

VOLUME 39

# Swing Swing Swing

Melodies, Chords, Lyrics (sheet music style),  
Transposed Parts for ALL Instrumentalists  
& Vocalists

Sweet Georgia Brown  
Poor Butterfly  
Oh, Lady Be Good!  
Blue Room  
Bye Bye Blackbird  
Indian Summer  
Avalon  
Too Marvelous For Words






Play-A-Long  
Book & Recording Set

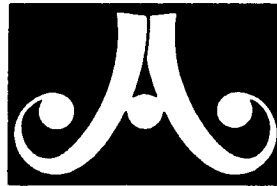
A New Approach To Jazz Improvisation

by Jamey Aebersold



# CONTENTS

INTRODUCTION .....	ii
DISCOGRAPHY .....	iii
CONCERT KEY SONGS, LYRICS & CHORDS  .....	1
CONCERT KEY SONGS & SOLO CHORD/SCALE PROGRESSIONS  .....	9
Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	13
Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	21
BASS CLEFF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	29



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# INTRODUCTION

When we think of music in the period between 1915 and 1926, we tend to think of the Charleston, stride-style piano and blues my naughty sweetie gave to me. Six of the eight songs in this collection were written during this period, yet they have transcended the era and are still interesting jazz vehicles today. They are all thirty-two bar songs, but they all show a lot of variety within that constraint. Only *The Blue Room* adheres strictly to the common AABA form, though *Oh, Lady Be Good!* comes close - on this recording the harmony in the final eight bars has been altered. Several tunes fall into the ABAC variety: *Poor Butterfly*, *Sweet Georgia Brown* and *Indian Summer*. *Avalon* is AA'BC; it's a good example of how to take a melodic idea and move it in different directions, though even more interesting is *Bye Bye Blackbird*, in which each eight-bar section is different, though composer Ray Henderson has used the same melodic idea in each section. *Too Marvelous For Words* is an AA'BC form, and its modulation a major third away from the tonic in the 15th and 16th bars gives away its later composition date (1937). Other songs from the same era with major third modulations include *I Love You* (see Volume 25) and *Tangerine* (see Volume 22).

*Oh, Lady Be Good!* has been a jam session favorite almost from the day it was composed, as has been *Sweet Georgia Brown*. *Bye Bye Blackbird* was resurrected by Miles Davis in his famous 1956 recording (and every pianist should learn Red Garland's introduction) after lying dormant for a number of years. *Avalon* doesn't get called as much as it used to, but there's still a lot of tread left on its changes. The other tunes have attractive melody lines that will make your group popular with the older crowd, yet have plenty of challenge when it's time to improvise. When a tune still challenges musicians a half-century or more after it is written, it must have exceptional properties. All the tunes on this record easily measure up.

*Phil Bailey - October, 1987*

# DISCOGRAPHY

## **Avalon (1920)**

Words and music by Al Jolson and Vincent Rose.  
Melody adapted from "E Lucevan le Stelle," aria  
from Puccini's Tosca. Interpolated by Al Jolson  
into Sinbad (musical, 1918), but not copyrighted  
until 1920.

- L. Armstrong/Dukes of Dixieland (Aud. Fid. 5924)
- D. Brubeck Trio (Fantasy 24726)
- J. Coltrane/H. Mobley (Prestige 7620)
- E. Davis (Prestige 7791)
- H. Edison (Pablo 2310-847)
- R. Garland (Prestige 24078)
- B. Goodman (Col. 40244; PG-31547)  
(RCA AXM2-5568; VPM-6040)
- S. Grapelli (Concord 23)
- L. Hampton (Atlantic 81644)
- W. Herman (Concord 200)
- A. Jolson (MCA 27052; 2-10002)
- E. Kitamura (Concord 217)
- J. Lunceford (MCA 1305)
- J. & M. McPartland (Halcyon 107)
- D. Reinhardt (Crescendo 9023) (Everest 306)  
(Prestige 7614; 7633)
- M. Royal (Concord 125)
- S. Stitt (Prestige 7585; 24044)

## **Blue Room (1926)**

Words by Lorenz Hart, music by Richard Rodgers.  
Introduced by Eva Puck and Sammy White in The  
Girl Friend (musical). Sung by Perry Como, and  
danced to by Cyd Charisse, in Words & Music  
(film, 1948)

- G. Ammons (Prestige 24071) (Prestige 7369)
- B. Bailey (Savoy 2246)
- R. Braff/G. Barnes (Concord 7)
- M. Davis (Prestige 012; 053; 7674; 24046; 24054)
- E. Fitzgerald (Verve 2-2519)
- B. Goodman (Col. 40244) (RCA AXM2-5557)  
(RCA AXM2-5568)
- S. Hamilton (Concord 42)
- Y. Menuhin/S. Grappelli (Angel 36968)
- S. Rollins (MCA 2-4127)

## **Bye Bye Blackbird (1926)**

Words by Mort Dixon, music by Ray Henderson.  
Popularized by Eddie Cantor and the Duncan Sisters.  
Identified with Georgie Price.

- J. Coltrane (Pablo 2308-227; 2310-886)
- M. Davis (Col. C2S-820; 40610) (Col. C2-38262)
- R. Eldridge (Pablo 2310-857; 2308-203)
- B. Henderson (Vee Jay SBCD-2016)
- J. Hodges/C. Shavers (STV 4073)
- M. Jackson/etc. (Pablo 2620-103)
- E. Jones (Prestige 7186)
- R. Kirk (Atlantic 1674)
- E. Lawrence Band (Fantasy OJC-117)
- Y. Menuhin/S. Grappelli (Angel DS-37710)
- R. Mitchell (Pausa 7018)
- J. Sheldon Quartet (Concord 229)
- B. Short (Atlantic 81715)
- S. Stitt (Muse 5280) (Prestige 7635)
- M. Torme (Gryphon 916)

## **Indian Summer (1939)**

Words by Al Dubin, Music by Victor Herbert.  
From a Victor Herbert composition written in 1919.  
Popularized by Frank Sinatra.

- D. Byrd/C. Fischer (Discovery 869)
- R. Carter/J. Hall (Concord 270)
- E. Fitzgerald (Col. PG-32557)
- S. Getz (Prestige 7337; 24019; OJC-121)
- Hi-Los (MCA 2-4171)

- M. McPartland (Halcyon 100)
- J. Pass (Pablo 2640-102)
- Z. Sims (Pablo 2310-872) (Prestige 24061)
- Singers Unlimited (Pausa 24061)
- R. Tompkins (Concord 46)
- S. Vaughn/C. Basie (Pablo 2312-130)

## **Oh, Lady Be Good ! (1924)**

Words by Ira Gershwin, music by George Gershwin.  
Introduced by Walter Catlett in Lady, Be Good  
(musical). Sung by Ann Sothern, Robert Young,  
Red Skelton, and John Carroll in Lady Be Good  
(film, 9141).

- C. Basie (BDG 2020) (MCA 2-4130) (MCA 5656)  
(OLR 7121) (Pablo 2310-712)
- J. Carmichael (Progressive 7072)
- M. Davis/J. Forrest (Prestige 7860)
- H. Ellis/J. Pass (Pablo 2310-714)
- E. Fitzgerald (MCA 2-4047) (Pablo 2620-104)  
(Verve 2-2525)
- S. Gaillard Trio (MCA 1508)
- D. Gillespie (Roulette RE-120) (Savoy 2209)
- B. Goodman (ITM 5046) (London 2PS-918/9)  
(London BP-44182/3) (RCA AXM2-5515)  
(GOJ 1034)
- L. Hampton (Verve VE2-2543)
- C. Hawkins (Prestige 7647)
- E. Hines (Storyville 4063)
- JATP All-stars (Verve 2-2518) (Verve UVM-9070)
- E. Jefferson (Muse 5127)
- H. McGhee (Savoy 2219)
- Y. Menuhin/S. Grappelli (Angel 36968)
- F. Navarro (Milestone 47041)
- J. Pass (Pablo 2312-133)
- O. Peterson/M. Jackson (Pablo 2310-881)
- Prez Conference/J. Williams (Crescendo 2124)
- Quadrant (Pablo 2310-837)
- D. Reinhardt (Crescendo 9031) (Everest 306)  
(Prestige 7614)
- Z. Sims (Pablo 2310-744)
- S. Stewart (JZM 5010)
- S. Stitt/H. Edison/E. Davis (WWJ 21022)
- M. Torme/B. Rich (Gryphon 784)
- C. Ventura (Savoy 2243)
- J. Venuti (Flying Fish 035)
- J. Venuti/G. Barnes (Concord 14)
- S. Young (Concord 91)
- L. Young (Col. PC-36807)

## **Poor Butterfly (1915)**

Words by John Gordon, music by Raymond Hubbell.  
Inspired by the heroine of Puccini's opera  
Madama Butterfly. Introduced in The Big Show  
(revue) by Sophie Bernard.

- E. Anderson (Concord 147)
- K. Clarke/F. Boland Band (Blue Note BST 84092)
- C. Collins (Concord 166)
- Dutch Swing College Band (EVR 341)
- H. Ellis/B. Kessel (Concord 34)
- E. Garner (Col. PG-33424)
- J. Hall (Concord 289)
- C. Hawkins (Prestige 24083)
- Y. Lateef (Savoy 2238)
- S. McCorkle (Pausa 7195)
- C. McRae (BBG 6221)
- O. Peterson (Pablo 2310-747)
- S. Rollins (Blue Note BST-81558)
- J. Sheldon (Concord 229)
- Z. Sims/J. Pass (Pablo D2310-879)
- P. Smith (Outstanding 004)
- A. Tatum (JZM 5024)
- S. Vaughn (Mercury 60645)
- J. Venuti/G. Barnes (Concord 14)
- T. Wilson/Dutch Swing College Band (EVR 364)

### **Sweet Georgia Brown (1925)**

Words and music by Ben Bernie, Maceo Pinkard and Kenneth Casey.

Introduced by Ben Bernie and his Orchestra.

M. Alexander/etc. (Concord 136)  
G. Ammons (Prestige 7495)  
L. Armstrong/Dukes of Dixieland (Aud. Fid. 5924)  
Svend Asmussen (DJZ 39150)  
G. Barnes (Concord 43)  
C. Basie (Pablo 2310-797)  
R. Brown Trio (Concord 268)  
D. Brubeck (Atlantic 1641) (Fantasy 24726)  
T. Buckner (DXL 503)  
B. Carter/J. Jones (Prestige 7604)  
A. Cobb (Progressive 7037)  
E. Condon (OLR 7122)  
H. Danko Quartet (Inner City 1029)  
W.B. Davidson (Savoy 2229)  
Dukes of Dixieland (Aud. Fid. 5840; 5918)  
Dutch Swing College Band (EVR 341)  
R. Eldridge (Verve 2-2531)  
D. Ellington/etc. (Pablo 2625-704)  
B. Enriquez (Crescendo 2144)  
Firehouse 5+2 (Good Time Jazz 12011)  
E. Fitzgerald (Pablo 2310-711) (Verve UMV-2668)  
E. Fitzgerald/C. Basie (Pablo 2312-110)  
R. Garland (Galaxy GXY 5109)  
B. Goodman (RCA AXM2-5566)  
J. Guarneri (CLJ 105)  
L. Hampton/Jazz Giants (JZM 5011)  
E. Hines (MCA 1311)  
A. Hunter (Col. PC-36430)  
JATP (Verve 2-2518) (Verve UMV-9070)  
H. James (Sheffield Lab LAB-3)  
B. Kessel (Contemporary OJC-168)  
L. Konitz (Sunnyside SSC 1003)  
B. LaGrene (Antilles 802503)  
Y. Menuhin-S. Grapelli (Angel DS-37710)  
M. Murphy (Pausa 9042)  
R. Nichols (MCA 1518)

R. Norvo Trio (Fantasy 24108)  
A. O'Day (Emily 9578) (Emily 92685)  
(Glendale 6000)  
J. Pass (Pablo 2620-114)  
O. Peterson etc. (Pablo 2308-213) (Pablo 2620-111)  
(Pablo 2620-112) (Pablo 2620-705)  
B. Powell (Verve 2-2506)  
D. Reinhardt (Crescendo 9001) (Prestige 7633)  
B. Scobey (Good Time Jazz 12006)  
A. Shepp (Inner City 1001) (Steeplechase SCS 6013)  
Singers Unlimited (Pausa 7039)  
J. Smith (Blue Note 1528)  
B. Spicher (Flying Fish 278)  
S. Stewart (JZM 5010)  
S. Stitt/etc. (Muse 5269)  
B. Tate (Muse 5249)  
A. Tatum (Jazz Anthology JA 5111)  
C. Ventura (Savoy 2243)  
J. Venuti/G. Barnes (Concord 30)  
T. Wilson (Crescendo 9014)  
L. Young (ESP 3017)


### **Too Marvelous For Words (1937)**

Words by Johnny Mercer, music by Richard A. Whiting.

Introduced by Ross Alexander and Wini Shaw in Ready, Willing and Able (film).

L. Alexandria (Discovery 905)  
D. Brubeck Trio (Fantasy 24726)  
J. Cain/R. Kral (Concord 186) (Fantasy 9643)  
N.K. Cole Trio (Capitol N-16260)  
S. Getz (Prestige 7337; 24019; OJC-121)  
B. Holiday (JZM 5005) (Verve UMV-2047; 823230)  
J.J. Johnson (Blue Note 1506)  
S. Manne/etc. (VSP 29)  
J. Newman/S. Scott (MCA 1380)  
F. Sinatra (SM-653; CDP-46570)  
A. Tatum (Pablo 2310-835)  
L. Young (Verve VE2-2516)

### **NOTICE**

*Beginning with this volume, you will note that the location has changed slightly for the **CONCERT** (  ) **Solo Sections**. They are located on Pages 9 through 12, immediately following the melody section. This is for the convenience of the improviser who prefers to play only off the solo chord/scales.*

# Sweet Georgia Brown



SIDE 1/TRACK 1  
PLAY 11 CHORUSES ♩=234

Words and Music by Ben Bernie,  
Maceo Pinkard and Kenneth Casey

F7

No gal made has got a shade on Sweet Georgia Brown,  
It's been said she knocks 'em dead when she lands in town;

Bb7

Two left feet, but oh, so neat, has Sweet Georgia Brown,  
Since she came, why, it's a shame how she cools 'em down,

Eb7 Bb - Eb7

They all sigh and wan-na die for Sweet Georgia Brown, I'll tell you just

Ab Bb - Eb7 Ab GØ C7+9

why, you know I don't lie, not much!

2. Bb7 C7+9

F - GØ C7b9 F - GØ C7

Fel - lers she can't get are fel - lers she ain't met,

Ab7 G7 Gb7 F7 Bb7 Eb7 Ab C7+9

Geor-gia claimed her, Geor-gia named her Sweet Geor-gia Brown.

## ♠ CODA

Ab Ab7 G7 Gb7 F7 Bb7 Eb7 Ab Ab7 G7 Gb7 F7 Bb7

Bb7 Eb7 DØ Db - C - B7 Bb - Eb7+9 AbΔ+4



# Poor Butterfly

Words by John L. Golden  
Music by Raymond Hubbell

SIDE 1/TRACK 2  
PLAY 6 CHORUSES ♩=132

Bb - Bb - Eb7 Ab<sup>0</sup>/G

Poor But - ter - fly! 'neath the blos - soms wait - ing,

Ab C7+9 F7 C- F7

Poor But - ter - fly! For she loved him so. The mo - ments

Bb - Bb - /Ab G∅ C7+9 F -

pass in - to hours, The hours pass in - to years, And as she

Bb7 Bb - /Eb C∅ F7b9

smiles through her tears, She mur - murs low, The moon and

Bb - Bb - Eb7 Ab<sup>0</sup>/G Ab

I know that he be faith - ful, I'm sure he

C7+9 F7 C- F7

come to me bye and bye. But if

Bb - Db - Gb7 C- B<sup>0</sup>

he don't come back, Then I nev - er sigh or cry, I just mus'

Bb - Eb7 ⊕ Ab Db7 C- F7

die. Poor But - ter - fly.

⊕ CODA Db - Gb7 BΔ E7+4 Bb - Eb7 AbΔ

# Oh, Lady Be Good!



Words by Ira Gershwin  
Music by George Gershwin

SIDE 1/TRACK 3  
PLAY 5 CHORUSES ♩=92

F Bb7 A- D7

Oh, sweet and love - ly la - dy, be good! Oh,  
I am so awf' - ly mis - un - der - stood, So

G- C7

1. F D7 G- C7

La - dy Be Good to me!

2. F C- F7 Bb B<sup>o</sup> F

me! Oh, please have some pit - y,

E<sup>o</sup> A7<sup>+9</sup> D- D-Δ D-7 G7 G-

I'm all a - lone in this big cit - y.

C7 F Bb7 A-

I tell you, I'm just a lone - some babe in the wood,

D7 G- C7 F D7 (G- C7)

So, Lad - y, Be Good to me!





# Blue Room

SIDE 1/TRACK 4  
PLAY 5 CHORUSES ♩=120

Words by Lorenz Hart  
Music by Richard Rodgers

## INTRO

G-/C G-/C C7

## TUNE

F G- C7 F G- C7 C- F7

We'll have a blue room, A new room, For two room, Where ev-'ry day's a  
 Not like a ball-room A small room, A hall room, Where ( I ) can smoke (my)  
 (you) (your)

Bb Eb7 | 1. D- G7 G- C7 | 2. G7 C7

hol-i-day Be-cause you're mar-ried to me. (your) wee head u-pon (my)  
 pipe a-way, With (my) (your)

F C7 G- C7 F

knee. We will thrive on, keep a-live on Just noth-ing but

A- D7 C7 G- C7 D- G7 G- C7

kiss-es, With Mis-ter and Mis-sus On lit-tle blue chairs.

F G- C7 F G- C7

(You sew your) (I'll wear my) trous-seau, And Rob-in-son Cru-soe Is

C- F7 Bb Eb7 G7 C7 F (C7)

not so far from world-ly cares As our blue room far a-way up-stairs!

## CODA

A0 D7<sup>+9</sup> G7 C7 F<sup>6</sup><sub>9</sub> F7

Bb7 B0 G-/C C7b9 F E Triad/F

# Bye Bye Blackbird



SIDE 2/TRACK 1  
PLAY 5 CHORUSES ♩=138

Words by Mort Dixon  
Music by Ray Henderson

F

Pack up all my care and woe, here I go sing - ing low,

A - Ab<sup>o</sup> G - C7 G -

bye bye black - bird. Where some - bod - y

G-Δ G-7 C7 G - C7

waits for me, sug - ar's sweet, so is she, bye bye

F F7 A∅

black - bird. No one here can love and un - der - stand

D7b9 G - Db7 C7b9

me, oh what hard luck sto - ries they all hand me.

F A∅ D7b9

Make my bed and light the light, I'll ar - rive late to - night,

G - C7 F (G - C7)

black - bird bye bye.

A∅ CODA D7<sup>+9</sup> G - C7 A∅ D7<sup>+9</sup>

Repeat Over & Over Until Ending Chord FΔ<sup>+4</sup>

# Indian Summer

Words by Al Dubin  
Music by Victor Herbert

SIDE 2/TRACK 2  
PLAY 4 CHORUSES ♩=92

G Δ D7+9 G Δ

Sum - mer,  
o - ver

You old In - dian  
Some heart that is

Sum - mer,  
bro - ken

D7+9 G Δ C7+4 B- Bb° A-

You're the tear that comes af - ter  
By a word that some - bod - y

June - time's  
left un -

laugh - ter.  
spo - ken.

1. A- A-/G F#° B7+9

You see so man - y  
dreams that

don't come

E- E- A7 A7

true,  
Dreams we fash - ioned when Sum - mer -  
time was

A- D7

new.  
You are here to watch

2. A- D7

You're the ghost of a

G Δ F#° B7+9 E- Bb- Bb- Eb7

ro - mance in June  
go - ing a - stray, fad - ing too soon,  
That's why I say,

G Δ E7+9 A- D7 G (A- D7)

"Fare - well  
to you, In - dian Sum - mer."

## ♠ CODA

G E7+9 A- D7 B- E7+9 A- D7 G Δ

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# Avalon

SIDE 2/TRACK 3  
PLAY 10 CHORUSES ♩=252

By Al Jolson and B.G. DeSylva  
Music by Vincent Rose



G - C7

I found my love in A - va - lon Be -

F Bb7 A - D7

side the bay, I

C7 G - C7

left my love in A - va - lon and

F F

sail'd a - way; I

A∅ D7 D7b9

dream of her and A - va - lon From

G - Bb - Eb7

dusk 'til dawn And

F F Bb7 A - D7

so I think I'll trav - el on To

G - C7 F

A - va - lon.



# Too Marvelous For Words

SIDE 2/TRACK 4  
PLAY 5 CHORUSES ♩=138

Words by Johnny Mercer  
Music by Richard A. Whiting

A - D7 A - D7

You're just too mar-vel-ous, Too mar-vel-ous for words, Like  
all too won-der-ful, I'll nev-er find the words, That

GΔ C7 1. B - E7

glo-ri-ous, glam-our-ous - and that old stand-by, am-or-ous, It's  
say e-nough, tell e-nough, I

2. BΔ C# - F#7 BΔ D - G7

mean they just aren't swell e-nough, You're much too much, And

D - G7 CΔ F7+4

just too ver-y ver-y! To ev-er be in

E - A7 A - D7 A - D7

Web-ster's Dic-tion-a-ry, And so I'm bor-row-ing a

G C7 BØ E7b9 A - F7

love song from the birds, To tell you that you're mar-vel-ous, Too

A7 D7 ⊕ G (E7+9)

mar-vel-ous for words.

**CODA**  
⊕ BØ E7+9 A - /D

Pedal -----

A - /D D7 C#Ø C - B - Bb7 A - D7+9 GΔ+4

# CONCERT KEY SOLOS



## Sweet Georgia Brown

SIDE 1/TRACK 1  
PLAY 11 CHORUSES ♩=234

F7 Bb7

Eb7 Bb - Eb7 Ab Bb - Eb7

Ab G - C7 F7

Bb7 Bb7 C7+9 F - G∅ C7b9

F - G∅ C7 Ab7 G7 Gb7 F7 Bb7 Eb7 Ab C7+9

♩ CODA  
Ab Ab7 G7 Gb7 F7 Bb7 Eb7 Ab

Ab7 G7 Gb7 F7 Bb7 Eb7

D∅ Db - C - B7 Bb - Eb7+9 AbΔ+4

## Poor Butterfly

SIDE 1/TRACK 2  
PLAY 6 CHORUSES ♩=132

Bb - Bb - Eb7 Ab<sup>o</sup>/G Ab C7+9

C7+9 F7 C - F7 1. Bb - Bb - /Ab G∅ C7+9

F - Bb7 Bb - /Eb C∅ F7b9

2. Bb - Db - Gb7 C - B<sup>o</sup> Bb - Eb7

♩ CODA  
Ab Db7 C - F7 Db - Gb7 B<sup>Δ</sup> E7+4 Bb - Eb7 Ab<sup>Δ</sup>



# CONCERT KEY SOLOS

## Oh, Lady Be Good!

SIDE 1/TRACK 3  
PLAY 5 CHORUSES ♩=92

Chord progression for "Oh, Lady Be Good!":

Staff 1: F Bb7 A- D7 G-

Staff 2: C7 (A-) | 1. F D7 G- C7 | 2. F C- F7

Staff 3: Bb B<sup>o</sup> F E<sup>o</sup> A7<sup>+9</sup> D- D-Δ

Staff 4: D-7 G7 G- C7 F Bb7

Staff 5: A- D7 G- C7 F D7 (G- C7)

↑ Abrupt ending on "F"

## Blue Room

SIDE 1/TRACK 4  
PLAY 5 CHORUSES ♩=120

INTRO

INTRO Chord progression:

Staff 1: G-/C Pedal C G-/C C7

TUNE

TUNE Chord progression:

Staff 1: F G- C7

Chord progression:

Staff 2: F G- C7 C- F7 Bb<sup>Δ</sup> Eb<sup>7</sup> | 1. D- G7 G- C7

Chord progression:

Staff 3: 2. G7 C7 F C7 G- C7 F A- D7

Chord progression:

Staff 4: C7 G- C7 D- G7 G- C7 F G- C7

Chord progression:

Staff 5: F G- C7 C- F7 Bb Eb7 G7 C7 ⊕ F (C7)

⊕ CODA

CODA Chord progression:

Staff 6: A<sup>o</sup> D7<sup>+9</sup> G7 C7 F<sup>6</sup><sub>9</sub> F7 Bb7 B<sup>o</sup> G-/C C7b9 F E Triad/F

# CONCERT KEY SOLOS



## Bye Bye Blackbird

SIDE 2/TRACK 1  
PLAY 5 CHORUSES ♩=138

F A - Ab<sup>o</sup> G - C7  
 G - G - Δ G -7 C7 G - C7 F F  
 (D7b9)  
 F7 F7 A∅ D7b9 G - G - Db7 C7b9  
 C - F7 B - E7 Bb - Eb7 A - D7  
 F F A∅ D7b9 G - C7 F (G - C7)  
 CODA A∅ D7b9 G - C7 A∅ D7+9 FΔ+4  
 Repeat Over & Over Until Ending Chord FΔ+4

## Indian Summer

SIDE 2/TRACK 2  
PLAY 4 CHORUSES ♩=92

GΔ D7+5 GΔ D7+5 GΔ C7+4  
 B - Bb<sup>o</sup> A - 1. A - A -/G F#∅ B7+9  
 E - E - A7 A7 A - D7  
 (E - A7)  
 2. A - D7 GΔ F#∅ B7+9 E - Bb - Bb - Eb7  
 GΔ E7+9 A - D7 G (A - D7)  
 CODA G E7+9 A - D7 B - E7+9 A - D7 GΔ



# CONCERT KEY SOLOS

## Avalon

SIDE 2/TRACK 3  
PLAY 10 CHORUSES ♩=252

Chord progression for 'Avalon':

Staff 1: G - C7 F Bb7 A - D7

Staff 2: C7 G - C7 F

Staff 3: A∅ D7 D7b9 G - Bb - Eb7

Staff 4: F Bb7 A - D7 G - C7 F

▲ ABRUPT ENDING

## Too Marvelous For Words

SIDE 2/TRACK 4  
PLAY 5 CHORUSES ♩=138

Chord progression for 'Too Marvelous For Words':

Staff 1: A - D7 A - D7 G<sup>Δ</sup> C7

Staff 2: 1. B - E7 2. B<sup>Δ</sup> C#- F#7 B<sup>Δ</sup> D - G7 D -

Staff 3: G7 C<sup>Δ</sup> F7<sup>+4</sup> E - A7 A - D7 A - D7

Staff 4: G<sup>Δ</sup> C7 B∅ E7b9 A - F7 A7 D7 ⊕ G E7b9 ⊕ CODA B∅ E7<sup>+9</sup>

Staff 5: A - /D A - /D D7 C#∅ C - B - Bb7 A - D7<sup>+9</sup> G<sup>Δ+4</sup> G<sup>Δ+4</sup>

Pedal - - - - -