

Trumpet * Jazz Play-Along * Vol. 1 Contemporary Jazz Studies

These are the contemporary chord progressions
that may be used with these tunes:

| | |
|---------------------|----|
| The Blues | 4 |
| I Got Rhythm | 8 |
| Honeysuckle Rose | 14 |
| Perdido | 20 |
| Indiana | 26 |
| Take the "A" Train | 33 |
| How High the Moon | 39 |
| Night and Day | 45 |
| The Song is You | 51 |
| I'll Remember April | 57 |

THE BLUES

THE BLUES is the oldest and most basic form in jazz. Frankie and Johnnie dates back to the 1840's. In its simplest form THE BLUES is twelve bars long: 4 bars I, 2 bars IV, 2 bars I, 2 bars V, 2 bars I.

Concert F has been the most common key for THE BLUES in jazz from *New Orleans* (St. Louis Blues, Royal Garden Blues) to swing (Creole Love Call, Sepia Panorama, Jeeps Blues, Kansas City) to bebop (Straight No Chaser, Blue Monk, Blues for Alice, Au Private, Now's the Time, Billie's Bounce, Bag's Groove, Dance of the Infidels) to Post-bop Stratusfunk, Walkin', Birdlike, The Second Race, Nancy Jo, Eighty One). Some tunes lengthen the blues (Watermelon Man); some shorten it to eight bars and add a bridge (Confirmation). There are many common substitute changes used when playing THE BLUES.

The image shows a 12-bar blues melody in G major. The notes are written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is divided into four groups of three bars each. Chord changes are indicated by letters above the staff: G, G7, C7, G, D7, G, G7, C7, C#0, G, G7, C7, C#0, G, D7, G, G#7, C#7, F#7, B7, C7, F7, A7, D7, and G. Dynamics markings include 'f' (forte) and 'r' (ritardando). The melody consists of eighth and quarter notes, with some ties and slurs.



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I GOT RHYTHM

Next to The Blues, I GOT RHYTHM is the most popular set of changes in jazz, Bb being the most frequent key. In its most basic form RHYTHM is two 8-measure phrases in Bb, an 8-bar bridge based on the circle of fifths another 8-bar section in Bb. In order to break up the static Bb sections, many different substitute progressions are employed. The test of a good jazz player is if and how he makes the change from Bb7 to Eb in measures 5 to 6 in the Bb sections.

RHYTHM was popular in the Swing Era (Cottontail), Every Tub, The Lunceford Special, Lester Leaps In, The Joint is Jumpin'), the Bebop Era (Anthropology, Moose the Mooche, The Theme, Dexterity, Little Benny (aka Crazeology and Bud's Bubble), Shaw 'Nuff, Rhythm-a-ning (aka Haig and Haig), and in the Post-Bop Period (Oleo, Swing Spring, Rocky and His Friends, The Flintstones). Many tunes use only the Bb sections and add a different bridge (Room 608, Pec-A-Sec, Gertrude's Bounce, Brilliant Corners, Good Bait (the bridge is Eb RHYTHM), Blue Moon, Tuxedo Junction). Get Happy is 8 bars F RHYTHM, an 8-bar bridge and 8 bars F RHYTHM.

C G⁷ C A⁷⁻⁹ D⁷ G⁷
C⁷ F⁷ C G⁷
C G⁷ C D⁷ G⁷
C⁷ F⁷ C
E⁷ A⁷
D⁷
C G⁷
C⁷



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TAKE THE A TRAIN

Billy Strayhorn's TAKE THE "A" TRAIN is another standard from the Ellington book that transcends all style. The original recording (1941) contains Ray Nance's classic solo. The version on *Ellington Uptown* (1951) is notable for wonderful bebop choruses by vocalist Betty Roche and tenor saxophonist Paul Gonslaves. The simple progression in the A section is the same as many other tunes before and since (Exactly Like You, I'm Checking Out Goombye, I've Got to be a Rug Cutter, Boo Dah, Milo's Other Samba). The first 8 bars of A TRAIN have the same chord progression as the first 4 of Mood Indigo. The second, fourth and eighth 8's of Cherokee also utilizes this progression.

D E⁷

A⁷ D A⁷

D E⁷+11

A⁷ D D⁷

G D⁷ G

E⁷

D

A⁷



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