

### 1. LATIN MOLL

D-7      G7                                      E-7      A7

C: II-7      V7                                      III-7      VI7

A-7    D7      A<sup>b</sup>-7    D<sup>b</sup>7      1. CΔ    B7    B<sup>b</sup>7    A7      2. CΔ

VI-7    II7      <sup>b</sup>VI-7    <sup>b</sup>II7      IΔ    VII7    <sup>b</sup>VII7    VI7      IΔ

Bridge

G-7                                      C7                                      FΔ

F: II-7                                      V7                                      IΔ

A-7                                      D7                                      D-7      G7                                      E-7      A7

C: VI-7                                      II7                                      II-7      V7                                      III-7      VI7

*D.C., with 2nd ending*

### Road Map (AABA):

W.S. ↑      P4 ↑      chromatic -7 ↓

II-7\*      III-7      VI-7      <sup>b</sup>VI-7 or V7alt.

1. IΔ      VII7      <sup>b</sup>VII7      V7

2. IΔ      Montgomery Ward Bridge, except for last measure.      8      D.C.

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

2. IN A YELLOW ZONE

Ab: II7                      B $\flat$ -7    E $\flat$ 7    A $\flat$  $\Delta$

Db: II-7                      V7                      I $\Delta$

I $\Delta$                       1. D $\flat$ -7    G $\flat$ 7    A $\flat$  $\Delta$

Ab: IV-7                       $\flat$ VII7                      I $\Delta$

II7                      B $\flat$ -7                      E $\flat$ 7

II-7                      V7

2. D $\circ$ 7                      A $\flat$  $\Delta$                       F7                      B $\flat$ 7

Ab:  $\sharp$ IV $\circ$ 7                      I $\Delta$                       VI7                      II7

V7                      A $\flat$  $\Delta$

V7                      I $\Delta$

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.  $\sharp$ IV $\circ$  (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

CΔ	F-7	B <sup>b</sup> 7
: / / / / /	/ / / / /	/ / / / /
C: IΔ	IV-7	<sup>b</sup> VII7
CΔ	B <sup>b</sup> -7	E <sup>b</sup> 7
/ / / / /	/ / / / /	/ / / / /
IΔ	A <sup>b</sup> : II-7	V7
A <sup>b</sup> Δ	A-7	D7
/ / / / /	/ / / / /	/ / / / /
IΔ	C: VI-7	II7
D-7	G7	E-7   E <sup>b</sup> 7   A <sup>b</sup> Δ   D <sup>b</sup> 7
/ / / / /	/ / / / /	/ / / / /
II-7	V7	III-7 <sup>b</sup> III7 <sup>b</sup> VIΔ <sup>b</sup> II7

#### Road Map (ABAB):

: — 2 —	— 2 —	— 2 —	Go down a whole step to a -7, which becomes II-7 of a new key that is a M3 down from original key.
IΔ	BD	IΔ	V7 of new key
IΔ new key	/	VI-7 1/2 step to -7 chord (VI-7 of original key)	/
— 2 —	— 2 —	— 2 —	— 2 —
II-V of original key		Bebop turnaround	

(To convert LADY NERD to HALF-NELSON, change m.7 to B-7 E7, then B<sup>b</sup>-7 E<sup>b</sup>7 in m.8)

4. JOY FLING

FΔ		G-7		C7		FΔ		B <sup>b</sup> -7		E <sup>b</sup> 7			
F: IΔ		II-7		V7		IΔ		IV-7		<sup>b</sup> VII7			
A-7		D7		G-7		C7		FΔ		A <sup>b</sup> -7		D <sup>b</sup> 7	
III-7		VI7		II-7		V7		IΔ		G <sup>b</sup> : II-7		V7	
G <sup>b</sup> Δ		A <sup>b</sup> -7		D <sup>b</sup> 7		G <sup>b</sup> Δ		B-7		E7			
IΔ		II-7		V7		IΔ		IV-7		<sup>b</sup> VII7			
B <sup>b</sup> -7		E <sup>b</sup> 7		A <sup>b</sup> -7		D <sup>b</sup> 7		G <sup>b</sup> Δ		A-7		D7	
III-7		VI7		II-7		V7		IΔ		G: II-7		V7	
Bridge													
GΔ		G-7		C7		FΔ		F-7		B <sup>b</sup> 7			
IΔ		F: II-7		V7		IΔ		E <sup>b</sup> : II-7		V7			
E <sup>b</sup> Δ		A <sup>b</sup> -7		D <sup>b</sup> 7		G <sup>b</sup> Δ		G-7		C7			
IΔ		G <sup>b</sup> : II-7		V7		IΔ		F: II-7		V7			

*fine*

*D.C. al fine*

**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<sup>b</sup>).

**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<sup>b</sup>.

**mm.22-23.** Modulates up a m3 (E<sup>b</sup>-G<sup>b</sup>), G<sup>b</sup> 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 *original* key, since the modulation to G<sup>b</sup> is not needed at this point (m.32).

(GODCHILD, though in  $A\flat$  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  $A\flat$ , rather than modulating up a half-step for mm.9-16. The bridge of GODCHILD spends four bars in  $C$ , then four bars in  $E\flat$ , as described near the end of Ch.5, Classic Bridges)

## 5. UDROJ BACKWARDS, SAHIB

	$A\flat 7$	$G 7$	$C -$	$F 7$	$B\flat 7$	$E\flat \Delta$	
$C -$ :	$\flat VI 7$	$V 7$	$I -$	$E\flat$ : $II 7$	$V 7$	$I \Delta$	
	$A\flat 7$	$G 7$	$C -$	$A\flat 7$			
							<i>fine</i>
$C -$ :	$\flat VI 7$	$V 7$	$I -$	$\flat VI 7$			
	<div style="border: 1px solid black; padding: 2px; display: inline-block;">Bridge</div>						
	$G 7$	$C 7$	$F 7$	$B\flat 7$	$E\flat 7$	$A\flat 7$	$D\flat \Delta$
$D\flat$ :	$\sharp IV 7$	$VII 7$	$III 7$	$VI 7$	$II 7$	$V 7$	$I \Delta$
	$F 7$	$B\flat 7$	$E\flat 7$	$A\flat 7$	$D\flat 7$	$G\flat 7$	$B \Delta$
$B$ :	$\sharp IV 7$	$VII 7$	$III 7$	$VI 7$	$II 7$	$V 7$	$I \Delta$
	<i>D.C. al fine</i>						

### Road Map (AABA):

**mm.1-2.**  $\flat VI 7$   $V 7$   $I -$  in starting minor key (see Ch.4, Beginnings).

**mm.3-4.**  $II 7$   $V 7$   $I$  in relative major (also covered in Ch.4).

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

**mm.7-8.**  $\flat VI 7$  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 ( $D\flat$ ).

**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

F-7	B <sup>b</sup> -7	E <sup>b</sup> 7	A <sup>b</sup> Δ
A <sup>b</sup> : VI-7	II-7	V7	IΔ
D <sup>b</sup> Δ	D-7	G7	CΔ
IVΔ	C: II-7	V7	IΔ
C-7	F-7	B <sup>b</sup> 7	E <sup>b</sup> Δ
E <sup>b</sup> : VI-7	II-7	V7	IΔ
A <sup>b</sup> Δ	A-7	D7	GΔ
IVΔ	G: II-7	V7	IΔ
A-7	D7	GΔ	
II-7	V7	IΔ	
F <sup>#</sup> -7	B7	EΔ	C7alt.
E: II-7	V7	IΔ	A <sup>b</sup> : III7alt. (V7 of VI)
F-7	B <sup>b</sup> -7	E <sup>b</sup> 7	A <sup>b</sup> Δ
VI-7	II-7	V7	IΔ
D <sup>b</sup> Δ	D <sup>b</sup> -7	G <sup>b</sup> 7	C-7
IVΔ	IV-7	<sup>b</sup> VII7	III-7
			<sup>b</sup> III <sup>o</sup> 7 (or <sup>b</sup> III-7)
B <sup>b</sup> -7	E <sup>b</sup> 7	A <sup>b</sup> Δ	
II-7	V7	IΔ	

## 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  $\flat$ 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  $G\flat$  C7alt. in m.36 to prepare the F-7 at the beginning of additional choruses.

### 7. KILOMETER ROCKS OF OLD

long cycle

Chord progressions shown:

- System 1: C-7, F7, B $\flat$  $\Delta$ , E $\flat$ 7, A $\flat$ -
- System 2: B $\flat$ : II-7, V7, I $\Delta$ , IV7,  $\flat$ VII-7
- System 3: D $\flat$ 7, C-7, C $\sharp$ -7, B-7, E7, C-7, F7, B $\flat$  $\Delta$
- System 4:  $\flat$ III7, II-7,  $\flat$ III-7,  $\flat$ II-7,  $\flat$ V7, II-7, V7, I $\Delta$
- System 5: A $\Delta$ , A-7, D7, G $\Delta$ , B-7, E7
- System 6: A: I $\Delta$ , G: II-7, V7, I $\Delta$ , III-7, VI7
- System 7: A-7, D7, B $\flat$ -7, E $\flat$ 7, B-7, E7, (C-7)
- System 8: II-7, V7,  $\flat$ III-7,  $\flat$ VI7, III-7, VI7

Annotations:

- I-IV7 (bracketed over B $\flat$  $\Delta$  and E $\flat$ 7)
- TTS of II (bracketed over A $\flat$ - and B $\flat$  $\Delta$ )
- 1/2 step (up arrow from C-7 to C $\sharp$ -7)
- whole step (down arrow from C $\sharp$ -7 to B-7)
- 1/2 step (up arrow from C-7 to C $\sharp$ -7)
- Bridge (boxed around A $\Delta$ )
- DSM (bracketed over A-7, D7, G $\Delta$ )
- chromatic ascending II-7 chords (bracketed over A-7, D7, B $\flat$ -7, E $\flat$ 7, B-7, E7)
- fine (at the end of the second system)
- D.C. al fine (at the end of the eighth system)

#### 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

The musical notation is organized into four systems, each representing a 4-measure phrase:

- System 1:** E-7 (measures 1-2), B $\flat$ -7 (measures 3-4)
- System 2:** A-7 (measures 1-2), E $\flat$ -7 (measures 3-4)
- System 3:** A-7 (measures 1-2), C-7 (measures 3-4), F7 (measures 5-6)
- System 4:** B $\flat$  $\Delta$  (measures 1-2), (C-7) (measures 3-4), (D-7) (measures 5-6), (E $\flat$  $\Delta$ ) (measures 7-8), A-7 (measures 9-10), D7 (measures 11-12)

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 $\flat$  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 $\flat$ ), half-step down (B $\flat$ -A), and tri-tone (A-E $\flat$ ), 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 $\flat$ ).

**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

E $\emptyset$	A7alt.	C-7	F7
			
B $\flat$ : #IV $\emptyset$	VII7alt.	II-7	V7
F-7	B $\flat$ 7	E $\flat$ $\Delta$	A $\flat$ 7
			
E $\flat$ : II-7	V7	I $\Delta$	B $\flat$ : $\flat$ VII7
B $\flat$ $\Delta$	E $\emptyset$	A7	D-7
			
I $\Delta$	#IV $\emptyset$	VII7	III-7
			F: IV-7
			$\flat$ VII7
F $\Delta$	G-7	A $\emptyset$	D7alt.
			
I $\Delta$	II-7	III $\emptyset$	VI7alt.
Bridge			
G7alt.		C-7	
			
B $\flat$ : VI7alt.		II-7	
A $\flat$ 7		B $\flat$ $\Delta$	
			
$\flat$ VII7		I $\Delta$	
E $\emptyset$	A7alt.	D $\emptyset$	G7alt.
			
#IV $\emptyset$	VII7alt.	III $\emptyset$	VI7alt.
C $\emptyset$	F7alt.	B $\flat$ $\Delta$	
			
II $\emptyset$	V7alt.	I $\Delta$	

## 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 E $\emptyset$  A7 cell resolves three different ways, to II-7 (m.3), to III-7 (m.11), and to III $\emptyset$  (m.27);
- ◆ there are three BD progressions, in m.8 (A $\flat$ 7 to B $\flat$ ), in m.12 (B $\flat$ -7 E $\flat$ 7 to F), and in m.21 (A $\flat$ 7 to B $\flat$  again); and
- ◆ the long root cycle that begins in m.25 (E, A, D, G, C, F, B $\flat$ ), which is actually an extension of the II-V-I progression, as shown in Ch.1.

**mm.1-2.** A 'minor' II-V cell ( $\emptyset$  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-III $\emptyset$ -VI7alt.).

**m.17.** A unique starting chord for the bridge (VI7alt. of the original 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

CΔ		D <sup>b</sup> Δ	
/ / / / /		/ / / / /	
C: IΔ		bIIΔ	
B <sup>b</sup> -7		E <sup>b</sup> 7	
/ / / / /		/ / / / /	
A <sup>b</sup> : II-7		V7	
G-7		C7	
/ / / / /		/ / / / /	
F: II-7		V7	
A-7		D7	
/ / / / /		/ / / / /	
III-7		VI7	
CΔ		D <sup>b</sup> Δ	
/ / / / /		/ / / / /	
IΔ		bIIΔ	
B <sup>b</sup> -7		E <sup>b</sup> 7	
/ / / / /		/ / / / /	
A <sup>b</sup> : II-7		V7	
D <sup>b</sup> 7		G <sup>b</sup> 7	
/ / / / /		/ / / / /	
bVII7		VI7	
D <sup>o</sup>		G7	
/ / / / /		/ / / / /	
C: II <sup>o</sup>		V7	
D-7		G7	
/ / / / /		/ / / / /	
II-7		V7	
CΔ		A7alt.	
/ / / / /		/ / / / /	
IΔ		VI7alt.	
D-7		G7	
/ / / / /		/ / / / /	
II-7		V7	
CΔ		A7alt.	
/ / / / /		/ / / / /	
IΔ		VI7alt.	

### Road Map (ABA'C):

**mm.1-4.** Two major seventh chords, rising by half-step (I and  $\flat$ 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  $\flat$ 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.**  $\flat$ III-7  $\flat$ 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  $\flat$ 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  $B\flat$ -7 chord, if the tune was still proceeding to the key of  $A\flat$ . This is why the Roman Numeral analysis uses those designations in mm.23-24. The hearer continues to anticipate an eventual goal of  $A\flat$  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 II $\emptyset$  V7 I, remaining very close to the home key for the last eight measures.