

The cover features a central yellow rectangular area containing the title. This area is set against a dark, textured background of purple, blue, and red, with various musical notations scattered around. At the top, a single staff of music with a treble clef and a key signature of one sharp (F#) is visible. Below the title, another staff of music with a treble clef and a key signature of one sharp is shown. In the bottom left corner, there are several thick, diagonal blue brushstrokes. The overall design is artistic and musical.

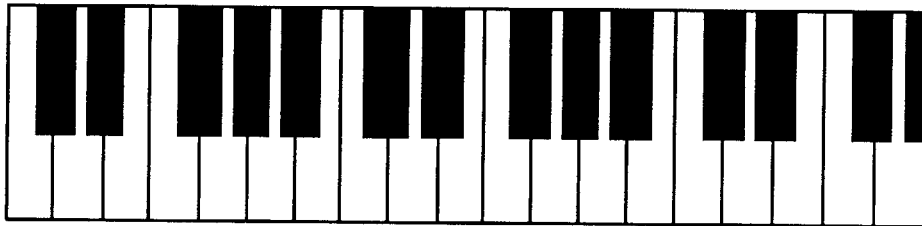
HANDBOOK
OF

**CHORD
SUBSTITUTIONS**

BY ANDY LAVERNE

Handbook Of CHORD SUBSTITUTIONS

By Andy LaVerne



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How To Create Your Own Substitute Chords And Reharmonizations

1

Two phrases come to mind when I look at the title above: “If it ain’t broke, don’t fix it,” and, “better than new.” Before you begin to manipulate a tune harmonically, you must first determine what the musical motivation is behind the change. Generally, I find that the tunes which come under consideration most often for harmonic alteration are of the “Tin Pan Alley” era. They have been around for quite a while, and have been interpreted by many fine artists.

Saying that these tunes are familiar is understating the fact. Some might argue that we should remain true to the composers’ original intent, and therefore should leave all the harmonies intact (“If it ain’t broke . . .”), while others feel that this material could benefit from a fresh approach (“Better than new”). Being a composer, I can empathize with the former statement. Yet, as a composer I feel that it is essential to give the performer creative license to interpret material in a personal manner.

The purpose of this book is to demonstrate techniques used to create substitute chords and reharmonizations. A collection of tunes will be presented, each receiving two special harmonic treatments. The first special treatment employs a mild use of substitutions, using the original harmonies as a guide. The second treatment will be a more advanced reharmonization, making use almost exclusively of alternative harmonies. Each tune is voiced out for two hands in a solo piano format. These voicings can be analyzed and transferred to your piano “vocabulary” for use as you see fit. Along with this selection of familiar standard tunes, I have included my own original blues. These suggest some alternative blues progressions, and they can be precursors for composing your own material. The process of finding chord substitutions is actually the first step in this direction.

This book can be used in several ways. Read the text and refer to the cited music examples; create your own versions of tunes using the techniques described; play through the music and see if you can extract some ideas to apply to other tunes. Play through the music and make note of other chordal possibilities for the given examples. You can also use the musical examples as a source for chord voicings.

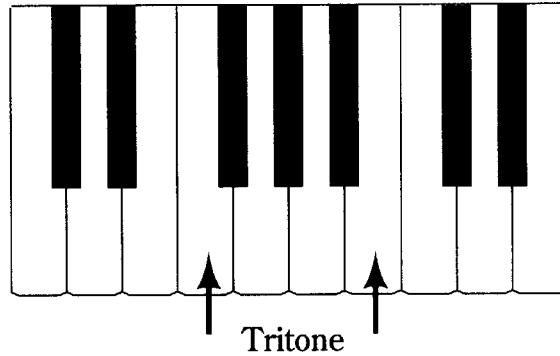
Creative license is the key to creating your own substitute chords and reharmonizations. However, creativity should not be the only criterion for developing sub chords and re-harms. There are certain theoretical procedures which can be employed to aid in the search for alternative harmonies. Along with the pure creative process and music theory, the third part of this equation is to let your ear guide you. When I’m working on a tune, looking for a fresh harmonic setting, I draw upon all three to aid in the process.

Let’s take a look at some techniques which can be used in the search for substitute chords.

Tritone Substitution

2

One of the most frequently called upon substitutions in the professional musician's bag of tricks is known as the *tritone substitution*. Generally speaking, this describes the fact that a dominant 7th chord can be replaced with another dominant 7th whose root is a tritone away from the original. A tritone is the term used to describe an interval (the distance between two notes) of three whole tones. This interval can also be referred to as an augmented fourth or a diminished fifth.



For example, a G7 can be replaced with a D^b7.

becomes

Musical notation in 4/4 time showing chord substitutions. The first measure contains Dm7, G7^{b9}, and C^{6/9}. The second measure contains Dm7, D^b7⁺⁹, and C⁶. The notation is written in a grand staff with treble and bass clefs.

These chords are closely related in that they share two very important tones, F and B.

Here are further examples of tritone substitution.

Musical notation in 4/4 time showing chord substitutions. The first measure contains Am⁷, D7⁺⁹, and G^{6/9}. The second measure contains Am⁷, A^b7⁻⁹, and G^{6/9}. The notation is written in a grand staff with treble and bass clefs.

Fm11 B^b7⁻⁹/₊₁₁ E^b6/9 becomes Fm11 E7+11 E^bΔ+4

Cm7 F7b9 B^b6/9 becomes Cm7 B7 B^b6/9

B^bm^b5 E^b7⁻⁹/₊₃ A^bm11 becomes B^bm^b5 A7+11 A^bm11

After playing through the examples above, you'll want to try your hand at creating your own. Here's a progression that moves from F to B^b to E^b. How would you alter it using tritone substitution? I've indicated how I did

Try your hand at this:

Fm11 B^b7b9 E^b6/9

Here's how I did it:

Fm11 E7+4 E^bmaj7+4

Now study this example of tritone substitution in "Darn That Dream," then, look at the other arrangements in this book to search for additional places in which this device is used.

Standard

becomes

Am7

B7b5

Am7

B7+11

F7b9

Changing Chord Qualities

3

The quality of a chord (major, minor, dominant, diminished, etc.) can be changed to another quality, even when you are keeping the same root. This can dramatically alter the mood of a piece or phrase. For instance, we can take a major quality chord and change it so that C becomes Cm or E^o Maj.7 becomes a diminished chord with a major seventh.

E^bΔ 6/9 becomes E^b°Δ7 E^bΔ

The notation shows three chords in 4/4 time. The first chord is E^bΔ 6/9, with notes G^b3, B^b3, D^b4, E^b4, G^b4, and B^b4. The second chord is E^b°Δ7, with notes G^b3, B^b3, D^b4, and E^b4. The third chord is E^bΔ, with notes G^b3, B^b3, and D^b4.

We can use the same principle for interchanging chords of other qualities. For example, we can take a minor chord and change its quality to major, dominant, half-diminished, or diminished.

GΔ6/9 becomes G°Δ7 GΔ

The notation shows three chords in 4/4 time. The first chord is GΔ6/9, with notes B3, D4, E4, G4, B4, and D5. The second chord is G°Δ7, with notes B3, D4, E4, and G4. The third chord is GΔ, with notes B3 and D4.

CΔ6/9 becomes C°Δ7 CΔ

The notation shows three chords in 4/4 time. The first chord is CΔ6/9, with notes D4, E4, F4, G4, A4, and C5. The second chord is C°Δ7, with notes D4, E4, and F4. The third chord is CΔ, with notes D4 and E4.

D° G7b9 C6/9 becomes D7 +9 -13 G7b9 C7sus4

The notation shows three groups of chords in 4/4 time. The first group consists of D°, G7b9, and C6/9. The second group consists of D7 +9 -13, G7b9, and C7sus4. The first chord in the second group is D7 +9 -13, with notes F4, G4, A4, B4, C5, and D5. The second chord is G7b9, with notes B3, D4, E4, and G4. The third chord is C7sus4, with notes D4, E4, F4, and G4.

A[°] D7⁻⁹₊₁₁ Gm11 becomes A7⁺⁹₋₁₃ D7sus4 G7sus4

Try changing the following progression. I've indicated one possibility.

Try your hand at this:

Dm11 G7+4 C^{6/9}

Here's how I did it:

Dm11 G7+4 Cm6

I used this device in my arrangement of "Cherokee."

F#9 B Δ C#m/F# becomes F#7⁻⁹₋₁₃ Bm Δ 7

Using Functional Harmony

4

Additional chords may be inserted into the harmonic rhythm of a song by following traditional patterns of chord resolution. For example, think of the fact that a dominant chord resolves easily to its tonic. If we have an Eb chord we can almost always precede it with its dominant (Bb7). Other possibilities include inserting the ii chord before a V chord. Therefore if we have a G7, we can precede it with a Dm7.

becomes

The diagram shows a musical progression in 4/4 time. The first measure contains an Eb6/9 chord. A double bar line follows. The second measure contains a Bb7b9 chord. A double bar line follows. The third measure contains an EbΔ chord. The key signature has three flats (Bb, Eb, Ab).

This can be carried a step further by inserting the ii chord's dominant (A7) before that ii chord. Yet another ii chord can be inserted in front of this chord, producing the progression Em7, A7, Dm7, G7. Any of these ii chords can be switched to a dominant quality, i.e. E7, A7, D7, G7. A IV chord is sometimes used in place of a ii chord, i.e., F, G7 instead of Dm, G7. Diminished chords can be used to good effect as well because of their strong tendency toward resolution: B°, C.

becomes

The diagram shows a musical progression in 4/4 time. The first measure contains a Gb6/9 chord. A double bar line follows. The second measure contains a Db7b9 chord. A double bar line follows. The third measure contains a GbΔ chord. The key signature has four flats (Bb, Eb, Ab, Db).

becomes

The diagram shows a musical progression in 4/4 time. The first measure contains an A6/9 chord. A double bar line follows. The second measure contains a Bb7b9 chord. A double bar line follows. The third measure contains an A6/9 chord. The key signature has two sharps (F#, C#).

A^b6/9 becomes E7+11 E^b7^b9 A^bΔ

Cm6 becomes D7+9 G7^b9 Cm6

Try your hand at this: Here's how I did it:

CΔ7 D7 G7+ CA7

Here is how I used this device in "My Melancholy Baby."

becomes

Fm Fm FmΔ7 Fm C7+ Fm

Using Non-Functional Harmony

5

Chord progressions can be used in which the traditional tendency of chord resolution is not apparent. This type of chordal movement involves *arbitrary* root movement. Experimenting with root movements of varying intervals can help in this process. Since there are no set theoretical rules to follow in this instance, final decision on the acceptance of a particular progression should be based on your ear and musical taste.

Here are some examples of the use of non-functional harmony.

CΔ7 B♭7 becomes CΔ7 E7+9 A♭7sus4

E♭Δ7 D♭7 becomes CΔ7 G7+9 B7sus4

FΔ7 E♭7 becomes FΔ7 A7b9 D♭7sus4

D Δ 7 C7 becomes D Δ 7 F \sharp 7+9 A7sus4

B \flat Δ 7 A \flat 7 becomes B \flat Δ 7 D7+9 E \flat m11

Try your hand at this:

Here's how I did it:

E \flat Δ B \flat m7 E \flat Δ B7+4 D \flat 7sus4

I used this device in "My Melancholy Baby."

E \flat B \flat m6 C+ becomes B7+11 B7 G7+9 A7sus4 B \flat sus4

Alterations Of Chord Tones

6

The color and mood of a chord can be changed or enhanced by adding *color tones* (chord extensions), and by altering the actual members of the chord (raising or lowering them in half step increments). The chord extensions (also known as color tones or upper structure triads) can be found by building an additional chord in thirds above the basic one we find in the music. If we take a G7, starting from the root, we have: G (root), B (3rd), D (5th), F (7th), to which we can add A (9th), C (11th), E (13th). Any of the tones can be raised or lowered by half steps to yield alterations to the color or quality of the chord. Using this technique can give a progression a very rich and colorful sound.

becomes

Dm⁷ G⁷ C Δ ⁷ Dm¹¹ G⁷₋₉⁺¹¹ C Δ ^{6/9}

The first example shows a progression of six chords in 4/4 time. The first three chords are Dm⁷, G⁷, and C Δ ⁷. The second three chords are Dm¹¹, G⁷₋₉⁺¹¹, and C Δ ^{6/9}. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. The chords are written as block chords with stems and flags.

becomes

Fm⁷ B \flat ⁷ E \flat Δ ⁷ Fm⁹ B \flat ⁷₋₉⁺¹¹ E \flat Δ ^{6/9}

The second example shows a progression of six chords in 4/4 time. The first three chords are Fm⁷, B \flat ⁷, and E \flat Δ ⁷. The second three chords are Fm⁹, B \flat ⁷₋₉⁺¹¹, and E \flat Δ ^{6/9}. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The chords are written as block chords with stems and flags.

becomes

Am⁷ D⁷ G Δ ⁷ Am⁹ D⁷₋₉⁺¹¹ D⁷₋₁₃⁺⁹ G Δ ⁷⁺⁴

The third example shows a progression of seven chords in 4/4 time. The first three chords are Am⁷, D⁷, and G Δ ⁷. The second three chords are Am⁹, D⁷₋₉⁺¹¹, D⁷₋₁₃⁺⁹, and G Δ ⁷⁺⁴. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. The chords are written as block chords with stems and flags.

becomes

Bm⁷ E⁷ A^Δ⁷ Bm⁹ E⁷₉⁺¹¹ E⁷₁₃⁻⁹ A^Δ⁷⁺⁴

becomes

Gm⁷ C⁷ F^Δ⁷ Gm⁷ C⁷₉⁻⁹ F⁶₉

Try your hand at this:

C⁷ F⁷ B^Δ

Here's how I did it:

C⁷⁺¹¹ F⁷₉⁻⁹ B⁶₉

Here is how I used this device in "Wrap Your Troubles In Dreams."

becomes

Dm⁷ G⁷ C^Δ Dm⁷ G⁷_{sus4} G⁷⁺ C^Δ

Approaching Chords From Above Or Below

7

If a chord is established as a harmonic goal, it can always be approached by another chord. The half-step above approach is probably the most commonly used (Db7 to C). The typical V7, I of G7 to C now becomes Db7, C, which can also be viewed as the tritone substitution of Db7 for G7. We can also leave the G7, C intact and approach the G7 with a dominant seventh chord from a whole step above: Ab7, G7, C.

There are many variations possible using the *approach* technique. Chords can also be approached from a half-step below the target chord (B7, C), from a whole-step above (D7, C) from a whole-step below (Bb7, C), or by a combination of these (D7, Db7, C). Chord qualities can also be interchanged (minor instead of dominant, half diminished instead of minor). A series of back relating dominant chords can be used to approach a target chord. The term back relating dominant refers to a series of dominant chords each preceded by its own dominant (Eb7, Ab7, Db7, C).

G7 C6/9 becomes G7 B7+9 Db6/9 C6/9

Musical notation in 4/4 time showing the approach of C6/9 from G7. The first measure shows G7 (G-B-D-F) in the bass and G7 (G-B-D-F) in the treble. The second measure shows C6/9 (C-Eb-G) in the bass and C6/9 (C-Eb-G) in the treble. A double bar line follows. The third measure shows G7 (G-B-D-F) in the bass and G7 (G-B-D-F) in the treble. The fourth measure shows B7+9 (B-D-F-A) in the bass and B7+9 (B-D-F-A) in the treble. The fifth measure shows Db6/9 (Db-Fb-Ab) in the bass and Db6/9 (Db-Fb-Ab) in the treble. The sixth measure shows C6/9 (C-Eb-G) in the bass and C6/9 (C-Eb-G) in the treble.

F7 Bb6/9 becomes F7 A7+9/13 B6/9 Bb6/9

Musical notation in 4/4 time showing the approach of Bb6/9 from F7. The first measure shows F7 (F-A-C-Eb) in the bass and F7 (F-A-C-Eb) in the treble. The second measure shows Bb6/9 (Bb-D-F) in the bass and Bb6/9 (Bb-D-F) in the treble. A double bar line follows. The third measure shows F7 (F-A-C-Eb) in the bass and F7 (F-A-C-Eb) in the treble. The fourth measure shows A7+9/13 (A-C-E-G) in the bass and A7+9/13 (A-C-E-G) in the treble. The fifth measure shows B6/9 (B-D-F) in the bass and B6/9 (B-D-F) in the treble. The sixth measure shows Bb6/9 (Bb-D-F) in the bass and Bb6/9 (Bb-D-F) in the treble.

F#7 B6/9 becomes F#7 Bb7+9 C6/9 B6/9

Musical notation in 4/4 time showing the approach of B6/9 from F#7. The first measure shows F#7 (F#-A#-C#-E) in the bass and F#7 (F#-A#-C#-E) in the treble. The second measure shows B6/9 (B-D-F) in the bass and B6/9 (B-D-F) in the treble. A double bar line follows. The third measure shows F#7 (F#-A#-C#-E) in the bass and F#7 (F#-A#-C#-E) in the treble. The fourth measure shows Bb7+9 (Bb-D-F-A) in the bass and Bb7+9 (Bb-D-F-A) in the treble. The fifth measure shows C6/9 (C-Eb-G) in the bass and C6/9 (C-Eb-G) in the treble. The sixth measure shows B6/9 (B-D-F) in the bass and B6/9 (B-D-F) in the treble.

Em⁷ A⁷ D⁹ becomes F⁷⁺¹¹ Em⁹ B⁷⁺⁹ A⁷⁺¹¹ D⁷⁺⁹ D^{Δ7}

Fm⁷ B⁷ E^{b9} becomes G⁷⁺¹¹ Fm⁹ C⁷⁺⁹ B⁷⁺¹¹ D⁷⁺⁹ E^{bΔ7}

Try your hand at this:

Fm⁷ E^{bΔ}

Here's how I did it:

Fm⁷ E⁷⁺⁹ D⁷⁺⁹ E^{bΔ}

I used this technique in the following way for my arrangement of "Wrap Your Troubles In Dreams."

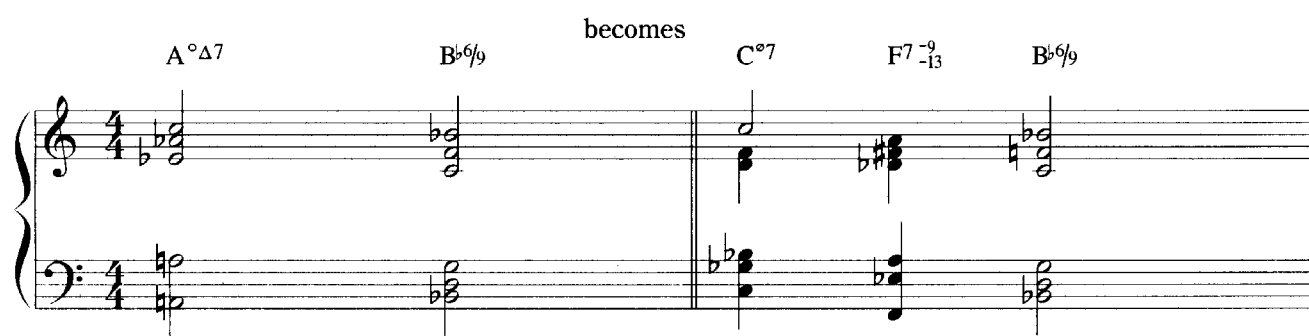
Dm⁷ G⁷ C^Δ becomes Dm¹¹ A^{b7} G⁷ D^{b7+} C

Functional Substitutions

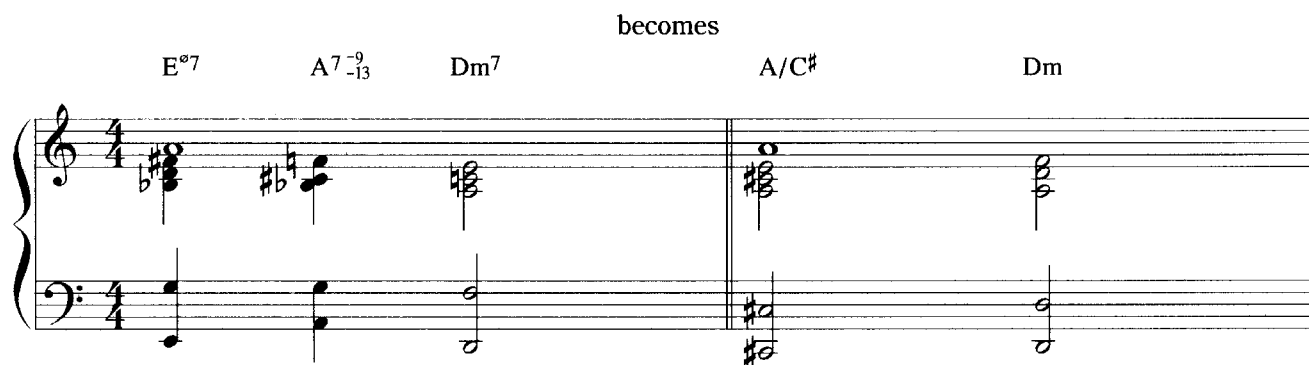
8

Chords which share several common tones can be used interchangeably. This works well when chords share similar tendencies toward resolution. A functional progression such as $C^\circ 7$, $F7(b9)$ can substitute for $A^\circ 7$. The common tones found in these chords (C, E_b , F^\sharp , A) as well as the resolution of both sets of chords to B_b make this a viable substitution. Conversely, $F^\sharp^\circ 7$ can replace the progression of $A^\circ 7$, $D7(b9)$. Along with the common tones (F^\sharp , A, C, E_b) and resolution tendencies shared by these chords, they are also on the same *diminished axis*. A diminished axis is the series of tones formed by stacking minor thirds (the interval structure of the diminished seventh chord). Other commonly used substitutions are: the iii chord in place of a I chord (common tones), and the $V^\circ 7$ in place of a I chord (common tones).

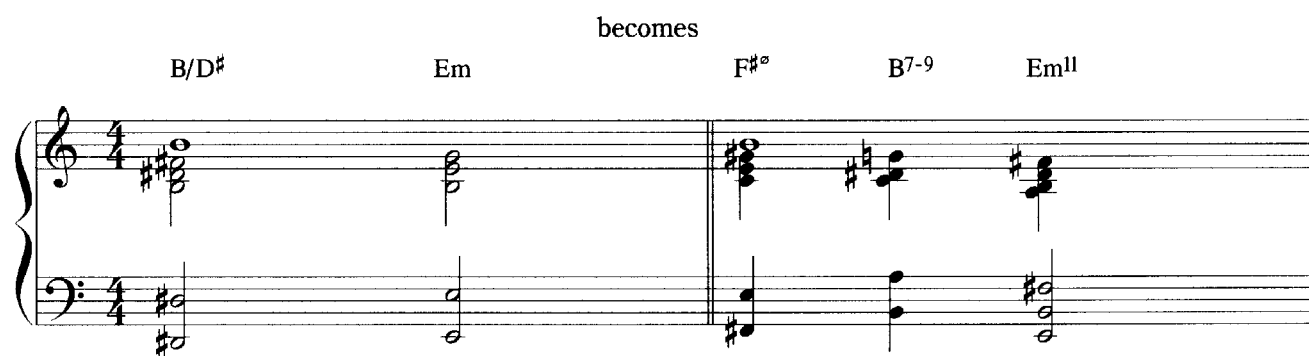
$A^\circ \Delta 7$ $B_b^{\flat 9}$ becomes $C^\circ 7$ $F7_{-13}^\circ$ $B_b^{\flat 9}$



$E^\circ 7$ $A7_{-13}^\circ$ $Dm7$ becomes A/C^\sharp Dm



B/D^\sharp Em becomes F^\sharp° $B7-9$ $Em^{\flat 11}$



becomes

D^b/D

E^b6/9

F^o7

B^b7b9

E^b6/9

becomes

B^o

Cm11

D^o

G⁷-13

Cm⁹-11

Try your hand at this:

E^o A⁷-9 Dm⁷

Here's how I did it:

C^{#o} Dm

Here is how I used this in "My Melancholy Baby."

becomes

A^bΔ

E^b°

A^bΔ+4

+5

A^o

D⁷+9

Harmonizing Melody Notes

9

Melody notes can be isolated from their existing harmonic underpinning and assigned new chords. There are three basic choices for harmonizing melody notes: 1) the melody note can become a chord member (or extension) of a new harmony. For example, if the melody note is F, and the original chord is D \flat , we can change the chord to Cm11, thus making the melody note the eleventh (extension) of the new chord; 2) the melody note can be an *altered* chord tone. For example, if the melody note is G, and the original chord is C, we can change the chord to D \flat 7+11, thus making the melody note the +11 of the new (altered) chord; 3) the melody note can be a non-chordal tone. For example, if the melody note is F, and the original chord is Dm7, we can change the chord to Em7, thus making the melody note a non-chordal tone. Factors in choosing which setting is best for the melody note include the context of the substitution (what precedes and follows it), and the amount of consonance or dissonance desired.

becomes

Fm7 B \flat 7 $^{-9}_{+11}$ E \flat Δ 7 D $^{\circ}$ 7 D \flat 7+11 B7+11 G7 $^{-9}_{-13}$ Cm7

The first example shows a melody line in 4/4 time. The original chords are Fm7, B \flat 7 $^{-9}_{+11}$, and E \flat Δ 7. The melody notes are F, G, and A. The new chords are D $^{\circ}$ 7, D \flat 7+11, B7+11, G7 $^{-9}_{-13}$, and Cm7. The melody notes are F, G, and A. The new chords are D $^{\circ}$ 7, D \flat 7+11, B7+11, G7 $^{-9}_{-13}$, and Cm7.

becomes

Gm7 C7 $^{-9}_{+11}$ F Δ 7 E $^{\circ}$ E \flat 7+11 D \flat 7+11 A7 $^{+9}_{-13}$ Dm7

The second example shows a melody line in 4/4 time. The original chords are Gm7, C7 $^{-9}_{+11}$, and F Δ 7. The melody notes are G, A, and B. The new chords are E $^{\circ}$, E \flat 7+11, D \flat 7+11, A7 $^{+9}_{-13}$, and Dm7. The melody notes are G, A, and B.

becomes

Am7 D7 $^{-9}_{+11}$ G Δ 7 F $^{\circ}$ F7+11 E \flat 7+11 B7 $^{+9}_{-13}$ Em7

The third example shows a melody line in 4/4 time. The original chords are Am7, D7 $^{-9}_{+11}$, and G Δ 7. The melody notes are A, B, and C. The new chords are F $^{\circ}$, F7+11, E \flat 7+11, B7 $^{+9}_{-13}$, and Em7. The melody notes are A, B, and C.

becomes

B^bm⁷ E^b7⁺¹¹ Gm¹¹ A^bm¹¹ B⁷⁻⁹ Em⁶ E^b7⁺¹¹ D^{7sus4}

becomes

Bm⁷ E⁷⁻⁹ G^{#m11} Am¹¹ C^{7b9} Fm⁶ E⁷⁺¹¹ D^{#7sus4}

Try your hand at this:

B^o E⁷ Gm¹¹

Here's how I did it:

E^{b13} Dm¹¹ B^{b7+11} Am¹¹ F^{#o}

Here is how I used this device in "A Nightingale Sang In Berkeley Square."

becomes

E^b B^{b7} E^bΔ⁷ A^{b7+11} A^o D⁷⁻⁹₊₁₁

Pedal Points

10

The movements of roots in the bass can be replaced with a common tone over which the harmonies move. This constant bass note can provide contrast to more active root movements. It can also imply alternative moods and colors to the harmonic content. This device is especially effective in the bridge sections of tunes. For example, we can take the common progression of III, VI7, II, V7, I (Em, A7, Dm, G7, C) and place a pedal point of G under the entire progression.

Em⁷ A⁷ D^Δ7 becomes Em/A A⁷b⁹ D[°]/A D^Δ/A

The first example shows a 3/4 time signature. The bass line consists of a constant G note (pedal point) across all chords. The treble clef shows the upper voices of the chords. The progression is: Em⁷ (E3, G3, B3, D4), A⁷ (A3, C#4, E4, G4), D^Δ7 (D3, F#4, A4, C5), Em/A (E3, G3, B3, D4), A⁷b⁹ (A3, C#4, E4, G4, Bb4), D[°]/A (D3, F#4, A4, C5), and D^Δ/A (D3, F#4, A4, C5). The bass line has a G note in every measure, with some notes beamed together in the first and third measures.

F#m⁷ B⁷ E^Δ7 becomes F#m/B B⁷b⁹ E[°]/B E^Δ/B

The second example shows a 3/4 time signature. The bass line consists of a constant B note (pedal point) across all chords. The treble clef shows the upper voices of the chords. The progression is: F#m⁷ (F#3, A3, C#4, E4), B⁷ (B3, D#4, F#4, A4), E^Δ7 (E3, G#4, B4, D5), F#m/B (F#3, A3, C#4, E4), B⁷b⁹ (B3, D#4, F#4, A4, Bb4), E[°]/B (E3, G#4, B4, D5), and E^Δ/B (E3, G#4, B4, D5). The bass line has a B note in every measure, with some notes beamed together in the first and third measures.

Fm⁷ B^b7 Eb^Δ7 becomes Fm/B^b B^b7b⁹ E[°]/B^b Eb^Δ/B^b

The third example shows a 3/4 time signature. The bass line consists of a constant Bb note (pedal point) across all chords. The treble clef shows the upper voices of the chords. The progression is: Fm⁷ (F3, Ab3, Cb4, Eb4), B^b7 (Bb3, Db4, Fb4, Ab4), Eb^Δ7 (Eb3, Gb4, Bb4, Db5), Fm/B^b (F3, Ab3, Cb4, Eb4), B^b7b⁹ (Bb3, Db4, Fb4, Ab4, Bbb4), E[°]/B^b (Eb3, Gb4, Bb4, Db5), and Eb^Δ/B^b (Eb3, Gb4, Bb4, Db5). The bass line has a Bb note in every measure, with some notes beamed together in the first and third measures.

becomes

B \flat /9 G7 \flat 9 Cm7 F7 \flat 9 B Δ /F E/G E \flat /F D/F

becomes

B \flat /9 G \sharp 7 \flat 9 C \sharp m7 F \sharp 7 \flat 9 B Δ /F \sharp F/F \sharp E/F \sharp E \flat /F \sharp

Try your hand at this:

Dm7 A7+9 Dm7 G7 \flat 9 C \flat /9

Here's how I did it:

C/G A7+9/G F/G E/G C/G

Here is how I used the device of pedal point in my arrangement of "A Nightingale Sang In Berkeley Square."

becomes

G Δ Am7 D7 D7sus4 D7 G/D E7 \flat 9/D

Use of Constant Structures

11

Constant structures can be used to harmonize a melody. Generally these are chords which move in parallel motion along with the melody. For example, if we have a melody line of C, B \flat , A, we can build a structure underneath those melody notes based on the interval of a fourth. Going down from C, we can place the notes G, D, A, and E. This “quartal” structure can be moved in parallel motion under the prescribed melody notes. Therefore, the structure remains constant, with the melody.

Gm¹¹ becomes

The first example shows a Gm¹¹ chord structure in 4/4 time. The melody in the treble clef consists of the notes C, B \flat , and A. The bass clef shows a constant quartal structure of G, D, A, and E. The structure is shown in its initial position and then moved in parallel motion to harmonize the melody notes.

Fm¹¹ becomes

The second example shows an Fm¹¹ chord structure in 4/4 time. The melody in the treble clef consists of the notes C, B \flat , and A. The bass clef shows a constant quartal structure of F, C, G, and D. The structure is shown in its initial position and then moved in parallel motion to harmonize the melody notes.

E \flat m¹¹ becomes

The third example shows an E \flat m¹¹ chord structure in 4/4 time. The melody in the treble clef consists of the notes C, B \flat , and A. The bass clef shows a constant quartal structure of E \flat , B \flat , F, and C. The structure is shown in its initial position and then moved in parallel motion to harmonize the melody notes.

Cm¹¹ becomes

The fourth example shows a Cm¹¹ chord structure in 4/4 time. The melody in the treble clef consists of the notes C, B \flat , and A. The bass clef shows a constant quartal structure of C, G, D, and F. The structure is shown in its initial position and then moved in parallel motion to harmonize the melody notes.

Am¹¹ becomes

Try your hand at this:

Here's how I did it:

A^{7sus4}

I used this device in my arrangement of "Darn That Dream."

Em G⁺ D⁷ C becomes Dm¹¹ F^{#m11} A^bsus G^{7sus} F⁷⁺¹¹ E^{b7+11}

Modulation — Changing Keys

12

This can be an effective way of altering the mood of a piece. Sections of a tune can modulate from the original key to create contrast. For example, if a tune with a structure of ABA were in the key of F Major, we might modulate up a minor third to the key of A \flat Major for the B sections (bridge) of the tune. This modulation could be accomplished by approaching the “new” key with a ii, V7 progression in the new key. (B \flat m, E \flat 7, A \flat). Another alternative is to have the melody remain in the original key while the harmonies are placed in a new tonal center. This technique keeps the melodic line intact while changing the color of the tune’s harmonic underpinning.

becomes

Fm⁷ B \flat 7 E \flat Δ B \flat m⁷ E \flat 7 A \flat Δ 7

becomes

Gm⁷ C7 \flat 9 F \flat /9 Cm⁷ F7 B \flat Δ 7

becomes

Am⁷ D7 \flat 9 G \flat /9 Dm⁷ G7 C Δ 7

Dm7 G7b9 C6/9 becomes Gm7 C7b9 F6/9

Ebm11 Ab7-9 Db6/9 becomes Abm7 Db7 GbΔ7

Try your hand at this:

A° D7₁₃ Gm7

Here's how I did it:

Dm11 G7+9 Cm6

I used the device of keeping the melody intact but changing the harmonic progression under it in my arrangement of "Cherokee."

Bb F7+ Bb7 becomes EbΔ D7₁₃ Db7+11 C7sus4

Contrary Motion

13

Contrary motion between the two outer voices (melody and bass) can yield new harmonies and provide new melodic interest. If we have a melody that ascends from C, chromatically (in half-steps) to E \flat , we can place harmonies under it which have a bass movement of descending motion. This motion can either mirror the intervallic movement of the melody or use a different intervallic relationship to provide more contrast while still moving constantly in a descending line. This bass movement can consist of roots of chords, inversions of chords, or a combination. The same technique can be used if we have a melody which descends, resulting in an ascending bass line.

becomes

Chords: Gm7, C7 \flat 9, Fm7, Gm7, G \flat 7 \flat 9, Fm7, E $^{\circ}$ 7, E \flat m6

becomes

Chords: Fm7, B \flat 7 \flat 9, E \flat m7, Fm7, E7 \flat 9, E \flat m7, D $^{\circ}$, D \flat m6

becomes

Chords: A \flat m7, D7 \flat 9, Gm7, A \flat m7, A \flat 7 \flat 9, Gm7, F \sharp $^{\circ}$, Fm6

becomes

B^bm7 E^b7^b9 A^bm7 B^bm7 A7^b9 A^bm7 G^o G^bm6

becomes

Cm7 F7^b9 B^bm7 Cm7 B7^b9 B^bm7 A^o A^bm7

Try your hand at this:

F^Δ B^b7+11 Am11

Here's how I did it:

A/C[#] Dm E^b+11 E7sus4

I used contrary motion in "My Melancholy Baby."

becomes

E^b B^b7 C^o E^b E^b E^bΔ D7^{#9}/₁₁ D^b7^{#9}/₁₃ C7^{#9}/₁₁ B7+11

Descending Bass/Ascending Bass

14

The bass line can be treated independently of the melody, and can move in either a constant upward or downward motion. (Inverting chords can aid this process.) Once again, the intervals used in such movement can vary. Half-steps, whole steps, minor or major thirds, or larger intervals can be employed.

Chord progression: Dm⁷ G⁷ C^Δ becomes F/C A⁷/C[#] Dm¹¹

The first example shows a 4/4 measure progression. The bass line descends from G2 to E1. The melody ascends from G4 to A4. The chords are Dm7, G7, and CΔ. A double bar line separates this from the second part, where the bass line continues to descend from E1 to C1, and the melody continues to ascend from A4 to B4. The chords are F/C, A7/C#, and Dm11.

Chord progression: Cm⁷ F⁷ B^b6/9 becomes E^b/B^b G⁷/B Cm¹¹

The second example shows a 4/4 measure progression. The bass line descends from G2 to E1. The melody ascends from G4 to A4. The chords are Cm7, F7, and Bb6/9. A double bar line separates this from the second part, where the bass line continues to descend from E1 to C1, and the melody continues to ascend from A4 to B4. The chords are Eb/Bb, G7/B, and Cm11.

Chord progression: Em⁷ A⁷ D⁶/9 becomes G/D B⁷/D[#] Em¹¹

The third example shows a 4/4 measure progression. The bass line descends from G2 to E1. The melody ascends from G4 to A4. The chords are Em7, A7, and D6/9. A double bar line separates this from the second part, where the bass line continues to descend from E1 to C1, and the melody continues to ascend from A4 to B4. The chords are G/D, B7/D#, and Em11.

Am¹¹ D⁷⁻⁹/₊₁₁ E^{b6/9} becomes Am¹¹ E⁷/G[#] Gm⁶

Gm¹¹ C⁷⁻⁹/₊₁₃ D^{b6/9} becomes Gm¹¹ D⁷/F[#] Fm⁶

Try your hand at this:

C^Δ Am⁷ Dm G⁷

Here's how I did it:

F^{#9} F^{Δ+4} E^{b7+4} Dm¹¹

I used this technique in my arrangement of "Solitude."

becomes

C^Δ G⁹ C⁹ B^{b7}sus A⁷sus A^{b7} G⁷sus⁴ G⁷^{b9} C/G F^{#7+} F^{Δ+4} E^{b7+}

Suspended Sounds

15

Chords which contain thirds can be suspended (the third is then replaced with a fourth) which creates an unusual harmonic color. These suspensions can permanently replace the third, or they can resolve to the third. The resolution will yield inner voice movement. If, for example, we had the progression Cm, F7, Bb, we could change the qualities of these chords by keeping the root movement the same while assigning the suspended quality to each chord. Thus the progression would become Dsus.4, G7sus.4, Csus.4. Generally, a sus.4 chord contains a dominant seventh. Since the third is usually missing, it is sometimes difficult to determine if a major or minor quality is indicated. The major 7 interval is less frequently used in a sus.4 chord, but it does appear occasionally (i.e. C Maj.7sus.4). This is a somewhat harsher sound given the dissonant quality of the major 7 interval.

becomes

C7 F7 Bb7 C7sus4 F7sus4 F7⁻⁹₊₁₁ Bb7sus4

The first example shows a 4/4 measure progression. The first measure contains three chords: C7 (C4, E4, G4, Bb4), F7 (F4, A4, C5, Eb5), and Bb7 (Bb4, D5, F5, Ab5). The second measure contains four chords: C7sus4 (C4, F4, G4, Bb4), F7sus4 (F4, A4, C5, Eb5), F7⁻⁹₊₁₁ (F4, Ab4, C5, Eb5), and Bb7sus4 (Bb4, D5, F5, Ab5). The bass line shows the root movement from C to F to Bb, and the treble line shows the third moving to the fourth.

becomes

C#7 F#7 B7 C#7sus4 F#7sus4 F#7⁻⁹₊₁₁ B7sus4

The second example shows a 4/4 measure progression. The first measure contains three chords: C#7 (C#4, E#4, G#4, B4), F#7 (F#4, A#4, C#5, E5), and B7 (B4, D5, F#5, A5). The second measure contains four chords: C#7sus4 (C#4, F#4, G#4, B4), F#7sus4 (F#4, A#4, C#5, E5), F#7⁻⁹₊₁₁ (F#4, A#4, C#5, E5), and B7sus4 (B4, D5, F#5, A5). The bass line shows the root movement from C# to F# to B, and the treble line shows the third moving to the fourth.

becomes

Bb7 Eb7 Ab7 Bb7sus4 Eb7sus4 Eb7⁻⁹₊₁₁ Ab7sus4

The third example shows a 4/4 measure progression. The first measure contains three chords: Bb7 (Bb4, D5, F5, Ab5), Eb7 (Eb4, G5, Bb5, Db5), and Ab7 (Ab4, C5, Eb5, Gb5). The second measure contains four chords: Bb7sus4 (Bb4, D5, F5, Ab5), Eb7sus4 (Eb4, G5, Bb5, Db5), Eb7⁻⁹₊₁₁ (Eb4, G5, Bb5, Db5), and Ab7sus4 (Ab4, C5, Eb5, Gb5). The bass line shows the root movement from Bb to Eb to Ab, and the treble line shows the third moving to the fourth.

becomes

Gm7 C7⁺¹¹₉ FΔ7 G7sus4 C7sus4 F7sus4

Piano accompaniment for the first example, showing chords Gm7, C7⁺¹¹₉, FΔ7, G7sus4, C7sus4, and F7sus4 in 4/4 time.

becomes

Am7 D7⁺¹¹₉ GΔ7 A7sus4 D7sus4 G7sus4

Piano accompaniment for the second example, showing chords Am7, D7⁺¹¹₉, GΔ7, A7sus4, D7sus4, and G7sus4 in 4/4 time.

Try your hand at this:

B^b7 Am7 Dm7

Here's how I did it:

B^b7sus4 A7sus4 D7sus4 D7⁺⁹₁₁

Musical notation comparing two ways to play a sequence of chords: B^b7, Am7, Dm7 and B^b7sus4, A7sus4, D7sus4, D7⁺⁹₁₁.

I used suspended sounds in my arrangement of "Indiana."

becomes

D7 B7sus4 E7sus4 A7sus4 D7sus4 D7

Musical notation for the "Indiana" example, showing a melodic line with chords D7, B7sus4, E7sus4, A7sus4, D7sus4, and D7.

Inserting Additional Chords

16

Chords can be placed between existing chords to provide more harmonic movement and interest. Combining some of the previously mentioned techniques, such as tritone substitution, approach chords, descending/ascending bass lines, suspended chords, and arbitrary root movement while keeping existing harmonies can yield a dense harmonic palette. Since this category is a virtual composite of most of the previously mentioned techniques, the final results can best be demonstrated in the versions of each tune that follow.

Manipulation of Musical Forms

17

Rhythmic diminution (making rhythmic values shorter), rhythmic augmentation (making rhythmic values longer), adding measures to musical phrases, taking away beats or measures from phrases, adding contrasting sections to existing structures are all possibilities in creative arranging. None of these techniques were used in the standards portion of this book. The musical forms of these tunes were kept intact to fully demonstrate the techniques described above. However, the two original blues included in this collection use the techniques of manipulation of forms. “Blue Cycle” is a blues using the format of 12 bars, the most common found in blues. However, in the section set aside for melodic improvisation, the form has been extended by use of harmonic augmentation resulting in a structure which is 16 measures long. “Sabra” keeps the 12 bar structure, but adds another section (bridge) as a contrast. This bridge is actually a progression which is loosely based on the bridge of the tune “I Got Rhythm.” In this instance, the use of tritone substitution disguises the more commonly known progression. So you see, any of these techniques can be used to enhance the harmonic quality of tunes which are familiar and they can lead you to actually creating your own compositions. Enjoy!

Special thanks to Bill Evans for helping me set and realize my harmonic goals.



Music

CHEROKEE

Original Arrangement

By Ray Noble

Smoothly

Piano introduction for 'Cherokee'. The music is in B-flat major and 4/4 time. It features a smooth, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Smoothly'.

CHORUS

Guitar $B\flat$

$F7+$

$B\flat7$

$E\flat$

$E\flat m$

Sweet In - dian maid - en, Since first I met you,

Piano accompaniment for the first line of the chorus. The right hand plays a melodic line with grace notes, and the left hand provides a steady bass line. The music is in B-flat major and 4/4 time.

$B\flat$

Dm

$C9$

$Cm7$

$Fdim$

$E\flat$

$F7+$

I can't for - get you, CHER - O - KEE sweet - heart,

Piano accompaniment for the second line of the chorus. The right hand plays a melodic line with grace notes, and the left hand provides a steady bass line. The music is in B-flat major and 4/4 time.

$B\flat$

$F7+$

$B\flat7$

$E\flat$

$E\flat m$

Child of the Prai - rie, Your love keeps call - ing,

Piano accompaniment for the third line of the chorus. The right hand plays a melodic line with grace notes, and the left hand provides a steady bass line. The music is in B-flat major and 4/4 time.

B \flat Dm C9 Cm7 F7 B \flat

My heart en - thrall - ing, CHER - O - KEE.

F#9 F#7 B \flat B7 Bm7 A

Dreams of sum-mer-time Of lov-er-time gone by

Dm Am7 D7 G G7 C7 Gm7 C7 Cm7 F7+ B \flat

Throng my mem-o-ry so ten-der-ly and sigh My sweet

F7+ B \flat 7 E \flat E \flat m B \flat Dm

In - dian maid - en One day I'll hold you, In my arms

C9 Cm7 F7 1. E \flat E \flat m F7 2. B \flat

fold you, CHER - O - KEE. -KEE.

R. H. R. H. p

CHEROKEE

Andy LaVerne Arrangement No.1

By Ray Noble

B^bmaj7

G^b7-9

Fm11

B^b7-9

Musical notation for the first system of 'CHEROKEE'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The first measure is marked with a repeat sign. The chords are B^bmaj7, G^b7-9, Fm11, and B^b7-9.

E^b6/9

E^b6/9+5

D7(add6)

A^b7

Musical notation for the second system of 'CHEROKEE'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The chords are E^b6/9, E^b6/9+5, D7(add6), and A^b7.

Gm7

D7+9-13

A^b7+11

Gm11

D^b7+11

Cm7

To Coda

Musical notation for the third system of 'CHEROKEE'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The chords are Gm7, D7+9-13, A^b7+11, Gm11, D^b7+11, Cm7, and To Coda.

1.

G7-9

G^b7+11

F7+5

2.

F7-9

B^b

E7+11

Musical notation for the fourth system of 'CHEROKEE'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The chords are G7-9, G^b7+11, F7+5, F7-9, B^b, and E7+11.

E^bm7

A^b7-9

C[#]m7

G7+5

F[#]7

C7-9

Bmaj7

E7

E^bm7

F[#]7-9

Musical notation for the fifth system of 'CHEROKEE'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The chords are E^bm7, A^b7-9, C[#]m7, G7+5, F[#]7, C7-9, Bmaj7, E7, E^bm7, and F[#]7-9.

Bm7 F7-9 E7 Bb7-9 A Bm7 C°7 A/C#

The first system of music features a sequence of chords: Bm7, F7-9, E7, Bb7-9, A, Bm7, C°7, and A/C#. The melody in the treble clef consists of quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Am7 Eb7+5 D7 Ab7-9 Gmaj7 Am11 Bb°7 G/B

The second system continues the chord progression with Am7, Eb7+5, D7, Ab7-9, Gmaj7, Am11, Bb°7, and G/B. The treble clef melody includes a long note with a slur, and the bass clef accompaniment uses chords and single notes.

Gm(maj7) Db7-9 C7sus4 C7-9 F7sus4 F7 B7 D.C. al Coda

The third system includes Gm(maj7), Db7-9, C7sus4, C7-9, F7sus4, F7, and B7. The notation concludes with the instruction "D.C. al Coda". The bass clef accompaniment features a long note with a slur.

F7-9 Bb/F Db7 Gb+4 F7-9+5

⊕
Coda

The Coda section consists of the final chords: F7-9, Bb/F, Db7, Gb+4, and F7-9+5. The notation is marked with a circled cross symbol (⊕) and the word "Coda". The bass clef accompaniment includes a note with a flat sign in parentheses, (b).

CHEROKEE

Andy LaVerne Arrangement No.2

By Ray Noble

The musical score is written for piano in 4/4 time, featuring a variety of chords and textures. The first system includes chords Eb, D7+9-13, Db7+11, C7sus4, and E7+9. The second system includes F7sus4, B7+9, B7-9+11, Ab7+11, Gm11, and Em7-5. The third system includes Ebm(maj7), D7+9-13, Gm7, and a Coda section with Cm7. The fourth system includes Ab7+11, Gm11, Bb7+9, and F7sus4. The fifth system includes F7-9, Bb/F, C#m7/F#, and F#7-9-13. The score uses a grand staff with treble and bass clefs, and includes various chord symbols and musical notations such as slurs and repeat signs.

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Bm(maj7)

C7-9

F7-9-13

B7+9-13

Bbm7-5

Musical notation for the first system, featuring piano accompaniment with chords Bm(maj7), C7-9, F7-9-13, B7+9-13, and Bbm7-5.

Eb7-9

D7sus4

D7-9

Gm(maj7)

F#7+9

Musical notation for the second system, featuring piano accompaniment with chords Eb7-9, D7sus4, D7-9, Gm(maj7), and F#7+9.

Ebmaj7+4

Dm11

Gm11

Bb7+9

Musical notation for the third system, featuring piano accompaniment with chords Ebmaj7+4, Dm11, Gm11, and Bb7+9, ending with "D.C. al Coda".

⊕
Coda

F7sus4

F7-9

Bb7sus4

Musical notation for the Coda section, featuring piano accompaniment with chords F7sus4, F7-9, and Bb7sus4.

DARN THAT DREAM

Original Arrangement

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

Slowly

mp

TO VERSE

OSSIA (Introduction to Chorus)

Slowly

mp *poco rit.*

TO CHORUS

Verse

p

Love is a strange_ and pow - er - ful thing,_ It can

bring you down or make you sing Love may give you_ a

Am7 D7 G G7 Em Em6 A7 Am7 D7 D9+5

mil-lion-aire's scheme, - But it on-ly gave me one dream.

poco rit.

Chorus Slowly (*Espress.*)

G Eb7 Am7 B7-5 Em G+ D7 C

Darn That Dream I dream each night, You say you love me and you

mp

Bm7-5 E9 Am F7

hold me tight, But when I a-wake you're

Bm Bbdim Am7 Ab7 G Cm Am D7+

out of sight, Oh Darn That Dream.

G Eb7 Am7 B7-5 Em G+ D7 C

Darn your lips and darn your eyes, They lift me high a - bove the

Bm7-5 E9 Am F7 Bm Bbdim Am7 Ab7

moon-lit skies, Then I tum-ble out of Par - a - dise, Oh Darn That

G Bb7 Eb Cm Fm7 Bb7 Bb7+

Dream. Darn that one track mind of mine, - It

Eb Gbdim Fm7 Bb9 Bb7b9 Eb Cm

can't un - der - stand - that you don't care - Just to change the

Gm Gm7 Gm6 Am7 D7 Eb9 D9
 mood I'm in, I'd welcome a nice old night - mare.

poco rit.

G Eb7 Am7 B7-5 Em G+ D7 C
 Darn That Dream and bless it too, With out that dream, I nev - er

u tempo

Bm7-5 E9 Am F7 Bm Bbdim
 would have you. But it haunts me and it won't come true, Oh

Am7 Ab7 1. G Gdim Am7 D7+ 2. G F#7 G6
 Darn That Dream. Dream.

DARN THAT DREAM

Andy LaVerne Arrangement No. 1

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

Gmaj7 Bbm7 Eb7 Am7 B7+11 F7-9 Em7 C#m Cm6(maj7)

B7+9 E7sus4 E7-9 Am7 Cm(maj7) F7 Bm7 Bbm-5 Ebm

1. Am11 D7-9 Gmaj7 Bb7-9 Eb D7-9 2. Am11 D7-9 G6/9 F#7-9 Fm7 Bb7-9

Ebmaj7 G7+5 Cm11 F#7+11 Fm7 B7-9 Bb7-9+11 A7 Gm7 F#m7 B7 Fm11 B7+11 Bb7sus4 Bb7-9

Eb G7+5 Cm11 Bbm11 Am-5 D7-9 Gm7 Am11 D7-9+11 Bbm7 Eb7-9 Am7 D7-9

DARN THAT DREAM

Andy LaVerne Arrangement No.2

Lyric by Eddie DeLange
Music by Jimmy Van Heusen

G F#7-9 F+4 Eb7 Dm11 F#m11 A^b7sus4 G7sus4 F7+11 E^b7+11 A^b7+11 D^b7+9 F#m11

§

F+4 A7+9 B^b7-9 B7sus4 C7sus4 A7sus4 F#7sus4 F#7-9 1. F+4 D B^b E7 Ebmaj7 A^b7+11

To Coda ⊕

2. F+4 D Ebmaj7 D^b7 Cm7 B7+11 G7sus4 E7+11

Am-5 A^b D7-13 G7sus4 G7-9 Cm7 B7+11 Em7 E^b7+11 A^b7sus4 Fm6 F#°

Gm7 C7-9 Am7 D7-9 G F#7-9 Bmaj7 F+4 D Ebmaj7

D.S. al Coda

⊕ Coda

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EXACTLY LIKE YOU

Original Arrangement

Words by Dorothy Fields

Music by Jimmy McHugh

Moderato

mf

Piano introduction for the song, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Guitar
VERSE

C C Dm7 A7 G Cm A7 Dm7 Fm6

Guitar chords for the first verse: C, C, Dm7, A7, G, Cm, A7, Dm7, Fm6.

I used to have a per-fect sweet-heart, Not a real one, just a dream, A won-der-ful

mf

Piano accompaniment for the first verse, featuring a melody in the right hand and accompaniment in the left hand. The dynamics are 'mf'.

vis-ion Of us as a team, Can you im-ag-ine how I feel now, Love is

Dm7 A7 G Cm A7 Dm7 Fm6 C D6 F# D7 G7 G7+

Guitar chords for the second verse: Dm7, A7, G, Cm, A7, Dm7, Fm6, C, D6, F#, D7, G7, G7+.

real now, it's i - deal You're just what I want-ed And now its nice to live, Par-a-dise to live:

rit

Piano accompaniment for the second verse, featuring a melody in the right hand and accompaniment in the left hand. The dynamics are 'mf' and the tempo is marked 'rit'.

Guitar
CHORUS

D7 D7 C Fm D7 G7 Gdim

Guitar chords for the chorus: D7, D7, C, Fm, D7, G7, Gdim.

I, know why I've wait-ed Know why I've been blue, Prayed each night for

mf a tempo

Piano accompaniment for the chorus, featuring a melody in the right hand and accompaniment in the left hand. The dynamics are 'mf' and the tempo is marked 'a tempo'.

G7 C F C G7+ C D7

some-one Ex - act - ly like you - Why should we spend mon - ey On a show or

D7 C Fm D7 Gdim G7+ C F C Gm7 C7 F#

two No one does those love scenes Ex - act - ly like you, - You make me feel so grand -

Fm# C C E7 Am Dm7 Fm G7

- I want to hand the world to you - You seem to un - der - stand - Each fool - ish lit - tle

Cmaj7 Dm7 G7+ C D7

scheme I'm schem - ing, Dream I'm dream - ing, Now I know why moth - er Taught me to be

D7 C Fm D7 G7 Gdim G7+ C F C C G7+ C

true She meant me for some-one Ex - act - ly like you.

EXACTLY LIKE YOU

Andy LaVerne Arrangement No.1

Words by Dorothy Fields

Music by Jimmy McHugh

Am7 Eb7+11 D7sus4 D7-9+11

Dm11 G7sus4 G7 D7+11 C Gb7+11 F Bb7+11

To Coda ⊕

1.

2. C Ab7 Gm11 C7-9 F Fm6 E7+9-13 Am7

Am(maj7) Am7 Dm11 Bb7+11 Am7 Ab7+9 F Bb7+11

D.C. al Coda

C Bb

⊕ Coda

EXACTLY LIKE YOU

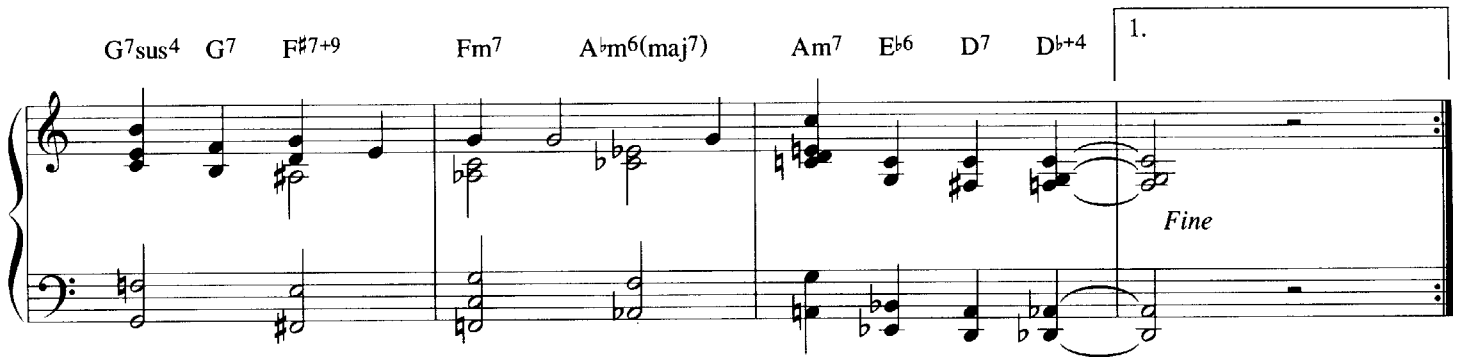
Andy LaVerne Arrangement No.2

Words by Dorothy Fields
Music by Jimmy McHugh

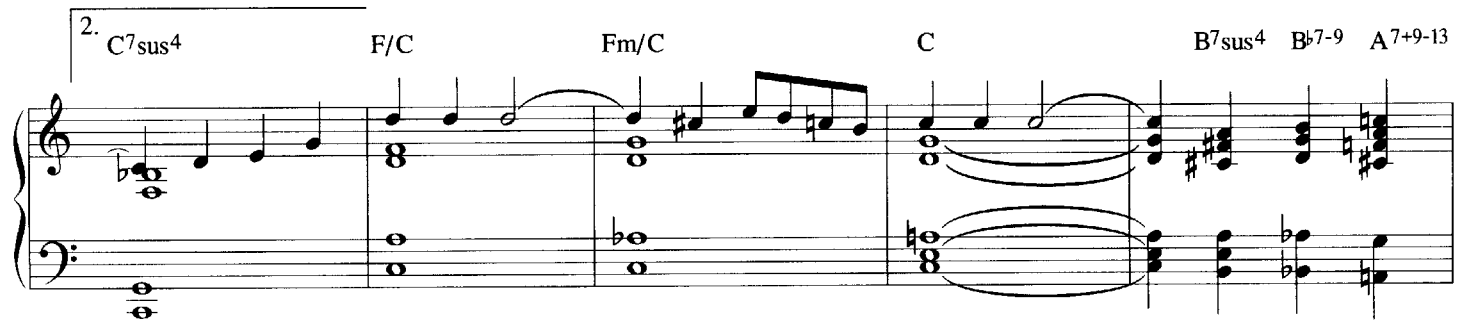
Cmaj7 B7+9-13 Bbm7 Eb7+11 Am7 D7+11 F#m-5 B7-9



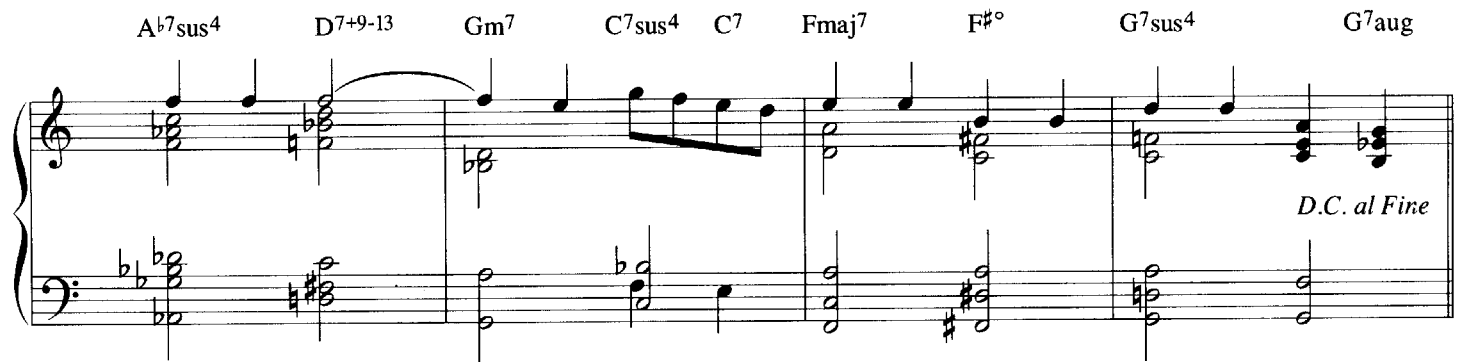
G7sus4 G7 F#7+9 Fm7 Abm6(maj7) Am7 Eb6 D7 Db+4 1.



2. C7sus4 F/C Fm/C C B7sus4 Bb7-9 A7+9-13



Ab7sus4 D7+9-13 Gm7 C7sus4 C7 Fmaj7 F#° G7sus4 G7aug



(BACK HOME AGAIN IN)

INDIANA

Original Arrangement

Words by Ballard MacDonald

Music by James F. Hanley

Moderato

The piano introduction for the first system is written in G major and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Guitar VOICE

Chord diagrams for the first system: G (open), C (open), G (open), G7 (open), C (open), Cm (open).

I have al-ways been a wand-'rer, O - ver land and
Fan - cy paints on mem - ry's can - vas Scenes that we hold

The piano accompaniment for the second system continues the melodic and harmonic themes established in the first system, with a piano (*p*) dynamic marking.

Chord diagrams for the second system: G (open), G (open), C (open), G (open), A7 (open).

sea, dear, Yet a moon-beam on the wa - ter Casts a spell o'er
We re-call them in days af - ter Clear - ly they ap -

The piano accompaniment for the third system features a more active bass line and includes dynamic markings such as *mf* and *f*.

Chord diagrams for the third system: Cm6 (open), D7 (open), Am (open), D dim (open), Am (open), D7 (open), G (open), G dim (open), Am7 (open).

me A vi - sion fair I see A - gain I seem to be: —
pear, And of - ten times I see A scene that's dear to me: —

The piano accompaniment for the fourth system concludes the piece with a *rall.* (ritardando) and *molto* marking, leading to a final cadence.

CHORUS

G E7 A7 D7

Back home a - gain In In - di - an - a, And it seems that I can

G G7 C G dim G

see The gleam - ing can - dle - light still shin - ing bright Thru the

A7 D7 G E7 A7

syc - a - mores for me, The new mown hay sends all its fra - grance From the

D7 A dim Em Eb7 G B7

fields I used to roam, When I dream a - bout the moon - light on the

Fm E dim G D7 1 G 2 G

Wa - bash, Then I long for my In - di - an - a home. Back home a - home.

(BACK HOME AGAIN IN)

INDIANA

Andy LaVerne Arrangement No.1

Words by Ballard MacDonald

Music by James F. Hanley

The musical score is written for piano in 4/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. Chord symbols are placed above the notes. The first system includes chords: Gmaj, C7+11, B7+9-13, E7b9, A7sus4, and A7. The second system includes: Am7, D7sus4, D7-9, Dm7, G7+11, Cmaj7, and F7+11. The third system includes: Gmaj, E7sus4, E7-9, A7, A7sus4, A7, Am7, Eb7+11, D7sus4, and D7. The fourth system is marked 'Coda' and includes: Em7, A7, Bbm6, Eb7+11, G/D, and D#°. The fifth system includes: Em7, A7sus4, Bb°, B7+9, E7-9+9, Am11, D7sus4, D7-9, Abmaj+4, and Gmaj.

(BACK HOME AGAIN IN)

INDIANA

Andy LaVerne Arrangement No.2

Words by Ballard MacDonald

Music by James F. Hanley

F7+11 E7-9+11 Bb7-9 A7sus4 Db7+9 Gm6 C7+11-9

F#m-5 C7+11 B7 F7+11 Em7 A7-9 Dm11 G#7sus4 G7sus4 C/G Gb7+11

Fmaj+4 D7sus4 D7 C#7sus4 F#7sus4 Gm(maj7) C7sus C7 B7sus4 E7sus4 A7sus4 D7sus4 D7

Em7 Eb7 Dm7 G7sus4 G7+5 C/G F#m-5 B7+9

Em7 A7sus4 F#7sus4 F#7-9 Bm7 Bb7-9 A7+11 A7+9 Db7+11

MOONGLOW

Original Arrangement

By Will Hudson, Eddie DeLange
and Irving Mills

Piano introduction in G minor, 4/4 time. The left hand (L.H.) plays a steady eighth-note accompaniment. The right hand features a melodic line with grace notes and slurs. Dynamics include *mp* and *mf*.

Verse

Gm Eb9 Gm Eb9

Like some-one that has-n't an-y coun-try, Like a stranger vis-it-ing from Mars; I

Musical notation for the first line of the verse, including vocal line and piano accompaniment.

C7 Adim Gm7 F#dim Gm7 Eb9 D7

went a-round a-lone, Just like a roll-ing stone Un-til I read a mes-sage in the stars:

Musical notation for the second line of the verse, including vocal line and piano accompaniment.

Chorus

Am7 Cm G6

It must have been Moon-glow 'Way up in the

arpe mp - mf

Musical notation for the chorus, including vocal line and piano accompaniment. The piano part features arpeggiated chords.

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A9
x000

Am7
x000

Am7b5
x000

D9
xx00

D7
x000

blue, It must have been Moon-glow

G
x000

Eb7
xx

Am7
x000

Eb7
xx

G
x000

Am7
x000

that led me straight to you — I still hear you

Cm
xx00

G6
x0000

A9
x000

say - ing "Dear one, hold me fast."

Am7
x000

Am7b5
x000

D9
xx00

D7
x000

G
x0000

Eb7
xx

And I start in pray - ing Oh Lord, please

Am7
x000

Eb7
xx

G
x0000

G9
x000

G7
xx000

G9
xx

F#9
xx

F9
xx

let this last. — We — seemed to float right thru the

E9 (xx00), E (0220), E9 (xx00), A9 (x000), Am7b5 (xx)

air, _____ Hea-ven - ly songs _____ seemed to come from

D9 (xx00), Eb9 (xx0), D9 (xx0), Am7 (x000), Cm (xx0)

ev - 'ry - where: _____ And now when there's Moon - glow

G6 (xxxxxx), A9 (x000), Am7 (x000), Am7b5 (xx)

'Way up in the blue, _____ I al - ways re -

D9 (xx00), D7 (x000), 1. G (x000), Eb7 (xx), Am7 (x000), Eb7 (xx), G (x000), D7 (x000)

nem - ber _____ That Moon - glow gave me you. _____

2. G (x000), Eb7 (xx), Am7 (x000), Am7b5 (xx), G (x000), C (x000), Cm (xx0), Gmaj.7 (xx0)

That Moon - glow gave me you. _____

allargando _____ *accel.* _____

MOONGLOW

Andy LaVerne Arrangement No.1

By Will Hudson, Eddie DeLange
and Irving Mills

Am7 F7+11 Em7

A7sus4 A7-9-13 C B7+11 Am7 D7-9

Dbm7-5 Cm6

1. G/B B7+11

2. G/B Abmaj7 Gmaj7

Fine

Dm11 G7 C7-9 F7+9 B7+9-13 E7+9-13

A7sus4 Eb7-9-13 D7sus4 Eb7 E7sus4

D.C. al Fine
(take 2nd ending)

MOONGLOW

Andy LaVerne Arrangement No.2

By Will Hudson, Eddie DeLange
and Irving Mills

Em⁷ E⁷⁺⁹⁻¹³ B⁷⁺¹¹ Am⁷ A^{b7} D^{b7} D^{b7+11-9} G⁷⁺¹¹ F^{#m11}

First system of musical notation for Moonglow, featuring a treble and bass clef with various chords and melodic lines.

F⁺⁴ E^{b7-9} D^{7sus4} D⁷⁻⁹⁺¹¹ D^{b7-5} Cm⁶ G/B B⁷⁺⁹ F⁷⁺¹¹
To Coda ⊕

Second system of musical notation for Moonglow, including a 'To Coda' instruction.

E^{7sus4} E^{7sus4} E^{b7sus4} D^{7sus4} D^{b7sus4} D^{b7-9+11}

Third system of musical notation for Moonglow, showing sustained chords and melodic fragments.

F^{#m11} F⁺⁴ D^{7sus4} D⁷ D^{b7sus4} D^{b7} C^{7sus4} C⁷ B⁷⁺⁹⁻¹³ F⁷⁺¹¹

Fourth system of musical notation for Moonglow, including a 'D.C. al Coda' instruction.

B⁷⁺⁹⁻¹³ F⁷⁺¹¹ D^{b7-9+11}

Coda section of musical notation for Moonglow, marked with a Coda symbol (⊕).

MY MELANCHOLY BABY

Original Arrangement

Words by George A. Norton
Music by Ernie Burnett

Slowly

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly' and the dynamics are 'mf'.

VERSE

E \flat B \flat 7 E \flat B \flat 7 E \flat E \flat B \flat 7 Fm7 B \flat 7

Come, sweetheart mine, Don't sit and pine Tell me of the cares that make you feel so blue
Birds in the trees, Sweet mel-o-dies They will take you to a land of peace-ful dreams

The piano accompaniment for the first verse consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady accompaniment with eighth notes and quarter notes.

Fm Gdim Fm Gdim F7 Fm7 Abm6 B \flat 7

What have I done? An-swer me, hon', Have I ev-er said an un-kind word to you?
Clouds will roll by Sha-dows will fly Thru you open window while the pale moon beams

The piano accompaniment for the second verse consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady accompaniment with eighth notes and quarter notes.

E^b B^b7 E^b B^b7 E^b E^b B^b7 F^m7

My love is true, And just for you I'd do al-most an-y-thing at an-y time
Why do you grieve Try and be-lieve Life is al-ways sunshine when the heart beat true

F7 B^b G7 C7 F7 F^m7

Dear, when you sigh Or when you cry Some-thing seems to grip this ve-ry heart of mine:
Ban-ish your fears Smile through your tears When you're sad it makes me feel the same as you:

poco rall.

Guitar CHORUS Eb B^b7 Cdim Eb Eb B^bm6 C+ C7 F^m

Slowly (with feeling)

Come to me, MY MEL-AN-CHO-LY BA - BY Cud-dle up and

F^m C7 F^m B^b7 F^m7 B^b7 F9

don't be blue ——— All your fears are fool-ish fan-cy may -

Bb7 Eb F7 Bb Fdim Bb Bb Bb7 Eb Bb7 Cdim Eb

be You know, dear, that I'm in love with you _____ Ev-'ry cloud must

Eb Bbm6 C+ C7 Fm Fm C7

have a sil-ver li - ning Wait un-til the sun shines through _____

Fm Ab Ebdim Eb Ebdim Eb G7b5 C7 Fm C7 Fdim Fm

Smile, my hon-ey dear While I kiss a-way each tear Or else I shall be.

poco rall. *ten* *rit molto*

Eb F9 Bb7 Eb Ebdim Fm Bb7 Eb Abm6 Eb7

mel-an-cho-ly, too. _____ too. _____

MY MELANCHOLY BABY

Andy LaVerne Arrangement No.1

Words by George A. Norton
Music by Ernie Burnett

E^bmaj⁷ Fm⁷ F[#]° Gm⁷ A^b7 A^b7-9 G7-9 G^b-9-13 C7sus⁴ C7-9 Fm(maj⁷)

The first system of musical notation consists of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (Bb and Eb). The music begins with a double bar line and a repeat sign. The first measure contains a whole note chord. The melody in the treble clef starts with a quarter note, followed by eighth notes, and then a half note. The bass line consists of quarter notes and half notes.

Fm⁷ C7+5 To Coda Fm⁷ B7-9 B^b7sus⁴ B^b7 Fm⁷ G7-9+9 C7+9-13 F7

The second system of musical notation continues the piece. It features a 'To Coda' symbol (a circle with a cross) above the first measure. The notation includes various chords and melodic lines in both staves.

Fm⁷ B7+5 B^b7sus⁴ B^b7-9 E^b G7+5 Cm11 F7+11 Fm⁷ Gm⁷ A^bmaj⁷ B^b7-9

The third system of musical notation continues the piece. It includes a 'D.C. al Coda' instruction at the end of the system. The notation shows complex chord voicings and melodic patterns.

Fm⁷ B7-9 B^bm⁷ E^b7-9 A^b+4 A^b+5 Am-5 D7+9-13 D7-9+11

The fourth system of musical notation begins with a 'Coda' symbol (a circle with a cross) above the first measure. The notation includes various chords and melodic lines in both staves.

Gm⁷ D^b7sus⁴ D^b7-9 C7sus⁴ C7-9 Fm⁷ A^b7 G7-9 C7-9+11 Fm11 B^b7sus⁴ B^b7-9 E^b6

The fifth and final system of musical notation concludes the piece. It features a variety of chords and melodic lines in both staves, ending with a final chord.

MY MELANCHOLY BABY

Andy LaVerne Arrangement No.2

Words by George A. Norton

Music by Ernie Burnett

E^bmaj7 D7+9+11 D^b7+9-13 C7-9+11 B^b+11 B7 G7+9 A7sus4 B^b7sus4 B^b7 C7sus4 C7-9 Fm(maj7)/C

Musical notation for the first system, featuring treble and bass staves with chords and melodic lines.

C7+9-13 B7+9-13 B^b7sus4 A7+9-13 A^bm6 G7-9 G7+9-13 F[#]7+11 B^b+9-13 B7-9+11 Cm7 F7

Musical notation for the second system, including a *To Coda* symbol and a repeat sign.

Fm7 B^b7 E^b/B^b B^o Cm11 F7+11 B^b7sus4 G7+9-13 E+4

Musical notation for the third system, ending with a double bar line and *D.C. al Coda*.

A^b G7sus4 F[#]7+11 Am11 D7-9+11 A^bm7 D7 D^b7sus4 D^b7-9 Gm11 C7-9

⊕
Coda

Musical notation for the Coda section, starting with a *Coda* symbol.

Fm7 E7+11 E^b7+5 D7+11 D^b7+11 C7-9+11 B7+9-13 B^b7-9 E^b6 D^b7

Musical notation for the final system of the piano arrangement.

PICNIC

(THEME FROM "PICNIC")

Original Arrangement

Words by Steve Allen
Music by George W. Daring

Moderately Slow (*with expression*)

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mp*. The left hand provides a harmonic accompaniment. The piece concludes with a *mf* dynamic marking.

Chorus

G7sus.4 C F G9 C Dm6 Am7 Am6 D7 Dm7 G7sus. G7

On a Pic - nic morn - ing With - but a warn - ing I looked at you

The first line of the chorus features a vocal melody and piano accompaniment. The right hand has a treble clef, and the left hand has a bass clef. The music is in 4/4 time.

Dm7 G7-9 C Dm G7sus.4 C F G9 C Dm6

and some - how I knew On a day for sing - ing

The second line of the chorus continues the vocal melody and piano accompaniment. The piano accompaniment includes a prominent bass line in the left hand.

Am7 Am6 D7 Dm7 G7sus. G7 Dm7 G7-9 C Dm-5

My heart went wing - ing a Pic - nic grove was our ren - dez - vous

The third line of the chorus concludes the vocal melody and piano accompaniment. The piano accompaniment features a final cadence in the right hand.

0 Dm7 G9 C Dm7 G7+ C

You and I in the sun-shine We strolled the fields and farms — At the

Am Am7 Am6 D7 Dm7 G7 sus.4 C F G9

last light of eve-ning I held you in my arms Now when days grow

C Dm6 Am7 Am6 D7 Dm7 G7sus. G7 Dm7 G7-9

stor - my And lone - ly for me I just re - call Pic - nic time with

1. C Cdim G7sus.4 G7 2. C Dm9 Db7 C

you. — On a you. —

L.H.

PICNIC

(THEME FROM "PICNIC")

Andy LaVerne Arrangement No.1

Words by Steve Allen
Music by George W. Dusing

G⁷sus⁴ Cmaj⁷ G⁷sus⁴ Cmaj⁷ F⁷+11 B^b7+11 Am¹¹ D⁷sus⁴ D⁷+11

Dm⁷ G⁷sus⁴ G⁷ Fm⁷ G⁷sus⁴ G⁷-9 -13 Cmaj⁷ Am⁷ 1. Dm⁷ G⁷sus⁴

To Coda

2. Dm⁷ E^b7+11 Dm¹¹ D^b7+9 Cmaj F⁷+11 E⁷-13 Am⁷ Dm¹¹ Em⁷ Fmaj⁺⁴ G⁷-9

Cmaj⁷ E⁷+9-13 Am⁷ Am(maj⁷) Am⁷ Am⁶ D⁷sus⁴ D⁷+11 Dm¹¹ G⁷sus⁴

3

D.S. al Coda

Fm G⁷sus⁴ G⁷-9 Cmaj⁹

Coda

PICNIC

(THEME FROM "PICNIC")

Andy LaVerne Arrangement No.2

Words by Steve Allen
Music by George W. Duning

F#m-5 F7+11 E7-9 Am11 A7+11 Gm11 C7+ Cmaj B7+11

Em7 B7-9 A7sus4 A7-9 Dm7 A7sus4 G7sus4 G7-9-13 C/G G7sus4

To Coda ⊕

E7+9-13 Am7 A7+11 Gm7 D7+11 C7sus4 C7-9 B7+9-13 Em7 A7+9-13 D7+11 F#m7 G7sus4

C7sus4 F#7+11 Fmaj+4 F#° C/G G#° A7sus4 D7sus4 G7sus4

D.S. al Coda

⊕ Coda

Dm7 A7sus4 G7sus4 G7-9 D7maj+4

SOLITUDE

Original Arrangement

Words by Eddie DeLange and Irving Mills

Music by Duke Ellington

Slowly, with expression

The piano introduction consists of two staves. The right hand plays a series of chords: G7+, Cmaj.7, Cdim, Dm7, Dm9, and D7. The left hand plays a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The tempo is marked 'mp'.

Chorus

G7+ Cmaj.7 Cdim Dm7 Dm9 D7

Chorus guitar chord diagrams: G7+ (xx00), Cmaj.7 (x000), Cdim (xx), Dm7 (xx0), Dm9 (xx0), D7 (x00).

In my Sol-i-tude you haunt me, With

The piano accompaniment for the first line of the chorus features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand plays a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The tempo is marked 'p - mf rubato'.

G9sus.4 G6 G7 C C#dim Dm7 G7+ Cmaj.7

Chorus guitar chord diagrams: G9sus.4 (xx00), G6 (x000), G7 (x000), C (x00), C#dim (xx0), Dm7 (xx0), G7+ (xx00), Cmaj.7 (x000).

rev - er - ies of days gone by, In my Sol-i-tude

The piano accompaniment for the second line of the chorus features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand plays a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

Cdim D7 D9 D7# G9sus.4 G6 G7

Chorus guitar chord diagrams: Cdim (xx), D7 (x00), D9 (xx0), D7# (x00), G9sus.4 (xx00), G6 (x000), G7 (x000).

- you taunt me, With mem - o - ries that nev - er

The piano accompaniment for the third line of the chorus features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand plays a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

C Fm C Dm7 Cdim C9 F F#dim

die. I sit in my chair, I'm filled with des-pair, There's

rhythm

C G9 C9 F F#dim

no one could be so sad With gloom ev-'ry-where I sit and I stare, I

C C#dim Dm7 G7+ Cmaj.7 Cdim

know that I'll soon go mad. In my Sol-i-tude I'm

rubato

Dm7 Dm9 D7 G9sus.4 G6 G7

pray - ing, Dear Lord a - bove send back my

1. C Cdim Dm7 G7+ 2. C F Fm C6

love. In my love.

molto rit.

SOLITUDE

Andy LaVerne Arrangement No.1

Words by Eddie DeLange and Irving Mills

Music by Duke Ellington

Chord symbols for the first system: G⁷sus⁴, G⁷+5, Cmaj⁷, B⁷+9-13, E⁷-9-13, Am⁷, E^b7.

Chord symbols for the second system: D⁷sus⁴, D⁷, Dm¹¹, G⁷sus⁴, D^b7+9, 1. Cmaj⁷, Am⁷. *Fine*

Chord symbols for the third system: Fmaj⁴, G⁷sus⁴, G⁷+5, 2. Cmaj⁷, A^b7+5, Gm⁶, C⁷-9+11, Fmaj⁷, B^bmaj⁷.

Chord symbols for the fourth system: Am⁷, D⁷sus⁴, D⁷, Dm⁷, G⁷sus⁴, G⁷-9, Cmaj⁷, A^b7+11, Gm⁷, C⁷-9+11, Fmaj⁷, B^bmaj⁷.

Chord symbols for the fifth system: Am⁷, D⁷sus⁴, D⁷, Dm⁷, G⁷sus⁴, G⁷+5, Cmaj⁷, G⁷sus⁴, G⁷+5. *D.S. al Fine*

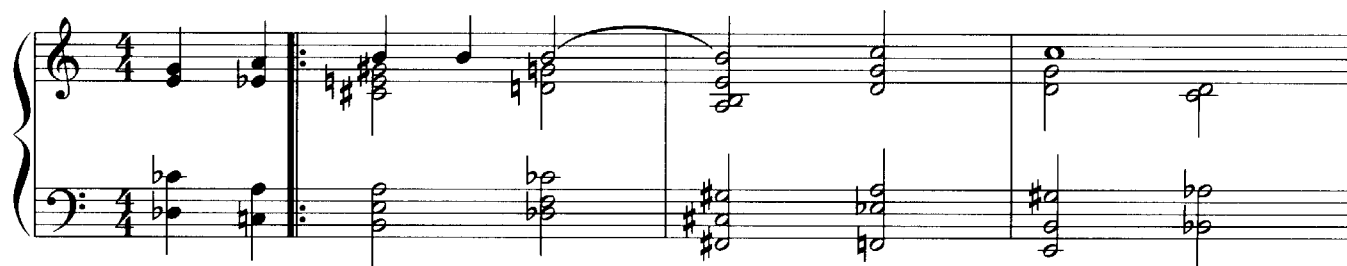
SOLITUDE

Andy LaVerne Arrangement No.2

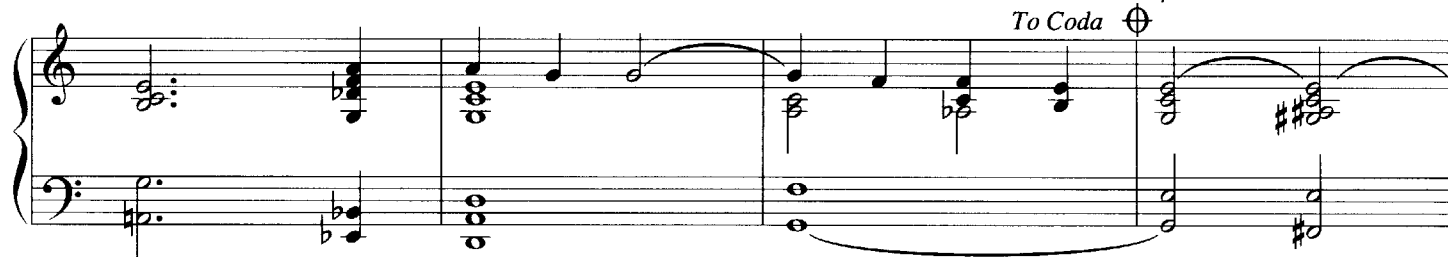
Words by Eddie DeLange and Irving Mills

Music by Duke Ellington

D^bm-5 Cm⁶ $\text{\textcircled{S}}$ B⁷sus⁴ D^b7-9+11 F[#]m11 F⁷ E⁷+9-13 B^b7




Am⁷ E^b7+11 D⁷sus⁴ Am⁷ G⁷sus⁴ G⁷sus⁴⁻⁹ G⁷ C/G To Coda $\text{\textcircled{S}}$ F[#]7+11



1. Fmaj⁷+4 D^bm-5 Cm⁶ 2. Fmaj⁷+4 E^b7+11 D⁷sus⁴ G⁷sus⁴ C⁷sus⁴ F⁷sus⁴




B^b7sus⁴ A⁷sus⁴ A^b7 G⁷sus⁴ G⁷-9 G F[#]7+11 Fmaj⁷+4 E^b7+11 D⁷sus⁴ G⁷sus⁴ C⁷sus⁴ F⁷sus⁴



B^b7sus⁴ A⁷sus⁴ A^b7 G⁷sus⁴ G⁷+5 C/G D^bm-5 Cm⁶ Cmaj⁷

D.S. at Coda

Coda $\text{\textcircled{S}}$



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WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

Original Arrangement

Words by Ted Koehler and Billy Moll

Music by Harry Barris

Moderately Slow

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderately Slow' and the dynamic is 'mf'.

Verse

C C^o Dm7 C^o C Em7 A7+ D9 Am7 D9

What price hap - pi - ness? What price hap - pi - ness? Who can truth - ful - ly say? But for ev - 'ry
Sor - row's bound to come Teach your heart to hum Bid your trou - bles a - dieu Soon you'll see your

The first part of the verse is written on two staves. The top staff contains the vocal line with lyrics, and the bottom staff contains the piano accompaniment. Chords are indicated above the vocal line.

Dm7 b5 G7 G9+5 C Am Dm G7b9 C C^o Dm7 C^o

share with tears we pay Love is hap - pi - ness! I've had hap - pi - ness
blue - bird fly in view You can ea - si - ly Learn his mel - o - dy

The second part of the verse continues on two staves. The vocal line and piano accompaniment are shown with lyrics and chords.

C Em7 A7+ D9 Am7 D9 b5 G Dm7 G7 Dm7 G7 sus4

But it end - ed one day, Now I look at life a dif - ferent way:
What a won - der - ful song, It will cheer you when the day is long: _____

The end of the verse is written on two staves, concluding with a long note in the vocal line.

Chorus

C9+5 C G7 C G7 C E7 Am D9 Am7 D7

When skies are clou - dy and gray, They're on - ly gray for a day, So WRAP YOUR TROUBLES IN DREAMS, And

The chorus begins on two staves. The vocal line and piano accompaniment are shown with lyrics and chords. The piano part includes a double bar line and a repeat sign.

Dm7 G7 C G9+5 C G7 C G7 C E7 Am

dream your trou- bles a - way, Un - til that sun - shine peeps thru, There's on - ly one thing to do, Just

D9 Am7 D7 Dm7 G7 +5 C Bm7 E7 Am B7

WRAP YOUR TROU-BLES IN DREAMS, And dream your trou- bles a - way Your cas - tles may tum - ble, that's

E7 Am D7 G7 +5 C E7 Am B7 E7 A7

Fate, af - ter all, Life's real - ly fun - ny that way, Nouse to grum - ble, just smile as they fall,

D7 G7 C G9+5 C G7 C C E7

Were - nt you King for a day? Say! Just re - mem - ber that sun - shine Al - ways fol - lows the

Am D9 Am7 C D9 Dm9 G G7+5 C G9+5 C Fm6 C9

rain,. So WRAP YOUR TROUBLES IN DREAMS, And dream your trou- bles a - way. When way. —

rit

WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

Andy LaVerne Arrangement No.1

Words by Ted Koehler and Billy Moll
Music by Harry Barris

G7+5 \times Cmaj7 G7sus4 D \flat 7+11 Cmaj7 F7 Bm-5 E7sus4 E7-9

Musical notation for the first system, including treble and bass clefs, notes, and rests.

Am7 A \flat 7 Gm7 C7-9+11 F To Coda \oplus F \sharp $^\circ$ C/G Eb7+11 1. Dm7 G7sus4 G7+5

Musical notation for the second system, including treble and bass clefs, notes, and rests.

C B \flat 7+11 A \flat 7+5 G7+5 2. Dm7 G7sus4 G7+5 C \flat /9 F7 Bm7 E7-9 Am7 C7 B7 F7+11

Musical notation for the third system, including treble and bass clefs, notes, and rests.

E7 B \flat 7 A7 Eb7+11 D7+9 A \flat 7 G7 D \flat 7+5 C \flat /9 Bm11 E7 Am7 C7 B7 F7+11

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

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E7 B^b7 A7 E^b7+11 D7+9 A^b7 G7 D^b7+5 Cmaj7 A^b+9-13 Dm11 G7+5

D.S. al Coda

The first system of music is a piano accompaniment. The treble clef part features a melodic line with eighth and quarter notes, while the bass clef part provides harmonic support with chords and some moving bass lines. The key signature has one sharp (F#) and the time signature is 4/4.

C/G E^b7+11 D7+9 D^b7+5+11 C⁶/₉

⊕
Coda

The second system is a Coda section. It begins with a Coda symbol (⊕) and the word 'Coda'. The music consists of a few chords in the bass clef and some melodic fragments in the treble clef. The key signature remains one sharp (F#) and the time signature is 4/4.

WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

Andy LaVerne Arrangement No.2

Words by Ted Koehler and Billy Moll

Music by Harry Barris

G7+5 $\text{\textcircled{S}}$ F#m-5 F+4 Em11 F#7-9 Bm-5 E7-9 Bb7-9

Am7 C7-9+11 F F#° To Coda $\text{\textcircled{C/G}}$ A7-9-13

1. Dm11 Ab7 G7 Db7+5 C Ebmaj7 Abmaj7 G7+5 2. Dm11 Ab7 G7sus4 G7+5

C/G Eb Abmaj7 G7+5 F#7+11 G7+5 Ab7+11 A7-13

D7sus4

D7+9-13 G7

G7+5

1.

C/G

E^b

A^bmaj7

G7+5

2.

Cmaj7

E^b7-9+11

A^b7

G7+5

Musical notation for the first system, including treble and bass staves with chords and a "D.S. al Coda" instruction.

C/G

A7-9-13

Dm11

A^b7

G7sus4

G7+5

D^b+4

G^b+4

C

⊕
Coda

Musical notation for the Coda section, including treble and bass staves.

A NIGHTINGALE SANG IN BERKELEY SQUARE

Original Arrangement

Lyric by Eric Maschwitz
Music by Manning Sherwin

Slowly

rit.

Guitar
VERSE

E^b Fm7 A^bm6 E^b B^b7

When true lov - ers meet in May - fair, So the le - gends tell

Fm7 B^b9 E^b B^b B^bdim A^b6 B^b7 E^b

Song birds sing Win - ter turns to spring

E^b Fm7 A^bm6 E^b Fm6 G7 Cm B^bdim

Ev - 'ry wind - ing street in May - fair Falls be - neath the spell I

know such en-chantment can be 'Cause it hap-pened one ev'-ning to me. —

CHORUS

That cer - tain night, The night we met, There was
 (How) strange it was, How sweet and strange, There was

ma-gic a-broad in the air There were an-gels din - ing at the Ritz, And A
 ne-ver a dream to com- pare With that ha - zy, cra - zy night we met, When A

NIGHT - IN-GALE SANG IN BER - KLEY SQUARE I
Pronounced (Bar - kley) This

Eb Cm Gm Eb7 Ab G7 Cm Abm6
 may be right I may be wrong, But I'm perfectly willing to swear That
 heart of mine beat loud and fast, Like a merry-go-round in a fair For

Eb Bb7 Eb7 Abm6 Eb Cm Fm7 Bb7
 when you turned and smiled at me A NIGHT-INGALE SANG IN BER - KLEY
 we were dancing cheek to cheek And A (Bar - kley)

Eb Cm Cm6 D7 G Am7 D7
 SQUARE The moon that lingered over London town, Poor
 When dawn came stealing up all gold and blue To

Bm7 Edim Am7 D7 G Am7 D7
 puzzled moon, he wore a frown, How could he know we two were so in love The
 interrupted our rendez-vous, I still remember how you smiled and said "Was

Bm7 Edim Fm7 Bb7 Eb Cm Gm Eb7

whole darn world seemed up-side down The streets of town were paved with stars It was that a dream or was it true?"Our home-ward step was just as light As the

Ab G7 Abm6 Eb Bb7 Eb7 Abm6

such a ro-man-tic af-fair And as we kiss'd and said "good-night" A
tap-dan-cing feet of As-taire And like an e-cho far a-way A

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm

NIGHT-IN-GALE SANG IN BER - K'LEY SQUARE How SQUARE
(Bar - kley)

Fm7 Bb7 Bbm6 C7 Abm6 Ab Bb7 Eb Cm Cm7 Abm6 Eb

I know'cause I was there That night in Ber-k'ley Square.
(Bar-kley)

rall.

A NIGHTINGALE SANG IN BERKELEY SQUARE

Andy LaVerne Arrangement No.1

Lyric by Eric Maschwitz
Music by Manning Sherwin

E♭maj7 G/D Cm7 Gm7 B♭m6 E♭7+5 A♭maj7+5 G7sus4 G7 Cm7 Am♭5 D7(+9) D7(-9)
(+13) (+11)

E♭maj7 A♭7+11 Am-5 D7-9+11 A♭m7 D♭7 Gm-5 D♭7 C7+5 Cm G♭7 F7sus4 F7 Fm7 B♭7-9

1. E♭/B♭ G♭7 Fm7 E+4 2. E♭ A♭7 Am-5 D7+9-13

G C7+11 B7+9 E7-9 D7sus4 D7-9+11 Bm7 B♭° Am7 A♭7+11

G C7+11 B7+9 E7-9 D7sus4 D7-9+11 Bm7 D♭7+9+11 G♭7+11 Fm7 B7-9 B♭7sus4 E+4

A NIGHTINGALE SANG IN BERKELEY SQUARE

Andy LaVerne Arrangement No.2

Lyric by Eric Maschwitz
Music by Manning Sherwin

Chords: Dm-5, G7-9-13, Cm7, Db7, F#m-5, Fm6

Chords: Abm7, Db7+11, D7+9-13, Ab7+11, Gm11, F#7, Fm11, Fm/Eb, D7+9, G7-9-13

Chords: Cm7, Bbm11, Abm7, Db7, Emaj7, D7-9

To Coda ⊕

1. Eb

Chords: Eb, D7sus4, D7, G/D, E7-9/D

2.

Chords: D7sus4, D7-9, G/D, E7+9-13/D, D7sus4, D7

G/D E7-9/D D⁷sus⁴ F⁷sus⁴ E7+9-13 A7-9-13

D.S. al Coda

⊕
Coda

Emaj⁷ D^bmaj⁹ E^b

The Coda section consists of three measures. The first measure is marked with a circled cross symbol (⊕) and the word 'Coda'. It features a treble clef with a whole note chord (E major with a flat 7) and a bass clef with a whole note chord (E major with a flat 7). The second measure features a treble clef with a whole note chord (D minor with a flat 9) and a bass clef with a whole note chord (D minor with a flat 9). The third measure features a treble clef with a whole note chord (E minor) and a bass clef with a whole note chord (E minor). A long slur covers the top staff across all three measures.

SABRA

By Andy LaVerne

B^b7

E^b7

A7

B7

D^b7

B^b7

A^b7 (Improvise)

G7

G^b7

F7

BLUE CYCLE

By Andy LaVerne

C7

Musical notation for the first system, featuring a C7 chord in the bass line and a melodic line in the treble.

F7

A7-9

Musical notation for the second system, featuring F7 and A7-9 chords in the bass line and a melodic line in the treble.

D7sus

D/G

F#7sus

F#/B

Bb7sus

Bb/Eb

D7sus

G7-9-5

⊕

Musical notation for the third system, featuring a sequence of chords in the bass line and a melodic line in the treble.

(last time only)

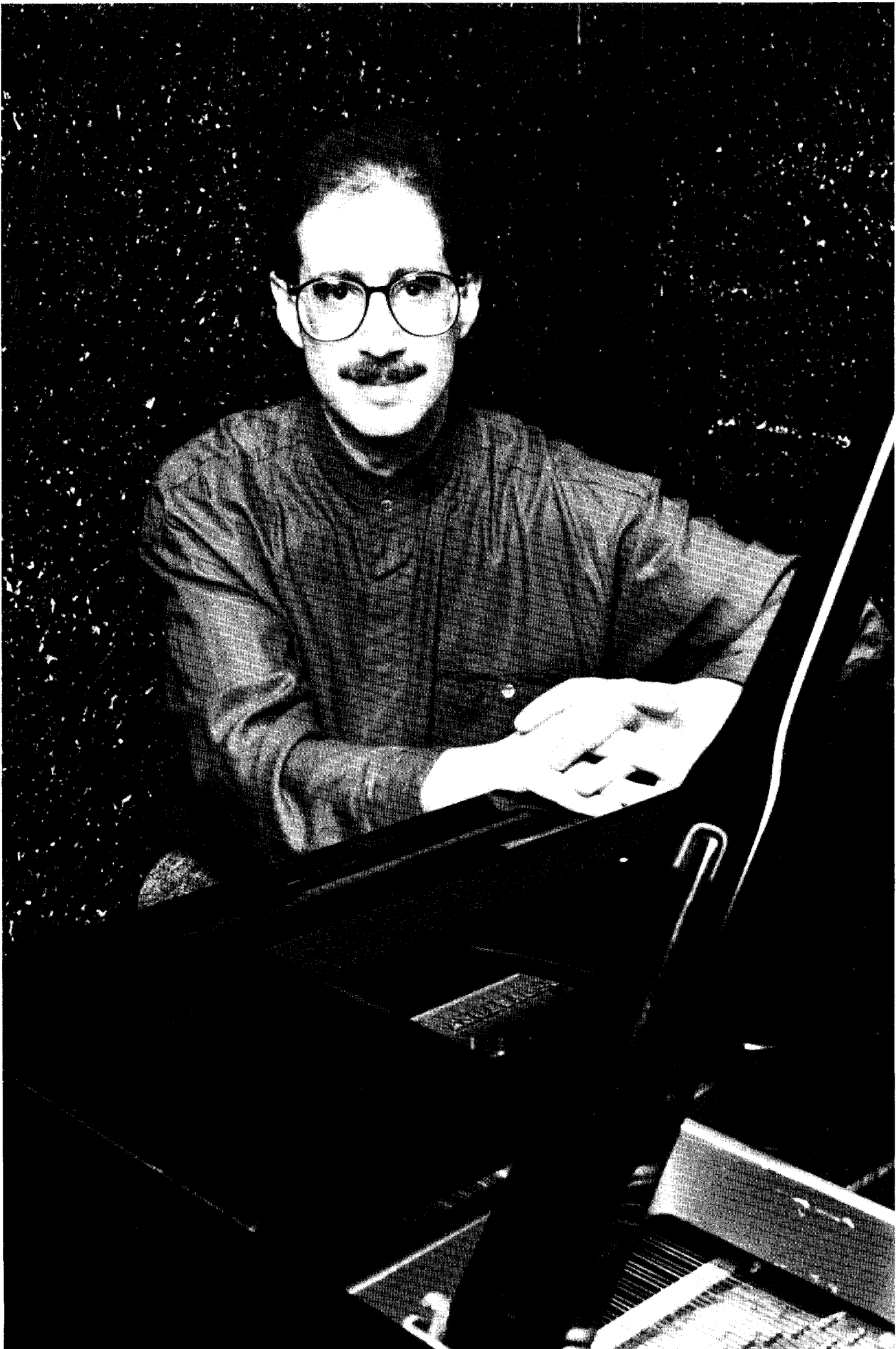
Cmaj7sus4

⊕
Coda

Musical notation for the Coda section, showing a Cmaj7sus4 chord in the bass line.

Chords for Solos:

| | | | |
|--------------------------------|--------------------------------|------------------|-------------------------------|
| : C ⁷ | ∕: | ∕: | ∕: |
| F ⁷ | ∕: | A ⁷⁻⁹ | ∕: |
| C/D | D/G | E/F [♯] | F [♯] /B |
| A ^b /B ^b | B ^b /E ^b | C/D | G ⁷⁻⁹⁻⁵ : |



Andy LaVerne

Born in New York City on December 4, 1947, Andy LaVerne enrolled at the age of 8 in the Juilliard School of Music as a classical piano student, and he continued the study of music at the New York City High School of Music and Art, Ithaca College, Berklee College of Music, and the New England Conservatory.

As a teenager, LaVerne discovered jazz by listening to "Monk's Dream" by Thelonious Monk on the radio. His interest for jazz piano eventually led him to Bill Evans, who became his first jazz teacher. Later on he also studied jazz with Don Friedman, Jackie Byard, and Richard Beirach. He continued his classical studies with John Ranck, and also studied composition with composer Karel Husa.

Andy LaVerne's professional career includes three years (1973-1975) with Woody Herman's big band and four years (1977-1980) as pianist, composer and arranger with the Stan Getz Quartet. He has also played and recorded with Frank Sinatra, Sonny Stitt, Donald Byrd, John Abercrombie, Miroslav Vitous, Lee Konitz, David Liebman, Joe Farrell, Eddie Harris, Scott Hamilton, Eddie Daniels, Dizzy Gillespie, Chick Corea, Bob Brookmeyer, Mel Lewis, Mel Torme, Bill Watrous, Shelly Manne, Eddie Gomez, and numerous other top performers.

His collaborations with Chick Corea resulted in the highly acclaimed album, "Andy LaVerne Plays The Music Of Chick Corea" (Jazzline). His growing list of recordings as leader includes "Another World," "For Us," "Frozen Music," "Fountainhead," "Severe Clear," "Standard Eyes" (SteepleChase), "Liquid Silver," "Jazz Piano Lineage," "Magic Fingers" (DMP), "Natural Living" (Musidisc), "True Colors" (Pony Canyon), "See How It Feels" (Brubeck/LaVerne Trio, Blackhawk), and "Captain Video" (Atlas). New for 1991 is an L.A. recording featuring bassist John Patitucci, drummer Dave Weckl (both of Chick Corea's band) and saxist Bob Sheppard, tentatively titled "The Pleasure Seekers" (Triloka).

Andy LaVerne is the recipient of three Jazz Fellowships from the National Endowment for the Arts (1984, 1987, 1989). He has also been awarded several ASCAP composer awards as well as a "Meet The Composer" grant.

His first instructional video, "Andy LaVerne's Guide to Modern Jazz Piano," has recently been released by Homespun Tapes. LaVerne has been the subject of feature articles in "Downbeat," "Keyboard," "Jazziz" and "Hot House."

When not touring North America and Europe playing concerts, clubs, and giving clinics, he is a frequent contributor to "Keyboard," "Downbeat," "Piano Stylist," "Keyboard Classics," "Sheet Music Magazine," "Letter From Evans," and other publications. He has also served as an adjunct professor of music at The University of Bridgeport.

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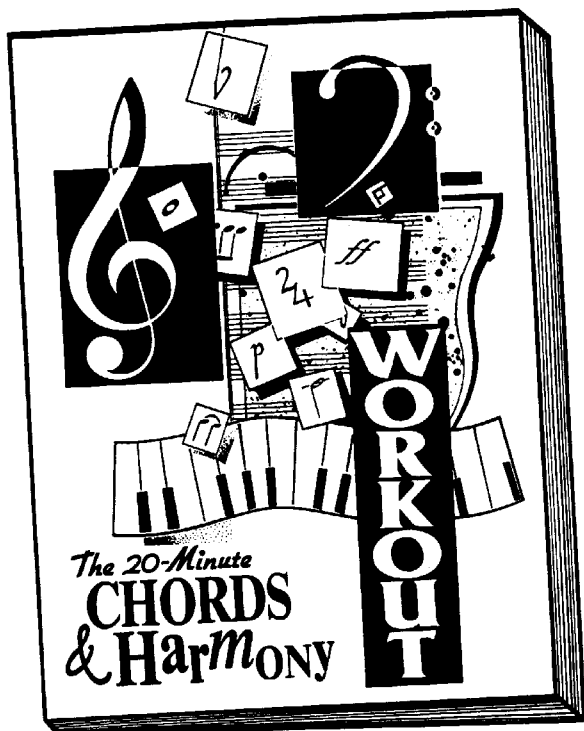
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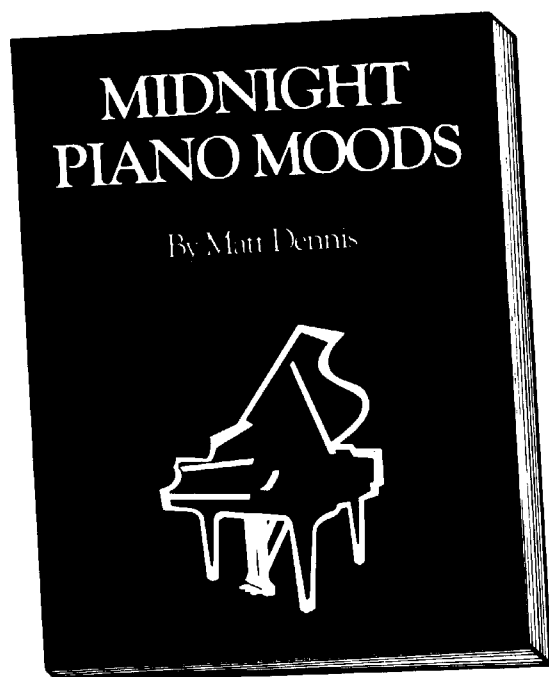
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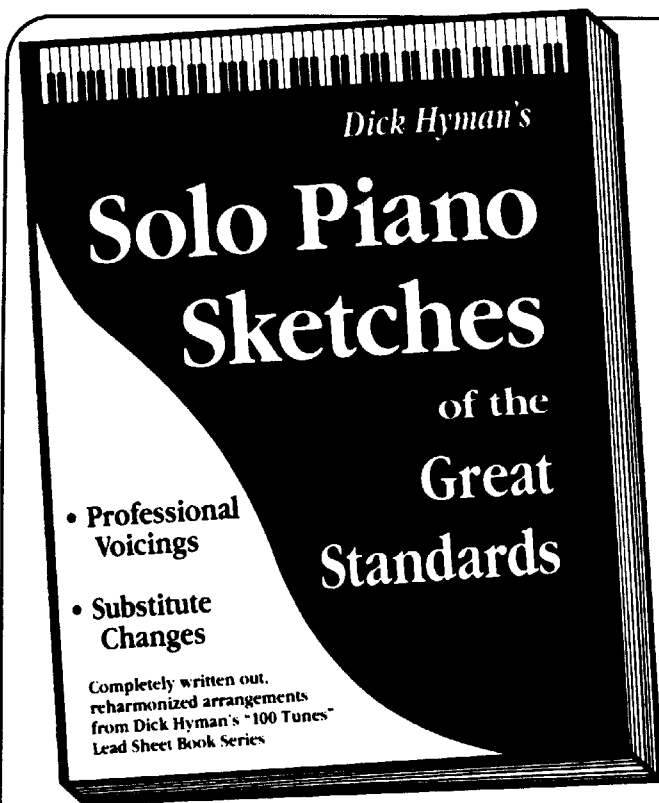
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