

Jazz Guitar Chord Voicings Clinic

JB Dyas, PhD

Memorize all the notes on the guitar (at least up to the 15th fret).

	<u>E string</u>	<u>A String</u>	<u>D String</u>	<u>G String</u>	<u>B String</u>	<u>E String</u>	
1	F	A# (Bb)	D# (Eb)	G# (Ab)	C	F	1
2	F# (Gb)	B	E	A	C# (Db)	F# (Gb)	2
3	G	C	F	A# (Bb)	D	G	3
4	G# (Ab)	C# (Db)	F# (Gb)	B	D# (Eb)	G# (Ab)	4
5	A	D	G	C	E	A	5
6	A# (Bb)	D# (Eb)	G# (Ab)	C# (Db)	F	A# (Bb)	6
7	B	E	A	D	F# (Gb)	B	7
8	C	F	A# (Bb)	D# (Eb)	G	C	8
9	C# (Db)	F# (Gb)	B	E	G# (Ab)	C# (Db)	9
10	D	G	C	F	A	D	10
11	D# (Eb)	G# (Ab)	C# (Db)	F# (Gb)	A# (Bb)	D# (Eb)	11
12	E	A	D	G	B	E	12
13	F	A# (Bb)	D# (Eb)	G# (Ab)	C	F	13
14	F# (Gb)	B	E	A	C# (Db)	F# (Gb)	14
15	G	C	F	A# (Bb)	D	G	15

Ten Most Common Chord Scales

<u>Chord</u>	<u>Scale Name</u>	<u>Formula</u>	<u>Scale Beginning On C</u>
CΔ	Major	major scale	C D E (F) G A B C
C7	Mixolydian	major scale with a b7	C D E (F) G A Bb C
C-	Dorian	major scale with a b3 and b7	C D Eb F G A Bb C
CØ	Locrian	notes from major scale ½ step higher	C (Db) Eb F Gb Ab Bb C
Co	Diminished (W/H)	W H W H W H W H	C D Eb F Gb Ab A B C
C-Δ	Melodic Minor	major scale with a b3	C D Eb F G A B C
C7alt	Super Locrian	notes from melodic minor scale ½ step higher	C Db Eb Fb Gb Ab Bb C
C7b9	Diminished (H/W)	H W H W H W H W	C Db Eb E F# G A Bb C
C7#5	Whole Tone	all whole steps	C D E F# G# Bb C
C7 or C-	Blues Scale	1 b3 4 b5 5 b7 1	C Eb F Gb G Bb C

* Certain scales have “avoid tones,” meaning they should not be included in the related chord. For example, as a general rule, don’t include a 4th in a major 7 chord, don’t include a 4th in a dominant 7 chord (unless it’s a sus chord in which the 4th replaces the 3rd), and don’t include a b2nd in a half diminished chord. In the scales listed in the fourth column above, the avoid tones are indicated in parenthesis.

60 Contemporary Voicings for the Jazz Combo Guitarist

By Mike Di Liddo

The chord forms presented here provide a variety of voicings throughout the fretboard. Although introduced from a root of **C** they are moveable and can be transposed for use from any root (see **Transposition** on back). All forms are placed on the top four strings (E-1, B-2, G-3, D-4) so as not to enter the range of the bassist. These voicings are modern, easily implemented, and can offer harmonic interest to one's playing.

Application: When encountering a basic chord symbol (typically found on lead sheets such as those in the Jamey Aebersold play-a-long books) the guitarist may use any of the contemporary voicings presented here to the right of the basic chord symbol. For example, if the chord symbol is **C-** any of the six corresponding chord forms may be played.

Basic Chords (Symbol)

Minor 7 (C-)

C Dorian Scale (2nd mode of major)

Rt 2 b3 4 5 6 b7
(9) (11) (13)

Dominant 7 (C7)

C Mixolydian Scale (5th mode of major)

Rt 2 3 4 5 6 b7
(9) (11) (13)

Major 7 (CΔ)

C Major Scale

Rt 2 3 4 5 6 7
(9) (11) (13)

Half Diminished (Cø)

C Locrian Scale (7th mode of major)

Rt b2 b3 4 b5 b6 b7
(b9) (11) (b13)

Altered Dominant (C7Alt or C7+9)

C Super Locrian (7th mode of mel. min)

Rt b2 #2 3 #4 b6 b7
(b5)(#5)
(b9)(#9) (#11)(b13)

Contemporary Voicings

<p>Cm11</p> <p>I</p> <p>Rt b3 b7 9 11</p>	<p>Cm9</p> <p>I</p> <p>Rt b3 b7 9 5</p>	<p>Cm11</p> <p>III</p> <p>Rt 11 b7 b3 5</p>	<p>Cm11</p> <p>III</p> <p>Rt 5 Rt 11 b7</p>	<p>Cm9</p> <p>VIII</p> <p>Rt b7 b3 5 9</p>	<p>Cm11</p> <p>X</p> <p>Rt 11 b7 b3</p>
<p>C9</p> <p>II</p> <p>Rt 3 b7 9 5</p>	<p>C13</p> <p>V</p> <p>Rt b7 9 3 13</p>	<p>C9</p> <p>V</p> <p>Rt 5 9 3 b7</p>	<p>C13</p> <p>VIII</p> <p>Rt b7 3 13 Rt</p>	<p>C9</p> <p>VIII</p> <p>Rt b7 3 5 9</p>	<p>C9</p> <p>X</p> <p>9 5 b7 3</p>
<p>C6/9</p> <p>I</p> <p>Rt 3 6 9 5</p>	<p>Cma9</p> <p>V</p> <p>Rt 5 9 3 7</p>	<p>C6/9no3</p> <p>VII</p> <p>Rt 6 9 5 Rt</p>	<p>Cma9</p> <p>VIII</p> <p>Rt 7 3 5 9</p>	<p>Cma13</p> <p>VIII</p> <p>Rt 7 3 13 9</p>	<p>Cma9</p> <p>XII</p> <p>Rt 9 5 7 3</p>
<p>Cm7b5no3</p> <p>I</p> <p>Rt b5 b7 Rt 11</p>	<p>Cm7b5</p> <p>I</p> <p>Rt b3 b7 Rt b5</p>	<p>Cm7b5</p> <p>III</p> <p>Rt b5 Rt b3 b7</p>	<p>Cm7b5</p> <p>VII</p> <p>Rt b7 b3 b5 Rt</p>	<p>Cm7b5</p> <p>X</p> <p>Rt b5 b7 b3</p>	<p>Cm11b5no3</p> <p>X</p> <p>Rt b5 b7 11</p>
<p>C7(b9#5)</p> <p>II</p> <p>Rt 3 b7 b9 #5</p>	<p>C7(b9#5)</p> <p>III</p> <p>Rt #5 b9 3 b7</p>	<p>C7(b9#5)</p> <p>VIII</p> <p>Rt b7 3 #5 b9</p>	<p>C7(#9#5)</p> <p>VIII</p> <p>Rt b7 3 #5 #9</p>	<p>C7(#9#5)</p> <p>XI</p> <p>Rt 3 #5 b7 #9</p>	<p>C7(b9#5)</p> <p>XI</p> <p>Rt b9 #5 b7 3</p>

Major 7#11 (CΔ+4)

C Lydian Scale (4th mode of major)

Rt 2 3 #4 5 6 7
(9) (#11) (13)

C6/9(#11)
II
Rt 3 6 9 #11

Cma9(#11)
II
Rt 3 7 9 #11

Cma13(#11)
III
Rt #11 7 3 13

Cma7(#11)no3
V
Rt 5 Rt #11 7

Cma7(#11)
VII
Rt Rt 3 #11 7

Cma7(#11)
X
Rt #11 7 3

Dominant 7b9 (C7b9)

C Diminished Scale (half-whole)

Rtb2 #2 3 #4 5 6 b7
(b9)(#9) (#11) (13)

C7b9(#11)
II
Rt 3 b7 b9 #11

C7b9(#11)
II
Rt 5 b7 b9 #11

C7 b9
II
Rt 3 b7 b9 5

C7#9
II
Rt 3 b7 #9 5

C13 b9
II
Rt 3 b7 b9 13

C13#9
II
Rt 3 b7 #9 13

Additional Dominant 7b9 chords can be found by moving any of these forms up by intervals of a minor 3rd (by simply moving the chord formation every three frets). For example, C7b9(#11) in the II position (first of the two above) becomes C13b9 in the V position, C7 in the VIII position, and C7#9b9 in the XI position.

Diminished 7 (C°)

C Diminished Scale (whole-half)

Rt 2 b3 4 b5 b6 6 7
(9) (11) (b13)

C°(add11)
I
Rt b3 6 Rt 11

C°(add11)
I
Rt b5 6 Rt 11

C°
I
Rt b3 6 Rt b5

C°9
I
Rt b3 6 9 b5

C°(addb13)
I
Rt b3 6 Rt b13

C°9(addb13)
I
Rt b3 6 9 b13

Additional diminished chords can be found by moving any of these forms up by intervals of a minor 3rd (simply moving every three frets). For example, C°(add11) in the I position becomes C°(add b13) in the IV position, C°(add ma7) in the VII position, and C°9 in the X position.

Augmented 7 (C7+5)

C Whole Tone Scale

Rt 2 3 #4 #5 b7
(9) (#11)

C7#11
I
Rt 3 b7 Rt #11

C9#11(no5)
II
Rt 3 b7 9 #11

C9#5
II
Rt 3 b7 9 #5

C9#11(no3)
II
Rt #11 b7 9 #11

C9#5(#11no3)
III
Rt #11 b7 9 #5

C7#5(#11)
III
Rt #11 b7 3 #5

Additional augmented chords can be found by moving any of these forms up by intervals of a major 2nd (simply moving every two frets). For example, C7(#11) in the I position becomes C9#5(#11) in the III position, C9#5 in the V position, C7(#11) in the VII position, etc.

Dominant 7#11 (C7+4)

C Lydian Dom. (4th mode of mel. min.)

Rt 2 3 #4 5 6 b7
(9) (#11) (13)

C9#11
II
Rt 3 b7 9 #11

C13#11no3
III
Rt #11 b7 9 13

C13#11
V
Rt b7 9 #11 13

C7#11
VII
Rt b7 3 #11 Rt

C9#11
VII
Rt b7 3 #11 9

C7#11
X
Rt #11 b7 3

Transpositor: All chord forms presented are moveable and can be played from any root. To transpose a voicing, pick a new root and position the form accordingly. For example, Cm11 in the I position can be repositioned to become Fm11 in the VI position or Am11 in the X position.

Purpose of the Scales: Below each basic chord symbol is the scale from which the chord is constructed (C Dorian for C-; C Mixolydian for C7; etc.). These scales are important because they contain the notes that were used to construct the contemporary voicings. By observing the analysis of both the scales and the chords you will know what tones you are playing and the scale they come from.

Chord's Specific Name → Cm7b5no3

Fret Number → I

Root to Visualize (do not finger) →

Analysis → Rt b5 b7 Rt 11

Musical Notation (written an octave above actual pitch) →

Thick Line = nut (emphasizes beginning of fretboard when included)

same finger on two or more strings of the same fret are to be barred

Strings: from left to right are E-6 A-5 D-4 G-3 B-2 E-1

Fret

Jazz Guitar Chord Homonyms

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C Major

R 2 3 4 5 6 7 R

Gb Major

R 2 3 4 5 6 7 R

E Major

R 2 3 4 5 6 7 R

G Major

R 2 3 4 5 6 7 R

C7

G \flat 7alt

Em7b5

Gm6

C7

G \flat 7alt

Em7b5

Gm6

C7

G \flat 7alt

Em7b5

Gm6

Jazz Guitar Chord Homonyms

Part 2

J.B. Dyas

C Major

R 2 3 4 5 6 7 R

A Major

R 2 3 4 5 6 7 R

C Δ

5fr.

A-

5fr.

6 3 7 R 9
R 3 5 b3 5 b7 9

C Δ

10fr.

A-

10fr.

9 7 3 4 9 5
R 5 7 b3 4 9 5

C Δ

11 2 3

A-

11 2 3

5 9 6 3 b7 4 5

C Δ

7fr.

A-

7fr.

R 5 9 6 b3 b7 4

**Common “Homonyms”
(same upper structure, different root)**

<u>Homonyms</u>	<u>Example</u>	<u>Notes</u>
a. II-6 = V7	D-6 (D F A B) = G7 (G B D F A)	only one note changes between the II-7 and the V7: the 7 th of the II-7 moves down ½ step and becomes the 3 rd of the V7 (D-7 to G7 = D-7 to D-6)
b. IV-6 = bVII7	F-6 (F Ab C D) = Bb7 (Bb D F Ab C)	
c. II-7 = IV6	D-7 (D F A C) = F6 (F A C D)	
d. V7sus = II-7 = IV6	G7sus (G C D F A) = D-7 (D F A C) = F6 (F A C D)	to play any dominant 7 sus chord: simply play a minor 7 chord a perfect 5 th above the root, e.g., C7sus = G-7 (with a C in the bass)
e. IΔ = III-7	CΔ (C E G B D) = E-7 (E G B D)	
f. I6 = VI-7	C6 (C E G A) = A-7 (A C E G)	
g. any diminished chord = four diminished chords	B° (B D F Ab) = D° (D F Ab B) = F° (F Ab B D) = Ab° (Ab B D F)	any chord tone can be considered the root
h. any diminished chord = four dominant 7b9 chords	B° (B D F Ab) = Bb7b9 , Db7b9 , E7b9 , and G7b9	the roots of the dominant 7b9 chords are ½ step lower than each chord tone of the diminished chord
i. V7b9 = a diminished chord built from the 3, 5, 7, or b9	G7b9 (G B D F Ab) = B° , D° , F° , and Ab°	V7b9 = a diminished chord built from any chord tone but the root
j. V7 = bII7alt = VIIø = II-6	G7 (G B D F A) = Db7alt (Db F A B D) = Bø (B D F A) = D-6 (D F A B)	to play any dominant 7 alt chord: play a dominant 7 chord from the b5 th (C7alt = Gb7) to play any half diminished chord: play a dominant 7 chord from the #5 th (Cø = Ab7) to play any minor 6 chord: play a dominant 7 chord from the 4 th (C-6 = F7)

II V I Progressions in Major and Minor

1 2 3 4 5 6 7 8
C D E F G A B C

MAJOR KEY

II chords are minor 7 (II-)
V chords are dominant 7 (V7)
I chords are major 7 (IΔ)

II V I in C major:

D- G7 CΔ

MINOR KEY

II chords are half diminished (IIØ)
V chords are dominant 7 altered (V7alt)
I chords are minor 7 (I-)

II V I in C minor:

DØ G7alt C-

Alternative Lingo and Symbols

major 7 = maj7 = ma7 = M7 = 7 = Δ

mixolydian = dominant scale

CØ = Cmi7^{b5}; Cmi^(ma7) = Cmi⁺⁷; C7⁺ = C7^{#5} = C⁺⁷

change(s) = chord(s) = harmony

minor 7 = min7 = mi7 = m7 = -7 = -

= + = raised; b = - = lowered

9 = 2; 11 = 4; 13 = 6; b5 = #4 = #11; #5 = b6 = b13

C7^{sus} = C7^{sus4} = C¹¹ = G-/C = Bb/C

C7⁺⁹ (in the Jamey Aebersold play-a-long books and *Pocket Changes*) = C7^{alt} = C7^{b9 #9 #11 b13} (C7^{b9 #9 b5 #5})

C7^{b9} (in the Jamey Aebersold play-a-long books and *Pocket Changes*) = C7^{b9 #9 #11 13} (natural 5th)

Recommended Books:

Easy Jazz Guitar - Voicings and Comping, Mike DiLiddo

https://www.jazzbooks.com/mm5/merchant.mvc?Screen=PROD&Store_Code=JAJAZZ&Product_Code=D-EJG&Category_Code=

Maiden Voyage – Guitar Voicings, Mike DiLiddo

https://www.jazzbooks.com/mm5/merchant.mvc?Screen=PROD&Store_Code=JAJAZZ&Product_Code=D-MVG&Category_Code=

Order of Tunes for Sequential Teaching and Learning

Following is a list of 25 tunes arranged from easy (but still GREAT must-knows) to more difficult. This is an excellent place to start as every subsequent tune on the list utilizes something (e.g., chords) from the previous tune(s). Beginning with easier tunes on which to improvise, they are sequenced in a logical order of chord/scale theory knowledge and improvisation skill acquisition. The list also includes **must-know** staples like blues in Bb and F, minor blues, and rhythm changes.

Learning the tunes in the following order will provide constant reinforcement of skills/knowledge attained on the previous tune(s) while acquiring new skills/knowledge on each subsequent tune. Most of the tunes on the list can be found in Jamey Aebersold Play-Along Volumes 54 (*Maiden Voyage*) and 70 (*Killer Joe*).

Title	Aebersold Play-Along Volume *
1. <i>Watermelon Man</i> (only 3 chords)	54 (Maiden Voyage)
2. <i>Song For My Father</i> (only 4 chords)	54 (Maiden Voyage)
3. <i>Cantaloupe Island</i> (only 3 chords)	54 (Maiden Voyage)
4. <i>So What</i> (only 2 chords)	54 (Maiden Voyage) and 50 (Magic of Miles Davis)
5. <i>Impressions</i> (only 2 chords)	54 (Maiden Voyage)
6. <i>Maiden Voyage</i> (only 4 chords)	54 (Maiden Voyage)
7. <i>Afternoon in Paris</i> (II V I's descending in whole steps)	70 (Killer Joe)
8. <i>Satin Doll</i> (II V's in 5 keys)	54 (Maiden Voyage) and 12 (Duke Ellington)
9. <i>Blue Bossa</i> (II V I's in both major & minor)	54 (Maiden Voyage)
10. <i>Summertime</i> (II V I's in both major & minor)	54 (Maiden Voyage)
11. <i>Autumn Leaves</i> (II V I's in both major & minor)	54 (Maiden Voyage)
12. <i>Tenor Madness</i> (Bb blues)	8 (Sonny Rollins) and 1 (How to Play Jazz)
13. <i>Now's the Time</i> (F blues)	54 (Maiden Voyage), 1 (How to Play Jazz), and 6 (All Bird)
14. <i>Mr. PC</i> (minor blues)	70 (Killer Joe)
15. <i>Footprints</i> (minor blues with a twist)	54 (Maiden Voyage)
16. <i>Take the A Train</i> (has a dom7 b5 chord/WT scale)	12 (Duke Ellington) and 65 (Four and More)
17. <i>Lady Bird</i> (II V I's, a bVII7 to I, and Lady Bird turnaround)	70 (Killer Joe)
18. <i>St. Thomas</i> (Latin groove)	8 (Sonny Rollins)
19. <i>Sugar</i> (II V I's in minor & dom7#4 chord)	70 (Killer Joe)
20. <i>Girl from Ipanema</i> (II7 to IIm7 & tritone sub)	70 (Killer Joe)
21. <i>Sweet Georgia Brown</i> (dominant 7 cyclic movement)	70 (Killer Joe)
22. <i>Doxy</i> (has a diminished chord & dom 7 cyclic movement)	54 (Maiden Voyage)
23. <i>Caravan</i> (diminished scale workout & dom 7 cycle movement)	59 (Invitation)
24. <i>I Got Rhythm</i> (rhythm changes)	51 (Night and Day) and 47 (Rhythm Changes)
25. <i>Oleo</i> (rhythm changes)	8 (Sonny Rollins) and 47 (Rhythm Changes)

* To download play-along recordings (99 cents each):

1. go to <http://jazzbooks.com>
2. Click on "Aebersold Play-Along Digital Downloads" (it's blue, on the left)
3. Input the song title into the search engine (i.e., where it says "Search Within"), then press the green GO button
4. Click on the tune title, then click on *Add to Basket*, and check out

Definitive Recordings

Watermelon Man

Herbie Hancock from the album, "Takin' Off" – <https://www.youtube.com/watch?v=ZbHJHPTikQA>
 Freddie Hubbard (tpt), Dexter Gordon (ts), Herbie Hancock (p), Butch Warren, (b), Billy Higgins (d)

Song for My Father

Horace Silver from the album, "Song for My Father" – <https://www.youtube.com/watch?v=CWeXOm49kE0>
 Carmell Jones (tpt), Joe Henderson (ts), Horace Silver (p), Teddy Smith (b), Roger Humphries (d)

Cantaloupe Island

Herbie Hancock from the album, "Empyrean Isles" – <https://www.youtube.com/watch?v=8B1oIXGX0Io>
 Freddie Hubbard (tpt), Herbie Hancock (p), Ron Carter (b), Tony Williams (d)

So What

Miles Davis from the album, "Kind of Blue" – <https://www.youtube.com/watch?v=ylXk1LBvIqU>
 Miles Davis (tpt), Cannonball Adderley (as), John Coltrane (ts), Bill Evans (p), Paul Chambers (b), Jimmy Cobb (d)

Impressions

John Coltrane from the album, "Impressions" – <https://www.youtube.com/watch?v=-mZ54FJ6h-k>
 John Coltrane (ts), McCoy Tyner (p), Jimmy Garrison (b), Elvin Jones (d)

Maiden Voyage

Herbie Hancock from the album, "Maiden Voyage" – <https://www.youtube.com/watch?v=hwmRQ0PBtXU>
Freddie Hubbard (tpt), George Coleman (ts), Herbie Hancock (p), Ron Carter (b), Tony Williams (d)

Afternoon in Paris

Sonny Stitt from the album, "Sonny Stitt/JJ Johnson/Bud Powell" – <https://www.youtube.com/watch?v=3IoA99EXXms>
Sonny Stitt (as), JJ Johnson (tb), John Lewis (p), Nelson Boyd (b), Max Roach (d)

Satin Doll

- Duke Ellington from the album, "Duke Ellington and his Famous Orchestra" – <https://www.youtube.com/watch?v=ruewfx57GQA>
Duke Ellington Orchestra; Duke Ellington (p), Wendall Marshall (b), Butch Ballard (d)
- Wes Montgomery from the album, "The West Montgomery Trio - A Dynamic New Sound" – <https://www.youtube.com/watch?v=WwEfX1v3soc>
Wes Montgomery (g), Melvin Rhyne (org), Paul Parker (d)

Blue Bossa

Joe Henderson from the album, "Page One" – <https://www.youtube.com/watch?v=U7eOs51ERww>
Kennedy Dorham (tpt), Joe Henderson (ts), McCoy Tyner (p), Butch Warren (b), Pete La Roca (d)

Summertime

Miles Davis from the album, "Porgy and Bess" – <https://www.youtube.com/watch?v=5FAYe2N4yRI>
Gil Evans Orchestra – Gil Evans (arr), Miles Davis (tpt), Paul Chambers (b), Philly Joe Jones (d)

Autumn Leaves

Cannonball Adderley (with Miles Davis) from the album, "Somethin' Else" – <https://www.youtube.com/watch?v=pfxosTobxII>
Miles Davis (tpt), Cannonball Adderley (as), Hank Jones (p), Sam Jones (b), Art Blakey (d)

Tenor Madness

Sonny Rollins' from the album, "Tenor Madness" with John Coltrane – <https://www.youtube.com/watch?v=3MkUvZUTFUc>
Sonny Rollins (ts), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (d)

Now's the Time

Charlie Parker from the album, "The Savoy Recordings Master Takes" – <https://www.youtube.com/watch?v=c1n4yr4SmA4>
Miles Davis (tpt), Charlie Parker (as), Dizzy Gillespie (p), Curly Russell (b), Max Roach (d)

Mr. PC

John Coltrane from the album, "Giant Steps" – https://www.youtube.com/watch?v=Jv5j_Lx2R4g
John Coltrane (ts), Tommy Flanagan (p), Paul Chambers (b), Art Taylor (d)

Footprints

- Wayne Shorter from the album, "Adam's Apple" – <https://www.youtube.com/watch?v=3XvJFW0DHbU>
Wayne Shorter (ts), Herbie Hancock (p), Reggie Workman (b), Joe Chambers (d)
- Miles Davis from the album, "Miles Smiles" – <https://www.youtube.com/watch?v=XoLY-Bm0QL8>
Miles Davis (tpt), Wayne Shorter (ts), Herbie Hancock (p), Ron Carter (b), Tony Williams (d)

Take the A Train

Duke Ellington from the album, "Never No Lament - the Blanton Webster Band" – <https://www.youtube.com/watch?v=r2G1fKYFgVU>
Ray Nance (tpt), Fred Guy (gtr), Duke Ellington (p), Jimmy Blanton (b), Sonny Greer (d)

Lady Bird

Tadd Dameron Sextet from the album, "The Complete Blue Note and Capitol Recordings of Tadd Dameron and Fats Navarro" – <https://www.youtube.com/watch?v=chJgX7Kzx1A>
Fats Navarro (tpt), Wardell Gray (ts), Tadd Dameron (p), Curley Russell (b), Kenny Clarke (d)

St. Thomas

Sonny Rollins from the album, "Saxophone Colossus" – <https://www.youtube.com/watch?v=Z4DySQyteRI>
Sonny Rollins (ts), Tommy Flanagan (p), Doug Watkins (b), Max Roach (d)

Sugar

Stanley Turrentine from the album, "Sugar" – <https://www.youtube.com/watch?v=oLaIrVB1av4>
Freddie Hubbard (tpt), Stanley Turrentine (ts), George Benson (gtr), Lonnie Liston Smith (p), Ron Carter (b), Billy Kaye (d)

Girl from Ipanema

Stan Getz from the album, "Getz/Gilberto" – <https://www.youtube.com/watch?v=c5QfXjsoNe4>
João Gilberto (gtr, v), Astrud Gilberto (v), Stan Getz (ts), Antônio Carlos Jobim (p), Tommy Williams (b), Milton Banana (d)

Sweet Georgia Brown

- Brother Bones and his Shadows' from the album, "Globetrottin' with Bones" – <https://www.youtube.com/watch?v=QaNhdA5pjBA>
Freeman Davis (tb), Herb Kern (novachord)
- Django Reinhardt and Coleman Hawkins from the album "All Star Sessions" – <https://www.youtube.com/watch?v=GTzy7hfaPFE>
Coleman Hawkins (ts), Benny Carter (tpt), Andre Ekyan (as), Alix Combelle (cl), Stephane Grappelli (p), Django Reinhardt (gtr) Eugene d'Hellemmes (b), Tommy Benford (d)

Doxy

Miles Davis from the album, "Bag's Groove" – <https://www.youtube.com/watch?v=XpueyrkcMyQ>
Miles Davis (tpt), Sonny Rollins (ts), Horace Silver (p), Percy Heath (b), Kenny Clarke (d)

Caravan

- Duke Ellington from the album, "Caravan" – <https://www.youtube.com/watch?v=jMfOGxGPSiQ>
Juan Tizol (tb), Cootie Williams (tpt), Duke Ellington (p), Billy Taylor (b), Sonny Greer (d)
- Art Blakey and the Jazz Messengers from the album, "Caravan" – <https://www.youtube.com/watch?v=HDbgLJt50ss>
Freddie Hubbard (tpt), Wayne Shorter (ts), Curtis Fuller (tb), Cedar Walton (p), Reggie Workman (b), Art Blakey (d)

I Got Rhythm

- John Pizzarelli – https://www.youtube.com/watch?v=OZ5KYc_s4bE
John Pizzarelli (gtr), Martin Pizzarelli (b)
- Count Basie from the album, "America's #1 Bane - The Columbia Years" – <https://www.youtube.com/watch?v=L25KrgluGjo>
Harry "Sweets" Edison (tpt), Lester Young (ts), Vic Dickenson (tb), Freddie Green (gtr), Count Basie (p), Walter Page (b), Jo Jones (d)
- Benny Goodman from the album, "Carnegie Hall Jazz Concert (1938)" – <https://www.youtube.com/watch?v=tE4ACIZSIFI>
Benny Goodman (clarinet), Lionel Hampton (vibes), Teddy Wilson (p), Gene Krupa (d)
- Django Reinhardt from the album "Swing from Paris" – <https://www.youtube.com/watch?v=RWrBSLDdosA>
Stephane Grappelli, (vln), Django Reinhardt (gtr), Joseph Reinhardt (rhy gtr), Pierre Joseph Ferret (rhy gtr), Louis Vola (b)

Oleo

Miles Davis from the album, "Bag's Groove" – <https://www.youtube.com/watch?v=9IY29EZb1pl>
Miles Davis (tpt), Sonny Rollins (ts), Horace Silver (p), Percy Heath (b), Kenny Clarke (d)