

Contemporary Jazz Duets - Vol. 1 & 2

by
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I Got Rhythm

Next to the blues, "I Got Rhythm" is the more popular set of changes, Bb being the most frequent key. In its most basic form, Rhythm is two 8 measure phrases in Bb, an 8 bar bridge consisting of 2 measures each of D7, G7, C7 F7; and 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 five to six in the Bb 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, Little Benny (aka Crazeology, Bud's Bubble), Shaw'Nuff, Rhythm-A-ning (Aka; Haig and Haig) and later (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, 8 bars Bb Rhythm and 8 bar bridge and 8 bars F Rhythm.



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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." Clark Terry's "Tete a Tete" has excellent solos. The form of "Honeysuckle Rose" is very similar to Rhythm; both are AABA, both are identical in bars 5 through 8 of the A sections. Some tunes use the A section but with a different bridge (Sweet and Lovely, It's Glory, Scrapple 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.



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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 musical score for "Take the A Train" is presented in four systems. The key signature is G major (one sharp) and the time signature is 4/4. The first system contains the first two measures, with chords D and E7. The second system contains measures 3 through 5, with chords A7, D, B7-9, and A7. The third system contains measures 6 and 7, with chords D and E7. The fourth system contains the final measure with chord A7.



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Satin Doll

SATIN DOLL - is the perennial club date favorite. After thousands of listenings and playings, I'm still thrilled by Duke's original chart. Fine recordings of "Satin Doll" are plentiful. Freddie Green wrote "Corner Pocket" aka "Since I Met You" on these changes for Count Basie.



The musical score for "Satin Doll" is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** Treble staff has a melodic line with eighth and quarter notes. Bass staff has a bass line with eighth and quarter notes. Chords A^7 and B^7 are indicated below the bass staff.
- System 2:** Treble staff continues the melodic line. Bass staff has a bass line. Chords G^7 , E^7-9 , E^b7 , D , and B^7-9 are indicated below the bass staff.
- System 3:** Treble staff continues the melodic line. Bass staff has a bass line. Chords A^7 and B^7 are indicated below the bass staff.
- System 4:** Treble staff continues the melodic line. Bass staff has a bass line. Chords (G^7) , E^7 , and E^b7 are indicated below the bass staff.



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