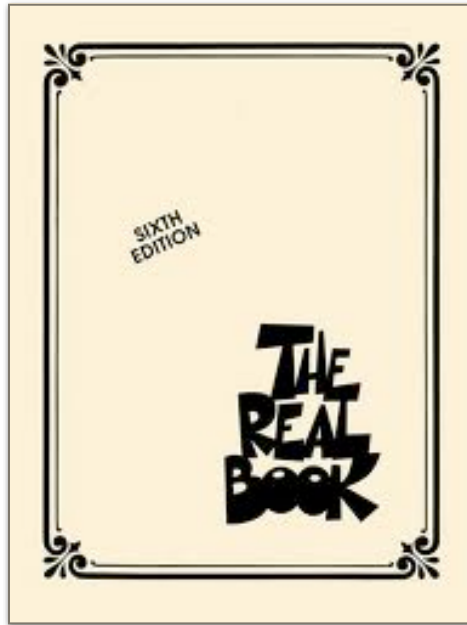




Metropolitan Community College



LEARNING FOUR ESSENTIAL SONG FORMS USED IN JAZZ
WITH COMMONLY PERFORMED COMPOSITIONS IN...

THE REAL BOOK

compiled and edited by

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MCC - Penn Valley | MUSI 130, 131, 132

Course Information | (w) Online Syllabus

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ABOUT THE BLUES

The **12-bar blues** (or *blues changes*) is one of the most popular chord progressions in popular music, including the blues.

The blues progression has a distinctive form in lyrics and phrase and chord structure and duration. It is, at its most basic, based on the I-IV-V chords of a key.

The blues can be played in any key. Mastery of the blues and rhythm changes are "critical elements for building a jazz repertoire".

BLUES COMPOSITIONS

1. ***BESSIE'S BLUES 42***
2. ***BLUE MONK 52***
3. ***FREDDIE FREELoader 151***
4. ***MR. P.C. 276***
5. ***NIGHT TRAIN 304***
6. ***PFRANCING 327***
7. ***STOLEN MOMENTS 384***
8. ***STRAIGHT NO CHASER 386***
9. ***SWEDISH PASTRY 394***
10. ***WOODCHOPPER'S BALL 447***



ABOUT THE II-7, V7, I PROGRESSION

The **ii-V-I turnaround**, **ii-V-I progression**, or **ii V I** even **ii V VIII**, also known as the **dominant cadence**, is a common cadential chord progression used in a wide variety of music genres, especially jazz harmony.

It is a succession of chords whose roots descend in fifths from the second degree, or supertonic, to the fifth degree, or dominant, and finally to the tonic.

In a major key, the supertonic (ii) triad is minor, while in a minor key, this triad is diminished. The dominant chord is, in its most basic form, a major triad and, commonly, a dominant seventh chord.

With the addition of chord alterations, substitutions, and extensions (most often sevenths), limitless variations exist on this simple formula.

II-7, V7, I COMPOSITIONS

1. **AIREGIN 13**
2. **ALL THE THINGS YOU ARE 22**
3. **BLUE BOSSA 50**
4. **GIRL FROM IMPANEMA 158**
5. **GRAND CENTRAL 164**
6. **GROOVIN' HIGH 166**
7. **HAVE YOU MET MISS JONES 172**
8. **INVITATION 217**
9. **ORNITHOLOGY 317**
10. **RECORDAME**
11. **SONG FOR MY FATHER 373**
12. **TRISTE 417**
13. **TUNE UP 418**
14. **YESTERDAYS 454**



ABOUT RHYTHM CHANGES

In **jazz** and jazz harmony, **rhythm changes** is a modified form of the chord progression of George Gershwin's song "I Got Rhythm", which forms the basis of countless (usually uptempo) jazz compositions. Rhythm changes were popular with swing-era musicians – they are used in "Shoe Shine Boy" (Lester Young's 1936 breakout recording with Count Basie) and "Cotton Tail" written by Duke Ellington in 1940, as well as Charlie Christian's "Seven Come Eleven", "Charlie Parker's 'Salt Peanuts'", and Thelonious Monk's "Rhythm-a-Ning", for instance.

Their later popularity is largely due to their extensive use by early bebop musicians. The changes began to be used in the 1930s, became extremely common in the '40s and '50s, and are now ubiquitous.[3] "I Got Rhythm" was already a popular jazz standard, and by writing a new song over its chord changes (a type of composition known as a contrafact), the tune could be copyrighted to the artist instead of requiring that royalties be paid to the Gershwin estate. In popular music **rhythm changes** refers to just the first four chords of the jazz progression. These form the total harmonic basis of an enormous number of popular hits that came out during the 1950s, 1960s, and beyond. Today mastery of the blues and rhythm changes are "critical elements for building a jazz repertoire".

RHYTHM CHANGES COMPOSITIONS

1. **ANTHROPOLOGY 29**
2. **AU PRIVAVE 37**
3. **COTTON TAIL 90**
4. **DEXTERITY 112**
5. **DIZZY ATMOSPHERE 113**
6. **OLEO 309**
7. _____
8. _____
9. _____
10. _____



ABOUT MODAL JAZZ

An understanding of modal jazz requires knowledge of **musical modes**. In bebop as well as in hard bop, musicians use chords to provide the background for solos.

A song starts out with a theme that introduces the chords for the solos.

These chords repeat throughout the whole song, while the soloists play new, improvised themes over the repeated chord progression.

By the 1950s, improvising over chords had become such a dominant part of jazz, that sidemen at recording dates were sometimes given nothing more than a list of chords to play from.

Towards the end of the 1950s, spurred by the experiments of composer and bandleader George Russell, musicians began using a modal approach.

They chose not to write their pieces using conventional chord changes, but instead using modal scales.

MODAL COMPOSITIONS

1. FOOTPRINTS
2. IMPRESSIONS
3. LITTLE SUNFLOWER
4. MAIDEN VOYAGE
5. ALL BLUES
6. _____
7. _____
8. _____
9. _____
10. _____

