Rhythm Changes

From *Fundamentals of Jazz Improvisation: What Everybody Thinks You Already Know*

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Original Rhythm

Musicians compositing and performing in jazz, musical theater, R&B, pop, and other idioms were influence by Gershwin’s tune *I Got Rhythm*. However, it should be noted that the I (or iii), vi, ii, V, I common to the A sections of rhythm tunes and the dominant cycle of the bridge are progressions as old as the advent of our diatonic system. Regardless of the influence, *Rhythm Changes* are a common contrafact in jazz. (A contrafact is a new melody written on a pre-existing chord progression. Since chord progressions cannot be copyrighted, performers often write new melodies over progressions on which they enjoy improvising.) Tunes written over *Rhythm Changes* are very common; they were especially so in the Swing and Bebop eras. Charlie Parker has stated that learning blues, rhythm changes, and Cherokee in 12 keys well prepare one for almost anything.

*Original Rhythm* is a 32 bar form, AABA. Fundamentally, a two bar I vi | ii V sequence played four times constitutes the A sections. Bars 5-6 in Gershwin’s tune are I I7 | IV iv. This set of chords, with Gershwin’s 5th and 6th bars are the foundation for succeeding contrafacts.

A section:

```
<table>
<thead>
<tr>
<th>Bb6</th>
<th>G-7</th>
<th>C-7</th>
<th>F7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Bb6</th>
<th>Bb7</th>
<th>Eb6</th>
<th>Eb-7</th>
</tr>
</thead>
</table>
```

The b section or bridge is a dominant sequence starting on the mediant cycling every two bars.

B section:

```
<table>
<thead>
<tr>
<th>C7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>C7</th>
<th>F7</th>
</tr>
</thead>
</table>
```

Gershwin’s tune carries a two bar extension not often played with *Rhythm Changes* contrafacts.
Original Rhythm: *I Got Rhythm* (George Gershwin)
Options

One of the advantages to *Rhythm Changes* is its flexibility, similar to the blues. Possibilities are extensive. Options for bars 1-2 can be paired with bars 3-4 options, likewise with bar 5, 6, and 7-8. All examples with major 7 chords could use major 6 chords and vice versa. One or the other is usually used consistently throughout the progression.

Set 1: mm. 1-2 options:

**Fundamental I vi ii V**

\[ \text{Fundamental I vi ii V} \]

**Minor vi changed to VI7**

\[ \text{Minor vi changed to VI7} \]

**VI and V altered**

\[ \text{VI and V altered} \]

**VI, V, and II altered to create a cycle of dominants**

\[ \text{VI, V, and II altered to create a cycle of dominants} \]

**Diminished passing chords substituted for vi and V to create a chromatic bass line**

\[ \text{Diminished passing chords substituted for vi and V} \]

The above progression is usually followed by iii substitute for I in bar 3, thus completing the bass line.
Set 2: mm. 3-4 options:

Fundamental I vi ii V

Minor vi changed to VI7

iii substituted for I, creating a cycle of ii Vs

Dominants altered

Set 3: m. 5 options:

Fundamental major I followed by I7

Minor v substituting for I, creating a ii V (blues sound on m. 5)

I7 substituting for major I (blues sound on m. 5)
Set 4: m. 6 options:

Fundamental IV VII7, resolves commonly to I (The IV VII I progression is frequent in many tunes. Moving to IV in m. 6 is reminiscent of the I to IV progression found in the blues.)

IV7 substituting for major IV, creating cycle motion

Minor iv on beat three substitutes for VII7, IV is major

same substitution with IV7 substituting for major IV

Raised 4th root on beat 3, creates a chromatic root progression; when other notes (3, 5, 7) remain constant through the measure a diminished chord results.

Set 5: mm. 7-8 options:

Tonic 6/4 (B-flat over F) completes either a descending or ascending bass line depending on the preceding chords

Same principle with iii substituting for I
Possible bass line 1, descending: (Inversions are not usually indicating as below.)

Possible bass line 2, ascending: (Likewise, inversions not always given.)

Fundamental I vi ii V return to top of A section

iii may be substituted for I in all mm. 7-8 examples

VI7 substitutes for vi

iii substitutes for I, creating a cycle of ii Vs

Dominants altered

II7 substitutes for ii, creating a cycle of dominants
Tonic 6/4, V7 I can conclude 1\textsuperscript{st} or 2\textsuperscript{nd} A section

\begin{musicnote}
\begin{fretboard}
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\end{fretboard}
\end{musicnote}

ii V7 I can conclude 1\textsuperscript{st} or 2\textsuperscript{nd} A section

\begin{musicnote}
\begin{fretboard}
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\end{fretboard}
\end{musicnote}

Set 6: mm. 15-16 options: m. 16 or mm. 15-16 usually end on tonic. This final cadence helps conclude 2\textsuperscript{nd} A section melodic material and facilitates a colorful chromatic mediant contrast to the bridge.

As above, tonic 6/4, V7 I can conclude 1\textsuperscript{st} or 2\textsuperscript{nd} A section

\begin{musicnote}
\begin{fretboard}
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\end{fretboard}
\end{musicnote}

As above, ii V7 I can conclude 1\textsuperscript{st} or 2\textsuperscript{nd} A section

\begin{musicnote}
\begin{fretboard}
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\end{fretboard}
\end{musicnote}

Tonic is often held for both mm. 15 and 16

\begin{musicnote}
\begin{fretboard}
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\line\bar\line\bar\
\end{fretboard}
\end{musicnote}

All examples of B section (bridge) harmonic sequences can utilize altered dominants.
Bridge 1:

Fundamental cycle of dominant harmonies starting on the chromatic mediant (dominant chord built on 3rd scale degree of tonic)

Bridge 2:

ii V7 substituted for V7

Bridge 3:

ii V7 substituted for V7 in mm. 17-18 and 21-22, creating a sequence of ii V7 Is in mm. 17-20 and 21-24
Bridge 4:

Tritone substitutions in mm. 19-20 and 23-24 create a descending chromatic sequence

\[
\begin{align*}
&\text{C7} \quad \text{C7} \\
&\text{C7} \quad \text{C7}
\end{align*}
\]

The last A section of *Rhythm Changes* is usually identical to the 1\textsuperscript{st} A section. Final choruses often use the 2\textsuperscript{nd} A section to end.

The following grid demonstrates the possibilities of the above examples, which are not all inclusive; many more possibilities exist.

Practically any group from Set 1 can be combined with any group from Set 2. Any group from Set 2 can be combined with any group from Set 3, Set 3 to 4, and 4 to 5.

First A section:

<table>
<thead>
<tr>
<th></th>
<th>Set 1: mm. 1-2</th>
<th>Set 2: mm. 3-4</th>
<th>Set 3: m. 5</th>
<th>Set 4: m. 6</th>
<th>Set 5: mm. 7-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>B♭ _ G-</td>
<td>C- _ F7</td>
<td>B♭ _ G-</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G-</td>
</tr>
<tr>
<td>2</td>
<td>B♭ _ G7</td>
<td>C- _ F7</td>
<td>B♭ _ G7</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7</td>
</tr>
<tr>
<td>3</td>
<td>B♭ _ G7(b9)</td>
<td>C- _ F7(b9)</td>
<td>B♭ _ G7(b9)</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7(b9)</td>
</tr>
<tr>
<td>4</td>
<td>B♭ _ G7</td>
<td>C- _ F7</td>
<td>B♭ _ G7</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7</td>
</tr>
<tr>
<td>5</td>
<td>B♭ _ B♭7</td>
<td>C- _ F7(b9)</td>
<td>B♭ _ G7(b9)</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7(b9)</td>
</tr>
</tbody>
</table>

Second A section:

<table>
<thead>
<tr>
<th></th>
<th>Set 1: mm. 1-2</th>
<th>Set 2: mm. 3-4</th>
<th>Set 3: m. 5</th>
<th>Set 4: m. 6</th>
<th>Set 5: mm. 7-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>B♭ _ G-</td>
<td>C- _ F7</td>
<td>B♭ _ G-</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G-</td>
</tr>
<tr>
<td>2</td>
<td>B♭ _ G7</td>
<td>C- _ F7</td>
<td>B♭ _ G7</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7</td>
</tr>
<tr>
<td>3</td>
<td>B♭ _ G7(b9)</td>
<td>C- _ F7(b9)</td>
<td>B♭ _ G7(b9)</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7(b9)</td>
</tr>
<tr>
<td>4</td>
<td>B♭ _ G7</td>
<td>C- _ F7</td>
<td>B♭ _ G7</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7</td>
</tr>
<tr>
<td>5</td>
<td>B♭ _ G7</td>
<td>C- _ F7</td>
<td>B♭ _ G7</td>
<td>B♭ _ B♭7</td>
<td>B♭ _ G7</td>
</tr>
</tbody>
</table>
Any Bridge set can be combined with any A section.

Bridge:

\[
\begin{array}{cccccccc}
D7 & A7 & G7 & D7 & A7 & G7 & C7 & F7 \\
A- & D7 & G7 & & A- & G7 & C7 & F7 \\
C- & G7 & & C- & C7 & & C- & \\
& D7 & G7 & & & C7 & C7 & \\
& D7 & G7 & & & & F7 & \\
\end{array}
\]

Last A section:

Same as First A section when repeating to top of form. Same as Second A section when ending.

Examples

Original Rhythm: *I Got Rhythm* (George Gershwin)

Swing: *Lester Leaps In* (Lester Young)

Swing: *Cottontail* [progression 1] (Duke Ellington)

Swing: *Cottontail* [progression 2] (Duke Ellington)

Bebop: *Anthropology* (Charlie Parker)

Bebop: *Wee/Allen’s Alley* (Denzil Best)

Song Book: *Blue Moon* (Richard Rodgers and Lorenz Hart)

Hard Bop: *Oleo* [progression 1] (Sonny Rollins)

Hard Bop: *Oleo* [progression 2] (Sonny Rollins)

Hard Bop: *The Theme* (Miles Davis)

Hard bop/Contemporary: *The Eternal Triangle* (Sonny Stitt)

Contemporary: *Third Rail* (Michael Brecker)
Original Rhythm: I Got Rhythm (George Gershwin)
Swing: *Cottontail* [progression 1] (Duke Ellington)
Swing: *Cottontail* [progression 2] (Duke Ellington)
Swing: *Lester leaps In* (Lester Young)
Bebop: *Anthropology* (Charlie Parker)
Bebop: *Wee/Allen’s Alley* (Denzil Best)
Song Book: *Blue Moon* (Richard Rodgers and Lorenz Hart)
Hard Bop: *Oleo* [progression 1] (Sonny Rollins)
Hard Bop: *Oleo* [progression 2] (Sonny Rollins)
Hard Bop: *The Theme* (Miles Davis)
Hard Bop/Contemporary: *The Eternal Triangle* (Sonny Stitt)
Contemporary: *Third Rail* (Michael Brecker)
Improvising on Rhythm Changes

There are two contrasting ways to improvise on the A sections of *Rhythm Changes*: change running and blanketing. These ways are often combined in a single improvised solo. The bridge can be played diatonically but lends itself to alterations.

**Change Running**

1. Patterns standard to one-measure ii V progressions work well when the vi chord is made VI7 thus forming a iii VI7 ii V7 cycle (cycle of ii V7s: D- G7 | C- F7).

   **ii V7 Cycle Example 1:**

   ![Example 1]

   **ii V7 Cycle Example 2:**

   ![Example 2]

2. One can give the impression of chord specificity by emphasizing the notes that are most different. All eight measures can alternate between D and E-flat as guide tones.

   ![Example 3]

**Blanketing**

There are two ways to think about blanketing: all eight bars of the A section or in various parts, as below.

![Blanketing Example]
Example 1: Blanketing all eight with major or pentatonics.

Example 2: Blanketing all eight with blues.

Example 3: Split, four bars of Major, four bars of Blues.

Combinations

Example 1: Blanketing, change running into 2nd A.
Example 2: Blanketing, change running into m. 5.

Example 3: Change Running 2nd A, mm. 1-2 over Jazz Rhythm, Blanketing mm. 3-4, Running m. 6 into tonic B-flat before bridge.

Bridge

Blanketing is generally not appropriate for the bridge of Rhythm Changes, although some examples do exist. One should improvise in a chord specific manner. Simple mixolydian scales work, as do altered chords/scales. Altered scales can be successful whether or not the harmony includes them.

The following chart shows a few possibilities:
Rhythm Changes Bridge
Tone Color Choices

Major Pentatonic

Minor Pentatonic (on 6th)

Mixolydian

Lydian Dominant

Diminished (1/2-step)

Whole-tone

Altered (Dim./w.t, Superlocrian)

Blues (on root)

Blues (on 6th)
### Rhythm Changes Tune List

<table>
<thead>
<tr>
<th>Rhythm Tunes</th>
<th>Rhythm Tunes (cont.)</th>
<th>Altered Rhythm Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>52nd Street Theme (Thelonius Monk)</td>
<td>One Bass Hit (Dizzy Gillespie)</td>
<td>Air Mail Special [different bridge] (Benny Goodman, Jimmy Mundy/Charlie Christian)</td>
</tr>
<tr>
<td>Ah-Leu-Cha (Miles Davis)</td>
<td>Opp-Bop-Sha-Bam (Dizzy Gillespie)</td>
<td>Bop City [different bridge] (Kai Winding)</td>
</tr>
<tr>
<td>Almost (David Baker)</td>
<td>Oscar for Treadwell, An (Dizzy Gillespie)</td>
<td>Bop City [different bridge] (Kai Winding)</td>
</tr>
<tr>
<td>Anthropology/Thrivin' From a Riff (Charlie Parker/Dizzy Gillespie)</td>
<td>Ow (Charlie Greenlea)</td>
<td>Chase, The [different bridge] (Dexter Gordon)</td>
</tr>
<tr>
<td>Apple Honey (Woody Herman)</td>
<td>Passport (Charlie Parker)</td>
<td>Christmas Eve [different bridge] (Slide Hampton)</td>
</tr>
<tr>
<td>Bop Kick (Nat King Cole)</td>
<td>Pogo Stick Bounce (Eden Ahbez)</td>
<td>Compulsion [different bridge] (Miles Davis)</td>
</tr>
<tr>
<td>Boppin' a Riff (Sonny Stitt)</td>
<td>Raid the Joint (Erskine Hawkins)</td>
<td>Couldja [different bridge] (Carey/Fischer)</td>
</tr>
<tr>
<td>Brown Gold (Art Pepper)</td>
<td>Red Cross (Charlie Parker)</td>
<td>Crazyology [A sections altered] (Benny Harris)</td>
</tr>
<tr>
<td>Bud's Bubble (Bud Powell)</td>
<td>Rhythm in a Riff (Billy Eckstine)</td>
<td>CTA [A sections altered, different bridge] (Benny Harris)</td>
</tr>
<tr>
<td>Call the Police (Nat King Cole)</td>
<td>Rhythm Sam (Nat King Cole)</td>
<td>Dizzy Digs In [different bridge] (Dexter Gordon)</td>
</tr>
<tr>
<td>Calling Dr. Jazz (Eddie &quot;Lockjaw&quot; Davis)</td>
<td>Rhythm-a-ning (Thelonious Monk)</td>
<td>Dexter's Cuttin' Out [different bridge] (Dexter Gordon)</td>
</tr>
<tr>
<td>Celerity (Charlie Parker)</td>
<td>Salt Peanuts (Dizzy Gillespie)</td>
<td>Dixie Jambooree [different bridge] (perf. by Nat King Cole Trio)</td>
</tr>
<tr>
<td>Chant of the Groove (Coleman Hawkins)</td>
<td>Seven Come Eleven (Charlie Christian)</td>
<td>Dizzy Atmosphere [different bridge] (Dizzy Gillespie)</td>
</tr>
<tr>
<td>Chasin' the Bird (Charlie Parker)</td>
<td>Shag (Sidney Bechet)</td>
<td>Doin' the Bow Wow [different bridge] (perf. by Nat King Cole Trio)</td>
</tr>
<tr>
<td>Cheers (Charlie Parker)</td>
<td>Shaw 'Nuff (Dizzy Gillespie)</td>
<td>Eb [different bridge] (perf. by Nat King Cole Trio)</td>
</tr>
<tr>
<td>Constellation (Charlie Parker)</td>
<td>Shoo Shoo Baby (Phil Moore)</td>
<td>Eternal Triangle [different bridge] (Sonny Stitt)</td>
</tr>
<tr>
<td>Cootie Rini (Howard McGhee)</td>
<td>Solid Potato Salad (DePaul/Prince/Raye)</td>
<td>Father Knickerbopper [different bridge] (Tiny Kahn)</td>
</tr>
<tr>
<td>Coppin' the Bop (J.J. Johnson)</td>
<td>Sonnysite (Sonny Stitt)</td>
<td>Five Brothers [different bridge] (Gerry Mulligan)</td>
</tr>
<tr>
<td>Cottontail (Duke Ellington)</td>
<td>Squatty Roo (Johnny Hodges)</td>
<td>Flying Home [different bridge] (Lionel Hampton and Benny Goodman)</td>
</tr>
<tr>
<td>Delerium (Tadd Dameron)</td>
<td>Stay On It (Tadd Dameron)</td>
<td>For Hecklers Only [different bridge] (Ray Brown/Gil Fuller)</td>
</tr>
<tr>
<td>Dexter's Deck (Dexter Gordon)</td>
<td>Steepchase (Charlie Parker)</td>
<td>Good Bait [different bridge] (Tadd Dameron)</td>
</tr>
<tr>
<td>Dexterity (Charlie Parker)</td>
<td>Straighten Up and Fly Right (Nat King Cole)</td>
<td>Hip Hop Hooray [different bridge] (perf. by Nat King Cole Trio)</td>
</tr>
<tr>
<td>Don't Be That Way (Edgar Sampson)</td>
<td>Street Beat, The (C. Thompson / Robert Mellin)</td>
<td>Hit That Jive jack [different bridge] (Skeets Tolbert)</td>
</tr>
<tr>
<td>Dorothy (Howard McGhee)</td>
<td>Strictly Confidential (Bud Powell)</td>
<td>Hoy Soy [different bridge] (perf. by Nat King Cole)</td>
</tr>
<tr>
<td>Dot's Groovy (Jack Montrose)</td>
<td>Swedish Schnapps (Charlie Shavers)</td>
<td>I Was Doin' Alright [different bridge] (George Gershwin)</td>
</tr>
<tr>
<td>Down for the Double (Freddie Green)</td>
<td>Swing Spring (J.J. Johnson)</td>
<td>I'm Boppin' Too [different bridge] (George Gershwin)</td>
</tr>
<tr>
<td>Duet, The (Dexter Gordon)</td>
<td>Swingin' with Diane (Art Pepper)</td>
<td>Jam Man [A section altered] (Marty Greene)</td>
</tr>
<tr>
<td>Eb Bob (Fats Navarro/Leo Parker)</td>
<td>Syntax (J.J. Johnson)</td>
<td>Jumpin' with the Mop [different bridge] (perf. by Nat King Cole)</td>
</tr>
<tr>
<td>Everything's Cool (Bud Powell)</td>
<td>Ta-de-ah (Nat King Cole)</td>
<td>Kim [A section altered] (Charlie Parker)</td>
</tr>
<tr>
<td>Fat Girl (Fats Navarro)</td>
<td>Theme, The (Miles Davis)</td>
<td>Lollypop [different bridge] (Shorty Rogers/Terry Gibbs)</td>
</tr>
<tr>
<td>Father Steps In (Dixon/Randall/Hines/Fox)</td>
<td>Thriving from a Riff/Anthropology (Charlie Parker)</td>
<td>Manteca, solo changes [different bridge] (Dizzy Gillespie)</td>
</tr>
<tr>
<td>Flintstones, The (The Hoyt Curtain)</td>
<td>Tiptoe (Thad Jones)</td>
<td>Merry-Go-Round [different bridge] (Charlie Parker)</td>
</tr>
<tr>
<td>Fox Hunt (J.J. Johnson)</td>
<td>Turnpike (J.J. Johnson)</td>
<td>Move [different bridge] (Denzil Best)</td>
</tr>
<tr>
<td>Goin' to Minton's (Fats Navarro)</td>
<td>Wail (Bud Powell)</td>
<td>Professor Bop (Babs Gonzalez)</td>
</tr>
<tr>
<td>Good Queen Bess (Duke Ellington)</td>
<td>Web City (Bud Powell)</td>
<td>Room 608 [different bridge] (Horace Silver)</td>
</tr>
<tr>
<td>Goof and I, The (Al Cohn)</td>
<td>Wee/Allen's Alley (Dizzy Gillespie)</td>
<td>Scotchin' with the Soda [different bridge] (W. Jack Riley)</td>
</tr>
<tr>
<td>Hamp's Paws (Hampton Hawes)</td>
<td>Who's Who (Art Farmer)</td>
<td>Serpent's Tooth, The [different bridge] (Miles Davis)</td>
</tr>
<tr>
<td>Harlem Swing (Nat King Cole)</td>
<td>Wire Brush Stomp (Gene Krupa)</td>
<td>Settin' the Face [different bridge] (Dexter Gordon)</td>
</tr>
<tr>
<td>Hollerin' and Screamin' (Eddie Davis)</td>
<td>XYZ (Bud Johnson)</td>
<td>Smokey Joe [different bridge] (Van Phillips/Emil Ashcer)</td>
</tr>
<tr>
<td>I Got Rhythm (George Gershwin)</td>
<td>Yeah Man (J. Russell Robinson)</td>
<td>So Sorry Please [different bridge] (Bud Powell)</td>
</tr>
<tr>
<td>I'm an Errand Boy for Rhythm (Nat King Cole)</td>
<td></td>
<td>Stop the Red Light's On [different bridge] (Taps Miller)</td>
</tr>
<tr>
<td>In Walked Horace (J.J. Johnson)</td>
<td></td>
<td>Swingin' for Busy [different bridge] (Sonny Rollins)</td>
</tr>
<tr>
<td>Jay Jay (J.J. Johnson)</td>
<td></td>
<td>Symphonette [different bridge] (Tad Dameron)</td>
</tr>
<tr>
<td>Jaybird (J.J. Johnson)</td>
<td></td>
<td>T'ain't What Cha Do [different bridge] (Sy Oliver)</td>
</tr>
<tr>
<td>Jeep is Jumpin', The (Duke Ellington)</td>
<td></td>
<td>Take 'em [different bridge] (perf. by Nat King Cole Trio)</td>
</tr>
<tr>
<td>Jug Handle (Gene Ammons)</td>
<td></td>
<td>Third Rail [different bridge] (Michael Brecker)</td>
</tr>
<tr>
<td>Juggernaut (Gene Ammons)</td>
<td></td>
<td>Tuxedo Junction [different bridge] (Erskine Hawkins/Buddy Feyne/William Johnson/Julian Dash)</td>
</tr>
<tr>
<td>Juggin' Around (Frank Foster)</td>
<td></td>
<td>Wiggly Walk [different bridge] (Jacobs/Oppenheim/Palmer)</td>
</tr>
<tr>
<td>Jumpin' at the Woodside (Count Basie)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lemon Drop (George Wallington)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lester Leaps In (Lester Young)</td>
<td></td>
<td></td>
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<tr>
<td>Lila Mae (Nat King Cole)</td>
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<td>Little Man on the White Keys, The (Nat Cole)</td>
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<td>Love You Madly (Duke Ellington)</td>
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<tr>
<td>Miss Thing (Count Basie)</td>
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<tr>
<td>Moody Speaks (James Moody/Dave Burns)</td>
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<td>Moody's Got Rhythm (James Moody)</td>
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<td>Moose the Mooche (Charlie Parker)</td>
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<td>Mop, Mop (Gailard/Stewart/Tatum)</td>
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<td>Newk's Fadeway (Sonny Rollins)</td>
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<td>No Moo (different bridge) (Sonny Rollins)</td>
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<td>Northwest Passage (Herman/Jackson/Burns)</td>
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<td>O Go Mo (Sonny Rollins)</td>
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<td>Oleo (Sonny Rollins)</td>
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<td>On the Scene (Gillespie/Fuller/Roberts)</td>
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