

Workbook to Accompany

Jazz Theory

From Basic To Advanced Study

Jazz Theory

From Basic To Advanced

Study

WORKBOOK

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Preface

HOW TO USE THE COMPANION WEBSITE

www.routledge.com/textbooks/cw/terefenko

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

Workbook

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

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

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

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

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

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

Recordings

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

Appendices/Auxiliaries

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

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

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

PART ONE

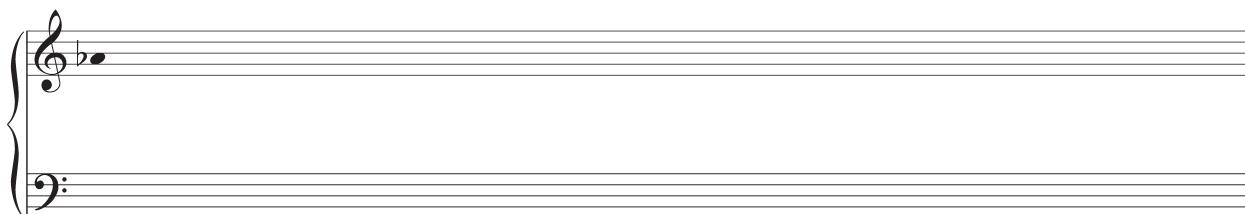
Basics

CHAPTER ONE

Music Fundamentals

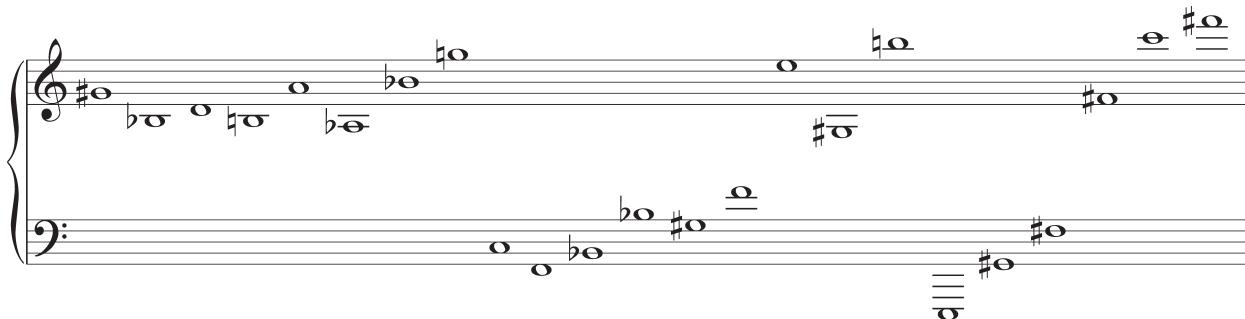
WRITTEN ASSIGNMENTS

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



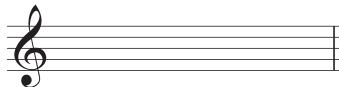
A♭4 F6 D4 C♯4 B♭3 A♯0 E♭1 A2 F♯6 D♯4 C♯5 A♭7 C4 D3 B5 F♭5 G6 F♯4 G♭4 B♯6

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

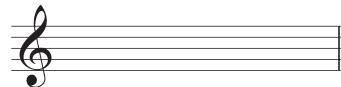


3. Using accidentals, notate the following scales.

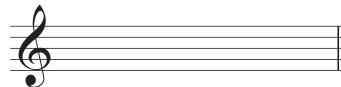
B♭ major



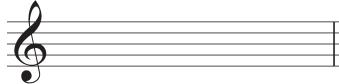
G major



A♭ major



C natural minor



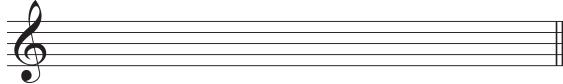
G harmonic minor



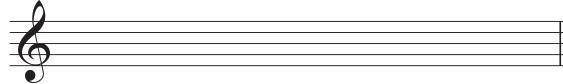
F harmonic minor



F♯ melodic minor (ascending–descending)

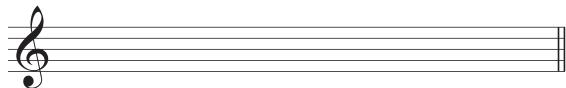


B♭ melodic minor (ascending–descending)

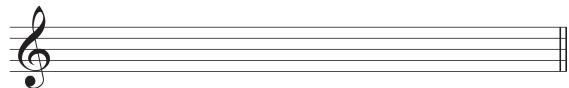


4. Using key signatures, notate the following scales.

E♭ major



B major



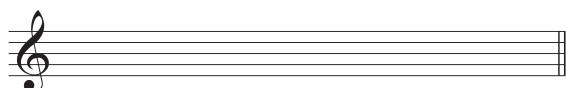
D♭ major



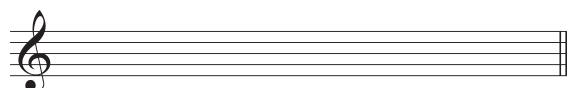
A♭ minor



G♯ minor



F♯ major



5. Rewrite the incorrect rhythms using correct rhythmic groupings that reflect the underlying beat.

A musical staff in common time (indicated by a 'C') with a key signature of two sharps (G major). The staff contains six measures of music. The first measure has a single eighth note. The second measure has a dotted half note followed by a quarter note and a eighth note. The third measure has a dotted half note followed by a quarter note and a eighth note. The fourth measure has a dotted half note followed by a quarter note and a eighth note. The fifth measure has a dotted half note followed by a quarter note and a eighth note. The sixth measure has a dotted half note followed by a quarter note and a eighth note.

A musical staff in common time (indicated by a 'C') with a key signature of one sharp (F#). The staff contains four measures of music. The first measure has a single eighth note. The second measure has a dotted half note followed by a quarter note and a eighth note. The third measure has a dotted half note followed by a quarter note and a eighth note. The fourth measure has a dotted half note followed by a quarter note and a eighth note.

A musical staff in common time (indicated by a 'C') with a key signature of one sharp (F#). The staff contains four measures of music. The first measure has a single eighth note. The second measure has a dotted half note followed by a quarter note and a eighth note. The third measure has a dotted half note followed by a quarter note and a eighth note. The fourth measure has a dotted half note followed by a quarter note and a eighth note.

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

fourth

perfect fourth
P4

7. Notate the following root position triads.

D	E _b	A _b	Emin	F ^o	G ⁺	B _b min	D _b

EAR TRAINING DRILLS

Instructions for Tracks 1–12

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

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

TRACK 1

A musical staff in G clef. It consists of two lines of six measures each. Above the staff, numbers 1 through 12 are placed above specific notes. Measure 1: note A. Measure 2: note B. Measure 3: note C. Measure 4: note D. Measure 5: note E. Measure 6: note F. Measure 7: note G. Measure 8: note A. Measure 9: note B. Measure 10: note C. Measure 11: note D. Measure 12: note E.

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

TRACK 2

A musical staff in G clef. It consists of two lines of six measures each. Above the staff, numbers 1 through 12 are placed above specific notes. Measure 1: note A. Measure 2: note B. Measure 3: note C. Measure 4: note D. Measure 5: note E. Measure 6: note F. Measure 7: note G. Measure 8: note A. Measure 9: note B. Measure 10: note C. Measure 11: note D. Measure 12: note E.

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

TRACK 3

A musical staff in G clef. It consists of two lines of six measures each. Above the staff, numbers 1 through 12 are placed above specific notes. Measure 1: note A. Measure 2: note B. Measure 3: note C. Measure 4: note D. Measure 5: note E. Measure 6: note F. Measure 7: note G. Measure 8: note A. Measure 9: note B. Measure 10: note C. Measure 11: note D. Measure 12: note E.

Track 4: Sing/play a major 3rd

TRACK 4

A musical staff in G clef. It consists of two lines of six measures each. Numbered circles (1) through (12) are placed above specific notes to indicate pitch. Measure 1: (1) open circle, (2) open circle, (3) open circle. Measure 2: (4) sharp circle, (5) sharp circle, (6) sharp circle. Measure 3: (7) open circle, (8) open circle, (9) open circle. Measure 4: (10) open circle, (11) sharp circle, (12) sharp circle.

Track 5: Sing/play a perfect 4th

TRACK 5

A musical staff in G clef. It consists of two lines of six measures each. Numbered circles (1) through (12) are placed above specific notes to indicate pitch. Measure 1: (1) open circle, (2) open circle, (3) sharp circle. Measure 2: (4) open circle, (5) open circle, (6) sharp circle. Measure 3: (7) open circle, (8) sharp circle, (9) sharp circle. Measure 4: (10) open circle, (11) open circle, (12) sharp circle.

Track 6: Sing/play an augmented 4th

TRACK 6

A musical staff in G clef. It consists of two lines of six measures each. Numbered circles (1) through (12) are placed above specific notes to indicate pitch. Measure 1: (1) open circle, (2) sharp circle, (3) open circle. Measure 2: (4) open circle, (5) sharp circle, (6) sharp circle. Measure 3: (7) open circle, (8) open circle, (9) sharp circle. Measure 4: (10) sharp circle, (11) open circle, (12) open circle.

Track 7: Sing/play a perfect 5th

TRACK 7

A musical staff in G clef. It consists of two lines of six measures each. The first measure has a note at the 3rd line. The second measure has a note at the 4th line. The third measure has a note at the 3rd line. The fourth measure has a note at the 2nd line. The fifth measure has a note at the 3rd line. The sixth measure has a note at the 4th line. The seventh measure has a note at the 5th line. The eighth measure has a note at the 4th line. The ninth measure has a note at the 3rd line. The tenth measure has a note at the 2nd line. The eleventh measure has a note at the 3rd line. The twelfth measure has a note at the 4th line.

Track 8: Sing/play a minor 6th

TRACK 8

A musical staff in G clef. It consists of two lines of six measures each. The first measure has a note at the 2nd line. The second measure has a note at the 3rd line. The third measure has a note at the 4th line. The fourth measure has a note at the 3rd line. The fifth measure has a note at the 2nd line. The sixth measure has a note at the 3rd line. The seventh measure has a note at the 1st line. The eighth measure has a note at the 2nd line. The ninth measure has a note at the 3rd line. The tenth measure has a note at the 2nd line. The eleventh measure has a note at the 3rd line. The twelfth measure has a note at the 4th line.

Track 9: Sing/play a major 6th

TRACK 9

A musical staff in G clef. It consists of two lines of six measures each. The first measure has a note at the 2nd line. The second measure has a note at the 3rd line. The third measure has a note at the 4th line. The fourth measure has a note at the 3rd line. The fifth measure has a note at the 2nd line. The sixth measure has a note at the 3rd line. The seventh measure has a note at the 1st line. The eighth measure has a note at the 2nd line. The ninth measure has a note at the 3rd line. The tenth measure has a note at the 2nd line. The eleventh measure has a note at the 3rd line. The twelfth measure has a note at the 4th line.

Track 10: Sing/play a minor 7th

TRACK 10

Two staves of musical notation in G clef. The top staff has six numbered notes: ① (open circle), ② (filled circle), ③ (filled circle with sharp), ④ (open circle), ⑤ (open circle), ⑥ (filled circle with sharp). The bottom staff has six numbered notes: ⑦ (open circle), ⑧ (open circle), ⑨ (filled circle with sharp), ⑩ (open circle), ⑪ (open circle), ⑫ (filled circle).

Track 11: Sing/play a major 7th

TRACK 11

Two staves of musical notation in G clef. The top staff has six numbered notes: ① (open circle), ② (filled circle), ③ (filled circle with sharp), ④ (open circle), ⑤ (filled circle with sharp), ⑥ (open circle). The bottom staff has six numbered notes: ⑦ (filled circle with flat), ⑧ (open circle), ⑨ (open circle), ⑩ (open circle), ⑪ (filled circle with sharp), ⑫ (filled circle with flat).

Track 12: Sing/play a perfect 8ve

TRACK 12

Two staves of musical notation in G clef. The top staff has six numbered notes: ① (open circle), ② (open circle), ③ (filled circle with sharp), ④ (open circle), ⑤ (open circle), ⑥ (filled circle with sharp). The bottom staff has six numbered notes: ⑦ (open circle), ⑧ (filled circle with sharp), ⑨ (filled circle with flat), ⑩ (open circle), ⑪ (open circle), ⑫ (filled circle with flat).

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

TRACK 13

The musical staff consists of five lines and four spaces. The notes are represented by short horizontal strokes. The first note of each interval is higher than the second note. The intervals are numbered as follows:

- Intervals 1 through 10 are above the staff.
- Intervals 11 through 20 are below the staff.
- Intervals 21 through 30 are below the staff.
- Intervals 31 through 40 are below the staff.

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

TRACK 14

The image shows a single-line musical staff in G clef. It contains 40 numbered harmonic intervals, each consisting of two notes separated by a vertical bar line. The numbers are arranged as follows:

- Row 1: (1), (2), (3), (4), (5)
- Row 2: (6), (7), (8), (9), (10)
- Row 3: (11), (12), (13), (14), (15)
- Row 4: (16), (17), (18), (19), (20)
- Row 5: (21), (22), (23), (24), (25)
- Row 6: (26), (27), (28), (29), (30)
- Row 7: (31), (32), (33), (34), (35)
- Row 8: (36), (37), (38), (39), (40)

The notes are represented by open circles (o) or filled circles (●). Some notes have stems pointing up, while others have stems pointing down. The staff begins with a note at the top of the first line, followed by a note at the bottom of the second line, and so on.

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

TRACK 15

The image shows six staves of musical notation, each consisting of five horizontal lines. The notation uses a treble clef and includes various note heads (circles) and stems. Above each staff, numbered circles (1 through 30) indicate specific notes to identify. The staves are arranged vertically, with each staff starting at a different vertical position.

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

CHAPTER TWO

Jazz Rhythm

PRACTICING RHYTHM

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

Swing

$\text{♩} = 66$

a

beats: 2 4

A musical staff in G clef. It shows a melodic pattern of eighth notes. The first two measures are grouped under 'beats: 2' and the next two under '4'. The pattern consists of eighth-note pairs followed by quarter note rests.

A continuation of the melodic pattern from measure 3, continuing the '2' and '4' grouping.

A continuation of the melodic pattern from measure 4, continuing the '2' and '4' grouping.

b

pattern continues

A continuation of the melodic pattern from measure 5, starting with a quarter note followed by eighth notes.

c

pattern continues

A continuation of the melodic pattern from measure 6, starting with a quarter note followed by eighth notes.

EAR TRAINING DRILLS

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

TRACK 16**Swing** $\text{♩} = 76$ 

1

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the first phrase of Track 16.

2

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the second phrase of Track 16.

3

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the third phrase of Track 16.

4

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the fourth phrase of Track 16.

5

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the fifth phrase of Track 16.

6

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the sixth phrase of Track 16.

7

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the seventh phrase of Track 16.

8

A blank musical staff in G clef with a 4/4 time signature, intended for the transcription of the eighth phrase of Track 16.

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 vii⁰

B minor

#vi⁰ ii V i

D minor

ii⁰ V #vii⁰ 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 $\hat{1}$, $\hat{3}$, or $\hat{5}$ in the soprano voice. Transpose these progressions to all 12 keys.

The musical score consists of two parts. The top part shows three harmonic progressions (I, III, V) in a 4/4 time signature with a treble clef. The soprano voice (top line) has notes C, G, Amin = Emin, F, C, G, C. The basso continuo voice (bottom line) has chords C, G, G, C, G, C. The middle part shows the realization of the first progression (I) on a keyboard, with the soprano voice playing the melody and the basso continuo voice providing harmonic support. The bottom part shows the realization of the second progression (III) on a keyboard.

Realization 1:

1 | C G | Amin = Emin | F | C | G | C |

Realization 2:

2 | Amin = E/G# | Amin = G | C | G | Amin = E | Amin |

A musical staff in common time (indicated by the '4' in a box) and G major (indicated by the treble clef). The staff shows a harmonic progression: I (two measures), .. (one measure), IV (one measure), ii (one measure), V (one measure), .. (one measure), and I (one measure). The notes are quarter notes, and the chords are indicated by Roman numerals above the staff.

A musical staff in G major (one sharp) with a common time signature. The staff begins with a measure containing two quarter notes, labeled 'I'. This is followed by a measure with one quarter note, labeled 'vi'. A repeat sign indicates a return to the beginning. The next measure contains one quarter note, labeled 'ii'. This is followed by a measure with one quarter note, labeled 'V'. Another repeat sign follows. The next measure contains one quarter note, labeled 'iii'. This is followed by a measure with one quarter note, labeled 'vi'. A repeat sign follows. The next measure contains one quarter note, labeled 'ii'. This is followed by a measure with one quarter note, labeled 'V'. A final repeat sign follows. The final measure contains one quarter note, labeled 'I'.

A musical staff in common time (indicated by the '6' in a box) shows a harmonic progression. The notes are: i (F major), V (C major), VI (D major), III (G major), iv (A major), ii^o (B major), V (C major), and i (F major). The notes are separated by vertical bar lines.

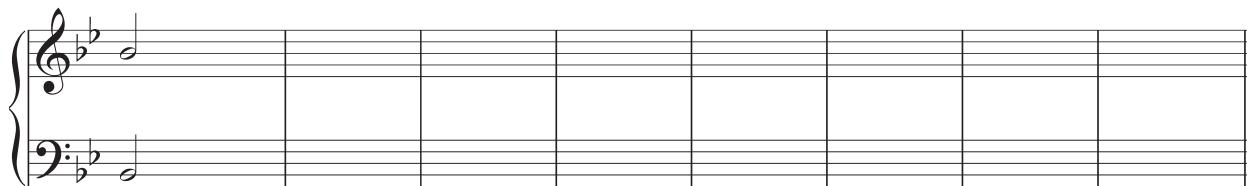
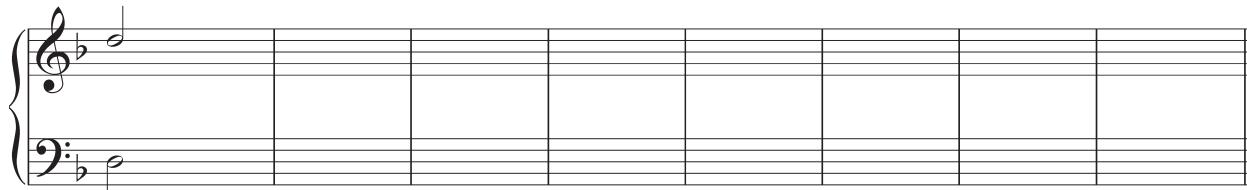
A musical staff in G major (one sharp) with a common time signature. The staff begins with a note labeled 'i'. This is followed by a note labeled 'iv⁶', which is connected by a tie to a note labeled 'VII'. A vertical bar separates this from the next group of notes. The next group consists of a note labeled 'III⁶' tied to a note labeled 'VI'. Another vertical bar separates this from the final group of notes. The final group contains a note labeled 'ii^{o6}' tied to a note labeled 'V', which is then tied to a note labeled 'i'.

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

EAR TRAINING DRILLS

Instructions for Tracks 17–18

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

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

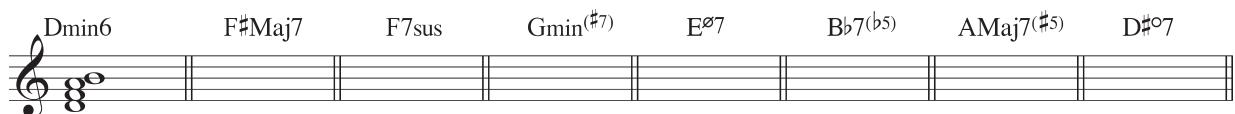
CHAPTER FOUR

Four-Part Chords

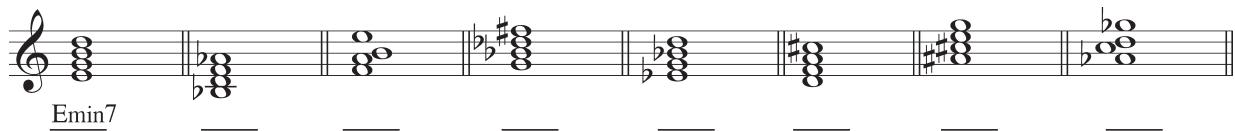
WRITTEN ASSIGNMENTS

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

Dmin6 F[#]Maj7 F7sus Gmin([#]7) E^o7 B_b7(^b5) AMaj7([#]5) D[#]7

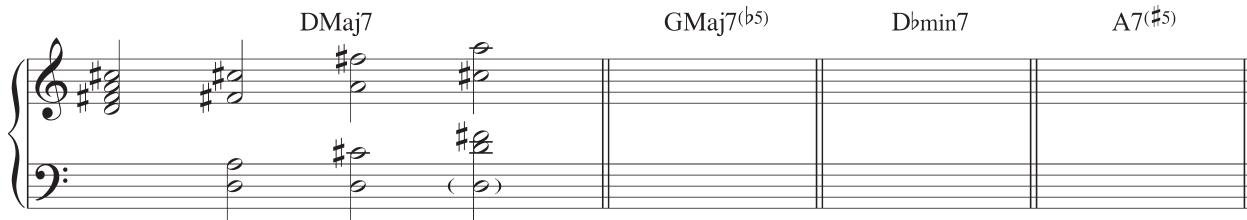


2. Analyze the following four-part chords with lead-sheet symbols.

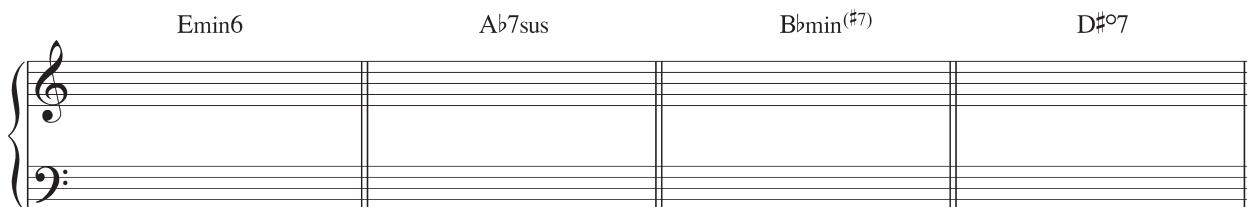


Emin7 — — — — — — —

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



DMaj7 GMaj7(^b5) D_bmin7 A7([#]5)



Emin6 Ab7sus B_bmin([#]7) D[#]o7



AbMaj7([#]5) B^o([#]7) Ebmin7 B_b6

EAR TRAINING DRILLS

Instructions for Tracks 19–24

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

Track 19: Sing/play a **major 6th**

TRACK 19

The musical staff consists of two lines of five horizontal lines each. Numbered circles (1 through 12) are placed above specific notes in the chords. The chords are as follows:

- (1) G major (two eighth notes)
- (2) C major (two eighth notes)
- (3) D major (two eighth notes)
- (4) E major (two eighth notes)
- (5) F major (two eighth notes)
- (6) G major (two eighth notes)
- (7) A minor (two eighth notes)
- (8) B minor (two eighth notes)
- (9) C major (two eighth notes)
- (10) D major (two eighth notes)
- (11) E major (two eighth notes)
- (12) F major (two eighth notes)

Track 20: Sing/play a **minor 7th**

TRACK 20

The musical staff consists of two lines of five horizontal lines each. Numbered circles (1 through 12) are placed above specific notes in the chords. The chords are as follows:

- (1) G major (two eighth notes)
- (2) A major (two eighth notes)
- (3) B major (two eighth notes)
- (4) C major (two eighth notes)
- (5) D major (two eighth notes)
- (6) E major (two eighth notes)
- (7) G minor (two eighth notes)
- (8) A minor (two eighth notes)
- (9) B major (two eighth notes)
- (10) C major (two eighth notes)
- (11) D major (two eighth notes)
- (12) E major (two eighth notes)

Track 21: Sing/play a **major 7th**

TRACK 21

The musical staff consists of two lines of five horizontal lines each. Numbered circles (1 through 12) are placed above specific notes in the chords. The chords are as follows:

- (1) G major (two eighth notes)
- (2) A major (two eighth notes)
- (3) B major (two eighth notes)
- (4) C major (two eighth notes)
- (5) D major (two eighth notes)
- (6) E major (two eighth notes)
- (7) G major (two eighth notes)
- (8) A major (two eighth notes)
- (9) B major (two eighth notes)
- (10) C major (two eighth notes)
- (11) D major (two eighth notes)
- (12) E major (two eighth notes)

Track 22: Sing/play a diminished 7th

TRACK 22

12 diminished 7th chords arranged in two staves of six measures each. The chords are: (1) G7, (2) A7, (3) B7, (4) C7, (5) D7, (6) E7, (7) F7, (8) G7, (9) A7, (10) B7, (11) C7, (12) D7.

Track 23: Sing/play a \flat 5th

TRACK 23

12 chords with a flat 5th arranged in two staves of six measures each. The chords are: (1) G \flat 7, (2) A \flat 7, (3) B \flat 7, (4) C \flat 7, (5) D \flat 7, (6) E \flat 7, (7) F \flat 7, (8) G \flat 7, (9) A \flat 7, (10) B \flat 7, (11) C \flat 7, (12) D \flat 7.

Track 24: Sing/play a \sharp 5th

TRACK 24

12 chords with a sharp 5th arranged in two staves of six measures each. The chords are: (1) G \sharp 7, (2) A \sharp 7, (3) B \sharp 7, (4) C \sharp 7, (5) D \sharp 7, (6) E \sharp 7, (7) F \sharp 7, (8) G \sharp 7, (9) A \sharp 7, (10) B \sharp 7, (11) C \sharp 7, (12) D \sharp 7.

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

TRACK 25

Musical staff 1 consists of five measures. Measure 1 has a bass note on the G line. Measures 2 through 5 have bass notes on the A line.

Musical staff 2 consists of five measures. Measure 1 has a bass note on the F line. Measures 2 through 5 have bass notes on the E line.

Musical staff 3 consists of five measures. Measure 1 has a bass note on the C line. Measures 2 through 5 have bass notes on the B line.

Musical staff 4 consists of five measures. Measure 1 has a bass note on the D line. Measures 2 through 5 have bass notes on the E line.

Musical staff 5 consists of five measures. Measure 1 has a bass note on the G line. Measures 2 through 5 have bass notes on the A line.

Musical staff 6 consists of five measures. Measure 1 has a bass note on the C line. Measures 2 through 5 have bass notes on the B line.

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

TRACK 26

The image shows six staves of musical notation, each consisting of five horizontal lines. A treble clef is positioned at the beginning of each staff. The first staff starts with a note on the fourth line. The second staff starts with a note on the third line. The third staff starts with a note on the second line. The fourth staff starts with a note on the first line. The fifth staff starts with a note on the fourth line. The sixth staff starts with a note on the third line. Above each staff, there are numbered circles (1 through 30) indicating specific notes or chords for identification.

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

TRACK 27

The image shows a musical staff divided into five systems by vertical bar lines. Each system contains a four-part chord. The chords are represented by open circles (o) on a five-line staff. The first system (1) has chords: (o, o, b, o). The second system (2) has chords: (o, o, o, b). The third system (3) has chords: (o, b, o, o). The fourth system (4) has chords: (o, o, o, b). The fifth system (5) has chords: (o, b, o, o). The sixth system (6) has chords: (o, o, o, b). The seventh system (7) has chords: (o, o, o, b). The eighth system (8) has chords: (o, b, o, o). The ninth system (9) has chords: (o, o, b, o). The tenth system (10) has chords: (o, o, o, o). The eleventh system (11) has chords: (b, o, o, o). The twelfth system (12) has chords: (o, o, o, o). The thirteenth system (13) has chords: (o, o, o, o). The fourteenth system (14) has chords: (b, o, o, o). The fifteenth system (15) has chords: (o, o, o, o). The sixteenth system (16) has chords: (b, o, o, o). The seventeenth system (17) has chords: (b, o, o, o). The eighteenth system (18) has chords: (b, o, o, o). The nineteenth system (19) has chords: (b, o, o, o). The twentieth system (20) has chords: (o, o, o, o). The twenty-first system (21) has chords: (b, o, o, o). The twenty-second system (22) has chords: (o, o, o, o). The twenty-third system (23) has chords: (b, o, o, o). The twenty-fourth system (24) has chords: (o, o, o, o). The twenty-fifth system (25) has chords: (b, o, o, o). The twenty-sixth system (26) has chords: (o, o, o, o). The twenty-seventh system (27) has chords: (b, o, o, o). The twenty-eighth system (28) has chords: (o, o, o, o). The twenty-ninth system (29) has chords: (b, o, o, o). The thirtieth system (30) has chords: (o, o, o, o).

CHAPTER FIVE

Five-Part Chords

WRITTEN ASSIGNMENTS

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

D7(\flat 9)
Fmin 9 (\flat 6) A $\%_9$ E $^{13}(\sharp 9)$ sus B $\flat 7$ (\sharp 9)

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

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

F \sharp 9sus

B7(\flat 9)sus Bmin 9 A $^9(\sharp 5)$ A $\flat\%_9$

F \sharp min $^9(\sharp 7)$ GMaj $^9(\sharp 5)$ D \sharp 09 D \flat Maj $^9(\flat 5)$

Four blank musical staves, each consisting of five horizontal lines and four spaces, intended for writing musical chords.

Chord labels above the staves:

- B⁹sus
- E♭min^{9(♭5)}
- B♭⁹
- D♭7(♭₅)

Four blank musical staves, each consisting of five horizontal lines and four spaces, intended for writing musical chords.

Chord labels above the staves:

- D7(♯₅)
- C7(♯₉)
- EMaj⁹
- E♭7(♯₅)sus

EAR TRAINING DRILLS

Instructions for Tracks 28–34

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

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

TRACK 28

Twelve numbered musical staves, each consisting of five horizontal lines and four spaces, intended for writing musical extensions (e.g., major 9ths).

Numbered staves:

- (1)
- (2)
- (3)
- (4)
- (5)
- (6)
- (7)
- (8)
- (9)
- (10)
- (11)
- (12)

Track 29: Sing/play a \flat 9th

TRACK 29

12 musical measures on a single staff. Each measure contains a five-part chord. The chords are: ① C major 7th, ② F major 7th, ③ G major 7th, ④ B-flat major 7th, ⑤ E major 7th, ⑥ A major 7th, ⑦ D major 7th, ⑧ G major 7th, ⑨ C major 7th, ⑩ F major 7th, ⑪ B-flat major 7th, ⑫ E major 7th.

Track 30: Sing/play a \sharp 9th

TRACK 30

12 musical measures on a single staff. Each measure contains a five-part chord. The chords are: ① A major 7th, ② D major 7th, ③ G major 7th, ④ C major 7th, ⑤ F major 7th, ⑥ B major 7th, ⑦ E major 7th, ⑧ A major 7th, ⑨ D major 7th, ⑩ G major 7th, ⑪ C major 7th, ⑫ F major 7th.

Track 31: Sing/play a perfect 11th

TRACK 31

12 musical measures on a single staff. Each measure contains a five-part chord. The chords are: ① B-flat major 7th, ② E major 7th, ③ A major 7th, ④ D major 7th, ⑤ G major 7th, ⑥ C major 7th, ⑦ F major 7th, ⑧ B-flat major 7th, ⑨ E major 7th, ⑩ A major 7th, ⑪ D major 7th, ⑫ G major 7th.

Track 32: Sing/play a major 13th

TRACK 32

12 numbered chords for Track 32. The chords are: ① C major (C-E-G), ② G major (G-B-D), ③ A minor (A-C-E), ④ D major (D-F#-A), ⑤ E major (E-G-B), ⑥ F# major (F#-A-C#), ⑦ B minor (B-D-F#), ⑧ C# major (C#-E-G#), ⑨ D minor (D-F-A), ⑩ E major (E-G-B), ⑪ F major (F-A-C), ⑫ G major (G-B-D).

Track 33: Sing/play a \flat 5th/ \sharp 11th

TRACK 33

12 numbered chords for Track 33. The chords are: ① B minor (B-D-F#), ② E major (E-G-B), ③ D major (D-F#-A), ④ C major (C-E-G), ⑤ G major (G-B-D), ⑥ A major (A-C-E), ⑦ B minor (B-D-F#), ⑧ C# major (C#-E-G#), ⑨ D major (D-F#-A), ⑩ C major (C-E-G), ⑪ B minor (B-D-F#), ⑫ G major (G-B-D).

Track 34: Sing/play a \sharp 5th/ \flat 13th

TRACK 34

12 numbered chords for Track 34. The chords are: ① E major (E-G-B), ② D major (D-F#-A), ③ C major (C-E-G), ④ B minor (B-D-F#), ⑤ A major (A-C-E), ⑥ G major (G-B-D), ⑦ B minor (B-D-F#), ⑧ C# major (C#-E-G#), ⑨ D major (D-F#-A), ⑩ C major (C-E-G), ⑪ B minor (B-D-F#), ⑫ G major (G-B-D).

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

TRACK 35

The image displays six staves of musical notation, each consisting of a treble clef, a key signature, and five horizontal lines. The notation is divided into measures by vertical bar lines. Each measure contains one or more black dots representing notes. Above each staff, numbers in circles indicate the specific chord being played. The chords are as follows:

- Measure 1: (1) C major (all notes on the middle line)
- Measure 2: (2) G major (all notes on the middle line)
- Measure 3: (3) C major (all notes on the middle line)
- Measure 4: (4) G major (all notes on the middle line)
- Measure 5: (5) C major (all notes on the middle line)
- Measure 6: (6) A minor (notes on the 5th and 4th lines)
- Measure 7: (7) C major (all notes on the middle line)
- Measure 8: (8) E major (notes on the 5th and 4th lines)
- Measure 9: (9) F# major (notes on the 5th and 4th lines)
- Measure 10: (10) C major (all notes on the middle line)
- Measure 11: (11) D major (notes on the 5th and 4th lines)
- Measure 12: (12) G major (notes on the 5th and 4th lines)
- Measure 13: (13) E major (notes on the 5th and 4th lines)
- Measure 14: (14) B minor (notes on the 5th and 4th lines)
- Measure 15: (15) C major (all notes on the middle line)
- Measure 16: (16) A minor (notes on the 5th and 4th lines)
- Measure 17: (17) D major (notes on the 5th and 4th lines)
- Measure 18: (18) G major (all notes on the middle line)
- Measure 19: (19) B minor (notes on the 5th and 4th lines)
- Measure 20: (20) C major (all notes on the middle line)
- Measure 21: (21) C major (all notes on the middle line)
- Measure 22: (22) G major (all notes on the middle line)
- Measure 23: (23) C major (all notes on the middle line)
- Measure 24: (24) E major (notes on the 5th and 4th lines)
- Measure 25: (25) C major (all notes on the middle line)
- Measure 26: (26) A minor (notes on the 5th and 4th lines)
- Measure 27: (27) D major (notes on the 5th and 4th lines)
- Measure 28: (28) G major (all notes on the middle line)
- Measure 29: (29) B minor (notes on the 5th and 4th lines)
- Measure 30: (30) C major (all notes on the middle line)
- Measure 31: (31) C major (all notes on the middle line)

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

TRACK 36

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

TRACK 37

The image displays six staves of musical notation, each consisting of five horizontal lines. The notation is in common time and uses a treble clef. Each staff contains five numbered chords, ranging from 1 to 30, enclosed in circles. The chords are represented by vertical bar lines with specific note heads (circles) placed on them, indicating pitch and duration.

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

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

TRACK 38

Musical staff 1 consists of two systems of five-line music staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The first system contains five measures numbered 1 through 5. Measure 1 has an open circle at the 4th line of the top staff. Measures 2, 3, and 4 have an open circle at the 3rd line of the bottom staff. Measure 5 has an open circle at the 4th line of the top staff.

Musical staff 2 consists of two systems of five-line music staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The first system contains five measures numbered 6 through 10. Measure 6 has an open circle at the 4th line of the top staff. Measure 7 has an open circle at the 3rd line of the bottom staff. Measure 8 has an open circle at the 4th line of the top staff. Measure 9 has an open circle with a sharp sign at the 3rd line of the bottom staff. Measure 10 has an open circle at the 4th line of the top staff.

Musical staff 3 consists of two systems of five-line music staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The first system contains five measures numbered 11 through 15. Measure 11 has an open circle at the 4th line of the top staff. Measure 12 has an open circle at the 3rd line of the bottom staff. Measure 13 has an open circle at the 4th line of the top staff. Measure 14 has an open circle with a sharp sign at the 3rd line of the bottom staff. Measure 15 has an open circle with a double sharp sign at the 4th line of the top staff.

Musical staff 4 consists of two systems of five-line music staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The first system contains five measures numbered 16 through 20. Measure 16 has an open circle at the 4th line of the top staff. Measure 17 has an open circle with a sharp sign at the 3rd line of the bottom staff. Measure 18 has an open circle at the 4th line of the top staff. Measure 19 has an open circle with a double sharp sign at the 3rd line of the bottom staff. Measure 20 has an open circle with a double sharp sign at the 4th line of the top staff.

Musical staff 5 consists of two systems of five-line music staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The first system contains five measures numbered 21 through 25. Measure 21 has an open circle at the 4th line of the top staff. Measure 22 has an open circle at the 3rd line of the bottom staff. Measure 23 has an open circle at the 4th line of the top staff. Measure 24 has an open circle at the 3rd line of the bottom staff. Measure 25 has an open circle at the 4th line of the top staff.

Musical staff for exercise 26. It consists of five horizontal lines and four spaces. The bass clef is at the top left, and the key signature has one flat. The staff is divided into five measures by vertical bar lines. The notes are as follows: measure 1 (open circle) has a note on the fourth line; measure 2 (open circle) has a note on the third space; measure 3 (open circle) has a note on the second line; measure 4 (open circle) has a note on the first space; measure 5 (open circle) has a note on the second line.

Musical staff for exercise 31. It consists of five horizontal lines and four spaces. The bass clef is at the top left, and the key signature has one sharp. The staff is divided into five measures by vertical bar lines. The notes are as follows: measure 1 (open circle) has a note on the fourth line; measure 2 (open circle) has a note on the third space; measure 3 (open circle) has a note on the second line; measure 4 (open circle) has a note on the first space; measure 5 (open circle) has a note on the second line.

Musical staff for exercise 36. It consists of five horizontal lines and four spaces. The bass clef is at the top left, and the key signature has one sharp. The staff is divided into five measures by vertical bar lines. The notes are as follows: measure 1 (open circle) has a note on the fourth line; measure 2 (open circle) has a note on the third space; measure 3 (open circle) has a note on the second line; measure 4 (open circle) has a note on the first space; measure 5 (open circle) has a note on the second line.

Musical staff for exercise 41. It consists of five horizontal lines and four spaces. The bass clef is at the top left, and the key signature has one sharp. The staff is divided into five measures by vertical bar lines. The notes are as follows: measure 1 (open circle) has a note on the fourth line; measure 2 (open circle) has a note on the third space; measure 3 (open circle) has a note on the second line; measure 4 (open circle) has a note on the first space; measure 5 (open circle) has a note on the second line.

Musical staff for exercise 46. It consists of five horizontal lines and four spaces. The bass clef is at the top left, and the key signature has one flat. The staff is divided into five measures by vertical bar lines. The notes are as follows: measure 1 (open circle) has a note on the fourth line; measure 2 (open circle) has a note on the third space; measure 3 (open circle) has a note on the second line; measure 4 (open circle) has a note on the first space; measure 5 (open circle) has a note on the second line.

CHAPTER SIX

The II–V–I Progression

WRITTEN ASSIGNMENTS

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

Cmin7 F7 B♭Maj7

ii⁷ V⁷ Ima⁷

a Gmin7 C7 FMaj7

ii⁷ V⁷ Ima⁷

b F♯min7(♭5) B7 Emin7

ii⁷ V⁷ i⁷

c C♯min7(♭5) F♯7 Bmin7

ii⁷ V⁷ i⁷

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

Amin7(♭5) D7 Gmin7

ii⁷ V⁷ i⁷

a Dmin7(♭5) G7 Cmin7

ii⁷ V⁷ i⁷

b Fmin7 B♭7 E♭Maj7(♭5)

ii⁷ V⁷ Ima⁷

c Bmin7 E7(♭5) AMaj7

ii⁷ V⁷ Ima⁷

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

Emin⁹ A^{9sus} DMaj⁹

ii⁷ V⁷ Imaj⁷

a Cmin⁹ F7(^{b9}) B♭Maj⁹

ii⁷ V⁷ Imaj⁷

b Emin^{9(b5)} A7(^{b13}₉) Dmin^{9(#7)}

ii_{b5}⁷ V⁷ i⁷

c Amin⁹ D7(^{b9}_{#5}) GMaj⁹

ii⁷ V⁷ Imaj⁷

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.

Dmin7 F[#]o7 G7 C[#]o7 Dmin7 B^o7 CMaj7 D^o7 E^bo7 C6/E D^o7 C6

ii⁷ #iv^{o7} V⁷ ii⁷ vii^{o7} Imaj⁷ ii^{o7} biii^{o7} Imaj⁶ ii^{o7} Imaj⁶

a

b

5. The following progression contains different diminished 7th chords. Transform the diminished 7ths into [ii⁷-V⁷]/X harmonic elisions and realize it with “drop 2” five-part voicings.

C¹³ F♯⁹min⁹ B⁹sus G⁹min⁹ B♭⁹min⁹ E♭⁹ A⁷(⁹/₅) D⁷(⁹/₅) G⁷(⁹) C¹³(⁹)

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

ii⁷ #i⁹⁷ ii⁷ iv⁹⁷ III⁷ VI⁷ II⁷ V⁷

a

ii⁷ #iv⁹⁷ V⁷ vii⁹⁷ I⁹maj⁷ biii⁹⁷ ii⁷ #i⁹⁷

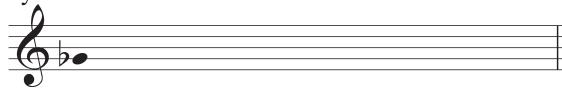
CHAPTER SEVEN

Modes

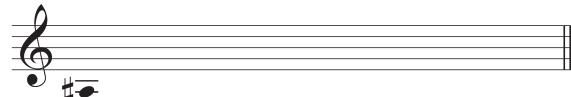
WRITTEN ASSIGNMENTS

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

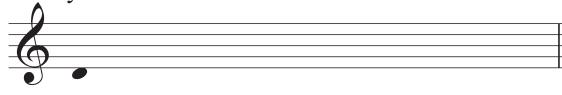
Lydian



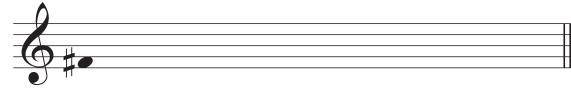
Locrian



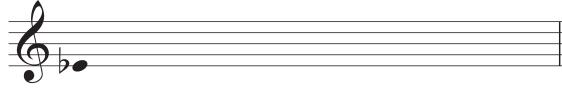
Mixolydian



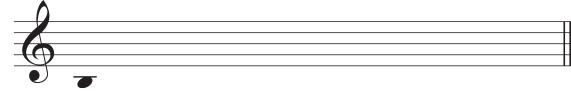
Dorian



Aeolian

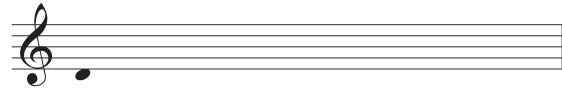


Phrygian

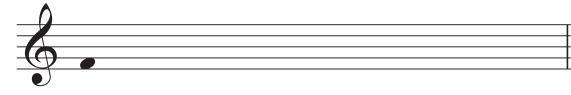


2. On the staff below, notate the following chromatic modes.

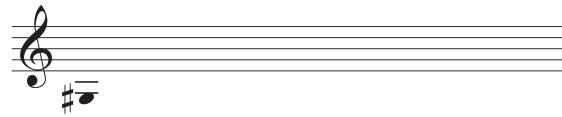
Lydian Augmented



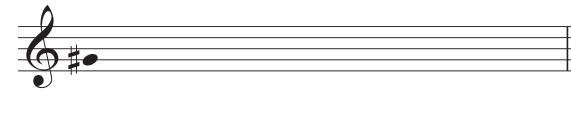
Locrian ♯2



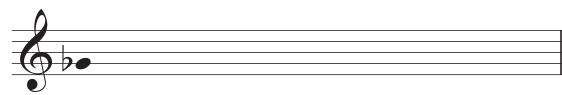
Mixolydian ♯11



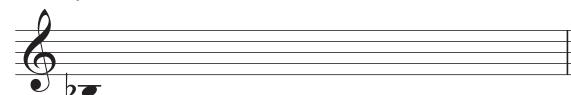
Dorian ♯2



Altered



Mixolydian ♯13



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



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



5. Compose an 8-bar modal phrase for each of the following modes: C Phrygian, G Lydian, D Melodic Minor, A Lydian Augmented, E Locrian, B Ionian, F[#] Dorian, D^b Altered, A^b Mixolydian, E^b Mixolydian #11, B^b Dorian b2, F Aeolian, G Locrian b2, and E^b Mixolydian b13. (Answer not provided)

EAR TRAINING DRILLS

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

TRACK 39

Musical staff 1 consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a quarter note on the second line and a half note on the fourth space. The second measure contains a half note on the fourth space.

Musical staff 2 consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note on the third line and a half note on the second space. The second measure contains a half note on the second space.

Musical staff 3 consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note on the third line and a half note on the second space. The second measure contains a half note on the second space.

Musical staff 4 consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one sharp (G#), and a common time signature. The first measure contains a quarter note on the second line and a half note on the fourth space. The second measure contains a half note on the fourth space.

Musical staff 5 consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one sharp (G#), and a common time signature. The first measure contains a quarter note on the second line and a half note on the fourth space. The second measure contains a half note on the fourth space.

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

TRACK 40

The image shows 14 musical staff examples, each consisting of a single measure on a five-line staff. The measures are numbered ① through ⑯ in circles above them. The first staff (①) starts with a B-flat note. Subsequent staffs show various note patterns: ② starts with a C note; ③ starts with a D note; ④ starts with an E note; ⑤ starts with a G sharp note; ⑥ starts with an A flat note; ⑦ starts with a C note; ⑧ starts with a D note; ⑨ starts with an E note; ⑩ starts with a G flat note; ⑪ starts with an A flat note; ⑫ starts with a C note; ⑬ starts with a D note; and ⑭ starts with an E note.

CHAPTER EIGHT

Chord-Scale Theory

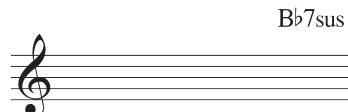
WRITTEN ASSIGNMENTS

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

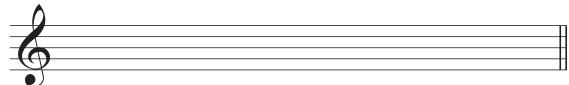
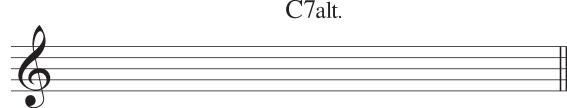
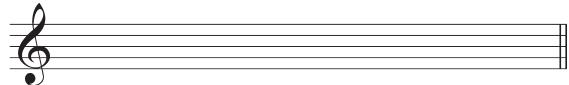
Lydian



DMaj^{7(b5)}



A7^(b5)

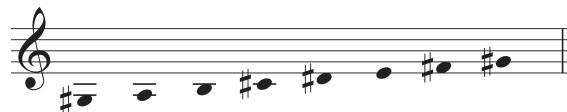
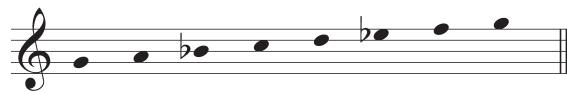
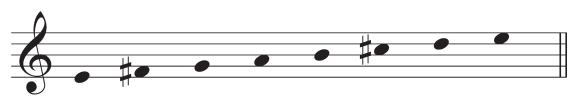


2. Provide chords that establish a convincing chord-scale relationship with the given scales.

B♭Maj^{7(#5)}



Lydian Augmented



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

Fmin^⁹ B♭7(^{b⁹})sus E♭Maj⁷(^{#¹¹})
ii^⁹ V^⁹ Imaj^⁹
Dorian Dorian b2 Lydian

a Cmin(^{#⁹}) F7(^{b⁵}) B♭Maj⁷(^{#⁵})
ii^⁹ V^⁹ Imaj^⁹

b Gmin⁹(^{b⁵}) C7(^{b¹³})_⁹ Fmin(^{#⁹})
ii^{b⁹} V^⁹ i^⁹

c Bmin⁷(^{b⁵}) E7(^{#⁹}sus Am⁹(^{b⁶})
ii^⁹ V^⁹ i^⁹

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

G7(^{b¹³}) C7alt. F⁹(^{b⁵}) B♭⁹sus
V⁹/vi V⁹/ii V⁹/ii V⁹/V Mixolydian
Mixolydian b13 Altered Mixolydian #11 Mixolydian

a C7(^{b⁹}) F7(^{#⁵}) B♭⁹(^{b⁵}) E♭⁷alt.
V⁹/vi V⁹/ii V⁹/ii V⁹

b F⁹(^{#⁵}) B♭⁹ A⁷alt. A♭⁹
V⁹/vi V⁹/ii V⁹/ii V⁹

5. Write a modal composition for your instrument based on the following form: **A** (C Ionian: 8 mm.)—**B** (A^b Mixolydian: 8 mm.)—**C** (B^b Ionian: 8 mm.)—**D** (D Dorian \flat 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)

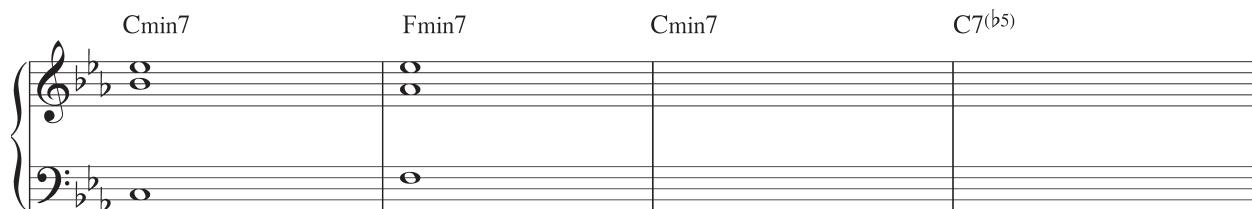
CHAPTER NINE

The Blues

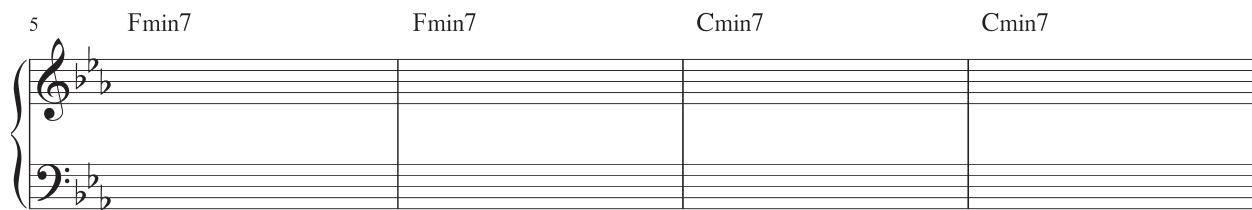
WRITTEN ASSIGNMENTS

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

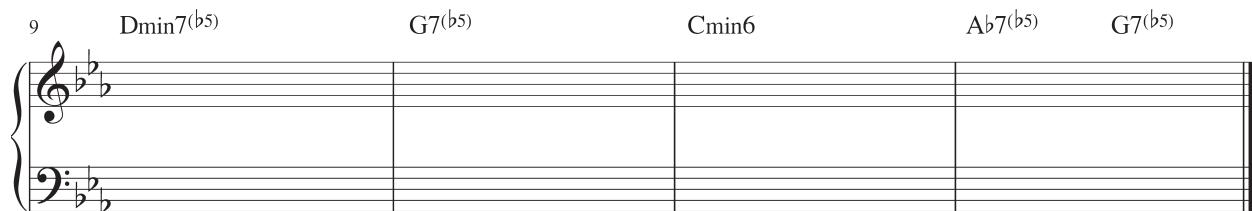
Cmin7 Fmin7 Cmin7 C7(\flat 5)



5 Fmin7 Fmin7 Cmin7 Cmin7



9 Dmin7(\flat 5) G7(\flat 5) Cmin6 A \flat 7(\flat 5) G7(\flat 5)



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

B_b⁹ E_b⁹ B_b⁹ Fmin⁹ B_b¹³

E_b⁹ B_b¹³ G7(_b¹³)

Cmin⁹ F¹³ B_b¹³ G7alt. C7alt. F7(_#⁵)

E_b⁹ A_b¹³ E_b⁹ B_bmin⁹ E_b¹³

A_b¹³ E_b¹³ C7(_b¹³)

Fmin⁹ B_b¹³ E_b⁹ C7alt. F7alt. B_b7(_#⁵)

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

A musical score for F major blues. The score consists of two staves. The top staff shows a melody line with notes and rests, corresponding to chords F7, B♭9, F9, Cmin7, and F9. The bottom staff shows harmonic bass notes corresponding to chords B♭9, B♭9, F9, D7alt, and F9. The key signature is one flat, and the time signature is common time.

A musical staff in G major (one sharp) and common time. The first measure (measure 5) starts with a bass clef and a sharp sign, followed by a B-flat dynamic. The second measure starts with a B-flat dynamic. The third measure starts with a F dynamic. The fourth measure starts with a D dynamic and an alternative ending (alt.) instruction.

A musical staff in G minor (one sharp) with a common time signature. The staff shows five measures. Measure 1: G9(b5) with a bass note on G. Measure 2: C9 with a bass note on C. Measure 3: F9 with a bass note on F. Measure 4: G7(b5) with a bass note on G. Measure 5: C9 with a bass note on C. Measures 1-3 have a dotted half note as the first beat, while measures 4-5 have a quarter note as the first beat.

1 Fmin⁹ B♭min⁷ Fmin⁷ F7(♭⁹)

F Dorian

5 B_bmin7 B_bmin7 Fmin7 Fmin7

A musical staff in G minor (two flats) with a treble clef. The staff shows four measures. Measure 1: Gmin7(b5). Measure 2: C7alt. Measure 3: Fmin9. Measure 4: C7alt.

CHAPTER TEN

Improvisation

WRITTEN ASSIGNMENTS

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

Swing CHORUS 1

E♭7

A blank musical staff consisting of five horizontal lines. At the beginning is a treble clef, followed by a key signature of two flats, and then five empty measures for writing music.

5 Ab7

E♭7

A blank musical staff consisting of five horizontal lines and four spaces. It features a treble clef at the top left, a key signature of two flats (two small 'b' symbols), and a time signature of common time (an 'o' symbol). The staff is completely empty of any musical notes or markings.

9 Bb7

E♭7

A blank musical staff consisting of five horizontal lines. At the beginning is a treble clef, followed by a key signature indicating two flats. There are no notes or rests on the staff.

CHORUS 2

13 E♭7

17 A♭7 E♭7

21 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.

E♭ Blues

E♭7 A♭7 E♭7 B♭min7 E♭7

5 A♭7 E♭7 C7

9 Fmin7 B♭7 E♭7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(♭9)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 D7(♭5) G7(♭5) Cmin7 G7(♯5)

F Minor Blues

1 Fmin7 B_bmin7 Fmin7 F7(♭9)

5 B_bmin7 B_bmin7 Fmin7 Fmin7

9 Db7(♭5) C7(♭5) Fmin7 C7alt.

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

E♭ Blues

1 E♭7 A♭7 E♭7 B♭min7 E♭7

5 A♭7 E♭7 C7

9 Fmin7 B♭7 E♭7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(♭9)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 D7(♭5) G7(♭5) Cmin7 G7(♯5)

F Minor Blues

1 Fmin7 Bbmin7 Fmin7 F7(\flat 9)

5 Bbmin7 Bbmin7 Fmin7 Fmin7

9 D7(\flat 5) C7(\flat 5) Fmin7 C7alt.

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

E \flat Blues

1 E \flat 7 A \flat 7 E \flat 7 Bbmin7 E \flat 7

5 A \flat 7 E \flat 7 Cmin7

9 Fmin7 B \flat 7 E \flat 7 Fmin7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(\flat 9)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 D7(\flat 5) G7(\flat 5) Cmin7 G7(\sharp 5)

F Minor Blues

The lead sheet shows a 12-bar F Minor Blues progression. The chords are: 1. Fmin7, 2. Bbmin7, 3. Fmin7, 4. F7(b9); 5. Bbmin7, 6. Bbmin7, 7. Fmin7, 8. Fmin7; 9. Dflat7(b5), 10. C7(b5), 11. Fmin7, 12. C7alt.

PLAY ALONG SESSIONS

Additional lead sheets in Appendix C.

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

- Blues riffs.
- Guide-tone improvisation.

Play 10x

Medium

The lead sheet shows a 12-bar B-flat blues progression. The chords are: 1. Bb7, 2. Eb7, 3. Bb7, 4. Fmin7, 5. Bb7; 6. Eb7, 7. Bb7, 8. G7; 9. Cmin7, 10. F7, 11. Bb7, 12. Cmin7, 13. F7.

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

Play 6x

Medium

The lead sheet shows a 12-bar E-flat blues progression. The chords are: 1. Eb7, 2. Ab7, 3. Eb7, 4. Bbmin7, 5. Eb7; 6. Ab7, 7. Eb7, 8. C7; 9. Fmin7, 10. Bb7, 11. Eb7, 12. Fmin7, 13. Bb7.

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

Play 10x

Medium

1 Cmin6 C7(b^9)

5 Fmin7 Cmin6

9 D7(b^5) G7(b^5) Cmin6 G7($\#^5$)

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

Play 10x

Medium

1 Fmin6 F7(b^9)

5 Bbmin7 Fmin6

9 Db7(b^5) C7(b^5) Fmin6 C7alt.

Instructions for Tracks 5–18

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

Track 5: IONIAN

Medium

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

Melodic Pattern 1

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

etc.

Melodic Pattern 2

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

etc.

Track 6: LYDIAN

Medium

C Lydian F Lydian B^b Lydian E^b Lydian
16 **16** **16** **16**
 Ab Lydian Db Lydian Gb Lydian B Lydian
16 **16** **16** **16**
 E Lydian A Lydian D Lydian G Lydian
16 **16** **16** **16**

Melodic Pattern 1

1 #4 5 3 **2** 5 6 #4

etc.

Melodic Pattern 2

1 #4 7 3 **2** 5 1 #4

etc.

Track 7: MIXOLYDIAN

Funk

A musical staff consisting of three horizontal staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains four eighth-note chords: C Mixolydian (C major), F Mixolydian (F major), B♭ Mixolydian (B♭ major), and E♭ Mixolydian (E♭ major). The second staff contains four eighth-note chords: A♭ Mixolydian (A♭ major), D♭ Mixolydian (D♭ major), G♭ Mixolydian (G♭ major), and B Mixolydian (B major). The third staff contains four eighth-note chords: E Mixolydian (E major), A Mixolydian (A major), D Mixolydian (D major), and G Mixolydian (G major). Vertical bar lines divide each staff into measures.

Melodic Pattern 1

1 b7 1 3 **2** 1 2 4

A musical staff in G clef and common time. It features a dashed horizontal line above the staff, two square boxes highlighting specific notes, and a bracket below the staff labeled "transposition through the scale". The notes are: B-flat, A, G, F-sharp, E, D, C, B-flat, A, G, F-sharp, E, D.

Melodic Pattern 2

1 b7 2 5 **2** 1 3 6

A musical staff in G major (treble clef) shows a sequence of notes: a dotted half note, a whole note with a flat sign, a half note, another half note, a whole note with a flat sign, a half note, and a half note. A bracket under the first two notes is labeled "transposition through the scale". The notes from the second half note onwards are aligned vertically under the first half note, illustrating how the scale's interval pattern remains constant even as it moves up or down.

Track 8: DORIAN

Medium

The image displays three staves of musical notation, each representing a different mode of the Dorian scale. The modes are arranged in three rows: Row 1 contains C Dorian, D Dorian, E Dorian, and G-flat Dorian; Row 2 contains A-flat Dorian, B-flat Dorian, B Dorian, and D-flat Dorian; Row 3 contains E-flat Dorian, F Dorian, G Dorian, and A Dorian. Each mode is shown as a single note (A) followed by a sixteenth-note pattern consisting of two eighth-note pairs.

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

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

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

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

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

Melodic Pattern 1

1 b2 b5 4 **b2** b3 b6 b5

transposition through the scale

Melodic Pattern 2

1 b5 4 b7 **b2** b6 b5 1

transposition through the scale

etc.

etc.

Track 12: MELODIC MINOR

Medium

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

Melodic Pattern 1
b3 1 5 7 **4** 2 6 1

transposition through the scale

Melodic Pattern 2
2 7 1 b3 **4** 2 b3 5

every other note

etc.

Track 13: DORIAN $\flat 2$

Straight

C Dorian $\flat 2$ E \flat Dorian $\flat 2$ G \flat Dorian $\flat 2$ A Dorian $\flat 2$
16 **16** **16** **16**
D \flat Dorian $\flat 2$ E Dorian $\flat 2$ G Dorian $\flat 2$ B \flat Dorian $\flat 2$
16 **16** **16** **16**
D Dorian $\flat 2$ F Dorian $\flat 2$ A \flat Dorian $\flat 2$ B Dorian $\flat 2$
16 **16** **16** **16**

Melodic Pattern 1

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

transposition through the scale

etc.

Melodic Pattern 2

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

transposition through the scale

etc.

Track 14: LOCRIAN $\sharp 2$

Medium

C Locrian $\sharp 2$ D Locrian $\sharp 2$ E Locrian $\sharp 2$ G \flat Locrian $\sharp 2$
16 **16** **16** **16**
A \flat Locrian $\sharp 2$ B \flat Locrian $\sharp 2$ B Locrian $\sharp 2$ D \flat Locrian $\sharp 2$
16 **16** **16** **16**
E \flat Locrian $\sharp 2$ F Locrian $\sharp 2$ G Locrian $\sharp 2$ A Locrian $\sharp 2$
16 **16** **16** **16**

Melodic Pattern 1

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

transposition through the scale

etc.

Melodic Pattern 2

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

transposition through the scale

etc.

Track 15: LYDIAN AUGMENTED**Straight**

C Lydian Aug. E Lydian Aug. A♭ Lydian Aug. C♯ Lydian Aug.
16 **16** **16** **16**

F Lydian Aug. A Lydian Aug. D Lydian Aug. F♯ Lydian Aug.
16 **16** **16** **16**

B♭ Lydian Aug. E♭ Lydian Aug. G Lydian Aug. B Lydian Aug.
16 **16** **16** **16**

Melodic Pattern 1

transposition through the scale

Melodic Pattern 2

transposition through the scale

etc.

etc.

Track 16: MIXOLYDIAN #11**Medium**

C Mixolydian #11 C♯ Mixolydian #11 B Mixolydian #11 D Mixolydian #11
16 **16** **16** **16**

B♭ Mixolydian #11 E♭ Mixolydian #11 A Mixolydian #11 E Mixolydian #11
16 **16** **16** **16**

A♭ Mixolydian #11 F Mixolydian #11 G Mixolydian #11 F♯ Mixolydian #11
16 **16** **16** **16**

Melodic Pattern 1

transposition through the scale

Melodic Pattern 2

transposition through the scale

etc.

etc.

Track 17: Mixolydian b13

Fast

C Mixolydian b13 G Mixolydian b13 F Mixolydian b13 D Mixolydian b13
16 **16** **16** **16**

Bb Mixolydian b13 A Mixolydian b13 Eb Mixolydian b13 E Mixolydian b13
16 **16** **16** **16**

Ab Mixolydian b13 B Mixolydian b13 Db Mixolydian b13 F# Mixolydian b13
16 **16** **16** **16**

Melodic Pattern 1

1 b6 b7 3 2 b7 1 4

transposition through the scale

etc.

Melodic Pattern 2

1 b7 b6 3 2 1 b7 4

transposition through the scale

etc.

Track 18: ALTERED

Medium

C Altered D Altered Eb Altered E Altered
16 **16** **16** **16**

F# Altered G Altered Ab Altered Bb Altered
16 **16** **16** **16**

B Altered Db Altered Eb Altered F Altered
16 **16** **16** **16**

Melodic Pattern 1

1 b7 #2 3 b2 1 3 #4

transposition through the scale

etc.

Melodic Pattern 2

1 3 b7 #4 b2 #4 1 b6

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

Play 5x

Medium up

C Ionian **4**

E[♭] Lydian **4**

G Lydian Augmented **4**

A Lydian **4**

A[♭] Lydian **4**

D[♭] Lydian Augmented **4**

Track 20: MINOR MODAL CATEGORY

Play 3x

Straight

Play 3x

Straight

A Melodic Minor **4**

F Dorian **4**

F[#] Aeolian **4**

B Aeolian **4**

C Dorian **4**

B[♭] Melodic Minor **4**

Track 21: DOMINANT MODAL CATEGORY

Play 4x

Medium

Play 4x

Medium

C Mixolydian **4**

D[♭] Mixolydian #11 **4**

D Altered **4**

G Altered **4**

A[♭] Mixolydian **8**

Track 22: SUSPENDED MODAL CATEGORY

Medium
Play 3x

C Mixolydian C Dorian \flat 2 B Phrygian
8 4 4

E Mixolydian E Dorian \flat 2 G Phrygian
8 4 4

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

PART TWO

Intermediate

CHAPTER ELEVEN

Jazz Lead Sheets

WRITTEN ASSIGNMENTS

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

A

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

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

B

month of May, no twin - kling stars, no

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

A

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

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

C

25 FMaj7 A7([#]5) Dmin7 Dmin7/C Bmin7([♭]5) E7 Amin7 Ab7
wake I can make my most fan - tas - tic dreams come true. My ro -
mance does - n't need a thing but you.

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

A

1 Gmin7([♭]5) C7([♭]9) FMaj7 D7
"I love you" hums the April breeze, "I
love you" ech - o the hills.

A'

9 Gmin7([♭]5) C7([♭]9) FMaj7 Bmin7([♭]5) E7
love you" the golden dawn agrees, as once more she sees daffodils.

B

17 Gmin7 C7 FMaj7
spring again and birds on the wing again start to sing again The old melody

21

21 Amin7([♭]5) D7([♭]9) Gmin7 C7
sing again The old melody "I

A

25 Gmin7(\flat 5) C7(\flat 9) FMaj7 D7
love you,"_____ that's the song of songs_____ and it

29 G7 Gmin7 C7 FMaj7
all be - longs to you and me.

The musical score consists of two staves of music. The first staff begins with a G minor 7th chord (G, B, D, E flat) in parentheses with a flat 5, followed by a C major 7th chord (C, E, G, B) in parentheses with a flat 9. The melody consists of eighth and sixteenth notes. The second staff begins with a G major 7th chord (G, B, D, F sharp) in parentheses, followed by a C major 7th chord (C, E, G, B). The lyrics "love you," _____ that's the song of songs _____ and it" are written below the first staff, and "all be - longs to you and me." are written below the second staff. The music is in common time, and the key signature changes from one staff to another.

CHAPTER TWELVE

Keyboard Textures

WRITTEN ASSIGNMENTS

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

A musical staff in G minor (two flats) with a treble clef and a common time signature. It consists of four measures separated by vertical bar lines. The first measure contains a Gmin7(♭5) chord with two open circles (pedal points). The second measure contains a C7 chord with one open circle. The third measure is empty. The fourth measure is empty.

Gmin7(\flat 5) C7 Cmin7 F7

[ii 7 ₅] V 7 /vi [ii 7] V 7 /ii

A musical staff in F minor (one flat) with a treble clef and a common time signature. It consists of four measures separated by vertical bar lines. The first measure contains an Fmin7 chord with two open circles. The second measure contains a B♭7 chord with one open circle. The third measure is empty. The fourth measure is empty.

Fmin7 B♭7 B♭min7 E♭7

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

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

A musical staff with a treble clef, a key signature of one flat, and a bass clef. The staff is divided into four measures by vertical bar lines. The first measure is labeled 'G7' above the staff. The fourth measure is labeled 'C7' above the staff. Below the staff, the labels 'V7/V' are positioned under the first measure, and 'V7' is positioned under the fourth measure.

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

Dmin7(\flat 5) G7 Gmin7 C7

[ii 7] V 7 /vi [ii 7] V 7 /ii

Musical score for the first section of "I'm Gonna Be (5-10)". The score consists of four measures. The first measure is Cmin7, the second is F7, the third is Fmin7, and the fourth is B♭7. The bass line is provided below the staff.

Cmin7 F7 Fmin7 B♭7

ii⁷ V⁷/V ii⁷ V⁷

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

F#min7(b_5) B7 Bmin7 E7
 [ii⁷_{b⁵}] V⁷/vi [ii⁷] V⁷/ii

Emin7 A7 Amin7 D7
 [ii⁷] V⁷/V ii⁷ V⁷

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

Amin^{9(b⁹)} D7(b_9) Dmin⁹ G7(b_9)
 [ii⁷_{b⁹}] V⁷/vi [ii⁷] V⁷/ii

Gmin⁹ C7(b_9) Cmin⁹ F7(b_9)
 [ii⁷] V⁷/V ii⁷ V⁷

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

C \sharp min^{9(b5)} F \sharp 7(\flat ¹³₉)

C \sharp min7(\flat ⁵) F \sharp 7 F \sharp min7 B7

[ii⁵] V⁷/vi [ii⁷] V⁷/ii

Bmin7 E7 Emin7 A7

[ii⁷] V⁷/V ii⁷ V⁷

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

C \sharp min¹¹ F \sharp 7(\flat ¹³₉)

C \sharp min7(\flat ⁵) F \sharp 7 F \sharp min7 B7

[ii⁵] V⁷/vi [ii⁷] V⁷/ii

Bmin7 E7 Emin7 A7

[ii⁷] V⁷/V ii⁷ V⁷

CHAPTER THIRTEEN

Idiomatic Jazz Progressions

WRITTEN ASSIGNMENTS

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

"Drop 2" Five-Part Voicings

E major

Imaj⁷ vi⁷ ii⁷ V⁷ TR/V⁷ Imaj⁷

"Drop 2" Five-Part Voicings

F major

Imaj⁷ bIII⁷ bVIImaj⁷ V⁷ Imaj⁷

MODEL IV

F minor

i⁷ ii⁷ V⁷ (ii⁷, V⁷)/iv iv⁷

MODEL VI

A major

Imaj⁷ V⁷/bVI bVIImaj⁷ V⁷/III IIIImaj⁷ V⁷ Imaj⁷

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

G major

Gmaj⁹ Em⁹

Imaj⁷ vi⁷

8

E♭ major

E♭⁹ E♭⁷

E♭⁸ 8

A major

A⁹ A⁷

A⁸ 8

B♭ minor

B♭⁹ B♭⁷

B♭⁸ 8

KEYBOARD REALIZATION

Instructions for Exercises 1–5

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

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

EAR TRAINING DRILLS**Instructions for Tracks 41–46**

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

Track 41: TEN four-bar progressions with a single [ii⁷–V⁷]/X interpolation (TEXTBOOK: figure 13.13)

TRACK 41

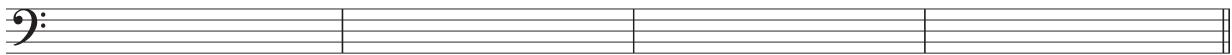
The tonic chord is: CMaj7

1



The tonic chord is: EMaj7

2



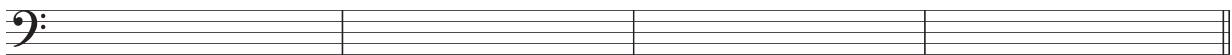
The tonic chord is: A♭Maj7

3



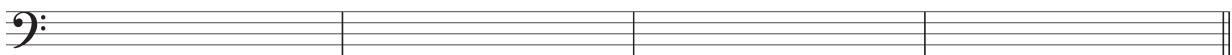
The tonic chord is: GMaj7

4



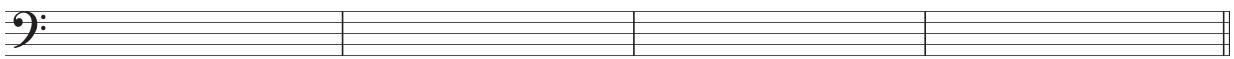
The tonic chord is: FMaj7

5



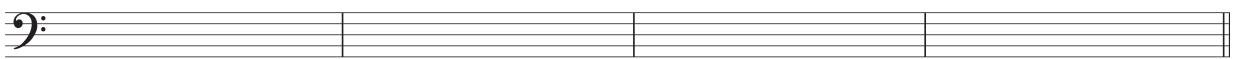
The tonic chord is: DMaj7

6



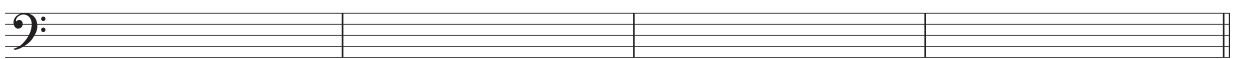
The tonic chord is: B♭Maj7

7



The tonic chord is: GMaj7

8



The tonic chord is: FMaj7

9



The tonic chord is: AMaj7

10

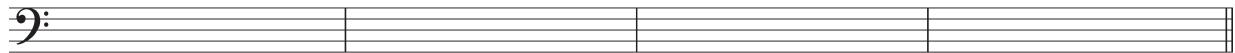


Track 42: TEN four-bar modulations (TEXTBOOK: figure 13.16)

TRACK 42

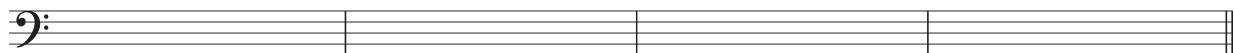
The tonic chord is: CMaj7

1



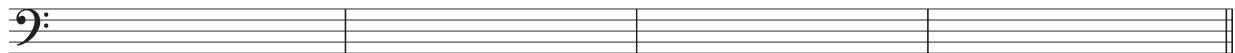
The tonic chord is: BMaj7

2



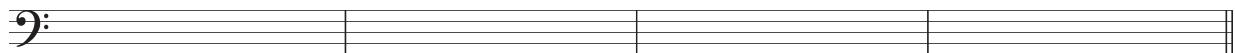
The tonic chord is: D♭Maj7

3



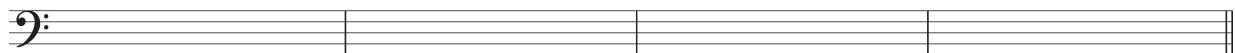
The tonic chord is: E♭Maj7

4



The tonic chord is: AMaj7

5



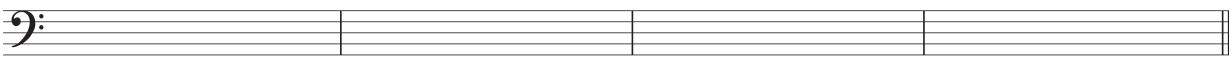
The tonic chord is: GMaj7

6



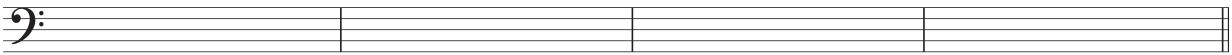
The tonic chord is: FMaj7

7



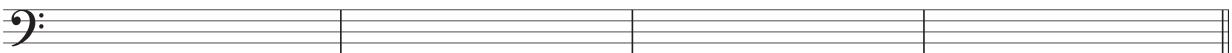
The tonic chord is: EMaj7

8



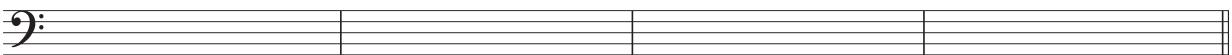
The tonic chord is: A♭Maj7

9



The tonic chord is: B♭Maj7

10

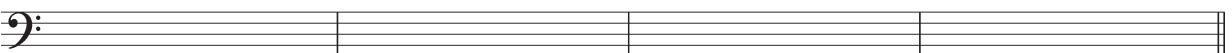


Track 43: TEN four-bar modulatory paths (TEXTBOOK: figure 13.19)

TRACK 43

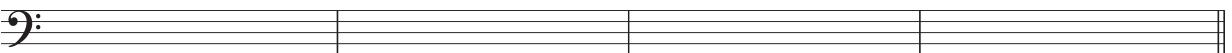
The tonic chord is: CMaj7

1



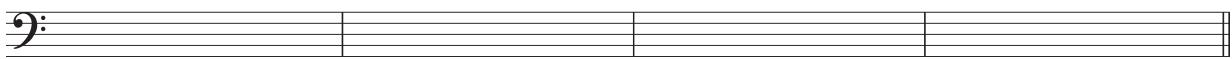
The tonic chord is: B♭Maj7

2



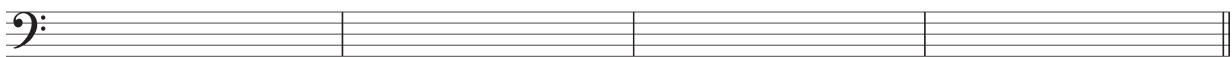
The tonic chord is: Dmin7

3



The tonic chord is: B♭min7

4



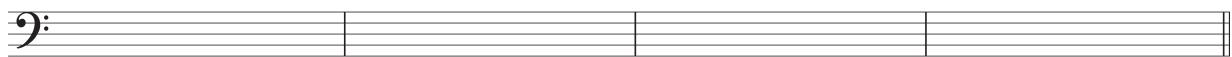
The tonic chord is: Emin7

5



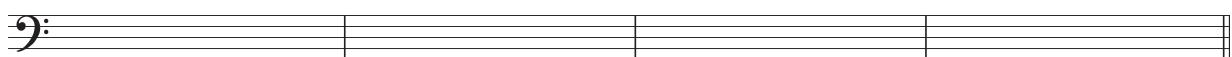
The tonic chord is: A♭min7

6



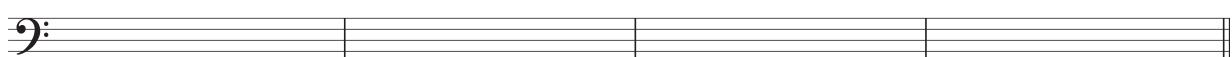
The tonic chord is: B♭Maj7

7



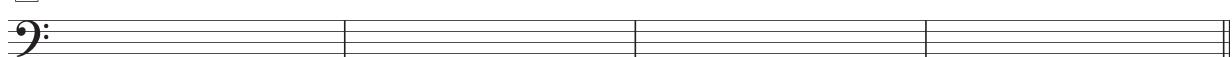
The tonic chord is: Gmin7

8



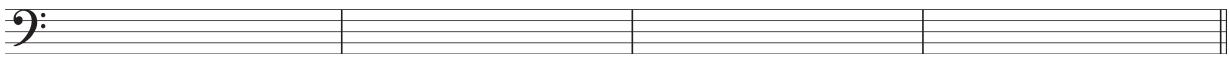
The tonic chord is: Fmin7

9



The tonic chord is: B♭min7

10

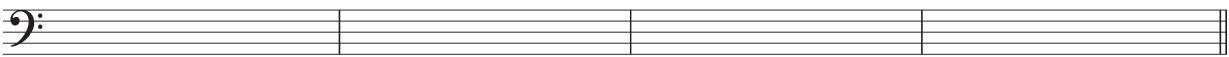


Track 44: TEN four-bar progressions with a single [ii^{7(b5)}–V⁷]/X interpolation (TEXTBOOK: figure 13.21)

TRACK 44

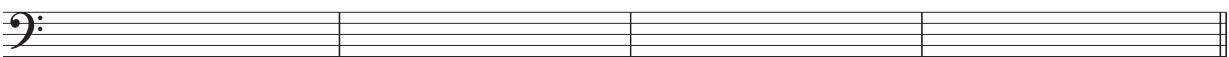
The tonic chord is: Cmin7

1



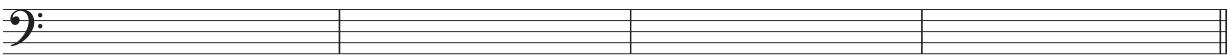
The tonic chord is: B♭min7

2



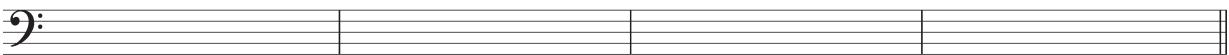
The tonic chord is: A♭min7

3



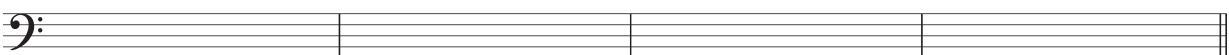
The tonic chord is: Gmin7

4



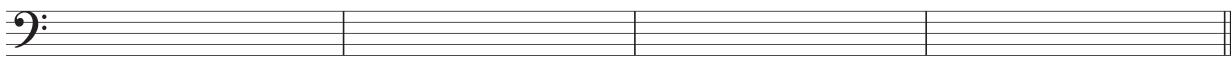
The tonic chord is: Fmin7

5



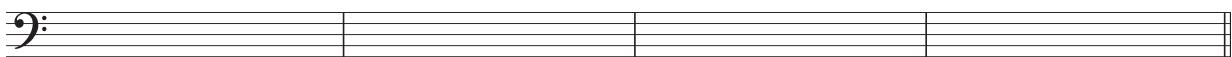
The tonic chord is: E♭min7

6



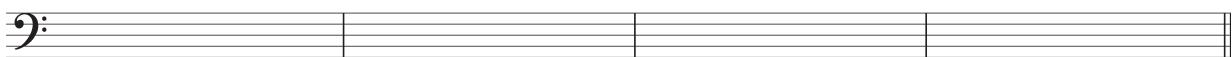
The tonic chord is: D♭min7

7



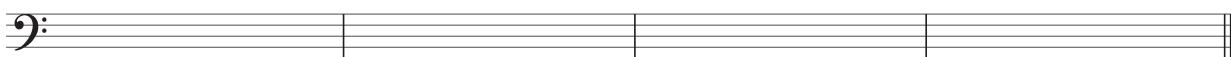
The tonic chord is: A♭min7

8



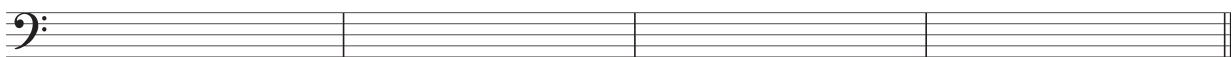
The tonic chord is: Gmin7

9



The tonic chord is: Amin7

10

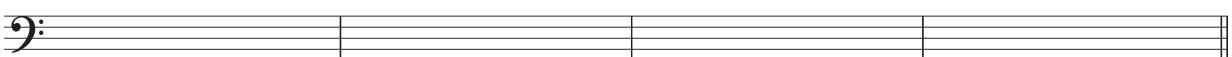


Track 45: TEN four-bar progressions with two [ii⁷–V⁷]/X interpolations (TEXTBOOK: figure 13.23)

TRACK 45

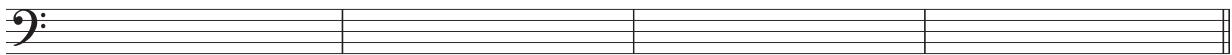
The tonic chord is: CMaj7

1



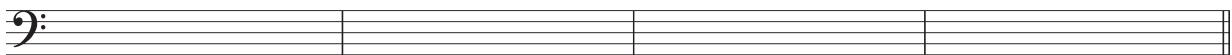
The tonic chord is: DMaj7

2



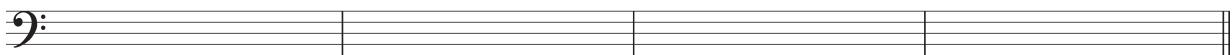
The tonic chord is: B♭Maj7

3



The tonic chord is: A♭Maj7

4



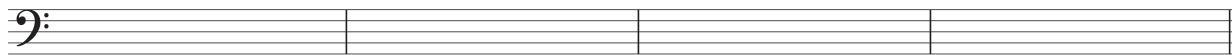
The tonic chord is: GMaj7

5



The tonic chord is: FMaj7

6



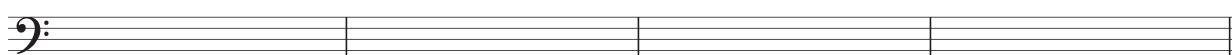
The tonic chord is: E♭Maj7

7



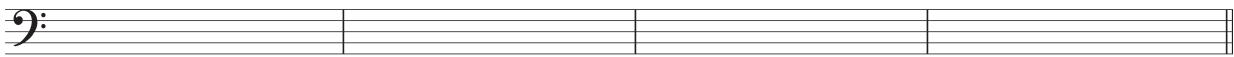
The tonic chord is: D♭Maj7

8



The tonic chord is: GMaj7

9



The tonic chord is: AMaj7

10

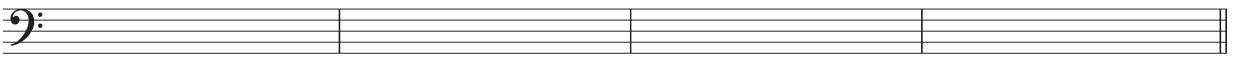


Track 46: TEN miscellaneous four-bar progressions (TEXTBOOK: figure 13.24)

TRACK 46

The tonic chord is: CMaj7

1



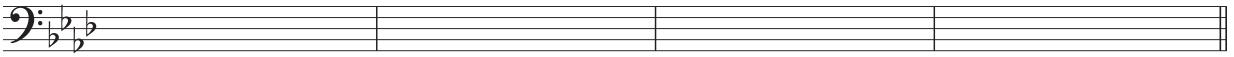
The tonic chord is: B♭maj7

2



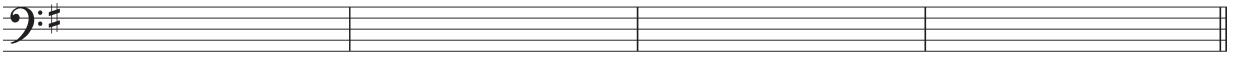
The tonic chord is: A♭Maj7

3



The tonic chord is: GMaj7

4



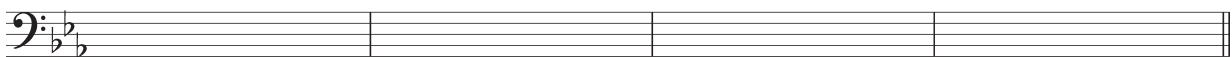
The tonic chord is: FMaj7

5



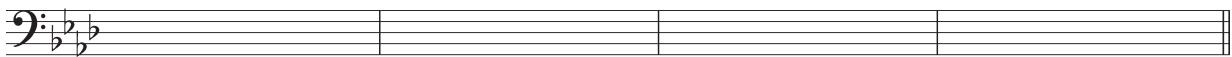
The tonic chord is: E♭Maj7

6



The tonic chord is: A♭Maj7

7



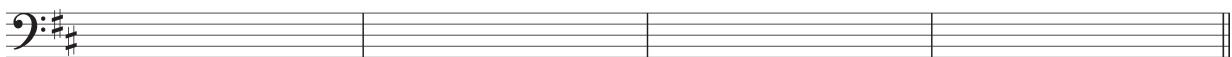
The tonic chord is: EMaj7

8



The tonic chord is: DMaj7

9



The tonic chord is: B♭Maj7

10



CHAPTER FOURTEEN

Voicings

WRITTEN ASSIGNMENTS

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

F#
E7 Dmin
A\7 B
D7 A\min
F7 Gb
B\7 F#\min
A7 G
D\7 G\#min
B7

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

E7(\flat_5)
Bb
E7

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.

Gbmin
F7
F7(\flat_9)
Bb6/9
V7 Imaj⁶
Imaj⁶

V⁷ Imaj⁷ V⁷ Imaj⁷

V⁷ Imaj⁷ V⁷ Imaj⁶

V⁷ Imaj⁷ V⁷ Imaj⁷

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

GMaj7(b5) A¹³ Emin6%

F#7(b9)sus Bmin9(b6) Eflat7alt.

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

CMaj7(\flat 5) A 13 Amin 13 C $^{\#}$ min 11

GMaj 13 DMaj 13 F $^{\#}$ 7sus

EAR TRAINING DRILLS

Instructions for Tracks 47–56

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

Track 47: A major upper-structure triad on II

TRACK 47

C7 ① A7 ② F $^{\#}$ 7 ③ E \flat 7 ④

D7 ⑤ F7 ⑥ A \flat 7 ⑦ B7 ⑧

B \flat 7 ⑨ G7 ⑩ E7 ⑪ D \flat 7 ⑫

Track 48: A major upper-structure triad on VI

TRACK 48

Musical staff showing 12 voicings for an A major upper-structure triad on VI. The staff has three staves, each with a bass clef and a key signature of one flat. The first staff contains voicings 1 through 4. The second staff contains voicings 5 through 8. The third staff contains voicings 9 through 12. The voicings are represented by pairs of numbers indicating the pitch of each note in the chord.

Voicing	1	2	3	4	5	6	7	8	9	10	11	12			
B♭7	1	E7	2	G7	3	D♭7	4	C7	5	A7	6	G♭7	7	E♭7	8
A♭7	9	B7	10	D7	11	F7	12								

Track 49: A major upper-structure triad on ♭V

TRACK 49

Musical staff showing 12 voicings for an A major upper-structure triad on ♭V. The staff has three staves, each with a bass clef and a key signature of one sharp. The first staff contains voicings 1 through 4. The second staff contains voicings 5 through 8. The third staff contains voicings 9 through 12. The voicings are represented by pairs of numbers indicating the pitch of each note in the chord.

Voicing	1	2	3	4	5	6	7	8	9	10	11	12			
F7	1	B7	2	C7	3	D7	4	E7	5	G7	6	B♭7	7	G♭7	8
E♭7	9	A♭7	10	A7	11	D♭7	12								

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

TRACK 50

Musical staff showing 12 chords in A major, each consisting of an upper-structure triad on $\flat\text{III}$. The chords are: F7 (①), B7 (②), C7 (③), D7 (④), E7 (⑤), G7 (⑥), B \flat 7 (⑦), G \flat 7 (⑧), E \flat 7 (⑨), A \flat 7 (⑩), A7 (⑪), and D \flat 7 (⑫). The staff has a bass clef, a key signature of one sharp, and a common time.

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

TRACK 51

Musical staff showing 12 chords in A major, each consisting of an upper-structure triad on $\flat\text{VI}$. The chords are: B \flat 7 (①), C7 (②), B7 (③), E \flat 7 (④), E7 (⑤), A \flat 7 (⑥), D \flat 7 (⑦), G7 (⑧), F7 (⑨), A7 (⑩), G \flat 7 (⑪), and D7 (⑫). The staff has a bass clef, a key signature of one sharp, and a common time.

Track 52: A minor upper-structure triad on v

TRACK 52

Musical staff showing 12 chords in A minor, numbered 1 through 12. The chords are: C7 (①), E7 (②), D♭7 (③), B7 (④), E♭7 (⑤), B♭7 (⑥), F♯7 (⑦), A7 (⑧), G7 (⑨), F7 (⑩), A♭7 (⑪), and D7 (⑫). The staff uses a bass clef and a common time signature.

Track 53: A minor upper-structure triad on vi

TRACK 53

Musical staff showing 12 chords in A minor, numbered 1 through 12. The chords are: D7 (①), E♭7 (②), F♯7 (③), B7 (④), C7 (⑤), F7 (⑥), E7 (⑦), D♭7 (⑧), A7 (⑨), G7 (⑩), B♭7 (⑪), and A♭7 (⑫). The staff uses a bass clef and a common time signature.

Track 54: A minor upper-structure triad on ♯iv

TRACK 54

Musical staff showing 12 chords in A minor, numbered 1 through 12. The chords are: F7 (1), B7 (2), F♯7 (3), Eb7 (4), C7 (5), D7 (6), G7 (7), B♭7 (8), A7 (9), E7 (10), D♭7 (11), and A♭7 (12). The staff uses bass clef and common time.

Track 55: A minor upper-structure triad on ♯ii

TRACK 55

Musical staff showing 12 chords in A minor, numbered 1 through 12. The chords are: G7 (1), C7 (2), A♭7 (3), B♭7 (4), D7 (5), F♯7 (6), A7 (7), D♭7 (8), B7 (9), E7 (10), E♭7 (11), and F7 (12). The staff uses bass clef and common time.

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

TRACK 56

Musical staff showing chords and numbered scale-degree positions:

- E7 (①)
- D7 (②)
- E \flat 7 (③)
- C7 (④)
- A7 (⑤)
- B7 (⑥)
- A \flat 7 (⑦)
- B \flat 7 (⑧)
- D \flat 7 (⑨)
- F \sharp 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

Three staves of musical notation for dominant 7th formations, each with numbered positions:

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

Musical staff showing measures 16 through 20. The key signature is one sharp (F#). The notes are: measure 16: F# (open circle), A (open circle); measure 17: G (open circle), B (open circle); measure 18: E (open circle), G (open circle); measure 19: F# (open circle), A (open circle); measure 20: D (open circle), F# (open circle).

Musical staff showing measures 21 through 25. The key signature is one flat (B-flat). The notes are: measure 21: G (open circle), B (open circle); measure 22: F (open circle), A (open circle); measure 23: E (open circle), G (open circle); measure 24: D (open circle), F (open circle); measure 25: C (open circle), E (open circle).

Musical staff showing measures 26 through 30. The key signature is one flat (B-flat). The notes are: measure 26: G (open circle), B (open circle); measure 27: F (open circle), A (open circle); measure 28: D (open circle), F (open circle); measure 29: E (open circle), G (open circle); measure 30: C (open circle), E (open circle).

Musical staff showing measures 31 through 35. The key signature is one flat (B-flat). The notes are: measure 31: G (open circle), B (open circle); measure 32: F (open circle), A (open circle); measure 33: D (open circle), F (open circle); measure 34: E (open circle), G (open circle); measure 35: C (open circle), E (open circle).

Musical staff showing measures 36 through 40. The key signature is one sharp (F#). The notes are: measure 36: F# (open circle), A (open circle); measure 37: D (open circle), F# (open circle); measure 38: C (open circle), E (open circle); measure 39: B (open circle), D (open circle); measure 40: A (open circle), C (open circle).

A musical staff in G clef and common time. It consists of five measures separated by vertical bar lines. Measure 41: Bass clef, bass staff, two eighth notes with a basso clef and a 8 below. Measure 42: Treble clef, treble staff, one eighth note with a soprano clef and a 8 below. Measure 43: Bass clef, bass staff, one eighth note with a basso clef and a 8 below. Measure 44: Treble clef, treble staff, one eighth note with a soprano clef and a 8 below. Measure 45: Bass clef, bass staff, two eighth notes with a basso clef and a 8 below.

A musical staff in G clef and common time. It consists of five measures separated by vertical bar lines. Measure 46: Bass clef, bass staff, one eighth note with a basso clef and a 8 below. Measure 47: Bass clef, bass staff, one eighth note with a basso clef and a 8 below. Measure 48: Treble clef, treble staff, one eighth note with a soprano clef and a 8 below. Measure 49: Bass clef, bass staff, one eighth note with a basso clef and a 8 below. Measure 50: Treble clef, treble staff, one eighth note with a soprano clef and a 8 below.

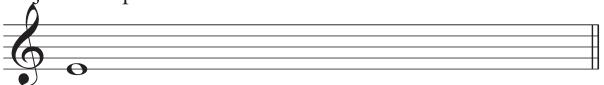
CHAPTER FIFTEEN

Bebop

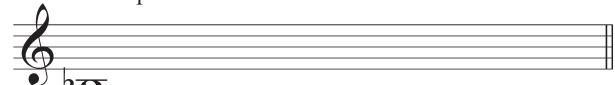
WRITTEN ASSIGNMENTS

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

Major bebop



Minor bebop $\flat 7$



Minor bebop #7



Intermediary bebop



2. Identify the following bebop scales.



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

a

F^{Maj}⁹ G^{9(♭5)} C⁹ F^{Maj}⁹

b

G^{Maj}⁹ F^{min}⁹ B^{♭9} E^{♭Maj}⁹ A^{min}⁹ D⁹

c

B^{♭Maj}⁹ B^{min}^{7(♭5)} E⁷ A^{min}⁹ D⁹ G^{9(♭5)}

d

D^{Maj}⁹ F^{min}⁹ B^{♭9} E^{min}⁹ A⁹ D^{Maj}⁹

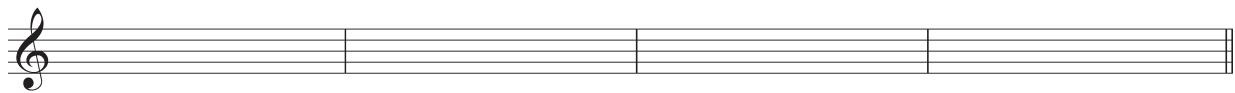
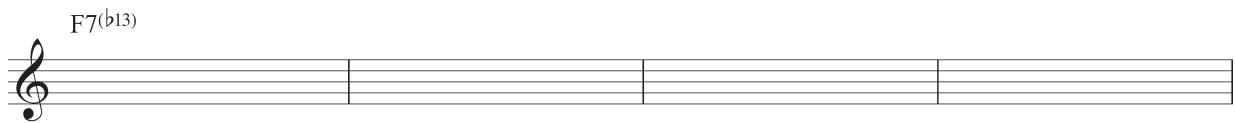
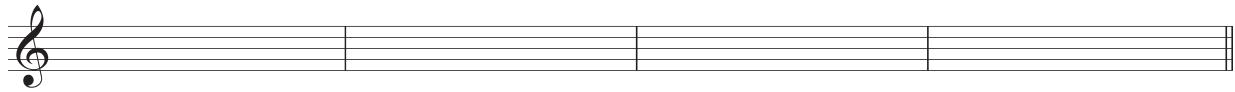
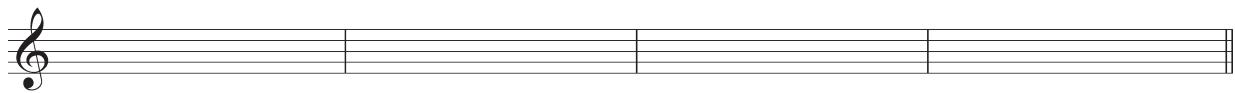
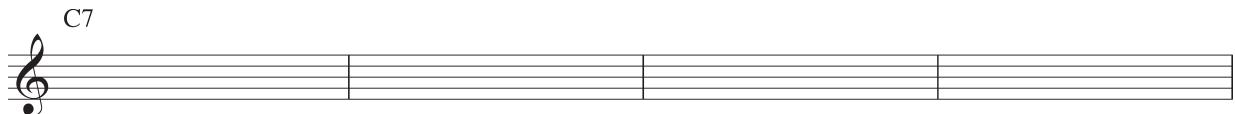
e

D^{min}⁹ B^{min}^{7(♭5)} E^{7(♭9)} A^{min}⁹ E^{min}^{7(♭5)} A^{7(♯9)}

f

G^{min(♯7)} A^{min}^{7(♭5)} A^{♭7(♭5)} G^{min}⁷ E^{♭7} D^{7(♯5)}

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



EAR TRAINING DRILLS

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

TRACK 58

(1)

Musical staff 1: Treble clef, one note on the A line.

(2)

Musical staff 2: Treble clef, one note on the G line.

(3)

Musical staff 3: Treble clef, one note on the F line.

(4)

Musical staff 4: Treble clef, one note on the E line.

(5)

Musical staff 5: Treble clef, one note on the D line.

(6)

Musical staff 6: Treble clef, one note on the C line.

(7)

Musical staff 7: Treble clef, one note on the B line.

(8)

Musical staff 8: Treble clef, one note on the A line.

(9)

Musical staff 9: Treble clef, one note on the G line.

(10)

Musical staff 10: Treble clef, one note on the F line.

(11)

Musical staff 11: Treble clef, one note on the E line.

(12)

Musical staff 12: Treble clef, one note on the D line.

PLAY ALONG SESSIONS

Track 23: $\text{Imaj}^7-\text{V}^7-\text{Imaj}^7$ in twelve keys. Play along with the recording using routines from figures 15.13.c and 15.13.e in the TEXTBOOK.

Medium

Track 24: $\text{i}^7-\text{V}^7-\text{i}^7$ in twelve keys. Play along with the recording using routines from figures 15.13.d and 15.13.f in the TEXTBOOK.

Medium

Track 25: ii⁷–V⁷–Imaj⁷ 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

Dmin7 G7 CMaj7 Ebmin7 Ab7 DbMaj7
Emin7 A7 DMaj7 Fmin7 Bb7 EbMaj7
F#min7 B7 EMaj7 Gmin7 C7 FMaj7
G#min7 C#7 F#Maj7 Amin7 D7 GMaj7
Bbmin7 Eb7 AbMaj7 Bmin7 E7 AMaj7
Cmin7 F7 BbMaj7 C#min7 F#7 BMaj7

Track 26: ii⁷⁽⁵⁾–V⁷–i⁷ 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

Dmin7^(b5) G7 Cmin7 C#min7^(b5) F#7 Bmin7
Cmin7^(b5) F7 Bbmin7 Bmin7^(b5) E7 Amin7
Bbmin7^(b5) Eb7 Abmin7 Amin7^(b5) D7 Gmin7
G#min7^(b5) C#7 F#min7 Gmin7^(b5) C7 Fmin7
F#min7^(b5) B7 Emin7 Fmin7^(b5) Bb7 Ebmin7
Emin7^(b5) A7 Dmin7 D#min7^(b5) G#7 C#min7

CHAPTER SIXTEEN

Octatonic Scales

WRITTEN ASSIGNMENTS

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

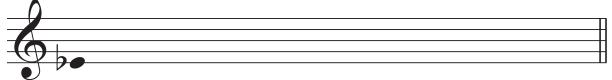
1/2 Octatonic



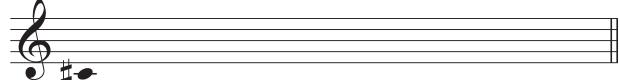
2/1 Octatonic



1/2 Octatonic

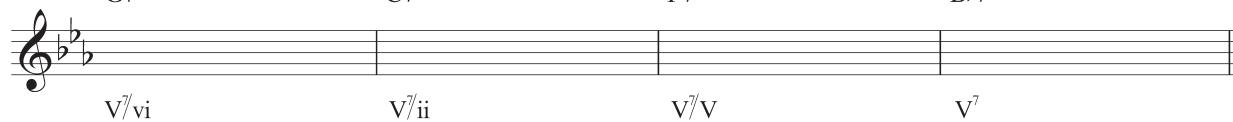


2/1 Octatonic



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

a G7(\flat 5)



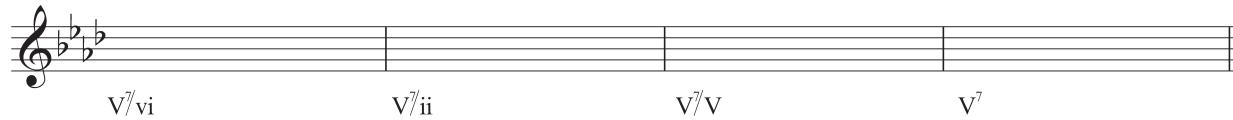
C7(\flat 9)

F7(\flat 9)

B \flat 7(\flat 5)

V \flat

b C7(\flat 9)



F7(\flat 9)

B \flat 7(\flat 9)

E \flat 7(\flat 9)

V \flat

V \flat /vi

V \flat /ii

V \flat /V

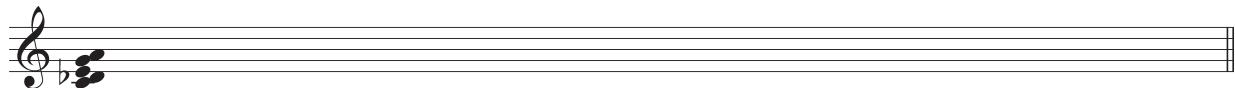
V \flat

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

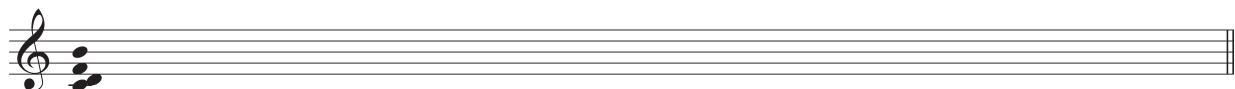
1/2 Octatonic



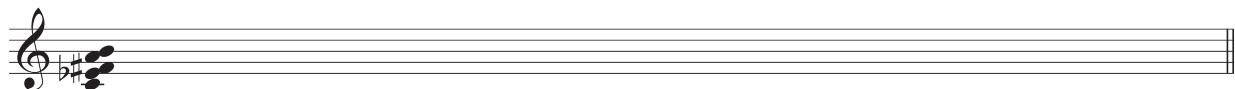
1/2 Octatonic



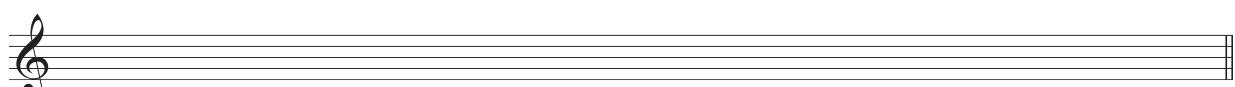
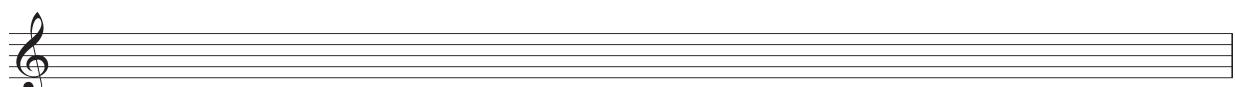
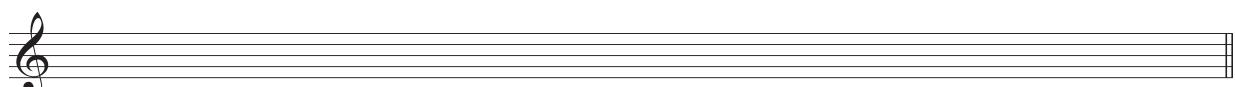
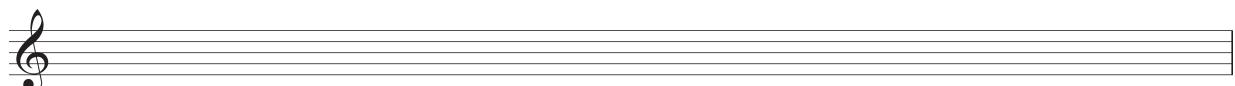
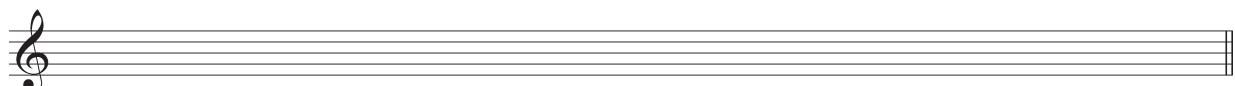
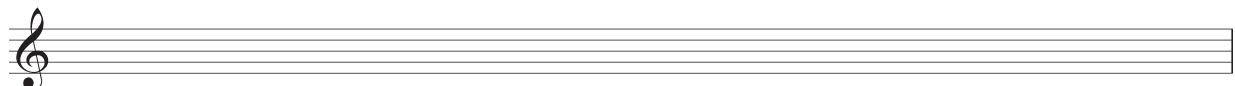
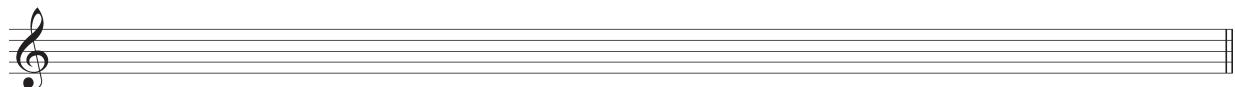
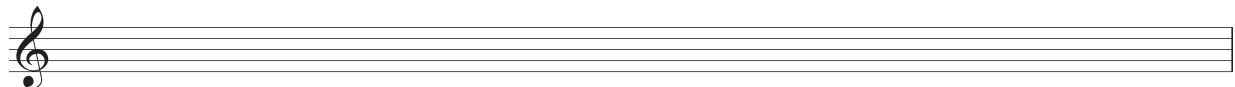
2/1 Octatonic



2/1 Octatonic



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



5. Compose a 16-bar octatonic line for each of the following chords: D^b7, E^o7, F[#]7, and A^o7.
(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.

1 A♭7 D♭7 D°7 A♭7/E♭ E♭min7 A♭7

5 D♭7 D°7 A♭7 Cmin7(♭5) F7

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

1 A♭7 D♭7 D°7 A♭7/E♭ E♭min7 A♭7

5 D♭7 D°7 A♭7 Cmin7(♭5) F7

9

B_bmin7 B_bmin^(#7) E_b7sus E_b7 A_b7 F7 B_b7 E_b7

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)

1

E7 Ab7 A°7 Eb7/Bb B_bmin7 E_b7

5

Ab7 A°7 Eb7 Gmin7(^{b5}) C7

9

Fmin7 Fmin^(#7) B_b7sus B_b7 Eb7 C7 F7 B_b7

1

E_b7 Ab7 A°7 Eb7/Bb B_bmin7 E_b7

5

Ab7 A°7 Eb7 Gmin7(^{b5}) C7

9 Fmin7 Fmin^(#7) Bb7sus Bb7 Eb7 C7 F7 Bb7

PLAY ALONG SESSIONS

Track 27: BILLIE'S DANCE

Play 10x

Medium up

F7 Bb7 B°7 F7 Cmin7 F7

5 Bb7 B°7 F7 Amin7(b5) D7(b9)

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

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

Play 10x

Medium up

EbMaj7 Dmin7^(b5) G7 Cmin7 F7 Bbmin7 Eb7

5 AbMaj7 Abmin7 Db7 Eb6 Gbmin7 3 Cb7

9 Fmin7 Bb7 Gmin7 Cmin7 Fmin7 Bb7

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

Play 10x

Medium up

The musical score consists of three staves of sheet music. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth and sixteenth notes, accompanied by a harmonic bass line. Chords shown include CMaj7, Cmin7, F7, Emin7, Dmin7, C#min7, and F#7. The middle staff begins with a treble clef and a key signature of one flat (B-flat). It shows a similar melodic line and harmonic bass, with chords Cmin7, F7, Emin7, Ebmin7, and Ab7. The bottom staff starts with a treble clef and a key signature of one sharp (F#). It continues the melodic line and harmonic bass, with chords Dmin7, G#min7, C#7, Emin7, Amin7, Dmin7, and G7.

CHAPTER EIGHTEEN

“Confirmation”

WRITTEN ASSIGNMENTS

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

A

1 CMaj7 Bmin7(♭5) E7 Amin7 D7 Gmin7 C7

A musical staff with a treble clef and a key signature of one sharp (F#). It consists of six measures. The first measure contains a CMaj7 chord. The second measure contains a Bmin7 chord with a flat fifth (B♭). The third measure contains an E7 chord. The fourth measure contains an Amin7 chord. The fifth measure contains a D7 chord. The sixth measure contains a Gmin7 chord. The staff ends with a vertical bar line.

5 F7 Emin7(♭5) A7 D7 Dmin7 G7

A musical staff with a treble clef and a key signature of one sharp (F#). It consists of six measures. The first measure contains an F7 chord. The second measure contains an Emin7 chord with a flat fifth (E♭). The third measure contains an A7 chord. The fourth measure contains a D7 chord. The fifth measure contains a Dmin7 chord. The sixth measure contains a G7 chord. The staff ends with a vertical bar line.

A

9 CMaj7 Bmin7(♭5) E7 Amin7 D7 Gmin7 C7

A musical staff with a treble clef and a key signature of one sharp (F#). It consists of six measures. The first measure contains a CMaj7 chord. The second measure contains a Bmin7 chord with a flat fifth (B♭). The third measure contains an E7 chord. The fourth measure contains an Amin7 chord. The fifth measure contains a D7 chord. The sixth measure contains a Gmin7 chord. The staff ends with a vertical bar line.

13 F7 Emin7(♭5) A7 Dmin7 G7 CMaj7

A musical staff with a treble clef and a key signature of one sharp (F#). It consists of six measures. The first measure contains an F7 chord. The second measure contains an Emin7 chord with a flat fifth (E♭). The third measure contains an A7 chord. The fourth measure contains a Dmin7 chord. The fifth measure contains a G7 chord. The sixth measure contains a CMaj7 chord. The staff ends with a vertical bar line.

B

17 Gmin7 C7 FMaj7

A musical staff with a treble clef and a key signature of one sharp (F#). It consists of three measures. The first measure contains a Gmin7 chord. The second measure contains a C7 chord. The third measure contains an FMaj7 chord. The staff ends with a vertical bar line.

21 B♭min7 E♭7 A♭Maj7 Dmin7 G7

A musical staff with a treble clef and a key signature of one sharp (F#). It consists of five measures. The first measure contains a B♭min7 chord. The second measure contains an E♭7 chord. The third measure contains an A♭Maj7 chord. The fourth measure contains a Dmin7 chord. The fifth measure contains a G7 chord. The staff ends with a vertical bar line.

A

25 CMaj7 Bmin7(\flat 5) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(\flat 5) A7 Dmin7 G7 CMaj7

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

A

A \flat Maj7 Gmin7(\flat 5) C7 Fmin7 B \flat 7 E \flat min7 A \flat 7

5 D \flat 7 Cmin7(\flat 5) F7 B \flat 7 B \flat min7 E \flat 7

A

9 A \flat Maj7 Gmin7(\flat 5) C7 Fmin7 B \flat 7 E \flat min7 A \flat 7

13 D \flat 7 Cmin7(\flat 5) F7 B \flat min7 E \flat 7 A \flat Maj7

B

17 E \flat min7 A \flat 7 D \flat Maj7

21 F \sharp min7 B7 EMaj7 B \flat min7 E \flat 7

A

25 A♭Maj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7

29 D♭7 Cmin7(♭5) F7 B♭min7 E♭7 A♭Maj7

PLAY ALONG SESSIONS

Track 30: CONFIRMATION IN F (slow)

Play 3x
Slow

FMaj7 Emin7(♭5) A7 Dmin7 G7 Cmin7 F7

B♭7 Amin7(♭5) D7 G7 Gmin7 C7

FMaj7 Emin7(♭5) A7 Dmin7 G7 Cmin7 F7

B♭7 Amin7(♭5) D7 Gmin7 C7 FMaj7

Cmin7 F7 B♭Maj7

E♭min7 A♭7 D♭Maj7 Gmin7 C7

25 FMaj7 Emin7(\flat 5) A7 Dmin7 G7 Cmin7 F7

29 B \flat 7 Amin7(\flat 5) D7 Gmin7 C7 FMaj7 (C7)

Track 31: CONFIRMATION IN C (medium)

Play 5x
Medium

CMaj7 Bmin7(\flat 5) E7 Amin7 D7 Gmin7 C7

5 F7 Emin7(\flat 5) A7 D7 Dmin7 G7

9 CMaj7 Bmin7(\flat 5) E7 Amin7 D7 Gmin7 C7

13 F7 Emin7(\flat 5) A7 Dmin7 G7 CMaj7

17 Gmin7 C7 FMaj7

21 B \flat min7 E \flat 7 AbMaj7 Dmin7 G7

25 CMaj7 Bmin7(\flat 5) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(\flat 5) A7 Dmin7 G7 CMaj7 (G7)

Track 32: CONFIRMATION IN A♭ (fast)

Play 6x
Fast

1 A♭Maj7 Gmin7(^{b5}) C7 Fmin7 B♭7 E♭min7 A♭7

5 D♭7 Cmin7(^{b5}) F7 B♭7 B♭min7 E♭7

9 A♭Maj7 Gmin7(^{b5}) C7 Fmin7 B♭7 E♭min7 A♭7

13 D♭7 Cmin7(^{b5}) F7 B♭min7 E♭7 A♭Maj7

17 E♭min7 A♭7 D♭Maj7

21 F♯min7 B7 EMaj7 B♭min7 E♭7

25 A♭Maj7 Gmin7(^{b5}) C7 Fmin7 B♭7 E♭min7 A♭7

29 D♭7 Cmin7(^{b5}) F7 B♭min7 E♭7 A♭Maj7 (E♭7) :

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

A musical staff with a treble clef and a key signature of one flat. The staff has eight measures. The first measure contains a B-flat major seventh chord. The second measure contains a G7 chord. The third measure contains a C minor ninth chord. The fourth measure contains an F9 chord. The fifth measure contains a D minor seventh chord. The sixth measure contains a G7 with a ninth (B-flat) chord. The seventh measure contains a C9 chord. The eighth measure contains an F7 with a ninth (B-flat) chord.

5

A musical staff in G clef and common time. The staff shows eight chords: Fmin⁹, B♭7(⁹), E♭Maj⁹, E⁰7, B♭Maj⁷, G7(⁹/₅), C⁹, and F⁹.

2

A musical staff in G clef and common time. The first measure contains a D7 chord, indicated by a Roman numeral '17' above the staff and a 'D7' label to its right. The second measure contains a G7 chord, indicated by a 'G7' label above the staff.

2

Musical staff showing measures 21-22. The staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure 21 starts with a C7 chord (C, E, G, B, D) followed by a bar line. Measure 22 starts with an F7 chord (F, A, C, E, G) followed by a bar line.

3

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

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

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

1

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

5 Fmin⁹ B♭7(^{b9}) E♭Maj⁹ E⁷ B♭Maj7 G7(₅^{b9}) C⁹ F⁹

2

1 B♭Maj⁹ G7(₅^{b9}) C¹³ F7(₅^{b9}) D7(^{b9}) G7(^{b9}) C7(^{b9}) F7(^{b9})

5 Fmin⁹ B♭7(^{#5}) E♭Maj⁹ A♭¹³ D⁹ G7alt. C^{9(#5)} F7(₅^{b9})

3

1 B♭Maj7

Gmin7

Cmin7

F7

B♭Maj7

Gmin7

Cmin7

F7

5

B♭7

E♭Maj7

E♭min7

Dmin7

Gmin7

Cmin7

F7

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

PLAY ALONG SESSIONS

Track 33: Moose the Mooche (slow)

Play 3x

Slow

B♭Maj7

Gmin7

Cmin7

F7

Dmin7

G7

Cmin7

F7

5 B♭7

E♭Maj7

E°7

B♭Maj7

Cmin7

F7

9 B♭Maj7

Gmin7

Cmin7

F7

Dmin7

G7

Cmin7

F7

13 B♭7

E♭Maj7

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)

Play 4x
Medium

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 E♭Maj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 E♭Maj7 E°7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 E♭Maj7 E°7 B♭Maj7 (Cmin7 F7)

Track 35: Moose the Mooche (fast)

Play 6x

Fast

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 E♭Maj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 E♭Maj7 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)

PART THREE

Advanced

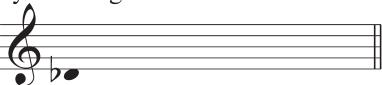
CHAPTER TWENTY

Pentatonics and Hexatonics

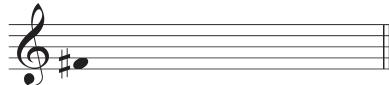
WRITTEN ASSIGNMENTS

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

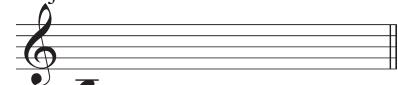
Lydian Augmented



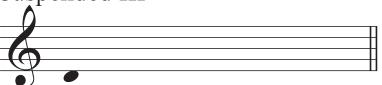
Dorian



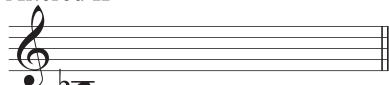
Major



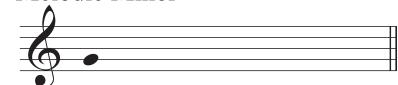
Suspended III



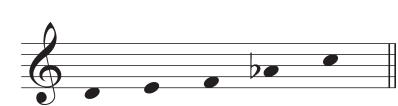
Altered II



Melodic Minor



2. Identify the following pentatonic collections.



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

G Dominant Pentatonic

D Melodic Minor Pentatonic

F Altered Pentatonic

A Locrian ♯2 I

4. Using the procedures for generating pentatonic voicings, create four-part voicings for the following pentatonics: D Dorian, E♭ Phrygian, F Mixolydian ♯11, and A Dorian ♯2.

D Dorian Pentatonic

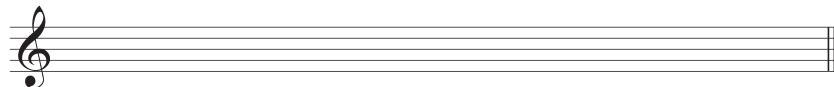
E♭ Phrygian Pentatonic

F Mixolydian ♯11 Pentatonic

A Dorian ♯2 Pentatonic

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

C Minor Pentatonic



C Suspended Pentatonic

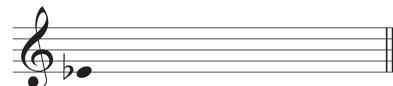


C Lydian Aug. Pentatonic

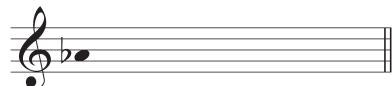


6. On the staff below, notate the following hexatonic collections.

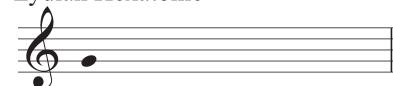
Dorian Hexatonic



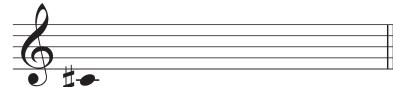
Aeolian Hexatonic



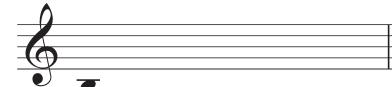
Lydian Hexatonic



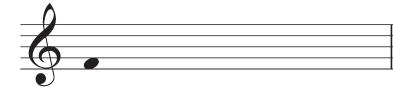
Lydian Augmented Hexatonic



Mixolydian b9 Hexatonic



Locrian b2 Hexatonic



7. Identify the following hexatonic collections.



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

B♭ Phrygian Hexatonic

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains six notes: B-flat, C-sharp, D, E-flat, F-sharp, and G. The notes are positioned on the first, third, fourth, fifth, and sixth lines of the staff, with the second line being empty.

E♭ Mixolydian ♭13 Hexatonic

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains six notes: E-flat, F-sharp, G, A-flat, B-flat, and C-sharp. The notes are positioned on the first, third, fourth, fifth, and sixth lines of the staff, with the second line being empty.

E♭ Dorian Hexatonic

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains six notes: E-flat, F-sharp, G, A-flat, B-flat, and C-sharp. The notes are positioned on the first, third, fourth, fifth, and sixth lines of the staff, with the second line being empty.

G Lydian Augmented Pentatonic

A musical staff with a treble clef, a key signature of one sharp, and a common time signature. It contains five notes: G, A-sharp, C-sharp, D-sharp, and E-sharp. The notes are positioned on the first, third, fourth, and fifth lines of the staff, with the second and sixth lines being empty.

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

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

"Autumn Leaves" mm. 9–16

Musical notation for "Autumn Leaves" mm. 9–16. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The chords labeled are Cmin7, F7, B-flat Maj7, E-flat Maj7, Amin7(b5), D7, and Gmin7. The notation shows a 4-bar phrase followed by a 4-bar phrase, with a fermata over the end of the second 4-bar phrase.

"I Love You" mm. 1–8

Musical notation for "I Love You" mm. 1–8. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The chords labeled are Gmin7(b5), C7, FMaj7, Gmin7, C7, and F6. A measure number '3' is circled above the third measure.

"All the Things You Are" mm. 1–8

Musical notation for "All the Things You Are" mm. 1–8. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The chords labeled are Fmin7, B-flat min7, E7, A-flat Maj7, D-flat Maj7, G7, and CMaj7. The notation shows a 4-bar phrase followed by a 4-bar phrase.

"My Romance" mm. 9–16

Musical notation for "My Romance" mm. 9–16. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. The chords labeled are FMaj7, B7, CMaj7, C7, FMaj7, B7, CMaj7, F-sharp min7, B7, Emin7, B7, Amin7, D7, and Dmin7, G7. The notation shows a 4-bar phrase followed by a 4-bar phrase.

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

MODEL VI

V⁷/vi [ii⁷ V⁷]/**III** V⁷/ii [ii⁷ V⁷]/**VI** II⁷ [ii⁷ V⁷]/**II** V⁷ [ii⁷ V⁷]/**V**

MODEL VII

I^{maj}⁷ [ii⁷ V⁷]/**II** [ii⁷ V⁷]/**V** (ii⁷ V⁷)/IV IVmaj⁷ bVII⁷ bIII⁷ bVI⁷ V⁷

"Drop 2" Five-Part Voicings

I^{maj}⁷ [ii⁷_{b5} V⁷]/**iii** iii⁷ biii^{o7} ii⁷ V⁷ #iv^{o7} iv⁷ iii⁷ biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

MODEL I

vi⁷ (ii⁷_{b5} V⁷)/vi vi⁷ [ii⁷_{b5} V⁷]/ii ii⁷ i⁷ [ii⁷_{b5} V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

MODEL IV

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

"Drop 2" Four-Part Voicings

IVmaj⁷ Imaj⁷ IVmaj⁷ #iv⁰⁷ (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

MODEL VII

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

"Drop 2" Five-Part Voicings

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

MODEL VI

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii⁹⁷ Imaj⁷ bVII⁷ bVI⁷ bII⁷

MODEL IV

i⁷ ii⁷ V⁷ i⁷ (ii⁷ V⁷)/III IIImaj⁷ TR/II⁷ II⁷ TR/V⁷

MODEL VII

Imaj⁷ #i⁹⁷ ii⁷ biii⁹⁷ iii⁷ III⁷ IVmaj⁷ #iv⁹⁷ Imaj⁷ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷, biii⁹⁷, ii⁷, V⁷

MODEL I

ii⁷ [ii⁷, V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv⁹⁷ I⁶ #v⁹⁷ [ii⁷, V⁷]/V (ii⁷, V⁷)/bV bVmaj⁷ ii⁷ V⁷

"Drop 2" Five-Part Voicings

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

PLAY AND SING

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

EAR TRAINING DRILLS

Instructions for Tracks 59–61

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

Track 59: FIVE diatonic phrase models

TRACK 59

The tonic chord is: Cmin7

1

The tonic chord is: DMaj7

2

The tonic chord is: B♭Maj7

3

The tonic chord is: AMaj7

4

A musical staff consisting of two lines and four spaces. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The staff begins with a quarter note on the second line.

The tonic chord is: E♭Maj7

5

A musical staff consisting of two lines and four spaces. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff begins with an eighth note on the second line.

Track 60: FIVE chromatic phrase models

TRACK 60

The tonic chord is: E♭Maj7

1

A musical staff consisting of two lines and four spaces. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff begins with an eighth note on the second line.

The tonic chord is: AMaj7

2

A musical staff consisting of two lines and four spaces. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The staff begins with a quarter note on the second line.

The tonic chord is: DMaj7

3

A musical staff consisting of two lines and four spaces. It features a treble clef, a key signature of one sharp (G#), and a common time signature. The staff begins with a quarter note on the second line.

The tonic chord is: B♭Maj7

4

The tonic chord is: EMaj7

5

Track 61: THIRTY diatonic and chromatic phrase models

TRACK 61

1

E7

V/vi

2

AMaj7

Imaj⁷

3

E♭Maj7

Imaj⁷

4

DMaj7

Imaj⁷

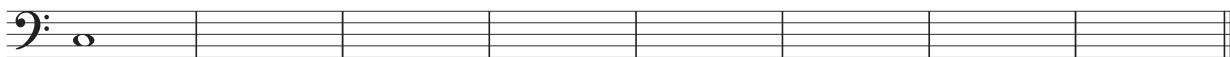
5

CMaj7

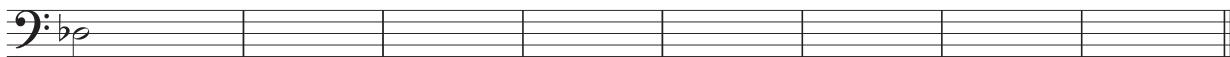
Imaj⁷

6

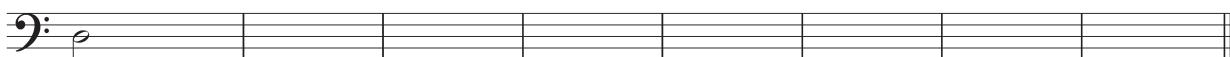
CMaj7

Imaj⁷**7**

D♭Maj7

Imaj⁷**8**

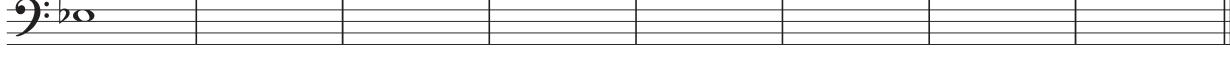
Dmin7(♭5)

ii_{♭5}⁷**9**

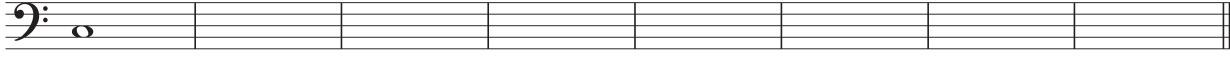
Fmin7

i⁷**10**

E♭Maj7

Imaj⁷**11**

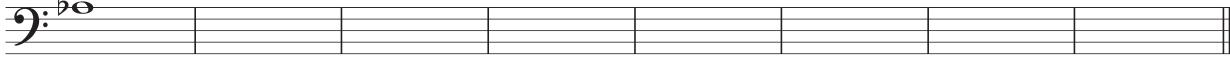
CMaj7

Imaj⁷**12**

BMaj7

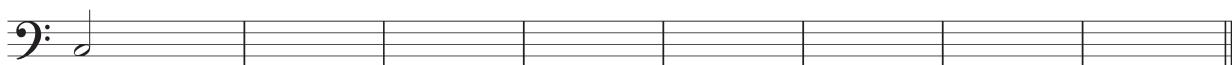
Imaj⁷**13**

A♭Maj7

Imaj⁷

14

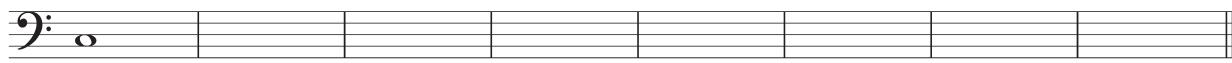
CMaj7

Imaj⁷**15**

EMaj7

Imaj⁷**16**

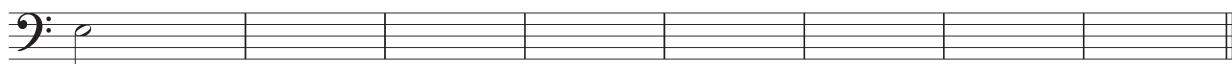
CMaj7

Imaj⁷**17**

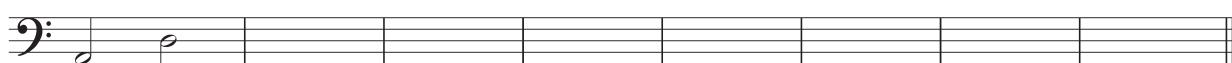
F#min7

vi⁷**18**

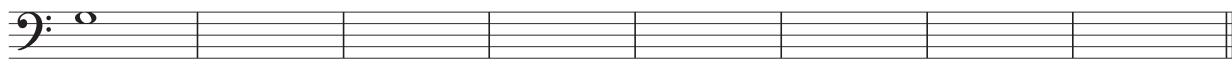
EMaj7

Imaj⁷**19**

Amin7 D7

[ii⁷ V⁷]/VI**20**

GMaj7

IVmaj⁷**21**

AMaj7

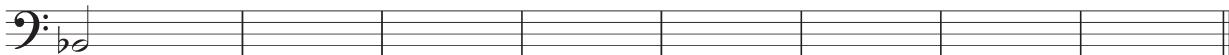
Imaj⁷

22

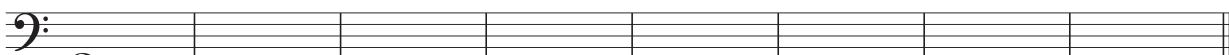
GMaj7

IVmaj⁷**23**

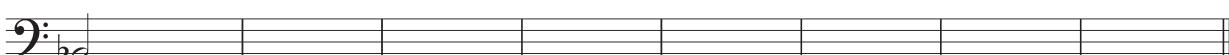
B♭Maj7

Imaj⁷**24**

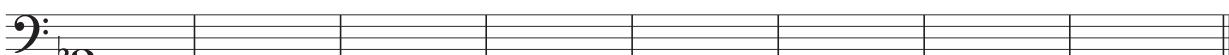
GMaj7

Imaj⁷**25**

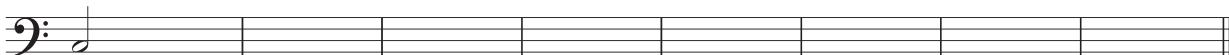
B♭min7(b5)

ii⁷_{b5}**26**

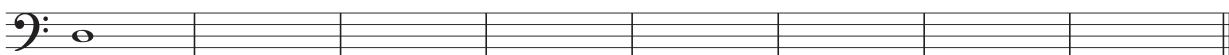
A♭Maj7

Imaj⁷**27**

Cmin7

ii⁷**28**

DMaj7

Imaj⁷**29**

B♭Maj7

Imaj⁷**30**

EMaj7

Imaj⁷

KEYBOARD REALIZATION

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

PHRASE MODEL I

MODEL I of Keyboard Playing

Musical staff showing harmonic progression:

- CMaj7
- Dmin7
- G7
- CMaj7 Amin7
- Gmin7
- C7
- FMaj7 F[#]o⁷
- C/G
- A7
- D7
- A♭min7
- D♭7

Below the staff are the corresponding Roman numerals and chord names:

- I⁷ Maj⁷
- ii⁷
- V⁷
- I⁷ Maj⁷ vi⁷
- (ii⁷ V⁷) / IV
- IVmaj⁷ #iv^{o7}
- I⁶
- VI⁷
- II⁷
- [ii⁷]
- V⁷ / ♫V

Continuation of harmonic progression:

- I⁷ Maj⁷ ♫iii^{o7}
- ii⁷
- V⁷
- I⁷ Maj⁷
- (ii⁷ V⁷) / iii
- iii⁷
- (ii⁷ V⁷) / ♫III
- ♭III Maj⁷
- ii⁷
- V⁷

Continuation of harmonic progression:

- i⁷
- ii⁷
- V⁷
- i⁷
- (ii⁷ V⁷) / ♫III
- ♭III Maj⁷
- TR/II⁷
- II⁷
- TR/V⁷

Continuation of harmonic progression:

- I⁷ Maj⁷
- II⁷
- TR/II⁷
- V⁷
- TR/V⁷
- I⁷ Maj⁷
- ii⁷
- (ii⁷ V⁷) / ♫II
- ♭II Maj⁷
- ii⁷
- V⁷
- [ii⁷ V⁷] / VII

Continuation of harmonic progression:

- I⁷ Maj⁷
- [ii⁷ V⁷] / ♫V
- I⁷
- VII⁷
- [ii⁷ V⁷] / ♫VI
- (ii⁷ V⁷) / V
- Vmaj⁷
- [ii⁷ V⁷] / ♫III
- ii⁷
- V⁷

PHRASE MODEL 2

"Drop 2" Five-Part Voicings

Dmin⁹ G7(^{b13}₉) CMaj⁹ B_b¹³ A¹³ A_b¹³ Gmin⁹ C7alt. Fmin⁹ B_b⁹ Emin⁹ A7(^{b13}₉) Dmin⁹ Db¹³

ii⁷ V⁷ Imaj⁷ bV⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/bII ii⁷ TR/II⁷ V⁷ TR/V⁷

ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv⁰⁷ I⁶ #v⁰⁷ [ii⁷ V⁷]/V (ii⁷ V⁷)/bV bVmaj⁷ ii⁷ V⁷

ii⁷ V⁷ Imaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ [ii⁷ V⁷]/bIII iii⁷ biii⁰⁷ ii⁷ V⁷

ii⁷ V⁷ i⁷ (ii⁷ V⁷)/iv iv⁷ ii⁷ V⁷ i⁷ IV⁷ ii⁷ TR/V⁷ i⁷

PHRASE MODEL 3

MODEL I of Keyboard Playing

F Maj7 F min7 B♭7 B°7 C Maj7 E min7 A7 D min7 E♭°7 E min7 A7 D min7 G7 G min7 C7

IV maj⁷ [ii⁷ V⁷]/bIII vii⁰⁷ I maj⁷ (ii⁷ V⁷)/ii ii⁷ biii⁰⁷ iii⁷ VI⁷ ii⁷ V⁷ [ii⁷ V⁷]/IV

IV maj⁷ [ii⁷ V⁷]/VI [ii⁷ V⁷]/bVI [ii⁷ V⁷]/V ii⁷ TR/V⁷ [ii⁷ V⁷]/bVII [ii⁷ V⁷]/bII ii⁷ V⁷

IV maj⁷ I maj⁷ IV maj⁷ #iv⁰⁷ (ii⁷ V⁷)/IV IV maj⁷ I maj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

IV maj⁷ [ii⁷ V⁷]/II ii⁷ V⁷ I maj⁷ bVII⁷ VI⁷ bVI⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII ii⁷ V⁷

IV maj⁷ bVII⁷ V⁷/vi V⁷/ii V⁷/V (ii⁷ V⁷)/VII VII maj⁷ [ii⁷ V⁷]/IV

PHRASE MODEL 4

"Drop 2" Five-Part Voicings

CMaj⁹ Amin⁹ Dmin⁹ G^{9(♯5)} Emin⁹ A7(^{b13}₉) D⁹ D♭7alt. C% E7alt. FMaj⁹ F♯^{o13} CMaj7/G A7(^{b9}₅) D⁹ G7(^{b9}₅)

Imaj⁷ vi⁷ ii⁷ V⁷ iii⁷ VI⁷ II⁷ bII⁷ Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁶ VI⁷ II⁷ V⁷

Imaj⁷ #i^{o7} ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ (ii⁷ V⁷)/vi vi⁷ v⁷ #iv^{o7} iv⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Imaj⁷ #i^{o7} ii⁷ biii^{o7} iii⁷ III⁷ IVmaj⁷ #iv^{o7} I⁶ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ V⁷

Imaj⁷ VI⁷ bVI⁷ TR/V⁷ Imaj⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII [ii⁷ V⁷]/II (ii⁷ V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷

Imaj⁷ bIIIImaj⁷ bVIImaj⁷ bIIImaj⁷ Imaj⁷ bV⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/#IV ii⁷ V⁷

PHRASE MODEL 5

MODELS IV and VI of Keyboard Playing

Amin⁹ G^{#o7} Amin⁹ F^{#o7} Fmin7 Emin7 Eb^{b13} Dmin⁹ G7(^{#9}₅) C^{6%} Bmin7(^{b5}) E7(^{#9}₅)

vi⁷ #vii^{o7}/vi vi⁷ #iv⁷ iv⁷ iii⁷ bIII⁷ ii⁷ V⁷ Imaj⁷ [ii⁵] V⁷/vi

vi⁷ (ii⁵ TR/V)/vi vi⁷ bVI⁷ (ii⁷ V⁷)/IV IVmaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/bII ii⁷ V⁷ [ii⁵ V⁷]/vi

vi⁷ TR/VI⁷ ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV [ii⁵ V⁷]/ii [iv⁷ V⁷]/vi

vi⁷ TR/VI⁷ ii⁷ TR/II⁷ V⁷ TR/V⁷ I⁷ bV⁷ IVmaj⁷ #iv^{o7} I⁴ VI⁷ TR/VI⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

vi⁷ (ii⁵ V⁷)/vi vi⁷ [ii⁵ V⁷]/ii ii⁷ i⁷ [ii⁵ V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

PHRASE MODEL 6

MODELS VI of Keyboard Playing

CMaj⁹ Emin^{9(b5)} A7(^{b13}_{b9}) Dmin⁹ Cmin¹¹ Bmin^{9(b5)} E7(^{b13}_{b9}) Amin^{9(e7)} Gmin⁹ F#min^{9(b5)} B7(^{b13}_{b9}) Emin⁹ A7(^{b13}_{b9}) Dmin⁹ G7(^{b13}_{b9})

PHRASE MODEL 7

MODELS IV and VI of Keyboard Playing

CMaj⁹ Bmin7(^{b5}) E7(^{b9}) Amin7 D7(^{b9}) Gmin7 C7(^{#5}) F[#] 7 Fmin7 Cadd2/E A^b7/E^b Dmin¹¹ G7(^{b9})

PHRASE MODEL 8

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

CMaj⁹ F¹³ CMaj⁹ Dmin⁹ Emin⁹ A7(^{#5}) Dmin⁹ Fmin⁹ B^b¹³ Emin⁹ A7(^{#5}) Dmin⁹ G7(^{#5})

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

Imaj⁷ IV⁷ Imaj⁷ iii⁷ biii⁰⁷ ii⁷ TR/II⁷ V⁷ IV⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii⁰⁷ Imaj⁷ bVII⁷ bVI⁷ bII⁷

Imaj⁷ (ii⁷ V⁷)/IV IVmaj⁷ (ii⁷ V⁷)/iii iii⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ ii⁷ V⁷

Imaj⁷ III⁷ IVmaj⁷ #iv⁰⁷ I⁶ VI⁷ II⁷ V⁷ Imaj⁷ III⁷ IVmaj⁷ #iv⁰⁷ I⁶ V⁷/ii ii⁷ V⁷ Imaj⁷

PHRASE MODEL 9

"Drop 2" Five-Part Voicings

CMaj⁹ B♭min⁹ E♭¹³ A♭Maj⁹ Amin⁹ D⁹ Gmin⁹ Fmin⁹ Emin⁹ A7alt. E♭min⁹ A♭¹³ Dmin⁹ G7(\flat ₅)

PHRASE MODEL 10

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹ E♭min⁹ A♭⁹ Dmin7 Amin⁹ A♭⁹ Gmin⁹ C7(♯5) FMaj⁹ Emin⁹ A7(♭5) Dmin⁹ G7(♭5)

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

Imaj⁷ (ii⁷ V⁷)/♭II ♭IIImaj⁷ ii⁷ V⁷ Imaj⁷ [ii⁷ V⁷]/VII [ii⁷ V⁷]/VI ii⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/♭II [ii⁷ V⁷]/♭V [ii⁷ V⁷]/IV IVmaj⁷ ♯VII⁷ ♭III⁷ ♭VI⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/♭II [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷ V⁷)/iii iii⁷ ♭iii⁷ ii⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/♭II [ii⁷ V⁷]/V v⁷ ♯V⁷ (ii⁷ V⁷)/♭III ♭IIIImaj⁷ ♭VI⁷ TR/V⁷ V⁷

PHRASE MODEL 11

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁷ Cmin7 F⁹ B♭Maj7 B♭min7 Eb⁹ A♭min⁹ Db7sus Gmin⁹ C7(^{b5}) Fmin⁹ B♭7sus Dmin⁹ G7(^{b5})

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

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

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

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

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

PHRASE MODEL 12

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹ F#min7(^{b5}) B7 Dmin⁹ G7(^{#5}) Gmin¹¹ C7 FMaj^{9(#5)} F^{6/9} Emin¹¹ A7(^{b5}) Ebmin⁹ Ab7(^{b5}) Dmin⁹ G7(^{#5})

PHRASE MODEL 13

MODEL VII of Keyboard Playing – "Chorale Style"

E⁹ A⁹ D⁹ G⁹ C⁹ F⁹ D⁹ F#^{o13} C/G A7alt. Dmin⁹ Emin^{9(b5)} A7^(b13) D¹³ D^{b13} CMaj⁹

V^{vii/vi} V^{vii/ii} V^{vii/V} V^{vii} I⁷ IV⁷ II⁷ #iv^{o7} I⁶ V^{vii/ii} ii⁷ [ii^{b5}] V^{vii/ii} II⁷ TR/V⁷ Imaj⁷

V^{vii/vi} [ii⁷] V⁷/bIII V^{vii/ii} [ii⁷] V⁷/bVI II⁷ [ii⁷] V⁷/bII V⁷ [ii⁷] V⁷/bV

TR/III⁷ [ii⁷] V⁷/VI TR/VI⁷ [ii⁷] V⁷/II TR/II⁷ [ii⁷] V⁷/V TR/V⁷ ii⁷ V⁷

[ii⁷] V⁷/VI [ii⁷] V⁷/bVII [ii⁷] V⁷/II [ii⁷] V⁷/bII [ii⁷] V⁷/V [ii⁷] V⁷/bVI ii⁷ V⁷ [ii⁷] V⁷/VII

[ii⁷] V⁷/VI [ii⁷] V⁷/bVI [ii⁷] V⁷/II [ii⁷] V⁷/bIII [ii⁷] V⁷/V [ii⁷] V⁷/bV ii⁷ V⁷ [ii⁷] V⁷/bII

CHAPTER TWENTY-TWO

The AABA Song Form

WRITTEN ASSIGNMENTS

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

INTRO

VERSE
C7(\sharp 5) Fmin D \flat 9

The musical score consists of two systems of music. The first system, labeled 'INTRO', shows a piano accompaniment with bass and treble staves. The second system, labeled 'VERSE', shows a piano accompaniment and a vocal melody. The vocal melody starts with the lyrics 'If a love song I could only'. The piano accompaniment includes chords C7(\sharp 5), Fmin, and D \flat 9. The second system continues with the lyrics 'write, A song with words and mu-sic di - vine I would ser - e -' over chords Gmin7, C7(\sharp 5), DbMaj7, Bbmin7, Gmin7(\flat 5), C7(\flat 9), and Gmin7(\flat 5). The vocal line is supported by a piano bass line.

10 C7(^{b9}) Fmin Dmin7(^{b5}) G7 C7sus

nade you ev - 'ry night_____ Till you'd re - lent and con - sent to be mine_____

16 C7(^{b9}) FMaj7 F⁺ F6 F9 B♭Maj7

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

22 D7(^{b9}_{#5}) Gmin7 Bmin7(^{b5}) B♭9(^{#11}) A¹³ A7(^{#5})

prised, my dear_____ If you smile and po - lite - ly pass it by_____

28 D⁹ G⁹ C7sus C7(^{b9}) F6

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

CHORUS

1 Gmin7(^{b5}) C7(^{b9}) FMaj7 D7

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

5 Gmin7 C7 FMaj7 D7

love you" _____ ech-o the hills. _____ "I

9 Gmin7(\flat 5) C7(\flat 9) FMaj7 Bmin7(\flat 5) E7

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

13 AMaj7 Bmin7 E7 AMaj7

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

17 Gmin7 C7 FMaj7

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

21 Amin7(\flat 5) D7(\flat 9) Gmin7 C7

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

25 Gmin7(\flat 5) C7(\flat 9) FMaj7 D7

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

29 G7 Gmin7 C7 $\overset{1}{\text{FMaj7}}$

all be-longs to you and me. I

CODA

31 2. F6

me. And it all be-longs to you and

33

PLAY ALONG SESSIONS

Track 36: HAVE YOU MET MISS JONES?

Play 3x

"Vernell Fournier beat"

FMaj7

D7(^{b9})

Gmin7

C7

5 Amin7 Dmin7 A♭min7 D♭7 Gmin7 C7

9 FMaj7 D7(^{b9}) Gmin7 C7

13 Amin7 Dmin7 Cmin7 F7(^{b9})

17 B♭Maj7 A♭min7 D♭7 G♭Maj7 Emin7 A7

21 DMaj7 A♭min7 D♭7 G♭Maj7 Gmin7 C7

25 FMaj7 D7(\flat 9) Gmin7 C7(\flat 9)

29 Amin7 D7 Gmin7 C7 FMaj7 (Gmin7 C7(\flat 9))

Track 37: I LOVE YOU

Play 4x

Medium

Gmin7(\flat 5) C7(\flat 9) FMaj7 Amin7 D7

5 Gmin7 C7 FMaj7 D7

9 Gmin7(\flat 5) C7(\flat 9) FMaj7 Bmin7(\flat 5) E7

13 AMaj7 Bmin7 E7 AMaj7

17 Gmin7 C7 FMaj7

21 Amin7(\flat 5) D7(\flat 9) Gmin7 C7

25 Gmin7(\flat 5) C7(\flat 9) FMaj7 Amin7 D7

29 G7 Gmin7 C7 FMaj7 (D7(\flat 9))

CHAPTER TWENTY-THREE

The ABAC Song Form

WRITTEN ASSIGNMENTS

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

INTRO

Moderately



VERSE

1



5



9

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

CHORUS

A

¹CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(^{b5})

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

5 Amin7 E7(^{b5}) Amin7 A7(^{b5}) Dmin7 G7 CMaj7 C7

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

B

9 FMaj7 B_b7 CMaj7 C7 FMaj7 B_b7 CMaj7

month of May, no twin - kling stars, no

13 F#min7(b5) B7 Emin7 B_b7 Amin7 D7 Dmin7 G7

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

A

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7

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

21 Amin7 E7(\flat 5) Amin7 A7(\flat 5) Dmin7 G7 CMaj7 C7

dance to a constant - ly sur - pris - ing re - train. Wide a -

C
25 FMaj7 A7(\flat 5) Dmin7 Dmin7/C Bmin7(\flat 5) E7 Amin7 Ab7

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

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

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

33 2. C6

you.

Pend. *

PLAY ALONG SESSIONS

Track 38: All Of You

Play 4x

Medium

A♭min6 E♭6 Fmin7(♭5) B♭7(♭9)

5 A♭min6 E♭6 Fmin7(♭5) B♭7(♭9)

9 E♭6/G G♭º7 Fmin7 B♭7

13 E♭Maj7 D7(♯9) D♭º9 C7(♭9) Fmin7 B♭7

17 A♭min6 E♭6 Fmin7(♭5) B♭7(♭9)

21 A♭min6 E♭6 Gmin7 C7(♭9)

25 A♭Maj7(♯11) Amin7(♭5) D7(♭9) Gmin7 C7

29 Fmin7 B♭7 E♭6

Track 39: My ROMANCE

Play 4x

Medium

CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(♯9)

5 Amin7 E7(♯9) Amin7 A7(♭9) Dmin7 G7 CMaj7 C7

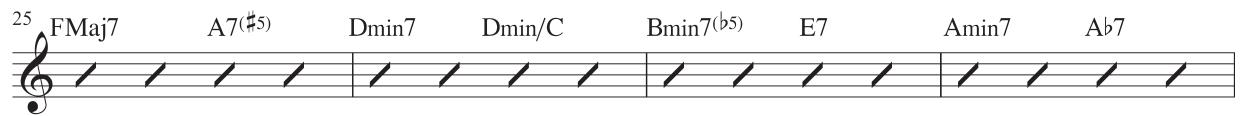
9 FMaj7 B♭7 CMaj7 C7 FMaj7 B♭7 CMaj7

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(\sharp 5) Dmin7 Dmin/C Bmin7(\flat 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

The musical score for the Intro section consists of two staves. The top staff is for the vocal part, which starts with a quarter note in G major (G/D). The bottom staff is for the piano accompaniment. The piano part features a steady eighth-note bass line and harmonic chords. The chords are labeled above the staff: G/D, C/D, Dmin7(b5), and D7.

VERSE

The musical score for the first part of the Verse section consists of two staves. The top staff is for the vocal part, which starts with a quarter note in G major (G). The lyrics are: "Time and a - gain I've longed for ad - ven - ture, some-thing to make my heart beat the fast - er." The bottom staff is for the piano accompaniment. The piano part features a steady eighth-note bass line and harmonic chords. The chords are labeled above the staff: G, D7, and G.

The musical score continues with two staves. The top staff is for the vocal part, which starts with a quarter note in G major (G). The lyrics are: "What did I long for? I nev - er real - ly knew." The bottom staff is for the piano accompaniment. The piano part features a steady eighth-note bass line and harmonic chords. The chords are labeled above the staff: G, D7, E7(#5), Eb7(#5), and D7(#5).

9 G B7sus B7

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

13 G D7sus D7 G C7 B♭/C C7

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

CHORUS

A

1 Fmin7 B♭min7 E♭7 A♭Maj7

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

5 D♭Maj7 Dmin7 G7 CMaj7

makes the lone - ly win - ter seem long.

A

9 Cmin7 Fmin7 B♭7 E♭Maj7

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

13 A♭Maj7 Amin7 D7 GMaj7

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

B

17 Amin7 D7 GMaj7

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

21 F♯min7 B7 EMaj7 C7(♯5)

things I know are what you are.

A'

25 Fmin7 B♭min7 E♭7 A♭Maj7

Some day my hap - py arms will hold you and

29 D♭Maj7 D♭min7 G♭7 Cmin7 B°7

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

33 B♭min7 E♭7 1. A♭Maj7

all the things you are are mine!

CODA

37 2.A♭

mine!

PLAY ALONG SESSIONS**Track 40: DREAM DANCING**

Play 2x

Straight

E7(♯5) AMaj7

5 Dmin7 G7 CMaj7 C7

9 FMaj7 B♭⁹ Emin7 A7

13 Ebmin7 A♭7 Dmin7 G7 CMaj7 | 1Gmin7 C7(♭9) | 2. CMaj7

33 FMaj7 B♭⁹ CMaj7 G7 C6

37 D7 Amin7(♭5) D7(♭9) G⁹sus G7

41 CMaj7 G♭7(♭5) FMaj7 Emin7 A7

45 Ebmin7 Ab7 Dmin7 G7 Ebmin7 Ab7 Dmin7 G7

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

Track 41: ALL THE THINGS YOU ARE

Play 3x

Bossa Nova

5 Fmin7 B♭min7 Eb7 AbMaj7

D♭Maj7 Dmin7 G7 CMaj7

9 Cmin7 Fmin7 B♭7 EbMaj7

13 AbMaj7 Amin7(♭5) D7 GMaj7

17 Amin7 D7 GMaj7

21 F♯min7 B7 EMaj7 C7(♯⁵)

25 Fmin7 B♭min7 E♭7 A♭Maj7

29 D♭Maj7 D♭min7 G♭7 Cmin7 B°7

33 B♭min7 E♭7 A♭Maj7 (C7(♯5))

Track 42: CHEROKEE

Play 3x

Fast

B♭Maj7 Fmin7 B♭7 E♭Maj7

7 A♭7 B♭Maj7 C7

13 1. Cmin7 G7(♭9) Cmin7 F7(♯5)

29 2. Cmin7 F7 B♭Maj7

33 C♯min7 F♯7 BMaj7

37 Bmin7 E7 AMaj7

41 Amin7 D7 GMaj7

45 Gmin7 C7 Cmin7 F7(♯5)

49 B♭Maj7 Fmin7 B♭7

A musical score consisting of three staves of music. The first staff begins at measure 53 with a key signature of one flat (E♭), featuring a steady eighth-note pattern. The second staff begins at measure 57 with a key signature of two flats (B♭), also featuring a steady eighth-note pattern. The third staff begins at measure 61 with a key signature of one flat (C minor), followed by F7, B♭Maj7, and (F7) chords, with a repeat sign at the end.

53 E♭Maj7

57 B♭Maj7 C7

61 Cmin7 F7 B♭Maj7 (F7)

CHAPTER TWENTY-FIVE

Jazz Reharmonization

WRITTEN EXERCISES

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

INTRO

Moderately

CHORUS

A

9 F^o F C C7 F B_b B_bmin6 Amin7 F/A Dmin7 Bmin7(♭5) B_bmin

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

13 F E_b C7(♭9) F Gmin7 C7 F B_bmin7 E_b7

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

B

17 AbMaj7 B_bmin7 E_b7(♭9) AbMaj7 Fmin7 G_b C⁹

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

21 F E B_b F Gmin F[#]7 G7 C7

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

A

25 F^o F C C7 F B_b B_bmin6 Amin7 F/A Dmin7 Bmin7(b5) B_bmin

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

29 F Cmin7 C[#]7 1. Dmin7 F7

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

32

B_b Gmin7 C7 F Gmin7 C7

Nev - er Nev - er Land.

CODA

35

Dmin7 F7 B_b Gmin7 C7

ev - er in Nev - er Nev - er

37

F Gmin7 C7 F

Land.

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

1 B♭6 2 Fmin7 3 B♭7 4 E♭Maj7 5 A♭7 6 7 8

a

b

c

d

9 B_b6 10 C⁹ 11 12 Cmin7 13 14 G7 15 Cmin7 16 F7(^{#5})

The score is a template for jazz reharmonization, featuring four staves (treble and bass) in B-flat major (one flat). The harmonic progression is indicated above the staff, starting with B-flat 6 (B-flat major 6th chord) and continuing through various chords including C9, C minor 7, G7, and F7 with the #5 (F-sharp 5th) chord.

PLAY ALONG SESSIONS

Track 43: AUTUMN LEAVES

Play 3x

"Vernell Fournier beat"

Cmin7 F7 B♭Maj7 E♭Maj7

5 Amin7(♭5) D7 Gmin7 G7(♭9)

9 Cmin7 F7 B♭Maj7 E♭Maj7

13 Amin7(♭5) D7 Gmin7

17 Amin7(♭5) D7 Gmin7 G7(♭9)

21 Cmin7 F7 B♭Maj7 E♭Maj7

25 Amin7(♭5) D7 Gmin7 C7 Fmin7 B♭7

29 E♭Maj7 Amin7(♭5) D7 Gmin7 (G7(♭9))

Track 44: STELLA BY STARLIGHT

Play 4x

Medium

Emin7^(b5) A7 Cmin7 F7

5 Fmin7 B♭7 E♭Maj7 A♭7

9 B♭Maj7 Emin7^(b5) A7 Dmin7 B♭min7 E♭7

13 FMaj7 Gmin7 C7 Amin7^(b5) D7

17 G7 Cmin7

21 A♭7 B♭Maj7

25 Emin7^(b5) A7 Dmin7^(b5) G7

29 D♭min7 G♭7 Cmin7 F7 B♭Maj7

:::

Track 45: NEVER NEVER LAND

Play 2x

Ballad

FMaj7(^{#11}) Gmin7 F/A B_bmin6 Amin7 Dmin7 Bmin7(^{b5}) B_bmin(^{#7})

CHAPTER TWENTY-SIX

“Line Up”

WRITTEN ASSIGNMENTS

- 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)
- 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)
- 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

A musical staff with four lines. Measure 1: Key signature A♭6/4, Chord C7. Measure 2: Chord F7. Measure 3: Chord B♭min7. Measure 4: Chord C7. Measure 5: Chord Fmin7. Measure 6: Chord B♭7. Measure 7: Chord E♭7.

17 A♭⁹


21 F7
B♭min7


25 D♭⁹
A♭⁹
F7


29 B♭min7
E♭7
A♭⁹
(E♭7)


CHAPTER TWENTY-SEVEN

Post-Tonal Jazz

WRITTEN ASSIGNMENTS

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

Pitches: $\frac{21}{9}$

Pitch Classes: _____

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

Ordered pc. $\frac{11}{8}$

intervals _____

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

Unordered pc. $\frac{4}{8}$

intervals _____

4. Calculate the normal form for the following sets of unordered pitches.

Normal [te2] _____

Form: _____

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

Prime (012) _____

Form: _____

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.

GIVEN:			TRICHORD	MAJOR
pc0	pc4	pc3	[034]	A♭Maj7(♯5)

MINOR	DOMINANT	MINOR 7(♭5)	DIMINISHED
C♯min9(♯7) Fmin7(♯7)	C7(♯9) A7(♯11) F♯13(♯11)	B♭min11(♭5) F♯min13(♭5)	B♭9(♯7) E○(♭13,♯7)

1 GIVEN:

TRICHORD

MAJOR

MINOR

DOMINANT

MINOR 7(b5)

DIMINISHED

2 GIVEN:

TRICHORD

MAJOR

MINOR

DOMINANT

MINOR 7(b5)

DIMINISHED

3 GIVEN:

TRICHORD

MAJOR

MINOR

DOMINANT

MINOR 7(b5)

DIMINISHED

4 GIVEN:

TRICHORD

MAJOR

MINOR

DOMINANT

MINOR 7(b5)

DIMINISHED

7. Compose a 64-bar AABA contrafact based on the chord changes from “Cherokee” according to the following guidelines:
- 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 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)

EAR TRAINING DRILLS

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

TRACK 62

The image shows four staves of musical notation, each consisting of a treble clef and four measures. Above each staff, circled numbers indicate specific intervals to identify:

- Staff 1: (1) G, (2) A, (3) B, (4) C, (5) D
- Staff 2: (6) E, (7) F, (8) G, (9) A, (10) B
- Staff 3: (11) C, (12) D, (13) E, (14) F, (15) G
- Staff 4: (16) G, (17) A, (18) B, (19) C, (20) D

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

TRACK 63

The image shows two staves of musical notation, each consisting of a treble clef and four measures. Circled numbers indicate specific intervals to identify:

- Staff 1: (1) G, (2) A, (3) B, (4) C, (5) D
- Staff 2: (6) G, (7) A, (8) B, (9) C, (10) D

A musical staff in G clef. It contains ten numbered melodic trichords, each consisting of three notes separated by vertical bar lines. The notes are represented by solid black dots. The numbered circles above the staff correspond to the tracks listed below.

- (11) G, A, B
- (12) F#, G, A
- (13) E, F, G
- (14) D, E, F
- (15) C, D, E
- (16) B, C, D
- (17) A, B, C
- (18) G, A, B
- (19) F, G, A
- (20) E, F, G

Instructions for Tracks 64–68

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

Track 64: TWENTY trichords from the “diatonic” family

TRACK 64

A musical staff in G clef. It contains twenty numbered melodic trichords, each consisting of three notes separated by vertical bar lines. The notes are represented by solid black dots. The numbered circles above the staff correspond to the tracks listed below.

- (1) G, A, B
- (2) F#, G, A
- (3) E, F, G
- (4) D, E, F
- (5) C, D, E
- (6) B, C, D
- (7) A, B, C
- (8) G, A, B
- (9) F, G, A
- (10) E, F, G
- (11) G, A, B
- (12) F, G, A
- (13) E, F, G
- (14) D, E, F
- (15) C, D, E
- (16) B, C, D
- (17) A, B, C
- (18) G, A, B
- (19) F, G, A
- (20) E, F, G

Track 65: TWENTY trichords from the “triadic” family

TRACK 65

The musical staff consists of five horizontal lines and four spaces. It features a treble clef at the beginning and a key signature of one sharp (F#). The staff is divided into ten measures by vertical bar lines. Each measure contains three notes. The notes are represented by solid black dots. The first note in each measure is always on a line, while the second and third notes are positioned in the spaces between the lines. The notes are distributed across the range of the staff.

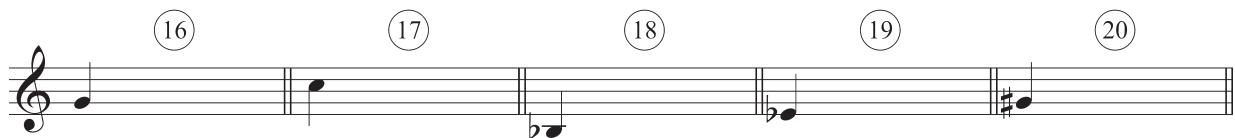
Measure Number	Notes (Treble Clef)
1	F, A, C
2	G, B, D
3	E, G, B
4	F, A, C
5	E, G, B
6	D, F, A
7	C, E, G
8	B, D, F
9	A, C, E
10	G, B, D
11	F, A, C
12	E, G, B
13	D, F, A
14	C, E, G
15	B, D, F
16	A, C, E
17	G, B, D
18	F, A, C
19	E, G, B
20	D, F, A

Track 66: TWENTY trichords from the whole-tone family

TRACK 66

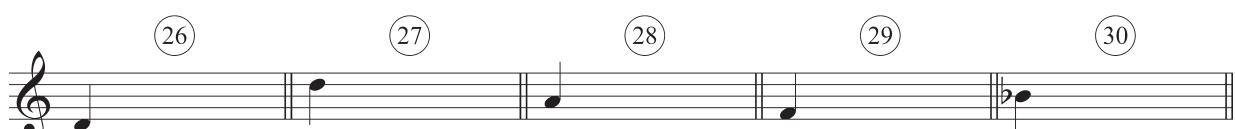
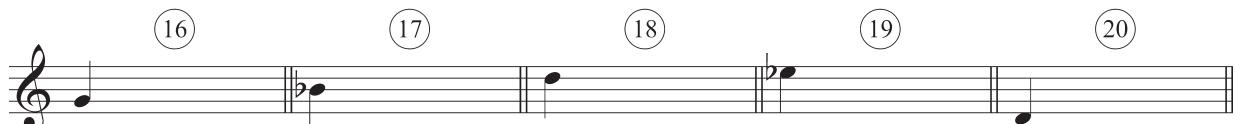
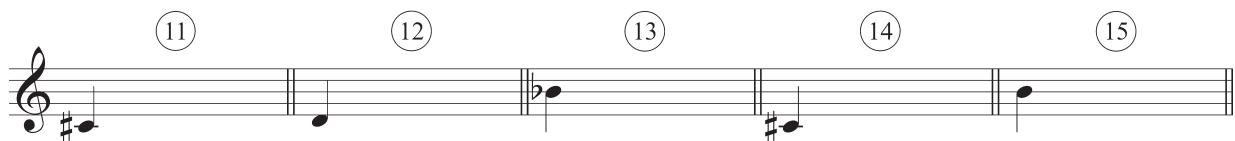
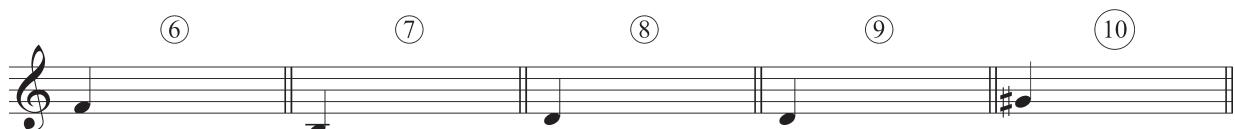
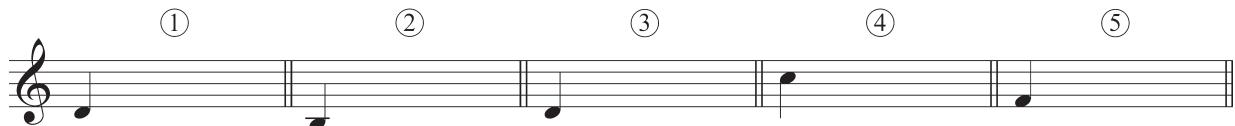
The musical staff consists of five horizontal lines and four spaces. It features a treble clef at the beginning and a key signature of one sharp (F#). The staff is divided into ten measures by vertical bar lines. Each measure contains three notes. The notes are represented by solid black dots. The first note in each measure is always on a line, while the second and third notes are positioned in the spaces between the lines. The notes are distributed across the range of the staff.

Measure Number	Notes (Treble Clef)
1	F, A, C
2	G, B, D
3	E, G, B
4	F, A, C
5	E, G, B
6	D, F, A
7	C, E, G
8	B, D, F
9	A, C, E
10	G, B, D
11	F, A, C
12	E, G, B
13	D, F, A
14	C, E, G
15	B, D, F



Track 67: THIRTY trichords from the semitone family

TRACK 67



Track 68: FIFTY trichords**TRACK 68**

The image displays a musical staff with 50 numbered trichords, each consisting of three notes. The notes are represented by solid black dots on five-line staves. The numbers are circled and placed above the staff at regular intervals. The first five trichords are in common time with a treble clef. The subsequent groups of trichords show various key signatures: one group in G major (two sharps), one in A minor (one sharp), one in E minor (no sharps or flats), one in D major (one sharp), and one in C major (no sharps or flats). The remaining trichords continue in this pattern of changing key signatures.

(1) (2) (3) (4) (5)

(6) (7) (8) (9) (10)

(11) (12) (13) (14) (15)

(16) (17) (18) (19) (20)

(21) (22) (23) (24) (25)

(26) (27) (28) (29) (30)

(31) (32) (33) (34) (35)

(36) (37) (38) (39) (40)

(41) (42) (43) (44) (45)

(46) (47) (48) (49) (50)

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

(1) (2) (3) (4) (5) (6)

(7) (8) (9) (10) (11)

(12) (13) (14) (15) (16)

(17) (18) (19) (20) (21)

Track 70: TWENTY trichords from the “triadic” family

TRACK 70

The image shows five staves of music, each consisting of a treble clef, a key signature of one sharp (F#), and four horizontal lines. The staves are divided by vertical bar lines. Each staff contains five numbered circles (1 through 5) above the staff, indicating specific notes or chords. Staff 1 starts with a sharp sign on the first line. Staff 2 starts with a sharp sign on the second line. Staff 3 starts with a sharp sign on the third line. Staff 4 starts with a sharp sign on the fourth line. Staff 5 starts with a sharp sign on the fifth line.

Staff	1	2	3	4	5
1	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
2	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
3	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
4	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
5	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line

Track 71: TWENTY trichords from the whole-tone family

TRACK 71

The image shows five staves of music, each consisting of a treble clef, a key signature of one sharp (F#), and four horizontal lines. The staves are divided by vertical bar lines. Each staff contains five numbered circles (1 through 5) above the staff, indicating specific notes or chords. Staff 1 starts with a sharp sign on the first line. Staff 2 starts with a sharp sign on the second line. Staff 3 starts with a sharp sign on the third line. Staff 4 starts with a sharp sign on the fourth line. Staff 5 starts with a sharp sign on the fifth line.

Staff	1	2	3	4	5
1	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
2	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
3	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
4	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line
5	Sharp on 1st line	Sharp on 2nd line	Sharp on 3rd line	Sharp on 4th line	Sharp on 5th line

Musical staff showing five trichords (11-15) in treble clef. The notes are: (11) C, E, G; (12) D, F#, A; (13) E, G, B; (14) F, A, C; (15) G, B, D.

Musical staff showing five trichords (16-20) in treble clef. The notes are: (16) C, E, G; (17) D, F#, A; (18) E, G, B; (19) F, A, C; (20) G, B, D.

Track 72: THIRTY trichords from the semitone family

TRACK 72

Musical staff showing five trichords (1-5) in treble clef. The notes are: (1) C, E, G; (2) D, F#, A; (3) E, G, B; (4) F, A, C; (5) G, B, D.

Musical staff showing five trichords (6-10) in treble clef. The notes are: (6) C, E, G; (7) D, F#, A; (8) E, G, B; (9) F, A, C; (10) G, B, D.

Musical staff showing five trichords (11-15) in treble clef. The notes are: (11) C, E, G; (12) D, F#, A; (13) E, G, B; (14) F, A, C; (15) G, B, D.

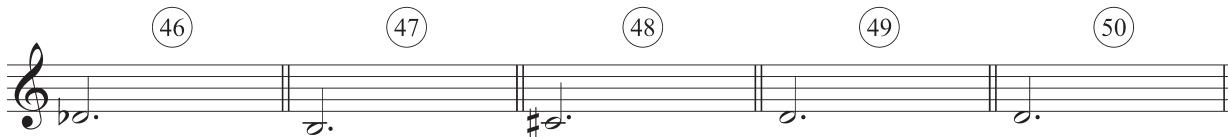
Musical staff showing five trichords (16-20) in treble clef. The notes are: (16) C, E, G; (17) D, F#, A; (18) E, G, B; (19) F, A, C; (20) G, B, D.

Musical staff showing five trichords (21-25) in treble clef. The notes are: (21) C, E, G; (22) D, F#, A; (23) E, G, B; (24) F, A, C; (25) G, B, D.

Musical staff showing five trichords (26-30) in treble clef. The notes are: (26) C, E, G; (27) D, F#, A; (28) E, G, B; (29) F, A, C; (30) G, B, D.

Track 73: FIFTY trichords**TRACK 73**

The musical score consists of ten horizontal lines, each representing a measure. The first nine measures (1-9) are in common time with a treble clef. Measures 10 through 50 are in 2/4 time with a treble clef. Each measure contains two notes, separated by a vertical bar line. The notes are either quarter notes or eighth notes. Some notes have stems pointing up, while others point down. Measure 1 starts with a quarter note. Measures 2-5 show various pairs of notes. Measures 6-9 continue the pattern. Measures 10-14 show different note pairings. Measures 15-19 show a variety of note pairings. Measures 20-24 show a variety of note pairings. Measures 25-29 show a variety of note pairings. Measures 30-34 show a variety of note pairings. Measures 35-39 show a variety of note pairings. Measures 40-44 show a variety of note pairings. Measures 45-50 show a variety of note pairings.



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

Figure 27.14 shows eight sets of Ionian mode patterns on a musical staff. Each set consists of two measures of a sixteenth-note pattern. The modes are: C Ionian 16, G Ionian 16, D Ionian 16, A Ionian 16, E Ionian 16, B Ionian 16, F# Ionian 16, C# Ionian 16, A♭ Ionian 16, E♭ Ionian 16, B♭ Ionian 16, and F Ionian 16.

Figure 27.15 shows two melodic patterns. Pattern 1 consists of a sequence of notes: 1, 3, 2, 5, 2, 4, 3, 6. Pattern 2 consists of a sequence of notes: 1, 5, 2, 3, 2, 6, 3, 4. Both patterns are labeled "transposition through the scale" and "etc."

Track 6: LYDIAN

Medium

Figure 27.16 shows eight sets of Lydian mode patterns on a musical staff. Each set consists of two measures of a sixteenth-note pattern. The modes are: C Lydian 16, F Lydian 16, B♭ Lydian 16, E♭ Lydian 16, A♭ Lydian 16, D♭ Lydian 16, G♭ Lydian 16, B Lydian 16, E Lydian 16, A Lydian 16, D Lydian 16, and G Lydian 16.

Melodic Pattern 1

1 #4 5 3 2 5 6 #4
transposition through the scale etc.

Melodic Pattern 2

1 #4 7 3 2 5 1 #4
transposition through the scale etc.

Track 7: MIXOLYDIAN**Funk**

C Mixolydian 8	F Mixolydian 8	B♭ Mixolydian 8	E♭ Mixolydian 8
A♭ Mixolydian 8	D♭ Mixolydian 8	G♭ Mixolydian 8	B Mixolydian 8
E Mixolydian 8	A Mixolydian 8	D Mixolydian 8	G Mixolydian 8

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**

C Dorian 16	D Dorian 16	E Dorian 16	G♭ Dorian 16
A♭ Dorian 16	B♭ Dorian 16	B Dorian 16	D♭ Dorian 16
E♭ Dorian 16	F Dorian 16	G Dorian 16	A Dorian 16

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 E♭ Aeolian G♭ Aeolian A Aeolian
16 **16** **16** **16**

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

D Aeolian F Aeolian A♭ Aeolian B Aeolian
16 **16** **16** **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 D♭ Phrygian D Phrygian E♭ Phrygian
16 **16** **16** **16**

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

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

Eight staves of music for straight Locrian scales. The scales are: C Locrian (16), B Locrian (16), B♭ Locrian (16), A Locrian (16), A♭ Locrian (16), G Locrian (16), G♭ Locrian (16), F Locrian (16), E Locrian (16), E♭ Locrian (16), D Locrian (16), and D♭ Locrian (16). Each staff consists of a treble clef, a key signature, a 16th-note pattern, and a fermata.

Melodic Pattern 1

Melodic Pattern 1: 1 b2 b5 4 [b2] b3 b6 b5
transposition through the scale etc.

Melodic Pattern 2

Melodic Pattern 2: 1 b5 4 b7 [b2] b6 b5 1
transposition through the scale etc.

Track 12: MELODIC MINOR

Medium

Eight staves of music for medium Melodic Minor scales. The scales are: C Melodic Minor (16), E♭ 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), and B♭ Melodic Minor (16). Each staff consists of a treble clef, a key signature, a 16th-note pattern, and a fermata.

Melodic Pattern 1

Melodic Pattern 1: [b3] 1 5 7 [4] 2 6 1
transposition through the scale etc.

Melodic Pattern 2

Melodic Pattern 2: [2] 7 1 b3 [4] 2 b3 5
every other note etc.

Track 13: DORIAN $\flat 2$

Straight

C Dorian $\flat 2$
16 E \flat Dorian $\flat 2$
16 G \flat Dorian $\flat 2$
16 A Dorian $\flat 2$
16
D \flat Dorian $\flat 2$
16 E Dorian $\flat 2$
16 G Dorian $\flat 2$
16 B \flat Dorian $\flat 2$
16
D Dorian $\flat 2$
16 F Dorian $\flat 2$
16 A \flat Dorian $\flat 2$
16 B Dorian $\flat 2$
16

Melodic Pattern 1
1 4 $\flat 3$ 5 $\flat 2$ 5 4 6
transposition through the scale
etc.

Melodic Pattern 2
 $\flat 2$ 1 4 6 $\flat 3$ $\flat 2$ 5 $\flat 7$
transposition through the scale
etc.

Track 14: LOCRIAN $\sharp 2$

Medium

C Locrian $\sharp 2$
16 D Locrian $\sharp 2$
16 E Locrian $\sharp 2$
16 G \flat Locrian $\sharp 2$
16
A \flat Locrian $\sharp 2$
16 B \flat Locrian $\sharp 2$
16 B Locrian $\sharp 2$
16 D \flat Locrian $\sharp 2$
16
E \flat Locrian $\sharp 2$
16 F Locrian $\sharp 2$
16 G Locrian $\sharp 2$
16 A Locrian $\sharp 2$
16

Melodic Pattern 1
1 4 $\flat 5$ $\flat 3$ 2 $\flat 5$ $\flat 6$ 4
transposition through the scale
etc.

Melodic Pattern 2
2 1 4 $\flat 7$ $\flat 3$ 2 $\flat 5$ 1
transposition through the scale
etc.

Track 15: LYDIAN AUGMENTED

Straight

C Lydian Aug. E Lydian Aug. A♭ Lydian Aug. C♯ Lydian Aug.
16 **16** **16** **16**

F Lydian Aug. A Lydian Aug. D Lydian Aug. F♯ Lydian Aug.
16 **16** **16** **16**

B♭ Lydian Aug. E♭ Lydian Aug. G Lydian Aug. B Lydian Aug.
16 **16** **16** **16**

Melodic Pattern 1

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

transposition through the scale etc.

Melodic Pattern 2

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

transposition through the scale etc.

Track 16: MIXOLYDIAN #11

Medium

C Mixolydian #11 C♯ Mixolydian #11 B Mixolydian #11 D Mixolydian #11
16 **16** **16** **16**

B♭ Mixolydian #11 E♭ Mixolydian #11 A Mixolydian #11 E Mixolydian #11
16 **16** **16** **16**

A♭ Mixolydian #11 F Mixolydian #11 G Mixolydian #11 F♯ Mixolydian #11
16 **16** **16** **16**

Melodic Pattern 1

1 #4 3 b7 **2** 5 #4 1

transposition through the scale etc.

Melodic Pattern 2

1 b7 3 #4 **2** 1 #4 5

transposition through the scale etc.

Track 17: MIXOLYDIAN \flat 13

Fast

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

B \flat Mixolydian \flat 13 A Mixolydian \flat 13 E \flat Mixolydian \flat 13 E Mixolydian \flat 13
16 **16** **16** **16**

A \flat Mixolydian \flat 13 B Mixolydian \flat 13 D \flat Mixolydian \flat 13 F \sharp Mixolydian \flat 13
16 **16** **16** **16**

Melodic Pattern 1

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

transposition through the scale etc.

Melodic Pattern 2

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

transposition through the scale etc.

Track 18: ALTERED

Medium

C Altered D Altered E \flat Altered E Altered
16 **16** **16** **16**

F \sharp Altered G Altered A \flat Altered B \flat Altered
16 **16** **16** **16**

B Altered D \flat Altered E \flat Altered F Altered
16 **16** **16** **16**

Melodic Pattern 1

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

transposition through the scale etc.

Melodic Pattern 2

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

transposition through the scale etc.

Appendices

APPENDIX A

Answer Key for Written Exercises

CHAPTER 1 MUSIC FUNDAMENTALS

Exercise 1.1

A musical staff in G clef and common time. It contains several note heads and rests of different types, including eighth and sixteenth notes, and rests of varying lengths. The notes are primarily in the treble and bass staves.

Below the staff, the corresponding note names are listed:

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

Exercise 1.2

A musical staff in G clef and common time. It contains various note heads and rests, including eighth and sixteenth notes, and rests of different lengths. The notes are primarily in the treble and bass staves.

Below the staff, the corresponding note names are listed:

G♯4 B♭3 D4 B3 A4 A♭3 B♭4 G5 C3 F2 B♭2 B♭3 G♯3 F4 E5 G♯3 B5 E1 G♯2 F♯3 F♯4 C6 F♯6

Exercise 1.3

B♭ major

G major

A♭ major

C natural minor

G harmonic minor

F harmonic minor

F♯ melodic minor (ascending—descending)

B♭ melodic minor (ascending—descending)

Exercise 1.4

E♭ major

B major

D♭ major

A♭ minor

G♯ minor

F♯ major

Exercise 1.5

The image shows three staves of musical notation. Each staff begins with a double sharp sign indicating the key signature. The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The notation consists primarily of eighth notes and sixteenth notes, with some rests. Measures are separated by vertical bar lines.

Exercise 1.6

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

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

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

unison third seventh octave seventh

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

CHAPTER 3 HARMONIC FUNCTION**Exercise 3.1**

<p>A major</p> <p style="text-align: center;">IV V vi</p>	<p>G minor</p> <p style="text-align: center;">iv V i VI</p>	<p>G major</p> <p style="text-align: center;">ii V I vi</p>
<p>E\flat major</p> <p style="text-align: center;">vi IV ii vii\circ</p>	<p>B minor</p> <p style="text-align: center;">VI ii\circ V i</p>	<p>D minor</p> <p style="text-align: center;">ii\circ V #vii\circ i</p>

Exercise 3.2

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

Exercise 3.3

The musical score consists of two staves of music. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The first measure shows a C note followed by a G note. The second measure shows an Amin chord followed by an Emin chord. The third measure shows an F note followed by a C note. The fourth measure shows a G note followed by a C note. The fifth measure shows a C note followed by a G note. The sixth measure shows an Amin chord followed by an Emin chord. The seventh measure shows an F note followed by a B^o note. The eighth measure shows an Emin chord followed by an Amin chord. The ninth measure shows a Dmin chord followed by a G note. The tenth measure shows a C note. The eleventh measure shows a C note followed by a G note. The twelfth measure shows an Amin chord followed by an Emin chord. The thirteenth measure shows an F note followed by a B^o note. The fourteenth measure shows an Emin chord followed by an Amin chord. The fifteenth measure shows a Dmin chord followed by a G note. The sixteenth measure shows a C note.

2

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

1

3

5

3

Amin ≡ G#°/B ≡ Amin/C ≡ Dmin ≡ E ≡ F ≡ Dmin B° ≡ E ≡ Amin

4

5

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is divided into measures by vertical bar lines. Above the music, harmonic analysis is provided using Roman numerals and superscripts.

Measure 6:

- Treble staff: i, V, VI, III, iv, ii^o, V, i
- Bass staff: I (indicated by a circled 1)

Measure 7:

- Treble staff: i, iv⁶, VII, III⁶, VI, ii^{o6}, V, i
- Bass staff: I (indicated by a circled 1)

Both staves show a progression of chords, primarily consisting of simple triads. The bass staff provides harmonic support, often featuring sustained notes or simple harmonic patterns. Measure 6 ends with a half note on 'i' in the treble staff, while measure 7 ends with a half note on 'i' in the treble staff.

Exercise 3.4

8 F C Dmin C/E 3 F B_b Gmin 2 C Dmin Gmin 2 C F B_b Gmin C F
 I V vi V⁶ I IV ii V vi ii V I IV ii V I
 T -----> PD -----> D T PD D T

The musical staff consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes every two measures. The harmonic analysis below the staff indicates the chords: I, V, vi, V⁶, I, IV, ii, V, vi, ii, V, I. Below these, the progression is labeled T -> PD -> D T PD D T.

CHAPTER 4 FOUR-PART CHORDS**Exercise 4.1**

The musical staff shows eight different four-part chords: Dmin6, F#Maj7, F7sus, Gmin([#]7), E^ø7, B_b7(^{b5}), AMaj7(^{#5}), and D[#]^ø7.

Exercise 4.2

The musical staff shows eight different four-part chords: Emin7, B_b7, FMaj7(^{b5}), G^ø([#]7), EbMaj7, Dmin([#]7), A[#]^ø7, and Ab7(^{b5}).

Exercise 4.3

The musical staff consists of two parts. The top part starts with DMaj7 and ends with GMaj7(^{b5}). The bottom part starts with D_bmin7 and ends with A7(^{#5}). The harmonic analysis below the staff indicates the chords: DMaj7, D_bmin7, A7(^{#5}).

The image displays four staves of musical notation, each consisting of a treble clef, a bass clef, and five horizontal lines. The chords shown are:

- Emin6**: Treble staff, first two measures; Bass staff, first measure.
- A♭7sus**: Treble staff, second two measures; Bass staff, second measure.
- B♭min(♯7)**: Treble staff, first two measures; Bass staff, first measure.
- D♯7**: Treble staff, second two measures; Bass staff, second measure.
- A♭Maj7(♯5)**: Treble staff, first two measures; Bass staff, first measure.
- B°(♯7)**: Treble staff, second two measures; Bass staff, second measure.
- E♭min7**: Treble staff, first two measures; Bass staff, first measure.
- B♭6**: Treble staff, second two measures; Bass staff, second measure.

CHAPTER 5 FIVE-PART CHORDS

Exercise 5.1

The image shows six staves of musical notation, each with a treble clef and five horizontal lines. The chords are:

- D7(♭5)**
- Fmin9(♭6)**
- A⁶⁹**
- E¹³(♯⁹)sus**
- B♭7(♯⁹)**
- Gmin⁹(♭⁵)**

Exercise 5.2

The image shows six staves of musical notation, each with a treble clef and five horizontal lines. The chords are:

- Fmin⁹**
- DMaj⁹(♯⁵)**
- B♭⁹sus**
- D⁹(♯⁷)**
- C⁷(♭⁹)sus**
- G⁷(♭⁹)**

Exercise 5.3

F^{#9sus}

B7^(b9)sus Bmin⁹ A^{9(#5)} Ab^{b9}

F#min^{9(#7)} GMaj^{9(#5)} D^{#10} DbMaj^{9(b5)}

B^{9sus} Ebmin^{9(b5)} B^{b9} Db7^(b9)

D7^(b5) C7^(#9) EMaj⁹ Eb7^{(#5)sus}

CHAPTER 6 THE II-V-I PROGRESSION

Exercise 6.1

Cmin7 F7 B♭Maj7

ii⁷ V⁷ Ima⁷

a Gmin7 C7 FMaj7

ii V⁷ Ima⁷

b F♯min7(♭5) B7 Emin7

ii₅⁷ V⁷ i⁷

c C♯min7(♭5) F♯7 Bmin7

ii₅⁷ V⁷ i⁷

Exercise 6.2

Amin7(♭5) D7 Gmin7

ii₅⁷ V⁷ i⁷

a Dmin7(♭5) G7 Cmin7

ii₅⁷ V⁷ i⁷

b Fmin7 B♭7 E♭Maj7(♭5)

ii⁷ V⁷ Ima⁷

c Bmin7 E7(♭5) AMaj7

ii⁷ V⁷ Ima⁷

Exercise 6.3

Emin⁹ A^{9sus} DMaj⁹

ii⁷ V⁷ I Maj⁷

a Cmin⁹ F7(\flat 9) B \flat Maj⁹

ii⁷ V⁷ I Maj⁷

b Emin⁹⁽ \flat 5⁾ A7(\flat 9¹³) Dmin^{9(#7)}

ii \flat 5⁷ V⁷ i⁷

c Amin⁹ D7(\sharp 5⁹) GMaj⁹

ii⁷ V⁷ I Maj⁷

Exercise 6.4

Dmin7 F \sharp 7 G7 C \sharp 7 Dmin7 B \flat 7 CMaj7 D \flat 7 E \flat 7 C6/E D \flat 7 C6

ii⁷ \sharp iv \flat 7⁷ V⁷ \sharp i \flat 7⁷ ii⁷ vii \flat 7⁷ I Maj⁷ ii \flat 7⁷ biii \flat 7⁷ I Maj⁶ ii \flat 7⁷ I Maj⁶

a Gmin7 B \flat 7 C7 C \flat 7 C7 F/A A \flat 7 Gmin7 C7 F6 F \flat 7 F6

ii⁷ \sharp iv \flat 7⁷ V⁷ v \flat 7⁷ V⁷ I⁶ biii \flat 7⁷ ii⁷ V⁷ I Maj⁶ i \flat 7⁷ I Maj⁶

b Emin7 F[#]o7 G⁷ G[#]o7 A7 A⁷ A7 C[#]o7 D6 E⁷ F⁷ G[#]o7 F[#]min7 E⁷ DMaj7

ii⁷ CP DP CP V⁷ CT v⁷ vii⁷o7 Imaj⁶ ii⁷ CP CP iii⁷ ii⁷o7 Imaj⁷

Exercise 6.5

C¹³ F[#]min⁹ B⁹sus Gmin⁹ B^bmin⁹ Eb⁹ A7(^{b9}_{#5}) D7(^{#9}_{#5}) G7(^{b9}) C^{13(#9)}
 V⁷ [ii⁷ V⁷]/VII ii⁷ [ii⁷ V⁷]/bIII III⁷ VI⁷ II⁷ V⁷
 V⁷ #i⁷ ii⁷ iv⁷ III⁷ IV⁷ III⁷ II⁷ V⁷

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

ii⁷ [ii⁷ V⁷]/III V⁷ [ii⁷ V⁷]/VI Imaj⁷ [ii⁷ V⁷]/bII ii⁷ [ii⁷ V⁷]/VII
 ii⁷ #iv⁷ V⁷ vii⁷o7 Imaj⁷ biii⁷ ii⁷ #i⁷

CHAPTER 7 MODES**Exercise 7.1**

Lydian



Mixolydian



Aeolian



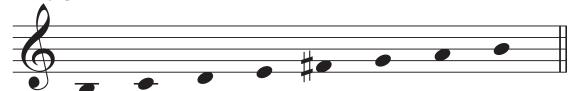
Locrian



Dorian



Phrygian

**Exercise 7.2**

Lydian Augmented



Mixolydian #11



Altered



Locrian ♯2



Dorian ♯2



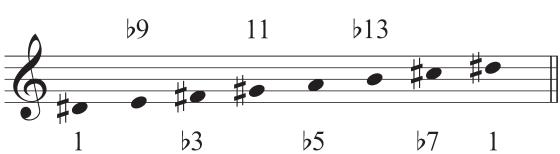
Mixolydian ♯13

**Exercise 7.3**

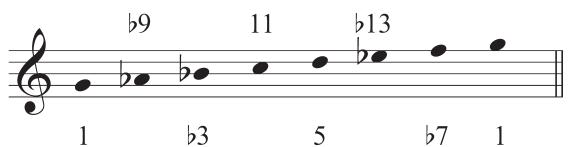
Lydian



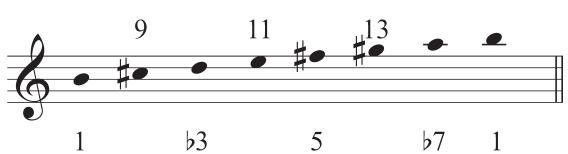
Locrian



Phrygian



Dorian



Exercise 7.4

Lydian Augmented

$\flat 5$

9 $\sharp 11$ $\sharp 5$ 13

1 3 7 1

Mixolydian $\sharp 11$

$\flat 5$

9 $\sharp 11$ 13

1 3 5 $\flat 7$ 1

Altered

$\flat 9$ $\sharp 9$ $\flat 5$ $\flat 13$

1 3 $\flat 7$ 1

Melodic Minor

9 11

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

CHAPTER 8 CHORD-SCALE THEORY**Exercise 8.1**

Mixolydian

$B\flat 7sus$

Altered

$C7alt.$

Lydian

$DMaj7(\flat 5)$

Mixolydian $\sharp 11$

$A7(\flat 5)$

Dorian $\flat 2$

$G7(\flat 9)sus$

Exercise 8.2

Lydian Augmented

$B\flat Maj7(\sharp 5)$ $B\flat Maj9(\sharp 5)$

Aeolian

$Gmin7$ $Gmin9(\flat 6)$

$Emin7$ $Emin9$ $Emin6$ $Emin\%$

Dorian

$A7(\flat 5)$ $A7(\flat 9)$ $A7alt.$

Altered

G \sharp 7(\flat 9)sus G \sharp 7(\flat 5)sus G \sharp 7(\flat 9 \flat 13)sus

Phrygian

Dmin7(\flat 5) Dmin9(\flat 5)

Locrian \natural 2

Exercise 8.3

Fmin \flat 9
ii \flat 7 Dorian

B \flat 7(\flat 9)sus
V \flat 7 Dorian \flat 2

E \flat Maj7(\sharp 11)
Imaj \flat 7 Lydian

a Cmin(\sharp 7)
ii \sharp 7 Melodic Minor

F7(\flat 5)
V \flat 7 Mixolydian \sharp 11

B \flat Maj7(\sharp 5)
Imaj \flat 7 Lydian Augmented

b Gmin9(\flat 5)
ii \flat 5 Locrian \natural 2

C7(\flat 5 \flat 13)
V \flat 7 Altered

Fmin(\sharp 7)
i \sharp 7 Melodic Minor

c Bmin7(\flat 5)
ii \flat 7 Locrian

E7(\sharp 9)sus
V \flat 7 Dorian \flat 2

Am9(\flat 6)
i \flat 7 Aeolian

Exercise 8.4

G7(\flat 13)
V \flat /vi Mixolydian \flat 13

C7alt.
V \flat /ii Altered

F9(\flat 5)
V \flat /ii Mixolydian \sharp 11

B \flat 9sus
V \flat Mixolydian

a

C7(\flat 9)
V \flat /vi Altered
F7(\sharp 5)
V \sharp /ii Mixolydian \flat 13
B \flat 9(\flat 5)
V \flat /ii Mixolydian #11
Eb7alt.
V \sharp Altered

b

F9(\sharp 5)
V \sharp /vi Mixolydian \flat 13
B \flat 9
V \sharp /ii Mixolydian
A7alt.
V \flat /ii Altered
Ab9
V \sharp Mixolydian

CHAPTER 9 THE BLUES

Exercise 9.1

1 Cmin7 Fmin7 Cmin7 C7(\flat 5)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 Dmin7(\flat 5) G7(\flat 5) Cmin6 Ab7(\flat 5) G7(\flat 5)

Exercise 9.2

B_b⁹ E_b⁹ B_b⁹ Fmin⁹ B_b¹³

5 E_b⁹ B_b¹³ G7(b9¹³)

9 Cmin⁹ F¹³ B_b¹³ G7alt. C7alt. F7(#5^{b9})

1 E_b⁹ A_b¹³ E_b⁹ B_bmin⁹ E_b¹³

5 A_b¹³ E_b¹³ C7(b9¹³)

9 Fmin⁹ B_b¹³ E_b⁹ C7alt. F7alt. B_b7(#5^{b9})

Exercise 9.3

F7 B \flat ⁹ F⁹ Cmin7 F⁹

F major blues B \flat major blues F major blues F minor blues

5 B \flat ⁹ B \flat ⁹ F⁹ D7alt.

B \flat major blues B \flat major blues F major blues D Altered

9 G^{9(b5)} C⁹ F⁹ G7^(b5) C⁹

G Mixolydian #11 C Mixolydian F Mixolydian F minor blues

1 Fmin⁹ B \flat min7 Fmin7 F7^(b9)

F Dorian B \flat Dorian F Dorian F minor blues

5 B \flat min7 B \flat min7 Fmin7 Fmin7

B \flat Dorian B \flat Dorian F Melodic Minor F Melodic Minor

9 Gmin7^(b5) C7alt. Fmin⁹ C7alt.

G Locrian C Altered F Melodic Minor F minor blues

CHAPTER 10 IMPROVISATION**Exercise 10.2****E♭ Blues**

1 E♭7 A♭7 E♭7 B♭min7 E♭7 A♭7

7 E♭7 C7 Fmin7 B♭7 E♭7 B7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(♭9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(♭5) G7(♭5) Cmin7 G7(♯5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(♭9) B♭min7 B♭min7

7 Fmin7 Fmin7 D♭7(♭5) C7(♭5) Fmin7 C7alt.

Exercise 10.3**E♭ Blues**

E♭7 A♭7 E♭7 B♭min7 E♭7 A♭7

7 E♭7 C7 Fmin7 B♭7 E♭7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(♭9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(♭5) G7(♭5) Cmin7 G7(♯5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(♭9) B♭min7 B♭min7

7 Fmin7 Fmin7 D♭7(♭5) C7(♭5) Fmin7 C7alt.

Exercise 10.4**E♭ Blues**

1 E♭7 A♭7 E♭7 B♭min7 E♭7 A♭7 A♭7

7 E♭7 Cmin7 Fmin7 B♭7 E♭7 Fmin7 B♭7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(♭9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(♭5) G7(♭5) Cmin7 G7(♯5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(♭9) B♭min7 B♭min7

7 Fmin7 Fmin7 Db7(♭5) C7(♭5) Fmin7 C7alt.

CHAPTER 11 JAZZ LEAD SHEETS

Exercise 11.1

A

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

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

Second Level: Imaj⁷ ----- ii⁷ V⁷ Imaj⁷

B

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

vi: i⁷ V⁷ i⁷ I⁷ V⁷/ii I: ii⁷ V⁷ V⁷ Imaj⁷ V⁷/IV Imaj⁷ I⁷

C

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

IVmaj⁷ V⁷/ii ii⁷ (ii⁷_s V⁷)/vi vi⁷ bVI⁷ IVmaj⁷ ----- ii⁷ vi⁷

D

29 CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7

Imaj⁷(I⁶) vi⁷ ii⁷ V⁷ Imaj⁶ vi⁷ ii⁷ V⁷ Imaj⁶ -----

CHAPTER 12 KEYBOARD TEXTURES**Exercise 12.1**

Gmin7(b_5) C7 Cmin7 F7

[ii_5]7 V⁷/vi [ii]7 V⁷/ii

Fmin7 B \flat 7 B \flat min7 E \flat 7

[ii]7 V⁷/V ii7 V⁷

Exercise 12.2

A7 D7

V⁷/vi V⁷/ii

G7 C7

V⁷/V V⁷

Exercise 12.3

Dmin7(\flat 5) G7 Gmin7 C7

[ii 7] V 7 /vi [ii 7] V 7 /ii

Cmin7 F7 Fmin7 B \flat 7

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

Exercise 12.4

F \sharp min7(\flat 5) B7 Bmin7 E7

[ii 7] V 7 /vi [ii 7] V 7 /ii

Emin7 A7 Amin7 D7

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

Exercise 12.5

Amin^{9(b5)} D7^(b9) Dmin⁹ G7^(b9)

[ii⁷_{b5}] V⁷/vi [ii⁷] V⁷/ii

Gmin⁹ C7^(b9) Cmin⁹ F7^(b9)

[ii⁷] V⁷/V ii⁷ V⁷

Exercise 12.6

C#min^{9(b5)} F#7^(b13) F#min⁹ B7^(b9)

C#min7^(b5) F#7 F#min7 B7

[ii⁷_{b5}] V⁷/vi [ii⁷] V⁷/ii

Bmin⁹ E7^(b9) Emin⁹ A^{13(b9)}

Bmin7 E7 Emin7 A7

[ii⁷] V⁷/V ii⁷ V⁷

Exercise 12.7

C \sharp min¹¹ F \sharp 7(\flat ₉¹³) F \sharp min⁹ B7(\flat 5)
 C \sharp min7(\flat 5) F \sharp 7 F \sharp min7 B7

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

Bmin⁹ E7(\flat 9) Emin⁹ A7(\flat 5)
 Bmin7 E7 Emin7 A7

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

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS**Exercise 13.1**

"Drop 2" Five-Part Voicings

E major

 I maj^7 vi 7 ii 7 V 7 TR/V 7 I maj^7

"Drop 2" Five-Part Voicings

F major

 I maj^7 \flat III 7 \flat V I maj^7 V 7 I maj^7

MODEL IV

F minor

i⁷ ii⁷ V⁷ (ii⁷) V⁷/iv iv⁷

MODEL VI

A major

Imaj⁷ V⁷/VI bVIImaj⁷ V⁷/III IIIImaj⁷ V⁷ Imaj⁷

Exercise 13.2

G major

GMaj⁹ Emin⁹ Amin⁹ Ab⁹ G⁶⁹

Imaj⁷ vi⁷ ii⁷ TR/V⁷ Imaj⁷

E♭ major

E♭Maj⁹ Dbmin⁹ Gb7(b⁹) CbMaj⁹ F⁹ Bb7(b⁹) E♭⁶⁹

Imaj⁷ (ii⁷, V⁷)/bVI bVIImaj⁷ II⁷ V⁷ Imaj⁶

A major

Bb minor

CHAPTER 14 VOICINGS

Exercise 14.1

F#
E7 Dmin
A⁹⁷ B
D⁹ Ab⁹min
F⁹ F⁹min
A⁹ G
D⁹⁷ G⁹⁹
B⁹⁷

Exercise 14.2

E⁹⁹/b⁹ D⁹⁹/b⁹ Bb⁹⁹/b⁹ G⁹⁹/b⁹ E⁹⁹/b⁹ C#⁹⁹/b⁹ A¹³/b⁹ F#¹³

Bb⁹/E⁹ Ab⁹/D⁹ E⁹⁹/Bb⁹ Ab⁹min⁹/G⁹ C⁹/E⁹ Dmin⁹/C#⁹ F#⁹/A⁹ D#⁹min⁹/F#⁹

Exercise 14.3

G♭min

F7
F7(\flat^{13}_{9})

B♭ $\delta\%_9$

V⁷ Imaj⁶

G

$\overline{B\flat 7}$
 $\overline{B\flat 13(\flat 9)}$

E♭ $\delta\%$

V⁷ Imaj⁶

D

$\overline{C7}$
 $C^{13}(\sharp 11)$

FMaj¹³

V⁷ Imaj⁷

F

$\overline{D7}$
D7alt.

GMaj^{9(\flat 5)}

V⁷ Imaj⁷

B♭min

A7
A7(\flat^{13}_{9})

DMaj7($\sharp 5$)

V⁷ Imaj⁷

C♯min

E7
E¹³

A $\delta\%$

V⁷ Imaj⁶

C♭

$\overline{E\flat 7}$
 $E\flat 7(\sharp^{13}_{9})$

AbMaj7($\sharp 5$)

V⁷ Imaj⁷

G

$\overline{B7}$
 $B7(\flat^{13}_{9})$

EMaj^{13(\sharp 11)}

V⁷ Imaj⁷

Exercise 14.4

GMaj7(\flat 5) A¹³ Emin $\text{6}\%$ FMaj7(\sharp 5) B \flat Maj7(\sharp 11) Dmin $9(\sharp$ 7) E \flat 7sus F \flat Maj $13(\sharp$ 11) C \flat Maj 13

Cmin $11(\flat$ 5) Ebmin 13 Bflatmin $9(\flat$ 6) F \sharp Maj7 BMaj $9(\sharp$ 11) DMaj7(\sharp 5) Emin7 Amin 11 CMaj 9 G6

Exercise 14.5

CMaj7(\flat 5) A¹³ Amin 13 C \sharp min 11 G \flat Maj7(\flat 5) Ebmin $\text{6}\%$ Cmin $11(\flat$ 5) Cmin 11 F¹³ B7alt.

CMaj7 Amin 9 Cmin $(\sharp$ 7) B \flat 6% EbMaj 13 AbMaj7(\sharp 11) CMaj7(\sharp 11) Amin 13

CHAPTER 15 BEBOP**Exercise 15.1**

Major bebop

Minor bebop \flat 7Minor bebop \sharp 7

Intermediary bebop



Exercise 15.2

Major bebop



Minor bebop #7



Major bebop



Minor bebop #7

**Exercise 15.3**

a FMaj⁹ G^{9(b5)} C⁹ FMaj⁹

F major bebop G dominant #11 C dominant F major bebop

b GMaj⁹ Fmin⁹ B^{b9} EbMaj⁹ Amin⁹ D⁹

G major bebop B^b dominant Eb major bebop D dominant

c B^bMaj⁹ Bmin7^(b5) E7 Amin⁹ D⁹ G^{9(b5)}

B^b major bebop G dominant D dominant G dominant #11

d DMaj⁹ Fmin⁹ B^{b9} Emin⁹ A⁹ DMaj⁹

D major bebop B^b dominant A dominant D major bebop

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

D minor b7 G dominant A Dorian bebop F dominant #11

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

G minor #7 F dominant G minor b7 Eb dom. D dom. b13

CHAPTER 16 OCTATONIC SCALES

Exercise 16.1

1/2 Octatonic



2/1 Octatonic



1/2 Octatonic



2/1 Octatonic



Exercise 16.2

a



b



Exercise 16.3

1/2 Octatonic



1/2 Octatonic



2/1 Octatonic



2/1 Octatonic



Exercise 16.4

1/2 Octatonic I



1/2 Octatonic I



2/1 Octatonic I

2/1 Octatonic I

CHAPTER 17 BEBOP BLUES

Exercise 17.1

9 B_bmin7 B_bmin^(#7) E_b7sus E_b7 A_b7 F7 B_b7 E_b7

B_bmin9 B_bmin^{9(#7)} E_b9sus E_b7^(b9) A_b9 F7^(b9) B_b9 E_b13^(b9)

1 A_b7 D_b7 D^o7 A_b7/E_b E_bmin7 A_b7

A_b9 D_b9 D^o7 A_b9 E_bmin9 A_b7^(b9)

5 D_b7 D^o7 A_b7 Cmin7^(b5) F7

D_b9 D^o7 A_b9 Cmin11^(b5) F7^(b9)

9 B_bmin7 B_bmin^(#7) E_b7sus E_b7 A_b7 F7 B_b7 E_b7

B_bmin9 B_bmin^{9(#7)} E_b9sus E_b7^(b9) A_b9 F7^(b9) B_b9 E_b13

CHAPTER 18 “CONFIRMATION”

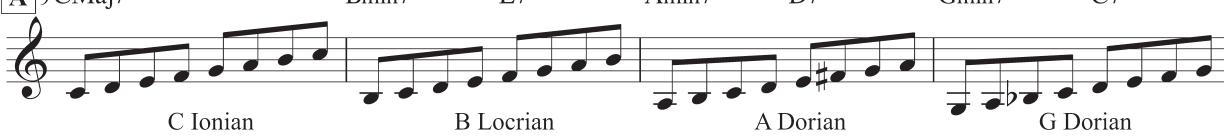
Exercise 18.1

A CMaj7 Bmin7^(b5) E7 Amin7 D7 Gmin7 C7

C Ionian E Mixolydian b13 D Mixolydian C Mixolydian

5 F7 Emin7^(b5) A7 D7 Dmin7 G7

F Mixolydian A Mixolydian b13 D Mixolydian G Mixolydian

A 9 CMaj7 Bmin7(\flat 5) E7 Amin7 D7 Gmin7 C7

 C Ionian B Locrian A Dorian G Dorian

13 F7 Emin7(\flat 5) A7 Dmin7 G7 CMaj7

 F Mixolydian #11 E Locrian \natural 2 D Dorian C Ionian

B 17 Gmin7 C7 FMaj7

 G Dorian C Mixolydian F Ionian

21 B \flat min7 Eb7 AbMaj7 Dmin7 G7

 B \flat Dorian Eb Altered Ab Lydian G Mixolydian \flat 13

A 25 CMaj7 Bmin7(\flat 5) E7 Amin7 D7 Gmin7 C7

 C Ionian E Altered D Mixolydian \flat 13 C Locrian

29 F7 Emin7(\flat 5) A7 Dmin7 G7 CMaj7

 F Mixolydian #11 A Altered G Mixolydian #11 C Ionian

Exercise 18.2

A

1 AbMaj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7
 Ab major C dominant ♭13 B♭ dominant A♭ dominant

5 D♭7 Cmin7(♭5) F7 B♭7 B♭min7 E♭7
 D♭ dominant F dominant ♭13 B♭ dominant E♭ dominant

9 13 AbMaj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7
 Ab major C dominant ♭13 B♭ dominant A♭ dominant

17 D♭7 Cmin7(♭5) F7 B♭min7 E♭7 A♭Maj7
 D♭ dominant F dominant ♭13 E♭ dominant A♭ major

17 B 17 E♭min7 A♭7 D♭Maj7
 E♭ intermediary A♭ dominant D♭ major

21 G♭min7 C♭7 F♭Maj7 B♭min7 E♭7
 G♭ intermediary C♭ altered F♭ major E♭ dominant

25 29 AbMaj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7
 Ab major C dominant ♭13 B♭ dominant A♭ dominant

D♭7 Cmin7(♭5) F7 B♭min7 E♭7 A♭Maj7
 D♭ dominant F dominant ♭13 E♭ dominant A♭ major

CHAPTER 20 PENTATONICS AND HEXATONICS

Exercise 20.1

Lydian Augmented



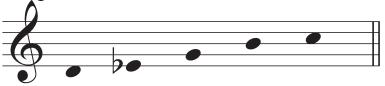
Dorian



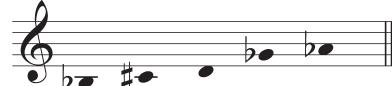
Major



Suspended III



Altered II



Melodic Minor



Exercise 20.2

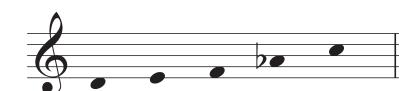
Dorian



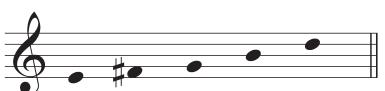
Melodic Minor II



Locrian ♯2



Minor I



Dorian



Lydian



Exercise 20.3

G Dominant Pentatonic

A musical staff in G major (one sharp) with a common time signature. It shows a sequence of five notes: G, B, C, D, E. The staff has four ledger lines extending downwards from the notes.

D Melodic Minor Pentatonic

A musical staff in D major (two sharps) with a common time signature. It shows a sequence of five notes: D, E, F#, G, A. The staff has four ledger lines extending downwards from the notes.

F Altered Pentatonic

A musical staff in F major (one flat) with a common time signature. It shows a sequence of five notes: F, G, B, C, D. The staff has four ledger lines extending downwards from the notes.

A Locrian ♯2 I

A musical staff in A major (no sharps or flats) with a common time signature. It shows a sequence of five notes: A, B, C, D, E. The staff has four ledger lines extending downwards from the notes.

Exercise 20.4

D Dorian Pentatonic

A musical staff in G clef, common time. It shows five notes: D, E, G, A, and C, which are the notes of the D Dorian pentatonic scale.

E♭ Phrygian Pentatonic

A musical staff in G clef, common time. It shows five notes: E-flat, F, A-flat, C, and D, which are the notes of the E-flat Phrygian pentatonic scale.

F Mixolydian ♯11 Pentatonic

A musical staff in G clef, common time. It shows five notes: F, G, B, D, and E, which are the notes of the F Mixolydian pentatonic scale with an eleventh note (B) added.

A Dorian ♯2 Pentatonic

A musical staff in G clef, common time. It shows five notes: A, B, D, E, and G, which are the notes of the A Dorian pentatonic scale with a second note (B) added.

Exercise 20.5

C Minor Pentatonic

A musical staff in G clef, common time. It shows five notes: C, D, E, G, and A, which are the notes of the C minor pentatonic scale.

A musical staff in G clef, common time. It shows a melodic line consisting of eighth-note patterns in the C minor pentatonic scale.

C Suspended Pentatonic

A musical staff in G clef, common time. It shows five notes: C, D, E, G, and A, which are the notes of the C suspended pentatonic scale.

A musical staff in G clef, common time. It shows a melodic line consisting of eighth-note patterns in the C suspended pentatonic scale.

C Lydian Aug. Pentatonic

A musical staff in G clef, common time. It shows five notes: C, D, E, G, and A, which are the notes of the C lydian augmented pentatonic scale.

A musical staff in G clef, common time. It shows a melodic line consisting of eighth-note patterns in the C lydian augmented pentatonic scale.

Exercise 20.6

Dorian Hexatonic

A musical staff in G clef, common time. It shows six notes: D, E, G, A, C, and D, which are the notes of the Dorian hexatonic scale.

Aeolian Hexatonic

A musical staff in G clef, common time. It shows six notes: A, B, D, E, G, and A, which are the notes of the Aeolian hexatonic scale.

Lydian Hexatonic

A musical staff in G clef, common time. It shows six notes: G, A, B, D, E, and G, which are the notes of the Lydian hexatonic scale.

Lydian Augmented Hexatonic

A musical staff in G clef, common time. It shows six notes: G, A, B, D, E, and G, which are the notes of the Lydian augmented hexatonic scale.

Mixolydian ♯9 Hexatonic

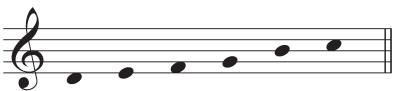
A musical staff in G clef, common time. It shows six notes: A, B, D, E, G, and A, which are the notes of the Mixolydian ♯9 hexatonic scale.

Locrian ♯2 Hexatonic

A musical staff in G clef, common time. It shows six notes: C, D, E, G, A, and C, which are the notes of the Locrian ♯2 hexatonic scale.

Exercise 20.7

Dorian Hexatonic



Dorian b2 Hexatonic



Dorian b13 Hexatonic



Melodic Minor Hexatonic



Lydian Augmented Hexatonic



Mixolydian Hexatonic

**Exercise 20.8**

B♭ Phrygian Hexatonic

A musical staff in G clef and common time. It contains six notes: G, B-flat, C, D, E, and F, representing the B-flat Phrygian hexatonic scale.

E♭ Mixolydian b13 Hexatonic

A musical staff in G clef and common time. It contains six notes: G, B-flat, C, D, E-flat, and F, representing the E-flat Mixolydian b13 hexatonic scale.

E♭ Dorian Hexatonic

A musical staff in G clef and common time. It contains six notes: G, B-flat, C, D, E, and F, representing the E-flat Dorian hexatonic scale.

G Lydian Augmented Hexatonic

A musical staff in G clef and common time. It contains six notes: G, B, C-sharp, D, E, and F-sharp, representing the G Lydian Augmented hexatonic scale.

CHAPTER 21 PHRASE MODELS**Exercise 21.1****Phrase Model 3**

"Autumn Leaves" mm. 9–16

A musical staff in G clef and common time. The harmonic progression is as follows:

- Cmin7
- F7
- B♭Maj7
- E♭Maj7
- Amin7(b5)
- D7
- Gmin7

Below the staff, the chords are labeled with Roman numerals and additional markings:

- iv⁷ (ii⁷)
- VII⁷ / V⁷/III
- IIIImaj⁷
- VIImaj⁷
- ii⁷_{b5}
- V⁷
- i⁷

Phrase Model 2

"I Love You" mm. 1–8

Musical score for "I Love You" mm. 1–8. The score consists of two staves. The first staff starts with Gmin7(♭5) and continues through C7, FMaj7, Gmin7, C7, and F6. The second staff begins with ii⁷, V⁷, Ima⁹, ii⁷, V⁷, and Ima⁶. Measure 8 concludes with a fermata over the F6 chord.

Phrase Model 3

"All the Things You Are" mm. 1–8

Musical score for "All the Things You Are" mm. 1–8. The score consists of two staves. The first staff starts with Fmin⁷ and continues through B♭min⁷, E♭⁷, A♭Maj⁷, D♭Maj⁷, G⁷, and CMaj⁷. The second staff begins with iv⁷, (ii⁷, V⁷)/bVI, bVIImaj⁷, bIIImaj⁷, V⁷, and Ima⁹.

Phrase Model 3

"My Romance" mm. 9–16

Musical score for "My Romance" mm. 9–16. The score consists of two staves. The first staff starts with FMaj⁷ and continues through B♭⁷, CMaj⁷, C⁷, FMaj⁷, B♭⁷, CMaj⁷, F♯min⁷, B⁷, Emin⁷, B♭⁷, Amin⁷, D⁷, and Dmin⁷, G⁷. The second staff begins with IVmaj⁷, bVII⁷, Ima⁹, I⁷, IVmaj⁷, bVII⁷, Ima⁹, (ii⁷, V⁷)/iii, iii⁷, bVII⁷, [ii⁷, V⁷]/II, ii⁷, and V⁷.

Exercise 21.2**Phrase Model 13**

MODEL VI

Musical score for Model VI. The score consists of two staves. The first staff starts with A¹³ and continues through B♭min⁹, E♭¹³, D¹³, E♭min⁹, A♭¹³, G¹³, A♭min⁹, D♭⁹, C¹³, and D♭min⁹, G♭¹³(♭⁹). The second staff begins with V⁷/vi, [ii⁷, V⁷]/bIII, V⁷/ii, [ii⁷, V⁷]/bVI, II⁷, [ii⁷, V⁷]/bII, V⁷, and [ii⁷, V⁷]/bV.

Phrase Model 10

MODEL VII

GMaj⁹ B_bmin¹¹ Eb⁹ Ebmin⁹ Ab7(^{b5}) Dmin⁹ G7(^{#5}) CMaj⁹ F^{9(b5)} B_b7(^{b5}) Eb⁹ D7(^{b5})

Phrase Model 12

"Drop 2" Five-Part Voicings

B_bMaj⁹ Emin^{11(b5)} A7(^{b13}) Dmin¹¹ Db⁹ Cmin¹¹ F7(^{#5}) Emin^{9(b5)} Eb_bmin¹¹ Dmin⁹ Db⁹ C⁹ G_b¹³ F^{9(#5)} B^{9(b5)}

Phrase Model 5

MODEL I

Bmin7 C[#]min7(^{b5}) F[#]7 Bmin7 F[#]min7(^{b5}) B7 Emin7 Dmin7 C[#]min7(^{b5}) F[#]7 Bmin7 E7 Emin7 A7

Phrase Model 7

MODEL IV

E_bMaj7 Dmin7(^{b5}) G7 Cmin7 D_bmin7 G_b7 C_bMaj7 Cmin7 F7 F[#]min7 B7 B_b7 F^b7

Phrase Model 3

"Drop 2" Four-Part Voicings

DMaj7 AMaj7 DMaj7 D[#]o7 Emin7 A7 DMaj7 AMaj7 Bmin7 E7 Fmin7 B^b7

IVmaj7 Imaj7 IVmaj7 #iv7 (ii7 V7)/IV IVmaj7 Imaj7 ii7 V7 [ii7 V7]/bV

Phrase Model 11

MODEL VII

A♭Maj9 A♭min11 D♭7(b9) G♭Maj13 Gmin11(b5) C7(b5) Fmin11 G♭min11 C♭7 Bmin7 E7(b5) B♭min9 A7(b5)

Imaj7 (ii7 V7)/bVII bVII Imaj7 (ii5s V7)/vi vi7 [ii7 V7]/bVI [ii7 V7]/bII ii7 TR/V7

Phrase Model 6

"Drop 2" Five-Part Voicings

EMaj9 G♯min7(b5) C♯7alt. F♯min9 F¹³ Emin9 A9 DMaj13 C¹³ Bmin9 B♭9 Amin9 D^{13(b9)} F♯min9 B7(b9)

Imaj7 (ii5s TR/V)/ii ii7 TR/V7 (ii7 V7)/bVII bVII Imaj7 bVI7 v7 bV7 [ii7 V7]/bIII ii7 V7

Phrase Model 8

MODEL VI

D♭Maj9 G7(b9) G♭9 C♭13 D♭Maj9 C♭13 A♭min9 D♭13 G♭Maj9 B¹³ C⁷ D♭Maj9 B¹³ A¹³ D¹³

Imaj7 bV7 IV7 VII7 Imaj7 bVI7 (ii7 TR/V)/IV IV Vmaj7 bVII7 vii7 Imaj7 bVII7 bVI7 II7

Phrase Model 1

MODEL IV

Bmin7 C \sharp min7(\flat 5) F \sharp 7 Bmin7 Emin7 A7 DMaj7 G7 C \sharp 7 C7

i⁷ ii⁷_s V⁷ i⁷ (ii⁷ V⁷) / III IIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 4

MODEL VII

E \flat Maj⁹ E \circ 7Fmin¹¹ G \flat ^o13Gmin7 G7(\sharp 5)A \flat Maj7 A \circ 13E \flat Maj7/B \flat C⁹ Gmin¹¹ F \sharp 7(\flat 5)Fmin7 B \flat ⁹Gmin7 G \flat ^o7 Fmin¹¹ B \flat 7(\flat 9)

Imaj⁷ ii⁷ iii⁷ IVmaj⁷ iv⁷ Imaj⁷ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii⁷ ii⁷ V⁷

Phrase Model 2

MODEL I

Emin7 B \flat min7 E \flat 7DMaj7 F \sharp 7 GMaj7 G \sharp ^o7 D/A A \sharp ^o7 Bmin7 E7 B \flat min7 E \flat 7 G \sharp Maj7 Emin7 A7

ii⁷ [ii⁷ V⁷] / V Imaj⁷ III⁷ IVmaj⁷ iv⁷ I₄ v⁷ [ii⁷ V⁷] / V (ii⁷ V⁷) / V Vmaj⁷ ii⁷ V⁷

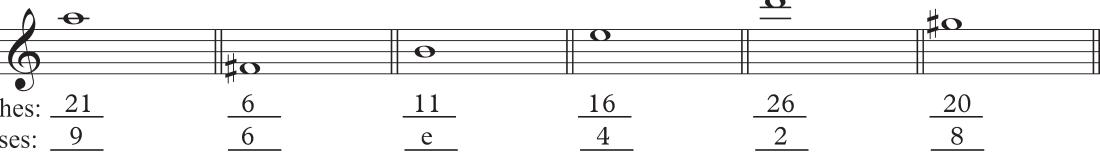
Phrase Model 9

"Drop 2" Five-Part Voicings

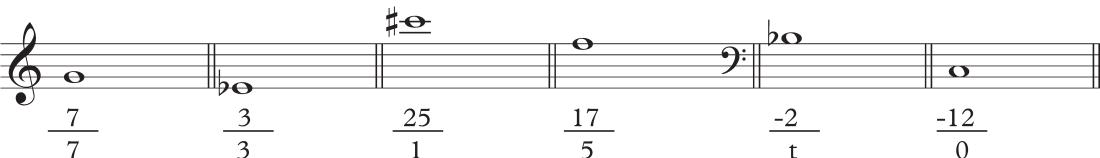
B \flat Maj⁹ A \flat min⁹ D \flat ¹³ G \flat Maj⁹ E \flat min⁹ A \flat ¹³ Dmin⁹ G7(\flat 9¹³) Cmin¹¹ G \flat ¹³ F¹³ B \flat ⁹(\sharp 11)

Imaj⁷ (ii⁷ TR/V) / VI VIImaj⁷ [ii⁷ V⁷] / III iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

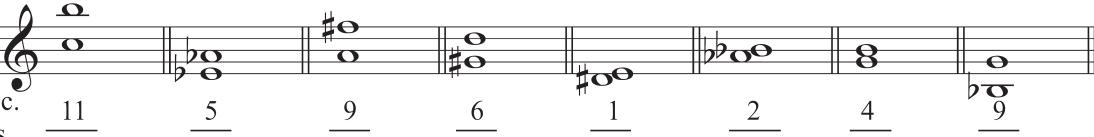
CHAPTER 27 POST-TONAL JAZZ**Exercise 27.1**



Pitches: $\frac{21}{9}$ $\frac{6}{6}$ $\frac{11}{e}$ $\frac{16}{4}$ $\frac{26}{2}$ $\frac{20}{8}$
 Pitch Classes: $\frac{7}{7}$ $\frac{3}{3}$ $\frac{25}{1}$ $\frac{17}{5}$ $\frac{-2}{t}$ $\frac{-12}{0}$

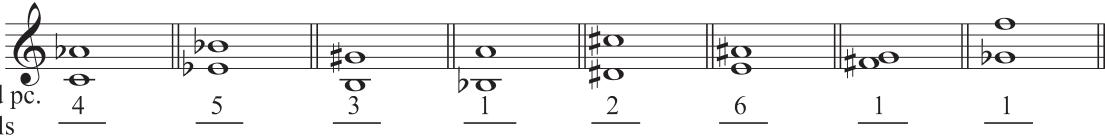


Exercise 27.2



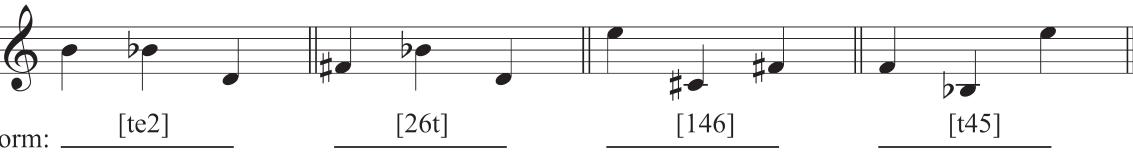
Ordered pc.
intervals $\frac{11}{11}$ $\frac{5}{5}$ $\frac{9}{9}$ $\frac{6}{6}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{9}{9}$

Exercise 27.3

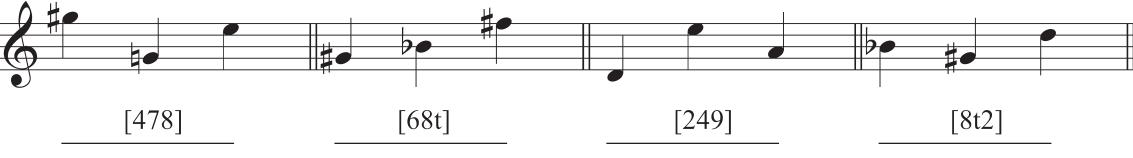


Unordered pc.
intervals $\frac{4}{4}$ $\frac{5}{5}$ $\frac{3}{3}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{6}{6}$ $\frac{1}{1}$ $\frac{1}{1}$

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	TRICHORD [034]	MAJOR A♭Maj7(♯5)	EMaj7(♯5)
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MINOR
C♯min⁹(♯7) Fmin7(♯7)

DOMINANT
C7(♯9) A7(♯11) F♯13(♯11)

MINOR 7(b5)
B♭min11(b5) F♯min13(b5)

DIMINISHED
B♭⁹(♯7) E⁰(b13,♯7)

GIVEN:

pc5 pct pc2 TRICHOULD [047] MAJOR

E♭Maj⁹ A♭Maj^{13(#11)} G♭Maj^{7(#5)} C♭Maj^{7(#11)}

1 {

MINOR

Gmin7 Cmin¹¹ E♭min^{9(#7)} Fmin¹³ A♭min^{13(#11)} Bmin^{13(#7)} A♭min^{13(#7)}

{

DOMINANT

A♭13(#11) D♭13(b9) E7(#9) G7(#9) D7(#13) G7(#9)sus

{

MINOR 7(b5) DIMINISHED

Cmin^{11(b5)} B^{o11(#7)} A♭^{o13(#7)} B♭
F^o

{

GIVEN:

pc1	pc0	pc7	TRICHORD [036]	MAJOR FMaj ^{9(#5)}	MINOR Dmin ^{11(#7)}
-----	-----	-----	-------------------	--------------------------------	---------------------------------

DOMINANT

C7(^{b9})	A7	G _b 7(^{b9})	E _b 7(^{b9})	C _b 7(^{b13})sus	F _b 13(^{#9})sus
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DIMINISHED

D _b ^o (^{#7})	B _b ^{o7(#7)}	G ^{o11}	F _b ^{o13}
---	----------------------------------	------------------	-------------------------------

GIVEN:

pc7 pc9 pc5 TRICHORD [024] MAJOR FMaj⁹ E♭Maj^{9(♯11)} D♭Maj^{7(♯11)}₅ B♭Maj¹³

3 {

MINOR

Gmin⁹ Dmin¹¹ B♭min^{13(♯7)} Cmin¹³

DOMINANT

F7(^{#11}) Eb^{9(#11)} Db7alt. Cb7(^{b13})₁₁ A7(^{b13}) G^{9(#11)} D7alt. C^{13sus}

MINOR 7(b5)

Gmin^{9(b5)} Bmin^{13(b5)} Aø¹³

GIVEN:

pc9 pc8 pc0 TRICHORD [015] MAJOR AbMaj7 DbMaj^{9(#11)} F#Maj7(^{#9}_{#5})

4

MINOR

Fmin⁹ Cmin7(^{b6}) Bbmin¹³ Amin7(^{#7})

DOMINANT

B^{b13} E7(^{#9}_{#5}) C7(^{b13}) F#7(^{#11}_{b9}) B7(^{b13}_{b9}) MINOR 7(^{b5}) Dmin^{11(b5)} Bb^{b13} DIMINISHED C^{#o(#7)}

APPENDIX B

Answer Key for Ear Training Drills

CHAPTER 1 MUSIC FUNDAMENTALS

Track 13 Intervals ID

Musical staff showing intervals M2, m3, P4, P5, and m6. The notes are: M2 (two quarter notes), m3 (one quarter note, one eighth note), P4 (two eighth notes), P5 (one eighth note, one sixteenth note), and m6 (one sixteenth note, one eighth note).

Musical staff showing intervals m7, M2, M3, A4, and P5. The notes are: m7 (one quarter note, one eighth note), M2 (two quarter notes), M3 (one quarter note, one eighth note), A4 (one eighth note, one sixteenth note), and P5 (one sixteenth note, one eighth note).

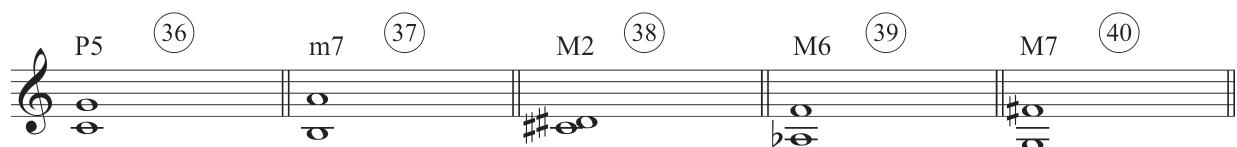
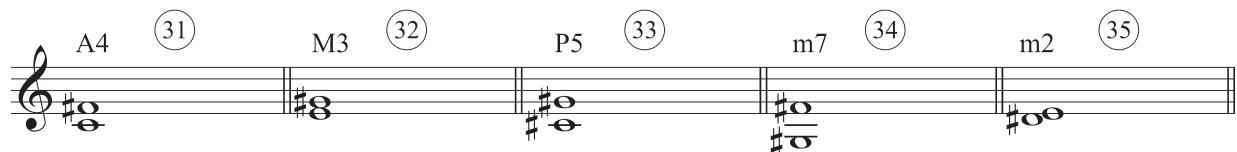
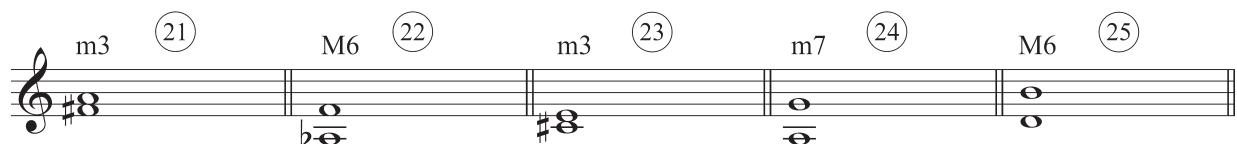
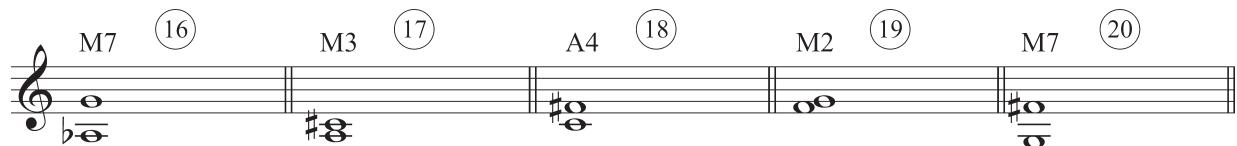
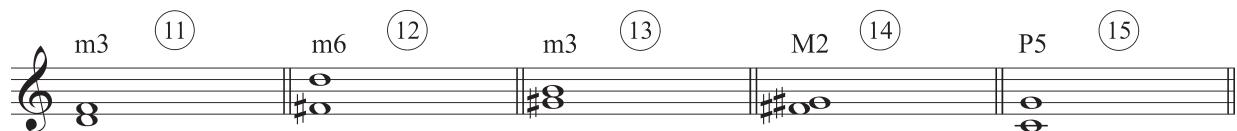
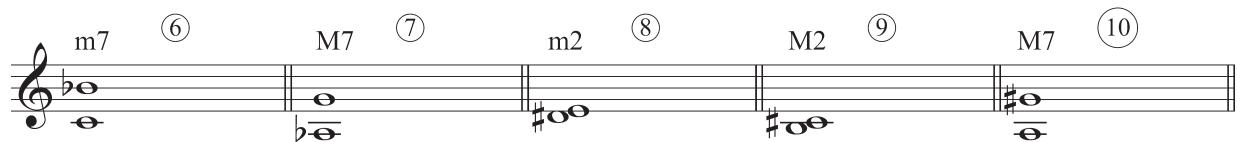
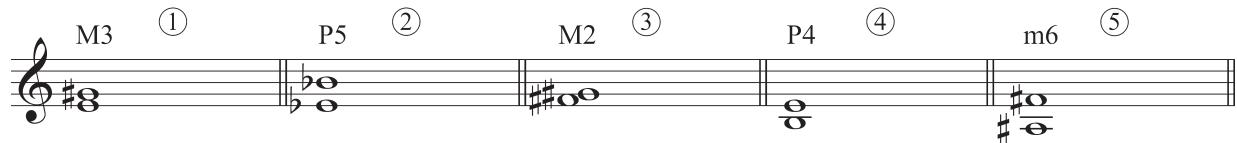
Musical staff showing intervals M6, M7, m2, P4, and A4. The notes are: M6 (one quarter note, one eighth note), M7 (one quarter note, one eighth note), m2 (two quarter notes), P4 (one eighth note, one sixteenth note), and A4 (one eighth note, one sixteenth note).

Musical staff showing intervals D8, m3, D5, M2, m6, and m3. The notes are: D8 (one quarter note, one eighth note), m3 (one quarter note, one eighth note), D5 (two quarter notes), M2 (one quarter note, one eighth note), m6 (one eighth note, one sixteenth note), and m3 (one quarter note, one eighth note).

Musical staff showing intervals M7, m3, M2, M6, D5, and M7. The notes are: M7 (one quarter note, one eighth note), m3 (one quarter note, one eighth note), M2 (two quarter notes), M6 (one eighth note, one sixteenth note), D5 (one eighth note, one sixteenth note), and M7 (one quarter note, one eighth note).

Musical staff showing intervals m3, M2, M3, M6, M3, and M3. The notes are: m3 (one quarter note, one eighth note), M2 (two quarter notes), M3 (one quarter note, one eighth note), M6 (one eighth note, one sixteenth note), M3 (one eighth note, one sixteenth note), and M3 (one quarter note, one eighth note).

Musical staff showing intervals M6, m2, m3, M3, P4, and M6. The notes are: M6 (one quarter note, one eighth note), m2 (one quarter note, one eighth note), m3 (one quarter note, one eighth note), M3 (one quarter note, one eighth note), P4 (two eighth notes), and M6 (one quarter note, one eighth note).

**Track 14** Harmonic Intervals ID

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#o 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#o/G Eb⁺ Gmin/D Ab D[°]

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

Ab⁺ G#sus Bb/D F#min/C# E⁺

CHAPTER 2 JAZZ RHYTHM**Track 16** Rhythmic Dictation**Swing** $\text{♩} = 76$

The image shows eight staves of musical notation, each consisting of a single line with a treble clef and a common time signature. The notation is designed for rhythmic dictation, featuring various note values (eighth notes, sixteenth notes, eighth rests, sixteenth rests) and rests. Each staff is numbered from 1 to 8 in a small box at the beginning of the staff.

- Staff 1: A series of eighth and sixteenth notes followed by rests.
- Staff 2: A series of eighth and sixteenth notes followed by rests.
- Staff 3: A series of eighth and sixteenth notes followed by rests.
- Staff 4: A series of eighth and sixteenth notes followed by rests.
- Staff 5: A series of eighth and sixteenth notes followed by rests.
- Staff 6: A series of eighth and sixteenth notes followed by rests.
- Staff 7: A series of eighth and sixteenth notes followed by rests.
- Staff 8: A series of eighth and sixteenth notes followed by rests.

CHAPTER 3 HARMONIC FUNCTION

Track 17 Harmonic Dictation and Analysis

B_b F/A B_b B_b/D E_b Cmin F Gmin

I V⁶ I I⁶ IV ii V vi

T D T T PD PD D T

5 E_b B_b/D Cmin F/A B_b F B_b

IV I⁶ ii V⁶ I V I

PD T PD D T D T

Track 18 Harmonic Dictation and Analysis

Dmin C[#]/E Dmin/F Gmin C/E F B_b/D E⁷

[dm:] i vii⁷ i⁶ iv VII⁶ III VI⁷ [F:] vii⁷

T

5 Amin/C Dmin Gmin/B_b Gmin F/C C F/A

iii⁶ vi ii⁶ ii Cad₄⁶ V I

D T

CHAPTER 4 FOUR-PART CHORDS

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

CMaj7 ① Ebmin6 ② GbMaj7(^{b5}) ③ Amin7 ④ B6 ⑤

G#min(^{#7}) ⑥ FMaj7(^{#5}) ⑦ Dmin(^{#7}) ⑧ C#min6 ⑨ F6 ⑩

GMaj7(^{#5}) ⑪ BbMaj7 ⑫ Bmin7 ⑬ D6 ⑭ FMaj7(^{b5}) ⑮

Bbmin6 ⑯ Amin(^{#7}) ⑰ DMaj7(^{#5}) ⑱ GMaj7 ⑲ Dbmin7 ⑳

DMaj7(^{b5}) ㉑ Fmin6 ㉒ A6 ㉓ BbMaj7 ㉔ Amin(^{#7}) ㉕

EMaj7(^{b5}) ㉖ GMaj7 ㉗ DbMaj7(^{#5}) ㉘ Gmin6 ㉙ Cmin7 ㉚

Track 26 Four-Part Chords ID (dominant and intermediary)

D7(\flat 5) ① D \flat 7sus ② C7(\sharp 5) ③ A \flat 7 ④ C \flat 7 ⑤

D \flat O(\sharp 7) ⑥ E7sus ⑦ C7(\flat 5) ⑧ B7(\sharp 5) ⑨ B \flat 7sus ⑩

A \flat 7 ⑪ D7sus ⑫ F7(\flat 5) ⑬ D \sharp O(\sharp 7) ⑭ B \flat O7 ⑮

A7 ⑯ E7(\flat 5) ⑰ D \flat 7sus ⑱ B \flat O(\sharp 7) ⑲ Gmin7(\flat 5) ⑳

B7(\flat 5) ㉑ D7sus ㉒ F7sus ㉓ B \flat 7(\flat 5) ㉔ C7(\sharp 5) ㉕

F7(\sharp 5) ㉖ C \sharp O(\sharp 7) ㉗ G \sharp min7(\flat 5) ㉘ B \flat 7(\flat 5) ㉙ E7sus ㉚

Track 27 Four-Part Chords ID (“drop 2” voicings)

G Maj7($\sharp 5$) ① C min($\sharp 7$) ② B \flat 7sus ③ D \circ ($\sharp 7$) ④ A \flat Maj7 ⑤

B7($\flat 5$) ⑥ C7($\flat 5$) ⑦ D \sharp o7 ⑧ A \flat Maj7($\flat 5$) ⑨ D min($\sharp 7$) ⑩

B \flat 7sus ⑪ D \circ 7 ⑫ E Maj7($\sharp 5$) ⑬ D \flat min6 ⑭ A7 ⑮

G \sharp o7 ⑯ E \flat Maj7 ⑰ F \sharp o7 ⑱ F \sharp min($\sharp 7$) ⑲ C7($\sharp 5$) ⑳

F \sharp Maj7($\flat 5$) ㉑ D \circ ($\sharp 7$) ㉒ B \flat 6 ㉓ D min6 ㉔ B \flat 7 ㉕

E min7($\flat 5$) ㉖ F \sharp min($\sharp 7$) ㉗ C Maj7($\sharp 5$) ㉘ D \sharp o7 ㉙ F min7 ㉚

CHAPTER 5 FIVE-PART CHORDS**Track 35** Five-Part Chords ID (major, minor, and intermediary)

Emin^{9(b5)}
E^{ø9} ① DMaj^{9(#5)} ② Emin^{9(b6)} ③ DMaj⁹ ④ G^{ø9} ⑤

Cmin⁹ ⑥ FMaj⁹ ⑦ Cmin^{9(#7)} ⑧ F#min^{9(b6)} ⑨ EMaj^{9(b5)} ⑩

Bmin^{9(#7)} ⑪ EMaj^{9(b5)} ⑫ F#^{ø9} ⑬ Bbmin^{9(b6)} ⑭ G^{ø9(#7)} ⑮

B^{ø9} ⑯ Eb^{ø9} ⑰ Dmin^{9(b6)} ⑱ EbMaj⁹ ⑲ BbMaj^{9(b5)} ⑳

Fmin^{ø9} ㉑ Emin⁹ ㉒ AMaj^{9(#5)} ㉓ C#^{ø9} ㉔ FMaj^{9(b5)} ㉕

Ebmin^{9(b6)} ㉖ Ebmin^{9(b6)} ㉗ GMaj⁹ ㉘ D^{ø9(#7)} ㉙ BbMaj⁹ ㉚ Amin^{9(b6)} ㉛

Track 36 Five-Part Chords ID (dominant 7ths)

G⁹ ① E^{9(b5)} ② G^{9(#5)} ③ E¹³ ④ G^{7(#9)} ⑤

D7(^{#9}_{b5}) ⑥ G7(^{b9}) ⑦ F7(^{b9}_{b5}) ⑧ Bb7(^{b9}_{#5}) ⑨ Eb13(^{b9}) ⑩

Db7(^{#9}) ⑪ Bb7(^{#9}_{b5}) ⑫ G^{13(b9)} ⑬ Eb⁹ ⑭ Bb9(^{b5}) ⑮

G^{9(#5)} ⑯ D¹³ ⑰ G^{13(b9)} ⑱ Bb7(^{#9}_{#5}) ⑲ A^{13(#9)} ⑳

Eb7(^{b9}) ㉑ D7(^{b9}_{b5}) ㉒ F7(^{b9}_{#5}) ㉓ B^{13(b9)} ㉔ D7(^{#9}) ㉕

Eb⁹ ㉖ Bb9(^{b5}) ㉗ Gb9(^{#5}) ㉘ E¹³ ㉙ G7(^{b9}) ㉚

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

(1) G⁹sus (2) E_b^{9(b5)}sus (3) F^{9(#5)}sus (4) C^{#13}sus (5) D^{13(b9)}sus

(6) G^{9(#5)}sus (7) D¹³sus (8) F^{9(b5)}sus (9) B^{7(b9)}sus (10) C^{7(b9)}sus

(11) E_b^{7(b9)}sus (12) D^{13(b9)}sus (13) A_b^{7(b9)}sus (14) C^{7(#5)}sus (15) B_b^{13(b9)}sus

(16) E_b^{9(#5)}sus (17) B_b^{7(#9)}sus (18) E^{7(b9)}sus (19) A^{7(#5)}sus (20) G^{13(#9)}sus

(21) B^{7(b9)}sus (22) F^{7(b9)}sus (23) B_b^{13(b9)}sus (24) C^{#7(#5)}sus (25) F^{#9}sus

(26) D_b^{9(b5)}sus (27) B^{9(#5)}sus (28) F¹³sus (29) E_b^{7(#5)}sus (30) B_b^{13(#9)}sus

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

(1) Cmin^{9(♭5)} (2) B♭Maj^{9(♯5)} (3) Dmin^{9(♭6)} (4) B♭Maj⁹ (5) E^{o9}

(6) Amin⁹ (7) FMaj⁹ (8) Emin^{9(♯7)} (9) G♯min^{9(♭6)} (10) A^{13(♭9)}

(11) C7(^{♯9}₅) (12) B^{13(♯9)} (13) F7(^{♭9}) (14) C7(^{♭9}₅) (15) E♭7(^{♭9}₅)

(16) B^{13(♭9)} (17) B♭7(^{♯9}sus or B♭min¹¹) (18) C7(^{♯9}₅)sus or Cmin^{11(♭5)} (19) F7(^{♯9}₅)sus (20) E♭13(^{♯9}sus)

(21) B7(^{♭9}sus (22) B7(^{♯9}₅)sus (23) D^{13(♭9)}sus (24) Dmin^{9(♭6)} (25) GMaj⁹

(26) B♭Maj^{9(b5)}

(27) Fmin^{6/9}

(28) Cmin⁹

(29) AMaj^{9(#5)}

(30) C7(^{#9})

(31) C^{#9}

(32) A♭^{9(b5)}

(33) E^{9(#5)}

(34) A♭¹³

(35) B7(^{b9})

(36) C^{#6/9}

(37) FMaj^{9(b5)}

(38) Bmin^{9(b6)}

(39) E♭Maj⁹

(40) F^{#9(#+7)}

(41) DMaj⁹

(42) C^{#min9(b6)}

(43) G^{13(b9)}

(44) F7(^{#9})

(45) B♭7(^{#9})

(46) G7(^{b9})

(47) E♭⁹

(48) D^{9(b5)}

(49) B^{9(#5)}

(50) B♭¹³

CHAPTER 7 MODES

Track 39 Diatonic Modes ID

① C Ionian ② G Mixolydian ③ B♭ Locrian

④ E♭ 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) **A♭ Locrian ♯2**

(7) **F Mixolydian #11**

(8) **A Dorian ♭2**

(9) **C♯ Lydian Augmented**

(10) **E♭ Melodic Minor**

(11) **A♭ 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
 ii⁷ V⁷ [ii⁷] V⁷/IV ii⁷ V⁷ Imaj⁷

[2] F#min7 B7 Cmin7 F7 F#min7 B7 EMaj7
 ii⁷ V⁷ [ii⁷] V⁷/bV ii⁷ V⁷ Imaj⁷

[3] Bbmin7 Eb7 Dmin7 G7 Bbmin7 Eb7 AbMaj7
 ii⁷ V⁷ [ii⁷] V⁷/III ii⁷ V⁷ Imaj⁷

[4] Amin7 D7 Emin7 A7 Amin7 D7 GMaj7
 ii⁷ V⁷ [ii⁷] V⁷/V ii⁷ V⁷ Imaj⁷

[5] Gmin7 C7 Bbmin7 Eb7 Gmin7 C7 FMaj7
 ii⁷ V⁷ [ii⁷] V⁷/bIII ii⁷ V⁷ Imaj⁷

[6] Emin7 A7 Cmin7 F7 Emin7 A7 DMaj7
 ii⁷ V⁷ [ii⁷] V⁷/bVI ii⁷ V⁷ Imaj⁷

[7] Cmin7 F7 Dmin7 G7 Cmin7 F7 BbMaj7
 ii⁷ V⁷ [ii⁷] V⁷/II ii⁷ V⁷ Imaj⁷

[8] Amin7 D7 Bbmin7 Eb7 Amin7 D7 GMaj7
 ii⁷ V⁷ [ii⁷] V⁷/bII ii⁷ V⁷ Imaj⁷

[9] Gmin7 C7 Emin7 A7 Gmin7 C7 FMaj7
 ii⁷ V⁷ [ii⁷] V⁷/VI ii⁷ V⁷ Imaj⁷

[10] Bmin7 E7 Amin7 D7 Bmin7 E7 AMaj7
 ii⁷ V⁷ [ii⁷] V⁷/bVII ii⁷ V⁷ Imaj⁷

Track 42 Harmonic Dictation: four-bar progressions II

1 CMaj7 Dmin7 G7 Gmin7 C7 FMaj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/IV IVmaj⁷

2 BMaj7 C♯min7 F♯7 D♯min7 G7 C♯Maj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/II IIImaj⁷

3 D♭Maj7 E♭min7 A♭7 F♯min7 B7 EMaj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/♭III ♫IIIImaj⁷

4 E♭Maj7 Fmin7 B♭7 C♯min7 F♯7 BMaj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/♭VI ♫VIImaj⁷

5 AMaj7 Bmin7 E7 Fmin7 B♭7 E♭Maj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/♭V ♫Vmaj⁷

6 GMaj7 Amin7 D7 B♭min7 E♭7 A♭Maj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/♭II ♫IIImaj⁷

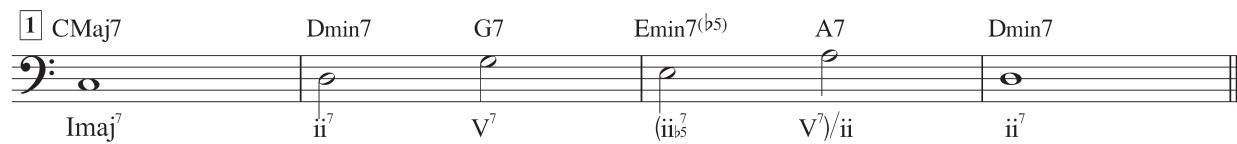
7 FMaj7 Gmin7 C7 Bmin7 E7 AMaj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/III IIIImaj⁷

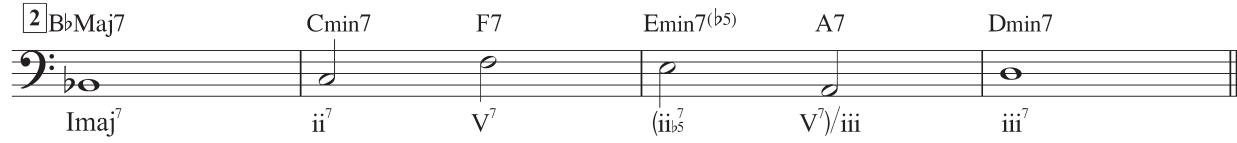
8 EMaj7 F♯min7 B7 Fmin7 B♭7 E♭Maj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/VII VIIImaj⁷

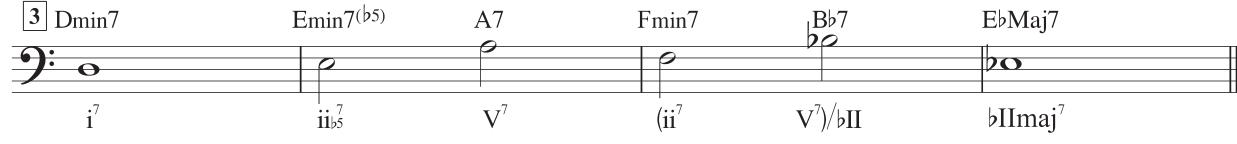
9 A♭Maj7 B♭min7 E♭7 F♯min7 B7 EMaj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/♭VI ♫VIImaj⁷

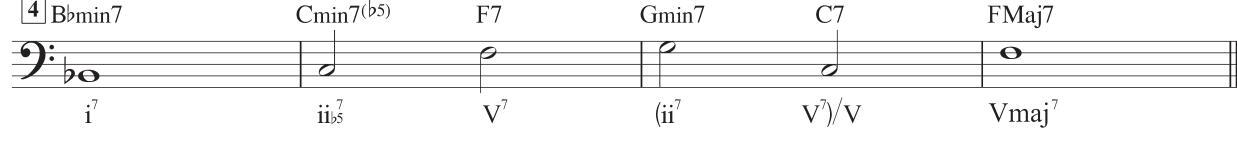
10 B♭Maj7 Cmin7 F7 Amin7 D7 GMaj7
 Imaj⁷ ii⁷ V⁷ (ii⁷) V⁷/VI VIImaj⁷

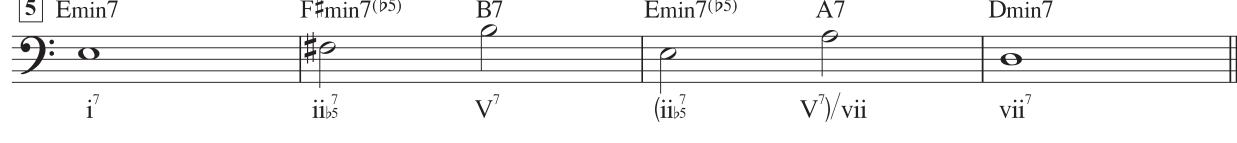
Track 43 Harmonic Dictation: four-bar progressions III

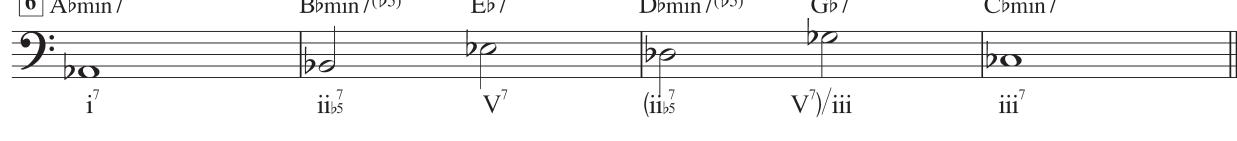
1 CMaj7 Dmin7 G7 Emin7(\flat 5) A7 Dmin7


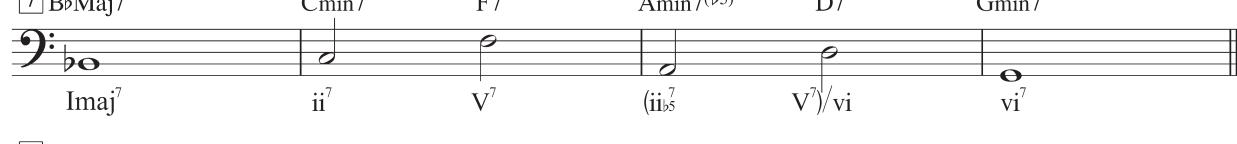
2 B♭Maj7 Cmin7 F7 Emin7(\flat 5) A7 Dmin7


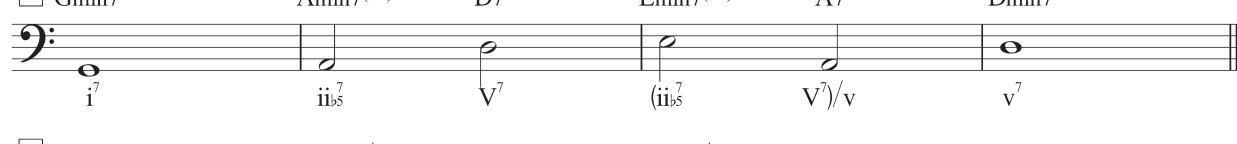
3 Dmin7 Emin7(\flat 5) A7 Fmin7 B♭7 E♭Maj7


4 B♭min7 Cmin7(\flat 5) F7 Gmin7 C7 FMaj7


5 Emin7 F♯min7(\flat 5) B7 Emin7(\flat 5) A7 Dmin7


6 A♭min7 B♭min7(\flat 5) E♭7 D♭min7(\flat 5) G♭7 C♭min7


7 B♭Maj7 Cmin7 F7 Amin7(\flat 5) D7 Gmin7


8 Gmin7 Amin7(\flat 5) D7 Emin7(\flat 5) A7 Dmin7


9 Fmin7 Gmin7(\flat 5) C7 Cmin7(\flat 5) F7 B♭min7


10 B♭min7 Cmin7(\flat 5) F7 A♭min7 D♭7 G♭Maj7


Track 44 Harmonic Dictation: four-bar progressions IV

1 Dmin7(\flat 5) G7 Gmin7(\flat 5) C7 Dmin7(\flat 5) G7 Cmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] iv V 7 /iv ii ${}_5^7$ V 7 i 7

2 Cmin7(\flat 5) F7 F#min7(\flat 5) B7 Cmin7(\flat 5) F7 Bbmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /#iv ii ${}_5^7$ V 7 i 7

3 Bbmin7(\flat 5) Eb7 Gbmin7(\flat 5) Cb7 Bbmin7(\flat 5) Eb7 Abmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /vi ii ${}_5^7$ V 7 i 7

4 Amin7(\flat 5) D7 F#min7(\flat 5) B7 Amin7(\flat 5) D7 Gmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /#vi ii ${}_5^7$ V 7 i 7

5 Gmin7(\flat 5) C7 Fmin7(\flat 5) Bb7 Gmin7(\flat 5) C7 Fmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /vii ii ${}_5^7$ V 7 i 7

6 Fmin7(\flat 5) Bb7 Emin7(\flat 5) A7 Fmin7(\flat 5) Bb7 Ebmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /#vii ii ${}_5^7$ V 7 i 7

7 Ebmin7(\flat 5) Ab7 Gmin7(\flat 5) C7 Ebmin7(\flat 5) Ab7 Dbmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /##iii ii ${}_5^7$ V 7 i 7

8 Bbmin7(\flat 5) Eb7 Cmin7(\flat 5) F7 Bbmin7(\flat 5) Eb7 Abmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /ii ii ${}_5^7$ V 7 i 7

9 Amin7(\flat 5) D7 Emin7(\flat 5) A7 Amin7(\flat 5) D7 Gmin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /v ii ${}_5^7$ V 7 i 7

10 Bmin7(\flat 5) E7 Amin7(\flat 5) D7 Bmin7(\flat 5) E7 Amin7
 ii ${}_5^7$ V 7 [ii ${}_5^7$] V 7 /vii ii ${}_5^7$ V 7 i 7

Track 45 Harmonic Dictation: four-bar progressions V

1 Dmin7 G7 Gmin7 C7 C \sharp min7 F \sharp 7 BMaj7
 ii 7 V 7 [ii 7] V 7 /IV (ii 7) V 7 /VII VIImaj 7

2 Emin7 A7 B \flat min7 Eb7 C \sharp min7 F \sharp 7 BMaj7
 ii 7 V 7 [ii 7] V 7 /bV (ii 7) V 7 /VI VIImaj 7

3 Cmin7 F7 B \flat min7 Eb7 Gmin7 C7 FMaj7
 ii 7 V 7 [ii 7] V 7 /bVII (ii 7) V 7 /V Vmaj 7

4 B \flat min7 Eb7 Emin7 A7 Dmin7 G7 CMaj7
 ii 7 V 7 [ii 7] V 7 /bV (ii 7) V 7 /III IIIImaj 7

5 Amin7 D7 C \sharp min7 F \sharp 7 Bmin7 E7 AMaj7
 ii 7 V 7 [ii 7] V 7 /III (ii 7) V 7 /II IIImaj 7

6 Gmin7 C7 Amin7 D7 A \flat min7 Db7 G \flat Maj7
 ii 7 V 7 [ii 7] V 7 /II (ii 7) V 7 /bII bIIImaj 7

7 Fmin7 B \flat 7 A \flat min7 Db7 Cmin7 F7 B \flat Maj7
 ii 7 V 7 [ii 7] V 7 /bIII (ii 7) V 7 /V Vmaj 7

8 Ebmin7 Ab7 Dmin7 G7 F \sharp min7 B7 EMaj7
 ii 7 V 7 [ii 7] V 7 /VII (ii 7) V 7 /bIII bIIImaj 7

9 Amin7 D7 Emin7 A7 B \flat min7 Eb7 A \flat Maj7
 ii 7 V 7 [ii 7] V 7 /V (ii 7) V 7 /bII bIIImaj 7

10 Bmin7 E7 Gmin7 C7 G \sharp min7 C \sharp 7 F \sharp Maj7
 ii 7 V 7 [ii 7] V 7 /bVI (ii 7) V 7 /VI VIImaj 7

Track 46 Harmonic Dictation: four-bar progressions VI

1 CMaj7 C[#]o7 Dmin7 Eb^o7 Dmin7 Ab7 Gmin7 C7
 Imaj⁷ #1^{o7} ii⁷ biii^{o7} ii⁷ bVI⁷ (ii⁷) V⁷/IV

2 BbMaj7 EbMaj7 Dmin7 Ab7 Gmin7 C7 Cmin7 B7(b5)
 Imaj⁷ IVmaj⁷ iii⁷ bVII⁷ [ii⁷] V⁷/V ii⁷ TR/V⁷

3 Bbmaj7(b5) Eb7 AbMaj7 Dmin7 G7 Bbmaj7 Eb7
 ii⁷s V⁷ Imaj⁷ [ii⁷] V⁷/III ii⁷ V⁷

4 GMaj7 Bbmaj7 Eb7 Amin7 D7 GMaj7
 Imaj⁷ [ii⁷] V⁷/bII ii⁷ V⁷ Imaj⁷

5 FMaj7 Ebmin7 Ab7 DbMaj7 Gmin7 C7
 Imaj⁷ (ii⁷) V⁷/bVI bVIImaj⁷ ii⁷ V⁷

6 Fmin7 Bb7 EbMaj7 Cmin7 Abmin7 Db7 Fmin7 E7(b5)
 ii⁷ V⁷ Imaj⁷ vi⁷ [ii⁷] V⁷/bIII ii⁷ TR/V⁷

7 DbMaj7 Dbmin7 Gb7 AbMaj7 Bbmaj7 A7(b5)
 IVmaj⁷ [ii⁷] V⁷/bIII Imaj⁷ ii⁷ TR/V⁷

8 AMaj7 A#min7(b5) D[#]7 G#min7 C[#]7 F#min7 F7(b5)
 IVmaj⁷ [ii⁷s] V⁷/iii iii⁷ VI⁷ ii⁷ TR/V⁷

9 Bmin7 E7 Emin7 Eb7(b5)
 vi⁷ II⁷ ii⁷ TR/V⁷

10 Gmin7 Amin7(b5) D7 Emin7(b5) A7 Dmin7
 vi⁷ ii⁷s V⁷ (ii⁷s) V⁷/v v⁷

CHAPTER 14 VOICINGS

Track 57 Upper-Structure Triads ID

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)

bVI #i biii VI biii

(31) (32) (33) (34) (35)

II vi bIII v bV

(36) (37) (38) (39) (40)

bVI bii biii VI biii

(41) (42) (43) (44) (45)

II vi bIII v bV

(46) (47) (48) (49) (50)

bVI bii biii VI biii

CHAPTER 15 BEBOP

Track 58 Bebop Scales ID

D dominant bebop

(1)

C minor b7 bebop

(2)

F dominant #11 bebop

(3)

A intermediary

(4)

E dominant b9/#9/b13 bebop

(5)

Bb minor b7 bebop

(6)

Eb major bebop

(7)

A dorian bebop

(8)

C dominant bebop

(9)

Ab dorian bebop

(10)

F major bebop

(11)

D intermediary

(12)

CHAPTER 21 PHRASE MODELS

Track 59 Harmonic Dictation: diatonic phrase models

Phrase Model 1

Cmin⁹ Dmin^{7(b5)} G7^(b13) Cmin⁹ Fmin⁹ Bb¹³ Eb^{b6} Ab^{b13} D7alt. Db^{b13}

i⁷ ii⁷ V⁷ i⁷ (ii⁷ V⁷) / III IIImaj⁷ TR/II II⁷ TR/V⁷

Phrase Model 2

Emin⁹ A^{13(b9)} DMaj⁹ G#min⁹ C#¹³ F#Maj⁹ Gmin⁹ C¹³ F#min⁷ F^{o7} Emin⁹ A⁹

ii⁷ V⁷ Imaj⁷ (ii⁷ V⁷) / III IIImaj⁷ [ii⁷ V⁷] / bIII iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 3

EbMaj⁹ Ab⁹ D7^(b9) G7^(b9) C⁹ Bmin⁹ E¹³ AMaj⁹ Fmin⁹ Bb^{13(b9)}

IVmaj⁷ bVII⁷ V⁷/vi V⁷/ii V⁷/V [ii⁷ V⁷] / VII VIImaj⁷ [ii⁷ V⁷] / IV

Phrase Model 4

AMaj⁹ F#7^(b9) F⁹ Bb⁹ AMaj⁹ Emin⁹ A⁹ Dmin⁹ G7^(b9) C#min⁹ F#¹³ D#min^{7(b5)} C#min⁷ C^{o7} Bmin⁹ E¹³ G#7^(b9)

Imaj⁷ VI⁷ bVI⁷ TR/V⁷ Imaj⁷ [ii⁷ V⁷] / IV [ii⁷ V⁷] / bIII [ii⁷ V⁷] / II (ii⁷ V⁷) / iii iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 5

Cmin⁹ Dmin^{7(b5)} G7^(b9) Cmin⁹ Gmin^{7(b5)} C7^(b9) Fmin⁹ Ebmin⁹ Dmin^{9(b5)} G7^(b13) Cmin⁹ F¹³ Fmin⁹ Bb^{7(b9)}

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

Track 60 Harmonic Dictation: chromatic phrase models**Phrase Model 6**

E♭Maj⁹ Gmin7^(b5) G♭⁹ Fmin⁹ Amin7^(b5) A♭⁹ Gmin7 Abmin⁹ Db¹³ Gmin7 C7^(b9) Fmin⁹ F♭⁹

Imaj⁷ (ii^{b5} TR/V)/ii ii⁷ (ii^{b5} TR/V)/iii iii⁷ [ii⁷ V⁷]/bIII iii⁷ VI⁷ ii⁷ TR/V⁷

Phrase Model 7

A Maj⁹ G♯min⁹ G^{9(#5)} F♯min⁹ Fmin⁹ B♭¹³ E♭6⁹ C♯min⁹ F♯¹³ Cmin⁹ F⁹ E⁹ B♭⁹

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

Phrase Model 8

D Maj⁹ A min⁹ D¹³ G Maj⁹ G♯min7^(b5) C♯7^(b9) F♯min7 Gmin7 C⁹ FMaj⁹ Emin⁹ A⁹

Imaj⁷ (ii⁷ V⁷)/IV IVmaj⁷ (ii^{b5} V⁷)/iii iii⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ ii⁷ V⁷

Phrase Model 9

B♭Maj⁹ Abmin9G7^(b13) G♭Maj⁹ G♭min⁹ C♭¹³ Emin⁹ A¹³ E♭min⁹ Ab¹³ D♭Maj⁹ Cmin⁹ F¹³

Imaj⁷ (ii⁷ TR/V)/bVI bVImaj⁷ [ii⁷ V⁷]/bV [ii⁷ V⁷]/III [ii⁷ V⁷]/bIII bIIImaj⁷ ii⁷ V⁷

Phrase Model 11

EMaj⁹ Emin⁹ A^{13(b9)} DMaj⁹ D♯min⁹ G♯7^(b13) C♯min⁹ Dmin⁹ G¹³ Gmin⁹ C¹³ F♯min⁹ F⁹

Imaj⁷ (ii⁷ V⁷)/bVII bVIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Track 61 Harmonic Dictation: diatonic and chromatic phrase models**Phrase Model 13****1**

E7 Fmin7 B♭7 A7 B♭min7 E♭7 D7 E♭min7 A♭7 G7 A♭min7 D♭7

V⁷/vi [ii⁷ V⁷]/♭III V⁷/ii [ii⁷ V⁷]/♭VI II⁷ [ii⁷ V⁷]/♭II V⁷ [ii⁷ V⁷]/♭V

Phrase Model 12**2**

AMaj7 D♯min7(♭5) D7 C♯min7 G7 F♯7 B7 Cmin7 F7 Fmin7 B♭7 Bmin7 E7

Imaj⁷ (ii⁷ TR/V)/iii iii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/♭II [ii⁷ V⁷]/♭V ii⁷ V⁷

Phrase Model 11**3**

E♭Maj7 E♭min7 D7 D♭Maj7 D♭min7 C7 C♭Maj7 B♭7 A♭7 G♭7 F7 C♭7 B♭7 F♭7

Imaj⁷ (ii⁷ TR/V)/♭VII ♭VIIImaj⁷ (ii⁷ TR/V)/♭VI ♭VIImaj⁷ V⁷ IV⁷ ♭III⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 10**4**

DMaj7 Fmin7 B♭7 G♯min7 C♯7 Bmin7 E7 AMaj7 G♯min7(♭5) C♯7 F♯min7 F⁹7 Emin7 A7

Imaj⁷ [ii⁷ V⁷]/♭II [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷ V⁷)/iii iii⁷ biii⁰⁷ ii⁷ V⁷

Phrase Model 9**5**

CMaj7 B♭min7 A7 A♭Maj7 Fmin7 B♭7 Emin7 A7 Dmin7 A♭7 G7 D♭7

Imaj⁷ (ii⁷ TR/V)/VI ♭VIImaj⁷ [ii⁷ V⁷]/III iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 8

6

CMaj7 F7 CMaj7 Emin7 Eb^o7 Dmin7 Ab7 G7 F7 Emin7 Ebmin7 Ab7 Dmin7 Db7

Ima⁷ IV⁷ Ima⁷ iii⁷ biii⁹⁷ ii⁷ TR/II⁷ V⁷ IV⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 4

7

D♭Maj7 D⁹ F♭min7 F⁹ Fmin7 F7 G♭Maj7 G⁹ D♭Maj7/A♭ B♭7 Fmin7 F⁹ E♭min7 A♭7 Fmin7 F⁹ E♭min7 A♭7

Ima⁷ #i⁹⁷ ii⁷ biii⁹⁷ iii⁷ III⁷ IVmaj⁷ #iv⁹⁷ I⁶ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii⁹⁷ ii⁷ V⁷

Phrase Model 2

8

Dmin7(b⁵) G7 Cmin7 Gmin7(b⁵) C7 Fmin7 Dmin7(b⁵) G7 Cmin7 F7 Dmin7(b⁵) D⁹ Cmin7

ii⁹⁵⁷ V⁷ i⁷ (ii⁹⁵⁷ V⁷)/iv iv⁷ ii⁹⁵⁷ V⁷ i⁷ IV⁷ ii⁹⁵⁷ TR/V⁷ i⁷

Phrase Model 1

9

Fmin7 Gmin7(b⁵) C7 Fmin7 B♭min7 E♭7 A♭Maj7 D⁹ G7 G♭7

i⁷ ii⁹⁵⁷ V⁷ i⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

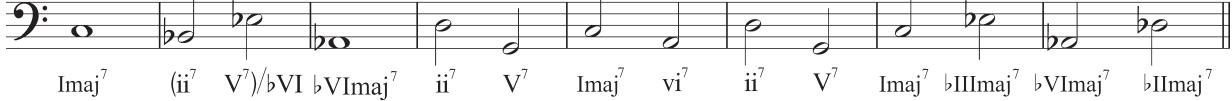
Phrase Model 6

10

E♭Maj7 Dmin7(b⁵) G7 Cmin7 C⁹ B♭min7 A⁹ A♭Maj7 Amin7(b⁵) D⁹ Gmin7 Fmin7 B⁹

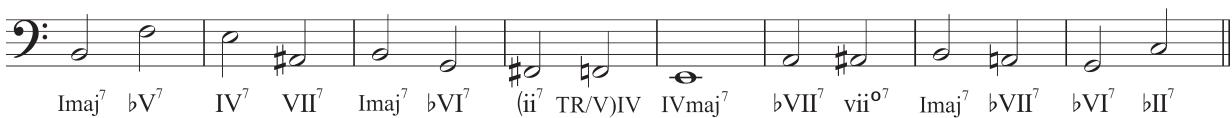
Ima⁷ [ii⁹⁵⁷, V⁷]/vi [ii⁷, TR/V]/V (ii⁷, TR/V)/IV IVmaj⁷ (ii⁹⁵⁷, V⁷)/iii iii⁷ ii⁷ V⁷

Phrase Model 9**11**

CMaj7 B♭min7 E♭7 A♭Maj7 Dmin7 G7 CMaj7 Amin7 Dmin7 G7 CMaj7 E♭Maj7 A♭Maj7 D♭Maj7


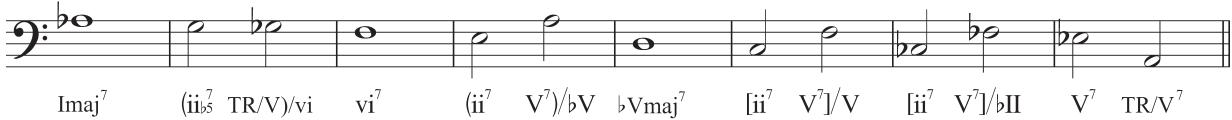
Imaj⁷ (ii⁷ V⁷) / bVI bVImaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ ii⁷ V⁷ Imaj⁷ bIIIImaj⁷ bVIImaj⁷ bIIImaj⁷

Phrase Model 8**12**

BMaj7 F7 E7 A♯7 BMaj7 G7 F♯min7 F7 EMaj7 A7 A♯o7 BMaj7 A7 G7 C7


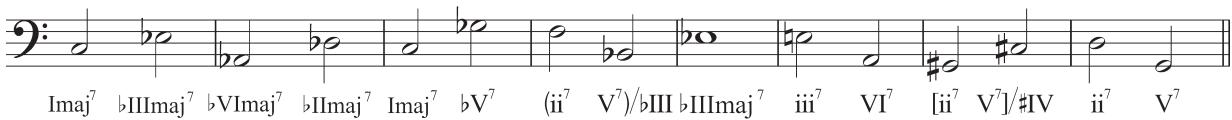
Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

Phrase Model 7**13**

A♭Maj7 Gmin7(b5) G♭7 Fmin7 Emin7 A7 DMaj7 Cmin7 F7 C♭min7 F♭7 E♭7 A7


Imaj⁷ (ii^{b5}⁷ TR/V)/vi vi⁷ (ii⁷ V⁷) / bV bVmaj⁷ [ii⁷ V⁷] / V [ii⁷ V⁷] / bII V⁷ TR/V⁷

Phrase Model 4**14**

CMaj7 E♭Maj7 A♭Maj7 D♭Maj7 CMaj7 G♭7 Fmin7 B♭7 E♭Maj7 Emin7 A7 G♯min7 C♯7 Dmin7 G7


Imaj⁷ bIIIImaj⁷ bVIImaj⁷ bIIImaj⁷ Imaj⁷ bV⁷ (ii⁷ V⁷) / bIII bIIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷] / #IV ii⁷ V⁷

Phrase Model 6**15**

EMaj7 G♯min7(b5) C♯7 F♯min7 Amin7 D7 GMaj7 A♯min7 D♯7 G♯Maj7 F♯min7 B7


Imaj⁷ (ii^{b5}⁷ V⁷) / ii ii⁷ (ii⁷ V⁷) / bIII bIIIImaj⁷ (ii⁷ V⁷) / III IIIImaj⁷ ii⁷ V⁷

Phrase Model 12**16**

CMaj7 F#min7^(b5) B7 Fmin7 Bb7 EbMaj7 Emin7 A7 Amin7 D7 C#min7 F#7 Dmin7 G7

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

Phrase Model 5**17**

F#min7 C7 Bmin7 E7 AMaj7 G7 F#7 Fmin7 Bb7 Emin7 A7 C#min7^(b5) F#7 Bmin7 C#7

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

Phrase Model 4**18**

EMaj7 E#o7 F#min7 B7 G#min7 G#7 F#min7 D#min7 G#7 C#min7 Bmin7 A#o 7Amin7 G#min7 Gmin7 C7 F#min7 F7

Imaj⁷ #i^{o7} ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ (ii⁷ V⁷)/vi vi⁷ v⁷ #iv^{o7} iv⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 13**19**

Amin7 D7 Bbmin7 Eb7 Dmin7 G7 D#min7 Gb7 Gmin7 C7 Abmin7 Db7 Cmin7 F7 Bmin7 E7

[ii⁷ V⁷]/VI [ii⁷ V⁷]/bVII [ii⁷ V⁷]/II [ii⁷ V⁷]/bII [ii⁷ V⁷]/V [ii⁷ V⁷]/bVI ii⁷ V⁷ [ii⁷ V⁷]/VII

Phrase Model 7**20**

GMaj7 F#min7 B7 Emin7 A7 DMaj7 C7 B7 Bb7 Amin7 D7 Gmin7 C7 Emin7 A7

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

Phrase Model 6**21**

AMaj7 Cmin7 F7 D[#]min7 G[#]7 F[#]min7 B7 EMaj7 D[#]min7 G[#]7 C[#]min7 C^o7 Bmin7 E7

Imaj⁷ [ii⁷ V⁷]/♭II [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷ V⁷)/iii iii⁷ ♭iii⁰⁷ ii⁷ V⁷

Phrase Model 11**22**

GMaj7 Gmin7 C7 C[#]⁹DMaj7 F[#]min7 B7 Emin7 F^o7 F[#]min7 B7 Emin7 A7 Amin7 D7

IVmaj⁷ [ii⁷ V⁷]/♭III vii⁰⁷ Imaj⁷ (ii⁷ V⁷)/ii ii⁷ ♭iii⁰⁷ iii⁷ VI⁷ ii⁷ V⁷ [ii⁷ V⁷]/IV

Phrase Model 9**23**

B♭Maj7 A7 A♭min7 D♭7 G♭Maj7 Emin7 A7 DMaj7 Cmin7 F7 Emin7 A7 Cmin7 F7

Imaj⁷ VII⁷ (ii⁷ V⁷)/♭VI ♭VI Imaj⁷ (ii⁷ V⁷)/III IIImaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/III ii⁷ V⁷

Phrase Model 8**24**

GMaj7 C7 F7 B♭7 Emin7 A7 Dmin7 G7 C[#]min7 F[#]7 Amin7 D7

Imaj⁷ IV⁷ ♭VII⁷ ♭III⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/IV [ii⁷ V⁷]/III ii⁷ V⁷

Phrase Model 2**25**

B♭min7(♭⁵) Eb7 A♭min7 E♭min7(♭⁵) Ab7 D♭min7 B♭min7(♭⁵) Eb7 A♭min7 Db7 B♭min7(♭⁵) A7 A♭min7

ii⁷₅ V⁷ i⁷ (ii⁷₅ V⁷)/iv iv⁷ ii⁷₅ V⁷ i⁷ IV⁷ ii⁷₅ TR/V⁷ i⁷

Phrase Model 11**26**

A♭Maj7 A♭min7 D♭7 G♭Maj7 Gmin7 C7 Fmin7 G♭min7 C♭7 C♭min7 F♭7 B♭min7 A7

Imaj⁷ (ii⁷ V⁷)/bVII bVIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 2**27**

Cmin7 G♭min7 C♭7 B♭Maj7 D7 E♭Maj7 E°7 B♭Maj7/F F♯°7 Gmin7 C7 G♭min7 C♭7 F♭Maj7 Cmin7 F7

ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv°⁷ I⁶ #v°⁷ [ii⁷ V⁷]/V (ii⁷ V⁷)/bV bVmaj⁷ ii⁷ V⁷

Phrase Model 12**28**

DMaj7 G♯min7(b⁵) G7 F♯min7 C7 B7 E7 Fmin7 B♭7 B♭min7 E♭7 Emin7 A7

Imaj⁷ (ii⁵⁷ TR/V)/iii iii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV ii⁷ V⁷

Phrase Model 2**29**

B♭Maj7 C7 G♭7 F7 C♭7 B♭Maj7 Cmin7 D♭min7 G♭7 C♭Maj7 Cmin7 F7 Bmin7 E7

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

Phrase Model 6**30**

EMaj7 Gmin7 C7 C♯min7 F♯7 Bmin7 B♭7 Amin7 D7 GMaj7 C7 F7 B7

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/V v⁷ bV⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ bVI⁷ TR/V⁷ V⁷

CHAPTER 27 POST-TONAL JAZZ**Track 62 Ordered Intervals ID**

(1) (2) (3) (4) (5)

3 5 11 5 8

(6) (7) (8) (9) (10)

2 1 11 7 6

(11) (12) (13) (14) (15)

5 1 9 3 10

(16) (17) (18) (19) (20)

2 11 8 4 5

Track 63 Unordered Intervals ID

(1) (2) (3) (4) (5)

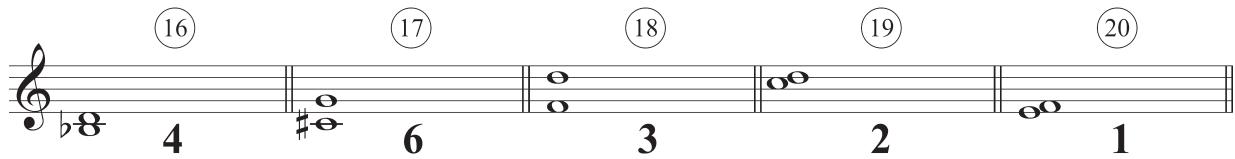
4 2 3 4 4

(6) (7) (8) (9) (10)

6 1 4 3 6

(11) (12) (13) (14) (15)

5 5 2 1 2

**Track 64** Melodic “Diatonic” Trichords ID

Musical staff showing numbered melodic diatonic trichords. Measures 1 through 5 are labeled with circled numbers 1 through 5 above the notes. Below each measure is a code in parentheses: (025), (027), (025), (027), and (027).

Musical staff showing numbered melodic diatonic trichords. Measures 6 through 10 are labeled with circled numbers 6 through 10 above the notes. Below each measure is a code in parentheses: (025), (027), (025), (027), and (025).

Musical staff showing numbered melodic diatonic trichords. Measures 11 through 15 are labeled with circled numbers 11 through 15 above the notes. Below each measure is a code in parentheses: (027), (025), (025), (027), and (025).

Musical staff showing numbered melodic diatonic trichords. Measures 16 through 20 are labeled with circled numbers 16 through 20 above the notes. Below each measure is a code in parentheses: (025), (027), (027), (025), and (027).

Track 65 Melodic “Triadic” Trichords ID

Musical staff showing numbered melodic triadic trichords. Measures 1 through 5 are labeled with circled numbers 1 through 5 above the notes. Below each measure is a code in parentheses: (036), (037), (037), (036), and (037).

Musical staff showing numbered melodic triadic trichords. Measures 6 through 10 are labeled with circled numbers 6 through 10 above the notes. Below each measure is a code in parentheses: (037), (036), (037), (037), and (036).

(037) (037) (036) (037) (037)

(16) (17) (18) (19) (20)

(036) (037) (036) (037) (037)

Track 66 Melodic Whole-Tone Trichords ID

(1) (2) (3) (4) (5)

(024) (026) (048) (026) (024)

(6) (7) (8) (9) (10)

(026) (048) (024) (026) (026)

(11) (12) (13) (14) (15)

(024) (048) (024) (026) (026)

(16) (17) (18) (19) (20)

(024) (048) (026) (026) (024)

Track 67 Melodic Semitone Trichords ID

The musical score consists of five staves of music, each containing two measures. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The notes are represented by vertical stems with small horizontal dashes indicating pitch. Below each note is its corresponding numerical ID from the track title.

- Staff 1:** Measures 1-5. IDs: (012), (013), (013), (016), (016).
- Staff 2:** Measures 6-10. IDs: (015), (014), (014), (015), (015).
- Staff 3:** Measures 11-15. IDs: (016), (016), (012), (013), (013).
- Staff 4:** Measures 16-20. IDs: (014), (015), (016), (016), (012).
- Staff 5:** Measures 21-25. IDs: (014), (015), (016), (014), (013).
- Staff 6:** Measures 26-30. IDs: (014), (014), (016), (013), (014).

Track 68 Melodic Trichords ID

The musical staff consists of ten horizontal lines and nine spaces. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The staff is divided into measures by vertical bar lines. Each measure contains three notes. Above each note is a circled number representing a melodic trichord pattern. Below each circled number is a corresponding numerical code in parentheses.

Pattern Number	Code (Measure 1)	Code (Measure 2)	Code (Measure 3)
1	(048)		
2	(037)		
3	(012)		
4	(037)		
5	(014)		
6	(025)		
7	(048)		
8	(016)		
9	(014)		
10	(026)		
11	(016)		
12	(024)		
13	(013)		
14	(012)		
15	(016)		
16	(026)		
17	(027)		
18	(015)		
19	(024)		
20	(014)		
21	(012)		
22	(014)		
23	(027)		
24	(016)		
25	(027)		
26	(026)		
27	(014)		
28	(048)		
29	(024)		
30	(013)		
31	(027)		
32	(013)		
33	(027)		
34	(012)		
35	(048)		
36	(016)		
37	(016)		
38	(026)		
39	(024)		
40	(026)		
41	(024)		
42	(024)		
43	(014)		
44	(026)		
45	(014)		
46	(036)		
47	(026)		
48	(014)		
49	(037)		
50	(012)		

Track 69 Harmonic “Diatonic” Trichords ID

21 numbered harmonic diatonic trichords (triads) are shown on a musical staff. The chords are: ① (025), ② (027), ③ (025), ④ (027), ⑤ (027), ⑥ (027), ⑦ (025), ⑧ (027), ⑨ (025), ⑩ (027), ⑪ (025), ⑫ (027), ⑬ (025), ⑭ (025), ⑮ (027), ⑯ (025), ⑰ (025), ⑱ (027), ⑲ (027), ⑳ (025), ㉑ (027).

Track 70 Harmonic “Triadic” Trichords ID

20 numbered harmonic triadic trichords (triads) are shown on a musical staff. The chords are: ① (036), ② (037), ③ (037), ④ (036), ⑤ (037), ⑥ (037), ⑦ (036), ⑧ (037), ⑨ (037), ⑩ (036), ⑪ (037), ⑫ (037), ⑬ (036), ⑭ (037), ⑮ (037), ⑯ (036), ⑰ (037), ⑱ (036), ⑲ (037), ⑳ (037).

Track 71 Harmonic Whole-Tone Trichords ID

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

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

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

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

Track 72 Harmonic Semitone Trichords ID

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

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

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

Musical staff showing harmonic trichords 16 through 20. The staff uses a treble clef and a common time signature. The chords are: (16) G major (B, D, G), (17) A minor (C, E, G), (18) F major (A, C, F), (19) E major (G, B, E), (20) D major (F, A, D). The notes are shown with stems pointing down.

Musical staff showing harmonic trichords 21 through 25. The staff uses a treble clef and a common time signature. The chords are: (21) G major (B, D, G), (22) A minor (C, E, G), (23) F major (A, C, F), (24) E major (G, B, E), (25) D major (F, A, D). The notes are shown with stems pointing down.

Musical staff showing harmonic trichords 26 through 30. The staff uses a treble clef and a common time signature. The chords are: (26) G major (B, D, G), (27) A minor (C, E, G), (28) F major (A, C, F), (29) E major (G, B, E), (30) D major (F, A, D). The notes are shown with stems pointing down.

Track 73 Harmonic Trichords ID

Musical staff showing harmonic trichord 1 through 5. The staff uses a treble clef and a common time signature. The chords are: (1) G major (B, D, G), (2) A minor (C, E, G), (3) F major (A, C, F), (4) E major (G, B, E), (5) D major (F, A, D). The notes are shown with stems pointing down.

Musical staff showing harmonic trichord 6 through 10. The staff uses a treble clef and a common time signature. The chords are: (6) G major (B, D, G), (7) A minor (C, E, G), (8) F major (A, C, F), (9) E major (G, B, E), (10) D major (F, A, D). The notes are shown with stems pointing down.

Musical staff showing harmonic trichord 11 through 15. The staff uses a treble clef and a common time signature. The chords are: (11) G major (B, D, G), (12) A minor (C, E, G), (13) F major (A, C, F), (14) E major (G, B, E), (15) D major (F, A, D). The notes are shown with stems pointing down.

(16) (026) (17) (027) (18) (015) (19) (024) (20) (014)

(21) (012) (22) (014) (23) (027) (24) (016) (25) (027)

(26) (026) (27) (014) (28) (048) (29) (024) (30) (013)

(31) (027) (32) (013) (33) (027) (34) (012) (35) (048)

(36) (016) (37) (016) (38) (026) (39) (024) (40) (026)

The musical score consists of two staves of music. The top staff is in G major (indicated by a C-clef) and the bottom staff is in E major (indicated by a G-clef). Both staves are in common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Above each measure, a circled number indicates a specific performance value, and below each measure, a pair of numbers in parentheses indicates a range or related value.

Top Staff Measures:

- (41) Measure: $\textcircled{1}$, Value: (024)
- (42) Measure: $\textcircled{2}$, Value: (024)
- (43) Measure: $\textcircled{3}$, Value: (014)
- (44) Measure: $\textcircled{4}$, Value: (026)
- (45) Measure: $\textcircled{5}$, Value: (014)

Bottom Staff Measures:

- (46) Measure: $\textcircled{6}$, Value: (036)
- (47) Measure: $\textcircled{7}$, Value: (026)
- (48) Measure: $\textcircled{8}$, Value: (014)
- (49) Measure: $\textcircled{9}$, Value: (037)
- (50) Measure: $\textcircled{10}$, Value: (012)

APPENDIX C

Lead Sheets Play Along DVD

CHAPTER 10 IMPROVISATION

Track 1: B♭ BLUES—Piano Trio

Play 10x

Medium

1 B♭7 E♭7 B♭7 Fmin7 B♭7
5 E♭7 B♭7 G7
9 Cmin7 F7 B♭7 Cmin7 F7

Track 2: E♭ BLUES—Organ Trio

Play 6x

Medium

1 E♭7 A♭7 E♭7 B♭min7 E♭7
5 A♭7 E♭7 C7
9 Fmin7 B♭7 E♭7 Fmin7 B♭7

Track 3: C MINOR BLUES—Guitar Trio

Play 10x

Medium

Cmin6

C7(b9)



5 Fmin7

Cmin6



9 D7(b_5)

G7(b5)

Cmin6

G7(\sharp 5)



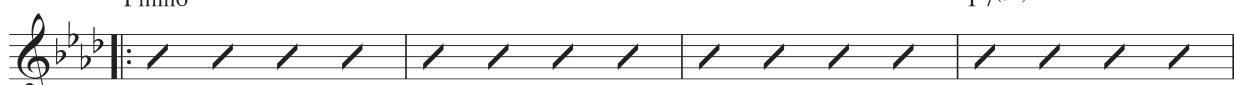
Track 4: F MINOR BLUES—Piano Trio

Play 10x

Medium

Emin6

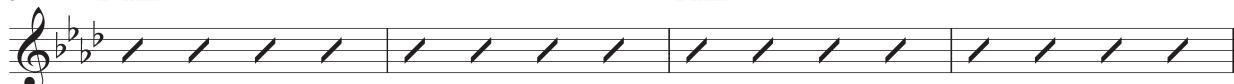
E7(b9)



5

B♭min7

Fmin6



9 D \flat 7(\flat 5)

C7(b5)

Fmin6

C7alt.



Track 5: IONIAN—Organ Trio

Medium

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

E Ionian B Ionian F♯ Ionian C♯ Ionian
16 **16** **16** **16**

A♭ Ionian E♭ Ionian B♭ Ionian F Ionian
16 **16** **16** **16**

Melodic Pattern 1

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

transposition through the scale

etc.

Melodic Pattern 2

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

transposition through the scale

etc.

Track 6: LYDIAN—Piano Trio

Medium

C Lydian F Lydian B♭ Lydian E♭ Lydian
16 **16** **16** **16**

A♭ Lydian D♭ Lydian G♭ Lydian B Lydian
16 **16** **16** **16**

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

Melodic Pattern 1

1 #4 5 3 **2** 5 6 #4

transposition through the scale

etc.

Melodic Pattern 2

1 #4 7 3 **2** 5 1 #4

transposition through the scale

etc.

Track 7: MIXOLYDIAN—Organ Trio

Funk

C Mixolydian **F Mixolydian** **B♭ Mixolydian** **E♭ Mixolydian**

A♭ Mixolydian **D♭ Mixolydian** **G♭ Mixolydian** **B Mixolydian**

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

Melodic Pattern 1

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

transposition through the scale

etc.

Melodic Pattern 2

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

transposition through the scale

etc.

Track 8: DORIAN—Piano Trio

Medium

C Dorian **D Dorian** **E Dorian** **G♭ Dorian**

A♭ Dorian **B♭ Dorian** **B Dorian** **D♭ Dorian**

E♭ Dorian **F Dorian** **G Dorian** **A Dorian**

Melodic Pattern 1

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

transposition through the scale

etc.

Melodic Pattern 2

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

transposition through the scale

etc.

Track 9: AEOLIAN—Piano Trio

Straight

C Aeolian 16 **E[♭] 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

[1] $\flat 6 \quad 5 \quad \flat 3$ [2] $\flat 7 \quad \flat 6 \quad 4$

Melodic Pattern 2

[1] $\flat 3 \quad \flat 6 \quad 5$ [2] $4 \quad \flat 7 \quad \flat 6$

transposition through the scale etc.

transposition through the scale etc.

Track 10: PHRYGIAN—Guitar Trio

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

[1] $\flat 2 \quad 5 \quad \flat 6$ [2] $\flat 3 \quad \flat 6 \quad \flat 7$

Melodic Pattern 2

[1] $\flat 2 \quad \flat 6 \quad 5$ [2] $\flat 3 \quad \flat 7 \quad \flat 6$

transposition through the scale etc.

transposition through the scale etc.

Track 11: LOCRIAN—Piano Trio

Straight

C Locrian B Locrian B \flat Locrian A Locrian
16 **16** **16** **16**

A \flat Locrian G Locrian G \flat Locrian F Locrian
16 **16** **16** **16**

E Locrian E \flat Locrian D Locrian D \flat Locrian
16 **16** **16** **16**

Melodic Pattern 1

1 b2 b5 4 b2 b3 b6 b5

transposition through the scale

etc.

Melodic Pattern 2

1 b5 4 b7 b2 b6 b5 1

transposition through the scale

etc.

Track 12: MELODIC MINOR—Guitar Trio

Medium

C Melodic Minor E \flat Melodic Minor G Melodic Minor B Melodic Minor
16 **16** **16** **16**

D Melodic Minor F Melodic Minor A Melodic Minor C \sharp Melodic Minor
16 **16** **16** **16**

E Melodic Minor F \sharp Melodic Minor G \sharp Melodic Minor B \flat Melodic Minor
16 **16** **16** **16**

Melodic Pattern 1

b3 1 5 7 4 2 6 1

transposition through the scale

etc.

Melodic Pattern 2

2 7 1 b3 4 2 b3 5

every other note

etc.

Track 13: DORIAN $\flat 2$ —Piano Trio

Straight

Melodic Pattern 1

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

transposition through the scale

Melodic Pattern 2

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

transposition through the scale

etc.

Track 14: LOCRIAN $\sharp 2$ —Piano Solo

Medium

Melodic Pattern 1

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

transposition through the scale

Melodic Pattern 2

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

transposition through the scale

etc.

Track 15: LYDIAN AUGMENTED—Piano Trio**Straight**

C Lydian Aug. E Lydian Aug. A♭ Lydian Aug. C♯ Lydian Aug.
16 **16** **16** **16**

F Lydian Aug. A Lydian Aug. D Lydian Aug. F♯ Lydian Aug.
16 **16** **16** **16**

B♭ Lydian Aug. E♭ Lydian Aug. G Lydian Aug. B Lydian Aug.
16 **16** **16** **16**

Melodic Pattern 1

3 1 #5 6 #4 2 6 7
 etc.

Melodic Pattern 2

1 7 3 #5 2 1 #4 6
 etc.

Track 16: MIXOLYDIAN #11—Piano Trio**Medium**

C Mixolydian #11 C♯ Mixolydian #11 B Mixolydian #11 D Mixolydian #11
16 **16** **16** **16**

B♭ Mixolydian #11 E♭ Mixolydian #11 A Mixolydian #11 E Mixolydian #11
16 **16** **16** **16**

A♭ Mixolydian #11 F Mixolydian #11 G Mixolydian #11 F♯ Mixolydian #11
16 **16** **16** **16**

Melodic Pattern 1

1 #4 3 b7 2 5 #4 1
 etc.

Melodic Pattern 2

1 b7 3 #4 2 1 #4 5
 etc.

Track 17: MIXOLYDIAN \flat 13—Piano Trio

Fast

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

B \flat Mixolydian \flat 13 A Mixolydian \flat 13 E \flat Mixolydian \flat 13 E Mixolydian \flat 13
16 **16** **16** **16**

A \flat Mixolydian \flat 13 B Mixolydian \flat 13 D \flat Mixolydian \flat 13 F \sharp Mixolydian \flat 13
16 **16** **16** **16**

Melodic Pattern 1
1 \flat 6 \flat 7 3 **2** \flat 7 1 4

transposition through the scale etc.

Melodic Pattern 2
1 \flat 7 \flat 6 3 **2** 1 \flat 7 4

transposition through the scale etc.

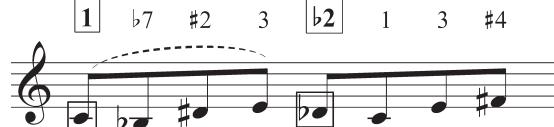
Track 18: ALTERED—Guitar Trio

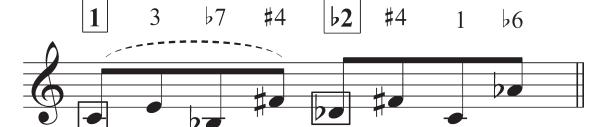
Medium

C Altered D Altered E \flat Altered E Altered
16 **16** **16** **16**

F \sharp Altered G Altered A \flat Altered B \flat Altered
16 **16** **16** **16**

B Altered D \flat Altered E \flat Altered F Altered
16 **16** **16** **16**

Melodic Pattern 1
1 \flat 7 \sharp 2 3 **2** 1 3 \sharp 4

transposition through the scale etc.

Melodic Pattern 2
1 3 \flat 7 \sharp 4 **2** \sharp 4 1 \flat 6

transposition through the scale etc.

Track 19: MAJOR MODAL CATEGORY—Piano Trio

Play 5x

Medium up

C Ionian E♭ Lydian
4 4

G Lydian Augmented A Lydian
4 4

A♭ Lydian D♭ Lydian Augmented
4 4

Track 20: MINOR MODAL CATEGORY—Organ Trio

Play 3x

Straight

A Melodic Minor F Dorian
4 4

F♯ Aeolian B Aeolian
4 4

C Dorian B♭ Melodic Minor
4 4

Track 21: DOMINANT MODAL CATEGORY—Guitar Trio

Play 4x

Medium

C Mixolydian D♭ Mixolydian #11
4 4

D Altered G Altered
4 4

A♭ Mixolydian
8

Track 22: SUSPENDED MODAL CATEGORY—Piano Trio

Medium
Play 3x

C Mixolydian 8 C Dorian \flat 2 4 B Phrygian 4

E Mixolydian 8 E Dorian \flat 2 4 G Phrygian 4

CHAPTER 15 BEBOP**Track 23: Imaj⁷–V⁷–Imaj⁷ (12 keys)—Piano Trio****Medium**

CMaj7 G7(\flat 9) CMaj7 GMaj7 D7(\flat 9) GMaj7

DMaj7 A7(\flat 9) DMaj7 AMaj7 E7(\flat 9) AMaj7

EMaj7 B7(\flat 9) EMaj7 BMaj7 F#7(\flat 9) BMaj7

GbMaj7 Db7(\flat 9) GbMaj7 DbMaj7 Ab7(\flat 9) DbMaj7

AbMaj7 Eb7(\flat 9) AbMaj7 EbMaj7 Bb7(\flat 9) EbMaj7

BbMaj7 F7(\flat 9) BbMaj7 FMaj7 C7(\flat 9) FMaj7

Track 24: i⁷–V⁷–i⁷ (12 keys)—Organ Trio**Medium**

Chord progression for Track 24:

- Cmin7, G7(b9), Cmin7, Fmin7, C7(b9), Fmin7
- Bbmin7, F7(b9), Bbmin7, Ebmin7, Bb7(b9), Ebmin7
- Abmin7, Eb7(b9), Abmin7, Dbmin7, Ab7(b9), Dbmin7
- F#min7, C#7(b9), F#min7, Bmin7, F#7(b9), Bmin7
- Emin7, B7(b9), Emin7, Amin7, E7(b9), Amin7
- Dmin7, A7(b9), Dmin7, Gmin7, D7(b9), Gmin7

Track 25: ii⁷–V⁷–Imaj⁷ (12 keys)—Piano Trio**Medium**

Chord progression for Track 25:

- Dmin7, G7, CMaj7, Ebmin7, Ab7, D_bMaj7
- Emin7, A7, DMaj7, Fmin7, Bb7, EbMaj7
- F#min7, B7, EMaj7, Gmin7, C7, FMaj7
- G#min7, C#7, F#Maj7, Amin7, D7, GMaj7
- Bbmin7, E7, AbMaj7, Bmin7, E7, AMaj7
- Cmin7, F7, BbMaj7, C#min7, F#7, BMaj7

Track 26: ii^{7(b5)}-V⁷-i⁷ (12 keys)—Guitar Trio**Medium**

Dmin7^(b5) G7 Cmin7 C#min7^(b5) F#7 Bmin7
 Cmin7^(b5) F7 Bbmin7 Bmin7^(b5) E7 Amin7
 Bbmin7^(b5) Eb7 Abmin7 Amin7^(b5) D7 Gmin7
 G#min7^(b5) C#7 F#min7 Gmin7^(b5) C7 Fmin7
 F#min7^(b5) B7 Emin7 Fmin7^(b5) Bb7 Ebmin7
 Emin7^(b5) A7 Dmin7 D#min7^(b5) G#7 C#min7

CHAPTER 17 BEBOP BLUES**Track 27: BILLIE'S DANCE—Piano Trio**Play 10x
Medium up

F7 Bb7 B°7 F7 Cmin7 F7
 5 Bb7 B°7 F7 Amin7^(b5) D7^(b9)
 9 Gmin7 Gmin([#]7) 3 C7sus C7 A7^(b9) D7^(b9) G7^(b9) C7^(b9)

Track 28: BIRDIE SONG—Organ Trio

Play 10x

Medium up

E♭Maj7 Dmin7(♭5) G7 Cmin7 F7 B♭min7 E♭7

5 A♭Maj7 A♭min7 D♭7 E♭6 G♭min7 C♭7

9 Fmin7 B♭7 Gmin7 Cmin7 Fmin7 B♭7

Track 29: INFIDELS BOUNCE—Piano Trio

Play 10x

Medium up

C Maj7 Cmin7 F7 Emin7 Dmin7 C♯min7 F♯7

5 Cmin7 F7 Emin7 Ebmin7 Ab7

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

CHAPTER 18 “CONFIRMATION”**Track 30: CONFIRMATION IN F (slow)—Organ Trio**

Play 3x
Slow

The musical score consists of eight staves of organ chords, each staff starting with a treble clef and a key signature of one flat (F major). The chords are as follows:

- Staff 1: FMaj7, Emin7(b5), A7, Dmin7, G7, Cmin7, F7
- Staff 2: Bb7, Amin7(b5), D7, G7, Gmin7, C7
- Staff 3: FMaj7, Emin7(b5), A7, Dmin7, G7, Cmin7, F7
- Staff 4: Bb7, Amin7(b5), D7, Gmin7, C7, FMaj7
- Staff 5: Cmin7, F7, BbMaj7
- Staff 6: Ebmin7, Ab7, DbMaj7, Gmin7, C7
- Staff 7: FMaj7, Emin7(b5), A7, Dmin7, G7, Cmin7, F7
- Staff 8: Bb7, Amin7(b5), D7, Gmin7, C7, FMaj7, (C7)

Track 31: CONFIRMATION IN C (medium)—Piano Trio

Play 5x
Medium

CMaj7 Bmin7(\flat ⁵) E7 Amin7 D7 Gmin7 C7

5 F7 Emin7(\flat ⁵) A7 D7 Dmin7 G7

9 CMaj7 Bmin7(\flat ⁵) E7 Amin7 D7 Gmin7 C7

13 F7 Emin7(\flat ⁵) A7 Dmin7 G7 CMaj7

17 Gmin7 C7 FMaj7

21 B \flat min7 E \flat 7 A \flat Maj7 Dmin7 G7

25 CMaj7 Bmin7(\flat ⁵) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(\flat ⁵) A7 Dmin7 G7 CMaj7 (G7)

Track 32: CONFIRMATION IN A♭ (fast)—Guitar Trio

Play 6x

Fast

1 A♭Maj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7

5 D♭7 Cmin7(♭5) F7 B♭7 B♭min7 E♭7

9 A♭Maj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7

13 D♭7 Cmin7(♭5) F7 B♭min7 E♭7 A♭Maj7

17 E♭min7 A♭7 D♭Maj7

21 F♯min7 B7 EMaj7 B♭min7 E♭7

25 A♭Maj7 Gmin7(♭5) C7 Fmin7 B♭7 E♭min7 A♭7

29 D♭7 Cmin7(♭5) F7 B♭min7 E♭7 A♭Maj7 (E♭7)

CHAPTER 19 “MOOSE THE MOOCHE”**Track 33: Moose the Mooche (slow)—Piano Trio**

Play 3x

Slow

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 E♭Maj7 E°7 B♭Maj7 Cmin7 F7

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

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 E♭Maj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 E♭Maj7 E°7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 E♭Maj7 E°7 B♭Maj7 (Cmin7 F7)

Track 35: Moose the Mooche (fast)—Guitar Trio

Play 6x

Fast

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 E♭Maj7 E°7 B♭Maj7 Cmin7 F7

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) :

CHAPTER 22 THE AABA SONG FORM

Track 36: HAVE YOU MET MISS JONES?—Organ Trio

Play 3x

"Vernell Fournier beat"

F Maj7 D7(\flat 9) G min7 C7



5 A min7 D min7 A \flat min7 D \flat 7 G min7 C7



9 F Maj7 D7(\flat 9) G min7 C7



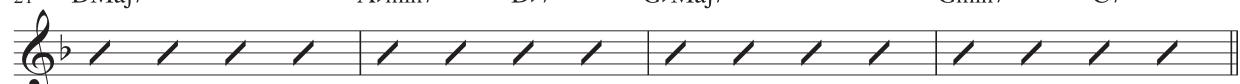
13 A min7 D min7 C min7 F7(\flat 9)



17 B \flat Maj7 A \flat min7 D \flat 7 G \flat Maj7 E min7 A7



21 D Maj7 A \flat min7 D \flat 7 G \flat Maj7 G min7 C7



25 F Maj7 D7(\flat 9) G min7 C7(\flat 9)



29 A min7 D7 G min7 C7 F Maj7 (G min7 C7(\flat 9))



Track 37: I Love You—Guitar Trio

Play 4x

Medium

Gmin7(\flat 5) C7(\flat 9) FMaj7 Amin7 D7

5 Gmin7 C7 FMaj7 D7

9 Gmin7(\flat 5) C7(\flat 9) FMaj7 Bmin7(\flat 5) E7

13 AMaj7 Bmin7 E7 AMaj7

17 Gmin7 C7 FMaj7

21 Amin7(\flat 5) D7(\flat 9) Gmin7 C7

25 Gmin7(\flat 5) C7(\flat 9) FMaj7 Amin7 D7

29 G7 Gmin7 C7 FMaj7 (D7(\flat 9))

CHAPTER 23 THE ABAC SONG FORM

Track 38: All Of You—Piano Trio

Play 4x

Medium

1 A♭min6 E♭6 Fmin7(♭5) B♭7(♭9)

5 A♭min6 E♭6 Fmin7(♭5) B♭7(♭9)

9 E♭6/G G♭º7 Fmin7 B♭7

13 E♭Maj7 D7(♯9) D♭º9 C7(♭9) Fmin7 B♭7

17 A♭min6 E♭6 Fmin7(♭5) B♭7(♭9)

21 A♭min6 E♭6 Gmin7 C7(♭9)

25 A♭Maj7(♯11) Amin7(♭5) D7(♭9) Gmin7 C7

29 Fmin7 B♭7 E♭6

Track 39: My Romance—Guitar Trio

Play 4x

Medium

CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7([#]9)

5 Amin7 E7([#]9) Amin7 A7(^{b9}) Dmin7 G7 CMaj7 C7

9 FMaj7 B^b7 CMaj7 C7 FMaj7 B^b7 CMaj7

13 F#min7(^{b5}) B7 Emin7 B^b7 Amin7 D7 Dmin7 G7

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7([#]9)

21 Amin7 E7([#]9) Amin7 A7(^{b9}) Dmin7 G7 CMaj7 C7

25 FMaj7 A7([#]5) Dmin7 Dmin/C Bmin7(^{b5}) E7 Amin7 Ab7

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(\sharp 5) AMaj7

5 Dmin7 G7 CMaj7 C7

9 FMaj7 B \flat 9 Emin7 A7

13 Ebmin7 Ab7 Dmin7 G7 CMaj7 | 1. Gmin7 C7(\flat 9) | 2. CMaj7

33 FMaj7 B \flat 9 CMaj7 G7 C6

37 D7 Amin7(\flat 5) D7(\flat 9) G \flat 9sus G7

41 CMaj7 G \flat 7(\flat 5) FMaj7 Emin7 A7

45 Ebmin7 Ab7 Dmin7 G7 Ebmin7 Ab7 Dmin7 G7

49 Ebmin7 Ab7 Dmin7 G7 C6 (C \flat 9sus C7(\sharp 5))

Track 41: ALL THE THINGS YOU ARE—Piano Trio

Play 3x

Bossa Nova

Fmin7 B♭min7 E♭7 A♭Maj7

5 D♭Maj7 Dmin7 G7 CMaj7

9 Cmin7 Fmin7 B♭7 E♭Maj7

13 A♭Maj7 Amin7(♭5) D7 GMaj7

17 Amin7 D7 GMaj7

21 F#min7 B7 EMaj7 C7(♯5)

25 Fmin7 B♭min7 E♭7 A♭Maj7

29 D♭Maj7 D♭min7 G♭7 Cmin7 B°7

33 B♭min7 E♭7 A♭Maj7 (C7(♯5))

Track 42: CHEROKEE—Piano Trio

Play 3x

Fast

Fast

B♭Maj7 Fmin7 B♭7 E♭Maj7

7 A♭7 B♭Maj7 C7

13 1. Cmin7 G7(♭9) Cmin7 F7(♯5)

29 2. Cmin7 F7 B♭Maj7

33 C♯min7 F♯7 BMaj7

37 Bmin7 E7 AMaj7

41 Amin7 D7 GMaj7

45 Gmin7 C7 Cmin7 F7(♯5)

49 B♭Maj7 Fmin7 B♭7

53 E♭Maj7 A♭7

57 B♭Maj7 C7

61 Cmin7 F7 B♭Maj7 (F7)

CHAPTER 25 JAZZ REHARMONIZATION

Track 43: AUTUMN LEAVES—Organ Trio

Play 3x

"Vernell Fournier beat"

1 Cmin7 F7 B♭Maj7 E♭Maj7

5 Amin7(♭5) D7 Gmin7 G7(♭9)

9 Cmin7 F7 B♭Maj7 E♭Maj7

13 Amin7(♭5) D7 Gmin7

17 Amin7(♭5) D7 Gmin7 G7(♭9)

21 Cmin7 F7 B♭Maj7 E♭Maj7

25 Amin7(♭5) D7 Gmin7 C7 Fmin7 B♭7

29 E♭Maj7 Amin7(♭5) D7 Gmin7 (G7(♭9))

Track 44: STELLA BY STARLIGHT—Guitar Trio

Play 4x

Medium

Medium

Emin7(\flat 5) A7 Cmin7 F7

5 Fmin7 B \flat 7 EbMaj7 Ab7

9 B \flat Maj7 Emin7(\flat 5) A7 Dmin7 B \flat min7 Eb7

13 FMaj7 Gmin7 C7 Amin7(\flat 5) D7

17 G7 Cmin7

21 Ab7 B \flat Maj7

25 Emin7(\flat 5) A7 Dmin7(\flat 5) G7

29 Dbmin7 G \flat 7 Cmin7 F7 B \flat Maj7

Track 45: NEVER NEVER LAND—Piano Trio

Play 2x

Ballad

F Maj7(^{#11}) G min7 F/A B♭ min6 A min7 D min7 B min7(^{b5}) B♭ min(^{#7})

5 FMaj7/A E♭Maj7/G A7(^{b9}) Dmin7 G7 C7sus

9 FMaj7(^{#11}) Gmin7 F/A B♭min6 Amin7 Dmin7 Bmin7(^{b5}) B♭min(^{#7})

13 FMaj7/A E♭Maj7/G A7(^{b9}) Dmin7 G7 C7sus B♭min7 E♭7

17 A♭Maj7 Fmin7 B♭min7 E♭7(^{b9}) Cmin7 F7(^{#9}) B♭min7 A♭min7 Gmin7 C7

21 FMaj7 Gmin7 Amin7 B♭Maj7 Bmin7(^{b5}) E7 Amin7 Dmin7 D♭7(^{b5}) C7sus

25 FMaj7(^{#11}) Gmin7 F/A B♭min6 Amin7 Dmin7 Bmin7(^{b5}) B♭min(^{#7})

29 FMaj7/A E♭Maj7/G A7(^{b9}) Dmin7 G7 Gmin7 C7sus FMaj⁹ (Dmin7 Gmin7 C7)

CHAPTER 26 “LINE UP”**Track 46: LINE UP—Bass and Drums Duo**

Play 7x

Medium up

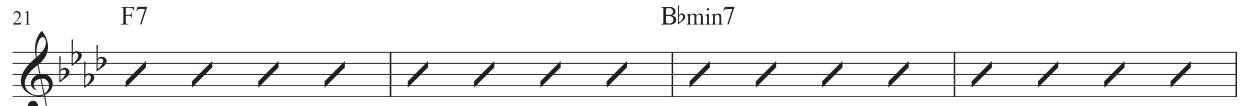
1 A♭⁹


5 F7 B♭min7


9 C7 Fmin7


13 B♭7 E♭7


17 A♭⁹ C7


21 F7 B♭min7


25 D♭⁹ A♭⁹ F7


29 B♭min7 E♭7 A♭⁹ (E♭7)


APPENDIX D

Guide to Making Transcriptions

Transcribing involves notating the music that you hear on paper. To facilitate the process, use the following steps:

1. Have manuscript paper, a pencil, and an eraser ready.
2. Prepare the manuscript paper by putting four measures in a single line.
3. Notate the original chord changes of the solo that you intend to transcribe.
4. Notate the rhythmic framework of the solo (beginnings and ends of phrases).
5. Notate pitches that you can easily transcribe.
6. Notate difficult passages (reference the chord progression).
7. Notate performance details (phrasing, articulation, dynamics).
8. Analyze the transcription using the following questions about the structure of the solo:
 - a) What is the overall form of the solo?
 - b) What is the role of the original material in shaping the structure of the solo?
 - c) How is the musical continuity of the solo articulated?
 - d) How is the idea of musical development realized?
9. Analyze the transcription using the following questions about the content of the solo:
 - a) What is the relationship between the melody and harmony?
 - b) What is the role of meter and rhythm?
 - c) What is the role of expressive devices in shaping the flow of the solo?
 - d) What is the role of articulation in controlling the ebb and flow of melodic ideas?
 - e) What kinds of improvisational techniques are utilized in the solo?
10. Memorize the transcription.
11. Sing the transcription.
12. Perform the transcription (at the original tempo using the same phrasing, articulation, dynamics, tone quality, time feel, and expressive devices).
13. Personalize and assimilate the transcription.
 - a) Select phrases that you like, practice in twelve keys, and use it in a different tune.
 - b) Improvise your own melodic content while retaining the rhythmic structure of the transcription.

APPENDIX E

List of Solos to Transcribe

- Struttin' With Some Barbecue**—Louis Armstrong from *Louis Armstrong and His Hot Fives*, (1927)
- Potato Head Blues**—Louis Armstrong from *Louis Armstrong & His Hot Sevens*, (1927)
- Singin' the Blues**—Bix Beiderbecke from *Bix & Tram*, (1927)
- Lady Be Good**—Lester Young from *The Lester Young Story*, (1936)
- Lester Leaps In**—Lester Young from *Ken Burns Jazz: Lester Young*, (1939)
- Body and Soul**—Coleman Hawkins from *Body and Soul*, (1939)
- Embraceable You**—Charlie Parker from *Best Of the Complete Savoy & Dial Studio Recordings*, (1947)
- Celia**—Bud Powell from *Jazz Giants*, (1950)
- Perdido**—Oscar Pettiford from *Great Times!*, (1950)
- Body and Soul**—Jack Teagarden from *Louis Armstrong—The California Concerts*, (1951)
- All the Things You Are**—Lee Konitz from *Lee Konitz & Gerry Mulligan*, (1953)
- Rocky Scotch**—Bob Brookmeyer from *The Dual Role Of Bob Brookmeyer*, (1954)
- Sandu**—Clifford Brown from *Study In Brown*, (1955)
- A Gal In Calico**—Isreal Crosby from *Ahmad Jamal Trio*, (1955)
- Ahmad's Blues**—Red Garland from *Workin'*, (1956)
- Caravan**—Kenny Drew from *Kenny Drew Trio*, (1956)
- St. Thomas**—Sonny Rollins from *Saxophone Colossus*, (1956)
- I Know That You Know**—Sonny Rollins from *Sonny Side Up*, (1957)
- Dear Old Stockholm**—Miles Davis from *Round About Midnight*, (1957)
- My Ideal**—Kenny Dorham from *Quiet Kenny*, (1959)
- Freddie Freeloader**—Wynton Kelly and Miles Davis from *Kind Of Blue*, (1959)
- So What**—Miles Davis from *Kind Of Blue*, (1959)
- Gone With the Wind**—Wes Montgomery from *Incredible Jazz Guitar Of Wes Montgomery*, (1960)
- Remember**—Hank Mobley from *Soul Station*, (1960)
- I'll Close My Eyes**—Blue Mitchell from *Blue's Moods*, (1960)
- Autumn Leaves**—Ron Carter from *The Bobby Timmons Trio In Person*, (1961)
- Solar**—Bill Evans from *The Village Vanguard Sessions*, (1961)
- Ceora**—Hank Mobley from *Cornbread*, (1965)
- Fly Little Bird Fly**—McCoy Tyner from *Mustang*, (1966)
- Verse**—Joe Henderson from *Stick-Up!*, (1966)

APPENDIX F

Selected Discography

ALL OF YOU

Davis Miles, *'Round About Midnight* (COLUMBIA, rec. 1955–56)
Evans Bill, *Live At the Village Vanguard* (RIVERSIDE, rec. 1961)
Tyner McCoy, *Live At Newport* (IMPULSE, rec. 1963)
Peterson Oscar, *Walking the Line* (MPS, rec. 1970)

ALL THE THINGS YOU ARE

Konitz Lee/Mulligan Gerry, *Konitz Meets Mulligan* (PACIFIC, rec. 1953)
Parker Charlie and Gillespie Dizzy, *Jazz At Massey Hall* (DEBUT, rec. 1953)
Rollins Sonny, *Night At the Village Vanguard* (BLUE NOTE, rec. 1957)
Griffin Johnny, *A Blowing Session* (BLUE NOTE, rec. 1957)
Jamal Ahmad, *Live At the Pershing* (ARGO, rec. 1958)
Desmond Paul, *Two Of a Mind* (BLUEBIRD, rec. 1962)
Hawkins Coleman, *Alive At the Village Gate* (VERVE, rec. 1963)
Byas Don, *Walkin'* (BLACK LION, rec. 1963)
Rollins Sonny, *Sonny Meets Hawk!* (RCA/VICTOR, rec. 1963)
Evans Bill, *Alone* (VERVE, rec. 1968)
Pass Joe, *Virtuoso* (PABLO, rec. 1973)
Jarrett Keith, *Standards, Vol. 1* (ECM, rec. 1983)
Henderson Joe, *State Of the Tenor Vol. 2* (BLUE NOTE, rec. 1986)
Hersch Fred, *Dancing In the Dark* (CHESKY, rec. 1992)
Woods Phil, *Alto Summits* (MILESTONE, rec. 1995)
Fischer Clare, *Introspectivo* (M&L MUSIC S.A. DE C.V., rec. 2005)

AUTUMN LEAVES

DeFranco Buddy, *Jazz At the Philharmonic, Vol. 10* (VERVE, rec. 1954)
Jamal Ahmad, *The Legendary Okey and Epic Recordings* (EPIC LEGACY, rec. 1955)
Garner Error, *Concert By the Sea* (COLUMBIA, rec. 1955)
Adderley Cannonball, *Somethin' Else* (BLUE NOTE, rec. 1958)
Golson Benny, *Gone With Golson* (NEW JAZZ, rec. 1959)
Evans Bill, *Portrait In Jazz* (RIVERSIDE, rec. 1959)
Hodges Johnny, *Johnny Hodges At Sportpalast* (PABLO, rec. 1961)
Davis Miles, *Miles Davis In Europe* (COLUMBIA, rec. 1963)
Kelly Wynton, *Wynton Kelly!* (VEE JAY, rec. 1964)

- Clark Terry, *The Globetrotter* (UNIVERSE, rec. 1969)
 Vaughan Sarah, *Crazy and Mixed Up* (PABLO, rec. 1982)
 Farrell Rachell, *Farrell Rachell* (SOMETHIN' ELSE, rec. 1989)
 LaVerne Andy, *Standard Eyes* (STEEPLECHASE, rec. 1991)

CHEROKEE

- Parker Charlie, *Early Bird* (EPM MUSIQUE, rec. 1942)
 Powell Bud, *Jazz Giant* (POLYGRAM, rec. 1950)
 Brown Clifford, *A Study In Brown* (POLYGRAM, rec. 1955)
 Getz Stan, *Hamp and Getz* (EMI COLUMBIA, rec. 1955)
 Vaughan Sarah, *Verve Jazz Masters 18* (POLYGRAM, rec. 1955)
 Smith Jimmy, *The Sounds Of Jimmy Smith* (BLUE NOTE, rec. 1957)
 Gordon Dexter, *Love For Sale* (STEEPLECHASE, rec. 1964)
 Pass Joe, *Virtuoso* (PABLO, rec. 1973)
 Konitz Lee, *Lone-Lee* (STEEPLECHASE, rec. 1974)
 Garland Red, *Feelin' Red* (MUSE, rec. 1978)

CONFIRMATION

- Parker Charlie, *Now's the Time* (VERVE, rec. 1946)
 Blakey Art, *A Night At Birdland Vol. 2* (BLUE NOTE, rec. 1954)
 Gordon Dexter, *Daddy Plays the Horn* (BETHLEHEM ARICHEVES, rec. 1955)
 Ammons Gene, *Boss Tenor* (PRESTIGE, rec. 1960)
 Modern Jazz Quartet, *The Last Concert* (ATLANTIC, rec. 1974)
 Gillespie Dizzy and Stitt Sonny, *The Bop Session* (SONET GRAMMOFON, rec. 1975)
 Stitt Sonny, *My Buddy: Sonny Stitt Plays For Gene Ammons* (MUSE, rec. 1976)
 Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
 Haig Al, *Un Poco Loco* (SPOTLITE, rec. 1978)
 McLean Jackie, *New Wine In Old Bottles* (EAST WIND, rec. 1978)
 Donaldson Lou, *Forgotten Man* (TIMELESS, rec. 1981)
 Rodney Red, *Then and Now* (CHESKY, rec. 1992)

DREAM DANCING

- Bennett Tony and Evans Bill, *Together Again* (IMPROV RECORDS, rec. 1977)
 Fitzgerald Ella, *Dream Dancing* (PABLO, rec. 1978)
 Hamilton Scott, *Scott Hamilton Plays Ballad* (CONCORD, rec. 1989)

HAVE YOU MET MISS JONES?

- Tyner McCoy, *Reaching Fourth* (IMPULSE, rec. 1963)
 Peterson Oscar, *We Get Requests* (VERVE, rec. 1964)
 Haig Al, *Invitation* (SOMETHIN' ELSE, rec. 1974)
 Getz Stan, *The Artistry Of Stan Getz* (VERVE, rec. 1989)
 Coleman George, *I Could Write a Book* (TELARC, rec. 1998)

I LOVE YOU

- Dorham Kenny, *Kenny Dorham Quintet* (ORIGINAL JAZZ CLASSICS, rec. 1953)
 Evans Bill, *New Jazz Conceptions* (RIVERSIDE, rec. 1956)
 Coltrane John, *Lush Life* (PRESTIGE, rec. 1957)
 Farmer Art, *Modern Art* (BLUE NOTE, rec. 1958)
 O'Day Anita, *Anita O'Day Swings Cole Porter With Billy May* (POLYGRAM, rec. 1959)
 Hawes Hampton, *For Real* (CONTEMPORARY RECORDS, rec. 1958)
 McLean Jackie, *Swing, Swang, Swingin'* (BLUE NOTE, rec. 1959)
 Pepper Art, *Intensity* (CONTEMPORARY/OJC, rec. 1960)
 Fischer Clare, *First Time Out* (PACIFIC, rec. 1962)
 Raney Jimmy, *The Influence* (XANADU, rec. 1975)

LINE UP

- Tristano Lennie, *Lennie Tristano* (ATLANTIC, rec. 1955)

MY ROMANCE

- Garland Red, *A Garland Of Red* (PRESTIGE, rec. 1956)
 Evans Bill, *Waltz For Debby* (RIVERSIDE/OJC, rec. 1961)
 Webster Ben and Edison Harry, *Ben and Sweets* (COLUMBIA, rec. 1962)
 Blakey Art, *Get the Message* (DRIVE ARCHIVE, rec. 1966)
 Hawes Hampton, *The Seance* (ORIGINAL JAZZ CLASSICS, rec. 1966)
 Blakey Art, *Buttercorn Lady* (MERCURY, rec. 1966)
 Hanna Roland, *This Must Be Love* (PROGRESSIVE, rec. 1978)
 Marsh Warne, *A Ballad Album* (CRISS CROSS JAZZ, rec. 1983)
 Pass Joe, *Unforgettable* (PABLO, rec. 1992)

MOOSE THE MOOCHE

- Parker Charlie, *The Complete Savoy and Dial Studio Recordings 1944–1948* (ATLANTIC, rec. 1946)
 Harris Barry, *At the Jazz Workshop* (RIVERSIDE, rec. 1960)
 Lewis Mel, *Starhighs* (CRISS CROSS JAZZ, rec. 1976)
 Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
 Farmer Art, *Artistry* (CONCORD, rec. 1983)

STELLA BY STARLIGHT

- Parker Charlie, *Charlie Parker With Strings; The Master Takes* (VERVE, rec. 1947–52)
 Getz Stan, *Stan Getz Plays* (VERVE, rec. 1954)
 Hall Jim, *Jazz Guitar* (PACIFIC, rec. 1957)
 Davis Miles and Coltrane John, *The Complete Columbia Recordings* (COLUMBIA, rec. 1958)

- Evans Bill, *Conversations With Myself* (POLYGRAM, rec. 1963)
Bennett Tony, *Jazz* (COLUMBIA, rec. 1964)
Johnson J.J., *Proof Positive* (IMPULSE, rec. 1964)
Green Grant, *I Want To Hold Your Hand* (BLUE NOTE, rec. 1965)
Turrentine Stanley, *Another Story* (BLUE NOTE, rec. 1969)
Fuller Curtis, *Smokin'* (MAINSTREAM, rec. 1972)
Getz Stan, *Anniversary* (POLYGRAM, rec. 1987)
Jones Hank, *West Of 5th* (CHESKY, rec. 2006)

Appendix G

Alphabetical List of 999 Standard Tunes, Composers, and Lyricists

1. A Beautiful Friendship—Donald Kahn/Stanley Styne
2. A Certain Smile—Paul Webster/Sammy Fain
3. A Cock-Eyed Optimist—Richard Rodgers/Oscar Hammerstein II
4. A Fine Romance—Jerome Kern/Dorothy Fields
5. A Foggy Day—George Gershwin/Ira Gershwin
6. A Gal In Calico—Arthur Schwartz/Leo Robin
7. A Good Man Is Hard To Find—Eddie Green
8. A Handful Of Stars—Ted Shapiro/Jack Lawrence
9. A Kiss To Build a Dream On—Bert Kalmar/Oscar Hammerstein II
10. A Lovely Night—Richard Rodgers/Oscar Hammerstein II
11. A Lovely Way To Spend an Evening—Jimmy McHugh/Harold Adamson
12. A Nightingale Sang In Berkeley Square—Manning Sherwin/Eric Maschwitz
13. A Portrait Of Jenny—Gordon Burdge/J. Russell Robinson
14. A Pretty Girl Is Like a Melody—Irving Berlin
15. A Ship Without a Sail—Richard Rodgers/Lorenz Hart
16. A Sleepin' Bee—Harold Arlen/Truman Capote
17. A Sunday Kind Of Love—Stan Rhodes/Anita Leonard
18. A Time For Love—Johnny Mandel/Paul Francis Webster
19. A Weaver Of Dreams—Victor Young/Jack Elliott
20. A Woman In Love—Frank Loesser
21. About a Quarter To Nine—Harry Warren/Al Dubin
22. Ac-Cent-Tchu-Ate the Positive—Harold Arlen/Johnny Mercer
23. Ace In the Hole—Cole Porter
24. After You, Who—Cole Porter
25. After You Get What You Want You Don't Want It—Irving Berlin
26. After You've Gone—Turner Layton/Henry Creamer
27. Again—Lionel Newman/Dorcas Cochran
28. Ages Ago—Vernon Duke
29. Ain't Misbehavin'—Fats Waller/Andy Razaf
30. Ain't She Sweet—Milton Ager/Jack Yellen

31. Alabama Jubilee—George L. Cobb/Jack Yellen
 32. Alabamy Bound—Ray Henderson/B.G. DeSylva
 33. Alfie—Burt Bacharach/Hal David
 34. Alice In Wonderland—Sammy Fain/Bob Hilliard
 35. All About Ronnie—Joe Green
 36. All At Once You Love Her—Richard Rodgers/Oscar Hammerstein II
 37. All By Myself—Irving Berlin
 38. All God's Chillun Got Rhythm—Gus Kahn/Bronislaw Kaper
 39. All My Tomorrows—James Van Heusen/Sammy Cahn
 40. All Of Me—Gerald Marks/Seymour Simons
 41. All Of My Life—Irving Berlin
 42. All Of You—Cole Porter
 43. All Or Nothing At All—Arthur Altman/Jack Lawrence
 44. All the Things You Are—Jerome Kern/Oscar Hammerstein II
 45. All the Way—James Van Heusen/Sammy Cahn
 46. All Through the Day—Jerome Kern/Oscar Hammerstein II
 47. All Through the Night—Cole Porter
 48. Almost In Your Arms—Jay Livingston/Ray Evans
 49. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
 50. Alone Together—Arthur Schwartz/Howard Dietz
 51. Always—Irving Berlin
 52. Am I Blue?—Harry Akst/Grant Clarke
 53. And the Angels Sing—Ziggy Elman/Johnny Mercer
 54. Angel Eyes—Matt Dennis/Earl Brent
 55. Angry—Merritt Brunies/Jules Cassard
 56. Anything Goes—Cole Porter
 57. April In My Heart—Hoagy Carmichael/Helen Meinardi
 58. April In Paris—Vernon Duke/E.Y. Harburg
 59. April Love—Sammy Fain/Paul Francis Webster
 60. April Showers—Louis Silvers/B.G. DeSylva
 61. Aren't You Glad You're You—James Van Heusen/Johnny Burke
 62. As Long As I Live—Harold Arlen/Ted Koehler
 63. As Long As There's Music—Jule Styne/Sammy Kahn
 64. As Time Goes By—Herman Hupfeld
 65. At Last—Harry Warren/Mack Gordon
 66. At Long Last Love—Cole Porter
 67. At Sundown—Walter Donaldson
 68. At the Roxy Music Hall—Richard Rodgers/Lorenz Hart
 69. Aunt Hagar's Blues—W.C. Handy
 70. Autumn In New York—Vernon Duke
 71. Autumn Leaves—Joseph Kosma/Johnny Mercer
 72. Autumn Nocturne—Josef Myrow
 73. Avalon—Al Jolson/B. G. DeSylva
 74. Baby Doll—Johnny Mercer/Harry Warren
 75. Back In Your Own Backyard—Al Jolson/Billy Rose

76. Ballad In Blue—Hoagy Carmichael/Irving Kahal
77. Basin Street Blues—Spencer Williams
78. Baubles, Bangles and Beads—Robert Wright/George Forrest
79. Be Careful, It's My Heart—Irving Berlin
80. Be My Love—Nicholas Brodszky/Sammy Cahn
81. Beale Street Blues—W.C. Handy
82. Beautiful Love—Victor Young/Haven Gillespie
83. Because I Love You—Irving Berlin
84. Because Of You—Al Dubin/Walter Jurmann
85. Bess You Is My Woman—George Gershwin/Ira Gershwin
86. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
87. Between You and Me—Cole Porter
88. Bewitched, Bothered and Bewildered—Richard Rodgers/Lorenz Hart
89. Bidin' My Time—George Gershwin/Ira Gershwin
90. Black and Blue—Fats Waller/Andy Razaf
91. Black Butterfly—Duke Ellington/Irving Mills/Ben Curruthers
92. Black Coffee—Sonny Burke/Paul Francis Webster
93. Black Moonlight—Arthur Johnston/Sam Coslow
94. Blackberry Winter—Alec Wilder/Loonis McGlohon
95. Blame It On My Youth—Oscar Levant/Edward Heyman
96. Blue and Sentimental—Count Basie/Jerry Livingston/Mark David
97. Blue Gardenia—Bob Russell/Lester Lee
98. Blue Moon—Richard Rodgers/Lorenz Hart
99. Blue Orchids—Hoagy Carmichael
100. Blue Rain—James Van Heusen/Johnny Burke
101. Blue Room—Richard Rodgers/Lorenz Hart
102. Blue Skies—Irving Berlin
103. Blue Velvet—Bernie Wayne/Lee Morris
104. Blueberry Hill—Larry Stock/Al Lewis
105. Blues In the Night—Harold Arlen/Johnny Mercer
106. Bluesette—Jean Thielemans/Norman Gimbel
107. Body and Soul—Johnny Green/Edward Heyman
108. Born To Be Blue—Mel Tormé/Robert Wells
109. Bread and Gravy—Hoagy Carmichael
110. Broadway—Henry Woode/Teddy McRae/Bill Byrd
111. But Beautiful—Jimmy Van Heusen/Johnny Burke
112. But Not For Me—George Gershwin/Ira Gershwin
113. Bye and Bye—Richard Rodgers/Lorenz Hart
114. Bye Bye Baby—Jule Styne/Leo Robin
115. Bye Bye Blackbird—Ray Henderson/Mort Dixon
116. Bye Bye Blues—Dave Bennett/Fred Hamm
117. Call Me Irresponsible—James Van Heusen/Sammy Cahn
118. Can't Get Indiana Off My Mind—Hoagy Carmichael/Robert De Leon
119. Can't Get Out Of This Mood—Frank Loesser/Jimmy McHugh
120. Can't Help Lovin' Dat Man—Jerome Kern/Oscar Hammerstein II

121. Can't We Be Friends—Paul James/Kay Swift
122. Can't We Talk It Over—Victor Young/New Washington
123. Can't You Do a Friend a Favor—Richard Rodgers/Lorenz Hart
124. Can't You Just See Yourself—Jule Styne/Sammy Cahn
125. Candy—Mack David/Joan Whitney/Alex Kramer
126. Caravan—Juan Tizol/Duke Ellington
127. Carolina In the Morning—Walter Donaldson/Donald Kahn
128. Change Partners—Irving Berlin
129. Cheek To Cheek—Irving Berlin
130. Cherokee—Ray Noble
131. Chicago—Fred Fisher
132. Clap Yo' Hands—George Gershwin/Ira Gershwin
133. Climb Ev'ry Mountain—Richard Rodgers/Oscar Hammerstein II
134. Close As Pages In a Book—Sigmund Romberg/Dorothy Fields
135. Close Enough For Love—Johnny Mandel
136. Close To You—Burt Bacharach/Hal David
137. Close Your Eyes—Bernice Petkere
138. Cocktails For Two—Sam Coslow/Arthur Johnston
139. Come Back To Me—Burton Lane/Allan Jay Lerner
140. Come Dance With Me—Richard Leibart/George Blake
141. Come Easy, Go Easy Love—Hoagy Carmichael/Sunny Clapp
142. Come Fly With Me—James Van Heusen/Sammy Cahn
143. Come Out, Come Out, Wherever You Are—Jule Styne/Sammy Cahn
144. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
145. Could It Be You—Cole Porter
146. Count Your Blessings Instead Of Sheep—Irving Berlin
147. Crazy 'Bout My Baby—Fats Waller/Alex Hill
148. Crazy He Calls Me—Carl Sigman/Bob Russell
149. Crazy Rhythm—Joseph Meyer/Roger Wolfe Kahn/Irving Caesar
150. Cry Me a River—Arthur Hamilton
151. Dancing In the Dark—Arthur Schwartz/Howard Dietz
152. Dancing On a Dime—Burton Lane/Frank Loesser
153. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
154. Dardanella—Felix Bernard/Fred Fischer
155. Darn That Dream—Jimmy Van Heusen/Eddie DeLange
156. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
157. Day Dream—Duke Ellington/Billy Strayhorn
158. Day In, Day Out—Rube Bloom/Johnny Mercer
159. Daybreak—Harold Adamson
160. Days Of Wine and Roses—Henry Mancini/Johnny Mercer
161. Dearly Beloved—Jerome Kern/Johnny Mercer
162. Dedicated To You—Sammy Cahn/Saul Chaplin
163. 'Deed I Do—Fred Rose/Walter Hirsch
164. Deep In a Dream—Jimmy Van Heusen/Eddie de Lange
165. Deep Purple—Peter De Rose/Mitchell Parish

166. Detour Ahead—Lou Carter/John Frigo/Herb Ellis
167. Diane—Erno Rapee/Lew Pollack
168. Did I Remember?—Walter Donaldson/Harold Adamson
169. Dinah—Harry Akst/Sam M. Lewis/Joe Young
170. Dinner For One Please, James—Michael Carr
171. Do I Love You?—Cole Porter
172. Do I Love You?—Ralph Rainger/Leo Robin
173. Do I Love You Because You're Beautiful?—Richard Rodgers/Oscar Hammerstein II
174. Do Nothin' Till You Hear From Me—Duke Ellington/Bob Russell
175. Do You Know What It Means To Miss New Orleans—Louis Alter/Eddie De Lange
176. Doin' the Crazy Walk—Duke Ellington/Irving Mills
177. Don't Be That Way—Benny Goodman/Mitchell Parish/Edgar Sampson
178. Don't Blame Me—Jimmy McHugh/Dorothy Fields
179. Don't Ever Leave Me—Jerome Kern/Oscar Hammerstein II
180. Don't Explain—Arthur Herzog Jr./Billy Holiday
181. Don't Fence Me In—Cole Porter
182. Don't Get Around Much Anymore—Duke Ellington/Bob Russell
183. Don't Go To Strangers—Arthur Kent/Redd Evans
184. Don't Worry 'Bout Me—Rube Bloom/Ted Koehler
185. Don't You Know I Care—Duke Ellington/Mack David
186. Down By the Riverside—Allan Sherman
187. Dream a Little Dream Of Me—Wilburn Schwandt/Fabian Andree/Gus Kahn
188. Dream Dancing—Cole Porter
189. Dreamer With a Penny—Alan Roberts/Lester Lee
190. Dreamsville—Henry Mancini/Jay Livingston/Ray Evans
191. Dreamy—Erroll Garner/Sydney Shaw
192. Drifting Along With the Tide—George Gershwin/Ira Gershwin
193. Drop Me Off In Harlem—Duke Ellington/Nick Kenny
194. Early Autumn—Ralph Burns/Woody Herman
195. East Of the Sun and West Of the Moon—Brooks Bowman
196. Easter Parade—Irving Berlin
197. Easy Living—Ralph Rainger/Leo Robin
198. Easy Street—Alan Rankin Jones
199. Easy To Love—Cole Porter
200. Ebb Tide—Robert Maxwell/Carl Sigman
201. Embraceable You—George Gershwin/Ira Gershwin
202. Emily—Johnny Mandel/Johnny Mercer
203. Ev'ry Street's a Boulevard—Jule Styne/Bob Hilliard
204. Ev'ry Time We Say Goodbye—Cole Porter
205. Ev'rybody Loves You—Richard Rodgers/Lorenz Hart
206. Ev'rything I've Got—Richard Rodgers/Lorenz Hart
207. Everybody Loves My Baby—Spencer Williams/Jack Palmer
208. Everybody Step—Irving Berlin

209. Everything But You—Duke Ellington/Harry James/Don George
 210. Everything Happens To Me—Matt Dennis/Tom Adair
 211. Everything I Have Is Yours—Burton Lane/Harold Adamson
 212. Everything I Love—Cole Porter
 213. Everything's Coming Up Roses—Jule Styne/Stephen Sondheim
 214. Exactly Like You—Jimmy McHugh/Dorothy Fields
 215. Face To Face—Sammy Fain/Sammy Cahn
 216. Falling In Love With Love—Richard Rodgers/Lorenz Hart
 217. Fancy Meeting You—Harold Arlen/E.Y. Harburg
 218. Far Away—Cole Porter
 219. Farewell To Storyville—Spencer Williams
 220. Fascinating Rhythm—George Gershwin/Ira Gershwin
 221. Fella With an Umbrella—Irving Berlin
 222. Fine and Dandy—Kay Swift/Paul James
 223. Fine and Mellow—Billie Holiday
 224. Firefly—Cy Coleman/Carolyn Leigh
 225. Five Foot Two, Eyes Of Blue—Ray Henderson/Sam Lewis
 226. Five O'Clock Drag—Duke Ellington/Harold Adamson
 227. Flamingo—Ted Grouya/Ed Anderson
 228. Fly Me To the Moon—Bart Howard
 229. Foolin' Myself—Peter Tinturin/Jack Lawrence
 230. Fools Rush In—Rube Bloom/Johnny Mercer
 231. For All We Know—J. Fred Coots/Sam Lewis
 232. For Every Man There's a Woman—Harold Arlen/Leo Robin
 233. For Heaven's Sake—Elise Bretton/Sherman Edwards/Donald Meyer
 234. For You, For Me, For Evermore—George Gershwin/Ira Gershwin
 235. Forty-Second Street—Harry Warren/Al Dubin
 236. Frim Fram Sauce—Joe Ricardel
 237. From Alpha To Omega—Cole Porter
 238. From This Moment On—Cole Porter
 239. Fun To Be Fooled—Harold Arlen/E.Y. Harburg/Ira Gershwin
 240. Gee Baby, Ain't I Good To You—Don Redman/Andy Razaf
 241. Georgia On My Mind—Hoagy Carmichael/Stuart Gorrell
 242. Get Happy—Harold Arlen/Ted Koehler
 243. Get Out Of Town—Cole Porter
 244. Getting Some Fun Out Of Life—Joe Burke
 245. Getting To Know You—Richard Rodgers/Oscar Hammerstein II
 246. Glad To Be Unhappy—Richard Rodgers/Lorenz Hart
 247. God Bless the Child—Billie Holiday/Arthur Herzog Jr.
 248. Golden Earrings—Victor Young/Jay Livingston/Ray Evans
 249. Gone With the Wind—Allie Wrubel/Herb Magidson
 250. Good Morning Heartache—Ervin Drake/Dan Fisher
 251. Goodbye—Gordon Jenkins
 252. Got a Date With an Angel—Jack Waller/Clifford Grey
 253. Guess Who I Saw Today—Murray Grand/Elisse Boyd

254. Guilty—Richard Whiting/Harry Askst/Gus Kahn
255. Guys and Dolls—Frank Loesser
256. Happiness Is (Just) a Thing Called Joe—Harold Arlen/E.Y. Harburg
257. Happy As the Day Is Long—Harold Arlen/Ted Koehler
258. Happy With the Blues—Harold Arlen/Peggy Lee
259. Harbor Lights—Hugh Williams/Jimmy Kennedy
260. Harlem Nocturne—Earle Hagen/Dick Rogers
261. Harlem On My Mind—Irving Berlin
262. Haunted Heart—John Green/Howard Dietz
263. Have You Met Miss Jones?—Richard Rodgers/Lorenz Hart
264. He Loves and She Loves—George Gershwin/Ira Gershwin
265. Heart and Soul—Hoagy Carmichael/Frank Loesser
266. Hello, Young Lovers—Richard Rodgers/Oscar Hammerstein II
267. Here In My Arms—Richard Rodgers/Lorenz Hart
268. Here's That Rainy Day—Jimmy Van Heusen/Johnny Burke
269. Hold Me, Thrill Me, Kiss Me—Harry Noble
270. Home—Harry Clarkson/Peter van Steeden
271. Honeysuckle Rose—Fats Waller/Andy Razaf
272. How About Me?—Irving Berlin
273. How About You?—Burton Lane/Ralph Freed
274. How Are Things In Glocca Morra?—Burton Lane/E.Y. Harburg
275. How Could You?—Harry Warren/Al Dubin
276. How Deep Is the Ocean?—Irving Berlin
277. How Do You Speak To an Angel?—Jule Styne/Bob Hillard
278. How High the Moon—Morgan Lewis/Nancy Hamilton
279. How Little We Know—Phillip Springer/Carolyn Leigh
280. How Long Has This Been Going On?—George Gershwin/Ira Gershwin
281. How Many Times Do I Have To Tell You—Jimmy McHugh/Harold Adams
282. How Soon Will I Be Seeing You—Henry Nicola Mancini/Al Stillman
283. How'dja Like To Love Me—Burton Lane/Frank Loesser
284. I Ain't Got Nobody—Spencer Williams/Roger Graham
285. I Am In Love—Cole Porter
286. I Am Loved—Cole Porter
287. I Cain't Say No—Richard Rodgers/Oscar Hammerstein II
288. I Can Dream, Can't I?—Sammy Fain/Irving Kahal
289. I Can't Be Bothered—George Gershwin/Ira Gershwin
290. I Can't Believe That You're In Love With Me—Jimmy McHugh/Clarence Gaskill
291. I Can't Get Started With You—Vernon Duke/Ira Gershwin
292. I Can't Give You Anything But Love—Jimmy McHugh/Dorothy Fields
293. I Can't Remember—Irving Berlin
294. I Concentrate On You—Cole Porter
295. I Could Make You Care—Saul Chaplin/Sammy Cahn
296. I Could Write a Book—Richard Rodgers/Lorenz Hart
297. I Couldn't Sleep a Wink Last Night—Jimmy McHugh/Harold Adamson
298. I Couldn't Stay Away From You—Ben Raleigh/Bernie Wayne

299. I Cover the Waterfront—John Green/Edward Heyman
 300. I Cried For You—Arthur Freed/Gus Arnheim/Abe Lyman
 301. I Didn't Know About You—Duke Ellington/Bob Russell
 302. I Didn't Know What Time It Was—Richard Rodgers/Lorenz Hart
 303. I Don't Know Enough About You—Peggy Lee/Dave Barbour
 304. I Don't Know Why (Just Do)—Fred E. Ahlert/Roy Turk
 305. I Don't Stand a Ghost Of a Chance—Victor Young/Ned Washington
 306. I Don't Want To Walk Without You—Jule Styne/Frank Loesser
 307. I Dream Of You—Marjorie Goetschius/Edna Osser
 308. I Fall In Love Too Easily—Jule Styne/Sammy Cahn
 309. I Found a New Baby—Spencer Williams/Jack Palmer
 310. I Get a Kick Out Of You—Cole Porter
 311. I Get Along Without You Very Well—Hoagy Carmichael
 312. I Got It Bad—Duke Ellington/Paul Webster
 313. I Got Lost In His Arms—Irving Berlin
 314. I Got Plenty O' Nuttin'—George Gershwin/Ira Gershwin
 315. I Got Rhythm—George Gershwin/Ira Gershwin
 316. I Gotta Get Back To New York—Richard Rodgers/Lorenz Hart
 317. I Gotta Right To Sing the Blues—Harold Arlen/Ted Koehler
 318. I Guess I'll Hang My Tears Out To Dry—Jule Styne/Sammy Cahn
 319. I Guess I'll Have To Change My Plan—Arthur Schwartz/Howard Dietz
 320. I Had the Craziest Dream—Harry Warren/Mack Gordon
 321. I Hadn't Anyone Till You—Ray Noble
 322. I Have Dreamed—Richard Rodgers/Oscar Hammerstein II
 323. I Have the Feeling I've Been Here Before—Roger Kellaway/Alan Bergman
 324. I Hear a Rhapsody—Dick Gasparre/Jack Baker/George Frajos
 325. I Hear Music—Frank Loesser/Burton Lane
 326. I Heard You Cried Last Night—Ted Grouya/Jerrie Kruger
 327. I Just Found Out About Love—Jimmy McHugh/Harold Adamson
 328. I Know That You Know—Vincent Youmans/Anne Caldwell
 329. I Left My Heart In San Francisco—Douglas Cross/George Cory
 330. I Let a Song Go Out Of My Heart—Duke Ellington/Irving Mills
 331. I Like the Likes Of You—Vernon Duke/E.Y. Harburg
 332. I Like To Recognize the Tune—Richard Rodgers/Lorenz Hart
 333. I Love a Piano—Irving Berlin
 334. I Love Lucy—Eliot Daniel/Harold Adamson
 335. I Love You —Cole Porter
 336. (I Love You) For Sentimental Reasons—William Best/Deke Watson
 337. I Loved You Once In Silence—Frederick Loewe/Alan Jay Lerner
 338. I Loves You Porgy—George Gershwin/DuBose Heyward/Ira Gershwin
 339. I Married an Angel—Richard Rodgers/Lorenz Hart
 340. I May Be Wrong But I Think You're Wonderful—Henry Sullivan/Harry Raskin
 341. I Mean To Say—George Gershwin/Ira Gershwin
 342. I Miss You So—Jimmy Henderson/Bertha Scott/Sid Robin
 343. I Must Have That Man—Jimmy McHugh/Dorothy Fields

344. I Never Felt This Way Before—Duke Ellington/Al Dubin
 345. I Never Knew—Ted Fiorito/Gus Kahn
 346. I Only Have Eyes For You—Harry Warren/Al Dubin
 347. I Remember You—Victor Schertzinger/Johnny Mercer
 348. I See Your Face Before Me—Arthur Schwartz/Howard Dietz
 349. I Should Care—Paul Weston/Axel Stordahl/Sammy Cahn
 350. I Still Get Jealous—Jule Styne/Sammy Cahn
 351. I Still Look At You That Way—Arthur Schwartz/Howard Dietz
 352. I Surrender Dear—Harry Barris/Gordon Clifford
 353. I Thought About You—Jimmy Van Heusen/Johnny Mercer
 354. I Walk a Little Faster—Cy Coleman/Carolyn Leigh
 355. I Walk With Music—Hoagy Carmichael/Johnny Mercer
 356. I Wanna Be Around—Johnny Mercer/Sadie Vimmerstedt
 357. I Want a Girl—Will Dillon/Harry Von Tilzer
 358. I Want a Little Girl—Murray Mencher/Billy Moll
 359. I Want To Be Happy—Vincent Youmans/Irving Caesar
 360. I Was Doing All Right—George Gershwin/Ira Gershwin
 361. I Will Wait For You—Michel Legrand/Norman Gimbel
 362. I Wish I Didn't Love You So—Frank Loesser
 363. I Wish I Knew—Harry Warren/Mack Gordon
 364. I Wish I Were In Love Again—Richard Rodgers/Lorenz Hart
 365. I Wish You Love—Charles Trenet
 366. I Wished On the Moon—Ralph Rainger/Dorothy Parker
 367. I Won't Dance—Jerome Kern/Oscar Hammerstein II/Dorothy Fields
 368. I'd Be Lost Without You—Lionel Hampton/Tommy Southern
 369. (I'd Love To Spend) One Hour With You—Walter Donaldson/Bob Wright
 370. I'd Rather Be Right—Richard Rodgers/Lorenz Hart
 371. I'd Rather Charleston—George Gershwin/Desmond Carter
 372. I'll Always Be In Love With You—Bud Green/Herman Ruby
 373. I'll Be Around—Alec Wilder
 374. I'll Be Seeing You—Sammy Fain/Irving Kahal
 375. I'll Close My Eyes—Billy Reid/Buddy Kaye
 376. I'll Get By—Fred E. Ahlert/Roy Turk
 377. I'll Know—Frank Loesser
 378. I'll Never Be the Same—Matty Malneck/Frank Signorelli/Gus Kahn
 379. I'll Never Say "Never Again" Again—Harry Woods
 380. I'll Never Smile Again—Ruth Lowe
 381. I'll Only Miss Her When I Think Of Her—James Van Heusen/Sammy Cahn
 382. I'll Remember April—Don Raye/Gene De Paul/Pat Johnston
 383. I'll See You In My Dreams—Isham Jones/Gus Kahn
 384. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
 385. I'll Walk Alone—Jule Styne/Sammy Cahn
 386. I'm a Dreamer (Aren't We All)—Ray Henderson/Buddy DeSylva
 387. I'm a Fool To Want You—Frank Sinatra/Jack Wolfe/Joe Herron
 388. I'm All Smiles—Michael Leonard/Herbert Martin

389. I'm Beginning To Miss You—Irving Berlin
 390. I'm Beginning To See the Light—Harry James/Duke Ellington/Johnny Hodges
 391. I'm Coming Virginia—Donald Heywood/Will Marion Cook
 392. I'm Confessin' That I Love You—Doc Daugherty/Al J. Neiberg/Ellis Reynolds
 393. I'm Getting Sentimental Over You—George Bassman/Ned Washington
 394. I'm Glad I Waited For You—Jule Styne/Sammy Cahn
 395. I'm Glad There Is You—Jimmy Dorsey/Paul Madeira
 396. I'm Gonna Laugh You Right Out Of My Life—Cy Coleman/Joseph A. McCarthy
 397. I'm Gonna Lock My Heart—Jimmy Eaton/Terry Shand
 398. I'm Gonna Love That Guy—Frances Ash
 399. I'm Gonna Sit Right Down and Write Myself a Letter—Fred E. Ahlert/Joe Young
 400. I'm In Love Again—Cy Coleman/Peggy Lee
 401. I'm In the Mood For Love—Jimmy McHugh/Dorothy Fields
 402. I'm Just a Lucky So-And-So—Duke Ellington/Mack David
 403. I'm Making Believe It's You—James V. Monaco/Mack Gordon
 404. I'm Old Fashioned—Jerome Kern/Johnny Mercer
 405. I'm Playing With Fire—Irving Berlin
 406. I'm Putting All My Eggs In One Basket—Irving Berlin
 407. I'm Sitting On Top Of the World—Ray Henderson/Sam M. Lewis/Joe Young
 408. I'm So In Love With You—Duke Ellington/Irving Mills
 409. I'm Through With Love—Matt Malneck/Joseph Livingston/Gus Kahn
 410. I'm Yours—Johnny Green/E.Y. Harburg
 411. I've Found a New Baby—Jack Palmer/Spencer Williams
 412. I've Got a Feeling I'm Falling—Fats Waller/Harry Link
 413. I've Got a Pocketful Of Dreams—Johnny Burke/James Monaco
 414. I've Got My Eyes On You—Cole Porter
 415. I've Got My Fingers Crossed—Jimmy McHugh/Ted Koehler
 416. I've Got My Love To Keep Me Warm—Irving Berlin
 417. I've Got the World On a String—Harold Arlen/Ted Koehler
 418. I've Got You Under My Skin—Cole Porter
 419. I've Got Your Number—Cy Coleman/Carolyn Leigh
 420. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
 421. I've Heard That Song Before—Jule Styne/Sammy Cahn
 422. I've Never Been In Love Before—Frank Loesser
 423. I've Told Ev'ry Little Star—Jerome Kern/Oscar Hammerstein II
 424. If Ever I Would Leave You—Frederick Loewe/Alan Jay Lerner
 425. If I Could Be With You One Hour Tonight—James P. Johnson/Henry Creamer
 426. If I Didn't Care—Jack Lawrence
 427. If I Had My Way—James Kendis/Lou Klein
 428. If I Had You—Jimmy Campbell/Reg Connolly
 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'Arteaga/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 Himmer/Frank Warshawer
 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
 477. Jim—Ceasar James Petrillo/Edward Ross/Nelson Shawn
 478. Jubilee—Hoagy Carmichael/Stanley Adams

479. Junk Man—Frank Loesser/Joseph Meyer
 480. Just For You—Leo Robin/Harry Warren
 481. Just Friends—John Klenner/Sam M. Lewis
 482. Just In Time—Jule Styne/Betty Comden/Adolph Green
 483. Just One More Chance—Arthur Johnston/Sam Coslow
 484. Just One Of Those Things—Cole Porter
 485. Just Squeeze Me—Duke Ellington/Les Gaines
 486. Just You, Just Me—Jesse Greer/Raymond Klages
 487. Keepin' Out Of Mischief Now—Fats Waller/Andy Razaf
 488. Kind'a Lonesome—Hoagy Carmichael/Sam Coslow/Leo Robin
 489. L-O-V-E—Bert Kaempfert/Milt Gabler
 490. Lady Be Good—George Gershwin/Ira Gershwin
 491. Lady In Blue—Duke Ellington/Irving Mills/Juan Tizol
 492. Last Night When We Were Young—Harold Arlen/E.Y. Harburg
 493. Laura—David Raksin/Johnny Mercer
 494. Lazy Bones—Hoagy Carmichael/Johnny Mercer
 495. Let Me Be the First To Know—Kirkland Leroy/Dinah Washington
 496. Let Me Sing and I'm Happy—Irving Berlin
 497. Let There Be Love—Lionel Rand/Ian Grant
 498. Let There Be You—Dave Cavanaugh/Vicki Young
 499. Let Yourself Go—Irving Berlin
 500. Let's Call the Whole Thing Off—George Gershwin/Ira Gershwin
 501. Let's Do It (Let's Fall In Love)—Cole Porter
 502. Let's Face the Music and Dance—Irving Berlin
 503. Let's Fall In Love—Harold Arlen/Ted Koehler
 504. Let's Get Away From It All—Matt Dennis/Tom Adair
 505. Let's Get Lost—Frank Loesser/Jimmy McHugh
 506. Let's Have Another Cup O' Coffee—Irving Berlin
 507. Let's Take a Walk Around the Block—Harold Arlen/E.Y. Harburg
 508. Let's Take the Long Way Home—Harold Arlen/Johnny Mercer
 509. Life Begins When You're In Love—Victor Schertzinger/Andrew Acquarulo
 Ackers
 510. Like a Straw In the Wind—Harold Arlen/Ted Koehler
 511. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
 512. Little Girl—Francis Henry/Madeline Hyde
 513. Little Girl Blue—Richard Rodgers/Lorenz Hart
 514. Little Man You've Had a Busy Day—Mabel Wayne/Al Hoffman/Maurice Sigler
 515. Little Things Mean a Lot—Carl Stutz/Edith Lindeman
 516. Little White Lies—Walter Donaldson
 517. Liza—George Gershwin/Ira Gershwin
 518. Long Ago and Far Away—Jerome Kern/Ira Gershwin
 519. Long Before I Knew You—Jule Styne/Betty Comden
 520. Look For the Silver Lining—Jerome Kern/Buddy DeSylva
 521. Looking For a Boy—George Gershwin/Ira Gershwin
 522. Lorelei—George Gershwin/Ira Gershwin

523. Lost In Meditation—Duke Ellington/Juan Tizol/Irving Mills
524. Lost In the Stars—Kurt Weill/Maxwell Anderson
525. Love For Sale—Cole Porter
526. Love Is a Many Splendored Thing—Sammy Fain/Paul Francis Webster
527. Love Is Here To Stay—George Gershwin/Ira Gershwin
528. Love Is Just Around the Corner—Lewis E. Gensler/Leo Robin
529. Love Is Sweeping the Country—George Gershwin/Ira Gershwin
530. Love Is the Sweetest Thing—Ray Noble
531. Love Isn't Born, It's Made—Frank Loesser/Arthur Schwartz
532. Love Letters—Victor Young/Edward Heyman
533. Love Me Or Leave Me—Walter Donaldson/Gus Kahn
534. Love Me Tonight—Richard Rodgers/Lorenz Hart
535. Love Walked In—George Gershwin/Ira Gershwin
536. Love You Madly—Duke Ellington/Luther L. Henderson, Jr.
537. Love (Your Spell Is Everywhere)—Edmund Goulding/Elsie Janis
538. Lovelier Than Ever—Frank Loesser
539. Lover—Richard Rodgers/Lorenz Hart
540. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
541. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
542. Lucky To Be Me—Leonard Bernstein/Betty Comden/Adolph Green
543. Lullaby Of Birdland—George Shearing/George David Weiss
544. Lullaby Of Broadway—Harry Warren/Al Dubin
545. Lullaby Of the Leaves—Bernice Petkere/Joe Young
546. Lulu's Back In Town—Harry Warren/Al Dubin
547. Lush Life—Billy Strayhorn
548. Mack the Knife—Kurt Weill/Mark Blitzstein
549. Mad About the Boy—Noel Coward
550. Make Believe—Jerome Kern/Oscar Hammerstein II
551. Make Someone Happy—Jule Styne/Betty Comden/Adolph Green
552. Makin' Whoopee!—Walter Donaldson/Gus Kahn
553. Manhattan—Richard Rodgers/Lorenz Hart
554. Manhattan Serenade—Louis Alter/Harold Adamson
555. Marie—Irving Berlin
556. Maybe It's Because I Love You Too Much—Irving Berlin
557. Maybe You'll Be There—Rube Bloom/Sammy Gallop
558. Mean To Me—Roy Turk/Fred E. Ahlert
559. Memories Of You—Eubie Blake/Andy Razaf
560. Memphis Blues—W.C. Handy
561. Memphis In June—Hoagy Carmichael/Paul Francis Webster
562. Midnight Sun—Johnny Mercer/Sonny Burke/Lionel Hampton
563. Mine—George Gershwin/Ira Gershwin
564. Miss Brown To You—Leo Robin/Richard A. Whiting/Ralph Rainger
565. Misty—Erroll Garner/Johnny Burke
566. Moments Like This—Burton Lane/Frank Loesser
567. Mona Lisa—Jay Livingston/Ray Evans

568. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
 569. Moon and Sand—Alec Wilder/William Engvick
 570. Moon Love—André Kostelanetz/Mack Davis
 571. Moon River—Henry Mancini/Johnny Mercer
 572. Moon Song—Arthur Johnson/Sam Coslow
 573. Moonglow—Eddie De Lange/Will Hudson/Irving Mills
 574. Moonlight Becomes You—Jimmy Van Heusen/Johnny Burke
 575. Moonlight Cocktail—Kim Gannon/Lucky Roberts
 576. Moonlight In Vermont—Karl Suessdorf/John Blackburn
 577. Moonlight In Versailles—George Gershwin/Ira Gershwin
 578. Moonlight Love—Domenico Savino
 579. More Than I Should—Richard M. Everitt/Laurence Stith
 580. More Than You Know—Vincent Youmans/William Rose
 581. Most Gentlemen Don't Like Love—Cole Porter
 582. Mountain Greenery—Richard Rodgers/Lorenz Hart
 583. My Baby Just Cares For Me—Walter Donaldson/Gus Kahn
 584. My Blue Heaven—Walter Donaldson/George Whiting
 585. My Fair Lady—George Gershwin/Ira Gershwin
 586. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
 587. My Foolish Heart—Victor Young/Ned Washington
 588. My Funny Valentine—Richard Rodgers/Lorenz Hart
 589. My Gal Sal—Paul Dresser
 590. My Heart Belongs To Daddy—Cole Porter
 591. My Heart Stood Still—Richard Rodgers/Lorenz Hart
 592. My Honey's Lovin' Arms—Joseph Meyer/Herman Ruby
 593. My Ideal—Richard A. Whiting/Leo Robin
 594. My Kinda Love—Louis Alter/Jo Trent
 595. My Lady—George Gershwin/Ira Gershwin
 596. My Last Affair—Haven S. Johnson
 597. My Man's Gone Now—George Gershwin/DuBose Heyward/Ira Gershwin
 598. My Monday Date—Earl Hines/Sid Robin
 599. My Mother Would Love You—Cole Porter
 600. My Old Flame—Sam Coslow/Arthur Johnston
 601. My One and Only (What Am I Gonna Do)—George Gershwin/Ira Gershwin
 602. My One and Only Love—Guy Wood/Robert Mellin
 603. My Reverie—Larry Clinton/Bea Wain
 604. My Romance—Richard Rodgers/Lorenz Hart
 605. My Shining Hour—Harold Arlen/Johnny Mercer
 606. My Ship—Kurt Weill/Ira Gershwin
 607. My Silent Love—Dana Suesse/Edward Heyman
 608. My Sweet—Peter Mendoza
 609. Namely You—G. De Paul/Johnny Mercer
 610. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
 611. Nashville Nightingale—George Gershwin/Ira Gershwin
 612. Nature Boy—Eden Ahbez

613. Necessity—Burton Lane/E.Y. Harburg
614. Never Let Me Go—Jay Livingston/Ray Evans
615. Never Never Land—Jule Styne/Betty Comden
616. Never Will I Marry—Frank Loesser
617. Nevertheless—Harry Ruby/Bert Kalmar
618. Nice 'n' Easy—Lew Spence/Alan Bergman
619. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
620. Night and Day—Cole Porter
621. No Moon At All—Dave Mann/Reed Evans
622. No Other Love—Richard Rodgers/Oscar Hammerstein II
623. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
624. Nobody's Heart—Richard Rodgers/Lorenz Hart
625. Now That You're Gone—Ted Fiorito/Gus Kahn
626. Of Thee I Sing—George Gershwin/Ira Gershwin
627. Oh! Look At Me Now—Joe Bushkin/John DeVries
628. Oh! You Crazy Moon—Jimmy Van Heusen/Johnny Burke
629. Ol' Man River—Jerome Kern/Oscar Hammerstein II
630. (Ol') Rockin' Chair—Hoagy Carmichael
631. Old Devil Moon—Burton Lane/E.Y. Harburg
632. Old Folks—Willard Robison/Dedette Lee Hill
633. Old Man Moon—Hoagy Carmichael
634. Old Music Master—Hoagy Carmichael/Johnny Mercer
635. On a Clear Day You Can See Forever—Burton Lane/Alan Jay Lerner
636. On a Slow Boat To China—Frank Loesser
637. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
638. On the Sentimental Side—Johnny Burke/James Monaco
639. (On the) Street Of Dreams—Victor Young/Sam F. Lewis
640. On the Street Where You Live—Frederick Loewe/Alan Jay Lerner
641. On the Sunny Side Of the Street—Jimmy McHugh/Dorothy Fields
642. Once In a While—Michael Edwards/Bud Green
643. Once In Love With Amy—Frank Loesser
644. Once You Lose Your Heart—Noel Gay
645. Only the Lonely—James Van Heusen/Sammy Cahn
646. Only Trust Your Heart—Sammy Cahn/Benny Carter
647. Open Country—Bob Brookmeyer/Jane Feather
648. Out Of This World—Harold Arlen/Johnny Mercer
649. Over the Rainbow—Harold Arlen/E.Y. Harburg
650. P.S. I Love You—Gordon Jenkins
651. Pennies From Heaven—Arthur Johnson/John Burke
652. Penthouse Serenade—Val Burton/Will Jason
653. People—Jule Styne/Bob Merrill
654. People Will Say We're In Love—Richard Rodgers/Oscar Hammerstein II
655. Perdido—Duke Ellington/Juan Tizol
656. Personality—Johnny Mercer
657. Pick Yourself Up—Jerome Kern/Dorothy Fields

658. Please Be Kind—Saul Chaplin/Sammy Cahn
 659. Please Don't Talk About Me When I'm Gone—Sidney Clare/Sam H. Stept/
 Bee Palmer
 660. Please Forgive Me—Duke Ellington/Irving Mills/Irving Gordon
 661. Please Send Me Someone To Love—Percy Mayfield
 662. Pocketful Of Miracles—James Van Heusen/Sammy Cahn
 663. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
 664. Poor Butterfly—Raymond Hubbell/John L. Golden
 665. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
 666. Prisoner Of Love—Russ Columbo/Leo Robin
 667. Put On a Happy face—Charles Strouse/Lee Adams
 668. Puttin' On the Ritz—Irving Berlin
 669. Rain On the Roof—Ann Ronnell
 670. Red Sails In the Sunset—Hugh Williams/Jimmy Kennedy
 671. Remember—Irving Berlin
 672. Remind Me—Jerome Kern/Dorothy Fields
 673. Rhythm In My Nursery Rhymes—Jimmie Lunceford/Sammy Cahn
 674. Romance In the Dark—Sam Coslow
 675. Rose Of Washington Square—James Hanley/Ballard MacDonald
 676. Rose Room—Art Hickman/Harry Williams
 677. Roses Of Picardy—Haydn Wood/Fred E. Weatherly
 678. Roses Of Yesterday—Irving Berlin
 679. Rosetta—Earl Hines/Henri Wood
 680. Royal Garden Blues—Clarence and Spencer Williams
 681. Ruby—Mitchell Parish/Heinz Roemheld
 682. Runnin' Wild—A.H. Gibbs/Joe Grey/Leo Wood
 683. Russian Lullaby—Irving Berlin
 684. 'S Wonderful—George Gershwin/Ira Gershwin
 685. San—Walther Michels/Lindsay McPhail
 686. Satin Doll—Duke Ellington/Billy Strayhorn
 687. Saturday Night Is the Loneliest Night Of the Week—Jule Styne/Sammy Cahn
 688. Say It Isn't So—Irving Berlin
 689. Say It Over and Over Again—Frank Loesser/Jimmy McHugh
 690. Say It With Music—Irving Berlin
 691. Secret Love—Sammy Fain/Paul Webster
 692. Sentimental Journey—Bud Green/Lew Brown/Ben Homer
 693. Sentimental Me—Richard Rodgers/Lorenz Hart
 694. September In the Rain—Harry Warren/Al Dubin
 695. September Song—Kurt Weill/Maxwell Anderson
 696. Serenade In Blue—Harry Warren/Mack Gordon
 697. Shaking the Blues Away—Irving Berlin
 698. Shall We Dance—George Gershwin/Ira Gershwin
 699. Shine—Ford Dabney/Cecil Mack/Lew Brown
 700. Should I Tell You I Love You—Cole Porter
 701. Since I Feel For You—Buddy Johnson

702. Sing For Your Supper—Richard Rodgers/Lorenz Hart
 703. Singin' the Blues Till My Daddy Comes Home—Con Conrad/Sam Lewis
 704. Skylark—Hoagy Carmichael/Johnny Mercer
 705. Slap That Bass—George Gershwin/Ira Gershwin
 706. Slow Hot Wind—Henry Mancini/Norman Gimbel
 707. Slumming On Park Avenue—Irving Berlin
 708. Small Fry—Hoagy Carmichael/Frank Loesser
 709. Small Talk—Richard Adler/Jerry Ross
 710. Small World—Jule Styne/Stephen Sondheim
 711. Smile—Charles Chaplin
 712. Smoke Gets In Your Eyes—Jerome Kern/Otto Harbach
 713. So In Love (Am I)—Cole Porter
 714. So Long, Big Time—Harold Arlen/Dory Langdon
 715. So Near and Yet So Far—Cole Porter
 716. Social Call—Gigi Gryce/Jon Hendricks
 717. Soft Summer Breeze—Eddie Heywood
 718. Softly As I Leave You—A. deVita/Hal Shaper
 719. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
 720. Solitude—Duke Ellington/Irving Mills/Eddie DeLange
 721. Some Of These Days—Shelton Brooks
 722. Some Other Spring—Irene Kitchings/Arthur Herzog Jr.
 723. Some Other Time—Leonard Bernstein/Betty Comden/Adolph Green
 724. Somebody Loves Me—George Gershwin/B.G. DeSylva
 725. Somebody, Somewhere—Frank Loesser
 726. Someday My Prince Will Come—Frank Churchill/Larry Morey
 727. Someday (You'll Want Me To Want You)—Jimmie Hodges
 728. Someday, Sweetheart—John and Red Spikes
 729. Someday, You'll Be Sorry—Louis Armstrong
 730. Someone Nice Like You—Anthony Newley/Leslie Bricusse
 731. Someone To Watch Over Me—George Gershwin/Ira Gershwin
 732. Something I Dreamed Last Night—Sammy Fain/Herbert Magidson/Jack Yellen
 733. Something To Live For—Duke Ellington/Billy Strayhorn
 734. Something Wonderful—Richard Rodgers/Oscar Hammerstein II
 735. Something's Gotta Give—Johnny Mercer
 736. Sometimes I'm Happy—Irving Caesar
 737. Somewhere Along the Way—Kurt Adams/Sammy Gallop
 738. Sonny Boy—Ray Henderson/Al Jolson/B. DeSylva
 739. Soon—George Gershwin/Ira Gershwin
 740. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
 741. Speak Low—Kurt Weill/Ogden Nash
 742. Spreadin' Rhythm Around—Ted Koehler/Jimmy McHugh
 743. Spring Can Really Hang You Up the Most—Tommy Wolf/Fran Landesman
 744. Spring Is Here—Richard Rodgers/Lorenz Hart
 745. Spring Will Be a Little Late This Year—Frank Loesser
 746. Squeeze Me—Fats Waller/Clarence Williams

747. St. Louis Blues—W.C. Handy
 748. Stairway To the Stars—Matt Malneck/Mitchell Parish
 749. Star Dust—Hoagy Carmichael/Mitchell Parish
 750. Star Eyes—Don Raye/Gene dePaul
 751. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
 752. Stella By Starlight—Victor Young/Ned Washington
 753. Stiff Upper Lip—George Gershwin/Ira Gershwin
 754. Stompin' At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
 755. Stormy Weather—Harold Arlen/Ted Koehler
 756. Straight Down the Middle—James Van Heusen/Sammy Cahn
 757. Stranger In Paradise—George Forrest/Robert Wright
 758. Suddenly It's Spring—Jimmy Van Heusen/Johnny Burke
 759. Sugar—Maceo Pinkard/Edna Alexander
 760. Summer Night—Harry Warren/Al Dubin
 761. Summer Wind—Henry Mayer/Johnny Mercer
 762. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
 763. Sun Showers—Arthur Freed/Nacio Herb Brown
 764. Sunday—Jule Styne/Chester Cohn
 765. Supper Time—Irving Berlin
 766. Sure Thing—Jerome Kern/Ira Gershwin
 767. Swanee—George Gershwin/Irving Caesar
 768. Sweet and Low-Down—George Gershwin/Ira Gershwin
 769. Sweet and Lovely—Harry Tobias/Gus Arnheim
 770. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
 771. Sweet Lorraine—Cliff Burwell/Mitchell Parish
 772. Sweet Sue, Just You—Victor Young/Will J. Harris
 773. 'Tain't Nobody's Business If I Do—Porter Granger/Everett Robins
 774. 'Tain't What You Do—Sy Oliver/James Young
 775. Take the "A" Train—Duke Ellington/Billy Strayhorn
 776. Taking a Chance On Love—Vernon Duke/John La Touche
 777. Tangerine—Victor Schertzinger/Johnny Mercer
 778. Tea For Two—Vincent Youmans/Irving Caesar
 779. Teach Me Tonight—Gene DePaul/Sammy Cahn
 780. Tenderly—Walter Gross/Jack Lawrence
 781. Thanks—Arthur Johnson/Sam Coslow
 782. Thanks For the Memory—Ralph Rainger/Leo Robin
 783. That Certain Feeling—George Gershwin/Ira Gershwin
 784. That Great Come and Get It Day—Burton Lane/E.Y. Harburg
 785. That Old Feeling—Sammy Fain/Lew Brown
 786. That Sunday (That Summer)—Joe Sherman/George David Weiss
 787. That's All—Bob Haymes/Alan Brandt
 788. That's Life I Guess—Peter DeRose/Lewis
 789. The Ballad Of the Sad Young Men—Tommy Wolf/Fran Landsman
 790. The Best Of Everything—Alfred Newman/Sammy Cahn
 791. The Best Thing For You—Irving Berlin

792. The Birth Of the Blues—Ray Henderson/Buddy G. DeSylva
793. The Brooklyn Bridge—Jule Styne/Sammy Cahn
794. The Brown Skin Gal In the Calico Gown—Duke Ellington/Paul Webster
795. The Charleston—James P. Johnson
796. The Charm Of You—Jule Styne/Sammy Cahn
797. The Continental—Con Conrad/Herb Magidson
798. The End Of a Love Affair—Edward C. Redding
799. The Folks Who Live On the Hill—Jerome Kern/Oscar Hammerstein II
800. The Girl Friend—Richard Rodgers/Lorenz Hart
801. The Glory Of Love—Billy Hill
802. The Good Life—Jack Reardon/Sacha Distel
803. The Impatient Years—James Van Heusen/Sammy Cahn
804. The Joint Is Jumpin'—Fats Waller/Andy Razaf
805. The Lady Is a Tramp—Richard Rodgers/Lorenz Hart
806. The Lady's In Love With You—Frank Loesser/Burton Lane
807. The Lamp Is Low—Peter DeRose/Bert Shefter/Mitchell Parish
808. The Love I Long For—Vernon Duke/Howard Dietz
809. The Man I Love—George Gershwin/Ira Gershwin
810. The Man That Got Away—Harold Arlen/Ira Gershwin
811. The Masquerade Is Over—Allie Wrubel/Herb Magidson
812. The Meaning Of the Blues—Bobby Worth/Bobby Troup
813. The Mood That I'm In—Al Sherman/Abner Gordon
814. The More I See You—Harry Warren/Mack Gordon
815. The Most Beautiful Girl In the World—Richard Rodgers/Lorenz Hart
816. The Nearness Of You—Hoagy Carmichael/Ned Washington
817. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
818. The Night We Called It a Day—Tom Adair/Matt Dennis
819. The Party's Over—Jule Styne/Betty Comden/Adolph Green
820. The Second Time Around—James Van Heusen/Sammy Cahn
821. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
822. The Sheik Of Araby—Ted Snyder
823. The Song Is Ended—Irving Berlin
824. The Song Is You—Jerome Kern/Oscar Hammerstein II
825. The Summer Knows—Michel Legrand/Alan Bergman
826. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
827. The Tender Trap—James Van Heusen/Sammy Cahn
828. The Things We Did Last Summer—Jule Styne/Sammy Cahn
829. The Touch Of Your Lips—Ray Noble
830. The Very Thought Of You—Ray Noble
831. The Way You Look Tonight—Jerome Kern/Dorothy Fields
832. The Wonder Of You—Duke Ellington/Johnny Hodges
833. Them There Eyes—Maceo Pinkard/William Tracy/Doris Tauber
834. Then I'll Be Tired Of You—Arthur Schwartz/E.Y. Harburg
835. Then You've Never Been Blue—Victor Young/Ted Fiorito
836. There Are Such Things—Stanley Adams/Johnny Mercer

837. There Goes My Heart—Benny Davis/Abner Silver
 838. There Goes That Song Again—Jule Styne/Sammy Cahn
 839. There I Go Dreaming Again—Ray Henderson/Lew Brown
 840. There Is No Greater Love—Isham Jones/Marty Symes
 841. There Will Be Some Changes Made—Benton Overstreet/Billy Higgins
 842. There Will Never Be Another You—Harry Warren/Mack Gordon
 843. There, I've Said It Again—Redd Evans/David Mann
 844. There's a Small Hotel—Richard Rodgers/Lorenz Hart
 845. There's No You—Hal Hopper/Tom Adair
 846. These Foolish Things—Jack Strachey/Harry Link/Holt Marvell
 847. They All Laughed—George Gershwin/Ira Gershwin
 848. They Can't Take That Away From Me—George Gershwin/Ira Gershwin
 849. They Didn't Believe Me—Jerome Kern/Herbert Reynolds
 850. They Say It's Wonderful—Irving Berlin
 851. Things Are Looking Up—George Gershwin/Ira Gershwin
 852. Thinking Of You—Harry Ruby/Bert Kalmar
 853. This Can't Be Love—Richard Rodgers/Lorenz Hart
 854. This Funny World—Richard Rodgers/Oscar Hammerstein II
 855. This Heart Of Mine—Harry Warren/Arthur Freed
 856. This Is Always—Harry Warren/Mack Gordon
 857. This Is New—Kurt Weill/Ira Gershwin
 858. This Love Of Mine—Sol Parker/Frank Sinatra
 859. This Nearly Was Mine—Richard Rodgers/Oscar Hammerstein II
 860. This Time the Dream's On Me—Harold Arlen/Johnny Mercer
 861. This Year's Kisses—Irving Berlin
 862. Thoroughly Modern Millie—James Van Heusen/Sammy Cahn
 863. Thou Swell—Richard Rodgers/Lorenz Hart
 864. Three Coins In the Fountain—Jule Style/Sammy Cahn
 865. Three Little Words—Harry Ruby/Bert Kalmar
 866. Till There Was You—Meredith Wilson
 867. Time After Time—Jule Styne/Sammy Cahn
 868. Time On My Hands—Vincent Youmans/Harold Adamson
 869. Tin Roof Blues—Paul Mares/Ben Pollack
 870. 'Tis Autumn—Henry Nemo
 871. Tishomingo Blues—Spencer Williams
 872. To Each His Own—Jay Livingston/Ray Evans
 873. To Keep My Love Alive—Richard Rodgers/Lorenz Hart
 874. To Love and Be Loved—James Van Heusen/Sammy Cahn
 875. Together Whenever We Go—Stephen Sondheim/Jule Styne
 876. Too Close For Comfort—George Weiss/Larry Holofcener/Jerry Bock
 877. Too Late Now—Burton Lane/Allan Jay Lerner
 878. Too Marvelous For Words—Richard A. Whiting/Johnny Mercer
 879. Too Young To Go Steadily—Harold Adamson/Jimmy McHugh
 880. Trav'lin' Light—Jimmy Mundy/Johnny Mercer
 881. Trouble Is a Man—Alec Wilder

882. Tuxedo Junction—Erskine Hawkins/Buddy Feyne
883. Twilight Time—Morty Nevins/Buck Ram
884. Twilight World—Marian McPartland/Johnny Mercer
885. Two For the Road—Henry Mancini/Leslie Bricusse
886. Two Sleepy People—Hoagy Carmichael/Frank Loesser
887. Undecided—Charlie Shavers/Sid Robin
888. Under a Blanket Of Blue—Jerry Livingston/Marty Symes
889. Unforgettable—Irving Gorgon
890. Until the Real Thing Comes Along—Mann Holiner/Alberta Nichols/Sammy Cahn
891. (Up a) Lazy River—Hoagy Carmichael/Sidney Arodin
892. Up With the Lark—Jerome Kern/Leo Robin
893. Violets For Your Furs—Matt Dennis/Tom Adair
894. Wait Till You See Her—Richard Rodgers/Lorenz Hart
895. Waiting For the Sun To Come Out—George Gershwin/Ira Gershwin
896. Walkin' My Baby Back Home—Fred Ahlert/Roy Turk
897. Walking Happy—James Van Heusen/Sammy Cahn
898. Warm Valley—Duke Ellington/Bob Russell
899. Was That the Human Thing To Do?—Victor Young/Sammy Fain
900. Watch What Happens—Michel Legrand/Norman Gimbel
901. Way Down Yonder In New Orleans—Henry Creamer/John Turner Layton
902. We Kiss In a Shadow—Richard Rodgers/Oscar Hammerstein II
903. We Mustn't Say Goodbye—James Monaco/Al Dubin
904. We'll Be Together Again—Carl Fischer/Frankie Laine
905. We'll Go Away Together—Kurt Weill
906. What a Difference a Day Made—Maria Grever/Stanley Adams
907. What Am I To Do?—Cole Porter
908. What Can I Say After I'm Sorry—Walter Donaldson/Abe Lyman
909. What Did I Have That I Don't Have?—Burton Lane/Allan Jay Lerner
910. What Good Would the Moon Be?—Kurt Weill/Langston Hughes
911. What Is There To Say?—Vernon Duke/E.Y. Harburg
912. What Is This Thing Called Love?—Cole Porter
913. What Kind Of Fool Am I?—Anthony Newley/Leslie Bricusse
914. What'll I Do?—Irving Berlin
915. What's Good About Goodbye?—Harold Arlen/Leo Robin
916. What's New?—Bob Haggart/Johnny Burke
917. When Did I Fall In Love—Jerry Bock/Sheldon Harnick
918. When I Fall In Love—Victor Young/Edward Heyman
919. When I Get Low I Get High—Marion Sunshine
920. When I Grow Too Old To Dream—Sigmund Romberg/Oscar Hammerstein II
921. When I Lost You—Irving Berlin
922. When In Rome—Cy Coleman/Carolyn Leigh
923. When the Lights Are Low—Benny Carter/Spencer Williams
924. When Somebody Thinks You're Wonderful—Harry Woods
925. When Sunny Gets Blue—Marvin Fisher/Jack Segal

926. When the Sun Comes Out—Harold Arlen/Ted Koehler
 927. When the Wind Blows South—Harold Arlen/E.Y. Harburg
 928. When You're Smiling—Larry Shay/Mark Fisher
 929. When Your Lover Has Gone—E.A. Swan
 930. Where Are You?—Jimmy McHugh/Harold Adamson
 931. (Where Are You) Now That I Need You—Frank Loesser
 932. Where Do I Go From Here?—Jerry Block/Sheldon Harnick
 933. Where Is Love?—Lionel Bart
 934. Where Or When—Richard Rodgers/Lorenz Hart
 935. Where's That Rainbow?—Richard Rodgers/Lorenz Hart
 936. While We Were Young—Alec Wilder
 937. Whispering—Vincent Rose/John Schonberger/Richard Coburn
 938. Who Are You?—Richard Rodgers/Lorenz Hart
 939. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
 940. Who Cares?—George Gershwin/Ira Gershwin
 941. Who's Sorry Now?—Ted Snyder/Bert Kalmar/Harry Ruby
 942. Why Can't I?—Richard Rodgers/Lorenz Hart
 943. Why Can't You Behave?—Cole Porter
 944. Why Did I Choose You?—Michael Leonard/Herbert Martin
 945. Why Do I Love You?—George Gershwin/Ira Gershwin
 946. Why Try To Change Me Now?—Cy Coleman/Joseph McCarthy
 947. Why Was I Born?—Jerome Kern/Oscar Hammerstein II
 948. Wild Is the Wind—Dmitri Tiomkin/Ned Washington
 949. Will You Still Be Mine?—Matt Dennis/Tom Adair
 950. Willow Weep For Me—Ann Ronell
 951. Witchcraft—Cy Coleman/Carolyn Leigh
 952. With a Song In My Heart—Richard Rodgers/Lorenz Hart
 953. Without a Song—Vincent Youmans/William Rose/Edward Eliscu
 954. Wonder Why—Nicholas 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

Appendix H

200 Essential Standard Tunes That You Should Know

1. A Foggy Day—George Gershwin/Ira Gershwin
2. A Weaver Of Dreams—Victor Young/Jack Elliott
3. After You've Gone—Turner Layton/Henry Creamer
4. Ain't Misbehavin'—Fats Waller/Andy Razaf
5. All Of Me—Gerald Marks/Seymour Simons
6. All Of You—Cole Porter
7. All the Things You Are—Jerome Kern/Oscar Hammerstein II
8. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
9. Alone Together—Arthur Schwartz/Howard Dietz
10. Angel Eyes—Matt Dennis/Earl Brent
11. April In Paris—Vernon Duke/E.Y. Harburg
12. Autumn In New York—Vernon Duke
13. Autumn Leaves—Joseph Kosma/Johnny Mercer
14. Basin Street Blues—Spencer Williams
15. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
16. Blame It On My Youth—Oscar Levant/Edward Heyman
17. Body and Soul—Johnny Green/Edward Heyman
18. But Beautiful—Jimmy Van Heusen/Johnny Burke
19. But Not For Me—George Gershwin/Ira Gershwin
20. Bye Bye Blackbird—Ray Henderson/Mort Dixon
21. Caravan—Juan Tizol/Duke Ellington
22. Cherokee—Ray Noble
23. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
24. Dancing In the Dark—Arthur Schwartz/Howard Dietz
25. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
26. Darn That Dream—Jimmy Van Heusen/Eddie DeLange
27. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
28. Days Of Wine and Roses—Henry Mancini/Johnny Mercer
29. Do Nothin' Till You Hear From Me—Duke Ellington/Bob Russell
30. Don't Blame Me—Jimmy McHugh/Dorothy Fields

31. Don't Get Around Much Anymore—Duke Ellington/Bob Russell
32. Dream Dancing—Cole Porter
33. East Of the Sun and West Of the Moon—Brooks Bowman
34. Easy Living—Ralph Rainger/Leo Robin
35. Easy To Love—Cole Porter
36. Embraceable You—George Gershwin/Ira Gershwin
37. Emily—Johnny Mandel/Johnny Mercer
38. Ev'ry Time We Say Goodbye—Cole Porter
39. Everything Happens To Me—Matt Dennis/Tom Adair
40. Everything I Love—Cole Porter
41. Exactly Like You—Jimmy McHugh/Dorothy Fields
42. Falling In Love With Love—Richard Rodgers/Lorenz Hart
43. Fly Me To the Moon—Bart Howard
44. For All We Know—J. Fred Coots/Sam Lewis
45. From This Moment On—Cole Porter
46. Georgia On My Mind—Hoagy Carmichael/Stuart Gorrell
47. Get Out Of Town—Cole Porter
48. God Bless the Child—Billie Holiday/Arthur Herzog Jr.
49. Gone With the Wind—Allie Wrubel/Herb Magidson
50. Haunted Heart—John Green/Howard Dietz
51. Have You Met Miss Jones?—Richard Rodgers/Lorenz Hart
52. Heart and Soul—Hoagy Carmichael/Frank Loesser
53. Here's That Rainy Day—Jimmy Van Heusen/Johnny Burke
54. Honeysuckle Rose—Fats Waller/Andy Razaf
55. How About You?—Burton Lane/Ralph Freed
56. How Deep Is the Ocean?—Irving Berlin
57. How High the Moon—Morgan Lewis/Nancy Hamilton
58. How Long Has This Been Going On?—George Gershwin/Ira Gershwin
59. I Can't Get Started With You—Vernon Duke/Ira Gershwin
60. I Concentrate On You—Cole Porter
61. I Could Write a Book—Richard Rodgers/Lorenz Hart
62. I Didn't Know What Time It Was—Richard Rodgers/Lorenz Hart
63. I Don't Stand a Ghost Of a Chance—Victor Young/Ned Washington
64. I Fall In Love Too Easily—Jule Styne/Sammy Cahn
65. I Get a Kick Out Of You—Cole Porter
66. I Got It Bad—Duke Ellington/Paul Webster
67. I Got Rhythm—George Gershwin/Ira Gershwin
68. I Hear a Rhapsody—Dick Gasparre/Jack Baker/George Frajos
69. I Love You —Cole Porter
70. I Loves You Porgy—George Gershwin/DuBose Heyward/Ira Gershwin
71. I Never Knew—Ted Fiorito/Gus Kahn
72. I Remember You—Victor Schertzinger/Johnny Mercer
73. I Should Care—Paul Weston/Axel Stordahl/Sammy Cahn
74. I Thought About You—Jimmy Van Heusen/Johnny Mercer
75. I'll Be Around—Alec Wilder

76. I'll Be Seeing You—Sammy Fain/Irving Kahal
 77. I'll Remember April—Don Raye/Gene De Paul/Pat Johnson
 78. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
 79. I'm Getting Sentimental Over You—George Bassman/Ned Washington
 80. I'm Old Fashioned—Jerome Kern/Johnny Mercer
 81. I've Got the World On a String—Harold Arlen/Ted Koehler
 82. I've Got You Under My Skin—Cole Porter
 83. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
 84. I've Never Been In Love Before—Frank Loesser
 85. If I Should Lose You—Ralph Rainger/Leo Robin
 86. If I Were a Bell—Frank Loesser
 87. If You Could See Me Now—Tadd Dameron/Carl Sigman
 88. Imagination—Jimmy Van Heusen/Johnny Burke
 89. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
 90. In the Wee Small Hours Of the Morning—David Mann/Bob Hillard
 91. Indiana—James F. Hanley/Ballard MacDonald
 92. Invitation—Bronislaw Kaper/Paul Francis Webster
 93. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
 94. It Don't Mean a Thing—Duke Ellington/Irving Mills
 95. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
 96. It's All Right With Me—Cole Porter
 97. It's You Or No One—July Styne/Sammy Cahn
 98. Just Friends—John Klenner/Sam M. Lewis
 99. Just In Time—Jule Styne/Betty Comden/Adolph Green
 100. Just One Of Those Things—Cole Porter
 101. Lady Be Good—George Gershwin/Ira Gershwin
 102. Laura—David Raksin/Johnny Mercer
 103. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
 104. Long Ago and Far Away—Jerome Kern/Ira Gershwin
 105. Love For Sale—Cole Porter
 106. Love Is Here To Stay—George Gershwin/Ira Gershwin
 107. Lover—Richard Rodgers/Lorenz Hart
 108. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
 109. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
 110. Lush Life—Billy Strayhorn
 111. Mean To Me—Roy Turk/Fred E. Ahlert
 112. Memories Of You—Eubie Blake/Andy Razaf
 113. Misty—Erroll Garner/Johnny Burke
 114. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
 115. Moonlight In Vermont—Karl Suessdorf/John Blackburn
 116. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
 117. My Foolish Heart—Victor Young/Ned Washington
 118. My Funny Valentine—Richard Rodgers/Lorenz Hart
 119. My Heart Stood Still—Richard Rodgers/Lorenz Hart
 120. My Ideal—Richard A. Whiting/Leo Robin

121. My Old Flame—Sam Coslow/Arthur Johnston
122. My One and Only Love—Guy Wood/Robert Mellin
123. My Romance—Richard Rodgers/Lorenz Hart
124. My Shining Hour—Harold Arlen/Johnny Mercer
125. My Ship—Kurt Weill/Ira Gershwin
126. Namely You—Gene De Paul/Johnny Mercer
127. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
128. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
129. Night and Day—Cole Porter
130. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
131. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
132. Over the Rainbow—Harold Arlen/E.Y. Harburg
133. Pennies From Heaven—Arthur Johnson/John Burke
134. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
135. Poor Butterfly—Raymond Hubbell/John L. Golden
136. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
137. Remember—Irving Berlin
138. Secret Love—Sammy Fain/Paul Webster
139. September Song—Kurt Weill/Maxwell Anderson
140. Skylark—Hoagy Carmichael/Johnny Mercer
141. So In Love (Am I)—Cole Porter
142. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
143. Someday My Prince Will Come—Frank Churchill/Larry Morey
144. Somebody Loves Me—George Gershwin/Ira Gershwin
145. Someone To Watch Over Me—George Gershwin/Ira Gershwin
146. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
147. Speak Low—Kurt Weill/Ogden Nash
148. Spring Is Here—Richard Rodgers/Lorenz Hart
149. St. Louis Blues—W.C. Handy
150. Star Dust—Hoagy Carmichael/Mitchell Parish
151. Star Eyes—Don Raye/Gene dePaul
152. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
153. Stella By Starlight—Victor Young/Ned Washington
154. Stompin' At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
155. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
156. Sweet and Lovely—Harry Tobias/Gus Arnheim
157. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
158. Sweet Lorraine—Cliff Burwell/Mitchell Parish
159. Take the “A” Train—Duke Ellington/Billy Strayhorn
160. Taking a Chance On Love—Vernon Duke/John La Touche
161. Teach Me Tonight—Gene DePaul/Sammy Cahn
162. Tenderly—Walter Gross/Jack Lawrence
163. The Man I Love—George Gershwin/Ira Gershwin
164. The Masquerade Is Over—Allie Wrubel/Herb Magidson
165. The More I See You—Harry Warren/Mack Gordon

166. The Nearness Of You—Hoagy Carmichael/Ned Washington
167. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
168. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
169. The Song Is You—Jerome Kern/Oscar Hammerstein II
170. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
171. The Things We Did Last Summer—Jule Styne/Sammy Cahn
172. The Touch Of Your Lips—Ray Noble
173. The Very Thought Of You—Ray Noble
174. The Way You Look Tonight—Jerome Kern/Dorothy Fields
175. There Is No Greater Love—Isham Jones/Marty Symes
176. There Will Never Be Another You—Harry Warren/Mack Gordon
177. There's a Small Hotel—Richard Rodgers/Lorenz Hart
178. These Foolish Things—Jack Strachey/Harry Link/Holt Marvell
179. They Can't Take That Away From Me—George Gershwin/Ira Gershwin
180. Time After Time—Jule Styne/Sammy Cahn
181. We'll Be Together Again—Carl Fischer/Frankie Laine
182. What Is This Thing Called Love?—Cole Porter
183. What's New?—Bob Haggart/Johnny Burke
184. When I Fall In Love—Victor Young/Edward Heyman
185. When Your Lover Has Gone—E.A. Swan
186. Where Or When—Richard Rodgers/Lorenz Hart
187. While We're Young—Alec Wilder
188. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
189. Witchcraft—Cy Coleman/Carolyn Leigh
190. Yesterdays—Jerome Kern/Otto Harbach
191. You and the Night and the Music—Arthur Schwartz/Howard Dietz
192. You Are Too Beautiful—Richard Rodgers/Lorenz Hart
193. (You Came Along From) Out Of Nowhere—Johnny Green/Edward Heyman
194. You Don't Know What Love Is—Gene DePaul/Don Raye
195. You Go To My Head—J. Fred Coots/Haven Gillespie
196. You Stepped Out Of a Dream—Nacio Herb Brown/Gus Kahn
197. You Took Advantage Of Me—Richard Rodgers/Lorenz Hart
198. You'd Be So Nice To Come Home To—Cole Porter
199. You're My Everything—Harry Warren/Mort Dixon/Joe Young
200. You've Changed—Carl Fisher/Bill Carey

