(G) I / I / IVx / I / Im / Im$_2$ / VIϕ / IIx / II / V /

(G) IIIϕ / $\flat$IIIx / II / $\flat$IIx / I / I^{+6} / (B$\flat$) II / V / I IVo /

(B$\flat$) III $\flat$IIIx / II / V / I / I^{+6} / (G) II / V / I / IV /

(E) II / $\flat$IIx / I VI / (G) II $\flat$IIx / I / I / IVx / I / Im /

(G) Im$_2$ / VIϕ / IIx / II / V / IIIϕ / $\flat$IIIx / II / $\flat$IIx /

(G) I^{+6} / I^{+6} //

I'LL REMEMBER APRIL — by Don Raye, Gene DePaul, Pat Johnston

LESSON 30.

Modulation

(18)

The following is a bass line for "All the Things You Are," in the key of A$\flat$. Transfer the melody to manuscript paper following the signatures indicated by the letters.

(A$\flat$) VI / II / V / I / IV / (C) V / I / I^{+6} /

(E$\flat$) VI / II / V / I / IV / (G) V / I / VI / II /

(G) V$^{\sharp3}$ / I / I^{+6} / (E) II / $\flat$IIx / I / I^{+6} /

(A$\flat$) VI / II / V / I / IV / IVm / III / $\flat$IIIo / II /

(A$\flat$) V$^{\sharp3}$ $\flat$IIx / I^{+6} / I^{+6} //

ALL THE THINGS YOU ARE — by Kern-Hammerstein

LESSON 31.

Modulation

(33)

The following is a bass line for "Autumn in New York," in F. Transfer the melody to manuscript paper following the signatures indicated by the letters.

(F) II III / IV V$^{\sharp3}$ / I^{+6} I / I II III $\flat$III / II III /

(F) IV V / III VIx / IIIϕ $\flat$IIIx / II III / (A$\flat$) II $\flat$IIx /

(A$\flat$) I II / (E$\flat$) VI VII / I$^{\sharp5}$ $\flat$Vϕ / (C) II $\flat$IIx / I VII /

(F) III $\flat$III / II III / IV V$^{\sharp3}$ / I^{+6} I / I II III IV /

(F) Vm VI / (D$\flat$) II IIIx$^{\sharp5}$ / VI VI$_2$ / $\flat$Vϕ IVx / III^{+6}VIIx$^{\sharp5}$ /

(D$\flat$) III $\flat$III II $\flat$IIx / I $\flat$IIx / I VII VI Vm / (F) II III /

(F) IVm V$^{\sharp5}$ / Im^{+6} / Im^{+6} //

AUTUMN IN NEW YORK — by Vernon Duke

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LESSON 8.

Key of G

The following is a bass line for "Nice Work if You Can Get It." Transfer the melody to manuscript paper, as in Lesson 7.

IIIx ♭IIIx / IIx ♭IIx / I $^{+6}$ IVx / IIx ♯IIo / III VI /

II III / IV $^{+6}$ V $^{♯3}$ / I $^{+6}$ / IIIx ♭IIIx / IIx ♭IIx / IVx /

IIx ♯IIo / III VI / II III / IV $^{+6}$ V $^{♯3}$ / I $^{+6}$/ VI $^{+6}$ / Im IVx /

VI $^{♯♯7}$ VI $^{♯7}$ / VI ♭VIx / Vm $^{+6}$ III∮ / VI IIx / II III / IVm V $^{♯5}$ /

IIIx ♭IIIx / IIx ♭IIx / I $^{+6}$ IVx / IIx ♯IIo /

III VI / II III / ♭VIIx VIx / II V $^{♯3}$ / I $^{+6}$ / I $^{+6}$ //

NICE WORK IF YOU CAN GET IT — by George and Ira Gershwin
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LESSON 9.

Key of F

The following is a bass line for "I'm Glad There Is You." Transfer the melody to manuscript paper, as in Lessons 7 and 8.

I / I / Im / Im / II / IVo / III ♭IIIx / II ♭IIx / I II / III ♭IIIo /

II $^{♯♯7}$ II $^{♯7}$ / II V / ♭VIIx $^{♭5}$ / VIx / II V / Vm ♭V / IV / IVm ♭VIIx /

I IV / VIIm ♭VIIx / VI $^{♯♯7}$ VI $^{♯7}$ / VI ♭IIIo / II / ♭IIx / I / I / Im /

Im / II $^{♯♯7}$ II $^{♯7}$ / II IVo / III∮ / ♭IIIx / II $^{♯♯7}$ II $^{♯7}$ /

II ♭IIx / I $^{+6}$ / I $^{+6}$ //

I'M GLAD THERE IS YOU — W & M by Paul Madeira and Jimmy Dorsey
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LESSON 23.

Inversions

Here is a bass line for "Liza." Transfer the melody to manuscript paper.

I V$_3^4$ / #IIo VIx$_3^4$ / IIϕ_5^6 #IVo / Vm Ix / IV IV^{+6} / III $\flat$IIIx /

II $\flat$IIx / I^{+6} #I / I V$_3^4$ / #IIo VIx$_3^4$ / IIϕ_5^6 #IVo / Vm Ix / IV IV^{+6} /

III $\flat$IIIx / II $\flat$IIx / I^{+6} $\flat$VIIx / VI^{+6} $\flat$Vϕ / VII $\flat$VIIx / VI $\flat$VIo /

Vm $\flat$V / IV IV^{+6} / IIIϕ $\flat$IIIx / II II$_2$ / $\flat$VIx V / I V$_3^4$ / #IIo VIx$_3^4$ /

IIϕ_5^6 #IVo / Vm Ix / IV IV^{+6} / III $\flat$IIIx / II $\flat$IIx / I^{+6} //

LIZA — by George and Ira Gershwin
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NOTE: I^{+6} is also VI$_5^6$, but the function of the chord is usually an adjusted I chord rather than an inverted VI chord.

LESSON 24.

Inversions

The following is a bass line for "Stella by Starlight." Transfer the melody to manuscript paper.

pick-up

VI$_2$ // $\flat$Vm / $\flat$IIIϕ_3^4 / II$_2$ / VII$_3^4$ / Vm$_2$ / IIIo / IV$_2$ / IIϕ / VI$_2$ /

$\flat$Vϕ $\flat$IIIϕ_3^4 / III$^{\sharp7}$ III / VIϕ_3^4 / III$_2$ III / VI$_2$ $\flat$Vo / VII$_2$ / $\flat$VIo /

Vϕ / $\flat$IIIx / II$^{\sharp7}$ / II / IIϕ_2 / VIIo / I$_2$ / VI VI$_2$ / $\flat$Vm / $\flat$IIIϕ_3^4 /

IIIϕ_2 / $\flat$IIo / IIϕ_2 / VII$_3^4$ / III II / I //

STELLA BY STARLIGHT — by Ned Washington and Victor Young
   © 1946 Famous Music Corp., New York, N.Y.

This bass line is a specific study in the use of inversions and does not necessarily represent a conventional chord chart.

SECTION IV

LESSON 26.

Modulation

Many of the popular tunes used as jazz material modulate from one key to another in the course of a 32-bar chorus. This modulation is seldom indicated in sheet music although the jazz musician "thinks" in these key changes for simplicity and order. The following six lessons will deal with tunes of this type. A simple rule for identifying the presence of a new key is the appearance of a major chord on other than I or IV (i.e., IIIM, ♭VIM, etc.).

The following is a bass line for "Body and Soul," in C. Transfer the melody to manuscript paper using the following signatures: Bars 1 - 15, key of C; bar 16 - beats 1, 2, key of C; bar 16 - beats 3, 4, key of D♭; bars 17 - 20, key of D♭; bars 21 - 23, key of B; bar 24 - beats 1, 2, key of B; bar 24 - beats 3, 4, key of C; bars 25 - 32, key of C. The letters in parentheses indicate the key in which the symbols are to be played.

(C) II$^{\sharp\sharp7}$ II$^{\sharp7}$ / II ♭IIx / I II / III ♭IIIo / II II$_2$ /
(C) VII ♭VIIx / VI II ♭IIx / I^{+6} $\sharp$Io / II$^{\sharp\sharp7}$ II$^{\sharp7}$ / II ♭IIx /
(C) I II / III ♭IIIo / II II$_2$ / VII ♭VIIx / VI II ♭IIx /
(C) I^{+6} (D♭) V / I^{+6} II / VI$^{\frac{4}{3}}$ IVm / III VI II IVo /
(D♭) III ♭IIIx II ♭IIx / (B) II V / I ♭IIIo / II ♭IIx /
(B) Ix VIIx (C) VIx / II$^{\sharp\sharp7}$ II$^{\sharp7}$ / II ♭IIx / I II / III ♭IIIo /
(C) II II$_2$ / VII ♭VIIx / VI II ♭IIx / I^{+6} //

BODY AND SOUL – by John W. Green, Robert Sour, Edward Heyman
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LESSON 27.

Modulation

The following is a bass line for "How High the Moon," in the key of G. Transfer the melody to manuscript paper following the signatures indicated by the letters.