

Improvisation Repertoire: 50 Tunes

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SONNYMOON *FOR TWO*

Medium Bop

SONNY ROLLINS

Chord progression for the first system:

- Measure 1: $B\flat 7$
- Measure 2: $E\flat 7$
- Measure 3: $B\flat 7$

Chord progression for the second system:

- Measure 5: $E\flat 7$
- Measure 8: $B\flat 7$

Chord progression for the third system:

- Measure 9: $C m 7$
- Measure 10: $F 7$
- Measure 11: $B\flat 7$
- Measure 12: $G 7$
- Measure 13: $C m 7$
- Measure 14: $F 7$

MED-UP SWING

ALL THE THINGS YOU ARE

JEROME KERN/OSCAR HAMMERSTEIN II, 1939

A $D^b7\#9$ $C7\#9$ 1X

6 $Fmi7$ B^bmi7 E^b7 A^bma7

10 D^bma7 $Dmi7$ $G7$ $Cma7$

14 $Cmi7$ $Fmi7$ B^b7 E^bma7

18 A^bma7 $Ami7$ $D7$ $Gma7$ $(E7)$

B $Ami7$ $D7$ $Gma7$

22 $F\#mi7$ $B7$ $Ema7$ $C7\#5$

C $Fmi7$ B^bmi7 E^b7 A^bma7

30 D^bma7 G^b7 $Cmi7$ $(Bmi7)$ $E7$
 B^bDIM

34 B^bmi7 E^b7 A^bma7 $Gmi7^b5$ $C7$

38

SOLAR

MED SWING

MILES DAVIS, 1968

A Cmi(ma7)



Gmi7

C7

5 Fma7



Fmi7

Bb7

9 Ebma7

Ebmi7

Ab7

Dbma7

Dmi7(b5)

G7



A Cmi(ma7)



Gmi7

C7

17 Fma7



Fmi7

Bb7

21 Ebma7

Ebmi7

Ab7

Dbma7

Dmi7(b5)

G7



Impressions

John Coltrane

Fast Swing

A D_{MI}^7
(tenor)

B $E^b_{MI}^7$

C D_{MI}^7

Solo on form (ABC)

$\oplus D_{MI}^7$

$\text{7 } D \text{ 7 } B \text{ 7 } D \text{ 7 } D_{MI}^7$

alternate melody, bars 6 & 14
of **A** and bar 6 of **C**:

piano comp rhythm for head:

etc.

Melody is played with variation. Tenor sounds one octave lower than written.

STELLA BY STARLIGHT

NEO WASHINGTON/VICTOR YOUNG, 1946

MED SWING

A $E^{mi7}(b5)$ A^7 C^{mi7} F^7

F^{mi7} Bb^7 Ebm^a7 Ab^7

10 Bbm^a7 $E^{mi7}(b5)$ A^7 D^{mi7} Bb^{mi7} Eb^7

14 F^{ma7} $E^{mi7}(b5)$ A^7 $A^{mi7}(b5)$ D^7

B $G^7_{ALT.}$ C^{mi7}

18

22 Ab^7 Bbm^a7

C $E^{mi7}(b5)$ A^7 $D^{mi7}(b5)$ G^7

26

30 $C^{mi7}(b5)$ F^7 Bbm^a7

EMBRACEABLE YOU

BALLAD

GEORGE & IRA GERSHWIN, 1930

A G^6 $B^b\dim$ A^{mi7} D^7

5 A^{mi7} C^{mi6} F^7 G^6 $F\#^{mi7}(b5)$ B^7

9 E^{mi7} E^{mi}/D $C\#^{mi7}(b5)$ $F\#^7$ B^{mi7} E^{mi7} A^7

13 D^{ma7} $E^b\dim$ E^{mi7} A^7 A^{mi7} D^7

B G^6 $B^b\dim$ A^{mi7} D^7

21 A^{mi7} C^{mi6} F^7 G^6 D^{mi7} G^7

25 C^{ma7} $F\#^{mi7}(b5)$ B^7 E^{mi7} A^7 $A\#dim$

29 B^{mi7} E^7 $A^{mi7}(b5)$ D^7 G^6 E^{mi7} A^{mi7} D^7

A NIGHT IN TUNISIA

LATIN

DIZZY GILLESPIE, 1944

BASS INTRO

5

9 **A** E^b7_3 Dmi^6 E^b7_3 Dmi^6

13 E^b7_3 Dmi^6 E^b7_3 A^7 1. Dmi 2. Dmi

18 **B** A^bmi^7b5 D^7 G^bmi^7

22 G^bmi^7b5 C^7 F^bma^7 E^bmi^7b5 A^7

26 **A** E^b7_3 Dmi^6 E^b7_3 Dmi^6

30 E^b7_3 Dmi^6 E^b7_3 A^7 Dmi

INTERLUDE

2
34 E_{mi}^7 $E_{b9}^{\#11}$ D_{mi}^7

39 $G_{9}^{\#11}$ G_{mi}^{ma7} G_{mi}^7

44 $G_{b7}^{\#9}$ F^6 SOLO BREAK

SOLOS

A E_{b7} D_{mi}^6 E_{b7} D_{mi}^6

54 E_{b7} D_{mi}^6 E_{mi}^{7b5} A^7 1. D_{mi} 2. D_{mi}

B A_{mi}^{7b5} D^7 G_{mi}^7 G_{mi}^{7b5} C^7

65 F_{ma}^7 E_{mi}^{7b5} A^7 A E_{b7} D_{mi}^6 E_{b7}

70 D_{mi}^6 E_{b7} D_{mi}^6 E_{mi}^{7b5} A^7 D_{mi}

MED-UP SWING

JOY SPRING

CLIFFORD BROWN, 1956

A F^{ma}7 G^{mi}7 C⁷ C^{mi}7 F⁷ B^bmi⁷ E^b7 ³

⁶ A^{mi}7 D⁷ G^{mi}7 C⁷ F⁶ A^bmi⁷ D^b7

B G^bma⁷ A^bmi⁷ D^b7 D^bmi⁷ G^b7 B^{mi}7 E⁷ ³

¹⁴ B^bmi⁷ E^b7 A^bmi⁷ D^b7 G^bma⁷ A^{mi}7 D⁷

C G^{ma}7 G^{mi}7 C⁷ F^{ma}7 F^{mi}7 B^b7 ³

²² E^bma⁷ ³ A^bmi⁷ D^b7 G^bma⁷ ³ G^{mi}7 C⁷

D F^{ma}7 G^{mi}7 C⁷ C^{mi}7 F⁷ B^bmi⁷ E^b7 ³

³⁰ A^{mi}7 D⁷ G^{mi}7 C⁷ F⁶ G^{mi}7 C⁷

BLUES FOR ALICE

MED SWING

CHARLIE "YAROBIRD" PARKER, 1956

A F^b E^{mi7} A^7 D^{mi7} G^7 C^{mi7} F^7

B^b6 B^b^{mi7} E^b7 F^6 A^b^{mi7} D^b7

G^{mi7} C^7 F^6 D^7 G^{mi7} C^7

A F^b E^{mi7} A^7 D^{mi7} G^7 C^{mi7} F^7

B^b6 B^b^{mi7} E^b7 F^6 A^b^{mi7} D^b7

G^{mi7} C^7 F^6 D^7 G^{mi7} C^7

FAST SWING

ANTHROPOLOGY

CHARLIE PARKER, 1946

A B^b6 $G7$ $Cmi7$ $F7$ B^b6 $G7$ $Cmi7$ $F7$

B^b7 E^b6 E^bmi6 $Dmi7$ $G7$ $Cmi7$ $F7$

A B^b6 $G7$ $Cmi7$ $F7$ B^b6 $G7$ $Cmi7$ $F7$

B^b7 E^b6 E^bmi6 $Dmi7$ $G7$ $Cmi7$ $F7$ B^b6

B $D7$ $G7$

$C7$ $F7$

A B^b6 $G7$ $Cmi7$ $F7$ B^b6 $G7$ $Cmi7$ $F7$

B^b7 E^b6 E^bmi6 $Dmi7$ $G7$ $Cmi7$ $F7$ B^b6

BODY AND SOUL

JOHNNY GREEN

BALLAD

[A] Eb- Bb7 b9 Eb-7 Ab7 Db△ Gb7

F- Eo7 Eb- Eb- Db C07 F7 b9

Bb- Eb-7 Ab7 1 Db△ Bb7 b9 2 Db△ E-7 A7

[B] D△ E-7 F# D△ G-7 C7 F#-7 B7 E-7 A7

D△ D-7 G7 E-7 Eb7

D-7 G7 C7 B7 Bb7 E7 **[C]** Eb- Bb7 b9

Eb-7 Ab7 Db△ Gb7 F- Eo7 Eb- Eb- Db

C07 F7 b9 Bb- Eb-7 Ab7 Db△ Bb7 b9

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MAIDEN VOYAGE

HERBIE HANCOCK, 1969

LATIN

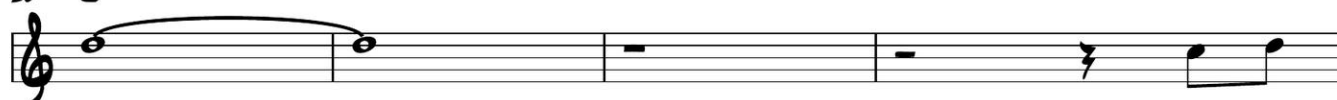
D7(SUS4)



6 F7(SUS4)



10 D7(SUS4)



14 F7(SUS4)



18 Eb7(SUS4)



22 Db7(SUS4)



26 D7(SUS4)



30 F7(SUS4)



HOW INSENSITIVE

LATIN

ANTONIO CARLOS JOBIM, 1963

A Dmi7

A7(b9)/C#



5 Cmi6

G7/B



9 Bbma7

Ebma7



13 Emi7(b5)

A7

Dmi7

**B** F7/C

Bdim



21 Bbma7

Emi7(b5)

A7

Dmi7

Db7

**C** Cmi7

F7

Bmi7

E7



29 Gmi6/Bb

A7

Dmi7

Emi7(b5)

A7



Med. Bossa Nova

Wave

Antonio Carlos Jobim

(Intro)

Dmi7 G7

Dmi7 G7

So close your

A *DMA7 Bb07 A mi7*

eyes, for that's a love-ly way to be.

D7(b9) GMA7 Gmi6

A - ware of things your heart a - lone was meant to see.

F#13 F#7(#5) (B9sus) F#mi7 B7(b9) E9

The fun- da - men - tal lone - li - ness goes when - ev - er

Bb7 A7 Dmi7 G7 Dmi7 G7

two can dream a dream to - geth - er. You can't de -

B *DMA7 Bb07 A mi7*

- ny, don't try to fight the ris - ing sea

D7(b9) GMA7 Gmi6

Don't fight the moon, the stars a - bove and don't fight me,

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The fun - da - men - tal lone - li - ness goes when - ev - er

two can dream a dream to - geth - er.

C

 When I saw you first the time was half past three,

When your eyes met mine it was e - ter - ni - ty. By now we

D

 know the wave is on its way to be,

Just catch the wave, don't be a - fraid of lov - ing me,

The fun - da - men - tal lone - li - ness goes when - ev - er

two can dream a dream to - geth - er.

CORCOVADO

BOSSA

QUIET NIGHTS OF QUIET STARS

ANTONIO CARLOS JOBIM/GENE LEES, 1962

A D^7 $A^b DIM$

5 Gmi^7 C^7 Fma^7

9 Fmi^7 B^b7 $E7b9$ $A7\#5$

13 D^7 Dmi^7 $A^b DIM$

B D^7 $A^b DIM$

17

21 Gmi^7 C^7 Fma^7

25 Fmi^7 B^b7 $E7mi^7$ $A7mi^7$

29 Dmi^7 G^7 $E7mi^7b5$ A^7

33 Dmi^7 G^7 C^6 A^7

*NOTE: SOMETIMES PLAYED SKIPPING THE LAST TWO BARS UNTIL THE OUT CHORUS.

BLUE IN GREEN

BALLAD

MILES DAVIS, 1959



Chega De Saudade

Music by
Antonio Carlos Jobim
Lyric by Jon Hendricks
& Jessie Cavanaugh

Med. Bossa Nova

A D_{MI} (D_{MI}^7/C) $E^7(B)$



No more blues, I'm goin' back home, No, no

$(B^b_{MI}6)$ $A^7(b9)(\#5)$ D_{MI} $E_{MI}^7(b5) A^7$



more blues, I promise no more to roam.

D_{MI} $B_{MI}^7(b5) E^7$ A_{MI}



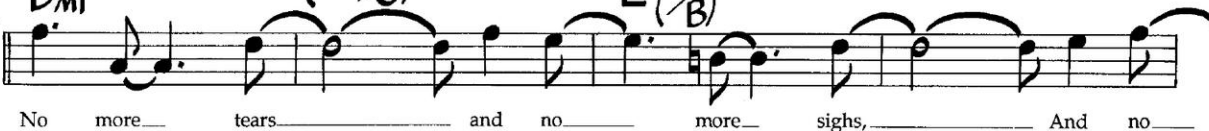
Home is where the heart is, the funny part

$B^b_{MA}^7$ B^b6 $A^7(b9)$



is my heart's been right there all a long.

B D_{MI} (D_{MI}^7/C) $E^7(B)$



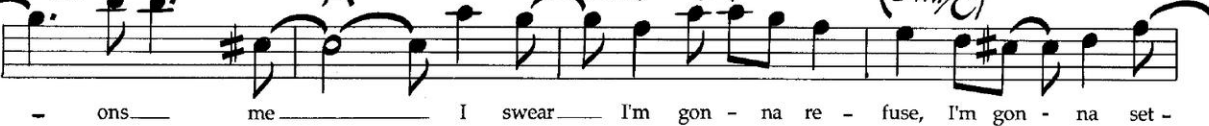
No more tears and no more sighs, And no

$(B^b_{MI}6)$ $A^7(b9)(\#5)$ (D^7) D_{MI} $D^7(b9)$



more fears, I'll say no more good-byes. If travel back -

G_{MI} A^7 D_{MI} (D_{MI}^7/C)



- ons me I swear I'm gonna refuse, I'm gonna set -

(B^o7) $E^7(b9)$ $(B^b_{MI}6)$ $A^7(b9)(\#5)$ D_{MI} $E_{MI}^7 A^7$



- tle down and there'll be no more blues.

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C

Ev - 'ry day while I am far a - way my thoughts turn home -

- ward, for - ev - er home - ward. I trav -

- elled 'round the world in search of hap - pi - ness, But all my hap -

- pi - ness I found was in my home - town.

D

No more blues, I'm goin' back home, No, no

more dues, I'm through with all my wan - drin' now, I'll set -

- tle down and live my life and build a home and find a wife, when we

set - tle down there'll be no more blues, Noth-in' but hap - pi - ness, when we

set - tle down there'll be no more blues.

Chords in parentheses are optional.

Cherokee

Fast Swing

Ray Noble

A B^b6 B^b7 E^bMA^7

E^bMA^7 A^b9 B^b6 $(D_{MI}^7 G^7)$

C^9 $^1 C_{MI}^7$ $G^{7(b9)}$ C_{MI}^7 $F^{7(\#5)}$

$^2 C_{MI}^7$ F^7 B^b6

B $C^{\#}_{MI}^7$ $F^{\#7}$ B_{MA}^7 B_{MI}^7 E^7

A_{MA}^7 A_{MI}^7 D^7 G_{MA}^7

G_{MI}^7 C^7 C_{MI}^7 $F^{7(\#5)}$

C B^b6 B^b7 E^bMA^7

E^bMA^7 A^b9 B^b6 $(D_{MI}^7 G^7)$

C^9 C_{MI}^7 F^7 B^b6 $(C_{MI}^7 F^7)$

solo break

C_{MI}^7 break

B^b6 $B^{13(\#11)}$

(bass walks) (trp. ten.)

Chords in parentheses are optional

NARCOIS

MED-UP SWING

MILES DAVIS, 1958

Sheet music for the song "NARCOIS" by Miles Davis, 1958. The tempo is MED-UP SWING. The key signature is one sharp (F#).

The music is written in treble clef with a 4/4 time signature. The notation includes various chords and melodic lines across 32 measures.

Chord Progressions:

- Measures 1-4 (Section A):** E mi^7 , F ma^7 , B ^{7} , C ma^7 . The melody features eighth-note triplets in measures 3 and 4.
- Measures 5-8:** A mi^7 , F ma^7 , E ma^7_3 , E mi^7 .
- Measures 9-12 (Section A):** E mi^7 , F ma^7 , B ^{7} , C $\mathbf{ma}^7$. The melody features eighth-note triplets in measures 11 and 12.
- Measures 13-16:** A mi^7 , F ma^7 , E ma^7_3 , E mi^7 .
- Measures 17-20 (Section B):** A mi^7 , F $\text{ma}^7\#11$, A mi^7 , F $\text{ma}^7\#11$.
- Measures 21-24:** D mi^7 , D mi^7 , G ^{7} , C ma^7 , F $\text{ma}^7\#11$.
- Measures 25-28 (Section A):** E mi^7 , F ma^7 , B ^{7} , C ma^7 . The melody features eighth-note triplets in measures 27 and 28.
- Measures 29-32:** A mi^7 , F ma^7 , E ma^7_3 , E mi^7 .

BvAT BachARA

Alfie

Cmaj 7 G7 sus 4 Cmaj 7

E-7 A7 D-7 E-7 A7 D-7 G7 sus 4

F#-7 G7 sus 4 G7 G+7 Cmaj 7

G7 sus 4 Cmaj 7 E-7 A7 D-7

E-7 A-7 D-7 F#-7 b5 F7 B-7

C-7 C-7/Bb A-7 B-7 A-7 D7 B-7

C-7 A-7 G7 sus 4 G7 Cmaj 7

G7 sus 4 F#-7 b5 F7 E-7 A-7 F#-7 (b5) F7

E-7 A-7 D7 #11 G7 sus 4 F#-7 b5 F7

G7 sus 4 C7 (b9) Cmaj 7 C7 b9 Cmaj 7

FAST SWING

DONNA LEE

CHARLIE PARKER, 1946

A A^bma7 $F7$ B^b7_3

5 B^bmi7 E^b7 A^bma7 E^bmi7 A^b7

9 D^bma7 D^bmi7 G^b7 A^bma7 $F7$

13 B^b7 B^bmi7 E^b7

B A^bma7 $F7$ B^b7_3

17 $Gmi7^b5$ $C7^b9$ $Fmi7$ $C7^b9$

21 $Fmi7$ $C7^b9$ $Fmi7_3$ $Bdim$

25 A^bma7 $F7$ B^bmi7 E^b7 A^bma7 B^bmi7 E^b7

Fast swing

Moment's Notice

John Coltrane

A $\text{♩} = 236$ E_{MI}^7 A^7 F_{MI}^7 $\text{B}^{\flat 7}$ $\text{E}^{\flat}_{\text{MA}}^7$ $\text{A}^{\flat}_{\text{MI}}^7$ $\text{D}^{\flat 7}$

D_{MI}^7 G^7 $\text{E}^{\flat}_{\text{MI}}^7$ $\text{A}^{\flat 7}$ $\text{D}^{\flat}_{\text{MA}}^7$ $\text{D}_{\text{MI}}^{7(\flat 5)}$ G^7

C_{MI}^7 $\text{B}^{\flat}_{\text{MI}}^7$ $\text{E}^{\flat 7}$ $\text{A}^{\flat}_{\text{MA}}^7$ $\text{D}^{\flat 9}$

G^7 C^7 F_{MI}^7 $\text{B}^{\flat 7}$ $\text{E}^{\flat}_{\text{B}}^7$ F_{MI}^7 $\text{B}^{\flat}$

pedal: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

G_{MI}^7 $\text{B}^{\flat}$ F_{MI}^7 $\text{B}^{\flat}$ $\text{E}^{\flat}_{\text{B}}^7$ F_{MI}^7 $\text{B}^{\flat}$ G_{MI}^7 $\text{B}^{\flat}$ F_{MI}^7 $\text{B}^{\flat}$ $\text{E}^{\flat}$ *pn. fill* -----

B E_{MI}^7 A^7 F_{MI}^7 $\text{B}^{\flat 7}$ $\text{E}^{\flat}_{\text{MA}}^7$ $\text{A}^{\flat}_{\text{MI}}^7$ $\text{D}^{\flat 7}$

D_{MI}^7 G^7 $\text{E}^{\flat}_{\text{MI}}^7$ $\text{A}^{\flat 7}$ $\text{D}^{\flat}_{\text{MA}}^7$ $\text{D}_{\text{MI}}^{7(\flat 5)}$ G^7

C_{MI}^7 $\text{B}^{\flat}_{\text{MI}}^7$ $\text{E}^{\flat 7}$ $\text{A}^{\flat}_{\text{MA}}^7$ $\text{D}^{\flat 9}$

(bass walks)

G^7 $\text{C}^{7(\flat 5)}$ $\text{A}^{\flat}_{\text{MI}}^7$ $\text{D}^{\flat 7}$ $\text{G}^{\flat}_{\text{MA}}^7$ F_{MI}^7 $\text{B}^{\flat 7}$

Solo on BC.
 After solos, D.S. al Coda

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).
 Melodic rhythm is somewhat freely interpreted.

source: 7/57 - Thelonious Monk With John Coltrane (Jazzland JLP 946)

Ballad

Ruby, My Dear*

THELONIOUS MONK

(A) Fm9 Bb7(b9) Ebmaj7 Fm7 F#m7 Gm7 Ab6 A6 Gm7 C7(b9)

mf *Piano only*

Fmaj7 Gm7 Abm7 Am7 Bbm9 Eb7(b9) Abmaj7 Bbm7 Bm7 Cm7

Bbm7(11) A(add9) Bm7(11) Bb7#5(#11) Bm7(11) Bb7(#11)

Piano *15vb*

(B) Amaj9 Bm7 E7(b9) A6(9) Bb6 Bdim7

Piano *double time feel*

Cm Cm7 Cm(m7) Dm7 Ebm7 Ab9b5(13) [Eb]

(C) (Fm9) Bb7(b9) Ebmaj7 Fm7 F#m7 Gm7 Ab6 A6 Gm7 C7(b9) Fmaj7 Gm7 Abm7 Am7

Piano only

Bbm9 Eb7(b9) Abmaj7 Bbm7 Bm7 Cm7 Bbm7(11) Eb11 Gb6(9) B7(b9) Bb7(b9)

Coda Gb6(9) B7(b9) Bb7(b9) A7b5 solo fill A7b5 Db6(9)

freely

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I'LL SEE YOU IN MY DREAMS

-SWING

-JONES & KAHN

[A] B^b B^b_6

F **E⁷** **F**

D⁷

G⁷ **G⁻⁷** **C⁷**

[B] B^b B^b_6

F **E⁷** **F**

D⁷ **A⁷** **D-**

B^b **B⁰⁷** **C⁷** **F** **F⁷**

♩ = 100

St. Louis Blues

W.C. Handy 1914

A F $Bb7$ F $F7$

I hate to see, the eve nin'sun go down._____

Bb Bb F

I hate to__ see the eve nin'sun go down._____ Be -

$C7$ $C7$ F

'cause my ba- by— he done left thistown. If

F $Bb7$ F $F7$

to mor row I feel like I feel to - day._____

Bb Bb F

feel to mor row like I feel to____ day Then

$C7$ $C7$ F

I'll pack my bags and I'll move a- way. St.Lou-is

Latin

B F_M C^7

Wo man There with her dia mond rings, _____ Pulls that man

C^7 F_M

a round, by her a pron sgtrings Ex cept for

F_M C^7

pow der and her store bought hair you know the

C^7 F_M G^7 C^7 Swing

man I love, would not have gone no - where, got the

C F F F^7

St. Lou-is Blues, just as blue as _____ I _____ can be, That

B^b7 B^b7 F

man got a heart like a rock cast in _____ the sea, or _____

C^7 C^7 F

else he _____ would n't have gone _____ so _____ far _____ from me.

-SWING

BLUES EN MINEUR

-DJANGO

1

A-

D-6

A-

E7

A-

E7

2

A-

D-6

A-

E7

A-

E7

Tiger Rag

The Original Dixieland Jazz Band - 1917

A Bb

$F7$ Bb

Bb $F7$ 1. 2.

Cues are Trombone/Tuba

B $C7$ F $C7$ F

$C7$ F $C7$ F

Bb $F7$ Bb

Bb $F7$ $Bb7$

C Eb Solo Break

Eb $Bb7$ Solo Break $Bb7$

Eb Bb Eb Solo Break

D Bb Eb Ab C7 Fm F#^o Eb Bb⁷ Eb Eb⁷

E Ab Eb⁷ Eb⁷ Eb⁷ Ab Solo Break

F Ab Ab⁷ Db Db^o Ab F⁷ Bb⁷ Eb⁷ Ab Solos at "E"

Speak No Evil

Wayne Shorter

Medium Swing

♩ = 138

A C_{Mi}^{11} $D^b_{MA}7$ C_{Mi}^{11} $D^b_{MA}7$ C_{Mi}^{11}

$D^b_{MA}7$ C_{Mi}^{11} $D^b_{MA}7$ $E^b_{Mi}^{11}$ E_{Mi}^{11} C_{Mi}^{11} D_{Mi}^{11} $B^b_{Mi}^{11}$ $A7(alt.)$

$A7(alt.)$ $B^b_{Mi}^{11}$ $A7(alt.)$ $B^b_{Mi}^{11}$ $B^b_{Mi}^{11}$ (unis.)

B $A_{Mi}^{7(b5)}$ A^b7 $G_{Mi}7$ G^b13

$F_{Mi}7$ B^b7 $E^b_{MA}7(\#11)$ $D^b_{MA}9(\#11)$ (pn., gliss.) mf (unis.)

C C_{Mi}^{11} $D^b_{MA}7$ C_{Mi}^{11} $D^b_{MA}7$ C_{Mi}^{11}

$D^b_{MA}7$ C_{Mi}^{11} $D^b_{MA}7$ $E^b_{Mi}^{11}$ E_{Mi}^{11} C_{Mi}^{11} D_{Mi}^{11}

D_{Mi}^{11} $B^b_{Mi}^{11}$ $A7(alt.)$ $B^b_{Mi}^{11}$ $A7(alt.)$ $B^b_{Mi}^{11}$

C_{Mi}^{11} $D^b_{MA}7$ C_{Mi}^{11} $D^b_{MA}7$

Solo on form (AABC)
After solos, D.C. al Coda

Vamp & fade

Chords at letter B follow the rhythm of the melody, with drums filling the spaces.

During solos, letter B is straight ahead.

The tied F's are started quietly and crescendoed each time.

Kicks and anticipated chords hold for solos. $D^b_{MA}7$ & $B^b_{Mi}^{11}$ chords may also be anticipated for solos.

NAIMA

BALLAD

JOHN COLTRANE, 1973

A D^bma7/E^b E^bmi^9 $Ama7/E^b$ $Gma7/E^b$ A^bma7

5 D^bma7/E^b E^bmi^9 $Ama7/E^b$ $Gma7/E^b$ A^bma7

B $Bma7/B^b$ B^b13b9 $Bma7/B^b$ B^b13b9

13 $Dma7\#5/B^b$ $Bma7/B^b$ A^bma7/B^b E^bsus^b9/B^b

C D^bma7/E^b E^bmi^9 $Ama7/E^b$ $Gma7/E^b$ A^bma7 $\oplus$

17 CODA LAST X ONLY

21 $Ama7/E^b$ $Gma7/E^b$ A^bma7 $Ama7/E^b$ $Gma7/E^b$ A^bma7

25 $Ama7/E^b$ $Gma7/E^b$ A^bma7 D^bma7 A^bma7 D^bma7 A^bma7 D^bma7 A^bma7

Med. Swing

♩ = 162

Stablemates

Benny Golson

(trp. w/ ten. 8va b.)

A E_{MI}^7 A^7 E_{bMI}^7 A_{b7} D_{bMA}^7

$C^{7(\#5)}$ A_{bMI}^7 D_{b7}

G_{bMA}^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 $B_{b7}^{(\#9)(\#5)}$ break

(Latin) E_{bMI}^7 $A_{b7}^{(\#5)}$ D_{bMA}^7 (trp. ten.)

(Swing) **B** F_{MI}^7 G_{b13} $G^{7(\#5)}$ C^7

(trp. w/ ten. 8va b.)

$(F_{\#MI}^7 B^7)$ $F_{MI}^7 B_{b7}$ $E_{MI}^7 A^7$ $E_{bMI}^7 A_{b7}$)

B^7 B_{b7} A^7 A_{b7} break

C $E_{MI}^7 A^7$ $E_{bMI}^7 A_{b7}$ D_{bMA}^7 $C^{7(\#5)}$ A_{bMI}^7

D_{b7} G_{bMA}^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 $B_{b7}^{(\#9)(\#5)}$

($B_{b7}^{(\#9)(\#5)}$) break (Latin) E_{bMI}^7 $A_{b7}^{(\#5)}$ D_{bMA}^7 (trp. ten.) fine

Piano lays out for the head. Chords in parentheses at B are used for solos.
Solos swing, no breaks.

Fast Swing

♩ = 286

Giant Steps

John Coltrane

(tenor)

(sample bass line)

This system shows the first four measures of the piece. The treble clef staff contains the melody for the tenor saxophone, and the bass clef staff contains a sample bass line. Chords are written below the bass line: B^{MA}7 D7, G^{MA}7 B^b7, E^bMA7, and A^{MI}7 D7.

This system contains measures 5 through 8. Chords are: G^{MA}7 B^b7, E^bMA7 F#7, B^{MA}7, and F^{MI}7 B^b7.

This system contains measures 9 through 12. Chords are: E^bMA7, A^{MI}7 D7, G^{MA}7, and C#^{MI}7 F#7.

This system contains measures 13 through 16. A double bar line with a circle and cross symbol (⊕) is at the start of measure 13. A '2nd x: solo break' section is indicated at the end of measure 16. Chords are: B^{MA}7, F^{MI}7 B^b7, E^bMA7, and C#^{MI}7 F#7.

This system contains measures 17 through 18. A double bar line with a circle and cross symbol (⊕) is at the start of measure 17. A 'tenor fill' section is indicated at the end of measure 18. Chords are: F^{MI}7 B^b7 and E^bMA7.

Bass walks in 4 for solos.

Tenor sounds one octave lower than written.

Head is played twice before and after solos.

During the head, piano comping has the same rhythm as the melody.

source: 5/21/63 - Misterioso / Thelonious Monk (Columbia CS 9216)

Evidence

Medium swing

THELONIOUS MONK

(A) $E\flat maj7$ $Gm7$ $C7\flat5(\flat9)$ $Fm7$

f

$Fm7$ $B\flat7\flat5(\flat9)$ $A7$ $A\flat m7$ $D\flat7$

$*E\flat7$ $A\flat7$

1. $Fm7$ $F7(\sharp11)$ 2. $Fm7$ $F7(\sharp11)$

$Fm7$ $B\flat7$ $Fm7$ $B\flat7$ $E\flat$

(B) $B\flat m7$ $E\flat7(\sharp11)$ $A\flat maj9$ $D\flat7$

$Cm7$ $G7\flat5$ $F7\flat5(13)$ $B\flat7\flat5(\flat9)$

(C) $E\flat maj7$ $Gm7$ $C7\flat5(\flat9)$ $Fm7$ $Fm7$ $B\flat7\flat5(\flat9)$

$A7$ $A\flat m7$ $D\flat7$ $Fm7$ $F7(\sharp11)$ (fine)

$E\flat7$ $A\flat7$ $Fm7$ $B\flat7$ $E\flat$

* alternate solo changes

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Medium-Up Swing

Inner Urge

Joe Henderson

A ♩ = 218

(tenor w/ bs. 8va b.)

$F\sharp_{MA} 7(11)$

(drums play time)

$F_{MA} 7^{(b5)}$

$F_{MA} 7^{(b5)}$

$E_{MA} 7^{(b5)}$

$E_{bMA} 7^{(b5)}$

$D_{MA} 7^{(b5)}$ $E_{bMA} 7^{(b5)}$

$E_{bMA} 7^{(b5)}$ $D_{MA} 7^{(b5)}$ $E_{bMA} 7^{(b5)}$ $B_{MA} 7^{(b5)}$ $D_{bMA} 7^{(b5)}$

(8va (opt.) - -)

$D_{bMA} 7^{(b5)}$

C
 $D_{b(omit 5)}$

(8va (opt.) - -)

B

$E_{MA} 9$

$D_{bMA} 9$

$D_{MA} 9$

$B_{MA} 9(\sharp 11)$

Falling Grace

Medium Swing (in 2)

Steve Swallow

A

Chords in Section A: $A^b_{MA}7$, D^7 $F^\sharp$, G_{MI} , $F_{MI}7$, B^b7 , $E^b_{MA}7$ G , D^7 $F^\sharp$, G_{MI} F , C E , $F_{MA}7$, $F^\sharp_{MI}7(b5)$, B^7 , E_{MI} , $A_{MI}7$, D^7 , $G_{MA}7$.

Chords in Section B: $C_{MI}7$, $C^\sharp{o}7$, $B^b_{MA}7$ D , $E^b_{MA}7$, $E_{MI}7(b5)$, A^7 , $D_{MI}7$, D^b7 , $C_{MI}7$, F^7 , $B^b_{MA}7$, $E^b_{MA}7$.

Chords in Ending: $A^b_{MA}7$, $D^b_{MA}7$.

Tempo/Style: *rit.*

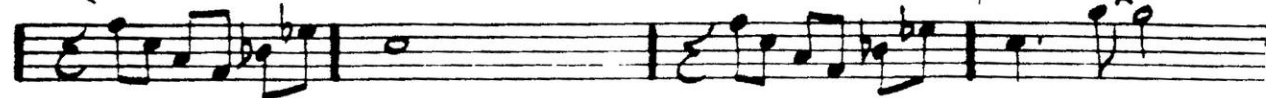
PASSION DANCE

(MED. UP)

F7 sus4

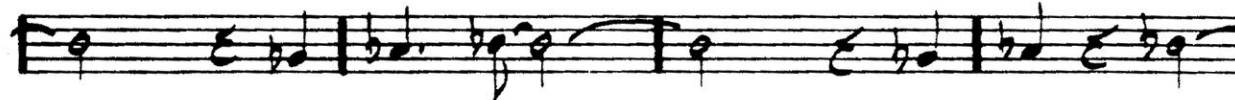


(F7 sus4)

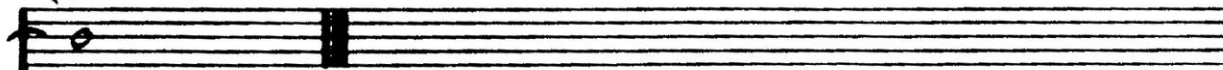


2.

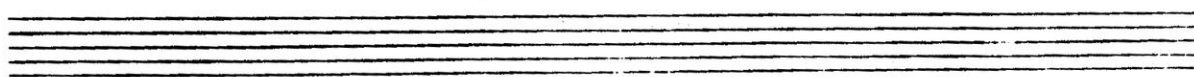
Bb pedal



(C#11)



[SOLOS ON F7 sus4]



Med. Samba

Spain

Chick Corea

♩ = 136

A

(elec. pn. & flute 8va)

First system of musical notation for 'Spain'. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a repeat sign and contains a melodic line. The bottom staff is in bass clef with the same key signature and time signature. It begins with a repeat sign and contains a bass line. Above the first measure of the bass staff is the label 'NC.' and below it is '(elec. pn.)'. Above the third measure of the bass staff is the label 'E_M11' and below it is '(add bass)'.

Second system of musical notation. It consists of two staves. The top staff continues the melodic line from the first system. The bottom staff continues the bass line. Above the first measure of the bass staff is the label '(E_M11)' and below it is a diamond symbol. Above the second measure of the bass staff is the label 'F#_{SUS}' and below it is a diamond symbol. Above the third measure of the bass staff is the label 'F#' and below it is a diamond symbol.

Third system of musical notation. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Above the first measure of the bass staff is the label 'G'. Above the third measure of the bass staff is the label 'F#7'.

Fourth system of musical notation. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Above the first measure of the bass staff is the label 'E_M7'. Above the second measure of the bass staff is the label 'A7'. Above the third measure of the bass staff is the label 'D_{MA}7'. Above the fourth measure of the bass staff is the label 'G_{MA}7'. Below the third measure of the bass staff is the label '(sample bass line)'.

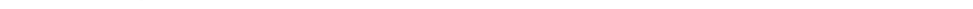
Fifth system of musical notation. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the bass line. Above the first measure of the bass staff is the label 'C#7'. Above the second measure of the bass staff is the label 'F#7(#9)'. Above the third measure of the bass staff is the label 'B_{SUS}'. Above the fourth measure of the bass staff is the label 'B'. Above the fifth measure of the bass staff is the label 'B^(add 9)'. Below the first measure of the bass staff is the label '(4)'.

(last x: D.C. al Coda)

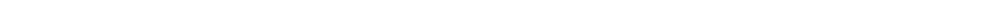
B NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC



N.C.



C **Samba**
GMA⁷
(pn. & fl.)

3 3

[illegible][illegible]

The first staff of music begins with a C#7 chord. The melody consists of a quarter note C#4, followed by a half note D#4, and then a half note E5. A slur covers the next two measures, which contain a half note F#5 and a half note G#5. The staff then shows a C#7 chord, followed by an F#7 chord. The melody continues with a quarter note F#4, a half note G#4, and a half note A5. A slur covers the next two measures, which contain a half note B5 and a half note C#6. The staff ends with a C#7 chord.

2nd ending

B^{MI} B⁷

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

then D.C. al Coda.

Nefertiti

Medium Swing
♩ = 108

Wayne Shorter
(As played by Miles Davis)

The musical score for "Nefertiti" is presented in four systems. Each system consists of a melody line on a single staff and a corresponding set of four chords for piano accompaniment, indicated by slashes in the bass staff.

- System 1:** The melody line starts with a rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The chords are $A^b_{MA} 7(b5)$ (with "(ten. & trp.)" above), D^b_{sus} , $G_{MI} 7(b5)$, and $C 7(b9, b5)$.
- System 2:** The melody line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The chords are $B_{MA} 9$, $B_{MA} 9(b5)$, $B^b_{MI} 7(b5)$, and $E^b 7(b9, b5)$.
- System 3:** The melody line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The chords are $E_{MA} 7$, $D_{MA} 7/A$, $(D 7(alt.) / B^b) / A^b 13(\#11)$, and $E^{(add 9)} / F^\#$.
- System 4:** The melody line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The chords are E^9_{sus} , $E^b 13(b5)$, $B^b_{MI} 9(MA 7)$, and $E^b 13(b5)$.

No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used for certain chords:
 $A^b 13(\#11) \rightarrow D 7(alt.)$
 $E^b 13(b5) \rightarrow A 7(alt.)$

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(MED. LATIN)

BRIGHT SIZE LIFE

- PAT METHENY

Handwritten musical score for "Bright Size Life" by Pat Metheny. The score is written on six systems of staves. The first system has a treble and bass staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody in the treble staff features eighth and sixteenth notes, with triplets in the final measure. The bass staff has a whole rest followed by a G major chord with a minor 7th (G Maj7). The second system continues the melody and includes a Bb/A chord, a D(9) chord, and a D/G chord. The third system features a G/A chord and a G/8 chord. The fourth system includes a G/A chord and an F/G chord. The fifth system has an A/E chord and a D/F# chord, ending with a "D.S. al fine" marking. The sixth system concludes with an A7 chord and a "FINE" marking.

Pat Metheny - "Bright Size Life" ECM

FORM: A B B A C A

-WALTZ

INDIFFÉRENCE

-J. COLOMBO & T. MURENA

A

Chord symbols above the staves: E-, B7, B7, B7, E-, E7, A-, A-, F#7, B7, E-

INDIFFERENCE - PG. 2

B

C

BALLAD DUKE ELLINGTON'S SOUND OF LOVE CHARLES MINGUS

Handwritten musical score for "Duke Ellington's Sound of Love" by Charles Mingus. The score is written on eight staves in 4/4 time, featuring complex chord progressions and melodic lines. The key signature has two flats (Bb and Eb). The notation includes various chord symbols such as Ab13b9, DbΔ7, Ab7b9, F7+9b9, Bb7b9, Gb7b9, Bb7b9, E-7, Ab713, EΔ7Eb7DΔb9Ab7, DbΔ7, F#Δ7 B7, EΔ7, E-7, A7, DΔ7, D-7, G7, C, A7b5, Bb7b5, Eb-7b5, AbΔ7, Bb7.13, Eb7.13, AbΔ7, D7, DbΔ7, Gb7, F-7, Bb7b5, Eb-7b5, Ab13, EΔ7EbΔ7DΔ7Ab7, DbΔ7, and DΔ7. The score concludes with a double bar line on the eighth staff.

CHARLES MINGUS: "CHANGES ONE"
"CHANGES TWO"

Ju-Ju

Wayne Shorter

chart to come

QUESTION & ANSWER

By PAT METHENY

STRAIGHT AHEAD WALTZ ♩ = 160

INTRO VAMP D- E-/D D- E-/D

A MELODY

D- D-b6 D-6 D-7

G-7 A-7 BbΔ7 C7sus

D- D-b6 D-6 C-7 F7

B7#9#5 Bb7#11 A7#9#5 1. D- A7sus 2. D-

B

G-/D D7b9 G-/D D7b9

G-7 Ab13 DbΔ7 E13 AΔ7 C13 FΔ9 A7b9

From the Recording
QUESTION AND ANSWER
By PAT METHENY

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185



CODA



EXTENDED VAMP



Med.-Up Swing

26-2

John Coltrane

♩ = 196

(ten.)

A F^{MA}7 A^b7 D^bMA⁷ E⁷ A^{MA}7 C⁷ C^{MI}7 F⁷

B^bMA⁷ D^b7 G^bMA⁷ A⁷ D^{MI}7 G⁷ G^{MI}7 C⁷

F^{MA}7 A^b7 D^bMA⁷ E⁷ A^{MA}7 C⁷ C^{MI}7 F⁷

B^bMA⁷ A^b7 D^bMA⁷ E⁷ F[#] A^{MA}7 C⁷ F^{MA}7

B C^{MI}7 F⁷ E^{MI}7 A⁷ D^{MA}7 F⁷ B^bMA⁷

E^bMI⁷ A^b7 D^bMA⁷ G^{MI}7 C⁷

C F^{MA}7 A^b7 D^bMA⁷ E⁷ A^{MA}7 C⁷ C^{MI}7 F⁷

B^bMA⁷ A^b7 D^bMA⁷ E⁷ F[#] A^{MA}7 C⁷ F^{MA}7 (C⁷)

⊕ C^{MI}7 F⁷ B^bMA⁷ A^b7 D^bMA⁷ E⁷ F[#] A^{MA}7

A^{MA}7 C⁷ break F^{MA}7 sax fill

Tenor sounds one octave lower than written. Out head is played on soprano sax.
Loosely based on Charlie Parker's "Confirmation".

MOONTRANE

WOODY SHAW

12 BAR INTRO:

12 Bar Intro musical notation in 4/4 time. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. The bass line consists of half notes. The third staff shows repeat signs.

A) BbMaj7(#4)

Main musical notation for Moontrane. The first staff is in treble clef, and the second is in bass clef. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. The bass line consists of half notes. The third staff shows repeat signs. The fourth staff is in treble clef, and the fifth is in bass clef. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. The bass line consists of half notes. The sixth staff shows repeat signs. The seventh staff is in treble clef, and the eighth is in bass clef. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. The bass line consists of half notes. The ninth staff shows repeat signs. The tenth staff is in treble clef, and the eleventh is in bass clef. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. The bass line consists of half notes. The twelfth staff shows repeat signs.

Chords and Harmonies:

- BbMaj7(#4)
- Ami
- Cmi
- Dmi
- Ebm
- Fmi
- DMaj7
- 1. Cmi F7
- 2. Fmi Bb7
- B EbMaj7
- A
- D7(b9)
- Gmi
- Fmi
- Bbm
- Ami
- C#mi
- Bmi
- Bmi
- A BbMaj7(#4)
- Ami
- Cmi
- Dmi
- Ebm
- Fmi
- DMaj7

Jazz Crimes

Joshua Redman

chart to come

Jugglers Parade

Dave Holland

chart to come

New View

Alan Ferber

chart to come

Nemesis

Kevin Eubanks

chart to come

IDA LUPINO

- Carla Bley

MEDIUM SLOW

The musical score is written on six systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Section markers A, B, and C are placed above the staves. The score is marked 'MEDIUM SLOW'.

System 1: The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. A section marker 'A' is placed above the first staff. The first measure of the first staff contains a half note G4 and a half note F#4. The second measure of the first staff contains a half note E4 and a half note D4. The first measure of the second staff contains a half note C4 and a half note B3. The second measure of the second staff contains a half note A3 and a half note G3. The third measure of the second staff contains a half note F#3 and a half note E3. The fourth measure of the second staff contains a half note D3 and a half note C3.

System 2: The first staff has a treble clef. The second staff has a bass clef. The first measure of the first staff contains a half note G4 and a half note F#4. The second measure of the first staff contains a half note E4 and a half note D4. The first measure of the second staff contains a half note C4 and a half note B3. The second measure of the second staff contains a half note A3 and a half note G3. The third measure of the second staff contains a half note F#3 and a half note E3. The fourth measure of the second staff contains a half note D3 and a half note C3.

System 3: The first staff has a treble clef. The second staff has a bass clef. A section marker 'B' is placed above the first staff. The first measure of the first staff contains a half note G4 and a half note F#4. The second measure of the first staff contains a half note E4 and a half note D4. The first measure of the second staff contains a half note C4 and a half note B3. The second measure of the second staff contains a half note A3 and a half note G3. The third measure of the second staff contains a half note F#3 and a half note E3. The fourth measure of the second staff contains a half note D3 and a half note C3.

System 4: The first staff has a treble clef. The second staff has a bass clef. The first measure of the first staff contains a half note G4 and a half note F#4. The second measure of the first staff contains a half note E4 and a half note D4. The first measure of the second staff contains a half note C4 and a half note B3. The second measure of the second staff contains a half note A3 and a half note G3. The third measure of the second staff contains a half note F#3 and a half note E3. The fourth measure of the second staff contains a half note D3 and a half note C3.

System 5: The first staff has a treble clef. The second staff has a bass clef. The first measure of the first staff contains a half note G4 and a half note F#4. The second measure of the first staff contains a half note E4 and a half note D4. The first measure of the second staff contains a half note C4 and a half note B3. The second measure of the second staff contains a half note A3 and a half note G3. The third measure of the second staff contains a half note F#3 and a half note E3. The fourth measure of the second staff contains a half note D3 and a half note C3.

System 6: The first staff has a treble clef. The second staff has a bass clef. A section marker 'C' is placed above the first staff. The first measure of the first staff contains a half note G4 and a half note F#4. The second measure of the first staff contains a half note E4 and a half note D4. The first measure of the second staff contains a half note C4 and a half note B3. The second measure of the second staff contains a half note A3 and a half note G3. The third measure of the second staff contains a half note F#3 and a half note E3. The fourth measure of the second staff contains a half note D3 and a half note C3.

Ida Lupino -

Handwritten musical score for Ida Lupino. The score consists of five systems of two staves each. The first system includes a key signature change to D major (one sharp) and a boxed 'D' indicating the key. The notation includes various rhythmic values, accidentals, and phrasing slurs. The fifth system concludes with a double bar line and the word 'fine' written below the staff.

PAUL BLEY - "OPEN, TO LOVE"

STEVE KUNN - "LIVE IN NEW YORK"

Notes and Listening

What each tune is good for, plus a few recordings to learn it from.

1. Sonnymoon for Two Sonny Rollins

It's about as simple as a blues gets, and that's the point. With nothing in the changes to lean on, you have to build the solo out of a riff, some space, and a good blues feel. Rollins shows you how far one idea can go.

Listen:

- Sonny Rollins, A Night at the Village Vanguard (1957)
- Grant Green, First Session (rec. 1960, released 2001)
- Sonny Rollins with Ornette Coleman, Road Shows Vol. 2 (2011)

2. All the Things You Are Jerome Kern

The keys keep moving, so this is where you learn to follow guide tones from one chord to the next instead of thinking key by key. The bridge pivots on an enharmonic spelling, which is worth understanding before you blow on it.

Listen:

- Charlie Parker, Dial session (1947)
- Sonny Rollins and Coleman Hawkins, Sonny Meets Hawk! (1963)
- Keith Jarrett, Standards, Vol. 1 (1983)

3. Solar Miles Davis

A short form that never quite resolves at the end, so it keeps pushing you into the next chorus. Practice phrasing straight through the turnaround.

Listen:

- Miles Davis, Walkin' (1954)
- Bill Evans Trio, Sunday at the Village Vanguard (1961)
- Pat Metheny, Question and Answer (1990)

4. Impressions John Coltrane

Sixteen bars on one chord at a fast tempo. You have to keep long lines going with no harmony to help you.

Listen:

- John Coltrane, Impressions (1963)
- John Coltrane, Afro Blue Impressions (live 1963, released 1977)
- Herbie Hancock, Michael Brecker, Roy Hargrove, Directions in Music (2002)

5. Stella by Starlight Victor Young

It opens on a half-diminished chord and doesn't settle into a key for a while. Good for long lines and for getting comfortable with minor ii-Vs.

Listen:

- Miles Davis, '58 Sessions (1958)
- Joe Pass, Virtuoso (1973)
- Keith Jarrett, Standards Live (1985)

6. Embraceable You George Gershwin

Use this one to work on developing a single idea. Bird's Dial take spins a whole chorus out of a few notes.

Listen:

- Charlie Parker, Dial session (1947)
- Ella Fitzgerald, Sings the George and Ira Gershwin Song Book (1959)
- Ornette Coleman, This Is Our Music (1961)

7. A Night in Tunisia Dizzy Gillespie

You switch between Latin and swing, and there's a four-bar break before the solo where you play alone. Practice that break until it's ready to go.

Listen:

- Dizzy Gillespie (1946)
- Bud Powell, The Amazing Bud Powell, Vol. 1 (1951)
- Art Blakey and the Jazz Messengers, A Night in Tunisia (1960)

8. Joy Spring Clifford Brown

The A section shows up again a half step higher. Make sure you can land in the new key without any bumps.

Listen:

- Clifford Brown and Max Roach, Clifford Brown & Max Roach (1954)
- Clifford Brown, Jazz Immortal (1954)
- Joe Pass, Joy Spring (1964)

9. Blues for Alice Charlie Parker

Bird's blues, packed with ii-Vs heading down. The challenge is getting through all those changes and still sounding like the blues.

Listen:

- Charlie Parker, Swedish Schnapps (1951)
- Kenny Burrell and John Coltrane, "Freight Trane" (1958), a different tune on the same kind of changes
- Also recorded by Al Haig, Jimmy Raney, and Bill Mays

10. Anthropology Charlie Parker / Dizzy Gillespie

Bird and Dizzy's rhythm changes head. Learn it up to tempo, then use what's in the line for your own solo.

Listen:

- Charlie Parker, Savoy session (1945), as "Thriving from a Riff"
- Dizzy Gillespie Sextet, Victor (1946)
- The Be Bop Boys (1946)

11. Body and Soul Johnny Green

A slow, chromatic ballad where every note is exposed, and the bridge goes up a half step. Work on double time and on getting back out of it cleanly.

Listen:

- Coleman Hawkins (1939)
- Billie Holiday (1940)
- John Coltrane, Coltrane's Sound (rec. 1960)

12. Maiden Voyage Herbie Hancock

All sus chords, no V to I anywhere. You learn to hear each chord as a color and move between them smoothly at a relaxed tempo.

Listen:

- Herbie Hancock, Maiden Voyage (1965)
- Bobby Hutcherson, Happenings (1966)
- Ramsey Lewis, Maiden Voyage (1968)

13. Insensatez Antônio Carlos Jobim

A stepwise minor melody over a bass line that walks down chromatically. Play it softly and let the inner voices do the work.

Listen:

- João Gilberto, João Gilberto (1961)
- Antônio Carlos Jobim, The Composer of Desafinado, Plays (1963)
- Frank Sinatra and Antônio Carlos Jobim, Francis Albert Sinatra & Antônio Carlos Jobim (1967)

14. Wave Antônio Carlos Jobim

Lots of chromatic motion inside the chords, played in a light straight-eighth feel. Good practice for keeping lines smooth and relaxed in bossa.

Listen:

- Antônio Carlos Jobim, Wave (1967)
- Frank Sinatra, Sinatra & Company (1971)
- João Gilberto, Amoroso (1977)

15. Corcovado Antônio Carlos Jobim

It starts away from home and takes its time getting there. Learn to float over the harmony and hold off on resolving.

Listen:

- Antônio Carlos Jobim, The Composer of Desafinado, Plays (1963)
- Stan Getz and João Gilberto, Getz/Gilberto (1964)
- Frank Sinatra and Antônio Carlos Jobim (1967), as "Quiet Nights of Quiet Stars"

16. Blue in Green Miles Davis / Bill Evans

Ten bars that loop back on themselves, so it's hard to tell where the form starts. Count carefully and play something lyrical over it.

Listen:

- Miles Davis, Kind of Blue (1959)
- Bill Evans Trio, Portrait in Jazz (1959)
- Cassandra Wilson, Traveling Miles (1999), as "Sky and Sea"

17. Chega de Saudade Antônio Carlos Jobim

A long melody that starts in minor and ends up in major. Learn the whole thing first; the solo comes out of it.

Listen:

- Elizeth Cardoso, Canção do Amor Demais (1958)
- João Gilberto, Chega de Saudade (1959)
- Joe Henderson, Double Rainbow (1995), as "No More Blues"

18. Cherokee Ray Noble

The bridge goes to distant keys, usually at a fast tempo. This is where you build speed and clarity.

Listen:

- Charlie Barnet (1939)
- Charlie Parker, "Ko-Ko" (1945), on the Cherokee changes
- Clifford Brown and Max Roach, Study in Brown (1955)

19. Nardis Miles Davis

A dark minor tune with a Phrygian flavor. Your usual ii-V licks won't fit, so you have to hear the mode.

Listen:

- Cannonball Adderley, Portrait of Cannonball (1958)
- Bill Evans Trio, Explorations (1961)
- Bill Evans, At the Montreux Jazz Festival (1968)

20. Alfie Burt Bacharach

A wide melody that hardly ever repeats, over harmony that keeps moving. Play it like a singer would.

Listen:

- Dionne Warwick, Here Where There Is Love (1966)
- Stevie Wonder as Eivets Rednow (1968)
- Bill Evans, Montreux II (1970)

21. Donna Lee Charlie Parker / Miles Davis

The head is basically a bebop etude. If you can play it clean at tempo, a lot of other bebop will come easier.

Listen:

- Charlie Parker, Savoy (1947)
- Lee Konitz and Warne Marsh, Lee Konitz with Warne Marsh (1955)
- Jaco Pastorius, Jaco Pastorius (1976)

22. Moment's Notice John Coltrane

ii-Vs that resolve to keys a step away, one after another. It builds fast reflexes.

Listen:

- John Coltrane, Blue Train (1957)
- Dexter Gordon, Manhattan Symphonie (1978)
- McCoy Tyner, McCoy Tyner Plays John Coltrane (2001)

23. Ruby, My Dear Thelonious Monk

A ballad made of ii-V chains that keep shifting keys. Keep a singing line going while the ground moves under you.

Listen:

- Thelonious Monk, Genius of Modern Music (1947)
- Thelonious Monk with John Coltrane (1957)
- Thelonious Monk, Solo Monk (1965)

24. I'll See You in My Dreams Isham Jones

A swing tune built on a chain of dominant chords moving around the circle. It's the classic gypsy jazz workout for outlining each dominant with arpeggios and keeping the swing going.

Listen:

- Isham Jones (1924), the original
- Django Reinhardt and the Quintette du Hot Club de France (late 1930s)
- Anita O'Day, This Is Anita (1955)
- Joe Brown, Concert for George (2002)

25. St. Louis Blues W.C. Handy

Three strains in one tune, including a minor section with a tango beat. You have to switch between major and minor and between swing and Latin without losing the thread.

Listen:

- Bessie Smith with Louis Armstrong (1925)
- Louis Armstrong and His Orchestra (1929)
- Louis Armstrong, Louis Armstrong Plays W.C. Handy (1954)

26. Minor Blues Django Reinhardt

Django's minor blues. Good for getting harmonic minor and diminished sounds under your fingers, and for swinging hard in the gypsy style.

Listen:

- Django Reinhardt, Brussels session (1942)
- Django Reinhardt and the Quintette du Hot Club de France, Paris (1947)
- Django re-recorded it several times after the war; most compilations have a version

27. Dolphin Dance Herbie Hancock

Slash chords and chords that don't belong to one key. Listen to the bass note and the color instead of reading the symbols.

Listen:

- Herbie Hancock, Maiden Voyage (1965)
- Ahmad Jamal, The Awakening (1970)
- Also recorded by many pianists since; worth hearing a few different takes

28. Tiger Rag Original Dixieland Jass Band

Several strains, breaks, and a long form to keep track of. Good for stamina and for knowing exactly where you are.

Listen:

- Original Dixieland Jass Band (1918)
- Louis Armstrong (1930)
- Art Tatum (1932)

29. Speak No Evil Wayne Shorter

The modal areas change often and not where you'd expect. Practice switching colors in the middle of a phrase.

Listen:

- Wayne Shorter, Speak No Evil (1964)
- Flora Purim, Speak No Evil (2003), vocal version
- Also recorded by Denny Zeitlin, Kirk Lightsey, and Ray Drummond

30. Naima John Coltrane

A ballad over pedal points with chords that don't really function in a key. Slow down and pick every note on purpose.

Listen:

- John Coltrane, Giant Steps (1959)
- John Coltrane, Live at the Village Vanguard Again! (1966)
- Carlos Santana and John McLaughlin, Love Devotion Surrender (1973)

31. Stablemates Benny Golson

A-sections that are 14 bars long, with ii-Vs sliding by half steps. It breaks the habit of thinking in four-bar chunks.

Listen:

- Miles Davis, Miles: The New Miles Davis Quintet (1955)
- Paul Chambers with John Coltrane (1956)
- Benny Golson, Benny Golson and the Philadelphians (1958)

32. Giant Steps John Coltrane

Keys a major third apart, two beats per chord. Learn the cycle slowly before you take it up to tempo.

Listen:

- John Coltrane, Giant Steps (1959)
- Tommy Flanagan, Giant Steps (1982)
- Billy Hart Quartet, All Our Reasons (2012), "Ohnedaruth," a reworking of the changes

33. Evidence Thelonious Monk

The melody is a handful of single notes in odd places. It's all about where you put things, and about leaving space.

Listen:

- Thelonious Monk, Blue Note (1948)
- Thelonious Monk, Misterioso (1958)
- Steve Lacy, Evidence (1961)

34. Inner Urge Joe Henderson

Major chords with a raised fourth that slide around without any pull toward a key. Think in colors and shapes instead of ii-Vs.

Listen:

- Joe Henderson, Inner Urge (1964)
- Larry Coryell, Inner Urge (2001)
- A staple of Henderson's live sets; look for live versions

35. Falling Grace Steve Swallow

The key changes almost every phrase under a falling melody. You have to track it the whole way.

Listen:

- Gary Burton (1966), the first recording
- Gary Burton, Pat Metheny, Steve Swallow, Antonio Sanchez, Quartet Live (2009)
- John Scofield, Swallow Tales (2020)

36. Passion Dance McCoy Tyner

Fast and mostly on one sound. Build it up with fourths and pentatonics without running out of ideas.

Listen:

- McCoy Tyner, The Real McCoy (1967)
- McCoy Tyner, Passion Dance (live, 1978)
- Also covered by Roy Haynes and by Richie Beirach and Andy LaVerne

37. Spain Chick Corea

A long chord cycle at speed with a lot of ensemble hits. Keep your lines clear in a straight-eighth Latin feel.

Listen:

- Chick Corea and Return to Forever, Light as a Feather (1973)
- Al Jarreau, This Time (1980)
- Chick Corea and Hiromi, Duet (2008)

38. Nefertiti Wayne Shorter

The horns play the melody over and over while the rhythm section does the soloing. Think about restraint and long notes over drifting chords.

Listen:

- Miles Davis, Nefertiti (1967)
- Miles Davis Quintet, Freedom Jazz Dance: The Bootleg Series Vol. 5 (2016), session takes
- Wayne Shorter played it with many groups; any live version is worth hearing

39. Bright Size Life Pat Metheny

Open, Lydian-sounding harmony with a lot of wide intervals. You have to sound modern without falling back on bebop lines.

Listen:

- Pat Metheny, Bright Size Life (1976)
- Pat Metheny, Trio Live (2000)
- Pat Metheny with Jaco Pastorius and Bob Moses is the one to start with

40. Indifférence Tony Murena / Joseph Colombo

A fast musette waltz built on diminished arpeggios. Good for clean technique and for swinging in three.

Listen:

- Tony Muréna (1942), the original
- Richard Galliano
- Les Doigts de l'Homme, live

41. Duke Ellington's Sound of Love Charles Mingus

A ballad with lush harmony that keeps moving, in Ellington's style. Keep the line singing through all those chords.

Listen:

- Charles Mingus, Changes One (1974)
- Charles Mingus, Changes Two (1974), vocal by Jackie Paris
- Joe Lovano, Village Rhythm (1988)

42. Ju-Ju Wayne Shorter

A waltz built on augmented and whole-tone sounds that don't resolve the normal way. Get those sounds in your ear first.

Listen:

- Wayne Shorter, JuJu (1964)
- Wayne Shorter Quartet, Footprints Live! (2002)
- Also recorded by Larry Coryell and Steve Khan, and Gordon Beck

43. Question and Answer Pat Metheny

A long form that keeps moving to new key areas. Pace yourself and develop ideas across the whole tune.

Listen:

- Pat Metheny, Question and Answer (1990)
- Gary Burton, Like Minds (1998)
- Pat Metheny, Trio Live (2000)

44. 26-2 John Coltrane

Coltrane changes laid over Bird's "Confirmation." The A sections are Coltrane cycles and the bridge is normal bebop, so practice switching between the two.

Listen:

- John Coltrane, The Coltrane Legacy (rec. 1960, released 1970)
- Joe Lovano, Quartets: Live at the Village Vanguard (1995)
- Mark Turner, Mark Turner (1998)

45. The Moontrane Woody Shaw

A melody built on fourths. Good for getting intervallic, Woody Shaw-style ideas working over changes that move.

Listen:

- Larry Young, Unity (1965)
- Charles Earland, Live at the Lighthouse (1972)
- Woody Shaw, The Moontrane (1974)

46. Jazz Crimes Joshua Redman

A twisting, rhythmically tricky melody over a groove that goes back and forth between funk and swing. Lock in with the drums.

Listen:

- Joshua Redman, Elastic (2002)
- There are live videos of the Elastic Band playing it online
- Only one studio recording is out, so check the live ones

47. Jugglers Parade Dave Holland

Groups of five that flip between 3+2 and 2+3. You have to feel the shifting accents, not count them.

Listen:

- Dave Holland Quintet, Prime Directive (1999)
- Dave Holland Quintet, Extended Play: Live at Birdland (2003)
- Holland has talked in clinics about how the band practices these groupings

48. New View Alan Ferber

A driving tune in 7/4, and you solo in 7 too. Good for getting comfortable phrasing over seven.

Listen:

- Alan Ferber Nonet, Scenes from an Exit Row (2009)
- The chart is sold by Ferber, so it isn't widely recorded yet
- Ari Hoenig's 7/8 "Moment's Notice" on Bert's Playground (2008) is good related listening

49. Nemesis Kevin Eubanks

A long cycle in 11. You have to feel it in smaller groups while you're soloing.

Listen:

- Dave Holland Quartet, Extensions (1990)
- Also on Dave Holland, Selected Recordings (2004)
- It's mostly known from this one recording

50. Ida Lupino Carla Bley

Dark and lyrical, with floating harmony and the melody in charge. Improvise off the mood and shape of the tune, not the chord symbols.

Listen:

- Paul Bley, Closer (1965)
- Charlie Haden with Paul Bley and Paul Motian, The Montreal Tapes (1989)
- Mary Halvorson, Meltframe (2015)