

LEVEL 1

3-Horn Edition

Bass Clef

THE REAL EASY BOOK

TUNES FOR BEGINNING IMPROVISERS

A Sher Music Co. Publication

Produced in conjunction with
the Stanford Jazz Workshop
stanfordjazz.org

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Introduction to the Expanded, 3-Horn Edition

Volume 1 of *The Real Easy Book* has proven to be one of the most popular publications from Sher Music Company. With its collection of relatively simple, but very important jazz compositions with accompanying educational material (Useful Scales, Sample Piano and Guitar voicings and Bass Lines), it has become one of the most valued resources for teachers of beginning jazz musicians.

Be assured, these same materials are included in this new Expanded Edition of the book. Musicians can still use the original version of Volume 1, if desired. However as you look at the charts in this updated version, you will see additional sections to each tune as well as second and third horn parts, making the tunes more interesting to play (see below).

The original versions included the single melody line of each tune with a facing page of the accompanying materials mentioned above. Educators have told us that a valuable addition would be harmony and background parts that could be played by other members of the ensemble.

So this Expanded, 3-Horn Edition adds supplemental harmony and background parts to be played by additional horns. We know that this additional material will be of great benefit to the many jazz combos using this book, allowing for fuller, richer, more varied performances of these classic tunes.

ADDITIONAL PARTS

You will now find 2nd and 3rd parts for each tune. These are parts that will harmonize with or accompany the melody of each tune (now called Part 1).

These additional parts are written to be easily played by beginning musicians. For the most part, they are kept within a limited range so as to be playable by as wide a variety of instruments as possible

With a few exceptions, any of the parts can be played by trumpet, trombone, any of the saxophones, guitar, flute (often one octave higher than written), or any other instrument.

In an ideal situation the parts would be distributed as follows:

- Part 1 would be played by trumpet, alto sax, flute or guitar.
- Part 2 is best for alto or tenor sax (often trombone as well).
- Part 3 is best for trombone, tenor sax or baritone sax.

But again, I stress that the parts were written to be playable by nearly any instrument.

ENDINGS

The melody of each tune is also known in jazz vernacular as the "head." In all cases in this book solos are played using the chords written over these melodies.

In this edition, specific ENDINGS are indicated for each tune. Occasionally this is a *Fine* ending within the tune. More often, a Coda has now been added which will serve as an ending after the "out chorus."

(continued on following page)

ADDED BACKGROUNDS, SHOUT CHORUSES

In this Expanded Edition, you also have additional sections added:

BACKGROUNDS to solos and/or **SHOUT CHORUSES**.

These are optional, but add form and interest to the tunes.

The Backgrounds can be played at any time to accompany any solo(s). Feel free to repeat them as desired. They are written in two parts, in unison or harmony.

These Backgrounds may be played by Part 1 or Part 2 (identical to Part 1) together with Part 3 (a separate part). So these backgrounds are ideal behind solos by Part 1 or 2 or a rhythm section player. (Generally Parts 1 and 2 in unison would sound fine as a background to a solo by Part 3.)

Shout Choruses have been added to many of the tunes.

They have three distinct parts and are to be played by Parts 1, 2 and 3 together.

These Shout Choruses could be played anytime after the initial “head” of the tune—before, between or after solos. However, they are generally meant to be played after all solos, before returning to the “out head.” They end with either a “D.C” or a “D.S.,” and include any necessary pick-up notes.

IN CLOSING

The supplemental parts will add a lot of variety and interest to the performance of the tunes in Volume 1 of *The Real Easy Book*. They provide parts to be added to the melodies of the tunes, both harmonies/accompaniments and entirely new sections.

Remember that the Backgrounds and Shout Choruses can be inserted wherever you like in the performance of a tune.

Have a great time with these additions to one of our most popular publications!

Larry Dunlap. arranger

What is unique about this book?

The Real Easy Book was originally developed for the combo classes at the Stanford Jazz Workshop to provide a collection of jazz compositions that sounded good, were easy to learn and fun to play, and that were flexible enough to accommodate a variety of teaching approaches.

Written by well-known jazz artists, the compositions in *The Real Easy Book* are great examples of the jazz tunes, with characteristic melodies, phrasing, harmony, rhythm, and form. Since they were conceived as jazz tunes, they sound great on the first reading. This makes learning jazz more fun, and avoids the problem of making more advanced standards sound like jazz if you don't yet have the experience and interpretive skills required to do so.

By playing these tunes and mastering the techniques and elements they contain, you'll develop a jazz sensibility that you'll be able to apply to any music. Because of their rhythmic strength and phrasing, many of these compositions will sound good in other styles, such as Latin, funk, or rock.

The Real Easy Book is not intended to be a method book, but with its readable lead-sheets, flexible arrangements, concise improvisation elements, and rhythm section techniques, we hope that it will be helpful to any student, teacher, or band director.

- Individual students can study alone or use *The Real Easy Book* in conjunction with private instruction.
- Jazz teachers can use this book to teach their lessons for jazz students and combos.
- Band directors can use the tunes in *The Real Easy Book* as a starting point for developing performance ensembles.
- Band directors can adapt the arrangements for nearly any combination of instruments.

In all four transpositions of *The Real Easy Book*, each tune includes corresponding scales for improvisation, chord voicings, and bass lines. This makes it easier for educators to guide students as they apply new concepts to the requirements of particular compositions.

Please check out the Appendices for a detailed guide to chord types and their complementary scales, the Circle of Fifths, how to transpose, drum patterns, and discography of recordings of the tunes contained in *The Real Easy Book*.

Many of these great tunes are part of the common jazz repertoire, so students can play them at jam sessions, concerts, and gigs. We hope *The Real Easy Book* brings you many happy hours as you learn to master one of the greatest art forms ever created: jazz music!

Please Note

Unlike the tunes contained in other publications in Sher Music's *New Real Book* series, the lead sheets in *The Real Easy Book* are not transcriptions from recordings. Instead, the tunes contained here have been adapted or simplified from the original version so that students can more easily master the melodies and focus on the fundamentals of jazz. The definitive versions of many of these tunes can be found in several books in *The New Real Book* series, available at www.shermusic.com.

How to use this book

The Songs: Each tune is presented as a lead-sheet with the melody, as well as with full arrangements for two additional harmonized instrumental parts, plus shout chorus and endings. This makes it easy to have full-sounding performances with a wide variety of possible instrumentation.

On some songs, the chords have been simplified to make the harmonic movement clear. In all cases, chords appear over the beats on which they should be played. When no additional chord symbols appear, the current chord should continue to be played, even over multiple bars. Some songs have short forms, such as 8-bar forms and 12-bar blues forms. On these tunes, you can repeat the melody before and after each solo.

The Supplemental Material: Chord voicings, scales for improvisation, and suggested bass lines are provided for each tune to help students apply concepts of jazz performance to the particular needs of each song. *The Real Easy Book* is not a method book, however, and there are many books that provide excellent instruction on all kinds of jazz topics, such as *The Jazz Theory Book* by Mark Levine and *The Blues Scales* by Dan Greenblatt, both available at www.shermusic.com.

The Numbers: The Arabic numbers you see under or next to notes in the Supplemental Material refer to the scale degree represented by each note, in relation to the root of the current chord. Since each scale has just 7 notes, note that scale degrees 2 and 9 refer to the same note name, as do 4 and 11, and also 6 and 13.

The Piano Voicings: For each tune, two sets of piano chord voicings are provided for comping. The Basic 3-Note Voicings illustrate the root motion and resolution of 3rds and 7ths through the chord progression. Students should start with these voicings in order to understand the voice-leading of each tune. As with standard piano music, play the treble staff in your right hand and the bass staff in your left. Invert the 3rds and 7ths to create an additional set of voicings, and to change the register the voicings occupy.

The Rootless Voicings do not include chord roots. These voicings are more typical of those used by professional jazz pianists, and it leaves the root to be played by the bass player. These voicings contain the 3rd, 7th, and one additional note of the corresponding chord. Play them in either hand, divide the notes up between your hands, and transpose them when supporting different soloists. The voice-leading is smooth, making hand motion efficient. Pianists should use these voicings when comping during their own improvisations.

In some cases, the voicings contain notes not reflected in the corresponding chord symbols. It's common practice for jazz pianists to add the 9th, 11th, and 13th of a chord as needed, even when not spelled out in the chord symbol. Where appropriate, these upper extension notes have been added to the voicings.

The Scales: One common and useful approach to improvisation is to base your solo on particular scales. The Useful Scales section of each tune provides one or more scales that relate to the harmony of the song, along with the corresponding chords. These are suggestions for students to use as they begin their exploration of improvisation. In most cases there are may be additional scale possibilities that students can learn about with the guidance of a teacher or with a jazz method book.

The Bass Lines: For each tune, one chorus of a sample bass line is provided to give the student an initial idea of how to create an appropriate bass part. Analyze the note choices and rhythms, and create your own bass lines. If the musical style is changed, for example from swing to bossa nova, note that the bass line indicated may no longer be appropriate for the style.

The Guitar Voicings: Several possible fingerings are provided for many of the chord voicings in this book. These voicings are interchangeable, and guitarists and pianists should listen carefully to each other and change the register of their chord voicings to avoid clashing.

The Drum Parts: Basic drum patters for several styles are included in Appendix 1. Most songs in The Real Easy Book sound good with these patterns, as well as with patterns the student may already know.

Study Hints:

- Memorize the melody, chords, voicings, scales, and patterns for each tune that you work on. By internalizing these elements, you'll be able to use them more freely as you improvise.
- Look for connections and common elements between songs, such as scale and chord relationships, form, and harmonic movement. Finding similarities make learning additional songs easier.
- Use the Supplemental Material as a starting point as you improvise. Experiment with additional scales, patterns, and ideas. Ask your teachers and other musicians for suggestions of other elements to apply to improvising on tunes you know.
- Using the discography in Appendix II, search for the original recordings of the tunes you're working on and listen to them to see how other musicians play them.
- Apply your own creativity and imagination as much as possible. Play songs you know in different styles. Use the arrangements and endings provided here as springboards for your own arrangements.

Some Important Definitions

Form: Song forms that have multiple sections are usually delineated with letters. "Killer Joe," for example, has two sections, A and B. The A section is played twice (A1 and A2), then the B section (also called the Bridge), followed by a restatement of the A section (A3). This is called the AABA form. Other song forms you'll find in The Real Easy Book include ABA, AAB, and ABAC. Another common song form you'll find in this book is the 12-bar blues; in this case, "blues" indicates only the form, and is not meant to imply a particular style.

Rhythmic Feels: All the songs in The Real Easy Book will sound good played with different rhythmic feels, but on each tune, we've indicated the feel used on the original recordings.

- **Swing:** In swing, any two consecutive eighth notes during one beat are played as an eighth-note triplet figure, with the first two notes tied together, rather than as eighth notes of equal value.
- **Jazz Waltz:** This applies the same feel as swing, but in 3/4 meter.
- **Straight-Eighth:** Used with Latin, rock, and funk styles, this style sounds best when eighth notes are played evenly.

Tempo: In most cases, we've indicated the general tempo at which each song was originally played. Here are the equivalents in beats per minute (bpm):

- **Slow:** quarter note = 80-120 bpm
- **Medium:** quarter note = 120-180 bpm
- **Fast:** quarter note = 180 bpm and above

About the Stanford Jazz Workshop

The Stanford Jazz Workshop (SJW) provides innovative jazz education programs for all musicians. Since its founding in 1972 by Jim Nadel, SJW has brought the top artists in jazz together with students of all ages, backgrounds, and abilities to join in an immersive learning environment that fosters close communication and idea sharing. The list of musicians who have been on the SJW faculty is a veritable Who's Who of jazz, and includes such late, great artists as Stan Getz, Dizzy Gillespie, McCoy Tyner, Horace Silver, Ray Brown, James Moody, Charlie Haden, and Joe Henderson, as well as leading contemporary performers such as Chick Corea, Joe Lovano, Fred Hersch, Branford Marsalis, Regina Carter, the Bad Plus, Bill Frisell, and many more. Many of the thousands of SJW students and alumni over the years have become leading jazz artists themselves, such as Julian Lage, Joshua Redman, Taylor Eigsti, Larry Grenadier, Ambrose Akinmure, Ethan Iverson, Bill Stewart, Sylvia Cuenca, Mark Turner, and Dayna Stephens.

Emphasizing improvisation, ear training, technique, and individual creativity, the SJW curriculum is tailored to meet the needs of instrumentalists and vocalists at every stage of development. SJW offers week-long summer camps at Stanford University as well as year-round courses and ensembles at a variety of locations, with programs for middle school students, high school students, college students, adult amateurs, jazz educators, and professional musicians. SJW's summer programs are integrated with the renowned Stanford Jazz Festival, which presents some of the best jazz artists performing today. Many of the artists presented at the Stanford Jazz Festival are on the faculty of SJW's Jazz Camp and Jazz Institute summer immersion programs, so students can study with master musicians during the day, see them perform at night, and hang out with them at jam sessions. This is just one of the many elements of SJW that make its jazz education programs among the best in the world.

SJW is excited to partner with Sher Music to provide this expanded version of *The Real Easy Book*. Special thanks to Chuck Sher for his support of the entire *Real Easy Book* series, to Larry Dunlap for the fantastic arrangements in this edition, and to Scott Sorkin and Dave Yamasaki for updating the guitar chord diagrams. *The Real Easy Book* series has been developed and refined over many years of use at SJW's summer immersion programs, with major contributions from jazz artists such as Michael Zisman, Bennett Paster, Ray Scott, Mark Levine, Bert Carelli, Carma Burglund, Alex Kharmats, Gregory Ryan, John McKenna, Bob Parlocha, Matt Clark, Brad Buethe, Larry Dunlap, Dena DeRose, Andrew Speight, the late, great Chuck Gee, and many more, as well as from hundreds if not thousands of SJW students. Extra special thanks to Jim Nadel for his vision and leadership for over 40 years at the Stanford Jazz Workshop.

Find out more about all of the Stanford Jazz Workshop programs at stanfordjazz.org.

The Tunes



RAY BROWN, OSCAR PETERSON & HERB ELLIS
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Bags' Groove (Part 1 - melody)

Milt Jackson

Bags' Groove is a 12-bar blues with a repeating motivic melody that doesn't change to match the chords. This was originally played as a medium-slow swing.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Supplemental Material - Bags' Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷	B^{b7}	G_{Mi}⁷	C⁷	F⁷	B^{b7}	G_{Mi}⁷	C⁷
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The diagrams show two sets of four chords each. The first set, labeled 'Basic 3-note voicings', shows chords with their root notes in the bass clef. The second set, labeled 'Rootless voicings', shows chords without the root note in the bass clef. Fingerings are indicated by numbers 1, 2, 3, 5, 7, and 9.

b7	3	b7	3	5	9	5	9
3	b7	b3	b7	3	b7	b3	b7
1	1	1	1	b7	3	b7	3

Useful Scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

F⁷

1 5 1 5 1 3 5 b7 1 7 b7 6 5 4 3 1

B^{b7} **F⁷**

1 3 5 b7 3 1 b7 6 1 3 b7 6 5 4 3 b3

G_{Mi}⁷ **C⁷** **F⁷** **C⁷**

1 2 b3 3 1 2 b3 3 1 b7 6 b6 1 b7 6 5

Bags' Groove (Part 2 - harmony)

F7
 Bb7 F7
 GMi7 C7 F7 C7 (Solos)
 F7

On Cue: Background for solos.

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Useful scales: F Blues Scale

1 b3 4 b5 5 b7 1

Bags' Groove (Part 3 - harmony)

F⁷

B^b7 **F⁷**

G^M7 **C⁷** **F⁷** **C⁷** **⊘** (Solos)

⊘ **F⁷**

On Cue: Background for solos.

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Useful scales: F Blues Scale

1 b3 4 b5 5 b7 1

Big Bertha (Part 1 - melody)

Duke Pearson

F⁷

A1 **A2** B^bM⁶

B A^b7

G^b7 F⁷

A3 B^bM⁶ F⁷

B^bM⁶ (Fine) (F⁷)

Big Bertha has an ABBA form. The rests in the A section melody leave spaces for the rhythm section (or the added horns) to fill. This was originally played with a medium swing feel.

A1 **A2** **A3** On Cue: Background for solos. (Duplicates Part 2).

B 8

D.C. al Fine

Supplemental Material - Big Bertha

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b M^6$	F^7	$A^b 7$	$G^b 7$	$B^b M^6$	F^7	$A^b 7$	$G^b 7$
-----------	-------	---------	---------	-----------	-------	---------	---------

$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$	$\flat 3$	5	5	5
6	3	3	3	6	3	3	3
1	1	1	1	5	$\flat 7$	$\flat 7$	$\flat 7$

Useful Scales

B^b Blues Scale

B^b Dorian

$(B^b M^6)$

F Mixolydian

(F^7)

1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 1 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1 1 2 3 4 5 6 $\flat 7$ 1

A^b Mixolydian

$(A^b 7)$

G^b Mixolydian

$(G^b 7)$

1 2 3 4 5 6 $\flat 7$ 1 1 2 3 4 5 6 $\flat 7$ 1

Sample Bass Line

$A1$ $A2$ $B^b M^6$

F^7

$B^b M^6$

1 2 $\flat 3$ 4 $\flat 3$ 2 1 7 1 5 $\flat 7$ 6 1 3 5 3 1 2 $\flat 3$ 4 5 $\sharp 5$ 6 7

1. F^7

2. $B^b M^6$

B $A^b 7$

1 7 6 $\flat 6$ 1 $\flat 7$ 5 3 5 $\flat 3$ 1 7 1 3 5 6 $\flat 7$ 6 5 3 1 5 3 2 1 3 1 7

$G^b 7$

F^7

$A3$ $B^b M^6$

1 3 5 6 $\flat 7$ 6 5 6 1 $\flat 9$ 3 $\flat 9$ 1 $\flat 7$ $\flat 6$ 5 1 2 $\flat 3$ 4 5 4 $\flat 3$ 2

F^7

$B^b M^6$

(F^7)

1 5 $\flat 7$ 6 1 3 5 3 1 2 $\flat 3$ 4 5 $\sharp 5$ 6 7 1 7 6 $\flat 6$ 1 $\flat 7$ 5 3

Big Bertha (Part 2 - harmony)

A1 A2 B^bM^6 F^7 B^bM^6

A1 A2 A3 On Cue: Background for solos

Useful scales:

B^b Blues Scale **B^b Dorian (B^bM^6)** **F Mixolydian (F^7)**

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A^b Mixolydian (A^b7) **G^b Mixolydian (G^b7)**

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Big Bertha (Part 3 - harmony)

A1 A2 $B^b M^6$ F^7 $B^b M^6$

$B^b M^6$ F^7 $B^b M^6$ **B** $A^b 7$

$A^b 7$ $G^b 7$

F^7 **A3** $B^b M^6$

F^7 $B^b M^6$ (Fine) F^7

The main musical score consists of five staves of bass clef notation. The first staff begins with a double bar line and a repeat sign, followed by notes for $B^b M^6$, F^7 , and $B^b M^6$. The second staff continues with $B^b M^6$, then a first ending for F^7 , a second ending for $B^b M^6$, and a final ending for **B** and $A^b 7$. The third staff features $A^b 7$ and $G^b 7$ chords. The fourth staff has F^7 and **A3** $B^b M^6$. The fifth staff concludes with F^7 , $B^b M^6$, a **(Fine)** marking, and a final F^7 chord.

A1 A2 A3 On Cue: Background for solos

B 8 3 D.C. al Fine

This section provides a background for solos. It starts with a double bar line and a repeat sign, followed by notes for **A1**, **A2**, and **A3**. The second staff shows a sequence of notes for **B**, 8, and 3, ending with a double bar line and the instruction **D.C. al Fine**.

Useful scales:

B^b Blues Scale B^b Dorian ($B^b M^6$) F Mixolydian (F^7)

A^b Mixolydian ($A^b 7$) G^b Mixolydian ($G^b 7$)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

The 'Useful scales' section displays four scales on a bass clef staff. The first scale is the **B^b Blues Scale** (1 b3 4 b5 5 b7 1). The second is B^b Dorian ($B^b M^6$) (1 2 b3 4 5 6 b7 1). The third is F Mixolydian (F^7) (1 2 3 4 5 6 b7 1). The fourth is A^b Mixolydian ($A^b 7$) (1 2 3 4 5 6 b7 1). The fifth is G^b Mixolydian ($G^b 7$) (1 2 3 4 5 6 b7 1).

Blue Seven (Part 1 - melody)

Sonny Rollins

$Bb7$ $Eb7$ $Bb7$
 $Eb7$ $Bb7$
 $F7$ $Eb7$ $Bb7$ $F7$ ⊕
 ⊕ $Bb7(b5)$

(Solos)

Blue Seven is a 12-bar blues that features a call and response melody. Note the use of the b5 (also called the #11) in the melody over each of the three seventh chords. This was originally played as a medium-slow swing.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus. Play after solos (optional).

D.C. al Coda

Supplemental Material - Blue Seven

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7		E^b7		F7		B^b7		E^b7		F7							
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7												E^b7												B^b7																							
1	3	5	b5	1	b7	6	b6	1	5	6	b7	1	3	6	5																																
E^b7												B^b7																																			
1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6																															
F7												E^b7												B^b7												F7											
1	3	5	1	1	3	b7	6	1	3	4	#4	1	b7	6	5																																

Blue Seven (Part 2 - harmony)

$Bb7$ $Eb7$ $Bb7$
 $Eb7$ $Bb7$
 $F7$ $Eb7$ $Bb7$ $F7$ C (Solos)
 $Bb7(b5)$

On Cue: Background for solos

Shout chorus. Play after solos (optional).

D.C. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Blue Seven (Part 3 - harmony)

B \flat 7 E \flat 7 B \flat 7
 E \flat 7 B \flat 7
 F7 E \flat 7 B \flat 7 F7 $\text{\textcircled{0}}$ (Solos)
 $\text{\textcircled{0}}$ B \flat 7(b5)

On Cue: Background for solos

Shout chorus. Play after solos (optional).

D.C. al Coda

Useful scales: B \flat Blues Scale

1 b3 4 b5 5 b7 1

Blues by Five (Part 1 - melody)

Red Garland

Bb^7
 Eb^7 Bb^7
 F^7 Bb^7 F^7
 (Fine)

Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Fine

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7			E^b7			F7			B^b7			E^b7			F7		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7																							
E^b7						B^b7																	
F7						B^b7												F7					

Blues by Five (Part 2 - harmony)

Main melody for Blues by Five (Part 2 - harmony). The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody consists of three staves of music. The first staff begins with a repeat sign and a Bb7 chord. The second staff features Eb7 and Bb7 chords. The third staff includes F7, Bb7, and F7 chords, ending with a double bar line and the word **(Fine)** in a rounded box.

On Cue: Background for solos.

Background for solos, consisting of two staves of music. The first staff contains a series of notes and rests, with a dynamic marking of *p* (piano). The second staff continues the background with notes and rests, including a dynamic marking of *mf* (mezzo-forte).

Shout chorus. Play after solos (optional)

Shout chorus, consisting of three staves of music. The first staff begins with a series of notes and rests. The second staff continues the chorus with notes and rests. The third staff concludes the chorus with notes and rests, ending with a double bar line and the instruction **D.S. al Fine**.

Useful scales: Bb Blues Scale

Useful scales: Bb Blues Scale. The scale is shown on a single staff of music, starting on Bb and ending on Bb. The notes are: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

Blues by Five (Part 3 - harmony)

B^b7



E^b7

B^b7



F⁷

B^b7

F⁷



(Fine)

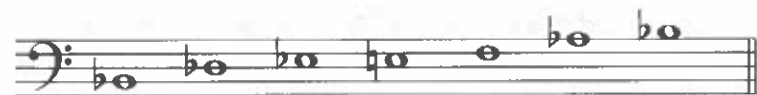
On Cue: Background for solos.



Shout chorus. Play after solos (optional)



Useful scales: B^b Blues Scale



Blues in the Closet (Part 1 - melody)

Oscar Pettiford

Musical score for 'Blues in the Closet (Part 1 - melody)' in bass clef, 4/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a treble clef and a key signature change to B-flat major, followed by a repeat sign. The second staff continues the melody with a key signature change to E-flat major. The third staff continues with key changes to G minor, C major, F major, and C major, ending with a double bar line and the word '(Solos)'. The fourth staff begins with a double bar line and a key signature change to B-flat major, followed by a few notes and a double bar line.

Blues In The Closet is a 12-bar blues with a motivic melody. One melody note gets changed in measure 5 so that the melody matches the chord changes. This was originally played with a medium-slow swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Musical score for 'On Cue: Background for solos' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a double bar line, followed by a series of notes and rests. The second staff continues the melody with a key signature change to E-flat major.

Shout chorus. Play after solos (optional)

Musical score for 'Shout chorus' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a double bar line, followed by a series of notes and rests. The second staff continues the melody with a key signature change to E-flat major. The third staff continues the melody with a key signature change to B-flat major, ending with a double bar line and the text 'D.S. al Coda'.

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷ B^{b7} G^{Mi7} C⁷ F⁷ B^{b7} G^{Mi7} C⁷

The diagram shows two sets of piano voicings for F7, Bb7, Gmi7, and C7. The first set, labeled 'Basic 3-note voicings', shows chords in the right hand with the root in the left hand. The second set, labeled 'Rootless voicings', shows chords in the right hand without the root, with the root implied in the left hand.

b7	3	b7	3	5	9	5	9
3	b7	b3	b7	3	b7	b3	b7
1	1	1	1	b7	3	b7	3

Useful Scales

F Blues Scale

The F Blues Scale is shown in bass clef, spanning two octaves. The notes are F, Ab, Bb, C, D, Eb, F.

1 b3 4 b5 5 b7 1

Sample Bass Line

F⁷

Bass line for F7: F2, A2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1.

B^{b7}

F⁷

Bass line for Bb7 and F7: Bb2, D3, F3, Eb3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1.

G^{Mi7}

C⁷

F⁷

C⁷

Bass line for Gmi7, C7, F7, and C7: G2, Bb2, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1.

Blues in the Closet (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales: F Blues Scale

Blues in the Closet (Part 3 - harmony)

F⁷

B^b7 **F⁷**

G^M7 **C⁷** **F⁷** **C⁷** **⊕** (Solos)

⊕ **F⁷**

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: F Blues Scale

1 b3 4 b5 5 b7 1

Cold Duck Time (Part 1 - melody)

Eddie Harris

Chords: F^7 , B^b7 , F^7 , B^b7 , F^7 , B^b7 , F^7 , B^b7 , D^bMA^7 , E^bMA^7 , F^7 , F^7 , D^bMA^7 , E^bMA^7 , F^7

(Solos)

Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F^7
 B^b7
 $D^b_{MA}7$
 $E^b_{MA}7$
 F^7
 B^b7
 $D^b_{MA}7$
 $E^b_{MA}7$

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful Scales

F Blues Scale

D^b Major

$(D^b_{MA}7)$

E^b Major

$(E^b_{MA}7)$

1 b3 4 b5 5 b7 1
1 2 3 4 5 6 7 1
1 2 3 4 5 6 7 1

Sample Bass Line

F^7
 B^b7
 F^7
 B^b7

1 5 1 5 b7 1
1 1 b7
1 5 1 5 b7 1
1 1 b7

1 1 1 1
1 1 1
1 1 1 1 1
5 b7 1

Cold Duck Time (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: F Blues Scale

Db Major (DbMA7)

Eb Major (EbMA7)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Cold Duck Time (Part 3 - harmony)

F^7 $\text{B}^{\flat 7}$ F^7 $\text{B}^{\flat 7}$

F^7 $\text{B}^{\flat 7}$ F^7 $\text{B}^{\flat 7}$

$\text{D}^{\flat}\text{MA}^7$ $\text{E}^{\flat}\text{MA}^7$ F^7 F^7 (Solos)

F^7 $\text{D}^{\flat}\text{MA}^7$ $\text{E}^{\flat}\text{MA}^7$ F^7

On Cue: Background for solos.

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Useful scales: F Blues Scale

Db Major ($\text{D}^{\flat}\text{MA}^7$)

Eb Major ($\text{E}^{\flat}\text{MA}^7$)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Contemplation (Part 1 - melody)

McCoy Tyner

C_{MI}^7
 C_{MI}^7 $A^{\flat}M_{A}^7(+11)$
 $G^7(b9)_{SUS}$ (Solos)
 C_{MI}^7

Contemplation has a 16-bar form. The melodic phrases each end differently to match the chord changes. It was originally played with a slow jazz-waltz feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.C. al Coda

Supplemental Material - Contemplation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{MI}^7 $A^b_{MA}{}^7(\#11)$ $G^7_{SUS}(\flat 9)$ C_{MI}^7 $A^b_{MA}{}^7(\#11)$ $G^7_{SUS}(\flat 9)$

$\flat 3$	7	$\flat 7$	9	$\#4$	5
$\flat 7$	3	4	$\flat 7$	3	4
1	1	1	$\flat 3$	7	$\flat 7$

Useful Scales

C Dorian

(C_{MI}^7)

A^b Lydian

($A^b_{MA}{}^7(\#11)$)

G Phrygian

($G^7_{SUS}(\flat 9)$)

1 2 $\flat 3$ 4 5 6 $\flat 7$ 1 1 2 3 $\#4$ 5 6 7 1 1 $\flat 9$ $\#9$ 4 5 $\#5$ $\flat 7$ 1

Sample Bass Line

C_{MI}^7

1 $\flat 3$ 5 1 $\flat 3$ 5 1 $\flat 3$ 5

C_{MI}^7

$A^b_{MA}{}^7(\#11)$

1 $\flat 3$ 5 1 $\#4$ 5 1 3 $\#4$

$G^7_{SUS}(\flat 9)$

1 $\flat 2$ 4 1 $\flat 2$ 4

Contemplation (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales:

Contemplation (Part 3 - harmony)

*C*M⁷

*C*M⁷ *A*^bM^A7(+11)

*G*7(b9) SUS

(Solos)

*C*M⁷

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.C. al Coda

Useful scales:

C Dorian (*C*M⁷) *A*^b Lydian (*A*^bM^A7(+11)) *G* Phrygian (*G*7(b9) SUS)

1 2 b3 4 5 6 b7 1 1 2 3 #4 5 6 7 1 1 b9 #9 4 5 #5 b7 1

Doxy (Part 1 - melody)

Sonny Rollins

Bb^7 G^7 C^7 F^7 Bb^7 F^7
 Bb^7 G^7 C^7 F^7
 Bb^7 Eb^7 $\text{E}^{\circ 7}$
 Bb^7 G^7 C^7 F^7 Bb^7 F^7 (Solos)
 C^7 F^7 Bb^7 G^7 C^7 F^7 Bb^7 Bb^7

Doxy has a 16-bar form. It was originally played with a medium-slow swing feel.

On Cue: Background for solos. (Duplicates Part 2).

(for D.S.) (after solos)
D.S. al Coda

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	G^7	C^7	F^7	$E^{\flat 7}$	E°	$B^{\flat 7}$	G^7	C^7	F^7	$E^{\flat 7}$	E°
---------------	-------	-------	-------	---------------	-------------	---------------	-------	-------	-------	---------------	-------------

3	b7	3	b7	b7	b7	9	5	9	13	13	b5
b7	3	b7	3	3	b3	b7	3	b7	3	3	b3
1	1	1	1	1	1	3	b7	3	b7	b7	b7

Useful Scales

B^{\flat} Blues Scale

B^{\flat} Mixolydian

($B^{\flat 7}$)

G Mixolydian

(G^7)

1 b3 4 b5 5 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

C Mixolydian

(C^7)

F Mixolydian

(F^7)

E^{\flat} Mixolydian

($E^{\flat 7}$)

1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

E Whole/half diminished

(E°)

1 2 b3 4 b5 b6 b7 7 1

Sample Bass Line

$B^{\flat 7}$	G^7	C^7	F^7	B^{\flat}	F^7	$B^{\flat 7}$	G^7
---------------	-------	-------	-------	-------------	-------	---------------	-------

1 3 5 b7 | 1 b7 5 3 | 1 3 1 3 | 1 6 1 3 | 1 2 3 5 | 1 2 b3 3

C^7	F^7	$B^{\flat 7}$	$E^{\flat 7}$
-------	-------	---------------	---------------

1 b7 5 3 | 1 3 1 5 | 1 3 5 6 | b7 1 3 5 | 1 3 5 3

E°	$B^{\flat 7}$	G^7	C^7	F^7	$B^{\flat 7}$	F^7
-------------	---------------	-------	-------	-------	---------------	-------

1 b3 1 b6 | 1 1 7 b7 | 1 3 b7 5 | 1 3 1 3 | 1 6 1 3

Doxy (Part 2 - harmony)

Main musical score for 'Doxy (Part 2 - harmony)'. It consists of five staves of bass clef music in 4/4 time. The key signature has two flats (Bb and Eb). The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the notes: Bb7, G7, C7, F7, Bb7, F7. The second staff continues with Bb7, G7, C7, F7. The third staff has Bb7, Eb7, Eo7. The fourth staff has Bb7, G7, C7, F7, Bb7, F7, and ends with a double bar line and the word '(Solos)'. The fifth staff continues with C7, F7, Bb7, G7, C7, F7, Bb7, and ends with a double bar line.

On Cue: Background for solos.

Background music for solos, consisting of three staves of bass clef music. The first staff has a melodic line with slurs. The second staff has a harmonic line with slurs. The third staff has a harmonic line with slurs and ends with a double bar line and the word '(for D.S.)'. To the right of the third staff, the text '(after solos) D.S. al Coda' is written.

Useful scales:

Useful scales for the piece, shown in bass clef. The scales are:

- Bb Mixolydian (Bb7): 1 2 3 4 5 6 b7 1
- G Mixolydian (G7): 1 2 3 4 5 6 b7 1
- C Mixolydian (C7): 1 2 3 4 5 6 b7 1
- F Mixolydian (F7): 1 2 3 4 5 6 b7 1
- Eb Mixolydian (Eb7): 1 2 3 4 5 6 b7 1
- E whole/half dimin. (Eo7): 1 2 b3 4 b5 b6 #6 #7 1

Doxy (Part 3 - harmony)

Main harmonic notation for 'Doxy (Part 3 - harmony)'. It consists of six staves of bass clef music in 4/4 time. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the notes: B^{b7}, G⁷, C⁷, F⁷, B^{b7}, F⁷. The second staff continues with B^{b7}, G⁷, C⁷, F⁷. The third staff has B^{b7}, E^{b7}, E^{o7}. The fourth staff has B^{b7}, G⁷, C⁷, F⁷, B^{b7}, F⁷. The fifth staff has C⁷, F⁷, B^{b7}, G⁷, C⁷, F⁷, B^{b7}, B^{b7}. The sixth staff ends with a double bar line and the word '(Solos)'.

On Cue: Background for solos.

Background for solos notation. It consists of three staves of bass clef music. The first staff has a double bar line and a repeat sign. The second and third staves continue the melodic line. The third staff ends with a double bar line and the text '(for D.S.)' above it.

(after solos)
D.S. al Coda

Useful scales:

Useful scales notation. It consists of two rows of three scales each, written in bass clef. The first row contains: B^b Mixolydian (B^{b7}), G Mixolydian (G⁷), and C Mixolydian (C⁷). The second row contains: F Mixolydian (F⁷), E^b Mixolydian (E^{b7}), and E whole/half dimin. (E^{o7}). Each scale is shown with its notes and a fingering sequence below it: 1 2 3 4 5 6 b7 1.

Edward Lee (Part 1 - melody)

Harold Mabern

A1 **A2** E_{MI}^7 A^7

B^7 E_{MI}^7 C_{MA}^7 B^7 E_{MI}^7

B G^7 C_{MA}^7 E^7 A_{MA}^7 D^7

G_{MA}^7 C_{SUS}^7 B^7 **A3** E_{MI}^7

E_{MI}^7 A^7 B^7 E_{MI}^7

C_{MA}^7 B^7 E_{MI}^7 (Solos) B^7 E_{MI}^7

Edward Lee was originally played with a medium-swing feel.

A1 **A2** **A3** On Cue: Background for solos. (Duplicates Part 2).

B

3 (after last solo)

D.C. al Coda

Supplemental Material - Edward Lee

Sample Piano Voicings

Basic 3-note voicings

E_MI⁷ **A⁷** **B⁷** **C_MA⁷** **G⁷** **E⁷** **A_MA⁷** **D⁷** **G_MA⁷** **C⁷_{SUS}**

b3 b7 b7 7 3 3 7 3 7 4
 b7 3 3 3 b7 b7 3 b7 3 b7
 1 1 1 1 1 1 1 1 1 1

Rootless voicings

E_MI⁷ **A⁷** **B⁷** **C_MA⁷** **G⁷** **E⁷** **A_MA⁷** **D⁷** **G_MA⁷** **C⁷_{SUS}**

5 9 9 9 13 13 9 13 9 9
 b3 b7 b7 7 3 3 7 3 7 b7
 b7 3 3 3 b7 b7 3 b7 3 4

Useful Scales

E Blues Scale **B Mixolydian (B⁷)** **C Major (C_MA⁷)** **G Mixolydian (G⁷)**

1 3 4 b5 5 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1

E Mixolydian (E⁷) **A Major (A_MA⁷)** **D Mixolydian (D⁷)** **C Mixolydian (C⁷_{SUS})**

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

A1 **A2** **E_MI⁷** **A⁷** **B⁷** **E_MI⁷**

1 b7 5 b7 1 2 b3 4 5 b3 1 b3 1 5 1 3 1 b7 b6 5 1 b3 1 b7

C_MA⁷ **B⁷** **E_MI⁷** **B** **G⁷** **C_MA⁷** **E⁷** **A_MA⁷**

1 3 5 1 1 3 1 2 1 1 b7 5 1 3 5 1 1 3 1 5 1 5 3 5

D⁷ **G_MA⁷** **C⁷_{SUS}** **B⁷** **A3** Play letter **A**

1 3 5 3 1 7 6 5 1 5 2 1 1 3 5 3

8 bars

Edward Lee (Part 2 - harmony)

A1 **A2** E_{MI}^7 A^7 B^7

E_{MI}^7 C_{MA}^7 B^7 E_{MI}^7 **B** G^7 C_{MA}^7

E^7 A_{MA}^7 D^7 G_{MA}^7 C^7_{sus}

B^7 **A3** E_{MI}^7 A^7

B^7 E_{MI}^7 C_{MA}^7 $\ominus B^7$ E_{MI}^7 $\ominus B^7$ E_{MI}^7 (Solos)

Detailed description: This block contains the main musical notation for the piece. It consists of five staves of music in bass clef with a key signature of one sharp (F#). The notation includes various chords and melodic lines. Chords are labeled above the staff: E_{MI}^7 , A^7 , B^7 , C_{MA}^7 , B , G^7 , E^7 , A_{MA}^7 , D^7 , G_{MA}^7 , C^7_{sus} , B^7 , E_{MI}^7 , A^7 , $\ominus B^7$, and $\ominus B^7$. The first two staves are marked with **A1** and **A2**. The third staff has a **A3** marking. The fifth staff includes a section labeled "(Solos)".

A1 **A2** **A3** On Cue: Background for solos.

1 2 3 4 5 6 7 1 **B**

3 (after last solo) **D.C. al Coda**

Detailed description: This block contains musical notation for background for solos. It consists of three staves of music in bass clef with a key signature of one sharp (F#). The notation includes various chords and melodic lines. The first staff is marked with **A1**, **A2**, and **A3**. The second staff has a **B** marking. The third staff includes a section labeled "(after last solo)" and **D.C. al Coda**.

Useful scales:

E Blues Scale B Mixolydian (B^7) C Major (C_{MA}^7) G Mixolydian (G^7)

1 3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1

E Mixolydian (E^7) A Major (A_{MA}^7) D Mixolydian (D^7) C Mixolydian (C^7)

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Detailed description: This block contains useful scales for the piece. It consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff shows the E Blues Scale, B Mixolydian (B^7), C Major (C_{MA}^7), and G Mixolydian (G^7). The second staff shows the E Mixolydian (E^7), A Major (A_{MA}^7), D Mixolydian (D^7), and C Mixolydian (C^7). Fingerings are indicated below the notes.

Edward Lee (Part 3 - harmony)

A1 **A2** E^{MI}7 A⁷ B⁷

E^{MI}7 C^{MA}7 B⁷ E^{MI}7 **B** G⁷ C^{MA}7

E⁷ A^{MA}7 D⁷ G^{MA}7 C^{7sus}

B⁷ **A3** E^{MI}7 A⁷

B⁷ E^{MI}7 C^{MA}7 ⊕ B⁷ E^{MI}7 ⊕ B⁷ E^{MI}7 (Solos)

Detailed description: This block contains the first five staves of the bass line for 'Edward Lee (Part 3 - harmony)'. The key signature is one sharp (F#). The first staff starts with a repeat sign and contains notes for E^{MI}7, A⁷, and B⁷. The second staff continues with E^{MI}7, C^{MA}7, B⁷, E^{MI}7, a boxed 'B', G⁷, and C^{MA}7. The third staff has E⁷, A^{MA}7, D⁷, G^{MA}7, and C^{7sus}. The fourth staff begins with B⁷, followed by a boxed 'A3', E^{MI}7, and A⁷. The fifth staff contains B⁷, E^{MI}7, C^{MA}7, ⊕ B⁷, E^{MI}7, ⊕ B⁷, and E^{MI}7, with '(Solos)' written below the final two measures.

A1 **A2** **A3** On Cue: Background for solos.

B

(after last solo) **D.S. al Coda**

Detailed description: This block contains the final three staves of the bass line. The first staff is a continuation of the previous section. The second staff features first, second, and third endings, with a boxed 'B' above the second ending. The third staff concludes with the instruction '(after last solo) D.S. al Coda'.

Useful scales:

E Blues Scale B Mixolydian (B⁷) C Major (C^{MA}7) G Mixolydian (G⁷)

E Mixolydian (E⁷) A Major (A^{MA}7) D Mixolydian (D⁷) C Mixolydian (C⁷)

1 3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Detailed description: This block lists seven useful scales for the piece, each with its corresponding fingering. The scales are: E Blues Scale (1 3 4 b5 5 b7 1), B Mixolydian (B⁷) (1 2 3 4 5 6 b7 1), C Major (C^{MA}7) (1 2 3 4 5 6 7 1), G Mixolydian (G⁷) (1 2 3 4 5 6 b7 1), E Mixolydian (E⁷) (1 2 3 4 5 6 b7 1), A Major (A^{MA}7) (1 2 3 4 5 6 7 1), and D Mixolydian (D⁷) (1 2 3 4 5 6 b7 1). The C Mixolydian (C⁷) scale is listed but does not have a unique fingering shown, sharing the 1 2 3 4 5 6 b7 1 pattern.

Equinox (Part 1 - melody)

John Coltrane

CMI^7
 FMI^7 CMI^7
 Ab^7 G^7 CMI^7 CMI^7 (Solos)
 Ab^7 G^7 CMI^7 CMI^7

Equinox is a 12-bar minor blues. It was originally played with a slow swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Supplemental Material - Equinox

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_M7 F_M7 A^b7 G⁷ C_M7 F_M7 A^b7 G⁷

Basic 3-note voicings: C_M7 (b3, b7, 1), F_M7 (b7, b3, 1), A^b7 (b7, 3, 1), G⁷ (b7, 3, 1).
 Rootless voicings: C_M7 (9, b7, b3), F_M7 (5, b3, b7), A^b7 (5, 3, b7), G⁷ (#5, 3, b7).

Useful Scales

C Dorian (C_M7) C Blues Scale A^b Mixolydian (A^b7) G Mixolydian (G⁷)

C Dorian: 1 2 b3 4 5 6 b7 1
 C Blues Scale: 1 b3 4 b5 5 b7 1
 A^b Mixolydian: 1 2 3 4 5 6 b7 1
 G Mixolydian: 1 2 3 4 5 6 b7 1

Sample Bass Lines

(Head) C_M7

F_M7

1 1 1 5 b7 1 1 1 1 b3 1 1 1 2 4

C_M7

A^b7

G⁷

C_M7

1 1 1 1 1 1 1 5 b7

(Solo) C_M7

F_M7

1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3 1 2 b3 2 1 b7 6 b6

C_M7

A^b7

G⁷

C_M7

1 b7 6 b7 1 b3 5 b3 1 2 3 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2

Equinox (Part 2 - harmony)

C_{MI}^7
 F_{MI}^7 C_{MI}^7
 A_{b7} G^7 C_{MI}^7 (Solos)
 A_{b7} G^7 C_{MI}^7

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

C Dorian (C_{MI}^7) C Blues Scale A_b Mixolydian (A_{b7}) G Mixolydian (G^7)
 1 2 $b3$ 4 5 6 $b7$ 1 1 $b3$ 4 $b5$ 5 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

Equinox (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

C Dorian (1 2 b3 4 5 6 b7 1)
 (CMI7) C Blues Scale (1 b3 4 b5 5 b7 1)
 Ab Mixolydian (Ab7) (1 2 3 4 5 6 b7 1)
 G Mixolydian (G7) (1 2 3 4 5 6 b7 1)

Freedom Jazz Dance

Eddie Harris

3 (Fine)

Freedom Jazz Dance was originally played with a straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Fine

Supplemental Material - Freedom Jazz Dance

Sample Piano Voicings

Basic 3-note voicings Rootless voicings

$B^{\flat 7}$	$B^{\flat 7}$	$B^{\flat 7}(*9)$
3 b7 1	9 b7 3	#9 b7 3

Useful Scales

B^{\flat} Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

$B^{\flat 7}$

1 5 b7 b7 5 b7 1 1 1 5 b7 b7 5 b7

Freedom Jazz Dance (Part 2 - harmony)

This section contains the first three staves of the bass line. The first staff begins with a double bar line and a repeat sign, followed by a B^b7 chord. The second staff continues the line with a B^b7 chord. The third staff includes B^b7 , $B^b7(\#9)$, and B^b7 chords. The section concludes with the instruction **(Fine)**.

On Cue: Background for solos.

This section contains three staves of music for the background during solos. The first staff starts with a B^b7 chord. The second staff features a B^b7 chord. The third staff concludes the section with a B^b7 chord.

Shout chorus. Play after solos (optional)

This section contains three staves of music for the shout chorus. The first staff begins with a B^b7 chord. The second staff includes a B^b7 chord. The third staff concludes with a B^b7 chord and the instruction **D.S. al Fine**.

Useful scales: B^b Blues Scale

This section shows the B^b Blues Scale in bass clef. The notes are: B^b , B^b , B^b , B^b , B^b , B^b , B^b . Below the staff, the scale is numbered: 1, $b3$, 4, $b5$, 5, $b7$, 1.

Freedom Jazz Dance (Part 3 - harmony)

Bb7

Bb7

Bb7 *Bb7(+9)* *Bb7*

(Fine)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Gingerbread Boy (Part 1 - melody)

Jimmy Heath

Bb^7 $Bb^7(+9)$
 Eb^7 E^7 Eb^7 $Bb^7(+9)$
 Bb^7 G^7 C^7 F^7
 $Bb^7(+9)$ (for D.S.)
 (Fine)

Gingerbread Boy is a 16-bar modified blues. Solos are over a standard 12-bar blues progression. It was originally played with a medium swing.

(solo changes - 12-bar blues) Written notes are On Cue Background for solos.

Bb^7 Eb^7
 Bb^7 F^7 Bb^7 F^7

Shout chorus (3 parts). Play after solos (optional)

D.S. al Fine

Supplemental Material - Gingerbread Boy

Sample Piano Voicings

Basic 3 and 4-note voicings

Rootless voicings

B^b7 B^b7(9) E^b7 E7 G7 C7 F7 B^b7 B^b7(9) E^b7 E7 G7 C7 F7

b7	#9	3	3	b7	3	b7	9	#9	9	9	13	9	13
3	b7	b7	b7	3	b7	3	b7	#7	b7	b7	3	b7	3
1	3	1	1	1	1	1	3	3	3	3	b7	3	b7
	1												

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7

1 3 5 3 3 1 b7 6 b6

B^b7

1 2 3 2 1 b7 6 b6

F7

1 3 5 1 b7 6 5 b5

B^b7

1 3 4 #4

F7

1 b7 6 5

Gingerbread Boy (Part 2 - harmony)

(solo changes - 12-bar blues) Written notes are On Cue Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Gingerbread Boy (Part 3 - harmony)

§

(solo changes - 12-bar blues) Written notes are On Cue Background for solos.

Shout chorus. Play after solos (optional)

Useful scales: Bb Blues Scale

Groove Merchant (Part 1 - melody)

Jerome Richardson

Chord progression: Bb^7 Eb^7 Bb^7 F^7

Chord progression: Bb^7 C^7 F^7 C^7 F^7 Bb^7

Chord progression: Bb^7 Eb^7 $\text{E}^{\circ 7}$ Bb^7 D^7

Chord progression: $\text{G}^{\text{MI}7}$ Eb^7 $\text{C}^{\text{MI}7}$ F^7 Bb^7 (Fine)

The main melody is written in bass clef, 4/4 time, with a key signature of two flats. It consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff has a second ending bracket. The third staff ends with a repeat sign and a first ending bracket. The fourth staff ends with a repeat sign and a first ending bracket, marked with a 'Fine' box.

Groove Merchant was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

The 'On Cue' section consists of two staves of music in bass clef, 4/4 time. The first staff contains a melodic line with eighth and quarter notes. The second staff begins with a measure containing a '2' (second ending) and continues with a melodic line.

Shout chorus. Play after solos (optional)

The 'Shout chorus' consists of four staves of music in bass clef, 4/4 time. The first staff has a melodic line. The second staff has a melodic line. The third staff has a melodic line. The fourth staff has a melodic line and ends with a repeat sign and a first ending bracket, marked with 'D.S. al Fine' and '(for D.S.)' below it.

Supplemental Material - Groove Merchant

Sample Piano Voicings

Basic 3-note voicings

$B^{\flat 7}$ $E^{\flat 7}$ F^7 C^7 E° D^7 G_{MI}^7 C_{MI}^7

b7 3 1 3 b7 1 3 b7 1 b7 3 1 b3 bb7 1 3 b7 1 b7 b3 1 b3 b7 1

Rootless voicings

$B^{\flat 7}$ $E^{\flat 7}$ F^7 C^7 E° D^7 G_{MI}^7 C_{MI}^7

9 b7 3 13 3 b7 5 3 b7 9 b7 3 b5 b3 bb7 9 b7 3 5 b3 b7 9 b7 b3

Useful Scales

B^{\flat} Blues Scale B^{\flat} Mixolydian $(B^{\flat 7})$ E^{\flat} Mixolydian $(E^{\flat 7})$

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

E Whole/half diminished (E°) F Mixolydian (F^7) C Mixolydian (C^7)

1 2 b3 4 b5 b6 bb7 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

$B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ F^7 $B^{\flat 7}$ C^7

1 3 5 b5 1 3 1 6 1 2 3 4 1 2 b3 3 1 6 5 3 1 3 5 3

F^7 C^7 F^7 $B^{\flat 7}$ $E^{\flat 7}$ E°

1 b7 1 3 1 b7 6 5 1 b7 6 5 1 3 5 6 b7 6 5 3 1 3 5 3 1 b5 4 b3

$B^{\flat 7}$ D^7 G_{MI}^7 $E^{\flat 7}$ C_{MI}^7 F^7 $B^{\flat 7}$

1 5 3 1 1 b7 1 b7 1 b3 1 3 1 b3 1 3 1 3 5 3 1 3 5 3

Groove Merchant (Part 2 - harmony)

B \flat 7 E \flat 7 B \flat 7 F7 B \flat 7 C7
 F7 C7 F7 B \flat 7 E \flat 7
 E \flat 7 B \flat 7 D7 G \flat M7 E \flat 7 C \flat M7 F7 B \flat 7 (Fine)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: B \flat Blues Scale

B \flat Blues Scale: 1 b3 4 b5 5 b7 1
 B \flat Mixolydian (B \flat 7): 1 2 3 4 5 6 b7 1

E whole/half dimin. (E \flat 7) F Mixolydian (F7) C Mixolydian (C7)

E whole/half dimin. (E \flat 7): 1 2 b3 4 b5 b6 #6 #7 1
 F Mixolydian (F7): 1 2 3 4 5 6 b7 1
 C Mixolydian (C7): 1 2 3 4 5 6 b7 1

Groove Merchant (Part 3 - harmony)

Bb^7 Eb^7 Bb^7 F^7 Bb^7 C^7
 F^7 C^7 F^7 Bb^7 Eb^7
 $\text{E}^{\circ 7}$ Bb^7 D^7 Gmi^7 Eb^7 Cmi^7 F^7 Bb^7 (Fine)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Useful scales: Bb Blues Scale

Bb Mixolydian

(Bb^7)

Eb Mixolydian

(Eb^7)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

E whole/half dimin. $(\text{E}^{\circ 7})$

F Mixolydian (F^7)

C Mixolydian (C^7)

1 2 b3 4 b5 b6 #6 #7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Jive Samba (Part 1 - melody)

Nat Adderley

A1 **A2** $\text{F}^{7(\#9)}$

$\text{F}^{7(\#9)}$

B1 **B2** Bb^7 break -----, $\text{F}^{7(\#9)}$

1 $\text{F}^{7(\#9)}$ 2

$\text{F}^{7(\#9)}$ (3 x's) 1, 2 3 **(Fine)**

(Solos)

Jive Samba was originally played with a straight-eighth feel.

A1 **A2** On Cue: Background for solos. (Duplicates Part 2).

B1 **B2**

1 2 3 (for D.S.) **D.S. al Coda**

Supplemental Material - Jive Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F^{7(#9)}		B^{b7}		F^{7(#9)}		B^{b7}					
3	b7	1	b7	3	1	#9	b7	3	5	3	b7

Useful Scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line For Solos

A1 **A2** **F^{7(#9)}**

1 5 5 7 1 5 5 7

B1 **B2** **B^{b7}** **F^{7(#9)}**

1 5 5 7 1 5 5 #4 1 5 5 7 1 5 5 7

Jive Samba (Part 2 - harmony)

A1 **A2** $\text{F}^{7(\#9)}$

$\text{F}^{7(\#9)}$

B1 **B2** $\text{B}^{\flat 7}$ break ----- $\text{F}^{7(\#9)}$

1 $\text{F}^{7(\#9)}$ 2

(Solos) $\text{F}^{7(\#9)}$ 1, 2 3 (Fine)

On Cue: Background for solos.

A1 **A2**

B1 **B2**

1 2 3 (for D.S.) **D.S. al Coda**

Useful scales: F Blues Scale

1 b3 4 b5 5 b7 1

Jive Samba (Part 3 - harmony)

A1 A2 Σ $F^{7(+9)}$

$F^{7(+9)}$

B1 B2 $Bb7$ break ----- $F^{7(+9)}$

1 $F^{7(+9)}$ 2

Θ (3 x's) $F^{7(+9)}$ 1, 2 3 (Fine)

(Solos)

A1 A2 On Cue: Background for solos.

B1 B2

1 2 3 (for D.S.)

D.S. al Coda

Useful scales: F Blues Scale

1 b3 4 b5 5 b7 1

Jo Jo Calypso (Part 1 - melody)

Jim Nadel

F GMI⁷ C⁷ F
 F GMI⁷ C⁷ F
 F GMI⁷ C⁷ F
 F GMI⁷ C⁷ F
 (Solos) C⁷ F C⁷ F C⁷ F

Jo Jo Calypso was originally played with a straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus. Play after solos (optional)

(for D.S.)

D.S. al Coda

Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F	G _M I ⁷	C ⁷	F	G _M I ⁷	C ⁷
---	-------------------------------	----------------	---	-------------------------------	----------------

3	b3	b7	5	5	9
5	b7	3	3	b3	b7
1	1	1	6	b7	3

Useful Scales

F Major Pentatonic (F)

G Dorian

(G_MI⁷)

C Mixolydian

(C⁷)

1	2	3	5	6	1	1	2	b3	4	5	6	7	1	1	2	3	4	5	6	b7	1
---	---	---	---	---	---	---	---	----	---	---	---	---	---	---	---	---	---	---	---	----	---

Sample Bass Line

F

G_MI⁷

C⁷

F

(etc.)

1	3	5	1	5	b3	1	5	1	1	3	5
---	---	---	---	---	----	---	---	---	---	---	---

Jo Jo Calypso (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales:

Jo Jo Calypso (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales:

F Major Pentatonic (F) G Dorian (Gmi7) C Mixolydian (C7)

1 2 3 5 6 2 2 3 b3 4 5 6 7 1 1 2 3 4 5 6 b7 1

The Jody Grind (Part 1 - melody)

Horace Silver

$\text{B}^{\flat}\text{M}7$

The musical score consists of four staves of music in bass clef, 4/4 time, with a key signature of three flats (B-flat major). The first staff begins with a repeat sign and a $\text{B}^{\flat}\text{M}7$ chord. The second staff features $\text{E}^{\flat}7$ and $\text{B}^{\flat}\text{M}7$ chords, with a triplet of eighth notes. The third staff includes $\text{A}7(\#11)$, $\text{B}7(\#11)$, and $\text{B}^{\flat}\text{M}7$ chords, ending with a double bar line and a repeat sign. The fourth staff is marked "(Solos)" and contains a $\text{B}^{\flat}\text{M}7$ chord and a repeat sign.

The Jody Grind is a 12-bar blues with unusual harmony on the turnaround (the last 4 bars). It was originally played with a straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).

The musical score consists of two staves of music in bass clef, 4/4 time, with a key signature of three flats. The first staff features a series of eighth notes and quarter notes, with a repeat sign. The second staff continues the pattern with similar rhythmic figures and a repeat sign.

Shout chorus. Play after solos (optional)

The musical score consists of three staves of music in bass clef, 4/4 time, with a key signature of three flats. The first staff features a series of eighth notes and quarter notes, with a repeat sign. The second staff continues the pattern with similar rhythmic figures and a repeat sign. The third staff concludes the chorus with a final melodic phrase and a double bar line, followed by the text "D.S. al Fine".

Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b M7$ $E^b 7$ $A^{7(\#11)}$ $B^{7(\#11)}$ $B^b M7$ $E^b 7$ $A^{7(\#11)}$ $B^{7(\#11)}$

$b7$ 3 $b7$ $b7$ 9 13 9 9
 $b3$ $b7$ 3 3 $b7$ 3 $b7$ $b7$
 1 1 1 1 $b3$ $b7$ 3 3

Useful Scales

B^b Blues Scale

B^b Dorian

$(B^b M7)$ E^b Mixolydian

$(E^b 7)$

1 $b3$ 4 $b5$ 5 $b7$ 1 | 1 2 $b3$ 4 5 6 $b7$ 1 | 1 2 3 4 5 6 $b7$ 1

A Lydian Dominant

$(A^{7(\#11)})$

B Lydian Dominant

$(B^{7(\#11)})$

1 2 3 $\#11$ 5 6 $b7$ 1 | 1 2 3 $\#11$ 5 6 $b7$ 1

Sample Bass Line

$B^b M7$

1 5 $b7$ 1 | $b7$ 1 $b7$ 5 | 1 5 $b7$ 1 | $b7$ 1 $b7$ 5

$E^b 7$ $B^b M7$

1 5 $b7$ 1 | $b7$ 1 $b7$ 5 | 1 5 $b7$ 1 | $b7$ 1 $b7$ 5

$A^{7(\#11)}$ $B^{7(\#11)}$ $B^b M7$

1 | 1 1 1 | 1

The Jody Grind (Part 2 - harmony)

$B^b m_7$ $E^b 7$
 $E^b 7$ $B^b m_7$ $A^{7(+11)}$ $B^{7(+11)}$
 $B^b m_7$ (Solos) $B^b m_7$

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

Bb Dorian

$B^b m_7$

Eb Mixolydian ($E^b 7$)

1 b3 4 b5 5 b7 1 | 1 2 b3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

A Lydian Dominant ($A^{7(+11)}$)

B Lydian Dominant ($B^{7(+11)}$)

1 2 3 #11 5 6 b7 1 | 1 2 3 #11 5 6 b7 1

The Jody Grind (Part 3 - harmony)

Main musical notation for 'The Jody Grind (Part 3 - harmony)'. It consists of four staves of bass clef music in 4/4 time, key of Bb major. The first staff starts with a treble clef and a 4/4 time signature. Chords indicated are BbMI7, Eb7, BbMI7, A7(+11), and B7(+11). The third staff includes a 'Solos' section with a circled Bb chord symbol.

On Cue: Background for solos.

Two staves of bass clef music providing background accompaniment for the solos. The first staff contains a melodic line with quarter notes and eighth notes. The second staff contains a bass line with quarter notes and eighth notes.

Shout chorus. Play after solos (optional).

Musical notation for the 'Shout chorus'. It consists of three staves of bass clef music. The first staff has a melodic line with eighth and quarter notes. The second and third staves have bass lines with eighth and quarter notes. The piece ends with a double bar line and the instruction 'D.S. al Fine'.

Useful scales: Bb Blues Scale Bb Dorian (BbMI7) Eb Mixolydian (Eb7)

Diagrams for three scales: Bb Blues Scale (1 b3 4 b5 5 b7 1), Bb Dorian (1 2 b3 4 5 6 b7 1), and Eb Mixolydian (1 2 3 4 5 6 b7 1).

A Lydian Dominant (A7(+11)) B Lydian Dominant (B7(+11))

Diagrams for two Lydian Dominant scales: A Lydian Dominant (1 2 3 #11 5 6 b7 1) and B Lydian Dominant (1 2 3 #11 5 6 b7 1).

Killer Joe (Part 1 - melody)

Benny Golson

A1 **A2** C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

C⁷ B^{b7} **B** E^MI^{7(b5)} A^{7(b9)} E^bM^I⁷ A^{b7}

A⁷ A^{b7} E^MI⁷ A⁷ **A3** C⁷ B^{b7}

C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

(Solos) C⁷ B^{b7} C⁷

Killer Joe has a 32-bar AABA form. The extreme contrast between the A and B sections creates a great sense of tension and release. It was originally played with a medium-swing feel.

A1 **A2** On Cue: Background for solos. (Duplicates Part 2)

B 4 #^e 4 **A3**

(after solos) **D.C. al Coda**

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

C^7
 B^b7
 $E_{MI}^7(b5)$
 $A^7(b9)$
 $E^b_{MI}7$
 A^b7
 A^7
 A^b7
 $E_{MI}7$
 A^7

3 3 b3 b7 b3 b7 b7 b7 b3 b7
 b7 b7 b7 3 b7 3 3 3 b7 3
 1 1 1 1 1 1 1 1 1 1

Rootless voicings

C^7
 B^b7
 $E_{MI}^7(b5)$
 $A^7(b9)$
 $E^b_{MI}7$
 A^b7
 A^7
 A^b7
 $E_{MI}7$
 A^7

9 9 b5 b9 5 9 9 9 9 9
 b7 b7 b3 b7 b3 b7 b7 b7 b3 b7
 3 3 b7 3 b7 3 3 3 b7 3

Useful Scales

C Blues Scale
C Mixolydian
 (C^7) B^b Mixolydian
 (B^b7)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A Half/whole diminished $(A^7(b9))$
A^b Mixolydian (A^b7)
A Mixolydian (A^7)

1 b2 b3 3 b5 b6 b7 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

A1 A2 C^7 B^b7 C^7 B^b7 C^7 B^b7

1 5 1 7 1 5 1 #1 1 5 1 7 1 5 1 #1 1 3 5 6 1 b7 5 3

C^7 B^b7 B $E_{MI}^7(b5)$ $A^7(b9)$ $E^b_{MI}7$ A^b7

1 5 1 7 1 5 1 #1 1 b3 b5 b3 1 b7 5 3 1 5 1 b3 1 5 3 1

A^7 A^b7 $E_{MI}7$ A^7 A3 Play letter A

1 3 5 1 1 5 1 6 1 b3 1 5 1 1 5 3

8 bars

Killer Joe (Part 2 - harmony)

A1 A2 C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

B E_M^{7(b5)} A^{7(b9)} E_bM⁷ A^{b7}

A⁷ A^{b7} E_M⁷ A⁷ A3 C⁷ B^{b7}

C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

(Solos) C⁷ B^{b7} C⁷

A1 A2 On Cue: Background for solos.

B A3

(after solos) D.C. al Coda

Useful scales: C Blues Scale C Mixolydian (C⁷) B^b Mixolydian (B^{b7})

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A half/whole dimin. (A^{7(b9)}) A^b Mixolydian (A^{b7}) A Mixolydian (A⁷)

1 b2 b3 3 b5 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Killer Joe (Part 3 - harmony)

A1 A2 C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}
B E_{Mi}^{7(b5)} A^{7(b9)} E_{bMi}⁷ A^{b7}
A3 C⁷ B^{b7}
 (Solos) C⁷ B^{b7} C⁷

A1 A2 On Cue: Background for solos.
B A3
 (after solos) D.C. al Coda

Useful scales: C Blues Scale C Mixolydian (C⁷) B^b Mixolydian (B^{b7})

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A half/whole dimin. (A^{7(b9)}) A^b Mixolydian (A^{b7}) A Mixolydian (A⁷)

1 b2 b3 3 b5 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Listen Here (Part 1 - melody)

Eddie Harris

(1st x: horns: 2 & 3 only, no rhythm section)

(add bass 2nd x)

Bb^7 Eb^7 Bb^7 Eb^7 (unison horns)
(add drs.) (add piano, horns out) (2nd x)

A Bb^7 Eb^7 Bb^7 Eb^7

Bb^7 Eb^7 Bb^7 Eb^7

Bb^7 break Eb^7 break Bb^7 break Eb^7 break

(Solos) Bb^7 Eb^7 Bb^7 Eb^7 (open) On Cue, D.S. for next solo and Out Chorus
Take Coda in Out Chorus

Bb^7 Eb^7 Bb^7 (3 x's) Bb^7

Listen Here was originally played with a straight-eighth feel.
This chart is based on an arrangement by AJ Nadel.

On Cue: Background for solos. (Duplicates Part 2).

(4 x's) 1, 2, 3 4

Supplemental Material - Listen Here

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7	E^b7	B^b7	E^b7
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3 b7 1	b7 3 1	9 b7 3	5 3 b7
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Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Piano & Bass

B^b7 **E^b7**

1 b7 1 b7 1 4 5 b7 5 1 5 b7

Listen Here (Part 2 - harmony)

(1st x: horns: 2 & 3 only, no rhythm section)

(add bass 2nd x)

(add drs.)

A

(Solos)

On Cue, D.S. for next solo
and Out Chorus
Take Coda in Out Chorus

On Cue: Background for solos.

(4 x's)

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Listen Here (Part 3 - harmony)

(1st x: horns: 2 & 3 only, no rhythm section)

(add bass 2nd x)

A

(Solos)

On Cue: Background for solos.

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Little Sunflower (Part 1 - melody)

Freddie Hubbard

A1 **A2** D_{MI}^7

D_{MI}^7

B1 **B2** $E^b_{MA}^7$

D_{MA}^7

A3 **A4** D_{MI}^7

D_{MI}^7 (on repeat) \oplus (Solos)

\oplus D_{MI}^7

Little Sunflower was originally played with a straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).

A1 **A2**

B1 **B2**

A3 **A4**

(after solos) **D.C. al Coda**

Supplemental Material - Little Sunflower

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7	$E^b_{MA}^7$	D_{MA}^7	D_{MI}^7	$E^b_{MA}^7$	D_{MA}^7
------------	--------------	------------	------------	--------------	------------

$b3$	3	3	9	9	9
$b7$	7	7	$b7$	7	7
1	1	1	$b3$	3	3

Useful scales

D Dorian	(D_{MI}^7) E^b Lydian	$(E^b_{MA}^7)$ D Major	(D_{MA}^7)
----------	---------------------------	------------------------	--------------

1 2 $b3$ 4 5 6 $b7$ 1 1 2 3 $\#4$ 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

A D_{MI}^7

1 5 5 1 1 5 5 1 1 5 5 1 1 5 5 1

B $E^b_{MA}^7$ D_{MA}^7

1 5 5 1 1 5 5 1 1 5 5 1 1 5 5 1

Little Sunflower (Part 2 - harmony)

A1 **A2** D_{MI}^7

D_{MI}^7

B1 **B2** $E^b_{MA}^7$ D_{MA}^7

D_{MA}^7 **A3** **A4** D_{MI}^7

D_{MI}^7 (on repeat) C (Solos)

D_{MI}^7

A1 **A2** On Cue: Background for solos.

B1 **B2**

A3 **A4** (after solos) **D.C. al Coda**

Useful scales:

D Dorian (D_{MI}^7) E^b Lydian ($E^b_{MA}^7$) D Major (D_{MA}^7)

1 2 b3 4 5 6 b7 1 1 2 3 #4 5 6 b7 1 1 2 3 4 5 6 7 1

Little Sunflower (Part 3 - harmony)

A1 **A2** D_{MI}^7

D_{MI}^7

B1 **B2** $E^b_{MA}^7$ D_{MA}^7

D_{MA}^7 **A3** **A4** D_{MI}^7

D_{MI}^7 (on repeat) Coda (Solos)

Coda D_{MI}^7

A1 **A2** On Cue: Background for solos.

B1 **B2**

A3 **A4** (after solos) **D.C. al Coda**

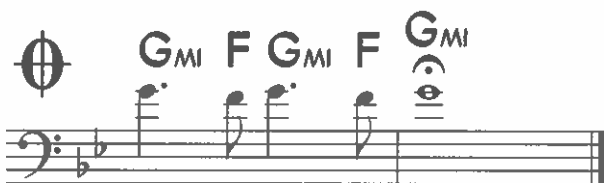
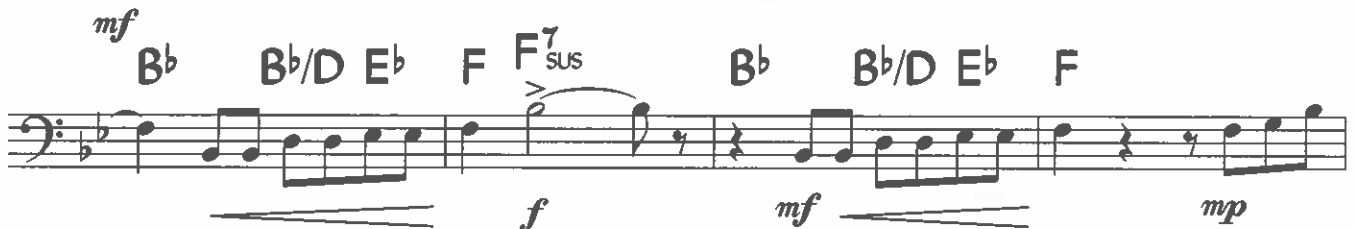
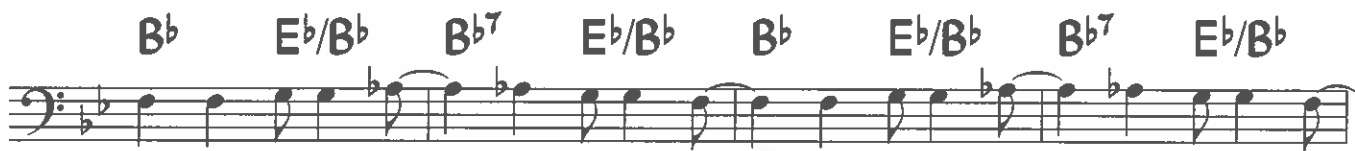
Useful scales:

D Dorian (D_{MI}^7) E^b Lydian ($E^b_{MA}^7$) D Major (D_{MA}^7)

1 2 $b3$ 4 5 6 $b7$ 1 1 2 3 $\#4$ 5 6 $b7$ 1 1 2 3 4 5 6 7 1

Mercy, Mercy, Mercy (Part 1 - melody)

Joe Zawinul



f *rall.*

Mercy, Mercy, Mercy was originally played with a slow straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).



(after solos)
D.C. al Coda

Supplemental Material - Mercy, Mercy, Mercy

Sample Piano Voicings

Basic 3-note voicings

$B^{\flat 7}$	$E^{\flat 7}$	B^{\flat}	E^{\flat}	F	F^{\flat}_{SUS}	C_{MI}^7	D_{MI}^7	G_{MI}
b7 3 1	3 b7 1	5 3 1	3 5 1	3 5 1	b7 4 1	b3 b7 1	b3 b7 1	5 b3 1

Root and rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	B^{\flat}	E^{\flat}	F	F^{\flat}_{SUS}	C_{MI}^7	D_{MI}^7	G_{MI}
9 b7 3	13 3 b7	1 5 3	5 3 1	5 3 1	5 4 b7	1 b7 b3	1 b7 b3	5 b3 1

Useful Scales

B^{\flat} Blues Scale	C Dorian	(C_{MI}^7)	D Dorian	(D_{MI}^7)	G Aeolian	(G_{MI})
1 b3 4 b5 5 b7 1	1 2 b3 4 5 6 b7 1		1 2 b3 4 5 6 b7 1		1 2 b3 4 5 b6 b7 1	

Sample Bass Line

$B^{\flat 7}$	$E^{\flat 7}$	$B^{\flat 7}$	$E^{\flat 7}$	$B^{\flat 7}$						
1 1 3 3	1 1 3 3 2 #4	1 1 3 3	1 1 3 3 2 #4	1 1 3 3						
$E^{\flat 7}$	$B^{\flat 7}$	$E^{\flat 7}$	B^{\flat}	E^{\flat}	$B^{\flat 7}$	E^{\flat}				
1 1 3 5 6 2	1 1 3 3	1 1 3 3 2 #4	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5				
B^{\flat}	E^{\flat}	$B^{\flat 7}$	E^{\flat}	B^{\flat}	B^{\flat}	D	E^{\flat}	F	F^{\flat}_{SUS}	
1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 3 3 1 1	1 1 1 1 3 3 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1		
B^{\flat}	B^{\flat}	E^{\flat}	F	C_{MI}^7	D_{MI}^7	G_{MI}	F	G_{MI}	F	G_{MI}
(1) 1 1 3 3 1 1	1 1 1 1 1 1 1 1	b7 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	b3 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	

Mercy, Mercy, Mercy (Part 2 - harmony)

B \flat 7 E \flat 7 B \flat 7 E \flat 7

mf B \flat 7 E \flat 7 B \flat 7 E \flat 7

B \flat E \flat /B \flat B \flat 7 E \flat /B \flat B \flat E \flat /B \flat B \flat 7 E \flat /B \flat

mf B \flat B \flat /D E \flat F F \supset _{SUS} B \flat B \flat /D E \flat F

C MI^7 D MI^7 *f* G MI F G MI F G MI *mf* (Solos)

mp *f* G MI F G MI F G MI *f* rall.

On Cue: Background for solos.

(after solos) D.C. al Coda

Useful scales:

B \flat Blues Scale C Dorian (C MI^7) D Dorian (D MI^7) G Aeolian (G MI)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 b6 b7 1

Mercy, Mercy, Mercy (Part 3 - harmony)

f *rall.*

On Cue: Background for solos.

Useful scales:

Midnight Waltz (Part 1 - melody)

Cedar Walton

Midnight Waltz is a 24-bar blues that explores the tension and resolution between suspended 7th and dominant 7th chords. The C7sus and F7sus chords can all be played as straight dominant 7th chords for the solos. This song was originally played with a jazz-waltz feel.

Shout chorus. Play after solos (optional)

Supplemental Material - Midnight Waltz

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C⁷ C⁷_{SUS} F⁷ F⁷_{SUS} A^{b7} G^{7(b9)} C⁷ C⁷_{SUS} F⁷ F⁷_{SUS} A^{b7} G^{7(b9)}

3	4	b7	b7	b7	b7	9	9	5	5	5	5
b7	b7	3	4	3	3	b7	b7	3	4	3	3
1	1	1	1	1	1	3	4	b7	b7	b7	b7

Useful Scales

C Mixolydian

(C⁷, C⁷_{SUS})

F Mixolydian

(F⁷, F⁷_{SUS})

1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

A^b Mixolydian

(A^{b7})

G Half/whole diminished

(G^{7(b9)})

1 2 3 4 5 6 b7 1 | 1 b9 #9 3 #4 5 6 b7 1

Sample Bass Line

C⁷

C⁷_{SUS}

C⁷

C⁷_{SUS}

C⁷

C⁷_{SUS}

C⁷

C⁷_{SUS}

1 5 1 5 1 5 1 5 5 1 5 1 5 1 5 5

F⁷

F⁷_{SUS}

C⁷

C⁷_{SUS}

C⁷

C⁷_{SUS}

1 5 1 5 1 5 1 5 1 5 1 5 5 1 5 1 5

A^{b7}

G^{7(b9)}

C⁷

C⁷_{SUS}

C⁷

C⁷_{SUS}

1 5 1 1 1 5 1 5 1 5 1 5 5 1 5 1 5

Midnight Waltz (Part 2 - harmony)

Chord progression for the main piece:

Staff 1: C^7 C^7_{SUS} C^7 C^7_{SUS} C^7 C^7_{SUS} C^7

Staff 2: C^7_{SUS} F^7 F^7_{SUS} C^7

Staff 3: C^7_{SUS} C^7 C^7_{SUS} A^b7 $G^7(b9)$

Staff 4: C^7 C^7_{SUS} C^7 C^7_{SUS}

(Solos) Staff 5: A^b7 $G^7(+5)$ C^7

Shout chorus. Play after solos (optional)

Shout chorus notation consisting of four staves of music.

Ends with: **D.S. al Coda**

Useful scales:

Four scales are shown with their corresponding chord progressions:

- C Mixolydian** (C^7, C^7_{SUS})
- F Mixolydian** (F^7, F^7_{SUS})
- A^b Mixolydian** (A^b7)
- G half/whole dimin.** ($G^7(b9)$)

Scale fingerings (1-7):

- C Mixolydian: 1 2 3 4 5 6 b7 1
- F Mixolydian: 1 2 3 4 5 6 b7 1
- A^b Mixolydian: 1 2 3 4 5 6 b7 1
- G half/whole dimin.: 1 b2 b3 3 b5 5 6 b7 1

Midnight Waltz (Part 3 - harmony)

$\frac{3}{4}$ C^7 C^7_{SUS} C^7 C^7_{SUS} C^7 C^7_{SUS}
 C^7 C^7_{SUS} F^7 F^7_{SUS}
 C^7 C^7_{SUS} C^7 C^7_{SUS} A^b7
 $G^7(b9)$ C^7 C^7_{SUS} C^7 C^7_{SUS} Coda
 (Solos) Coda A^b7 $G^7(\#5)$ C^7

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

(F^7, F^7_{SUS}) (A^b7) $(G^7(b9))$
 C Mixolydian (C^7, C^7_{SUS}) F Mixolydian A^b Mixolydian G half/whole dimin.

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 b2 b3 3 b5 5 6 b7 1

Mr. P.C. (Part 1 - melody)

John Coltrane

CMI⁷
 FMI⁷ CMI⁷
 Ab⁷ G⁷ CMI⁷
 CMI⁷ Ab⁷ G⁷ CMI⁷

(Solos)

Mr. P.C. is a 12-bar minor blues. Segments of the motivic melody are transposed to match the chord changes. It was originally played with a fast swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.C. al Coda

Supplemental Material - Mr. P.C.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{M7}	F_{M7}	A^{b7}	G^7	C_{M7}	F_{M7}	A^{b7}	G^7
----------	----------	----------	-------	----------	----------	----------	-------

b3	b7	b7	b7	9	5	5	5
b7	b3	3	3	b7	b3	3	3
1	1	1	1	b3	b7	b7	b7

Useful Scales

C Blues Scale	C Dorian	(C_{M7})	F Dorian	(F_{M7})
---------------	----------	--------------	----------	--------------

1 b3 4 b5 5 b7 1	1 2 b3 4 5 6 b7 1	1 2 b3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1
------------------	-------------------	-------------------	------------------	------------------

Sample Bass Line

C_{M7}	F_{M7}	A^{b7}	C_{M7}	G^7	C_{M7}
----------	----------	----------	----------	-------	----------

1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3	1 2 b3 2 1 b7 6 b6 1 b7 6 b7 1 b3 5 b3	1 3 2 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2
--------------------------------------	--	--------------------------------------

Mr. P.C. (Part 2 - harmony)

C_{MI}^7
 F_{MI}^7 C_{MI}^7
 A_{b7} G^7 C_{MI}^7 (Solos)
 C_{MI}^7 A_{b7} G^7 C_{MI}^7

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.C. al Coda

Useful scales:

C Blues Scale 1 b3 4 b5 5 b7 1
C Dorian (C_{MI}^7) 1 2 b3 4 5 6 b7 1
F Dorian (F_{MI}^7) 1 2 b3 4 5 6 b7 1
 A_{b7} Mixolydian (A_{b7}) 1 2 3 4 5 6 b7 1
G Mixolydian (G^7) 1 2 3 4 5 6 b7 1

Mr. P.C. (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.C. al Coda

Useful scales:

C Blues Scale: 1 b3 4 b5 5 b7 1
 C Dorian (CMI7): 1 2 b3 4 5 6 b7 1
 F Dorian (FMI7): 1 2 b3 4 5 6 b7 1
 Ab Mixolydian (Ab7): 1 2 3 4 5 6 b7 1
 G Mixolydian (G7): 1 2 3 4 5 6 b7 1

One for Daddy-O (Part 1 - melody)

Nat Adderley

$B^b m_7$ (piano) $B^b 7(\#9)$
 $E^b m_7$ (piano) $B^b m_7$
 $C 7(\#9)$ $F 7(\#9)$ $B^b m_7$ $F 7$ (melody) || (Solos)
 || $C 7(\#9)$ $F 7(\#9)$ $B^b m_7$ break----- $B^b m_7$

One For Daddy-O is a 12-bar minor blues. This was originally played with a medium-slow swing feel. On the head, no chord is played in bars 5 and 6. Alternatively, use $B^b 7(\#9)$ instead of $B^b m_7$ and $E^b 7(\#9)$ instead of $E^b m_7$ chord, on the head only.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus. Play after solos (optional)

(For D.S.)

D.S. al Coda

Supplemental Material - One For Daddy-O

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b_{MI}7$	B^b7	$E^b_{MI}7$	$C_{MI}7(b5)$	$F7$	$B^b_{MI}7$	B^b7	$E^b_{MI}7$	$C_{MI}7(b5)$	$F7$
-------------	--------	-------------	---------------	------	-------------	--------	-------------	---------------	------

b7	b7	b3	b3	b7	9	9	5	b7	5
b3	3	b7	b7	3	b7	b7	b3	b5	3
1	1	1	1	1	b3	3	b7	b3	b7

Useful Scales

B^b Dorian ($B^b_{MI}7$) B^b Blues Scale

1 2 b3 4 5 6 b7 1 1 b3 4 b5 5 b7 1

Sample Bass Line

$B^b_{MI}7$ B^b7

1 2 b3 4 5 6 b7 7 1 5 6 b7 1 b7 5 3

$E^b_{MI}7$ $B^b_{MI}7$

1 5 1 2 b3 2 1 #4 1 b7 5 b3 1 5 1 b3

$C_{MI}7(b5)$ $F7$ $B^b_{MI}7$ $F7$

1 b3 b5 b3 1 b7 b6 5 1 5 b7 6 1 3 5 3

One for Daddy-O (Part 2 - harmony)

Musical score for bass clef, 4/4 time, key of Bb. The score consists of four staves. The first staff begins with a repeat sign and a key signature change to Bb. Chords above the staff include B^bMi⁷ and B^b7(+9). The second staff includes E^bMi⁷, B^bMi⁷, and C⁷(+9). The third staff includes F⁷(+9), B^bMi⁷, F⁷, and a double bar line with a repeat sign. The fourth staff includes C⁷(+9), F⁷(+9), B^bMi⁷ break, and B^bMi⁷. The word "(Solos)" is written to the right of the third staff.

On Cue: Background for solos.

Two staves of music providing a harmonic background for the solos. The first staff features a melodic line with eighth and quarter notes. The second staff provides a bass line with eighth and quarter notes, including some triplets.

Shout chorus. Play after solos (optional)

Three staves of music for the shout chorus. The first staff has a melodic line with eighth and quarter notes. The second and third staves provide a bass line with eighth and quarter notes, including some triplets. The text "D.S. al Fine" is written to the right of the third staff.

Useful scales:

Bb Blues Scale

Bb Dorian

(B^bMi⁷)

Eb Dorian

(E^bMi⁷)

Three scale diagrams for bass clef. The first diagram is the Bb Blues Scale: 1, b3, 4, b5, 5, b7, 1. The second diagram is the Bb Dorian scale: 1, 2, b3, 4, 5, 6, b7, 1. The third diagram is the Eb Dorian scale: 1, 2, b3, 4, 5, 6, b7, 1.

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1

One for Daddy-O (Part 3 - harmony)

Musical notation for the main part of the piece. It consists of four staves of bass clef music in 4/4 time, with a key signature of three flats (Bb, Eb, Ab). The notation includes various chords and melodic lines:

- Staff 1: Chords $B^b_{MI}7$ and $B^b_{7(+9)}$.
- Staff 2: Chords $E^b_{MI}7$, $B^b_{MI}7$, and $C^7(+9)$.
- Staff 3: Chords $F^7(+9)$, $B^b_{MI}7$, and F^7 . Ends with a double bar line and a circled Φ symbol.
- Staff 4: Chords $C^7(+9)$, $F^7(+9)$, $B^b_{MI}7$ break, and $B^b_{MI}7$.

(Solos)

On Cue: Background for solos.

Musical notation for the background accompaniment for solos. It consists of two staves of bass clef music in 4/4 time, with a key signature of three flats. The notation features a steady eighth-note bass line and a melodic line with eighth-note patterns and slurs.

Shout chorus. Play after solos (optional).

Musical notation for the shout chorus. It consists of three staves of bass clef music in 4/4 time, with a key signature of three flats. The notation includes a melodic line with slurs and a final chord progression leading to a double bar line.

D.S. al Fine

Useful scales:

Musical notation for three useful scales in bass clef, 4/4 time, with a key signature of three flats:

- Bb Blues Scale:** 1 b3 4 b5 5 b7 1
- Bb Dorian ($B^b_{MI}7$):** 1 2 b3 4 5 6 b7 1
- Eb Dorian ($E^b_{MI}7$):** 1 2 b3 4 5 6 b7 1

Red's Good Groove (Part 1 - melody)

Red Garland

Bb^7 Eb^7 Bb^7
 Eb^7 Bb^7
 Cm^7 F^7 Bb^7 F^7
 (Solos) Bb^7

Red's Good Groove is a 12-bar blues. It was originally played with a slow swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Supplemental Material - Red's Good Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7	E^b7	C^M7	F7	B^b7	E^b7	C^M7	F7
-----------------------	-----------------------	-----------------------	-----------	-----------------------	-----------------------	-----------------------	-----------

3	b7	b3	b7	9	13	9	5
b7	3	b7	3	b7	3	b7	3
1	1	1	1	3	b7	b3	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7	E^b7	B^b7
-----------------------	-----------------------	-----------------------

1 3 5 b5 1 b7 6 b6 1 5 6 b7 1 3 6 5

E^b7	B^b7
-----------------------	-----------------------

1 3 5 3 1 b7 6 b6 1 2 3 2 1 b7 5 1

C^M7	F7	B^b7	F7
-----------------------	-----------	-----------------------	-----------

1 2 b3 3 1 3 5 b5 1 3 4 #4 1 b7 6 5

Red's Good Groove (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Red's Good Groove (Part 3 - harmony)

Bb^7 Eb^7 Bb^7
 Eb^7 Bb^7
 Cm^7 F^7 Bb^7 F^7
 Bb^7
 (Solos)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Revelation (Part 1 - melody)

Kenny Barron

(Solos)

Revelation is a 12-bar minor blues with a motivic melody. It was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Supplemental Material - Revelation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7	G_{MI}^7	$B^{\flat 7(+11)}$	$A^{7(+11)}$	D_{MI}^7	G_{MI}^7	$B^{\flat 7(+11)}$	$A^{7(+11)}$
------------	------------	--------------------	--------------	------------	------------	--------------------	--------------

b3	b7	b7	b7	9	5	#11	#11
b7	b3	3	3	b7	b3	3	3
1	1	1	1	b3	b7	b7	b7

Useful Scales

D Blues Scale

D Dorian

(D_{MI}^7)

G Dorian

(G_{MI}^7)

1 b3 4 b5 5 b7 1 | 1 2 b3 4 5 6 b7 1 | 1 2 b3 4 5 6 b7 1

B^b Lydian Dominant

($B^{\flat 7(+11)}$)

A Lydian Dominant

($A^{7(+11)}$)

1 2 3 #11 5 6 b7 1 | 1 2 3 #11 5 6 b7 1

Sample Bass Line

D_{MI}^7

G_{MI}^7

1 5 1 2 b3 4 5 b3 | 1 b3 5 b7 1 5 1 b3 | 1 2 b3 1 1 b7 6 2

D_{MI}^7

$B^{\flat 7(+11)}$

$A^{7(+11)}$

D_{MI}^7

(A^7)

1 2 5 2 1 b3 5 b7 | 1 3 5 b7 1 b7 5 3 | 1 5 1 b3 1 b7 b6 5

Revelation (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales: D Blues Scale

D Dorian (DMI7)

G Dorian (GMI7)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 7 1

Bb Lydian Dominant (Bb7(+11))

A Lydian Dominant (A7(+11))

1 2 3 #11 5 6 b7 1 1 2 3 #11 5 6 b7 1

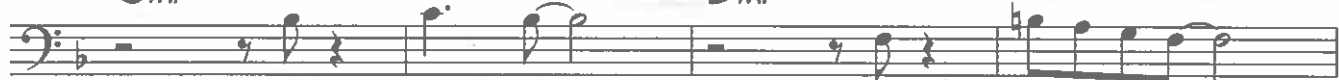
Revelation (Part 3 - harmony)

D_{MI}^7



G_{MI}^7

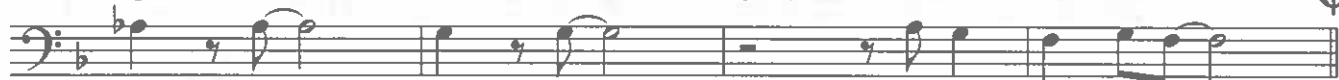
D_{MI}^7



$B^b7(+11)$

$A^{7(+11)}$

D_{MI}^7



$B^b7(+11)$

$A^{7(+11)}$

D_{MI}^7

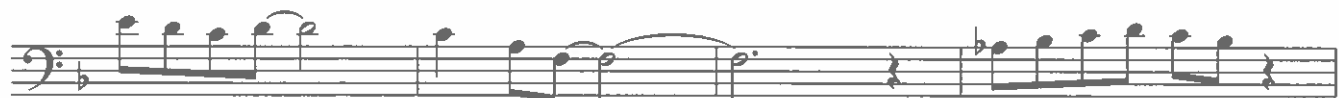
(Solos)



On Cue: Background for solos.



Shout chorus. Play after solos (optional)

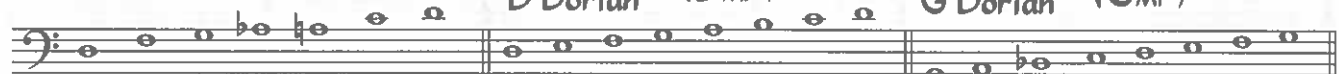


D.S. al Coda

Useful scales: D Blues Scale

D Dorian (D_{MI}^7)

G Dorian (G_{MI}^7)



1 b3 4 b5 5 b7 1 | 1 2 b3 4 5 6 b7 1 | 1 2 b3 4 5 6 7 1

Bb Lydian Dominant ($B^b7(+11)$)

A Lydian Dominant ($A^{7(+11)}$)



1 2 3 #11 5 6 b7 1 | 1 2 3 #11 5 6 b7 1

Road Song (Part 1 - melody)

John L. ("Wes") Montgomery



A1 **A2** G_{MI}^7 $D^{7(\#9)}$ G_{MI}^7

C^7 C_{MI}^7 $D^{7(\#9)}$ G_{MI}^7 $D^{7(\#9)}$ G_{MI}^7

B C_{MI}^7 F^7 $B^b_{MA}^7$ E^7

$B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $D^{7(\#9)}$

A3 G_{MI}^7 $D^{7(\#9)}$ G_{MI}^7

C^7 C_{MI}^7 $D^{7(\#9)}$ G_{MI}^7 (Solos)

(Fine)

For solos, disregard the D7(#9) in bar 8 of each A section.

A1 **A2** On Cue: Background for solos.

B

A3

2 (after solos) **D.S. al Fine**

Supplemental Material - Road Song

Sample Piano Voicings

Basic 3-note voicings

G_M7 **D⁷⁽⁺⁹⁾** **C⁷** **C_M7** **F⁷** **B^b_MA⁷** **E⁷** **B^b_M7** **E^b7** **A^b_MA⁷**

$\begin{matrix} b7 \\ b3 \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ b7 \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ b7 \\ 1 \end{matrix}$ $\begin{matrix} b3 \\ b7 \\ 1 \end{matrix}$ $\begin{matrix} b7 \\ 3 \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ 7 \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ b7 \\ 1 \end{matrix}$ $\begin{matrix} b7 \\ b3 \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ b7 \\ 1 \end{matrix}$ $\begin{matrix} 7 \\ 3 \\ 1 \end{matrix}$

Rootless voicings

G_M7 **D⁷⁽⁺⁹⁾** **C⁷** **C_M7** **F⁷** **B^b_MA⁷** **E⁷** **B^b_M7** **E^b7** **A^b_MA⁷**

$\begin{matrix} 5 \\ b3 \\ b7 \end{matrix}$ $\begin{matrix} b7 \\ 3 \\ \#9 \end{matrix}$ $\begin{matrix} 9 \\ b7 \\ 3 \end{matrix}$ $\begin{matrix} 9 \\ b7 \\ b3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ b7 \end{matrix}$ $\begin{matrix} 9 \\ 7 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ b7 \end{matrix}$ $\begin{matrix} 9 \\ b7 \\ b3 \end{matrix}$ $\begin{matrix} 13 \\ 3 \\ b7 \end{matrix}$ $\begin{matrix} 9 \\ 7 \\ 3 \end{matrix}$

Useful Scales

G Blues Scale **G Dorian** **(G_M7)** **F Mixolydian** **(F⁷)**
 $\begin{matrix} 1 & b3 & 4 & b5 & 5 & b7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & b3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$

B^b Major **(B^b_MA⁷)** **E Mixolydian** **(E⁷)** **E^b Mixolydian** **(E^b7)**
 $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$

A^b Major **(A^b_MA⁷)** **D Half/whole diminished** **(D⁷⁽⁺⁹⁾)**
 $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 \end{matrix}$ $\begin{matrix} 1 & b9 & \#9 & 3 & \#4 & 5 & 6 & b7 & 1 \end{matrix}$

Sample Bass Line

A1 **A2** **G_M7** **D⁷⁽⁺⁹⁾** **G_M7** **C⁷**
 $\begin{matrix} 1 & 5 & 5 & 1 & 1 & 5 & 5 & 2 & 1 & 5 & 5 & 1 & 1 & 5 & 5 & 5 & 1 & 5 & 5 & 1 & 1 & 5 & 5 & 1 \end{matrix}$

C_M7 **D⁷⁽⁺⁹⁾** **G_M7** **B** **C_M7** **F⁷** **B^b_MA⁷** **E⁷**
 $\begin{matrix} 1 & 5 & 5 & 1 & 1 & 1 & 5 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 5 & 5 & 1 & 5 & 1 & 1 & 5 \end{matrix}$

B^b_M7 **E^b7** **A^b_MA⁷** **D⁷⁽⁺⁹⁾** **A3** Play letter **A**
 $\begin{matrix} 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 5 & 1 & 1 & 1 \end{matrix}$ **8 bars**

Road Song (Part 2 - harmony)

Musical score for 'Road Song (Part 2 - harmony)' in bass clef, 4/4 time. The score consists of five staves of music. Above the first staff are markings for sections A1 and A2, and a double bar line with a repeat sign. Chord symbols are placed above the notes: GMI⁷, D^{7(#9)}, GMI⁷, C⁷, CMI⁷, D^{7(#9)} GMI⁷, D^{7(#9)} GMI⁷, B, CMI⁷, F⁷, B^bMA⁷, E⁷, B^bMI⁷, E^b7, A^bMA⁷, D^{7(#9)}, A3, GMI⁷, D^{7(#9)}, GMI⁷, C⁷, CMI⁷, D^{7(#9)} GMI⁷ (with a circled 9), and (Solos). A 'Fine' marking is at the end of the fifth staff.

For solos, disregard the D7(#9) in bar 8 of each A section.

Musical score for 'On Cue: Background for solos' in bass clef, 4/4 time. It consists of three staves. The first staff has markings for sections A1, A2, and B. The second staff has a marking for section A3. The third staff has a marking for section 2. The score ends with '(after solos) D.S. al Fine'.

Useful scales:

Useful scales for the piece, shown in bass clef with fingerings:

- G Dorian (GMI⁷): 1 2 b3 4 5 6 b7 1
- F Mixolydian (F⁷): 1 2 3 4 5 6 b7 1
- B^b Major (B^bMA⁷): 1 2 3 4 5 6 7 1
- E Mixolydian (E⁷): 1 2 3 4 5 6 b7 1
- E^b Mixolydian (E^b7): 1 2 3 4 5 6 b7 1
- A^b Major (A^bMA⁷): 1 2 3 4 5 6 7 1
- D half/whole dimin. (D^{7(#9)}): 1 b2 b3 3 b5 5 6 b7 1

Road Song (Part 3 - harmony)

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For solos, disregard the D7(#9) in bar 8 of each A section.

Fine

A1 A2 On Cue: Background for solos.

Useful scales:

G Dorian (GMI⁷) F Mixolydian (F⁷) Bb Major (BbMA⁷) E Mixolydian (E⁷)

1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1

Eb Mixolydian (Eb⁷) Ab Major (AbMA⁷) D half/whole dimin. (D⁷⁽⁺⁹⁾)

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1 1 b2 b3 3 b5 5 6 b7 1

Short Stuff (Part 1 - melody)

Cedar Walton

Bb^7 Eb^7 Bb^7
 Eb^7 F^7 Bb^7 Ab^7 Gb^7 F^7
 (Solos)
 (Fine)
 (2nd x)

Short Stuff has an 8-bar form with a descending turnaround. It was originally played with a medium-slow swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.C. al Fine
(with repeat)

Short Stuff (Part 2 - harmony)

B \flat 7 E \flat 7 B \flat 7

E \flat 7 F7 B \flat 7 A \flat 7 G \flat 7 F7

(Solos)

(Fine)

(2nd x)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.C. al Fine
(with repeat)

Useful scales:

B \flat Blues Scale

1 b3 4 b5 5 b7 1

Short Stuff (Part 3 - harmony)

B \flat 7 E \flat 7 B \flat 7

(Solos)

(Fine)
(2nd x)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.C. al Fine
(with repeat)

Useful scales:

B \flat Blues Scale

1 b3 4 b5 5 b7 1

Shoshana (Part 1 - melody)

Mark Levine

F_{MI}^7 Piano Montuno



$E^b_{MI}^7$

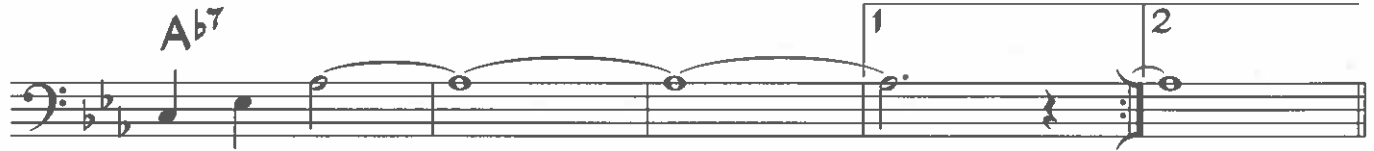


(pick-up)

A1 **A2** B^b7 (Head and Solos)



A^b7



B1 **B2** F_{MI}^7 (Head and Interlude)



$E^b_{MI}^7$



Shoshana features a rhythmic piano part called a "montuno." Other instruments can play this for arrangement purposes. This song was originally played with a straight-eighth feel. Solos are over the A section only. The B section is written to be an interlude. It is a single-line melody.

A1 **A2** B^b7 On Cue: Background for solos.



A^b7



Supplemental Material - Shoshana

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{M7} E_{bM7} B^{b7} A^{b7} F_{M7} E_{bM7} B^{b7} A^{b7}

The chart shows two rows of piano voicings on a grand staff. The first row contains four basic 3-note voicings for F_{M7}, E_{bM7}, B^{b7}, and A^{b7}. The second row contains four rootless voicings for the same chords. Each voicing is represented by a chord symbol above a pair of notes on a staff.

b3	b3	b7	b7	9	9	5	5
b7	b7	3	3	b7	b7	3	3
1	1	1	1	b3	b3	b7	b7

Useful Scales

B^b Mixolydian

(B^{b7}) A^b Mixolydian

(A^{b7})

The notation shows two scales on a bass clef staff. The first scale is B^b Mixolydian, and the second is A^b Mixolydian. Both scales are shown in a single line of music with a double bar line between them.

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

A B^{b7}

A^{b7}

The notation shows a bass line on a bass clef staff. It consists of two phrases. The first phrase is for B^{b7} and the second is for A^{b7}. Each phrase is marked with a box letter (A and B) and includes a double bar line at the end.

1 5 5 1 5 5

(montuno)

B F_{M7}

E^{b7}

The notation shows a bass line on a bass clef staff. It consists of two phrases. The first phrase is for F_{M7} and the second is for E^{b7}. Each phrase is marked with a box letter (B) and includes a double bar line at the end.

1 5 5 1 5 5

Shoshana (Part 2 - harmony)

F_M1⁷ *Piano Montuno*

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody consists of eighth notes with a rhythmic pattern of quarter notes and eighth notes.

E_bM₁⁷

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody continues with eighth notes. A first ending bracket covers the final two measures, with a second ending bracket covering the final measure.

A1 A2 **B^b7** (*Head and Solos*)

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody features a dotted quarter note followed by eighth notes and quarter notes.

A^b7

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody continues with quarter notes and eighth notes. A first ending bracket covers the final two measures, with a second ending bracket covering the final measure.

B1 B2 **F_M1⁷** (*Head and Interlude*)

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody consists of quarter notes and eighth notes.

E_bM₁⁷

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody continues with quarter notes and eighth notes.

Shoshana features a rhythmic piano part called a "montuno." Other instruments can play this for arrangement purposes. This song was originally played with a straight-eighth feel. Solos are over the A section only. The B section is written to be an interlude. It is a single-line melody.

A1 A2 **B^b7** *On Cue: Background for solos.*

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody features a dotted quarter note followed by eighth notes and quarter notes.

A^b7

Musical staff in bass clef, 4/4 time signature, key of Bb. The melody continues with quarter notes and eighth notes. A first ending bracket covers the final two measures, with a second ending bracket covering the final measure.

Useful scales:

B_b Mixolydian (B^b7) **A_b Mixolydian (A^b7)**

Musical staff in bass clef, 4/4 time signature, key of Bb. The staff shows two scales: Bb Mixolydian (Bb, C, D, Eb, F, G, Ab) and Ab Mixolydian (Ab, Bb, C, Db, Eb, F, G). The notes are numbered 1 through 6, followed by b7 and 1.

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Shoshana (Part 3 - harmony)

F_M7 *Piano Montuno*

E_bM₇

A1 A2 **B_b7** (*Head and Solos*)

A_b7

B1 B2 **F_M7** (*Head and Interlude*)

E_bM₇

Shoshana features a rhythmic piano part called a "montuno." Other instruments can play this for arrangement purposes. This song was originally played with a straight-eighth feel. Solos are over the A section only. The B section is written to be an interlude. It is a single-line melody.

A1 A2 **B_b7** *On Cue: Background for solos.*

A_b7

Useful scales:

B_b Mixolydian (B_b7) **A_b Mixolydian (A_b7)**

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sir John (Part 1 - melody)

Blue Mitchell

Bb^7 (Eb^7) Eb^6 Bb^7
 Eb^7 Bb^7
 Cm^7 F^7 Bb^7 F^7
 (Solos) Bb^7

Sir John is a 12-bar blues. It was originally played with a medium-swing feel. The Eb^6 chord in bar 2 should be played as Eb^7 during solos.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Coda

Supplemental Material - Sir John

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7	E^b6	E^b7	G^{7(b9)}	C_M7	F⁷	B^b7	E^b7	G^{7(b9)}	C_M7	F⁷
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3	6	b7	b7	b3	b7	9	13	5	9	5
b7	3	3	3	b7	3	b7	3	3	b7	3
1	1	1	1	1	1	3	b7	b7	b3	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7 **E^b6** **B^b7**

1 3 5 b5 1 3 6 b6 1 5 6 b7 1 3 6 5

E^b7 **B^b7** **G^{7(b9)}**

1 3 5 3 1 b7 6 b6 1 3 5 #5 1 b9 1 3

C_M7 **F⁷** **B^b7** **F⁷**

1 2 b3 3 1 b7 6 5 1 1 b7 6 1 b7 6 5

Sir John (Part 2 - harmony)

$\text{B}^{\flat 7}$
 $(\text{E}^{\flat 7})$
 $\text{E}^{\flat 6}$
 $\text{B}^{\flat 7}$

$\text{E}^{\flat 7}$
 $\text{B}^{\flat 7}$

Cm^7
 F^7
 $\text{B}^{\flat 7}$
 F^7

(Solos) $\text{B}^{\flat 7}$

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Sir John (Part 3 - harmony)

(E^b7)
 B^b7
 E^b6
 B^b7
 E^b7
 B^b7
 C^m7
 F7
 B^b7
 F7
 (Solos)
 B^b7

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: B^b Blues Scale

1 b3 4 b5 5 b7 1

Sister Sadie (Part 1 - melody)

Horace Silver

A1 **A2**

(For Solos, primarily just G7 for the A sections.)

Ab7 G7 Ab7 G7 Ab7

G7 Ab7 G7 Ab7

B C7 G7 (1st x only)
C7 Bb7 A7 Ab7

A3 G7 Ab7 G7 Ab7

G7 Ab7 G7

(Solos) G7 low G

Sister Sadie has a 32-bar AABA form. The melody is accompanied by stop-time hits from the rhythm section. It was originally recorded with a medium-swing feel.

Unison Background for solos is in Parts 2 and 3.

Supplemental Material - Sister Sadie

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G^7	A^b7	C^7	B^b7	A^7	A^b7	G^7	A^b7	C^7	B^b7	A^7	A^b7
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3	3	b7	b7	b7	b7	13	5	9	9	9	9
b7	b7	3	3	3	3	3	3	b7	b7	b7	b7
1	1	1	1	1	1	b7	b7	3	3	3	3

Useful Scales

G Blues Scale	G Mixolydian	(G⁷)	C Mixolydian	(C⁷)
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1 b3 4 b5 5 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1
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B^b Mixolydian	(B^{b7})	A Mixolydian	(A⁷)	A^b Mixolydian	(A^{b7})
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1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1
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Sample Bass Line

A1 A2 G⁷ (Solos)

1 2 3 4 5 6 b7 6 5 4 3 4 5 6 b7 7 1 6 5 4 3 6 5 b7

G⁷ B C⁷ G⁷

1 7 b7 6 5 4 3 2 1 3 5 6 b7 6 5 3 1 2 3 2 1 b7 6 5

C⁷ B^{b7} A⁷ A^{b7} A3 Play letter A 8 bars

1 3 5 3 1 3 5 3 1 3 5 b7 1 5 3 1

Sister Sadie (Part 2 - harmony)

A1 **A2**

(For Solos, primarily just G7 for the A sections.)

Ab7 G7 Ab7 G7 Ab7

G7 Ab7 G7 (1st x only) Ab7

break

B C7 G7 C7 Bb7 A7 Ab7

A3 G7 Ab7 G7 Ab7

G7 Ab7 G7

break

(Solos) G7 break low G

On Cue: Unison Background for solos.

A1 **A2**

B 8 **A3** 7 (for D.S.) Ab7 (after solos) D.S. al Coda

Useful scales: G Blues Scale

G Mixolydian (G7)

C Mixolydian (C7)

Bb Mixolydian (Bb7)

A Mixolydian (A7)

Ab Mixolydian (Ab7)

Sister Sadie (Part 3 - harmony)

A1 **A2** (For Solos, primarily just G7 for the A sections.)

Ab7 G7 Ab7 G7 Ab7

B C7 G7 C7 Bb7

A7 Ab7 **A3** G7 Ab7 G7

(Solos) G7 break low G

On Cue: Unison Background for solos.

A1 **A2**

B 8 **A3** 7 (for D.S.) Ab7 (after solos) **D.S. al Coda**

Useful scales: G Blues Scale G Mixolydian (G7) C Mixolydian (C7)

Bb Mixolydian (Bb7) A Mixolydian (A7) Ab Mixolydian (Ab7)

So Danço Samba (Part 1 - melody)

Antonio Carlos Jobim

Só Danço Samba is a 32-bar tune with an AABA form. It has a similar chord progression to Billy Strayhorn's Take The A Train. This song was originally played with a straight-eighth feel.

Supplemental Material - Só Danço Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$C^{6/9}$
 D^7
 D_{MI}^7
 G^7
 G_{MI}^7
 C^7
 F_{MA}^7
 $C^{6/9}$
 D^7
 D_{MI}^7
 G^7
 G_{MI}^7
 C^7
 F_{MA}^7

3	3	b3	b7	b7	3	7	9	9	9	13	5	9	5
6	b7	b7	3	b3	b7	3	6	b7	b7	3	b3	b7	3
1	1	1	1	1	1	1	3	3	b3	b7	b7	3	7

Useful Scales

C Major

(C_{MA}^7) D Mixolydian

(D^7)

G Mixolydian

(G^7)

1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

C Mixolydian

(C^7) F Major

(F_{MA}^7)

1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 7 1

Sample Bass Line

(Latin)

$C^{6/9}$

D^7

(etc.)

1 1 1 1 1 1 1 1 1 1 1 1 1

(Swing)

A1 A2 $C^{6/9}$

D^7

D_{MI}^7

G^7

1 3 5 3 | 1 5 1 #1 | 1 3 5 6 | b7 6 5 3 | 1 2 b3 5 | 1 b7 6 5

1 $C^{6/9}$

G^7

2 $C^{6/9}$

B G_{MI}^7

C^7

1 3 6 b6 | 1 b7 6 5 | 1 3 5 3 | 1 7 6 b6 | 1 b3 5 b3 | 1 2 b3 3

F_{MA}^7

D^7

D_{MI}^7

G^7

1 2 3 2 | 1 3 b7 5 | 1 3 5 6 | b7 6 5 3 | 1 2 b3 5 | 1 b7 6 5

So Danço Samba (Part 2 - harmony)

A1 A2 $C^{6/4}$ D^7 D_{MI}^7 G^7

1 $C^{6/4}$ G^7 2 $C^{6/4}$ B G_{MI}^7 C^7

F_{MA}^7 D^7 D_{MI}^7 G^7

A3 $C^{6/4}$ D^7 D_{MI}^7

G^7 $C^{6/4}$ (Solos) $C^{6/4}$

A1 A2 On Cue: Background for solos.

B 8 A3

(after solos)

D.S. al Coda

Useful scales:

C Major (C_{MA}^7) **D Mixolydian** (D^7) **G Mixolydian** (G^7)

1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

C Mixolydian (C^7) **F Major** (F_{MA}^7)

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1

So Danço Samba (Part 3 - harmony)

A1 A2 C^{6/9} D⁷ D^{M7} G⁷

1 C^{6/9} G⁷ 2 C^{6/9} B G^{M7} C⁷

F^{M7} D⁷ D^{M7} G⁷

A3 C^{6/9} D⁷ D^{M7}

G⁷ C^{6/9} (Solos) C^{6/9}

A1 A2 On Cue: Background for solos.

B 8 A3

(after solos)
D.S. al Coda

Useful scales:

C Major (C^{M7}) D Mixolydian (D⁷) G Mixolydian (G⁷)

1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

C Mixolydian (C⁷) F Major (F^{M7})

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1

Song for My Father (Part 1 - melody)

Horace Silver

A1 **A2** F_{MI}^9 E^b_9

D^b_9 C^9 F_{MI}^9 1 F_{MI}^9 2

B E^b_9 F_{MI}^9

E^b_9 D^b_9 C^7 F_{MI}^9 \emptyset

\emptyset F_{MI}^9 $\text{C}^{7(\#5)}$ F_{MI}^9

(Solos)

Song For My Father has an AAB form. It is common for the pianist to double the bass line during the melody. It was originally played with a straight-eighth feel.

Shout chorus. Play after solos (optional).

A1 **A2**

B 7

(for D.S.)

(after solos)
D.S. al Coda

Supplemental Material - Song For My Father

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{Mi}⁷ E^{b7} D^{b7} C⁷ F_{Mi}⁷ E^{b7} D^{b7} C⁷

b3	3	3	3	5	5	9	9
b7	b7	b7	b7	b3	3	b7	b7
1	1	1	1	b7	b7	3	3

Useful Scales

F Blues Scale

F Dorian

(F_{Mi}⁷)

E^b Mixolydian

(E^{b7})

D^b Mixolydian

(D^{b7})

C Mixolydian

(C⁷)

Sample Bass Line

A1 A2

F_{Mi}⁹

E^{b9}

D^{b9}

C⁹

F_{Mi}⁹

F_{Mi}⁹

B

E^{b9}

F_{Mi}⁹

E^{b9}

D^{b9}

C⁷

F_{Mi}⁹

Song for My Father (Part 2 - harmony)

A1 **A2** F_{MI}^9 E^b_9

D^b_9 C^9 F_{MI}^9 F_{MI}^9

B E^b_9 F_{MI}^9

E^b_9 D^b_9 C^7 F_{MI}^9

F_{MI}^9 $\text{C}^{7(+5)}$ F_{MI}^9

(Solos)

A1 **A2** Shout chorus. Play after solos (optional).

E^b_9 F_{MI}^9 C^7 F_{MI}^9

B

(after solos) **D.S. al Coda**

(for D.S.)

Useful scales:

F Blues Scale 1 b3 4 b5 5 b7 1

F Dorian 1 2 b3 4 5 6 b7 1

E^b Mixolydian 1 2 3 4 5 6 b7 1

D^b Mixolydian 1 2 3 4 5 6 b7 1

C Mixolydian 1 2 3 4 5 6 b7 1

Song for My Father (Part 3 - harmony)

A1 **A2** F_{MI}^9 E^b9

D^b9 C^9 F_{MI}^9 1 F_{MI}^9 2

B E^b9 F_{MI}^9

E^b9 D^b9 C^7 F_{MI}^9 \emptyset

\emptyset F_{MI}^9 $\text{C}^{7(+5)}$ F_{MI}^9

(Solos)

Shout chorus. Play after solos (optional).

A1 **A2**

B

(after solos) **D.S. al Coda**

(for D.S.)

Useful scales: **F Blues Scale** **F Dorian** (F_{MI}^7) **E^b Mixolydian** (E^b7)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

D^b Mixolydian (D^b7) **C Mixolydian** (C^7)

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sonnymoon for Two (Part 1 - melody)

Sonny Rollins

The musical score consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The first three staves contain the main melody with the following chord changes: Bb7, Eb7, Bb7, Cm117, F7, Bb7, F7. The fourth staff is labeled '(Solos)' and begins with a C-clef symbol, followed by a Bb7 chord and a melodic line.

Sonnymoon For Two is a 12-bar blues with a repeating motivic melody that doesn't change to match the chords. This was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

The background accompaniment for solos is shown in two staves of bass clef, 4/4 time, with a key signature of two flats. It features a repeating rhythmic pattern of eighth notes and quarter notes, with some notes beamed together and slurs.

Shout chorus (3 parts). Play after solos (optional)

The shout chorus is presented in three staves of bass clef, 4/4 time, with a key signature of two flats. It consists of a series of eighth and quarter notes, some with slurs and accents, ending with a double bar line.

D.C. al Coda

Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

		B^b7	E^b7	F7			B^b7	E^b7	F7
3	b7	b7		9	13	5			
b7	3	3		b7	3	3			
1	1	1		3	b7	b7			

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7

B^b7

1 3 5 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F7

B^b7

F7

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Sonnymoon for Two (Part 2 - harmony)

F_M7 *Piano Montuno*

E^b_M7

A1 **A2** **B^b7** (*Head and Solos*)

A^b7

B1 **B2** **F_M7** (*Head and Interlude*)

E^b_M7

Shoshana features a rhythmic piano part called a "montuno". Other instruments can play this for arrangement purposes. This song was originally played with a straight-eighth feel. Solos are over the A section only. The B section is written to be an interlude.

A1 **A2** **B^b7** *On Cue: Background for solos.*

A^b7

Useful scales:

B^b Mixolydian (B^b7) **A^b Mixolydian (A^b7)**

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sonnymoon for Two (Part 3 - harmony)

B \flat 7

E \flat 7 **B \flat 7**

C MI 7 **F7** **B \flat 7** **F7** Coda

(Solos) **B \flat 7**

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.C. al Coda

Useful scales: **B \flat Blues Scale**

1 b3 4 b5 5 b7 1

St. James Infirmary (Part 1 - melody)

Joe Primrose

D_{MI} A^7 D_{MI} A^7

D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

(Solos) D_{MI} B^b7 $A^{7(\#5)}$ D_{MI}^6

f ————— *p*

Saint James Infirmary is usually played with a slow-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

f

D.S. al Coda

Supplemental Material - Saint James Infirmary

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
D _{M1}	A ⁷	B ^{b7}	A ⁷	D _{M1}	A ⁷	B ^{b7}	A ⁷
b3 5 1	3 b7 1	3 b7 1	b7 3 1	9 6 b3	5 3 b7	3 b7 5	3 b7 5

Useful Scales

D Blues Scale

D Melodic Minor

(D_{M1}) A Mixolydian

(A⁷)

1 b3 4 b5 5 b7 1 | 1 2 b3 4 5 6 7 1 | 1 2 3 4 5 6 b7 1

B^b Mixolydian

(B^{b7})

1 2 3 4 5 6 b7 1

Sample Bass Line

D_{M1}

A⁷

D_{M1}

A⁷

1 b3 1 5 1 b3 2 5 1 2 b3 4 1 b7 b6 5

D_{M1}

A⁷

D_{M1}

B^{b7}

A⁷

D_{M1}

1 b7 1 3 1 b3 4 5 1 1 1 5 1 b3 5 b3

St. James Infirmary (Part 2 - harmony)

♩ D_{Mi} A⁷ D_{Mi} A⁷

D_{Mi} A⁷ D_{Mi} B^{b7} A⁷ D_{Mi}

(Solos) D_{Mi} B^{b7} A⁷⁽⁺⁵⁾ D_{Mi}⁶

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

f

Useful scales:

D Blues Scale D Melodic Minor (D_{Mi}) A Mixolydian (A⁷)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 7 1 1 2 3 4 5 6 b7 1

B^b Mixolydian (B^{b7})

1 2 3 4 5 6 b7 1

St. James Infirmary (Part 3 - harmony)

D_{MI} A^7 D_{MI} A^7

D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

(Solos)

D_{MI} B^b7 $A^{7(\#5)}$ D_{MI}^6

f *p*

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

f

D.S. al Coda

Useful scales:

D Blues Scale

1

b3

4

b5

5

b7

1

D Melodic Minor (D_{MI})

1

2

b3

4

5

6

7

1

A Mixolydian (A^7)

1

2

3

4

5

6

b7

1

Bb Mixolydian (B^b7)

1

2

3

4

5

6

b7

1

St. Thomas (Part 1 - melody)

Sonny Rollins

$C^{6/4}$ A^7 D_{MI}^7 G^7 $C^{6/4}$
 $C^{6/4}$ A^7 D_{MI}^7 G^7 $C^{6/4}$
 $E_{MI}^{7(b5)}$ A^7 D_{MI}^7 G^7 C^7 F^7 D_{MI}^7 G^7 $C^{6/4}$ \oplus
 \oplus C^7 F^7 D_{MI}^7 G^7 $C^{6/4}$
 (Solos)

St. Thomas was originally played with a straight-eighth feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

Supplemental Material - St. Thomas

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C^{6/9} A⁷ D^{Mi7} G⁷ E^{Mi7(b5)} C⁷ F⁷ C^{6/9} A⁷ D^{Mi7} G⁷ E^{Mi7(b5)} C⁷ F⁷

3	b7	b3	b7	b3	3	b7	9	5	9	13	b7	9	5
6	3	b7	3	b7	b7	3	6	3	b7	3	b5	b7	3
1	1	1	1	1	1	1	3	b7	b3	b7	b3	3	b7

Useful Scales

C Major Pentatonic (C^{6/9}) A Mixolydian (A⁷) G Mixolydian (G⁷)

1 2 3 5 6 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

E Locrian (E^{Mi7(b5)}) C Mixolydian (C⁷) F Mixolydian (F⁷)

1 b2 b3 4 b5 b6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

Sample Bass Line

C^{6/9} A⁷ D^{Mi7} G⁷ C^{6/9} C^{6/9} A⁷

1 5 1 1 5 1 | 1 1 5 1 3 5 | 1 5 1 1 5 1 | 1 5 1 1 5 1

D^{Mi7} G⁷ C^{6/9} E^{Mi7(b5)} A⁷ D^{Mi7} G⁷

1 1 5 1 3 5 | 1 b3 1 1 5 1 | 1 5 1 1 5 1

C⁷ F⁷ D^{Mi7} G⁷ C^{6/9}

1 3 5 1 3 1 | 1 1 3 1 3 5

St. Thomas (Part 2 - harmony)

$C^{6/9}$ A^7 D_{MI}^7 G^7 $C^{6/9}$ $C^{6/9}$
 A^7 D_{MI}^7 G^7 $C^{6/9}$ $E_{MI}^{7(b5)}$ A^7
 D_{MI}^7 G^7 C^7 F^7 D_{MI}^7 G^7 $C^{6/9}$

(Solos)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Drum Solo 3


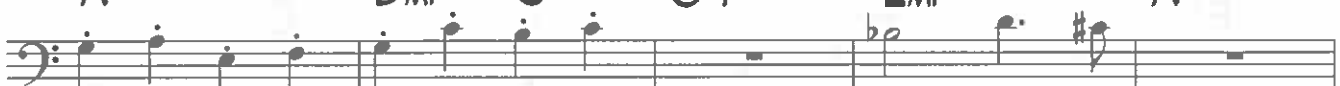


Drum Solo 3

D.C. al Coda

Useful scales:

C Major Pentatonic ($C^{6/9}$) A Mixolydian (A^7) G Mixolydian (G^7)
 1 2 3 5 6 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
 E Locrian ($E_{MI}^{7(b5)}$) C Mixolydian (C^7) F Mixolydian (F^7)
 1 b2 b3 4 b5 b6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

St. Thomas (Part 3 - harmony)

C^{6/9} **A⁷** **D_{M1}⁷** **G⁷** **C^{6/9}** **C^{6/9}**

A⁷ **D_{M1}⁷** **G⁷** **C^{6/9}** **E_{M1}^{7(b5)}** **A⁷**

D_{M1}⁷ **G⁷** **C⁷** **F⁷** **D_{M1}⁷** **G⁷** **C^{6/9}** 

(Solos)  **C⁷** **F⁷** **D_{M1}⁷** **G⁷** **C^{6/9}**


On Cue: Background for solos.



Shout chorus. Play after solos (optional)



Drum Solo **3**



Drum Solo **3** **D.C. al Coda**



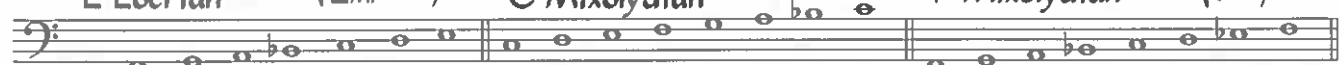
Useful scales:

C Major Pentatonic (C^{6/9}) **A Mixolydian (A⁷)** **G Mixolydian (G⁷)**



1 2 3 5 6 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

E Locrian (E_{M1}^{7(b5)}) **C Mixolydian (C⁷)** **F Mixolydian (F⁷)**



1 b2 b3 4 b5 b6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Straight Life (Part 1 - melody)

Freddie Hubbard

Chord progression: F7 Eb7 F7 Eb7
 F7 Eb7 F7 Eb7
 F7 Eb7 F7 Eb7
 F7 Eb7 F7 Eb7
 F7 Eb7 F7 Eb7
 F7 Eb7 F7 Eb7
 F7 Eb7 F7 Eb7

(Solos)

Straight Life has a simple melody based on scales.
It was originally played with a straight-eighth feel.

On Cue: Background for solos.

(after solos)
D.S. al Coda
 (with pick-ups)

Supplemental Material - Straight Life

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷	E^b7	F⁷	E^b7
3 b7 1	3 b7 1	9 b7 3	9 b7 3

Useful Scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

F⁷	E^b7
1 1 b7 1	1 7 1 1 b7 1 #1 2

Straight Life (Part 2 - harmony)

F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$
 be be be be be be

F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$
 be be

F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$

F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$ F^7 $\text{E}^{\flat 7}$
 be be

(Solos)

F^7 $\text{E}^{\flat 7}$ E^7 F^7

On Cue: Background for solos.

(after solos)
D.S. al Coda
 (with pick-ups)

Useful scales:
 F Blues Scale

1 b3 4 b5 5 b7 1

Straight Life (Part 3 - harmony)

F⁷ E^{b7} F⁷ E^{b7} F⁷ E^{b7}

F⁷ E^{b7} F⁷ E^{b7} F⁷ E^{b7}

F⁷ E^{b7} F⁷ E^{b7} F⁷ E^{b7}

F⁷ E^{b7} F⁷ E^{b7} F⁷ E^{b7}

(Solos)

F⁷ E^{b7} E⁷ F⁷

On Cue: Background for solos.

(after solos)
D.S. al Coda
 (with pick-ups)

Useful scales:

F Blues Scale

1 b3 4 b5 5 b7 1

Tenor Madness (Part 1 - melody)

Sonny Rollins

Musical score for Tenor Madness (Part 1 - melody) in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is written in bass clef. Chord symbols are placed above the staff: Bb7, Eb7, Bb7, Eb7, Bb7. The second staff continues the melody with chord symbols Eb7, Bb7, Eb7, Bb7. The third staff has chord symbols Cm17, F7, Bb7. The fourth staff is marked "(Solos)" and has chord symbols F7, Bb7, A7, Bb7. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. Accents (>) are placed over several notes.

Tenor Madness is a 12-bar blues with a bebop melody. It was originally played with a medium-fast swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Musical score for On Cue: Background for solos. The score consists of two staves of music in bass clef, 4/4 time, with a key signature of two flats. The music features a steady bass line with eighth and sixteenth notes, and rests. The first staff has a melodic line with eighth notes and rests. The second staff continues the melodic line with eighth notes and rests.

Shout chorus (3 parts). Play after solos (optional)

Musical score for Shout chorus (3 parts). The score consists of three staves of music in bass clef, 4/4 time, with a key signature of two flats. The music features a steady bass line with eighth and sixteenth notes, and rests. The first staff has a melodic line with eighth notes and rests. The second staff continues the melodic line with eighth notes and rests. The third staff continues the melodic line with eighth notes and rests, ending with a double bar line and a fermata over the final note. The text "D.S. al Coda" is written to the right of the final staff.

Supplemental Material - Tenor Madness

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	C_{MI}^7	F^7	$B^{\flat 7}$	$E^{\flat 7}$	C_{MI}^7	F^7
---------------	---------------	------------	-------	---------------	---------------	------------	-------

3	$b7$	$b3$	$b7$	9	13	9	5
$b7$	3	$b7$	3	$b7$	3	$b7$	3
1	1	1	1	3	$b7$	$b3$	$b7$

Useful Scales

B^{\flat} Blues Scale

1 $b3$ 4 $b5$ 5 $b7$ 1

Sample Bass Line

$B^{\flat 7}$	$E^{\flat 7}$	$B^{\flat 7}$
---------------	---------------	---------------

1 3 5 $b5$ 1 $b7$ 6 $b6$ 1 5 6 $b7$ 1 3 6 5

b^{\flat} D F F^{\flat} E^{\flat} D C C b G A b B D G F

$E^{\flat 7}$	$B^{\flat 7}$
---------------	---------------

1 3 5 3 1 $b7$ 6 $b6$ 1 2 3 2 5 4 3 $b3$

C_{MI}^7	F^7	$B^{\flat 7}$	(F^7)
------------	-------	---------------	-----------

1 5 $b3$ 3 1 $b7$ 5 3 1 3 4 $\sharp 4$ 1 $b7$ 6 5

Tenor Madness (Part 2 - harmony)

♩ B^{b7} E^{b7} B^{b7}

E^{b7} B^{b7}

C_{Mi}⁷ F⁷ B^{b7}

(Solos) F⁷ B^{b7} A⁷ B^{b7}

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

(for D.S.)

Useful scales: B^b Blues Scale

1 b3 4 b5 5 b7 1

Tenor Madness (Part 3 - harmony)

§ B^{b7} E^{b7} B^{b7}

E^{b7} B^{b7}

C^{m7} F⁷ B^{b7} F⁷

(Solos) F⁷ B^{b7} A⁷ B^{b7}

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales: B^b Blues Scale

1 b3 4 b5 5 b7 1

Trail Dust (Part 1 - melody)

Jim Rotondi

Musical score for Trail Dust (Part 1 - melody) in bass clef, 4/4 time, key of B-flat major. The score consists of four staves of music. Above the first staff are the chords: F_{MA}^7 , Bb^7 , F_{MA}^7 , Bb^7 . Above the second staff are the chords: F_{MA}^7 , D^7 , G_{MI}^7 , C^7 , $A^b_{MI}^7$, D^b7 . Above the third staff are the chords: $A^b_{MI}^7$, D^b7 , G_{MI}^7 , C^7 . Above the fourth staff are the chords: F_{MA}^7 , C^7 , F_{MA}^7 , Bb^7 , F_{MA}^7 . The score includes various musical notations such as slurs, ties, and a triplet. The word "(Solos)" is written below the fourth staff.

Trail Dust was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Musical score for On Cue: Background for solos. It consists of two staves of music in bass clef, 4/4 time, key of B-flat major. The music features a steady eighth-note accompaniment with various chordal textures.

Shout chorus (3 parts). Play after solos (optional)

Musical score for Shout chorus (3 parts). It consists of three staves of music in bass clef, 4/4 time, key of B-flat major. The music features a steady eighth-note accompaniment with various chordal textures. The word "D.S. al Coda" is written below the third staff, with "(for D.S.)" written below it.

Supplemental Material - Trail Dust

Sample Piano Voicings

Basic 3-note voicings

F_{MA7} $Bb7$ $D7$ G_{MI7} $C7$ A^b_{MI7} D^b7

3 $b7$ 3 $b7$ 3 $b7$ 3
 7 3 $b7$ $b3$ $b7$ $b3$ $b7$
 1 1 1 1 1 1 1

Rootless voicings

F_{MA7} $Bb7$ $D7$ G_{MI7} $C7$ A^b_{MI7} D^b7

5 9 9 5 9 5 9
 3 $b7$ $b7$ $b3$ $b7$ $b3$ $b7$
 7 3 3 $b7$ 3 $b7$ 3

Useful Scales

F Major (F_{MA7}) C Mixolydian ($C7$) Bb Mixolydian ($Bb7$) D^b Mixolydian (D^b7)

1 2 3 4 5 6 7 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

Sample Bass Line

F_{MA7} $Bb7$ F_{MA7} $Bb7$ F_{MA7} $D7$

1 3 6 5 1 3 5 6 1 2 3 5 1 $b7$ 6 $b6$ 1 1 7 $b7$ 1 3 5 $b5$

G_{MI7} $C7$ A^b_{MI7} D^b7 A^b_{MI7} D^b7

1 5 $b3$ 3 1 3 $b7$ 6 1 5 $b3$ 3 1 3 4 $\sharp 4$ 1 $b7$ 1 $b3$ 1 3 1 5

G_{MI7} $C7$ F_{MA7} $C7$

1 $b3$ 5 $b3$ 1 5 3 1 1 5 7 6 1 $b7$ 1 3

Trail Dust (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

Trail Dust (Part 3 - harmony)

F_{MA}^7 Bb^7 F_{MA}^7 Bb^7
 F_{MA}^7 D^7 G_{MI}^7 C^7 $A^b_{MI}^7$
 D^b7 $A^b_{MI}^7$ D^b7 G_{MI}^7 C^7 Coda
 F_{MA}^7 C^7 Coda F_{MA}^7 Bb^7 F_{MA}^7

(Solos)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

F Major (F_{MA}^7) C Mixolydian (C^7) Bb Mixolydian (Bb^7) F Mixolydian (D^b7)

1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

When the Saints Go Marching In

(Part 1 - melody)

Traditional

F C⁷
 F F⁷ B^b
 F G⁷ C⁷ F C⁷
 (Solos) F

When The Saints Go Marching In is usually played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

(after solos)
D.S. al Coda
 (with pick-ups)

Supplemental Material - When The Saints Go Marching In

Sample Piano Voicings

Basic 3-note voicings Root and rootless voicings

F	F ⁷	B ^b	G ⁷	C ⁷	F	F ⁷	B ^b	G ⁷	C ⁷
3	3	3	b7	3	3	5	1	5	9
5	b7	5	3	b7	1	3	5	3	b7
1	1	1	1	1	5	b7	3	b7	3

Useful Scales

F Major Pentatonic	(F)	B ^b Major Pentatonic	(B ^b)	C Mixolydian	(C ⁷)
1 2 3 5 6 1	1 2 3 5 6 1	1 2 3 4 5 6 b7 1			

Sample Bass Line

F															
1	3	5	6	1	6	5	3	1	3	5	6	1	6	5	3
F	C ⁷														
1	3	5	3	1	2	3	4	1	2	3	2	1	b7	6	5
F	F ⁷		B ^b												
1	3	5	6	1	6	5	3	1	3	5	6	5	3	1	6
F	G ⁷		C ⁷		F		C ⁷								
1	3	5	3	1	3	1	5	1	3	4	#4	1	B7	6	5

When the Saints Go Marching In (Part 2 - harmony)

♩ F

(Solos)

On Cue: Background for solos.

(after solos)
D.S. al Coda
(with pick-ups)

Useful scales:

F Major Pentatonic (F) Bb Major Pentatonic (Bb) C Mixolydian (C7)

1 2 3 5 6 1 1 2 3 5 6 1 1 2 3 4 5 6 b7 1

When the Saints Go Marching In (Part 3 - harmony)

♩ F

F C⁷

F F⁷ B^b

F G⁷ C⁷ F C⁷

(Solos)

On Cue: Background for solos.

(after solos)

D.S. al Coda
(with pick-ups)

Useful scales:

F Major Pentatonic (F) B^b Major Pentatonic (B^b) C Mixolydian (C⁷)

1 2 3 5 6 1 1 2 3 5 6 1 1 2 3 4 5 6 b7 1

Work Song (Part 1 - melody)

Nat Adderley

Disregard breaks and figures during solos.

(after solos)

Background for solos is included on 2nd and 3rd parts.

D.C. al Coda

Work Song has a 16 bar form and a call and response melody.
It was originally played with a medium swing feel.

Supplemental Material - Work Song

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings			Rootless voicings		
F_M7	C⁷	B^{b7}	F_M7	C⁷	B^{b7}

b7	3	3	5	9	9
b3	b7	b7	b3	b7	b7
1	1	1	b7	3	3

Useful Scales

F Blues Scale

F Dorian

(F_M7)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1

C Mixolydian

(C⁷)

B^b Mixolydian

(B^{b7})

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

(Solos) F_M7

1 5 b3 2 1 b7 5 b7 1 5 b3 5 1 b3 2 b7 1 b7 5 b7 1 b3 4 #4

C⁷

F_M7

B^{b7}

1 5 b7 1 3 5 b7 5 1 5 b7 7 1 2 b3 5 1 3 b7 6

B^{b7}

F_M7

B^{b7}

C⁷

F_M7

5 3 1 b7 1 b7 6 5 1 3 b7 1 1 3 5 1 1 2 b3 5

Work Song (Part 2 - harmony)

F_{Mi}⁷

F_{Mi}⁷ C⁷

F_{Mi}⁷ B^b7

F_{Mi}⁷ B^b7 C⁷ F_{Mi}⁷ (Solos)

F_{Mi}⁷ F_{Mi}⁷ B^b7 C⁷ F_{Mi}⁷

On Cue: Background for solos.

(after solos)
D.C. al Coda

Useful scales:

F Blues Scale

F Dorian (F_{Mi}⁷)

C Mixolydian (C⁷)

B^b Mixolydian (B^b7)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Work Song (Part 3 - harmony)

Main musical score for 'Work Song (Part 3 - harmony)'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of five staves of music. Above the staves, the following chords are indicated: F_{Mi}⁷, F_{Mi}⁷, C⁷, F_{Mi}⁷, B^{b7}, F_{Mi}⁷, B^{b7}, C⁷, F_{Mi}⁷, F_{Mi}⁷, F_{Mi}⁷, B^{b7}, C⁷, and F_{Mi}⁷. The fourth staff ends with a double bar line and the word '(Solos)'. The fifth staff begins with a common time signature (C) and ends with a double bar line.

On Cue: Background for solos.

Background music for solos and D.C. al Coda. This section consists of three staves of music in bass clef with a key signature of three flats. The first two staves provide a rhythmic accompaniment for the solos. The third staff concludes with the instruction '(after solos) D.C. al Coda'.

Useful scales:

F Blues Scale

F Dorian

(F_{Mi}⁷)

C Mixolydian (C⁷)

B^b Mixolydian (B^{b7})

Scale diagrams for the four scales listed above. Each scale is shown on a bass clef staff with a key signature of three flats. The notes are: F Blues Scale (F, B-flat, 4, b5, 5, b7, 1), F Dorian (1, 2, b3, 4, 5, 6, b7, 1), C Mixolydian (1, 2, 3, 4, 5, 6, b7, 1), and B^b Mixolydian (1, 2, 3, 4, 5, 6, b7, 1).

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Yardbird Suite (Part 1 - melody)

Charlie Parker

A1 A2 C⁶ B^{b7} C⁶ B^{b7} A⁷
D_{Mi}⁷ G⁷ C⁶ G⁷
2 G⁷ C⁶ B^{7(b9)} B E_{Mi}⁷
B^{7(b9)} E_{Mi}⁷ A⁷ D_{Mi}⁷
A⁷ D⁷ G⁷ A3 C⁶
B^{b7} C⁶ B^{b7} A⁷ D⁷ 
G⁷ C⁶ G⁷  G⁷ C⁶

(Solos)

Yardbird Suite has a 32-bar AABA form and a bebop melody. It was originally played with a medium-fast swing feel.

A1 A2 On Cue: Background for solos.
B A3
3 4 3

(after solos)
D.C. al Coda

Supplemental Material - Yardbird Suite

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C^6
 B^b7
 A^7
 D_{MI}^7
 G^7
 $B^{7(b9)}$
 E_{MI}^7
 D^7
 C^6
 B^b7
 A^7
 D_{MI}^7
 G^7
 $B^{7(b9)}$
 E_{MI}^7
 D^7

6 3 1 b7 3 1 b7 3 1 b3 b7 1 b7 3 1 b7 3 1 b3 b7 1 3 b7 1
 9 6 3 9 b7 3 5 3 b7 9 b7 3 13 b7 3 b9 b7 3 5 b7 3 9 b7 3

Useful Scales

C Major
 (C^6) B^b Mixolydian
 (B^b7) A Mixolydian
 (A^7)

1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
G Mixolydian
 (G^7) E Dorian
 (E_{MI}^7) B Half/whole diminished
 $(B^{7(b9)})$

1 2 3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1 1 b9 #9 3 #11 5 6 b7 1

Sample Bass Line

A1 A2 C^6 B^b7 C^7 (B^b7) A^7 D_{MI}^7

1 3 5 6 1 b7 5 3 1 1 7 b7 1 3 5 3 1 2 b3 5

G^7 C^6 G^7 G^7 C^6 $B^{7(b9)}$

1 b7 6 5 1 3 4 #4 1 b7 6 5 1 b7 6 5 1 5 2 1 1 3 5 1

B E_{MI}^7 $B^{7(b9)}$ E_{MI}^7 A^7 D_{MI}^7

1 b3 5 b3 1 b7 b6 5 1 5 1 b3 1 b7 b6 5 1 b3 5 b3

A^7 D^7 G^7 A3 Play letter A

5 b7 1 5 1 5 3 1 1 3 5 b5 8 bars

Yardbird Suite (Part 2 - harmony)

A1 **A2** C⁶ B^{b7} C⁶ B^{b7} A⁷ D^{Mi7}

1 G⁷ C⁶ G⁷ 2 G⁷ C⁶ B^{7(b9)}

B E^{Mi7} B^{7(b9)} E^{Mi7} A⁷ D^{Mi7} A⁷ D⁷

G⁷ **A3** C⁶ B^{b7} C⁶ B^{b7} A⁷

D⁷ G⁷ C⁶ G⁷ (Solos) G⁷ C⁶

On Cue: Background for solos.

A1 **A2**

B **A3**

3 (after solos) D.C. al Coda

Useful scales:

C Major (C^{MA7}) B^b Mixolydian (B^{b7}) A Mixolydian (A⁷)

G Mixolydian (G⁷) E Dorian (E^{Mi7}) B half/whole dimin. (B^{7(b9)})

Yardbird Suite (Part 3 - harmony)

A1 **A2** C⁶ B^{b7} C⁶ B^{b7} A⁷ D_{Mi}⁷

1 G⁷ C⁶ G⁷ 2 G⁷ C⁶ B^{7(b9)}

B E_{Mi}⁷ B^{7(b9)} E_{Mi}⁷ A⁷ D_{Mi}⁷ A⁷ D⁷

G⁷ **A3** C⁶ B^{b7} C⁶ B^{b7} A⁷

D⁷ G⁷ C⁶ G⁷ (Solos) G⁷ C⁶

A1 **A2** On Cue: Background for solos.

B 4 **A3**

3 (after solos) D.C. al Coda

Useful scales:

C Major (C^{MA7}) B^b Mixolydian (B^{b7}) A Mixolydian (A⁷)

1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

G Mixolydian (G⁷) E Dorian (E_{Mi}⁷) B half/whole dimin. (B^{7(b9)})

1 2 3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1 1 b9 #9 3 #11 5 6 b7 1

Z's Blues (Part 1 - melody)

Eric Alexander

Bb^7 F^7 Bb^7
 E^7 Eb^7 E^o7
 Bb^7 $G^7(b9)$ CMi^7
 F^7 Bb^7 F^7

(Solos)

Z's Blues is a 12-bar blues that was originally played with a medium-swing feel.

On Cue: Background for solos. (Duplicates Part 2).

Shout chorus (3 parts). Play after solos (optional)

D.S. al Fine

Supplemental Material - Z's Blues

Sample Piano Voicings

Basic 3-note voicings

$B^{\flat 7}$ F^7 E^7 $E^{\flat 7}$ E° $G^{7(b9)}$ C_{M7}

$b7$ 3 3 3 $b3$ $b7$ $b3$
 3 $b7$ $b7$ $b7$ $b7$ 3 $b7$
 1 1 1 1 1 1 1

Root and rootless voicings

$B^{\flat 7}$ F^7 E^7 $E^{\flat 7}$ E° $G^{7(b9)}$ C_{M7}

9 5 13 13 $b5$ 3 9
 $b7$ 3 3 3 $b3$ $b9$ $b7$
 3 $b7$ $b7$ $b7$ $b7$ $b7$ $b3$

Useful Scales

B^{\flat} Blues Scale B^{\flat} Mixolydian ($B^{\flat 7}$) F Mixolydian (F^7) E Mixolydian (E^7)

1 $b3$ 4 $b5$ 5 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $\sharp 7$ 1

E^{\flat} Mixolydian ($E^{\flat 7}$) E Whole/half dim (E°) G Half/whole dim ($G^{7(b9)}$) C Dorian (C_{M7})

1 2 3 4 5 6 $b7$ 1 1 2 $b3$ 4 $b5$ 6 $b7$ 7 1 1 $b9$ $\sharp 9$ 3 $\sharp 11$ 5 6 $b7$ 1 1 2 $b3$ 4 5 6 $b7$ 1

Sample Bass Line

$B^{\flat 7}$ F^7 $B^{\flat 7}$ E^7 $E^{\flat 7}$ E°

1 3 5 6 1 3 $b7$ 1 1 $b7$ 6 5 1 3 1 $b7$ 1 3 5 3 1 $b3$ $b5$ $b3$

$B^{\flat 7}$ $G^{7(b9)}$ C_{M7} F^7 $B^{\flat 7}$ F^7

5 $b7$ 1 $b7$ 1 $b7$ 5 3 1 2 $b3$ 5 1 $b7$ 6 5 1 3 6 $b6$ 1 $b7$ 6 5

Z's Blues (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales:

Z's Blues (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales:

Bb Mixolydian (Bb7) **F Mixolydian (F7)** **E Mixolydian (E7)** **Eb Mixolydian (Eb7)**

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

E whole/half dimin. (Eo7) **G half/whole dimin. (G7(b9))** **C Dorian (CMI7)**

1 2 b3 4 b5 b6 #6 7 1 1 b9 #9 3 #11 5 6 b7 1 1 2 b3 4 5 6 b7 1

Appendix I - Additional Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#11)} C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}⁷⁽⁺¹¹⁾ C Lydian

1 2 3 #4 5 6 7 1
(#11)

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C⁷_{SUS}(b9) C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

C Major

G Major

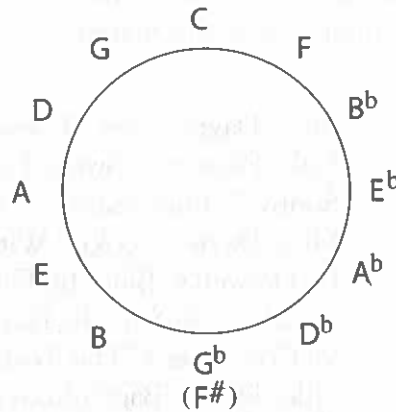
D Major

A Major

E Major

B Major

Cycle of Fifths



Move clockwise down a fifth,
move counterclockwise up a fifth.

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Transposing A Riff

C Major

5 1 2 3 4 5 3 4 5 3 1

D Major

5 1 2 3 4 5 3 4 5 3 1

F Major

5 1 2 3 4 5 3 4 5 3 1

G Major

5 1 2 3 4 5 3 4 5 3 1

Basic Drum Patterns

Swing

(ride cym.)
(snare dr. sidestick)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Latin/Bossa Nova

(ride cym.)
(snare dr. sidestick)
(bs. dr./hi-hat w/ foot)

To expand: play the ride cymbal pattern on the (closed) hi-hat.

Rock/Funk

(closed hi-hat)
(snare dr.)
(bs. dr.)

You can try varying the bass drum pattern, opening and closing the hi-hat, or playing the hi-hat pattern on the ride cymbal when appropriate.

Jazz Waltz

(ride cym.)
(snare dr.)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Appendix II - Discography

Below are the original &/or most well-known versions of the tunes in THE REAL EASY BOOK. You will definitely benefit by listening to how the masters play this material!

1. Bags' Groove Miles Davis' "Bags' Groove"; MJQ's "Modern Jazz Quartet:1957"
2. Big Bertha Duke Pearson's "Sweey Honey Bee"
3. Blue Seven Sonny Rollins' "Saxophone Colossus"
4. Blues By Five Miles Davis' "Cookin' With The Miles Davis Quintet"
5. Blues In The Closet Bud Powell's "Blues In The Closet"
6. Cold Duck Time Les McCann & Eddie Harris' "Swiss Movement"
7. Contemplation McCoy Tyner's "The Real McCoy"
8. Doxy Miles Davis' "Bags' Groove"; "Sonny Rollins And The Big Brass"
9. Edward Lee "Eric Alexander Quartet Live At The Keynote"
10. Equinox John Coltrane's "Coltrane's Sound"
11. Freedom Jazz Dance "The Best Of Eddie Harris"; Miles Davis' "Miles Smiles"
12. Gingerbread Boy Miles Davis' "Miles Smiles"; Jimmy Heath Quintet's "On The Trail"
13. Groove Merchant Jerome Richardson's "Jazz Station Runaway", Thad Jones/Mel Lewis Orchestra's "Basle 1969"
14. Jive Samba Cannonball Adderley's "Dizzy's Business"
15. Jo Jo Calypso Not currently recorded
17. Killer Joe Art Farmer/Benny Golson & The Jazztet's "Meet The Jazztet"
18. Listen Here "The Best Of Eddie Harris"
19. Little Sunflower Freddie Hubbard's "Backlash"
20. Mercy, Mercy, Mercy Cannonball Adderley's "Mercy, Mercy, Mercy"
21. Midnight Waltz Cedar Walton's "Among Friends"
22. Mr. P.C John Coltrane's "Giant Steps"
23. One For Daddy-O Cannonball Adderley's "Somethin' Else"
24. Red's Good Groove Red Garland's "Red's Good Groove"
25. Revelation Yusef Lateef's "The Centaur And The Phoenix"
26. Road Song "Wes Montgomery's Finest Hour"
27. Short Stuff Cedar Walton's "Cedar!"
28. Shoshana Cal Tjader's "Both Sides Of The Coin"
29. Sir John Blue Mitchell's "Blue's Moods"
30. Sister Sadie Horace Silver's "Blowin' The Blues Away"
31. Só Danço Samba "Antonio Carlos Jobim: The Composer Of Desafinado, Plays"; Stan Getz/João Gilberto's "Getz/Gilberto"
32. Song For My Father Horace Silver's "Song For My Father"
33. Sonnymoon For Two Sonny Rollins' "A Night At The Village Vanguard"
34. St. James Infirmary Louis Armstrong's "Satch Blows The Blues"
35. St. Thomas Sonny Rollins' "Saxophone Colossus"
36. Straight Life Freddie Hubbard's "Straight Life"
37. Tenor Madness Sonny Rollins' "Tenor Madness"
38. Trail Dust Not currently recorded
39. When The Saints Go Marching In Louis Armstrong's "Golden Greats"
40. Work Song Cannonball Adderley's "Them Dirty Blues"
41. Yardbird Suite Charlie Parker's "The Savoy And Dial Master Takes"
42. Z's Blues Not currently recorded

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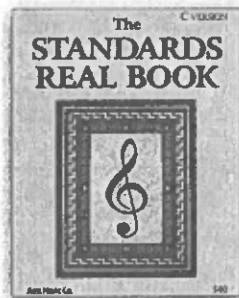


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Hey There
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I Love You
I Loves You Porgy

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It Ain't Necessarily So
It Never Entered My Mind
It's You Or No One
Just One Of Those Things
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Lover, Come Back To Me
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Mr. Lucky
My Funny Valentine
My Heart Stood Still
My Man's Gone Now

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On A Clear Day
Our Love Is Here To Stay
'Round Midnight
Secret Love
September In The Rain
Serenade In Blue
Shiny Stockings
Since I Fell For You
So In Love
So Nice (Summer Samba)
Some Other Time
Stormy Weather
The Summer Knows

Summer Night
Summertime
Teach Me Tonight
That Sunday, That Summer
The Girl From Ipanema
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Desafinado
Early Autumn

Eighty One
E.S.P.
Everything Happens To Me
Feel Like Makin' Love
Footprints
Four
Four On Six
Gee Baby Ain't I Good
To You
Gone With The Wind
Here's That Rainy Day
I Love Lucy
I Mean You
I Should Care

I Thought About You
If I Were A Bell
Imagination
The Island
Jersey Bounce
Joshua
Lady Bird
Like Someone In Love
Little Sunflower
Lush Life
Mercy, Mercy, Mercy
The Midnight Sun
Monk's Mood
Moonlight In Vermont

My Shining Hour
Nature Boy
Nefertiti
Nothing Personal
Oleo
Once I Loved
Out Of This World
Pent Up House
Portrait Of Tracy
Put It Where You Want It
Robbin's Nest
Ruby, My Dear
Satin Doll
Search For Peace

Shaker Song
Skylark
A Sleepin' Bee
Solar
Speak No Evil
St. Thomas
Street Life
Tenderly
These Foolish Things
This Masquerade
Three Views Of A Secret
Waltz For Debby
Willow Weep For Me
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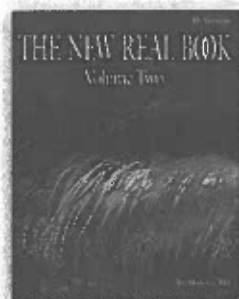
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Hi-Fly
Honeysuckle Rose
I Hadn't Anyone 'Til You
I'll Be Around
I'll Get By
Ill Wind

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Rosetta
Sea Journey
Senor Blues
September Song
Seven Steps To Heaven
Silver's Serenade
So Many Stars
Some Other Blues
Song For My Father
Sophisticated Lady
Spain

Stablemates
Stardust
Sweet And Lovely
That's All
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You're Everything
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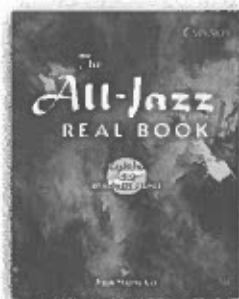
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Bird Of Beauty
Black Nile
Blue Moon
Butterfly
Caravan
Ceora
Close Your Eyes
Creepin'
Day Dream

Dolphin Dance
Don't Be That Way
Don't Blame Me
Emily
Everything I Have Is Yours
For All We Know
Freedomland
The Gentle Rain
Get Ready
A Ghost Of A Chance
Heat Wave
How Sweet It Is
I Fall In Love Too Easily
I Got It Bad

I Hear A Rhapsody
If You Could See Me Now
In A Mellow Tone
In A Sentimental Mood
Inner Urge
Invitation
The Jitterbug Waltz
Just Friends
Just You, Just Me
Knock On Wood
The Lamp Is Low
Laura
Let's Stay Together
Lonely Woman

Maiden Voyage
Moon And Sand
Moonglow
My Girl
On Green Dolphin Street
Over The Rainbow
Prelude To A Kiss
Respect
Ruby
The Second Time Around
Serenata
The Shadow Of Your Smile
So Near, So Far
Solitude

Speak Like A Child
Spring Is Here
Stairway To The Stars
Star Eyes
Stars Fell On Alabama
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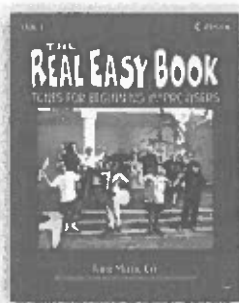
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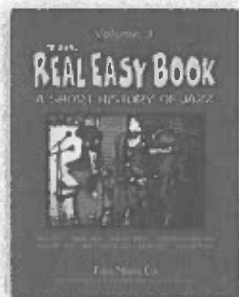
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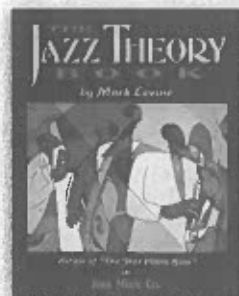
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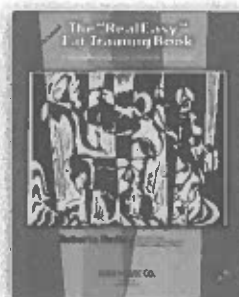


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This practical and enlightening book will help any jazz player or vocalist look at music with "new eyes." Designed for any level of player, on any instrument, "Metaphors For The Musician" provides numerous exercises throughout to help the reader turn these concepts into musical reality.

Guaranteed to help you improve your musicianship. 330 pages - \$29 list price. Satisfaction guaranteed!



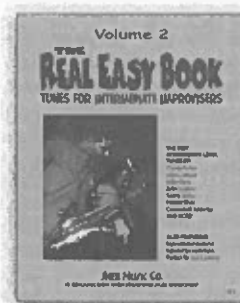
The 'Real Easy' Ear Training Book

By Roberta Radley

For all musicians, regardless of instrument or experience, this is the most comprehensive book on "hearing the changes" ever published!

- Covers both beginning and intermediate ear training exercises.
- Music Teachers: You will find this book invaluable in teaching ear training to your students.

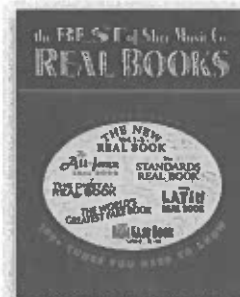
Book Includes 168 pages of instructional text and musical examples, plus two CDs! \$29 list price.



The Real Easy Book Vol. 2 TUNES FOR INTERMEDIATE IMPROVISERS

Published by Sher Music Co. In conjunction with the Stanford Jazz Workshop. Over 240 pages. \$29.

The best intermediate-level tunes by: Charlie Parker, John Coltrane, Miles Davis, John Scofield, Sonny Rollins, Horace Silver, Wes Montgomery, Freddie Hubbard, Cal Tjader, Cannonball Adderly, and more! Both volumes feature instructional material tailored for each tune. Perfect for jazz combos! Available in C, Bb, Eb and Bass Clef.



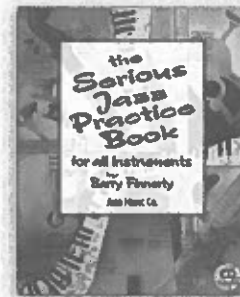
The Best of Sher Music Co. Real Books

100+ TUNES YOU NEED TO KNOW

A collection of the best-known songs from the world leader in jazz fake books - Sher Music Co.!

Includes songs by: Miles Davis, John Coltrane, Bill Evans, Duke Ellington, Antonio Carlos Jobim, Charlie Parker, John Scofield, Michael Brecker, Weather Report, Horace Silver, Freddie Hubbard, Thelonious Monk, Cannonball Adderly, and many more!

\$26. Available in C, Bb, Eb and Bass Clef.

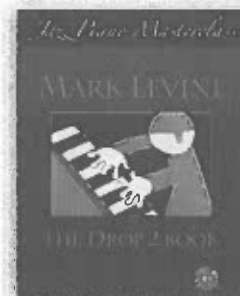


The Serious Jazz Practice Book

By Barry Finnerty
A unique and comprehensive plan for mastering the basic building blocks of the jazz language. It takes the most widely-used scales and chords and gives you step-by-step exercises that dissect them into hundreds of cool, useable patterns. Includes CD - \$30 list price.

"The book I've been waiting for!" - Randy Brecker.

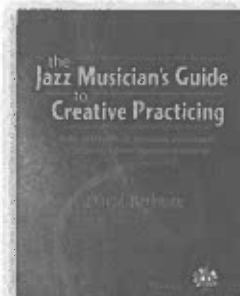
"The best book of intervallic studies I've ever seen."
- Mark Levine



Jazz Piano Masterclass With Mark Levine "THE DROP 2 BOOK"

The long-awaited book from the author of "The Jazz Piano Book!" A complete study on how to use "drop 2" chord voicings to create jazz piano magic! 68 pages, plus CD of Mark demonstrating each exercise. \$19 list.

"Will make you sound like a real jazz piano player in no time." - Jamey Aebersold

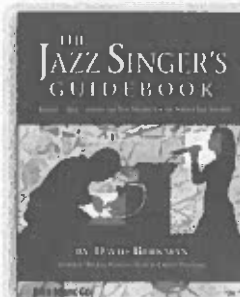


The Jazz Musicians Guide To Creative Practicing

By David Berkman

Finally a book to help musicians use their practice time wisely! Covers tune analysis, breaking hard tunes into easy components, how to swing better, tricks to playing fast bebop lines, and much more! 150+pages, plus CD. \$29 list.

"Fun to read and bursting with things to do and ponder." - Bob Mintzer



The Jazz Singer's Guidebook

By David Berkman

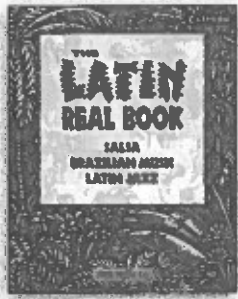
A COURSE IN JAZZ HARMONY AND SCAT SINGING FOR THE SERIOUS JAZZ VOCALIST

A clear, step-by-step approach for serious singers who want to improve their grasp of jazz harmony and gain a deeper understanding of music fundamentals.

This book will change how you hear music and make you a better singer, as well as give you the tools to develop your singing in directions you may not have thought possible.

\$26 - includes audio CD demonstrating many exercises.

LATIN MUSIC BOOKS, CDs, DVD



The Latin Real Book (C, Bb or Eb)

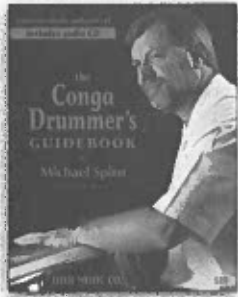
The only professional-level Latin fake book ever published! Over 570 pages. Detailed transcriptions exactly as recorded by:

Ray Barretto	Arsenio Rodriguez	Manny Oquendo	Ivan Lins
Eddie Palmieri	Tito Rodriguez	Puerto Rico All-Stars	Djavan
Fania All-Stars	Orquesta Aragon	Issac Delgado	Tom Jobim
Tito Puente	Beny Moré	Ft. Apache Band	Toninho Horta
Ruben Blades	Cal Tjader	Dave Valentin	Joao Bosco
Los Van Van	Andy Narell	Paquito D'Rivera	Milton Nascimento
NG La Banda	Mario Bauza	Clare Fischer	Leila Pinheiro
Irakere	Dizzy Gillespie	Chick Corea	Gal Costa
Celia Cruz	Mongo Santamaria	Sergio Mendes	And Many More!

The Latin Real Book Sampler CD



12 of the greatest Latin Real Book tunes as played by the original artists: Tito Puente, Ray Barretto, Andy Narell, Puerto Rico Allstars, Bacacoto, etc.
\$16 list price. Available in U.S.A. only.



The Conga Drummer's Guidebook

By Michael Spiro

Includes CD - \$28 list price. The only method book specifically designed for the intermediate to advanced conga drummer. It goes behind the superficial licks and explains how to approach any Afro-Latin rhythm with the right feel, so you can create a groove like the pros!

"This book is awesome. Michael is completely knowledgeable about his subject." - Dave Garibaldi

"A breakthrough book for all students of the conga drum." - Karl Perazzo



Introduction to the Conga Drum - DVD

By Michael Spiro

For beginners, or anyone needing a solid foundation in conga drum technique.

Jorge Alabe - "Mike Spiro is a great conga teacher. People can learn real conga technique from this DVD."

John Santos - "A great musician/teacher who's earned his stripes"

1 hour, 55 minutes running time. \$25.



Muy Caliente!

Afro-Cuban Play-Along CD and Book

Rebeca Mauleón - Keyboard
Oscar Stagnaro - Bass
Orestes Vilató - Timbales
Carlos Caro - Bongos
Edgardo Cambon - Congas

Over 70 min. of smokin' Latin grooves!
Stereo separation so you can eliminate the bass or piano. Play-along with a rhythm section featuring some of the top Afro-Cuban musicians in the world! \$18.



The True Cuban Bass

By Carlos Del Puerto, (bassist with Irakere) and Silvio Vergara, \$22.

For acoustic or electric bass; English and Spanish text; Includes CDs of either historic Cuban recordings or Carlos playing each exercise; Many transcriptions of complete bass parts for tunes in different Cuban styles - the roots of Salsa.



101 Montunos

By Rebeca Mauleón

The only comprehensive study of Latin piano playing ever published.

- Bi-lingual text (English/Spanish)
- 2 CDs of the author demonstrating each montuno
- Covers over 100 years of Afro-Cuban styles, including the danzón, guaracha, mambo, merengue and songs—from Peruchin to Eddie Palmieri. \$28



The Salsa Guide Book

By Rebeca Mauleón

The only complete method book on salsa ever published! 260 pages. \$25.

Carlos Santana - "A true treasure of knowledge and information about Afro-Cuban music."

Mark Levine, author of The Jazz Piano Book. - "This is the book on salsa."

Sonny Bravo, pianist with Tito Puente - "This will be the salsa 'bible' for years to come."

Oscar Hernández, pianist with Rubén Blades - "An excellent and much needed resource."



The Brazilian Guitar Book

By Nelson Faria, one of Brazil's best new guitarists.

- Over 140 pages of comping patterns, transcriptions and chord melodies for samba, bossa, baião, etc.
- Complete chord voicings written out for each example.
- Comes with a CD of Nelson playing each example.
- The most complete Brazilian guitar method ever published! \$28.

Joe Diorio - "Nelson Faria's book is a welcome addition to the guitar literature. I'm sure those who work with this volume will benefit greatly"

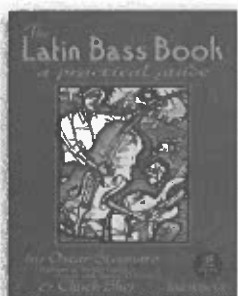


Inside The Brazilian Rhythm Section

By Nelson Faria and Cliff Korman

This is the first book/CD package ever published that provides an opportunity for bassists, guitarists, pianists and drummers to interact and play-along with a master Brazilian rhythm section. Perfect for practicing both accompanying and soloing.

\$28 list price for book and 2 CDs - including the charts for the CD tracks and sample parts for each instrument, transcribed from the recording.



The Latin Bass Book

A PRACTICAL GUIDE

By Oscar Stagnaro

The only comprehensive book ever published on how to play bass in authentic Afro-Cuban, Brazilian, Caribbean, Latin Jazz & South American styles. \$34.

Over 250 pages of transcriptions of Oscar Stagnaro playing each exercise. Learn from the best!

Includes: 3 Play-Along CDs to accompany each exercise, featuring world-class rhythm sections.



Afro-Caribbean Grooves for Drumset

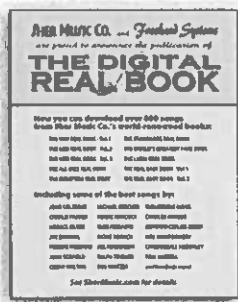
By Jean-Philippe Fanfant, drummer with Andy Narell's band, Sakesho.

Covers grooves from 10 Caribbean nations, arranged for drumset.

Endorsed by Peter Erskine, Horacio Hernandez, etc.

CD includes both audio and video files. \$25.

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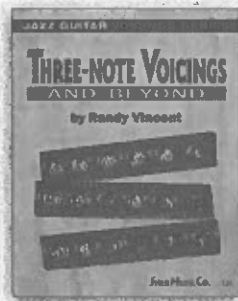
The Digital Real Book

On the web
Over 850 downloadable tunes from all the Sher Music Co. fakebooks.
See www.shermusic.com for details.



Jazz Guitar Voicings: The Drop 2 Book

By Randy Vincent, Everything you need to know to create full chord melody voicings like Jim Hall, Joe Pass, etc. Luscious voicings for chord melody playing based on the "Drop 2" principle of chord voicings.
You will find that this book covers this essential material in a unique way unlike any other guitar book available.
Endorsed by Julian Lage, John Stowell, Larry Koonse, etc.
\$25, includes 2 CDs.



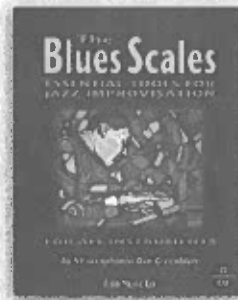
Three-Note Voicings and Beyond

By Randy Vincent, A complete guide to the construction and use of every kind of three-note voicing on guitar.
"Randy Vincent is an extraordinary musician. This book illuminates harmonies in the most sensible and transparent way." – Pat Metheny
"This book is full of essential information for jazz guitarists at any level. Wonderful!" – Mike Stern
194 pages, \$28



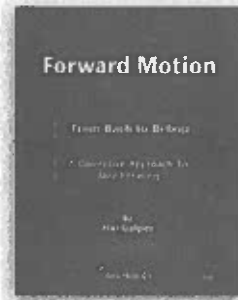
The Jazz Piano Book

By Mark Levine, Concord recording artist and pianist with Cal Tjader. For beginning to advanced pianists. The only truly comprehensive method ever published! Over 300 pages. \$32
Richie Beirach – "The best new method book available."
Hal Galper – "This is a must!"
Jamey Aebersold – "This is an invaluable resource for any pianist."
James Williams – "One of the most complete anthologies on jazz piano."
Also available in Spanish! ¡El Libro del Jazz Piano!



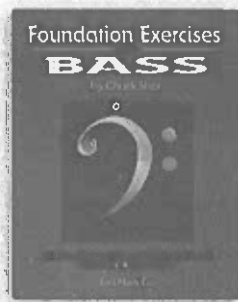
The Blues Scales

ESSENTIAL TOOLS FOR JAZZ IMPROVISATION
By Dan Greenblatt
Great Transcriptions from Miles, Dizzy Gillespie, Lester Young, Oscar Peterson, Dave Sanborn, Michael Brecker and many more, showing how the Blues Scales are actually used in various styles of jazz.
Accompanying CD by author Dan Greenblatt and his swinging quartet of New York jazz musicians shows how each exercise should sound. And it also gives the student numerous play-along tracks to practice with. \$22



Forward Motion FROM BACH TO BEBOP

A Corrective Approach to Jazz Phrasing
By Hal Galper
• Perhaps the most important jazz book in a decade, Forward Motion shows the reader how to create jazz phrases that swing with authentic jazz feeling.
• Hal Galper was pianist with Cannonball Adderley, Phil Woods, Stan Getz, Chet Baker, John Scofield, and many other jazz legends.
• Each exercise available on an interactive website so that the reader can change tempos, loop the exercises, transpose them, etc. \$30.



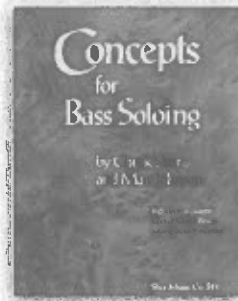
Foundation Exercises for Bass

By Chuck Sher
A creative approach for any style of music, any level, acoustic or electric bass. Perfect for bass teachers!
Filled with hundreds of exercises to help you master scales, chords, rhythms, hand positions, ear training, reading music, sample bass grooves, creating bass lines on common chord progressions, and much more.
\$24



Walking Basses: The Fundamentals of Jazz Bass Playing

By swinging NY bassist Ed Fuqua
Includes transcriptions of every bass note on accompanying CD and step-by-step method for constructing solid walking bass lines. \$22.
Endorsed by Eddie Gomez, Jimmy Haslip, John Goldsby, etc.



Concepts for Bass Soloing

By Chuck Sher and Marc Johnson, (bassist with Bill Evans, etc.) The only book ever published that is specifically designed to improve your soloing! \$26
• Includes two CDs of Marc Johnson soloing on each exercise
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"It's a pleasure to encounter a Bass Method so well conceived and executed." – Steve Swallow



The Improvisor's Bass Method

By Chuck Sher. A complete method for electric or acoustic bass, plus transcribed solos and bass lines by Mingus, Jaco, Ron Carter, Scott LaFaro, Paul Jackson, Ray Brown, and more! Over 200 pages. \$16
International Society of Bassists – "Undoubtedly the finest book of its kind."
Eddie Gomez – "Informative, readily comprehensible and highly imaginative"



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FOR WRITING, PERFORMING AND PRODUCING CONTEMPORARY MUSIC
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• 41 different rhythm section grooves used in Soul, Rock, Motown, Funk, Hip-hop, Jazz, Afro-Cuban, Brazilian, music and more!
• Includes CD and multi-track DVD with audio files to create play-alongs, loops, original music, and more.
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Jazz & Fusion Tunes by: Coltrane, Mingus, Jaco, Chick Corea, Bird, Herbie Hancock, Bill Evans, McCoy, Beirach, Ornette, Wayne Shorter, Zawinul, AND MANY MORE! \$32
Chick Corea – "Great for any students of jazz."
Dave Liebman – "The fake book of the 80's."
George Cables – "The most carefully conceived fake book I've ever seen."

