



Figure 15-33



Figure 15-31 shows a simple V-I (D7, G) in G major, as played on the piano with the left hand. Note that the G triad is in second inversion for smoother resolution. Figure 15-32 shows what McCoy often plays instead of D7: an $A\flat/D$ slash chord, resolving to G major.²² The notes in an $A\flat/D$ chord are all from the key of $E\flat$ major—a major 3rd down from G, the original key of the progression. Because this chord from $E\flat$ major has D in the bass, it is a D Locrian chord—D being the 7th, or Locrian, note of the $E\flat$ major scale. Over this left-hand chord, McCoy often improvises on scales and modes derived from the key of $E\flat$, such as the $E\flat$ pentatonic scale (figure 15-33), the $A\flat$ pentatonic scale (figure 15-34), the $B\flat$ pentatonic scale (figure 15-35), the F minor 6th scale²³ (figure 15-36), and the In-sen scale (figure 15-37).

²² McCoy often voices this chord with just three notes: D, $A\flat$, C (from the bottom up).

²³ Minor sixth scales will be covered in Chapter 23.

Figure 15-34



Figure 15-35



Figure 15-36



Figure 15-37



McCoy's solo on Bobby Hutcherson's "La Alhambra"²⁴ contains several examples of his use of the Locrian V chord, one of which is shown in **figure 15-38**. All of McCoy's notes—from the right-hand improvisation and the $C\flat/F$ chord in his left hand—are from the F Locrian mode from the key of $G\flat$.

Figure 15-38



In the next chapter, we'll examine three complete reharmonizations of standards, two by John Coltrane and one by Kenny Barron.

²⁴ Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.



CHAPTER SIXTEEN

Three Reharmonizations

- *John Coltrane's Reharmonization of "Spring Is Here"*
- *Kenny Barron's Reharmonization of "Spring Is Here"*
- *John Coltrane's Reharmonization of "Body And Soul"*

Chapters 13, 14, and 15 covered several reharmonization techniques; this chapter covers three specific reharmonizations, two by John Coltrane, one by Kenny Barron.

John Coltrane's Reharmonization of "Spring Is Here"

Figure 16-1 shows a simple arrangement of Richard Rodgers' 1938 song "Spring Is Here." Figure 16-2 shows John Coltrane's reharmonized version of "Spring Is Here."¹ Coltrane recorded the song in the key of A \flat , but it is shown here in G for easy comparison with figure 16-1. The chord voicings Red Garland played on 'Trane's recording are simplified in this example.

¹ John Coltrane, *The Stardust Session*, Prestige, 1958.

Figure 16-1

Spring Is Here

Words by Lorenz Hart,
Music by Richard Rodgers

The musical score for 'Spring Is Here' is presented in piano accompaniment format, spanning 25 measures. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with the first system containing measures 1-16 and the second system containing measures 17-25. Chord symbols are placed above the staff, and measure numbers are placed below the staff. The score includes various musical notations such as treble and bass staves, notes, rests, and bar lines. The chords used include G°, G6, B-7, E7, A-7, D7, B-7alt, EΔ, A7, A-7, D7b9, F7, and G6. The melody is primarily in the treble clef, with some bass clef notes in the lower register. The accompaniment features a steady bass line and harmonic support for the melody.

Chord symbols and measure numbers are as follows:

- Measure 1: G°
- Measure 2: G6
- Measure 3: G°
- Measure 4: G6
- Measure 5: B-7
- Measure 6: E7
- Measure 7: A-7
- Measure 8: D7
- Measure 9: B-7
- Measure 10: E7
- Measure 11: A-7
- Measure 12: D7
- Measure 13: GΔ
- Measure 14: D-7
- Measure 15: G7b9
- Measure 16: A7
- Measure 17: A-7
- Measure 18: D7b9
- Measure 19: A7
- Measure 20: A-7
- Measure 21: D7b9
- Measure 22: B-7
- Measure 23: E-7
- Measure 24: A-7
- Measure 25: D7b9

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Figure 16-2

Reharmonization by John Coltrane
 Red Garland's piano voicings simplified

Spring Is Here

Words by Lorenz Hart,
 Music by Richard Rodgers

The musical score for "Spring Is Here" is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes piano voicings and reharmonizations by John Coltrane. Chord symbols are written above the notes, and measure numbers 1 through 29 are indicated below the notes.

System 1: Measures 1-6. Chords: C7#11, GΔ, C7#11, GΔ, B-7, E7, A-7.

System 2: Measures 7-12. Chords: B-7, E7, A-7, F7, GΔ, F#Δ, B7b9.

System 3: Measures 13-17. Chords: EΔ, Bb-7, Eb7, A-7, D7, A-7, F7.

System 4: Measures 18-23. Chords: GΔ, Bb-7, Eb7, A-7, D7, B-7, E-7, A-7, D7.

System 5: Measures 24-29. Chords: B-7, E-7, A-7, D7, B-7, E-7, A-7, D7, G6.

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Kenny Barron

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Let's compare the two versions. Here are Coltrane's reharmonizations:

- In the first four bars, instead of keeping the original G pedal point, Coltrane approaches both GΔ chords with C7^{♯11}, the V chord a 4th above G. F[♯], the melody note in bars 1 and 3, changes from the major 7th of GΔ in the original version to the [♯]11 of C7.
- In bars 8-9, Coltrane changes the original II-V-I in G by substituting F7 for D7, creating an approach to GΔ from a whole step below (F7, GΔ).
- In bars 11-12, Coltrane changes the original CΔ, B7alt chords into a minor II-V (F[♯]Δ, B7^{b9}).
- In bars 15-16, he plays a chromatic approach II-V (B^b-7, E^b7) to A-7, D7.
- In the second ending, Coltrane creates a four-bar tag by twice repeating the III-VI-II-V (B-7, E7, A-7, D7) progression.

Coltrane's version of "Spring Is Here" was recorded in 1958, early in his recording career. His reharmonization is clever and creative, but gives no hint of the revolution he would spark with his explorations of only a year or two later. Before we look at an example of Coltrane's later work, however, let's examine what another great musician, Kenny Barron, did with "Spring Is Here."

Kenny Barron's Reharmonization of "Spring Is Here"

Kenny Barron's version of "Spring Is Here"² is much more radical than Coltrane's. Kenny's arrangement of the tune is a textbook example of what you can do with pedal point. He plays a G pedal throughout the entire tune, as shown in **figure 16-3**. Kenny plays the tune with a loose straight-eighth note feeling, too rhythmically complex to be shown in this simplified version. His reharmonization transforms this standard into as personal a statement as Richard Rodgers' original version.

² Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

Figure 16-3

Reharmonization by Kenny Barron
piano voicings and rhythm simplified

Spring Is Here

Words by Lorenz Hart,
Music by Richard Rodgers

The musical score for "Spring Is Here" is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes piano voicings and a simplified rhythm. The chord symbols and measure numbers are as follows:

- System 1: Measures 1-7. Chords: GΔ^{#5}, C/G, GΔ^{#5}, C/G, Gsus^{b9}, C/G, Gsus^{b9}.
- System 2: Measures 8-12. Chords: C/G, C-/G, GΔ, C/G, GΔ, C/G, GΔ^{#5}, G6, F[#]/G, GΔ. First ending: C/G, G.
- System 3: Measures 13-18. Chords: GΔ, GΔ^{#4}, GΔ^{#5}, G6, GΔ^{#5}, G6, G^o/G, GΔ, A/G, CΔ/G. Second ending: A/G, CΔ/G.
- System 4: Measures 19-24. Chords: GΔ, CΔ/G, GΔ, CΔ/G, GΔ, CΔ/G.
- System 5: Measures 25-26. Chords: G, (C-/G).

Here are some highlights of Kenny's reharmonization:

- The melody note in all the $G\Delta^{15}$ chords is either $D\sharp$ (the raised 5th) or $F\sharp$ (the major 7th). Remember, major 7th chords with the 7th in the melody are a good place to use Lydian augmented (Δ^{15}) chords.
- Listen to the cadences in the first eight bars. Both the $G\Delta^{15}$ and $G\text{sus}^b9$ chords resolve to C/G , a kind of temporary tonic chord in place of $G\Delta$. Although the song is in the key of G, Kenny doesn't play an unaltered $G\Delta$ chord until bar 9.
- Listen to the four-chords-per-bar movement in bars 9-10. The $F\sharp^o/G$ chord in bar 10 is a disguised $D7^b9$ chord that resolves to $G\Delta$.
- Note the sudden darkening of the harmony when Kenny goes from the very bright A/G chord in bar 15 to $C-\Delta/G$ in bar 16. Kenny uses the same effect on the final eight bars, alternating bright ($G\Delta$) and dark ($C-\Delta/G$) chords.
- Kenny repeats the cadence ($G\Delta$, $C-\Delta/G$) in bars 19-20 two more times, adding the same four-bar tag that Coltrane played in his version of "Spring Is Here."

If you listen to the recording while you study this reharmonization, you'll hear Kenny sometimes play G^o , $G\Delta^{15}$ in bars 1 and 3 of the melody chorus, as shown in **figure 16-4**, although he plays $G\Delta^{15}$ on his solo choruses.

John Coltrane's Reharmonization of "Body And Soul"

Figure 16-5 is a simple piano arrangement of Johnny Green's "Body And Soul" in $D\flat$. This song was harmonically very advanced for its day (the bridge goes up a half-step from $D\flat$ to D, an unusual modulation). "Body And Soul" was composed in 1930 and has long been a favorite of jazz musicians.³

³ The most famous version of "Body And Soul," until Coltrane's, was by Coleman Hawkins, found on his recording *Body And Soul*, Bluebird, 1939.

Figure 16-4
Kenny Barron's piano voicings simplified



Figure 16-5

Body and Soul

Words by Edward Heyman, Robert Sour,
Frank Eyton, Music by John Green

The musical score for "Body and Soul" is presented in three systems, each with a piano accompaniment and a melody line. The key signature is B-flat major (two flats). The time signature is 4/4.

System 1: Measures 1-4. Chords: Eb-7, Bb7, Eb-7, Ab7, DbΔ, Gb7, F-7, E°. Fingerings: 1, 2, 3, 4.

System 2: Measures 5-8. Chords: Eb-7, C-7, F7b9, Bb-7, Eb-7, Ab7, DbΔ, Bb7b9. Measure 8 is marked "Fine".

System 3: Measures 9-11. Chords: DbΔ, E-7, A7, DΔ, E-7, D/F#, G-7, C7. Measure 11 is marked "Fine".

System 4: Measures 12-15. Chords: F#-7, B7, E-7, A7, DΔ, D-7, G7, E-7, Eb°. Fingerings: 12, 13, 14, 15.

System 5: Measures 16-17. Chords: D-7, G7, C7, B7, Bb7, Bb7#5. Measure 17 is marked "D.C. al Fine".

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Figure 16-6

Reharmonization by John Coltrane
 McCoy Tyner's piano voicings simplified

Intro Eb- Eb-+7 Eb-7 Ab7 Eb- Eb-+7 Eb-7 Ab7

piano

bass

A Eb- Eb-+7 Eb-7 Ab7 Eb- Eb-+7 Eb-7 Ab7b9

Ab pedal in bass

Db/Ab F+/Ab G+/Ab F-7/Ab E-7 A7 Ab sus

5 6 7 8 9 10

Ab7 B7#11 F+/Ab G+/Ab F+/Ab G+/Ab F+/Ab Ab7b9

1. Db F7b9 Bb7#5

Fine 16

2. Db E-7 A7 B DΔ E-7 D/F# G-7 C7

17 18 19 20 21

Figure 16-6 (Continued)

Figure 16-6 (Continued) shows the piano and bass parts for measures 22 through 33. The chords and measure numbers are as follows:

- Measure 22: DΔ, F7
- Measure 23: B^bΔ, D^b7
- Measure 24: G^bΔ, A7
- Measure 25: DΔ
- Measure 26: D^o
- Measure 27: G7^b9
- Measure 28: CΔ
- Measure 29: E^b7
- Measure 30: A^bΔ, B7
- Measure 31: EΔ, G7
- Measure 32: CΔ, B7
- Measure 33: B^bsus, B^b7

The piece concludes with the instruction "D.S. al Fine".

Now play **figure 16-6**, a simplified version of McCoy Tyner's piano part and Steve Davis' bass part to Coltrane's 1960 recording of "Body And Soul."⁴ 'Trane's reharmonization shows just how much he had evolved in the two years since his "Spring Is Here" date.

Here are some highlights of Coltrane's "Body And Soul":

- Coltrane has lengthened the tune from 32 to 64 bars by playing it in half time.
- On the vamp intro and first four bars of the tune, McCoy plays a chromatic descending line within the chords. The line (E^b, D, D^b, C) changes the chords from E^b- to E^b-Δ, E^b-7, and finally A^b7.
- McCoy and Steve play an A^b pedal on the intro and on bars 1-7, 9-11, and 13-15 of the A sections. Chords with

⁴ John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

a note other than A \flat in the bass (on bars 8, 12, and 16) provide breathing space that breaks up the otherwise constant A \flat pedal.

- The E-7, A7 in bar 8 is a chromatic II-V approach to A \flat sus in bar 9.
- Note that the B7 chord in bar 12 has a $\sharp 11$: Remember that $\sharp 11$ is usually played on V chords when they are not part of a II-V and don't resolve down a 5th, which is the case here.
- Listen to the very dark F $+$ /A \flat and G $+$ /A \flat chords in bars 6 and 13-15.
- The bridge is perhaps the best known part of Coltrane's treatment of "Body And Soul." Beginning on the fifth bar of the bridge (bar 22 in **figure 16-6**), Coltrane abandons the written melody and improvises over changes similar to "Giant Steps" and "Countdown," moving the key centers down by major 3rds (from D major to B \flat major to G \flat major, and back to D major). He begins the second half of the bridge (bar 26) with a D \emptyset chord in place of the original D-7, and again moves the key centers down by major 3rds through the keys of C, A \flat , E, and back to C, before descending chromatically to the original B \flat 7 chord at the end of the bridge.

Like Kenny Barron's version of "Spring Is Here," Coltrane's "Body And Soul" is as personal a statement as Johnny Green's original song.

Up to this point, we've discussed harmony and theory, scales and improvising, practice techniques, how to play on blues and "I've Got Rhythm" changes, and reharmonization. It's time to analyze the original source material that jazz musicians start out with: the tunes.

PART IV

THE TUNES

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CHAPTER SEVENTEEN

Song Form and Composition

- *Determining a Song's Form*
- *Intros, Interludes, Special Endings, Shout Choruses, and Verses*
- *Tunes with Improvised Sections*
- *Nothing is Sacred*
- *Tunes with the Melody Played by the Bass*
- *Jazz Composition and Song Form*

■ *Billy Strayhorn's "My Little Brown Book"*

■ *Sam Rivers' "Beatrice"*

As you start to play standards and jazz tunes, you will hear terms like "AABA," "ABAC," and "ABCD." These sets of letters refer to various *song forms*. With the exception of the blues, which is usually 12 bars long, jazz tunes and standards are mostly made up of eight-bar phrases, and each of these phrases can be assigned a letter, such as "A," "B," "C," or "D." This chapter describes various song forms and lists representative tunes from each form. Recommended recordings for the tunes are found in Chapter 21, "The Repertoire."

You should start noticing the individual songwriting styles of those who wrote the tunes in the standard jazz repertoire. As an example, Cole Porter specialized in long-form tunes, such as "Begin The Beguine" (108 bars), "Love For Sale" (64 bars), and "Night And Day" (48 bars). Thelonious Monk was a master at composing very short tunes, such as "Bemsha Swing" (16 bars) and "Light Blue" (8 bars). Wayne Shorter writes many tunes with unusual numbers of bars, including "Infant Eyes" (27 bars), "Miyako" (28 bars), "Speak No Evil" (50 bars), and "Yes Or No" (58 bars). Benny Golson excels at writing tunes with verses, such as "I Remember Clifford," and tunes with shout choruses, like "Whisper Not" and "Along Came Betty."

Determining a Song's Form

When you play a tune for the first time, scan the melody and chords to see if you can determine the tune's form. Take a look at **figure 17-1**, a lead sheet for "I Hear A Rhapsody." The repeat sign at the beginning and end of the first eight bars means that the first section (A) is repeated. This means that the first 16 bars of "I Hear A Rhapsody" can be called AA. Although the first and second endings differ, the sections are similar enough to have the same letter names. The next eight-bar section is melodically and harmonically totally different from the first two eight-bar sections, so it's called B.¹ The last eight-bar section is melodically the same as the first eight bars, so it is called A.

To sum up the form of "I Hear A Rhapsody":

- The first eight-bar section of the melody is called A.
- The second eight-bar section, with the same melody, is also called A.
- The third eight-bar section, with a different melody, is called B.
- The fourth eight-bar section, with the same melody as the first and second eight-bar sections, is called A.

In other words, the form of "I Hear A Rhapsody" is AABA.

Knowing a tune's form is invaluable:

- It helps keep you from getting lost.
- It helps you memorize. In the case of "I Hear A Rhapsody," you only have to learn two eight-bar sections, A and B, instead of having to learn 32 separate bars of music.

¹ It's also called the *bridge*. Not all tunes have bridges, however, and bridges can be sections other than B.

Figure 17-1

I Hear A Rhapsody

Words & Music by: George Fragos,
Jack Baker & Richard Gasparre

Chords and musical notation for *I Hear A Rhapsody*:

Staff 1: C-7 F-7 Bb7 EbΔ (triple) Db7#11

Staff 2: C7 C7alt Fø Bb7 Eb

Staff 3: 1. D-7 G7 2. Aø D7 G- Aø D7b9

Staff 4: G- C-7 F7 Bb F-

Staff 5: Dø G7 C-7 F-7 Bb7

Staff 6: EbΔ (triple) Db7#11 C7 C7alt Fø Bb7

Staff 7: EbΔ

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AABA

There are hundreds of 32-bar AABA jazz tunes and standards, including many of the best tunes:

Clifford Brown's "Daahoud"
 Benny Carter's "When Lights Are Low"
 John Coltrane's "Impressions"
 Miles Davis' "Nardis"
 Duke Ellington's "Satin Doll"
 Dizzy Gillespie's "Woody'n You"
 Benny Golson's "Killer Joe"
 Johnny Green's "Body And Soul"
 Herbie Hancock's "Maiden Voyage"
 Isham Jones' "There Is No Greater Love"
 Duke Jordan's "Jordu"
 Billy Strayhorn's "Take The 'A' Train"
 Juan Tizol's "Perdido"

George Gershwin's "I've Got Rhythm" was originally a 34-bar AABA tune with four eight-bar sections and a two-bar tag at the end (8-8-8-10). The tag has long since been dropped, and heads based on "I've Got Rhythm"—such as Sonny Rollins' "Oleo" and Charlie Parker's "Anthropology"—are 32 bars long (8-8-8-8).²

Thelonious Monk was an absolute master of 32-bar AABA form. His contributions include

"Ask Me Now"
 "Bye-Ya"
 "Evidence"
 "In Walked Bud"
 "Little Rootie Tootie"
 "Monk's Dream"
 "Monk's Mood"
 "Off Minor"
 "Reflections"
 "Rhythm-A-Ning"
 "Ruby My Dear"
 "Well, You Needn't"

AABA tunes are not always 32 bars long. They are often 64 bars long (16-16-16-16). Some examples are

Sam Jones' "Del Sasser"
 Ray Noble's "Cherokee"
 Cole Porter's "Love For Sale"
 Wayne Shorter's "Lester Left Town"
 Horace Silver's "Nica's Dream"

² See Chapter 20 for a more complete list of heads based on "I've Got Rhythm."

There is an extended AABA form that has a four bar tag added to the last A section, making the tune 36 bars long (8-8-8-12). Some examples are

Hoagy Carmichael's "The Nearness Of You"
 Thelonious Monk's "Introspection"
 Victor Schertzinger's "I Remember You"

There is also a 56-bar version of AABA with a bridge half the length of the A sections (16-16-8-16). Some examples are

Freddie Hubbard's "Up Jumped Spring" and "Crisis"
 Duke Pearson's "Jeannine"
 Woody Shaw's "In A Capricornian Way"
 Horace Silver's "Gregory Is Here"

Although 12-12-8-12 is the usual form for *blues with a bridge*, there are a few tunes with this form in which the A sections are not blues. Some examples are

Irving Berlin's "The Best Thing For You"
 Victor Feldman's "Joshua," in which the first four bars of the bridge are in 3/4 time
 Gigi Gryce's "Nica's Tempo"
 Antonio Carlos Jobim's "Wave"
 George Shearing's "Conception"

Other AABA tunes of unusual lengths include

John Coltrane's "Straight Street" (12-12-12-12)
 Miles Davis' version of the Swedish folk song "Dear Old Stockholm" (12-12-4-15)
 Thelonious Monk's "Pannonica" (8-8-8-9)
 Thelonious Monk's "Trinkle Tinkle" is 7½, 7½, 8, 7½, although the solos are 8-8-8-8
 Richard Rodgers' "Little Girl Blue" (12-12-8-4)
 Woody Shaw's "Katrina Ballerina," (8-8-16-8)
 Manning Sherwin's "A Nightingale Sang In Berkeley Square" (10-10-8-10)
 Wayne Shorter's "Speak No Evil" (14-14-8-14) and "Yes Or No" (14-14-16-14)
 Cedar Walton's "A Shade Of Jade" (12-12-16-12)

AABA tunes can be shorter than 32 bars. Two good examples are

Wayne Shorter's "Mahjong" (8-8-4-8)
 Karl Suessdorff's "Moonlight In Vermont" (6-6-8-8)

And sometimes AABA tunes are very short:

John Coltrane's "Naima" (4-4-8-4)
 Thelonious Monk's "Bemsha Swing" (4-4-4-4)

ABAC

Although AABA is the most popular song form, there are several other common song forms, including ABAC. As the three different letters imply, an ABAC tune contains three melodically distinct sections. The letter "B" in a song form doesn't automatically refer to a bridge section, as ABAC tunes have no bridge. Some 32-bar examples of ABAC tunes include

Eden Ahbez' "Nature Boy"
 Nacio Herb Brown's "You Stepped Out Of A Dream"
 Frank Churchill's "Someday My Prince Will Come"
 Miles Davis' "Dig" and "Four"
 Jerome Kern's "Dearly Beloved"
 Frank Loesser's "If I Were A Bell"
 Wayne Shorter's "E. S. P."
 Horace Silver's "Strollin'"
 Jule Styne's "It's You Or No One"
 Jimmy Van Heusen's "I Thought About You"
 Mal Waldron's "Soul Eyes"

Not all ABAC tunes are 32 bars long. Longer examples include

John Coltrane's "Moment's Notice" (8-8-8-14)³
 Antonio Carlos Jobim's "Desafinado" (16-16-16-20)
 Sonny Rollins' "Airegin" (8-12-8-8)
 Wayne Shorter's "Dance Cadaverous" (16-16-16-16)

ABCD

ABCD, with all four sections containing substantially different melodic material, is also a popular form. Some 32-bar examples (8-8-8-8) are

Harold Arlen's "Come Rain Or Come Shine" and "My Shining Hour"
 Luis Bonfá's "Manha De Carnaval"
 Ray Henderson's "Bye Bye Blackbird"

Not all ABCD tunes are 32 bars long. Benny Golson's "Along Came Betty" is 34 bars long (8-8-8-10). Thelonious Monk's "Played Twice" is a 16-bar ABCD tune (4-4-4-4). As the title suggests, it is always played twice. Another 16-bar ABCD tune is Sam Rivers' "Beatrice" (4-4-4-4). You might be tempted to call "Beatrice" an AB tune (8-8), but each four-bar section is clearly a separately developed melodic idea: a miniature ABCD. "Beatrice" is analyzed in depth later in this chapter. An unusual 18-bar ABCD tune is Joe Henderson's "Punjab" (6-4-4-4).

³ As to the story of how "Moment's Notice" got its name, Coltrane was passing out the parts to the as yet un-named tune on the *Blue Train* record date. Curtis Fuller took a look at the changes and said to Trane: "You expect me to play these changes at a moment's notice?"

AABC

AABC is an unusual form in that the section that follows the bridge is different from the A section. AABC tunes are seldom 32 bars long. Examples include

John Coltrane's "Lonnie's Lament" (4-4-4-4)
 Bill Evans' "Very Early" (16-16-8-8)
 Jerome Kern's "The Song Is You" (16-16-16-16)
 Cole Porter's "I Concentrate On You" (16-16-16-16)
 Richard Rodgers' "Where Or When" (10-10-8-12)
 Arthur Schwartz' "Alone Together" (14-14-8-8)
 Woody Shaw's "Organ Grinder" (8-8-12-8)

An extremely long AABC tune is Tommy Wolf's "Spring Can Really Hang You Up The Most." It is usually repeated, so the form is really AABCAABC. The C section is extended the second time around, so the form is an incredible 8-8-8-10-8-8-8-16, or 74 bars. And if that isn't long enough, the song is also preceded by a 12-bar verse. Don't make it the first tune you try to memorize!

AB

A shorter form, usually 16 bars long, is AB. Tunes of less than 32 bars are usually played twice before the solos begin, making them, in effect, ABAB. Some examples are

John Coltrane's "Giant Steps" and "Crescent"
 Tadd Dameron's "Lady Bird"
 Miles Davis' "Tune Up"
 Kenny Dorham's "Blue Bossa"
 Eddie Harris' "Freedom Jazz Dance"
 Joe Henderson's "No Me Escueca"
 Sonny Rollins' "Pent-Up House" and "St. Thomas"
 Wayne Shorter's "Nefertiti" and "Night Dreamer"
 Horace Silver's "Silver's Serenade"
 McCoy Tyner's "Peresina"

A longer AB tune is George Cables "Think On Me" (8-10). One AB tune that is usually not repeated is Kenny Dorham's beautiful ballad "La Mesha" (8-12). An extremely short AB tune is Thelonious Monk's "Light Blue" (4-4), which is usually played four times

ABC

Another common form, with three distinctly different melodic sections, is ABC. Examples include

John Coltrane's "Resolution" (8-8-8)
 Joe Henderson's "Afro-Centric" (10-10-6) and "Black Narcissus" (8-8-8)
 Duke Pearson's "Gaslight" (8-6-8)
 Wayne Shorter's "Miyako" (8-8-12)
 Horace Silver's "Nutville" (8-8-8)
 Joe Zawinul's "Mercy, Mercy, Mercy" (8-8-4)

ABA

Another common form is ABA. Some good examples are

John Coltrane's "Like Sonny" (8-8-8)
 Benny Golson's "Stablemates" (14-8-14)
 Wayne Shorter's "Infant Eyes" (9-9-9)

A very unusual ABA tune is Thelonious Monk's "Brilliant Corners" (8-7-7). The tune is played twice: first in a slow tempo, then twice as fast. The solos follow the same form. Sound intriguing? Listen to the recording.

Have you noticed how often Thelonious Monk and Wayne Shorter have been mentioned? Both are masters of all song forms.

AAB

Another unusual form is AAB, with the bridge coming at the end of the tune. Three good examples are

Antonio Carlos Jobim's "Once I Loved" (16-20-8)
 Cole Porter's "Night And Day" (16-16-16)
 Horace Silver's "Song For My Father" (8-8-8)

Song Forms Unique To a Single Tune

Some song forms are unique to a single song. Here are some examples:

Chick Corea's "Windows," ABCDE (8-8-8-8-16)
 Thelonious Monk's "Epistrophy," ABCB (8-8-8-8)
 Woody Shaw's beautiful and extraordinary 77-bar "Rosewood,"
 ABCDEABCDF (8-8-8-8-5-8-8-8-8)
 Horace Silver's 76-bar waltz "Barbara," ABACDE (16-16-16-8-12-8)
 Wayne Shorter's "Children Of The Night," ABCAB (8-12-8-8-12)
 Cole Porter's almost uncategorizable 108-bar "Begin The Beguine,"
 AABCDE (16-16-16-16-16-28). The form shown here is
 somewhat arbitrary. The two A sections differ a bit melodically,
 and the E section could be called a repeat of the D section but
 with an added 12-bar tag.
 Kurt Weill's "My Ship," AABAC (8-8-8-8-6)

Herbie Hancock's "Dolphin Dance," ABCDE (8-8-8-10-4), is unusual in that the four-bar E section replaces the first four bars of A on all choruses after the head.

Freddie Hubbard's "Little Sunflower," AABBA (8-8-8-8-8), is the tune beginning jazz musicians are most likely to get lost on. Some musicians play it in AABBA form (8-8-8-8-8), omitting the last 8 bars. When this tune is called, the question "which form are we gonna play?" inevitably follows. Another tune beginners often have problems with is Miles Davis' "Milestones" AABBA (8-8-8-8-8).

Some tunes are very short, with melodic ideas flowing so smoothly that there are no clear sectional demarcations. As such, they can only be called "A." Five good examples are

Miles Davis' 10-bar "Blue In Green"
 Joe Henderson's 14-bar "Serenity"
 Freddie Hubbard's 11-bar "Prophet Jennings"
 Bud Powell's 8-bar "Borderick"
 Horace Silver's 10-bar "Peace"

"Form" can mean more than just the letter designations of a tune. In jazz performances the horns typically improvise first while the rhythm section repeats the changes over and over. Turning this approach on its head, Miles Davis' version of Wayne Shorter's "Nefertiti" features the rhythm section improvising collectively while the horns repeat the melody over and over.

Intros, Interludes, Special Endings, Shout Choruses, and Verses

Jazz musicians make inventive use of intros, interludes, special endings, shout choruses, and verses. These elements are an integral part of many songs, and are almost always played as part of the arrangement of the tune. You need to know them as much as you need to know the body of the tune itself. When someone calls "I Remember Clifford," you don't want to be the only musician on the bandstand who doesn't know the verse. Generally, these added sections are not part of the solo form.

Intro is short for introduction, a specially written beginning to a tune. Examples of tunes with intros are:

John Coltrane's "Equinox" has a 14-bar intro.
 Coltrane's "Moment's Notice" has an intro that is also the last 22 bars of the tune.
 Duke Ellington's "Satin Doll" has a four-bar intro, which is often repeated.
 Victor Feldman's "Joshua" has an eight-bar intro.
 Dizzy Gillespie's "A Night In Tunisia" has a "vamp-til-cue" four-bar rhythm section intro.
 Herbie Hancock's "Maiden Voyage" has a 16-bar rhythm section vamp intro.
 Joe Henderson's "No Me Escueca" has a 20-bar intro.
 Joe's "Punjab" has an eight-bar intro.
 Freddie Hubbard's arrangement of Clare Fischer's "Pensativa" has an eight-bar intro.
 Sam Jones' "Del Sasser" has an eight-bar intro.
 Frank Loesser's "If I Were A Bell" has an eight-bar intro added by Miles Davis, with the pianist imitating a bell playing "ding-dong-ding-dong."
 Sonny Rollins' "Airegin" has an eight-bar intro.
 Sonny's "Valse Hot" has an eight-bar intro.
 Woody Shaw's "The Moontrane" has a 12-bar intro.
 Wayne Shorter's "Witch Hunt" has a 13-bar intro.
 Billy Strayhorn's "Take The 'A' Train" has a four-bar intro, which is often repeated.

An *interlude* is a specially written section that is usually played between solos. Some examples include:

Dizzy Gillespie's "A Night In Tunisia" has a 16-bar interlude between solos.
 Horace Silver's "Nica's Dream" has an 8-bar interlude.

A *special ending* is just what the name sound like: a specially written ending played on the out chorus. Some good examples include:

Clifford Brown's "Daahoud" has a four-bar special ending on the out head.
 George Cables' "Think On Me," which has a six-bar special ending.
 On the out chorus of Victor Schertzinger's "I Remember You," most jazz musicians repeat bars 25-26 either up a whole step or up a minor 3rd, then return to the written music. Make sure you can play it both ways, and be ready to jump fast, because rarely does anyone announce which ending will be played.
 Horace Silver's "Strollin'" has a four-bar special ending on the out chorus that replaces the original final two bars.
 Horace's "Nutville" has a four-bar ending on the out chorus.

Many tunes have combinations of intros, interludes, and endings. Some examples are:

Dizzy Gillespie's "Groovin' High" has a six-bar intro and an eight-bar ending played in half-time.
 Thelonious Monk's "Round Midnight" has a six-bar intro and an eight-bar ending.
 Bud Powell's "Bouncin' With Bud" has an eight-bar intro and an eight-bar interlude.

On some tunes the intro, interlude, and ending are the same. Examples include:

Victor Feldman's "Seven Steps To Heaven" has the same eight-bar interlude and ending.
 Dizzy Gillespie's "Bebop" has the same ten-bar intro and ending.
 Jerome Kern's "All The Things You Are" is usually played with the same eight-bar intro and ending, written not by Kern but by Charlie Parker.
 Thelonious Monk's "I Mean You" has a four-bar intro, which is played as an interlude starting in the middle of the last bar of the tune, and also as the ending. This means the "in" and "out" heads are 35 and 1/2 bars long (31 and 1/2 plus 4), but the blowing choruses are still 32 bars. Sound confusing? Listen to a recording of the tune.
 Cole Porter's "What Is This Thing Called Love" is sometimes played with the same vamp intro and ending.
 Horace Silver's "Nica's Dream" has an eight-bar vamp intro, and an eight-bar interlude that is also played as the ending.
 McCoy Tyner's "Peresina" has an eight-bar rhythm section vamp played as both the intro and the interlude before the first solo.
 Fats Waller's "Jitterbug Waltz" has a 16-bar interlude that is sometimes played as an ending.

A *shout chorus* is a specially written chorus that is played between the last solo and the out head. Tunes with shout choruses include

Kenny Dorham's "Blue Bossa"
 Dizzy Gillespie's "Woody'n You"
 Benny Golson's "Whisper Not" and "Along Came Betty"
 Joe Henderson's "No Me Escueca"
 Duke Pearson's "Gaslight"

A *verse* is a special intro, often played *rubato*, or out of tempo. Verses are common in vocal music but rare in instrumental jazz. Three notable exceptions are

The 28-bar verse to Billy Strayhorn's "Lush Life"
 The six-bar verse to Benny Golson's "I Remember Clifford"
 The 16-bar verse to Hoagy Carmichael's "Stardust"

Tunes with Improvised Sections

Some tunes have improvised sections, with only chord changes and no written melody. Here are some examples:

Miles Davis' version of the Swedish folk song "Dear Old Stockholm" has an improvised four-bar bridge.

The last six bars of Joe Henderson's "Afro-Centric" are improvised.

Jackie McLean's "Little Melonae" has an improvised bridge.

Charlie Parker's "Ah-Leu-Cha" has a drum solo on the bridge.

His "Dewey Square" also has an improvised bridge.

Sonny Rollins' "Oleo" has an improvised bridge.

Woody Shaw's "The Green Street Caper" has two sections, eight and four bars long, that are improvised.

On Woody's blues "To Kill A Brick," only the first four bars are written melody; the last eight bars are improvised.

Nothing is Sacred

Sometimes a jazz musician will substantially alter another musician's tune. Miles Davis replaced the original bridge on two tunes with his own: Thelonious Monk's "Well, You Needn't" and Benny Carter's "When Lights Are Low." Stanley Turrentine ignored the bridge on his version of Coltrane's AABA tune "Impressions," merely repeating the A section up a half step as B. Coltrane's bridge is very beautiful, and most musicians play "Impressions" the way 'Trane wrote it.⁴

Thad Jones' "A Child Is Born" is 32 bars long. When soloing on Thad's tune, jazz musicians usually omit the last two bars, however, leaving a 30-bar solo form. The same is true of Antonio Carlos Jobim's "Corcovado." "Corcovado" is 36 bars long, but jazz musicians usually omit the last two bars on the solo choruses.

Tunes with the Melody Played by the Bass

On a few tunes, the melody is played by the bassist—sometimes by him or herself, sometimes in unison with other instruments. Some examples are

Paul Chambers, "Visitation"

Miles Davis' "So What"

The intro to Joe Henderson's "No Me Escueca"

Sam Jones' "Bittersweet"

Charlie Parker's "Dexterity"

Oscar Pettiford's "Tricotism"

⁴ See footnote 23 on page 30 about the probable origin of Coltrane's "Impressions."

Jazz Composition and Song Form

Most of the great jazz players have been great composers as well. The compositions of Duke, Bird, Monk, Dizzy, Miles, Bud Powell, Horace Silver, Herbie Hancock, John Coltrane, McCoy Tyner, Joe Henderson, Wayne Shorter, Bobby Hutcherson, Charles Mingus, Mulgrew Miller and more, will endure as long as their solos. Only a few jazz masters were not particularly known as composers: Art Tatum comes to mind.

Jazz composition, or song writing in any genre, needs a book all its own. This section offers a few ideas mostly having to do with song form.

Like any art form, jazz is a balance of predictability and surprise. We still like "Stella By Starlight" after a million performances because the melody and chord progression are pleasing. As we listen to "Stella" played for the umpteenth time, we expect to hear more or less the same comfortable melody and chords—*predictability*. But the melody of "Stella" can be rephrased and the chord changes reharmonized an infinite number of ways—*surprise*.⁵ This balance of predictability and surprise is also the hallmark of great composition, whether of jazz tunes, standards, or any kind of music. When analyzing a tune, notice how the songwriter sets up predictability, and, if it's a good tune, where the surprises occur.



Wayne Shorter

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⁵ Apropos of predictability and surprise, Duke Ellington once said (I'm paraphrasing), "Playing jazz means learning as many licks as you possibly can." This is not quite as cynical as it sounds. Playing your licks in a different order, with a great deal of rhythmic variety, will get you a long way toward that elusive originality we all seek.

Billy Strayhorn's "My Little Brown Book"

"My Little Brown Book" is one of Billy Strayhorn's most endearing tunes, immortalized by John Coltrane and Duke Ellington.⁶

Take a look at **figure 17-2**, a simple piano arrangement of "My Little Brown Book." Scan the tune to determine its form. The repeat signs at the beginning and at the end of bar 8 tell you immediately that this tune starts out as AA. The B section is eight bars long, and there is a D.S. al coda notation. Note that the coda is four bars long, two bars more than the bars it is replacing. "My Little Brown Book" is thus AABA (8-8-8-10). AABA tunes, with three A sections, have a high degree of predictability built into their form. Like most Billy Strayhorn tunes, however, "My Little Brown Book" contains some surprises. The harmonic variety in most AABA songs occurs in the B section. Billy follows this formula for the most part, but he puts the biggest surprise in an unexpected place.

"My Little Brown Book" is in B \flat major, and modulates to a couple of other major keys. The wistful C \emptyset chord in the fourth bar of each A section teases and hints of a shift to a minor key that never comes. The bridge modulates to D \flat , providing the tonal contrast needed in the bridge of an AABA tune. The big surprise comes in the coda, where the song shifts abruptly up a half step to a II-V-I in B major. This bright new key lasts only six beats before the wistful C \emptyset chord returns, hinting again of a minor tonality, but the song then ends with a II-V-I back in B \flat major.

⁶ John Coltrane & Duke Ellington, Impulse, 1962.

Figure 17-2

My Little Brown Book

Billy Strayhorn

Chord symbols and measure numbers:

- Measure 1: F7
- Measure 2: B \flat Δ
- Measure 3: F7 \sharp 5
- Measure 4: B \flat 7
- Measure 5: E \flat Δ
- Measure 6: C \emptyset
- Measure 7: B \flat
- Measure 8: B \flat \sharp 5
- Measure 9: C-7
- Measure 10: F7
- Measure 11: B \flat Δ
- Measure 12: B \circ
- Measure 13: C-7
- Measure 14: F7
- Measure 15: B \flat Δ
- Measure 16: D \circ
- Measure 17: E \flat -9
- Measure 18: A \flat 7
- Measure 19: D \flat Δ
- Measure 20: B \flat -7
- Measure 21: E \flat -7
- Measure 22: A \flat 7
- Measure 23: D \flat Δ
- Measure 24: D \flat \circ
- Measure 25: C7
- Measure 26: F7
- Measure 27: D-7
- Measure 28: C \sharp -7
- Measure 29: F \sharp 7
- Measure 30: B Δ
- Measure 31: C \emptyset
- Measure 32: F7
- Measure 33: B \flat Δ

D.S. al CODA

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Figure 17-3

Beatrice

Sam Rivers

The piano arrangement of "Beatrice" consists of 16 bars in 4/4 time. The notation is as follows:

- Bar 1:** Treble clef has a whole note chord FΔ. Bass clef has a whole note chord FΔ.
- Bar 2:** Treble clef has a whole note chord GbΔ#4. Bass clef has a whole note chord GbΔ#4.
- Bar 3:** Treble clef has a whole note chord FΔ. Bass clef has a whole note chord FΔ.
- Bar 4:** Treble clef has a whole note chord EbΔ. Bass clef has a whole note chord EbΔ.
- Bar 5:** Treble clef has a whole note chord D-7. Bass clef has a whole note chord D-7.
- Bar 6:** Treble clef has a whole note chord EbΔ. Bass clef has a whole note chord EbΔ.
- Bar 7:** Treble clef has a whole note chord D-7. Bass clef has a whole note chord D-7.
- Bar 8:** Treble clef has a whole note chord Bb-7. Bass clef has a whole note chord Bb-7.
- Bar 9:** Treble clef has a whole note chord A-7. Bass clef has a whole note chord A-7.
- Bar 10:** Treble clef has a whole note chord BbΔ. Bass clef has a whole note chord BbΔ.
- Bar 11:** Treble clef has a whole note chord E-7. Bass clef has a whole note chord E-7.
- Bar 12:** Treble clef has a whole note chord A7. Bass clef has a whole note chord A7.
- Bar 13:** Treble clef has a whole note chord D-7. Bass clef has a whole note chord D-7.
- Bar 14:** Treble clef has a whole note chord G-7. Bass clef has a whole note chord G-7.
- Bar 15:** Treble clef has a whole note chord F-7. Bass clef has a whole note chord F-7.
- Bar 16:** Treble clef has a whole note chord GbΔ#4. Bass clef has a whole note chord GbΔ#4.

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Sam Rivers' "Beatrice"

In its balance of predictability and surprise, Sam Rivers' 16-bar "Beatrice" is a small masterpiece.

Figure 17-3 shows a simple piano arrangement of "Beatrice." The song was recorded by Sam in the 1960s.⁷ Joe Henderson has recorded it twice,⁸ and it has become a favorite tune of many jazz musicians.

⁷ Sam Rivers, *Fuchsia Swing Song*, Blue Note, 1965.

⁸ Joe Henderson, *State Of The Tenor*, Blue Note, 1985, and *An Evening With Joe Henderson*, Red Record, 1987.

"Beatrice" is only 16 bars long, but is a highly organized and structured tune. Most 16 bar tunes are AB, but each four-bar section of "Beatrice" is a separately developed melodic idea: A miniature ABCD. The bridge, or C section, is where the greatest variety lies, but the biggest surprise is in the D section.

The roots of all but one of the chords in the first ten bars move up and down by a half step or whole step, setting up a pleasant see-saw effect. The root motion from bar 7 to 8 moves from D to B \flat (up a minor 6th in this simplified piano arrangement, but the bass player is much more likely to go down a major 3rd). The C section (bars 9-12) shows sudden leaps in the root motion (a tritone between B \flat Δ and E-7, and a 5th between A7 resolving down to D-7). Also, the only II-V-I root motion (E-7, A7, D-7) in the tune occurs in bars 11-12. Step-wise root motion returns in the D section. Sections A and B set up a predictability of root motion, with the contrast coming in the C section. Predictability of root motion returns in the D section (bars 13-16).

The chords and scales in "Beatrice" share many common tones. F and C are common to all the chord/scales except A-7, E-7, and A7, all three of which occur in the C section. Also notice which scales include the note A, and which include A \flat (**figure 17-4**). The note A is shown in the E \flat Δ bars, because A \flat is the "avoid" note on an E \flat Δ chord—not that you can't play A \flat on an E \flat Δ chord. Notice that C is the only section in which the note A goes with all the chords.

Figure 17-4

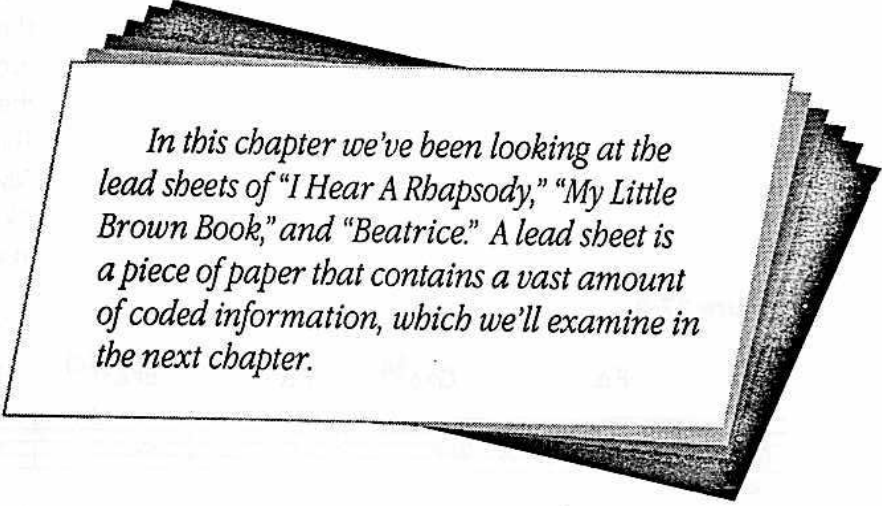
Figure 17-4 displays two staves of music, each showing a sequence of chords and scales over eight measures. The first staff shows the following chords/scales: F Δ , G \flat Δ $\sharp 4$, F Δ , E \flat Δ ($\sharp 4$), D-7, E \flat Δ ($\sharp 4$), D-7, and B \flat -7. The second staff shows: A-7, B \flat Δ , E-7, A7, D-7, G-7, G \flat Δ $\sharp 4$, F-7, and G \flat Δ $\sharp 4$. Each measure contains a single note on a treble clef staff, representing the root of the chord or scale.

Harmonically, everything revolves around F major, its relative minor (D-7), or its subdominant (BbΔ). But the chord in the next-to-last bar⁹ is F-7, where the tonality of "Beatrice" abruptly changes from F major to F minor. *Surprise*. As in "My Little Brown Book," there is a great deal of variety on the bridge but the surprise happens near the end of the song.

Other elements of organization in "Beatrice" include:

- The only bar that includes two chords is the third bar of the C section.
- The highest note in the tune occurs in the third bar of C.
- Ab is common to three chords in a row only in the final three chords of the tune, which helps to solidify the transition from F major to F minor.

Did Sam consciously plot all this out? You could ask him, but his answer would probably be "no." It's customary to say that all this stuff is "instinctual" in great musicians. That's true to a degree, of course, but experience and maturity sharpen the instincts we are born with.



In this chapter we've been looking at the lead sheets of "I Hear A Rhapsody," "My Little Brown Book," and "Beatrice." A lead sheet is a piece of paper that contains a vast amount of coded information, which we'll examine in the next chapter.

⁹ Remember, the chord in the last bar of a tune is often the turnaround to repeat back to the top, rather than the tonic chord.



CHAPTER EIGHTEEN

Reading a Lead Sheet

- *The Key Signature*
- *The Melody*
- *The Changes*
- *Rhythm and Phrasing*
- *Chord Symbols: Right, Wrong, or Optional*

A lead sheet is a piece of paper containing the melody line, chord symbols, and often the lyrics of a tune. Sometimes lead sheets also include an intro, voicings, rhythmic hits, an ending, and more. Usually, however, they supply a minimum of information, much of it (the chord symbols, as an example) in code. But jazz musicians create magic with these few symbols. Interpreting a lead sheet is what this chapter is all about.

The Key Signature

When looking at the lead sheet of an unfamiliar tune, the first thing you should check out is the key signature. *The key signature affects the melody of the tune only, not the chord symbols.* Beginners often think they cannot play notes such as the F \sharp on G Δ chord when the key signature of a tune is F, or one flat. Actually, they can, because a key signature of one flat affects the melody line only, not the chords. Unlike standard notation, which puts the key signature at the beginning of each line of music, lead sheets usually show the key signature only at the very beginning of the tune. You should also check the key signature before you do anything else because the chord symbol in the first bar may give you a false impression of what tune the key is in. Cole Porter's "Night And Day" is in E \flat , but the first chord is B Δ .

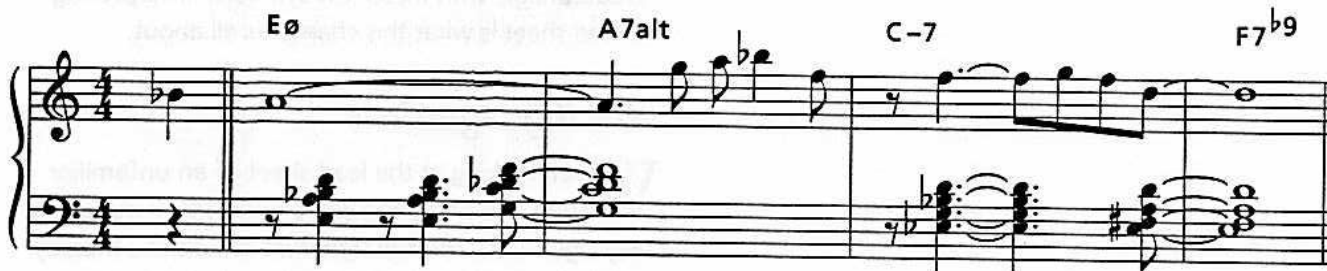
The Melody

The melody on a lead sheet is usually written in the middle register of the treble clef, *for ease of reading only*. This minimizes the use of extra ledger lines, which can make the melody difficult to read. However, you can play the melody anywhere you want, in any register of your instrument. In fact, switching octaves in the middle of a melody is a great effect, making phrases sound much more conversational. **Figure 18-1** shows the first four bars of the lead sheet of Victor Young's "Stella By Starlight." **Figure 18-2** shows how a pianist might switch the melody up an octave in the second bar. Unless you want to sound like a yo-yo, however, don't overdo it with switching octaves. Rephrasing the melody is also a great effect. Notice how our imaginary pianist rephrases the melody in **figure 18-2**.

Figure 18-1



Figure 18-2



melody played as written ...

melody played octave up from where written ...

The Changes

The chord symbols on a lead sheet are not quite as believable as the tablets that Moses brought down from the mountain. The changes jazz musicians play on a standard tune are the result of a long evolutionary process. Let's take a hypothetical tune written in the 1920s or 1930s that is still played today—something like "Bye Bye Blackbird," "Body And Soul," or "Love For Sale"—and examine the evolution of its chords.

- 1) Songwriter writes tune.
- 2) Songwriter gives tune to publisher.
- 3) Publisher accepts tune, gives tune to a "hack," a pianist who writes an easy-to-read popular version of tune known as "sheet music," for sale to the public.
- 4) Singer, band, and so on, record tune.
- 5) Recording becomes popular; public buys sheet music.
- 6) Jazz musicians like song, modify the chords.
- 7) Famous jazz musician records tune, alters chords,¹ adds a distinctive intro,² interlude,³ and/or ending.⁴
- 8) Recording becomes popular with jazz musicians, and becomes the "new" standard version of the tune.

¹ John Coltrane's version of Johnny Green's "Body And Soul," *Coltrane's Sound*, Atlantic, 1960.

² Miles Davis' version of Ray Henderson's "Bye Bye Blackbird," *'Round About Midnight*, Columbia, 1955.

³ Miles Davis' version of Dave Brubeck's "In Your Own Sweet Way," *Workin'*, Prestige, 1956.

⁴ Charlie Parker's version of Victor Young's "All The Things You Are," *Swedish Schnapps*, Verve, 1949.

The above chronology shows why it's almost impossible to determine "the original chords" to a standard, unless you have the songwriter's original manuscript in hand. With jazz originals by writers such as Coltrane, Wayne Shorter, Steve Nelson, and Kenny Garrett, the version of the tune we play is much closer to the "original," for two reasons:

- Because the tune was written by a jazz musician, the changes are already "altered" for use by jazz musicians.
- Jazz musicians have transcribed the tune from the *original* recording (by Coltrane, Wayne Shorter, and so on), so the tune has gone through far fewer evolutionary steps by the time you play it than the normal Tin Pan Alley standard has.

What should you do about the uncertainty surrounding the changes to standards? *Transcribe the tune from the recording.* Fake books are wonderful tools, provided they are accurate.⁵ But learning a tune by transcribing it yourself is the only surefire way of getting it right. In Chapter 12, I offered some tips on transcribing tunes.

Just because you've transcribed a tune off of a recording doesn't guarantee that you're playing the original changes. Miles Davis made substantial changes to the bridge of both Thelonious Monk's "Well, You Needn't"⁶ and Benny Carter's "When Lights Are Low."⁷ When someone calls either of these tunes, a short discussion on the bandstand ensues:

First musician: "Let's play
"Well, You Needn't" (or
"When Lights Are Low")."

Second musician: "Which bridge?"

Sometimes you'll need to do research to hunt down a tune's "original changes," and often you'll need to know more than one set of changes to a tune.

⁵ The infamous "Real Book" is a great collection of tunes, replete with wrong melodies and incorrect changes. For much greater accuracy, check out "The New Real Book" series, published by Sher Music.

⁶ Miles Davis, *Steamin'*, Prestige, 1956.

⁷ Miles Davis, *Cookin'*, Prestige, 1956.

Rhythm and Phrasing

Rhythm and phrasing are the toughest pieces of information to convey on a lead sheet. If you've already heard a recording of the tune, you'll have an idea of what it's supposed to sound like. If you haven't, and there's nobody around to explain it, you have to look for clues. What's the tempo? Unlike written classical music, lead sheets don't usually include tempo markings. If the tempo is indicated, it's usually shown right above the first bar, but only in a rough approximation such as "ballad," "fast," or "medium walk." These expressions give you at least an idea as to how fast the tune is supposed to be played. Should you swing the melody or play it in straight eighth notes? The labels "bossa," "samba," "Latin jazz," and "jazz rock" let you know that the tune is to be played with a straight eighth note feeling. Otherwise you can assume that it swings.

Chord Symbols: Right, Wrong, or Optional

When looking at a lead sheet, apply a healthy dose of skepticism, especially when it comes to the extensions (9th, 11th, 13th) and alterations ($\flat 9$, $\sharp 9$, $\sharp 11$, $\flat 5$, $\sharp 5$, $\flat 13$) of the chord symbols. This skepticism should also include the 7th of a minor chord, because minor chords can be played with either a major 7th (C- Δ) or a minor 7th (C-7). When interpreting chord symbols on a lead sheet, it's a good idea to consider that extensions, alterations, and the 7th of minor chords are either:

- Right
- Wrong
- Optional

Take a look at **figure 18-3**, a lead sheet of "I Hear A Rhapsody." Note that I said *look*, not play.

CAUTION: Don't play Figure 18-3: It's full of mistakes!

We're going to check and see whether the extensions and alterations to these changes for "I Hear A Rhapsody" are OK *when playing the melody*. On the solos, you have much more harmonic freedom. We'll assume for now that both the roots and the quality (major, minor, or dominant) of the chords are correct. Anything else is suspect. Be a detective: Look for clues.

Figure 18-3

*I Hear A Rhapsody*Words & Music by: George Fragos,
Jack Baker & Richard Gasparre

The musical score for "I Hear A Rhapsody" is written in 4/4 time and consists of 18 measures. The key signature has two flats (Bb and Eb). The score includes various chords and a repeat sign.

Measures and Chords:

- Measure 1: C-7
- Measure 2: Fø, Bb7b9
- Measure 3: EbΔ#4, Db7alt
- Measure 4: C7alt
- Measure 5: Fø
- Measure 6: Bb7#11
- Measure 7: EbΔ
- Measure 8: D-7, G7b9
- Measure 9: Aø, D7b9, G-7
- Measure 10: Aø, D7b9
- Measure 11: Aø, D7b9
- Measure 12: G-6
- Measure 13: C-9, F7alt, BbΔ
- Measure 14: F-7
- Measure 15: F-7
- Measure 16: Dø, G7alt
- Measure 17: Dø, G7alt
- Measure 18: D.S. al CODA

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The chord in the first bar is C-7. Is it part of a II-V (is it followed by F7)? No, it's not part of a II-V, and none of the melody notes in the bar is Bb, the minor 7th of C-7. It's a tonic minor, or minor I chord. It could be C-6, or C-Δ. C-7 isn't wrong; it's *optional*.

Is the melody note on Fø in bar 2 the b5? No, it's the 7th. Fø is *optional*. Unaltered F-7 will also sound OK.

How about the Bb7b9 chord in bar 2? Is D, the melody note, the b9 of the chord? No, D is the 3rd. The b9 is *optional*. It sounds good, however, because, as you learned in Chapter 13, b9 sounds good on V chords resolving down a 5th, and the Bb7 chord resolves down a 5th to EbΔ.

The #4 part of the $E\flat\Delta^{14}$ chord in bar 3 is not a good choice, because one of the melody notes on the chord is $A\flat$, the natural 4th. The #4 part of the chord symbol is *wrong*. This doesn't mean it's out of the question to make a #4 sound good here. Cedar Walton can probably make $E\flat\Delta^{14}$ sound great while the horn player plays an $A\flat$. Nevertheless, given the information at hand (an $A\flat$ in the melody on an $E\flat\Delta^{14}$ chord), the #4 is probably not a good choice.

The melody note on the $D\flat7\text{alt}$ chord in bar 3 is $B\flat$, the 13th of the chord. Alt chords have a $\flat 13$, so the "alt" part of $D\flat7\text{alt}$ is *wrong*. Because $D\flat7$ is not part of a II-V and doesn't resolve down a 5th, $D\flat7^{11}$ would be a better choice.

The first melody note on the $C7\text{alt}$ chord in bar 4 is G, the natural 5th. "Alt" chords don't have a natural 5th, so $C7\text{alt}$ is *wrong*. $A\flat$ and $B\flat$, the next two melody notes, are the $\flat 13$ and 7th of $C7\text{alt}$, so $C7\text{alt}$ on the third and fourth beats is *right*. What to do? One solution would be to play $C7$ on the first two beats of bar 4, and $C7\text{alt}$ on the next two beats.

The melody note on the $F\emptyset$ chord in bar 5, $C\flat$, is the $\flat 5$ of the chord, so the chord symbol is *right*.

The $B\flat7^{11}$ chord in bar 6 isn't wrong, but it's not a good choice. As you learned in Chapter 13, $V7^{11}$ chords usually aren't part of a II-V, and don't often resolve down a 5th. $B\flat7$ is both part of a II-V ($F\emptyset$, $B\flat7$) and resolves down a 5th (to $E\flat\Delta$). In this situation, $\flat 9$ will sound much better. The #11 is *optional*, and a poor choice.

The melody notes on the $E\flat\Delta$ chord in bar 7 are the 9th and the root. $E\flat\Delta$ is *right*.

$D-7$, the first chord in the first ending (bar 8), is *right*. You could play $D\emptyset$, but half-diminished chords that are part of a II-V are usually followed by a V chord that is either $\flat 9$ or alt. The next chord shown is $G7^{\flat 9}$, but the $\flat 9$ is *wrong*, because one melody note on the $G7$ chord is A, the natural 9th.

There is no melody in the second ending (bar 9), so the alterations—the $\flat 5$ in the $A\emptyset$ chord and the $\flat 9$ in the $D7^{\flat 9}$ chord—are *optional*. They are also good choices, because a minor II-V resolves smoothly down a 5th to a minor chord, and $A\emptyset$, $D7^{\flat 9}$ resolves down a 5th to $G-7$.

Is the G-7 chord in bar 10 part of a II-V? No, it's a tonic minor, or minor I chord. G-7 isn't wrong, it's *optional*. G-6 or G-Δ might sound prettier.

E♭, the melody note on the Aø chord in bar 11, is the ♭5 of Aø and the ♭9 of D7^{♭9}, so both chord symbols are *right*.

The G-6 chord in bar 12 is not part of a II-V, so it could be a tonic minor chord. But the E♭ in the melody is the ♭6 of a G minor chord, and will clash with the natural 6th of the G-6 chord. The dissonance lasts only one beat, and you probably won't even notice it. A better choice, however, might be to extend the D7^{♭9} chord from the previous bar two more beats, delaying the resolution to the G-6 chord until the third beat of bar 12.

D, the melody note on the C-9 chord in bar 13, is the 9th of the chord, so the chord symbol is *right*. However, the D is held over into the F7alt chord, where it won't sound good at all: D is the 13th of F7, and alt chords have a ♭13. The "alt" part of the chord symbol is *wrong*. F7^{♭9} would be a better choice, because its scale—the half-step/whole-step diminished scale—contains D, the 13th of F7.

The B♭Δ chord symbol in bar 14, with the 5th in the melody, is *right*.

The F-7 chord symbol in bar 15 is OK, but this chord is a tonic minor (not part of a II-V), so F-6 or F-Δ might sound better. The minor 7th in the F-7 chord is *optional*.

One of the melody notes on the Dø chord in bar 16 is B (the natural 6th of a D minor chord). Neither of the scales usually played on Dø (D Locrian from E♭ major, or the sixth mode from F melodic minor) has a B natural, but the scale for D-7 (D Dorian) does have a B natural. D-7 *might* be a better choice, but since pianists and guitarists don't usually voice either the 6th or ♭6 on minor 7th chords, either Dø or D-7 will be OK.

One of the melody notes on the G7alt chord in bar 17 is A (the natural 9th), which is not found in an alt chord, so the "alt" part of the chord symbol is *wrong*.

Figure 18-4 shows a simple piano arrangement, with the corrected chords, for "I Hear A Rhapsody." It's OK to play this version!

Figure 18-4

I Hear A Rhapsody

Words & Music by: George Fragos,
Jack Baker & Richard Gasparre

The musical score is written for piano in 4/4 time. It consists of 18 measures, divided into two systems of nine measures each. The key signature has two flats (B-flat and E-flat). The score includes various chord symbols above the staff and measure numbers below the staff.

Measure 1: Chord: C^{Δ} . Measure 2: Chord: $F-7$. Measure 3: Chord: $Bb7^{b9}$. Measure 4: Chord: Eb^{Δ} (3). Measure 5: Chord: $Db7^{\#11}$.

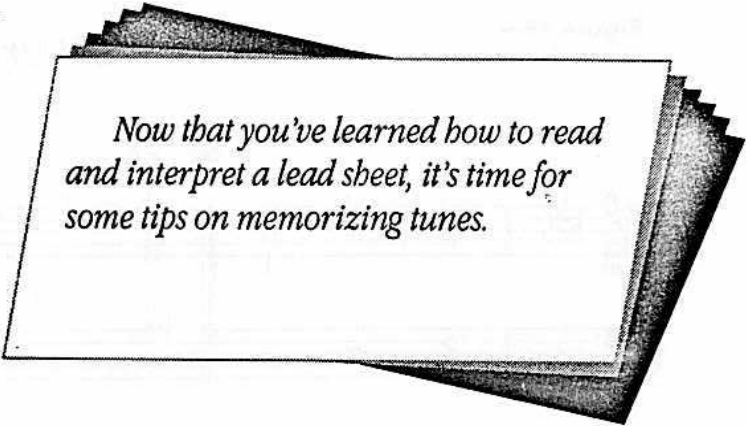
Measure 6: Chord: $C7$. Measure 7: Chord: $C7alt$. Measure 8: Chord: $F\emptyset$. Measure 9: Chord: $Bb7^{b9}$. Measure 10: Chord: Eb^{Δ} .

Measure 11: Chord: $D-7$. Measure 12: Chord: $G7$. Measure 13: Chord: $A\emptyset$. Measure 14: Chord: $D7^{b9}$. Measure 15: Chord: $G-6$. Measure 16: Chord: $A\emptyset$. Measure 17: Chord: $D7^{b9}$.

Measure 18: Chord: $D7^{b9}$. Measure 19: Chord: $G-6$. Measure 20: Chord: $C-7$. Measure 21: Chord: $F7^{b9}$. Measure 22: Chord: Bb^{Δ} . Measure 23: Chord: $F-6$.

Measure 24: Chord: $D-7$. Measure 25: Chord: $G7$. Measure 26: Chord: $D.S. al CODA$. Measure 27: Chord: \emptyset .

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*Now that you've learned how to read
and interpret a lead sheet, it's time for
some tips on memorizing tunes.*



CHAPTER NINETEEN

Memorizing a Tune

- *The Form*
- *The Melody*
- *The Changes*

There are three things to consider when memorizing a tune from a lead sheet:

- The form
- The melody
- The changes

The Form

Take a look at **figure 19-1**, a lead sheet to Bob Haggart's "What's New?"¹ You're going to memorize this tune—all 32 bars (plus the pickup note) and 47 chords. Sounds formidable, doesn't it? To make this task easier, you have to become a detective and look for clues. First of all, figure out the form of the tune. Look at each of the eight-bar sections in **figure 19-1**. Are any of them the same? As you will find, the first, second, and last eight-bar sections are virtually identical, differing only in each section's final bar. Only the third eight-bar section appears to be completely different. In other words, this is an AABA tune. A simpler way to write it is with repeat signs and a D.S. al coda, as shown in **figure 19-2**. Instead of 32 bars, there are now just 18. Instead of 47 chords, there are now 27.

¹ Here are just a few of the many great recordings of "What's New?"
John Coltrane, *Ballads*, MCA/Impulse, 1962.
Joe Henderson, *Mirror, Mirror*, Verve, 1980.
Woody Shaw, *Setting Standards*, Muse, 1983.
Steve Nelson, *Communications*, Criss Cross, 1989.
Wynton Kelly And Wes Montgomery, *Smokin' At The Half Note*, Verve, 1965.
Steve Grossman, *Love Is The Thing*, Red Records, 1985.

Figure 19-1

What's New?

Bob Haggart & Johnny Burke

G7^b9 CΔ B^b-7 3 Eb7 3 AbΔ
 Dø G7 C- Dø 3 G7alt CΔ
 D-7 G7^b9 CΔ B^b-7 3 Eb7 3 AbΔ
 Dø G7 C- Dø 3 G7alt CΔ
 G-7 C7^b9 FΔ Eb-7 3 Ab7 3 DbΔ
 Gø C7 F- Gø 3 C7alt FΔ
 Dø G7^b9 CΔ B^b-7 3 Eb7 3 AbΔ
 Dø G7 C- Dø 3 G7alt CΔ

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The Melody

As for the melody of "What's New?"; play it a few times through on your instrument, and then *sing it*. Break it down into phrases. Learn the first phrase, then the second, and so on until you have the whole melody memorized. Since the melody of "What's New?" repeats, this job is easier. Be aware of the shape of melodic phrases, how the melody may outline the chords, and if it chromatically approaches chord tones.

Learning the lyrics isn't a bad idea, either. Lyrics help you remember the melody, and give you an idea of what the tune is all about.² Johnny Burke's lyrics are not shown here, but can be found in *The New Real Book, Volume One*. If you have a good recording of the tune, play it over and over, singing the melody along with it—even over the solo choruses.

The Changes

Now about those 27 chords. Rather than consisting of a bunch of random changes, "What's New?" is highly structured:

- The A section consists entirely of II-V-I progressions in C major, A \flat major, C minor, and C major again. *The tonal center goes down, and then up, by major 3rds (C, A \flat , C), as in "Coltrane changes."*
- The bridge consists entirely of II-V-I progressions in F major, D \flat major, F minor, and F major. *As in the A section, the tonal center goes down, and then up, by major 3rds (F, D \flat , F).*
- Every odd numbered bar has a tonic chord.
- Every even numbered bar has a II-V progression.
- The tonality of the bridge goes up a 4th (from C to F), one of the oldest clichés in popular music.³

The subtle and clever aspect of "What's New?" is how Haggart varies the *quality* of the I chords in the A and B sections. He switches from C major to A \flat major to C minor and back to C major on the A sections. *Major-major-minor-major*. This echoes the AABA form of the tune and adds to the overall structure. On the bridge, which begins by both melodically and harmonically echoing the A section a 4th up, he does the same thing, going from F major to D \flat major to F minor to F major. *Major-major-minor-major*. The shift from major to minor and back again gives the tune a sense of poignancy that has made it a favorite of jazz musicians for 50 years.

Does memorizing "What's New?" seem easier now? It should:

- There are fewer bars to memorize.
- The chords are grouped in II-V, V-I, and II-V-I progressions.
- The logic behind the tune is now apparent.

Unfortunately, not every tune is as easy to memorize as "What's New?". Still, the clues just outlined will work for any tune, no matter how difficult.

² Dexter Gordon sometimes would read the lyrics to a standard while his rhythm section played the changes behind him.

³ Other tunes that modulate up a 4th at the bridge include Thelonious Monk's "Bemsha Swing," Tadd Dameron and Count Basie's "Good Bait," Billy Strayhorn's "Take The 'A' Train," and Victor Schertzinger's "I Remember You."

Figure 19-2

What's New?

Bob Haggart & Johnny Burke

The musical score for "What's New?" is written in 4/4 time. It consists of several staves of music with various jazz chords and melodic lines. The chords are: G7^{b9}, CΔ, B^b-7, E^b7, A^bΔ, DΔ, G7, C-, DΔ, G7alt, CΔ, D-7, G7^{b9}, G-7, C7^{b9}, FΔ, E^b-7, A^b7, D^bΔ, GΔ, C7, F-, GΔ, C7alt, FΔ, DΔ, G7^{b9}, and D.S. al CODA. The melody is written on a single staff with a treble clef. The score includes a key signature of one flat (Bb) and a time signature of 4/4. The music is divided into two main sections: a head section and a body section. The head section is marked with a double bar line and a repeat sign. The body section is marked with a double bar line and a repeat sign. The score ends with a double bar line and a repeat sign.

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As I said earlier, jazz musicians can't leave well enough alone. They often discard the melody of a tune but keep the changes, using them as the basis for a new melody, called a head. Heads are the topic of the next chapter.



CHAPTER TWENTY

Heads

In classical music, a melody based on the harmony of an existing tune is called a *contrafact*. In jazz, new melodies based on the changes to existing standard tunes are called *heads*.¹ Some heads closely follow the original changes. This is true of Miles Davis' "Dig," which is based on "Sweet Georgia Brown." Other heads bear only a remote resemblance to the original tune. A good example is Coltrane's "Exotica," based on "I Can't Get Started." Heads are often derived from the changes of two different tunes. For instance, "Ah-Leu-Cha" is an AABA tune with the A sections derived from "Honeysuckle Rose" and the B section derived from "I've Got Rhythm." There are even heads based on heads: Coltrane's "Fifth House" is based on Tadd Dameron's "Hot House," which is based on Cole Porter's "What Is This Thing Called Love."

Here's a list of heads, along with the original tune and the head's composer. Note how many heads are based on George Gershwin's "I've Got Rhythm."

¹ "Head" can also mean the melody of any tune.

<i>Head</i>	<i>Original Tune</i>	<i>Composer of Head</i>
Ablution	All The Things You Are	Lennie Tristano
Ah-Leu-Cha ²	Honeysuckle Rose	Charlie Parker
All The Things You Could Be If Sigmund Freud's Wife Was Your Mother	All The Things You Are	Charles Mingus
Anthropology	I've Got Rhythm	Charlie Parker
Background Music	All Of Me	Warne Marsh
Barry's Bop	What Is This Thing Called Love	Fats Navarro
Bean And The Boys ³	Lover Come Back To Me	Coleman Hawkins
Bebop Romp	Fine And Dandy	Fats Navarro
Bird Gets The Worm	Love Come Back To Me	Charlie Parker
Bird Of Paradise	All The Things You Are	Charlie Parker
Blue Serge	Cherokee	Serge Chaloff
Blue Silver	Peace	Blue Mitchell
Blue's Theme	I've Got Rhythm	Blue Mitchell
Bright Mississippi	Sweet Georgia Brown	Thelonious Monk
Bud's Bubble	I've Got Rhythm	Bud Powell
Casbah	Out Of Nowhere	Tadd Dameron
Celerity	I've Got Rhythm	Charlie Parker
Celia	I've Got Rhythm	Bud Powell
Chasing The Bird	I've Got Rhythm	Charlie Parker
Chick's Tune	You Stepped Out of A Dream	Chick Corea
Coffee Pot	All God's Chillun	J. J. Johnson
Constellation	I've Got Rhythm	Charlie Parker
Cottontail	I've Got Rhythm	Duke Ellington
Countdown	Tune Up	John Coltrane
Crazeology	I've Got Rhythm	Benny Harris
C. T. A. ⁴	I've Got Rhythm	Jimmy Heath
Dear John	Giant Steps	Freddie Hubbard
Dig	Sweet Georgia Brown	Miles Davis
Dizzy Atmosphere	I've Got Rhythm	Dizzy Gillespie
Donna Lee	(Back Home In) Indiana	Charlie Parker
E. T. A.	Lazy Bird	Bobby Watson
The Eternal Triangle	I've Got Rhythm	Sonny Stitt
Evidence	Just You, Just Me	Thelonious Monk
Exotica	I Can't Get Started	John Coltrane
Fifth House	Hot House (see Hot House)	John Coltrane
52nd St. Theme ⁵	I've Got Rhythm	Thelonious Monk
Freight Train	Blues For Alice	Tommy Flanagan
Funji Mama	I've Got Rhythm	Blue Mitchell

² The bridge is based on "I've Got Rhythm."

³ AKA "Burt Covers Bud."

⁴ Only the A section is based on "I've Got Rhythm."

⁵ The bridge is based on "Honeysuckle Rose."

<i>Head</i>	<i>Original Tune</i>	<i>Composer of Head</i>
Good Bait ⁶	I've Got Rhythm	Dizzy Gillespie
Green St. Caper	Green Dolphin Street	Woody Shaw
Groovin' High	Whispering	Dizzy Gillespie
Hackensack	Lady Be Good	Thelonious Monk
Hot House	What Is This Thing Called Love	Tadd Dameron
I Hate You	I Love You	Tete Montoliu
Impressions	So What	John Coltrane
The Injuns	Cherokee	Donald Byrd
In Walked Bud ⁷	Blue Skies	Thelonious Monk
Jack Sprat	Blues For Alice	Sonny Stitt
Juicy Lucy	Confirmation	Horace Silver
Kary's Trance	Play, Fiddle, Play	Lee Konitz
Kim	I've Got Rhythm	Charlie Parker
Ko-Ko	Cherokee	Charlie Parker
Lennie's Pennies	Pennies From Heaven	Lennie Tristano
Lester Leaps In	I've Got Rhythm	Count Basie
Let's Call This	Sweet Sue	Thelonious Monk
Little Willie Leaps	All God's Chillun Got Rhythm	Miles Davis
Lullaby Of Birdland	Love Me Or Leave Me	George Shearing
Marmaduke	Honeysuckle Rose	Charlie Parker
Marshmallow	Cherokee	Warne Marsh
Mayreh	All God's Chillun	Horace Silver
Meet The Flintstones	I've Got Rhythm	Hannah-Barbera
Minor March	Love Me Or Leave Me	Jackie McLean
Minor's Holiday	Love Me Or Leave Me	Kenny Dorham
Moose The Mooch	I've Got Rhythm	Charlie Parker
Move ⁸	I've Got Rhythm	Denzil Best
Never Felt That Way Before	All God's Chillun	Sonny Stitt
New Wheels	I've Got Rhythm	Mulgrew Miller
Nostalgia	Out Of Nowhere	Fats Navarro
Oleo	I've Got Rhythm	Sonny Rollins
Ornithology	How High The Moon	Charlie Parker
An Oscar For Treadwell	I've Got Rhythm	Charlie Parker
Owl	I've Got Rhythm	Dizzy Gillespie
Passport	I've Got Rhythm	Charlie Parker
Perdido	Candy	Juan Tizol
Plain Jane	Honeysuckle Rose	Sonny Rollins
Prince Albert	All The Things You Are	Kenny Dorham

⁶ The bridge is the A section of "I've Got Rhythm" transposed up a 4th.

⁷ Only the A section is based on "Blue Skies."

⁸ Only the A section is based on "I've Got Rhythm."

<i>Head</i>	<i>Original Tune</i>	<i>Composer of Head</i>
Quasimodo	Embraceable You	Charlie Parker
Quicksilver	Lover Come Back To Me	Horace Silver
Red Cross	I've Got Rhythm	Charlie Parker
Rhythm-A-Ning	I've Got Rhythm	Thelonious Monk
Room 608 ⁹	I've Got Rhythm	Horace Silver
Salt Peanuts ¹⁰	I've Got Rhythm	Dizzy Gillespie
Salute To The Bandbox	I'll Remember April	Gigi Gryce
Sans Souci	Out Of Nowhere	Gigi Gryce
Satellite	How High The Moon	John Coltrane
Scrapple From The Apple ¹¹	Honeysuckle Rose	Charlie Parker
Second Balcony Jump	I've Got Rhythm	Jerry Valentine
The Serpent's Tooth	I've Got Rhythm	Miles Davis
Shaw Nuff	I've Got Rhythm	Parker and Gillespie
Split Kick	There Will Never Be Another You	Horace Silver
Steeplechase	I've Got Rhythm	Charlie Parker
Straight Ahead	I've Got Rhythm	Kenny Dorham
Striver's Row	Confirmation	Sonny Rollins
Subconscious-Lee	What Is This Thing Called Love	Lee Konitz
Suburban Eyes	All God's Chillun	Ike Quebec
Sweet Clifford	Sweet Georgia Brown	Clifford Brown
Sweet Smiley Winters	Sweet Georgia Brown	Blue Mitchell
Tadd's Delight	But Not For Me	Tadd Dameron
Take The "A" Train ¹²	Exactly Like You	Billy Strayhorn
The Theme	I've Got Rhythm	Miles Davis
317 East 32nd St.	Out Of Nowhere	Lennie Tristano
Thriving From A Riff	I've Got Rhythm	Charlie Parker
Tour De Force	Jeepers Creepers	Dizzy Gillespie
Turnpike	I've Got Rhythm	J. J. Johnson
26-2	Confirmation	John Coltrane
Two Not One	I Can't Believe That You're In Love With Me	Lennie Tristano
Wail	I've Got Rhythm	Bud Powell
Warming Up A Riff	Cherokee	Charlie Parker
Yardbird Suite	Rosetta	Charlie Parker
Yellow Dolphin St.	Green Dolphin St.	Tete Montoliu

⁹ Only the A section is based on "I've Got Rhythm."¹⁰ Only the A section is based on "I've Got Rhythm."¹¹ The bridge is based on "I've Got Rhythm."¹² Only the A section is based on "Exactly Like You."



CHAPTER TWENTY-ONE

The Repertoire

No, you don't have to memorize all 965 tunes listed in this chapter.¹ But you should learn as many as you can. Jazz is ear music, not eye music. Musicians improvise better when they don't have to look at the music. Can you learn a tune a week? One every two weeks? If you do, in just a few months, you'll have the beginnings of a pretty good repertoire.

This chapter mentions only the best or most commonly played standards and jazz originals. Tunes preceded by a • are a must. Don't move to New York without knowing most of them.

A word about my selections. I love all these tunes and have played all of them. My list changes like anyone else's. Every time I look at the list I want to add more tunes, because they're beautiful and important. Every jazz musician's list of favorite songs evolves constantly. If I've left out any of your favorite tunes, just add them to the list.

Coltrane's "Crescent," "Wise One," and "Lonnie's Lament" are a must if you want to learn how to create a beautiful melody. Herbie Hancock's "Tell Me A Bedtime Story" and Donald Brown's "Overtaken By A Moment" can both teach you a great deal about extended form composition. Bobby Hutcherson's "La Alhambra" can teach you a lot about how to create and resolve tension. Charles Mingus' "Goodbye Pork Pie Hat," is a great example of how much music can be packed into 12 bars. Hoagy Carmichael's "Stardust" is a tune that someday, somewhere, in some situation, you'll have to play, so you might as well learn it. Until the 1960s it was regularly voted "America's All-Time Favorite Song" in a poll that was taken yearly. It has a great verse, and Coltrane's recording of it is a killer.

I used to think that "Nancy With The Laughing Face" and "Too Young To Go Steady" were pretty dumb tunes, until I heard Coltrane play them. I remember when "Someday My Prince Will Come" was considered a corny tune—until Miles recorded it. Think you'll never play "Tea For Two"? Listen to Monk's version. Even if you never play all of these tunes, they're all worth checking out. Listen to the recordings, and study them.

This chapter lists tunes alphabetically by the name they are most commonly known by. For example, "On Green Dolphin Street" is always called "Green Dolphin Street" on the bandstand, so it's listed under "G," not "O."

Lots of tunes have more than one version that you'll need to know. For example, check out the differences between Thelonious Monk's "Round Midnight" and Miles Davis' version. Compare the original changes to Vincent Youmans' "Tea For Two" with Monk's changes. Miles' version of Monk's "Well, You Needn't" is very different than Monk's original, and the same goes with Miles' recording of Benny Carter's "When Lights Are Low." The list could go on and on.

¹ The author admits to not knowing all 965 tunes.

Some tunes are played in two keys, and you need to be able to play them in both keys. "Green Dolphin Street" is played in both E \flat and C. "Just Friends" is played in B \flat and G. "Night And Day" is played in both E \flat and C. "Embraceable You" is played in E \flat and G. "Easy Living" is played in both F and E \flat . "Take The 'A' Train" is played in A \flat and C, and "Spring Is Here" is played in both A \flat and G. You'll need to be able to play "You're A Weaver Of Dreams" in several keys. I've had it called in G, F, C, and E \flat . The same goes for "My Shining Hour." John Coltrane's "Equinox" is usually played as a C minor blues, but the best players like to play it in the original key, C \sharp minor.

Many tunes are known by more than one name. In these cases, I've listed the song by what I think is its most common name. Then I list the alternate name in parentheses, as in Joe Henderson's "Recordame" (AKA "No Me Esqueca") and Kenny Dorham's "Lotus Blossom" (AKA "Asiatic Raes.")

Don't forget that a lot of the tunes on this list are 12-bar blues, and a lot of others have the same, or very similar, chord changes (all the songs based on "I've Got Rhythm," for example).

To the right of each tune listing, when applicable, is an abbreviation for the fake book the tune is located in; to the right of that is the Aebersold play-along recording that includes the tune through Vol. 65. Listed below each tune is a recording of the tune that I like. These fake books, plus the Aebersold recordings, are all available from your local music store.

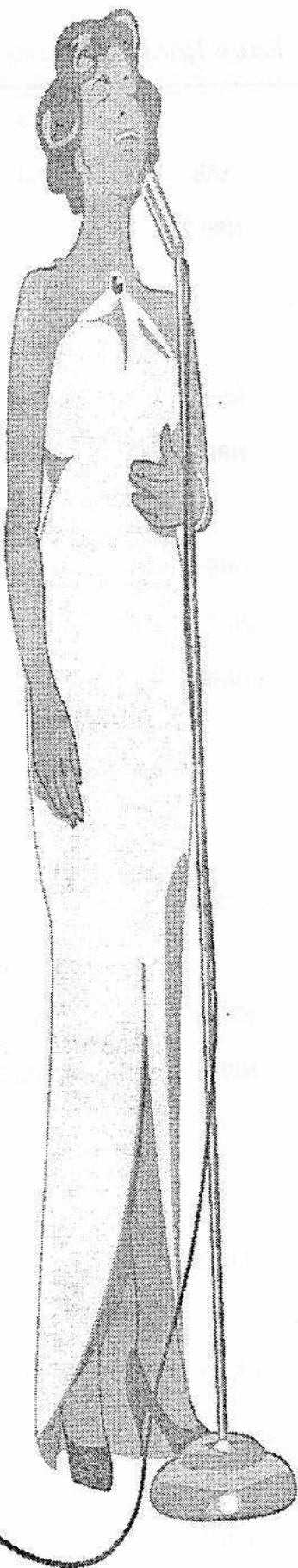
Fake book² abbreviations:

- NRB 1 stands for *The New Real Book, Volume 1*
- NRB 2 stands for *The New Real Book, Volume 2*
- NRB 3 stands for *The New Real Book, Volume 3*
- WGFB stands for *The World's Greatest Fake Book*
- LRB stands for *The Latin Real Book*

When looking for recordings, bear in mind that record companies often rename CDs when they reissue them. As an example, Bud Powell's *Inner Fires* has been reissued as *Birdland '53*. Names of record companies can also change. Record companies go out of business, merge, and buy and sell each other. A recording originally released on Riverside Records may be reissued a few years later on Fantasy, Milestone, OJC, or Prestige. A United Artist release may resurface years later on Mobile Fidelity.

² All the fake books listed are published by Sher Music, PO Box 445, Petaluma, CA 94953.

<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
Adam's Apple Wayne Shorter, <i>Adam's Apple</i> , Blue Note, 1967.		33
Afro Blue John Coltrane, <i>Live At Birdland</i> , MCA/Impulse, 1962.	LRB	64
Afro-Centric Joe Henderson, <i>Power To The People</i> , Milestone, 1969.	NRB 2	
After Hours Dizzy Gillespie, Sonny Stitt, Sonny Rollins, <i>Sonny Side Up</i> , Verve, 1957.		
Afternoon In Paris <i>The Piano Artistry Of Phineas Newborn, Jr.</i> , Atlantic, 1956.		43
After The Rain John Coltrane, <i>Impressions</i> , MCA/Impulse, 1962.	NRB 2	
After You've Gone Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1954.	NRB 2	44
• Ah-Leu-Cha Miles Davis, <i>'Round About Midnight</i> , Columbia, 1955.		
Ain't Misbehavin' Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.	NRB 2	
• Airegin Miles Davis, <i>Cookin'</i> , Prestige, 1956.	NRB 1	8
Aisha John Coltrane, <i>Olé Coltrane</i> , Atlantic, 1961.	WGFB	
Alice In Wonderland Bill Evans, <i>Sunday At The Village Vanguard</i> , Riverside, 1961.		
• All Blues Miles Davis, <i>Kind Of Blue</i> , Columbia, 1959.		50
• All God's Chillun Barry Harris, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
All Of Me Errol Garner, <i>Closeup In Swing</i> , ABC Paramount, 1961.	NRB 1	
• All Of You Miles Davis, <i>The Complete Concert, 1964</i> , Columbia.		
All Or Nothing At All John Coltrane, <i>Ballads</i> , MCA/Impulse, 1961.	NRB 1	44
• All The Things You Are Sonny Rollins, <i>A Night At The Village Vanguard, Volume II</i> , Blue Note, 1957.	NRB 1	16, 36, 43, 55
All The Way Woody Shaw, <i>Setting Standards</i> , Muse, 1983.		
All Too Soon Duke Ellington, <i>Piano Reflections</i> , Capitol, 1953.		
Almost Like Being In Love <i>Red Garland's Piano</i> , Fantasy, 1957.	NRB 3	
• Alone Together Steve Lacy, <i>Soprano Sax</i> , Fantasy, 1957.		41
• Along Came Betty Art Blakey And The Jazz Messengers, <i>Moanin'</i> , Blue Note, 1958.	NRB 2	14, 65
Ambrosia Kenny Barron, <i>Other Places</i> , Verve, 1993.		
Amor Em Paz Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.	NRB 1	
Ana Maria Wayne Shorter, <i>Native Dancer</i> , Columbia, 1974.	NRB 1	



<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
Angel Eyes John Coltrane, <i>Like Sonny</i> , Blue Note, 1959.	NRB 1	23
Angola Wayne Shorter, <i>The Soothsayer</i> , Blue Note, 1965.		
• Anthropology Charlie Parker, <i>Bird At The Roost</i> , Savoy, 1949.	NRB 1	
Apex Woody Shaw, <i>Night Music</i> , Elektra/Musician, 1982.		
April In Paris The Genius Of Bud Powell, Verve, 1949.		
Are You Real? The Other Side Of Benny Golson, Fantasy, 1958.		14
Arietis Freddie Hubbard, <i>Ready For Freddie</i> , Blue Note, 1961.	NRB 3	
• Ask Me Now Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.		
• Au Privave Clifford Jordan, <i>Spellbound</i> , Riverside, 1960.		
• Autumn In New York Dexter Gordon, <i>Daddy Plays The Horn</i> , Bethlehem, 1955.		40
• Autumn Leaves McCoy Tyner, <i>Today And Tomorrow</i> , Impulse, 1963.	NRB 1	20, 44, 54
Autumn Nocturne Cassandra Wilson, <i>Blue Skies</i> , JMT, 1988.		
Autumn Serenade John Coltrane And Johnny Hartman, MCA/Impulse, 1963.	NRB 3	
Avalon Red Garland, <i>Rediscovered Masters</i> , Prestige, 1960.		39
Azure Hal Galper, <i>Portrait</i> , Concord, 1989.		
Backstage Sally Art Blakey, <i>Buhaina's Delight</i> , Blue Note, 1961.	NRB 3	
• Bag's Groove Miles Davis And The Modern Jazz Giants, Prestige, 1954.		
Ba-lue Bolivar Ba-lues-are (AKA Bolivar Blues) Thelonious Monk, <i>Monk's Dream</i> , Columbia, 1962.		
Barbados The Piano Artistry Of Phineas Newborn, Jr., Atlantic, 1956.		
Barbara Horace Silver, <i>Silver And Brass</i> , Blue Note, 1975.		18
Barracudas Wayne Shorter, <i>Etcetera</i> , Blue Note, 1965.		
Basin Street Blues Miles Davis, <i>Seven Steps To Heaven</i> , Columbia, 1963.	NRB 1	46
Bass Blues John Coltrane With The Red Garland Trio, <i>Traneing In</i> , Fantasy, 1957.	NRB 2	
Bean And The Boys (AKA Burt Covers Bud) Barry Harris, <i>Magnificent!</i> , Prestige, 1969.		
• Beatrice Sam Rivers, <i>Fuscia Swing Song</i> , Blue Note, 1965.		

Tune

Fake Book Aebersold

- A Beautiful Friendship
Sphere On Tour, Red Records, 1985.
- Beautiful Love NRB 1
Bill Evans, *Explorations*, Riverside, 1961.
- Bebop WGFB
Sonny Clark Trio, Blue Note, 1957.
- Begin The Beguine
Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.
- Bemsha Swing
Thelonious Monk, *Brilliant Corners*, Fantasy, 1956.
- Be My Love
Kenny Drew Trio, Fantasy, 1956.
- Besame Mucho LRB
Jaki Byard, *There'll Be Some Changes Made*, Muse, 1972.
- Bessie's Blues NRB 2
John Coltrane, *Crescent*, MCA/Impulse, 1964.
- Bess, You Is My Woman
Miles Davis, *Porgy And Bess*, Columbia, 1958.
- The Best Thing For You
Bud Powell, *Bouncing With Bud*, Delmark, 1962.
- The Best Things In Life Are Free
Hank Mobley, *Workout*, Blue Note, 1960.
- Between The Devil And The Deep Blue Sea
Willie "The Lion" Smith, *Harlem Piano*, Good Time Jazz, 1958.
- Bewitched, Bothered, And Bewildered
Ralph Moore, *Round Trip*, Reservoir, 1985.
- Beyond All Limits 9
Larry Young, *Unity*, Blue Note, 1965.
- Big Foot
Roy Haynes, *True Or False*, Free Lance, 1986.
- Big Nick
Duke Ellington And John Coltrane, MCA/Impulse, 1962.
- The Big Push
Wayne Shorter, *The Soothsayer*, Blue Note, 1965.
- Bill
Kenny Dorham, *Showboat*, Bainbridge, 1960.
- Billie's Bounce 6
The Red Garland Quintet With John Coltrane, *Dig It!*, Prestige, 1957.
- Billy Boy
Miles Davis, *Milestones*, Columbia, 1958.
- Birdlike 60
Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.
- Birk's Works
Red Garland, *Soul Junction*, Prestige, 1957.
- Bittersweet
Cedar Walton, *Eastern Rebellion*, Impulse, 1975.
- Black And Tan Fantasy
Thelonious Monk Plays Ellington, Riverside, 1955.
- Black Narcissus NRB 1
Joe Henderson, *Power To The People*, Milestone, 1969.
- Black Nile NRB 3 33
Wayne Shorter, *Night Dreamer*, Blue Note, 1964.
- The Blessing WGFB
Ornette Coleman, *Something Else!*, Fantasy, 1959.

Tune

Fake Book Aebersold

Blood Count		
Duke Ellington, <i>And His Mother Called Him Bill</i> , Bluebird, 1967.		
Bloomdido		
Charlie Parker And Dizzy Gillespie, <i>Bird And Diz</i> , Verve, 1950.		
Blue And Sentimental		
Ike Quebec, <i>Blue And Sentimental</i> , Blue Note, 1961.		
Bluebird		
Bobby Hutcherson, <i>Mirage</i> , Landmark, 1991.		
• Blue Bossa	NRB 1	38, 54
Joe Henderson, <i>Page One</i> , Blue Note, 1963.		
Blue Daniel	NRB 1	
Phineas Newborn, Jr., <i>The Newborn Touch</i> , Contemporary, 1964.		
• Blue In Green		50
Miles Davis, <i>Kind Of Blue</i> , Columbia, 1959.		
• Blue Monk		
McCoy Tyner, <i>Nights Of Ballads And Blues</i> , Impulse, 1963.		
Blue Moon	NRB3	34
Art Blakey And The Jazz Messengers, <i>Three Blind Mice, Volume I</i> , Blue Note, 1962.		
Blue 'N Boogie		
Wes Montgomery, <i>Full House</i> , Fantasy, 1962.		
Blue Room		39
Ella Fitzgerald, <i>The Rodgers And Hart Songbook, Volume I</i> , Verve, 1956.		
Blues By Five		
Miles Davis, <i>Cookin'</i> , Prestige, 1956.		
Bluesette		43
Hank Jones, <i>Maybeck Recital Hall Series</i> , Concord, 1992.		
Blue Seven		8
Sonny Rollins, <i>Saxophone Colossus</i> , Prestige, 1956.		
• Blues For Alice	NRB 2	65
Charlie Parker, <i>Swedish Schnapps</i> , Verve, 1951.		
Blues For Wood		9
Woody Shaw, <i>United</i> , Columbia, 1981.		
Blue Silver		
Harold Land And Blue Mitchell, <i>Mapenzi</i> , Concord, 1977.		
Blues In The Closet (AKA Collard Greens and Black Eyed Peas)		
The Amazing Bud Powell, Blue Note, 1953.		
Blue Skies		
Cassandra Wilson, <i>Blue Skies</i> , JMT, 1988.		
Blues March ³		14
Meet The Jazztet, Argo, 1960.		
Blues Minor		27
John Coltrane, <i>Africa Brass</i> , MCA/Impulse, 1961.		
Blues On The Corner	NRB 1	
McCoy Tyner, <i>The Real McCoy</i> , Blue Note, 1967.		

³ Supposedly, Art Blakey asked Benny Golson why he hadn't written anything lately for Blakey's Messengers. Benny replied "I've written blues, fast tunes, medium-tempo tunes, ballads, and waltzes for you. I've written everything except a march." Bu replied, "Write a march."

Tune

Fake Book Aebersold

Blue Spirits Freddie Hubbard, <i>Blue Spirits</i> , Blue Note, 1965.	NRB 3	
• The Blues Walk Clifford Brown And Max Roach, <i>Compact Jazz</i> , Verve, 1955.		53
Blue Train John Coltrane, <i>Blue Train</i> , Blue Note, 1957.		38
• Body And Soul John Coltrane, <i>Coltrane's Sound</i> , Atlantic, 1960.	NRB 3	41
Bohemia After Dark Cannonball Adderley In San Francisco, Fantasy, 1959.		
• Bolivia Cedar Walton, <i>Eastern Rebellion</i> , Impulse, 1975.	NRB 2	35
Book's Bossa Donald Byrd, <i>Slow Drag</i> , Blue Note, 1967.		13
Boplicity Miles Davis, <i>Birth Of The Cool</i> , Columbia, 1949.	WGFB	
Born To Be Blue Grant Green, <i>Born To Be Blue</i> , Blue Note, 1962.		
Bouncin' With Bud The Amazing Bud Powell, <i>Volume I</i> , Blue Note, 1949.	NRB 1	
The Boy Next Door Ahmad Jamal, <i>Heat Wave</i> , Cadet, 1966.	NRB 2	
Bright Mississippi Thelonious Monk, <i>Monk's Dream</i> , Columbia, 1962.		
Brilliant Corners Thelonious Monk, <i>Brilliant Corners</i> , Fantasy, 1956.		
Brite Piece Elvin Jones, <i>Merry Go Round</i> , Blue Note, 1971.	WGFB	19
Brownskin Girl Sonny Rollins, <i>What's New?</i> , Bluebird, 1962.		
• But Beautiful Kenny Dorham, <i>Jazz Contrasts</i> , Fantasy, 1957.	NRB 1	23
• But Not For Me John Coltrane, <i>My Favorite Things</i> , Atlantic, 1960.		65
Buzzy The Immortal Charlie Parker, <i>Savoy Jazz</i> , 1947.		
• Bye Bye Blackbird Miles Davis, <i>'Round About Midnight</i> , Columbia, 1955.	NRB 2	39, 65
Bye Bye Blues Charlie Mariano, <i>Boston All Stars</i> , Prestige, 1951.		
Bye-Ya Thelonious Monk, <i>Monk's Dream</i> , Columbia, 1962.		
Canteloupe Island Herbie Hancock, <i>Empyrean Isles</i> , Blue Note, 1964.		11, 54
Can't Help Lovin' That Man Kenny Dorham, <i>Showboat</i> , Bainbridge, 1960.		
Can't We Be Friends Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		
Capetown Ambush Donald Brown, <i>Sources Of Inspiration</i> , Muse, 1989.		
• Caravan Freddie Hubbard, <i>The Artistry Of Freddie Hubbard</i> , MCA/Impulse, 1963.	NRB 3	59

Tune

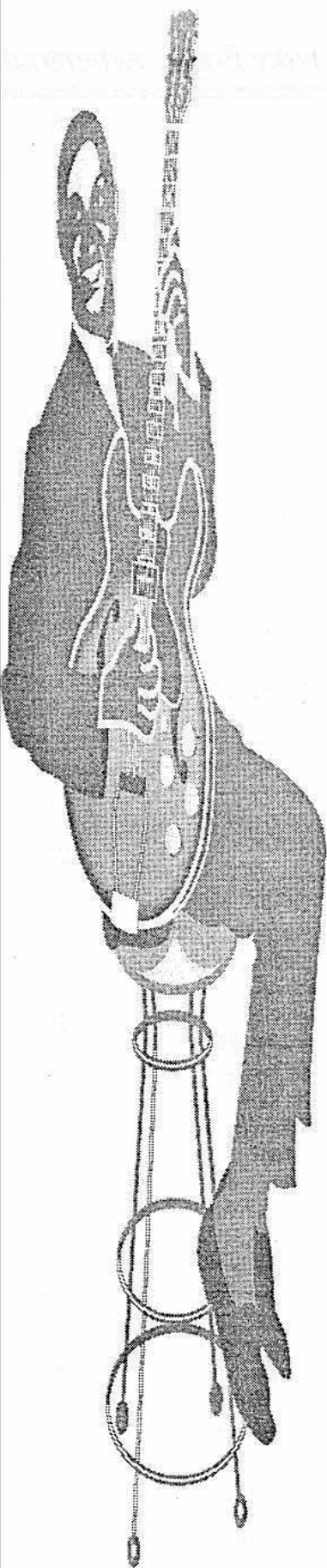
Fake Book Aebersold

Celia		
<i>The Great Jazz Piano Of Phineas Newborn, Contemporary, 1962.</i>		
Central Park West	NRB 2	
John Coltrane, <i>Coltrane's Sound</i> , Atlantic, 1960.		
• Ceora	NRB 3	38, 59
Lee Morgan, <i>Cornbread</i> , Blue Note, 1965.		
Cheese Cake		
Dexter Gordon, <i>Gol</i> , Blue Note, 1962.		
• Chelsea Bridge	NRB 1	32
Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.		
• Cherokee	NRB 2	15, 61
Barry Harris, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
• Cheryl		
Phineas Newborn, Jr., <i>A World Of Piano</i> , Contemporary, 1961.		
Chicago		
Oscar Peterson, <i>The Trio</i> , Verve, 1961.		
Chi Chi		
Charlie Parker, <i>Now's The Time</i> , Verve, 1953.		
Chick's Tune	NRB 3	38
Blue Mitchell, <i>The Thing To Do</i> , Blue Note, 1964.		
A Child Is Born	NRB 2	
Bill Evans And Tony Bennett, <i>Together Again</i> , DRG, 1978.		
• Children Of The Night	WGFB	33
Art Blakey And The Jazz Messengers, <i>Three Blind Mice, Volume I</i> , Blue Note, 1962.		
Choose Now		
Clifford Brown Memorial, Prestige, 1953.		
Chronic Blues		
John Coltrane, <i>Coltrane</i> , Prestige, 1957.		
• C Jam Blues		48
Duke Ellington And Billy Strayhorn, <i>Piano Duets: Great Times!</i> , Riverside, 1958.		
Close Your Eyes	NRB 3	
Gene Ammons, <i>Boss Tenor</i> , Prestige, 1960.		
• Come Rain Or Come Shine		25
Bobby Timmons, <i>This Here Is</i> , Riverside, 1960.		
Come Sunday	NRB 1	
Stanley Cowell, <i>Back To The Beautiful</i> , Concord, 1989.		
• Con Alma		
Wallace Roney, <i>The Standard Bearer</i> , Muse, 1989.		
Conception		
Miles Davis <i>All Stars</i> , Prestige, 1951.		
• Confirmation		6, 65
Charlie Parker, <i>Bird At The Roost</i> , Savoy, 1949.		
Constellation		
Sonny Stitt, <i>Constellation</i> , Muse, 1972.		
Contemplation		
McCoy Tyner, <i>The Real McCoy</i> , Blue Note, 1967.		
Cool Blues		
Grant Green, <i>Born To Be Blue</i> , Blue Note, 1962.		
Corcovado (AKA Quiet Nights Of Quiet Stars)		31
Miles Davis With The Gil Evans Orchestra, <i>Quiet Nights</i> , Columbia, 1962.		

Tune

Fake Book Aebersold

Cottontail		48
Duke Ellington And Billy Strayhorn, <i>Piano Duets: Great Times!</i> , Riverside, 1958.		
• Countdown		28
John Coltrane, <i>Giant Steps</i> , Atlantic, 1959.		
Count Every Star		
Ike Quebec, <i>Blue And Sentimental</i> , Blue Note, 1961.		
Count Your Blessings		
Sonny Rollins <i>Plus Four</i> , Prestige, 1956.		
• Cousin Mary		
John Coltrane, <i>Giant Steps</i> , Atlantic, 1959.		
Crazeology		
Hank Mobley, <i>Messages</i> , Blue Note, 1956.		
Crazy He Calls Me		
Abbey Lincoln, <i>Abbey Sings Billie</i> , Enja, 1987.		
Crazy Rhythm		
The Red Garland Quintet With John Coltrane, <i>Dig It!</i> , Prestige, 1957.		
Crepuscle With Nellie		
Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		
Crescent		27
John Coltrane, <i>Crescent</i> , MCA/Impulse, 1964.		
• Crisis		38, 60
Art Blakey And The Jazz Messengers, <i>Caravan</i> , Fantasy, 1962.		
Criss Cross	NRB 2	
Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		
C. R. M.		
Ralph Moore, <i>Rejuvenate!</i> , Criss Cross, 1988.		
• C.T.A.		
The Red Garland Quintet With John Coltrane, <i>Dig It!</i> , Prestige, 1957.		
Cyclic Episode		
Sam Rivers, <i>Fuscia Swing Song</i> , Blue Note, 1965.		
• Daahoud	WGFB	53
Clifford Brown, <i>Pure Genius</i> , Elektra/Musician, 1956.		
Dance Cadaverous		
Wayne Shorter, <i>Speak No Evil</i> , Blue Note, 1964.		
Dance Of The Infidels		
Bud Powell, <i>The Amazing Bud Powell, Volume I</i> , Blue Note, 1949.		
Dancing In The Dark		
Cannonball Adderley, <i>Somethin' Else</i> , Blue Note, 1958.		
Darn That Dream	NRB 1	
Cedar Walton, <i>Maybeck Recital Hall Series</i> , Concord, 1992.		
Dat Dere		
Bobby Timmons, <i>This Here Is</i> , Riverside, 1960.		
Day By Day	NRB 2	59
Ella Fitzgerald, <i>Montreaux '77</i> , Pablo, 1977.		
Daydream	NRB 3	
Duke Ellington, <i>And His Mother Called Him Bill</i> , Bluebird, 1967.		
• Days Of Wine And Roses		40
McCoy Tyner, <i>Nights Of Ballads And Blues</i> , Impulse, 1963.		
• Dearly Beloved	NRB 1	55
Sonny Rollins, <i>The Sound Of Sonny</i> , Riverside, 1957.		



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Dear Old Stockholm		
Miles Davis, <i>'Round About Midnight</i> , Columbia, 1955.		
Dedicated To You		
John Coltrane And Johnny Hartman, MCA/Impulse, 1963.		
Deep Purple		
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1954.		
Delilah		
Clifford Brown And Max Roach, Emarcy, 1954.		
Del Sasser	WGFB	13
Cannonball Adderley, <i>Them Dirty Blues</i> , Riverside, 1960.		
Deluge		
Wayne Shorter, <i>Juju</i> , Blue Note, 1964.		
Desafinado	NRB 1, LRB	31
Stan Getz And Joao Gilberto, <i>Getz/Gilberto</i> , Verve, 1963.		
Detour Ahead	NRB 2	
Bill Evans, <i>Waltz For Debby</i> , Fantasy, 1961.		
Dewey Square		6
Charlie Parker Quintet, Dial, 1947.		
Dexterity		
Paul Chambers, <i>Chambers' Music</i> , Blue Note, 1956.		
Diane		
Miles Davis, <i>Steamin'</i> , Prestige, 1956.		
• Dig	NRB 1	7
Miles Davis All-Stars, Prestige, 1954.		
Dinah		
Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.		
Dindi	NRB 1	
Charlie Byrd, <i>The Bossa Nova Years</i> , Concord, 1991.		
Dizzy Atmosphere		
Charlie Parker, <i>Bird On 52nd St.</i> , Fantasy, 1948.		
Django	NRB 2	
Grant Green, <i>Idle Moments</i> , Blue Note, 1963.		
Dr. Jekyll (AKA Dr. Jackle)		
Miles Davis, <i>Milestones</i> , Columbia, 1958.		
• Dolphin Dance	NRB 3	11
Herbie Hancock, <i>Maiden Voyage</i> , Blue Note, 1965.		
• Donna Lee		6
Wallace Roney, <i>Obsession</i> , Muse, 1990.		
Do Nothing 'Til You Hear From Me	NRB 1	48
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		
Don't Blame Me	NRB 3	34
McCoy Tyner, <i>Revelations</i> , Blue Note, 1988.		
Don't Explain		
Dexter Gordon, <i>A Swingin' Affair</i> , Blue Note, 1962.		
Don't Get Around Much Anymore	NRB 1	48
Abdullah Ibrahim (Dollar Brand), <i>Reflections</i> , Black Lion, 1965.		
Don't Take Your Love From Me		
Ike Quebec, <i>Blue And Sentimental</i> , Blue Note, 1961.		
Don't Worry About Me		
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		
Don't You Know I Care		
Clifford Jordan, <i>Starting Time</i> , Jazzland, 1961.		

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• Doxy		8, 54
Miles Davis, <i>Bag's Groove</i> , Prestige, 1954.		
Driftin'	WGFB	
Herbie Hancock, <i>Takin' Off</i> , Blue Note, 1962.		
Eastern Joy Dance	LRB	
Woody Shaw, <i>Lotus Flower</i> , Enja, 1982.		
East Of The Sun		
Red Garland, <i>Rediscovered Masters</i> , Prestige, 1960.		
• Easy Living		22, 52, 59
Ike Quebec, <i>Easy Living</i> , Blue Note, 1962.		
Easy To Love		
Steve Lacy, <i>Soprano Sax</i> , Fantasy, 1957.		
Ecaroh	NRB 2	18
The Horace Silver Trio, Blue Note, 1952.		
Effendi		
McCoy Tyner, <i>Inception</i> , Impulse, 1962.		
• Eighty One	NRB 1	50
Miles Davis, <i>E.S.P.</i> , Columbia, 1965.		
El Gaucho	NRB 3	33
Wayne Shorter, <i>Adam's Apple</i> , Blue Note, 1967.		
Elm	NRB 1	
Richie Beirach, <i>Maybeck Recital Hall Series</i> , Concord, 1992.		
• Embraceable You		51
Donald Brown, <i>Sources Of Inspiration</i> , Muse, 1989.		
Emily	NRB 3	52
Bill Evans, <i>Re: Person I Knew</i> , Fantasy, 1974.		
The End Of A Love Affair		
Kenny Dorham, <i>Quartet: Two Horns, Two Rhythm</i> , Fantasy, 1957.		
Episode From A Village Dance		
Ralph Moore, <i>Images</i> , Landmark, 1988.		
• Epistrophy		56
Thelonious Monk And John Coltrane, Fantasy, 1957.		
• Equinox	NRB 2	
John Coltrane, <i>Coltrane's Sound</i> , Atlantic, 1960.		
Eronel		
Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		
Escapade		
Joe Henderson, <i>Our Thing</i> , Blue Note, 1963.		
• E.S.P.	NRB 1	33
Miles Davis, <i>E.S.P.</i> , Columbia, 1965.		
The Eternal Triangle		61
Dizzy Gillespie, Sonny Stitt, Sonny Rollins, <i>Sonny Side Up</i> , Verve, 1957.		
Everything Happens To Me	NRB 1	23
Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.		
Everything I Have Is Yours	NRB 3	
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		
Everything I Love		
Enrico Pieranunzi, <i>Deep Down</i> , Soul Note, 1986.		
Every Time We Say Goodbye		
Mulgrew Miller, <i>Keys To The City</i> , Landmark, 1985.		
• Evidence (AKA Justice)		
Thelonious Monk, <i>Thelonious In Action</i> , Fantasy, 1958.		

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Exact Change Ralph Moore, <i>Rejuvenate!</i> , Criss Cross, 1988.		
Exactly Like You Errol Garner, <i>The Original Misty</i> , Mercury, 1954.	NRB 2	
The Eye Of The Hurricane Herbie Hancock, <i>Maiden Voyage</i> , Blue Note, 1965.		11
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Fall Miles Davis, <i>Nefertiti</i> , Columbia, 1967.	NRB 1	
•Falling In Love With Love Kenny Dorham, <i>Jazz Contrasts</i> , Fantasy, 1957.		
•Fee-Fi-Fo-Fum Wayne Shorter, <i>Speak No Evil</i> , Blue Note, 1964.		33
Felicidade Joe Henderson, <i>Double Rainbow</i> , Verve, 1994.		
Fifth House John Coltrane, <i>Coltrane Jazz</i> , Atlantic, 1959.		
52nd St. Theme <i>The Amazing Bud Powell, Volume I</i> , Blue Note, 1949.		
Fine And Dandy Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		
Fine And Mellow <i>The Essential Billie Holiday</i> , Verve, 1956.		
Firewater Herbie Hancock, <i>The Prisoner</i> , Blue Note, 1969.		
Firm Roots Cedar Walton, <i>Firm Roots</i> , Muse, 1974.		35
First Trip Herbie Hancock, <i>Speak Like A Child</i> , Blue Note, 1968.		
502 Blues (AKA Drinkin' And Drivin') Wayne Shorter, <i>Adam's Apple</i> , Blue Note, 1967.		
Five Spot After Dark McCoy Tyner, <i>Today And Tomorrow</i> , Impulse, 1963.		
Flamingo Duke Ellington And Billy Strayhorn, <i>Piano Duets: Great Times!</i> , Riverside, 1958.	NRB 2	49
(Meet) The Flintstones Barry Harris, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
A Flower Is A Lovesome Thing Joe Henderson, <i>Lush Life</i> , Verve, 1992.		
Fly Little Bird Fly Donald Byrd, <i>Mustang</i> , Blue Note, 1966.		
Fly Me To The Moon Hampton Hawes, <i>Here And Now</i> , Contemporary, 1965.	NRB 2	
A Foggy Day Red Garland, <i>A Garland Of Red</i> , Prestige, 1956.		25
Folks Who Live On The Hill Blue Mitchell, <i>Heads Up</i> , Blue Note, 1967.		
Fools Rush In Zoot Sims, <i>Zoot At Eason</i> , Prestige, 1957.		41
•Footprints Wayne Shorter, <i>Adam's Apple</i> , Blue Note, 1967.	NRB 1	33, 54

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For All We Know	NRB 3	
Cedar Walton, <i>Among Friends</i> , Evidence, 1982.		
Forest Flower		
Charles Lloyd, <i>Forest Flower</i> , Atlantic, 1966.		
For Heaven's Sake		
McCoy Tyner, <i>Nights Of Ballads And Blues</i> , Impulse, 1963.		
• Four	NRB 1	7, 65
Miles Davis, <i>Workin'</i> , Prestige, 1956.		
Four By Five		
McCoy Tyner, <i>The Real McCoy</i> , Blue Note, 1967.		
Four In One		
Thelonious Monk, <i>The Genius Of Modern Music, Volume II</i> , Blue Note, 1951.		
Four On Six	NRB 1	62
Wynton Kelly And Wes Montgomery, <i>Smokin' At The Half Note</i> , Verve, 1965.		
• Freddie Freeloader		50
Miles Davis, <i>Kind Of Blue</i> , Columbia, 1959.		
• Freedom Jazz Dance	NRB 2	
Miles Davis, <i>Miles Smiles</i> , Columbia, 1966.		
Freeway		
Ralph Moore, <i>Images</i> , Landmark, 1988.		
Friday The Thirteenth		
Joe Henderson, <i>State Of The Tenor, Volume I</i> , Blue Note, 1985.		
The Fruit		
Bud Powell, <i>The Genius Of Bud Powell</i> , Verve, 1949.		
Fuchsia Swing Song		
Sam Rivers, <i>Fuchsia Swing Song</i> , Blue Note, 1965.		
Funji Mama		
Blue Mitchell, <i>The Thing To Do</i> , Blue Note, 1964.		
Gaslight		
Duke Pearson, <i>Sweet Honey Bee</i> , Blue Note, 1966.		
Gee Baby, Ain't I Good To You	NRB 1	
Cassandra Wilson, <i>Blue Skies</i> , JMT, 1988.		
The Gentle Rain	NRB 3	
Charlie Byrd, <i>Sugarloaf Suite</i> , Concord, 1979.		
• Georgia On My Mind		49
Elmo Hope, <i>Hope Meets Foster</i> , Prestige, 1955.		
Gertrude's Bounce	NRB 2	
Clifford Brown And Max Roach, <i>At Basin Street</i> , Emarcy, 1956.		
Get Happy	NRB 2	
Sonny Rollins, <i>A Night At The Village Vanguard, Volume II</i> , Blue Note, 1957.		
Getting To Know You		
Wayne Shorter, <i>Second Genesis</i> , Vee Jay, 1959.		
Ghost Of A Chance	NRB 3	52
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		
• Giant Steps	NRB 2	28, 65
John Coltrane, <i>Giant Steps</i> , Atlantic, 1959.		
Gingerbread Boy		
Miles Davis, <i>Miles Smiles</i> , Columbia, 1966.		

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|---|-------|--------|
| The Girl From Ipanema | | 31 |
| Stan Getz And Joao Gilberto, <i>Getz/Gilberto</i> , Verve, 1963. | | |
| Girl Talk | | |
| Ralph Moore, <i>Furthermore</i> , Landmark, 1990. | | |
| Glass Enclosure | | |
| Bud Powell, <i>The Amazing Bud Powell, Volume II</i> , Blue Note, 1953. | | |
| Gloria's Step | NRB 1 | |
| Bill Evans, <i>Sunday At The Village Vanguard</i> , Prestige, 1961. | | |
| Gnid | | |
| Tadd Dameron, <i>Mating Call</i> , Fantasy, 1956. | | |
| God Bless The Child | | |
| Sonny Rollins, <i>The Bridge</i> , Bluebird, 1962. | | |
| Gone Again | | |
| Barry Harris, <i>Maybeck Recital Hall Series</i> , Concord, 1990. | | |
| Gone With The Wind | NRB 1 | 58 |
| Jackie McLean, <i>McLean's Scene</i> , Prestige, 1957. | | |
| • Good Bait | | |
| John Coltrane, <i>Soultrane</i> , Prestige, 1958. | | |
| Goodbye | | |
| McCoy Tyner, <i>Reaching Fourth</i> , MCA/Impulse, 1963. | | |
| Goodbye Porkpie Hat | | |
| Charles Mingus, <i>Mingus Ah Um</i> , Columbia, 1959. | | |
| The Good Life | | |
| Hank Mobley, <i>Straight No Filter</i> , Blue Note, 1966. | | |
| Good Morning Heartache | NRB 1 | |
| McCoy Tyner, <i>Remembering John</i> , Enja, 1991. | | |
| Grand Central | NRB 3 | |
| Cannonball Adderley And John Coltrane, <i>Cannonball And Coltrane</i> , Emarcy, 1959. | | |
| Granted | | |
| Joe Henderson, <i>Mode For Joe</i> , Blue Note, 1966. | | |
| • Green Dolphin Street | NRB 3 | 34, 59 |
| Miles Davis, <i>Live At The Plugged Nickel, Volume I</i> , Columbia, 1965. | | |
| Greensleeves | | |
| The John Coltrane Quintet, Impulse, 1965. | | |
| Green St. Caper | WGFB | |
| Woody Shaw, <i>United</i> , Columbia, 1981. | | |
| Gregory Is Here | NRB 2 | 17 |
| Horace Silver, <i>In Pursuit Of The 27th Man</i> , Blue Note, 1972. | | |
| • Groovin' High | | 43 |
| Tommy Flanagan, <i>Something Borrowed, Something Blue</i> , Fantasy, 1978. | | |
| The Gypsy In My Soul | | |
| Oscar Peterson, <i>At The Stratford Shakespearean Festival</i> , Verve, 1956. | | |
| Gypsy Without A Song | | |
| McCoy Tyner Plays Duke Ellington, MCA/Impulse, 1964. | | |
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|---|--|---|
| • Hackensack (AKA Riff tide) | | |
| Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963. | | |
| • Half Nelson | | 5 |
| Miles Davis, <i>Workin'</i> , Prestige, 1956. | | |
| Hallelujah | | |
| Red Garland, <i>Soul Junction</i> , Prestige, 1957. | | |

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| Hallucinations (AKA Budo) | NRB 1 | |
| <i>The Genius Of Bud Powell, Verve, 1949.</i> | | |
| Happy Times | | |
| <i>Freddie Hubbard, The Artistry Of Freddie Hubbard, MCA/Impulse, 1963.</i> | | |
| • Have You Met Miss Jones | | 25 |
| <i>Introducing Kenny Garrett, Criss Cross, 1984.</i> | | |
| Heat Wave | | |
| <i>Art Tatum, The Complete Pablo Solo Masterpieces, Pablo, 1954.</i> | | |
| Hello, Young Lovers | | |
| <i>Hank Mobley, Another Workout, Blue Note, 1961.</i> | | |
| • Here's That Rainy Day | NRB 1 | 23 |
| <i>McCoy Tyner, Things Ain't What They Used To Be, Blue Note, 1990.</i> | | |
| Hey There | | |
| <i>Grant Green, Born To Be Blue, Blue Note, 1962.</i> | | |
| • Hi-Fly | NRB 2 | 43 |
| <i>Cannonball Adderley, In San Francisco, Fantasy, 1959.</i> | | |
| The Holy Land | | |
| <i>Cedar Walton, A Night At Boomers, Volume I, Muse, 1973.</i> | | |
| Homestretch (AKA Joe's Blues) | | 2 |
| <i>Joe Henderson, Page One, Blue Note, 1963.</i> | | |
| Honeysuckle Rose | NRB 2 | |
| <i>Thelonious Monk, The Unique Thelonious Monk, Riverside, 1956.</i> | | |
| • Hot House | | |
| <i>Charlie Parker, Jazz At Massey Hall, Fantasy, 1953.</i> | | |
| Household Of Saud | | |
| <i>Charles Tolliver, Music, Inc., Strata-East, 1970.</i> | | |
| House Of Jade | | |
| <i>Wayne Shorter, Juju, Blue Note, 1964.</i> | | |
| How About You | | 20 |
| <i>The Horace Silver Trio, Volume II, Blue Note, 1953.</i> | | |
| How Am I To Know? | | |
| <i>The New Miles Davis Quintet, Fantasy, 1955.</i> | | |
| How Are Things In Glocca Morra? | | |
| <i>Sonny Rollins, Volume I, Blue Note, 1956.</i> | | |
| How Could You Do A Thing Like That To Me | | |
| <i>Errol Garner, Concert By The Sea, Columbia, 1955.</i> | | |
| • How Deep Is The Ocean | | |
| <i>McCoy Tyner, Revelations, Blue Note, 1988.</i> | | |
| • How High The Moon | | 6 |
| <i>Art Tatum, The Tatum Group Masterpieces, Pablo, 1955.</i> | | |
| How Insensitive (AKA Insensatez) | | 31 |
| <i>Luis Bonfá, Jazz Samba, Verve, 1963.</i> | | |
| How Long Has This Been Going On? | | 51 |
| <i>Bruce Forman, Forman On The Job, Kamei, 1992.</i> | | |
| Hub-Tones | | |
| <i>Freddie Hubbard, Hub-Tones, Blue Note, 1962.</i> | | |
| • I Can't Get Started | | 25 |
| <i>Sonny Rollins, A Night At The Village Vanguard, Volume II, Blue Note, 1957.</i> | | |
| I Can't Give You Anything But Love | | |
| <i>Art Tatum, The Complete Pablo Solo Masterpieces, Pablo, 1955.</i> | | |

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| I Concentrate On You | | |
| Grant Green, <i>Nigeria</i> , Blue Note, 1962. | | |
| • I Could Write A Book | | 25 |
| Miles Davis, <i>Relaxin'</i> , Prestige, 1956. | | |
| I Cover The Waterfront | | 40 |
| Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953. | | |
| • I Didn't Know What Time It Was | | |
| McCoy Tyner, <i>Time For Tyner</i> , Blue Note, 1968. | | |
| I Don't Wanna Be Kissed | | |
| Miles Davis, <i>Miles Ahead</i> , Columbia, 1957. | | |
| If | | |
| Joe Henderson, <i>The Kicker</i> , Milestone, 1967. | | |
| I Fall In Love Too Easily | NRB 3 | 59 |
| Miles Davis, <i>Seven Steps To Heaven</i> , Columbia, 1963. | | |
| If Ever I Would Leave You | | |
| Benny Green, <i>Lineage</i> , Blue Note, 1990. | | |
| If I Could Be With You | | |
| Art Tatum, <i>Gene Norman Presents</i> , GNP, early 1950s. | | |
| If I Had You | | |
| Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955. | | |
| • If I Should Lose You | | 22 |
| Hank Mobley, <i>Soul Station</i> , Blue Note, 1960. | | |
| • If I Were A Bell | NRB 1 | 46 |
| Miles Davis, <i>Cookin' At The Plugged Nickel</i> , Columbia, 1965. | | |
| If There Is Someone Lovelier Than You | | |
| John Coltrane, <i>Settin' The Pace</i> , Prestige, 1958. | | |
| If This Isn't Love | | |
| Gary Bartz, <i>Harlem's Children</i> , Candid, 1990. | | |
| • If You Could See Me Now | NRB 3 | |
| Wynton Kelly And Wes Montgomery, <i>Smokin' At The Half Note</i> , Verve, 1965. | | |
| I Get A Kick Out Of You | | 51 |
| Ernie Henry, <i>Seven Standards And A Blues</i> , Fantasy, 1957. | | |
| • I Got It Bad And That Ain't Good | NRB 3 | 48 |
| Red Garland, <i>Soul Junction</i> , Prestige, 1957. | | |
| I Gotta Right To Sing The Blues | | |
| Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955. | | |
| I Guess I'll Hang My Tears Out To Dry | | |
| Dexter Gordon, <i>Go!</i> , Blue Note, 1962. | | |
| I Guess I'll Have To Change My Plans | | |
| Art Tatum, <i>Gene Norman Presents</i> , GNP, early 1950s. | | |
| I Hadn't Anyone Till You | NRB 2 | 58 |
| Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965. | | |
| I Had The Craziest Dream | | |
| Kenny Dorham, <i>Quiet Kenny</i> , Prestige, 1959. | | |
| • I Hear A Rhapsody | NRB 3 | |
| John Coltrane, <i>Lush Life</i> , Prestige, 1957. | | |
| I Know That You Know | | |
| Dizzy Gillespie, Sonny Stitt, Sonny Rollins, <i>Sonny Side Up</i> , Verve, 1957. | | |
| I Let A Song Go Out Of My Heart | | 12 |
| Thelonious Monk <i>Plays Ellington</i> , Riverside, 1955. | | |
| I'll Be Around | NRB 2 | |
| Art Farmer, <i>Blame It On My Youth</i> , Contemporary, 1988. | | |

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I'll Be Seeing You		
Hal Galper, <i>Portrait</i> , Concord, 1989.		
I'll Close My Eyes		
Blue Mitchell, <i>Blue's Moods</i> , Fantasy, 1960.		
I'll Get By	NRB 2	
John Coltrane, <i>The Stardust Session</i> , Prestige, 1958.		
I'll Keep Loving You		
The Genius Of Bud Powell, Verve, 1949.		
I'll Never Be The Same		
Art Tatum, Lionel Hampton, And Buddy Rich, <i>Tatum • Hampton • Rich</i> , Pablo, 1955.		
• I'll Remember April		15, 43
Clifford Brown And Max Roach, <i>At Basin Street</i> , Emarcy, 1956.		
I'll Take Romance	NRB 1	58
Max Roach, <i>Jazz in 3/4 Time</i> , Emarcy, 1958.		
I'll Wait And Pray		
John Coltrane, <i>Coltrane Jazz</i> , Prestige, 1959.		
Ill Wind	NRB 2	46
Lee Morgan, <i>Cornbread</i> , Blue Note, 1965.		
I Love Lucy	NRB 1	
Jerry Gonzalez, <i>Ya Yo Me Curé</i> , Pangea, 1979.		
• I Love You		25
John Coltrane, <i>Lush Life</i> , Prestige, 1957.		
Imagination	NRB 1	23, 58
Woody Shaw, <i>Imagination</i> , Muse, 1987.		
I'm An Old Cowhand		41
Grant Green, <i>Talkin' About</i> , Blue Note, 1964.		
I'm Beginning To See The Light		
The Artistry Of Phineas Newborn, Jr., Atlantic, 1956.		
I'm Confessin'		58
Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.		
• I Mean You	NRB 1	36, 56
McCoy Tyner, <i>Things Ain't What They Used To Be</i> , Blue Note, 1990.		
• I'm Getting Sentimental Over You	NRB 3	52
Kenny Barron, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
I'm Glad There Is You	NRB 2	46
Chet Baker, <i>My Funny Valentine</i> , Pacific Jazz, 1981.		
I'm Gonna Sit Right Down And Write Myself A Letter		
Art Tatum, <i>Gene Norman Presents</i> , GNP, early 1950s.		
I'm In The Mood For Love		
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		
• I'm Old Fashioned	NRB 1	55
John Coltrane, <i>Blue Train</i> , Blue Note, 1957.		
• Impressions	NRB 2	28, 54
John Coltrane, <i>Impressions</i> , MCA/Impulse, 1962.		
I'm So Excited By You		
Donald Byrd, <i>Mustang</i> , Blue Note, 1966.		
In A Capricornian Way		
Woody Shaw, <i>Stepping Stones</i> , Columbia, 1978.		
• In A Mellow Tone	NRB 3	48
McCoy Tyner, <i>Revelations</i> , Blue Note, 1988.		
In A Mist		
Freddie Hubbard, <i>Sky Dive</i> , CTI/CBS, 1972.		

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• In A Sentimental Mood <i>Duke Ellington And John Coltrane, MCA/Impulse, 1962.</i>	NRB 3	12
In Case You Haven't Heard <i>Woody Shaw, Little Red's Fantasy, Muse, 1976.</i>		9
• Indiana <i>Bud Powell, The Complete Blue Note And Roost Recordings, Blue Note, 1947.</i>		6, 61
Indian Summer <i>Dave McKenna, My Friend The Piano, Concord, 1986.</i>		39
• Infant Eyes <i>Wayne Shorter, Speak No Evil, Blue Note, 1964.</i>	WGFB	33
In My Solitude (AKA Solitude) <i>Thelonious Monk Plays Ellington, Riverside, 1955.</i>	NRB 3	12
• Inner Urge <i>Joe Henderson, Inner Urge, Blue Note, 1964.</i>	NRB 3	38
In The Wee Small Hours Of The Morning <i>Oscar Peterson, The Trio, Verve, 1961.</i>	NRB 2	58
Intrepid Fox <i>Freddie Hubbard, Red Clay, CTI/CBS, 1970.</i>		
Introspection <i>Thelonious Monk, Solo Monk, Columbia, 1965.</i>		56
• Invitation <i>Joe Henderson, Tetragon, Milestone, 1967.</i>	NRB 3	34, 59
• In Walked Bud <i>Thelonious Monk, Genius Of Modern Music, Volume I, Blue Note, 1947.</i>	NRB 1	56
• In Your Own Sweet Way <i>Miles Davis, Workin', Prestige, 1956.</i>	NRB 2	
I Only Have Eyes For You <i>Art Tatum, The Complete Pablo Solo Masterpieces, Pablo, 1956.</i>		
• I Remember Clifford <i>Donald Byrd And Gigi Gryce, Jazz Lab, Fantasy, 1957.</i>		14
• I Remember You <i>Mulgrew Miller, Wingspan, Landmark, 1987.</i>		22
I See Your Face Before Me <i>John Coltrane, Settin' The Pace, Prestige, 1958.</i>		
Isfahan (AKA Elf) <i>Joe Henderson, Lush Life, Verve, 1992.</i>	NRB 2	
• I Should Care <i>Hank Mobley, Messages, Blue Note, 1956.</i>	NRB 1	23
Isn't It Romantic <i>Art Tatum, The Complete Pablo Solo Masterpieces, Pablo, 1954.</i>		
• Isotope <i>Joe Henderson, Inner Urge, Blue Note, 1964.</i>	NRB 3	38
• Israel <i>Bobby Hutcherson, Good Bait, Landmark, 1984.</i>		
Is That So <i>Lee Morgan, The Rajah, Blue Note, 1966.</i>		
I Surrender Dear <i>Thelonious Monk, Solo Monk, Columbia, 1965.</i>		
It Ain't Necessarily So <i>Miles Davis, Porgy And Bess, Columbia, 1958.</i>		
• It Could Happen To You <i>Miles Davis, Relaxin', Prestige, 1956.</i>		22

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Fake Book Aebersold

It Don't Mean A Thing <i>Thelonious Monk Plays Ellington, Riverside, 1955.</i>	NRB 2	59
It Had To Be You <i>Art Tatum, Standards, Black Lion, 1938.</i>		
I Think You're Wonderful <i>Charlie Parker, The Happy Bird, Parker Records, 1951.</i>		
• I Thought About You <i>Miles Davis, Someday My Prince Will Come, Columbia, 1961.</i>	NRB 1	41
I Thought I'd Let You Know <i>McCoy Tyner, Expansions, Blue Note, 1968.</i>		
It Might As Well Be Spring <i>Woody Shaw, Solid, Muse, 1987.</i>		25
It Never Entered My Mind <i>Miles Davis, Workin', Prestige, 1956.</i>		
It's A Lazy Afternoon <i>Grant Green, Street Of Dreams, Blue Note, 1964.</i>		
It's All Right With Me <i>Errol Garner, Concert By The Sea, Columbia, 1955.</i>		
It's Easy To Remember <i>John Coltrane, Ballads, MCA/Impulse, 1961.</i>		
It's Only A Paper Moon <i>Art Blakey And The Jazz Messengers, The Big Beat, Blue Note, 1960.</i>	NRB 2	
It's The Talk Of The Town <i>Barry Harris, Preminando, Riverside, 1960.</i>	NRB 2	
It's Too Late Now <i>Wynton Marsalis, Standard Time, Volume III, Columbia, 1986.</i>		
• It's You Or No One <i>McCoy Tyner, Quartets 4x4, Milestone, 1980.</i>		15, 61
I've Got A Crush On You <i>Ike Quebec, Easy Living, Blue Note, 1962.</i>		
• I've Got Rhythm <i>Teddy Wilson, Mr. Wilson And Mr. Gershwin, Sony, 1959.</i>		51
I've Got The World On A String <i>Art Tatum, The Complete Pablo Solo Masterpieces, Pablo, 1953.</i>	NRB 2	
I've Got You Under My Skin <i>Sonny Rollins, A Night At The Village Vanguard, Volume I, Blue Note, 1957.</i>		
I've Grown Accustomed To Your Face <i>McCoy Tyner, Time For Tyner, Blue Note, 1968.</i>		25
I've Never Been In Love Before <i>Oscar Peterson, The Trio, Verve, 1961.</i>	NRB 2	
I've Told Ev'ry Little Star <i>Sonny Rollins And The Contemporary Leaders, CTP, 1959.</i>		55
I Waited For You <i>Art Blakey And The Jazz Messengers, At The Café Bohemia, Blue Note, 1955.</i>		
I Want To Be Happy <i>Bud Powell, The Amazing Bud Powell, Volume II, Blue Note, 1953.</i>		
• I Want To Talk About You <i>John Coltrane, Live At Birdland, MCA/Impulse, 1962.</i>		
I Wish I Knew <i>John Coltrane, Ballads, MCA/Impulse, 1961.</i>		
I Wish You Love <i>Grant Green, Street Of Dreams, Blue Note, 1964.</i>		

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Jackie-ing Thelonious Monk, <i>The London Collection, Volume I</i> , Black Lion, 1970.		
Jayne Ornette Coleman, <i>Something Else!</i> , Fantasy, 1959.		
Jeannine Cannonball Adderley, <i>Them Dirty Blues</i> , Riverside, 1960.	WGFB	13, 65
The Jeep Is Jumpin' Duke Ellington Meets Coleman Hawkins, MCA/Impulse, 1962.		
• The Jitterbug Waltz Stanley Cowell, <i>Maybeck Recital Hall Series</i> , Concord, 1990.	NRB 3	
The Jody Grind Horace Silver, <i>The Jody Grind</i> , Blue Note, 1966.		17
Johnny Come Lately (AKA Stomp) Duke Ellington And Billy Strayhorn, <i>Piano Duets: Great Times!</i> , Riverside, 1958.		
• Jordu Clifford Brown, <i>Remember Clifford</i> , Mercury, 1954.	NRB 2	53
• Joshua Miles Davis, <i>Seven Steps To Heaven</i> , Columbia, 1963.	NRB 1	50
• Joy Spring McCoy Tyner, <i>Things Ain't What They Used To Be</i> , Blue Note, 1990.		16, 53
• Juju Wayne Shorter, <i>Juju</i> , Blue Note, 1964.		33
Jumpin' With Symphony Sid Charlie Parker, <i>Bird At The Roost</i> , Savoy, 1949.		
Just A Gigolo Thelonious Monk, <i>Monk's Dream</i> , Columbia, 1962.		
• Just Friends Sonny Rollins, <i>Sonny Meets Hawk</i> , RCA, 1963.	NRB 3	20, 34, 59
Just In Time McCoy Tyner, <i>Dimensions</i> , Elektra, 1983.		
Just One More Chance Ernestine Anderson, <i>Just One More Chance</i> , Concord, 1980.		
• Just One Of Those Things The Genius Of Bud Powell, Verve, 1950.		51
Just Squeeze Me The New Miles Davis Quintet, Prestige, 1955.	NRB 3	48
Just You, Just Me Thelonious Monk, <i>The Unique Thelonious Monk</i> , Fantasy, 1956.	NRB 3	
• Katrina Ballerina Woody Shaw, <i>United</i> , Columbia, 1981.		9
K. C. Blues Charlie Parker, <i>Swedish Schnapps</i> , Verve, 1951.		
The Kicker Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.		
• Killer Joe The Jazztet, <i>Meet The Jazztet</i> , Argo, 1960.	NRB 2	14
Kim Charlie Parker, <i>Now's The Time</i> , Verve, 1952.		
Knucklebean Bobby Hutcherson, <i>Knucklebean</i> , Blue Note, 1977.		

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La Alhambra		
Bobby Hutcherson, <i>Solo/Quartet</i> , Fantasy, 1981.		
Lady Be Good		39
Teddy Wilson, <i>Mr. Wilson And Mr. Gershwin</i> , Sony, 1959.		
• Lady Bird	NRB 1	36
Miles Davis With Jimmy Forrest, <i>Jazz Showcase</i> , 1952.		
The Lady Is A Tramp		
Kenny Drew, <i>The Riverside Collection</i> , Riverside, 1957.		
La Fiesta		
Chick Corea, <i>Return To Forever</i> , ECM, 1972.		
Laird Baird		
Charlie Parker, <i>Now's The Time</i> , Verve, 1952.		
Lament		
Miles Davis, <i>At Carnegie Hall</i> , Columbia, 1961.		
Lament For Booker		60
Freddie Hubbard, <i>Hub-Tones</i> , Blue Note, 1962.		
La Mesha		
Joe Henderson, <i>Page One</i> , Blue Note, 1963.		
Last Night When We Were Young		
Clifford Jordan, <i>Spellbound</i> , Riverside, 1960.		
• Laura	NRB 3	34
Charlie Parker, <i>Night And Day</i> , Verve, 1950.		
• Lazy Bird		38
John Coltrane, <i>Blue Train</i> , Blue Note, 1957.		
Lester Leaps In		
Count Basie At Newport With Lester Young And Jo Jones, Verve, 1957.		
Lester Left Town	WGFB	
Art Blakey, <i>The Big Beat</i> , Blue Note, 1960.		
Let Me Try		
Lewis Nash, <i>Rhythm Is My Business</i> , Evidence, 1989.		
Let's Call This		
Tommy Flanagan, <i>The Super Jazz Trio</i> , RCA, 1978.		
Let's Cool One		
Gary Bartz, <i>Reflections On Monk</i> , Steeplechase, 1988.		
Let's Fall In Love	NRB 2	58
Oscar Peterson, <i>Compact Jazz</i> , Mercury, 1966.		
Light Blue		
Thelonious Monk, <i>Thelonious In Action</i> , Fantasy, 1958.		
• Like Someone In Love	NRB 1	20, 23, 58
John Coltrane, <i>Lush Life</i> , Prestige, 1957.		
Like Sonny (AKA Simple Like)	NRB 2	27
John Coltrane, <i>Like Sonny</i> , Blue Note, 1959.		
Li'l Darlin'		
Benny Green, <i>Lineage</i> , Blue Note, 1990.		
Lil's Paradise		
Charles Tolliver And His All-Stars, Black Lion, 1968.		
Limehouse Blues		
Cannonball Adderley And John Coltrane, <i>Cannonball And Coltrane</i> , Emarcy, 1959.		
Litha	NRB 3	
Stan Getz, <i>Sweet Rain</i> , Verve, 1967.		
Little B's Poem		
Bobby Hutcherson, <i>Knucklebean</i> , Blue Note, 1977.		

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Little Dancer		63
John McNeil and Tom Harrell, <i>Look To The Sky</i> , Steeplechase, 1979.		
Little Girl Blue		
Phineas Newborn, Jr., <i>Harlem Blues</i> , Contemporary, 1969.		
Little Melonae		
John Coltrane, <i>Settin' The Pace</i> , Prestige, 1958.		
Little Niles		
Bobby Hutcherson, <i>In The Vanguard</i> , Landmark, 1986.		
Little Old Lady		
John Coltrane, <i>Coltrane Jazz</i> , Atlantic, 1959..		
Little One	WGFB	
Herbie Hancock, <i>Maiden Voyage</i> , Blue Note, 1965.		
Little Red's Fantasy		9
Woody Shaw, <i>Little Red's Fantasy</i> , Muse, 1976.		
Little Rootie Tootie		
Thelonious Monk, <i>The London Collection, Volume I</i> , Black Lion, 1970.		
• Little Sunflower	NRB 1	60
Freddie Hubbard, <i>Backlash</i> , Atlantic, 1966.		
Little Willie Leaps		
Bud Powell, <i>Birdland '53</i> , Fresh Sound, 1953.		
Liza		
Thelonious Monk, <i>The Unique Thelonious Monk</i> , Riverside, 1956.		
Locomotion		38
John Coltrane, <i>Blue Train</i> , Blue Note, 1957.		
Lonely Woman	NRB 3	
Horace Silver, <i>Song For My Father</i> , Blue Note, 1963.		
Long Ago And Far Away	NRB 1	55
Paul Bley With Gary Peacock, ECM.		
Lonnie's Lament		
John Coltrane, <i>Crescent</i> , MCA/Impulse, 1964.		
Lookout Farm		19
Dave Liebman, <i>Lookout Farm</i> , ECM, 1973.		
Lost		
Wayne Shorter, <i>The Soothsayer</i> , Blue Note, 1965.		
Lotus Blossom (AKA Asiatic Raes)		
Kenny Dorham, <i>Quiet Kenny</i> , Prestige, 1959.		
• Love For Sale		40
Kenny Barron, <i>The Only One</i> , Reservoir, 1990.		
Love Is A Many Splendored Thing		
Clifford Brown And Max Roach, <i>At Basin Street</i> , Emarcy, 1956.		
Love Letters		
Bobby Hutcherson, <i>Mirage</i> , Landmark, 1991.		
Love Me Or Leave Me		
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1954.		
Lover		22, 61
Sonny Clark, <i>Cool Struttin</i> , Blue Note, 1958.		
• Lover Come Back To Me		41, 61
John Coltrane, <i>Black Pearls</i> , Prestige, 1958.		
• Lover Man		32
Thelonious Monk, <i>The London Collection, Volume I</i> , Black Lion, 1970.		
Lucky Day		
Barry Harris, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
Lullaby In Rhythm	NRB 3	
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		

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Lullaby Of Birdland Bud Powell, <i>Birdland '53</i> , Fresh Sound, 1953.		40
Luny Tune Grant Green, <i>Talkin' About</i> , Blue Note, 1964.		
• Lush Life John Coltrane And Johnny Hartman, MCA/Impulse, 1963.	NRB 1	32
• Mack The Knife Kenny Dorham, <i>Quiet Kenny</i> , Prestige, 1959.		
The Maestro Cedar Walton, <i>Eastern Rebellion</i> , Impulse, 1975.		35
• Mahjong Wayne Shorter, <i>Juju</i> , Blue Note, 1964.	NRB 2	
• Maiden Voyage Herbie Hancock, <i>Maiden Voyage</i> , Blue Note, 1965.	NRB 3	11, 54
Make Believe Kenny Dorham, <i>Showboat</i> , Bainbridge, 1960.		
Makin' Whoopee Red Garland, <i>A Garland Of Red</i> , Prestige, 1956.		
Mamacita Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.	NRB 3	
• Manha De Carnaval (AKA Morning Of The Carnival, The Theme From Black Orpheus, and A Day In The Life Of A Fool) McCoy Tyner, <i>Quartets 4x4</i> , Milestone, 1980.	NRB 2	
The Man I Love Teddy Wilson, <i>Mr. Wilson And Mr. Gershwin</i> , Sony, 1959.		51
• Manteca Phineas Newborn, Jr., <i>A World Of Piano</i> , Contemporary, 1961.	LRB	64
The Masquerade Is Over Keith Jarrett, <i>Standards, Volume I</i> , ECM, 1983.	NRB 2	
Mating Call Tadd Dameron, <i>Mating Call</i> , Fantasy, 1956.		
Matrix Chick Corea, <i>Now He Sings, Now He Sobs</i> , Blue Note, 1968.		
Mayreh Art Blakey, <i>A Night At Birdland</i> , Blue Note, 1954.		18
The Meaning Of The Blues Cedar Walton, <i>Maybeck Recital Hall Series</i> , Concord, 1992.		
Mean To Me Jackie McLean, <i>McLean's Scene</i> , Prestige, 1957.	NRB 2	65
Meditation George Coleman And Tete Montoliu, Timeless, 1977.		31
Melancholia Duke Ellington, <i>Piano Reflections</i> , Capitol, 1953.		
Memories Of You Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.	NRB 2	
Mercy, Mercy, Mercy Cannonball Adderley, <i>Live At "The Club"</i> , Capitol, 1966.	NRB 1	
Miles' Mode The John Coltrane Quartet Plays, MCA/Impulse, 1965.		

<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
• Milestones (new) (AKA Miles) Miles Davis, <i>Milestones</i> , Columbia, 1958.		50
Milestones (old) Mulgrew Miller, <i>Keys To The City</i> , Landmark, 1985.		7
• Minority Gigi Gryce/Clifford Brown Sextet, Blue Note, 1953.		
Mirror, Mirror Joe Henderson, <i>Mirror, Mirror</i> , Verve, 1980.		
• Mr. Clean Jack McDuff And Gene Ammons, <i>Brother Jack Meets The Boss</i> , Prestige, 1962.	NRB 1	
Mr. Day (AKA One And Four) John Coltrane, <i>Coltrane Plays The Blues</i> , Atlantic, 1960.		28
• Misterioso Sonny Rollins, <i>Volume II</i> , Blue Note, 1957.		
• Mr. P. C. John Coltrane, <i>Giant Steps</i> , Atlantic, 1959.	NRB 2	27
Mr. Syms John Coltrane, <i>Coltrane Plays The Blues</i> , Atlantic, 1960.		
• Misty Errol Garner, <i>The Original Misty</i> , Mercury, 1954.	NRB 1	41, 49
Miyako Wayne Shorter, <i>Schizophrenia</i> , Blue Note, 1967.		33
Moanin' Bobby Timmons, <i>This Here Is</i> , Riverside, 1960.		
Mode For Joe Joe Henderson, <i>Mode For Joe</i> , Blue Note, 1966.		
Mohawk Charlie Parker And Dizzy Gillespie, <i>Bird And Diz</i> , Verve, 1950.		
Mo' Joe Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.	NRB 2	
• Moment's Notice John Coltrane, <i>Blue Train</i> , Blue Note, 1957.	NRB 2	38
Monk's Dream Larry Young, <i>Unity</i> , Blue Note, 1965.		
• Monk's Mood Thelonious Monk, <i>Genius Of Modern Music, Volume I</i> , Blue Note, 1947.	NRB 1	56
Mood Indigo Duke Ellington Meets Coleman Hawkins, MCA/Impulse, 1962.	NRB 2	12
Moon Alley Tom Harrell, <i>Moon Alley</i> , Criss Cross, 1985.		63
Moonglow Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.	NRB 3	59
Moonlight In Vermont Sonny Stitt, <i>Moonlight In Vermont</i> , Denon, 1977.	NRB 1	65
Moon Rays Further Explorations Of The Horace Silver Quintet, Blue Note, 1958.	NRB 2	
Moon River Art Blakey And The Jazz Messengers, <i>Buhaina's Delight</i> , Blue Note, 1961.		
Moon Song Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		
The Moontrane Larry Young, <i>Unity</i> , Blue Note, 1965.		9

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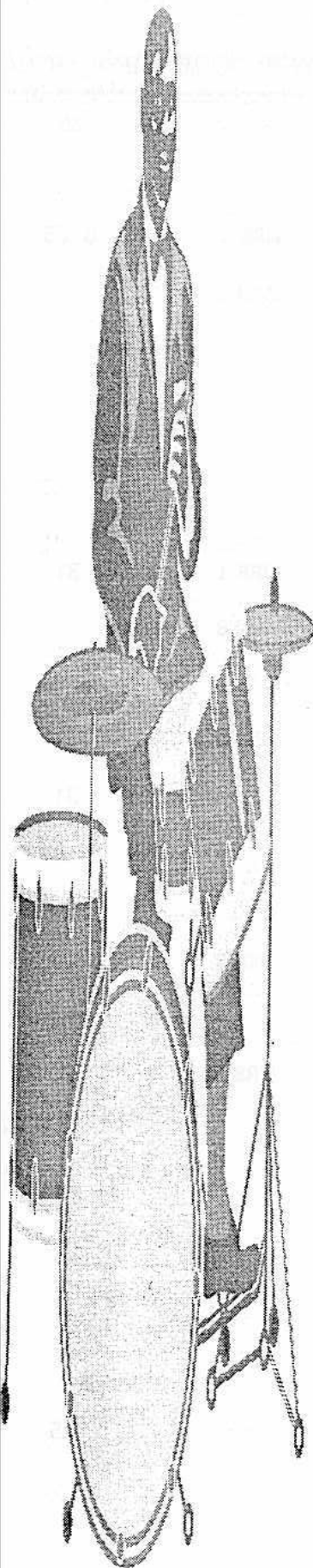
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|---|-----------|--------|
| Moose The Mooche | | |
| Barry Harris, <i>At The Jazz Workshop</i> , Riverside, 1960. | | |
| The More I See You | | |
| Hank Mobley, <i>Roll Call</i> , Blue Note, 1960. | | |
| More Than You Know | NRB 2 | |
| Mulgrew Miller, <i>From Day To Day</i> , Landmark, 1990. | | |
| Morning | WGFB, LRB | |
| Cal Tjader, <i>Soul Burst</i> , Verve, 1966. | | |
| Morning Star | | |
| Ralph Moore, <i>Images</i> , Landmark, 1988. | | |
| Mosaic | | |
| Art Blakey And The Jazz Messengers, <i>Mosaic</i> , Blue Note, 1961. | | |
| The Most Beautiful Girl In The World | | |
| Max Roach, <i>Jazz In 3/4 Time</i> , Emarcy, 1958. | | |
| My Blue Heaven | | |
| Red Garland, <i>Groovy</i> , Prestige, 1956. | | |
| My Favorite Things | | 25 |
| John Coltrane, <i>My Favorite Things</i> , Atlantic, 1960. | | |
| • My Foolish Heart | | 25 |
| Bobby Hutcherson, <i>Solo/Quartet</i> , Fantasy, 1981. | | |
| • My Funny Valentine | | 25 |
| Miles Davis, <i>The Complete Concert</i> , 1964, Columbia. | | |
| My Heart Belongs To Daddy | | |
| Ella Fitzgerald, <i>Dream Dancing</i> , Pablo, 1978. | | |
| My Heart Stood Still | | |
| Barry Harris, <i>Premianando</i> , Riverside, 1960. | | |
| My Ideal | | 22 |
| Kenny Dorham, <i>Quiet Kenny</i> , Prestige, 1959. | | |
| My Little Brown Book | | |
| Duke Ellington And John Coltrane, MCA/Impulse, 1962. | | |
| My Little Suede Shoes | | 6 |
| Charlie Parker, <i>Fiesta</i> , Verve, 1951. | | |
| My Man's Gone Now | | |
| Miles Davis, <i>Porgy And Bess</i> , Columbia, 1958. | | |
| (Come To Me) My Melancholy Baby | | |
| Thelonious Monk, <i>The London Collection, Volume I</i> , Black Lion, 1970. | | |
| My Old Flame | | 22 |
| Cedar Walton, <i>Mosaic</i> , MusicMasters, 1990. | | |
| • My One And Only Love | | 51 |
| John Coltrane And Johnny Hartman, MCA/Impulse, 1963. | | |
| My Reverie | | |
| Sonny Rollins, <i>Tenor Madness</i> , Prestige, 1956. | | |
| • My Romance | NRB 1 | |
| Red Garland, <i>A Garland Of Red</i> , Fantasy, 1956. | | |
| • My Shining Hour | NRB 1 | 44, 61 |
| Lewis Nash, <i>Rhythm Is My Business</i> , Evidence, 1989. | | |
| My Ship | NRB 2 | |
| Miles Davis, <i>Miles Ahead</i> , Columbia, 1957. | | |
| • Naima | NRB 2 | 27 |
| John Coltrane, <i>Giant Steps</i> , Atlantic, 1959. | | |
| Namely You | | 40 |
| Sonny Rollins, <i>Newk's Time</i> , Blue Note, 1958. | | |

<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
Nancy With The Laughing Face John Coltrane, <i>Ballads</i> , MCA/Impulse, 1961.		40
• Nardis Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.		50
Nature Boy The John Coltrane Quartet Plays, MCA/Impulse, 1965.	NRB 1	
The Nearness Of You, Joe Albany And Warne Marsh, <i>The Right Connection</i> , Prestige, 1957.		22, 59
• Nefertiti Miles Davis, <i>Nefertiti</i> , Columbia, 1967.	NRB 1	33
Never Let Me Go Bobby Hutcherson, <i>Color Schemes</i> , Landmark, 1985.		
New York Donald Brown, <i>Sources Of Inspiration</i> , Muse, 1989.		
• Nica's Dream Horace Silver, <i>Horace-Scope</i> , Blue Note, 1960.	NRB 2	18, 65
Nica's Tempo Donald Byrd And Gigi Gryce, <i>Jazz Lab</i> , Fantasy, 1957.		
Nice Work If You Can Get It Thelonious Monk, <i>The London Collection, Volume I</i> , Black Lion, 1970.		
• Night And Day Joe Henderson, <i>Inner Urge</i> , Blue Note, 1964.		51
• Night Dreamer Wayne Shorter, <i>Night Dreamer</i> , Blue Note, 1964.	NRB 2	33
• The Night Has A Thousand Eyes John Coltrane, <i>Coltrane's Sound</i> , Atlantic, 1960.		52
A Nightingale Sang In Berkeley Square Stanley Cowell, <i>Back To The Beautiful</i> , Concord, 1989.	NRB 2	
• A Night In Tunisia Bud Powell, <i>The Amazing Bud Powell, Volume II</i> , Blue Note, 1951.		43
The Night We Called It A Day James Williams, <i>Magical Trio 1</i> , EmArcy, 1987.		
• No Blues (AKA Pfrancing) Miles Davis, <i>Someday My Prince Will Come</i> , Columbia, 1961.		
Nobody Else But Me Kenny Dorham, <i>Showboat</i> , Bainbridge, 1960.		
No Moon At All Phineas Newborn, Jr., <i>While My Lady Sleeps</i> , Bluebird, 1958.	NRB 2	
Nostalgia In Times Square Charles Mingus, <i>Mingus In Wonderland</i> , Blue Note, 1959.		
• Now's The Time Charlie Parker, <i>Now's The Time</i> , Verve, 1953.		6
Nutty Jerry Gonzalez, <i>Rumba Para Monk</i> , Sunnyside, 1988.		
Nutville Horace Silver, <i>The Cape Verdean Blues</i> , Blue Note, 1965.	NRB 2	17
Oblivion The Amazing Bud Powell, Verve, 1951.		
Off Minor Thelonious Monk, <i>Genius Of Modern Music, Volume I</i> , Blue Note, 1947.	NRB 1	56
O Grande Amor Stan Getz, <i>Sweet Rain</i> , Verve, 1967.		

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Ojos De Rojo		35
Cedar Walton, <i>Eastern Rebellion</i> , Muse, 1975.		
• Old Folks		
Miles Davis, <i>Someday My Prince Will Come</i> , Columbia, 1961.		
• Oleo	NRB 1	8, 65
Miles Davis, <i>Relaxin'</i> , Prestige, 1956.		
Oliloqui Valley	WGFB	
Herbie Hancock, <i>Empyrean Isles</i> , Blue Note, 1964.		
Ol' Man River		
Kenny Dorham, <i>Showboat</i> , Bainbridge, 1960.		
On A Clear Day		
Eddie Palmieri And Cal Tjader, <i>El Sonido Nuevo</i> , Verve, 1966.		
On A Misty Night		
Tadd Dameron, <i>Mating Call</i> , Fantasy, 1956.		
On A Slow Boat To China		
Charlie Parker, <i>Bird At The Roost</i> , Savoy, 1949.		
• Once I Loved (AKA O Amor Em Paz)	NRB 1	31
Joe Henderson, <i>The Kicker</i> , Fantasy, 1967.		
One By One	WGFB	
Art Blakey And The Jazz Messengers, <i>Ugetsu</i> , Blue Note, 1963.		
One Down, One Up		
John Coltrane, <i>New Thing At Newport</i> , GRP/Impulse, 1965.		
One Finger Snap	NRB 3	
Herbie Hancock, <i>Empyrean Isles</i> , Blue Note, 1964.		
One Note Samba		31
Stan Getz, <i>Getz Au Go-Go</i> , Verve, 1964.		
One's Own Room		
Mulgrew Miller, <i>Wingspan</i> , Landmark, 1987.		
On The Nile		
Charles Tolliver, <i>Music, Inc.</i> , Strata-East, 1970.		
On The Sunny Side Of The Street	NRB 2	49
Dizzy Gillespie, Sonny Stitt, Sonny Rollins, <i>Sonny Side Up</i> , Verve, 1957.		
On The Trail		34
Donald Byrd, <i>Mustang</i> , Blue Note, 1966.		
Opus De Funk	NRB 3	
The Horace Silver Trio, <i>Volume II</i> , Blue Note, 1953.		
Organ Grinder		
Woody Shaw, <i>Woody Three</i> , Columbia, 1979.		
Oriental Folk Song		
Wayne Shorter, <i>Night Dreamer</i> , Blue Note, 1964.		
• Ornithology		6
Charlie Parker, <i>Bird At The Roost Volume I</i> , Savoy, 1949.		
An Oscar For Treadwell		
Charlie Parker And Dizzy Gillespie, <i>Bird And Diz</i> , Verve, 1950.		
• Our Delight		
Phineas Newborn, Jr., Paul Chambers, And Roy Haynes, <i>We Three</i> , Prestige, 1958.		
Our Love Is Here To Stay		25
Jackie McLean, <i>McLean's Scene</i> , Prestige, 1957.		
Our Man Higgins		
Lee Morgan, <i>Cornbread</i> , Blue Note, 1965.		
Our Waltz		
Rahsaan Roland Kirk, <i>Introducing Roland Kirk</i> , Chess, 1960.		



<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
• Out Of Nowhere Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		22, 59
Out Of This World <i>The John Coltrane Quartet Plays</i> , MCA/Impulse, 1965.	NRB 1	46
Overtaken By A Moment Donald Brown, <i>Sources Of Inspiration</i> , Muse, 1989.		
• Over The Rainbow <i>The Amazing Bud Powell, Volume I</i> , Blue Note, 1951.	NRB 3	34
Ow! Dizzy Gillespie, <i>The Complete RCA Victor Recordings</i> , Bluebird, 1947.		
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Pannonica Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		
Paris Eyes Larry Young, <i>Into Somethin'</i> , Blue Note, 1964.		
• Parisian Thoroughfare <i>The Amazing Bud Powell, Volume II</i> , Blue Note, 1951.		
Parker's Mood Barry Harris, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
The Party's Over Bobby Timmons, <i>This Here Is</i> , Riverside, 1960.		25
• Passion Dance McCoy Tyner, <i>The Real McCoy</i> , Blue Note, 1967.		
Passion Flower Duke Ellington, <i>Piano Reflections</i> , Capitol, 1953.		
Paul's Pal Sonny Rollins, <i>Tenor Madness</i> , Prestige, 1956.		
• Peace Horace Silver, <i>Blowin' The Blues Away</i> , Blue Note, 1959.	NRB 2	17
Peace Piece <i>Everybody Digs Bill Evans</i> , Fantasy, 1958.		
Penelope Wayne Shorter, <i>Etcetera</i> , Blue Note, 1965.		
Pennies From Heaven <i>Stan Getz And The Oscar Peterson Trio</i> , Verve, 1957.		
• Pensativa Art Blakey And The Jazz Messengers, <i>Free For All</i> , Blue Note, 1964.	WGFB, LRB	60
• Pent-Up House <i>Sonny Rollins Plus Four</i> , Prestige, 1956.	NRB 1	8
People Wallace Roney, <i>A Breath Of Seth Air</i> , Muse, 1991.		
• Perdido Duke Ellington And Billy Strayhorn, <i>Piano Duets: Great Times!</i> , Riverside, 1958.	NRB 2	12, 65
Peresina McCoy Tyner, <i>Expansions</i> , Blue Note, 1968.	WGFB	
Picadilly Lilly Dave Liebman, <i>Pendulum</i> , Artists House, 1978.		19
Pinocchio Miles Davis, <i>Nefertiti</i> , Columbia, 1967.	WGFB	
Played Twice Roy Haynes, <i>True Or False</i> , Free Lance, 1986.		

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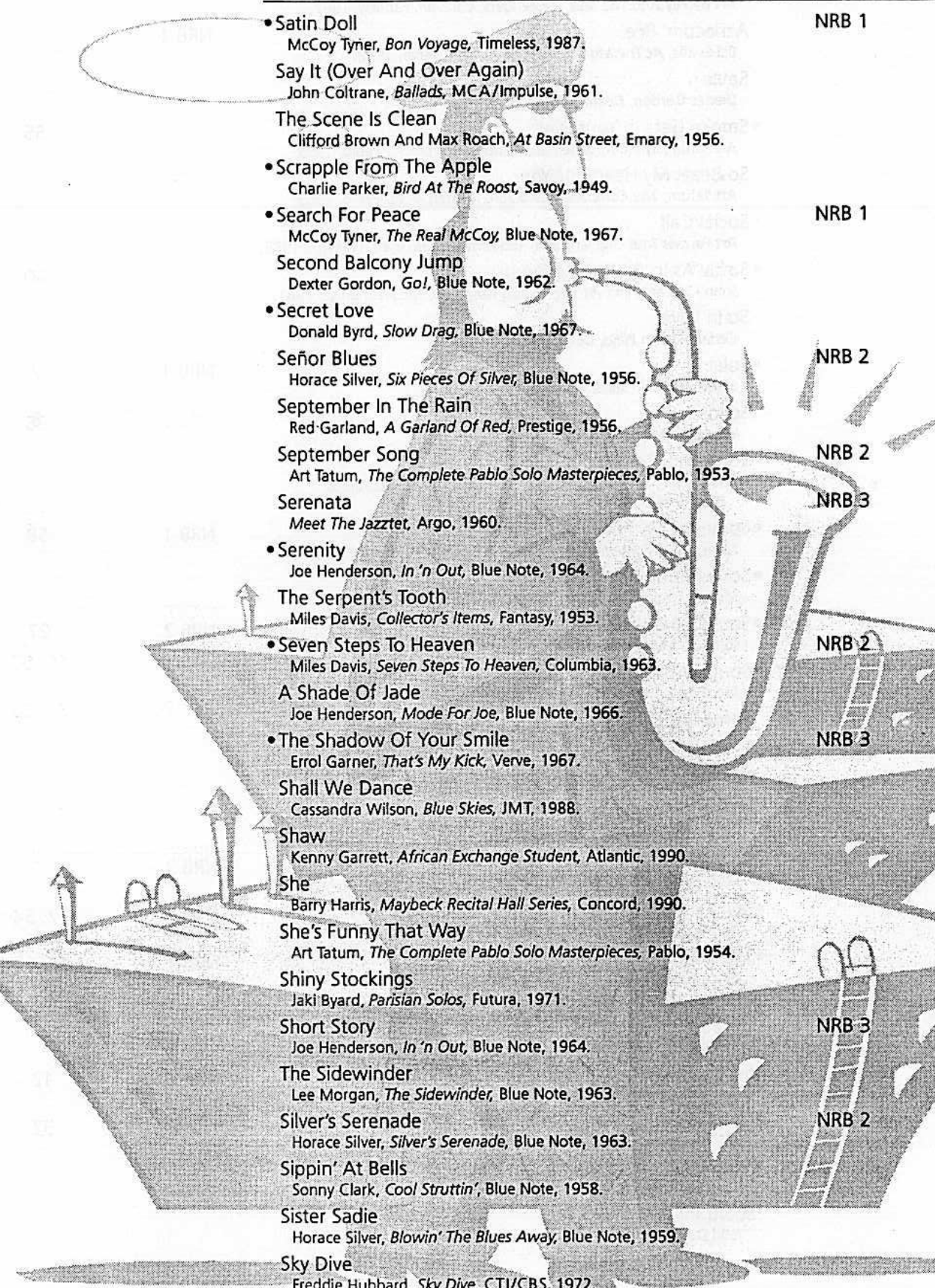
Poinciana		
Ahmad Jamal, <i>Poinciana</i> , MCA, 1958.		
• Polka Dots And Moonbeams	NRB 1	23, 58
Blue Mitchell, <i>Blue Soul</i> , Riverside, 1959.		
Poor Butterfly		39
Art Tatum, <i>The Genius</i> , Black Lion, 1945.		
Poor People's March		
Bobby Hutcherson, <i>Spiral</i> , Blue Note, 1965.		
A Portrait Of Jenny		
Red Garland, <i>Manteca</i> , Prestige, 1958.		
Power To The People		
Joe Henderson, <i>Power To The People</i> , Milestone, 1969.		
The Preacher		17
Horace Silver Quintet, <i>Volume II</i> , Blue Note, 1955.		
• Prelude To A Kiss	NRB 3	12
Duke Ellington, <i>Piano Reflections</i> , Capitol, 1953.		
Pretty Eyes		
Horace Silver, <i>The Cape Verdean Blues</i> , Blue Note, 1965.		
Prince Albert		36
Art Blakey And The Jazz Messengers, <i>At The Café Bohemia</i> , Blue Note, 1955.		
Prisoner Of Love		46
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		
Punjab	NRB 3	
Joe Henderson, <i>In 'n Out</i> , Blue Note, 1964.		
Pursuance	WGFB	
John Coltrane, <i>A Love Supreme</i> , MCA/Impulse, 1964.		
Put Your Little Foot Right Out		
Miles Davis, <i>Live At The Blackhawk</i> , Columbia, 1961.		
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Quasimodo	WGFB	
Clifford Jordan, <i>The Adventurer</i> , Muse, 1978.		
Quicksilver	NRB 2	18
The Horace Silver Trio, <i>Volume II</i> , Blue Note, 1953.		
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Rahsaan's Run		
Woody Shaw, <i>Lotus Flower</i> , Enja, 1982.		
Rain Check		
Duke Ellington, <i>And His Mother Called Him Bill</i> , Bluebird, 1967.		
Ramblin'		
Ornette Coleman, <i>Change Of The Century</i> , Atlantic, 1960.		
Rapture	NRB 1	
Harold Land And Blue Mitchell, <i>Mapenzi</i> , Concord, 1977.		
Ray's Idea		36
Phineas Newborn, Jr., <i>Harlem Blues</i> , Contemporary, 1969.		
• Recordame (AKA No Me Esqueca)	NRB 1	38
Joe Henderson, <i>Page One</i> , Blue Note, 1963.		
Red Clay		60
Freddie Hubbard, <i>Red Clay</i> , CTI, 1970.		
Red Cross		
Charlie Parker, <i>The Bird On Savoy, Part I</i> , BYG, 1944.		
Red Top		
Errol Garner, <i>Concert By The Sea</i> , Columbia, 1955.		

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Reflections Sonny Rollins, <i>Volume II</i> , Blue Note, 1957.		
Reflections In D Duke Ellington, <i>Piano Reflections</i> , Capitol, 1953.		
Relaxin' At Camarillo Joe Henderson, <i>Relaxin' At Camarillo</i> , Contemporary, 1979.		
Remember Hank Mobley, <i>Soul Station</i> , Blue Note, 1960.		
Resolution John Coltrane, <i>A Love Supreme</i> , MCA/Impulse, 1964.	WGFB	
• Rhythm-A-Ning Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		
Right Now Jackie McLean, <i>Right Now</i> , Blue Note, 1965.		
Riot Herbie Hancock, <i>Speak Like A Child</i> , Blue Note, 1968.		
Rise 'n Shine John Coltrane, <i>Settin' The Pace</i> , Prestige, 1958.		
Robbin's Nest John Coltrane, <i>Wheelin' And Dealin'</i> , Prestige, 1957.	NRB 1	36
Rockin' In Rhythm Steve Lacy, <i>Soprano Sax</i> , Fantasy, 1957.		
Room 608 Horace Silver, <i>Silver's Serenade</i> , Blue Note, 1963.		18
Rose Room Charlie Christian, <i>The Genius Of The Electric Guitar</i> , Columbia, 1940.		
Rosewood Woody Shaw, <i>Rosewood</i> , Columbia, 1977.	WGFB	
• 'Round Midnight Thelonious Monk, <i>Genius Of Modern Music, Volume I</i> , Blue Note, 1947.		40, 56
• Ruby My Dear Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.	NRB 1	36, 56
Russian Lullaby John Coltrane, <i>Soultrane</i> , Prestige, 1958.		
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Sail Away Tom Harrell, <i>Sail Away</i> , Contemporary, 1989.	NRB3	63
St. Louis Blues Red Garland, <i>Red In Bluesville</i> , Fantasy, 1959.		
• St. Thomas Sonny Rollins, <i>Saxophone Colossus</i> , Prestige, 1956.	NRB 1	8
• Salt Peanuts Miles Davis, <i>Steamin'</i> , Prestige, 1956.		
Samba De Orpheus Sonny Stitt, <i>Made For Each Other</i> , Delmark, 1972.		
Same Shame Bobby Hutcherson, <i>Total Eclipse</i> , Blue Note, 1968.		
• Sandu Freddie Hubbard And Woody Shaw, <i>Double Take</i> , Blue Note, 1985.	NRB 1	53
Sans Souci Donald Byrd And Gigi Gryce, <i>Jazz Lab</i> , Fantasy, 1957.		
Satellite John Coltrane, <i>Coltrane's Sound</i> , Atlantic, 1960.		

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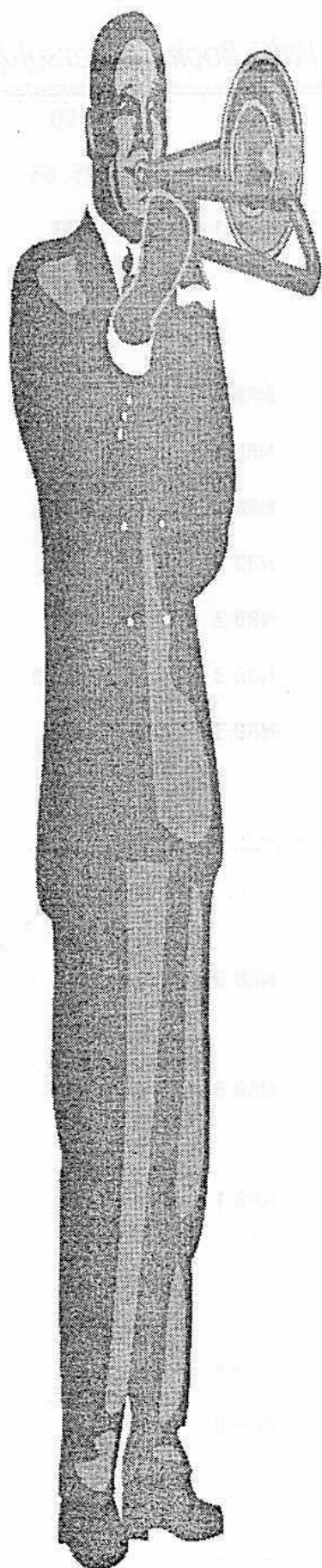
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- **Satin Doll** NRB 1 12, 54
McCoy Tyner, *Bon Voyage*, Timeless, 1987.
 - Say It (Over And Over Again)**
John Coltrane, *Ballads*, MCA/Impulse, 1961.
 - The Scene Is Clean**
Clifford Brown And Max Roach, *At Basin Street*, Emarcy, 1956.
 - **Scrapple From The Apple** 6
Charlie Parker, *Bird At The Roost*, Savoy, 1949.
 - **Search For Peace** NRB 1
McCoy Tyner, *The Real McCoy*, Blue Note, 1967.
 - Second Balcony Jump**
Dexter Gordon, *Go!*, Blue Note, 1962.
 - **Secret Love** 34, 61
Donald Byrd, *Slow Drag*, Blue Note, 1967.
 - Señor Blues** NRB 2
Horace Silver, *Six Pieces Of Silver*, Blue Note, 1956.
 - September In The Rain** 40
Red Garland, *A Garland Of Red*, Prestige, 1956.
 - September Song** NRB 2 25
Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.
 - Serenata** NRB 3 52
Meet The Jazztet, Argo, 1960.
 - **Serenity**
Joe Henderson, *In 'n Out*, Blue Note, 1964.
 - The Serpent's Tooth** 7
Miles Davis, *Collector's Items*, Fantasy, 1953.
 - **Seven Steps To Heaven** NRB 2 50
Miles Davis, *Seven Steps To Heaven*, Columbia, 1963.
 - A Shade Of Jade**
Joe Henderson, *Mode For Joe*, Blue Note, 1966.
 - **The Shadow Of Your Smile** NRB 3 34, 59
Errol Garner, *That's My Kick*, Verve, 1967.
 - Shall We Dance**
Cassandra Wilson, *Blue Skies*, JMT, 1988.
 - Shaw**
Kenny Garrett, *African Exchange Student*, Atlantic, 1990.
 - She**
Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.
 - She's Funny That Way**
Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.
 - Shiny Stockings**
Jaki Byard, *Parisian Solos*, Futura, 1971.
 - Short Story** NRB 3
Joe Henderson, *In 'n Out*, Blue Note, 1964.
 - The Sidewinder** NRB 2
Lee Morgan, *The Sidewinder*, Blue Note, 1963.
 - Silver's Serenade** 17
Horace Silver, *Silver's Serenade*, Blue Note, 1963.
 - Sippin' At Bells**
Sonny Clark, *Cool Struttin'*, Blue Note, 1958.
 - Sister Sadie** 17
Horace Silver, *Blowin' The Blues Away*, Blue Note, 1959.
 - Sky Dive** 60
Freddie Hubbard, *Sky Dive*, CTI/CBS, 1972.

<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
• Skylark Art Blakey And The Jazz Messengers, <i>Caravan</i> , Fantasy, 1962.	NRB 1	32
A Sleepin' Bee Bill Evans, <i>At The Montreaux Jazz Festival</i> , Verve, 1968.	NRB 1	
Smile Dexter Gordon, <i>Dexter Calling</i> , Blue Note, 1961.		
• Smoke Gets In Your Eyes Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		55
So Beats My Heart For You Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1955.		
Social Call Art Farmer And Gigi Gryce, <i>When Farmer Met Gryce</i> , Prestige, 1955.		
• Softly As In A Morning Sunrise John Coltrane, <i>Live At The Village Vanguard</i> , MCA/Impulse, 1961.		40
So In Love Cedar Walton <i>Plays</i> , Delos, 1986.		
• Solar Miles Davis <i>All-Stars</i> , Prestige, 1954.	NRB 1	7
Solid Woody Shaw, <i>Solid</i> , Muse, 1987.		8
Somebody Loves Me Bud Powell, <i>The Complete Blue Note And Roost Recordings</i> , Blue Note, 1947.		
• Someday My Prince Will Come Miles Davis, <i>Someday My Prince Will Come</i> , Columbia, 1961.	NRB 1	58
• Someone To Watch Over Me McCoy Tyner, <i>Revelations</i> , Blue Note, 1988.		
• Some Other Blues John Coltrane, <i>Coltrane Jazz</i> , Atlantic, 1959.	NRB 2	27
Some Other Spring Jaki Byard, <i>There'll Be Some Changes Made</i> , Muse, 1972.		
Some Other Time Bill Evans And Tony Bennett, Fantasy, 1975.		
Sometime Ago Bill Evans, <i>You Must Believe In Spring</i> , Warner Bros, 1977.		
Sometimes I'm Happy Oscar Peterson, <i>The Trio</i> , Verve, 1961.		
So Near So Far Miles Davis, <i>Seven Steps To Heaven</i> , Columbia, 1963.	NRB 3	
• Song For My Father Horace Silver, <i>Song For My Father</i> , Blue Note, 1963.	NRB 2	17, 54
• The Song Is You Grant Green, <i>Nigeria</i> , Blue Note, 1962.	NRB 1	15, 55
• Sonnymoon For Two Sonny Rollins, <i>A Night At The Village Vanguard, Volume II</i> , Blue Note, 1957.		
• Sophisticated Lady Thelonious Monk <i>Plays Ellington</i> , Riverside, 1955.	NRB 2	12
• Soul Eyes John Coltrane, <i>Coltrane</i> , MCA/Impulse, 1965.	WGFB	32
Soul-Leo Mulgrew Miller, <i>Wingspan</i> , Landmark, 1987.		
Soultrane Tadd Dameron, <i>Mating Call</i> , Fantasy, 1956.		

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• So What Miles Davis, <i>Kind Of Blue</i> , Columbia, 1959.		50
• Speak Low McCoy Tyner, <i>Inception</i> , Impulse, 1962.	NRB 1	25, 65
• Speak No Evil Wayne Shorter, <i>Speak No Evil</i> , Blue Note, 1964.	NRB 1	33
Spiral John Coltrane, <i>Giant Steps</i> , Atlantic, 1959.		
S'posin' The New Miles Davis Quintet, Fantasy, 1955.		44
Spring Can Really Hang You Up The Most Kenny Burrell, <i>Groovin' High</i> , Muse, 1981.	NRB 2	
• Spring Is Here Kenny Barron, <i>Maybeck Recital Hall Series</i> , Concord, 1990.	NRB 3	34
• Stablemates The New Miles Davis Quintet, Fantasy, 1955.	NRB 2	14, 65
Stairway To The Stars John Coltrane, <i>The Coltrane Legacy</i> , Atlantic, 1959.	NRB 3	
• Stardust John Coltrane, <i>The Stardust Session</i> , Prestige, 1958.	NRB 2	52
• Star Eyes McCoy Tyner, <i>Nights Of Ballads And Blues</i> , Impulse, 1963.	NRB 3	34, 59
Stars Fell On Alabama Cannonball Adderley And John Coltrane, <i>Cannonball And Coltrane</i> , Emarcy, 1959.	NRB 3	52
Stay As Sweet As You Are McCoy Tyner, <i>Quartets 4x4</i> , Milestone, 1980.		
Steeplechase Charlie Parker All Stars, Savoy Jazz, 1948.		
• Stella By Starlight Miles Davis, <i>Cookin' At The Plugged Nickel</i> , Columbia, 1965.		15, 22, 59
Step Lightly Blue Mitchell, <i>The Thing To Do</i> , Blue Note, 1964.	NRB 3	
Stolen Moments Oliver Nelson, <i>Blues And The Abstract Truth</i> , MCA/Impulse, 1961.		
• Stompin' At The Savoy Stanley Cowell, <i>Maybeck Recital Hall Series</i> , Concord, 1990.	NRB 3	34
Stop Start Lee Morgan, <i>The Procrastinator</i> , Blue Note, 1967.		
Stormy Weather Woody Shaw, <i>Imagination</i> , Muse, 1987.	NRB 1	44
Straight Ahead Kenny Dorham, <i>Una Mas</i> , Blue Note, 1963.		
• Straight No Chaser Miles Davis, <i>Milestones</i> , Columbia, 1958.		
Straight Street John Coltrane, <i>Coltrane</i> , Prestige, 1957.	WGFB	
Straight Up And Down Chick Corea, <i>Inner Space</i> , Atlantic, 1966.	WGFB	
Street Of Dreams Grant Green, <i>Street Of Dreams</i> , Blue Note, 1964.	NRB 3	
Strictly Confidential The Genius Of Bud Powell, Verve, 1949.		



<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
• Strollin' Horace Silver, <i>Horace-Scope</i> , Blue Note, 1960.	NRB 2	18
• Sugar Stanley Turrentine, <i>Sugar</i> , CTI/CBS, 1970.	NRB 3	49
Summer In Central Park Horace Silver, <i>In Pursuit Of The 27th Man</i> , Blue Note, 1972.	NRB 2	18
Summer Night Miles Davis With The Gil Evans Orchestra, <i>Quiet Nights</i> , Columbia, 1962.		
• Summertime Freddie Hubbard, <i>The Artistry Of Freddie Hubbard</i> , MCA/Impulse, 1963.		25, 54
Sunday Art Blakey Quartet, <i>A Jazz Message</i> , MCA/Impulse, 1963.		
Sunrise, Sunset Lee Morgan, <i>Delightfulee</i> , Blue Note, 1966.		
Sunshower Kenny Barron, <i>Maybeck Recital Hall Series</i> , Concord, 1990.		
Super Jet Tadd Dameron, <i>Mating Call</i> , Fantasy, 1956.		
The Surrey With The Fringe On Top McCoy Tyner, <i>Time For Tyner</i> , Blue Note, 1968.		
Sweet And Lovely Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.	NRB 2	59
Sweet Georgia Brown The Genius Of Bud Powell, Verve, 1949.		39
Sweet Lorraine Cedar Walton, <i>Maybeck Recital Hall Series</i> , Concord, 1992.	NRB 3	52
'S Wonderful Art Pepper With The Sonny Clark Trio, Volume I, TIS, 1953.		
Syeeda's Song Flute John Coltrane, <i>Giant Steps</i> , Atlantic, 1959.		
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Tadd's Delight Sonny Clark Trio, <i>Sonny Clark Trio</i> , Blue Note, 1957.		
• Take The "A" Train Duke Ellington And Billy Strayhorn, <i>Piano Duets: Great Times!</i> , Riverside, 1958.	NRB 1	12, 65
Take The Coltrane Duke Ellington And John Coltrane, MCA/Impulse, 1962.		
Taking A Chance On Love Sonny Stitt, Bud Powell, J.J. Johnson, Prestige, 1949.	NRB 3	
• Tangerine Coleman Hawkins Encounters Ben Webster, Verve, 1959.		22
Teach Me Tonight Errol Garner, <i>Concert By The Sea</i> , Columbia, 1955.		41
Tea For Two Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		51
Tell Me A Bedtime Story Herbie Hancock, <i>Fat Albert Rotunda</i> , Warner Bros, 1970.	WGFB	
Tempus Fugit The Genius Of Bud Powell, Verve, 1949.		
Tenderly Phineas Newborn, Jr., <i>Harlem Blues</i> , Contemporary, 1969.	NRB 1	44

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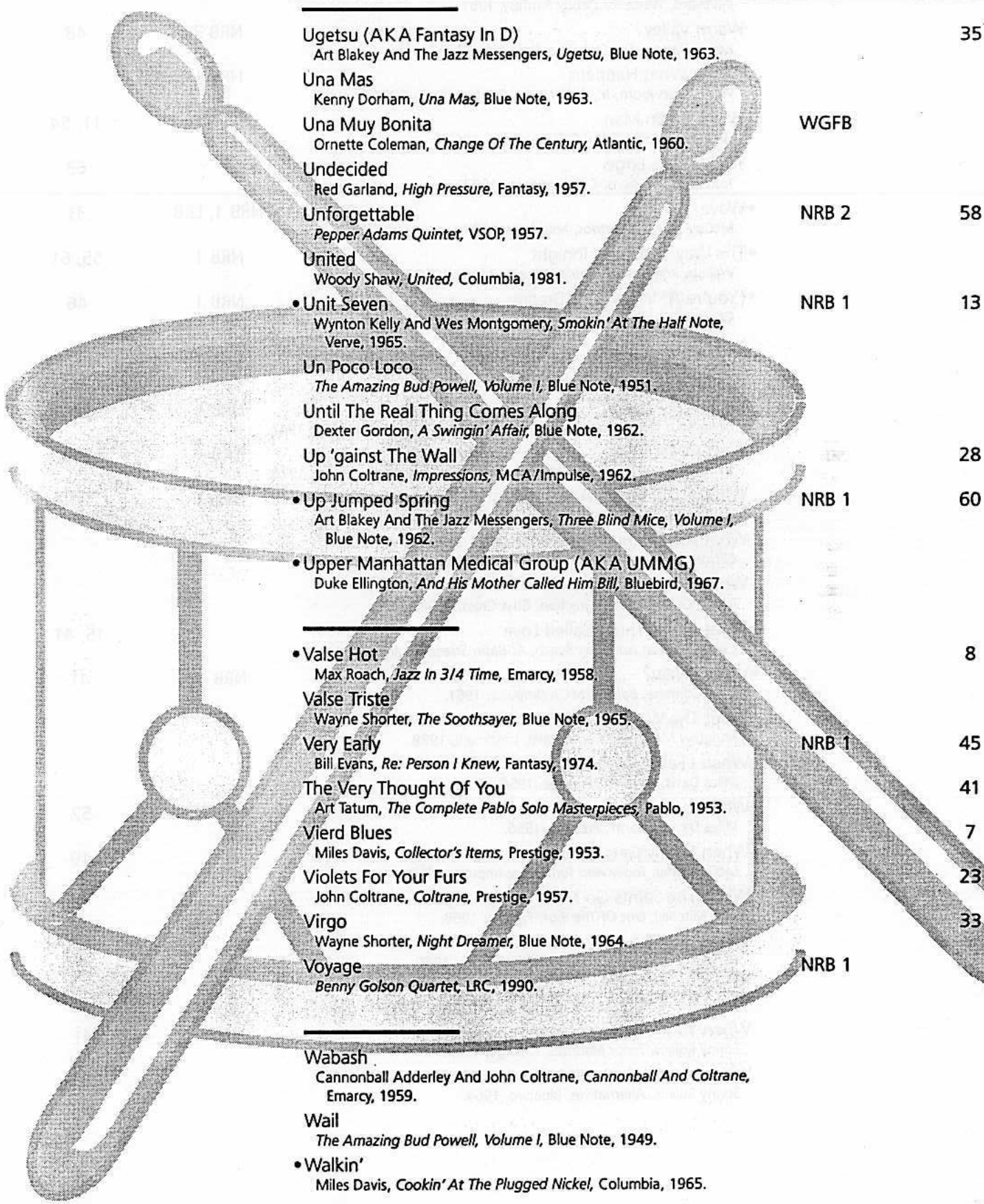
• Tenor Madness		8
Sonny Rollins, <i>Tenor Madness</i> , Prestige, 1956.		
Tetragon		
Joe Henderson, <i>Tetragon</i> , Milestone, 1968.		
That Old Black Magic		
Ike Quebec, <i>Blue And Sentimental</i> , Blue Note, 1961.		
That Old Devil Moon		25
Sonny Rollins, <i>A Night At The Village Vanguard, Volume II</i> , Blue Note, 1957.		
That Old Feeling	NRB 3	
Art Blakey And The Jazz Messengers, <i>Three Blind Mice, Volume I</i> , Blue Note, 1962.		
That's All	NRB 2	41
Donald Byrd, <i>Chant</i> , Blue Note, 1961.		
Thelonious		56
Thelonious Monk, <i>Underground</i> , Columbia, 1967.		
• The Theme		7
Miles Davis, <i>Workin'</i> , Prestige, 1956.		
Theme For Ernie	NRB 1	36
John Coltrane, <i>Soultrane</i> , Prestige, 1958.		
Theme For Maxine		
Woody Shaw, <i>Rosewood</i> , Columbia, 1977.		
• There Is No Greater Love	NRB 2	34
Miles Davis, <i>The Complete Concert, 1964</i> , Columbia.		
There's A Small Hotel		20
Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1954.		
• There Will Never Be Another You	NRB 1	15, 44
Woody Shaw, <i>Solid</i> , Muse, 1987.		
These Foolish Things	NRB 1	
Thelonious Monk, <i>Solo Monk</i> , Columbia, 1965.		
They Can't Take That Away From Me		
Red Garland, <i>All Mornin' Long</i> , Fantasy, 1957.		
They Say That Falling In Love Is Wonderful		
John Coltrane And Johnny Hartman, MCA/Impulse, 1963.		
• Things Ain't What They Used To Be		
Duke Ellington, <i>Piano Reflections</i> , Capitol, 1953.		
The Things We Did Last Summer		
Grant Green, <i>Nigeria</i> , Blue Note, 1962.		
Think Of One		
Thelonious Monk, <i>Criss Cross</i> , Columbia, 1963.		
• Think On Me	WGFB	
Woody Shaw, <i>The Blackstone Legacy</i> , Contemporary, 1970.		
This Can't Be Love		
Ahmad Jamal, <i>Poinciana</i> , MCA, 1958.		
This Here		13
Bobby Timmons, <i>This Here Is</i> , Riverside, 1960.		
This I Dig Of You		38, 59
Hank Mobley, <i>Soul Station</i> , Blue Note, 1960.		
This Is Always		
Dave McKenna, <i>My Friend The Piano</i> , Concord, 1986.		
This Is For Albert	WGFB	33
Art Blakey And The Jazz Messengers, <i>Caravan</i> , Fantasy, 1962.		
This Is New	NRB 3	
Kenny Drew, <i>The Riverside Collection</i> , Fantasy, 1957.		

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This Love Of Mine Kenny Dorham, Bainbridge.		
This Time The Dream's On Me Steve Grossman, <i>Way Out East, Volume I</i> , Red Record, 1984.		
Thou Swell The Horace Silver Trio, Blue Note, 1952.		
Three Flowers McCoy Tyner, <i>Today And Tomorrow</i> , Impulse, 1963.		
Three Little Words Sonny Rollins, <i>Reevaluation: The Impulse Years</i> , Impulse, 1965.	NRB 2	51
Time After Time Curtis Counce, <i>Landslide</i> , Contemporary, 1957.		41
A Time For Love Bill Evans, <i>Alone</i> , Verve, 1969.		40
Time On My Hands Art Tatum, <i>The Complete Capitol Masterpieces, Volume I</i> , Capitol, 1949.		
Time Was John Coltrane, <i>Coltrane</i> , Prestige, 1957.		
Tiny Capers Clifford Brown, EMI, 1954.	NRB 3	53
To Kill A Brick Woody Shaw, <i>Woody Three</i> , Columbia, 1979.		
Tomorrow's Destiny Woody Shaw, <i>Little Red's Fantasy</i> , Muse, 1976.		9
Tom Thumb Wayne Shorter, <i>Schizophrenia</i> , Blue Note, 1967.		
Tones For Joan's Bones Chick Corea, <i>Inner Space</i> , Atlantic, 1966.	WGFB	
Too Marvelous For Words Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		39
Too Young To Go Steady John Coltrane, <i>Ballads</i> , MCA/Impulse, 1961.		52
The Touch Of Your Lips Woody Shaw, <i>Setting Standards</i> , Muse, 1983.		
Tour De Force Dizzy Gillespie, <i>Tour De Force</i> , Verve, 1955.		
Toy Tune Wayne Shorter, <i>Etcetera</i> , Blue Note, 1965.	NRB 3	
Tricotism Lucky Thompson, <i>Tricotism</i> , Impulse, 1956.		
Trinkle Tinkle Thelonious Monk, <i>The London Collection, Volume I</i> , Black Lion, 1970.		
Triste Joe Henderson, <i>Double Rainbow</i> , Verve, 1994.	NRB 1, LRB	
•Tune Up Miles Davis, <i>Cookin'</i> , Prestige, 1956.	NRB 1	7, 65
26-2 John Coltrane, <i>Coltrane's Sound</i> , Atlantic, 1960.	NRB 2	28
Two Bass Hit Sonny Clark Trio, <i>Sonny Clark Trio</i> , Blue Note, 1957.		
Tyrone Larry Young, <i>Into Somethin'</i> , Blue Note, 1964.		

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- Ugetsu (AKA Fantasy In D) 35
Art Blakey And The Jazz Messengers, *Ugetsu*, Blue Note, 1963.
- Una Mas
Kenny Dorham, *Una Mas*, Blue Note, 1963.
- Una Muy Bonita WGFB
Ornette Coleman, *Change Of The Century*, Atlantic, 1960.
- Undecided
Red Garland, *High Pressure*, Fantasy, 1957.
- Unforgettable NRB 2 58
Pepper Adams Quintet, VSOP, 1957.
- United
Woody Shaw, *United*, Columbia, 1981.
- Unit Seven NRB 1 13
Wynton Kelly And Wes Montgomery, *Smokin' At The Half Note*, Verve, 1965.
- Un Poco Loco
The Amazing Bud Powell, *Volume I*, Blue Note, 1951.
- Until The Real Thing Comes Along
Dexter Gordon, *A Swingin' Affair*, Blue Note, 1962.
- Up 'gainst The Wall 28
John Coltrane, *Impressions*, MCA/Impulse, 1962.
- Up Jumped Spring NRB 1 60
Art Blakey And The Jazz Messengers, *Three Blind Mice, Volume I*, Blue Note, 1962.
- Upper Manhattan Medical Group (AKA UMMG)
Duke Ellington, *And His Mother Called Him Bill*, Bluebird, 1967.
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- Valse Hot 8
Max Roach, *Jazz In 3/4 Time*, Emarcy, 1958.
- Valse Triste
Wayne Shorter, *The Soothsayer*, Blue Note, 1965.
- Very Early NRB 1 45
Bill Evans, *Re: Person I Knew*, Fantasy, 1974.
- The Very Thought Of You 41
Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.
- Vierd Blues 7
Miles Davis, *Collector's Items*, Prestige, 1953.
- Violets For Your Furs 23
John Coltrane, *Coltrane*, Prestige, 1957.
- Virgo 33
Wayne Shorter, *Night Dreamer*, Blue Note, 1964.
- Voyage NRB 1
Benny Golson Quartet, LRC, 1990.
-
- Wabash
Cannonball Adderley And John Coltrane, *Cannonball And Coltrane*, Emarcy, 1959.
- Wail
The Amazing Bud Powell, *Volume I*, Blue Note, 1949.
- Walkin'
Miles Davis, *Cookin' At The Plugged Nickel*, Columbia, 1965.

<i>Tune</i>	<i>Fake Book</i>	<i>Aebersold</i>
Waltz For Debby Bill Evans, <i>Waltz For Debby</i> , Fantasy, 1961.	NRB 1	45
Warm Valley Kenny Barron, <i>The Only One</i> , Reservoir, 1990.	NRB 3	48
Watch What Happens Phineas Newborn, Jr., <i>Back Home</i> , Contemporary, 1976.	NRB 1	
Watermelon Man Herbie Hancock, <i>Takin' Off</i> , Blue Note, 1962.		11, 54
The Water's Edge Tom Harrell, <i>Visions</i> , Contemporary, 1987.		63
•Wave McCoy Tyner, <i>Supertrios</i> , Milestone, 1977.	NRB 1, LRB	31
•The Way You Look Tonight Wallace Roney, <i>The Standard Bearer</i> , Muse, 1989.	NRB 1	55, 61
•(You're A) Weaver Of Dreams Cannonball Adderley And John Coltrane, <i>Cannonball And Coltrane</i> , Emarcy, 1959.	NRB 1	46
We'll Be Together Again McCoy Tyner, <i>Nights Of Ballads And Blues</i> , Impulse, 1963.	NRB 1	
•Well, You Needn't Thelonious Monk, <i>Genius Of Modern Music, Volume I</i> , Blue Note, 1947.	NRB 1	56
West Coast Blues Tommy Flanagan, <i>Something Borrowed, Something Blue</i> , Fantasy, 1978.	NRB 1	43, 62
What A Difference A Day Made Mulgrew Miller, <i>From Day To Day</i> , Landmark, 1990.	NRB 2	
What Am I Here For? Clifford Brown And Max Roach, Emarcy, 1954.		
What Is There To Say? Benny Green, <i>In This Direction</i> , Criss Cross, 1988.		
•What Is This Thing Called Love Clifford Brown And Max Roach, <i>At Basin Street</i> , Emarcy, 1956.		15, 41
•What's New? John Coltrane, <i>Ballads</i> , MCA/Impulse, 1961.	NRB 1	41
What The World Needs Now Is Love Mulgrew Miller, <i>The Countdown</i> , Landmark, 1988.		
When I Fall In Love Miles Davis, <i>Steamin'</i> , Prestige, 1956.		
•When Lights Are Low Miles Davis, <i>Cookin'</i> , Prestige, 1956.	NRB 3	52
•When Sunny Gets Blue McCoy Tyner, <i>Today And Tomorrow</i> , Impulse, 1963.		49
When The Saints Go Marchin' In Blue Mitchell, <i>Out Of The Blue</i> , Fantasy, 1958.		
When Will The Blues Leave? Ornette Coleman, <i>Something Else!</i> , Fantasy, 1959.		
When You're Smiling Yusef Lateef, <i>Into Something</i> , Prestige/New Jazz, 1961.		
When Your Lover Has Gone Sonny Rollins, <i>Tenor Madness</i> , Prestige, 1956.		41
When You Wish Upon A Star Sonny Rollins, <i>Alternatives</i> , Bluebird, 1964.		58

Tune

Fake Book Aebersold

Where Are You? Dexter Gordon, <i>Go!</i> , Blue Note, 1962.	NRB 3	
Where Or When Errol Garner, <i>Concert By The Sea</i> , Columbia, 1955.		
While My Lady Sleeps John Coltrane, <i>Coltrane</i> , Prestige, 1957.		
Whispering Miles Davis <i>And Horns</i> , Prestige, 1953.		
• Whisper Not Benny Golson's <i>New York Scene</i> , Contemporary, 1957.	NRB 2	14
Who Can I Turn To? Mulgrew Miller, <i>Time And Again</i> , Landmark, 1991.	NRB 1	
Who Cares? Geoff Keezer, <i>Waiting In The Wings</i> , Sunnyside, 1988.		
Why Do I Love You? Kenny Dorham, <i>Showboat</i> , Bainbridge, 1960.		55
Why Was I Born? Red Garland, <i>The PC Blues</i> , Prestige, 1957.		
• Wild Flower Wayne Shorter, <i>Speak No Evil</i> , Blue Note, 1964.	NRB 1	33
Willow Weep For Me Red Garland, <i>Groovy</i> , Prestige, 1956.	NRB 1	
Will You Still Be Mine? Red Garland, <i>Groovy</i> , Prestige, 1956.	NRB 2	23
• Windows Stan Getz, <i>Sweet Rain</i> , Verve, 1967.	NRB 2	
Wingspan Mulgrew Miller, <i>Wingspan</i> , Landmark, 1987.		
Wise One John Coltrane, <i>Crescent</i> , MCA/Impulse, 1964.	NRB 2	
• Witchcraft Kenny Barron, <i>Maybeck Recital Hall Series</i> , Concord, 1990.	NRB 1	44
• Witch Hunt Wayne Shorter, <i>Speak No Evil</i> , Blue Note, 1964.	WGFB	33
With A Song In My Heart Sonny Clark, <i>Sonny's Crib</i> , Blue Note, 1957.		51
• Without A Song Joe Henderson, <i>The Kicker</i> , Blue Note, 1967.	NRB 2	34
Wives And Lovers Grant Green, <i>Matador</i> , Blue Note, 1965.		22
Wonderful, Wonderful Sonny Rollins, <i>Newk's Time</i> , Blue Note, 1958.		
• Woody'n You (AKA Algo Bueno) Miles Davis, <i>Relaxin'</i> , Prestige, 1956.	NRB 2	65
Work Steve Lacy, <i>Soprano Sax</i> , Fantasy, 1957.		
Work Song Cannonball Adderley, <i>Them Dirty Blues</i> , Riverside, 1960.		13
Worry Later (AKA San Francisco Holiday) Thelonious Monk, <i>Evidence</i> , Milestone, 1959.		
Wrap Your Troubles In Dreams Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.	NRB 2	

Tune

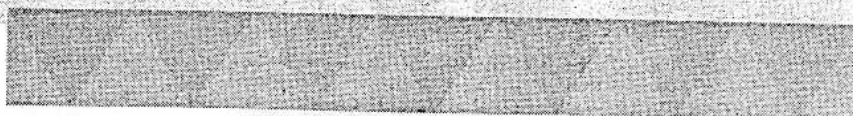
Fake Book Aebersold

• Yardbird Suite Max Roach Plays Charlie Parker, Emarcy, 1958.		6
• Yes Or No Wayne Shorter, <i>Juju</i> , Blue Note, 1964.	NRB 1	33
• Yesterdays Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.	NRB 1	55
You And The Night And The Music Mulgrew Miller, <i>Time And Again</i> , Landmark, 1991.		41
You Are Too Beautiful John Coltrane And Johnny Hartman, MCA/Impulse, 1963.		
You'd Be So Nice To Come Home To McCoy Tyner, <i>Today And Tomorrow</i> , Impulse, 1963.		
• You Don't Know What Love Is John Coltrane, <i>Ballads</i> , MCA/Impulse, 1961.		32
You Go To My Head The Amazing Bud Powell, <i>Volume I</i> , Blue Note, 1949.		40
• You Know I Care Joe Henderson, <i>Inner Urge</i> , Blue Note, 1964.		
You Leave Me Breathless John Coltrane With The Red Garland Trio, <i>Traneing In</i> , Prestige, 1957.		
Young And Foolish Bill Evans And Tony Bennett, <i>Fantasy</i> , 1975.		
You're Blasé Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1954.		
You're Driving Me Crazy Art Tatum, <i>The Complete Pablo Solo Masterpieces</i> , Pablo, 1953.		
You're Mine You Benny Golson, <i>New York Scene</i> , Fantasy, 1957.		
• You're My Everything Freddie Hubbard, <i>Hub-Tones</i> , Blue Note, 1962.	NRB 2	41
• You Say You Care John Coltrane, <i>Soultrane</i> , Prestige, 1958.	NRB 2	23
• You Stepped Out Of A Dream Dexter Gordon, <i>A Swingin' Affair</i> , Blue Note, 1962.	NRB 3	34, 59
You Taught My Heart To Sing McCoy Tyner, <i>Revelations</i> , Blue Note, 1988.		
You Took Advantage Of Me Art Tatum, <i>The Complete Capitol Recordings, Volume II</i> , Capitol, 1949.		
• You've Changed Yusef Lateef, <i>Into Something</i> , Fantasy, 1961.	NRB 3	32
Y Todavía La Quiero Joe Henderson, <i>Relaxin' At Camarillo</i> , Fantasy, 1979.		

PART V

THE REST OF IT

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CHAPTER TWENTY-TWO

Salsa and Latin Jazz

- *What Is "Latin Music"?*
- *The Clave*
- *The Invisible Bar Line*
- *A History Lesson*

The music of Latin America is a vast subject, one that would require several volumes to cover adequately. This chapter focuses on a few skills jazz musicians need to adapt jazz tunes to Afro-Cuban rhythms. But first, here are some thoughts about Latin music in general.

What Is "Latin Music"?

North Americans tend to use the term "Latin music" loosely, as if it were a homogeneous music, rather than the incredibly complex mosaic that it is. The music from the Rio Grande south to Tierra del Fuego includes the influences of Africa, Spain, Portugal, Britain, France, the Netherlands, Italy, Germany, the Middle East, India, and thousands of indigenous American cultures. Altiplano music from the Andean highlands has about as much in common with Mexican mariachi music as Mozart has with B.B. King: There is a connection, but it is tenuous.

Brazilian and Afro-Cuban music have been the two main Latin musical influences on jazz. Brazilian music is beyond the scope of this book. To use Afro-Cuban rhythms with jazz tunes you need to know a bit about the rhythmic pattern known as *clave*, and that's what this chapter is all about.

The Clave

The single most unique aspect of Afro-Cuban music, also known as *salsa*, is its strict adherence to the rhythmic pattern known as clave (pronounced "clah-vay"). In a salsa band, each rhythm instrument—piano, bass, timbales, congas, bongos, güiro, cowbell—plays a different rhythm, and these rhythms all fit together nicely like pieces in a jigsaw puzzle. The glue that holds it all together is the clave.

Figure 22-1

forward clave (also known as) 3 & 2



Figure 22-2

reverse clave (also known as) 2 & 3



Figure 22-3

African (or "rumba") clave



Clave is a two-bar rhythmic pattern that occurs in two forms: forward clave, also known as "3 & 2" (figure 22-1), and reverse clave, also known as "2 & 3" (figure 22-2). In 3 & 2, or forward clave, the accents fall on the first beat, the "and" of the second beat, and the fourth beat of the first bar, and beats two and three of the second bar. In 2 & 3, or reverse clave, the pattern is reversed. There is also another clave, called the *rumba* clave, or *African* clave (figure 22-3). The last note in the "3" bar in the rumba clave is delayed a half beat and played on the "and" of the fourth beat. Every component of Afro-Cuban rhythm—drum patterns, piano montuno, bass lines, melodic phrasing, horn lines—has to be in gear with the clave.

Virtually all Afro-Cuban music is written and played in either forward or reverse clave.¹ Figure 22-4 shows the first few bars of "Ave Maria Morena," a traditional Cuban song written in forward clave, or 3 & 2. As you can see, the rhythm of the melody states the clave pattern clearly, coinciding with the clave in eight places in the first three bars (where the "x" marks are). The most important rule about clave is that once the tune starts, the clave doesn't change.

¹ An exception is the *bomba*, from Puerto Rico, which is based on a one-bar rhythmic pattern.

Figure 22-4

melody

3 & 2 clave

This rule can cause lots of problems when you try adapting a jazz tune to Afro-Cuban rhythms. You have to decide whether the song should be played in forward or reverse clave. Often the rhythm of the melody makes the choice obvious, as in the 2 & 3 pattern of the first four bars of the introduction to Freddie Hubbard's "Birdlike,"² shown in **figure 22-5**. Melody notes coincide with the 2 & 3 clave nine out of a possible ten times in the first four bars of Freddie's intro. Another tune with an obviously stated clave rhythm is Cedar Walton's "Ojos De Rojo."³ As shown in **figure 22-6**, the melody on the intro to Cedar's tune coincides with the 3 & 2 clave ten out of a possible ten times in the first four bars.

Figure 22-5

melody

2 & 3 clave

Figure 22-6

melody

3 & 2 clave

² Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.

³ Cedar Walton, *Eastern Rebellion 2*, Timeless, 1975.

Since jazz composers don't usually concern themselves with clave, most jazz tunes are partly in 2 & 3, partly in 3 & 2, and mostly in no particular clave. Such tunes may be difficult to adapt to Afro-Cuban rhythms unless you're willing to change the rhythm of the melody or add or subtract bars, which is often done. That's why many attempts to play jazz tunes in an Afro-Cuban style ("hey, let's play 'Inner Urge' as a mambo"), don't work too well. To sound good, a song has to feel right in one clave or the other.

Figure 22-7 shows the first four bars of Miles Davis' "Tune Up." The staves below the melody line show how the melodic rhythm of "Tune Up" coincides with 3 & 2 (forward) and 2 & 3 (reverse) clave. As you can see, the melody coincides only once with a 2 & 3 clave, but four times with 3 & 2. This doesn't mean you have to play "Tune Up" in 3 & 2, however. If you change the rhythm of the melody in the second bar, as shown in **figure 22-8**, "Tune Up" coincides with the 2 & 3 clave three times in that bar. More important, two of the three notes that now coincide with the clave are those on the "and" of the third beat and on the fourth beat, the really strong points of the clave. Because all three melody notes coincide with the clave in the same bar, the clave feeling is tremendously reinforced.

Figure 22-7

melody

2 & 3 clave

3 & 2 clave

Figure 22-8

melody rewritten

2 & 3 clave

Figure 22-9

melody

2 & 3 clave

Figure 22-10

original melody

2 & 3 clave

Figure 22-11

melody rewritten

2 & 3 clave

Figure 22-9 shows the first two bars of Thelonious Monk's "Bye-Ya,"⁴ which suggests a 2 & 3 pattern. However, the melody in the eighth bar—three quarter notes—doesn't lay very well with the "3" bar of a 2 & 3 pattern, as shown in **figure 22-10**. If you rewrite the melody in bar 8 as two dotted quarter notes followed by a quarter note, as shown in **figure 22-11**, it will fit 2 & 3 clave.

⁴ Thelonious Monk, *Monk's Dream*, Columbia, 1962.

Often you only have to change one or two notes to make a tune lay better with the clave. And some tunes will work more or less in either clave without any changes. One band I worked with played Thelonious Monk's "Straight, No Chaser" as a mambo in reverse clave. Every so often we'd play it in forward clave without changing anything else, and it worked either way.

The best example of a jazz musician adapting clave to an existing tune is Max Roach's evolving cowbell part on the three takes of Bud Powell's "Un Poco Loco." Blue Note fortunately released all the takes that Bud, Max, and bassist Curly Russell recorded that day in 1951, and the evolution of Max's part is a textbook case of how to adapt a jazz tune to clave. **Figure 22-12** shows the first four bars of Bud's melody, which obviously suggests the 3 & 2 pattern shown in the bottom staff. **Figure 22-13** shows the first two bars of take 1, with Max's cowbell pattern coinciding with the clave only twice in the two-bar phrase. Unhappy with what he was playing, Max changed his pattern on takes 2 and 3 to the one shown in **figure 22-14**. As you can see, his new cowbell pattern coincides with the clave three times in the two-bar phrase, and especially reinforces the rhythm of Bud's melody in the first bar.⁵

⁵ *The Amazing Bud Powell*, Blue Note, 1951. There is disagreement in the jazz community about whether record companies should release alternate takes, with many musicians opposed to the practice. Painters and writers get to destroy the works they consider inferior, but when musicians record, the record company can release anything and everything by them, bad takes included, unless the musician's contract specifically states that they have total artistic control. Blue Note's fortuitous release of all three takes of "Un Poco Loco" is a good argument for the opposing position: that the historical value of even inferior takes by such masters as Bud, Bird, and Coltrane outweighs all else.

Figure 22-12

Bud's melody

3 & 2 clave

The notation for Figure 22-12 consists of two staves. The top staff, labeled 'Bud's melody', is in 4/4 time and contains four measures of music. The notes are: Measure 1: quarter, eighth, quarter, eighth; Measure 2: quarter, quarter, quarter, quarter; Measure 3: quarter, eighth, quarter, eighth; Measure 4: quarter, quarter, quarter, quarter, followed by a sharp sign. The bottom staff, labeled '3 & 2 clave', is in 4/4 time and contains four measures. It features 'x' marks above the notes: Measure 1 (quarter, quarter, quarter), Measure 2 (quarter), Measure 3 (quarter, quarter, quarter), and Measure 4 (quarter, quarter).

Figure 22-13

Bud's melody

3 & 2 clave

Max's cowbell pattern on take #1

The notation for Figure 22-13 consists of three staves. The top staff, labeled 'Bud's melody', is in 4/4 time and contains two measures. The notes are: Measure 1: quarter, eighth, quarter, eighth; Measure 2: quarter, quarter, quarter, quarter. The middle staff, labeled '3 & 2 clave', is in 4/4 time and contains two measures. It features 'x' marks above the notes: Measure 1 (quarter, quarter, quarter), Measure 2 (quarter). The bottom staff, labeled 'Max's cowbell pattern on take #1', is in 4/4 time and contains two measures. It features 'x' marks above the notes: Measure 1 (quarter), Measure 2 (quarter).

Figure 22-14

Bud's melody

3 & 2 clave

Max's cowbell pattern on takes #2 & #3

The notation for Figure 22-14 consists of three staves. The top staff, labeled 'Bud's melody', is in 4/4 time and contains two measures. The notes are: Measure 1: quarter, eighth, quarter, eighth; Measure 2: quarter, quarter, quarter, quarter. The middle staff, labeled '3 & 2 clave', is in 4/4 time and contains two measures. It features 'x' marks above the notes: Measure 1 (quarter, quarter, quarter), Measure 2 (quarter). The bottom staff, labeled 'Max's cowbell pattern on takes #2 & #3', is in 4/4 time and contains two measures. It features 'x' marks above the notes: Measure 1 (quarter), Measure 2 (quarter).

Mulgrew Miller's great tune "One's Own Room"⁶ illustrates the problems inherent in choosing the right clave for a jazz tune. In **figure 22-15**, the rhythm of the melody in the fourth bar suggests a 2 & 3 pattern. Drummer Tony Reedus picks up on this by playing a *cascara*⁷ pattern on brushes that goes with 2 & 3, as shown on the bottom staff of **figure 22-15**. But the melody in the C section of the tune clearly suggests 3 & 2, as seen in **figure 22-16**. A true Latin jazz band would have to reconcile this difference by adding or subtracting a bar, or changing the rhythm of the melody, as we did earlier in the examples of "Tune Up" and "Bye-Ya." The Contemporary Piano Ensemble's recording of "One's Own Room" doesn't confirm to the strict rhythmic rules of Afro-Cuban music because the group is not a Latin jazz group. If Tito Puente or Orchestra Libre played Mulgrew's tune, however, some adjustments would be necessary.

Figure 22-15

Figure 22-15 displays three staves of music in 4/4 time. The top staff, labeled 'melody', shows a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff, labeled '2 & 3 clave', shows a rhythmic pattern with 'x' marks above the first and third measures, indicating the 2 & 3 pattern. The third staff, labeled 'Tony Reedus' brushes pattern', shows a rhythmic pattern with 'x' marks above the first and third measures, indicating the cascara pattern.

Figure 22-16

Figure 22-16 displays two staves of music in 4/4 time. The top staff, labeled 'melody', shows a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bottom staff, labeled '3 & 2 clave', shows a rhythmic pattern with 'x' marks above the first, second, and third measures, indicating the 3 & 2 pattern.

⁶ The Contemporary Piano Ensemble, *The Key Players*, Columbia, 1992.

⁷ This is a rhythmic pattern usually played on the shell of the timbales.

Figure 22-17



Figure 22-18



of Latin music very difficult to read. **Figure 22-17**, shows a typical piano *montuno*, a repeated vamp figure, notated in the conventional Western method. It contains 15 bits of information (12 notes and 3 ties). **Figure 22-18** shows the same pattern notated as most Latin musicians would write (and read) it, ignoring the “invisible bar line” rule. This version only contains 11 bits of information (10 notes and 1 tie). Ignoring the invisible bar line produces music with far fewer eighth notes and ties. Because each bar includes fewer “bits” of information, the music is easier to read. After you get used to it, you’ll much prefer reading Latin music that disregards the invisible bar line.

A History Lesson

The terms "Afro-Cuban music" and "salsa" are somewhat misleading. The music of Tito Puente, Jerry González, Mongo Santamaría, Emiliano Salvador, Eddie Palmieri and Cal Tjader is a mix of African rhythms, the music of Cuba, Puerto Rico, the Dominican Republic, and American jazz. Salsa (Spanish for "sauce") is a term coined by New York Latin music promoters, but its use is resented by many Latin musicians in much the same way that the term jazz is objected to by many African-American musicians.

⁸ It's also called "the imaginary bar line."

Puerto Rico adapted Afro-Cuban music to its own traditions and produced its own brand of the music. Since the 1950s, more than a million Puerto Ricans have migrated to the continental United States, including thousands of musicians who settled in Nueva York. Afro-Cuban music today is largely on a New York-Miami-Havana-San Juan axis, although the Havana part is severely crippled by the United States trade and travel embargo on Cuba (still in effect as of 1995, the publication date of this book). Salsa is also popular in other Spanish-speaking countries with large black populations, such as the Dominican Republic, Panama, Nicaragua, Columbia, and Venezuela.

Drums, rhythmic patterns, and vocal call-and-response patterns were brought to Cuba by African slaves, and the mixture of Spanish harmony, melody, and song and dance forms evolved into Afro-Cuban music. From the late 19th century on, Afro-Cuban music has also been highly influenced by jazz. The proximity of Cuba and the United States facilitated this influence. The cultural interchange went both ways. Before the Cuban revolution, bands frequently travelled back and forth between the two countries. From its earliest days, jazz has had a "Spanish tinge" as it was once called, due to the trade and travel between Miami, New Orleans, Havana, and other Caribbean ports.



Eddie Palmieri

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The popularity in the U.S. of Latin bands such as Xavier Cugat⁹ in the 1930s paved the way for the jazz-influenced big bands of Machito¹⁰ and Tito Puente¹¹ in the 1940s and 1950s. Other musicians who helped combine jazz and Afro-Cuban music were Mario Bauza,¹² Juan Tizol (the composer of "Caravan," and a long-time member of the Duke Ellington band), and Chano Pozo, who collaborated with Dizzy Gillespie in the 1940s.¹³ Other important figures who stirred the Latin/jazz pot were Peruchín (Pedro Justiz),¹⁴ Cal Tjader,¹⁵ Mongo Santamaría,¹⁶ Willie Bobo,¹⁷ Jerry González,¹⁸ and, most important of all, Eddie Palmieri.¹⁹ Tito Puente²⁰ switched from a big band to a Latin jazz sextet format in the 1980s, and he and Manny Oquendo's Libre²¹ are two of the best Latin jazz groups in the 1990s.

Many American jazz musicians have played with Latin bands, studied the music, and absorbed clave into their playing. The list includes pianists Bud Powell,²² Chick Corea,²³ and Herbie Hancock.²⁴ Many of Thelonious Monk's tunes strongly imply clave, although I don't know if Monk worked with a Latin band in his youth, or ever studied Afro-Cuban music. Jerry González has recorded an entire album of Monk's tunes.²⁵

⁹ Xavier Cugat & His Orchestra, *Tumbao*, 1940-42.

¹⁰ Machito, *Tremendo Cumban*, Tumbao, 1949-52.

¹¹ Tito Puente, *Cuban Carnival*, RCA.

¹² Mario Bauza & Graciela, *Caimán*.

¹³ Dizzy Gillespie, *Pleyel 48*, Vogue, 1948.

¹⁴ Peruchín And His Rhythm, *Puchito*.

¹⁵ Cal Tjader, *Soul Burst*, Verve, 1966.

¹⁶ Mongo Santamaría, *Mongo At The Village Gate*, Riverside, 1963.

¹⁷ Willie Bobo, *Uno, Dos, Tres*, Verve, 1966.

¹⁸ Jerry González, *Ya Yo Me Curé*, Pangea, 1979.

¹⁹ Eddie Palmieri, *El Sonido Nuevo*, Verve, 1966.

²⁰ Tito Puente, *El Rey*, Concord Picante, 1984.

²¹ Manny Oquendo's Libre, *Mejor Que Nunca*, Milestone, 1994.

²² Listen to Bud's aforementioned "Un Poco Loco," on *The Amazing Bud Powell*, Blue Note, 1951.

²³ Listen to Chick's playing on "Descarga Cubana," from Cal Tjader's album *Soul Burst*, Verve, 1966; on "Viva Peraza," from Armando Peraza's album *Wild Thing*, Skye, 1968, and on Joe Henderson's "Ya Todavía La Quiero," on Joe's album *Relaxin' At Camarillo*, Contemporary, 1979.

²⁴ Herbie Hancock, *Inventions And Dimensions*, Blue Note, 1963.

²⁵ Jerry González: *Rumba para Monk*, Sunnyside, 1988.

Most groups that play Latin jazz involve a compromise. The jazz musicians in the group grow up playing and listening to jazz, and their knowledge of Latin music is often limited. The same thing in reverse is true of the Latin musicians. A small group of musicians, most of them from New York, have grown up with and are comfortable playing both kinds of music. This group has exerted a profound influence on the course of Latin jazz. The list includes the late trombonist Barry Rogers, who played and arranged for Eddie Palmieri's great bands of the 1960s and 1970s, saxophonist Mario Rivera (with Tito Puente's band for the past several years), pianist Hilton Ruiz (who has recorded with George Coleman), and trumpeter/percussionist Jerry González (who has worked with McCoy Tyner off and on for several years). Mario, Hilton, and Jerry appear on Jerry's album *Ya Yo Me Curé*,²⁶ which is one of the greatest Latin jazz albums ever recorded. Another great Latin jazz recording is the Eddie Palmieri-Cal Tjader album *El Sonido Nuevo*.²⁷ Eddie's playing on this recording redefined the meaning of Latin jazz.

For a book with a much more in-depth exploration of clave, plus considerable history of Afro-Cuban music, check out *The Salsa Guidebook*, by Rebeca Mauleón.²⁸

It's time to collect the miscellaneous bits and pieces of jazz theory that don't fit neatly into any of the previous categories we've explored, and put them all together into a chapter of their own.

²⁶ Pangaea Records, 1979.

²⁷ Verve Records, 1966.

²⁸ Sher Music Co., PO Box 445, Petaluma, CA 94953



CHAPTER TWENTY-THREE

Loose Ends

- *The Four Myths*
- *The Harmonic Minor Scale*
- *The Harmonic Major Scale*
- *Four-Note Scales*
- *The Limitations of Traditional Theory*
- *Wrong Notes*
- *Criticism*
- *Book Review*

This chapter covers miscellaneous stuff that doesn't quite fit in any other chapter, including ideas that came to me after the rest of book was completed. Hence the title: "Loose Ends."

The Four Myths

Here are four things you might have been told by well-meaning teachers. These are myths that are simply *untrue*.

- Piano players should not play root position chords when playing with a bass player.
- You have to have both the 3rd and 7th in a dominant 7th chord.
- The 4th takes the place of the 3rd in a sus chord.
- Some notes in a chord are inherently better to play than others.

Figure 23-1

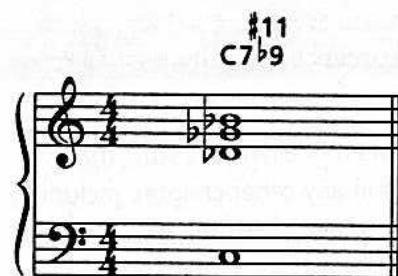
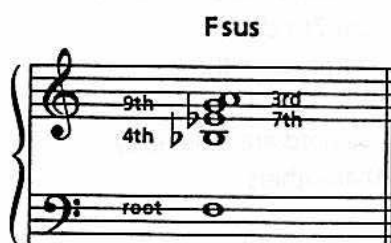


Figure 23-2



Figure 23-3



Let's debunk myth number one. Bud Powell and Thelonious Monk played root position chords about 99 percent of the time. McCoy Tyner, Kenny Barron, Cedar Walton, and Mulgrew Miller also play root position chords a lot. The origin of this myth probably goes like this: Red Garland, Wynton Kelly and Bill Evans popularized rootless left-hand voicings in the late 1950s. As jazz piano teachers learned these voicings, they told their students that "playing rootless voicings gives the bass player more space," which is true. This however, degenerated into "don't play root position chords; you'll get in the way of the bass player." Although I play root position chords much of the time, I've never had a bass player tell me that I'm getting in their way. For a young pianist in a high school jazz band who's having enough trouble just finding a root position $\text{C}\Delta$ voicing, it's tough to be told "don't play root position chords" by a well-meaning but totally wrong band director.

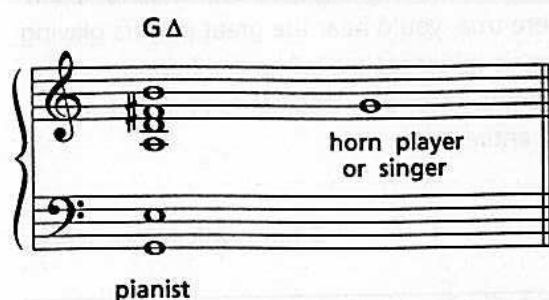
Now for myth number two. Bud Powell was playing the "3rd-less" voicing shown in figure 23-1 in the 1940s, and most of the best jazz pianists still play it. Play figure 23-2 and you'll hear one of the many left-hand voicings for V chords developed by Herbie Hancock and other pianists in the early 1960s. This voicing, played for both the $\text{G7}\#11$ and $\text{C}\#7\text{alt}$ chords from D melodic minor, is missing the 3rd as a $\text{G7}\#11$ chord, and missing the 7th as a $\text{C}\#7\text{alt}$ chord.¹ Unaltered dominant 7th chords usually require both a 3rd and 7th to function as V chords, but once any alteration is made to a V chord— $\text{b}9$, $\#9$, $\#11$, $\text{b}13$, and so on—the 3rd and 7th lose much of their importance. In other words, there is nothing sacred about playing the 3rd or 7th on dominant 7th chords.

Myth number three. Figure 23-3 shows the Fsus chord (with A, the 3rd, on top) that Wynton Kelly plays at the beginning of Miles Davis' recording of "Someday My Prince Will Come."² The 3rd is just about the prettiest note you can play on a sus chord.

¹ If you've mastered your melodic minor harmony, you'll recognize this voicing as the "characteristic" notes of D melodic minor—3rd, 5th, 7th, and 9th—which means that you can also play it as $\text{D}-\Delta$, $\text{E}\text{sus}\text{b}9$, $\text{F}\Delta\#5$, and $\text{B}\emptyset$.

² Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.

Figure 23-4



Myth number four. There is at least a germ of truth in the idea that some notes in a chord sound better than others. The myth usually manifests itself as one or more of the following: "the 9th, 11th, and 13th are more interesting notes"; "altered notes are more interesting than non-altered ones"; "the root and 5th are boring notes." On the face of it, you would think that a 9th might sound prettier than the root or 5th, or that a ♭13 would be more interesting than a natural 13th. When you are playing with other musicians, however, your note becomes part of a mosaic that includes all of their notes as well. Depending on what your bandmates are playing, the root might be the most intense note you can play. The root of a major chord can be just about the darkest, or prettiest, note a horn player can play or a singer can sing. Play or sing **figure 23-4** with a friend and you'll hear what I mean.

I chose the root as an arbitrary example. Remember this: *The success of each note you play is at least partially dependent on what your fellow musicians play.* Don't be dismayed; this element of chance is part of the magic of improvised music. If you're the leader of the band, don't try to dictate what your fellow musicians play. *Jazz is collective improvisation.* The best bands³ achieve an almost radar-like sensitivity to one another, so that every note each musician plays is supportive of every note the others play. Let the magic happen.

³ Here are a few: Miles Davis' early quintet (John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones) of the 1950s; Miles' 1960s quintet (Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams); John Coltrane's quartets (McCoy Tyner, Reggie Workman or Jimmy Garrison, and Elvin Jones); Art Blakey's sextet of Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Reggie Workman.

The Harmonic Minor Scale

In major scale harmony, a single parent scale is the source of the modes played over II-V-I. D Dorian, G Mixolydian, and C Ionian—the modes played over D-7, G7, CΔ—are all from C major. Wouldn't it be nice if a single scale sounded great over all three chords of a minor II-V-I? ⁴ It would be, but there is no such scale. The harmonic minor scale, prevalent in classical and folk music, is often mentioned in theory books as "the scale played over a minor II-V-I." If that were true, you'd hear the great players playing the harmonic minor scale a lot on II-V-I progressions, but they don't. They play fragments of it, but very rarely the entire scale.

Figure 23-5



Figure 23-6



Figure 23-5 shows the C harmonic minor scale. Note the characteristic interval of a minor 3rd between the sixth and seventh notes (A \flat and B) of the scale. Minor 3rds are not found between adjacent notes in more conventional scales, such as the major, melodic minor, diminished, and whole-tone scales. Some players—Booker Ervin and Bud Powell for example—have played harmonic minor scale patterns frequently, while other great players don't play them at all. Figure 23-6 shows Bud playing six notes from the D harmonic minor scale on bars 2-3 of his "Tempus Fugit." ⁵ Note that he plays the lick over two chords, A7 \flat 9 and D-6. As in Bud's lick, the harmonic minor scale is most often played over V7 \flat 9 chords resolving to a minor chord a 5th below.

⁴ The minor II-V-I in C minor can be either D δ , G7alt, C- Δ or D δ , G7 \flat 9, C- Δ .

⁵ *The Amazing Bud Powell*, Verve, 1949.

Figure 23-7



Figure 23-7 shows Joe Henderson playing a C harmonic minor scale lick over a $G7^{\flat 9}$ chord resolving to C- Δ in Duke Pearson's "Idle Moments."⁶

One reason the harmonic minor scale is seldom played in its entirety is that *it fits no one particular chord*. No matter what chord you play it on, at least one note, if held against the chord, sounds like an "avoid" note. Figure 23-8 shows the complete C harmonic minor scale played as a lick over the minor II-V-I progression $D\emptyset$, $G7^{\flat 9}$, C- Δ . This lick sounds good, and has been played by many great players. $E\flat$ played on the $D\emptyset$ chord and the

C played on the $G7^{\flat 9}$ chord are both "avoid" notes. Because, as eighth notes, they go by so fast, they don't sound too dissonant, and our ears accept them. However, try holding an $E\flat$ over a sustained $D\emptyset$ chord, or a C over a $G7^{\flat 9}$ chord, and you'll hear why jazz musicians call them "avoid" notes.⁷

Figure 23-8



⁶ Grant Green, *Idle Moments*, Blue Note, 1963.

⁷ Remember, "avoid" note is not a very accurate term, but a whole generation of players have learned to use it to mean "a note that's in the scale but sounds dissonant."

Let's examine the "avoid" notes just mentioned. Take a look at **figure 23-9**, the C harmonic minor scale played over the three chords of a minor II-V-I in C minor. The whole notes sound extremely dissonant when played over the chords. Play the scale over each of the three chord voicings, and then play and sustain the whole notes while playing each chord. On the Dø chord, both E♭ and B sound very dissonant. On the G7♭9 chord, both C and E♭ sound very dissonant. On the C-Δ chord, A♭ sounds very dissonant. *Although most of the notes of the harmonic minor scale are consonant when played over the three chords of a minor II-V-I, the entire scale fits none of the three chords individually.*

Figure 23-9**Figure 23-10**

Don't take this to mean that you shouldn't play the harmonic minor scale! It's a very beautiful series of notes, conjuring up Eastern European and Middle Eastern music. But take everything that you read in theory books (including this one) with at least a grain of salt. **Figure 23-10** shows a chord that just asks for the harmonic minor scale to be played over it. The two triads written on top of each other, notated as a slash chord, suggest the F harmonic scale, which is shown to the chord's right. C/D♭ has six of the seven notes of the F harmonic minor scale. The only note from the scale missing from the chord is B♭. The harmonic minor scale would sound great played over this chord.

The Harmonic Major Scale

Figure 23-11 shows the $E\flat$ harmonic major scale. This scale has the same characteristic interval of a minor 3rd between its sixth and seventh notes as the harmonic minor scale, but the interval between its root and third note is a major 3rd. Play **figure 23-12**. Herbie Hancock plays this mysterious and brooding chord based on the $E\flat$ harmonic major scale in bar 36 of his "Dolphin Dance."⁸ The chord symbol $E\flat\Delta^b6$ is only one way of notating Herbie's chord, and is not a standard chord symbol. Be prepared to answer some questions if you notate it this way.

Figure 23-11



Figure 23-12



⁸ Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Figure 23-13**Figure 23-14****Figure 23-15****Figure 23-16**

Kenny Werner's piano voicings simplified



Harmonic major chords are often played as a substitute for major 7th chords. **Figure 23-13** shows bars 9-10 of Harry Warren's "There Will Never Be Another You," with the original $A\flat\Delta$ chord changed to $A\flat\Delta\flat^6$, a harmonic major chord. **Figure 23-14** shows the first two bars of Arthur Johnston's "Just One More Chance." **Figure 23-15** shows the same two bars with the original $A\flat\Delta$ chord changed to $A\flat\Delta\flat^6$. You can hear Kenny Werner play an $E\flat\Delta\flat^6$ chord in the tenth bar of his tune "Compensation,"⁹ shown in **figure 23-16**.

The key element in the four preceding examples is that the melody note on the major 7th chord is the 5th. As you play through tunes, look for major 7th chords with the 5th in the melody, and see if you like the way they sound reharmonized as harmonic major chords. More possibilities occur in the following tunes: "They Say That Falling In Love Is Wonderful," "Naima," "Moment's Notice," "You Are There," and "Body And Soul."

⁹ Joe Lovano, *Tones, Shapes, And Colors*, Soul Note, 1985.

Four-Note Scales

Play figure 23-17, a line over a series of $\text{II}\flat\text{-V7alt}$ progressions. The line is made up entirely of minor 6th scales, four-note scales that outline minor 6th chords. **Figure 23-18** shows the minor 6th scale for each of the chords in the previous example. Each minor 6th scale in this example outlines the root, 3rd, 5th, and 6th of the melodic minor scale from which the chord is derived, but minor 6th scales can be played on major scale and diminished scale chords as well.

Figure 23-17

Figure 23-17 displays a musical line in 4/4 time, consisting of a series of four-note scales (minor 6th scales) played over a series of $\text{II}\flat\text{-V7alt}$ progressions. The scales are: $\text{E}\flat$, A7alt , $\text{D}\flat$, G7alt , $\text{C}\flat$, F7alt , and $\text{B}\flat\Delta$. The notation shows the scales in the treble clef and the chords in the bass clef.

Figure 23-18

Figure 23-18 displays the minor 6th scale for each chord from Figure 23-17. The scales are: $\text{E}\flat$ (G melodic minor), A7alt ($\text{B}\flat$ melodic minor), $\text{D}\flat$ (F melodic minor), G7alt ($\text{A}\flat$ melodic minor), $\text{C}\flat$ ($\text{E}\flat$ melodic minor), and F7alt ($\text{F}\sharp$ melodic minor). The notation shows the scales in the treble clef.

Figure 23-19

Minor 6th scales have a timeless quality. Everyone from Lester Young through McCoy Tyner and Mulgrew Miller¹⁰ has played them. **Figure 23-19** shows swing era pianist Herman Chittison's use of minor 6th scales on his recording of "Flamingo."¹¹

The C minor 6th scale has four notes: C, Eb, G, A. The only major key to contain those four notes is Bb major. The C minor 6th scale will sound consonant over many of the chords from Bb major: C-7, Dsus^{b9}, EbΔ¹⁴, F7, and Fsus. It won't sound consonant played on BbΔ, because it has an Eb, the "avoid" note on a BbΔ chord.

The notes in the C minor 6th scale also occur in Bb melodic minor. As such, they can be played over all the chords from Bb melodic minor: Bb-Δ, Csus^{b9}, DbΔ^{#5}, Eb7^{#11}, Gø, A7alt.

The notes in the C minor 6th scale also occur in the C half-step/whole-step diminished scale, so you can play them on C7^{b9}, Eb7^{b9}, F#7^{b9}, and A7^{b9}. The notes in the C minor 6th scale also occur in the Bb whole-step/half-step diminished scale, so you also can play them on Bbø, Dbø, Eø, and Gø.

As you can see in **figure 23-20** the C minor 6th scale is very similar to two other scales: the C minor pentatonic and the C blues scale. All three scales—C minor 6th, C minor pentatonic, and C blues—have a similar "bluesy" sound. In today's music, they are often used interchangeably.

Figure 23-20

¹⁰ Listen to Mulgrew's use of minor 6th scales on his solo on the title track of Monty Croft's *A Higher Fire*, Columbia, 1988.

¹¹ Herman Chittison, *Bluebird*, 1941.

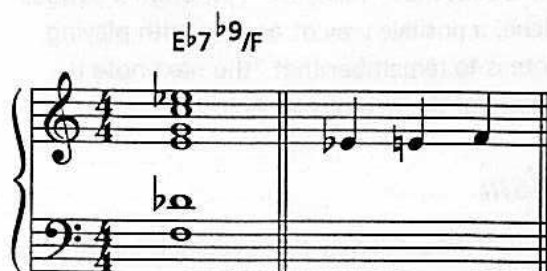
Minor 6th scales usually aren't played on whole-tone chords, because they have a minor 3rd, and minor 3rds don't occur in whole-tone harmony.

There are many four-note scales other than minor 6th scales. The symmetrical nature of diminished scale harmony offers numerous possibilities. One example is shown in **figure 23-21**, which includes a line based on this scale over a C7^{b9} piano chord voicing.

Figure 23-21



Figure 23-22



The Limitations of Traditional Theory

Early on in this book I said "there's a reason they call this subject music *theory*, and not music *truth*." Theory attempts to rationally explain what is essentially a nonrational experience. As such, terminology, especially chord symbols, can only approximate what we hear as music. As an example, play the chord in **figure 23-22**. Herbie Hancock plays this dark, rich chord in the first bar of the intro on Wayne Shorter's "Fee-Fi-Fo-Fum."¹² The chord symbol is a hybrid, reflecting that the top five notes look and sound like a piano voicing for Eb7^{b9}, played over an F pedal. But F is not in the scale that goes with Eb7^{b9} (the Eb half-step/whole-step diminished scale). In addition, the chord contains Eb, E natural, and F—three chromatic notes in a row (as shown in the bar to the right of the chord)—something that only occurs in the chromatic scale. In other words, the chord symbol only gives you a rough idea of how to improvise over this chord.

This example serves as a reminder that theory, no matter how useful, has limitations. Theory is only an intellectual dance we do around the music, attempting to objectively and rationally explain what is essentially a subjective, nonrational experience. Let theory be a guide for you, not a straightjacket. Above all, *listen*.

¹² Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

Figure 23-23

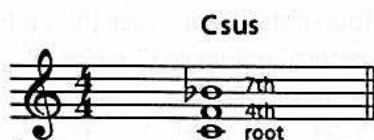
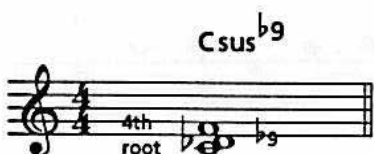


Figure 23-24



Traditionally, the root, 3rd, 5th, and 7th of a chord have been considered *chord tones*—the notes needed to identify the chord's quality—major, minor, or dominant. This definition of chord tones worked fine for several centuries of classical music, and for jazz up until the 1940s. But with some of the chords played in jazz today, the traditional meaning of "chord tones" is totally irrelevant. As an example, the notes that determine the quality of a sus chord are the root, 4th, and 7th (**figure 23-23**). Pianists and guitarists often play just these three notes as a voicing for Csus. The notes that determine the quality of a sus^{b9} chord are the root, b9, and 4th (**figure 23-24**). Again, pianists and guitarists often play just these three notes as a Csus^{b9} voicing. Modern chords like sus, sus^{b9}, and slash chords do have "chord tones," but they may not be the root, 3rd, 5th, or 7th.

Wrong Notes

Although as an artist you should strive for perfection, don't let your "wrong notes" get you down. Improvised music, by its very nature, is full of mistakes. Art Blakey once said, "Someone played a wrong note, and jazz was born." Listen to Joe Henderson's false entrance on the out chorus to McCoy Tyner's "Four By Five."¹³ Everyone plays so great on that tune, and on the whole album for that matter, that nobody cares too much about Joe's "mistake." Although it sounds like a cliché, a positive way of dealing with playing a bad note is to remember that "the next note is the first note of the rest of your solo."

Criticism

As a student, you willingly open yourself up to criticism and advice from your teachers. But accept all criticism with at least a grain of salt. Teachers are not infallible, no matter how well they play or teach. One teacher may tell you that your time is good, another that you rush or drag the time. Advice and criticism are free. That doesn't make either necessarily right. Your best critic is yourself. Tape yourself often and listen with a critical ear.

¹³ McCoy Tyner, *The Real McCoy*, Blue Note, 1967.

It's not a bad idea to ignore some forms of criticism entirely, such as reviews. It's always nice to get a good review, but the standard of professional criticism in jazz is, to put it charitably, uneven. Chick Corea's album *Now He Sings, Now He Sobs*,¹⁴ one of the best trio albums ever recorded, was given the lowest possible rating by the leading jazz magazine. A famous jazz critic said of John Coltrane, "He often blows his tenor saxophone as though he were determined to blow it apart but his desperate attacks almost invariably lead nowhere." Another famous critic, reviewing Miles Davis' great album *'Round About Midnight*,¹⁵ referred to Coltrane and Red Garland as "an out-of-tune tenor player and a cocktail piano player." And another famous critic called Miles "a trumpet player of the second rank." If they said that about them, *what are they going to say about you?* Develop a thick skin.

Book Review

There have been hundreds of books written about jazz and the lives of jazz musicians. There are four particularly good ones, three of them outstanding because *they were written by jazz musicians*, so they present an inside view of the music. A selected list follows.

- Drummer Arthur Taylor's *Notes And Tones*¹⁶ contains interviews with 30 jazz musicians, including Miles Davis, Dexter Gordon, Ornette Coleman, Max Roach, Dizzy Gillespie, Sonny Rollins, Freddie Hubbard, Elvin Jones, Art Blakey, Thelonious Monk, and Kenny Clarke. The book is as much a portrait of race relations of the time (the late 1960s) from a Black perspective as it is about the music. It's a book jazz musicians love, because of its honesty.
- Saxophonist Dave Liebman's *Self Portrait Of A Jazz Artist*¹⁷ is an intimate autobiography of a jazz musician's life.

¹⁴ Blue Note, 1968.

¹⁵ Columbia, 1955-1956.

¹⁶ Da Capo Press, New York, 1977.

¹⁷ Advance Music, Rottenburg, Germany, 1988. Available through Jamey Aebersold.

- An amazing book that examines the incredible amount of *stuff* that goes on inside the jazz musician's mind is ethnomusicologist Paul Berliner's *Thinking In Jazz: The Infinite Art Of Improvisation*.¹⁸
- Although not written by a jazz musician, A. B. Spellman's book, *Four Lives In The Bebop Business*¹⁹ has the ring of truth to it, particularly the chapter on Ornette Coleman.

Listen, practice, and enjoy the music.

¹⁸ University Of Chicago Press, 1994.
¹⁹ Limelight Editions, New York, 1985.