

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. Many rock and roll tunes of the fifties and sixties used this format.

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 Privave, 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**.

WWW.HICKEYS.COM

**HICKEY'S
MUSIC CENTER**

104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

G G7
 C7 G Bb°
 D7 G Eb7 D7
 G G7 C C#° G Ab7 G7
 C7 C#° G E7-9
 D7 G E7-9
 G#7 C#7 F#7 B7 E7 A7 D7
 C7 F7 G C7
 A7 D7 B7
 G D B7-9
 C7 Bb7
 D7

www.hickeys.com



HICKEY'S MUSIC CENTER

104 Adams Street · Ithaca, NY 14850
 607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

G C B⁷ G⁷
 C⁷ G E⁷-9
 D⁷ G D⁷
 G⁷ A⁷ D⁷ G G⁷
 C⁷ C^{#0} G E⁷-9
 D⁷ G D⁷
 G C G⁷
 C⁷ G
 D⁷ G
 G F⁷
 D⁷



HICKEY'S MUSIC CENTER

104 Adams Street • Ithaca, NY 14850
 607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

Next to The Blues, I GOT RHYTHM is the most popular set of changes in jazz, B \flat being the most frequent key. In its most basic form RHYTHM is two 8-measure phrases in B \flat , an 8-bar bridge based on the circle of fifths, and another 8-bar section in B \flat . In order to break up the static B \flat sections, many different substitute progressions are employed. The test of a good jazz player is if and how he makes the change from B \flat 7 to E \flat in measures 5 to 6 in the B \flat sections.

RHYTHM was popular in the *Swing Era* (Cottontail, Every Tub, The Lunceford Special, Lester Leaps In, The Jeep 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 B \flat sections and add a different bridge (Room 608, Pec-A-Sec, Gertrude's Bounce, Brilliant Corners, Good Bait [the bridge is E \flat RHYTHM], Blue Moon, Tuxedo Junction). Get Happy is 8 bars F RHYTHM, 8 bars B \flat RHYTHM, an 8-bar bridge, and 8 bars F RHYTHM.

www.hickeys.com



**HICKEY'S
MUSIC CENTER**

104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com

HONEYSUCKLE ROSE

Fats Waller's HONEYSUCKLE ROSE was a standard vehicle for soloists in the '30's. Listen to Lester Young's solo with Count Basie and Basie's recording of John's Idea. Charlie Parker's Marmaduke and Clark Terry's Tete à Tete also have excellent solos. The form of HONEYSUCKLE ROSE is very similar to RHYTHM; both are AABA (bars 5 through 8 of both A and B sections are identical from one tune to the other. Some tunes use the A section but with a different bridge (Sweet and Lovely, It's Glory, Scapple from the Apple [Rhythm bridge]). Incidentally, the out choruses of Basie's Time Out and Roseland Shuffle are HONEYSUCKLE ROSE even though the rest of the arrangements are not. The HONEYSUCKLE ROSE bridge is used with many other A sections (Confirmation, Room 608, Tail Feathers, Pec-a-sec, Hit Me With a Hot Note).



The musical score for Honeysuckle Rose is presented in a single system with eight staves. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various chord markings above the staves: D7, G7, C, F7, G, E7-9, D7, G7, C, C#0, G, G7, C, A7, D7, and G7. A large, diagonal watermark reading "www.hickeys.com" is overlaid across the middle of the page. At the bottom right, there is a circular logo featuring a stylized musical note, followed by the text "HICKEY'S MUSIC CENTER" and contact information: "104 Adams Street - Ithaca, NY 14850", "607.272.8262 · 1.800.HICKEYS (1.800.442.5397)", and "www.hickeys.com".

TAKE THE "A" TRAIN

Billy Strayhorn's TAKE THE "A" TRAIN is another standard from the Ellington book that transcends all styles. 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 Gonsalves. 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 utilize this progression.

www.hickeys.com



**HICKEY'S
MUSIC CENTER**

104 Adams Street · Ithaca, NY 14850
607.272.8262 · 1.800.HICKEYS (1.800.442.5397)
www.hickeys.com