THE JAZZ THEORY BOOK

by Mark Levine

Author of "The Jazz Piano Book"

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ENDORSEMENTS

"This could be the single finest music book of any type I've ever seen. It's certainly the best explanation of the mechanics of jazz, and the amazing depth of the content is matched by the care and accuracy of the presentation. An invaluable resource for all improvising musicians regardless of instrument."

Bass Player Magazine

"Mark has done it again. *The Jazz Theory Book* has the clarity that most pedagogical books strive for. This book seems to have left no stone unturned in what one should know about the inner sanctum of jazz theory. The most fruitful information is generally derived from the source and that is the essence of this book. This book is connected to the music of our Jazz Masters. You can't get any better than that. Even the mature musician will find information here. Truly a magnificent accomplishment."

Rufus Reid

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Jamey Aebersold

"Mark Levine has done it again, but this time he has created the most comprehensive and complete theory book I've ever seen. It is really user-friendly and is written in a clear and comfortable style. It has excellent musical examples pertinant to the text and is also very inspiring and gives a lot of practical advice you don't find in most theory books. Again, a great job! Highly recommended."

Richie Beirach

"As is the case with *The Jazz Piano Book*, Mark has done a completely thorough job, organizing the material in a very logical and readable manner---highly recommended."

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"Just what the doctor ordered. Insightful and very well thought out."

Donald Brown

"*Finally*, a book on jazz theory and harmony that is very easy to understand yet still covers in great depth just about all of the basics anyone would need to know in order to get started or, in the case of the more advanced player, wonderful information on areas such as playing "outside", reharmonization, keyboard fundamentals, etc. I wish I'd had this book 40 years ago. I think this is the book every musician should own."

Bobby Shew

"*The Jazz Theory Book* should be in every musician's library regardless of the level of their ability."

James Moody

"Once again Mark Levine has made an invaluable contribution to the field of jazz textbooks. *The Jazz Theory Book* covers a wide range of very useful material. It is quite thorough and complete. Even better, Mark never loses sight of the fact that you use theory in order to play and compose music. Simply a great book."

Jim McNeely

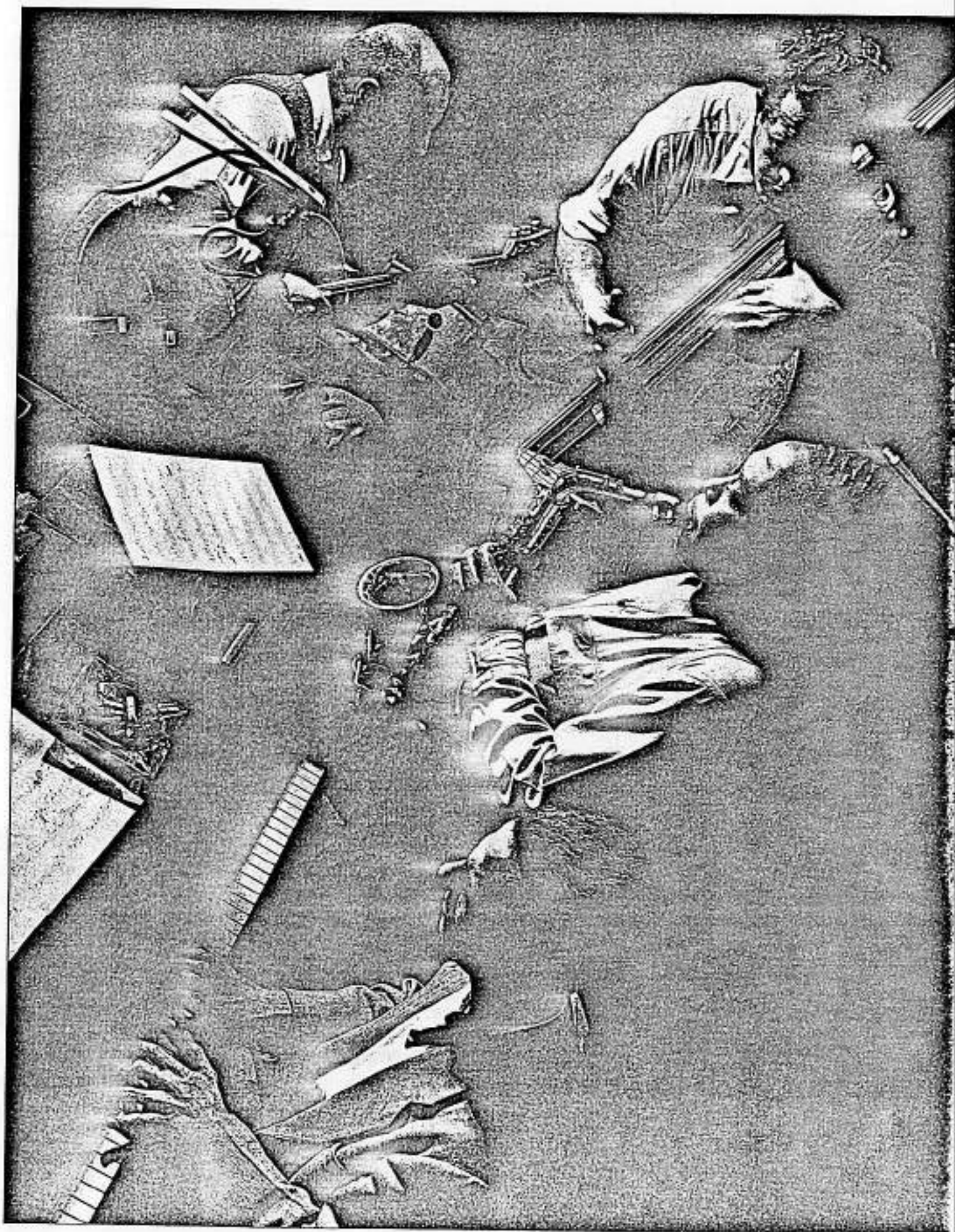
"This is the best book on jazz theory I have seen to date. The conversational tone of all the text gives the student the feeling of learning from a friend rather than an authoritarian figure. Great stuff!"

Ernie Watts

"A great book!"

Keyboard Magazine

The Jazz Theory Book By Mark Levin



Sher Music Company

for Deborra and Si

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ISBN 1-883217-04-0

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Metronome All Stars–1949, Billy Bauer (guitar), Eddie Safranski (bass),
Charlie Parker (alto), Lennie Tristano (piano)

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Author's Note

I was fortunate to have some great teachers. A New York jazz pianist, Joe Pace, introduced me to the beauty of the II-V-I progression. I spent two years studying with the great Jaki Byard, followed by a year with Hall Overton, who knew more about Thelonious Monk's music[1] than anyone else at that time, and was a profound and caring teacher. I spent a year or so studying with Herb Pomeroy, one of the all-time great jazz educators. I learned more in a single afternoon with Barry Harris than is found in most jazz harmony books. Most of what I've learned, however, is from the masters themselves, by transcribing directly from recordings. Every great jazz musician has gotten the best part of his or her education by transcribing. Learn how to do it early and skillfully.

I've been lucky enough to work with, and learn from, Woody Shaw, Joe Henderson, Bobby Hutcherson, Dave Liebman, Sonny Stitt, Milt Jackson, Art Farmer, Blue Mitchell, Harold Land, Cal Tjader, Carmen McRae, Art Pepper, Charlie Rouse, Johnny Griffin, Chet Baker, Mongo Santamaria, and Luis Gasca.

I value any comments you may have about this book. Please don't hesitate to write me, care of my publisher, Chuck Sher:

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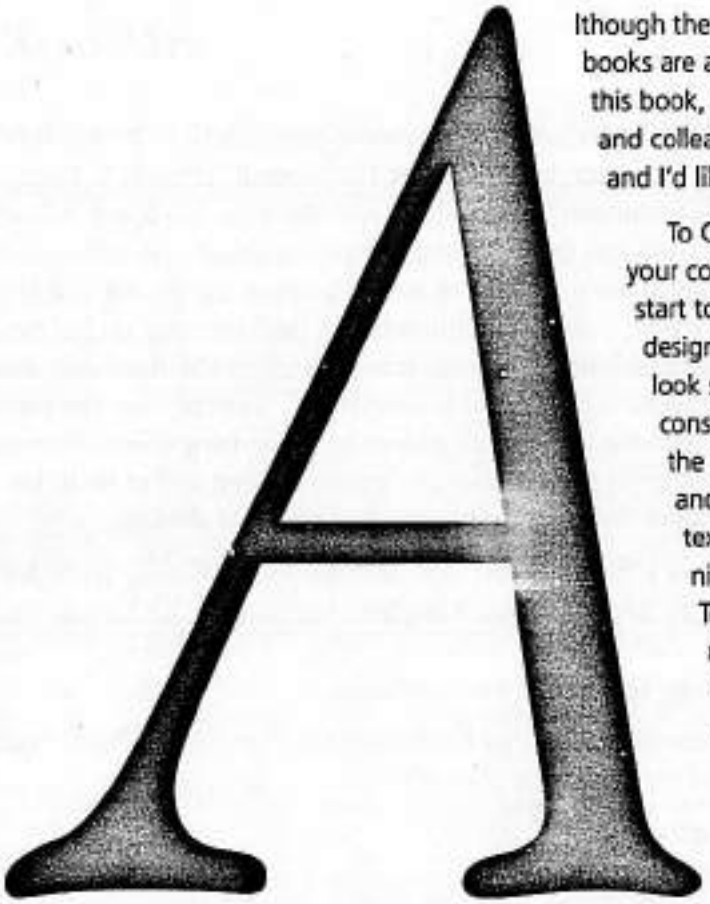
Mark Levine records for Concord Jazz and is active on the San Francisco jazz scene, both with his own trio and as a sideman with many bands. He is currently on the faculty of both The San Francisco Conservatory Of Music and Mills College, and teaches at the following summer jazz camps: Jamey Aebersold, The Stanford Jazz Workshop, Jazz Camp West, and the Jazz Studio Camp in Brugge, Belgium.

[1] Hall helped Monk with the big band arrangements for Monk's 1959 album *At Town Hall*, Fantasy Records.

Acknowledgements



Although the author usually gets all the credit, books are a collaborative effort. In the case of this book, that's an understatement. Many friends and colleagues helped immensely on this project, and I'd like to thank each of them.

To Chuck Sher, my publisher, thanks for your constant support and encouragement from start to finish. To Gypsy Zaboroskie, layout and design editor, thanks for making the book look so beautiful and friendly, and for your consistent good humor and unflappability in the midst of calamities such as earthquakes and the baseball strike. To Deborah Craig, text editor, thanks for being flexible, nit-picky, and cheery, all at the same time. To Chuck Gee, music editor, thanks for making the conversion from DMCS to Finale easy as pie, and for being a second pair of eyes for me.

Thanks to Harry Likas, technical editor, and to the readers—Bruce Williamson, John Halle, Jack Sayres, and Greg Aldridge—for your honesty and wit. To Graham Bruce, thanks for your eagle eye and encyclopedic knowledge of the music. Special thanks to Bruce Klickstein, not only for being The World's Foremost Computer Expert, but also for being a good friend when I needed one.

Thanks to the photographers—Lee Tanner, Tom Copi, Herman Leonard, Bruce Polonksy, K. Gypsy Zaboroskie, David Belove, and Michael Handler—for your beautiful contributions. Thanks to Tom Madden, owner of *Jazz Quarter,* the hippest jazz record store in San Francisco, for your invaluable help. Thanks to Michael McIntosh, Harvey Wainapel, Bud Spangler, David Belove, Carol Bach-Y-Rita, Dave Matthews, Robbie Kwock, John Worley, George Hughes, and John Santos for help in tracking down elusive bits of discography.

And a very special thank you to Hans Gruber of Advance Music, for your encouragement and support.

Thanks to my teachers—Joe Pace, Jaki Byard, Herb Pomeroy, and Hall Overton—for starting me down the right path.

And last, but far from least, thanks to Deborra and Si for putting up with me while I wrote the book.

Introduction

A great jazz solo consists of:

1% magic

99% stuff that is

Explainable
Analyzable
Categorizeable
Doable

This book is mostly about the 99% stuff.

There is no one single, all inclusive "jazz theory." In fact, that's why the subject is called jazz *theory* rather than jazz *truth*. The only truth is in the music itself. "Theory" is the little intellectual dance we do around the music, attempting to come up with rules so we can understand why Charlie Parker and John Coltrane sounded the way they did. There are almost as many "jazz theories" as there are jazz musicians.

Having said this, it's OK to come back to reality and state that there *is* a common thread of development in jazz theory, a thread that has evolved logically from the earliest days of jazz through Louis Armstrong, James P. Johnson, Duke Ellington, Art Tatum, Lester Young, Charlie Parker, Thelonious Monk, John Coltrane, Bobby Hutcherson, Wayne Shorter, McCoy Tyner, Joe Henderson, to Mulgrew Miller and beyond. All these musicians could have played with each other and understood one another, even though their terminology may have differed. Louis Armstrong recorded with Duke Ellington,[1] Duke Ellington recorded with John Coltrane,[2] and all three sounded as though they enjoyed the encounters.

Charlie Parker once said "learn the changes and then forget them." As you study jazz theory, be aware of what your ultimate goal is in terms of what he said: *to get beyond theory.*

When you're listening to a great solo, the player is *not* thinking "II-V-I," "blues lick," "AABA," "altered scale," and so forth. He or she has done that already, many years ago. Experienced musicians have internalized this information to the point that they no longer have to think about it very much, if at all. The great players have also learned what the chords and the scales *look and feel like* on their instrument. Be aware of what your eyes *see* and what your hands *feel* when you play. Do this just as much as you focus your mind on the mental stuff, and you'll get *beyond theory*—where you just flow with the music. Aim for that state of grace, when you no longer have to think about theory, and you'll find it much easier to tap into the magical 1%.

In order to reach this point of mastery, you'll have to think about—and practice—theory a great deal. That's the 99% part.

---

[1] Louis Armstrong and Duke Ellington, *The Great Reunion*, Vogue, 1961.
[2] *Duke Ellington and John Coltrane*, MCA/Impulse, 1962.

The Piano

Many of the examples in the book are written for piano. You don't need any "piano technique" to use this book. You just need to be able to read the notes. Because many people reading this book won't be pianists, many of the piano transcriptions have been simplified, and are marked as such. If a piano example looks too difficult for you to decipher, have your teacher or a piano-playing friend play it for you.

Unlike other instruments, the piano lets you "see" what you play, and that makes it easier to put all the pieces together. *Almost all the great jazz players, regardless of instrument, play some piano.* This includes Max Roach, Woody Shaw, Clifford Brown, Kenny Dorham, Joe Henderson, Art Blakey, Sonny Rollins, Hank Mobley, Benny Carter, Coleman Hawkins, Freddie Hubbard, Kenny Clarke, Dizzy Gillespie, Miles Davis, Philly Joe Jones, Carmen McRae, and Fats Navarro, just to name a few. Some of them played well enough to record on piano, including bassist Charles Mingus,[3] and drummers Jack DeJohnette[4] and Joe Chambers.[5]

How Good Do You Want To Be?

There are certain prerequisites for a becoming a good jazz musician. You must have:

Talent (ears, time, a sense of form)
Direction (exposure to the right music for you)
Education (teachers, mentors)
Ambition

Number 4—ambition—is perhaps the most important of all. I don't mean ambition in the sense of wanting to be a star, but in the sense of *having the will, desire, and stamina to practice.* If you don't have this quality, all the talent in the world means nothing.

As you go through this book, lots of questions will come to mind, and perhaps you'll have the good fortune to have a teacher or mentor that can answer them. A good thing to remember, however, is that *the answer to all your questions is in your living room.* Your CD or record collection contains the history, theory, and practice of jazz. Almost all the great jazz musicians of the modern era learned most of their "licks," and gained most of their theoretical knowledge, from listening, transcribing, and analyzing tunes and solos from records. Start learning how to transcribe now. It may seem difficult at first, but the more you do it, the easier it gets.

Good luck, and don't forget to practice today.

[3] Charles Mingus, *Mingus Plays Piano*, Mobile Fidelity, 1964.
[4] Jack DeJohnette, *The Piano Album*, Landmark, 1985.
[5] Joe Chambers and Larry Young, *Double Exposure*, Muse, 1977.

A Note on Terminology and Chord Symbols

Most working jazz musicians prefer easy-to-read shorthand symbols. Both G7alt and

(♭13)
(♯11)
(♯9)
G7(♭9)

mean the same thing. Which would you rather read?

For the beginner, jazz presents a bewildering array of chord symbols. You will soon find out that they are just different ways of writing the same few chords. There is no one single set of standard chord symbols. The lack of a universally agreed-upon set of symbols is not a bad thing at all. Jazz is a living, breathing, growing, constantly evolving art, and its changing terminology reflects this.

A C major 7th chord can be notated as Cmaj7, CM7, C6, C^{9}_{6}, or C∆, and they all mean pretty much the same thing. Many jazz musicians just write C. In this book I'll write C major 7th as C∆.

A D minor 7th chord can be notated as D-7, Dm7, or Dmi7. I like to use the minus sign, as in D-7.

The plus (+) symbol (C7+11) and the sharp (♯) symbol ($C7^{\sharp 11}$) both mean the same thing: Raise a note (the 11th, in this case) a half-step. I'll use the ♯ symbol in this book.

The flat (♭) symbol ($C7^{\flat 9}$) and the minus (-) sign (C7-9) both mean the same thing: Lower a note (the 9th, in this case) a half-step. I prefer the flat symbol.

The 4th and 11th are the same note in a chord. I like to use 4 on major and sus chords ($C\Delta^{\sharp 4}$, Csus4), and 11 on dominant and minor chords ($C7^{\sharp 11}$, C-11).

The 6th and 13th are the same note within a chord. Standard practice is to use 6 on major and minor chords (C6, C-6), and 13 on dominant chords ($C7^{\flat 13}$).

Many piano and guitar voicings for major 7th chords don't include the major 7th. You'll see an occasional "C∆" chord in this book with no major 7th in the voicing shown.

I use abbreviated numbers—such as "3rd," "5th," "7th," and so on—when referring to *intervals and notes in a specific chord,* such as "the 5th of the G7 chord." I spell out the number as a word—such as "third," "fifth," "seventh"—when refering to anything else, such as "the fourth mode of C major," "the cycle of fifths," "the seventh note of the scale," and so on.

Jazz musicians use the terms "scale" and "mode" interchangeably, and I will do the same. I make a distinction when the mode is in direct reference to its parent scale, as in "the D Dorian mode of the C major scale."

All the examples in this book are written in concert key. B♭ and E♭ instruments, if you are playing along with the original recording, don't forget to transpose accordingly. Examples originally played by bass clef instruments (trombone and bass) are shown in the bass clef. A few piano examples have been transposed down an octave so you don't have to read too many ledger lines.

Terms, Lingo, Musicians' Nicknames
Glossary

Aeolian The sixth mode of the major scale, also known as the natural minor scale.

alteration (AKA altered note) The ♭9, ♯9, ♯11, ♭5, ♯5, ♭13 of a chord.

altered mode The seventh mode of the melodic minor scale.

"avoid" note A note from the scale of a chord that sounds dissonant when held against the chord. The term usually refers to the 4th of a major chord and the 11th of a dominant chord.

bag (AKA bag of tricks) A jazz musician's repertoire of licks, patterns, and so on, often used in proprietary form, as in "Jackie's bag."

ballad Slow tune.

bebop The revolutionary style of jazz that evolved in the early 1940s.

Bird Charlie Parker.

blowing choruses The choruses of a tune that are improvised.

break Breaks typically occur at the beginning of a solo. The soloist plays alone as the rest of the band lays out, usually for 2, 4, or 8 bars. One of the greatest is Lee Morgan's break at the beginning of his solo on John Coltrane's "Locomotion" on Coltrane's album *Blue Train*.

bridge The "B" section of a tune, usually on an AABA or ABA tune. Sometimes called the "channel."

cadenza An improvised rubato ending of indeterminate length, played by the soloist while the rhythm sections lays out.

changes The chords to a tune.

channel *See* bridge.

chart Arrangement, lead sheet.

chops Technique.

chorus Once through a tune.

circle of fourths (AKA cycle of fourths) A circular arrangement of all 12 notes of the chromatic scale. When viewed counterclockwise, each note is a 4th higher than the preceding note. When viewed clockwise, each note is a 4th lower than the preceding note. *See also* cycle of fifths.

clave (pronounced "clah-vay") A two-bar rhythmic pattern that almost all Afro-Cuban music is based upon.

common tones Notes that are found in the chords and/or scales of two or more consecutive chords.

cycle of fifths (AKA circle of fifths) A circular arrangement of all 12 notes of the chromatic scale. When viewed counterclockwise, each note is a 5th lower than the preceding note. When viewed clockwise, each note is a 5th higher than the preceding note. *See also* cycle of fourths.

deceptive cadence A V chord resolving someplace other than down a 5th.

diatonic Chords within a particular key. CΔ, D-7, Esus$^{\flat 9}$, F$\Delta^{\flat 4}$, G7, and Gsus are diatonic to the key of C.

diminished scale A scale alternating half steps and whole steps (or vice versa).

Diz Dizzy Gillespie.

Dorian mode The second mode of the major scale; also the chord derived from that mode.

double diminished chord Two diminished 7th chords played at the same time by a pianist, an eight-note chord including all the notes of a diminished scale.

double time Change the tempo to one that's twice as fast, the changes also moving twice as fast.

double time feeling Change the tempo to one that is twice as fast, but with the changes still moving at the speed of the original tempo.

eights (or "trade eights") Two or more players, each in turn trading eight-bar improvisations, usually for one or more choruses after the regular solos.

ending The last part of a tune, often specially arranged

enharmonic Two differently spelled notes that are the same, such as C♭ and B, D♯ and E♭, or F♯ and G♭.

extensions The 9th, 11th, and 13th (also known as the 6th) of a chord.

fake book A book of standards and jazz originals, usually consisting of just the melody and chord symbols, so-called because improvising used to be called "faking."

finger memory The internalized muscular memory of what a chord, lick, phrase, pattern, and so on, feels like (a term used mainly by pianists, but applicable to all instruments).

form *See* song form.

fours (or "trade fours") Two or more players, each in turn trading four-bar improvisations, usually for one or more choruses after the regular solos.

free (or "play free") Improvise, usually without chord changes or a pre-set form.

from the top Take the tune from the beginning.

funky Earthy, soulful, visceral, unintellectual.

gig A musical job, be it at a club, party, festival, or record date.

Great American Song Book, The The compositions of George Gershwin, Cole Porter, Irving Berlin, Duke Ellington, Billy Strayhorn, Jimmy Van Heusen, Jimmy McHugh, Hoagy Carmichael, and so on.

groove The "lock" between members of a rhythm section playing well together.

half-diminished (1) A minor 7th chord with a flat 5th; (2) the chord built off of the sixth mode of the melodic minor scale; (3) the chord built off of the seventh mode of the major scale.

head (1) The composed melody and changes of a tune; (2) a tune composed by a jazz musician based on the changes to a standard; (3) the first time through the melody of a tune, before the solos begin.

interlude A section of a tune, usually played between the head and the solos, or between soloists.

interval The space between two notes.

in the pocket When the music is rhythmically in a groove.

intro An introductory section before a tune is played, often improvised.

Ionian mode The first mode of the major scale.

jam session (also "to jam") Informal gathering of jazz musicians playing together.

kicks Specific rhythmic hits played by the rhythm section.

Latin jazz A fusion of jazz and Afro-Cuban music.

lay back Relax; play on the back side of the beat.

lay out Don't play.

lead sheet A sheet of music usually containing just the melody and the chord symbols of a tune.

left-hand voicings Rootless voicings for the left hand, originally developed by pianists Red Garland, Bill Evans, and Wynton Kelly.

lick An improvised phrase that has entered the everyday language of jazz, often used descriptively, as in "a Joe Henderson lick."

Locrian mode The seventh mode of the major scale.

Lydian augmented mode The third mode of the melodic minor scale; also the chord derived from that mode.

Lydian dominant mode The fourth mode of the melodic minor scale; also the chord derived from that mode.

Lydian mode The fourth mode of the major scale; also the chord derived from that mode.

minor major mode The first mode of the melodic minor scale; also the chord derived from that mode.

minor II-V-I A II-V-I progression in a minor key, as in Dø, G7alt, C-Δ.

Mixolydian mode The fifth mode of the major scale.

mode A seven-note scale created by starting on any of the seven notes of a major or melodic minor scale.

natural minor scale *See* Aeolian.

original A tune written by a member of the band, often part of a bandstand announcement, as in "we'd like to play an original tune by..."

out chorus (or) "out head" The last time through the melody of a tune.

outside Playing notes not in the changes (and assuming that they sound good, unlike "wrong notes").

parallelism Chords or chord voicings moving in parallel motion.

parent scale The scale from which a mode is derived.

pedal (or) pedal point A note, usually in the bass, which remains the same, over which a chord, or series of chords, is played.

Phrygian mode The third mode of the major scale; also the chord derived from that mode.

polychord Two or more chords played at the same time.

polytonality Playing in more than one key at the same time.

refrain Don't play (just kidding).

"Rhythm" changes Chord changes based on George Gershwin's tune "I've Got Rhythm."

riff Repeated horn figure, often played behind a solo.

"right on it" No intro; start playing right on the head.

rubato Playing out of tempo.

sequence A phrase, or motif, repeated at a different pitch. The repeated phrase doesn't necessarily have to have the exact same interval structure, but generally has the same shape as the original motif.

'shed *See* woodshed.

shout chorus A specially arranged chorus, usually played between the last solo and the out chorus.

sit in, sitting in When a musician who is not a member of the regular band joins the band to play.

slash chord (1) A triad played over a note in the bass other than the root; (2) a 7th chord played over a note in the bass not in the chord; (3) a triad played on top of another triad. *See also* polychord.

solo, soloing Improvise on the tune.

solos Improvised section of a tune.

song form The organization of letter names given to different sections of a tune (usually in eight-bar segments), as in "AABA," "ABC," and so forth.

standard A tune popular with jazz musicians, usually but not always, composed by a non-jazz songwriter (George Gershwin, Cole Porter, and so on). Many of Duke Ellington and Billy Strayhorn's songs are also considered standards.

stop-time Usually occuring during a solo, the rhythm section plays only on the first beat of every two, or four bars. Occasionally a stop-time figure will have two or more kicks. One of the greatest stop-time solos is by Sonny Rollins on Vincent Youmans' "I Know That You Know" on the Dizzy Gillespie-Sonny Stitt-Sonny Rollins album *Sonny Side Up*.

straight ahead Play with a swing feeling.

straight 8ths Play with a rhythmically even feeling, without swinging in the traditional sense. Most Latin music is played this way.

stroll A solo section, where on the soloist's cue, the pianist, or the entire rhythm section, lays out for awhile. *See* lay out.

substitute chord A chord that substitutes for the original chord.

sus chord A dominant 7th chord in which the 4th does not act like an "avoid" note.

sus$^{\flat 9}$ chord A sus chord derived from either the Phrygian mode of the major scale or the second mode of the melodic minor scale.

swing era Jazz of the 1930s.

tag An improvised section at the end of the out chorus, often repeated indefinitely.

take it out A signal from the band leader to play the out head.

tonic minor chord A minor chord not functioning as a II chord, but as a "minor I."

top The beginning of a tune.

train wreck When everything goes off track; someone forgets to take a repeat, or skips the bridge, or turns the time around, and so on.

'Trane John Coltrane.

tritone The interval composed of three whole steps, most significantly occuring between the 3rd and 7th of a dominant 7th chord.

tritone substitution A V chord substituting for another V chord a tritone away. Both chords share the same 3rd and 7th, which are also a tritone apart.

tritone substitution II-V A II-V progression substituting for a V chord a tritone away, or for the II-V progression a tritone away.

turnaround A chord progression occurring (1) at the end of a repeated section of a tune, leading back to the repeat; (2) at the end of the tune, leading back to the top.

up Fast tempo.

vamp (1) A rhythm section ostinato figure; (2) a short, repeated chord sequence.

"vamp 'til cue" Keep repeating a vamp until the cue to go on.

verse A specially composed introduction to a ballad, often played or sung rubato. The verse to Billy Strayhorn's "Lush Life" is a prime example.

voicing An arrangement of the notes of a chord, usually for piano or guitar, often in other than root position.

whole-tone scale A scale made up entirely of whole steps.

woodshed (also 'shed) To shut oneself up, away from the world, and practice long and hard, as in "going into the woodshed."

"you'll hear it" What the musician who called the tune sometimes says to another musician who's not sure of the changes.

PART I

THEORY: CHORDS AND SCALES

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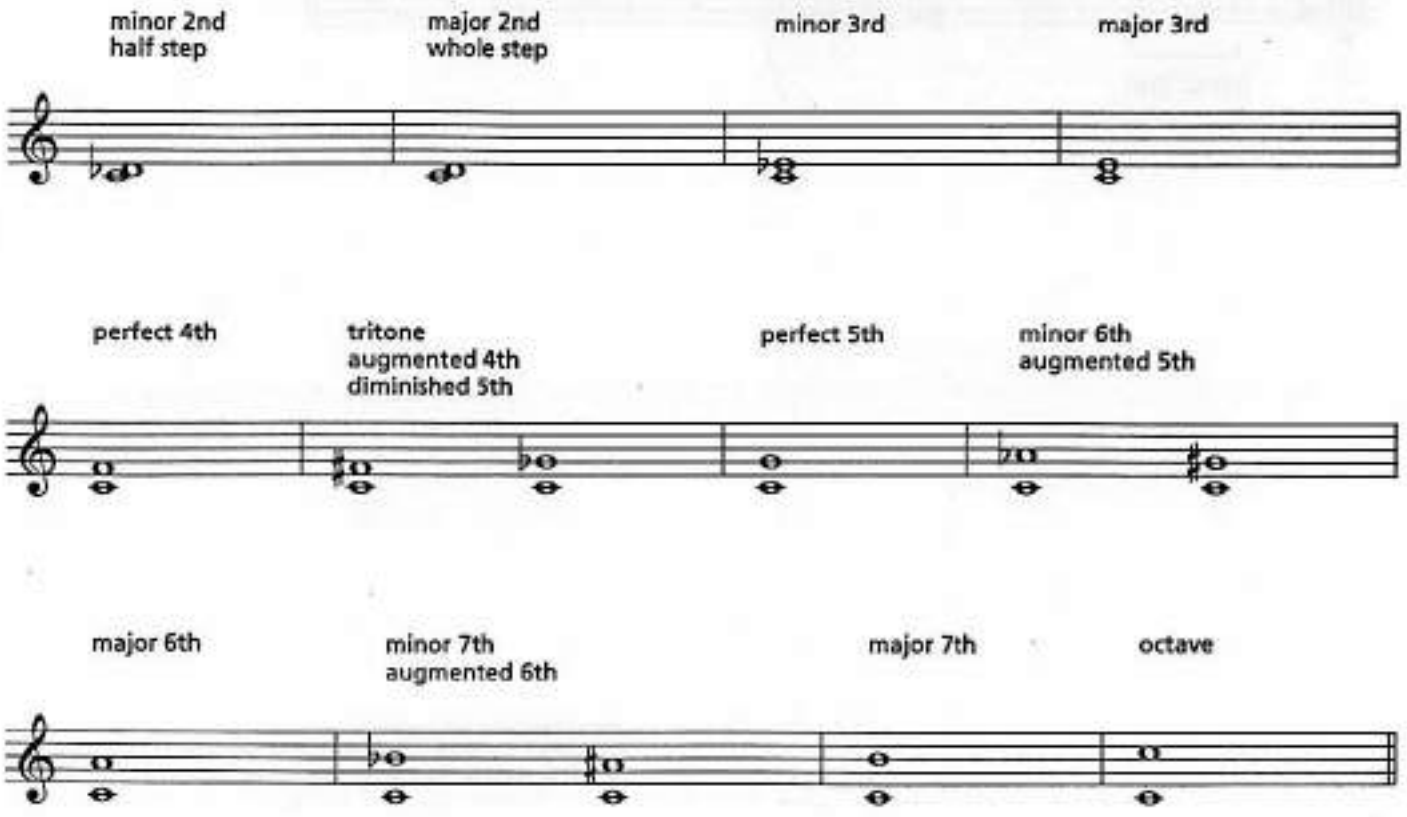
Chapter One
Basic Theory

- *Intervals*
- *Inverting Intervals*
- *Triads*

Intervals

As atoms are the building blocks of matter, intervals are the building blocks of melody and harmony. A good definition of an *interval* is "the space between two notes." **Figure 1-1** shows all the intervals from the smallest, the half step/minor 2nd, up to the octave, all based on middle C. The most commonly used term is shown above each interval; alternate terms are shown just below.

Figure 1-1

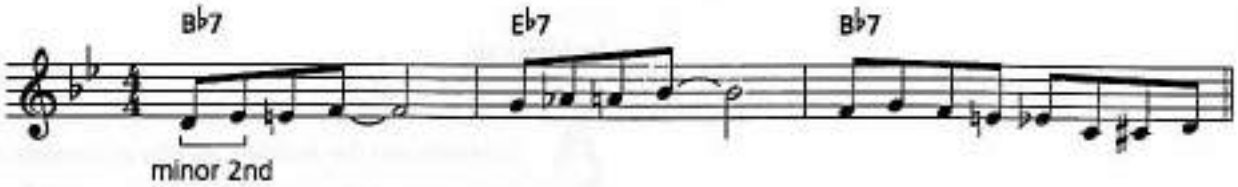


The table that follows lists all the intervals, both ascending and descending, as they occur in tunes from the standard jazz repertoire. Unless otherwise noted, the interval in question is the first two melody notes of the song. *Sing* each interval and then play it on your instrument. If you can sing an interval accurately, you'll find that the interval is easier to hear when you play it. Footnotes after each song title list a great recording of the tune—in many cases, the original recording.

Table of Intervals

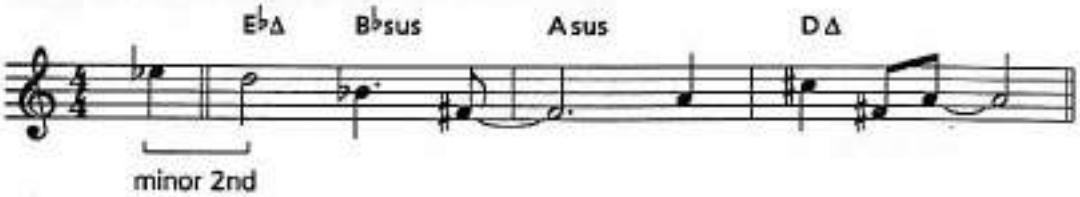
▲ *ascending minor 2nd*

Thelonious Monk's "Blue Monk"[1]



▼ *descending minor 2nd*

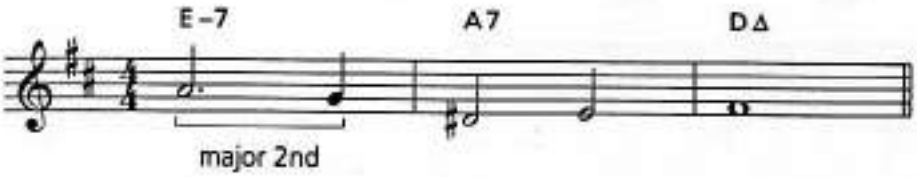
Cedar Walton's "Bolivia"[2]



[1] Thelonious Monk, *Thelonious In Action*, Fantasy, 1958.
[2] Cedar Walton, *Eastern Rebellion*, Impulse, 1975.

▲ *ascending major 2nd*
Miles Davis' "Four"[3]

▼ *descending major 2nd*
Miles Davis' "Tune-Up"[4]

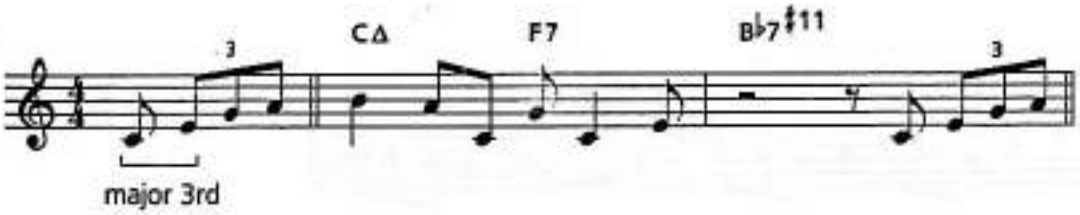


▲ *ascending minor 3rd*
Charlie Parker's "Confirmation"[5]

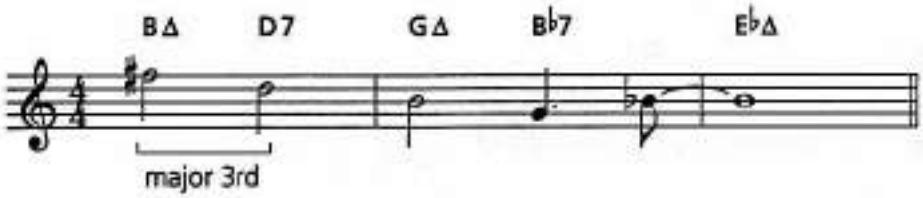
▼ *descending minor 3rd*
Dizzy Gillespie's "Groovin' High"[6]

[3] Miles Davis, *Workin'*, Prestige, 1956.
[4] Miles Davis, *Cookin'*, Prestige, 1956.
[5] Charlie Parker, *Bird At The Roost*, Savoy, 1949.
[6] *Ibid.*

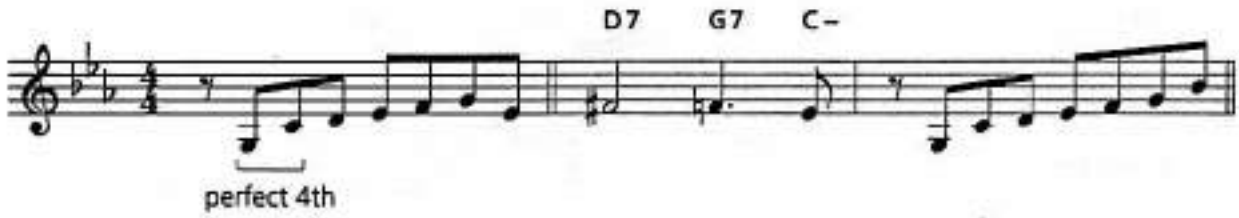
▲ ***ascending major 3rd***
Thelonious Monk's "Monk's Dream"[7]



▼ ***descending major 3rd***
John Coltrane's "Giant Steps"[8]



▲ ***ascending perfect 4th***
Duke Jordan's "Jordu"[9]

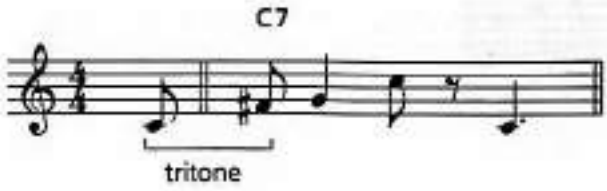


▼ ***descending perfect 4th***
Wayne Shorter's "ESP"[10]

[7] Thelonious Monk, *Monk's Dream*, Columbia, 1962.
[8] John Coltrane, *Giant Steps*, Atlantic, 1959.
[9] Clifford Brown And Max Roach, *Jordu*, Emarcy, 1954.
[10] Miles Davis, *ESP*, Columbia, 1965.

▲ ***ascending tritone***

Joe Henderson's "Isotope"[11]

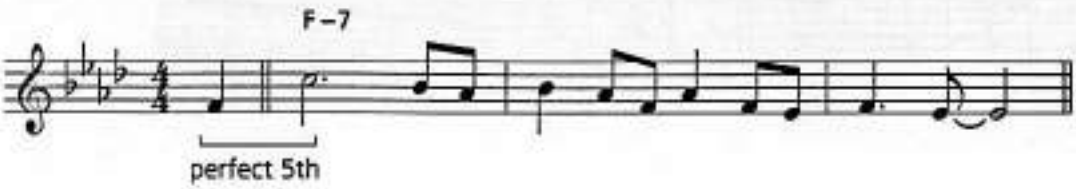


▼ ***descending tritone***

Third bar of bridge of Duke Ellington's "Sophisticated Lady"[12]

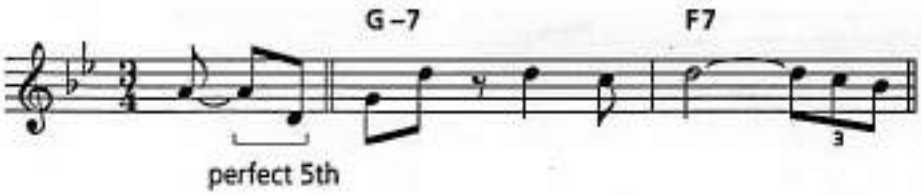
▲ ***ascending perfect 5th***

Milt Jackson's "Bag's Groove"[13]



▼ ***descending perfect 5th***

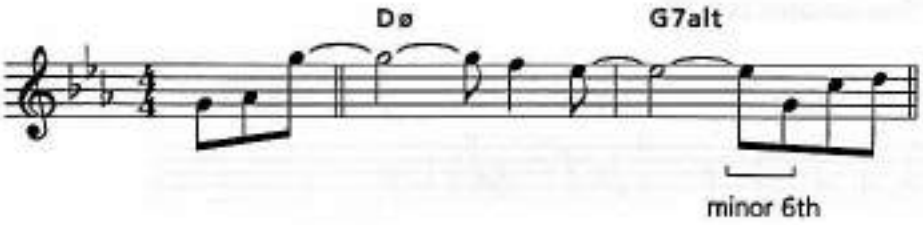
Woody Shaw's "Katrina Ballerina"[14]



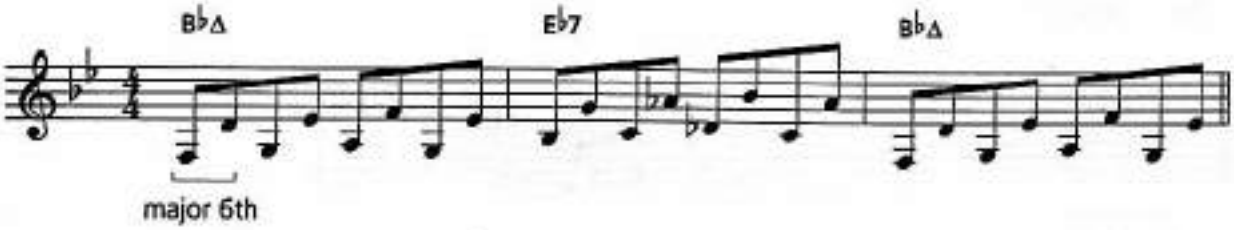
[11] Joe Henderson, *Power To The People*, Milestone, 1969.
[12] Duke Ellington and Ray Brown, *This One's For Blanton*, Pablo, 1973.
[13] *Miles Davis And The Modern Jazz Giants*, Prestige, 1954.
[14] Woody Shaw, *United*, Columbia, 1981.

▲ ***ascending minor 6th***
Woody Shaw's "In A Capricornian Way"[15]

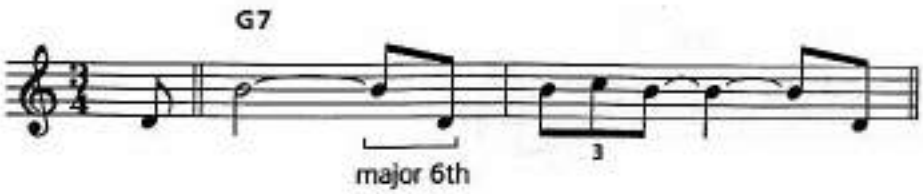
▼ ***descending minor 6th***
Second bar of Joe Henderson's "Serenity"[16]



▲ ***ascending major 6th***
Thelonious Monk's "Misterioso"[17]



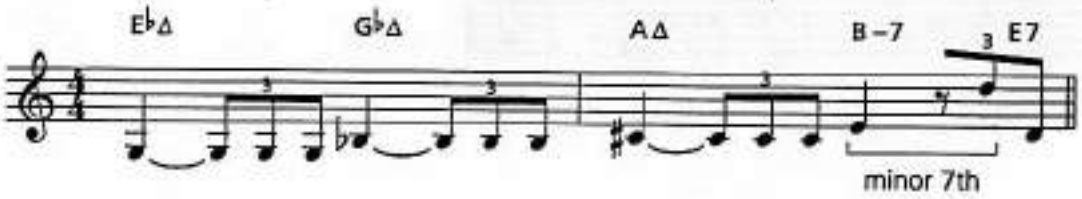
▼ ***descending major 6th***
Miles Davis' "All Blues"[18]



[15] Woody Shaw, *Stepping Stones*, Columbia, 1978.
[16] Joe Henderson, *In'n Out*, Blue Note, 1964.
[17] Thelonious Monk, *Live At The Jazz Workshop*, Columbia, 1964.
[18] Miles Davis, *Kind Of Blue*, Columbia, 1959.

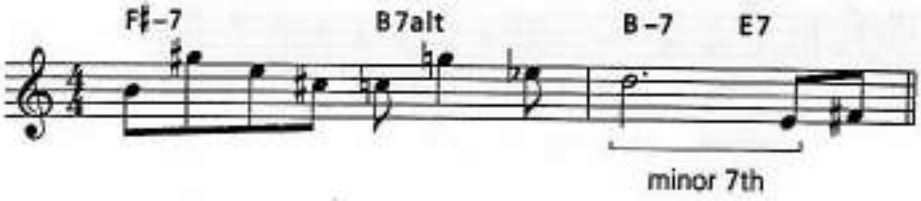
▲ *ascending minor 7th*

Last bar of bridge of McCoy Tyner's "Aisha"[19]



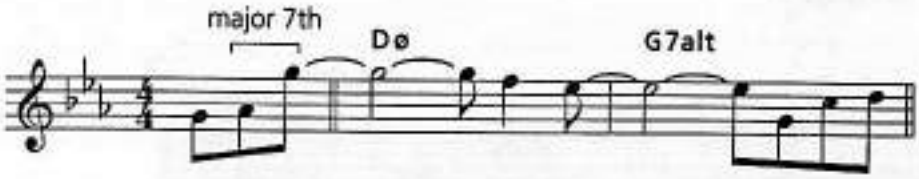
▼ *descending minor 7th*

Fourth bar of bridge of Billy Strayhorn's "Chelsea Bridge"20



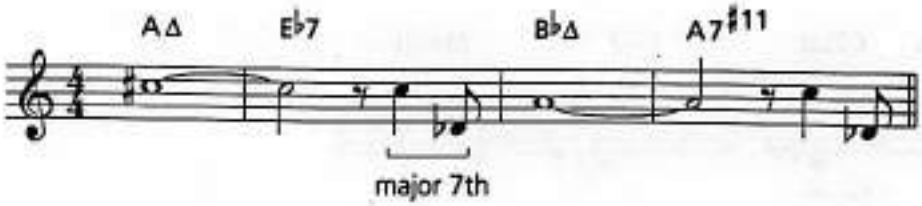
▲ *ascending major 7th*

Second and third notes of Joe Henderson's "Serenity"[21]



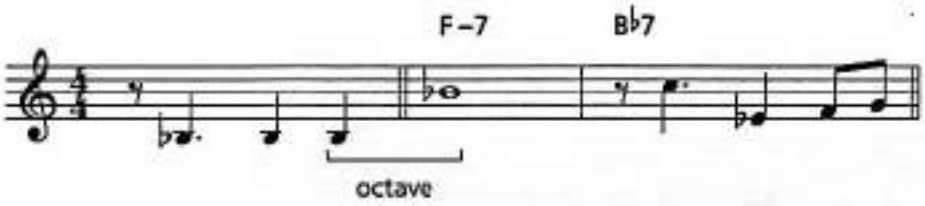
▼ *descending major 7th*

Wayne Shorter's "Lady Day"[22]

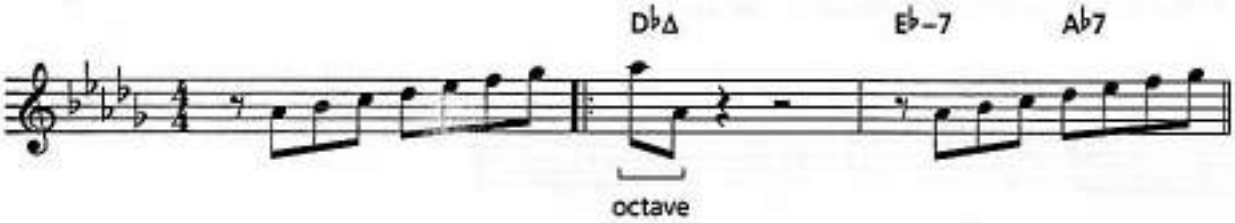


[19] John Coltrane *Olé*, Atlantic, 1961.
[20] Joe Henderson, *The Kicker*, Milestone, 1967.
[21] Joe Henderson, *In 'n Out*, Blue Note, 1964.
[22] Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

▲ ***ascending octave***
Sam Jones' "Del Sasser"[23]

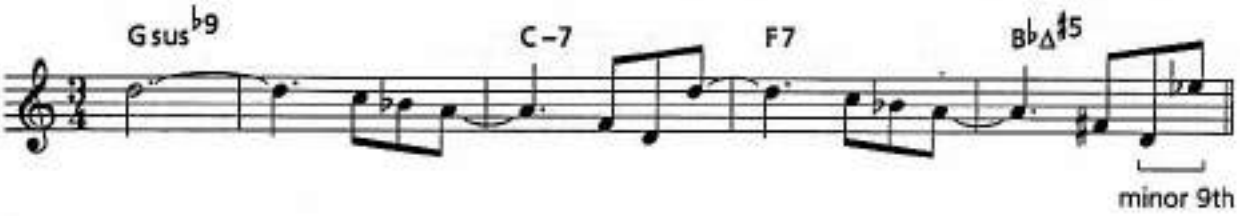


▼ ***descending octave***
Freddie Hubbard's "Philly Mignon"[24]

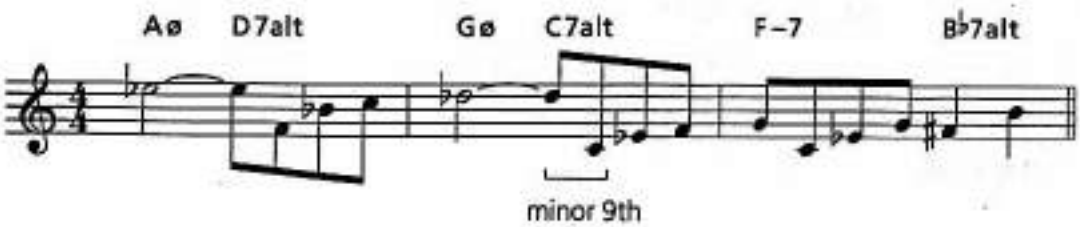


Intervals of greater than an octave rarely occur in tunes, but here are a few examples:

▲ ***ascending minor 9th***
Bar 11 of bridge of Wayne Shorter's "Wild Flower"[25]

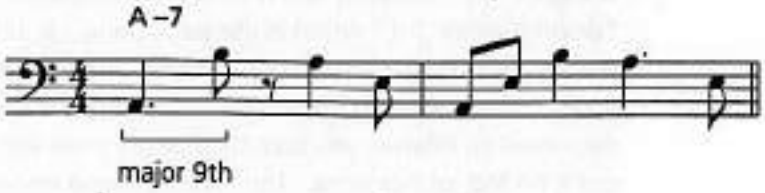


▼ ***descending minor 9th***
Bar 18 of Benny Golson's "I Remember Clifford"[26]



[23] Cannonball Adderly, *Them Dirty Blues*, Riverside, 1960.
[24] Freddie Hubbard, *Here To Stay*, Blue Note, 1962.
[25] Wayne Shorter, *Speak No Evil*, Blue Note, 1964.
[26] The Jazztet, *Meet The Jazztet*, Argo, 1960.

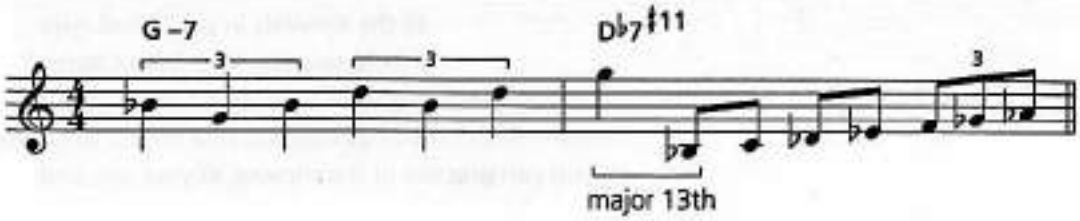
▲ *ascending major 9th*
Bass part, intro of Joe Henderson's "No Me Escueca"[27]



▲ *ascending minor 10th*
Bass part, fifth bar, intro of Joe Henderson's "No Me Escueca"[28]

▼ *descending 11th*
Bar 15 of Joe Henderson's "Inner Urge"[29]

▼ *descending major 13th*
Bar 24 of Billy Strayhorn's "Chelsea Bridge"[30]



[27] Joe Henderson, *Power To The People*, Milestone, 1969.
[28] *Ibid.*
[29] Joe Henderson, *Inner Urge*, Blue Note, 1964.
[30] Joe Henderson, *The Kicker*, Milestone, 1967.

Inverting Intervals

An important skill all musicians must have, especially when transposing,[31] is the ability to *invert* intervals. If you have to transpose a tune "up a major 6th" on the spot, you'll probably find it easier to transpose it "down a minor 3rd," which is the same thing. A 3rd is a lot closer than a 6th. In other words, you need to know that a major 6th inverts to a minor 3rd. When you invert an interval, you take the bottom note and put it on top, or vice versa. The result is a new interval, and the rules for inverting intervals are simple.

When you invert an interval

- Major becomes minor
- Minor becomes major
- Perfect remains perfect
- Tritone remains tritone[32]

and the old and new intervals add up to nine.

Figure 1-2

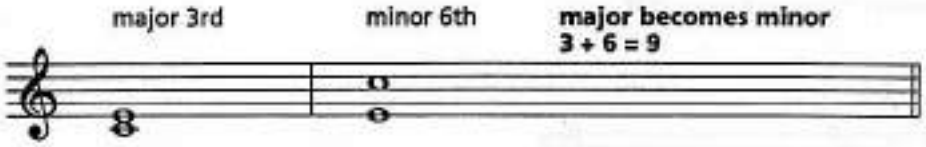


Figure 1-3

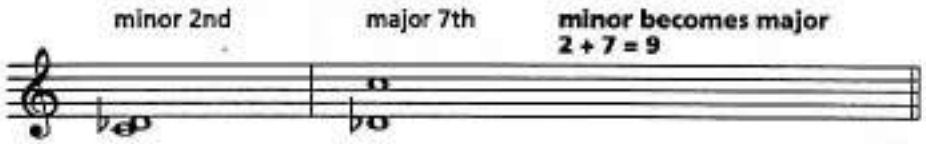


Figure 1-4

Figure 1-5

Look at **figure 1-2.** If you invert a major 3rd, C with E on top, it becomes E with C on top, a minor 6th. Major becomes minor, and three plus six add up to nine. In **figure 1-3**, a minor 2nd inverts to a major 7th. Minor becomes major, and two plus seven add up to nine. In **figure 1-4**, a perfect 4th becomes a perfect 5th. Perfect remains perfect, and four plus five equals nine. In **figure 1-5**, a tritone inverts to another tritone. Because a tritone is right between a 4th and a 5th, you could say that it is "four and a half," and four and a half plus four and a half equals nine.

To really internalize this information, and have the sound of all the intervals in your head, you should sing the intervals as part of your daily practice routine. You don't need your instrument to do this (unless you're a singer, of course), so you can practice in the shower, in your car, and

[31] Going from one key to another.

[32] And, if you use the alternate terms "augmented" and "diminished" as shown in **figure 1-1**, augmented becomes diminished, and diminished becomes augmented.

anywhere else you want. In addition, practice singing along with your favorite records—heads, melodies, solos, and so on, of standards, bebop, and other jazz tunes. As you do so, try to identify specific intervals between notes. This is all part of what's called *ear training*. If your school offers an ear training course, take it! There are also some good ear training tapes available.[33] You have to train your ears because creating a good solo consists largely of playing on your instrument what you "hear in your head."

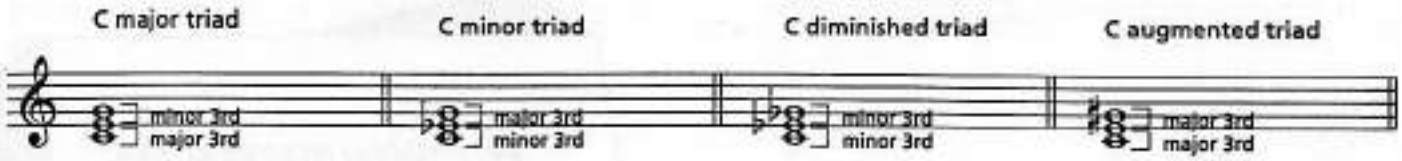
Triads

You can play intervals not only individually, but also in combinations. For example, stacking two 3rds on top of one another forms a triad. There are four possible combinations, each forming a different triad:

- A major 3rd with a minor 3rd on top forms a major triad.
- A minor 3rd with a major 3rd on top forms a minor triad.
- Two minor 3rds form a diminished triad.
- Two major 3rds form an augmented triad.

Figure 1-6 shows all four triads.

Figure 1-6

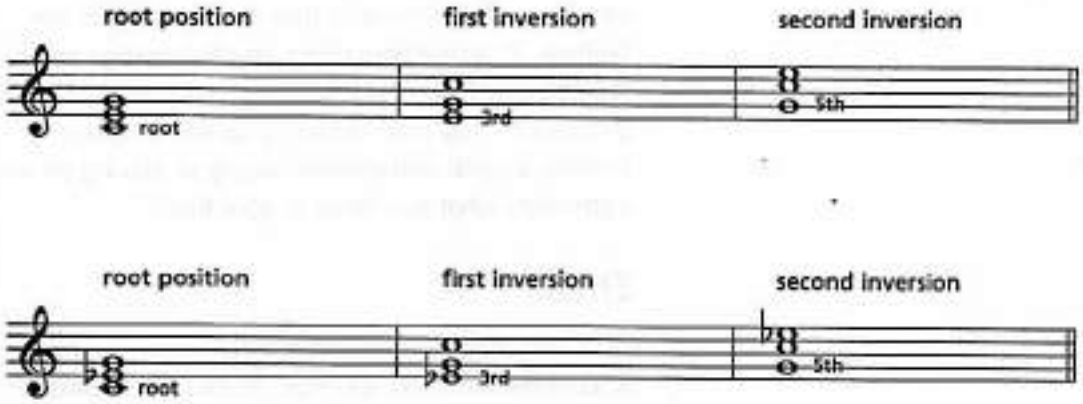


Play each triad on the piano. Listen and feel the different emotional effect of each triad. In music for TV, movies, and the theater, harmony is often used to enhance the emotional content of a scene. A major triad may sound happy, strong, or triumphant. A minor triad may sound sad, pensive, or tragic. A diminished triad often suggests tension or agitation. An augmented triad has a floating, misty quality, suggesting, among other things, enchantment—like Bambi emerging from the mist at dawn (seriously).

[33] Jamey Aebersold, *Jazz Ear Training*. Armen Donelian, *Training The Ear*. David Baker, *A New Approach To Ear Training*

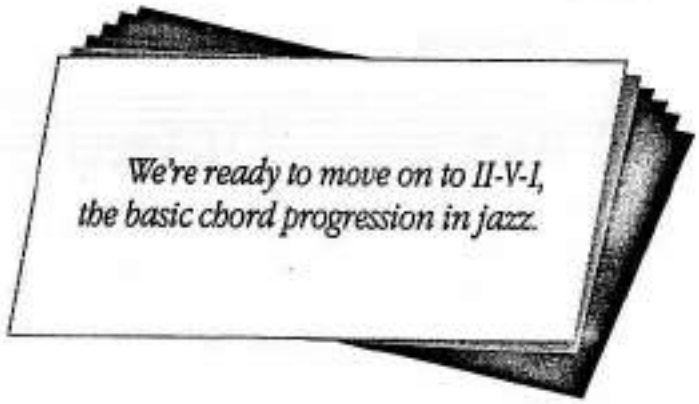
Although these musical devices have all become clichés, they still work, otherwise composers, including jazz composers, wouldn't continue to use them. It's no accident that tunes such as Benny Golson's "I Remember Clifford,"[34] John Lewis' "Django,"[35] and Eden Ahbez' "Nature Boy"[36] are written in minor keys, or that Bix Beiderbeck's "In A Mist"[37] uses augmented chords. As you play, you elicit an emotional response in your listener, your fellow musicians, and yourself. Be aware of it.

Figure 1-7



Triads are often inverted. An *inversion* is a chord with a note other than the root on the bottom. **Figure 1-7** shows a C major and a C minor triad in their three possible positions:

- Root position, with the root on the bottom.
- First inversion, with the 3rd on the bottom.
- Second inversion, with the 5th on the bottom.



[34] The Jazztet, *Meet The Jazztet*, Argo, 1960.
[35] Grant Green, *Idle Moments*, Blue Note, 1963.
[36] John Coltrane, *The John Coltrane Quartet Plays*, MCA/Impulse, 1965.
[37] Freddie Hubbard, *Sky Dive*, CTI, 1972.

Chapter Two
The Major Scale and the II-V-I Progression

- *Modes of the Major Scale*
- *The II-V-I Progression*
- *Voice Leading*
- *The Cycle of Fifths*
- *Other Common Chord Progressions*
- *The Locrian Mode and the Half-Diminished Chord*
- *Modal Jazz*

Figure 2-1

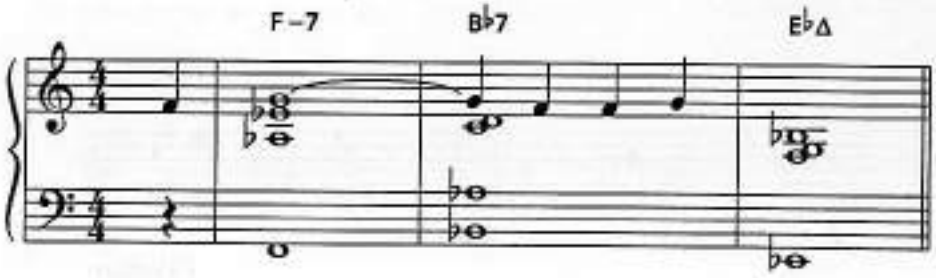


Figure 2-2

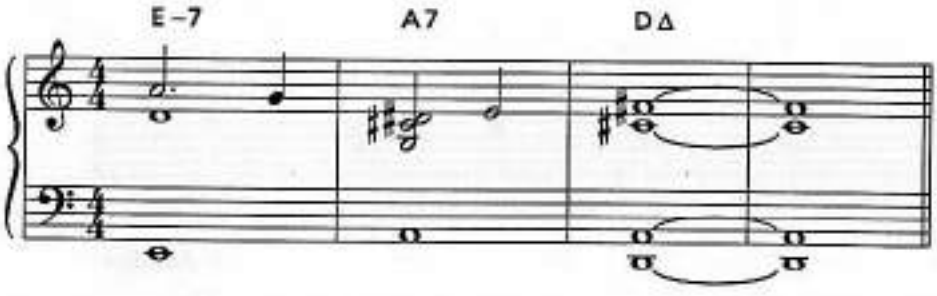
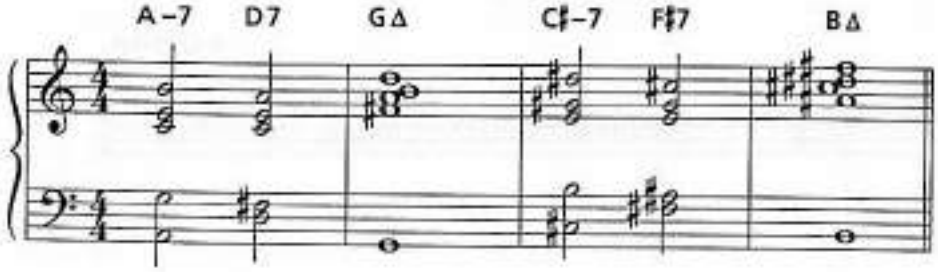


Figure 2-3



Play the music shown in the first three figures and listen to the sound of the II-V-I progression.[1] **Figure 2-1** is a II-V-I in the key of E♭ from Victor Young's "Stella By Starlight."[2] **Figure 2-2** is a II-V-I in the key of D from Miles Davis' "Tune Up."[3] **Figure 2-3** shows two II-V-I progressions from John Coltrane's "Giant Steps,"[4] the first in the key of G, the second in the key of B.

There are lots of chord progressions, but II-V-I is the most common chord progression jazz musicians play. The original source of the II, V, and I chords are the modes of the major scale.

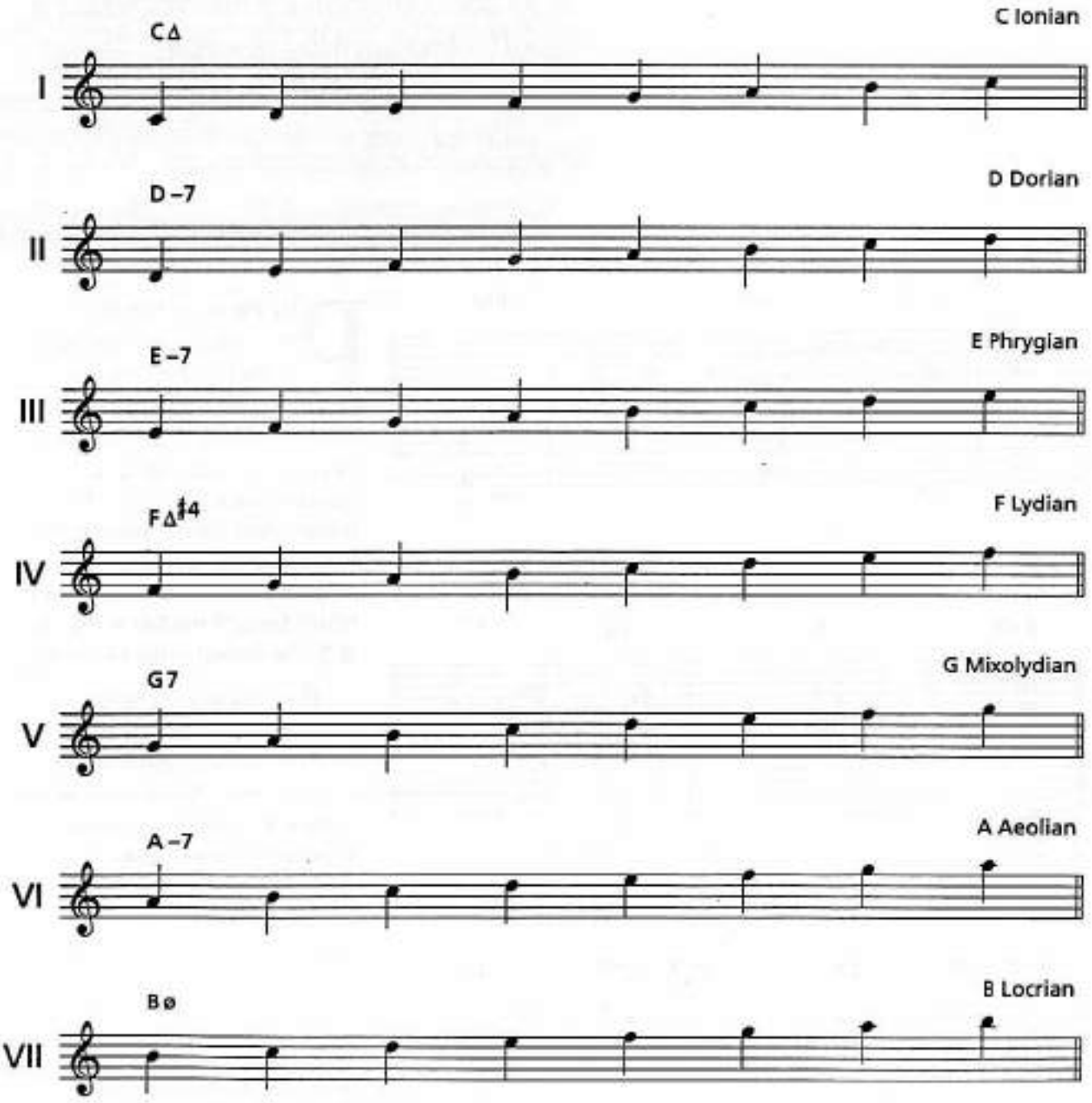
[1] Sometimes notated as ii-V7-I.
[2] Miles Davis, *The Complete 1964 Concert*, Columbia.
[3] Miles Davis, *Cookin'*, Prestige, 1956.
[4] John Coltrane, *Giant Steps*, Atlantic, 1959.

Modes of the Major Scale

Figure 2-4 shows the C major scale and all of its *modes*. Think of modes this way: The C major scale has seven different notes, and you can play the scale starting on any one of its seven notes. This means that there are really seven different C major scales—one that starts on C, one on D, one on E, one on F, and so on through B. Each mode has a Greek name, shown to the right of the mode. The Roman

Figure 2-4

The C Major Scale and Its Modes



numerals I through VII shown to the left of each mode correspond to the modal name on the right—I is Ionian, II is Dorian, III is Phrygian, and so forth. *This is the same in every major key.*

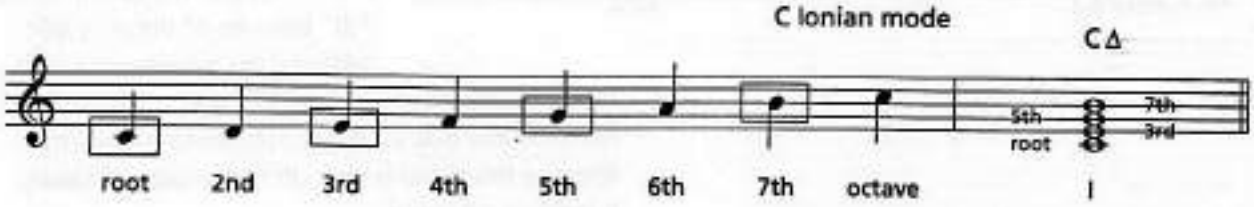
Greek modal names are not esoteric; they are everyday terms that jazz musicians use. For example, you might hear a conversation like this:

First musician: "What's the chord in the second bar?"
Second musician: "F Lydian."

The Ionian Mode and the Major 7th Chord

From the modes come *seventh chords*. You construct seventh chords by playing every other note of each mode, as shown in **figure 2-5**. "Every other note" will be the root, 3rd, 5th, and 7th of the resulting chord. These notes are called *chord tones*, because they define the quality—major, minor, dominant—of each seventh chord.

Figure 2-5



In the Ionian mode of the C major scale shown here, every other note has been boxed, the boxed notes forming the seventh chord shown on the right. The boxed notes are the first, third, fifth, and seventh notes of the mode, and are also the root, 3rd, 5th, and 7th of the chord.

Figure 2-6 shows a C major 7th chord. A common symbol for this chord is the triangle, as in CΔ.[5] This chord is called "major 7th" because of the intervalic relationships between the root of the chord and its 3rd and 7th. *Major 7th chords have a major 3rd, a perfect 5th, and a major 7th.* Because this chord is built off of the first mode, it is called a I chord.

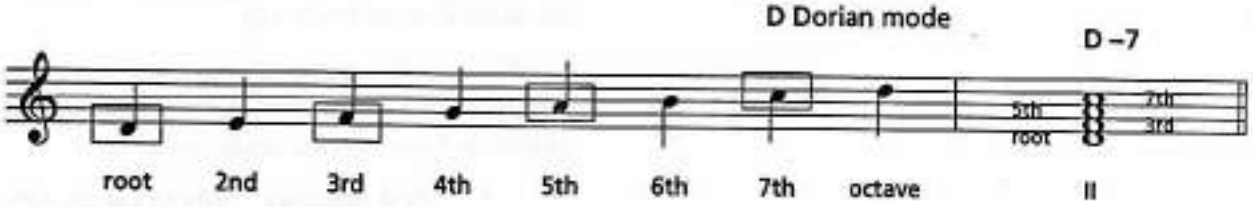
Figure 2-6

[5] Common alternate chord symbols are C, CΔ7, Cmaj7, and CM7. C6 and C^{6}_{4}, although slightly different, are used interchangeably with CΔ.

The Dorian Mode and the Minor 7th Chord

The second, or Dorian mode, of the C major scale runs from D to D, as shown in **figure 2-7**. The boxed

Figure 2-7



notes—the first, third, fifth, and seventh notes of this mode—again form a chord, in this case the D minor 7th chord shown on the right.

Figure 2-8

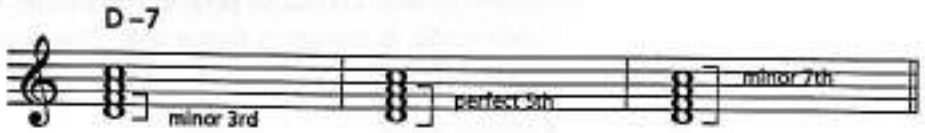
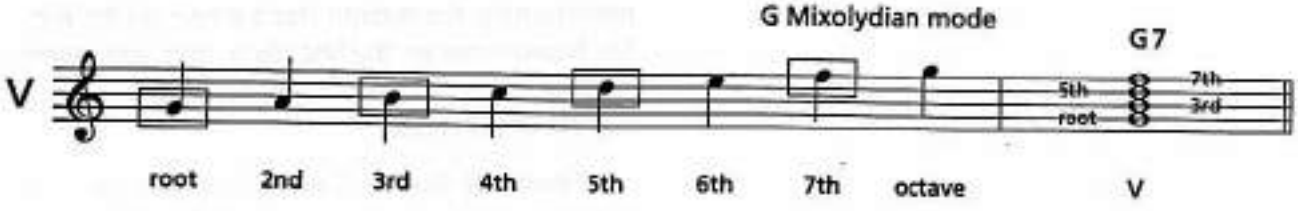


Figure 2-8 shows a D minor 7th chord. The most common symbol for a minor chord is the dash, so this chord is notated D-7.[6] This chord is called "minor 7th" because of the intervalic relationships between the root of the chord and its 3rd and 7th: *Minor 7th chords have a minor 3rd, a perfect 5th, and a minor 7th.* Because this chord is built off of the second mode, it is called a II chord.

The Mixolydian Mode and the Dominant 7th Chord

Skip now to the fifth, or Mixolydian mode, which runs from G to G. **Figure 2-9** shows this mode with

Figure 2-9



the first, third, fifth, and seventh notes boxed to form G dominant 7th, the chord on the right. The name of this chord is usually shortened to "G seven," and is notated G7. This chord is called "dominant 7th" because of the intervalic relationships between the root of the chord and its 3rd and 7th. *Dominant 7th chords*

[6] Alternate chord symbols are Dmin7, Dmi7, and Dm7.

Figure 2-10

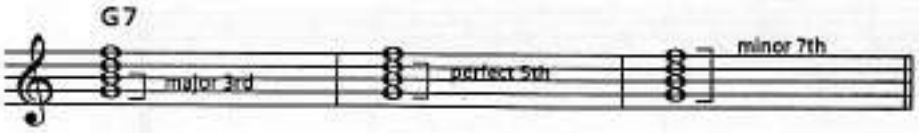


Figure 2-11

Figure 2-12

have a major 3rd, a perfect 5th, and a minor 7th, as shown in **figure 2-10**. Because this chord is built off of the fifth mode, it is called a V chord.

Figure 2-11 shows an example of the Mixolydian mode. The first eight notes of Freddie Hubbard's tune "Philly Mignon"[7] (named for drummer Philly Joe Jones) ascend the G Mixolydian scale.

The first eight notes of Sonny Rollins "Pent-Up House"[8] ascend the D Mixolydian scale, as shown in **figure 2-12**.

The I, II, and V chords—major 7th, minor 7th, and dominant 7th—are the three most commonly played chords in jazz. Since each chord has a perfect 5th (there are chords with a ♭5 or ♯5, which we'll soon get to), the 3rd and 7th are the variables. They determine whether the chord is major, minor, or dominant—that is, they determine what's called the *quality* of the chord. The following rules sum up the differences between the three chords:

- Major 7th chords have a major 3rd and a major 7th.[9]
- Minor 7th chords have a minor 3rd and a minor 7th.[10]
- Dominant 7th chords have a major 3rd and a minor 7th.

The II-V-I Progression

The I, II, and V chords often occur as a II-V-I *chord progression*, the most common chord progression played in jazz. The chords in the previous examples—D-7, G7, and CΔ—are the II-V-I progression in the key of C. Can you find II-V-I in the key of F? Here's how to do it: The second, fifth, and first notes of the F major scale are G, C, and F. The II chord is always a minor 7th chord, the V chord is always a dominant 7th chord, and the I chord is a major 7th chord. The II-V-I in the key of F is G-7, C7, FΔ. Think through the II-V-I in every key; you don't need your instrument to do this.

[7] Freddie Hubbard, *Here To Stay,* Blue Note, 1962.
[8] *Sonny Rollins Plus Four,* Prestige, 1956.
[9] Think "major-major-major."
[10] Think "minor-minor-minor."

Figure 2-13

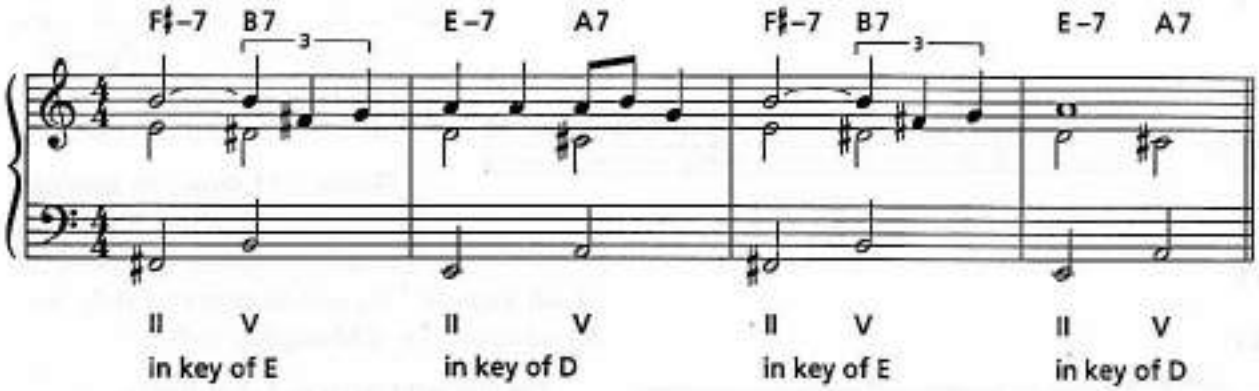
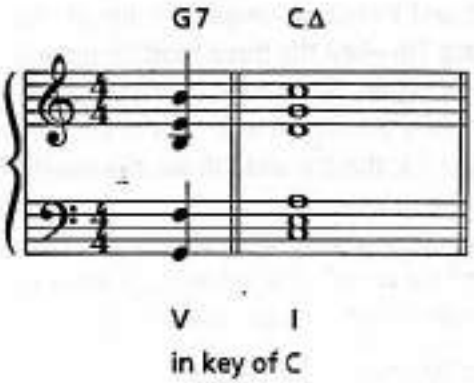


Figure 2-14

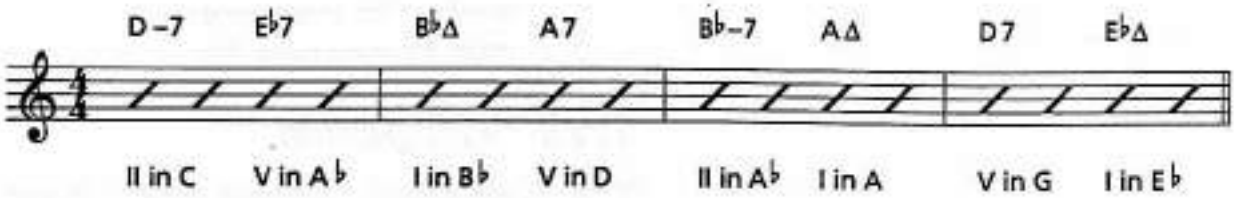


II-V doesn't have to end with I, as in the II-V changes in the first four bars of Richard Rodgers' "I Didn't Know What Time It Was" (**figure 2-13**).

And V-I doesn't have to be preceded by II, as in the V-I at the beginning of Bob Haggart's "What's New?" (**figure 2-14**). Also, II chords, V chords, and I chords often occur randomly, seemingly unconnected to the chords around them, as in the progression shown in **figure 2-15**.

Open your *fake book*,[11] and select an easy tune like "Just Friends," "Satin Doll," or "Tune Up." Analyze each chord—is it a II chord? A V chord? A I chord?

Figure 2-15



Look for II-V, V-I, and II-V-I progressions. Remember these rules:

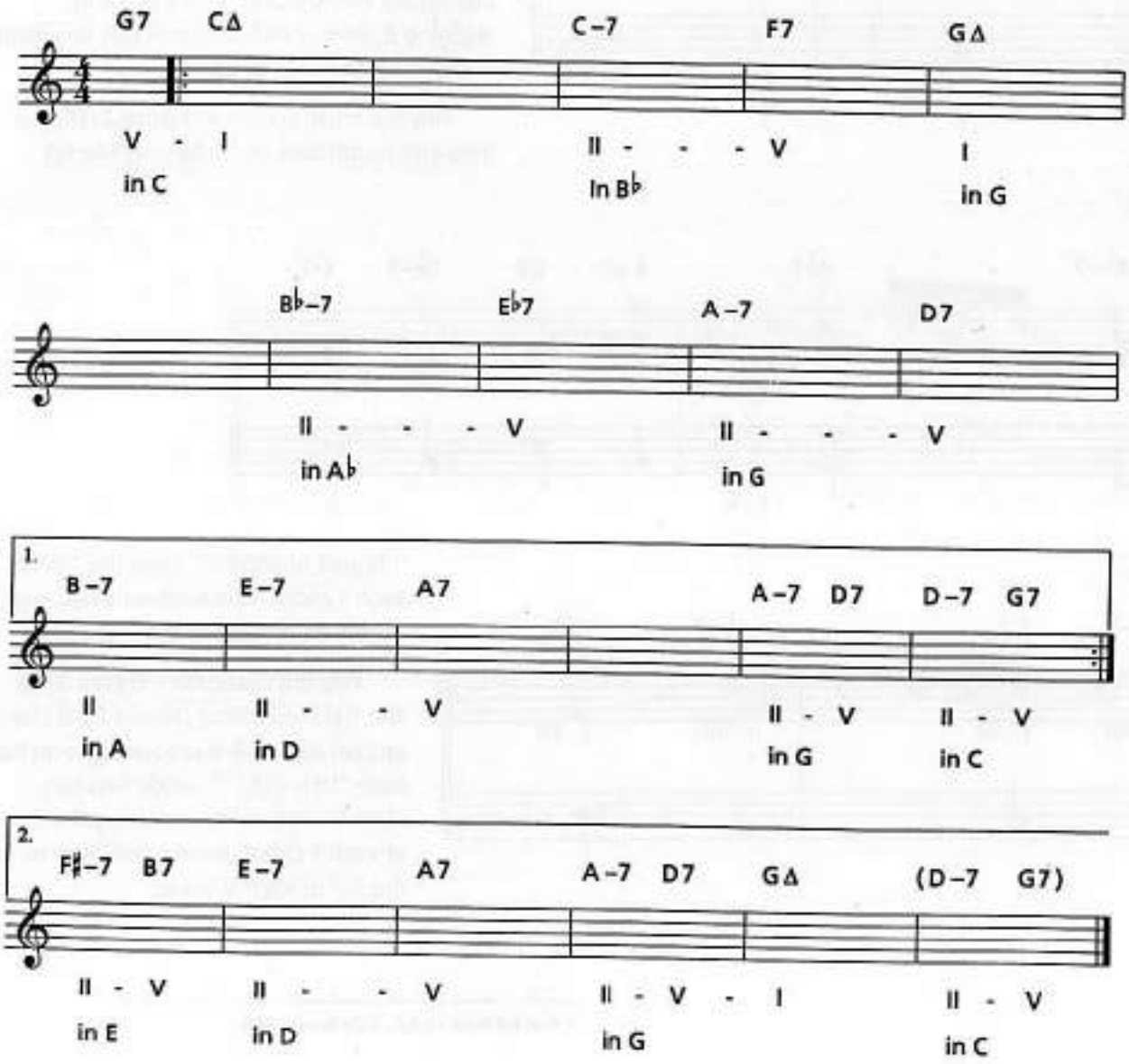
- Minor 7th chords are II chords.
- Dominant 7th chords are V chords.
- Major 7th chords are I chords.

[11] A "fake book" is a collection of tunes, usually just the melody and chord symbols. The best and most accurate ones are "The New Real Book," Vols. I, II, and III, all of them available in concert, B♭, and E♭ versions. Another good fake book is "The World's Greatest Fake Book," available in concert only. All are published by Sher Music.

You may see some chords with unfamiliar chord symbols—sus, ♭9, ♯11, ♯5, alt, ø, and so on. Not to worry, we'll get to them soon.

Figure 2-16 shows the changes to "Just Friends." Each chord has been analyzed to determine whether it is a II, V, or I chord. The figure also shows which key each chord is from. Notice how often "Just Friends" modulates from one key to another. The first two chords are a V-I in the key of C, followed immediately by a II-V in B♭. You play the two chords in parentheses in the last bar only when you're going back to the top and playing another chorus; they are called a *turnaround*. Along with the first chord back at the beginning of the tune they form another II-V-I.

Figure 2-16

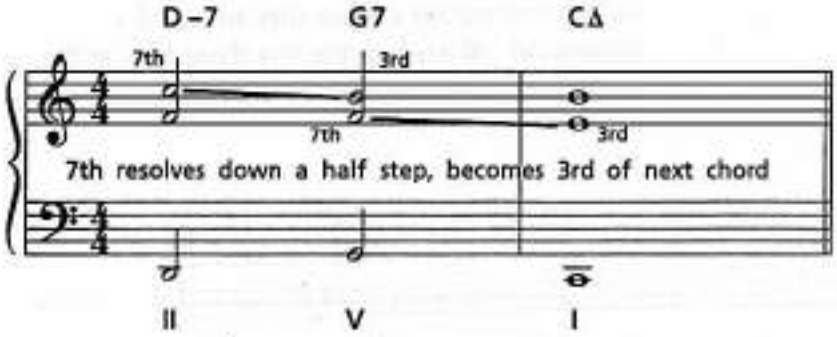


Other good tunes to analyze include "All The Things You Are," "Tune Up," "Soul Eyes," "I Thought About You," "Satin Doll," and "Perdido." Again, ignore any and all alterations to the chords that you see—♭9, ♯9, ♯11, ♭5, ø, ♭13, alt, and so forth. We'll get to these soon.

Voice Leading

In **figure 2-17**, notice that as you go from the II chord to the V chord to the I chord, *the 7th of each chord resolves down a half step and becomes the 3rd of the next chord.* This is basic *voice leading.* Voice leading is the direction a particular note wants to go. It's almost as if there is a gravitational or magnetic pull on the 7th, urging it to resolve down a half-step. If you are a horn player improvising behind another horn player who's playing the melody, playing the 7th and resolving it down a half step provides an instant background line for the soloist.

Figure 2-17



Play the music shown in **figure 2-18**, the third and fourth bars of Thelonious Monk's

Figure 2-18

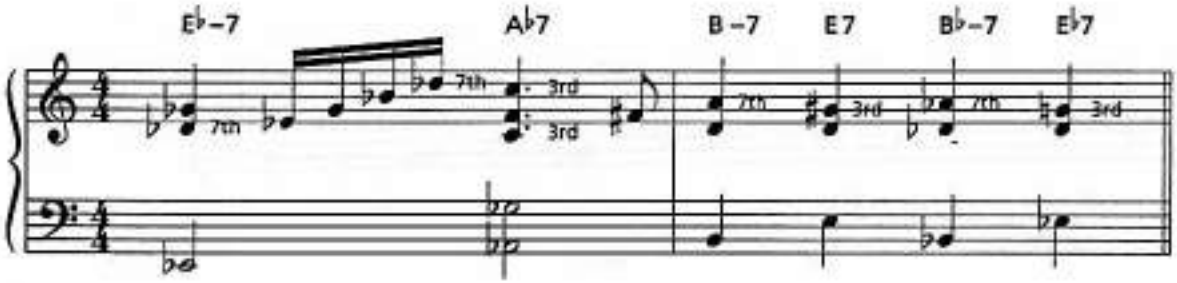
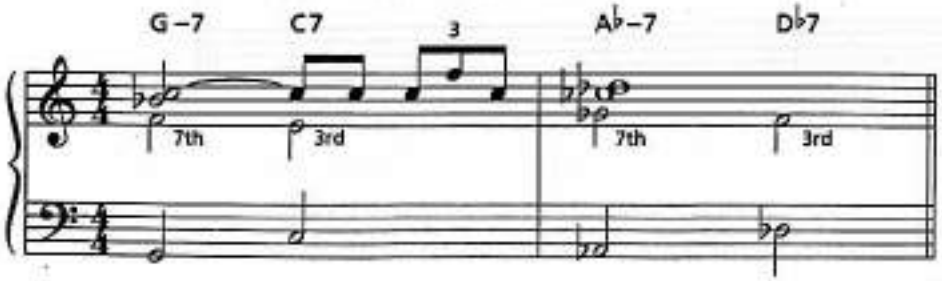


Figure 2-19



"'Round Midnight." Hear the 7th of each II chord resolve down a half step, becoming the 3rd of the V chord.

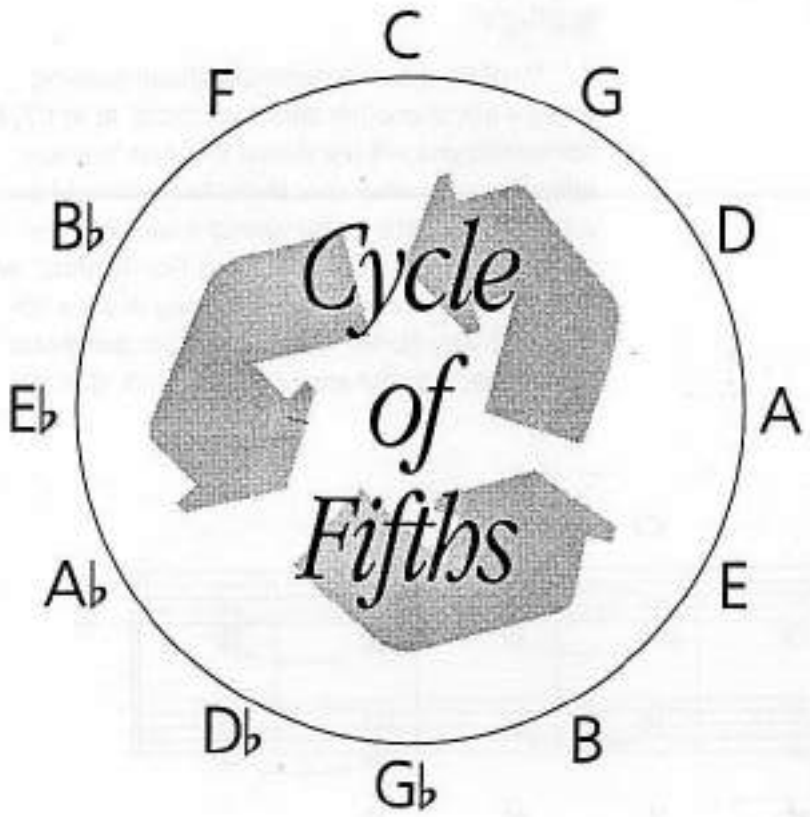
Play the music from **figure 2-19.** The top line is what Donald Byrd plays on two bars of II-V progressions on his tune "Low Life."[12] Jackie McLean plays the lower line, resolving the 7th of each II chord down a half-step to the 3rd of each V chord.

[12] Donald Byrd, *Fuego*, Blue Note, 1959.

The Cycle of Fifths

Go over the II-V-I progressions in every key and memorize them. When they learn something in every key, most jazz musicians use the *cycle of fifths*, as shown in **figure 2-20**.[13]

Figure 2-20

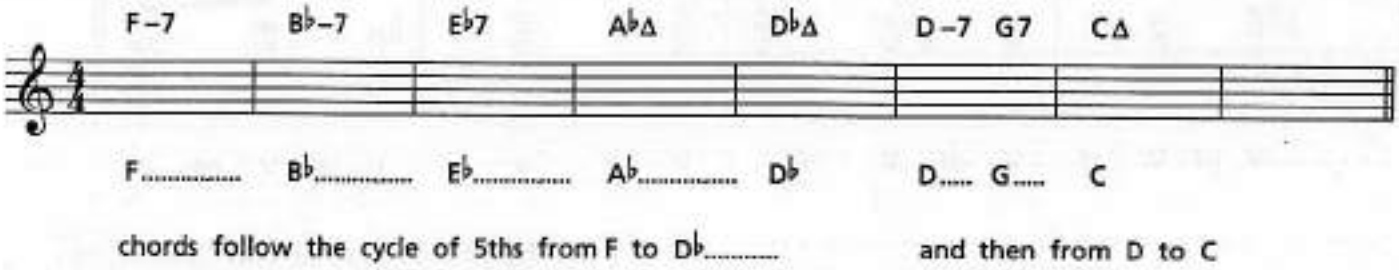


The cycle of fifths is an arrangement of all 12 notes of the chromatic scale, each note a 5th lower than the preceding one. As you go around the cycle, think of each note as representing a key, the key you're going to practice in next. Start with the key of C at the top of the circle, and move *counterclockwise* through the keys of F, B♭, E♭, and so on.[14]

You should use the cycle when you practice because it approximates real life. Most chord movement within tunes follows portions of the cycle. For instance, the roots of a II-V-I progression follow the cycle. In the key of C, the roots of the II-V-I (D-7, G7, CΔ) are D, G, and C, which follow each other counterclockwise around the cycle. In F, the roots of the II-V-I (G-7, C7, FΔ) are G, C, and F, and they, too, follow each other around the cycle.

Figure 2-21 shows the changes for the first few bars of Jerome Kern's "All The Things You Are." Notice how the roots of the chords form fragments from around the cycle of 5ths.

Figure 2-21



[13] The cycle of fifths is also know as "the circle of fourths."

[14] Classical musicians are often taught the cycle clockwise. Jazz musicians prefer using the cycle counterclockwise because the movement from note to note (C, F, B♭, and so on), follows the roots of the II-V-I progression (as in C-7, F7, B♭Δ).

Other Common Chord Progressions

Although II-V-I is the most common chord progression played by jazz musicians, there are several other commonly played progressions we need to examine.

V of V

"V of V" means a dominant chord resolving down a 5th to another dominant chord, as in C7, F7. Sometimes you will see several V chords in a row, following each other counterclockwise around the cycle of fifths. The quintessential example is the bridge of George Gershwin's "I've Got Rhythm," with four V chords in a row, each resolving down a 5th (**figure 2-22**). Notice how the roots of the chords go counterclockwise around the cycle: D, G, C, F.

Figure 2-22

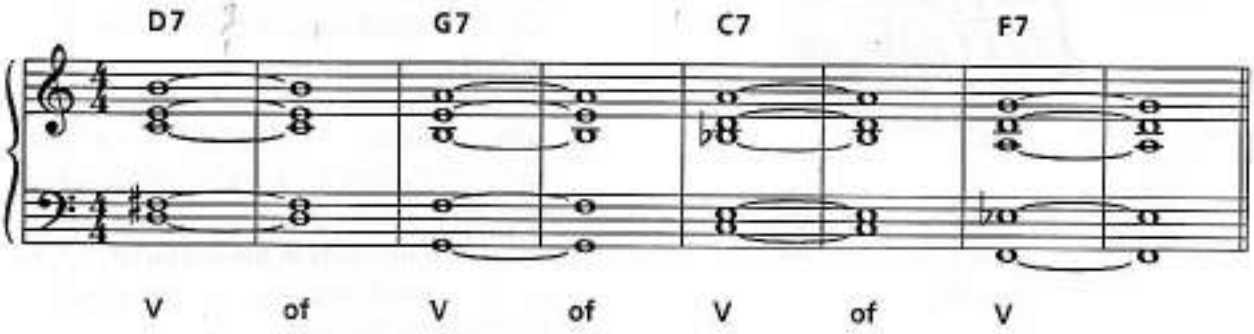
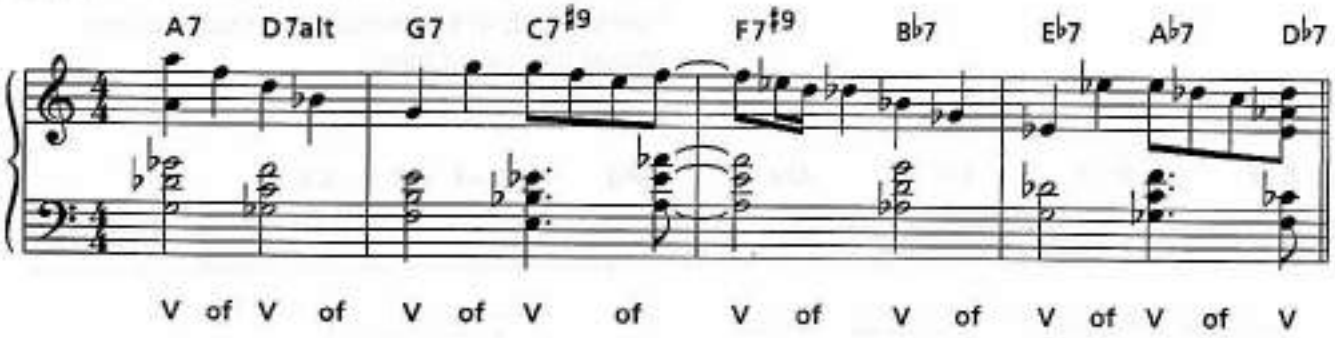


Figure 2-23



Play **figure 2-23** and hear how Cedar Walton played nine V of V chords around the cycle in the last few bars of his version of Albert Hague's "Young And Foolish."[15] The roots of all nine dominant 7th

[15] Transcribed from a clinic given by Cedar at Kimball's San Francisco nightclub in 1991.

chords—A, D, G, C, F, B♭, E♭, A♭, and D♭—follow each other counterclockwise around the cycle. Don't be confused by the lack of a root on the bottom of Cedar's chords—this is a good introduction to the "rootless" voicings that jazz pianists often play.

I-VI-II-V

One of the most common chord progressions in jazz is I-VI-II-V. The original first four chords of George Gershwin's "I've Got Rhythm" are a I-VI-II-V (C, A-7, D-7, G7), as shown in **figure 2-24**.[16] We haven't talked about the "VI" chord yet, so let's take a look at it. In the key of C, the sixth note is A. Playing the C major scale from A to A gives us the A Aeolian mode which is shown in **figure 2-25**. Putting a box around every other note gives us a chord with a root, minor 3rd, perfect 5th, and a minor 7th—an A minor 7th chord, the VI chord in the key of C.

Figure 2-24

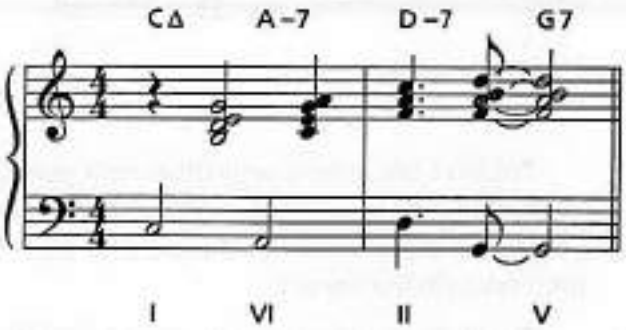
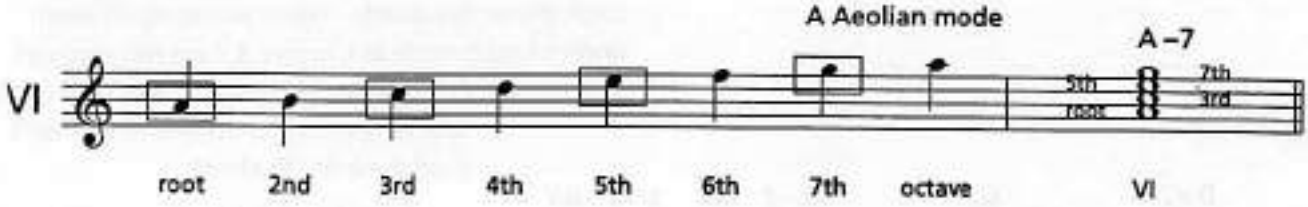


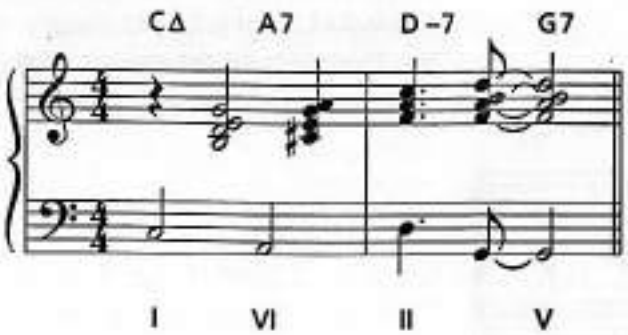
Figure 2-25



The VI chord derived from the Aeolian mode has a minor 3rd, a perfect 5th, and a minor 7th. Structurally, it is identical to the II chord derived from the Dorian mode—both are minor 7th chords. When we study all seven notes of each mode in Chapter 3, however, you will find a great difference between the Dorian and Aeolian chords.

Today's players usually play a dominant 7th chord rather than a minor 7th chord as the VI chord in a I-VI-II-V. They would play I-VI-II-V in the key of C as CΔ, A7, D-7, G7 (**figure 2-26**). Playing A7 instead of A-7 gives the progression a stronger sense of resolution going to D-7, and there are far more opportunities to alter dominant 7th chords than there are to alter minor 7th chords.

Figure 2-26

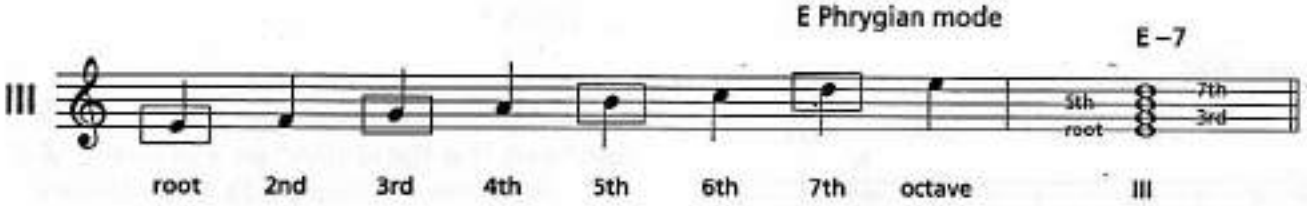


[16] "I've Got Rhythm" is usually played in the key of B♭.

III-VI-II-V

A common variation of I-VI-II-V is III-VI-II-V, a chord progression often used in turnarounds. In the key of C this would be E-7, A-7, D-7, G7. We haven't looked at the third mode yet, the source of the III chord, so let's do so in **figure 2-27**.

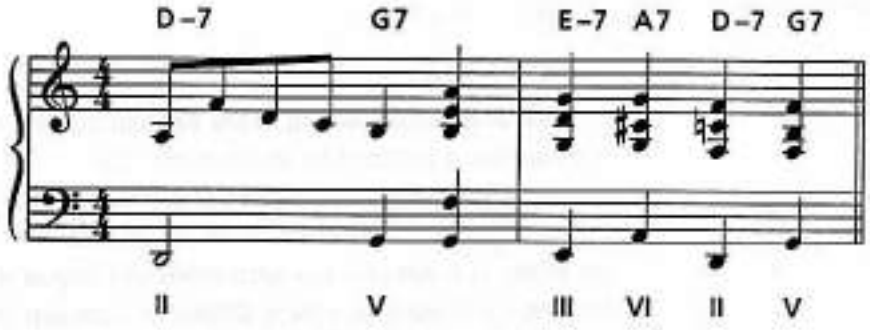
Figure 2-27



Putting a box around every other note gives us a chord with a root, minor 3rd, perfect 5th, and minor 7th; an E-7 chord, the III chord in the III-VI-II-V progression in the key of C.

The III chord derived from the Phrygian mode is structurally identical to the II and VI chords derived from the Dorian and Aeolian modes. All three appear to be minor 7th chords. When you study all seven notes of each mode in Chapter 3, however, you will find that the Phrygian mode is played most often on an entirely different chord—one that isn't even a minor 7th chord.

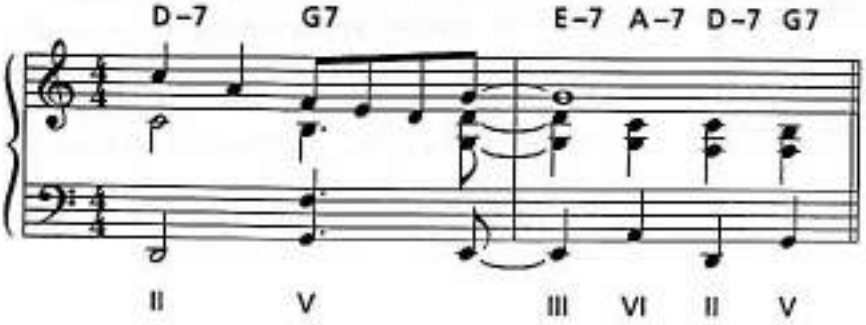
Figure 2-28



As in the I-VI-II-V progression, the VI chord in a III-VI-II-V is more often played as a dominant chord, as on bars 7 and 8 of Jimmy Van Heusen's "Polka Dots And Moonbeams" (**figure 2-28**).

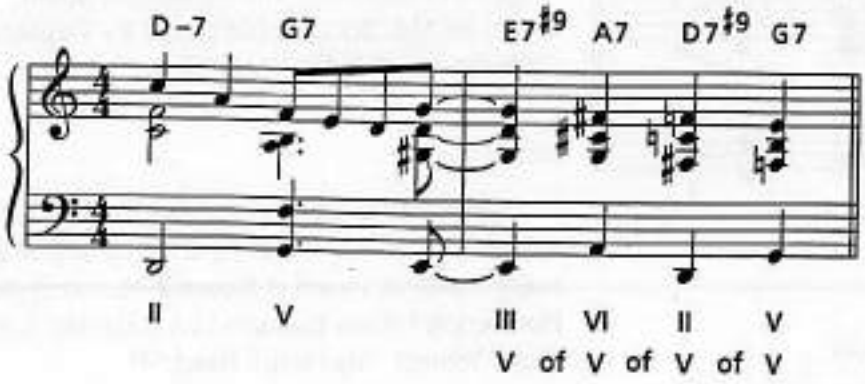
You can also reharmonize all four chords of a III-VI-II-V as dominant chords. Kenny Barron does this at the end of the first eight bars of Jimmy McHugh's "On The Sunny Side Of The Street."[17] **Figure 2-29** shows the original seventh and

Figure 2-29



[17] Kenny Barron, *The Only One*, Reservoir, 1990.

Figure 2-30
Kenny Barron's piano voicings simplified

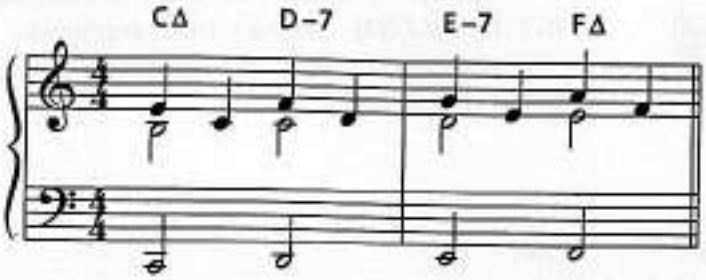


eighth bars. **Figure 2-30** shows Kenny's reharmonization, using four dominant chords in a row. Because each V chord resolves to a V chord a 5th below, this progression could also be called a "V of V of V of V," but that's a mouthful.

I-II-III-IV and the Lydian Mode

Playing the first four diatonic chords of a key is a common progression. Play **figure 2-31** and listen to two bars of Jerome Kern's "I'm Old Fashioned" as John Coltrane[18] played them, using a diatonic I-II-III-IV progression.

Figure 2-31



We haven't talked about the IV chord yet, so let's take a look at it. In the key of C, the fourth note is F. Playing a C major scale from F to F would gives us the F Lydian mode, which is shown in **figure 2-32**. Putting a box around every other note gives us a chord with a root, major 3rd, perfect 5th, and major 7th—an FΔ chord—the IV chord in C major, and the IV chord in the I-II-III-IV progression in "I'm Old Fashioned."

Figure 2-32

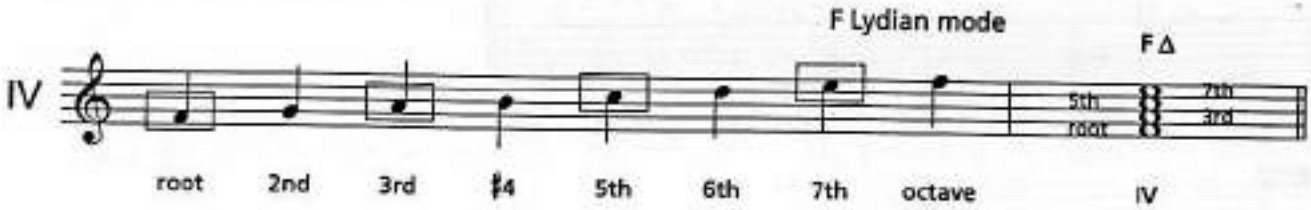
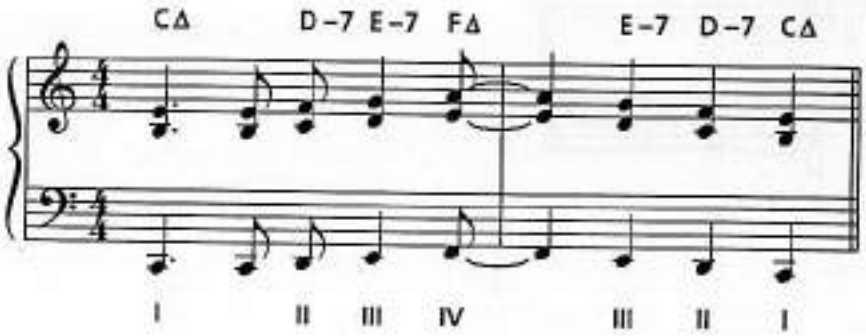


Figure 2-33

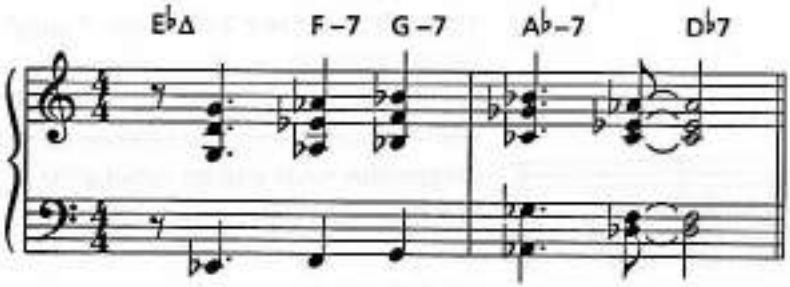


There is an altered note implied in the F Lydian mode: B, the raised 4th of an FΔ chord. Just take note of it for now, and we'll go into it in more depth in Chapter 3.

I-II-III-IV is often played by pianists and guitarists when a major 7th chord lasts two bars. The chord in the seventh and eighth bars of Jerome Kern's "All The Things You Are" is just CΔ. To provide some contrast and movement, you could ascend I-II-III-IV, and then turn around and descend III-II-I, as you'll hear when you play **figure 2-33**.

[18] John Coltrane, *Blue Train*, Blue Note, 1957.

Figure 2-34

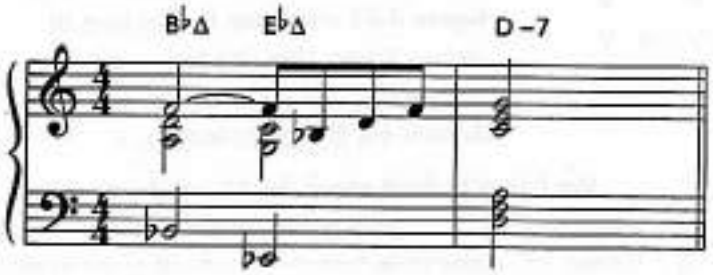


Play **figure 2-34** and you'll hear how Coltrane deceptively used a I-II-III-IV progression to modulate from E♭ into another key on "Moment's Notice."[19] The expected IV chord would be A♭Δ, but Coltrane played A♭-7 instead, resolving it to D♭7, the II-V in G♭.

I-IV

Major chords are often followed by chords a 4th up. Sometimes the chord a 4th up will be a major chord, as shown in **figure 2-35**, where Bobby Hutcherson follows B♭Δ with E♭Δ in the first bar of Victor Young's "My Foolish Heart."[20]

Figure 2-35



Sometimes the chord a 4th up following a major chord will be a dominant chord, as in bars 7 and 8 of "Stella By Starlight," where E♭Δ is followed by A♭7 (**figure 2-36**). There's another example in Willard Robison's "Old Folks," where B♭Δ is followed by E♭7 (**figure 2-37**).

Figure 2-36

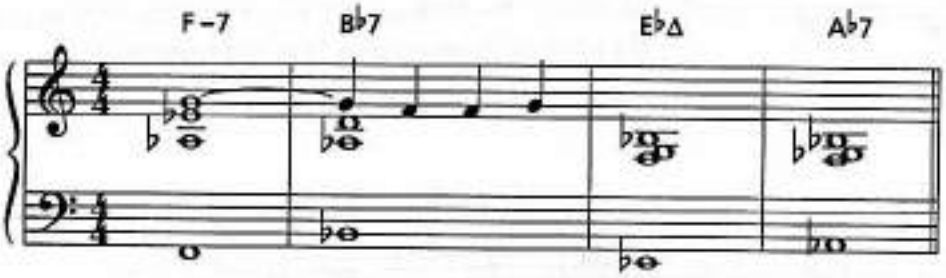
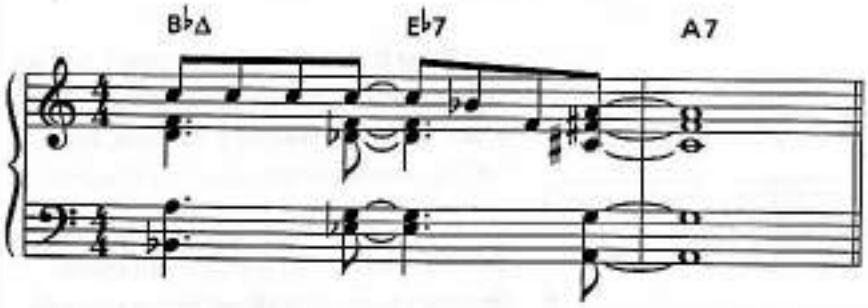


Figure 2-37

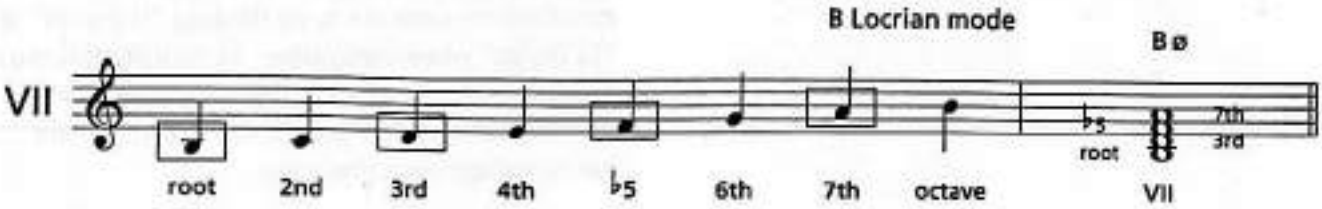


[19] *Ibid.*
[20] Bobby Hutcherson, *Solo/Quartet*, Contemporary, 1981.

The Locrian Mode and the Half-Diminished Chord

There's one mode we haven't looked at yet: the seventh, or Locrian mode. **Figure 2-38** shows the

Figure 2-38

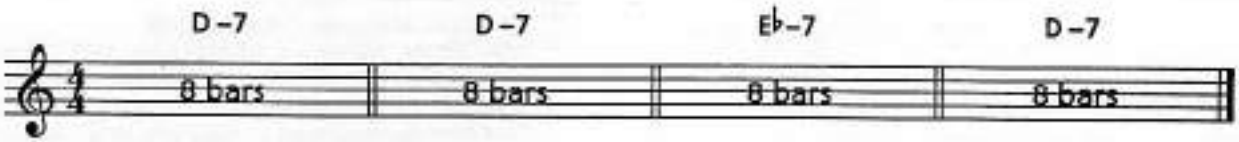


B Locrian mode from the key of C. Putting a box around every other note gives us a chord unlike all the others we've checked out so far—a chord with a root, minor 3rd, *flatted 5th,* and minor 7th—a B-7♭5 chord, the VII chord in the key of C. The chords derived from the other six modes all had perfect 5ths, but a perfect 5th above B would be F♯, a note outside the key of C. Locrian is the only mode with a flatted 5th. B-7♭5 is a rather long chord symbol, and most musicians today notate it as **Bø**, or B *half-diminished.* "Half-diminished" means "a minor 7th chord with a flatted 5th." We'll explore the half-diminished chord more in Chapter 3.

Modal Jazz

A good definition of *modal jazz* is "few chords, lots of space." The term came into use after the release of Miles Davis' album *Kind Of Blue* in 1959.[21] The quintessential modal tune from that album is "So What," a song with only two chords, the changes of which are shown in **figure 2-39.**

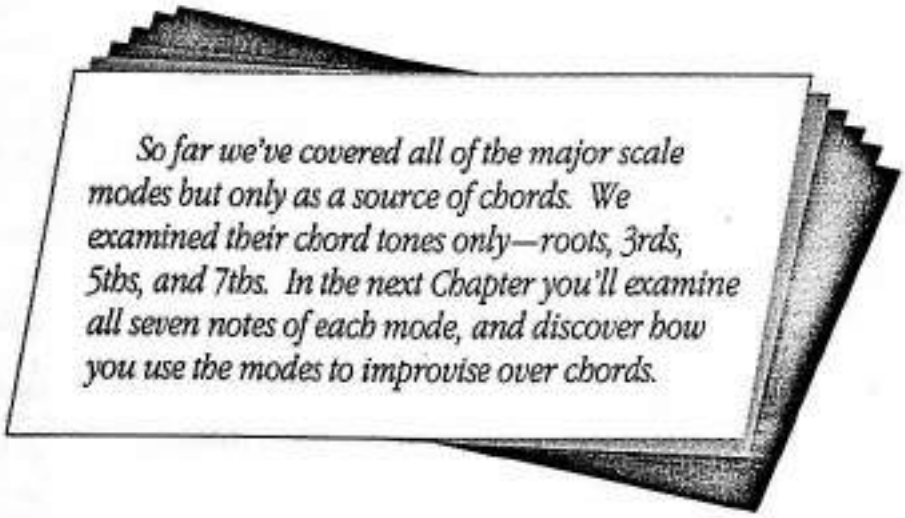
Figure 2-39



[21] Miles Davis, *Kind Of Blue,* Columbia, 1959.

Modal tunes provided much more space for improvising on each chord compared to previous jazz tunes and standards—up to 24 bars on D-7 in "So What," for example (from the last 8 bars through the first 16 bars). Because of this, it was natural for musicians to focus on the scale, or mode, of each chord, rather than on the chord itself. Thus, although the two chords in "So What" are D-7 and E♭-7, musicians are more apt to be thinking "D Dorian" and "E♭ Dorian" when improvising. Historically, this caused a seismic shift among jazz musicians, away from thinking vertically (the chord), and toward a more horizontal approach (the scale).

An earlier Miles Davis tune, "Milestones"[22] (1958), was based on just three chords. Other tunes that got players thinking about scales and modes, rather than chords, include John Coltrane's "Impressions,"[23] based on the changes to "So What," Coltrane's version of Richard Rodgers' "My Favorite Things,"[24] and Freddie Hubbard's "Little Sunflower."[25]



[22] Miles Davis, *Milestones*, Columbia, 1958.
[23] John Coltrane, *Impressions*, MCA/Impulse, 1961. The melody on the A section of "Impressions" is virtually identical to the "Pavanne" theme in the Second Movement of Morton Gould's "2nd American Symphonette," copyright 1938. Had Coltrane ever heard "Pavanne" before he wrote "Impressions"? Quite possibly, since "Pavanne" was very popular in the 1940s and 1950s, and was played a lot on the radio. Given Coltrane's artistic integrity, we can assume that his copying of "Pavanne" was done subconsciously.
[24] John Coltrane, *My Favorite Things*, Atlantic, 1960.
[25] Freddie Hubbard, *Backlash*, Atlantic, 1966.

Chapter Three
Chord/Scale Theory

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

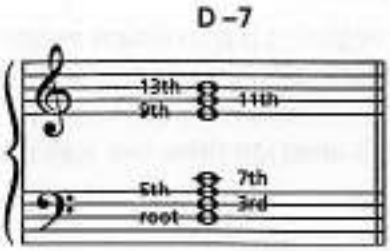
Why Scales?

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

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

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

Figure 3-1

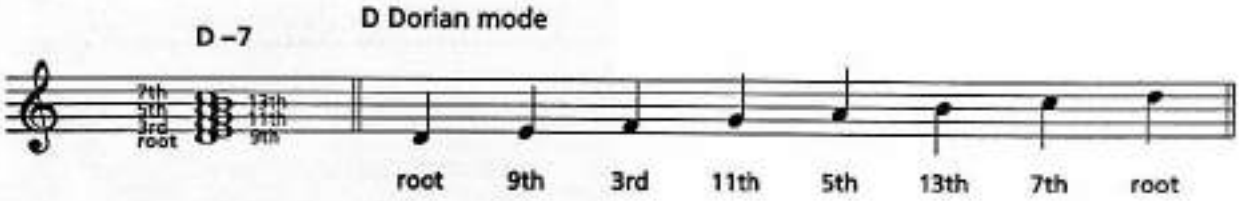


[1] Jazz education didn't become widespread in American colleges and high schools until the 1960s.

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

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

Figure 3-2



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

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

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

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

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

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

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

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

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

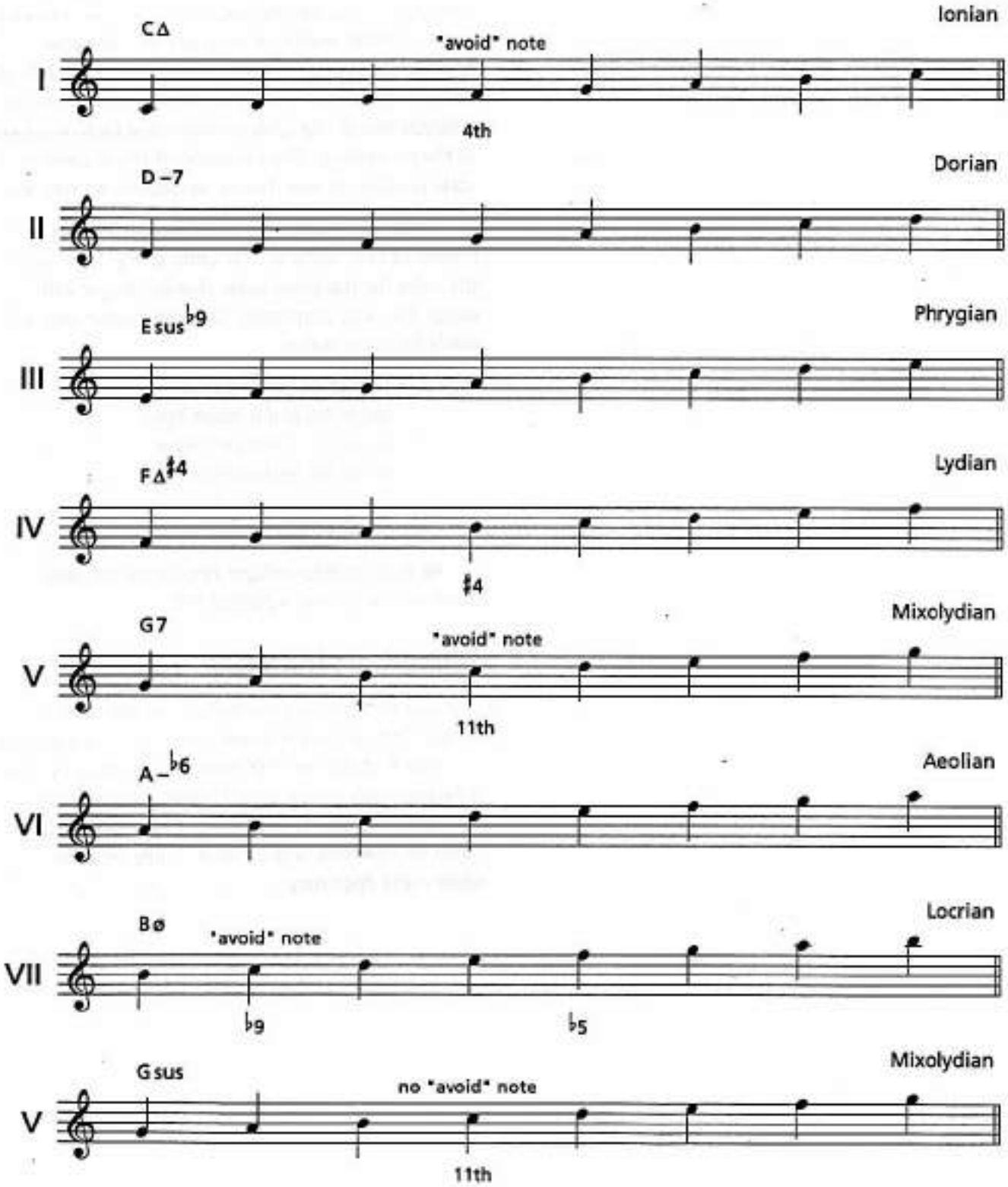
Major Scale Harmony

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

[3] Think "major-major-major."
[4] Think "minor-minor-minor."

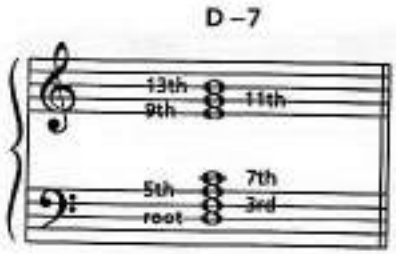
Figure 3-3

Major Scale Harmony



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

Figure 3-4



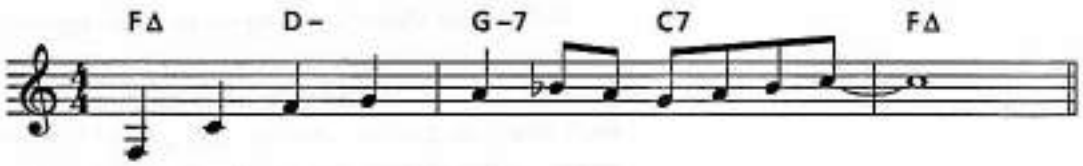
Extension numbers are always confusing at first. Look at **figure 3-4**, which shows a D-7 chord. E, the "9th" of the D-7 chord, is a 2nd above D, is it not? G, the "11th," is a 4th above D. And B, the "13th," is a 6th above D. Why not call E, G, and B the 2nd, 4th, and 6th? Because chords are usually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

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

The Ionian Mode and the Major 7th Chord

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

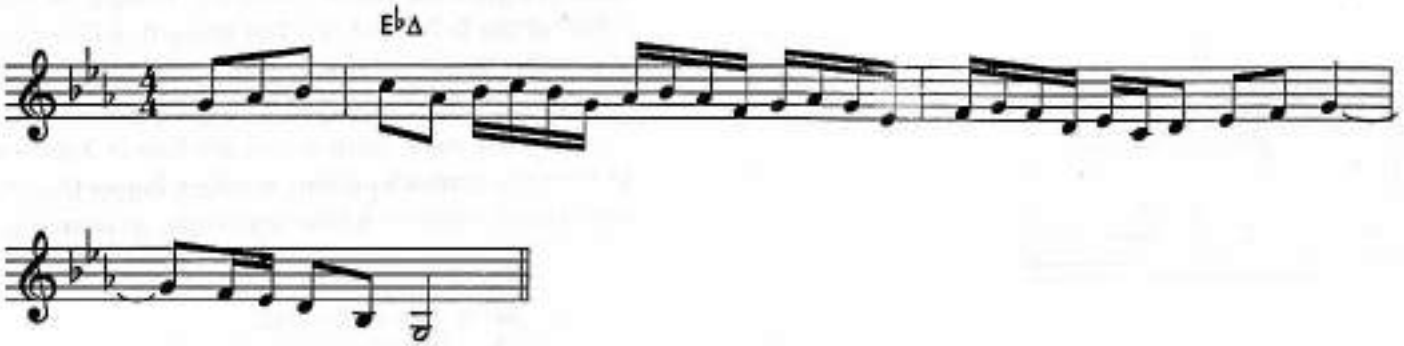
Figure 3-5



The major scale can sound majestic, like Joe Henderson as he plays an F major scale lick on Lee Morgan's "Hocus Pocus"[5] (**figure 3-5**). It can sound playful, as Woody Shaw does playing the G major scale on Booker Ervin's "Lynn's Tune"[6] (**figure 3-6**). It can sound effusive, as Booker Ervin does playing the E♭ major scale on his cadenza on Charles Mingus' "Self-Portrait In Three Colors"[7] (**figure 3-7**).

Figure 3-6

Figure 3-7



The Dorian Mode and the Minor 7th Chord

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

The Mixolydian Mode and the Dominant 7th Chord

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

[5] Lee Morgan, *The Sidewinder*, Blue Note, 1963.
[6] Booker Ervin, *Back From The Gig*, Blue Note, 1968.
[7] Charles Mingus, *Mingus Ah Um*, Columbia, 1959.

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

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

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

"Avoid" Notes

Good question. Go to a piano and play a root position CΔ chord with your left hand while playing the C major scale with your right hand, as shown in **figure 3-8**. There is a note in the scale that is much more dissonant than the other six notes. Play the same chord again with your left hand while you play the 4th, F, with your right hand. Hear the dissonance? This is a so-called "avoid" note. Play the chord again, this time playing a short run in the right hand with F in the middle of it, as shown in **figure 3-9**. The dissonance is hardly noticeable this time, because F is now a *passing note*, and is not struck or held against the chord. "Avoid note" is not a very good term, because it implies that you shouldn't play the note at all. A better name would be a "handle with care" note. Unfortunately, that's not as catchy, so I'll (reluctantly) stick with the term "avoid" note.

Figure 3-8

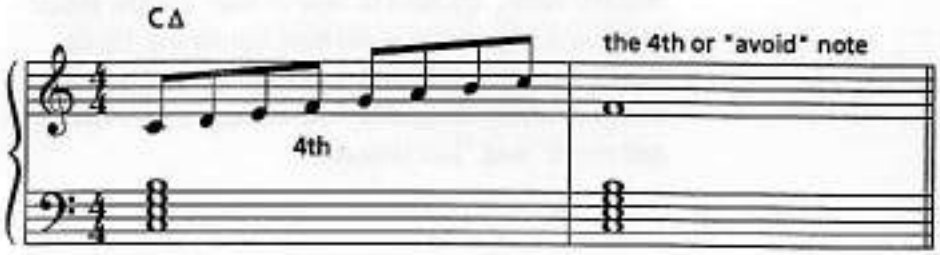


Figure 3-9

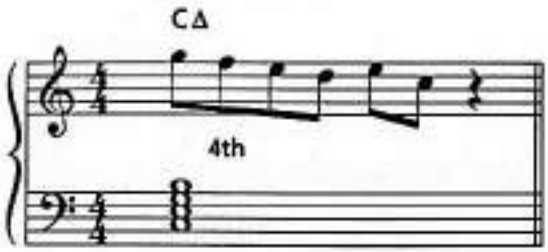


Figure 3-10

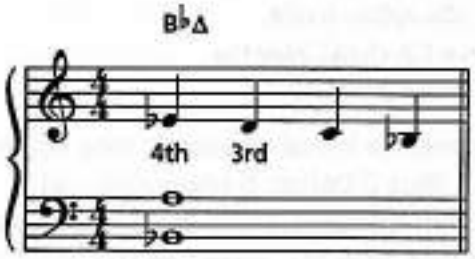
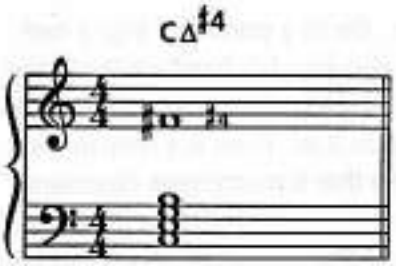


Figure 3-11



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

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

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

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

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

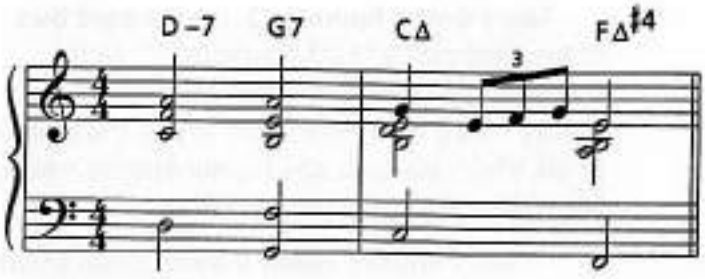
The raised 4th is notated here as ♯4, but many musicians call it ♯11 instead (remember, the 4th and the 11th are the same note). Until the 1960s, most musicians called it a ♭5, but as more and more jazz musicians started thinking of scales while improvising, the term ♭5 gave way to ♯4 or ♯11. As you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

Figure 3-12

The Lydian Mode and the Major 7th♯4 Chord

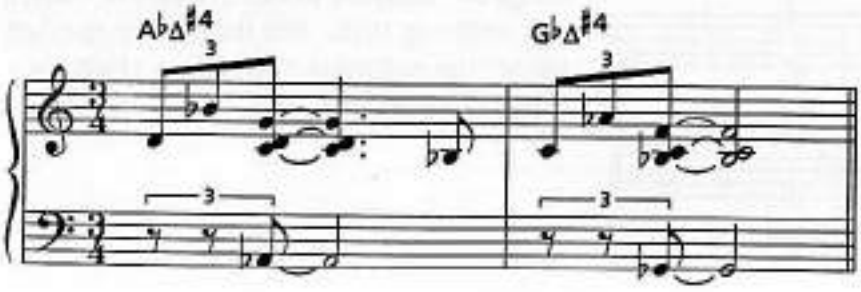
The new scale, or mode, shown in **figure 3-12** is the same as the G major scale, except that it starts on C, the fourth note of the G major scale. The mode starting on the fourth note of any major scale is called the *Lydian* mode, which makes this the C Lydian mode. Even though the chord symbol reads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

Figure 3-13



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

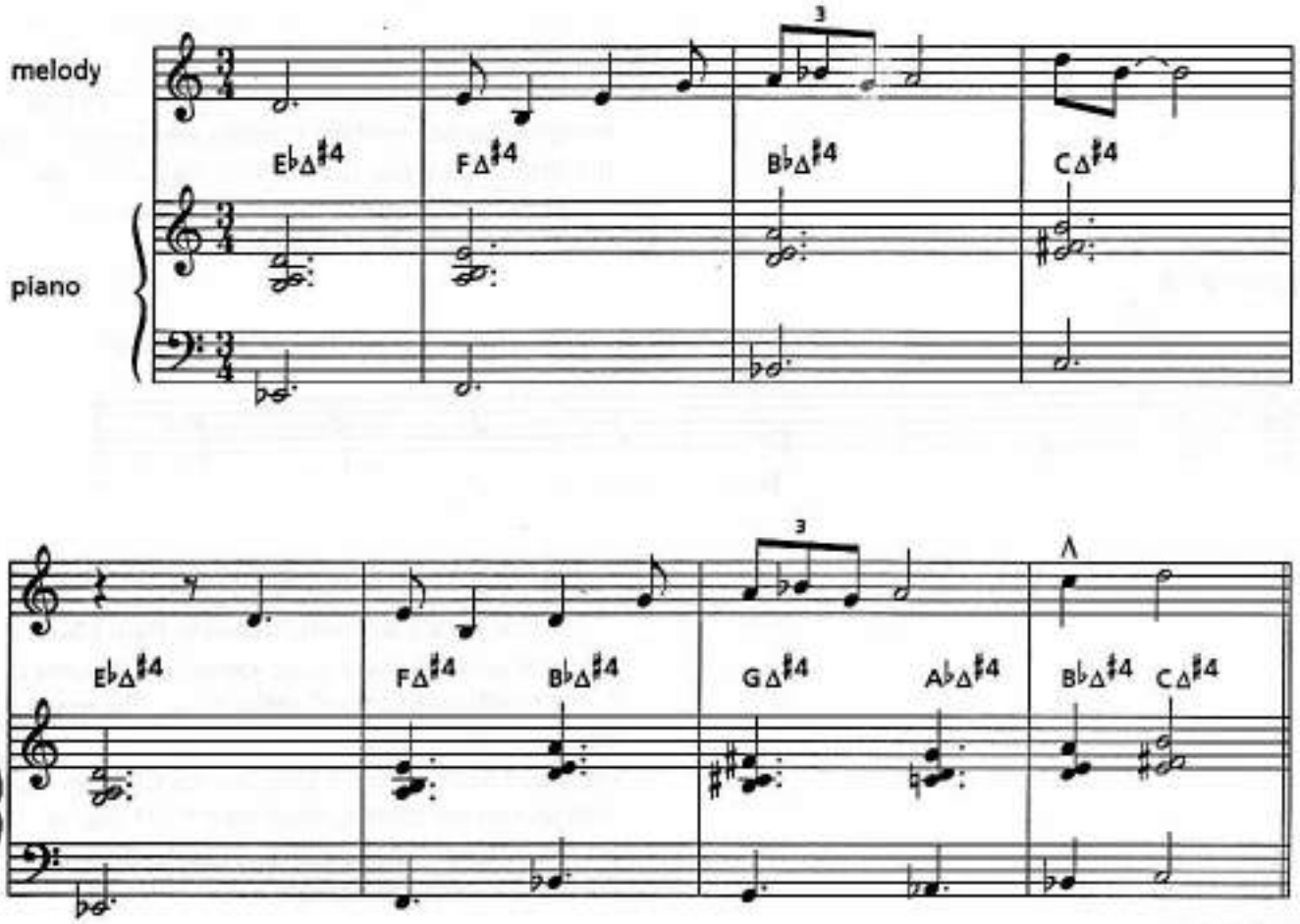
Figure 3-14



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

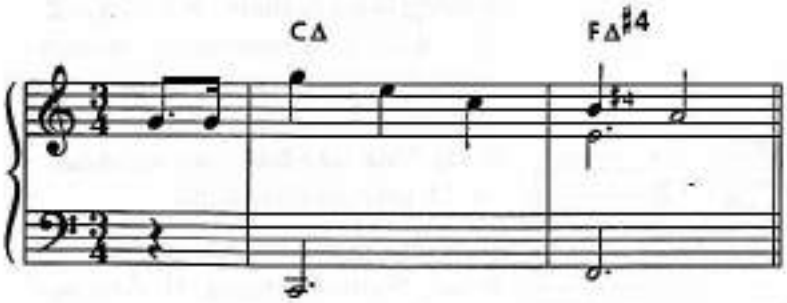
[10] Lee Morgan, *Delightfulee*, Blue Note, 1966.
[11] Woody Shaw, *United*, Columbia, 1981.

Figure 3-15



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

Figure 3-16



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

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

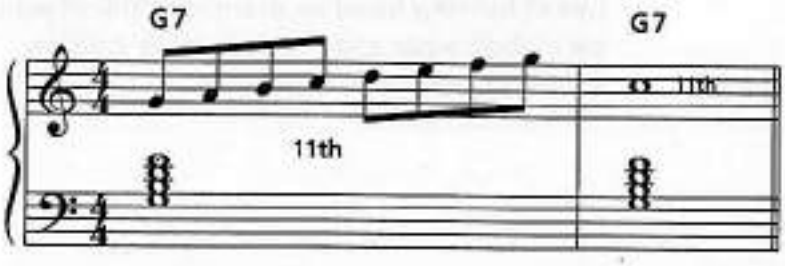
Figure 3-17

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

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

Figure 3-18

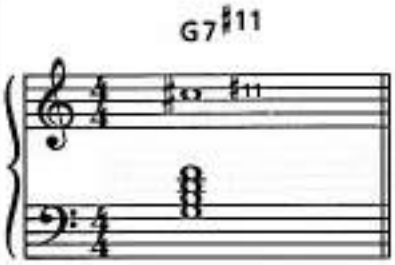
Figure 3-19



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

Play C with your right hand while playing G7 with your left hand, as shown in the second bar of **figure 3-19**. You'll hear the dissonance. Again, if you play C as a passing note, you'll hardly notice any dissonance. You'll hear it only if you hold C against a G7 chord. And don't forget that the context will decide whether or not you play C on a G7 chord. You might specifically want to play something dissonant, or you might want to play the 11th and then resolve it down a half step to the 3rd, as in the example from "Stella By Starlight." Remember not to think of dissonance as "bad." Dissonance is not a pejorative term; it's a musical device you can use when appropriate.

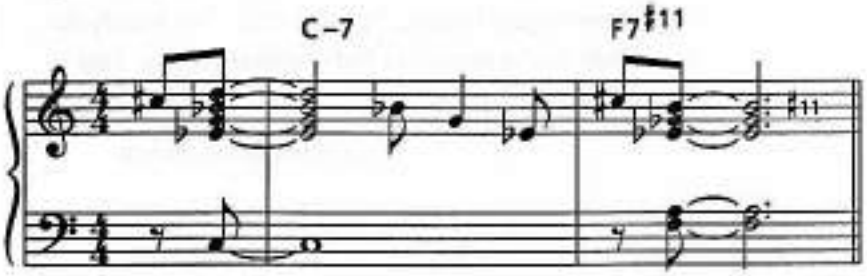
Figure 3-20



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

Figure 3-21

Figure 3-22



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

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

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

Figure 3-23

Figure 3-24

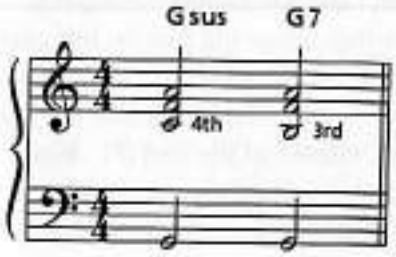


Figure 3-25

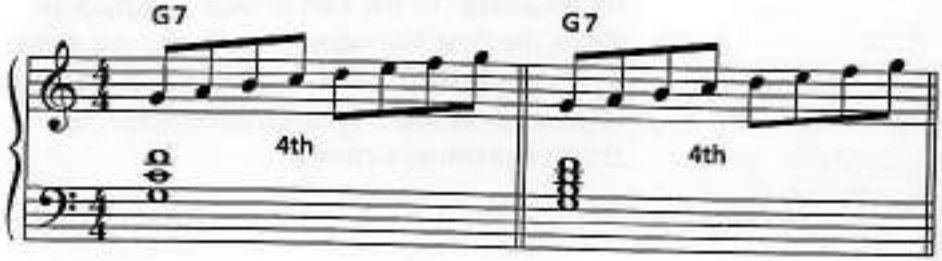
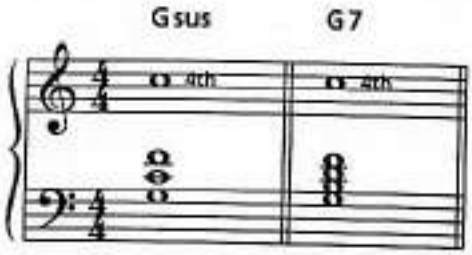


Figure 3-26



The Mixolydian Mode and the Sus Chord

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

The "sus" in the chord symbol refers to the *suspended 4th* of the chord, in this case the note C. In traditional harmony, the 4th of a sus chord usually resolves down a half step to become the 3rd of a dominant 7th chord (**figure 3-24**). In contemporary music, the 4th often doesn't resolve, which gives sus chords a floating quality.

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

Figure 3-27

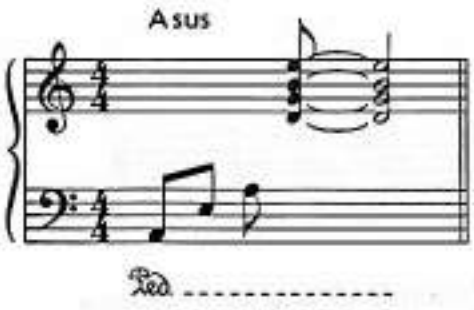


Figure 3-28

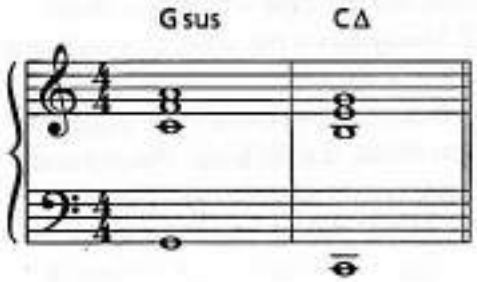


Figure 3-29

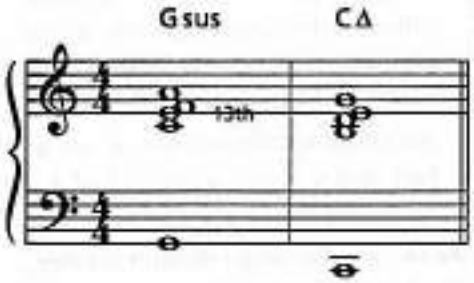
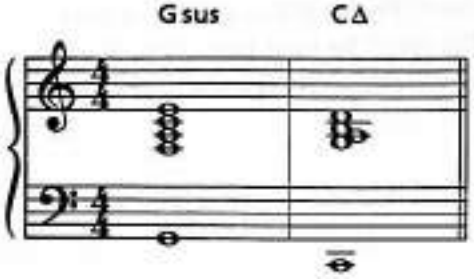


Figure 3-30



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

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

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

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

Figure 3-31

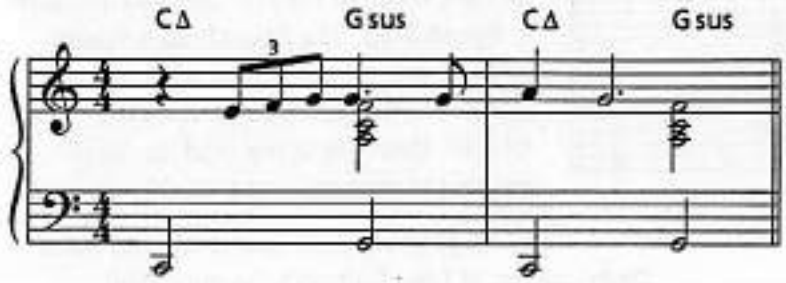


Figure 3-32

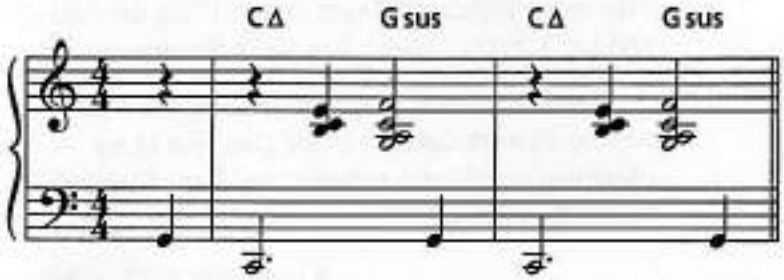


Figure 3-33

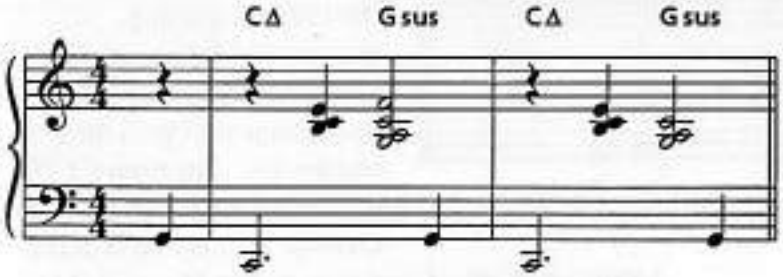
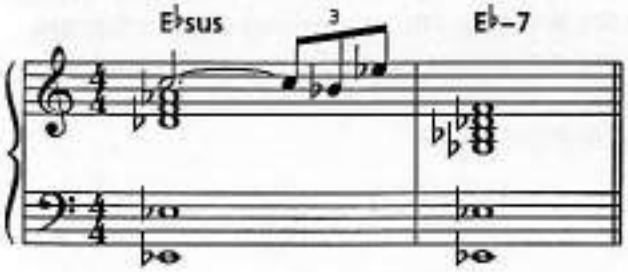


Figure 3-34



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

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

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

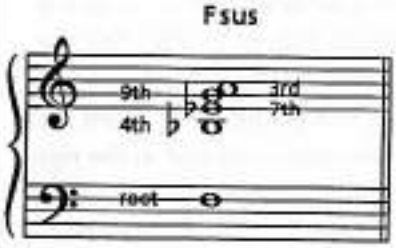
Two songs did a lot to popularize sus chords among jazz musicians: John Coltrane's "Naima,"[18] and Herbie Hancock's "Maiden Voyage."[19] Play **figure 3-34** and listen to the sound of the E♭sus chord in the first bar of "Naima." In addition, Coltrane used sus chords in his recording of Jerry Brainin's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

[15] *Bill Evans And Tony Bennett*, Fantasy, 1975. Bernstein's "Some Other Time" was obviously influenced by Eric Satie's "Gymnopédies."
[16] *Everybody Digs Bill Evans*, Fantasy, 1958.
[17] Miles Davis, *Kind Of Blue*. Columbia, 1959.
[18] John Coltrane, *Giant Steps*, Atlantic, 1959.
[19] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.
[20] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

Figure 3-35

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

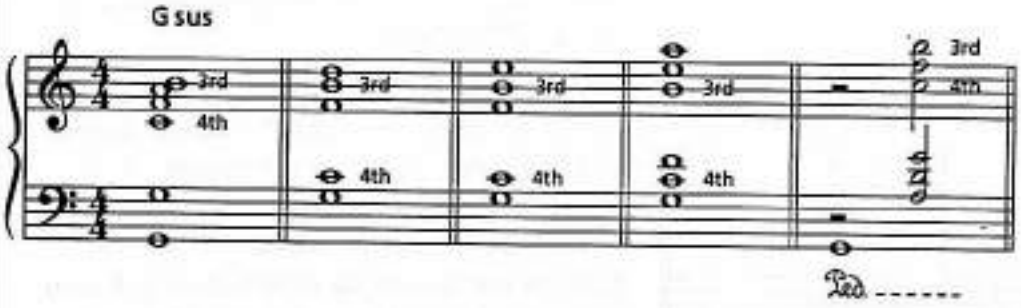
Figure 3-36



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

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

Figure 3-37



A persistent myth is that "the 4th takes the place of the 3rd in a sus chord." This was true at one time, but in the 1960s, a growing acceptance of dissonance led pianists and guitarists to play sus voicings with both the 3rd and the 4th. Play **figure 3-36** and you'll hear the Fsus chord that Wynton Kelly plays at the beginning of Miles Davis' recording of "Someday My Prince Will Come," from Miles' 1961 album of the same name. Note that Wynton plays both the 3rd (A) and the 4th (B♭) in his voicing. Note also that Wynton plays the 3rd above the 4th. Jazz pianists often include the 3rd in sus chords, as you'll hear when you play the voicings shown in **figure 3-37**. Note that the 3rd is always above the 4th.

[21] Miles Davis, *Workin'*, Prestige, 1956.
[22] Miles Davis, *Kind Of Blue*, Columbia, 1959.
[23] John Coltrane, *Coltrane Plays The Blues*, Atlantic, 1960.
[24] Hank Mobley, *Soul Station*, Blue Note, 1960.

Figure 3-38

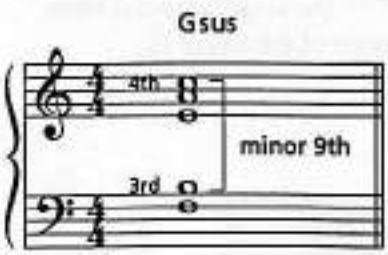


Figure 3-39

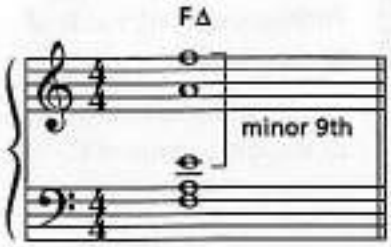
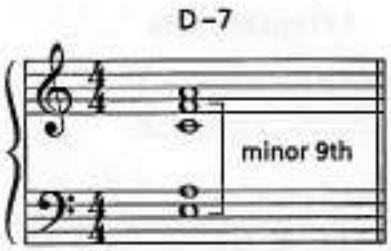


Figure 3-40



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

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

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

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

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

The Phrygian Mode and the Sus$^{\flat 9}$ Chord

Play **figure 3-41** and listen to the sound of Phrygian harmony. The figure shows the first few bars of Kenny Barron's "Golden Lotus."[26] The Dsus$^{\flat 9}$ chord is from the Phrygian, or third, mode of the key of B♭.

Figure 3-41

Figure 3-42

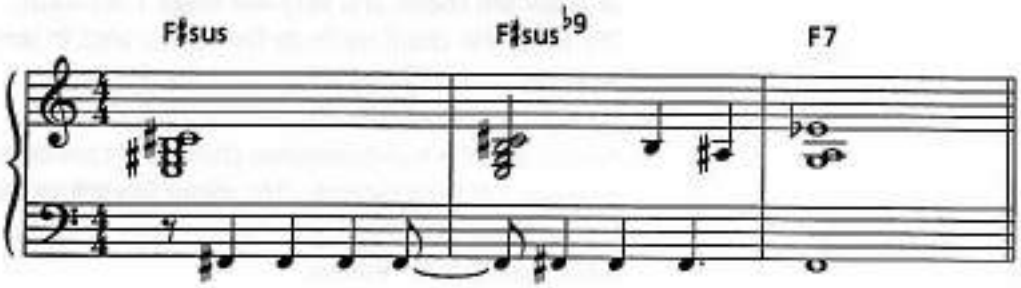


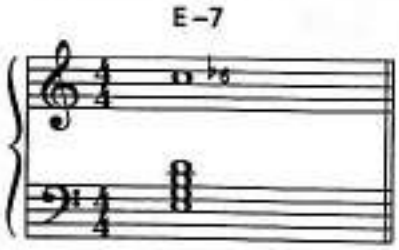
Figure 3-42 shows another example of Phrygian harmony. This music is from Kenny Dorham's beautiful ballad "La Mesha."[27] The F♯sus$^{\flat 9}$ chord is from the Phrygian, or third, mode of the key of D.

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

Figure 3-43

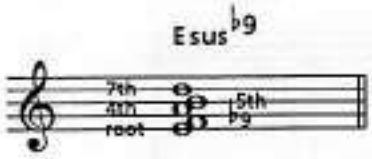
this mode appears as though it would be played over an E-7 chord. C, the ♭6 of E-7, sounds very dissonant against the chord, as you'll hear when you play **figure 3-44.** You usually play C on E-7 only in diatonic progressions such as III-VI-II-V (E-7, A-7, D-7, G7, in C major), where the C in the E-7 chord is played only as a passing note. The Phrygian mode is usually played, not over minor 7th chords, but over *sus$^{\flat 9}$ chords.*

Figure 3-44



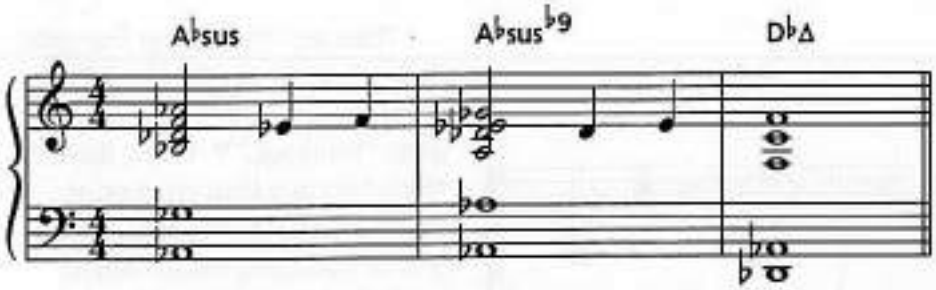
[26] Kenny Barron, *Golden Lotus*, Muse, 1980.
[27] Joe Henderson, *Page One*, Blue Note, 1963.

Figure 3-45



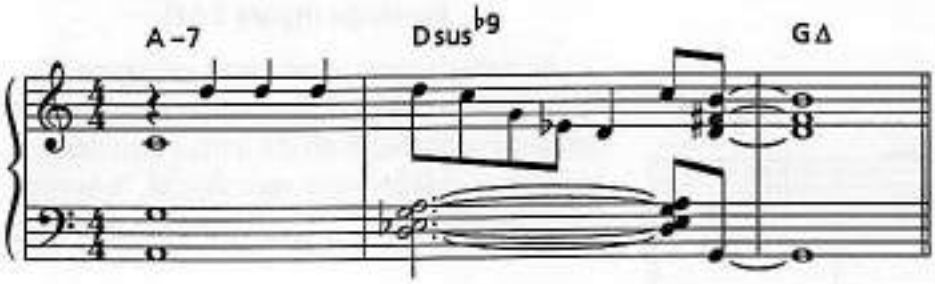
As you learned earlier when comparing II, V, and I chords, the most important notes in a chord, the ones that distinguish one chord from another, are usually the 3rd and 7th. The notes most often played on a sus♭9 chord, however, are the root, ♭9, 4th, 5th, and 7th—as in the Esus♭9 chord shown in **figure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

Figure 3-46



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

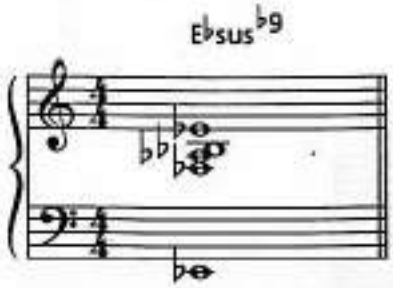
Figure 3-47



Play **figure 3-47**, and listen to the melodic sound of Phrygian harmony. Freddie Hubbard plays this line in his solo on "Dolphin Dance."[31] The Dsus♭9 chord is from the Phrygian mode of the B♭ major scale.

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

Figure 3-48



[28] These are also the five notes of the Japanese *In-sen* scale, which we'll explore in Chapter 9, "Pentatonic Scales."
[29] Duke Ellington, *Piano Reflections*, Capitol, 1953.
[30] Actually, the key is F♭—but nobody wants to think in a key with six flats and one double flat.
[31] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.
[32] John Coltrane, *Impressions*, MCA/Impulse, 1962.
[33] John Coltrane, *Crescent*, MCA/Impulse, 1964.

Figure 3-49

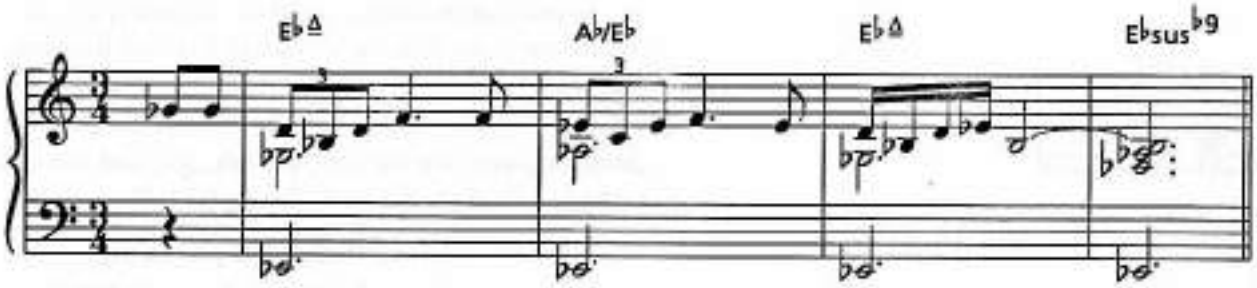
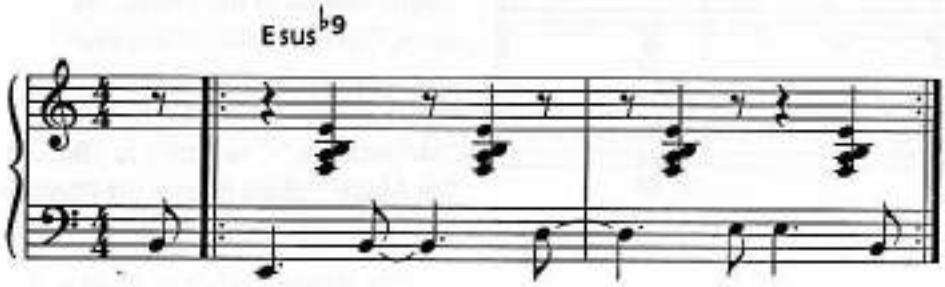
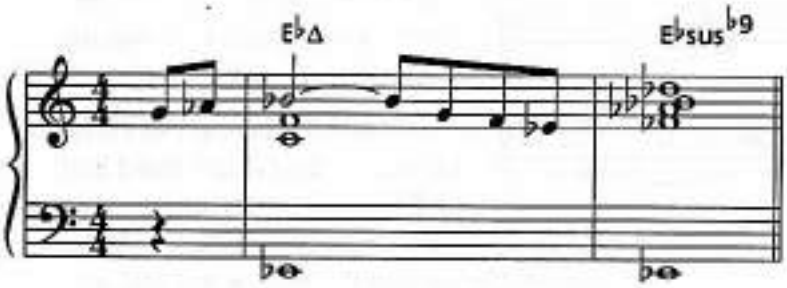


Figure 3-50



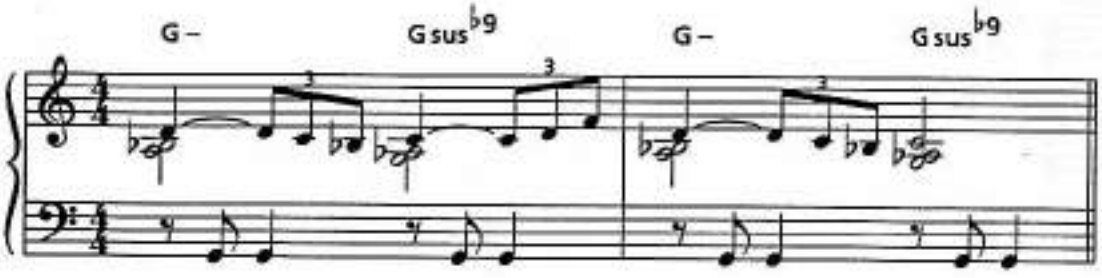
There are lots of other examples. **Figure 3-49** shows the E♭sus♭9 chord from Wayne Shorter's haunting slow waltz "Penelope."[34] Kenny Barron's "Gichi"[35] has a long vamp on an Esus♭9 chord (**figure 3-50**). Wayne Shorter's beautiful ballad "Infant Eyes"[36] has an E♭sus♭9 chord (**figure 3-51**). McCoy Tyner's "Search For Peace"[37] has Gsus♭9 chords on the bridge (**figure 3-52**).

Figure 3-51



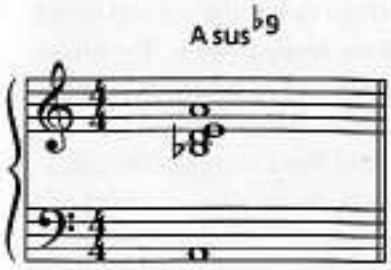
An early example of extended soloing on sus and sus♭9 chords was Wynton Kelly's playing on Fsus and Fsus♭9 chords on the intro, interludes, and ending of Miles Davis' recording of "Someday My Prince Will Come."[38]

Figure 3-52



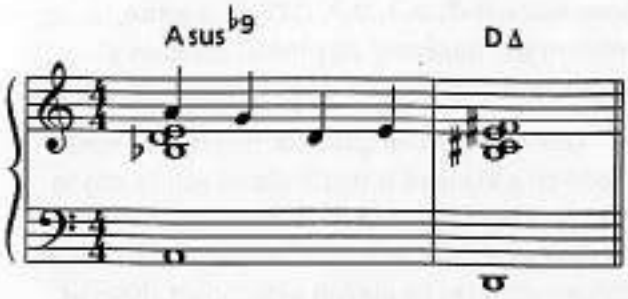
[34] Wayne Shorter, *Etcetera*, Blue Note, 1965.
[35] Booker Ervin, *Back From The Gig*, Blue Note, 1968.
[36] Wayne Shorter, *Speak No Evil*, Blue Note, 1964.
[37] McCoy Tyner, *The Real McCoy*, Blue Note, 1967.
[38] Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.

Figure 3-53



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

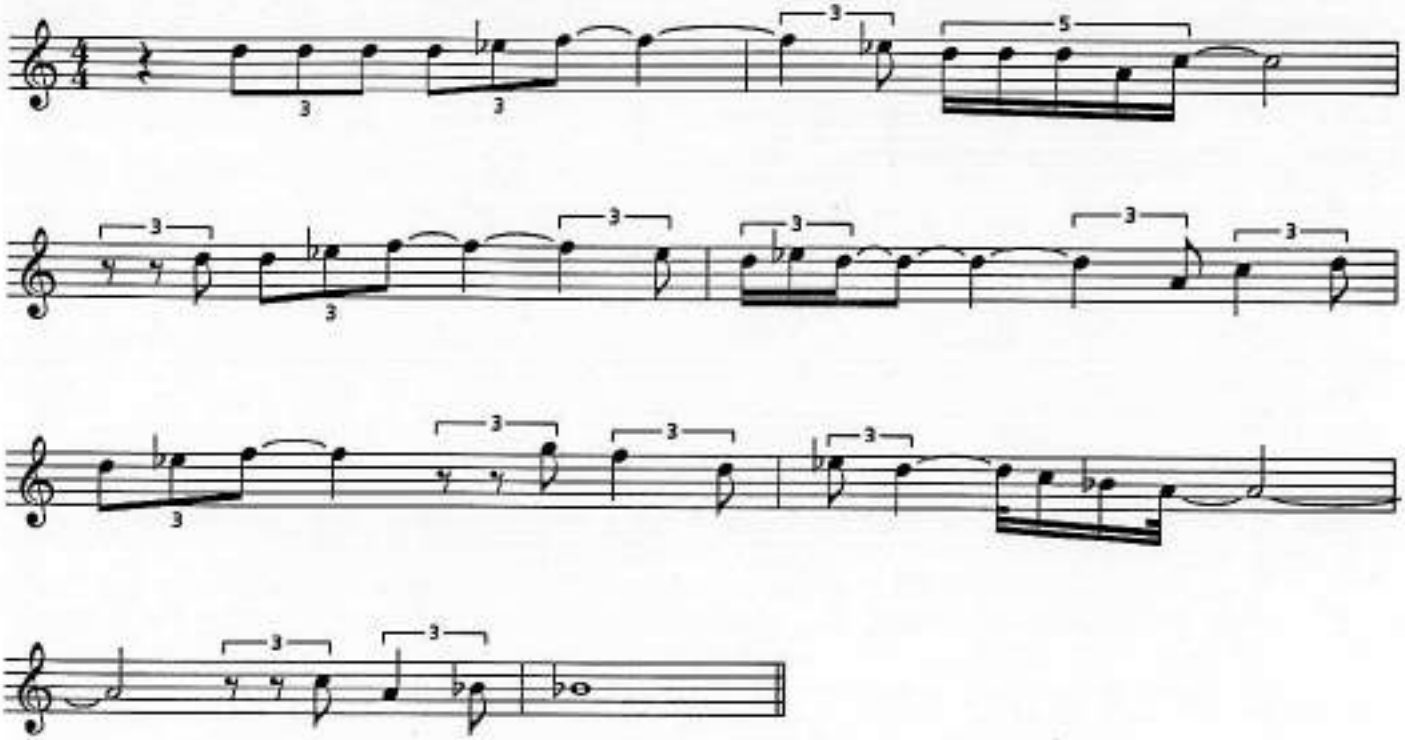
Figure 3-54



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

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

Figure 3-55
rhythm approximate



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

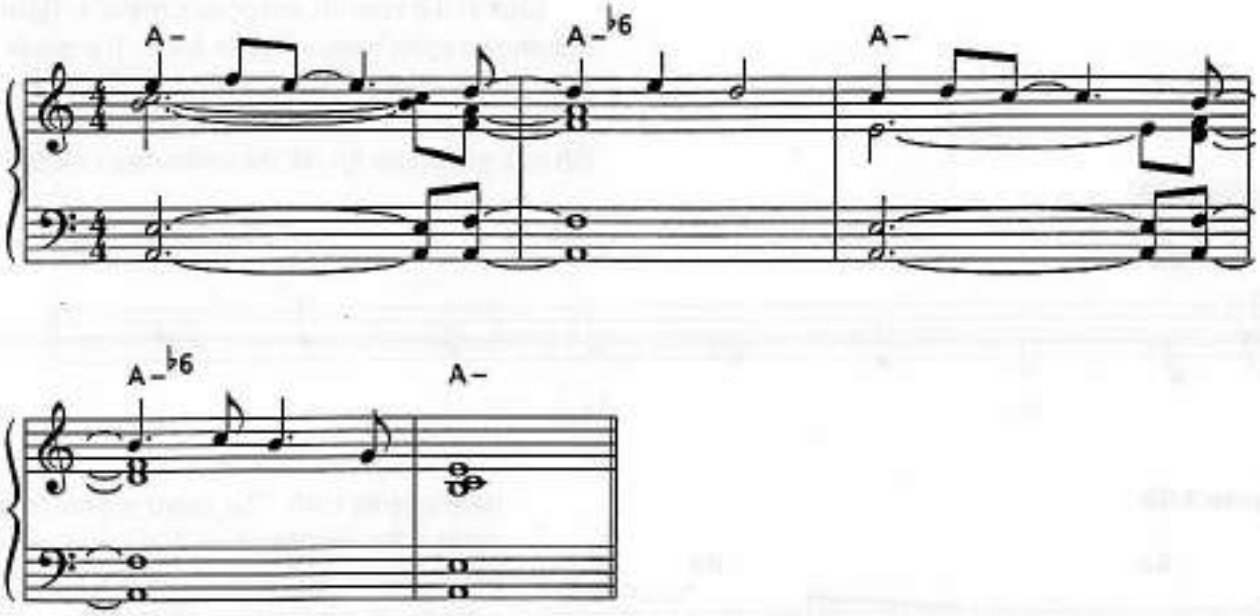
The Aeolian Mode

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

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

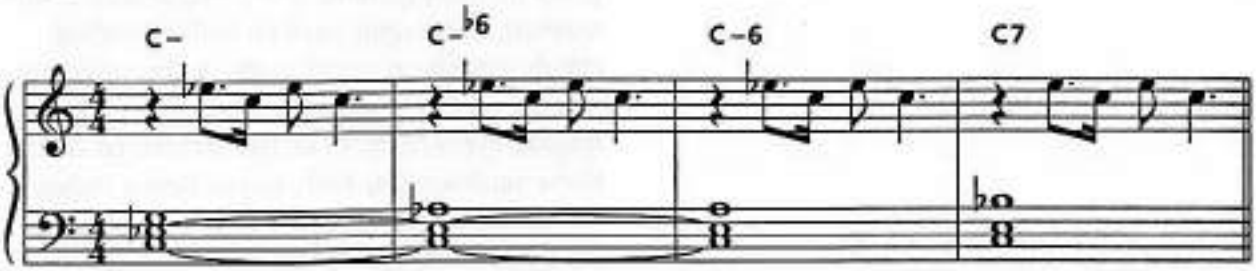
[40] Miles Davis, *Milestones,* Columbia, 1958.

Figure 3-56



When the 5th of a minor chord moves up chromatically to a ♭6, the resulting minor ♭6 chord is a very effective place to play the Aeolian mode. **Figure 3-56** shows how Kenny Barron uses this idea in the second and fourth bars of his tune "Sunshower."[41] Kenny's tune also sounds like a I-IV progression in a minor key, so it could alternately be notated A-, D-/A. Another place you could play Aeolian harmony is on the C-♭6 chord on the second bar of the bridge of Fats Waller's "Ain't Misbehavin'" (**figure 3-57**).

Figure 3-57



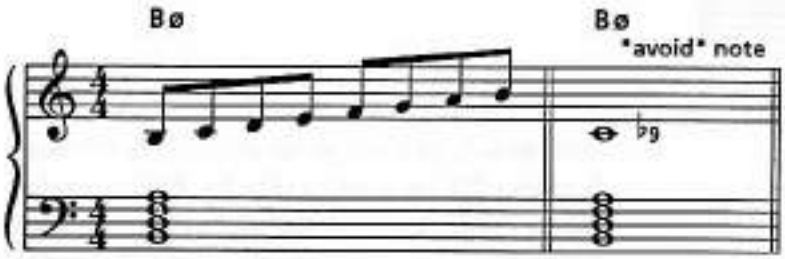
[41] Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

The Locrian Mode and the Half-Diminished Chord

Look at the seventh, or Locrian, mode in **figure 3-3**, shown again here as **figure 3-58**. This mode has a minor 3rd and a minor 7th, so it goes with a B-7 chord—with a difference. It also has a flatted 5th (F is a ♭5 above B). All the other major modes have a perfect 5th. The chord symbol for this mode is Bø, shorthand for B-7♭5, and called B half-diminished. *Half-diminished means a minor 7th chord with a flatted 5th.*

Figure 3-58

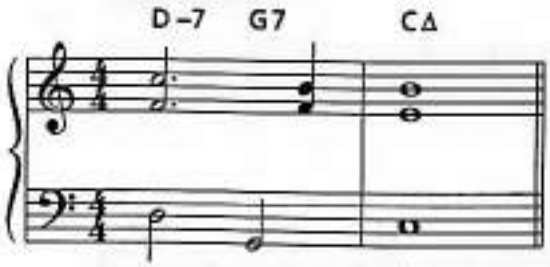
Figure 3-59



Play **figure 3-59**. Listen to the C, the second note in the mode, noting how dissonant it sounds over the Bø chord. C is the ♭9 of the chord. The ♭9 of a half-diminished chord is another "avoid" note. When the early bebop masters did think of a scale for a half-diminished chord, Locrian was their usual choice, although Bud Powell often played the harmonic minor scale on half-diminished chords. There is another mode, found in melodic minor harmony (covered in the next section of this chapter), that sounds good on half-diminished chords and has no "avoid" note. Some musicians play the Locrian mode, others the mode from melodic minor harmony on half-diminished chords. Many musicians play both, so you have a choice. For now, suspend judgement until we get to that other half-diminished mode.

To sum up the preceding: *All the chords from the key of C major—CΔ, D-7, Esus♭9, FΔ♯4, G7, Gsus, A-♭6, Bø—share the same C major scale.*

Figure 3-60



Mastering the II-V-I Progression

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

Figure 3-61

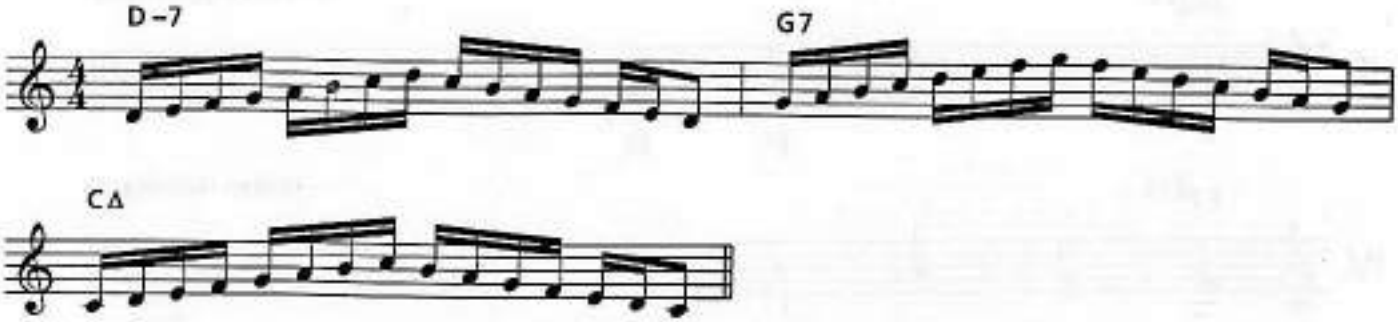
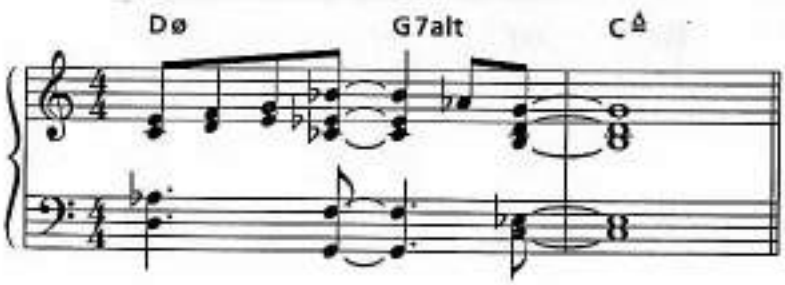


Figure 3-61 shows the modes to be practiced over the chords in those first two bars: Play the D Dorian mode, ascending and descending, over D-7; then play the G Mixolydian mode over G7; finally play the C Ionian mode over CΔ. Playing along with Aebersold records is also a good way to practice modes.[42]

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

Figure 3-62



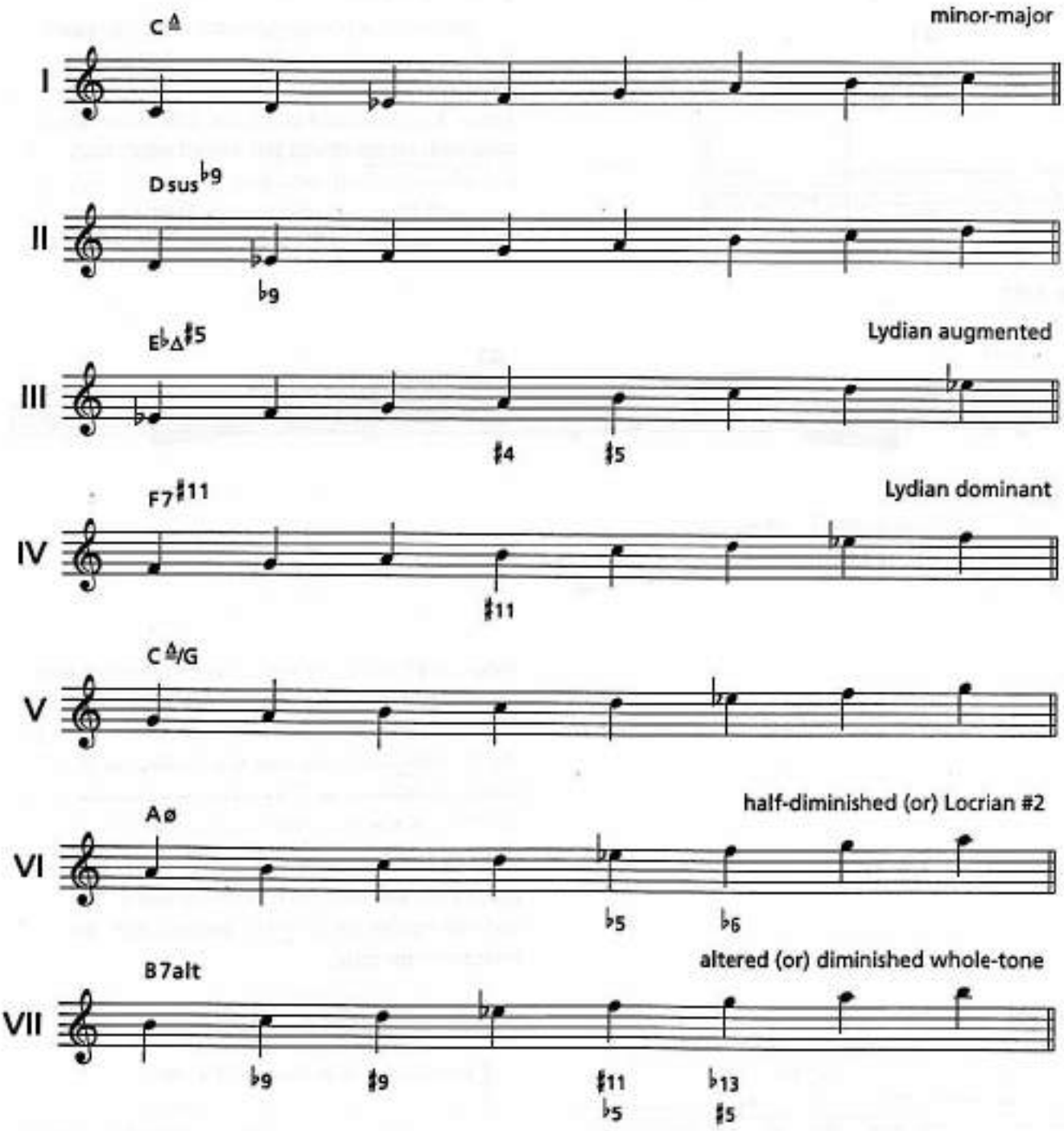
Melodic Minor Scale Harmony

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

[42] Jamey Aebersold, *Volume 3, The II-V7-I Progression.*

Figure 3-63

Melodic Minor Scale Harmony

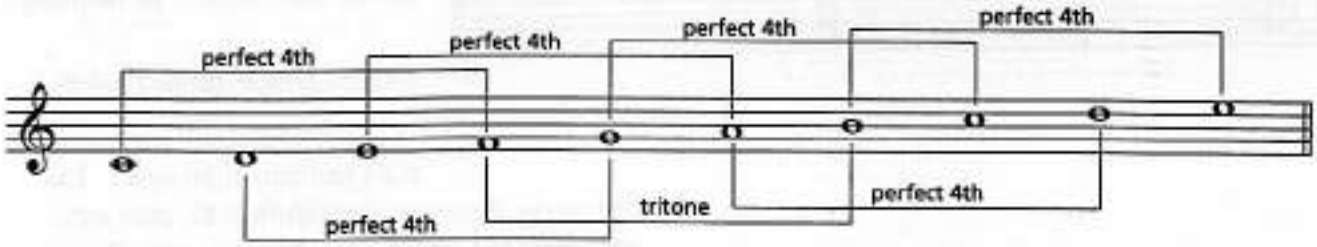


Look at **figure 3-63**, the chart called "Melodic Minor Scale Harmony." Like the major scale, the melodic minor scale is a seven-note scale and has seven modes (see the Roman numerals to the left of each mode). The only difference between the C melodic minor scale and the C major scale is that the melodic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

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

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

Figure 3-64



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

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

Figure 3-65

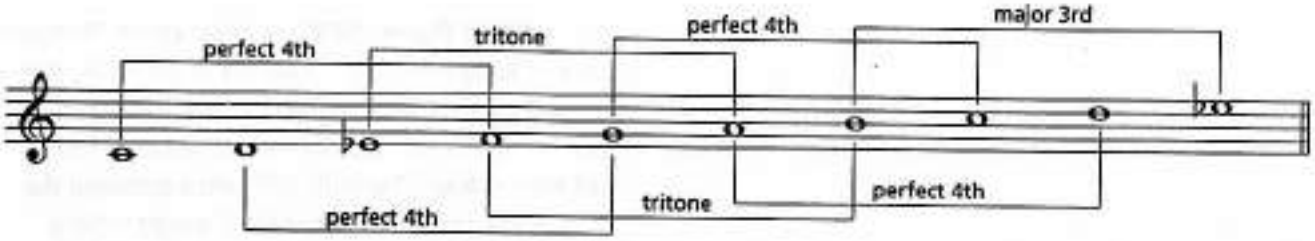
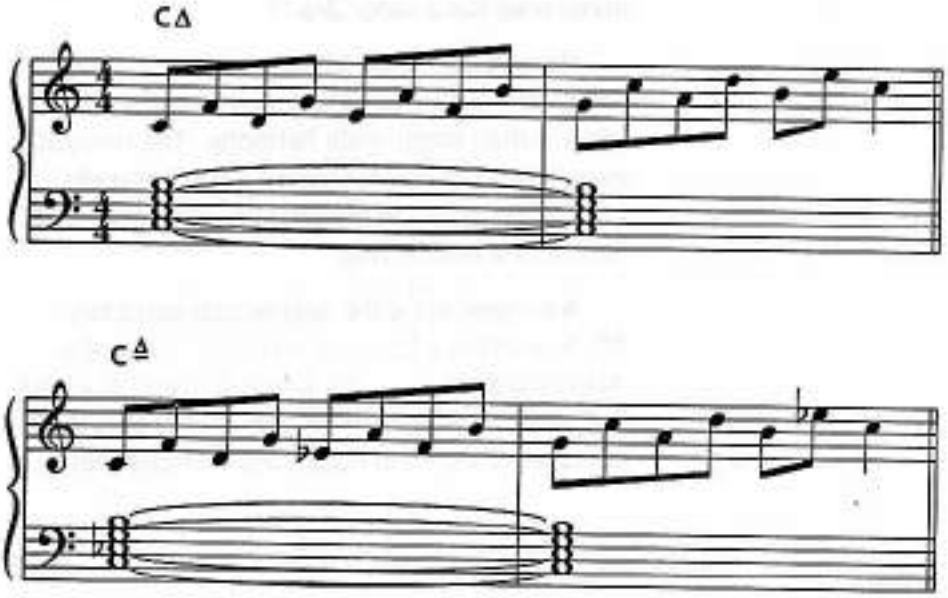


Figure 3-66



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

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

The Minor-Major Chord

Look back at the melodic minor scale harmony chart again. The first mode, shown here as **figure 3-67**, goes with some kind of C chord, because it runs from C to C. It has a minor 3rd and a major 7th, hence the name *minor-major* chord. Two common chord symbols for a C minor-major chord are C-Δ, and C-[17].[44]

Figure 3-67

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

[44] Also C-maj7.

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

Figure 3-68

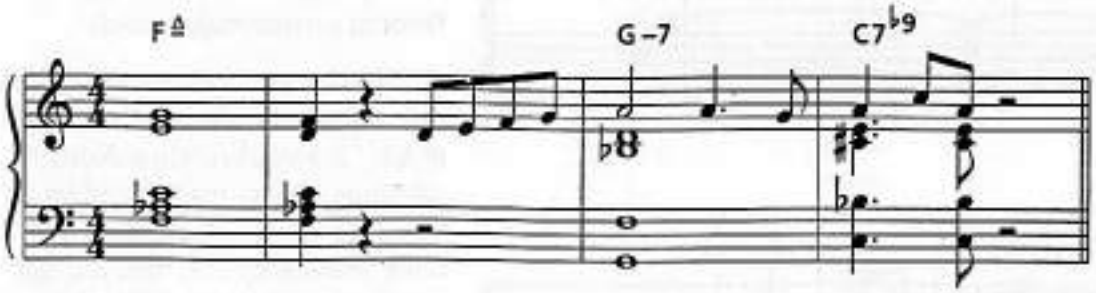
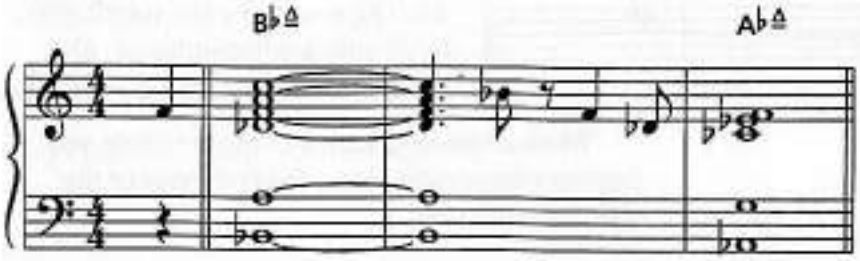


Figure 3-69



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

Figure 3-70

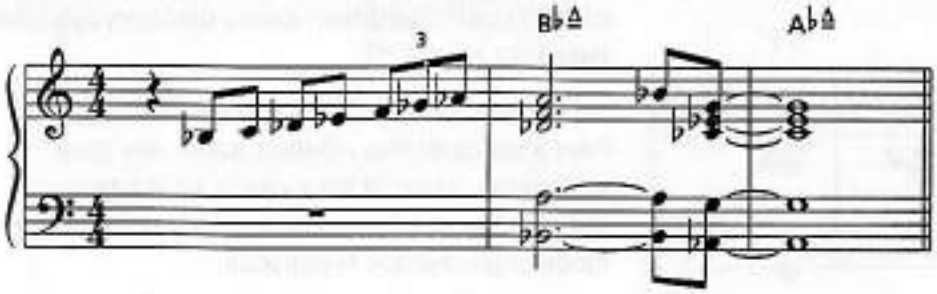
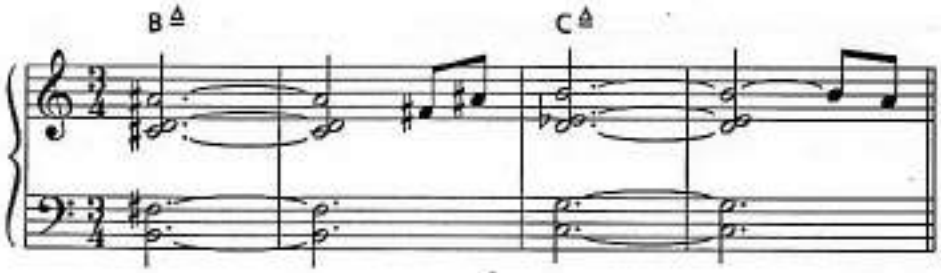


Figure 3-71



[45] Bill Evans, *Everybody Digs Bill Evans*, Fantasy, 1958.
[46] Art Blakey, *The Original Jazz Messengers*, Columbia, 1956.
[47] Joe Henderson, *Lush Life*, Verve, 1992. Many musicians play E♭7+11 as the first chord on "Chelsea Bridge."
[48] Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

Figure 3-72

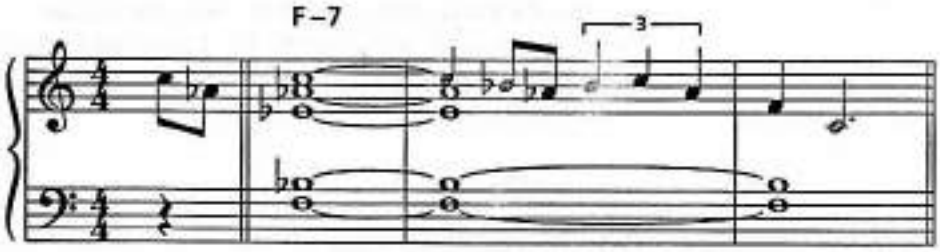
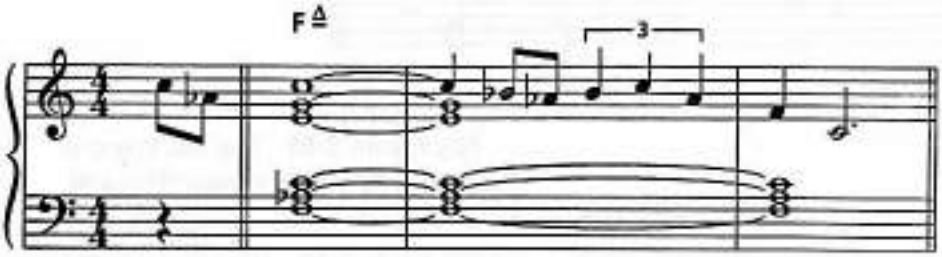


Figure 3-73



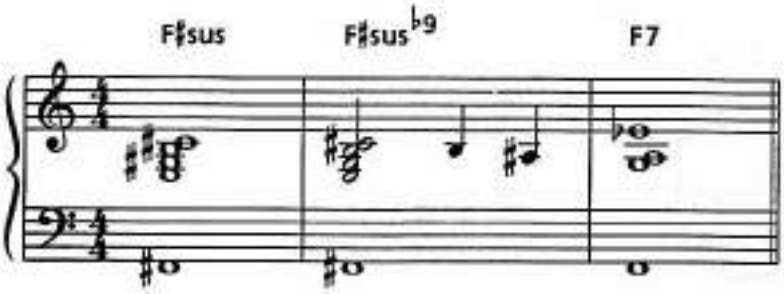
Minor-major chords are often played as a substitute for minor 7th chords. Play **figure 3-72**, the first few bars of George Gershwin's "Summertime." Now play **figure 3-73** and you'll hear the richer, darker flavor of a minor-major chord.

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

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

The Sus♭9 Chord

Figure 3-74



Play **figure 3-74** and listen again to the sound of the F♯sus♭9 chord from Kenny Dorham's beautiful ballad "La Mesha."[49]

When you improvise over sus♭9 chords, you have a choice of two different scales: the third, or Phrygian, mode of the major scale (which you learned about earlier in this chapter), or the second mode of the melodic minor scale.

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

Figure 3-75

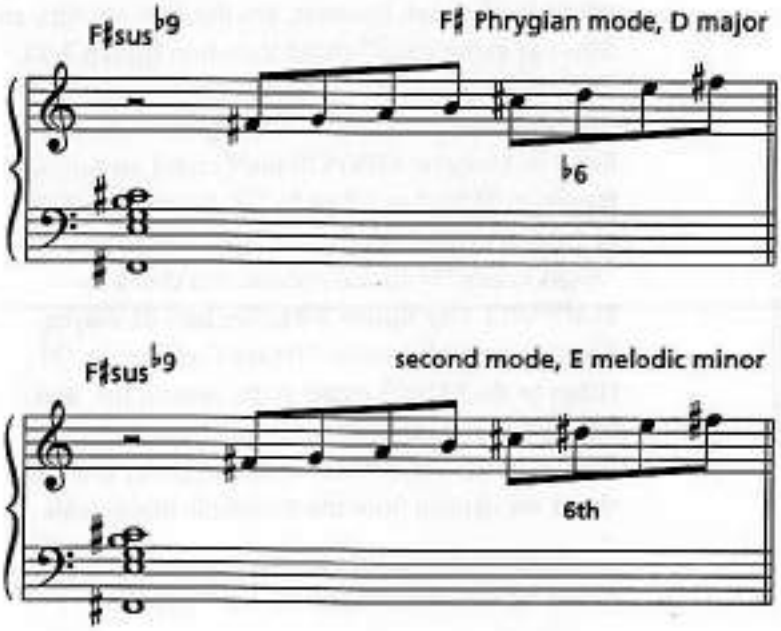
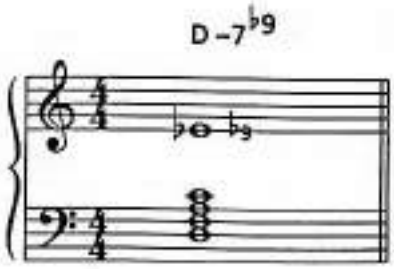


Figure 3-75 shows these two scales played over the F♯sus♭9 chord. Play the chord while holding down the sustain pedal[50] of the piano, and then play the first scale, the F♯ Phrygian mode (the third mode of D major). Now do the same with the next scale, the second mode of E melodic minor. The only difference between the two scales is that F♯ Phrygian has D, a flat 6th, and the melodic minor mode has D♯, a natural 6th. Listen to the difference one note makes. The D natural is much more dissonant.

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

Figure 3-76

Figure 3-77



over a minor 7th chord sounds very dissonant (**figure 3-77**). The second mode is usually played not over minor 7th chords, but over sus♭9 chords.

[50] The pedal on the right.

Figure 3-78

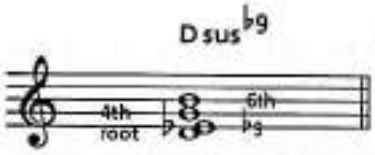


Figure 3-79

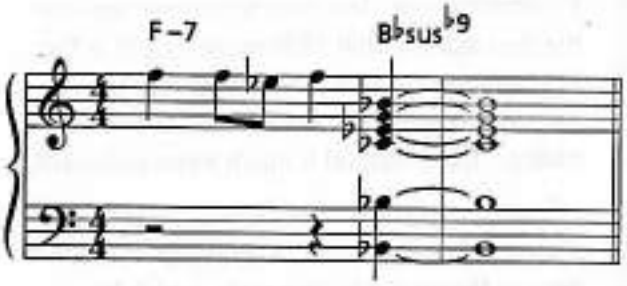
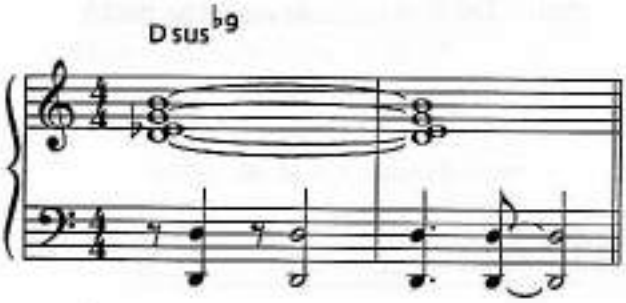


Figure 3-80



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

When improvising, you play the second mode of the melodic minor scale on sus♭9 chords.

The Lydian Augmented Chord

Play **figure 3-82**, which shows part of the bridge of Duke Pearson's "You Know I Care,"[55] and listen to the A♭Δ♯5 chord (which can also be notated as C/A♭). This is the sound of Lydian augmented harmony.

Figure 3-81

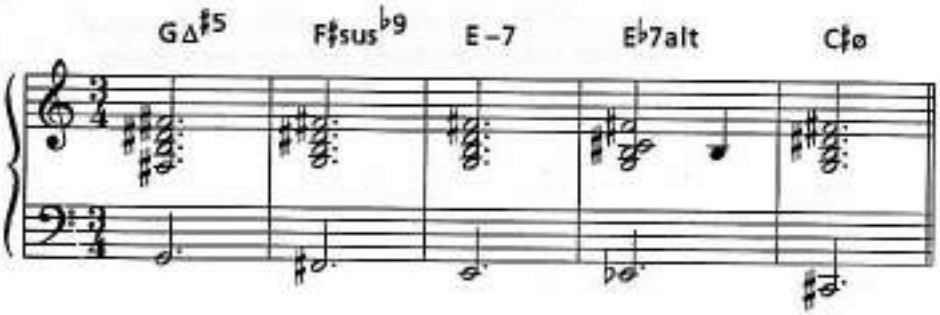
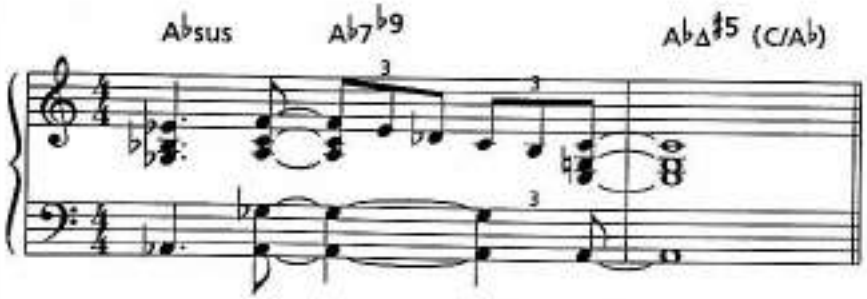


Figure 3-82



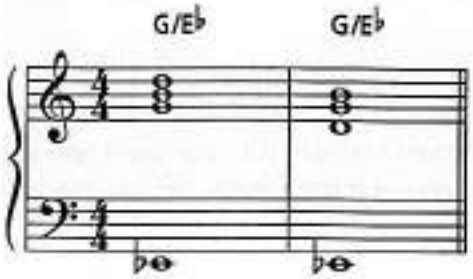
[51] These notes are also the "characteristic" notes of melodic minor harmony, which we'll explore later in the chapter.
[52] Mulgrew Miller, *Time And Again*, Landmark, 1991.
[53] David Liebman, *Pendulum*, Artists House, 1978.
[54] Wayne Shorter, *Speak No Evil*, Blue Note, 1964.
[55] Joe Henderson, *Inner Urge*, Blue Note, 1964.

Figure 3-83

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

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

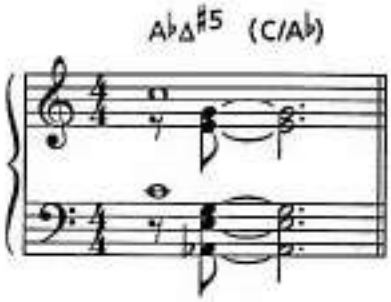
Figure 3-84



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

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

Figure 3-85



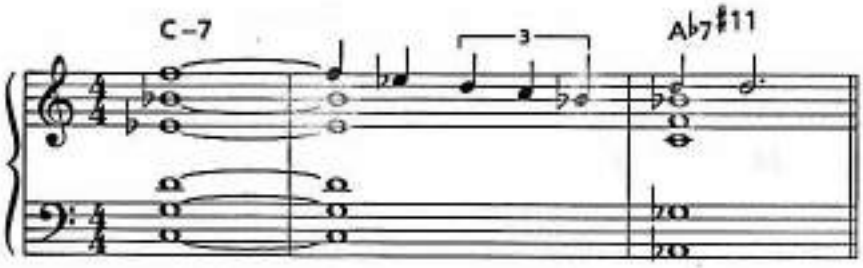
Jazz musicians didn't start playing Lydian augmented chords with any frequency until the 1960s, but Bud Powell played an A♭Δ$^{\sharp 5}$ chord in his great composition "Glass Enclosure,"[56] recorded in 1951 (**figure 3-85**).

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

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

The Lydian Dominant Chord

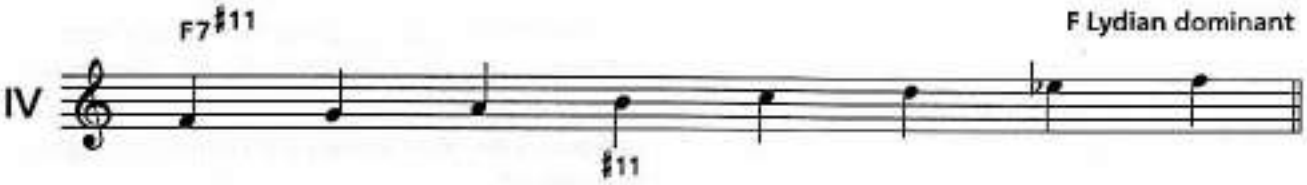
Figure 3-86



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

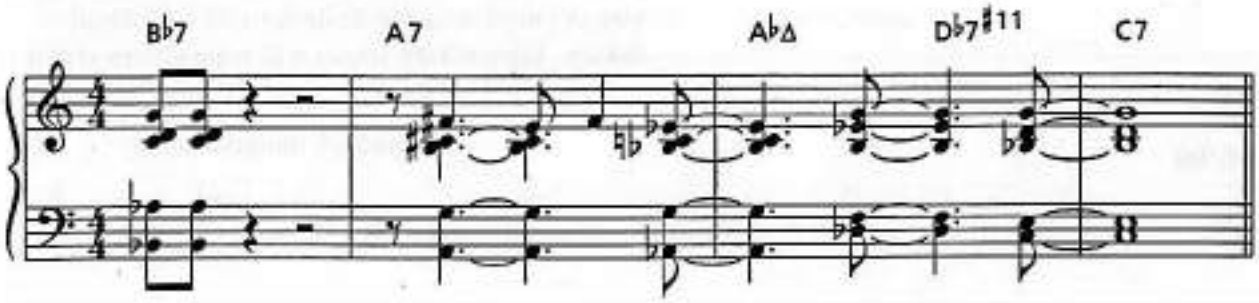
Now look at the fourth mode from the melodic minor scale harmony chart, shown here as **figure 3-87**. Because this mode runs from F to F, it goes with some kind of F chord. Because it has a major 3rd and a minor 7th, it appears to be a dominant 7th chord, suggesting a chord symbol of F7. If you saw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

Figure 3-87



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

Figure 3-88



Play **figure 3-88**, the first four bars of Tadd Dameron's "Our Delight,"[57] and listen to the D♭7♯11 Lydian dominant chord in the third bar. Play **figure 3-89**, from Horace Silver's "Nica's Dream."[58] Listen to the E♭7♯11 Lydian dominant chord. "Nica's Dream" is harmonically a very sophisticated tune. The E♭7♯11 chord is followed first by A♭sus♭9, then by C/D♭, a slash chord, and then by an Asus chord.

Figure 3-89

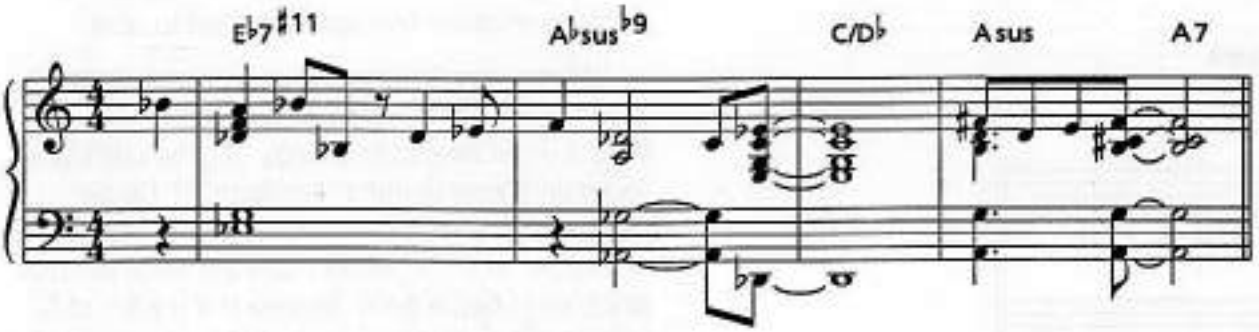
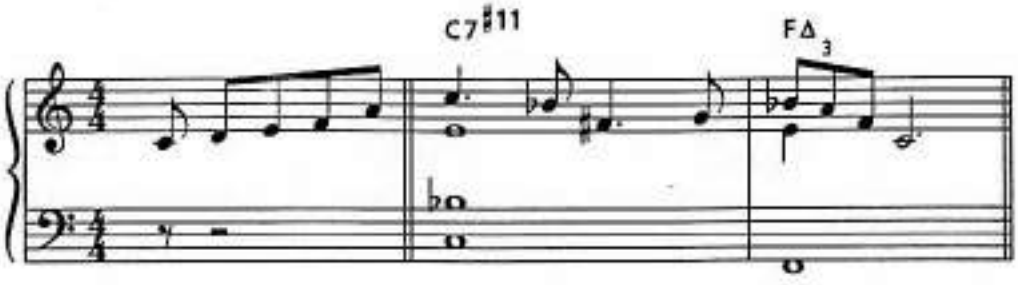


Figure 3-90



We usually think of the Lydian dominant chord as being "modern," but C7♯11 is the first chord in the verse of Richard Rodgers' "Little Girl Blue," which was written in 1935 (**figure 3-90**).

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

[57] Sonny Stitt, *12!*, Muse, 1972.
[58] Art Blakey, *The Original Jazz Messengers*, Columbia, 1956.

The Fifth Mode of the Melodic Minor Scale

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

Figure 3-91

Figure 3-92

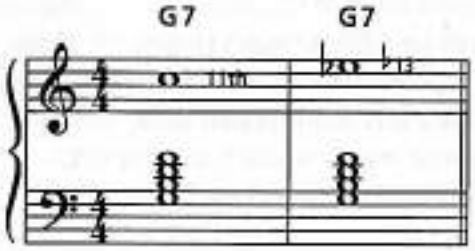
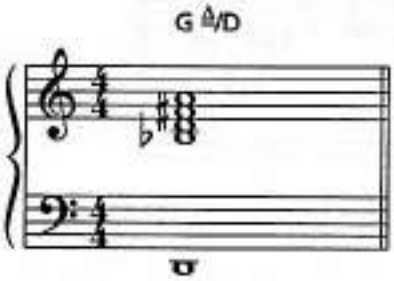


Figure 3-93



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

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

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

Figure 3-94
McCoy Tyner's piano voicings simplified

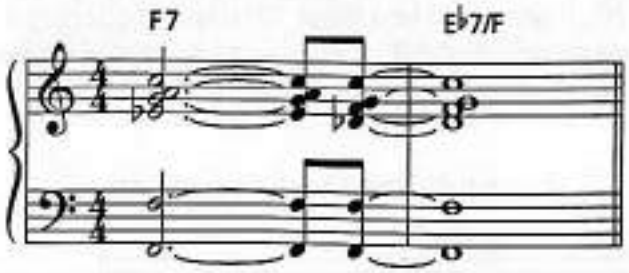


Figure 3-95

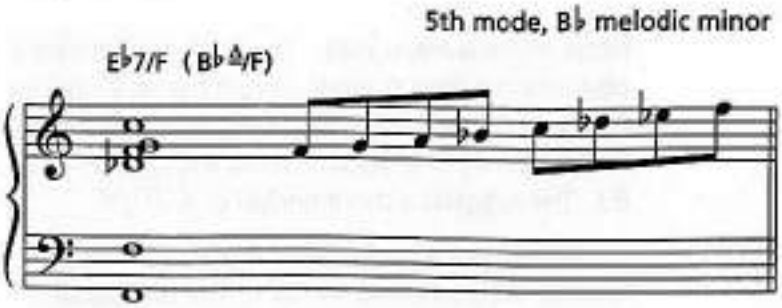


Figure 3-96
Kenny Barron's piano voicings simplified

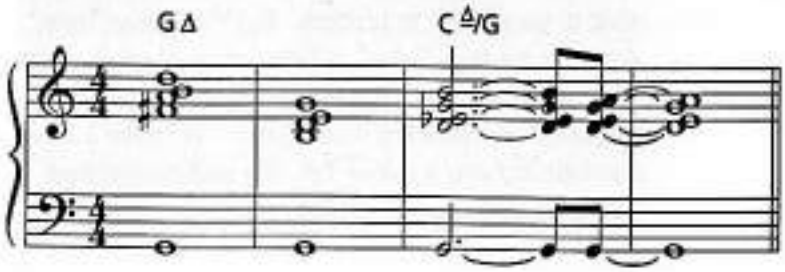
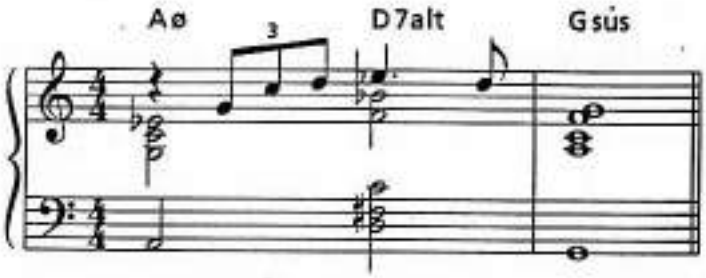


Figure 3-97



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

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

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

The Half-Diminished Chord

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

[60] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.
[61] McCoy Tyner, *The Real McCoy*, Blue Note, 1967. This is one of the greatest recordings in the history of jazz.

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

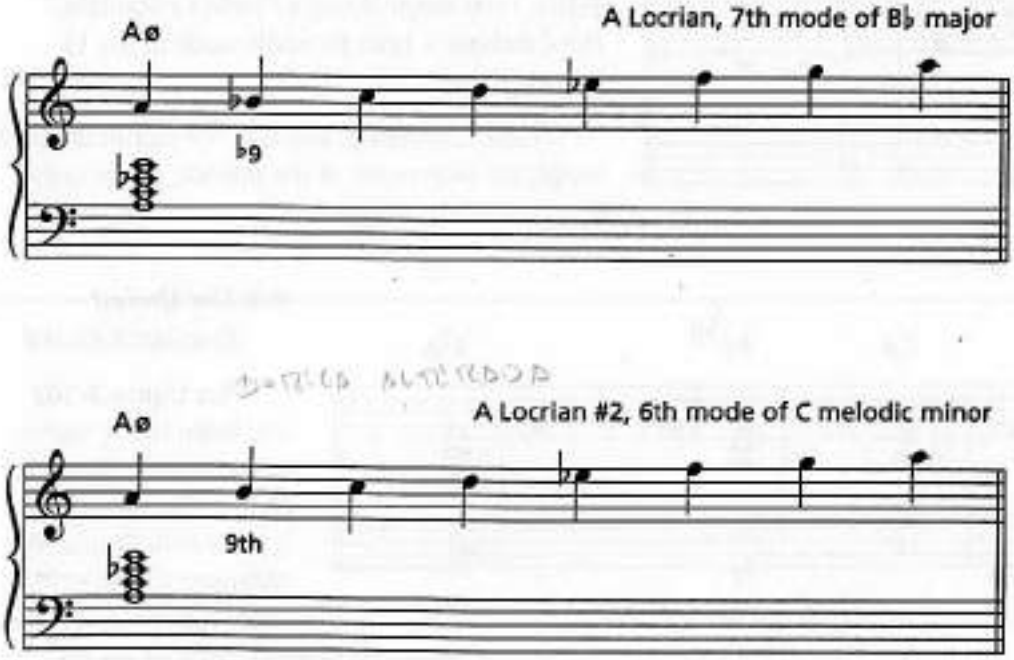
Figure 3-98

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

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

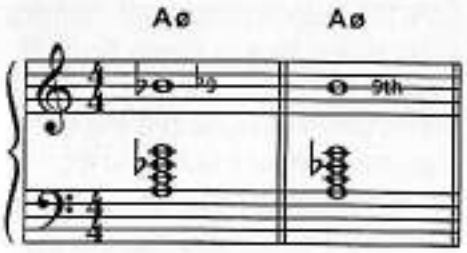
[62] The origin of the term "half-diminished" is as follows: An A diminished 7th chord is made up of minor (also known as diminished) 3rds, spelled A, C, E♭, G♭. Because Aø has a G instead of a G♭, it is only "half" diminished.

Figure 3-99



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

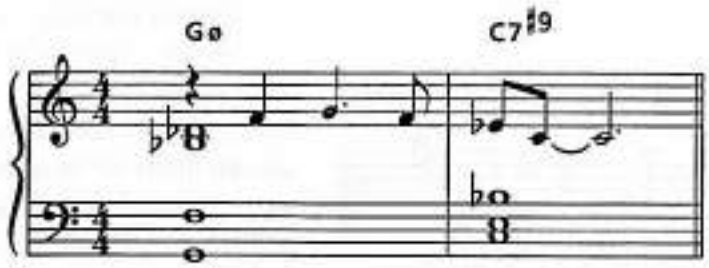
Figure 3-100



Play **figure 3-100**, and listen to the difference between a ♭9 and natural 9, played over a root position Aø chord. Hear the difference? Which do you like best? The B♭ sounds fine when played as a passing note, but is very dissonant when struck or held on the ø chord. It sounds like an "avoid" note. The B natural, on the other hand, is arguably the prettiest note you can play on an Aø chord.

Almost all of the early bebop musicians played the Locrian mode on half-diminished chords, and it is still the first choice of many musicians for minor 7th ♭5 chords. From the 1960s on, however, the trend has been toward playing the sixth mode of melodic minor on half-diminished chords. Many musicians play both. For example, on a minor III-VI-II-V (as in Eø, A7$^{\flat 9}$, Dø, G7alt), Freddie Hubbard likes to play Locrian on the Eø chord, while playing the half-diminished mode on the Dø chord.

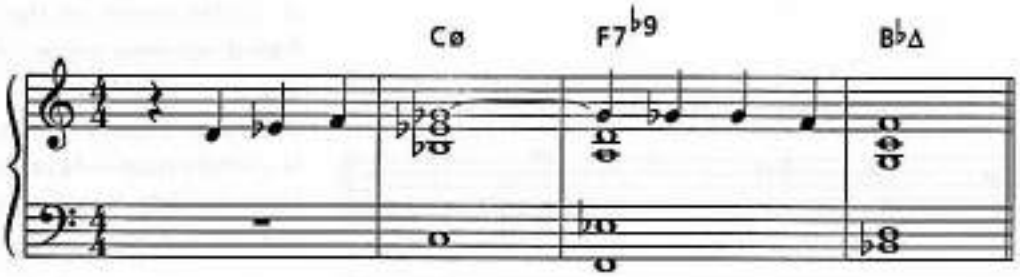
Figure 3-101



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

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

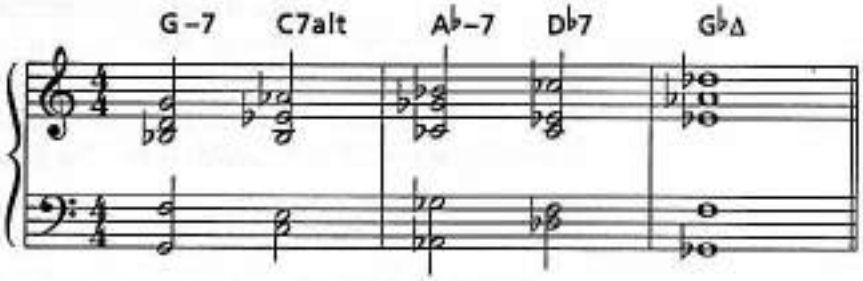
Figure 3-102



The Altered Dominant Chord

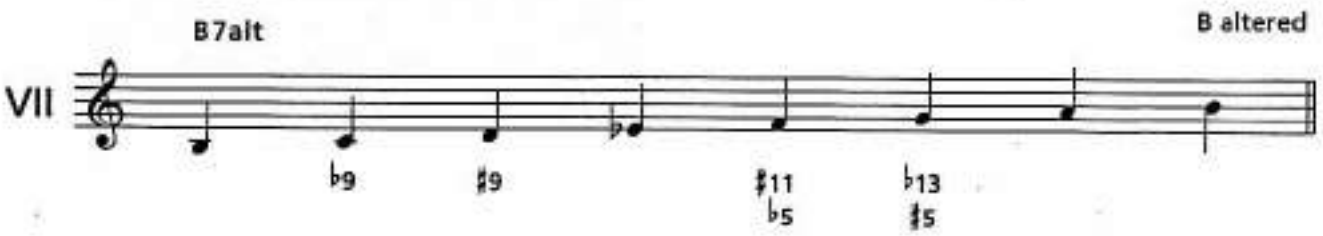
Play **figure 3-103** and listen to the sound of the altered dominant chord. This three bars is from John Coltrane's "Moment's Notice."[63] The C7alt chord is derived from the seventh mode of the D♭ melodic minor scale.

Figure 3-103



Now consider the seventh mode from the melodic minor scale harmony chart, shown here as **figure 3-104**.[64] Because this mode runs from B to B, it goes with some kind of B chord. It appears to have a minor 3rd (D), but notice that the note after D in the scale (E♭), is a *major* 3rd above B, the root. E♭ is an enharmonic spelling of D♯, the major 3rd above B. Chords usually don't have both a minor 3rd and a major 3rd. The true 3rd here is E♭, the major 3rd. The D is something else entirely, which we'll get to in a minute.

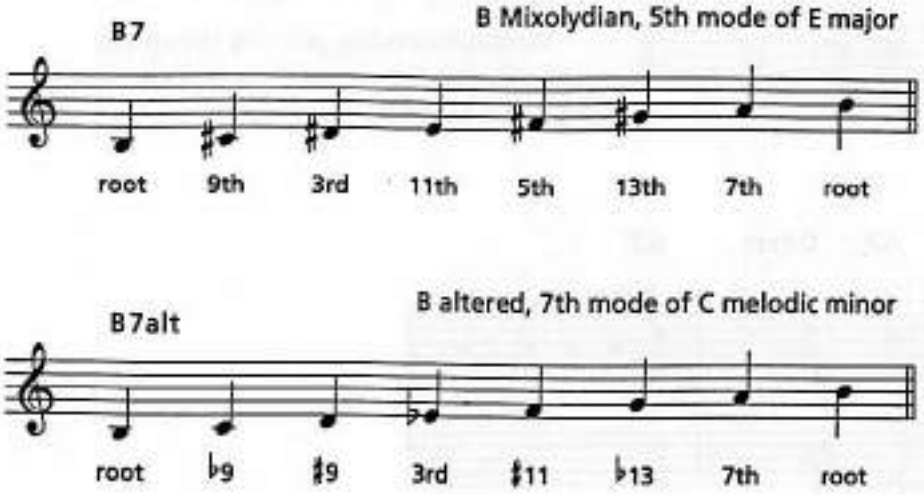
Figure 3-104



[63] John Coltrane, *Blue Train*, Blue Note, 1957.
[64] The altered mode is sometimes called the Super *Locrian*.

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

Figure 3-105



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

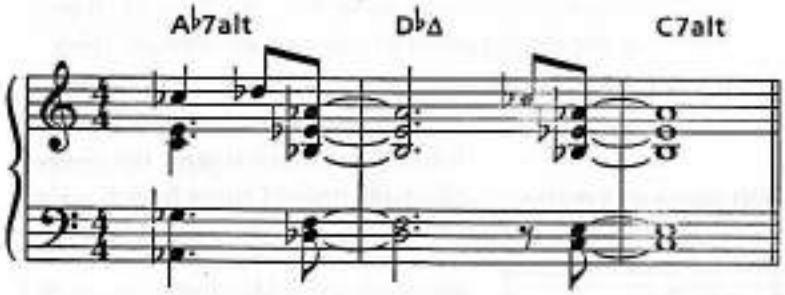
$$B7^{\flat 13\ \sharp 11\ \sharp 9\ \flat 9}$$

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

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

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

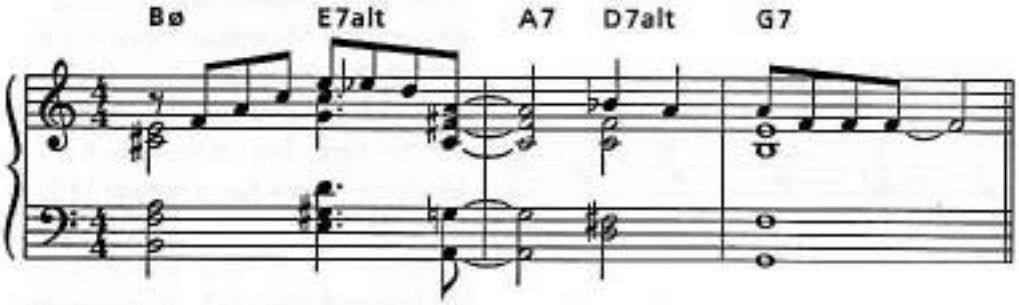
Figure 3-106



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

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

Figure 3-107



The Interchangeability of Melodic Minor Chords

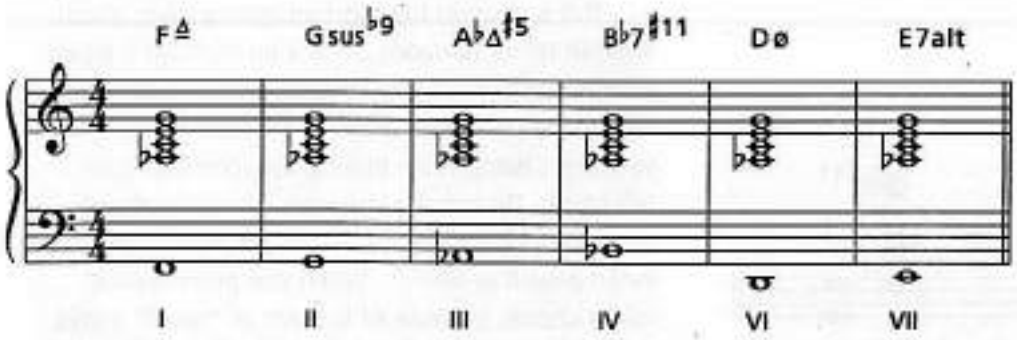
All seven of the chords we've examined from melodic minor harmony share the same melodic minor scale. This is similar to major scale harmony, where (in the key of C), CΔ, D-7, Esus$^{\flat 9}$, FΔ$^{\sharp 4}$, G7, and Bø all share the same major scale.

However, there is a very big difference between major and melodic minor harmony. For the most part, there are no "avoid" notes in chords from melodic minor harmony. The lack of "avoid" notes means that almost everything in any melodic minor key is interchangeable with everything else in that key. Play a lick, pattern, phrase, chord voicing, motif, and so on, on C-Δ, and it will work as well on Dsus$^{\flat 9}$, E♭Δ$^{\sharp 5}$, F7$^{\sharp 11}$, Aø, and B7alt.

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

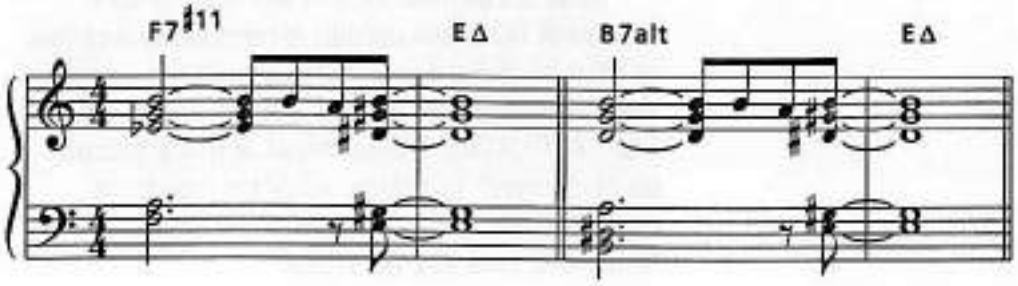
Figure 3-108 shows, in the first bar, a common left-hand piano voicing for an F-Δ chord. Play the voicing with your right hand while playing the root, F, with your left hand. Continue through the next few bars, and you'll hear that the F-Δ voicing sounds just as good as Gsus$^{\flat 9}$, A$\flat\Delta^{\sharp 5}$, B$\flat 7^{\sharp 11}$, Dø, and E7alt. The only real difference between these chords is the root, and unless you're a bass player, or a pianist playing root position chords, *there is no difference between any of the chords.* All of the roots in **figure 3-108** are also from the F melodic minor scale.

Figure 3-108



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

Figure 3-109



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

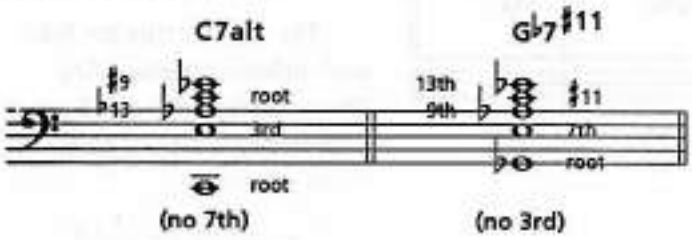
This interchangeability doesn't work in chords from the major scale. As an example, although both D-7 and C△ are from the key of C, a voicing for D-7 won't work for a C△ chord because D-7 has an F, the "avoid" note of a C△ chord. And a G7 chord voicing won't work for a C△ chord, because G7 has an F,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

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

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

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

Figure 3-110



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

The Piano is a Color-Coded Instrument

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

[66] The exceptions are the keys of G♭, which has a C♭ (a white note); and F♯, which has an E♯ (a white note).

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

Figure 3-111

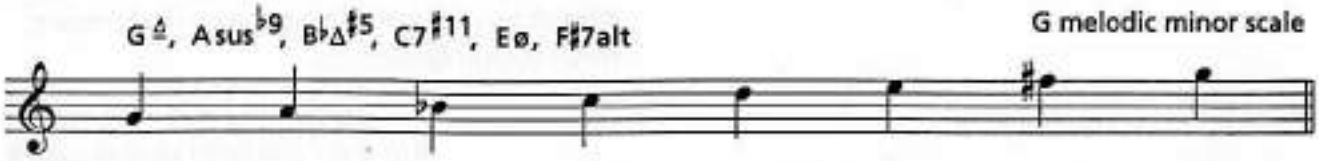
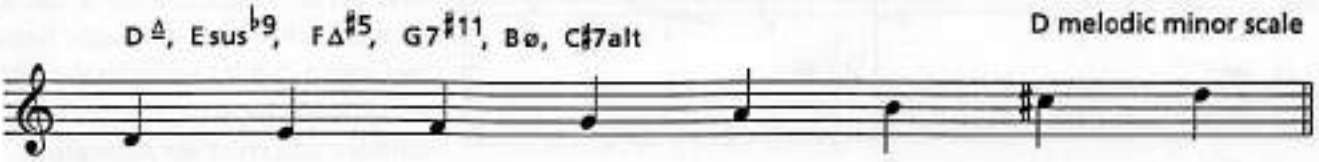


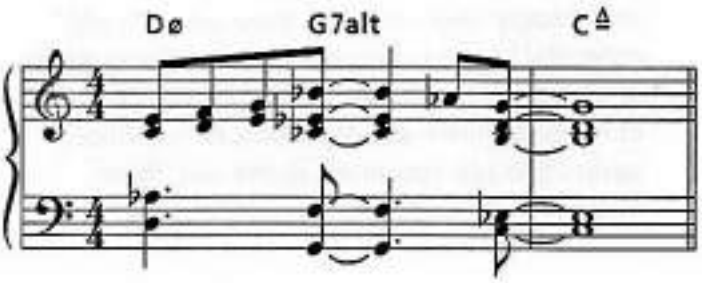
Figure 3-112



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

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

Figure 3-113



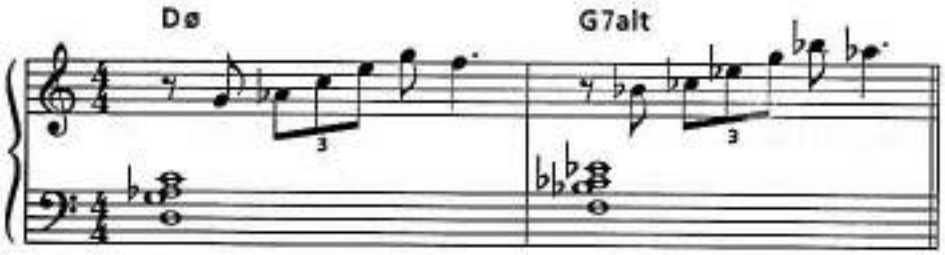
Play the music shown in **figure 3-113**, the example we started this section with. This chord progression is known as a *minor II-V-I.* Unlike the II-V-I in a major key (D-7, G7, CΔ, in the key of C major), a minor II-V-I usually consists of a half-diminished chord, an alt chord, and a minor-major chord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

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

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

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

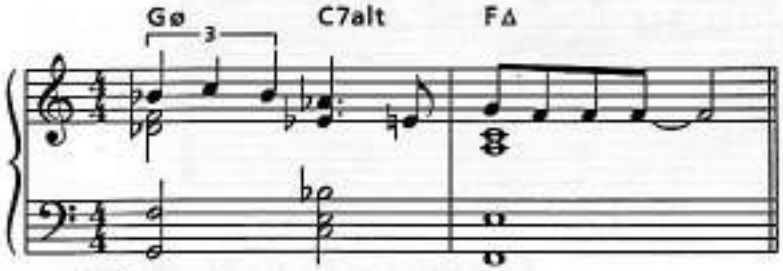
Figure 3-114



Play **figure 3-114.** This is a minor II-V, and if you listen carefully, you'll hear that both the Dø phrase in the treble clef and the chord voicing in the bass clef are repeated a minor 3rd up on the G7alt chord. A melodic figure repeated at a different pitch is called a *sequence.* Repeating a chord at a different pitch is called *parallelism.* Sequences and parallelism create structure in music, and structure makes you sound as though you know what you're doing. On a minor II-V, anything you play on the half-diminished chord can be played up a minor 3rd on the alt chord. This works because the two chords come from melodic minor keys a minor 3rd apart.

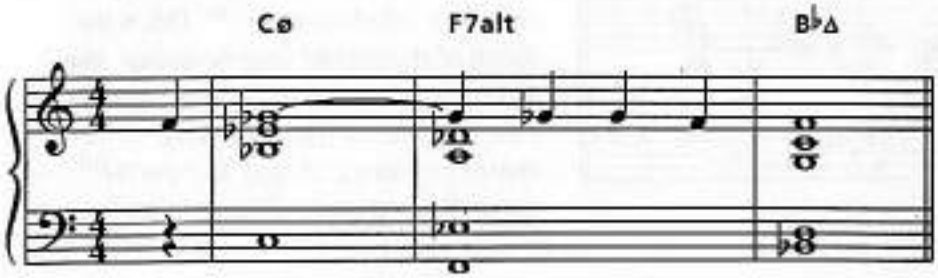
Dø is from F melodic minor, G7alt from A♭ melodic minor. A♭ melodic minor is a minor 3rd above F melodic minor. On one level, you're just playing Dø, G7alt. On a more harmonically sophisticated level—because there are no "avoid" notes and because of the resulting interchangeability of melodic minor chords—you're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

Figure 3-115



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

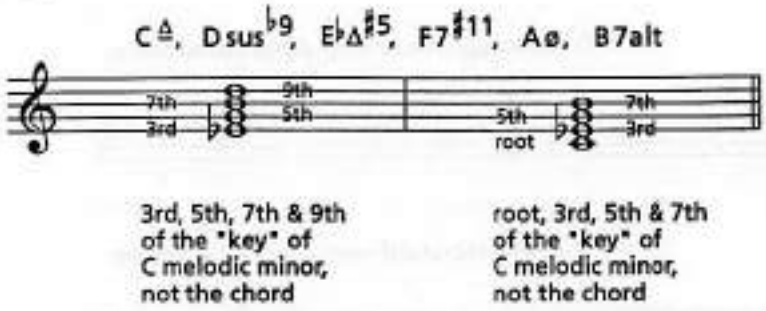
Figure 3-116



"Characteristic" Notes of the Melodic Minor Scale

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

Figure 3-117



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

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

Figure 3-118

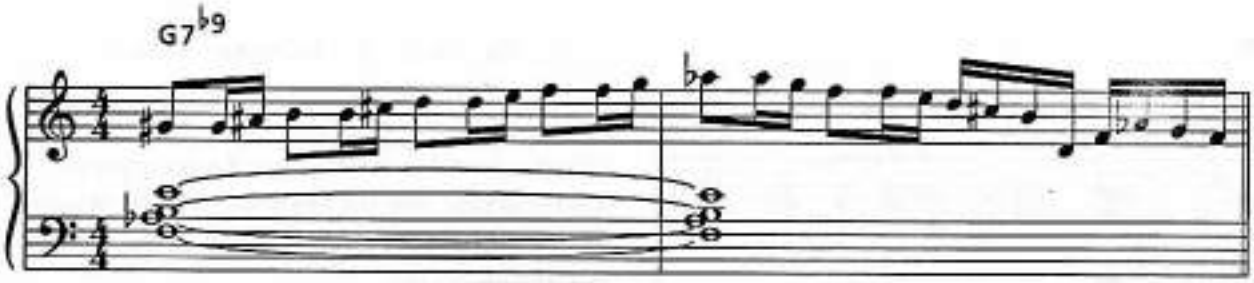
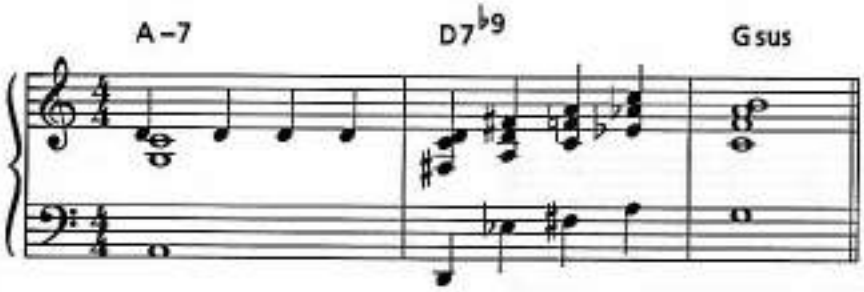


Figure 3-119



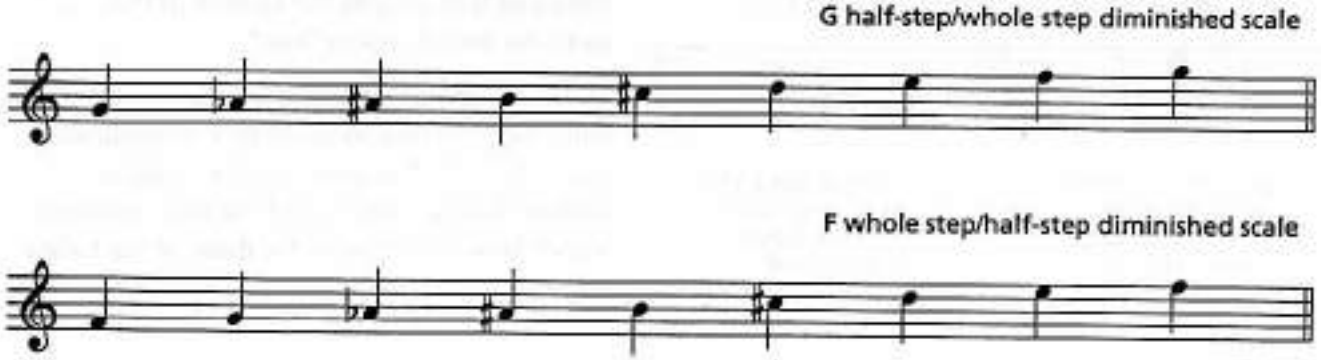
Diminished Scale Harmony

Play the music shown in **figure 3-118**, from Joe Henderson's solo on Duke Pearson's "Idle Moments."[69] This is the sound of *diminished scale harmony*. Play **figure 3-119**, bars 5-7 from Jimmy Van Heusen's "Here's That Rainy Day." The chords on beats 2, 3, and 4 in the D7♭9 bar are from diminished scale harmony.

What's a Diminished Scale?

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

Figure 3-120



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

The diminished scale has two unique characteristics:

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

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

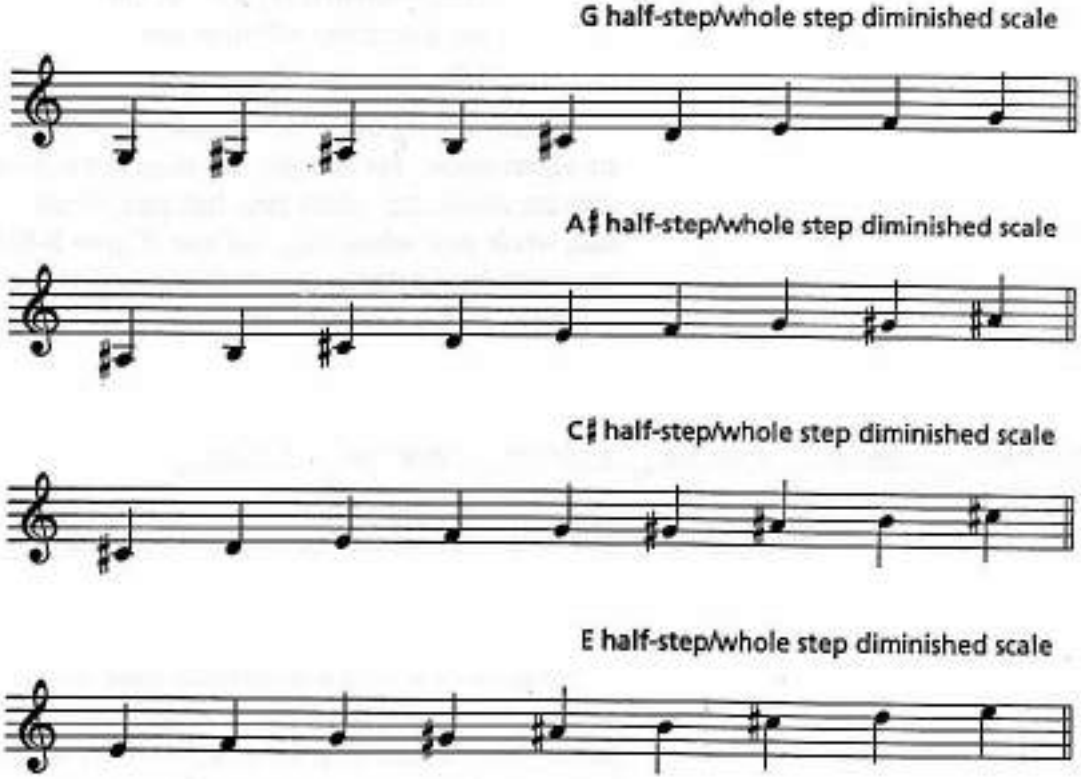
Figure 3-121

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

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

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

Figure 3-122



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

- The one that starts on G, A♯, C♯, or E
- The one that starts on A♭, B, D, or F
- The one that starts on A, C, E♭, or F♯

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

The Half-Step/Whole-Step Diminished Scale and the V7♭9 Chord

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

Figure 3-123

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

Like melodic minor harmony, diminished scale harmony has no "avoid" notes. As a result, everything harmonically contained within this scale is interchangeable: chords, voicings, licks, phrases, patterns, and so on. Since the G, B♭, C♯, and E diminished scales are identical, the G7♭9, B♭7♭9, C♯7♭9, and E7♭9 chords are largely interchangeable.

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

Figure 3-124

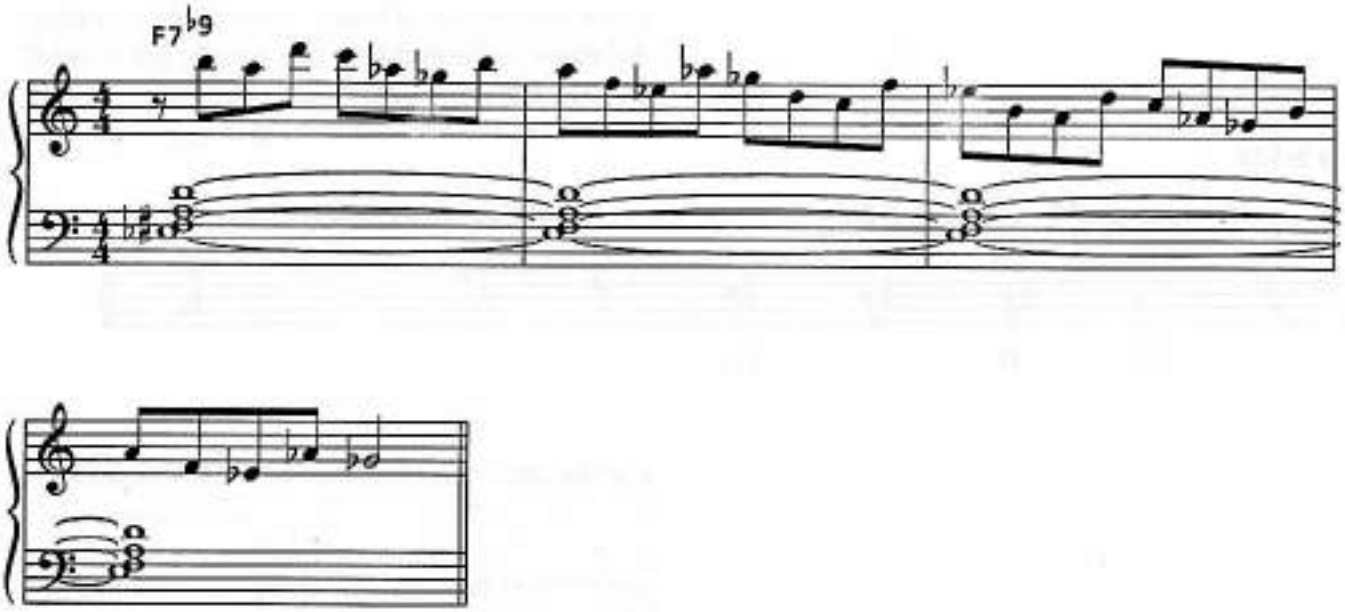
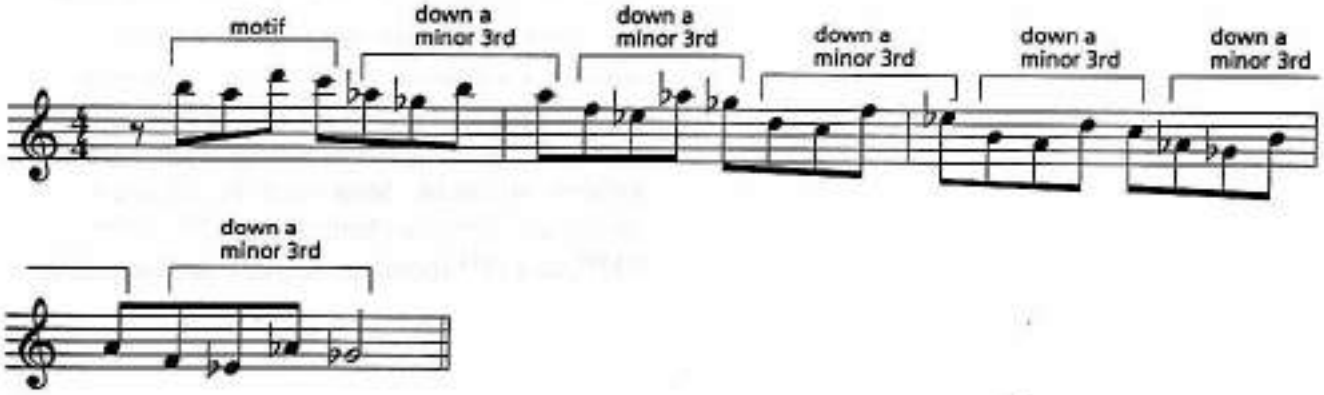


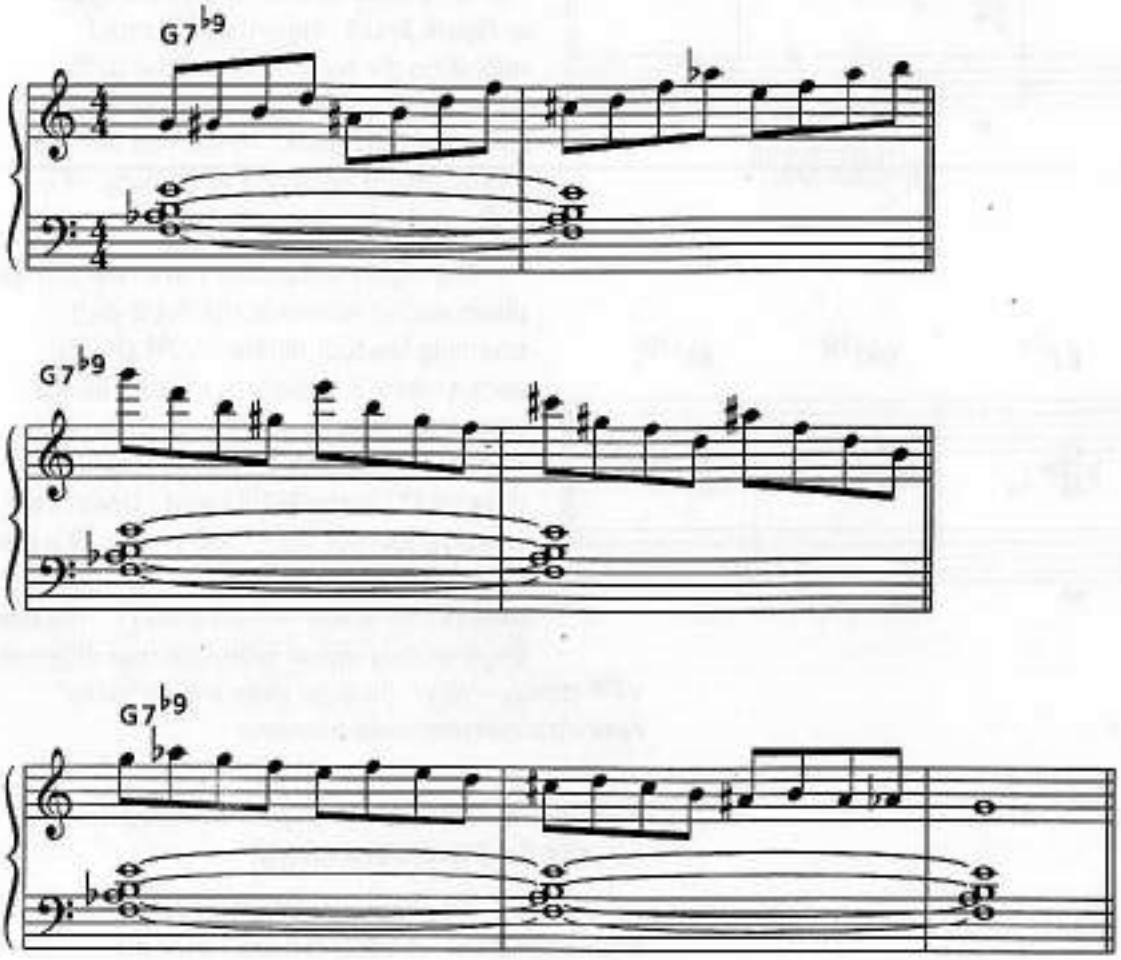
Figure 3-125



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

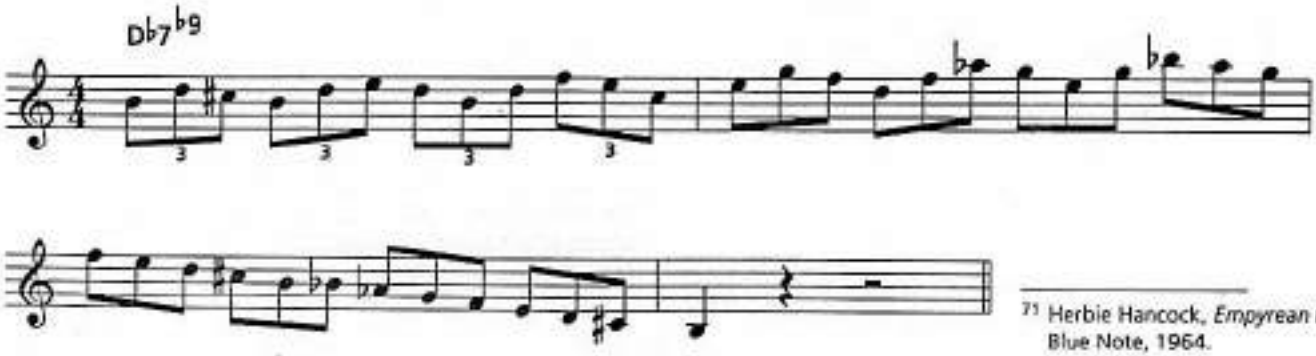
Figure 3-126 shows three more diminished scale licks. Each lick consists of a four-note phrase repeated either up or down a minor 3rd.

Figure 3-126



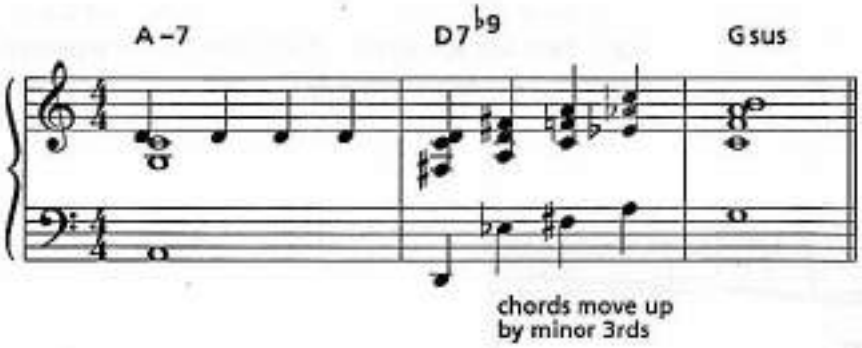
There are endless diminished scale "licks." Because their symmetry makes them so "perfect," these licks sometimes sound mechanical. Music, like life, needs a few jagged edges to be interesting. Play **figure 3-127** and listen to the diminished scale line Herbie Hancock plays on "Oliloqui Valley."[71]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

Figure 3-127



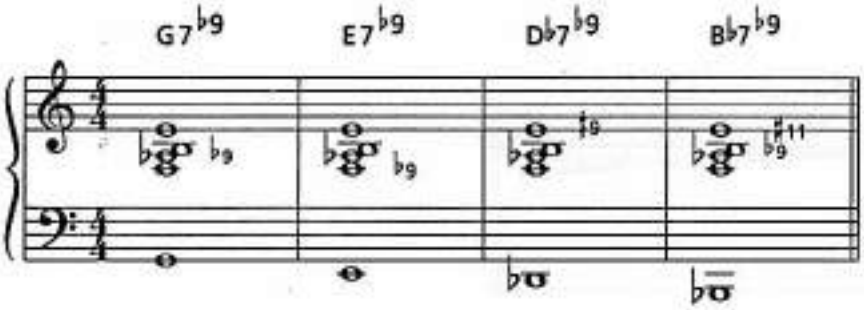
[71] Herbie Hancock, *Empyrean Isles*, Blue Note, 1964.

Figure 3-128



Just as you can repeat licks a minor 3rd away, you can also repeat chords a minor 3rd away. A few paragraphs back, we played **figure 3-119**, bars 5-7 from Jimmy Van Heusen's "Here's That Rainy Day." The same three bars is shown here again as **figure 3-128**. Note that the chord voicing on the second beat of the D7♭9 bar is repeated up a minor 3rd, and then up a minor 3rd again. As you can see, the chords are just following the melody—F♯, A, C—ascending in minor 3rds.

Figure 3-129



Play **figure 3-129** and you'll hear a single piano voicing (shown in the treble clef) sounding like four different V7♭9 chords, each a minor 3rd apart, as the root (in the bass clef) moves down in minor 3rds. Note that there is no ♭9 in the D♭7♭9 chord, and there's a ♯11 in the B♭7♭9 chord. Doesn't the chord symbol say "♭9?" Remember, ♭9 is just a shorthand symbol for all three alterations found in the scale—♭9, ♯9, and ♯11. The one single voicing shown works for four different V7♭9 chords—why? *Because there are no "avoid" notes in diminished scale harmony.*

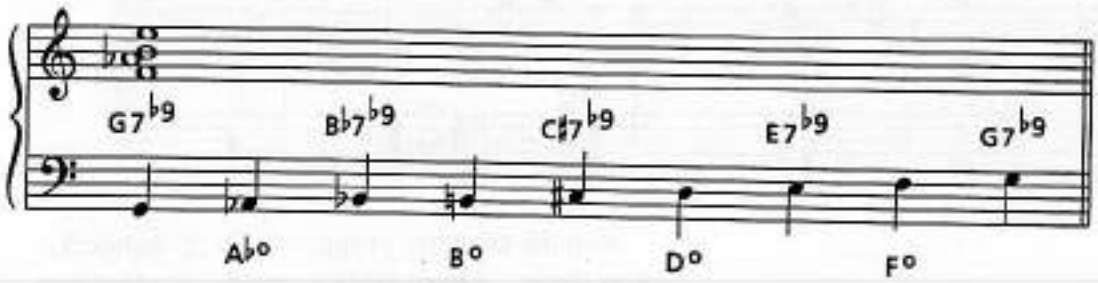
The Whole-Step/Half-Step Diminished Scale and the Diminished Chord

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

Figure 3-130

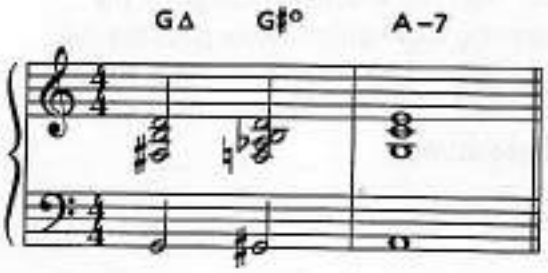
[72] Sometimes notated F°7.

Figure 3-131



Again, because of the lack of "avoid" notes in the diminished scale, everything repeats at the interval of a minor 3rd, so F° is interchangeable with A♭°, B°, and D°. **Figure 3-131** shows the same thing from a different angle: a diminished scale with the symbols of each of the eight chords built off the eight notes of the scale—four V7♭9 chords a minor 3rd apart, and four diminished chords a minor 3rd apart. The roots of all eight chords are shown in the bass clef, a voicing that works for all eight chords in the treble clef.

Figure 3-132

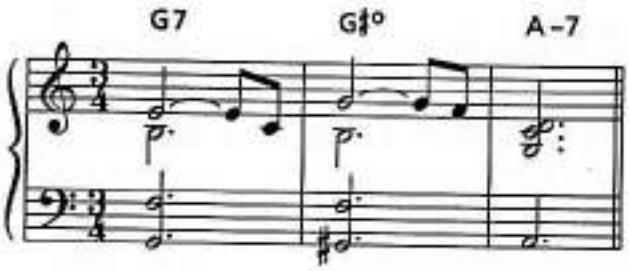


Diminished chords are usually played in place of V7♭9 chords to create a chromatic bass line. Play **figure 3-132**, three chords from the bridge of Duke Ellington's "Sophisticated Lady." Note the chromatic bass line in the roots of the chords—GΔ, G♯°, A-7.

Figure 3-133

In **figure 3-133**, you can see that the notes of the G♯° chord in "Sophisticated Lady" are the 3rd, 5th, 7th, and ♭9 of E7♭9. Normally, the dominant 7th chord preceding any A chord would be E7. The G♯° chord is E7♭9 without E, the root. G♯° is played as a substitute for E7♭9 in order to create a chromatic bass line, from G to G♯ to A.

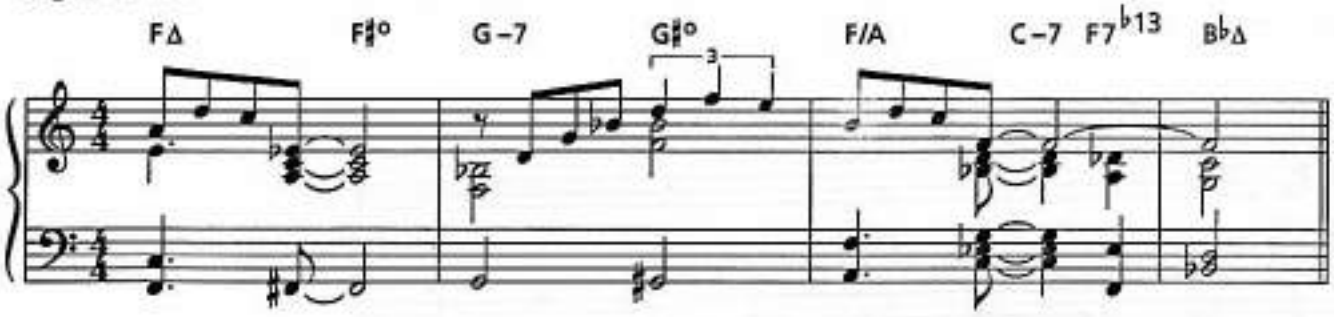
Figure 3-134



The same thing happens in Chick Corea's "Mirror, Mirror"[73] (**figure 3-134**). The G♯° chord is really E7♭9 without E, the root. In both "Sophisticated Lady" and "Mirror, Mirror," playing a diminished chord in place of a dominant 7th ♭9 chord produces a chromatic bass line. Whenever you come across a diminished chord in a tune, check to see if the root is part of a chromatic bass line. Then check whether it is equivalent to the dominant 7th ♭9 chord a 5th above whatever chord comes next. It usually is just that.

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

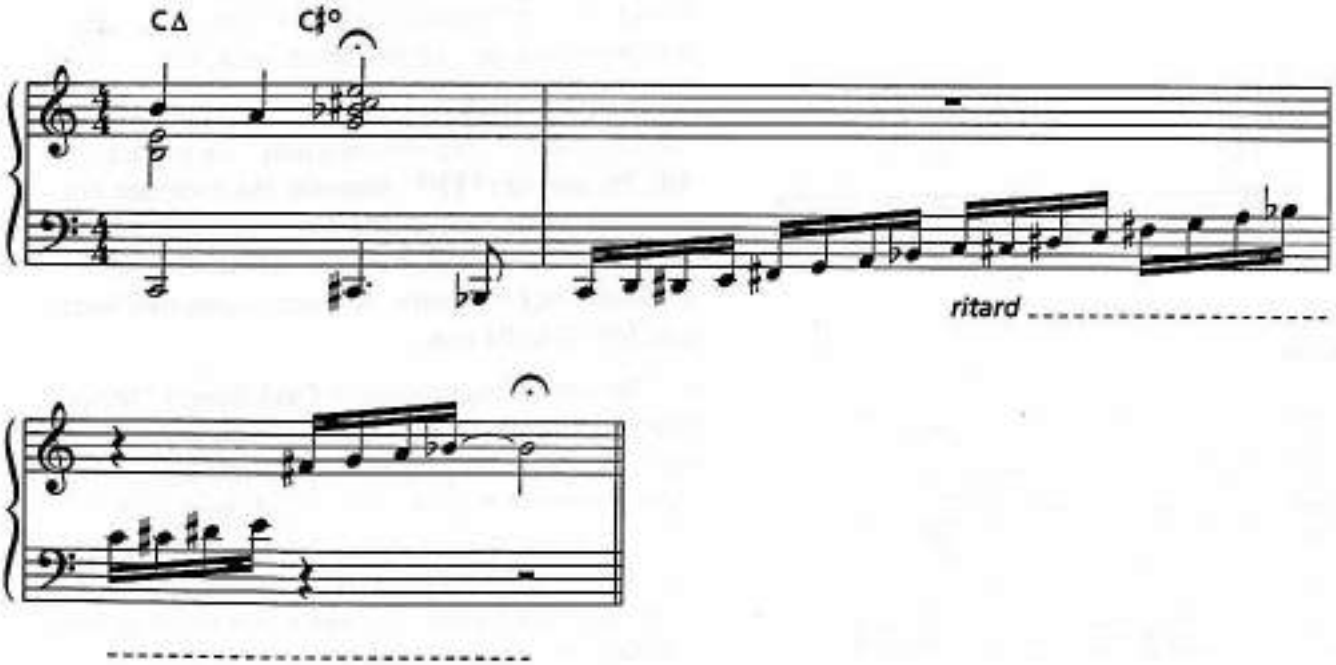
Figure 3-135



And the same thing happens in Ralph Rainger's "Easy Living." **Figure 3-135** shows the first four bars. F♯° is a disguised D7♭9, and G♯° is a disguised E7♭9. Omitting the roots of the V7♭9 chords produces chromatic motion in the bass.

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

Figure 3-136
Art Tatum's piano voicings simplified



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

Figure 3-137

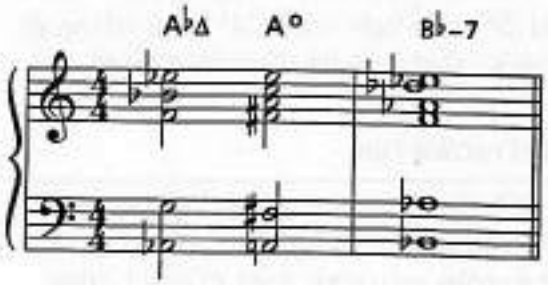


Figure 3-138
Kenny Barron's piano voicings simplified

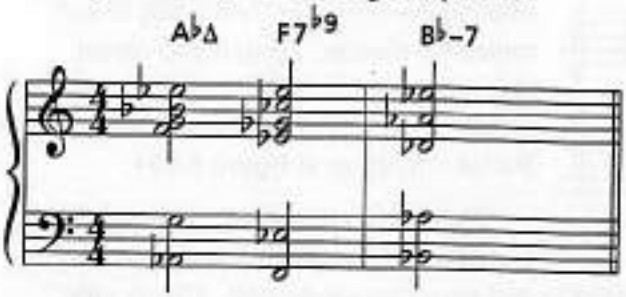
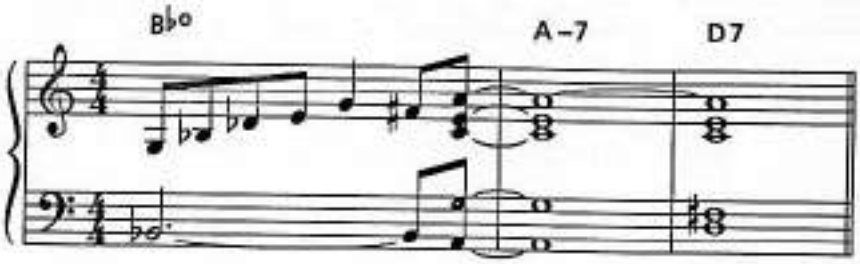


Figure 3-139



Beginning with the bebop era, jazz musicians began to replace diminished chords with V7♭9 chords. GΔ, G♯°, A-7 was replaced by GΔ, E7♭9, A-7. Few modern jazz musicians actually write diminished chords into their tunes anymore. When reading lead sheets of tunes from the 1940s and earlier, today's jazz musicians often substitute the V7♭9 chord for the diminished chord.

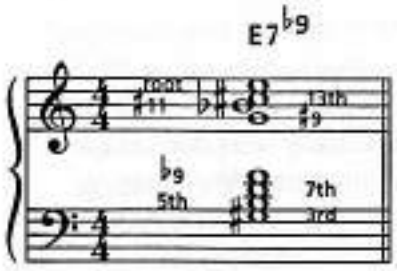
Kenny Barron does this on his version of Hoagy Carmichael's "Skylark."[75] **Figure 3-137** shows the original first two bars of the bridge of the tune, with the A° chord acting like an F7♭9 chord, providing chromatic bass motion between A♭Δ and B♭-7. **Figure 3-138** shows how Kenny plays F7♭9 in place of A°.[76]

Not all diminished chords are disguised V7♭9 chords of the following chord. Sometimes a diminished chord is a disguised V7♭9 of the chord *after* the next chord. The second chord in Antonio Carlos Jobim's "Wave" is B♭°. B♭° doesn't appear to be a disguised V7♭9 of A-7, the following chord. However, A-7 is followed by D7, and A-7, D7 is a II-V. B♭° is the disguised V (A7♭9) of the D7 chord, with A-7 inserted between the two chords to create a II-V (**figure 3-139**).

Every time you play something from diminished scale harmony, you're playing in four tonalities at the same time, all of them a minor 3rd apart. You can't always assume that the bass player will play the root of the chord, so what note the bassist plays underneath can affect the tonality. Because bass players often play tritone substitution,[77] and play passing notes as well as roots, the G7♭9 chord you think you're playing may end up sounding like B♭7♭9, D♭7♭9, E7♭9, F°, A♭°, B°, or D°, depending on what note the bassist plays underneath. Not to worry. When this happens, it won't make you sound bad, just different than what you may have expected.

[75] Kenny Barron, *Maybeck Recital Hall Series*, Concord Jazz, 1990.
[76] The C♭ in the voicing is the ♯11 of the chord. Remember, F7♭9 is a shorthand symbol. It also implies the ♭9 *and the* ♯11.
[77] We'll cover tritone substitution in Chapter 13, "Basic Reharmonization."

Figure 3-140

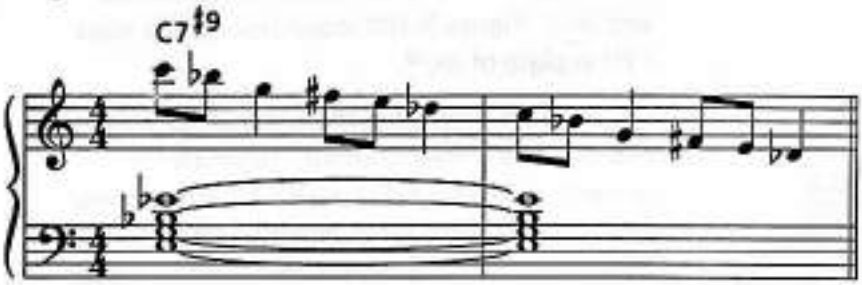


Because there are no "avoid" notes in the diminished scale, you can play all the notes at once as a chord. Play **figure 3-140** and hear Herbie Hancock play all eight notes of an E half-step, whole-step diminished scale as an E7♭9 voicing on "Dolphin Dance."[78] Because each hand is playing a diminished 7th chord (G° in the right hand, G♯° in the left hand), this voicing is called a *double diminished chord.*

Some Practice Tips

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

Figure 3-141



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

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

Whole-Tone Scale Harmony

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

Figure 3-142
McCoy Tyner's piano voicings simplified

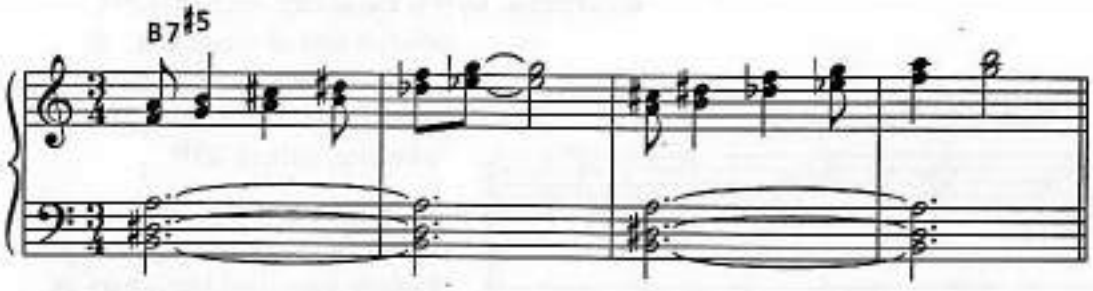
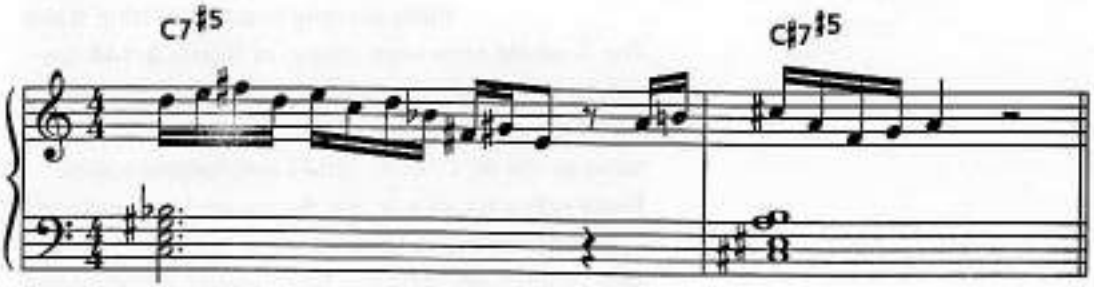


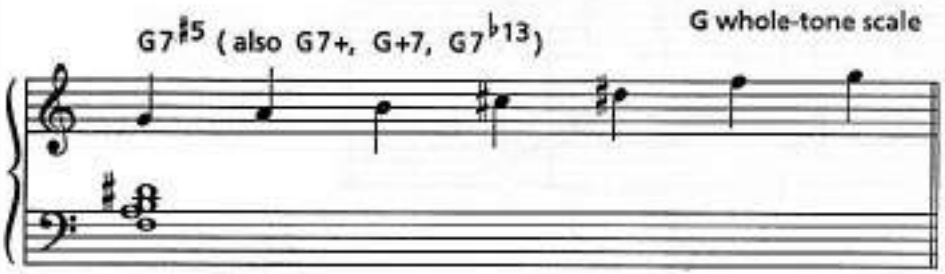
Figure 3-143



[79] Wayne Shorter, *JuJu*, Blue Note, 1964.
[80] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

Figure 3-144 shows the G whole-tone scale, running from G to G.[81] Look at the 3rd and 7th of the scale. Because this scale has a major 3rd and a minor 7th, it goes with a G7 chord. The alterations are C♯ (the ♯11) and D♯ (the ♯5). The complete chord symbol would be G7♯11, ♯5. The traditional shorthand for this chord is G7♯5, often written with a plus sign, as in G7+, and occasionally written as G +7. G +7 may be confusing, because the + refers to the 5th, not shown in the chord symbol, and has nothing to do with the 7th. Because ♯5 and ♭13 are enharmonic, G7♯5 is sometimes notated G7♭13, which is kind of dangerous. To most musicians, ♭13 also implies ♭9 and ♯9—in other words, G7alt. To be safe, stick to G7♯5.

Figure 3-144



Because the whole-tone scale is symmetrical, consisting entirely of whole steps, you know that, as with the diminished scale, there are fewer than 12 of them. In fact, there are only two whole-tone scales. The G whole-tone scale shown in **figure 3-144** has exactly the same notes as the A, B, C♯, D♯, and F whole-tone scales. The A♭ whole-tone scale is the same as the B♭, C, D, E, and F♯ whole-tone scales. These notes are all a whole step apart from each other. The most important thing to know about whole-tone harmony is *everything can be repeated at the interval of a whole step.*

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

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

Figure 3-145

Figure 3-146

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

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

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

[82] Lee Morgan, *Cornbread*, Blue Note, 1965. Jackie McLean's first couple of choruses on "Our Man Higgins" is one of the best examples of whole-tone soloing ever recorded.
[83] John Coltrane, *New Thing At Newport*, Impulse, 1965.

Figure 3-147

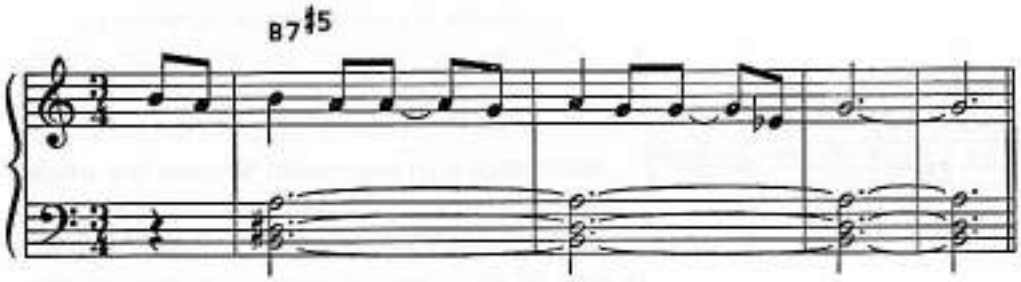


Figure 3-148

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

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

[84] Freddie Hubbard, *Sky Dive*, CTI, 1972.
[85] Some musicians play B° in bar 32 of "All The Things You Are."

Chapter Four
How To Practice Scales

Now that you know your scales, how do you practice them? Mindlessly running up and down scales may be great for your technique, but it won't make you a better jazz musician. First of all, make this rule your credo: *Practice everything in every key*. There may not be many tunes written in D♭, G♭, or B, but II-V-I progressions in those keys are all over the place. And there are some great tunes in those so-called "hard" keys. Billy Strayhorn's "Lush Life"[1] is in D♭, as are Edgar Sampson's "Stompin' At The Savoy"[2] and Johnny Green's "Body And Soul."[3] Freddie Hubbard's version of Clare Fischer's "Pensativa"[4] and Joe Henderson's "Y Todavia La Quiero"[5] are in G♭, and Coltrane's "Giant Steps"[6] is in B.

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

Figure 4-1

[1] *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.
[2] Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.
[3] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.
[4] Art Blakey, *Free For All*, Blue Note, 1964.
[5] Joe Henderson, *Relaxin' At Camarillo*, Contemporary, 1979.
[6] John Coltrane, *Giant Steps*, Atlantic, 1959.

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

Figure 4-2

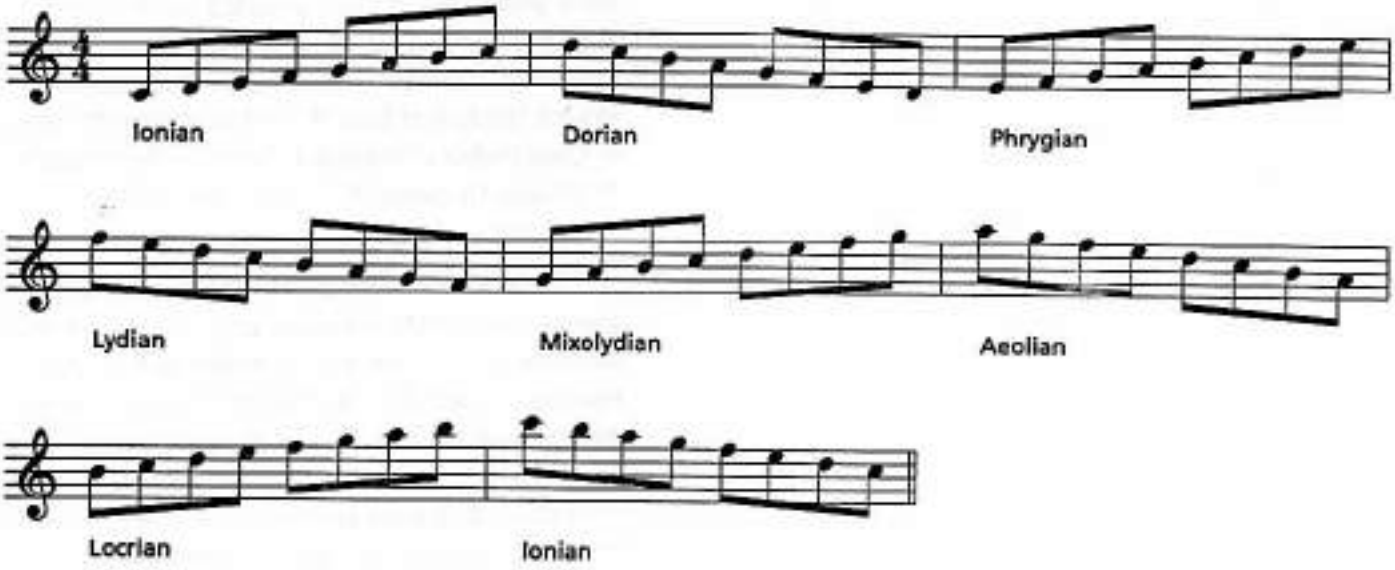
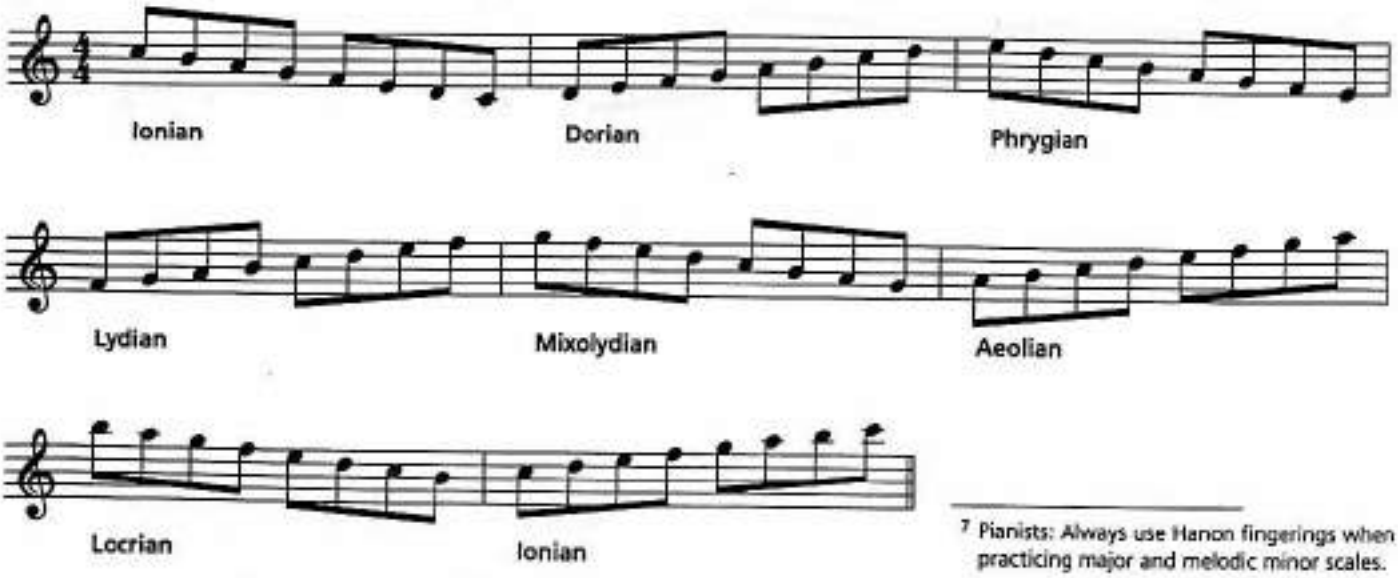


Figure 4-3



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

Figure 3-149

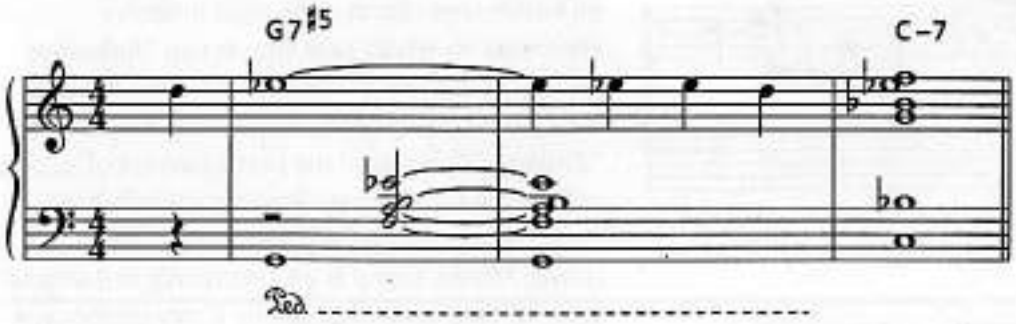


Figure 3-150

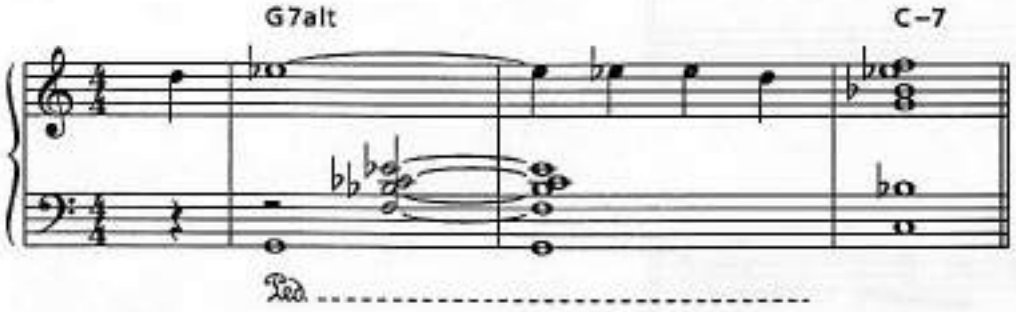


Figure 3-151

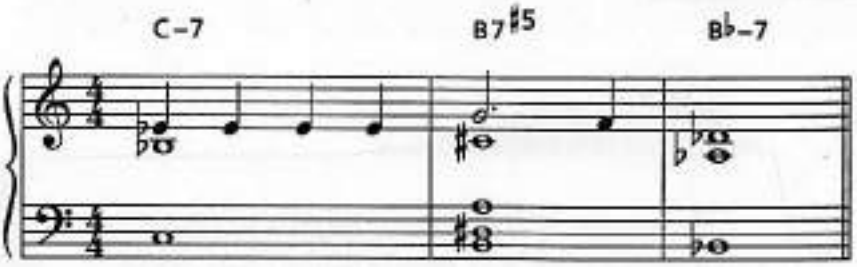


Figure 3-152

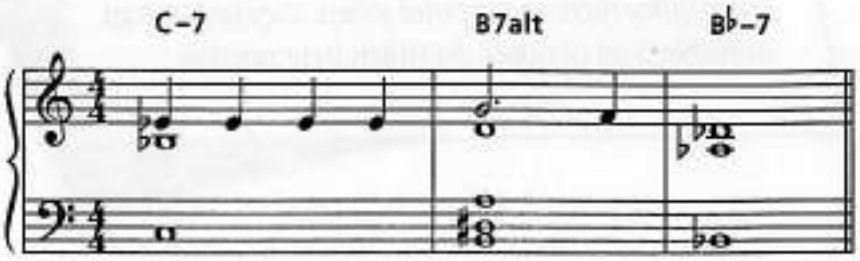


Figure 3-153

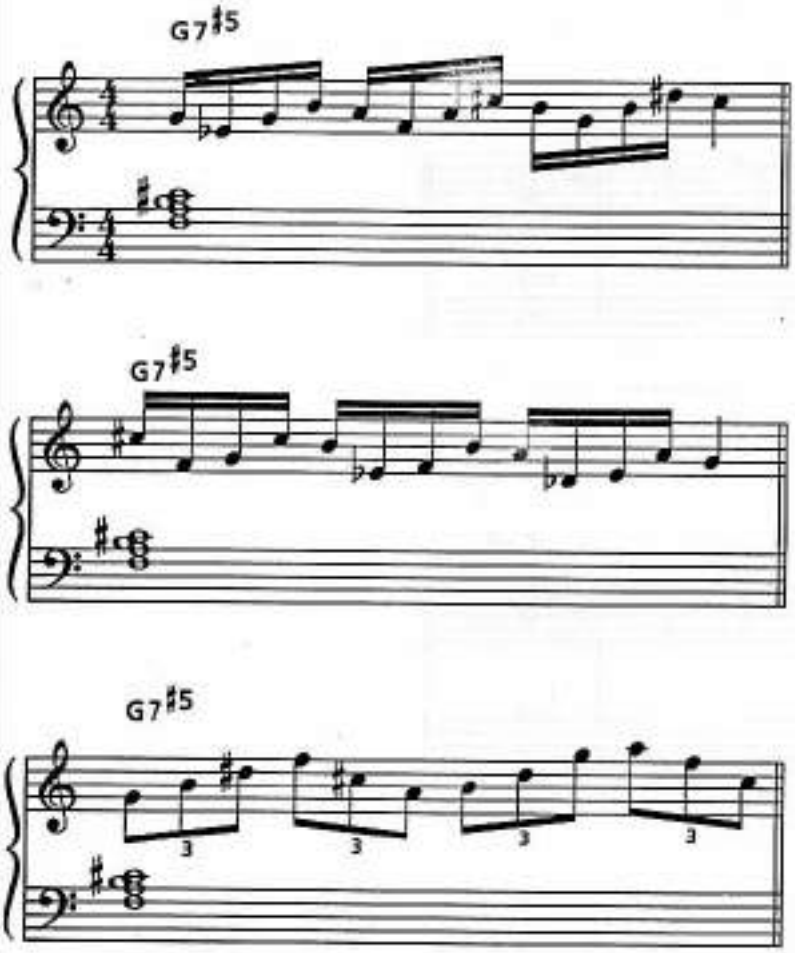


Figure 3-153 shows three "licks" on a G7♯5 chord. The symmetry and lack of intervalic variety can make it difficult to be original when playing on whole-tone chords. The most inventive improviser on whole-tone chords was Thelonious Monk. He could play patterns that would sound like clichés coming from anyone else. His solo on "Evidence"[86] is one of the best examples of soloing over whole-tone chords. Printing a whole-tone excerpt from one of Monk's recordings won't convey Monk's sound at all. His quirky and angular sense of time gave what can be a very boring type of harmony a tremendous feeling of energy. Go get the record and *listen*.

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

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

Figure 4-4

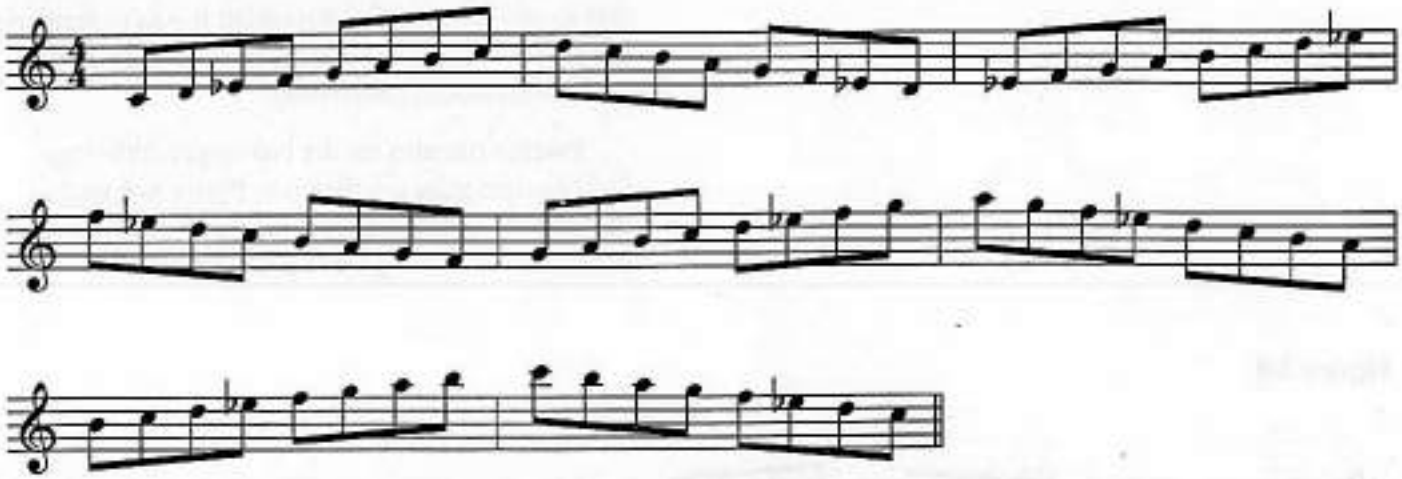
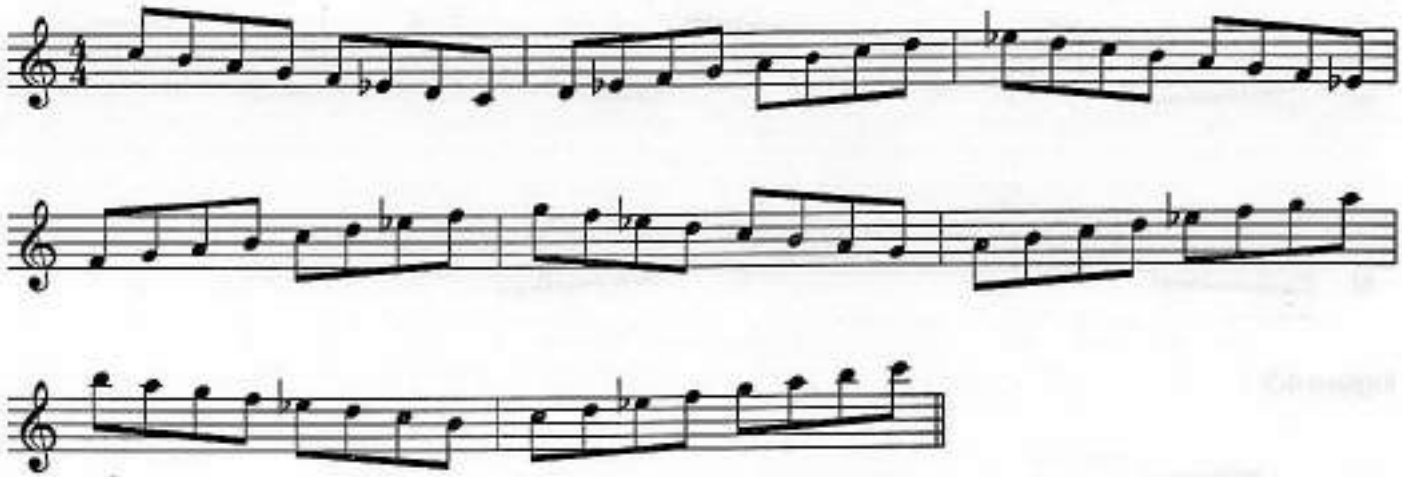


Figure 4-5



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

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

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

Figure 4-6

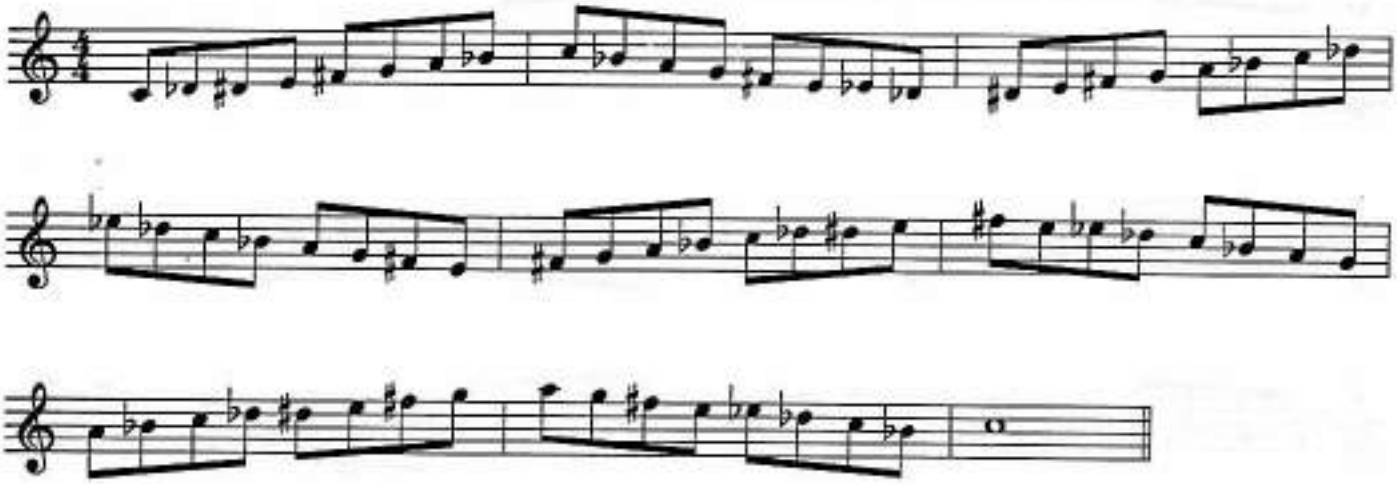


Figure 4-7

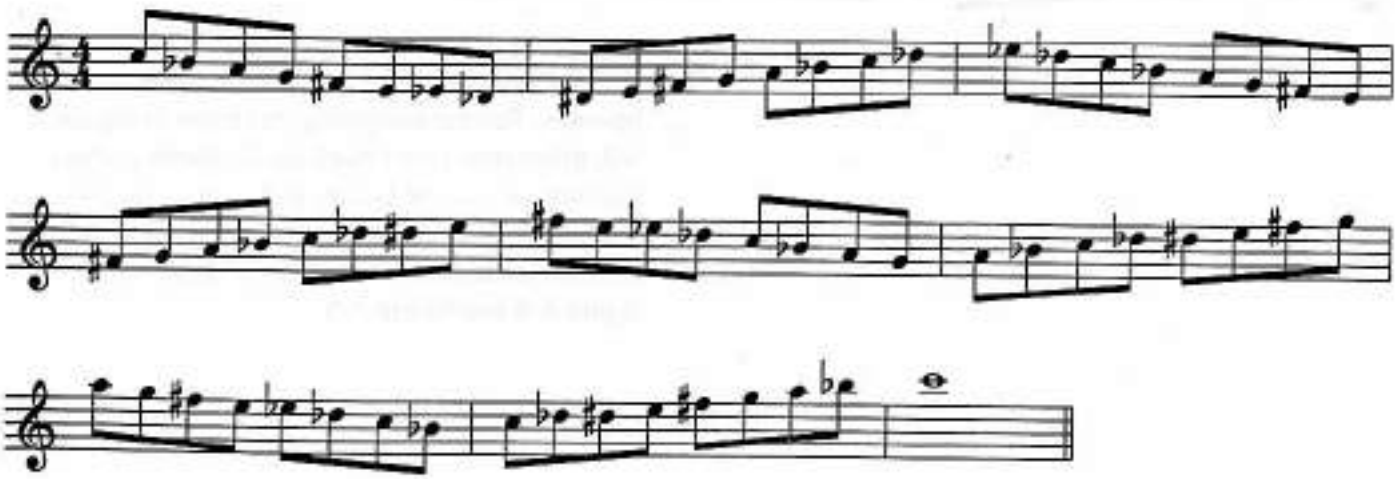


Figure 4-8

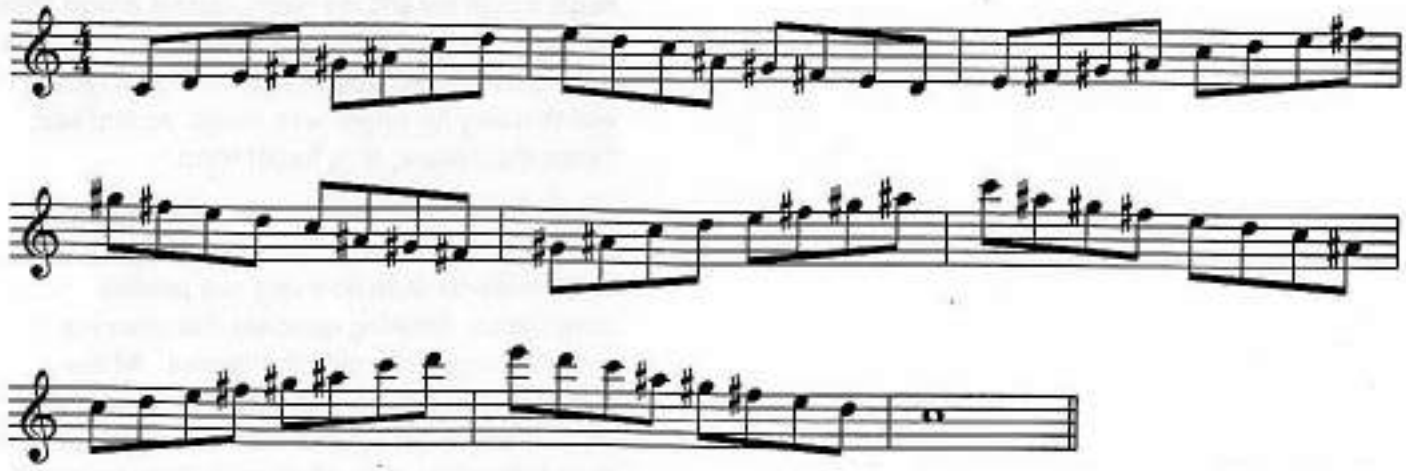
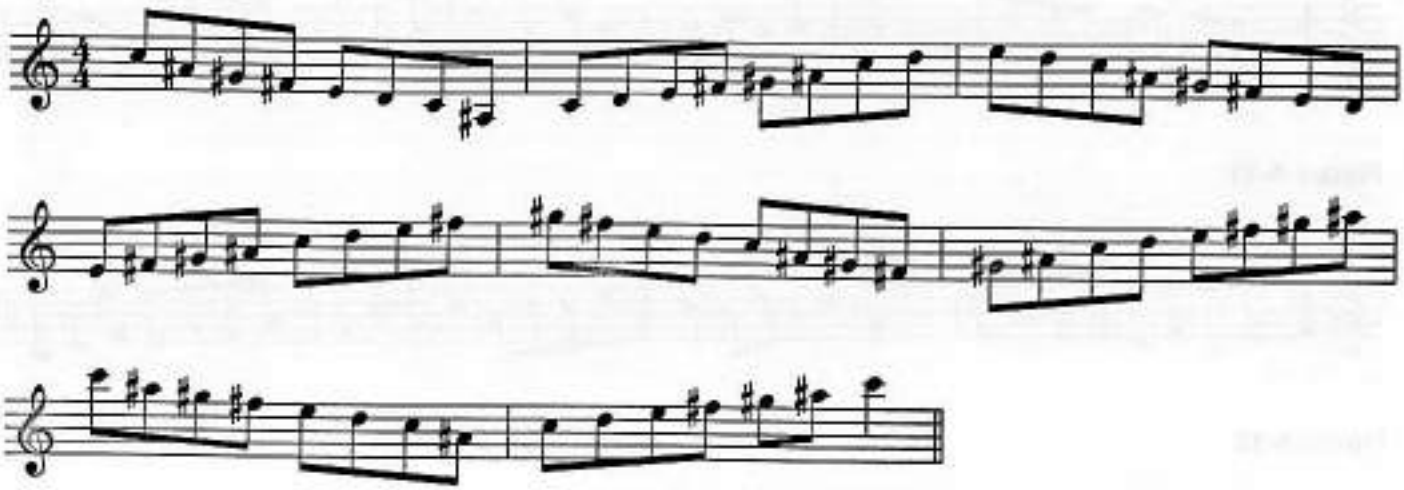


Figure 4-9



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

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

Figure 4-10

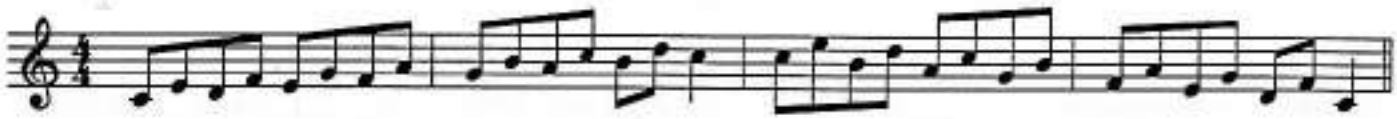


Figure 4-11

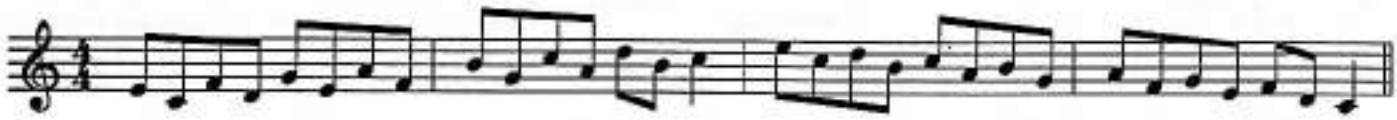


Figure 4-12

Figure 4-13

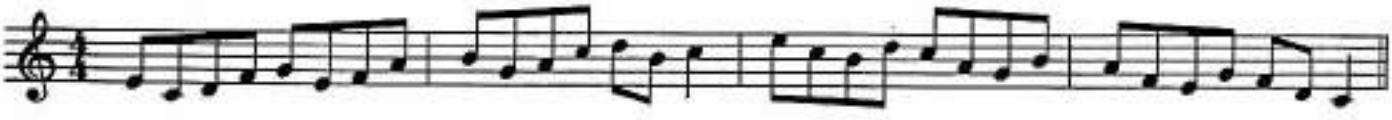


Figure 4-10 breaks down the C major scale into ascending 3rds. **Figure 4-11** breaks down the scale into descending 3rds. **Figure 4-12** shows a reverse pattern, alternating ascending and descending 3rds. **Figure 4-13** does just the opposite, alternating descending, and then ascending 3rds. Remember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

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

Figure 4-14

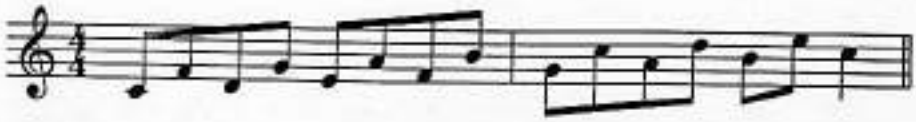


Figure 4-15

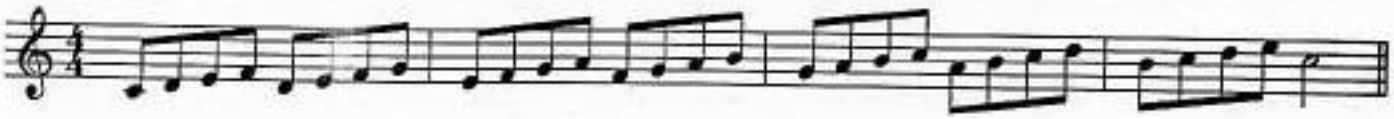
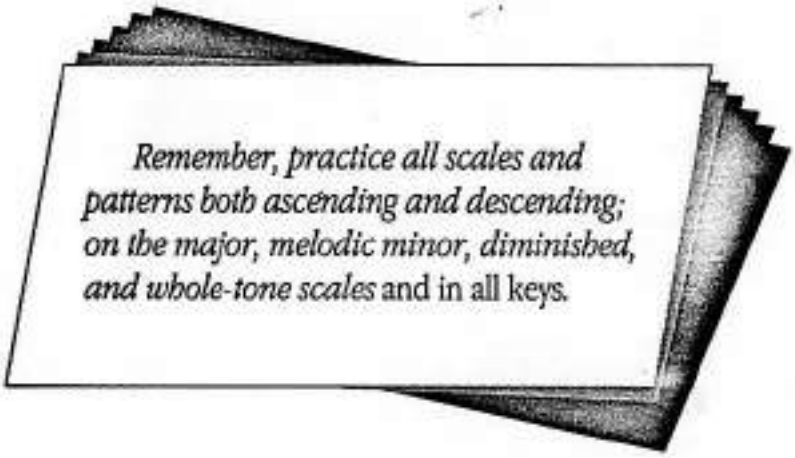


Figure 4-16

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



Chapter Five
Slash Chords

What are Slash Chords?

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

Figure 5-1

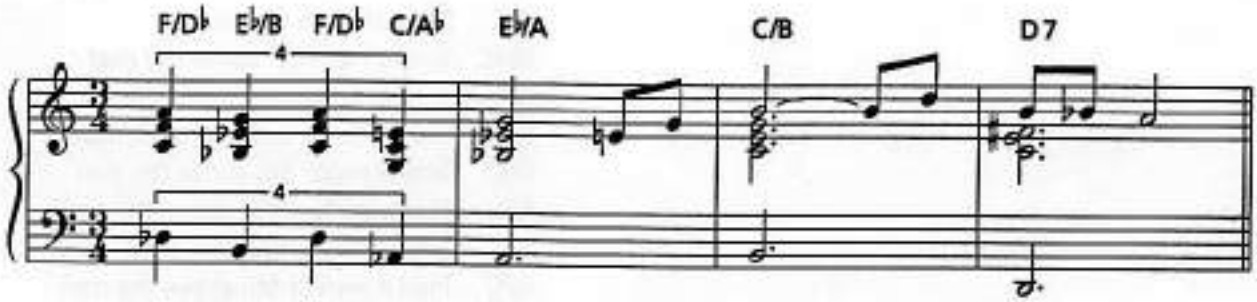
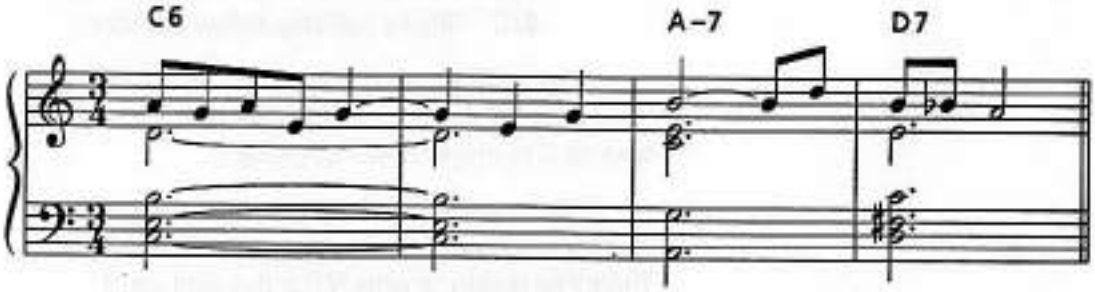


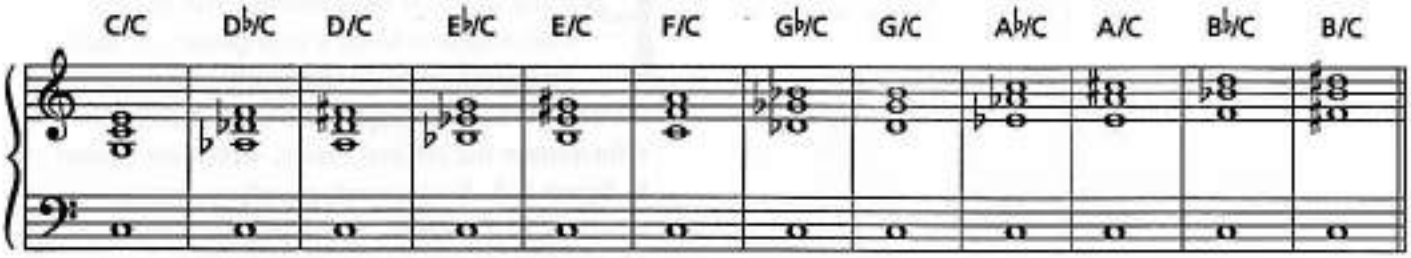
Figure 5-2



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

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

Figure 5-3



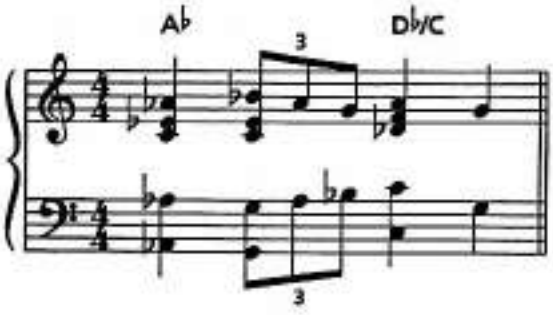
Play **figure 5-3** and listen to all 12 slash chords.

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

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

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

Figure 5-4



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

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

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

Figure 5-5

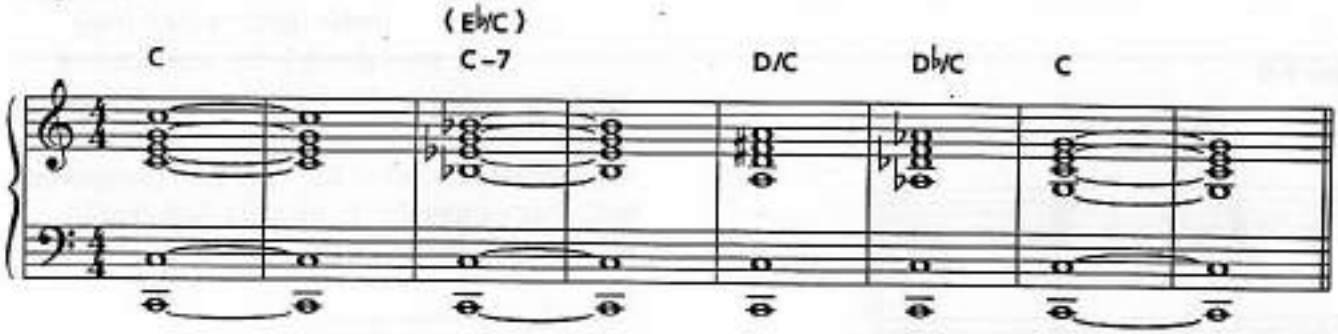
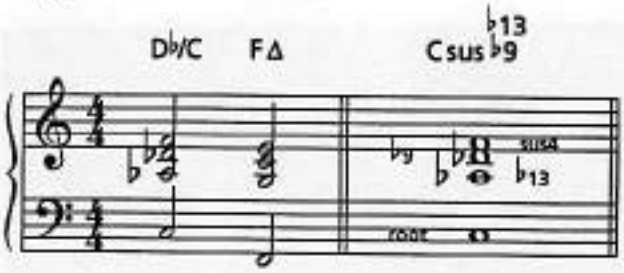


Figure 5-6

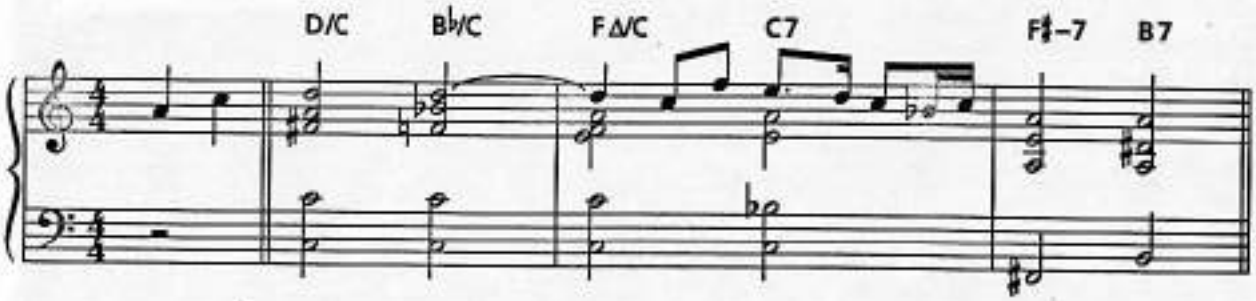


D♭/C also can function as a dominant 7th chord, resolving to F major. Play **figure 5-6** and hear how D♭/C resolves to FΔ. You could notate this chord as Csus$^{\flat 9, \flat 13}$ (see the last bar of the example), but that's not a commonly used chord symbol.

D/C, a triad a whole step above the bass note, sounds like a Lydian chord, or C$\Delta^{\sharp 4}$. Play **figure 5-7** and hear D/C, the first chord of Art Blakey's version of Hoagy Carmichael's "Skylark."[3] The second chord, B♭/C, is another slash chord, which we'll get to soon.

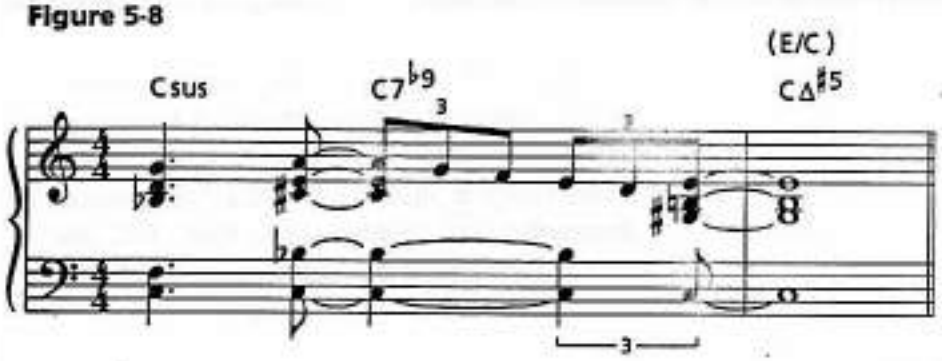
E♭/C is just a C-7 chord, and the only time you'll see it written is when the E♭ triad is part of a series of slash chords, as in the earlier example from "Green Dolphin Street."

Figure 5-7



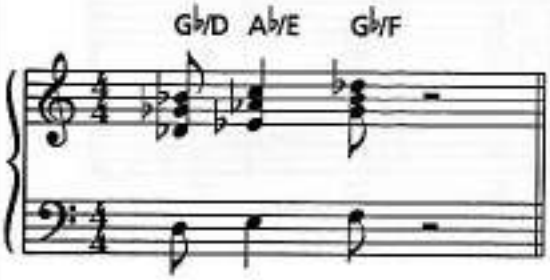
[3] Art Blakey And The Jazz Messengers, *Caravan*, Blue Note, 1962.

Figure 5-8



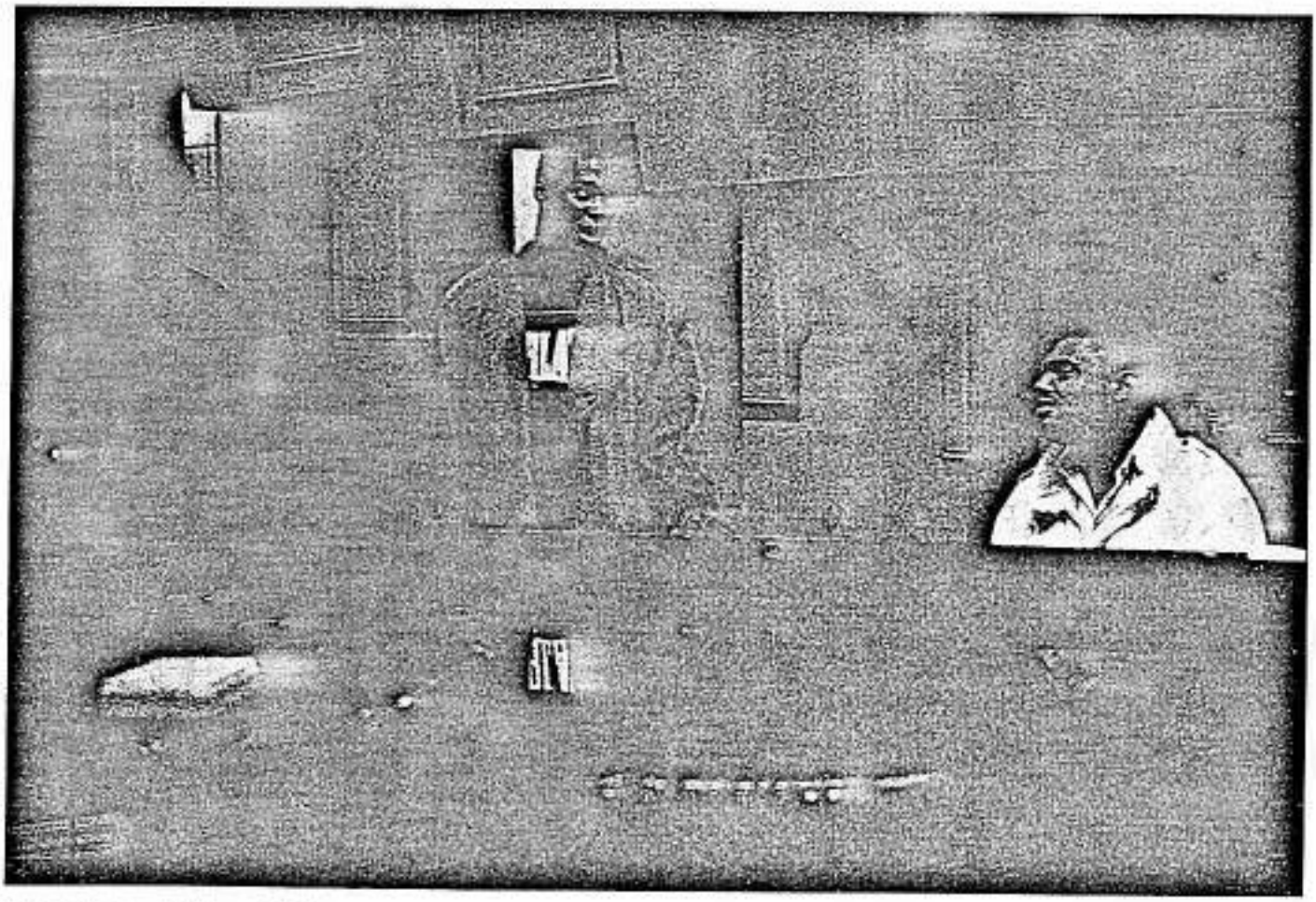
E/C, a triad a major 3rd above the bass note, is another way of notating C△♯5, the Lydian augmented chord, which you learned about in the Melodic Minor Scale Harmony section of Chapter 3. Play **figure 5-8**. The C△♯5 Lydian augmented chord is from the bridge of Duke Pearson's "You Know I Care."[4]

Figure 5-9



Herbie Hancock plays three slash chords in the second bar of Ron Carter's "Eighty-One"[5] (**figure 5-9**, shown in the original key). The first two, G♭/D and A♭/E, are alternate spellings of D△♯5 and E△♯5 (transposed to C, they are both E/C). The third slash chord, G♭/F, transposed to C, is D♭/C.

[4] Joe Henderson, *Inner Urge*, Blue Note, 1964.
[5] Miles Davis, *E.S.P.*, Columbia, 1965.



Wallace Roney and Mulgrew Miller

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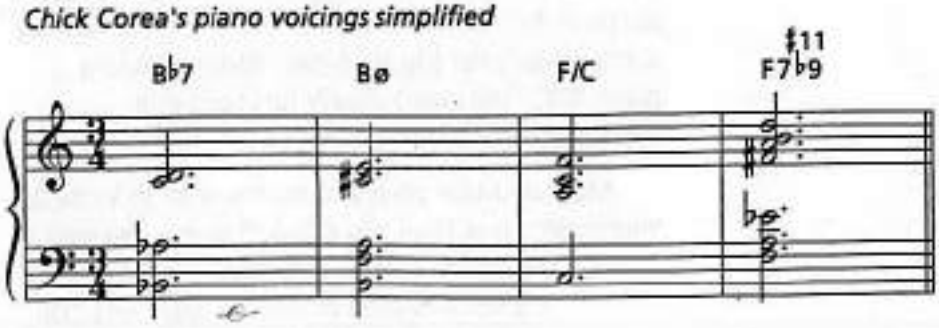
Figure 5-10
Chick Corea's piano voicings simplified

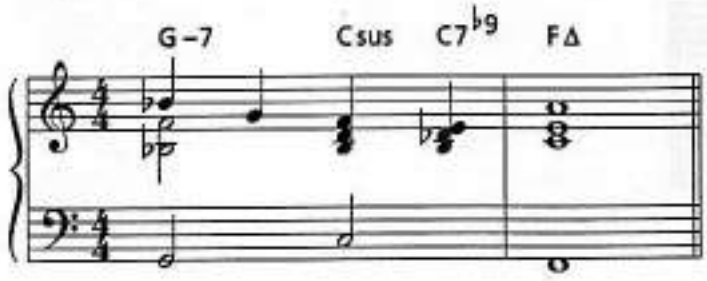


F/C is an F major triad in second inversion, with C, the 5th, as the bass note. Play **figure 5-10** and listen to Chick Corea play F/C on his tune "Mirror, Mirror."[6] Look at the previous two bars and you'll see why he opted for a slash chord here. F/C continues the chromatic bass line that started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

Figure 5-11

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

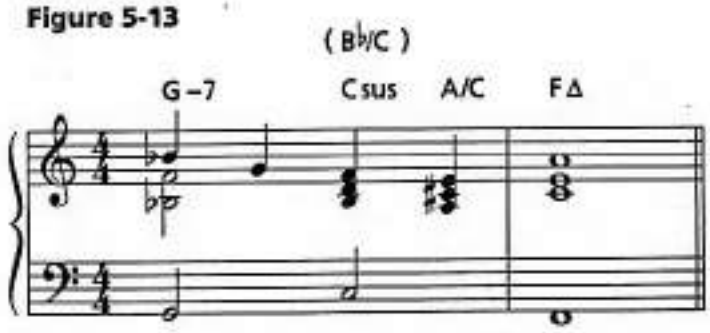
Figure 5-12



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

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

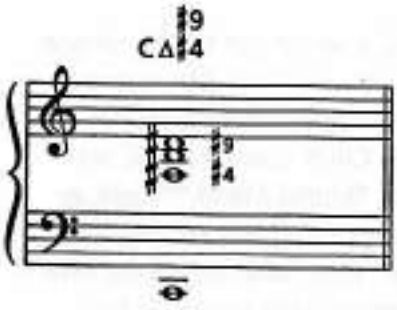
Figure 5-13



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

[6] Joe Henderson, *Mirror, Mirror*, Verve, 1980.
[7] Miles Davis, *In Person Saturday Night at The Blackhawk*, Columbia, 1961.

Figure 5-14



B/C, a triad a half step below the bass note, is a good example of why slash chord notation often is clearer than conventional notation. In conventional notation, B/C would be written C△♯4,♯9, which nobody wants to decipher (**figure 5-14**). Most musicians prefer B/C. This chord usually functions as a substitute for a I chord

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

Figure 5-15
Mulgrew Miller's piano voicings simplified

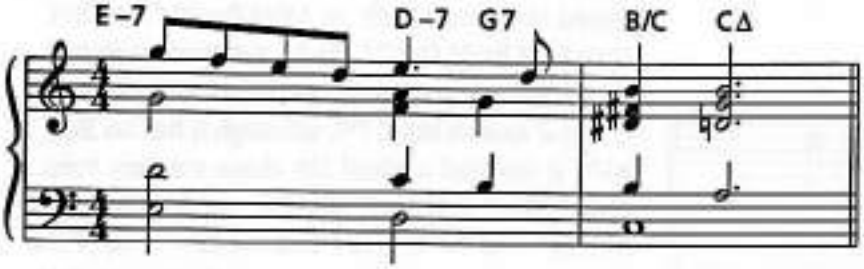


Figure 5-16
Kenny Barron's piano voicings simplified

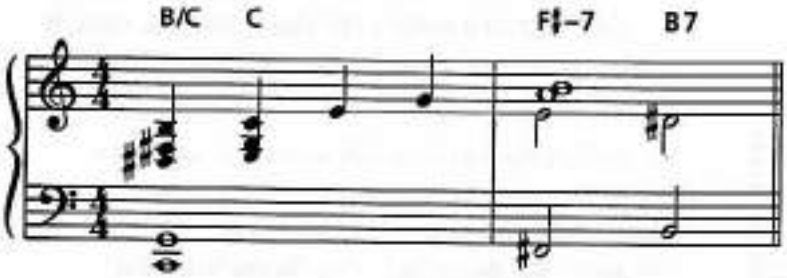
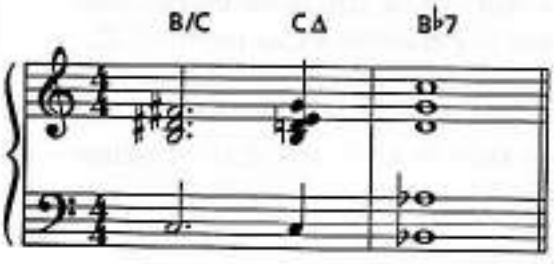
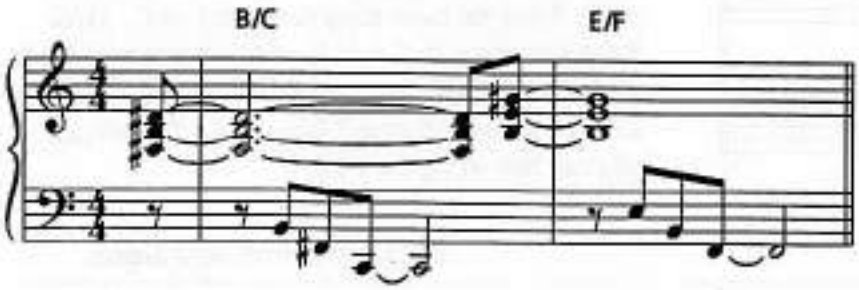


Figure 5-17
McCoy Tyner's piano voicings simplified



[8] Mulgrew Miller, *From Day To Day*, Landmark, 1990.
[9] Kenny Barron, *Live At Maybeck Recital Hall*, Concord Jazz, 1990.
[10] John Coltrane, *Ballads*, MCA/Impulse, 1961.

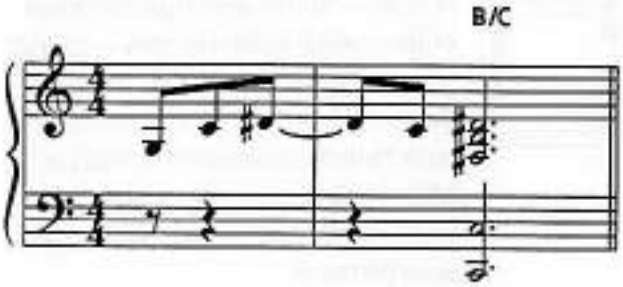
Figure 5-18



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

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

Figure 5-19



Slash chords often occur over descending bass lines. McCoy Tyner played three of them in a row on Duke Pearson's "You Know I Care,"[15] as you can hear in **figure 5-21**. B♭/D is a B♭ triad in first inversion. E♭/D♭ sounds like D♭Δ♯4. F/C is an F triad in second inversion.

Figure 5-20

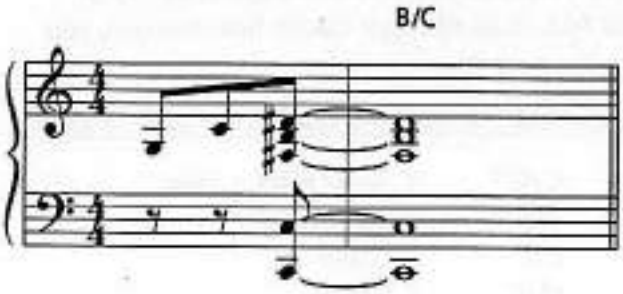
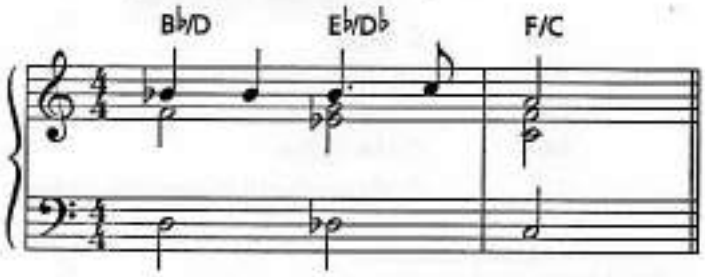
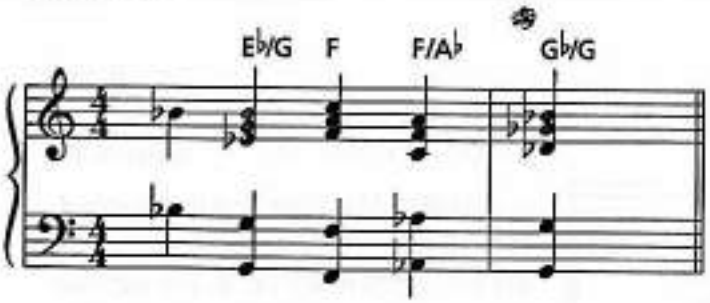


Figure 5-21
McCoy Tyner's piano voicings simplified



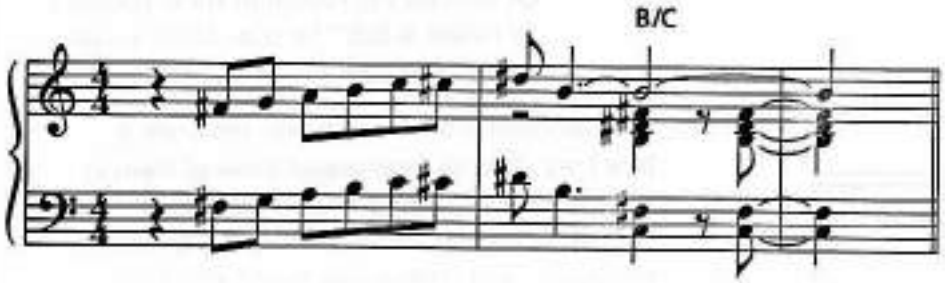
[11] Donald Brown, *Sources Of Inspiration*, Muse, 1989. This song joins the list of great "New York" songs often played by jazz musicians, including Vernon Duke's "Autumn In New York," Duke Ellington's "Drop Me Off In Harlem," and Horace Silver's "Summer In Central Park."
[12] Miles Davis, *Workin'*, Fantasy/OJC, 1956.
[13] Red Garland, *Red Garland's Piano*, Fantasy/OJC, 1957.
[14] Miles Davis, *Relaxin'*, Fantasy/OJC, 1956.
[15] Joe Henderson, *Inner Urge*, Blue Note, 1964.

Figure 5-22



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

Figure 5-23



Slash Chords and Scales

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

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

Slash chord	*Scale*
C/C[18]	C major and C Lydian
D♭/C	C Phrygian and C Locrian
D/C	C Lydian
E♭/C	C Dorian
E/C	C Lydian augmented
F/C	F major
G♭/C	C altered and C half-step/whole-step diminished
G/C	C major
A♭/C	A♭ major
A/C	C half-step/whole-step diminished
B♭/C	C Mixolydian
B/C	C whole-step/half-step diminished

[16] Bud Powell, *The Amazing Bud Powell, Vol. 2*, Blue Note, 1953.
[17] Bud also played E/C (D♭/F in the original key) on his haunting, dirge-like version of Richard Rodgers' "It Never Entered My Mind," *The Complete Bud Powell On Verve*, 1954.
[18] You can ignore C/C, because you'll never see it written as a chord symbol.

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IMPROVISATION: PLAYIN' THE CHANGES

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Chapter Six
From Scales to Music

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

From Scales to Music

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

Sequences

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

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

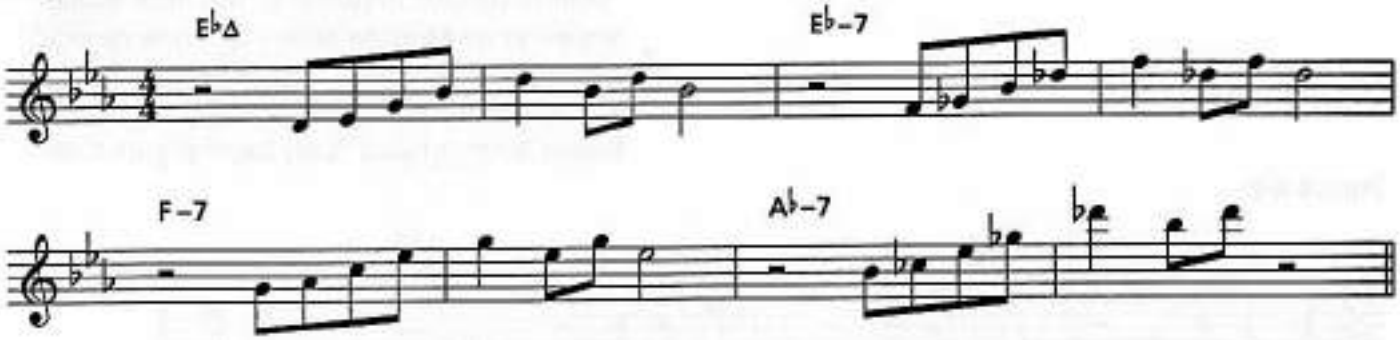
Mulgrew's sequences flow easily from one chord to the next, creating unexpected tension and resolution. Sequences also provide coherence for a solo, giving it structure.

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

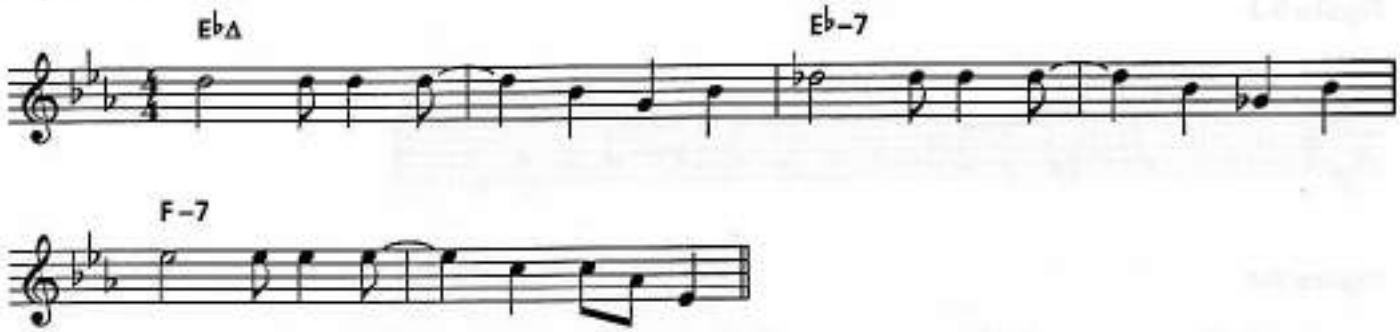
[1] Mulgrew Miller, *From Day To Day*, Landmark, 1990.
[2] Chapter 8 has much more to say about playing "outside" the changes.

Figure 6-1

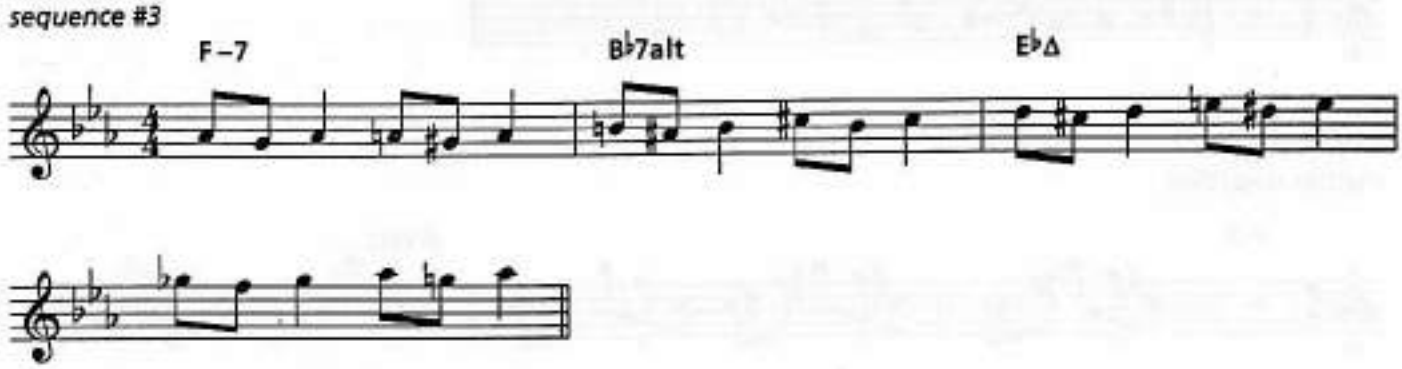
sequence #1



sequence #2



sequence #3



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

Figure 6-2

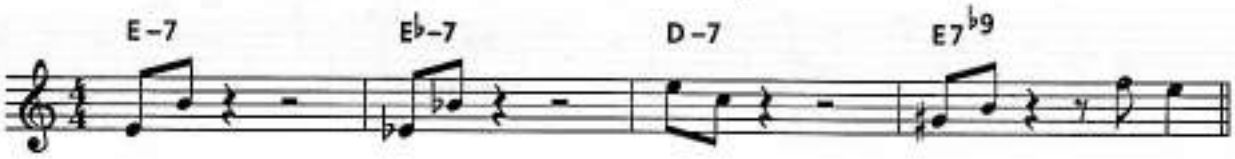


Figure 6-3

Figure 6-4

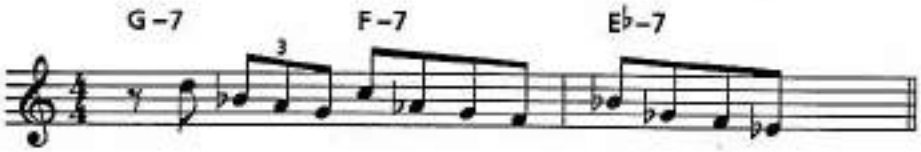
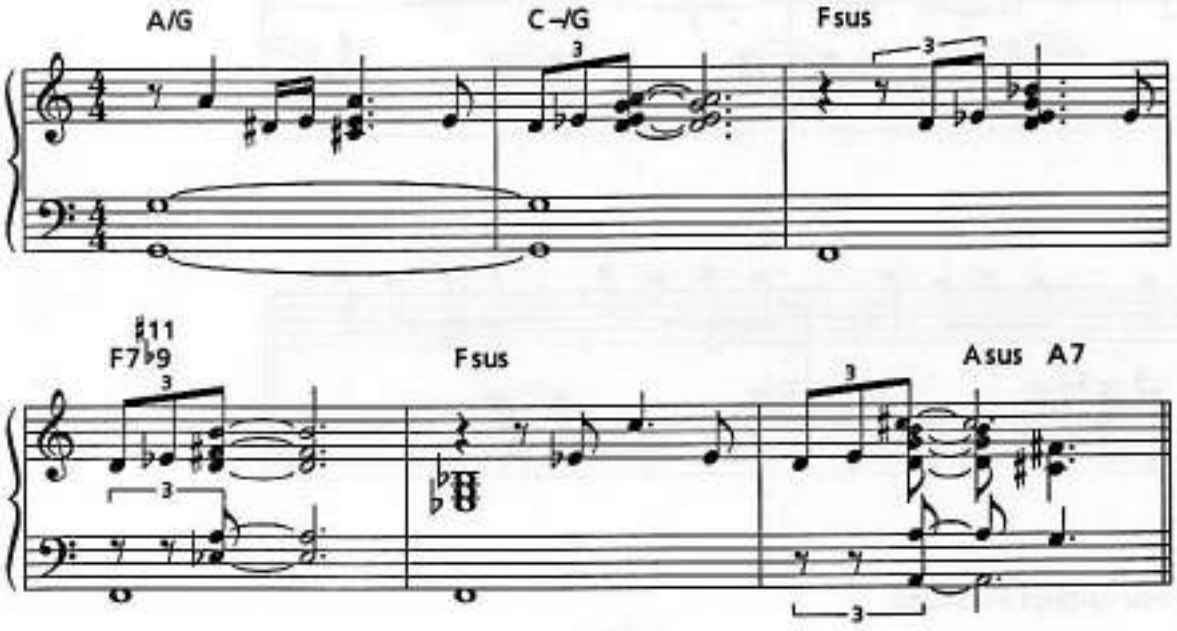


Figure 6-5
rhythm simplified

[3] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.
[4] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.
[5] Mulgrew Miller, *Wingspan*, Landmark, 1987. This is one of Mulgrew's best recordings.
[6] Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

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

Figure 6-6
Herbie Hancock's piano voicings simplified



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

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

Figure 6-7
Herbie Hancock's piano voicings simplified

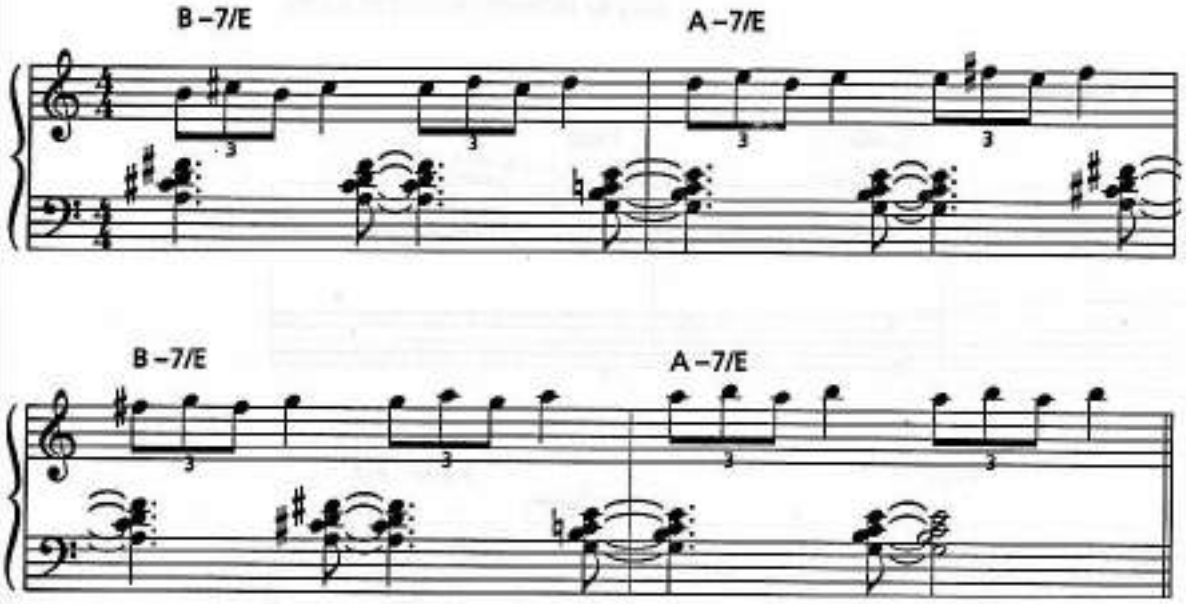


Figure 6-8
Herbie Hancock's piano voicings simplified

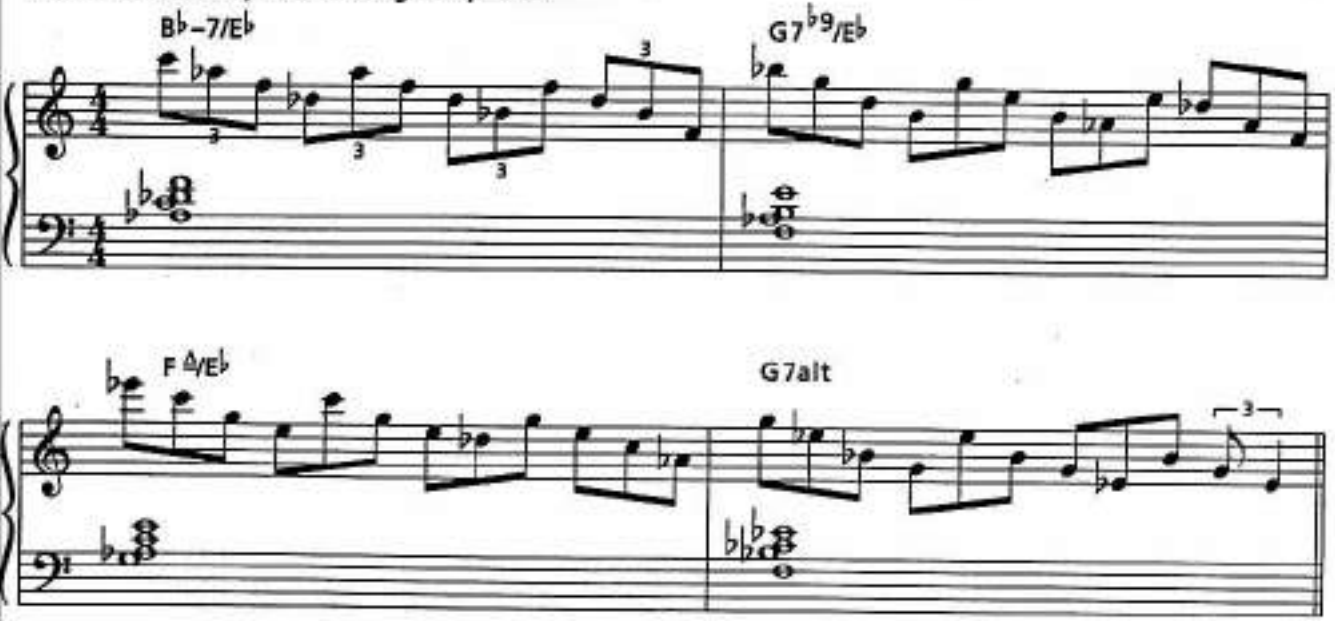
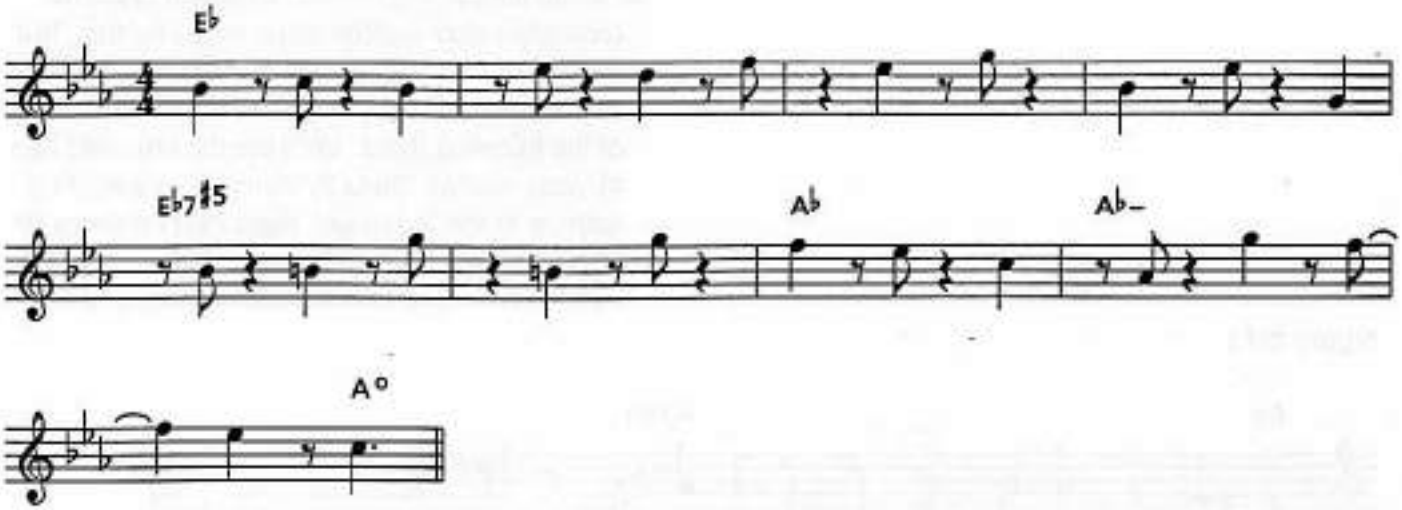


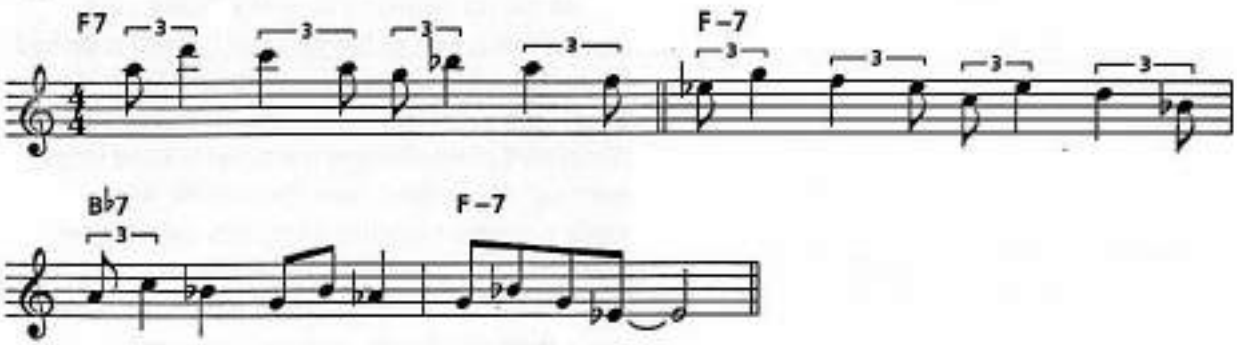
Figure 6-9



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

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

Figure 6-10

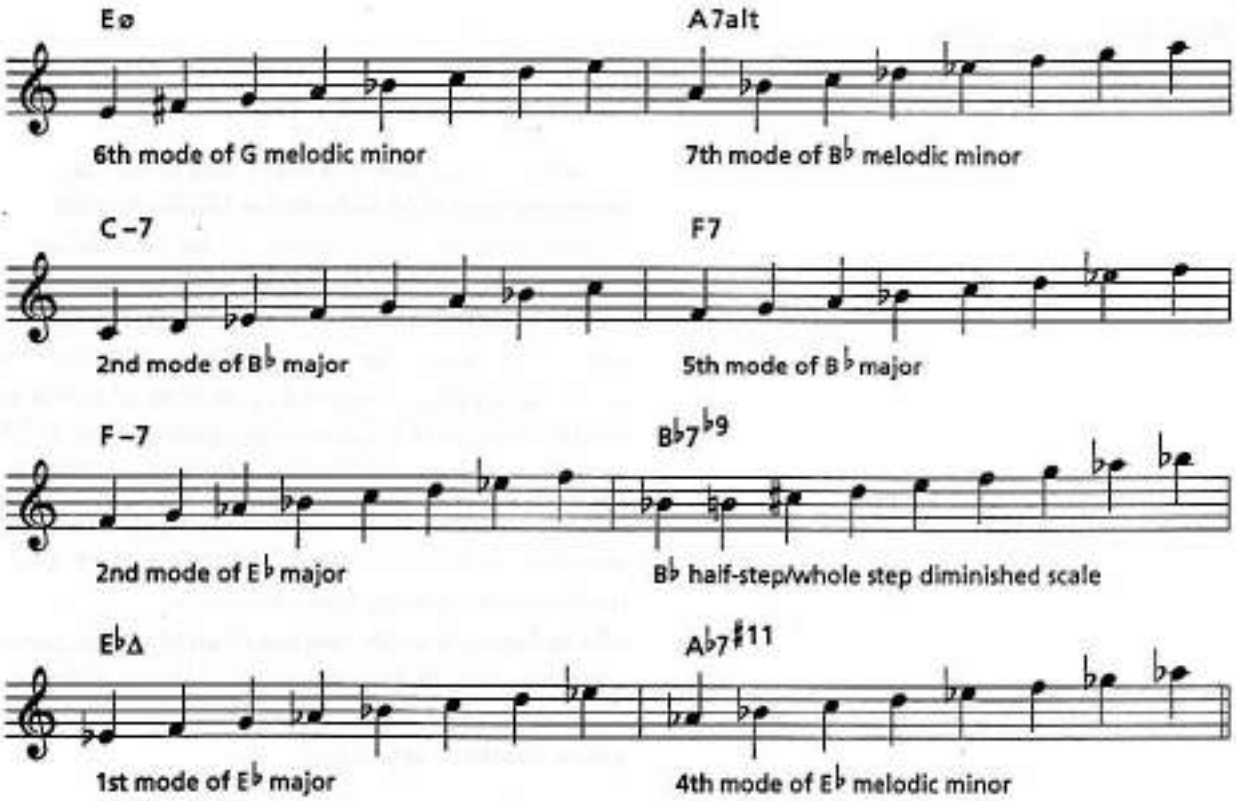


[8] Louis Armstrong, *The Hot Fives & Hot Sevens, Vol III*, Columbia, 1927.
[9] Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

The Continuous Scale Exercise

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

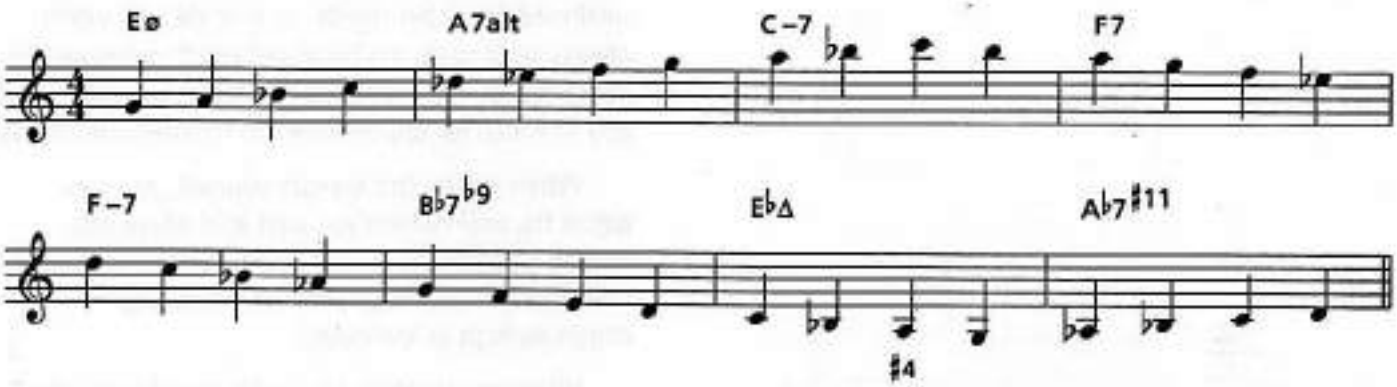
Figure 6-11



As you go through a tune like "Stella," ask yourself what type of harmony each chord is derived from. Major? Melodic minor? Diminished? Whole tone? The parent scale (from major, melodic minor, diminished or whole-tone harmony) is listed below each bar. If you don't have the melodic minor mode numbers memorized yet, let's review them: minor-major is I, sus$^{\flat 9}$ is II, Lydian augmented is III, Lydian dominant is IV, half-diminished is VI, alt is VII. *Learn them together in each key as a family.*

Identifying the right scale tells you what notes will sound good with each chord. In real life you have a good deal more freedom to interpret chord symbols. You could reharmonize on the spot and change G-7, C7, FΔ to Gø, C7♭9, FΔ♯4, for instance.[10] While you're first learning how to use scales, however, it's a good idea to think of chord symbols as *scale specific*. That is, interpret each symbol literally, and think of each chord as implying only a single scale—for now.

Figure 6-12



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

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

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

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

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

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

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

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

The beauty of this exercise is twofold:

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

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

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

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

Figure 6-13

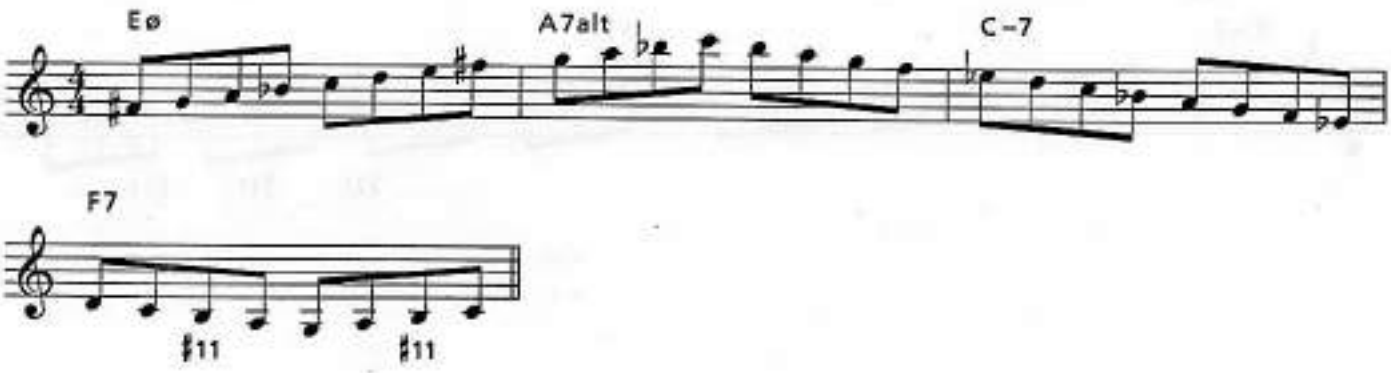


Figure 6-14

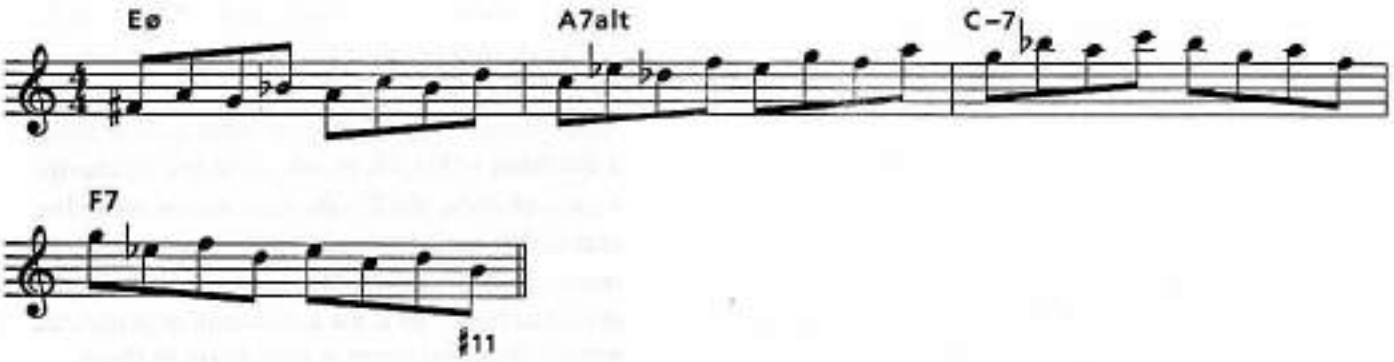


Figure 6-15

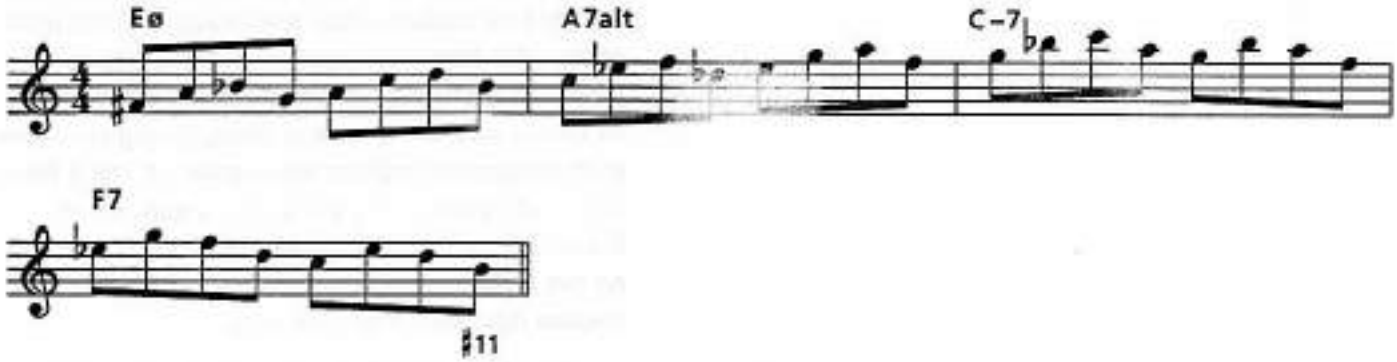


Figure 6-16

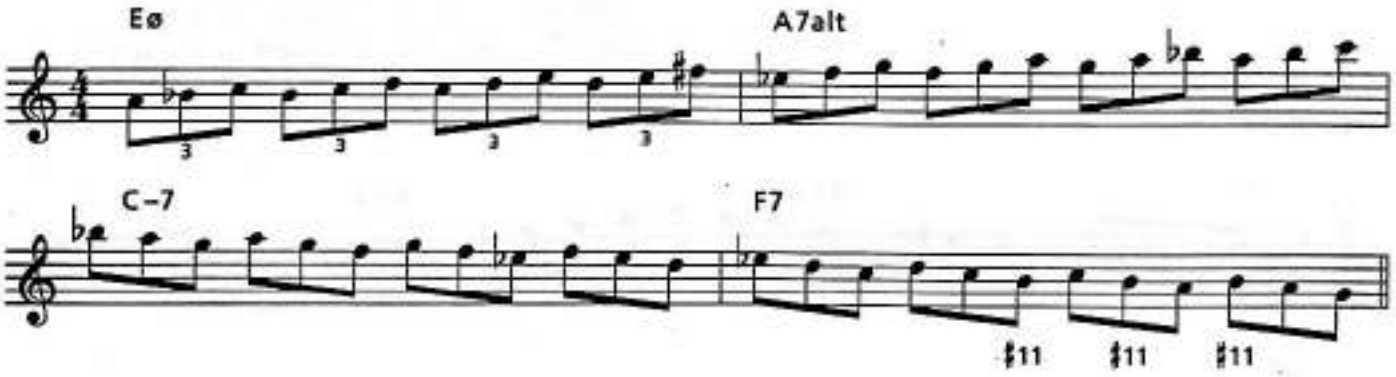
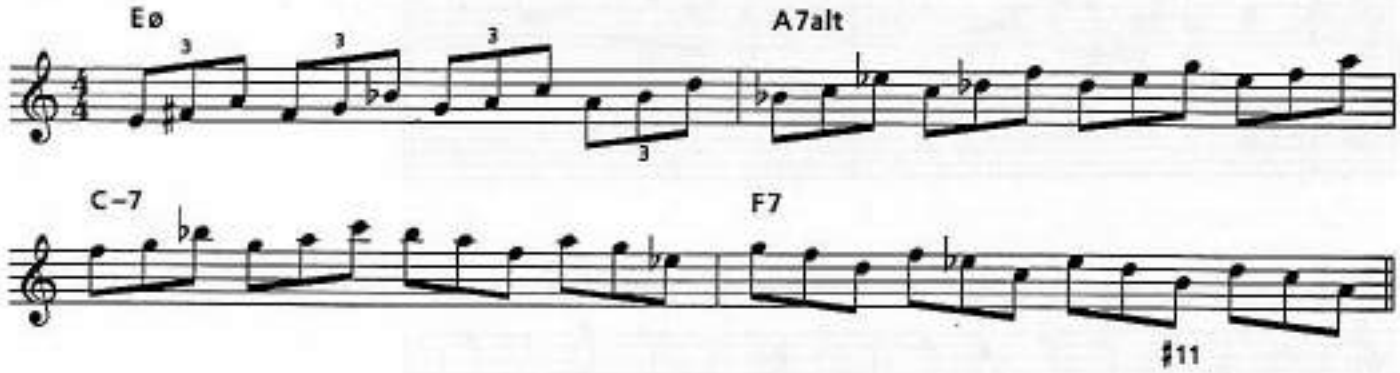


Figure 6-17



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

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

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

Figure 6-18

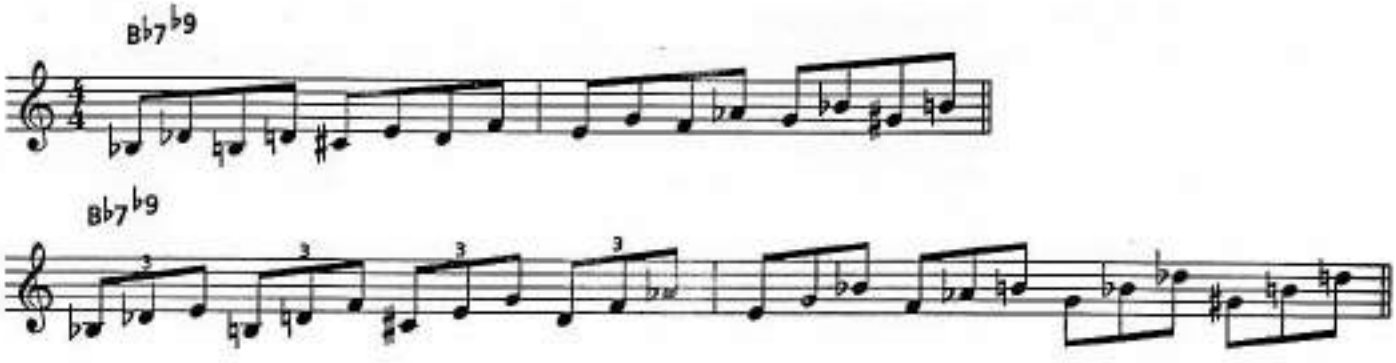
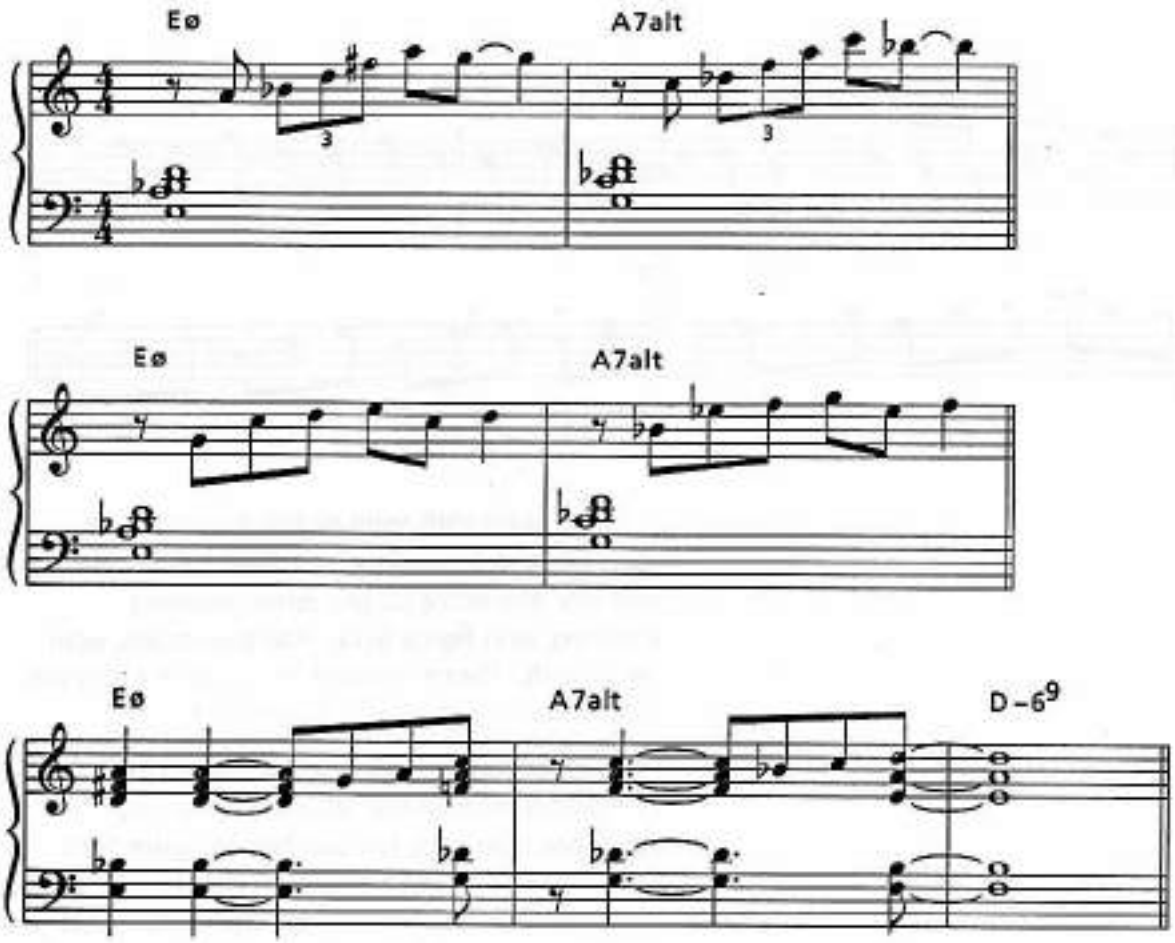


Figure 6-19



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

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

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

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

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

Masters of the Sequence

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

Joe Henderson

Joe Henderson is a master of the sequence. **Figure 6-20** shows Joe playing a simple three-note melodic sequence on Horace Silver's "Bonita."[12] From his solo on the same tune, **figure 6-21** shows Joe playing an eight-note melodic sequence through the first two chords, changing only one note (B♭ to B natural) on the last two chords.

Figure 6-20

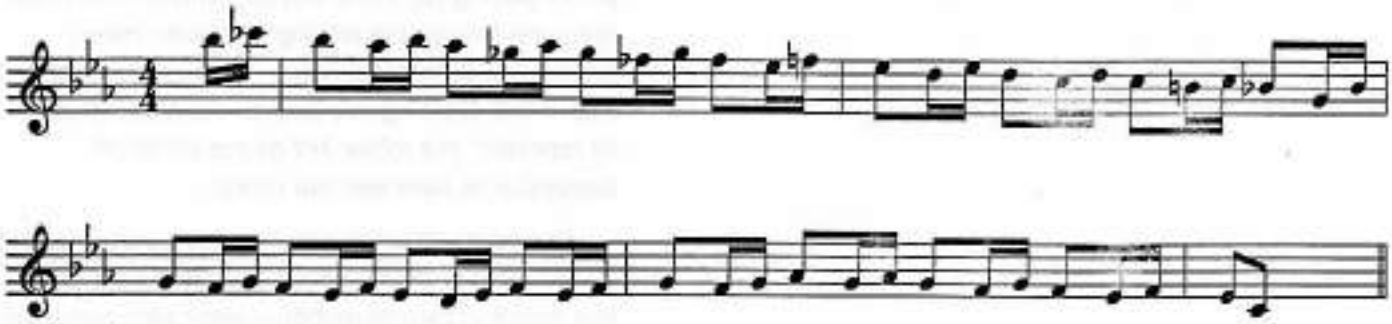
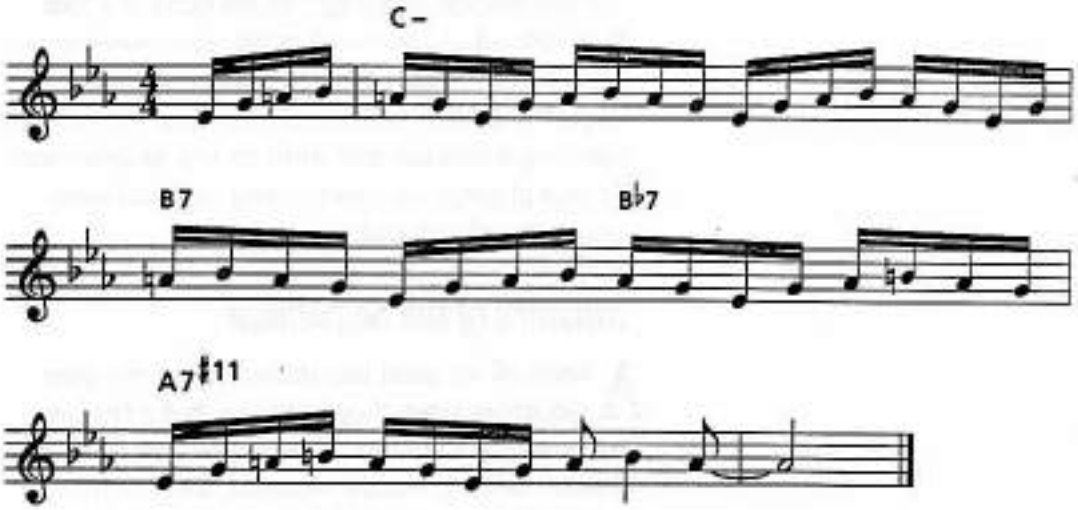


Figure 6-21



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

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

Figure 6-22

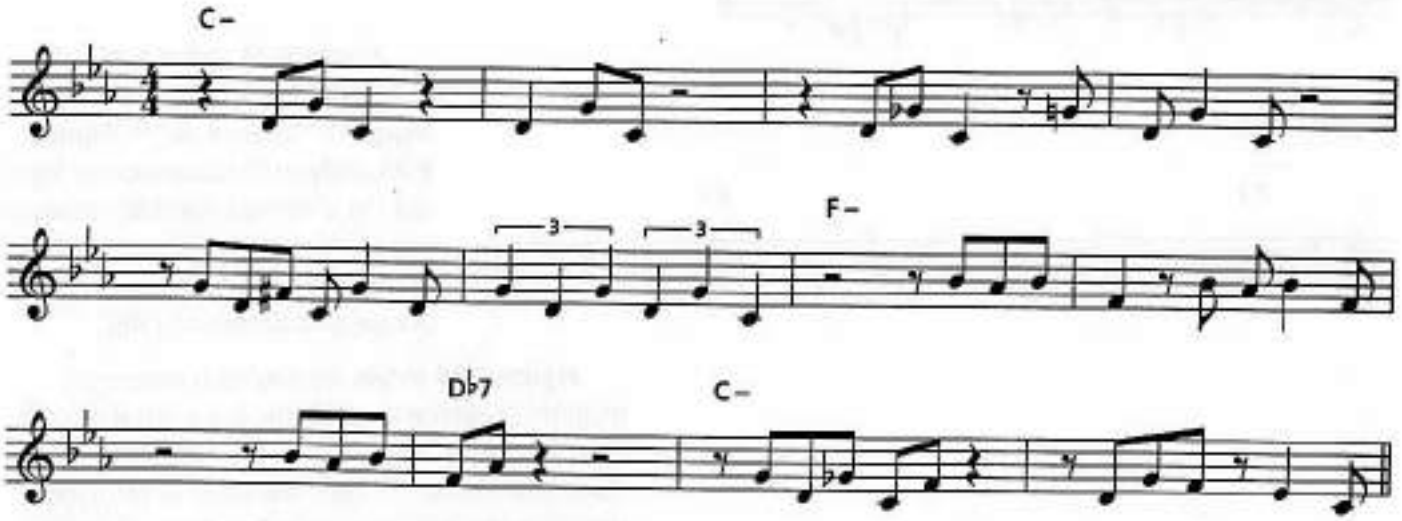
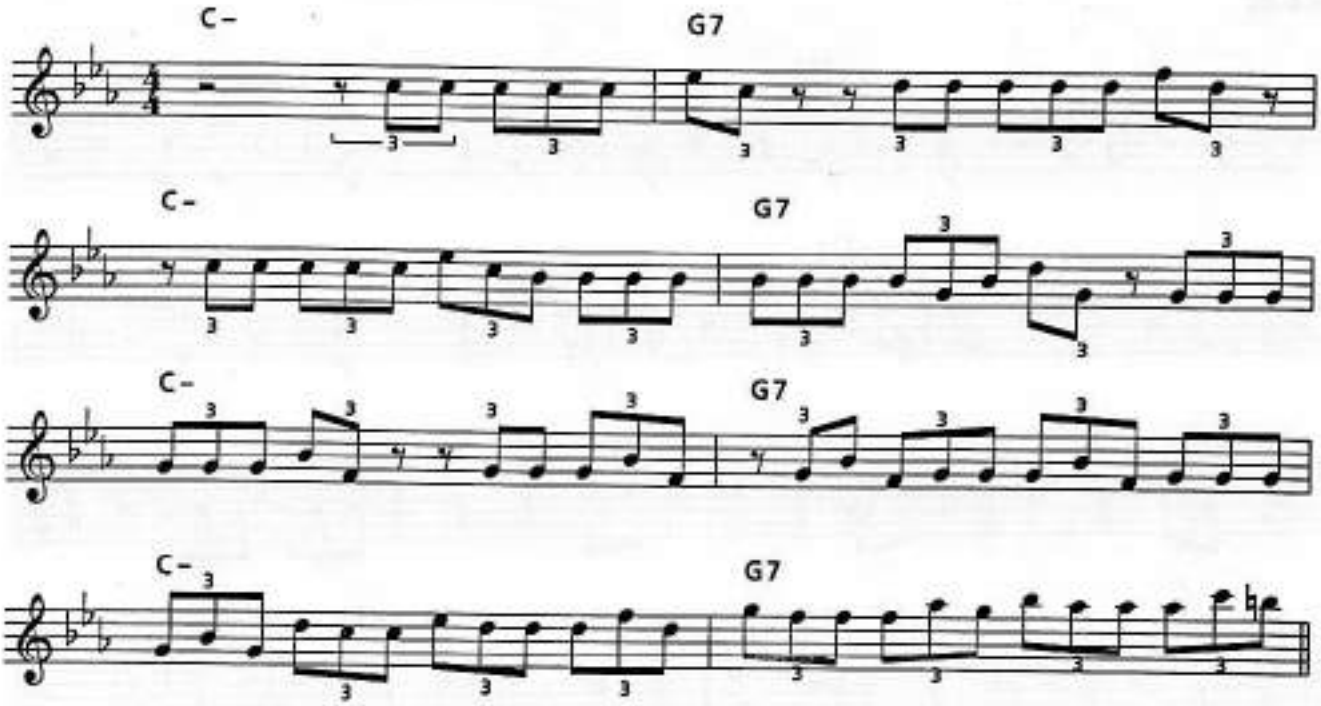


Figure 6-23



[13] Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.
[14] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

Figure 6-24

Figure 6-25

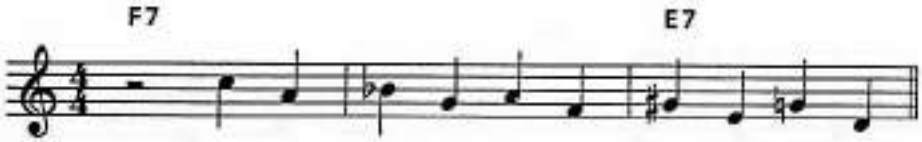
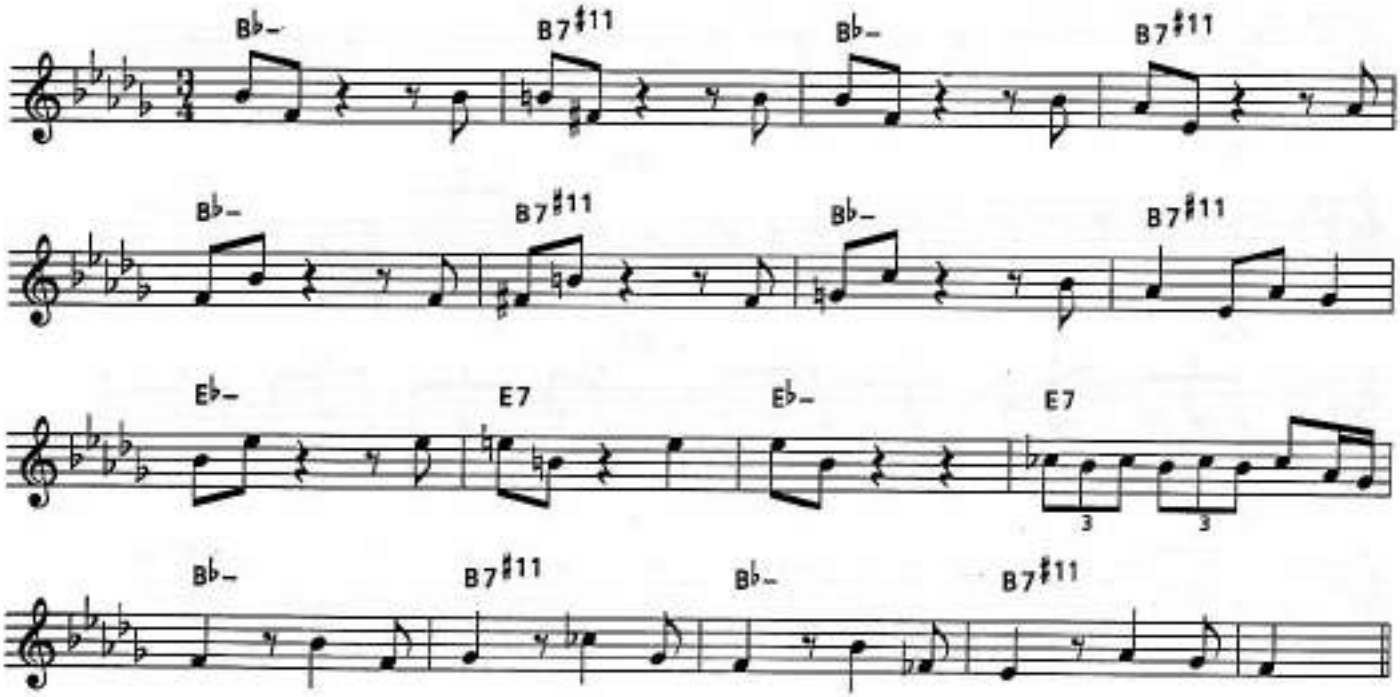


Figure 6-24 shows a melodic sequence from Joe's solo on Lee Morgan's "Totem Pole."[15] **Figure 6-25** analyzes the sequence by leaving out the chromatic approach notes; you can see how Joe outlines a sequence of descending 3rds before ending the phrase on a descending 4th.

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

Figure 6-26



[15] Lee Morgan, *The Sidewinder,* Blue Note, 1963.
[16] *Ibid.*

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

Figure 6-27

Figure 6-28

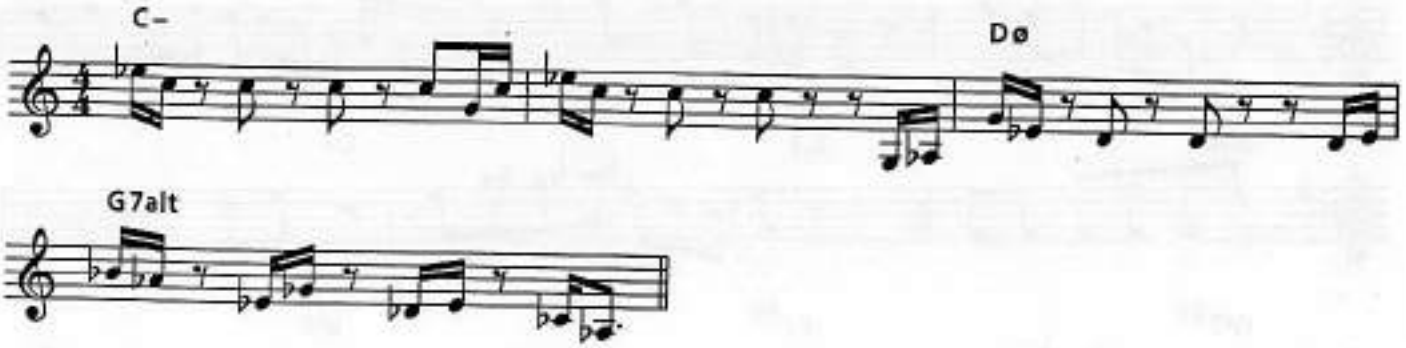


Figure 6-29

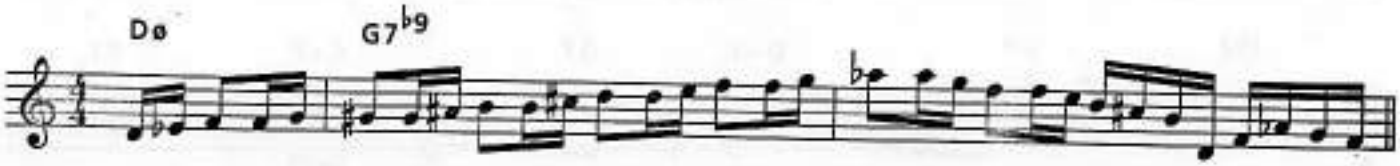
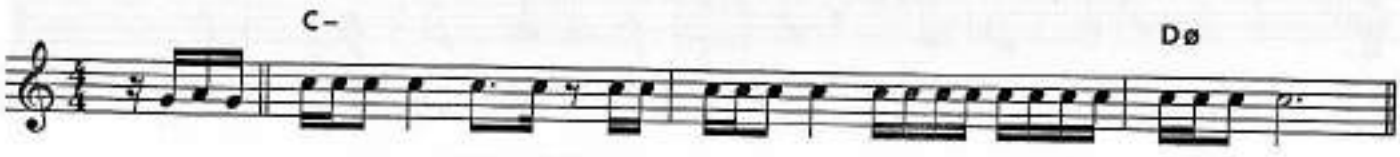


Figure 6-30



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

Figure 6-31

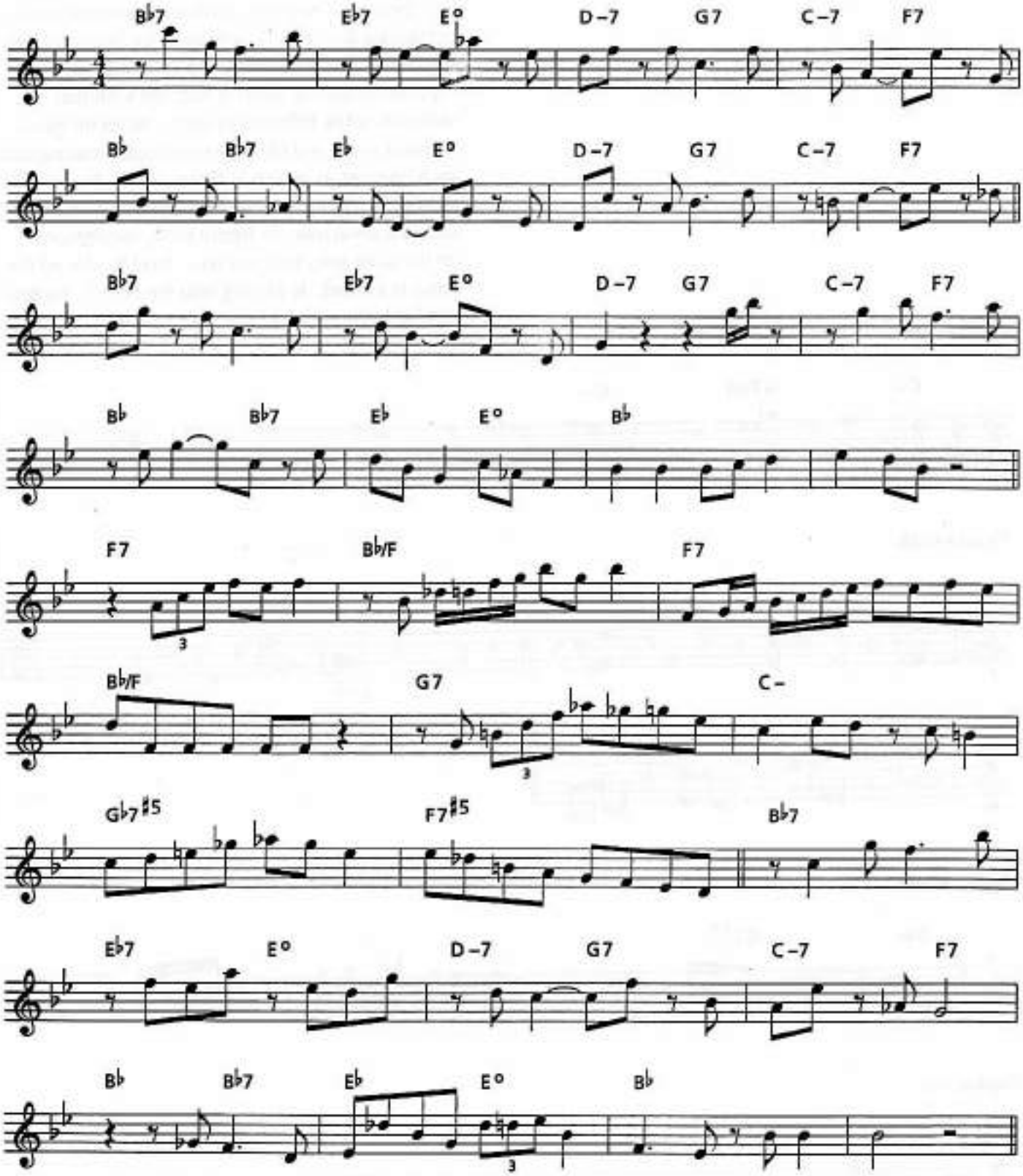

B♭7 E♭7 E° D–7 G7 C–7 F7
B♭ B♭7 E♭ E° D–7 G7 C–7 F7
B♭7 E♭7 E° D–7 G7 C–7 F7
B♭ B♭7 E♭ E° B♭
F7 B♭/F F7
B♭/F G7 C–
G♭7♯5 F7♯5 B♭7
E♭7 E° D–7 G7 C–7 F7
B♭ B♭7 E♭ E° B♭

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

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

Figure 6-32

Figure 6-33

Herbie Hancock

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

Figure 6-34

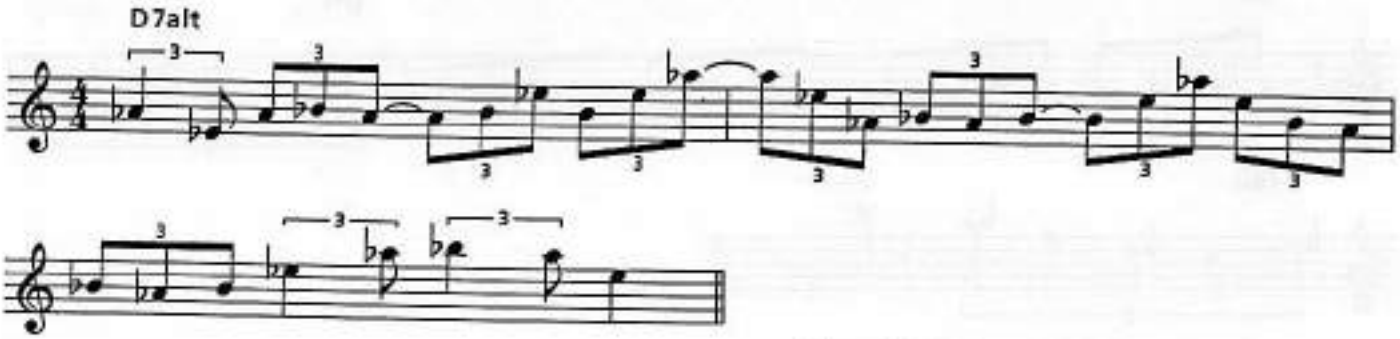


Figure 6-34 shows Herbie getting a lot of mileage out of just three notes—E♭, A♭, and B♭—by putting them together in a rhythmically inventive way over a D7alt chord in Freddie Hubbard's pretty 11-bar tune "Prophet Jennings."[20]

[18] Lee Morgan, *Delightfulee*, Blue Note, 1966. Joe's chorus is printed an octave up from where he played it, for ease of reading.
[19] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.
[20] *Ibid.*

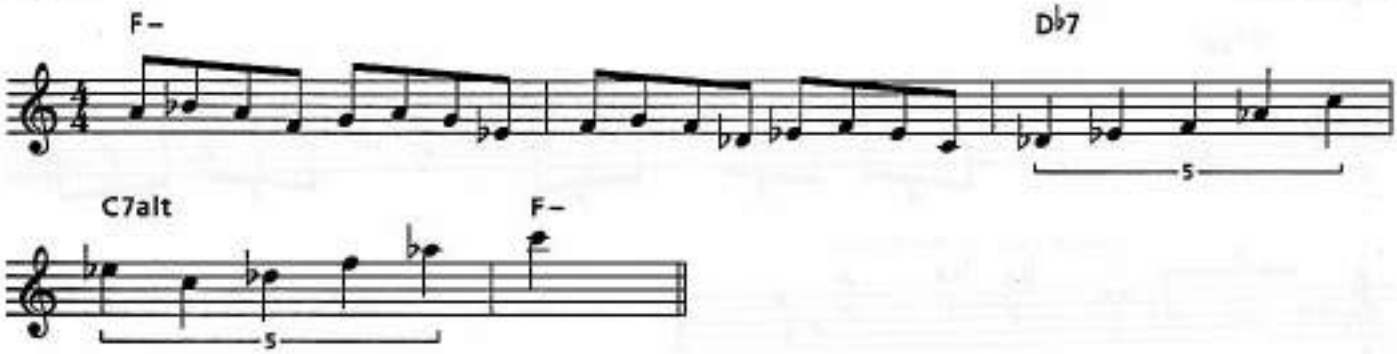
Herbie sequences an up-and-down pattern on his solo on Freddie Hubbard's beautiful tribute to Booker Little, "Lament For Booker," as shown in **figure 6-35**.[21]

Figure 6-35

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

Figure 6-36

Figure 6-37



[21] *Ibid.*
[22] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.
[23] *Ibid.*

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

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

Herbie Hancock

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Figure 6-38

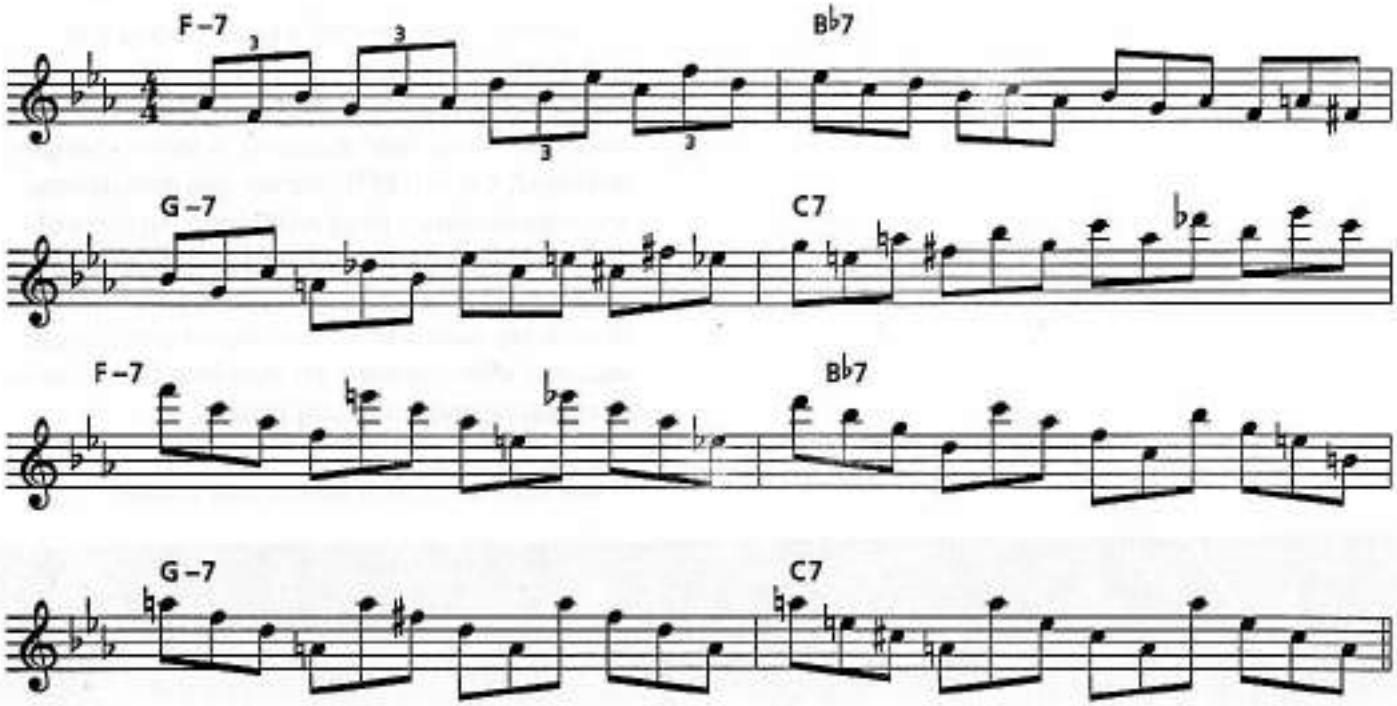
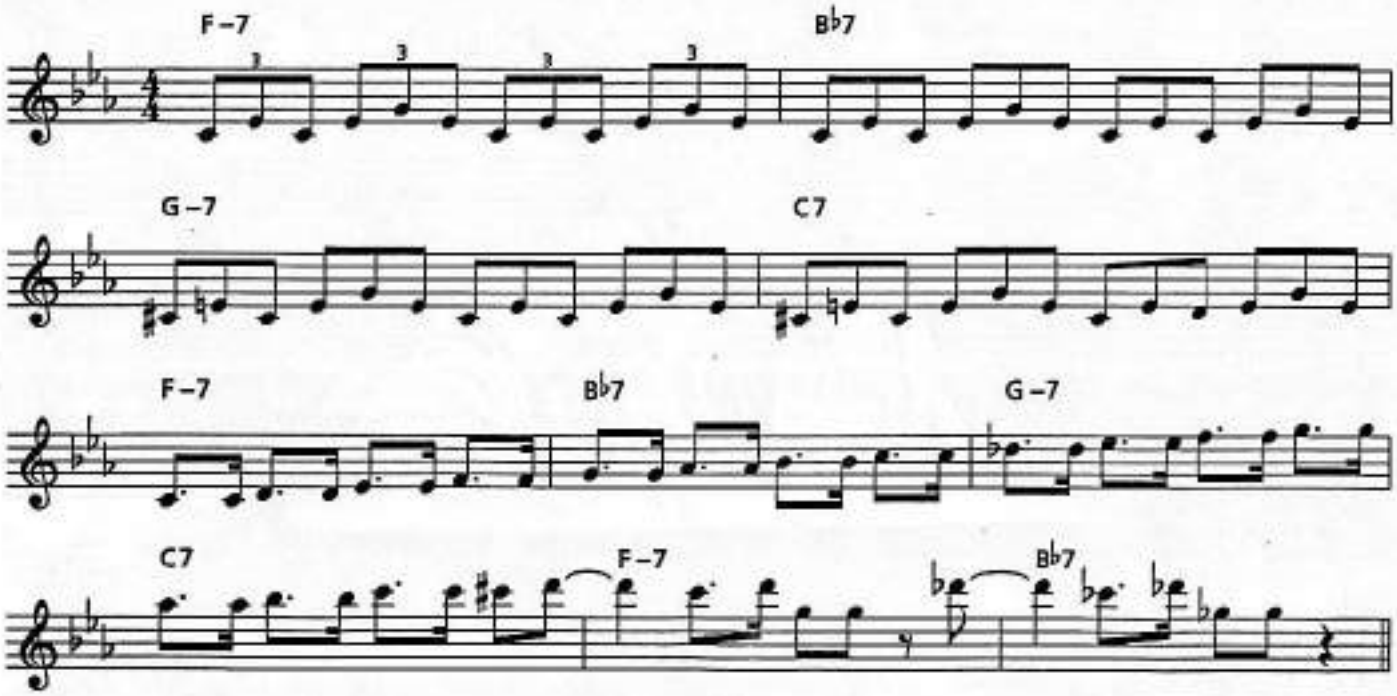


Figure 6-39

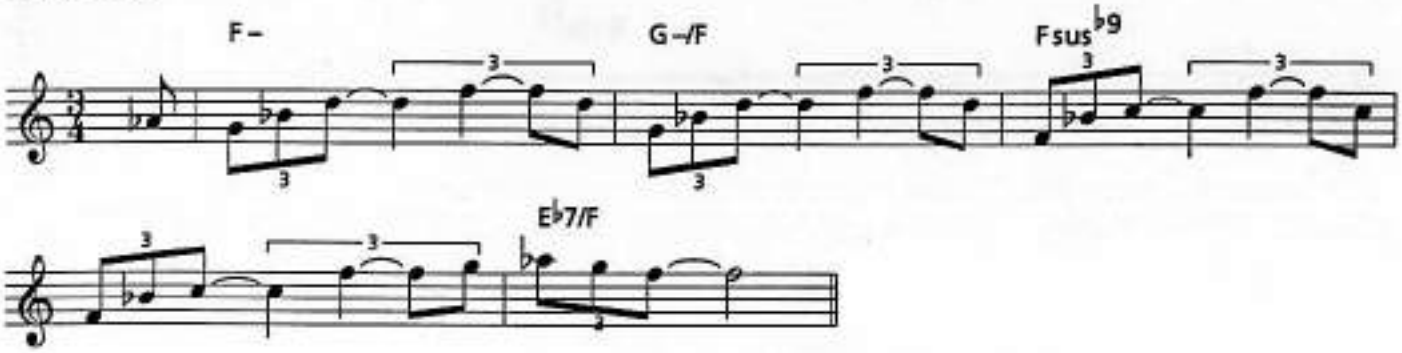


The first sequence Herbie plays on "All Of You" (**figure 6-38**) shows him playing a two-note pattern (down a 3rd, up a 4th) arranged in a triplet sequence, first up, then down, then up again, and then abruptly switching to a descending triadic sequence through several bars. From the same solo, **figure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

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

Figure 6-40

Figure 6-41



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

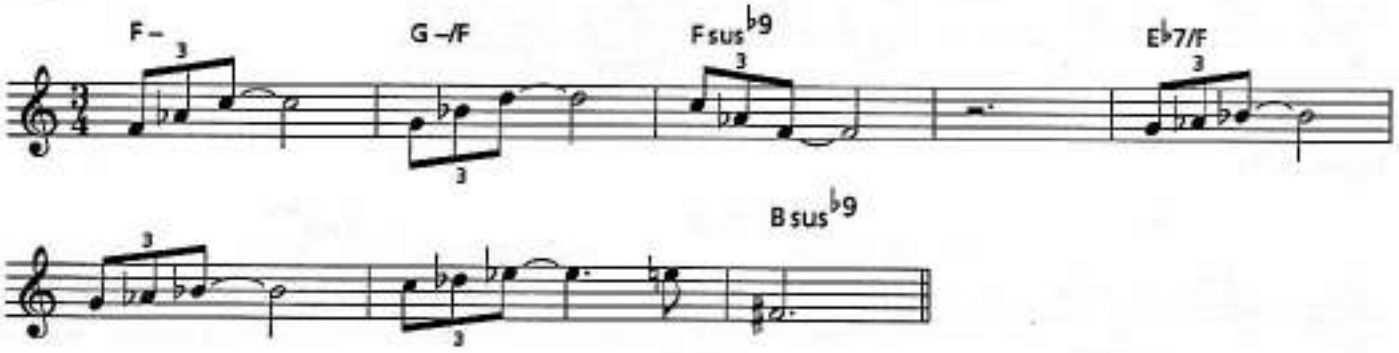
[25] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.
[26] *Ibid.*

Freddie Hubbard

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

Figure 6-42

Figure 6-43

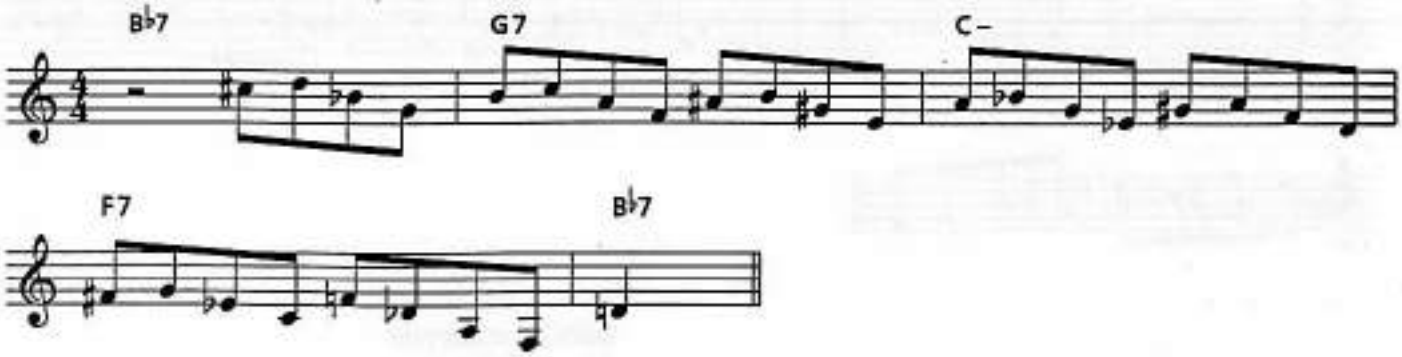


[27] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.
[28] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

John Coltrane

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

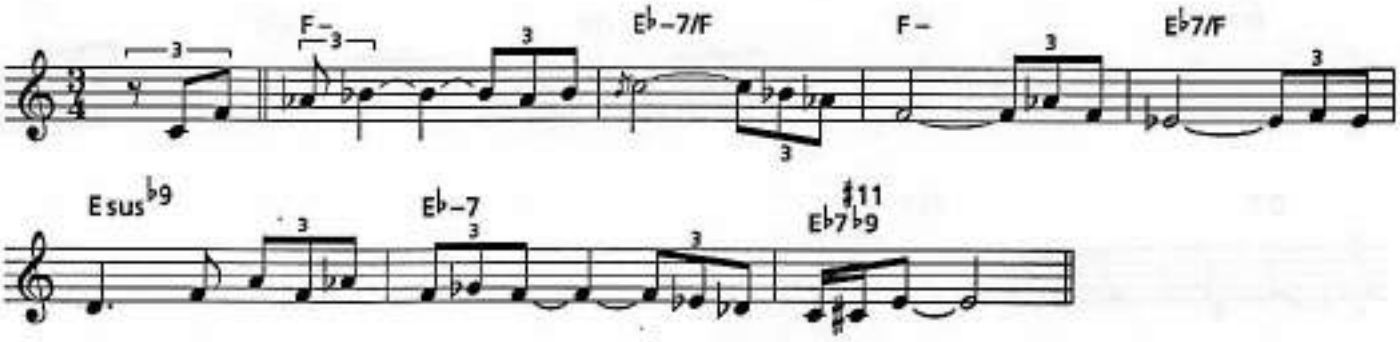
Figure 6-44



George Coleman

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

Figure 6-45

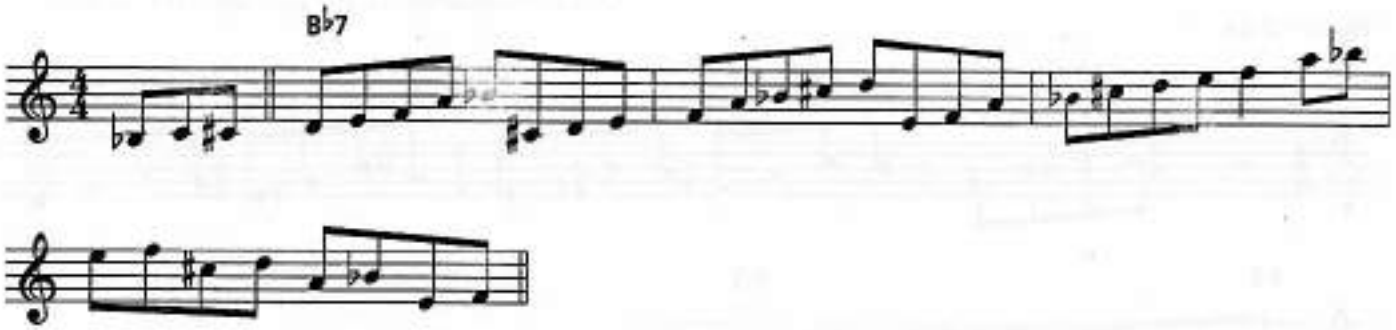


[29] John Coltrane, *Blue Train*, Blue Note, 1957. This is one of Coltrane's greatest recordings.
[30] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Lee Morgan

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

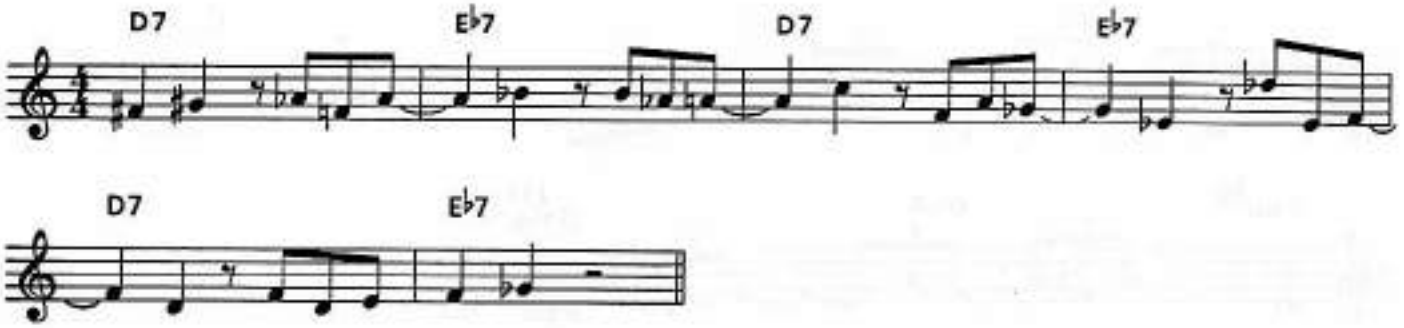
Figure 6-46



Wayne Shorter

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

Figure 6-47

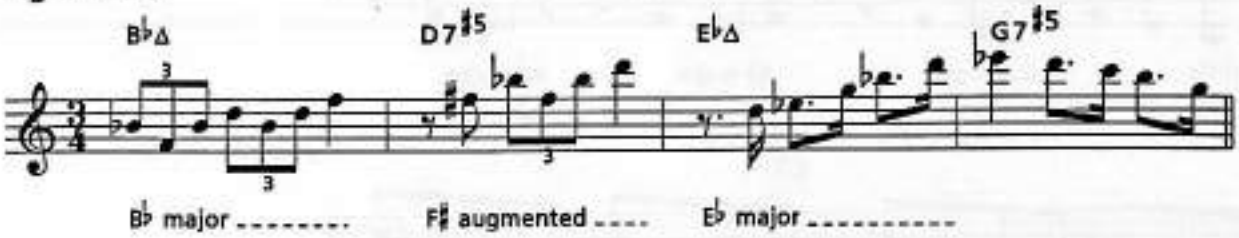


[31] John Coltrane, *Blue Train*, Blue Note, 1957.
[32] Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

Triadic Improvisation

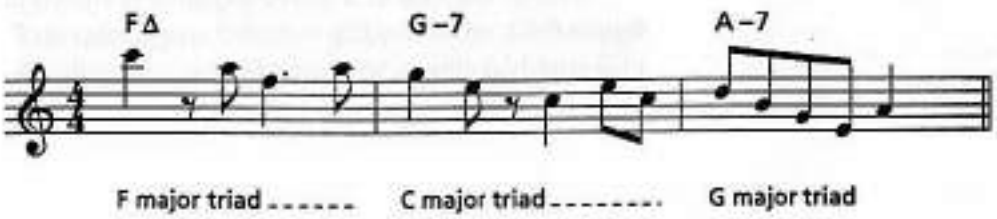
Triads are the basic chords of Western harmony. As such, they stabilize the harmony and impart a sense of structure when played in a solo. **Figure 6-48** shows Wynton Kelly's use of arpeggiated triads on his solo on Miles Davis' recording of Frank Churchill's "Someday My Prince Will Come."[33]

Figure 6-48



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

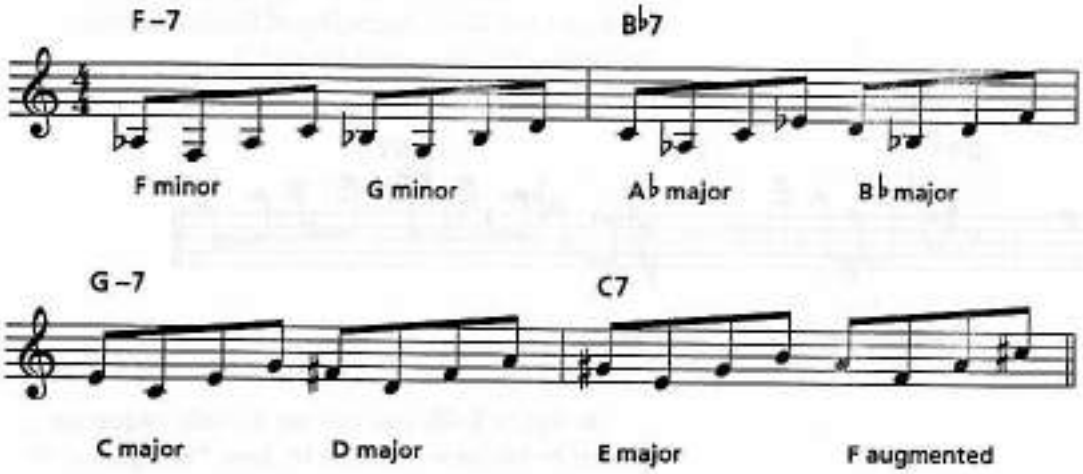
Figure 6-49



[33] Miles Davis, *Someday My Prince Will Come*, Columbia, 1961. This is one of Wynton's greatest solos.
[34] Mulgrew Miller, *Wingspan*, Landmark, 1987.

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

Figure 6-50



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

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

[35] Miles Davis, *The Complete Concert 1964*, Columbia. This is one of Herbie's most brilliant solos.
[36] Wayne Shorter, *The Soothsayer*, Blue Note, 1965.

Figure 6-51

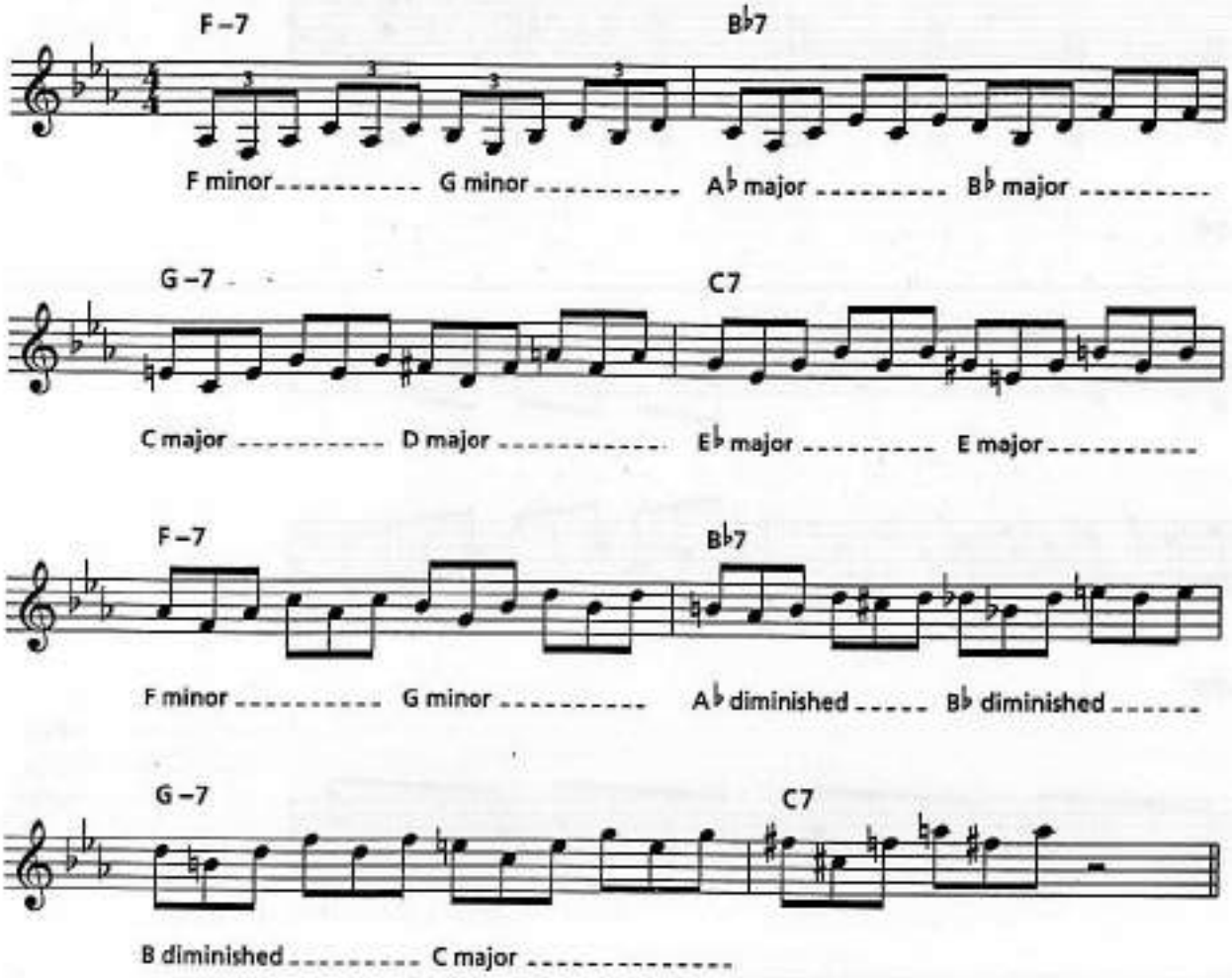


Figure 6-52

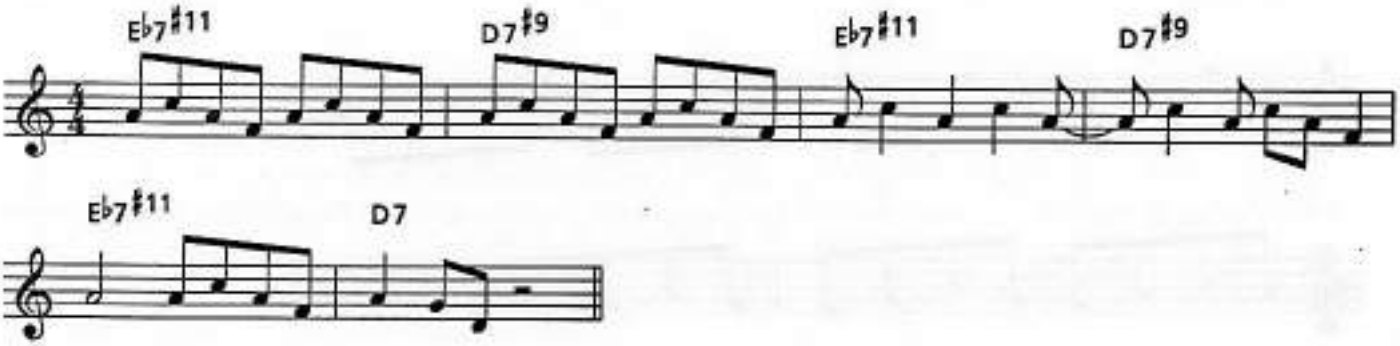


Figure 6-53

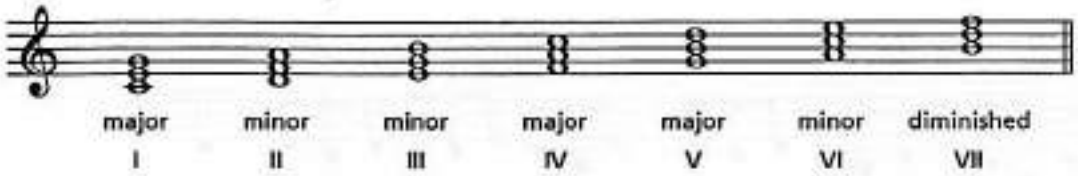


Figure 6-54

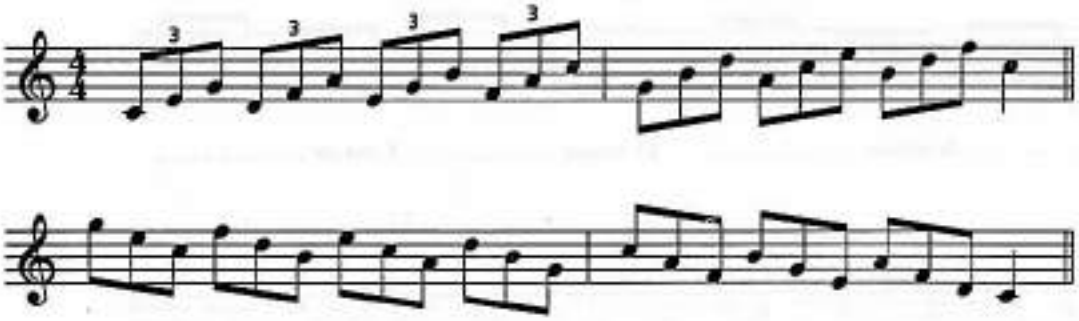
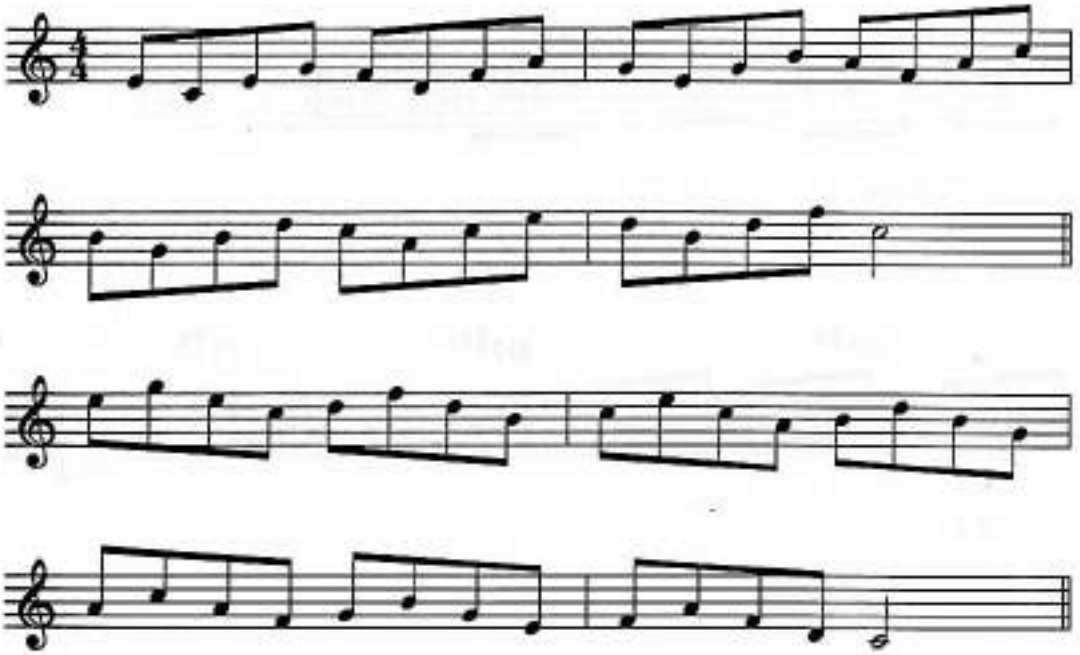


Figure 6-55



Practicing Triadic Patterns

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

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

Figure 6-56

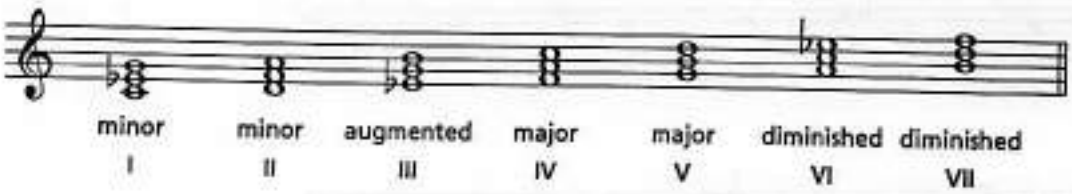


Figure 6-57 shows an arpeggio exercise for melodic minor triads, and **figure 6-58** shows Mulgrew's triadic pattern from **figure 6-50**, outlining the 3rd-root-3rd-5th of each triad.

Figure 6-57

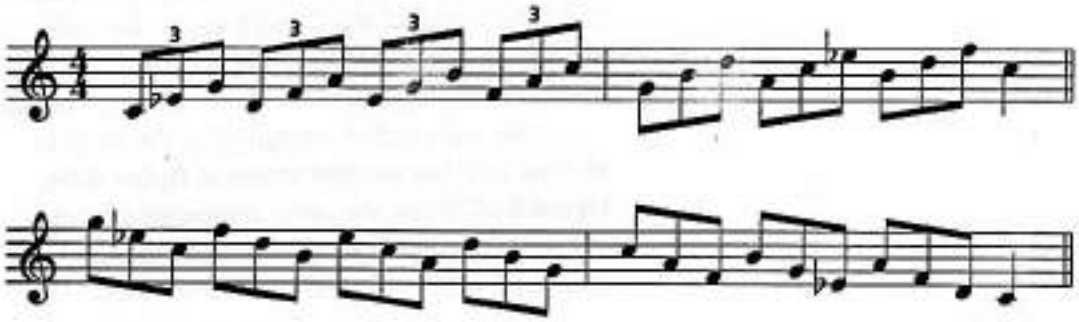
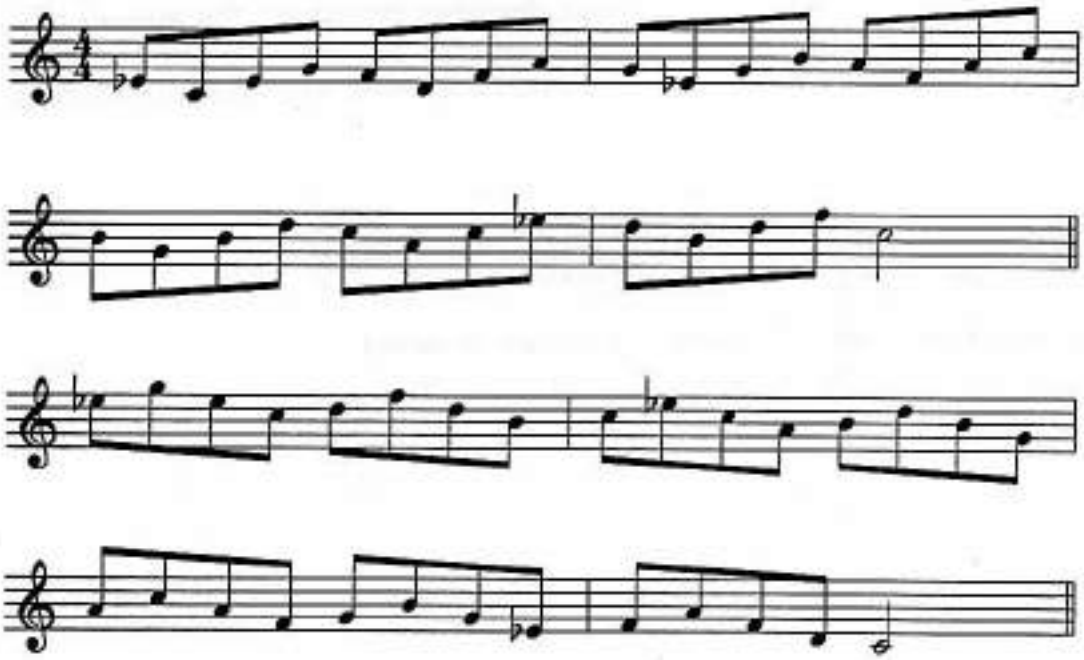


Figure 6-58



For diminished scale triads, **figure 6-59** shows the triads found in the C half-step/whole-step diminished scale; they are all diminished triads. **Figure 6-60** shows the arpeggiated triad exercise, and **figure 6-61** shows the pattern played by Mulgrew, now in diminished scale harmony.

Figure 6-59

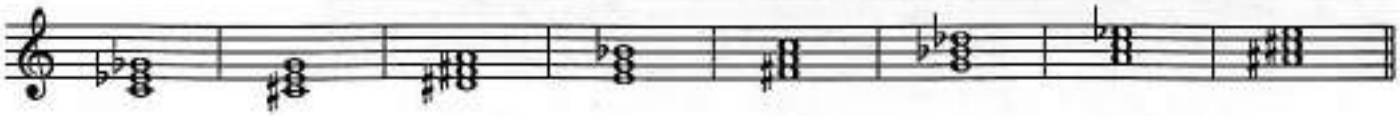


Figure 6-60

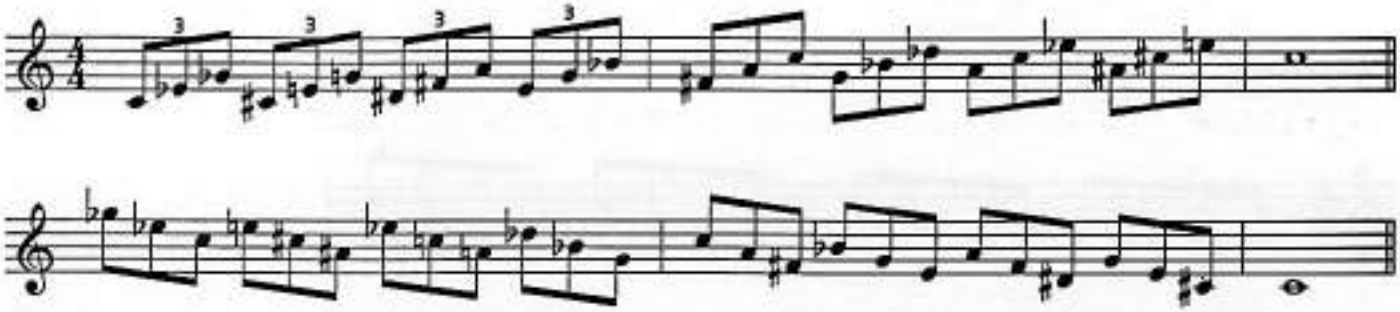


Figure 6-61

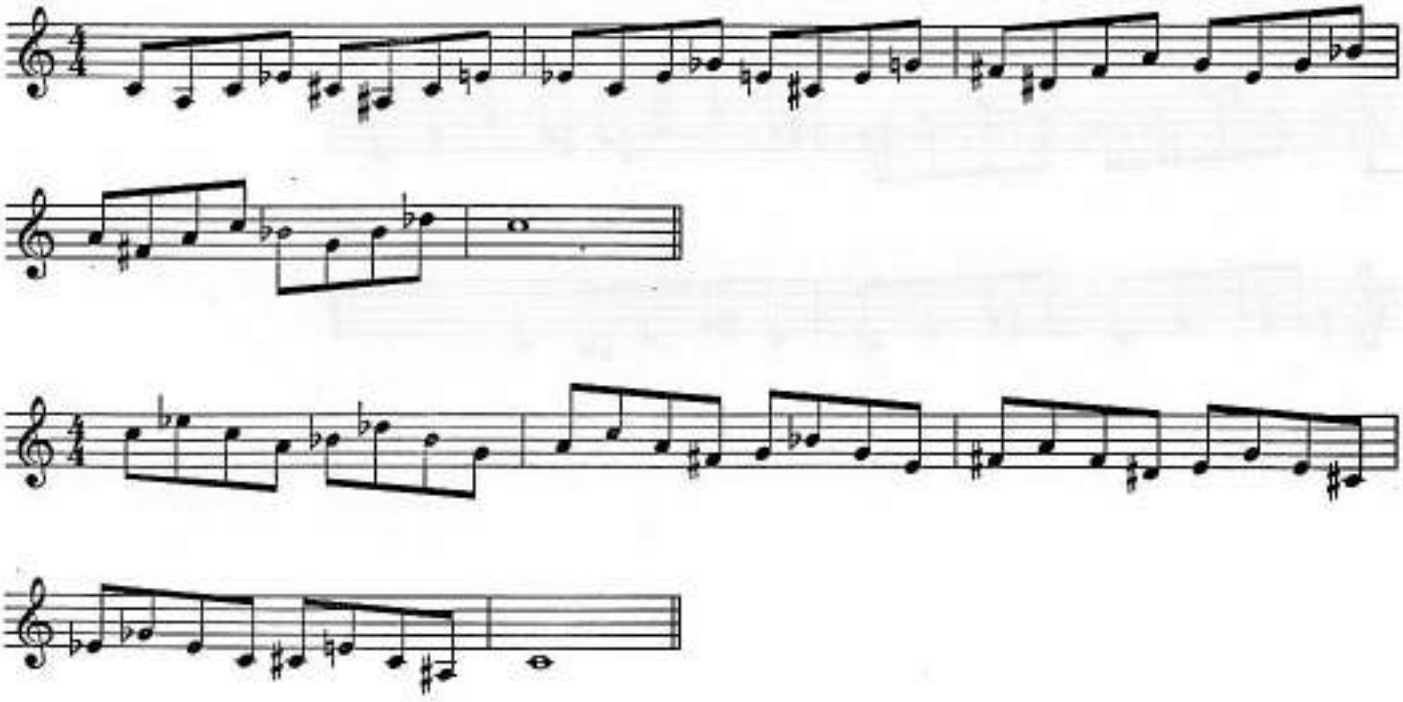


Figure 6-62

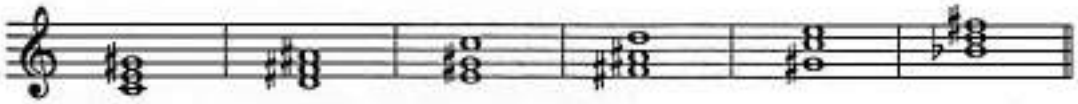


Figure 6-63

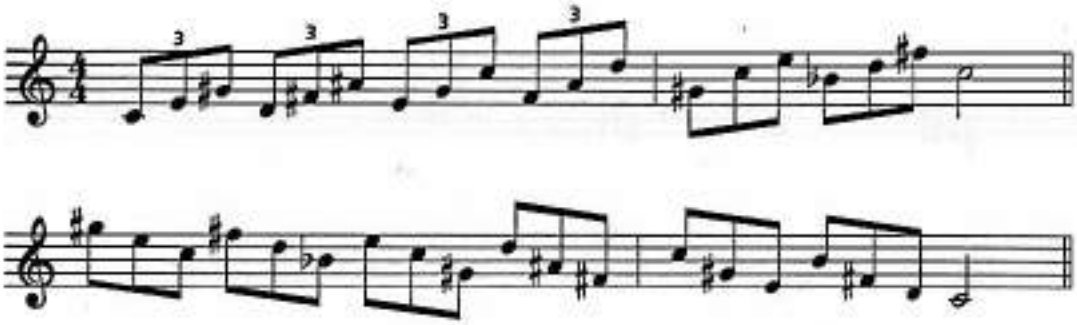
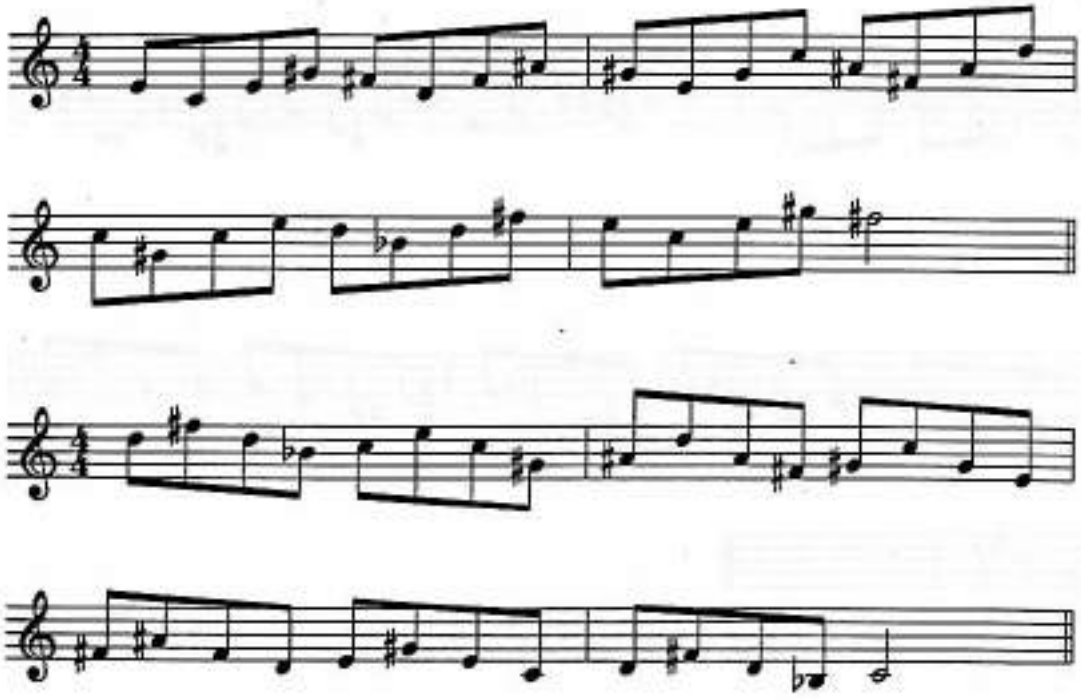


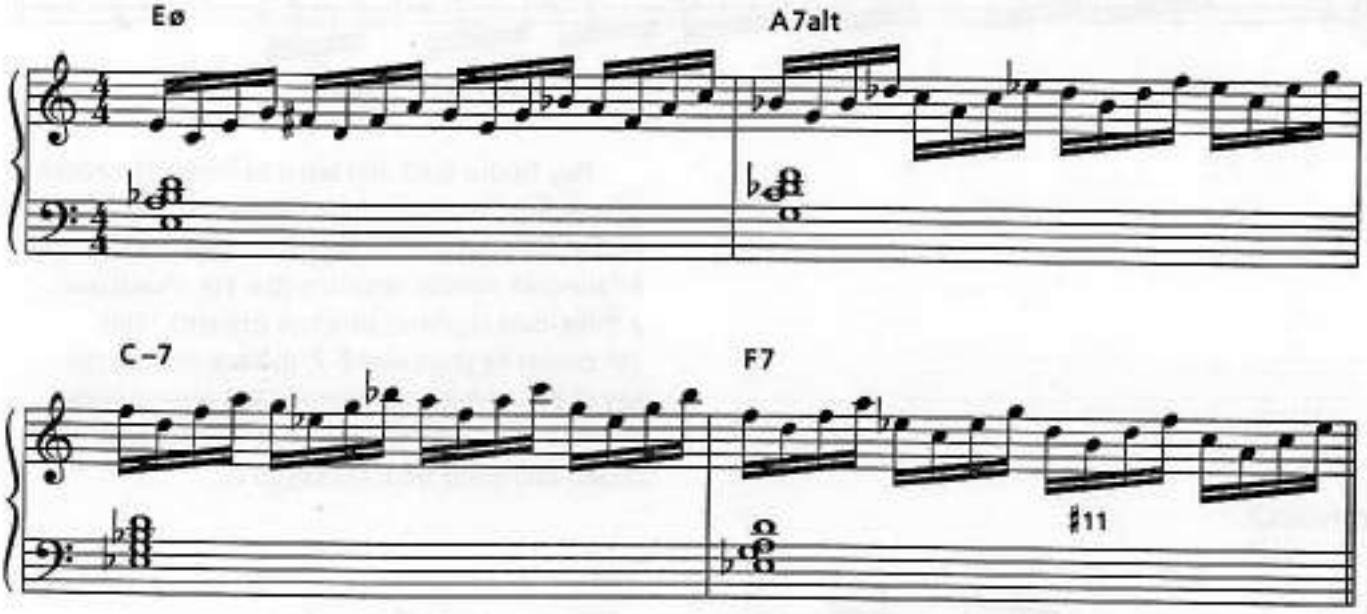
Figure 6-64



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

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

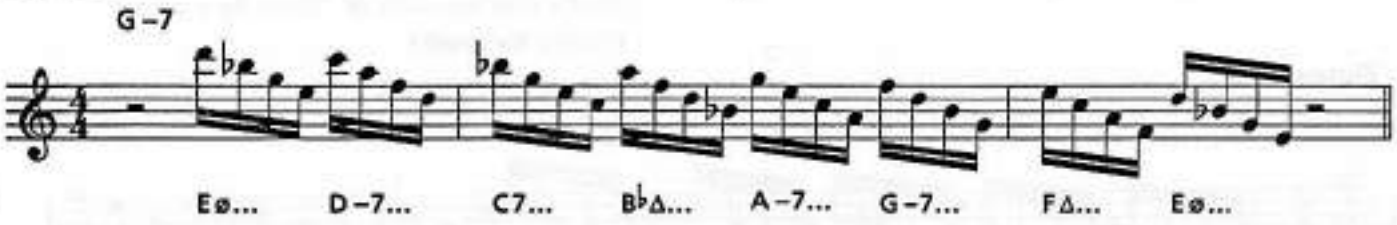
Figure 6-65



7th Chord Sequences

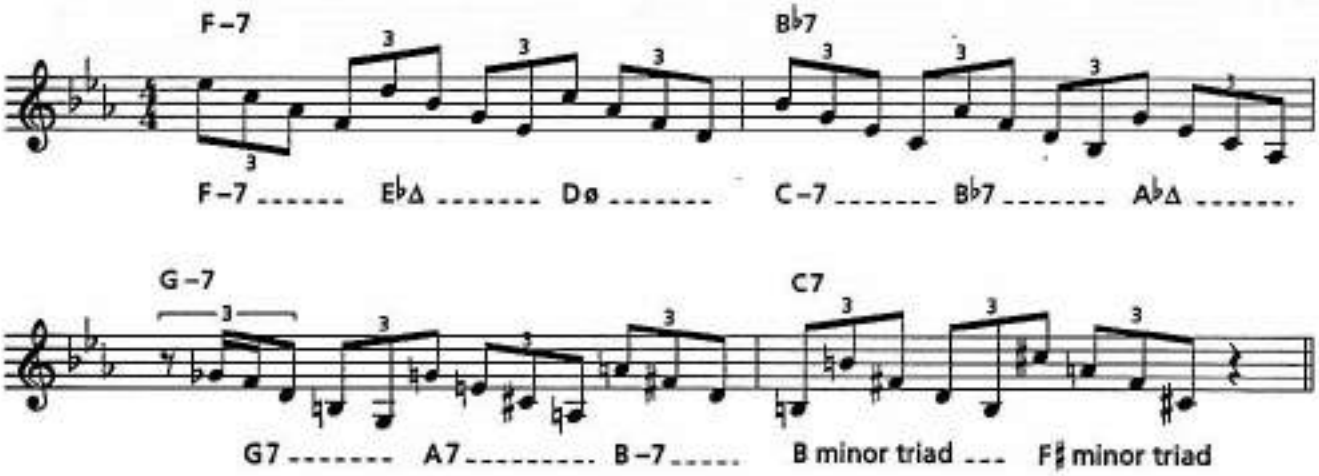
Seventh chords are the basic chord of Jazz. Like triads, their presence in a solo stabilizes the harmony and imparts a sense of structure. Take a look at **figure 6-66**, from John Coltrane's solo on Miles Davis' "Milestones."[37] Coltrane arpeggiates all of the 7th chords from the key of F downward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

Figure 6-66



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

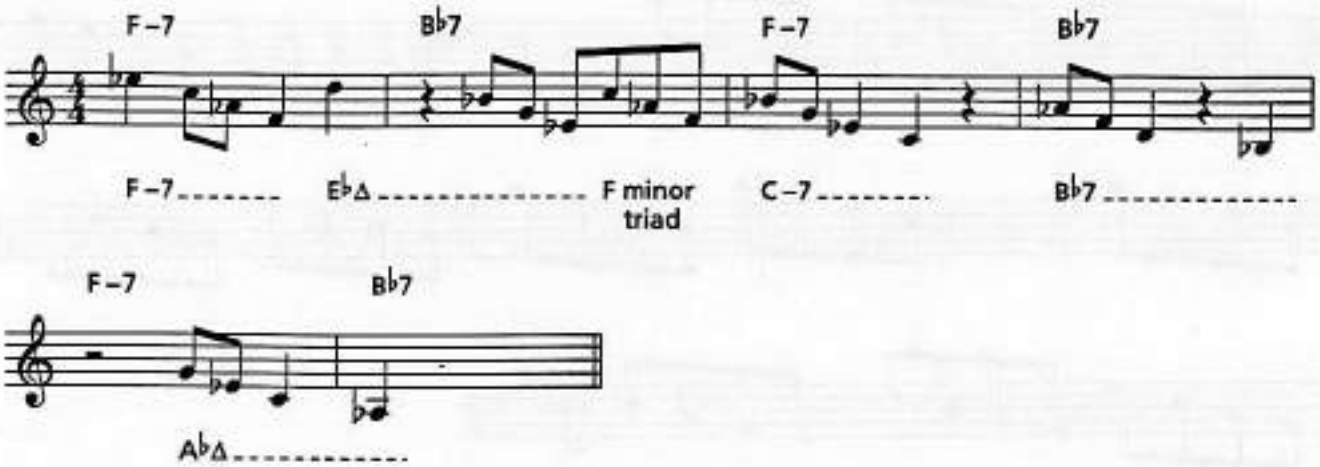
Figure 6-67



[37] Miles Davis, *Milestones*, Columbia, 1958.
[38] Miles Davis, *The Complete Concert 1964*, Columbia.

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

Figure 6-68



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

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

Figure 6-69

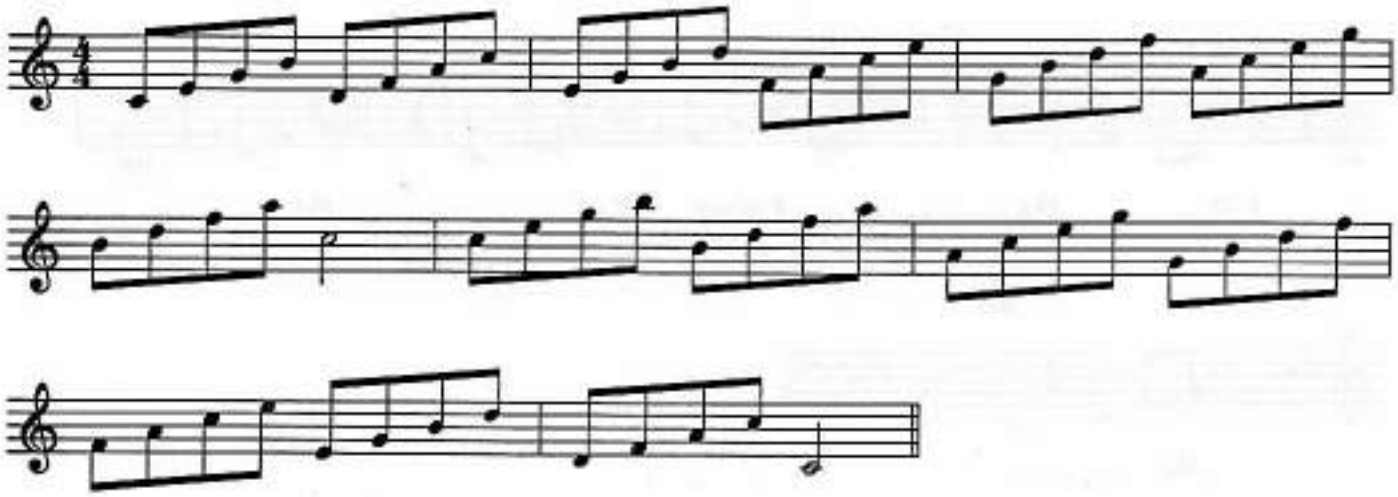


Figure 6-70

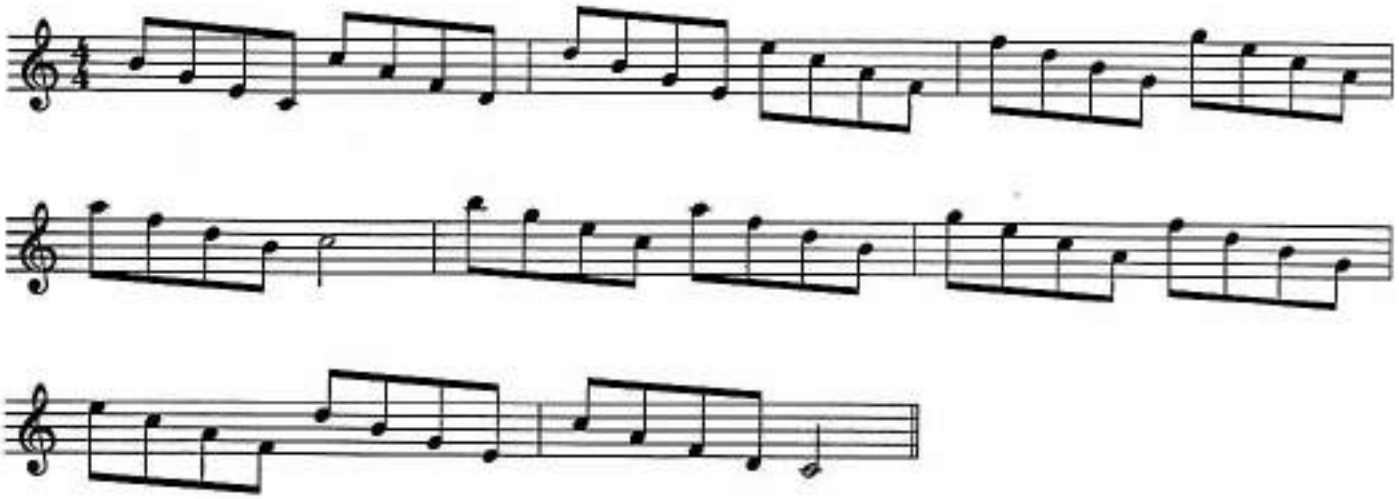


Figure 6-71

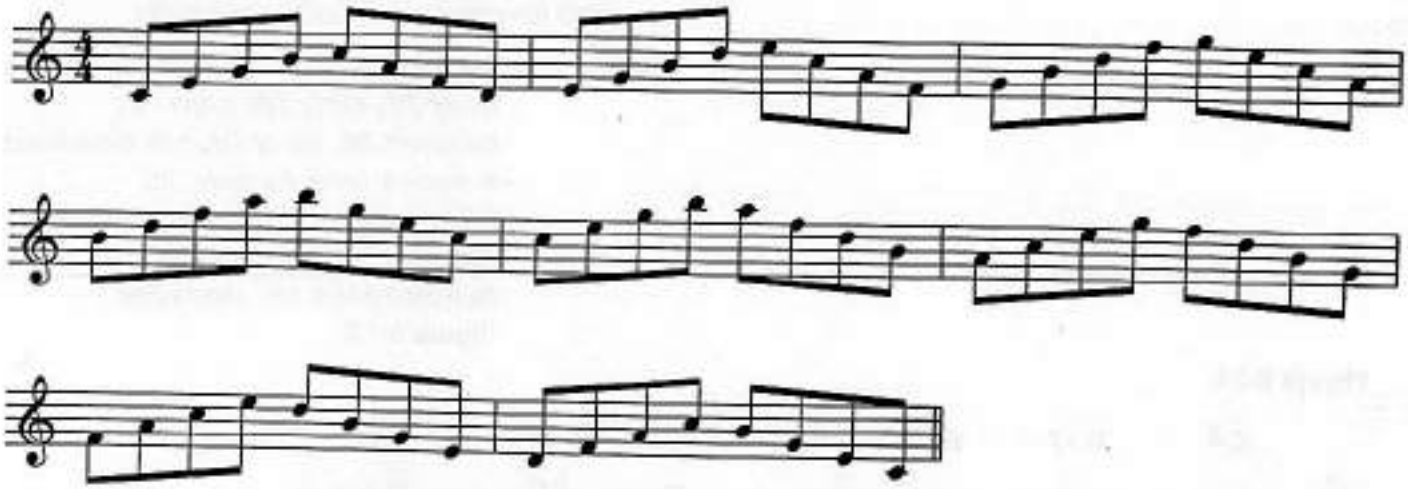
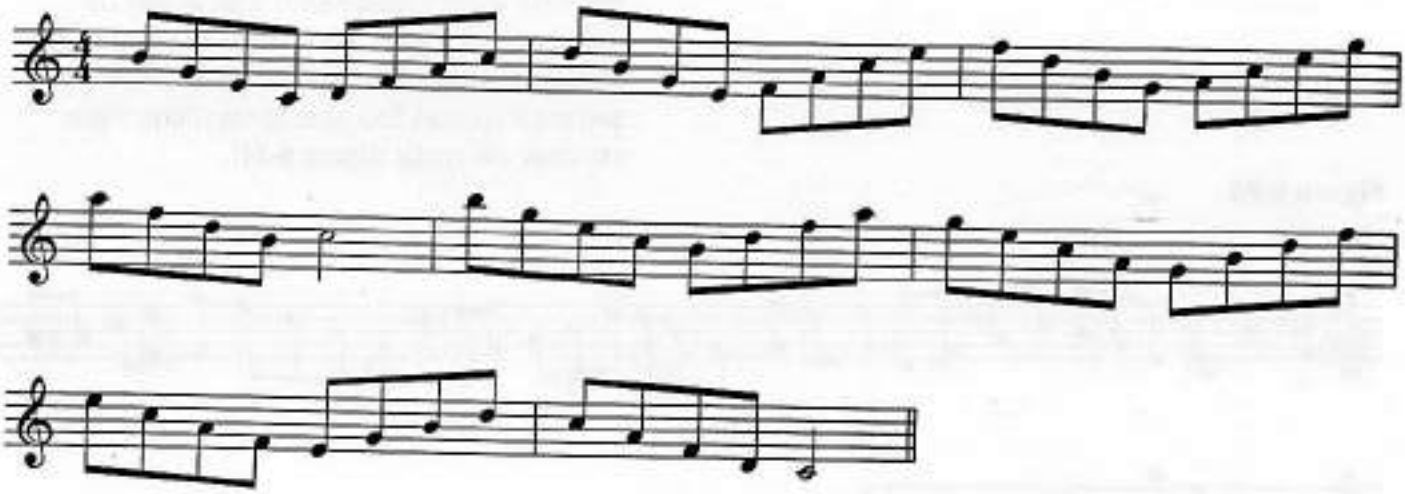


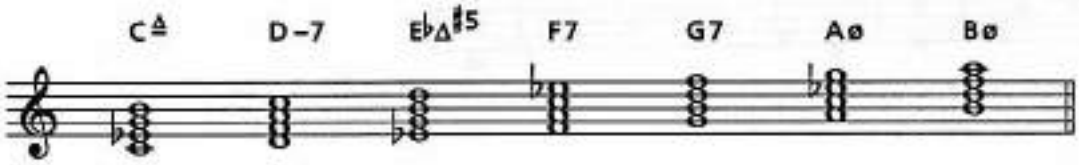
Figure 6-72



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

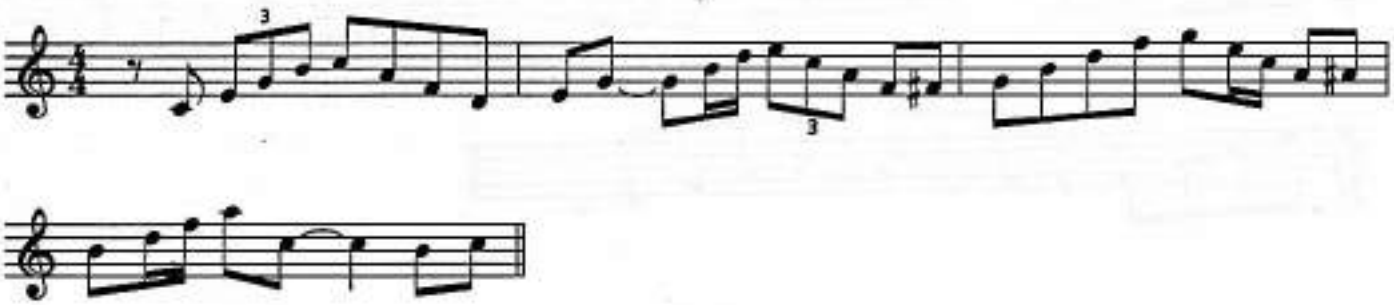
- In major scale harmony it's *major 7th, minor 7th, minor 7th, major 7th, dominant 7th, minor 7th, half-diminished.*
- In melodic minor harmony, it's *minor-major, minor 7th, major 7th ♯5, dominant 7th, dominant 7th, half-diminished, half-diminished* (**figure 6-73**).

Figure 6-73



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

Figure 6-74



Common Tones

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

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

Figure 6-75

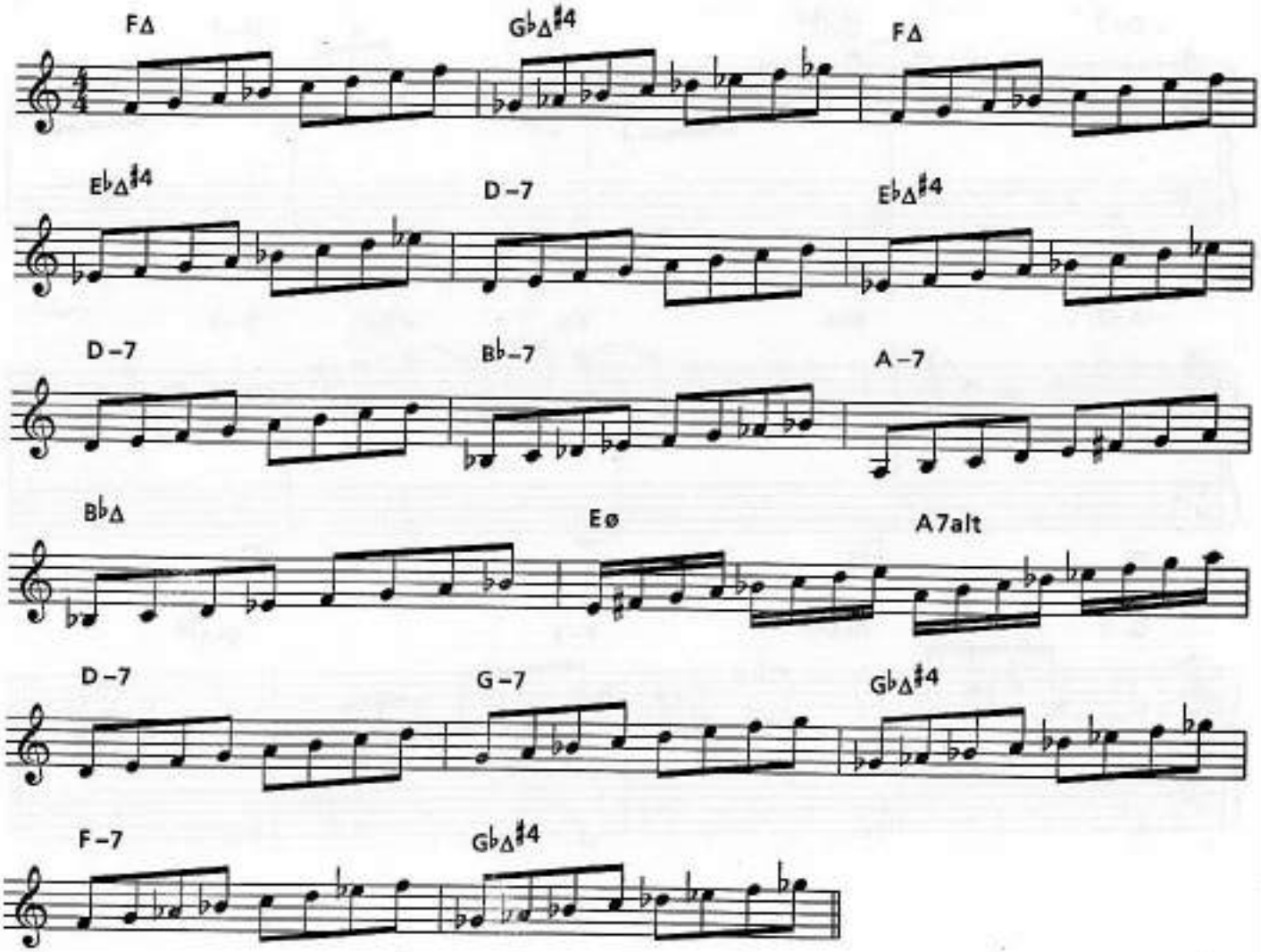
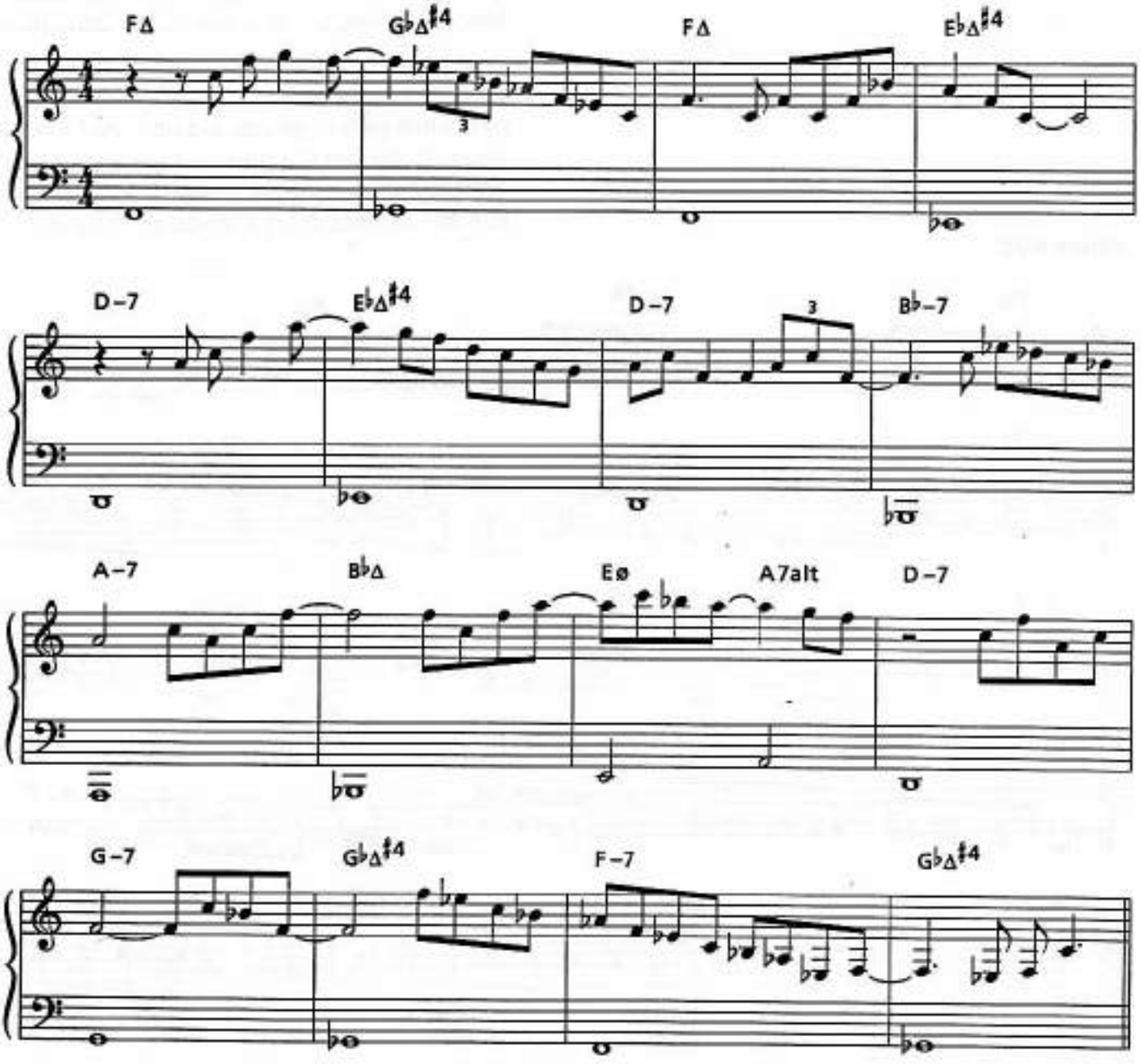


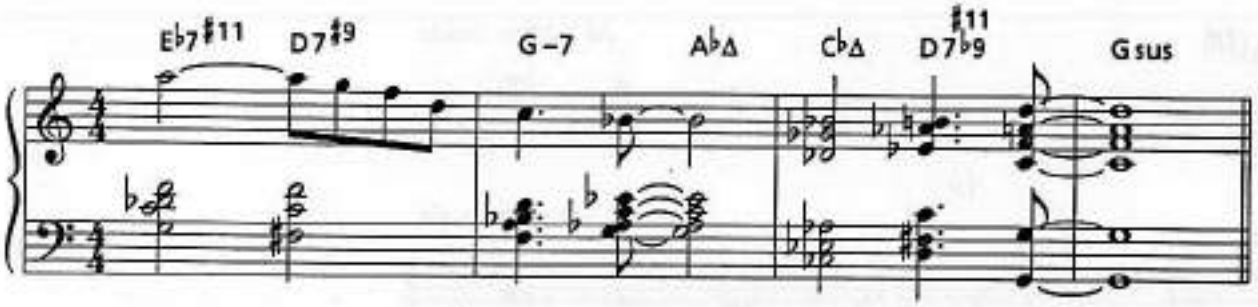
Figure 6-76 shows a solo on "Beatrice." The note C, common to every scale in "Beatrice," is played on every chord, in every bar. Note also the common use of the F major triad and F minor pentatonic scale. We'll cover pentatonic scales in Chapter 9.

Figure 6-76



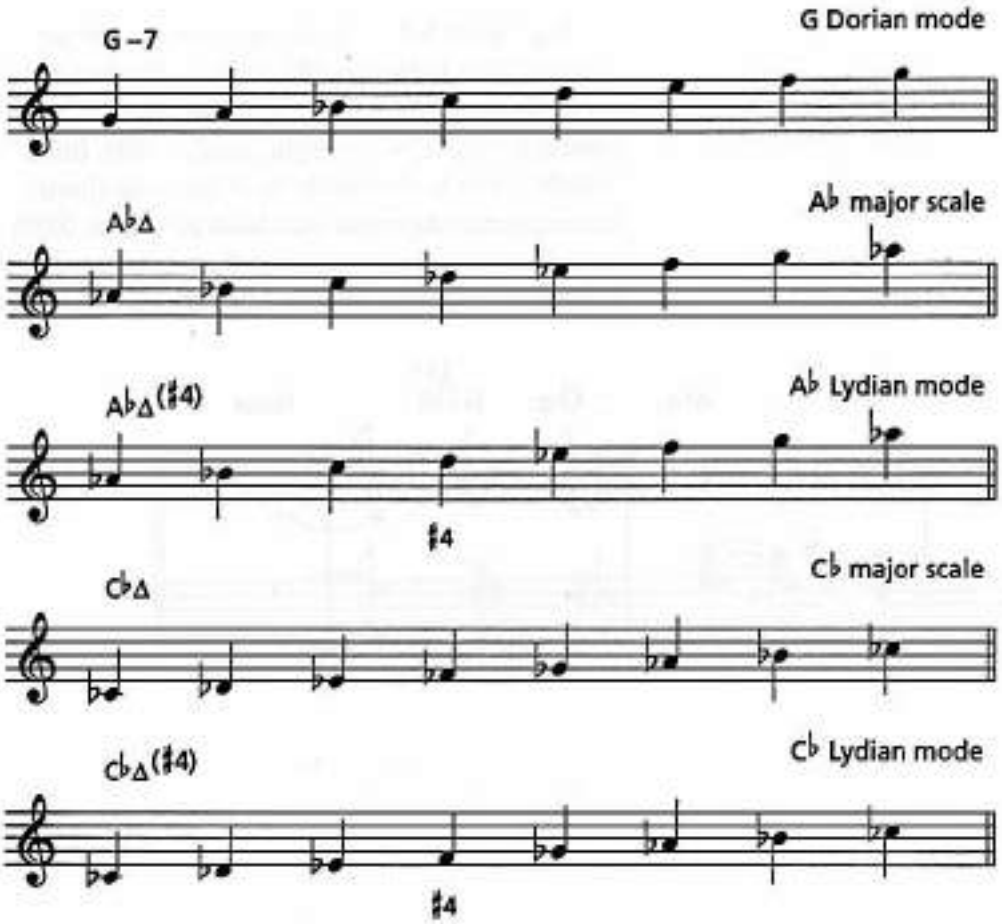
Play **figure 6-77**, the first four bars of Wayne Shorter's "Fee-Fi-Fo-Fum."[40] Seen for the first time, these changes can seem difficult even to experienced musicians. Not a II-V-I in sight, sudden shifts from melodic minor to diminished to major scale chords, root movement by minor 3rds (A♭Δ to C♭Δ to D7♭9) make these four bars look more like a mine field than a chord progression. Ah, but there is a path through.

Figure 6-77



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

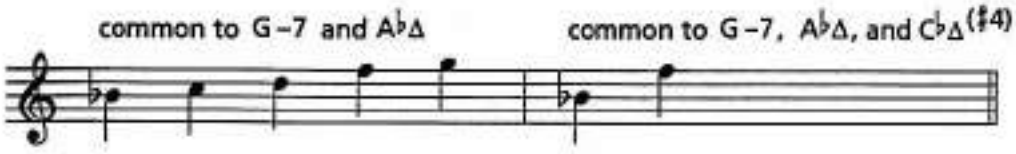
Figure 6-78



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

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

Figure 6-79



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

Figure 6-80

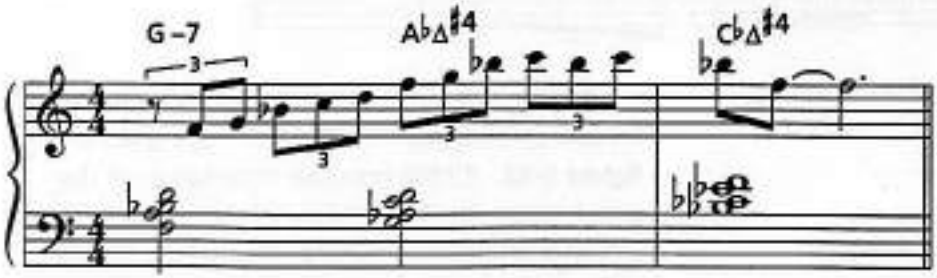
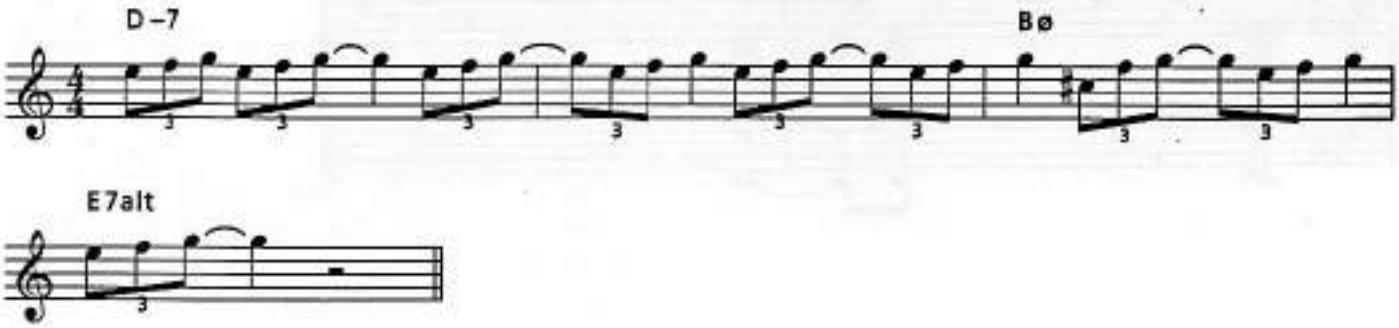


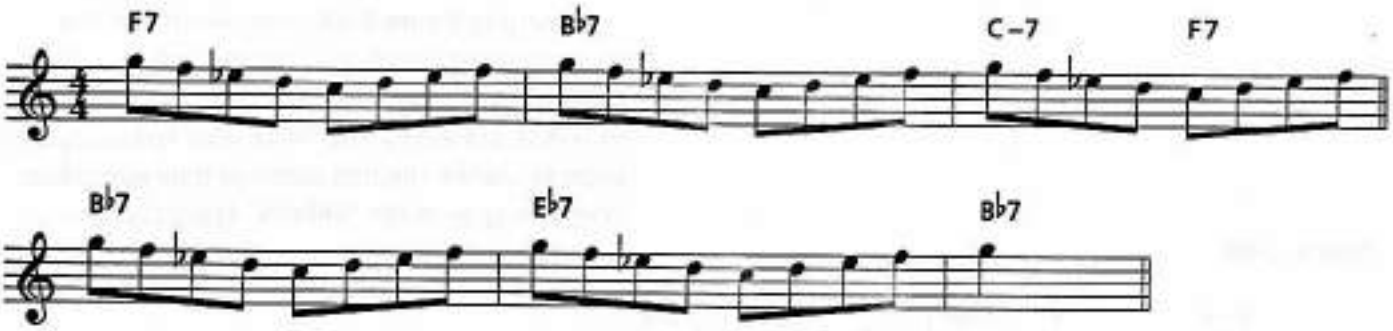
Figure 6-81 is from Freddie Hubbard's solo on Harry Warren's "You're My Everything."[41] All three notes shown—E, F, and G—are common tones that belong to the scales of D-7, Bø, and E7alt. Freddie plays only one other note, the C♯ on the Bø chord.

Figure 6-81



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

Figure 6-82

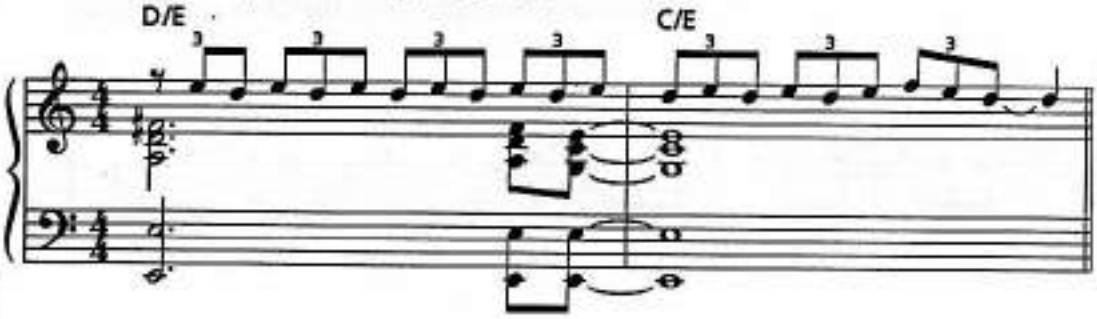


Freddie Hubbard also plays common tones on his solo on his blues "Hub Tones,"[42] as shown in **figure 6-82**. All five notes are common to all the scales except the D natural on the E♭7 chord—a major 7th on a dominant 7th chord. By the time Freddie plays the D natural, your ear has been set up to accept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

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

Figure 6-83

Herbie Hancock's piano voicings simplified

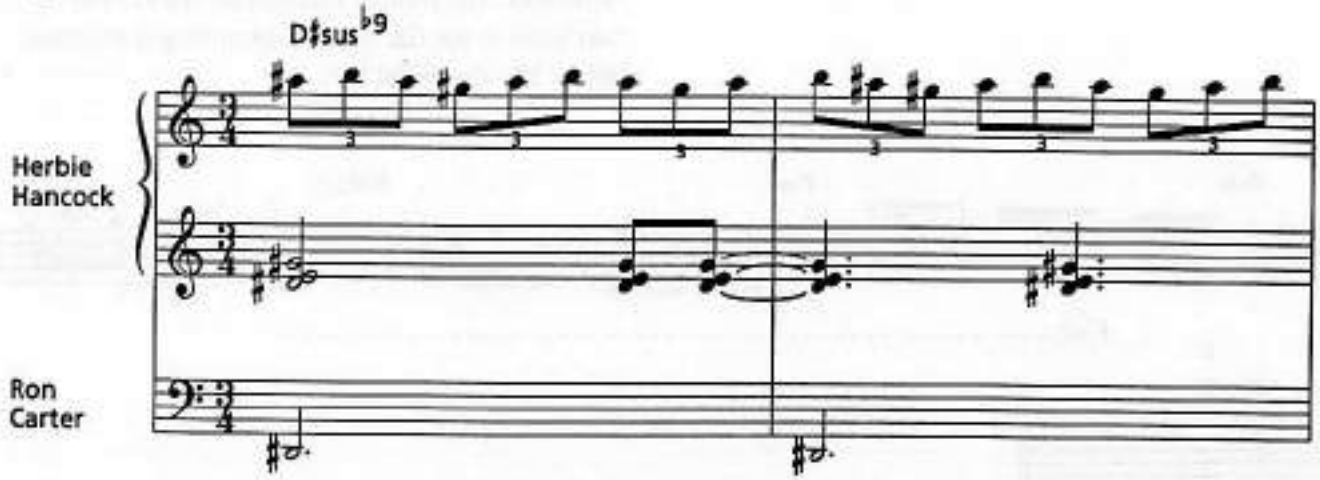


[42] *Ibid.*

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

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

Figure 6-84



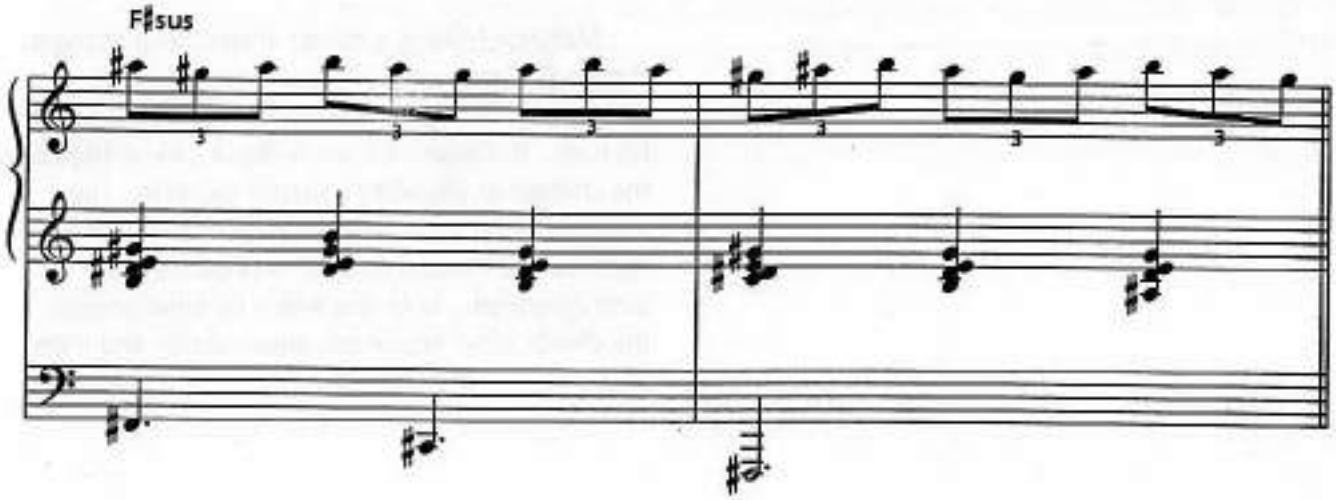


Figure 6-85

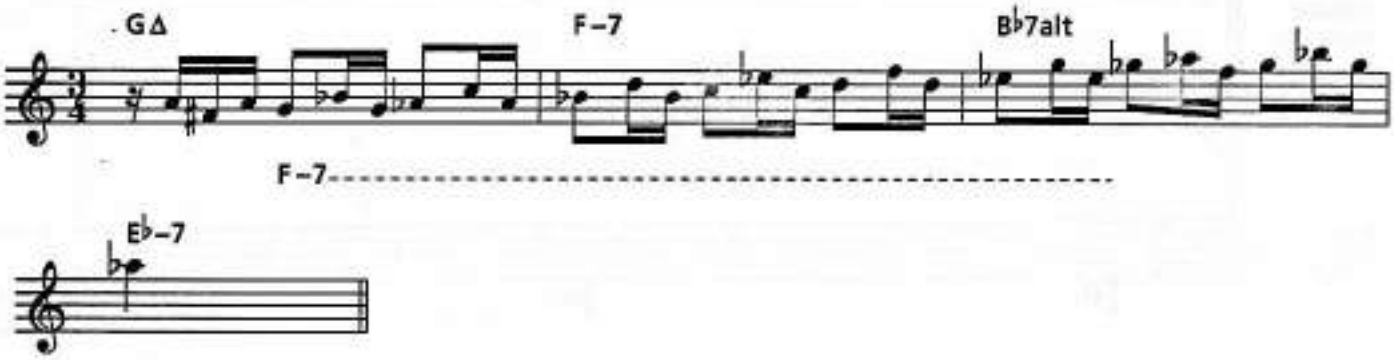
[44] *Ibid.*

Stretchin' the Changes

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

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

Figure 6-86



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

[45] Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.
[46] Mulgrew Miller, *Wingspan*, Landmark, 1987.

Figure 6-87

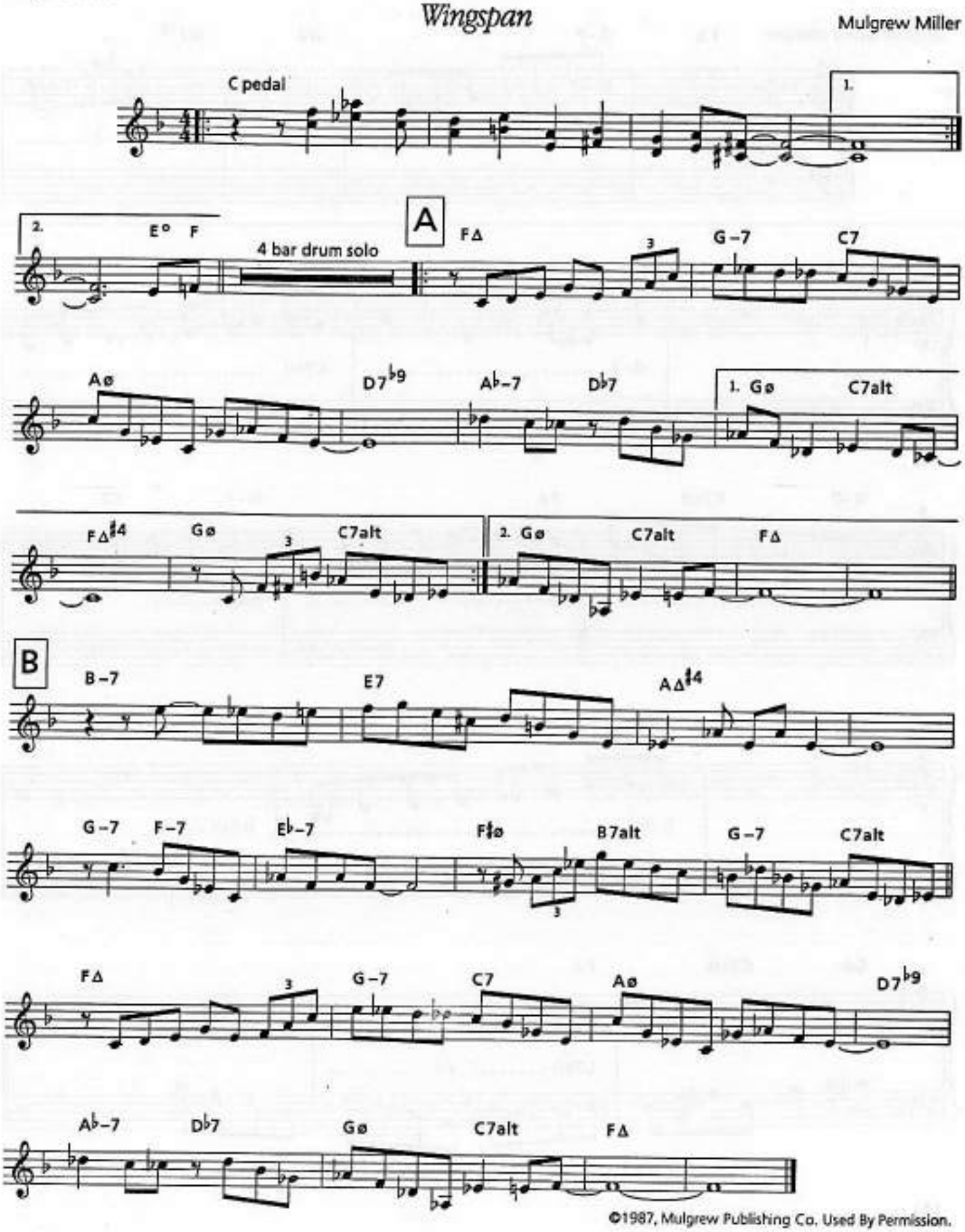


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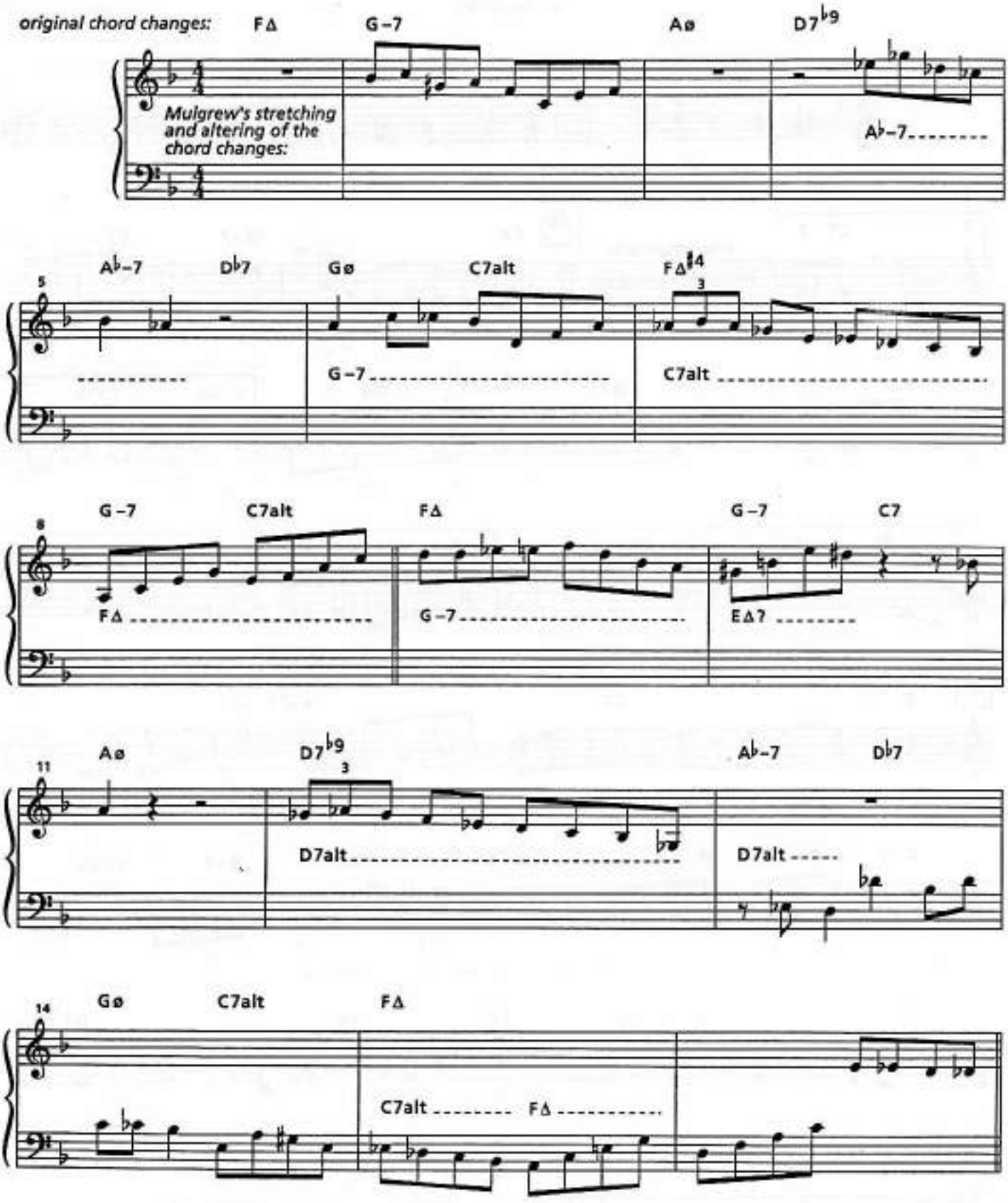
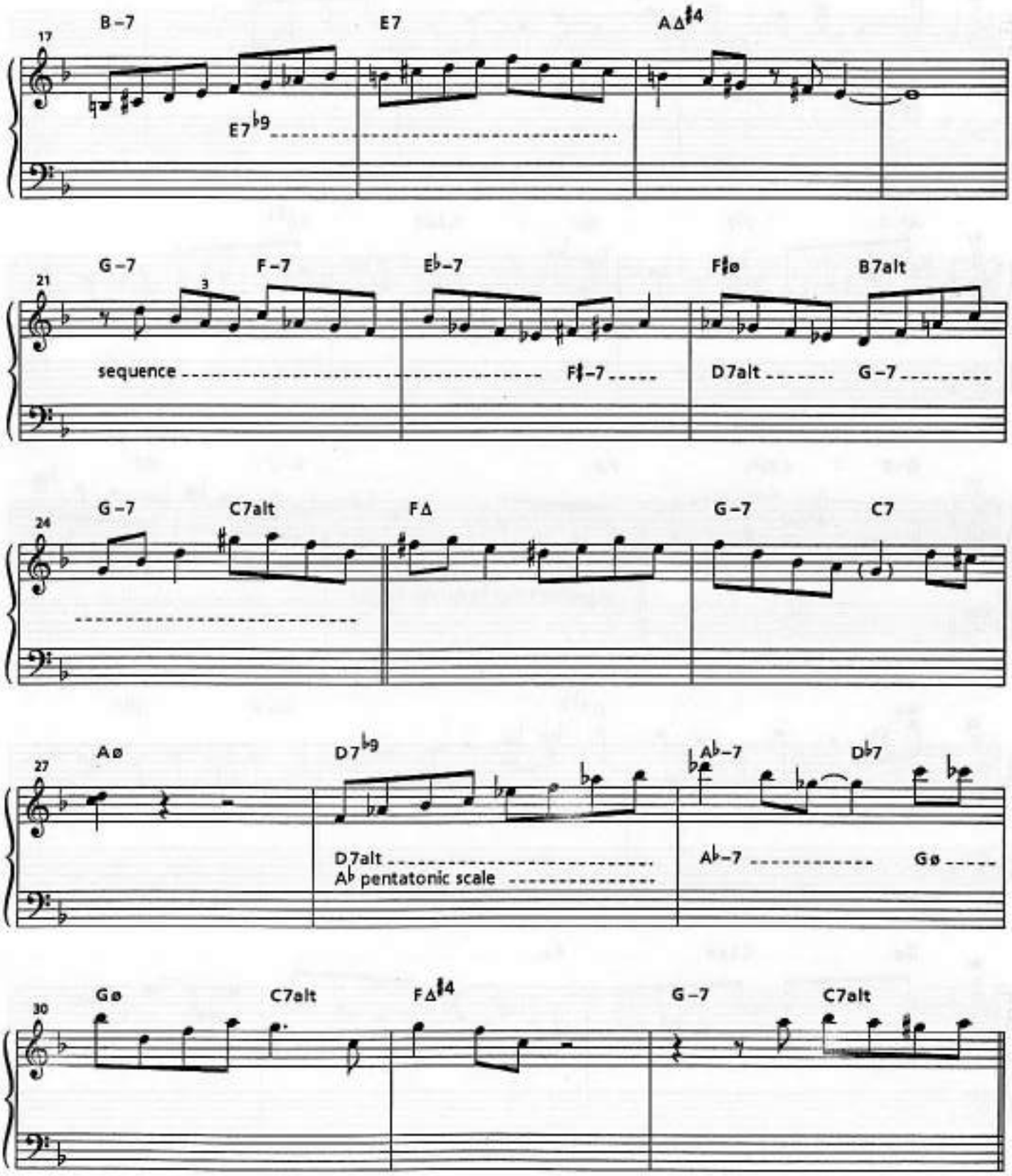
Figure 6-88

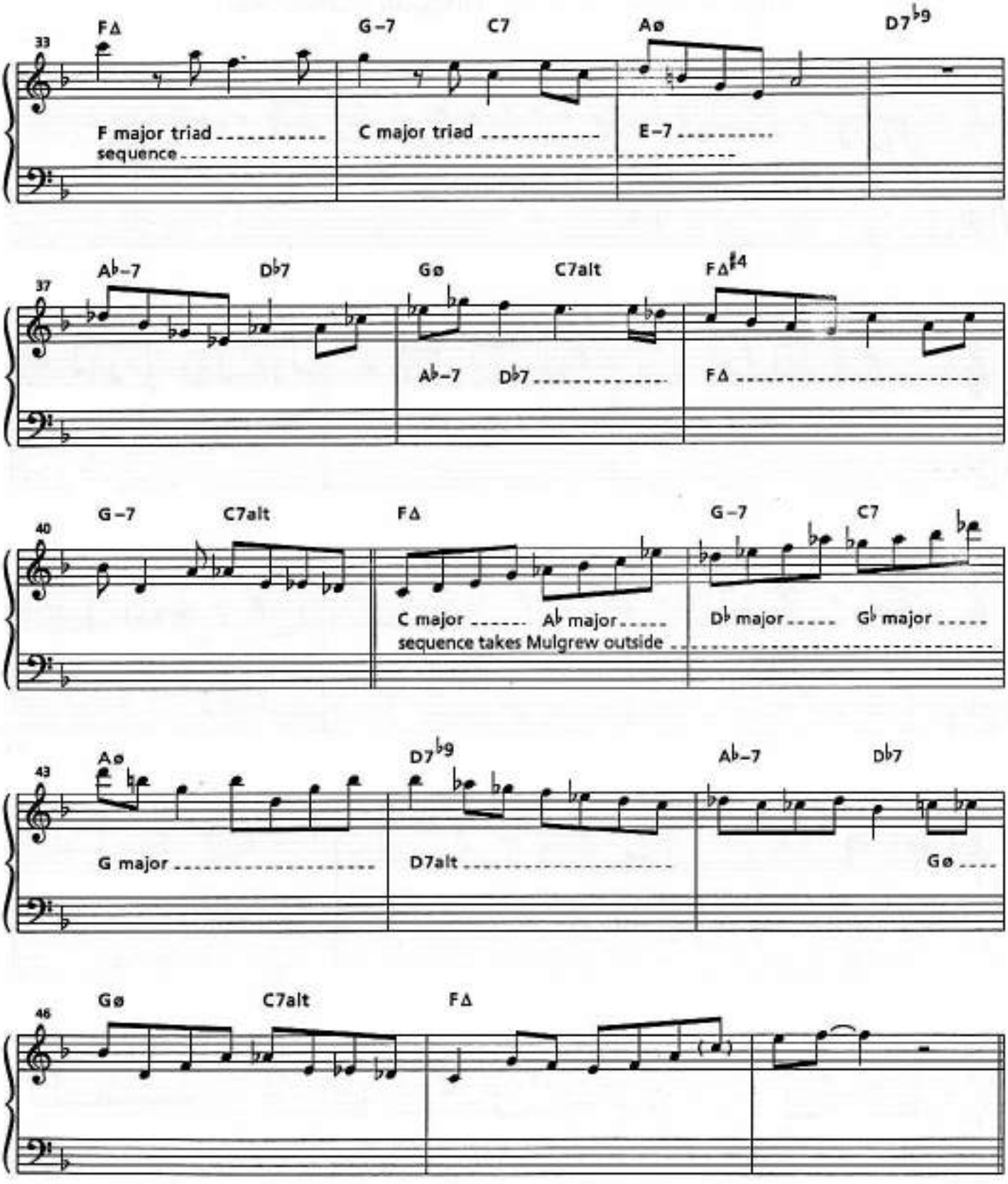
Mulgrew Miller's Solo on "Wingspan"



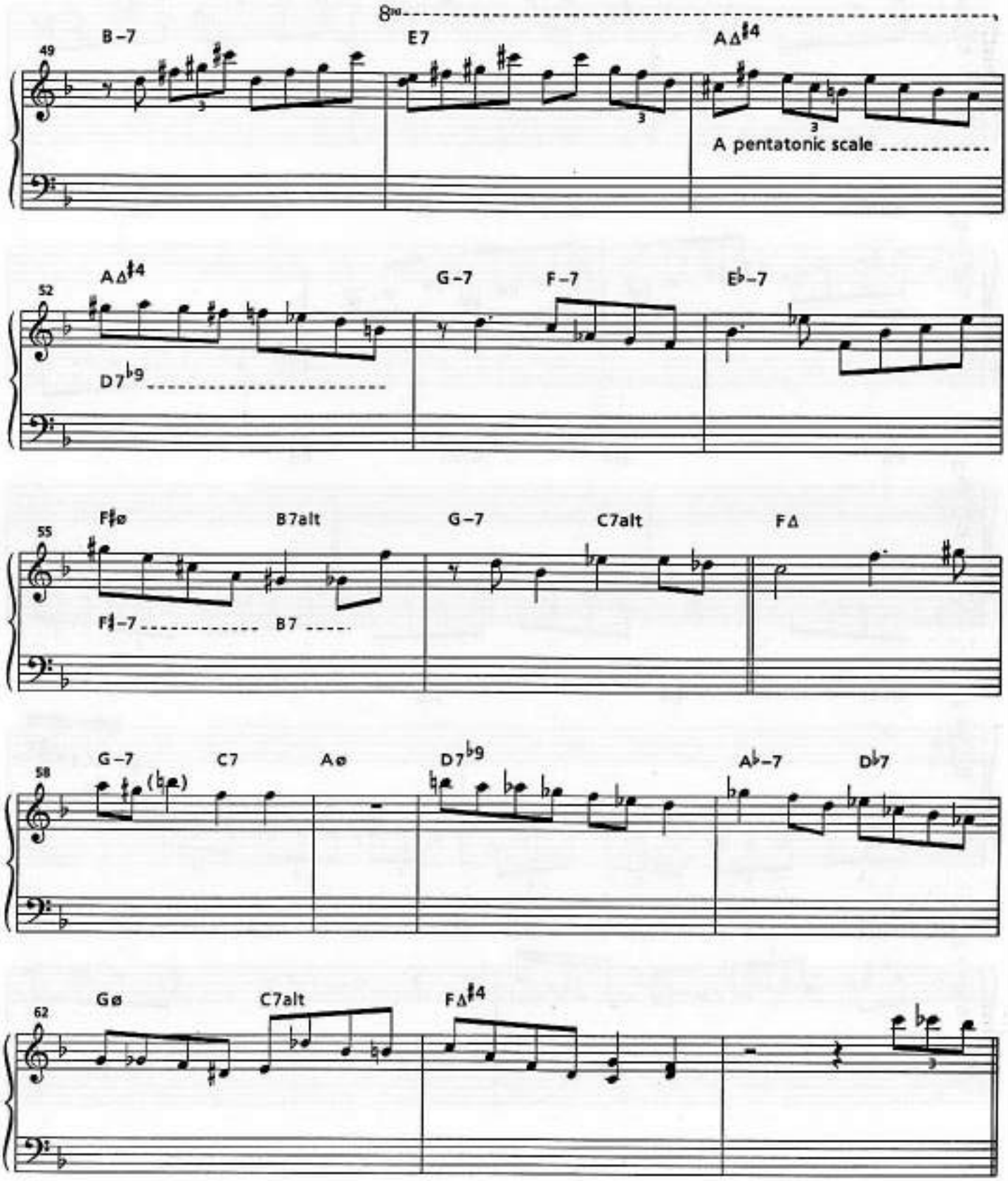
Mulgrew Miller's Solo on "Wingspan" (Continued)



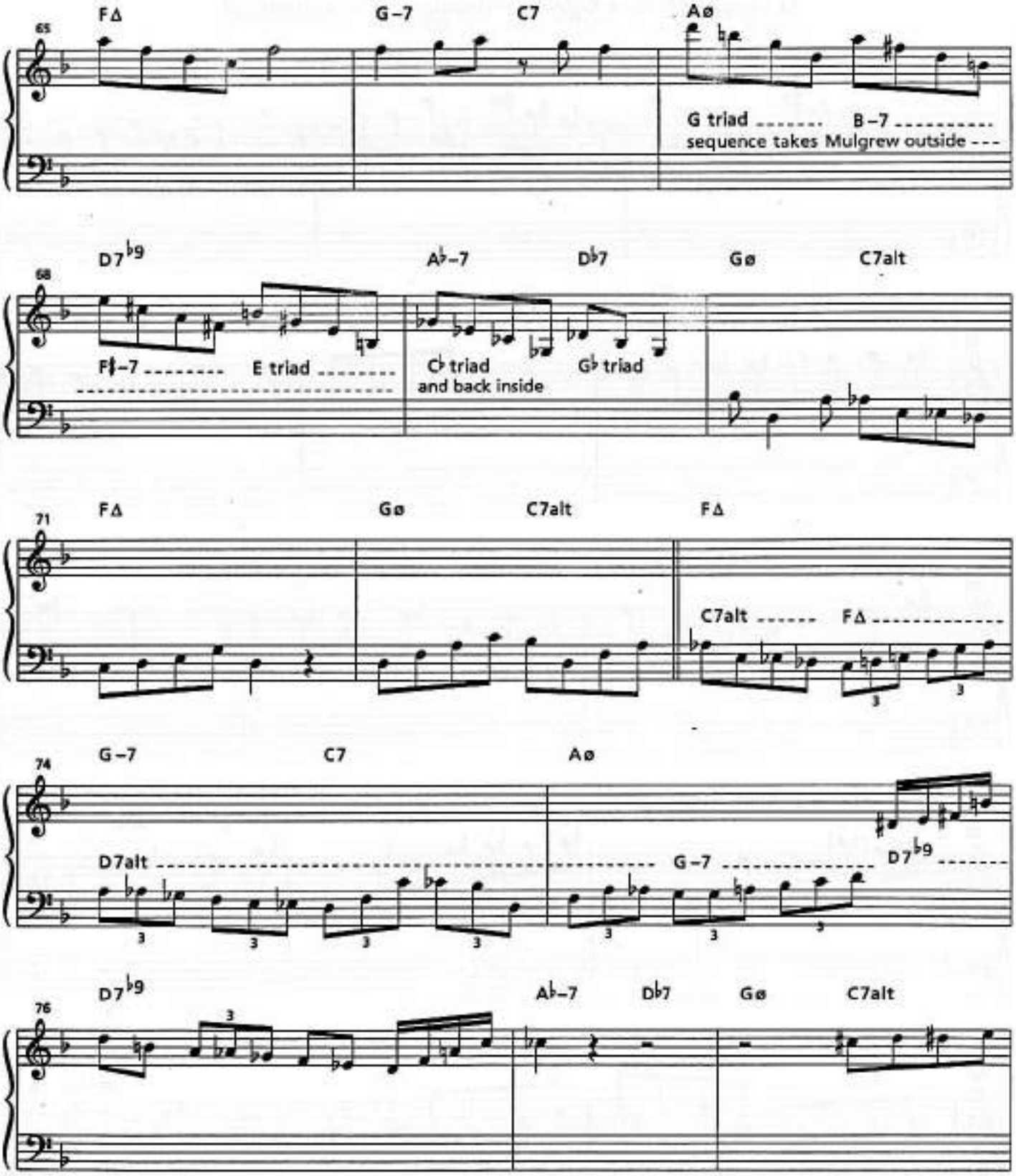
Mulgrew Miller's Solo on "Wingspan" (Continued)



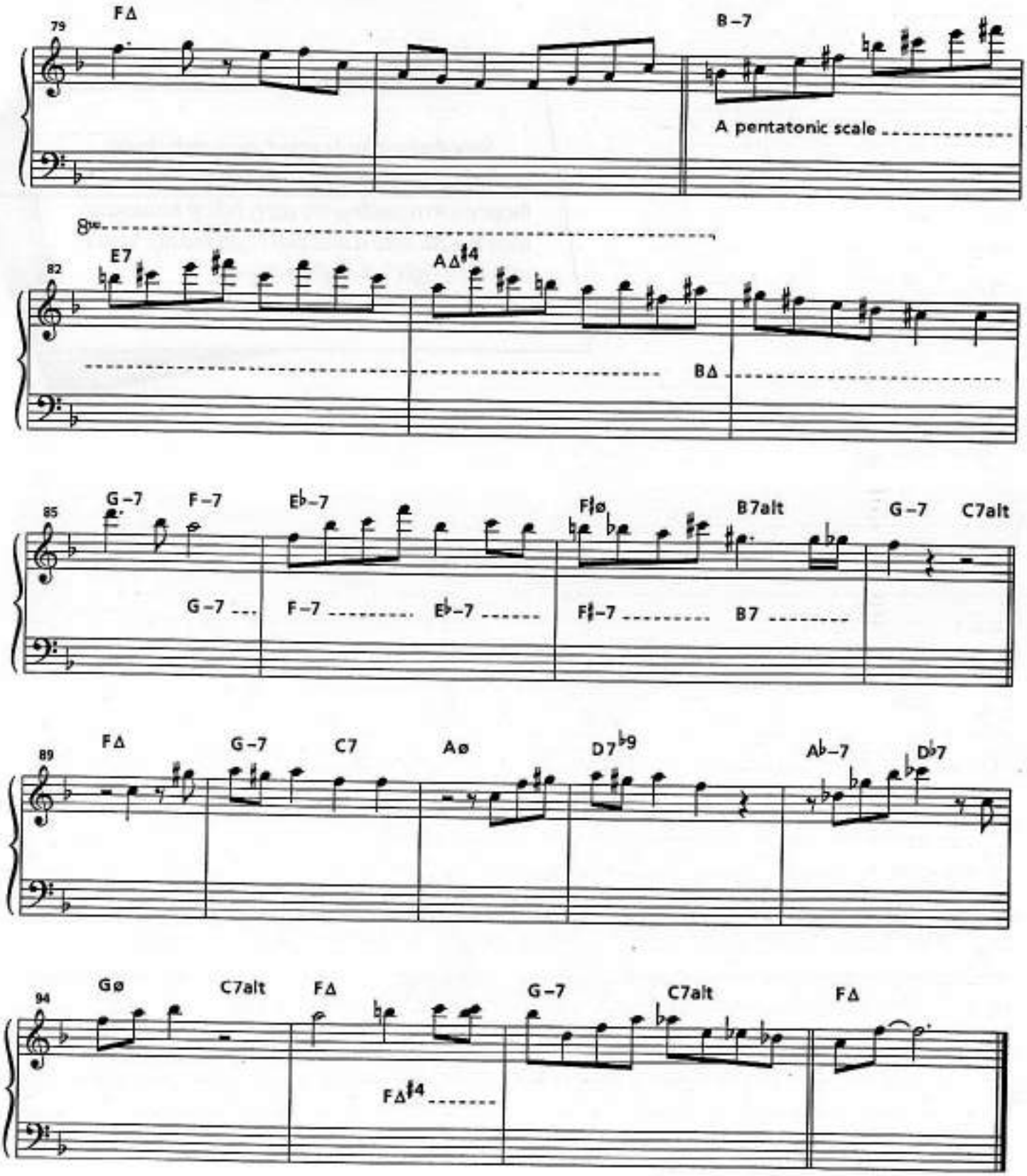
Mulgrew Miller's Solo on "Wingspan" (Continued)



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



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



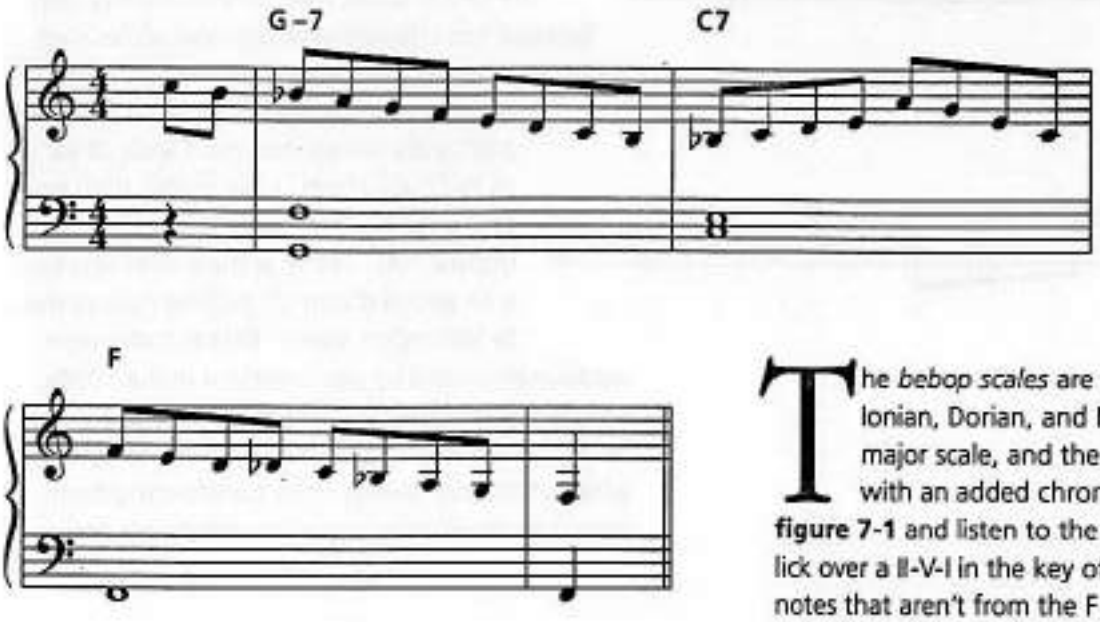
Practice all of the patterns shown in this chapter through various chords and progressions. Aebersold records are especially handy for this, particularly *II-V-I* (Vol. 3), and *Gettin' It Together* (Vol. 21).

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

Chapter Seven
The Bebop Scales

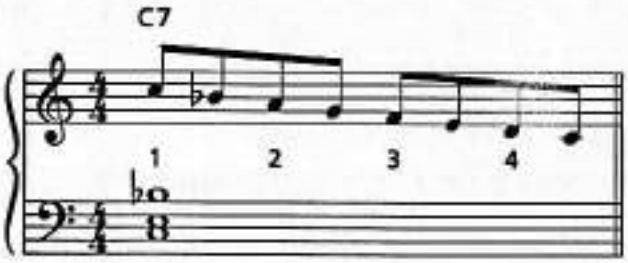
- The Bebop Dominant Scale
- The Bebop Dorian Scale
- The Bebop Major Scale
- The Bebop Melodic Minor Scale
- Bebop Scale Licks
- Piano and Arranging Stuff

Figure 7-1



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

Figure 7-2



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

Figure 7-3

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

Figure 7-4

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

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

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

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

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

The Bebop Dominant Scale

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

Figure 7-5

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

The Bebop Dorian Scale

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

Figure 7-6

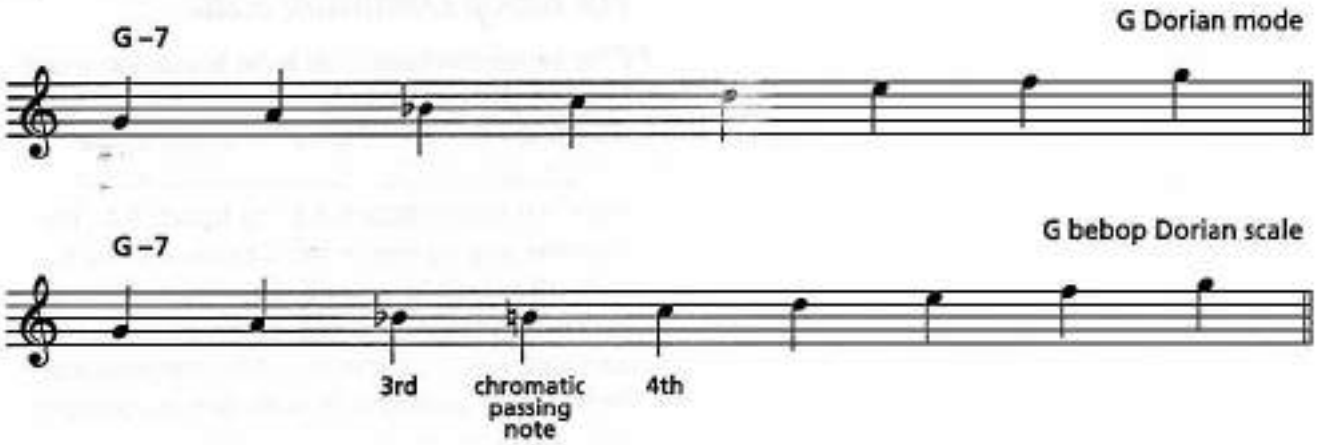
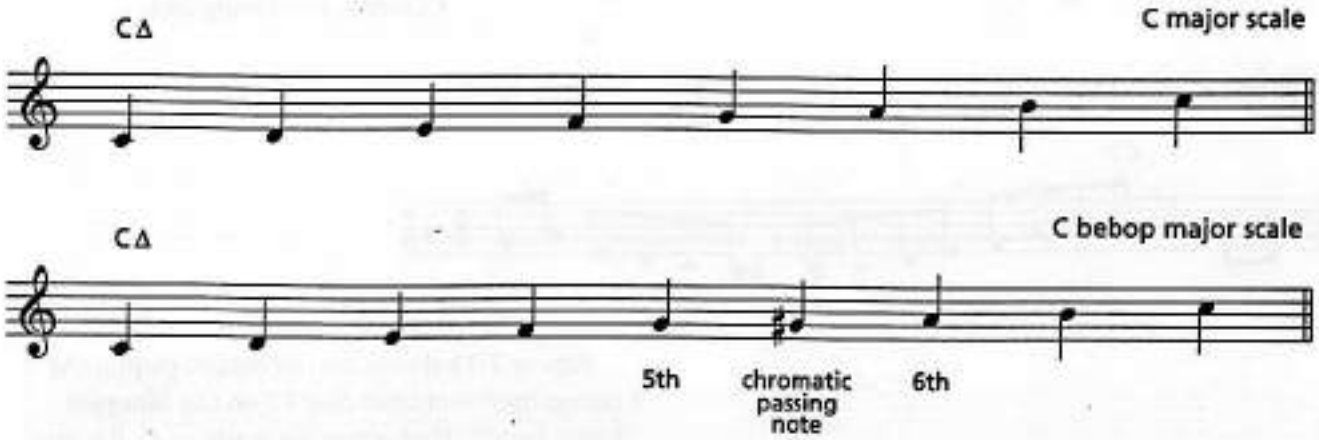


Figure 7-7

The Bebop Major Scale

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

Figure 7-8



The Bebop Melodic Minor Scale

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

Figure 7-9

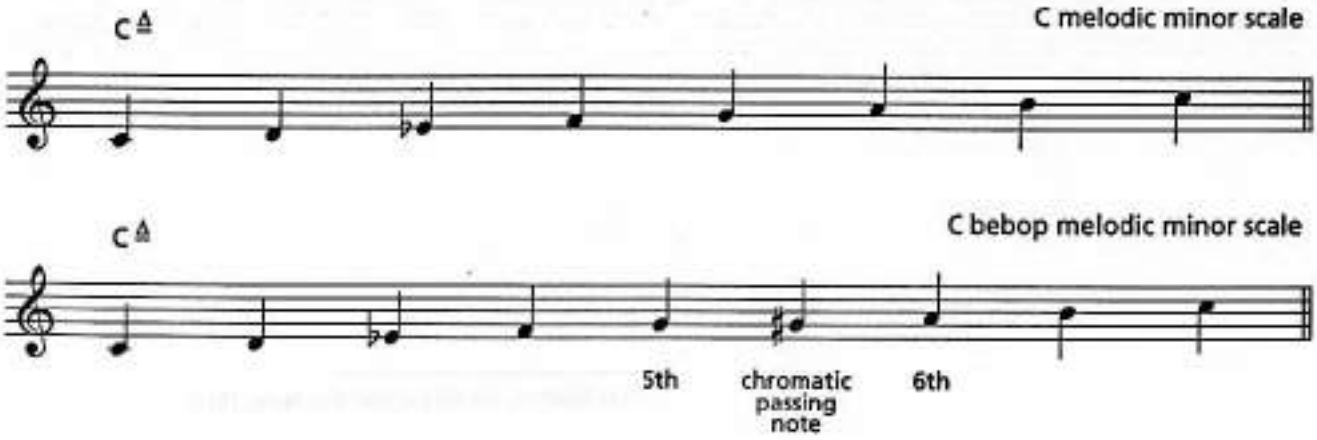
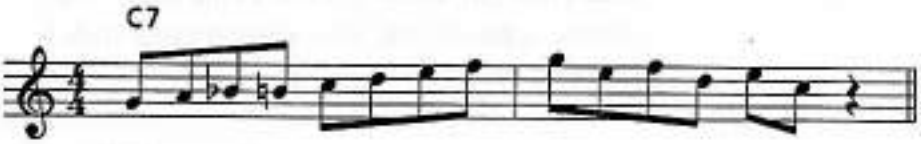


Figure 7-10

Figure 7-11



Bebop Scale Licks

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

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

Figure 7-12

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

Figure 7-13

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

Freddie Hubbard

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

Figure 7-14

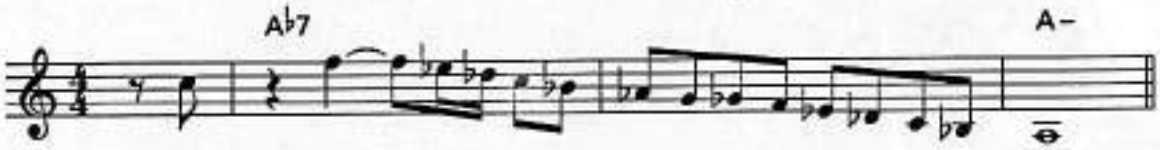


Figure 7-15

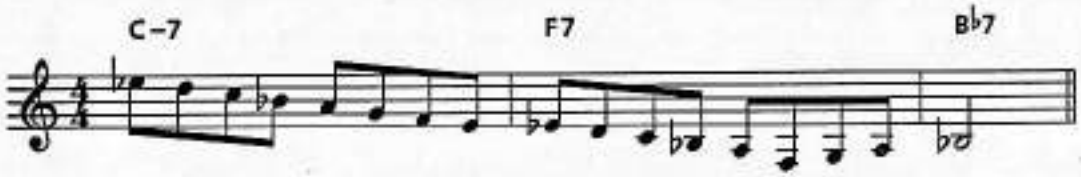


Figure 7-16

[5] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.
[6] *Ibid.*
[7] *Ibid.*

Figure 7-17

Figure 7-18

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

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

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

Figure 7-19

example #1

example #2

example #3

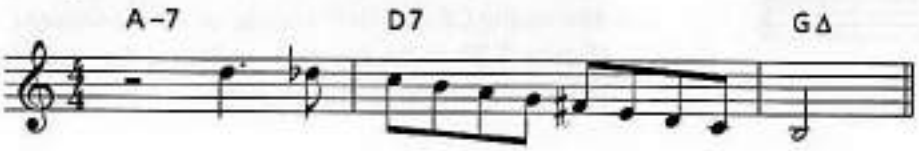


Figure 7-20

[8] John Coltrane, *Blue Train*, Blue Note, 1957.
[9] *Ibid.*
[10] Dizzy Gillespie, Sonny Stitt, and Sonny Rollins, *Sonny Side Up*, Verve, 1957.

Piano and Arranging Stuff

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

Figure 7-21

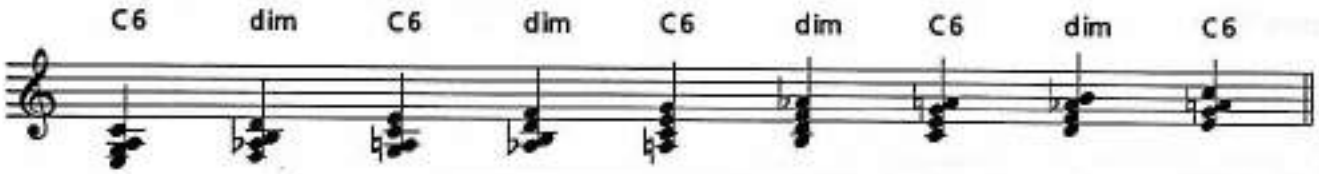
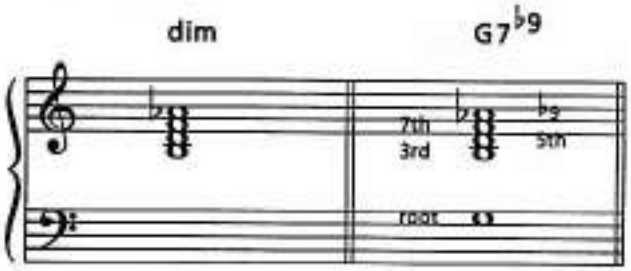
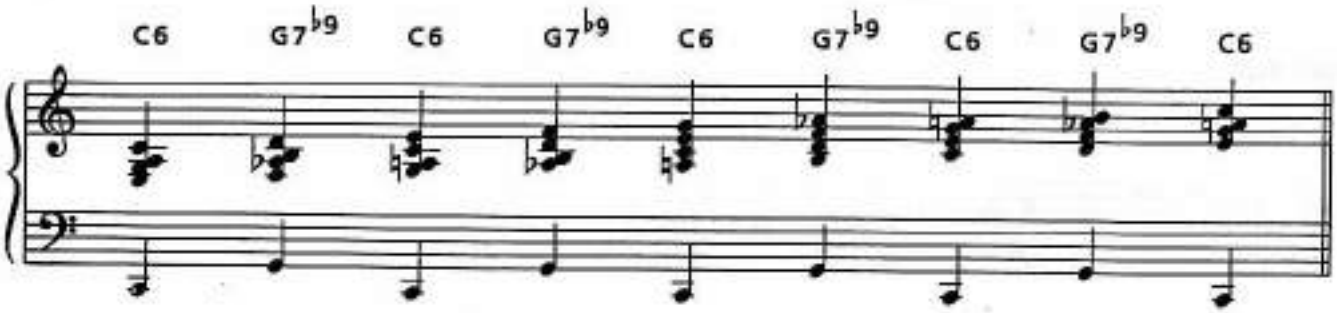


Figure 7-22



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

Figure 7-23



Drop 2

Play **figure 7-24** and you'll hear how jazz pianists and arrangers make four-way close sound fuller, dropping the second note from the top of the chord down an octave in a style called *drop 2*. **Figure 7-25** shows the same thing, but in C minor. This approach leads to some pretty piano voicings.

Figure 7-24

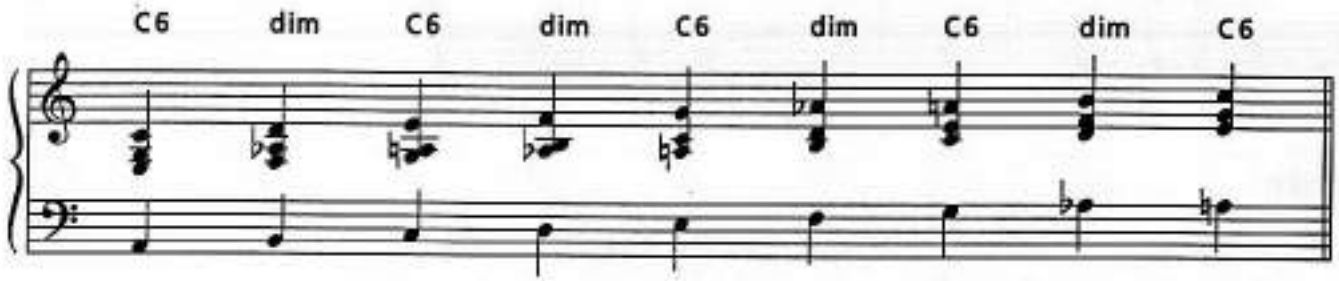
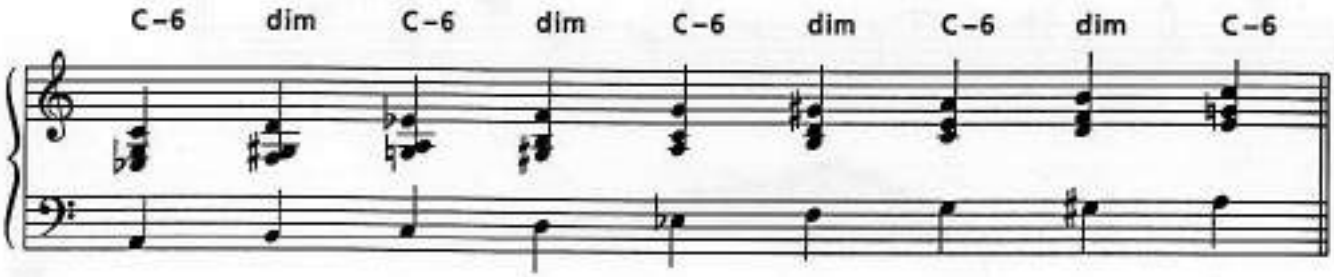


Figure 7-25



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

Figure 7-26

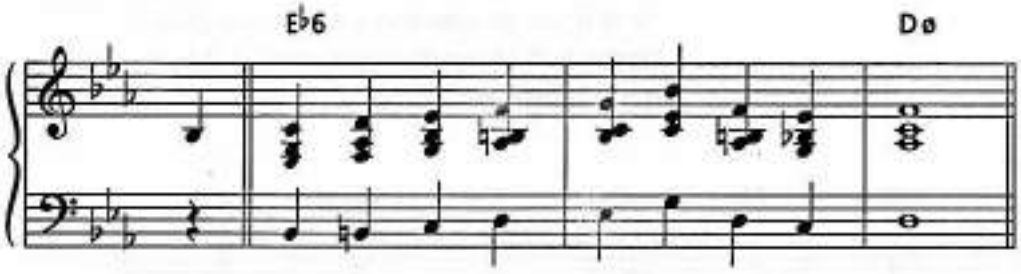
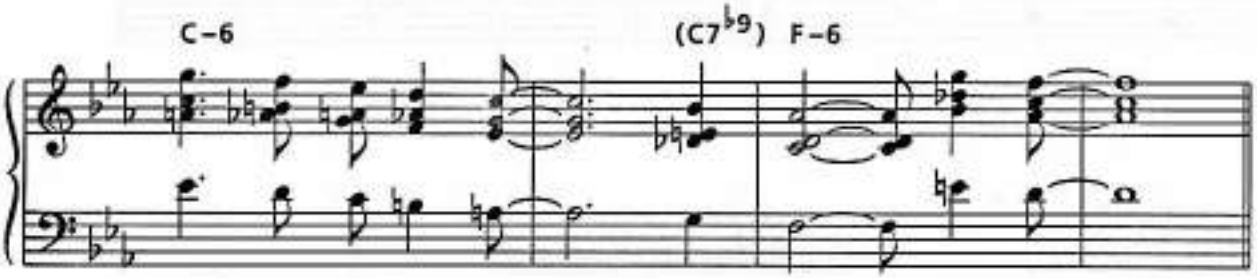


Figure 7-27



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

Chapter Eight
Playing "Outside"

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

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

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

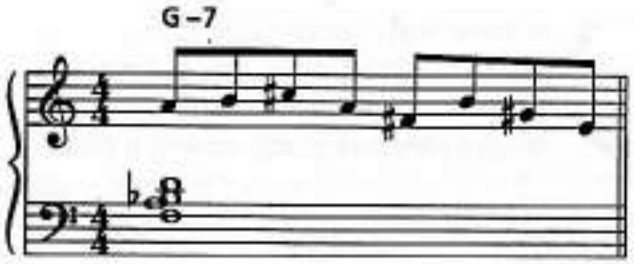
Bear in mind that what's considered outside is subjective and changeable. What you hear as "outside" someone else will hear as "inside," and vice versa. Bird was considered "out" by many musicians in the 1940s, as was Coltrane in the 1960s. Quite a few musicians still hear Coltrane's last few recordings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

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

Figure 8-1

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

Figure 8-2



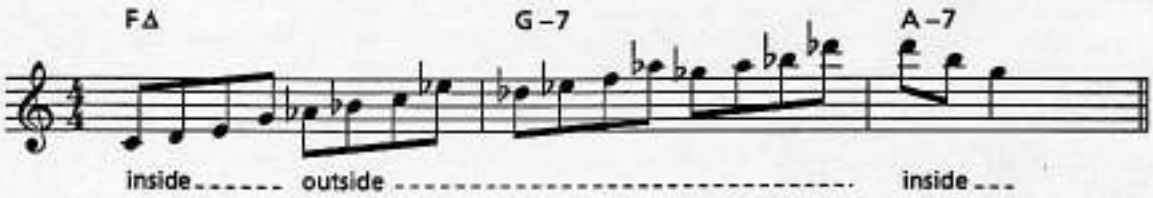
Let's examine several ways to get "outside."

[1] "Tonality" and "tonal center" are alternative terms for "key," although they are somewhat broader in meaning.
[2] Woody Shaw, *Rosewood*, Columbia, 1977.

Sequences

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

Figure 8-3

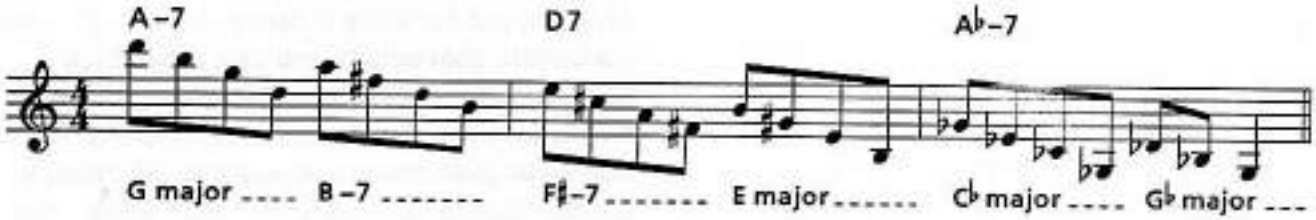


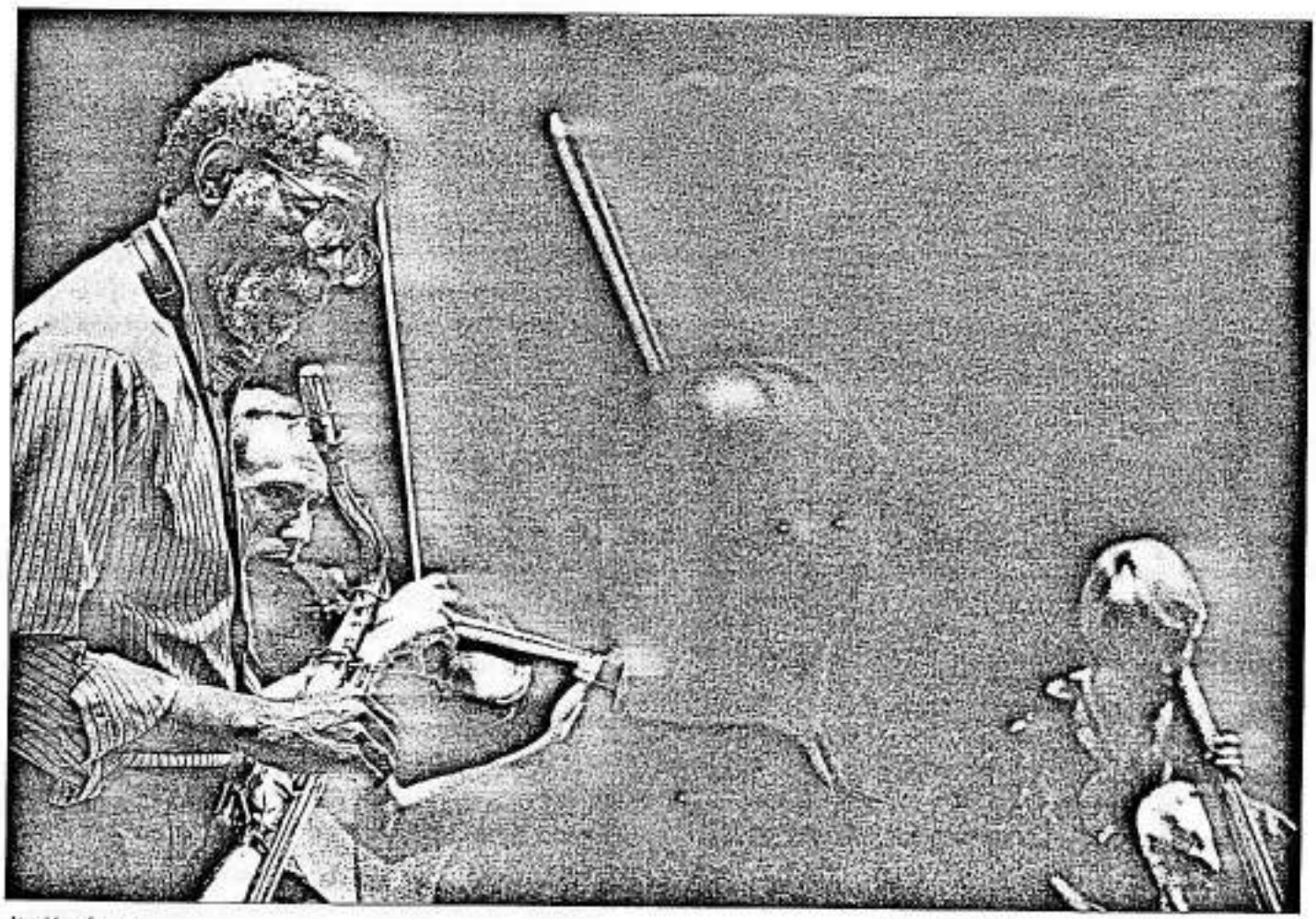
Why don't notes that are outside the harmony sound "wrong"? A familiar set of chord changes establishes a dynamic structure, and your ear expects certain things to happen. Let's call this *predictability.* After you've heard "Autumn Leaves" a few dozen times, you expect that C-7 will be followed by F7.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

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

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

Figure 8-4





Joe Henderson

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

Playing a Half Step Away

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

Figure 8-5

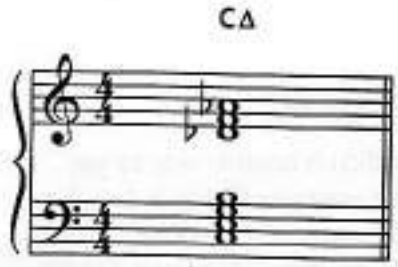


Figure 8-6

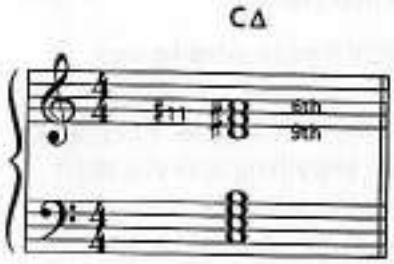


Figure 8-7

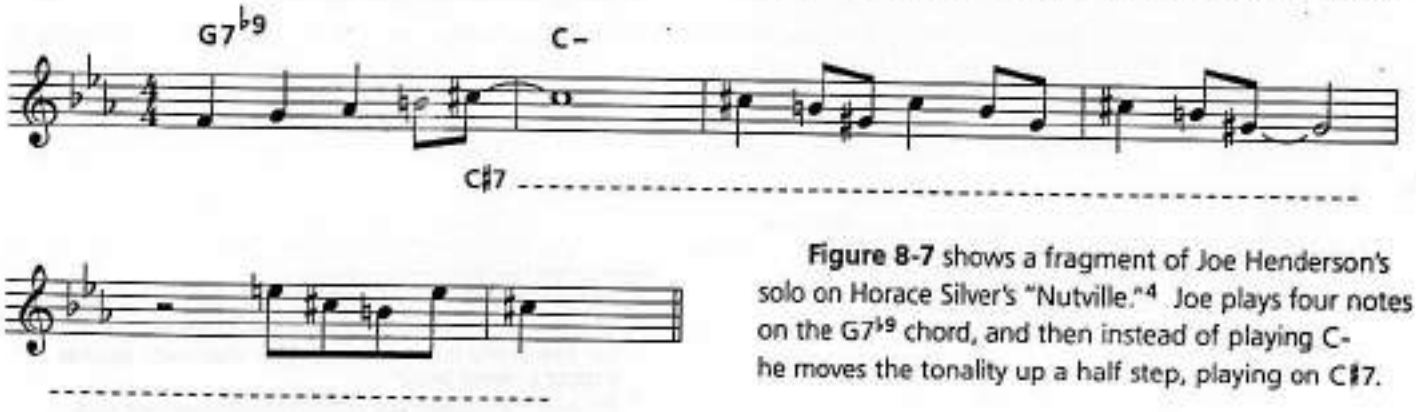


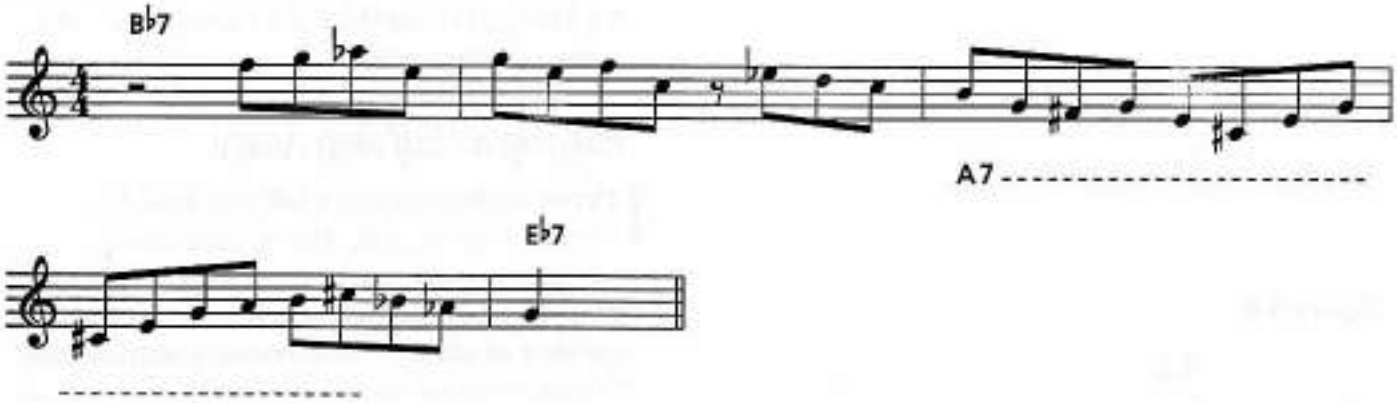
Figure 8-5 shows a D♭ triad played over CΔ. Even though C and D♭ are right next to each other, this is about as outside as you can get. All three notes of the D♭ triad sound extremely dissonant. Try playing each one over the CΔ chord—first D♭, then F, then A♭—and you'll hear some serious dissonance.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

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

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

Figure 8-8 is from Freddie Hubbard's solo on "Hub Tones."[5] Instead of playing on the written four bars of B♭7, Freddie plays B♭7 for only two bars, then dips a half step below to A7 for most of the next two bars before returning to B♭7 just before the chord changes to E♭7. *Inside-outside-inside.*

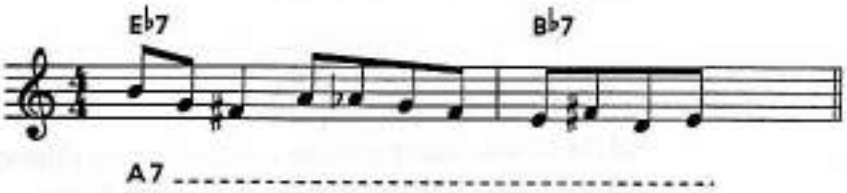
Figure 8-8



Playing a Tritone Away

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

Figure 8-9



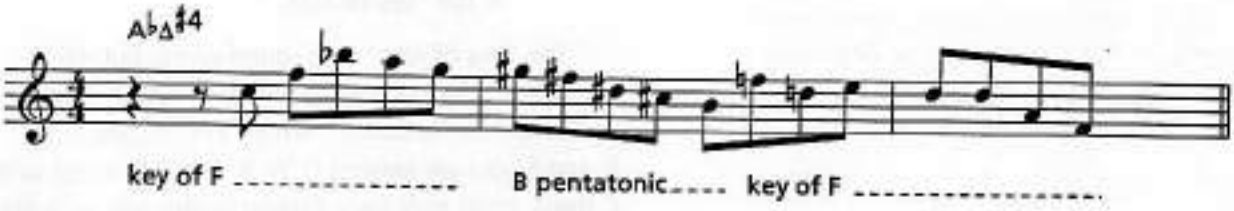
If you asked Freddie what he was thinking at the time, he'd probably say "I don't remember." Your goal is to practice and internalize everything until you don't have to think while improvising. Instead, you just hear it and play it. To get to this point requires hundreds, maybe thousands, of hours in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

[5] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.
[6] Tritone substitution will be covered thoroughly in Chapter 13. Very briefly, it means replacing a V chord with another V chord a tritone away.
[7] The A♭ is the passing note in the A bebop dominant scale.

Playing Scales to Get Outside

Playing a scale can clearly outline a tonality other than the written one. Woody Shaw was a master at playing scales that "don't belong" to the written chord. Look at **figure 8-10**, from Woody's solo on his tune "In Case You Haven't Heard."[8] His first five notes suggest the key of F. Next Woody plays a B pentatonic scale,[9] suggesting the key of B, a tritone away from F. He then clearly outlines F major again. Woody creates a very clear harmonic structure (the keys of F, B, F) apart from the written chord symbol (A♭Δ♯4).

Figure 8-10



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

Figure 8-11

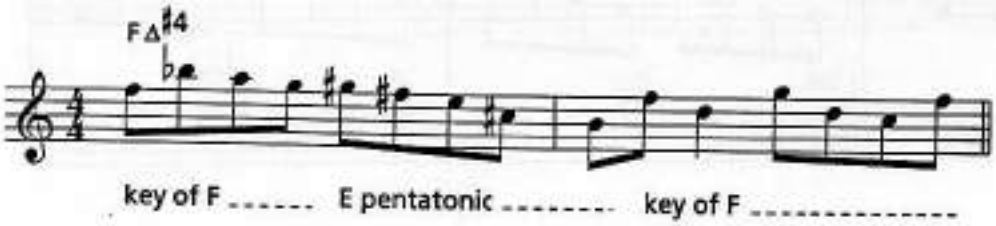
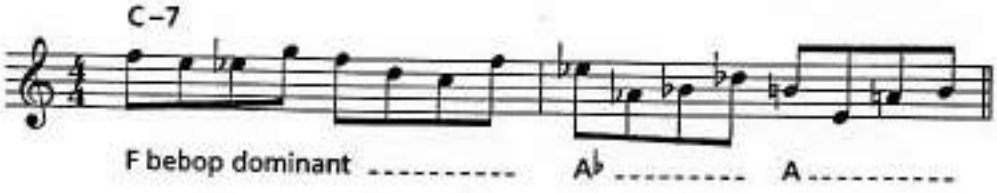


Figure 8-12 shows Woody playing notes from an F bebop dominant scale, followed by two four-note figures suggesting the keys of A♭, and A, all over a C-7 chord on his tune "Rahsaan's Run."[10]

Figure 8-12



[8] Woody Shaw, *Little Red's Fantasy*, Muse, 1976.
[9] Pentatonic scales will be covered in the next chapter.
[10] Woody Shaw, *Rosewood*, Columbia, 1977.

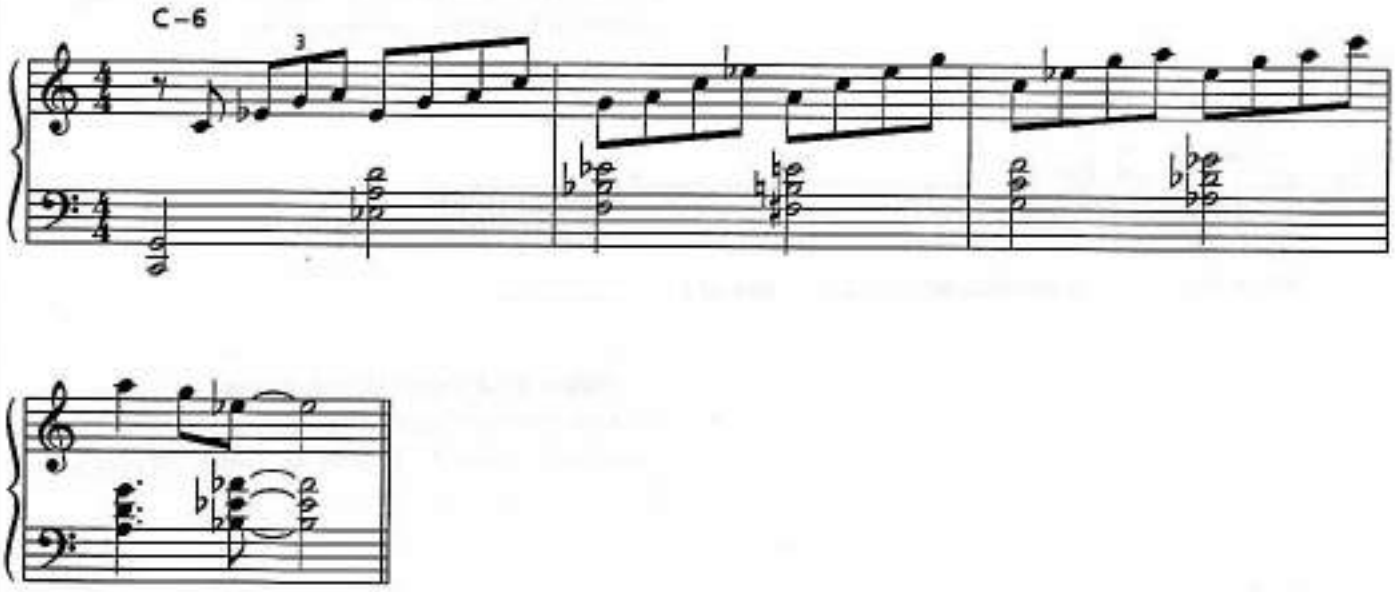
Some Piano Stuff

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

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

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

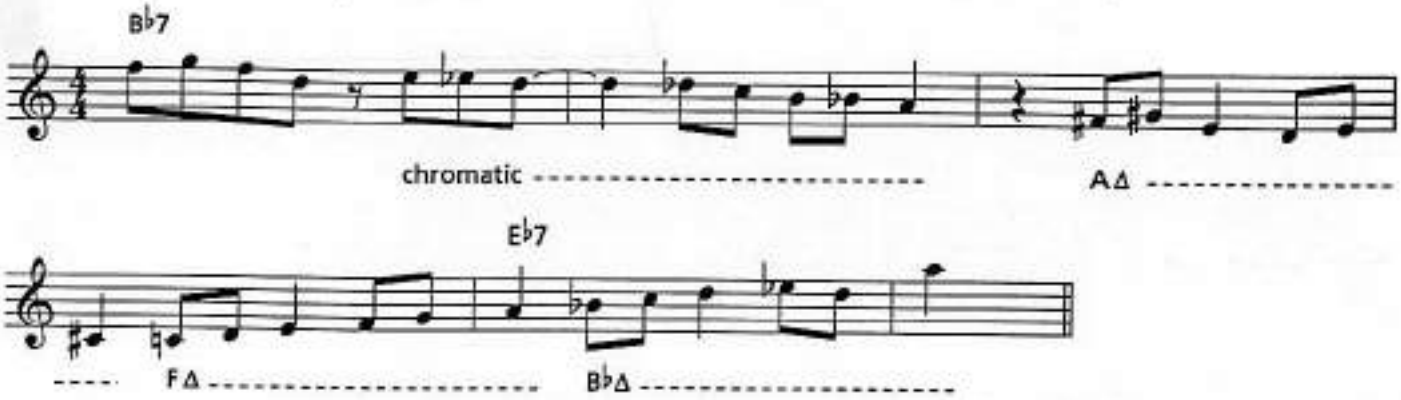
Figure 8-13



The Chromatic Scale

In terms of playing on chords, the chromatic scale "belongs to every chord, belongs to no chord." If you play a chromatic run on any chord, it won't sound "wrong." But if you do this a lot, you'll end up sounding very boring, and will gain a reputation as not being able to play the changes. Nevertheless, chromatic runs, because they are harmonically ambiguous, are a way to get outside the changes. **Figure 8-14** contains a portion of Freddie Hubbard's solo on "Hub Tones."[11] Freddie plays eight notes of the chromatic scale in the first and second bars, ending on A, a "wrong" note on a B♭7 chord. Having fudged the tonality, he then sequences a three-note pattern, suggesting the keys of A, F, and B♭. All this over the first five bars of a blues in B♭.

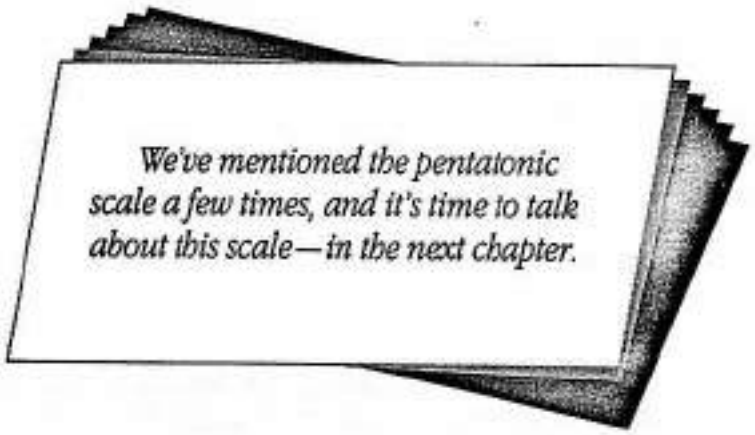
Figure 8-14



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

Be Brave, Go Ahead and Play Outside

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



[12] McCoy Tyner, *The Real McCoy*, Blue Note, 1968.
[13] Miles Davis, *Kind Of Blue*, Columbia, 1959.
[14] Freddie Hubbard, *Backlash*, Atlantic, 1966.
[15] John Coltrane, *Impressions*, MCA/Impulse, 1962.

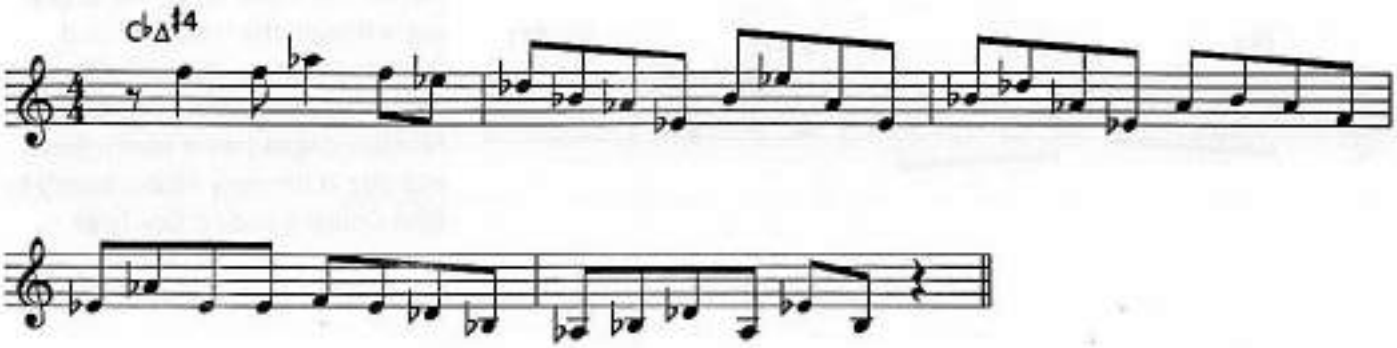
Chapter Nine
Pentatonic Scales

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

The Pentatonic Scale

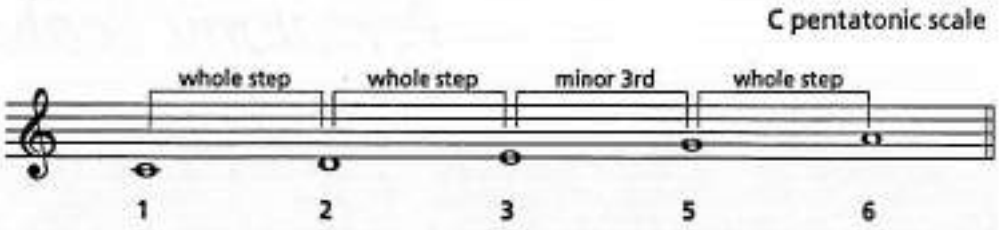
Play **figure 9-1** and listen to the sound of Woody Shaw improvising using a D♭ *pentatonic scale.* This example is from Woody's solo on "In Case You Haven't Heard."[1]

Figure 9-1



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

Figure 9-2



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

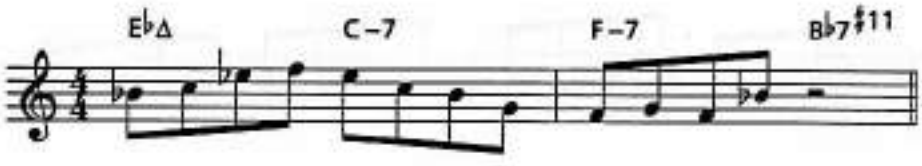
- It is 1-2-3-5-6 of the major scale.
- It is the major scale without the fourth and seventh notes (in the key of C, leave out F and B).
- Intervalically, you can think of it as "whole step, whole step, minor 3rd, whole step."

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

Figure 9-3

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

Figure 9-4



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

[2] Art Tatum, *Gene Norman Presents, Vol. I*, GNP Crescendo, early 1950s.
[3] Bud Powell, *The Genius Of Bud Powell*, Verve, 1950.

The Modes and the Minor Pentatonic Scale

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

Figure 9-5

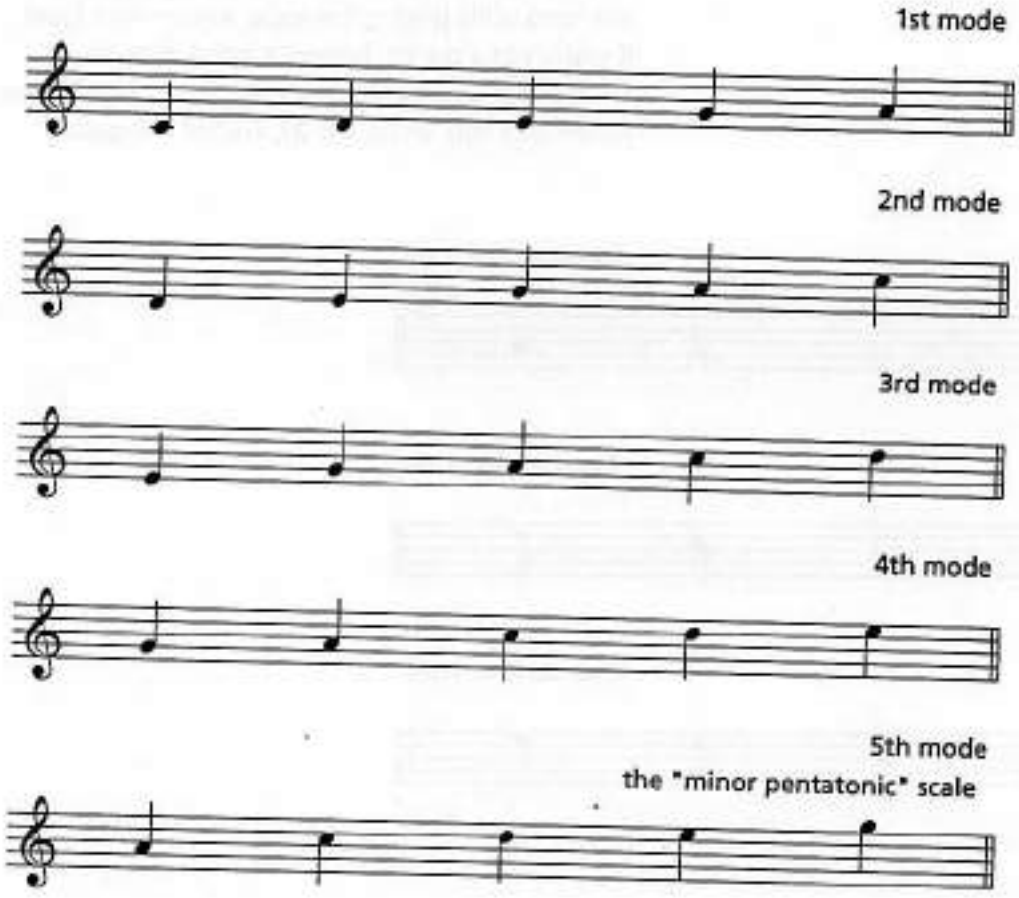


Figure 9-6

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

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

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

Figure 9-7

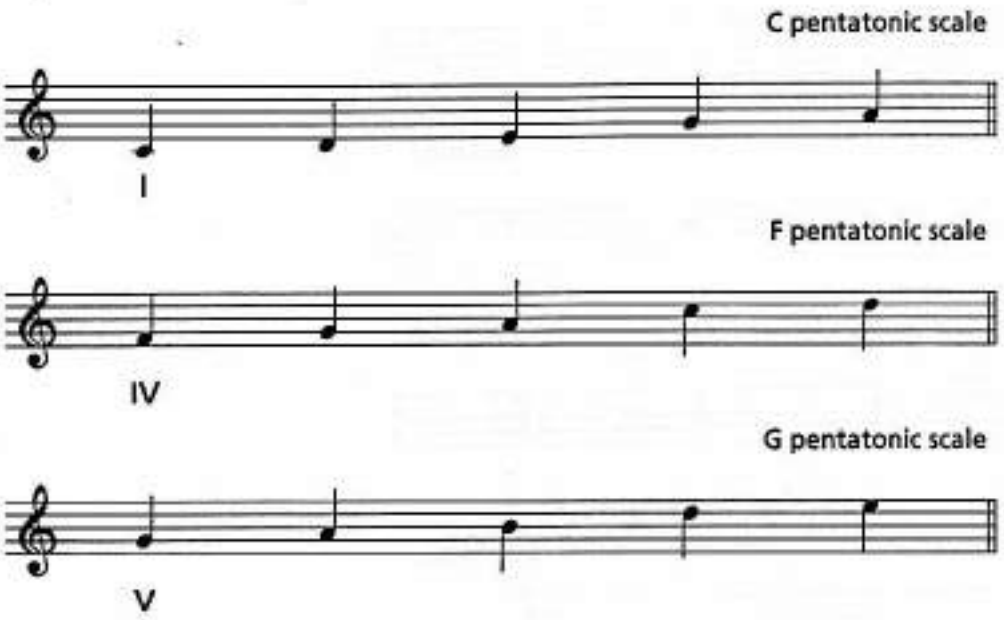
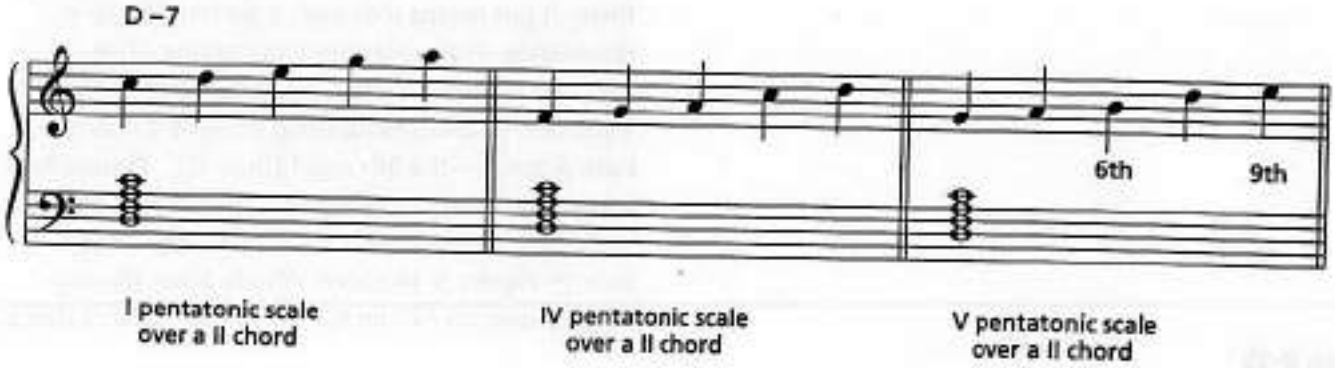


Figure 9-8



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

Figure 9-9

Figure 9-10

Figure 9-11

[4] Booker Ervin, *Back From The Gig*, Blue Note, 1968.
[5] Woody Shaw, *Rosewood*, Columbia, 1977.

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

Figure 9-12

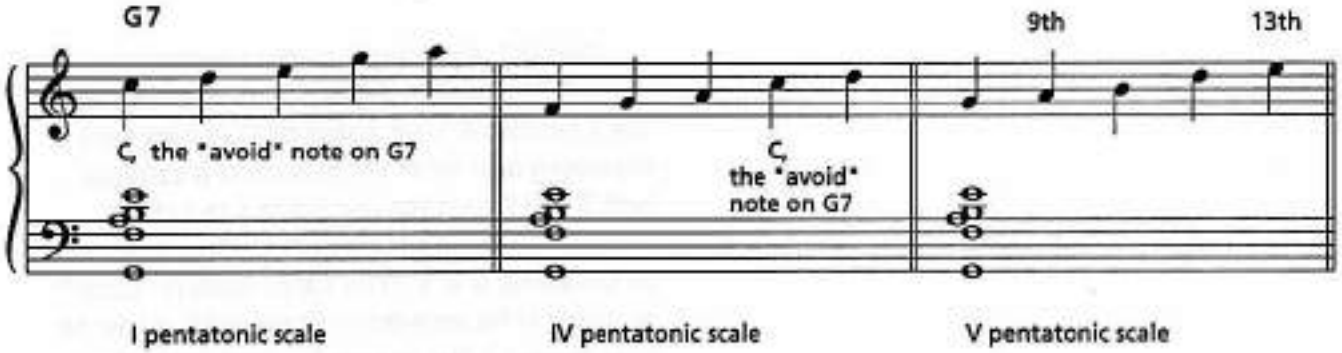


Figure 9-13

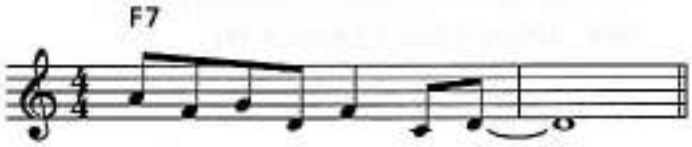
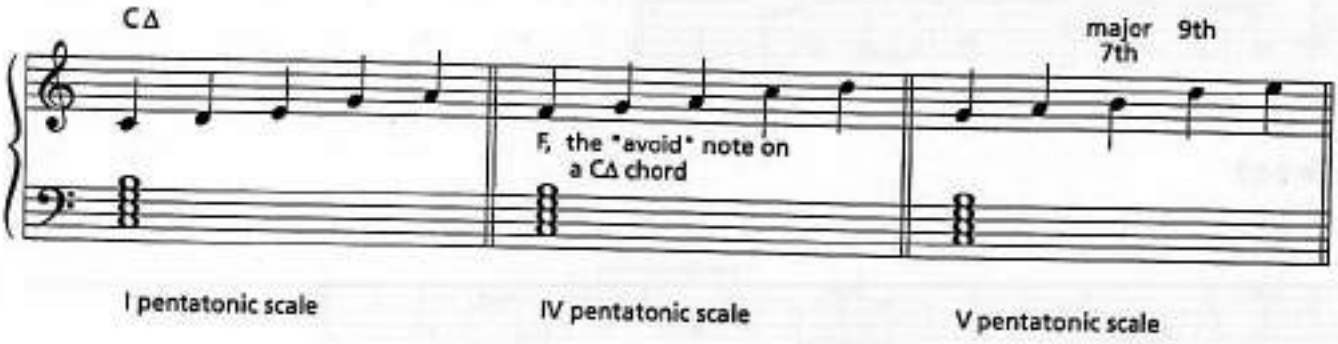


Figure 9-14

[6] Lee Morgan, *The Sidewinder*, Blue Note, 1963.
[7] *Art Blakey's Jazz Messengers*, Prestige, 1972.

Figure 9-15



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

Figure 9-16

Figure 9-17

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

Figure 9-18

Figure 9-19

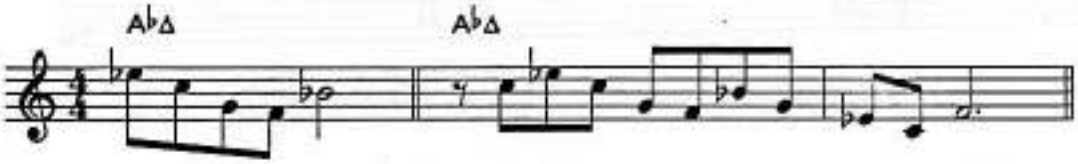


Figure 9-20

Figure 9-21

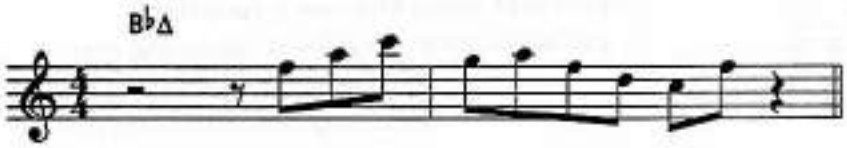


Figure 9-22

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

Figure 9-21 shows Woody's F pentatonic phrase over B♭Δ on "Rosewood."[12] **Figure 9-22** shows Woody playing a B♭ pentatonic lick over an E♭Δ chord on "Organ Grinder."[13]

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

Woody Shaw

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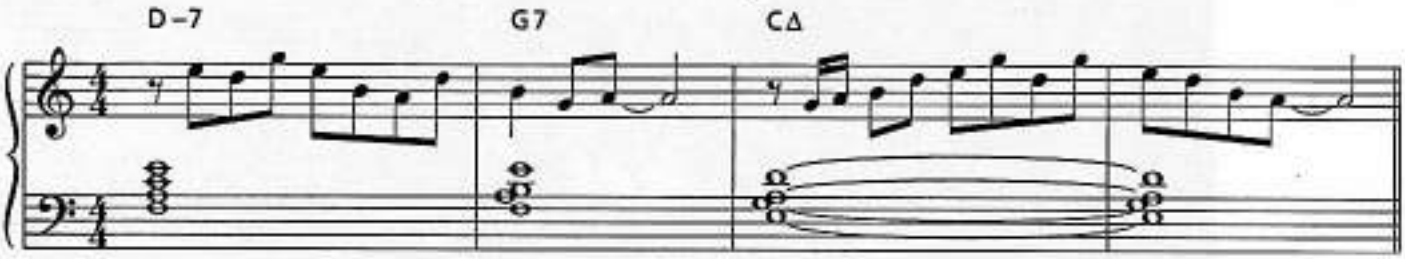
In case you haven't noticed, the V pentatonic scale sounds consonant when played on all three chords—II, V, and I. This can simplify playing on II-V-I considerably. Practice improvising on the II-V-I in C playing just the V pentatonic scale, the one based on G. An example is shown in **figure 9-23**.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

Figure 9-23



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

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

Playing Pentatonic Scales on "Giant Steps"

Look at **figure 9-24**, the changes to John Coltrane's "Giant Steps,"[14] a tune that has the reputation of being difficult to play. "Giant Steps" is a challenging tune, but the following examples may make it seem a bit easier. In its 16 bars are 26 chord changes. At a fast tempo, that's a lot of chords to play. How many keys does it go through? The first chord is BΔ. The next two chords, D7 and GΔ, are the V-I in the key of G. The next chord, B♭7, is the V chord in the key of E♭. The first four chords go through three keys! Not to worry. *Every single chord in the tune is from those three keys.* Because "Giant Steps" is in only three keys, you can play "Giant Steps" using just three pentatonic scales.

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

Figure 9-24
"Giant Steps" changes

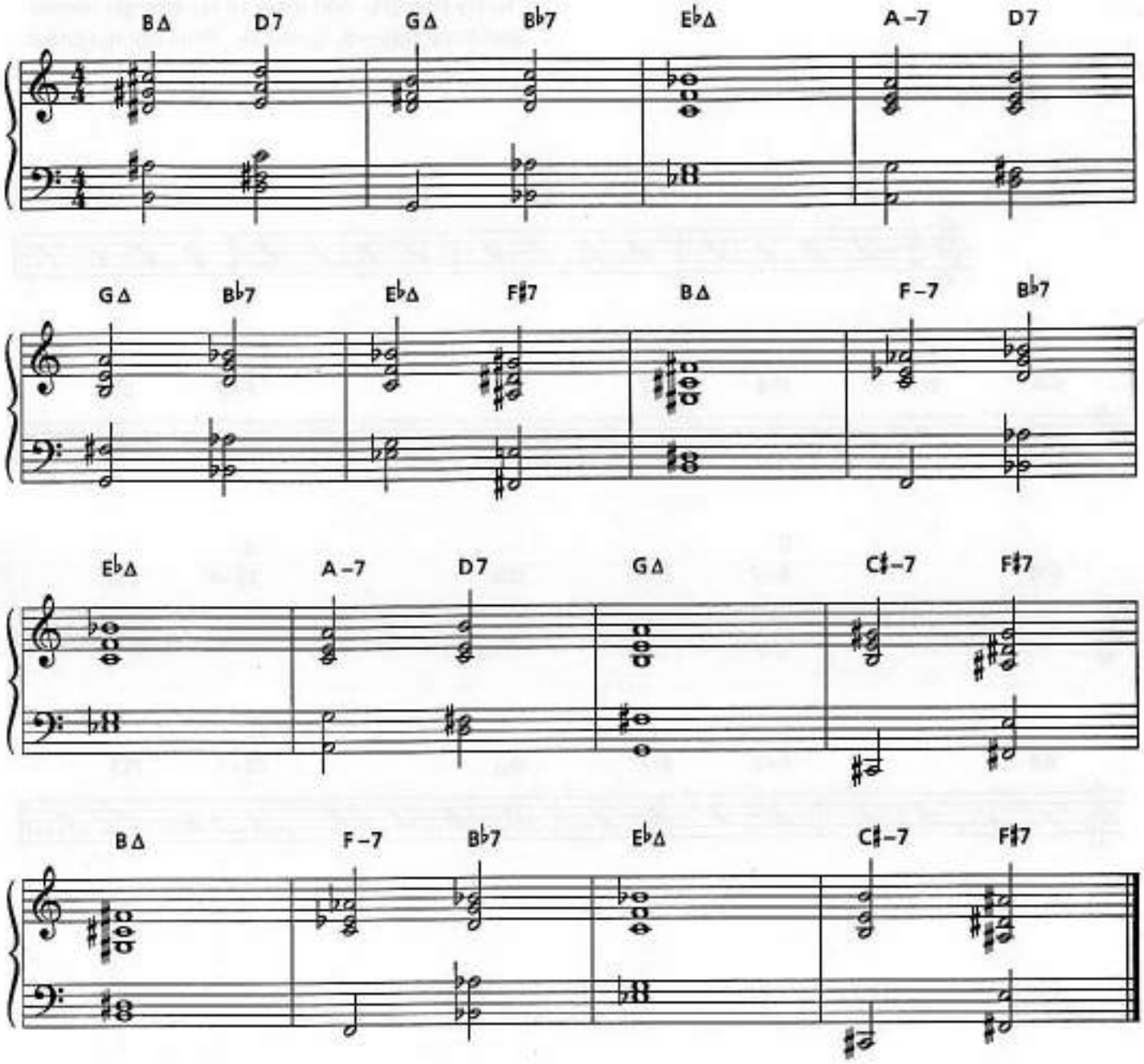


Figure 9-25 shows both the key changes and the chord changes as they occur in "Giant Steps." Notice how much less often the keys change than the chords. "Giant Steps" has 26 chords, but only 10 key changes. And those 10 key changes involve just three keys—B, G, and E♭. *Think key, not chord.*

Figure 9-25
"Giant Steps" key changes over chord changes

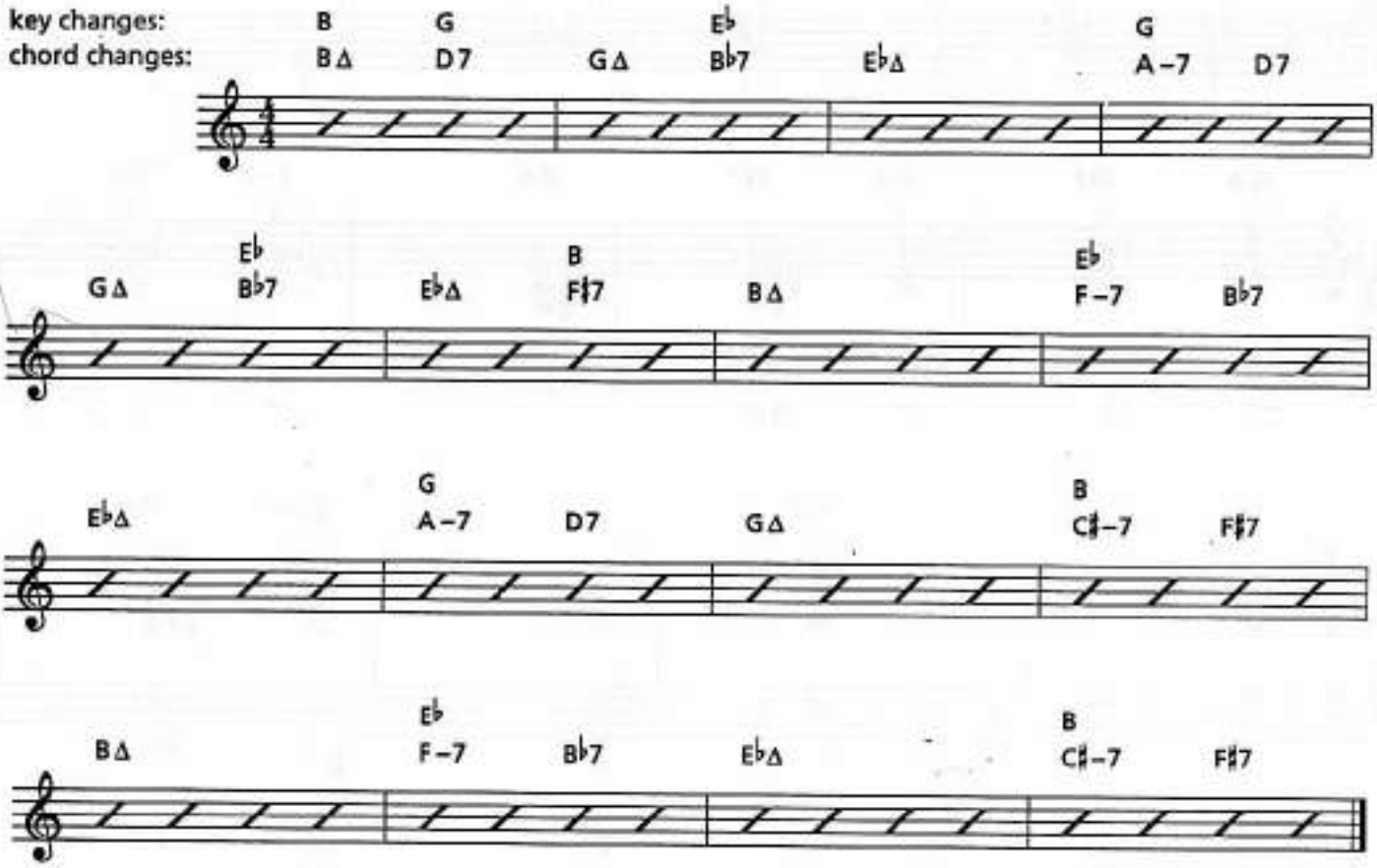


Figure 9-26 shows the V pentatonic scales, the key changes, and the chord changes to "Giant Steps." **Figure 9-27** shows a pentatonic solo based entirely on the V pentatonic scales of "Giant Steps." **Figure 9-28** shows the same solo, but with left-hand piano voicings.

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

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

Figure 9-26
"Giant Steps" - V pentatonic scales over key changes and chord changes

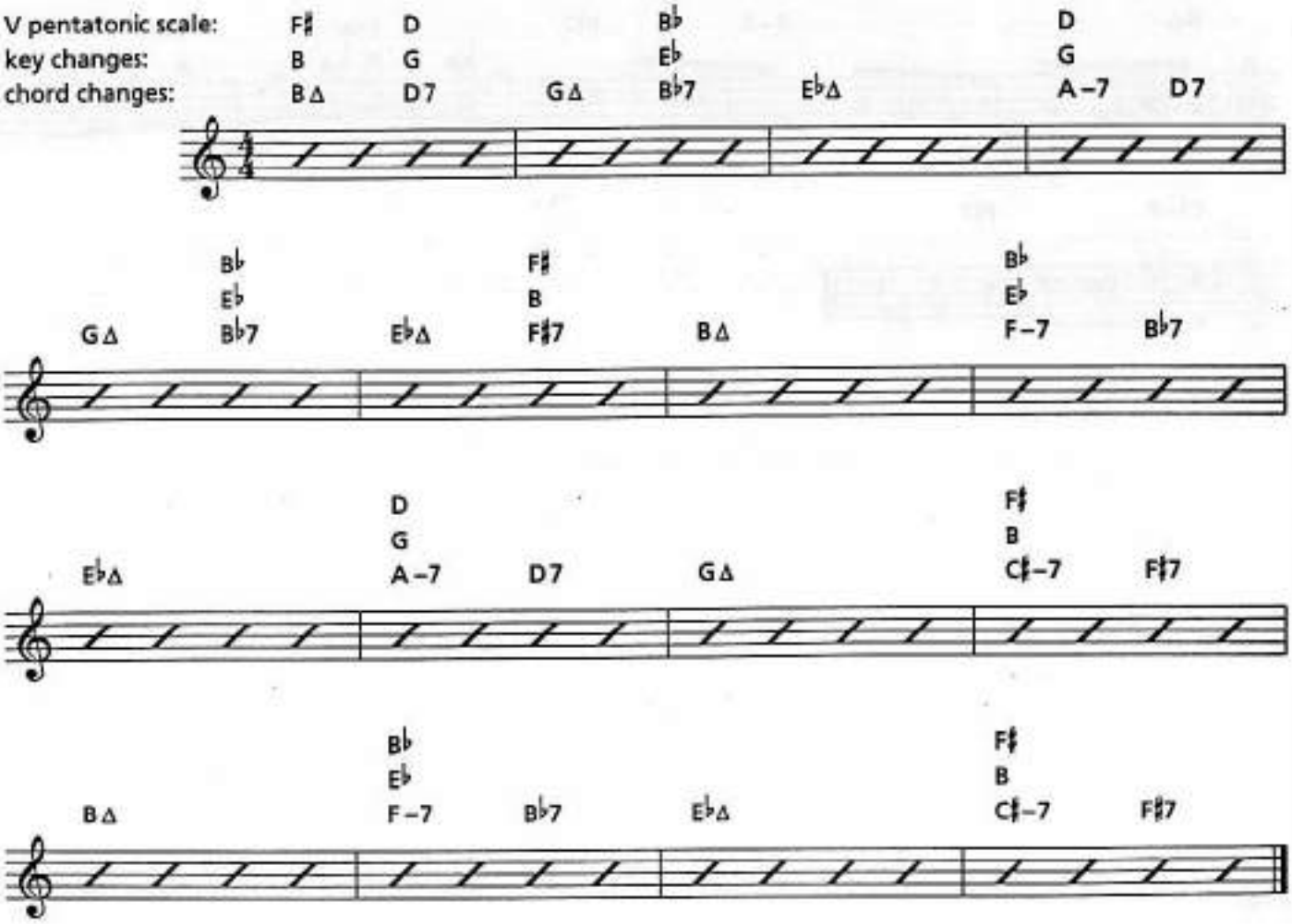


Figure 9-27

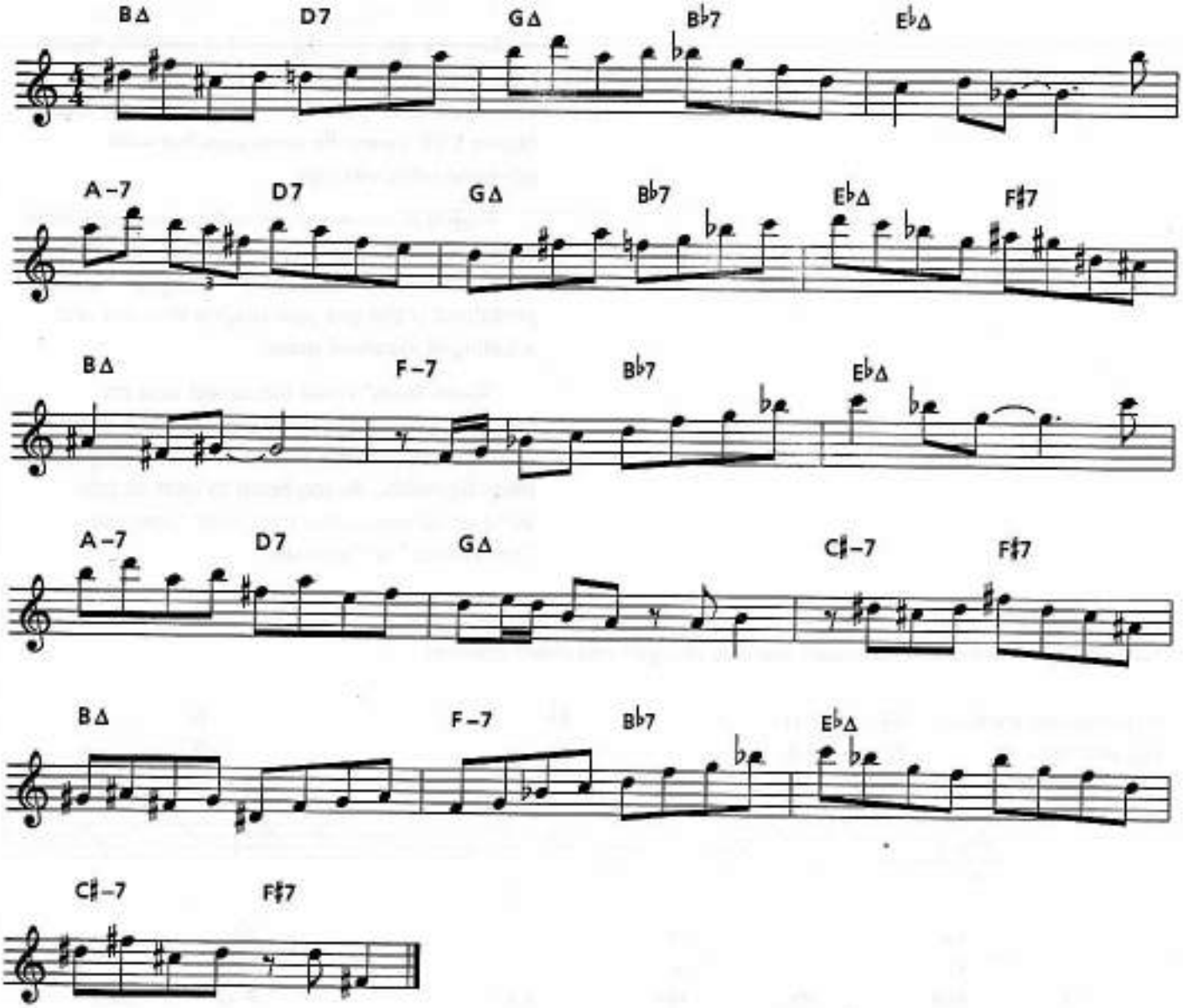
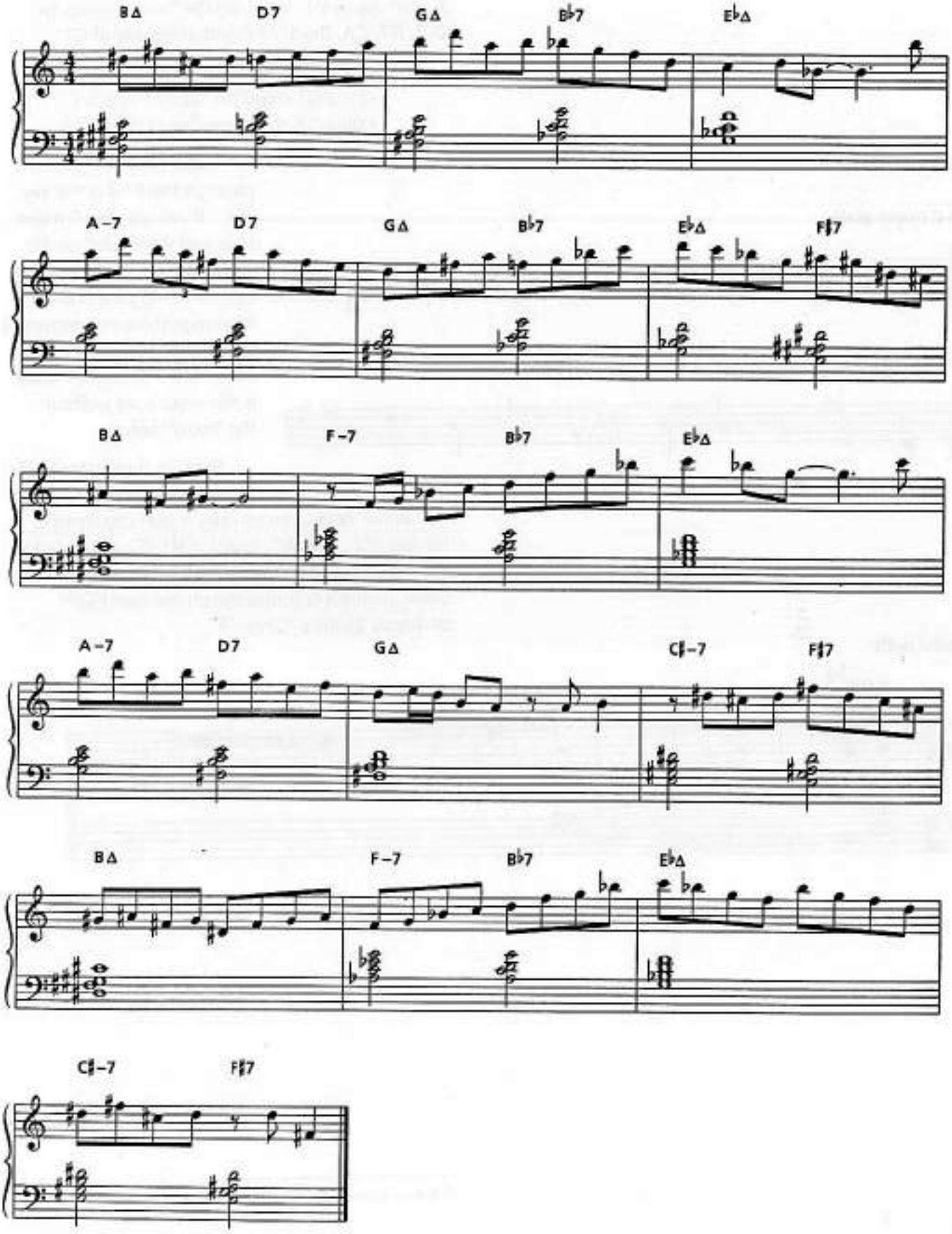

BΔ D7 GΔ B♭7 E♭Δ
A–7 D7 GΔ B♭7 E♭Δ F♯7
BΔ F–7 B♭7 E♭Δ
A–7 D7 GΔ C♯–7 F♯7
BΔ F–7 B♭7 E♭Δ
C♯–7 F♯7

Figure 9-28


BΔ
D7
GΔ
B♭7
E♭Δ
A–7
D7
GΔ
B♭7
E♭Δ
F♯7
BΔ
F–7
B♭7
E♭Δ
A–7
D7
GΔ
C♯–7
F♯7
BΔ
F–7
B♭7
E♭Δ
C♯–7
F♯7

Pentatonic Scales and "Avoid" Notes

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

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

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

Figure 9-29

the C major scale,

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

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

Figure 9-30

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

Playing the Same Pentatonic Scale on Successive Chords in Different Keys

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

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

Figure 9-31

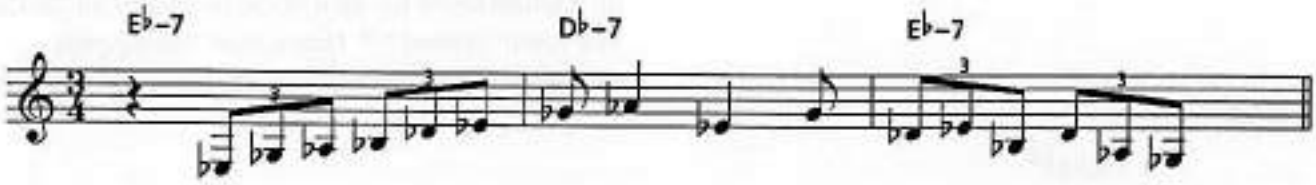
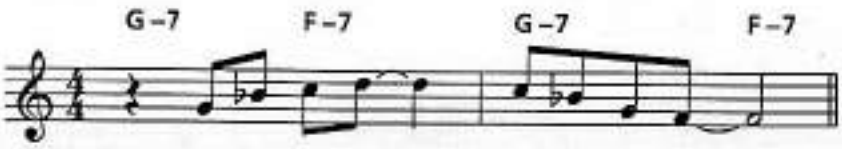
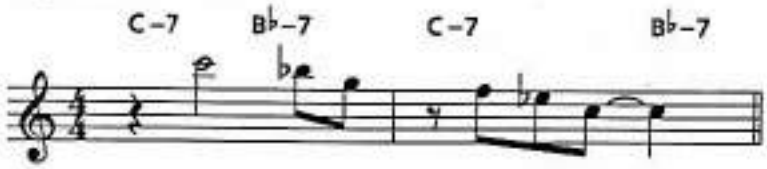


Figure 9-32



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

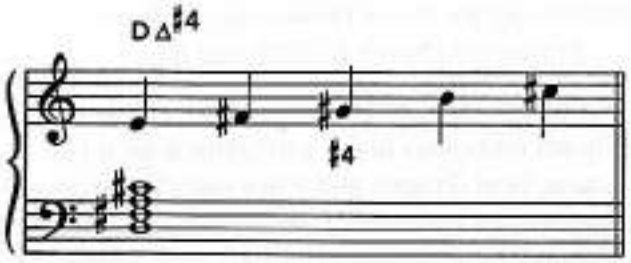
Figure 9-33



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

[16] Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.
[17] Woody Shaw, *Rosewood*, Columbia, 1977.

Figure 9-34



II pentatonic scale

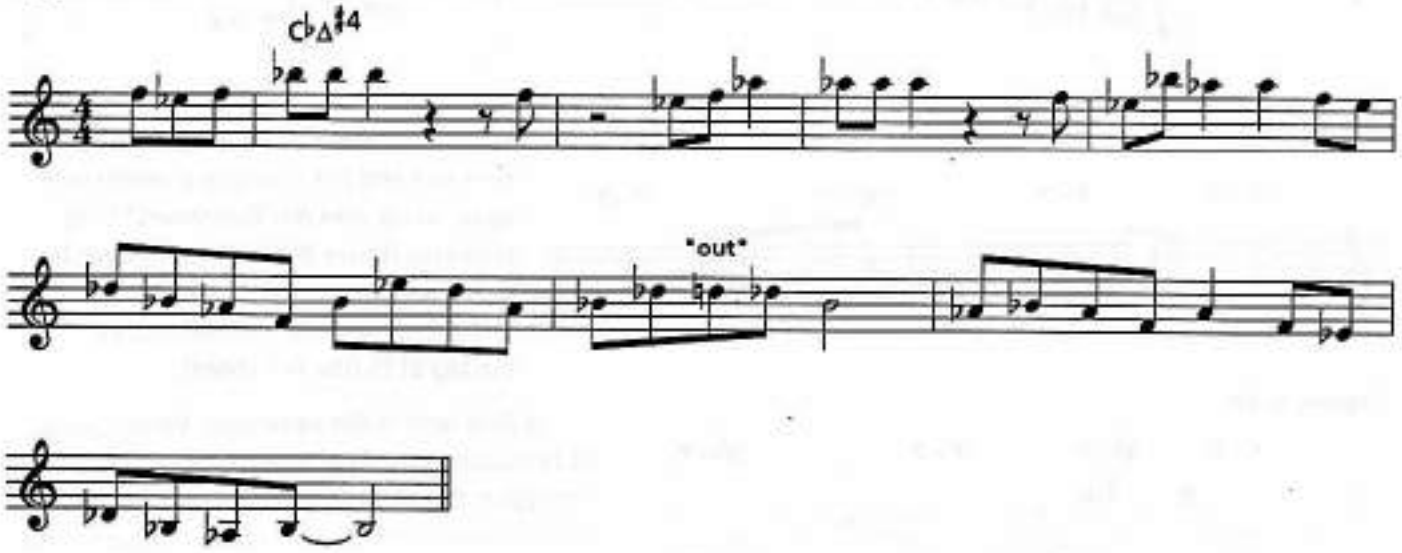
The II Pentatonic Scale over Major 7th Chords

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

Figure 9-35

In **figure 9-36**, Woody Shaw plays the II pentatonic on a Lydian chord (D♭ pentatonic on C♭Δ♯4) on "In Case You Haven't Heard."[19] Notice how Woody goes outside briefly, playing a D natural in the seventh bar.

Figure 9-36



[18] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.
[19] Woody Shaw, *Little Red's Fantasy*, Muse, 1976.

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

Figure 9-37

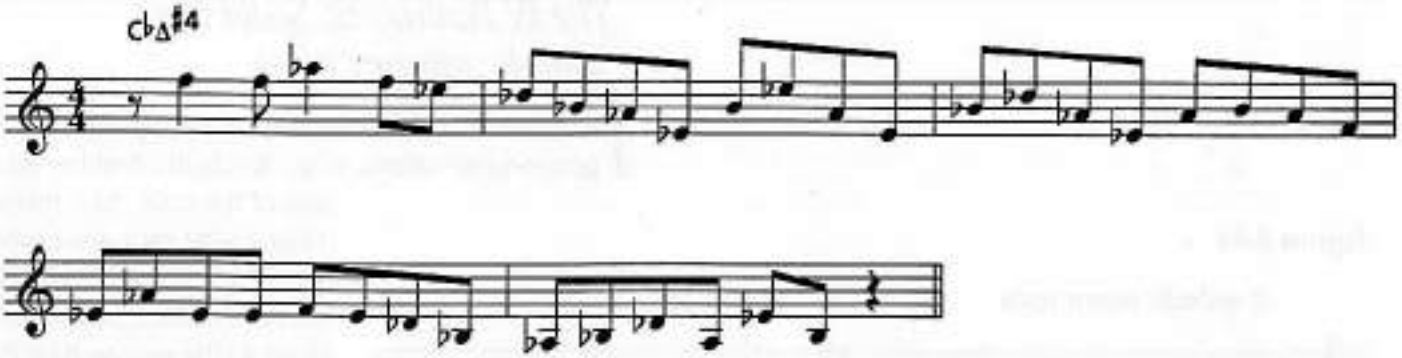
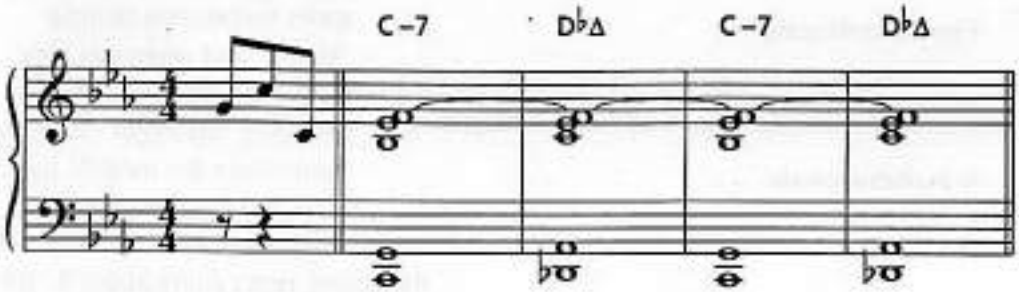
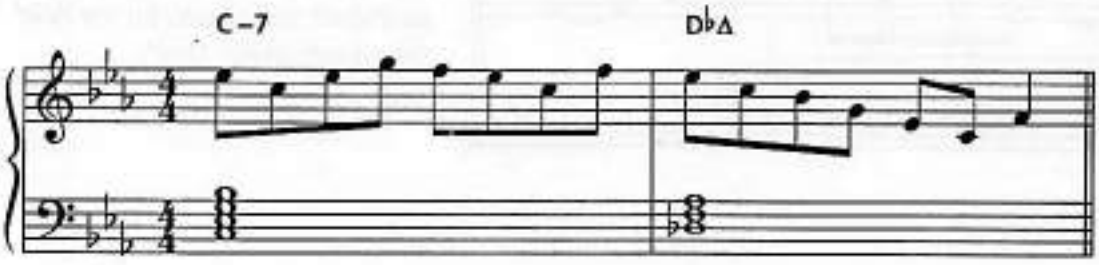


Figure 9-38



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

Figure 9-39



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

Figure 9-40

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

The IV Pentatonic Scale over Melodic Minor Chords

In a melodic minor scale, there is only a single naturally occurring pentatonic scale. It is built off of the fourth note of the scale. In C melodic minor, the IV pentatonic would be built off of F (**figure 9-41**). This IV pentatonic scale may sound a little strange if you're not used to it (**figure 9-42**). This is because pentatonic scales sound resoundingly "major," and when you play them over the very exotic and decidedly "un-major" sound of chords from the melodic minor scale, strange (and beautiful) things happen. If you don't like this sound, don't worry about it. It's all a matter of individual taste, and your taste may change. *On melodic minor scale chords, you can play the pentatonic scale based on the IV of the melodic minor "key".*

Figure 9-41

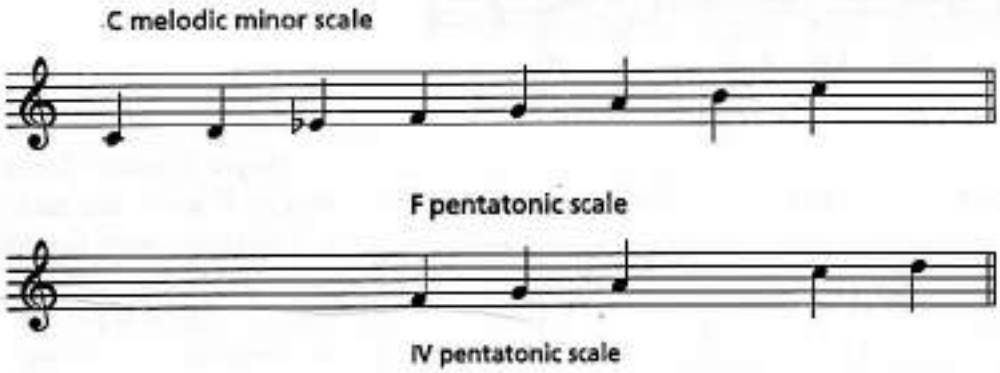
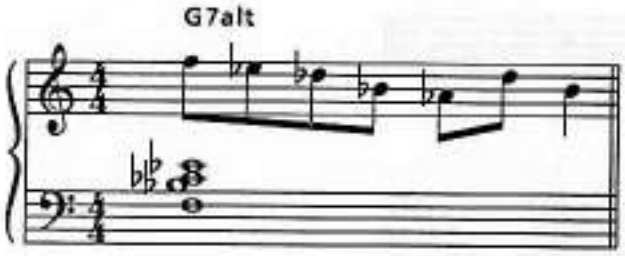


Figure 9-42

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

Figure 9-43



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

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

The In-sen and Other Five-Note Scales

There are thousands of different five-note arrangements that could be called "pentatonic scales." One that is often played is the *In-sen scale*, first introduced into jazz by John Coltrane and McCoy Tyner, and shown in **figure 9-44**.[22] The unusual interval pattern of the In-sen scale is "half step, major 3rd, whole step, minor 3rd." Play **figure 9-45**, and listen to Kenny Barron playing the In-sen scale on the first few bars of his tune "Golden Lotus."[23]

Figure 9-44

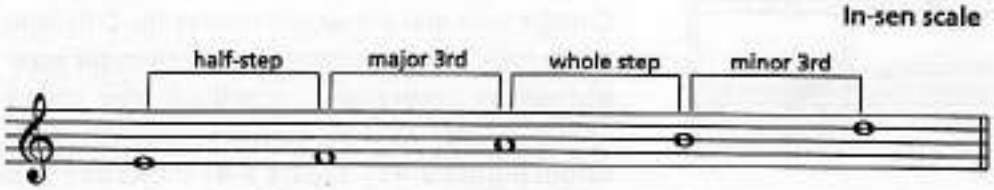
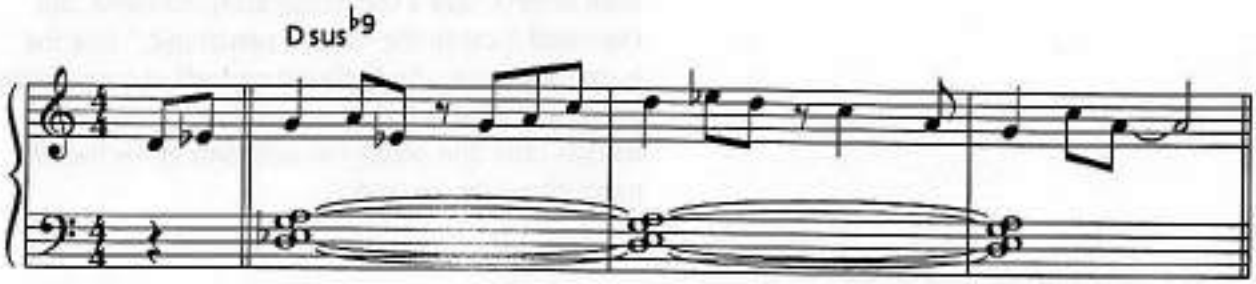


Figure 9-45



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

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

Figure 9-46

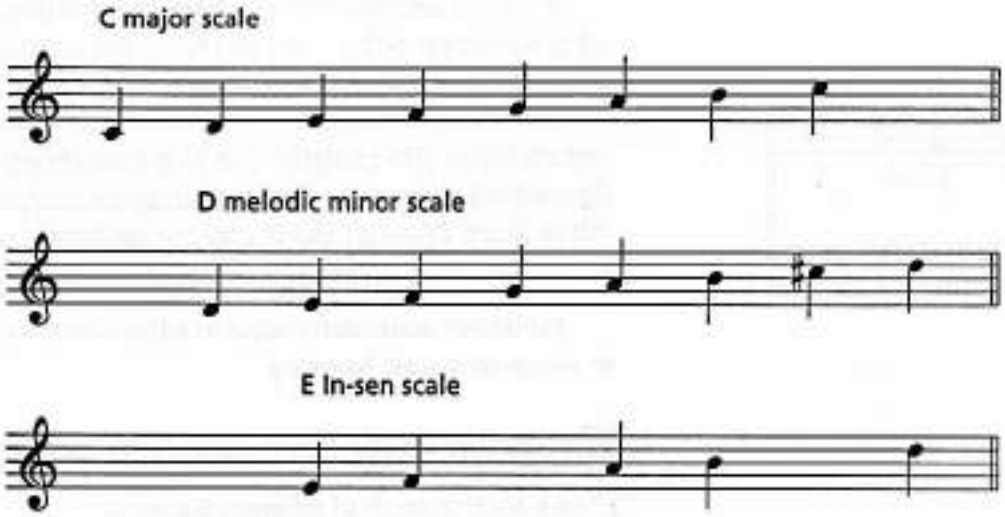
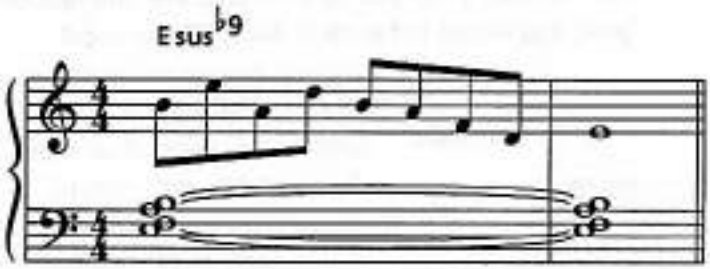


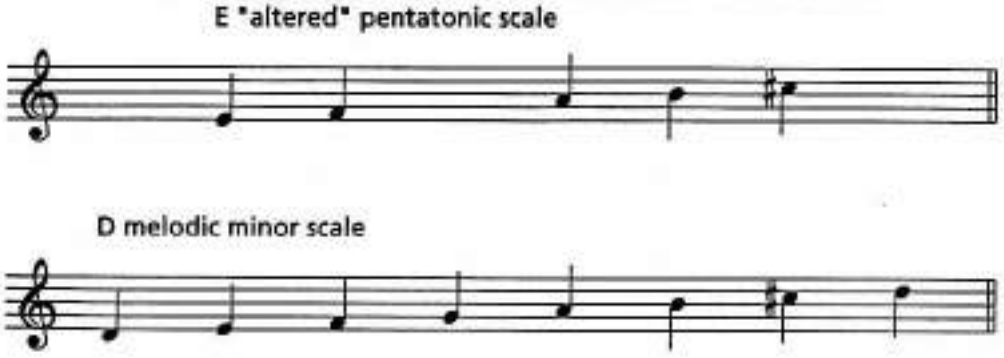
Figure 9-47



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

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

Figure 9-48



The Minor Pentatonic and the Blues Scale

The minor pentatonic scale is largely interchangeable with the blues scale, which we'll cover in the next chapter. **Figure 9-49** shows both a C minor pentatonic scale and a C blues scale. They are almost identical; the only difference is the F♯ in the blues scale, a chromatic passing note between F and G. **Figure 9-50** shows two similar phrases over a C7♯9 chord.[24] The notes in the first phrase are derived from the C minor pentatonic scale. The notes in the second phrase are from the C blues scale.

Figure 9-49

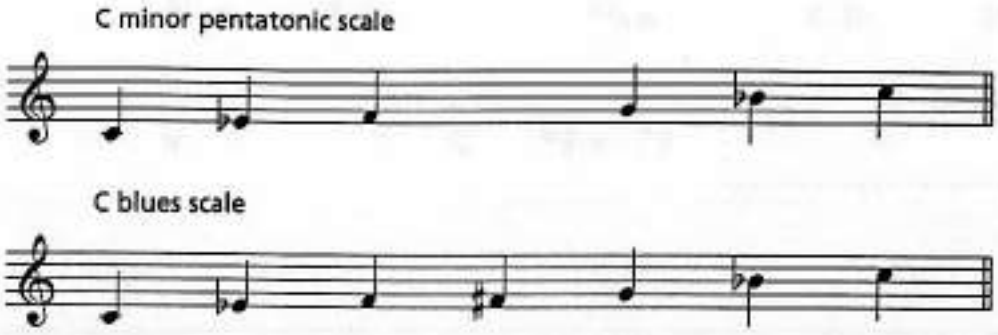
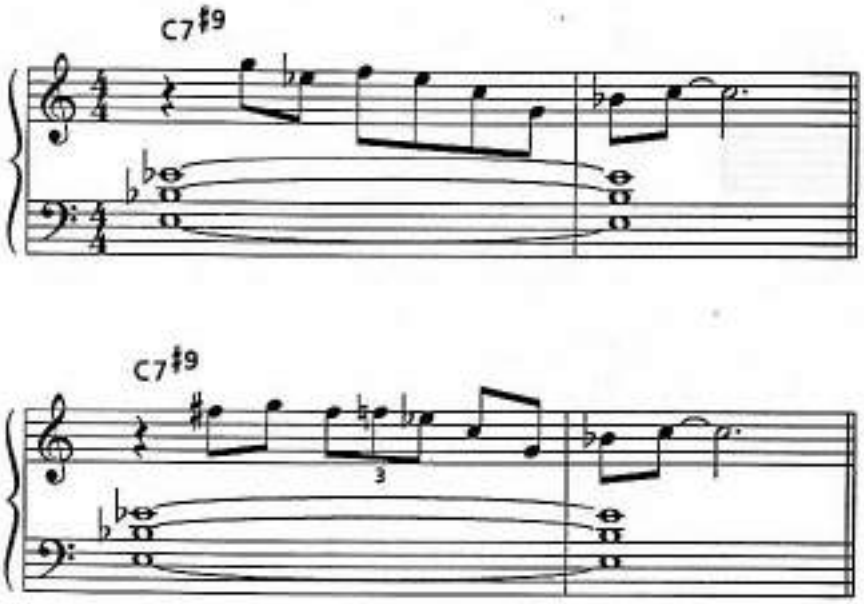


Figure 9-50



[24] Pianists should note the C7♯9 left-hand voicing.

Figure 9-51

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Pentatonic Scale Tunes

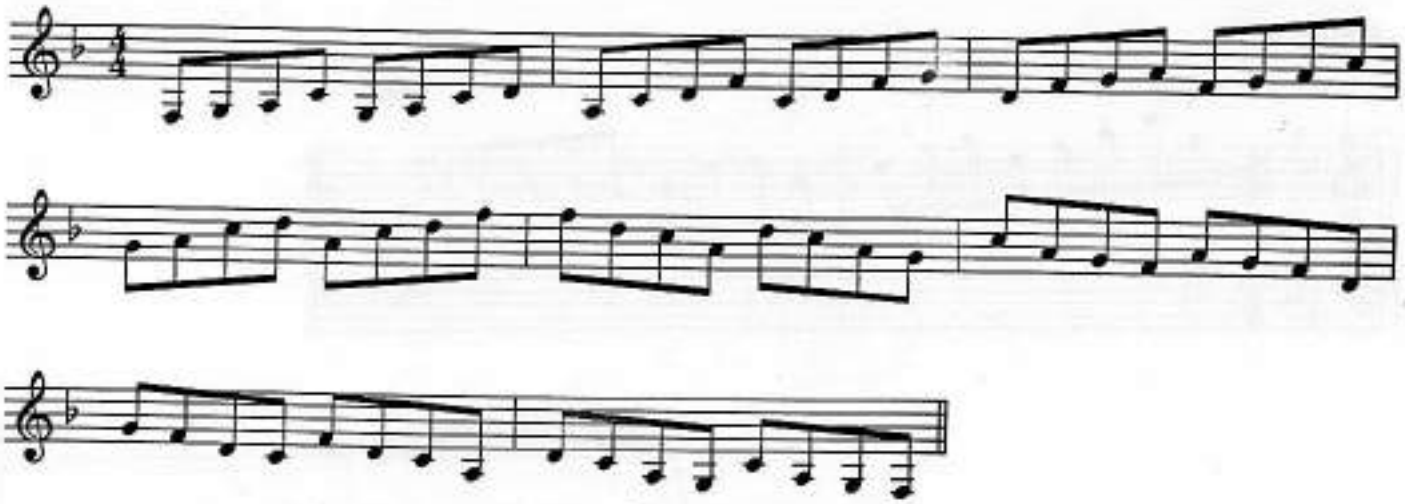
Some great tunes use pentatonic scales as melodic material, including Gary Bartz's "The Pennywhistle Call,"[25] Johnny Mandel's "You Are There,"[26] and Dizzy Gillespie's "Dizzy Atmosphere."[27] The first 15 bars of Joe Henderson's "Black Narcissus,"[28] shown in its entirety in **figure 9-51**, are based on the G♭ and E pentatonic scales. The first six notes of Sonny Rollins' "Sonnymoon For Two"[29] outline the B♭ minor pentatonic scale, as shown in **figure 9-52**.

Figure 9-52

Practicing Pentatonic Scales

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

Figure 9-53



[25] Gary Bartz, *Reflections On Monk*, SteepleChase, 1988.
[26] Irene Kral, *Gentle Rain*, Choice, 1977.
[27] Charlie Parker, *The Bird On Savoy, Part 1*, BYG, 1945.
[28] Joe Henderson, *Power To The People*, Milestone, 1969.
[29] Sonny Rollins, *A Night At The Village Vanguard, Vol II*, Blue Note, 1957.

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

Figure 9-54

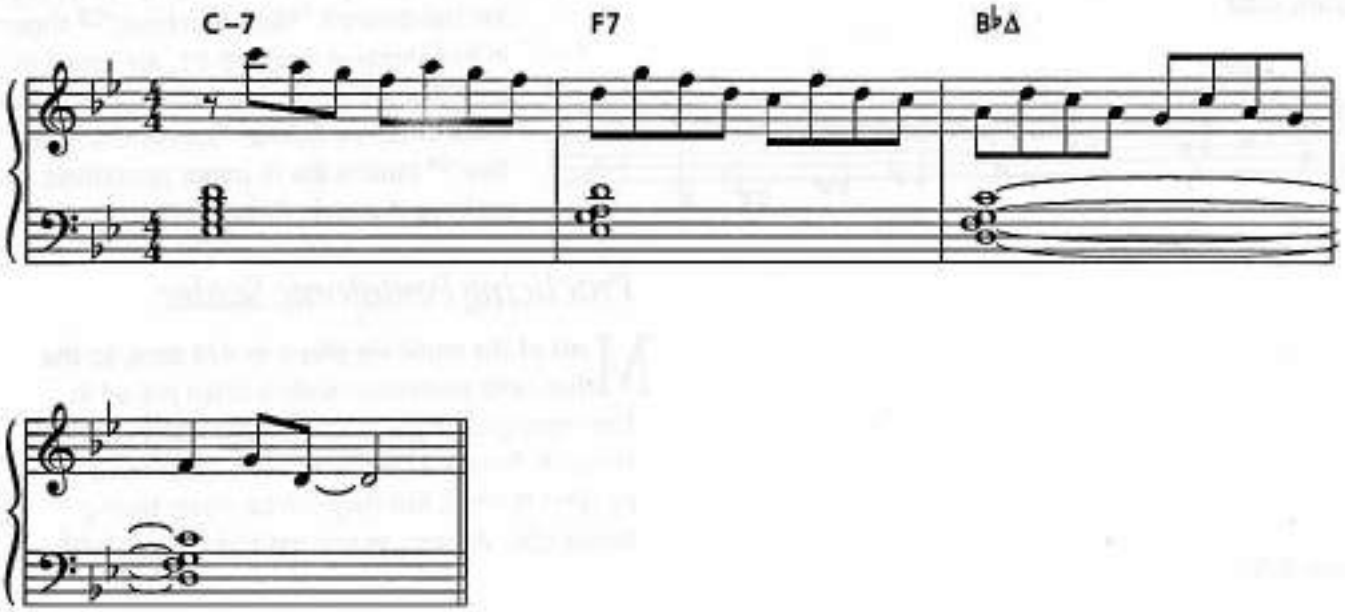
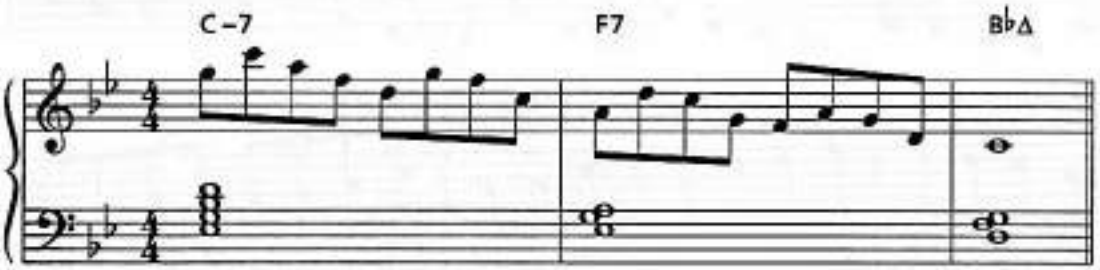


Figure 9-55



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

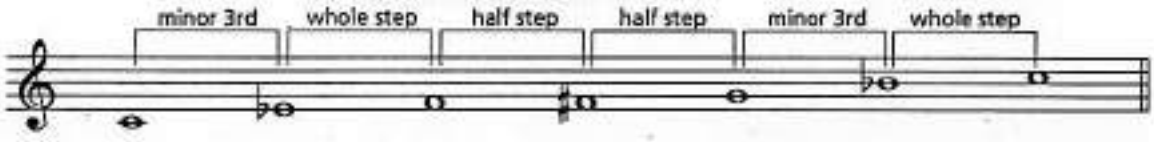
Chapter Ten
The Blues

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

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

Figure 10-1

C blues scale



Jazz evolved in the nineteenth century from diverse African-American, European, and Latin-American sources, including African call-and-response chants, field-hollers, gospel music, the marches and popular songs of the day, ring shouts, and a largely Cuban influence called "the Spanish tinge." However, no one source of jazz was more important than the blues. The blues has its own traditions, but is also the single biggest part of the jazz tradition.

Just because the word "blues" appears in a song's title doesn't mean that the song is a blues. "Limehouse Blues" and "Bye Bye Blues" are great tunes, but they are not blues. Neither are Chick Corea's "Blues For Liebestraum" nor Cedar Walton's "Bremond's Blues." Most blues are 12 bars long, but some blues are longer, or shorter, and some 12-bar tunes are not blues at all. Why? Because the blues is more than just a musical form; it's a *sound, a feeling, and an attitude.* These things can't be conveyed by written notes on the page. If you're totally unfamiliar with the blues, listen to a B. B. King recording before you read any further.[1]

Two main elements make up the blues: the blues scale and the chord changes. We'll talk about the changes first.

Blues Changes

There are zillions of sets of "blues changes." Having said that, let's get back to reality: There is a single, commonly accepted set of three-chord blues changes, more or less unchanged since the earliest days of jazz, and still played today. **Figure 10-2** shows the changes for a basic blues in C. All three chords—C7, F7, and G7—are dominant 7th chords. We'll call them (relative to C) I, IV, and V. Modern examples of three-chord blues include Miles Davis' "Blues By Five"[2] and two by Thelonious Monk, "Blue Monk"[3] and "Misterioso."[4]

Blues changes evolved slightly in the 1930s, as shown in **figure 10-3**. Note the additions of the IV chord (F7) in the second bar, and the V chord (G7) in the last bar.

[1] Or John Lee Hooker, Muddy Waters, Jimmy Reed, and so on.
[2] Miles Davis, *Cookin'*, Prestige, 1956.
[3] Thelonious Monk, *Thelonious In Action*, Fantasy, 1958.
[4] Jerry Gonzalez, *Rumba Para Monk*, Sunnyside, 1988.

Figure 10-2

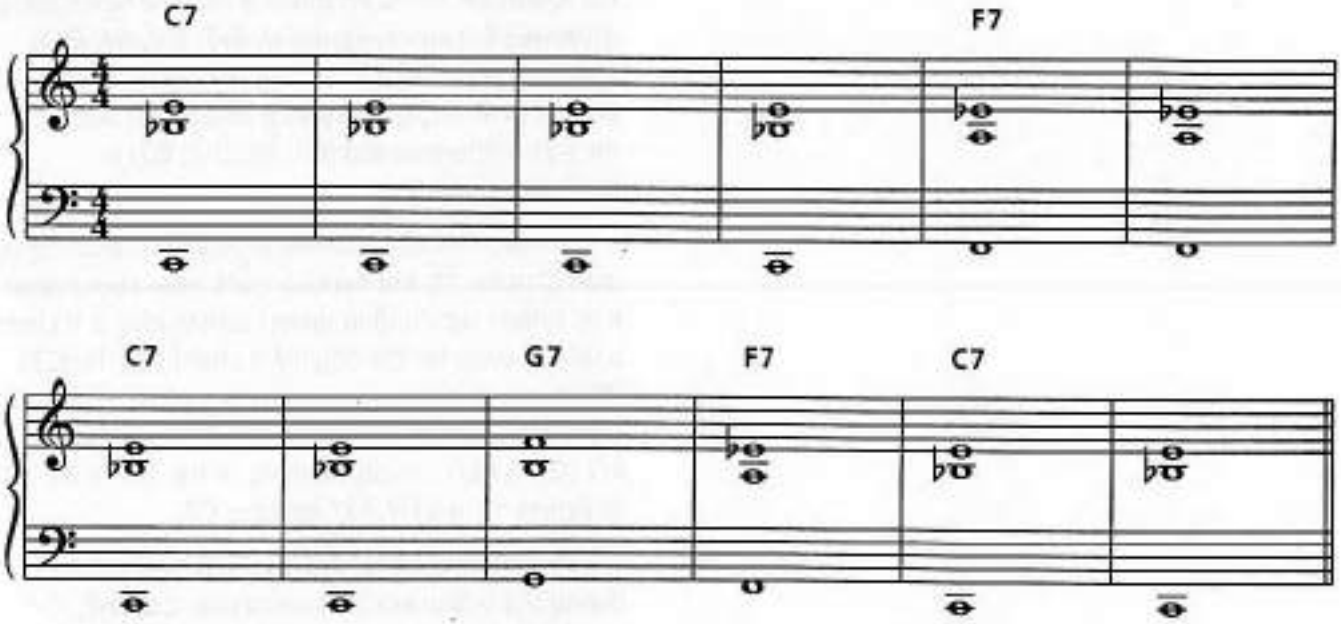


Figure 10-3

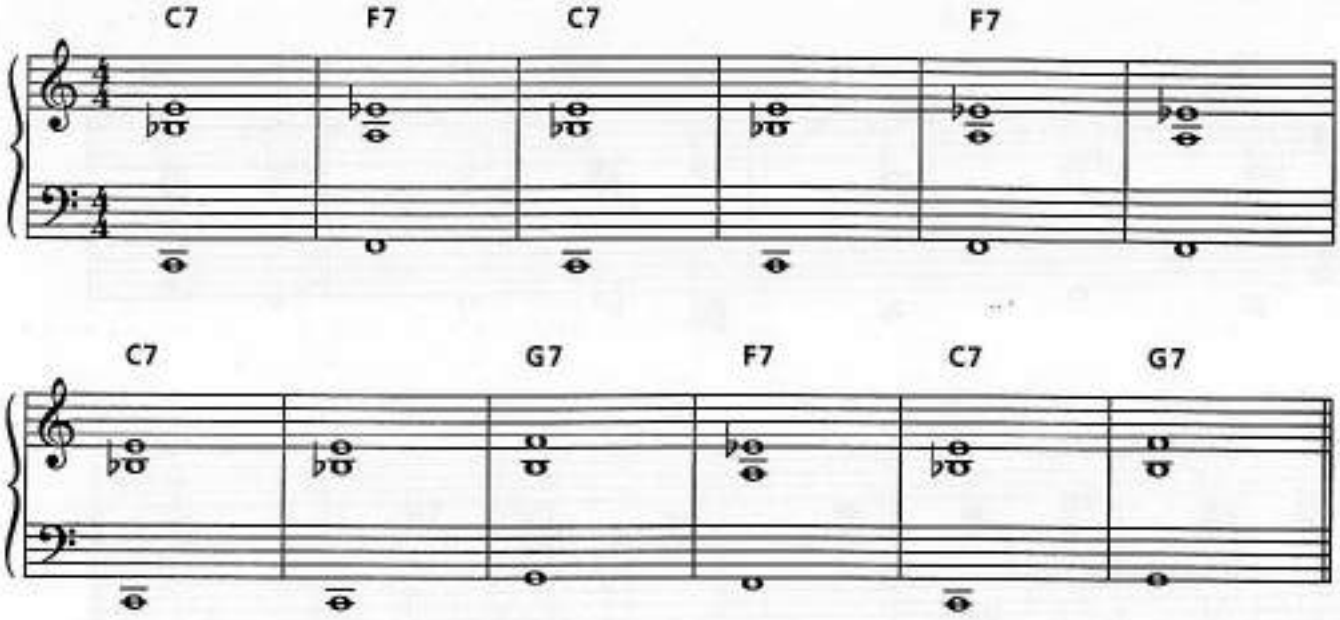
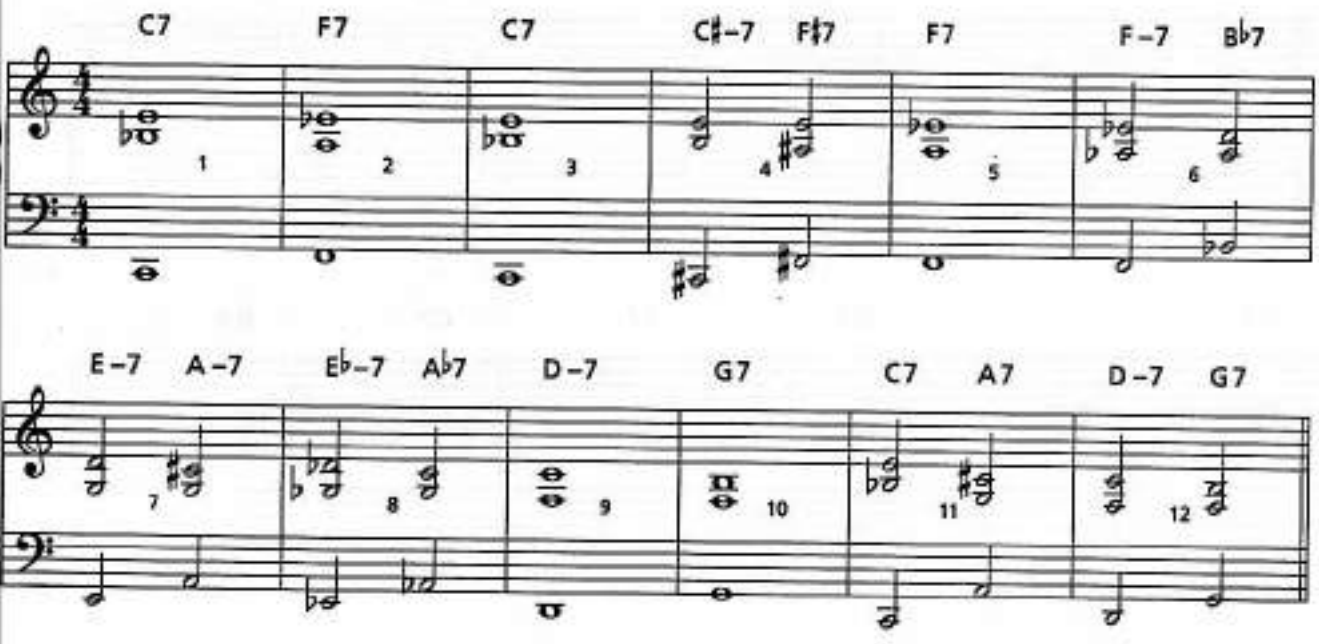


Figure 10-4 shows a more complex set of blues changes, one that came into being during the bebop era. Note especially the use of tritone substitution in the fourth bar (more on this in a bit), the descending chromatic II-V progression (F-7, B♭7, E-7, A7, E♭-7, A♭7, D-7, G7) in bars 6 through 10, the II-V-I root motion (D-7, G7, C7) in bars 9 through 11, and the I-VI-II-V turnaround (C7, A7, D-7, G7) in the final two bars.

We won't analyze *tritone substitution* thoroughly until Chapter 13, but here's a quick note about what it is: Tritone substitution means substituting a V chord a tritone away for the original V chord (F♯7 for C7). When you do this, you can also precede the new V chord (F♯7) with its II chord (C♯-7) to create a II-V (C♯-7, F♯7). As an example, in the fourth bar of **figure 10-4** C♯-7, F♯7 replaces C7.

Several other variations on the blues evolved during the bebop era: You could play CΔ, D-7, E-7, E♭-7 in bars 7 and 8, for example, or play a "Tadd Dameron turnaround" (CΔ, E♭7, A♭Δ, D♭7) on the last two bars.[5]

Figure 10-4



[5] Chapter 15 includes a complete explanation of Tadd's turnaround changes.

So which version of "the blues" do you play whe soloing or 'comping on a blues?

- The original three-chord "basic blues"?
- The variation from the 1930s?
- Any of the various bebop-era changes?

Should you play tritone substitution on the fourth bar? Should you play a II-V-I on bars 9 through 11? Should you play the chromatic II-V progression in bars 7 through 9? The answer is all of the above. Today's jazz musicians freely mix all versions of the blues, borrowing and switching even in the middle of a chorus. You might just play C7, F7, C7 on the first four bars (from the 1930s version), play F7 and C7 on the second four-bar phrase (the "basic blues") and then play II-V-I changes on the last four bars (the changes from the bebop era). If you're soloing, you can do whatever your ear, mind, and soul tell you to do. If you're 'comping (the pianist, guitarist, or bassist), your job is to listen and follow.

How do you master all this variety? Start simple, with the three-chord blues, and add each new chord or substitution when you can hear it and feel ready to play it. Practice playing along with Jamey Aebersold's *Vol. 2, Nothin' But The Blues.*

Special Kinds of Blues

In addition to the blues changes you just learned about, there are special types of blues such as minor blues, blues waltzes, blues with a bridge, and a few blues with sets of changes all their own—all of which are descended from the original three-chord blues. Let's examine some of these special types of blues.

Figure 10-5

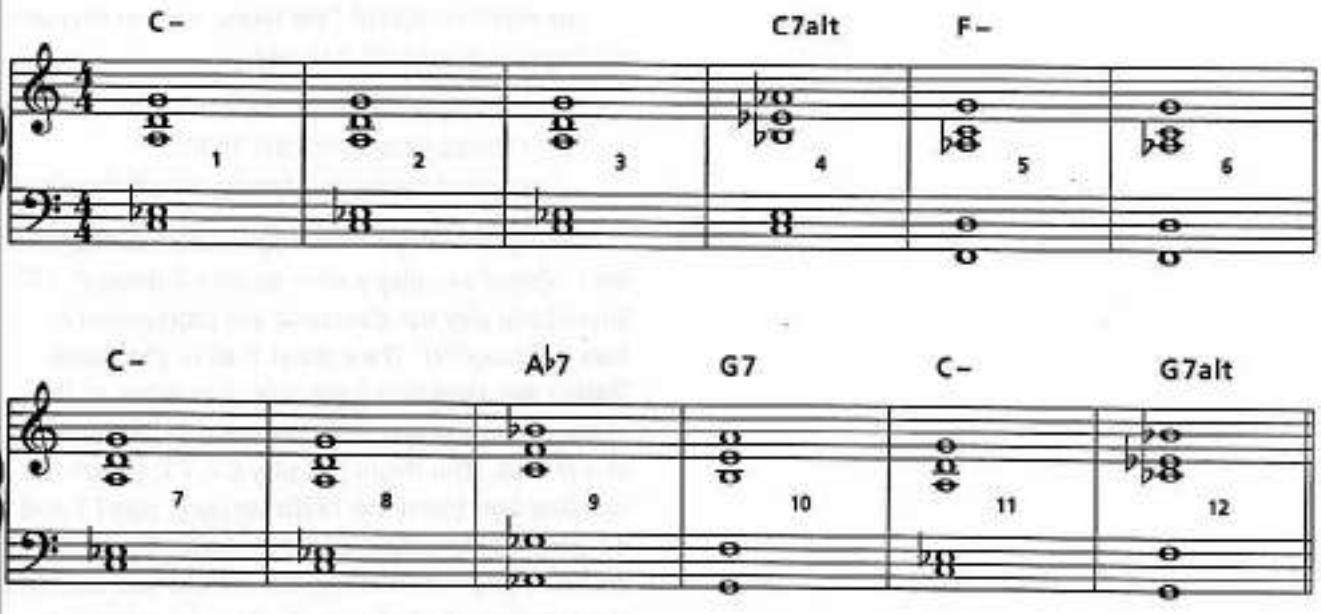


Figure 10-6

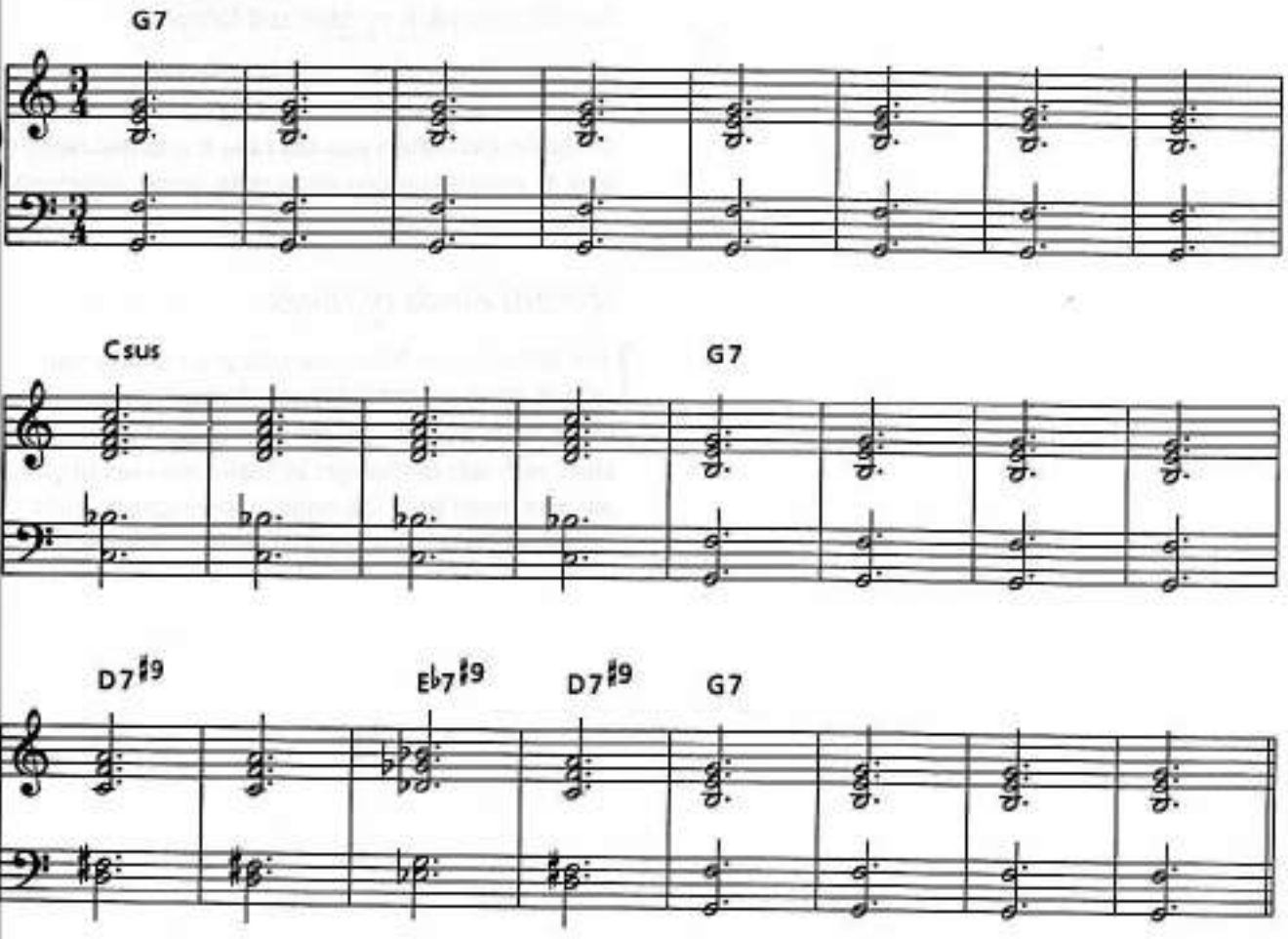


Figure 10-5 shows the changes to a *minor blues*. Good examples of minor blues include John Coltrane's "Equinox,"[6] and "Mr. P.C."[7] Notice that the minor chords are notated C- and F- rather than C-7 and F-7. That's because functionally they act as *tonic minor*, or *minor I*, chords rather than minor 7th, or II, chords. Notating the first chord simply as C- gives you the option of playing one of several scales: For instance, you could play C minor major, rather than just the C Dorian scale that C-7 would imply. The most interesting thing about minor blues are the changes in bars 9 through 11. Instead of the usual V-IV-I (G7, F7, C7 in a blues in C), the progression in a minor blues is ♭VI, V, I (A♭7, G7, C- in a C minor blues).[8]

The blues is usually 12 bars long, but blues can be longer, or shorter, than 12 bars. One longer form is the *blues waltz*. **Figure 10-6** shows the changes to a blues waltz, in this case Miles Davis' "All Blues."[9] Blues waltzes are usually 24 bars long, twice as long as the traditional 12-bar blues.[10] Blues waltzes often have unusual changes because the greater space in a 24-bar form allows for broader harmonic variation. Other good examples of 24-bar blues waltzes include Wayne Shorter's "Footprints,"[11] Toots Thielemans' "Bluesette,"[12] and Larry Young's "Tyrone."[13] Horace Silver's "Nutville"[14] is a 24-bar minor blues, but in 4/4 time.

[6] John Coltrane, *Coltrane's Sound*, Atlantic, 1960. "Equinox" is often played as a C minor blues, but the original version is in C♯ minor.
[7] John Coltrane, *Giant Steps*, Atlantic, 1959.
[8] The G7 chord in bar 10 is often played as G7alt.
[9] Miles Davis, *Kind Of Blue*, Columbia, 1959.
[10] Lee Morgan's "Boy, What A Night," from his 1963 Blue Note album *The Sidewinder*, is a 48-bar blues waltz. Wayne Shorter's "Adam's Apple," from his 1967 Blue Note recording of the same name, is a 24-bar blues, but in 4/4 time.
[11] Miles Davis, *Miles Smiles*, Columbia, 1966.
[12] Hank Jones, *Maybeck Recital Hall Series, Vol. 16*, Concord, 1992.
[13] Larry Young, *Into Somethin'*, Blue Note, 1964.
[14] Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.

Lee Morgan combined minor blues with a blues waltz—a minor blues waltz—in his tune "Gary's Notebook,"[15] the changes of which are shown in **Figure 10-7**. Despite all the extra changes, Lee's tune is just a minor blues in B♭ with a single repeated variation—every minor chord is followed by a V7♯11 chord a half-step up.

Figure 10-7

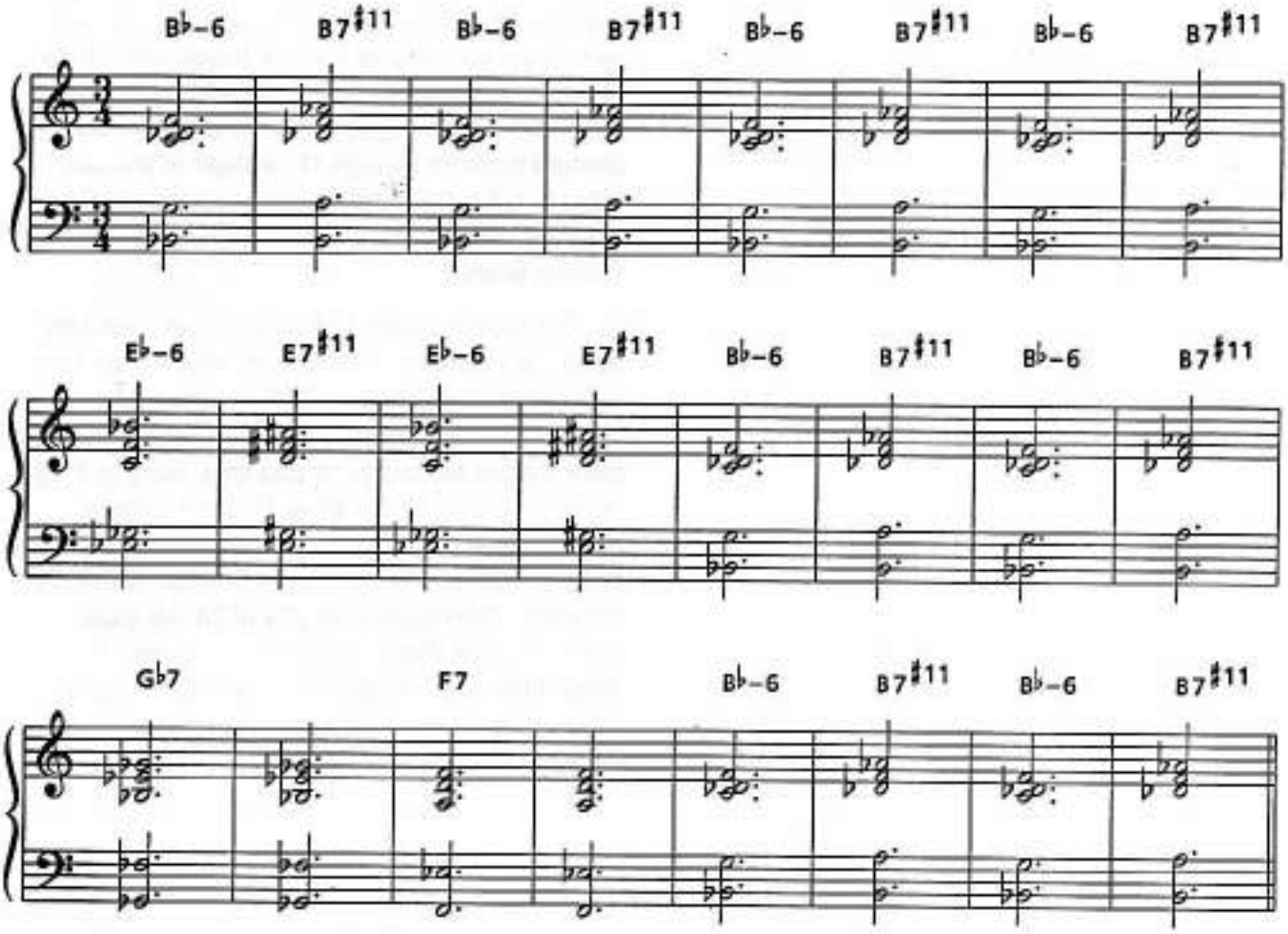
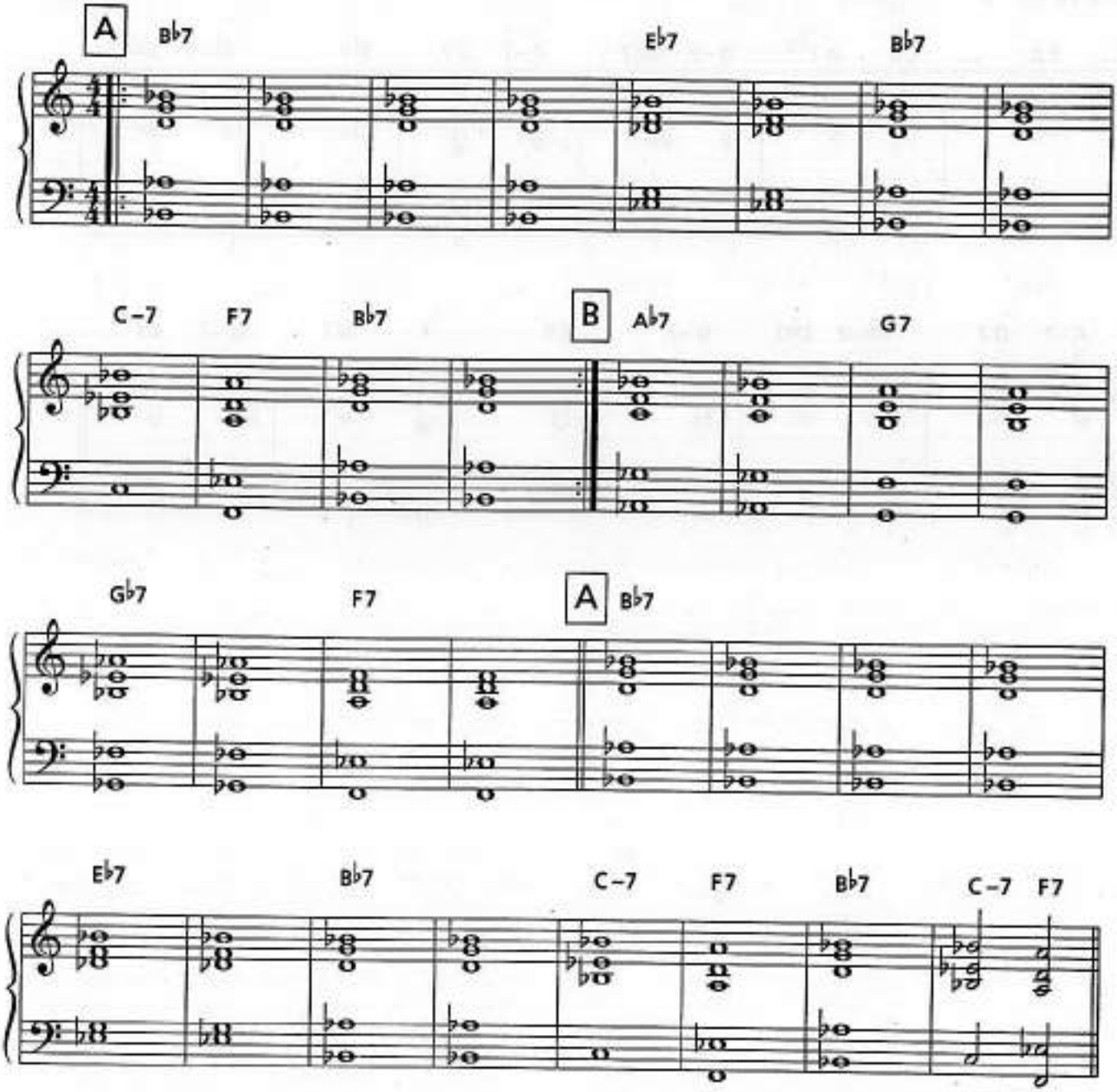


Figure 10-8 shows the changes to a *blues with a bridge*, in this case John Coltrane's "Locomotion."[16] Blues with a bridge takes the blues and puts it into a larger AABA form, or "standard American popular song form."[17] Each A section is a 12-bar blues. With its 8-bar bridge (the B section), blues with a bridge is 44 bars long (12-12-8-12). The bridge of "Locomotion" is a variation of the changes on the bridge of "I've Got Rhythm," the second most

[15] Lee Morgan, *The Sidewinder*, Blue Note, 1963.
[16] John Coltrane, *Blue Train*, Blue Note, 1957.
[17] Song form will be covered in Chapter 17.

commonly played set of changes (after the blues) in jazz. Coltrane managed to combine the blues, AABA form, and "I've Got Rhythm" into a single composition. Other great examples of blues with a bridge include Sam Jones' "Unit Seven"[18] and Cedar Walton's "Shaky Jake."[19]

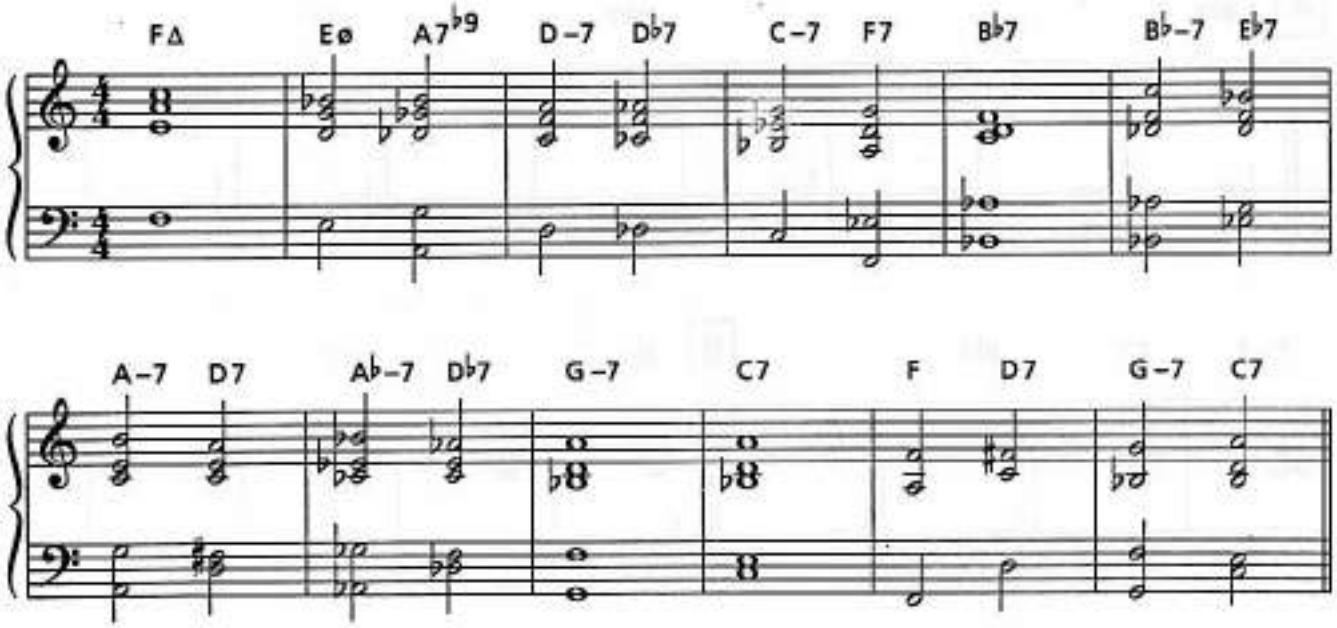
Figure 10-8



[18] Wes Montgomery and Wynton Kelly, *Smokin' At The Half Note*, Verve, 1965.
[19] Art Blakey, *Buhaina's Delight*, Blue Note, 1961.

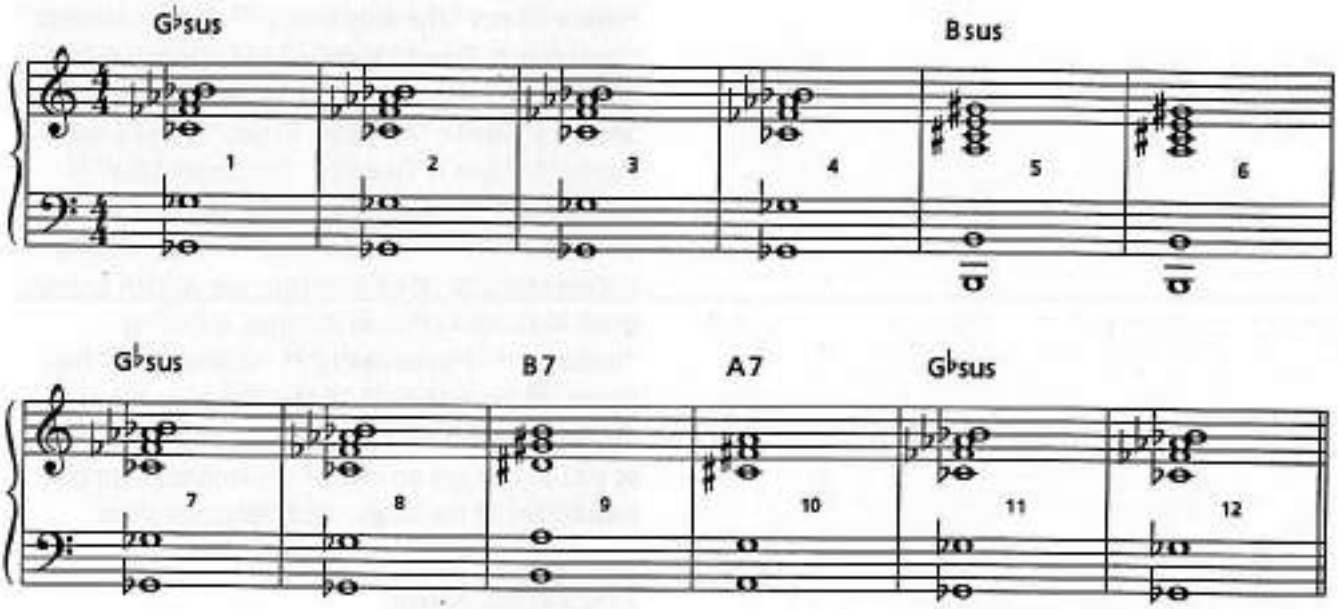
Figure 10-9 shows the changes to a *descending blues*, from Charlie Parker's composition "Blues For Alice."[20] Note the unusual first chord (FΔ instead of the usual F7), the descending root motion of most of the chords in bars 1 through 9 (F, E, D, D♭, C, B♭, A, A♭, G), and the abundance of II-V progressions. Two other good examples of descending blues are Bird's "Laird Baird"[21] and Sonny Stitt's "Jack Sprat."[22]

Figure 10-9



[20] Charlie Parker, *Swedish Schnapps*, Verve, 1949.
[21] *The Original Recordings Of Charlie Parker*, Verve, 1949.
[22] *Sonny Stitt*, Chess, 1958.

Figure 10-10



John Coltrane introduced sus chords on the blues with his recording of "Mr. Day,"[23] the changes of which are shown in **figure 10-10**. Note the unusual key, G♭. Also note the equally unusual B7 and A7 chords in bars 9 and 10—the IV and ♭III chords relative to G♭, rather than the V (D♭7) and IV (B7) chords to be expected in the ninth and tenth bars of a blues in G♭. Another blues that uses sus chords is Ron Carter's "Eighty-One."[24]

[23] John Coltrane, *Coltrane Plays The Blues*, Atlantic, 1960.
[24] Miles Davis, *ESP*, Columbia, 1965.

Other blues that have unusual and unique changes include Miles Davis' "Freddie Freeloader"[25] and "Solar,"[26] John Coltrane's "Some Other Blues,"[27] Horace Silver's "The Jody Grind,"[28] Charles Mingus' "Nostalgia In Times Square"[29] and "Goodbye Pork Pie Hat,"[30] Cedar Walton's "Holy Land,"[31] Wayne Shorter's "Twelve More Bars To Go,"[32] and Freddie Hubbard's blues in G♭ called "For Spee's Sake."[33] Bud Powell's "Dance Of The Infidels"[34] is a 14-bar blues (the solos are 12 bars long), with beautifully altered changes. Joe Henderson has written several great blues with unusual changes, including "Isotope,"[35] "Homestretch,"[36] "Granted,"[37] "The Kicker,"[38] "In 'n Out,"[39] "If,"[40] "Tetragon,"[41] and "Mamacita."[42] Check out as many of these tunes as you can, to get an idea of the limitless harmonic possibilities of the blues. *And transcribe them.*

The Blues Scale

All of the scales that you've learned so far—scales from major, melodic minor, diminished, and whole-tone harmony—can be played on the blues. However, the oldest, most basic melodic material played on the blues is the *blues scale,* shown here as **figure 10-11**. Memorize the interval structure of the blues scale: "minor 3rd, whole step, half step, half step, minor 3rd, whole step." You can play the blues scale, not just on the blues, but on any tune. And you can play the blues scale on any chord. Although you can play the blues scale on any chord, *it is most often played on dominant 7th and minor 7th chords.*

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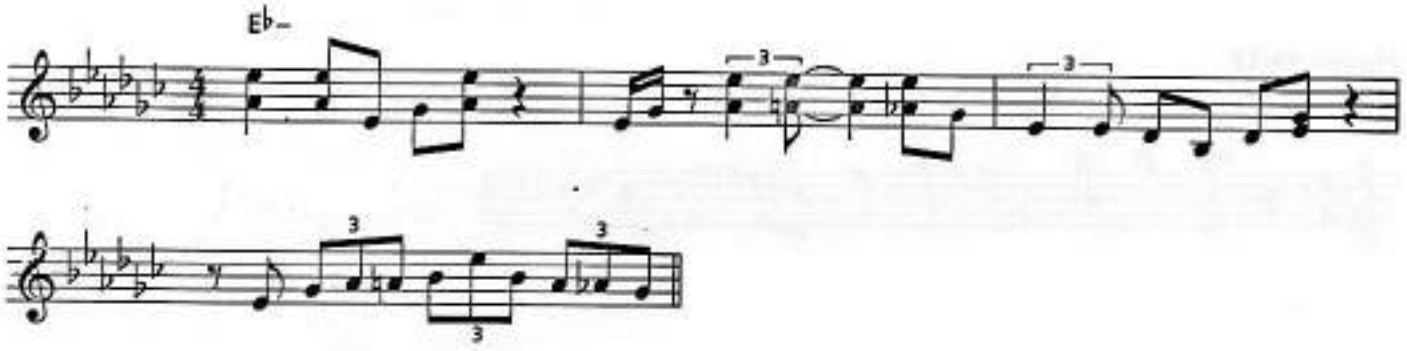
[25] Miles Davis, *Kind Of Blue,* Columbia, 1959.
[26] *The Miles Davis All-Stars,* Prestige, 1954.
[27] John Coltrane, *Coltrane Jazz,* Atlantic, 1959.
[28] Horace Silver, *The Jody Grind,* Blue Note, 1966.
[29] Charles Mingus, *Mingus In Wonderland,* Blue Note, 1959.
[30] Charles Mingus, *Mingus Ah Um,* Columbia, 1959.
[31] Cedar Walton, *A Night At Boomer's, Vol. 1,* Muse, 1973.
[32] Wayne Shorter, *JuJu,* Blue Note, 1964.
[33] Freddie Hubbard, *Hub Tones,* Blue Note, 1962.
[34] *The Amazing Bud Powell, Vol. 1,* Blue Note, 1949.
[35] Joe Henderson, *Inner Urge,* Blue Note, 1964.
[36] Joe Henderson, *Page One,* Blue Note, 1963.
[37] Joe Henderson, *Mode For Joe,* Blue Note, 1966.
[38] Joe Henderson, *The Kicker,* Milestone, 1967.
[39] Joe Henderson, *In 'n Out,* Blue Note, 1964.
[40] Joe Henderson, *The Kicker,* Milestone, 1967.
[41] Joe Henderson, *Tetragon,* Milestone, 1967.
[42] Joe Henderson, *The Kicker,* Milestone, 1967.

Figure 10-11

Play **10-12**, and listen to trombonist Curtis Fuller play the B♭ blues scale on the first four bars of John Coltrane's B♭ blues, "Locomotion."[43] Play **figure 10-13**, and listen to pianist Kenny Drew play the E♭ blues scale on John Coltrane's E♭ minor blues, "Blue Train."[44] **Figures 10-14**, **10-15**, and **10-16** show blues scale licks played by Joe Henderson on Horace Silver's "African Queen."[45] **Figures 10-17** and **10-18** show two blues scale licks played by Horace Silver on his "The Cape Verdean Blues."[46] **Figure 10-19** shows a Freddie Hubbard blues scale lick from his solo on Duke Pearson's "Big Bertha."[47] **Figure 10-20** shows Freddie descending the B♭ blues scale on his tune "Hub Tones."[48]

Figure 10-12

Figure 10-13



[43] John Coltrane, *Blue Train*, Blue Note, 1957.
[44] *Ibid.*
[45] Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.
[46] *Ibid.*
[47] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.
[48] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 10-14

Figure 10-15

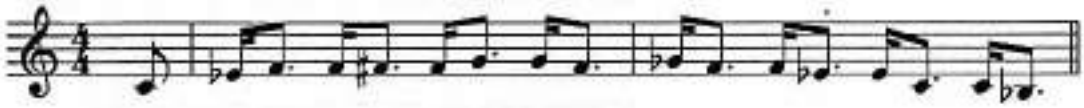


Figure 10-16
rhythm simplified

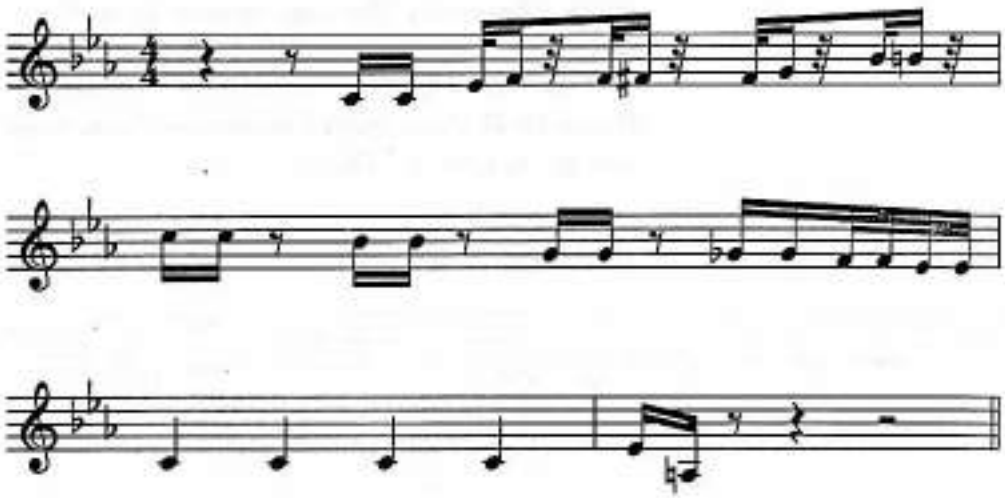


Figure 10-17

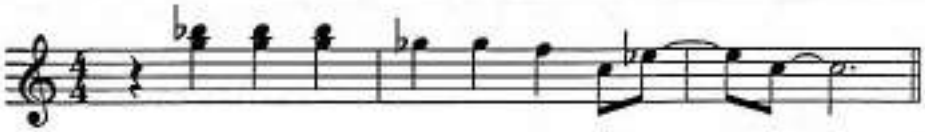


Figure 10-18

Figure 10-19

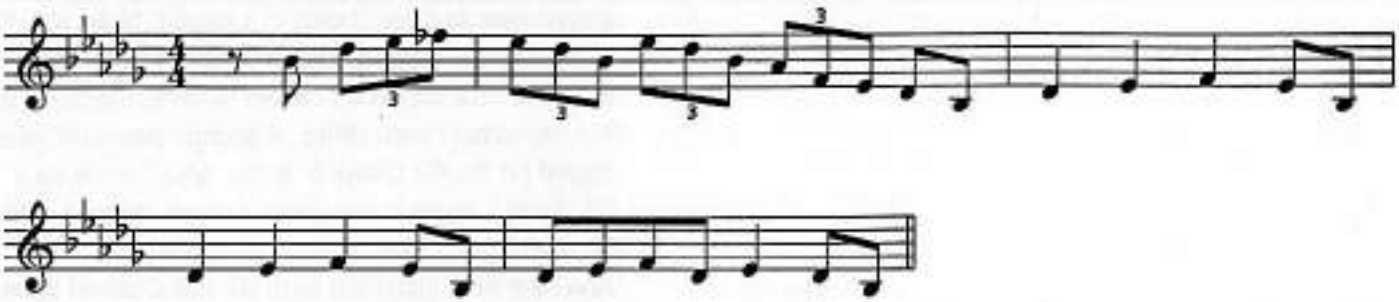
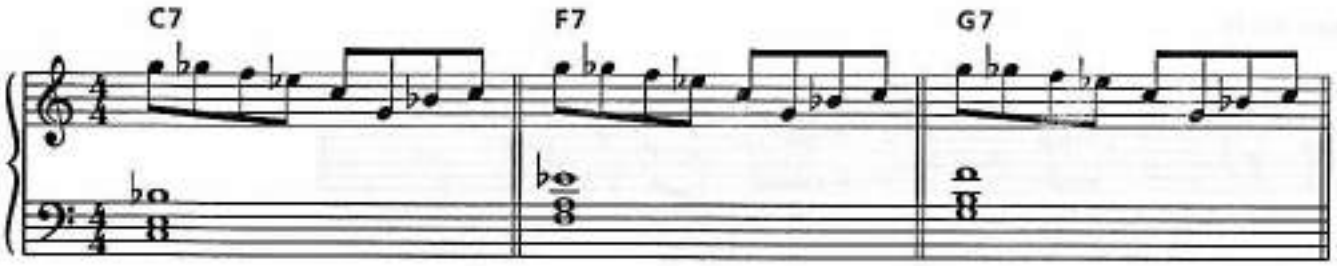


Figure 10-20

The most unusual thing about playing the blues scale on the blues is that *you can play the same blues scale over all three chords of a basic blues.* Basic blues in C consists of three chords: C7, F7, and G7. You can play the C blues scale over all three of these chords.

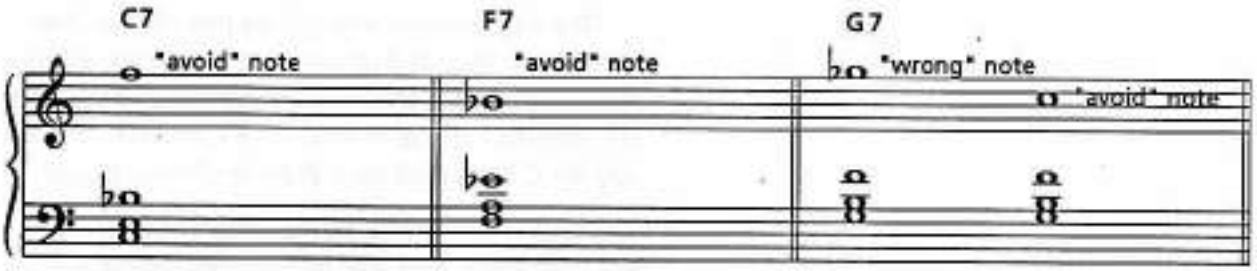
As you may remember, I said earlier that the blues isn't "explained" very well by traditional music theory. As an example, playing the blues scale over the I-IV-V chords of a basic blues yields dissonances hardly acceptable in traditional theory. But these dissonances have been present in jazz since its inception.

Figure 10-21



Play **figure 10-21**, the same C blues scale lick played over all three chords in a basic C blues (C7, F7, G7). Now play each of the three bars in **figure 10-22** and hear how dissonant certain notes in the blues scale lick sound over each chord. F sounds dissonant when played on the C7 chord. (F is the "avoid" note on a C7 chord.) B♭ sounds dissonant when played over an F7 chord. (B♭ is the "avoid" note on an F7 chord.) And hear how dissonant both G♭ and C sound when played on the G7 chord. (G♭ is the major 7th of a G7 chord—a "wrong" note—and C is the "avoid" note on a G7 chord.) So why does the same blues scale—with so many "wrong" notes—sound so "right" when played by a jazz or blues musician over a three-chord blues? Your guess is as good as mine. It's not explainable in terms of Western music theory.

Figure 10-22



The Minor Pentatonic Scale

The second most-played scale in blues improvisation is the *minor pentatonic scale,* which we mentioned briefly in Chapter 9. **Figure 10-23** compares the C minor pentatonic scale with the C blues scale. The C minor pentatonic scale (which is the fifth mode of the E♭ pentatonic scale) is a C blues scale without the chromatic passing note. As with the blues scale, you can play a single minor pentatonic scale over all the chords in a blues. The C minor pentatonic scale sounds good over all three chords of a blues in C (C7, F7, G7).

Figure 10-23

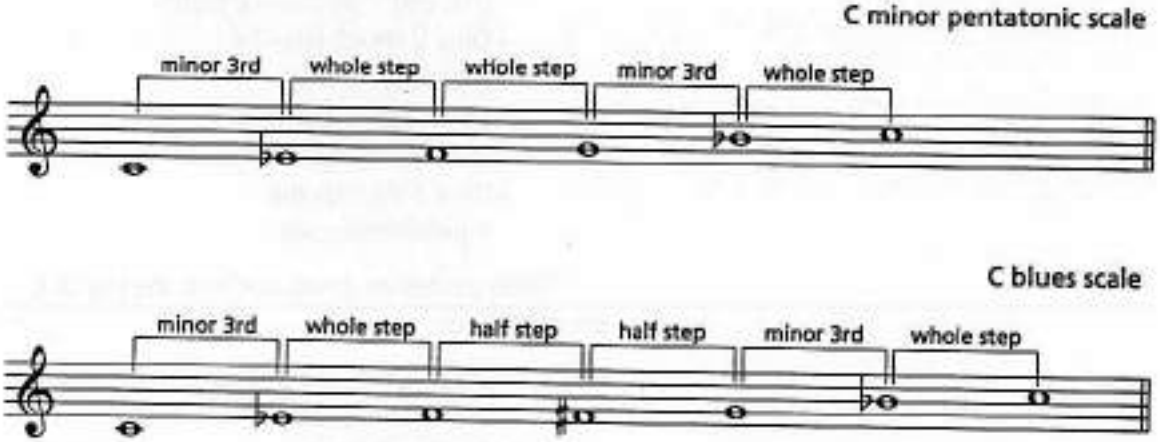


Figure 10-24

Figure 10-25

Figure 10-24 shows a C minor pentatonic lick Joe Henderson played on Horace Silver's "African Queen."[49] **Figure 10-25** shows Woody Shaw playing an E minor pentatonic phrase in his solo on Kenny Barron's "Gichi."[50]

Pentatonic, Minor Pentatonic, and Blues Scale Equivalents

As you learned in Chapter 9, you can play pentatonic scales on all major and melodic scale harmony chords. On any chord for which a pentatonic scale can be played, you can also play the blues scale a minor 3rd down from the root of the pentatonic scale.

What follows is a guide to what blues scale to play over each chord from major or melodic minor harmony. You'll go over what you've learned so far, and then I'll show you a big shortcut.

[49] Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.
[50] Booker Ervin, *Back From The Gig*, Blue Note, 1968.

Here's a review of the pentatonic scale guidelines:

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

These guidelines, translated into the key of C are as follows:

- On D-7, play the C, F, and G pentatonic scales.
- On G7, play the G pentatonic scale.
- On CΔ, play the C and G pentatonic scales.
- On D-7, G7, CΔ, play the G pentatonic scale.

Here are the blues and minor pentatonic scale equivalents of the same guidelines:

- On D-7, play the A, D, and E blues and minor pentatonic scales.
- On G7, play the E blues and minor pentatonic scales.
- On CΔ, play the A and E blues and minor pentatonic scales.
- On D-7, G7, CΔ, play the E blues and minor pentatonic scales.

Assuming you know what pentatonic scale goes with each chord, here's the shortcut: *The blues scale that goes with each chord is a minor 3rd down from the pentatonic scale that goes with the same chord.*

The next-most-played set of changes after the blues are those from George Gershwin's "I've Got Rhythm," which we'll cover in the next chapter.

Chapter Eleven
"Rhythm" Changes

The second most common set of chord changes played in jazz (the blues is first) are those from "I've Got Rhythm," an AABA tune composed by George Gershwin for a Broadway show.[1] Gershwin had no idea that his all-time most popular tune—at least in terms of the sheer number of times the changes have been played—would not be "Summertime" or "A Foggy Day," but "I've Got Rhythm."

"I've Got Rhythm" was an immediate hit with the jazz musicians of the 1930s. The changes were fun to play over; they could be altered, substituted for, bent this way and that, and otherwise reshaped creatively.[2] As bebop evolved in the early 1940s, "Rhythm" changes became the basis for countless *heads*. A "head" is often an original tune based on another tune's changes.[3] Here are just a few of the many heads based on Rhythm changes:

- Sonny Rollins' "Oleo"[4]
- Miles Davis' "The Theme"[5] and "The Serpent's Tooth"[6]
- Benny Harris' "Crazeology"[7]
- Thelonious Monk's "Rhythm-A-Ning"[8]
- Sonny Stitt's "The Eternal Triangle"[9]
- Charlie Parker's "Anthropology,"[10] "Moose The Mooch,"[11] and "Steeplechase"[12]

Rhythm changes can be scary for beginners; there are so many chords, and they go by so fast. One way jazz musicians judge each other's competence is by how well they play Rhythm changes. Pay heed. Practice!

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[1] *Girl Crazy*, 1930.
[2] Coleman Hawkins And Lester Young, *Classic Tenors*, Signature, 1943
[3] Heads will be covered thoroughly in Chapter 20.
[4] Miles Davis, *Relaxin'*, Prestige, 1956.
[5] Miles Davis, *Workin'*, Prestige, 1956.
[6] Miles Davis, *Collector's Items*, Fantasy, 1953.
[7] Hank Mobley, *Messages*, Blue Note, 1956.
[8] Thelonious Monk, *Criss Cross*, Columbia, 1962.
[9] Dizzy Gillespie, Sonny Stitt, and Sonny Rollins, *Sonny Side Up*, Verve, 1957.
[10] Charlie Parker, *Bird At The Roost*, Savoy, 1949.
[11] Barry Harris, *At The Jazz Workshop*, Riverside, 1960.
[12] *Charlie Parker Memorial, Vol. 1*, Savoy Jazz.

Figure 11-1 shows the more-or-less original changes to Gershwin's "I've Got Rhythm."

Figure 11-2 shows a variation that emerged during the 1930s. Notice the following changes:

- Diminished 7th chords have been added.
- The G-7 chords have been changed to G7.
- Some of the V chords have a ♯5 alteration.

Figure 11-1

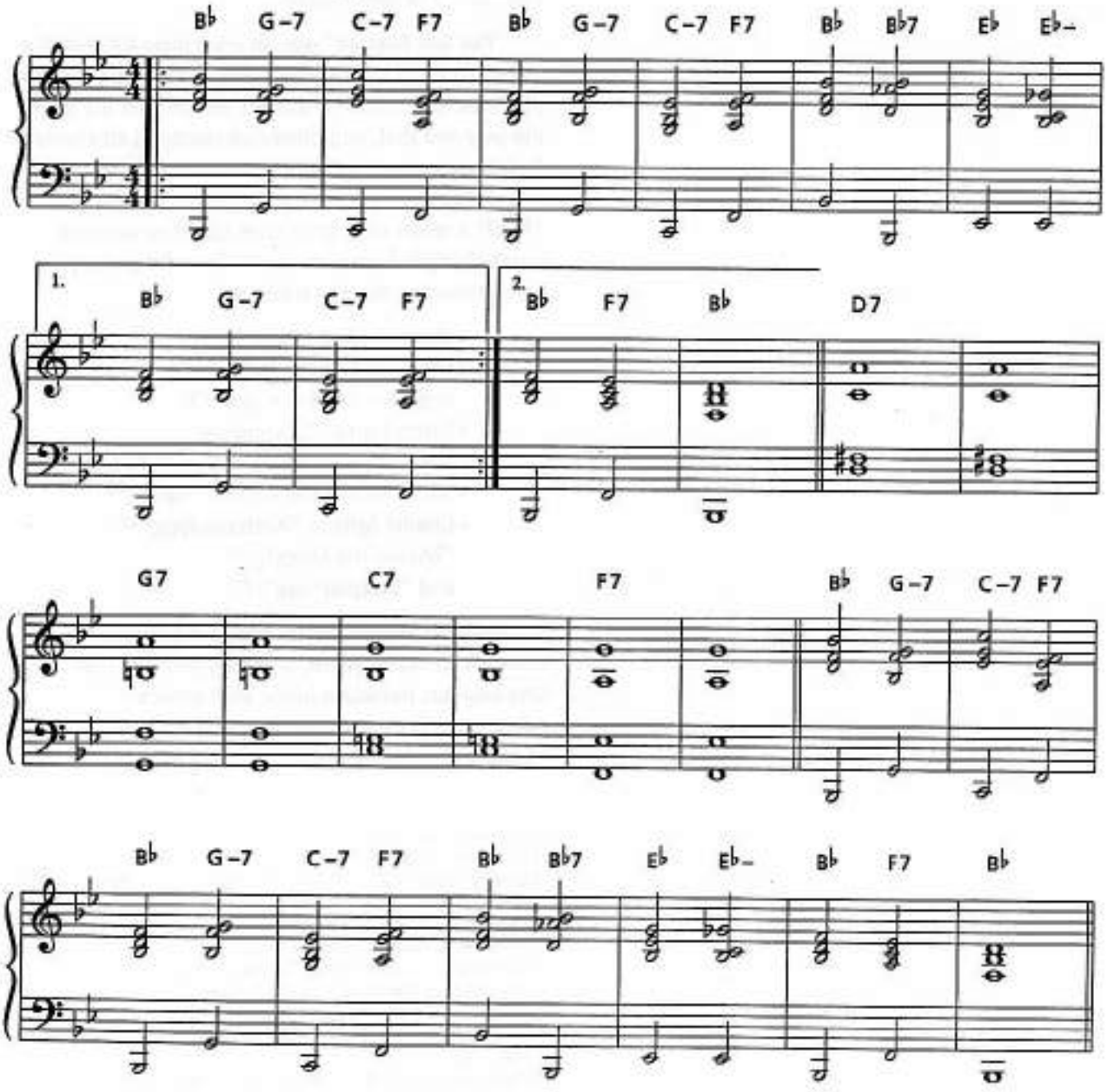


Figure 11-2

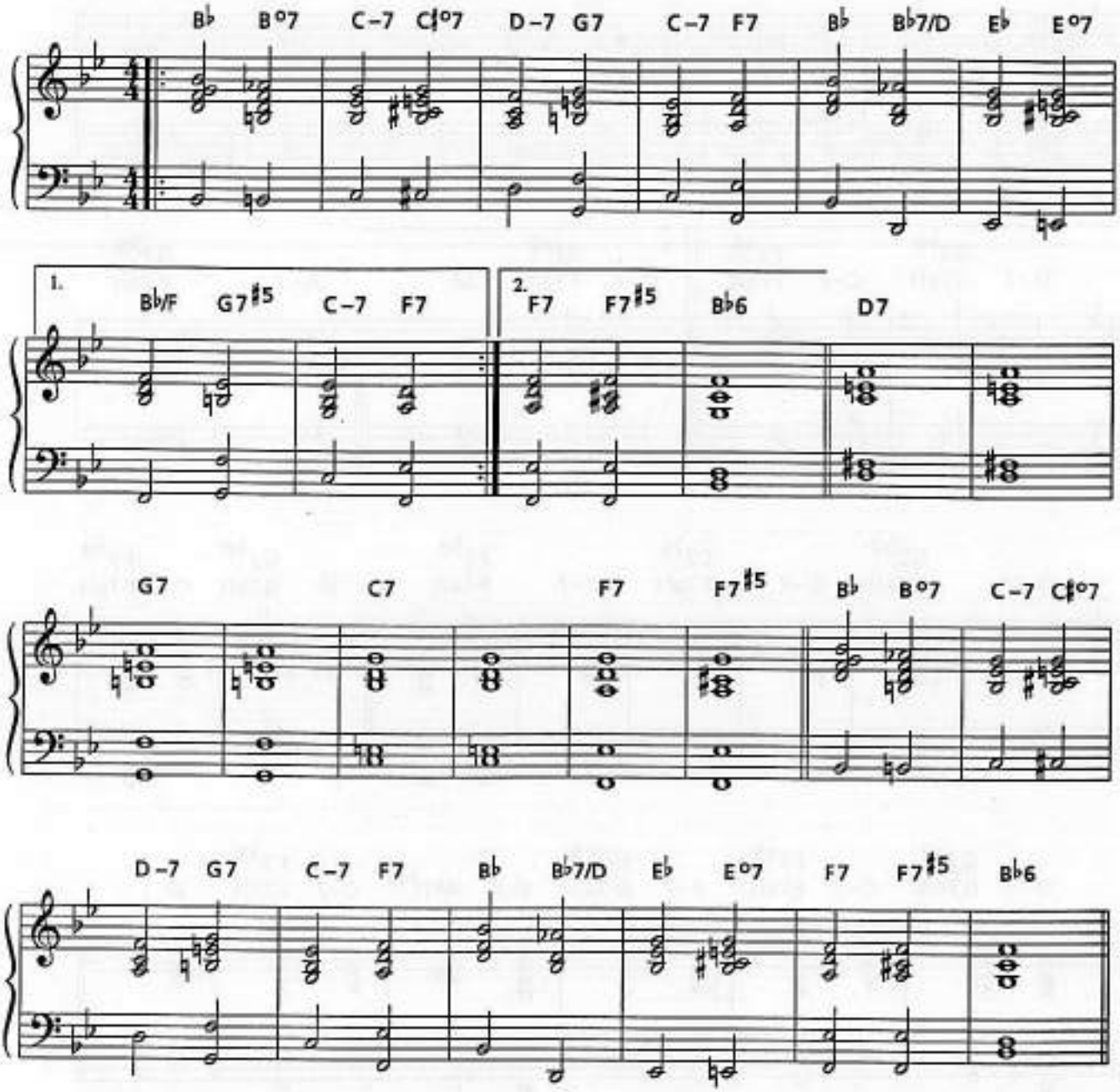

B♭ B°7 C–7 C♯°7 D–7 G7 C–7 F7 B♭ B♭7/D E♭ E°7
1. B♭/F G7♯5 C–7 F7
2. F7 F7♯5 B♭6 D7
G7 C7 F7 F7♯5 B♭ B°7 C–7 C♯°7
D–7 G7 C–7 F7 B♭ B♭7/D E♭ E°7 F7 F7♯5 B♭6

Figure 11-3

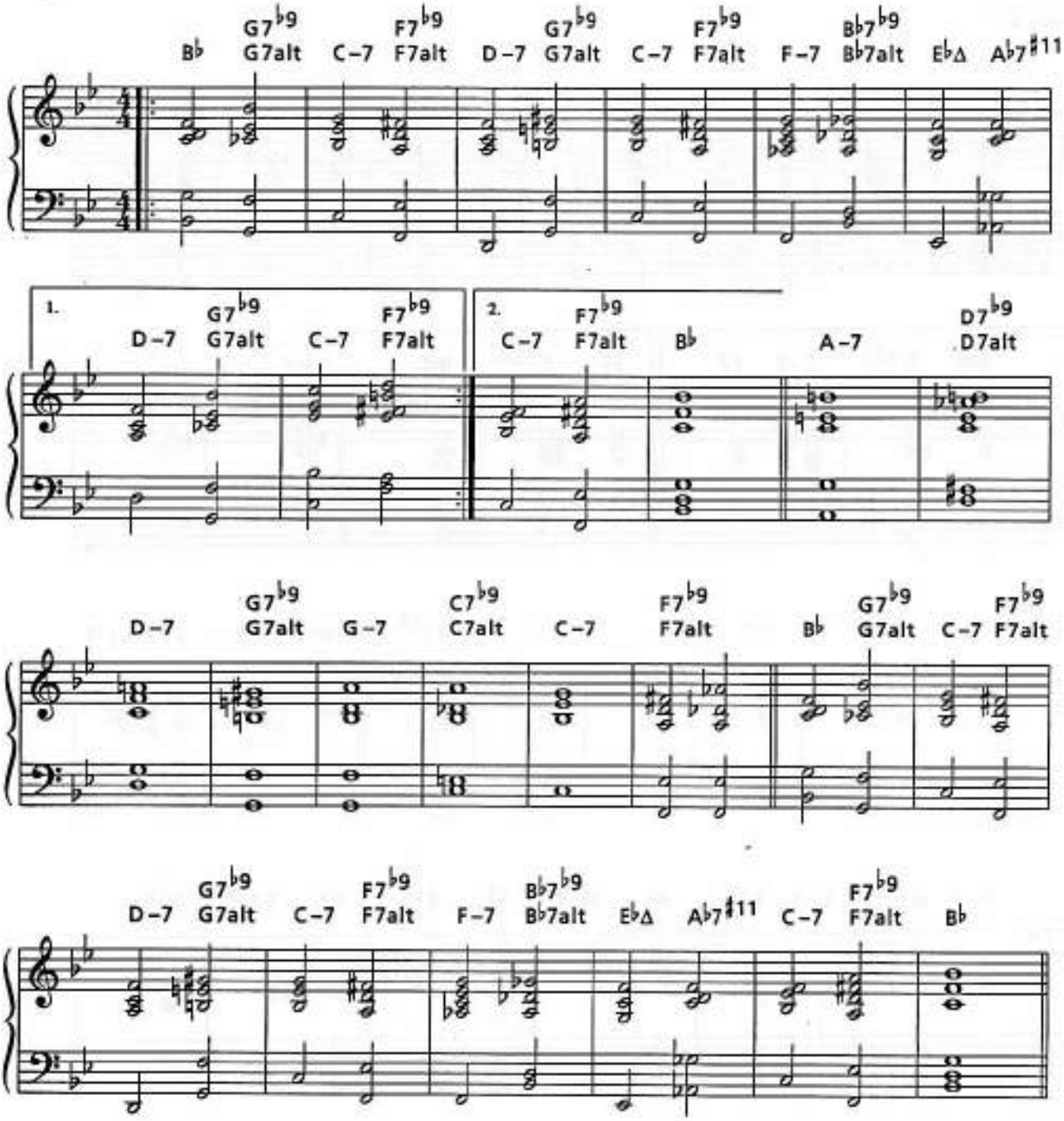

B♭ G7♭9 G7alt C–7 F7♭9 F7alt D–7 G7♭9 G7alt C–7 F7♭9 F7alt F–7 B♭7♭9 B♭7alt E♭Δ A♭7♯11
1. D–7 G7♭9 G7alt C–7 F7♭9 F7alt
2. C–7 F7♭9 F7alt B♭ A–7 D7♭9 D7alt
D–7 G7♭9 G7alt G–7 C7♭9 C7alt C–7 F7♭9 F7alt B♭ G7♭9 G7alt C–7 F7♭9 F7alt
D–7 G7♭9 G7alt C–7 F7♭9 F7alt F–7 B♭7♭9 B♭7alt E♭Δ A♭7♯11 C–7 F7♭9 F7alt B♭

Figure 11-3 shows a more complex version of Rhythm changes that evolved during the bebop era. Notice how this set of changes differs from the first two shown:

- The V chords have more possibilities. They can be played unaltered, or can be altered to ♭9 or alt chords (the ♭9 or alt options shown with most of the V chords indicate that you can do this). The A♭7 chord has a ♯11 alteration, for reasons that will be explained in Chapter 13.
- The V chords on the bridge have become II-V progressions.

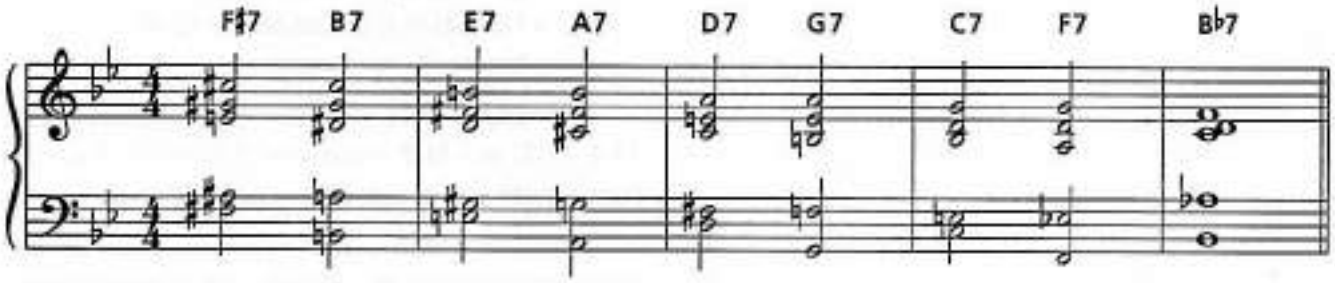
Now play all three versions—the music in **figures 11-1**, **11-2**, and **11-3**—one after the other. You will hear a great deal of jazz history as you do so.

When a musician calls a Rhythm tune like "Oleo," there's no discussion of which version of the changes to play. As with the blues, jazz musicians freely mix many versions of Rhythm changes on the spot, as they improvise. Playing Rhythm changes is a little like knowing several tunes and playing them all at once; that's why "Rhythm" tunes are harder to play at first than a tune with only a single set of changes.

The changes shown in **figure 11-3** are more or less today's standard version, with slight variations according to each individual player's taste. There is a cornucopia of possibilities for altering the changes, however. After you read Chapters 13 through 15—on reharmonization—you may want to return to this chapter and try out some reharmonization techniques.

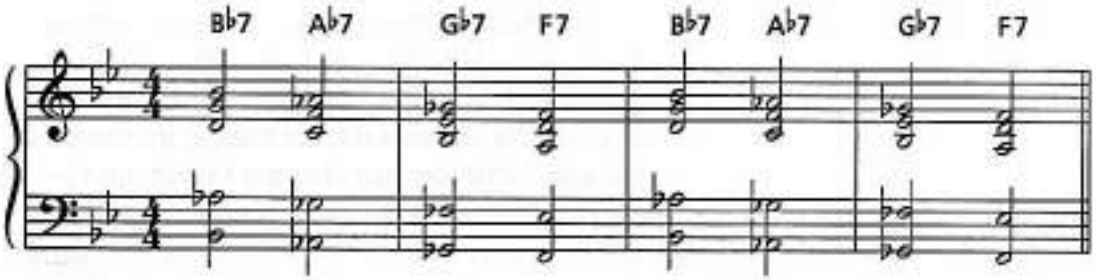
Here's a story about Rhythm changes: I was playing with saxophonist Sonny Stitt in a club in Boston, and had to cope with the changes he suddenly started playing over the first four bars of "Rhythm," as shown in **figure 11-4**. After a couple of choruses, glares from Sonny, and a growing sense of feeling smaller and smaller, I finally "strolled," or stopped playing. After the set, I asked him what were the changes he was playing, and he growled "just listen, man." The progression that Sonny played starts on F♯7 and goes around the cycle of fifths, leading to the B♭7 chord in the fifth bar.[13]

Figure 11-4



Another popular variation on the first four bars of Rhythm changes comes from Jimmy Heath's "CTA,"[14] shown in **figure 11-5**. Here descending V chords over the first two bars are repeated in bars 3 and 4.

Figure 11-5



[13] Saxophonist Don Byas is quoted by Arthur Taylor, in his great book *Notes And Tones*, Da Capo Press, as saying that Art Tatum invented this progression.

[14] Arthur Taylor, *Taylor's Wailers*, Fantasy, 1957.

As shown in **figures 11-1** and **11-2**, the original changes on the bridge of "I've Got Rhythm" are four V chords lasting two bars each, starting on D7 and going around the cycle of fifths (D7, G7, C7, F7). A common variation is to start on the D7 chord and descend chromatically, ending on B7—the V chord a tritone away from F7—as shown in **figure 11-6**. Kenny Dorham varied this idea on his tune "Straight Ahead,"[15] as shown in **figure 11-7**. He started with a V chord a whole step higher, and then speeded up the harmonic rhythm by playing each V chord for one bar only starting on the third bar. "Straight Ahead" is usually played in A♭, but this example is shown in B♭ so you can easily compare it with the other examples in this chapter, all of which are in B♭. In fact, most Rhythm tunes are in B♭.

Figure 11-6

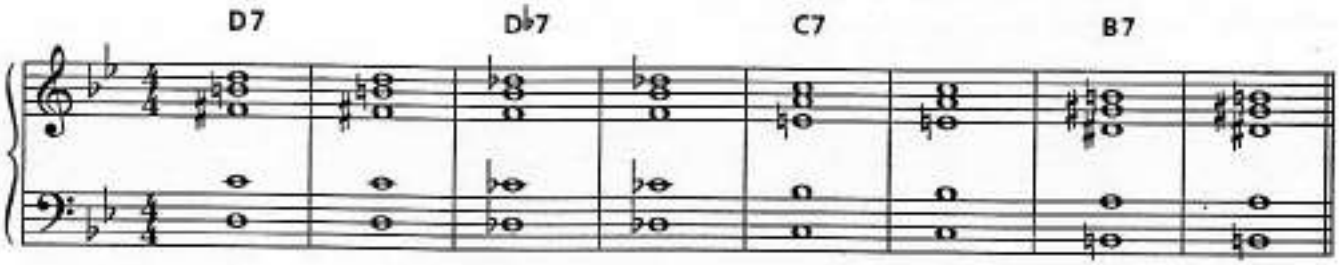
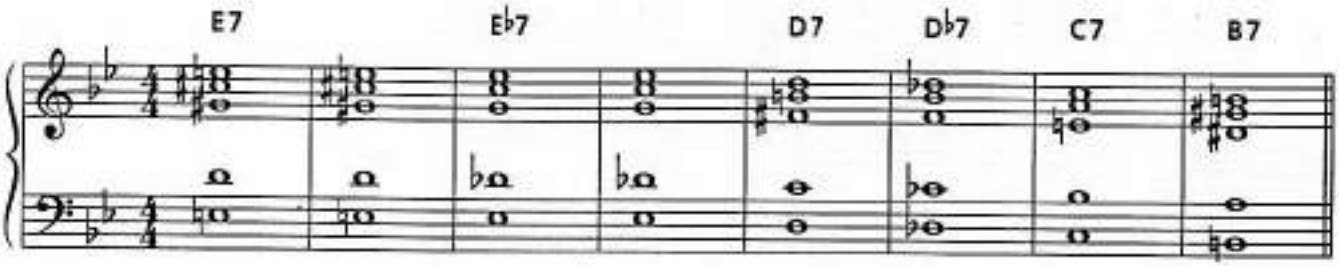
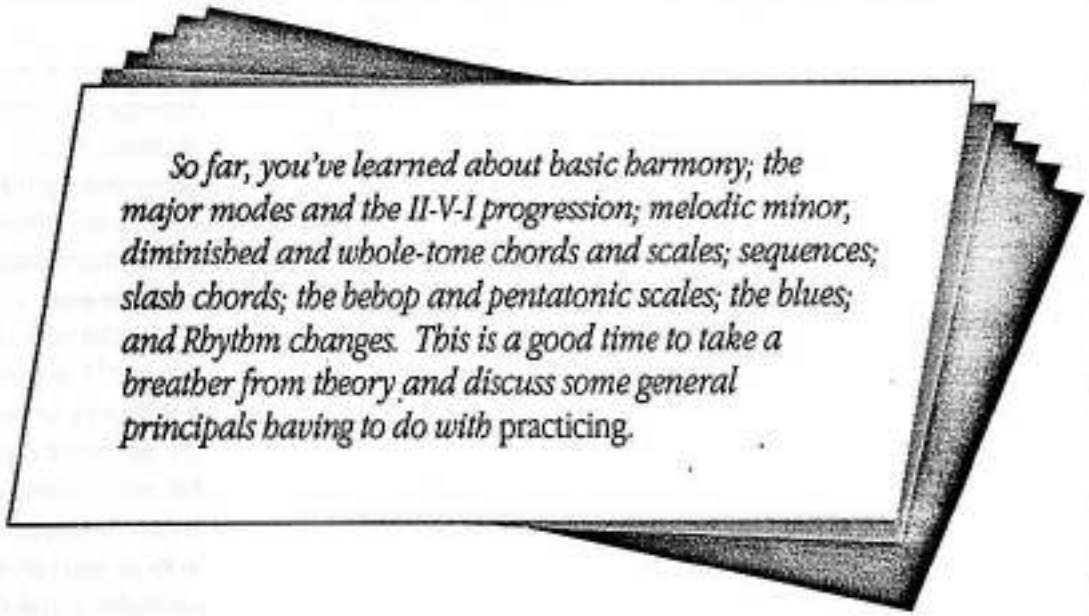


Figure 11-7



[15] Kenny Dorham, *Una Mas*, Blue Note, 1964.



So far, you've learned about basic harmony; the major modes and the II-V-I progression; melodic minor, diminished and whole-tone chords and scales; sequences; slash chords; the bebop and pentatonic scales; the blues; and Rhythm changes. This is a good time to take a breather from theory and discuss some general principals having to do with practicing.

Chapter Twelve
Practice, Practice, Practice

- *Make Music When Practicing*
- *Practice Everything in Every Key*
- *Practice to Your Weaknesses*
- *Speed Comes from Accuracy*
- *The Tactile and Visual Aspect*
- *Licks and Patterns*
- *Transcribing*
- *Play-Along Recordings*
- *Play Along with Real Records*
- *Keep a Notebook*
- *Relax*
- *Tap that Foot*
- *Cultivate Your Environment*
- *Form*

Jazz is spontaneous, improvised music that requires an enormous amount of preparation. Split-second decisions are the norm, whether you're playing an unfamiliar tune with strange musicians at a fast tempo, or "Autumn Leaves" for the thousandth time. To experience being creative in any playing situation is exhilarating. Without the right preparation, however, you'll never experience it. How to prepare? *Practice.*

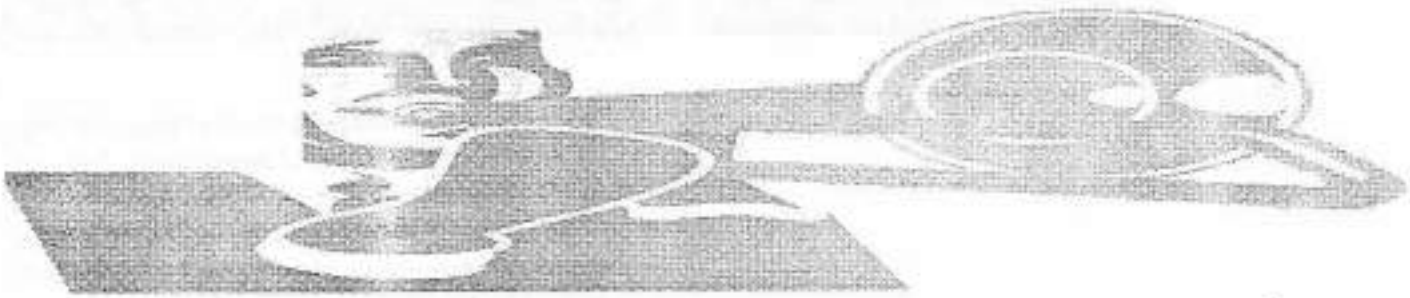
Every great jazz musician has developed an efficient practice routine. Practicing your instrument several hours every day may not make you a better jazz musician unless you learn what and how to practice. Many of the practice techniques discussed in this chapter are non linear, right-brain approaches that are just as important to playing jazz as learning the right changes.

Make Music When Practicing

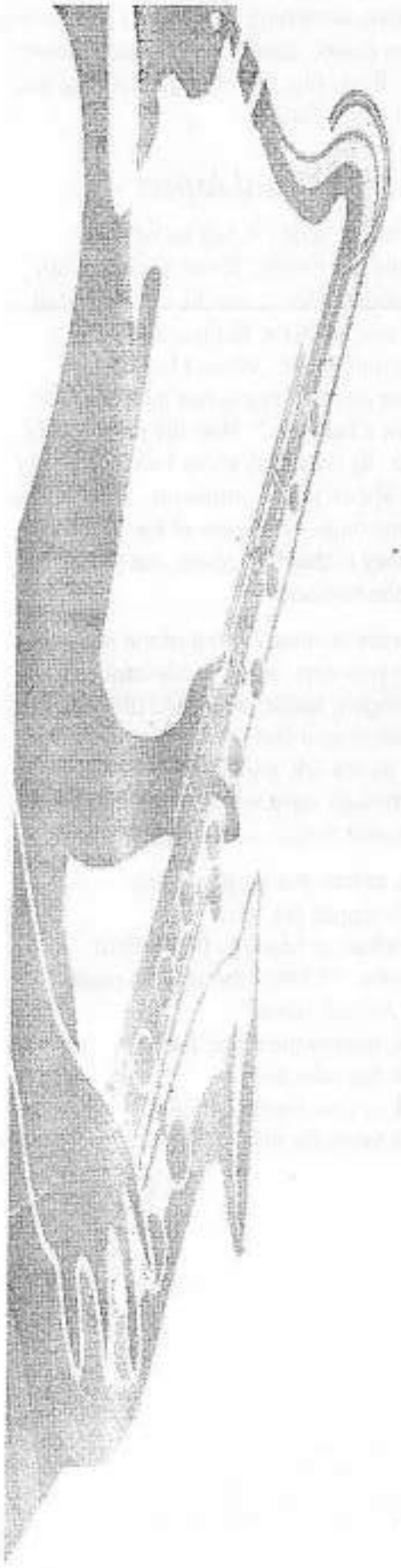
Even when practicing scales and exercises, make *music*, not just scales and exercises. Play with feeling and intensity. Practice heads and melodies as beautifully and personally as possible. Many great jazz performances, especially ballads, consist of playing the head, a brief solo, and then the melody again. This means that most of your performance may be melody, not improvisation. Make it count. Listen to McCoy Tyner play the melody on his "Search For Peace."[1] Listen to Coltrane play the melodies of "I Wish I Knew," "Nancy With The Laughing Face," and "Say It Over And Over Again."[2] And listen to Kenny Dorham's rendition of "Alone Together,"[3] just a single beautiful chorus of melody, with no solos.

Practice Everything in Every Key

Practice everything in every key. *Everything:* voicings, licks, patterns, and tunes. Especially tunes. After you've learned a tune, practice it in a key other than the original one. This will highlight all your weaknesses, telling you immediately what you have to practice. The real quantum leap for successful jazz musicians comes not when they can play all the licks, but when they can play them *on any tune, in any key.*



[1] McCoy Tyner, *The Real McCoy,* Blue Note, 1967.
[2] John Coltrane, *Ballads,* MCA/Impulse, 1961.
[3] Kenny Dorham, *Quiet Kenny,* Prestige, 1959.



How well do you play in the "difficult" keys—B, E, A, G♭, and D? "All The Things You Are" has a II-V-I in the key of E. "I Didn't Know What Time It Was" starts with II-V progressions in E and D. "Have You Met Miss Jones" has II-V-I progressions in both G♭ and D. Freddie Hubbard's "Crisis"[4] is in B. So are Coltrane's "Giant Steps"[5] and "Central Park West,"[6] and Wayne Shorter's "Children Of The Night."[7] Duke Pearson's "Gaslight"[8] is in E. Freddie Hubbard's arrangement of Clare Fischer's "Pensativa" is in G♭.[9] Miles Davis' "Tune Up"[10] and Duke Ellington's "Reflections In D"[11] are both in the key of D. Unless you internalize these keys, you'll never have an easy time with these tunes.

A good way to gain facility in all keys is to pick a tune you know well, play it through in the original key—with all your licks, patterns, phrases, voicings, and so on—*and then play it a half step up with the exact same licks patterns, phrases, and voicings.* You'll immediately know what you need to practice.

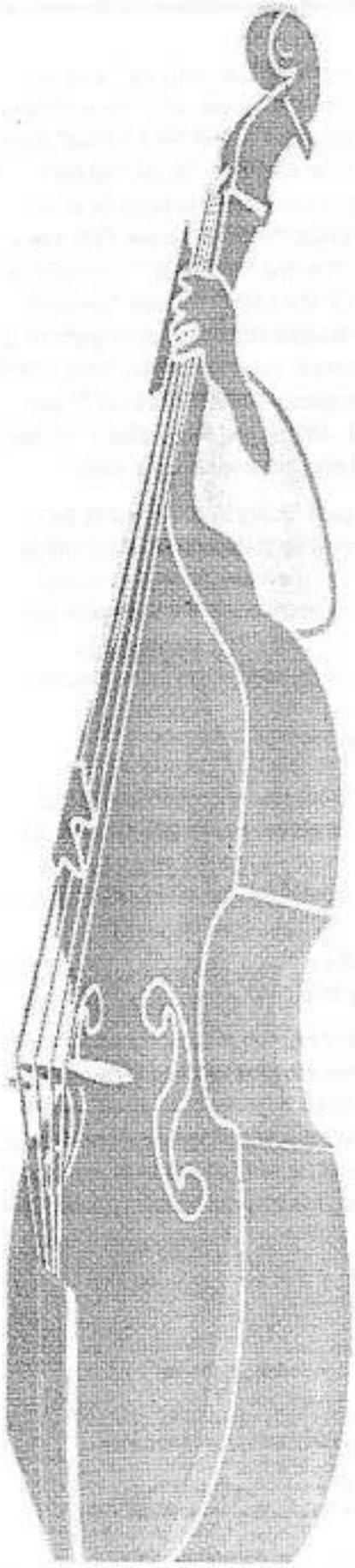
Practice to Your Weaknesses

When practicing, concentrate on things that you don't play well. Suppose you're practicing a lick through all 12 keys. Which keys give you the most trouble? Go back and practice the lick again in those keys. Can you play a lick on F♯7alt as fast as you can on C7alt? Spend extra practice time on F♯7alt until it becomes just as easy to play as on C7alt.

After a rehearsal or gig, think back on what part of your playing felt the shakiest, and start your next practice session by working on that. As you pinpoint your weaknesses, you'll know exactly what to practice. If you have limited practice time, it becomes productive to pick up your instrument and practice for 15 minutes *because you'll know exactly what to practice.*

---

[4] Freddie Hubbard, *Ready For Freddie*,, Blue Note, 1961.
[5] John Coltrane, *Giant Steps*, Atlantic, 1959.
[6] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.
[7] Art Blakey And The Jazz Messengers, *Three Blind Mice*, Blue Note, 1962.
[8] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.
[9] Art Blakey And The Jazz Messengers, *Free For All*, Blue Note, 1964.
[10] Miles Davis, *Cookin'*, Prestige, 1956.
[11] Duke Ellington, *Piano Reflections*, Capitol, 1953.



Speed Comes from Accuracy

If you're practicing something fast, and it's not getting any better, slow down. *Speed comes from accuracy and relaxation.* If you play something accurately, you can then play it a little faster.

The Tactile and Visual Aspect

As important as the aural ("C7alt sounds like this"), and the theoretical ("C7alt is the seventh mode of D♭ melodic minor"), are the tactile ("C7alt feels like this") and visual ("C7alt looks like this") ways of internalizing music. When McCoy Tyner or Gary Bartz are playing, they're not thinking "II-V, 7th comes down a half step." They did that already, many years ago. By now, they know how everything *feels and looks like* on their instruments. Be as aware of this part of the music as you are of the sound and the theory. Theory is about numbers, and you want to *get beyond the numbers.*

As you practice, a visual imprint of the notes you play is made on your eyes, and a tactile imprint is made on your fingers, hands, arms, and (if you're a drummer or pianist) your feet. Your "memory" of a piece of music, be it a lick, phrase, or an entire tune, is internalized through constant repetition (practice, in other words), and consists of four parts:

- Aural, or how the music sounds. "C7alt sounds like this."
- Theoretical, or how you think about the music. "C7alt is the seventh mode of D♭ melodic minor."
- Tactile, or how the music feels. "C7alt feels like this."
- Visual, or how the music looks. "C7alt looks like this."

Pianists have a visual advantage over other instrumentalists, because *the piano is a color-coded instrument.* The notes on the piano are either black or white, and each major or melodic minor key has a "color." The key of G is six white notes, plus F♯. The key of B♭ is five white notes, plus B♭ and E♭. This isn't true for other instruments. Notes on the trumpet or saxophone are all the same color (brass). On the guitar and bass, each note is the same color (string). Only on the piano are the notes different colors. Check this out: The following chords: D-Δ, Esus♭9, FΔ♯5, G7♯11, Bø, and C♯7alt all come from the D melodic minor scale. Think of them visually as *six white notes plus C♯* (**figure 12-1**). Think of all the chords from G melodic minor (G-Δ, Asus♭9, B♭Δ♯5, C7♯11, Eø, F♯7alt) as *five white notes plus B♭ and F♯* (**figure 12-2**).

Figure 12-1

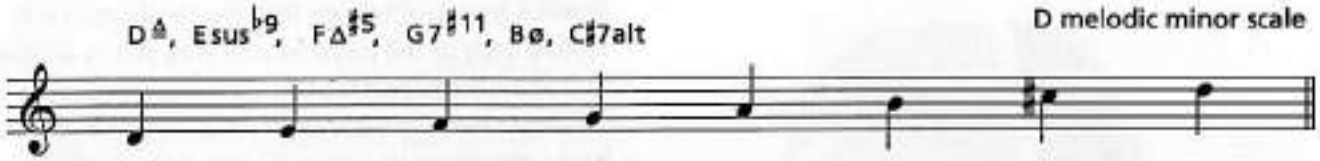
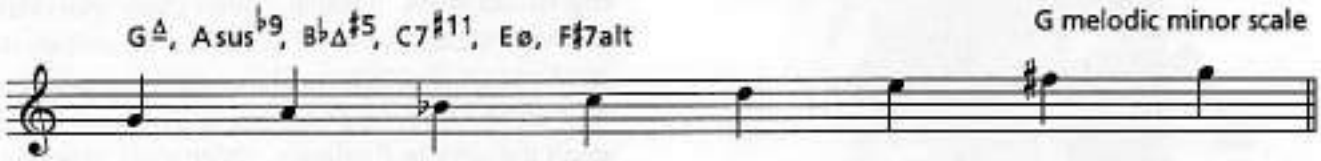
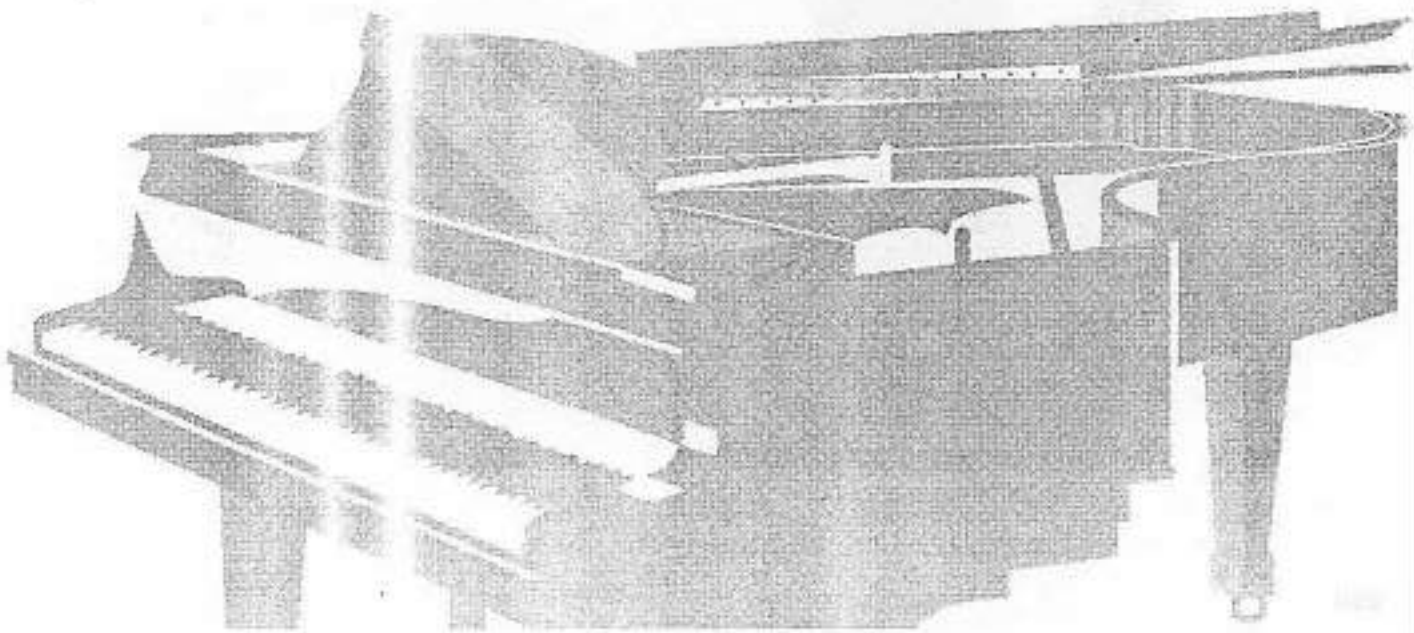


Figure 12-2



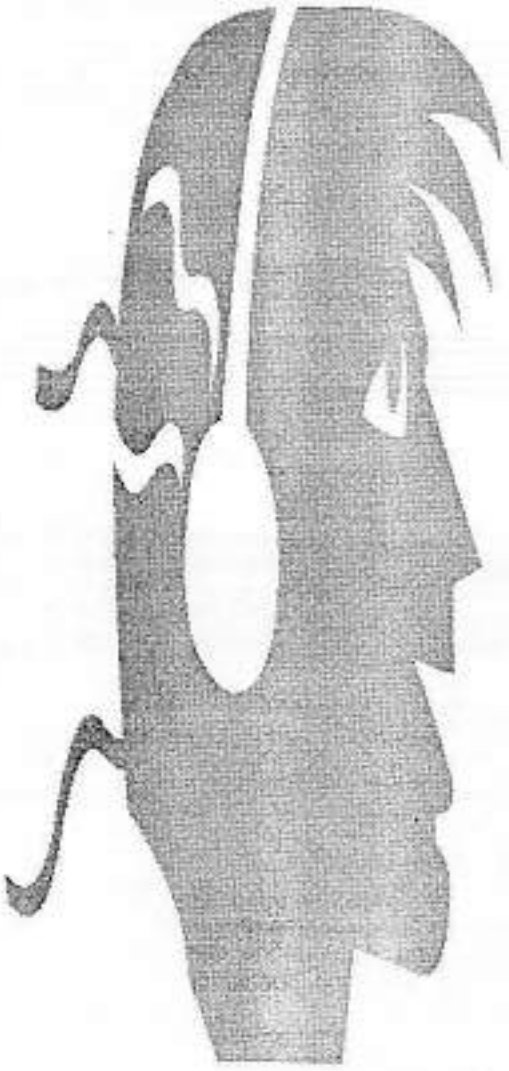


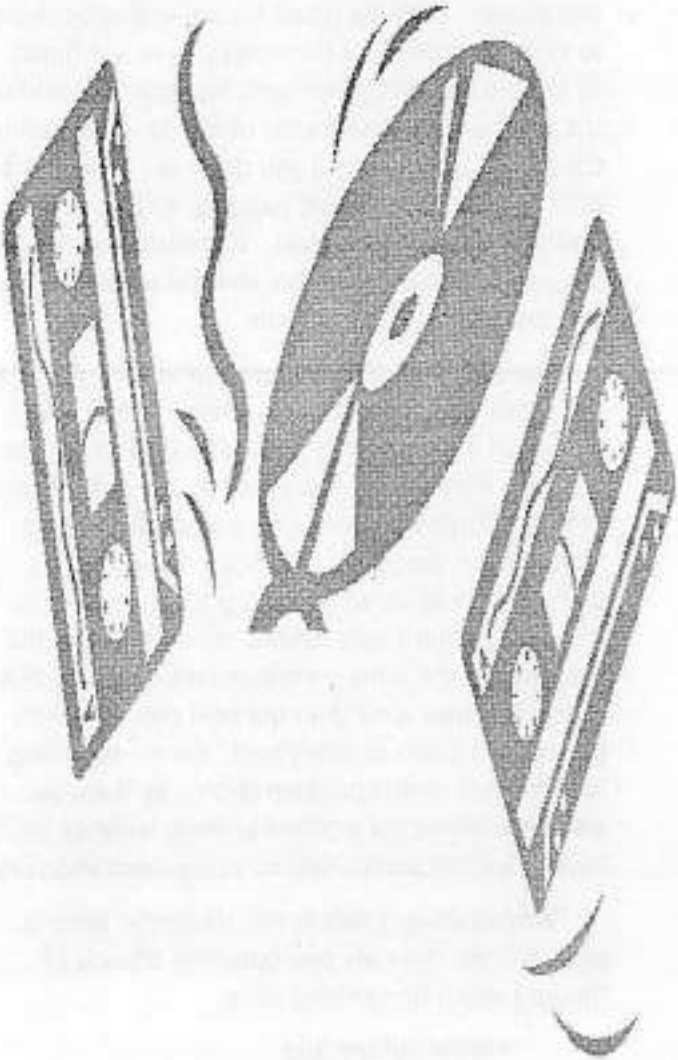
Licks and Patterns

You should practice licks and patterns to get your fingers, brain, and eyes all in synch, so that you are comfortable in as wide a range of musical situations as possible. Licks and patterns should become part of your musical unconscious, kind of like an inner library you can draw upon. At the same time, they should not be your musical be-all and end-all. Your goal should be to develop musical ideas of your own, or, invent your own licks.

Licks and patterns will always be played more on up tempo tunes, because the mind doesn't have as much time to think and the fingers rely on what is known and secure. Use licks and patterns to get to know your instrument, but try not to use them exclusively as you solo.

That having been said, note that virtually every great soloist has practiced licks and patterns. As you practice, you might worry that you're going to end up as a copy of the player whose licks you're stealing. This fear is largely unjustified. Very few musicians wind up sounding like a clone of another player. Your notes alone do not make you a player. First of all, if you've got any kind of artistic sensibility, your internal censor will prevent you from copying anyone too much. If you're a tenor player, you could practice Coltrane patterns forever, but it's unlikely that you'll end up as a Coltrane copy, with no originality. Your embouchure, lung capacity, and finger dexterity aren't the same as Coltrane's. Much more important, *neither are your life experiences.*





Transcribing

A wise musician once said: "The answers to all your questions are in your living room." Having a good teacher is invaluable, and books can help you with certain things, but *your record collection contains everything you need to know.* Learn to transcribe early and well. As an example, the best way to learn a tune is to transcribe it off the record. A lead sheet usually contains only the melody and the chord symbols. When you transcribe, you involve yourself much more directly with the music. You'll hear everything: the intro, melody, chords, solos, bass lines, drum hits, form, vamps, interludes, ending, dynamics, the interaction of the musicians, *plus the emotional content of the performance.* You can only get all this by listening carefully to the recording.

To transcribe quickly and efficiently, you need the right equipment:

- A portable CD player or hand-held Walkman-type stereo cassette player, with pitch control (called "speed control" on some machines) and a pause button. Some machines come with octave pitch control, which lets you slow things down to half speed. Unfortunately, they are considerably more expensive than ordinary CD or tape players.[12]
- A good set of stereo headphones.

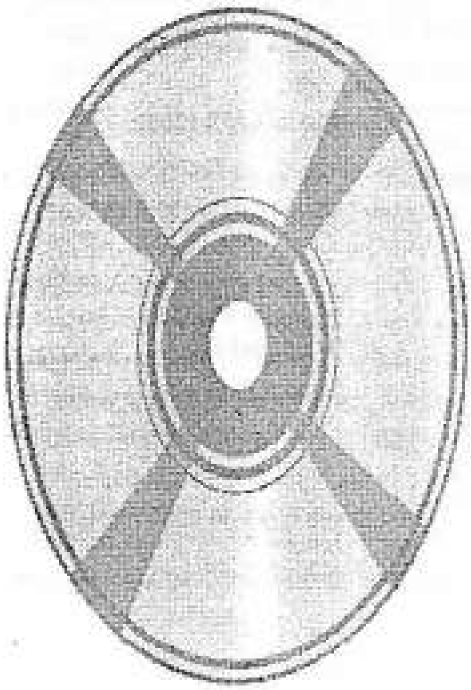
Many musicians, including lots of non pianists, use the piano when they transcribe. Set the tape or CD player on top of the piano and put on the headphones. Play a few bars and adjust the pitch control so the tape is in tune with the piano. Listen to the tune. What's the form? If you figure out that you're working on an AABA[13] tune before you set pencil to paper, you can save a lot of time. If you can't identify a chord in the first A section, you're going to hear it at least twice more in an AABA tune.

[12] A cheap alternative is to buy a used dictaphone that uses cassettes. You can play, rewind, and fast forward with a foot pedal, and the motors seem to last forever. Best of all, because you do everything with a foot pedal, you can keep your hands on your instrument.

[13] AABA indicates the form of the song. Song forms are covered in Chapter 17.

Start by transcribing the melody. Listen to the first phrase. Push the pause button and write down as many as possible of the notes you've just heard. To get the rhythmic placement, tap your foot and sing the phrase, noting where the notes fall in relation to the beats. Don't worry if you don't get all the notes at first. Keep starting and pausing, adding more notes, and gradually fill in the gaps. Eventually, you'll have the whole phrase. The more you transcribe, the faster and more adept you'll become.

Transcribe the bass line next, or at least the note the bassist plays on each new chord change. Next, transcribe the chord changes, using the bass line as a guide. If you're not sure whether a chord is major or minor, listen to it on the tape while playing the major 3rd on the piano. If it doesn't sound right, play the tape again while playing the minor 3rd on the piano. Which note sounds right? If you're still not sure, try the same procedure when the chord in question comes around on the next chorus. Don't get bogged down on one chord. Go on, returning later to work on the problem chord. By then, you may have solved the problem anyway, because you'll have heard the same chord on subsequent choruses.

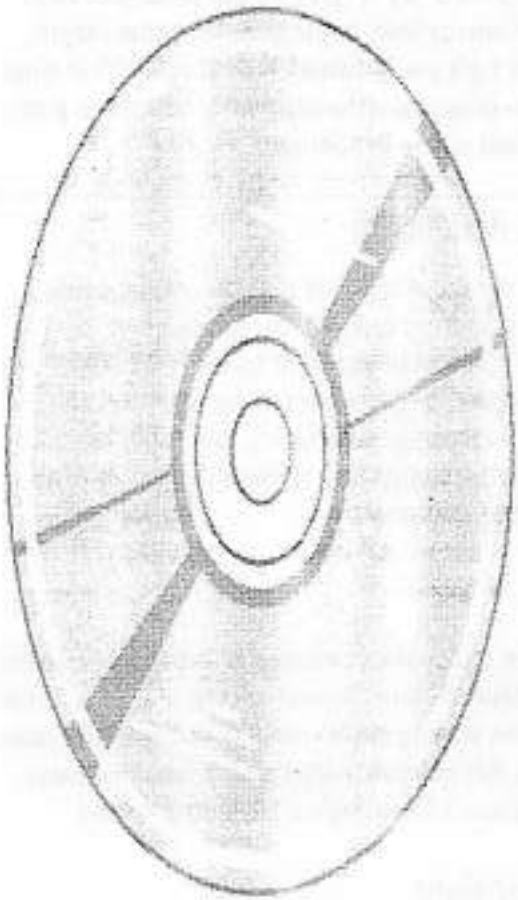


Writing down tunes as you transcribe them is essential, but there are two opposing schools of thought about transcribing solos:

- Write out the solo.
- Don't write out the solo, but instead learn it by playing along with the recording.

The second method is by far the best. Playing along with the record immerses you much more deeply in the music than just writing down and playing it later. You will learn not just the notes, but also the breathing, phrasing, *and emotional content of the solo.* If you still want to write down the solo, do so after learning it on your instrument.

A third method—buying a book of transcribed solos—is useful on some levels, but omits a couple of vital parts of your relationship to the music: *listening, and discovering the music by yourself.*



Play-Along Recordings

Play-along recordings consist of a rhythm section 'comping through chord changes. These recordings are a tremendous help if you can't afford to have a band accompany you while you practice. The Jamey Aebersold series, 60 volumes and still growing,[14] offers three basic types of recordings:

- Collections of tunes by particular musicians, including Wayne Shorter, Horace Silver, Miles Davis, John Coltrane, Sonny Rollins, Duke Ellington, Charlie Parker, and so on.
- Collections of standard tunes, such as "Body And Soul," "Stella By Starlight," and so forth.
- Recordings that deal with specific areas of study, such as II-V-I progressions, the Blues, and so on. Four especially good ones are Vol. 2, *Nothin' But Blues*, Vol. 3, *The II-V7-I Progression*, Vol. 16, *Turnarounds, Cycles & II/V7's*, and Vol. 21, *Gettin' It Together*.

Each recording (CD, tape, or LP) comes with a book of the music written for concert, B♭, E♭, and bass clef instruments. The rhythm sections on Aebersold records include some of the best players in the world: bassists Ron Carter, Lonnie Plaxico, Rufus Reid, and Sam Jones; drummers Billy Higgins, Ben Riley, Billy Hart, Al Foster, and Louis Hayes; piano players Kenny Barron, Ronnie Matthews, Cedar Walton,[15] Mulgrew Miller, James Williams, Richie Beirach, and Hal Galper. If you're a pianist, you can turn off the piano channel and play along with bass and drums. If you're a bassist, turn off the bass channel and play along with piano and drums.

[14] Jamey Aebersold, 1211 Aebersold Drive, New Albany, Indiana, 47150.

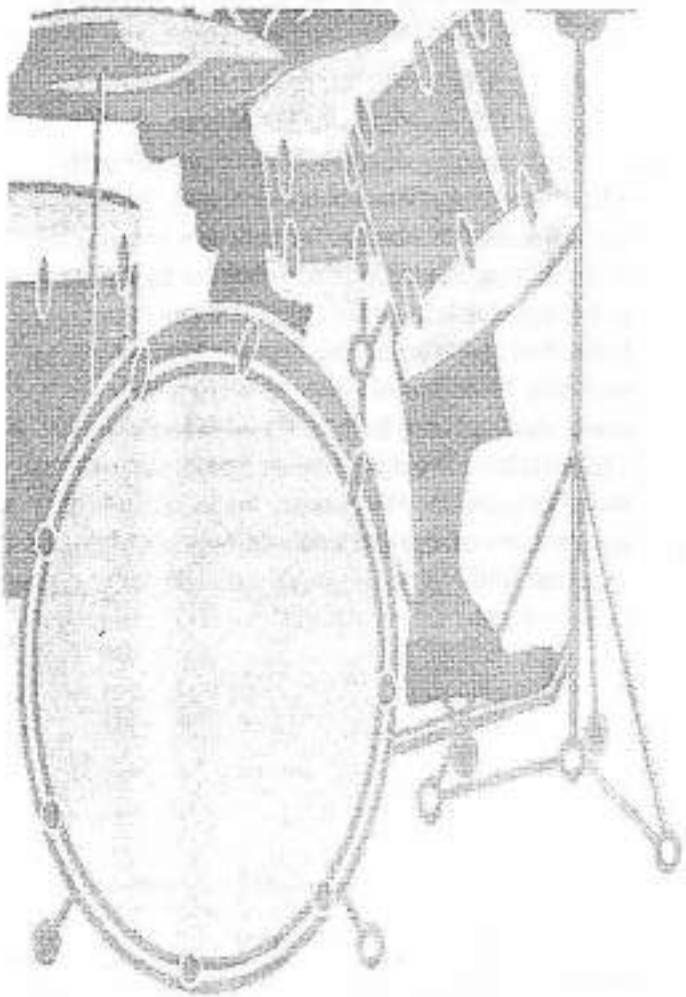
[15] My favorite Aebersold record, which is a work of art in itself, is the collection of Cedar Walton tunes on *Volume 35, Cedar Walton*, with The Maestro himself on piano, Ron Carter on bass, and Billy Higgins on drums.

Play Along with Real Records

Don't limit yourself to play-along records. Play along with great recordings, also. Put on a Miles Davis record from the late 1950s and play along with Miles, Coltrane, Wynton Kelly, Paul Chambers, and Philly Joe Jones. Try to get into the same groove at the same energy level as the players on the record. If you can't get your instrument and your CD in tune with each other, tape the recording, adjust the pitch control, and you're in business.

Keep a Notebook

Keep a notebook of ideas that you come across while practicing or listening. Write down the names of tunes that you want to learn, or things that you want to remember to practice. This can help you focus in on your needs, and bring some sense of order to the ever-lengthening list of stuff you want to woodshed.



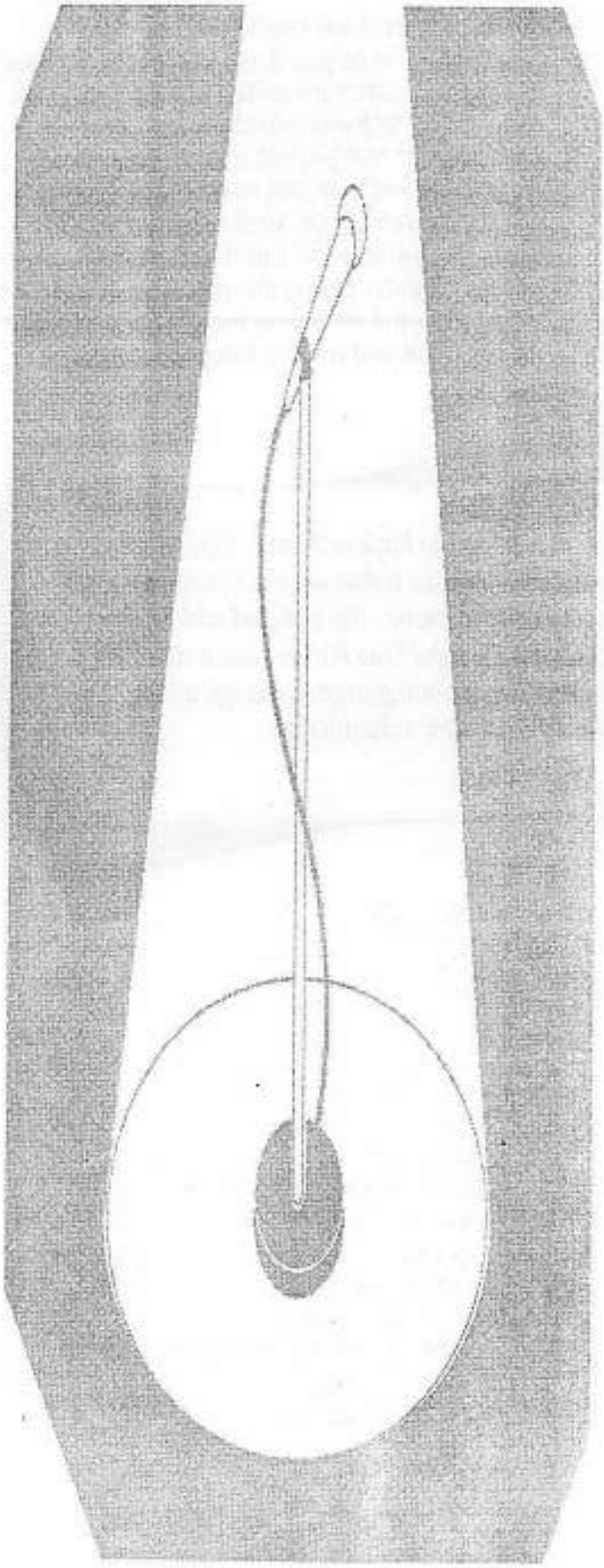
Relax

Be aware of any unnecessary muscle tension as you play. Breathe normally and deeply. If you're not a horn player, smiling while you play can help you relax. Drummer Billy Higgins always smiles when he plays. Does he know something we all should know?

Tap that Foot

Do you tap your foot when you play? There are more theories about how to do this correctly than you can count. Some musicians tap their toe. Pianist Jaki Byard taught me to tap my heel, which helps me solidify my time feeling and gives me a sense of forward motion. Some musicians tap on all four beats, some on one and three, and some on two and four. Many Latin musicians tap *clave*.[16] And some musicians don't tap at all. Check out Thelonious Monk on the video "Straight No Chaser."[17] Monk taps his toe, his heel, his whole foot, and glides his foot forward and backward, depending on what he's playing at the moment. Whatever feels natural is OK, as long as it doesn't get in the way of your playing, and isn't so loud that it distracts your fellow musicians.

[16] Clave will be explained in Chapter 22.
[17] Warner Home Video.



Cultivate Your Environment

Whether you live in a big city or a small town, jazz is probably played somewhere nearby. Listen to as much live jazz as possible. Recordings are not enough. You need to see, hear, and feel the emotion, heat, and sweat of jazz as it happens. Find the best musician on your instrument in your area and ask if you can study with him or her. If he or she doesn't want to take you on (many great musicians are reluctant to teach), keep asking for at least a single lesson. I had one lesson with Barry Harris that changed my playing completely.

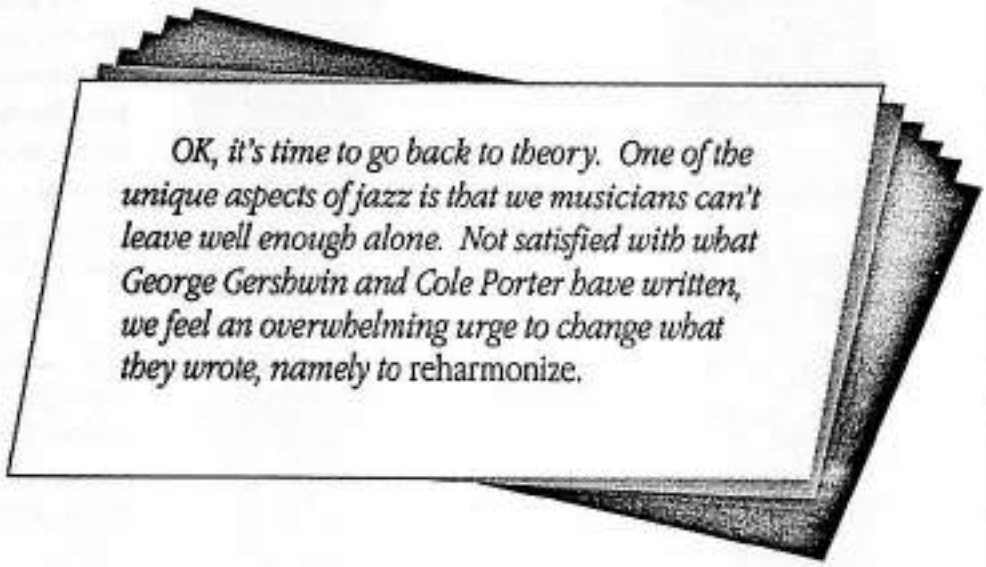
As you watch a live performance, be aware of the interaction between musicians. How do they communicate? By signs? Verbally? Non verbally? Look for eye contact or other body language. How do the musicians let each other know when they're finished soloing, when to take fours, when to take the tune out, and so on. You can learn almost as much by watching as by listening to the music.

If a pianist and guitar player are playing together in the same rhythm section, do they play well together? Are their styles compatible? How do they keep each other's chords from clashing? Does one lay out while the other 'comps? If they both 'comp at the same time, does one play more sparingly than the other? Usually the pianist takes the more dominant role, but not always.[18]

[18] The most compatible piano/guitar combination I ever heard was Wes Montgomery and Wynton Kelly, who never seemed to get in each other's way. Chapter 24 lists some suggested recordings by them.

Form

Finally, when it comes time to climb on the bandstand and do your thing, be aware of how your solo functions within the context of the band's entire performance. Will your solo contribute to the overall sense of form? Will you solo after the head, when everything seems fresh, and the energy level is high? Will your solo come later, leading into a quiet bass solo? You may have to adjust to circumstances such as these. If you're playing the melody, think about how to begin and end the tune so that the other musicians will be able to, and want to, follow your lead.



OK, it's time to go back to theory. One of the unique aspects of jazz is that we musicians can't leave well enough alone. Not satisfied with what George Gershwin and Cole Porter have written, we feel an overwhelming urge to change what they wrote, namely to reharmonize.

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REHARMONIZATION

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- *Tritone Substitution*
- *Reharmonizing Minor Chords*
- *Reharmonizing V Chords*
- *Reharmonizing I Chords*
- *Reharmonization During Solos*
- *Reharmonizing "I Hear A Rhapsody"*

Most jazz pianists tend to play voicings without the root of the chord on the bottom. Because this book is for everybody, not just pianists, I want you to hear what the reharmonizations sound like with the root in the bass. For this reason, most of the examples in this chapter are shown as simplified piano voicings in root position. Of course, the best way to hear these reharmonizations is to listen to the recordings.

Figure 13-1

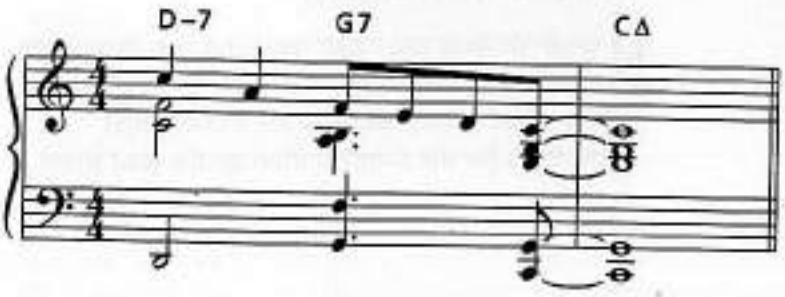
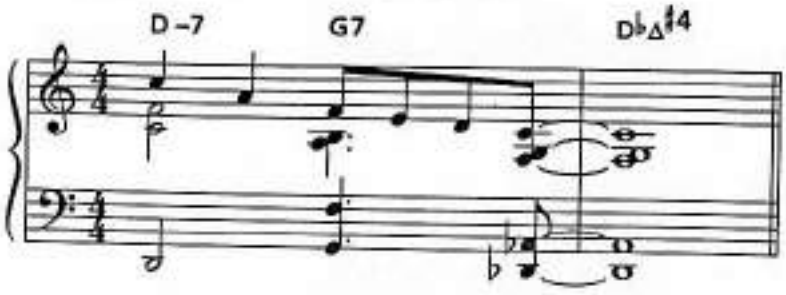


Figure 13-2
Kenny Barron's piano voicings simplified



Play **figures 13-1** and **13-2** and listen to the sound of *reharmonization*. **Figure 13-1** shows the last two bars of Jimmy McHugh's "On The Sunny Side Of The Street." **Figure 13-2** is Kenny Barron's reharmonization of the same two bars, with D♭Δ♯4 replacing the original CΔ chord.[1]

Reharmonizing a tune makes it more interesting and individual. The "individual" part is very important. The ultimate goal when reharmonizing a tune is to make it sound as much like your tune as the original songwriter's. As such, reharmonization is a form of composition. You don't have to reharmonize an entire tune: Sometimes changing a single chord completely alters the way a tune sounds, and stamps it as your own unique version. You can reharmonize the chords to a tune both ahead of time and in the heat of the moment, while soloing.

[1] Kenny Barron, *The Only One*, Reservoir, 1990.

Reharmonization can take several forms:

- Altering the chords.
- Increasing the number of chords.
- Decreasing the number of chords.
- Substituting a chord (or chords) for the written chord (or chords).

Reharmonizing V as II-V

Many of the standard tunes in the jazz repertoire were written in the 1920s and 1930s. Those tunes consist largely of V-I progressions. II-V and II-V-I progressions were used only by the more sophisticated songwriters of that time. One of the first reharmonization techniques used by the jazz musicians of the 1930s was to precede a V chord with its II chord to create a II-V progression. Reharmonizing V as II-V makes a tune sound more modern, and expands the improvisational possibilities.

Figure 13-3

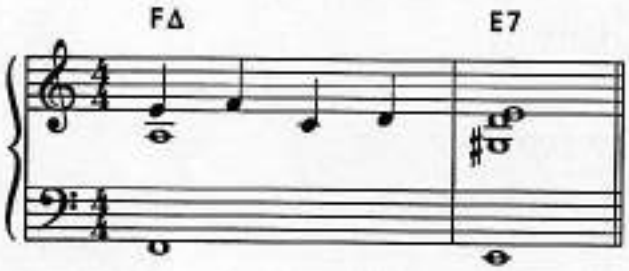
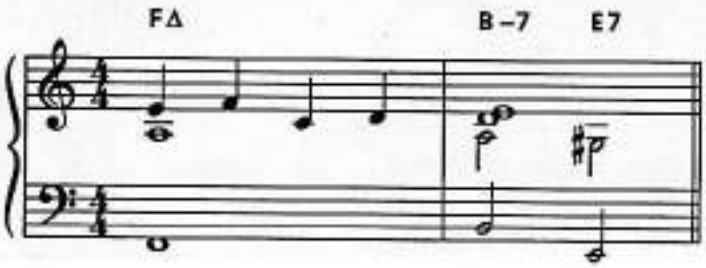


Figure 13-4



Play **figure 13-3**, the first two bars of Victor Schertzinger's "I Remember You." Now play **figure 13-4**, and hear the difference the simple addition of the B-7 chord makes. The V chord (E7) has been preceded by a II chord (B-7), creating a II-V progression (B-7, E7). You saw another example of preceding V with II to create a II-V progression in Chapter 11, on the bridge of George Gershwin's "I've Got Rhythm" (**figures 11-2** and **11-3**).

Tritone Substitution

Reharmonizing can mean replacing one chord with another, or using a *substitute chord*. A substitute chord is just what it sounds like: a chord that substitutes for the chord written on the lead sheet.

Play **figure 13-5**, the first four bars of Jerome Kern's "All The Things You Are." Listen especially to the E♭7, A♭Δ V-I in bars 3-4. Now play **figure 13-6**, and listen to the A7 that substitutes for E♭7 in bar 3. Does the chord progression sound smoother? More modern? Do you like it? This is the sound of *tritone substitution*. Now play **figure 13-7**, an expanded form of tritone substitution, where a II-V (E-7, A7) substitutes for the original V chord (E♭7).

Figure 13-5

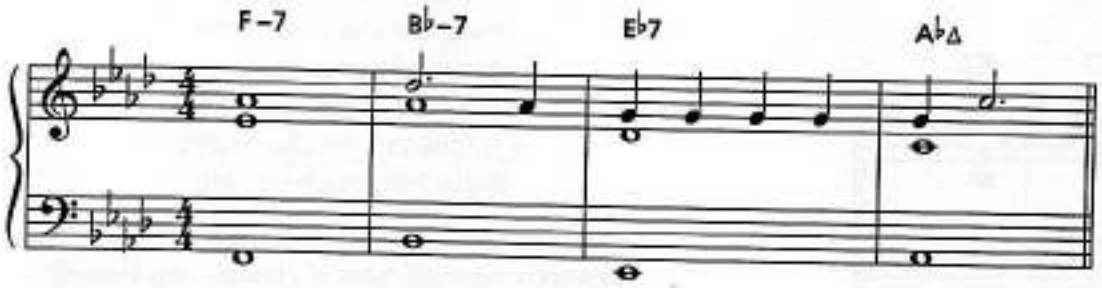


Figure 13-6

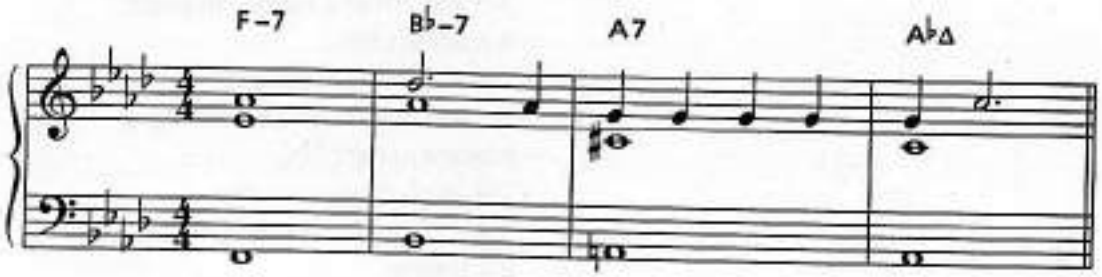


Figure 13-7

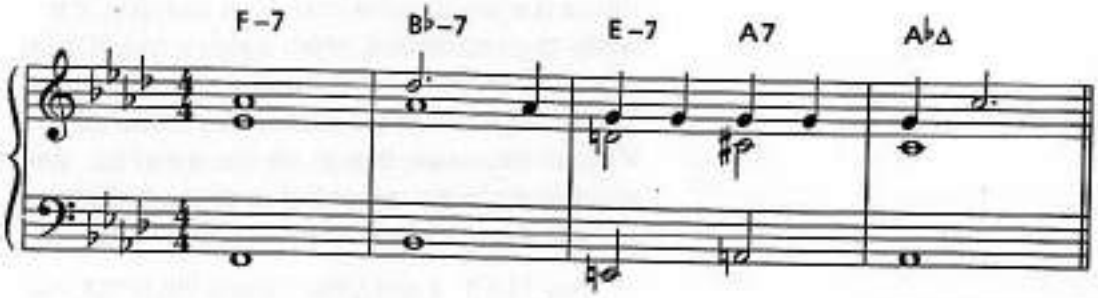


Figure 13-8

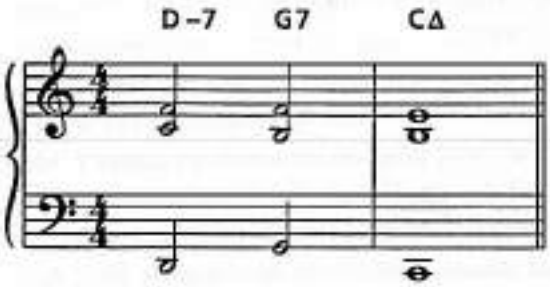
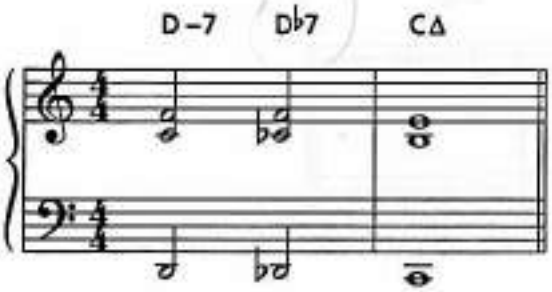


Figure 13-9



Play **figure 13-8**, the II-V-I in the key of C. Now play **figure 13-9**, in which D♭7 substitutes for G7. Substituting D♭7 for G7 creates a chromatic bass line: D, D♭, C.

Here's how tritone substitution works: As you learned in Chapter 2, the two most important notes in major, minor, and dominant 7th chords are the 3rd and the 7th. These notes determine the quality of, or differences, between those chords. Let's review the rules:

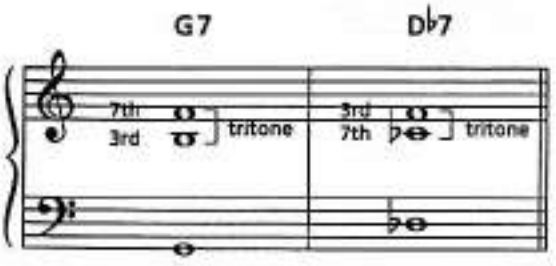
- A major 7th chord has a major 3rd and a major 7th.
- A minor 7th chord has a minor 3rd and a minor 7th.
- A dominant 7th chord has a major 3rd and a minor 7th.

Chapter 2 also mentioned an additional difference between the three types of chords—the interval between the 3rd and 7th:

- The interval between the 3rd and 7th of a major 7th chord is a perfect 5th.
- The interval between the 3rd and 7th of a minor 7th chord is also a perfect 5th.
- The interval between the 3rd and 7th of a dominant 7th chord is a *tritone*.

Because the tritone occurs only in the dominant chord, its presence *defines* a dominant chord. A tritone is a very unstable interval. It sounds as if it wants to go someplace, which is why V chords want very much to resolve (often to a I chord). If you play just the two notes of the tritone, they sound like a V chord, incomplete though the chord may be. *What's so unusual about a tritone is that it's the 3rd and 7th of not just one, but two dominant 7th chords.*

Figure 13-10



Play **13-10.** B and F, the 3rd and 7th of G7, are the same notes as F and C♭, the 3rd and 7th of D♭7. (B and C♭ are enharmonic—the same notes, just spelled differently.) *Because the tritone (the 3rd and 7th) of both G7 and D♭7 is the same, G7 and D♭7 can substitute for one another.*

Figure 13-11

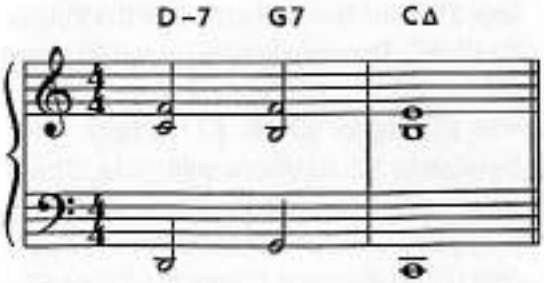


Figure 13-12

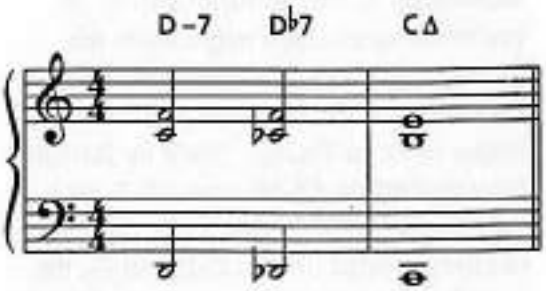


Figure 13-13

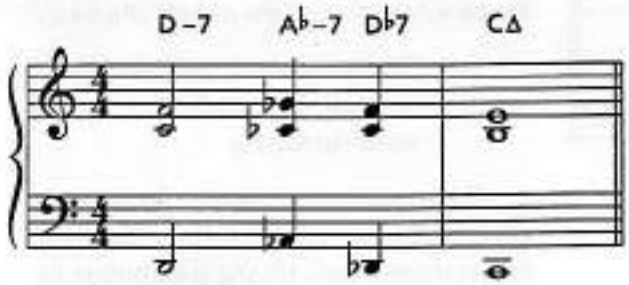
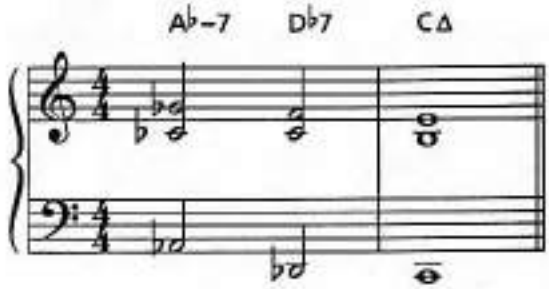


Figure 13-14



Quite often this tritone substitute V chord is preceded by its II chord, creating a II-V progression, as happened in **figure 13-7**. Compare the sound of the next four examples:

- Play **figure 13-11**, the II-V-I in C.
- Play **figure 13-12**, the same II-V-I, but with D♭7, the tritone substitute, replacing G7.
- Play **figure 13-13**, with A♭-7 preceding D♭7.
- Play **figure 13-14**, with A♭-7, D♭7, the tritone substitute II-V, replacing D-7, G7

The 3rd and 7th of a V chord always form the interval of a tritone, no matter which note is on top. Why? Because a tritone is exactly half an octave, and if you invert it (put the top note on the bottom, or vice versa) it is still a tritone.[2] The roots of the G7 and D♭7 chords are also a tritone apart.

[2] Remember, as described in the section "Intervals" in Chapter 1, a tritone inverts to a tritone.

Figure 13-15

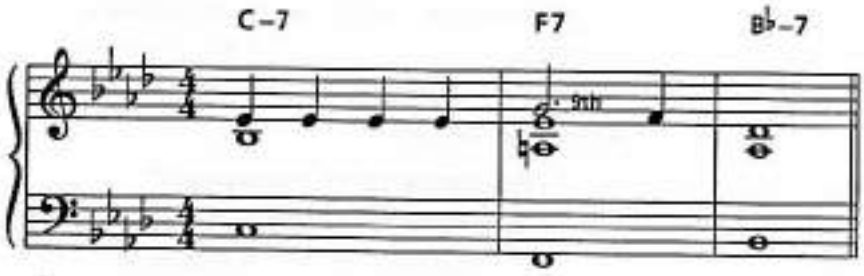


Figure 13-16

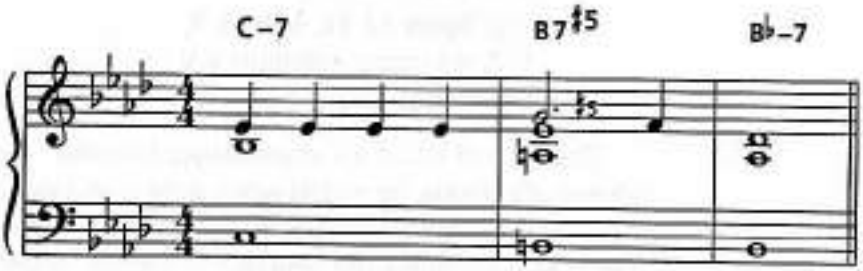


Figure 13-17

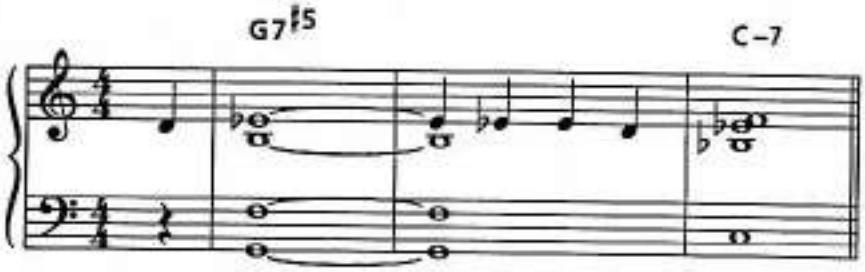
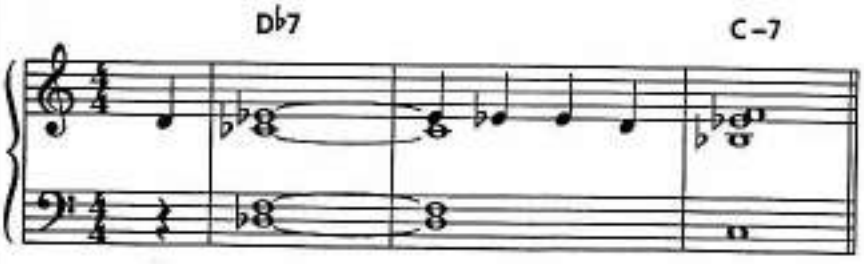


Figure 13-18



Another reason to play a tritone substitution is that it often makes the melody note more interesting. Play **figure 13-15**, bars 31-33 of Jerome Kern's "All The Things You Are." The melody note on the F7 chord (G) is the 9th of the chord, a pretty note. Now play **figure 13-16**. F7 has been replaced by B7, its tritone substitute. This reharmonization not only creates chromatic bass motion, but also enhances the melody note (G) by changing it from the 9th of F7 to the ♯5 of B7, a more interesting note.

Use caution and taste when using tritone substitution in the melody of a tune. If you're not careful, you might make the melody note sound *less* interesting. Play **figure 13-17**, the first three bars of the bridge to Victor Young's "Stella By Starlight." Now play **figure 13-18**, where D♭7 has been substituted for G7♯5. Chromatic bass motion has been created (D♭7 to C-7), but E♭, the melody note, has been changed from the ♯5 of G7 to the 9th of D♭7, a less interesting note.

To sum up; there are two reasons for playing tritone substitution on the melody of a tune:

- To create a chromatic bass line
- To make the melody note more interesting

The preceding tritone substitutions were determined ahead of time. The next few examples show tritone substitution as on-the-spot reharmonization, in the midst of a solo.

Figure 13-19

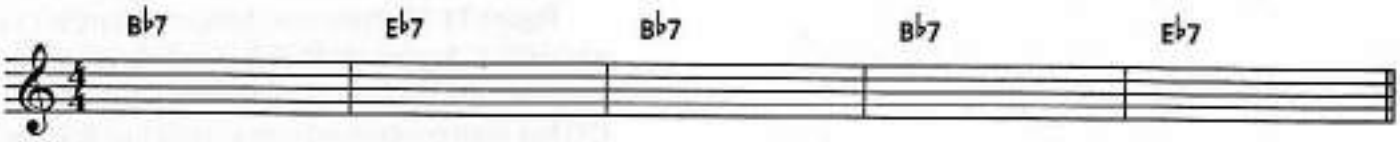
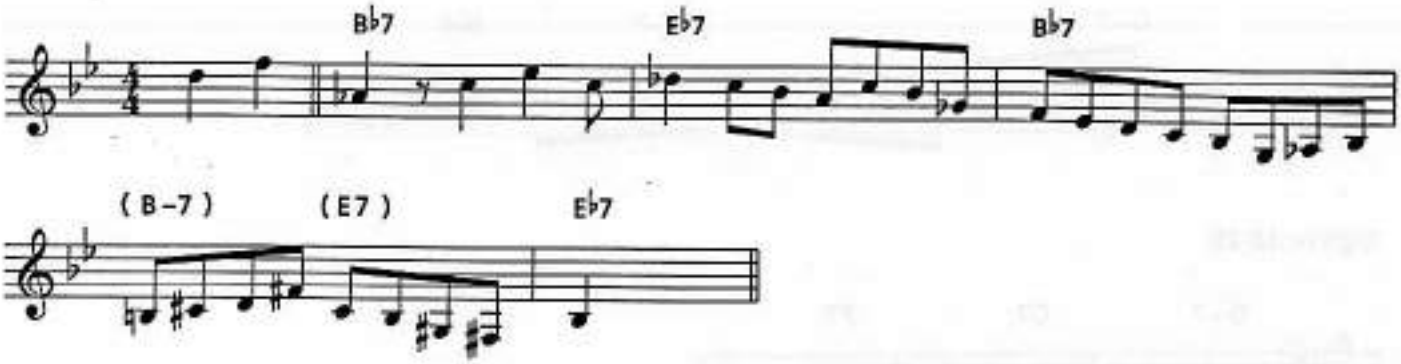


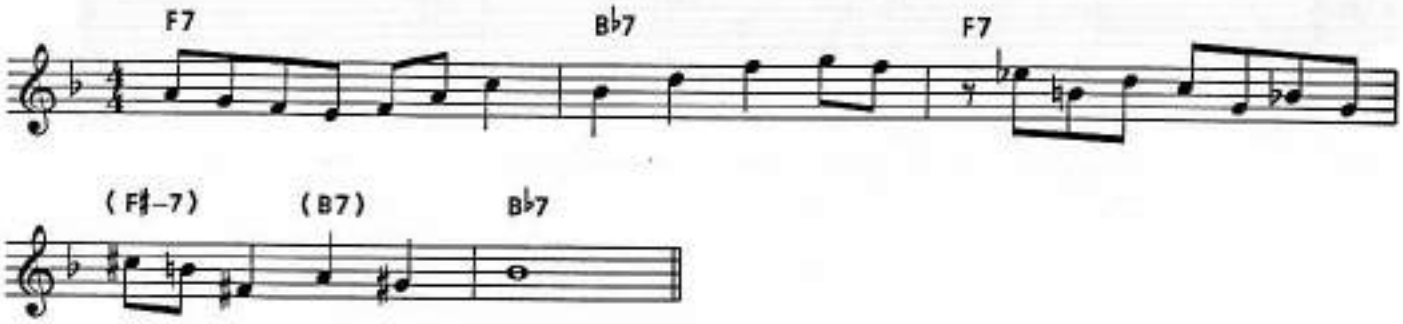
Figure 13-20



One of the first places to learn to play tritone substitution is on the fourth bar of the blues. **Figure 13-19** shows the changes for the first five bars of a blues in B♭. **Figure 13-20** shows how Herbie Hancock substituted a B-7, E7 II-V progression for B♭7 in the fourth bar of Freddie Hubbard's blues in B♭ "Hub Tones."[3] E7 is the tritone substitute for B♭7, and B-7 precedes E7 to make a tritone substitute II-V (B-7, E7).

Figure 13-21 shows Freddie Hubbard substituting F♯-7, B7 for F7 in the fourth bar of Duke Pearson's blues in F, "Ready Rudy."[4]

Figure 13-21



[3] Freddie Hubbard, *Hub Tones*, Blue Note, 1960.
[4] Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.

Figure 13-22 shows bars 9-10 of Bud Powell's "Dance Of The Infidels."[5] The G-7 bar is followed not by C7, but by D♭-7, G♭7—the tritone substitute II-V of C7.

Figure 13-23 shows the changes of bars 9-11 of a blues in F. **Figure 13-24** shows an improvised phrase over a reharmonization of those bars. The II-V (G-7, C7) has been compressed into a single bar, followed by its tritone substitution (C♯-7, F♯7) in the next bar.

Figure 13-22

Figure 13-23

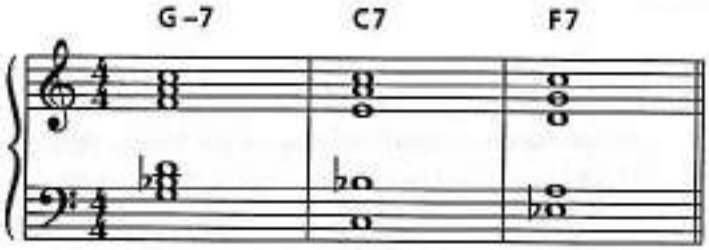
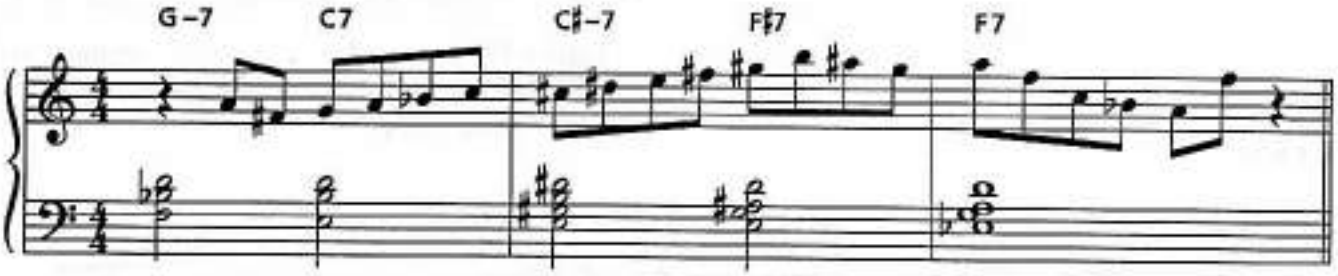


Figure 13-24



[5] Bud Powell, *The Amazing Bud Powell, Vol I*, Blue Note, 1949.

Let's look at a tune and see where tritone substitution might sound good. Play **figure 13-25**, an arrangement of the standard tune "I Hear A Rhapsody." Now play **figure 13-26** and listen for the examples of tritone substitution. There are lots of V chords and II-V progressions in **figure 13-25**. Which ones lend themselves to tritone substitution? Remember the two criteria mentioned earlier, and ask yourself if you fulfill either or both by playing tritone substitution:

- Do you create chromatic bass motion?
- Does the melody note become a more interesting or prettier note?

At least one of these things should happen to justify using tritone substitution. We'll be switching back and forth between **figures 13-25** and **13-26** for a while, so pay attention.

Bar 2 of **figure 13-25** contains the II-V progression F-7, B♭7. Changing the B♭7 chord to E7 works well, as you can hear when you play the first few bars of **figure 13-26**. There is now chromatic motion in the bass (E7$^{\sharp 9}$ to E♭Δ). The melody note (D) changes from the 3rd of B♭7 to the 7th of E7. Neither the 3rd nor the 7th is more interesting than the other, but you now have an opportunity to make the chord more colorful by adding a ♯9 to the E7 chord. *V chords with the 7th in the melody often sound good when voiced with a ♯9.* The interval of a perfect 5th (or a perfect 4th when inverted) between the ♯9 and 7th gives the chord stability.

Figure 13-25

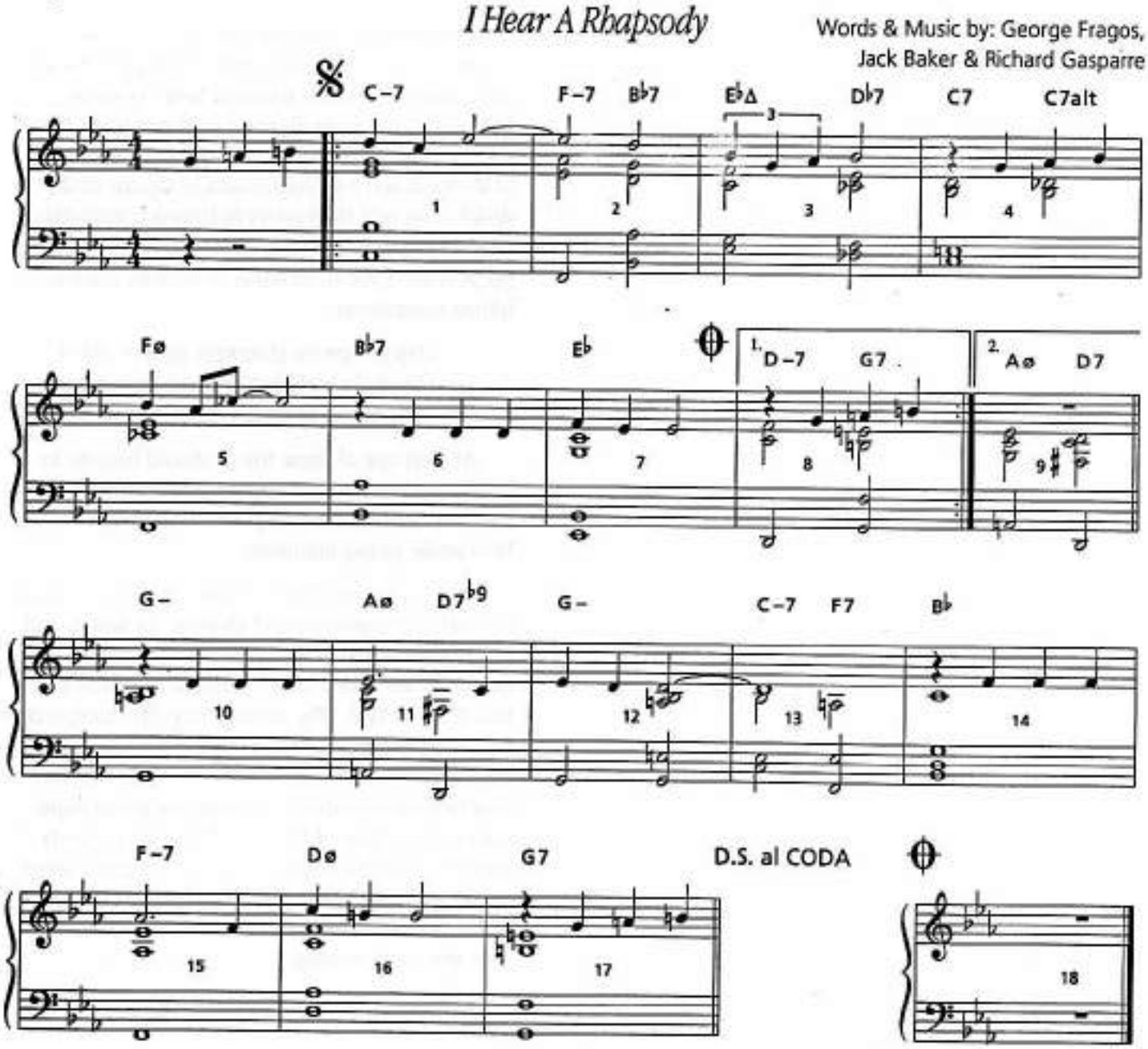


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Figure 13-26

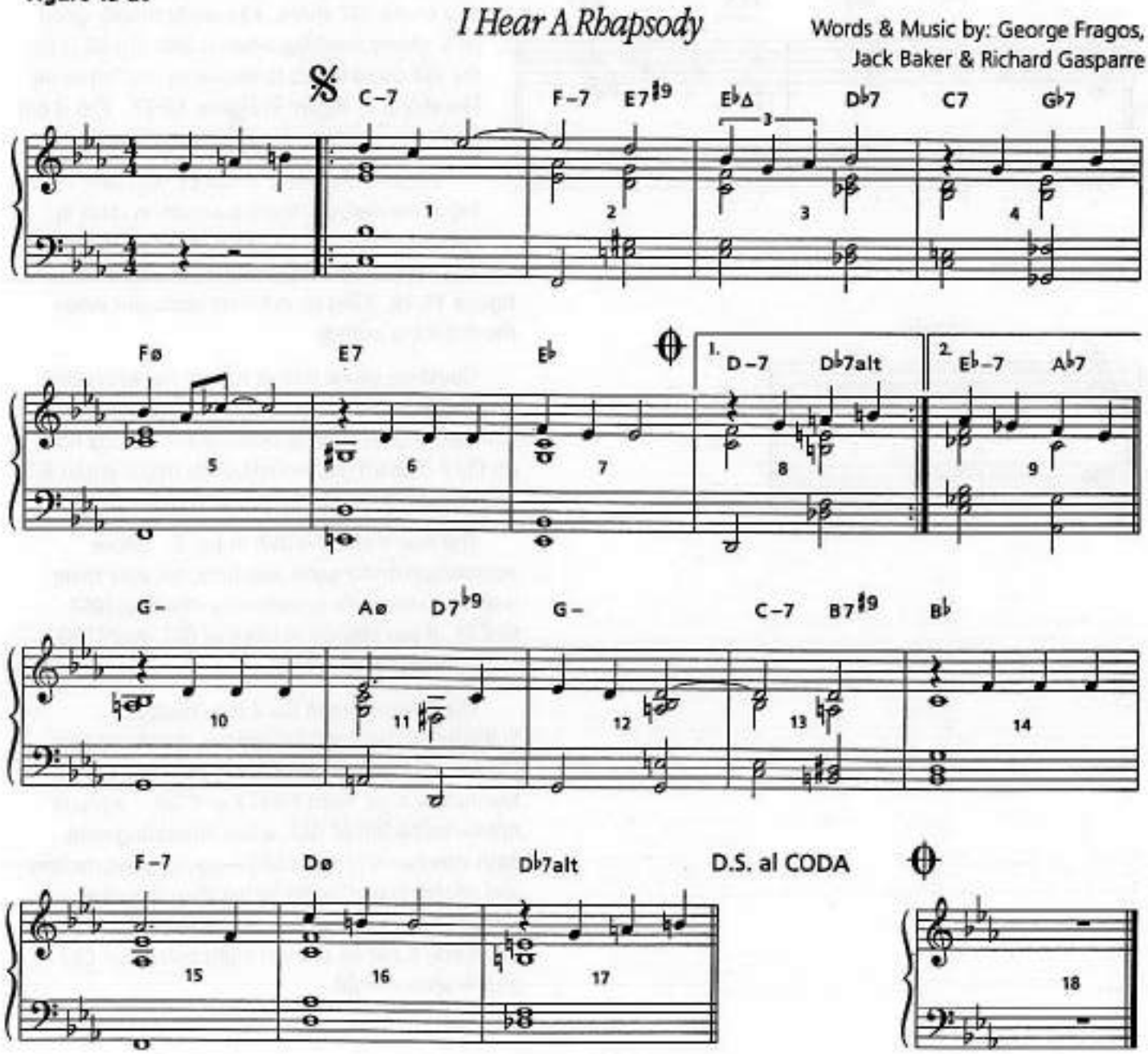

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Figure 13-27

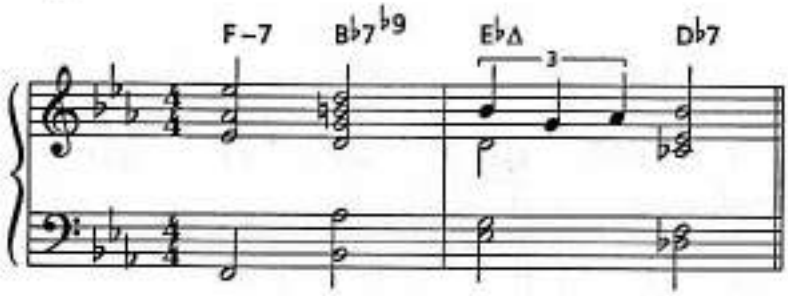
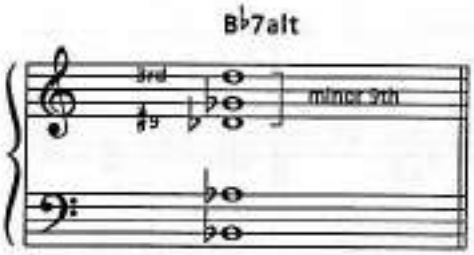


Figure 13-28



On the other hand, sticking with B♭7, the original chord, opens up the opportunity to play a ♭9 on the B♭7 chord. *♭9 usually sounds good on V chords resolving down a 5th.* The ♭9 (B) of the B♭7 chord wants to resolve to the 5th of the E♭Δ chord, as shown in **figure 13-27**. This is not a rule; it's just something that usually works.

Would B♭7alt work in bar 2? Not with the 3rd in the melody. There is a built-in clash in this situation, because of the resulting minor 9th interval between the 3rd and the ♯9, as shown in **figure 13-28**. *V7alt sounds very dissonant when the 3rd is the melody.*

Could we play a tritone sub on the whole II-V progression—B-7, E7 for F-7, B♭7? Not if we stick with the original melody, because the melody note on the F-7 chord (E♭) would be the major 3rd of B-7, and minor 7th chords don't have a major 3rd.

The next V chord is D♭7, in bar 3. Tritone substitution isn't a good idea here, because there is already chromatic movement in the bass (D♭7 to C7). If you play G7 in place of D♭7, you'll lose the chromatic bass motion.

The C7alt chord in bar 4 is a "maybe." Substituting G♭7 for C7alt creates chromatic bass motion (G♭7 to Fø). However, it also changes A♭, the melody note, from the ♭13 of C7alt—a pretty note—to the 9th of G♭7, a less interesting note. Both chords—C7alt and G♭7—sound good, neither one sounding particularly better than the other. Since "I Hear A Rhapsody" is an AABA[6] tune, you could play C7alt on the first eight bars, then G♭7 on the second eight.

[6] AABA refers to the form of the song. Song Form is covered in Chapter 17.

Changing the B♭7 chord in bar 6 to E7 creates chromatic bass motion (E7 to E♭), while changing the melody note from the 3rd of B♭7 to the 7th of E7 produces no loss or gain in color. We can't play a II-V tritone sub in bars 5-6, because one of the melody notes on the Fø chord (B♭) would be the major 7th of the B-7 chord, and minor 7th chords don't have a major 7th.

G7, the last chord in the first ending, is a good candidate for tritone substitution. The substitution creates chromatic bass motion (D♭7 to C-7), and A, the melody note, changes from the 9th of G7 to the ♭13 of D♭7alt—a more interesting note.

There's a golden opportunity to play tritone substitution in the second ending, because it includes just chords and no melody. Playing E♭-7, A♭7 in place of Aø, D7 creates chromatic bass motion going into the bridge (A♭7 to G-), and the absence of a written melody means we can improvise one of our own, a descending line leading down to D, the first melody note on the bridge.

Playing A♭7 as a substitute for D7 in bar 11 is not a good choice. Chromatic bass motion would be created (A♭7 to G-), but the two melody notes (E♭ and C), would change from the ♭9 and 7th of $D7^{\flat 9}$, to the 5th and 3rd of A♭7—losing the ♭9 is not worth it.

Substituting B7 for F7 in bar 13 works well. It creates chromatic bass motion (B7 to B♭) and changes D, the melody note, from the 13th of F7 to the ♯9 of B7—a more colorful note. A tritone sub II-V won't work well, however. D, the melody note on the C-7 chord, would be the ♭6 on an F♯-7 chord—a note not found in the F♯ Dorian scale.

Bar 17, the last bar of the bridge, has the same situation as bar 8, the last bar in the first ending. D♭7alt substitutes well for G7.

Here's a final caution: You can overdo tritone substitution. Use taste!

Figure 13-29

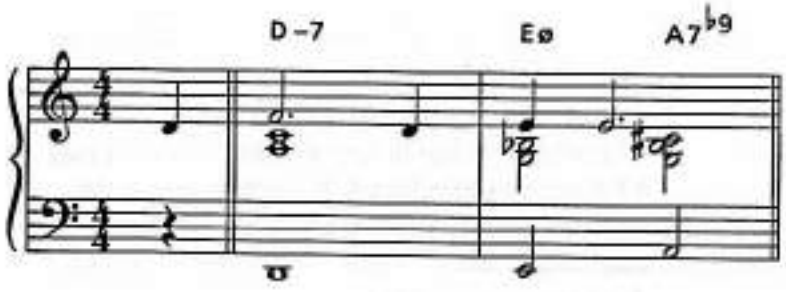
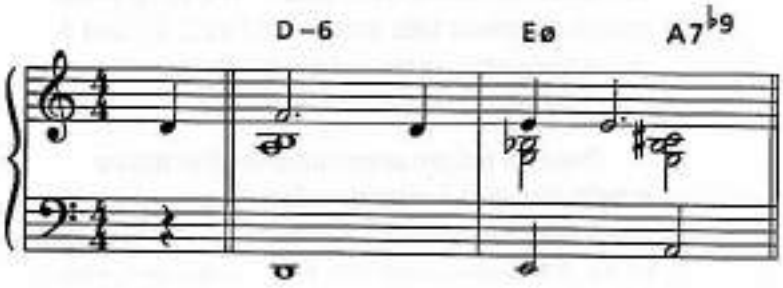


Figure 13-30



Rebarmonizing Minor Chords

Just because a lead sheet says to play a minor 7th chord—D-7 for example—doesn't mean that that's the best choice of minor chord. If the next chord is anything other than G7 (which would make the II-V progression D-7, G7) or D♭7 (the tritone sub of G7), the D-7 chord is functioning as a *tonic minor* chord instead of a II chord. In this case, D-6 or D-Δ may sound prettier than D-7. Play **figure 13-29**, the first two bars of Arthur Schwartz' "Alone Together," with D-7 as the first chord. The second chord is not G7, so D-7 is not part of a II-V. Playing D-6 instead of D-7 makes the chord sound darker and more like a tonic minor, as you'll hear when you play **figure 13-30**. Here's a big exception: If the melody note on a minor 7th chord is the minor 7th, the chord is *de facto* a minor 7th chord and you normally wouldn't change it.

Remember what to look for: If a minor 7th chord is not part of a II-V progression, you can usually play a minor 6th or minor-major chord instead of a minor 7th chord (so long as the melody note isn't the minor 7th). This doesn't mean you have to or even want to make this substitution. It just adds a different flavor.

Figure 13-31

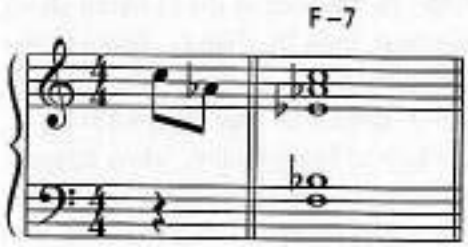


Figure 13-32

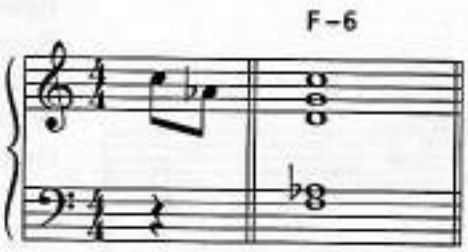
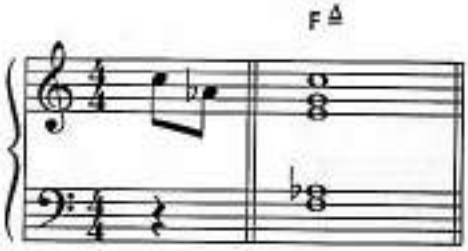


Figure 13-33

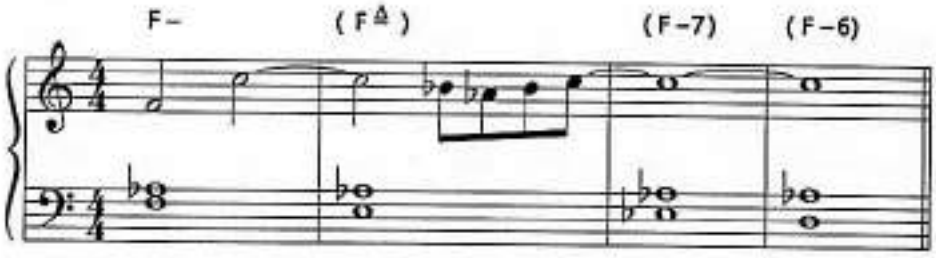


Play **figure 13-31**, the first bar of George Gershwin's "Summertime." The first chord shown on most lead sheets for "Summertime" is F-7. The next chord is not B♭7, so the initial F minor chord is not part of a II-V progression. This means you can reharmonize F-7 as a tonic minor chord: F-6, as in **figure 13-32**, or F-Δ, as in **figure 13-33**. Which of the three examples do you like best?

Descending and Ascending Lines on Minor Chords

When a tonic minor chord lasts for two bars or more, a chromatically descending line leading from the root to the 6th of the chord is a nice touch. Songwriters have used this device since the earliest days of Tin Pan Alley. Play **figure 13-34**, the first four bars of Irving Berlin's "Blue Skies," and you'll hear this effect. F (the root of the F- chord) descends chromatically to E (the major 7th of F-), then to E♭ (the minor 7th), and finally to D (the 6th). This creates the effect of four minor chords passing by: F-, F-Δ, F-7, and F-6.[7]

Figure 13-34



[7] Thelonious Monk copied Berlin's descending line on his tune "In Walked Bud," which is based on the changes of "Blue Skies."

Many jazz musicians use the same descending line idea when playing the first bar of Thelonious Monk's "'Round Midnight," as you'll hear when you play **figure 13-35**. E♭, the root of the E♭ minor chord, moves down to D, then D♭, then C. Listen to the effect of four different E♭ minor chords going by: E♭-, E♭-Δ, E♭-7, and E♭-6. Play **figure 13-36**, the first four bars of Irving Berlin's "How Deep Is The Ocean," and you'll hear the same idea. To duplicate this effect yourself, look for a tune with two or more bars of the same minor chord—for example, the first four bars of George Gershwin's "Summertime," as shown in **figure 13-37**.

Figure 13-35

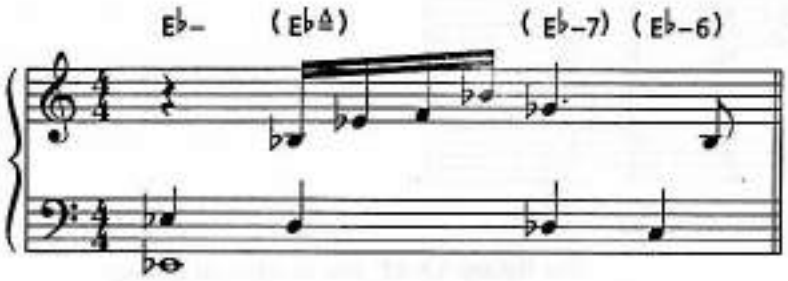


Figure 13-36

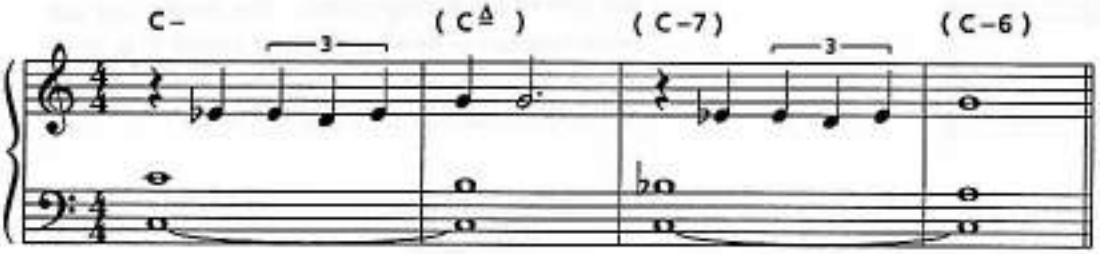


Figure 13-37

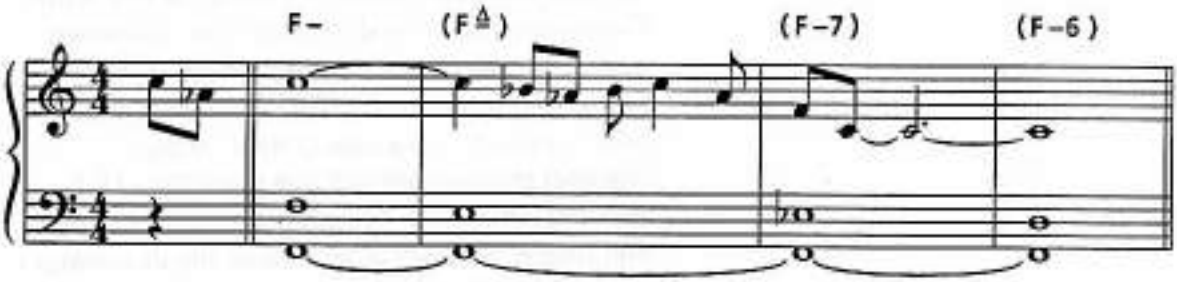


Figure 13-38

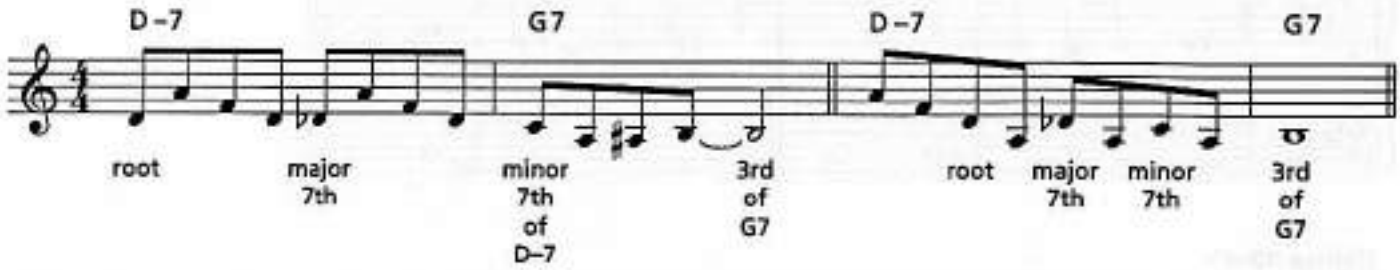
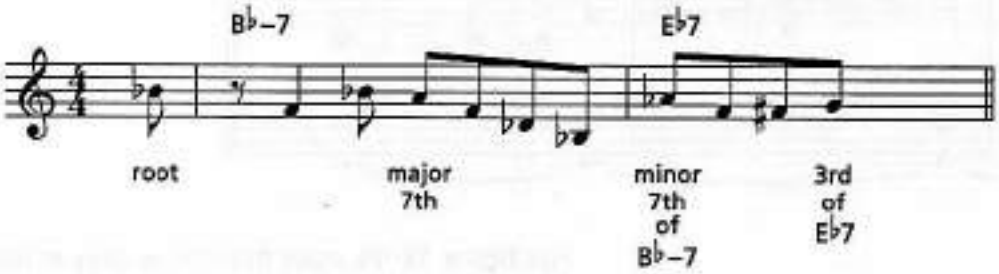


Figure 13-39



The descending line played on the minor chord in the previous examples ends with the 6th, and that note is also the 3rd of the V chord that follows a II chord in a II-V. Because of this, you can use the descending line to melodically connect the II chord to the V chord. Improvisers do this often, as shown in the two commonly played licks in **figure 13-38**. Notice how D, the root of D-7, descends to D♭, C, and finally B, the 3rd of the G7 chord. This creates the effect of four chords passing by: D-, D-Δ, D-7, G7. Notice also the delayed resolution of D-7 to G7 in the first example. Sonny Rollins uses this idea in the melody of bars 9-10 of his blues "Tenor Madness,"[8] as shown in **figure 13-39**.

[8] Sonny Rollins, *Tenor Madness*, Fantasy, 1956.

Figure 13-40

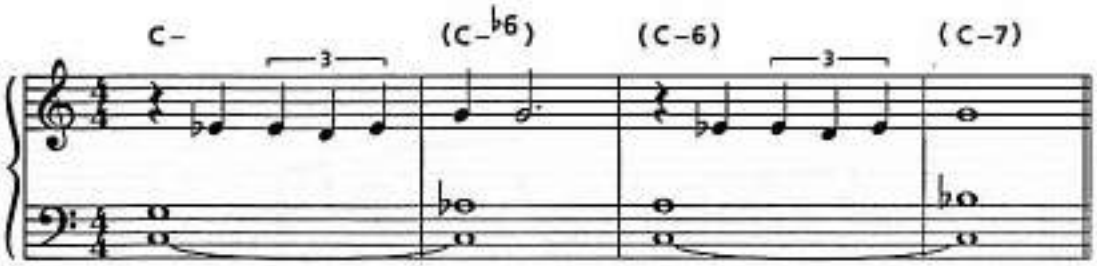
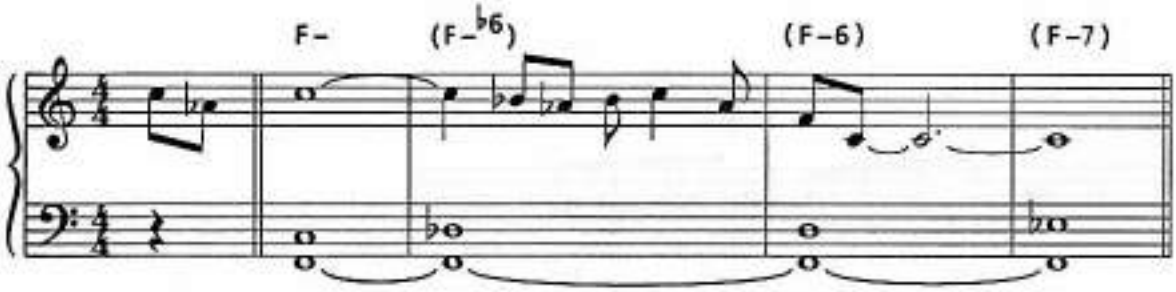
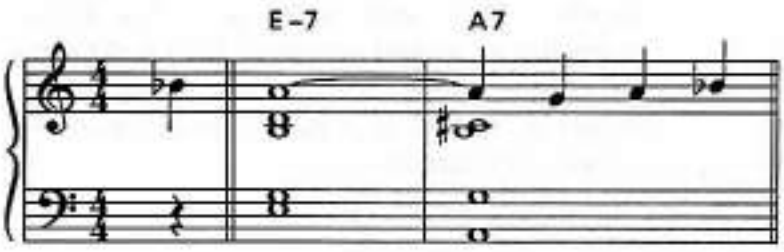


Figure 13-41



Play **figure 13-40**, again from "How Deep Is The Ocean," and you'll hear another type of moving line on a tonic minor chord. This line ascends chromatically from G, the 5th of the C minor chord, to A♭, A, and B♭, creating the effect of four different C minor chords passing by: C-, C-$^{\flat 6}$, C-6, and C-7. To use this idea yourself, look for tunes with two or more bars of the same minor chord, as in, once again, the first four bars of "Summertime," as shown in **figure 13-41**.

Figure 13-42



Half-Diminished Chords

If a minor 7th chord is part of a II-V, you can often reharmonize the II chord as a half-diminished chord (D-7, G7 becomes Dø, G7). This won't work if the melody note on the II chord is the 5th or 6th, however, because those notes are flatted in half-diminished chords. **Figure 13-42** shows the first two bars of Victor Young's "Stella By Starlight" which starts with E-7, A7, a II-V. Now play **figure 13-43** and hear how the E-7 chord has been changed to Eø. Note that the A7 chord has also been altered, to A7$^{\flat 9}$. Also notice that B♭, the ♭5 of the Eø chord, becomes the ♭9 of the A7$^{\flat 9}$ chord. When you change a minor 7th chord to half-diminished, the V chord that follows is usually reharmonized as either ♭9 or alt.

Figure 13-43

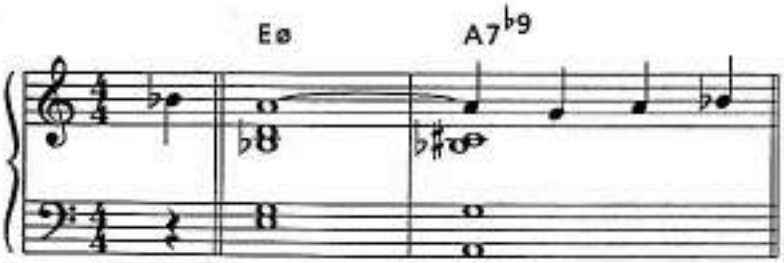
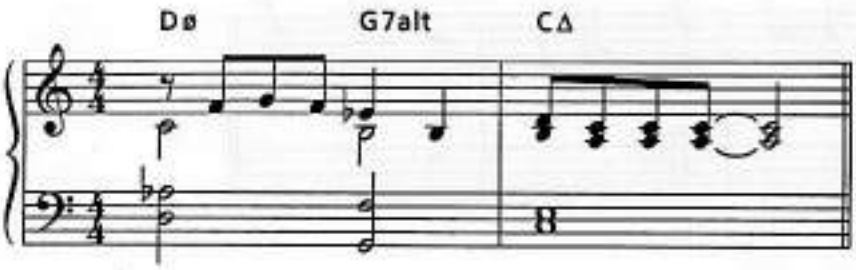
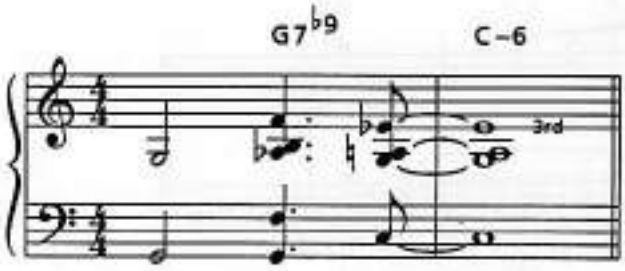


Figure 13-44



Some theory books stress that half-diminished chords are played as part of a minor II-V-I (as in Dø, G7alt, C-Δ). Although this is true, it gives the impression that ø chords are played *only* as part of a minor II-V-I. Not so. A minor II-V resolves just as smoothly to a major I chord. Bob Haggart's tune "What's New" has a Dø, G7alt, CΔ progression, as shown in **figure 13-44**.

Figure 13-45



Reharmonizing II Chords as Slash Chords

Now for something a little more advanced. If the melody note of a tonic minor chord is the 3rd or the 7th, you can reharmonize it as a slash chord, using the triad a half step below the root (as in B/C). Play **figure 13-45**, bars 7-8 of Kenny Dorham's "Blue Bossa." The melody note on the C-6 chord is E♭, the minor 3rd of the C- chord. Now play **figure 13-46** and listen to the B/C chord.

Figure 13-46

Figure 13-47 shows the pickup notes and first bar of Billy Strayhorn's "Chelsea Bridge." The melody note on the B♭-Δ chord is A, the 7th of the chord. Now play **figure 13-48** and listen to the A/B♭ chord. *When the melody note of a tonic minor chord is the 3rd or 7th, you can reharmonize the chord as a slash chord, using the triad a half step below the root.*

Figure 13-47

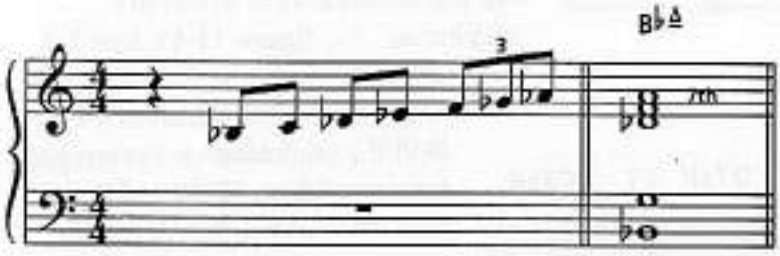


Figure 13-48

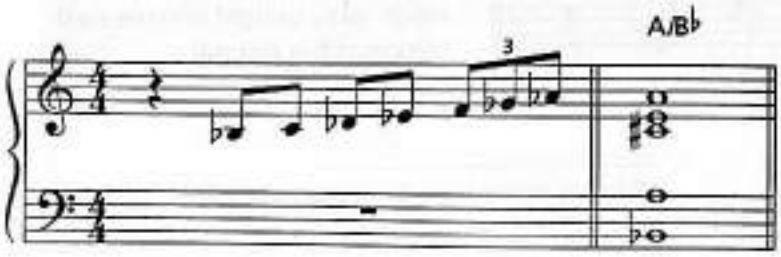


Figure 13-49

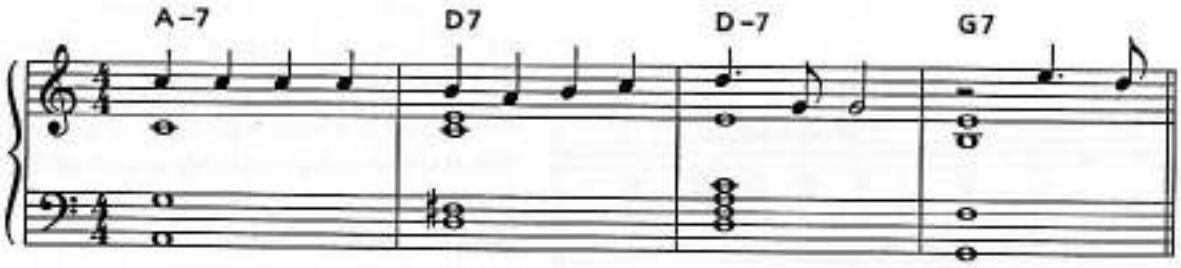
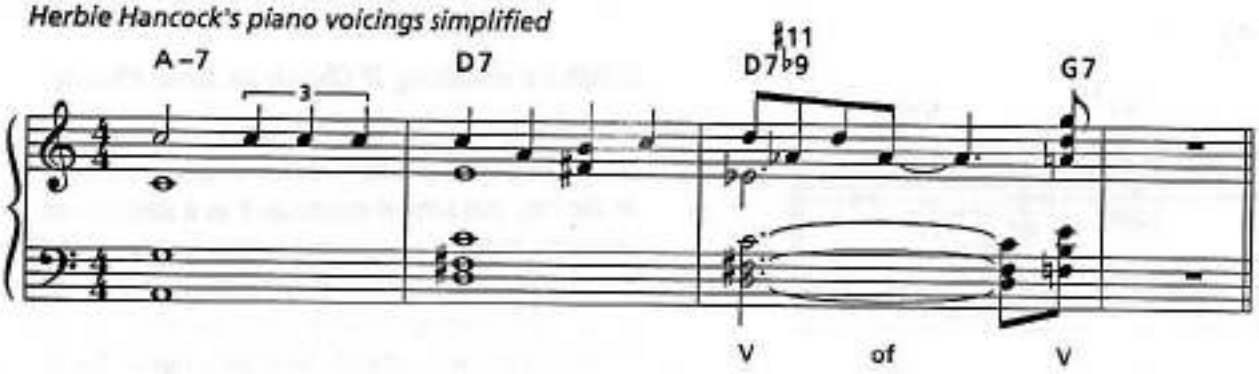


Figure 13-50

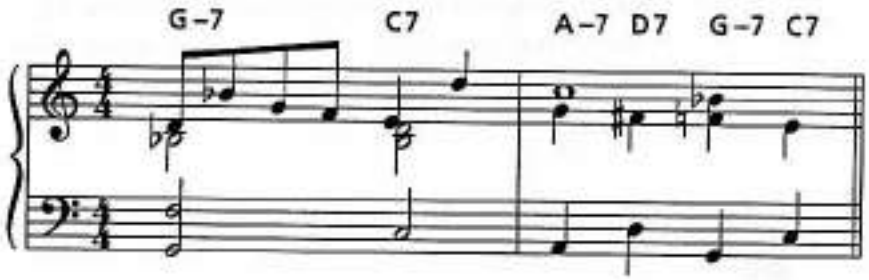
Herbie Hancock's piano voicings simplified



Changing II-V to V of V

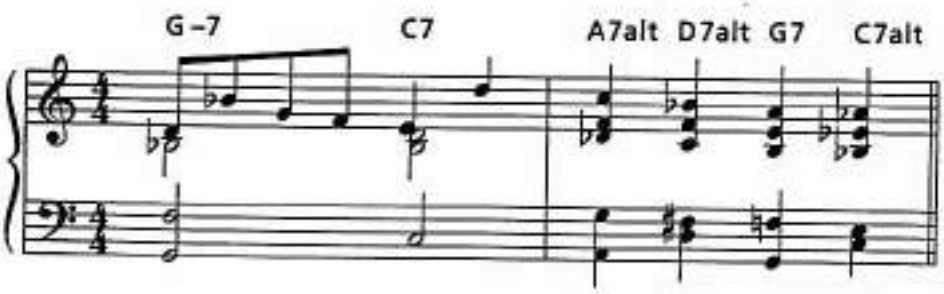
You can change a II chord that's part of II-V to a V chord, creating a V of V (D-7, G7 becomes D7, G7). **Figure 13-49** shows bars 13-16 of Harry Warren's "You're My Everything." Play **figure 13-50** and hear how Freddie Hubbard (with Herbie Hancock playing piano) changed D-7 to D7♭9♯11, followed by G7.[9] D7, G7 is a V of V.

Figure 13-51



V of V is especially effective on the two consecutive II-Vs of a III-VI-II-V progression. Play **figure 13-51**, bars 7-8 of Jimmy Van Heusen's "Polka Dots And Moonbeams." Listen to the III-VI-II-V progression in the last bar. Now play **figure 13-52** and hear how different the V of Vs sound. One reason this works so well is that V chords can be reharmonized in many more ways than II chords, which takes us right into the next section of this chapter.

Figure 13-52

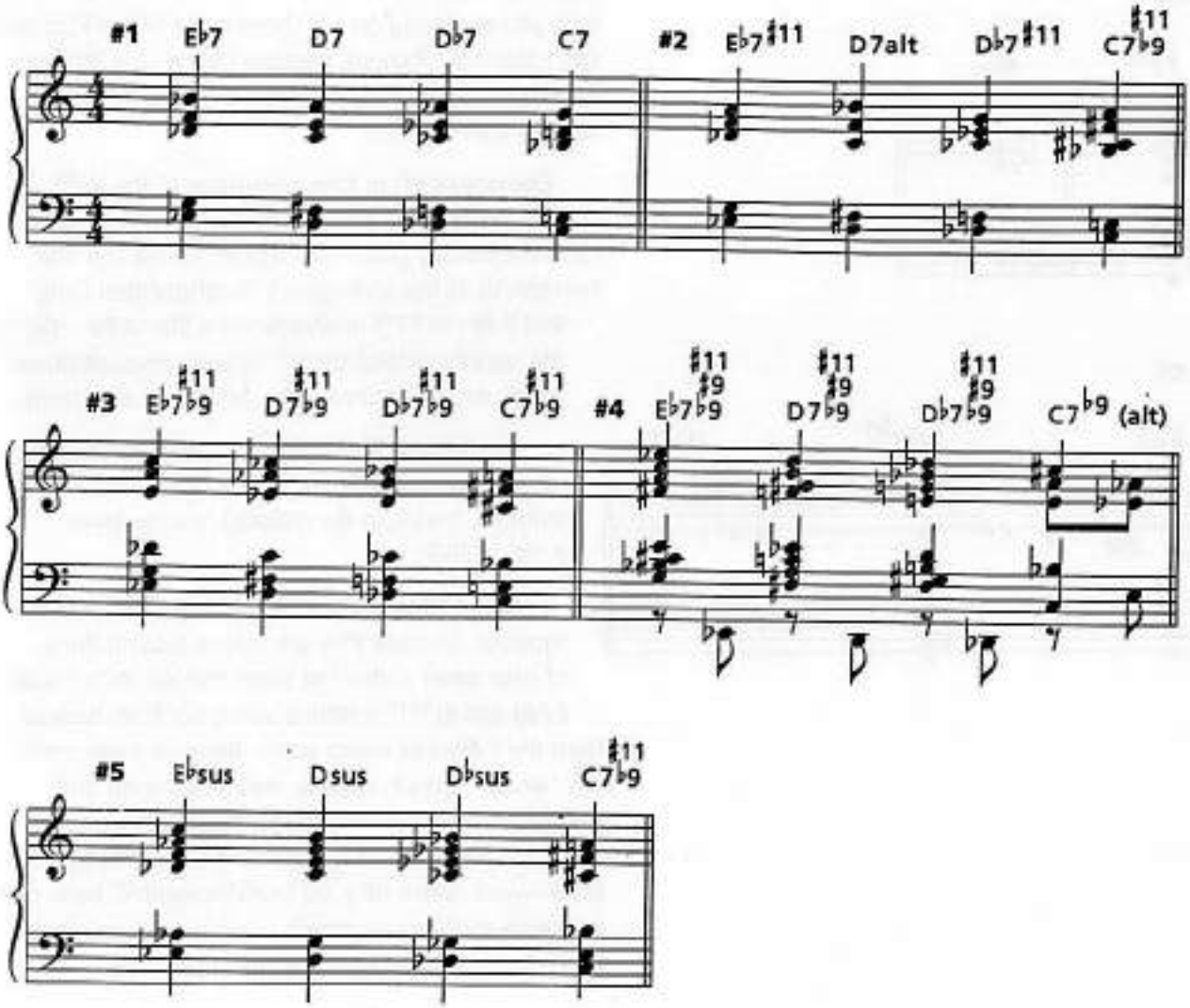


[9] Freddie Hubbard, *Hub Tones*, Blue Note, 1960.

Reharmonizing V Chords

Play **figure 13-53** and listen to five different reharmonizations of the chords of the same turnaround as on the previous example, bars 7-8 of "Polka Dots and Moonbeams." When playing a turnaround such as this, what choices should you make? Should you leave the V chords unaltered, as in the first example? Should you play ♭9? alt? ♯11? ♯9? ♯5? sus? sus♭9?[10] The following section provides some guidelines about when to use what chord.

Figure 13-53



[10] Reharmonization using sus and sus♭9 chords is covered in the next chapter.

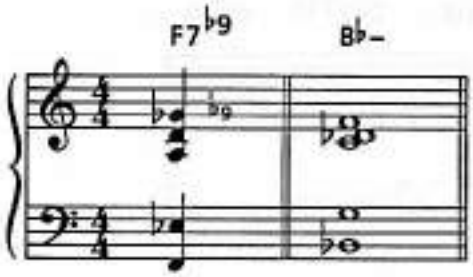
V7♭9, V7alt, and V7♯11 Chords

There are a lot of possibilities for altering a V chord (♭9, ♯9, alt, ♯11, ♯5, sus, sus♭9). However, *the three most commonly played alterations on V chords are ♭9, alt, and ♯11.* Each of these three possible alterations tends to resolve in certain ways. In a moment, you'll learn some guidelines to help you make intelligent choices in altering V chords. These guidelines work most of the time, but remember: *They are guidelines, not rules.*

V7♭9 chords, from the half-step/whole-step diminished scale, can resolve almost anywhere, *but they often resolve down a 5th.* Caution: If the melody note you're playing on a V chord is the 9th or ♭13, you can't play a V7♭9 chord, because neither the 9th nor the ♭13 are in the half-step/whole-step diminished scale of a V7♭9 chord.

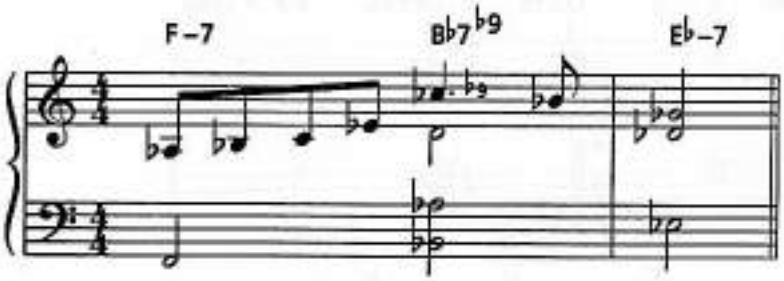
Composers often take advantage of the V7♭9 chord's tendency to resolve down a 5th by using the ♭9 as the melody note. Play **figure 13-54**, the first two chords of Duke Ellington's "Sophisticated Lady," and listen to F7♭9 resolve down a 5th to B♭-. G♭, the melody note of the F7♭9 chord, resolves down a half step to become F, the 5th of the B♭- chord.

Figure 13-54



Play **figure 13-55**, the first two bars of Fred Lacy's "Theme For Ernie,"[11] and listen to B♭7♭9 (with C♭, the ♭9, in the melody) resolve down a 5th to E♭-7.

Figure 13-55



We need to examine V7alt and V7♯11 chords together, because they are tritone substitutions of each other within the same melodic minor scale. E7alt and B♭7♯11, a tritone apart, are both derived from the F melodic minor scale. Because there aren't any "avoid" notes in melodic minor harmony, and all the chords in a given melodic minor scale are interchangeable, *E7alt and B♭7♯11 are essentially the same chord.* Since they are interchangeable, both tend to resolve to the same chords. This is very important: Read this paragraph again before continuing.

[11] John Coltrane, *Soultrane*, Prestige, 1958.

Let's compare V7alt and V7♯11 chords.

V7alt chords can resolve anywhere, but their strongest resolutions are

- Down a 5th.
- Up a half step
- Down a major 3rd

V7♯11 chords can resolve anywhere, but their strongest resolutions are

- Down a half step
- Down a 4th
- Up a whole step

These two types of chords (V7alt and V7♯11) have the exact same chordal resolutions, but a tritone apart. Let's play each one to make this clear. We'll use E7alt and B♭7♯11, from the key of F melodic minor, as examples.

As shown in **figure 13-56**, both E7alt and B♭7♯11 resolve to A∆.

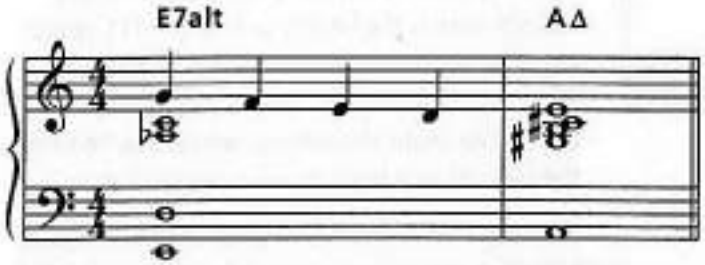
As shown in **figure 13-57**, both E7alt and B♭7♯11 resolve to F∆.

As shown in **figure 13-58**, both E7alt and B♭7♯11 resolve to C∆.

E7alt and B♭7♯11 resolve to the same chords, *because they are essentially the same chord.*

Figure 13-56

alt resolves down a 5th -



♯11 resolves down a half step -

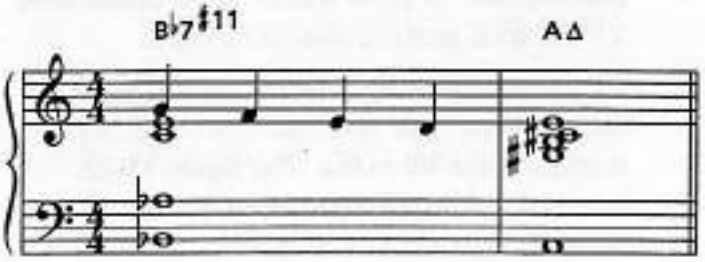
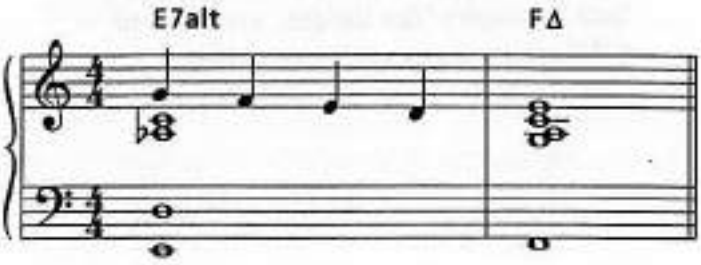


Figure 13-57

alt resolves up a half step -



♯11 resolves down a 4th -

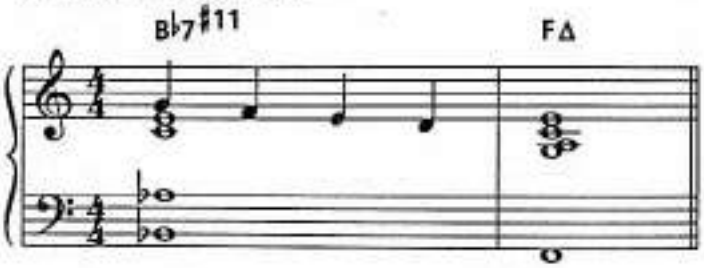
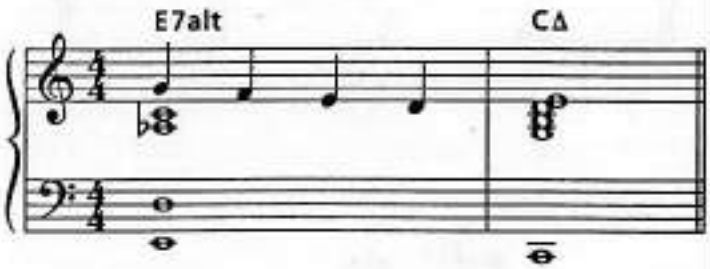
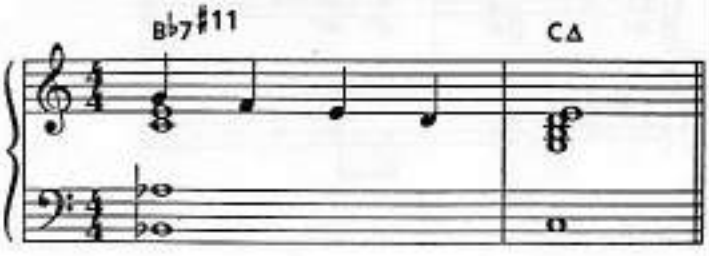


Figure 13-58

alt resolves down a major 3rd -

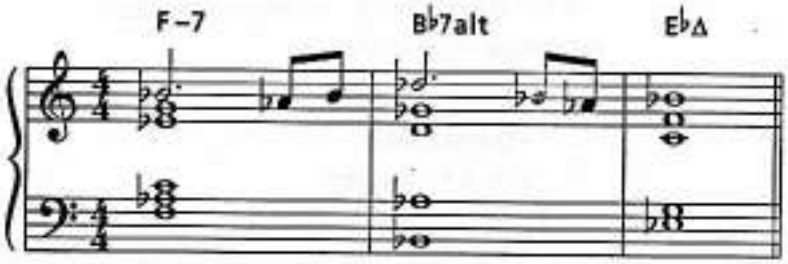


♯11 resolves up a whole step -



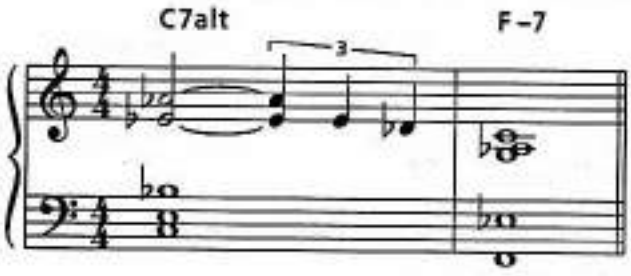
In the preceding examples we resolved both E7alt and B♭7♯11 to major 7th chords. The chord being resolved to doesn't have to be a major 7th, however. E7alt and B♭7♯11, which resolve to A△ in **figure 13-56**, will resolve just as smoothly to A-7 or A7. The important thing is the root motion of the chords, not the quality of the chord being resolved to.

Figure 13-59



Remember to alter V chords with caution during the melody of a tune. The melody note may not allow you to alter a particular note on that chord. If the melody note on a V chord is a natural 9th or 13th, an alt chord won't work, because those notes aren't in the altered scale. If the melody note is the ♭9, ♯9, or ♭13, the ♯11 chord won't work, because those notes aren't in the Lydian dominant scale. When you're soloing, you can ignore these restrictions, *unless you're using the melody as a basis for your improvisation.*

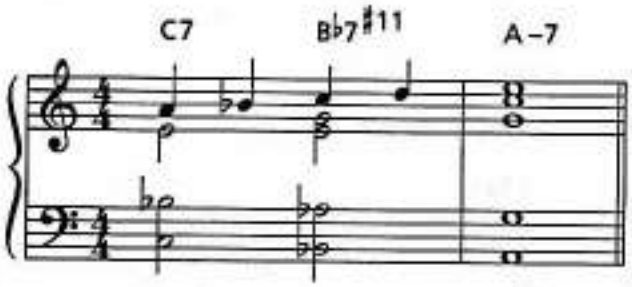
Figure 13-60



Let's check out some examples of the previous guidelines as they occur in tunes from the standard jazz repertoire. First, we'll consider V7alt chords resolving down a 5th, and their tritone substitution, V7♯11 chords, resolving down a half step.

Play **figure 13-59**, from the last few bars of Mal Waldron's "Soul Eyes," and listen to B♭7alt resolve down a 5th to E♭△. Play **figure 13-60**, bars 12-13 of Harold Land's "Rapture," and listen to C7alt resolve down a 5th to F-7.

Figure 13-61



Play **figure 13-61**, bars 28-29 of Richard Rodgers' "Have You Met Miss Jones," and listen to B♭7♯11 resolve down a half step to A-7. Play **figure 13-62**, the pickup notes and first bar of Tadd Dameron's "Our Delight," and listen to B7♯11 resolve down a half step to B♭7.

Figure 13-62

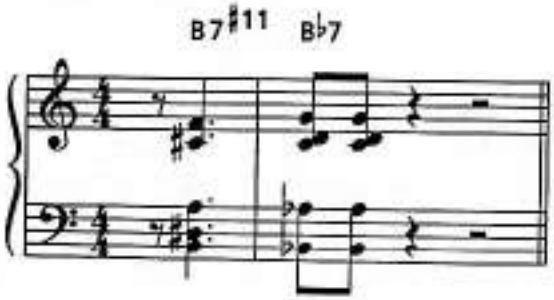


Figure 13-63

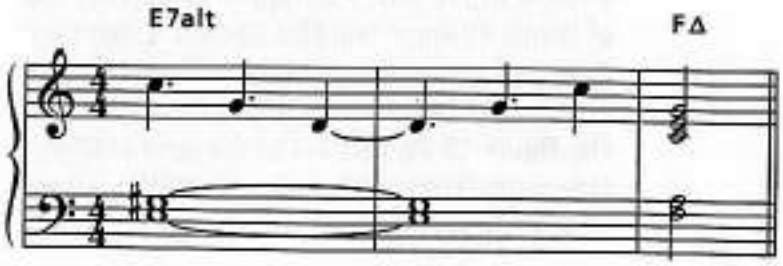


Figure 13-64

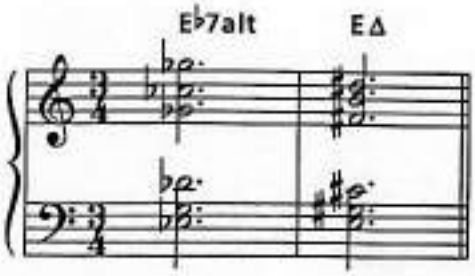


Figure 13-65

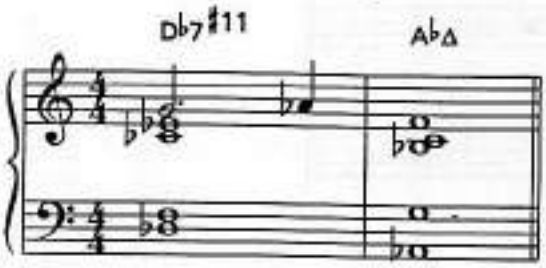


Figure 13-66

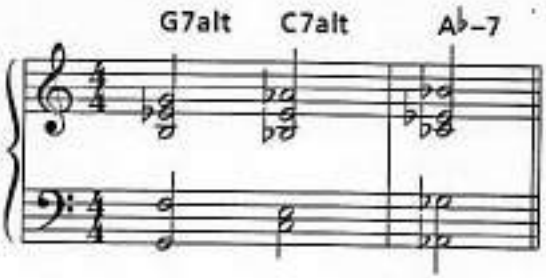
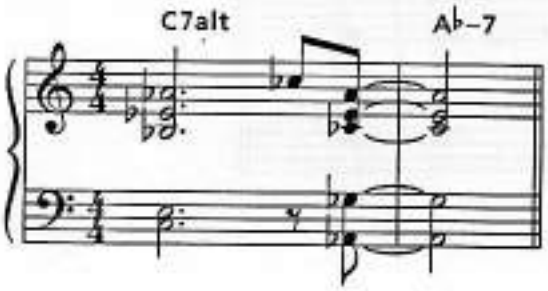


Figure 13-67



Now let's check out V7alt chords resolving up a half step, and their tritone substitution, V7$^{\sharp 11}$ chords, resolving down a 4th. Play **figure 13-63**, the first three bars of Wayne Shorter's "E.S.P.," and listen to E7alt resolve up a half step to FΔ. Play **figure 13-64**, bars 18-19 of Chick Corea's "Mirror, Mirror," and listen to E♭7alt resolve up a half step to EΔ.

Play **figure 13-65**, the first two bars of John Coltrane's version of Richard Rodgers' "Spring Is Here," and listen to D♭7$^{\sharp 11}$ resolve down a 4th to A♭Δ.

Next, we'll listen to V7alt chords resolving down a major 3rd, and their tritone substitution, V7$^{\sharp 11}$ chords, resolving up a whole step. Play **figure 13-66**, bars 13-14 of John Coltrane's "Moment's Notice," and listen to C7alt resolve down a major 3rd to A♭-7. Play **figure 13-67**, bars 4-5 of Benny Golson's "Stablemates," and listen to C7alt resolve down a major 3rd to A♭-7.

Play **figure 13-68**, bars 20-23 of Victor Young's "Stella By Starlight," and listen to A♭7♯11 resolve up a whole step to B♭Δ. Play **figure 13-69**, bars 7-9 of Harold Adamson and Eliot Daniel's "Disco Lucy" (better known as the "I Love Lucy Theme"[12]) and listen to G7♯11 resolve up a whole step to A-7. Play **figure 13-70**, bars 2-4 of the verse of Billy Strayhorn's "Lush Life," and listen to B7♯11 resolve up a whole step to D♭Δ.

Figure 13-68

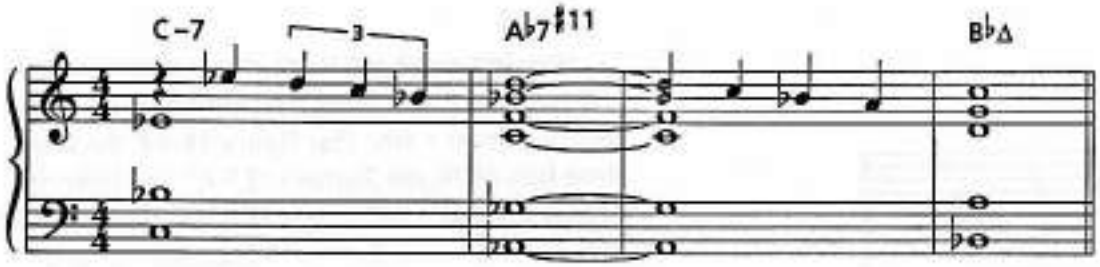


Figure 13-69

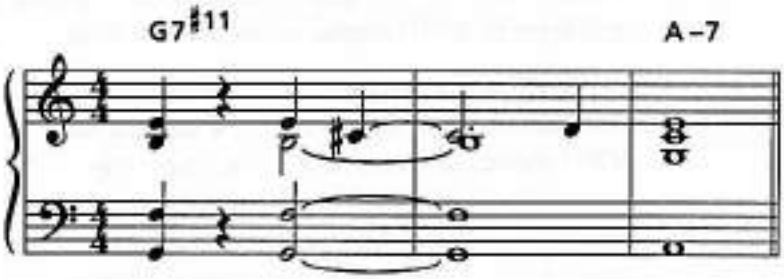
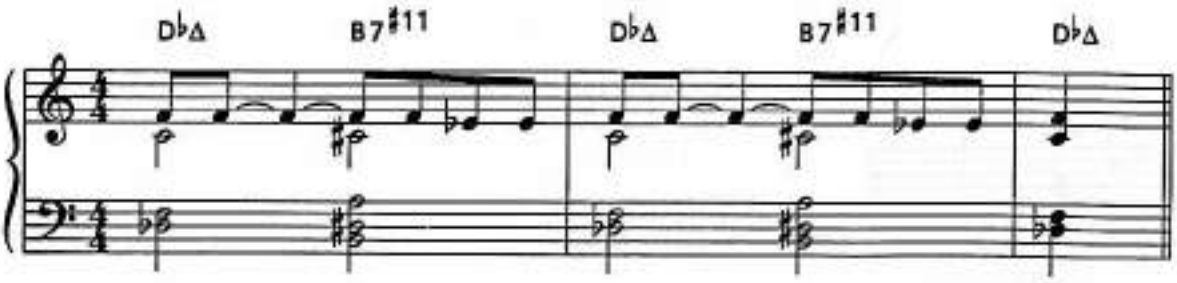


Figure 13-70



[12] Jerry Gonzalez recorded a great version of the Lucy theme on his recording *Ya Yo Me Curé*, Pangaea, 1979.

Other Common V Chord Resolutions

V7♯11 chords also resolve smoothly to the II chord on the same root, *especially when the V chord is based on the second note of the key the tune is in.* This chord is often called a II7 (D7 in the key of C). In other words, if you're playing a tune in the key of C, a D7 chord resolving to a D-7 chord will probably sound good as D7♯11.

Play **figure 13-71**, the first four bars of Billy Strayhorn's "Take The A Train," and listen to D7♯11 resolve to D-7. Play **figure 13-72**, bars 28-31 of Jule Styne's "You Say You Care," and listen to G7♯11 resolve to G-7. Play **figure 13-73**, bars 5-6 of the bridge of Horace Silver's "Nica's Dream," and listen to E♭7♯11 resolve to E♭-7.

Figure 13-71

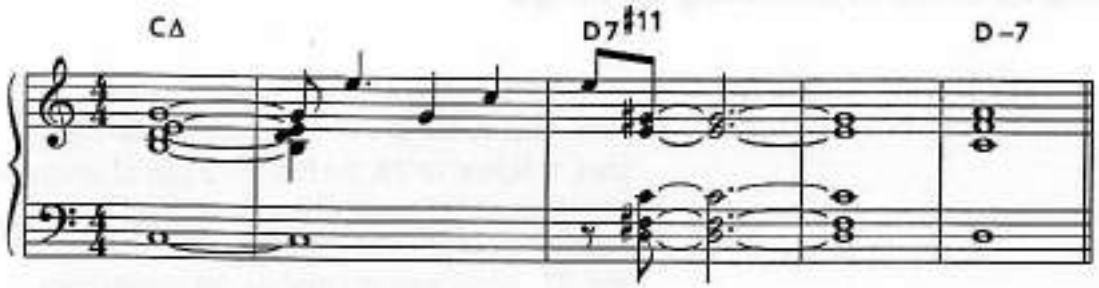


Figure 13-72

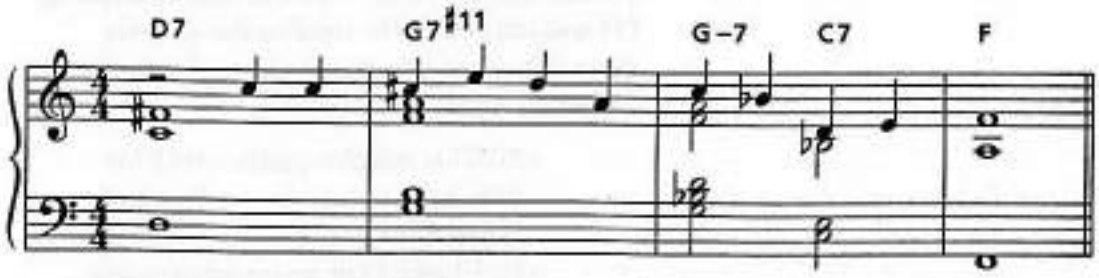


Figure 13-73

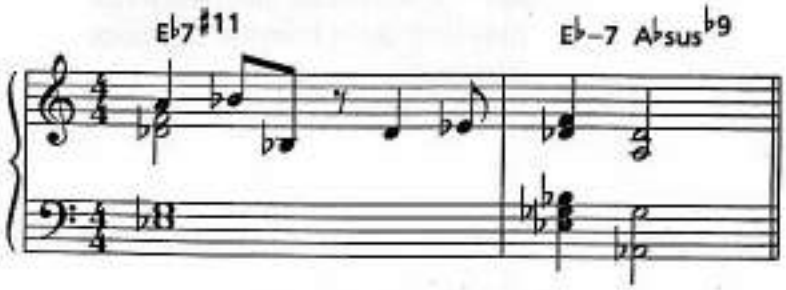
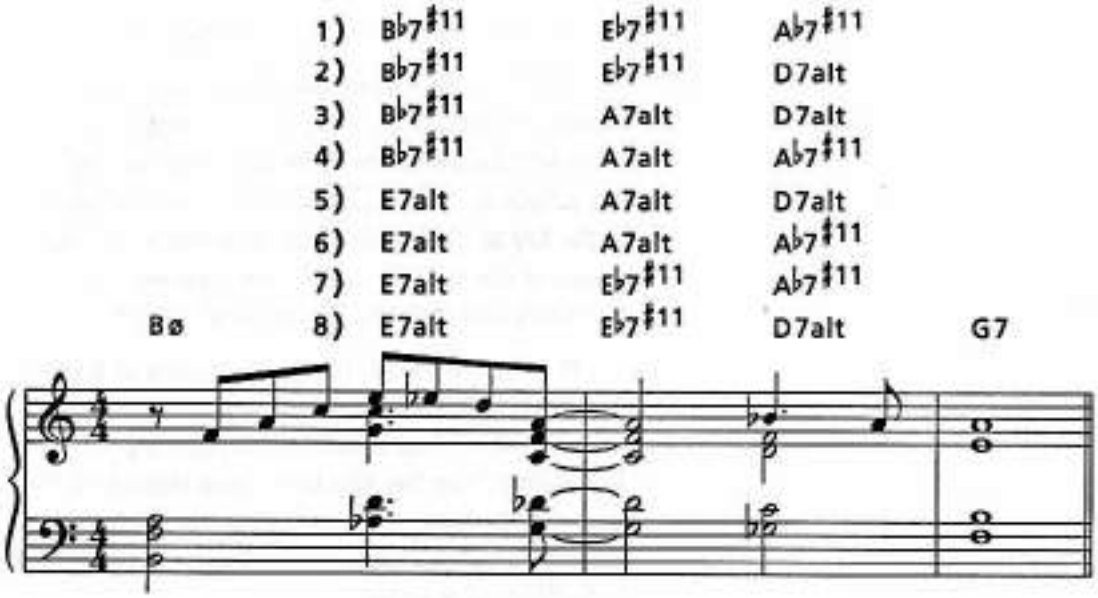


Figure 13-74



All of the above are correct ways of writing the changes

V chords often resolve to another V chord, either down a 5th (a V of V), or down a half step. Look at **figure 13-74**, the first three bars of Jimmy Van Huesen's "I Thought About You." Look at the bottom row of changes: Bø, E7alt, E♭7♯11, D7alt, and G7. Focus your attention on the middle three chords: E7alt, E♭7♯11, D7alt. Because all three chords are either alt or ♯11, each one can be notated as a V chord a tritone away. If you do this, alt becomes ♯11 and vice versa. *The combination of these three chords can be notated eight different ways.* Say what? Here's how and why:

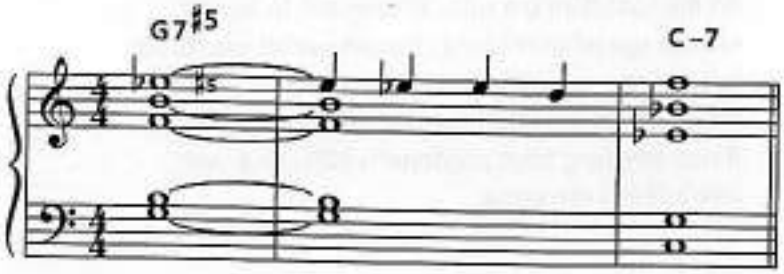
- B♭7♯11 is interchangeable with E7alt (they both derive from the F melodic minor scale).
- E♭7♯11 and A7alt are interchangeable (they both derive from the B♭ melodic minor scale).
- A♭7♯11 and D7alt are interchangeable (they both derive from the E♭ melodic minor scale).

There are eight possible ways of writing these six chords, and, except for the note the bass player plays, all will sound pretty much the same:

B♭7♯11, E♭7♯11, A♭7♯11
B♭7♯11, E♭7♯11, D7alt
B♭7♯11, A7alt, D7alt
B♭7♯11, A7alt, A♭7♯11
E7alt, A7alt, D7alt
E7alt, A7alt, A♭7♯11
E7alt, E♭7♯11, A♭7♯11
E7alt, E♭7♯11, D7alt

Again, the only difference between the eight sets of changes is the note the bass player plays. And when you're improvising, there's no way of predicting which root the bass player will play on any of the V chords, *because bass players often play tritone substitution on V chords.*

Figure 13-75



V7♯5 Chords

V7♯5 chords, which are derived from the whole tone scale, usually function like V7♭9 and V7alt chords do: They resolve down a 5th. Play **figure 13-75**, bars 17-19 of Victor Young's "Stella By Starlight," and hear the G7♯5 chord resolve down a 5th to C-7.[13]

Figure 13-76

V7♯9 Chords

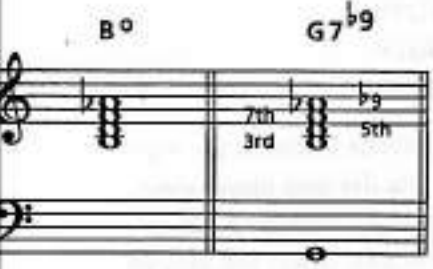
V7♯9 chords often function as a type of I chord, much like the V chord does in the first bar of a blues. In fact, the first chord in a blues is frequently played as a V7♯9 chord. V7♯9 chords often sound like a tonic chord, and don't have a tendency to resolve anywhere in particular. Play the vamp shown in **figure 13-76** and you'll hear this effect.

[13] Some musicians prefer G7alt to G7♯5 in these two bars of "Stella."

Reharmonizing VI Chords as V Chords

VI chords are often reharmonized as V chords. In a I-VI-II-V in B♭ (B♭Δ, G-7, C-7, F7),[14] G-7 is the VI chord and is usually reharmonized as G7. This creates smoother voice leading: G7 resolves more smoothly to C-7 than G-7 does. In addition, G7 offers far more harmonic possibilities than G-7: G7♭9, G7alt, or G7♯5, for example. The same opportunity occurs in a III-VI-II-V progression (D-7, G-7, C-7, F7 in B♭), where the VI chord, G-7, is usually replaced by G7. In both I-VI-II-V and III-VI-II-V progressions, many players play a diminished chord in place of the VI chord (B° in place of the G-7 in a I-VI-II-V in B♭). This creates a chromatic bass line (B♭, B°, C-7, F7). B° is a disguised G7♭9 chord, because the notes in B° (B-D-F-A♭), are the 3rd, 5th, 7th, and ♭9 of G7♭9 (**figure 13-77**).

igure 13-77



Remember: All of the preceding ideas about reharmonization are guidelines only. There are too many exceptions for any of these techniques to be considered rules.[15] If a player is reharmonizing on the spot during a solo, as opposed to having written out reharmonized changes earlier, everybody has to listen carefully, and if all the players are on the same wave length, magical things can happen. If not, anything from polytonality (OK) to a train wreck (bad) can occur.

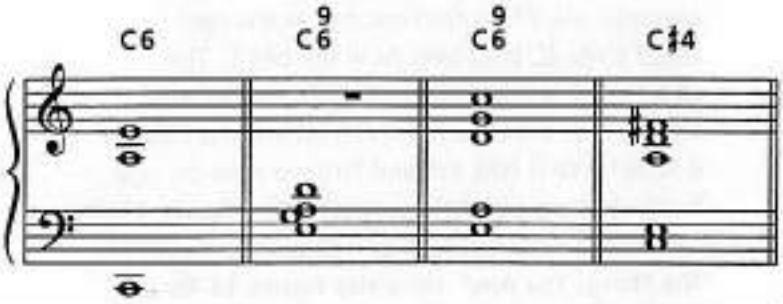
[14] The first four chords in George Gershwin's "I've Got Rhythm."

[15] Here are just a few: Cedar Walton's "Bolivia" and "Clockwise" both have V7♭9 chords resolving down a half step. Earl Hines' "Rosetta," written in 1935, has a V7alt chord resolving down a half step, as does Chick Corea's "Mirror, Mirror." Horace Silver's "Gregory Is Here" has a V7♯11 chord resolving up a half step.

Reharmonizing I Chords

Chords shown on lead sheets as "major 7th" chords don't necessarily have to have a major 7th. Quite often a pianist or guitarist will voice what's shown as CΔ on the music as C6, C^{9}_{6}, or $C^{\sharp 4}$. You can hear this sound when you play the four "CΔ" piano voicings in **figure 13-78**. All these voicings work well as C major chords, and the major 7th is not required. In fact, many jazz musicians notate CΔ as just "C."

Figure 13-78



Lydian ($\Delta^{\sharp 4}$) Chords

You can change a major chord (as in CΔ) to a Lydian chord ($C\Delta^{\sharp 4}$) virtually any time.[16] One exception: If you're a pianist or guitarist 'comping behind a soloist, and the soloist deliberately plays the 4th (the "avoid" note) to create a dissonance on a Δ chord, playing the ♯4 will sound pretty bad. Deliberately playing the "avoid" note on a major chord is a little like adding jalapeño peppers to a dish. Playing the ♯4 on a major chord is like adding ice cream; it's a cool sound. Unless you like jalapeño ice cream, don't combine 4 and ♯4 on a major chord.

[16] Even on a Beatles tune: Oliver Nelson reharmonized a major chord as Lydian on John Lennon and Paul McCartney's "Yesterday," on Lee Morgan's 1966 Blue Note recording "Delightfulee." Wayne Shorter takes a killer solo on this track.

Lydian Augmented ($\Delta^{\sharp 5}$) Chords

When you play the head of a tune and the melody note on a major chord is the 3rd or 7th, you can change the chord to Lydian augmented ($\Delta^{\sharp 5}$). Here's why this works: Let's take A♭$\Delta^{\sharp 5}$ as an example. A♭$\Delta^{\sharp 5}$ is often notated as the slash chord C/A♭ (C triad over A♭ in the bass). The notes in a C triad include C and G, the 3rd and 7th of A♭Δ. If the melody note on an A♭Δ chord is either C or G (the 3rd and 7th), you can change the A♭Δ chord to C/A♭, or A♭$\Delta^{\sharp 5}$. Play **figure 13-79** and listen to the first four bars of Jerome Kern's "All The Things You Are." Now play **figure 13-80** and hear the difference in the fourth bar. The melody notes in that bar are G and C—the 7th and 3rd of A♭Δ—two of the three notes in a C triad. The other note in the triad is E, the raised 5th in A♭$\Delta^{\sharp 5}$.

Figure 13-79

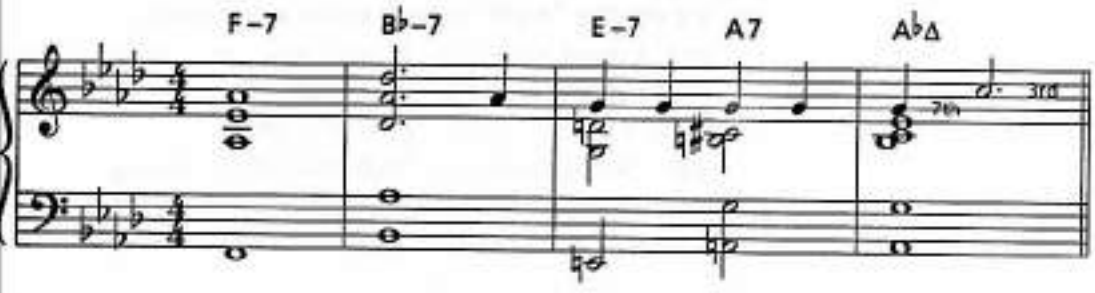


Figure 13-80

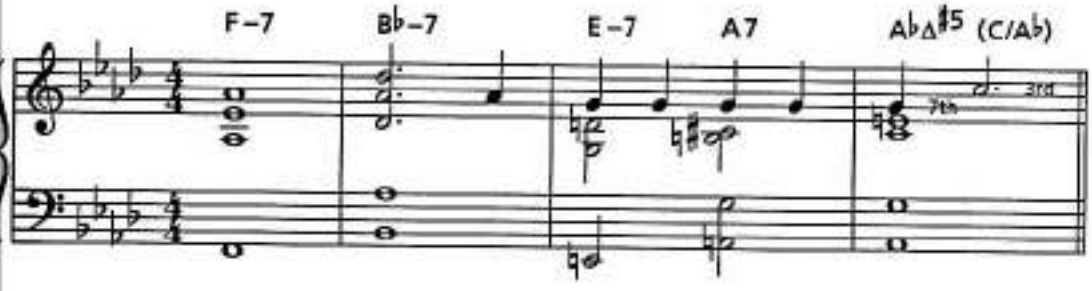


Figure 13-81

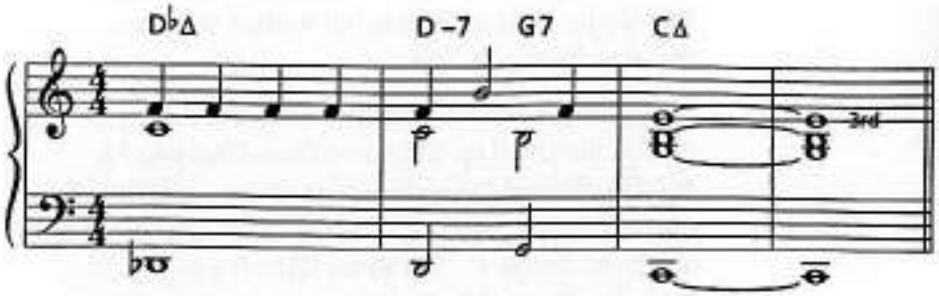


Figure 13-82

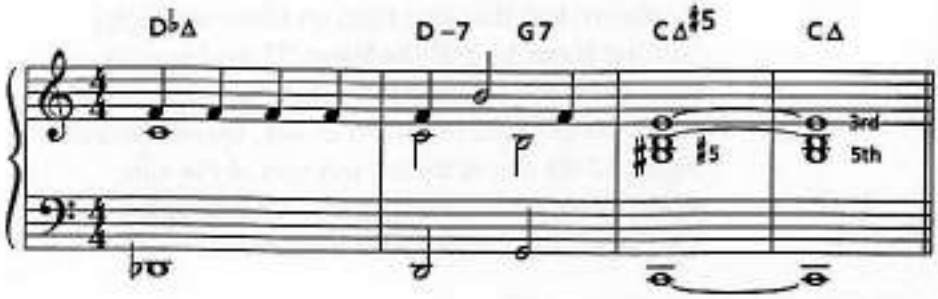
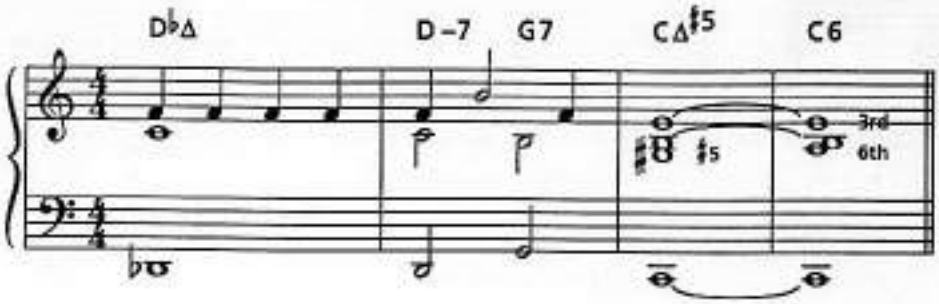


Figure 13-83



The same opportunity arises a few bars later. Play **figure 13-81**. Note that the melody in the third and fourth bars is E, the 3rd of CΔ. Now play **figure 13-82** and hear the difference the CΔ♯5 chord makes in the third bar. Jazz musicians often resolve Lydian augmented chords to the unaltered major 7th chord by lowering the ♯5 back to a natural 5th, as happens in the fourth bar. The ♯5 can also resolve upward to the 6th, as shown in **figure 13-83**.

If you change a major chord to Lydian augmented while soloing, the musicians 'comping for you will hopefully hear what you're doing and play Δ♯5 also. And if you're 'comping, you'll want to reach the level of expertise where you can hear the soloist doing this and immediately adjust. *Listen!*

Figure 13-84

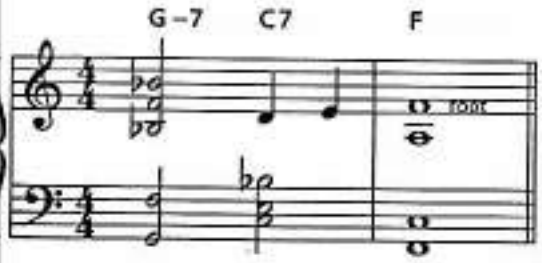


Figure 13-85
Kenny Barron's piano voicings simplified

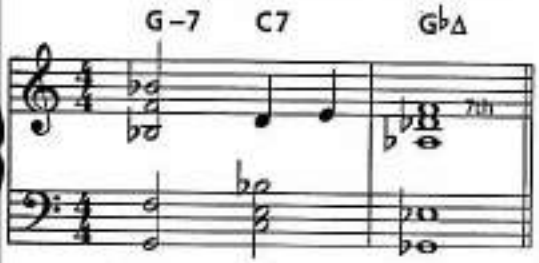
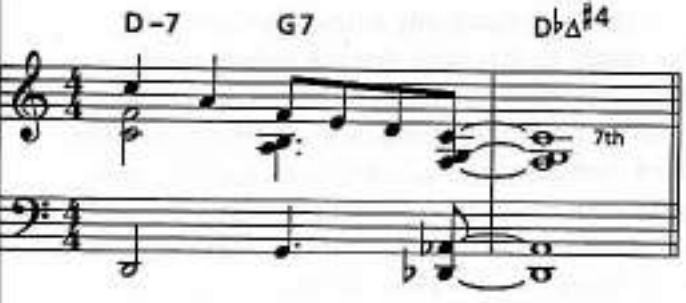


Figure 13-86

Figure 13-87
Kenny Barron's piano voicings simplified



Moving a I Chord Up a Half Step

If the melody note of a I chord is either the root or the 5th, you can move the chord up a half step. This can be done anywhere, but is often done on the last I chord of a tune.

When the melody note on a I chord is the root, moving the chord up a half step (as in changing FΔ to G♭Δ) changes the melody note to the major 7th of the new chord. **Figure 13-84** shows the final cadence of Richard Rodgers' "The Surrey With The Fringe On Top." Play **figure 13-85** and hear Kenny Barron[17] take advantage of the F melody note on the FΔ chord, reharmonizing the chord up a half step to G♭Δ.

Kenny does the same thing on Jimmy McHugh's "On The Sunny Side Of The Street,"[18] moving a CΔ chord up a half step, which changes the melody note from the root to the major 7th of D♭Δ, the new chord. **Figure 13-86** shows the last two bars of the tune, while **figure 13-87** shows Kenny's reharmonization. Note Kenny's addition of a ♯4 to the chord.

[17] Kenny Barron, *The Only One*, Reservoir, 1990.
[18] *Ibid.*

Figure 13-88

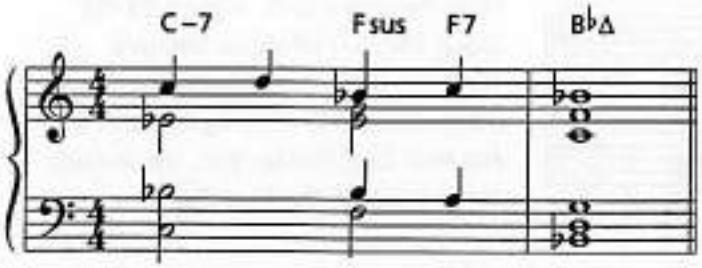


Figure 13-89
McCoy Tyner's piano voicings simplified

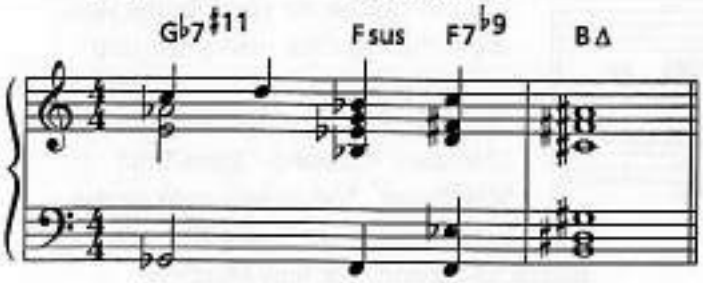


Figure 13-90

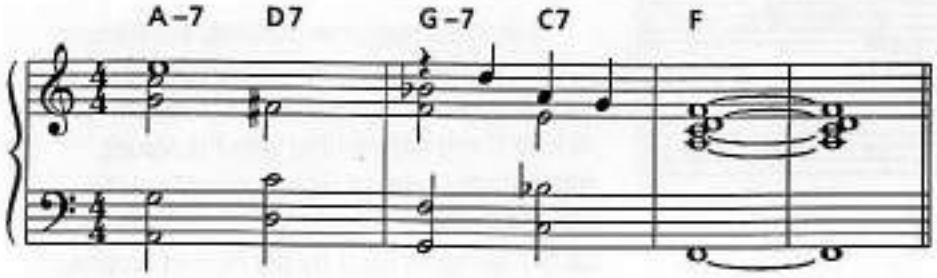


Figure 13-91
Mulgrew Miller's piano voicings simplified

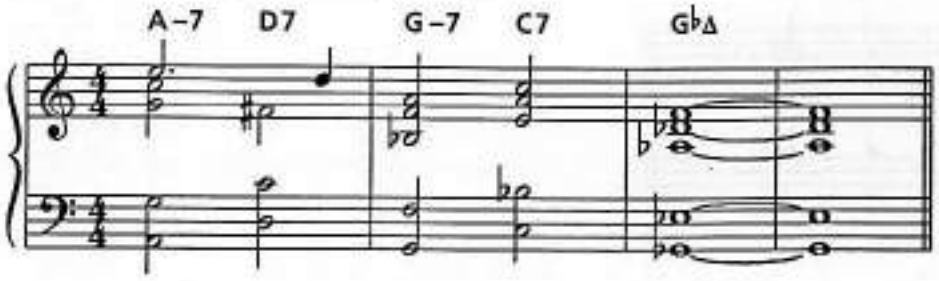


Figure 13-88 shows the last cadence of Victor Young's "My Foolish Heart." Play **figure 13-89** and hear Bobby Hutcherson (with McCoy Tyner playing piano) change B♭Δ to BΔ.[19] Also listen to the G♭7♯11 chromatic approach chord to Fsus, a technique we'll discuss in the next chapter.

Figure 13-90 shows the last four bars of Richard Rodgers' "Have You Met Miss Jones." Play **figure 13-91** and hear how Kenny Garrett (with Mulgrew Miller playing piano) changes the original FΔ chord to G♭Δ.[20]

[19] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.
[20] *Introducing Kenny Garrett*, Criss Cross, 1984.

Figure 13-92

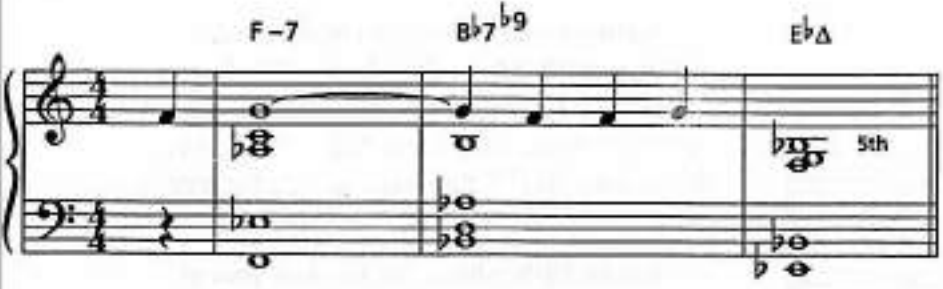


Figure 13-93

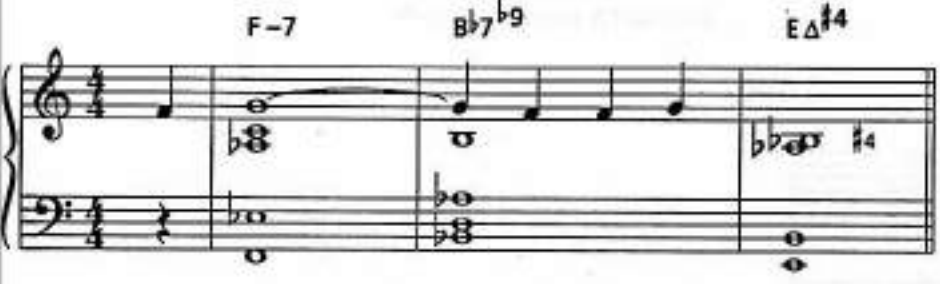


Figure 13-94

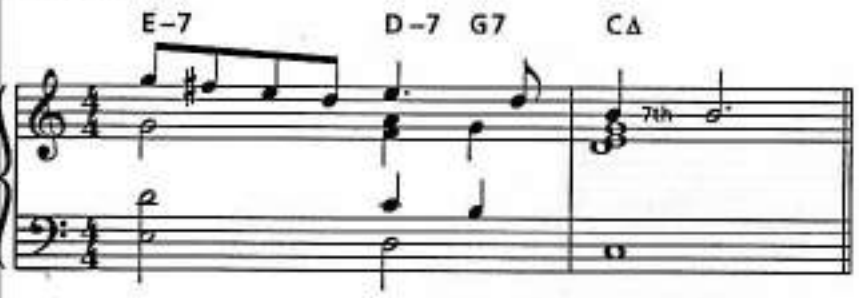
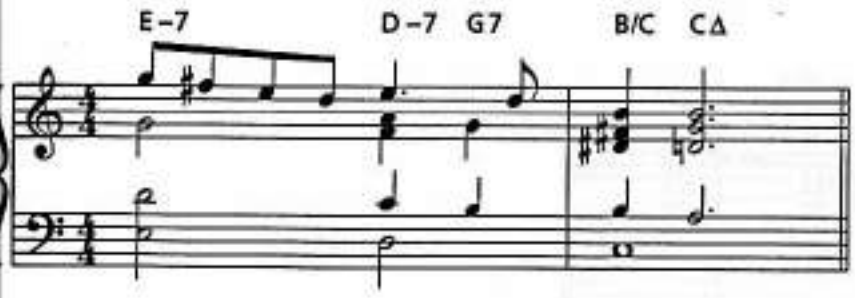


Figure 13-95
Mulgrew Miller's piano voicings simplified and transposed from original key



If the melody note on a I chord is the 5th, moving the chord up a half step changes the melody note to the ♯4 of the new chord. **Figure 13-92** shows bars 5-7 of Victor Young's "Stella By Starlight." B♭, the last note, is the 5th of E♭Δ. Play **figure 13-93** and hear EΔ♯4 replace E♭Δ, the melody note becoming the ♯4 of EΔ♯4.

Slash Chords as I Chords

If the melody on a major 7th chord is either the ♯4 or the major 7th, you can change the chord to the slash chord that uses the triad a half step below the root (as in B/C). **Figure 13-94** shows two bars from the verse of Vincent Youmans' "More Than You Know." The melody note on the CΔ chord is B, the major 7th. Play **figure 13-95** and hear how Mulgrew Miller[21] takes advantage of this and plays B/C instead of CΔ, then resolving the slash chord back to CΔ.

If you're a pianist or guitarist, experiment cautiously with these more adventurous alterations when 'comping. Listen carefully to hear if you are clashing with the soloist. Although the general rule in 'comping is to follow the soloist, many horn players like to be fed harmonic ideas by the rhythm section.

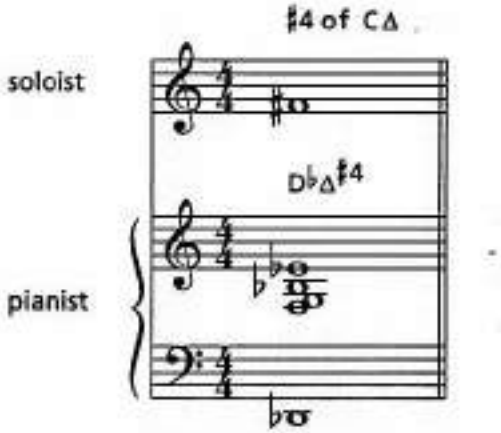
[21] Mulgrew Miller, *From Day To Day*, Landmark, 1990.

Attention Horn Players and Singers

Sometimes the best note to play or sing on the final chord of a tune is the original written note. Often the rhythm section will ritard and hold the next-to-last chord as the horn player plays a cadenza before the last note. The temptation for a horn player or singer to change the last note "to something hipper" can be irresistible. Pianists and guitarists, expecting the last note to be played or sung as written, wait for that note, also ready to change the last chord "to something hipper." If the horn player or singer chooses a note other than the original, written note, the rhythm section has to immediately adjust and play a chord other than the hipper chord they were thinking of playing. With as many as four players in the mix (horn player or singer, pianist, guitarist, bassist), the chances of something going wrong are pretty high. If you (the soloist) respect your rhythm section's ability, sometimes it's better to play or sing the original note as written. If you choose a note other than the original, a "train wreck" can occur. Here's an example of a train wreck: On a final CΔ chord, the soloist plays F♯ (the ♯4), instead of playing the written note, while the pianist plays D♭$\Delta^{\sharp 4}$, as in **figure 13-96.**

If you do play or sing a last note other than the written one, give your rhythm section time to adjust to your last note by playing the note, waiting a second or two for them to hear what the new note is, then nodding your head to cue the last chord.

Figure 13-96



McCoy Tyner

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Reharmonization During Solos

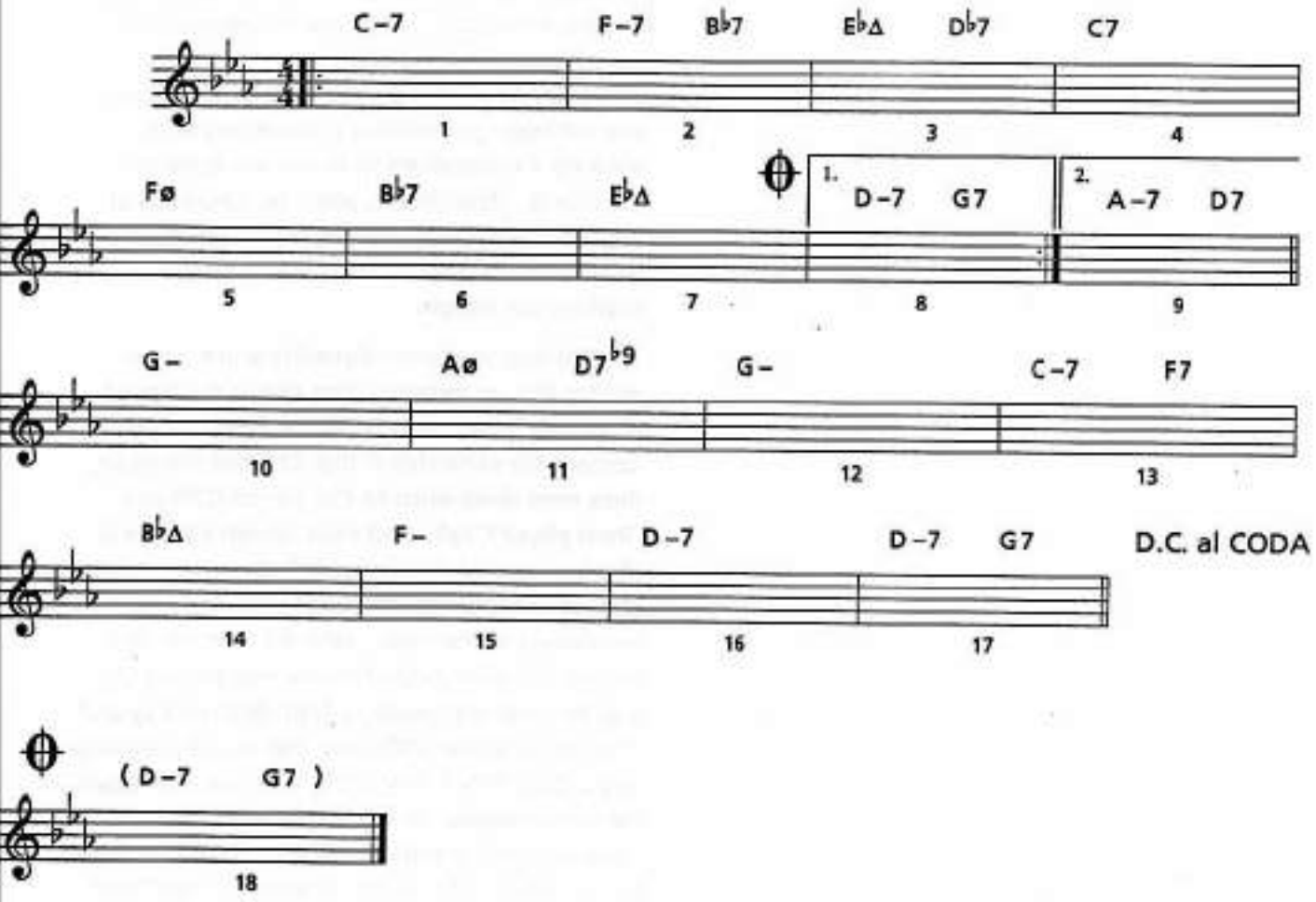
Reharmonization during a solo is almost always done nonverbally. You need to keep your ears open for spontaneous reharmonizations to work. If you play often enough with a particular musician, you can begin to predict with some degree of accuracy the alterations he or she will make to the chords. Nevertheless, jazz is by nature full of unpredictability. With everybody's part more or less improvised over a skeletal set of changes, anything can happen.

This degree of unpredictability is one of the reasons jazz, as someone once said, is the "sound of surprise." Even though McCoy Tyner usually 'comped the same chords that Coltrane soloed on, there were times when McCoy played C7$^{\flat 9}$ and 'Trane played C7alt. And even though it's a good idea for everyone to play basically the same chords, making things *too* specific takes away from the spontaneity of the music. Why did Coltrane and McCoy sound so good when one was playing C7$^{\flat 9}$ and the other was playing C7alt? Both McCoy and 'Trane were harmonically very clear and rhythmically very strong. When they briefly diverged from playing the same changes, the result was *bitonality,* or two types of harmony at the same time. The best players keep a balance of "playing the right changes" and not being imprisoned by them. That's a desirable goal. To get to that point, however, you must put in a lot of time "playing the right changes."

Pianists and guitarists: What chordal choices should you make when 'comping? Like a batter taking the first pitch to check out a pitcher's stuff, even the best players, with years of experience, often check out the soloist's style by 'comping as simply as possible on the first chorus or two.

Figure 13-97

I Hear A Rhapsody



Reharmonizing "I Hear A Rhapsody"

Let's take a look at the changes to "I Hear A Rhapsody," as shown in **figure 13-97**, and see what we can do to alter II, V, and I chords *while soloing*. The melody has been omitted in this example because, unless you are using the melody as a basis for your improvisation, only the changes are important. The changes shown are unaltered, except where they were already altered during the head (as in Fø in bar 5, where one melody note in that bar is C♭, the ♭5 of F-7). You have more freedom when taking a solo than you had when playing the head, but you still have to be aware of each chord's harmonic tendencies (what will sound smooth). If you're a pianist, guitarist, or bass player 'comping behind the soloist, you have to listen and try to match what the soloist is playing. This means not only listening, but making some intelligent guesses.

The C-7 chord in bar 1 functions as a tonic minor (it's not part of a II-V), so you could either play it as written or reharmonize it as C-6 or C-Δ. If you're 'comping and don't know whether the soloist is going to play C-7 or C-Δ, C-6 is a safe chord to play because the notes in C-6 fit both the C Dorian scale (C-7) and the C melodic minor scale (C-Δ).

F-7, B♭7, the II-V in bar 2, could be reharmonized as a minor II-V, but playing Fø in place of F-7 would "telegraph" the Fø in bar 5, taking away the surprise of that chord. That doesn't mean you can't play Fø—remember, these are guidelines, not rules—but stay alert and aware of more than just the chord you're playing at the moment.

The B♭7 in bar 2 is part of a II-V, and also resolves down a 5th. This means that ♭9 or alt are good choices, but you could also just leave the chord an unaltered B♭7. If you're 'comping, which B♭7 should you play? Unaltered B♭7? B♭7$^{♭9}$? B♭7alt? Listen very carefully to the soloist of course, and try to follow whatever harmonic choices he or she makes. There are also some strategies that will increase your chances of choosing the right chord. You might want to play the first B♭7 with as neutral a voicing as possible, as in the piano voicing shown in **figure 13-98**. The root, 3rd, and 7th of B♭7 allow the soloist to play B♭7, B♭7$^{♭9}$, or B♭7alt, because the root, 3rd, and 7th are in all three scales.

Figure 13-98

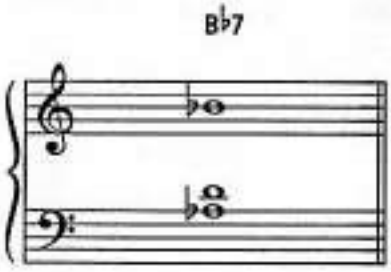


Figure 13-99

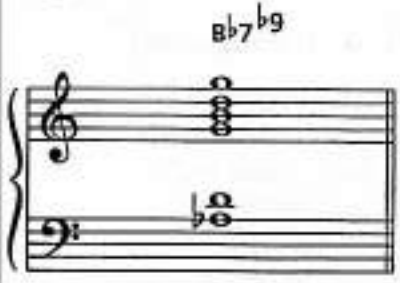


Figure 13-100

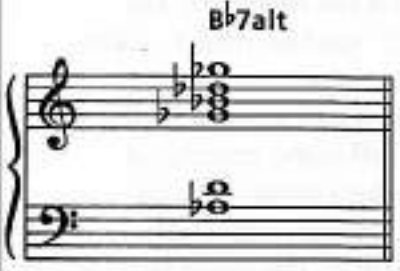
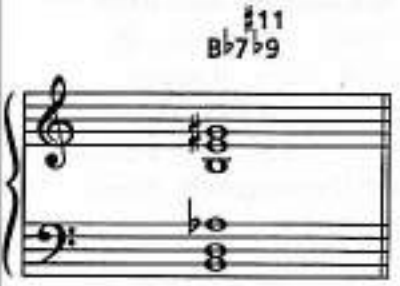


Figure 13-101



If the soloist plays B♭7♭9 in bar 2, then playing the chord in **figure 13-99** on the second eight bars is a good guess. Many players tend to use the same alterations when they play a particular chord in a tune. But be careful: the better the player, the less predictable he or she will be.

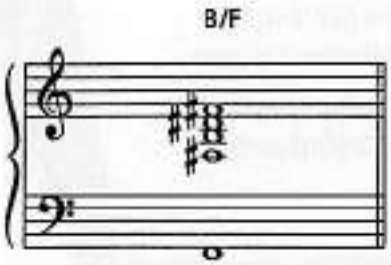
If you play the B♭7♭9 voicing in bar 2 (**figure 13-99**) and the soloist plays B♭7alt, in the second eight bars you might choose to play the B♭7alt chord shown in **figure 13-100**. If the soloist does the unexpected and plays B♭7♭9, don't lose hope! The next time around, play the voicing in **figure 13-101**. This voicing consists of notes derived from both the diminished and altered scales, and will work with both B♭7♭9 and B♭7alt.

If all this seems too calculated, not to worry. The more you play, the more you internalize the give and take of interacting with other musicians, the more natural all this will feel, and the less you'll have to think while playing. And if the soloist plays B♭7alt while the pianist or guitarist plays B♭7♭9, it can still sound great. If each player is harmonically clear and rhythmically strong, occasional differences in harmony will sound like bitonality rather than wrong notes.

What you can do with E♭Δ, the first chord in bar 3, you can also do with all the major chords in "I Hear A Rhapsody." When soloing, you can reharmonize a major 7th chord as Lydian (E♭Δ♯4 in this example) virtually anytime. E♭Δ♯5 is a possibility, but the chord lasts only two beats, and Δ♯5 chords are usually more effective if there's more time and space for them to reverberate. This isn't to say that you shouldn't play E♭Δ♯5 when there are only two beats. A master musician can play E♭Δ♯5 in one beat and make it sound great.

The D♭7 chord in bar 3 is not part of a II-V and doesn't resolve down a 5th, so D♭7♯11 will sound very smooth. C7, the chord in bar 4, resolves down a 5th, so ♭9 and alt are good choices.

Figure 13-102



Fø, the chord in bar 5, is already altered because C♭, one of the melody notes in the bar, is the ♭5 of F-7. While soloing, you could play F-7, but many players would opt for the more interesting Fø. And you don't have to play it the same way every time. Don't forget that this is an AABA tune: If the tune lasts ten choruses, you will play that chord 30 times! Reharmonizing the chord at some point as B/F, as shown in **figure 13-102**, will provide good contrast.

The B♭7, E♭Δ V-I progression in bars 6-7 offers the same choices as in bars 2-3.

The first thing to notice about the D-7, G7 II-V in the first ending (bar 8) is that it resolves to the C minor chord in bar 1. That sets up the possibility of a minor II-V (Dø, G7alt or G7$^{\flat 9}$). You don't have to play a minor II-V. An unaltered D-7, G7 resolves to C- quite smoothly, but many players prefer the sound of a minor II-V resolving to a tonic minor chord.

The same thing happens in bar 9, the second ending. The A-7, D7 II-V progression resolves to a G minor chord, setting up a minor II-V-I (Aø, D7alt or D7$^{\flat 9}$, G-).

The G- chord in bars 10 and 12 is a tonic minor, so G-Δ or G-6 might sound more interesting than G-7.

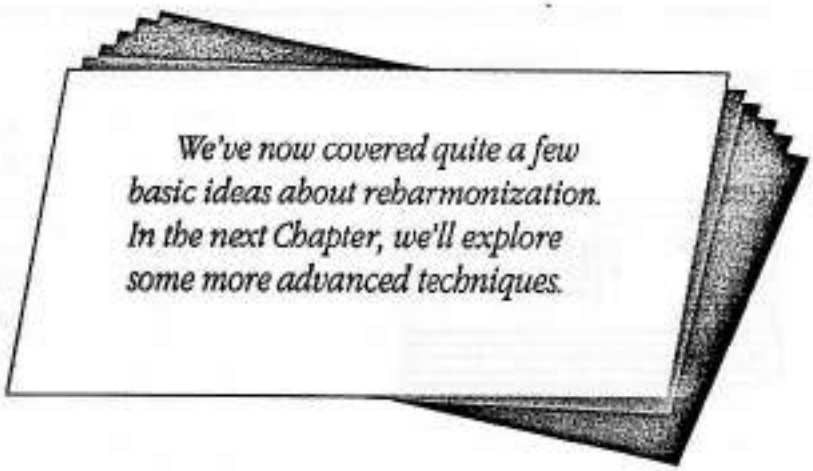
The Aø, D7$^{\flat 9}$ II-V progression in bar 11 is already altered, because E♭, the melody note in the bar, is the ♭5 of Aø and the ♭9 of D7$^{\flat 9}$. You don't have to play this minor II-V when soloing, but most players would play it anyway, because the next chord is G minor (D7alt works as well as D7$^{\flat 9}$).

There is a II-V-I in bars 13-14. The F7 chord will sound good with either ♭9 or alt.

The F- chord in bar 15 is a tonic minor, so F-Δ or F-6 might sound prettier than F-7, although each will sound OK.

The D-7, G7 II-V in bar 17 resolves to the C minor chord in bar 1, so a minor II-V (Dø, G7$^{\flat 9}$ or G7alt) will sound good.

The same situation, with the opportunity for a minor II-V occurs in bar 18, the final turnaround.


We've now covered quite a few basic ideas about rebarmonization. In the next Chapter, we'll explore some more advanced techniques.

Chapter Fourteen
Advanced Reharmonization

- *Contrary Motion*
- *Parallelism*
- *Slash Chords*
- *Ascending and Descending Bass Lines*
- *Build a Chord On Any Root*
- *Sus and Sus$^{\flat 9}$ Chords*
- *Deceptive Cadences*
- *Chromatic Approach*
- *Anticipating a Chord with Its V Chord*
- *Using the Diminished Chord*
- *Change the Melody*
- *Change the Chord*
- *Common Tones*
- *Pedal Point*
- *Combining Techniques*

This chapter explores more advanced reharmonization techniques—techniques you can use to essentially recompose standards.

Contrary Motion

Contrary motion occurs when two notes, or chords, move in opposite directions—either inward, toward each other, or outward, away from each other. Listen to **figure 14-1**, bars 5-8 of Jerome Kern's "Yesterdays." **Figure 14-2** shows the melody and a descending chromatic line played on bars 5-6. This is an example of contrary motion: The melody goes in one direction (up), the bass line in another (down). The use of contrary motion opens up enormous harmonic possibilities, as you'll hear when you play **figure 14-3**. Listen as each note of Kern's melody is now reharmonized as a separate chord.

Figure 14-1

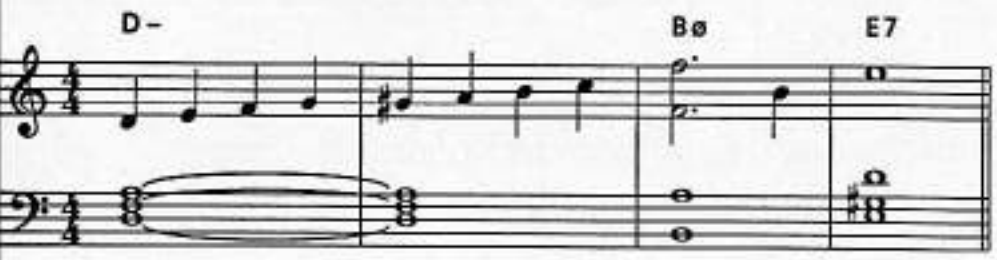


Figure 14-2

Structure is an essential element in any music's popularity. People respond to music that is highly structured, and contrary motion heightens the effect of structure. Contrary motion not only sounds good (richer harmony), it also appeals to our intellect (the presence of structure).

Figure 14-3

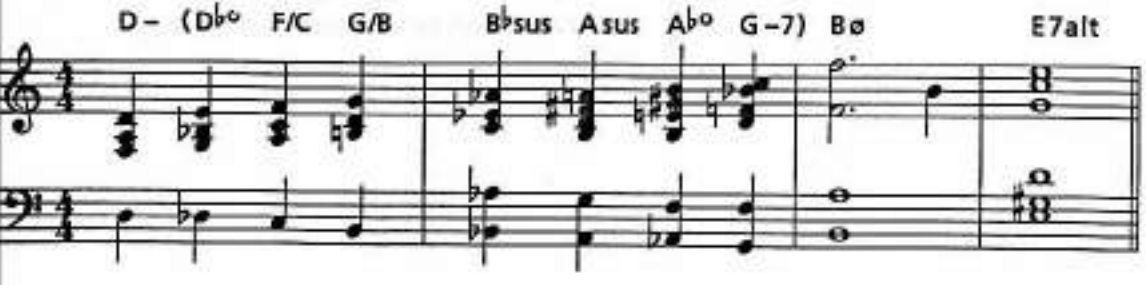
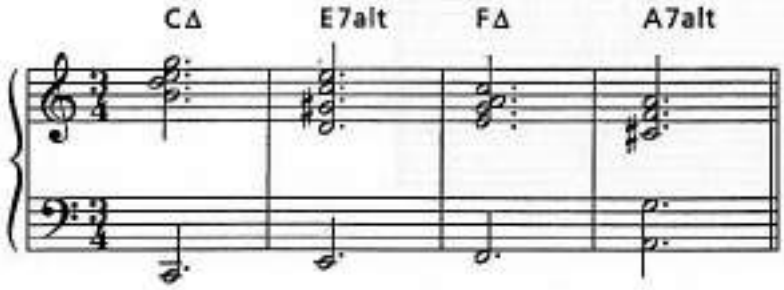


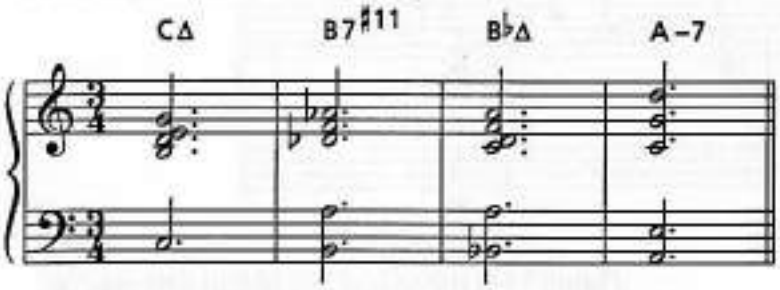
Figure 14-4
Chick Corea's piano voicings simplified



Joe Henderson and Chick Corea play two different kinds of contrary motion on Chick's tune "Mirror, Mirror."[1] **Figure 14-4** illustrates inward contrary motion; the melody descends while the bass note ascends. **Figure 14-5** shows outward contrary motion; the melody ascends while the bass note descends.

Play **figure 14-6** and listen to Herbie Hancock's use of contrary motion on his "Dolphin Dance."[2] As the melody ascends, the chords descend.

Figure 14-5
Chick Corea's piano voicings simplified



Parallelism

Play **figure 14-7** and listen to the sound of *parallelism,* or identical chords moving in the same direction. This is McCoy Tyner's introduction to his song "Peresina."[3] Like contrary motion, parallelism heightens the effect of structure.

Figure 14-6
Herbie Hancock's piano voicings simplified

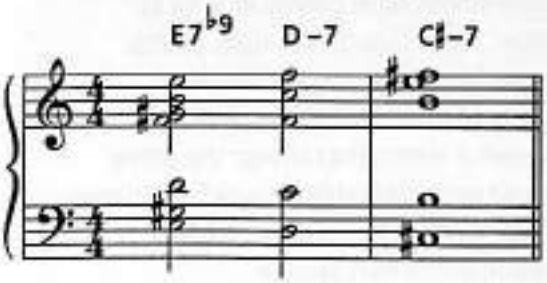
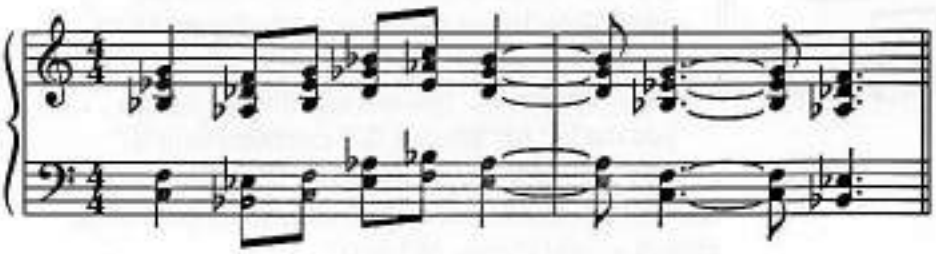


Figure 14-7



[1] Joe Henderson, *Mirror, Mirror,* Verve, 1980.
[2] Herbie Hancock, *Maiden Voyage,* Blue Note, 1965.
[3] McCoy Tyner, *Expansions,* Blue Note, 1968.

Figure 14-8

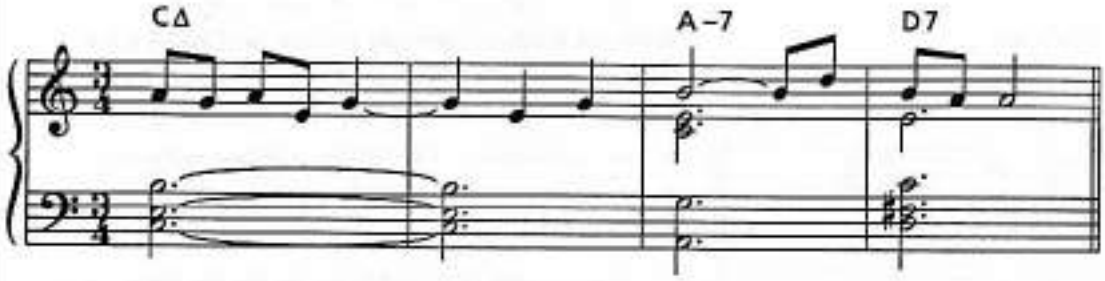


Figure 14-9

Mulgrew Miller's piano voicings simplified

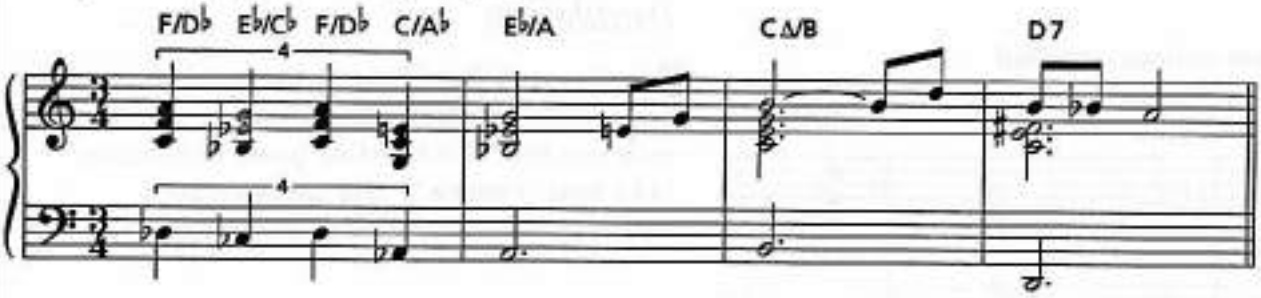


Figure 14-10

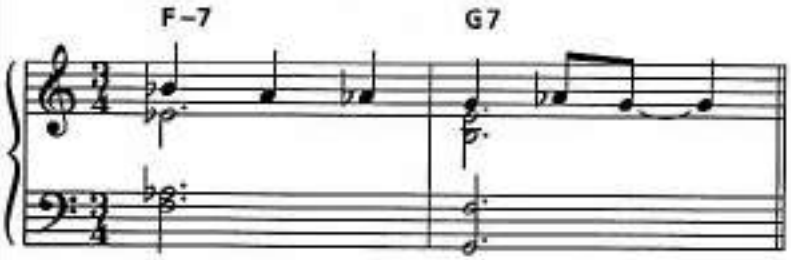


Figure 14-11

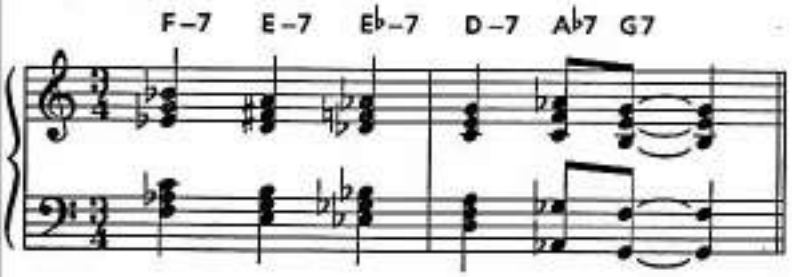


Figure 14-8 shows bars 5-8 of Burt Bacharach's "What The World Needs Now Is Love." Play **figure 14-9** and hear how Joe Henderson and Mulgrew Miller[4] reharmonize the first bar using parallelism: four identically voiced slash chords moving in parallel motion. Even though the slash chords in the next two bars (E♭/A and CΔ/B) are different in construction from those in the first bar, their presence means that almost the entire phrase is voiced with slash chords, which continues the parallelism. We'll explore slash chord reharmonization in the next section.

Figure 14-10 shows the last two bars of Chick Corea's "Mirror, Mirror."[5] Note the four consecutive chromatically descending notes in the melody. Melodies that move chromatically are great places to use parallelism. Play **figure 14-11** and listen to a reharmonization that uses parallel minor 7th chords. I've extended the parallelism into the last bar because D-7 combines with G7 to create a II-V progression (D-7, G7). The last two melody notes are also chromatic, so we'll continue playing parallel chords, A♭7 to G7.

[4] Mulgrew Miller, *The Countdown*, Landmark, 1988.
[5] Joe Henderson, *Mirror, Mirror*, Verve, 1980.

Figure 14-12 shows five bars of Herbie Hancock's "Dolphin Dance."[6] The next three figures show the first chord reharmonized and played in parallel motion for the entire five bars.

Figure 14-13 shows the first chord reharmonized as a rootless voicing for F♯7♯9 and played in parallel motion for five bars.

Figure 14-12

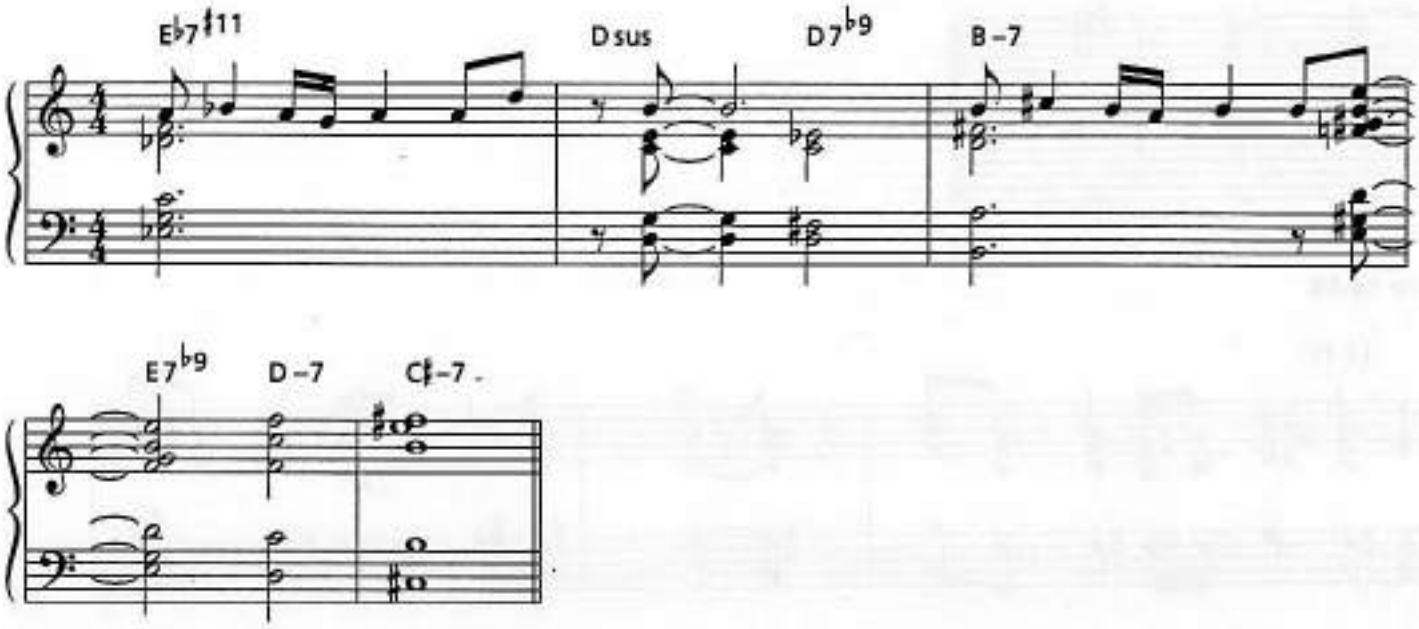
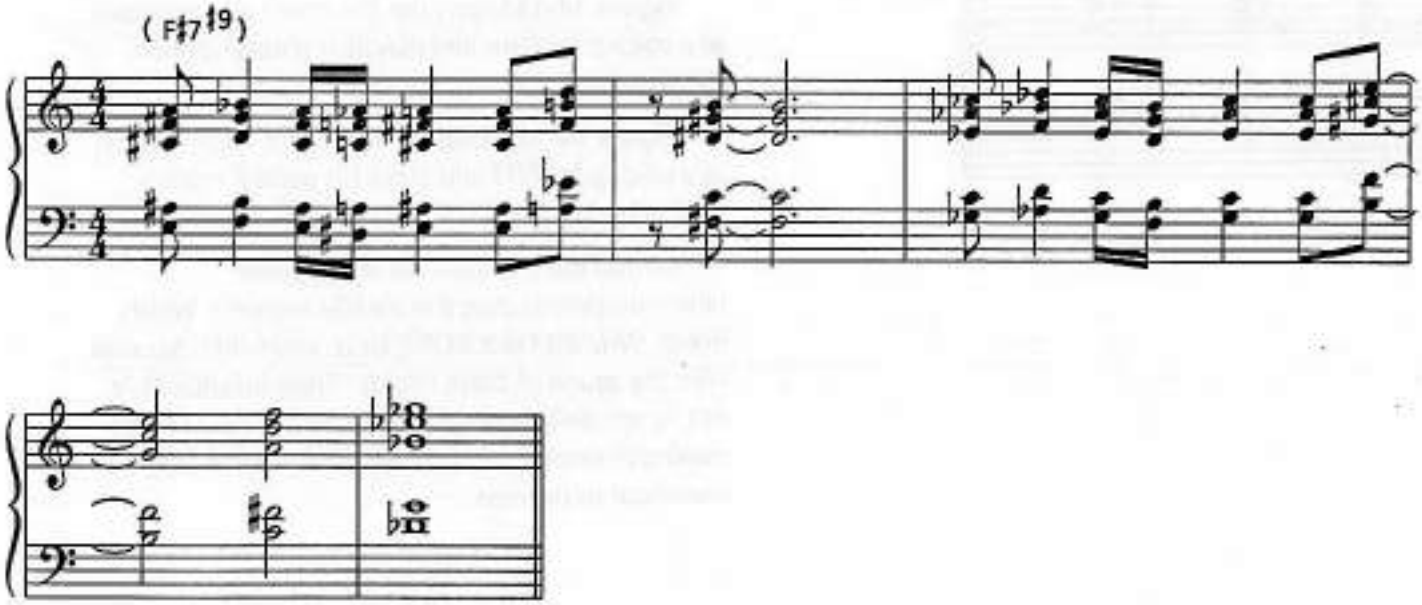


Figure 14-13



[6] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Figure 14-14

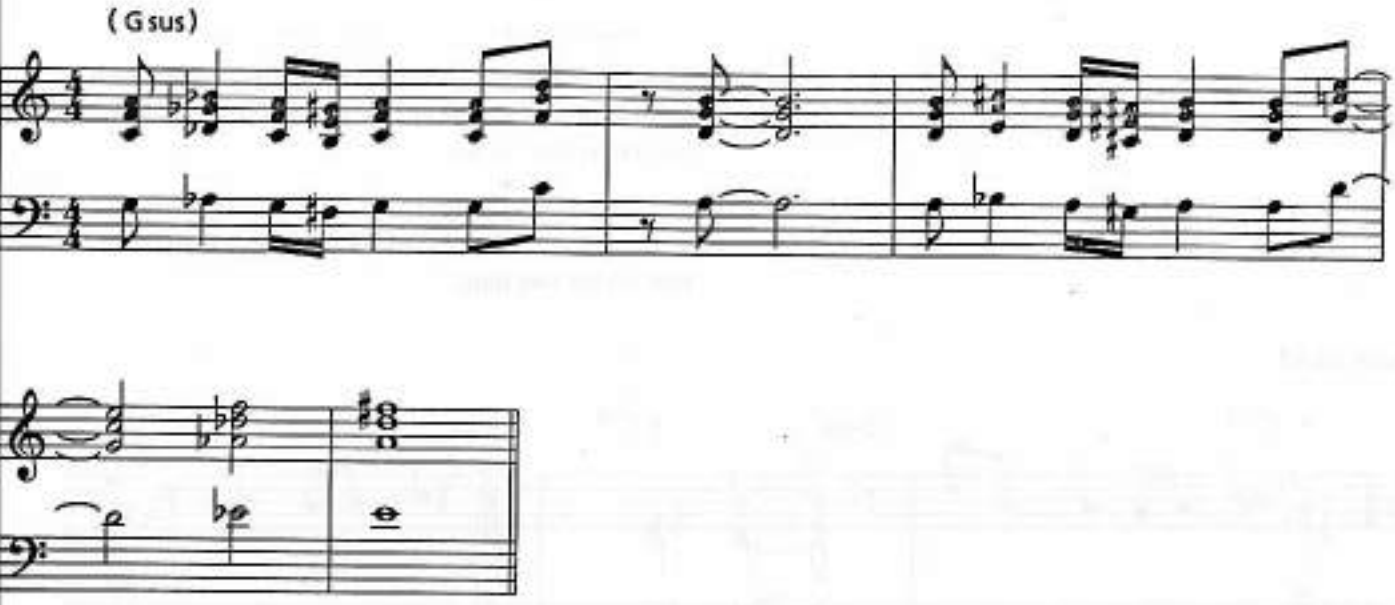


Figure 14-15

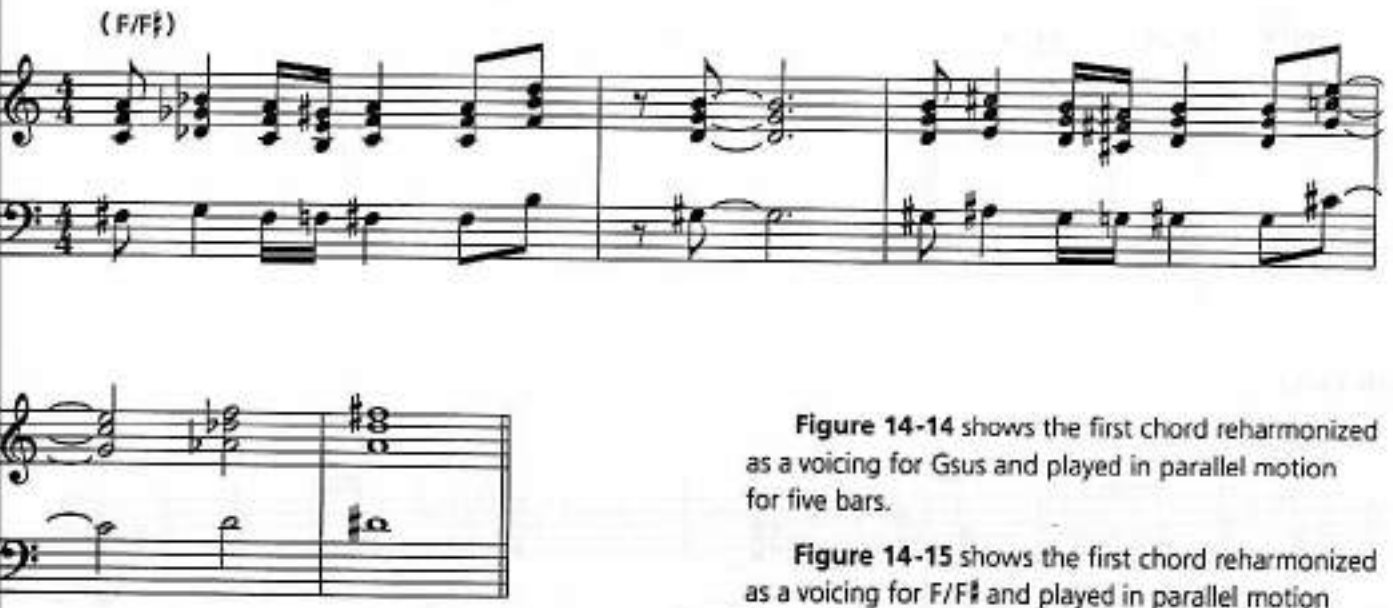


Figure 14-14 shows the first chord reharmonized as a voicing for Gsus and played in parallel motion for five bars.

Figure 14-15 shows the first chord reharmonized as a voicing for F/F♯ and played in parallel motion for five bars.

Do you like the sound of any of these reharmonizations played in parallel motion? Which ones? Why did I pick F♯7♯9, Gsus, and F/F♯? Because I like the sound of those chords. Their function (II, V, or I) is not really important, because identical chords moving in parallel motion have no resolution from one chord to the next.

Figure 14-16

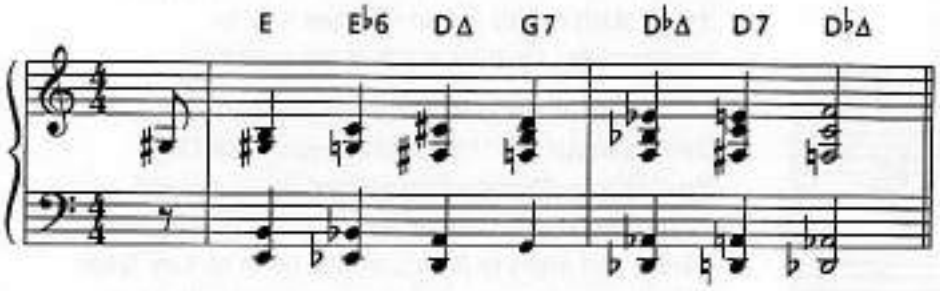
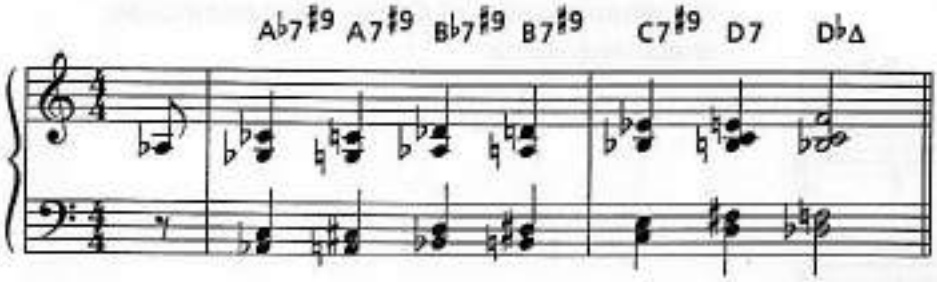


Figure 14-16 shows the last two bars of Billy Strayhorn's beautiful ballad "Lush Life." It's hard to improve on Billy's original changes (note the contrary motion between the melody and the roots on the first three chords), but John Coltrane and McCoy Tyner played the parallel V7♯9 chords on the last two bars, as shown in **figure 14-17.**[7]

Figure 14-17
McCoy Tyner's piano voicings simplified



Diminished scale harmony, in which everything repeats at the interval of a minor 3rd, is another great place to use parallelism. Look for melodic fragments moving in minor 3rds. **Figure 14-18** shows the first three bars of Antonio Carlos Jobim's "Wave." Notice that the melody over the B♭° chord ascends in minor 3rds. Now play **figure 14-19** and listen to the slash chords ascending in parallel minor 3rds.

Figure 14-18

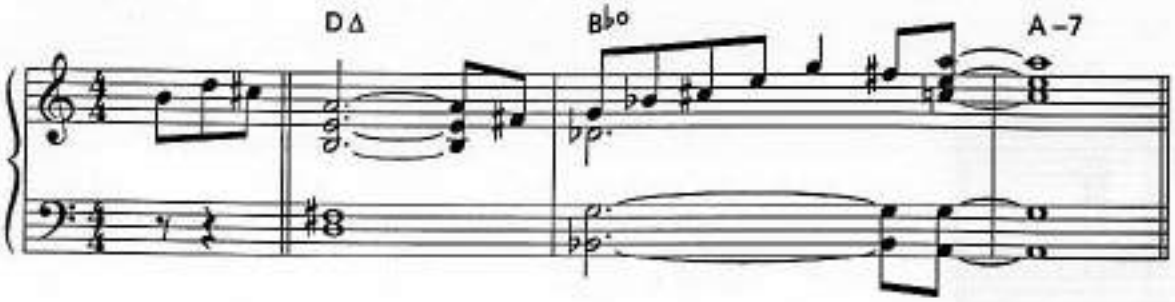
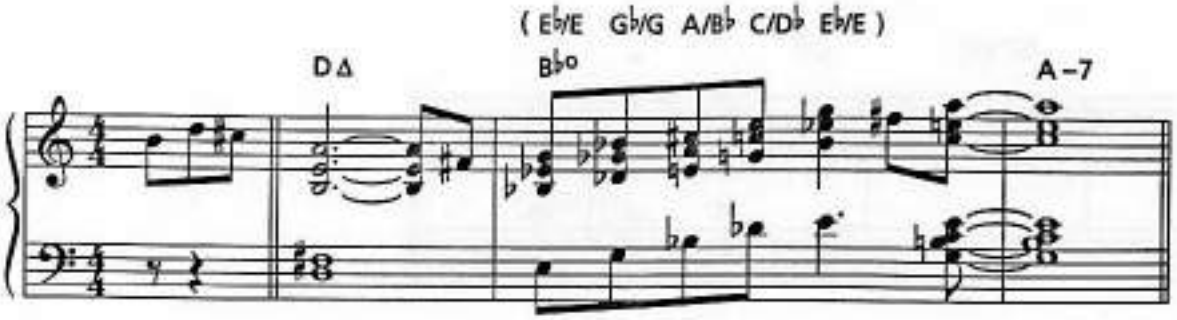


Figure 14-19



[7] *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.

Slash Chords

As shown earlier in Mulgrew Miller's version of "What The World Needs Now Is Love" (**figure 14-9**), slash chords are an effective way to reharmonize. Here are a few more examples.

Figure 14-20 shows the first two bars of George Bassman's "I'm Gettin' Sentimental Over You." Kenny Barron reharmonized the E♭Δ chord with D/E♭, as shown in **figure 14-21**.[8] Play **figure 14-22**, and listen to John Coltrane (with McCoy Tyner playing piano) approach a G major chord with F♯/G on bars 11-12 of Harry Warren's "I Wish I Knew."[9] Play **figure 14-23**, bars 5-8 of Kenny Dorham's "Blue Bossa." Now play **figure 14-24** and listen to a reharmonization of Kenny's classic that includes several slash chords.

Figure 14-20

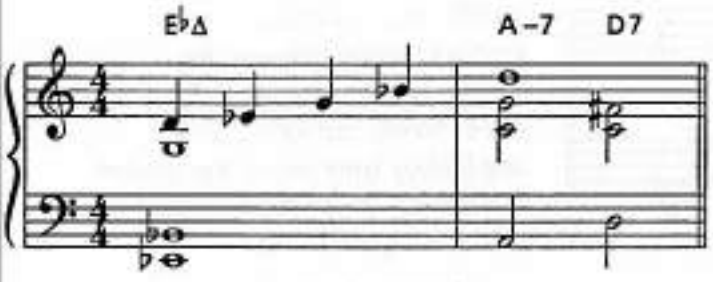


Figure 14-21
Kenny Barron's piano voicings simplified

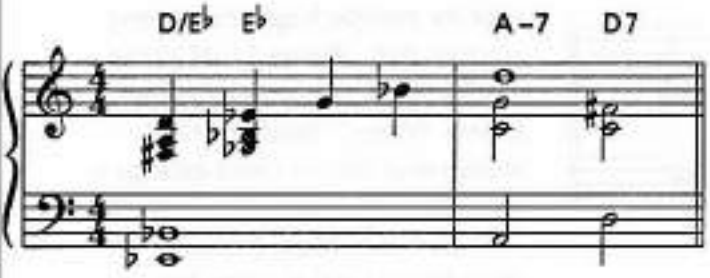


Figure 14-22

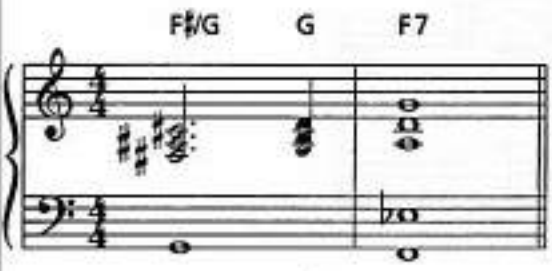
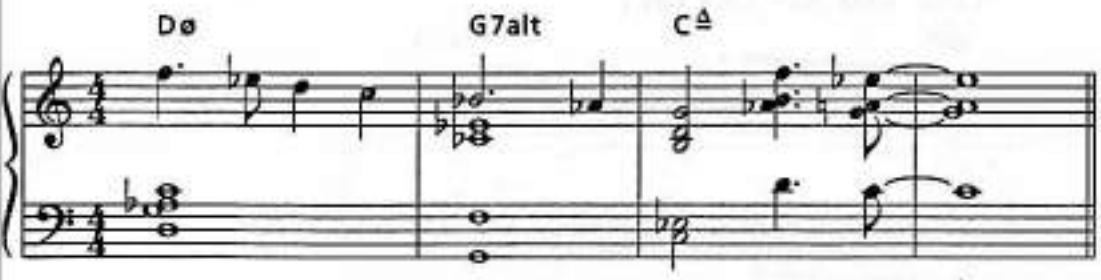
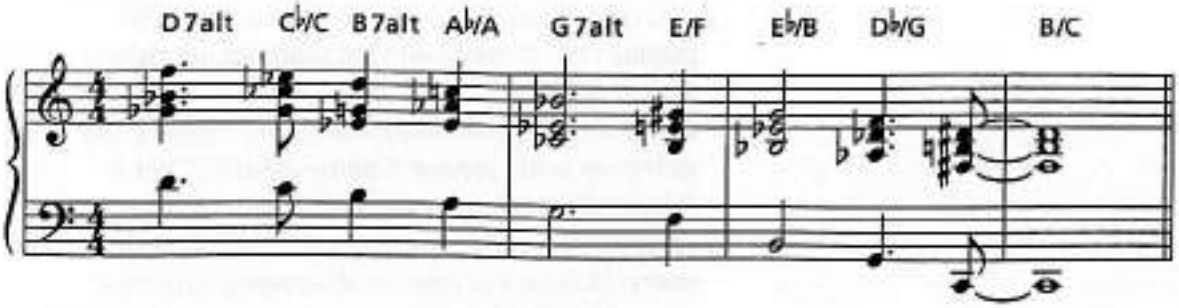


Figure 14-23



[8] Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.
[9] John Coltrane, *Ballads*, MCA/Impulse, 1961.

Figure 14-24



Slash chords aren't always triads over a bass note: They can also be 7th chords over a bass note. **Figure 14-25** shows bars 3-4 of Anthony Newley's "Who Can I Turn To." **Figure 14-26** shows how Mulgrew Miller reharmonized the B♭7 chord with C♭Δ♯5/B♭.[10]

Figure 14-25

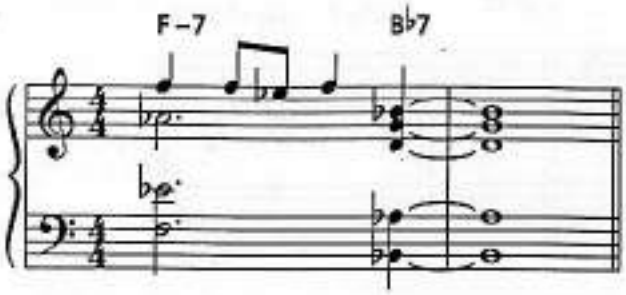
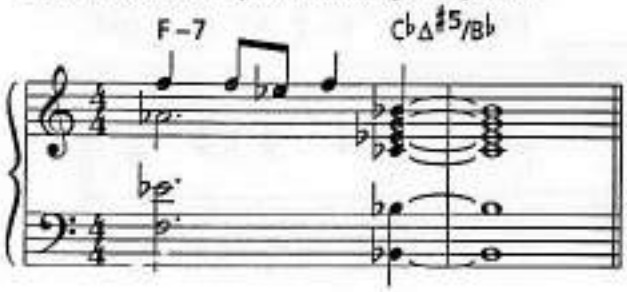


Figure 14-26
Mulgrew Miller's piano voicings simplified



[10] Mulgrew Miller, *Time And Again*, Landmark, 1991.

Ascending and Descending Bass Lines

Playing chords based on an ascending or descending bass line beneath the melody creates a counter melody that contrasts with the song's actual melody. You can reharmonize each note of the ascending or descending line with a new chord. We explored this technique in the section "Contrary Motion," but in each of those examples the melody moved in the opposite direction of the bass line. The following examples show ascending or descending bass lines with melodies that don't always move opposite to the bass line. **Figure 14-27** shows bars 9-12 of Jimmy Van Heusen's "All The Way." Play **Figure 14-28** and hear how Cedar Walton plays a different chord over each note of the descending bass line G♭, F, E♭, D♭, C.[11]

Figure 14-27

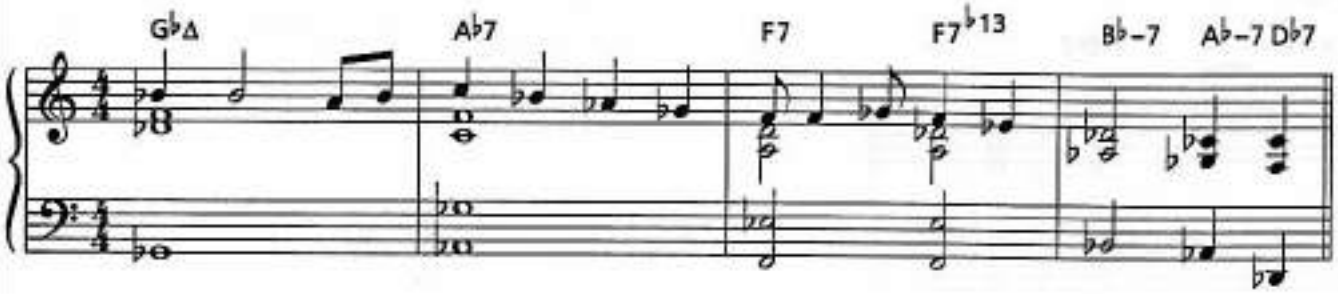
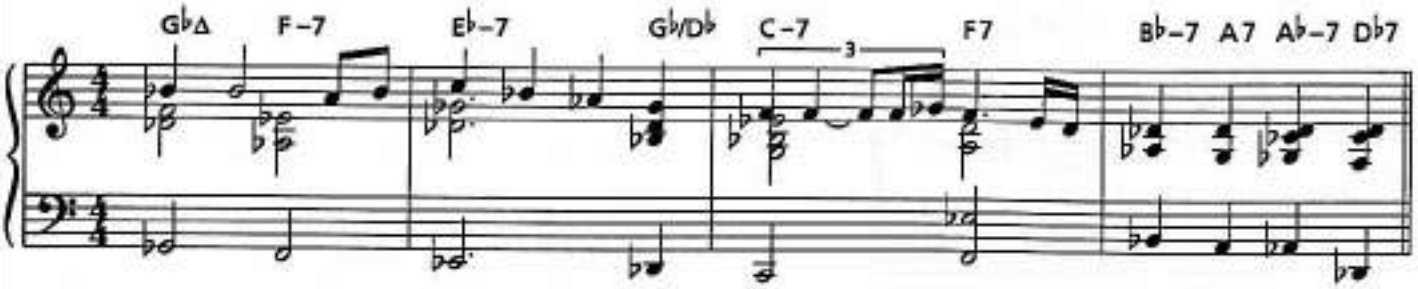


Figure 14-28
Cedar Walton's piano voicings simplified



[11] Woody Shaw, *Setting Standards*, Muse, 1983.

Figure 14-29
Kenny Drew's piano voicings simplified

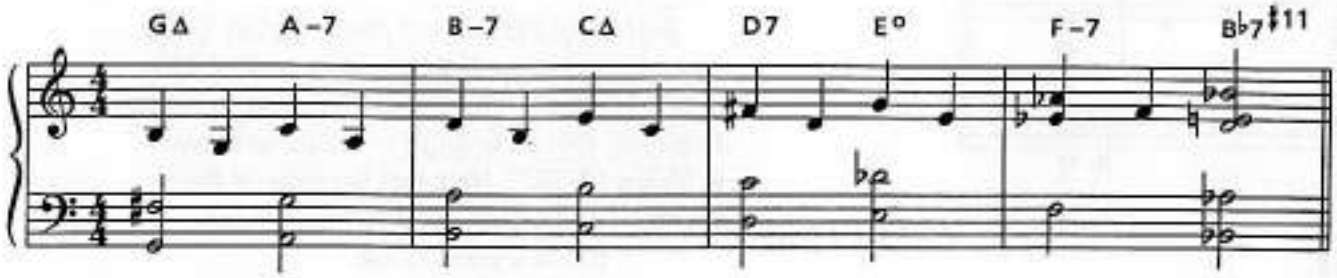
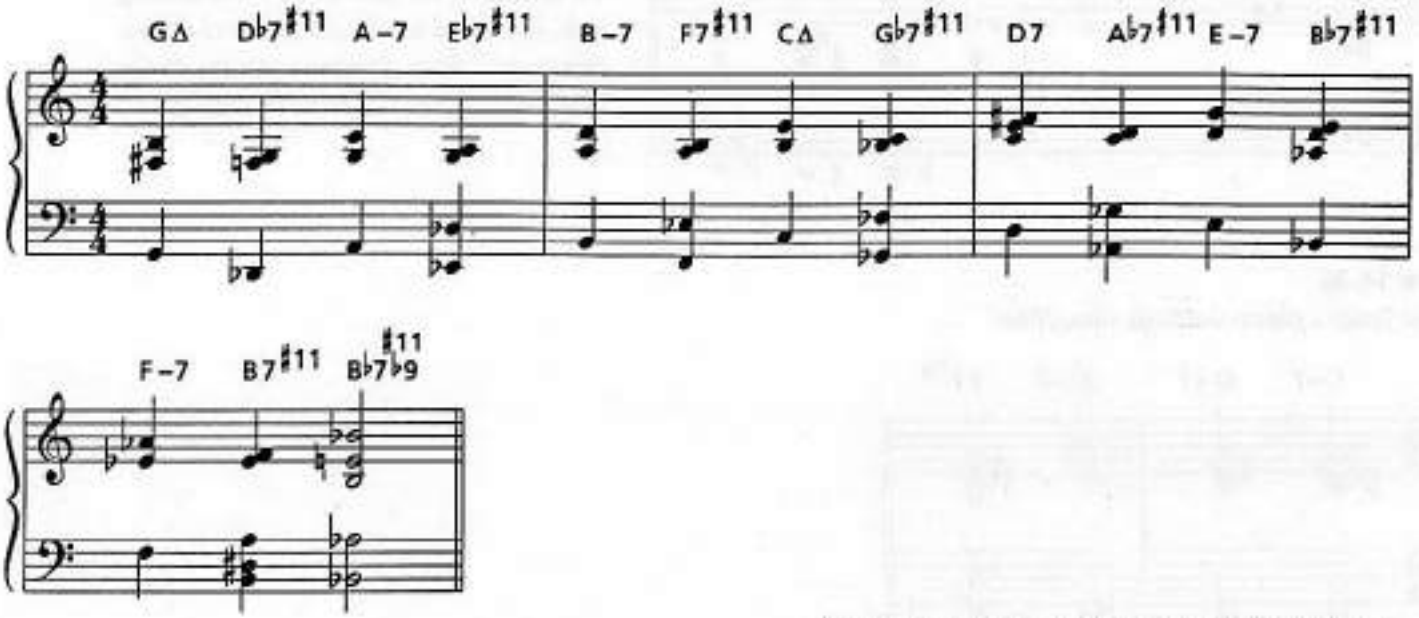


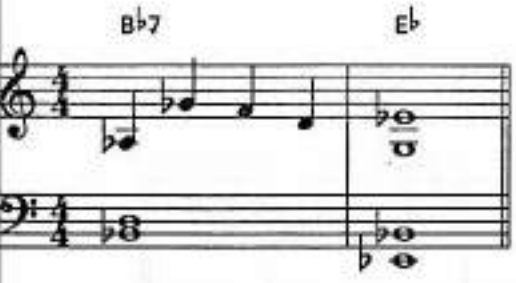
Figure 14-30
Dick Whittington's piano voicings simplified



Play **figure 14-29** and hear how John Coltrane (with Kenny Drew on piano) played Jerome Kern's "I'm Old Fashioned" over an ascending bass line, using a different chord on each new bass note.[12] Play **figure 14-30**. Bay Area jazz pianist Dick Whittington[13] plays this reharmonization of the same four bars of "I'm Old Fashioned," every other chord being a V7♯11. Each V7♯11 chord is a tritone below the previous chord.

[12] John Coltrane, *Blue Train*, Blue Note, 1957.
[13] The proprietor of Maybeck Recital Hall in Berkeley, California, and the introductory voice on Concord Record's *Maybeck Recital Hall Series*.

Figure 14-31



Kenny Barron reharmonized a bar of George Bassman's "I'm Gettin' Sentimental Over You" (**figure 14-31**) with chromatically ascending chords (**figure 14-32**).[14]

Bobby Hutcherson (and pianist McCoy Tyner) reharmonized a simple II-V turnaround (C-7, F7) in bars 15-16 of Victor Young's "My Foolish Heart" by playing four ascending 7th chords, as shown in **figure 14-33**.[15] Note that the roots of the chords (C, D, E♭, F) ascend the first four notes of the C Dorian scale.

Figure 14-32
Kenny Barron's piano voicings simplified

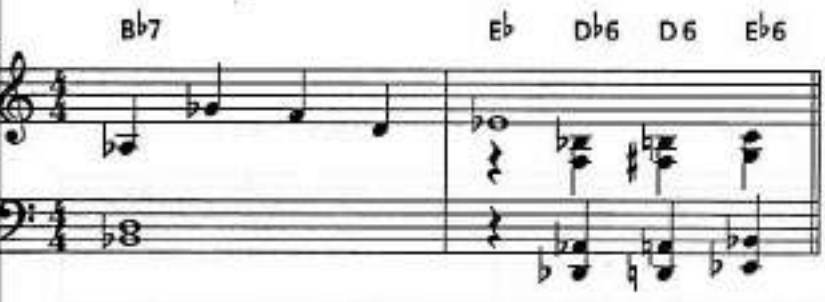


Figure 14-34 shows what most jazz musicians play on bars 29-30 of George Gershwin's "Embraceable You." **Figure 14-35** shows Donald Brown's descending bass line chord reharmonization of those two bars.[16] Note also the contrary motion between the melody and the bass line.

Figure 14-33
McCoy Tyner's piano voicings simplified

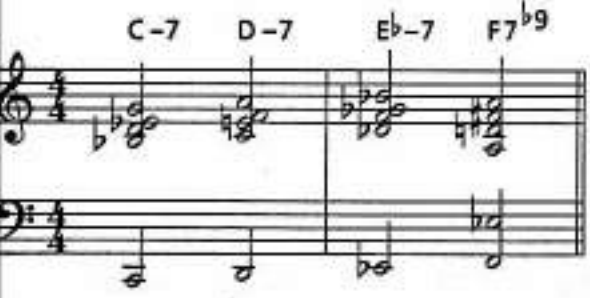


Figure 14-34

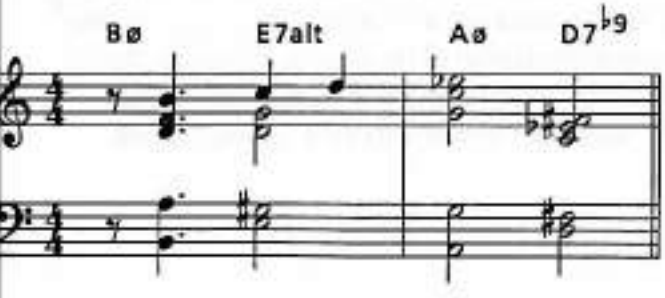
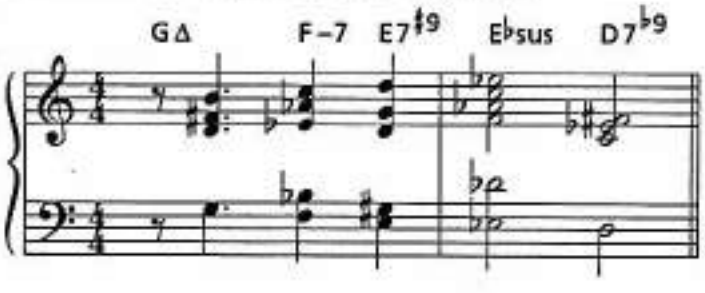
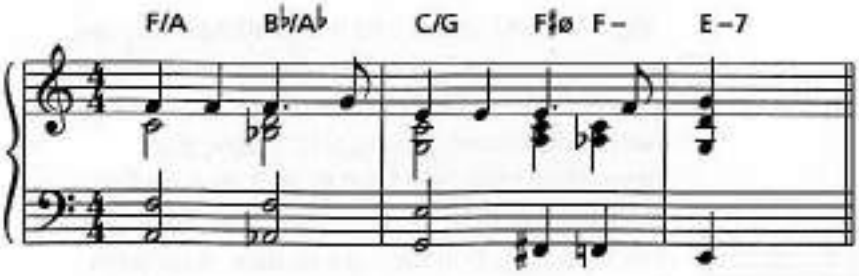


Figure 14-35
Donald Brown's piano voicings simplified



[14] Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.
[15] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.
[16] Donald Brown, *Sources Of Inspiration*, Muse, 1989.

Figure 14-36
McCoy Tyner's piano voicings simplified



Play **figures 14-36** and **14-37**, two examples of Duke Pearson's use of a descending bass line (with McCoy Tyner playing piano) on Duke's "You Know I Care."[17]

Figure 14-38 shows the first four bars of Harry Warren's "You're My Everything." Play **figure 14-39** and hear how Freddie Hubbard (and pianist Herbie Hancock) changed the first chord (C∆) to its relative minor (A-7) and then descended via a ii-V (G-7, C7) to the F♯-7 chord.[18]

Figure 14-37
McCoy Tyner's piano voicings simplified

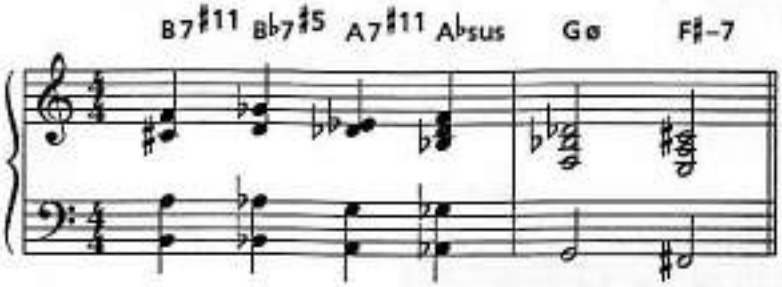


Figure 14-38

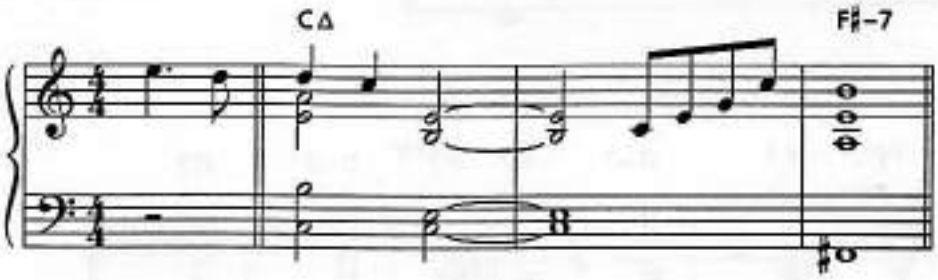
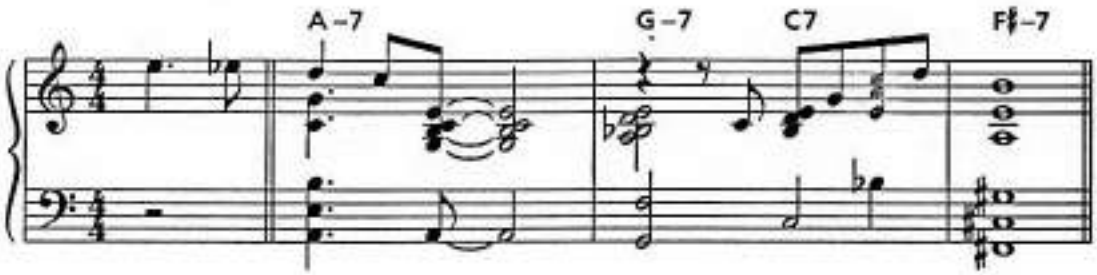


Figure 14-39
Herbie Hancock's piano voicings simplified



[17] Joe Henderson, *Inner Urge*, Blue Note, 1964.
[18] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 14-40 shows four more bars of "You're My Everything." Play **figure 14-41** and hear Freddie and Herbie insert an F-Δ chord between G7 and E-7, creating a descending bass line.

Figure 14-42 shows bars 4-8 of Richard Rodgers' "Bewitched, Bothered, And Bewildered." Play **figure 14-43** and listen to Ralph Moore's[19] reharmonization (with Benny Green playing piano) using two descending bass lines: from B♭ to D over the first three bars, and then a descending chromatic bass line from B♭ to G in the last two bars. Also listen to the way Benny creates motion within the last chord by changing it from G7alt to G7♭9.

Figure 14-40

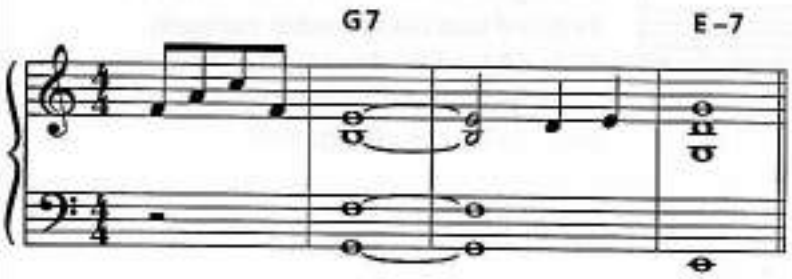


Figure 14-41
Herbie Hancock's piano voicings simplified

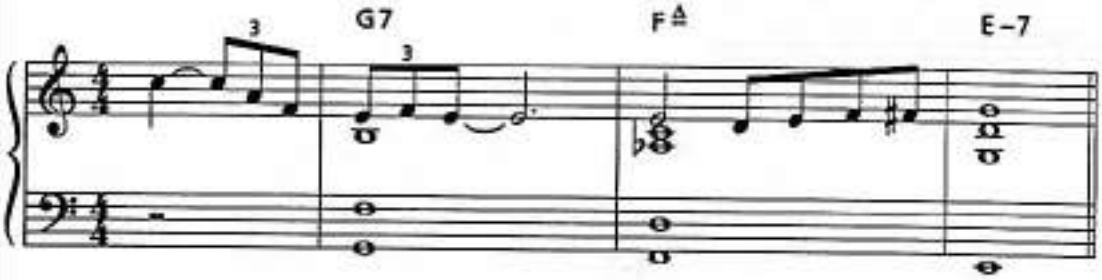
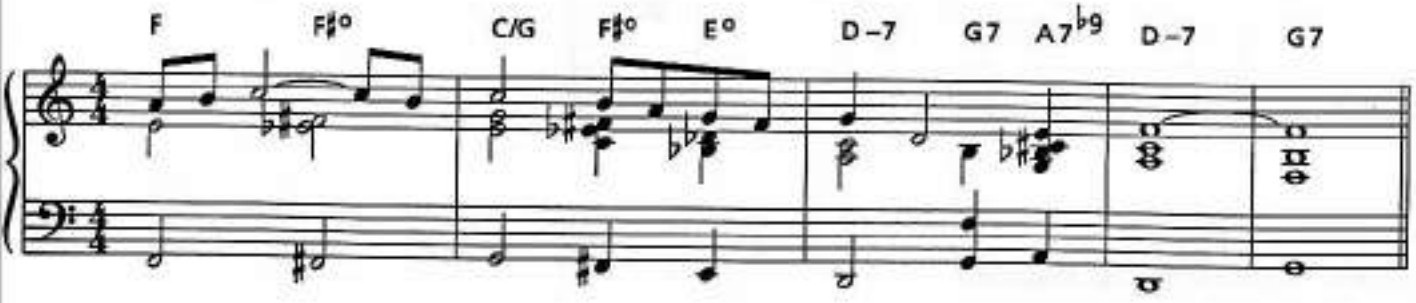
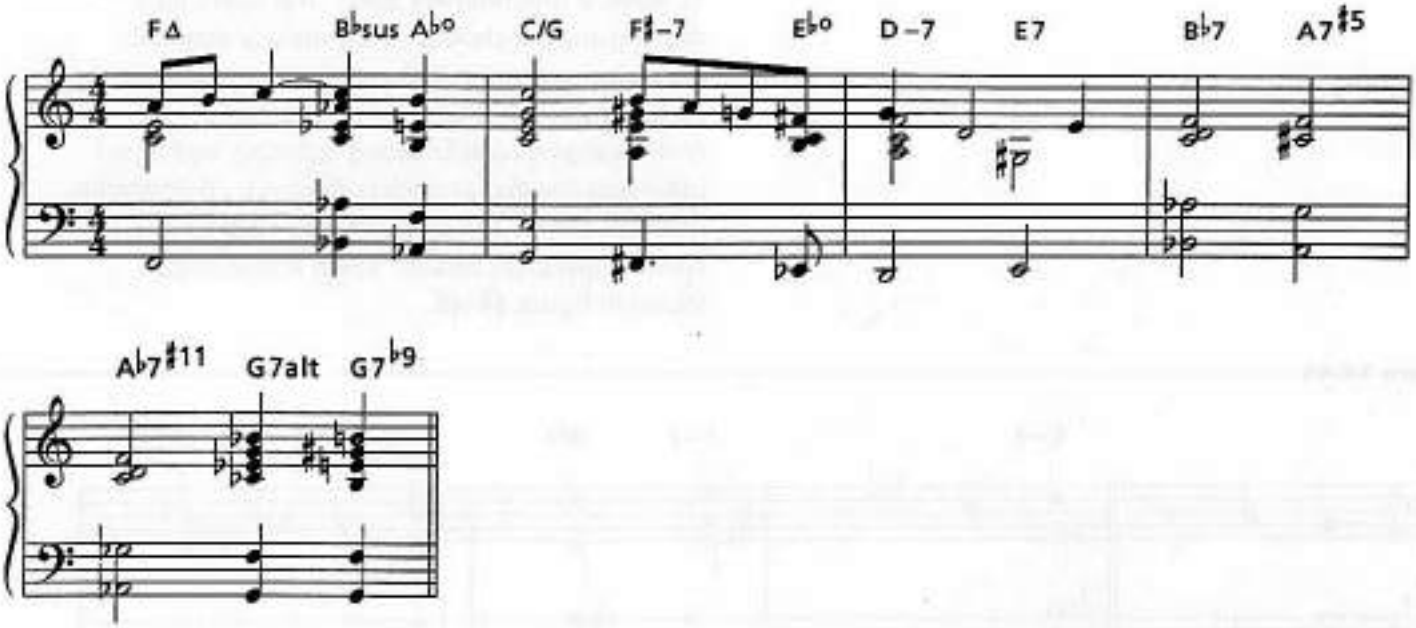


Figure 14-42



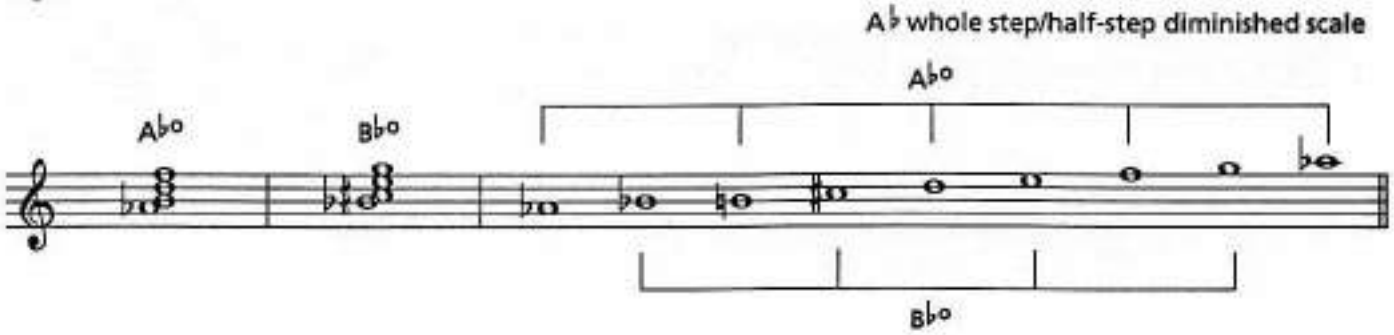
[19] Ralph Moore, *Round Trip*, Reservoir, 1985.

Figure 14-43
Benny Green's piano voicings simplified



The E in the A♭° chord in the first bar of **figure 14-43** is not a mistake.[20] Pure diminished chords sound rather tame, and jazz pianists and guitarists often raise one note in a diminished chord a whole step to give the chord more "bite." *Any note in a diminished chord raised a whole step still comes from the same diminished scale.* **Figure 14-44** shows a pure A♭° chord in the first bar; in the second bar all four notes of the A♭° chord have been raised a whole step to form B♭°; the third bar shows the entire A♭ whole-step/half-step diminished scale, which includes both A♭° and B♭° chords.

Figure 14-44



[20] This is also true of the B in the E♭° chord in the second bar.

Build a Chord On Any Root

You can also reharmonize a melody note with a chord built on *any* note in the bass, any of the 12 notes in the chromatic scale. This opens up a dazzling array of choices. If the melody note is C, there's a chord that will sound good with it based on C, D♭, D, E♭, E, F, G♭, G, A♭, A, B♭, and B. *This type of reharmonization works especially well if you use a bass line that ascends or descends chromatically, or moves around the cycle of fifths.* Let's try this with the first eight bars of "I Hear A Rhapsody," shown in **figure 14-45**.

Figure 14-45

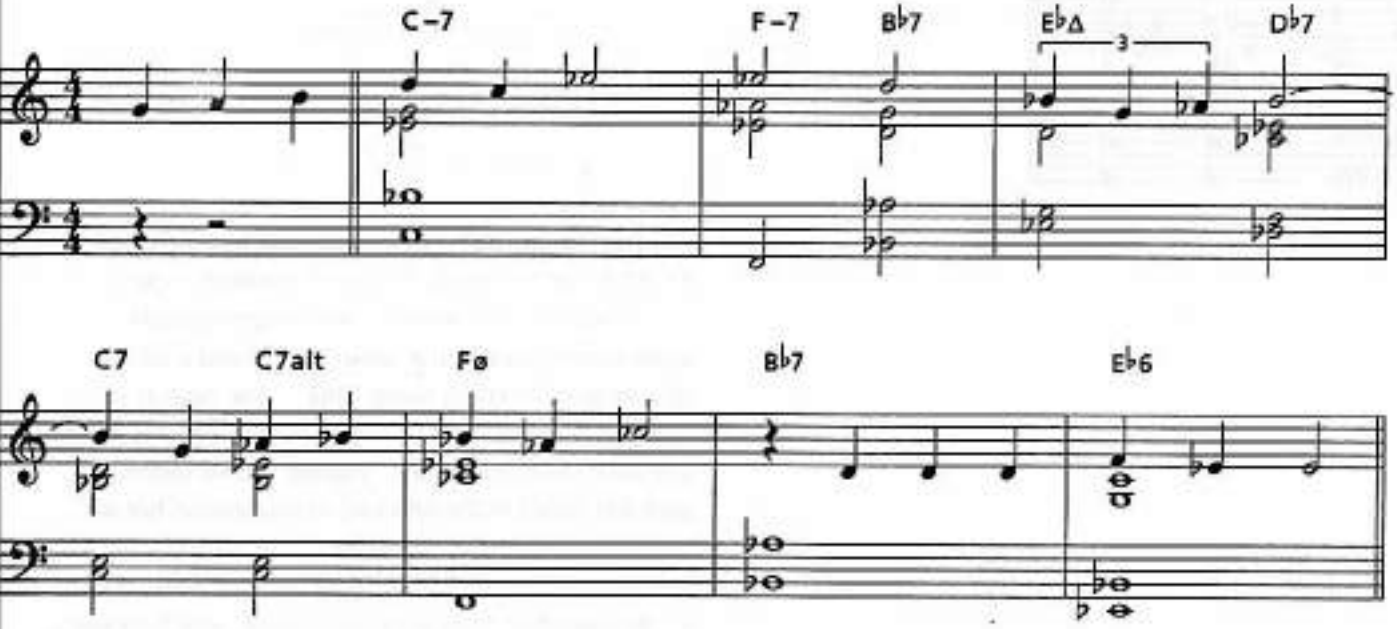


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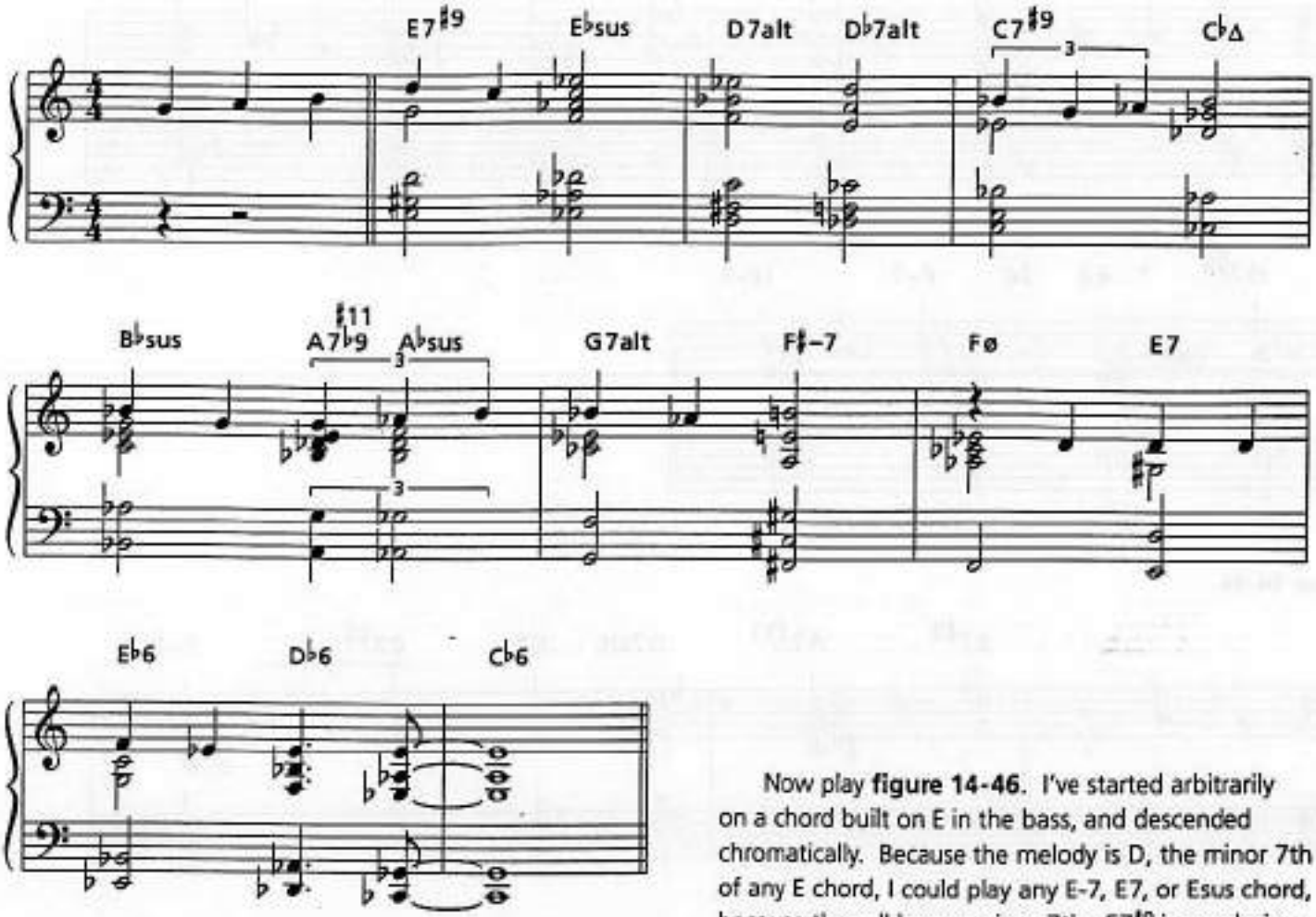
Figure 14-46



Now play **figure 14-46**. I've started arbitrarily on a chord built on E in the bass, and descended chromatically. Because the melody is D, the minor 7th of any E chord, I could play any E-7, E7, or Esus chord, because they all have a minor 7th. E7♯9 is my choice. Why? Because I like the sound of it. Since we're descending chromatically, the chord after E7♯9 will be a chord based on E♭. Because the melody is also E♭, I've got the entire range of E♭ chords to choose from: E♭Δ, E♭Δ♯4, E♭Δ♯5, E♭-7, E♭ø, E♭-Δ, E♭7, E♭7♭9, E♭7♯11, E♭7♯9, E♭7alt, E♭7♯5, E♭sus, E♭sus♭9, and E♭°. I chose E♭sus because I like the way sus chords tend to "float," and because sus chords can resolve anywhere smoothly. The chords continue descending chromatically, to D7alt, D♭7alt, and so on. My choice of chord quality and any alterations are based on what sound I like, rather than any particular tendency of one chord to resolve into another.

Too much of anything (like descending chromatically) can be boring, so I've moved the last three chords down by whole steps. Contrast the two versions, **figures 14-45** and **14-46**. Do you like the new version? Some of it? All of it? Remember, I started arbitrarily with E in the bass; there are 11 other roots to choose as a starting point.

Figure 14-47

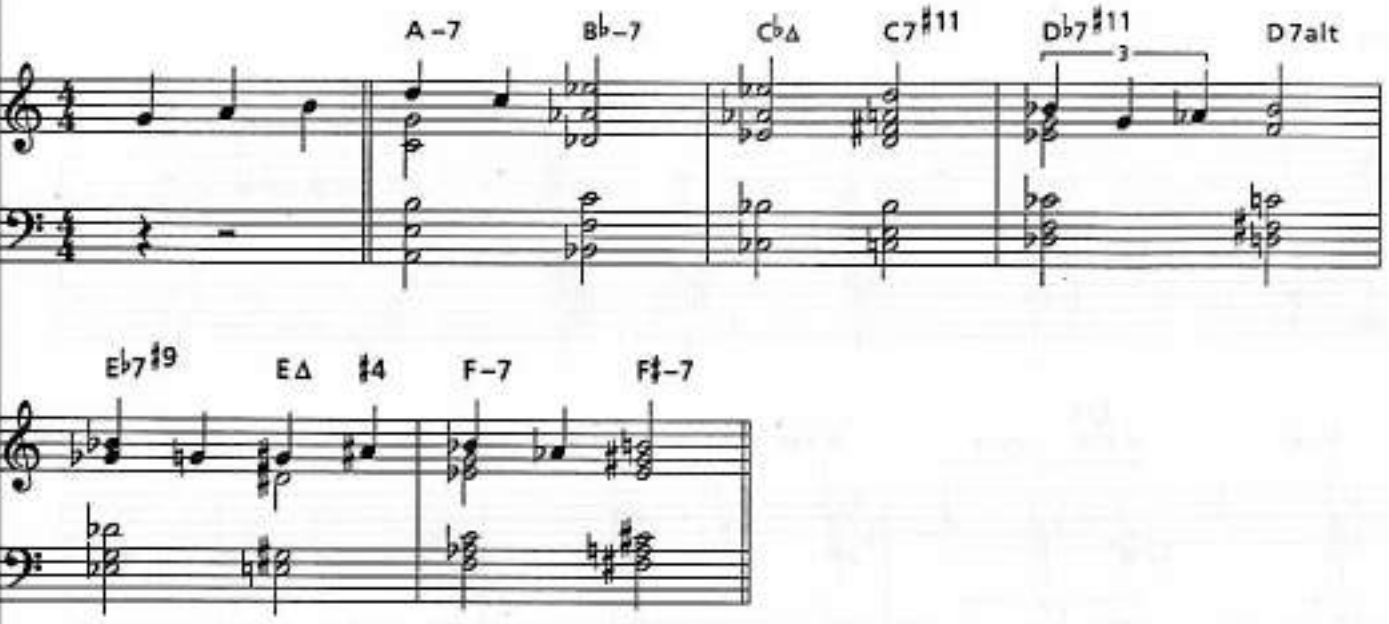
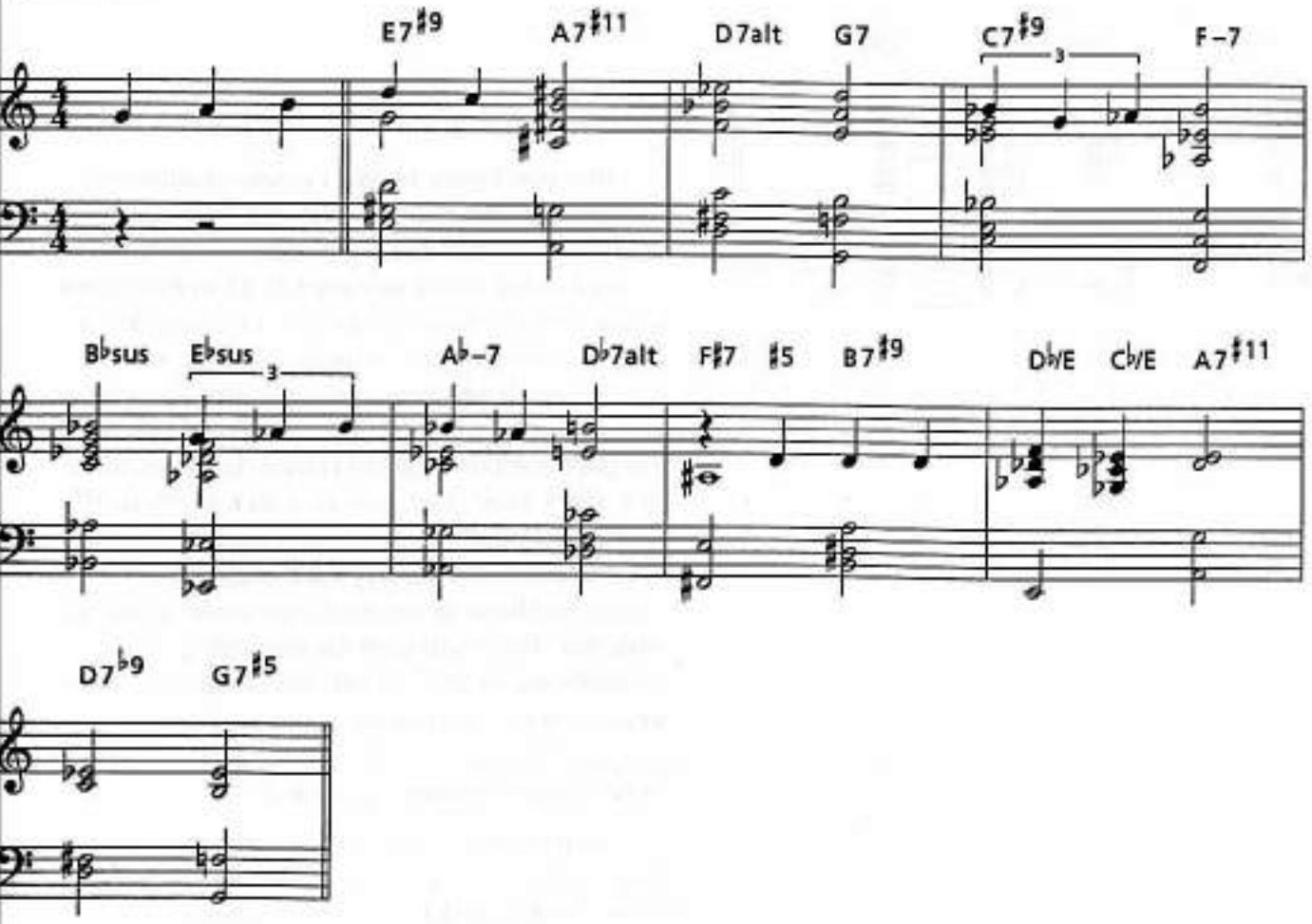
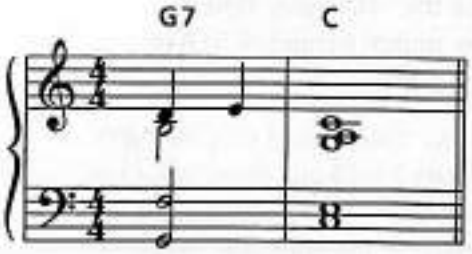


Figure 14-48



Now play **figure 14-47**. This time you'll hear a chromatically *ascending* bass line, starting arbitrarily on a chord with A in the bass. D, the melody note, is the 11th of any A chord. That rules out I and V chords, which don't have natural 11ths, but allows you to use any chord with an 11th: A-7, Aø, Asus, or Asus$^{\flat 9}$. Let's start with A-7.

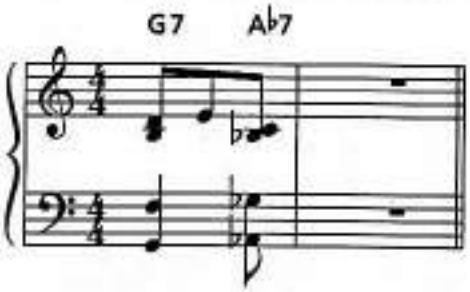
Figure 14-49



Now play **figure 14-48**. Starting on E7$^{\flat 9}$, the bass line this time moves around the cycle of fifths instead of chromatically.

This technique isn't limited to a long series of chords. It works just as well with individual chords, as long as you choose a chord that sounds good. Play **figure 14-49**, bars 30-31 of Harry Warren's "You're My Everything," which ends with a V-I in C. Play **figure 14-50** and hear how Freddie Hubbard (with Herbie Hancock playing piano) changed the CΔ chord to an unexpected A♭7.[21]

Figure 14-50
Herbie Hancock's piano voicings simplified



Sus and Sus$^{\flat 9}$ Chords

Sus and sus$^{\flat 9}$ chords are often used to reharmonize II chords, V chords, and II-V progressions. Play **figure 14-51**, the first four bars of Victor Young's "Stella By Starlight." E-7, A7 and C-7, F7 are both II-V progressions. Now play **figure 14-52**. E-7, A7 has been reharmonized as Asus$^{\flat 9}$, while C-7, F7 is now a single Fsus chord. Note that the selected sus or sus$^{\flat 9}$ chord has the same root as the V chord it replaces.

Figure 14-51

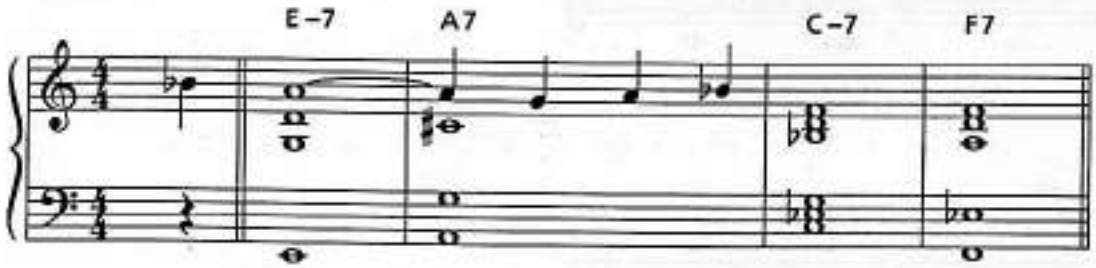
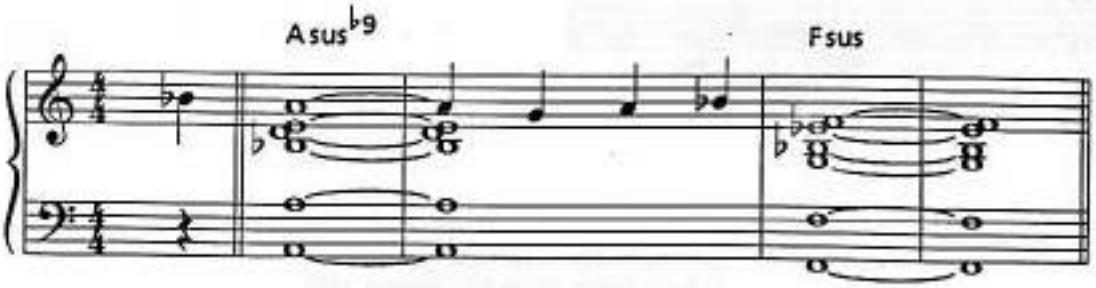


Figure 14-52



[21] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 14-53

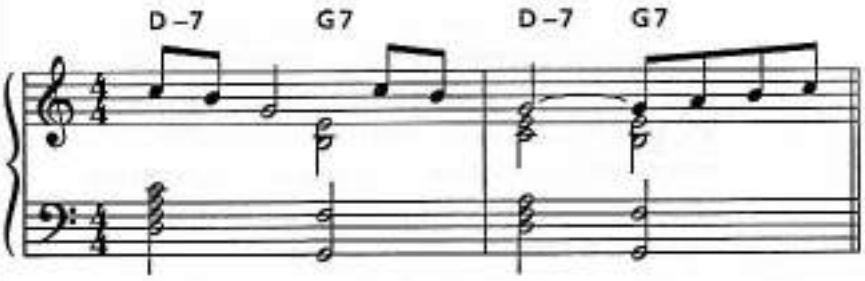


Figure 14-53 shows bars 5-6 of the bridge of Richard Rodgers' "Bewitched, Bothered, And Bewildered." Play **figure 14-54** and hear how Ralph Moore (and pianist Benny Green) replaced the two D-7, G7 II-Vs with a Gsus chord.[22] **Figure 14-55** shows the first four bars of Miles Davis' "Tune Up." Now play **figure 14-56**. The original II chord (E-7) has been replaced by Asus♭9.

Figure 14-54
Benny Green's piano voicings simplified

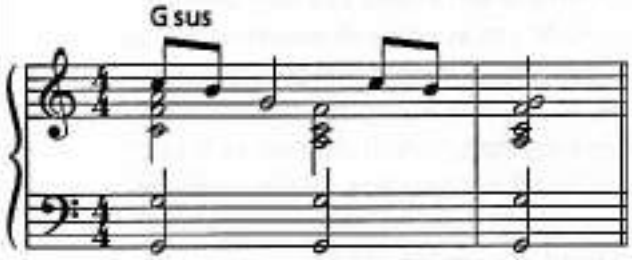


Figure 14-57 shows three bars of Cy Coleman's "Witchcraft." Play **figure 14-58** and listen to Kenny Barron replace the B♭-7 chord with E♭sus, resolving it to A♭Δ, the relative major of the original F- chord.[23] A few bars later, Kenny reharmonizes the original bars 16-18 (**figure 14-59**), by playing a C pedal under the FΔ chord, and then darkening the original Csus chord by altering it to Csus♭9 (**figure 14-60**).

Figure 14-55

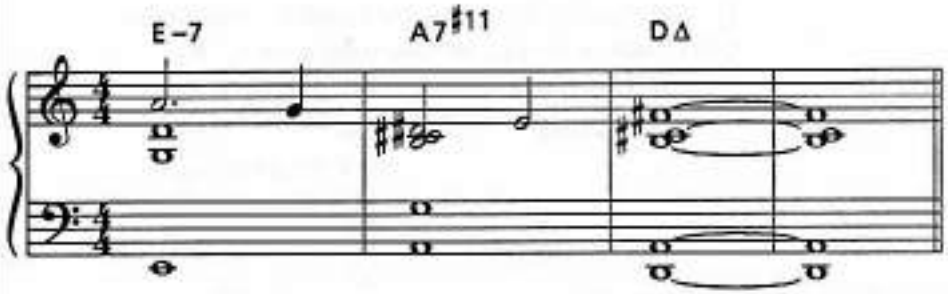
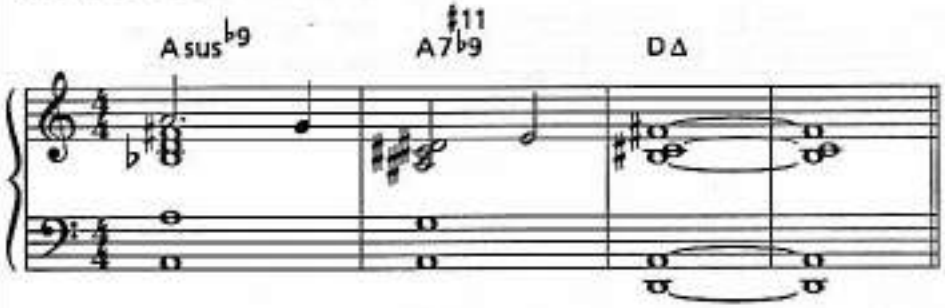


Figure 14-56



[22] Ralph Moore, *Round Trip*, Reservoir, 1985.
[23] Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

Figure 14-57

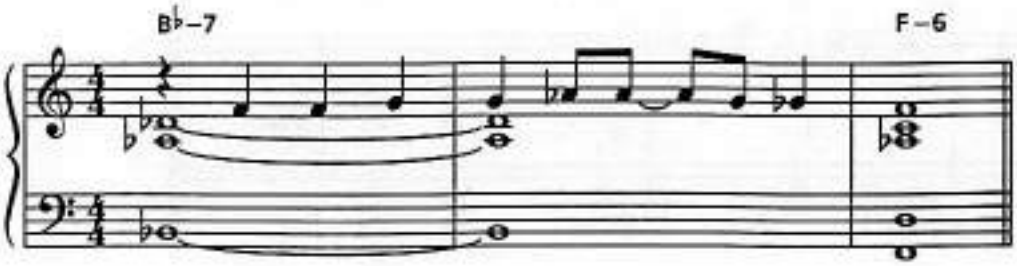


Figure 14-58
Kenny Barron's piano voicings simplified

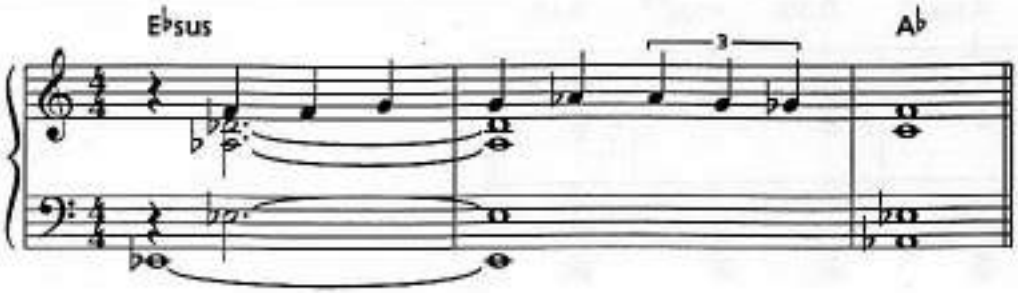


Figure 14-59

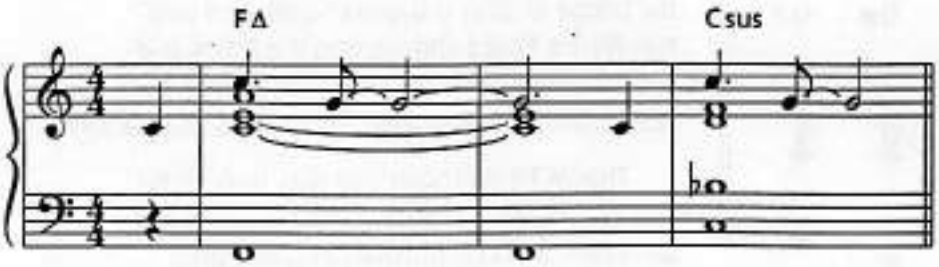


Figure 14-60
Kenny Barron's piano voicings simplified

Figure 14-61

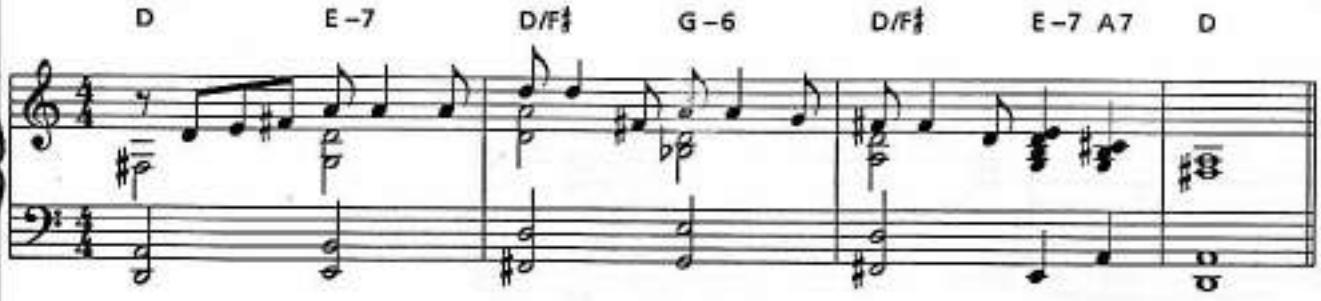


Figure 14-62
Cedar Walton's piano voicings simplified

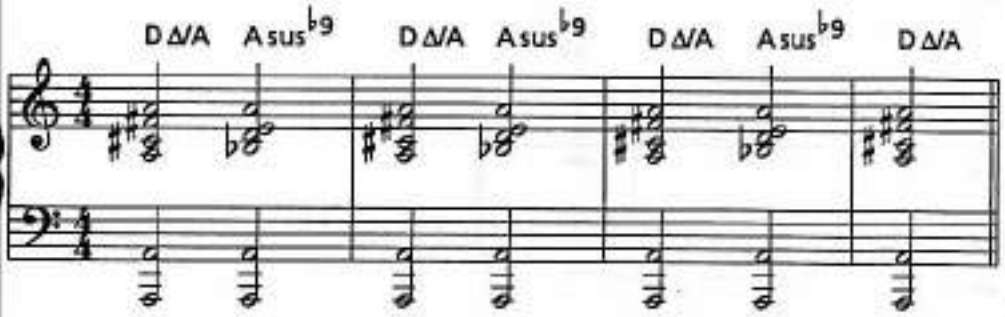


Figure 14-63

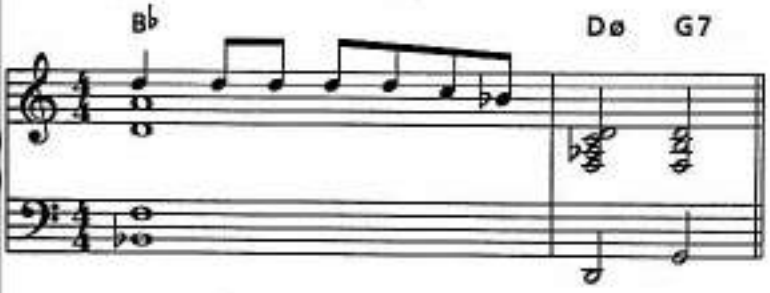


Figure 14-64
McCoy Tyner's piano voicings simplified

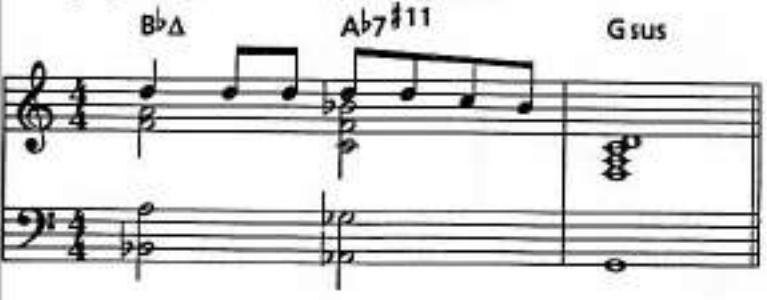
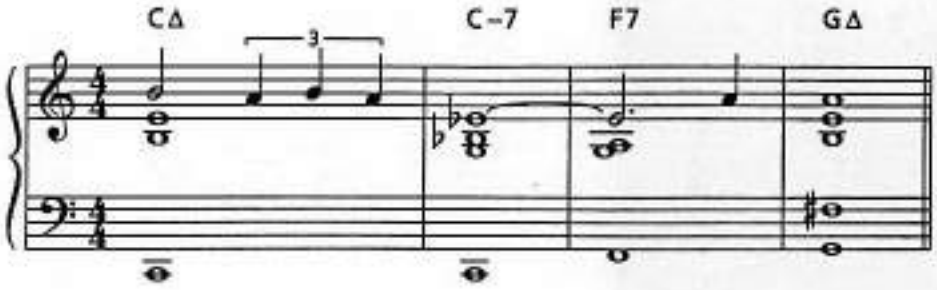


Figure 14-61 shows the first four bars of the bridge of Johnny Green's "Body And Soul." Play **figure 14-62** and listen to the DΔ/A and Asus$^{\flat 9}$ chords Cedar Walton plays on Freddie Hubbard's reharmonization of the same four bars.[24]

Figure 14-63 shows two bars from Victor Young's "My Foolish Heart." Play **figure 14-64** and listen to Bobby Hutcherson (and pianist McCoy Tyner) replace Dø, G7 with a Gsus chord.[25] Also listen to the A♭7$^{\sharp 11}$ chromatic approach to Gsus. We'll cover chromatic approach a little later in this chapter.

[24] Freddie Hubbard, *Here To Stay*, Blue Note, 1962.
[25] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

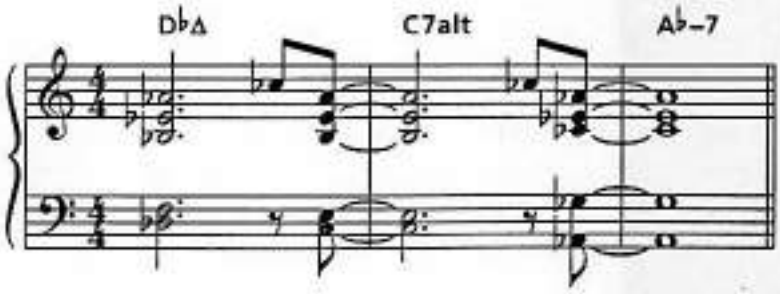
Figure 14-65



Deceptive Cadences

Jazz tunes and standards are full of deceptive cadences. A *deceptive cadence* occurs when a V chord does not resolve down a 5th, where a V chord is normally expected to go. Play **figure 14-65**, bars 2-5 of John Klenner's "Just Friends." F7 to GΔ is a deceptive cadence, because F7 would be expected to resolve to a B♭ chord. (F7, B♭ is the V-I in the key of B♭.)

Figure 14-66



Play **figure 14-66**, bars 3-5 of Benny Golson's "Stablemates."[26] C7alt to A♭-7 is a deceptive cadence, because C7 would be expected to resolve down a 5th to an F chord.

Figure 14-67 shows bars 7-9 of Billy Strayhorn's "Chelsea Bridge." B7 to D♭ is a deceptive cadence, because B7 would be expected to resolve down a 5th to an E chord. Joe Henderson takes this idea one step further in his version of "Chelsea Bridge," as shown in **figure 14-68**.[27] Joe (and pianist Kenny Barron) resolve B7 to AΔ, still a deceptive cadence, but a different one than Strayhorn's original.

Figure 14-67

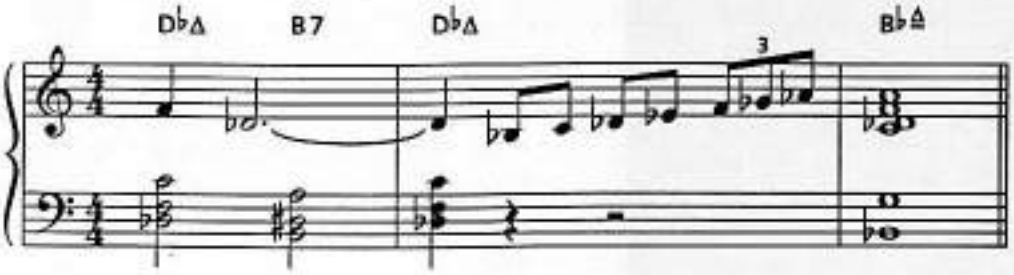
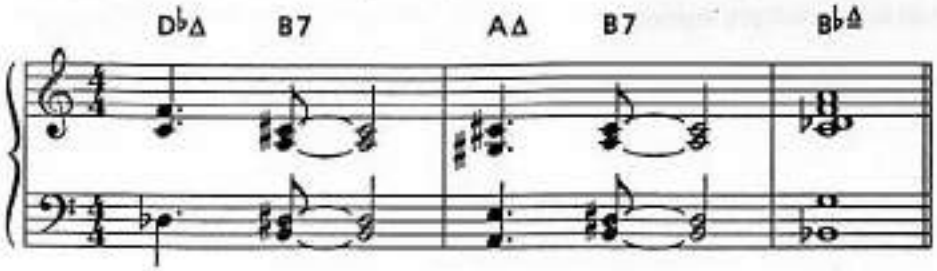


Figure 14-68
Kenny Barron's piano voicings simplified



[26] *The New Miles Davis Quintet*, Fantasy, 1955.
[27] Joe Henderson, *The Kicker*, Blue Note, 1967.

Bobby Hutcherson

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Figure 14-69

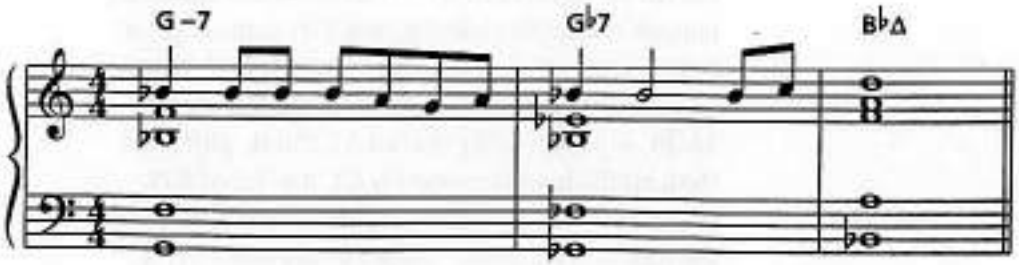


Figure 14-70
McCoy Tyner's piano voicings simplified

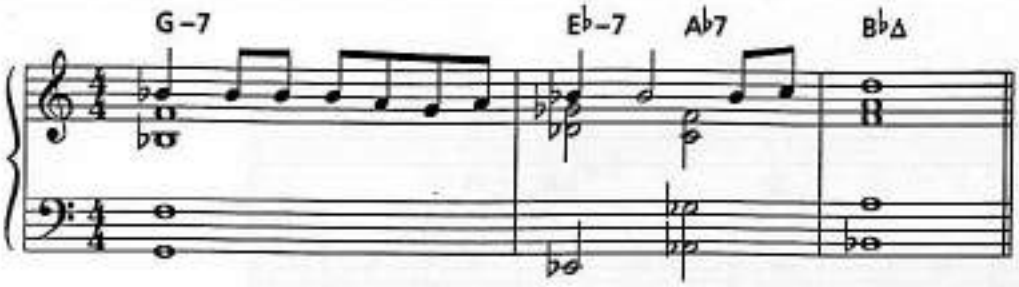


Figure 14-69 shows bars 25-27 of Victor Young's "My Foolish Heart." B♭Δ is approached by G♭7, a deceptive cadence. Play **figure 14-70** and hear Bobby Hutcherson[28] (with McCoy Tyner playing piano) approach the B♭Δ chord with E♭-7, A♭7, still a deceptive cadence, but again different than the original one.

[28] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Play **figure 14-71**, the last four bars of Billy Strayhorn's "Upper Manhattan Medical Group" (also known as "U.M.M.G.").[29] This example features an unusual deceptive cadence, one that approaches a I chord with a V chord a major 3rd below.[30] **Figure 14-72** shows that A7/D♭, the first chord in **figure 14-71**, is just an oddly spelled A7 chord, with D♭ in the bass (D♭ is enharmonically C♯, the 3rd of A7). A, the root of the V chord, is a major 3rd below D♭, the root of the I chord. D♭ (enharmonically C♯) is the common tone that helps make the progression a smooth one. We'll explore common tones a bit later in this chapter.

Figure 14-71

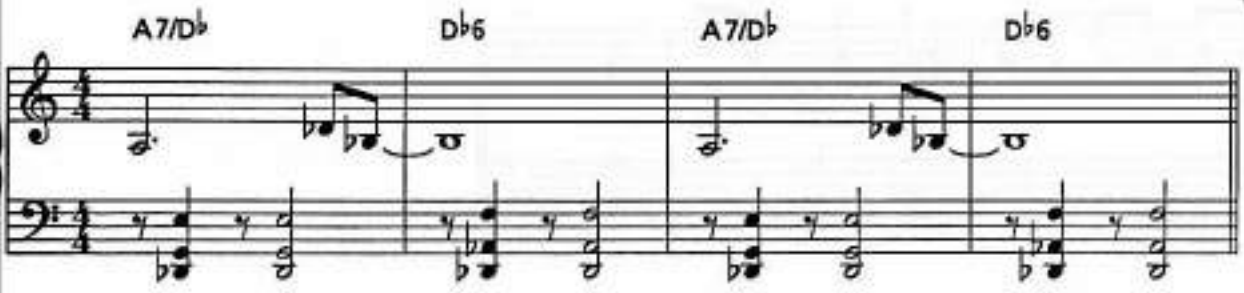
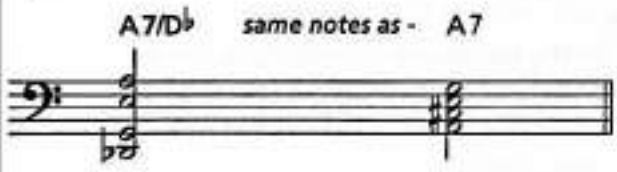


Figure 14-72



[29] Joe Henderson, *Lush Life*, Verve, 1992.
[30] Attention non pianists: It's OK to play the top note in the bass clef with your right hand.

Figure 14-73

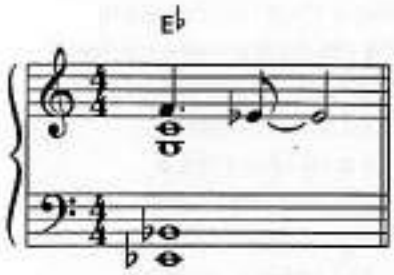
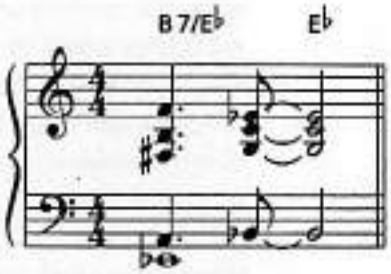
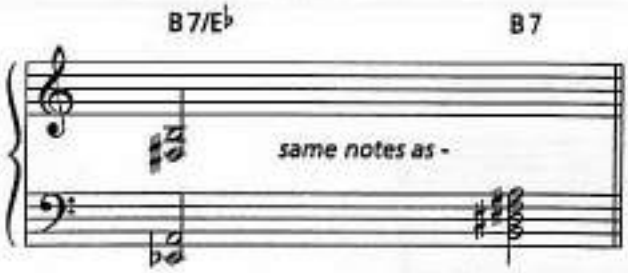


Figure 14-74



Approaching a I chord from a V chord a major 3rd below, as Strayhorn did in "U.M.M.G.," is very effective if the melody is the 9th of the I chord. Play **figure 14-73** and listen to the first bar of Don Raye and Gene DePaul's "Star Eyes." **Figure 14-74** reharmonizes the first bar by approaching the E♭Δ chord with B7, the V chord a major 3rd below E♭. **Figure 14-75** shows that the bottom four notes are just a rearranged B7 chord, with D♯ enharmonically spelled as E♭. The melody note F becomes the ♯11 of B7.

Figure 14-75



Play **figure 14-76** and listen to the first bar of Jimmy Van Heusen's "But Beautiful." **Figure 14-77** reharmonizes the first bar by approaching the GΔ chord with E♭7, the V chord a major 3rd below G. **Figure 14-78** shows that the bottom four notes are just a rearranged E♭7 chord, with enharmonic spellings.

Figure 14-76

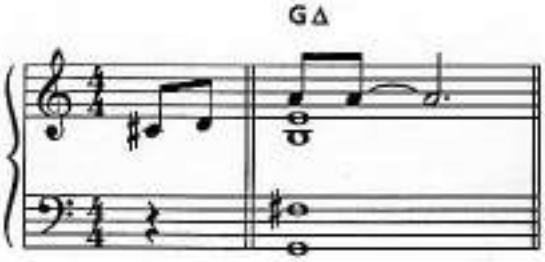


Figure 14-77

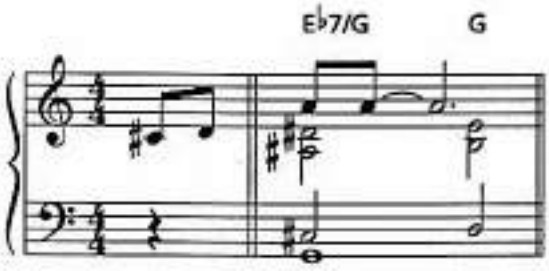
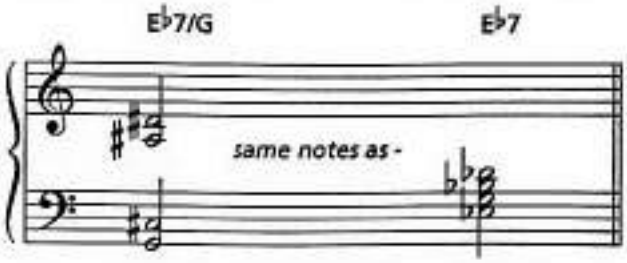


Figure 14-78



Making a Deceptive Cadence a True One

A surprising reharmonization is to take a familiar deceptive cadence and resolve it down a 5th, where nobody expects it to go. This makes it a true cadence. Play **figure 14-79**, bars 5-8 of Victor Schertzinger's "I Remember You." The A♭-7, D♭7 progression doesn't resolve down a 5th to a G♭ chord like a true cadence would, but instead resolves down chromatically to G-7, C7. Mulgrew Miller[31] unexpectedly took the A♭-7, D♭7 to G♭Δ, making a II-V-I, as shown in **figure 14-80**. Making a deceptive cadence a true one only works on familiar tunes; otherwise the element of surprise is missing.

Figure 14-79

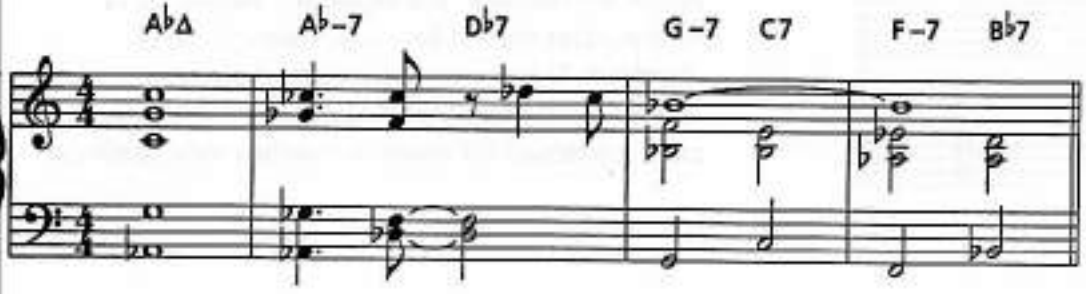
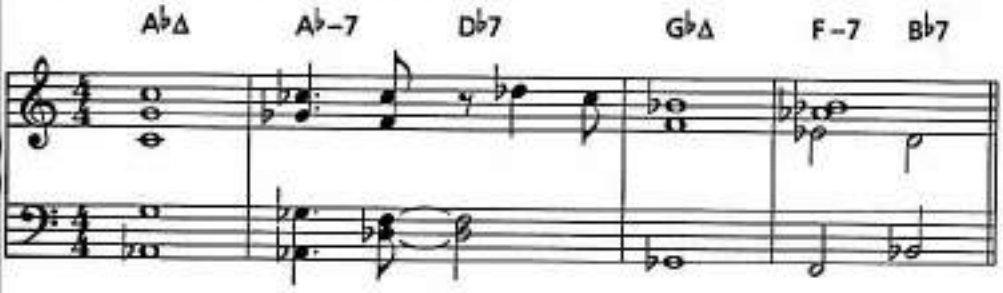
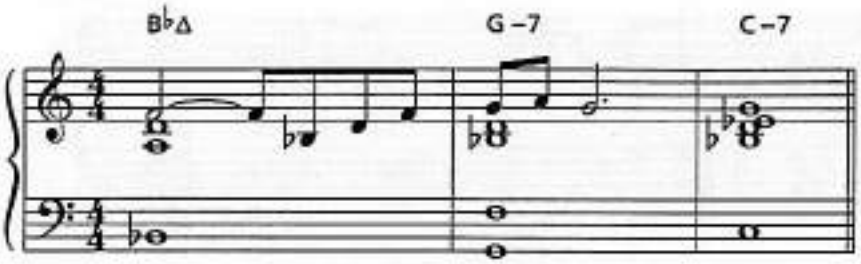


Figure 14-80
Mulgrew Miller's piano voicings simplified



[31] Mulgrew Miller, *Wingspan*, Landmark, 1987.

Figure 14-81



Chromatic Approach

Chromatic approach means to precede a chord with another chord either a half step above or below. The approach chord can be the same quality as the chord it leads to (B-7, C-7), or it can be a different quality than the chord it leads to (B7alt, C-7). **Figure 14-81** shows the first three bars of Victor Young's "My Foolish Heart." **Figure 14-82** shows Bobby Hutcherson's reharmonization (with McCoy Tyner playing piano), with a D♭7♯11 chord chromatically approaching C-7.[32] On bars 6-7 of "My Foolish Heart" (**figure 14-83**), Bobby and McCoy echo the same D♭7♯11 chromatic approach to C-7 (**figure 14-84**). And on bars 15-16 (**figure 14-85**), Bobby and McCoy play G♭7♯11 to approach F7 (**figure 14-86**).

Figure 14-82
McCoy Tyner's piano voicings simplified

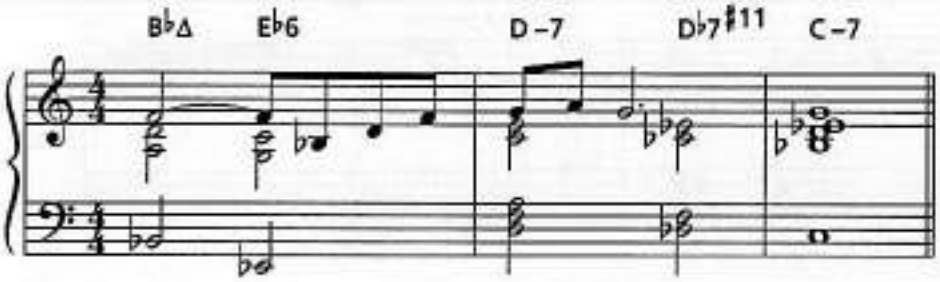


Figure 14-83

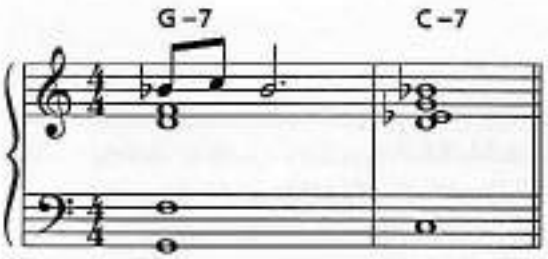


Figure 14-84
McCoy Tyner's piano voicings simplified

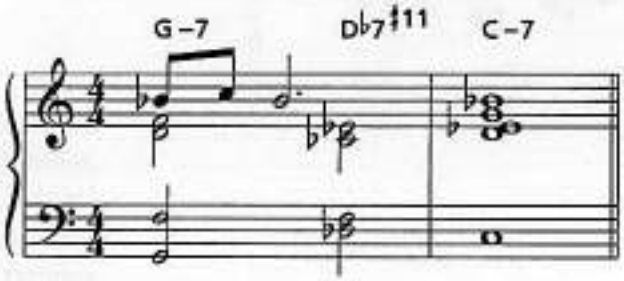


Figure 14-85

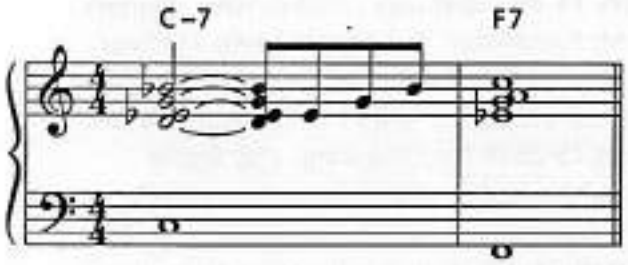
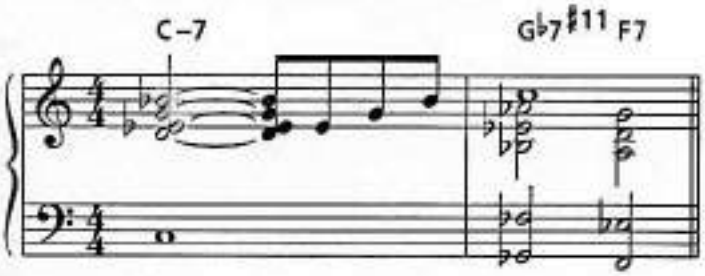


Figure 14-86
McCoy Tyner's piano voicings simplified



[32] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Figure 14-87

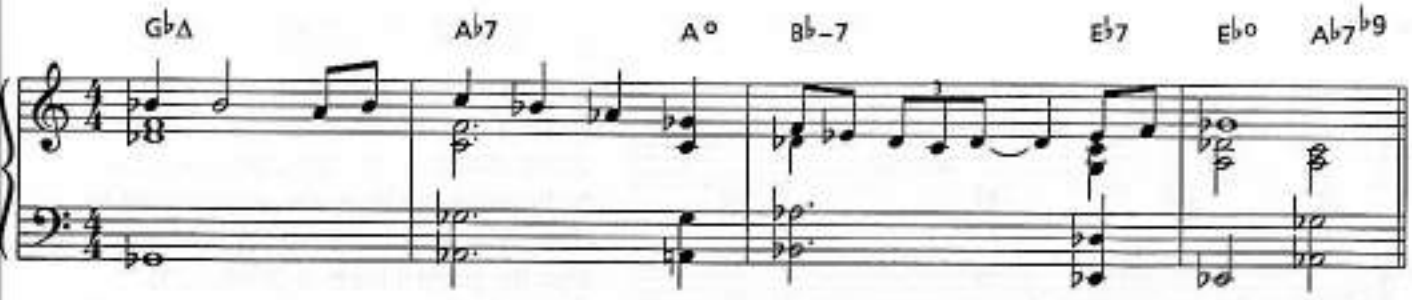
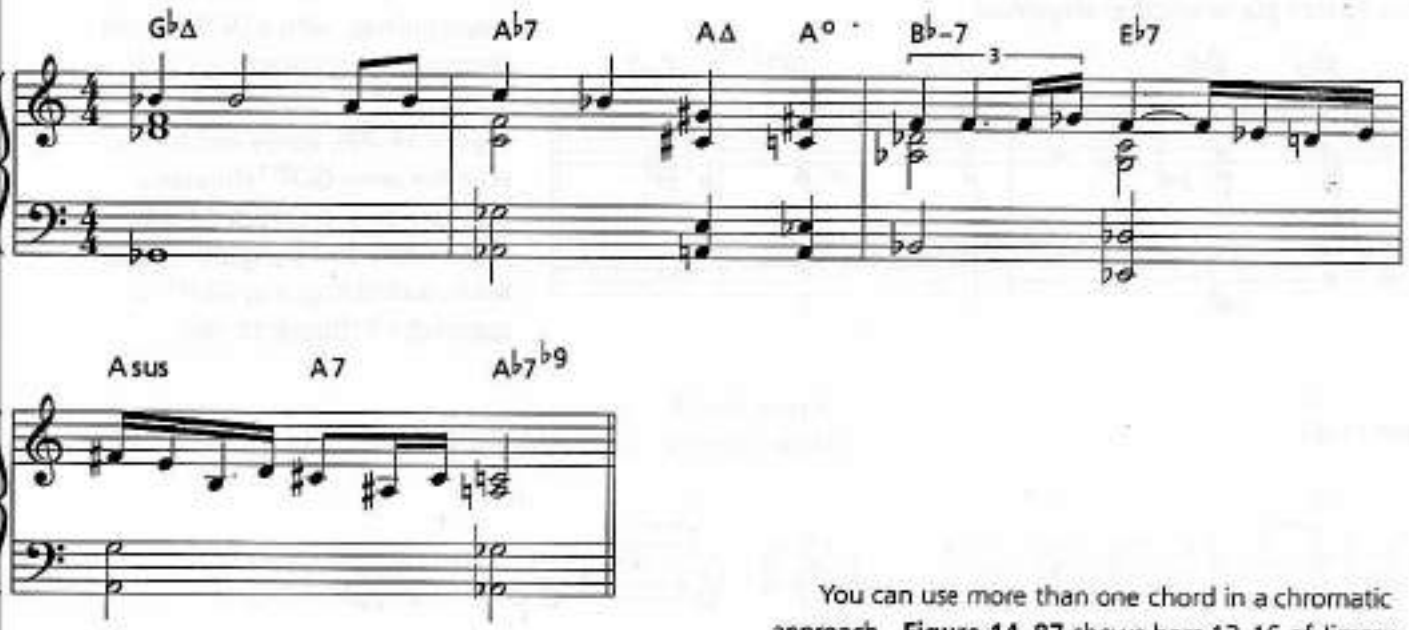


Figure 14-88
Cedar Walton's piano voicings simplified



You can use more than one chord in a chromatic approach. **Figure 14-87** shows bars 13-16 of Jimmy Van Heusen's "All The Way." Play **figure 14-88** and hear Woody Shaw (with Cedar Walton on piano), connect A♭7 and B♭-7 with AΔ and A°, chords a half step below B♭-7.[33] Listen also to the beautiful phrase Woody plays over the chromatic approach chords (Asus, A7, A♭7♭9) in the last bar.

Figure 14-89 shows bars 17-20 of Harry Warren's "You're My Everything." Play **figure 14-90** and hear Freddie Hubbard (with Herbie Hancock playing piano) approach E-7 with G♭7♯11 and F7♯11.[34] **Figure 14-91** shows bars 25-28 of the same song. Play **figure 14-92** and hear Freddie and Herbie approach G-7 with A♭7. Also note the substitution of B♭7♯11 for F-Δ; these two chords are essentially the same, since they are both from the same tonality, F melodic minor.

[33] Woody Shaw, *Setting Standards*, Muse, 1983.
[34] Freddie Hubbard, *Hub Tones*, Blue Note, 1962.

Figure 14-89

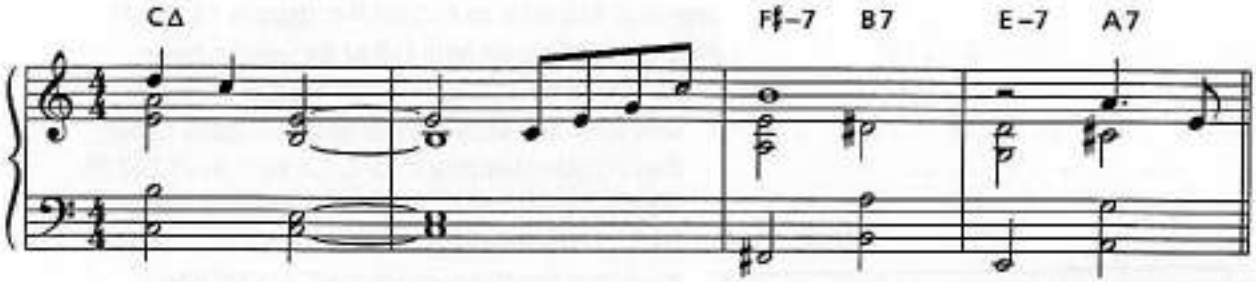


Figure 14-90

Herbie Hancock's piano voicings simplified

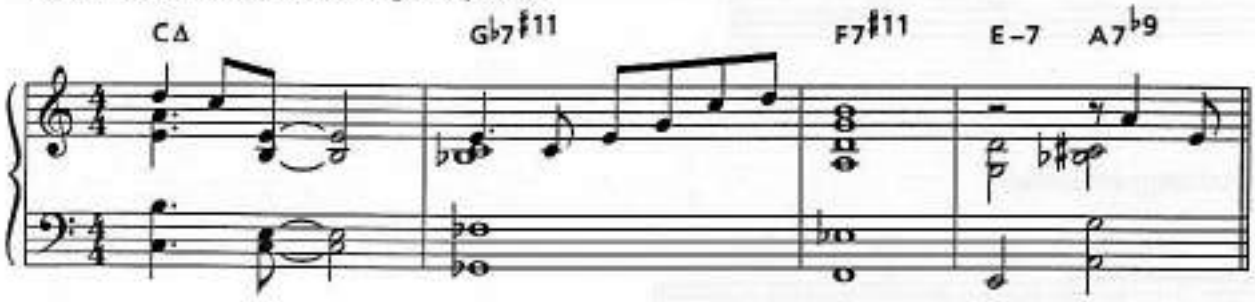


Figure 14-91

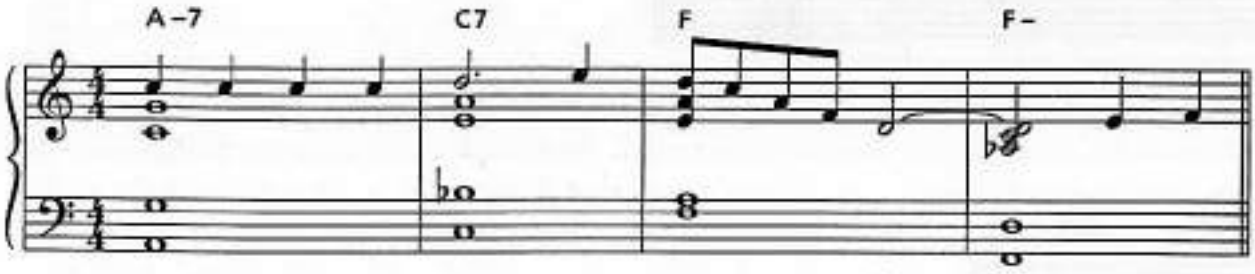
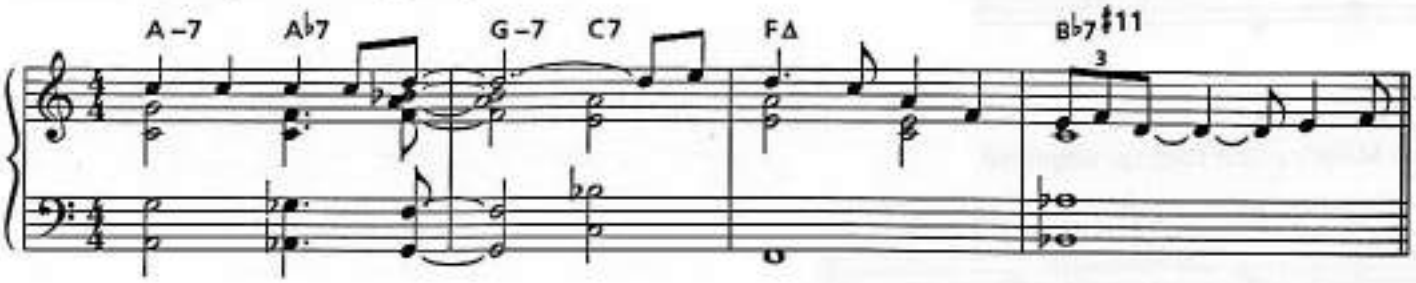


Figure 14-92

Herbie Hancock's piano voicings simplified



You can also play a II-V as a chromatic approach. **Figure 14-93** shows bars 3-5 of Victor Young's "My Foolish Heart." Bobby Hutcherson and McCoy Tyner approach B♭Δ with an E-7, A7 II-V (**figure 14-94**).[35] **Figure 14-95** shows bars 7-8 of Richard Rodgers' "Have You Met Miss Jones." Play **figure 14-96** and listen to Kenny Garrett (with Mulgrew Miller playing piano) approach G-7, C7 with A♭-7, D♭7.[36] **Figure 14-97** shows the changes on the last four bars of Victor Young's "Stella By Starlight." Many musicians like to approach the Cø, F7♭9 II-V in "Stella" with a chromatic approach II-V (C♯-7, F♯7), as shown in **figure 14-98**.

Figure 14-93

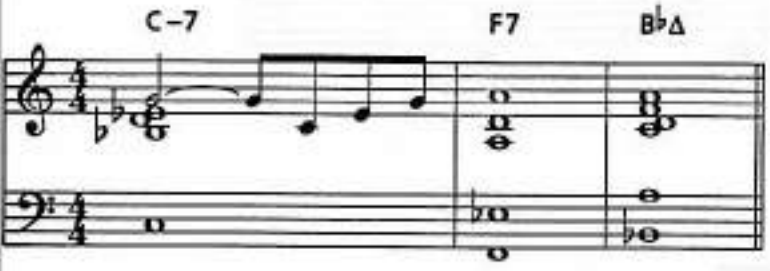


Figure 14-94
McCoy Tyner's piano voicings simplified

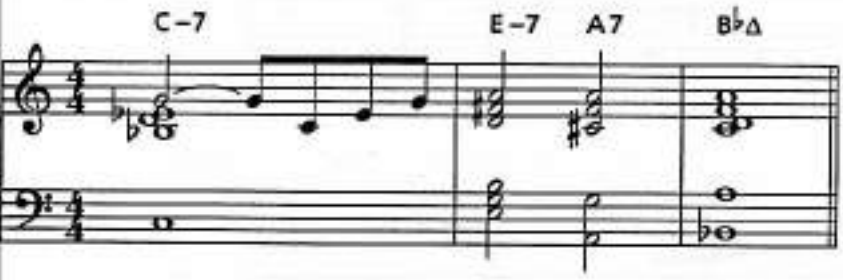


Figure 14-95

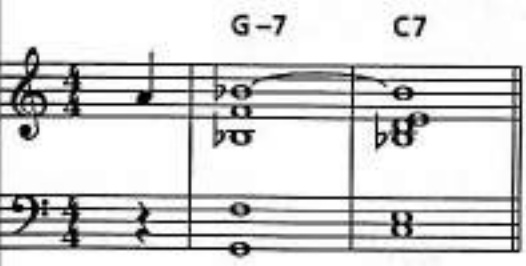
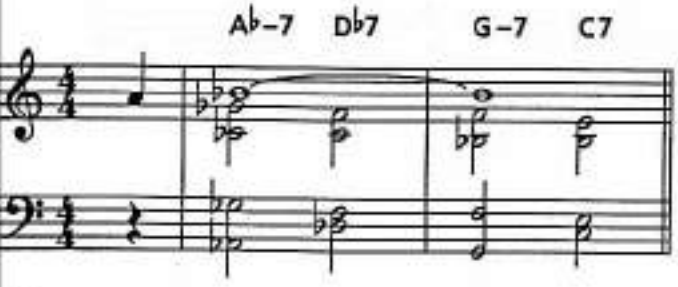


Figure 14-96
Mulgrew Miller's piano voicings simplified



[35] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.
[36] Kenny Garrett, *Introducing Kenny Garrett*, Criss Cross, 1984.

Figure 14-97

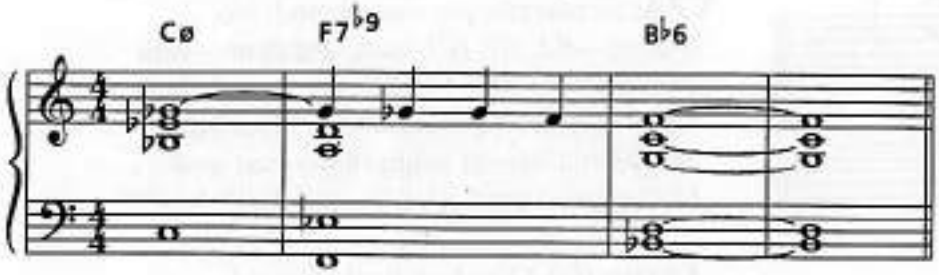


Figure 14-98

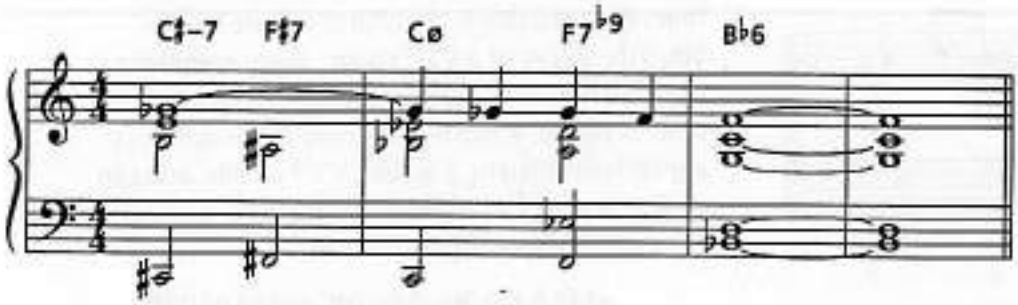
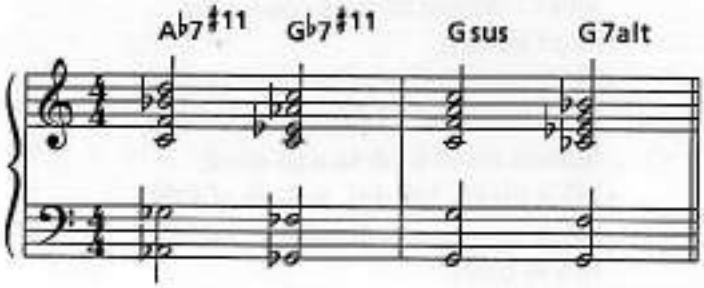


Figure 14-99

Benny Green's piano voicings simplified



You can also approach a chord chromatically by preceding it with two chords, one a half step above and one a half step below. Play **figure 14-99** and hear Ralph Moore (with Benny Green on piano) approach Gsus with A♭7♯11 (a half step above Gsus) and G♭7♯11 (a half step below Gsus) on Ralph's version of Richard Rodgers' "Bewitched, Bothered, And Bewildered."[37]

Pianists and guitarists: You can often "slide" into a chord from a half step above or below, as you'll hear when you play **figures 14-100** and **14-101**. Listen carefully if you do this when you're 'comping. You may clash with the soloist.

Figure 14-100

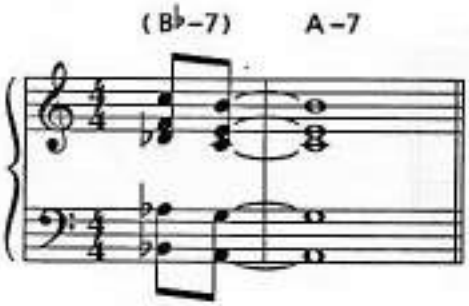
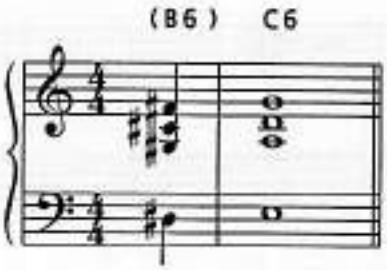


Figure 14-101



[37] Ralph Moore, *Round Trip*, Reservoir, 1985.

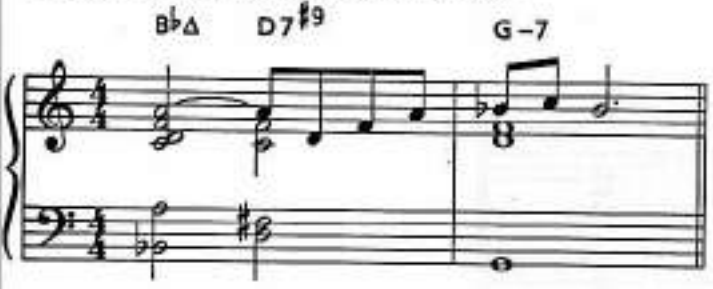
Figure 14-102

Anticipating a Chord with Its V Chord

One way to approach a chord is with its V chord. As an example, you can approach any G chord—GΔ, G7, G-7, Gsus, and so on—with a D7 chord. **Figure 14-102** shows bars 5-6 of Victor Young's "My Foolish Heart." Play **figure 14-103** and listen as Bobby Hutcherson (and McCoy Tyner) approach G-7 with a D7♯9 chord.[38]

Figure 14-103

McCoy Tyner's piano voicings simplified

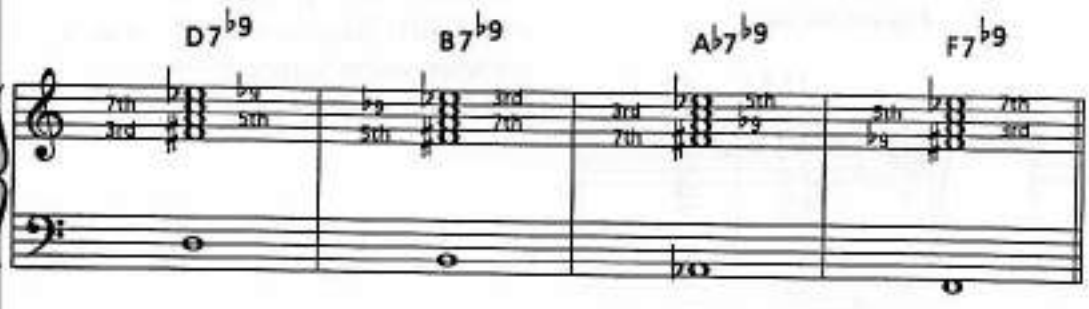


Using the Diminished Chord

Chapter 3 explained that diminished chords often function as disguised V7♭9 chords, because the four notes of a diminished 7th chord are the 3rd, 5th, 7th, and ♭9 of a V7♭9 chord. Since everything in diminished scale harmony repeats at the interval of a minor 3rd, a diminished chord can function as any of four different disguised V7♭9 chords, and can resolve in any of four different directions. Let's use F♯° as an example (**figure 14-104**).

- F♯° is the 3rd, 5th, 7th, and ♭9 of D7♭9, which normally resolves down a 5th to a G chord.
- F♯° is the 5th, 7th, ♭9, and 3rd of B7♭9, which normally resolves down a 5th to an E chord.
- F♯° is the 7th, ♭9, 3rd, and 5th of A♭7♭9 (enharmonically G♯7♭9), which normally resolves down a 5th to a D♭ chord.
- F♯° is the ♭9, 3rd, 5th, and 7th of F7♭9 which normally resolves down a 5th to a B♭ chord.

Figure 14-104



[38] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Figure 14-105

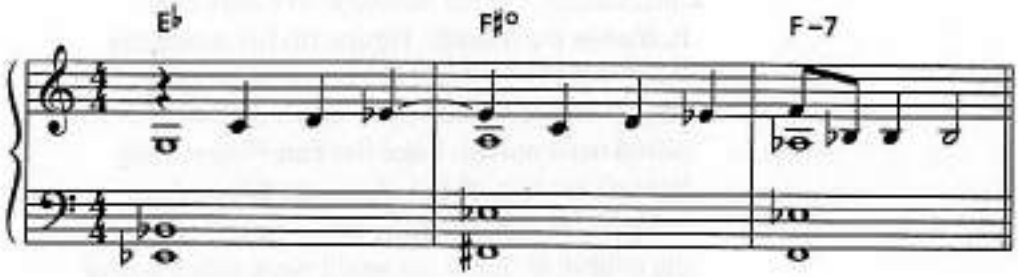
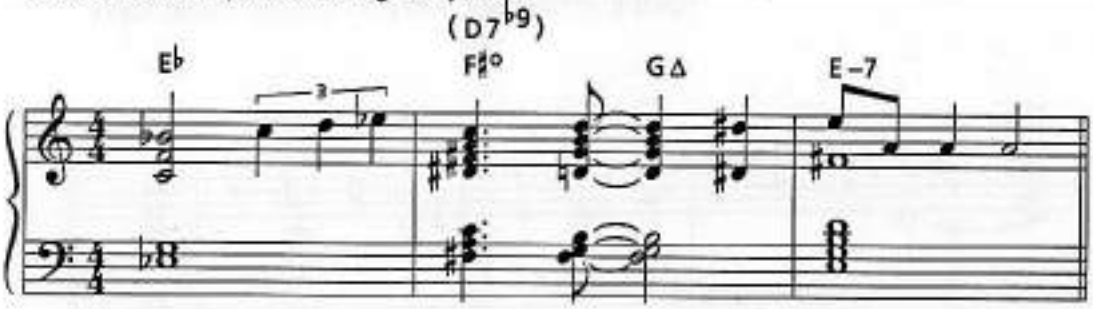


Figure 14-106
Donald Brown's piano voicings simplified



Donald Brown used this idea to modulate unexpectedly to another key in his wonderful version of George Gershwin's "Embraceable You."[39] **Figure 14-105** shows Gershwin's original melody and chords for the first three bars of the tune in E♭. "Embraceable You" is usually played in either E♭ or G, and Donald's artful use of the F♯° chord in the second bar allowed him to modulate from E♭ to G in the first two bars of the song. The notes in the F♯° chord in the second bar are the 3rd, 5th, 7th, and ♭9 of a D7♭9 chord, as you saw in **figure 14-104**, and D7♭9 normally wants to resolve to G∆, which is exactly what Donald does in **figure 14-106**. Not satisfied with playing "Embraceable You" in just two keys (G and E♭), Donald then plays E-7, the II chord in D major, in the third bar.

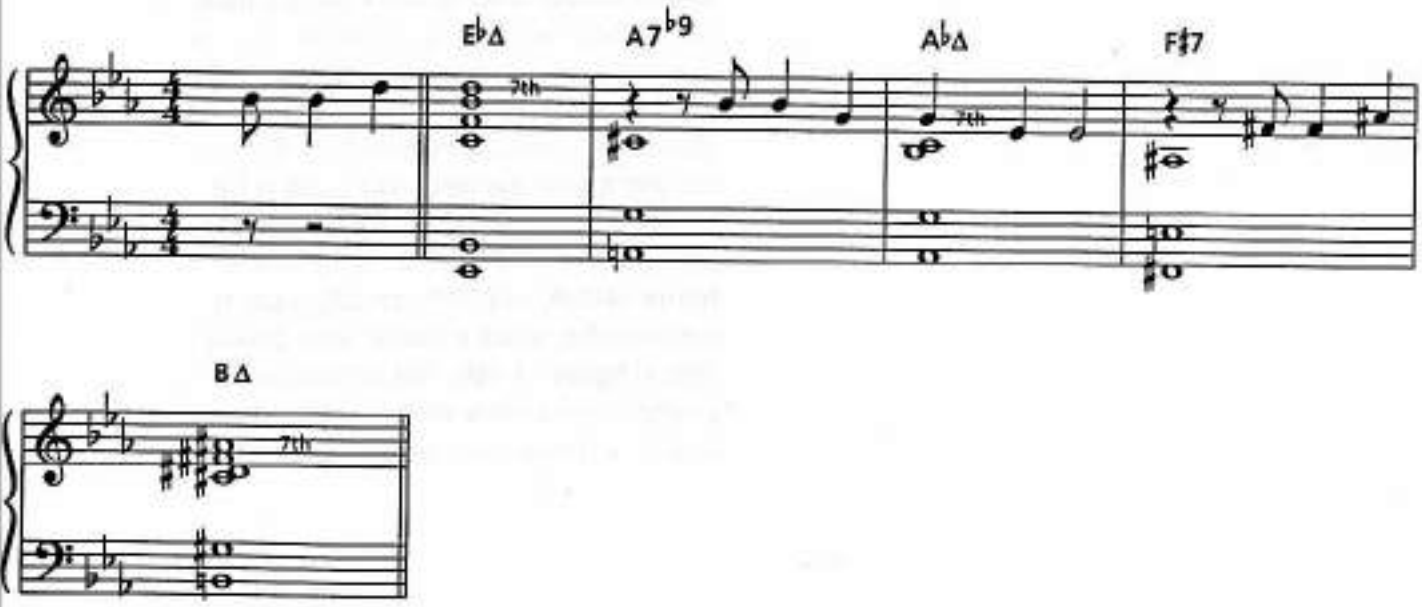
[39] Donald Brown, *Sources Of Inspiration*, Muse, 1989. One of the best recordings of the 1980s.

Change the Melody

If you come up with a hip chord or chord progression, but the melody won't work over it, *change the melody.* **Figure 14-107** shows the first five bars of Vincent Youmans' "Without A Song." Joe Henderson (with Kenny Barron on piano) reharmonizes these five bars[40] by moving through the keys of E♭Δ, A♭Δ, and BΔ, as shown in **figure 14-108**. Because the G melody note in the original B♭-7, E♭7 bar won't work with the new F♯7 chord, Joe changes the melody to F♯. Also notice that on each major 7th chord, the melody note is the major 7th—the common tone providing the glue that holds it all together. More on common tones soon.

Figure 14-107

Figure 14-108
Kenny Barron's piano voicings simplified



[40] Joe Henderson, *The Kicker*, Milestone, 1967.

Figure 14-109

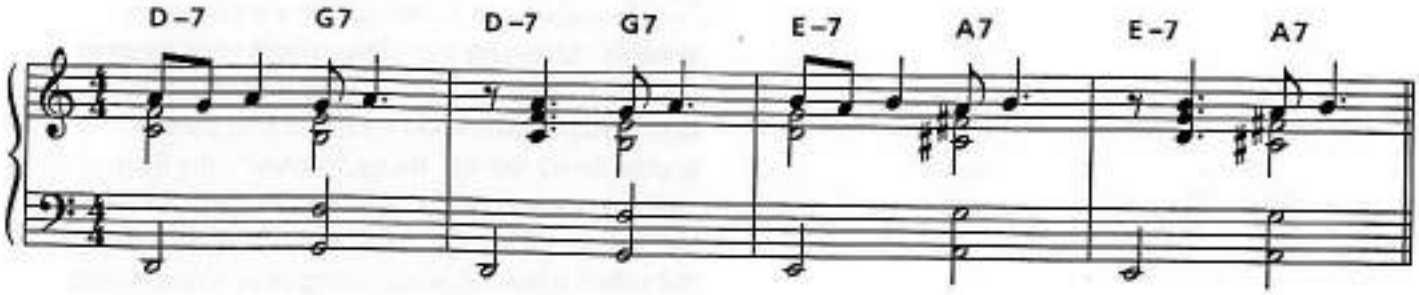


Figure 14-110
McCoy Tyner's piano voicings simplified

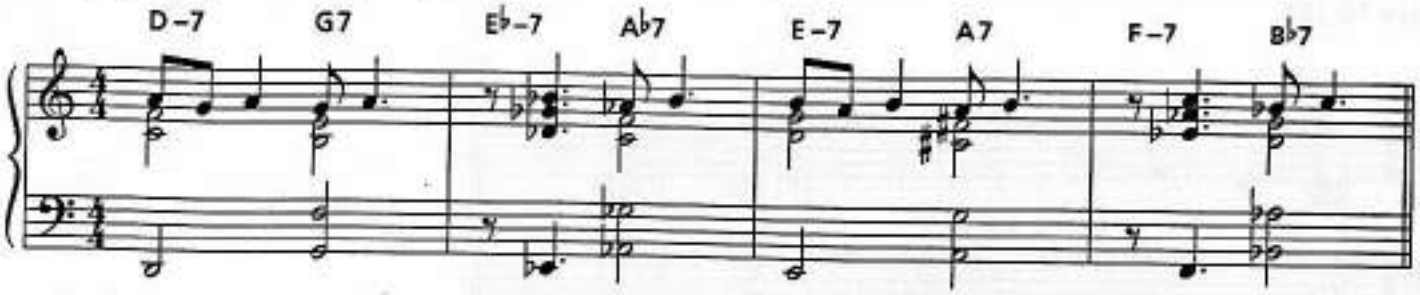


Figure 14-109 shows bars 25-28 of Duke Ellington's "Satin Doll." McCoy Tyner reharmonized these four bars with chromatically ascending II-V progressions.[41] Duke's original melody wouldn't go with these new changes, so McCoy moved both the melody and the chords upward chromatically (**figure 14-110**), changing the melody to fit the new chords.

[41] McCoy Tyner, *Double Trios*, Denon, 1986.

Change the Chord

Sometimes the melody note of a chord can sound very mundane—if it's the root or the 5th, as an example. Changing the original chord while keeping the original melody note can bring a tired note back to life. Play **figure 14-111**, the last four bars of Jerome Kern's "All The Things You Are." The final melody note is A♭, the root of the A♭ chord. Now play **figure 14-112** and listen to G♭sus replace A♭. Not only is G♭sus more interesting than A♭ (especially as the song's final chord), but the melody note A♭ is now the 9th of the G♭sus chord, a much more interesting note than when it was the root of A♭Δ.

Figure 14-111

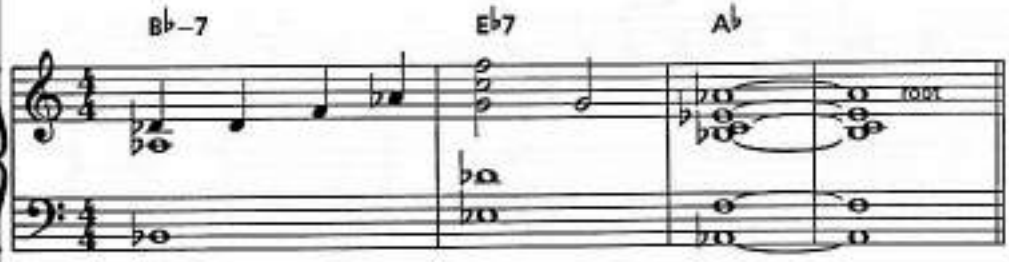


Figure 14-112

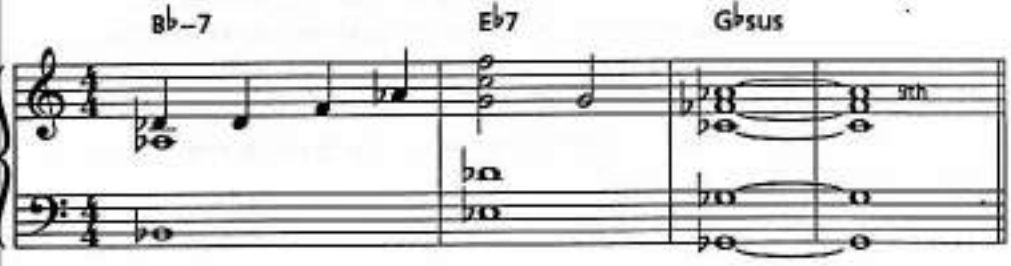


Figure 14-113 shows bars 5-8 of George Gershwin's "Summertime." The melody note, C, is the root of the C-7 chord. Now play **figure 14-114**, Freddie Hubbard's beautiful waltz version of "Summertime" (with Tommy Flanagan playing piano).[42] Freddie starts on a II-V (B♭-7, E♭7) which changes C, the melody note, into the 9th of B♭-7 and the 13th of E♭7. Freddie's use of the E-7 chord changes the melody note, A, from the root of the original Aø chord to the 11th of E-7, a much prettier note.

Figure 14-113

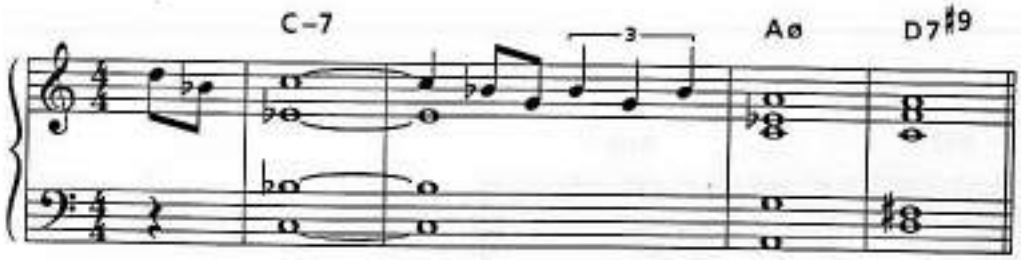
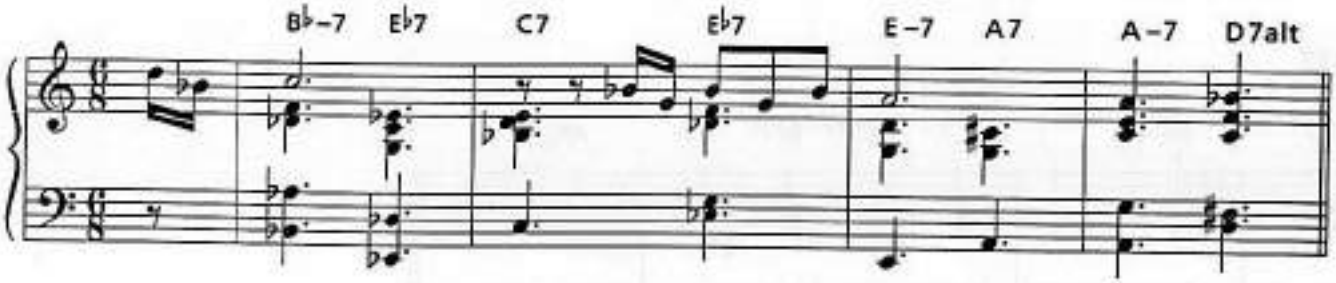
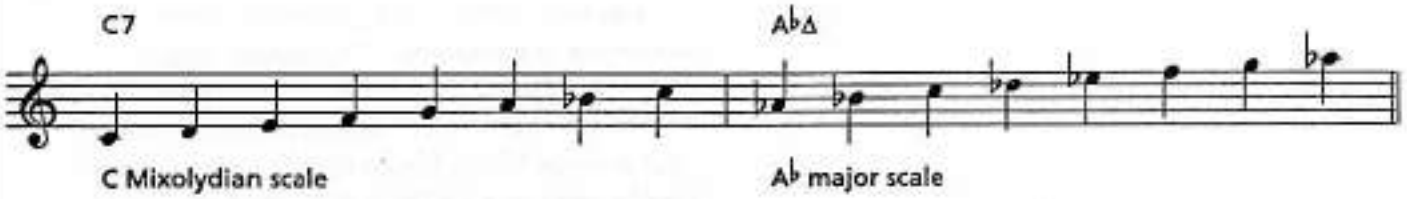


Figure 14-114
Tommy Flanagan's piano voicings simplified



[42] Freddie Hubbard, *The Artistry Of Freddie Hubbard*, MCA/Impulse, 1963.

Figure 14-115



C, F, G, and B♭ - the common tones of C7 and A♭Δ

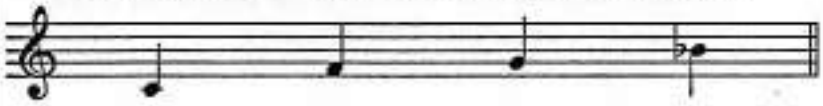


Figure 14-116

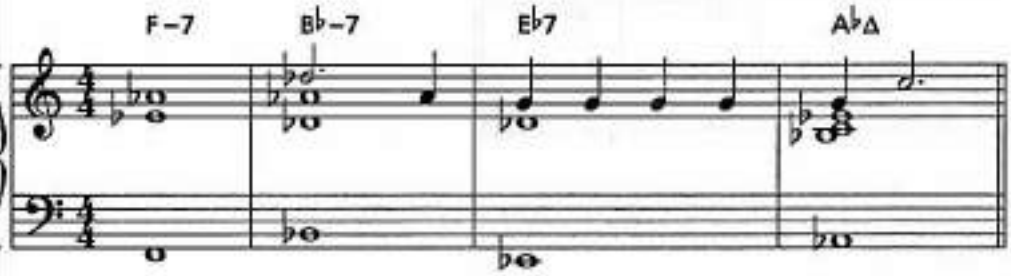


Figure 14-117

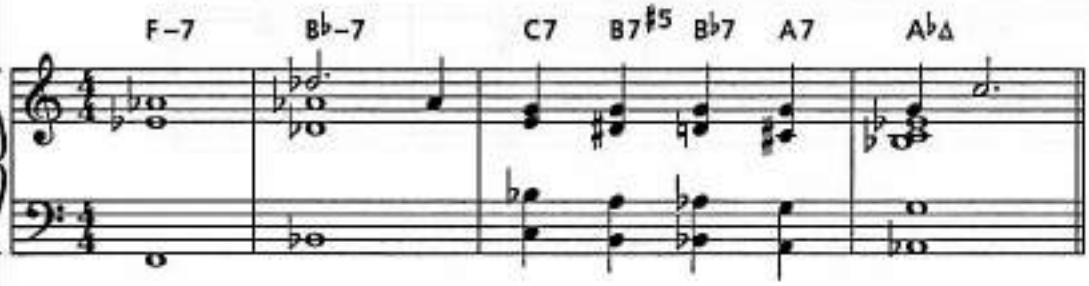
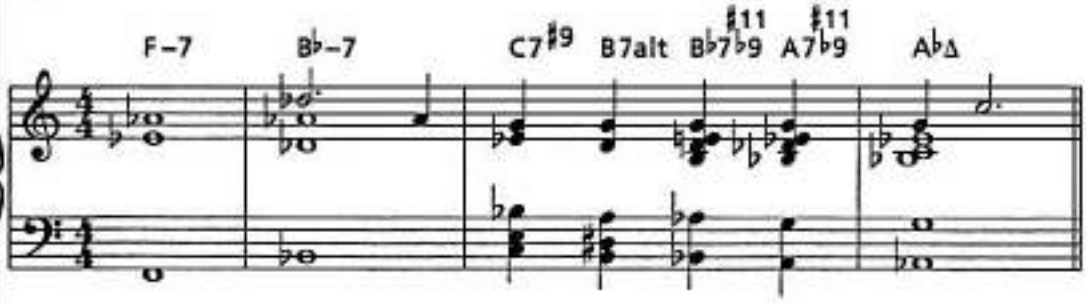


Figure 14-118

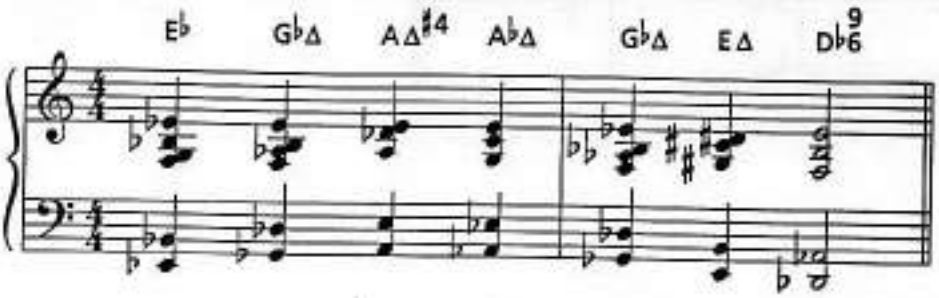


Common Tones

Notes belonging to consecutive chords or scales are called *common tones.* As an example, the scales of C7 and A♭Δ have four common tones: C, F, G, and B♭ (**figure 14-115**). When a melody note is repeated, harmonizing each occurence of the note with a different chord can be a beautiful effect, as long as the note is common to the scale of each new chord. Play **figure 14-116,** the first four bars of Jerome Kern's "All The Things You Are." The four G notes in a row on the E♭7 chord offer a great opportunity to play four chords to which G is a common tone. Play **figure 14-117** and listen to the four chromatically descending V chords that replace E♭7. G, the melody note, is the 5th of C7, the ♯5 of B7♯5, the 13th of B♭7, and the 7th of A7. Playing four V chords in a row opens up all sorts of harmonic possibilities, because V chords can be altered in so many ways. Play **figure 14-118** to hear some of these possibilities.

Play **figure 14-119** and listen to what McCoy Tyner played on the coda of John Coltrane's recording of Richard Rodgers' "It's Easy To Remember."[43] The E♭ melody note is common to all the chords.[44]

Figure 14-119
McCoy Tyner's piano voicings simplified



[43] John Coltrane, *Ballads,* MCA/Impulse, 1961. This type of ending—the final melody note of a tune repeated over a series of chords played *rubato*—was quite common in the early days of bebop. There's a great example on Bud Powell's first version of Hoagy Carmichael's "Heart And Soul," on *The Complete Bud Powell On Verve,* 1955.

[44] Note that the roots of the first three chords ascend by minor 3rds: E♭ to G♭ to A. McCoy's last two chords also have minor 3rd motion in the bass: E to D♭.

Pedal Point

Pedal point, often shortened to just *pedal,* means playing a series of chords over the same bass note. Play **figure 14-120** and listen to the chords played over an E♭ pedal on the first eight bars of Bronislau Kaper's "Green Dolphin St."

Play **figure 14-121,** bars 13-16 of Richard Rodgers' "Spring Is Here." Now play **figure 14-122,** Kenny Barron's reharmonization of these four bars using chords played over a G pedal point.[45] We'll analyze Kenny's version of "Spring Is Here," which is played entirely over a G pedal, in Chapter 16.

Figure 14-120

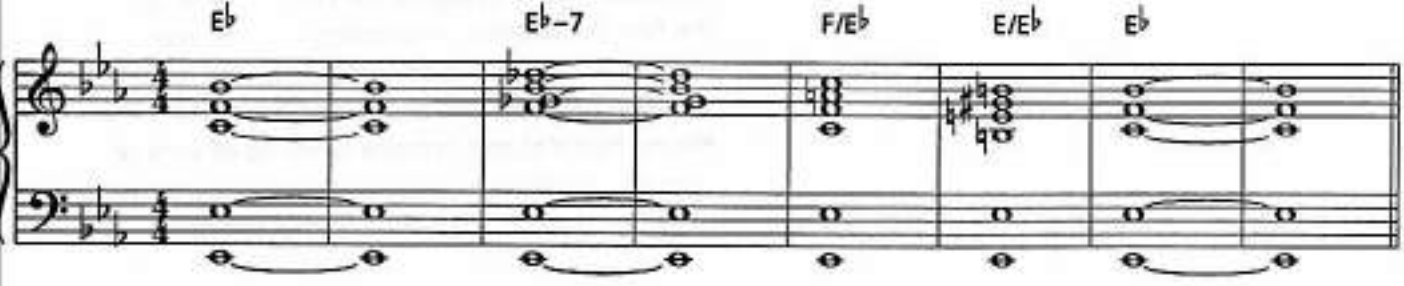
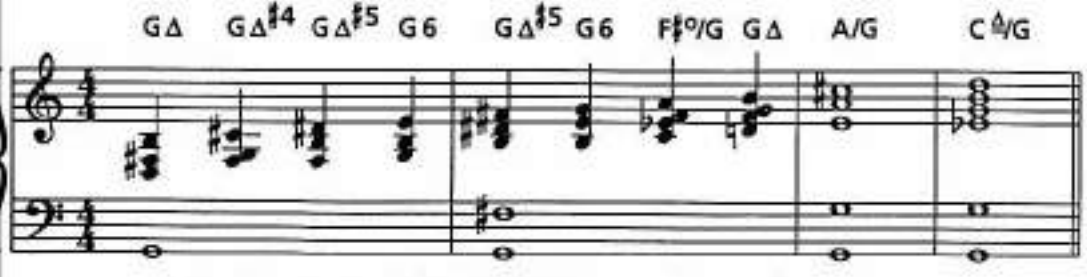


Figure 14-121

Figure 14-122



[45] Kenny Barron, *Maybeck Recital Hall Series,* Concord, 1990.

Combining Techniques

You can combine many of the techniques discussed so far when reharmonizing a chord, a phrase, or an entire tune. **Figure 14-123** shows bars 5-8 of Harry Warren's "There Will Never Be Another You." Play **figure 14-124** and listen to a reharmonization that uses parallel slash chords, chromatic approach ($E7^{\sharp 11}$ to E♭sus), and sus chord reharmonization (E♭sus substituting for B♭-7).

Figure 14-123

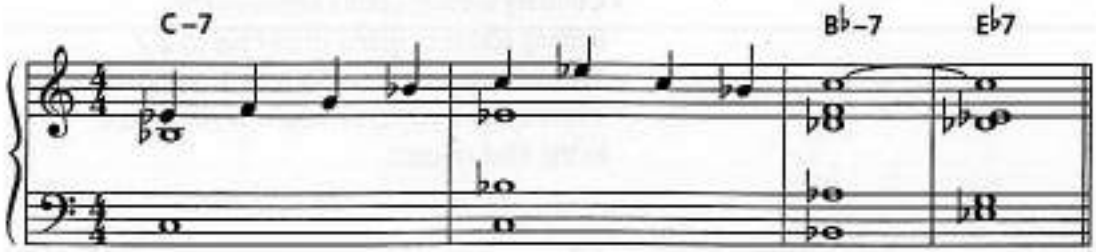


Figure 14-124

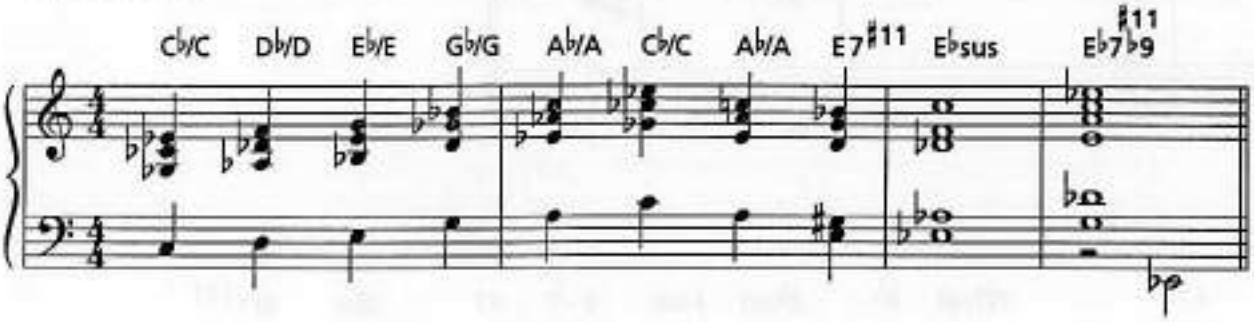


Figure 14-125 shows the last four bars of Jerome Kern's "Yesterdays." **Figure 14-126** shows the same four bars reharmonized with a variety of techniques:

- Fsus replaces C-7 in the first bar.
- The F♯7/B♭ used to approach B♭ in the second bar is the "V chord a major 3rd below" that Billy Strayhorn used in "U.M.M.G." (**figure 14-71**).
- Parallelism (E♭sus, Fsus) is used in the second bar.
- Chromatic approach (Fsus to E-7 to F7) is used in the third bar.
- Contrary motion occurs between the melody and root going from Fsus to E-7.
- The last two bars have been reharmonized with *Coltrane changes*, which we'll explore in the next chapter.

Figure 14-125

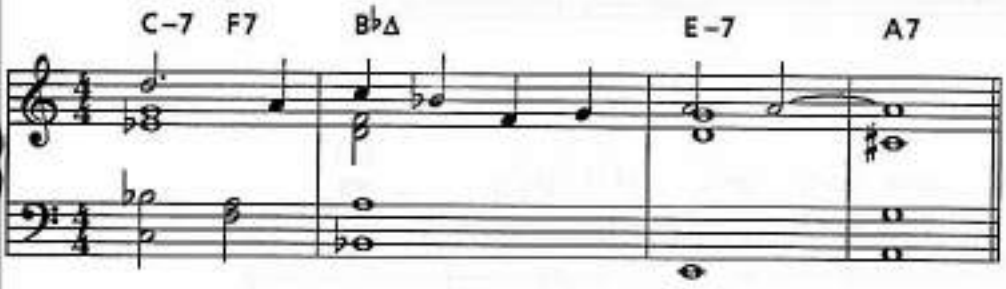


Figure 14-126

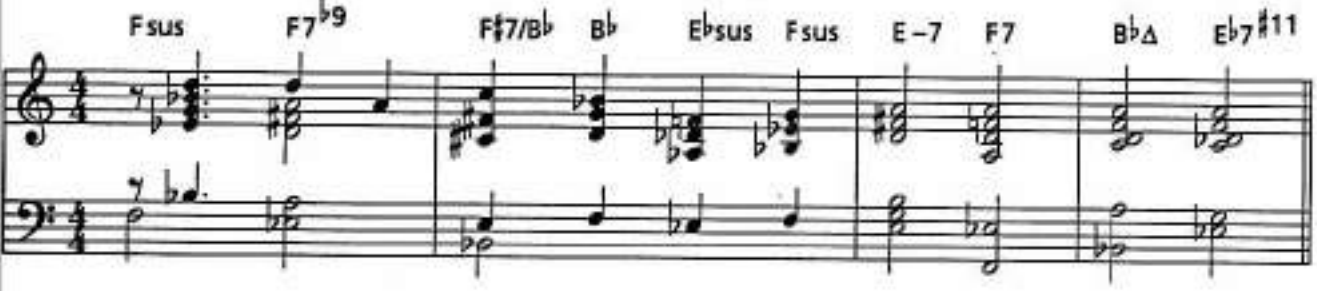


Figure 14-127

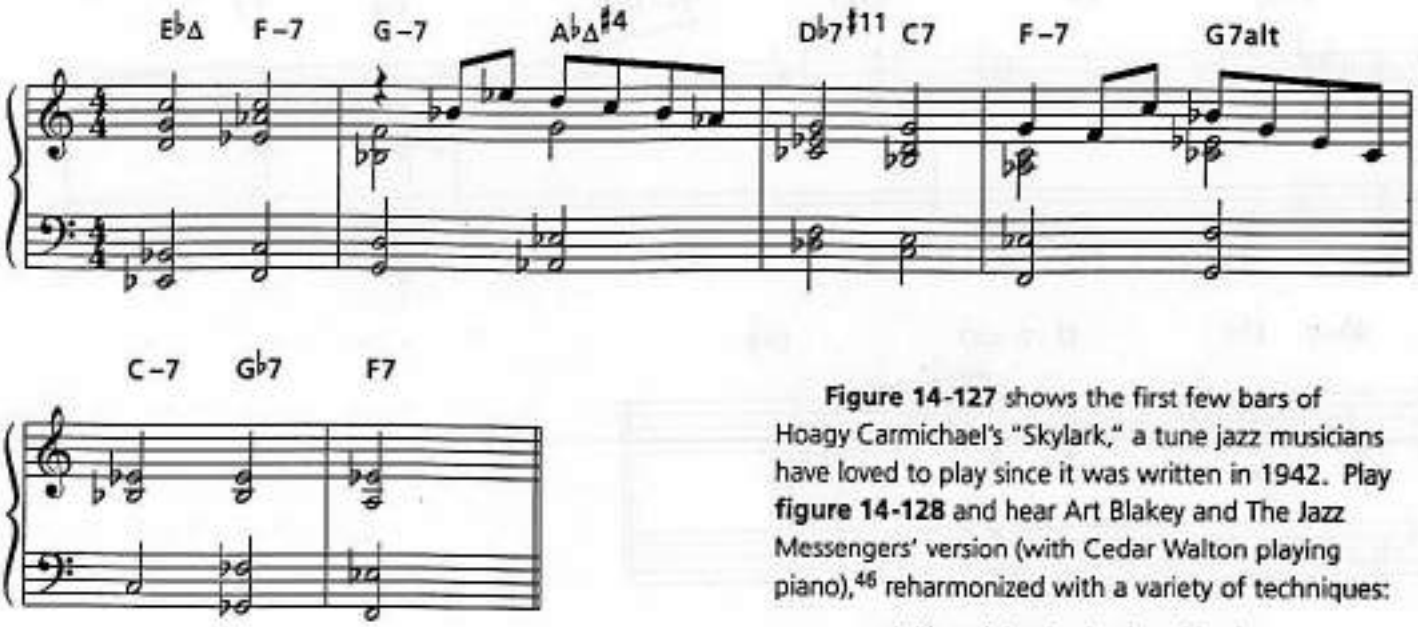
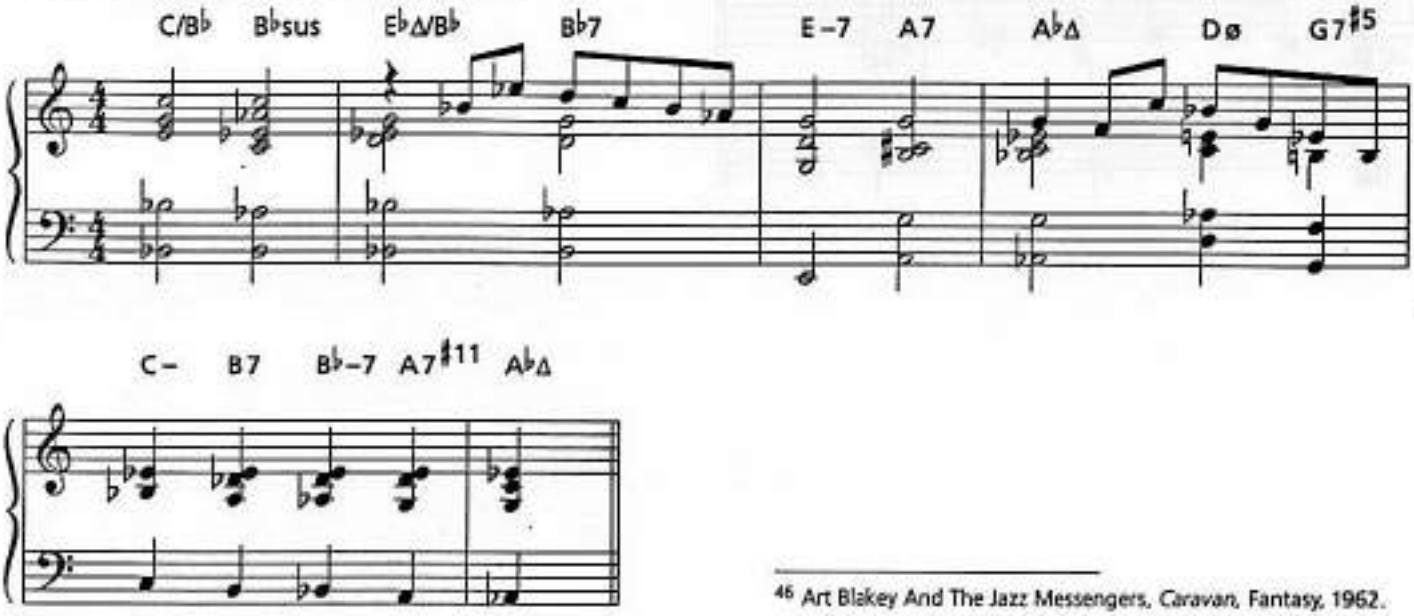


Figure 14-127 shows the first few bars of Hoagy Carmichael's "Skylark," a tune jazz musicians have loved to play since it was written in 1942. Play **figure 14-128** and hear Art Blakey and The Jazz Messengers' version (with Cedar Walton playing piano),[46] reharmonized with a variety of techniques:

- A B♭ pedal point is played in the first two bars.
- The first and third chords (C/B♭ and E♭Δ/B♭) are slash chords.
- Sus chord reharmonization (B♭sus substituting for F-7) is played in the first bar.
- A II-V (E-7, A7) chromatic approach to A♭Δ is played in the third bar.
- The last five chords (with an E♭ common tone melody) are built over a chromatically descending bass line.

Figure 14-128

Cedar Walton's piano voicings simplified



[46] Art Blakey And The Jazz Messengers, *Caravan*, Fantasy, 1962.

Figure 14-129

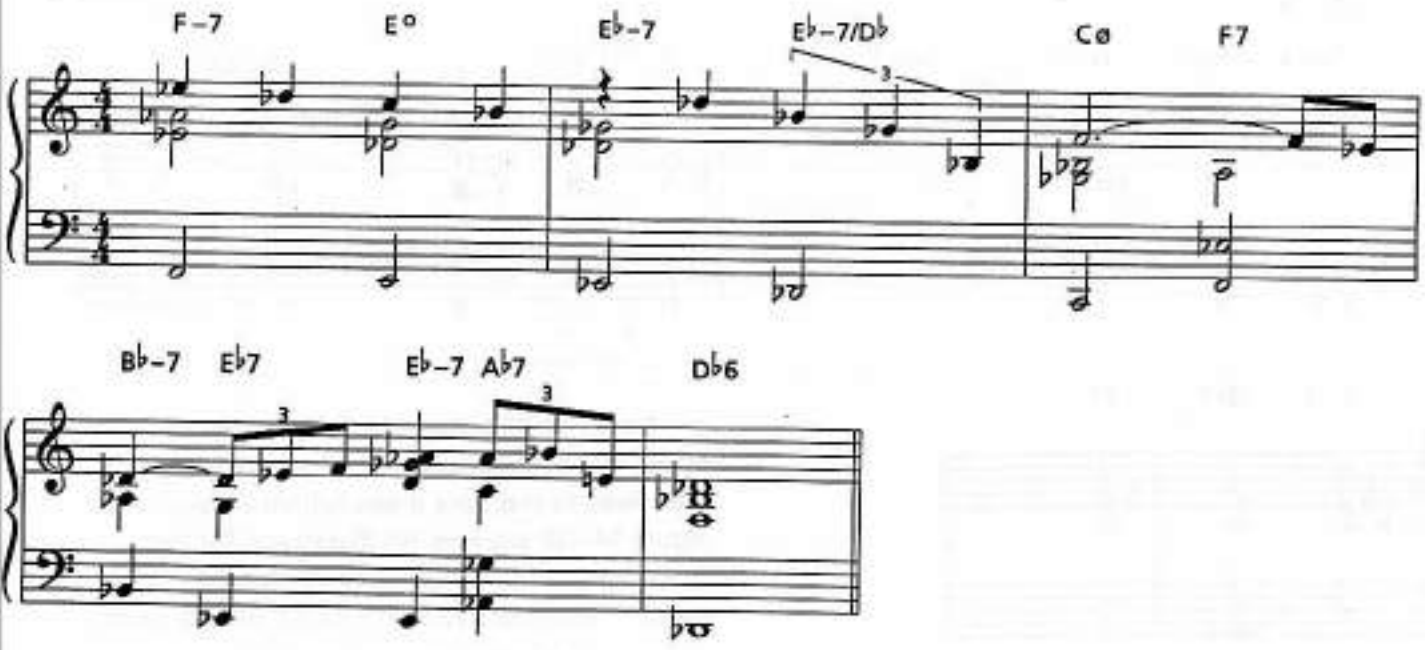
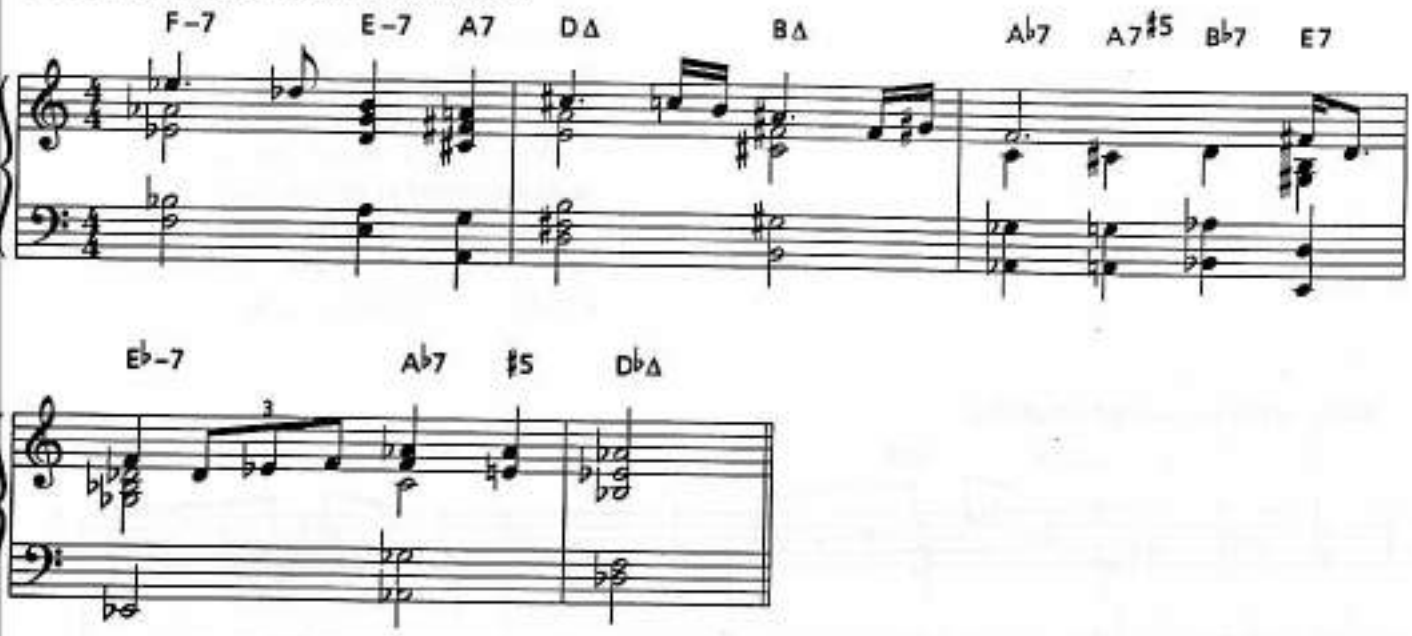


Figure 14-130

Cedar Walton's piano voicings simplified



Jazz musicians also love to reharmonize Johnny Green's "Body And Soul."[47] **Figure 14-129** shows the original changes on bars 4-8. Play **figure 14-130** and listen to Freddie Hubbard's beautiful reharmonization.[48] After the original F-7 chord, Freddie (with Cedar Walton on piano) use the following techniques:

- Freddie and Cedar play a II-V-I into a new key (E-7, A7, DΔ), and change the melody to go with the new chords.
- They use parallelism (DΔ to BΔ) in the second bar.
- They play a chromatically ascending bass line (A♭7, A7♯5, B♭7) below F, the common tone melody note in the third bar.
- They follow B♭7 with E7, its tritone substitution, which then chromatically approaches E♭-7.

[47] John Coltrane's reharmonization of "Body And Soul" is analyzed in Chapter 16.

[48] Freddie Hubbard, *Here To Stay*, Blue Note, 1962.

Figure 14-131 shows bars 5-6 of Jimmy Van Heusen's "All The Way." Play **figure 14-132** and hear Woody Shaw (with pianist Cedar Walton) use the following techniques:[49]

- Woody and Cedar substitute A♭sus for E♭-7, A♭7.
- They abruptly modulate to E major before returning to the original E♭-7, A♭7 II-V progression.

Figure 14-131

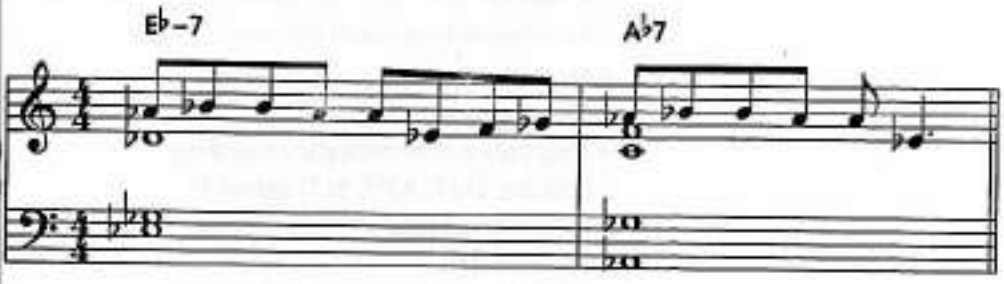
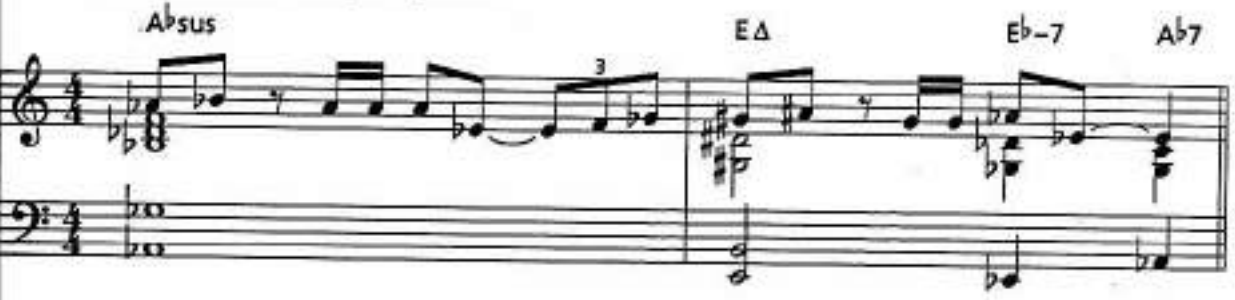


Figure 14-132
Cedar Walton's piano voicings simplified



These last two chapters have covered a wide variety of reharmonization techniques. It's time to look at a type of reharmonization largely invented by John Coltrane, called Coltrane changes.

[49] Woody Shaw, *Setting Standards*, Muse, 1983.

Chapter Fifteen
Coltrane Changes

- *"Giant Steps" Changes*
- *A History Lesson*
- *"Countdown" and "Tune Up"*
- *Coltrane Changes Played on Standards*
- *Tonal Centers Moving by Minor 3rds*
- *McCoy Tyner's Locrian V Chord*

John Coltrane

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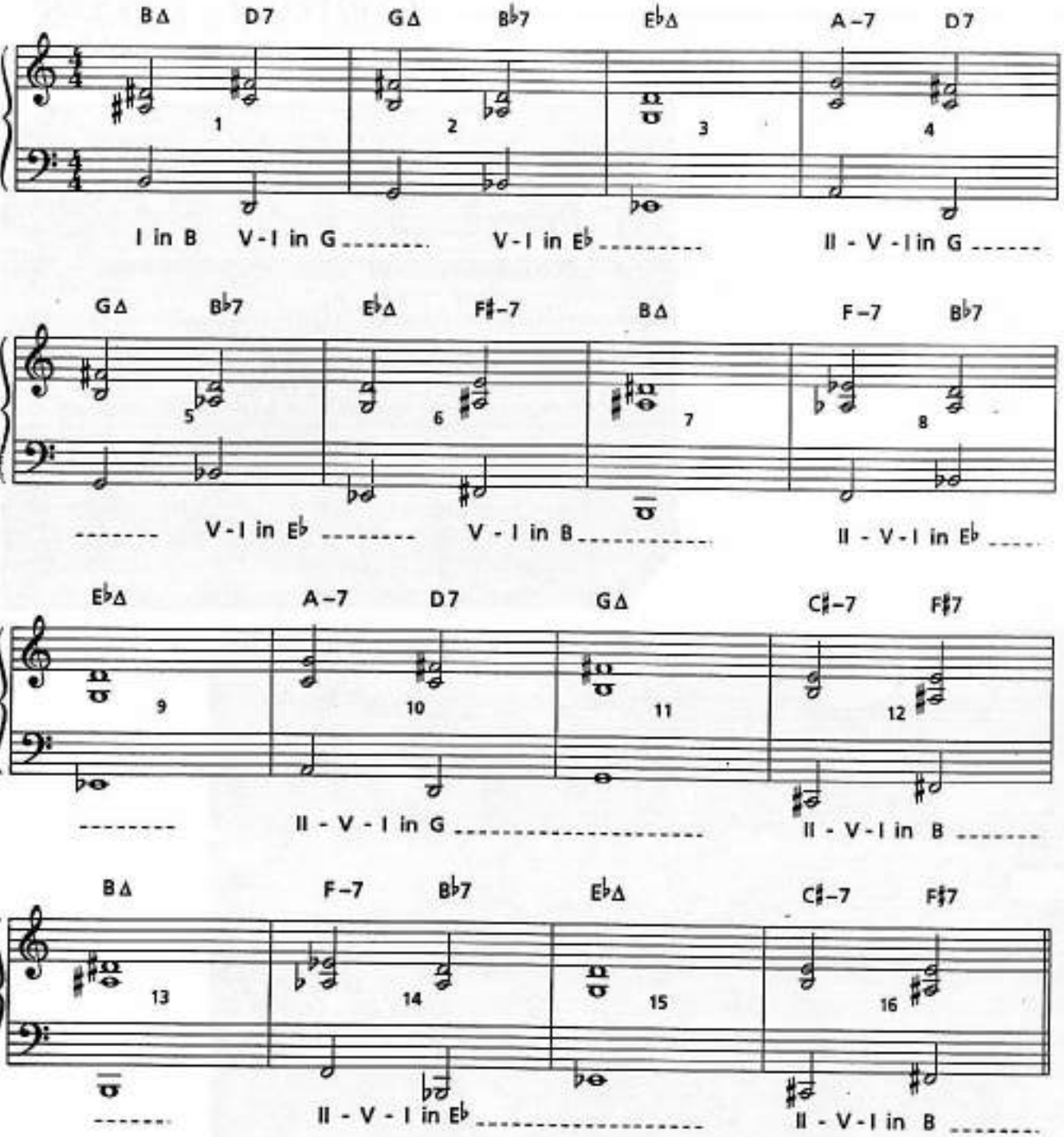
Figure 15-1


BΔ D7 GΔ B♭7 E♭Δ A–7 D7
1 2 3 4
I in B V-I in G V-I in E♭ II - V - I in G
GΔ B♭7 E♭Δ F♯–7 BΔ F–7 B♭7
5 6 7 8
V-I in E♭ V - I in B II - V - I in E♭
E♭Δ A–7 D7 GΔ C♯–7 F♯7
9 10 11 12
II - V - I in G II - V - I in B
BΔ F–7 B♭7 E♭Δ C♯–7 F♯7
13 14 15 16
II - V - I in E♭ II - V - I in B

"Giant Steps" Changes

John Coltrane created a harmonic revolution with his tune "Giant Steps."[1] Play **figure 15-1**, the changes to "Giant Steps" (only the chords are shown, not the melody). Although "Giant Steps" is a very challenging tune, its 26 chords are just V-I and II-V-I progressions in only three keys: B, G, and E♭.

Look at the V-I, II-V-I, and key designations below the bass clef in **figure 15-1**. Each group of chords from the same key is called a *key center.*[2] The V-I (D7, GΔ) in bars 1-2 is a key center in the key of G. The II-V-I (F-7, B♭7, E♭Δ) in bars 8-9 is a key center in the key of E♭. Notice that each new key center is a major 3rd away (either up or down) from the preceding key center. **Figure 15-2** shows this movement graphically, the whole notes representing the key centers in "Giant Steps." Moving key centers around by major 3rds divides the octave into three equal parts (**figure 15-3**).

Figure 15-2

Tonal centers in "Giant Steps"

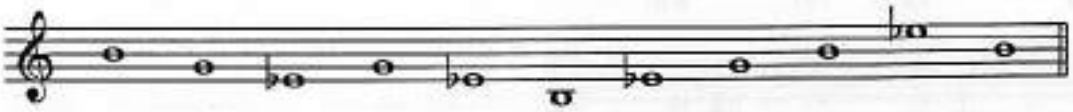
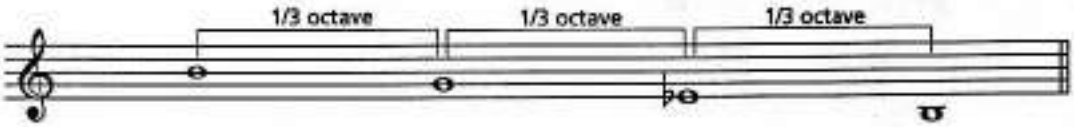


Figure 15-3



[1] John Coltrane, *Giant Steps*, Atlantic, 1959.
[2] Key centers are also called *tonal centers.*

Figure 15-4

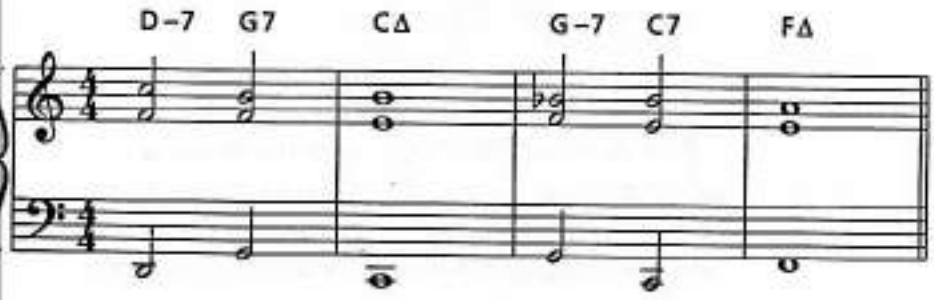


Figure 15-5

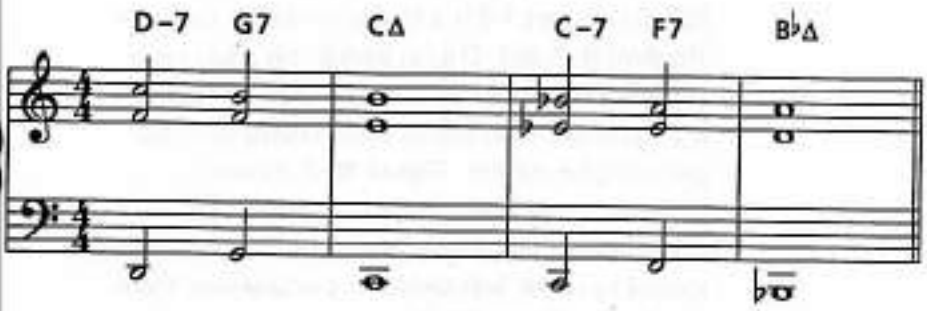


Figure 15-6

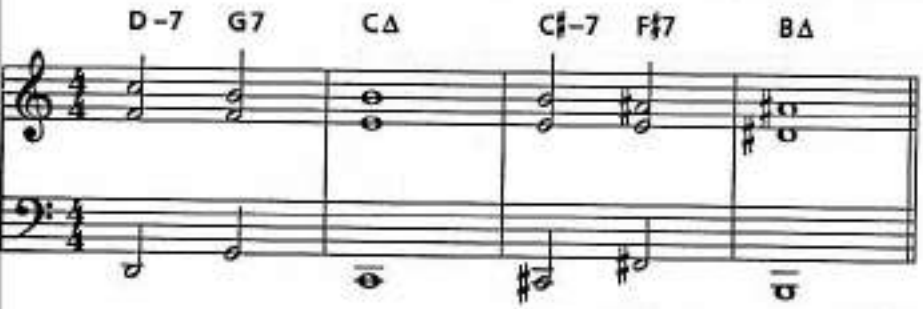
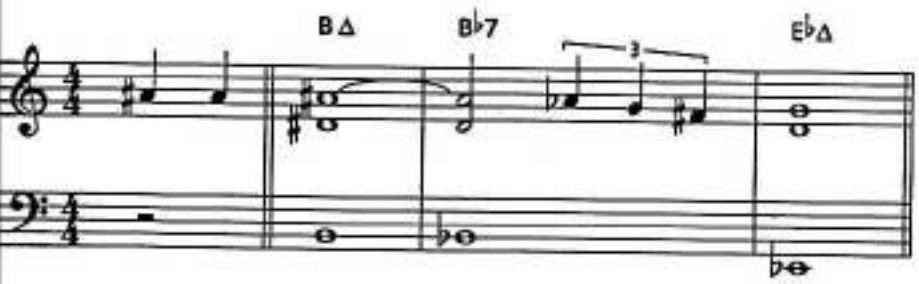


Figure 15-7



A History Lesson

Moving key centers around by major 3rds for an entire tune was a revolutionary step forward. In standards and jazz originals written before "Giant Steps," the most common key center movement was by:

- The cycle of fifths, as in the II-V-I progressions in C and F shown in **figure 15-4**
- Descending whole steps, as in the II-V-I progressions in C and B♭ shown in **figure 15-5**
- Descending half steps, as in the II-V-I progressions in C and B shown in **figure 15-6**

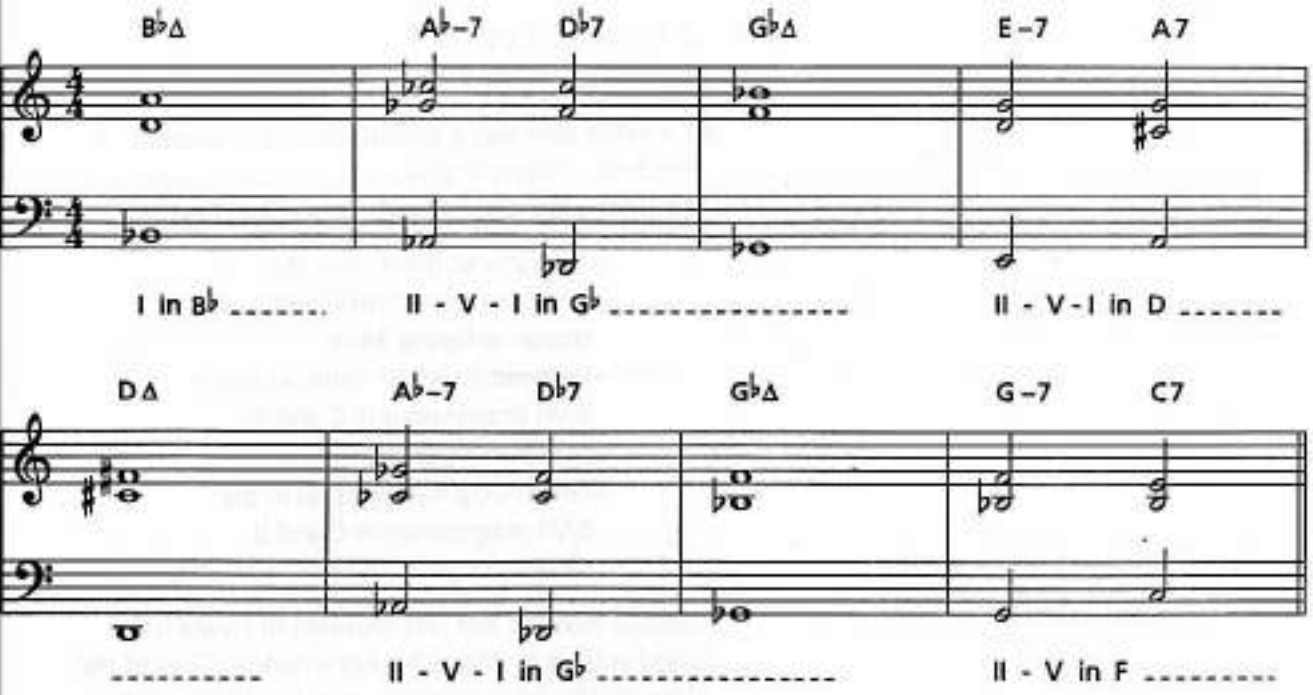
Coltrane was the first jazz musician to create tunes based entirely on major 3rd key motion. Some of the more sophisticated songwriters of the 1920s, 1930s, and 1940s wrote tunes with an occasional key center moving by a major 3rd. **Figure 15-7** shows the first three bars of Cole Porter's "Night And Day" (written in 1932), with the BΔ chord moving up a major 3rd to an E♭Δ chord. Other early examples include:

Irving Berlin's "Always" (1925)
Jerome Kern's "Smoke Gets In Your Eyes" (1933)
Duke Ellington's "In A Sentimental Mood" (1935)
Richard Rodgers' "Have You Met Miss Jones" (1937)
Duke Ellington's "I Let A Song Go Out Of My Heart" (1938)
Jimmy Van Heusen's "Darn That Dream" (1939)
Bob Haggart's "What's New?" (1939)
Victor Schertzinger's "I Remember You" (1942)
Harry Warren's "The More I See You" (1945)
Tadd Dameron's "If You Could See Me Now" (1946)
Irving Berlin's "The Best Thing For You" (1949)

These songwriters were using what was, at the time, a very advanced technique.[3] Because the examples were so brief—lasting only a bar or two—they presented, with one exception, no great challenge to the improviser.

[3] It's a good idea to take note of which songwriters wrote the tunes that you like to play.

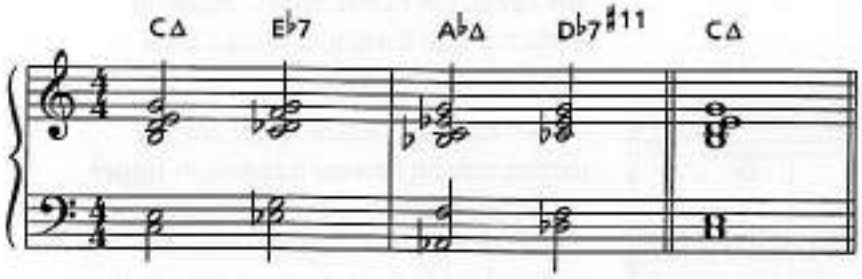
Figure 15-8



The one exception was Richard Rodgers' "Have You Met Miss Jones," which has key centers moving by major 3rds for its entire eight-bar bridge, the changes of which are shown in **figure 15-8**. "Miss Jones" was considered an extremely challenging tune to play, or at least it was before the appearance of "Giant Steps" changed the definition of "challenging." When "Giant Steps" was released in 1960, nobody but 'Trane could play changes such as these over an entire tune. Pianist Tommy Flanagan struggled during his solo on the original recording, but in fairness to Tommy, nobody else at the time could have done any better.[4]

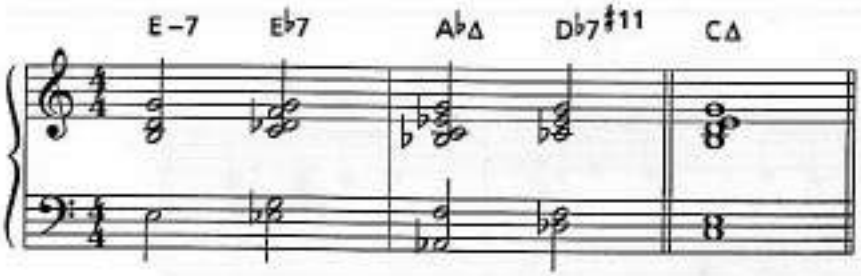
[4] Tommy later recorded a great trio version of "Giant Steps" on his 1982 Enja album of the same name, proving that yes, he could play the changes to "Giant Steps."

Figure 15-9



Tadd Dameron used major 3rd key movement on turnarounds, as shown in **figure 15-9**, the last two bars and the first bar of Tadd's "Lady Bird."[5] Instead of a conventional I-VI-II-V-I turnaround in C (C△, A7, D-7, G7, C△), Tadd wrote C△, E♭7, A♭△, D♭7, C△. The key center moves from C down a major 3rd to A♭, and then back up a major 3rd to C again. A common variation of this turnaround involves replacing the C△ chord with E-7, as shown in **figure 15-10**.

Figure 15-10



Kenny Barron plays a similar turnaround on his version of Bronislau Kaper's "All God's Chillun Got Rhythm."[6] **Figure 15-11** shows the first five bars of the tune. **Figure 15-12** shows Kenny's reharmonization, borrowing the same idea that Tadd used on "Lady Bird."

Figure 15-11

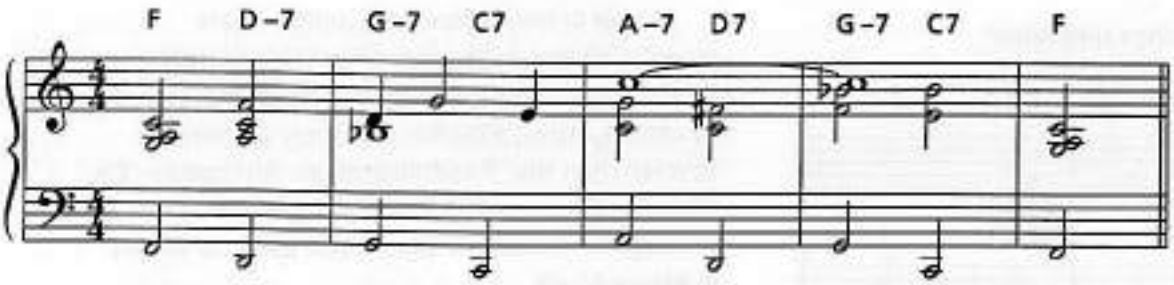
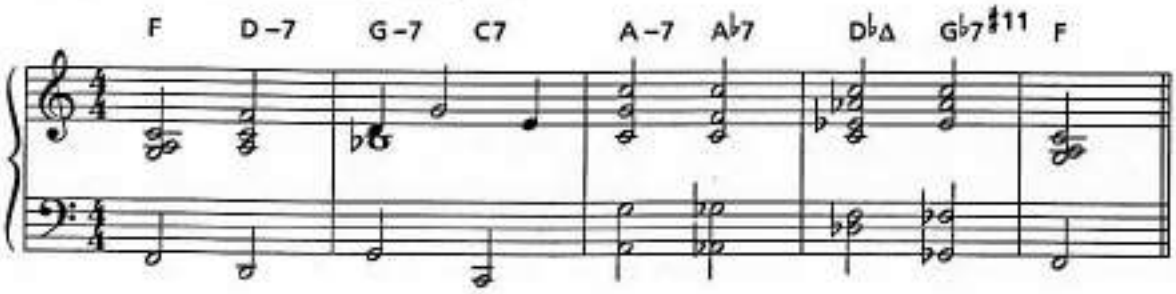


Figure 15-12

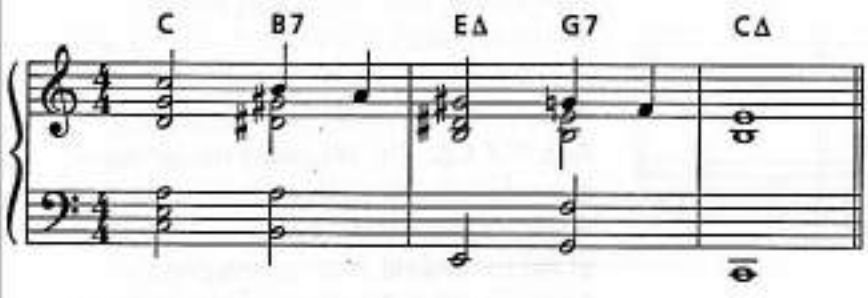
Kenny Barron's piano voicings simplified



[5] *Miles Davis With Jimmy Forrest*, Jazz Showcase, 1952.
[6] Kenny Barron, *The Only One*, Reservoir, 1990.

The preceding examples show turnarounds moving down a major 3rd. Turnarounds can also move up a major 3rd, as shown in **figure 15-13**. The key center moves from C major up a major 3rd to E major, and then back down a major 3rd to C.

Figure 15-13



An early example of major 3rd key motion moving upward is shown in **figure 15-14**, the first three bars of the bridge of Lucky Thompson's "Dancing Sunbeam,"[7] recorded in 1956. Lucky modulates from E♭Δ up a major 3rd to GΔ.

Figure 15-14

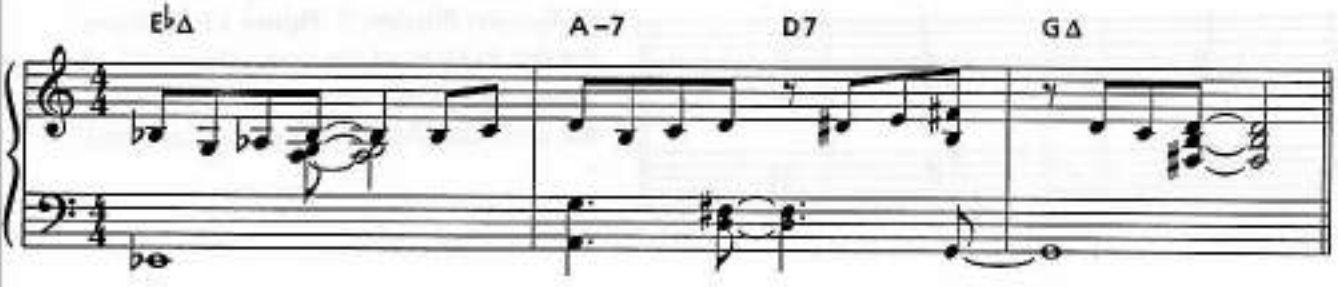
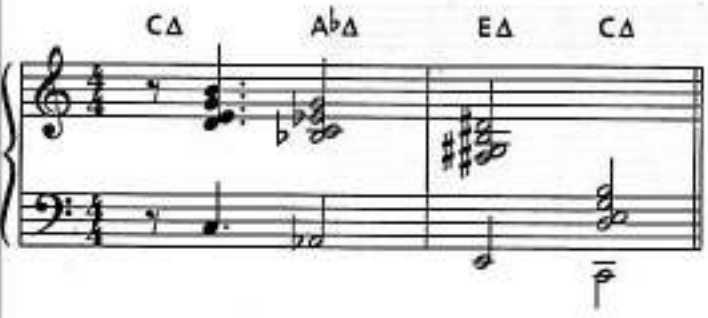


Figure 15-15
Red Garland's piano voicings simplified



A year or two before he recorded "Giant Steps," Coltrane (with pianist Red Garland) had experimented with major 3rd key center movement by ending Arthur Schwartz's "If There Is Someone Lovelier Than You"[8] with four major 7th chords—CΔ, A♭Δ, EΔ, CΔ—moving down by major 3rds and dividing the octave into three equal parts, as shown in **figure 15-15**.

[7] Lucky Thompson, *Tricotism*, Impulse, 1956.
[8] John Coltrane, *Settin' The Pace*, Fantasy, 1958.

"Countdown" and "Tune Up"

Using major 3rd key center movement, and the changes of Miles Davis' "Tune Up,"[9] Coltrane created his tune "Countdown."[10] Play **figure 15-16**, the changes (a II-V-I in the key of D) on the first four bars of "Tune Up." Now play **figure 15-17**. In his reharmonization, Coltrane doesn't change the first chord (E-7), the II chord in D major. He then moves the key center down a major 3rd (from D to B♭) in the second bar, down another major 3rd (from B♭ to G♭) in the third bar, and down another major 3rd (from G♭ to D) in the fourth bar. Each new I chord—B♭Δ, G♭Δ, and DΔ—is preceded by its V chord, and the result is the changes on the first four bars of "Countdown."

Figure 15-16

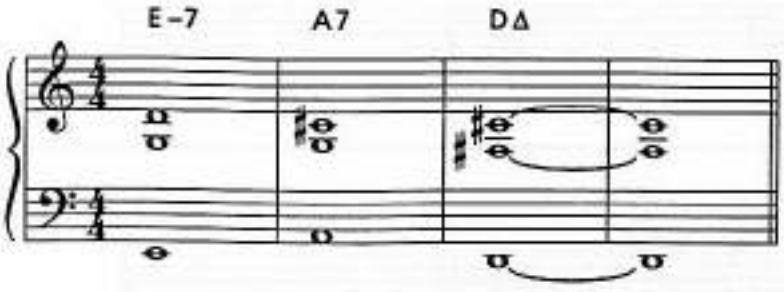
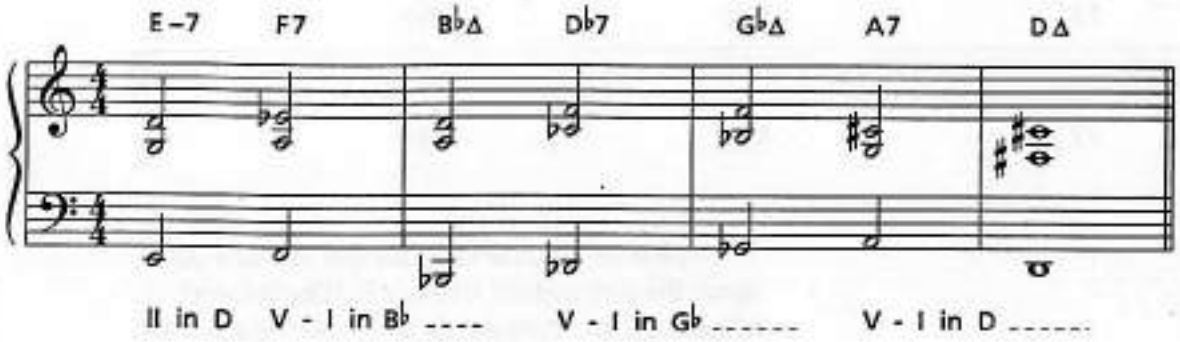


Figure 15-17



[9] Miles Davis, *Relaxin'*, Fantasy, 1956.
[10] John Coltrane, *Giant Steps*, Atlantic, 1959.

Figure 15-18

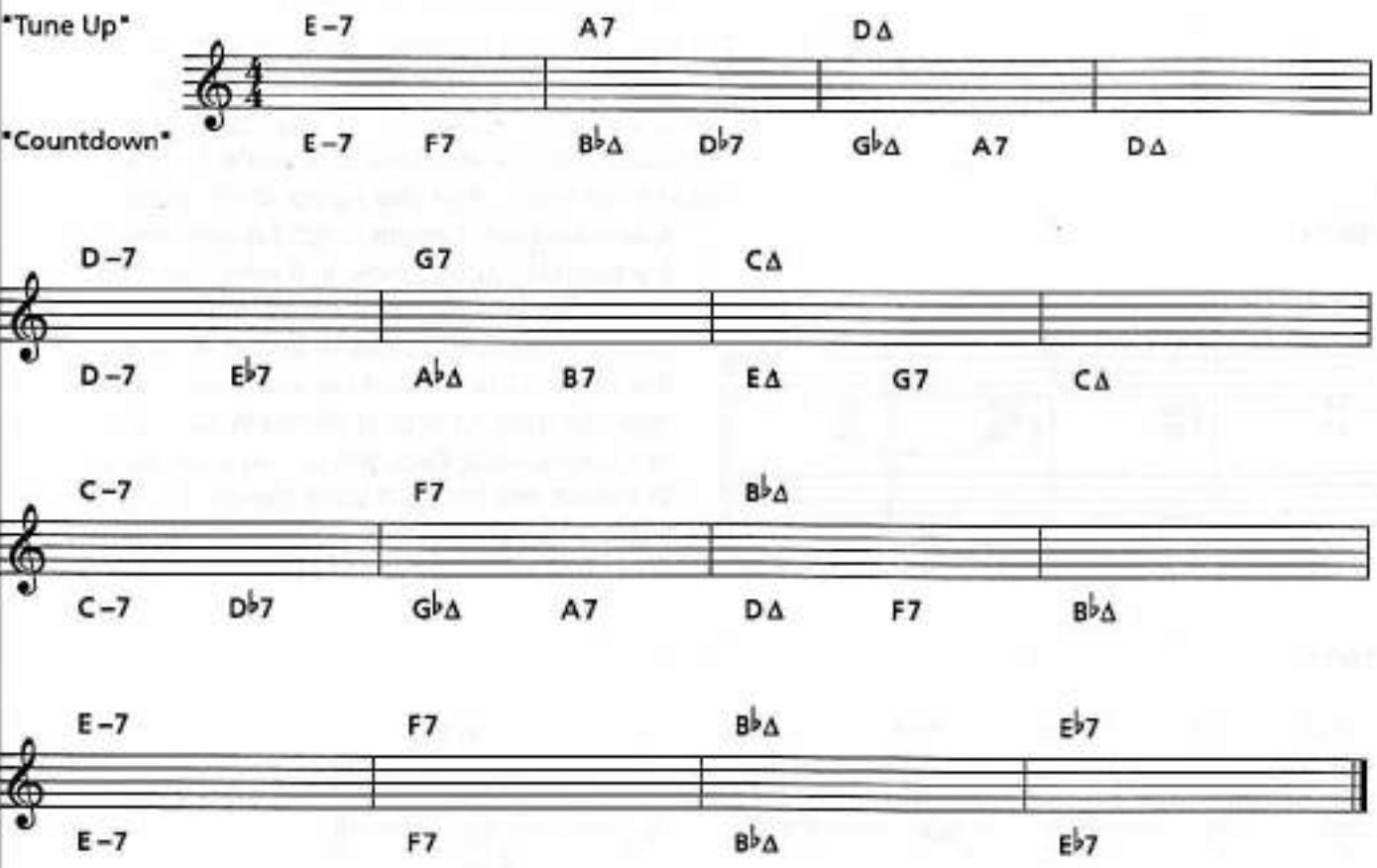


Figure 15-18 shows the changes to "Tune Up" above the staff and the changes to "Countdown" below the staff. Coltrane reharmonized bars 5-8 and 9-12 of "Tune Up" the same way he reharmonized bars 1-4. Coltrane left some breathing space for the soloist by leaving the changes on the last four bars of "Countdown" the same as they are in "Tune Up."

Coltrane Changes Played on Standards

Coltrane also used these ideas to reharmonize standards. **Figure 15-19** shows the first four bars of the bridge of Jerry Brainin's "The Night Has A Thousand Eyes." Now play **figure 15-20** and listen to the way Coltrane replaced the original V-I (F7alt, B♭Δ) with a false cadence (F7alt, DΔ) and then resolved down a major 3rd (F7, B♭Δ).[11]

Figure 15-19

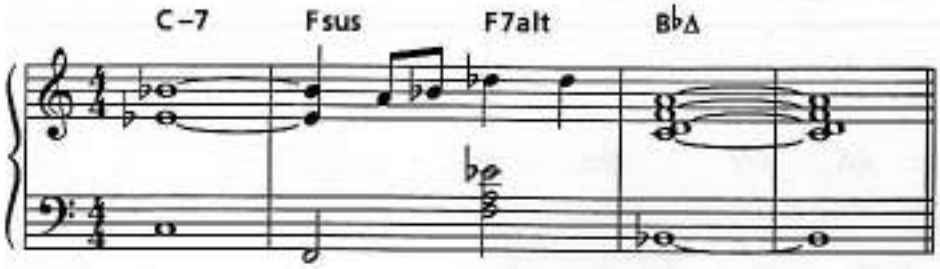
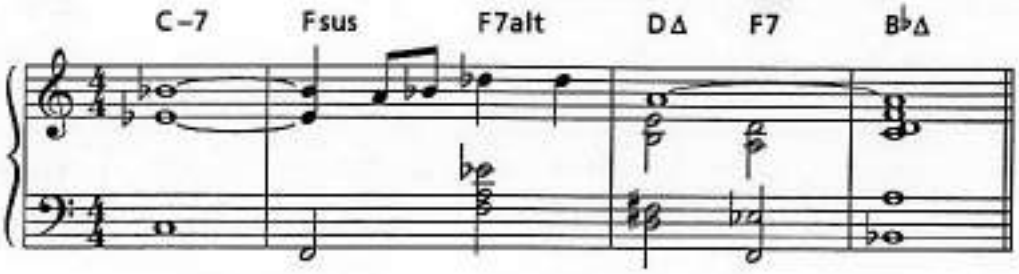


Figure 15-20



[11] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

On the second half of the bridge (**figure 15-21**), Coltrane used the same idea, first playing a false cadence (E♭7alt, C∆), and then resolving down a major 3rd (E♭7, A♭∆) as shown in **figure 15-22**.

Figure 15-21

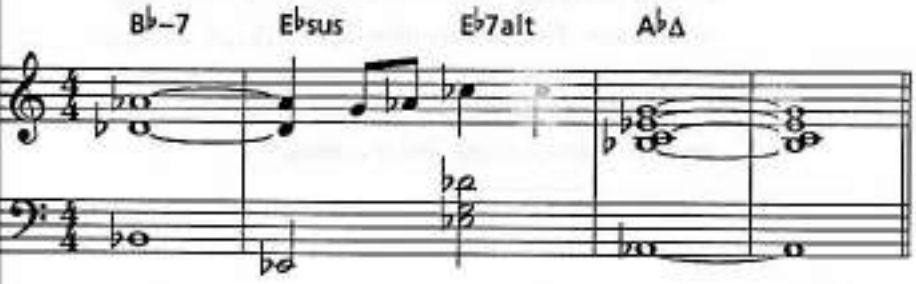
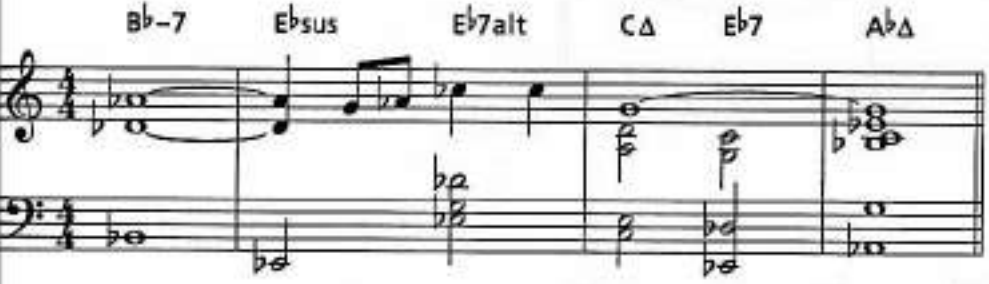


Figure 15-22



Play **figure 15-23**, the changes for the first four bars of the bridge of "Body And Soul." Now play **figure 15-24**, Coltrane's reharmonization.[12] Coltrane divides the octave into three equal parts, the key centers on bars 3 and 4 moving down in major 3rds from D∆ to B♭∆ to G♭∆ to D∆.[13]

Several of Coltrane's original tunes are reharmonizations, using major 3rd key center motion, of standards. 'Trane's "Satellite"[14] is based on Morgan Lewis' "How High The Moon." His "26-2"[15] is derived from Charlie Parker's "Confirmation."[16]

To reharmonize standards using Coltrane changes, look for tunes with:

- II-V-I progressions that last at least four bars
- I-VI-II-V or III-VI-II-V turnarounds

Figure 15-23

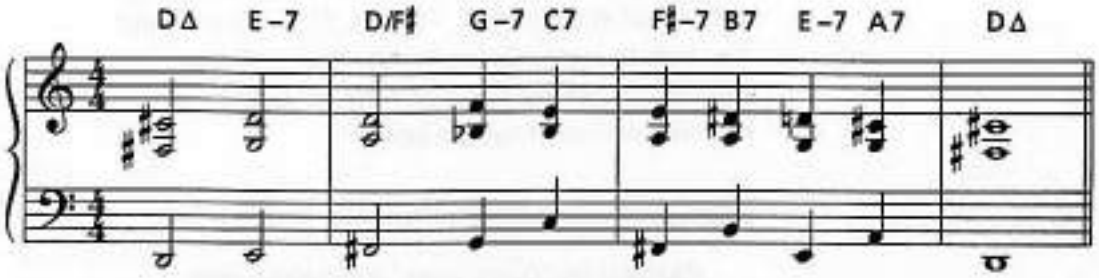
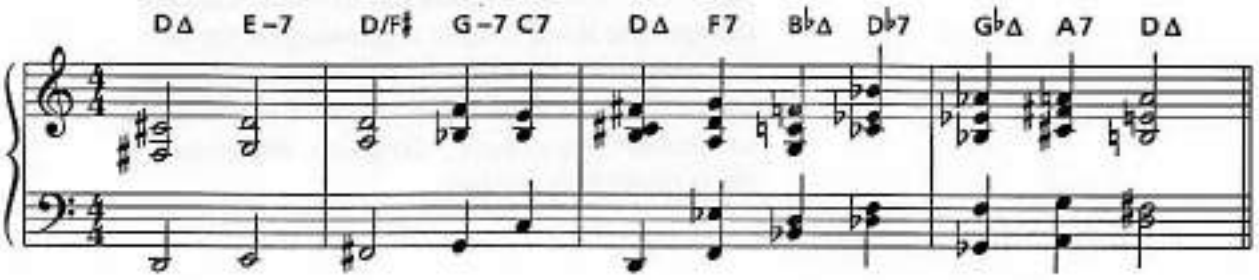
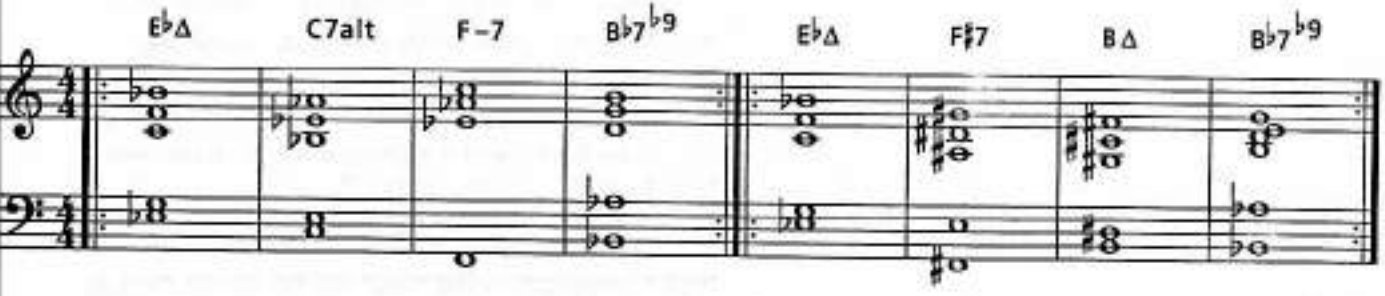


Figure 15-24
McCoy Tyner's piano voicings simplified



[12] *Ibid.*
[13] The complete Coltrane reharmonization of "Body And Soul" is shown in Chapter 16.
[14] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.
[15] *Ibid.*
[16] Charlie Parker, *Bird At St. Nick's*, Fantasy, 1950.

Figure 15-25
Herbie Hancock's piano voicings simplified



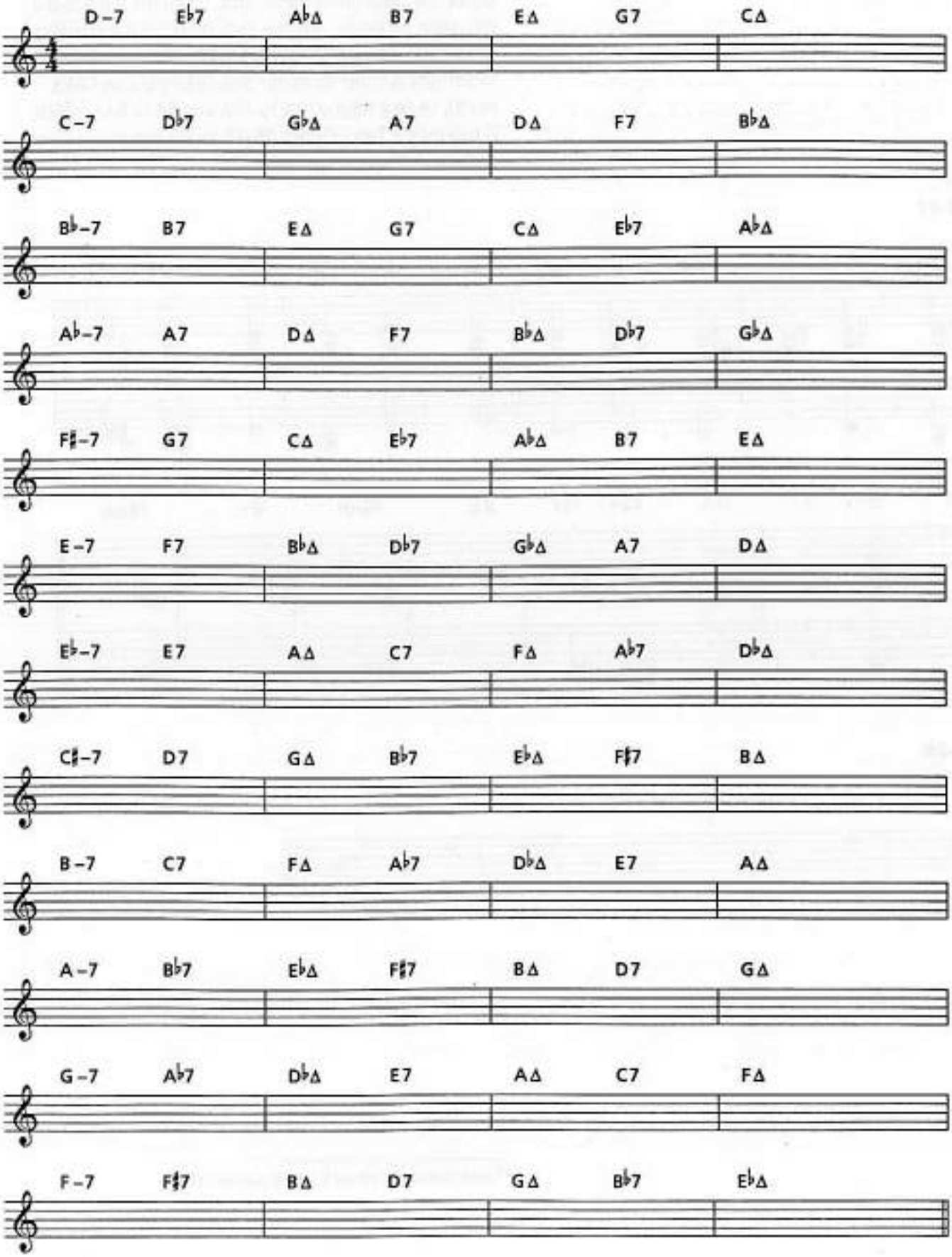
When reharmonizing a tune with Coltrane changes, most musicians write out the changes ahead of time, giving the other musicians a copy of the new chords. The best musicians are adept at reharmonizing with Coltrane changes on the spot in the midst of a solo, however. Play the first four bars of **figure 15-25**, from George Coleman's solo on Cole Porter's "All of You."[17] George plays a long I-VI-II-V tag in E♭ (E♭Δ, C7alt, F-7, B♭7♭9), and then abruptly changes the tag to Coltrane changes (E♭Δ, F♯7, BΔ, B♭7♭9), the second four bars shown in **figure 15-25**. Pianist Herbie Hancock and bassist Ron Carter follow George instantly, without missing a beat.[18]

Practicing Coltrane Changes

You can play "Giant Steps" a thousand times, but you're still playing Coltrane changes in just three keys—B, G, and E♭. And if you play "Countdown" a thousand times, you're still playing in just three keys—D, C, and B♭. A good way to master Coltrane changes is to slowly practice improvising on the first four bars of "Countdown" in all 12 keys, as shown in **figure 15-26**. Increase speed slightly as you hear and feel yourself getting better. Go slowly. Remember, *speed comes from accuracy.*

[17] Miles Davis, *The Complete Concert: 1964*, Columbia, originally issued as *My Funny Valentine*.
[18] Since Miles' band played this tune so often, they may have had a visual cue as to when to make the change.

Figure 15-26


D–7 E♭7 A♭Δ B7 EΔ G7 CΔ
C–7 D♭7 G♭Δ A7 DΔ F7 B♭Δ
B♭–7 B7 EΔ G7 CΔ E♭7 A♭Δ
A♭–7 A7 DΔ F7 B♭Δ D♭7 G♭Δ
F♯–7 G7 CΔ E♭7 A♭Δ B7 EΔ
E–7 F7 B♭Δ D♭7 G♭Δ A7 DΔ
E♭–7 E7 AΔ C7 FΔ A♭7 D♭Δ
C♯–7 D7 GΔ B♭7 E♭Δ F♯7 BΔ
B–7 C7 FΔ A♭7 D♭Δ E7 AΔ
A–7 B♭7 E♭Δ F♯7 BΔ D7 GΔ
G–7 A♭7 D♭Δ E7 AΔ C7 FΔ
F–7 F♯7 BΔ D7 GΔ B♭7 E♭Δ

Tonal Centers Moving by Minor 3rds

Many musicians in the early 1960s experimented with a variation on Coltrane changes that moved key centers around by *minor* 3rds. Coltrane himself did this when he wrote "Central Park West,"[19] the changes of which are shown in **figure 15-27**. The key center movement is either by minor 3rds (BΔ to DΔ and A♭Δ to FΔ), or by a tritone (DΔ to A♭Δ and FΔ to BΔ), which is two minor 3rds. **Figure 15-28** shows the key center motion of "Central Park West."

Figure 15-27

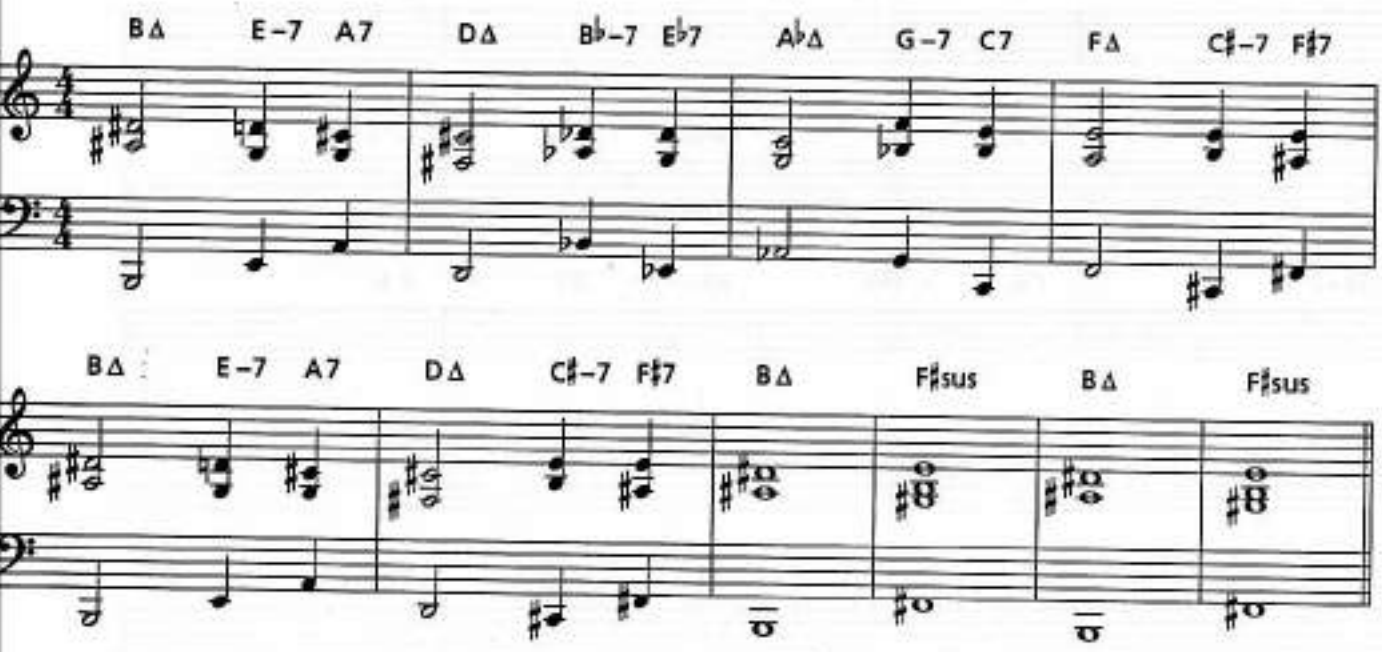


Figure 15-28

[19] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

Donald Byrd's "Fly Little Bird Fly"[20] also used key centers moving by minor 3rds. Play **figure 15-29**, and listen to the changes to Donald's tune. Note the downward minor 3rd movement of the I chords—F∆, D∆, B∆, A♭∆, F∆. On the last eight bars, Donald uses Coltrane changes, and moves up by major 3rds—F∆, A∆, D♭∆, ending with G-7, C7, the II-V that resolves back to F∆ in the first bar. Note that Donald precedes most of the I chords not with their V chord, but with the V chord's tritone substitution. As an example, the D∆ chord in bar 3 is preceded not by A7, its V chord, but by E♭7, the tritone sub of A7. **Figure 15-30** shows the key center movement of the I chords on "Fly Little Bird Fly."[21]

Figure 15-29

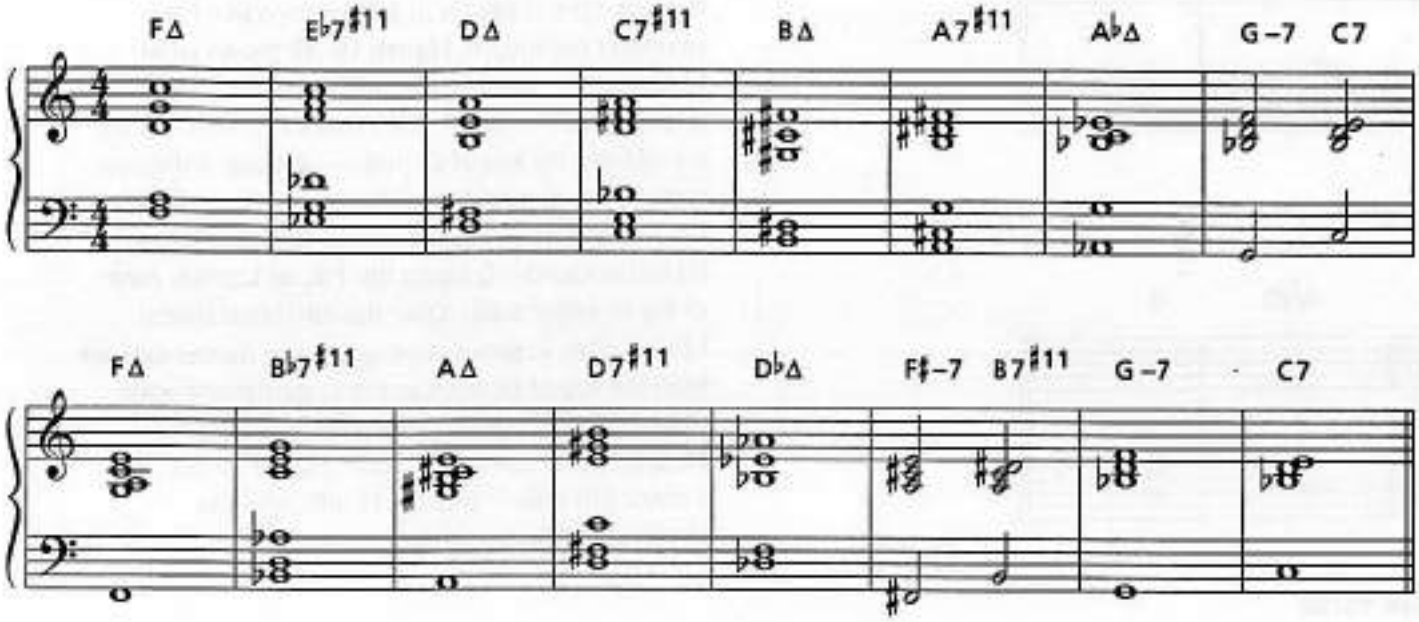
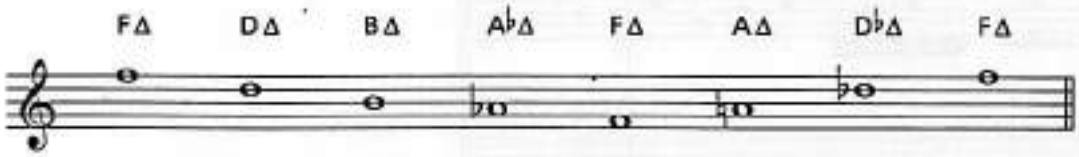


Figure 15-30



[20] Donald Byrd, *Mustang*, Blue Note, 1966. McCoy Tyner takes one of his best solos on "Fly Little Bird Fly."

[21] Another tune whose tonal centers move by minor 3rds is Victor Lewis' "Hey, That's Me You're Talkin' To," on his 1992 album *Know It Today, Know It Tomorrow*, Red Records.

McCoy Tyner's Locrian V Chord

Locrian as a V chord? Jazz musicians usually associate the Locrian mode with half-diminished chords, but McCoy Tyner often plays a Locrian chord as a dominant 7th, or V, chord. Of course, McCoy Tyner probably doesn't call it a "Locrian V chord." I'm using that name because the chord is built off of the Locrian mode, and functions as a V chord. McCoy often plays the Locrian V chord as a substitute for the written V chord. The substitute chord is from the key a major 3rd below the original V chord. I don't know whether McCoy developed this idea while playing with Coltrane, but it fits in with Coltrane's "moving key centers by major 3rds" idea, so it's a form of Coltrane reharmonization.

Figure 15-31

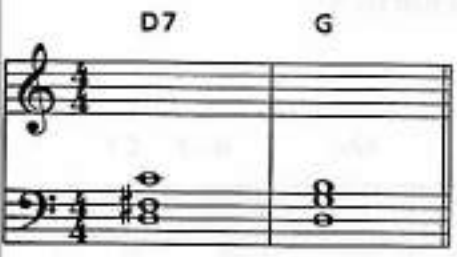


Figure 15-32

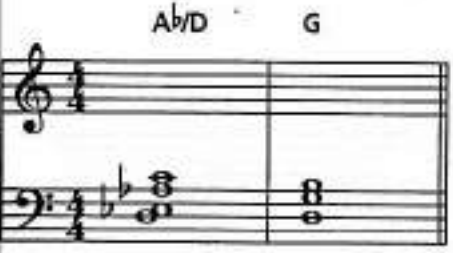


Figure 15-33

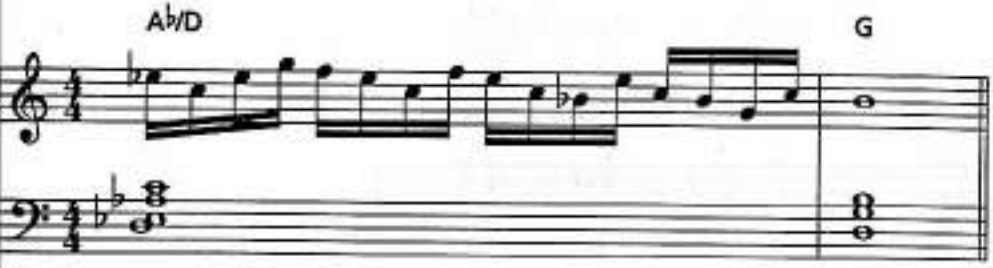


Figure 15-31 shows a simple V-I (D7, G) in G major, as played on the piano with the left hand. Note that the G triad is in second inversion for smoother resolution. **Figure 15-32** shows what McCoy often plays instead of D7: an A♭/D slash chord, resolving to G major.[22] The notes in an A♭/D chord are all from the key of E♭ major—a major 3rd down from G, the original key of the progression. Because this chord from E♭ major has D in the bass, it is a D Locrian chord—D being the 7th, or Locrian, note of the E♭ major scale. Over this left-hand chord, McCoy often improvises on scales and modes derived from the key of E♭, such as the E♭ pentatonic scale (**figure 15-33**), the A♭ pentatonic scale (**figure 15-34**), the B♭ pentatonic scale (**figure 15-35**), the F minor 6th scale[23] (**figure 15-36**), and the In-sen scale (**figure 15-37**).

[22] McCoy often voices this chord with just three notes: D, A♭, C (from the bottom up).
[23] Minor sixth scales will be covered in Chapter 23.

Figure 15-34

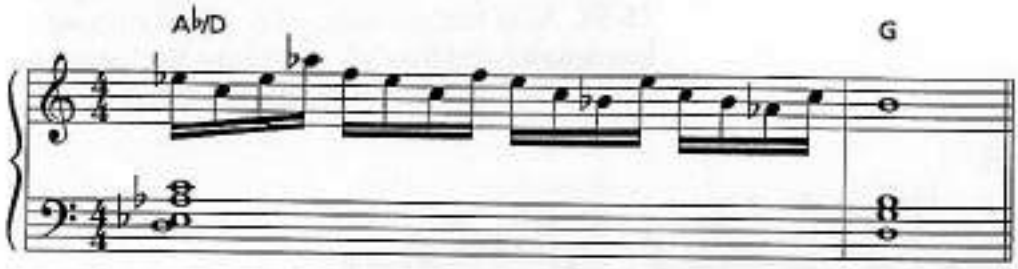


Figure 15-35

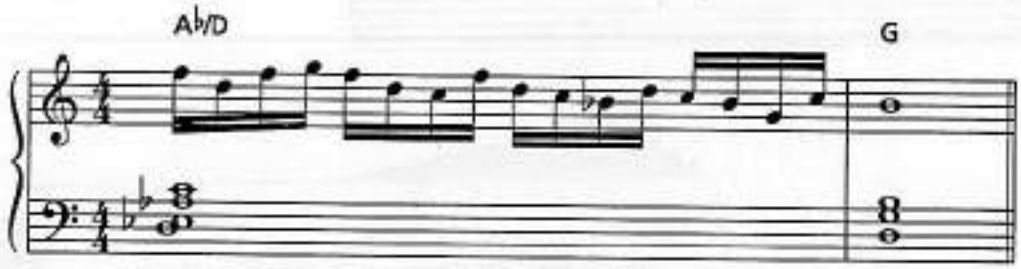


Figure 15-36

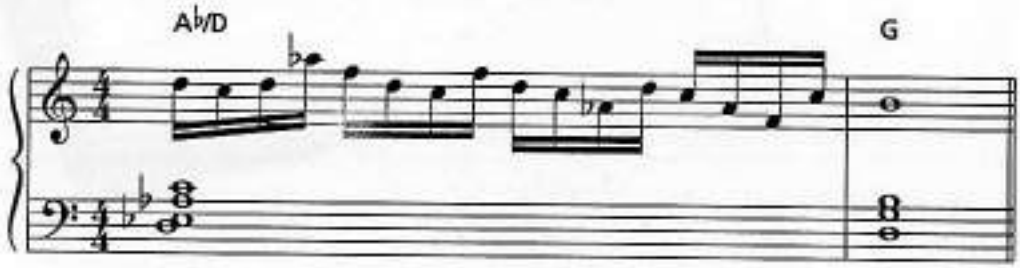
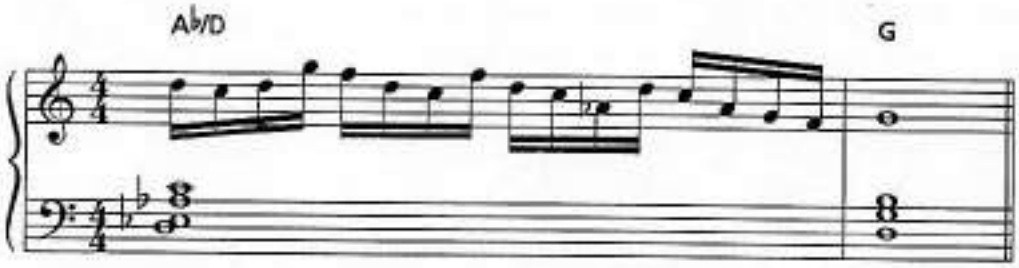


Figure 15-37



McCoy's solo on Bobby Hutcherson's "La Alhambra"[24] contains several examples of his use of the Locrian V chord, one of which is shown in **figure 15-38**. All of McCoy's notes—from the right-hand improvisation and the C♭/F chord in his left hand—are from the F Locrian mode from the key of G♭.

Figure 15-38

In the next chapter, we'll examine three complete reharmonizations of standards, two by John Coltrane and one by Kenny Barron.

[24] Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.

Chapter Sixteen
Three Reharmonizations

- *John Coltrane's Reharmonization of "Spring Is Here"*
- *Kenny Barron's Reharmonization of "Spring Is Here"*
- *John Coltrane's Reharmonization of "Body And Soul"*

Chapters 13, 14, and 15 covered several reharmonization techniques; this chapter covers three specific reharmonizations, two by John Coltrane, one by Kenny Barron.

John Coltrane's Reharmonization of "Spring Is Here"

Figure 16-1 shows a simple arrangement of Richard Rodgers' 1938 song "Spring Is Here." **Figure 16-2** shows John Coltrane's reharmonized version of "Spring Is Here."[1] Coltrane recorded the song in the key of A♭, but it is shown here in G for easy comparison with **figure 16-1**. The chord voicings Red Garland played on 'Trane's recording are simplified in this example.

[1] John Coltrane, *The Stardust Session*, Prestige, 1958.

Figure 16-1

Spring Is Here

Words by Lorenz Hart,
Music by Richard Rodgers

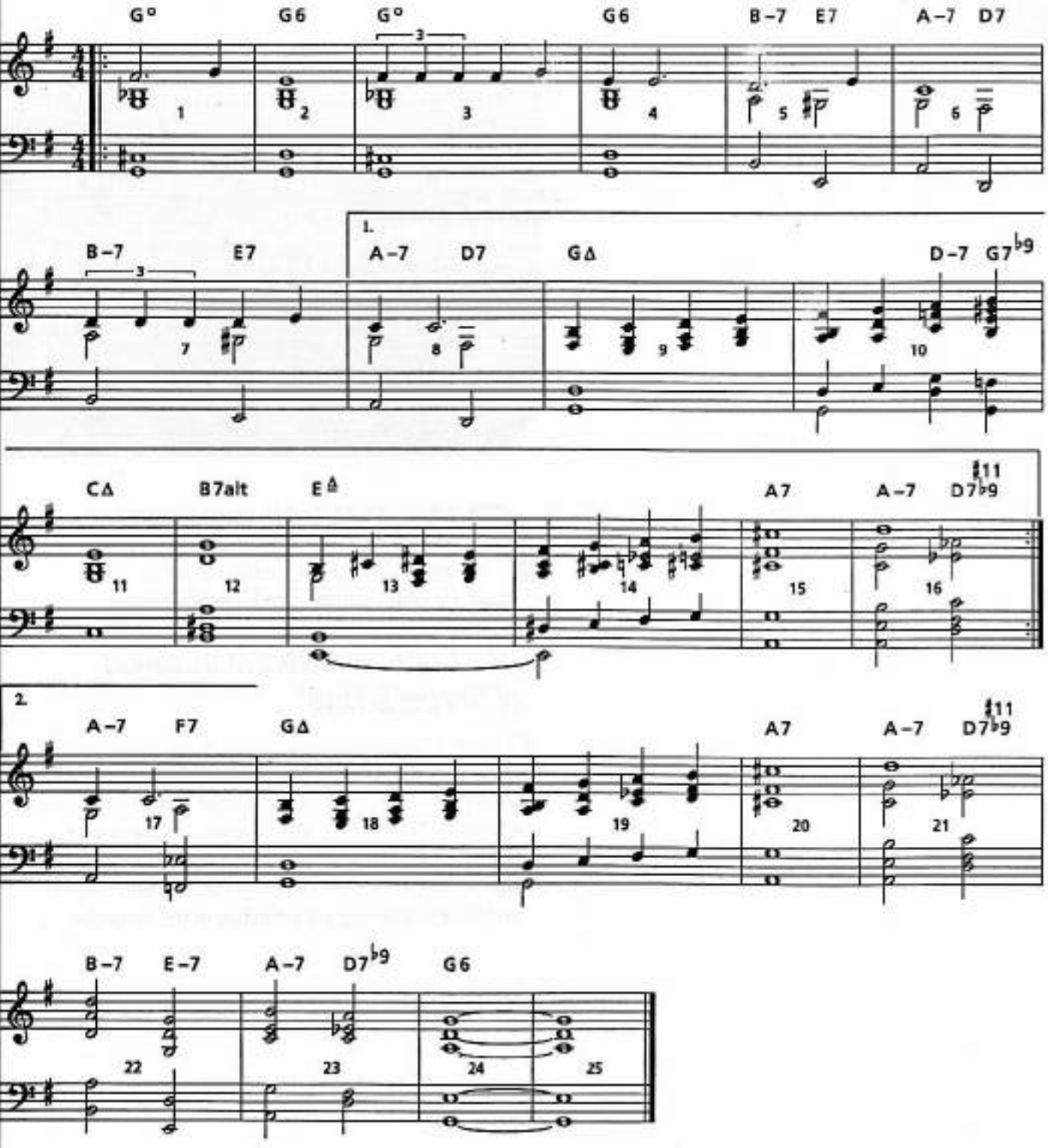


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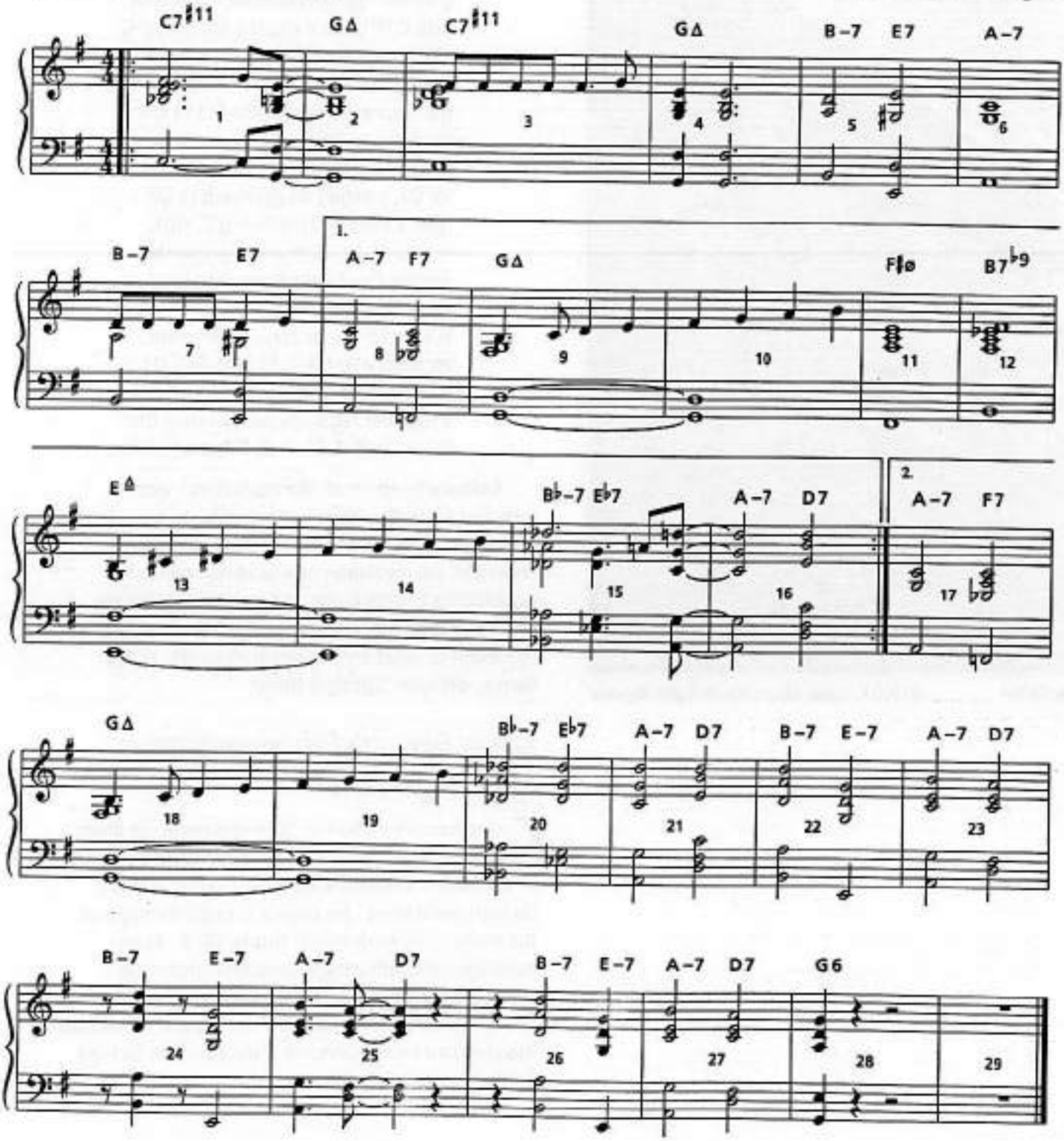
Figure 16-2

Reharmonization by John Coltrane
Red Garland's piano voicings simplified

Spring Is Here

Words by Lorenz Hart,
Music by Richard Rodgers



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Kenny Barron ©1990 K. Gypsy Zaboroskie All Rights Reserved

Let's compare the two versions. Here are Coltrane's reharmonizations:

- In the first four bars, instead of keeping the original G pedal point, Coltrane approaches both GΔ chords with C7♯11, the V chord a 4th above G. F♯, the melody note in bars 1 and 3, changes from the major 7th of GΔ in the original version to the ♯11 of C7.
- In bars 8-9, Coltrane changes the original II-V-I in G by substituting F7 for D7, creating an approach to GΔ from a whole step below (F7, GΔ).
- In bars 11-12, Coltrane changes the original CΔ, B7alt chords into a minor II-V (F♯ø, B7♭9).
- In bars 15-16, he plays a chromatic approach II-V (B♭-7, E♭7) to A-7, D7.
- In the second ending, Coltrane creates a four-bar tag by twice repeating the III-VI-II-V (B-7, E7, A-7, D7) progression.

Coltrane's version of "Spring Is Here" was recorded in 1958, early in his recording career. His reharmonization is clever and creative, but gives no hint of the revolution he would spark with his explorations of only a year or two later. Before we look at an example of Coltrane's later work, however, let's examine what another great musician, Kenny Barron, did with "Spring Is Here."

Kenny Barron's Reharmonization of "Spring Is Here"

Kenny Barron's version of "Spring Is Here"[2] is much more radical than Coltrane's. Kenny's arrangement of the tune is a textbook example of what you can do with pedal point. He plays a G pedal throughout the entire tune, as shown in **figure 16-3**. Kenny plays the tune with a loose straight-eighth note feeling, too rhythmically complex to be shown in this simplified version. His reharmonization transforms this standard into as personal a statement as Richard Rodgers' original version.

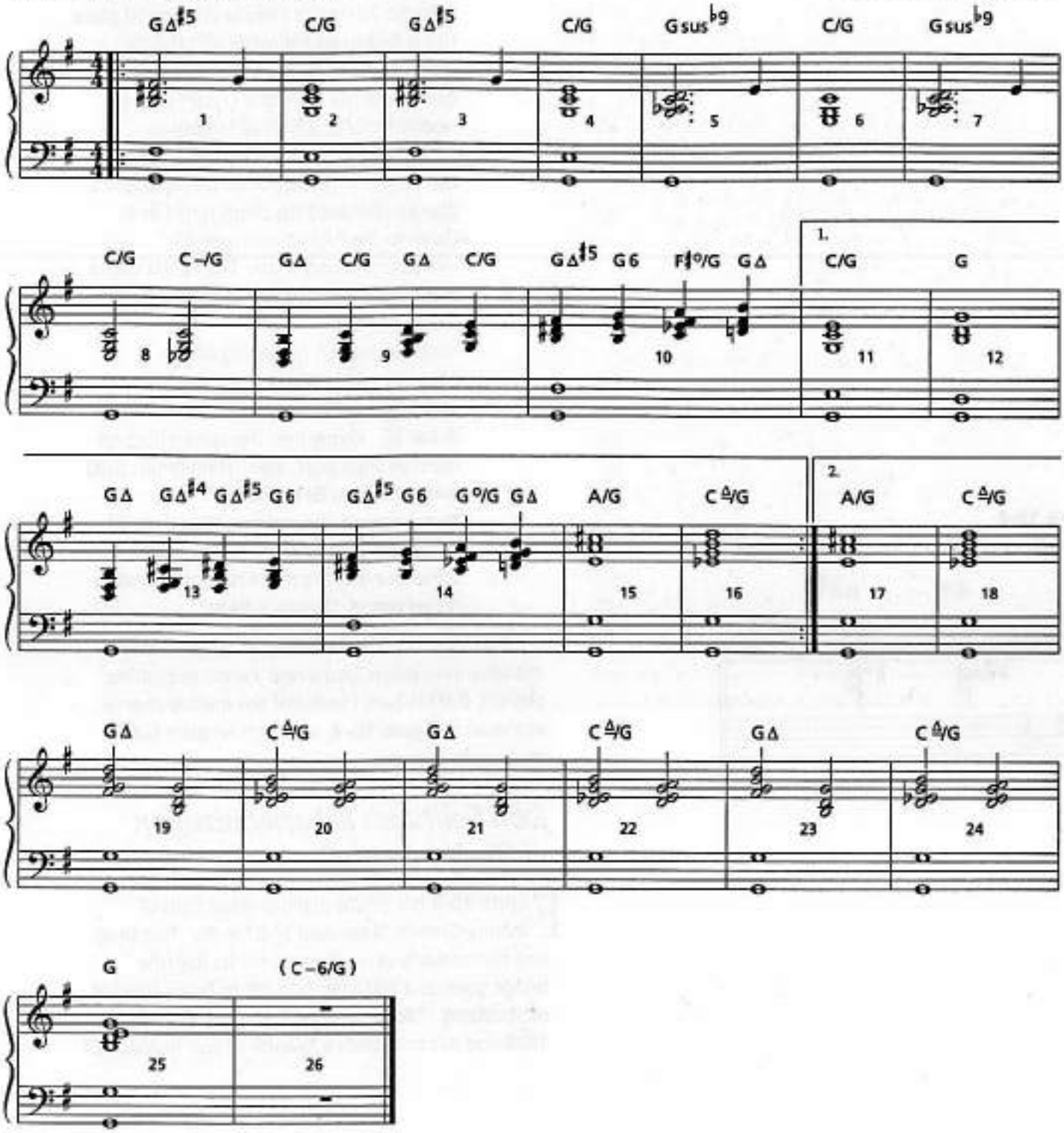
[1] Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.

Figure 16-3

Reharmonization by Kenny Barron
piano voicings and rhythm simplified

Spring Is Here

Words by Lorenz Hart,
Music by Richard Rodgers



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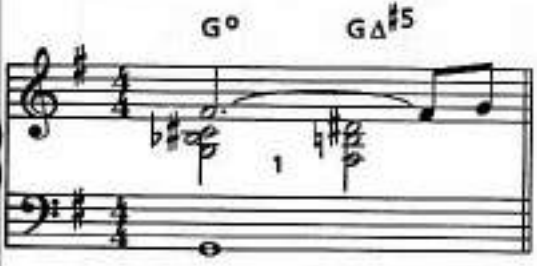
Here are some highlights of Kenny's reharmonization:

- The melody note in all the G$\Delta^{\sharp 5}$ chords is either D♯ (the raised 5th) or F♯ (the major 7th). Remember, major 7th chords with the 7th in the melody are a good place to use Lydian augmented ($\Delta^{\sharp 5}$) chords.
- Listen to the cadences in the first eight bars. Both the G$\Delta^{\sharp 5}$ and Gsus$^{\flat 9}$ chords resolve to C/G, a kind of temporary tonic chord in place of GΔ. Although the song is in the key of G, Kenny doesn't play an unaltered GΔ chord until bar 9.
- Listen to the four-chords-per-bar movement in bars 9-10. The F♯°/G chord in bar 10 is a disguised D7$^{\flat 9}$ chord that resolves to GΔ.
- Note the sudden darkening of the harmony when Kenny goes from the very bright A/G chord in bar 15 to C-Δ/G in bar 16. Kenny uses the same effect on the final eight bars, alternating bright (GΔ) and dark (C-Δ/G) chords.
- Kenny repeats the cadence (GΔ, C-Δ/G) in bars 19-20 two more times, adding the same four-bar tag that Coltrane played in his version of "Spring Is Here."

If you listen to the recording while you study this reharmonization, you'll hear Kenny sometimes play G°, G$\Delta^{\sharp 5}$ in bars 1 and 3 of the melody chorus, as shown in **figure 16-4**, although he plays G$\Delta^{\sharp 5}$ on his solo choruses.

Figure 16-4
Kenny Barron's piano voicings simplified



John Coltrane's Reharmonization of "Body And Soul"

Figure 16-5 is a simple piano arrangement of Johnny Green's "Body And Soul" in D♭. This song was harmonically very advanced for its day (the bridge goes up a half-step from D♭ to D, an unusual modulation). "Body And Soul" was composed in 1930 and has long been a favorite of jazz musicians.[3]

[3] The most famous version of "Body And Soul," until Coltrane's, was by Coleman Hawkins, found on his recording *Body And Soul*, Bluebird, 1939.

Figure 16-5

Body and Soul

Words by Edward Heyman, Robert Sour, Frank Eyton, Music by John Green

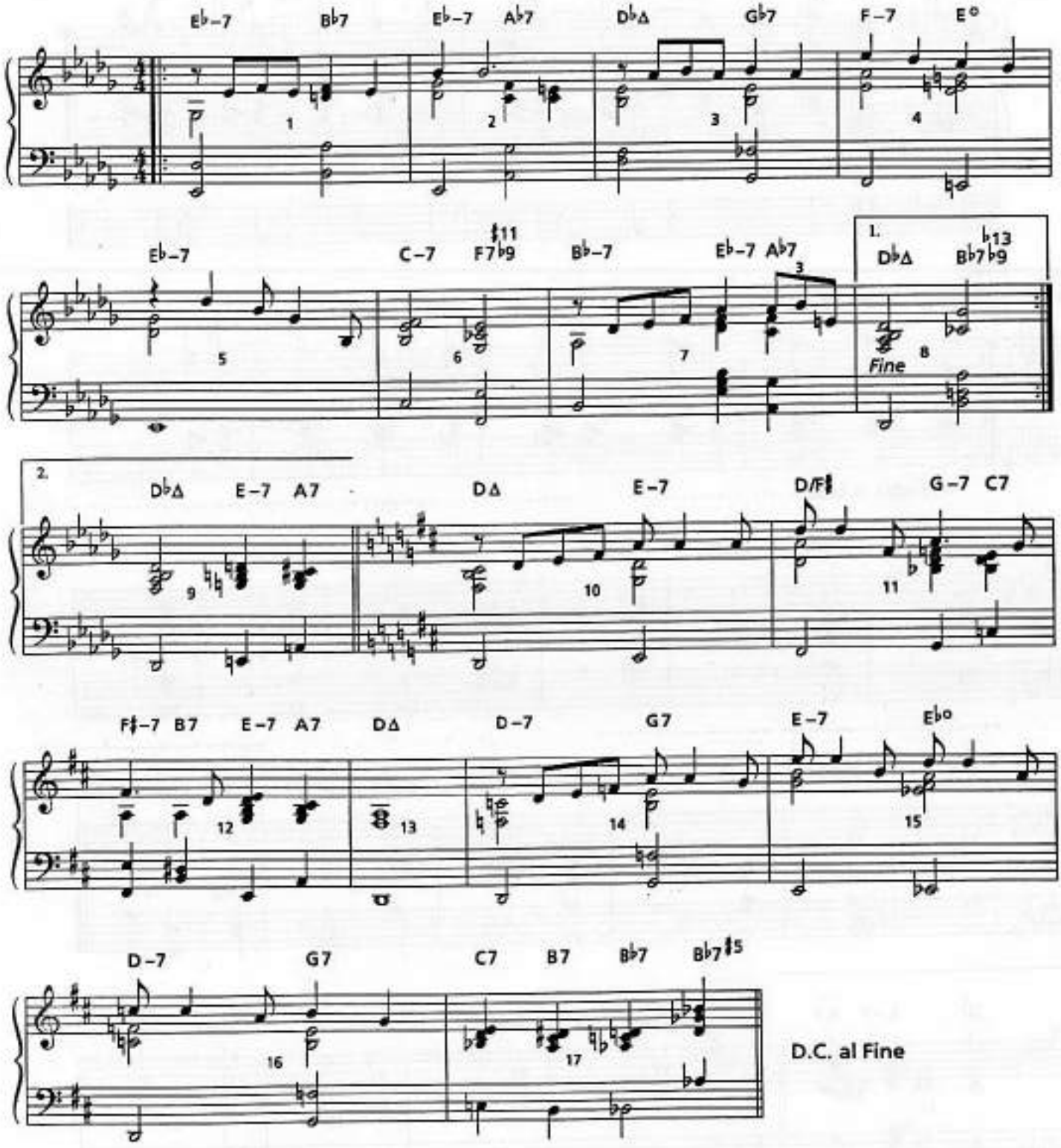


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Figure 16-6

Reharmonization by John Coltrane
McCoy Tyner's piano voicings simplified

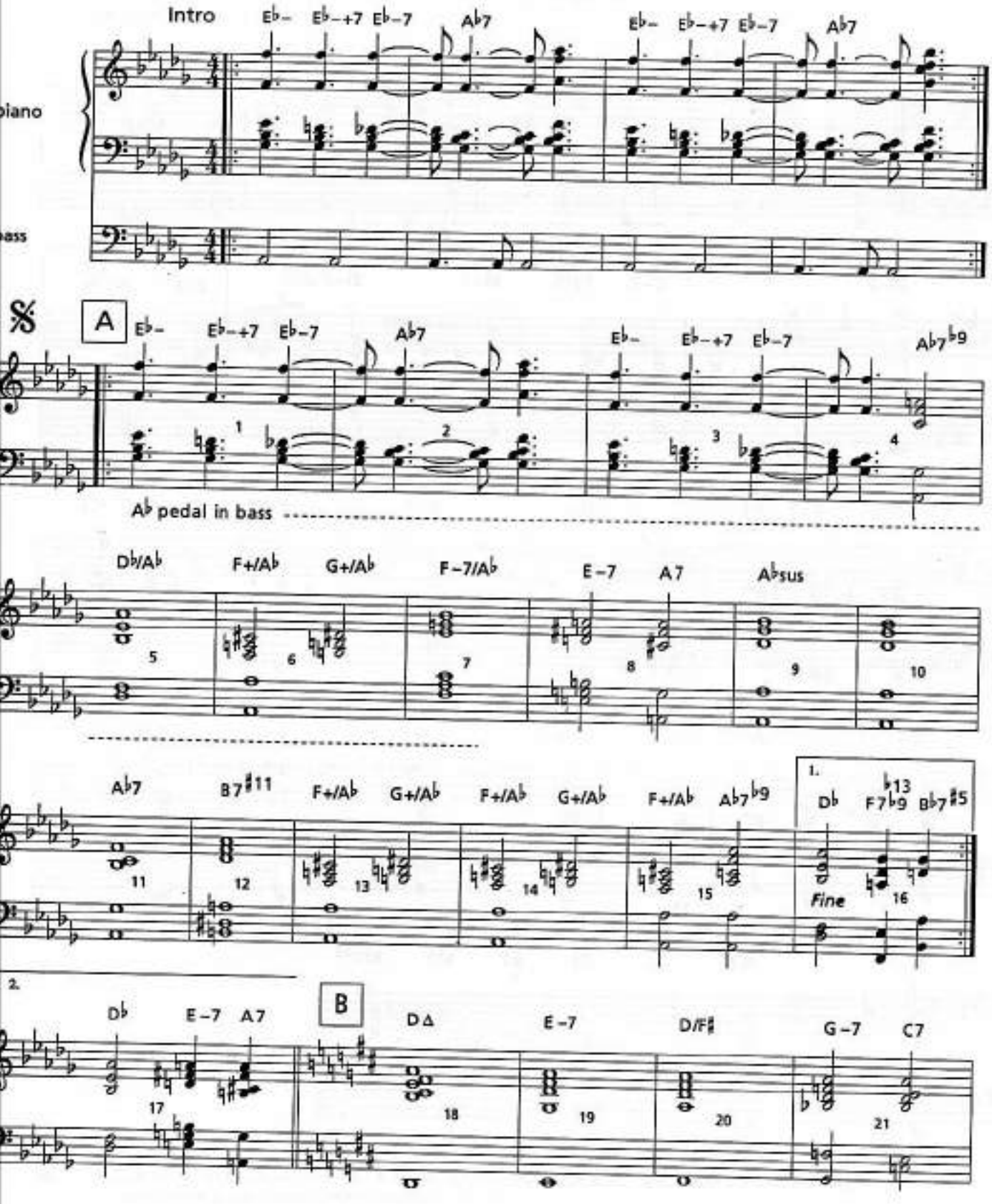
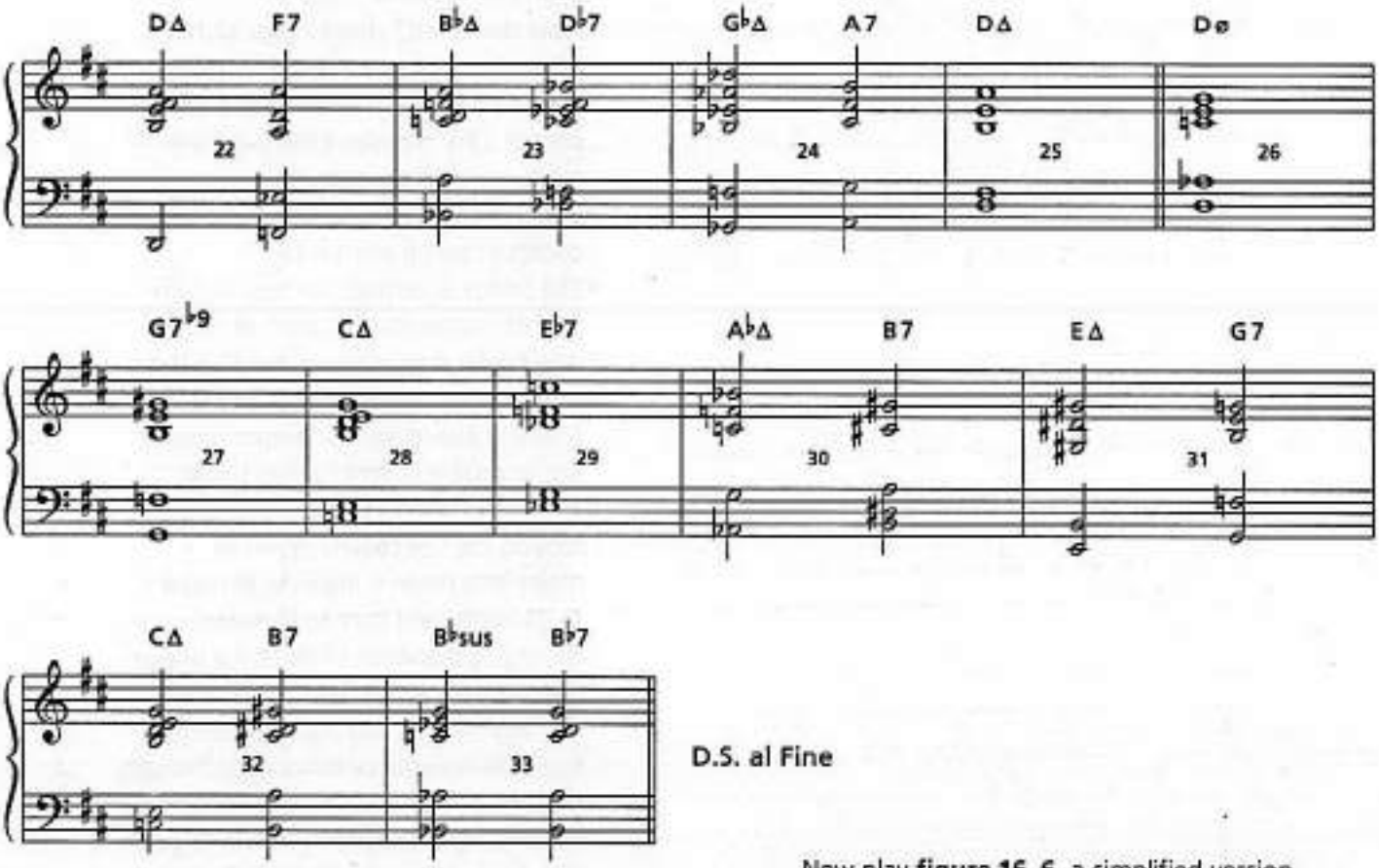


Figure 16-6 (Continued)



D.S. al Fine

Now play **figure 16-6**, a simplified version of McCoy Tyner's piano part and Steve Davis' bass part to Coltrane's 1960 recording of "Body And Soul."[4] 'Trane's reharmonization shows just how much he had evolved in the two years since his "Spring Is Here" date.

Here are some highlights of Coltrane's "Body And Soul":

- Coltrane has lengthened the tune from 32 to 64 bars by playing it in half time.
- On the vamp intro and first four bars of the tune, McCoy plays a chromatic descending line within the chords. The line (E♭, D, D♭, C) changes the chords from E♭- to E♭-△, E♭-7, and finally A♭7.
- McCoy and Steve play an A♭ pedal on the intro and on bars 1-7, 9-11, and 13-15 of the A sections. Chords with

[4] John Coltrane, *Coltrane's Sound*, Atlantic, 1960.

a note other than A♭ in the bass (on bars 8, 12, and 16) provide breathing space that breaks up the otherwise constant A♭ pedal.

- The E-7, A7 in bar 8 is a chromatic II-V approach to A♭sus in bar 9.
- Note that the B7 chord in bar 12 has a ♯11: Remember that ♯11 is usually played on V chords when they are not part of a II-V and don't resolve down a 5th, which is the case here.
- Listen to the very dark F+/A♭ and G+/A♭ chords in bars 6 and 13-15.
- The bridge is perhaps the best known part of Coltrane's treatment of "Body And Soul." Beginning on the fifth bar of the bridge (bar 22 in **figure 16-6**), Coltrane abandons the written melody and improvises over changes similar to "Giant Steps" and "Countdown," moving the key centers down by major 3rds (from D major to B♭ major to G♭ major, and back to D major). He begins the second half of the bridge (bar 26) with a Dø chord in place of the original D-7, and again moves the key centers down by major 3rds through the keys of C, A♭, E, and back to C, before descending chromatically to the original B♭7 chord at the end of the bridge.

Like Kenny Barron's version of "Spring Is Here," Coltrane's "Body And Soul" is as personal a statement as Johnny Green's original song.

Up to this point, we've discussed harmony and theory, scales and improvising, practice techniques, how to play on blues and "I've Got Rhythm" changes, and reharmonization. It's time to analyze the original source material that jazz musicians start out with: the tunes.

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THE TUNES

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Chapter Seventeen
Song Form and Composition

- *Determining a Song's Form*
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- *Tunes with Improvised Sections*
- *Nothing is Sacred*
- *Tunes with the Melody Played by the Bass*
- *Jazz Composition and Song Form*
  - ***Billy Strayhorn's "My Little Brown Book"***
  - ***Sam Rivers' "Beatrice"***

As you start to play standards and jazz tunes, you will hear terms like "AABA," "ABAC," and "ABCD." These sets of letters refer to various *song forms*. With the exception of the blues, which is usually 12 bars long, jazz tunes and standards are mostly made up of eight-bar phrases, and each of these phrases can be assigned a letter, such as "A," "B," "C," or "D." This chapter describes various song forms and lists representative tunes from each form. Recommended recordings for the tunes are found in Chapter 21, "The Repertoire."

You should start noticing the individual songwriting styles of those who wrote the tunes in the standard jazz repertoire. As an example, Cole Porter specialized in long-form tunes, such as "Begin The Beguine" (108 bars), "Love For Sale" (64 bars), and "Night And Day" (48 bars). Thelonious Monk was a master at composing very short tunes, such as "Bemsha Swing" (16 bars) and "Light Blue" (8 bars). Wayne Shorter writes many tunes with unusual numbers of bars, including "Infant Eyes" (27 bars), "Miyako" (28 bars), "Speak No Evil" (50 bars), and "Yes Or No" (58 bars). Benny Golson excels at writing tunes with verses, such as "I Remember Clifford," and tunes with shout choruses, like "Whisper Not" and "Along Came Betty."

Determining a Song's Form

When you play a tune for the first time, scan the melody and chords to see if you can determine the tune's form. Take a look at **figure 17-1**, a lead sheet for "I Hear A Rhapsody." The repeat sign at the beginning and end of the first eight bars means that the first section (A) is repeated. This means that the first 16 bars of "I Hear A Rhapsody" can be called AA. Although the first and second endings differ, the sections are similar enough to have the same letter names. The next eight-bar section is melodically and harmonically totally different from the first two eight-bar sections, so it's called B.[1] The last eight-bar section is melodically the same as the first eight bars, so it is called A.

To sum up the form of "I Hear A Rhapsody":

- The first eight-bar section of the melody is called A.
- The second eight-bar section, with the same melody, is also called A.
- The third eight-bar section, with a different melody, is called B.
- The fourth eight-bar section, with the same melody as the first and second eight-bar sections, is called A.

In other words, the form of "I Hear A Rhapsody" is AABA.

Knowing a tune's form is invaluable:

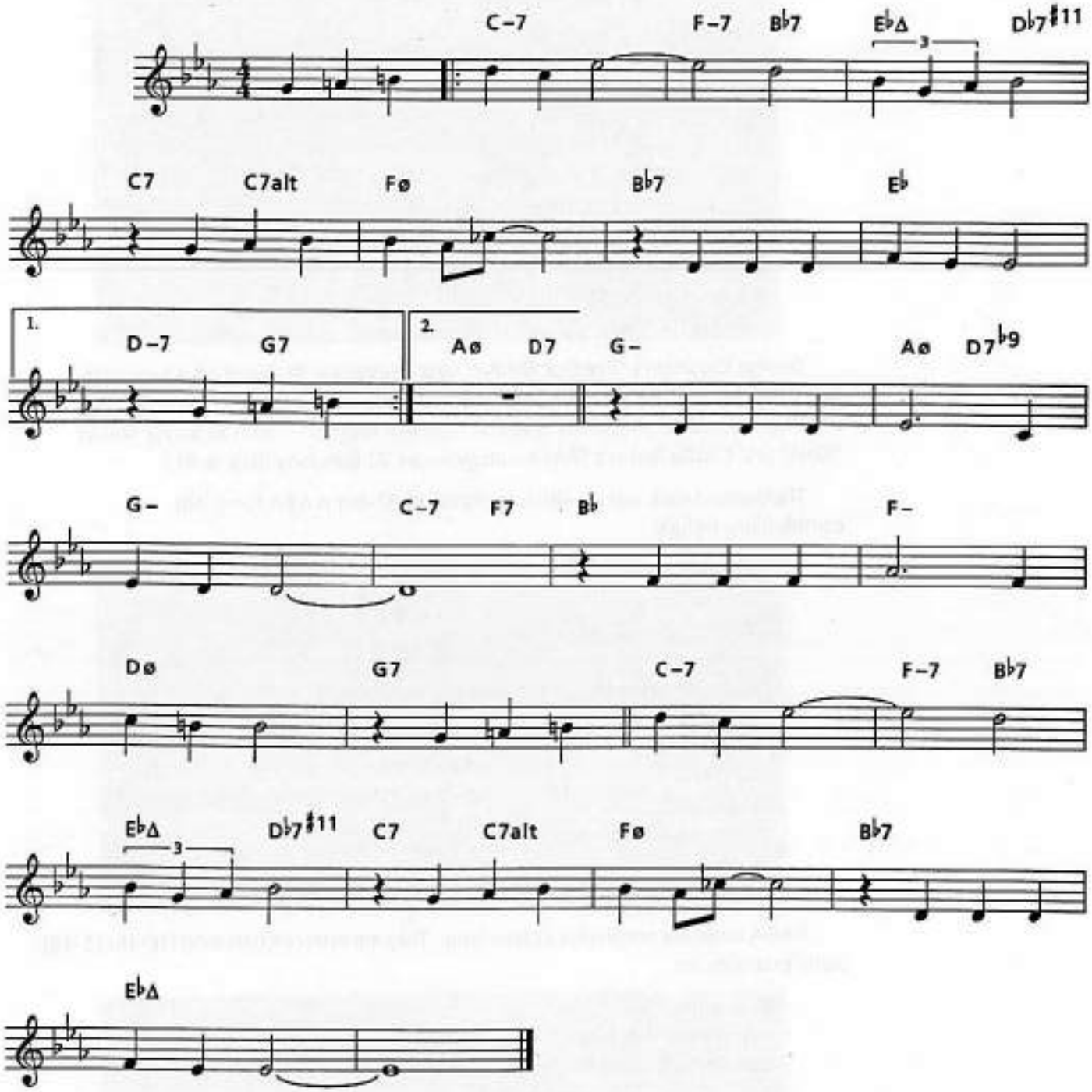
- It helps keep you from getting lost.
- It helps you memorize. In the case of "I Hear A Rhapsody," you only have to learn two eight-bar sections, A and B, instead of having to learn 32 separate bars of music.

[1] It's also called the *bridge*. Not all tunes have bridges, however, and bridges can be sections other than B.

Figure 17-1

I Hear A Rhapsody

Words & Music by: George Fragos,
Jack Baker & Richard Gasparre



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AABA

There are hundreds of 32-bar AABA jazz tunes and standards, including many of the best tunes:

Clifford Brown's "Daahoud"
Benny Carter's "When Lights Are Low"
John Coltrane's "Impressions"
Miles Davis' "Nardis"
Duke Ellington's "Satin Doll"
Dizzy Gillespie's "Woody'n You"
Benny Golson's "Killer Joe"
Johnny Green's "Body And Soul"
Herbie Hancock's "Maiden Voyage"
Isham Jones' "There Is No Greater Love"
Duke Jordan's "Jordu"
Billy Strayhorn's "Take The 'A' Train"
Juan Tizol's "Perdido"

George Gershwin's "I've Got Rhythm" was originally a 34-bar AABA tune with four eight-bar sections and a two-bar tag at the end (8-8-8-10). The tag has long since been dropped, and heads based on "I've Got Rhythm"—such as Sonny Rollins' "Oleo" and Charlie Parker's "Anthropology"—are 32 bars long (8-8-8-8).[2]

Thelonious Monk was an absolute master of 32-bar AABA form. His contributions include

"Ask Me Now"
"Bye-Ya"
"Evidence"
"In Walked Bud"
"Little Rootie Tootie"
"Monk's Dream"
"Monk's Mood"
"Off Minor"
"Reflections"
"Rhythm-A-Ning"
"Ruby My Dear"
"Well, You Needn't"

AABA tunes are not always 32 bars long. They are often 64 bars long (16-16-16-16). Some examples are

Sam Jones' "Del Sasser"
Ray Noble's "Cherokee"
Cole Porter's "Love For Sale"
Wayne Shorter's "Lester Left Town"
Horace Silver's "Nica's Dream"

[2] See Chapter 20 for a more complete list of heads based on "I've Got Rhythm."

There is an extended AABA form that has a four bar tag added to the last A section, making the tune 36 bars long (8-8-8-12). Some examples are

Hoagy Carmichael's "The Nearness Of You"
Thelonious Monk's "Introspection"
Victor Schertzinger's "I Remember You"

There is also a 56-bar version of AABA with a bridge half the length of the A sections (16-16-8-16). Some examples are

Freddie Hubbard's "Up Jumped Spring" and "Crisis"
Duke Pearson's "Jeannine"
Woody Shaw's "In A Capricornian Way"
Horace Silver's "Gregory Is Here"

Although 12-12-8-12 is the usual form for *blues with a bridge*, there are a few tunes with this form in which the A sections are not blues. Some examples are

Irving Berlin's "The Best Thing For You"
Victor Feldman's "Joshua," in which the first four bars of the bridge are in 3/4 time
Gigi Gryce's "Nica's Tempo"
Antonio Carlos Jobim's "Wave"
George Shearing's "Conception"

Other AABA tunes of unusual lengths include

John Coltrane's "Straight Street" (12-12-12-12)
Miles Davis' version of the Swedish folk song "Dear Old Stockholm" (12-12-4-15)
Thelonious Monk's "Pannonica" (8-8-8-9)
Thelonious Monk's "Trinkle Tinkle" is 7½, 7½, 8, 7½, although the solos are 8-8-8-8
Richard Rodgers' "Little Girl Blue" (12-12-8-4)
Woody Shaw's "Katrina Ballerina," (8-8-16-8)
Manning Sherwin's "A Nightingale Sang In Berkeley Square" (10-10-8-10)
Wayne Shorter's "Speak No Evil" (14-14-8-14) and "Yes Or No" (14-14-16-14)
Cedar Walton's "A Shade Of Jade" (12-12-16-12)

AABA tunes can be shorter than 32 bars. Two good examples are

Wayne Shorter's "Mahjong" (8-8-4-8)
Karl Suessdorff's "Moonlight In Vermont" (6-6-8-8)

And sometimes AABA tunes are very short:

John Coltrane's "Naima" (4-4-8-4)
Thelonious Monk's "Bemsha Swing" (4-4-4-4)

ABAC

Although AABA is the most popular song form, there are several other common song forms, including ABAC. As the three different letters imply, an ABAC tune contains three melodically distinct sections. The letter "B" in a song form doesn't automatically refer to a bridge section, as ABAC tunes have no bridge. Some 32-bar examples of ABAC tunes include

Eden Ahbez' "Nature Boy"
Nacio Herb Brown's "You Stepped Out Of A Dream"
Frank Churchill's "Someday My Prince Will Come"
Miles Davis' "Dig" and "Four"
Jerome Kern's "Dearly Beloved"
Frank Loesser's "If I Were A Bell"
Wayne Shorter's "E. S. P."
Horace Silver's "Strollin'"
Jule Styne's "It's You Or No One"
Jimmy Van Heusen's "I Thought About You"
Mal Waldron's "Soul Eyes"

Not all ABAC tunes are 32 bars long. Longer examples include

John Coltrane's "Moment's Notice" (8-8-8-14)[3]
Antonio Carlos Jobim's "Desafinado" (16-16-16-20)
Sonny Rollins' "Airegin" (8-12-8-8)
Wayne Shorter's "Dance Cadaverous" (16-16-16-16)

ABCD

ABCD, with all four sections containing substantially different melodic material, is also a popular form. Some 32-bar examples (8-8-8-8) are

Harold Arlen's "Come Rain Or Come Shine" and "My Shining Hour"
Luis Bonfa's "Manha De Carnaval"
Ray Henderson's "Bye Bye Blackbird"

Not all ABCD tunes are 32 bars long. Benny Golson's "Along Came Betty" is 34 bars long (8-8-8-10). Thelonious Monk's "Played Twice" is a 16-bar ABCD tune (4-4-4-4). As the title suggests, it is always played twice. Another 16-bar ABCD tune is Sam Rivers' "Beatrice" (4-4-4-4). You might be tempted to call "Beatrice" an AB tune (8-8), but each four-bar section is clearly a separately developed melodic idea: a miniature ABCD. "Beatrice" is analyzed in depth later in this chapter. An unusual 18-bar ABCD tune is Joe Henderson's "Punjab" (6-4-4-4).

[3] As to the story of how "Moment's Notice" got it's name, Coltrane was passing out the parts to the as yet un-named tune on the *Blue Train* record date. Curtis Fuller took a look at the changes and said to 'Trane: "You expect me to play these changes at a moment's notice?"

AABC

AABC is an unusual form in that the section that follows the bridge is different from the A section. AABC tunes are seldom 32 bars long. Examples include

John Coltrane's "Lonnie's Lament" (4-4-4-4)
Bill Evans' "Very Early" (16-16-8-8)
Jerome Kern's "The Song Is You" (16-16-16-16)
Cole Porter's "I Concentrate On You" (16-16-16-16)
Richard Rodgers' "Where Or When" (10-10-8-12)
Arthur Schwartz' "Alone Together" (14-14-8-8)
Woody Shaw's "Organ Grinder" (8-8-12-8)

An extremely long AABC tune is Tommy Wolf's "Spring Can Really Hang You Up The Most." It is usually repeated, so the form is really AABCAABC. The C section is extended the second time around, so the form is an incredible 8-8-8-10-8-8-8-16, or 74 bars. And if that isn't long enough, the song is also preceded by a 12-bar verse. Don't make it the first tune you try to memorize!

AB

A shorter form, usually 16 bars long, is AB. Tunes of less than 32 bars are usually played twice before the solos begin, making them, in effect, ABAB. Some examples are

John Coltrane's "Giant Steps" and "Crescent"
Tadd Dameron's "Lady Bird"
Miles Davis' "Tune Up"
Kenny Dorham's "Blue Bossa"
Eddie Harris' "Freedom Jazz Dance"
Joe Henderson's "No Me Escueca"
Sonny Rollins' "Pent-Up House" and "St. Thomas"
Wayne Shorter's "Nefertiti" and "Night Dreamer"
Horace Silver's "Silver's Serenade"
McCoy Tyner's "Peresina"

A longer AB tune is George Cables "Think On Me" (8-10). One AB tune that is usually not repeated is Kenny Dorham's beautiful ballad "La Mesha" (8-12). An extremely short AB tune is Thelonious Monk's "Light Blue" (4-4), which is usually played four times

ABC

Another common form, with three distinctly different melodic sections, is ABC. Examples include

John Coltrane's "Resolution" (8-8-8)
Joe Henderson's "Afro-Centric" (10-10-6) and "Black Narcissus" (8-8-8)
Duke Pearson's "Gaslight" (8-6-8)
Wayne Shorter's "Miyako" (8-8-12)
Horace Silver's "Nutville" (8-8-8)
Joe Zawinul's "Mercy, Mercy, Mercy" (8-8-4)

ABA

Another common form is ABA. Some good examples are

John Coltrane's "Like Sonny" (8-8-8)
Benny Golson's "Stablemates" (14-8-14)
Wayne Shorter's "Infant Eyes" (9-9-9)

A very unusual ABA tune is Thelonious Monk's "Brilliant Corners" (8-7-7). The tune is played twice: first in a slow tempo, than twice as fast. The solos follow the same form. Sound intriguing? Listen to the recording.

Have you noticed how often Thelonious Monk and Wayne Shorter have been mentioned? Both are masters of all song forms.

AAB

Another unusual form is AAB, with the bridge coming at the end of the tune. Three good examples are

Antonio Carlos Jobim's "Once I Loved" (16-20-8)
Cole Porter's "Night And Day" (16-16-16)
Horace Silver's "Song For My Father" (8-8-8)

Song Forms Unique To a Single Tune

Some song forms are unique to a single song. Here are some examples:

Chick Corea's "Windows," ABCDE (8-8-8-8-16)
Thelonious Monk's "Epistrophy," ABCB (8-8-8-8)
Woody Shaw's beautiful and extraordinary 77-bar "Rosewood," ABCDEABCDF (8-8-8-8-5-8-8-8-8-8)
Horace Silver's 76-bar waltz "Barbara," ABACDE (16-16-16-8-12-8)
Wayne Shorter's "Children Of The Night," ABCAB (8-12-8-8-12)
Cole Porter's almost uncategorizable 108-bar "Begin The Beguine," AABCDE (16-16-16-16-16-28). The form shown here is somewhat arbitrary. The two A sections differ a bit melodically, and the E section could be called a repeat of the D section but with an added 12-bar tag.
Kurt Weill's "My Ship," AABAC (8-8-8-8-6)

Herbie Hancock's "Dolphin Dance," ABCDE (8-8-8-10-4), is unusual in that the four-bar E section replaces the first four bars of A on all choruses after the head.

Freddie Hubbard's "Little Sunflower," AABBAA (8-8-8-8-8-8), is the tune beginning jazz musicians are most likely to get lost on. Some musicians play it in AABBA form (8-8-8-8-8), omitting the last 8 bars. When this tune is called, the question "which form are we gonna play?" inevitably follows. Another tune beginners often have problems with is Miles Davis' "Milestones" AABBA (8-8-8-8-8).

Some tunes are very short, with melodic ideas flowing so smoothly that there are no clear sectional demarcations. As such, they can only be called "A." Five good examples are

Miles Davis' 10-bar "Blue In Green"
Joe Henderson's 14-bar "Serenity"
Freddie Hubbard's 11-bar "Prophet Jennings"
Bud Powell's 8-bar "Borderick"
Horace Silver's 10-bar "Peace"

"Form" can mean more than just the letter designations of a tune. In jazz performances the horns typically improvise first while the rhythm section repeats the changes over and over. Turning this approach on its head, Miles Davis' version of Wayne Shorter's "Nefertiti" features the rhythm section improvising collectively while the horns repeat the melody over and over.

Intros, Interludes, Special Endings, Shout Choruses, and Verses

Jazz musicians make inventive use of intros, interludes, special endings, shout choruses, and verses. These elements are an integral part of many songs, and are almost always played as part of the arrangement of the tune. You need to know them as much as you need to know the body of the tune itself. When someone calls "I Remember Clifford," you don't want to be the only musician on the bandstand who doesn't know the verse. Generally, these added sections are not part of the solo form.

Intro is short for introduction, a specially written beginning to a tune. Examples of tunes with intros are:

John Coltrane's "Equinox" has a 14-bar intro.
Coltrane's "Moment's Notice" has an intro that is also the last 22 bars of the tune.
Duke Ellington's "Satin Doll" has a four-bar intro, which is often repeated.
Victor Feldman's "Joshua" has an eight-bar intro.
Dizzy Gillespie's "A Night In Tunisia" has a "vamp-til-cue" four-bar rhythm section intro.
Herbie Hancock's "Maiden Voyage" has a 16-bar rhythm section vamp intro.
Joe Henderson's "No Me Escueca" has a 20-bar intro.
Joe's "Punjab" has an eight-bar intro.
Freddie Hubbard's arrangement of Clare Fischer's "Pensativa" has an eight-bar intro.
Sam Jones' "Del Sasser" has an eight-bar intro.
Frank Loesser's "If I Were A Bell" has an eight-bar intro added by Miles Davis, with the pianist imitating a bell playing "ding-dong-ding-dong."
Sonny Rollins' "Airegin" has an eight-bar intro.
Sonny's "Valse Hot" has an eight-bar intro.
Woody Shaw's "The Moontrane" has a 12-bar intro.
Wayne Shorter's "Witch Hunt" has a 13-bar intro.
Billy Strayhorn's "Take The 'A' Train" has a four-bar intro, which is often repeated.

An *interlude* is a specially written section that is usually played between solos. Some examples include:

Dizzy Gillespie's "A Night In Tunisia" has a 16-bar interlude between solos.
Horace Silver's "Nica's Dream" has an 8-bar interlude.

A *special ending* is just what the name sound like: a specially written ending played on the out chorus. Some good examples include:

Clifford Brown's "Daahoud" has a four-bar special ending on the out head.
George Cables' "Think On Me," which has a six-bar special ending.
On the out chorus of Victor Schertzinger's "I Remember You," most jazz musicians repeat bars 25-26 either up a whole step or up a minor 3rd, then return to the written music. Make sure you can play it both ways, and be ready to jump fast, because rarely does anyone announce which ending will be played.
Horace Silver's "Strollin'" has a four-bar special ending on the out chorus that replaces the original final two bars.
Horace's "Nutville" has a four-bar ending on the out chorus.

Many tunes have combinations of intros, interludes, and endings. Some examples are:

Dizzy Gillespie's "Groovin' High" has a six-bar intro and an eight-bar ending played in half-time.
Thelonious Monk's "'Round Midnight" has a six-bar intro and an eight-bar ending.
Bud Powell's "Bouncin' With Bud" has an eight-bar intro and an eight-bar interlude.

On some tunes the intro, interlude, and ending are the same. Examples include:

Victor Feldman's "Seven Steps To Heaven" has the same eight-bar interlude and ending.
Dizzy Gillespie's "Bebop" has the same ten-bar intro and ending.
Jerome Kern's "All The Things You Are" is usually played with the same eight-bar intro and ending, written not by Kern but by Charlie Parker.
Thelonious Monk's "I Mean You" has a four-bar intro, which is played as an interlude starting in the middle of the last bar of the tune, and also as the ending. This means the "in" and "out" heads are 35 and 1/2 bars long (31 and 1/2 plus 4), but the blowing choruses are still 32 bars. Sound confusing? Listen to a recording of the tune.
Cole Porter's "What Is This Thing Called Love" is sometimes played with the same vamp intro and ending.
Horace Silver's "Nica's Dream" has an eight-bar vamp intro, and an eight-bar interlude that is also played as the ending.
McCoy Tyner's "Peresina" has an eight-bar rhythm section vamp played as both the intro and the interlude before the first solo.
Fats Waller's "Jitterbug Waltz" has a 16-bar interlude that is sometimes played as an ending.

A *shout chorus* is a specially written chorus that is played between the last solo and the out head. Tunes with shout choruses include

Kenny Dorham's "Blue Bossa"
Dizzy Gillespie's "Woody'n You"
Benny Golson's "Whisper Not" and "Along Came Betty"
Joe Henderson's "No Me Escueca"
Duke Pearson's "Gaslight"

A *verse* is a special intro, often played *rubato*, or out of tempo. Verses are common in vocal music but rare in instrumental jazz. Three notable exceptions are

The 28-bar verse to Billy Strayhorn's "Lush Life"
The six-bar verse to Benny Golson's "I Remember Clifford"
The 16-bar verse to Hoagy Carmichael's "Stardust"

Tunes with Improvised Sections

Some tunes have improvised sections, with only chord changes and no written melody. Here are some examples:

Miles Davis' version of the Swedish folk song "Dear Old Stockholm" has an improvised four-bar bridge.
The last six bars of Joe Henderson's "Afro-Centric" are improvised.
Jackie McLean's "Little Melonae" has an improvised bridge.
Charlie Parker's "Ah-Leu-Cha" has a drum solo on the bridge. His "Dewey Square" also has an improvised bridge.
Sonny Rollins' "Oleo" has an improvised bridge.
Woody Shaw's "The Green Street Caper" has two sections, eight and four bars long, that are improvised.
On Woody's blues "To Kill A Brick," only the first four bars are written melody; the last eight bars are improvised.

Nothing is Sacred

Sometimes a jazz musician will substantially alter another musician's tune. Miles Davis replaced the original bridge on two tunes with his own: Thelonious Monk's "Well, You Needn't" and Benny Carter's "When Lights Are Low." Stanley Turrentine ignored the bridge on his version of Coltrane's AABA tune "Impressions," merely repeating the A section up a half step as B. Coltrane's bridge is very beautiful, and most musicians play "Impressions" the way 'Trane wrote it.[4]

Thad Jones' "A Child Is Born" is 32 bars long. When soloing on Thad's tune, jazz musicians usually omit the last two bars, however, leaving a 30-bar solo form. The same is true of Antonio Carlos Jobim's "Corcovado." "Corcovado" is 36 bars long, but jazz musicians usually omit the last two bars on the solo choruses.

Tunes with the Melody Played by the Bass

On a few tunes, the melody is played by the bassist—sometimes by him or herself, sometimes in unison with other instruments. Some examples are

Paul Chambers, "Visitation"
Miles Davis' "So What"
The intro to Joe Henderson's "No Me Esqueca"
Sam Jones' "Bittersweet"
Charlie Parker's "Dexterity"
Oscar Pettiford's "Tricotism"

[4] See footnote 23 on page 30 about the probable origin of Coltrane's "Impressions."

Jazz Composition and Song Form

Most of the great jazz players have been great composers as well. The compositions of Duke, Bird, Monk, Dizzy, Miles, Bud Powell, Horace Silver, Herbie Hancock, John Coltrane, McCoy Tyner, Joe Henderson, Wayne Shorter, Bobby Hutcherson, Charles Mingus, Mulgrew Miller and more, will endure as long as their solos. Only a few jazz masters were not particularly known as composers: Art Tatum comes to mind.

Wayne Shorter

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Jazz composition, or song writing in any genre, needs a book all its own. This section offers a few ideas mostly having to do with song form.

Like any art form, jazz is a balance of predictability and surprise. We still like "Stella By Starlight" after a million performances because the melody and chord progression are pleasing. As we listen to "Stella" played for the umpteenth time, we expect to hear more or less the same comfortable melody and chords—*predictability.* But the melody of "Stella" can be rephrased and the chord changes reharmonized an infinite number of ways—*surprise.*[5] This balance of predictability and surprise is also the hallmark of great composition, whether of jazz tunes, standards, or any kind of music. When analyzing a tune, notice how the songwriter sets up predictability, and, if it's a good tune, where the surprises occur.

[5] Apropos of predictability and surprise, Duke Ellington once said (I'm paraphrasing), "Playing jazz means learning as many licks as you possibly can." This is not quite as cynical as it sounds. Playing your licks in a different order, with a great deal of rhythmic variety, will get you a long way toward that elusive originality we all seek.

Billy Strayhorn's "My Little Brown Book"

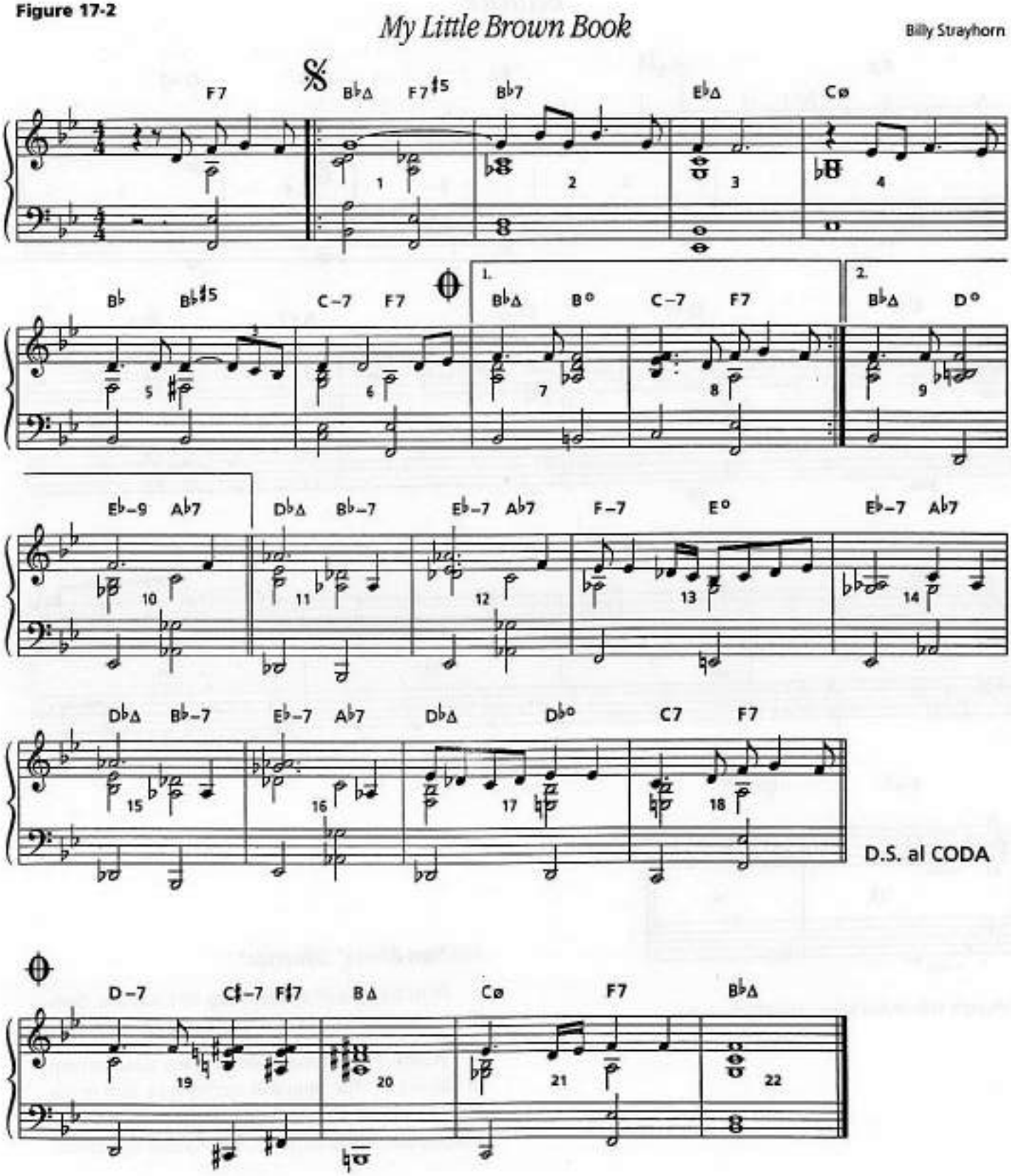
"My Little Brown Book" is one of Billy Strayhorn's most endearing tunes, immortalized by John Coltrane and Duke Ellington.[6]

Take a look at **figure 17-2**, a simple piano arrangement of "My Little Brown Book." Scan the tune to determine its form. The repeat signs at the beginning and at the end of bar 8 tell you immediately that this tune starts out as AA. The B section is eight bars long, and there is a D.S. al coda notation. Note that the coda is four bars long, two bars more than the bars it is replacing. "My Little Brown Book" is thus AABA (8-8-8-10). AABA tunes, with three A sections, have a high degree of predictability built into their form. Like most Billy Strayhorn tunes, however, "My Little Brown Book" contains some surprises. The harmonic variety in most AABA songs occurs in the B section. Billy follows this formula for the most part, but he puts the biggest surprise in an unexpected place.

"My Little Brown Book" is in B♭ major, and modulates to a couple of other major keys. The wistful Cø chord in the fourth bar of each A section teases and hints of a shift to a minor key that never comes. The bridge modulates to D♭, providing the tonal contrast needed in the bridge of an AABA tune. The big surprise comes in the coda, where the song shifts abruptly up a half step to a II-V-I in B major. This bright new key lasts only six beats before the wistful Cø chord returns, hinting again of a minor tonality, but the song then ends with a II-V-I back in B♭ major.

[6] *John Coltrane & Duke Ellington*, Impulse, 1962.

Figure 17-2



"My Little Brown Book (a.k.a. Little Brown Book)" ©1944 (renewed) by Tempo Music, Inc. and Music Sales Corporation (ASCAP).
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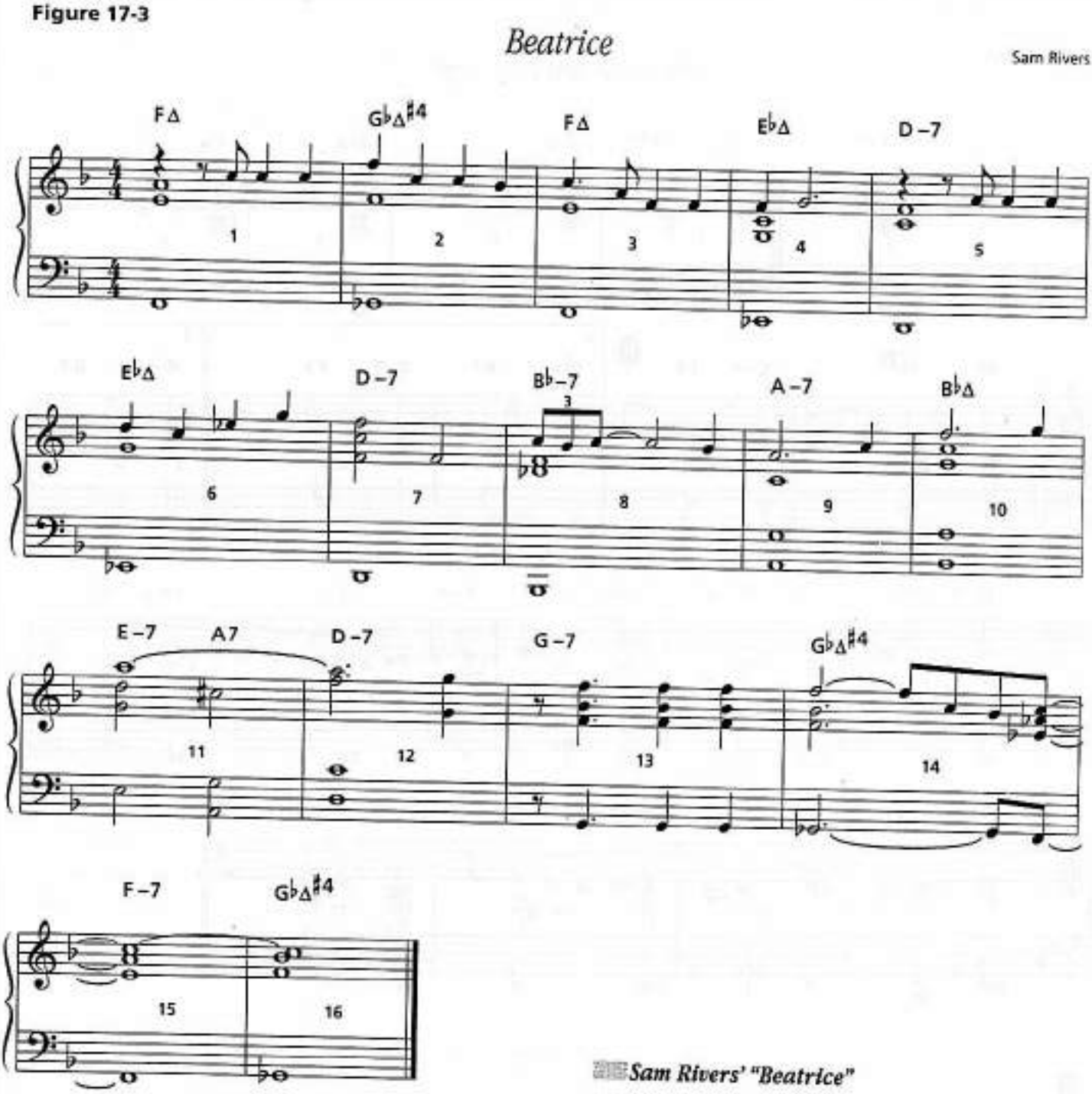
Figure 17-3



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Sam Rivers' "Beatrice"

In its balance of predictability and surprise, Sam Rivers' 16-bar "Beatrice" is a small masterpiece.

Figure 17-3 shows a simple piano arrangement of "Beatrice." The song was recorded by Sam in the 1960s.[7] Joe Henderson has recorded it twice,[8] and it has become a favorite tune of many jazz musicians.

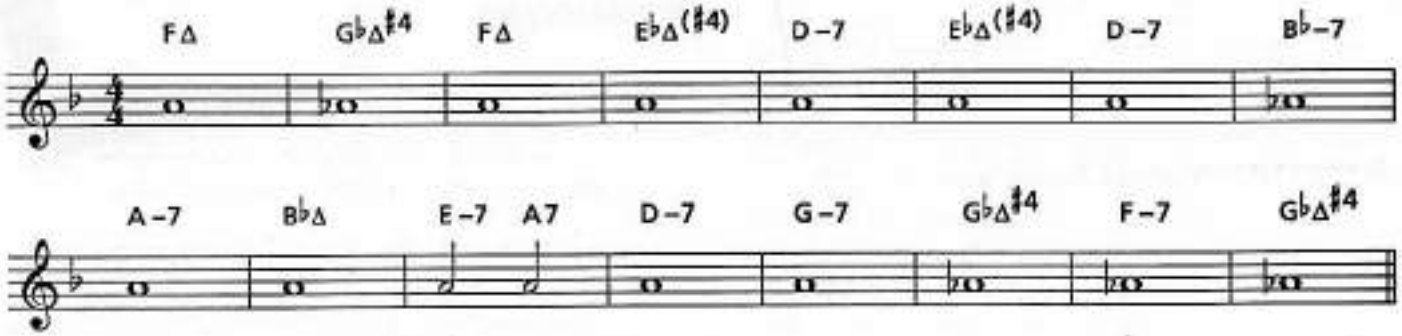
[7] Sam Rivers, *Fuchsia Swing Song*, Blue Note, 1965.
[8] Joe Henderson, *State Of The Tenor*, Blue Note, 1985, and *An Evening With Joe Henderson*, Red Record, 1987.

"Beatrice" is only 16 bars long, but is a highly organized and structured tune. Most 16 bar tunes are AB, but each four-bar section of "Beatrice" is a separately developed melodic idea: A miniature ABCD. The bridge, or C section, is where the greatest variety lies, but the biggest surprise is in the D section.

The roots of all but one of the chords in the first ten bars move up and down by a half step or whole step, setting up a pleasant see-saw effect. The root motion from bar 7 to 8 moves from D to B♭ (up a minor 6th in this simplified piano arrangement, but the bass player is much more likely to go down a major 3rd). The C section (bars 9-12) shows sudden leaps in the root motion (a tritone between B♭Δ and E-7, and a 5th between A7 resolving down to D-7). Also, the only II-V-I root motion (E-7, A7, D-7) in the tune occurs in bars 11-12. Step-wise root motion returns in the D section. Sections A and B set up a predictability of root motion, with the contrast coming in the C section. Predictability of root motion returns in the D section (bars 13-16).

The chords and scales in "Beatrice" share many common tones. F and C are common to all the chord/scales except A-7, E-7, and A7, all three of which occur in the C section. Also notice which scales include the note A, and which include A♭ (**figure 17-4**). The note A is shown in the E♭Δ bars, because A♭ is the "avoid" note on an E♭Δ chord—not that you can't play A♭ on an E♭Δ chord. Notice that C is the only section in which the note A goes with all the chords.

Figure 17-4



Harmonically, everything revolves around F major, its relative minor (D-7), or its subdominant (B♭Δ). But the chord in the next-to-last bar[9] is F-7, where the tonality of "Beatrice" abruptly changes from F major to F minor. *Surprise.* As in "My Little Brown Book," there is a great deal of variety on the bridge but the surprise happens near the end of the song.

Other elements of organization in "Beatrice" include:

- The only bar that includes two chords is the third bar of the C section.
- The highest note in the tune occurs in the third bar of C.
- A♭ is common to three chords in a row only in the final three chords of the tune, which helps to solidify the transition from F major to F minor.

Did Sam consciously plot all this out? You could ask him, but his answer would probably be "no." It's customary to say that all this stuff is "instinctual" in great musicians. That's true to a degree, of course, but experience and maturity sharpen the instincts we are born with.

In this chapter we've been looking at the lead sheets of "I Hear A Rhapsody," "My Little Brown Book," and "Beatrice." A lead sheet is a piece of paper that contains a vast amount of coded information, which we'll examine in the next chapter.

[9] Remember, the chord in the last bar of a tune is often the turnaround to repeat back to the top, rather than the tonic chord.

Chapter Eighteen
Reading a Lead Sheet

- *The Key Signature*
- *The Melody*
- *The Changes*
- *Rhythm and Phrasing*
- *Chord Symbols: Right, Wrong, or Optional*

A *lead sheet* is a piece of paper containing the melody line, chord symbols, and often the lyrics of a tune. Sometimes lead sheets also include an intro, voicings, rhythmic hits, an ending, and more. Usually, however, they supply a minimum of information, much of it (the chord symbols, as an example) in code. But jazz musicians create magic with these few symbols. Interpreting a lead sheet is what this chapter is all about.

The Key Signature

When looking at the lead sheet of an unfamiliar tune, the first thing you should check out is the key signature. *The key signature affects the melody of the tune only, not the chord symbols.* Beginners often think they cannot play notes such as the F♯ on GΔ chord when the key signature of a tune is F, or one flat. Actually, they can, because a key signature of one flat affects the melody line only, not the chords. Unlike standard notation, which puts the key signature at the beginning of each line of music, lead sheets usually show the key signature only at the very beginning of the tune. You should also check the key signature before you do anything else because the chord symbol in the first bar may give you a false impression of what tune the key is in. Cole Porter's "Night And Day" is in E♭, but the first chord is BΔ.

The Melody

The melody on a lead sheet is usually written in the middle register of the treble clef, *for ease of reading only*. This minimizes the use of extra ledger lines, which can make the melody difficult to read. However, you can play the melody anywhere you want, in any register of your instrument. In fact, switching octaves in the middle of a melody is a great effect, making phrases sound much more conversational. **Figure 18-1** shows the first four bars of the lead sheet of Victor Young's "Stella By Starlight." **Figure 18-2** shows how a pianist might switch the melody up an octave in the second bar. Unless you want to sound like a yo-yo, however, don't overdo it with switching octaves. Rephrasing the melody is also a great effect. Notice how our imaginary pianist rephrases the melody in **figure 18-2**.

Figure 18-1

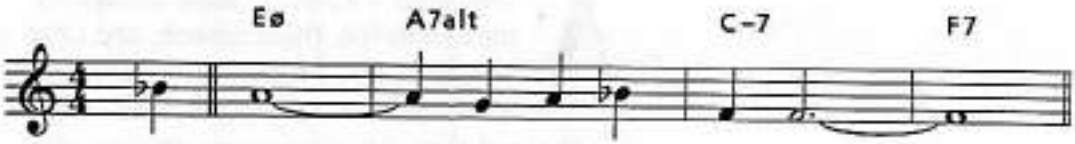
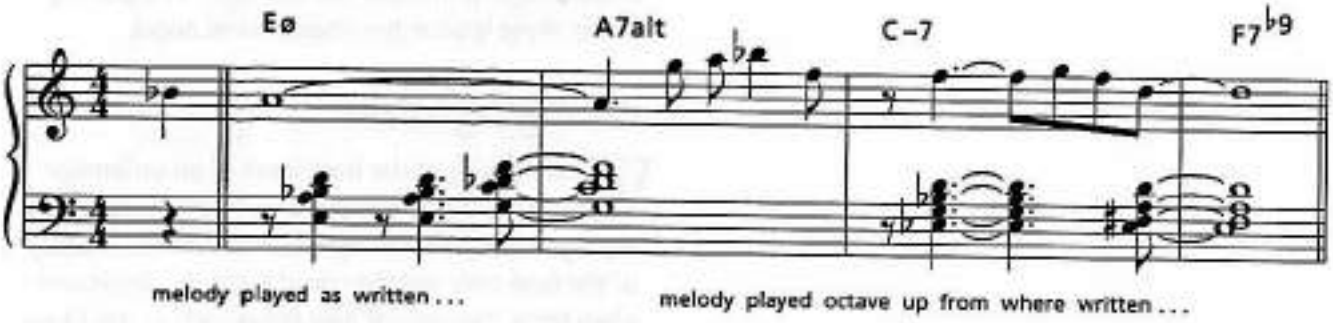


Figure 18-2



The Changes

The chord symbols on a lead sheet are not quite as believable as the tablets that Moses brought down from the mountain. The changes jazz musicians play on a standard tune are the result of a long evolutionary process. Let's take a hypothetical tune written in the 1920s or 1930s that is still played today—something like "Bye Bye Blackbird," "Body And Soul," or "Love For Sale"—and examine the evolution of its chords.

1) Songwriter writes tune.
2) Songwriter gives tune to publisher.
3) Publisher accepts tune, gives tune to a "hack," a pianist who writes an easy-to-read popular version of tune known as "sheet music," for sale to the public.
4) Singer, band, and so on, record tune.
5) Recording becomes popular; public buys sheet music.
6) Jazz musicians like song, modify the chords.
7) Famous jazz musician records tune, alters chords,[1] adds a distinctive intro,[2] interlude,[3] and/or ending.[4]
8) Recording becomes popular with jazz musicians, and becomes the "new" standard version of the tune.

[1] John Coltrane's version of Johnny Green's "Body And Soul," *Coltrane's Sound*, Atlantic, 1960.
[2] Miles Davis' version of Ray Henderson's "Bye Bye Blackbird," *'Round About Midnight*, Columbia, 1955.
[3] Miles Davis' version of Dave Brubeck's "In Your Own Sweet Way," *Workin'*, Prestige, 1956.
[4] Charlie Parker's version of Victor Young's "All The Things You Are," *Swedish Schnapps*, Verve, 1949.

The above chronology shows why it's almost impossible to determine "the original chords" to a standard, unless you have the songwriter's original manuscript in hand. With jazz originals by writers such as Coltrane, Wayne Shorter, Steve Nelson, and Kenny Garrett, the version of the tune we play is much closer to the "original," for two reasons:

- Because the tune was written by a jazz musician, the changes are already "altered" for use by jazz musicians.
- Jazz musicians have transcribed the tune from the *original* recording (by Coltrane, Wayne Shorter, and so on), so the tune has gone through far fewer evolutionary steps by the time you play it than the normal Tin Pan Alley standard has.

What should you do about the uncertainty surrounding the changes to standards? *Transcribe the tune from the recording.* Fake books are wonderful tools, provided they are accurate.[5] But learning a tune by transcribing it yourself is the only surefire way of getting it right. In Chapter 12, I offered some tips on transcribing tunes.

Just because you've transcribed a tune off of a recording doesn't guarantee that you're playing the original changes. Miles Davis made substantial changes to the bridge of both Thelonious Monk's "Well, You Needn't"[6] and Benny Carter's "When Lights Are Low."[7] When someone calls either of these tunes, a short discussion on the bandstand ensues:

First musician: "Let's play "Well, You Needn't" (or "When Lights Are Low").

Second musician: "Which bridge?"

Sometimes you'll need to do research to hunt down a tune's "original changes," and often you'll need to know more than one set of changes to a tune.

[5] The infamous "Real Book" is a great collection of tunes, replete with wrong melodies and incorrect changes. For much greater accuracy, check out "The New Real Book" series, published by Sher Music.

[6] Miles Davis, *Steamin'*, Prestige, 1956.

[7] Miles Davis, *Cookin'*, Prestige, 1956.

Rhythm and Phrasing

Rhythm and phrasing are the toughest pieces of information to convey on a lead sheet. If you've already heard a recording of the tune, you'll have an idea of what it's supposed to sound like. If you haven't, and there's nobody around to explain it, you have to look for clues. What's the tempo? Unlike written classical music, lead sheets don't usually include tempo markings. If the tempo is indicated, it's usually shown right above the first bar, but only in a rough approximation such as "ballad," "fast," or "medium walk." These expressions give you at least an idea as to how fast the tune is supposed to be played. Should you swing the melody or play it in straight eighth notes? The labels "bossa," "samba," "Latin jazz," and "jazz rock" let you know that the tune is to be played with a straight eighth note feeling. Otherwise you can assume that it swings.

Chord Symbols: Right, Wrong, or Optional

When looking at a lead sheet, apply a healthy dose of skepticism, especially when it comes to the extensions (9th, 11th, 13th) and alterations (♭9, ♯9, ♯11, ♭5, ♯5, ♭13) of the chord symbols. This skepticism should also include the 7th of a minor chord, because minor chords can be played with either a major 7th (C-Δ) or a minor 7th (C-7). When interpreting chord symbols on a lead sheet, it's a good idea to consider that extensions, alterations, and the 7th of minor chords are either:

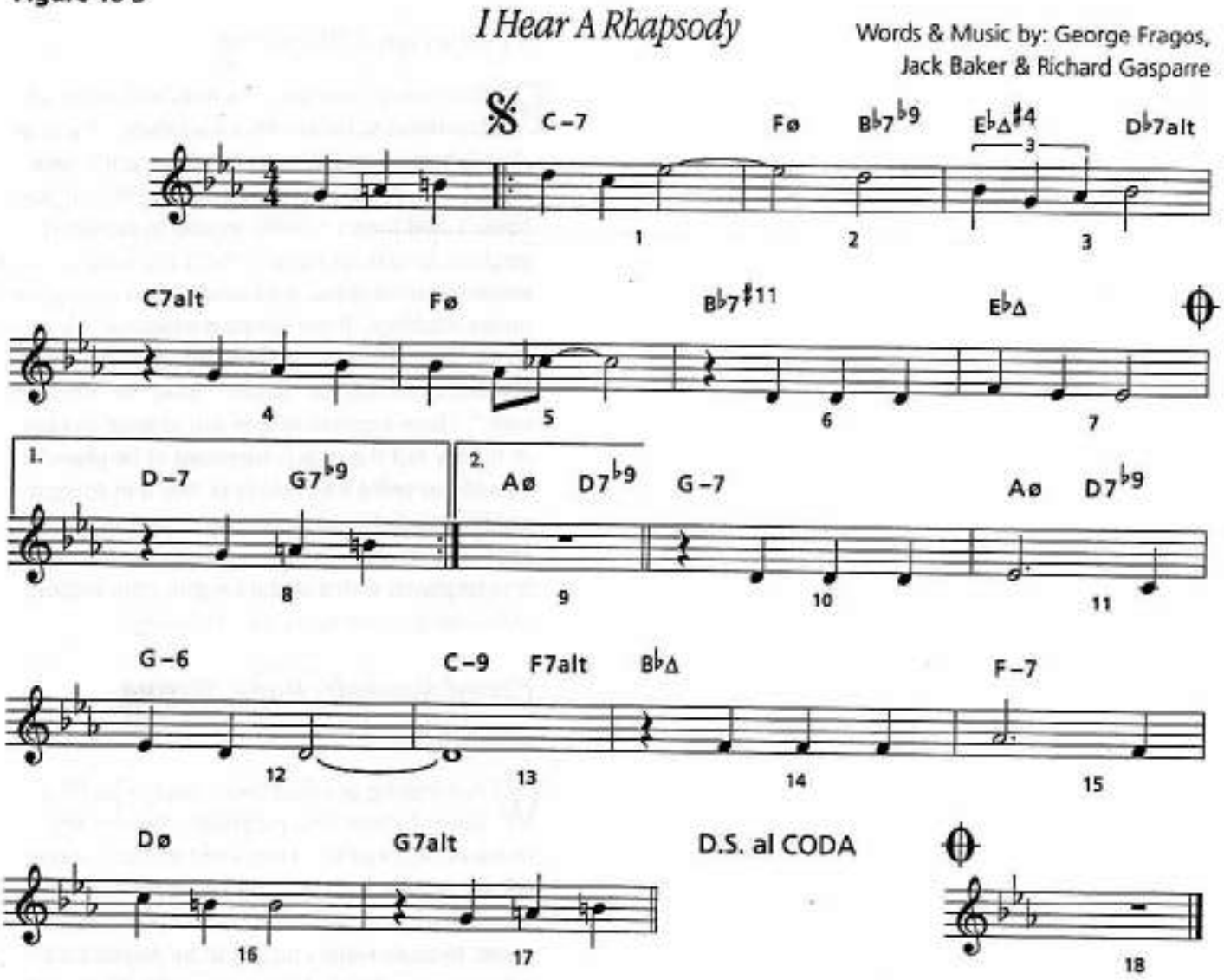
- Right
- Wrong
- Optional

Take a look at **figure 18-3**, a lead sheet of "I Hear A Rhapsody." Note that I said *look*, not play.

CAUTION: Don't play Figure 18-3; it's full of mistakes!

We're going to check and see whether the extensions and alterations to these changes for "I Hear A Rhapsody" are OK *when playing the melody.* On the solos, you have much more harmonic freedom. We'll assume for now that both the roots and the quality (major, minor, or dominant) of the chords are correct. Anything else is suspect. Be a detective: Look for clues.

Figure 18-3



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The chord in the first bar is C-7. Is it part of a II-V (is it followed by F7)? No, it's not part of a II-V, and none of the melody notes in the bar is B♭, the minor 7th of C-7. It's a tonic minor, or minor I chord. It could be C-6, or C-Δ. C-7 isn't wrong; it's *optional*.

Is the melody note on Fø in bar 2 the ♭5? No, it's the 7th. Fø is *optional*. Unaltered F-7 will also sound OK.

How about the B♭7♭9 chord in bar 2? Is D, the melody note, the ♭9 of the chord? No, D is the 3rd. The ♭9 is *optional*. It sounds good, however, because, as you learned in Chapter 13, ♭9 sounds good on V chords resolving down a 5th, and the B♭7 chord resolves down a 5th to E♭Δ.

The ♯4 part of the E♭Δ♯4 chord in bar 3 is not a good choice, because one of the melody notes on the chord is A♭, the natural 4th. The ♯4 part of the chord symbol is *wrong*. This doesn't mean it's out of the question to make a ♯4 sound good here. Cedar Walton can probably make E♭Δ♯4 sound great while the horn player plays an A♭. Nevertheless, given the information at hand (an A♭ in the melody on an E♭Δ♯4 chord), the ♯4 is probably not a good choice.

The melody note on the D♭7alt chord in bar 3 is B♭, the 13th of the chord. Alt chords have a ♭13, so the "alt" part of D♭7alt is *wrong*. Because D♭7 is not part of a II-V and doesn't resolve down a 5th, D♭7♯11 would be a better choice.

The first melody note on the C7alt chord in bar 4 is G, the natural 5th. "Alt" chords don't have a natural 5th, so C7alt is *wrong*. A♭ and B♭, the next two melody notes, are the ♭13 and 7th of C7alt, so C7alt on the third and fourth beats is *right*. What to do? One solution would be to play C7 on the first two beats of bar 4, and C7alt on the next two beats.

The melody note on the Fø chord in bar 5, C♭, is the ♭5 of the chord, so the chord symbol is *right*.

The B♭7♯11 chord in bar 6 isn't wrong, but it's not a good choice. As you learned in Chapter 13, V7♯11 chords usually aren't part of a II-V, and don't often resolve down a 5th. B♭7 is both part of a II-V (Fø, B♭7) and resolves down a 5th (to E♭Δ). In this situation, ♭9 will sound much better. The ♯11 is *optional*, and a poor choice.

The melody notes on the E♭Δ chord in bar 7 are the 9th and the root. E♭Δ is *right*.

D-7, the first chord in the first ending (bar 8), is *right*. You could play Dø, but half-diminished chords that are part of a II-V are usually followed by a V chord that is either ♭9 or alt. The next chord shown is G7♭9, but the ♭9 is *wrong*, because one melody note on the G7 chord is A, the natural 9th.

There is no melody in the second ending (bar 9), so the alterations—the ♭5 in the Aø chord and the ♭9 in the D7♭9 chord—are *optional*. They are also good choices, because a minor II-V resolves smoothly down a 5th to a minor chord, and Aø, D7♭9 resolves down a 5th to G-7.

Is the G-7 chord in bar 10 part of a II-V? No, it's a tonic minor, or minor I chord. G-7 isn't wrong, it's *optional*. G-6 or G-Δ might sound prettier.

E♭, the melody note on the Aø chord in bar 11, is the ♭5 of Aø and the ♭9 of D7♭9, so both chord symbols are *right*.

The G-6 chord in bar 12 is not part of a II-V, so it could be a tonic minor chord. But the E♭ in the melody is the ♭6 of a G minor chord, and will clash with the natural 6th of the G-6 chord. The dissonance lasts only one beat, and you probably won't even notice it. A better choice, however, might be to extend the D7♭9 chord from the previous bar two more beats, delaying the resolution to the G-6 chord until the third beat of bar 12.

D, the melody note on the C-9 chord in bar 13, is the 9th of the chord, so the chord symbol is *right*. However, the D is held over into the F7alt chord, where it won't sound good at all: D is the 13th of F7, and alt chords have a ♭13. The "alt" part of the chord symbol is *wrong*. F7♭9 would be a better choice, because its scale—the half-step/whole-step diminished scale—contains D, the 13th of F7.

The B♭Δ chord symbol in bar 14, with the 5th in the melody, is *right*.

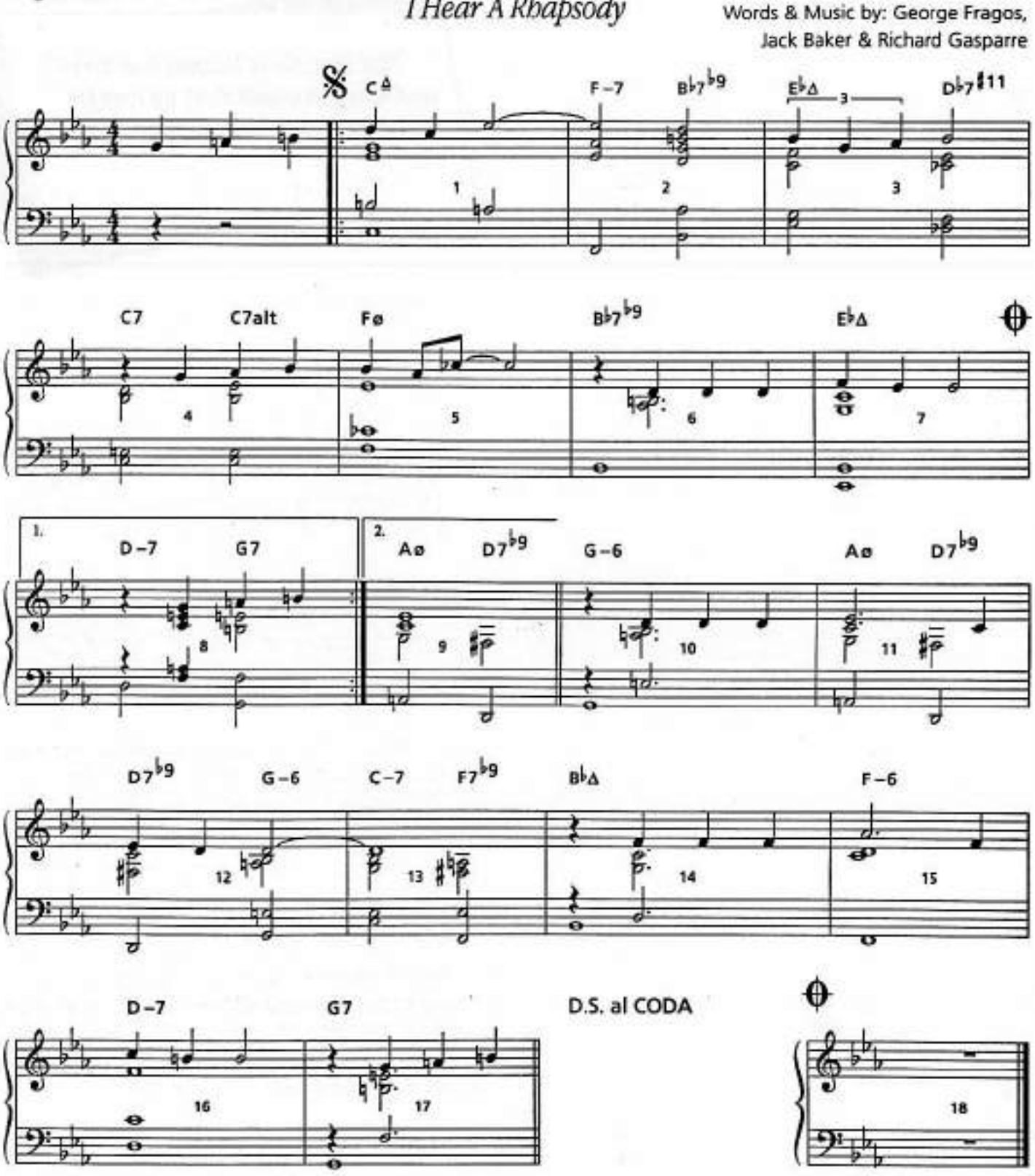
The F-7 chord symbol in bar 15 is OK, but this chord is a tonic minor (not part of a II-V), so F-6 or F-Δ might sound better. The minor 7th in the F-7 chord is *optional*.

One of the melody notes on the Dø chord in bar 16 is B (the natural 6th of a D minor chord). Neither of the scales usually played on Dø (D Locrian from E♭ major, or the sixth mode from F melodic minor) has a B natural, but the scale for D-7 (D Dorian) does have a B natural. D-7 *might* be a better choice, but since pianists and guitarists don't usually voice either the 6th or ♭6 on minor 7th chords, either Dø or D-7 will be OK.

One of the melody notes on the G7alt chord in bar 17 is A (the natural 9th), which is not found in an alt chord, so the "alt" part of the chord symbol is *wrong*.

Figure 18-4 shows a simple piano arrangement, with the corrected chords, for "I Hear A Rhapsody." It's OK to play this version!

Figure 18-4



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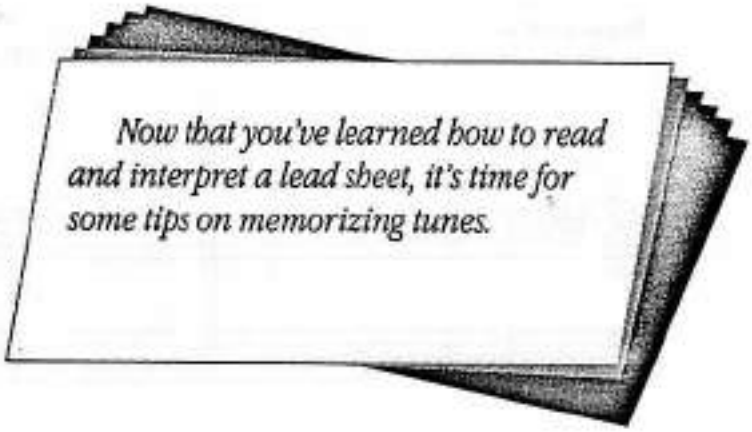

Now that you've learned how to read and interpret a lead sheet, it's time for some tips on memorizing tunes.

Chapter Nineteen
Memorizing a Tune

- *The Form*
- *The Melody*
- *The Changes*

There are three things to consider when memorizing a tune from a lead sheet:

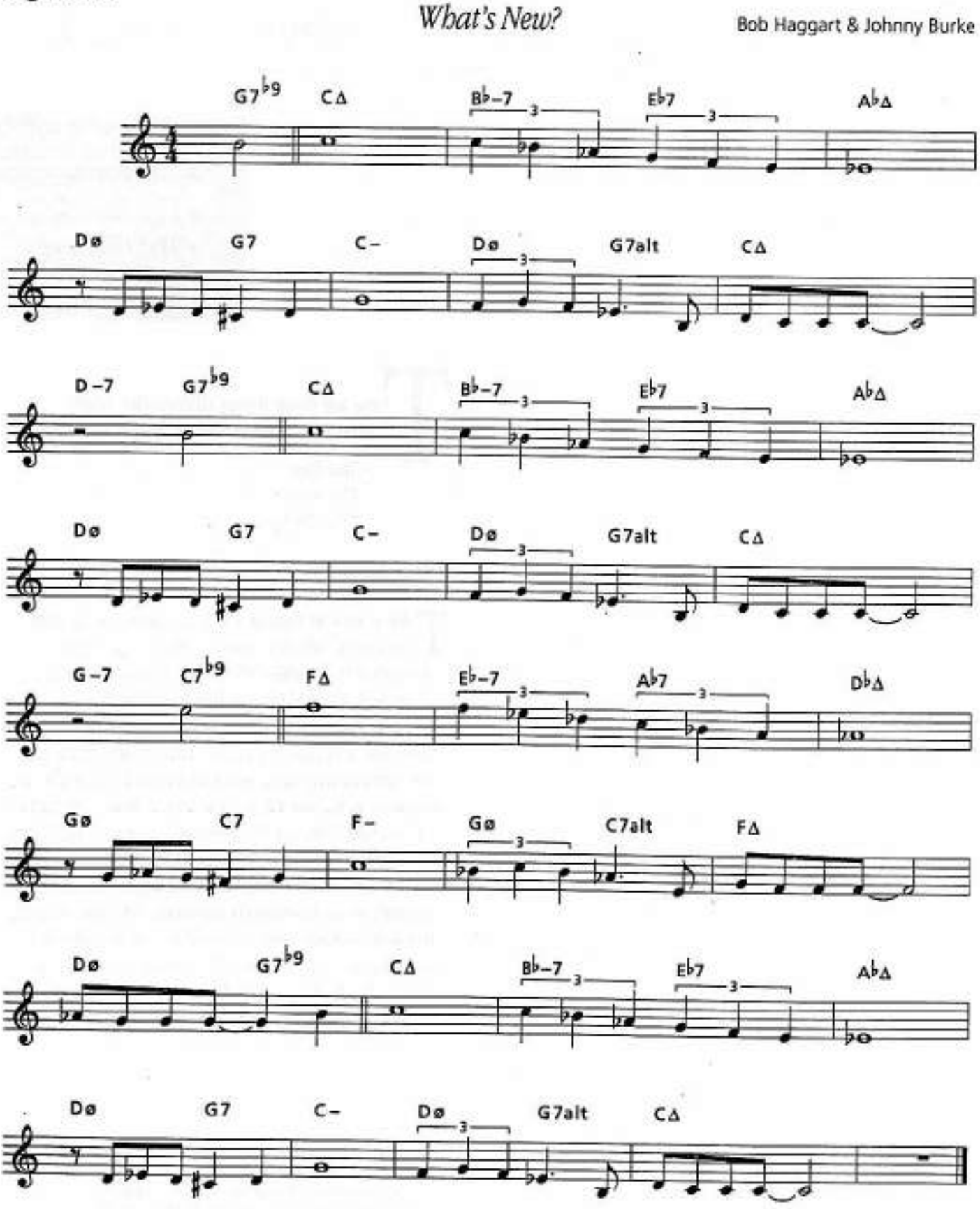
- The form
- The melody
- The changes

The Form

Take a look at **figure 19-1**, a lead sheet to Bob Haggart's "What's New?"[1] You're going to memorize this tune—all 32 bars (plus the pickup note) and 47 chords. Sounds formidable, doesn't it? To make this task easier, you have to become a detective and look for clues. First of all, figure out the form of the tune. Look at each of the eight-bar sections in **figure 19-1**. Are any of them the same? As you will find, the first, second, and last eight-bar sections are virtually identical, differing only in each section's final bar. Only the third eight-bar section appears to be completely different. In other words, this is an AABA tune. A simpler way to write it is with repeat signs and a D.S. al coda, as shown in **figure 19-2**. Instead of 32 bars, there are now just 18. Instead of 47 chords, there are now 27.

[1] Here are just a few of the many great recordings of "What's New?"
John Coltrane, *Ballads*, MCA/Impulse, 1962.
Joe Henderson, *Mirror, Mirror*, Verve, 1980.
Woody Shaw, *Setting Standards*, Muse, 1983.
Steve Nelson, *Communications*, Criss Cross, 1989.
Wynton Kelly And Wes Montgomery, *Smokin' At The Half Note*, Verve, 1965.
Steve Grossman, *Love Is The Thing*, Red Records, 1985.

Figure 19-1



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The Melody

As for the melody of "What's New?", play it a few times through on your instrument, and then *sing it*. Break it down into phrases. Learn the first phrase, then the second, and so on until you have the whole melody memorized. Since the melody of "What's New?" repeats, this job is easier. Be aware of the shape of melodic phrases, how the melody may outline the chords, and if it chromatically approaches chord tones.

Learning the lyrics isn't a bad idea, either. Lyrics help you remember the melody, and give you an idea of what the tune is all about.[2] Johnny Burke's lyrics are not shown here, but can be found in *The New Real Book, Volume One*. If you have a good recording of the tune, play it over and over, singing the melody along with it—even over the solo choruses.

The Changes

Now about those 27 chords. Rather than consisting of a bunch of random changes, "What's New?" is highly structured:

- The A section consists entirely of II-V-I progressions in C major, A♭ major, C minor, and C major again. *The tonal center goes down, and then up, by major 3rds (C, A♭, C), as in "Coltrane changes."*
- The bridge consists entirely of II-V-I progressions in F major, D♭ major, F minor, and F major. *As in the A section, the tonal center goes down, and then up, by major 3rds (F, D♭, F).*
- Every odd numbered bar has a tonic chord.
- Every even numbered bar has a II-V progression.
- The tonality of the bridge goes up a 4th (from C to F), one of the oldest clichés in popular music.[3]

The subtle and clever aspect of "What's New?" is how Haggart varies the *quality* of the I chords in the A and B sections. He switches from C major to A♭ major to C minor and back to C major on the A sections. *Major-major-minor-major.* This echoes the AABA form of the tune and adds to the overall structure. On the bridge, which begins by both melodically and harmonically echoing the A section a 4th up, he does the same thing, going from F major to D♭ major to F minor to F major. *Major-major-minor-major.* The shift from major to minor and back again gives the tune a sense of poignancy that has made it a favorite of jazz musicians for 50 years.

Does memorizing "What's New?" seem easier now? It should:

- There are fewer bars to memorize.
- The chords are grouped in II-V, V-I, and II-V-I progressions.
- The logic behind the tune is now apparent.

Unfortunately, not every tune is as easy to memorize as "What's New?". Still, the clues just outlined will work for any tune, no matter how difficult.

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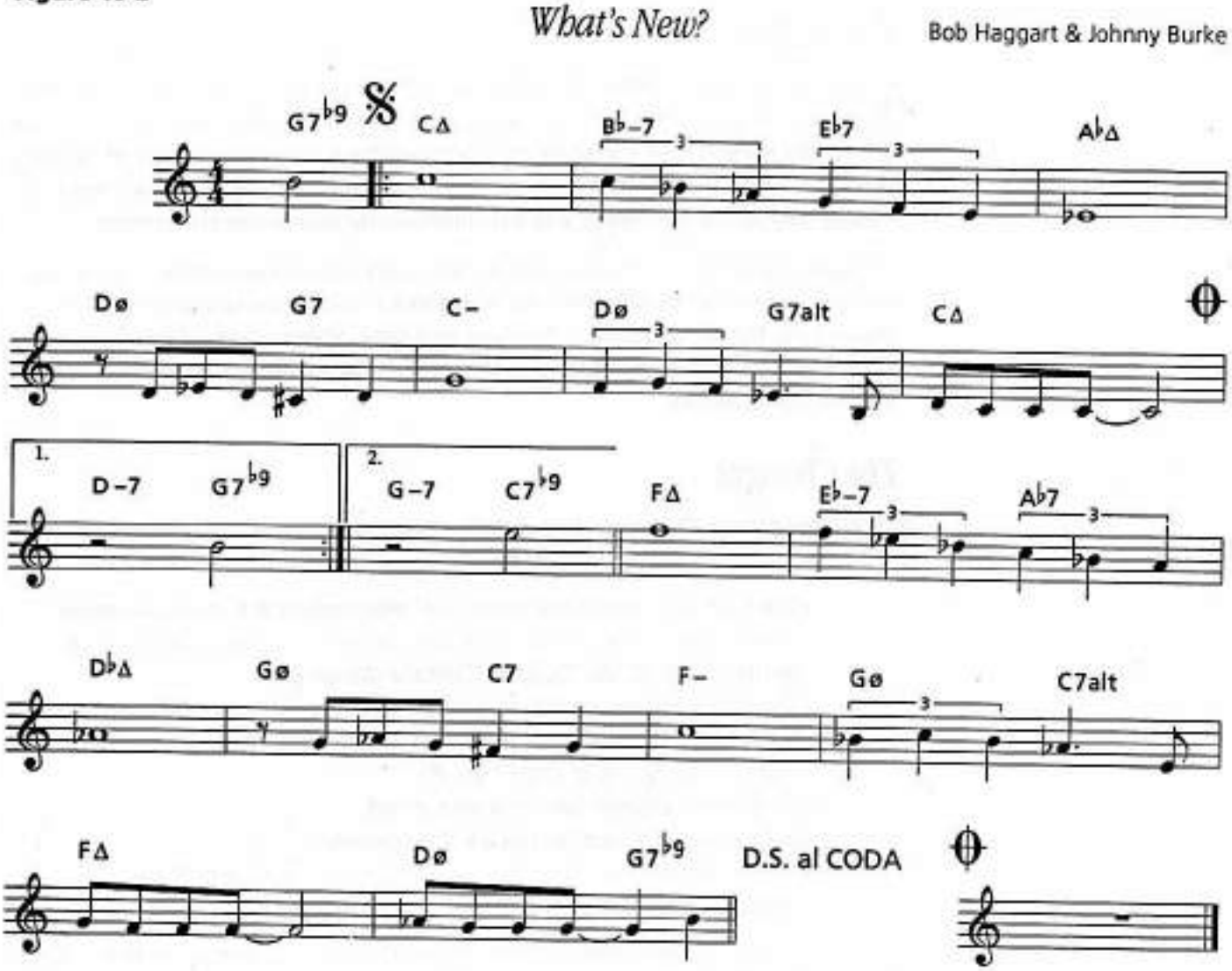
[2] Dexter Gordon sometimes would read the lyrics to a standard while his rhythm section played the changes behind him.

[3] Other tunes that modulate up a 4th at the bridge include Thelonious Monk's "Bemsha Swing," Tadd Dameron and Count Basie's "Good Bait," Billy Strayhorn's "Take The 'A' Train," and Victor Schertzinger's "I Remember You."

Figure 19-2



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As I said earlier, jazz musicians can't leave well enough alone. They often discard the melody of a tune but keep the changes, using them as the basis for a new melody, called a head. *Heads are the topic of the next chapter.*

Chapter Twenty
Heads

In classical music, a melody based on the harmony of an existing tune is called a *contrafact*. In jazz, new melodies based on the changes to existing standard tunes are called *heads*.[1] Some heads closely follow the original changes. This is true of Miles Davis' "Dig," which is based on "Sweet Georgia Brown." Other heads bear only a remote resemblance to the original tune. A good example is Coltrane's "Exotica," based on "I Can't Get Started." Heads are often derived from the changes of two different tunes. For instance, "Ah-Leu-Cha" is an AABA tune with the A sections derived from "Honeysuckle Rose" and the B section derived from "I've Got Rhythm." There are even heads based on heads: Coltrane's "Fifth House" is based on Tadd Dameron's "Hot House," which is based on Cole Porter's "What Is This Thing Called Love."

Here's a list of heads, along with with the original tune and the head's composer. Note how many heads are based on George Gershwin's "I've Got Rhythm."

[1] "Head" can also mean the melody of any tune.

Head	*Original Tune*	*Composer of Head*
Ablution	All The Things You Are	Lennie Tristano
Ah-Leu-Cha[2]	Honeysuckle Rose	Charlie Parker
All The Things You Could Be If Sigmund Freud's Wife Was Your Mother	All The Things You Are	Charles Mingus
Anthropology	I've Got Rhythm	Charlie Parker
Background Music	All Of Me	Warne Marsh
Barry's Bop	What Is This Thing Called Love	Fats Navarro
Bean And The Boys[3]	Lover Come Back To Me	Coleman Hawkins
Bebop Romp	Fine And Dandy	Fats Navarro
Bird Gets The Worm	Love Come Back To Me	Charlie Parker
Bird Of Paradise	All The Things You Are	Charlie Parker
Blue Serge	Cherokee	Serge Chaloff
Blue Silver	Peace	Blue Mitchell
Blue's Theme	I've Got Rhythm	Blue Mitchell
Bright Mississippi	Sweet Georgia Brown	Thelonious Monk
Bud's Bubble	I've Got Rhythm	Bud Powell
Casbah	Out Of Nowhere	Tadd Dameron
Celerity	I've Got Rhythm	Charlie Parker
Celia	I've Got Rhythm	Bud Powell
Chasing The Bird	I've Got Rhythm	Charlie Parker
Chick's Tune	You Stepped Out of A Dream	Chick Corea
Coffee Pot	All God's Chillun	J. J. Johnson
Constellation	I've Got Rhythm	Charlie Parker
Cottontail	I've Got Rhythm	Duke Ellington
Countdown	Tune Up	John Coltrane
Crazeology	I've Got Rhythm	Benny Harris
C. T. A.[4]	I've Got Rhythm	Jimmy Heath
Dear John	Giant Steps	Freddie Hubbard
Dig	Sweet Georgia Brown	Miles Davis
Dizzy Atmosphere	I've Got Rhythm	Dizzy Gillespie
Donna Lee	(Back Home In) Indiana	Charlie Parker
E. T. A.	Lazy Bird	Bobby Watson
The Eternal Triangle	I've Got Rhythm	Sonny Stitt
Evidence	Just You, Just Me	Thelonious Monk
Exotica	I Can't Get Started	John Coltrane
Fifth House	Hot House (see Hot House)	John Coltrane
52nd St. Theme[5]	I've Got Rhythm	Thelonious Monk
Freight Train	Blues For Alice	Tommy Flanagan
Funji Mama	I've Got Rhythm	Blue Mitchell

[2] The bridge is based on "I've Got Rhythm."
[3] AKA "Burt Covers Bud."
[4] Only the A section is based on "I've Got Rhythm."
[5] The bridge is based on "Honeysuckle Rose."

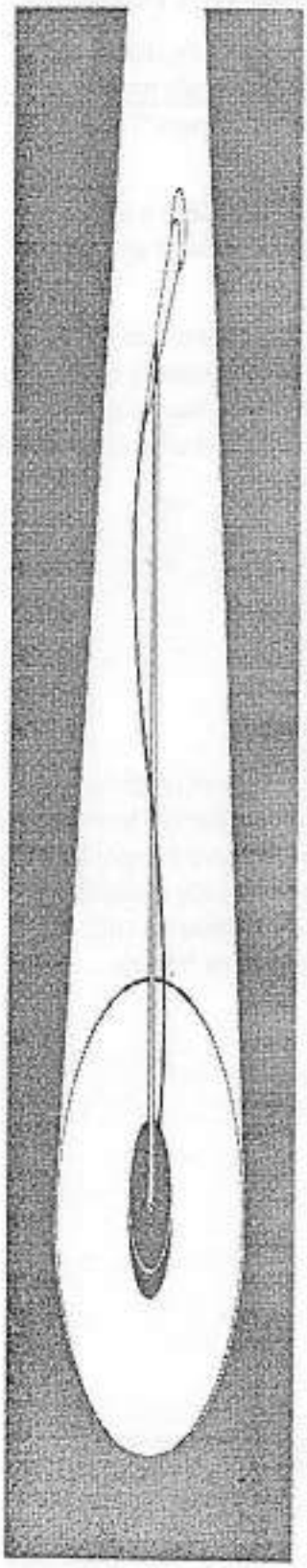
Head	*Original Tune*	*Composer of Head*
Good Bait[6]	I've Got Rhythm	Dizzy Gillespie
Green St. Caper	Green Dolphin Street	Woody Shaw
Groovin' High	Whispering	Dizzy Gillespie
Hackensack	Lady Be Good	Thelonious Monk
Hot House	What Is This Thing Called Love	Tadd Dameron
I Hate You	I Love You	Tete Montoliu
Impressions	So What	John Coltrane
The Injuns	Cherokee	Donald Byrd
In Walked Bud[7]	Blue Skies	Thelonious Monk
Jack Sprat	Blues For Alice	Sonny Stitt
Juicy Lucy	Confirmation	Horace Silver
Kary's Trance	Play, Fiddle, Play	Lee Konitz
Kim	I've Got Rhythm	Charlie Parker
Ko-Ko	Cherokee	Charlie Parker
Lennie's Pennies	Pennies From Heaven	Lennie Tristano
Lester Leaps In	I've Got Rhythm	Count Basie
Let's Call This	Sweet Sue	Thelonious Monk
Little Willie Leaps	All God's Chillun Got Rhythm	Miles Davis
Lullaby Of Birdland	Love Me Or Leave Me	George Shearing
Marmaduke	Honeysuckle Rose	Charlie Parker
Marshmallow	Cherokee	Warne Marsh
Mayreh	All God's Chillun	Horace Silver
Meet The Flintstones	I've Got Rhythm	Hannah-Barbera
Minor March	Love Me Or Leave Me	Jackie McLean
Minor's Holiday	Love Me Or Leave Me	Kenny Dorham
Moose The Mooch	I've Got Rhythm	Charlie Parker
Move[8]	I've Got Rhythm	Denzil Best
Never Felt That Way Before	All God's Chillun	Sonny Stitt
New Wheels	I've Got Rhythm	Mulgrew Miller
Nostalgia	Out Of Nowhere	Fats Navarro
Oleo	I've Got Rhythm	Sonny Rollins
Ornithology	How High The Moon	Charlie Parker
An Oscar For Treadwell	I've Got Rhythm	Charlie Parker
Owl	I've Got Rhythm	Dizzy Gillespie
Passport	I've Got Rhythm	Charlie Parker
Perdido	Candy	Juan Tizol
Plain Jane	Honeysuckle Rose	Sonny Rollins
Prince Albert	All The Things You Are	Kenny Dorham

[6] The bridge is the A section of "I've Got Rhythm" transposed up a 4th.
[7] Only the A section is based on "Blue Skies."
[8] Only the A section is based on "I've Got Rhythm."

Head	*Original Tune*	*Composer of Head*
Quasimodo	Embraceable You	Charlie Parker
Quicksilver	Lover Come Back To Me	Horace Silver
Red Cross	I've Got Rhythm	Charlie Parker
Rhythm-A-Ning	I've Got Rhythm	Thelonious Monk
Room 608[9]	I've Got Rhythm	Horace Silver
Salt Peanuts[10]	I've Got Rhythm	Dizzy Gillespie
Salute To The Bandbox	I'll Remember April	Gigi Gryce
Sans Souci	Out Of Nowhere	Gigi Gryce
Satellite	How High The Moon	John Coltrane
Scrapple From The Apple[11]	Honeysuckle Rose	Charlie Parker
Second Balcony Jump	I've Got Rhythm	Jerry Valentine
The Serpent's Tooth	I've Got Rhythm	Miles Davis
Shaw Nuff	I've Got Rhythm	Parker and Gillespie
Split Kick	There Will Never Be Another You	Horace Silver
Steeplechase	I've Got Rhythm	Charlie Parker
Straight Ahead	I've Got Rhythm	Kenny Dorham
Striver's Row	Confirmation	Sonny Rollins
Subconsious-Lee	What Is This Thing Called Love	Lee Konitz
Suburban Eyes	All God's Chillun	Ike Quebec
Sweet Clifford	Sweet Georgia Brown	Clifford Brown
Sweet Smiley Winters	Sweet Georgia Brown	Blue Mitchell
Tadd's Delight	But Not For Me	Tadd Dameron
Take The "A" Train[12]	Exactly Like You	Billy Strayhorn
The Theme	I've Got Rhythm	Miles Davis
317 East 32nd St.	Out Of Nowhere	Lennie Tristano
Thriving From A Riff	I've Got Rhythm	Charlie Parker
Tour De Force	Jeepers Creepers	Dizzy Gillespie
Turnpike	I've Got Rhythm	J. J. Johnson
26-2	Confirmation	John Coltrane
Two Not One	I Can't Believe That You're In Love With Me	Lennie Tristano
Wail	I've Got Rhythm	Bud Powell
Warming Up A Riff	Cherokee	Charlie Parker
Yardbird Suite	Rosetta	Charlie Parker
Yellow Dolphin St.	Green Dolphin St.	Tete Montoliu

[9] Only the A section is based on "I've Got Rhythm."
[10] Only the A section is based on "I've Got Rhythm."
[11] The bridge is based on "I've Got Rhythm."
[12] Only the A section is based on "Exactly Like You."

Chapter Twenty-One
The Repertoire



No, you don't have to memorize all 965 tunes listed in this chapter.[1] But you should learn as many as you can. Jazz is ear music, not eye music. Musicians improvise better when they don't have to look at the music. Can you learn a tune a week? One every two weeks? If you do, in just a few months, you'll have the beginnings of a pretty good repertoire.

This chapter mentions only the best or most commonly played standards and jazz originals. Tunes preceded by a • are a must. Don't move to New York without knowing most of them.

A word about my selections. I love all these tunes and have played all of them. My list changes like anyone else's. Every time I look at the list I want to add more tunes, because they're beautiful and important. Every jazz musician's list of favorite songs evolves constantly. If I've left out any of your favorite tunes, just add them to the list.

Coltrane's "Crescent," "Wise One," and "Lonnie's Lament" are a must if you want to learn how to create a beautiful melody. Herbie Hancock's "Tell Me A Bedtime Story" and Donald Brown's "Overtaken By A Moment" can both teach you a great deal about extended form composition. Bobby Hutcherson's "La Alhambra" can teach you a lot about how to create and resolve tension. Charles Mingus' "Goodbye Pork Pie Hat," is a great example of how much music can be packed into 12 bars. Hoagy Carmichael's "Stardust" is a tune that someday, somewhere, in some situation, you'll have to play, so you might as well learn it. Until the 1960s it was regularly voted "America's All-Time Favorite Song" in a poll that was taken yearly. It has a great verse, and Coltrane's recording of it is a killer.

I used to think that "Nancy With The Laughing Face" and "Too Young To Go Steady" were pretty dumb tunes, until I heard Coltrane play them. I remember when "Someday My Prince Will Come" was considered a corny tune—until Miles recorded it. Think you'll never play "Tea For Two"? Listen to Monk's version. Even if you never play all of these tunes, they're all worth checking out. Listen to the recordings, and study them.

This chapter lists tunes alphabetically by the name they are most commonly known by. For example, "On Green Dolphin Street" is always called "Green Dolphin Street" on the bandstand, so it's listed under "G," not "O."

Lots of tunes have more than one version that you'll need to know. For example, check out the differences between Thelonious Monk's "'Round Midnight" and Miles Davis' version. Compare the original changes to Vincent Youmans' "Tea For Two" with Monk's changes. Miles' version of Monk's "Well, You Needn't" is very different than Monk's original, and the same goes with Miles' recording of Benny Carter's "When Lights Are Low." The list could go on and on.

[1] The author admits to not knowing all 965 tunes.

Some tunes are played in two keys, and you need to able to play them in both keys. "Green Dolphin Street" is played in both E♭ and C. "Just Friends" is played in B♭ and G. "Night And Day" is played in both E♭ and C. "Embraceable You" is played in E♭ and G. "Easy Living" is played in both F and E♭. "Take The 'A' Train" is played in A♭ and C, and "Spring Is Here" is played in both A♭ and G. You'll need to be able to play "You're A Weaver Of Dreams" in several keys. I've had it called in G, F, C, and E♭. The same goes for "My Shining Hour." John Coltrane's "Equinox" is usually played as a C minor blues, but the best players like to play it in the original key, C♯ minor.

Many tunes are known by more than one name. In these cases, I've listed the song by what I think is its most common name. Then I list the alternate name in parentheses, as in Joe Henderson's "Recordame" (AKA "No Me Esqueca") and Kenny Dorham's "Lotus Blossom" (AKA "Asiatic Raes.")

Don't forget that a lot of the tunes on this list are 12-bar blues, and a lot of others have the same, or very similar, chord changes (all the songs based on "I've Got Rhythm," for example).

To the right of each tune listing, when applicable, is an abbreviation for the fake book the tune is located in; to the right of that is the Aebersold play-along recording that includes the tune through Vol. 65. Listed below each tune is a recording of the tune that I like. These fake books, plus the Aebersold recordings, are all available from your local music store.

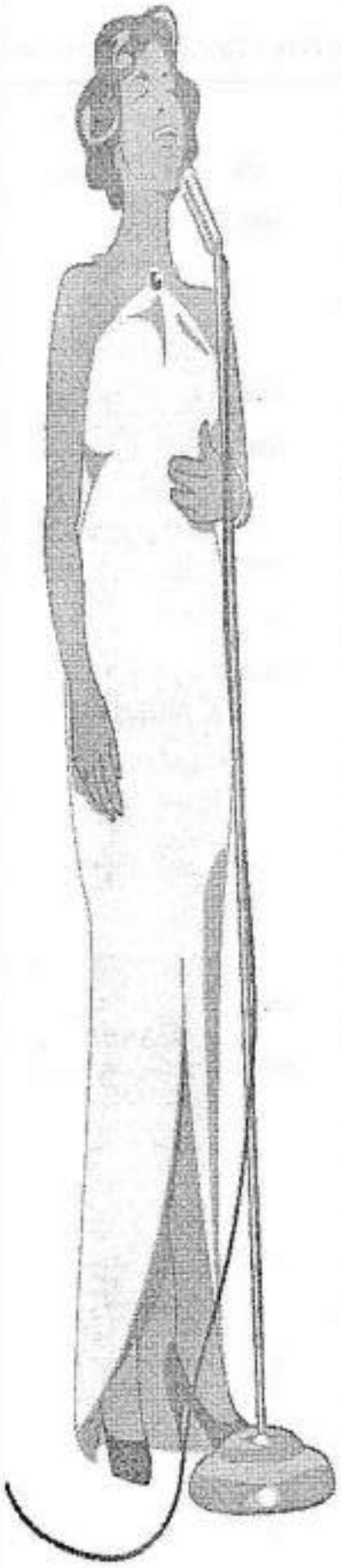
Fake book[2] abbreviations:

- NRB 1 stands for *The New Real Book, Volume 1*
- NRB 2 stands for *The New Real Book, Volume 2*
- NRB 3 stands for *The New Real Book, Volume 3*
- WGFB stands for *The World's Greatest Fake Book*
- LRB stands for *The Latin Real Book*

When looking for recordings, bear in mind that record companies often rename CDs when they reissue them. As an example, Bud Powell's *Inner Fires* has been reissued as *Birdland '53*. Names of record companies can also change. Record companies go out of business, merge, and buy and sell each other. A recording originally released on Riverside Records may be reissued a few years later on Fantasy, Milestone, OJC, or Prestige. A United Artist release may resurface years later on Mobile Fidelity.

[2] All the fake books listed are published by Sher Music, PO Box 445, Petaluma, CA 94953.

Tune	*Fake Book*	*Aebersold*
Adam's Apple Wayne Shorter, *Adam's Apple*, Blue Note, 1967.		33
Afro Blue John Coltrane, *Live At Birdland*, MCA/Impulse, 1962.	LRB	64
Afro-Centric Joe Henderson, *Power To The People*, Milestone, 1969.	NRB 2	
After Hours Dizzy Gillespie, Sonny Stitt, Sonny Rollins, *Sonny Side Up*, Verve, 1957.		
Afternoon In Paris *The Piano Artistry Of Phineas Newborn, Jr.*, Atlantic, 1956.		43
After The Rain John Coltrane, *Impressions*, MCA/Impulse, 1962.	NRB 2	
After You've Gone Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.	NRB 2	44
•Ah-Leu-Cha Miles Davis, *'Round About Midnight*, Columbia, 1955.		
Ain't Misbehavin' Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 2	
•Airegin Miles Davis, *Cookin'*, Prestige, 1956.	NRB 1	8
Aisha John Coltrane, *Olé Coltrane*, Atlantic, 1961.	WGFB	
Alice In Wonderland Bill Evans, *Sunday At The Village Vanguard*, Riverside, 1961.		
•All Blues Miles Davis, *Kind Of Blue*, Columbia, 1959.		50
•All God's Chillun Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.		
All Of Me Errol Garner, *Closeup In Swing*, ABC Paramount, 1961.	NRB 1	
•All Of You Miles Davis, *The Complete Concert, 1964*, Columbia.		
All Or Nothing At All John Coltrane, *Ballads*, MCA/Impulse, 1961.	NRB 1	44
•All The Things You Are Sonny Rollins, *A Night At The Village Vanguard, Volume II*, Blue Note, 1957.	NRB 1	16, 36, 43, 55
All The Way Woody Shaw, *Setting Standards*, Muse, 1983.		
All Too Soon Duke Ellington, *Piano Reflections*, Capitol, 1953.		
Almost Like Being In Love *Red Garland's Piano*, Fantasy, 1957.	NRB 3	
•Alone Together Steve Lacy, *Soprano Sax*, Fantasy, 1957.		41
•Along Came Betty Art Blakey And The Jazz Messengers, *Moanin'*, Blue Note, 1958.	NRB 2	14, 65
Ambrosia Kenny Barron, *Other Places*, Verve, 1993.		
Amor Em Paz Joe Henderson, *The Kicker*, Blue Note, 1967.	NRB 1	
Ana Maria Wayne Shorter, *Native Dancer*, Columbia, 1974.	NRB 1	



Tune	*Fake Book*	*Aebersold*
Angel Eyes John Coltrane, *Like Sonny*, Blue Note, 1959.	NRB 1	23
Angola Wayne Shorter, *The Soothsayer*, Blue Note, 1965.		
• Anthropology Charlie Parker, *Bird At The Roost*, Savoy, 1949.	NRB 1	
Apex Woody Shaw, *Night Music*, Elektra/Musician, 1982.		
April In Paris *The Genius Of Bud Powell*, Verve, 1949.		
Are You Real? *The Other Side Of Benny Golson*, Fantasy, 1958.		14
Arietis Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.	NRB 3	
• Ask Me Now Thelonious Monk, *Solo Monk*, Columbia, 1965.		
• Au Privave Clifford Jordan, *Spellbound*, Riverside, 1960.		
• Autumn In New York Dexter Gordon, *Daddy Plays The Horn*, Bethlehem, 1955.		40
• Autumn Leaves McCoy Tyner, *Today And Tomorrow*, Impulse, 1963.	NRB 1	20, 44, 54
Autumn Nocturne Cassandra Wilson, *Blue Skies*, JMT, 1988.		
Autumn Serenade *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.	NRB 3	
Avalon Red Garland, *Rediscovered Masters*, Prestige, 1960.		39
Azure Hal Galper, *Portrait*, Concord, 1989.		
Backstage Sally Art Blakey, *Buhaina's Delight*, Blue Note, 1961.	NRB 3	
• Bag's Groove *Miles Davis And The Modern Jazz Giants*, Prestige, 1954.		
Ba-lue Bolivar Ba-lues-are (AKA Bolivar Blues) Thelonious Monk, *Monk's Dream*, Columbia, 1962.		
Barbados *The Piano Artistry Of Phineas Newborn, Jr.*, Atlantic, 1956.		
Barbara Horace Silver, *Silver And Brass*, Blue Note, 1975.		18
Barracudas Wayne Shorter, *Etcetera*, Blue Note, 1965.		
Basin Street Blues Miles Davis, *Seven Steps To Heaven*, Columbia, 1963.	NRB 1	46
Bass Blues John Coltrane With The Red Garland Trio, *Traneing In*, Fantasy, 1957.	NRB 2	
Bean And The Boys (AKA Burt Covers Bud) Barry Harris, *Magnificent!*, Prestige, 1969.		
• Beatrice Sam Rivers, *Fuscia Swing Song*, Blue Note, 1965.		

Tune	*Fake Book*	*Aebersold*
A Beautiful Friendship *Sphere On Tour*, Red Records, 1985.		
• Beautiful Love Bill Evans, *Explorations*, Riverside, 1961.	NRB 1	
Bebop *Sonny Clark Trio*, Blue Note, 1957.	WGFB	
Begin The Beguine Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		
• Bemsha Swing Thelonious Monk, *Brilliant Corners*, Fantasy, 1956.		
Be My Love *Kenny Drew Trio*, Fantasy, 1956.		
Besame Mucho Jaki Byard, *There'll Be Some Changes Made*, Muse, 1972.	LRB	
• Bessie's Blues John Coltrane, *Crescent*, MCA/Impulse, 1964.	NRB 2	
Bess, You Is My Woman Miles Davis, *Porgy And Bess*, Columbia, 1958.		
The Best Thing For You Bud Powell, *Bouncing With Bud*, Delmark, 1962.		
The Best Things In Life Are Free Hank Mobley, *Workout*, Blue Note, 1960.		
Between The Devil And The Deep Blue Sea Willie "The Lion" Smith, *Harlem Piano*, Good Time Jazz, 1958.		
Bewitched, Bothered, And Bewildered Ralph Moore, *Round Trip*, Reservoir, 1985.		
Beyond All Limits Larry Young, *Unity*, Blue Note, 1965.		9
Big Foot Roy Haynes, *True Or False*, Free Lance, 1986.		
Big Nick *Duke Ellington And John Coltrane*, MCA/Impulse, 1962.		
The Big Push Wayne Shorter, *The Soothsayer*, Blue Note, 1965.		
Bill Kenny Dorham, *Showboat*, Bainbridge, 1960.		
• Billie's Bounce The Red Garland Quintet With John Coltrane, *Dig It!*, Prestige, 1957.		6
Billy Boy Miles Davis, *Milestones*, Columbia, 1958.		
Birdlike Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.		60
Birk's Works Red Garland, *Soul Junction*, Prestige, 1957.		
Bittersweet Cedar Walton, *Eastern Rebellion*, Impulse, 1975.		
Black And Tan Fantasy *Thelonious Monk Plays Ellington*, Riverside, 1955.		
• Black Narcissus Joe Henderson, *Power To The People*, Milestone, 1969.	NRB 1	
• Black Nile Wayne Shorter, *Night Dreamer*, Blue Note, 1964.	NRB 3	33
The Blessing Ornette Coleman, *Something Else!*, Fantasy, 1959.	WGFB	

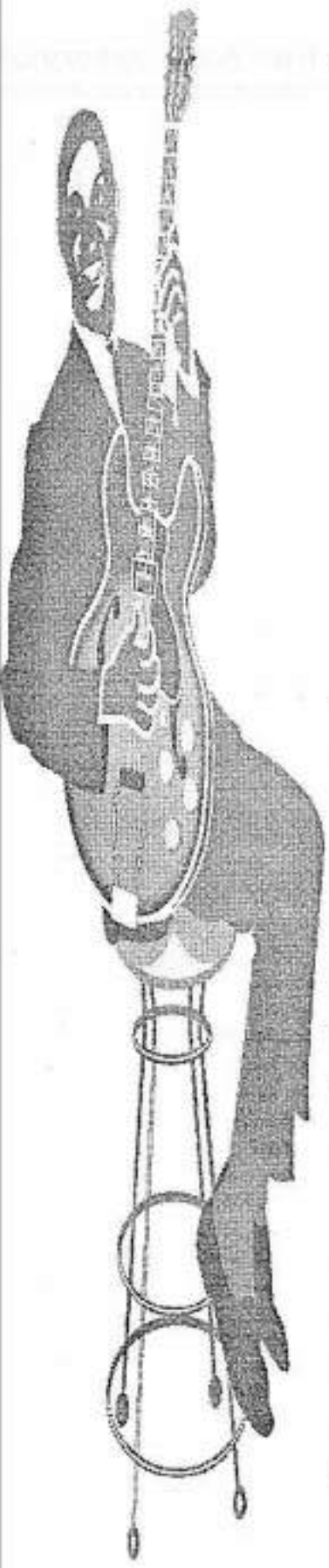
Tune	*Fake Book*	*Aebersold*
Blood Count Duke Ellington, *And His Mother Called Him Bill*, Bluebird, 1967.		
Bloomdido Charlie Parker And Dizzy Gillespie, *Bird And Diz*, Verve, 1950.		
Blue And Sentimental Ike Quebec, *Blue And Sentimental*, Blue Note, 1961.		
Bluebird Bobby Hutcherson, *Mirage*, Landmark, 1991.		
• Blue Bossa Joe Henderson, *Page One*, Blue Note, 1963.	NRB 1	38, 54
Blue Daniel Phineas Newborn, Jr., *The Newborn Touch*, Contemporary, 1964.	NRB 1	
• Blue In Green Miles Davis, *Kind Of Blue*, Columbia, 1959.		50
• Blue Monk McCoy Tyner, *Nights Of Ballads And Blues*, Impulse, 1963.		
Blue Moon Art Blakey And The Jazz Messengers, *Three Blind Mice, Volume I*, Blue Note, 1962.	NRB3	34
Blue 'N Boogie Wes Montgomery, *Full House*, Fantasy, 1962.		
Blue Room Ella Fitzgerald, *The Rodgers And Hart Songbook, Volume I*, Verve, 1956.		39
Blues By Five Miles Davis, *Cookin'*, Prestige, 1956.		
Bluesette Hank Jones, *Maybeck Recital Hall Series*, Concord, 1992.		43
Blue Seven Sonny Rollins, *Saxophone Colossus*, Prestige, 1956.		8
• Blues For Alice Charlie Parker, *Swedish Schnapps*, Verve, 1951.	NRB 2	65
Blues For Wood Woody Shaw, *United*, Columbia, 1981.		9
Blue Silver Harold Land And Blue Mitchell, *Mapenzi*, Concord, 1977.		
Blues In The Closet (AKA Collard Greens and Black Eyed Peas) *The Amazing Bud Powell*, Blue Note, 1953.		
Blue Skies Cassandra Wilson, *Blue Skies*, JMT, 1988.		
Blues March[3] *Meet The Jazztet*, Argo, 1960.		14
Blues Minor John Coltrane, *Africa Brass*, MCA/Impulse, 1961.		27
Blues On The Corner McCoy Tyner, *The Real McCoy*, Blue Note, 1967.	NRB 1	

[3] Supposedly, Art Blakey asked Benny Golson why he hadn't written anything lately for Blakey's Messengers. Benny replied "I've written blues, fast tunes, medium-tempo tunes, ballads, and waltzes for you. I've written everything except a march." Bu replied, "Write a march."

Tune	*Fake Book*	*Aebersold*
Blue Spirits Freddie Hubbard, *Blue Spirits*, Blue Note, 1965.	NRB 3	
•The Blues Walk Clifford Brown And Max Roach, *Compact Jazz*, Verve, 1955.		53
Blue Train John Coltrane, *Blue Train*, Blue Note, 1957.		38
•Body And Soul John Coltrane, *Coltrane's Sound*, Atlantic, 1960.	NRB 3	41
Bohemia After Dark *Cannonball Adderley In San Francisco*, Fantasy, 1959.		
•Bolivia Cedar Walton, *Eastern Rebellion*, Impulse, 1975.	NRB 2	35
Book's Bossa Donald Byrd, *Slow Drag*, Blue Note, 1967.		13
Boplicity Miles Davis, *Birth Of The Cool*, Columbia, 1949.	WGFB	
Born To Be Blue Grant Green, *Born To Be Blue*, Blue Note, 1962.		
Bouncin' With Bud *The Amazing Bud Powell, Volume I*, Blue Note, 1949.	NRB 1	
The Boy Next Door Ahmad Jamal, *Heat Wave*, Cadet, 1966.	NRB 2	
Bright Mississippi Thelonious Monk, *Monk's Dream*, Columbia, 1962.		
Brilliant Corners Thelonious Monk, *Brilliant Corners*, Fantasy, 1956.		
Brite Piece Elvin Jones, *Merry Go Round*, Blue Note, 1971.	WGFB	19
Brownskin Girl Sonny Rollins, *What's New?*, Bluebird, 1962.		
•But Beautiful Kenny Dorham, *Jazz Contrasts*, Fantasy, 1957.	NRB 1	23
•But Not For Me John Coltrane, *My Favorite Things*, Atlantic, 1960.		65
Buzzy *The Immortal Charlie Parker*, Savoy Jazz, 1947.		
•Bye Bye Blackbird Miles Davis, *'Round About Midnight*, Columbia, 1955.	NRB 2	39, 65
Bye Bye Blues Charlie Mariano, *Boston All Stars*, Prestige, 1951.		
Bye-Ya Thelonious Monk, *Monk's Dream*, Columbia, 1962.		
Canteloupe Island Herbie Hancock, *Empyrean Isles*, Blue Note, 1964.		11, 54
Can't Help Lovin' That Man Kenny Dorham, *Showboat*, Bainbridge, 1960.		
Can't We Be Friends Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		
Capetown Ambush Donald Brown, *Sources Of Inspiration*, Muse, 1989.		
•Caravan Freddie Hubbard, *The Artistry Of Freddie Hubbard*, MCA/Impulse, 1963.	NRB 3	59

Tune	*Fake Book*	*Aebersold*
Celia *The Great Jazz Piano Of Phineas Newborn*, Contemporary, 1962.		
Central Park West John Coltrane, *Coltrane's Sound*, Atlantic, 1960.	NRB 2	
•Ceora Lee Morgan, *Cornbread*, Blue Note, 1965.	NRB 3	38, 59
Cheese Cake Dexter Gordon, *Go!*, Blue Note, 1962.		
•Chelsea Bridge Joe Henderson, *The Kicker*, Blue Note, 1967.	NRB 1	32
•Cherokee Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.	NRB 2	15, 61
•Cheryl Phineas Newborn, Jr., *A World Of Piano*, Contemporary, 1961.		
Chicago Oscar Peterson, *The Trio*, Verve, 1961.		
Chi Chi Charlie Parker, *Now's The Time*, Verve, 1953.		
Chick's Tune Blue Mitchell, *The Thing To Do*, Blue Note, 1964.	NRB 3	38
A Child Is Born Bill Evans And Tony Bennett, *Together Again*, DRG, 1978.	NRB 2	
•Children Of The Night Art Blakey And The Jazz Messengers, *Three Blind Mice, Volume I*, Blue Note, 1962.	WGFB	33
Choose Now *Clifford Brown Memorial*, Prestige, 1953.		
Chronic Blues John Coltrane, *Coltrane*, Prestige, 1957.		
•C Jam Blues Duke Ellington And Billy Strayhorn, *Piano Duets: Great Times!*, Riverside, 1958.		48
Close Your Eyes Gene Ammons, *Boss Tenor*, Prestige, 1960.	NRB 3	
•Come Rain Or Come Shine Bobby Timmons, *This Here Is*, Riverside, 1960.		25
Come Sunday Stanley Cowell, *Back To The Beautiful*, Concord, 1989.	NRB 1	
•Con Alma Wallace Roney, *The Standard Bearer*, Muse, 1989.		
Conception *Miles Davis All Stars*, Prestige, 1951.		
•Confirmation Charlie Parker, *Bird At The Roost*, Savoy, 1949.		6, 65
Constellation Sonny Stitt, *Constellation*, Muse, 1972.		
Contemplation McCoy Tyner, *The Real McCoy*, Blue Note, 1967.		
Cool Blues Grant Green, *Born To Be Blue*, Blue Note, 1962.		
Corcovado (A K A Quiet Nights Of Quiet Stars) Miles Davis With The Gil Evans Orchestra, *Quiet Nights*, Columbia, 1962.		31

Tune	*Fake Book*	*Aebersold*
Cottontail Duke Ellington And Billy Strayhorn, *Piano Duets: Great Times!*, Riverside, 1958.		48
•Countdown John Coltrane, *Giant Steps*, Atlantic, 1959.		28
Count Every Star Ike Quebec, *Blue And Sentimental*, Blue Note, 1961.		
Count Your Blessings *Sonny Rollins Plus Four*, Prestige, 1956.		
•Cousin Mary John Coltrane, *Giant Steps*, Atlantic, 1959.		
Crazeology Hank Mobley, *Messages*, Blue Note, 1956.		
Crazy He Calls Me Abbey Lincoln, *Abbey Sings Billie*, Enja, 1987.		
Crazy Rhythm The Red Garland Quintet With John Coltrane, *Dig It!*, Prestige, 1957.		
Crepuscule With Nellie Thelonious Monk, *Criss Cross*, Columbia, 1963.		
Crescent John Coltrane, *Crescent*, MCA/Impulse, 1964.		27
•Crisis Art Blakey And The Jazz Messengers, *Caravan*, Fantasy, 1962.		38, 60
Criss Cross Thelonious Monk, *Criss Cross*, Columbia, 1963.	NRB 2	
C. R. M. Ralph Moore, *Rejuvenate!*, Criss Cross, 1988.		
•C.T.A. The Red Garland Quintet With John Coltrane, *Dig It!*, Prestige, 1957.		
Cyclic Episode Sam Rivers, *Fuscia Swing Song*, Blue Note, 1965.		
•Daahoud Clifford Brown, *Pure Genius*, Elektra/Musician, 1956.	WGFB	53
Dance Cadaverous Wayne Shorter, *Speak No Evil*, Blue Note, 1964.		
Dance Of The Infidels Bud Powell, *The Amazing Bud Powell, Volume I*, Blue Note, 1949.		
Dancing In The Dark Cannonball Adderley, *Somethin' Else*, Blue Note, 1958.		
Darn That Dream Cedar Walton, *Maybeck Recital Hall Series*, Concord, 1992.	NRB 1	
Dat Dere Bobby Timmons, *This Here Is*, Riverside, 1960.		
Day By Day Ella Fitzgerald, *Montreaux '77*, Pablo, 1977.	NRB 2	59
Daydream Duke Ellington, *And His Mother Called Him Bill*, Bluebird, 1967.	NRB 3	
•Days Of Wine And Roses McCoy Tyner, *Nights Of Ballads And Blues*, Impulse, 1963.		40
•Dearly Beloved Sonny Rollins, *The Sound Of Sonny*, Riverside, 1957.	NRB 1	55



Tune	*Fake Book*	*Aebersold*
Dear Old Stockholm Miles Davis, *'Round About Midnight*, Columbia, 1955.		
Dedicated To You *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.		
Deep Purple Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.		
Delilah *Clifford Brown And Max Roach*, Emarcy, 1954.		
Del Sasser Cannonball Adderley, *Them Dirty Blues*, Rivesside, 1960.	WGFB	13
Deluge Wayne Shorter, *Juju*, Blue Note, 1964.		
Desafinado Stan Getz And Joao Gilberto, *Getz/Gilberto*, Verve, 1963.	NRB 1, LRB	31
Detour Ahead Bill Evans, *Waltz For Debby*, Fantasy, 1961.	NRB 2	
Dewey Square *Charlie Parker Quintet*, Dial, 1947.		6
Dexterity Paul Chambers, *Chambers' Music*, Blue Note, 1956.		
Diane Miles Davis, *Steamin'*, Prestige, 1956.		
• Dig *Miles Davis All-Stars*, Prestige, 1954.	NRB 1	7
Dinah Thelonious Monk, *Solo Monk*, Columbia, 1965.		
Dindi Charlie Byrd, *The Bossa Nova Years*, Concord, 1991.	NRB 1	
Dizzy Atmosphere Charlie Parker, *Bird On 52nd St.*, Fantasy, 1948.		
Django Grant Green, *Idle Moments*, Blue Note, 1963.	NRB 2	
Dr. Jekyll (A.K.A Dr. Jackle) Miles Davis, *Milestones*, Columbia, 1958.		
• Dolphin Dance Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.	NRB 3	11
• Donna Lee Wallace Roney, *Obsession*, Muse, 1990.		6
Do Nothing 'Til You Hear From Me Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.	NRB 1	48
Don't Blame Me McCoy Tyner, *Revelations*, Blue Note, 1988.	NRB 3	34
Don't Explain Dexter Gordon, *A Swingin' Affair*, Blue Note, 1962.		
Don't Get Around Much Anymore Abdullah Ibrahim (Dollar Brand), *Reflections*, Black Lion, 1965.	NRB 1	48
Don't Take Your Love From Me Ike Quebec, *Blue And Sentimental*, Blue Note, 1961.		
Don't Worry About Me Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		
Don't You Know I Care Clifford Jordan, *Starting Time*, Jazzland, 1961.		

Tune	*Fake Book*	*Aebersold*
• Doxy Miles Davis, *Bag's Groove*, Prestige, 1954.		8, 54
Driftin' Herbie Hancock, *Takin' Off*, Blue Note, 1962.	WGFB	
Eastern Joy Dance Woody Shaw, *Lotus Flower*, Enja, 1982.	LRB	
East Of The Sun Red Garland, *Rediscovered Masters*, Prestige, 1960.		
• Easy Living Ike Quebec, *Easy Living*, Blue Note, 1962.		22, 52, 59
Easy To Love Steve Lacy, *Soprano Sax*, Fantasy, 1957.		
Ecaroh *The Horace Silver Trio*, Blue Note, 1952.	NRB 2	18
Effendi McCoy Tyner, *Inception*, Impulse, 1962.		
• Eighty One Miles Davis, *E.S.P.*, Columbia, 1965.	NRB 1	50
El Gaucho Wayne Shorter, *Adam's Apple*, Blue Note, 1967.	NRB 3	33
Elm Richie Beirach, *Maybeck Recital Hall Series*, Concord, 1992.	NRB 1	
• Embraceable You Donald Brown, *Sources Of Inspiration*, Muse, 1989.		51
Emily Bill Evans, *Re: Person I Knew*, Fantasy, 1974.	NRB 3	52
The End Of A Love Affair Kenny Dorham, *Quartet: Two Horns, Two Rhythm*, Fantasy, 1957.		
Episode From A Village Dance Ralph Moore, *Images*, Landmark, 1988.		
• Epistrophy *Thelonious Monk And John Coltrane*, Fantasy, 1957.		56
• Equinox John Coltrane, *Coltrane's Sound*, Atlantic, 1960.	NRB 2	
Eronel Thelonious Monk, *Criss Cross*, Columbia, 1963.		
Escapade Joe Henderson, *Our Thing*, Blue Note, 1963.		
• E.S.P. Miles Davis, *E.S.P.*, Columbia, 1965.	NRB 1	33
The Eternal Triangle Dizzy Gillespie, Sonny Stitt, Sonny Rollins, *Sonny Side Up*, Verve, 1957.		61
Everything Happens To Me Thelonious Monk, *Solo Monk*, Columbia, 1965.	NRB 1	23
Everything I Have Is Yours Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.	NRB 3	
Everything I Love Enrico Pieranunzi, *Deep Down*, Soul Note, 1986.		
Every Time We Say Goodbye Mulgrew Miller, *Keys To The City*, Landmark, 1985.		
• Evidence (A.K.A Justice) Thelonious Monk, *Thelonious In Action*, Fantasy, 1958.		

Tune	*Fake Book*	*Aebersold*
Exact Change Ralph Moore, *Rejuvenate!*, Criss Cross, 1988.		
Exactly Like You Errol Garner, *The Original Misty*, Mercury, 1954.	NRB 2	
The Eye Of The Hurricane Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.		11
Fall Miles Davis, *Nefertiti*, Columbia, 1967.	NRB 1	
•Falling In Love With Love Kenny Dorham, *Jazz Contrasts*, Fantasy, 1957.		
•Fee-Fi-Fo-Fum Wayne Shorter, *Speak No Evil*, Blue Note, 1964.		33
Felicidade Joe Henderson, *Double Rainbow*, Verve, 1994.		
Fifth House John Coltrane, *Coltrane Jazz*, Atlantic, 1959.		
52nd St. Theme *The Amazing Bud Powell, Volume I*, Blue Note, 1949.		
Fine And Dandy Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		
Fine And Mellow *The Essential Billie Holiday*, Verve, 1956.		
Firewater Herbie Hancock, *The Prisoner*, Blue Note, 1969.		
Firm Roots Cedar Walton, *Firm Roots*, Muse, 1974.		35
First Trip Herbie Hancock, *Speak Like A Child*, Blue Note, 1968.		
502 Blues (AKA Drinkin' And Drivin') Wayne Shorter, *Adam's Apple*, Blue Note, 1967.		
Five Spot After Dark McCoy Tyner, *Today And Tomorrow*, Impulse, 1963.		
Flamingo Duke Ellington And Billy Strayhorn, *Piano Duets: Great Times!*, Riverside, 1958.	NRB 2	49
(Meet) The Flintstones Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.		
A Flower Is A Lovesome Thing Joe Henderson, *Lush Life*, Verve, 1992.		
Fly Little Bird Fly Donald Byrd, *Mustang*, Blue Note, 1966.		
Fly Me To The Moon Hampton Hawes, *Here And Now*, Contemporary, 1965.	NRB 2	
A Foggy Day Red Garland, *A Garland Of Red*, Prestige, 1956.		25
Folks Who Live On The Hill Blue Mitchell, *Heads Up*, Blue Note, 1967.		
Fools Rush In Zoot Sims, *Zoot At Ease*, Prestige, 1957.		41
•Footprints Wayne Shorter, *Adam's Apple*, Blue Note, 1967.	NRB 1	33, 54

Tune	*Fake Book*	*Aebersold*
For All We Know Cedar Walton, *Among Friends*, Evidence, 1982.	NRB 3	
Forest Flower Charles Lloyd, *Forest Flower*, Atlantic, 1966.		
For Heaven's Sake McCoy Tyner, *Nights Of Ballads And Blues*, Impulse, 1963.		
• Four Miles Davis, *Workin'*, Prestige, 1956.	NRB 1	7, 65
Four By Five McCoy Tyner, *The Real McCoy*, Blue Note, 1967.		
Four In One Thelonious Monk, *The Genius Of Modern Music, Volume II*, Blue Note, 1951.		
Four On Six Wynton Kelly And Wes Montgomery, *Smokin' At The Half Note*, Verve, 1965.	NRB 1	62
• Freddie Freeloader Miles Davis, *Kind Of Blue*, Columbia, 1959.		50
• Freedom Jazz Dance Miles Davis, *Miles Smiles*, Columbia, 1966.	NRB 2	
Freeway Ralph Moore, *Images*, Landmark, 1988.		
Friday The Thirteenth Joe Henderson, *State Of The Tenor, Volume I*, Blue Note, 1985.		
The Fruit Bud Powell, *The Genius Of Bud Powell*, Verve, 1949.		
Fuchsia Swing Song Sam Rivers, *Fuchsia Swing Song*, Blue Note, 1965.		
Funji Mama Blue Mitchell, *The Thing To Do*, Blue Note, 1964.		
Gaslight Duke Pearson, *Sweet Honey Bee*, Blue Note, 1966.		
Gee Baby, Ain't I Good To You Cassandra Wilson, *Blue Skies*, JMT, 1988.	NRB 1	
The Gentle Rain Charlie Byrd, *Sugarloaf Suite*, Concord, 1979.	NRB 3	
• Georgia On My Mind Elmo Hope, *Hope Meets Foster*, Prestige, 1955.		49
Gertrude's Bounce Clifford Brown And Max Roach, *At Basin Street*, Emarcy, 1956.	NRB 2	
Get Happy Sonny Rollins, *A Night At The Village Vanguard, Volume II*, Blue Note, 1957.	NRB 2	
Getting To Know You Wayne Shorter, *Second Genesis*, Vee Jay, 1959.		
Ghost Of A Chance Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 3	52
• Giant Steps John Coltrane, *Giant Steps*, Atlantic, 1959.	NRB 2	28, 65
Gingerbread Boy Miles Davis, *Miles Smiles*, Columbia, 1966.		

Tune	*Fake Book*	*Aebersold*
The Girl From Ipanema Stan Getz And Joao Gilberto, *Getz/Gilberto*, Verve, 1963.		31
Girl Talk Ralph Moore, *Furthermore*, Landmark, 1990.		
Glass Enclosure Bud Powell, *The Amazing Bud Powell, Volume II*, Blue Note, 1953.		
Gloria's Step Bill Evans, *Sunday At The Village Vanguard*, Prestige, 1961.	NRB 1	
Gnid Tadd Dameron, *Mating Call*, Fantasy, 1956.		
God Bless The Child Sonny Rollins, *The Bridge*, Bluebird, 1962.		
Gone Again Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.		
Gone With The Wind Jackie McLean, *McLean's Scene*, Prestige, 1957.	NRB 1	58
• Good Bait John Coltrane, *Soultrane*, Prestige, 1958.		
Goodbye McCoy Tyner, *Reaching Fourth*, MCA/Impulse, 1963.		
Goodbye Porkpie Hat Charles Mingus, *Mingus Ah Um*, Columbia, 1959.		
The Good Life Hank Mobley, *Straight No Filter*, Blue Note, 1966.		
Good Morning Heartache McCoy Tyner, *Remembering John*, Enja, 1991.	NRB 1	
Grand Central Cannonball Adderley And John Coltrane, *Cannonball And Coltrane*, Emarcy, 1959.	NRB 3	
Granted Joe Henderson, *Mode For Joe*, Blue Note, 1966.		
• Green Dolphin Street Miles Davis, *Live At The Plugged Nickel, Volume I*, Columbia, 1965.	NRB 3	34, 59
Greensleeves *The John Coltrane Quintet*, Impulse, 1965.		
Green St. Caper Woody Shaw, *United*, Columbia, 1981.	WGFB	
Gregory Is Here Horace Silver, *In Pursuit Of The 27th Man*, Blue Note, 1972.	NRB 2	17
• Groovin' High Tommy Flanagan, *Something Borrowed, Something Blue*, Fantasy, 1978.		43
The Gypsy In My Soul Oscar Peterson, *At The Stratford Shakespearean Festival*, Verve, 1956.		
Gypsy Without A Song *McCoy Tyner Plays Duke Ellington*, MCA/Impulse, 1964.		
• Hackensack (AKA Rifftide) Thelonious Monk, *Criss Cross*, Columbia, 1963.		
• Half Nelson Miles Davis, *Workin'*, Prestige, 1956.		5
Hallelujah Red Garland, *Soul Junction*, Prestige, 1957.		

Tune	*Fake Book*	*Aebersold*
Hallucinations (AKA Budo) *The Genius Of Bud Powell*, Verve, 1949.	NRB 1	
Happy Times Freddie Hubbard, *The Artistry Of Freddie Hubbard*, MCA/Impulse, 1963.		
•Have You Met Miss Jones *Introducing Kenny Garrett*, Criss Cross, 1984.		25
Heat Wave Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.		
Hello, Young Lovers Hank Mobley, *Another Workout*, Blue Note, 1961.		
•Here's That Rainy Day McCoy Tyner, *Things Ain't What They Used To Be*, Blue Note, 1990.	NRB 1	23
Hey There Grant Green, *Born To Be Blue*, Blue Note, 1962.		
•Hi-Fly Cannonball Adderley, *In San Francisco*, Fantasy, 1959.	NRB 2	43
The Holy Land Cedar Walton, *A Night At Boomers, Volume I*, Muse, 1973.		
Homestretch (AKA Joe's Blues) Joe Henderson, *Page One*, Blue Note, 1963.		2
Honeysuckle Rose Thelonious Monk, *The Unique Thelonious Monk*, Riverside, 1956.	NRB 2	
•Hot House Charlie Parker, *Jazz At Massey Hall*, Fantasy, 1953.		
Household Of Saud Charles Tolliver, *Music, Inc.*, Strata-East, 1970.		
House Of Jade Wayne Shorter, *Juju*, Blue Note, 1964.		
How About You *The Horace Silver Trio, Volume II*, Blue Note, 1953.		20
How Am I To Know? *The New Miles Davis Quintet*, Fantasy, 1955.		
How Are Things In Glocca Morra? *Sonny Rollins, Volume I*, Blue Note, 1956.		
How Could You Do A Thing Like That To Me Errol Garner, *Concert By The Sea*, Columbia, 1955.		
•How Deep Is The Ocean McCoy Tyner, *Revelations*, Blue Note, 1988.		
•How High The Moon Art Tatum, *The Tatum Group Masterpieces*, Pablo, 1955.		6
How Insensitive (AKA Insensatez) Luis Bonfa, *Jazz Samba*, Verve, 1963.		31
How Long Has This Been Going On? Bruce Forman, *Forman On The Job*, Kamei, 1992.		51
Hub-Tones Freddie Hubbard, *Hub-Tones*, Blue Note, 1962.		
•I Can't Get Started Sonny Rollins, *A Night At The Village Vanguard, Volume II*, Blue Note, 1957.		25
I Can't Give You Anything But Love Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		

Tune	*Fake Book*	*Aebersold*
I Concentrate On You Grant Green, *Nigeria*, Blue Note, 1962.		
•I Could Write A Book Miles Davis, *Relaxin'*, Prestige, 1956.		25
I Cover The Waterfront Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		40
•I Didn't Know What Time It Was McCoy Tyner, *Time For Tyner*, Blue Note, 1968.		
I Don't Wanna Be Kissed Miles Davis, *Miles Ahead*, Columbia, 1957.		
If Joe Henderson, *The Kicker*, Milestone, 1967.		
I Fall In Love Too Easily Miles Davis, *Seven Steps To Heaven*, Columbia, 1963.	NRB 3	59
If Ever I Would Leave You Benny Green, *Lineage*, Blue Note, 1990.		
If I Could Be With You Art Tatum, *Gene Norman Presents*, GNP, early 1950s.		
If I Had You Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		
•If I Should Lose You Hank Mobley, *Soul Station*, Blue Note, 1960.		22
•If I Were A Bell Miles Davis, *Cookin' At The Plugged Nickel*, Columbia, 1965.	NRB 1	46
If There Is Someone Lovelier Than You John Coltrane, *Settin' The Pace*, Prestige, 1958.		
If This Isn't Love Gary Bartz, *Harlem's Children*, Candid, 1990.		
•If You Could See Me Now Wynton Kelly And Wes Montgomery, *Smokin' At The Half Note*, Verve, 1965.	NRB 3	
I Get A Kick Out Of You Ernie Henry, *Seven Standards And A Blues*, Fantasy, 1957.		51
•I Got It Bad And That Ain't Good Red Garland, *Soul Junction*, Prestige, 1957.	NRB 3	48
I Gotta Right To Sing The Blues Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		
I Guess I'll Hang My Tears Out To Dry Dexter Gordon, *Go!*, Blue Note, 1962.		
I Guess I'll Have To Change My Plans Art Tatum, *Gene Norman Presents*, GNP, early 1950s.		
I Hadn't Anyone Till You Thelonious Monk, *Solo Monk*, Columbia, 1965.	NRB 2	58
I Had The Craziest Dream Kenny Dorham, *Quiet Kenny*, Prestige, 1959.		
•I Hear A Rhapsody John Coltrane, *Lush Life*, Prestige, 1957.	NRB 3	
I Know That You Know Dizzy Gillespie, Sonny Stitt, Sonny Rollins, *Sonny Side Up*, Verve, 1957.		
I Let A Song Go Out Of My Heart *Thelonious Monk Plays Ellington*, Riverside, 1955.		12
I'll Be Around Art Farmer, *Blame It On My Youth*, Contemporary, 1988.	NRB 2	

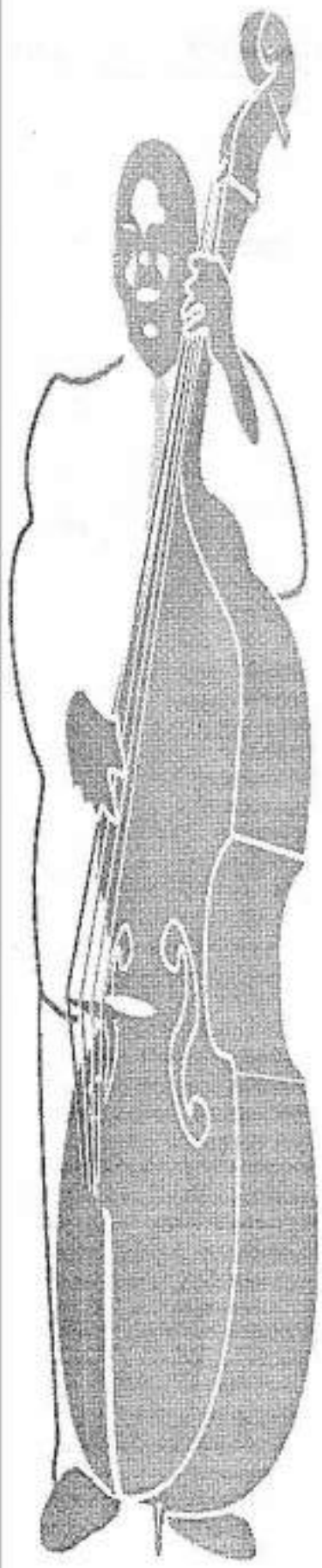
Tune	*Fake Book*	*Aebersold*
I'll Be Seeing You Hal Galper, *Portrait*, Concord, 1989.		
I'll Close My Eyes Blue Mitchell, *Blue's Moods*, Fantasy, 1960.		
I'll Get By John Coltrane, *The Stardust Session*, Prestige, 1958.	NRB 2	
I'll Keep Loving You *The Genius Of Bud Powell*, Verve, 1949.		
I'll Never Be The Same Art Tatum, Lionel Hampton, And Buddy Rich, *Tatum • Hampton • Rich*, Pablo, 1955.		
•I'll Remember April Clifford Brown And Max Roach, *At Basin Street*, Emarcy, 1956.		15, 43
I'll Take Romance Max Roach, *Jazz in 3/4 Time*, Emarcy, 1958.	NRB 1	58
I'll Wait And Pray John Coltrane, *Coltrane Jazz*, Prestige, 1959.		
Ill Wind Lee Morgan, *Cornbread*, Blue Note, 1965.	NRB 2	46
I Love Lucy Jerry Gonzalez, *Ya Yo Me Curé*, Pangea, 1979.	NRB 1	
•I Love You John Coltrane, *Lush Life*, Prestige, 1957.		25
Imagination Woody Shaw, *Imagination*, Muse, 1987.	NRB 1	23, 58
I'm An Old Cowhand Grant Green, *Talkin' About*, Blue Note, 1964.		41
I'm Beginning To See The Light *The Artistry Of Phineas Newborn, Jr.*, Atlantic, 1956.		
I'm Confessin' Thelonious Monk, *Solo Monk*, Columbia, 1965.		58
•I Mean You McCoy Tyner, *Things Ain't What They Used To Be*, Blue Note, 1990.	NRB 1	36, 56
•I'm Getting Sentimental Over You Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.	NRB 3	52
I'm Glad There Is You Chet Baker, *My Funny Valentine*, Pacific Jazz, 1981.	NRB 2	46
I'm Gonna Sit Right Down And Write Myself A Letter Art Tatum, *Gene Norman Presents*, GNP, early 1950s.		
I'm In The Mood For Love Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		
•I'm Old Fashioned John Coltrane, *Blue Train*, Blue Note, 1957.	NRB 1	55
•Impressions John Coltrane, *Impressions*, MCA/Impulse, 1962.	NRB 2	28, 54
I'm So Excited By You Donald Byrd, *Mustang*, Blue Note, 1966.		
In A Capricornian Way Woody Shaw, *Stepping Stones*, Columbia, 1978.		
•In A Mellow Tone McCoy Tyner, *Revelations*, Blue Note, 1988.	NRB 3	48
In A Mist Freddie Hubbard, *Sky Dive*, CTI/CBS, 1972.		

Tune	*Fake Book*	*Aebersold*
•In A Sentimental Mood *Duke Ellington And John Coltrane*, MCA/Impulse, 1962.	NRB 3	12
In Case You Haven't Heard Woody Shaw, *Little Red's Fantasy*, Muse, 1976.		9
•Indiana Bud Powell, *The Complete Blue Note And Roost Recordings*, Blue Note, 1947.		6, 61
Indian Summer Dave McKenna, *My Friend The Piano*, Concord, 1986.		39
•Infant Eyes Wayne Shorter, *Speak No Evil*, Blue Note, 1964.	WGFB	33
In My Solitude (AKA Solitude) *Thelonious Monk Plays Ellington*, Riverside, 1955.	NRB 3	12
•Inner Urge Joe Henderson, *Inner Urge*, Blue Note, 1964.	NRB 3	38
In The Wee Small Hours Of The Morning Oscar Peterson, *The Trio*, Verve, 1961.	NRB 2	58
Intrepid Fox Freddie Hubbard, *Red Clay*, CTI/CBS, 1970.		
Introspection Thelonious Monk, *Solo Monk*, Columbia, 1965.		56
•Invitation Joe Henderson, *Tetragon*, Milestone, 1967.	NRB 3	34, 59
•In Walked Bud Thelonious Monk, *Genius Of Modern Music, Volume I*, Blue Note, 1947.	NRB 1	56
•In Your Own Sweet Way Miles Davis, *Workin'*, Prestige, 1956.	NRB 2	
I Only Have Eyes For You Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1956.		
•I Remember Clifford Donald Byrd And Gigi Gryce, *Jazz Lab*, Fantasy, 1957.		14
•I Remember You Mulgrew Miller, *Wingspan*, Landmark, 1987.		22
I See Your Face Before Me John Coltrane, *Settin' The Pace*, Prestige, 1958.		
Isfahan (AKA Elf) Joe Henderson, *Lush Life*, Verve, 1992.	NRB 2	
•I Should Care Hank Mobley, *Messages*, Blue Note, 1956.	NRB 1	23
Isn't It Romantic Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.		
•Isotope Joe Henderson, *Inner Urge*, Blue Note, 1964.	NRB 3	38
•Israel Bobby Hutcherson, *Good Bait*, Landmark, 1984.		
Is That So Lee Morgan, *The Rajah*, Blue Note, 1966.		
I Surrender Dear Thelonious Monk, *Solo Monk*, Columbia, 1965.		
It Ain't Necessarily So Miles Davis, *Porgy And Bess*, Columbia, 1958.		
•It Could Happen To You Miles Davis, *Relaxin'*, Prestige, 1956.		22

Tune	*Fake Book*	*Aebersold*
It Don't Mean A Thing *Thelonious Monk Plays Ellington*, Riverside, 1955.	NRB 2	59
It Had To Be You Art Tatum, *Standards*, Black Lion, 1938.		
I Think You're Wonderful Charlie Parker, *The Happy Bird*, Parker Records, 1951.		
•I Thought About You Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.	NRB 1	41
I Thought I'd Let You Know McCoy Tyner, *Expansions*, Blue Note, 1968.		
It Might As Well Be Spring Woody Shaw, *Solid*, Muse, 1987.		25
It Never Entered My Mind Miles Davis, *Workin'*, Prestige, 1956.		
It's A Lazy Afternoon Grant Green, *Street Of Dreams*, Blue Note, 1964.		
It's All Right With Me Errol Garner, *Concert By The Sea*, Columbia, 1955.		
It's Easy To Remember John Coltrane, *Ballads*, MCA/Impulse, 1961.		
It's Only A Paper Moon Art Blakey And The Jazz Messengers, *The Big Beat*, Blue Note, 1960.	NRB 2	
It's The Talk Of The Town Barry Harris, *Preminando*, Riverside, 1960.	NRB 2	
It's Too Late Now Wynton Marsalis, *Standard Time, Volume III*, Columbia, 1986.		
•It's You Or No One McCoy Tyner, *Quartets 4x4*, Milestone, 1980.		15, 61
I've Got A Crush On You Ike Quebec, *Easy Living*, Blue Note, 1962.		
•I've Got Rhythm Teddy Wilson, *Mr. Wilson And Mr. Gershwin*, Sony, 1959.		51
I've Got The World On A String Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 2	
I've Got You Under My Skin Sonny Rollins, *A Night At The Village Vanguard, Volume I*, Blue Note, 1957.		
I've Grown Accustomed To Your Face McCoy Tyner, *Time For Tyner*, Blue Note, 1968.		25
I've Never Been In Love Before Oscar Peterson, *The Trio*, Verve, 1961.	NRB 2	
I've Told Ev'ry Little Star *Sonny Rollins And The Contemporary Leaders*, CTP, 1959.		55
I Waited For You Art Blakey And The Jazz Messengers, *At The Café Bohemia*, Blue Note, 1955.		
I Want To Be Happy Bud Powell, *The Amazing Bud Powell, Volume II*, Blue Note, 1953.		
•I Want To Talk About You John Coltrane, *Live At Birdland*, MCA/Impulse, 1962.		
I Wish I Knew John Coltrane, *Ballads*, MCA/Impulse, 1961.		
I Wish You Love Grant Green, *Street Of Dreams*, Blue Note, 1964.		

Tune	*Fake Book*	*Aebersold*
Jackie-ing Thelonious Monk, *The London Collection, Volume I,* Black Lion, 1970.		
Jayne Ornette Coleman, *Something Else!,* Fantasy, 1959.		
Jeannine Cannonball Adderley, *Them Dirty Blues,* Riverside, 1960.	WGFB	13, 65
The Jeep Is Jumpin' *Duke Ellington Meets Coleman Hawkins,* MCA/Impulse, 1962.		
•The Jitterbug Waltz Stanley Cowell, *Maybeck Recital Hall Series,* Concord, 1990.	NRB 3	
The Jody Grind Horace Silver, *The Jody Grind,* Blue Note, 1966.		17
Johnny Come Lately (AKA Stomp) Duke Ellington And Billy Strayhorn, *Piano Duets: Great Times!,* Riverside, 1958.		
•Jordu Clifford Brown, *Remember Clifford,* Mercury, 1954.	NRB 2	53
•Joshua Miles Davis, *Seven Steps To Heaven,* Columbia, 1963.	NRB 1	50
•Joy Spring McCoy Tyner, *Things Ain't What They Used To Be,* Blue Note, 1990.		16, 53
•Juju Wayne Shorter, *Juju,* Blue Note, 1964.		33
Jumpin' With Symphony Sid Charlie Parker, *Bird At The Roost,* Savoy, 1949.		
Just A Gigolo Thelonious Monk, *Monk's Dream,* Columbia, 1962.		
•Just Friends Sonny Rollins, *Sonny Meets Hawk,* RCA, 1963.	NRB 3	20, 34, 59
Just In Time McCoy Tyner, *Dimensions,* Elektra, 1983.		
Just One More Chance Ernestine Anderson, *Just One More Chance,* Concord, 1980.		
•Just One Of Those Things *The Genius Of Bud Powell,* Verve, 1950.		51
Just Squeeze Me *The New Miles Davis Quintet,* Prestige, 1955.	NRB 3	48
Just You, Just Me Thelonious Monk, *The Unique Thelonious Monk,* Fantasy, 1956.	NRB 3	
•Katrina Ballerina Woody Shaw, *United,* Columbia, 1981.		9
K. C. Blues Charlie Parker, *Swedish Schnapps,* Verve, 1951.		
The Kicker Joe Henderson, *The Kicker,* Blue Note, 1967.		
•Killer Joe The Jazztet, *Meet The Jazztet,* Argo, 1960.	NRB 2	14
Kim Charlie Parker, *Now's The Time,* Verve, 1952.		
Knucklebean Bobby Hutcherson, *Knucklebean,* Blue Note, 1977.		

Tune	*Fake Book*	*Aebersold*
La Alhambra Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.		
Lady Be Good Teddy Wilson, *Mr. Wilson And Mr. Gershwin*, Sony, 1959.		39
•Lady Bird *Miles Davis With Jimmy Forrest*, Jazz Showcase, 1952.	NRB 1	36
The Lady Is A Tramp Kenny Drew, *The Riverside Collection*, Riverside, 1957.		
La Fiesta Chick Corea, *Return To Forever*, ECM, 1972.		
Laird Baird Charlie Parker, *Now's The Time*, Verve, 1952.		
Lament Miles Davis, *At Carnegie Hall*, Columbia, 1961.		
Lament For Booker Freddie Hubbard, *Hub-Tones*, Blue Note, 1962.		60
La Mesha Joe Henderson, *Page One*, Blue Note, 1963.		
Last Night When We Were Young Clifford Jordan, *Spellbound*, Riverside, 1960.		
•Laura Charlie Parker, *Night And Day*, Verve, 1950.	NRB 3	34
•Lazy Bird John Coltrane, *Blue Train*, Blue Note, 1957.		38
Lester Leaps In *Count Basie At Newport With Lester Young And Jo Jones*, Verve, 1957.		
Lester Left Town Art Blakey, *The Big Beat*, Blue Note, 1960.	WGFB	
Let Me Try Lewis Nash, *Rhythm Is My Business*, Evidence, 1989.		
Let's Call This Tommy Flanagan, *The Super Jazz Trio*, RCA, 1978.		
Let's Cool One Gary Bartz, *Reflections On Monk*, Steeplechase, 1988.		
Let's Fall In Love Oscar Peterson, *Compact Jazz*, Mercury, 1966.	NRB 2	58
Light Blue Thelonious Monk, *Thelonious In Action*, Fantasy, 1958.		
•Like Someone In Love John Coltrane, *Lush Life*, Prestige, 1957.	NRB 1	20, 23, 58
Like Sonny (A.K.A Simple Like) John Coltrane, *Like Sonny*, Blue Note, 1959.	NRB 2	27
Li'l Darlin' Benny Green, *Lineage*, Blue Note, 1990.		
Lil's Paradise *Charles Tolliver And His All-Stars*, Black Lion, 1968.		
Limehouse Blues Cannonball Adderley And John Coltrane, *Cannonball And Coltrane*, Emarcy, 1959.		
Litha Stan Getz, *Sweet Rain*, Verve, 1967.	NRB 3	
Little B's Poem Bobby Hutcherson, *Knucklebean*, Blue Note, 1977.		



Tune	*Fake Book*	*Aebersold*
Little Dancer John McNeil and Tom Harrell, *Look To The Sky,* Steeplechase, 1979.		63
Little Girl Blue Phineas Newborn, Jr., *Harlem Blues,* Contemporary, 1969.		
Little Melonae John Coltrane, *Settin' The Pace,* Prestige, 1958.		
Little Niles Bobby Hutcherson, *In The Vanguard,* Landmark, 1986.		
Little Old Lady John Coltrane, *Coltrane Jazz,* Atlantic, 1959.		
Little One Herbie Hancock, *Maiden Voyage,* Blue Note, 1965.	WGFB	
Little Red's Fantasy Woody Shaw, *Little Red's Fantasy,* Muse, 1976.		9
Little Rootie Tootie Thelonious Monk, *The London Collection, Volume I,* Black Lion, 1970.		
• Little Sunflower Freddie Hubbard, *Backlash,* Atlantic, 1966.	NRB 1	60
Little Willie Leaps Bud Powell, *Birdland '53,* Fresh Sound, 1953.		
Liza Thelonious Monk, *The Unique Thelonious Monk,* Riverside, 1956.		
Locomotion John Coltrane, *Blue Train,* Blue Note, 1957.		38
Lonely Woman Horace Silver, *Song For My Father,* Blue Note, 1963.	NRB 3	
Long Ago And Far Away *Paul Bley With Gary Peacock,* ECM.	NRB 1	55
Lonnie's Lament John Coltrane, *Crescent,* MCA/Impulse, 1964.		
Lookout Farm Dave Liebman, *Lookout Farm,* ECM, 1973.		19
Lost Wayne Shorter, *The Soothsayer,* Blue Note, 1965.		
Lotus Blossom (AKA Asiatic Raes) Kenny Dorham, *Quiet Kenny,* Prestige, 1959.		
• Love For Sale Kenny Barron, *The Only One,* Reservoir, 1990.		40
Love Is A Many Splendored Thing Clifford Brown And Max Roach, *At Basin Street,* Emarcy, 1956.		
Love Letters Bobby Hutcherson, *Mirage,* Landmark, 1991.		
Love Me Or Leave Me Art Tatum, *The Complete Pablo Solo Masterpieces,* Pablo, 1954.		
Lover Sonny Clark, *Cool Struttin,* Blue Note, 1958.		22, 61
• Lover Come Back To Me John Coltrane, *Black Pearls,* Prestige, 1958.		41, 61
• Lover Man Thelonious Monk, *The London Collection, Volume I,* Black Lion, 1970.		32
Lucky Day Barry Harris, *Maybeck Recital Hall Series,* Concord, 1990.		
Lullaby In Rhythm Art Tatum, *The Complete Pablo Solo Masterpieces,* Pablo, 1955.	NRB 3	

Tune	*Fake Book*	*Aebersold*
Lullaby Of Birdland Bud Powell, *Birdland '53*, Fresh Sound, 1953.		40
Luny Tune Grant Green, *Talkin' About*, Blue Note, 1964.		
• Lush Life *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.	NRB 1	32
• Mack The Knife Kenny Dorham, *Quiet Kenny*, Prestige, 1959.		
The Maestro Cedar Walton, *Eastern Rebellion*, Impulse, 1975.		35
• Mahjong Wayne Shorter, *Juju*, Blue Note, 1964.	NRB 2	
• Maiden Voyage Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.	NRB 3	11, 54
Make Believe Kenny Dorham, *Showboat*, Bainbridge, 1960.		
Makin' Whoopee Red Garland, *A Garland Of Red*, Prestige, 1956.		
Mamacita Joe Henderson, *The Kicker*, Blue Note, 1967.	NRB 3	
• Manha De Carnaval (AKA Morning Of The Carnival, The Theme From Black Orpheus, and A Day In The Life Of A Fool) McCoy Tyner, *Quartets 4x4*, Milestone, 1980.	NRB 2	
The Man I Love Teddy Wilson, *Mr. Wilson And Mr. Gershwin*, Sony, 1959.		51
• Manteca Phineas Newborn, Jr., *A World Of Piano*, Contemporary, 1961.	LRB	64
The Masquerade Is Over Keith Jarrett, *Standards, Volume I*, ECM, 1983.	NRB 2	
Mating Call Tadd Dameron, *Mating Call*, Fantasy, 1956.		
Matrix Chick Corea, *Now He Sings, Now He Sobs*, Blue Note, 1968.		
Mayreh Art Blakey, *A Night At Birdland*, Blue Note, 1954.		18
The Meaning Of The Blues Cedar Walton, *Maybeck Recital Hall Series*, Concord, 1992.		
Mean To Me Jackie McLean, *McLean's Scene*, Prestige, 1957.	NRB 2	65
Meditation *George Coleman And Tete Montoliu*, Timeless, 1977.		31
Melancholia Duke Ellington, *Piano Reflections*, Capitol, 1953.		
Memories Of You Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 2	
Mercy, Mercy, Mercy Cannonball Adderley, *Live At "The Club,"* Capitol, 1966.	NRB 1	
Miles' Mode *The John Coltrane Quartet Plays*, MCA/Impulse, 1965.		

Tune	*Fake Book*	*Aebersold*
• Milestones (new) (AKA Miles) Miles Davis, *Milestones*, Columbia, 1958.		50
Milestones (old) Mulgrew Miller, *Keys To The City*, Landmark, 1985.		7
• Minority *Gigi Gryce/Clifford Brown Sextet*, Blue Note, 1953.		
Mirror, Mirror Joe Henderson, *Mirror, Mirror*, Verve, 1980.		
• Mr. Clean Jack McDuff And Gene Ammons, *Brother Jack Meets The Boss*, Prestige, 1962.	NRB 1	
Mr. Day (AKA One And Four) John Coltrane, *Coltrane Plays The Blues*, Atlantic, 1960.		28
• Misterioso *Sonny Rollins, Volume II*, Blue Note, 1957.		
• Mr. P. C. John Coltrane, *Giant Steps*, Atlantic, 1959.	NRB 2	27
Mr. Syms John Coltrane, *Coltrane Plays The Blues*, Atlantic, 1960.		
• Misty Errol Garner, *The Original Misty*, Mercury, 1954.	NRB 1	41, 49
Miyako Wayne Shorter, *Schizophrenia*, Blue Note, 1967.		33
Moanin' Bobby Timmons, *This Here Is*, Riverside, 1960.		
Mode For Joe Joe Henderson, *Mode For Joe*, Blue Note, 1966.		
Mohawk Charlie Parker And Dizzy Gillespie, *Bird And Diz*, Verve, 1950.		
Mo' Joe Joe Henderson, *The Kicker*, Blue Note, 1967.	NRB 2	
• Moment's Notice John Coltrane, *Blue Train*, Blue Note, 1957.	NRB 2	38
Monk's Dream Larry Young, *Unity*, Blue Note, 1965.		
• Monk's Mood Thelonious Monk, *Genius Of Modern Music, Volume I*, Blue Note, 1947.	NRB 1	56
Mood Indigo *Duke Ellington Meets Coleman Hawkins*, MCA/Impulse, 1962.	NRB 2	12
Moon Alley Tom Harrell, *Moon Alley*, Criss Cross, 1985.		63
Moonglow Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.	NRB 3	59
Moonlight In Vermont Sonny Stitt, *Moonlight In Vermont*, Denon, 1977.	NRB 1	65
Moon Rays *Further Explorations Of The Horace Silver Quintet*, Blue Note, 1958.	NRB 2	
Moon River Art Blakey And The Jazz Messengers, *Buhaina's Delight*, Blue Note, 1961.		
Moon Song Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		
The Moontrane Larry Young, *Unity*, Blue Note, 1965.		9

Tune	*Fake Book*	*Aebersold*
Moose The Mooche Barry Harris, *At The Jazz Workshop*, Riverside, 1960.		
The More I See You Hank Mobley, *Roll Call*, Blue Note, 1960.		
More Than You Know Mulgrew Miller, *From Day To Day*, Landmark, 1990.	NRB 2	
Morning Cal Tjader, *Soul Burst*, Verve, 1966.	WGFB, LRB	
Morning Star Ralph Moore, *Images*, Landmark, 1988.		
Mosaic Art Blakey And The Jazz Messengers, *Mosaic*, Blue Note, 1961.		
The Most Beautiful Girl In The World Max Roach, *Jazz In 3/4 Time*, Emarcy, 1958.		
My Blue Heaven Red Garland, *Groovy*, Prestige, 1956.		
My Favorite Things John Coltrane, *My Favorite Things*, Atlantic, 1960.		25
•My Foolish Heart Bobby Hutcherson, *Solo/Quartet*, Fantasy, 1981.		25
•My Funny Valentine Miles Davis, *The Complete Concert, 1964*, Columbia.		25
My Heart Belongs To Daddy Ella Fitzgerald, *Dream Dancing*, Pablo, 1978.		
My Heart Stood Still Barry Harris, *Preminando*, Riverside, 1960.		
My Ideal Kenny Dorham, *Quiet Kenny*, Prestige, 1959.		22
My Little Brown Book *Duke Ellington And John Coltrane*, MCA/Impulse, 1962.		
My Little Suede Shoes Charlie Parker, *Fiesta*, Verve, 1951.		6
My Man's Gone Now Miles Davis, *Porgy And Bess*, Columbia, 1958.		
(Come To Me) My Melancholy Baby Thelonious Monk, *The London Collection, Volume I*, Black Lion, 1970.		
My Old Flame Cedar Walton, *Mosaic*, MusicMasters, 1990.		22
•My One And Only Love *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.		51
My Reverie Sonny Rollins, *Tenor Madness*, Prestige, 1956.		
•My Romance Red Garland, *A Garland Of Red*, Fantasy, 1956.	NRB 1	
•My Shining Hour Lewis Nash, *Rhythm Is My Business*, Evidence, 1989.	NRB 1	44, 61
My Ship Miles Davis, *Miles Ahead*, Columbia, 1957.	NRB 2	
•Naima John Coltrane, *Giant Steps*, Atlantic, 1959.	NRB 2	27
Namely You Sonny Rollins, *Newk's Time*, Blue Note, 1958.		40

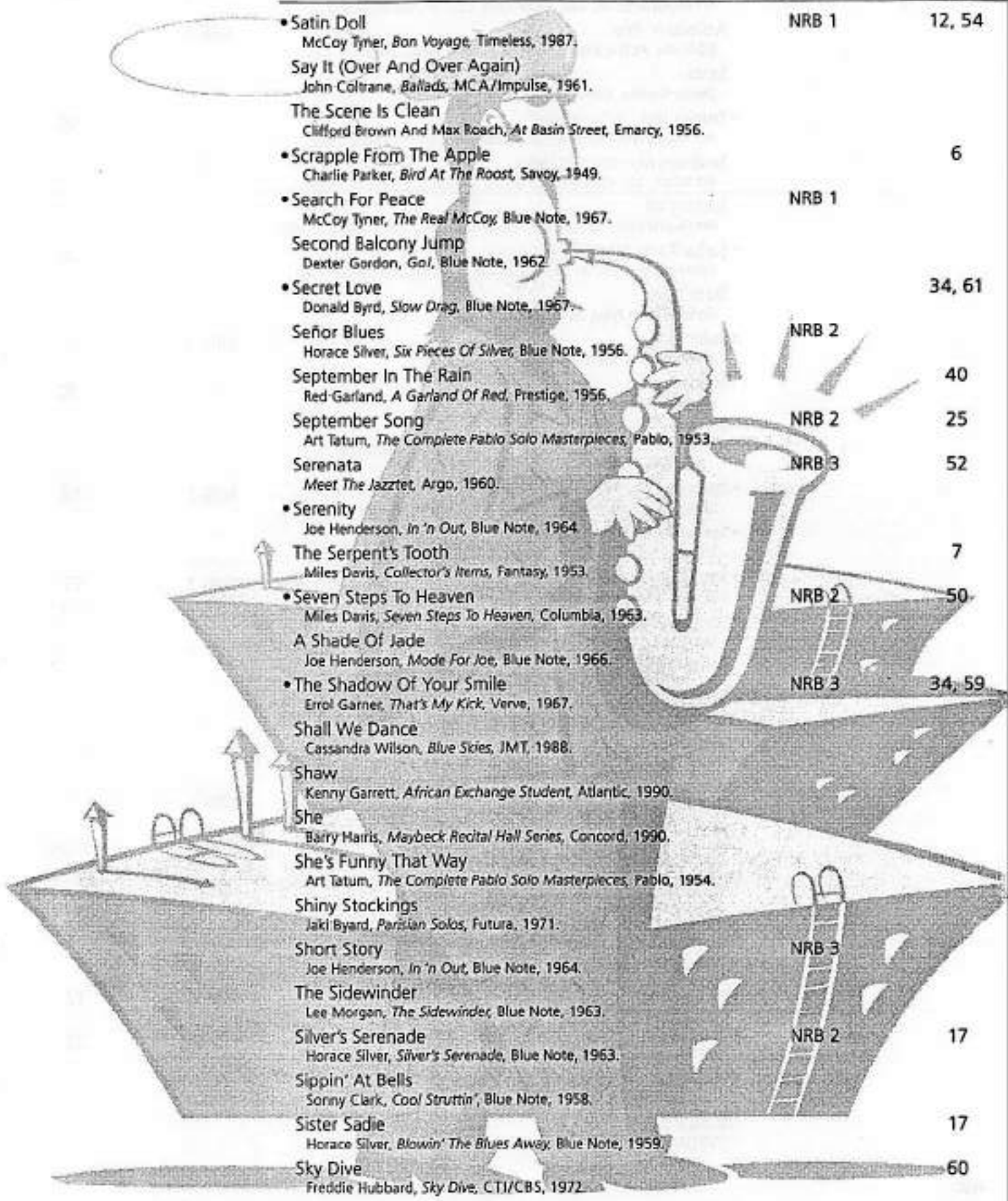
Tune	*Fake Book*	*Aebersold*
Nancy With The Laughing Face John Coltrane, *Ballads*, MCA/Impulse, 1961.		40
•Nardis Joe Henderson, *The Kicker*, Blue Note, 1967.		50
Nature Boy *The John Coltrane Quartet Plays*, MCA/Impulse, 1965.	NRB 1	
The Nearness Of You, Joe Albany And Warne Marsh, *The Right Connection*, Prestige, 1957.		22, 59
•Nefertiti Miles Davis, *Nefertiti*, Columbia, 1967.	NRB 1	33
Never Let Me Go Bobby Hutcherson, *Color Schemes*, Landmark, 1985.		
New York Donald Brown, *Sources Of Inspiration*, Muse, 1989.		
•Nica's Dream Horace Silver, *Horace-Scope*, Blue Note, 1960.	NRB 2	18, 65
Nica's Tempo Donald Byrd And Gigi Gryce, *Jazz Lab*, Fantasy, 1957.		
Nice Work If You Can Get It Thelonious Monk, *The London Collection, Volume I*, Black Lion, 1970.		
•Night And Day Joe Henderson, *Inner Urge*, Blue Note, 1964.		51
•Night Dreamer Wayne Shorter, *Night Dreamer*, Blue Note, 1964.	NRB 2	33
•The Night Has A Thousand Eyes John Coltrane, *Coltrane's Sound*, Atlantic, 1960.		52
A Nightingale Sang In Berkeley Square Stanley Cowell, *Back To The Beautiful*, Concord, 1989.	NRB 2	
•A Night In Tunisia Bud Powell, *The Amazing Bud Powell, Volume II*, Blue Note, 1951.		43
The Night We Called It A Day James Williams, *Magical Trio 1*, EmArcy, 1987.		
•No Blues (AKA Pfrancing) Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.		
Nobody Else But Me Kenny Dorham, *Showboat*, Bainbridge, 1960.		
No Moon At All Phineas Newborn, Jr., *While My Lady Sleeps*, Bluebird, 1958.	NRB 2	
Nostalgia In Times Square Charles Mingus, *Mingus In Wonderland*, Blue Note, 1959.		
•Now's The Time Charlie Parker, *Now's The Time*, Verve, 1953.		6
Nutty Jerry Gonzalez, *Rumba Para Monk*, Sunnyside, 1988.		
Nutville Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.	NRB 2	17
Oblivion *The Amazing Bud Powell*, Verve, 1951.		
Off Minor Thelonious Monk, *Genius Of Modern Music, Volume I*, Blue Note, 1947.	NRB 1	56
O Grande Amor Stan Getz, *Sweet Rain*, Verve, 1967.		

Tune	*Fake Book*	*Aebersold*
Ojos De Rojo Cedar Walton, *Eastern Rebellion*, Muse, 1975.		35
•Old Folks Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.		
•Oleo Miles Davis, *Relaxin'*, Prestige, 1956.	NRB 1	8, 65
Oliloqui Valley Herbie Hancock, *Empyrean Isles*, Blue Note, 1964.	WGFB	
Ol' Man River Kenny Dorham, *Showboat*, Bainbridge, 1960.		
On A Clear Day Eddie Palmieri And Cal Tjader, *El Sonido Nuevo*, Verve, 1966.		
On A Misty Night Tadd Dameron, *Mating Call*, Fantasy, 1956.		
On A Slow Boat To China Charlie Parker, *Bird At The Roost*, Savoy, 1949.		
•Once I Loved (A K A O Amor Em Paz) Joe Henderson, *The Kicker*, Fantasy, 1967.	NRB 1	31
One By One Art Blakey And The Jazz Messengers, *Ugetsu*, Blue Note, 1963.	WGFB	
One Down, One Up John Coltrane, *New Thing At Newport*, GRP/Impulse, 1965.		
One Finger Snap Herbie Hancock, *Empyrean Isles*, Blue Note, 1964.	NRB 3	
One Note Samba Stan Getz, *Getz Au Go-Go*, Verve, 1964.		31
One's Own Room Mulgrew Miller, *Wingspan*, Landmark, 1987.		
On The Nile Charles Tolliver, *Music, Inc.*, Strata-East, 1970.		
On The Sunny Side Of The Street Dizzy Gillespie, Sonny Stitt, Sonny Rollins, *Sonny Side Up*, Verve, 1957.	NRB 2	49
On The Trail Donald Byrd, *Mustang*, Blue Note, 1966.		34
Opus De Funk *The Horace Silver Trio, Volume II*, Blue Note, 1953.	NRB 3	
Organ Grinder Woody Shaw, *Woody Three*, Columbia, 1979.		
Oriental Folk Song Wayne Shorter, *Night Dreamer*, Blue Note, 1964.		
•Ornithology Charlie Parker, *Bird At The Roost Volume I*, Savoy, 1949.		6
An Oscar For Treadwell Charlie Parker And Dizzy Gillespie, *Bird And Diz*, Verve, 1950.		
•Our Delight Phineas Newborn, Jr., Paul Chambers, And Roy Haynes, *We Three*, Prestige, 1958.		
Our Love Is Here To Stay Jackie McLean, *McLean's Scene*, Prestige, 1957.		25
Our Man Higgins Lee Morgan, *Cornbread*, Blue Note, 1965.		
Our Waltz Rahsaan Roland Kirk, *Introducing Roland Kirk*, Chess, 1960.		

Tune	*Fake Book*	*Aebersold*
• Out Of Nowhere Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		22, 59
Out Of This World *The John Coltrane Quartet Plays*, MCA/Impulse, 1965.	NRB 1	46
Overtaken By A Moment Donald Brown, *Sources Of Inspiration*, Muse, 1989.		
• Over The Rainbow *The Amazing Bud Powell, Volume I*, Blue Note, 1951.	NRB 3	34
Owl Dizzy Gillespie, *The Complete RCA Victor Recordings*, Bluebird, 1947.		
Pannonica Thelonious Monk, *Criss Cross*, Columbia, 1963.		
Paris Eyes Larry Young, *Into Somethin'*, Blue Note, 1964.		
• Parisian Thoroughfare *The Amazing Bud Powell, Volume II*, Blue Note, 1951.		
Parker's Mood Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.		
The Party's Over Bobby Timmons, *This Here Is*, Riverside, 1960.		25
• Passion Dance McCoy Tyner, *The Real McCoy*, Blue Note, 1967.		
Passion Flower Duke Ellington, *Piano Reflections*, Capitol, 1953.		
Paul's Pal Sonny Rollins, *Tenor Madness*, Prestige, 1956.		
• Peace Horace Silver, *Blowin' The Blues Away*, Blue Note, 1959.	NRB 2	17
Peace Piece *Everybody Digs Bill Evans*, Fantasy, 1958.		
Penelope Wayne Shorter, *Etcetera*, Blue Note, 1965.		
Pennies From Heaven *Stan Getz And The Oscar Peterson Trio*, Verve, 1957.		
• Pensativa Art Blakey And The Jazz Messengers, *Free For All*, Blue Note, 1964.	WGFB, LRB	60
• Pent-Up House *Sonny Rollins Plus Four*, Prestige, 1956.	NRB 1	8
People Wallace Roney, *A Breath Of Seth Air*, Muse, 1991.		
• Perdido Duke Ellington And Billy Strayhorn, *Piano Duets: Great Times!*, Riverside, 1958.	NRB 2	12, 65
Peresina McCoy Tyner, *Expansions*, Blue Note, 1968.	WGFB	
Picadilly Lilly Dave Liebman, *Pendulum*, Artists House, 1978.		19
Pinocchio Miles Davis, *Nefertiti*, Columbia, 1967.	WGFB	
Played Twice Roy Haynes, *True Or False*, Free Lance, 1986.		

Tune	*Fake Book*	*Aebersol*
Poinciana Ahmad Jamal, *Poinciana*, MCA, 1958.		
• Polka Dots And Moonbeams Blue Mitchell, *Blue Soul*, Riverside, 1959.	NRB I	23, 58
Poor Butterfly Art Tatum, *The Genius*, Black Lion, 1945.		39
Poor People's March Bobby Hutcherson, *Spiral*, Blue Note, 1965.		
A Portrait Of Jenny Red Garland, *Manteca*, Prestige, 1958.		
Power To The People Joe Henderson, *Power To The People*, Milestone, 1969.		
The Preacher *Horace Silver Quintet, Volume II*, Blue Note, 1955.		17
• Prelude To A Kiss Duke Ellington, *Piano Reflections*, Capitol, 1953.	NRB 3	12
Pretty Eyes Horace Silver, *The Cape Verdean Blues*, Blue Note, 1965.		
Prince Albert Art Blakey And The Jazz Messengers, *At The Café Bohemia*, Blue Note, 1955.		36
Prisoner Of Love Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		46
Punjab Joe Henderson, *In 'n Out*, Blue Note, 1964.	NRB 3	
Pursuance John Coltrane, *A Love Supreme*, MCA/Impulse, 1964.	WGFB	
Put Your Little Foot Right Out Miles Davis, *Live At The Blackhawk*, Columbia, 1961.		
Quasimodo Clifford Jordan, *The Adventurer*, Muse, 1978.	WGFB	
Quicksilver *The Horace Silver Trio, Volume II*, Blue Note, 1953.	NRB 2	18
Rahsaan's Run Woody Shaw, *Lotus Flower*, Enja, 1982.		
Rain Check Duke Ellington, *And His Mother Called Him Bill*, Bluebird, 1967.		
Ramblin' Ornette Coleman, *Change Of The Century*, Atlantic, 1960.		
Rapture Harold Land And Blue Mitchell, *Mapenzi*, Concord, 1977.	NRB 1	
Ray's Idea Phineas Newborn, Jr., *Harlem Blues*, Contemporary, 1969.		36
• Recordame (A K A No Me Esqueca) Joe Henderson, *Page One*, Blue Note, 1963.	NRB 1	38
Red Clay Freddie Hubbard, *Red Clay*, CTI, 1970.		60
Red Cross Charlie Parker, *The Bird On Savoy, Part I*, BYG, 1944.		
Red Top Errol Garner, *Concert By The Sea*, Columbia, 1955.		

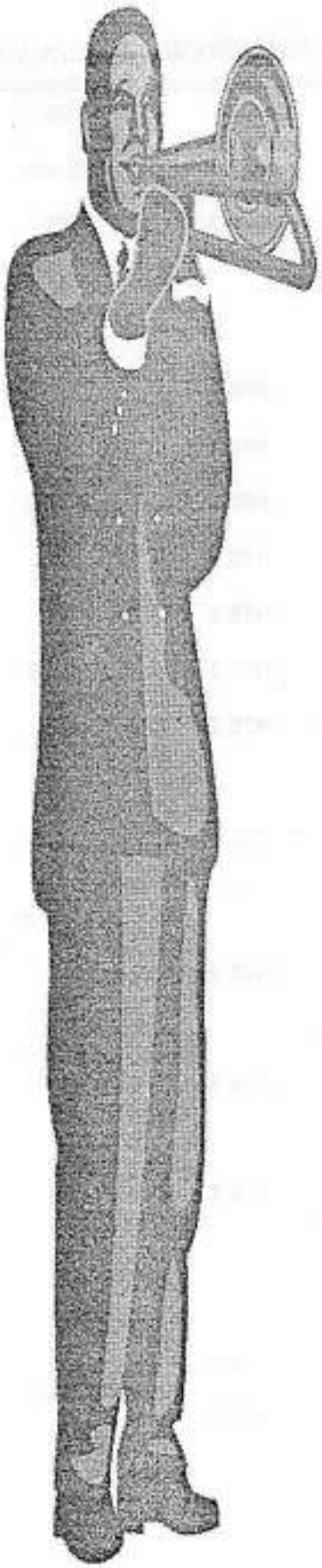
Tune	*Fake Book*	*Aebersold*
Reflections *Sonny Rollins, Volume II,* Blue Note, 1957.		
Reflections In D Duke Ellington, *Piano Reflections,* Capitol, 1953.		
Relaxin' At Camarillo Joe Henderson, *Relaxin' At Camarillo,* Contemporary, 1979.		
Remember Hank Mobley, *Soul Station,* Blue Note, 1960.		
Resolution John Coltrane, *A Love Supreme,* MCA/Impulse, 1964.	WGFB	
•Rhythm-A-Ning Thelonious Monk, *Criss Cross,* Columbia, 1963.		
Right Now Jackie McLean, *Right Now,* Blue Note, 1965.		
Riot Herbie Hancock, *Speak Like A Child,* Blue Note, 1968.		
Rise 'n Shine John Coltrane, *Settin' The Pace,* Prestige, 1958.		
Robbin's Nest John Coltrane, *Wheelin' And Dealin',* Prestige, 1957.	NRB 1	36
Rockin' In Rhythm Steve Lacy, *Soprano Sax,* Fantasy, 1957.		
Room 608 Horace Silver, *Silver's Serenade,* Blue Note, 1963.		18
Rose Room Charlie Christian, *The Genius Of The Electric Guitar,* Columbia, 1940.		
Rosewood Woody Shaw, *Rosewood,* Columbia, 1977.	WGFB	
•'Round Midnight Thelonious Monk, *Genius Of Modern Music, Volume I,* Blue Note, 1947.		40, 56
•Ruby My Dear Thelonious Monk, *Solo Monk,* Columbia, 1965.	NRB 1	36, 56
Russian Lullaby John Coltrane, *Soultrane,* Prestige, 1958.		
Sail Away Tom Harrell, *Sail Away,* Contemporary, 1989.	NRB3	63
St. Louis Blues Red Garland, *Red In Bluesville,* Fantasy, 1959.		
•St. Thomas Sonny Rollins, *Saxophone Colossus,* Prestige, 1956.	NRB 1	8
•Salt Peanuts Miles Davis, *Steamin',* Prestige, 1956.		
Samba De Orpheus Sonny Stitt, *Made For Each Other,* Delmark, 1972.		
Same Shame Bobby Hutcherson, *Total Eclipse,* Blue Note, 1968.		
•Sandu Freddie Hubbard And Woody Shaw, *Double Take,* Blue Note, 1985.	NRB 1	53
Sans Souci Donald Byrd And Gigi Gryce, *Jazz Lab,* Fantasy, 1957.		
Satellite John Coltrane, *Coltrane's Sound,* Atlantic, 1960.		



Tune	*Fake Book*	*Aebersold*
• Satin Doll McCoy Tyner, *Bon Voyage*, Timeless, 1987.	NRB 1	12, 54
Say It (Over And Over Again) John Coltrane, *Ballads*, MCA/Impulse, 1961.		
The Scene Is Clean Clifford Brown And Max Roach, *At Basin Street*, Emarcy, 1956.		
• Scrapple From The Apple Charlie Parker, *Bird At The Roost*, Savoy, 1949.		6
• Search For Peace McCoy Tyner, *The Real McCoy*, Blue Note, 1967.	NRB 1	
Second Balcony Jump Dexter Gordon, *Go!*, Blue Note, 1962.		
• Secret Love Donald Byrd, *Slow Drag*, Blue Note, 1967.		34, 61
Señor Blues Horace Silver, *Six Pieces Of Silver*, Blue Note, 1956.	NRB 2	
September In The Rain Red Garland, *A Garland Of Red*, Prestige, 1956.		40
September Song Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 2	25
Serenata *Meet The Jazztet*, Argo, 1960.	NRB 3	52
• Serenity Joe Henderson, *In 'n Out*, Blue Note, 1964.		
The Serpent's Tooth Miles Davis, *Collector's Items*, Fantasy, 1953.		7
• Seven Steps To Heaven Miles Davis, *Seven Steps To Heaven*, Columbia, 1963.	NRB 2	50
A Shade Of Jade Joe Henderson, *Mode For Joe*, Blue Note, 1966.		
• The Shadow Of Your Smile Errol Garner, *That's My Kick*, Verve, 1967.	NRB 3	34, 59
Shall We Dance Cassandra Wilson, *Blue Skies*, JMT, 1988.		
Shaw Kenny Garrett, *African Exchange Student*, Atlantic, 1990.		
She Barry Harris, *Maybeck Recital Hall Series*, Concord, 1990.		
She's Funny That Way Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.		
Shiny Stockings Jaki Byard, *Parisian Solos*, Futura, 1971.		
Short Story Joe Henderson, *In 'n Out*, Blue Note, 1964.	NRB 3	
The Sidewinder Lee Morgan, *The Sidewinder*, Blue Note, 1963.		
Silver's Serenade Horace Silver, *Silver's Serenade*, Blue Note, 1963.	NRB 2	17
Sippin' At Bells Sonny Clark, *Cool Struttin'*, Blue Note, 1958.		
Sister Sadie Horace Silver, *Blowin' The Blues Away*, Blue Note, 1959.		17
Sky Dive Freddie Hubbard, *Sky Dive*, CTI/CBS, 1972.		60

Tune	*Fake Book*	*Aebersold*
• Skylark Art Blakey And The Jazz Messengers, *Caravan*, Fantasy, 1962.	NRB 1	32
A Sleepin' Bee Bill Evans, *At The Montreaux Jazz Festival*, Verve, 1968.	NRB 1	
Smile Dexter Gordon, *Dexter Calling*, Blue Note, 1961.		
• Smoke Gets In Your Eyes Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		55
So Beats My Heart For You Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1955.		
Social Call Art Farmer And Gigi Gryce, *When Farmer Met Gryce*, Prestige, 1955.		
• Softly As In A Morning Sunrise John Coltrane, *Live At The Village Vanguard*, MCA/Impulse, 1961.		40
So In Love *Cedar Walton Plays*, Delos, 1986.		
• Solar *Miles Davis All-Stars*, Prestige, 1954.	NRB 1	7
Solid Woody Shaw, *Solid*, Muse, 1987.		8
Somebody Loves Me Bud Powell, *The Complete Blue Note And Roost Recordings*, Blue Note, 1947.		
• Someday My Prince Will Come Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.	NRB 1	58
• Someone To Watch Over Me McCoy Tyner, *Revelations*, Blue Note, 1988.		
• Some Other Blues John Coltrane, *Coltrane Jazz*, Atlantic, 1959.	NRB 2	27
Some Other Spring Jaki Byard, *There'll Be Some Changes Made*, Muse, 1972.		
Some Other Time *Bill Evans And Tony Bennett*, Fantasy, 1975.		
Sometime Ago Bill Evans, *You Must Believe In Spring*, Warner Bros, 1977.		
Sometimes I'm Happy Oscar Peterson, *The Trio*, Verve, 1961.		
So Near So Far Miles Davis, *Seven Steps To Heaven*, Columbia, 1963.	NRB 3	
• Song For My Father Horace Silver, *Song For My Father*, Blue Note, 1963.	NRB 2	17, 54
• The Song Is You Grant Green, *Nigeria*, Blue Note, 1962.	NRB 1	15, 55
• Sonnymoon For Two Sonny Rollins, *A Night At The Village Vanguard, Volume II*, Blue Note, 1957.		
• Sophisticated Lady *Thelonious Monk Plays Ellington*, Riverside, 1955.	NRB 2	12
• Soul Eyes John Coltrane, *Coltrane*, MCA/Impulse, 1965.	WGFB	32
Soul-Leo Mulgrew Miller, *Wingspan*, Landmark, 1987.		
Soultrane Tadd Dameron, *Mating Call*, Fantasy, 1956.		

Tune	*Fake Book*	*Aebersold*
• So What Miles Davis, *Kind Of Blue*, Columbia, 1959.		50
• Speak Low McCoy Tyner, *Inception*, Impulse, 1962.	NRB 1	25, 65
• Speak No Evil Wayne Shorter, *Speak No Evil*, Blue Note, 1964.	NRB 1	33
Spiral John Coltrane, *Giant Steps*, Atlantic, 1959.		
S'posin' *The New Miles Davis Quintet*, Fantasy, 1955.		44
Spring Can Really Hang You Up The Most Kenny Burrell, *Groovin' High*, Muse, 1981.	NRB 2	
• Spring Is Here Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.	NRB 3	34
• Stablemates *The New Miles Davis Quintet*, Fantasy, 1955.	NRB 2	14, 65
Stairway To The Stars John Coltrane, *The Coltrane Legacy*, Atlantic, 1959.	NRB 3	
• Stardust John Coltrane, *The Stardust Session*, Prestige, 1958.	NRB 2	52
• Star Eyes McCoy Tyner, *Nights Of Ballads And Blues*, Impulse, 1963.	NRB 3	34, 59
Stars Fell On Alabama Cannonball Adderley And John Coltrane, *Cannonball And Coltrane*, Emarcy, 1959.	NRB 3	52
Stay As Sweet As You Are McCoy Tyner, *Quartets 4x4*, Milestone, 1980.		
Steeplechase *Charlie Parker All Stars*, Savoy Jazz, 1948.		
• Stella By Starlight Miles Davis, *Cookin' At The Plugged Nickel*, Columbia, 1965.		15, 22, 59
Step Lightly Blue Mitchell, *The Thing To Do*, Blue Note, 1964.	NRB 3	
Stolen Moments Oliver Nelson, *Blues And The Abstract Truth*, MCA/Impulse, 1961.		
• Stompin' At The Savoy Stanley Cowell, *Maybeck Recital Hall Series*, Concord, 1990.	NRB 3	34
Stop Start Lee Morgan, *The Procrastinator*, Blue Note, 1967.		
Stormy Weather Woody Shaw, *Imagination*, Muse, 1987.	NRB 1	44
Straight Ahead Kenny Dorham, *Una Mas*, Blue Note, 1963.		
• Straight No Chaser Miles Davis, *Milestones*, Columbia, 1958.		
Straight Street John Coltrane, *Coltrane*, Prestige, 1957.	WGFB	
Straight Up And Down Chick Corea, *Inner Space*, Atlantic, 1966.	WGFB	
Street Of Dreams Grant Green, *Street Of Dreams*, Blue Note, 1964.	NRB 3	
Strictly Confidential *The Genius Of Bud Powell*, Verve, 1949.		



Tune	*Fake Book*	*Aebersold*
• Strollin' Horace Silver, *Horace-Scope*, Blue Note, 1960.	NRB 2	18
• Sugar Stanley Turrentine, *Sugar*, CTI/CBS, 1970.	NRB 3	49
Summer In Central Park Horace Silver, *In Pursuit Of The 27th Man*, Blue Note, 1972.	NRB 2	18
Summer Night Miles Davis With The Gil Evans Orchestra, *Quiet Nights*, Columbia, 1962.		
• Summertime Freddie Hubbard, *The Artistry Of Freddie Hubbard*, MCA/Impulse, 1963.		25, 54
Sunday Art Blakey Quartet, *A Jazz Message*, MCA/Impulse, 1963.		
Sunrise, Sunset Lee Morgan, *Delightfulee*, Blue Note, 1966.		
Sunshower Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.		
Super Jet Tadd Dameron, *Mating Call*, Fantasy, 1956.		
The Surrey With The Fringe On Top McCoy Tyner, *Time For Tyner*, Blue Note, 1968.		
Sweet And Lovely Thelonious Monk, *Solo Monk*, Columbia, 1965.	NRB 2	59
Sweet Georgia Brown *The Genius Of Bud Powell*, Verve, 1949.		39
Sweet Lorraine Cedar Walton, *Maybeck Recital Hall Series*, Concord, 1992.	NRB 3	52
'S Wonderful *Art Pepper With The Sonny Clark Trio, Volume I*, TIS, 1953.		
Syeeda's Song Flute John Coltrane, *Giant Steps*, Atlantic, 1959.		
Tadd's Delight Sonny Clark Trio, *Sonny Clark Trio*, Blue Note, 1957.		
• Take The "A" Train Duke Ellington And Billy Strayhorn, *Piano Duets: Great Times!*, Riverside, 1958.	NRB 1	12, 65
Take The Coltrane *Duke Ellington And John Coltrane*, MCA/Impulse, 1962.		
Taking A Chance On Love *Sonny Stitt, Bud Powell, J.J. Johnson*, Prestige, 1949.	NRB 3	
• Tangerine *Coleman Hawkins Encounters Ben Webster*, Verve, 1959.		22
Teach Me Tonight Errol Garner, *Concert By The Sea*, Columbia, 1955.		41
Tea For Two Thelonious Monk, *Criss Cross*, Columbia, 1963.		51
Tell Me A Bedtime Story Herbie Hancock, *Fat Albert Rotunda*, Warner Bros, 1970.	WGFB	
Tempus Fugit *The Genius Of Bud Powell*, Verve, 1949.		
Tenderly Phineas Newborn, Jr., *Harlem Blues*, Contemporary, 1969.	NRB 1	44

Tune	*Fake Book*	*Aebersold*
• Tenor Madness Sonny Rollins, *Tenor Madness*, Prestige, 1956.		8
Tetragon Joe Henderson, *Tetragon*, Milestone, 1968.		
That Old Black Magic Ike Quebec, *Blue And Sentimental*, Blue Note, 1961.		
That Old Devil Moon Sonny Rollins, *A Night At The Village Vanguard, Volume II*, Blue Note, 1957.		25
That Old Feeling Art Blakey And The Jazz Messengers, *Three Blind Mice, Volume I*, Blue Note, 1962.	NRB 3	
That's All Donald Byrd, *Chant*, Blue Note, 1961.	NRB 2	41
Thelonious Thelonious Monk, *Underground*, Columbia, 1967.		56
• The Theme Miles Davis, *Workin'*, Prestige, 1956.		7
Theme For Ernie John Coltrane, *Soultrane*, Prestige, 1958.	NRB 1	36
Theme For Maxine Woody Shaw, *Rosewood*, Columbia, 1977.		
• There Is No Greater Love Miles Davis, *The Complete Concert, 1964*, Columbia.	NRB 2	34
There's A Small Hotel Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.		20
• There Will Never Be Another You Woody Shaw, *Solid*, Muse, 1987.	NRB 1	15, 44
These Foolish Things Thelonious Monk, *Solo Monk*, Columbia, 1965.	NRB 1	
They Can't Take That Away From Me Red Garland, *All Mornin' Long*, Fantasy, 1957.		
They Say That Falling In Love Is Wonderful *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.		
• Things Ain't What They Used To Be Duke Ellington, *Piano Reflections*, Capitol, 1953.		
The Things We Did Last Summer Grant Green, *Nigeria*, Blue Note, 1962.		
Think Of One Thelonious Monk, *Criss Cross*, Columbia, 1963.		
• Think On Me Woody Shaw, *The Blackstone Legacy*, Contemporary, 1970.	WGFB	
This Can't Be Love Ahmad Jamal, *Poinciana*, MCA, 1958.		
This Here Bobby Timmons, *This Here Is*, Riverside, 1960.		13
This I Dig Of You Hank Mobley, *Soul Station*, Blue Note, 1960.		38, 59
This Is Always Dave McKenna, *My Friend The Piano*, Concord, 1986.		
This Is For Albert Art Blakey And The Jazz Messengers, *Caravan*, Fantasy, 1962.	WGFB	33
This Is New Kenny Drew, *The Riverside Collection*, Fantasy, 1957.	NRB 3	

Tune	*Fake Book*	*Aebersold*
This Love Of Mine *Kenny Dorham*, Bainbridge.		
This Time The Dream's On Me Steve Grossman, *Way Out East, Volume I*, Red Record, 1984.		
Thou Swell *The Horace Silver Trio*, Blue Note, 1952.		
Three Flowers McCoy Tyner, *Today And Tomorrow*, Impulse, 1963.		
Three Little Words Sonny Rollins, *Reevaluation: The Impulse Years*, Impulse, 1965.	NRB 2	51
Time After Time Curtis Counce, *Landslide*, Contemporary, 1957.		41
A Time For Love Bill Evans, *Alone*, Verve, 1969.		40
Time On My Hands Art Tatum, *The Complete Capitol Masterpieces, Volume I*, Capitol, 1949.		
Time Was John Coltrane, *Coltrane*, Prestige, 1957.		
Tiny Capers *Clifford Brown*, EMI, 1954.	NRB 3	53
To Kill A Brick Woody Shaw, *Woody Three*, Columbia, 1979.		
Tomorrow's Destiny Woody Shaw, *Little Red's Fantasy*, Muse, 1976.		9
Tom Thumb Wayne Shorter, *Schizophrenia*, Blue Note, 1967.		
Tones For Joan's Bones Chick Corea, *Inner Space*, Atlantic, 1966.	WGFB	
Too Marvelous For Words Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		39
Too Young To Go Steady John Coltrane, *Ballads*, MCA/Impulse, 1961.		52
The Touch Of Your Lips Woody Shaw, *Setting Standards*, Muse, 1983.		
Tour De Force Dizzy Gillespie, *Tour De Force*, Verve, 1955.		
Toy Tune Wayne Shorter, *Etcetera*, Blue Note, 1965.	NRB 3	
Tricotism Lucky Thompson, *Tricotism*, Impulse, 1956.		
Trinkle Tinkle Thelonious Monk, *The London Collection, Volume I*, Black Lion, 1970.		
Triste Joe Henderson, *Double Rainbow*, Verve, 1994.	NRB 1, LRB	
• Tune Up Miles Davis, *Cookin'*, Prestige, 1956.	NRB 1	7, 65
26-2 John Coltrane, *Coltrane's Sound*, Atlantic, 1960.	NRB 2	28
Two Bass Hit Sonny Clark Trio, *Sonny Clark Trio*, Blue Note, 1957.		
Tyrone Larry Young, *Into Somethin'*, Blue Note, 1964.		

Tune	*Fake Book*	*Aebersold*
Ugetsu (AKA Fantasy In D) Art Blakey And The Jazz Messengers, *Ugetsu*, Blue Note, 1963.		35
Una Mas Kenny Dorham, *Una Mas*, Blue Note, 1963.		
Una Muy Bonita Ornette Coleman, *Change Of The Century*, Atlantic, 1960.	WGFB	
Undecided Red Garland, *High Pressure*, Fantasy, 1957.		
Unforgettable *Pepper Adams Quintet*, VSOP, 1957.	NRB 2	58
United Woody Shaw, *United*, Columbia, 1981.		
• Unit Seven Wynton Kelly And Wes Montgomery, *Smokin' At The Half Note*, Verve, 1965.	NRB 1	13
Un Poco Loco *The Amazing Bud Powell, Volume I*, Blue Note, 1951.		
Until The Real Thing Comes Along Dexter Gordon, *A Swingin' Affair*, Blue Note, 1962.		
Up 'gainst The Wall John Coltrane, *Impressions*, MCA/Impulse, 1962.		28
• Up Jumped Spring Art Blakey And The Jazz Messengers, *Three Blind Mice, Volume I*, Blue Note, 1962.	NRB 1	60
• Upper Manhattan Medical Group (AKA UMMG) Duke Ellington, *And His Mother Called Him Bill*, Bluebird, 1967.		
• Valse Hot Max Roach, *Jazz In 3/4 Time*, Emarcy, 1958.		8
Valse Triste Wayne Shorter, *The Soothsayer*, Blue Note, 1965.		
Very Early Bill Evans, *Re: Person I Knew*, Fantasy, 1974.	NRB 1	45
The Very Thought Of You Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		41
Vierd Blues Miles Davis, *Collector's Items*, Prestige, 1953.		7
Violets For Your Furs John Coltrane, *Coltrane*, Prestige, 1957.		23
Virgo Wayne Shorter, *Night Dreamer*, Blue Note, 1964.		33
Voyage *Benny Golson Quartet*, LRC, 1990.	NRB 1	
Wabash Cannonball Adderley And John Coltrane, *Cannonball And Coltrane*, Emarcy, 1959.		
Wail *The Amazing Bud Powell, Volume I*, Blue Note, 1949.		
• Walkin' Miles Davis, *Cookin' At The Plugged Nickel*, Columbia, 1965.		

Tune	*Fake Book*	*Aebersold*
Waltz For Debby Bill Evans, *Waltz For Debby*, Fantasy, 1961.	NRB 1	45
Warm Valley Kenny Barron, *The Only One*, Reservoir, 1990.	NRB 3	48
Watch What Happens Phineas Newborn, Jr., *Back Home*, Contemporary, 1976.	NRB 1	
Watermelon Man Herbie Hancock, *Takin' Off*, Blue Note, 1962.		11, 54
The Water's Edge Tom Harrell, *Visions*, Contemporary, 1987.		63
•Wave McCoy Tyner, *Supertrios*, Milestone, 1977.	NRB 1, LRB	31
•The Way You Look Tonight Wallace Roney, *The Standard Bearer*, Muse, 1989.	NRB 1	55, 61
•(You're A) Weaver Of Dreams Cannonball Adderley And John Coltrane, *Cannonball And Coltrane*, Emarcy, 1959.	NRB 1	46
We'll Be Together Again McCoy Tyner, *Nights Of Ballads And Blues*, Impulse, 1963.	NRB 1	
•Well, You Needn't Thelonious Monk, *Genius Of Modern Music, Volume I*, Blue Note, 1947.	NRB 1	56
West Coast Blues Tommy Flanagan, *Something Borrowed, Something Blue*, Fantasy, 1978.	NRB 1	43, 62
What A Difference A Day Made Mulgrew Miller, *From Day To Day*, Landmark, 1990.	NRB 2	
What Am I Here For? *Clifford Brown And Max Roach*, Emarcy, 1954.		
What Is There To Say? Benny Green, *In This Direction*, Criss Cross, 1988.		
•What Is This Thing Called Love Clifford Brown And Max Roach, *At Basin Street*, Emarcy, 1956.		15, 41
•What's New? John Coltrane, *Ballads*, MCA/Impulse, 1961.	NRB 1	41
What The World Needs Now Is Love Mulgrew Miller, *The Countdown*, Landmark, 1988.		
When I Fall In Love Miles Davis, *Steamin'*, Prestige, 1956.		
•When Lights Are Low Miles Davis, *Cookin'*, Prestige, 1956.	NRB 3	52
•When Sunny Gets Blue McCoy Tyner, *Today And Tomorrow*, Impulse, 1963.		49
When The Saints Go Marchin' In Blue Mitchell, *Out Of The Blue*, Fantasy, 1958.		
When Will The Blues Leave? Ornette Coleman, *Something Else!*, Fantasy, 1959.		
When You're Smiling Yusef Lateef, *Into Something*, Prestige/New Jazz, 1961.		
When Your Lover Has Gone Sonny Rollins, *Tenor Madness*, Prestige, 1956.		41
When You Wish Upon A Star Sonny Rollins, *Alternatives*, Bluebird, 1964.		58

Tune	*Fake Book*	*Aebersold*
Where Are You? Dexter Gordon, *Go!*, Blue Note, 1962.	NRB 3	
Where Or When Errol Garner, *Concert By The Sea*, Columbia, 1955.		
While My Lady Sleeps John Coltrane, *Coltrane*, Prestige, 1957.		
Whispering *Miles Davis And Horns*, Prestige, 1953.		
•Whisper Not *Benny Golson's New York Scene*, Contemporary, 1957.	NRB 2	14
Who Can I Turn To? Mulgrew Miller, *Time And Again*, Landmark, 1991.	NRB 1	
Who Cares? Geoff Keezer, *Waiting In The Wings*, Sunnyside, 1988.		
Why Do I Love You? Kenny Dorham, *Showboat*, Bainbridge, 1960.		55
Why Was I Born? Red Garland, *The PC Blues*, Prestige, 1957.		
•Wild Flower Wayne Shorter, *Speak No Evil*, Blue Note, 1964.	NRB 1	33
Willow Weep For Me Red Garland, *Groovy*, Prestige, 1956.	NRB 1	
Will You Still Be Mine? Red Garland, *Groovy*, Prestige, 1956.	NRB 2	23
•Windows Stan Getz, *Sweet Rain*, Verve, 1967.	NRB 2	
Wingspan Mulgrew Miller, *Wingspan*, Landmark, 1987.		
Wise One John Coltrane, *Crescent*, MCA/Impulse, 1964.	NRB 2	
•Witchcraft Kenny Barron, *Maybeck Recital Hall Series*, Concord, 1990.	NRB 1	44
•Witch Hunt Wayne Shorter, *Speak No Evil*, Blue Note, 1964.	WGFB	33
With A Song In My Heart Sonny Clark, *Sonny's Crib*, Blue Note, 1957.		51
•Without A Song Joe Henderson, *The Kicker*, Blue Note, 1967.	NRB 2	34
Wives And Lovers Grant Green, *Matador*, Blue Note, 1965.		22
Wonderful, Wonderful Sonny Rollins, *Newk's Time*, Blue Note, 1958.		
•Woody'n You (AKA Algo Bueno) Miles Davis, *Relaxin'*, Prestige, 1956.	NRB 2	65
Work Steve Lacy, *Soprano Sax*, Fantasy, 1957.		
Work Song Cannonball Adderley, *Them Dirty Blues*, Riverside, 1960.		13
Worry Later (AKA San Francisco Holiday) Thelonious Monk, *Evidence*, Milestone, 1959.		
Wrap Your Troubles In Dreams Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 2	

Tune	*Fake Book*	*Aebersold*
• Yardbird Suite *Max Roach Plays Charlie Parker*, Emarcy, 1958.		6
• Yes Or No Wayne Shorter, *Juju*, Blue Note, 1964.	NRB 1	33
• Yesterdays Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.	NRB 1	55
You And The Night And The Music Mulgrew Miller, *Time And Again*, Landmark, 1991.		41
You Are Too Beautiful *John Coltrane And Johnny Hartman*, MCA/Impulse, 1963.		
You'd Be So Nice To Come Home To McCoy Tyner, *Today And Tomorrow*, Impulse, 1963.		
• You Don't Know What Love Is John Coltrane, *Ballads*, MCA/Impulse, 1961.		32
You Go To My Head *The Amazing Bud Powell, Volume I*, Blue Note, 1949.		40
• You Know I Care Joe Henderson, *Inner Urge*, Blue Note, 1964.		
You Leave Me Breathless John Coltrane With The Red Garland Trio, *Traneing In*, Prestige, 1957.		
Young And Foolish *Bill Evans And Tony Bennett*, Fantasy, 1975.		
You're Blasé Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1954.		
You're Driving Me Crazy Art Tatum, *The Complete Pablo Solo Masterpieces*, Pablo, 1953.		
You're Mine You Benny Golson, *New York Scene*, Fantasy, 1957.		
• You're My Everything Freddie Hubbard, *Hub-Tones*, Blue Note, 1962.	NRB 2	41
• You Say You Care John Coltrane, *Soultrane*, Prestige, 1958.	NRB 2	23
• You Stepped Out Of A Dream Dexter Gordon, *A Swingin' Affair*, Blue Note, 1962.	NRB 3	34, 59
You Taught My Heart To Sing McCoy Tyner, *Revelations*, Blue Note, 1988.		
You Took Advantage Of Me Art Tatum, *The Complete Capitol Recordings, Volume II*, Capitol, 1949.		
• You've Changed Yusef Lateef, *Into Something*, Fantasy, 1961.	NRB 3	32
Y Todavia La Quiero Joe Henderson, *Relaxin' At Camarillo*, Fantasy, 1979.		

PART V
THE REST OF IT

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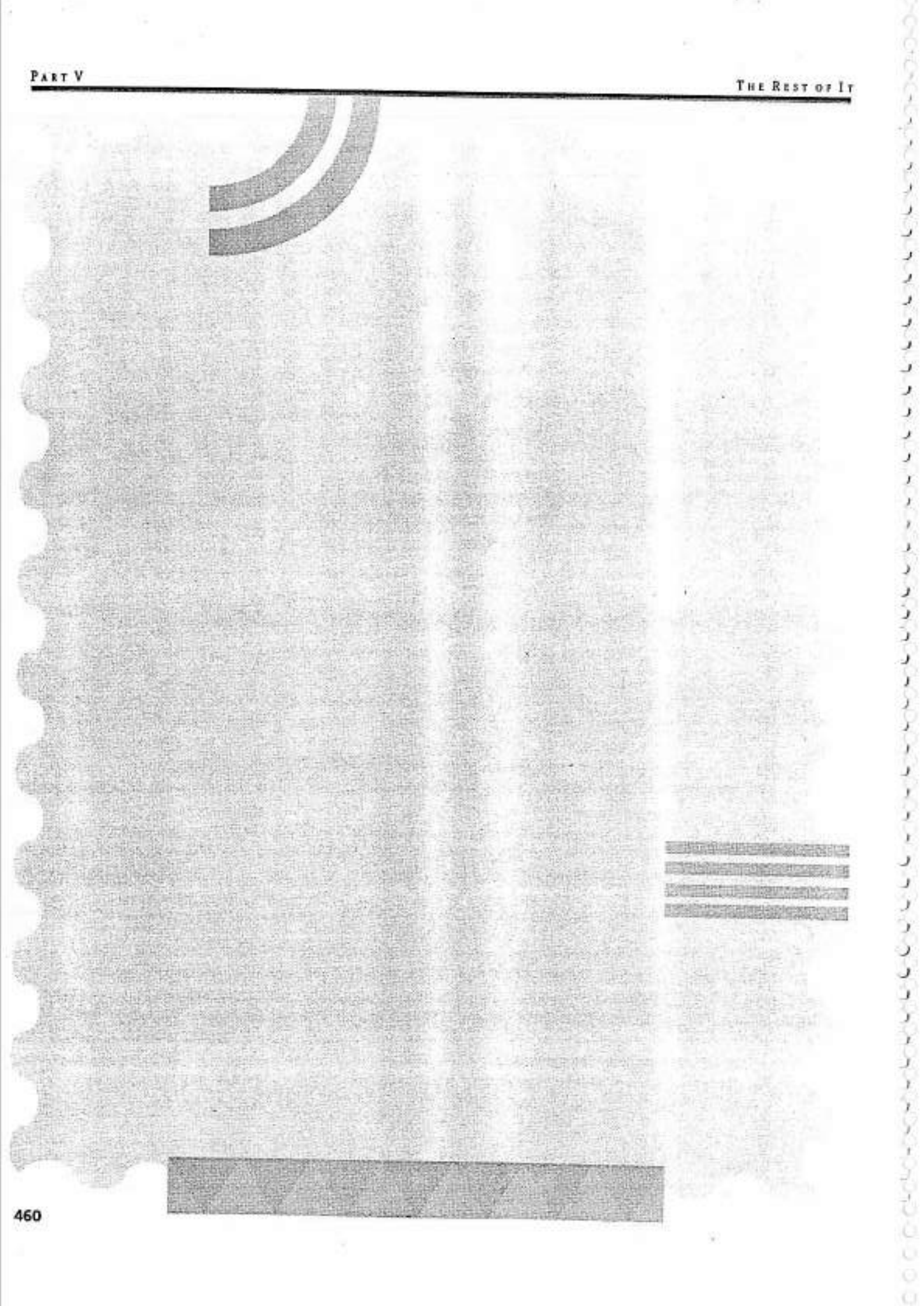


Chapter Twenty-Two
Salsa and Latin Jazz

- *What Is "Latin Music"?*
- *The Clave*
- *The Invisible Bar Line*
- *A History Lesson*

The music of Latin America is a vast subject, one that would require several volumes to cover adequately. This chapter focuses on a few skills jazz musicians need to adapt jazz tunes to Afro-Cuban rhythms. But first, here are some thoughts about Latin music in general.

What Is "Latin Music"?

North Americans tend to use the term "Latin music" loosely, as if it were a homogeneous music, rather than the incredibly complex mosaic that it is. The music from the Rio Grande south to Tierra del Fuego includes the influences of Africa, Spain, Portugal, Britain, France, the Netherlands, Italy, Germany, the Middle East, India, and thousands of indigenous American cultures. Altiplano music from the Andean highlands has about as much in common with Mexican mariachi music as Mozart has with B.B. King: There is a connection, but it is tenuous.

Brazilian and Afro-Cuban music have been the two main Latin musical influences on jazz. Brazilian music is beyond the scope of this book. To use Afro-Cuban rhythms with jazz tunes you need to know a bit about the rhythmic pattern known as *clave*, and that's what this chapter is all about.

The Clave

The single most unique aspect of Afro-Cuban music, also known as *salsa*, is its strict adherence to the rhythmic pattern known as clave (pronounced "clah-vay"). In a salsa band, each rhythm instrument—piano, bass, timbales, congas, bongos, güiro, cowbell—plays a different rhythm, and these rhythms all fit together nicely like pieces in a jigsaw puzzle. The glue that holds it all together is the clave.

Clave is a two-bar rhythmic pattern that occurs in two forms: forward clave, also known as "3 & 2" (**figure 22-1**), and reverse clave, also known as "2 & 3" (**figure 22-2**). In 3 & 2, or forward clave, the accents fall on the first beat, the "and" of the second beat, and the fourth beat of the first bar, and beats two and three of the second bar. In 2 & 3, or reverse clave, the pattern is reversed. There is also another clave, called the *rumba clave*, or *African clave* (**figure 22-3**). The last note in the "3" bar in the rumba clave is delayed a half beat and played on the "and" of the fourth beat. Every component of Afro-Cuban rhythm—drum patterns, piano montuno, bass lines, melodic phrasing, horn lines—has to be in gear with the clave.

Figure 22-1

forward clave (also known as) 3 & 2

Figure 22-2

reverse clave (also known as) 2 & 3

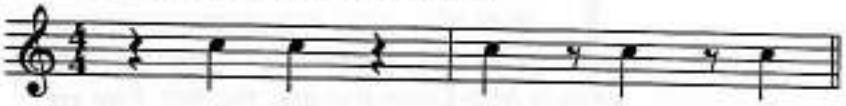
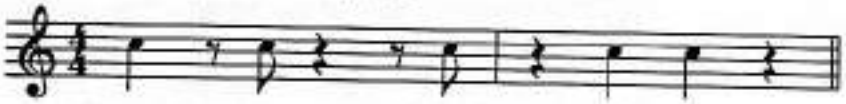


Figure 22-3

African (or "rumba") clave



Virtually all Afro-Cuban music is written and played in either forward or reverse clave.[1] **Figure 22-4** shows the first few bars of "Ave Maria Morena," a traditional Cuban song written in forward clave, or 3 & 2. As you can see, the rhythm of the melody states the clave pattern clearly, coinciding with the clave in eight places in the first three bars (where the "x" marks are). The most important rule about clave is that once the tune starts, *the clave doesn't change.*

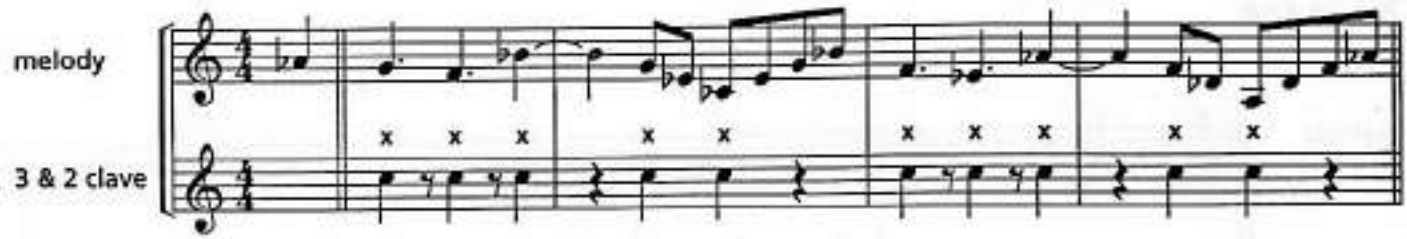
[1] An exception is the *bomba*, from Puerto Rico, which is based on a one-bar rhythmic pattern.

Figure 22-4

This rule can cause lots of problems when you try adapting a jazz tune to Afro-Cuban rhythms. You have to decide whether the song should be played in forward or reverse clave. Often the rhythm of the melody makes the choice obvious, as in the 2 & 3 pattern of the first four bars of the introduction to Freddie Hubbard's "Birdlike,"[2] shown in **figure 22-5**. Melody notes coincide with the 2 & 3 clave nine out of a possible ten times in the first four bars of Freddie's intro. Another tune with an obviously stated clave rhythm is Cedar Walton's "Ojos De Rojo."[3] As shown in **figure 22-6**, the melody on the intro to Cedar's tune coincides with the 3 & 2 clave ten out of a possible ten times in the first four bars.

Figure 22-5

Figure 22-6



[2] Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.
[3] Cedar Walton, *Eastern Rebellion 2*, Timeless, 1975.

Since jazz composers don't usually concern themselves with clave, most jazz tunes are partly in 2 & 3, partly in 3 & 2, and mostly in no particular clave. Such tunes may be difficult to adapt to Afro-Cuban rhythms unless you're willing to change the rhythm of the melody or add or subtract bars, which is often done. That's why many attempts to play jazz tunes in an Afro-Cuban style ("hey, let's play 'Inner Urge' as a mambo"), don't work too well. To sound good, a song has to feel right in one clave or the other.

Figure 22-7 shows the first four bars of Miles Davis' "Tune Up." The staffs below the melody line show how the melodic rhythm of "Tune Up" coincides with 3 & 2 (forward) and 2 & 3 (reverse) clave. As you can see, the melody coincides only once with a 2 & 3 clave, but four times with 3 & 2. This doesn't mean you have to play "Tune Up" in 3 & 2, however. If you change the rhythm of the melody in the second bar, as shown in **figure 22-8**, "Tune Up" coincides with the 2 & 3 clave three times in that bar. More important, two of the three notes that now coincide with the clave are those on the "and" of the third beat and on the fourth beat, the really strong points of the clave. Because all three melody notes coincide with the clave in the same bar, the clave feeling is tremendously reinforced.

Figure 22-7

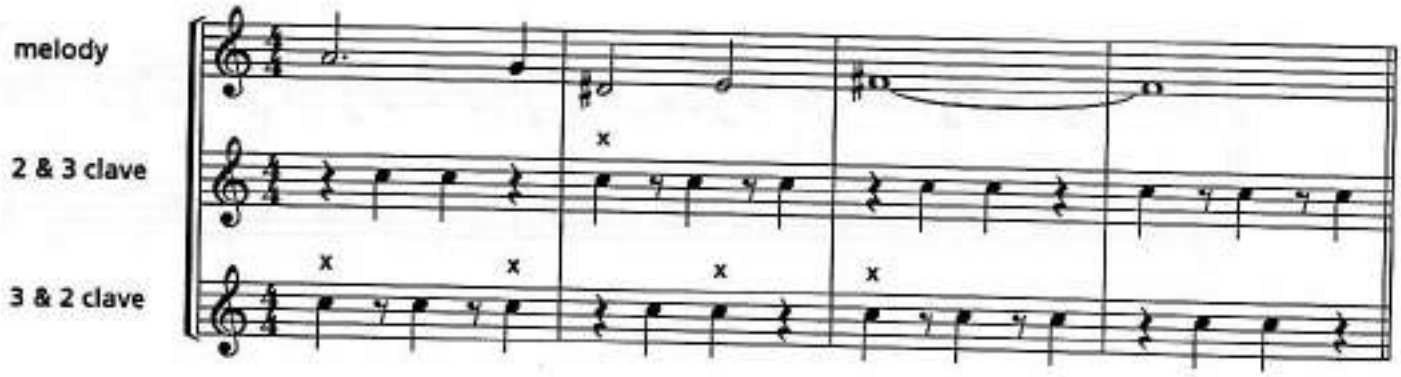


Figure 22-8

Figure 22-9

Figure 22-10

Figure 22-11

Figure 22-9 shows the first two bars of Thelonious Monk's "Bye-Ya,"[4] which suggests a 2 & 3 pattern. However, the melody in the eighth bar—three quarter notes—doesn't lay very well with the "3" bar of a 2 & 3 pattern, as shown in **figure 22-10**. If you rewrite the melody in bar 8 as two dotted quarter notes followed by a quarter note, as shown in **figure 22-11**, it will fit 2 & 3 clave.

[4] Thelonious Monk, *Monk's Dream*, Columbia, 1962.

Often you only have to change one or two notes to make a tune lay better with the clave. And some tunes will work more or less in either clave without any changes. One band I worked with played Thelonious Monk's "Straight, No Chaser" as a mambo in reverse clave. Every so often we'd play it in forward clave without changing anything else, and it worked either way.

The best example of a jazz musician adapting clave to an existing tune is Max Roach's evolving cowbell part on the three takes of Bud Powell's "Un Poco Loco." Blue Note fortunately released all the takes that Bud, Max, and bassist Curly Russell recorded that day in 1951, and the evolution of Max's part is a textbook case of how to adapt a jazz tune to clave. **Figure 22-12** shows the first four bars of Bud's melody, which obviously suggests the 3 & 2 pattern shown in the bottom staff. **Figure 22-13** shows the first two bars of take 1, with Max's cowbell pattern coinciding with the clave only twice in the two-bar phrase. Unhappy with what he was playing, Max changed his pattern on takes 2 and 3 to the one shown in **figure 22-14**. As you can see, his new cowbell pattern coincides with the clave three times in the two-bar phrase, and especially reinforces the rhythm of Bud's melody in the first bar.[5]

[5] *The Amazing Bud Powell*, Blue Note, 1951. There is disagreement in the jazz community about whether record companies should release alternate takes, with many musicians opposed to the practice. Painters and writers get to destroy the works they consider inferior, but when musicians record, the record company can release anything and everything by them, bad takes included, unless the musician's contract specifically states that they have total artistic control. Blue Note's fortuitous release of all three takes of "Un Poco Loco" is a good argument for the opposing position: that the historical value of even inferior takes by such masters as Bud, Bird, and Coltrane outweighs all else.

Figure 22-12

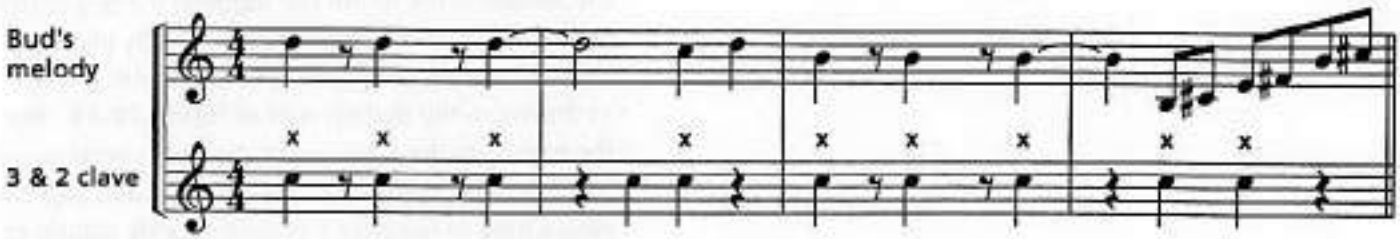


Figure 22-13

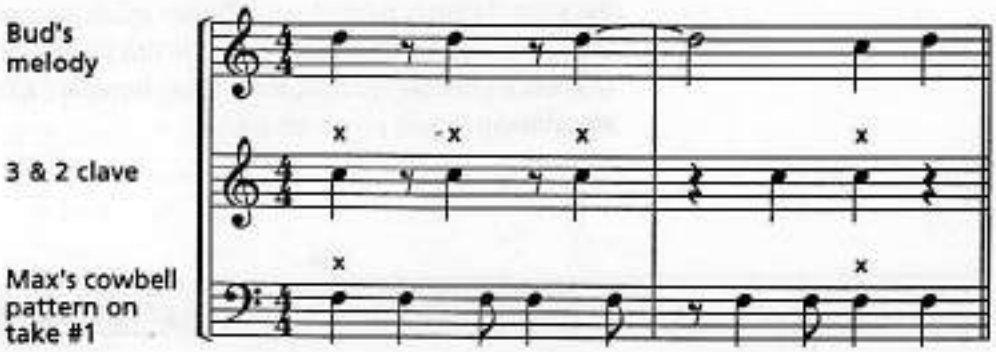
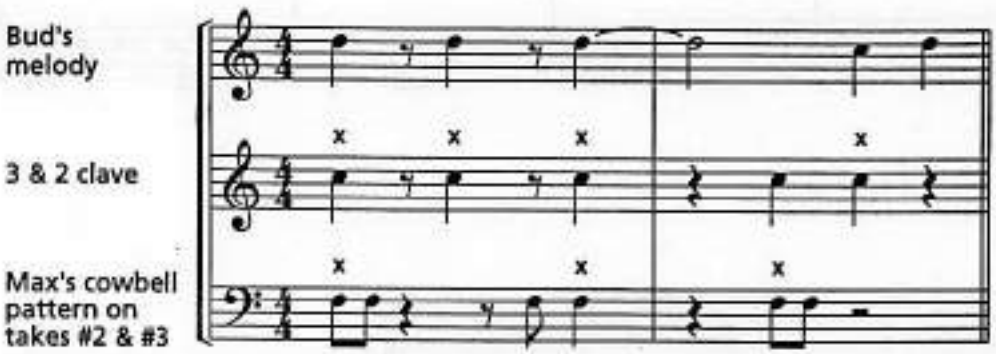


Figure 22-14



Mulgrew Miller's great tune "One's Own Room"[6] illustrates the problems inherent in choosing the right clave for a jazz tune. In **figure 22-15**, the rhythm of the melody in the fourth bar suggests a 2 & 3 pattern. Drummer Tony Reedus picks up on this by playing a *cascara*[7] pattern on brushes that goes with 2 & 3, as shown on the bottom staff of **figure 22-15**. But the melody in the C section of the tune clearly suggests 3 & 2, as seen in **figure 22-16**. A true Latin jazz band would have to reconcile this difference by adding or subtracting a bar, or changing the rhythm of the melody, as we did earlier in the examples of "Tune Up" and "Bye-Ya." The Contemporary Piano Ensemble's recording of "One's Own Room" doesn't confirm to the strict rhythmic rules of Afro-Cuban music because the group is not a Latin jazz group. If Tito Puente or Orchestra Libre played Mulgrew's tune, however, some adjustments would be necessary.

Figure 22-15

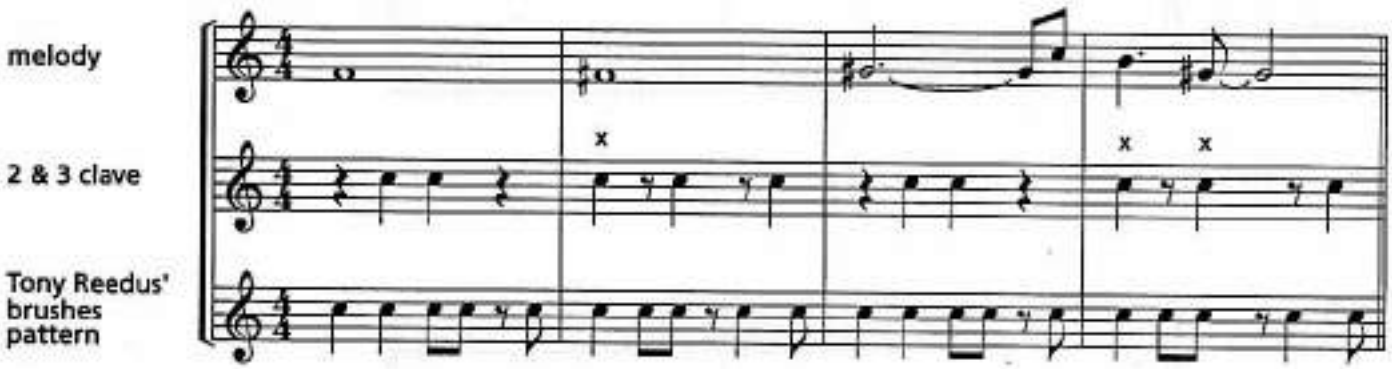
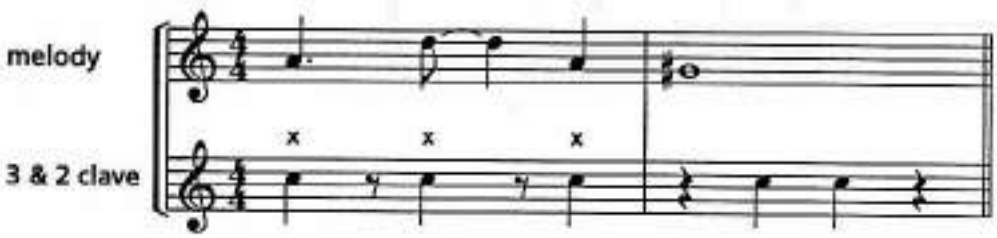


Figure 22-16



[6] The Contemporary Piano Ensemble, *The Key Players*, Columbia, 1992.

[7] This is a rhythmic pattern usually played on the shell of the timbales.

The Invisible Bar Line

Because of its abundance of cross-rhythms, Latin music presents some notational problems. There is a rule about notation in Western music that one shouldn't cross "the invisible bar line"[8] that divides each bar of $\frac{4}{4}$ music in half. Although this rule makes good sense for most Western music, it can make a bar of Latin music very difficult to read. **Figure 22-17**, shows a typical piano *montuno*, a repeated vamp figure, notated in the conventional Western method. It contains 15 bits of information (12 notes and 3 ties). **Figure 22-18** shows the same pattern notated as most Latin musicians would write (and read) it, ignoring the "invisible bar line" rule. This version only contains 11 bits of information (10 notes and 1 tie). Ignoring the invisible bar line produces music with far fewer eighth notes and ties. Because each bar includes fewer "bits" of information, the music is easier to read. After you get used to it, you'll much prefer reading Latin music that disregards the invisible bar line.

Figure 22-17

Figure 22-18

A History Lesson

The terms "Afro-Cuban music" and "salsa" are somewhat misleading. The music of Tito Puente, Jerry González, Mongo Santamaría, Emiliano Salvador, Eddie Palmieri and Cal Tjader is a mix of African rhythms, the music of Cuba, Puerto Rico, the Dominican Republic, and American jazz. Salsa (Spanish for "sauce") is a term coined by New York Latin music promoters, but its use is resented by many Latin musicians in much the same way that the term jazz is objected to by many African-American musicians.

[8] It's also called "the imaginary bar line."

Puerto Rico adapted Afro-Cuban music to its own traditions and produced its own brand of the music. Since the 1950s, more than a million Puerto Ricans have migrated to the continental United States, including thousands of musicians who settled in Nueva York. Afro-Cuban music today is largely on a New York-Miami-Havana-San Juan axis, although the Havana part is severely crippled by the United States trade and travel embargo on Cuba (still in effect as of 1995, the publication date of this book). Salsa is also popular in other Spanish-speaking countries with large black populations, such as the Dominican Republic, Panama, Nicaragua, Columbia, and Venezuela.

Drums, rhythmic patterns, and vocal call-and-response patterns were brought to Cuba by African slaves, and the mixture of Spanish harmony, melody, and song and dance forms evolved into Afro-Cuban music. From the late 19th century on, Afro-Cuban music has also been highly influenced by jazz. The proximity of Cuba and the United States facilitated this influence. The cultural interchange went both ways. Before the Cuban revolution, bands frequently travelled back and forth between the two countries. From its earliest days, jazz has had a "Spanish tinge" as it was once called, due to the trade and travel between Miami, New Orleans, Havana, and other Caribbean ports.

Eddie Palmieri

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The popularity in the U.S. of Latin bands such as Xavier Cugat[9] in the 1930s paved the way for the jazz-influenced big bands of Machito[10] and Tito Puente[11] in the 1940s and 1950s. Other musicians who helped combine jazz and Afro-Cuban music were Mario Bauza,[12] Juan Tizol (the composer of "Caravan," and a long-time member of the Duke Ellington band), and Chano Pozo, who collaborated with Dizzy Gillespie in the 1940s.[13] Other important figures who stirred the Latin/jazz pot were Peruchín (Pedro Justiz),[14] Cal Tjader,[15] Mongo Santamaría,[16] Willie Bobo,[17] Jerry González,[18] and, most important of all, Eddie Palmieri.[19] Tito Puente[20] switched from a big band to a Latin jazz sextet format in the 1980s, and he and Manny Oquendo's Libre[21] are two of the best Latin jazz groups in the 1990s.

Many American jazz musicians have played with Latin bands, studied the music, and absorbed clave into their playing. The list includes pianists Bud Powell,[22] Chick Corea,[23] and Herbie Hancock.[24] Many of Thelonious Monk's tunes strongly imply clave, although I don't know if Monk worked with a Latin band in his youth, or ever studied Afro-Cuban music. Jerry González has recorded an entire album of Monk's tunes.[25]

[9] *Xavier Cugat & His Orchestra*, Tumbao, 1940-42.
[10] Machito, *Tremendo Cumban*, Tumbao, 1949-52.
[11] Tito Puente, *Cuban Carnival*, RCA.
[12] *Mario Bauza & Graciela*, Caiman.
[13] Dizzy Gillespie, *Pleyel 48*, Vogue, 1948.
[14] *Peruchín And His Rhythm*, Puchito.
[15] Cal Tjader, *Soul Burst*, Verve, 1966.
[16] Mongo Santamaría, *Mongo At The Village Gate*, Riverside, 1963.
[17] Willie Bobo, *Uno, Dos, Tres*, Verve, 1966.
[18] Jerry González, *Ya Yo Me Curé*, Pangea, 1979.
[19] Eddie Palmieri, *El Sonido Nuevo*, Verve, 1966.
[20] Tito Puente, *El Rey*, Concord Picante, 1984.
[21] Manny Oquendo's Libre, *Mejor Que Nunca*, Milestone, 1994.
[22] Listen to Bud's aforementioned "Un Poco Loco," on *The Amazing Bud Powell*, Blue Note, 1951.
[23] Listen to Chick's playing on "Descarga Cubana," from Cal Tjader's album *Soul Burst*, Verve, 1966; on "Viva Peraza," from Armando Peraza's album *Wild Thing*, Skye, 1968, and on Joe Henderson's "Ya Todavia La Quiero," on Joe's album *Relaxin' At Camarillo*, Contemporary, 1979.
[24] Herbie Hancock, *Inventions And Dimensions*, Blue Note, 1963.
[25] Jerry González: *Rumba para Monk*, Sunnyside, 1988.

Most groups that play Latin jazz involve a compromise. The jazz musicians in the group grow up playing and listening to jazz, and their knowledge of Latin music is often limited. The same thing in reverse is true of the Latin musicians. A small group of musicians, most of them from New York, have grown up with and are comfortable playing both kinds of music. This group has exerted a profound influence on the course of Latin jazz. The list includes the late trombonist Barry Rogers, who played and arranged for Eddie Palmieri's great bands of the 1960s and 1970s, saxophonist Mario Rivera (with Tito Puente's band for the past several years), pianist Hilton Ruiz (who has recorded with George Coleman), and trumpeter/percussionist Jerry González (who has worked with McCoy Tyner off and on for several years). Mario, Hilton, and Jerry appear on Jerry's album *Ya Yo Me Curé*,[26] which is one of the greatest Latin jazz albums ever recorded. Another great Latin jazz recording is the Eddie Palmieri-Cal Tjader album *El Sonido Nuevo*.[27] Eddie's playing on this recording redefined the meaning of Latin jazz.

For a book with a much more in-depth exploration of clave, plus considerable history of Afro-Cuban music, check out *The Salsa Guidebook*, by Rebeca Mauleón.[28]

It's time to collect the miscellaneous bits and pieces of jazz theory that don't fit neatly into any of the previous categories we've explored, and put them all together into a chapter of their own.

[26] Pangaea Records, 1979.
[27] Verve Records, 1966.
[28] Sher Music Co., PO Box 445, Petaluma, CA 94953

Chapter Twenty-Three
Loose Ends

- *The Four Myths*
- *The Harmonic Minor Scale*
- *The Harmonic Major Scale*
- *Four-Note Scales*
- *The Limitations of Traditional Theory*
- *Wrong Notes*
- *Criticism*
- *Book Review*

This chapter covers miscellaneous stuff that doesn't quite fit in any other chapter, including ideas that came to me after the rest of book was completed. Hence the title: "Loose Ends."

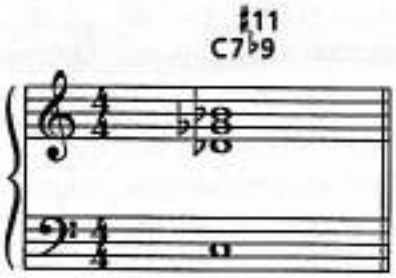
The Four Myths

Here are four things you might have been told by well-meaning teachers. These are myths that are simply *untrue*.

- Piano players should not play root position chords when playing with a bass player.
- You have to have both the 3rd and 7th in a dominant 7th chord.
- The 4th takes the place of the 3rd in a sus chord.
- Some notes in a chord are inherently better to play than others.

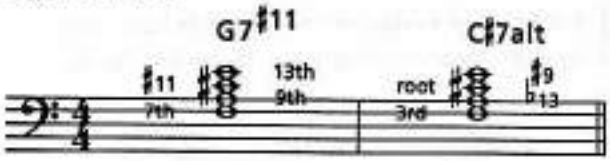
Let's debunk myth number one. Bud Powell and Thelonious Monk played root position chords about 99 percent of the time. McCoy Tyner, Kenny Barron, Cedar Walton, and Mulgrew Miller also play root position chords a lot. The origin of this myth probably goes like this: Red Garland, Wynton Kelly and Bill Evans popularized rootless left-hand voicings in the late 1950s. As jazz piano teachers learned these voicings, they told their students that "playing rootless voicings gives the bass player more space," which is true. This however, degenerated into "don't play root position chords; you'll get in the way of the bass player." Although I play root position chords much of the time, I've never had a bass player tell me that I'm getting in their way. For a young pianist in a high school jazz band who's having enough trouble just finding a root position CΔ voicing, it's tough to be told "don't play root position chords" by a well-meaning but totally wrong band director.

Figure 23-1



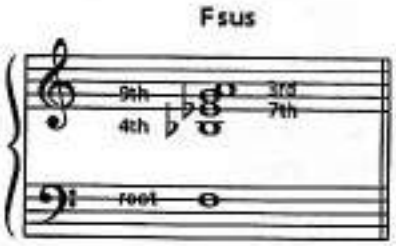
Now for myth number two. Bud Powell was playing the "3rd-less" voicing shown in **figure 23-1** in the 1940s, and most of the best jazz pianists still play it. Play **figure 23-2** and you'll hear one of the many left-hand voicings for V chords developed by Herbie Hancock and other pianists in the early 1960s. This voicing, played for both the G7♯11 and C♯7alt chords from D melodic minor, is missing the 3rd as a G7♯11 chord, and missing the 7th as a C♯7alt chord.[1] *Unaltered* dominant 7th chords usually require both a 3rd and 7th to function as V chords, but once any alteration is made to a V chord—♭9, ♯9, ♯11, ♭13, and so on—the 3rd and 7th lose much of their importance. In other words, there is nothing sacred about playing the 3rd or 7th on dominant 7th chords.

Figure 23-2



Myth number three. **Figure 23-3** shows the Fsus chord (with A, the 3rd, on top) that Wynton Kelly plays at the beginning of Miles Davis' recording of "Someday My Prince Will Come."[2] The 3rd is just about the prettiest note you can play on a sus chord.

Figure 23-3

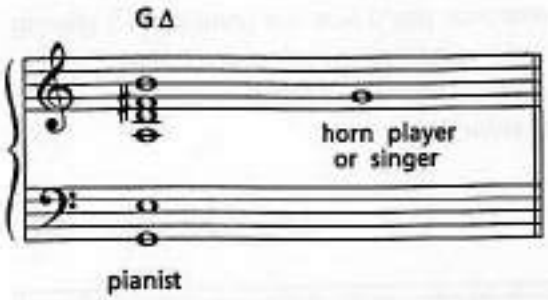


[1] If you've mastered your melodic minor harmony, you'll recognize this voicing as the "characteristic" notes of D melodic minor—3rd, 5th, 7th, and 9th—which means that you can also play it as D-Δ, Esus♭9, FΔ♯5, and Bø.

[2] Miles Davis, *Someday My Prince Will Come*, Columbia, 1961.

Myth number four. There is at least a germ of truth in the idea that some notes in a chord sound better than others. The myth usually manifests itself as one or more of the following: "the 9th, 11th, and 13th are more interesting notes"; "altered notes are more interesting than non-altered ones"; "the root and 5th are boring notes." On the face of it, you would think that a 9th might sound prettier than the root or 5th, or that a ♭13 would be more interesting than a natural 13th. When you are playing with other musicians, however, your note becomes part of a mosaic that includes all of their notes as well. Depending on what your bandmates are playing, the root might be the most intense note you can play. The root of a major chord can be just about the darkest, or prettiest, note a horn player can play or a singer can sing. Play or sing **figure 23-4** with a friend and you'll hear what I mean.

Figure 23-4



I chose the root as an arbitrary example. Remember this: *The success of each note you play is at least partially dependent on what your fellow musicians play.* Don't be dismayed; this element of chance is part of the magic of improvised music. If you're the leader of the band, don't try to dictate what your fellow musicians play. *Jazz is collective improvisation.* The best bands[3] achieve an almost radar-like sensitivity to one another, so that every note each musician plays is supportive of every note the others play. Let the magic happen.

[3] Here are a few: Miles Davis' early quintet (John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones) of the 1950s; Miles' 1960s quintet (Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams); John Coltrane's quartets (McCoy Tyner, Reggie Workman or Jimmy Garrison, and Elvin Jones); Art Blakey's sextet of Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Reggie Workman.

The Harmonic Minor Scale

In major scale harmony, a single parent scale is the source of the modes played over II-V-I. D Dorian, G Mixolydian, and C Ionian—the modes played over D-7, G7, CΔ—are all from C major. Wouldn't it be nice if a single scale sounded great over all three chords of a minor II-V-I?[4] It would be, but there is no such scale. The harmonic minor scale, prevalent in classical and folk music, is often mentioned in theory books as "the scale played over a minor II-V-I." If that were true, you'd hear the great players playing the harmonic minor scale a lot on II-V-I progressions, but they don't. They play fragments of it, but very rarely the entire scale.

Figure 23-5

Figure 23-5 shows the C harmonic minor scale. Note the characteristic interval of a minor 3rd between the sixth and seventh notes (A♭ and B) of the scale. Minor 3rds are not found between adjacent notes in more conventional scales, such as the major, melodic minor, diminished, and whole-tone scales. Some players—Booker Ervin and Bud Powell for example—have played harmonic minor scale patterns frequently, while other great players don't play them at all. **Figure 23-6** shows Bud playing six notes from the D harmonic minor scale on bars 2-3 of his "Tempus Fugit."[5] Note that he plays the lick over two chords, A7♭9 and D-6. As in Bud's lick, the harmonic minor scale is most often played over V7♭9 chords resolving to a minor chord a 5th below.

Figure 23-6

[4] The minor II-V-I in C minor can be either Dø, G7alt, C-Δ or Dø, G7♭9, C-Δ.

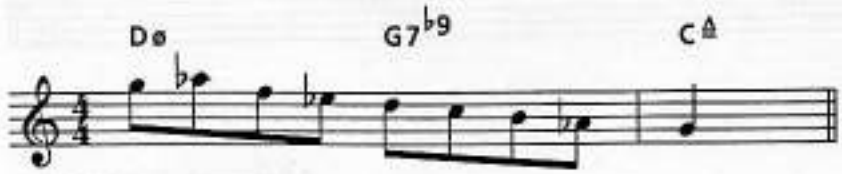
[5] *The Amazing Bud Powell*, Verve, 1949.

Figure 23-7

Figure 23-7 shows Joe Henderson playing a C harmonic minor scale lick over a G7♭9 chord resolving to C-Δ in Duke Pearson's "Idle Moments."[6]

One reason the harmonic minor scale is seldom played in its entirety is that *it fits no one particular chord.* No matter what chord you play it on, at least one note, if held against the chord, sounds like an "avoid" note. **Figure 23-8** shows the complete C harmonic minor scale played as a lick over the minor II-V-I progression Dø, G7♭9, C-Δ. This lick sounds good, and has been played by many great players. E♭ played on the Dø chord and the C played on the G7♭9 chord are both "avoid" notes. Because, as eighth notes, they go by so fast, they don't sound too dissonant, and our ears accept them. However, try holding an E♭ over a sustained Dø chord, or a C over a G7♭9 chord, and you'll hear why jazz musicians call them "avoid" notes.[7]

Figure 23-8



[6] Grant Green, *Idle Moments*, Blue Note, 1963.

[7] Remember, "avoid" note is not a very accurate term, but a whole generation of players have learned to use it to mean "a note that's in the scale but sounds dissonant."

Let's examine the "avoid" notes just mentioned. Take a look at **figure 23-9**, the C harmonic minor scale played over the three chords of a minor II-V-I in C minor. The whole notes sound extremely dissonant when played over the chords. Play the scale over each of the three chord voicings, and then play and sustain the whole notes while playing each chord. On the Dø chord, both E♭ and B sound very dissonant. On the G7♭9 chord, both C and E♭ sound very dissonant. On the C-Δ chord, A♭ sounds very dissonant. *Although most of the notes of the harmonic minor scale are consonant when played over the three chords of a minor II-V-I, the entire scale fits none of the three chords individually.*

Figure 23-9

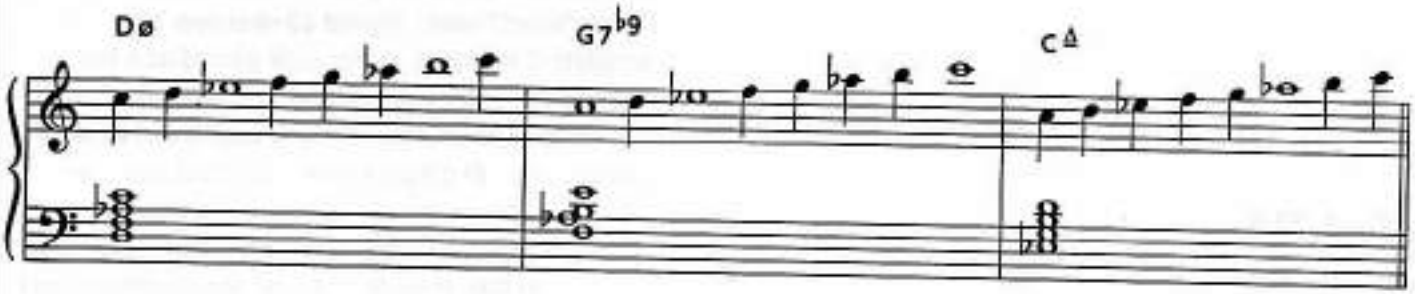
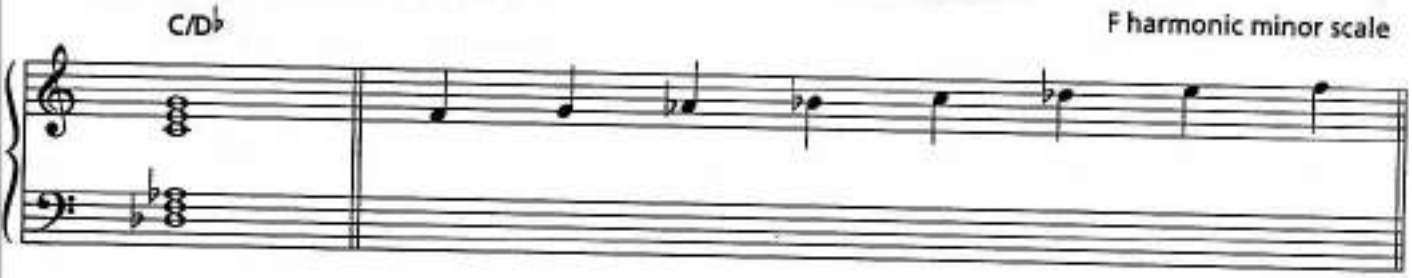


Figure 23-10



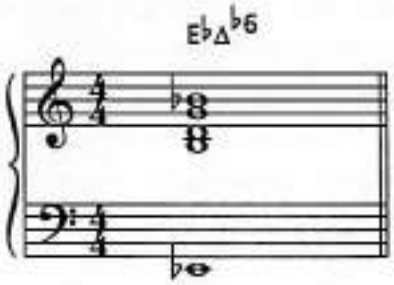
Don't take this to mean that you shouldn't play the harmonic minor scale! It's a very beautiful series of notes, conjuring up Eastern European and Middle Eastern music. But take everything that you read in theory books (including this one) with at least a grain of salt. **Figure 23-10** shows a chord that just asks for the harmonic minor scale to be played over it. The two triads written on top of each other, notated as a slash chord, suggest the F harmonic scale, which is shown to the chord's right. C/D♭ has six of the seven notes of the F harmonic minor scale. The only note from the scale missing from the chord is B♭. The harmonic minor scale would sound great played over this chord.

The Harmonic Major Scale

Figure 23-11 shows the E♭ harmonic major scale. This scale has the same characteristic interval of a minor 3rd between its sixth and seventh notes as the harmonic minor scale, but the interval between its root and third note is a major 3rd. Play **figure 23-12**. Herbie Hancock plays this mysterious and brooding chord based on the E♭ harmonic major scale in bar 36 of his "Dolphin Dance."[8] The chord symbol $E\flat\Delta^{\flat 6}$ is only one way of notating Herbie's chord, and is not a standard chord symbol. Be prepared to answer some questions if you notate it this way.

Figure 23-11

Figure 23-12



[8] Herbie Hancock, *Maiden Voyage*, Blue Note, 1965.

Figure 23-13

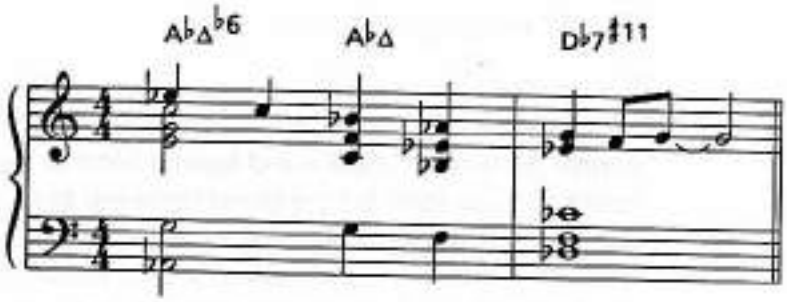


Figure 23-14

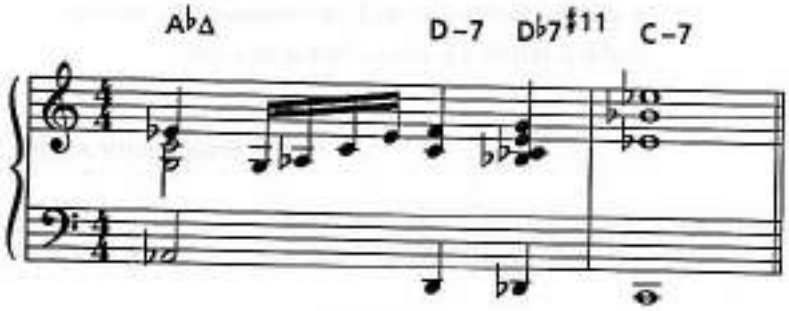


Figure 23-15

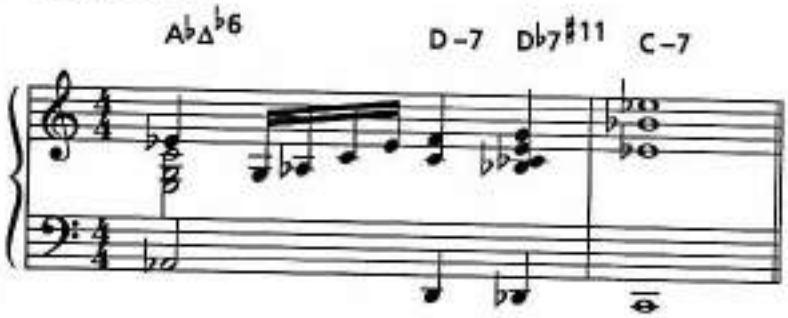


Figure 23-16
Kenny Werner's piano voicings simplified

Harmonic major chords are often played as a substitute for major 7th chords. **Figure 23-13** shows bars 9-10 of Harry Warren's "There Will Never Be Another You," with the original A♭Δ chord changed to A♭Δ♭6, a harmonic major chord. **Figure 23-14** shows the first two bars of Arthur Johnston's "Just One More Chance." **Figure 23-15** shows the same two bars with the original A♭Δ chord changed to A♭Δ♭6. You can hear Kenny Werner play an E♭Δ♭6 chord in the tenth bar of his tune "Compensation,"[9] shown in **figure 23-16.**

The key element in the four preceding examples is that the melody note on the major 7th chord is the 5th. As you play through tunes, look for major 7th chords with the 5th in the melody, and see if you like the way they sound reharmonized as harmonic major chords. More possibilities occur in the following tunes: "They Say That Falling In Love Is Wonderful," "Naima," "Moment's Notice," "You Are There," and "Body And Soul."

[9] Joe Lovano, *Tones, Shapes, And Colors*, Soul Note, 1985.

Four-Note Scales

Play **figure 23-17**, a line over a series of IIø-V7alt progressions. The line is made up entirely of minor 6th scales, four-note scales that outline minor 6th chords. **Figure 23-18** shows the minor 6th scale for each of the chords in the previous example. Each minor 6th scale in this example outlines the root, 3rd, 5th, and 6th of the melodic minor scale from which the chord is derived, but minor 6th scales can be played on major scale and diminished scale chords as well.

Figure 23-17

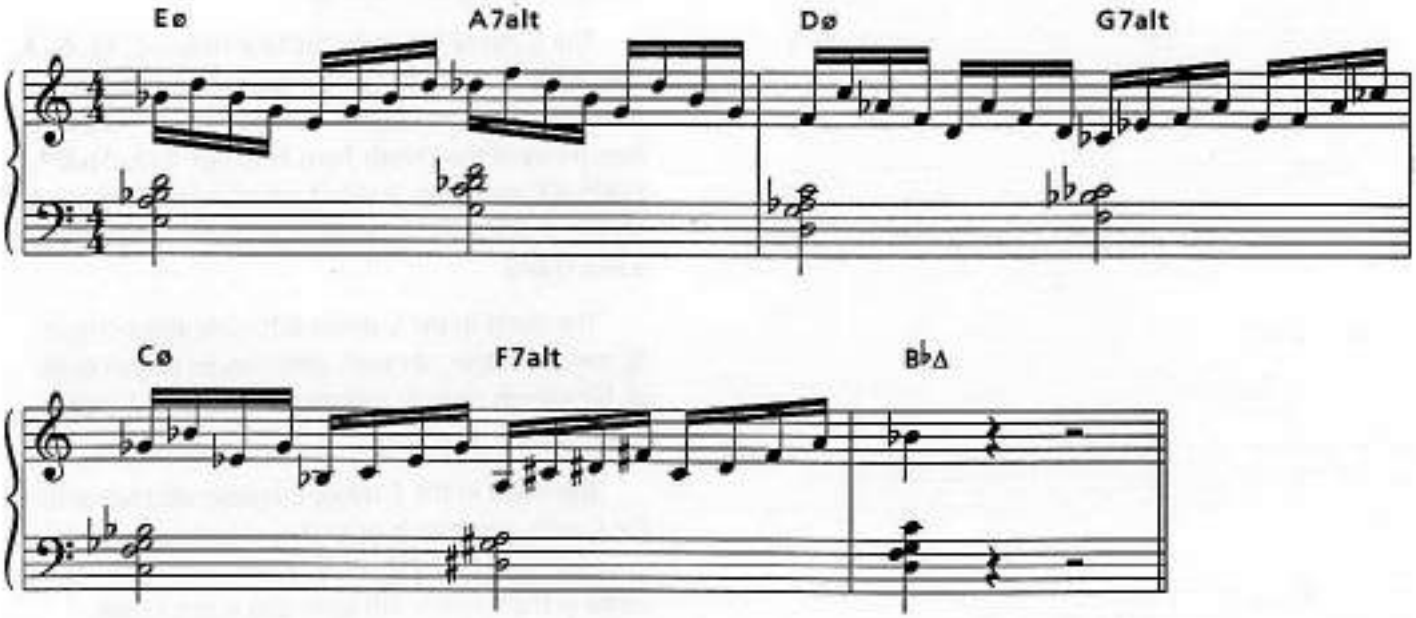


Figure 23-18

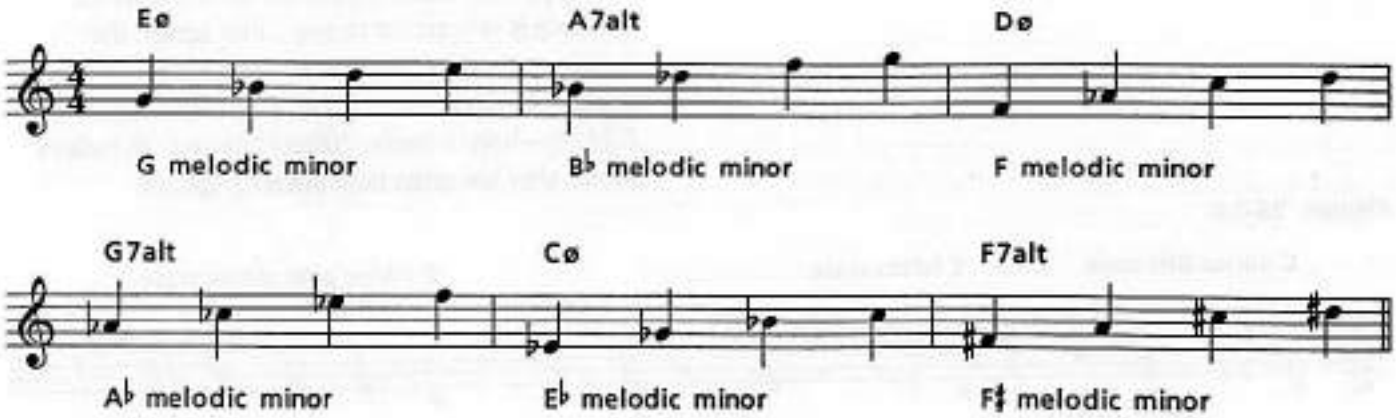


Figure 23-19

Minor 6th scales have a timeless quality. Everyone from Lester Young through McCoy Tyner and Mulgrew Miller[10] has played them. **Figure 23-19** shows swing era pianist Herman Chittison's use of minor 6th scales on his recording of "Flamingo."[11]

The C minor 6th scale has four notes: C, E♭, G, A. The only major key to contain those four notes is B♭ major. The C minor 6th scale will sound consonant over many of the chords from B♭ major: C-7, Dsus$^{\flat 9}$, E♭Δ$^{\sharp 4}$, F7, and Fsus. It won't sound consonant played on B♭Δ, because it has an E♭, the "avoid" note on a B♭Δ chord.

The notes in the C minor 6th scale also occur in B♭ melodic minor. As such, they can be played over all the chords from B♭ melodic minor: B♭-Δ, Csus$^{\flat 9}$, D♭Δ$^{\sharp 5}$, E♭7$^{\sharp 11}$, Gø, A7alt.

The notes in the C minor 6th scale also occur in the C half-step/whole-step diminished scale, so you can play them on C7$^{\flat 9}$, E♭7$^{\flat 9}$, F♯7$^{\flat 9}$, and A7$^{\flat 9}$. The notes in the C minor 6th scale also occur in the B♭ whole-step/half-step diminished scale, so you also can play them on B♭°, D♭°, E°, and G°.

As you can see in **figure 23-20** the C minor 6th scale is very similar to two other scales: the C minor pentatonic and the C blues scale. All three scales—C minor 6th, C minor pentatonic, and C blues—have a similar "bluesy" sound. In today's music, they are often used interchangeably.

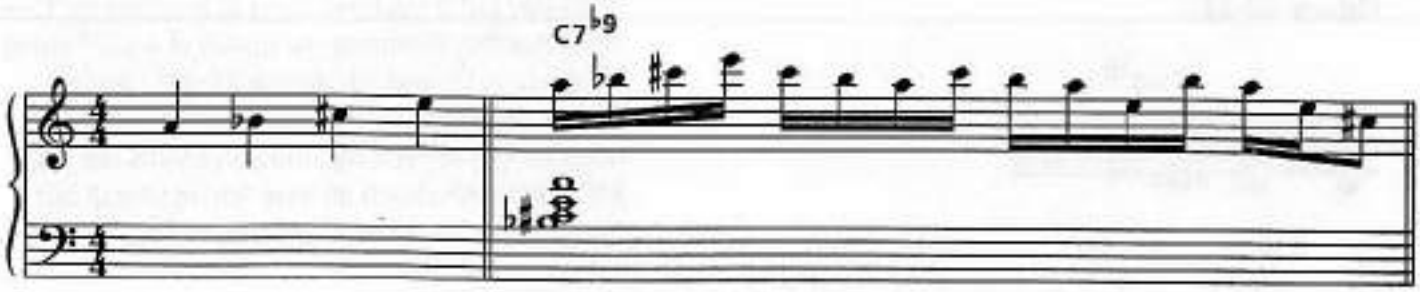
Figure 23-20

[10] Listen to Mulgrew's use of minor 6th scales on his solo on the title track of Monty Croft's *A Higher Fire*, Columbia, 1988.
[11] *Herman Chittison*, Bluebird, 1941.

Minor 6th scales usually aren't played on whole-tone chords, because they have a minor 3rd, and minor 3rds don't occur in whole-tone harmony.

There are many four-note scales other than minor 6th scales. The symmetrical nature of diminished scale harmony offers numerous possibilities. One example is shown in **figure 23-21**, which includes a line based on this scale over a C7♭9 piano chord voicing.

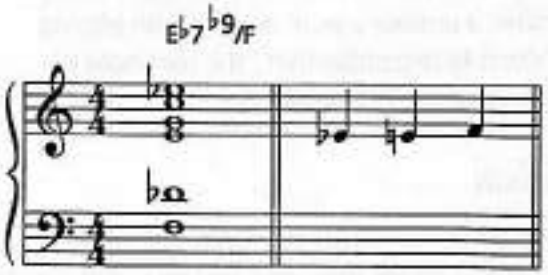
Figure 23-21



The Limitations of Traditional Theory

Early on in this book I said "there's a reason they call this subject music *theory*, and not music *truth*." Theory attempts to rationally explain what is essentially a nonrational experience. As such, terminology, especially chord symbols, can only approximate what we hear as music. As an example, play the chord in **figure 23-22**. Herbie Hancock plays this dark, rich chord in the first bar of the intro on Wayne Shorter's "Fee-Fi-Fo-Fum."[12] The chord symbol is a hybrid, reflecting that the top five notes look and sound like a piano voicing for E♭7♭9, played over an F pedal. But F is not in the scale that goes with E♭7♭9 (the E♭ half-step/whole-step diminished scale). In addition, the chord contains E♭, E natural, and F—three chromatic notes in a row (as shown in the bar to the right of the chord)—something that only occurs in the chromatic scale. In other words, the chord symbol only gives you a rough idea of how to improvise over this chord.

Figure 23-22



This example serves as a reminder that theory, no matter how useful, has limitations. Theory is only an intellectual dance we do around the music, attempting to objectively and rationally explain what is essentially a subjective, nonrational experience. Let theory be a guide for you, not a straightjacket. Above all, *listen*.

[12] Wayne Shorter, *Speak No Evil*, Blue Note, 1964.

Figure 23-23

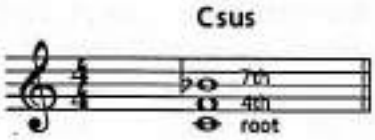
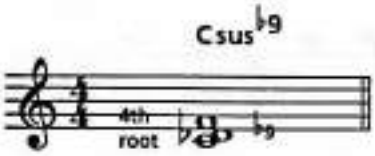


Figure 23-24



Traditionally, the root, 3rd, 5th, and 7th of a chord have been considered *chord tones*—the notes needed to identify the chord's quality—major, minor, or dominant. This definition of chord tones worked fine for several centuries of classical music, and for jazz up until the 1940s. But with some of the chords played in jazz today, the traditional meaning of "chord tones" is totally irrelevant. As an example, the notes that determine the quality of a sus chord are the root, 4th, and 7th (**figure 23-23**). Pianists and guitarists often play just these three notes as a voicing for C sus. The notes that determine the quality of a sus$^{\flat 9}$ chord are the root, ♭9, and 4th (**figure 23-24**). Again, pianists and guitarists often play just these three notes as a Csus$^{\flat 9}$ voicing. Modern chords like sus, sus$^{\flat 9}$, and slash chords do have "chord tones," but they may not be the root, 3rd, 5th, or 7th.

Wrong Notes

Although as an artist you should strive for perfection, don't let your "wrong notes" get you down. Improvised music, by its very nature, is full of mistakes. Art Blakey once said, "Someone played a wrong note, and jazz was born." Listen to Joe Henderson's false entrance on the out chorus to McCoy Tyner's "Four By Five."[13] Everyone plays so great on that tune, and on the whole album for that matter, that nobody cares too much about Joe's "mistake." Although it sounds like a cliché, a positive way of dealing with playing a bad note is to remember that "the next note is the first note of the rest of your solo."

Criticism

As a student, you willingly open yourself up to criticism and advice from your teachers. But accept all criticism with at least a grain of salt. Teachers are not infallible, no matter how well they play or teach. One teacher may tell you that your time is good, another that you rush or drag the time. Advice and criticism are free. That doesn't make either necessarily right. Your best critic is yourself. Tape yourself often and listen with a critical ear.

[13] McCoy Tyner, *The Real McCoy*, Blue Note, 1967.

It's not a bad idea to ignore some forms of criticism entirely, such as reviews. It's always nice to get a good review, but the standard of professional criticism in jazz is, to put it charitably, uneven. Chick Corea's album *Now He Sings, Now He Sobs,*[14] one of the best trio albums ever recorded, was given the lowest possible rating by the leading jazz magazine. A famous jazz critic said of John Coltrane, "He often blows his tenor saxophone as though he were determined to blow it apart but his desperate attacks almost invariably lead nowhere." Another famous critic, reviewing Miles Davis' great album *'Round About Midnight,*[15] referred to Coltrane and Red Garland as "an out-of-tune tenor player and a cocktail piano player." And another famous critic called Miles "a trumpet player of the second rank." If they said that about them, *what are they going to say about you?* Develop a thick skin.

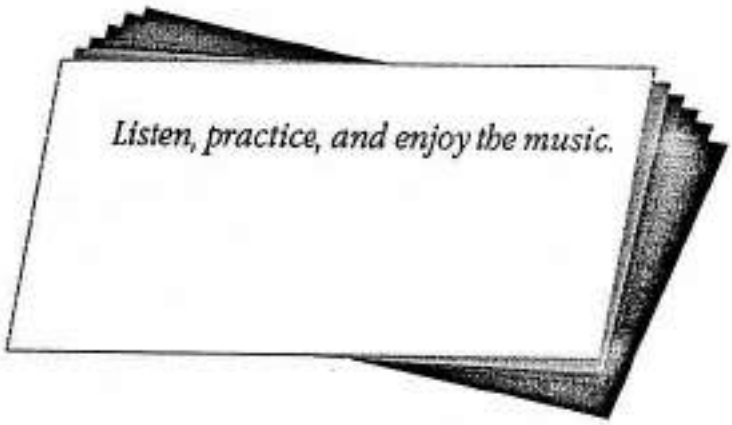
Book Review

There have been hundreds of books written about jazz and the lives of jazz musicians. There are four particularly good ones, three of them outstanding because *they were written by jazz musicians,* so they present an inside view of the music. A selected list follows.

- Drummer Arthur Taylor's *Notes And Tones*[16] contains interviews with 30 jazz musicians, including Miles Davis, Dexter Gordon, Ornette Coleman, Max Roach, Dizzy Gillespie, Sonny Rollins, Freddie Hubbard, Elvin Jones, Art Blakey, Thelonious Monk, and Kenny Clarke. The book is as much a portrait of race relations of the time (the late 1960s) from a Black perspective as it is about the music. It's a book jazz musicians love, because of its honesty.
- Saxophonist Dave Liebman's *Self Portrait Of A Jazz Artist*[17] is an intimate autobiography of a jazz musician's life.

[14] Blue Note, 1968.
[15] Columbia, 1955-1956.
[16] Da Capo Press, New York, 1977.
[17] Advance Music, Rottenburg, Germany, 1988. Available through Jamey Aebersold.

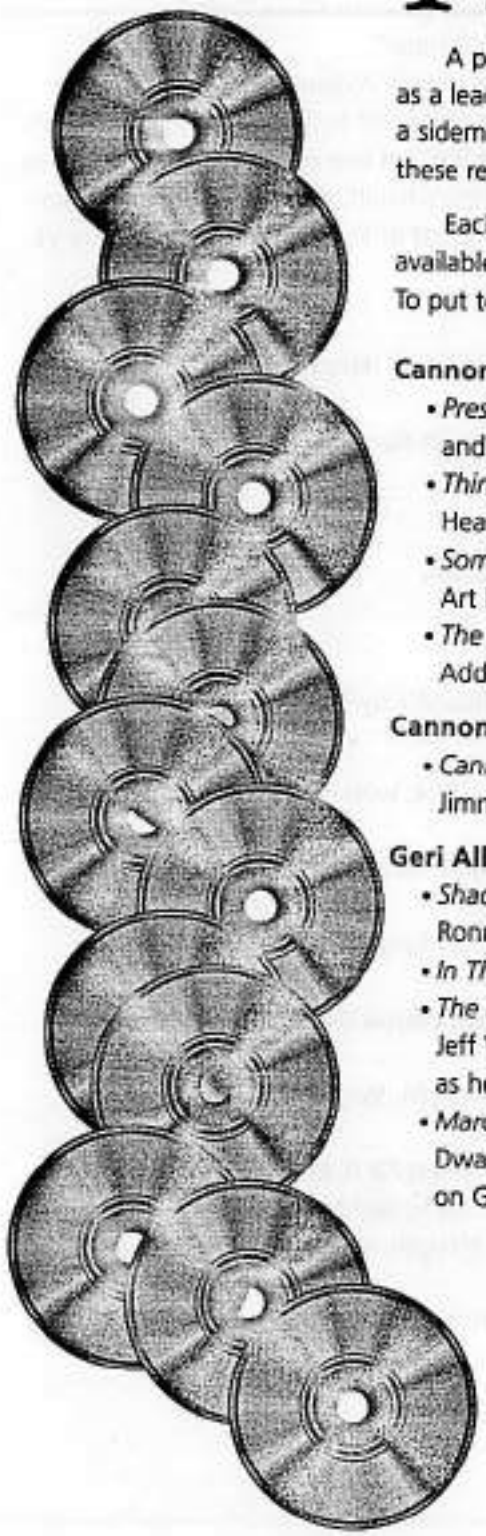
- An amazing book that examines the incredible amount of *stuff* that goes on inside the jazz musician's mind is ethnomusicologist Paul Berliner's *Thinking In Jazz: The Infinite Art Of Improvisation.*[18]
- Although not written by a jazz musician, A. B. Spellman's book, *Four Lives In The Bebop Business*[19] has the ring of truth to it, particularly the chapter on Ornette Coleman.



[18] University Of Chicago Press, 1994.
[19] Limelight Editions, New York, 1985.

Chapter Twenty-Four
Listen

This chapter lists what I think are some of the most important jazz recordings. Like my favorite tunes, which I listed in Chapter 21, my favorite recordings change daily, as I listen to new records and re-listen to old ones. If I've left out any of your favorite artists or recordings, just add them to the list.



A player's importance is not reflected in the number of times he or she is listed as a leader. Wynton Kelly is listed twice here as a leader, but on over 25 recordings as a sideman. Arthur Taylor made few recordings as a leader, but appears on over 20 of these recordings as a sideman.

Each artist's recordings are listed in chronological order. Most of these recordings are available on CD, but some are currently out of print, and may never be available in CD. To put together a good record collection, you need to haunt used record stores *regularly.*

Cannonball Adderley

- *Presenting Cannonball,* Savoy, 1955, with Nat Adderley, Hank Jones, Paul Chambers, and Kenny Clarke.
- *Things Are Getting Better,* Riverside, 1958, with Milt Jackson, Wynton Kelly, Percy Heath, and Art Blakey.
- *Somethin' Else,* Blue Note, 1958, with Miles Davis, Hank Jones, Sam Jones, and Art Blakey.
- *The Cannonball Adderley Quintet In San Francisco,* Riverside, 1959, with Nat Adderley, Bobby Timmons, Sam Jones, and Louis Hayes.

Cannonball Adderley and John Coltrane

- *Cannonball And Coltrane,* Emarcy, 1959, with Wynton Kelly, Paul Chambers, and Jimmy Cobb.

Geri Allen

- *Shades Of Change,* Enja, 1986, with David Friedman, Anthony Cox, and Ronnie Burrage.
- *In The Year Of The Dragon,* JMT, 1989, with Charlie Haden and Paul Motian.
- *The Nurturer,* Blue Note, 1990, with Marcus Belgrave, Kenny Garrett, Robert Hurst, Jeff Watts, and Eli Fountain. Nobody can play a melody as soulfully as Kenny Garrett, as he does on his "Lullaby Of Isfahan."
- *Maroons,* Blue Note, 1992, with Marcus Belgrave, Wallace Roney, Anthony Cox, Dwayne Dolphin, Pheeroan Aklaff, and Tani Taball. Listen to Geri and Wallace on Geri's tune "Laila's House."

Kenny Barron

- *Green Chimneys*, Criss Cross, 1983, with Buster Williams and Ben Riley.
- *Autumn In New York*, Uptown, 1984, with Rufus Reid and Freddie Waits. Listen to Kenny's "New York Attitude."
- *Landscape*, Limetree, 1984, with Cecil McBee and Al Foster. Listen to Kenny's version of Rodgers and Hart's "Spring Is Here."
- *1 + 1 + 1*, Blackhawk, 1984, with Ron Carter and Michael Moore.
- *Scratch*, Enja, 1985, solo. Listen to Kenny's "Song For Abdullah."
- *What If?*, Enja, 1986, with Wallace Roney, John Stubblefield, Cecil McBee, and Victor Lewis. Listen to Kenny's tune "Phantoms."
- *Maybeck Recital Hall Series*, Concord, 1990, solo. Listen to Kenny's tune "Sunshower," and his arrangement of "Spring Is Here."
- *Invitation*, Criss Cross, 1990, with Ralph Moore, David Williams, and Lewis Nash.
- *The Only One*, Reservoir, 1990, with Ray Drummond and Ben Riley. Listen to Kenny's beautiful version of Benny Carter's "The Courtship" on one of his best trio recordings.
- *Other Places*, Verve, 1993, with Bobby Hutcherson, Ralph Moore, Rufus Reid, Victor Lewis, and Mino Cinelu. One of the best recordings of the 1990s. Listen to Kenny's great tune "Ambrosia."

Gary Bartz

- *Reflections On Monk*, SteepleChase, 1988, with Eddie Henderson, Bob Butta, Geoff Harper, and Billy Hart.
- *There Goes The Neighborhood*, Candid, 1990, with Kenny Barron, Ray Drummond, and Ben Riley.

Richie Beirach

- *Convergence*, Triloka, 1990, with George Coleman.
- *Maybeck Recital Hall Series*, Concord, 1992.

Art Blakey

- *A Jazz Message*, Impulse, 1963, with Sonny Stitt, McCoy Tyner, and Art Davis.

Art Blakey And The Jazz Messengers

- *A Night At Birdland, Volumes I & II*, Blue Note, 1954, with Clifford Brown, Lou Donaldson, Horace Silver, and Curly Russell.
- *A Night At The Cafe Bohemia, Volumes I & II*, Blue Note, 1955, with Kenny Dorham, Hank Mobley, Horace Silver, and Doug Watkins.
- *Like Someone In Love*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *The Big Beat*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *A Night In Tunisia*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *Meet You At The Jazz Corner Of The World, Volumes I & II*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *The Freedom Rider*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *The Witch Doctor*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.

Art Blakey And The Jazz Messengers *(continued)*

- *Roots And Herbs,* Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *Pisces,* Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *Buhaina's Delight,* Blue Note, 1961, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Mosaic,* Blue Note, 1961, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt. One of Bu's best, this recording includes classic tunes such as Wayne's "Children Of The Night," Curtis' "Arabia," and Freddie's "Crisis."
- *Art Blakey And The Jazz Messengers,* MCA/Impulse, 1961, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Reggie Workman.
- *Caravan,* Fantasy, 1962, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Three Blind Mice, Volumes I & II,* Blue Note, 1962, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Ugetsu,* Riverside, 1963, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Free For All,* Blue Note, 1964, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Kyoto,* Riverside Fantasy OJC, 1964, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Indestructible!,* Blue Note, 1964, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.

Joe Bonner

- *Parade,* SteepleChase, 1979, with John Dyani and Billy Higgins.

Cecil Brooks III

- *The Collective,* Muse, with Greg Osby, Gary Thomas, Geri Allen, and Lonnie Plaxico.

Tina Brooks

- *True Blue,* Blue Note, 1959, with Freddie Hubbard, Duke Jordan, Sam Jones, and Arthur Taylor.
- *Back To The Tracks,* Blue Note, 1960, with Blue Mitchell, Jackie McLean, Kenny Drew, Paul Chambers, and Arthur Taylor.

Clifford Brown

- *Clifford Brown Memorial Album,* Blue Note, 1953, with Lou Donaldson, Gigi Gryce, Charlie Rouse, Elmo Hope, John Lewis, Percy Heath, Art Blakey, and Philly Joe Jones.

Clifford Brown & Max Roach *(see also Max Roach)*

- *Clifford Brown And Max Roach,* Emarcy, 1954, with Harold Land, Richie Powell, and George Morrow.
- *Daahoud,* MFCD, 1954, with Harold Land, Richie Powell, and George Morrow.
- *At Basin Street,* Emarcy, 1956, with Sonny Rollins, Richie Powell, and George Morrow.
- *Brownie Lives!,* Fresh Sound, 1956, with Sonny Rollins, Richie Powell, and George Morrow.

Donald Brown

- *Sources Of Inspiration,* Muse, 1989, with Eddie Henderson, Gary Bartz, Buster Williams, and Carl Allen. Listen to Donald's tunes "Capetown Ambush," "New York," "Overtaken By A Moment," and his reharmonization of "Embraceable You." One of the best recordings of the 1980s.
- *People Music,* Muse, 1990, with Tom Harrell, Steve Nelson, Vincent Herring, Bob Hurst, Eric Walker, Daniel Sadownick, and Lenora Helm.

Ray Bryant

- *Through The Years, Volumes I & II,* Emarcy, 1992, with Rufus Reid and Grady Tate.

Jaki Byard

The most eclectic pianist in the history of jazz, the span of Jaki's influences run from James P. Johnson through Cecil Taylor.

- *Blues For Smoke,* Candid, 1960, solo.
- *Here's Jaki,* Prestige, 1961, with Ron Carter and Roy Haynes. Listen to Jaki's tune "Cinco Y Cuatro" and his version of "Giant Steps."
- *Hi-Fly,* New Jazz, 1962, with Ron Carter and Pete La Roca. Listen to Jaki's version of James P. Johnson's "Excerpts from Yamecraw" and Jaki's tune "Here to Hear."
- *Solo Piano,* Prestige, 1969.
- *Parisian Solos,* Futura, 1971, solo. Listen to Jaki's version of Gershwin's "Our Love Is Here To Stay" and "Bugle Call Rag."

Donald Byrd

- *Byrd In Hand,* Blue Note, 1959, with Charlie Rouse, Pepper Adams, Walter Davis, Jr., Sam Jones, and Arthur Taylor.
- *Free Form,* Blue Note, 1961, with Wayne Shorter, Herbie Hancock, Butch Warren, and Billy Higgins.
- *Mustang,* Blue Note, 1966, with Sonny Red, Hank Mobley, McCoy Tyner, Walter Booker, and Freddie Waits. Dig the energy the rhythm section puts out on this, one of Donald's best albums. McCoy's solo on Donald's "Fly Little Bird Fly" is one of his best.
- *Blackjack,* Blue Note, 1967, with Sonny Red, Hank Mobley, Cedar Walton, Walter Booker, and Billy Higgins.
- *Slow Drag,* Blue Note, 1967, with Sonny Red, Cedar Walton, Walter Booker, and Billy Higgins.
- *The Creeper,* Blue Note, 1967, with Sonny Red, Pepper Adams, Chick Corea, Miroslav Vitous, and Mickey Roker.

Paul Chambers

- *Chambers' Music,* Blue Note, 1956, with John Coltrane, Kenny Dorham, Donald Byrd, Kenny Burrell, Horace Silver, Kenny Drew, and Philly Joe Jones. This recording has been issued and reissued in various configurations under both Chambers and Coltrane's name. It was released on both the Blue Note and Jazz:West label under various titles including *A Jazz Delegation From The East* and *High Step,* and with some tracks omitted.
- *Paul Chambers Quintet,* Blue Note, 1957, with Donald Byrd, Clifford Jordan, Tommy Flanagan, and Elvin Jones.
- *Go,* Vee-Jay, 1959, with Cannonball Adderley, Freddie Hubbard, Wynton Kelly, Philly Joe Jones, and Jimmy Cobb.

Sonny Clark *(see also Grant Green and Sonny Clark)*

- *The Sonny Clark Memorial Album,* Xanadu, 1954, with Simon Brehm and Bobby White.
- *Sonny Clark Trio,* Blue Note, 1957, with Paul Chambers and Philly Joe Jones. One of the best trio recordings of the 1950s.
- *Cool Struttin',* Blue Note, 1958, with Art Farmer, Jackie Mclean, Paul Chambers, and Philly Joe Jones.
- *Leapin' And Lopin',* Blue Note, 1961, with Tommy Turrentine, Charlie Rouse, Ike Quebec, Butch Warren, and Billy Higgins.

Nat King Cole

- *The Best Of The Nat King Cole Trio,* Capitol, 1943-1949, with Oscar Moore, Irving Ashby, Johnny Miller, and Joe Comfort. Although they are historically outside the scope of this book, Nat's trio recordings show one source from which Bud Powell, Wynton Kelly, Oscar Peterson, Tommy Flanagan, and Hank Jones all came.

George Coleman and Tete Montoliu

- *Duo,* Muse, 1977.

Ornette Coleman

- *Something Else!,* OJC, 1958, with Don Cherry, Walter Norris, Charlie Haden, and Billy Higgins.
- *The Shape Of Jazz To Come,* Atlantic, 1959-1960, with Don Cherry, Charlie Haden, and Billy Higgins.
- *Change Of The Century,* Atlantic, 1960, with Don Cherry, Charlie Haden, and Billy Higgins.

Johnny Coles and Frank Wess

- *Two At The Top,* Uptown, 1982, with Kenny Barron, Reggie Johnson, and Kenny Washington.

John Coltrane *(see also Cannonball Adderley and John Coltrane; Duke Ellington and John Coltrane; Thelonious Monk and John Coltrane)*

- *Dakar,* Prestige, 1957, with Cecil Payne, Pepper Adams, Mal Waldron, Doug Watkins, and Arthur Taylor.
- *Blue Trane,* Blue Note, 1957, with Lee Morgan, Curtis Fuller, Kenny Drew, Paul Chambers, and Philly Joe Jones. This is one of the greatest recordings of the 1950s.
- *Coltrane,* Fantasy, 1957, with Johnny Splawn, Sahib Shihab, Red Garland, Mal Waldron, Paul Chambers, and Albert Heath.
- *Traneing In,* Prestige, 1957, with Red Garland, Paul Chambers, and Arthur Taylor.
- *Lush Life,* Fantasy, 1957, with Donald Byrd, Earl May, Red Garland, Paul Chambers, Albert Heath, Arthur Taylor, and Louis Hayes.
- *Soultrane,* Prestige, 1958, with Red Garland, Paul Chambers and Arthur Taylor. One of 'Trane's best recordings.
- *Settin' The Pace,* Prestige, 1958, with Red Garland, Paul Chambers, and Arthur Taylor.
- *The Stardust Session,* Prestige, 1958, with Wilbur Hardin, Red Garland, Paul Chambers, and Jimmy Cobb.
- *Black Pearls,* Prestige, 1958, with Donald Byrd, Red Garland, Paul Chambers, and Arthur Taylor.
- *The Believer,* Prestige, 1958, with Freddie Hubbard, Red Garland, Paul Chambers, and Louis Hayes.

John Coltrane *(continued)*

- *Giant Steps,* Atlantic, 1959, with Tommy Flanagan, Paul Chambers, and Arthur Taylor. One of the best and most influential records in jazz history.
- *Coltrane Jazz,* Atlantic, 1959, with McCoy Tyner, Wynton Kelly, Steve Davis, Paul Chambers, Jimmy Cobb, and Elvin Jones.
- *Coltrane's Sound,* Atlantic, 1960, with McCoy Tyner, Steve Davis, and Elvin Jones.
- *Coltrane Plays The Blues,* Atlantic, 1960, with McCoy Tyner, Steve Davis, and Elvin Jones.
- *My Favorite Things,* Atlantic, 1960, with McCoy Tyner, Steve Davis, and Elvin Jones.
- *Ballads,* MCA/Impulse, 1961, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *The John Coltrane Group With Eric Dolphy,* Beppo, 1961, with McCoy Tyner, Reggie Workman, Jimmy Garrison, and Elvin Jones.
- *Coltrane Live At Birdland,* Impulse, 1962, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *Impressions,* MCA/Impulse, 1962, with Eric Dolphy, McCoy Tyner, Reggie Workman, Jimmy Garrison, and Elvin Jones.
- *Afro Blue Impressions,* Pablo, 1963, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *Crescent,* MCA/Impulse, 1964, with McCoy Tyner, Jimmy Garrison, and Elvin Jones. One of Coltrane's greatest and most lyrical recordings.
- *Live At The Village Vanguard,* MCA/Impulse, 1964, with Eric Dolphy, McCoy Tyner, Reggie Workman, and Elvin Jones.
- *A Love Supreme,* MCA/Impulse, 1964, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *Coltrane,* MCA/Impulse, 1965, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *The John Coltrane Quartet Plays,* MCA/Impulse, 1965, with McCoy Tyner, Jimmy Garrison, Art Davis, and Elvin Jones.

John Coltrane and Johnny Hartman

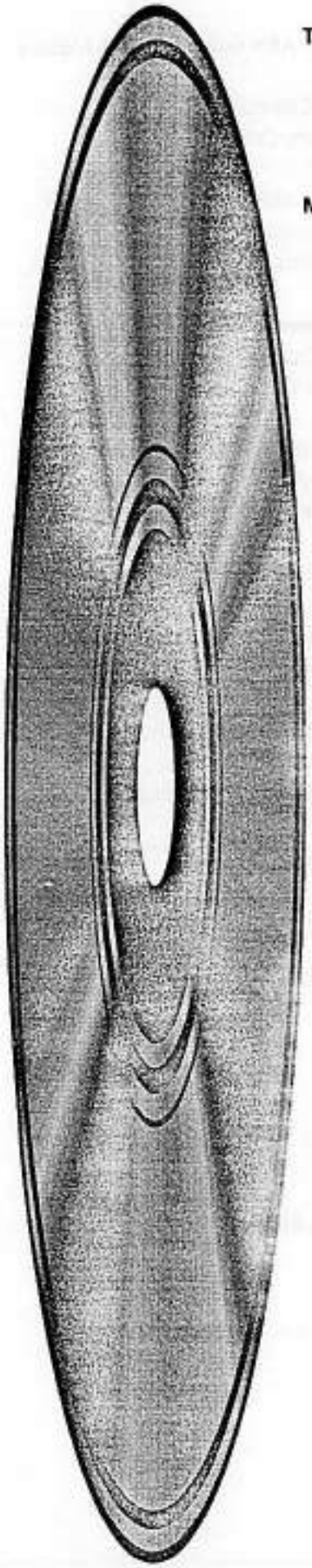
- *John Coltrane and Johnny Hartman,* MCA/Impulse, 1963, with McCoy Tyner, Jimmy Garrison, and Elvin Jones. One of the greatest vocal recordings of all time.

Chick Corea

- *Now He Sings, Now He Sobs,* Blue Note, 1968, with Miroslav Vitous and Roy Haynes. One of the best trio recordings of the 1960s.
- *Piano Improvisations, Volumes I & II,* ECM, 1971, solo.

Stanley Cowell

- *Brilliant Circles,* Arista-Freedom, 1969, with Woody Shaw, Tyrone Washington, Bobby Hutcherson, Reggie Workman, and Joe Chambers.
- *Musa Ancestral Streams,* Strata East, 1973. Solo.
- *Equipoise,* Galaxy, 1979, with Cecil McBee and Roy Haynes.
- *Sienna,* SteepleChase, 1989, with Ron McClure and Keith Copeland. Listen to Stanley's version of Monk's "Evidence."
- *Back To The Beautiful,* Concord, 1989, with Steve Coleman, Santi Debriano, and Joe Chambers.
- *Maybeck Recital Hall Series,* Concord, 1990, solo. Listen to Stanley's tune "Cal Massey," dedicated to the great Philadelphia composer.



Tadd Dameron

- *Mating Call,* OJC, 1956, with John Coltrane, John Simmons, and Philly Joe Jones.
- *Fontainbleau,* Fantasy, 1956, with Kenny Dorham, Sahib Shihab, Joe Alexander, Cecil Payne, John Simmons, and Shadow Wilson. One of the best recordings by one of the greatest jazz composers.

Miles Davis

- *Miles Davis Sextet,* Prestige, 1951, with Jackie McLean, Sonny Rollins, Walter Bishop, Tommy Potter, and Art Blakey.
- *Collector's Items,* Prestige, 1953 and 1956, with Charlie Parker, Sonny Rollins, Tommy Flanagan, Paul Chambers, and Arthur Taylor.
- *Miles Davis And The Modern Jazz Giants,* Prestige, 1954, with Thelonious Monk, Milt Jackson, Percy Heath, and Kenny Clarke.
- *The Musings Of Miles,* Prestige, 1955, with Red Garland, Oscar Pettiford, and Philly Joe Jones.
- *Miles,* Prestige, 1955, with John Coltrane, Red Garland, and Philly Joe Jones.
- *'Round About Midnight,* Columbia, 1955, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *The New Miles Davis Quintet,* Fantasy/OJC, 1955, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Cookin',* Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Workin',* Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. This recording includes one great trio track, Red Garland's version of Ahmad Jamal's "Ahmad's Blues."
- *Relaxin',* Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Steamin',* Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Milestones,* Columbia, 1958, with Cannonball Adderley, John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. Listen to Red's great trio rendition of "Billy Boy."
- *Miles At Newport,* Columbia, 1958, with John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers, and Jimmy Cobb.
- *Jazz At The Plaza,* Columbia, 1958, with John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers, and Jimmy Cobb.
- *Kind Of Blue,* Columbia, 1959, with John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers, and Jimmy Cobb. One of the most influential records of the 1960s. First recordings of "So What," "Freddie Freeloader," "Blue In Green," and "All Blues."
- *Miles Davis & Sonny Stitt,* Dragon, 1960, with Wynton Kelly, Paul Chambers, and Jimmy Cobb. One of Sonny's best recordings.
- *The Miles Davis Quintet in Stockholm,* Dragon, 1960, with John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb.
- *Green Dolphin Street,* Natasha Imports, 1960, with John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb.
- *Fran-Dance,* Village, 1960, with John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb.

Miles Davis *(continued)*

- *Someday My Prince Will Come,* Columbia, 1961, with John Coltrane, Hank Mobley, Wynton Kelly, Paul Chambers, and Jimmy Cobb.
- *In Person, Friday and Saturday Night, Volumes I & II,* Columbia, 1961, with Hank Mobley, Wynton Kelly, Paul Chambers, and Jimmy Cobb. One of Miles' best live recordings.
- *Seven Steps To Heaven,* Columbia, 1963, with George Coleman, Herbie Hancock, Victor Feldman, Ron Carter, Tony Williams, and Frank Butler.
- *Miles In St. Louis,* VGM, 1963, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *The Complete Concert, 1964,* Columbia, originally released as two albums—*My Funny Valentine* and *Four And More*—with George Coleman, Herbie Hancock, Ron Carter, and Tony Williams. *My Funny Valentine* is one of the most beautiful recordings of the 1960s.
- *Davisiana,* Moon, 1964, with Wayne Shorter, Ron Carter, and Tony Williams. Poorly recorded, but includes some of Herbie and Wayne's best recorded solos.
- *Miles in Berlin,* Columbia, 1964, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *E. S. P.,* Columbia, 1965, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *At The Plugged Nickel, Volumes I & II,* Columbia, 1965, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. *(Miles' Plugged Nickel recordings were perhaps the greatest "live" recordings ever made.)*
- *Miles Smiles,* Columbia, 1966, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *Nefertiti,* Columbia, 1967, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *Sorcerer,* Columbia, 1967, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *No Blues,* JMY, 1967, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *Filles De Kilimanjaro,* Columbia, 1968, with Wayne Shorter, Herbie Hancock, Chick Corea, Dave Holland, Ron Carter, and Tony Williams.

Miles Davis and The Gil Evans Orchestra

- *Miles Ahead,* Columbia, 1957.
- *Porgy And Bess,* Columbia, 1958.
- *Sketches Of Spain,* Columbia, 1959-1960.

Eric Dolphy

- *Out To Lunch,* Blue Note, 1964, with Freddie Hubbard, Bobby Hutcherson, Richard Davis, and Tony Williams.

Kenny Dorham

- *Jazz Contrasts,* Fantasy, 1957, with Sonny Rollins, Hank Jones, Oscar Pettiford, and Max Roach.
- *Quiet Kenny,* New Jazz, 1959, with Tommy Flanagan, Paul Chambers, and Arthur Taylor.
- *Showboat,* Bainbridge, 1960, with Jimmy Heath, Kenny Drew, Jimmy Garrison, and Arthur Taylor.
- *Whistle Stop,* Blue Note, 1961, with Hank Mobley, Kenny Drew, Paul Chambers, and Philly Joe Jones.
- *Una Mas,* Blue Note, 1963, with Joe Henderson, Herbie Hancock, Butch Warren, and Tony Williams.

Kenny Drew

- *Introducing The Kenny Drew Trio,* Blue Note, 1953, with Curly Russell and Art Blakey. Listen to Kenny's up-tempo versions of "Be My Love" and "It Might As Well Be Spring."
- *Kenny Drew Trio,* Fantasy, 1956, with Paul Chambers and Philly Joe Jones. Listen to Kenny's version of Juan Tizol's "Caravan."
- *The Riverside Collection,* Riverside, 1957, with Paul Chambers, Wilbur Ware, and Philly Joe Jones. This recording inclues four trio tracks from long out-of-print 1950s recordings. Side two features previously unissued quartet and quintet tracks with Donald Byrd, Hank Mobley, Wilbur Ware, and G. T. Hogan
- *Home Is Where The Soul Is,* Xanadu, 1978, with Leroy Vinnegar and Frank Butler. Listen to Kenny play the blues on his "Three And Four Blues" and his blazingly fast version of "It Could Happen To You."
- *Recollections,* Timeless, 1989, with Niels-Henning Ørtsed-Pederson and Alvin Queen.

Duke Ellington *(small band recordings only)*

- *Great Times!,* Riverside, 1950, with Billy Strayhorn, Oscar Pettiford, Joe Shulman, Lloyd Trotman, and Jo Jones. Listen to Oscar's great 'cello solos on "Perdido" and "Oscalypso."
- *Piano Reflections,* Capitol, 1953, with Wendell Marshall, Butch Ballard, Dave Black, and Ralph Collier.
- *Money Jungle,* Blue Note, 1962, with Charles Mingus and Max Roach.

Duke Ellington and Ray Brown

- *This One's For Blanton,* Pablo, 1973.

Duke Ellington and John Coltrane

- *Duke Ellington and John Coltrane,* MCA/Impulse, 1962, with Jimmy Garrison, Aaron Bell, Sam Woodyard, and Elvin Jones. One of the sweetest recordings ever recorded.

Booker Ervin

- *Back From The Gig,* Blue Note, 1968, with Woody Shaw, Kenny Barron, Jan Arnett, and Billy Higgins.

Bill Evans

- *Everybody Digs Bill Evans*, Fantasy, 1958, with Sam Jones and Philly Joe Jones. Listen to Bill's "Peace Piece."
- *Spring Leaves*, Milestone, 1959, with Scott La Faro and Paul Motian.
- *Sunday At The The Village Vanguard*, Riverside, 1961, with Scott La Faro and Paul Motian.
- *Waltz For Debby*, Fantasy, 1961, with Scott La Faro and Paul Motian.
- *Conversations With Myself*, Verve, 1963, solo.
- *Intuition*, Fantasy, 1974, with Eddie Gomez.

Bill Evans and Tony Bennett

- *Bill Evans and Tony Bennett*, Fantasy, 1975. One of the best vocal recordings of the 1970s.

Tommy Flanagan

- *Eclypso*, Enja, 1977, with George Mraz and Elvin Jones. Listen to Tommy's version of the title track.
- *The Super Jazz Trio*, RCA, 1978, with Reggie Workman and Joe Chambers.
- *Ballads & Blues*, Enja, 1978, with George Mraz and Connie Kay.
- *Tommy Flanagan Plays The Music Of Harold Arlen*, Inner City, 1980, with George Mraz and Connie Kay.

Hal Galper

- *Portrait*, Concord, 1989, with Ray Drummond and Billy Hart. Hal is almost as eclectic a pianist as Jaki Byard or Chick Corea. Listen for the influences of Bud Powell, Bill Evans, Red Garland (check out his left hand on "After You've Gone"), and Ahmad Jamal's sense of form and space.

Red Garland

- *A Garland Of Red*, Prestige, 1956, with Sam Jones and Arthur Taylor.
- *Groovy*, Prestige, 1956, with Sam Jones and Arthur Taylor.
- *Red Garland's Piano*, Fantasy, 1957, with Paul Chambers and Arthur Taylor. Listen to Red's version of "Almost Like Being In Love."
- *Soul Junction*, Prestige, 1957, with John Coltrane, Paul Chambers, and Arthur Taylor.
- *High Pressure*, Prestige, 1957, with John Coltrane, Donald Byrd, George Joyner, and Arthur Taylor.
- *The P. C. Blues*, Prestige, 1957, with Paul Chambers, Arthur Taylor, and Philly Joe Jones. Listen to Red's classic version of Ahmad Jamal's "Ahmad's Blues" and the rhythm section groove—especially Philly Joe's brushwork—on "Tweedle Dee Dee."
- *Dig It*, Prestige, 1957, with John Coltrane, Donald Byrd, George Joyner, Paul Chambers, and Arthur Taylor.
- *All Morning Long*, Fantasy, 1957, with John Coltrane, Donald Byrd, Paul Chambers, and Arthur Taylor.
- *All Kinds Of Weather*, 1958, with Sam Jones and Arthur Taylor.
- *Red In Bluesville*, Prestige, 1959, with Sam Jones and Arthur Taylor.
- *Red Alone*, Moodsville, 1960, solo.

Errol Garner

- *Errol Garner*, Columbia, with Wyatt Ruther and J. C. Heard. The Elf's best record, with great versions of "Caravan," "Avalon," and "Will You Still Be Mine?"
- *Soliloquy*, Columbia, 1952 and 1957, solo.
- *Concert By The Sea*, Columbia, 1955, with Eddie Calhoun and Denzil Best. Listen to Errol's version of Cole Porter's "It's All Right With Me."
- *That's My Kick*, Verve, 1967, with Wally Richardson, Art Ryerson, Herbert Lovelle, George Jenkins, Johnny Pacheco, and Milt Hinton. Errol has always been considered apart from the mainstream of jazz piano, with no obvious relationship to earlier or later pianists, except for Jaki Byard. Not so. Listen to "Ain't Necessarily So," and you'll hear a place where Horace Silver came from. And the last few bars of Errol's intro to "More" are pure Bud Powell.

Kenny Garrett

- *Introducing Kenny Garrett*, Criss Cross, 1984, with Woody Shaw, Mulgrew Miller, Nat Reeves, and Tony Reedus.
- *Garrett 5*, Bellaphon, 1988, with Wallace Roney, Mulgrew Miller, Charnett Moffett, Tony Reedus, and Rudy Bird.
- *African Exchange Student*, Atlantic, 1990, with Charnett Moffett, Ron Carter, Elvin Jones, Tony Reedus, Steve Thornton, Rudy Bird, and Tito Ocasio. Listen to Kenny's soulfulness on his "Lullaby Of Isfahan." One of the best recordings of the 1990s.

Stan Getz

- *Sweet Rain*, Verve, 1967, with Chick Corea, Ron Carter, and Grady Tate.

Dizzy Gillespie

- *Groovin High*, Savoy, 1945-1946, Dizzy's first big band recordings, with personnel too numerous to list, but including Kenny Dorham, Bird, Sonny Stitt, Dexter Gordon, James Moody, Al Haig, John Lewis, Milt Jackson, Ray Brown, Kenny Clarke, and Shelly Manne.
- *In The Beginning*, Prestige, 1945-1950, personnel too numerous to list, but includes Charlie Parker, Al Haig, Clyde Hart, Sonny Stitt, Milt Jackson, Ray Brown, and Kenny Clarke.
- *School Days*, Savoy, 1951-1952, with J. J. Johnson, John Coltrane, Bill Graham, Budd Johnson, Milt Jackson, Wynton Kelly, Kenny Burrell, Percy Heath, Bernie Griggs, Al Jones, Kansas Fields, Art Blakey, Joe Carroll, Freddy Strong, and Melvin Moore.
- *Diz And Getz*, Verve, 1953, with Stan Getz, Oscar Peterson, Herb Ellis, Ray Brown, and Max Roach.

Dizzy Gillespie, Sonny Stitt, and Sonny Rollins

- *Sonny Side Up*, Verve, 1957, with Ray Bryant, Tommy Bryant, and Charlie Persip. One of the best recordings of the 1950s, or any decade. Listen to Sonny Rollins' stop-time solo on Vincent Youmans' "I Know That You Know," and Ray's definitive 12/8 blues solo on Avery Parrish's "After Hours."

Benny Golson

- *The Modern Touch,* Riverside, 1957, with Kenny Dorham, J. J. Johnson, Wynton Kelly, Paul Chambers, and Max Roach.
- *The Other Side Of Benny Golson,* Riverside, 1958, with Curtis Fuller, Barry Harris, Jymie Merritt, and Philly Joe Jones.
- *Benny Golson Quartet,* LRC, 1990, with Mulgrew Miller, Rufus Reid, and Tony Reedus.

Dexter Gordon

- *Daddy Plays The Horn,* Bethlehem, 1955, with Kenny Drew, Leroy Vinnegar, and Lawrence Marable.
- *Dexter Calling,* Blue Note, 1961, with Kenny Drew, Paul Chambers, and Philly Joe Jones.
- *Doin' Alright,* Blue Note, 1961, with Freddie Hubbard, Horace Parlan, George Tucker, and Al Harewood.
- *A Swinging Affair,* Blue Note, 1962, with Sonny Clark, Butch Warren, and Billy Higgins.
- *Go,* Blue Note, 1962, with Sonny Clark, Butch Warren, and Billy Higgins.
- *Clubhouse,* Blue Note, 1965, with Freddie Hubbard, Barry Harris, Bob Cranshaw, and Billy Higgins
- *The Jumpin' Blues,* Prestige, 1970, with Wynton Kelly, Sam Jones, and Roy Brooks.
- *Generation,* Prestige, 1972, with Freddie Hubbard, Cedar Walton, Buster Williams, and Billy Higgins.

Benny Green

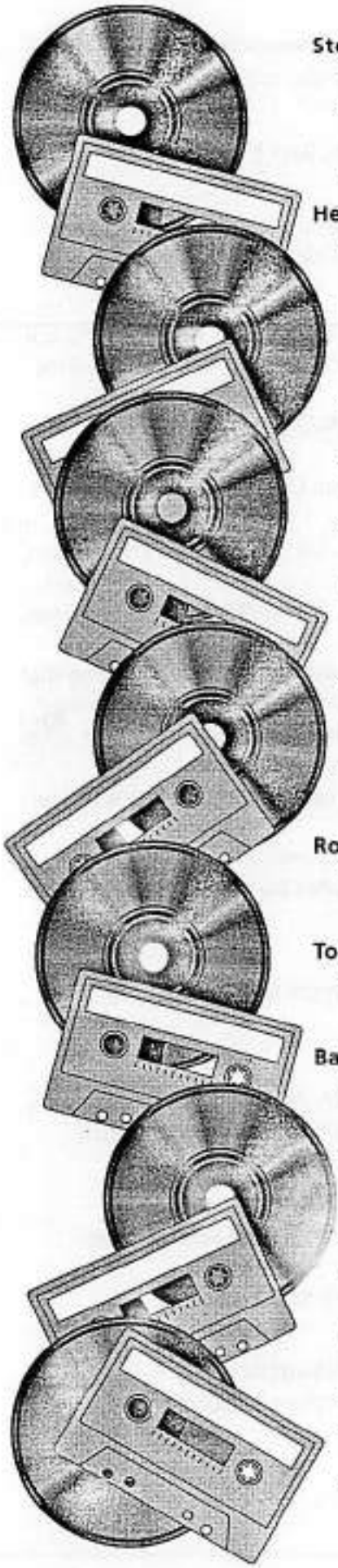
- *In This Direction,* Criss Cross, 1988, with Buster Williams and Lewis Nash. Listen to Benny's versions of Monk's "Trinkle Tinkle" and Bud Powell's "The Fruit." One of the best trio recordings of the 1980s.
- *Lineage,* Blue Note, 1990, with Ray Drummond and Victor Lewis.

Grant Green

- *Gooden's Corner,* Blue Note, 1961, with Sonny Clark, Sam Jones, and Louis Hayes.
- *Nigeria,* Blue Note, 1962, with Sonny Clark, Sam Jones, and Art Blakey.
- *Oleo,* Blue Note, 1962, with Sonny Clark, Sam Jones, and Louis Hayes.
- *Born To Be Blue,* Blue Note, 1962, with Ike Quebec, Sonny Clark, Sam Jones, and Louis Hayes.
- *Idle Moments,* Blue Note, 1963, with Joe Henderson, Bobby Hutcherson, Duke Pearson, Bob Cranshaw, and Al Harewood.
- *Talkin' About,* Blue Note, 1964, with Larry Young and Elvin Jones.
- *Street Of Dreams,* Blue Note, 1964, with Bobby Hutcherson, Larry Young, and Elvin Jones.
- *Matador,* Blue Note, 1965, with McCoy Tyner, Bob Cranshaw and Elvin Jones.
- *I Want To Hold Your Hand,* Blue Note, 1965, with Hank Mobley, Larry Young, and Elvin Jones.

Johnny Griffin

- *Johnny Griffin Sextet,* OJC, 1958, with Donald Byrd, Pepper Adams, Kenny Drew, Wilbur Ware, and Philly Joe Jones.



Steve Grossman

- *Way Out East,* Red Record, 1984, with Junie Booth and Joe Chambers.
- *Love Is The Thing,* Red Record, 1985, with Cedar Walton, David Williams, and Billy Higgins.
- *Do It,* Dreyfus, 1991, with Barry Harris, Reggie Johnson, and Arthur Taylor,

Herbie Hancock

- *Takin' Off,* Blue Note, 1962, with Freddie Hubbard, Dexter Gordon, Butch Warren, and Billy Higgins.
- *Inventions And Dimensions,* Blue Note,1963, with Paul Chambers, Willie Bobo, and Osvaldo Martinez. Herbie's superb Latin jazz recording, one of the best piano recordings of the 1960s. It was reissued at one time under the title *Succotash.*
- *My Point Of View,* Blue Note, 1963, with Donald Byrd, Grachan Moncur, Hank Mobley, Grant Green, Chuck Israels, and Tony Williams.
- *Empyrean Isles,* Blue Note, 1964, with Freddie Hubbard, Ron Carter, and Tony Williams.
- *Maiden Voyage,* Blue Note, 1965, with Freddie Hubbard, George Coleman, Ron Carter, and Tony Williams. One of the best recordings of the 1960s.
- *Speak Like A Child,* Blue Note, 1968, with Thad Jones, Jerry Dodgian, Peter Phillips, Ron Carter, and Mickey Roker. Listen to Herbie's great trio version of Ron's "First Trip." One of Herbie's best recordings.
- *The Prisoner,* Blue Note, 1969, with Joe Henderson, Johnny Coles, Garnett Brown, Buster Williams, and Albert Heath. This album contains some of Herbie's best writing, including "I Have A Dream."
- *The Piano,* CBS Sony, 1978, solo. Listen to Herbie's dark version of Bronislau Kaper's "Green Dolphin Street."

Roy Hargrove

- *Diamond In The Rough,* Novus, 1989, with Antonio Hart, Ralph Moore, Geoff Keezer, Charles Fambrough, Ralph Peterson, John Hicks, Scott Colley, and Al Foster.

Tom Harrell

- *Moon Alley,* Criss Cross, 1985, with Kenny Garrett, Kenny Barron, Ray Drummond, and Ralph Peterson.

Barry Harris

- *Breakin' It Up,* Argo, 1958, with William Austin and Frank Gant. Listen to Barry play the blues on his tune "Bluesy," and check out Frank Gant's brushwork.
- *Barry Harris At The Jazz Workshop,* Riverside, 1960, with Sam Jones and Louis Hayes. Listen to Barry's time feeling on Louis Jordan's "Is You Is Or Is You Ain't My Baby." Also listen to Barry's "Curtain Call."
- *Preminado,* Riverside, 1960, with Joe Benjamin and Elvin Jones.
- *Bull's Eye!,* Prestige, 1968, with Kenny Dorham, Charles McPherson, Pepper Adams, Barry Harris, Paul Chambers, and Billy Higgins.
- *Magnificent!,* Prestige, 1969, with Ron Carter and Leroy Williams. Listen to Barry's version of Charlie Parker's "Ah-Leu-Cha."
- *Barry Harris Plays Tadd Dameron,* Xanadu, 1975, with Gene Taylor and Leroy Williams.
- *Live In Concert,* Xanadu, 1976, with Sam Jones and Leroy Williams (Frank Butler on one track).
- *Maybeck Recital Hall Series,* Concord, 1990, solo. One of Barry's best. Listen to his version of "All God's Chillun Got Rhythm."

Hampton Hawes

- *The Trio,* OJC, 1955, with Red Mitchell and Chuck Thompson.
- *For Real!,* OJC, 1958, with Harold Land, Scott La Faro, and Frank Butler.

Roy Haynes

- *True Or False,* Free Lance, 1986, with Ralph Moore, Dave Kikoski, and Ed Howard.

Eddie Henderson

- *Phantoms,* SteepleChase, 1989, with Joe Locke, Kenny Barron, Wayne Dockery, and Victor Lewis. Listen to Kenny Barron's tune "Phantoms."

Joe Henderson

- *Page One,* Blue Note, 1963, with Kenny Dorham, McCoy Tyner Butch Warren, and Pete La Roca. One of the best recordings of the 1960s, with the original versions of "Blue Bossa" and "Recordame."
- *In 'n Out,* Blue Note, 1964, with Kenny Dorham, McCoy Tyner, Richard Davis, and Elvin Jones.
- *Inner Urge,* Blue Note, 1964, with McCoy Tyner, Ron Carter, and Elvin Jones. One of the best recordings of the 1960s.
- *Mode For Joe,* Blue Note, 1966, with Lee Morgan, Curtis Fuller, Bobby Hutcherson, Cedar Walton, Ron Carter, and Joe Chambers.
- *The Kicker,* Milestone, 1967, with Mike Lawrence, Grachan Moncur, Kenny Barron, Ron Carter, and Louis Hayes.
- *Four!,* Verve, with Wynton Kelly, Paul Chambers, and Jimmy Cobb. The vamp that Wynton plays at the beginning of Ferde Grofé's "On The Trail" is from "Pavanne," the Second Movement of Morton Gould's "2nd American Symphonette," the same piece that Coltrane's "Impressions" is derived from.
- *Power To The People,* Milestone, 1969, with Mike Lawrence, Herbie Hancock, Ron Carter, and Jack DeJohnette.
- *Mirror, Mirror,* Verve, 1980, with Chick Corea, Ron Carter, and Billy Higgins.
- *Lush Life,* Verve, 1992, with Wynton Marsalis, Stephen Scott, Christian McBride, and Gregory Hutchinson.

Ernie Henry

- *Seven Standards And A Blues,* OJC, 1957, with Wynton Kelly, Wilbur Ware, and Philly Joe Jones.

Vincent Herring

- *American Experience,* Musicmasters, 1986 and 1989, with Dave Douglas, Tex Allen, James Genus, Bruce Barth, John Hicks, Marc Johnson, Clifford Adams, Marcus McLauren, Rodney Jones, and Monty Croft.

John Hicks

- *John Hicks,* Theresa, 1982, with Bobby Hutcherson and Walter Booker. Listen to John's "Steadfast."
- *Power Trio,* Novus, 1990, with Cecil McBee and Elvin Jones.

Andrew Hill

- *Black Fire,* Blue Note, 1963, with Joe Henderson, Richard Davis, and Roy Haynes.
- *Point Of Departure,* Blue Note, 1964, with Kenny Dorham, Eric Dolphy, Joe Henderson, Richard Davis, and Tony Williams.

Freddie Hubbard

- *Open Sesame,* Blue Note, 1960, with Tina Brooks, McCoy Tyner, Sam Jones, and Clifford Jarvis.
- *Hub Cap,* Blue Note, 1961, with Jimmy Heath, Julian Priester, Cedar Walton, Larry Ridley, and Philly Joe Jones. This one includes lots of great tunes, including Randy Weston's "Cry Me Not," Freddie's "Luana," and Cedar's "Plexus."
- *Ready For Freddie,* Blue Note, 1961, with Bernard McKinney, Wayne Shorter, McCoy Tyner, Art Davis, and Elvin Jones.
- *Goin' Up,* Blue Note, 1961, with Hank Mobley, McCoy Tyner, Paul Chambers, and Philly Joe Jones.
- *Here To Stay,* Blue Note, 1962, with Wayne Shorter, Jimmy Heath, Julian Priester, Cedar Walton, Reggie Workman, Larry Ridley, and Philly Joe Jones.
- *Hub-Tones,* Blue Note, 1962, with James Spaulding, Herbie Hancock, Reggie Workman, and Clifford Jarvis.
- *The Artistry Of Freddie Hubbard,* Impulse, 1963, with Curtis Fuller, John Gilmore, Tommy Flanagan, Art Davis, and Louis Hayes. One of Freddie's best recordings, with great tunes like "Bob's Place," "Happy Times," and Freddie's arrangement of George Gershwin's "Summertime."
- *Blue Spirits,* Blue Note, 1965, with James Spaulding, Joe Henderson, McCoy Tyner, Kiane Ziwadi, Harold Mabern, Jr., Larry Ridley, Clifford Jarvis, and Big Black.
- *Red Clay,* CTI, 1970, with Joe Henderson, Herbie Hancock, Ron Carter, and Lenny White.

Freddie Hubbard and Woody Shaw

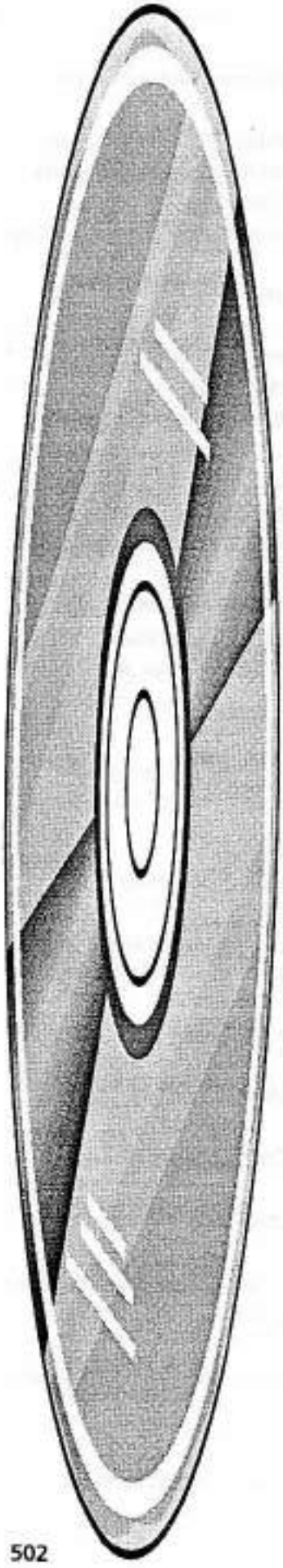
- *The Eternal Triangle,* Blue Note, 1987, with Kenny Garrett, Mulgrew Miller, Ray Drummond, and Carl Allen.

Bobby Hutcherson

- *Spiral,* Blue Note, 1965, with Harold Land, Stanley Cowell, Reggie Johnson, and Joe Chambers. One of the best recordings of the 1960s.
- *Stick-Up!,* Blue Note, 1966, with Joe Henderson, McCoy Tyner, Herbie Lewis, and Billy Higgins. Listen to Joe's solo on Bobby's "Verse." It's one of his best, on one the best recordings of the 1960s.
- *Happenings,* Blue Note, 1966, with Herbie Hancock, Bob Cranshaw, and Joe Chambers.
- *Oblique,* Blue Note, 1967, with Herbie Hancock, Albert Stinson, and Joe Chambers. One of Bobby's best recordings.
- *Total Eclipse,* Blue Note, 1968, with Harold Land, Chick Corea, Reggie Johnson, and Joe Chambers.
- *Solo/Quartet,* Fantasy, 1981, with McCoy Tyner, Herbie Lewis, and Billy Higgins. One of the best records of the 1980s.
- *Four Seasons,* Timeless, 1983, with George Cables, Herbie Lewis, and Philly Joe Jones.
- *Color Schemes,* Landmark, 1985, with Mulgrew Miller, John Heard, Billy Higgins, and Airto Moreira.
- *In The Vanguard,* Landmark, 1986, with Kenny Barron, Buster Williams, and Al Foster. One of the best recordings of the 1980s.

Abdullah Ibrahim

- *African Dawn,* Enja, 1982, solo. Listen to Abdullah's version of Billy Strayhorn's "A Flower Is A Lovesome Thing."



Milt Jackson

- *The Jazz Skyline,* Savoy, 1956, with Lucky Thompson, Hank Jones, Wendell Marshall, and Kenny Clarke.
- *Bags Meets Wes,* OJC, 1961, with Wes Montgomery, Wynton Kelly, Sam Jones, and Philly Joe Jones.

Ahmad Jamal

- *Ahmad Jamal At The Pershing, Volumes I & II,* MCA-Chess, 1958, with Israel Crosby and Vernell Fournier. Listen to Ahmad's sense of forward motion in his left hand 'comping throughout this recording.
- *Heat Wave,* Cadet, 1966, with Jamil Nasser and Frank Gant. Listen to Ahmad's great version of Ralph Blane's "The Boy Next Door."

Keith Jarrett

- *Standards, Volumes I & II,* ECM, 1983 and 1985, with Gary Peacock and Jack DeJohnette. Listen to Keith's lyrical version of "All The Things You Are."

J. J. Johnson

- *The Eminent Jay Jay Johnson, Volumes I & II,* Blue Note, 1953 and 1955, with Clifford Brown, Hank Mobley, Jimmy Heath, Wynton Kelly, John Lewis, Horace Silver, Paul Chambers, Percy Heath, Charles Mingus, Kenny Clarke, and Sabu Martinez.

Elvin Jones

- *Earth Jones,* Palo Alto Jazz, 1982, with Terumasa Hino, Dave Liebman, Kenny Kirkland, and George Mraz.

Hank Jones

- *Love For Sale,* Inner City, 1976, with Buster Williams and Tony Williams.
- *Tiptoe Tapdance,* Galaxy, 1978, solo. Listen to Hank's version of Johnny Mandel's "Emily."
- *The Oracle,* Emarcy, 1989, with Dave Holland and Billy Higgins.

Sam Jones

- *The Bassist!,* Discovery, 1979, with Kenny Barron and Keith Copeland.

Clifford Jordan

- *Spellbound,* Riverside, 1960, with Cedar Walton, Spanky DeBrest, and Albert Heath. Listen to Clifford's version of Bird's "Au Privave."
- *Highest Mountain,* Muse, 1975, with Cedar Walton, Sam Jones, and Billy Higgins.
- *Firm Roots,* Muse, 1975, with Cedar Walton, Sam Jones, and Billy Higgins.

Wynton Kelly

- *Someday My Prince Will Come,* Vee-Jay, with Lee Morgan, Wayne Shorter, Paul Chambers, and Philly Joe Jones. Listen to Wynton's arrangement of "Come Rain Or Come Shine," his 'comping behind Wayne on "Wrinkles," and the way he plays the blues on "Sassy."
- *Wynton Kelly,* Riverside, 1958, with Kenny Burrell, Paul Chambers, and Philly Joe Jones.
- *Kelly At Midnight,* Vee-Jay, 1960, with Paul Chambers and Philly Joe Jones.
- *Blues On Purpose,* Xanadu, 1965, with Paul Chambers and Jimmy Cobb. Wynton's best trio recording.
- *Wynton Kelly,* Epitaph, 1968, with Lee Morgan, Wayne Shorter, Paul Chambers, and Philly Joe Jones.

Wynton Kelly and George Coleman *(see also George Coleman and Tete Montoliu)*

- *Wynton Kelly And George Coleman In Concert,* Affinity, 1968, with Ron McClure and Jimmy Cobb. One of the best live recordings of the 1960s.

Wynton Kelly and Wes Montgomery *(see also Wes Montgomery)*

- *Smokin' At The Half Note,* Verve, 1965, with Paul Chambers and Jimmy Cobb.

Rahsaan Roland Kirk

- *Rip, Rig And Panic,* Emarcy, 1965, 1967, with Lonnie Liston Smith, Jaki Byard, Ronnie Boykins, Richard Davis, Elvin Jones, and Grady Tate.
- *The Inflated Tear,* Atlantic, 1968, with Ron Burton, Steve Novosel, and Jimmy Hopps.

Steve Lacy

- *Soprano Sax,* Fantasy, 1957, with Wynton Kelly, Buell Neidlinger, and Dennis Charles.
- *Evidence,* New Jazz, 1961, with Don Cherry, Carl Brown, and Billy Higgins.

Yusef Lateef

- *Into Something,* Prestige, 1961, with Barry Harris, Herman Wright, and Elvin Jones.
- *Eastern Sounds,* OJC, 1961, with Barry Harris, Ernie Farrow, and Lex Humphries.

Dave Liebman *(see also Quest)*

- *First Visit,* West Wind, 1973, with Richie Beirach, Dave Holland, and Jack DeJohnette.
- *Doin' It Again,* Timeless, 1980, with Terumasa Hino, John Scofield, Ron McClure, and Adam Nussbaum.
- *Double Edge,* Storyville, 1985, with Richie Beirach.
- *Setting The Standard,* Red Records, 1992, with Mulgrew Miller, Rufus Reid, and Victor Lewis.

Kirk Lightsey

- *Lightsey I,* Sunnyside, 1982, solo. Listen to Kirk's version of Monk's "Trinkle, Tinkle."

Booker Little

- *Booker Little,* Time, 1960, with Tommy Flanagan, Wynton Kelly, Scott La Faro, and Roy Haynes.

Joe Lovano

- *Tones, Shapes, And Colors,* Soul Note, 1985, with Kenny Werner, Dennis Irwin, and Mel Lewis.
- *Sounds Of Joy,* Enja, 1991, with Anthony Cox and Ed Blackwell.

Junior Mance

- *The Soulful Piano Of Junior Mance,* Jazzland, 1960, with Ben Tucker and Bobby Thomas.

Branford Marsalis

- *Rennaisance,* Columbia, 1986, with Kenny Kirkland, Herbie Hancock, Bob Hurst, Buster Williams, and Tony Williams.

Eddie Marshall

- *Dance Of The Sun,* Timeless, 1977, with Bobby Hutcherson, Manny Boyd, George Cables, and James Leary.

Jackie McLean

- *McLean's Scene,* Prestige, 1957, with Bill Hardman, Red Garland, Mal Waldron, Paul Chambers, Arthur Phipps, and Arthur Taylor. One of Bill Hardman's best recordings. Listen to Jackie and Bill play the blues on the title track.
- *Bluesnik,* Blue Note, 1961, with Freddie Hubbard, Kenny Drew, Doug Watkins, and Pete La Roca. One of the the best recordings of the 1960s.
- *A Fickle Sonance,* Blue Note, 1961, with Tommy Turrentine, Sonny Clark, Butch Warren, and Billy Higgins.
- *Hipnosis,* Blue Note, 1962 and 1967, with Kenny Dorham, Grachan Moncur, Lamont Johnson, Sonny Clark, Butch Warren, Scotty Holt, and Billy Higgins.
- *Let Freedom Ring,* Blue Note, 1963, with Walter Davis Jr., Herbie Lewis, and Billy Higgins.
- *Right Now,* Blue Note, 1965, with Larry Willis, Bob Cranshaw, and Clifford Jarvis. One of Larry Willis' and Clifford Jarvis' best recordings.
- *Consequences,* Blue Note, 1965, with Lee Morgan, Harold Mabern, Herbie Lewis, and Billy Higgins.
- *Jacknife,* Blue Note, 1965-1966, with Lee Morgan, Charles Tolliver, Larry Willis, Larry Ridley, Don Moore, and Jack DeJohnette.

Mulgrew Miller

- *Keys To The City,* Landmark, 1985, with Ira Coleman and Marvin "Smitty" Smith. One of the best trio recordings of the 1980s.
- *Work!,* Landmark, 1986, with Charnett Moffett and Terri Lyne Carrington.
- *Wingspan,* Landmark, 1987, with Kenny Garrett, Steve Nelson, Charnett Moffett, Tony Reedus, and Rudy Bird. Listen to Mulgrew's great solo on the title track. One of the best recordings of the 1980s.
- *The Countdown,* Landmark, 1988, with Joe Henderson, Ron Carter, and Tony Williams.
- *From Day To Day,* Landmark, 1990, with Robert Hurst and Kenny Washington. Listen to Mulgrew's lovely intro to "What A Difference A Day Made." One of the best trio recordings of the 1990s.
- *Hand In Hand,* Landmark, 1992, with Eddie Henderson, Kenny Garrett, Joe Henderson, Steve Nelson, Christian McBride, and Lewis Nash.

Charles Mingus

- *Pithecanthropus Erectus,* Atlantic, 1956, with Jackie Mclean, J. R. Montrose, Mal Waldron, and Willie Jones.
- *The Clown,* Atlantic, 1957, with Jimmy Knepper, Shafi Hadi, Wade Legge, Dannie Richmond, and Jean Shepherd.
- *Tijuana Moods,* Bluebird, 1957, with Clarence Shaw, Jimmy Knepper, Shafi Hadi, Bill Triglia, Dannie Richmond, Frankie Dunlop, and Ysabel Morel.
- *New York Sketchbook,* Charly, 1957, with Clarence Shaw, Jimmy Knepper, Shafi Hadi, Bill Evans, and Dannie Richmond.
- *Mingus Ah Um,* Columbia, 1959, with John Handy, Booker Ervin, Shafi Hadi, Willie Dennis, Jimmy Knepper, Horace Parlan, and Dannie Richmond. One of the best recordings of the 1950s.

Charles Mingus *(continued)*

- *Mingus In Wonderland,* Blue Note, 1959, with John Handy, Booker Ervin, Richard Wyands, and Dannie Richmond.
- *The Black Saint And The Sinner Lady,* MCA, 1963, with Rolf Ericson, Richard Williams, Quentin Jackson, Don Butterfield, Jerome Richardson, Booker Ervin, Dick Hafer, Charlie Mariano, Jaki Byard, and Dannie Richmond.

Blue Mitchell

Blue was the most lyrical trumpet player of them all, and his sweet sound reflected who he was—one of the nicest people in the world.

- *Out Of The Blue,* Riverside, 1958, with Wynton Kelly, Sam Jones, Paul Chambers, and Art Blakey.
- *Blue's Moods,* Fantasy, 1960, with Wynton Kelly, Sam Jones, and Roy Brooks.
- *The Thing To Do,* Blue Note, 1964, with Junior Cook, Chick Corea, Gene Taylor, and Al Foster. One of Chick's earliest and best recordings. Listen to the eclectic range of influences (McCoy, Horace, Bud, and so on) apparent in his solo on Joe Henderson's "Step Lightly." First recordings of three great tunes: "Step Lightly," Blue's "Funji Mama," and Chick's "Chick's Tune" (based on the changes of "You Stepped Out of A Dream.")

Hank Mobley

- *Messages,* Prestige, 1956, with Donald Byrd, Kenny Dorham, Jackie McLean, Barry Harris, Walter Bishop, Doug Watkins, and Arthur Taylor.
- *Peckin' Time,* Blue Note, 1958, with Lee Morgan, Wynton Kelly, Paul Chambers, and Charlie Persip.
- *Roll Call,* Blue Note, 1960, with Freddie Hubbard, Wynton Kelly, Paul Chambers, and Art Blakey.
- *Soul Station,* Blue Note, 1960, with Wynton Kelly, Paul Chambers, and Art Blakey. Listen to Hank's "This I Dig Of You." One of the best records of the 1960s.
- *Workout,* Blue Note, 1960, with Wynton Kelly, Paul Chambers, and Philly Joe Jones. One of the best records of the 1960s.
- *Another Workout,* Blue Note, 1961, with Wynton Kelly, Paul Chambers, and Philly Joe Jones.
- *No Room For Squares,* Blue Note, 1963, with Lee Morgan, Andrew Hill, John Ore, and Philly Joe Jones.
- *The Turnaround,* Blue Note, 1965, with Freddie Hubbard, Barry Harris, Paul Chambers, and Billy Higgins.
- *Straight No Filter,* Blue Note, 1966, with Donald Byrd, Herbie Hancock, McCoy Tyner, Butch Warren, and Philly Joe Jones. Listen to McCoy's solo on Hank's "Chain Reaction," one of his best.

The Modern Jazz Quartet *(see also Sonny Rollins and The Modern Jazz Quartet)*

- *Django,* Prestige, 1955, with Milt Jackson, John Lewis, Percy Heath, and Kenny Clarke.
- *European Concert,* Atlantic, 1960, with Milt Jackson, John Lewis, Percy Heath, and Connie Kay.

Thelonious Monk

- *Genius Of Modern Music, Volume I,* Blue Note, 1947-1952, with personnel too numerous to list.
- *Thelonious Monk Plays Duke Ellington,* Riverside, 1955, with Oscar Pettiford and Kenny Clarke.
- *The Unique Thelonious Monk,* Riverside, 1956, with Oscar Pettiford and Art Blakey.
- *Brilliant Corners,* Riverside, 1956, with Sonny Rollins, Clark Terry, Ernie Henry, Oscar Pettiford, Paul Chambers, and Max Roach.
- *Thelonious In Action,* Fantasy, 1958, with Johnny Griffin, Ahmed Abdul-Malik, and Roy Haynes.
- *Monk's Dream,* Columbia, 1962, with Charlie Rouse, John Ore, and Frankie Dunlop.
- *Criss Cross,* Columbia, 1963, with Charlie Rouse, John Ore, and Frankie Dunlop.
- *Tokyo Concerts,* Columbia, 1963, with Charlie Rouse, Butch Warren, and Frankie Dunlop. Monk and Charlie at their quirkiest. Listen to Monk's solo on "I'm Gettin' Sentimental Over You."
- *It's Monk's Time,* Columbia, 1964, with Charlie Rouse, Butch Warren, and Ben Riley.
- *Solo Monk,* Columbia, 1965. Listen to Monk's stride versions of "Dinah" and "I'm Confessin." One of the best solo piano recordings of the 1960s.
- *The London Collection, Volumes I & II,* Black Lion, 1971, solo. Monk playing great stride piano on one of his last recordings.

Thelonious Monk and John Coltrane *(see also John Coltrane)*

- *Thelonious Monk And John Coltrane,* Fantasy, 1957, with Wilbur Ware, Shadow Wilson, and Art Blakey. One of the best recordings of the 1950s.
- *Thelonious Monk And John Coltrane, Live At The Five Spot,* Blue Note, 1957, with Ahmed Abdul-Malik and Roy Haynes. Recorded on a home tape recorder by 'Trane's wife, this is the better of the two Monk-Coltrane recordings.

Wes Montgomery *(see also Wynton Kelly and Wes Montgomery)*

- *The Incredible Jazz Guitar Of Wes Montgomery,* Riverside, 1960, with Tommy Flanagan, Percy Heath, Ron Carter, Albert Heath, Lex Humphries, and Ray Barretto.
- *So Much Guitar!,* Riverside, 1961, with Hank Jones, Percy Heath, and Albert Heath.
- *Full House,* Riverside, 1962, with Johnny Griffin, Wynton Kelly, Paul Chambers, and Jimmy Cobb.

Tete Montoliu *(see also George Coleman and Tete Montoliu)*

- *Yellow Dolphin Street,* Timeless, 1977, solo. Listen to Tete's "Napoleon" and his walking bass lines on the title track.

Ralph Moore

- *Images,* Landmark, 1988, with Terence Blanchard, Benny Green, Peter Washington, and Kenny Washington. One of the best recordings of the 1980s.
- *Rejuvenate!,* Criss Cross, 1988, with Steve Turre, Mulgrew Miller, Peter Washington, and Marvin "Smitty" Smith. Listen to Mulgrew's "Exact Change" and his solo on "It Might As Well Be Spring." One of the best recordings of the 1980s.
- *Furthermore,* Landmark, 1990, with Roy Hargrove, Benny Green, Peter Washington, Kenny Washington, and Victor Lewis.

Lee Morgan

- *The Sidewinder,* Blue Note, 1963, with Joe Henderson, Barry Harris, Bob Cranshaw, and Billy Higgins. This recording contains some of Lee's best tunes and Joe's best solos.
- *Search For The New Land,* Blue Note, 1964, with Wayne Shorter, Grant Green, Herbie Hancock, Reggie Workman, and Billy Higgins.
- *Tom Cat,* Blue Note, 1964, with Jackie McLean, Curtis Fuller, McCoy Tyner, Bob Cranshaw, and Art Blakey.
- *Cornbread,* Blue Note, 1965, with Jackie McLean, Hank Mobley, Larry Ridley, and Billy Higgins. Listen to Herbie's beautiful playing on Lee's "Ceora."
- *Delightfulee,* Blue Note, 1966, with Joe Henderson, McCoy Tyner, Bob Cranshaw, Billy Higgins, and Philly Joe Jones. Listen to Joe's solo on Lee's "Ca-lee-so," and Wayne's solo on Paul McCartney's "Yesterday." One of Lee's best recordings.

Lewis Nash

- *Rhythm Is My Business,* Evidence, 1989, with Steve Nelson, Mulgrew Miller, Peter Washington, Ron Carter, Steve Kroon, and Teresa Nash.

Fats Navarro

- *Memorial,* Savoy, 1946-1947, with Kenny Dorham, Ernie Henry, Sonny Stitt, Morris Lane, Eddie De Verteuil, Bud Powell, Al Hall, Curley Russell, Kenny Clarke, and Gil Fuller's arrangements.

Steve Nelson

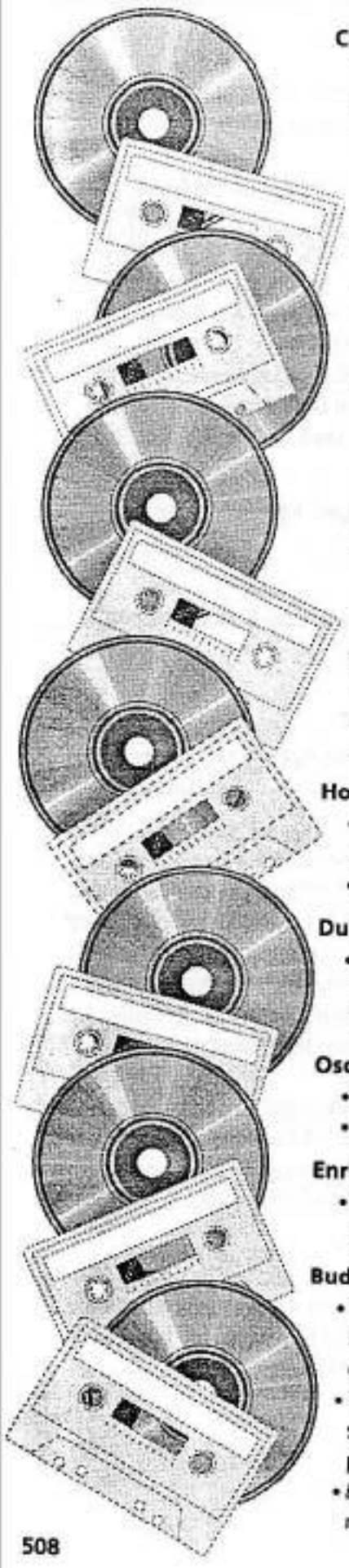
- *Communications,* Criss Cross, 1987, with Mulgrew Miller, Ray Drummond, and Tony Reedus. Listen to Mulgrew's polyrhythmic solo on Steve's tune "Aten Hymn."

Phineas Newborn, Jr.

- *The Piano Artistry of Phineas Newborn, Jr.,* Atlantic, 1956, with Oscar Pettiford and Kenny Clarke. Listen to Phineas' version of Bud Powell's "Celia."
- *We Three,* New Jazz, 1958, with Paul Chambers and Roy Haynes. Listen to Phineas' classic version of Avery Parrish's "After Hours."
- *A World Of Piano,* Fantasy, 1961, with Paul Chambers and Philly Joe Jones.
- *The Great Jazz Piano Of Phineas Newborn, Jr.,* Contemporary, 1962, with Leroy Vinnegar, Milt Turner, Sam Jones, and Louis Hayes. Listen to Phineas' renditions of Bud Powell's "Celia" and Benny Golson's "Domingo."
- *The Newborn Touch,* Contemporary, 1964, with Leroy Vinnegar and Frank Butler.
- *Harlem Blues,* Contemporary, 1969, with Ray Brown and Elvin Jones. My own favorite Phineas Newborn recording. Listen to Elvin's brushwork throughout this great record.
- *Back Home,* Contemporary, 1976, with Ray Brown and Elvin Jones. Listen to Phineas' Errol Garner roots on "No Moon At All."

Eddie Palmieri and Cal Tjader

- *El Sonido Nuevo,* Verve, 1966. The first eight tracks of this CD are from the 1966 recording that changed the direction of Latin jazz. Listen to Eddie's montunos and solos on "Picadillo," "Unidos," "Ritmo Uni," and the title track.



Charlie Parker

You can listen to almost anything by Bird. Since I can't list all his recordings, here's a select list, with emphasis on multi-CD collections:

- *The Immortal Charlie Parker,* Savoy, 1944-1948, with Miles Davis, Dizzy Gillespie, Clyde Hart, John Lewis, Bud Powell, Tiny Grimes, Nelson Boyd, Jimmy Butts, Tommy Potter, Curley Russell, Max Roach, and Harold West.
- *The Charlie Parker Story,* Savoy, 1945, with Miles Davis, Dizzy Gillespie, Bud Powell, and Max Roach.
- *The Complete Dial Sessions,* Spotlite, 1946-1947. Personnel too numerous to list, but includes Miles Davis, Dizzy Gillespie, Lucky Thompson, Wardell Gray, Dodo Marmarosa, Duke Jordan, Teddy Wilson, Errol Garner, Barney Kessel, Ray Brown, and Max Roach.
- *The Complete Charlie Parker On Verve,* Verve, 1946-1954. Personnel too numerous to list, but includes Kenny Dorham, Dizzy Gillespie, Coleman Hawkins, Ben Webster, Lester Young, Walter Bishop, Jr., Al Haig, Hank Jones, John Lewis, Thelonious Monk, Oscar Peterson, Ray Brown, Percy Heath, Charles Mingus, Tommy Potter, Curly Russell, Kenny Clarke, Max Roach, Roy Haynes, Buddy Rich, Arthur Taylor, and Chano Pozo.
- *The Complete Dean Benedetti Recordings,* Mosaic, 1947-1948, with Howard McGhee, Miles Davis, Thelonious Monk, Hampton Hawes, Max Roach, and others. Recorded on a primitive wire recorder and lost for more than 40 years; "the Dead Sea Scrolls of jazz."
- *Bird And Fats,* Cool & Blue, 1950, with Fats Navarro, Walter Bishop, Jr., Bud Powell, Curley Russell, Tommy Potter, Roy Haynes, and Art Blakey.
- *Jazz At Massey Hall,* Prestige, 1953, with Dizzy Gillespie, Bud Powell, Charles Mingus, and Max Roach.

Horace Parlan

- *No Blues,* Inner City, 1975, with Niels-Henning Ørsted-Pedersen and Tony Inzalaco. Listen to Horace's version of Randy Weston's "Hi-Fly."
- *Blue Parlan,* Steeplechase, 1978, with Wilbur Little and Dannie Richmond.

Duke Pearson

- *Sweet Honey Bee,* Blue Note, 1966, with Freddie Hubbard, Joe Henderson, James Spaulding, Ron Carter, and Mickey Roker. Great tunes by Duke, and one of Joe's best recordings.

Oscar Peterson

- *The Trio,* Verve, 1961, with Ray Brown and Ed Thigpen.
- *Night Train,* Verve, 1962, with Ray Brown and Ed Thigpen.

Enrico Pieranunzi

- *No Man's Land,* Soul Note, 1989, with Marc Johnson and Steve Houghton. Listen to Enrico play "My Funny Valentine."

Bud Powell

- *The Complete Blue Note And Roost Recordings Of Bud Powell,* Blue Note, 1947-1963. If you can't afford the whole four-CD set, get *The Amazing Bud Powell,* Blue Note, one of the greatest jazz piano recordings ever made..
- *The Genius of Bud Powell,* Verve, 1949-1956. If you can't afford the whole five-CD set, buy *The Genius of Bud Powell, Volumes I & II,* Verve, one of the greatest jazz piano recordings ever made.
- *Birdland '53,* Fresh Sound, 1953, with Charles Mingus and Roy Haynes. Originally released as *Inner Fires.*

Ike Quebec

- *Blue And Sentimental,* Blue Note, with Grant Green, Paul Chambers, and Philly Joe Jones.

Quest *(see also Dave Liebman)*

- *Quest II,* Storyville, 1986, with Richie Beirach, Ron McClure, and Billy Hart.
- *New York Nights,* Pan, 1988, with Dave Liebman, Richie Beirach, Ron McClure, and Billy Hart.

Sonny Red

- *Out Of The Blue,* Blue Note, 1959-1960, with Wynton Kelly, Paul Chambers, Roy Brooks, and Jimmy Cobb.

Sam Rivers

- *Fuchsia Swing Song,* Blue Note, 1965, with Jaki Byard, Ron Carter, and Tony Williams.

Max Roach *(see also Clifford Brown and Max Roach)*

- *Jazz in 3/4 Time,* Emarcy, 1956-1957, with Sonny Rollins, Kenny Dorham, Billy Wallace, and George Morrow.
- *Max Roach + 4,* Emarcy, 1956-1957, with Sonny Rollins, Kenny Dorham, Billy Wallace, Ray Bryant, and George Morrow.

Sonny Rollins *(see also Dizzy Gillespie, Sonny Stitt, and Sonny Rollins)*

- *Sonny Rollins Quartet,* Prestige, 1951, with Kenny Drew, Percy Heath, and Art Blakey.
- *Sonny Rollins Quintet,* Prestige, 1954, with Kenny Dorham, Elmo Hope, Percy Heath, and Art Blakey.
- *Work Time,* Prestige, 1955, with Ray Bryant, George Morrow, and Max Roach.
- *Tour De Force,* Prestige, 1956, with Kenny Drew, George Morrow, Earl Coleman, and Max Roach. Sonny at his greatest. This album includes two of the fastest tunes ever recorded: "B. Quick" (based on the changes to "Cherokee") and "B. Swift" (based on the changes to "Lover").
- *Sonny Rollins Plus Four,* Prestige, 1956, with Clifford Brown, Richie Powell, George Morrow, and Max Roach.
- *Tenor Madness,* Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. Coltrane plays only on the title track.
- *Volume One,* Blue Note, 1956, with Donald Byrd, Wynton Kelly, Gene Ramey, and Max Roach. One of Sonny's best recordings. Listen to the exchanges between Sonny and Max on "Sonnysphere."
- *Saxophone Colossus,* Prestige, 1956, with Tommy Flanagan, Doug Watkins, and Max Roach.
- *Way Out West,* Fantasy, 1957, with Ray Brown and Shelly Manne.
- *A Night At The Village Vanguard, Vol. I & II,* Blue Note, 1957, with Wilbur Ware and Elvin Jones. One of the best recordings of the 1950s.
- *Newk's Time,* Blue Note, 1958, with Wynton Kelly, Doug Watkins, and Philly Joe Jones.
- *In Sweden,* Bird Notes, 1959, with Henry Grimes and Pete La Roca.
- *The Bridge,* Bluebird, 1962, with Jim Hall, Bob Cranshaw, and Ben Riley.

Sonny Rollins and Coleman Hawkins

- *Sonny Meets Hawk,* RCA, 1963, with Paul Bley, Bob Cranshaw, Henry Grimes, and Roy McCurdy.

Sonny Rollins and The Modern Jazz Quartet *(see also The Modern Jazz Quartet)*

- *Sonny Rollins With The Modern Jazz Quartet,* Prestige, 1953, with John Lewis, Milt Jackson, Percy Heath, and Kenny Clarke.

Wallace Roney

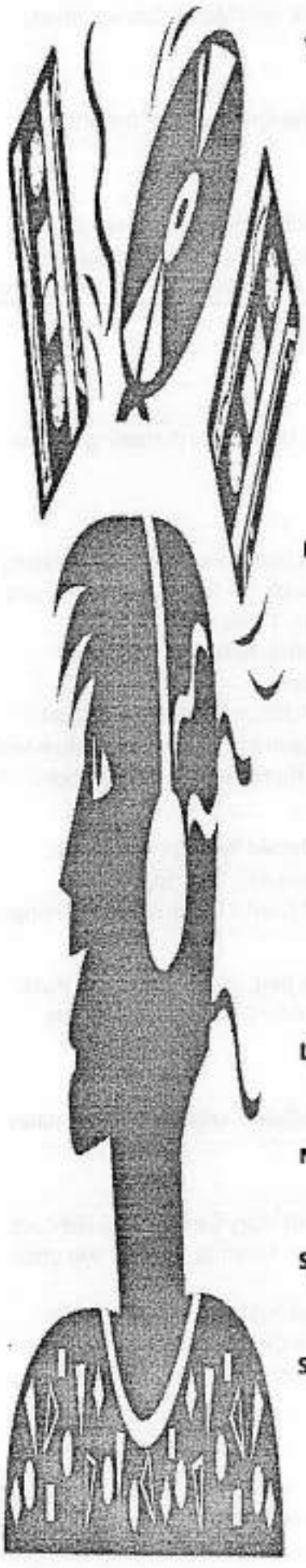
- *Verses,* Muse, 1987, with Gary Thomas, Mulgrew Miller, Charnett Moffett, and Tony Williams. One of the best recordings of the 1980s.
- *Intuition,* Muse, 1988, with Kenny Garrett, Gary Thomas, Mulgrew Miller, Ron Carter, and Cindy Blackman.
- *The Standard Bearer,* Muse, 1989, with Gary Thomas, Mulgrew Miller, Charnett Moffett, and Cindy Blackman.
- *Obsession,* Muse, 1990, with Gary Thomas, Donald Brown, Christian McBride, and Cindy Blackman.
- *A Breath Of Seth Air,* Muse, 1991, with Antoine Roney, Jacky Terasson, Peter Washington, and Eric Allen. Wallace plays a note near the end of Jule Styne's "People" that can make you believe that Miles is still alive.

John Scofield

- *Time On My Hands,* Blue Note, 1989, with Joe Lovano, Charlie Haden, and Jack DeJohnette.

Woody Shaw

- *Cassandrite,* Muse, 1965, 1971, with Joe Henderson, Larry Young (on piano), Herbie Hancock, Ron Carter, Joe Chambers, Paul Chambers, Garnett Brown, Harold Vick, George Cables, and Cecil McBee.
- *Little Red's Fantasy,* Muse, 1976, with Frank Strozier, Ronnie Matthews, Stafford James, and Eddie Moore. One of the best recordings of the 1970s.
- *Stepping Stones,* Columbia, 1978, with Carter Jefferson, Onaje Allan Gumbs, Clint Houston, and Victor Lewis. One of the best recordings of the 1970s.
- *United,* Columbia, 1981, with Gary Bartz, Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus. Listen to Gary Bartz' solo on "Blues For Wood." One of the best recordings of the 1980s.
- *Master Of The Art,* Elektra Musician, 1982, with Bobby Hutcherson, Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus.
- *Lotus Flower,* Enja, 1982, with Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus.
- *Night Music,* Elektra Musician, 1982, with Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus.
- *Setting Standards,* Muse, 1983, with Cedar Walton, Buster Williams, and Victor Jones.
- *Imagination,* Muse, 1987, with Steve Turre, Kirk Lightsey, Ray Drummond, and Carl Allen. One of Woody's last and best recordings.
- *Solid,* Muse, 1987, with Kenny Garrett, Kenny Barron, Peter Leitch, Neil Swainson, and Victor Lewis.



Wayne Shorter

In just four years, 1964-1967, Wayne Shorter made seven of the greatest recordings in jazz history:

- *Speak No Evil*, Blue Note, 1964, with Freddie Hubbard, Herbie Hancock, Ron Carter, and Elvin Jones.
- *Night Dreamer*, Blue Note, 1964, with Lee Morgan, McCoy Tyner, Reggie Workman, and Elvin Jones.
- *Ju Ju*, Blue Note, 1964, with McCoy Tyner, Reggie Workman, and Elvin Jones.
- *Etcetera*, Blue Note, 1965, with Herbie Hancock, Cecil McBee, and Joe Chambers.
- *The Soothsayer*, Blue Note, 1965, with James Spaulding, Freddie Hubbard, McCoy Tyner, Ron Carter, and Tony Williams. Some of Freddie's best solos, including several burning double-time passages.
- *Adam's Apple*, Blue Note, 1967, with Herbie Hancock, Reggie Workman, and Joe Chambers.
- *Schizophrenia*, Blue Note, 1967, with Curtis Fuller, James Spaulding, Herbie Hancock, Ron Carter, and Joe Chambers.

Horace Silver

- *Horace Silver Trio*, Blue Note, 1952, with Gene Ramey, Curly Russell, Percy Heath, and Art Blakey.
- *Six Pieces Of Silver*, Blue Note, 1956, with Doug Watkins and Ed Thigpen.
- *Blowin' The Blues Away*, Blue Note, 1959, with Blue Mitchell, Junior Cook, Gene Taylor, and Louis Hayes.
- *Doin' The Thing At The Village Gate*, Blue Note, 1961, with Blue Mitchell, Junior Cook, Gene Taylor, and Roy Brooks.
- *Song For My Father*, Blue Note, 1963, with Carmell Jones, Blue Mitchell, Joe Henderson, Junior Cook, Teddy Smith, Gene Taylor, Roy Brooks, and Roger Humphries.
- *The Cape Verdean Blues*, Blue Note, 1965, with Woody Shaw, Joe Henderson, J. J. Johnson, Bob Cranshaw, and Roger Humphries. Horace's greatest band, on one of the best recordings of the 1960s.
- *The Jody Grind*, Blue Note, 1966, with Woody Shaw, James Spaulding, Tyrone Washington, Larry Ridley, and Roger Humphries.

Louis Smith

- *Smithville*, Blue Note, 1958, with Charlie Rouse, Sonny Clark, Paul Chambers, and Arthur Taylor.

Marvin "Smitty" Smith

- *Keeper Of The Drums*, Concord, 1987, with Steve Coleman, Robin Eubanks, Ralph Moore, Wallace Roney, Mulgrew Miller, and Lonnie Plaxico.

Sphere

- *Sphere On Tour*, Red Record, 1985, with Charlie Rouse, Kenny Barron, Buster Williams, and Ben Riley.

Sonny Stitt *(see also Dizzy Gillespie, Sonny Stitt, and Sonny Rollins)*

- *Sonny Stitt, Bud Powell, And J. J. Johnson*, Prestige, 1949, with Curly Russell and Max Roach.
- *Sonny Stitt Quartet*, Prestige, 1950, with Kenny Drew, Tommy Potter, and Art Blakey.
- *Constellation*, Muse, 1972, with Barry Harris, Sam Jones, and Roy Brooks.
- *12!*, Muse, 1972, with Barry Harris, Sam Jones and Louis Hayes.

Billy Strayhorn

- *The Peaceful Side Of Billy Strayhorn,* Solid State, 1963, with Michel Gaudry; other personnel unidentified.

John Stubblefield

- *Countin' The Blues,* Enja, 1987, with Hamiet Bluiett, Mulgrew Miller, Charnett Moffett, and Victor Lewis.

Art Tatum

Keeping track of Tatum's recordings can be a chore because the terms "Genius" and "Masterpiece" occur so regularly in the titles of his recordings, which have been released, re-released, and re-titled many times over. I am tempted just say "everything by Tatum." I won't, so here's a select list:

- *The Standard Transcriptions,* Music & Arts, 1935-1943, solo.
- *Art Tatum Solos 1937,* Almanac, solo.
- *Solos,* MCA, 1940, solo.
- *Art Tatum Masterpieces, 1941 and 1944,* Onyx, solo. Listen to Art's startling version of Cole Porter's "Begin The Beguine."
- *Piano Solos,* Jazz Archive, 1944-1948, solo.
- *The Genius,* Black Lion, 1945, solo.
- *Piano Starts Here,* Columbia, 1949, solo. One of Art's best recordings, with a blazing "I Know That You Know" that at times sounds as though the tape is on fast forward.
- *Gene Norman Presents Art Tatum, Volume I,* GNP, early 1950s, solo.
- *The Complete Capitol Recordings, Volumes I & II,* Capitol, 1949 and 1952, solo.
- *20th Century Piano Genius,* Emarcy, 1950 and 1955, solo.
- *The Complete Pablo Solo Masterpieces,* Pablo, 1953-1955, solo. A seven-CD set.
- *Tatum/Hampton/Rich,* Pablo, 1955, with Lionel Hampton and Buddy Rich. Tatum was at his best on his solo recordings, but this meeting of three giants is an exception.

Arthur Taylor

- *Taylor's Wailers,* Prestige, 1957, with John Coltrane, Donald Byrd, Jackie McLean, Charlie Rouse, Frank Foster, Walter Davis, Jr., Ray Bryant, Red Garland, Paul Chambers, Sam Jones, and Wendell Marshall. One of Charlie Rouse's best recordings.

Lucky Thompson

- *Tricotism,* Impulse, 1956, with Oscar Pettiford, Skeeter Best, Jimmy Cleveland, Hank Jones, Don Abney and Osie Johnson. The trio tracks, with Oscar and Skeeter, are among the best recordings of the 1950s.

Bobby Timmons

- *This Here,* Riverside, 1960, with Sam Jones and Jimmy Cobb. Listen to Bobby's tunes "This Here," "Moanin'," and "Dat Dere."

Charles Tolliver

- *Charles Tolliver And The All-Stars,* Black Lion, 1968, with Gary Bartz, Herbie Hancock, Ron Carter, and Joe Chambers. Reissued as *Paper Man.* Listen to Charles' two great tunes "Lil's Paradise" and "Household Of Saud."
- *Music, Inc.,* Strata East, 1970, with a 17-piece big band including Stanley Cowell, Cecil McBee, and Jimmy Hopps. Great tunes, including Charles' "On The Nile" and Stanley's "Abscretions" and "Departure." One of the best recordings of the 1970s.

Lennie Tristano

- *Lennie Tristano*, Atlantic, 1955-1961, with Lee Konitz, Gene Ramey, Peter Ind, Jeff Morton, and Arthur Taylor. Listen to Lennie's tune "Turkish Mambo."

McCoy Tyner

- *Inception*, MCA/Impulse, 1962, with Art Davis and Elvin Jones.
- *Nights Of Ballads & Blues*, MCA/Impulse, 1963, with Steve Davis and Lex Humphries.
- *Reaching Fourth*, Impulse, 1963, with Henry Grimes and Roy Haynes.
- *Plays Duke Ellington*, MCA/Impulse, 1964, with Jimmy Garrison, Elvin Jones, Willie Rodriguez, and Johnny Pacheco.
- *The Real McCoy*, Blue Note, 1967, with Joe Henderson, Ron Carter, and Elvin Jones. One of the greatest recordings of the 1960s.
- *Tender Moments*, Blue Note, 1967, with Lee Morgan, Julian Priester, Bennie Maupin, James Spaulding, Howard Johnson, Herbie Lewis, and Joe Chambers. One of the best recordings of the 1960s.
- *Expansions*, Blue Note, 1968, with Woody Shaw, Gary Bartz, Wayne Shorter, Ron Carter, Herbie Lewis, and Freddie Waits. This recording has some of McCoy's and Wayne's best solos, plus two beautiful tunes, McCoy's "Peresina" and Cal Massey's "I Thought I'd Let You Know." One of the best recordings of the 1960s.
- *Time For Tyner*, Blue Note, 1968, with Bobby Hutcherson, Herbie Lewis, and Freddie Waits. One of McCoy's best recordings.
- *Cosmos*, Blue Note, 1969, with Gary Bartz, Harold Vick, Andrew White, Al Gibbons, Hubert Laws, Herbie Lewis, Freddie Waits, and a string section on some tracks.
- *Echoes Of A Friend*, Milestone, 1972. This is McCoy's solo tribute to John Coltrane and Cal Massey, and one of the best recordings of the 1970s. Listen to McCoy's rhapsodic tribute to Cal Massey, "Just Folks."
- *Horizon*, Milestone, 1979, with John Blake, Joe Ford, George Adams, Charles Fambrough, Al Foster, and Guillermo Franco. This album contains some of McCoy's best playing in the 1970s.
- *Revelations*, Blue Note, 1988. One of the best solo recordings of the 1980s.
- *Things Ain't What They Used To Be*, Blue Note, 1990. This recording contains duets with John Scofield and George Adams, plus eight solo tracks. Listen to McCoy's version of Billy Strayhorn's "Lush Life," his touches of stride on "Sweet And Lovely," and "What's New?," and his revisiting of two of his best songs from the 1970s, "The Greeting" and "Song For My Lady." One of the best piano recordings of the 1990s.
- *Warsaw Concert*, Fresh Sound, 1991, solo.
- *Soliloquy*, Blue Note, 1991. One of the best solo recordings of the 1990s.
- *New York Reunion*, Chesky, 1991, with Joe Henderson, Ron Carter, and Al Foster. One of the best recordings of the 1990s.

Cedar Walton

Cedar is harmonically very clear, his touch very precise. As such, his music is relatively easy to transcribe.

- *Cedar!*, Prestige, 1967, with Kenny Dorham, Junior Cook, Leroy Vinnegar, and Billy Higgins.
- *Firm Roots*, Muse, 1974, with Sam Jones and Louis Hayes.
- *Eastern Rebellion*, Timeless, 1975, with George Coleman, Sam Jones, and Billy Higgins. One of Cedar's best, with his "Bolivia," and Sam Jones' "Bittersweet."
- *Eastern Rebellion 2*, Timeless, 1977, with Bob Berg, Sam Jones, and Billy Higgins.

Cedar Walton *(continued)*

- *The Maestro,* Muse, 1980, with Abbey Lincoln, Bob Berg, David Williams, and Billy Higgins.
- *Piano Solos,* Clean Cuts, 1981. Good luck finding this one. It's long out-of-print, and is on an obscure label to start with. Nevertheless, Cedar's rare solo piano recording is a gem worth haunting the used record stores for. Listen to his tunes "The Sunday Suite" and "Clockwise."
- *Among Friends,* Theresa, 1982, with Bobby Hutcherson, Buster Williams, and Billy Higgins.
- *Ironclad; The Cedar Walton Trio Live At Yoshi's,* Monarch, 1989, with David Williams and Billy Higgins.

Tyrone Washington

- *Natural Essence,* Blue Note, 1967, with Woody Shaw, James Spaulding, Kenny Barron, Reggie Workman, and Joe Chambers.

Randy Weston

- *Blues To Africa,* Arista Freedom, 1974, solo. Listen to Randy's "Kasbah Kids."

James Williams

- *Magical Trio 1,* Emarcy, 1987, with Ray Brown and Art Blakey.
- *Magical Trio 2,* Emarcy, 1987, with Ray Brown and Elvin Jones.

Mary Lou Williams

- *Free Spirits,* SteepleChase, 1975, with Buster Williams and Mickey Roker.

Tony Williams

- *Native Heart,* Blue Note, 1989, with Wallace Roney, Billy Pierce, Mulgrew Miller, Ira Coleman, and Bob Hurst.

Larry Willis

- *Just In Time,* SteepleChase, 1989, with Bob Cranshaw and Kenny Washington.

Cassandra Wilson,

- *Blues Skies,* JMT, 1988, with Mulgrew Miller, Lonnie Plaxico and Terri Lyne Carrington. Listen to Mulgrew's solo on "I Didn't Know What Time It Was" and Terri Lyne's brushwork throughout this recording, one of the best vocal recordings of the 1980s.

Teddy Wilson

- *Mr. Wilson And Mr. Gershwin,* Columbia, 1959, with Arvell Shaw and Bert Dahlander. More than a hint of where Bud Powell, Wynton Kelly, Oscar Peterson, Tommy Flanagan, and Hank Jones all came from.

Larry Young *(Khalid Yasin)*

- *Into Somethin',* Blue Note, 1964, with Sam Rivers, Grant Green, and Elvin Jones.
- *Unity,* Blue Note, 1965, with Woody Shaw, Joe Henderson and Elvin Jones. One of the greatest recordings in the history of jazz. It includes a duo track with Larry and Elvin, "Monk's Dream," that's one of the greatest single tracks in the history of the music.

Index

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