Sentence Structures and the Jazz Canon

Samuel Falotico
Hofstra University
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Abstract

This study examines the sentence phrase structure in compositions from the tonal jazz canon. The sentence form has received a great deal of scholarly attention in the last two decades since William Caplin’s seminal work Classical Form (1998). Few publications, however, have considered this form in music outside of the common-practice period (ca. 1650–1900). Focusing particularly on aspects of melody, harmony and text, my thesis demonstrates the versatility of the sentence form in repertory outside of the classical canon.
Introduction

Duke Ellington, Billy Strayhorn, and Johnny Mercer composed the popular tune “Satin Doll” in 1953. The song’s macroform is AABA, also known as song form, and each section is eight measures long. Although part of the jazz repertory, “Satin Doll” exhibits properties of the musical sentence, a phrase structure common to music from the common-practice period. A closer look at the A section, shown in Example 1, reveals an embedded division of two measures, two measures, and four measures (2:2:4). This partition is clear based on the melodic repetition, harmony and harmonic rhythm, lyrics and rhyme, and the final cadence.

![Lead sheet of A section](image)

Example 1. Ellington/Strayhorn/Mercer, “Satin Doll,” lead sheet of A section (mm. 1–8).

The sentence has attracted significant scholarship recently, however, little attention has been given to sentences in the analysis of jazz compositions. In “A Taxonomy of Sentence Structures,” David Forrest and Matthew Santa define five types of sentences and apply them to various genres of music, not only those of the common-practice period. They analyze a few examples from popular works—none of which are from the jazz repertory—and list only a few examples of jazz compositions under the umbrella of “popular music.” In this essay, I analyze nine sentence structures from the
heads of tonal jazz works, focusing on melodic and harmonic features.\textsuperscript{1} For songs, I explore the sentential nature of the lyrics. I apply Forrest & Santa’s models of sentences to works from the jazz canon, expanding our idea of the sentence to cover a wider range of musical styles. I also draw on the theoretical writings of Schoenberg, William Caplin, Dariusz Terefenko, and Matthew BaileyShea and include a brief list of jazz works that contain sentence structures.

### Defining a Sentence

At least twenty different types of sentences are discussed in published music theory literature—each with varying features and complex names.\textsuperscript{2} Therefore, before analyzing the phrase structure in jazz compositions, I will establish a methodology for classifying a phrase as a sentence based on the form as it is found in classical music. First, the phrase must generally exhibit a “short: short: long” proportion.\textsuperscript{3} The proportions of 2:2:4 are most common and can be expanded to fit 4:4:8 and 8:8:16 phrases. Arnold Schoenberg—who “discovered” the sentence—states that although rigid adherence to a general definition is not necessary for a phrase to be considered a sentence, the proportions and internal functional relationships are most important.\textsuperscript{4} Second, there must be some form of repetition between the two “short” parts—called “basic ideas”—that make up the presentation of the sentence. William Caplin discusses three possibilities for repetitions: exact, sequential, and statement-response. He also states that the presentation

\textsuperscript{1}The term “jazz” has been used to describe a wide range of music beginning in the early-twentieth century. For the purposes of this essay, I focus on a subset of jazz from the ’40s and ’50s which includes bebop and The Great American Songbook.

\textsuperscript{2}BaileyShea (2018, 1).

\textsuperscript{3}Caplin’s formal functions of the sentence include two larger parts: the presentation and continuation. For more, see Caplin (1998, 35–48).

\textsuperscript{4}Schoenberg (1967, 60).
prolongs tonic. Third, there is a harmonic and often melodic drive in the “long” part of the sentence—called the “continuation”—leading to a cadence. For proportionally regular sentences, the presentation and continuation are exhibit a 1:1 relationship in length. In general, the continuation is not as well-defined as the presentation. Due to the numerous compositional possibilities, theorists have applied many different terms to categorize sentences largely based on what occurs in the continuations. According to Forrest & Santa, the continuation often contains two sections: a developmental section and a cadential idea. I primarily apply Forrest & Santa’s models to sentence structures of jazz compositions but address other models as well.

In general, defining the sentence can be difficult due to the diversity of subtypes. Perhaps the most idiomatic example of the sentence phrase type is the primary theme of Beethoven’s op. 2, no. 1, shown in Example 2. Schoenberg uses this example as the first in his discussion of the sentence theme type. Caplin also cites op. 2, no. 1 as his first example of the sentence, calling it the “most archetypal manifestation of the sentence form in the entire classical repertory.” Matthew BaileyShea adds that “no other form in the history of Western music theory has been so strongly associated with a single musical example as the sentence.”

Beethoven’s eight-measure phrase is subdivided into groupings of 2:2:4. The basic idea has a clear repetition and the presentation expands the tonic. The continuation features fragmentation of the basic idea, acceleration of the harmonic and surface rhythm,

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5 In his analyses of songs from the Great American Songbook, Callahan applies a similar methodology for defining sentences, including the presentation being “typically, but not necessarily tonic-prolongational.” For the scope of this essay, I agree with Callahan’s “not necessarily tonic-prolongational” definition. For more, see Callahan (2013, 1–2).
7 Heneghan (2018, 8–10).
8 Caplin (1998, 9).
9 BaileyShea (2004, 1).
and is motivically unified. Many sentences from the jazz canon that I analyze exhibit similar characteristics to Beethoven’s op. 2, no. 1.

Example 2. Beethoven, Piano Sonata no. 1 in F minor, op. 2, no. 1, mvt. 1, mm. 1–8 (analysis by Caplin).

Despite being the locus classicus of the sentence phrase type, the Beethoven model is fairly limited in scope. Because of its motivic unity, it is described as a “tight-knit” phrase. This is shown in the fragmentation of the basic idea in the continuation. However, some sentences are far looser in construction, lacking fragmentation or the forward drive in the continuation. The archetype also belongs to a genre of instrumental music; sentences in vocal music contrast greatly due to the limitations of the voice. Furthermore, the Beethoven model comprises the main theme of the sonata, which is further developed later. Themes in nineteenth-century song, for example, are often not developed, returning with no change or not at all. Many songs from the jazz repertory, like “Satin Doll,” follow song form (AABA). If, for instance, an A section of a song is a sentence phrase, not only is the entire macro-section a sentence, but that smaller sentence will occur three times in the entire AABA form. Sometimes the A section will return slightly varied, such as in AABA’ phrase designs, but themes will not be developed. Although similar in many ways, sentences in jazz works often stray from the Beethoven

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10 Rogers (2014, 2–3).
11 For more on tight-knit versus loose themes, see Caplin (1998, 84–86).
archetype and other classical models. This demonstrates the versatility of the phrase structure and its application to music written over one-hundred years later.

Although the sentence phrase structure is apparent in performance, it is also important to note that jazz performers will almost always change pitches and/or rhythms of the melody. The lead sheets many players read from are just a general guide, giving the performer flexibility and artistic freedom. Whereas pitch and melody may vary from recording to recording, the form remains constant.

**Duke Ellington/Billy Strayhorn/Johnny Mercer, “Satin Doll”**

Though they do not analyze it, Forrest & Santa list “Satin Doll” in their examples of sentences from popular music. The A section of the tune is an eight-measure sentence, shown in Example 3. The presentation contains the two basic ideas, each two-measures long. The initial statement of the basic idea consists of a II–V–II–V progression in C major with each chord lasting two beats. The melodic material of the basic idea only contains two notes, A and G (♭ and ♯). The basic idea’s repetition is transposed up a whole tone (Caplin’s *sequential repetition*), tonicizing D melodic minor. Contrary to Caplin’s definition, the harmony of the presentation does not prolong tonic. Although the harmony of first basic idea is directed towards the tonic, the second basic idea shifts tonality towards II. The opening progression is considered “off tonic” since it does not begin with a I chord and does not prolong the tonic. The continuation can be divided into two parts: a development section that fragments motive x and a cadential idea that sustains ♯, ending the phrase on an imperfect authentic cadence.
According to Forrest & Santa, the A section of “Satin Doll” is a simple sentence. As shown in Figure 1, the model of a simple sentence with a two-bar development contains a 1:1 proportional relationship between the presentation and the continuation, with the presentation divided into two equal parts. In the continuation of a simple sentence, motives from the basic idea are fragmented in the continuation, unifying the phrase thematically. The continuation of “Satin Doll” is also divided into two equal parts: a two-measure development and a two-measure cadential idea. The neighbor motive \( x \) from the basic idea is fragmented in the development of the continuation (mm. 5–6).

Example 3. Ellington/Strayhorn/Mercer, “Satin Doll,” A section (mm. 1–8).

Since a characteristic sequence of functions–expository, developmental, cadential–defines the sentence, and developmental techniques can often be difficult to trace, this article will spell out how the basic idea is developed in each example. In Example 3a, the basic idea is developed in the continuation by compressing the Eb-Ab descent of a perfect 5th from downbeat to downbeat into the first two beats of measures 5 and 6 (D-G in m. 5; C-F in m. 6), and combining the beginning sixteenth/dotted-eight/sixteenth rhythmic figure with the G-Ab-G neighbor figure in mm. 1-2 to stand as the last three notes of m. 5 (transposed to F-G-F in m. 6). One could even argue that the half-step descents in the bass line of mm. 5-6 are developing the half-step descent in m. 2, especially since they both move at the pace of the half note.
The lyrics of the first A section, shown in Table 1, also reflect the sentence structure through their limerick-like rhythm and interior rhymes. “Satin Doll” is strongly sentential even if spoken; the poetic length of the two basic ideas (lines 1–2) are the same in both syllables and stresses and additionally rhyme. The fragmentation found in mm. 5–6 follows the same scheme in poetic length and rhyme: both lines rhyme and have the same number of syllables and stresses. The musical length of these two lines is half that of the basic idea and therefore drives towards the poetic and musical cadence. Callahan states that the continuation often involves this “1/2n + 1/2n + n” proportion, where the 1/2n segments involve a degree of fragmentation to push the phrase to the cadence. This is similar to the sentential continuation, where the continuation itself contains a “short: short: long” proportion. In the lyrics of “Satin Doll,” the rhyme reflects this introduction of new melodic material.

<table>
<thead>
<tr>
<th>Musical Length</th>
<th>Lyric</th>
<th>Poetic Length</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 mm. (n)</td>
<td>Cigarette holder which wigs me,</td>
<td>8 syllables (4 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>Over her shoulder, she digs me,</td>
<td>8 syllables (4 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>1 mm. (1/2 n)</td>
<td>Out cattin’,</td>
<td>3 syllables (2 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>1 mm. (1/2 n)</td>
<td>that Satin</td>
<td>3 syllables (2 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>Doll.</td>
<td>1 syllable (1 stress)</td>
<td>C</td>
</tr>
</tbody>
</table>

Table 1. Ellington/Strayhorn/Mercer, “Satin Doll,” verse 1, Callahan-style lyric analysis.

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12 This example is adapted from examples found in Michael Callahan’s “Sentential Lyric-Types in the Great American Songbook. For more, see Callahan (2013, 1–3).
13 Callahan (2013, 2).
14 For more on the sentential continuation, see BaileyShea (2004, 12–16).
“Satin Doll” is a slightly modified example of Dariusz Terefenko’s second phrase model. The main characteristic, shown in Figure 2, is the off-tonic phrase identifier: the opening II–V progression. My interpretation of “Satin Doll” overlayed with Terefenko’s second phrase model is shown in Example 4. Terefenko’s model shows an incomplete cadential confirmation, a feature not found in “Satin Doll,” which ends on an IAC. The expected V (G9) is replaced with its dominant tritone substitution, D♭9 (V*). However, as the model is simply a generic framework for the rhythm of the phrase, the harmony (the off-tonic phrase identifier) is more important. The off-tonic beginning of the phrase of “Satin Doll” challenges Caplin’s claim that the presentation is tonic prolongational.

The opening harmonic rhythm of the off-tonic phrase identifier in “Satin Doll” is double that of Terefenko’s model. The repetition of the basic idea begins its harmonic departure. Since his model does not include the final tonic at the cadence, the cadential confirmation is shifted earlier in the phrase. Rather than a four-measure harmonic departure as in Terefenko’s model, the harmonic departure is only two-measures long with a cadential confirmation of four-measures. A II–V progression in D melodic minor (II) is the harmonic design of the second basic idea, and the arrival of II (altered to V/V) begins the cadential confirmation. Since the harmony of the basic idea’s repetition is thus linked to the beginning of the cadential confirmation, it may suggest no harmonic departure at all. Terefenko’s phrase models are simply models. As such, they provide insight into the harmonic framework of tonal jazz compositions but are subject to interpretation based on the given work. In the case of “Satin Doll,” it is unclear what defines harmonic departure. How far away from the tonic is considered departure?

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15 Terefenko (2018, 266).
16 Terefenko defines two types of cadential confirmations: complete (an authentic cadence in the home key) and incomplete (half cadence or modulatory). For more about the cadential confirmation, see Terefenko (2018, 265).
Terefenko states that “the concept of phrase models provides a general representation of harmonic progression occurring in the repertory of standard tunes. Such prototypical progressions are fairly flexible and permit considerable harmonic and rhythmic variations... Such a degree of harmonic and rhythmic freedom allows for the classification of similar phrases within the rubric of a single phrase model.”

Figure 2. Dariusz Terefenko’s second phrase model.

Example 4. Ellington, “Satin Doll,” A section (mm. 1–8) with Terefenko’s second phrase model.

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Although the thirteen phrase models Terefenko identifies are useful when analyzing jazz compositions, works should not be forced to fit into a particular model. Rather, as Terefenko states, they serve as a useful aid to better understanding the form and structure of jazz works. In the classical sentence, there is often a tonic-dominant relationship between the basic ideas. A similar relationship between the harmony of the basic ideas, continuation, and cadence used in the classical model of the sentence can be unveiled in sentences from jazz compositions with Terefenko’s models. These models help us to better understand phrase structures of tonal jazz compositions.

**Kenny Dorham, “Blue Bossa”**

Kenny Dorham’s “Blue Bossa” is a medium, up-beat bossa nova with a mix of hardbop, originally composed in the key of C minor. “Blue Bossa” is an example of a sentence with 4:4:8 proportions (basic idea: basic idea: continuation), shown in Example 5. According to Forrest & Santa, “Blue Bossa” is a simple sentence (see Figure 1) because the continuation features fragmentation of the basic idea.

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**Example 5. Dorham, “Blue Bossa,” A section (mm. 1–16).**
The two basic ideas, mm. 1–8, form the presentation of the sixteen-measure sentence. Melodically, the repetition of the basic idea is transposed down a whole-step, exemplary of Caplin’s sequential repetition. The harmonic rhythm of the initial basic idea’s repetition differs from the initial statement; instead of 2:1:1 as in mm. 1–4, the repetition is 1(II):1(V):2(I). The continuation is divided into a developmental section followed by the cadential idea. The first two measures of the continuation begin as a third statement of the basic idea transposed to D♭ major. This passage follows the same harmonic rhythm of the repetition of the basic idea (1:1:2) and the same progression of II–V–I, though in D♭ major. The cadential idea ends the tune on an IAC with a II–V–I in the tonic C minor. To Schoenberg and Caplin, mm. 9–10 would be an example of “liquidation.” Forrest & Santa would simply call it a developmental section, while BaileyShea would characterize this type of continuation as a “dissolving third statement,” an example of which is shown in Example 6. Similar to “Blue Bossa,” the continuation of Chopin’s Nocturne in F minor, op. 55, no. 1 contains a third statement of the basic idea that veers to the cadence. These three definitions are similar, but for the purposes of this essay I will call it the developmental section to be consistent with Forrest & Santa.

“Blue Bossa” can be divided into four four-bar hypermeasures, a “beginning of a marked downbeat that is heard as stronger than other downbeats.” Hypermetrical downbeats are often reinforced by repetition of the theme. In “Blue Bossa,” this can be seen in the sequential repetition of the basic idea and in the beginning of the continuation. However, the fourth and final hypermeasure, mm. 13–16, lacks the repetition which

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20 Other jazz sentences that contain melodic transposition include Edward C. Redding’s “The End of a Love Affair,” Lionel Hampton & Sonny Burke’s “The Midnight Sun,” Miles Davis’s “Tune Up,” and John Lewis’s “Afternoon in Paris.”

21 Schoenberg (1967, 63).

22 BaileyShea (2004, 7–8).

varies from hypermeasures 1–3. Although different, the contrast in melody places a hypermetrical accent.

Example 6. Chopin, Nocturne in F minor, op. 55, no. 1 (mm. 1–8).

The harmonic rhythm of the classical sentence tends to follow certain pattern. The basic ideas often share the same harmonic rhythm and the continuation features an acceleration of it, driving the phrase to the cadence. In my research, these characteristics differ in sentences from the jazz repertory. The harmonic rhythm of the first hypermeasure of “Blue Bossa”—the first basic idea—differs from repetition of the basic idea as well as the other two hypermeasures in the continuation. This variance in harmonic rhythm between the first basic idea and the other three hypermeasures is unconventional compared to classical sentences, such as Beethoven’s op. 2, no. 1 (see Example 2). Beethoven’s harmonic rhythm is consistent in the presentation and features the acceleration of harmonic (and surface) rhythm in the continuation. In “Satin Doll,” there is a slowing of harmonic rhythm in the continuation. The basic ideas have the harmonic rhythm of a half note (two chords per measure) while the continuation has that of a whole note (one chord per measure). Although harmony and harmonic rhythm are
important in a phrase, it is the motivic unity that makes a sentence. Although these
differences are apparent, “Blue Bossa” strongly demonstrates the sentence phrase type in
its motivic development.

**Antonio Carlos Jobim “The Girl from Ipanema”**

The A and B sections of Antonio Carlos Jobim’s “The Girl from Ipanema,” shown
in Examples 7a and 7b, are sentence structures. Furthermore, the lyrics of the song also
echo the sentence structure of the melody. The A section of “The Girl from Ipanema” is
an eight-measure sentence. The initial statement of the basic idea consists of one
harmony: tonic Fmaj7. The repetition of the basic idea contains the same melody—though
with a slight difference in rhythm—over G7, or V7/V. This repetition follows Caplin’s
*statement-response* repetition. The continuation can be divided into two equal parts: a
development section and a cadential idea. The development section begins with a third
statement of the basic idea (a “dissolving third statement”) which leads to the cadence.
The A section consists of an eight-measure sentence that contains fragmentation of the
basic idea in the continuation, thus being a simple sentence (see Figure 1).

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Example 7a. Jobim, “The Girl from Ipanema,” A section (mm. 1–8).

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24 The V7/V harmony can be analyzed as an altered II chord. Other sentential tunes with this transposition
include Ray Noble’s “I Hadn’t Anyone Till You” and Bobby Platter, Tiny Bradshaw, & Edward Johnson’s
“Jersey Bounce.”

The sixteen-measure B section is a sentence structure of proportions 4:4:8. The repetition of the basic idea has the same melodic contour and rhythm as the initial statement but is transposed up a minor third (sequential repetition). The harmonic rhythm of both basic ideas is 2:2 (two measures per harmony). The continuation consists of two equal sections of four-measure each; it begins with a development that repeats the basic idea up a major third. Following the continuation is the cadential idea, which features the quarter-note triplet rhythmic motive from the basic idea, x. Jobim manipulates this motive to form a melody over the III–V/II–II–V harmonic underpinning, shown as x’ in Example 7b. The harmonic rhythm speeds up with each chord, each lasting for one measure.

Jobim’s “The Girl from Ipanema” is just one of many examples where both the A and B sections of an AABA tune contain interior sentence structures. With an equal division of the presentation and continuation, and the continuation containing motives from the basic idea, the B section of “The Girl from Ipanema” is a simple sentence (see Figure 1). As shown in Figure 3, the English text (written by Norman Gimbel) of the A section also reflects the “short: short: long” nature of the sentence structure.
Thus far, I have only briefly discussed the cadential idea. The A section of “The Girl from Ipanema” features a two-measure cadential idea consisting of a single note, 5. This ends the phrase on an IAC, but it raises the question: “why is there so much time between the final melodic tone and the end of the phrase?” The final notes of the sentence phrase structure from jazz literature tend to be long, often lasting for most if not all of the cadential idea (this feature is especially apparent in songs but is also common in instrumental works). The extended note often positions the melodic cadence in m. 7 of an eight-measure phrase rather than the final measure. In “The Girl from Ipanema,” the written duration of the final “ah!” extends to beat two of the final measure (though the sung/played duration varies from recording to recording).25 Positioning the melodic cadence in m. 7 of an eight-measure sentence leaves enough time to incorporate a turnaround back to the top of the form (A→A) or to transition harmonically into the next section (A→B or B→A). Furthermore, this places the cadence on a hypermetrical downbeat in a phrase with four two-bar hypermeasures. Due to the differences between phrase structure and hypermeter, this placement is seemingly unimportant, as phrases

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25 This long final note also occurs in Ellington’s “Satin Doll.”
can end comfortably on the last measure (m. 8) in this hypermetrical scheme. Nonetheless, situating the cadence on a hypermetrical downbeat strengthens the cadence by aligning the tonal and metrical emphasis.

**Sonny Rollins, “St. Thomas”**

Sonny Rollins’s “St. Thomas” is a sixteen-measure sentence originally in the key of C major, shown in Example 8. The presentation contains the two exact repetitions of the same basic ideas. The harmonic structure of the basic idea is also simple: the tonic C6 for one measure followed by a II–V of D minor (II) that pivots directly into the concluding II–V–I of the tonic C major. Two motives, x and y, comprise the basic idea.


In the continuation there is no development or reference to the motives from the basic idea besides in the final cadence, which is an exact repetition of y. Forrest & Santa would categorize “St. Thomas” as a sentence with no fragmentation, shown in Figure 4. Despite the lack of developed motives in the continuation, there is a clear division of 4:4. The harmony in mm. 9–12 leads to the dominant: following the tonic C major harmony...
is a B♭7 to A7, or a V/V*–V progression in II, and finally a II–V progression of the tonic C major. The speeding up of the harmonic rhythm in mm. 13–16 signals the end of the phrase.


The A section of Redding’s “The End of a Love Affair” is an eight-measure sentence. As shown in Example 9, the song begins with a II–V–I progression of the tonic F major that lasts for two measures. The opening off-tonic progression characterizes this sentence an example of Terefenko’s second phrase model (see Figure 2). Following its initial statement, the basic idea is repeated down a whole step over a II–V–I progression in E♭ major, or bVII (sequential repetition). Rather than fragment the basic idea, the first two measures of the continuation introduce and repeat a new, one-measure motive, labeled x, which is introduced and repeated in mm. 5–6 over a II–V progression in D♭ major (bVI). This tonicization of bVI continues the descending sequential repetition established in the basic idea (I→bVII→bVI). The bVI initiates the cadential idea and is followed by a V–I in the

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28 The V7/V chord, E7, is replaced with its dominant tritone substitute, B♭7, in the V/V*–V progression in II in mm. 9–10.
tonic F major. The lack of fragmentation in the continuation would characterize this sentence as an eight-measure sentence with no fragmentation (see Figure 4). The repetition of the new motive in the continuation creates a sentential continuation.

![Musical notation](image)


As shown in Figure 5, the lyrics of the “The End of a Love Affair” also reflect the sentence structure of the song. Like the melody, the repetition of the lyrics is also slightly varied with a different verb. The one-measure motive from the development and its repetition is also reflected in the text through rhyme and a sense of acceleration to the cadential idea. BaileyShea discusses the similarity between the musical form and the poetic rhythms of sixteenth-century England in “The Poetic Pre-History of the Sentence.” The “poulter’s measure” was the colloquial name for these poetic rhythms, an example of which is the opening couplet from “The Doubt of Future Foes,” shown in Figure 6. The lyrics of “The End of a Love Affair” contain a similar rhythmic structure to “The Doubt of Future Foes.” Both follow a 4:4:8 beat pattern with the further division of the

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29 Figure 5 only shows the text for the first verse of the song. However, the second verse reflects the same rhythmic structure.
eight-beat line to a 2:2:4 beat pattern. This further division—a sentential continuation—creates an acceleration similar to the continuation of a musical sentence.

![Diagram](https://example.com/diagram.png)

**Figure 5. Redding, “The End of a Love Affair,” verse 1, lyric analysis.**

<table>
<thead>
<tr>
<th>“Basic Idea”</th>
<th>“Repetition”</th>
</tr>
</thead>
<tbody>
<tr>
<td>The <strong>doubt</strong> of future foes X</td>
<td>ex- <strong>iles</strong> my pre- sent joy X</td>
</tr>
<tr>
<td>1 2 3 4</td>
<td>5 6 7 8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>“Continuation”</th>
</tr>
</thead>
<tbody>
<tr>
<td>And <strong>wit</strong> me warns to shun such snares as threat- en mine an- noy. X</td>
</tr>
<tr>
<td>9 10 11 12 13 14 15 16</td>
</tr>
</tbody>
</table>

**Figure 6. Queen Elizabeth I, “The Doubt of Future Foes,” lines 1–2, analysis by BaileyShea.**

Using Callahan’s method of analyzing the sentential nature of the text, shown in Table 2, we can see the sentential nature of the lyrics without respect to the music. The first two lines—the basic idea and its repetition—contain eight syllables with three stresses. These two lines “rhyme” because the last three words are the same. In the continuation, the smaller division (which creates a sentential continuation) is also
reflected in the meter of the spoken text. The lines “and I’m reckless it’s true” and “but what else can you do” each contain six syllables, two of which are accented. The shorter lines fitting into a smaller unit of measures speeds up the harmonic rhythm towards the cadence. Each of the first two lines contain eight syllables (with three stresses) and are disbursed over two measures, while in lines three and four, six syllables (with two stresses) are crammed into one measure each. The final line of the text has eight syllables with three stresses, the same as the basic idea. The rhyme scheme of the first verse of the A section is AABBC, which is similar to that of the limerick, which is traditionally AABBA.

<table>
<thead>
<tr>
<th>Musical Length</th>
<th>Lyric</th>
<th>Poetic Length</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 mm. (n)</td>
<td>So I walk a little too fast,</td>
<td>8 syllables (3 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>and I drive a little too fast,</td>
<td>8 syllables (3 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>1 mm. (1/2 n)</td>
<td>and I’m reckless, it’s true,</td>
<td>6 syllables (2 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>1 mm. (1/2 n)</td>
<td>but what else can you do,</td>
<td>6 syllables (2 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>at the end of a love affair?</td>
<td>8 syllable (3 stresses)</td>
<td>C</td>
</tr>
</tbody>
</table>

Table 2. Redding, “The End of a Love Affair,” verse 1, Callahan-style lyric analysis.

Bill Evans, “Funkallero”

The A section of Bill Evans’s “Funkallero” is a sixteen-measure sentence with the proportions of 4:4:8. As shown in Example 10, the initial statement of the basic idea follows a V/V–V–I progression in the tonic C minor with the harmonic rhythm of 1:1:2. In m. 9 of “Funkallero,” the lead sheet I used as reference writes a Bm9(#11) chord. This chord does not exist and should be labeled as a Bm9(b5), but I chose to keep it as in the lead sheet.
tonic and can be divided into two, four-bar sections: a development and a cadential idea. The cadential idea is an almost exact repetition of the basic idea, the only difference being the melody of the final two measures. The harmonic structure of “Funkallero” follows Terefenko’s second phrase model (see Figure 2). The model’s primary characteristic is the off-tonic phrase identifier of II–V, which is represented in the opening basic idea (though harmonically transformed to V/V–V).

Example 10. Evans, “Funkallero,” A section (mm. 1–16).

Forrest & Santa might consider “Funkallero” a simple sentence (see Figure 1) since the first measure of the continuation uses the same rhythm as in the basic idea. However, the return of the basic idea in the final four measures creates a small AABA’ structure (song form) within the sentence. Forrest & Santa don’t include this type of sentence design, nor is it addressed in other theoretical texts. BaileyShea speculates that AABA structure is ignored because the balanced structure resists a forward drive toward a cadence.32 Despite its lack of recognition in texts, I find the design to be distinct from the other types and therefore deserving of its own category: what I will call a song-form sentence.

As shown in Figure 7, the main characteristic of the song-form sentence is its AABA (or AABA’) structure. This design has a 1:1 proportional relationship between the presentation and the continuation, with the presentation containing two iterations of the basic idea. The basic idea of the song-form sentence typically establishes the home key, either through a tonic expansion or a II–V–I progression. The repetition of the basic idea is typically exact, and the continuation is equally divided with the second part being an exact or slightly varied repetition of the basic idea. The first part of the continuation (B in the AABA structure), what I call the contrasting idea, moves away from the tonic and presents material that differs from the basic idea. This section serves as a contrast to the basic idea, both melodically and harmonically. The generic proportions of this design are (2+2):2:2. The basic idea of Funkallero is a transformed II–V–I progression. The continuation establishes a new melody—although the first measure features the same rhythm as the basic idea—and the harmony moves away from the tonic. Finally, the basic idea returns and is slightly altered at the cadence, creating the overall AABA’ structure.

![Figure 7. Theorized model of a song-form (AABA) sentence.](image)

In my brief survey of the jazz canon, I have found song-form sentences to be rare. Many sentences from jazz works tend to be simple sentences or sentences with no fragmentation (see Table 5 below). The majority of sentences in Forrest & Santa’s 214

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33 For more on the AABA, or song-form, sentence, see BaileyShea (2004, 12–13).
examples from all periods are simple sentences.\textsuperscript{34} In the sentences from popular music that they analyzed, the second most common sentence structure is that without or delayed fragmentation, followed by expanded and truncated sentences. In a future study, I hope to expand my survey of works in the effort to find more song-form sentences.

**Duke Ellington, “Mood Indigo”**

The A Section of Ellington’s “Mood Indigo” is a sixteen-measure sentence. As shown in Example 11, the tune resembles the structure of a song-form sentence. However, the repetition of the basic idea is altered, creating an AA’BA structure. As I previously stated, the repetition of the basic idea in a song-form sentence is typically exact. Nonetheless, “Mood Indigo” contains the other elements that constitute this type of sentence. The presentation features two basic ideas that expand the tonic, which fits Terefenko’s first phrase model. As shown in Figure 8, his first phrase model begins with a I–II–V progression as the phrase identifier. The continuation of “Mood Indigo” is divided into two four-measure groupings: the first presents a new melodic idea and harmonically departs from tonic; the second re-states the basic idea and rounds off the overall AA’BA structure.

Shown in Table 3 is my analysis of the text. The rhyme scheme of AABB does not conform to the musical form AA’BA. The poetic length is unusual compared to the other songs I have discussed. Each line has a different number of syllables and only lines one and four share the same number of stresses, which explains why lines one and four are set to the same music. The musical length of all four lines is the same and the rhyme scheme evenly divides the four-line refrain (4+4). Although lyrics do not exactly fit into

\textsuperscript{34} Forrest & Santa (2014, 20–21).
the song form sentence model, they have the same number of poetic stresses as the initial statement of the basic idea and preserve the poetic stresses of the basic idea. Despite the slightly altered repetition of the basic idea, I still believe “Mood Indigo” is representative of the song-form sentence because of its other characteristics that align with my model of the subtype.

Example 11. Ellington, “Mood Indigo,” A section (mm. 1–16).

![Musical Score](image)

Figure 8. Dariusz Terefenko’s first phrase model.

<table>
<thead>
<tr>
<th>Musical Length</th>
<th>Lyric</th>
<th>Poetic Length</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 mm. (n)</td>
<td>You ain’t been blue, no, no, no.</td>
<td>7 syllables (4 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>4 mm. (n)</td>
<td>You ain’t been blue, till you’ve had that mood indigo.</td>
<td>12 syllables (6 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>4 mm. (n)</td>
<td>That feelin’ goes stealin’ down to my shoes,</td>
<td>10 syllables (5 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>4 mm. (n)</td>
<td>while I sit and sigh: “Go ‘long blues.”</td>
<td>8 syllables (4 stresses)</td>
<td>B</td>
</tr>
</tbody>
</table>

Table 3. Ellington, “Mood Indigo,” verse 1, Callahan-style lyric analysis.
Ivan Lins, “Doce Presença”

Shown in Example 12 is Ivan Lin’s “Doce Presença,” the A section which is an eight-measure sentence. The presentation contains two two-measure basic ideas. The repetition of the basic idea is slightly altered rhythmically but contains the same harmonic progression of II–IV/pedV–V–I–VI. The continuation is sentential; motive x from m. 5 is repeated almost exactly in the following measure with some rhythmic variance. A two-measure cadential idea concludes the phrase. This idea incorporates a rhythm similar to the rhythm of the basic idea but follows a different melodic contour. The final cadence is a II–V–I in E major and ends on 5—an IAC.

Example 12. Lins, “Doce Presença,” A section (mm. 1–8)

“Doce Presença” exemplifies Terefenko’s second phrase model (see Figure 2) because it begins with the off-tonic identifier II–V in the home key. One feature of the continuation that is not shared with the other tunes I have analyzed thus far are the mid-phrase fermatas (mm. 5–6), which mark the ends of the embedded basic ideas but do not represent any cadential arrival. The mid-phrase fermatas demonstrate the flexibility of the sentence form in jazz. As I previously stated, performers using a lead sheet have the freedom to make changes to rhythm and pitch.
Joe Sample/Will Jennings, “Street Life”

What about the other types of sentences Forrest & Santa characterize? Thus far, all of my examples have been simple sentences or sentences with delayed or no fragmentation. Both of these subtypes are regular in length; they have a 1:1 proportional relationship between the presentation and continuation. Some sentences, however, break the proportional norm of 2:2:4, one of which is Joe Sample and Will Jennings’s “Street Life.” As shown in Example 13, the song’s introduction features an irregular sentence of 6:4 proportions (presentation: continuation) for a total length of ten measures. The presentation features three statements of the two-measure basic idea. Forrest & Santa categorize this type as an “expanded sentence,” the model of which is shown Figure 9.\textsuperscript{35} They identify two types of expanded sentences: those with expanded presentations (more than two basic ideas) or those with expanded continuations. “Street Life” is an example of an expanded sentence with additional repetitions of the basic idea, as its presentation contains two repetitions for a total of three statements. The melody of “Street Life” descends by a whole step with each repetition, but the harmony does not follow this same pattern. The initial basic idea is $A_b\text{maj7}–E_b\text{min6}/G_b–F7\text{sus}–F7$, or I followed by a IV–V progression of II. In the second basic idea, mm. 3–4, rather than descending with the melody, the harmony ascends to II, thus resolving the IV–V tonicization from the previous basic idea. The harmonic outline of this basic idea is the same on a micro level as the initial basic idea: ii followed by a IV–V progression, but this time of the tonic $A_b$ major. The third basic idea descends both melodically and harmonically, beginning on $\hat{1}$

\textsuperscript{35} Forrest & Santa (2004, 11–16).
the tonic A♭ major. The background melody of the presentation thus descends in a 3–2–1 line, while the background harmony moves from I–II–I.

Example 13. Sample/Jennings, “Street Life,” introduction (mm. 1–8).

The continuation of “Street Life” is normative of Forrest & Santa’s model of a sentence with no fragmentation. The motive from the basic idea does not appear fragmented in the continuation, nor is there liquidation or a dissolving third statement. Instead, there is an embedded 1:1:2 sentential continuation. In m. 7, a new melodic motive is introduced, labeled x, which is repeated with slight variation in m. 8. The cadential idea consists of a half cadence with the melody ending on 5. The entire continuation is in the harmonic area of the dominant. The G♭m7 harmony in m. 7 is a tritone substitute of V/II*, C7, which arrives on the II chord in the second half of the measure.

Figure 9. Forrest & Santa’s model of an “expanded sentence with additional repetitions of the basic idea.”
Like “The Girl from Ipanema,” “Satin Doll,” and “The End of a Love Affair,” the lyrics of “Street Life” reflect the expanded sentence. Shown in Table 4, the entire verse has a rhyme scheme of AAABBC, mirroring the 2:2:2:(1+1):2 harmonic and melodic sentential structure. The three statements of the basic ideas contain the same rhyme scheme as well as the same number of syllables and stresses. However, there is some divergence between the rhyme scheme and the direction of the text. Although the third line rhymes with the previous two (and has the same poetic length) the text is independent and leads to the fourth: “hear the lonely sound” is completed in the next line “of music in the night.” However, the fourth line rhymes with the fifth, forming the presentation of the sentential continuation. Because the text connects the third and fourth lines, the sentence structure may be of proportions 4:6 (presentation: continuation) rather than 6:4. This analysis maintains the characteristics of an expanded sentence, but rather than having two or more statements of the basic idea, it has a longer continuation. Although expanded presentations are rare, I interpret it as such—an expanded sentence with extra repetitions of the basic idea—due to the rhyme scheme of the spoken text and the melodic and harmonic content of the music.

<table>
<thead>
<tr>
<th>Musical Length</th>
<th>Lyric</th>
<th>Poetic Length</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 mm. (n)</td>
<td>I still hang around</td>
<td>5 syllables (3 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>neither lost nor found,</td>
<td>5 syllables (3 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>hear the lonely sound</td>
<td>5 syllables (3 stresses)</td>
<td>A</td>
</tr>
<tr>
<td>1 mm. (1/2 n)</td>
<td>of music in the night,</td>
<td>6 syllables (3 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>1 mm. (1/2 n)</td>
<td>nights are always bright,</td>
<td>5 syllables (3 stresses)</td>
<td>B</td>
</tr>
<tr>
<td>2 mm. (n)</td>
<td>that’s all that’s left for me.</td>
<td>6 syllable (3 stress)</td>
<td>C</td>
</tr>
</tbody>
</table>

Table 4. Sample/Jennings, “Street Life,” introduction, Callahan-style lyric analysis.
**Brief List of Sentences from the Jazz Canon**

I include in my appendix a non-exhaustive list of sentence structures from the jazz canon, all of which are in Chuck Sher’s first volume of *The New Real Book*.\(^{36}\) I have sorted the tunes by the type of sentence based on Forrest and Santa’s categories. Out of the 229 compositions in *The New Real Book*, 130 contain sentence structures—about 57%. The frequency of sentence types is shown in Table 6. Since this data is collected from only one book, making general conclusions about sentences in the entire jazz canon would be premature. And although there is still more research to be done to make conclusions, this data is noteworthy, as it may indicate trends for sentence type frequency on a broader level. As shown, the majority of sentences from this corpus are simple, followed by sentences without fragmentation.\(^{37}\) Sentences with delayed fragmentation, expanded sentences, and truncated sentences are not common, and there were no imitative sentences.\(^{38}\)

![Chart showing sentence types](chart.png)

**Table 6. Analysis of the 130 sentences listed in this essay**

\(^{36}\) Sher (1988, i–iv). Sher published two additional volumes of *The New Real Book*. Numerous fakebooks, including Hal Leonard’s popular Real Book, do not consult several sources and thus produce various errors. I have decided to only include works from Sher’s first volume of The New Real Book—and not refer to other sources—for this brief list of sentences from jazz compositions.

\(^{37}\) It is worth noting that many of the tunes with no fragmentation contained sentential continuations. However, since Forrest & Santa do not include these as their own type, this data is not included in Table 5.

\(^{38}\) In Forrest & Santa’s study, there were no imitative sentences in the popular music style, and they noted that imitative sentences outside of the baroque era were rare.
Conclusion

Whereas most authors have focused on sentences from the classical period and in other styles of Western art music, my thesis explores the phrase structure in works from the jazz canon. As I have demonstrated, the musical sentence is not only common in jazz compositions, but it is also similar to common-practice definitions of the form. This shows the flexibility of the sentence across multiple genres of music: it is narrow enough to not apply to every phrase, but broad enough to account for the varieties of sentences found in different types of music.39 Furthermore, the text of the tunes I have discussed also reflect the sentence phrase structure. Callahan delves further into the music-text relationship of songs from The Great American Songbook, identifying several “sentential lyric-types.”40 My intent in this essay is not to expand on his research, but rather to call attention to the sentence-like structure of the lyrics. Further work on this topic might include a greater focus on the relationship between music and text from the songwriter’s and lyricist’s perspective.

In a future essay I will discuss sentence structures in improvised solos. Two of many questions I aim to answer are: “are improvisers thinking of the ‘short: short: long’ model while playing?” and “does the sentence form have any implications on the improvisation solo?” I also plan to further apply Terefenko’s phrase models to sentence structures in the tonal jazz repertory. As I demonstrated in my introduction, the classical model of the sentence and its harmonic structure is well-researched. I hope to reveal relationships between large harmonic phrase structure and melodic phrase structure in jazz music. Another path I can envision following is music theory pedagogy. As music theory pedagogy is becoming a more diversified—that is, not using music exclusively

39 Rogers (2014, 3).
40 Callahan (2013, 21).
written by European-white male composers—I can see jazz sentences becoming integrated into the curriculum. The sentences in the jazz repertory are as exemplary of the sentence form structure as classical examples, like Beethoven’s op. 2, no. 1. Jazz repertoire is relatively unexplored in the music theory curriculum; the sentence phrase structure is one possible entry in incorporating jazz into teaching. These paths are important for widening our and future theorists’ perspective on musical form.
Works Cited


Sources for Analyzed Works


List of Sentences from Sher’s *The Real Book*, vol. 1 (1998)

**Simple Sentences**
Seymour Simons & Gerald Marks, “All of Me”
Wayne Shorter, “Ana Maria”
Matt Dennis, lyrics by Earl Brent, “Angel Eyes”
Joseph Kosma, lyrics by Johnny Mercer, “Autumn Leaves”
Bernie Miller, “Bernie’s Tune”
Kenny Dorham, “Blue Bossa”
Randy Aldcroft, “Breakfast Wine”
Antonio Carlos Jobim, lyrics by John Hendricks & Jessie Cavanaugh, “Chega De Saudade”
Jeff Lorber, “Delevans”
Antonio Carlos Jobim, lyrics by Jon Hendricks & Jessie Cavanaugh “Desafinado”
Tom Scott, “Desire”
Ralph Burns & Woody Herman, lyrics by Johnny Mercer, “Early Autumn”
Wayne Shorter & Joseph Vitarelli, “Endangered Species”
Matt Dennis, lyrics by Tom Adair, “Everything Happens to Me”
Wayne Shorter, “Fall”
Antonio Carlos Jobim, “Favela”
Jimmy Giuffre, “Four Brothers”
William Jeffrey, “Friends and Strangers”
Don Redman, lyrics by Don Redman & Andy Razaf, “Gee Baby, Ain’t I Good to You”
Victor Feldman, lyrics by Milo Adamo, “Haunted Ballroom”
Jimmy Van Heusen, lyrics by Johnny Burke, “Imagination”
Bobby Plater, Tiny Bradshaw, & Edward Johnson, “Jersey Bounce”
Ray Obiedo, “La Samba”
Bill Evans, “Laurie”
Angela Bofill, Rick Suchow, & Alan Palanker, “Let Me Be the One”
Jimmy Van Heusen, lyrics by Johnny Burke, “Like Someone in Love”
Gerry Mulligan, “Line for Lyons”
Eumir Deodato & Paulo Valle, lyrics by Ray Gilbert, “A Little Tear”
Ron Carter, “Little Waltz”
Jerome Kern, lyrics by Ira Gershwin, “Long Ago & Far Away”
Grover Washington, Jr., “Make Me a Memory”
Weldon Irvine, “Mr. Clean”
Harold Arlen, lyrics by Johnny Mercer, “My Shining Hour”
Nesbert “Six” Hooper, lyrics by Will Jennings, “Never Make Your Move Too Soon”
Oscar Peterson, “Nigerian Marketplace”
Sonny Rollins, “Oleo”
Russel Ferrante, “One Family”
Harold Arlen, lyrics by Johnny Mercer, “One for My Baby (and One More for the Road)”
Harold Arlen, lyrics by Johnny Mercer, “Out of This World”
Wayne Shorter, “Plaza Real”
Joe Sample, “Put It Where You Want It”
“Illinois” Batiste Jacquet & Sir Charles Thompson, “Robbin’s Nest”
Buddy Johnson, “Save Your Love for Me”
Bob Dorough, lyrics by Fran Landesman, “Small Day Tomorrow”
Jerome Kern, lyrics by Oscar Hammerstein II, “This Song is You”
Al Jarreau, Jay Graydon, & Greg Phillinganges, “Sticky Wicket”
Jerome Kern, “Up with the Lark”
Ivan Lins & Vitor Martins, “Velas”
Michel Legrand, “Watch What Happens”
Carl Fischer, lyrics by Frankie Laine, “We’ll Be Together Again”
Thelonious Monk, “Well You Needn’t”
Lionel Bart, “Where is Love?”
Leslie Bricusse & Anthony Newley, “Who Can I Turn To?”
Cy Coleman, lyrics by Carolyn Leigh, “Witchcraft”
Wayne Shorter, “Yes and No”

Delayed Fragmentation
Jose Feliciano, “Affirmation”
V. Young, W. King, & E. Van Alstyne, lyrics by Haven Gillespie, “Beautiful Love”
Al Jarreau, Tom Canning, & Jay Graydon, “Easy”
Wayne Shorter, “E.S.P.”
Bill Evans, “Funkallero”
Tadd Dameron, “Lady Bird”
Quincy Jones, “Quintessence”
Victor Feldman, “Rio”
Charles Mingus, “Self Portrait in Three Colors”
Wayne Shorter, “Speak No Evil”
Jack Strachey & Harry Link, lyrics by Holt Marvell, “These Foolish Things”
Bill Evans, “Very Early”
Kenny Barron, “Voyage”
Victor Young, lyrics by Jack Elliott “A Weaver of Dreams”
Jerome Kern, lyrics by Otto Harbach, “Yesterdays”

No Fragmentation
Oscar Levant, lyrics by Edward Heyman, “Blame It on My Youth”
Al Jarreau, Tom Canning, & Jay Graydon, “Breakin’ Away”
Jimmy Van Heusen, lyrics by Johnny Burke, “But Beautiful”
Duke Ellington, “Come Sunday”
Ray Bryant, “Cubano Chant”
Jimmy Van Heusen, lyrics by Eddy DeLange, “Darn That Dream”
Jerome Kern, lyrics by Johnny Mercer, “Dearly Beloved”
Antonio Carlos Jobim, lyrics by Ray Gilbert, “Dindi”
Arthur Kent & Dave Mason, lyrics by Redd Evans, “Don’t Go to Strangers”
Freddie Hubbard, “First Light”
Miles Davis, lyrics by Jon Hendricks, “Four”
Allie Wrubel, lyrics by Herb Magidson, “Gone with the Wind”
Bud Powell, “Hallucinations”
Jimmy Van Heusen, lyrics by Johnny Burke, “Here’s That Rainy Day”
Eliot Daniel, “I Love Lucy”
Sammy Cahn, Axel Stordahl, & Paul Weston, “I Should Care”
Jimmy Van Heusen, lyrics by Johnny Mercer, “I Thought About You”
Frank Loesser, “If I Were a Bell”
Victor Feldman, “Let’s Go Dancin’”
Bob Dorough, “Love Came On Stealthy Fingers”
Josef Zawinul, “Mr. Gone”
Richard Rodgers, lyrics by Lorenz Hart, “My Romance”
Joe Henderson, “No Me Esqueca”
Jimmy Van Heusen, lyrics by Johnny Burke, “Polkadots & Moonbeams”
Charles Mingus, “Reincarnation of a Lovebird”
Thelonious Monk, “Ruby, My Dear”
McCoy Tyner, “Search for Peace”
Jay Beckenstein, lyrics by David Lasley & Allee Willis, “Shaker Song”
Hoagy Carmichael, lyrics by Johnny Mercer, “Skylark”
Harold Arlen, lyrics by Harold Arlen & Truman Capote, “A Sleepin’ Bee”
Frank Churchill, lyrics by Larry Morey, “Someday My Prince Will Come”
Jimmy Haslip & Bill Gable, “Sonja’s Sanfona”
Kenny Baron, “Spiral”
Sonny Rollins, “St. Thomas”
Walter Gross, lyrics by Jack Lawrence, “Tenderly”
Fred Lacey, “Theme for Ernie”
Harry Warren, lyrics by Mark Gordon, “There Will Never Be Another You”
Leon Russell, “This Masquerade”
Antonio Carlos Jobim, “Triste”
Miles Davis, “Tune Up”
Freddie Hubbard, “Up Jumped Spring”
Wayne Shorter, “Wildflower”
Ann Ronell, “Willow Weep for Me”
Wayne Henderson, “Young Rabbits”

Expanded Sentences
Eugene McDaniels, “Feel Like Makin’ Love”
James Moody, “Last Train from Overbrook”
Charles Mingus, “Remember Rockefeller at Attica”
Clifford Brown, “Sandu”
Jim Hall, “Simple Samba”
Joe Sample, lyrics by Will Jennings, “Street Life”
Bob James, “Sunrunner”
Wayne Shorter, “The Three Marias”
Wardell Gray, lyrics by Annie Ross, “Twisted”

**Truncated Sentences**
Michael Brecker, “Both Sides of the Coin”
Makoto Ozone, “Crystal Love”
Ivan Lins & Gilson Peranzzetta, lyrics by Paul Williams, “Love Dance”
Lionel Hampton & Sonny Burke “The Midnight Sun”
Quincy Jones & James Ingram, “P.Y.T.”

**Imitative Sentences**
n/a