Please thank the sponsors of the 2014-15 JazzU program. Their support helps keep this program free.

Lead sponsor

MONSANTO Fund

With support from

Ameren Missouri

Arthur and Helen Baer Foundation

STAENBERG Family Foundation
# Table of Contents

## General
1.1 Welcome  
1.2 Attendance Policy  
1.3 Instructor Contact Info  
1.4 2014-15 JazzU Important Dates  
1.5 Attending a Concert at the Bistro

## Resources
2.0 Musician/Recording List  
2.1 Practice Tips  
2.2 How to Learn a New Tune  
2.3 Circle of 5ths  
2.4 Scales and Chords  
2.5 Scales (All 12-Keys)  
2.6 Chords (All 12-Keys)  
2.7 Articulation  
2.8 Transposition Chart  
2.9 Keyboard Chart  
3.0 General Rules for Chord Voicing  
3.1 Piano Voicing for Non-Pianists  
3.2 Piano Voicing for Pianists  
3.3 Freddie Green Guitar Grips  
3.4 Blues Bass Lines in F  
3.5 Blues Bass Lines in B-Flat

## Testing
3.6 Our Expectations  
3.71 Beginner Assessment  
3.72 Intermediate 1 Assessment  
3.73 Intermediate 2 Assessment  
3.74 Advanced Assessment  
3.8 Recommended Tune List  
3.9 Recommended Solo Transcriptions  
4.0 Blues Progressions in F  
4.1 Blues Progressions in B-Flat  
4.2 Rhythm Changes in B-Flat
1.1 Welcome

Welcome to JazzU and the 2014-15 JazzU Student Handbook. In this book, you will find a lot of information to help you make the most of your JazzU experience.

This handbook is broken up into three sections: General Info, Resources, and Testing. The General Info category deals with everything from attending concerts at the Bistro to our attendance policy. Any basic policy and procedure info is listed in this section.

The Resources section is a how-to guide and deals with practice tips, musicians and recordings, chords, scales, and even contains information on how to voice chords and some sample bass lines.

Finally, the testing section outlines our expectations for you, the student. We’ve created four competency levels within JazzU. They are Beginner, Intermediate Level 1, Intermediate Level 2, and Advanced. With each of these levels, there are specific benchmarks you will be responsible for completing. These benchmarks are based on fundamental aspects of technique, harmony and transcription, and represent the basic elements you should be able to demonstrate as a musician. You will be expected to be able to play certain scales, outline chords, and play chords on the piano. There is also a transcription requirement.

These assessments will be conducted at multiple points during the year, meaning you have a full year to complete your requirements. If you re-audition for the following year, these benchmarks will be part of your audition.

This may seem like a lot, but by working toward achieving the elements outlined, we’ve provided you with a path for success. This is just a starting point. It is up to you to make the most of the JazzU experience.

Best of Luck,

Phil Dunlap
Director of Education
1.2 JazzU Attendance Policy

Welcome to the Jazz St. Louis family! Because we make a significant investment in students that participate in JazzU, and because we believe strongly in this program, attendance is mandatory at all JazzU rehearsals, concerts and events. At the same time, we realize that there are school and family obligations as well as unforeseen events that may occur will affect a student’s ability to be at all activities. In an attempt to address all issues, we have outlined the following attendance policy for the 2014-15 JazzU program.

Absences
Each JazzU class meets during a two-hour block of time, once a week over a period of 37 weeks. Because of the intensity of this program and the investment we make in our students, no more than four absences are allowed over the 37-week span. After two absences, a student will be placed on probation with a letter sent home explaining the situation. A total of four absences will result in removal from the program.

Excused Absences
School commitments and family obligations are considered excusable and will not count toward the four total absences allowed. However, for these to be considered excused from the overall total absences allowed, you must submit these conflicts in writing by Friday, September 19, 2014. Any absences that have not been previously submitted will be considered unexcused.

Residencies and Saturday Sessions
There are three Residencies scheduled during the course of the JazzU program. Residencies allow JazzU students to meet and work with internationally-renowned jazz artists during their weekly combo rehearsal. At the conclusion of each Residency week is a special Saturday session for ALL JazzU students. Residencies are an integral component of the JazzU program and are very expensive. Because of this, attendance at Residency activities is required. An absence at one of these events is equivalent to two unexcused absences.

Jazz at the Bistro Attendance
Students in JazzU are granted free access to most performances at Jazz at the Bistro, Jazz St. Louis’s performance venue. Witnessing professional musicians perform is a great way for our students to connect what they learn in their weekly rehearsals to real-life situations. While attendance is not required, it is strongly encouraged. Students and one guest are granted free access to most Jazz at the Bistro performances. Seating for students is on the second level in the student/standing room section, unless seats are available on the main level. For more information on attending a performance at Jazz at the Bistro, see page 1.5.
1.3 JazzU Faculty

**Andy Ament**  
Tuesdays, 5-7 pm, Basement, Centene Center  
email - andy@jazzstl.org  
phone - 314.289.4071

**Bob DeBoo**  
Thursdays, 7-9 pm, Basement, Centene Center  
Email - bob@bobdeboo.net  
Phone - 314.269.6785

**Phil Dunlap**  
Director of Education and Community Engagement  
Email - phil@jazzstl.org  
Phone - 314.289.4033

**Cody Henry**  
Tuesdays, 5-7 pm, 4th floor, Centene Center  
email - codyhenrytrombone@hotmail.com  
phone - 314.807.1955

**Adaron Jackson**  
Mondays, 7-9 pm, Basement, Centene Center  
email - adaronjackson@mac.com  
phone - 618.581.8614

**Kaleb Kirby**  
Tuesdays, 7-9 pm, Basement, Centene Center  
email - kalebkirby1@gmail.com  
phone - 314.287.9437

**Aaron Lehde**  
Wednesdays, 7-9 pm, Basement, Centene Center  
email - aaronlehde@gmail.com  
phone - 314.479.5858

**Peter Martin**  
Artist in Residence  
email - pm@petermartinmusic.com

**Jason Swagler**  
Mondays, 7-9 pm, 4th floor, Centene Center  
email - jasons wagler@mac.com  
phone - 618.530.3628
1.4 Important Dates

2014
September 15, JazzU Begins

November 3, NO REHEARSAL, High School All-Suburban Auditions

November 10 - 15, Tia Fuller/Sean Jones/Warren Wolf Residency

November 15, Saturday Session

December 15, JazzU Winter Showcase Concert, 6 pm at Jazz at the Bistro

December 16-January 11, Winter Break, No JazzU

2015
January 12, JazzU resumes

January 12 - 17, Jazz at Lincoln Center residency

January 17, Saturday Session

February 16, NO REHEARSAL, President's Day

February 23 - 28, Byron Stripling Residency

February 27, Jazz St. Louis Gala

February 28, Saturday Session

May 11, JazzU Spring Showcase, 6 pm at Jazz at the Bistro

May 18 - 21, final JazzU rehearsals
1.5 Attending a Concert at Jazz at the Bistro

Jazz St. Louis is happy to offer free admittance to our JazzU students to most performances at Jazz at the Bistro. In past years, we have offered tickets to some shows at the Touhill as well. This season, Jazz St. Louis will not be presenting any shows outside of the Bistro and we are not able to offer free tickets to the Touhill.

Beginning this fall, there are many changes to the Bistro, as you may have heard. The biggest change in terms of JazzU students coming to performances is that everyone will be required to have a ticket to enter the venue. When you arrive, please go to the box office and inform the staff that you are a JazzU student. You will be given a complimentary ticket for the performance, which will then be scanned upon your entering the venue.

In most cases, students are given an additional ticket for these shows so that a friend, parent, or guardian can accompany them. There will be occasions, especially with bigger name performers, where we are not able to provide an extra ticket. If this is the case, we will let you know prior to the show. Additionally, JazzU students are not able to attend the 7:30pm performances at Jazz at the Bistro on Friday or Saturday nights for free, as those shows are usually close to sold out and we simply do not have space to accommodate everyone. You will need to purchase a ticket if you want to attend one of those sets.

If you are not sure whether or not we have space for a show you’re interested in attending, email our box office (boxoffice@jazzstl.org) the day prior to the show to inquire.

Although not required, we ask that you notify us if you are coming to a performance as opposed to just showing up at the door. Just a quick heads up will let us know how many people to expect and prevent issues that may arise if we do not have enough space to accommodate you. Please email our box office (boxoffice@jazzstl.org) to let us know you’d like to come to a show and, if there are issues, we will let you know.

Seating for JazzU students at Jazz at the Bistro is on the second level in the standing-room section. If available, we may be able to seat you at a table, but please be prepared to be seated upstairs.

For parents looking to buy tickets and bring a JazzU student, you can call our box office to purchase tickets over the phone by calling 314.289.4030. Be sure to tell the person selling tickets that your son or daughter is a JazzU student and that ticket will be complimentary.

There are a few performances this season where we cannot extend complimentary tickets to JazzU students. They are as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 2-3</td>
<td>Jazz at Lincoln Center Orchestra</td>
</tr>
<tr>
<td></td>
<td>(complimentary tickets are not available for any performance)</td>
</tr>
<tr>
<td>October 8-11</td>
<td>David Sanborn</td>
</tr>
<tr>
<td></td>
<td>(complimentary tickets are only available for the 9:30pm set on Wednesday and Thursday night, only ONE ticket per student)</td>
</tr>
<tr>
<td>February 9</td>
<td>Branford Marsalis</td>
</tr>
<tr>
<td></td>
<td>(complimentary tickets are only available for the 9:30pm set, only ONE ticket per student)</td>
</tr>
<tr>
<td>February 13-14</td>
<td>Erin Bode</td>
</tr>
<tr>
<td></td>
<td>(complimentary tickets are not available for any performance)</td>
</tr>
</tbody>
</table>
Resources
2.0 Musicians and Recordings

Getting started in jazz can be a daunting task. With so many artists, styles, and musicians to choose from, who should you check out first? Here is a list of important musicians and recordings to help get you started. This is not a definitive list by any means. Don't just listen to those that play your own instrument. Be sure to check out everything.

**Piano**

Count Basie: *The Complete Atomic Basie*, Blue Note
*April in Paris*, Verve


Bud Powell: *The Amazing Bud Powell*, Vol. 1, Blue Note
*The Amazing Bud Powell*, Vol. 2, Blue Note

Thelonious Monk: *Straight, No Chaser*, Columbia
*Brilliant Corners*, Riverside

Bill Evans: *Everybody Digs Bill Evans*, Riverside

McCoy Tyner: *The Real McCoy*, Blue Note

Others – Oscar Peterson, Fats Waller, JellyRoll Morton, Tommy Flanagan, Erroll Garner, Bobby Timmons, Hank Jones, Cedar Walton, Phineas Newborn, Chick Corea, Herbie Hancock, Keith Jarrett, Brad Mehldau, Kenny Barron, Mulgrew Miller, George Cables, Billy Childs, Joe Sample, Wynton Kelly, Ahmad Jamal, Gene Harris, Sonny Clark, Nat "King" Cole, Jason Moran, Cyrus Chestnut, Marcus Roberts, Eric Reed, Danilo Perez, Horace Silver, Tadd Dameron, Joe Zawinul, Benny Green, John Hicks, George Duke, Dave Brubeck, Bill Charlap, Hampton Hawes, Geri Allen, James Williams, Kenny Drew

**Bass**

Jimmy Blanton: *Duke Ellington and Jimmy Blanton*, Hallmark

Ray Brown: *This One’s for Blanton*, Fantasy Records

Paul Chambers: *A Garland of Red* (Red Garland Trio), Prestige

Ron Carter: *E.S.P.* (Miles Davis), Columbia

Jaco Pastorius: *Jaco Pastorius*, Warner Brothers


**Drums**

Jimmy Cobb: *Kind of Blue* (Miles Davis), Columbia

Philly Joe Jones: *Cookin’* (Miles Davis Quintet), Prestige

Art Blakey: *A Night At Birdland, Vols. 1 and 2*, Blue Note

Elvin Jones: *Live at the Village Vanguard* (John Coltrane), Impulse

Max Roach: *Brown and Roach Incorporated*, EmArcy

**Guitar**

Charlie Christian: *Genius of the Electric Guitar*, Columbia  
Wes Montgomery: *Boss Guitar*, Riverside  
Freddy Green: *April in Paris* (Count Basie Orchestra), Verve  
Pat Metheny: *Off Ramp*, ECM  
George Benson: *The New Boss Guitar*, Prestige

*Others* – John McLaughlin, Pat Martino, Grant Green, Calvin Newborn, Joe Pass, Herb Ellis, Al DiMeola, Russell Malone, Peter Bernstein, Henry Townsend, Kenny Burrell, Oscar Moore, Phil Upchurch, Bucky Pizzarelli, John Scofield, John Abercrombie

**Tenor Saxophone**

Lester Young: *Lester Young with the Oscar Peterson Trio*, Mercury  
Coleman Hawkins: *"Body and Soul,"* 1939, RCA  
Sonny Rollins: *Sonny Rollins Plus Four*, Prestige  
John Coltrane: *Blue Train*, Blue Note  
Dexter Gordon: *Go!*, Blue Note


**Alto Saxophone**

Charlie Parker: *Bird at the Roost*, Savoy  
Johnny Hodges: *Masterpieces by Ellington*, Columbia  
Cannonball Adderly: *Somethin’ Else*, Blue Note  
Lou Donaldson: *Blues Walk*, Blue Note


**Baritone Saxophone**

Gerry Mulligan: *The Original Quintet with Chet Baker*, Pacific Jazz Records  
Pepper Adams: *10 to 4 at the Five Spot*, Original Jazz Classics

*Others* - Harry Carney, Cecil Payne, Gary Smulyan, Ronnie Cuber, Scott Robinson, James Carter, Dennis DiBlasio, Hamiet Bluiette

**Trumpet**

Louis Armstrong: *The Hot Fives*, Columbia  
Miles Davis: *Kind of Blue*, Columbia  
Dizzy Gillespie: *Sonny Side Up*, Verve  
Clifford Brown: *Brown and Road Incorporated*, EmArcy

*Others* – Freddie Hubbard, Lee Morgan, Kenny Dorham, Woody Shaw, Dave Douglas, Bobby Shew, Tom Harrell, Donald Byrd, Clark Terry, Roy Eldridge, Kat Anderson, John Faddis, Terell Stafford, Nicholas Payton, Randy Brecker, Maynard Ferguson, King Oliver, Wynton Marsalis, Nat Adderley, Harry "Sweets" Edison, Terence Blanchard, Lew Soloff, Wayne Bergeron, Snookie Young, Thad Jones
**Trombone**

J.J. Johnson: *The Trombone Master*, Columbia Jazz Classics  
Carl Fontana: *The Great Fontana*, Uptown  
Frank Rosolino: *Frank Rosolino Quartet*, EMI

**Others** — Delfeayo Marsalis, Al Grey, Steve Wiest, Tom Garling, Juan Tizol, Joe “Tricky Sam” Nanton, Curtis Fuller, Scott Whitfield, Conrad Herwig, Paul Mckee, Wycliffe Gordon, Andre Hayward, Robin Eubanks, Steve Turre, Bob Brookmeyer, Urbie Green, Kai Winding

**Male Vocalists**


**Female Vocalists**

2.1 Practice Tips

Some of the biggest challenges students face in the practice room have to do with making effective use of time. Often times our life is so full of other obligations that there isn't time to spend an hour practicing. With limited hours in the day, how can you make sure that the time you spend practicing is spent in the most effective way possible? Making sense of this and other aspects of your practice routine will help you progress and achieve success as a musician. Here are some things to consider:

1. **Set a long-term goal.** This could be a one or two year goal. Something that gives you the overall picture of where you want to be musically by a certain point. Use this goal to help keep you focused during practice. Before you start on something, ask yourself, "is this going to help me achieve my long-term goal?" If the answer is, "no," then perhaps you should practice something else!

2. **Practice everyday.** I know it isn't always fun, but you have to practice every day. Music is different than a lot of learned skills in that there is muscle memory and physical conditioning that goes into making sure you can perform at your highest level. What would happen if Olympic athletes only trained three times a week? Or right before a race? They probably wouldn't do very well, would they? In the same way, you have to condition your body (fingers, lips, etc...) to keep in shape. If you don't, progress, if any, will be slow. Even if it is for a short time, you should play your instrument every day.

3. **Have a plan and make a list.** Before you go into your practice session, know exactly what you are going to do. Even if you are only going to practice for 10 minutes, having a plan will help you make the best use of that time. Make a list of the things you want to accomplish and check them off as you complete them. This can be done in a practice journal, which will also help you track your progress. Keep notes so you can refer back during future practice sessions.

4. **Fundamentals and pushing boundaries.** What is the balance between working on the basics and really pushing yourself? Not much at all, really. Practicing fundamentals is a must for any instrument and helps to foster discipline and strong technique. In the same vein, make sure you aren't just practicing what is easy. Playing it safe isn't going to help you progress, so make sure you are constantly trying to expand your knowledge and command of your instrument. Fundamentals include technical exercises, scales (there are more than just major scales!), arpeggiating chords, tone, range, breathing, intonation, long tones, and much more! After you've worked on your fundamentals, make sure you set some time aside for practicing your assigned work. You don't want to be on the bad side of your band director or JazzU instructor!

5. **Have fun.** A portion of practicing isn't the most fun stuff ever, but that doesn't mean that you can't make it fun. After you've practiced your scales, long tones, etc..., and completed your assigned work, be sure to practice something you want. Practicing doesn't only have to consist of what others want you to do. Find something you like and work on it! It doesn't even have to be jazz, but something that makes you want to play music.

6. **Accountability.** Setting goals and being disciplined doesn't mean anything if you don't hold yourself accountable. What good is a goal and plan if you don't follow it? Get in the habit of making sure you accomplish what you set out to do. Words and ideas are empty if you don't back them up with anything.

7. **Reward yourself.** All of this sounds like a lot of work, right? Well, it is. So, if you are disciplined and successful at achieving the goals you set, reward yourself! Be proud of what you've accomplished. Rewards are different depending on the person, and you know your motivations, so make it work for you!
2.2 How to Learn a New Tune

Learning a new tune can be a daunting task. Where do you start? What recording should you use? How do you figure out the chord changes!? Don't let these questions and challenges stop you from learning new tunes and increasing your repertoire. Learning tunes is an excellent exercise and great way to make sure that the person sitting next to you is the one that doesn't know any tunes...not you!!

1. **Don't learn it from a book.** Say what!? Don't learn a song from a book!? Yes, you read it correctly. The best way to learn and retain a tune is to not learn it from a book, but to learn it from a recording. If you think about the history of jazz, this is exactly the way people like Charlie Parker and Dizzy Gillespie learned the music. The other thing you may not know, is that chord changes out of a book are often wrong. It can be ok to consult a book at certain points in the process of learning a tune, but it isn't a good idea to rely on it.

2. **Find more than one recording.** Pick a recording of an artist you like, then find a few more of the same tune by different artists. This will help you hear how different people play the melody. It can also help you make sure that the version you want to learn isn't one with non-standard chord changes, or in a non-standard key. Checking for consistency between different versions will help you better understand the tune and the most common chord changes associated with it. Learning from only the first recording you find would be like basing a research paper off of the first item that comes up on a Google search. It might not be the best source!

3. **Make sure the version you choose is of a reputable jazz artist.** I know your uncle's garage band has an amazing version of “Song for My Father,” but they probably play it in e-flat minor instead of the standard key of f minor. I'm certainly not insinuating that your uncle isn't a reputable musician, but why not transcribe Horace Silver's version? After all, he wrote the tune. Stick with major jazz musicians when learning a tune (check our list of musicians in section 2.0 for suggestions). If there is a “definitive” version of the tune, learn from that one. Still not sure? Ask your JazzU instructor!

4. **Listen, listen, listen.** Don't just press play and try and figure the tune out. Listen to it for awhile before you attempt to figure it out on your instrument. Listen to it as often as you can, in the car, on your iPod, or in your room before going to bed. Try to be able to sing the melody and become familiar with the tune. It will make figuring it out a lot easier.

5. **Figure out the basics.** Start with figuring out the basics before you try for the chord changes. What key is tune? What is the form? How many measures is the tune? After you figure these things out, then move on.

6. **Learn the melody.** Enough said....oh, and if there are lyrics, learn those, too.

7. **Figure out the chord progression.** This is a tricky one, but it really comes down to how well you know concepts like chord function and chord quality. The good thing is, the more chords you transcribe, the easier it becomes. You'll start to recognize patterns. Actually, a lot of tunes have the same basic progressions and follow similar patterns. Again, the more you do this, the easier it will be to recognize the similarities between tunes and the easier it will be to transcribe chord changes. A good strategy for transcribing chords is to find the root of each chord. For the most part, the bass player will play the root on the down beat (beat 1) of each measure. After you figure out the form and number of measures in the tune, write out the root. After you have the root, you have to figure out the quality of each chord. The good thing is that each chord’s quality is going to fall into one of three categories: major, minor or dominant. Everything else is just a variation of those three. It isn't as complicated as it sounds and these are skills you will learn to develop in JazzU.

8. **Check your work.** It is always a good idea to check your work for errors. If you can play piano, play along with the recording and see if it sounds right. Your ear will tell you. Also, show it to your band director, private lesson instructor or JazzU instructor. They'll be able to help.

9. **Try a different key.** Think you know the tune? Try it in a different key and think again! This is a good way to test how well you learned the tune.
The order for the placement of sharps and flats:

F C G D A E B
B E A D G C F
**Scales**

**Major**

\[ C_{maj}^7 \]

1 2 3 4 5 6 7 8

**Dominant**

\[ C^7 \]

1 2 3 4 5 6 b7 8

**Minor (Dorian)**

\[ C_{min}^7 \]

1 2 b3 4 5 6 b7 8

The difference between these scales are in the 3rds and 7ths. All other notes are the same.

Because of this, the 3rds and 7ths of any scale are VERY important!

---

**Chords**

By starting on the root (1st note) of the scale, and playing every other note, you get a chord. Every type of chord you encounter will be some form of Major, Minor or Dominant chord, so learning these are essential!

\[ C_{maj}^7 \]

1 3 5 7 1 3 5 b7 1 b3 5 b7

The difference between these chords are in the 3rds and 7ths. All other notes are the same.

Because of this, the 3rds and 7ths of any chord are VERY important!
2.7

**Swing Articulations**

Jazz is a vocally derived music and as we explore the concept of articulation, notice how syllables and other vocal effects are used to help students learn how to mimic the way a phrase is to be played.

Each beat is subdivided into three equal parts called triplets. The 'D' sound is used for a more consistent attack. It also helps students effectively translate these articulations to their instruments.

```
1. Do od La Do od La Do od La Do od La
```

Use the following guidelines when figuring out articulations for a given phrase:

```
Doo Dit Dah Dot
```

_Sunnymoon for Two_, by Sonny Rollins

```
Dah Dot Dot Dot Dot Dot Dot Dah Doo Dah Dah Doo Dit Dah Doo Dah Dah Doo Dit
```

_C-Jam Blues_, by Duke Ellington

```
Doo Dit Doo Dit Doo Dit Doo Dit
```

_Fly Me to the Moon_, by Bart Howard (as performed by the Count Basie Orchestra)

```
Doo Doo Doo Doo Doo Dah Dit Dah Doo Dah Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo
```

This concept is adapted from Ron Carter's approach to teaching articulation as can be found in _Teaching Music Through Performance in Jazz_, GIA Publications, Inc."
## 2.8 Transposition Chart

<table>
<thead>
<tr>
<th>C Instruments</th>
<th>Bb Instruments</th>
<th>Eb Instruments</th>
<th>F Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>n/a</td>
<td>Up a major 2(^{nd})</td>
<td>Down a minor 3(^{rd})</td>
<td>Up a perfect 5th</td>
</tr>
<tr>
<td>C</td>
<td>D</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>C#/Db</td>
<td>D#/Eb</td>
<td>A#/Bb</td>
<td>G#/Ab</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>D#/Eb</td>
<td>F</td>
<td>C</td>
<td>A#/Bb</td>
</tr>
<tr>
<td>E</td>
<td>F#/Gb</td>
<td>C#/Db</td>
<td>B</td>
</tr>
<tr>
<td>F</td>
<td>G</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>F#/Gb</td>
<td>G#/Ab</td>
<td>D#/Eb</td>
<td>C#/Db</td>
</tr>
<tr>
<td>G</td>
<td>A</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td>G#/Ab</td>
<td>A#/Bb</td>
<td>F</td>
<td>D#/Eb</td>
</tr>
<tr>
<td>A</td>
<td>B</td>
<td>F#/Gb</td>
<td>E</td>
</tr>
<tr>
<td>A#/Bb</td>
<td>C</td>
<td>G</td>
<td>F</td>
</tr>
<tr>
<td>B</td>
<td>C#/Db</td>
<td>G#/Ab</td>
<td>F#/Gb</td>
</tr>
</tbody>
</table>

### C Instruments (Concert pitch)
- Flute
- Trombone
- Piano
- Bass
- Guitar
- Percussion
- Vibraphone
- Violin
- Cello

### Bb Instruments
- Trumpet
- Clarinet
- Tenor Saxophone
- Soprano Saxophone

### Eb Instruments
- Alto Saxophone
- Baritone Saxophone

### F Instruments
- French Horn
Given the piano requirement for JazzU, we’ve included a chart of the piano’s keyboard. It may look like a lot, but keyboard is laid out very logically and in a repeating pattern.
3.0 General Rules for Chord Voicing

The piano component of JazzU will require you to play some basic chords on the piano, which means that you'll have to familiarize yourself with some fundamental aspects of chords and chord voicing. There is a separate requirement for pianists and non-pianists, so if you're new at this, don't worry. In this section, we'll outline some basics of chords and chord construction, followed by chord voicing for non-pianists and then chord voicing for pianists.

Understanding Chord Symbols
In jazz, you're most likely to encounter chord symbols, rather than written-out chords. Depending on who wrote the symbols, the same chord will often be written differently. The good thing is that you'll only be dealing with three different types of chords: Major, Minor and Dominant. Here are the most common ways you will see these chords written:

Major - $C_{MAJ}^7$, $CM^7$, $CA$

Minor - $C_{MIN}^7$, $CM^7$, $C-7$

Dominant - $C^7$

Picking the Right Notes
So, you are looking at the chord symbol and you know what the chord is, but how do you know what notes to play? Chords and chord voicings can be easily derived from the major scale (see section 2.4). First, think of the C major scale and ask yourself, "how many different notes are in this scale?" The answer is seven, right? Now ask yourself, "when I play chords, and when I outline chords (see section 2.4), what interval do I use?" The answer is the interval of a third, right?

Is there a way to arrange all of the notes of the C major scale in thirds? The answer is, yes! The diagram below shows you all of the possible notes in each chord and that there are actually seven notes to choose from.

Can be written as:

Now, I may have just confused some of you and, for others, I might have just blown your mind. With seven notes in each chord, how do you pick the right ones? Well, we are actually only really going to be dealing with three of those notes, and they will be the same for each chord, but with some very small variations.

If you go back and look at our scales (section 2.5) and chords (section 2.6), you will notice that there are three variations, which are the same three I mention above, major, minor and dominant. The only things that change between the three iterations are the 3rd and 7th. All other notes remain the same. This tells us that the 3rds and 7ths are the most important notes of each chord. These two notes are important because they help us determine the quality (major or minor) and function (pre dominant, dominant or tonic) of a chord. The root is also important, as it tells us the name of the chord.
Below, you will see that each of the three variations I've mentioned can all be derived from the major scale. What is the moral of the story? Know your major scales, and you'll have no problem figuring out the rest! Whether you are playing chords on the piano, spelling them on your saxophone or playing scales, the following will always be true:

**Major chords:** regular 3rd, regular 7th (all the notes of the corresponding major scale)

**Dominant chords:** regular 3rd, flatted 7th

**Minor chords:** flatted 3rd, flatted 7th

So, of all the notes available to you, the ones we are going to focus on are the root, the 3rd and the 7th. What about all of the other notes? Since none of the other notes don't have the ability to change the quality or function of the chord, they are there solely to add color and texture.

**note:** the following sections will outline chord voicing for both pianists and non pianists. Non pianists will only be responsible for playing the root, 3rds and 7ths of chords.
3.1 Chord Voicing for Non Pianists

For everyone participating in the JazzU program, there is a piano requirement. Learning piano is integral to understanding harmony, improvisation and your own instrument. We realize that not everyone has had experience playing the piano, so for non-pianists, the requirement is fairly simple. You will, however, have to spend some time at a piano or keyboard. If you don't have one, you can find one at your school, church or even library. I bet one of your family members has one you can use.

As you know from section 3.0, General Rules for Chord Voicing, the most important notes of a chord are the 3rd and 7th. Therefore, all you will need to play is the 3rd and 7th of each chord in the right hand, and the root of the chord in the left hand. See the example below for how to play a C major 7, C dominant 7, and a c minor 7.

If you are just playing one chord, it doesn't matter which note of the right hand you play first. You can either make the 3rd or the 7th the lowest note. However, when you practice playing a blues or standard, you'll need to pay attention to a little thing called voice leading. The term voice leading refers to how notes of a chord lead to notes in the next chord. In general, the 3rd of one chord will lead to the 7th of another chord. Likewise, the 7th of one chord will lead to the 3rd of the next chord. See the two examples below. The first is using correct voice leading, the second does not. Notice that in the example using correct voice leading, there is very minimal movement from one chord to the next. In the example using incorrect voice leading, the chords jump around.

**Correct Voice Leading:**

```
Correct Voice Leading:
```

```
Incorrect Voice Leading:
```

Remember, always practice with a steady beat. Also, feel free to do more than only what is required. If you want to get the hang of playing chords on the piano, try to learn some of the other standards you are playing in your JazzU combo. It'll only help you understand your other tunes better!
3.2 Chord Voicing for Pianists

This section is to help young piano players navigate the tricky waters of voicing chords. We’ll start with the same basic ideas covered in the previous two sections and then add from there.

Every chord contains a root, 3rd, 5th, 7th, 9th, 11th and 13th. You can see these notes by taking all of the notes of a major scale and arranging them in 3rds. We call this a super-triad.

The above diagrams represent all of the possible notes. Since the ii-V-I is one of the most important chord progressions, we’ve decided to use it as we continue our discussion. Here are some general rules to help you with basic chord voicing.

1. Avoid the root. Because the bass player is generally going to be playing the root, you’ll want to avoid using it. Sometimes, you may want to put the root in the top voice, but definitely avoid making it your lowest note. If you’re playing solo piano, then use the root. Minor ii-v-i voicing is different, and the root is used.
2. When voicing a major ii-V-I, always start with the 3rd and 7th of the chord in your left hand. You can invert them if you want, but pay attention, because the order you choose determines what comes next.
3. To figure out the notes to put in your right hand, first add the next chord tone above your highest note, then add the next chord tone up from your lowest note. Your voicings will either be 3-7-9-5 or 7-3-5-9.
5. Extensions are there to add color. On major and dominant chords, you will need to sharp the 11th scale degree to avoid clashing tones (play it and you’ll hear the dissonance). The other extensions are 9 (can be sharped or flatted) and 13 (can be flatted) and can be altered as long as the alteration does not interfere with the function or quality of the chord.
6. Be conscious of voice leading, meaning that there is as little movement (jumping around the keyboard) as possible from one chord to the next. Also, notice how the 3rd of one chord, leads to the 7th of the next chord. Keep your chords in the mid-range of the piano. Don’t get too high or low.

Voicing a Major ii-V-I

Voicing a minor ii-v-i

The minor ii-v-i is a completely different animal. The principal is the same as its major counterpart, but there are some variations. Pay attention to the scale degrees used as we use the root in the minor ii chord. These voicings can be inverted.
Basic Freddie Grips

R = root of the chord
3 = 3rd of the chord
5 = 5th of the chord
7 = 7th of the chord

numbers at top indicate finger position
x = muted string
O = the root of the chord
Bass Lines - Blues Progressions in F

Beginner

Intermediate 1

Intermediate 2

3.4
3.6 JazzU Assessment Standards:  
Benchmarks for Success

In order to create a path for success for all JazzU students, the following benchmarks have been decided on by the JazzU faculty. These areas will be tested at multiple points during the program year (at your instructor's discretion) and not only serve to give you a solid foundation of the basic music concepts we teach, but also to give some clear expectations. Your completion of these benchmarks is required and will factor heavily into the audition process for returning students.

To help in the assessment process, we have created four levels within which you can progress. The levels are beginner, intermediate 1, intermediate 2, and advanced. Establishing these levels will help you know exactly where you are and what you need to do to move forward.

We will be testing in three basic areas:

**Technique** - This level involves the testing of different scales and aspects of your range.

**Harmony** - This level involves outlining chords on your instrument as well as some basic piano skills. Everyone will be expected to learn some basic piano skills, but don't worry, you won't need to take lessons for this. Each of the harmonic tests will involve a blues and a standard, and as you progress through the different levels, the chord progression of each will go from basic to advanced.

**Transcription** - Transcription is one of the best ways to build a musical vocabulary, which is why this requirement exists. Like the harmonic requirement, the transcriptions will deal with a blues and a standard, all which increase in difficulty as you progress through the different levels. Transcriptions that are acceptable for this requirement can be found in section 3.9 and are listed by difficulty level.

When deciding on a transcription, be sure to pick something that you feel is attainable. Also, don't feel like you should only pick transcriptions of musicians playing your instrument. There is plenty to learn from everybody. You can (and we encourage you to) transcribe more than what is expected. These requirements are just the minimum.
3.71 Beginner Level Assessment Standards

**Technique**
Play ALL 12 major scales - one octave ascending and descending
Chromatic Scale from concert B-flat to concert B-flat

**Harmonic**
Outline and play the chords to the beginner blues in F major and B-flat major

In the keys listed above, outline the chords to a basic blues on your instrument and play the chords on the piano. Non pianists must play the root of the chord in the left hand and the 3rd and 7th of the chord in the right hand in BOTH keys. See below for other requirements related to your instrument. Be sure to practice this with a steady tempo as we will be testing with a metronome.

Remember, these are to be done in both F and B-flat. Chord changes for the beginner blues can be found in sections 4.0 and 4.1.

- **PIANO** - 1) play 4-note chord voicing on beginner blues; 2) outline the chords with right hand and play chords in left hand.
- **BASS** - 1) walk a bass line to the beginner blues; 2) outline the chords; 3) on piano, play the chords to a basic blues with the root in the left hand and 3rds and 7ths in the right hand.
- **GUITAR** - 1) comp chords to the beginner blues in the style of Freddie Green AND using your own rhythms and voicings (number of choruses to be determined by your instructor); 2) outline the chords; 3) on piano, play the chords to the beginner blues with the root in the left hand and 3rds and 7ths in the right hand.
- **WINDS** - 1) outline the chords; 2) on piano, play the chords to the beginner blues with the root in the left hand and 3rds and 7ths in the right hand.
- **DRUMS** - 1) on the piano, outline the chords; 2) on the piano, play the root of the chord in the left hand and the 3rds and 7ths in the right hand.

**Transcription**
Transcribe ONE Blues solo and ONE Standard solo
Choose from the approved transcription list for this level in section 3.9. Of course, you are welcome to transcribe as much as you like, but don't forget your required transcriptions!

- **ONE blues solo** (four choruses)
- **ONE standard solo** (two choruses)
- **BASS** - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo. On the standard, transcribe one chorus of a walking bass line and one chorus of an improvised solo.
- **DRUMS** - using a blues, transcribe two choruses of “time” (one behind the melody and the other behind the first improvised chorus of solo) and two choruses of an improvised drum solo on a blues.
3.72 Intermediate, Level 1 Assessment Standards

**Technique**
Play ALL 12 major scales - full range of instrument, ascending and descending
Chromatic Scale, full range of instrument (see range requirement)

**Harmony**
Outline and play the chords to the Intermediate, level 1 blues in the keys of F major and B-flat major. Outline and play the chords to the Intermediate, level 1 standard.

**BLUES** - see sections 4.0 and 4.1 for chords for Intermediate, level 1 blues
**STANDARD** - "Autumn Leaves," see section 3.8 for recording suggestions

In the keys listed above, outline the chords to the Intermediate, level 1 blues on your instrument and play the chords on the piano. Non pianists must play the root of the chord in the left hand and the 3rd and 7th of the chord in the right hand in BOTH keys.

We will assess the Intermediate, level 1 standard the same as the blues requirement. See below for other requirements related to your instrument.

- **PIANO** - 1) play 4-note chord voicing on the blues and standard; 2) play the melody and outline the chords with right hand and play chords in left hand.
- **BASS** - 1) play the melody and walk a bass line to the Intermediate, level 1 blues; 2) outline the chords; 3) on piano, play the chords to the blues with the root in the left hand and 3rds and 7ths in the right hand; 4) repeat steps 1-3 for "Autumn Leaves."
- **GUITAR** - 1) play the melody and comp chords to the Intermediate, level 1 blues in the style of Freddie Green AND using your own rhythms and voicings; 2) outline the chords; 3) on piano, play the chords to a basic blues with the root in the left hand and 3rds and 7ths in the right hand; 4) repeat steps 1-3 for "Autumn Leaves."
- **WINDS** - 1) play the melody and outline the chords; 2) on piano, play the chords to the Intermediate, level 1 blues with the root in the left hand and 3rds and 7ths in the right hand; 3) repeat steps 1-3 for "Autumn Leaves."
- **DRUMS** - 1) on the piano, outline the chords to the blues; 2) on piano, play the chords to the blues with the root in the left hand and 3rds and 7ths in the right hand; 3) repeat steps 1-2 for "Autumn Leaves."

**Transcription**
Transcribe TWO Blues solos and ONE Standard solo
Choose from the approved transcription list for this level in section 3.9. Of course, you are welcome to transcribe as much as you like, but don't forget your required transcriptions!

- **TWO blues solos** (four choruses each)
- **ONE standard solo** (two choruses)

**BASS** - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo. On the standard, transcribe one chorus of a walking bass line and one chorus of an improvised solo.
3.73 Intermediate, Level 2 Assessment Standards

Technique
Play ALL 12 major scales - full range of instrument, ascending and descending
Play ALL 12 melodic minor scales - full range of instrument, ascending and descending
Chromatic Scale, full range of instrument (see range requirement)

Harmony
Outline and play the chords to the Intermediate, level 2 blues in the keys of F major and B-flat major. Outline and play the chords to the Intermediate, level 2 standard.

BLUES - see sections 4.0 and 4.1 for chords for Intermediate, level 2 blues
STANDARD - "All the Things You Are"

In the keys listed above, outline the chords to the Intermediate, level 2 blues on your instrument and play the chords on the piano. Non pianists must play the root of the chord in the left hand and the 3rd and 7th of the chord in the right hand in BOTH keys.

We will assess the Intermediate, level 2 standard the same as the blues requirement. See below for other requirements related to your instrument.

- PIANO - 1) play 4-note chord voicing on the Intermediate, level 2 blues and standard; 2) play the melody and outline the chords with right hand and play chords in left hand.
- BASS - 1) play the melody and walk a bass line to the Intermediate, level 2 blues 2) outline the chords; 3) on piano, play the chords to the blues with the root in the left hand and 3rds and 7ths in the right hand; 4) repeat steps 1-3 for "All the Things You Are."
- GUITAR - 1) play the melody and comp chords to the Intermediate, level 2 blues in the style of Freddie Green AND using your own rhythms and voicings; 2) outline the chords; 3) on piano, play the chords to the Intermediate, level 2 blues with the root in the left hand and 3rds and 7ths in the right hand; 4) repeat steps 1-3 for "All the Things You Are."
- WINDS - 1) play the melody and outline the chords; 2) on piano, play the chords to the Intermediate, level 2 blues with the root in the left hand and 3rds and 7ths in the right hand; 3) repeat steps 1-2 for "All the Things You Are."
- DRUMS - 1) on the piano, outline the chords to the Intermediate, level 2 blues 2) on piano, play the chords to the blues with the root in the left hand and 3rds and 7ths in the right hand; 2) repeat steps 1-2 for "All the Things You Are."

Transcription
Transcribe TWO Blues solos and TWO Standard solos (one from the required list and one of your choice)
Choose from the approved transcription list for this level in section 3.9. Of course, you are welcome to transcribe as much as you like, but don't forget your required transcriptions!

- TWO blues solos (four choruses each)
- TWO standard solos (a minimum of three choruses each), or ONE standard and ONE rhythm changes.

BASS - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo for each blues. On the standards, transcribe one chorus of a walking bass line and two chorus of an improvised solo per transcription.
3.74 Advanced Assessment Standards

**Technique**
Play ALL 12 major scales - full range of instrument, ascending and descending
Play ALL 12 melodic minor scales - full range of instrument, ascending and descending
Chromatic Scale, full range of instrument (see range requirement)

**Harmony**
Outline and play the chords to the Advanced blues in the keys of F major and B-flat major.
Outline and play the chords to the Advanced standard.

- **BLUES** - "Blues for Alice" see sections 4.0 and 4.1 for chord changes
- **STANDARD** - "Stella By Starlight"

In the keys listed above, outline the chords to the Advanced blues on your instrument and play the chords on the piano. Non pianists must play the root of the chord in the left hand and the 3rd and 7th of the chord in the right hand in BOTH keys.

We will assess the Advanced standard the same as the blues requirement. See below for other requirements related to your instrument.

- **PIANO** - 1) play 4-note chord voicing for the Advanced blues and "Stella By Starlight;" 2) play the melody and outline the chords with right hand and play chords in left hand.
- **BASS** - 1) play the melody and walk a bass line to the Advanced blues; 2) outline the chords; 3) on piano, play the chords to the blues with the root in the left hand and 3rds and 7ths in the right hand; 4) repeat steps 1-3 for "Stella By Starlight."
- **GUITAR** - 1) play the melody and comp chords to the Advanced blues in the style of Freddie Green AND using your own rhythms and voicings; 2) outline the chords; 3) on piano, play the chords to a basic blues with the root in the left hand and 3rds and 7ths in the right hand; 4) repeat steps 1-3 for "Stella By Starlight."
- **WINDS** - 1) play the melody and outline the chords; 2) on piano, play the chords to the Advanced blues with the root in the left hand and 3rds and 7ths in the right hand. 3) repeat steps 1 and 2 for "Stella By Starlight."
- **DRUMS** - 1) on the piano, outline the chords to the Advanced blues; 2) on piano, play the chords to the blues with the root in the left hand and 3rds and 7ths in the right hand. 3) repeat steps 1 and 2 for "Stella By Starlight."

**Transcription**
Transcribe ONE Blues solo and ONE rhythm changes from the transcription list.

- ONE blues solo (at least four choruses)
- ONE rhythm changes (a minimum of three choruses)
- ONE standard from the approved list (a minimum of three choruses)
- ONE standard of your choice (a minimum of three choruses)

**BASS** - on the blues, transcribe two choruses of walking bass lines and two choruses of an improvised solo for each blues. On the standards, transcribe one chorus of a walking bass line and two chorus of an improvised solo per transcription. Same requirement on the rhythm changes as with the standard.
3.8 Recommended Tune List

In the following pages you will find a list of suggested tunes to learn. Most of the tunes you will cover in your JazzU classes will come from this list. Each tune has the title, composer, and a recommended recording of the song to get you started, and songs are organized by level of difficulty. Tunes that are marked with a “(t)” have recommended transcriptions that can be found in section 3.9.

**Beginner Tunes**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Recommended Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Blues</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“All Blues” (t)</td>
<td>Miles Davis</td>
<td>Miles Davis, <em>Kind of Blue</em></td>
</tr>
<tr>
<td>“Bags’ Groove” (t)</td>
<td>Milt Jackson</td>
<td>Miles Davis, <em>Bags’ Groove</em></td>
</tr>
<tr>
<td>“Blue Monk”</td>
<td>Thelonious Monk</td>
<td>The Thelonious Monk Quintet, <em>With John Coltrane at Carnegie Hall</em></td>
</tr>
<tr>
<td>“Blues in the Closet” (t)</td>
<td>Oscar Pettiford</td>
<td>Bud Powell, <em>Blues in the Closet</em></td>
</tr>
<tr>
<td>“Cool Blues”</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>Cool Blues</em></td>
</tr>
<tr>
<td>“Freddie Freeloader” (t)</td>
<td>Miles Davis</td>
<td>Miles Davis, <em>Kind of Blue</em></td>
</tr>
<tr>
<td>“Now’s the Time” (t)</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>The Essential Charlie Parker</em></td>
</tr>
<tr>
<td>“Sonnymoon for Two”</td>
<td>Sonny Rollins</td>
<td>Sonny Rollins, <em>A Night at the Village</em></td>
</tr>
<tr>
<td>“Splanky” (t)</td>
<td>Neal Hefti</td>
<td>Count Basie, <em>Atomic Basie</em></td>
</tr>
<tr>
<td>“Tenor Madness”</td>
<td>Sonny Rollins</td>
<td>Sonny Rollins, <em>Tenor Madness</em></td>
</tr>
<tr>
<td><strong>Standards</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Autumn Leaves” (t)</td>
<td>Joseph Kosma</td>
<td>Cannonball Adderly, <em>Something Else</em></td>
</tr>
<tr>
<td>“Doxy” (t)</td>
<td>Sonny Rollins</td>
<td>Miles Davis, <em>Bags’ Groove</em></td>
</tr>
<tr>
<td>“Perdido” (t)</td>
<td>Juan Tizol</td>
<td>Duke Ellington, <em>Perdido</em></td>
</tr>
<tr>
<td>“So What” (t)</td>
<td>Miles Davis</td>
<td>Miles Davis, <em>Kind of Blue</em></td>
</tr>
<tr>
<td>“Summertime” (t)</td>
<td>George Gershwin</td>
<td>Miles Davis, <em>Porgy and Bess</em></td>
</tr>
<tr>
<td><strong>Latin/Straight Eighth</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Blue Bossa” (t)</td>
<td>Kenny Dorham</td>
<td>Joe Henderson, <em>Page One</em></td>
</tr>
<tr>
<td>“My Little Suede Shoes” (t)</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>The Essential Charlie Parker</em></td>
</tr>
<tr>
<td>“Song for My Father” (t)</td>
<td>Horace Silver</td>
<td>Horace Silver, <em>Song for my Father</em></td>
</tr>
<tr>
<td>“Watermelon Man” (t)</td>
<td>Herbie Hancock</td>
<td>Herbie Hancock, <em>Takin’ Off</em></td>
</tr>
</tbody>
</table>
## Intermediate Tunes

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Recommended Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Blues</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Billie’s Bounce” (t)</td>
<td>Charlie Parker</td>
<td>Charlie Parker, The Original Bird</td>
</tr>
<tr>
<td>“Straight, No Chaser” (t)</td>
<td>Thelonious Monk</td>
<td>Thelonious Monk, Straight, No Chaser</td>
</tr>
<tr>
<td><strong>Rhythm Changes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Cottontail” (t)</td>
<td>Duke Ellington</td>
<td>Duke Ellington, Never No Lament, The Blanton-Webster Band</td>
</tr>
<tr>
<td>“I’ve Got Rhythm”</td>
<td>George Gershwin</td>
<td>Benny Goodman Quartet, Live at Carnegie Hall (1938)</td>
</tr>
<tr>
<td>“Lester Leaps In” (t)</td>
<td>Lester Young</td>
<td>Lester Young, Ken Burns Jazz: Lester Young</td>
</tr>
<tr>
<td>“Rhythm-A-Ning”</td>
<td>Thelonious Monk</td>
<td>Art Blakey (with Thelonious Monk), Art Blakey’s Jazz Messengers with Thelonious Monk</td>
</tr>
<tr>
<td><strong>Standards</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Afternoon in Paris”</td>
<td>John Lewis</td>
<td>John Lewis, The Wonderful World of Jazz</td>
</tr>
<tr>
<td>“All of Me” (t)</td>
<td>Gerald Marks and Seymour Simons</td>
<td>Louis Armstrong and His All-Stars, Seymour Ambassador Satch</td>
</tr>
<tr>
<td>“All the Things You Are” (t)</td>
<td>Jerome Kern</td>
<td>Johnny Griffin, A Blowin’ Session</td>
</tr>
<tr>
<td>“Beautiful Love”</td>
<td>Wayne King, Young, and Egbert Van Alstyne</td>
<td>Bill Evans, The Best of Bill Evans on Victor Verve</td>
</tr>
<tr>
<td>“Bye Bye Blackbird” (t)</td>
<td>Ray Henderson</td>
<td>Miles Davis, ‘Round About Midnight</td>
</tr>
<tr>
<td>“Days of Wine and Roses” (t)</td>
<td>Henry Mancini and Johnny Mercer</td>
<td>Wes Montgomery, Boss Guitar</td>
</tr>
<tr>
<td>“Do Nothing til You Hear From Me”</td>
<td>Duke Ellington</td>
<td>Duke Ellington, 16 Most Requested Songs</td>
</tr>
<tr>
<td>“Four” (t)</td>
<td>Miles Davis and Eddie Vinson</td>
<td>Miles Davis, Blue Haze</td>
</tr>
<tr>
<td>“Honeysuckle Rose”</td>
<td>Fats Waller</td>
<td>Fats Waller, Honeysuckle Rose</td>
</tr>
<tr>
<td>“In a Mellow Tone” (t)</td>
<td>Duke Ellington</td>
<td>Duke Ellington, 16 Most Requested Songs</td>
</tr>
<tr>
<td>“Just Friends”</td>
<td>John Klenner</td>
<td>Sonny Rollins and Coleman Hawkins, Sonny Meets Hawk</td>
</tr>
<tr>
<td>“The Preacher” (t)</td>
<td>Horace Silver</td>
<td>Horace Silver and the Jazz Messengers, Horace Silver and the Jazz Messengers</td>
</tr>
<tr>
<td>“Polka Dots and Moonbeams” (t)</td>
<td>Jimmy Van Heusen</td>
<td>Sarah Vaughan, Swingin’ Easy</td>
</tr>
<tr>
<td>“Satin Doll” (t)</td>
<td>Duke Ellington</td>
<td>Duke Ellington, Greatest Hits</td>
</tr>
<tr>
<td>“Someday My Prince Will Come”</td>
<td>Frank Churchill</td>
<td>Miles Davis, Someday My Prince Will Come</td>
</tr>
<tr>
<td>“Take the A Train” (t)</td>
<td>Billy Strayhorn</td>
<td>Duke Ellington, Never No Lament, the Blanton-Webster Band</td>
</tr>
<tr>
<td>“There is no Greater Love”</td>
<td>Isham Jones and Marty Symes</td>
<td>Sonny Rollins, Way Out West</td>
</tr>
<tr>
<td>“Green Dolphin Street”(t)</td>
<td>Bronislaw Kaper and</td>
<td>Miles Davis, ’58 Miles</td>
</tr>
</tbody>
</table>
“There Will Never be Another You” (t) Harry Warren Lester Young with Oscar Peterson, *Lester Young with the Oscar Peterson Trio*

“Up Jumped Spring” Freddie Hubbard Freddie Hubbard, *Backlash*

### Latin/Straight Eighth

“The Girl from Ipanema” (t) Antonio Carlos Jobim Stan Getz and João Gilberto, *Getz/Gilberto*

“St. Thomas” (t) Sonny Rollins Sonny Rollins, *Saxophone Colossus*

“Theme from Black Orpheus” (t) Luiz Bonfá Luiz Bonfá and Antonio Carlos Jobim, *Black Orpheus, the motion picture soundtrack*

“Triste” (t) Antonio Carlos Jobim Antonio Carlos Jobim, *Wave*

“Wave” (t) Antonio Carlos Jobim Antonio Carlos Jobim, *Wave*

### Advanced Tunes

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Recommended Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Blues</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Bird Like”</td>
<td>Freddie Hubbard</td>
<td>Freddie Hubbard, <em>Ready for Freddie</em></td>
</tr>
<tr>
<td>“Blues for Alice”</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>Bird’s Best Bop on Verve</em></td>
</tr>
<tr>
<td>“Freight Train”</td>
<td>Tommy Flannigan</td>
<td>Kenny Burrell and John Coltrane, <em>Kenny Burrell and John Coltrane</em></td>
</tr>
<tr>
<td>“Mr. PC”</td>
<td>John Coltrane</td>
<td>John Coltrane, <em>Giant Steps</em></td>
</tr>
<tr>
<td>“Soulville” (t)</td>
<td>Horace Silver</td>
<td>The Horace Silver Quintet, <em>The Stylings of Silver</em></td>
</tr>
<tr>
<td><strong>Rhythm Changes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Anthropology” (t)</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>The Genius of Charlie Parker</em></td>
</tr>
<tr>
<td>“The Eternal Triangle”</td>
<td>Sonny Stitt</td>
<td>Dizzy Gillespie, <em>Sonny Side Up</em></td>
</tr>
<tr>
<td>“Moose the Mooche”</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>The Legendary Dial Masters</em></td>
</tr>
<tr>
<td>“Oleo”</td>
<td>Sonny Rollins</td>
<td>Miles Davis, <em>Bags’ Groove</em></td>
</tr>
<tr>
<td><strong>Standards</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Along Came Betty”</td>
<td>Benny Golson</td>
<td>Art Blakey and the Jazz Messengers, <em>Moanin’</em></td>
</tr>
<tr>
<td>“Body and Soul” (t)</td>
<td>Johnny Green</td>
<td>Coleman Hawkins, <em>Body and Soul</em></td>
</tr>
<tr>
<td>“Giant Steps”</td>
<td>John Coltrane</td>
<td>John Coltrane, <em>Giant Steps</em></td>
</tr>
<tr>
<td>“Confirmation” (t)</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>Charlie Parker on Verve</em></td>
</tr>
<tr>
<td>“Dolphin Dance”</td>
<td>Herbie Hancock</td>
<td>Herbie Hancock, <em>Maiden Voyage</em></td>
</tr>
<tr>
<td>“Donna Lee”</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>Cool Blues</em></td>
</tr>
<tr>
<td>“Four by Five”</td>
<td>McCoy Tyner</td>
<td>McCoy Tyner, <em>The Real McCoy</em></td>
</tr>
<tr>
<td>“Joy Spring” (t)</td>
<td>Clifford Brown</td>
<td>Clifford Brown, <em>Clifford Brown and Max Roach</em></td>
</tr>
<tr>
<td>“Like Someone in Love”</td>
<td>Jimmy Van Heusen</td>
<td>John Coltrane, <em>Lush Life</em></td>
</tr>
<tr>
<td>“Lush Life”</td>
<td>Billy Strayhorn</td>
<td>John Coltrane and Johnny Hartman, <em>John Coltrane and Johnny Hartman</em></td>
</tr>
<tr>
<td>“Moanin’” (t)</td>
<td>Bobby Timmons</td>
<td>Art Blakey and the Jazz Messengers, <em>Moanin’</em></td>
</tr>
<tr>
<td>Song</td>
<td>Performer</td>
<td>Album</td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>“Ornithology”</td>
<td>Ned Washington</td>
<td></td>
</tr>
<tr>
<td>“Passion Dance”</td>
<td>McCoy Tyner</td>
<td>McCoy Tyner, <em>Passion Dance</em></td>
</tr>
<tr>
<td>“Scrapple from the Apple”</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>The Legendary Dial Masters</em></td>
</tr>
<tr>
<td>“Speak No Evil”</td>
<td>Wayne Shorter</td>
<td>Wayne Shorter, <em>Speak No Evil</em></td>
</tr>
<tr>
<td>“Stablemates”</td>
<td>Benny Golson</td>
<td>Benny Golson, <em>Benny Golson and the Philadelphians</em></td>
</tr>
<tr>
<td>“Stella by Starlight”</td>
<td>Victor Young</td>
<td>Charlie Parker, <em>Charlie Parker with Strings</em></td>
</tr>
<tr>
<td>“Yardbird Suite”</td>
<td>Charlie Parker</td>
<td>Charlie Parker, <em>The Legendary Dial Masters</em></td>
</tr>
<tr>
<td><strong>Latin/ Straight Eighth</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Bolivia” (t)</td>
<td>Cedar Walton</td>
<td>Freddie Hubbard, <em>Bolivia</em></td>
</tr>
<tr>
<td>“Corcovado”</td>
<td>Antonio Carlos Jobim</td>
<td>Joao Gilberto, <em>The Legendary Joao Gilberto</em></td>
</tr>
<tr>
<td>“Desafinado” (t)</td>
<td>Antonio Carlos Jobim</td>
<td>Stan Getz and Joao Gilberto, <em>Getz/Gilberto</em></td>
</tr>
<tr>
<td>“How Insensitive”</td>
<td>Antonio Carlos Jobim</td>
<td>Joao Gilberto, <em>The Legendary Joao Gilberto</em></td>
</tr>
<tr>
<td>“Recordame” (t)</td>
<td>Joe Henderson</td>
<td>Joe Henderson, <em>Page One</em></td>
</tr>
</tbody>
</table>
3.9 Recommended Solo Transcriptions

Transcribing solos is one of the most important ways to learn to improvise and speak the jazz language. Below is a list of solos taken from our recommended tune list in section 3.8. They are organized by level of difficulty and type of tune (blues, standard, etc…).

**Beginner**

**Blues**

“All Blues,” Miles Davis, *Kind of Blue*  
Miles Davis (tp)

“Bags Groove,” Miles Davis, *Bag’s Groove*  
Miles Davis (tp)

“Blue Trombone,” J.J. Johnson, *The Trombone Master*  
J.J. Johnson (tb)

“Freddie Freeloader,” Miles Davis, *Kind of Blue*  
Miles Davis (tp) and Wynton Kelly (p)

“Jaybone,” Milt Jackson, J.J. Johnson, and Ray Brown; *Jackson, Johnson, Brown, and Company*  
J.J. Johnson (tb)

“Splanky,” Count Basie, *The Complete Atomic Basie*  
Eddie “Lockjaw” Davis (ts), Count Basie (p), and the shout chorus (whole band)

“Straight, No Chaser,” Miles Davis, Milestones  
Miles Davis (tp)

**Standards**

“Doxy,” Miles Davis, *Bags’ Groove*  
Miles Davis (tp)

“So What,” Miles Davis, *Kind of Blue*  
Miles Davis (tp)

“Summertime,” Miles Davis, *Porgy and Bess*  
Miles Davis (tp)

**Latin/Straight Eighth**

“Watermelon Man,” Herbie Hancock, *Takin’ Off*  
Dexter Gordon (ts)

All solos
Intermediate I

**Blues**

“Blues in the Closet,” Stanley Turrentine, *Blue Hour with the Three Sounds*  
Stanley Turrentine (ts)

“Cool Blues,” Grant Green, *Born to be Blue*  
Grant Green (g)

“Showcase,” Carl Fontana, *The Great Fontana*  
Carl Fontana (tb)

**Standards**

“All of Me,” Lester Young-Teddy Wilson Quartet, *Pres and Teddy*  
Lester Young (ts)

“All the Things You Are,” Gerry Mulligan and Chet Baker, *The Original Chet Baker and Gerry Mulligan Quartet*  
Gerry Mulligan (bs) and Chet Baker (tp)

“All the Things You Are,” Paul Desmond and Gerry Mulligan, *Two of a Mind*  
Paul Desmond (as) and Gerry Mulligan (bs)

“Autumn Leaves,” Cannonball Adderly, *Somethin’ Else*  
Miles Davis (tp)

“Bye Bye Blackbird,” Miles Davis, *‘Round About Midnight*  
Miles Davis (tp)

“Bye Bye Blackbird,” Oscar Peterson, *Ben Webster Meets the Oscar Peterson Trio*  
Ben Webster (ts) and Oscar Peterson (p)

Dexter Gordon (ts)

All solos

“Four,” Miles Davis, *Workin’*  
Miles Davis (tp) and John Coltrane (ts)

“In a Mellow Tone,” Duke Ellington, *The Best of Duke Ellington*  
Ray Nance (tp) and Johnny Hodges (as)

“The Preacher,” Horace Silver and the Jazz Messengers, *Horace Silver and the Jazz Messengers*  
Blue Mitchell (tp)

“Polka Dots and Moonbeams,” Lester Young, *The Complete Lester Young Studio Sessions on Verve*  
Lester Young (ts)

Gene Ammons (ts)
“Summertime,” Chet Baker, *Jazz Masters 32*
Chet Baker (tp)

Ray Nance (tp)

“There is No Greater Love,” Stanley Turrentine, *Blue Hour with the Three Sounds*
Stanley Turrentine (ts)

“There Will Never Be Another You (in F),” Chet Baker, *Out of Nowhere*
Chet Baker (tp)

**Latin/Straight Eighth**

“Blue Bossa,” Dexter Gordon, *Bitin’ the Apple*
Dexter Gordon (ts)

Stan Getz (ts)

“Song for My Father,” Horace Silver, *Song for My Father*
Horace Silver (p)

“St. Thomas,” Sonny Rollins, *Saxophone Colossus*
Sonny Rollins (ts)
Intermediate II

**Blues**

“Billie’s Bounce,” Charlie Parker, *The Original Bird*  
Charlie Parker (as)

“Now’s the Time,” Charlie Parker’s Reboppers, *Ken Burns Jazz: Charlie Parker*  
Charlie Parker (as)

**Rhythm Changes**

Ben Webster (ts)

“Cottontail,” Louis Armstrong and Duke Ellington, *The Great Summit*  
Louis Armstrong (tp) and Duke Ellington (p)

“Lester Leaps In,” Lester Young, *Ken Burns Jazz: Lester Young*  
Lester Young (ts)

“Syntax,” J.J. Johnson, *Let’s Hang Out*  
J.J. Johnson (tb)

**Standards**

“Autumn Leaves (in f minor)” Chet Baker, *She Was Too Good to Me*  
Chet Baker (tp) and Paul Desmond (as)

“Autumn Leaves,” Stan Getz, *Complete Roost Recordings*  
Stan Getz (ts)

“Autumn Leaves,” Gene Ammons and Sonny Stitt, *We’ll be Together Again*  
Gene Ammons (ts) and Sonny Stitt (as)

“Perdido,” Duke Ellington, *Festival Session*  
Clark Terry (tp)

“The Preacher,” Horace Silver and the Jazz Messengers, *Horace Silver and the Jazz Messengers*  
Horace Silver (p), Hank Mobley (ts), and Kenny Dorham (tp)

**Latin/Straight Eighth**

“Theme From Black Orpheus,” Joao Gilberto, *The Legendary Joao Gilberto*  
Joao Gilberto (g)

“Triste,” Joao Gilberto, *Amoroso/Brasil*  
Joao Gilberto (g)

“Wave,” Joao Gilberto, *Amoroso/Brasil*  
Joao Gilberto (g)
Advanced

**Blues**

“Free for All,” Frank Rosolino, *Fond Memories Of*  
Frank Rosolino (tb)

Clifford Brown (tp)

“Soulville,” Horace Silver, *The Stylings of Silver*  
Hank Mobley (ts), Art Farmer (tp), and Horace Silver (p)

**Rhythm Changes**

Charlie Parker (as)

“The Eternal Triangle,” Dizzy Gillespie, *Sonny Side Up*  
Sonny Stitt (ts), Sonny Rollins (ts), Dizzy Gillespie (tp)

“I’ve Got Rhythm,” Bobby Knight’s Great American Trombone Company, *Cream of the Crop*  
Carl Fontana (tb)

**Standards**

“Body and Soul,” Coleman Hawkins, *Body and Soul*  
Coleman Hawkins (ts)

“Confirmation,” Charlie Parker, *Charlie Parker on Verve*  
Charlie Parker (as)

Harold Land (ts) and Clifford Brown (tp)

“Laura,” J.J. Johnson, *The Trombone Master*  
J.J. Johnson (tb)

“Moanin’,” Art Blakey and the Jazz Messengers, *Moanin’*  
Lee Morgan (tp)

“On Green Dolphin Street,” Miles Davis, *’58 Miles*  
Miles Davis (tp)

**Latin/Straight Eighth**

“Bolivia,” Freddie Hubbard, *Bolivia*  
Freddie Hubbard (tp)

“Desafinado,” Stan Getz and Joao Gilberto, *Getz/Gilberto*  
Stan Getz (ts)

“Recordame,” Joe Henderson, *Page One*  
Joe Henderson (ts)
Blues Progressions in F

**Beginner**
- F7
- B7
- F7

**Intermediate 1**
- F7
- B7
- F7
- C7

**Intermediate 2**
- F7
- B7
- F7
- C7
- D7

**Advanced**
- F6
- E₇(⁹)
- A7(¹¹)
- D7
- G7
- C7
- F7
- B♭min
- B♭7
- E7
- Amin
- D7
- A♭min
- D♭7

Cmin
C
Fmaj
Dmin
Cmin
C
4.1

**Blues Progressions in B-flat**

**Beginner**

B♭7  E♭7  B♭7

**Intermediate 1**

B♭7  E♭7  B♭7  B♭7

Cmin7  F7  B♭7  Cmin7  F7

**Intermediate 2**

B♭7  E♭7  B♭7  Fmin7  B♭7

Cmin7  F7  B♭7  G7  Cmin7  F7

**Advanced**

B♭6  Amin7♭5  D7♭5  G♭min7  C7  Fmin7  B♭7

Cmin7  F7  B♭maj7  Gmin7  Cmin7  F7

**COPYRIGHT**
4.2

I Got Rhythm

Chord Progressions

B♭‐G‐C‐F‐D‐G‐C‐F

B♭‐B♭/D‐E‐A‐D‐G‐C‐F

B♭‐G‐C‐F‐D‐G‐C‐F

B♭‐B♭/D‐E‐A‐C‐F‐B

D‐G

C‐F

B♭‐G‐C‐F‐D‐G‐C‐F

B♭‐B♭/D‐E‐A‐C‐F‐B

---
Now's the Time

C-Jam Blues

Sonnymoon for Two
Autumn Leaves

Cmin7   F7   Bb Maj7   Eb Maj7

Amin7   D7   G Min

Cmin7   F7   Bb Maj7   Eb Maj7

Amin7   D7   G Min

Cmin7   F7   Bb Maj7

Amin7   D7   G Min

Cmin7   F7   Bb Maj7

Amin7   D7   G Min   G7   F Min7   E7

Eb Maj7   D7   G Min
4.5

**All the Things You Are**

```
F₉minstruments  B₉minstruments  E₉b  A₉maj

D₉maj  C₉  C₉maj

C₉min  F₉min  B₉  E₉maj

A₉maj  D₉  G₉maj

A₉min  D₉  G₉maj

F₉min  B₉  E₉maj  C₉⁺²

F₉min  B₉min  E₉b  A₉maj

E₉maj  D₉min  C₉min  B₉min

B₉min  E₉b  A₉maj  G₉min  C₉⁺⁹
```

Copyright
STELLA BY STARLIGHT

VICTOR YOUNG

E₇⁷⁵⁹⁴ A₇⁹⁹ C₇⁷⁵ F₇

F₇⁵ E₇⁹⁹ B₇⁹⁹ E₇⁹⁹ A₇⁹⁹

B₇⁵⁹⁹ E₇⁷⁵⁹⁴ A₇⁹⁹ D₇⁵⁹⁹ B₇⁵⁹⁹ E₇⁹⁹

F₇⁵⁹⁴ E₇⁷⁵⁹⁴ A₇ A₇⁷⁵⁹⁴ D₇⁷⁵⁹⁴

G₇⁷⁵⁹⁴ C₇⁷⁵⁹⁴

A₇⁹⁹ B₇⁹⁹

E₇⁷⁵⁹⁴ A₇⁴⁹ D₇⁷⁵⁹⁴ G₇⁷⁵⁹⁴

C₇⁷⁵⁹⁴ F₇⁹⁹ B₇⁹⁹