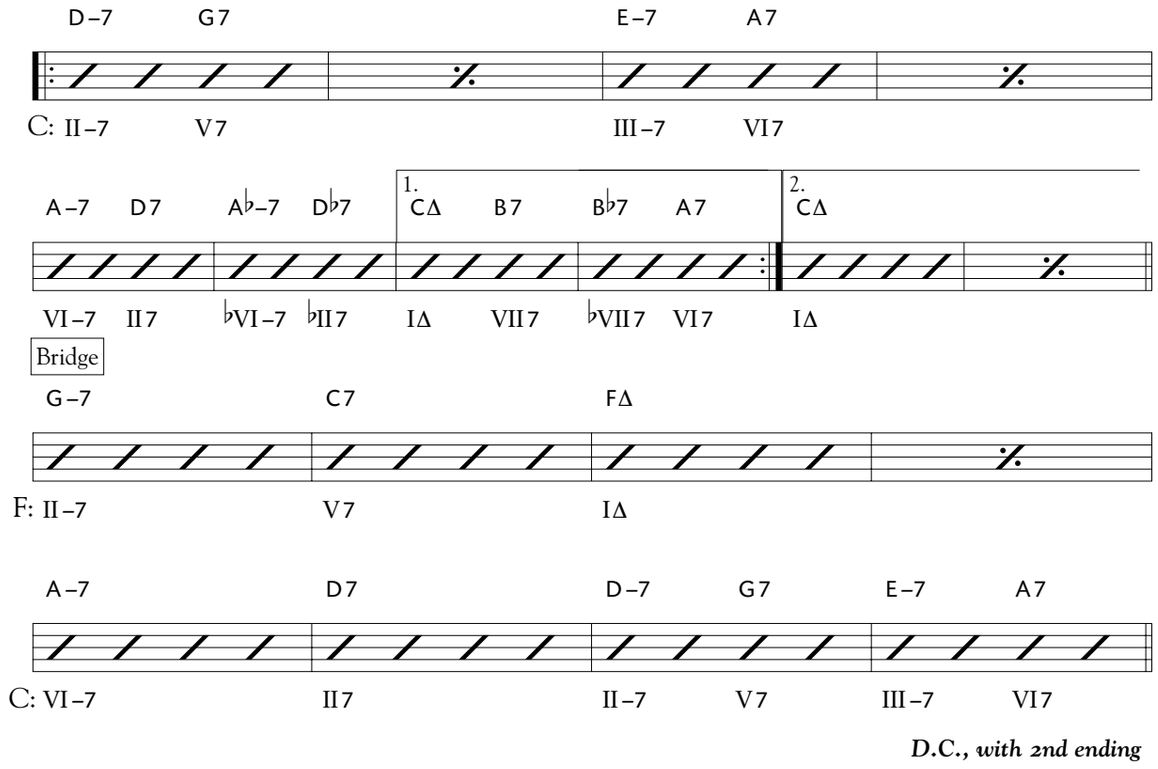
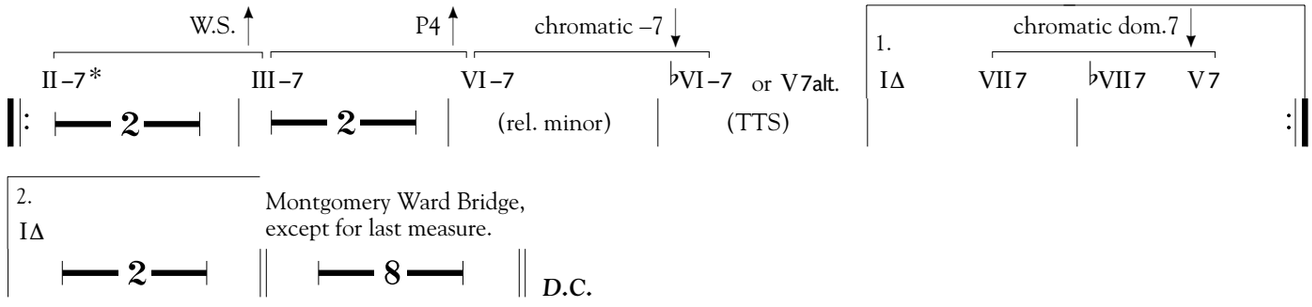
1. Latin Moll



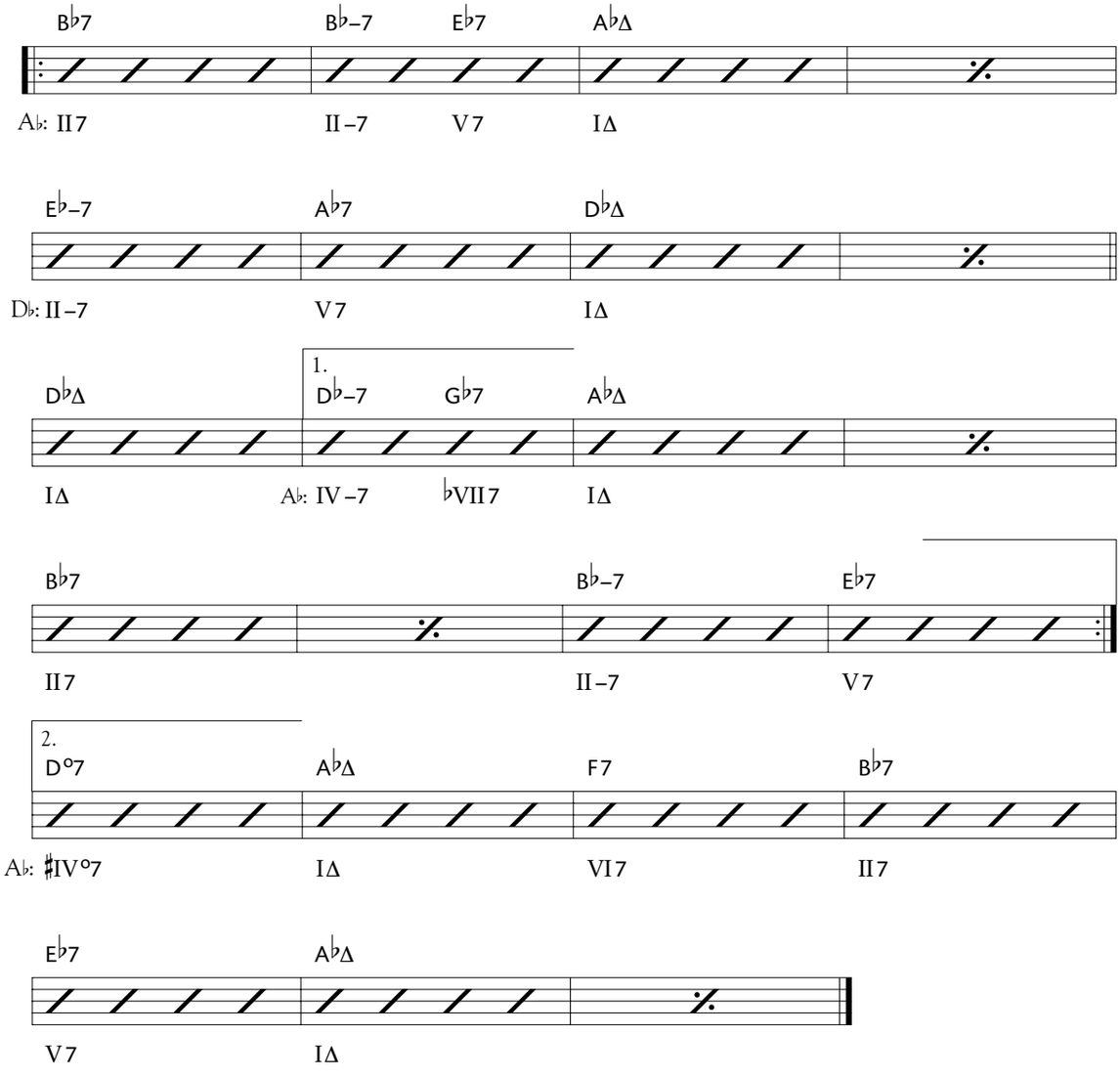
D.C., with 2nd ending

Road Map (AABA):



* Improvisor need not observe dominants in II-V progressions unless they are altered.

2. In A Yellow Zone



Road Map (ABAB'):

mm.1-4. Starts on II7 (as in Ch.4, **Beginnings**), then "regular" II-V-I.

mm.5-8. Modulates to IV, by way of *its* II-V-I.

m.9. *Stays* on IV.

mm.10-12. BD, returning to the original tonic (I).

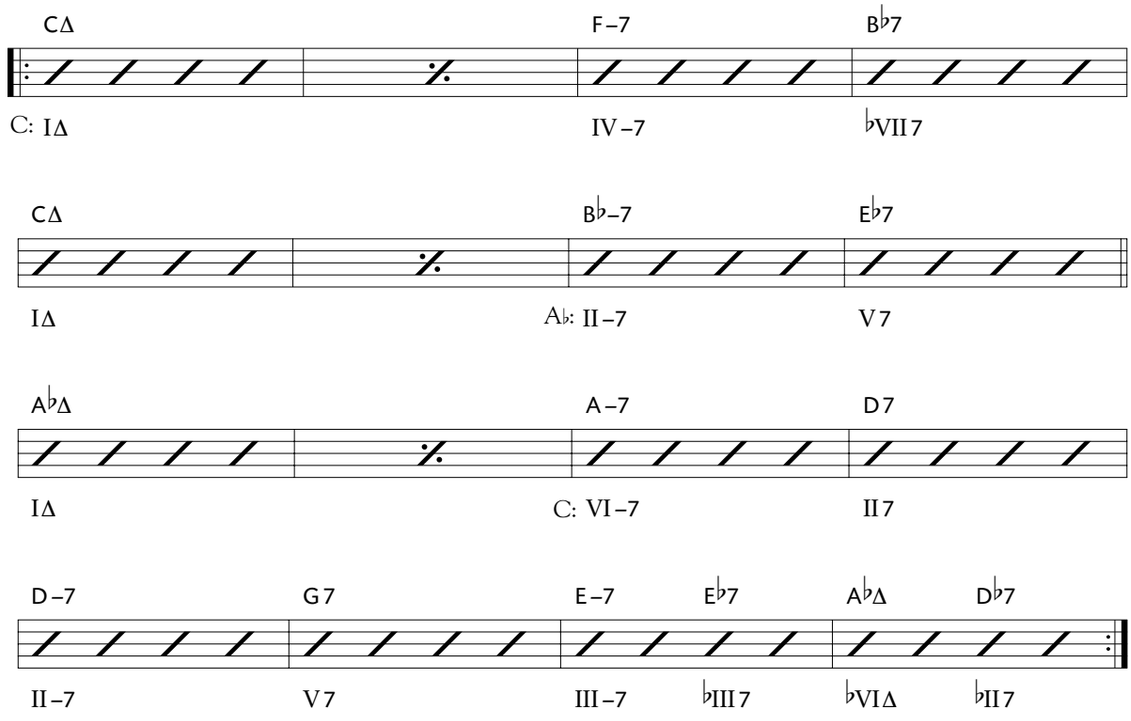
mm.13-16. *Very* similar to beginning (II7), except that the I is not reached.

mm.17-25. Same as mm.1-9.

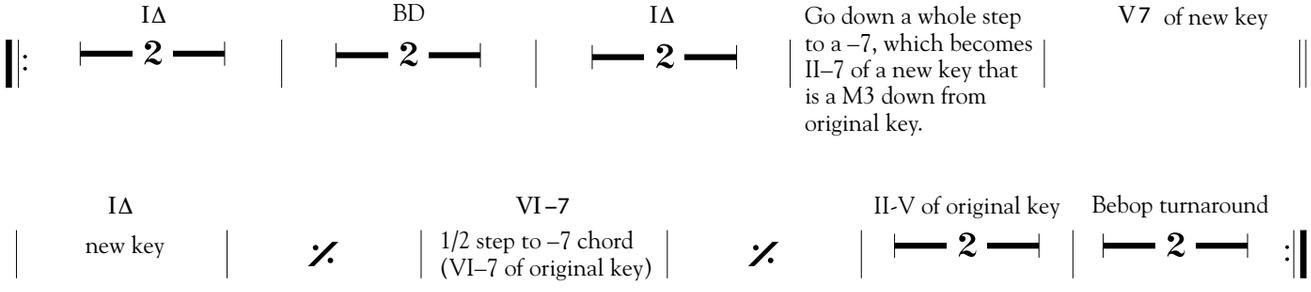
mm.26-27. ♯IV° (as described in Ch.1), returning to I.

mm.28-32. Cycle of dominant sevenths (VI7,II7,V7), ending on I major.

3. Lady Nerd

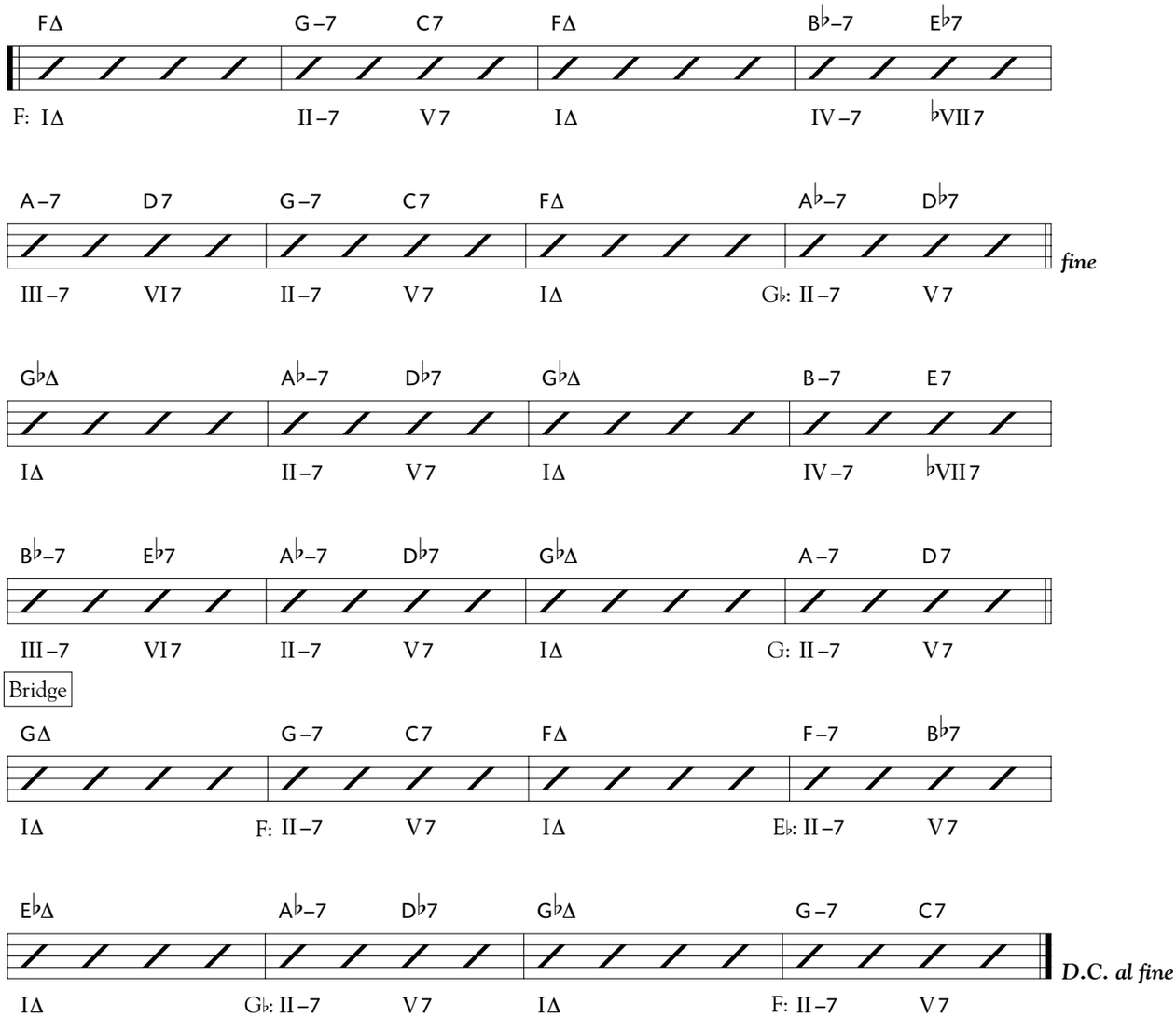


Road Map (ABAB):



(To convert Lady Nerd to Half-Nelson, change m.7 to B–7 E7, then B♭–7 E♭7 in m.8)

4. Joy Fling



Road Map (AA'BA):

mm.1-3. All chords *very* close to "home" (II,V, or I). Could even be harmonically generalized as I by the improviser.

m.4. BD.

mm.5-7. Also very close to "home," as "extension" of II-V-I (see Ch.1).

m.8. Preparatory II-V of new key of one-half step higher (G♭).

mm.9-16. *Exactly* like mm.1-8, but a half-step higher.

mm.15-21. DSM sequences of II-V-I's in G, F, and E♭.

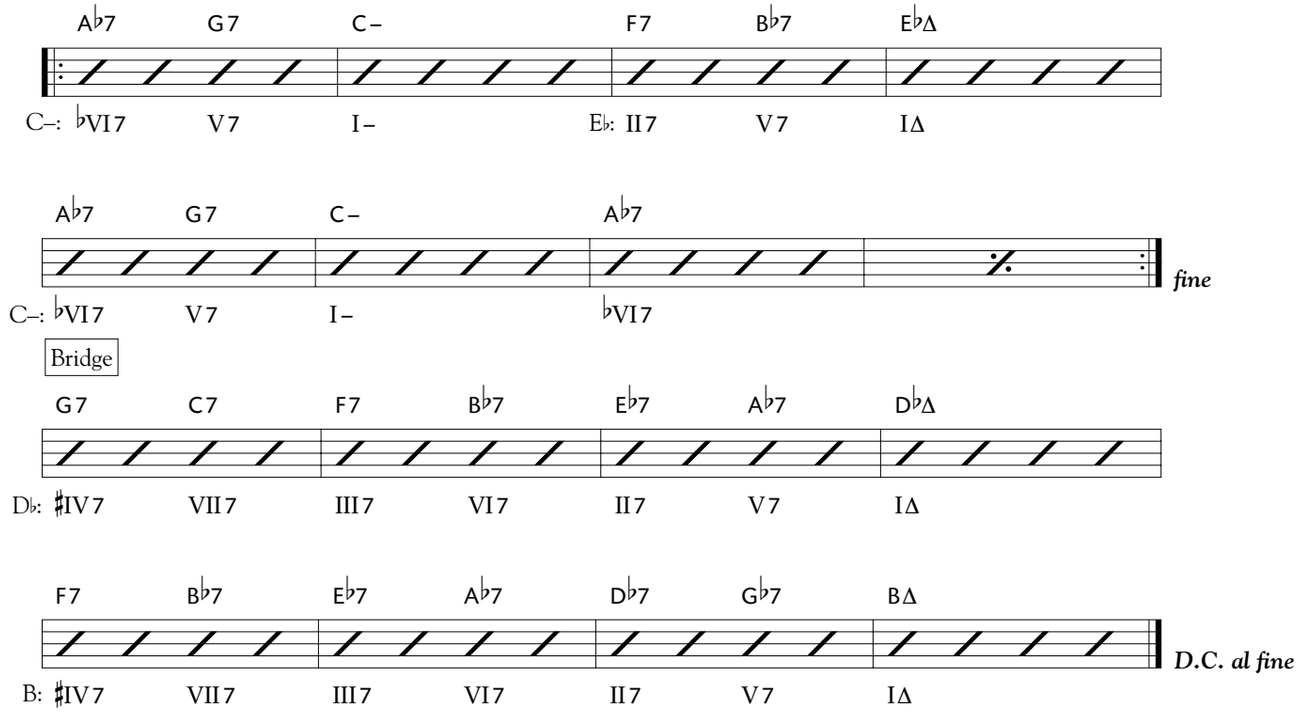
mm.22-23. Modulates up a m3 (E♭-G♭), G♭ being the key of m.9.

m.24. II-V of the original key (F).

mm.25-32. Same as mm.1-8, except that m.8 is II-V of the *orginial* key, since the modulation to G♭ is not needed at this point (m.32).

(Godchild, though in A♭ instead of F, uses the same progression as found in mm.25-32 of Joy Spring for all three of its "A" sections (AABA form), staying in A♭, rather than modulating up a half-step for mm.9-16. The bridge of Godchild spends four bars in C, then four bars in E♭, as described near the end of Ch.5, **Classic Bridges**)

5. Udroj Backwards, Sahib



Road Map (AABA):

mm.1-2. ♭VI7 V7 I- in starting minor key (see Ch.4, Beginnings).

mm.3-4. II7 V7 I in relative major (also covered in Ch.4).

mm.5-6. Same as mm.1-2.

mm.7-8. ♭VI7 of starting minor key.

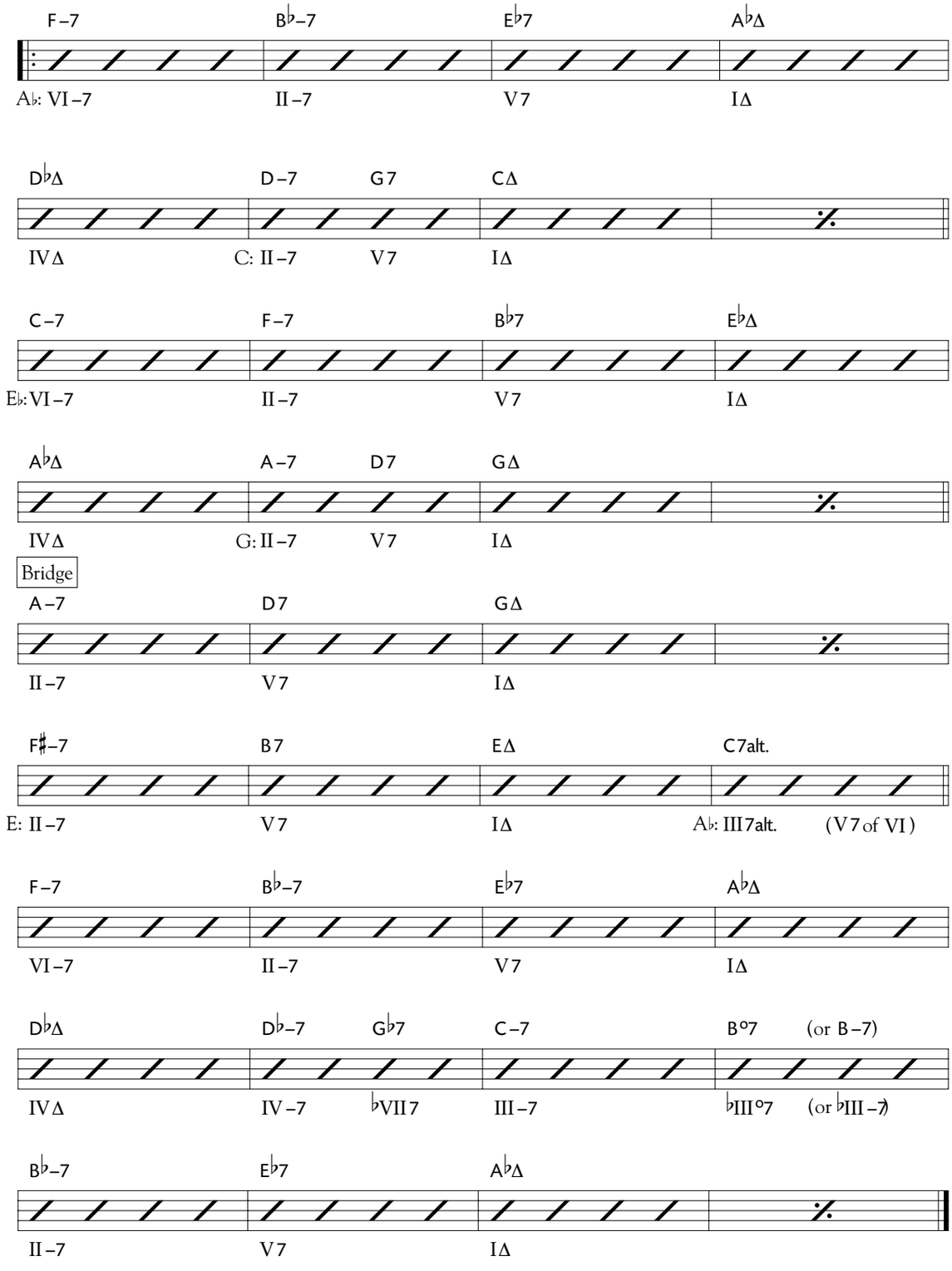
mm.9-16. Repeat of mm.1-8.

mm.17-20. Cycle of dominants, starting one half-step below chord of m.8, ending with a 4-beat duration on a major chord (D♭).

mm.21-24. Same as mm.17-20, but a whole-step lower.

mm.25-32. Identical to mm.1-8.

6. The Many Things You Am



Road Map (AA'BA/C):

First of all, note that the Roman Numeral analysis for the first two 8-measure phrases are *identical*, though in different keys. Also notice that the closing 12-measure phrase (after the bridge) has the same first five measures as the beginning of the tune.

mm.1-5. Cyclic extension of the II-V-I progression (VI–7 II–7 V7 I IV).
Could be harmonically-generalized by the improviser.

mm.6-8. Modulation up a M3 from starting key, by way of II-V-I. At the juncture of the two keys, the IV chord of the first key proceeds up a half-step to II of the second key.

mm.9-16. Identical to mm.1-8, but starting a P5 higher.

mm.17-20. (bridge) *Remains* in the key of m.16, using another II-V-I.

mm.21-23. Modulation down a m3 (using II-V-I). II–7 of new key is one half-step below previous key's I.

m.24. This altered dominant leads to the first chord of the closing 12-bar phrase (as V7 of VI–7). As improvisers often experience difficulty with this measure, especially if the tune is played in a non-standard key, a simple solution is to use a lydian-augmented in m.24 whose root is the *same* as the root of the preceding major chord (m.23). In the standard key given here, m.23 would be an E major scale, and m.24 would be an E lydian-augmented scale (which perfectly accommodates the altered dominant).

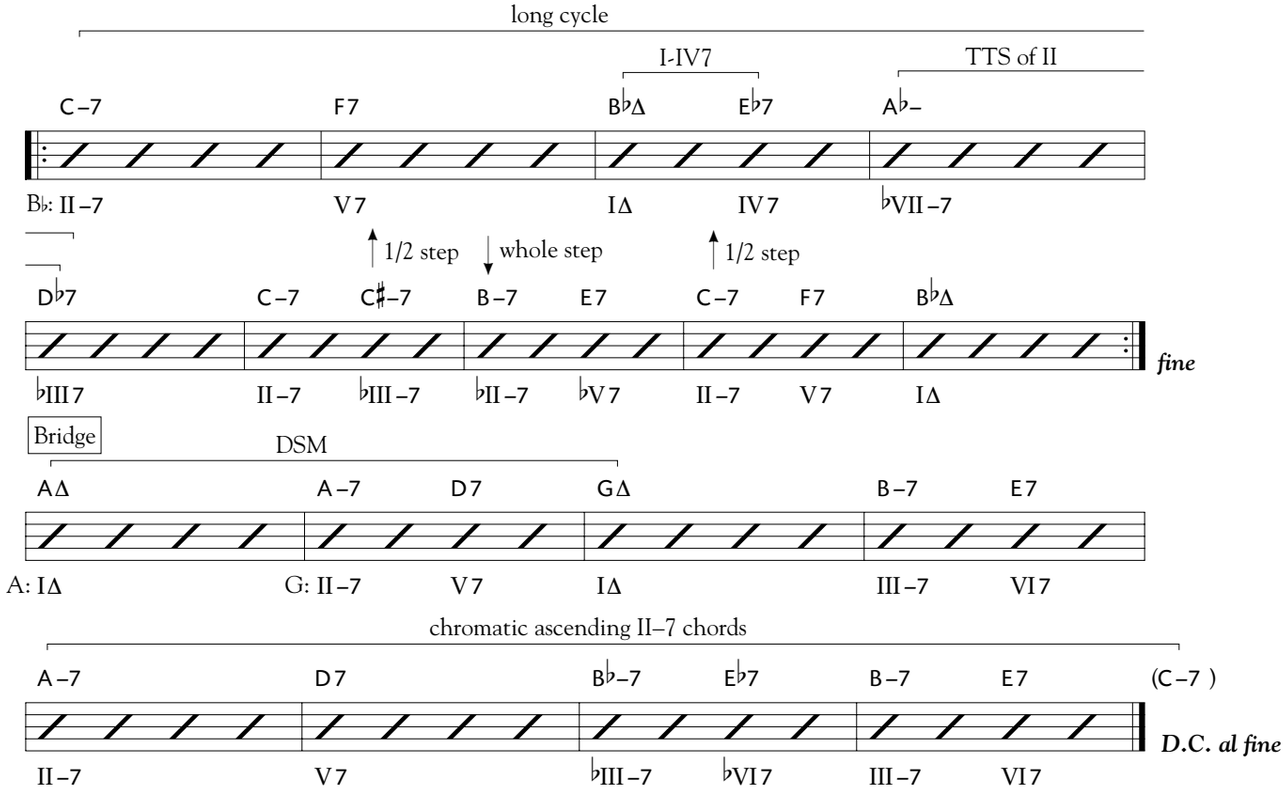
mm.25-29. Exactly like the first five measures of the tune.

m.30. BD

mm.30-33. *If* a ♭III–7 is chosen for m.32, then mm.30-33 are all minor seventh chords, descending chromatically.

mm.33-36. II-V-I in the original key, though most players will insert Gø C7alt. in m.36 to prepare the F–7 at the beginning of additional choruses.

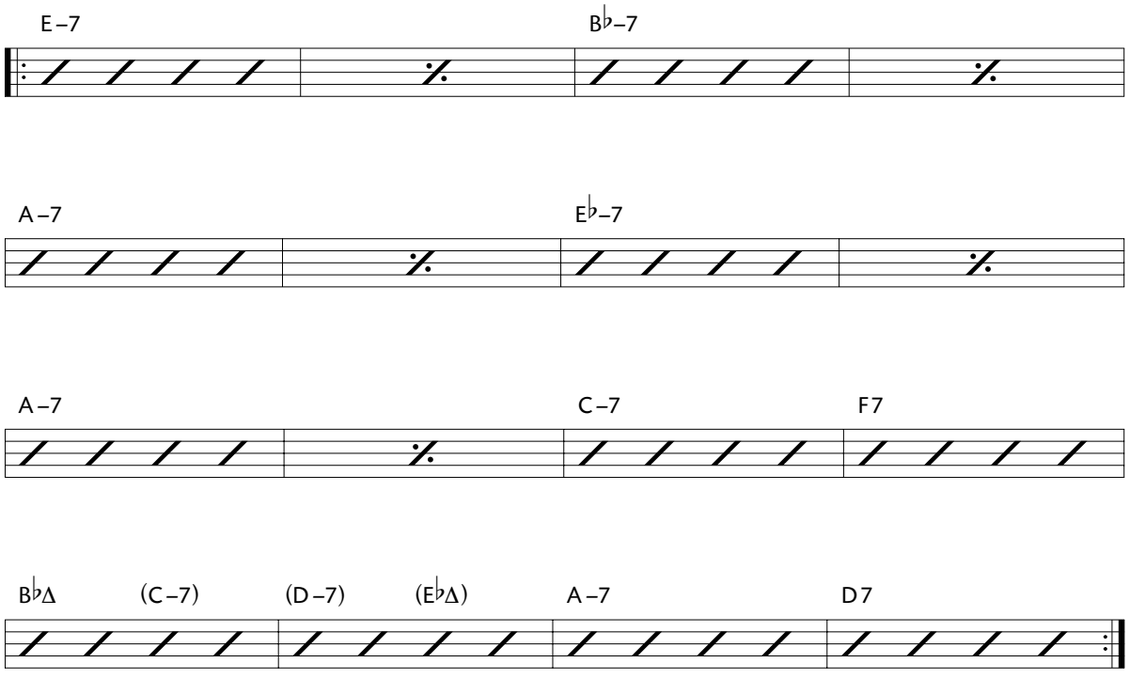
7. Kilometer Rocks of Old



Road Map (AABA):

This is a very difficult tune to play well, and there are no "short-cuts." However, much can be learned by studying the observations sketched into the progression above, perhaps becoming parts of a road map in themselves.

8. Shivers Sarah Made



This tune was selected as an illustration of a progression which defies Roman Numeral analysis (there are others), or at least it becomes a pointless exercise to do so. Only the key of B♭ is established (mm.11-14), and its obscure placement within the progression makes it a doubtful key for the tune. The "floating" nature of the minor seventh chords requires a different sort of road map, one which focuses on chord root motion, rather than harmonic function.

Road Map (ABAB):

mm.1-8. A series of minor seventh chords, in 2-bar durations, with a root motion of tri-tone (E-B♭), half-step down (B♭-A), and tri-tone (A-E♭), as described near the end of Ch.6.

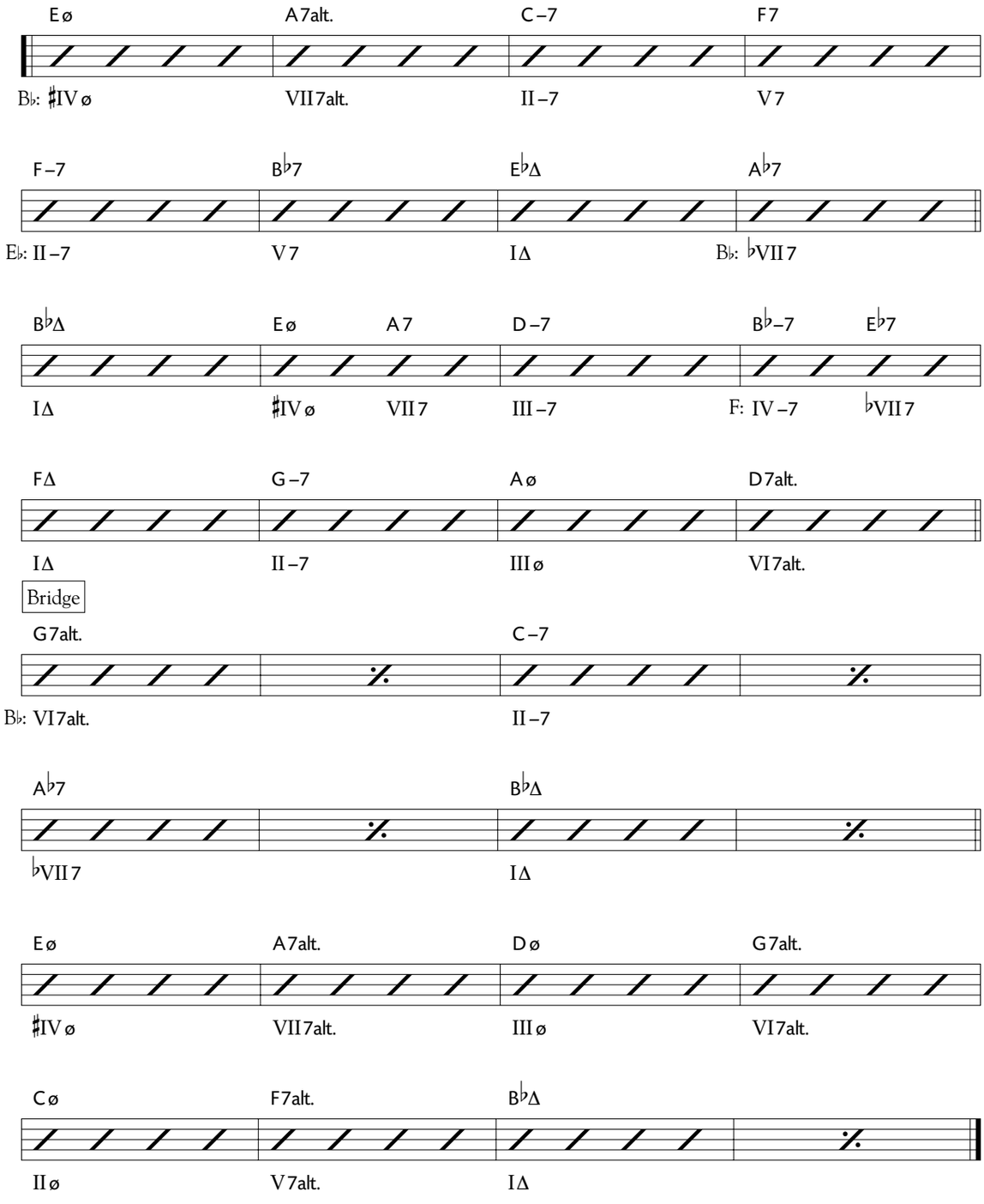
mm.9-10. A *return* to the chord of m.5 (A–7).

mm.11. The chord of m.10 shifts up a m3 to a minor seventh chord (C–7) that will function as II of a major key (B♭).

mm.11-14. II-V-I in the major key, followed by rising diatonic motion (I II–7 III–7 IV) that is relatively inconsequential to the improviser.

mm.15-16. Another return to the chord of m.5, followed by its "sister" dominant, creating an implied II-V cell.

9. Ella By Starbright



Road Map (ABCD):

Since this is a unique, complex, and through-composed tune, it would be helpful to make the following observations:

- the tonic chord doesn't appear until m.9;
- the Eø A7 cell resolves three different ways, to II–7 (m.3), to III–7 (m.11), and to IIIø (m.27);
- there are three BD progressions, in m.8 (A♭7 to B♭), in m.12 (B♭–7 E♭7 to F), and in m.21 (A♭7 to B♭ again); and
- the long root cycle that begins in m.25 (E, A, D, G, C, F, B♭), which is actually an extension of the II-V-I progression, as shown in Ch.1.

mm.1-2. A 'minor' II-V cell (ø and 7alt.) on ♯IV and VII of the key.

mm.3-4. II and V of the key, but does not resolve to I.

mm.5–7. A brief modulation to the subdominant key (IV), by way of its II-V-I.

m.8. BD of the tune's key. Mm.7-8 could also be viewed as IV to IV–.

m.9. The tonic!

m.10-11. A return to the first two chords of the tune (m.10), but only two beats each, logically resolving to III–7 (m.11).

m.12. A BD that signals a modulation to the dominant key (V).

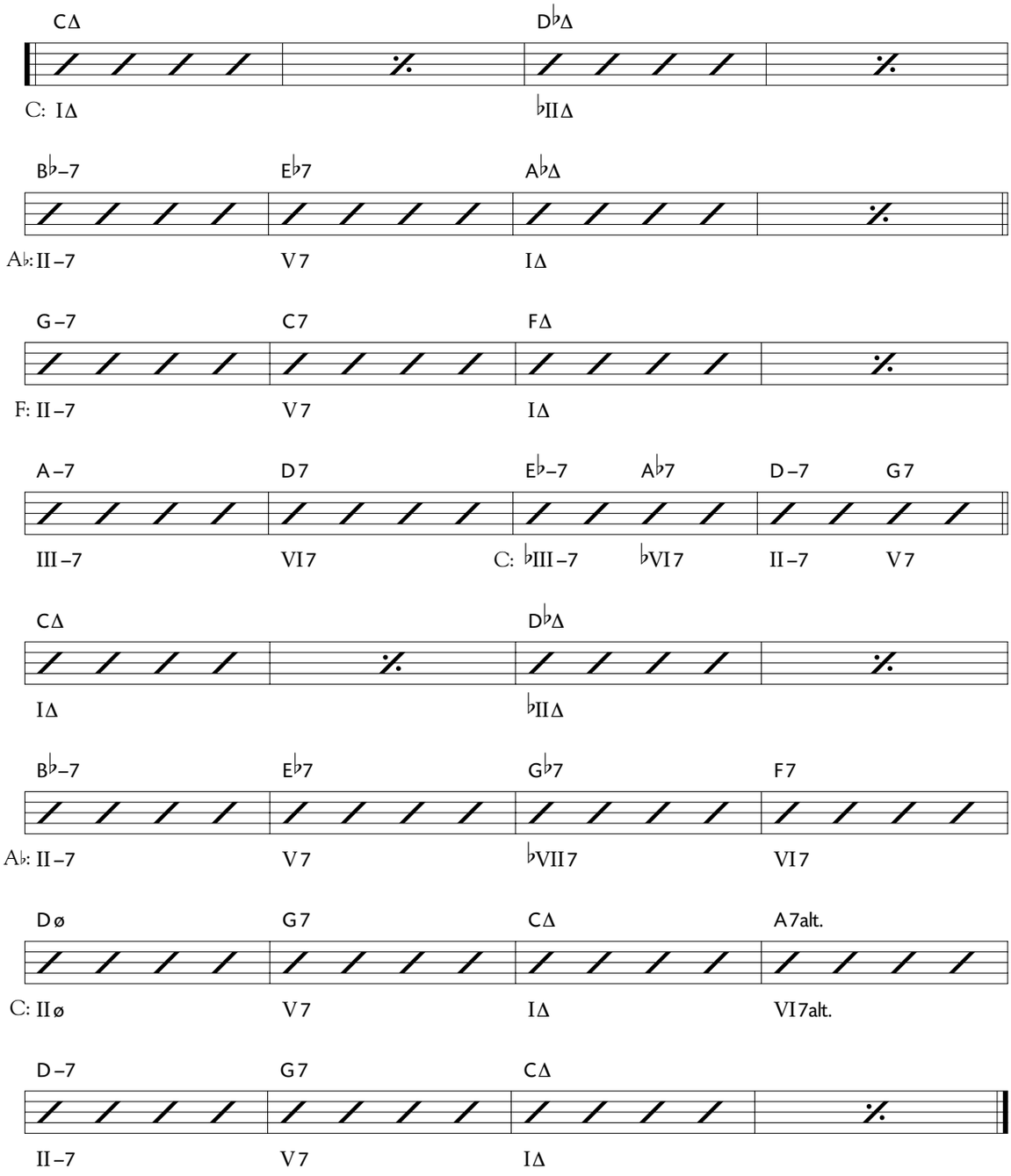
mm.13-16. A rather ordinary progression in the dominant key (I-II–7-IIIø-VI7alt.).

m.17. A unique starting chord for the bridge (VI7alt. of the orginal key), but resolving in a traditional manner to II–7 in m.19. Note that entrance to II marks the end of a four-chord cycle that began in m.15.

mm.21-24. BD, resolving to the original tonic.

mm.25-32. A classic extension of the II-V-I progression, as shown in Ch.1, beginning on ♯IV and ending on I.

10. You Stepped Into A Stream



Road Map (ABA'C):

mm.1-4. Two major seventh chords, rising by half-step (I and ♭II).

mm.5-8. Modulation down a M3 from the starting key. II of the new key is a whole-step below the original I, *or* a m3 below the ♭II chord of mm.3-4.

mm.9-14. Six measures of the subdominant key (IV of the original key), staying close to IV. The II chord (m.9) of the subdominant key is one half-step down from the *previous* key of mm.7-8.

mm.15-16. ♭III–7 ♭VI7 II–7 V7 of the original key, which is typical of songs from that era, as a dramatic way to approach the return of the original key.

mm.17-20. Same as mm.1-4.

mm.21-22. At this point the progression *seems* to be headed for the same modulation down a M3, as occurred in m.5, but resolves instead to what would have been ♭VII7 to VI7 (mm.23-24) of that key. That is relatively commonplace in tunes, as a sort of "delaying" strategy, before going on to the II–7, which *would* have been a B♭–7 chord, if the tune was still proceeding to the key of A♭. This is why the Roman Numeral analysis uses those designations in mm.23-24. The hearer continues to anticipate an eventual goal of A♭ major… until m.25 shatters that anticipation. This is a clever twist on the part of the composer.

mm.25-32. An unexpected return to the original key, by way of a IIø V7 I, remaining very close to the home key for the last eight measures.