

Methods For Fighting The Epidemic Of Tune Illiteracy

For the past 20-plus years, I've had the honor of teaching in a wide variety of didactic situations, from jazz camps and performing arts high schools to universities and prestigious jazz institutes. If you were to approach each of the incredible jazz masters and pedagogues I've taught alongside and ask them, "What's the best way to learn how to play jazz?" you're sure to get many, many different answers: go to school, don't go to school, go to New York, go to New Orleans, transcription books are a great tool, using transcription books is cheating, look at your bandmates, close your eyes, and the contradictions go on and on.



However, while professional jazz musicians might disagree on just about everything else, I've found there are two areas in which just about everyone is in accord, and vehemently so. Whether their specialty is traditional, bebop, contemporary, or anything in between, it's been my experience that most great jazz players advocate that in order to play this music you must 1) listen to it constantly, and 2) memorize a whole lot of tunes—at least a couple hundred. Since virtually everyone's favorite players agree that these two activities are vital to becoming a jazz musician, it never ceases to amaze me that so many students have to run to a fakebook to play "What Is This Thing Called Love" or even "Billie's Bounce"! Tune illiteracy among young up-and-coming jazz players is far too rampant.

To help fight this malady, I've put together a systematic method for memorizing and, equally important, retaining the essential standard jazz repertoire (there's nothing worse than finding yourself on a gig and having a tune called that you "used to know"). Also equally if not more important is thoroughly listening to the definitive recordings; that is, learning the intros, rhythmic hits, harmony parts, backgrounds, endings and whatever else those in the know, know. And, of course, transcribing at least a phrase or two from your favorite solo on each tune provides you with additional vocabulary and insight, not to mention credibility when you quote it, indicating to your peers that you, too, are in the know.

Following is a list of nine sequential steps for learning any tune:

- 1) Listen to the definitive recording numerous times.
- 2) Memorize the form.

Common forms include:

- 12-bar blues (e.g., "Tenor Madness," "Now's The Time," "Mr. PC," "Footprints," "Blues For Alice")
- 16-bar tune (e.g., "Watermelon Man," "Cantaloupe Island," "Blue Bossa," "Summertime," "Doxy")
- AABA (e.g., "I Got Rhythm," "Impressions," "Maiden Voyage," "Satin Doll," "Body And Soul")
- ABAC (e.g., "All Of Me," "All Of You," "On Green Dolphin Street")

Uncommon forms include:

- AAB (e.g., "Song For My Father")
- AABC (e.g., "Autumn Leaves")

Be on the lookout for tunes with other odd forms, for example:

- "Alone Together": AABA' (14-bar first A, 14-bar second A,

8-bar bridge and 8-bar last A)

- "Moment's Notice": ABAB'V (8-bar first A, 8-bar first B, 8-bar second A, 6-bar second B, 8-bar vamp with B-flat pedal)
- "Peace": 10-bar tune
- "Stablemates": ABA (14-bar first A, 8-bar bridge, 14-bar last A)
- "Yes Or No": AABA (14-bar A sections with a 16-bar bridge)

3) Memorize the root movement; play roots with definitive or play-along recording.

4) Memorize the chord qualities; play chords (arpeggios in quarter notes) with play-along recording as follows:

- 1-3-5-7-9 for chords lasting two bars (have the 9th sustain for the second bar)
- 1-3-5-7 for chords lasting one bar
- 1-3 for chords lasting two beats
- For II-V-I progressions in major, play:



- For II-V-I progressions in minor, play:



Also practice having the final 7th in the penultimate measure resolve to the 6th (instead of the 9th) in the last measure.

- 5) Play related scales in eighth notes (if the chord lasts for two bars, have the 9th sustain for the second bar; for chords lasting two beats, just play 1-2-3-4).
- 6) Memorize the head; play with definitive and play-along recordings while thinking of the changes.
- 7) Improvise with play-along recording.
- 8) Transcribe phrases from definitive recording.
- 9) Improvise with play-along recording, incorporating phrases transcribed from the definitive recording.

By executing these basic steps, you will not only thoroughly know the root movement, chord qualities and head of each new tune you learn, you will have internalized their definitive recordings, one of the most important aspects of becoming a good jazz player. And, through this process, you will also learn how chords progress, understand substitutions, have hundreds of quotable phrases for improvisation, develop your ear and time feel, have credibility and be employable.

The list of "must-know" tunes can be found in the book *Pocket Changes* along with their most common chord progressions. I also recommend David Baker's book *How to Learn Tunes* (both available through jazzbooks.com). Please stay tuned for my methodic procedure for memorizing, reviewing and retaining all the tunes on the list in part 2 of this article in an upcoming issue. **DB**

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Tune Learning Order of Events

(do in the following order for each tune)

1. listen to the definitive recording numerous times
2. memorize the form
3. memorize root movement, play roots with definitive or play-along recording (see examples 1 & 4 on pp. 3 & 4)
4. memorize chord qualities, play chords (arpeggios) with play-along recording as follows: (see examples 2 & 5 on pp. 3 & 4)
 - 1 3 5 7 9 for chords lasting two bars (have the 9th sustain for the second bar)
 - 1 3 5 7 for chords lasting one bar
 - 1 3 for chords lasting two beats
 - for II V I's in major, play:*



- for II V I's in minor, play:*



5. play related scales in eighth notes: for chords that last two bars, have the 9th sustain for the second bar; for chords that last one bar, play the scale 1-8; for chords that last two beats, just play 1 2 3 4 (see examples 3 & 6 on pp. 3 & 4)
6. memorize head, play with definitive and play-along recording
7. improvise with play-along recording
8. transcribe phrases from definitive recording
9. improvise with play-along recording, incorporating phrases transcribed from definitive recording

* You may also have the final 7th in the penultimate measure resolve to the 6th in the last measure (i.e., practice ending the line on both the 9th and 6th)

Ten Most Common Chord Scales

<u>Chord</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C</u>
CΔ	Major	major scale	C D E F G A B C
C7	Mixolydian	major scale with a b7	C D E F G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C Db Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7#5	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C

Song For My Father

(Form: AAB)

Example 1-Roots

Chord progression for Example 1-Roots (4/4 time):

First line: F- Eb⁷ Db⁷ G-/C F-

Second line: Eb⁷ F- Eb⁷ Db⁷ G-/C F-

Example 2-Chords

Chord progression for Example 2-Chords (4/4 time):

First line: F- Eb⁷ Db⁷ G-/C F-

Second line: Eb⁷ F- Eb⁷ Db⁷ G-/C F-

Example 3-Scales

Chord progression for Example 3-Scales (4/4 time):

First line: F- Eb⁷

Second line: Db⁷ G-/C F-

Third line: Eb⁷ F-

Fourth line: Eb⁷ Db⁷ G-/C F-

Blue Bossa

(Form: 16-bar tune)

Example 4-Roots

Chord progression for Example 4-Roots:

Chords: C-, F-, D^ø, G⁷alt., C-, Eb-, Ab⁷, D^bmaj⁷, D^ø, G⁷alt., C-, D^ø, G⁷alt.

The first staff contains the first five measures of the progression: C- (measures 1-2), F- (measures 3-4), D^ø (measure 5), G⁷alt. (measure 6), and C- (measures 7-8). The second staff contains the remaining nine measures: Eb- (measures 9-10), Ab⁷ (measures 11-12), D^bmaj⁷ (measures 13-14), D^ø (measure 15), G⁷alt. (measure 16), C- (measures 17-18), D^ø (measures 19-20), and G⁷alt. (measures 21-22).

Example 5-Chords

Chord progression for Example 5-Chords:

Chords: C-, F-, D^ø, G⁷alt., C-, Eb-, Ab⁷, D^bmaj⁷, D^ø, G⁷alt., C-, D^ø, G⁷alt.

The first staff contains the first five measures of the progression: C- (measures 1-2), F- (measures 3-4), D^ø (measure 5), G⁷alt. (measure 6), and C- (measures 7-8). The second staff contains the remaining nine measures: Eb- (measures 9-10), Ab⁷ (measures 11-12), D^bmaj⁷ (measures 13-14), D^ø (measure 15), G⁷alt. (measure 16), C- (measures 17-18), D^ø (measures 19-20), and G⁷alt. (measures 21-22).

Example 6-Scales

Chord progression for Example 6-Scales:

Chords: C-, F-, D^ø, G⁷alt., C-, Eb-, Ab⁷, D^bmaj⁷, D^ø, G⁷alt., C-, D^ø, G⁷alt., C-

The first staff contains the first five measures: C- (measures 1-2), F- (measures 3-4), D^ø (measure 5), G⁷alt. (measure 6), and C- (measures 7-8). The second staff contains the next nine measures: Eb- (measures 9-10), Ab⁷ (measures 11-12), D^bmaj⁷ (measures 13-14), D^ø (measure 15), G⁷alt. (measure 16), C- (measures 17-18), D^ø (measures 19-20), G⁷alt. (measures 21-22), and C- (measures 23-24). The third staff contains the final measure: C- (measures 25-26).

Common Forms

A A B A

e.g., *Take the A Train*

A: | C | | D7#5 | | D- | G7 | C | D- G7 |
A: | C | | D7#5 | | D- | G7 | C | G- C7 |
B: | F | | | | D7 | | D- | G7 |
A: | C | | D7#5 | | D- | G7 | C | D- G7 |

A B A C

e.g., *On Green Dolphin Street*

A: | Eb | | Eb- | | F | E | Eb | Eb C7alt |
B: | F- | Bb7 | Eb | Bb- Eb7 | Ab- | Db7 | Gb | F- Bb7 |
A: | Eb | | Eb- | | F | E | Eb | Eb C7alt |
C: | F- F-/Eb | Dø G7alt | C- C-/Bb | Aø D7alt | G- C7alt | F- Bb7 | Eb | (F- Bb7) |

16-Bar Tune

e.g., *Blue Bossa*

| C- | | F- | | Dø | G7alt | C- | |
| Eb- | Ab7 | Db | | Dø | G7alt | C- | Dø G7alt |

12-Bar Blues

e.g., *Billie's Bounce*, *Now's the Time*, *Straight No Chaser*, etc.

F7	Bb7	F7	C- F7
Bb7	(Bo)	F7	(D7alt)
G-	C7	F7 D7alt	G- C7

Uncommon Forms

Song for My Father

Form: **A A B** (24-Bar Tune)

A: | F- | | Eb7 | | Db7 | C7sus | F- | | |
A: | F- | | Eb7 | | Db7 | C7sus | F- | | |
B: | Eb7 | | F- | | Eb7 Db7 | C7sus | F- | | |

Peace

Form: **10-Bar Tune**

| A⁰ D7^{b9} | G- C7 | B CøF7^{b9} | Bb | B- E7 | A F#- | Eb⁰ Ab7^{b9} | Db |
 | C7alt B7^{#4} | Bb |

Stablemates

Form: **A B A** (14 bars--8 bars--14 bars)

A: | E- A7 | Eb- Ab7 | Db | C7alt | Ab- | Db7 | Gb | Gø C7alt |
 | F- | Bb7 | Eb- | Ab7b9 | Db | | ||
B: | F- | Gb7 | G7alt | C7 | B7 | Bb7 | A7 | Ab7 | |
A: | E- A7 | Eb- Ab7 | Db | C7alt | Ab- | Db7 | Gb | Gø C7alt |
 | F- | Bb7 | Eb- | Ab7b9 | Db | | ||

Moments Notice

Form: **A B A B'** (6 bars) **8-bar Vamp**

A: | E- A7 | F- Bb7 | Eb | Ab- Db7 | D- G7 | Eb- Ab7 | Db | Dø G7b9 |
B: | C- | Bb- Eb7 | Ab | Db7 | G- | Ab- Db7 | Gb | F- Bb7 |
A: | E- A7 | F- Bb7 | Eb | Ab- Db7 | D- G7 | Eb- Ab7 | Db | Dø G7b9 |
B': | C- | Bb- Eb7 | Ab | Db7 | G- C7 | F- Bb7 ||
V: | Eb | F- | G- | F- | Eb F- | G- F- | Eb | | |

Bb Pedal-----

Examples of Melodic Analysis for Tune Memorization (Using the David Baker “Ear Learning” Method)

Melodies

Over the Rainbow (A section)

All diatonic.

Leaps are 1-8, 1-6, 6-4

Sugar

All minor pentatonic.

Starts on root; highest note is b3, lowest is b7

Blue Bossa

Think relative major scale.

First phrase: start on 3rd, octave leap, descend the major scale, leap back up to 3rd.

Second phrase: descend major scale from the note you're on (2nd), leap back up to 2nd.

Third phrase: key center moves down a whole step, descend major scale from the note you're on (2nd),
leap of a perfect 4th (3rd to 6th of key).

Fourth phrase: back to original key, play 435, 435, 43.

Afternoon in Paris

Memorize changes first (of course). Relate melody to changes -- it's nothing more than scales and arpeggios (plus a descending leap of a 4th: 5 to 2). Notice that when the chord changes from major to minor, the 3rd descends to the b3rd then ascends the minor 9 arpeggio (b3 5 b7 9). Going up a minor 9 arpeggio from the b3 is the same as going up a major 7 arpeggio from the root: Cm9 arpeggio from the b3 (Eb G Bb D) = Ebma7 arpeggio from the root (Eb G Bb D). So...whatever note that b3rd happens to be, simply go up its ma7 arpeggio.

Examples of Harmonic Analysis for Tune Memorization (Using the David Baker “Ear Learning” Method)

Changes

Sugar

Form: 16 bar tune. Sing/Play Roots: I I II V I II V I I II V I
 I I up a tritone down a half step down a whole step II V up a half step
Memorize qualities: II V I in minor is: half diminished, dominant 7 altered, minor;
 the second 8 bars goes: minor, dominant, minor, dominant, dominant, dominant, dominant:

Sugar:

I C- Dø G7alt C- Dø G7alt C- Dø G7alt
 C- Gb7+4 F- Eb7 D7alt G7alt Ab7+4

Blue Bossa

Form: 16 bar tune. Sing/Play Roots: I IV II V I
 (go up 3 half steps) II V I
 (go up a half step--back to original key) II V I II V

Memorize qualities: the I and IV chords are minor; II V I in minor (IIø V7alt I-); II V I in major (II- V7 IΔ); II V I in minor (IIø V7alt I-); turn-around (IIø V7alt):

all keys

I- IV-
IIø V7alt I- (now go up 3 half steps)
II- V7 I (now go up 1 half step)
IIø V7alt I- (IIø V7alt)

key of C minor

C- F-
Dø G7alt C- (now go up 3 half steps)
Eb- Ab7 Db (now go up 1 half step)
Dø G7alt C- (Dø G7alt)

Afternoon in Paris

Form: AABA. Memorize changes:

First A: I, make that chord minor and proceed around the cycle -- II- V7 I; now make that chord minor and proceed around the cycle -- II- V7 I (this is simply a series of II- V7 I's descending in whole steps); now II- V7 in the original key, followed by a turn-around (I VI- II- V7):

I II- V7 I (in Bb) II- V7 I (in Ab) II- V7 I VI- II- V7
 C C- F7 Bb Bb- Eb7 Ab D- G7 C A- D- G7

Second A: same as the first A without the turn-around (just stay on I for bars 15 and 16).

Bridge:

II- V7 I VI- II- V7 II- V7 (down ½ step) II- V7
 D- G7 C A- D- G7 Db- Gb7 D- G7

Last A: same as the first A

Afternoon in Paris:

A: C C- F7 Bb Bb- Eb7 Ab D- G7 C A- D- G7
 A: C C- F7 Bb Bb- Eb7 Ab D- G7 C
 B: D- G7 C A- D- G7 Db- Gb7 D- G7
 A: C C- F7 Bb Bb- Eb7 Ab D- G7 C A- D- G7

Tune Learning Common Chord Progression Theory

1. **II V I in major:** II- V7 I (D- G7 C-).*
2. **II V I in minor:** II^o V7alt (or V7^{b9}) I-(or I-^Δ) (D^o G7alt C-).
3. **Most common chord progression:** I VI- II- V7 (C A- D- G7).

Variations include:

- The VI chord may be minor, dominant 7, dominant 7^{b9}, or dominant 7 altered.
- Subs for the VI chord include bII^o, bIII^o, and bIII-.
- The V chord may be dominant 7, dominant 7^{b9}, or dominant 7 altered.
- bII7 may be substituted for the V7 (this is the same as V7alt with a b5 in the bass).
- III- may be substituted for the I chord.

(For further variations and substitutions, see David Baker's *How to Play Bebop, Vol. 3*).

4. **Common Homonyms** (same upper structure, different root):

- a. II-6 = V7 (**D-6** [D F A B] = **G7** [G B D F A]) so...II- V7 = II- II-6
(only one note changes between the II- and the V7: the 7th of the II- moves down 1/2 step and becomes the 3rd of the V7
(D- G7 = D- D-6).
- b. IV-6 = bVII7 (**F-6** [F Ab C D] = **Bb7** [Bb D F Ab C]).
- c. II- = IV6 (**D-** [D F A C] = **F6** [F A C D]).
- d. IΔ = III- (**CΔ** [C E G B D] = **E-** [E G B D]).
- e. I6 = VI- (**C6** [C E G A] = **A-** [A C E G]).
- f. Any diminished chord = four diminished chords. Any chord tone can be considered the root
(**B^o** [B D F Ab] = **D^o** [D F Ab B] = **F^o** [F Ab B D] = **Ab^o** [Ab B D F]).
- g. Any diminished chord = four dominant 7b9 chords. Their roots are 1/2 step lower than each chord tone
(**B^o** [B D F Ab] = **Bb7^{b9}**, **Db7^{b9}**, **E7^{b9}**, and **G7^{b9}**).
- h. V7^{b9} = a diminished chord built from any chord tone but the root (3, 5, b7, b9)
(**G7^{b9}** [G B D F Ab] = **B^o**, **D^o**, **F^o**, **Ab^o**).
- i. V7 = bII7alt = VII^o = II-6
(**G7** [G B D F A] = **Db7alt** [Db F A B D] = **B^o** [B D F A] = **D-6** [D F A B]).

* II- (D-) = II^{mi}7 (D^{mi}7)

5. Common Occurrences:

- a. Chords move around the cycle (up by 4th); this is the most common root movement.
- b. Chords move down by half step (tritone sub of cycle movement).
- c. IV (or IV-) is often followed by IV-6 (which equals bVII7--cycle movement).
- d. IV-6 (bVII7) usually proceeds to I.
- e. Major chords become minor, then move around the cycle: II- V7 I's descending in whole steps (C C- F7 Bb Bb- Eb7 Ab etc.).
- f. Tunes usually start on the I chord.
- g. The I chord usually occurs on the 7th bar of an 8 bar section.
- h. The most common sub for the I is III-.
- i. The turnaround (short progression returning to the beginning of a section -- typically some variation of I VI- II- V7) usually occurs on the 7th bar of a section when that section is repeated (i.e., on an AABA tune, the turnaround will occur at the end of the 1st and last A, not the second A).
- j. II chords (which are usually minor) are sometimes dominant.
- k. Jazzers like to make the II7 chord lydian dominant (II7+4).
- l. II7 is usually followed by II-.
- m. The most common substitute for V7 is II- V7 and vice versa.
- n. The next most common sub for the V7 is the bII7 (their 3rds and b7ths are inverted -- **the 3rd and 7th are the two most important notes of any chord**).
- o. II- chords will sometimes progress up 3 half steps to the IV-, then proceed to I via the bVII7 (D- F- Bb7 C). This is often used as a substitute for II- V7 I.
- p. Altered dominant chords (G7alt, G7b9, G7+, etc.) are often substituted for regular dominant 7 chords as long as the alteration doesn't clash with the melody. In jazz (during the improvised solos), altered dominants are used even more often.
- q. Chromatic Passing Diminished Chords are often used to connect two diatonic chords a whole step apart. They are usually found between the I & II- and/or the II- & III- (C **C#°** D- **D#°** E-).
- r. Root movement of a tritone: usually from a major chord to a minor or half diminished chord which in turn becomes the first chord of a II V progression in either major or minor (Eb A- D7 or Eb Aø D7alt G-).
- s. Anything can follow the I chord.

6. Some parallel motion:

- a. To progress from I7 to VI7alt (as in the 7th and 8th bar of a blues), simply move the I7 chord up 3 half steps (Bb7 Db7 = Bb7 G7alt).
- b. To progress from II° to V7alt (II V in minor), simply move the II° chord up 3 half steps (Dø Fø = Dø G7alt).

104 Must-Know Tunes

(learn two per week for a year or one per week for two years)

The First 52 Must-Know Jazz Tunes

1. *All Blues*
2. *All of Me*
3. *All the Things You Are*
4. *Alone Together*
5. *Au Privave* (blues in F)
6. *Autumn Leaves*
7. *Billie's Bounce* (blues in F)
8. *Black Orpheus* – aka *Manha de Carnaval* and *A Day in the Life of a Fool*
9. *Blue Bossa*
10. *Blue Monk* (blues in Bb and F)
11. *Body and Soul*
12. *C Jam Blues* (blues in C)
13. *Cantaloupe Island*
14. *Caravan*
15. *Days of Wine and Roses*
16. *Dig* (*Sweet Georgia Brown*)*
17. *Doxy*
18. *Fly Me to the Moon*
19. *Footprints*
20. *Four*
21. *Freddie Freeloader* (blues in Bb)
22. *Girl From Ipanema*
23. *Half Nelson* (*Lady Bird*)*
24. *Hot House* (*What is This Thing Called Love*)*
25. *I'll Remember April*
26. *Impressions* (*So What*)*
27. *Just Friends*
28. *Killer Joe*
29. *Lester Leaps In* (*I Got Rhythm*)*
30. *Little Sunflower*
31. *Maiden Voyage*
32. *Misty*
33. *Mr. PC*
34. *Now's The Time* (blues in F)
35. *Oleo* (*I Got Rhythm*)*
36. *On Green Dolphin Street*
37. *Ornithology* (*How High the Moon*)*
38. *Recordame* – aka *No Me Esqueca*
39. *Satin Doll*
40. *Scrapple From the Apple*
41. *Solar*
42. *Song for My Father*
43. *St. Thomas*
44. *Stella by Starlight*
45. *Straight, No Chaser* (blues in F & Bb)
46. *Sugar*
47. *Summertime*
48. *Take the 'A' Train*
49. *Tenor Madness* (blues in Bb)
50. *There Will Never Be Another You*
51. *Watermelon Man* (16-bar blues in F)
52. *Work Song*

The Next 52 Must-Know Jazz Tunes

1. *Anthropology* – aka *Thriving on/from a Riff* (*I Got Rhythm*)*
2. *Beatrice*
3. *Beautiful Love*
4. *Blue Train* (blues in Eb)
5. *Blues for Alice* (Bird blues in F)
6. *Bluesette*
7. *But Not for Me*
8. *Bye Bye Blackbird*
9. *Cherokee*
10. *Confirmation*
11. *Corcovado* – aka *Quiet Nights of Quiet Stars*
12. *Countdown* (*Tune Up*)*
13. *Donna Lee* (*Back Home Again in Indiana*)*
14. *Don't Get Around Much Anymore*
15. *East of the Sun*
16. *Gentle Rain*
17. *Georgia on My Mind*
18. *Giant Steps*
19. *Groovin' High* (*Whispering*)*
20. *Have You Met Miss Jones*
21. *I Remember You*
22. *In a Mellow Tone*
23. *In a Sentimental Mood*
24. *Invitation*
25. *It Could Happen to You*
26. *Laura*
27. *Like Someone in Love*
28. *Milestones*
29. *Moment's Notice*
30. *Moose the Mooche* (*I Got Rhythm*)*
31. *A Night in Tunisia*
32. *One Note Samba*
33. *Out of Nowhere*
34. *My Funny Valentine*
35. *Night and Day*
36. *Once I Loved*
37. *Pennies from Heaven*
38. *Perdido*
39. *Poinciana*
40. *'Round Midnight*
41. *September Song*
42. *Softly As In a Morning Sunrise*
43. *Someday My Prince Will Come*
44. *Star Eyes*
45. *Stolen Moments*
46. *Take Five*
47. *The Theme* (*I Got Rhythm*)*
48. *There Is No Greater Love*
49. *Wave*
50. *Willow Weep for Me*
51. *Yardbird Suite*
52. *Yesterdays*

* On the list above, *contrafacts*, i.e., jazz tunes that were composed utilizing the same chord changes (or variations thereof) of an extant standard, are followed in parenthesis by the standard from which it came. When learning a contrafact, it's always best to learn its source standard (which is also a must-know tune) **before** learning the contrafact.

Methods For Fighting The Epidemic Of Tune Illiteracy {Part 2}

Perhaps the only thing worse than not knowing a tune when it's called on a gig or jam session is not knowing a tune you *used* to know. It's disheartening (and embarrassing) not to be able to play something you once could, simply for lack of review.



On the other hand, having every tune you've ever learned right under your fingertips, while you still continue to add to your repertoire, makes for a higher level of confidence that allows you the freedom to actually create jazz rather than worrying about what the next change is.

Following is a systematic method for learning new tunes and reviewing old ones. The three-component system is based on spending one hour per day divided into three 20-minute sessions: **1) Learning a New Tune**, **2) New Tune Review** and **3) Old Tune Review**. Note that this method, based on the principles of short-term, medium-term and long-term memory, will only work if you do not skip days. Practicing seven days in a row over a period of time is key.

Long-term memory requires "rehearsal," that is, doing or thinking about something over and over. What makes one forget is twofold: lack of rehearsal and "interference," that is, thinking of things other than what you're trying to remember. The longer you go without reviewing, the more interference there is, hence, the sooner you forget.

Think of your memory as a large funnel: As you pour information into the wide end at the top, it slowly drips out the narrow end at the bottom. In order to keep the funnel full, you must continually replenish (review tunes). If you allow the funnel to empty, you have to start over, that is, *re-learn* the tunes (which takes a lot longer than simply reviewing them once they're memorized). It's not how *much* you practice that matters, it's how *often*. Indeed, practicing one hour per day/seven days a week is usually far more productive than practicing, say, 14 hours on the weekend only. Even though the latter adds up to twice as many hours at the end of the week, the funnel tends to empty during the five days off.

The good news is that the more you review, the less you'll have to. Eventually, the tunes will become part of your long-term memory, meaning they'll be with you forever (like becoming fluent in a language). The goal is to speak jazz as effortlessly as you speak English or whatever

your native language is. The following steps will help get you there:

- 1) Learn New Tune (20 minutes)**—This could be the whole tune, just the changes, or even just the root movement. The point is to learn something new *daily*. (For a systematic method on learning new tunes, see Part 1 of this article in the May 2010 issue).
- 2) New Tune Review (20 minutes)**—Once a tune is memorized, play two choruses (the changes as described in Part 1 of this article for the first chorus, then the head while thinking of the changes for the second) every day for seven days *in a row*. This helps put the tune in your long-term memory. Once you've played it by heart for seven consecutive days, list it in your "old tune review bin."
- 3) Old Tune Review (20 minutes)**—Each day, review five tunes in your old tune review bin. This should take no longer than four minutes per tune (two minutes to review the form and changes, another couple to review the head). Circulate through the bin, always picking up where you left off. For example, if you know 50 tunes you would review tunes 1–5 on day one, tunes 6–10 on day two, 11–15 on day three and so on. By the time you finish practicing on day 10, you will have reviewed them all. And if you kept up with steps 1 and 2, you will have added a few more tunes to the bin during that time. Review those, then start with tunes 1–5 again, then 6–10, etc., and continue to circulate through your list. By the time you have 150 tunes in the bin, you'll be reviewing each of them once per month. When you have 300, they'll only get reviewed once per two months, but that will be enough provided you have followed the steps religiously.

Executing these three steps *daily* for a couple of years will put the tunes in your long-term memory; they'll become part of you. You will not only have significantly increased your repertoire, you will have gained the sense of confidence and freedom that only comes from truly *knowing* tunes.

A list of the must-know tunes along with their most common chord progressions can be found in the book *Pocket Changes* (available online through jazzbooks.com). Regarding the order in which to learn them, I suggest you make a tune checklist as in the following example:

- 1) Take inventory of the tunes you really *know* (K).** "Really" knowing a tune means that you can write the chord changes down

quickly on a cocktail napkin, and if you're playing with someone you want to impress and the tune is called, you feel an overwhelming sense of relief! Check those tunes first and put them into your old tune review bin.

- 2) Next, check the tunes you "sort of know" (SK).** This means you pretty much know them but they don't quite meet the criteria above.
- 3) Work on the "sort-of-know" tunes, getting them up to speed so they meet the "know" criteria;** then move them into the "know" column. This should go relatively quickly.
- 4) Once you have all the "sort-of-know" tunes in the "know" column, work on the "don't know" (DK) tunes.**
- 5) Before learning any tune, make sure you own the definitive recording.** If you do, check the ODR (own definitive recording) box; if not, purchase or download the recording, listen to it *a lot*, then check it off in the ODR column.

Tune	DK	SK	K	ODR
1 After You've Gone				
2 Afternoon In Paris				
3 Ain't Misbehavin'				
4 Ain't She Sweet				
5 Airing				
6 Alice In Wonderland				
7 All Blues				
8 All My Tomorrows				
9 All Of Me				
10 All Of You				
11 All The Things You Are				
12 Almost Like Being In Love				
13 Alone Together				
14 Along Came Betty				
15 Am I Blue				
16 Angel Eyes				
17 Anniversary Song				
18 April In Paris				
19 Are You Real				
20 As Time Goes By				
21 Ask Me Now				
22 Autumn In New York				
23 Autumn Leaves				
24 Avalon				
25 Bauble, Bangle And Beads				
26 Beautiful Love				
27 Beyond The Blue Horizon				
28 Bill Bailey				
29 Birth Of The Blues				

And finally, don't forget to learn the lyrics. This will not only help inform your interpretation during performance, it will also provide you with additional mnemonics, giving you the ability to forever remember which heads go with which titles. **DB**

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TUNE LEARNING REVIEW CHART

[illegible]

Jazz Repertoire

Must-Know Standards & Jazz Classics

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
1.	After You've Gone				
2.	Afternoon in Paris				
3.	Ain't Misbehavin'				
4.	Ain't She Sweet				
5.	Airegin				
6.	Alice In Wonderland				
7.	All Blues				
8.	All My Tomorrows				
9.	All of Me				
10.	All of You				
11.	All the Things You Are				
12.	Almost Like Being In Love				
13.	Alone Together				
14.	Along Came Betty				
15.	Am I Blue				
16.	Angel Eyes				
17.	Anniversary Song				
18.	April In Paris				
19.	Are You Real				
20.	As Time Goes By				
21.	Ask Me Now				
22.	Autumn In New York				
23.	Autumn Leaves				
24.	Avalon				
25.	Baubles, Bangles, and Beads				
26.	Beautiful Love				
27.	Beyond the Blue Horizon				
28.	Bill Bailey				
29.	Birth of the Blues				
30.	Black Narcissus				
31.	Blue Bossa				
32.	Blue in Green				
33.	Blue Moon				
34.	Blue Skies				
35.	Blusette				
36.	Body and Soul				
37.	Bolivia				
38.	Broadway				
39.	But Beautiful				
40.	But Not For Me				
41.	Bye Bye Blackbird				
42.	Bye Bye Blues				
43.	Call Me				
44.	Canadian Sunset				
45.	Cantaloupe Island				
46.	Caravan				
47.	Ceora				
48.	Chelsea Bridge				
49.	Cherokee				
50.	Chicago				
51.	A Child is Born				
52.	The Christmas Song				
53.	Come Rain or Come Shine				
54.	Come Sunday				
55.	Comin' Home Baby				
56.	Con Alma				
57.	Confirmation				
58.	Countdown				
59.	Cry Me a River				
60.	Cute				

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
61.	Daahoud				
62.	Dancing on the Ceiling				
63.	Darn that Dream				
64.	Day by Day				
65.	A Day in the Life of a Fool				
66.	Days of Wine and Roses				
67.	'Deed I Do				
68.	Deep Purple				
69.	Del Sasser				
70.	Desafinado				
71.	Dewey Square				
72.	Dexterity				
73.	Django				
74.	Do Nothin' Til You Hear...				
75.	Dolphin Dance				
76.	Donna Lee				
77.	Don't Blame Me				
78.	Don't Get Around Much...				
79.	Doxy				
80.	The Duke				
81.	Early Autumn				
82.	East of the Sun				
83.	Easy Livin'				
84.	Embraceable You				
85.	Emily				
86.	The End of a Love Affair				
87.	Epistrophy				
88.	E.S.P.				
89.	Everything Happens To Me				
90.	Everything I Have				
91.	Fascination				
92.	Feel Like Makin' Love				
93.	Feels So Good				
94.	Firm Roots				
95.	Five Hundred Miles High				
96.	Flamingo				
97.	Fly Me to the Moon				
98.	A Foggy Day				
99.	Fools Rush In				
100.	Footprints				
101.	For All We Know				
102.	For You, For Me, Forever More				
103.	Forest Flower				
104.	Four				
105.	Freddie Freeloader				
106.	Gentle Rain				
107.	Georgia On My Mind				
108.	Giant Steps				
109.	Gibraltar				
110.	Girl from Ipanema				
111.	Girl Talk				
112.	God Bless the Child				
113.	Gone with the Wind				
114.	Good Bait				
115.	Goodbye Porkpie Hat				
116.	Goodnight Sweetheart				
117.	Gregory is Here				
118.	Groovin' High				
119.	Half Nelson				

DK = Don't Know; SK = Sorta Know; K = Know; ODR = Own Definitive Recording

Jazz Repertoire

Must-Know Standards & Jazz Classics

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
120.	Have You Met Miss Jones				
121.	Have Yourself a Merry...				
122.	Hello Dolly				
123.	Here, There and Everywhere				
124.	Here's that Rainy Day				
125.	Hi-Fly				
126.	Honeysuckle Rose				
127.	How 'Bout You				
128.	How Deep is the Ocean				
129.	How High the Moon				
130.	How Insensitive				
131.	How Long Has This Been...				
132.	How My Heart Sings				
133.	I Can't Get Started				
134.	I Could Write a Book				
135.	I Cover the Waterfront				
136.	I Fall in Love Too Easily				
137.	I Got It Bad				
138.	I Hear a Rhapsody				
139.	I Left My Heart in...				
140.	I Let a Song Go Out of...				
141.	I Love You				
142.	I Mean You				
143.	I Remember April				
144.	I Remember Clifford				
145.	I Remember You				
146.	I Should Care				
147.	I Thought About You				
148.	I Want to Talk About You				
149.	I Wish You Love				
150.	If I Had You				
151.	If I Love Again				
152.	If I Should Lose You				
153.	If I Were A Bell				
154.	If You Could See Me Now				
155.	I'll Be Seeing You				
156.	I'll Never Stop Loving You				
157.	I'm Getting Sentimental...				
158.	I'm in the Mood for Love				
159.	I'm Old Fashioned				
160.	Imagination				
161.	In a Mellow Tone				
162.	In a Sentimental Mood				
163.	In Your Own Sweet Way				
164.	Indiana				
165.	Infant Eyes				
166.	Invitation				
167.	It Could Happen to You				
168.	It Don't Mean a Thing				
169.	It Had to be You				
170.	It Might as Well Be Spring				
171.	It's the Talk of the Town				
172.	It's Too Late				
173.	It's You or No One				
174.	I've Got Rhythm				
175.	I've Got the World on a...				
176.	I've Got You Under My Skin				
177.	I've Grown Accustomed to...				
178.	Jeannine				
179.	Jitterbug Waltz				

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
180.	The Jody Grind				
181.	Jordu				
182.	Joy Spring				
183.	Just Friends				
184.	Just in Time				
185.	Just One of those Things				
186.	Just the Two of Us				
187.	Just the Way You Are				
188.	Killer Joe				
189.	The Lady is a Tramp				
190.	Laura				
191.	Lazy Bird				
192.	Lazy River				
193.	Let's Fall In Love				
194.	Like Someone in Love				
195.	Lil' Darlin'				
196.	Little Boat				
197.	Little Sunflower				
198.	Little Willie Leaps				
199.	Love For Sale				
200.	Love is Here to Stay				
201.	Love Walked In				
202.	Lover				
203.	Lover Come Back to Me				
204.	Lover Man				
205.	Lullaby of Birdland				
206.	Lullaby of the Leaves				
207.	Mack the Knife				
208.	Maiden Voyage				
209.	The Man I Love				
210.	Manhattan				
211.	The Masquerade is Over				
212.	Mean to Me				
213.	Meditation				
214.	Melancholy Baby				
215.	Mercy, Mercy, Mercy				
216.	Milestones (old)				
217.	Milestones (new)				
218.	Minority				
219.	Misty				
220.	Moanin'				
221.	Moment's Notice				
222.	Mood Indigo				
223.	Moon River				
224.	Moon Glow				
225.	Moonlight Becomes You				
226.	Moonlight in Vermont				
227.	The Moontrane				
228.	More Than You Know				
229.	Mountain Greenery				
230.	Mr. Magic				
231.	My Favorite Things				
232.	My Foolish Heart				
233.	My Funny Valentine				
234.	My Ideal				
235.	My Old Flame				
236.	My One and Only Love				
237.	My Romance				
238.	My Secret Love				

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Jazz Repertoire

Must-Know Standards & Jazz Classics

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
239.	Naima				
240.	Namely You				
241.	Nancy with the Laughing Face				
242.	Nardis				
243.	The Nearness of You				
244.	Nefertiti				
245.	Nica's Dream				
246.	Nice Work If You Can Get It				
247.	Night and Day				
248.	The Night Has a Thousand...				
249.	Night in Tunisia				
250.	A Nightingale Sang in...				
251.	Nutville				
252.	O Grande Mor				
253.	Oh, Lady Be Good				
254.	Old Devil Moon				
255.	Old Folks				
256.	On a Clear Day				
257.	On Green Dolphin Street				
258.	On the Street Where You Live				
259.	On the Sunny Side of the...				
260.	On the Trail				
261.	Once I Loved				
262.	Once In a While				
263.	One Note Samba				
264.	Our Day Will Come				
265.	Out of Nowhere				
266.	Over the Rainbow				
267.	Paper Moon				
268.	Peace				
269.	Pennies From Heaven				
270.	Pent-Up House				
271.	Perdido				
272.	Playin' In the Yard				
273.	Please Don't Talk About Me				
274.	Poinciana				
275.	Polkadots and Moonbeams				
276.	Poor Butterfly				
277.	Povo				
278.	The Preacher				
279.	Prelude to a Kiss				
280.	Psychedelic Sally				
281.	Quiet Nights (Corcovado)				
282.	Recorda-Me				
283.	Red Clay				
284.	Remember				
285.	'Round Midnight				
286.	Satin Doll				
287.	Scotch and Soda				
288.	Scrapple from the Apple				
289.	The Second Time Around				
290.	Sentimental Journey				
291.	September In the Rain				
292.	September Song				
293.	Seven Steps To Heaven				
294.	The Shadow of Your Smile				
295.	Shaker Song				

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
296.	Shanty In Old Shanty Town				
297.	Shiny Stockings				
298.	Silver's Serenade				
299.	Since I Fell For You				
300.	Sister Sadie				
301.	Skylark				
302.	Smoke Gets In Your Eyes				
303.	So Nice (Summer Samba)				
304.	So What (Impressions)				
305.	Softly as a Morning Sunrise				
306.	Solar				
307.	Solitude				
308.	Someday My Prince Will Come				
309.	Someone To Watch Over Me				
310.	Sometime Ago				
311.	Song For My Father				
312.	The Song Is You				
313.	Soon				
314.	Sophisticated Lady				
315.	Soul Eyes				
316.	Speak Low				
317.	Spooky				
318.	S'Posin'				
319.	Spring Can Really Hang You...				
320.	Spring Is Here				
321.	St. Louis Blues				
322.	St. Thomas				
323.	Stablemates				
324.	Star Dust				
325.	Star Eyes				
326.	Stars Fell on Alabama				
327.	Stella By Starlight				
328.	Stompin' at the Savoy				
329.	Stormy Weather				
330.	Strangers in Paradise				
331.	Strollin'				
332.	Sugar				
333.	Summertime				
334.	Sun Goddess				
335.	Sunny				
336.	Surrey with the Fringe on Top				
337.	Sweet and Lovely				
338.	Sweet Georgia Bright				
339.	Sweet Georgia Brown				
340.	Sweet Lorraine				
341.	Swinging On a Star				
342.	S'Wonderful				
343.	Take Five				
344.	Take the "A" Train				
345.	Tangerine				
346.	Tea For Two				
347.	Teach Me Tonight				
348.	Tenderly				
349.	That Old Black Magic				
350.	That's All				
351.	There is No Greater Love				
352.	There Will Never Be Another...				
353.	There's a Small Hotel				
354.	These Foolish Things				
355.	They Can't Take That Away...				
356.	Things We Did Last Summer				
357.	This I Dig of You				

DK = Don't Know; SK = Sorta Know; K = Know; ODR = Own Definitive Recording

Jazz Repertoire

Must-Know Standards & Jazz Classics

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
358.	<u>This Masquerade</u>				
359.	<u>Thou Swell</u>				
360.	<u>Til There Was You</u>				
361.	<u>Time After Time</u>				
362.	<u>To Each His Own</u>				
363.	<u>The Touch of Your Lips</u>				
364.	<u>Triste</u>				
365.	<u>Try a Little Tenderness</u>				
366.	<u>Tune Up</u>				
367.	<u>Tuxedo Junction</u>				
368.	<u>Unit Seven</u>				
369.	<u>Up Jumped Spring</u>				
370.	<u>Valdez In the Country</u>				
371.	<u>Valse Hot</u>				
372.	<u>The Very Thought of You</u>				
373.	<u>Watch What Happens</u>				
374.	<u>Watermelon Man</u>				
375.	<u>Wave</u>				
376.	<u>The Way We Were</u>				
377.	<u>The Way You Look Tonight</u>				
378.	<u>Weaver of Dreams</u>				
379.	<u>Well You Needn't</u>				
380.	<u>West Coast Blues</u>				
381.	<u>What a Difference a Day...</u>				
382.	<u>What Are You Doing For...</u>				
383.	<u>What Is This Thing Called...</u>				
384.	<u>What's New</u>				
385.	<u>When I Fall In Love</u>				
386.	<u>When Lights Are Low</u>				
387.	<u>When Sunny Gets Blue</u>				
388.	<u>When the Saints Go...</u>				
389.	<u>When Your Lover Has Gone</u>				
390.	<u>Where or When</u>				
391.	<u>Whisper Not</u>				
392.	<u>Who Can I Turn To</u>				
393.	<u>Who Cares</u>				
394.	<u>Will You Still Be Mine</u>				
395.	<u>Willow Weep For Me</u>				
396.	<u>Windows</u>				
397.	<u>Witch Hunt</u>				
398.	<u>Witchcraft</u>				
399.	<u>With a Song In My Heart</u>				
400.	<u>Without a Song</u>				
401.	<u>Woody 'N You</u>				
402.	<u>Work Song</u>				
403.	<u>Wrap Your Troubles In Dreams</u>				
404.	<u>Yardbird Suite</u>				
405.	<u>Yesterday</u>				
406.	<u>Yesterdays</u>				
407.	<u>You and the Night and the...</u>				
408.	<u>You Are the Sunshine of...</u>				
409.	<u>You Don't Know What Love Is</u>				
410.	<u>You Go To My Head</u>				
411.	<u>You Stepped Out of a Dream</u>				
412.	<u>You'd Be So Nice To Come...</u>				
413.	<u>You're My Everything</u>				
414.	<u>Yours Is My Heart Alone</u>				
415.	<u>You've Changed</u>				

	<u>Tune</u>	<u>DK</u>	<u>SK</u>	<u>K</u>	<u>ODR</u>
416.	<u>Blues (basic)</u>				
417.	<u>Blues (jazz)</u>				
418.	<u>Bird Blues</u>				
419.	<u>Minor blues</u>				

DK = Don't Know; SK = Sorta Know; K = Know; ODR = Own Definitive Recording

Blues and Rhythm

Riff Blues

1. Bag's Groove
2. Bessie's Blues
3. Birk's Works (minor blues)
4. Blue and Boogie
5. Blue Bird
6. Blue Monk
7. Blue Seven
8. Blues by Five
9. Blues in Bebop
10. Blues in the Closet
11. Blues Walk
12. Bockanal
13. The Breakthrough
14. Bud's Blues
15. Buzzy
16. By Accident
17. The Champ
18. Clarence's Place
19. Cool
20. Cool Blues
21. Dahomey Dance
22. Eleven Sixty
23. Emanon
24. Filthy McNasty
25. The Jody Grind
26. Jumpin' with Symphony Sid
27. K.C. Blues
28. Kentucky Oysters
29. Laird Baird
30. Misterioso
31. Morpo
32. Mr. P.C. (minor blues)
33. Naptown Blues
34. Night Train
35. Now's the Time
36. Popo
37. Red Top
38. Sac o' Woe
39. Sandu
40. Scotch and Water
41. Seven-Up
42. The Skunk
43. Some Other Blues
44. Sonnymoon for Two
45. The Squirrel
46. Tear It Down
47. Tenor Madness
48. Things Ain't What They Used to Be
49. This Here
50. Unit Seven
51. Vierd Blues
52. Wee Dot
53. West Coast Blues

Through-Composed Blues

1. Another Hairdo
2. Au Privave
3. Back Home Blues
4. Ba-lue Bolivar Ba-lues Are
5. Barbados
6. Billie's Bounce
7. Bloomdido
8. Bongo Bop
9. Cheryl
10. Chi Chi
11. Cosmic Rays
12. Dance of the Infidels
13. Farmer's Market
14. Merry-Go-Round
15. Mohawk
16. Opus De Funk
17. Parker's Mood
18. Perhaps
19. Relaxin' at Camarillo
20. Sippin' at Bells
21. Straight No Chaser
22. Stratusphunk
23. 245
24. Visa
25. Walkin'

Minor Blues

1. Birk's Works
2. Blues Are Sad
3. Blues in the Mood
4. Footprints
5. Israel
6. Jazz Bo
7. Left Bank
8. Low and Sweet
9. Mr. P.C.
10. Solar
11. Stolen Moments

Altered Blues*

1. All Blues (6/4 time)
2. Back Home Blues
3. Bass Blues
4. Birk's Works
5. Blues for Alice (Bird blues)
6. Dance of the Infidels
7. Freddie Freeloader
8. Footprints (6/4 time, minor blues)
9. Here Comes McBride
10. Israel
11. I Still Care
12. Kentucky Oysters
13. Laird Bairs
14. Let's Play
15. Lonely Avenue
16. Scotch and Water
17. Si Si
18. Sippin' at Bells
19. Solar
20. Tiny's Blues
21. Watermelon Man (16 bar blues)
22. West Coast Blues (6/4 time)

* altered with regard to the changes, form, meter, mode, etc.

Rhythm Tunes

1. Ah-Leu-Cha
2. Allen's Way
3. An Oscar for Treadwell
4. Anthropology (Thriving on a Riff)
5. Apple Honey
6. Boppin' a Riff
7. Celerity
8. Cheers
9. Cottontail
10. Crazyology (A sections altered)
11. CTA (altered changes)
12. Dexterity
13. Dizzy Atmosphere (altered changes)
14. Dot's Groovy
15. Down for the Double
16. Eb Pob
17. Eternal Triangle (altered bridge)
18. Everything's Cool
19. Fat Girl
20. 52nd Street Theme
21. The Flintstones
22. Flying Home
23. Goin' to Minton's
24. Good Bait (different bridge)
25. Hollerin' and Screamin'
26. I's an errand Boy for Rhythm
27. I Got Rhythm
28. Jay Jay
29. Jumpin' at the Woodside
30. Kim
31. Lemon Drop
32. Lester Leaps In
33. Love You Madly
34. Merry-Go-Round
35. Moose the Mooch
36. Move
37. No Moe (different bridge)
38. O Go Mo
39. Oleo
40. On the Scene
41. One Bass Hit
42. Oop-Bop-Sha-Bam
43. Ow
44. Passport
45. Red Cross
46. Rhythm-a-ning
47. Room 608 (different bridge)
48. Salt Peanuts
49. The Serpent's Tooth
50. Seven Come Eleven
51. Shaw 'Nuff
52. Sunnyside
53. Steeplechase
54. Straighten Up and Fly Right
55. The Theme
56. Tiptoe
57. Turnpike
58. Tuxedo Junction
59. Webb City
60. Wee

The Contrafact

The contrafact is a tune which is based on an extant set of chord changes.

All God's Children Got Rhythm

Coffee Pot (J.J. Johnson)
Little Willie Leaps (Miles Davis)
Mayreh (Horace Silver)
Never Felt That Way Before (Sonny Stitt)
Surburban Eyes (Ike Quebec)

All the Things You Are

Bird of Paradise (Charlie Parker)
Charge Account (Lambert/Stewart)
Getting Together (Charles Mingus)
Prince Albert (Dorham/Roach)
Young Lee (Lee Konitz)

Cherokee

Blue Serge (Serge Chaloff)
Brown Skins (Gigi Gryce)
Home Cookin' II (Charlie Parker)
Ko Ko (Charlie Parker)
Marshmallow (Wayne Marsh)
Parker 51 (Jimmy Raney)
Serenade to a Square (Bud Powell)
Share-A-Key (Jamey Aebersold)
Warming Up a Riff (Charlie Parker)
You Gotta Dig It (Charlie Byrd)

Confirmation

As I Live and Bop (Stan Getz)
Confirmed (Jimmy Raney)
Denial (Miles Davis)
I Know (Sonny Rollins)
Juicy Lucy (Horace Silver)
Strivers Row (Sonny Rollins)

Fine and Dandy

Bebop Romp (Fats Navarro)
Blue Boy (Lennie Tristano)
Double Date (Pete Rugolo)
Keen and Peachy (Burns/Rodgers)
Sax of a Kind (Konitz/Marsh)
Westwood Walk (Gerry Mulligan)

Out of Nowhere

Casbah (Tadd Dameron)
Jayne (Ornette Coleman)
Nostalgia (Fats Navarro)
Round House (Gerry Mulligan)
Sans Souci (Gigi Gryce)

Honeysuckle Rose

Cindy's Tune (Pepper Adams)
Cuban Holiday (Red Wooten)
Kicks (Nat Cole)
Lester Blows Again (Lester Young)
Marmaduke (Charlie Parker)
Plain Jane (Sonny Rollins)
Up on Teddy's Hill (Charlie Christian)
Scrapple from the Apple (Charlie Parker) (rhythm bridge)

How High the Moon

Indiana Winter (Feather/Moore)
Lennie-Bird (Lennie Tristano)
Luminescence (Barry Harris)
More Moon (Shorty Rogers)
Ornithology (Benny Harris)
Satellite (John Coltrane)

Indiana (Back Home Again in...)

Deliberation (Lennie Tristano)
Donna Lee (Charlie Parker)
Ice Freezes Red (Fats Navarro)
Naptown USA (J.J. Johnson)
No Figs (Lennie Tristano)

Lady Be Good

Fats Blows (Fats Navarro)
The Fox Hunt (Abene)
Hackensack (Thelonious Monk)
In a Rush (James Moody)
Rifftide (Coleman Hawkins)
Two Fathers (James Moody)

Ladybird

Bebopish (Jamey Aebersold)
Birdsong (David Baker)
Half Nelson (Miles Davis)

Love me or Leave Me

Lullaby of Birdland (George Shearing)
Minor March (Jackie McLean)
Minor's Holiday (Kenny Dorham)
Night on Bop Mountain (Kai Winding)
Overtime (Pete Rugolo)
Segment/Diverse (Charlie Parker)

Pennies from Heaven

East Thirty Second (Lennie Tristano)
Froggy Day (Ronnie Ball)
Hi Beck (Lee Konitz)
Lennie's Pennies (Lennie Tristano)
Stop (Don Lanphere)

What is This Thing Called Love

Barry's Bop (Fats Navarro)
Fifth Avenue (John Coltrane)
Flat Black (J.J. Johnson)
Hot House (Tadd Dameron)
100 Proof (J.J. Johnson)
Subconscious-Lee (Lee Konitz)
What is This (Jamey Aebersold)

Sweet Georgia Brown

Bright Mississippi (Thelonious Monk)
Dig (Donna) (Jackie McLean)
Stoptime (Horace Silver)
Sweet Clifford (Clifford Brown)
Swing House (Gerry Mulligan)
Teapot (J.J. Johnson)

Whispering

Groovin' for Diz (David Baker)
Groovin' High (Dizzy Gillespie)

RHYTHM TUNES...

Contrafacts of "I Got Rhythm"

1. Ah-Leu-Cha
2. Anthropology (Thrivin' on a Riff)
3. Apple Honey
4. Boppin' a Riff
5. Calling Dr. Jazz
6. Celerity
7. Cheers
8. Cottontail
9. Crazyology
10. CTA (altered changes)
11. Dexterity
12. Dizzy Atmosphere
13. Dot's Groovy
14. Down for the Double
15. Eb Pob
16. Eternal Triangle (different bridge)
17. Fat Girl
18. 52nd Street Theme
19. The Flintstones
20. Flying Home
21. Goin' to Minton's
22. Good Bait (different bridge)
23. Jay Jay
24. Lemon Drop
25. Lester Leaps In
26. Love You Madly
27. Merry-Go-Round
28. Moose the Mooche
29. Move
30. O Go Mo
31. Oleo
32. One Bass Hit
33. On the Scene
34. Oop-Bop-Sha-Bam
35. An Oscar for Treadwell
36. Ow
37. Passport

38. Red Cross
39. Rhythm-a-ning
40. Room 608 (different bridge)
41. Salt Peanuts
42. The Serpant's Tooth
43. Seven Come Eleven
44. Sonny'side
45. Steeplechase
46. The Theme
47. Turnpike
48. Tuxedo Junction
49. Webb City

Tunes that use

I I II7 II7 II- V7 I (II- V7)

Bernie's Tune (minor)
Crazy Rhythm
Darktown Strutter's Ball
Desafinado
Exactly Like You
The Girl from Ipanema
I Ain't Got Nobody
I Cried For You
I Got It Bad
Jersey Bounce
Mood Indigo
On the Alamo
September in the Rain
Solitude
Sunny (Jerome Kern)
Take the "A" Train
These Are the Things I Love
Those Lazy, Hazy, Crazy Days of Summer
Watch What Happens