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## Introduction

**The few books available that address the problem of memorising jazz repertoire [HLB, HTC, HLT, HLJS] are helpful to the jazz player, but all leave gaps that this book aims to fill.**

I had already been playing and transcribing for 20 years or more when I came across the method presented here [HLB]. I was already familiar with many of the common building blocks, or ‘bricks’, from my analysis, but in a less organised way. Listing the bricks added structure to that and allowed songs that were in my inner ear to reach my fingers because I can now turn the known sounds into bricks and vice versa. Once you make this connection, learning new songs can be trivial: 1) analysing the bricks and joins; 2) making yourself find the melody in the several keys; 3) playing it without music.

Some bricks were new concepts to me, such as the *Rainbow Cadence* (see Chapter 13) and that helped me make sense of songs that I had been avoiding because they defied my analysis.

Joins were a new concept for me that made a big difference to remembering songs in a key-independent way. If we ignore ‘follow through round the cycle’, many standards have very few joins; some have none! So they really are the special moments.

Now, playing songs in different keys is something I commonly do on the band stand. Accompanying singers without preparation is viable, rather than being a nightmare.

### THE PURPOSE OF THIS BOOK

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The main purpose of this book is to give the student an inside view of Jazz Standard chord progressions by showing my

analysis of a considerable number of complete songs.

The student faced with learning a basic repertoire of jazz standards in order to be able to survive on the bandstand is faced with a list of problems. Even when a list of songs to be learned has been selected, there are then several barriers remaining (getting hold of books containing the songs, or transcribing them and then analysing the chords progressions into a form that can be memorised). In order to give the reader a hand with this, I provide analysed chord progressions for a couple of hundred of the most commonly played jazz standards.

I have spent a lot of time thinking about what should be included, but because jazz is always a work in progress, please don’t expect this book to be complete in every sense.

As Edward de Bono has pointed out in many of his books, the ability to do good thinking is not the same being in possession of high intelligence. It occurs to me that good jazz players are not required to be highly intelligent. They are characterised by having managed to develop very good thinking about how to distil songs into their constituent elements and file them in a way that is easily retrieved. This book aims to help with this process.

Having ‘changes’ for many important songs collected in one place and some observations to get you started making connections, the student is well placed to start making his/her own connections. I want to encourage you to develop a ‘meta view’ of jazz standard harmony which acts like a sixth sense telling you what is likely to happen at any given point in a song. Throughout this book I mark observations relevant to developing this view as: **META VIEW.**