Workbook to Accompany

Jazz Theory
From Basic To Advanced Study
Jazz Theory
From Basic To Advanced
Study

WORKBOOK

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HOW TO USE THE COMPANION WEBSITE

www.routledge.com/textbooks/cw/terefenko

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

Workbook

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

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

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

A measured approach to completing assignments, works for the majority of exercises included in the WORKBOOK. Take, for instance, Exercise 3.3. The exercise includes seven 4-bar progressions to be
realized at the keyboard in C major and/or A minor. The basic objective for all playing exercises is to be able to perform a given task at a steady tempo and without breaks. Start at a comfortable tempo \( \text{q} = 50 \) and play the progressions from Exercise 3.3 from beginning to end without interruption. Using a metronome is highly recommended. Gradually increase the speed of your performance to \( \text{q} = 96 \). The instructions for this and other keyboard exercises include the dreaded phrase: “transpose to all 12 keys.” Playing in all 12 keys is an essential skill for the contemporary musician, yet learning to play in all keys is a long and arduous process. (In the book—especially in Chapters 6, 12, 13, and 15—the “12 key” icon is used as a reminder to perform the specific musical figures in all 12 keys.) To facilitate this process, learn a progression in the original key. Once you master the progression in a single key and explore different positions/inversions of chords, start transposing it to two or three different keys. Practice the progressions in two or three keys and then start adding more keys to your practice routines. You will notice that once you work diligently through six different transpositions, the remaining ones will be quite easy to realize. To master the skill of playing in 12 keys, you need to be consistent, succumb to daily practice routines, and allow the passing of time to see the results.

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

**Recordings**

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

**Appendices/Auxiliaries**

This section contains some useful material that complements the book. Selected Discography (Appendix F), for instance, contains the list of recordings for standard tunes discussed in the book. For each tune, there are representative recordings that show how the different jazz artists from different eras appropriated these tunes into their repertoire and how different these interpretations are; this extraordinary interpretive diversity demonstrates the limitless potential of standard tunes. Listening
to jazz goes hand in hand with learning how to improvise and how to find one’s musical voice. Without exploring the rich canon of recorded jazz, one’s quest for learning how to improvise might be deterred indefinitely. Selected Discography and List of Solos to Transcribe in Appendix E (as well as additional footnotes in the book) provide many valuable listening resources. In keeping with the study of repertory, 999 Standard Tunes-Composers and Lyricists in Appendix G provides an alphabetical list of songs mentioned in Chapters 21–24 of the book, while 200 Standard Tunes You Should Know in Appendix H contains a list of essential tunes (out of the 999) that jazz musicians should be familiar with.

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

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

\[\text{\textbf{A}b\textup{4}} \quad \text{F}6 \quad \text{D}4 \quad \text{C}b\textup{3} \quad \text{A}\#0 \quad \text{E}b\textup{1} \quad \text{A}b\textup{2} \quad \text{F}b\textup{6} \quad \text{D}b\textup{4} \quad \text{C}b\textup{5} \quad \text{A}\#7 \quad \text{C}4 \quad \text{D}3 \quad \text{B}5 \quad \text{F}5 \quad \text{G}6 \quad \text{F}4 \quad \text{G}b\textup{4} \quad \text{B}b\textup{6} \]

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

3. Using accidentals, notate the following scales.

- Bb major
- G major
- A\# major

- C natural minor
- G harmonic minor
- F harmonic minor

- F\# melodic minor (ascending–descending)
- B\# melodic minor (ascending–descending)
4. Using key signatures, notate the following scales.

- **E♭ major**

- **B major**

- **D♭ major**

- **A♭ minor**

- **G♯ minor**

- **F♯ major**

5. Rewrite the incorrect rhythms using correct rhythmic groupings that reflect the underlying beat.
6. Using generic and complete interval names, identify the following intervals.

- Fourth
- Perfect fourth

7. Notate the following root position triads.

- D
- Eb
- Ab
- Emin
- F
- G
- Bmin
- Db
EARM TRAINING DRILLS

Instructions for Tracks 1–12

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

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

![Track 1](image)

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

![Track 2](image)

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

![Track 3](image)
Track 4: Sing/play a major 3rd

Track 5: Sing/play a perfect 4th

Track 6: Sing/play an augmented 4th
Track 7: Sing/play a perfect 5th

Track 8: Sing/play a minor 6th

Track 9: Sing/play a major 6th
Track 10: Sing/play a minor 7th

Track 11: Sing/play a major 7th

Track 12: Sing/play a perfect 8ve
Track 13 contains FORTY ascending and descending intervals. Identify the quality of each interval. (Answer Key)
Track 14 contains **FOURTY** harmonic intervals. Identify. (Answer Key)
Track 15 contains **THIRTY** triads in root position, first inversion or second inversion. Identify. (Answer Key)
CHAPTER TWO

Jazz Rhythm

PRACTICING RHYTHM

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

Swing
e=66

[Musical notation images]

b pattern continues

c pattern continues
轨道 16 包含 NINE 四小节的乐句，以中速摇摆的节拍演奏。请记谱并标注在提供的乐谱上。第一乐句已经记谱并标注。

(Answer Key)
CHAPTER THREE

Harmonic Function

WRITTEN ASSIGNMENTS

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

   - **A major**
     - IV
     - V
     - vi
   - **G minor**
     - iv
     - V
     - i
     - VI
   - **G major**
     - ii
     - V
     - I
     - vi

   - **E♭ major**
     - vi
     - IV
     - ii
     - vii°
   - **B minor**
     - zvi°
     - ii
     - V
     - i
   - **D minor**
     - ii°
     - V
     - zvii°
     - i

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

   - **Emin**
     - _____
     - _____
     - _____
     - _____
     - _____
     - _____
     - _____
     - _____
     - _____
3. Realize the following harmonic progressions on the keyboard in the manner shown below. Begin each progression with 1, 3, or 5 in the soprano voice. Transpose these progressions to all 12 keys.
4. Analyze the following progression with lead-sheet symbols, Roman numerals, and function symbols in a manner similar to figure 3.12 (TEXTBOOK).
EAR TRAINING DRILLS

Instructions for Tracks 17–18

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

Track 17

Track 18
CHAPTER FOUR

Four-Part Chords

WRITTEN ASSIGNMENTS

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

\[
\begin{array}{cccccccc}
\text{Dmin6} & \text{F\#Maj7} & \text{F7sus} & \text{Gmin(7)} & \text{E7} & \text{Bb7(5)} & \text{AMaj7(5)} & \text{D7(7)} \\
\end{array}
\]

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

\[
\begin{array}{cccccccc}
\text{Emin7} & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } & \text{ } \\
\end{array}
\]

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

\[
\begin{array}{cccccccc}
\text{DMaj7} & \text{GMaj7(b5)} & \text{Dbmin7} & \text{A7(5)} \\
\text{Emin6} & \text{A67sus} & \text{Bbmin(7)} & \text{D7(7)} \\
\text{AbMaj7(5)} & \text{B6(7)} & \text{E6min7} & \text{Bb6} \\
\end{array}
\]
instructions for tracks 19–24

each track contains twelve randomly chosen triads or incomplete 7th chords (without the fifth). sing/play the assigned essential chord tone or pitch alteration. after a brief pause, the answer is given.

track 19: sing/play a major 6th

track 20: sing/play a minor 7th

track 21: sing/play a major 7th
Track 22: Sing/play a diminished 7th

Track 23: Sing/play a b5th

Track 24: Sing/play a #5th
Track 25 contains **THIRTY** randomly chosen major or minor four-part chords in root position. Identify the type of each chord. (Answer Key)
Track 26 contains THIRTY randomly chosen dominant 7th or intermediary four-part chords in root position. Identify. (Answer Key)
Track 27 contains THIRTY randomly chosen four-part chords orchestrated with various “drop 2” voicings. Identify. (Answer Key)
CHAPTER FIVE

Five-Part Chords

WRITTEN ASSIGNMENTS

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

D7\(^{(9)}\)  Fmin\(^{9}(b6)\)  A\(^{9}\)  E\(^{13}(29)\)_sus\(\)  B\(^{7}(29)\)  Gmin\(^{9}(b5)\)

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

Fmin\(^{9}\)  ______  ______  ______  ______  ______

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

B7\(^{(9)}\)_sus  Bmin\(^{9}\)  A\(^{(9)(#5)}\)  A\(^{b9}\)

F\(^{#5}\)_sus  GMin\(^{(9)(#5)}\)  D\(^{####}\)  D\(^{b9}\)
**EAR TRAINING DRILLS**

Instructions for Tracks 28–34

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

**Track 28**: Sing/play a **major 9th**

---

**Track 28**
Track 29: Sing/play a #9th

Track 30: Sing/play a #9th

Track 31: Sing/play a perfect 11th
**Track 32:** Sing/play a major 13th

![Track 32](image1)

**Track 33:** Sing/play a #5th/#11th

![Track 33](image2)

**Track 34:** Sing/play a #5th/#13th

![Track 34](image3)
Track 35 contains THIRTY-ONE randomly chosen major, minor, or intermediary five-part chords in root position. Each chord is first played melodically and then harmonically. Identify the type of each chord. (Answer Key)
**Track 36** contains **THIRTY** randomly chosen dominant 7th five-part chords in root position. Identify. (Answer Key)
Track 37 contains **THIRTY** randomly chosen suspended dominant five-part chords in root position. Identify. (Answer Key)

**Track 37**

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 
16. 
17. 
18. 
19. 
20. 
21. 
22. 
23. 
24. 
25. 
26. 
27. 
28. 
29. 
30.
Track 38 contains FIFTY randomly chosen five-part chords orchestrated with various “drop 2” voicings. Identity. (Answer Key)
CHAPTER SIX
The II–V–I Progression

WRITTEN ASSIGNMENTS

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

   ![Staff notation example 1](image)

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

   ![Staff notation example 2](image)
3. Notate the following progressions using “drop 2” five-part voicings.

\[
\begin{array}{ccc}
\text{Emin}^9 & \text{A}^9\text{sus} & \text{DMaj}^9 \\
\text{ii}^7 & \text{V}^7 & \text{Imaj}^7 \\
\end{array}
\quad
\begin{array}{ccc}
\text{Cmin}^9 & \text{F7}(b9) & \text{BbMaj}^9 \\
\text{ii}^7 & \text{V}^7 & \text{Imaj}^7 \\
\end{array}
\]

\[
\begin{array}{ccc}
\text{Emin}^{9(b5)} & \text{A7}\left(\frac{b11}{9}\right) & \text{Dmin}^{9(7)} \\
\text{ii}^5 & \text{V}^7 & \text{i}^7 \\
\end{array}
\quad
\begin{array}{ccc}
\text{Amin}^9 & \text{D7}\left(\frac{b9}{13}\right) & \text{GMaj}^9 \\
\text{ii}^7 & \text{V}^7 & \text{Imaj}^7 \\
\end{array}
\]

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

\[
\begin{array}{llllllllll}
\text{Dmin7} & \text{F}^9\text{7} & \text{G7} & \text{C}^9\text{7} & \text{Dmin7} & \text{B}^9\text{7} & \text{CMaj7} & \text{D}^9\text{7} & \text{E}^9\text{7} & \text{C6/E} & \text{D}^9\text{7} & \text{C6} \\
\text{ii}^7 & \#iv^9\text{7} & \text{V}^7 & \#i^9 & \text{ii}^7 & \text{vii}^9\text{7} & \text{Imaj}^7 & \text{ii}^9 & \text{vii}^9 & \text{Imaj}^6 & \text{ii}^9 & \text{Imaj}^6 \\
\end{array}
\]
5. The following progression contains different diminished 7th chords. Transform the diminished 7ths into \([\text{ii}^7-\text{V}^7]/X\) harmonic elisions and realize it with “drop 2” five-part voicings.

\[
\begin{align*}
\text{C}^{13} &\quad \text{F}^\#\text{min}^9 \quad \text{B}^\#\text{sus} \quad \text{Gmin}^9 \quad \text{Bmin}^9 \quad \text{E}^9 \quad \text{A7}(^{\text{b9}}_{45}) \quad \text{D7}(^{\text{b9}}_{45}) \quad \text{G7}(^9) \quad \text{C}^{13}(^{\text{b9}}) \\
\text{V} &\quad [\text{ii}^7 \quad \text{V}]/\text{VII} \quad \text{ii}^7 \quad [\text{ii}^7 \quad \text{V}]/\text{III} \quad \text{III} \quad \text{VI} \quad \text{II} \quad \text{V} \\
\text{V} &\quad \text{iv}^0 \quad \text{ii}^7 \quad \text{iv}^0 \quad \text{III} \quad \text{VI} \quad \text{II} \quad \text{V} \\
\text{ii}^7 &\quad \text{iv}^0 \quad \text{V} \quad \text{vii}^0 \quad \text{I} &\quad \text{biii}^0 \quad \text{ii}^7 \quad \text{iv}^0
\end{align*}
\]
CHAPTER SEVEN

Modes

WRITTEN ASSIGNMENTS

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

   Lydian
   \[ \text{\includegraphics[width=0.4\textwidth]{lydian.png}} \]

   Locrian
   \[ \text{\includegraphics[width=0.4\textwidth]{locrian.png}} \]

   Mixolydian
   \[ \text{\includegraphics[width=0.4\textwidth]{mixolydian.png}} \]

   Dorian
   \[ \text{\includegraphics[width=0.4\textwidth]{dorian.png}} \]

   Aeolian
   \[ \text{\includegraphics[width=0.4\textwidth]{aeolian.png}} \]

   Phrygian
   \[ \text{\includegraphics[width=0.4\textwidth]{phrygian.png}} \]

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

   Lydian Augmented
   \[ \text{\includegraphics[width=0.4\textwidth]{lydian_augmented.png}} \]

   Locrian b2
   \[ \text{\includegraphics[width=0.4\textwidth]{locrian_b2.png}} \]

   Mixolydian #11
   \[ \text{\includegraphics[width=0.4\textwidth]{mixolydian_11.png}} \]

   Dorian b2
   \[ \text{\includegraphics[width=0.4\textwidth]{dorian_b2.png}} \]

   Altered
   \[ \text{\includegraphics[width=0.4\textwidth]{altered.png}} \]

   Mixolydian b13
   \[ \text{\includegraphics[width=0.4\textwidth]{mixolydian_b13.png}} \]
3. Identify the following diatonic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.

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

5. Compose an 8-bar modal phrase for each of the following modes: C Phrygian, G Lydian, D Melodic Minor, A Lydian Augmented, E Locrian, B Ionian, Fb Dorian, Db Altered, A Mixolydian, Eb Mixolydian b11, Bb Dorian b2, F Aeolian, G Locrian b2, and Eb Mixolydian b13. (Answer not provided)
Track 39 contains FOURTEEN diatonic modes. Identify their names. (Answer Key)
Track 40 contains **FOURTEEN** chromatic modes. Identify. (Answer Key)
CHAPTER EIGHT

Chord–Scale Theory

WRITTEN ASSIGNMENTS

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

   \[ Bb7\text{\text{sus}} \]

   \[ A7(b5) \]

   \[ C7\text{\text{alt.}} \]

   \[ G7(b9)\text{\text{sus}} \]

   \[ \text{Lydian} \]

   \[ \text{DMaj7(b5)} \]

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

   \[ Bb\text{Maj7}(\#5) \]

   \[ Bb\text{Maj9}(\#5) \]

   \[ \text{Lydian Augmented} \]

   \[ Bb\text{Maj7}(\#5) \]

   \[ Bb\text{Maj9}(\#5) \]

   \[ G7(b9)\text{\text{sus}} \]

   \[ \text{Lydian} \]

   \[ \text{DMaj7(b5)} \]
3. Using modes, establish a chord–scale relationship for the following harmonic progressions.

\[
\begin{align*}
\text{ii}\textsuperscript{7} & \quad \text{Dorian} \quad \text{V}\textsuperscript{7} \quad \text{Dorian } \text{b}2 \quad \text{Imaj}\textsuperscript{7} \quad \text{Lydian} \\
\text{a} & \quad \text{Cmin}(\text{ii}\textsuperscript{7}) \quad \text{F7(b5)} \quad \text{BbMaj7(5)} \\
\text{b} & \quad \text{Gmin}(\text{ii}\textsuperscript{7}) \quad \text{C7(b5)} \quad \text{Fmin}(\text{ii}\textsuperscript{7}) \\
\text{c} & \quad \text{Bmin7(b5)} \quad \text{E7(#9)sus} \quad \text{Am9(b6)}
\end{align*}
\]

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

\[
\begin{align*}
\text{V}\textsuperscript{7} \text{vi} \quad \text{Mixolydian } \text{b}13 \quad \text{V}\textsuperscript{7} \text{ii} \quad \text{Altered} \quad \text{V}\textsuperscript{7} \text{ii} \quad \text{Mixolydian } \text{b}11 \quad \text{V}\textsuperscript{7} \quad \text{Mixolydian} \\
\text{a} & \quad \text{C7(b9)} \quad \text{F7(#5)} \quad \text{Bb9(b5)} \quad \text{Eb7alt.} \\
\text{b} & \quad \text{F9(#5)} \quad \text{Bb9} \quad \text{A7alt.} \quad \text{Ab9}
\end{align*}
\]
5. Write a modal composition for your instrument based on the following form: A (C Ionian: 8 mm.)—B (A\textsuperscript{b} Mixolydian: 8 mm.)—C (B\textsuperscript{b} Ionian: 8 mm.)—D (D Dorian \textsuperscript{b}2: 8 mm.)—E (G Altered: 8 mm.). (Answer not provided)

6. Write a modal composition for your instrument based on a 32-bar AABA form using modes from different categories. (Answer not provided)
WRITTEN ASSIGNMENTS

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

\[
\begin{array}{c|c|c|c}
\text{Cmin7} & \text{Fmin7} & \text{Cmin7} & \text{C7(b5)} \\
\hline
\text{\(\hat{1}\)} & \text{\(\hat{5}\)} & \text{\(\hat{9}\)} \\
\end{array}
\]

\[
\begin{array}{c|c|c|c}
\text{Fmin7} & \text{Fmin7} & \text{Cmin7} & \text{Cmin7} \\
\hline
\text{\(\hat{5}\)} & \text{\(\hat{9}\)} \\
\end{array}
\]

\[
\begin{array}{c|c|c|c|c}
\text{Dmin7(b5)} & \text{G7(b5)} & \text{Cmin6} & \text{Ab7(b5)} & \text{G7(b5)} \\
\hline
\text{\(\hat{9}\)} & \text{\(\hat{5}\)} & \text{\(\hat{9}\)} \\
\end{array}
\]
2. Analyze the chord structure and voice leading of the progression below. Realize the progression using “drop 2” five-part voicings.
3. Using different blues scales and modes provide chord–scale relationships for the following blues progressions.

F major blues

F min 7  B♭9  F9  Cmin7  F9

B♭9  B♭9  F9  D7alt.

G9(b5)  C9  F9  G7(b5)  C9

F Dorian

Fmin9  B♭min7  Fmin7  F7(b9)

B♭min7  B♭min7  Fmin7  Fmin7

Gmin7(b5)  C7alt.  Fmin9  C7alt.
1. Compose a blues solo using blues riffs other than those in figure 10.2 (Textbook). (Answer not provided)

Swing
CHORUS 1
E♭7

A♭7

B♭7

E♭7
2. Notate the guide-tone line for the blues progressions given below. Use your guide-tone line to practice improvisation with the recording.

**Eb Blues**

```
<table>
<thead>
<tr>
<th>13</th>
<th>Eb7</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Ab7</td>
</tr>
<tr>
<td>21</td>
<td>Bb7</td>
</tr>
</tbody>
</table>
```

**C Minor Blues**

```
<table>
<thead>
<tr>
<th>1</th>
<th>Cmin7</th>
<th>Fmin7</th>
<th>Cmin7</th>
<th>C7(b9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Fmin7</td>
<td>Fmin7</td>
<td>Cmin7</td>
<td>Cmin7</td>
</tr>
<tr>
<td>9</td>
<td>D7(b5)</td>
<td>G7(b5)</td>
<td>Cmin7</td>
<td>G7(#5)</td>
</tr>
</tbody>
</table>
```
3. Write out a 3rd line for the blues progressions given below. Use your line to practice improvisation with the recording.

**F Minor Blues**

<table>
<thead>
<tr>
<th>1</th>
<th>Fmin7</th>
<th>Bbmin7</th>
<th>Fmin7</th>
<th>F7(b9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Bbmin7</td>
<td>Bbmin7</td>
<td>Fmin7</td>
<td>Fmin7</td>
</tr>
<tr>
<td>9</td>
<td>Db7(b5)</td>
<td>C7(b5)</td>
<td>Fmin7</td>
<td>C7alt.</td>
</tr>
</tbody>
</table>

**Eb Blues**

<table>
<thead>
<tr>
<th>Eb7</th>
<th>Ab7</th>
<th>Eb7</th>
<th>Bbmin7</th>
<th>Eb7</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Ab7</td>
<td>Eb7</td>
<td>C7</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Fmin7</td>
<td>Bb7</td>
<td>Eb7</td>
<td>Bb7</td>
</tr>
</tbody>
</table>

**C Minor Blues**

<table>
<thead>
<tr>
<th>Cmin7</th>
<th>Fmin7</th>
<th>Cmin7</th>
<th>C7(b9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Fmin7</td>
<td>Fmin7</td>
<td>Cmin7</td>
</tr>
<tr>
<td>9</td>
<td>D7(b5)</td>
<td>G7(b5)</td>
<td>Cmin7</td>
</tr>
</tbody>
</table>
4. Write out a 7th line for the blues progressions given below. Use your line to practice improvisation with the recording.

**F Minor Blues**

1. \( F\text{min7} \)  \( B\text{bmin7} \)  \( F\text{min7} \)  \( F7^{(b9)} \)

5. \( B\text{bmin7} \)  \( B\text{bmin7} \)  \( F\text{min7} \)  \( F\text{min7} \)

9. \( D\text{b7}^{(b5)} \)  \( C7^{(b5)} \)  \( F\text{min7} \)  \( C7\text{alt.} \)

**E\text{b} Blues**

1. \( E\text{b7} \)  \( A\text{b7} \)  \( E\text{b7} \)  \( B\text{bmin7} \)  \( E\text{b7} \)

5. \( A\text{b7} \)  \( E\text{b7} \)  \( C\text{min7} \)

9. \( F\text{min7} \)  \( B\text{b7} \)  \( E\text{b7} \)  \( F\text{min7} \)  \( B\text{b7} \)

**C Minor Blues**

1. \( C\text{min7} \)  \( F\text{min7} \)  \( C\text{min7} \)  \( C7^{(b9)} \)

5. \( F\text{min7} \)  \( F\text{min7} \)  \( C\text{min7} \)  \( C\text{min7} \)

9. \( D7^{(b5)} \)  \( G7^{(b5)} \)  \( C\text{min7} \)  \( G7^{(#5)} \)
**F Minor Blues**

1. Fmin7  Bomin7  Fmin7  F7(b9)

5. Bomin7  Bomin7  Fmin7  Fmin7

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

---

**PLAY ALONG SESSIONS**

Additional lead sheets in Appendix C.

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

a. Blues riffs.


Play 10x

**Medium**

<table>
<thead>
<tr>
<th>B♭7</th>
<th>E♭7</th>
<th>B♭7</th>
<th>Fmin7</th>
<th>B♭7</th>
</tr>
</thead>
</table>

5. E♭7  B♭7  G7

9. Cmin7  F7  B♭7  Cmin7  F7

**Track 2**: E♭ Blues. Play along with the rhythm section using (transposed) chord–scale relationships from figure 9.8 (*Textbook).*

Play 6x

**Medium**

<table>
<thead>
<tr>
<th>E♭7</th>
<th>A♭7</th>
<th>E♭7</th>
<th>Bomin7</th>
<th>E♭7</th>
</tr>
</thead>
</table>

5. A♭7  E♭7  C7

9. Fmin7  B♭7  E♭7  Fmin7  B♭7
**Track 3: C Minor Blues.** Play along with the rhythm section using chord–scale relationship from figure 9.10.a (*Textbook*).

Play 10x

**Medium**

\[ \text{Cmin6} \rightarrow C7(b9) \]

5    \[ \text{Fmin7} \rightarrow \text{Cmin6} \]

9    \[ \text{D7(b5)} \rightarrow \text{G7(b5)} \rightarrow \text{Cmin6} \rightarrow \text{G7(5)} \]

**Track 4: F Minor Blues.** Play along with the rhythm section using (transposed) chord–scale relationship from figure 9.10.b (*Textbook*).

Play 10x

**Medium**

\[ \text{Fmin6} \rightarrow F7(b9) \]

5    \[ \text{Bmin7} \rightarrow \text{Fmin6} \]

9    \[ \text{Db7(b5)} \rightarrow \text{C7(b5)} \rightarrow \text{Fmin6} \rightarrow \text{C7alt.} \]

**Instructions for Tracks 5–18**

Each track below covers all diatonic modes in twelve keys. Before playing with the rhythm section, familiarize yourself with fourteen diatonic and chromatic modes in twelve keys. Although each track covers twelve keys, the distribution of keys differs from track to track. Follow the lead sheet provided with each track. Play along with the rhythm section using specific melodic patterns. Experiment with different rhythmic ideas from figure 2.3 (*Textbook*).
Track 5: Ionian

Medium

C Ionian 16
G Ionian 16
D Ionian 16
A Ionian 16
E Ionian 16
B Ionian 16
F# Ionian 16
C# Ionian 16
Ab Ionian 16
Eb Ionian 16
Bb Ionian 16
F Ionian 16

Melodic Pattern 1

Melodic Pattern 2

transposition through the scale etc.

Track 6: Lydian

Medium

C Lydian 16
F Lydian 16
Bb Lydian 16
Eb Lydian 16
Ab Lydian 16
Db Lydian 16
Gb Lydian 16
B Lydian 16
E Lydian 16
A Lydian 16
D Lydian 16
G Lydian 16

Melodic Pattern 1

Melodic Pattern 2

transposition through the scale etc.

transposition through the scale etc.
**Track 7: Mixolydian**

**Funk**

<table>
<thead>
<tr>
<th>C Mixolydian</th>
<th>F Mixolydian</th>
<th>Bb Mixolydian</th>
<th>Eb Mixolydian</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>A♭ Mixolydian</td>
<td>D♭ Mixolydian</td>
<td>G♭ Mixolydian</td>
<td>B Mixolydian</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>E Mixolydian</td>
<td>A Mixolydian</td>
<td>D Mixolydian</td>
<td>G Mixolydian</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
</tbody>
</table>

Melodic Pattern 1

1 b7 1 3 2 1 2 4

transposition through the scale etc.

Melodic Pattern 2

1 b7 2 5 2 1 3 6

transposition through the scale etc.

**Track 8: Dorian**

**Medium**

<table>
<thead>
<tr>
<th>C Dorian</th>
<th>D Dorian</th>
<th>E Dorian</th>
<th>G♭ Dorian</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>A♭ Dorian</td>
<td>B♭ Dorian</td>
<td>B Dorian</td>
<td>D♭ Dorian</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>E♭ Dorian</td>
<td>F Dorian</td>
<td>G Dorian</td>
<td>A Dorian</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

Melodic Pattern 1

1 6 b7 b3 2 b7 1 4

transposition through the scale etc.

Melodic Pattern 2

1 4 b7 6 2 5 1 b7

transposition through the scale etc.
**Track 9: Aeolian**

Straight

- **C Aeolian 16**
- **Db Aeolian 16**
- **D Aeolian 16**
- **E Aeolian 16**
- **Gb Aeolian 16**
- **F Aeolian 16**
- **Ab Aeolian 16**
- **B Aeolian 16**

Melodic Pattern 1

```
1  b6  5  b3  2  b7  b6  4
```

transposition through the scale etc.

Melodic Pattern 2

```
1  b3  b6  5  2  4  b7  b6
```

transposition through the scale etc.

**Track 10: Phrygian**

Straight

- **C Phrygian 16**
- **Db Phrygian 16**
- **E Phrygian 16**
- **F Phrygian 16**
- **Gb Phrygian 16**
- **G Phrygian 16**
- **Ab Phrygian 16**
- **A Phrygian 16**
- **Bb Phrygian 16**
- **B Phrygian 16**

Melodic Pattern 1

```
1  b2  5  b6  b2  b3  b6  b7
```

transposition through the scale etc.

Melodic Pattern 2

```
1  b2  b6  5  b2  b3  b7  b6
```

transposition through the scale etc.
Track 11: Locrian

Straight

C Locrian 16
A Locrian 16
G Locrian 16
F Locrian 16
E Locrian 16
Db Locrian 16

A Locrian 16

B Locrian 16
Gb Locrian 16
D Locrian 16

Transposition through the scale etc.

Melodic Pattern 1

1 2 3 4 5 6 7

Transposition through the scale etc.

Melodic Pattern 2

1 2 3 4 5 6 7

Track 12: Melodic Minor

Medium

C Melodic Minor 16
E Melodic Minor 16
F Melodic Minor 16
G Melodic Minor 16
A Melodic Minor 16
C# Melodic Minor 16

C# Melodic Minor 16

D Melodic Minor 16
G Melodic Minor 16
B Melodic Minor 16

Transposition through the scale etc.

Melodic Pattern 1

2 3 4 5 6 7 1

Every other note etc.

Melodic Pattern 2

1 2 3 4 5 6 7


Track 13: Dorian b2

Straight

<p>| | | | | |</p>
<table>
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<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>C Dorian b2</td>
<td>Eb Dorian b2</td>
<td>Gb Dorian b2</td>
<td>A Dorian b2</td>
<td></td>
</tr>
<tr>
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</tbody>
</table>

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

Transposition through the scale etc.

Track 14: Locrian b2

Medium

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C Locrian b2</td>
<td>D Locrian b2</td>
<td>E Locrian b2</td>
<td>Gb Locrian b2</td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

transposition through the scale etc.
Track 15: Lydian Augmented

Straight

C Lydian Aug. 16
E Lydian Aug. 16
A♭ Lydian Aug. 16
C♯ Lydian Aug. 16
F Lydian Aug. 16
A Lydian Aug. 16
D Lydian Aug. 16
F♯ Lydian Aug. 16
B♭ Lydian Aug. 16
E♭ Lydian Aug. 16
G Lydian Aug. 16
B Lydian Aug. 16

Melodic Pattern 1
transposition through the scale etc.

Melodic Pattern 2
transposition through the scale etc.

Track 16: Mixolydian #11

Medium

C Mixolydian #11 16
C♯ Mixolydian #11 16
B Mixolydian #11 16
D Mixolydian #11 16
B♭ Mixolydian #11 16
E♭ Mixolydian #11 16
A Mixolydian #11 16
E Mixolydian #11 16
A♭ Mixolydian #11 16
F Mixolydian #11 16
G Mixolydian #11 16
F♯ Mixolydian #11 16

Melodic Pattern 1
transposition through the scale etc.

Melodic Pattern 2
transposition through the scale etc.
Track 17: Mixolydian b13

Fast

<table>
<thead>
<tr>
<th></th>
<th>C Mixolydian b13</th>
<th>G Mixolydian b13</th>
<th>F Mixolydian b13</th>
<th>D Mixolydian b13</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Bb Mixolydian b13</th>
<th>A Mixolydian b13</th>
<th>Eb Mixolydian b13</th>
<th>E Mixolydian b13</th>
</tr>
</thead>
<tbody>
<tr>
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<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Ab Mixolydian b13</th>
<th>B Mixolydian b13</th>
<th>Db Mixolydian b13</th>
<th>F# Mixolydian b13</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

transposition through the scale etc.

Track 18: Altered

Medium

<table>
<thead>
<tr>
<th></th>
<th>C Altered</th>
<th>D Altered</th>
<th>Eb Altered</th>
<th>E Altered</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>F# Altered</th>
<th>G Altered</th>
<th>Ab Altered</th>
<th>Bb Altered</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>B Altered</th>
<th>Db Altered</th>
<th>Eb Altered</th>
<th>F Altered</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

transposition through the scale etc.
Instructions for Tracks 19–22

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

**Track 19: Major Modal Category**

Play 5x
Medium up

- C Ionian
- G Lydian Augmented
- A♭ Lydian
- E♭ Lydian
- A Lydian
- D♭ Lydian Augmented

**Track 20: Minor Modal Category**

Play 3x
Straight

- A Melodic Minor
- F♯ Aeolian
- B Aeolian
- F Dorian
- C Dorian
- B♭ Melodic Minor

**Track 21: Dominant Modal Category**

Play 4x
Medium

- C Mixolydian
- D♭ Mixolydian #11
- D Altered
- G Altered
- A♭ Mixolydian
Track 22: Suspended Modal Category

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

Intermediate
WRITTEN ASSIGNMENTS

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

A

My romance doesn’t have to have a moon in the sky, My romance doesn’t need a blue lagoon standing by, no

B

month of May, no twinkling stars, no

hide away, no soft guitars. My romance doesn’t need a castle rising in Spain, nor a

dance to a constantly surprising refrain. Wide a-
2. **Cole Porter, “I Love You.”** Analyze the tune (lead sheet provided below) using a two-level analysis. How do you interpret mm. 13–16? (Answer not provided)

C

\[ \text{FMaj7} \quad \text{A7}(b5) \quad \text{Dmin7} \quad \text{Dmin7/C} \quad \text{Bmin7}(b5) \quad \text{E7} \quad \text{Amin7} \quad \text{Ab7} \]

wake I can make my most fantastic dreams come true. My romance doesn’t need a thing but you.

CMaj7/G \quad \text{Amin7} \quad \text{Dmin7} \quad \text{G7} \quad \text{C6} \quad \text{Amin7} \quad \text{Dmin7} \quad \text{G7}

2

"I love you" hums the April breeze, "I love you" echoes the hills. "I love you" the golden dawn agrees, as once more she sees daffodils. It's spring again and birds on the wing again start to sing again The old melody "I
love you, "that's the song of songs and it

all belongs to you and me.
CHAPTER TWELVE

Keyboard Textures

WRITTEN ASSIGNMENTS

1. Complete the following progression using Model I.

\[
\begin{array}{cccc}
\text{Gmin}^{(b5)} & \text{C7} & \text{Cmin7} & \text{F7} \\
\text{[ii}^7 & \text{V}^7/\text{vi} & \text{[ii}^7 & \text{V}^7/\text{ii} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{Fmin7} & \text{Bb7} & \text{Bbmin7} & \text{Eb7} \\
\text{[ii}^7 & \text{V}^7/\text{V} & \text{ii}^7 & \text{V}^7 \\
\end{array}
\]
2. Complete the following progression using Model II.

\[
\begin{align*}
\text{A7} & \quad \text{D7} \\
V^7/\text{vi} & \quad V^7/\text{ii}
\end{align*}
\]

3. Complete the following progression using Model III.

\[
\begin{align*}
\text{Dmin7}^{(b5)} & \quad \text{G7} & \quad \text{Gmin7} & \quad \text{C7} \\
[\text{ii}^7] & \quad V^7/\text{vi} & \quad [\text{ii}^7] & \quad V^7/\text{ii}
\end{align*}
\]

\[
\begin{align*}
\text{Cmin7} & \quad \text{F7} & \quad \text{Fmin7} & \quad \text{Bb7} \\
[\text{ii}^7] & \quad V^7/V & \quad [\text{ii}^7] & \quad V^7
\end{align*}
\]
4. Complete the following progression using **Model IV**.

\[
\begin{align*}
F\# &\text{min7}^{(b5)} & B7 & B\text{min7} & E7 \\
[\text{ii}^7] & V^7/\text{vi} & [\text{ii}^7] & V^7/\text{ii}
\end{align*}
\]

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

\[
\begin{align*}
E\text{min7} & A7 & A\text{min7} & D7 \\
[\text{ii}^7] & V^7/V & [\text{ii}^7] & V^7
\end{align*}
\]

\[
\begin{align*}
A\text{min9}^{(b5)} & D7^{(b9)} & D\text{min9} & G7^{(b9)} \\
[\text{ii}^7] & V^7/\text{vi} & [\text{ii}^7] & V^7/\text{ii}
\end{align*}
\]

\[
\begin{align*}
G\text{min9} & C7^{(b9)} & C\text{min9} & F7^{(b9)} \\
[\text{ii}^7] & V^7/V & [\text{ii}^7] & V^7
\end{align*}
\]
6. Complete the following progression using **Model VI**. Analyze your realization with lead-sheet symbols.

\[
\begin{align*}
C\#&\min^{9(b5)} & F\#7^{(b13)} \\
C\#&\min^{7(b5)} & F\#7 & F\#\min7 & B7 \\
[\text{iii}^{7}] & V^{7}/\text{vi} & [\text{ii}^{7}] & V^{7}/\text{ii}
\end{align*}
\]

\[
\begin{align*}
\text{Bmin7} & & E7 & \text{Emin7} & A7 \\
[\text{ii}^{7}] & V^{7}/V & [\text{ii}^{7}] & V^{7}
\end{align*}
\]

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

\[
\begin{align*}
C\#&\min^{11} & F\#7^{(b13)} \\
C\#&\min^{7(b5)} & F\#7 & F\#\min7 & B7 \\
[\text{iii}^{7}] & V^{7}/\text{vi} & [\text{ii}^{7}] & V^{7}/\text{ii}
\end{align*}
\]

\[
\begin{align*}
\text{Bmin7} & & E7 & \text{Emin7} & A7 \\
[\text{ii}^{7}] & V^{7}/V & [\text{ii}^{7}] & V^{7}
\end{align*}
\]
CHAPTER THIRTEEN

Idiomatic Jazz Progressions

WRITTEN ASSIGNMENTS

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

"Drop 2" Five–Part Voicings

E major

Imaj\(^7\)  \(\text{vi}\)  \(\text{ii}^7\)  V\(^7\)  TR/V\(^7\)  Imaj\(^7\)

F major

Imaj\(^7\)  \(\text{bIII}\)  \(\text{bVI}maj\(^7\)\)  V\(^7\)  Imaj\(^7\)

MODEL IV

F minor

i\(^7\)  \(\text{ii}^5\)  V\(^7\)  \(\text{ii}^5\)  V\(^7\)/iv  iv\(^7\)

MODEL VI

A major

Imaj\(^7\)  V\(^7\)/vi  \(\text{bVI}maj\)  V\(^7\)\(^3\) IIImaj\(^7\)  V\(^7\)  Imaj\(^7\)
2. Analyze the following chord progression with lead-sheet symbols and Roman numerals.

![Chord Progression Diagram]

**KEYBOARD REALIZATION**

Instructions for Exercises 1–5

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

1. Figure 13.13: Models I and II
2. Figure 13.16: Models IV
3. Figure 13.19: Models IV
4. Figure 13.23: Models VI
5. Figure 13.24: Models VI
Instructions for Tracks 41–46

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

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

**Track 41**

The tonic chord is: CMaj7

```
\text{\textbf{1}}
```

The tonic chord is: EMaj7

```
\text{\textbf{2}}
```

The tonic chord is: A\#Maj7

```
\text{\textbf{3}}
```

The tonic chord is: GMaj7

```
\text{\textbf{4}}
```

The tonic chord is: FMaj7

```
\text{\textbf{5}}
```
The tonic chord is: DMaj7

The tonic chord is: BbMaj7

The tonic chord is: GMaj7

The tonic chord is: FMaj7

The tonic chord is: AMaj7
Track 42: **TEN** four-bar modulations (Textbook: figure 13.16)

Track 42

The tonic chord is: CMaj7

The tonic chord is: BMaj7

The tonic chord is: DMaj7

The tonic chord is: EMaj7

The tonic chord is: AMaj7

The tonic chord is: GMaj7
The tonic chord is: FMaj7

The tonic chord is: EMaj7

The tonic chord is: A♭Maj7

The tonic chord is: B♭Maj7

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

The tonic chord is: CMaj7

The tonic chord is: B♭Maj7
The tonic chord is: Dmin7

The tonic chord is: B♭min7

The tonic chord is: Emin7

The tonic chord is: A♭min7

The tonic chord is: B♭Maj7

The tonic chord is: Gmin7

The tonic chord is: Fmin7
The tonic chord is: B♭min7

Track 44: TEN four-bar progressions with a single \([ii^7(5) - V^7])_X\) interpolation (TEXTBOOK: figure 13.21)

The tonic chord is: Cmin7

The tonic chord is: B♭min7

The tonic chord is: A♭min7

The tonic chord is: Gmin7

The tonic chord is: Fmin7
The tonic chord is: E₃min7

The tonic chord is: D₃min7

The tonic chord is: A₃min7

The tonic chord is: G₃min7

The tonic chord is: A₃min7

Track 45: TEN four-bar progressions with two [ii₇–V₇]/X interpolations (Textbook: figure 13.23)

Track 45

The tonic chord is: C₃Maj7
The tonic chord is: DMaj7

[2]

The tonic chord is: BbMaj7

[3]

The tonic chord is: A♭Maj7

[4]

The tonic chord is: GMaj7

[5]

The tonic chord is: FMaj7

[6]

The tonic chord is: EbMaj7

[7]

The tonic chord is: DbMaj7

[8]
The tonic chord is: GMaj7

The tonic chord is: AMaj7

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

Track 46

The tonic chord is: CMaj7

The tonic chord is: B♭maj7

The tonic chord is: A♭Maj7

The tonic chord is: GMaj7
The tonic chord is: FMaj7

The tonic chord is: EMaj7

The tonic chord is: AMaj7

The tonic chord is: EMaj7

The tonic chord is: DMaj7

The tonic chord is: BMaj7
CHAPTER FOURTEEN

Voicings

WRITTEN ASSIGNMENTS

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

$$\begin{array}{cccccccc}
\text{F}^\# & \text{Dmin} & \text{B} & \text{Abmin} & \text{G} & \text{F}^\# \text{min} & \text{G} & \text{G}^\# \text{min} \\
\text{E7} & \text{A}^\flat7 & \text{D7} & \text{F7} & \text{B}^\flat7 & \text{A7} & \text{D}^\flat7 & \text{B7} \\
\end{array}$$

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

$$\begin{array}{cccccccc}
\text{E7}(69) \\
\text{E7} & \text{Ab} & \text{B} & \text{Ab} & \text{B} & \text{Ab} & \text{B} & \text{Ab} \\
\text{Bb} & \text{E7} \\
\text{Bb} & \text{E7} & \text{Bb} & \text{E7} & \text{Bb} & \text{E7} & \text{Bb} & \text{E7} \\
\end{array}$$

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

$$\begin{array}{cccccccc}
\text{G}^\flat\text{min} & \text{F7} & \text{F7}(9) & \text{Bb} & \text{V}^7 & \text{Imaj}^6 \\
\text{V}^7 & \text{Imaj}^6 & \text{V}^7 & \text{Imaj}^6 \\
\end{array}$$
4. Analyze the following four-note rootless formations in the context of complete four-, five-part, and larger chord structures.

GMaj\(^7\) (b5) A\(^9\) Emin\(^9\) F\(^7\) (b9)sus Bmin\(^9\) (b6) E\(^9\)alt.
5. Analyze the following three-note rootless formations in the context of complete four-, five-part, and larger chord structures.

\[ \text{CMaj7}^{(b5)} \quad A_{13}^{11} \quad A_{min}^{13} \quad C_{#min}^{11} \]

\[ \text{GMaj}^{13} \quad D_{maj}^{13} \quad F_{#7sus} \]

**EAR TRAINING DRILLS**

**Instructions for Tracks 47–56**

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

**Track 47**: A **major** upper-structure triad on **II**
**Track 48**: A major upper-structure triad on VI

**Track 49**: A major upper-structure triad on bV
Track 50: A major upper-structure triad on bIII

Track 50

F7  ①  B7  ②  C7  ③  D7  ④
E7  ⑤  G7  ⑥  Bb7  ⑦  Gb7  ⑧
Eb7  ⑨  Ab7  ⑩  A7  ⑪  Db7  ⑫

Track 51: A major upper-structure triad on bVI

Track 51

Bb7  ①  C7  ②  B7  ③  Eb7  ④
E7  ⑤  Ab7  ⑥  Db7  ⑦  G7  ⑧
F7  ⑨  A7  ⑩  Gb7  ⑪  D7  ⑫
**Track 52**: A minor upper-structure triad on 5

```
Track 52

C7  1  E7  2  Db7  3  B7  4

Eb7  5  Bb7  6  F#7  7  A7  8

G7  9  F7  10  Ab7  11  D7  12
```

**Track 53**: A minor upper-structure triad on 6

```
Track 53

D7  1  Eb7  2  F#7  3  B7  4

C7  5  F7  6  E7  7  Db7  8

A7  9  G7  10  Bb7  11  Ab7  12
```
**Track 54:** A minor upper-structure triad on #iv

**Track 55:** A minor upper-structure triad on #ii
Track 56: A minor upper-structure triad on iii

Track 56

E7  1  D7  2  Eb7  3  C7  4

A7  5  B7  6  Ab7  7  Bb7  8

Db7  9  F#7  10  F7  11  G7  12

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

Track 57

1  2  3  4  5

6  7  8  9  10

11  12  13  14  15
CHAPTER FIFTEEN

Bebop

WRITTEN ASSIGNMENTS

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

   Major bebop
   \[ \text{\includegraphics[width=0.4\textwidth]{major_bebop.png}} \]

   Minor bebop \( b7 \)
   \[ \text{\includegraphics[width=0.4\textwidth]{minor_bebop_b7.png}} \]

   Minor bebop \#7
   \[ \text{\includegraphics[width=0.4\textwidth]{minor_bebop_addition.png}} \]

   Intermediary bebop
   \[ \text{\includegraphics[width=0.4\textwidth]{intermediary_bebop.png}} \]

2. Identify the following bebop scales.

   \[ \text{\includegraphics[width=0.4\textwidth]{identified_bebop.png}} \]

   \[ \text{\includegraphics[width=0.4\textwidth]{identified_bebop_addition.png}} \]

   \[ \text{\includegraphics[width=0.4\textwidth]{identified_bebop_int.png}} \]

   \[ \text{\includegraphics[width=0.4\textwidth]{identified_bebop_int_addition.png}} \]
3. Notate bebop scales that establish a convincing chord–scale relationship for the following harmonic progressions.

\[ \text{a)} \quad F\text{Maj}^9 \quad G^9(b5) \quad C^9 \quad F\text{Maj}^9 \]

\[ \text{b)} \quad G\text{Maj}^9 \quad F\text{min}^9 \quad B^9 \quad E\text{b Maj}^9 \quad A\text{min}^9 \quad D^9 \]

\[ \text{c)} \quad B^9\text{Maj}^9 \quad B\text{min}7(b5) \quad E7 \quad A\text{min}^9 \quad D^9 \quad G^9(b5) \]

\[ \text{d)} \quad D\text{Maj}^9 \quad F\text{min}^9 \quad B^9 \quad E\text{min}^9 \quad A^9 \quad D\text{Maj}^9 \]

\[ \text{e)} \quad D\text{min}^9 \quad B\text{min}7(b5) \quad E7(b9) \quad A\text{min}^9 \quad E\text{min}7(b5) \quad A7(b9) \]

\[ \text{f)} \quad G\text{min}(b7) \quad A\text{min7}(b5) \quad A\text{b7}(b5) \quad G\text{min7} \quad E\text{b7} \quad D7(b5) \]
4. Compose an 8-bar bebop line for each of the following chords: C7, E7\(^{(#11)}\), B\(^{alt.}\), and F7\(^{(b13)}\).

(Answer not provided)
EAR TRAINING DRILLS

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

Track 58

1

2

3

4

5

6

7

8

9

10

11

12
PLAY ALONG SESSIONS

**Track 23: Imaj^7–V^7–Imaj^7 in twelve keys.** Play along with the recording using routines from figures 15.13.c and 15.13.e in the TEXTBOOK.

Medium

\[
\begin{align*}
\text{CMaj7} & \quad \text{G7}^{(b9)} & \quad \text{CMaj7} & \\
\text{DMaj7} & \quad \text{A7}^{(b9)} & \quad \text{DMaj7} & \\
\text{EMaj7} & \quad \text{B7}^{(b9)} & \quad \text{EMaj7} & \\
\text{GbMaj7} & \quad \text{Db7}^{(b9)} & \quad \text{GbMaj7} & \\
\text{AbMaj7} & \quad \text{Eb7}^{(b9)} & \quad \text{AbMaj7} & \\
\text{BbMaj7} & \quad \text{F7}^{(b9)} & \quad \text{BbMaj7} & \\
\end{align*}
\]

**Track 24: i^7–V^7–i^7 in twelve keys.** Play along with the recording using routines from figures 15.13.d and 15.13.f in the TEXTBOOK.

Medium

\[
\begin{align*}
\text{Cmin7} & \quad \text{G7}^{(b9)} & \quad \text{Cmin7} & \\
\text{Bmin7} & \quad \text{F7}^{(b9)} & \quad \text{Bmin7} & \\
\text{Abmin7} & \quad \text{Eb7}^{(b9)} & \quad \text{Abmin7} & \\
\text{F#min7} & \quad \text{C#7}^{(b9)} & \quad \text{F#min7} & \\
\text{Emin7} & \quad \text{B7}^{(b9)} & \quad \text{Emin7} & \\
\text{Dmin7} & \quad \text{A7}^{(b9)} & \quad \text{Dmin7} & \\
\end{align*}
\]
**Track 25:** \( ii^7 - V^7 - I_{maj7} \) in twelve keys. Play along with the recording using the correct scales (Textbook: figure 15.15) and the different practice routines covered in Chapter 15 (Textbook).

**Medium**

\[
\begin{align*}
\text{Dmin7} & \quad \text{G7} & \quad \text{CMaj7} & \quad \text{Emin7} & \quad \text{Ab7} & \quad \text{DbMaj7} \\
\text{Emin7} & \quad \text{A7} & \quad \text{DMaj7} & \quad \text{Fmin7} & \quad \text{Bb7} & \quad \text{EbMaj7} \\
\text{F#min7} & \quad \text{B7} & \quad \text{EMaj7} & \quad \text{Gmin7} & \quad \text{C7} & \quad \text{FMaj7} \\
\text{G#min7} & \quad \text{C#7} & \quad \text{F#Maj7} & \quad \text{Amin7} & \quad \text{D7} & \quad \text{GMaj7} \\
\text{Bbmin7} & \quad \text{E7} & \quad \text{AbMaj7} & \quad \text{Bmin7} & \quad \text{E7} & \quad \text{AMaj7} \\
\text{Cmin7} & \quad \text{F7} & \quad \text{BbMaj7} & \quad \text{C#min7} & \quad \text{F#7} & \quad \text{BMaj7}
\end{align*}
\]

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

**Medium**

\[
\begin{align*}
\text{Dmin7}(b5) & \quad \text{G7} & \quad \text{Cmin7} & \quad \text{C#min7}(b5) & \quad \text{F#7} & \quad \text{Bmin7} \\
\text{Cmin7}(b5) & \quad \text{F7} & \quad \text{Bbmin7} & \quad \text{Bmin7}(b5) & \quad \text{E7} & \quad \text{Amin7} \\
\text{Bbmin7}(b5) & \quad \text{E7} & \quad \text{Abmin7} & \quad \text{Amin7}(b5) & \quad \text{D7} & \quad \text{Gmin7} \\
\text{G#min7}(b5) & \quad \text{C#7} & \quad \text{F#min7} & \quad \text{Gmin7}(b5) & \quad \text{C7} & \quad \text{Fmin7} \\
\text{F#min7}(b5) & \quad \text{B7} & \quad \text{Emin7} & \quad \text{Fmin7}(b5) & \quad \text{Bb7} & \quad \text{E#min7} \\
\text{Emin7}(b5) & \quad \text{A7} & \quad \text{Dmin7} & \quad \text{D#min7}(b5) & \quad \text{G#7} & \quad \text{C#min7}
\end{align*}
\]
CHAPTER SIXTEEN

Octatonic Scales

WRITTEN ASSIGNMENTS

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

1/2 Octatonic

2/1 Octatonic

1/2 Octatonic

2/1 Octatonic

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

   a

   G7(b5)       C7(b9)       F7(b9)       B57(b5)

   V/vi         V/ii         V/V         V

   b

   C7(b9)       F7(b9)       B57(b9)       E57(b9)

   V/vi         V/ii         V/V         V
3. Transpose the following harmonic formations through the 1/2 or 2/1 octatonic scales.

1/2 Octatonic

2/1 Octatonic

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

5. Compose a 16-bar octatonic line for each of the following chords: D♭7, E⁹7, F♯7, and A⁰7. (Answer not provided)
CHAPTER SEVENTEEN

Bebop Blues

WRITTEN ASSIGNMENTS

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

\[
\begin{align*}
&\text{Ab7} & \text{Db7} & \text{D\textsuperscript{7}} & \text{Ab7/E\textsubscript{b}} & \text{E\textsubscript{b}min7} & \text{Ab7} \\
&\text{Db7} & \text{D\textsuperscript{7}} & \text{Ab7} & \text{C\textsubscript{min7} (b5)} & \text{F7} \\
&\text{B\textsubscript{b}min7} & \text{B\textsubscript{b}min7 (7)} & \text{Eb7sus} & \text{Eb7} & \text{Ab7} & \text{F7} & \text{B\textsubscript{b}7} & \text{Eb7} \\
&\text{Ab7} & \text{Db7} & \text{D\textsuperscript{7}} & \text{Ab7/E\textsubscript{b}} & \text{E\textsubscript{b}min7} & \text{Ab7} \\
&\text{Db7} & \text{D\textsuperscript{7}} & \text{Ab7} & \text{C\textsubscript{min7} (b5)} & \text{F7}
\end{align*}
\]
2. Based on the progression given below, notate the available entry windows between chords (top line) and provide a melodic realization (bottom line). (Answer not provided)
PLAY ALONG SESSIONS

Track 27: Billie’s Dance

Play 10x
Medium up

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

Play 10x
Medium up
Track 29: INFIDELS BOUNCE. Play along with the recording and use different entry windows to connect chords.

Play 10x
Medium up

\[
\begin{array}{cccccc}
\text{CMaj7} & \text{Cmin7} & \text{F7} & \text{Emin7} & \text{Dmin7} & \text{C#min7} & \text{F#7} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Cmin7} & \text{F7} & \text{Emin7} & \text{E#min7} & \text{Ab7} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Dmin7} & \text{G#min7} & \text{C#7} & \text{Emin7} & \text{Amin7} & \text{Dmin7} & \text{G7} \\
\end{array}
\]
CHAPTER EIGHTEEN

“Confirmation”

WRITTEN ASSIGNMENTS

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

\[
\begin{array}{cccccccc}
A & CMaj7 & Bmin7(b5) & E7 & Amin7 & D7 & Gmin7 & C7 \\
\hline
5 & F7 & Emin7(b5) & A7 & D7 & & Dmin7 & G7 \\
\hline
9 & CMaj7 & Bmin7(b5) & E7 & Amin7 & D7 & Gmin7 & C7 \\
\hline
13 & F7 & Emin7(b5) & A7 & Dmin7 & G7 & CMaj7 \\
\hline
B & Gmin7 & C7 & FMaj7 \\
\hline
21 & Bmin7 & Eb7 & Ab-Maj7 & Dmin7 & G7 \\
\end{array}
\]
2. Provide a chord–scale relationship for “Confirmation” in A♭ using bebop scales only.
PLAY ALONG SESSIONS

Track 30: Confirmation in F (slow)

Play 3x

Slow

F Maj7  E min7(b5)  A7  D min7  G7  C min7  F7

5

Bb7  A min7(b5)  D7  G7  G min7  C7

9

F Maj7  E min7(b5)  A7  D min7  G7  C min7  F7

13

Bb7  A min7(b5)  D7  G min7  C7  F Maj7

17

C min7  F7  Bb Maj7

21

E b min7  Ab7  D b Maj7  G min7  C7
Track 31: CONFIRMATION IN C (medium)

Play 5x
Medium

25

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

29

F7 Emin7(b5) A7 D7 Gmin7 C7 FMaj7 (C7)

Track 31: CONFIRMATION IN C (medium)

Play 5x
Medium

5

F7 Emin7(b5) A7 D7 Dmin7 G7

9

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

13

F7 Emin7(b5) A7 Dmin7 G7 CMaj7

17

Gmin7 C7 FMaj7

21

Bmin7 Eb7 AbMaj7 Dmin7 G7

25

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

29

F7 Emin7(b5) A7 Dmin7 G7 CMaj7 (G7)
Track 32: Confirmation in A♭ (fast)

Play 6x
Fast

Ab Maj7    Gmin7(b5)    C7    Fmin7    B♭7    Ebmin7    A♭7

Db7    Cmin7(b5)    F7    B♭7    B♭min7    Eb7

Ab Maj7    Gmin7(b5)    C7    Fmin7    B♭7    Ebmin7    A♭7

Db7    Cmin7(b5)    F7    B♭min7    Eb7    Ab Maj7

Ebmin7    A♭7    Db Maj7

F♯min7    B7    EMaj7    B♭min7    Eb7

Ab Maj7    Gmin7(b5)    C7    Fmin7    B♭7    Ebmin7    A♭7

Db7    Cmin7(b5)    F7    B♭min7    Eb7    Ab Maj7    (Eb7)
CHAPTER NINETEEN

“Moose the Mooche”

WRITTEN ASSIGNMENTS

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

   1
   B♭Maj7   G7   Cmin⁹   F⁹   Dmin7   G⁷(⁹)   C⁹   F⁷(⁹)

   5
   Fmin⁹   B♭⁷(⁹)   E♭Maj⁹   E⁷    B♭Maj7   G⁷(⁹)   C⁹   F⁹

2

   17   D7
   G⁷

   21   C⁷
   F⁷
2. For each of the following chord progressions compose an 8-bar phrase using a two-scale approach to rhythm changes improvisation. (Answer not provided)
3. Compose a one-chorus solo on F rhythm changes using **TWO** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)

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

**PLAY ALONG SESSIONS**

**Track 33: MOOSE THE MOOCHE (slow)**

Play 3x

Slow

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<th>3</th>
<th>B♭ Maj7</th>
<th>Gmin7</th>
<th>Cmin7</th>
<th>F7</th>
<th>Dmin7</th>
<th>G7</th>
<th>Cmin7</th>
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<th>Cmin7</th>
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<th>Gmin7</th>
<th>Cmin7</th>
<th>F7</th>
<th>Dmin7</th>
<th>G7</th>
<th>Cmin7</th>
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<th>E♭ Maj7</th>
<th>B♭ Maj7</th>
<th>F7</th>
<th>B♭ Maj7</th>
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<th>Amin7</th>
<th>D7</th>
<th>Dmin7</th>
<th>G7</th>
</tr>
</thead>
</table>
Track 34: Moose the Mooche (medium)

Play 4x
Medium

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E♭7 B♭Maj7 (Cmin7 F7)

33 B♭7 EbMaj7 E♭7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 E♭7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7
Track 35: Moose the Mooche (fast)

Play 6x
Fast

B♭ Maj7  Gmin7  Cmin7  F7  Dmin7  G7  Cmin7  F7

B♭7  E♭ Maj7  E♭7  B♭ Maj7  Cmin7  F7

B♭ Maj7  Gmin7  Cmin7  F7  Dmin7  G7  Cmin7  F7

B♭7  E♭ Maj7  B♭ Maj7  F7  B♭ Maj7

Amin7  D7  Dmin7  G7

Gmin7  C7  Cmin7  F7
PART THREE

Advanced
CHAPTER TWENTY

Pentatonics and Hexatonics

WRITTEN ASSIGNMENTS

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

   Lydian Augmented
   \( \text{\includegraphics{lydian.png}} \)

   Dorian
   \( \text{\includegraphics{dorian.png}} \)

   Major
   \( \text{\includegraphics{major.png}} \)

   Suspended III
   \( \text{\includegraphics{suspended.png}} \)

   Altered II
   \( \text{\includegraphics{altered.png}} \)

   Melodic Minor
   \( \text{\includegraphics{melodic.png}} \)

2. Identify the following pentatonic collections.

   \( \text{\includegraphics{lydian.png}} \)

   \( \text{\includegraphics{dorian.png}} \)

   \( \text{\includegraphics{major.png}} \)

   \( \text{\includegraphics{suspended.png}} \)

   \( \text{\includegraphics{altered.png}} \)

   \( \text{\includegraphics{melodic.png}} \)
3. Transpose the given voicings to all the notes from the corresponding pentatonic collection (as in figure 20.16 in the textbook).

G Dominant Pentatonic

D Melodic Minor Pentatonic

F Altered Pentatonic

A Locrian #2 I

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

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

C Minor Pentatonic

C Suspended Pentatonic

C Lydian Aug. Pentatonic

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

Dorian Hexatonic

Aeolian Hexatonic

Lydian Hexatonic

Lydian Augmented Hexatonic

Mixolydian b9 Hexatonic

Locrian b2 Hexatonic

7. Identify the following hexatonic collections.
8. Transpose the given voicings to all the notes from the corresponding hexatonics.

B♭ Phrygian Hexatonic

E♭ Mixolydian ♯13 Hexatonic

E♭ Dorian Hexatonic

G Lydian Augmented Pentatonic

9. Using the procedures for generating hexatonic voicings, create four-part voicings for the following hexatonics: F Major, Altered I, A Aeolian, and A♭ Mixolydian ♯9. (Answer not provided)

10. Using the procedures for generating hexatonic voicings, create five-part voicings for the following hexatonics: A Altered, E Dorian ♭2, and B♭ Locrian. (Answer not provided)

11. Compose an 8-bar modal line using D Dorian pentatonic, G Phrygian pentatonic, E♭ Lydian pentatonic, B♭ Mixolydian pentatonic, and A♭ Suspended pentatonic. (Answer not provided)

12. Compose an 8-bar modal line using E Major Altered II hexatonic, D♭ Mixolydian ♯9 hexatonic, E♭ Altered pentatonic, B Melodic Minor hexatonic, and A♭ Dominant Altered IV hexatonic. (Answer not provided)

13. Write a 32-bar AABA modal composition for your instrument using three pentatonics of your choice that establish a convincing chord–scale relationship with the following modal areas: A (mm. 1–16: C Mixolydian)—B (mm. 17–24: A Aeolian)—A (C Mixolydian). (Answer not provided)

14. Write a 32-bar AABA modal composition for your instrument using three different hexatonics of your choice that establish a convincing chord–scale relationship with the following modal areas: A (mm. 1–16: G Lydian)—B (mm. 17–24: B♭ Dorian)—A (D Altered). (Answer not provided)
CHAPTER TWENTY-ONE

Phrase Models

WRITTEN ASSIGNMENTS

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

"Autumn Leaves" mm. 9–16

\[ \begin{array}{cccccccc}
\text{Cmin7} & \text{F7} & \text{BbMaj7} & \text{EbMaj7} & \text{Amin7(b5)} & \text{D7} & \text{Gmin7} \\
\end{array} \]

"I Love You" mm. 1–8

\[ \begin{array}{cccccccc}
\text{Gmin7(b5)} & \text{C7} & \text{FMaj7} & \text{Gmin7} & \text{C7} & \text{F6} \\
\end{array} \]

"All the Things You Are" mm. 1–8

\[ \begin{array}{cccccccc}
\text{Fmin7} & \text{Bbmin7} & \text{Eb7} & \text{AbMaj7} & \text{DbMaj7} & \text{G7} & \text{CMaj7} \\
\end{array} \]

"My Romance" mm. 9–16

\[ \begin{array}{cccccccc}
\text{FMaj7} & \text{Bb7} & \text{CMaj7} & \text{C7} & \text{FMaj7} & \text{Bb7} & \text{CMaj7} & \text{F#min7} & \text{B7} & \text{Emin7} & \text{Bb7} & \text{Amin7} & \text{D7} & \text{Dmin7} & \text{G7} \\
\end{array} \]
2. Complete the following progressions. Add applicable extensions and pitch alterations. Analyze your realizations with lead-sheet symbols and identify each phrase model.

**MODEL VI**

```
V^7/vi [ii^7 V^7]/III V^7/ii [ii^7 V^7]/VI II^7 [ii^7 V^7]/II V^7 [ii^7 V^7]/bV
```

**MODEL VII**

```
Imaj^7 [ii^7 V^7]/II [ii^7 V^7]/bV (ii^7 V^7)/IV IVmaj^7 bVII^7 bIII^7 bVI^7 V^7
```

"Drop 2" Five–Part Voicings

```
Imaj^7 [ii^7 V^7]/iii iii^7 biii^5 ii^7 V^7 aiv^7 iv^7 iii^7 biii^5 II^7 TR/II^7 V^7 TR/V^7
```

**MODEL I**

```
vi^7 (iii^7 V^7)/vi vi^7 [iii^7 V^7]/ii ii^7 i^7 [iii^7 V^7]/vi [ii^7 V^7]/V ii^7 V^7
```
PLAY AND SING

1. Sing the roots of the diatonic phrase models (Textbook: figures 21.6, 21.7.c, 21.8.c, 21.9.c, 21.10.c) while playing the guide tones of the underlying chord progression.


EAR TRAINING DRILLS

Instructions for Tracks 59–61

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

Track 59: FIVE diatonic phrase models

The tonic chord is: Cmin7

The tonic chord is: DMaj7

The tonic chord is: B♭Maj7
The tonic chord is: AMaj7

Track 60: FIVE chromatic phrase models

The tonic chord is: EbMaj7

The tonic chord is: AMaj7

The tonic chord is: DMaj7
The tonic chord is: B♭Maj7

Track 61: THIRTY diatonic and chromatic phrase models

**Track 61**

1
E7

V/Vi

2
AMaj7

Imaj7

3
E♭Maj7

Imaj7

4
DMaj7

Imaj7

5
CMaj7

Imaj7
Realize the harmonic progressions using the following models of keyboard playing: **Model I, Model II, Model IV, Model VI, and Model VII.** Transpose to all keys. (Answer not provided)

**Phase Model 1**

**Model I of Keyboard Playing**

\[
\begin{align*}
\text{CMaj7} & \quad \text{Dmin7} & \quad \text{G7} & \quad \text{CMaj7Amin7} & \quad \text{Gmin7} & \quad \text{C7} & \quad \text{FMaj7} & \quad \text{F7} & \quad \text{C/G} & \quad \text{A7} & \quad \text{D7} & \quad \text{Amin7} & \quad \text{D9} \\
\text{Imaj7} & \quad \text{ii7} & \quad \text{V7} & \quad \text{Imaj7} & \quad \text{vi7} & \quad \text{(ii7 V7)/IV} & \quad \text{IVmaj7} & \quad \text{vi7} & \quad \text{i7} & \quad \text{VI7} & \quad \text{II7} & \quad \text{[ii7 V7]/V} \\
\text{Imaj7} & \quad \text{iii7} & \quad \text{ii7} & \quad \text{V7} & \quad \text{Imaj7} & \quad \text{(ii7 V7)/iii} & \quad \text{iii} & \quad \text{(ii7 V7)/bIII} & \quad \text{bIIImaj7} & \quad \text{ii} & \quad \text{V7} \\
\text{i7} & \quad \text{iii7} & \quad \text{V7} & \quad \text{i7} & \quad \text{(ii7 V7)/bIII} & \quad \text{bIIImaj7} & \quad \text{TR/I7} & \quad \text{II7} & \quad \text{TR/V7} \\
\text{Imaj7} & \quad \text{II7} & \quad \text{TR/I7} & \quad \text{V7} & \quad \text{TR/V7} & \quad \text{Imaj7} & \quad \text{ii7} & \quad \text{(ii7 V7)/bII} & \quad \text{bIIImaj7} & \quad \text{ii7} & \quad \text{V7} & \quad \text{[ii7 V7]/VII} \\
\text{Imaj7} & \quad \text{[ii7 V7]/V} & \quad \text{i7} & \quad \text{V7} & \quad \text{[ii7 V7]/VI} & \quad \text{[ii7 V7]/V} & \quad \text{Vmaj7} & \quad \text{[ii7 V7]/bIII} & \quad \text{ii7} & \quad \text{V7}
\end{align*}
\]
**Phrase Model 2**

"Drop 2" Five-Part Voicings

\[
\begin{align*}
\text{Dmin}^9 & \quad \text{G7}^{(11)} & \quad \text{CMaj}^9 & \quad \text{Bb}^{13} & \quad \text{A}^{13} & \quad \text{Ab}^{13} & \quad \text{Gmin}^9 & \quad \text{C7alt.} & \quad \text{Fmin}^9 & \quad \text{Bb}^9 & \quad \text{Emin}^9 & \quad \text{A7}^{(13)} & \quad \text{Dmin}^9 & \quad \text{Db}^{13} \\
& & & & & & & & & & & & & \\
\text{ii}^7 & \quad \text{V}^7 & \quad \text{Imaj}^7 & \quad \text{bVII}^7 & \quad \text{VI}^7 & \quad \text{bVI}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{IV} & \quad \text{[ii}^7 \text{V}^7] / \text{bIII} & \quad \text{iii}^7 & \quad \text{VI}^7 & \quad \text{ii}^7 & \quad \text{TR/V}^7 \\
& & & & & & & & & & & & & \\
\text{ii}^7 & \quad \text{V}^7 & \quad \text{Imaj}^7 & \quad \text{bV}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{bIII} & \quad \text{bIIImaj}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{II} & \quad \text{[ii}^7 \text{V}^7] / \text{bII} & \quad \text{ii}^7 & \quad \text{TR/II}^7 & \quad \text{V}^7 & \quad \text{TR/V}^7 \\
& & & & & & & & & & & & & \\
\text{ii}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{bV} & \quad \text{Imaj}^7 & \quad \text{III}^7 & \quad \text{IVmaj}^7 & \quad \text{bV}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{V} & \quad \text{[ii}^7 \text{V}^7] / \text{bV} & \quad \text{bVmaj}^7 & \quad \text{ii}^7 & \quad \text{V}^7 \\
& & & & & & & & & & & & & \\
\text{ii}^7 & \quad \text{V}^7 & \quad \text{Imaj}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{III} & \quad \text{IIImaj}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{bIII} & \quad \text{iii}^7 & \quad \text{bIII}^7 & \quad \text{ii}^7 & \quad \text{V}^7 \\
& & & & & & & & & & & & & \\
\text{ii}^7 & \quad \text{V}^7 & \quad \text{I}^7 & \quad \text{[ii}^7 \text{V}^7] / \text{IV} & \quad \text{iv}^7 & \quad \text{[ii}^7 \text{V}^7] & \quad \text{I}^7 & \quad \text{IV}^7 & \quad \text{ii}^7 & \quad \text{TR/V}^7 & \quad \text{I}^7
\end{align*}
\]
Phrase Model 3

MODEL I of Keyboard Playing

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

IVmaj7  Imaj7  IVmaj7  bIV7  [ii7  V]/IV  IVmaj7  Imaj7  ii7  V  [ii7  V]/bV

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

IVmaj7  bVII7  V/vi  V/ii  V/V  [ii7  V]/VII  VIIImaj7  [ii7  V]/IV
"Drop 2" Five-Part Voicings

CMaj9 Amin9 Dmin9 G9(4,5) Emin9 A7(43) G9 D9 Db7alt. C9 E7alt. FMaj9 F#13 CMaj7/G A7(63) D9 G7(63)

Imaj7 vi7 ii7 V7 iii7 VI7 II7 III7 IVmaj7 iv7 vi7 ii7 TR/V7

Imaj7 ii7 V7 iii7 vii7 ii7 V7 ii7 V7

Imaj7 VI7 III7 IVmaj7 iv7 TR/V7

Imaj7 III7 IVmaj7 ii7 V7
PHRASE MODELS

MODELS IV and VI of Keyboard Playing

Amin\(^9\) G\(^\#7\) Amin\(^9\) F\(^2\#7\) Fmin7 Emin7 E\(^5\)\(^\#\) Dmin\(^9\) G\(^7\)\(^2\#\) C\(^\#\) Bmin7\(^\#\) E\(^7\)\(^2\#\)

vi\(^7\) vi\(^7\) vi vi \(^\#\) iv iii i\(^\#\) ii \(^7\) V\(^7\) Imaj i\(^\#\) III V\(^7\) / vi

vi\(^7\) (ii\(^\#\) TR/V) / vi vi \(^7\) VI \(^7\) (ii\(^7\) V\(^7\)) / IV IVmaj iii VI \(^7\) ii \(^7\) V\(^7\) / IV i\(^\#\) III V\(^7\) / ii vi\(^7\) V\(^7\) / vi

vi\(^7\) TR/VI ii \(^7\) V\(^7\) Imaj \(^7\) bV\(^7\) VI \(^7\) ii \(^7\) V\(^7\) / iv \(^7\) i\(^\#\) III V\(^7\) / ii \(^7\) V\(^7\) / vi

vi\(^7\) TR/VI ii TR/II \(^7\) V\(^7\) TR/\(^7\) I \(^7\) bV\(^7\) IVmaj \(^7\) \(^\#\) \(^7\) vi VI TR/VI II TR/\(^7\) \(^7\) TR/ \(^7\)

vi\(^7\) (ii\(^\#\) V\(^7\)) / vi vi \(^7\) i\(^\#\) III V\(^7\) / ii \(^7\) i \(^7\) i\(^\#\) III V\(^7\) / vi \(^7\) V\(^7\) / V ii \(^7\) V\(^7\)
**Phrase Model 6**

**MODELS VI of Keyboard Playing**

CMaj9  Emin9(b5) A7(11) Dmin9  Cmin1  Bmin9(b5)  E7(13)  Amin9(b9)  Gmin9  F#min9(b5)  B7(11)  Emin9  A7(13)  Dmin9  G7(13)

Imaj7  (ii6)  V7  /ii  ii  i  (ii6)  V7  /vi  vi  V  (ii6)  V7  /iii  iii  V/ii  ii  V7

Imaj7  (ii6)  TR/V/ii  ii  (ii6)  TR/V/iii  iii  [ii7]  V7/bIII  iii  V7/ii  ii  TR/V7

Imaj7  (ii6)  TR/V/ii  ii  TR/V7  (ii7)  V7/bVII  bVImaj7  bVI  V7  bV  [ii7]  V7/bIII  ii  V7

Imaj7  (ii6)  V7  /ii  ii  (ii7)  V7/bIII  bIIIImaj7  [ii7]  V7/III  IIIImaj7  ii  V7

PHRASE MODELS 7

MODELS IV and VI of Keyboard Playing

CMaj7  Bmin7(b9)  E7(b9) Amin7  D7(b9)  Gmin7  C7(53)  F7  Fmin7  Cadd2/E  Ab7/Eb  Dmin7  G7(63)

Imaj7  ii3  V/VI  ii7  V'/V  ii7  V'/IV  iv7  iv  I  [V]/III  ii  V7

Imaj7  ii3  V/VI  ii7  TR/V/V  ii7  TR/V/IV  IVmaj7  ii3  V'/III  iii  iii7  ii  V7

Imaj7  ii3  TR/V/VI  vi7  ii7  V'/V  bV7  bV7  ii7  V'/II  ii7  V'/III  V7  TR/V7

Imaj7  IV7  ii3  V/VI  ii7  V'/V  ii7  V'/III  bIVmaj7  ii7  V'/II  ii7  V'/III  VII  ii7  TR/V7

Imaj7  ii7  V'/VI  ii7  V'/IV  ii3  TR/V/II  ii7  ii3  V'/VI  ii7  V'/III  ii7  TR/V7
**Phrase Model 8**

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

\[ \text{CMaj}^9 \quad \text{F}^\text{i3} \quad \text{CMaj}^9 \quad \text{Dmin}^9 \quad \text{Emin}^9 \quad \text{A7}(5) \quad \text{Dmin}^9 \quad \text{Fmin}^9 \quad \text{Bb}^\text{i3} \quad \text{Emin}^9 \quad \text{A7}(5) \quad \text{Dmin}^9 \quad \text{G7}(5) \]

\[ \text{Imaj}^7 \quad \text{IV}^7 \quad \text{Imaj}^7 \quad \text{ii}^7 \quad (ii^7 \quad V) / ii \quad ii^7 \quad (ii^7 \quad V) / III \quad (ii^7 \quad V) / ii \quad ii^7 \quad V^7 \]

\[ \text{Imaj}^7 \quad \text{IV}^7 \quad \text{Imaj}^7 \quad iii^7 \quad bii^7 \quad ii^7 \quad \text{TR/II}^7 \quad V^7 \quad \text{IV}^7 \quad iii^7 \quad [ii^7 \quad V] / bII \quad ii^7 \quad \text{TR/V}^7 \]

\[ \text{Imaj}^7 \quad bV^7 \quad \text{IV}^7 \quad \text{VII}^7 \quad \text{Imaj}^7 \quad bVI^7 \quad (ii^7 \quad \text{TR/V}) IV \quad \text{IVmaj}^7 \quad bVI^7 \quad vii^7 \quad \text{Imaj}^7 \quad bVI^7 \quad bVI^7 \quad bII^7 \]

\[ \text{Imaj}^7 \quad (ii^7 \quad V) / IV \quad \text{IVmaj}^7 \quad (ii^3 \quad V) / iii \quad iii^7 \quad (ii^7 \quad V) / bIII \quad bIIImaj^7 \quad ii^7 \quad V^7 \]

\[ \text{Imaj}^7 \quad III^7 \quad \text{IVmaj}^7 \quad bV^7 \quad i^7 \quad VI^7 \quad II^7 \quad V^7 \quad \text{Imaj}^7 \quad III^7 \quad \text{IVmaj}^7 \quad bV^7 \quad i^7 \quad V / ii \quad i^7 \quad V^7 \quad \text{Imaj}^7 \]

ADVANCED
"Drop 2" Five-Part Voicings

CMaj9 Bmin9 Eb9 AbMaj9 Amin9 D9 Gmin9 Fmin9 Emin9 A7alt. Emin9 Ab9 Dmin9 G7(\#13)

I maj7 (ii7 V)/VI ∨Ⅵ I maj7 (ii7 V)/V V iv7 (ii7 V)/II ii7 V)/bII ii7 V7

I maj7 (ii7 TR/V)/VI ∨Ⅵ I maj7 (ii7 V)/III iii7 V7/ii ii TR/II7 V7 TR/V7

I maj7 VII7 (ii7 V)/VI ∨Ⅵ I maj7 (ii7 V)/III IIImaj7 ii7 V7 [ii7 V]/III ii7 V7

I maj7 (ii7 V)/VI ∨Ⅵ I maj7 ii7 V7 I maj7 vi7 ii7 V7 I maj7 IIImaj7 ∨Ⅵ I maj7 bIImaj7 bIImaj7

I maj7 (ii7 TR/V)/VI ∨Ⅵ I maj7 (ii7 V)/V [ii7 V]/III (ii7 V)/III IIImaj7 ii7 V7
Phrase Model 10

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹  E⁹min⁹  A⁹  Dmin⁷  Amin⁹  A⁹  Gmin⁹  C⁷(⁵⁵)  Fmaj⁹  Emin⁹  A⁷(⁵⁵)  Dmin⁹  G⁷(⁵⁵)

Imaj⁷  (ii⁷ V/)⁷II  ii⁷  TR/V/V  (ii⁷ V/)⁷IV  IVmaj⁷  iii⁷  VI⁷  ii⁷  V⁷

Imaj⁷  (ii⁷ V/)⁷II  bIImaj⁷  ii⁷  V⁷  Imaj⁷  (ii⁷ V/)⁷VII  (ii⁷ V/)⁷VI  ii⁷  V⁷

Imaj⁷  (ii⁷ V/)⁷II  (ii⁷ V/)⁷V  (ii⁷ V/)⁷IV  IVmaj⁷  bVII⁷  bIII⁷  bVI⁷  V⁷

Imaj⁷  (ii⁷ V/)⁷II  (ii⁷ V/)⁷III  (ii⁷ V/)⁷V  Vmaj⁷  (ii⁷ V/)⁷iii  iii⁷  biii⁹⁷  ii⁷  V⁷

Imaj⁷  (ii⁷ V/)⁷II  (ii⁷ V/)⁷V  v⁷  bV⁷  (ii⁷ V/)⁷III  bIIImaj⁷  bVI⁷  TR/V⁷  V⁷
PhRASE MODELS

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj7  Cmin7  F9  BbMaj7  Bbmin7  Eb9  Abmin9  Eb7sus  Gmin9  C7(b5)  Fmin9  Bb7sus  Dmin9  G7(b5)

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

Imaj7  (ii7 TR/V)/bVII  bVIIImaj7  (ii7 TR/V)/bVI  bVImaj7  V7  IV7  bIII7  II7  TR/II7  V7  TR/V7

Imaj7  IV7  bVII7  bIII7  (ii7 V)/V  (ii7 V)/IV  (ii7 V)/bIII  ii7  V7

Imaj7  (ii7 V)/bVII  bVIIImaj7  (ii7 V)/vi  vi7  (ii7 V)/bVI  (ii7 V)/bII  ii7  TR/V7

Imaj7  (ii7 V)/bVII  (ii7 V)/VI  bVIIImaj7  (ii7 V)/V  (ii7 V)/IV  IVmaj7  ii7  V7
Phrase Model 12

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj9  Fmin7(b5)  B7  Dmin9  G7(7/5)  Gmin11  C7  FMaj9(5)  F#9  Emin11  A7(b5)  Ebmin9  Ab7(b5)  Dmin9  G7(7/5)  

Imaj7 [ii° V]/III  ii°  V7  (ii° V)/IV  IVmaj7  IVmaj9  [ii7 V]/II  [ii° V]/bII  ii°  V7  

Imaj7  [ii° V]/III  Imaj7  vi7  (ii7 V)/bV  bV7  [ii7 V]/IV  [ii7 V]/bIII  ii7  TR/V7  

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

Imaj7  [ii° V]/III  (ii7 V)/bIII  bIIImaj7  [ii7 V]/II  [ii7 V]/V  [ii7 V]/VII  ii°  V7  

Imaj7  (ii° V)/III  iii°  biii°7  ii7  V7  7iv7  iv7  iii°  biii°7  II°  TR/II°  V7  TR/V7
Phrase Model 13

MODEL VII of Keyboard Playing – "Chorale Style"
**CHAPTER TWENTY-TWO**

**The AABA Song Form**

**WRITTEN ASSIGNMENTS**

Cole Porter, “I Love You.” This song features an AABA off-tonic design. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can later explore during improvisation.

(Answer not provided)
nade you ev'ry night Untill you'd re-lent and con-sent to be mine

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

prised, my dear If you smile and po-lite-ly pass it by
When this, my first love song, you hear

CHORUS
love you" hums the April breeze, "1

love you" echo the hills. "1
love you" the golden dawn agrees, as once

more she sees daffodils. It's

spring again and birds on the wing again start to
sing again The old melody

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

all belongs to you and me.

And it all belongs to you and me.
PLAY ALONG SESSIONS

Track 36: Have You Met Miss Jones?

Play 3x
"Vernell Fournier beat"

F\# Maj7  D\#7(9)  Gmin7  C7

Amin7  Dmin7  A\#min7  D\#7  Gmin7  C7

F\# Maj7  D\#7(9)  Gmin7  C7

Amin7  Dmin7  Cmin7  F7(9)

Bbmaj7  A\#min7  D\#7  Gbmaj7  Emin7  A7

DMaj7  A\#min7  D\#7  Gbmaj7  Gmin7  C7
Track 37: I LOVE YOU

Play 4x

Medium

Gmin7(b5)  C7(b9)  FMaj7  Amin7  D7

Gmin7  C7  FMaj7  D7

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

AMaj7  Bmin7  E7  AMaj7

Gmin7  C7  FMaj7

Amin7(b5)  D7(b9)  Gmin7  C7

Gmin7(b5)  C7(b9)  FMaj7  Amin7  D7

G7  Gmin7  C7  FMaj7  (D7(b9))
WRITTEN ASSIGNMENTS

Rodgers and Hart, “My Romance.” This song features a 32-bar ABAC on-tonic design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that can be explored during improvisation. (Answer not provided)
We don't need that flow-ry fuss, No sir, Ma-dam, not for us.

**CHORUS**

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

mance does-n't need a blue la-go-on stand-ing by, no
THE ABAC SONG FORM

F\textsuperscript{B}Maj7  B\textsuperscript{b}7  CMaj7  C7  FMaj7  B\textsuperscript{b}7  CMaj7

month of May, no twinkling stars, no

F\textsuperscript{G}\textsuperscript{2}min\textsuperscript{7(b5)}  B7  Emin7  B\textsuperscript{b}7  Amin\textsuperscript{7}  D7  Dmin\textsuperscript{7}  G7

hide away, no soft guitars. My ro-

CMaj7  FMaj7  Emin\textsuperscript{7}  Amin\textsuperscript{7}  Dmin\textsuperscript{7}  G7  CMaj7  E7

mance doesn't need a castle rising in Spain, nor a
dance to a constantly surprising refrain. With a

wake I can make my most fantastic dreams come true. My ro-

mance doesn’t need a thing but you.
PLAY ALONG SESSIONS

Track 38: All Of You

Play 4x
Medium

Abmin6    Eb6    Fmin7(b5)    Bb7(b9)

5
Abmin6    Eb6    Fmin7(b5)    Bb7(b9)

9
Eb6/G    Gb97    Fmin7    Bb7

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

17
Abmin6    Eb6    Fmin7(b5)    Bb7(b9)
Track 39: My ROMANCE

Play 4x

Medium

21 A♭min6 E♭6 Gmin7 C7(b9)

25 A♭Maj7(#11) Amin7(b5) D7(b9) Gmin7 C7

29 Fmin7 B♭7 E♭6

31 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(b9)

5 Amin7 E7(b9) Amin7 A7(b9) Dmin7 G7 CMaj7 C7

9 FMaj7 B♭7 CMaj7 C7 FMaj7 B♭7 CMaj7

13 F♯min7(b5) B7 Emin7 B♭7 Amin7 D7 Dmin7 G7

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(b9)

21 Amin7 E7(b9) Amin7 A7(b9) Dmin7 G7 CMaj7 C7
25 FMaj7 A7(25) Dmin7 Dmin/C Bmin7(5) E7 Amin7 Ab7

29 CMaj7/G Amin7 Dmin7 G7 C6 (Amin7 Dmin7 G7)
CHAPTER TWENTY-FOUR

Extended and Unusual Song Forms

WRITTEN ASSIGNMENTS

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

INTRO
Moderately

G/D

C/D  Dmin7(b5)  D7

VERSE

1  G

D7

Time and again I’ve longed for adventure, something to make my heart beat the faster.

5  G

D7  E7(#5)  Eb7(#5)  D7(#5)

What did I long for? I never really knew.

[Music notation images]
Find-ING your love, I've found my ad-ven-ture; touch-ing your hand, my heart beats the faster.

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

CHORUS

You are the promised kiss of spring-time that makes the lonely winter seem long.
You are the breathless hush of evening that

trembles on the brink of a lovely song. You are the

angel glow that light a star the dearest

things I know are what you are.
Some day my happy arms will hold you and

some day I'll know that moment divine when

all the things you are are mine!
PLAY ALONG SESSIONS

Track 40: DREAM DANCING

Play 2x

Straight

\[ \text{E7}(\text{G5}) \quad \text{AMaj7} \]

\[
\begin{array}{cccccc}
5 & \text{Dmin7} & \text{G7} & \text{CMaj7} & \text{C7} \\
\end{array}
\]

\[
\begin{array}{cccccc}
9 & \text{FMaj7} & \text{Bb}^{9} & \text{Emin7} & \text{A7} \\
\end{array}
\]

\[
\begin{array}{cccccc}
13 & \text{Ebmin7} & \text{Ab} & \text{Dmin7} & \text{G7} & \text{CMaj7} & [\text{Gmin7} \quad \text{C7}(\text{G9})] & 2. \text{CMaj7} \\
\end{array}
\]

\[
\begin{array}{cccccc}
33 & \text{FMaj7} & \text{Bb}^{9} & \text{CMaj7} & \text{G7} & \text{C6} \\
\end{array}
\]

\[
\begin{array}{cccccc}
37 & \text{D7} & \text{Amin7}(\text{b5}) & \text{D7}(\text{b9}) & \text{G9sus} & \text{G7} \\
\end{array}
\]
Track 41: All the Things You Are

Play 3x

Bossa Nova

F\textsubscript{min7} B\textsubscript{bmin7} Eb\textsubscript{7} Ab\textsubscript{Maj7}
25  Fmin7  Bbmin7  Eb7  AbMaj7

29  DbMaj7  Dbmin7  Gb7  Cmin7  Bb7

33  Bbmin7  Eb7  AbMaj7  (C7(#5))

Track 42: CHEROKEE

Play 3x

Fast
BbMaj7  Fmin7  Bb7  EbMaj7

7  Ab7  BbMaj7  C7

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

29  [2. Cmin7  F7  BbMaj7]

33  C#min7  F#7  BMaj7

37  Bmin7  E7  AMaj7

41  Amin7  D7  GMaj7

45  Gmin7  C7  Cmin7  F7(#5)

49  BbMaj7  Fmin7  Bb7
53 E♭ Maj7  A♭7

57 B♭ Maj7  C7

61 Cmin7  F7  B♭ Maj7  (F7)
Jazz Reharmonization

WRITTEN EXERCISES

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

INTRO
Moderately

CHORUS
A1 F C C7 F Bb Bmin6 Amin7 F/Admin7 Bmin7(b5) Bbmin

I know a place where dreams are born, and time is never planned. It's

not on any chart, you must find it with your heart. Never Never Land. It
might be miles beyond the moon, or right there where you stand. Just

have an open mind, and suddenly you'll find Never Never Land. You'll

have a treasure if you stay there, more precious far than gold. For
once you have found your way there, you can never, never grow old. So

come with me where dreams are born, and time is never planned. Just

think of lovely things, and your heart will fly on wings, for ever in
2. **Ray Noble, “Cherokee.”** Using a linear approach to jazz reharmonization provide **FOUR** different harmonic settings for mm. 1–16 of the song. Follow the procedures I have established, first compose an outer-voice counterpoint, then “flesh out” the frameworks with inner voices moving primarily by step. (Answer not provided)
Track 43: Autumn Leaves

Play 3x
"Vernell Fournier beat"

\[ \begin{array}{cccc}
\text{Cmin7} & \text{F7} & \text{BbMaj7} & \text{EbMaj7} \\
\text{Amin7}\{b5\} & \text{D7} & \text{Gmin7} & \text{G7}\{b9\} \\
\text{Cmin7} & \text{F7} & \text{BbMaj7} & \text{EbMaj7} \\
\text{Amin7}\{b5\} & \text{D7} & \text{Gmin7} & \\
\text{Amin7}\{b5\} & \text{D7} & \text{Gmin7} & \text{G7}\{b9\} \\
\text{Cmin7} & \text{F7} & \text{BbMaj7} & \text{EbMaj7} \\
\text{Amin7}\{b5\} & \text{D7} & \text{Gmin7} & \text{C7} & \text{Fmin7} & \text{Bb7} \\
\text{EbMaj7} & \text{Amin7}\{b5\} & \text{D7} & \text{Gmin7} & \text{G7}\{b9\} \\
\end{array}\]
Track 44: Stella By Starlight

Play 4x

Medium

\[ \text{Emin7}^{(b5)} \quad \text{A7} \quad \text{Cmin7} \quad \text{F7} \]

\[ \text{Fmin7} \quad \text{Bb7} \quad \text{EbMaj7} \quad \text{Ab7} \]

\[ \text{BbMaj7} \quad \text{Emin7}^{(b5)} \quad \text{A7} \quad \text{Dmin7} \quad \text{Bbmin7} \quad \text{Eb7} \]

\[ \text{FMaj7} \quad \text{Gmin7} \quad \text{C7} \quad \text{Amin7}^{(b5)} \quad \text{D7} \]

\[ \text{G7} \quad \text{Cmin7} \]

\[ \text{Ab7} \quad \text{BbMaj7} \]

\[ \text{Emin7}^{(b5)} \quad \text{A7} \quad \text{Dmin7}^{(b5)} \quad \text{G7} \]

\[ \text{Dbmin7} \quad \text{Gb7} \quad \text{Cmin7} \quad \text{F7} \quad \text{BbMaj7} \]
Track 45: NEVER NEVER LAND

Play 2x

Ballad

\[
\begin{align*}
&\text{F Maj7(5\textsuperscript{(#1)}) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(57)} \\
&\text{F Maj7/A Eb Maj7/G A7(b9) Dmin7 G7 C7sus}
\end{align*}
\]

\[
\begin{align*}
&\text{F Maj7(5\textsuperscript{(#1)}) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(57)} \\
\end{align*}
\]

\[
\begin{align*}
&\text{F Maj7/A Eb Maj7/G A7(b9) Dmin7 G7 C7sus Bbmin7 Eb7}
\end{align*}
\]

\[
\begin{align*}
&\text{A# Maj7 Fmin7 Bbmin7 Eb7(b9) Cmin7 F7(b9) Bbmin7 Abmin7 Gmin7 C7}
\end{align*}
\]

\[
\begin{align*}
&\text{F Maj7 Gmin7 Amin7 Bb Maj7 Bmin7(b5) E7 Amin7 Dmin7 Db7(b5) C7sus}
\end{align*}
\]

\[
\begin{align*}
&\text{F Maj7(5\textsuperscript{(#1)}) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(57)}
\end{align*}
\]

\[
\begin{align*}
&\text{F Maj7/A Eb Maj7/G A7(b9) Dmin7 G7 Gmin7 C7sus FMaj9 (Dmin7 Gmin7 C7)}
\end{align*}
\]
CHAPTER TWENTY-SIX

“Line Up”

WRITTEN ASSIGNMENTS

1. From the list of suggested solos to transcribe (Appendix E), select a solo, transcribe it, and analyze it using a methodology similar to the analysis of “Line Up.” (Answer not provided)

2. Using the chord progression from “Have You Met Miss Jones?” (TEXTBOOK: figure 22.3), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)

3. Using the chord progression from “Autumn Leaves” (TEXTBOOK: figure 25.4), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)

PLAY ALONG SESSIONS

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

Play 7x

**Medium up**

Ab96

\[ \text{C7} \]

5 F7

\[ \text{B9min7} \]

9 C7

\[ \text{Fmin7} \]

13 Bb7

\[ \text{E7} \]
CHAPTER TWENTY-SEVEN

Post-Tonal Jazz

WRITTEN ASSIGNMENTS

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

   \begin{align*}
   \text{Pitches:} & \quad \{21, 9, 11, 13, 15, 17, 19, 21\} \\
   \text{Pitch Classes:} & \quad \{1, 2, 3, 4, 5\}
   \end{align*}

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

   \text{Ordered pc. intervals:} \quad 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

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

   \text{Unordered pc. intervals:} \quad 4, 5, 11, 12, 13, 14, 15, 16
4. Calculate the normal form for the following sets of unordered pitches.

\[
\begin{array}{c}
\text{Normal Form:} \\
\end{array}
\]

5. Calculate the prime form for the following unordered sets.

\[
\begin{array}{c}
\text{Prime Form:} \\
(012)
\end{array}
\]

6. For the following unordered sets, calculate the normal and prime forms and reinterpret the pitch-class set in the context of a complete or incomplete jazz formation.

\[
\begin{array}{c}
\text{GIVEN:} \\
\text{pc0} \quad \text{pc4} \quad \text{pc3} \quad \text{TRICHORD} \quad \text{MAJOR} \quad \text{EMaj7(25)}
\end{array}
\]

\[
\begin{array}{c}
\text{MINOR} \quad C \min^{(25)} \quad F \min^{(25)} \quad \text{DOMINANT} \quad C \up{7}^{(5)} \quad A \up{7}^{(11)} \quad F \up{4}^{(11)} \quad \text{MINOR 7(b5)} \quad B \min^{(5)} \quad F \min^{(13)} \quad B \up{5}^{(25)} \quad E \up{6}^{(13)}
\end{array}
\]
1. GIVEN:

   TRICHORD  MAJOR  MINOR

   \( \text{DOMINANT} \quad \text{MINOR 7(65)} \quad \text{DIMINISHED} \)

2. GIVEN:

   TRICHORD  MAJOR  MINOR

   \( \text{DOMINANT} \quad \text{MINOR 7(65)} \quad \text{DIMINISHED} \)
7. Compose a 64-bar AABA contrafact based on the chord changes from “Cherokee” according to the following guidelines:
   a. A section—select a “diatonic” set complex and, using $T_n$ and $T_nI$, compose a line that makes that set complex as audible as possible.
   b. B section—select a “semitone” set complex and, using $T_n$ and $T_nI$, compose a line that makes that set complex as audible as possible. (Answer not provided)
EARB TRAINING DRILLS

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

Track 62

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

Track 63
Instructions for Tracks 64–68

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

(Answer Key)

**Track 64: TWENTY** trichords from the “diatonic” family
**Track 65:** TWENTY trichords from the “triadic” family

**Track 66:** TWENTY trichords from the whole-tone family
Track 67: THIRTY trichords from the semitone family
Track 68: FIFTY trichords
Instructions for Tracks 69–73

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

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

**Track 69**
Track 70: TWENTY trichords from the “triadic” family

Track 71: TWENTY trichords from the whole-tone family
Track 72: **THIRTY** trichords from the semitone family

**Track 72**
Track 73: FIFTY trichords
PLAY ALONG SESSIONS

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

Track 5: IONIAN

Medium

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

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

Ab Ionian 16
Eb Ionian 16
Bb Ionian 16
F Ionian 16

Melodic Pattern 1

1 3 2 5 2 4 3 6

transposition through the scale etc.

Track 6: LYDIAN

Medium

C Lydian 16
F Lydian 16
Bb Lydian 16
Eb Lydian 16

Ab Lydian 16
Db Lydian 16
Gb Lydian 16
B Lydian 16

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

Melodic Pattern 2

1 5 2 3 2 6 3 4

transposition through the scale etc.
Track 7: **Mixolydian**

**Funk**

- C Mixolydian
- F Mixolydian
- Bb Mixolydian
- Eb Mixolydian
- Ab Mixolydian
- Db Mixolydian
- Gb Mixolydian
- B Mixolydian
- E Mixolydian
- A Mixolydian
- D Mixolydian
- G Mixolydian

**Track 8: **Dorian**

**Medium**

- C Dorian
- D Dorian
- E Dorian
- Gb Dorian
- Ab Dorian
- Bb Dorian
- B Dorian
- Db Dorian
- Eb Dorian
- F Dorian
- G Dorian
- A Dorian
Track 9: Aeolian

Straight

C Aeolian 16  E♭ Aeolian 16  G♭ Aeolian 16  A Aeolian 16

D♭ Aeolian 16  E Aeolian 16  G Aeolian 16  B♭ Aeolian 16

D Aeolian 16  F Aeolian 16  A♭ Aeolian 16  B Aeolian 16

Melodic Pattern 1

transposition through the scale  etc.

Melodic Pattern 2

transposition through the scale  etc.

Track 10: Phrygian

Straight

C Phrygian 16  D♭ Phrygian 16  D Phrygian 16  E♭ Phrygian 16

E Phrygian 16  F Phrygian 16  G♭ Phrygian 16  G Phrygian 16

A♭ Phrygian 16  A Phrygian 16  B♭ Phrygian 16  B Phrygian 16

Melodic Pattern 1

transposition through the scale  etc.

Melodic Pattern 2

transposition through the scale  etc.
Track 11: Locrian

Straight

C Locrian 16
B Locrian 16
Bb Locrian 16
A Locrian 16

Ab Locrian 16
G Locrian 16
Gb Locrian 16
F Locrian 16

E Locrian 16
Eb Locrian 16
D Locrian 16
Db Locrian 16

Melodic Pattern 1

transposition through the scale etc.

Track 12: Melodic Minor

Medium

C Melodic Minor 16
Eb Melodic Minor 16
G Melodic Minor 16
B Melodic Minor 16

D Melodic Minor 16
F Melodic Minor 16
A Melodic Minor 16
C# Melodic Minor 16

E Melodic Minor 16
F# Melodic Minor 16
G# Melodic Minor 16
Bb Melodic Minor 16

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

every other note etc.
**Track 13: Dorian b2**

**Straight**

C Dorian b2  
E-flat Dorian b2  
G Dorian b2  
A Dorian b2

D-flat Dorian b2  
E Dorian b2  
G-flat Dorian b2  
B-flat Dorian b2

D Dorian b2  
F Dorian b2  
A-flat Dorian b2  
B Dorian b2

**Melodic Pattern 1**

\[\begin{array}{cccccc}
1 & 4 & b3 & 5 & b2 & 5 & 4 & 6
\end{array}\]

transposition through the scale

**Melodic Pattern 2**

\[\begin{array}{cccccc}
2 & 1 & 4 & b7 & b3 & 2 & b5 & 1
\end{array}\]

transposition through the scale

**Track 14: Locrian b2**

**Medium**

C Locrian b2  
D Locrian b2  
E Locrian b2  
G-flat Locrian b2

A-flat Locrian b2  
B-flat Locrian b2  
B Locrian b2  
D-flat Locrian b2

E-flat Locrian b2  
F Locrian b2  
G Locrian b2  
A Locrian b2

**Melodic Pattern 1**

\[\begin{array}{cccccc}
1 & 4 & b5 & b3 & 2 & b5 & b6 & 4
\end{array}\]

transposition through the scale

**Melodic Pattern 2**

\[\begin{array}{cccccc}
2 & 1 & 4 & b7 & b3 & 2 & b5 & 1
\end{array}\]

transposition through the scale
**Track 15: Lydian Augmented**

*Straight*

- C Lydian Aug.  
- E Lydian Aug.  
- A♭ Lydian Aug.  
- C# Lydian Aug.  
- F Lydian Aug.  
- A Lydian Aug.  
- D Lydian Aug.  
- F# Lydian Aug.  
- B♭ Lydian Aug.  
- E♭ Lydian Aug.  
- G Lydian Aug.  
- B Lydian Aug.  

Melodic Pattern 1

```
\[ \begin{array}{cccccc}
3 & 1 & 5 & 6 & 4 & 2 \end{array} \]
```

Transposition through the scale etc.

Melodic Pattern 2

```
\[ \begin{array}{cccccc}
1 & 7 & 3 & 5 & 2 & 1 \end{array} \]
```

Transposition through the scale etc.

**Track 16: Mixolydian #11**

*Medium*

- C Mixolydian #11  
- C# Mixolydian #11  
- B Mixolydian #11  
- D Mixolydian #11  
- B♭ Mixolydian #11  
- E♭ Mixolydian #11  
- A Mixolydian #11  
- E Mixolydian #11  
- A♭ Mixolydian #11  
- F Mixolydian #11  
- G Mixolydian #11  
- F# Mixolydian #11  

Melodic Pattern 1

```
\[ \begin{array}{cccccc}
1 & 4 & 3 & 7 & 2 & 5 \end{array} \]
```

Transposition through the scale etc.

Melodic Pattern 2

```
\[ \begin{array}{cccccc}
1 & 7 & 3 & 4 & 2 & 1 \end{array} \]
```

Transposition through the scale etc.
Track 17: Mixolydian b13

Fast

C Mixolydian b13  G Mixolydian b13  F Mixolydian b13  D Mixolydian b13

Bb Mixolydian b13  A Mixolydian b13  Eb Mixolydian b13  Eb Mixolydian b13

Ab Mixolydian b13  B Mixolydian b13  Db Mixolydian b13  F# Mixolydian b13

Melodic Pattern 1

Melodic Pattern 2

Track 18: Altered

Medium

C Altered  D Altered  Eb Altered  E Altered

F# Altered  G Altered  Ab Altered  Bb Altered

B Altered  Db Altered  Eb Altered  F Altered

Melodic Pattern 1

Melodic Pattern 2

transposition through the scale

etc.
APPENDIX A

Answer Key for Written Exercises

CHAPTER 1 MUSIC FUNDAMENTALS

Exercise 1.1

Exercise 1.2
Exercise 1.3

Bb major

G major

Ab major

C natural minor

G harmonic minor

F harmonic minor

F# melodic minor (ascending–descending)

Bb melodic minor (ascending–descending)

Exercise 1.4

Eb major

B major

Db major

A# minor

G# minor

F# major
Exercise 1.5

Exercise 1.6

fourth second fourth seventh seventh

perfect fourth minor second perfect fourth minor seventh major seventh

P4 m2 P4 m7 M7

third second fifth fifth sixth

minor third minor second augmented fifth diminished fifth minor sixth

m3 m2 A5 D5 m6

seventh seventh fourth third fifth

minor seventh diminished seventh diminished fourth minor third diminished fifth

m7 D7 D4 m3 D5

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

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

Exercise 1.7

D  Eb  Ab  Emin  F0  G+  Bbmin  Db

CHAPTER 3 HARMONIC FUNCTION

Exercise 3.1

A major

IV  V  vi

G minor

iv  V  i  VI

G major

ii  V  I  vi

Ebmaj or

vi  IV  ii  vii0

B minor

VI  ii0  V  i

D minor

ii0  V  vii0  i

Exercise 3.2

Emin  Bbmin  C+  F0  G  Dmin  D0  F+
Exercise 3.3
Exercise 3.4

\[ \begin{array}{cccccccccccc}
8 & 7 & 6 & 5 & 3 & 4 & 2 & 1 & 2 & 3 & 4 & 5 & 3 \\
F & C & Dm & C/E & F & Bb & Gm & C & Dm & Gm & C & F \\
I & V & vi & V^6 & I & IV & ii & V & vi & ii & V & I \\
T & \longrightarrow & PD & \longrightarrow & D & T & PD & D & T
\end{array} \]

CHAPTER 4 FOUR-PART CHORDS

Exercise 4.1

\[ \begin{array}{cccccccc}
\text{Dm6} & F^\#\text{Maj7} & F7\text{sus} & Gm^{(7)} & E^\#7 & Bb7^{(b5)} & A\text{Maj7}^{(b5)} & D^\#7 \\
E^\flat7 & Bb7 & F\text{Maj7}^{(b5)} & G^{(7)} & Eb\text{Maj7} & Dm^{(7)} & A^\#7 & A^b7^{(b5)}
\end{array} \]

Exercise 4.2

\[ \begin{array}{cccccccc}
E^\flat7 & Bb7 & F\text{Maj7}^{(b5)} & G^{(7)} & Eb\text{Maj7} & Dm^{(7)} & A^\#7 & A^b7^{(b5)}
\end{array} \]

Exercise 4.3

\[ \begin{array}{cccc}
\text{DMaj7} & \text{GMaj7}^{(b5)} \\
D^\flat\text{min7} & A7^{(b5)}
\end{array} \]
CHAPTER 5 FIVE-PART CHORDS

Exercise 5.1

D7(9)  Fmin9(b6)  A9  E13(59)sus  B7(59)  Gmin9(b5)

Exercise 5.2

Fmin9  DMaj9(5)  B9sus  D59(77)  C7(59)sus  G7(59)
Exercise 5.3

\[
\begin{array}{llll}
F^\#_{sus} & B7_{153,5} & Bm_9 & A_9(\sharp 5) & A_b 96 \\
\end{array}
\]

\[
\begin{array}{llll}
F^\#_{min9(\sharp 7)} & G_{maj9(\sharp 5)} & D_9 & D_b & M_{maj9(b5)} \\
\end{array}
\]

\[
\begin{array}{llll}
B^\#_{sus} & E_b & B_9 & D_b7_{13(9)} \\
\end{array}
\]

\[
\begin{array}{llll}
D_7_{153} & C_7_{9} & E_{maj9} & E_b & 7_{13,13,5} \text{ sus} \\
\end{array}
\]
CHAPTER 6 THE II–V–I PROGRESSION

Exercise 6.1

Exercise 6.2
Exercise 6.3

Exercise 6.4
Exercise 6.5
CHAPTER 7 MODES

Exercise 7.1

Lydian
\[ \text{Lydian} \]

Mixolydian
\[ \text{Mixolydian} \]

Aeolian
\[ \text{Aeolian} \]

Locrian
\[ \text{Locrian} \]

Dorian
\[ \text{Dorian} \]

Phrygian
\[ \text{Phrygian} \]

Exercise 7.2

Lydian Augmented
\[ \text{Lydian Augmented} \]

Mixolydian #11
\[ \text{Mixolydian} \]

Altered
\[ \text{Altered} \]

Locrian b2
\[ \text{Locrian} \]

Dorian b2
\[ \text{Dorian} \]

Mixolydian b13
\[ \text{Mixolydian} \]

Exercise 7.3

Lydian
\[ \text{Lydian} \]

Locrian
\[ \text{Locrian} \]

Phrygian
\[ \text{Phrygian} \]

Dorian
\[ \text{Dorian} \]
Exercise 7.4

Lydian Augmented
\[
\begin{array}{c}
\text{b5} \\
9 \\
\#11 \\
\#5 \\
13 \\
1 \\
3 \\
7 \\
1
\end{array}
\]

Altered
\[
\begin{array}{c}
\text{b9} \\
\#9 \\
\text{b5} \\
\text{b13} \\
1 \\
3 \\
5 \\
1
\end{array}
\]

Mixolydian #11
\[
\begin{array}{c}
\text{b5} \\
9 \\
\#11 \\
13 \\
1 \\
3 \\
5 \\
\text{b7} \\
1
\end{array}
\]

Melodic Minor
\[
\begin{array}{c}
9 \\
11 \\
1 \\
3 \\
5 \\
\#6 \\
\#7 \\
1
\end{array}
\]

CHAPTER 8 CHORD–SCALE THEORY

Exercise 8.1

Lydian
\[
\begin{array}{c}
\text{DMaj7(b5)} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Mixolydian
\[
\begin{array}{c}
\text{Bb7sus} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Altered
\[
\begin{array}{c}
\text{C7alt.} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Mixolydian #11
\[
\begin{array}{c}
\text{A7(b5)} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Dorian b2
\[
\begin{array}{c}
\text{G7(b9)sus} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Exercise 8.2

\[
\begin{array}{c}
\text{BbMaj7(#5)} \\
\text{BbMaj9(#5)} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Lydian Augmented
\[
\begin{array}{c}
\text{Gmin7} \\
\text{Gmin9(b6)} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

\[
\begin{array}{c}
\text{Emin7} \\
\text{Emin9} \\
\text{Emin6} \\
\text{Emin9(b6)} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Dorian
\[
\begin{array}{c}
\text{A7(b5)} \\
\text{A7(#9)} \\
\text{A7alt.} \\
1 \\
3 \\
5 \\
7 \\
1
\end{array}
\]

Altered

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Exercise 8.3

Exercise 8.4
CHAPTER 9 THE BLUES

Exercise 9.1

\[ \text{Cmin7} \quad \text{Fmin7} \quad \text{Cmin7} \quad \text{C7(b5)} \]

\[ \text{Fmin7} \quad \text{Fmin7} \quad \text{Cmin7} \quad \text{Cmin7} \]

\[ \text{Dmin7(b5)} \quad \text{G7(b5)} \quad \text{Cmin6} \quad \text{Ab7(b5)} \quad \text{G7(b5)} \]
Exercise 9.2

\[
\begin{align*}
&Bb^9 & Eb^9 & Bb^9 & Fmin^9 & Bb^{13} \\
&\text{5} & \text{5} & \text{5} & \text{5} & \text{5} \\
&Cmin^9 & F^{13} & Bb^{13} & G7alt. & C7alt. & F7^{(9)} \\
&\text{1} & \text{1} & \text{1} & \text{1} & \text{1} \\
&Eb^9 & A_b^{13} & Eb^9 & Bbmin^9 & Eb^{13} \\
&\text{5} & \text{5} & \text{5} & \text{5} & \text{5} \\
&A_b^{13} & & Eb^{13} & & C7^{(13)} \\
&\text{9} & \text{9} & \text{9} & \text{9} & \text{9} \\
&Fmin^9 & Bb^{13} & Eb^9 & C7alt. & F7alt. & Bb7^{(9)}
\end{align*}
\]
Exercise 9.3

F７ B♭９ F７ Cmin7 F７
F major blues B♭ major blues F major blues F minor blues

B♭９ B♭９ F７ D7alt.
B♭ major blues B♭ major blues F major blues D Altered

G９(b5) C９ F７ G7(b5) C９
G Mixolydian #11 C Mixolydian F Mixolydian F minor blues

Fmin９ B♭min7 Fmin7 F７(b９)
F Dorian B♭ Dorian F Dorian F minor blues

B♭min7 B♭min7 Fmin7 Fmin7
B♭ Dorian B♭ Dorian F Melodic Minor F Melodic Minor

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

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CHAPTER 10 IMPROVISATION

Exercise 10.2

**E♭ Blues**

\[
E♭7 \quad A♭7 \quad E♭7 \quad B♭min7 \quad E♭7 \quad A♭7
\]

\[
7 \quad E♭7 \quad C7 \quad Fmin7 \quad B♭7 \quad E♭7 \quad B♭7
\]

**C Minor Blues**

\[
Cmin7 \quad Fmin7 \quad Cmin7 \quad C7(b9) \quad Fmin7 \quad Fmin7
\]

\[
7 \quad Cmin7 \quad Cmin7 \quad D7(b5) \quad G7(b5) \quad Cmin7 \quad G7(#5)
\]

**F Minor Blues**

\[
Fmin7 \quad B♭min7 \quad Fmin7 \quad F7(b9) \quad B♭min7 \quad B♭min7
\]

\[
7 \quad Fmin7 \quad Fmin7 \quad D♭7(b5) \quad C7(b5) \quad Fmin7 \quad C7alt.
\]
Exercise 10.3

**Eb Blues**

Eb7  Ab7  Eb7  Bbmin7  Eb7  Ab7

7  Eb7  C7  Fmin7  Bb7  Eb7  Bb7

**C Minor Blues**

1  Cmin7  Fmin7  Cmin7  C7\(^{(b9)}\)  Fmin7  Fmin7

7  Cmin7  Cmin7  D7\(^{(b5)}\)  G7\(^{(b5)}\)  Cmin7  G7\(^{(b5)}\)

**F Minor Blues**

1  Fmin7  Bbmin7  Fmin7  F7\(^{(b9)}\)  Bbmin7  Bbmin7

7  Fmin7  Fmin7  Db7\(^{(b5)}\)  C7\(^{(b5)}\)  Fmin7  C7\(_{alt.}\)
Exercise 10.4

**Eb Blues**

```
<table>
<thead>
<tr>
<th>Eb7</th>
<th>Ab7</th>
<th>Eb7</th>
<th>Bbm7</th>
<th>Eb7</th>
<th>Ab7</th>
<th>Ab7</th>
</tr>
</thead>
</table>
```

```
<table>
<thead>
<tr>
<th>Eb7</th>
<th>Cmin7</th>
<th>Fmin7</th>
<th>Bb7</th>
<th>Eb7</th>
<th>Fmin7</th>
<th>Bb7</th>
</tr>
</thead>
</table>
```

**C Minor Blues**

```
<table>
<thead>
<tr>
<th>Cmin7</th>
<th>Fmin7</th>
<th>Cmin7</th>
<th>C7(b9)</th>
<th>Fmin7</th>
<th>Fmin7</th>
</tr>
</thead>
</table>
```

```
<table>
<thead>
<tr>
<th>Cmin7</th>
<th>Cmin7</th>
<th>D7(b5)</th>
<th>G7(b5)</th>
<th>Cmin7</th>
<th>G7(#5)</th>
</tr>
</thead>
</table>
```

**F Minor Blues**

```
<table>
<thead>
<tr>
<th>Fmin7</th>
<th>Bbm7</th>
<th>Fmin7</th>
<th>F7(b9)</th>
<th>Bbm7</th>
<th>Bbm7</th>
</tr>
</thead>
</table>
```

```
<table>
<thead>
<tr>
<th>Fmin7</th>
<th>Fmin7</th>
<th>D7(b5)</th>
<th>C7(b5)</th>
<th>Fmin7</th>
<th>C7alt.</th>
</tr>
</thead>
</table>
```
CHAPTER 11 JAZZ LEAD SHEETS

Exercise 11.1

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

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

C

IVmaj7 V7/ii ii7 (iii7 V7)/vi vi7 bVI7

CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7

Imaj7(Ⅲ) vi7 ii7 V7 Imaj7 vi7 ii7 V7

Imaj7(Ⅲ) vi7 ii7 V7 Imaj7 vi7 ii7 V7

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CHAPTER 12 KEYBOARD TEXTURES

Exercise 12.1

\[ \begin{array}{cccc}
Gmin7(b5) & C7 & Cmin7 & F7 \\
\hline
[\text{iii}^7] & V^7/vi & [\text{ii}^7] & V^7/\text{ii} \\
\text{Fmin7} & \text{Bb7} & \text{Bbmin7} & \text{Eb7} \\
\hline
[\text{ii}^7] & V^7/V & \text{ii}^7 & V^7
\end{array} \]

Exercise 12.2

\[ \begin{array}{cccc}
\text{A7} & \text{D7} \\
\hline
V^7/\text{vi} & V^7/\text{ii} \\
\text{G7} & \text{C7} \\
\hline
V^7/V & V^7
\end{array} \]
Exercise 12.3

\[
\begin{align*}
\text{Dmin7}\,(b5) & \quad \text{G7} & \quad \text{Gmin7} & \quad \text{C7} \\
[ii\,(b5)] & \quad V^7/\text{vi} & \quad [ii^7] & \quad V^7/\text{ii} \\
\text{Cmin7} & \quad \text{F7} & \quad \text{Fmin7} & \quad \text{Bb7} \\
[ii^7] & \quad V^7/\text{V} & \quad [ii^7] & \quad V^7
\end{align*}
\]

Exercise 12.4

\[
\begin{align*}
\text{F\#min7}\,(b5) & \quad \text{B7} & \quad \text{Bmin7} & \quad \text{E7} \\
[ii\,(b5)] & \quad V^7/\text{vi} & \quad [ii^7] & \quad V^7/\text{ii} \\
\text{Emin7} & \quad \text{A7} & \quad \text{Amin7} & \quad \text{D7} \\
[ii^7] & \quad V^7/\text{V} & \quad [ii^7] & \quad V^7
\end{align*}
\]
Exercise 12.5

\[ \text{Amin}^9(b5) \quad \text{D7}(b9) \quad \text{Dmin}^9 \quad \text{G7}(b9) \]

\[ \text{[ii}_b^5] \quad \text{V}_7/\text{vi} \quad \text{[ii]} \quad \text{V}_7/\text{ii} \]

\[ \text{Gmin}^9 \quad \text{C7}(b9) \quad \text{Cmin}^9 \quad \text{F7}(b9) \]

\[ \text{[ii]} \quad \text{V}_7/\text{V} \quad \text{[ii]} \quad \text{V} \]

Exercise 12.6

\[ \text{C#min}^9(b5) \quad \text{F}^7(b13) \quad \text{F#min}^9 \quad \text{B7}(b9) \]

\[ \text{C#min}^7(b5) \quad \text{F#}^7 \quad \text{F#min}^7 \quad \text{B7} \]

\[ \text{[ii}_b^5] \quad \text{V}_7/\text{vi} \quad \text{[ii]} \quad \text{V}_7/\text{ii} \]

\[ \text{Bmin}^9 \quad \text{E7}(b9) \quad \text{Emin}^9 \quad \text{A}^{13}(b9) \]

\[ \text{Bmin7} \quad \text{E7} \quad \text{Emin7} \quad \text{A7} \]

\[ \text{[ii]} \quad \text{V}_7/\text{V} \quad \text{[ii]} \quad \text{V} \]
Exercise 12.7

\[
\begin{array}{c}
\text{C}\#\text{min}^{11} & F^7^{(b13)} & F^\#\text{min}^9 & B^7^{(b5)} \\
\text{C}\#\text{min7}(b5) & F^7 & F^\#\text{min7} & B^7 \\
\text{iii}^7 & V^7/vi & [ii^7] & V^7/ii
\end{array}
\]

\[
\begin{array}{c}
\text{Bmin}^9 & E7^{(b9)} & Emin^9 & A7^{(b5)} \\
\text{Bmin7} & E7 & Emin7 & A7 \\
\end{array}
\]

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Exercise 13.1

"Drop 2" Five-Part Voicings

\[
\begin{array}{c}
\text{E major} \\
\text{Imaj}^7 & vi^7 & ii^7 & V^7 & TR/V^7 & \text{Imaj}^7 \\
\end{array}
\]

"Drop 2" Five-Part Voicings

\[
\begin{array}{c}
\text{F major} \\
\text{Imaj}^7 & b\text{III}^7 & b\text{VImaj}^7 & V^7 & \text{Imaj}^7 \\
\end{array}
\]
Exercise 13.2
CHAPTER 14 VOICINGS

Exercise 14.1

Exercise 14.2
Exercise 14.3

\[ \begin{align*}
\text{G}_b\text{min} & \quad \text{F7} \\
& \quad \text{F7}(13) \\
& \quad \text{B}_b\text{9} \\
V^7 & \quad \text{Imaj}^6
\end{align*} \]

\[ \begin{align*}
\text{G} & \quad \text{B}_b\text{7} \\
& \quad \text{B}_b13(9) \\
& \quad \text{E}_b\text{9} \\
V^7 & \quad \text{Imaj}^6
\end{align*} \]

\[ \begin{align*}
\text{D} & \quad \text{C7} \\
& \quad \text{C7}(11) \\
& \quad \text{FMaj}^3 \\
V^7 & \quad \text{Imaj}^7
\end{align*} \]

\[ \begin{align*}
\text{F} & \quad \text{D7} \\
& \quad \text{D7(alt)} \\
& \quad \text{GMaj}^9(5) \\
V^7 & \quad \text{Imaj}^7
\end{align*} \]

\[ \begin{align*}
\text{B}_b\text{min} & \quad \text{A7} \\
& \quad \text{A7}(13) \\
& \quad \text{DMaj}^7(5) \\
V^7 & \quad \text{Imaj}^7
\end{align*} \]

\[ \begin{align*}
\text{C}_b\text{min} & \quad \text{E7} \\
& \quad \text{E7}(13) \\
& \quad \text{A}_b\text{9} \\
V^7 & \quad \text{Imaj}^6
\end{align*} \]

\[ \begin{align*}
\text{C}_b & \quad \text{E7} \\
& \quad \text{E7}(13) \\
& \quad \text{AbMaj}^7(5) \\
V^7 & \quad \text{Imaj}^7
\end{align*} \]

\[ \begin{align*}
\text{G} & \quad \text{B7} \\
& \quad \text{B7}(13) \\
& \quad \text{EMaj}^3(11) \\
V^7 & \quad \text{Imaj}^7
\end{align*} \]
Exercise 14.4

GMaj7(♭5) A13 Emin9
\[ \text{C\#min11(♭5)} \]
\[ \text{F\#7(♭9)sus Bmin9(♭6) Eb7alt.} \]

FMaj7(♭5) BbMaj7(♯11) Dmin9(♭7)
\[ \text{Bmin11(♭5)} \]
\[ \text{G13(♭11) Db7alt. F13(♭9)sus} \]

Eb7sus FbMaj13(♭11) CbMaj13
\[ \text{C7(♭11)} \]
\[ \text{G7(♭11,♭9)} \]

Fmaj11(♭13) Bbmin11

Cmin11(♭5) Ebmin13 Bbmin9(♭6)
\[ \text{GbMaj7(♯11)} \]
\[ \text{D7alt. A♭13} \]

F♭7 BbMaj9(♭9) DMaj7(♭9)
\[ \text{D♭min9 = A♭min9(♭13)} \]
\[ \text{G♯13sus F7(♭13)sus} \]

Em7 Amin11 Cmaj9 G6
\[ \text{FMaj13(♭11) AbMaj7(♭9)} \]
\[ \text{C♯min7(♭9) F♯7(♭13)sus} \]

Exercise 14.5

CMaj7(♭5) A13 Amin13 C♯min11
\[ \text{Ab7alt. Bb7(♭9)} \]
\[ \text{GMaj13 DMaj13 F7sus} \]

GibMaj7(♭5) Ebmin9 Cmin11(♭5)
\[ \text{D7alt. A♭13} \]
\[ \text{F7(♭9)sus A♭13} \]

Cmin11 F13 B7alt.
\[ \text{AbMaj13(♭11)} \]
\[ \text{Em7(♭13) Gmin7(♭13)} \]

CMaj7 Amin9 Cmin(♭7)
\[ \text{D13sus} \]
\[ \text{FMaj(♭11) AbMaj7(♭9)} \]

B♭9 EbMaj13 AbMaj7(♭11)
\[ \text{Amin11 = Em7(♭6)} \]
\[ \text{G7sus D7sus} \]

CMaj7(♭11) Amin13
\[ \text{Ab7alt. D13} \]
\[ \text{Em7(♭13) Eb9(♭13)} \]

CHAPTER 15 BEBOP

Exercise 15.1

Major bebop
\[ \text{ Major bebop b7} \]

Minor bebop #7
\[ \text{Minor bebop #7} \]

Intermediary bebop
Exercise 15.2

Major bebop

Minor bebop \#7

Exercise 15.3

Exercise 15.3

Exercise 15.3

Exercise 15.3

Exercise 15.3

G dominant \#11

C dominant

F major bebop

G major bebop

B♭ dominant

E♭ major bebop

D dominant

B♭ major bebop

G dominant

D dominant

G dominant \#11

D major bebop

B♭ dominant

A dominant

D major bebop

D minor \#7

G dominant

A Dorian bebop

F dominant \#11
CHAPTER 16 OCTATONIC SCALES

Exercise 16.1

1/2 Octatonic  
\[ \text{G min}^7 \]  
\[ \text{A min}^7(b5) \]  
\[ \text{A b7(b5)} \]  
\[ \text{G min}^7 \]  
\[ \text{E5 dom.} \]  
\[ \text{D dom. b13} \]  
2/1 Octatonic

Exercise 16.2

\[ \text{G7(b5)} \]  
\[ \text{C7(b9)} \]  
\[ \text{F7(b9)} \]  
\[ \text{Bb7(b5)} \]  
\[ \text{V7/vi} \]  
\[ \text{V7/ii} \]  
\[ \text{V7/V} \]  
\[ \text{V7} \]  
\[ \text{C7(b9)} \]  
\[ \text{F7(b9)} \]  
\[ \text{Bb7(b9)} \]  
\[ \text{E57(b9)} \]  
\[ \text{V7/vi} \]  
\[ \text{V7/ii} \]  
\[ \text{V7/V} \]  
\[ \text{V7} \]  

Exercise 16.3

1/2 Octatonic

1/2 Octatonic
2/1 Octatonic

Exercise 16.4

1/2 Octatonic I
CHAPTER 17 BEBOP BLUES

Exercise 17.1

\[ \text{Ab}^7 \quad \text{Db}^7 \quad \text{D}^7 \quad \text{Ab}^7/\text{Eb} \quad \text{Eb}^{\text{min}7} \quad \text{Ab}^7 \]

\[ \text{Ab}^9 \quad \text{Db}^9 \quad \text{D}^7 \quad \text{Ab}^9 \quad \text{Eb}^{\text{min}9} \quad \text{Ab}^{7(9)} \]

\[ \text{Db}^7 \quad \text{D}^7 \quad \text{Ab}^7 \quad \text{C}^{\text{min}7(5)} \quad \text{F}^7 \]

\[ \text{Db}^9 \quad \text{D}^7 \quad \text{Ab}^9 \quad \text{C}^{\text{min}11(5)} \quad \text{F}^{7(9)} \]
CHAPTER 18 “CONFIRMATION”

Exercise 18.1

A CMaj7  Bmin7(b5)  E7  Amin7  D7  Gmin7  C7

C Ionian  E Mixolydian b13  D Mixolydian  C Mixolydian

F7  Emin7(b5)  A7  D7  Dmin7  G7

F Mixolydian  A Mixolydian b13  D Mixolydian  G Mixolydian
Exercise 18.2

A
\[ Ab\text{Maj}7 \quad Gm\text{in7}(b5) \quad C7 \quad Fm\text{in7} \quad B\text{b7} \quad Eb\text{min7} \quad Ab\text{7} \]
A\text{ major} \quad C\text{ dominant }b13 \quad B\text{b dominant} \quad Ab\text{ dominant}

5
\[ Db\text{7} \quad Cm\text{in7}(b5) \quad F7 \quad B\text{b7} \quad B\text{b}\text{min7} \quad Eb\text{7} \]
Db\text{ dominant} \quad F\text{ dominant }b13 \quad B\text{b dominant} \quad Eb\text{ dominant}

A
\[ Ab\text{Maj7} \quad Gm\text{in7}(b5) \quad C7 \quad Fm\text{in7} \quad B\text{b7} \quad Eb\text{min7} \quad Ab\text{7} \]
A\text{ major} \quad C\text{ dominant }b13 \quad B\text{b dominant} \quad Ab\text{ dominant}

13
\[ Db\text{7} \quad Cm\text{in7}(b5) \quad F7 \quad B\text{b}\text{min7} \quad Eb\text{7} \quad Ab\text{Maj7} \]
Db\text{ dominant} \quad F\text{ dominant }b13 \quad Eb\text{ dominant} \quad Ab\text{ major}

B
\[ Eb\text{min7} \quad Ab\text{7} \quad Db\text{Maj7} \]
Eb\text{ intermediary} \quad Ab\text{ dominant} \quad Db\text{ major}

21
\[ Gm\text{in7} \quad Cb\text{7} \quad F\text{b Maj7} \quad B\text{b}\text{min7} \quad Eb\text{7} \]
Gb\text{ intermediary} \quad Cb\text{ altered} \quad Fb\text{ major} \quad Eb\text{ dominant}

A
\[ Ab\text{Maj7} \quad Gm\text{in7}(b5) \quad C7 \quad Fm\text{in7} \quad B\text{b7} \quad Eb\text{min7} \quad Ab\text{7} \]
Ab\text{ major} \quad C\text{ dominant }b13 \quad B\text{b dominant} \quad Ab\text{ dominant}

29
\[ Db\text{7} \quad Cm\text{in7}(b5) \quad F7 \quad B\text{b}\text{min7} \quad Eb\text{7} \quad Ab\text{Maj7} \]
Db\text{ dominant} \quad F\text{ dominant }b13 \quad Eb\text{ dominant} \quad Ab\text{ major}
CHAPTER 20 PENTATONICS AND HEXATONICS

Exercise 20.1

Lydian Augmented

Dorian

Major

Suspended III

Altered II

Melodic Minor

Exercise 20.2

Dorian

Melodic Minor II

Locrian ¾

Minor I

Dorian

Lydian

Exercise 20.3

G Dominant Pentatonic

D Melodic Minor Pentatonic

F Altered Pentatonic

A Locrian ¾
Exercise 20.4

D Dorian Pentatonic

E♭ Phrygian Pentatonic

F Mixolydian #11 Pentatonic

A Dorian b2 Pentatonic

Exercise 20.5

C Minor Pentatonic

C Suspended Pentatonic

C Lydian Aug. Pentatonic

Exercise 20.6

Dorian Hexatonic

Aeolian Hexatonic

Lydian Hexatonic

Lydian Augmented Hexatonic

Mixolydian b9 Hexatonic

Locrian b2 Hexatonic
CHAPTER 21 PHRASE MODELS

Exercise 21.1

Phrase Model 3

"Autumn Leaves" mm. 9–16

Cmin7 F7 Bb Maj7 Eb Maj7 Amin7(b5) D7 Gmin7

iv\(\tilde{v}\) VII Bostonian VII\(\tilde{V}\) III i\(\tilde{b}\) V7 I7
Phrase Model 2

"I Love You" mm. 1–8

\[
\begin{array}{cccccccc}
\text{Gmin7(b5)} & \text{C7} & \text{FMaj7} & \text{Gmin7} & \text{C7} & \underline{3} & \text{F6} \\
\text{ii} & \text{V} & \text{Imaj7} & \text{ii} & \text{V} & \text{Imaj7} \\
\end{array}
\]

Phrase Model 3

"All the Things You Are" mm. 1–8

\[
\begin{array}{cccccccc}
\text{Fmin7} & \text{Bbmin7} & \text{Eb7} & \text{AbMaj7} & \text{DbMaj7} & \text{G7} & \text{CMaj7} \\
\text{iv} & (\text{ii}) & \text{V7} / \text{bVI} & \text{bVImaj7} & \text{bImaj7} & \text{V7} & \text{Imaj7} \\
\end{array}
\]

Phrase Model 3

"My Romance" mm. 9–16

\[
\begin{array}{cccccccccccc}
\text{FMaj7} & \text{Bb7} & \text{CMaj7} & \text{C7} & \text{FMaj7} & \text{Bb7} & \text{CMaj7} & \text{F\#min7} & \text{B7} & \text{Em7} & \text{Bb7} & \text{Am7} & \text{D7} & \text{Dm7} & \text{G7} \\
\text{IVmaj7} & \text{bVII} & \text{Imaj7} & \text{I} & \text{IVmaj7} & \text{bVII} & \text{Imaj7} & (\text{iii}) & \text{V7} / \text{iii} & \text{iii} & \text{bVII} & [\text{ii}] & \text{V7} / \text{II} & \text{ii} & \text{V7} \\
\end{array}
\]

Exercise 21.2

Phrase Model 13

MODEL VI

\[
\begin{array}{cccccccccccc}
\text{A}^{13} & \text{Bbmin9} & \text{Eb13} & \text{D}^{13} & \text{Ebmin9} & \text{A}^{13} & \text{G}^{13} & \text{Abmin9} & \text{Db7(13)} & \text{C}^{13} & \text{Dim9} & \text{Gb13(b9)} \\
\text{V7} & \text{vi} & [\text{ii}] & \text{V7} / \text{bIII} & \text{V7} & [\text{ii}] & \text{V7} / \text{bVI} & \text{II} & [\text{ii}] & \text{V7} / \text{bII} & \text{V7} & [\text{ii}] & \text{V7} / \text{bV} \\
\end{array}
\]
CHAPTER 27 POST–TONAL JAZZ

Exercise 27.1

Pitches: 21 6 11 16 26 20
Pitch Classes: 9 6 e 4 2 8

Exercise 27.2

Ordered pc. intervals 11 5 9 6 1 2 4 9

Exercise 27.3

Unordered pc. intervals 4 5 3 1 2 6 1 1

Exercise 27.4

Normal Form: [te2] [26t] [146] [t45]

[478] [68t] [249] [8t2]
Exercise 27.5

Prime Form:  (012)  (027)  (014)  (016)

(026)  (015)  (027)  (027)

Exercise 27.6

GIVEN:

pc0  pc4  pc3

[034]  AbMaj7(5)  EMaj7(5)

MINOR  DOMINANT  MINOR 7(b5)  DIMINISHED
Cmin9(7)  Fmin7(7)  C7(9)  A7(11)  F#13(11)  Bmin11(b5)  F#min13(b5)  Bb9(7)  E9(13,7)
GIVEN:

\[
\begin{align*}
\text{pc7} & \quad \text{pc9} & \quad \text{pc5} \\
\text{TRICHORD} & \quad [024] & \quad \text{MAJOR} \\
& \quad \text{FMaj}^9 & \quad \text{EbMaj}^9(\flat^{11}) & \quad \text{DbMaj}^7(\flat^{11}) & \quad \text{BbMaj}^{13}
\end{align*}
\]

MINOR

\[
\begin{align*}
\text{Gmin}^9 & \quad \text{Dmin}^{11} & \quad \text{Bbmin}^{13(7)} & \quad \text{Cmin}^{13}
\end{align*}
\]

DOMINANT

\[
\begin{align*}
\text{F7}^{(\#11)} & \quad \text{E_7}^{(\#11)} & \quad \text{Db7alt.} & \quad \text{Cb7}^{(\flat^{13})} & \quad \text{A7}^{(b^{13})} & \quad \text{G7}^{(\#11)} & \quad \text{D7alt.} & \quad \text{C}^{13\text{sus}} & \quad \text{MINOR 7(b5)} \\
& \quad \text{Gmin}^{9(b5)} & \quad \text{Bmin}^{13(b5)} & \quad \text{A}^{\#13}
\end{align*}
\]
APPENDIX B

Answer Key for Ear Training Drills

CHAPTER 1 MUSIC FUNDAMENTALS

Track 13 Intervals ID

M2 1  m3 2  P4 3  P5 4  m6 5

m7 6  M2 7  M3 8  A4 9  P5 10

M6 11  M7 12  m2 13  P4 14  A4 15

D8 16  m3 17  D5 18  M2 19  m6 20

M7 21  m3 22  M2 23  M6 24  D5 25

m3 26  M2 27  M3 28  M6 29  M3 30

M6 31  m2 32  m3 33  M3 34  P4 35

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Track 14 Harmonic Intervals ID

M3  1  P5  2  M2  3  P4  4  m6  5

m7  6  M7  7  m2  8  M2  9  M7  10

m3  11  m6  12  m3  13  M2  14  P5  15

M7  16  M3  17  A4  18  M2  19  M7  20

m3  21  M6  22  m3  23  m7  24  M6  25

m6  26  P4  27  M2  28  m7  29  P4  30

A4  31  M3  32  P5  33  m7  34  m2  35

P5  36  m7  37  M2  38  M6  39  M7  40
Track 15  Triads ID

1. Major triad root position  
2. Minor triad root position  
3. Major triad first inversion  
4. Major triad second inversion  
5. Suspended triad

D  Amin  G/B  C/G  Dsus

6. Minor triad first inversion  
7. Augmented triad  
8. Diminished triad  
9. Major triad first inversion  
10. Suspended triad

Gmin/B♭  D♯  F♯  A/C♯  Asus

11. Major triad first inversion  
12. Augmented triad  
13. Diminished triad  
14. Major triad root position  
15. Minor triad first inversion

F♯/A♯  E♯  G♯  B  Amin/C

16. Major triad second inversion  
17. Suspended triad  
18. Major triad first inversion  
19. Minor triad first inversion  
20. Major triad root position

Db/Ab  Gsus  Ab/C  Bmin/D  E

21. Diminished triad second inversion  
22. Augmented triad  
23. Minor triad second inversion  
24. Major triad root position  
25. Diminished triad

C♯/G  E♭♯  Gmin/D  A♭  D♯

26. Augmented triad  
27. Suspended triad  
28. Major triad first inversion  
29. Minor triad second inversion  
30. Augmented triad

Ab♯  G♯sus  B♭/D  F♯/min/C♯  E♯
CHAPTER 2 JAZZ RHYTHM

Track 16 Rhythmic Dictation

Swing
\( \frac{\text{3}}{\text{4}} = 76 \)

1
2
3
4
5
6
7
8
CHAPTER 3 HARMONIC FUNCTION

Track 17 Harmonic Dictation and Analysis

\[
\begin{align*}
\text{Track 17 Harmonic Dictation and Analysis} \\
\text{Bb} & \quad \text{F/A} & \quad \text{Bb} & \quad \text{Bb/D} & \quad \text{Eb} & \quad \text{Cmin} & \quad \text{F} & \quad \text{Gmin} \\
\text{T} & \quad V^6 & \quad \text{T} & \quad \text{T} & \quad \text{IV} & \quad \text{ii} & \quad \text{V} & \quad \text{vi} \\
\text{PD} & \quad \text{PD} & \quad \text{D} & \quad \text{T} & \quad \text{T} \\
\end{align*}
\]

Track 18 Harmonic Dictation and Analysis

\[
\begin{align*}
\text{Track 18 Harmonic Dictation and Analysis} \\
\text{Dmin} & \quad \text{C}^7/E & \quad \text{Dmin/F} & \quad \text{Gmin} & \quad \text{C/E} & \quad \text{F} & \quad \text{Bb/D} & \quad \text{E}^6 \\
\text{T} & \quad \text{vii}^6 & \quad \text{i}^6 & \quad \text{iv} & \quad \text{VII}^6 & \quad \text{III} & \quad \text{VI}^6 & \quad \text{ii}^7 \\
\text{PD} & \quad \text{PD} & \quad \text{D} & \quad \text{T} & \quad \text{T} & \quad \text{T} \\
\end{align*}
\]

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CHAPTER 4 FOUR-PART CHORDS

Track 25 Four-Part Chords ID (major and minor)

\[
\begin{array}{cccccc}
\text{CMaj7} & \text{E\#min6} & \text{G\#Maj7}^{(5)} & \text{Amin7} & \text{B6} \\
\begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{E} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{G} & \text{B} \\ \text{D} & \text{G} \end{bmatrix} & \begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{E} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{G\#min}^{(47)} & \text{FMaj7}^{(5)} & \text{Dmin}^{(47)} & \text{C\#min6} & \text{F6} \\
\begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{D} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{B} & \text{D} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{D} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{GMaj7}^{(45)} & \text{B\#Maj7} & \text{Bmin7} & \text{D6} & \text{FMaj7}^{(5)} \\
\begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{D} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{B} & \text{D} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{D} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{D} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{B\#min6} & \text{Amin}^{(47)} & \text{DMaj7}^{(45)} & \text{GMaj7} & \text{D\#min7} \\
\begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{E} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{G} & \text{B} \\ \text{D} & \text{G} \end{bmatrix} & \begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{B} & \text{D} \\ \text{G} & \text{B} \end{bmatrix} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{DMaj7}^{(45)} & \text{Fmin6} & \text{A6} & \text{B\#Maj7} & \text{Amin}^{(47)} \\
\begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{E} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{G} & \text{B} \\ \text{D} & \text{G} \end{bmatrix} & \begin{bmatrix} \text{B} & \text{D} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{EMaj7}^{(45)} & \text{GMaj7} & \text{D\#Maj7}^{(45)} & \text{Gmin6} & \text{Cmin7} \\
\begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{D} & \text{G} \\ \text{B} & \text{D} \end{bmatrix} & \begin{bmatrix} \text{B} & \text{D} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{C} & \text{E} \\ \text{G} & \text{B} \end{bmatrix} & \begin{bmatrix} \text{B} & \text{D} \\ \text{G} & \text{B} \end{bmatrix} \\
\end{array}
\]
Track 26 Four-Part Chords ID (dominant and intermediary)

D7(b5) 1  Db7sus 2  C7(#5) 3  A07 4  C07 5  

D0(e7) 6  E7sus 7  C7(b5) 8  B7(#5) 9  Bb7sus 10  

A07 11  D7sus 12  F7(b5) 13  D0(e7) 14  Bb07 15  

A7 16  E7(b5) 17  Db7sus 18  Bb0(e7) 19  Gmin7(b5) 20  

B7(b5) 21  D7sus 22  F7sus 23  Bb7(b5) 24  C7(#5) 25  

F7(#5) 26  C0(e7) 27  Gmin7(b5) 28  Bb7(b5) 29  E7sus 30  

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**Track 27** Four-Part Chords ID ("drop 2" voicings)

<table>
<thead>
<tr>
<th>Track</th>
<th>Chord</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GMaj7(#5)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Cmin(7)</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Bb7sus</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>D7(7)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>A7maj7</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>B7(#5)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>C7(#5)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>D#7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>A7maj7(#5)</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Dmin7(7)</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Bb7sus</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>D7</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>EMaj7(#5)</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Dm7</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>A7</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>G7</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>E7maj7</td>
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<tr>
<td>18</td>
<td>F7</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>F#min7(7)</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>C7(#5)</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>F7maj7(#5)</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>D7(7)</td>
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<tr>
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<td>B6</td>
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<tr>
<td>24</td>
<td>Dm7</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>Bb7</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>Emin7(#5)</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>F#min7(7)</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>CMaj7(#5)</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>D#7</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>Fmin7</td>
<td>30</td>
</tr>
</tbody>
</table>
CHAPTER 5 FIVE-PART CHORDS

Track 35 Five–Part Chords ID (major, minor, and intermediary)

- Emin(9(b5))
- DMaj(9(#5))
- Emin(9(b6))
- DMaj9
- G9

- Cmin9
- FMaj9
- Cmin9(#7)
- F#min9(b6)
- EMaj9(b5)

- Bmin9(#7)
- EMaj9(b5)
- F#9
- Bmin9(b6)
- G9(#7)

- Bb9
- Eb9
- Dmin9(b6)
- EbMaj9
- BbMaj9(b5)

- Fmin9(#6)
- Emin9
- AMaj9(#5)
- C#9
- FMaj9(b5)

- Emin9(b6)
- Emin9(b6)
- GMaj9
- D9(#7)
- BbMaj9
- Amin9(b6)
Track 36 Five-Part Chords ID (dominant 7ths)

G\(^9\) 1  E\(^9(b5)\) 2  G\(^9(#5)\) 3  E\(^{13}\) 4  G\(^7(#9)\) 5

D\(^7(#9)\) 6  G\(^7(b9)\) 7  F\(^7(#9)\) 8  B\(^7(#9)\) 9  E\(^b13(b9)\) 10

D\(^b7(#9)\) 11  B\(^b7(#9)\) 12  G\(^{13}(b9)\) 13  E\(^b9\) 14  B\(^b9(b5)\) 15

G\(^b9(#5)\) 16  D\(^{13}\) 17  G\(^{13}(b9)\) 18  B\(^b7(#9)\) 19  A\(^{13}(b9)\) 20

E\(^b7(b9)\) 21  D\(^7(#9)\) 22  F\(^7(#9)\) 23  B\(^{13}(b9)\) 24  D\(^7(#9)\) 25

E\(^b9\) 26  B\(^b9(b5)\) 27  G\(^b9(#5)\) 28  E\(^{13}\) 29  G\(^7(b9)\) 30

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Track 37 Five-Part Chords ID (suspended dominant 7ths)

1. G9sus
2. E9(b9)sus
3. F9(#5)sus
4. C13sus
5. D13(b9)sus

6. G9(#5)sus
7. D13sus
8. F9(b9)sus
9. B7(b9)sus
10. C7(b9)sus

11. E7(#9)sus
12. D13(b9)sus
13. A7(#9)sus
14. C7(#9)sus
15. B7(13b9)sus

16. E9(#5)sus
17. Bb7(#9)sus
18. E7(#9)sus
19. A7(#9)sus
20. G13(#9)sus

21. B7(b9)sus
22. F7(#9)sus
23. B7(#13b9)sus
24. C7(#9)sus
25. F7(#9)sus

26. D6(b9)sus
27. B9(#5)sus
28. F13sus
29. E7(#9)sus
30. Bb7(#9)sus

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Track 38 Five-Part Chords ID ("drop 2" voicings)

1. Cmin°(b5)
2. B°Maj°(5)
3. Dmin°(b6)
4. B°Maj°
5. E°9

6. Amin°
7. FMaj°
8. Emin°(11)
9. G°min°(b6)
10. A13(b9)

11. C7(5,11)
12. B13(b9)
13. F7(b9)
14. C7(5,13)
15. Eb7(9,13)

16. B°Maj°
17. B°7(b9)sus or B°min11
18. C7(5,13)sus or Cmin°(b5)
19. F7(9,13)sus
20. Es13(9)sus

21. B7(b9)sus
22. B7(9,13)sus
23. D13(b9)sus
24. Dmin°(b6)
25. GMaj°
CHAPTER 7 MODES

Track 39 Diatonic Modes ID

1. C Ionian
2. G Mixolydian
3. Bb Locrian

4. Eb Phrygian
5. B Aeolian
6. C# Lydian

7. A# Dorian
8. D Phrygian
9. F# Aeolian

10. E Lydian
11. A Ionian

12. B Locrian
13. F# Dorian
14. E Mixolydian
Track 40 Chromatic Modes ID

1. B♭ Altered
2. E Melodic Minor
3. D Locrian ♭2

4. C Mixolydian ♭13
5. F♯ Lydian Augmented
6. Ab Locrian ♭2

7. F Mixolydian #11
8. A Dorian ♭2

9. C♯ Lydian Augmented
10. E♭ Melodic Minor
11. Ab Mixolydian ♭13

12. E♭ Dorian ♭2
13. B♭ Mixolydian #11
14. G Altered
CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Track 41 Harmonic Dictation: four-bar progressions I

1. Dmin7  G7  Gmin7  C7  Dmin7  G7  CMaj7
   
2. F#min7  B7  Cmin7  F7  F#min7  B7  EMaj7
   
3. Bbmin7  Eb7  Dmin7  G7  Bbmin7  Eb7  AbMaj7
   
4. Amin7  D7  Emin7  A7  Amin7  D7  GMaj7
   
5. Gmin7  C7  Bbmin7  Eb7  Gmin7  C7  FMaj7
   
6. Emin7  A7  Cmin7  F7  Emin7  A7  DMaj7
   
7. Cmin7  F7  Dmin7  G7  Cmin7  F7  BbMaj7
   
8. Amin7  D7  Bbmin7  Eb7  Amin7  D7  GMaj7
   
9. Gmin7  C7  Emin7  A7  Gmin7  C7  FMaj7
   
10. Bmin7  E7  Amin7  D7  Bmin7  E7  AMaj7
Track 42 Harmonic Dictation: four-bar progressions II

1. C Maj7  Dmin7  G7  Gmin7  C7  FMaj7

2. B Maj7  C#min7  F#7  D#min7  G#7  C# Maj7

3. Bb Maj7  Emin7  Ab7  F#min7  B7  EMaj7

4. Eb Maj7  Fmin7  Bb7  C#min7  F#7  BMaj7

5. A Maj7  Bmin7  E7  Fmin7  Bb7  Eb Maj7

6. G Maj7  Am7  D7  Bmin7  Eb7  Ab Maj7

7. F Maj7  Gmin7  C7  Bmin7  E7  AMaj7

8. E Maj7  F#min7  B7  Fmin7  Bb7  Eb Maj7

9. Ab Maj7  Bmin7  Eb7  F#min7  B7  EMaj7

10. Bb Maj7  Cmin7  F7  Amin7  D7  GMaj7
**Track 43** Harmonic Dictation: four-bar progressions III

1. CMaj7  Dmin7  G7  Emin7(b5)  A7  Dmin7
   \[ i \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/ii} \quad ii^7 \]

2. BbMaj7  Cmin7  F7  Emin7(b5)  A7  Dmin7
   \[ i \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/iii} \quad iii^7 \]

3. Dmin7  Emin7(b5)  A7  Fmin7  Bb7  Eb7  BbMaj7
   \[ i^7 \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/bII} \quad bIIImaj7 \]

4. Bbmin7  Cmin7(b5)  F7  Gmin7  C7  FMaj7
   \[ i^7 \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/V} \quad Vmaj7 \]

5. Emin7  F#min7(b5)  B7  Emin7(b5)  A7  Dmin7
   \[ i^7 \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/vii} \quad vii^7 \]

6. Abmin7  Bbmin7(b5)  Eb7  D#min7(b5)  Gb7  Cbmin7
   \[ i^7 \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/iii} \quad iii^7 \]

7. BbMaj7  Cmin7  F7  Amin7(b5)  D7  Gmin7
   \[ i \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/vi} \quad vi^7 \]

8. Gmin7  Amin7(b5)  D7  Emin7(b5)  A7  Dmin7
   \[ i \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/v} \quad v^7 \]

9. Fmin7  Gmin7(b5)  C7  Cmin7(b5)  F7  Bbmin7
   \[ i \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/iv} \quad iv^7 \]

10. Bbmin7  Cmin7(b5)  F7  Abmin7  Db7  GbMaj7
    \[ i \quad ii^7 \quad V^7 \quad (ii^7 \quad V^7)_{/VI} \quad VImaj7 \]
Track 44 Harmonic Dictation: four-bar progressions IV

1. Dmin7(b5) G7 Gmin7(b5) C7 Dmin7(b5) G7 Cmin7
   \[Dmin7(b5)\] G7 Gmin7(b5) C7 Dmin7(b5) G7 Cmin7

2. Cmin7(b5) F7 F#min7(b5) B7 Cmin7(b5) F7 Bbmin7
   \[Cmin7(b5)\] F7 F#min7(b5) B7 Cmin7(b5) F7 Bbmin7

3. Bbmin7(b5) Eb7 Gbmin7(b5) Cb7 Bbmin7(b5) Eb7 Abmin7
   \[Bbmin7(b5)\] Eb7 Gbmin7(b5) Cb7 Bbmin7(b5) Eb7 Abmin7

4. Amin7(b5) D7 F#min7(b5) B7 Amin7(b5) D7 Gmin7
   \[Amin7(b5)\] D7 F#min7(b5) B7 Amin7(b5) D7 Gmin7

5. Gmin7(b5) C7 Fmin7(b5) Bb7 Gmin7(b5) C7 Fmin7
   \[Gmin7(b5)\] C7 Fmin7(b5) Bb7 Gmin7(b5) C7 Fmin7

6. Fmin7(b5) Bb7 Emin7(b5) A7 Fmin7(b5) Bb7 Ebmin7
   \[Fmin7(b5)\] Bb7 Emin7(b5) A7 Fmin7(b5) Bb7 Ebmin7

7. Ebmin7(b5) Ab7 Gmin7(b5) C7 Ebmin7(b5) Ab7 Dbmin7
   \[Ebmin7(b5)\] Ab7 Gmin7(b5) C7 Ebmin7(b5) Ab7 Dbmin7

8. Bbmin7(b5) Eb7 Cmin7(b5) F7 Bbmin7(b5) Eb7 Abmin7
   \[Bbmin7(b5)\] Eb7 Cmin7(b5) F7 Bbmin7(b5) Eb7 Abmin7

9. Amin7(b5) D7 Emin7(b5) A7 Amin7(b5) D7 Gmin7
   \[Amin7(b5)\] D7 Emin7(b5) A7 Amin7(b5) D7 Gmin7

10. Bmin7(b5) E7 Amin7(b5) D7 Bmin7(b5) E7 Amin7
    \[Bmin7(b5)\] E7 Amin7(b5) D7 Bmin7(b5) E7 Amin7
Track 45 Harmonic Dictation: four-bar progressions V

1. Dmin7  G7  Gmin7  C7  C7min7  F#7  BMaj7
   ii7  V7  [ii7  V7]/IV  (ii7  V7)/VII  VII7

2. Emin7  A7  Bmin7  E57  C7min7  F#7  BMaj7
   ii7  V7  [ii7  V7]/bV  (ii7  V7)/VI  V7

3. Cmin7  F7  Bmin7  E57  Gmin7  C7  FMaj7
   ii7  V7  [ii7  V7]/bVII  (ii7  V7)/V  V7

4. Bmin7  E57  Emin7  A7  Dmin7  G7  CMaj7
   ii7  V7  [ii7  V7]/bV  (ii7  V7)/III  III7

5. Amin7  D7  C7min7  F#7  Bmin7  E7  AMaj7
   ii7  V7  [ii7  V7]/III  (ii7  V7)/II  II7

6. Gmin7  C7  Amin7  D7  A7min7  D7  G77
   ii7  V7  [ii7  V7]/II  (ii7  V7)/bII7  bII7

7. Fmin7  B7  A7min7  D7  Cmin7  F7  B77
   ii7  V7  [ii7  V7]/bIII  (ii7  V7)/V  V7

8. E7min7  A7  Dmin7  G7  F7min7  B7  EMaj7
   ii7  V7  [ii7  V7]/VII  (ii7  V7)/bIII  bIII7

9. Amin7  D7  Emin7  A7  Bmin7  E7  A7
   ii7  V7  [ii7  V7]/V  (ii7  V7)/bII7  bII7

10. Bmin7  E7  Gmin7  C7  G7min7  C7  F77
    ii7  V7  [ii7  V7]/bVI  (ii7  V7)/VI  V7
Track 46 Harmonic Dictation: four-bar progressions VI

1. CMaj7    C♯7    Dmin7    E♭7    Dmin7    A♭7    Gmin7    C7
   Imaj7  ii7     biii7  ii7   bVI7     (ii7  V7)/IV

2. B♭Maj7    E♭Maj7    Dmin7    A♭7    Gmin7    C7    Cmin7    B7(b5)
   Imaj7  IVmaj7  iii7  bVII7  [ii7  V7]/V  ii7  TR/V7

3. B♭min7(b5)  E♭7    A♭Maj7    Dmin7    G7    B♭min7    E♭7
   i7      V7  Imaj7  [ii7  V7]/III  ii7  V7

4. GMaj7    B♭min7    E♭7    Amin7    D7    GMaj7
   Imaj7  [ii7  V7]/II  ii7  V7  Imaj7

5. FMaj7    E♭min7    A♭7    D♭Maj7    Gmin7    C7
   Imaj7  (ii7  V7)/♭VI  ♭VImaj7  ii7  V7

6. Fmin7    B♭7    E♭Maj7    Cmin7    A♭min7    D♭7    Fmin7    E7(b5)
   ii7  V7  Imaj7  vi7  [ii7  V7]/♭III  ii7  TR/V7

7. D♭Maj7    D♭min7    G♭7    A♭Maj7    B♭min7    A7(b5)
   IVmaj7  [ii7  V7]/♭III  Imaj7  ii7  TR/V7

8. AMaj7    A♭min7(b5)    D♯7    G♯min7    C♯7    F♯min7    F7(b5)
   IVmaj7  [iiis7  V7]/iii  iii7  VI7  ii7  TR/V7

9. Bmin7    E7    Emin7    E7(b5)
   vi7  II7  ii7  TR/V7

10. Gmin7    Amin7(b5)    D7    Emin7(b5)    A7    Dmin7
   vi7  iiis7  V7  (iiis7  V7)/V  V7
CHAPTER 14 VOICINGS

Track 57 Upper-Structure Triads ID

\[
\begin{array}{cccccc}
1 & \text{II} & \text{vi} & \text{bIII} & v & \text{bV} \\
2 & 8 & 8 & 8 & 8 & 8 \\
3 & 8 & 8 & 8 & 8 & 8 \\
4 & 8 & 8 & 8 & 8 & 8 \\
5 & 8 & 8 & 8 & 8 & 8 \\
6 & \text{bVI} & \text{bii} & \text{biii} & \text{VI} & \text{biii} \\
7 & 8 & 8 & 8 & 8 & 8 \\
8 & 8 & 8 & 8 & 8 & 8 \\
9 & 8 & 8 & 8 & 8 & 8 \\
10 & 8 & 8 & 8 & 8 & 8 \\
11 & \text{II} & \text{vi} & \text{bIII} & v & \text{bV} \\
12 & 8 & 8 & 8 & 8 & 8 \\
13 & 8 & 8 & 8 & 8 & 8 \\
14 & 8 & 8 & 8 & 8 & 8 \\
15 & 8 & 8 & 8 & 8 & 8 \\
16 & \text{bVI} & \text{bii} & \text{biii} & \text{VI} & \text{biii} \\
17 & 8 & 8 & 8 & 8 & 8 \\
18 & 8 & 8 & 8 & 8 & 8 \\
19 & 8 & 8 & 8 & 8 & 8 \\
20 & 8 & 8 & 8 & 8 & 8 \\
21 & \text{II} & \text{vi} & \text{bIII} & v & \text{iv} \\
22 & 8 & 8 & 8 & 8 & 8 \\
23 & 8 & 8 & 8 & 8 & 8 \\
24 & 8 & 8 & 8 & 8 & 8 \\
25 & 8 & 8 & 8 & 8 & 8 \\
\end{array}
\]
CHAPTER 15 BEBOP

Track 58 Bebop Scales ID

1. D dominant bebop

2. C minor b7 bebop

3. F dominant #11 bebop

4. A intermediary

5. E dominant b9/#9b13 bebop

6. Bb minor b7 bebop

7. Eb major bebop

8. A dorian bebop

9. C dominant bebop

10. Ab dorian bebop

11. F major bebop

12. D intermediary

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CHAPTER 21 PHRASE MODELS

Track 59 Harmonic Dictation: diatonic phrase models

Phrase Model 1
\[
\begin{align*}
\text{Cmin}^9 & \quad \text{Dmin}^7(b5) & \quad \text{G}^7(\text{b}^5/9) & \quad \text{Cmin}^9 & \quad \text{Fmin}^9 & \quad \text{Bb}^9 & \quad \text{Eb}^6/9 & \quad \text{Ab}^9 & \quad \text{D7alt.} & \quad \text{Db}^9 \\
\text{I} & \quad \text{ii} & \quad \text{V}^7 & \quad \text{i} & \quad \text{(ii} & \quad \text{V}^7)/\text{III} & \quad \text{IIImaj}^7 & \quad \text{TR/II} & \quad \text{II} & \quad \text{TR/V}^7
\end{align*}
\]

Phrase Model 2
\[
\begin{align*}
\text{Emin}^9 & \quad \text{A}^{10}(b9) & \quad \text{DMaj}^9 & \quad \text{G}^6\text{min}^9 & \quad \text{C}^{13} & \quad \text{F}^#\text{Maj}^9 & \quad \text{Gmin}^9 & \quad \text{C}^{13} & \quad \text{F}^{#}\text{min}^7 & \quad \text{F}^9 & \quad \text{Emin}^9 & \quad \text{A}^9 \\
\text{ii} & \quad \text{V}^7 & \quad \text{Imaj}^7 & \quad \text{(ii} & \quad \text{V}^7)/\text{III} & \quad \text{IIImaj}^7 & \quad \text{[ii} & \quad \text{V}^7)/\text{III} & \quad \text{iii} & \quad \text{biii}^{9} & \quad \text{i} & \quad \text{V}^7
\end{align*}
\]

Phrase Model 3
\[
\begin{align*}
\text{EbMaj}^9 & \quad \text{A}^9 & \quad \text{D}^7(b9) & \quad \text{G}^7(b9) & \quad \text{C}^9 & \quad \text{Bmin}^9 & \quad \text{E}^{13} & \quad \text{AMaj}^9 & \quad \text{Fmin}^9 & \quad \text{Bb}^{13}(b9) \\
\text{IVmaj}^7 & \quad \text{bVII} & \quad \text{V}^7\text{vi} & \quad \text{V}^7\text{ii} & \quad \text{V}^7\text{V} & \quad \text{[ii} & \quad \text{V}^7)/\text{VII} & \quad \text{VIIImaj}^7 & \quad \text{[ii} & \quad \text{V}^7)/\text{IV}
\end{align*}
\]

Phrase Model 4
\[
\begin{align*}
\text{AMaj}^9 & \quad \text{F}^7(b9) & \quad \text{F}^9 & \quad \text{Bb}^9 & \quad \text{AMaj}^9 & \quad \text{Emin}^9 & \quad \text{A}^9 & \quad \text{Dmin}^9 & \quad \text{G}^7(b9) & \quad \text{C}^{#}\text{min}^9 & \quad \text{F}^{#}\text{Dmin}^{7}(b5) & \quad \text{C}^{#}\text{min}^7 & \quad \text{C}^7\text{Bmin}^9 & \quad \text{E}^{13} \\
\text{Imaj}^7 & \quad \text{VI} & \quad \text{bVI} & \quad \text{TR/V}^7 & \quad \text{Imaj}^7 & \quad \text{[ii} & \quad \text{V}^7)/\text{IV} & \quad \text{[ii} & \quad \text{V}^7)/\text{III}[ii} & \quad \text{V}^7 & \quad \text{II} (\text{ii} & \quad \text{V}^7)/\text{iii} & \quad \text{ii}^{9} & \quad \text{ii} & \quad \text{V}^7
\end{align*}
\]

Phrase Model 5
\[
\begin{align*}
\text{Cmin}^9 & \quad \text{Dmin}^7(b5) & \quad \text{G}^7(b9) & \quad \text{Cmin}^9 & \quad \text{Gmin}^7(b5) & \quad \text{C}^7(b9) & \quad \text{Fmin}^9 & \quad \text{Em}^{9}(\text{Dmin}^9(b5)) & \quad \text{G}^7(\text{b}^5/9) & \quad \text{Cmin}^9 & \quad \text{F}^{13} & \quad \text{Fmin}^9 & \quad \text{Bb}^7(b9) \\
\text{vi} & \quad (\text{ii} & \quad \text{V}^7)/\text{vi} & \quad \text{vi} & \quad (\text{ii} & \quad \text{V}^7)/\text{ii} & \quad \text{i} & \quad \text{[ii} & \quad \text{V}^7)/\text{vi} & \quad \text{[ii} & \quad \text{V}^7)/\text{V} & \quad \text{ii} & \quad \text{V}^7
\end{align*}
\]
Track 60 Harmonic Dictation: chromatic phrase models

Phrase Model 6

\[
\begin{align*}
\text{Eb Maj9} & \quad \text{Gmin7(b5)} & \quad \text{G9} & \quad \text{F minor9} & \quad \text{Amin7(b5)} & \quad \text{Ab} & \quad \text{Gmin7} & \quad \text{Ab minor9} & \quad \text{D6(13)} & \quad \text{Gmin7 C7(b9)} & \quad \text{F minor9} & \quad \text{F5(9)} \\
\text{Imaj7} & \quad (ii7) & \quad \text{TR/V)/ii} & \quad (ii7) & \quad \text{TR/V)/iii} & \quad (ii7) & \quad V7/5III & \quad iii7 & \quad VI & \quad ii7 & \quad \text{TR/V5} \\
\end{align*}
\]

Phrase Model 7

\[
\begin{align*}
\text{A Maj9} & \quad \text{G# minor9} & \quad G9(55) & \quad \text{F# minor9} & \quad \text{F minor9} & \quad \text{B minor13} & \quad \text{E flat 9} & \quad \text{C minor9} & \quad \text{F# minor13} & \quad \text{C minor9} & \quad \text{F9} & \quad \text{E9} & \quad \text{B flat 9} \\
\text{Imaj7} & \quad (ii7) & \quad \text{TR/V)/vi} & \quad vi7 & \quad (ii7) & \quad V7/5VI & \quad \text{IV minor7} & \quad (ii7) & \quad V7/2II & \quad \text{V7} & \quad \text{TR/V7} \\
\end{align*}
\]

Phrase Model 8

\[
\begin{align*}
\text{D Maj9} & \quad \text{A minor9} & \quad D13 & \quad \text{G Maj9} & \quad \text{G minor7(b5)} & \quad C7(b9) & \quad \text{F minor7} & \quad \text{G minor7 C9} & \quad \text{F minor7 Maj9} & \quad \text{E minor9} & \quad \text{A9} \\
\text{Imaj7} & \quad (ii7) & \quad V7/4IV & \quad IV minor7 & \quad (ii7) & \quad V7/4III & \quad (ii7) & \quad V7/5III & \quad III major7 & \quad ii7 & \quad V7 \\
\end{align*}
\]

Phrase Model 9

\[
\begin{align*}
\text{Bb Maj9} & \quad \text{Ab minor9G7(b9)} & \quad \text{G flat Maj9} & \quad \text{G minor9 C flat 13} & \quad \text{E minor9} & \quad \text{A flat 13} & \quad \text{E minor9 Ab13} & \quad \text{D flat Maj9} & \quad \text{C minor9} & \quad \text{F13} \\
\text{Imaj7} & \quad (ii7) & \quad \text{TR/V)/5VI} & \quad \text{IV minor7} & \quad (ii7) & \quad V7/5VI & \quad (ii7) & \quad V7/5III & \quad III major7 & \quad ii7 & \quad V7 \\
\end{align*}
\]

Phrase Model 11

\[
\begin{align*}
\text{E Maj9} & \quad \text{E minor9 A13(b9)} & \quad \text{D Maj9} & \quad \text{D flat minor9 G7(13)} & \quad \text{C flat minor9} & \quad \text{D minor9} & \quad \text{G13} & \quad \text{G minor9 C13} & \quad \text{F flat minor9} & \quad \text{F9} \\
\text{Imaj7} & \quad (ii7) & \quad V7/5VII & \quad \text{VII minor7} & \quad (ii7) & \quad V7/4VI & \quad (ii7) & \quad V7/5VI & \quad (ii7) & \quad V7/5II & \quad ii7 & \quad \text{TR/V5} \\
\end{align*}
\]
Track 61 Harmonic Dictation: diatonic and chromatic phrase models

Phrase Model 13

1
E7 Fmin7 B7 A7 Bbmin7 Eb7 D7 Ebm7 Ab7 G7 Abmin7 Db7

Phrase Model 12

2
AMaj7 D#min7(b5) D7 Cmin7 G7 F#7 B7 Cmin7 F7 Fmin7 Bb7 Bbmin7 Eb7

Phrase Model 11

3
Emaj7 Emin7 D7 D#maj7 D#min7 C7 Cbmaj7 Bb7 Ab7 Gb7 F7 Cb7 Bb7 Fb7
Imaj7 [iii7] TR/V/bVII bVImaj7 (ii7 TR/V)/bVI bVImaj7 V7 IV/V/III II7 TR/II7 V7 TR/V7

Phrase Model 10

4
DMaj7 Fmin7 B7 G#min7 C#7 Bbmin7 Eb7 Emaj7 G#min7(b5) C#7 F#min7 Fb7 Emin7 Ab7

Phrase Model 9

5
CMaj7 Bbmin7 A7 Abmaj7 Fmin7 Bb7 Emaj7 A7 Dmin7 Ab7 G7 Db7
Imaj7 (ii7 TR/V)/bVII bVImaj7 [ii7] V7/III iii7 V7/ii ii TR/II7 V7 TR/V7
Phrase Model 6

\[ \text{Phrase Model 6} \]

\[
\begin{align*}
\text{AMaj7} & \quad \text{Cmin7} & \quad \text{F7} & \quad \text{Dm7} & \quad \text{G7} & \quad \text{Fm7} & \quad \text{B7} & \quad \text{EMaj7} & \quad \text{DM7} & \quad \text{G7} & \quad \text{Cmin7} & \quad \text{C7} & \quad \text{Bmin7} & \quad \text{E7} \\
& \quad \text{Imaj7} & \quad \text{[ii7 V7]} & \quad \text{[ii7 V7]} & \quad \text{[III7 V7]} & \quad \text{[i7 V7]} & \quad \text{V7} & \quad \text{[ii7 V7]} & \quad \text{[III7 V7]} & \quad \text{bIII7 V7} & \quad \text{i7 V7} & \quad \text{[ii7 V7]} & \\
\end{align*}
\]

Phrase Model 11

\[ \text{Phrase Model 11} \]

\[
\begin{align*}
\text{GMaj7} & \quad \text{Gmin7} & \quad \text{C7} & \quad \text{Cm7} & \quad \text{DMaj7} & \quad \text{Fm7} & \quad \text{B7} & \quad \text{Em7} & \quad \text{F7} & \quad \text{B7} & \quad \text{Em7} & \quad \text{A7} & \quad \text{Amin7} & \quad \text{D7} \\
& \quad \text{IVmaj7} & \quad \text{[ii7 V7]} & \quad \text{[i7 V7]} & \quad \text{bII7 V7} & \quad \text{Imaj7} & \quad \text{[ii7 V7]} & \quad \text{[ii7 V7]} & \quad \text{[III7 V7]} & \quad \text{i7 VI7} & \quad \text{ii V7} & \quad \text{[ii7 V7]} & \quad \text{[IV7 V7]} \\
\end{align*}
\]

Phrase Model 9

\[ \text{Phrase Model 9} \]

\[
\begin{align*}
\text{BbMaj7} & \quad \text{A7} & \quad \text{A7m7} & \quad \text{D7} & \quad \text{GbMaj7} & \quad \text{Em7} & \quad \text{A7} & \quad \text{DMaj7} & \quad \text{Cmin7} & \quad \text{F7} & \quad \text{Em7} & \quad \text{A7} & \quad \text{Cmin7} & \quad \text{F7} \\
& \quad \text{Imaj7} & \quad \text{[ii7 V7]} & \quad \text{[i7 VI7]} & \quad \text{bVI7 V7} & \quad \text{IVmaj7} & \quad \text{[ii7 V7]} & \quad \text{[i7 V7]} & \quad \text{III7 V7} & \quad \text{i7 VI7} & \quad \text{ii7 V7} & \quad \text{[ii7 V7]} & \quad \text{[III7 V7]} \\
\end{align*}
\]

Phrase Model 8

\[ \text{Phrase Model 8} \]

\[
\begin{align*}
\text{GMaj7} & \quad \text{C7} & \quad \text{F7} & \quad \text{Bb7} & \quad \text{Em7} & \quad \text{A7} & \quad \text{Dmin7} & \quad \text{G7} & \quad \text{C#min7} & \quad \text{F#7} & \quad \text{Amin7} & \quad \text{D7} \\
& \quad \text{Imaj7} & \quad \text{IV7} & \quad \text{bII7} & \quad \text{bIII7} & \quad \text{[ii7 V7]} & \quad \text{[i7 V7]} & \quad \text{IV7} & \quad \text{[ii7 V7]} & \quad \text{[iii7 V7]} & \quad \text{i7 V7} & \quad \text{[ii7 V7]} & \quad \text{[IV7 V7]} \\
\end{align*}
\]

Phrase Model 2

\[ \text{Phrase Model 2} \]

\[
\begin{align*}
\text{Bbmin7(5)} & \quad \text{Eb7} & \quad \text{A7m7} & \quad \text{Em7(5)} & \quad \text{A7} & \quad \text{Dm7} & \quad \text{Bbmin7(5)} & \quad \text{Eb7} & \quad \text{Amin7} & \quad \text{D7} & \quad \text{Bbmin7(5)} & \quad \text{A7} & \quad \text{Amin7} \\
& \quad \text{i7 V7} & \quad \text{i7 V7} & \quad \text{(i7 V7)} & \quad \text{[iv7]} & \quad \text{[i7 V7]} & \quad \text{[iv7]} & \quad \text{[i7 V7]} & \quad \text{i7 V7} & \quad \text{[iv7]} & \quad \text{[i7 V7]} & \quad \text{[IV7]} & \quad \text{i7 TR/V7} & \quad \text{i7 V7} \\
\end{align*}
\]
CHAPTER 27 POST-TONAL JAZZ

Track 62 Ordered Intervals ID

Track 63 Unordered Intervals ID
Track 64 Melodic “Diatonic” Trichords ID

Track 65 Melodic “Triadic” Trichords ID
Track 66 Melodic Whole-Tone Trichords ID
Track 67  Melodic Semitone Trichords ID

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**Track 68 Melodic Trichords ID**

```
\( \text{Track 68 Melodic Trichords ID} \)
```

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Track 69 Harmonic “Diatonic” Trichords ID

Track 70 Harmonic “Triadic” Trichords ID
**Track 71** Harmonic Whole-Tone Trichords ID

1. (024)  
2. (026)  
3. (048)  
4. (026)  
5. (024)  

6. (026)  
7. (048)  
8. (024)  
9. (026)  
10. (026)  

11. (024)  
12. (048)  
13. (024)  
14. (026)  
15. (026)  

16. (024)  
17. (048)  
18. (026)  
19. (026)  
20. (024)  

**Track 72** Harmonic Semitone Trichords ID

1. (012)  
2. (013)  
3. (013)  
4. (016)  
5. (016)  

6. (015)  
7. (014)  
8. (014)  
9. (015)  
10. (015)  

11. (016)  
12. (016)  
13. (012)  
14. (013)  
15. (013)  

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Track 73 Harmonic Trichords ID
APPENDIX C

Lead Sheets Play Along DVD

CHAPTER 10 IMPROVISATION

Track 1: B♭ Blues—Piano Trio

Play 10x

Medium

\[ \begin{array}{cccccc}
\text{B♭7} & \text{E♭7} & \text{B♭7} & \text{Fmin7} & \text{B♭7} \\
\text{E♭7} & \text{B♭7} & \text{G7} \\
\text{Cmin7} & \text{F7} & \text{B♭7} & \text{Cmin7} & \text{F7} \\
\end{array} \]

Track 2: E♭ Blues—Organ Trio

Play 6x

Medium

\[ \begin{array}{cccccc}
\text{E♭7} & \text{Ab7} & \text{E♭7} & \text{B♭min7} & \text{E♭7} \\
\text{Ab7} & \text{E♭7} & \text{C7} \\
\text{Fmin7} & \text{B♭7} & \text{E♭7} & \text{Fmin7} & \text{B♭7} \\
\end{array} \]

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Track 3: C Minor Blues—Guitar Trio

Play 10x

Medium

\[ C_{\text{min6}} \quad C_{7(b9)} \]

5 \[ F_{\text{min7}} \quad C_{\text{min6}} \]

9 \[ D_{7(b5)} \quad G_{7(b5)} \quad C_{\text{min6}} \quad G_{7(#5)} \]

Track 4: F Minor Blues—Piano Trio

Play 10x

Medium

\[ F_{\text{min6}} \quad F_{7(b9)} \]

5 \[ B_{\text{min7}} \quad F_{\text{min6}} \]

9 \[ D_{67(b5)} \quad C_{7(b5)} \quad F_{\text{min6}} \quad C_{7\text{alt.}} \]
**Track 5: IONIAN—Organ Trio**

Medium

- **C Ionian**
- **G Ionian**
- **D Ionian**
- **A Ionian**

Melodic Pattern 1

```
1 3 2 5 2 4 3 6
```

transposition through the scale etc.

Melodic Pattern 2

```
1 5 2 3 2 6 3 4
```

transposition through the scale etc.

**Track 6: LYDIAN—Piano Trio**

Medium

- **C Lydian**
- **F Lydian**
- **Bb Lydian**
- **Eb Lydian**

Melodic Pattern 1

```
1 #4 5 3 2 5 6 #4
```

transposition through the scale etc.

Melodic Pattern 2

```
1 #4 7 3 2 5 1 #4
```

transposition through the scale etc.
Track 7: Mixolydian—Organ Trio

Funk

<table>
<thead>
<tr>
<th>C Mixolydian 8</th>
<th>F Mixolydian 8</th>
<th>Bb Mixolydian 8</th>
<th>Eb Mixolydian 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab Mixolydian 8</td>
<td>Db Mixolydian 8</td>
<td>Gb Mixolydian 8</td>
<td>B Mixolydian 8</td>
</tr>
<tr>
<td>E Mixolydian 8</td>
<td>A Mixolydian 8</td>
<td>D Mixolydian 8</td>
<td>G Mixolydian 8</td>
</tr>
</tbody>
</table>

Melodic Pattern 1

1   b7   1   3   2   1   2   4

transposition through the scale etc.

Melodic Pattern 2

1   b7   2   5   2   1   3   6

transposition through the scale etc.

Track 8: Dorian—Piano Trio

Medium

<table>
<thead>
<tr>
<th>C Dorian 16</th>
<th>D Dorian 16</th>
<th>E Dorian 16</th>
<th>Gb Dorian 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab Dorian 16</td>
<td>Bb Dorian 16</td>
<td>B Dorian 16</td>
<td>Db Dorian 16</td>
</tr>
<tr>
<td>Eb Dorian 16</td>
<td>F Dorian 16</td>
<td>G Dorian 16</td>
<td>A Dorian 16</td>
</tr>
</tbody>
</table>

Melodic Pattern 1

1   6   b7   b3   2   b7   1   4

transposition through the scale etc.

Melodic Pattern 2

1   4   b7   6   2   5   1   b7

transposition through the scale etc.
Track 9: Aeolian—Piano Trio

Straight

\[
\begin{align*}
C \text{ Aeolian} & \quad E_b \text{ Aeolian} & \quad G_b \text{ Aeolian} & \quad A \text{ Aeolian} \\
16 & \quad 16 & \quad 16 & \quad 16
\end{align*}
\]

\[
\begin{align*}
D_b \text{ Aeolian} & \quad E \text{ Aeolian} & \quad G \text{ Aeolian} & \quad B_b \text{ Aeolian} \\
16 & \quad 16 & \quad 16 & \quad 16
\end{align*}
\]

\[
\begin{align*}
D \text{ Aeolian} & \quad F \text{ Aeolian} & \quad A_b \text{ Aeolian} & \quad B \text{ Aeolian} \\
16 & \quad 16 & \quad 16 & \quad 16
\end{align*}
\]

Melodic Pattern 1

\[
\begin{align*}
1 & \quad b_6 & \quad 5 & \quad b_3 & \quad 2 & \quad b_7 & \quad b_6 & \quad 4
\end{align*}
\]

transposition through the scale etc.

Melodic Pattern 2

\[
\begin{align*}
1 & \quad b_3 & \quad b_6 & \quad 5 & \quad 2 & \quad 4 & \quad b_7 & \quad b_6
\end{align*}
\]

transposition through the scale etc.

Track 10: Phrygian—Guitar Trio

Straight

\[
\begin{align*}
C \text{ Phrygian} & \quad D_b \text{ Phrygian} & \quad D \text{ Phrygian} & \quad E_b \text{ Phrygian} \\
16 & \quad 16 & \quad 16 & \quad 16
\end{align*}
\]

\[
\begin{align*}
E \text{ Phrygian} & \quad F \text{ Phrygian} & \quad G_b \text{ Phrygian} & \quad G \text{ Phrygian} \\
16 & \quad 16 & \quad 16 & \quad 16
\end{align*}
\]

\[
\begin{align*}
A_b \text{ Phrygian} & \quad A \text{ Phrygian} & \quad B_b \text{ Phrygian} & \quad B \text{ Phrygian} \\
16 & \quad 16 & \quad 16 & \quad 16
\end{align*}
\]

Melodic Pattern 1

\[
\begin{align*}
1 & \quad b_2 & \quad 5 & \quad b_6 & \quad b_2 & \quad b_3 & \quad b_6 & \quad b_7
\end{align*}
\]

transposition through the scale etc.

Melodic Pattern 2

\[
\begin{align*}
1 & \quad b_2 & \quad b_6 & \quad 5 & \quad b_2 & \quad b_3 & \quad b_7 & \quad b_6
\end{align*}
\]

transposition through the scale etc.
Track 11: LOCRIAN—Piano Trio

**Straight**

- C Locrian
- B Locrian
- B♭ Locrian
- A Locrian
- A♭ Locrian
- G Locrian
- G♭ Locrian
- F Locrian
- E Locrian
- E♭ Locrian
- D Locrian
- D♭ Locrian

**Melodic Pattern 1**

\[\begin{array}{cccccccc}
1 & b2 & b5 & 4 & b2 & b3 & b6 & b5 \\
\end{array} \]

*transposition through the scale etc.*

**Melodic Pattern 2**

\[\begin{array}{cccccccc}
1 & b5 & 4 & b7 & b2 & b6 & b5 & 1 \\
\end{array} \]

*transposition through the scale etc.*

---

Track 12: MELODIC MINOR—Guitar Trio

**Medium**

- C Melodic Minor
- E♭ Melodic Minor
- G Melodic Minor
- B Melodic Minor
- D Melodic Minor
- F Melodic Minor
- A Melodic Minor
- C♯ Melodic Minor
- E Melodic Minor
- F♯ Melodic Minor
- G♯ Melodic Minor
- B♭ Melodic Minor

**Melodic Pattern 1**

\[\begin{array}{cccccccc}
 b3 & 1 & 5 & 7 & 4 & 2 & 6 & 1 \\
\end{array} \]

*transposition through the scale etc.*

**Melodic Pattern 2**

\[\begin{array}{cccccccc}
 2 & 7 & 1 & b3 & 4 & 2 & b3 & 5 \\
\end{array} \]

*every other note etc.*
Track 13: Dorian b2—Piano Trio

Straight

C Dorian b2
E♭ Dorian b2
G♭ Dorian b2
A Dorian b2

Db Dorian b2
E Dorian b2
G Dorian b2
Bb Dorian b2

D Dorian b2
F Dorian b2
Ab Dorian b2
B Dorian b2

Melodic Pattern 1

1 4 b3 5 b2 5 4 6
transposition through the scale

Melodic Pattern 2

b2 1 4 6 b3 b2 5 b7
transposition through the scale

etc.

Track 14: Locrian b2—Piano Solo

Medium

C Locrian b2
D Locrian b2
E Locrian b2
Gb Locrian b2

Ab Locrian b2
Bb Locrian b2
B Locrian b2
Db Locrian b2

Eb Locrian b2
F Locrian b2
G Locrian b2
A Locrian b2

Melodic Pattern 1

1 4 b5 b3 2 b5 b6 4
transposition through the scale

Melodic Pattern 2

2 1 4 b7 b3 2 b5 1
transposition through the scale

etc.
Track 15: Lydian Augmented—Piano Trio

Straight

C Lydian Aug. 16
E Lydian Aug. 16
Ab Lydian Aug. 16
C# Lydian Aug. 16
F Lydian Aug. 16
A Lydian Aug. 16
D Lydian Aug. 16
F# Lydian Aug. 16
Bb Lydian Aug. 16
Eb Lydian Aug. 16
G Lydian Aug. 16
B Lydian Aug. 16

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

transposition through the scale etc.

Track 16: Mixolydian #11—Piano Trio

Medium

C Mixolydian #11 16
C# Mixolydian #11 16
B Mixolydian #11 16
D Mixolydian #11 16
Bb Mixolydian #11 16
Eb Mixolydian #11 16
A Mixolydian #11 16
E Mixolydian #11 16
Ab Mixolydian #11 16
F Mixolydian #11 16
G Mixolydian #11 16
F# Mixolydian #11 16

Melodic Pattern 1

transposition through the scale etc.

Melodic Pattern 2

transposition through the scale etc.
Track 17: Mixolydian b13—Piano Trio

Fast

\[
\begin{align*}
&\text{C Mixolydian b13} & & \text{G Mixolydian b13} & & \text{F Mixolydian b13} & & \text{D Mixolydian b13} \\
&16 & & 16 & & 16 & & 16 \\
&\text{Bb Mixolydian b13} & & \text{A Mixolydian b13} & & \text{Eb Mixolydian b13} & & \text{E Mixolydian b13} \\
&16 & & 16 & & 16 & & 16 \\
&\text{Ab Mixolydian b13} & & \text{B Mixolydian b13} & & \text{Db Mixolydian b13} & & \text{F Mixolydian b13} \\
&16 & & 16 & & 16 & & 16 \\
\end{align*}
\]

Melodic Pattern 1

\[
\begin{align*}
1 & & b6 & & b7 & & 3 & & 2 & & b7 & & 1 & & 4 \\
\end{align*}
\]

transposition through the scale etc.

Melodic Pattern 2

\[
\begin{align*}
1 & & b7 & & b6 & & 3 & & 2 & & 1 & & b7 & & 4 \\
\end{align*}
\]

transposition through the scale etc.

Track 18: Altered—Guitar Trio

Medium

\[
\begin{align*}
&\text{C Altered} & & \text{D Altered} & & \text{E b Altered} & & \text{E Altered} \\
&16 & & 16 & & 16 & & 16 \\
&\text{F b Altered} & & \text{G Altered} & & \text{A b Altered} & & \text{Bb Altered} \\
&16 & & 16 & & 16 & & 16 \\
&\text{B Altered} & & \text{Db Altered} & & \text{E b Altered} & & \text{F Altered} \\
&16 & & 16 & & 16 & & 16 \\
\end{align*}
\]

Melodic Pattern 1

\[
\begin{align*}
1 & & b7 & & #2 & & 3 & & #2 & & 1 & & 3 & & #4 \\
\end{align*}
\]

transposition through the scale etc.

Melodic Pattern 2

\[
\begin{align*}
1 & & 3 & & b7 & & #4 & & b2 & & #4 & & 1 & & b6 \\
\end{align*}
\]

transposition through the scale etc.
**Track 19: Major Modal Category—Piano Trio**

Play 5x

Medium up

- C Ionian
- G Lydian Augmented
- A♭ Lydian
- E♭ Lydian
- A Lydian
- D♭ Lydian Augmented

**Track 20: Minor Modal Category—Organ Trio**

Play 3x

Straight

- A Melodic Minor
- F# Aeolian
- C Dorian
- F Dorian
- B Aeolian
- B♭ Melodic Minor

**Track 21: Dominant Modal Category—Guitar Trio**

Play 4x

Medium

- C Mixolydian
- D Altered
- D♭ Mixolydian #11
- G Altered
- A♭ Mixolydian

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Track 22: Suspended Modal Category—Piano Trio

Medium
Play 3x

\[
\begin{array}{c}
\text{C Mixolydian} \\
\text{\quad 8} \\
\end{array} \quad \begin{array}{c}
\text{C Dorian } b2 \\
\text{\quad 4} \\
\end{array} \quad \begin{array}{c}
\text{B Phrygian} \\
\text{\quad 4} \\
\end{array}
\]

\[
\begin{array}{c}
\text{E Mixolydian} \\
\text{\quad 8} \\
\end{array} \quad \begin{array}{c}
\text{E Dorian } b2 \\
\text{\quad 4} \\
\end{array} \quad \begin{array}{c}
\text{G Phrygian} \\
\text{\quad 4} \\
\end{array}
\]

CHAPTER 15 BEBOP

Track 23: Imaj\(^7\)–V\(^7\)–Imaj\(^7\) (12 keys)—Piano Trio

Medium

\[
\begin{array}{c}
\text{CMaj7} \\
\text{G7}\(^{(9)}\) \quad \text{CMaj7} \\
\end{array} \quad \begin{array}{c}
\text{GMaj7} \\
\text{D7}\(^{(9)}\) \quad \text{GMaj7} \\
\end{array}
\]

\[
\begin{array}{c}
\text{DMaj7} \\
\text{A7}\(^{(9)}\) \quad \text{DMaj7} \\
\end{array} \quad \begin{array}{c}
\text{AMaj7} \\
\text{E7}\(^{(9)}\) \quad \text{AMaj7} \\
\end{array}
\]

\[
\begin{array}{c}
\text{EMaj7} \\
\text{B7}\(^{(9)}\) \quad \text{EMaj7} \\
\end{array} \quad \begin{array}{c}
\text{BMaj7} \\
\text{F#7}\(^{(9)}\) \quad \text{BMaj7} \\
\end{array}
\]

\[
\begin{array}{c}
\text{G\#Maj7} \\
\text{D\#7}\(^{(9)}\) \quad \text{G\#Maj7} \\
\end{array} \quad \begin{array}{c}
\text{D\#Maj7} \\
\text{A\#7}\(^{(9)}\) \quad \text{D\#Maj7} \\
\end{array}
\]

\[
\begin{array}{c}
\text{A\#Maj7} \\
\text{E\#7}\(^{(9)}\) \quad \text{A\#Maj7} \\
\end{array} \quad \begin{array}{c}
\text{E\#Maj7} \\
\text{B\#7}\(^{(9)}\) \quad \text{E\#Maj7} \\
\end{array}
\]

\[
\begin{array}{c}
\text{B\#Maj7} \\
\text{F\#7}\(^{(9)}\) \quad \text{B\#Maj7} \\
\end{array} \quad \begin{array}{c}
\text{FMaj7} \\
\text{C\#7}\(^{(9)}\) \quad \text{FMaj7} \\
\end{array}
\]
Track 24: i7–V7–i7 (12 keys)—Organ Trio

Medium

\[
\begin{align*}
C\text{min7} & \quad G7(9) & \quad C\text{min7} & \quad F\text{min7} & \quad C7(9) & \quad F\text{min7} \\
B\text{min7} & \quad F7(9) & \quad B\text{min7} & \quad E\text{bmin7} & \quad B7(9) & \quad E\text{bmin7} \\
A\text{bmin7} & \quad E7(9) & \quad A\text{bmin7} & \quad D\text{min7} & \quad A7(9) & \quad D\text{min7} \\
F\#\text{min7} & \quad C\#7(9) & \quad F\#\text{min7} & \quad B\text{min7} & \quad F7(9) & \quad B\text{min7} \\
E\text{min7} & \quad B7(9) & \quad E\text{min7} & \quad A\text{min7} & \quad E7(9) & \quad A\text{min7} \\
D\text{min7} & \quad A7(9) & \quad D\text{min7} & \quad G\text{min7} & \quad D7(9) & \quad G\text{min7}
\end{align*}
\]

Track 25: ii7–V7–Imaj7 (12 keys)—Piano Trio

Medium

\[
\begin{align*}
D\text{min7} & \quad G7 & \quad C\text{Maj7} & \quad E\text{bmin7} & \quad A7 & \quad D\text{bMaj7} \\
E\text{min7} & \quad A7 & \quad D\text{Maj7} & \quad F\text{min7} & \quad B7 & \quad E\text{bMaj7} \\
F\#\text{min7} & \quad B7 & \quad E\text{Maj7} & \quad G\text{min7} & \quad C7 & \quad F\text{Maj7} \\
G\#\text{min7} & \quad C\#7 & \quad F\#\text{Maj7} & \quad A\text{min7} & \quad D7 & \quad G\text{Maj7} \\
B\text{min7} & \quad E7 & \quad A\text{bMaj7} & \quad B\text{min7} & \quad E7 & \quad A\text{Maj7} \\
C\text{min7} & \quad F7 & \quad B\text{Maj7} & \quad C\#\text{min7} & \quad F7 & \quad B\text{Maj7}
\end{align*}
\]
Track 26: ii(7b5)–V7–i7 (12 keys)—Guitar Trio

**Medium**

\[
\begin{align*}
\text{Dmin7(b5)} & \quad \text{G7} & \quad \text{Cmin7} & \quad \text{C\textsuperscript{#}min7(b5)} & \quad \text{F7} & \quad \text{Bmin7} \\
\text{Cmin7(b5)} & \quad \text{F7} & \quad \text{Bmin7} & \quad \text{Bmin7(b5)} & \quad \text{E7} & \quad \text{Amin7} \\
\text{Bmin7(b5)} & \quad \text{Eb7} & \quad \text{Abmin7} & \quad \text{Amin7(b5)} & \quad \text{D7} & \quad \text{Gmin7} \\
\text{G\textsuperscript{#}min7(b5)} & \quad \text{C7} & \quad \text{F\textsuperscript{#}min7} & \quad \text{Gmin7(b5)} & \quad \text{C7} & \quad \text{Fmin7} \\
\text{F\textsuperscript{#}min7(b5)} & \quad \text{B7} & \quad \text{Emin7} & \quad \text{Fmin7(b5)} & \quad \text{Bb7} & \quad \text{Ebmin7} \\
\text{Em7(b5)} & \quad \text{A7} & \quad \text{Dmin7} & \quad \text{D\textsuperscript{#}min7(b5)} & \quad \text{G7} & \quad \text{C\textsuperscript{#}min7} \\
\end{align*}
\]

CHAPTER 17 BEBOP BLUES

Track 27: Billie’s Dance—Piano Trio

Play 10x

**Medium up**

\[
\begin{align*}
\text{F7} & \quad \text{Bb7} & \quad \text{B\textsuperscript{b}7} & \quad \text{F7} & \quad \text{Cmin7} & \quad \text{F7} \\
\text{Bb7} & \quad \text{B\textsuperscript{b}7} & \quad \text{B\textsuperscript{b}7} & \quad \text{F7} & \quad \text{Amin7(b5)} & \quad \text{D7(b9)} \\
\text{Gmin7} & \quad \text{Gmin(b7)} & \quad \text{C7sus} & \quad \text{C7} & \quad \text{A7(b9)} & \quad \text{D7(b9)} & \quad \text{G7(b9)} & \quad \text{C7(b9)} \\
\end{align*}
\]
Track 28: Birdie Song—Organ Trio

Play 10x

Medium up

Track 29: Infidels Bounce—Piano Trio

Play 10x

Medium up
CHAPTER 18 “CONFIRMATION”

Track 30: Confirmation in F (slow)—Organ Trio

Play 3x Slow

\[ \text{FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7} \]

\[ \text{Bb7 Amin7(b5) D7 G7 Gmin7 C7} \]

\[ \text{FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7} \]

\[ \text{Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7} \]

\[ \text{Cmin7 F7 BbMaj7} \]

\[ \text{Emin7 Ab7 DbMaj7 Gmin7 C7} \]

\[ \text{FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7} \]

\[ \text{Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7 (C7)} \]
Track 31: CONFIRMATION IN C (medium)—Piano Trio

Play 5x

Medium

\[
\begin{align*}
&\text{CMaj7} & \text{Bmin7}(b5) & \text{E7} & \text{Amin7} & \text{D7} & \text{Gmin7} & \text{C7} \\
&\text{F7} & \text{Emin7}(b5) & \text{A7} & \text{D7} & \text{Dmin7} & \text{G7} \\
&\text{CMaj7} & \text{Bmin7}(b5) & \text{E7} & \text{Amin7} & \text{D7} & \text{Gmin7} & \text{C7} \\
&\text{F7} & \text{Emin7}(b5) & \text{A7} & \text{Dmin7} & \text{G7} & \text{CMaj7} \\
&\text{Gmin7} & \text{C7} & \text{FMaj7} \\
&\text{Bmin7} & \text{E57} & \text{AbMaj7} & \text{Dmin7} & \text{G7} \\
&\text{CMaj7} & \text{Bmin7}(b5) & \text{E7} & \text{Amin7} & \text{D7} & \text{Gmin7} & \text{C7} \\
&\text{F7} & \text{Emin7}(b5) & \text{A7} & \text{Dmin7} & \text{G7} & \text{CMaj7} \quad (G7)
\end{align*}
\]
Track 32: CONFIRMATION in $A\flat$ (fast)—Guitar Trio

Play 6x

Fast

\[ \begin{array}{cccccccc}
A\flat&Maj7 & Gmin7(b5) & C7 & Fmin7 & Bb7 & Ebmin7 & A\flat7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
& Dbb7 & Cmin7(b5) & F7 & Bb7 & Bbmin7 & Eb7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
A\flat&Maj7 & Gmin7(b5) & C7 & Fmin7 & Bb7 & Ebmin7 & A\flat7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
& Dbb7 & Cmin7(b5) & F7 & Bbmin7 & Eb7 & A\flat&Maj7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
& Ebmin7 & A\flat7 & DbbMaj7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
F\flat&min7 & B7 & EMaj7 & Bbmin7 & Eb7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
A\flat&Maj7 & Gmin7(b5) & C7 & Fmin7 & Bb7 & Ebmin7 & A\flat7 \\
\end{array} \]

\[ \begin{array}{cccccccc}
& Dbb7 & Cmin7(b5) & F7 & Bbmin7 & Eb7 & A\flat&Maj7 & (Eb7) \\
\end{array} \]
CHAPTER 19 “MOOSE THE MOOCHE”

Track 33: Moose the Mooche (slow)—Piano Trio

Play 3x

Slow

<table>
<thead>
<tr>
<th>B♭Maj7</th>
<th>Gmin7</th>
<th>Cmin7</th>
<th>F7</th>
<th>Dmin7</th>
<th>G7</th>
<th>Cmin7</th>
<th>F7</th>
</tr>
</thead>
</table>

5 | B♭7 | E♭Maj7 | E♭7 | B♭Maj7 |

9 | B♭Maj7 | Gmin7 | Cmin7 | F7 | Dmin7 | G7 | Cmin7 | F7 |

13 | B♭7 | E♭Maj7 | B♭Maj7 | F7 | B♭Maj7 |

17 | Amin7 | D7 | Dmin7 | G7 |

21 | Gmin7 | C7 | Cmin7 | F7 |

25 | B♭Maj7 | Gmin7 | Cmin7 | F7 | Dmin7 | G7 | Cmin7 | F7 |

29 | B♭7 | E♭Maj7 | E♭7 | B♭Maj7 | (Cmin7 | F7) |
Track 34: Moose the Mooche (medium)—Organ Trio

Play 4x

Medium

<table>
<thead>
<tr>
<th>B♭ Maj7</th>
<th>Gmin7</th>
<th>Cmin7</th>
<th>F7</th>
<th>Dmin7</th>
<th>G7</th>
<th>Cmin7</th>
<th>F7</th>
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</table>

5 | B♭7 | E♭ Maj7 | E♭9 | B♭ Maj7 | Cmin7 | F7 |

9 | B♭ Maj7 | Gmin7 | Cmin7 | F7 | Dmin7 | G7 | Cmin7 | F7 |

13 | B♭7 | E♭ Maj7 | E♭9 | B♭ Maj7 | F7 | B♭ Maj7 |

17 | Amin7 | D7 | Dmin7 | G7 |

21 | Gmin7 | C7 | Cmin7 | F7 |

25 | B♭ Maj7 | Gmin7 | Cmin7 | F7 | Dmin7 | G7 | Cmin7 | F7 |

29 | B♭7 | E♭ Maj7 | E♭9 | B♭ Maj7 | (Cmin7 | F7) |
Track 35: MOOSE THE MOOCHE (fast)—Guitar Trio

Play 6x
Fast

\[\begin{array}{cccccccc}
Bb\text{Maj7} & G\text{min7} & C\text{min7} & F7 & D\text{min7} & G7 & C\text{min7} & F7 \\
\end{array}\]

5 \[\begin{array}{cccccccc}
Bb7 & E\text{bMaj7} & E7 & Bb\text{Maj7} & C\text{min7} & F7 \\
\end{array}\]

9 \[\begin{array}{cccccccc}
Bb\text{Maj7} & G\text{min7} & C\text{min7} & F7 & D\text{min7} & G7 & C\text{min7} & F7 \\
\end{array}\]

13 \[\begin{array}{cccccccc}
Bb7 & E\text{bMaj7} & Bb\text{Maj7} & F7 & Bb\text{Maj7} \\
\end{array}\]

17 \[\begin{array}{cccccccc}
A\text{min7} & D7 & D\text{min7} & G7 \\
\end{array}\]

21 \[\begin{array}{cccccccc}
G\text{min7} & C7 & C\text{min7} & F7 \\
\end{array}\]

25 \[\begin{array}{cccccccc}
Bb\text{Maj7} & G\text{min7} & C\text{min7} & F7 & D\text{min7} & G7 & C\text{min7} & F7 \\
\end{array}\]

29 \[\begin{array}{cccccccc}
Bb7 & E\text{bMaj7} & E7 & Bb\text{Maj7} & (C\text{min7} & F7) \\
\end{array}\]
CHAPTER 22 THE AABA SONG FORM

Track 36: Have You Met Miss Jones?—Organ Trio

Play 3x
"Vernell Fournier beat"

\[ \text{Song Form Diagram} \]

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Track 37: I Love You—Guitar Trio

Play 4x

Medium

\begin{align*}
\text{Gmin7}(b5) & \quad \text{C7}(b9) & \quad \text{FMaj7} & \quad \text{Amin7} & \quad \text{D7} \\
\text{Gmin7} & \quad \text{C7} & \quad \text{FMaj7} & \quad \text{D7} \\
\text{Gmin7}(b5) & \quad \text{C7}(b9) & \quad \text{FMaj7} & \quad \text{Bmin7}(b5) & \quad \text{E7} \\
\text{AMaj7} & \quad \text{Bmin7} & \quad \text{E7} & \quad \text{AMaj7} \\
\text{Gmin7} & \quad \text{C7} & \quad \text{FMaj7} \\
\text{Amin7}(b5) & \quad \text{D7}(b9) & \quad \text{Gmin7} & \quad \text{C7} \\
\text{Gmin7}(b5) & \quad \text{C7}(b9) & \quad \text{FMaj7} & \quad \text{Amin7} & \quad \text{D7} \\
\text{G7} & \quad \text{Gmin7} & \quad \text{C7} & \quad \text{FMaj7} & \quad (\text{D7}(b9)) \\
\end{align*}
CHAPTER 23 THE ABAC SONG FORM

Track 38: All Of You—Piano Trio

Play 4x

Medium

\[ \text{Abmin6} \quad \text{Eb6} \quad \text{Fmin7(b5)} \quad \text{Bb7(b9)} \]

5 \[ \text{Abmin6} \quad \text{Eb6} \quad \text{Fmin7(b5)} \quad \text{Bb7(b9)} \]

9 \[ \text{Eb6/G} \quad \text{G57} \quad \text{Fmin7} \quad \text{Bb7} \]

13 \[ \text{EbMaj7} \quad \text{D7(b9)} \quad \text{Db9} \quad \text{C7(b9)} \quad \text{Fmin7} \quad \text{Bb7} \]

17 \[ \text{Abmin6} \quad \text{Eb6} \quad \text{Fmin7(b5)} \quad \text{Bb7(b9)} \]

21 \[ \text{Abmin6} \quad \text{Eb6} \quad \text{Gmin7} \quad \text{C7(b9)} \]

25 \[ \text{AbMaj7(11)} \quad \text{Amin7(b5)} \quad \text{D7(b9)} \quad \text{Gmin7} \quad \text{C7} \]

29 \[ \text{Fmin7} \quad \text{Bb7} \quad \text{Eb6} \]
Track 39: My ROMANCE—Guitar Trio

Play 4x

Medium

CMaj7    FMaj7    Emin7    Amin7    Dmin7    G7    CMaj7    E7(♯9)

5 Amin7    E7(♯9)    Amin7    A7(♭9)    Dmin7    G7    CMaj7    C7

9 FMaj7    B♭7    CMaj7    C7    FMaj7    B♭7    CMaj7

13 F♯min7(♭5)    B7    Emin7    B♭7    Amin7    D7    Dmin7    G7

17 CMaj7    FMaj7    Emin7    Amin7    Dmin7    G7    CMaj7    E7(♯9)

21 Amin7    E7(♯9)    Amin7    A7(♭9)    Dmin7    G7    CMaj7    C7

25 FMaj7    A7(♭5)    Dmin7    Dmin/C    Bmin7(♭5)    E7    Amin7    A♭7

29 CMaj7/G    Amin7    Dmin7    G7    C6    (Amin7    Dmin7    G7)
CHAPTER 24 EXTENDED AND UNUSUAL SONG FORMS

Track 40: DREAM DANCING—Guitar Trio

Play 2x
Straight

E7\(^{(25)}\)  AMaj7

Dmin7  G7  CMaj7  C7

FMaj7  Bb\(^9\)  Emin7  A7

Eb\(^{\text{bmin}}\)  Ab\(^{\text{b}}\)  Dmin7  G7  CMaj7  Gmin7  C7\(^{(\text{b}9)}\)  CMaj7

FMaj7  Bb\(^9\)  CMaj7  G7  C6

D7  Amin\(^{\text{b}(5)}\)  D7\(^{(\text{b}9)}\)  G\(^9\)\(^{\text{sus}}\)  G7

CMaj7  Gb\(^{\text{b}(5)}\)  FMaj7  Emin7  A7

Eb\(^{\text{bmin}}\)  Ab\(^{\text{b}}\)  Dmin7  G7  Eb\(^{\text{bmin}}\)  Ab\(^{\text{b}}\)  Dmin7  G7

Eb\(^{\text{bmin}}\)  Ab\(^{\text{b}}\)  Dmin7  G7  C6  (C\(^{\text{sus}}\)  C7\(^{(25)}\))
**Track 41: All the Things You Are—Piano Trio**

Play 3x

**Bossa Nova**

<table>
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Track 42: CHEROKEE—Piano Trio

Play 3x

Fast

\[\begin{array}{llll}
\text{Bb Maj7} & \text{Fmin7} & \text{Bb7} & \text{Eb Maj7} \\
\text{Ab7} & \text{Bb Maj7} & \text{C7} \\
\text{Cmin7} & \text{G7(\#9)} & \text{Cmin7} & \text{F7(\#5)} \\
\text{Cmin7} & \text{F\#7} & \text{BMaj7} \\
\text{Bmin7} & \text{E7} & \text{AMaj7} \\
\text{Amin7} & \text{D7} & \text{GMaj7} \\
\text{Gmin7} & \text{C7} & \text{Cmin7} & \text{F7(\#5)} \\
\text{Bb Maj7} & \text{Fmin7} & \text{Bb7} \\
\text{Eb Maj7} & \text{Ab7} \\
\text{Bb Maj7} & \text{C7} \\
\text{Cmin7} & \text{F7} & \text{Bb Maj7} & (\text{F7})
\end{array}\]
CHAPTER 25 JAZZ REHARMONIZATION

Track 43: Autumn Leaves—Organ Trio

Play 3x
"Vernell Fournier beat"

\[ \begin{array}{c|cccc}
& C\text{min7} & F7 & B\text{b}Maj7 & E\text{b}Maj7 \\
\hline
5 & A\text{min7(b5)} & D7 & G\text{min7} & G7\text{(b9)} \\
\hline
9 & C\text{min7} & F7 & B\text{b}Maj7 & E\text{b}Maj7 \\
\hline
13 & A\text{min7(b5)} & D7 & G\text{min7} & \\
\hline
17 & A\text{min7(b5)} & D7 & G\text{min7} & G7\text{(b9)} \\
\hline
21 & C\text{min7} & F7 & B\text{b}Maj7 & E\text{b}Maj7 \\
\hline
25 & A\text{min7(b5)} & D7 & G\text{min7} & C7 & F\text{min7} & B\text{b7} \\
\hline
29 & E\text{b}Maj7 & A\text{min7(b5)} & D7 & G\text{min7} & (G7\text{(b9)}) \\
\end{array} \]
Track 44: Stella By Starlight—Guitar Trio

Play 4x

Medium

\[ \text{Emin7(b5)} \quad \text{A7} \quad \text{Cmin7} \quad \text{F7} \]

5 \[ \text{Fmin7} \quad \text{Bb7} \quad \text{EbMaj7} \quad \text{Ab7} \]

9 \[ \text{BbMaj7} \quad \text{Emin7(b5)} \quad \text{A7} \quad \text{Dmin7} \quad \text{Bbmin7} \quad \text{Eb7} \]

13 \[ \text{FMaj7} \quad \text{Gmin7} \quad \text{C7} \quad \text{Amin7(b5)} \quad \text{D7} \]

17 \[ \text{G7} \quad \text{Cmin7} \]

21 \[ \text{Ab7} \quad \text{BbMaj7} \]

25 \[ \text{Emin7(b5)} \quad \text{A7} \quad \text{Dmin7(b5)} \quad \text{G7} \]

29 \[ \text{Dbmin7} \quad \text{Gb7} \quad \text{Cmin7} \quad \text{F7} \quad \text{BbMaj7} \]
Track 45: NEVER NEVER LAND—Piano Trio

Play 2x

Ballad

5

9

13

17

21

25

29

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CHAPTER 26 “LINE UP”

Track 46: Line Up—Bass and Drums Duo

Play 7x

Medium up

\[ \text{\textbf{Ab}\#6} \quad \text{C7} \]

5 \quad \text{F7} \quad \text{Bbmin7}

9 \quad \text{C7} \quad \text{Fmin7}

13 \quad \text{Bb7} \quad \text{Eb7}

17 \quad \text{Ab}\#6 \quad \text{C7}

21 \quad \text{F7} \quad \text{Bbmin7}

25 \quad \text{Db}\#6 \quad \text{Ab}\#6 \quad \text{F7}

29 \quad \text{Bbmin7} \quad \text{Eb7} \quad \text{Ab}\#6 \quad (\text{Eb7})
Transcribing involves notating the music that you hear on paper. To facilitate the process, use the following steps:

1. Have manuscript paper, a pencil, and an eraser ready.
2. Prepare the manuscript paper by putting four measures in a single line.
3. Notate the original chord changes of the solo that you intend to transcribe.
4. Notate the rhythmic framework of the solo (beginnings and ends of phrases).
5. Notate pitches that you can easily transcribe.
6. Notate difficult passages (reference the chord progression).
8. Analyze the transcription using the following questions about the structure of the solo:
   a) What is the overall form of the solo?
   b) What is the role of the original material in shaping the structure of the solo?
   c) How is the musical continuity of the solo articulated?
   d) How is the idea of musical development realized?
9. Analyze the transcription using the following questions about the content of the solo:
   a) What is the relationship between the melody and harmony?
   b) What is the role of meter and rhythm?
   c) What is the role of expressive devices in shaping the flow of the solo?
   d) What is the role of articulation in controlling the ebb and flow of melodic ideas?
   e) What kinds of improvisational techniques are utilized in the solo?
10. Memorize the transcription.
11. Sing the transcription.
12. Perform the transcription (at the original tempo using the same phrasing, articulation, dynamics, tone quality, time feel, and expressive devices).
13. Personalize and assimilate the transcription.
   a) Select phrases that you like, practice in twelve keys, and use it in a different tune.
   b) Improvise your own melodic content while retaining the rhythmic structure of the transcription.
APPENDIX E

List of Solos to Transcribe

Struttin’ With Some Barbecue—Louis Armstrong from *Louis Armstrong and His Hot Fives*, (1927)
Potato Head Blues—Louis Armstrong from *Louis Armstrong & His Hot Sevens*, (1927)
Singin’ the Blues—Bix Beiderbecke from *Bix & Tram*, (1927)
Lady Be Good—Lester Young from *The Lester Young Story*, (1936)
Lester Leaps In—Lester Young from *Ken Burns Jazz: Lester Young*, (1939)
Body and Soul—Coleman Hawkins from *Body and Soul*, (1939)
Embraceable You—Charlie Parker from *Best Of the Complete Savoy & Dial Studio Recordings*, (1947)
Celia—Bud Powell from *Jazz Giants*, (1950)
Perdido—Oscar Pettiford from *Great Times!*, (1950)
Body and Soul—Jack Teagarden from *Louis Armstrong—The California Concerts*, (1951)
All the Things You Are—Lee Konitz from *Lee Konitz & Gerry Mulligan*, (1953)
Rocky Scotch—Bob Brookmeyer from *The Dual Role Of Bob Brookmeyer*, (1954)
Sandu—Clifford Brown from *Study In Brown*, (1955)
A Gal In Calico—Isreal Crosby from *Ahmad Jamal Trio*, (1955)
Ahmad’s Blues—Red Garland from *Workin’*, (1956)
Caravan—Kenny Drew from *Kenny Drew Trio*, (1956)
St. Thomas—Sonny Rollins from *Saxophone Colossus*, (1956)
I Know That You Know—Sonny Rollins from *Sonny Side Up*, (1957)
Dear Old Stockholm—Miles Davis from *Round About Midnight*, (1957)
My Ideal—Kenny Dorham from *Quiet Kenny*, (1959)
Freddie Freeloader—Wynton Kelly and Miles Davis from *Kind Of Blue*, (1959)
So What—Miles Davis from *Kind Of Blue*, (1959)
Gone With the Wind—Wes Montgomery from *Incredible Jazz Guitar Of Wes Montgomery*, (1960)
Remember—Hank Mobley from *Soul Station*, (1960)
I’ll Close My Eyes—Blue Mitchell from *Blue’s Moods*, (1960)
Autumn Leaves—Ron Carter from *The Bobby Timmons Trio In Person*, (1961)
Solar—Bill Evans from *The Village Vanguard Sessions*, (1961)
Ceora—Hank Mobley from *Cornbread*, (1965)
Fly Little Bird Fly—McCoy Tyner from *Mustang*, (1966)
Verse—Joe Henderson from *Stick-Up!*, (1966)
APPENDIX F

Selected Discography

ALL OF YOU

Davis Miles, 'Round About Midnight (COLUMBIA, rec. 1955–56)
Evans Bill, Live At the Village Vanguard (RIVERSIDE, rec. 1961)
Tyner McCoy, Live At Newport (IMPULSE, rec. 1963)
Peterson Oscar, Walking the Line (MPS, rec. 1970)

ALL THE THINGS YOU ARE

Konitz Lee/Mulligan Gerry, Konitz Meets Mulligan (PACIFIC, rec. 1953)
Parker Charlie and Gillespie Dizzy, Jazz At Massey Hall (DEBUT, rec. 1953)
Rollins Sonny, Night At the Village Vanguard (BLUE NOTE, rec. 1957)
Griffin Johnny, A Blowing Session (BLUE NOTE, rec. 1957)
Jamal Ahmad, Live At the Pershing (ARGO, rec. 1958)
Desmond Paul, Two Of a Mind (BLUEBIRD, rec. 1962)
Hawkins Coleman, Alive At the Village Gate (VERVE, rec. 1963)
Byas Don, Walkin’ (BLACK LION, rec. 1963)
Rollins Sonny, Sonny Meets Hawk! (RCA/VICTOR, rec. 1963)
Evans Bill, Alone (VERVE, rec. 1968)
Pass Joe, Virtuoso (PABLO, rec. 1973)
Henderson Joe, State Of the Tenor Vol. 2 (BLUE NOTE, rec. 1986)
Hersch Fred, Dancing In the Dark (CHESKY, rec. 1992)
Woods Phil, Alto Summits (MILESTONE, rec. 1995)
Fischer Clare, Introspectivo (M&L MUSIC S.A. DE C.V., rec. 2005)

AUTUMN LEAVES

DeFranco Buddy, Jazz At the Philharmonic, Vol. 10 (VERVE, rec. 1954)
Jamal Ahmad, The Legendary Okey and Epic Recordings (EPIC LEGACY, rec. 1955)
Garner Error, Concert By the Sea (COLUMBIA, rec. 1955)
Adderley Cannonball, Somethin’ Else (BLUE NOTE, rec. 1958)
Golson Benny, Gone With Golson (NEW JAZZ, rec. 1959)
Evans Bill, Portrait In Jazz (RIVERSIDE, rec. 1959)
Hodges Johnny, Johnny Hodges At Sportpalast (PABLO, rec. 1961)
Davis Miles, Miles Davis In Europe (COLUMBIA, rec. 1963)
Kelly Wynton, Wynton Kelly! (VEE JAY, rec. 1964)
Vaughan Sarah, *Crazy and Mixed Up* (PABLO, rec. 1982)
LaVerne Andy, *Standard Eyes* (STEEPLECHASE, rec. 1991)

**CHEROKEE**

Parker Charlie, *Early Bird* (EPM MUSIQUE, rec. 1942)
Powell Bud, *Jazz Giant* (POLYGRAM, rec. 1950)
Brown Clifford, *A Study In Brown* (POLYGRAM, rec. 1955)
Getz Stan, *Hamp and Getz* (EMI COLUMBIA, rec. 1955)
Vaughan Sarah, *Verve Jazz Masters 18* (POLYGRAM, rec. 1955)
Gordon Dexter, *Love For Sale* (STEEPLECHASE, rec. 1964)

**CONFIRMATION**

Parker Charlie, *Now’s the Time* (VERVE, rec. 1946)
Gordon Dexter, *Daddy Plays the Horn* (BETHLEHEM ARICHEVES, rec. 1955)
Ammons Gene, *Bas Tenor* (PRESTIGE, rec. 1960)
Modern Jazz Quartet, *The Last Concert* (ATLANTIC, rec. 1974)
Gillespie Dizzy and Stitt Sonny, *The Bop Session* (SONET GRAMMOFON, rec. 1975)
Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
Haig Al, *Un Poco Loco* (SPOTLITE, rec. 1978)
McLean Jackie, *New Wine In Old Bottles* (EAST WIND, rec. 1978)

**DREAM DANCING**

Bennett Tony and Evans Bill, *Together Again* (IMPROV RECORDS, rec. 1977)
Fitzgerald Ella, *Dream Dancing* (PABLO, rec. 1978)

**HAVE YOU MET MISS JONES?**

Tyner McCoy, *Reaching Fourth* (IMPULSE, rec. 1963)
Peterson Oscar, *We Get Requests* (VERVE, rec. 1964)
I LOVE YOU

Dorham Kenny, *Kenny Dorham Quintet* (ORIGINAL JAZZ CLASSICS, rec. 1953)
Evans Bill, *New Jazz Conceptions* (RIVERSIDE, rec. 1956)
Coltrane John, *Lush Life* (PRESTIGE, rec. 1957)
Farmer Art, *Modern Art* (BLUE NOTE, rec. 1958)
Hawes Hampton, *For Real* (CONTEMPORARY RECORDS, rec. 1958)
McLean Jackie, *Swing, Swang, Swingin’* (BLUE NOTE, rec. 1959)
Pepper Art, *Intensity* (CONTEMPORARY/OJC, rec. 1960)
Fischer Clare, *First Time Out* (PACIFIC, rec. 1962)
Raney Jimmy, *The Influence* (XANADU, rec. 1975)

LINE UP

Tristano Lennie, *Lennie Tristano* (ATLANTIC, rec. 1955)

MY ROMANCE

Evans Bill, *Waltz For Debby* (RIVERSIDE/OJC, rec. 1961)
Webster Ben and Edison Harry, *Ben and Sweets* (COLUMBIA, rec. 1962)
Blakey Art, *Get the Message* (DRIVE ARCHIVE, rec. 1966)
Hawes Hampton, *The Seance* (ORIGINAL JAZZ CLASSICS, rec. 1966)
Blakey Art, *Buttercorn Lady* (MERCURY, rec. 1966)
Hanna Roland, *This Must Be Love* (PROGRESSIVE, rec. 1978)

MOOSE THE MOOCHIE

Harris Barry, *At the Jazz Workshop* (RIVERSIDE, rec. 1960)
Lewis Mel, *Starhighs* (CRISS CROSS JAZZ, rec. 1976)
Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
Farmer Art, *Artistry* (CONCORD, rec. 1983)

STELLA BY STARLIGHT

Hall Jim, *Jazz Guitar* (PACIFIC, rec. 1957)
Davis Miles and Coltrane John, *The Complete Columbia Recordings* (COLUMBIA, rec. 1958)
Evans Bill, *Conversations With Myself* (POLYGRAM, rec. 1963)
Bennett Tony, *Jazz* (COLUMBIA, rec. 1964)
Green Grant, *I Want To Hold Your Hand* (BLUE NOTE, rec. 1965)
Fuller Curtis, *Smokin’* (MAINSTREAM, rec. 1972)
Getz Stan, *Anniversary* (POLYGRAM, rec. 1987)
Jones Hank, *West Of 5th* (CHESKY, rec. 2006)
Appendix G

Alphabetical List of 999 Standard Tunes, Composers, and Lyricists

1. A Beautiful Friendship—Donald Kahn/Stanley Styne
2. A Certain Smile—Paul Webster/Sammy Fain
3. A Cock-Eyed Optimist—Richard Rodgers/Oscar Hammerstein II
4. A Fine Romance—Jerome Kern/Dorothy Fields
5. A Foggy Day—George Gershwin/Ira Gershwin
6. A Gal In Calico—Arthur Schwartz/Leo Robin
7. A Good Man Is Hard To Find—Eddie Green
9. A Kiss To Build a Dream On—Bert Kalmar/Oscar Hammerstein II
10. A Lovely Night—Richard Rodgers/Oscar Hammerstein II
11. A Lovely Way To Spend an Evening—Jimmy McHugh/Harold Adamson
12. A Nightingale Sang In Berkeley Square—Manning Sherwin/Eric Maschwitz
14. A Pretty Girl Is Like a Melody—Irving Berlin
15. A Ship Without a Sail—Richard Rodgers/Lorenz Hart
16. A Sleepin’ Bee—Harold Arlen/Truman Capote
17. A Sunday Kind Of Love—Stan Rhodes/Anita Leonard
18. A Time For Love—Johnny Mandel/Paul Francis Webster
19. A Weaver Of Dreams—Victor Young/Jack Elliott
20. A Woman In Love—Frank Loesser
21. About a Quarter To Nine—Harry Warren/Al Dubin
22. Ac-Cent-Tchu-Ate the Positive—Harold Arlen/Johnny Mercer
23. Acc In the Hole—Cole Porter
25. After You Get What You Want You Don’t Want It—Irving Berlin
26. After You’ve Gone—Turner Layton/Henry Creamer
27. Again—Lionel Newman/Dorcas Cochran
28. Ages Ago—Vernon Duke
29. Ain’t Misbehavin’—Fats Waller/Andy Razaf
30. Ain’t She Sweet—Milton Ager/Jack Yellen

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404. I'm Old Fashioned—Jerome Kern/Johnny Mercer
405. I'm Playing With Fire—Irving Berlin
406. I'm Putting All My Eggs In One Basket—Irving Berlin
407. I'm Sitting On Top Of the World—Ray Henderson/Sam M. Lewis/Joe Young
408. I'm So In Love With You—Duke Ellington/Irving Mills
409. I'm Through With Love—Matt Malneck/Joseph Livingston/Gus Kahn
410. I'm Yours—Johnny Green/E.Y. Harburg
411. I've Found a New Baby—Jack Palmer/Spencer Williams
412. I've Got a Feeling I'm Falling—Fats Waller/Harry Link
413. I've Got a Pocketful Of Dreams—Johnny Burke/James Monaco
414. I've Got My Eyes On You—Cole Porter
415. I've Got My Fingers Crossed—Jimmy McHugh/Ted Koehler
416. I've Got My Love To Keep Me Warm—Irving Berlin
417. I've Got the World On a String—Harold Arlen/Ted Koehler
418. I've Got You Under My Skin—Cole Porter
419. I've Got Your Number—Cy Coleman/Carolyn Leigh
420. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
421. I've Heard That Song Before—Jule Styne/Sammy Cahn
422. I've Never Been In Love Before—Frank Loesser
423. I've Told Ev'ry Little Star—Jerome Kern/Oscar Hammerstein II
424. If Ever I Would Leave You—Frederick Loewe/Alan Jay Lerner
425. If I Could Be With You One Hour Tonight—James P. Johnson/Henry Creamer
426. If I Didn't Care—Jack Lawrence
427. If I Had My Way—James Kendis/Lou Klein
428. If I Had You—Jimmy Campbell/Reg Connelly
429. If I Knew Then—Dick Jurgens
430. If I Loved You—Richard Rodgers/Oscar Hammerstein II
431. If I Ruled the World—Cyril Ornadel/Leslie Bricusse
432. If I Should Lose You—Ralph Rainger/Leo Robin
433. If I Were a Bell—Frank Loesser
434. If It’s the Last Thing I Do—Saul Chaplin/Sammy Cahn
435. If There Is Someone Lovelier Than You—Arthur Schwartz/Howard Dietz
436. If You Could See Me Now—Tadd Dameron/Carl Sigman
437. Ill Wind—Harold Arlen/Ted Koehler
438. Imagination—Jimmy Van Heusen/Johnny Burke
439. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
440. In Love In Vain—Jerome Kern/Leo Robin
441. In the Blue Of Evening—Alfonso A. D’Artega/Tom Adair
442. In the Still Of the Night—Cole Porter
443. In the Wee Small Hours Of the Morning—David Mann/Bob Hilliard
444. Incurably Romantic—James Van Heusen/Sammy Cahn
445. Indian Summer—Victor Herbert/Al Dubin
446. Indiana—James F. Hanley/Ballard MacDonald
447. Invitation—Bronislaw Kaper/Paul Francis Webster
448. Isn’t It a Pity?—George Gershwin/Ira Gershwin
449. Isn’t It Romantic?—Richard Rodgers/Lorenz Hart
450. It All Depends On You—Ray Henderson/B.G. DeSylva
451. It Amazes Me—Cy Coleman/Carolyn Leigh
452. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
453. It Doesn’t Cost You Anything To Dream—Sigmund Romberg/Dorothy Fields
454. It Don’t Mean A Thing—Duke Ellington/Irving Mills
455. It Had To Be You—Isham Jones/Gus Kahn
456. It Isn’t Fair—Richard Himber/Frank Warshauer
457. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
458. It Never Entered My Mind—Richard Rodgers/Lorenz Hart
459. It Never Was You—Kurt Weill
460. It Only Happens When I Dance With You—Irving Berlin
461. It’s a Blue World—Chet Forrest/Bob Wright
462. It’s a Woman’s World—Cyril Mockridge/Sammy Cahn
463. It’s All Right With Me—Cole Porter
464. It’s Always You—James Van Heusen/Johnny Burke
465. It’s De-Lovely—Cole Porter
466. It’s Easy To Remember—Richard Rodgers/Lorenz Hart
467. It’s Got To Be Love—Richard Rodgers/Lorenz Hart
468. It’s Magic—Jule Styne/Sammy Cahn
469. It’s Not For Me To Say—Robert Allen/Al Stillman
470. It’s Only a Paper Moon—Harold Arlen/E.Y. Harburg
471. It’s The Same Old Dream—Jule Styne/Sammy Cahn
472. It’s The Talk Of The Town—Jerry Livingston/Marty Symes/Al Neiburg
473. It’s You Or No One—July Styne/Sammy Cahn
474. Ivy—Hoagy Carmichael
475. Jeepers Creepers—Harry Warren/Johnny Mercer
476. Jersey Bounce—Bobby Plater/Robert B. Wright
478. Jubilee—Hoagy Carmichael/Stanley Adams

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479. Junk Man—Frank Loesser/Joseph Meyer
480. Just For You—Leo Robin/Harry Warren
481. Just Friends—John Klenner/Sam M. Lewis
482. Just In Time—Jule Styne/Betty Comden/Adolph Green
484. Just One Of Those Things—Cole Porter
486. Just You, Just Me—Jesse Greer/ Raymond Klages
487. Keepin’ Out Of Mischief Now—Eats Waller/Andy Razaf
488. Kind’a Lonesome—Hoagy Carmichael/Sam Coslow/Leo Robin
489. L-O-V-E—Bert Kaempfert/Milt Gabler
490. Lady Be Good—George Gershwin/Ira Gershwin
491. Lady In Blue—Duke Ellington/Irving Mills/Juan Tizol
492. Last Night When We Were Young—Harold Arlen/E.Y. Harburg
493. Laura—David Raksin/Johnny Mercer
494. Lazy Bones—Hoagy Carmichael/Johnny Mercer
495. Let Me Be the First To Know—Kirkland Leroy/Dinah Washington
496. Let Me Sing and I’m Happy—Irving Berlin
497. Let There Be Love—Lionel Rand/Ian Grant
498. Let There Be You—Dave Cavanaugh/Vicki Young
499. Let Yourself Go—Irving Berlin
500. Let’s Call the Whole Thing Off—George Gershwin/Ira Gershwin
501. Let’s Do It (Let’s Fall In Love)—Cole Porter
502. Let’s Face the Music and Dance—Irving Berlin
503. Let’s Fall In Love—Harold Arlen/Ted Koehler
504. Let’s Get Away From It All—Matt Dennis/Tom Adair
505. Let’s Get Lost—Frank Loesser/Jimmy McHugh
506. Let’s Have Another Cup O’ Coffee—Irving Berlin
507. Let’s Take a Walk Around the Block—Harold Arlen/E.Y. Harburg
508. Let’s Take the Long Way Home—Harold Arlen/Johnny Mercer
509. Life Begins When You’re In Love—Victor Schertzinger/Andrew Acquarulo
510. Like a Straw In the Wind—Harold Arlen/Ted Koehler
511. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
512. Little Girl—Francis Henry/Madeline Hyde
513. Little Girl Blue—Richard Rodgers/Lorenz Hart
514. Little Man You’ve Had a Busy Day—Mabel Wayne/Al Hoffman/Maurice Sigler
515. Little Things Mean a Lot—Carl Stutz/Edith Lindeman
516. Little White Lies—Walter Donaldson
517. Liza—George Gershwin/Ira Gershwin
518. Long Ago and Far Away—Jerome Kern/Ira Gershwin
519. Long Before I Knew You—Jule Styne/Betty Comden
520. Look For the Silver Lining—Jerome Kern/Buddy DeSylva
521. Looking For a Boy—George Gershwin/Ira Gershwin
522. Lorelei—George Gershwin/Ira Gershwin

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523. Lost In Meditation—Duke Ellington/Juan Tizol/Irving Mills
524. Lost In the Stars—Kurt Weill/Maxwell Anderson
525. Love For Sale—Cole Porter
526. Love Is a Many Splendored Thing—Sammy Fain/Paul Francis Webster
527. Love Is Here To Stay—George Gershwin/Ira Gershwin
528. Love Is Just Around the Corner—Lewis E. Gensler/Leo Robin
529. Love Is Sweeping the Country—George Gershwin/Ira Gershwin
530. Love Is the Sweetest Thing—Ray Noble
531. Love Isn’t Born, It’s Made—Frank Loesser/Arthur Schwartz
532. Love Letters—Victor Young/Edward Heyman
533. Love Me Or Leave Me—Walter Donaldson/Gus Kahn
534. Love Me Tonight—Richard Rodgers/Lorenz Hart
535. Love Walked In—George Gershwin/Ira Gershwin
536. Love You Madly—Duke Ellington/Luther L. Henderson, Jr.
537. Love (Your Spell Is Everywhere)—Edmund Goulding/Elsie Janis
538. Lovelier Than Ever—Frank Loesser
539. Lover—Richard Rodgers/Lorenz Hart
540. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
541. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
542. Lucky To Be Me—Leonard Bernstein/Betty Comden/Adolph Green
543. Lullaby Of Birdland—George Shearing/George David Weiss
544. Lullaby Of Broadway—Harry Warren/Al Dubin
545. Lullaby Of the Leaves—Bernice Petkere/Joe Young
546. Lulu’s Back In Town—Harry Warren/Al Dubin
547. Lush Life—Billy Strayhorn
548. Mack the Knife—Kurt Weill/Mark Blitzstein
549. Mad About the Boy—Noel Coward
550. Make Believe—Jerome Kern/Oscar Hammerstein II
551. Make Someone Happy—Jule Styne/Betty Comden/Adolph Green
552. Makin’ Whoopee!—Walter Donaldson/Gus Kahn
553. Manhattan—Richard Rodgers/Lorenz Hart
554. Manhattan Serenade—Louis Alter/Harold Adamson
555. Marie—Irving Berlin
556. Maybe It’s Because I Love You Too Much—Irving Berlin
557. Maybe You’ll Be There—Rube Bloom/Sammy Gallop
558. Mean To Me—Roy Turk/Fred E. Ahlert
559. Memories Of You—Eubie Blake/Andy Razaf
560. Memphis Blues—W.C. Handy
561. Memphis In June—Hoagy Carmichael/Paul Francis Webster
562. Midnight Sun—Johnny Mercer/Sonny Burke/Lionel Hampton
563. Mine—George Gershwin/Ira Gershwin
564. Miss Brown To You—Leo Robin/Richard A. Whiting/Ralph Rainger
565. Misty—Erroll Garner/Johnny Burke
566. Moments Like This—Burton Lane/Frank Loesser
567. Mona Lisa—Jay Livingston/Ray Evans

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568. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
569. Moon and Sand—Alec Wilder/William Engvick
570. Moon Love—André Kostelanetz/Mack Davis
571. Moon River—Henry Mancini/Johnny Mercer
572. Moon Song—Arthur Johnson/Sam Coslow
573. Moonglow—Eddie De Lange/Will Hudson/Irving Mills
574. Moonlight Becomes You—Jimmy Van Heusen/Johnny Burke
575. Moonlight Cocktail—Kim Gannon/Lucky Roberts
576. Moonlight In Vermont—Karl Suessdorf/John Blackburn
577. Moonlight In Versailles—George Gershwin/Ira Gershwin
578. Moonlight Love—Domenico Savino
579. More Than I Should—Richard M. Everitt/Laurence Stith
580. More Than You Know—Vincent Youmans/William Rose
581. Most Gentlemen Don’t Like Love—Cole Porter
582. Mountain Greenery—Richard Rodgers/Lorenz Hart
583. My Baby Just Cares For Me—Walter Donaldson/Gus Kahn
584. My Blue Heaven—Walter Donaldson/George Whiting
585. My Fair Lady—George Gershwin/Ira Gershwin
586. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
587. My Foolish Heart—Victor Young/Ned Washington
588. My Funny Valentine—Richard Rodgers/Lorenz Hart
589. My Gal Sal—Paul Dresser
590. My Heart Belongs To Daddy—Cole Porter
591. My Heart Stood Still—Richard Rodgers/Lorenz Hart
592. My Honey’s Lovin’ Arms—Joseph Meyer/Herman Ruby
593. My Ideal—Richard A. Whiting/Leo Robin
594. My Kinda Love—Louis Alter/Jo Trent
595. My Lady—George Gershwin/Ira Gershwin
596. My Last Affair—Haven S. Johnson
597. My Man’s Gone Now—George Gershwin/DuBose Heyward/Ira Gershwin
598. My Monday Date—Earl Hines/Sid Robin
599. My Mother Would Love You—Cole Porter
600. My Old Flame—Sam Coslow/Arthur Johnston
601. My One and Only (What Am I Gonna Do)—George Gershwin/Ira Gershwin
602. My One and Only Love—Guy Wood/Robert Mellin
603. My Reverie—Larry Clinton/Bea Wain
604. My Romance—Richard Rodgers/Lorenz Hart
605. My Shining Hour—Harold Arlen/Johnny Mercer
606. My Ship—Kurt Weill/Ira Gershwin
607. My Silent Love—Dana Suesse/Edward Heyman
608. My Sweet—Peter Mendoza
609. Namely You—G. De Paul/Johnny Mercer
610. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
611. Nashville Nightingale—George Gershwin/Ira Gershwin
612. Nature Boy—Eden Ahbez

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613. Necessity—Burton Lane/E.Y. Harburg
614. Never Let Me Go—Jay Livingston/Ray Evans
615. Never Never Land—Jule Styne/Betty Comden
616. Never Will I Marry—Frank Loesser
617. Nevertheless—Harry Ruby/Bert Kalmar
618. Nice ‘n’ Easy—Lew Spence/Alan Bergman
619. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
620. Night and Day—Cole Porter
621. No Moon At All—Dave Mann/Reed Evans
622. No Other Love—Richard Rodgers/Oscar Hammerstein II
623. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
624. Nobody’s Heart—Richard Rodgers/Lorenz Hart
625. Now That You’re Gone—Ted Fiorito/Gus Kahn
626. Of Thee I Sing—George Gershwin/Ira Gershwin
627. Oh! Look At Me Now—Joe Bushkin/John DeVries
628. Oh! You Crazy Moon—Jimmy Van Heusen/Johnny Burke
629. Ol’ Man River—Jerome Kern/Oscar Hammerstein II
630. (Ol’) Rockin’ Chair—Hoagy Carmichael
631. Old Devil Moon—Burton Lane/E.Y. Harburg
632. Old Folks—Willard Robison/Dedette Lee Hill
633. Old Man Moon—Hoagy Carmichael
634. Old Music Master—Hoagy Carmichael/Johnny Mercer
635. On a Clear Day You Can See Forever—Burton Lane/Alan Jay Lerner
636. On a Slow Boat To China—Frank Loesser
637. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
638. On the Sentimental Side—Johnny Burke/James Monaco
639. (On the) Street Of Dreams—Victor Young/Sam F. Lewis
640. On the Street Where You Live—Frederick Loewe/Alan Jay Lerner
641. On the Sunny Side Of the Street—Jimmy McHugh/Dorothy Fields
642. Once In a While—Michael Edwards/Bud Green
643. Once In Love With Amy—Frank Loesser
644. Once You Lose Your Heart—Noel Gay
645. Only the Lonely—James Van Heusen/Sammy Cahn
646. Only Trust Your Heart—Sammy Cahn/Benny Carter
647. Open Country—Bob Brookmeyer/Jane Feather
648. Out Of This World—Harold Arlen/Johnny Mercer
649. Over the Rainbow—Harold Arlen/E.Y. Harburg
650. P.S. I Love You—Gordon Jenkins
651. Pennies From Heaven—Arthur Johnson/John Burke
652. Penthouse Serenade—Val Burton/Will Jason
653. People—Jule Styne/Bob Merrill
654. People Will Say We’re In Love—Richard Rodgers/Oscar Hammerstein II
655. Perdido—Duke Ellington/Juan Tizol
656. Personality—Johnny Mercer
657. Pick Yourself Up—Jerome Kern/Dorothy Fields
658. Please Be Kind—Saul Chaplin/Sammy Cahn
659. Please Don't Talk About Me When I’m Gone—Sidney Clare/Sam H. Stept/
Bee Palmer
661. Please Send Me Someone To Love—Percy Mayfield
662. Pocketful Of Miracles—James Van Heusen/Sammy Cahn
663. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
664. Poor Butterfly—Raymond Hubbell/John L. Golden
665. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
666. Prisoner Of Love—Russ Columbo/Leo Robin
667. Put On a Happy face—Charles Strouse/Lee Adams
668. Puttin’ On the Ritz—Irving Berlin
669. Rain On the Roof—Ann Ronnell
670. Red Sails In the Sunset—Hugh Williams/Jimmy Kennedy
671. Remember—Irving Berlin
672. Remind Me—Jerome Kern/Dorothy Fields
673. Rhythm In My Nursery Rhymes—Jimmie Lunceford/Sammy Cahn
674. Romance In the Dark—Sam Coslow
675. Rose Of Washington Square—James Hanley/Ballard MacDonald
676. Rose Room—Art Hickman/Harry Williams
677. Roses Of Picardy—Haydn Wood/Fred E. Weatherly
678. Roses Of Yesterday—Irving Berlin
679. Rosetta—Earl Hines/Henri Wood
680. Royal Garden Blues—Clarence and Spencer Williams
681. Ruby—Mitchell Parish/Heinz Roemheld
682. Runnin’ Wild—A.H. Gibbs/Joe Grey/Leo Wood
683. Russian Lullaby—Irving Berlin
684. ’S Wonderful—George Gershwin/Ira Gershwin
685. San—Walther Michels/Lindsay McPhail
686. Satin Doll—Duke Ellington/Billy Strayhorn
687. Saturday Night Is the Loneliest Night Of the Week—Jule Styne/Sammy Cahn
688. Say It Isn’t So—Irving Berlin
689. Say It Over and Over Again—Frank Loesser/Jimmy McHugh
690. Say It With Music—Irving Berlin
691. Secret Love—Sammy Fain/Paul Webster
692. Sentimental Journey—Bud Green/Lew Brown/Ben Homer
693. Sentimental Me—Richard Rodgers/Lorenz Hart
694. September In the Rain—Harry Warren/Al Dubin
695. September Song—Kurt Weill/Maxwell Anderson
696. Serenade In Blue—Harry Warren/Mack Gordon
697. Shaking the Blues Away—Irving Berlin
698. Shall We Dance—George Gershwin/Ira Gershwin
699. Shine—Ford Dabney/Cecil Mack/Lew Brown
700. Should I Tell You I Love You—Cole Porter
701. Since I Feel For You—Buddy Johnson

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702. Sing For Your Supper—Richard Rodgers/Lorenz Hart
703. Singin’ the Blues Till My Daddy Comes Home—Con Conrad/Sam Lewis
704. Skylark—Hoagy Carmichael/Johnny Mercer
705. Slap That Bass—George Gershwin/Ira Gershwin
706. Slow Hot Wind—Henry Mancini/Norman Gimbel
707. Slumming On Park Avenue—Irving Berlin
708. Small Fry—Hoagy Carmichael/Frank Loesser
709. Small Talk—Richard Adler/Jerry Ross
710. Small World—Jule Styne/Stephen Sondheim
711. Smile—Charles Chaplin
712. Smoke Gets In Your Eyes—Jerome Kern/Otto Harbach
713. So In Love (Am I)—Cole Porter
714. So Long, Big Time—Harold Arlen/Dory Langdon
715. So Near and Yet So Far—Cole Porter
716. Social Call—Gigi Gryce/Jon Hendricks
717. Soft Summer Breeze—Eddie Heywood
718. Softly As I Leave You—A. deVita/Hal Shaper
719. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
721. Some Of These Days—Shelton Brooks
722. Some Other Spring—Irene Kitchings/Arthur Herzog Jr.
723. Some Other Time—Leonard Bernstein/Betty Comden/Adolph Green
724. Somebody Loves Me—George Gershwin/B.G. DeSylva
725. Somebody, Somewhere—Frank Loesser
726. Someday My Prince Will Come—Frank Churchill/Larry Morey
727. Someday (You’ll Want Me To Want You)—Jimmie Hodges
728. Someday, Sweetheart—John and Red Spikes
729. Someday, You’ll Be Sorry—Louis Armstrong
730. Someone Nice Like You—Anthony Newley/Leslie Bricusse
731. Someone To Watch Over Me—George Gershwin/Ira Gershwin
732. Something I Dreamed Last Night—Sammy Fain/Herbert Magidson/Jack Yellen
733. Something To Live For—Duke Ellington/Billy Strayhorn
734. Something Wonderful—Richard Rodgers/Oscar Hammerstein II
735. Something’s Gotta Give—Johnny Mercer
736. Sometimes I’m Happy—Irving Caesar
737. Somewhere Along the Way—Kurt Adams/Sammy Gallop
738. Sonny Boy—Ray Henderson/Al Jolson/B. DeSylva
739. Soon—George Gershwin/Ira Gershwin
741. Speak Low—Kurt Weill/Ogden Nash
742. Spreading’ Rhythm Around—Ted Koehler/Jimmy McHugh
743. Spring Can Really Hang You Up the Most—Tommy Wolf/Fran Landesman
744. Spring Is Here—Richard Rodgers/Lorenz Hart
745. Spring Will Be a Little Late This Year—Frank Loesser
746. Squeeze Me—Fats Waller/Clarence Williams
747. St. Louis Blues—W.C. Handy
748. Stairway To the Stars—Matt Malneck/Mitchell Parish
749. Star Dust—Hoagy Carmichael/Mitchell Parish
750. Star Eyes—Don Raye/Gene dePaul
751. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
752. Stella By Starlight—Victor Young/Ned Washington
753. Stiff Upper Lip—George Gershwin/Ira Gershwin
754. Stompin’ At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
755. Stormy Weather—Harold Arlen/Ted Koehler
756. Straight Down the Middle—James Van Heusen/Sammy Cahn
757. Stranger In Paradise—George Forrest/Robert Wright
758. Suddenly It’s Spring—Jimmy Van Heusen/Johnny Burke
759. Sugar—Maceo Pinkard/Edna Alexander
760. Summer Night—Harry Warren/Al Dubin
761. Summer Wind—Henry Mayer/Johnny Mercer
762. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
763. Sun Showers—Arthur Freed/Nacio Herb Brown
764. Sunday—Jule Styne/Chester Cohn
765. Supper Time—Irving Berlin
766. Sure Thing—Jerome Kern/Ira Gershwin
767. Swanee—George Gershwin/Irving Caesar
768. Sweet and Low-Down—George Gershwin/Ira Gershwin
769. Sweet and Lovely—Harry Tobias/Gus Arnheim
770. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
771. Sweet Lorraine—Cliff Burwell/Mitchell Parish
772. Sweet Sue, Just You—Victor Young/Will J. Harris
773. ’Tain’t Nobody’s Business If I Do—Porter Granger/Everett Robins
774. ’Tain’t What You Do—Sy Oliver/James Young
775. Take the “A” Train—Duke Ellington/Billy Strayhorn
777. Tangerine—Victor Schertzinger/Johnny Mercer
778. Tea For Two—Vincent Youmans/Irving Caesar
779. Teach Me Tonight—Gene DePaul/Sammy Cahn
780. Tenderly—Walter Gross/Jack Lawrence
781. Thanks—Arthur Johnson/Sam Coslow
782. Thanks For the Memory—Ralph Rainger/Leo Robin
783. That Certain Feeling—George Gershwin/Ira Gershwin
784. That Great Come and Get It Day—Burton Lane/E.Y. Harburg
785. That Old Feeling—Sammy Fain/Lew Brown
786. That Sunday (That Summer)—Joe Sherman/George David Weiss
787. That’s All—Bob Haymes/Alan Brandt
788. That’s Life I Guess—Peter DeRose/Lewis
789. The Ballad Of the Sad Young Men—Tommy Wolf/Fran Landsman
790. The Best Of Everything—Alfred Newman/Sammy Cahn
791. The Best Thing For You—Irving Berlin

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792. The Birth Of the Blues—Ray Henderson/Buddy G. DeSylva
793. The Brooklyn Bridge—Jule Styne/Sammy Cahn
794. The Brown Skin Gal In the Calico Gown—Duke Ellington/Paul Webster
795. The Charleston—James P. Johnson
796. The Charm Of You—Jule Styne/Sammy Cahn
797. The Continental—Con Conrad/Herb Magidson
798. The End Of a Love Affair—Edward C. Redding
800. The Girl Friend—Richard Rodgers/Lorenz Hart
801. The Glory Of Love—Billy Hill
802. The Good Life—Jack Reardon/Sacha Distel
803. The Impatient Years—James Van Heusen/Sammy Cahn
804. The Joint Is Jumpin’—Fats Waller/Andy Razaf
805. The Lady Is a Tramp—Richard Rodgers/Lorenz Hart
806. The Lady’s In Love With You—Frank Loesser/Burton Lane
807. The Lamp Is Low—Peter DeRose/Bert Shefter/Mitchell Parish
808. The Love I Long For—Vernon Duke/Howard Dietz
809. The Man I Love—George Gershwin/Ira Gershwin
810. The Man That Got Away—Harold Arlen/Ira Gershwin
811. The Masquerade Is Over—Allie Wrubel/Herb Magidson
812. The Meaning Of the Blues—Bobby Worth/Bobby Troup
813. The Mood That I’m In—Al Sherman/Abner Gordon
815. The Most Beautiful Girl In the World—Richard Rodgers/Lorenz Hart
816. The Nearness Of You—Hoagy Carmichael/Ned Washington
817. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
818. The Night We Called It a Day—Tom Adair/Matt Dennis
819. The Party’s Over—Jule Styne/Betty Comden/Adolph Green
820. The Second Time Around—James Van Heusen/Sammy Cahn
821. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
822. The Sheik Of Araby—Ted Snyder
823. The Song Is Ended—Irving Berlin
824. The Song Is You—Jerome Kern/Oscar Hammerstein II
825. The Summer Knows—Michel Legrand/Alan Bergman
826. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
827. The Tender Trap—James Van Heusen/Sammy Cahn
828. The Things We Did Last Summer—Jule Styne/Sammy Cahn
829. The Touch Of Your Lips—Ray Noble
830. The Very Thought Of You—Ray Noble
831. The Way You Look Tonight—Jerome Kern/Dorothy Fields
832. The Wonder Of You—Duke Ellington/Johnny Hodges
833. Them There Eyes—Maceo Pinkard/William Tracy/Doris Tauber
834. Then I’ll Be Tired Of You—Arthur Schwartz/E.Y. Harburg
835. Then You’ve Never Been Blue—Victor Young/Ted Fiorito
836. There Are Such Things—Stanley Adams/Johnny Mercer
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<th>Composer/Composer</th>
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<td>There Goes My Heart</td>
<td>Benny Davis/Abner Silver</td>
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<td>838.</td>
<td>There Goes That Song Again</td>
<td>Jule Styne/Sammy Cahn</td>
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<td>839.</td>
<td>There I Go Dreaming Again</td>
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<td>There Is No Greater Love</td>
<td>Isham Jones/Marty Symes</td>
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<td>Benton Overstreet/Billy Higgins</td>
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<td>There Will Never Be Another You</td>
<td>Harry Warren/Mack Gordon</td>
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<td>There, I've Said It Again</td>
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<td>844.</td>
<td>There's a Small Hotel</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<td>845.</td>
<td>There's No You</td>
<td>Hal Hopper/Tom Adair</td>
</tr>
<tr>
<td>846.</td>
<td>These Foolish Things</td>
<td>Jack Strachey/Harry Link/Holt Marvell</td>
</tr>
<tr>
<td>847.</td>
<td>They All Laughed</td>
<td>George Gershwin/Ira Gershwin</td>
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<tr>
<td>848.</td>
<td>They Can't Take That Away From Me</td>
<td>George Gershwin/Ira Gershwin</td>
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<tr>
<td>849.</td>
<td>They Didn't Believe Me</td>
<td>Jerome Kern/Herbert Reynolds</td>
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<td>850.</td>
<td>They Say It's Wonderful</td>
<td>Irving Berlin</td>
</tr>
<tr>
<td>851.</td>
<td>Things Are Looking Up</td>
<td>George Gershwin/Ira Gershwin</td>
</tr>
<tr>
<td>852.</td>
<td>Thinking Of You</td>
<td>Harry Ruby/Bert Kalmar</td>
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<tr>
<td>853.</td>
<td>This Can't Be Love</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>854.</td>
<td>This Funny World</td>
<td>Richard Rodgers/Oscar Hammerstein II</td>
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<tr>
<td>855.</td>
<td>This Heart Of Mine</td>
<td>Harry Warren/Arthur Freed</td>
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<td>856.</td>
<td>This Is Always</td>
<td>Harry Warren/Mack Gordon</td>
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<tr>
<td>857.</td>
<td>This Is New</td>
<td>Kurt Weill/Ira Gershwin</td>
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<tr>
<td>858.</td>
<td>This Love Of Mine</td>
<td>Sol Parker/Frank Sinatra</td>
</tr>
<tr>
<td>859.</td>
<td>This Nearly Was Mine</td>
<td>Richard Rodgers/Oscar Hammerstein II</td>
</tr>
<tr>
<td>860.</td>
<td>This Time the Dream’s On Me</td>
<td>Harold Arlen/Johnny Mercer</td>
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<td>861.</td>
<td>This Year’s Kisses</td>
<td>Irving Berlin</td>
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<tr>
<td>862.</td>
<td>Thoroughly Modern Millie</td>
<td>James Van Heusen/Sammy Cahn</td>
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<td>863.</td>
<td>Thou Swell</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>864.</td>
<td>Three Coins In the Fountain</td>
<td>Jule Style/Sammy Cahn</td>
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<tr>
<td>865.</td>
<td>Three Little Words</td>
<td>Harry Ruby/Bert Kalmar</td>
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<td>866.</td>
<td>Till There Was You</td>
<td>Meredith Wilson</td>
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<tr>
<td>867.</td>
<td>Time After Time</td>
<td>Jule Styne/Sammy Cahn</td>
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<td>868.</td>
<td>Time On My Hands</td>
<td>Vincent Youmans/Harold Adamson</td>
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<tr>
<td>869.</td>
<td>Tin Roof Blues</td>
<td>Paul Mares/Ben Pollack</td>
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<tr>
<td>870.</td>
<td>'Tis Autumn</td>
<td>Henry Nemo</td>
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<td>871.</td>
<td>Tishomingo Blues</td>
<td>Spencer Williams</td>
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<tr>
<td>872.</td>
<td>To Each His Own</td>
<td>Jay Livingston/Ray Evans</td>
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<tr>
<td>873.</td>
<td>To Keep My Love Alive</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>874.</td>
<td>To Love and Be Loved</td>
<td>James Van Heusen/Sammy Cahn</td>
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<tr>
<td>875.</td>
<td>Together Whenever We Go</td>
<td>Stephen Sondheim/Jule Styne</td>
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<tr>
<td>876.</td>
<td>Too Close For Comfort</td>
<td>George Weiss/Larry Holofcener/Jerry Bock</td>
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<td>877.</td>
<td>Too Late Now</td>
<td>Burton Lane/Allan Jay Lerner</td>
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<td>878.</td>
<td>Too Marvelous For Words</td>
<td>Richard A. Whiting/Johnny Mercer</td>
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<td>879.</td>
<td>Too Young To Go Steadily</td>
<td>Harold Adamson/Jimmy McHugh</td>
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<tr>
<td>880.</td>
<td>Trav'lin’ Light</td>
<td>Jimmy Mundy/Johnny Mercer</td>
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<tr>
<td>881.</td>
<td>Trouble Is a Man</td>
<td>Alec Wilder</td>
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</tbody>
</table>
882. Tuxedo Junction—Erskine Hawkins/Buddy Feyne
883. Twilight Time—Morty Nevins/Buck Ram
884. Twilight World—Marian McPartland/Johnny Mercer
885. Two For the Road—Henry Mancini/Leslie Bricusse
886. Two Sleepy People—Hoagy Carmichael/Frank Loesser
887. Undecided—Charlie Shavers/Sid Robin
888. Under a Blanket Of Blue—Jerry Livingston/Marty Symes
889. Unforgettable—Irving Gorgon
890. Until the Real Thing Comes Along—Mann Holiner/Alberta Nichols/Sammy Cahn
891. (Up a) Lazy River—Hoagy Carmichael/Sidney Arodin
892. Up With the Lark—Jerome Kern/Leo Robin
893. Violets For Your Furs—Matt Dennis/Tom Adair
894. Wait Till You See Her—Richard Rodgers/Lorenz Hart
895. Waiting For the Sun To Come Out—George Gershwin/Ira Gershwin
896. Walkin’ My Baby Back Home—Fred Ahlert/Roy Turk
897. Walking Happy—James Van Heusen/Sammy Cahn
898. Warm Valley—Duke Ellington/Bob Russell
899. Was That the Human Thing To Do?—Victor Young/Sammy Fain
900. Watch What Happens—Michel Legrand/Norman Gimbel
901. Way Down Yonder In New Orleans—Henry Creamer/John Turner Layton
902. We Kiss In a Shadow—Richard Rodgers/Oscar Hammerstein II
903. We Mustn’t Say Goodbye—James Monaco/Al Dubin
904. We'll Be Together Again—Carl Fischer/Frankie Laine
905. We'll Go Away Together—Kurt Weill
906. What a Difference a Day Made—Maria Grever/Stanley Adams
907. What Am I To Do?—Cole Porter
908. What Can I Say After I’m Sorry—Walter Donaldson/Abc Lyman
909. What Did I Have That I Don’t Have?—Burton Lane/Allan Jay Lerner
910. What Good Would the Moon Be?—Kurt Weill/Langston Hughes
912. What Is This Thing Called Love?—Cole Porter
913. What Kind Of Fool Am I?—Anthony Newley/Leslie Bricusse
914. What’ll I Do?—Irving Berlin
915. What’s Good About Goodbye?—Harold Arlen/Leo Robin
916. What’s New?—Bob Haggart/Johnny Burke
917. When Did I Fall In Love—Jerry Bock/Sheldon Harnick
918. When I Fall In Love—Victor Young/Edward Heyman
919. When I Get Low I Get High—Marion Sunshine
920. When I Grow Too Old To Dream—Sigmund Romberg/Oscar Hammerstein II
921. When I Lost You—Irving Berlin
922. When In Rome—Cy Coleman/Carolyn Leigh
923. When the Lights Are Low—Benny Carter/Spencer Williams
924. When Somebody Thinks You’re Wonderful—Harry Woods
925. When Sunny Gets Blue—Marvin Fisher/Jack Segal
926. When the Sun Comes Out—Harold Arlen/Ted Koehler
927. When the Wind Blows South—Harold Arlen/E.Y. Harburg
928. When You’re Smiling—Larry Shayer/Mark Fisher
929. When Your Lover Has Gone—E.A. Swan
930. Where Are You?—Jimmy McHugh/Harold Adamson
931. (Where Are You) Now That I Need You—Frank Loesser
932. Where Do I Go From Here?—Jerry Block/Sheldon Harnick
933. Where Is Love?—Lionel Bart
934. Where Or When—Richard Rodgers/Lorenz Hart
935. Where’s That Rainbow?—Richard Rodgers/Lorenz Hart
936. While We Were Young—Alec Wilder
937. Whispering—Vincent Rose/John Schonberger/Richard Coburn
938. Who Are You?—Richard Rodgers/Lorenz Hart
939. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
940. Who Cares?—George Gershwin/Ira Gershwin
941. Who’s Sorry Now?—Ted Snyder/Bert Kalmar/Harry Ruby
942. Why Can’t It?—Richard Rodgers/Lorenz Hart
943. Why Can’t You Behave?—Cole Porter
944. Why Did I Choose You?—Michael Leonard/Herbert Martin
945. Why Do I Love You?—George Gershwin/Ira Gershwin
946. Why Try To Change Me Now?—Cy Coleman/Joseph McCarthy
947. Why Was I Born?—Jerome Kern/Oscar Hammerstein II
948. Wild Is the Wind—Dmitri Tiomkin/Ned Washington
949. Will You Still Be Mine?—Matt Dennis/Tom Adair
950. Willow Weep For Me—Ann Ronell
951. Witchcraft—Cy Coleman/Carolyn Leigh
952. With a Song In My Heart—Richard Rodgers/Lorenz Hart
953. Without a Song—Vincent Youmans/William Rose/Edward Eliscu
954. Wonder Why—Nicholas Brodszky/Sammy Cahn
955. Would I Love You—Harold Spina/Bob Russell
956. Wouldn’t It Be Loverly?—Frederick Loewe/Alan Jay Lerner
957. Wrap Your Troubles In Dreams—Harry Barris/Ted Koehler/Billy Moll
958. Yesterdays—Jerome Kern/Otto Harbach
959. You and the Night and the Music—Arthur Schwartz/Howard Dietz
960. You Are Beautiful—Richard Rodgers/Oscar Hammerstein II
961. You Are Too Beautiful—Richard Rodgers/Lorenz Hart
962. You Brought a New Kind Of Love To Me—Sammy Fain/Irving Kahal
963. You Call It Madness—Paul Gregory/Russ Columbo/Gladys DuBois
964. (You Came Along From) Out Of Nowhere—Johnny Green/Edward Heyman
965. You Can Depend On Me—Earl Hines/Louis Dunlap
966. You Do Something To Me—Cole Porter
967. You Don’t Know What Love Is—Gene DePaul/Don Raye
968. You Don’t Remind Me—Cole Porter
969. You Go To My Head—J. Fred Coots/Haven Gillespie
970. You Hit the Spot—Harry Revel/Mack Gordon
971. You Keep Coming Back Like a Song—Irving Berlin
972. You Make Me Feel So Young—Josef Myrow/Mack Gordon
973. You Must Believe In Spring—Michel Legrand/Marilyn Bergman
974. You Stepped Out Of a Dream—Nacio Herb Brown/Gus Kahn
975. You Took Advantage Of Me—Richard Rodgers/Lorenz Hart
976. You Turned the Tables On Me—Louis Alter/Sidney D. Mitchell
977. You Were Never Lovelier—Jerome Kern/Johnny Mercer
978. You’d Be So Nice To Come Home To—Cole Porter
979. You’ll Never Know—Harry Warren/Mack Gordon
980. You’re All the World To Me—Burton Lane/Allan Jay Lerner
981. You’re Driving Me Crazy!—Walter Donaldson
982. You’re Getting To Be a Habit With Me—Harry Warren/Al Dubin
983. You’re My Everything—Harry Warren/Mort Dixon/Joe Young
984. You’re My Girl—Jule Styne/Sammy Cahn
985. You’re My Thrill—Jay Gorney/Sidney Clare
986. You’re Nearer—Richard Rodgers/Lorenz Hart
987. You’re Nobody ’Til Somebody Loves You—Jams Cavanaugh/Russ Morgan
988. You’re Not the Kind—Will Hudson/Irving Mills
989. You’re Sensational—Cole Porter
990. You’re the Cream In My Coffee—Ray Henderson/B.G. DeSylva
991. You’re the Cure For What Ails Me—Harold Arlen/E.Y. Harburg
992. You’re the Top—Cole Porter
993. You’ve Changed—Carl Fisher/Bill Carey
994. You’ve Come Home—Cy Coleman/Carolyn Leigh
995. You’ve Got What Gets Me—George Gershwin/Ira Gershwin
996. Young and Foolish—Albert Hague/Arnold B. Horwitt
997. Young At Heart—Johnny Richards/Carolyn Leigh
998. Young Love—Erroll Garner
999. Younger Than Springtime—Richard Rodgers/Oscar Hammerstein II

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Appendix H

200 Essential Standard Tunes That You Should Know

1. A Foggy Day—George Gershwin/Ira Gershwin
2. A Weaver Of Dreams—Victor Young/Jack Elliott
3. After You've Gone—Turner Layton/Henry Creamer
4. Ain’t Misbehavin’—Fats Waller/Andy Razaf
5. All Of Me—Gerald Marks/Seymour Simons
6. All Of You—Cole Porter
7. All the Things You Are—Jerome Kern/Oscar Hammerstein II
8. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
10. Angel Eyes—Matt Dennis/Earl Brent
14. Basin Street Blues—Spencer Williams
15. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
16. Blame It On My Youth—Oscar Levant/Edward Heyman
17. Body and Soul—Johnny Green/Edward Heyman
18. But Beautiful—Jimmy Van Heusen/Johnny Burke
20. Bye Bye Blackbird—Ray Henderson/Mort Dixon
22. Cherokee—Ray Noble
23. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
24. Dancing In the Dark—Arthur Schwartz/Howard Dietz
25. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
27. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
29. Do Nothin’ Till You Hear From Me—Duke Ellington/Bob Russell
30. Don’t Blame Me—Jimmy McHugh/Dorothy Fields

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<table>
<thead>
<tr>
<th></th>
<th>Song Name</th>
<th>Composer(s)</th>
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</thead>
<tbody>
<tr>
<td>31</td>
<td>Don’t Get Around Much Anymore</td>
<td>Duke Ellington/Bob Russell</td>
</tr>
<tr>
<td>32</td>
<td>Dream Dancing</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>33</td>
<td>East Of the Sun and West Of the Moon</td>
<td>Brooks Bowman</td>
</tr>
<tr>
<td>34</td>
<td>Easy Living</td>
<td>Ralph Rainger/Leo Robin</td>
</tr>
<tr>
<td>35</td>
<td>Easy To Love</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>36</td>
<td>Embraceable You</td>
<td>George Gershwin/Ira Gershwin</td>
</tr>
<tr>
<td>37</td>
<td>Emily</td>
<td>Johnny Mandel/Johnny Mercer</td>
</tr>
<tr>
<td>38</td>
<td>Ev’ry Time We Say Goodbye</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>39</td>
<td>Everything Happens To Me</td>
<td>Matt Dennis/Tom Adair</td>
</tr>
<tr>
<td>40</td>
<td>Everything I Love</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>41</td>
<td>Exactly Like You</td>
<td>Jimmy McHugh/Dorothy Fields</td>
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<tr>
<td>42</td>
<td>Falling In Love With Love</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>43</td>
<td>Fly Me To the Moon</td>
<td>Bart Howard</td>
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<tr>
<td>44</td>
<td>For All We Know</td>
<td>J. Fred Coots/Sam Lewis</td>
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<tr>
<td>45</td>
<td>From This Moment On</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>46</td>
<td>Georgia On My Mind</td>
<td>Hoagy Carmichael/Stuart Gorrell</td>
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<tr>
<td>47</td>
<td>Get Out Of Town</td>
<td>Cole Porter</td>
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<tr>
<td>48</td>
<td>God Bless the Child</td>
<td>Billie Holiday/Arthur Herzog Jr.</td>
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<td>49</td>
<td>Gone With the Wind</td>
<td>Allie Wrubel/Herb Magidson</td>
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<td>50</td>
<td>Haunted Heart</td>
<td>John Green/Howard Dietz</td>
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<tr>
<td>51</td>
<td>Have You Met Miss Jones?</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>52</td>
<td>Heart and Soul</td>
<td>Hoagy Carmichael/Frank Loesser</td>
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<tr>
<td>53</td>
<td>Here’s That Rainy Day</td>
<td>Jimmy Van Heusen/Johnny Burke</td>
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<tr>
<td>54</td>
<td>Honeysuckle Rose</td>
<td>Fats Waller/Andy Razaf</td>
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<tr>
<td>55</td>
<td>How About You?</td>
<td>Burton Lane/Ralph Freed</td>
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<td>56</td>
<td>How Deep Is the Ocean?</td>
<td>Irving Berlin</td>
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<tr>
<td>57</td>
<td>How High the Moon</td>
<td>Morgan Lewis/Nancy Hamilton</td>
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<td>58</td>
<td>How Long Has This Been Going On?</td>
<td>George Gershwin/Ira Gershwin</td>
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<tr>
<td>59</td>
<td>I Can’t Get Started With You</td>
<td>Vernon Duke/Ira Gershwin</td>
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<tr>
<td>60</td>
<td>I Concentrate On You</td>
<td>Cole Porter</td>
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<tr>
<td>61</td>
<td>I Could Write a Book</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>62</td>
<td>I Didn’t Know What Time It Was</td>
<td>Richard Rodgers/Lorenz Hart</td>
</tr>
<tr>
<td>63</td>
<td>I Don’t Stand a Ghost Of a Chance</td>
<td>Victor Young/Ned Washington</td>
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<tr>
<td>64</td>
<td>I Fall In Love Too Easily</td>
<td>Jule Styne/Sammy Cahn</td>
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<tr>
<td>65</td>
<td>I Get a Kick Out Of You</td>
<td>Cole Porter</td>
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<tr>
<td>66</td>
<td>I Got It Bad</td>
<td>Duke Ellington/Paul Webster</td>
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<tr>
<td>67</td>
<td>I Got Rhythm</td>
<td>George Gershwin/Ira Gershwin</td>
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<td>68</td>
<td>I Hear a Rhapsody</td>
<td>Dick Gasparre/Jack Baker/George Frajos</td>
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<td>69</td>
<td>I Love You</td>
<td>Cole Porter</td>
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<tr>
<td>70</td>
<td>I Loves You Porgy</td>
<td>George Gershwin/DuBose Heyward/Ira Gershwin</td>
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<td>71</td>
<td>I Never Knew</td>
<td>Ted Fiorito/Gus Kahn</td>
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<td>72</td>
<td>I Remember You</td>
<td>Victor Schertzinger/Johnny Mercer</td>
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<tr>
<td>73</td>
<td>I Should Care</td>
<td>Paul Weston/Axel Stordahl/Sammy Cahn</td>
</tr>
<tr>
<td>74</td>
<td>I Thought About You</td>
<td>Jimmy Van Heusen/Johnny Mercer</td>
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<tr>
<td>75</td>
<td>I’ll Be Around</td>
<td>Alec Wilder</td>
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</tbody>
</table>
76. I'll Be Seeing You—Sammy Fain/Irving Kahal
77. I'll Remember April—Don Raye/Gene De Paul/Pat Johnson
78. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
79. I'm Getting Sentimental Over You—George Bassman/Ned Washington
80. I'm Old Fashioned—Jerome Kern/Johnny Mercer
81. I've Got the World On a String—Harold Arlen/Ted Koehler
82. I've Got You Under My Skin—Cole Porter
83. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
84. I've Never Been In Love Before—Frank Loesser
85. If I Should Lose You—Ralph Rainger/Leo Robin
86. If I Were a Bell—Frank Loesser
87. If You Could See Me Now—Tadd Dameron/Carl Sigman
88. Imagination—Jimmy Van Heusen/Johnny Burke
89. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
90. In the Wee Small Hours Of the Morning—David Mann/Bob Hillard
91. Indiana—James F. Hanley/Ballard MacDonald
92. Invitation—Bronislaw Kaper/Paul Francis Webster
93. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
94. It Don't Mean a Thing—Duke Ellington/Irving Mills
95. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
96. It's All Right With Me—Cole Porter
97. It's You Or No One—Julie Styne/Sammy Cahn
98. Just Friends—John Klenner/Sam M. Lewis
99. Just In Time—Jule Styne/Betty Comden/Adolph Green
100. Just One Of Those Things—Cole Porter
101. Lady Be Good—George Gershwin/Ira Gershwin
102. Laura—David Raksin/Johnny Mercer
103. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
104. Long Ago and Far Away—Jerome Kern/Ira Gershwin
105. Love For Sale—Cole Porter
106. Love Is Here To Stay—George Gershwin/Ira Gershwin
107. Lover—Richard Rodgers/Lorenz Hart
108. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
109. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
110. Lush Life—Billy Strayhorn
111. Mean To Me—Roy Turk/Fred E. Ahlert
112. Memories Of You—Eubie Blake/Andy Razaf
113. Misty—Erroll Garner/Johnny Burke
114. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
115. Moonlight In Vermont—Karl Suessdorf/John Blackburn
117. My Foolish Heart—Victor Young/Ned Washington
118. My Funny Valentine—Richard Rodgers/Lorenz Hart
119. My Heart Stood Still—Richard Rodgers/Lorenz Hart
120. My Ideal—Richard A. Whiting/Leo Robin

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121. My Old Flame—Sam Coslow/Arthur Johnston
122. My One and Only Love—Guy Wood/Robert Mellin
123. My Romance—Richard Rodgers/Lorenz Hart
124. My Shining Hour—Harold Arlen/Johnny Mercer
125. My Ship—Kurt Weill/Ira Gershwin
126. Namely You—Gene De Paul/Johnny Mercer
127. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
128. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
129. Night and Day—Cole Porter
130. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
131. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
132. Over the Rainbow—Harold Arlen/E.Y. Harburg
133. Pennies From Heaven—Arthur Johnson/John Burke
134. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
135. Poor Butterfly—Raymond Hubbell/John L. Golden
136. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
137. Remember—Irving Berlin
138. Secret Love—Sammy Fain/Paul Webster
139. September Song—Kurt Weill/Maxwell Anderson
140. Skylark—Hoagy Carmichael/Johnny Mercer
141. So In Love (Am I)—Cole Porter
142. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
143. Someday My Prince Will Come—Frank Churchill/Larry Morey
144. Somebody Loves Me—George Gershwin/Ira Gershwin
145. Someone To Watch Over Me—George Gershwin/Ira Gershwin
146. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
147. Speak Low—Kurt Weill/Ogden Nash
148. Spring Is Here—Richard Rodgers/Lorenz Hart
149. St. Louis Blues—W.C. Handy
150. Star Dust—Hoagy Carmichael/Mitchell Parish
151. Star Eyes—Don Raye/Gene dePaul
152. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
153. Stella By Starlight—Victor Young/Ned Washington
154. Stompin’ At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
155. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
156. Sweet and Lovely—Harry Tobias/Gus Arnheim
157. Sweet Georgia Brown—Ben Bernie/Macco Pinkard
158. Sweet Lorraine—Cliff Burwell/Mitchell Parish
159. Take the “A” Train—Duke Ellington/Billy Strayhorn
161. Teach Me Tonight—Gene DePaul/Sammy Cahn
162. Tenderly—Walter Gross/Jack Lawrence
163. The Man I Love—George Gershwin/Ira Gershwin
164. The Masquerade Is Over—Allie Wrubel/Herb Magidson
165. The More I See You—Harry Warren/Mack Gordon

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<table>
<thead>
<tr>
<th>Number</th>
<th>Tune</th>
<th>Composer(s)</th>
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</thead>
<tbody>
<tr>
<td>166</td>
<td>The Nearness Of You</td>
<td>Hoagy Carmichael/Ned Washington</td>
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<tr>
<td>167</td>
<td>The Night Has a Thousand Eyes</td>
<td>Benjamin Weisman/Dorothy Wayne</td>
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<tr>
<td>168</td>
<td>The Shadow Of Your Smile</td>
<td>Johnny Mandel/Paul Francis Webster</td>
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<tr>
<td>169</td>
<td>The Song Is You</td>
<td>Jerome Kern/Oscar Hammerstein II</td>
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<tr>
<td>170</td>
<td>The Surrey With the Fringe On Top</td>
<td>Richard Rodgers/Oscar Hammerstein II</td>
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<td>171</td>
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<td>Jule Styne/Sammy Cahn</td>
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<tr>
<td>172</td>
<td>The Touch Of Your Lips</td>
<td>Ray Noble</td>
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<td>173</td>
<td>The Very Thought Of You</td>
<td>Ray Noble</td>
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<td>174</td>
<td>The Way You Look Tonight</td>
<td>Jerome Kern/Dorothy Fields</td>
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<td>175</td>
<td>There Is No Greater Love</td>
<td>Isham Jones/Marty Symes</td>
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<td>There Will Never Be Another You</td>
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<td>177</td>
<td>There’s a Small Hotel</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<td>178</td>
<td>These Foolish Things</td>
<td>Jack Strachey/Harry Link/Holt Marvell</td>
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<td>179</td>
<td>They Can’t Take That Away From Me</td>
<td>George Gershwin/Ira Gershwin</td>
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<td>180</td>
<td>Time After Time</td>
<td>Jule Styne/Sammy Cahn</td>
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<td>181</td>
<td>We’ll Be Together Again</td>
<td>Carl Fischer/Frankie Laine</td>
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<td>182</td>
<td>What Is This Thing Called Love?</td>
<td>Cole Porter</td>
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<td>183</td>
<td>What’s New?</td>
<td>Bob Haggart/Johnny Burke</td>
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<td>When I Fall In Love</td>
<td>Victor Young/Edward Heyman</td>
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<td>185</td>
<td>When Your Lover Has Gone</td>
<td>E.A. Swan</td>
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<td>186</td>
<td>Where Or When</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<td>187</td>
<td>While We’re Young</td>
<td>Alec Wilder</td>
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<td>188</td>
<td>Who Can I Turn To?</td>
<td>Leslie Bricusse/Anthony Newley</td>
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<td>Witchcraft</td>
<td>Cy Coleman/Carolyn Leigh</td>
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<td>You and the Night and the Music</td>
<td>Arthur Schwartz/Howard Dietz</td>
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<td>192</td>
<td>You Are Too Beautiful</td>
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<td>193</td>
<td>(You Came Along From) Out Of Nowhere</td>
<td>Johnny Green/Edward Heyman</td>
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<td>194</td>
<td>You Don’t Know What Love Is</td>
<td>Gene DePaul/Don Raye</td>
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<td>You Go To My Head</td>
<td>J. Fred Coots/Haven Gillespie</td>
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<td>196</td>
<td>You Stepped Out Of a Dream</td>
<td>Nacio Herb Brown/Gus Kahn</td>
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<td>197</td>
<td>You Took Advantage Of Me</td>
<td>Richard Rodgers/Lorenz Hart</td>
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<tr>
<td>198</td>
<td>You’d Be So Nice To Come Home To</td>
<td>Cole Porter</td>
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<tr>
<td>199</td>
<td>You’re My Everything</td>
<td>Harry Warren/Mort Dixon/Joe Young</td>
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<tr>
<td>200</td>
<td>You’ve Changed</td>
<td>Carl Fisher/Bill Carey</td>
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