

LEVEL 1

3-Horn Edition

B^b VERSION

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 Akinmuire, 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

The musical score for 'Bags' Groove (Part 1 - melody) is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody consists of 12 bars. The first bar is marked with a repeat sign and a G7 chord. The second bar is marked with a C7 chord. The third bar is marked with an Am17 chord. The fourth bar is marked with a D7 chord. The fifth bar is marked with a G7 chord. The sixth bar is marked with a D7 chord. The seventh bar is marked with a G7 chord. The eighth bar is marked with a D7 chord. The ninth bar is marked with a G7 chord. The tenth bar is marked with a D7 chord. The eleventh bar is marked with a G7 chord. The twelfth bar is marked with a D7 chord. The score includes triplet markings (3) over the eighth, ninth, and tenth notes of the first six bars. A double bar line with repeat dots is at the end of the sixth bar, followed by the word '(Solos)'. Below the main score, there is a separate staff showing a G7 chord with a fermata over it.

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). All can play as written.

The musical score for 'On Cue: Background for solos' consists of two staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of quarter and eighth notes, including a fermata over a half note.

Shout chorus (3 parts). Play after solos (optional). All can play as written.

The musical score for 'Shout chorus (3 parts)' consists of three staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The first staff contains a sequence of quarter and eighth notes. The second staff contains a sequence of quarter and eighth notes. The third staff contains a sequence of quarter and eighth notes, ending with a double bar line and the text 'D.S. al Coda'.

Supplemental Material - Bags' Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|-----------------------|----------------------|-----------------------------------|----------------------|----------------------|----------------------|-----------------------------------|----------------------|
| Basic 3-note voicings | | | | Rootless voicings | | | |
| G⁷ | C⁷ | A_MI⁷ | D⁷ | G⁷ | C⁷ | A_MI⁷ | D⁷ |
| | | | | | | | |
| b7 3 1 | 3 b7 1 | b7 b3 1 | 3 b7 1 | 5 3 b7 | 9 b7 3 | 5 b3 b7 | 9 b7 3 |

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | |
|-----------------------------------|---|----|----|----------------------|---|----|----|----------------------|----|----|----|----------------------|----|---|----|
| G⁷ | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| 1 | 5 | 1 | 5 | 1 | 3 | 5 | b7 | 1 | 7 | b7 | 6 | 5 | 4 | 3 | 1 |
| C⁷ | | | | G⁷ | | | | | | | | | | | |
| 1 | 3 | 5 | b7 | 3 | 1 | b7 | 6 | 1 | 3 | b7 | 6 | 5 | 4 | 3 | b3 |
| A_MI⁷ | | | | D⁷ | | | | G⁷ | | | | D⁷ | | | |
| 1 | 2 | b3 | 3 | 1 | 2 | b3 | 3 | 1 | b7 | 6 | b6 | 1 | b7 | 6 | 5 |

Bags' Groove (Part 2 - harmony)

$\%$ G^7 Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. All can play as written.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Bags' Groove (Part 3 - harmony)

G⁷ Tenor play upper octave. Others play lower octave.

The first section consists of four staves of music in 4/4 time, key of G major. The first staff begins with a double bar line and a repeat sign. The second staff has a C⁷ chord above the first measure and a G⁷ chord above the fourth measure. The third staff has an Am⁷ chord above the first measure, D⁷ chords above the second and fifth measures, and a G⁷ chord above the fourth measure. The fourth staff has a D⁷ chord above the first measure. The section ends with a double bar line and the word "(Solos)" in parentheses.

On Cue: Background for solos. All can play as written.

The 'On Cue' background for solos consists of two staves of music in 4/4 time, key of G major. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a harmonic accompaniment with chords and eighth notes.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

The 'Shout chorus' consists of three staves of music in 4/4 time, key of G major. The first staff has a melodic line with eighth and quarter notes. The second staff has a harmonic accompaniment with chords and eighth notes. The third staff has a harmonic accompaniment with chords and eighth notes, ending with a double bar line and the instruction "D.S. al Coda".

Useful scales: G Blues Scale

The G Blues Scale is shown on a single staff in 4/4 time, key of G major. The notes are G, B^b, C, D, E, F^b, G. Below the staff, the notes are numbered: 1, b3, 4, b5, 5, b7, 1.

Big Bertha (Part 1 - melody)

Duke Pearson

A1 **A2** C_{MI}^6 G^7

C_{MI}^6 G^7 C_{MI}^6

B B^b7

A^b7 G^7

A3 C_{MI}^6 G^7

C_{MI}^6 G^7

C_{MI}^6 **(Fine)** (G^7)

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.

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

A1 **A2** **A3** *Tenor play upper octave. Others play lower octave.*

B δ

D.C. al Fine

Supplemental Material - Big Bertha

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{MI}^6 G^7 B^b7 A^b7 C_{MI}^6 G^7 B^b7 A^b7

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

Useful Scales

C Blues Scale

C Dorian

(C_{MI}^6)

G Mixolydian

(G^7)

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

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

Sample Bass Line

A1 A2 C_{MI}^6 G^7 C_{MI}^6

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

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

A^b7 G^7 A3 C_{MI}^6

1 3 5 6 $b7$ 6 5 6 1 $b9$ 3 $b9$ 1 $b7$ $b6$ 5 1 2 $b3$ 4 5 4 $b3$ 2

Big Bertha (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

Musical score for Big Bertha (Part 2 - harmony). The score consists of five staves of music in 4/4 time, key of B-flat major. The first staff begins with a double bar line and a repeat sign, followed by chords A1, A2, and CMI⁶. The second staff has CMI⁶, G⁷, CMI⁶, B, and B^{b7}. The third staff has B^{b7}, A^{b7}, and A^{b7}. The fourth staff has A^{b7}, G⁷, A3, and CMI⁶. The fifth staff has CMI⁶, G⁷, CMI⁶, (Fine), and G⁷. The score includes various rhythmic patterns and articulation marks.

A1 A2 A3 On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Musical score for On Cue: Background for solos. The score consists of two staves of music in 4/4 time, key of B-flat major. The first staff begins with a double bar line and a repeat sign, followed by chords A1, A2, and A3. The second staff has B, 8, and 3. The score ends with D.C. al Fine.

Useful scales: C Blues Scale C Dorian (CMI⁶) G Mixolydian (G⁷)

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

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

Big Bertha (Part 3 - harmony)

Tenor play as written. Others play one octave lower, as possible.

A1 **A2** C_{MI}^6 G^7 C_{MI}^6

C_{MI}^6 G^7 C_{MI}^6 **B** Bb^7

Bb^7 Ab^7

G^7 **A3** C_{MI}^6

G^7 C_{MI}^6 (Fine) G^7

A1 **A2** **A3** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

A1 **A2** **A3**

1 2 **B** 8 3 **D.C. al Fine**

Useful scales: C Blues Scale C Dorian (C_{MI}^6) G Mixolydian (G^7)

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

Bb Mixolydian (Bb^7) Ab Mixolydian (Ab^7)

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

Blue Seven (Part 1 - melody)

Sonny Rollins

C⁷ F⁷ C⁷

F⁷ C⁷

G⁷ F⁷ C⁷ G⁷ (Solos)

C^{7(b5)}

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. All can play this part as written.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

D.C. al Coda

Supplemental Material - Blue Seven

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | | | | | | | |
|----------------|----|---|----------------|---|---|----------------|---|---|----------------|----|---|----------------|---|----|----------------|---|----|
| C ⁷ | | | F ⁷ | | | G ⁷ | | | C ⁷ | | | F ⁷ | | | G ⁷ | | |
| | | | | | | | | | | | | | | | | | |
| 3 | b7 | 1 | b7 | 3 | 1 | b7 | 3 | 1 | 9 | b7 | 3 | 13 | 3 | b7 | 5 | 3 | b7 |

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----------------|---|---|----|---|----|----|----|----|---|---|----|----------------|----|----|---|----|--|--|--|--|--|--|--|----------------|--|--|--|--|--|--|--|--|--|--|--|----------------|--|--|--|--|--|--|--|--|--|--|--|
| C ⁷ | | | | | | | | | | | | F ⁷ | | | | | | | | | | | | C ⁷ | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | 5 | b5 | 1 | b7 | 6 | b6 | 1 | 5 | 6 | b7 | 1 | 3 | 6 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| F ⁷ | | | | | | | | | | | | C ⁷ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | 5 | 3 | 3 | 1 | b7 | 6 | b6 | 1 | 2 | 3 | 2 | 1 | b7 | 6 | b6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| G ⁷ | | | | | | | | | | | | F ⁷ | | | | | | | | | | | | C ⁷ | | | | | | | | | | | | G ⁷ | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | 5 | 1 | 1 | 3 | b7 | 6 | 1 | 3 | 4 | #4 | 1 | b7 | 6 | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Blue Seven (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. All can play this part as written.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: C Blues Scale

Blue Seven (Part 3 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. All can play this part as written.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: C Blues Scale

Blues by Five (Part 1 - melody)

Red Garland

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). Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | | | | | | | |
|----------------|----|----------------|----|----------------|---|----------------|---|----------------|---|----------------|---|----|---|----|---|---|----|
| C ⁷ | | F ⁷ | | G ⁷ | | C ⁷ | | F ⁷ | | G ⁷ | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| 3 | b7 | 1 | b7 | 3 | 1 | b7 | 3 | 1 | 9 | b7 | 3 | 13 | 3 | b7 | 5 | 3 | b7 |

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | | | | | |
|----------------|---|---|----|----|---|----------------|----|----|---|---|----|---|----|----|---|----|--|----------------|--|
| C ⁷ | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | 4 | #4 | 5 | 4 | 3 | 2 | 1 | 5 | 6 | b7 | 1 | 3 | 6 | 5 | | | | |
| F ⁷ | | | | | | C ⁷ | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | 5 | 3 | 3 | 1 | b7 | 6 | b6 | 1 | 2 | 3 | 2 | 1 | b7 | 6 | b6 | | | |
| G ⁷ | | | | | | C ⁷ | | | | | | | | | | | | G ⁷ | |
| | | | | | | | | | | | | | | | | | | | |
| 1 | 3 | 5 | 1 | b7 | 6 | 5 | b5 | 1 | 3 | 4 | #4 | 1 | b7 | 6 | 5 | | | | |

Blues by Five (Part 2 - harmony)

C⁷ Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note. Others play lower note.

Useful scales: C Blues Scale

Blues by Five (Part 3 - harmony)

All play single notes as written.

C^7 For octaves: Tenor play upper note. Others play lower note.

Musical notation for the first section, featuring three staves with various chords (C⁷, F⁷, G⁷) and a 'Fine' marking.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Musical notation for the 'On Cue' section, featuring two staves with accompaniment for solos.

Shout chorus. Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note. Others play lower note.

Musical notation for the 'Shout chorus' section, featuring three staves and a 'D.S. al Fine' marking.

Useful scales: C Blues Scale

Musical notation for the C Blues Scale, showing the notes C, E-flat, F, G, A-flat, B-flat, and C.

Blues in the Closet (Part 1 - melody)

Oscar Pettiford

G⁷ All play single lines. For octs.: Tenor play upper notes, others play lower notes.

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) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All can play as written.

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|-----------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|-----------------------|----------------------|
| Basic 3-note voicings | | | | Rootless voicings | | | |
| G⁷ | C⁷ | A_M7 | D⁷ | G⁷ | C⁷ | A_M7 | D⁷ |
| | | | | | | | |
| 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

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | |
|-----------------------|---|----|----|----------------------|---|----|----------------------|----------------------|----|----|----|----------------------|----|---|----|
| G⁷ | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| 1 | 5 | 1 | 5 | 1 | 3 | 5 | b7 | 1 | 7 | b7 | 6 | 5 | 4 | 3 | 1 |
| C⁷ | | | | | | | G⁷ | | | | | | | | |
| | | | | | | | | | | | | | | | |
| 1 | 3 | 5 | b7 | 3 | 1 | b7 | 6 | 1 | 3 | b7 | 6 | 5 | 4 | 3 | b3 |
| A_M7 | | | | D⁷ | | | | G⁷ | | | | D⁷ | | | |
| | | | | | | | | | | | | | | | |
| 1 | 2 | b3 | 3 | 1 | 2 | b3 | 3 | 1 | b7 | 6 | b6 | 1 | b7 | 6 | 5 |

Blues in the Closet (Part 2 - harmony)

G^7 All play single lines. For octvs.: Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: G Blues Scale

Blues in the Closet (Part 3 - harmony)

♩ G⁷ All play single lines. For octs.: Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: G Blues Scale

Cold Duck Time (Part 1 - melody)

Eddie Harris

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) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|----------------------|----------------------|------------------------------------|------------------------|----------------------|----------------------|------------------------------------|------------------------|
| G⁷ | C⁷ | E^bMA⁷ | FMA⁷ | G⁷ | C⁷ | E^bMA⁷ | FMA⁷ |
|----------------------|----------------------|------------------------------------|------------------------|----------------------|----------------------|------------------------------------|------------------------|

The image shows two rows of piano voicings on a grand staff. The first row shows basic 3-note voicings for G7, C7, EbMA7, and FMA7. The second row shows rootless voicings for the same chords. Below the staves are fingering numbers for each note.

| | | | | | | | |
|----|----|---|---|----|----|---|---|
| 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

| | | | | |
|----------------------|----------------------------|--------------------------------------|----------------|--------------------------|
| G Blues Scale | E^b Major | (E^bMA⁷) | F Major | (FMA⁷) |
|----------------------|----------------------------|--------------------------------------|----------------|--------------------------|

The image shows three scales on a single staff. The G Blues Scale is shown with notes G, Bb, C, Eb, E, G and fingering 1, b3, 4, b5, 5, b7, 1. The Eb Major scale is shown with notes Eb, F, G, Ab, Bb, C, D, Eb and fingering 1, 2, 3, 4, 5, 6, 7, 1. The F Major scale is shown with notes F, G, A, Bb, C, D, E, F and fingering 1, 2, 3, 4, 5, 6, 7, 1.

Sample Bass Line

| | | | |
|----------------------|----------------------|----------------------|----------------------|
| G⁷ | C⁷ | G⁷ | C⁷ |
|----------------------|----------------------|----------------------|----------------------|

The image shows a bass line for the first four chords: G7, C7, G7, C7. The notes and fingerings are: G7 (1 5 1 5 b7 1), C7 (1 1 b7), G7 (1 5 1 5 b7 1), C7 (1 1 b7).

| | | |
|------------------------------------|------------------------|----------------------|
| E^bMA⁷ | FMA⁷ | G⁷ |
|------------------------------------|------------------------|----------------------|

The image shows a bass line for the next three chords: EbMA7, FMA7, G7. The notes and fingerings are: EbMA7 (1 1 1 1), FMA7 (1 1 1), G7 (1 1 1 1 1 5 b7 1).

Cold Duck Time (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: G Blues Scale Eb Major (EbMA7) F Major (FMA7)

Cold Duck Time (Part 3 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: G Blues Scale Eb Major (EbMA7) F Major (FMA7)

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

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) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Supplemental Material - Contemplation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | |
|-----------------------------|--------------------|----------------------|-----------------------------|--------------------|----------------------|
| D_{MI}^7 | $B^b_{MA}^7(\#11)$ | $A^7_{SUS}(\flat 9)$ | D_{MI}^7 | $B^b_{MA}^7(\#11)$ | $A^7_{SUS}(\flat 9)$ |
| | | | | | |
| $\flat 3$ $\flat 7$ 1 | 7 3 1 | $\flat 7$ 4 1 | 9 $\flat 7$ $\flat 3$ | $\#4$ 3 7 | 5 4 $\flat 7$ |

Useful Scales

| | | | | | |
|---------------------------------|---------------------|---------------------|----------------------|---|---|
| D Dorian | (D_{MI}^7) | B^b Lydian | $(B^b_{MA}^7(\#11))$ | A Phrygian | $(A^7_{SUS}(\flat 9))$ |
| | | | | | |
| 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1 | 1 2 3 $\#4$ 5 6 7 1 | 1 2 3 $\#4$ 5 6 7 1 | 1 2 3 $\#4$ 5 6 7 1 | 1 $\flat 9$ $\#9$ 4 5 $\#5$ $\flat 7$ 1 | 1 $\flat 9$ $\#9$ 4 5 $\#5$ $\flat 7$ 1 |

Sample Bass Line

D_{MI}^7

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

D_{MI}^7 $B^b_{MA}^7(\#11)$

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

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

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

Contemplation (Part 2 - harmony)

D_{MI}^7 Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

D.C. al Coda

Useful scales:

D Dorian (D_{MI}^7) Bb Lydian ($B^b_{MA} 7^{(\#11)}$) A Phrygian ($A^{7(b9)}_{SUS}$)

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

Contemplation (Part 3 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales:

D Dorian (D_{MI}^7) Bb Lydian ($B^b_{MA} 7(+11)$) A Phrygian ($A 7(b9)_{SUS}$)

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

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

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

Tenor play upper octave. Others play lower octave.

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|-----------------------|
| C⁷ | A⁷ | D⁷ | G⁷ | F⁷ | F⁷° | C⁷ | A⁷ | D⁷ | G⁷ | F⁷ | F⁷° |
|----------------------|----------------------|----------------------|----------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|-----------------------|

| | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 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

C Blues Scale

C Mixolydian

(C⁷)

A Mixolydian

(A⁷)

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

D Mixolydian

(D⁷)

G Mixolydian

(G⁷)

F Mixolydian

(F⁷)

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

F⁷ Whole/half diminished

(F⁷°)

1 2 b3 4 b5 b6 b7 7 1

Sample Bass Line

C⁷

A⁷

D⁷

G⁷

C

G⁷

C⁷

A⁷

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

D⁷

G⁷

C⁷

F⁷

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

F⁷°

C⁷

A⁷

D⁷

G⁷

C⁷

G⁷

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

Doxy (Part 2 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

The main musical score consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a C7 chord and a double bar line with repeat dots. The notes are: C4, E4, G4, A4, B4, C5. The second measure contains an A7 chord and notes: A3, C4, E4, G4, B4, C5. The third measure contains a D7 chord and notes: D3, F3, A3, B3, C4, D4. The fourth measure contains a G7 chord and notes: G3, B3, D4, E4, F4, G4. The fifth measure contains a C7 chord and notes: C4, E4, G4, A4, B4, C5. The sixth measure contains a G7 chord and notes: G3, B3, D4, E4, F4, G4. The second staff continues the melody with similar chords and notes. The third staff features a C7 chord (notes: C3, E3, G3, A3, B3, C4), an F7 chord (notes: F3, A3, C4, D4, E4, F4), and an F#°7 chord (notes: F#3, A3, C4, D4, E4, F4). The fourth staff includes a D7 chord (notes: D3, F3, A3, B3, C4, D4) and a section marked '(Solos)' with a double bar line and repeat dots. The fifth staff continues the harmonic progression with D7, G7, C7, A7, D7, G7, C7, and a final C7 chord.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

This section provides background accompaniment for the solos. It consists of three staves of music. The first staff has notes: C4, E4, G4, A4, B4, C5. The second staff has notes: C3, E3, G3, A3, B3, C4. The third staff has notes: C3, E3, G3, A3, B3, C4. The section concludes with a double bar line and the instruction '(for D.S.) (after solos) D.S. al Coda'.

Useful scales:

Useful scales for the piece are provided in two rows of musical notation. The first row shows three scales: C Mixolydian (C7), A Mixolydian (A7), and D Mixolydian (D7). The second row shows three scales: G Mixolydian (G7), F Mixolydian (F7), and F# whole/half dimin. (F#°7). Each scale is written on a single staff with its corresponding notes and fingerings indicated below.

C Mixolydian (C7): 1 2 3 4 5 6 b7 1
 A Mixolydian (A7): 1 2 3 4 5 6 b7 1
 D Mixolydian (D7): 1 2 3 4 5 6 b7 1
 G Mixolydian (G7): 1 2 3 4 5 6 b7 1
 F Mixolydian (F7): 1 2 3 4 5 6 b7 1
 F# whole/half dimin. (F#°7): 1 2 b3 4 b5 b6 #6 #7 1

Doxy (Part 3 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

The main musical score consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Above the staff are the following chord symbols: C⁷, A⁷, D⁷, G⁷, C⁷, G⁷. The second staff continues with C⁷, A⁷, D⁷, G⁷. The third staff has C⁷, F⁷, F[#]7. The fourth staff has C⁷, A⁷, D⁷, G⁷, C⁷, G⁷, and ends with a double bar line and the word "(Solos)". The fifth staff has D⁷, G⁷, C⁷, A⁷, D⁷, G⁷, C⁷, and ends with a double bar line.

On Cue: Background for solos. All play single lines. For octs: Tenor play upper note. Others play lower note.

The background music for solos consists of three staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, and includes the instruction "(for D.S.)" above it. To the right of the third staff is the instruction "(after solos) D.S. al Coda".

Useful scales:

The "Useful scales" section shows six scales on a single treble clef staff, each with its corresponding chord symbol above it and a sequence of notes below it. The scales are:

- C Mixolydian (C⁷): 1 2 3 4 5 6 b7 1
- A Mixolydian (A⁷): 1 2 3 4 5 6 b7 1
- D Mixolydian (D⁷): 1 2 3 4 5 6 b7 1
- G Mixolydian (G⁷): 1 2 3 4 5 6 b7 1
- F Mixolydian (F⁷): 1 2 3 4 5 6 b7 1
- F# whole/half dimin. (F[#]7): 1 2 b3 4 b5 b6 #6 #7 1

Edward Lee (Part 1 - melody)

Harold Mabern

A1 **A2** $F\#_{MI}^7$ B^7

$C\#^7$ $F\#_{MI}^7$ D_{MA}^7 $C\#^7$ $F\#_{MI}^7$

B A^7 D_{MA}^7 $F\#^7$ B_{MA}^7 E^7

A_{MA}^7 D_{SUS}^7 $C\#^7$ **A3** $F\#_{MI}^7$

$F\#_{MI}^7$ B^7 $C\#^7$ $F\#_{MI}^7$

D_{MA}^7 $C\#^7$ $F\#_{MI}^7$ (Solos) $C\#^7$ $F\#_{MI}^7$

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

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

A1 **A2** **A3** Tenor play upper notes. Others play lower notes.

B

3 (after last solo)

D.C. al Coda

Supplemental Material - Edward Lee

Sample Piano Voicings

Basic 3-note voicings

F#MI⁷ **B⁷** **C#⁷** **DMA⁷** **A⁷** **F#⁷** **BMA⁷** **E⁷** **AMA⁷** **D⁷_{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

F#MI⁷ **B⁷** **C#⁷** **DMA⁷** **A⁷** **F#⁷** **BMA⁷** **E⁷** **AMA⁷** **D⁷_{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

F# Blues Scale **C# Mixolydian (C#⁷)** **D Major (DMA⁷)** **A Mixolydian (A⁷)**

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

F# Mixolydian (F#⁷) **B Major (BMA⁷)** **E Mixolydian (E⁷)** **D Mixolydian (D⁷_{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** **F#MI⁷** **B⁷** **C#⁷** **F#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

DMA⁷ **C#⁷** **F#MI⁷** **B** **A⁷** **DMA⁷** **F#⁷** **BMA⁷**

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

E⁷ **AMA⁷** **D⁷_{SUS}** **C#⁷** **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** F#MI⁷ Tenor play upper notes. Others play lower notes. B⁷ C#⁷

F#MI⁷ D^{MA}⁷ C#⁷ F#MI⁷ **B** A⁷ D^{MA}⁷

F#⁷ B^{MA}⁷ E⁷ A^{MA}⁷ D⁷_{SUS}

C#⁷ **A3** F#MI⁷ B⁷

C#⁷ F#MI⁷ D^{MA}⁷ ⊕ C#⁷ F#MI⁷ ⊕ C#⁷ F#MI⁷ (Solos)

A1 **A2** **A3** On Cue: Background for solos. All play single lines.
For octs: Tenor play upper notes. Others play lower notes.

B

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

Useful scales:

F# Blues Scale C# Mixolydian (C#⁷) D Major (D^{MA}⁷) A Mixolydian (A⁷)

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

F# Mixolydian (F#⁷) B Major (B^{MA}⁷) E Mixolydian (E⁷) D Mixolydian (D⁷)

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

Edward Lee (Part 3 - harmony)

On Cue: Background for solos. All play single lines.

A1 A2 A3

For octs: Tenor play upper notes. Others play lower notes.

Useful scales:

F# Blues Scale **C# Mixolydian (C#7)** **D Major (Dm7)** **A Mixolydian (A7)**
 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

F# Mixolydian (F#7) **B Major (Bm7)** **E Mixolydian (E7)** **D Mixolydian (D7)**
 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

Equinox (Part 1 - melody)

John Coltrane

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

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play as written.

Supplemental Material - Equinox

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|------------|------------|--------|-------|------------|------------|--------|-------|
| D_{MI}^7 | G_{MI}^7 | B^b7 | A^7 | D_{MI}^7 | G_{MI}^7 | B^b7 | A^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

| | | | | | | |
|----------|----------------|---------------|------------------|------------|--------------|-----------|
| D Dorian | (D_{MI}^7) | D Blues Scale | B^b Mixolydian | (B^b7) | A Mixolydian | (A^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

Sample Bass Lines

(Head)

| | |
|------------|------------|
| D_{MI}^7 | G_{MI}^7 |
|------------|------------|

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

(Solo)

| | |
|------------|------------|
| D_{MI}^7 | G_{MI}^7 |
|------------|------------|

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

Equinox (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). All play single lines.

For octaves: Tenor play upper notes. Others play lower notes.

Useful scales:

D Dorian (DMI7) D Blues Scale Bb Mixolydian (Bb7) A Mixolydian (A7)

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)

D_{MI}^7 Tenor play upper octave. Others play lower octave.

G_{MI}^7 D_{MI}^7 B^b7 A^7 D_{MI}^7 D_{MI}^7 (Solos)

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

D.S. al Coda

Useful scales:

D Dorian (D_{MI}^7) D Blues Scale B^b Mixolydian (B^b7) A Mixolydian (A^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

Freedom Jazz Dance

Eddie Harris

Musical score for the first part of "Freedom Jazz Dance". It consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a C7 chord symbol. The second staff continues the melody with a C7 chord symbol. The third staff features a C7 chord symbol and a key signature change to one flat. The fourth staff includes a C7 chord symbol, a triplet of eighth notes, a C7(+9) chord symbol, and a C7 chord symbol. The piece concludes with a double bar line and a "Fine" marking.

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

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

Tenor play upper octave. Others play lower octave.

Musical score for the background accompaniment. It consists of three staves of music. The first staff has a treble clef and contains a series of chords and notes. The second staff has a treble clef and contains a series of chords and notes. The third staff has a treble clef and contains a series of chords and notes. The music is written in a style that suggests a straight-eighth feel.

Shout chorus (3 parts). Play after solos (optional). All play single lines.

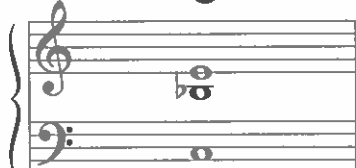
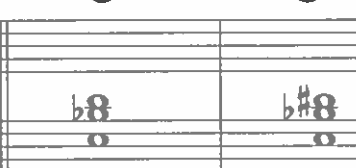

For octaves; Tenor play upper notes. Others play lower notes..

Musical score for the shout chorus. It consists of three staves of music. The first staff has a treble clef and contains a series of notes and rests. The second staff has a treble clef and contains a series of notes and rests. The third staff has a treble clef and contains a series of notes and rests. The music is written in a style that suggests a straight-eighth feel. The piece concludes with a double bar line and a "D.S. al Fine" marking.

Supplemental Material - Freedom Jazz Dance


Sample Piano Voicings

Basic 3-note voicings Rootless voicings

| | | |
|--|---|---|
| C^7 | C^7 | $C^{7(9)}$ |
|  |  |  |
| 3 b7 1 | 9 b7 3 | #9 b7 3 |

Useful Scales

C Blues Scale



1 b3 4 b5 5 b7 1

Sample Bass Line

C^7



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

Freedom Jazz Dance (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

(Fine)

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note. Others play lower note.

D.S. al Fine

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Freedom Jazz Dance (Part 3 - harmony)

C⁷ Tenor play upper octave. Others play lower octave.

(Fine)

On Cue: Background for solos. All play single lines.

For octaves: Tenor play upper notes. Others play lower notes.

Shout chorus . Play after solos (optional). All play single lines.

For octaves: Tenor play upper notes. Others play lower notes.

D.S. al Fine

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Gingerbread Boy (Part 1 - melody)

Tenor play upper octave. Others play lower octave.

Jimmy Heath

Musical score for the first 16 bars of 'Gingerbread Boy'. The score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The second staff ends with a double bar line and a repeat sign. The third staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The third staff ends with a double bar line and a repeat sign. The fourth staff continues the melody with a quarter note Bb3, a quarter note A3, a quarter note G3, and a quarter note F3. The fourth staff ends with a double bar line and a repeat sign. The score includes various chords: C7, C7(+9), F7, F#7, A7, D7, G7, and C7(+9). The score concludes with a 'Fine' marking and a '(for D.S.)' instruction.

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.

Musical score for the 12-bar blues solo progression. The score is written in 4/4 time and consists of two staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The second staff ends with a double bar line and a repeat sign. The score includes various chords: C7, G7, C7, and G7.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Musical score for the shout chorus. The score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The second staff ends with a double bar line and a repeat sign. The third staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The third staff ends with a double bar line and a repeat sign. The score includes various chords: C7, G7, C7, and G7. The score concludes with a 'D.S. al Fine' marking.

Supplemental Material - Gingerbread Boy

Sample Piano Voicings

Basic 3 and 4-note voicings

Rootless voicings

| | | | | | | | | | | | | | |
|----------------------|--------------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|----------------------|--------------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|
| C⁷ | C⁷⁽⁺⁹⁾ | F⁷ | F^{#7} | A⁷ | D⁷ | G⁷ | C⁷ | C⁷⁽⁺⁹⁾ | F⁷ | F^{#7} | A⁷ | D⁷ | G⁷ |
|----------------------|--------------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|----------------------|--------------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|

| | | | | | | | | | | | | | |
|--------------|--------------------|--------------|--------------|--------------|--------------|--------------|--------------|---------------|--------------|--------------|---------------|--------------|---------------|
| b7 3 1 | #9 b7 3 1 | 3 b7 1 | 3 b7 1 | b7 3 1 | 3 b7 1 | b7 3 1 | 9 b7 3 | #9 #7 3 | 9 b7 3 | 9 b7 3 | 13 3 b7 | 9 b7 3 | 13 3 b7 |
|--------------|--------------------|--------------|--------------|--------------|--------------|--------------|--------------|---------------|--------------|--------------|---------------|--------------|---------------|

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

C⁷
1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

F⁷ **C⁷**
1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

G⁷ **C⁷** **G⁷**
1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Gingerbread Boy (Part 2 - harmony)

♩ Tenor play upper octave. Others play lower octave.

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

Shout chorus . Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Gingerbread Boy (Part 3 - harmony)

Tenor play upper octave. Others play lower octave.

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

Shout chorus . Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: C Blues Scale

Groove Merchant (Part 1 - melody)

Jerome Richardson

Musical score for Groove Merchant (Part 1 - melody) in 4/4 time. The score consists of four staves of music. Above the first staff are the chords: C⁷, F⁷, C⁷, G⁷. Above the second staff are the chords: C⁷, D⁷, G⁷, D⁷, G⁷, C⁷. Above the third staff are the chords: C⁷, F⁷, F^{#o7}, C⁷, E⁷. Above the fourth staff are the chords: A^{mi7}, F⁷, D^{mi7}, G⁷, C⁷ (Fine). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper octave. Others play lower octave.

Musical score for On Cue: Background for solos. The score consists of two staves of music. The first staff is in treble clef and the second staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A second ending bracket is marked with a '2' above it.

Shout chorus Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Musical score for Shout chorus. The score consists of four staves of music. The first staff is in treble clef and the second staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line and the instruction 'D.S. al Fine'.

Supplemental Material - Groove Merchant

Sample Piano Voicings

Basic 3-note voicings

C⁷
F⁷
G⁷
D⁷
F[°]
E⁷
A_{MI}⁷
D_{MI}⁷

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

Rootless voicings

C⁷
F⁷
G⁷
D⁷
F[°]
E⁷
A_{MI}⁷
D_{MI}⁷

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

Useful scales

C Blues Scale
C Mixolydian
(C⁷) F Mixolydian
(F⁷)

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

F[°] Whole/half diminished (F[°])
G Mixolydian
(G⁷) D Mixolydian
(D⁷)

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

Sample Bass Line

C⁷
F⁷
C⁷
G⁷
C⁷
D⁷

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

G⁷
D⁷
G⁷
C⁷
F⁷
F[°]

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

C⁷
E⁷
A_{MI}⁷
F⁷
D_{MI}⁷
G⁷
C⁷

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

Groove Merchant (Part 2 - harmony)

Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: C Blues Scale

C Mixolydian

(C7)

F Mixolydian (F7)

1 b3 4 b5 5 b7 1

1 2 3 4 5 6 b7 1

1 2 3 4 5 6 b7 1

F# whole/half dimin. (F#°7)

G Mixolydian

(G7)

D Mixolydian (D7)

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

Groove Merchant (Part 3 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

On Cue: Background for solos. All play single lines. For octs: Tenor play upper note. Others play lower note.

Shout chorus Play after solos (optional). All play single notes as written.
For octaves: Tenor play upper note, others play lower note.

Useful scales:

| | | |
|-----------------------------|-------------------|-------------------|
| C Blues Scale | C Mixolydian (C7) | F Mixolydian (F7) |
| 1 b3 4 b5 5 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 |
| F# whole/half dimin. (F#o7) | G Mixolydian (G7) | D Mixolydian (D7) |
| 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** $\text{G}^{7(\#9)}$

B1 **B2** C^7 break ----- $\text{G}^{7(\#9)}$

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

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

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

On Cue: Background for solos. (Duplicates Part 2) All play single lines.

A1 **A2** For octaves; Tenor play upper notes. Others play lower notes.

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

| Basic 3-note voicings | Rootless voicings |
|--|---|
| <p>G⁷⁽⁺⁹⁾</p> <p>3 b7 1</p> | <p>C⁷</p> <p>b7 3 1</p> |
| <p>G⁷⁽⁺⁹⁾</p> <p>b9 b7 3</p> | <p>C⁷</p> <p>5 3 b7</p> |

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line For Solos

A1 | A2

G⁷⁽⁺⁹⁾

1 5 5 7 1 5 5 7

B1 | B2

C⁷

G⁷⁽⁺⁹⁾

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

Jive Samba (Part 2 - harmony)

All play single notes. For octaves: Tenor play upper note, others play lower note.

A1 **A2** $\text{G}^{7(+9)}$

B1 **B2** C^7 break ----- $\text{G}^{7(+9)}$

1 $\text{G}^{7(+9)}$ 2

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

(Solos)

On Cue: Background for solos. (Duplicates Part 2) All play single lines.

A1 **A2** For octaves; Tenor play upper notes. Others play lower notes.

B1 **B2**

1 2 3 (for D.S.)

D.S. al Coda

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Jive Samba (Part 3 - harmony)

All play single notes. For octaves: Tenor play upper note, others play lower note.

A1 A2 $\text{G}^{7(+9)}$

B1 B2 C7 break ----- $\text{G}^{7(+9)}$

1 2 $\text{G}^{7(+9)}$

(Solos) $\text{G}^{7(+9)}$ **1, 2 3** **(Fine)**

On Cue: Background for solos. All play single lines.

A1 A2 For octaves: Tenor play upper notes. Others play lower notes.

B1 B2

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

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Jo Jo Calypso (Part 1 - melody)

Jim Nadel

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

On Cue: Background for solos. (Duplicates Part 2) All play single lines.

For octs.: Tenor play upper notes. Others play lower notes.

Shout chorus. Play after solos (optional). All play this part.

Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|------------------|----|---|----------------|---|---|---|---|---|------------------|---|---|----------------|----|---|----|---|
| G | | | A _M 7 | | | D ⁷ | | | G | | | A _M 7 | | | D ⁷ | | | | |
| | | | | | | | | | | | | | | | | | | | |
| 3 | 5 | 1 | b3 | b7 | 1 | b7 | 3 | 1 | 5 | 3 | 6 | 5 | 5 | 9 | b3 | b7 | 3 | b7 | 3 |

Useful Scales

G Major Pentatonic (G)

A Dorian

(A_M7)

D Mixolydian

(D⁷)

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|----|---|
| | | | | | | | | | | | | | | | | | | | | | |
| 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

| | | | | | | | | | | | | | |
|---|---|---|------------------|---|----|----------------|---|---|---|---|---|--------|--|
| G | | | A _M 7 | | | D ⁷ | | | G | | | (etc.) | |
| | | | | | | | | | | | | | |
| 1 | 3 | 5 | 1 | 5 | b3 | 1 | 5 | 1 | 1 | 3 | 5 | | |

Jo Jo Calypso (Part 2 - harmony)

Tenor play upper notes, others play lower notes.

On Cue: Background for solos. All play single lines. For octs: Tenor play upper note. Others play lower note.

Shout chorus . Play after solos (optional). Tenor play upper notes. Others play lower notes.

D.S. al Coda

Useful scales:

G Major Pentatonic (G) A Dorian (A Mi7) D Mixolydian (D7)

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

Jo Jo Calypso (Part 3 - harmony)

All play this part.

On Cue: Background for solos. All play single lines. For octs: Tenor play upper note. Others play lower note.

Shout chorus. Play after solos (optional). All play this part.

D.S. al Coda

Useful scales:

The Jody Grind (Part 1 - melody)

Horace Silver

CMI^7
 F^7 CMI^7
 $\text{B}^7(\#11)$ $\text{C}\#7(\#11)$ CMI^7
 CMI^7 CMI^7 (Solos)

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) Tenor play upper octave. Others play lower octave.

Shout chorus Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

D.S. al Fine

Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{MI}^7 F^7 $B^{7(+11)}$ $C\#^7(+11)$ C_{MI}^7 F^7 $B^{7(+11)}$ $C\#^7(+11)$

1 3 5 7 9 11 13
 1 3 5 7 9 11 13
 1 3 5 7 9 11 13
 1 3 5 7 9 11 13

Useful Scales

C Blues Scale

C Dorian

(C_{MI}^7) 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

B Lydian Dominant

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

$C\#$ Lydian Dominant

($C\#^7(+11)$)

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

Sample Bass Line

C_{MI}^7

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

F^7

C_{MI}^7

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

$B^{7(+11)}$

$C\#^7(+11)$

C_{MI}^7

1 | 1 | 1 | 1

The Jody Grind (Part 2 - harmony)

Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus Play after solos (optional). All play single notes as written.
For octaves: Tenor play upper note, others play lower note.

D.S. al Fine

Useful scales: C Blues Scale C Dorian (CMI7) F Mixolydian (F7)

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

B Lydian Dominant (B7(#11)) C# Lydian Dominant (C#7(#11))

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

The Jody Grind (Part 3 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales: C Blues Scale

C Dorian

(CMI⁷)

F Mixolydian

(F⁷)

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

B Lydian Dominant

(B⁷⁽⁺¹¹⁾)

C# Lydian Dominant

(C#⁷⁽⁺¹¹⁾)

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

Killer Joe (Part 1 - melody)

Benny Golson

All play single lines. For octs: Tenor play upper note, others play lower note,

Musical score for Killer Joe (Part 1 - melody) in G major, 4/4 time. The score consists of five staves of music. The first staff begins with a double bar line and a repeat sign, followed by two measures labeled A1 and A2. The second staff contains measures 3 through 8, including a section labeled B. The third staff contains measures 9 through 14, including a section labeled A3. The fourth staff contains measures 15 through 20. The fifth staff is labeled (Solos) and contains measures 21 through 26. Chord symbols are placed above the notes: D7, C7, D7, C7, D7, C7, D7, C7, B7, Bb7, F#m7(b5), B7(b9), Fm7, Bb7, B7, Bb7, F#m7, B7, A3, D7, C7, D7, C7, D7, C7, D7, C7, D7, C7, D7, 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.

Musical score for Killer Joe (Part 2 - background for solos) in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by two measures labeled A1 and A2. The second staff contains measures 3 through 8, including a section labeled B. The third staff contains measures 9 through 14, including a section labeled A3. The fourth staff is labeled (after solos) and contains measures 15 through 20. The fifth staff is labeled D.C. al Coda and contains measures 21 through 26. Chord symbols are placed above the notes: D7, C7, D7, C7, D7, C7, D7, C7, B7, Bb7, F#m7(b5), B7(b9), Fm7, Bb7, B7, Bb7, F#m7, B7, A3, D7, C7, D7, C7, D7, C7, D7, C7, D7, C7.

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

D⁷ **C⁷** **F[#]M⁷(b5)** **B⁷(b9)** **F^M7** **B^b7** **B⁷** **B^b7** **F[#]M⁷** **B⁷**

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

D⁷ **C⁷** **F[#]M⁷(b5)** **B⁷(b9)** **F^M7** **B^b7** **B⁷** **B^b7** **F[#]M⁷** **B⁷**

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

D Blues Scale **D Mixolydian** **(D⁷) C Mixolydian** **(C⁷)**
 1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

B Half/whole diminished (B^{7(b9)}) **B^b Mixolydian** **(B^b7)** **B Mixolydian** **(B⁷)**
 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** **D⁷** **C⁷** **D⁷** **C⁷** **D⁷** **C⁷**

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

D⁷ **C⁷** **B** **F[#]M⁷(b5)** **B⁷(b9)** **F^M7** **B^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

B⁷ **B^b7** **F[#]M⁷** **B⁷** **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)

Tenor play upper notes, others play lower notes.

A1 **A2** D^7 C^7 D^7 C^7 D^7 C^7

B $F\#_{MI}^{7(b5)}$ $B^{7(b9)}$ F_{MI}^7 B^b7

B^7 B^b7 $F\#_{MI}^7$ B^7 **A3** D^7 C^7

D^7 C^7 D^7 C^7 D^7 C^7

(Solos) D^7 C^7 D^7

A1 **A2** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

B **A3**

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

Useful scales: **D Blues Scale**

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

D Mixolydian (D^7)

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

C Mixolydian (C^7)

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

B half/whole dimin. ($B^{7(b9)}$)

$1 \ b2 \ b3 \ 3 \ b5 \ 5 \ 6 \ b7 \ 1$

Bb Mixolydian (B^b7)

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

B Mixolydian (B^7)

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

Killer Joe (Part 3 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

A1 **A2** D^7 C^7 D^7 C^7 D^7 C^7

D^7 C^7 **B** $F\#m7(b5)$ $B7(b9)$ $F\#m7$ $Bb7$

B^7 $Bb7$ $F\#m7$ B^7 **A3** D^7 C^7

D^7 C^7 D^7 C^7 D^7 C^7 \oplus

\oplus D^7 C^7 D^7

(Solos)

A1 **A2** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

B D^7 C^7 D^7 C^7 D^7 C^7 **A3**

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

Useful scales: **D Blues Scale** D Mixolydian (D^7) C Mixolydian (C^7)

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

B half/whole dimin. ($B7(b9)$) Bb Mixolydian (Bb^7) B Mixolydian (B^7)

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

All play single notes as written. For octvs. Tenor play upper note. Others play lower note.

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

(add bass 2nd x)

C⁷ F⁷ C⁷ F⁷ (unison horns)

(add drs.) (add piano, horns out)

A C⁷ F⁷ C⁷ F⁷ (2nd x)

C⁷ F⁷ C⁷ F⁷ (2nd x)

C⁷ break F⁷ break C⁷ break F⁷ break

(Solos) C⁷ F⁷ C⁷ F⁷ (open) On Cue, D.S. for next solo and Out Chorus Take Coda in Out Chorus

C⁷ F⁷ (3 x's) C⁷

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

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

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

C^7
 F^7
 C^7
 F^7

3 $b7$ 9 5
 $b7$ 3 $b7$ 3
 1 1 3 $b7$

Useful Scales

C Blues Scale

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

Sample Piano & Bass

C^7
 F^7

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

Listen Here (Part 2 - harmony)

All play single notes as written. For octs. Tenor play upper note. Others play lower note.
(1st x: horns: 2 & 3 only, no rhythm section)

(add bass 2nd x)

(add drs.) (add piano, horns out) (head)

A

(2nd x)

1 F7 2 F7

(Solos)

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

(3 x's)

On Cue: Background for solos.
(4 x's)

1, 2, 3 4

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Listen Here (Part 3 - harmony)

All play single notes as written. For oct. Tenor play upper note. Others play lower note.
 (1st x: horns: 2 & 3 only, no rhythm section)

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: C Blues Scale

Little Sunflower (Part 1 - melody)

Freddie Hubbard

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

B1 **B2** F_{MA}^7

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

E_{MI}^7 (on repeat) ⊕ (Solos)

⊕ E_{MI}^7 Tenor play upper notes, others play lower notes.

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

A1 **A2** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

B1 **B2**

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

Supplemental Material - Little Sunflower

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | |
|---------------|-------------|-------------|---------------|-------------|-------------|
| E_{MI}^7 | F_{MA}^7 | E_{MA}^7 | E_{MI}^7 | F_{MA}^7 | E_{MA}^7 |
| | | | | | |
| b3 b7 1 | 3 7 1 | 3 7 1 | 9 b7 b3 | 9 7 3 | 9 7 3 |

Useful Scales

| | | | |
|-------------------|-----------------------|----------------------|-----------------|
| E Dorian | (E_{MI}^7) F Lydian | (F_{MA}^7) E Major | (E_{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 | 1 2 3 4 5 6 7 1 |

Sample Bass Line

A E_{MI}^7

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

B F_{MA}^7 E_{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** E_{MI}^7 Tenor play upper notes, others play lower notes.

B1 **B2** F_{MA}^7 E_{MA}^7

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

(on repeat) Coda symbol (Solos)

A1 **A2** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

B1 **B2**

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

Useful scales:

E Dorian (E_{MI}^7) F Lydian (F_{MA}^7) E Major (E_{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 E_{MI}^7 All play single lines. For octaves: Tenor play upper note, others play lower note.

B1|B2 F_{MA}^7 E_{MA}^7

A3|A4 E_{MI}^7

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

On Cue: Background for solos. All play single lines.

A1|A2 For octs: Tenor play upper note, others play lower note.

B1|B2

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

Useful scales:

E Dorian (E_{MI}^7) F Lydian (F_{MA}^7) E Major (E_{MA}^7)

Mercy, Mercy, Mercy (Part 1 - melody)

Joe Zawinul

All play single lines. For octaves: Tenor play upper note, Others play lower note.

Musical staff 1: Treble clef, 4/4 time. Chords: C⁷, F⁷, C⁷, F⁷. Dynamics: *mf*.

Musical staff 2: Treble clef, 4/4 time. Chords: C⁷, F⁷, C⁷, F⁷.

Musical staff 3: Treble clef, 4/4 time. Chords: C, F/C, C⁷, F/C, C, F/C, C⁷, F/C. Dynamics: *mf*.

Musical staff 4: Treble clef, 4/4 time. Chords: C, C/E, F, G, G⁷_{SUS}, C, C/E, F, G. Dynamics: *f*, *mf*, *mp*.

Musical staff 5: Treble clef, 4/4 time. Chords: D^{MI}⁷, E^{MI}⁷, A^{MI}, G^{AMI}, G, A^{MI}. Dynamics: *f*. (Solos)

Musical staff 6: Treble clef, 4/4 time. Chords: A^{MI}, G^{AMI}, G, A^{MI}. Dynamics: *f* *rall.*

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

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Musical staff 7: Treble clef, 4/4 time. Dynamics: 2.

Musical staff 8: Treble clef, 4/4 time.

Musical staff 9: Treble clef, 4/4 time. Dynamics: (after solos) D.C. al Coda.

Supplemental Material - Mercy, Mercy, Mercy

Sample Piano Voicings

Basic 3-note voicings

C⁷ F⁷ C F G G⁷_{SUS} D^{Mi}⁷ E^{Mi}⁷ A^{Mi}

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

Root and rootless voicings

C⁷ F⁷ C F G G⁷_{SUS} D^{Mi}⁷ E^{Mi}⁷ A^{Mi}

9 13 1 5 5 5 1 1 5
b7 3 5 3 3 4 b7 b7 b3
3 b7 3 1 1 b7 b3 b3 1

Useful Scales

C Blues Scale D Dorian (D^{Mi}⁷) E Dorian (E^{Mi}⁷) A Aeolian (A^{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

C⁷ F⁷ C⁷ F⁷ C⁷

1 1 3 3 1 1 3 3 2 #4 1 1 3 3 1 1 3 3 2 #4 1 1 3 3

F⁷ C⁷ F⁷ C F/C C⁷ F/C

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

C F/C C⁷ F/C C C/E F G G⁷_{SUS}

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 1 1

C C/E F G D^{Mi}⁷ E^{Mi}⁷ A^{Mi} G A^{Mi} G A^{Mi}

(1) 1 1 3 3 1 1 1 b7 1 1 1 1 1 b3 1 1 1 1 1

Mercy, Mercy, Mercy (Part 2 - harmony)

Tenor play upper notes, others play lower notes.

C⁷ F⁷ C⁷ F⁷

C⁷ F⁷ C⁷ F⁷

C F/C C⁷ F/C C F/C C⁷ F/C

C C/E F G G⁷_{SUS} C C/E F G

D_{Mi}⁷ E_{Mi}⁷ A_{Mi} G A_{Mi} G A_{Mi}

A_{Mi} G A_{Mi} G A_{Mi}

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

(after solos) D.C. al Coda

Useful scales:

C Blues Scale D Dorian (D_{Mi}⁷) E Dorian (E_{Mi}⁷) A Aeolian (A_{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)

All play single lines. For octaves: Tenor play upper note, Others play lower note.

On Cue: Background for solos. All play single lines. For octs: Tenor play upper note, others play lower note.

Useful scales:

Midnight Waltz (Part 1 - melody)

Cedar Walton

The first 24 bars of the melody are written in treble clef, 3/4 time, with a key signature of two sharps (D major). The notes are: D^7 , D^7_{SUS} , D^7 , D^7_{SUS} , G^7 , G^7_{SUS} , D^7 , D^7_{SUS} , D^7 , D^7_{SUS} , $\text{B}^{\flat 7}$, $\text{A}^{7(\flat 9)}$, D^7 , D^7_{SUS} , D^7 , D^7_{SUS} , $\text{B}^{\flat 7}$, $\text{A}^{7(\# 5)}$, D^7 . The piece concludes with a double bar line and the word "(Solos)".

Midnight Waltz is a 24-bar blues that explores the tension and resolution between suspended 7th and dominant 7th chords. The C^7_{SUS} and F^7_{SUS} 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). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

The shout chorus consists of 8 bars of music in treble clef, 3/4 time, with a key signature of two sharps. The notes are: $\text{B}^{\flat 7}$, $\text{A}^{7(\# 5)}$, D^7 . The piece concludes with a double bar line and the word "(for D.S.)".

D.S. al Coda

Supplemental Material - Midnight Waltz

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D^7
 D^7_{SUS}
 G^7
 G^7_{SUS}
 B^b7
 $A^{7(b9)}$
 D^7
 D^7_{SUS}
 G^7
 G^7_{SUS}
 B^b7
 $A^{7(b9)}$

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

D Mixolydian
 (D^7, D^7_{SUS})
 G Mixolydian
 (G^7, G^7_{SUS})

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

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
b9
#9
3
#4
5
6
b7
1

Sample Bass Line

D^7
 D^7_{SUS}
 D^7
 D^7_{SUS}
 D^7
 D^7_{SUS}
 D^7
 D^7_{SUS}

G^7
 G^7_{SUS}
 D^7
 D^7_{SUS}
 D^7
 D^7_{SUS}

B^b7
 $A^{7(b9)}$
 D^7
 D^7_{SUS}
 D^7
 D^7_{SUS}

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

Midnight Waltz (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales:

D Mixolydian (D^7, D^7_{sus})
G Mixolydian (G^7, G^7_{sus})
Bb Mixolydian (Bb^7)
A half/whole dimin. ($A^{7(b9)}$)

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

Midnight Waltz (Part 3 - harmony)

Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Useful scales:

D Mixolydian (D⁷, D^{7sus})
G Mixolydian (G⁷, G^{7sus})
Bb Mixolydian (Bb⁷)
A half/whole dimin. (A^{7(b9)})

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)

D_M7 Tenor play upper octave. Others play lower octave.

John Coltrane

The musical score consists of four staves of music in 4/4 time, key of B-flat major. The first staff begins with a *D_M7* chord. The second staff has *G_M7* and *D_M7* chords. The third staff has *B^b7*, *A⁷*, and *D_M7* chords, with a circled *D_M7* chord. The fourth staff has *D_M7*, *B^b7*, *A⁷*, and *D_M7* chords. The piece ends with a double bar line and the word "(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) Tenor play upper octave. Others play lower octave.

The musical score consists of two staves of music in 4/4 time, key of B-flat major. The first staff has a circled *D_M7* chord. The second staff has *B^b7* and *A⁷* chords.

Shout chorus (3 parts). Play after solos (optional). All play as written.

The musical score consists of three staves of music in 4/4 time, key of B-flat major. The first staff has a circled *D_M7* chord. The second staff has a circled *B^b7* chord. The third staff has a circled *A⁷* chord. The piece ends with a double bar line and the text "D.C. al Coda".

Supplemental Material - Mr. P.C.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|------------|------------|--------|-------|------------|------------|--------|-------|
| D_{MI}^7 | G_{MI}^7 | B^b7 | A^7 | D_{MI}^7 | G_{MI}^7 | B^b7 | A^7 |
|------------|------------|--------|-------|------------|------------|--------|-------|

Useful Scales

| | | | | |
|---------------|----------|----------------|----------|----------------|
| D Blues Scale | D Dorian | (D_{MI}^7) | G Dorian | (G_{MI}^7) |
|---------------|----------|----------------|----------|----------------|

| | | | |
|------------------|------------|--------------|-----------|
| B^b Mixolydian | (B^b7) | A Mixolydian | (A^7) |
|------------------|------------|--------------|-----------|

Sample Bass Line

| | | | | | | | | | | | | | | |
|------------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| D_{MI}^7 | | | | | | | | | | | | | | |
|------------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

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

D_M7 Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. All play single notes. For octs: Tenor play upper notes. Others play lower notes.

Useful scales:

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

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. All play single notes. For octs: Tenor play upper notes. Others play lower notes.

Useful scales:

One for Daddy-O (Part 1 - melody)

Nat Adderley

C_{MI}^7 (piano)
 $C^{7(\#9)}$
 F_{MI}^7 (piano)
 C_{MI}^7
 $D^{7(\#9)}$ $G^{7(\#9)}$ C_{MI}^7 G^7 (melody)
 (Solos)
 $D^{7(\#9)}$ $G^{7(\#9)}$ C_{MI}^7 break C_{MI}^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 $C^7(\#9)$ instead of C_{MI}^7 and $F^7(\#9)$ instead of F_{MI}^7 chord, on the head only.

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper notes, Others play lower notes.

Shout chorus Play after solos (optional). All play this part.

(For D.S.)
D.S. al Coda

Supplemental Material - One For Daddy-O

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | |
|------------|-------|------------|------------------|-------|------------|-------|------------|------------------|-------|
| C_{MI}^7 | C^7 | F_{MI}^7 | $D_{MI}^{7(b5)}$ | G^7 | C_{MI}^7 | C^7 | F_{MI}^7 | $D_{MI}^{7(b5)}$ | G^7 |
|------------|-------|------------|------------------|-------|------------|-------|------------|------------------|-------|

| | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|
| 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

| | | |
|----------|----------------|---------------|
| C Dorian | (C_{MI}^7) | C Blues Scale |
|----------|----------------|---------------|

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

Sample Bass Line

| | |
|------------|-------|
| C_{MI}^7 | C^7 |
|------------|-------|

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

| | |
|------------|------------|
| F_{MI}^7 | C_{MI}^7 |
|------------|------------|

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

| | | | |
|------------------|-------|------------|-------|
| $D_{MI}^{7(b5)}$ | G^7 | C_{MI}^7 | G^7 |
|------------------|-------|------------|-------|

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

One for Daddy-O (Part 2 - harmony)

Tenor play upper notes, Others play lower notes.

On Cue: Background for solos. Tenor play upper notes, Others play lower notes.

Shout chorus Play after solos (optional). Tenor play upper notes, others play lower notes.

Useful scales:

One for Daddy-O (Part 3 - harmony)

Tenor play upper notes, Others play lower notes.

On Cue: Background for solos. Tenor play upper notes, Others play lower notes.

Shout chorus Play after solos (optional). Tenor play upper note, others play lower note.

Useful scales:

C Blues Scale C Dorian (CMI⁷) F Dorian (FMI⁷)

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

Red's Good Groove (Part 1 - melody)

Red Garland

All play single notes. For octs: Tenor play upper notes. Others play lower notes.

The musical score consists of four staves of music in 4/4 time. The first three staves contain the main melody with various chords and ornaments. The fourth staff is a solo section.

Staff 1: Chords: C^7 , F^7 , C^7 . Includes a double bar line with repeat dots and a fermata.

Staff 2: Chords: F^7 , C^7 . Includes a fermata.

Staff 3: Chords: D_{MI}^7 , G^7 , C^7 , G^7 . Includes a fermata and a triplet of eighth notes.

Staff 4: (Solos) Chord: C^7 . Includes a fermata.

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) Tenor play upper octave. Others play lower octave.

The musical score consists of two staves of music in 4/4 time, providing a harmonic background for solos.

Staff 1: Chords: F^7 , C^7 , F^7 , C^7 . Includes a fermata.

Staff 2: Chords: F^7 , C^7 , F^7 , C^7 . Includes a fermata.

Shout chorus (3 parts). Play after solos (optional). All play as written.

The musical score consists of three staves of music in 4/4 time, representing the shout chorus.

Staff 1: Chords: F^7 , C^7 , F^7 , C^7 . Includes a fermata.

Staff 2: Chords: F^7 , C^7 , F^7 , C^7 . Includes a fermata.

Staff 3: Chords: F^7 , C^7 , F^7 , C^7 . Includes a fermata.

The section concludes with the instruction **D.S. al Coda**.

Supplemental Material - Red's Good Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|-----------------------|----------------|------------------------------|----------------|-------------------|----------------|------------------------------|----------------|
| Basic 3-note voicings | | | | Rootless voicings | | | |
| C ⁷ | F ⁷ | D _{Mi} ⁷ | G ⁷ | C ⁷ | F ⁷ | D _{Mi} ⁷ | G 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

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | |
|----------------|----------------|----------------|
| C ⁷ | F ⁷ | C ⁷ |
|----------------|----------------|----------------|

| | | | |
|----------|-----------|----------|---------|
| 1 3 5 b5 | 1 b7 6 b6 | 1 5 6 b7 | 1 3 6 5 |
|----------|-----------|----------|---------|

| | |
|----------------|----------------|
| F ⁷ | C ⁷ |
|----------------|----------------|

| | | | |
|---------|-----------|---------|----------|
| 1 3 5 3 | 1 b7 6 b6 | 1 2 3 2 | 1 b7 5 1 |
|---------|-----------|---------|----------|

| | | | |
|------------------------------|----------------|----------------|----------------|
| D _{Mi} ⁷ | G ⁷ | C ⁷ | G ⁷ |
|------------------------------|----------------|----------------|----------------|

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

Red's Good Groove (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. All play single notes. For octs: Tenor play upper notes. Others play lower notes.

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Red's Good Groove (Part 3 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. All play single notes. For octs: Tenor play upper notes. Others play lower notes.

Useful scales: C Blues Scale

Revelation (Part 1 - melody)

Kenny Barron

All play single notes. For octs: Tenor play upper notes. Others play lower notes.

E_{MI}^7

A_{MI}^7 E_{MI}^7

$C^{7(\#11)}$ $B^{7(\#11)}$ E_{MI}^7

(Solos) $C^{7(\#11)}$ $B^{7(\#11)}$ E_{MI}^7

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) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play as written.

D.S. al Coda

Supplemental Material - Revelation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

E_{MI}^7 A_{MI}^7 $C^{7(\#11)}$ $B^{7(\#11)}$ E_{MI}^7 A_{MI}^7 $C^{7(\#11)}$ $B^{7(\#11)}$

The chart shows two rows of piano voicings on a grand staff. The first row contains four basic 3-note voicings for E7, A7, C7(#11), and B7(#11). The second row contains four rootless voicings for the same chords. Each voicing is represented by a chord symbol above a pair of staves showing the notes in the right and left hands.

| | | | | | | | |
|----|----|----|----|----|----|-----|-----|
| 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

E Blues Scale

E Dorian

(E_{MI}^7)

A Dorian

(A_{MI}^7)

The notation shows three scales on a single staff. The E Blues Scale is marked with a treble clef and a key signature of one sharp (F#). The E Dorian and A Dorian scales are marked with a bass clef. Fingerings are indicated below the notes.

C Lydian Dominant

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

B Lydian Dominant

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

The notation shows two scales on a single staff. The C Lydian Dominant scale is marked with a treble clef and a key signature of one sharp (F#). The B Lydian Dominant scale is marked with a bass clef. Fingerings are indicated below the notes.

Sample Bass Line

E_{MI}^7

A_{MI}^7

The notation shows a bass line in 4/4 time on a single staff. It consists of two measures. The first measure is for E7 and the second for A7. Fingerings are indicated below the notes.

E_{MI}^7

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

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

E_{MI}^7

(B^7)

The notation shows a bass line in 4/4 time on a single staff. It consists of two measures. The first measure is for E7 and the second for C7(#11), B7(#11), E7, and B7. Fingerings are indicated below the notes.

Revelation (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Tenor play upper octave. Others play lower octave.

Useful scales:

E Blues Scale **E Dorian (E MI⁷)** **A Dorian (A MI⁷)**
 1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 7 1
C Lydian Dominant (C 7(+11)) **B Lydian Dominant (B 7(+11))**
 1 2 3 #11 5 6 b7 1 1 2 3 #11 5 6 b7 1

Revelation (Part 3 - harmony)

All play single notes. For octs: Tenor play upper notes. Others play lower notes.

S E_{MI}^7

AMI⁷ **EMI⁷**

C^{7(#11)} **B^{7(#11)}** **EMI⁷**

(Solos) **C^{7(#11)}** **B^{7(#11)}** **EMI⁷**

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Tenor play upper octave. Others play lower octave.

D.S. al Coda

Useful scales:

E Blues Scale **E Dorian (E_{MI}^7)** **A Dorian (AMI^7)**

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

C Lydian Dominant ($C^{7(\#11)}$) **B Lydian Dominant ($B^{7(\#11)}$)**

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** A_{MI}^7 $E^{7(\#9)}$ A_{MI}^7

D^7 D_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 $E^{7(\#9)}$ A_{MI}^7

B D_{MI}^7 G^7 C_{MA}^7 $F\#^7$

C_{MI}^7 F^7 $B^b_{MA}^7$ $E^{7(\#9)}$

A3 A_{MI}^7 $E^{7(\#9)}$ A_{MI}^7

D^7 D_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 (Solos)

(Fine)

Road Song has a 32-bar AABA form. It was originally played with a straight-eighth feel. For solos, disregard the $E^{7(\#9)}$ in bar 8 of each A section.

A1 **A2** On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

B

A3

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

Supplemental Material - Road Song

Sample Piano Voicings

Basic 3-note voicings

A_{MI}^7 $E^{7(+9)}$ D^7 D_{MI}^7 G^7 C_{MA}^7 $F\#^7$ C_{MI}^7 F^7 $B^b_{MA}^7$

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

Rootless voicings

A_{MI}^7 $E^{7(+9)}$ D^7 D_{MI}^7 G^7 C_{MA}^7 $F\#^7$ C_{MI}^7 F^7 $B^b_{MA}^7$

5 b7 9 b7 3 #9 9 b7 3 9 b7 b3 5 3 b7 9 7 3 5 3 b7 9 b7 b3 13 3 b7 9 7 3

Useful Scales

A Blues Scale **A Dorian** (A_{MI}^7) **G Mixolydian** (G^7)
 1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

C Major (C_{MA}^7) **F# Mixolydian** ($F\#^7$) **F Mixolydian** (F^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

B^b Major ($B^b_{MA}^7$) **E Half/whole diminished** ($E^{7(+9)}$)
 1 2 3 4 5 6 7 1 1 b9 #9 3 #4 5 6 b7 1

Sample Bass Line

A1 **A2** A_{MI}^7 $E^{7(+9)}$ A_{MI}^7 D^7
 1 5 5 1 1 5 5 2 1 5 5 1 1 5 5 5 1 5 5 1 1 5 5 1

D_{MI}^7 $E^{7(+9)}$ A_{MI}^7 **B** D_{MI}^7 G^7 C_{MA}^7 $F\#^7$
 1 5 5 1 1 1 5 1 1 1 1 1 1 1 1 1 5 5 1 5 1 1 5

C_{MI}^7 F^7 $B^b_{MA}^7$ $E^{7(+9)}$ **A3** Play letter **A**
 1 1 1 1 1 1 1 1 1 1 1 1 5 1 1 1 8 bars

Road Song (Part 2 - harmony)



Tenor play upper notes, others play lower notes.

A1 A2 A_{MI}^7 $E^{7(\#9)}$ A_{MI}^7
 D^7 D_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 B D_{MI}^7
 G^7 C_{MA}^7 $F\#^7$ C_{MI}^7 F^7 $B^b_{MA}^7$
A3 A_{MI}^7 $E^{7(\#9)}$
 A_{MI}^7 D^7 D_{MI}^7 $E^{7(\#9)}$ A_{MI}^7 (Solos) Fine

For solos, disregard the E7(#9) in bar 8 of each A section.



On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

A1 A2 B
A3
 2 (after solos) D.S. al Fine

Useful scales:

A Dorian (A_{MI}^7) **G Mixolydian** (G^7) **C Major** (C_{MA}^7) **F# Mixolydian** ($F\#^7$)
 1 2 b3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 b7 1
F Mixolydian (F^7) **Bb Major** ($B^b_{MA}^7$) **E half/whole dimin.** ($E^{7(\#9)}$)
 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

Road Song (Part 3 - harmony)

♩ Tenor play upper notes, others play lower notes.

A1 **A2** A_{MI}^7 $E^{7(+9)}$ A_{MI}^7
 D^7 D_{MI}^7 $E^{7(+9)}$ A_{MI}^7 $E^{7(+9)}$ A_{MI}^7 **B** D_{MI}^7
 G^7 C_{MA}^7 $F\#^7$ C_{MI}^7 F^7 $B^b_{MA}^7$
 $E^{7(+9)}$ **A3** A_{MI}^7 $E^{7(+9)}$
 A_{MI}^7 D^7 D_{MI}^7 $E^{7(+9)}$ A_{MI}^7 (Solos) (Fine)

For solos, disregard the $E7(\#9)$ in bar 8 of each A section.

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

A1 **A2** **B** 4
A3
 2 (after solos) **D.S. al Fine**

Useful scales:

A Dorian (A_{MI}^7) **G Mixolydian** (G^7) **C Major** (C_{MA}^7) **F# Mixolydian** ($F\#^7$)
 1 2 b3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 b7 1
F Mixolydian (F^7) **Bb Major** ($B^b_{MA}^7$) **E half/whole dimin.** ($E^{7(+9)}$)
 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

(Fine)
(2nd x)

(Solos)

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) Tenor play upper octave. Others play lower octave.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

D.C. al Fine
(with repeat)

Short Stuff (Part 2 - harmony)

Tenor play upper octave. Others play lower octave.

(Fine)
(2nd x)

On Cue: Background for solos. Tenor play upper octave. Others play lower octave.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

D.C. al Fine
(with repeat)

Useful scales:

C Blues Scale

1 b3 4 b5 5 b7 1

Short Stuff (Part 3 - harmony)

All play single notes. For octs: Tenor play upper note, Others play lower note.

Background for solos. All play single notes. For octs: Tenor play upper notes, Others play lower note.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

Useful scales:

C Blues Scale

Shoshana (Part 1 - melody)

Mark Levine

GMI⁷ *Piano Montuno*

FMI⁷

A1 **A2** **C⁷** *(Head and Solos)*

B^{b7}

B1 **B2** **GMI⁷** *(Head and Interlude)*

FMI⁷

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.

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

Tenor play upper notes. Others play lower notes.

A1 **A2** **C⁷**

B^{b7}

Supplemental Material - Shoshana

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|------------|------------|-------|--------|------------|------------|-------|--------|
| G_{MI}^7 | F_{MI}^7 | C^7 | B^b7 | G_{MI}^7 | F_{MI}^7 | C^7 | B^b7 |
|------------|------------|-------|--------|------------|------------|-------|--------|

| | | | | | | | |
|------|------|------|------|------|------|------|------|
| $b3$ | $b3$ | $b7$ | $b7$ | 9 | 9 | 5 | 5 |
| $b7$ | $b7$ | 3 | 3 | $b7$ | $b7$ | 3 | 3 |
| 1 | 1 | 1 | 1 | $b3$ | $b3$ | $b7$ | $b7$ |

Useful Scales

| | | | |
|--------------|---------|------------------|----------|
| C Mixolydian | (C^7) | B^b Mixolydian | (B^b7) |
|--------------|---------|------------------|----------|

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

Sample Bass Line

A C^7 B^b7

1 5 5 1 5 5

(montuno)

B G_{MI}^7 F^7

1 5 5 1 5 5

Shoshana (Part 2 - harmony)

GMI⁷ Piano Montuno

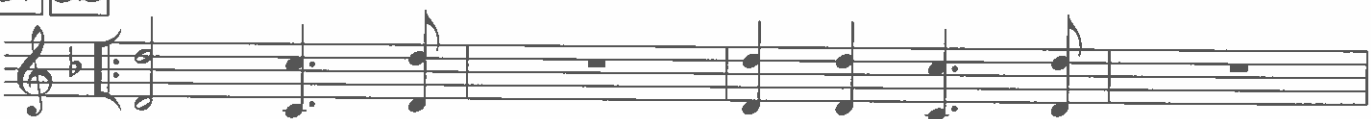


(Head and Solos)

A1|A2 **C⁷** Tenor play upper octave. Others play lower octave.

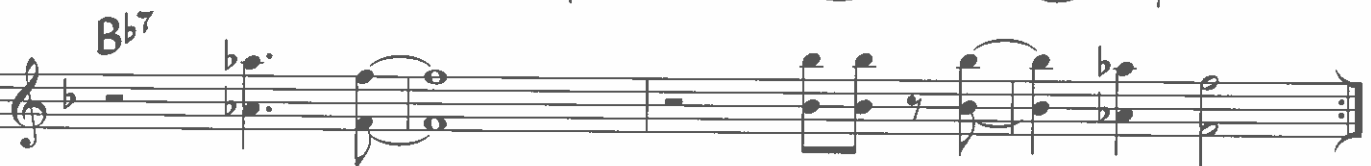


B1|B2 **GMI⁷** (Head and Interlude)

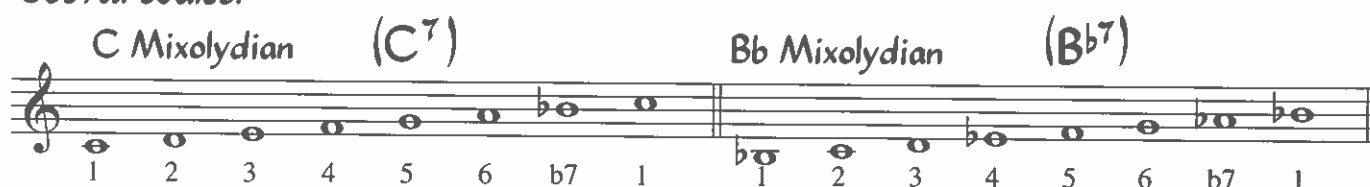


Shoshana features a rhythmic piano part called a "montuno." Other instruments can play this for arrangement purposes. This song was originally played with a straight-eighth feel. Solos are over the A section only. The B section is written to be an interlude. It is a single-line melody.

A1|A2 **C⁷** On Cue: Background for solos.



Useful scales:



Shoshana (Part 3 - harmony)

GMI⁷ Piano Montuno

(Head and Solos)

A1 A2 C⁷ Tenor play upper octave. Others play lower octave.

B1 B2 GMI⁷ (Head and Interlude)

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 C⁷ On Cue: Background for solos.

Useful scales:

C Mixolydian (C⁷)

Bb Mixolydian (Bb⁷)

Sir John (Part 1 - melody)

Blue Mitchell

C^7 (F^7) F^6 C^7
 F^7 C^7
 D_{MI}^7 G^7 C^7 G^7
 (Solos) C^7

Sir John is a 12-bar blues. It was originally played with a medium-swing feel. The Eb6 chord in bar 2 should be played as Eb7 during solos.

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play as written.

D.S. al Coda

Supplemental Material - Sir John

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | |
|-----------------------|----------------|----------------|--------------------|-----------------------------|-------------------|----------------|----------------|--------------------|-----------------------------|----------------|
| Basic 3-note voicings | | | | | Rootless voicings | | | | | |
| C ⁷ | F ⁶ | F ⁷ | A ^{7(b9)} | D _M ⁷ | G ⁷ | C ⁷ | F ⁷ | A ^{7(b9)} | D _M ⁷ | G ⁷ |
| | | | | | | | | | | |
| 3 b7 1 | 6 3 1 | b7 3 1 | b7 3 1 | b3 b7 1 | b7 3 1 | 9 b7 3 | 13 3 b7 | 5 3 b7 | 9 b7 b3 | 5 3 b7 |

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | |
|-----------------------------|-------------------------------------|--------------------|
| C ⁷ | (F ⁷) F ⁶ | C ⁷ |
| | | |
| 1 3 5 b5 | 1 3 6 b6 | 1 5 6 b7 |
| 1 3 5 3 | 1 b7 6 b6 | 1 3 5 #5 |
| F ⁷ | C ⁷ | A ^{7(b9)} |
| | | |
| 1 3 5 3 | 1 b7 6 b6 | 1 b9 1 3 |
| D _M ⁷ | G ⁷ | C ⁷ |
| | | |
| 1 2 b3 3 | 1 b7 6 5 | 1 1 b7 6 |
| | | 1 b7 6 5 |

Sir John (Part 2 - harmony)

Tenor play upper octave.

Others play lower octave.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. Tenor play upper notes. Others play lower notes.

Useful scales: C Blues Scale

Sir John (Part 3 - harmony)

All play single notes. For octs, Tenor play upper note, Others play lower note.

(F⁷)

C⁷ F⁶ C⁷

F⁷ C⁷

D^M7 G⁷ C⁷ G⁷

(Solos) C⁷

Background for solos. All play single notes. For octs, Tenor play upper note, Others play lower note.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

D.S. al Coda

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Sister Sadie (Part 1 - melody)

A1 **A2**

Tenor play upper notes, others play lower notes.

Horace Silver

(For Solos, primarily just A7 for the A sections.)

B (1st x only)

A3

(Solos)

low A

Unison Background for solos is in Parts 2 and 3.

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.

Supplemental Material - Sister Sadie

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | |
|-------|--------|-------|-------|-------|--------|-------|--------|-------|-------|-------|--------|
| A^7 | B^b7 | D^7 | C^7 | B^7 | B^b7 | A^7 | B^b7 | D^7 | C^7 | B^7 | B^b7 |
|-------|--------|-------|-------|-------|--------|-------|--------|-------|-------|-------|--------|

| | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 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

| | | | | |
|---------------|--------------|-----------|--------------|-----------|
| A Blues Scale | A Mixolydian | (A^7) | D Mixolydian | (D^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) | B Mixolydian | (B^7) | B ^b Mixolydian | (B^b7) |
|--------------|-----------|--------------|-----------|---------------------------|------------|

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

A1 **A2** A^7 (Solos)

A^7 **B** D^7 A^7

D^7 C^7 B^7 B^b7 **A3** Play letter **A**

8 bars

Sister Sadie (Part 2 - harmony)

A1 **A2**

(For Solos, primarily just A7 for the A sections.)

A1 **A2**

On Cue: Unison Background for solos. Tenor play upper notes, Others play lower notes.

Useful scales: A Blues Scale

A Mixolydian (A7)

D Mixolydian (D7)

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 (C7)

B Mixolydian (B7)

Bb Mixolydian (Bb7)

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

Sister Sadie (Part 3 - harmony)

A1 **A2** (For Solos, primarily just A7 for the A sections.)

B Tenor play upper notes, others play lower notes.

(Solos) break ----- low A

A1 **A2** On Cue: Unison Background for solos. Tenor play upper notes, Others play lower notes.

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

Useful scales: A Blues Scale

A Mixolydian (A7)

D Mixolydian (D7)

C Mixolydian (C7)

B Mixolydian (B7)

Bb Mixolydian (Bb7)

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.

On Cue: Background for solos. Tenor play upper notes, others play lower notes.

Supplemental Material - Só Danço Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | | | |
|-----------|-------|------------|-------|------------|-------|------------|-----------|-------|------------|-------|------------|-------|------------|
| $D^{6/9}$ | E^7 | E_{MI}^7 | A^7 | A_{MI}^7 | D^7 | G_{MA}^7 | $D^{6/9}$ | E^7 | E_{MI}^7 | A^7 | A_{MI}^7 | D^7 | G_{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

| | | | |
|---------|---------------------------|----------------------|---------|
| D Major | (D_{MA}^7) E Mixolydian | (E^7) 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 | |
|-----------------|------------------|------------------|--|

| | | |
|--------------|-----------------|--------------|
| D Mixolydian | (D^7) G Major | (G_{MA}^7) |
|--------------|-----------------|--------------|

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

Sample Bass Line

(Latin) $D^{6/9}$ E^7 (etc.)

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

(Swing)

A1 A2 $D^{6/9}$ E^7 E_{MI}^7 A^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 $D^{6/9}$ A^7 2 $D^{6/9}$ B A_{MI}^7 D^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

G_{MA}^7 E^7 E_{MI}^7 A^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)

§ Tenor play upper notes, others play lower notes.

A1 **A2** $D^{6/9}$ E^7 E_{mi}^7 A^7

1 $D^{6/9}$ A^7 2 $D^{6/9}$ **B** A_{mi}^7 D^7

G_{MA}^7 E^7 E_{mi}^7 A^7

A3 $D^{6/9}$ E^7 E_{mi}^7

A^7 $\oplus D^{6/9}$ (Solos) $\oplus D^{6/9}$

A1 **A2** On Cue: Background for solos. Tenor play upper notes, others play lower notes.

2

B 8 **A3**

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

Useful scales:

D Major (D_{MA}^7) E Mixolydian (E^7) 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

D Mixolydian (D^7) G Major (G_{MA}^7)

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

So Danço Samba (Part 3 - harmony)

♩ Tenor play upper notes, others play lower notes.

A1 **A2** D^{6/9} E⁷ E_m⁷ A⁷

1 D^{6/9} A⁷ 2 D^{6/9} **B** A_m⁷ D⁷

G_mA⁷ E⁷ E_m⁷ A⁷

A3 D^{6/9} E⁷ E_m⁷

A⁷ ⊕ D^{6/9} (Solos) ⊕ D^{6/9}

A1 **A2** On Cue: Background for solos. Tenor play upper notes, others play lower notes.

Musical staff with notes and a first ending bracket labeled '2'.

B 8 **A3**

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

Useful scales:

D Major (D_MA⁷) E Mixolydian (E⁷) 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

D Mixolydian (D⁷) G Major (G_MA⁷)

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** GMI^9 F^9

Eb^9 D^9 GMI^9 GMI^9

B F^9 GMI^9

F^9 Eb^9 D^7 GMI^9 GMI^9

GMI^9 $\text{D}^{7(+5)}$ GMI^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.

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

B

(after solos)
D.S. al Coda

(for D.S.)

Supplemental Material - Song For My Father

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|------------|-------|--------|-------|------------|-------|--------|-------|
| G_{MI}^7 | F^7 | E^b7 | D^7 | G_{MI}^7 | F^7 | E^b7 | D^7 |
|------------|-------|--------|-------|------------|-------|--------|-------|

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 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

| | | | | |
|---------------|----------|----------------|--------------|-----------|
| G Blues Scale | G Dorian | (G_{MI}^7) | 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 | 1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1 |
|------------------|-------------------|------------------|------------------|------------------|

| | | | |
|------------------|------------|--------------|-----------|
| E^b Mixolydian | (E^b7) | D Mixolydian | (D^7) |
|------------------|------------|--------------|-----------|

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

Sample Bass Line

| | | | |
|----|----|------------|-------|
| A1 | A2 | G_{MI}^9 | F^9 |
|----|----|------------|-------|

| |
|--------------------------------------|
| 1 5 5 1 1 5 5 7 1 5 5 1 1 5 5 1 1 #7 |
|--------------------------------------|

| | | | | | |
|--------|-------|------------|---|---|------------|
| E^b9 | D^9 | G_{MI}^9 | 1 | 2 | G_{MI}^9 |
|--------|-------|------------|---|---|------------|

| |
|---|
| 1 5 5 1 5 1 1 4 1 5 5 1 1 5 5 1 1 5 5 1 |
|---|

| | | |
|---|-------|------------|
| B | F^9 | G_{MI}^9 |
|---|-------|------------|

| |
|---------------------------------|
| 1 5 5 1 1 5 5 1 1 5 5 1 1 5 5 1 |
|---------------------------------|

| | | | |
|-------|--------|-------|------------|
| F^9 | E^b9 | D^7 | G_{MI}^9 |
|-------|--------|-------|------------|

| |
|---------------------------------|
| 1 5 5 1 5 1 1 4 1 5 5 1 1 5 5 1 |
|---------------------------------|

Song for My Father (Part 2 - harmony)

A1 **A2** GMI^9 Tenor play upper notes, others play lower notes.

B

(Solos)

A1 **A2** Shout chorus. Play after solos (optional). Tenor play upper notes, others play lower notes.

B

Useful scales: G Blues Scale G Dorian (GMI^7) 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

Eb Mixolydian (Eb^7) D Mixolydian (D^7)

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

Song for My Father (Part 3 - harmony)

All play single lines. For octvs: Tenor play upper note, others play lower note,

A1 **A2** GMI^9 F^9

Eb^9 D^9 GMI^9 GMI^9

B F^9 GMI^9

F^9 Eb^9 D^7 GMI^9

GMI^9 $\text{D}^{7(\#5)}$ GMI^9

(Solos)

A1 **A2** Shout chorus. Play after solos (optional). Tenor play upper notes, others play lower notes.

A1 **A2**

B

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

Useful scales:

G Blues Scale $\text{G Dorian (GMI}^7)$ **F Mixolydian (F⁷)**

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

Eb Mixolydian (Eb⁷) **D Mixolydian (D⁷)**

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 three staves of music in 4/4 time. The first staff begins with a C^7 chord. The second staff begins with an F^7 chord and a C^7 chord. The third staff begins with Dm^7 and G^7 chords, followed by C^7 and G^7 chords. The piece concludes with a double bar line and a repeat sign. Below the first staff, there is a section labeled "(Solos)" with a C^7 chord and a single staff of music.

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) Tenor play upper octave. Others play lower octave.

The background for solos consists of two staves of music. The first staff features a repeating melodic motif. The second staff provides harmonic support with sustained notes and rests.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

The shout chorus consists of three staves of music. The first staff features a rhythmic pattern of eighth notes. The second and third staves provide harmonic support with sustained notes and rests. The piece concludes with a double bar line and the instruction "D.C. al Coda".

Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | |
|--|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| | C⁷ | F⁷ | G⁷ | C⁷ | F⁷ | G⁷ |
| | | | | | | |
| | 3 | b7 | b7 | 9 | 13 | 5 |
| | b7 | 3 | 3 | b7 | 3 | 3 |
| | 1 | 1 | 1 | 3 | b7 | b7 |

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | | | | | |
|----------------------|---|----------------------|---|----------------------|----|----|---|----|---|---|---|----|---|----|---|----|--|--|--|
| C⁷ | | | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 4 | #4 | 5 | 4 | 3 | 2 | 1 | 5 | 6 | b7 | 1 | 3 | 6 | 5 | | | |
| F⁷ | | C⁷ | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 5 | 3 | 1 | b7 | 6 | b6 | 1 | 2 | 3 | 2 | 1 | b7 | 6 | b6 | | | |
| G⁷ | | C⁷ | | G⁷ | | | | | | | | | | | | | | | |
| | 1 | 3 | 5 | 1 | b7 | 6 | 5 | b5 | 1 | 3 | 4 | #4 | 1 | b7 | 6 | 5 | | | |

Sonny Moon for Two (Part 2 - harmony)

C⁷ Tenor play upper octave. Others play lower octave.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Sonny Moon for Two (Part 3 - harmony)

C⁷ All play as written.

F⁷ **C⁷**

Dmi⁷ **G⁷** **C⁷** **G⁷**

(Solos) **C⁷**

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

D.C. al Coda

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

St. James Infirmary (Part 1 - melody)

Tenor play upper notes, Others play lower notes.

Joe Primrose

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

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper notes. Others play lower notes.

Shout chorus (optional). All play single notes. For octs:

Tenor play upper note. Others play lower note.

Supplemental Material - Saint James Infirmary

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|----------|-------|-------|-------|----------|-------|-------|-------|
| E_{MI} | B^7 | C^7 | B^7 | E_{MI} | B^7 | C^7 | B^7 |
|----------|-------|-------|-------|----------|-------|-------|-------|

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| b3 | 3 | 3 | b7 | 9 | 5 | 3 | 3 |
| 5 | b7 | b7 | 3 | 6 | 3 | b7 | b7 |
| 1 | 1 | 1 | 1 | b3 | b7 | 5 | 5 |

Useful Scales

| | | | |
|-----------------|-------------------|---------------------------|---------|
| E Blues Scale | E Melodic Minor | (E_{MI}) B Mixolydian | (B^7) |
|-----------------|-------------------|---------------------------|---------|

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

C Mixolydian (C^7)

1 2 3 4 5 6 b7 1

Sample Bass Line

| | | | |
|----------|-------|----------|-------|
| E_{MI} | B^7 | E_{MI} | B^7 |
|----------|-------|----------|-------|

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

| | | | | | |
|----------|-------|----------|-------|-------|----------|
| E_{MI} | B^7 | E_{MI} | C^7 | B^7 | E_{MI} |
|----------|-------|----------|-------|-------|----------|

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

St. James Infirmary (Part 2 - harmony)

Tenor play upper notes, Others play lower notes.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus (optional). All play single notes. For octs:

Tenor play upper note. Others play lower note.

Useful scales:

St. James Infirmary (Part 3 - harmony)

All play single notes. For octs: Tenor play upper notes. Others play lower notes.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus (optional). Tenor play upper notes, Others play lower notes.

Useful scales:

St. Thomas (Part 1 - melody)

Sonny Rollins

$D^{6/4}$ B^7 E_{MI}^7 A^7 $D^{6/4}$ $D^{6/4}$
 B^7 E_{MI}^7 A^7 $D^{6/4}$ $F^{\#MI} 7^{(b5)}$ B^7
 E_{MI}^7 A^7 D^7 G^7 E_{MI}^7 A^7 $D^{6/4}$ Coda
 (Solos) Coda D^7 G^7 E_{MI}^7 A^7 $D^{6/4}$

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

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper octave. Others play lower octave.

Shout chorus (3 parts). Play after solos (optional). All play single notes as written.

For octaves: Tenor play upper note, others play lower note.

Drum Solo

Drum Solo

D.C. al Coda

Supplemental Material - St. Thomas

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$D^{6/9}$ B^7 E_{MI}^7 A^7 $F\#_{MI}^{7(b5)}$ D^7 G^7
 $D^{6/9}$ B^7 E_{MI}^7 A^7 $F\#_{MI}^{7(b5)}$ D^7 G^7

| | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|---|----|----|----|----|----|----|
| 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

D Major Pentatonic ($D^{6/9}$)
B Mixolydian (B^7)
A Mixolydian (A^7)

F# Locrian
($F\#_{MI}^{7(b5)}$) D Mixolydian (D^7)
G Mixolydian (G^7)

Sample Bass Line

$D^{6/9}$
 B^7
 E_{MI}^7 A^7
 $D^{6/9}$
 $D^{6/9}$
 B^7

E_{MI}^7 A^7
 $D^{6/9}$
 $F\#_{MI}^{7(b5)}$
 B^7
 E_{MI}^7
 A^7

D^7
 G^7
 E_{MI}^7 A^7
 $D^{6/9}$

St. Thomas (Part 2 - harmony)

All play single notes. For octvs, Tenor play upper note, Others play lower note.

Chords: $D^{\flat 6/4}$, B^7 , E_{MI}^7 , A^7 , $D^{\flat 6/4}$, $D^{\flat 6/4}$, B^7 , E_{MI}^7 , A^7 , $D^{\flat 6/4}$, $F^{\sharp MI} 7(b5)$, B^7 , E_{MI}^7 , A^7 , D^7 , G^7 , E_{MI}^7 , A^7 , $D^{\flat 6/4}$, D^7 , G^7 , E_{MI}^7 , A^7 , $D^{\flat 6/4}$

(Solos)

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Drum Solo 3

Drum Solo 3

D.C. al Coda

Useful scales:

D Major Pentatonic ($D^{\flat 6/4}$) B Mixolydian (B^7) A Mixolydian (A^7)

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

F# Locrian ($F^{\sharp MI} 7(b5)$) D Mixolydian (D^7) G Mixolydian (G^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)

All play single notes. For octvs, Tenor play upper note, Others play lower note.

D^{6/9} **B⁷** **E_M⁷** **A⁷** **D^{6/9}** **D^{6/9}**

B⁷ **E_M⁷** **A⁷** **D^{6/9}** **F#_M^{7(b5)}** **B⁷**

E_M⁷ **A⁷** **D⁷** **G⁷** **E_M⁷** **A⁷** **D^{6/9}**

(Solos) **D⁷** **G⁷** **E_M⁷** **A⁷** **D^{6/9}**

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. All play single notes. For octvs: Tenor play upper note. Others play lower note.

Drum Solo 3

Drum Solo 3

D.C. al Coda

Useful scales:

D Major Pentatonic (D^{6/9}) **B Mixolydian (B⁷)** **A Mixolydian (A⁷)**

F# Locrian (F#_M^{7(b5)}) **D Mixolydian (D⁷)** **G Mixolydian (G⁷)**

Straight Life (Part 1 - melody)

Freddie Hubbard

The main melody is written on six staves in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staves, the following chord sequence is indicated: G7, F7, G7, F7, G7, F7, G7, F7, G7, F7, G7, F7, G7, F7, G7, F7. The melody concludes with a double bar line.

(Solos)

The solo section is marked with a double bar line and a circled 'C' time signature. It features a single staff with a melodic line starting on a whole note G4, followed by eighth notes F#4 and G4, and ending with a quarter note G4. Chords G7, F7, F#7, and G7 are indicated above the notes.

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

On Cue: Background for solos. Tenor play upper notes, others play lower notes.

The background accompaniment is written on three staves. The top staff contains a melodic line with a fermata over the first two notes and a '4' above the final measure. The middle and bottom staves provide harmonic support with chords and bass notes. The key signature remains one sharp.

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

Supplemental Material - Straight Life

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | |
|----------------------|----------------------|----------------------|----------------------|
| G⁷ | F⁷ | G⁷ | F⁷ |
| | | | |
| 3 b7 1 | 3 b7 1 | 9 b7 3 | 9 b7 3 |

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | |
|----------------------|----------------------|--------|---|--------------|---------|
| G⁷ | F⁷ | | | | |
| | | | | | |
| 1 | 1 b7 1 | 1 7 | 1 | 1 b7 1 | #1 2 |

Straight Life (Part 2 - harmony)

Tenor play upper notes, others play lower notes.

On Cue: Background for solos. Tenor play upper notes, others play lower notes.

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

Useful scales:

G Blues Scale

1 b3 4 b5 5 b7 1

Straight Life (Part 3 - harmony)

All play single lines. For octs: Tenor play upper note, others play lower note,

On Cue: Background for solos. Tenor play upper notes, others play lower notes.

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

Useful scales:

G Blues Scale

Tenor Madness (Part 1 - melody)

Sonny Rollins

The main melody is written in 4/4 time and consists of 12 bars. The notes are: C^7 (bar 1), F^7 (bar 2), C^7 (bar 3), F^7 (bar 4), C^7 (bar 5), F^7 (bar 6), C^7 (bar 7), F^7 (bar 8), C^7 (bar 9), F^7 (bar 10), C^7 (bar 11), F^7 (bar 12). The melody is characterized by a bebop style with many eighth and sixteenth 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) Tenor play upper notes. Others play lower notes.

The background for solos consists of two staves of music. The first staff contains a series of chords: C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 . The second staff contains a series of chords: D_{mi}^7 , G^7 , C^7 , B^7 , C^7 .

Shout chorus. All play single notes. For oct: Tenor play upper note. Others play lower note.

The shout chorus consists of three staves of music. The first staff contains a series of chords: C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 . The second staff contains a series of chords: D_{mi}^7 , G^7 , C^7 , B^7 , C^7 . The third staff contains a series of chords: C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 , C^7 , F^7 .

D.S. al Coda

Supplemental Material - Tenor Madness

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|----------------|----------------|-----------------------------|----------------|----------------|----------------|-----------------------------|----------------|
| C ⁷ | F ⁷ | D _M ⁷ | G ⁷ | C ⁷ | F ⁷ | D _M ⁷ | G ⁷ |
|----------------|----------------|-----------------------------|----------------|----------------|----------------|-----------------------------|----------------|

The image shows piano voicings for C7, F7, Dm7, and G7. The first four chords are basic 3-note voicings, and the last four are rootless voicings. The notes are written on a grand staff (treble and bass clefs). Below the staff, the notes are listed as follows:

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 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

C Blues Scale

The C Blues Scale is shown on a treble clef staff. The notes are: C, E♭, F, G, A♭, B♭, C. Below the staff, the notes are labeled with scale degrees: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

| | | |
|----------------|----------------|----------------|
| C ⁷ | F ⁷ | C ⁷ |
|----------------|----------------|----------------|

The first line of the bass line shows the notes for C7, F7, and C7. The notes are: C, E, G, B♭, C, E, G, B♭, C, E, G, B♭, C, E, G, B♭, C. Below the staff, the notes are labeled with scale degrees: 1 3 5 b5 1 b7 6 b6 1 5 6 b7 1 3 6 5.

| | |
|----------------|----------------|
| F ⁷ | C ⁷ |
|----------------|----------------|

The second line of the bass line shows the notes for F7 and C7. The notes are: F, A, C, E♭, F, A, C, E♭, F, A, C, E♭, F, A, C, E♭, F. Below the staff, the notes are labeled with scale degrees: 1 3 5 3 1 b7 6 b6 1 2 3 2 5 4 3 b3.

| | | | |
|-----------------------------|----------------|----------------|-------------------|
| D _M ⁷ | G ⁷ | C ⁷ | (G ⁷) |
|-----------------------------|----------------|----------------|-------------------|

The third line of the bass line shows the notes for Dm7, G7, C7, and (G7). The notes are: D, F, A, B, D, F, A, B, D, F, A, B, D, F, A, B, D. Below the staff, the notes are labeled with scale degrees: 1 5 b3 3 1 b7 5 3 1 3 4 #4 1 b7 6 5.

Tenor Madness (Part 2 - harmony)

All play single notes. For octs, Tenor play upper note, Others play lower note.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales: C Blues Scale

Tenor Madness (Part 3 - harmony)

All play as written.

C^7 F^7 C^7
 F^7 C^7
 Dmi^7 G^7 C^7 G^7
 (Solos) G^7 C^7 B^7 C^7

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

D.S. al Coda

Useful scales: C Blues Scale

1 b3 4 b5 5 b7 1

Trail Dust (Part 1 - melody)

Jim Rotondi

$\% \text{ GMA}^7 \quad \text{C}^7 \quad \text{GMA}^7 \quad \text{C}^7$
 $\text{GMA}^7 \quad \text{E}^7 \quad \text{Ami}^7 \quad \text{D}^7 \quad \text{B}^b\text{mi}^7$
 $\text{E}^b7 \quad \text{B}^b\text{mi}^7 \quad \text{E}^b7 \quad \text{Ami}^7 \quad \text{D}^7$
 $\text{GMA}^7 \quad \text{D}^7 \quad \text{(Solos)} \quad \text{GMA}^7 \quad \text{C}^7 \quad \text{GMA}^7$

The musical score consists of four staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in eighth and quarter notes. The second staff continues the melody with some rests. The third staff features a triplet of eighth notes. The fourth staff includes a section labeled '(Solos)' with a double bar line and a repeat sign.

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

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper notes. Others play lower notes.

The 'On Cue' section consists of two staves of music. The first staff shows a tenor line with eighth notes and quarter notes. The second staff shows the other instruments playing lower notes, primarily in the form of dyads or triads.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

The 'Shout chorus' section consists of three staves of music. The first staff shows a tenor line with eighth notes and quarter notes. The second and third staves show the other instruments playing single notes, with some octaves indicated by a '3' over a note.

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

Supplemental Material - Trail Dust

Sample Piano Voicings

Basic 3-note voicings

G_{MA}^7 C^7 E^7 A_{MI}^7 D^7 $B^b_{MI}^7$ E^b7

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

Rootless voicings

G_{MA}^7 C^7 E^7 A_{MI}^7 D^7 $B^b_{MI}^7$ E^b7

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

Useful Scales

G Major (G_{MA}^7) D Mixolydian (D^7) C Mixolydian (C^7) E^b Mixolydian (E^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

G_{MA}^7 C^7 G_{MA}^7 C^7 G_{MA}^7 E^7

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

A_{MI}^7 D^7 $B^b_{MI}^7$ E^b7 $B^b_{MI}^7$ E^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

A_{MI}^7 D^7 G_{MA}^7 D^7

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

Trail Dust (Part 2 - harmony)

Tenor play upper notes. Others play lower notes.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Useful scales:

Trail Dust (Part 3 - harmony)

All play single notes. For octs, Tenor play upper note, Others play lower note.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

Useful scales:

When the Saints Go Marching In

(Part 1 - melody)

Traditional

G
 G D^7
 G G^7 C
 G A^7 D^7 G D^7
 (Solos) G

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

On Cue: Background for solos. (Duplicates Part 2) Tenor play upper notes. Others play lower notes.

(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

| | | | | | | | | | |
|-----------------------|----------------|---|----------------|----------------|----------------------------|----------------|---|----------------|----------------|
| Basic 3-note voicings | | | | | Root and rootless voicings | | | | |
| G | G ⁷ | C | A ⁷ | D ⁷ | G | G ⁷ | C | A ⁷ | D 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

| | | |
|------------------------|------------------------|--------------------------------|
| G Major Pentatonic (G) | C Major Pentatonic (C) | D Mixolydian (D ⁷) |
| | | |
| 1 2 3 5 6 1 | 1 2 3 5 6 1 | 1 2 3 4 5 6 b7 1 |

Sample Bass Line

| | | | | | | | | | | | | | | |
|----------|--|--|--|----------------------|----------------------|----------------------|--|----------|--|--|----------------------|--|--|--|
| <p>G</p> | | | | | | | | | | | | | | |
| <p>G</p> | | | | | <p>D⁷</p> | | | | | | | | | |
| <p>G</p> | | | | <p>G⁷</p> | | | | <p>C</p> | | | | | | |
| <p>G</p> | | | | <p>A⁷</p> | | <p>D⁷</p> | | <p>G</p> | | | <p>D⁷</p> | | | |

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

Tenor play upper notes. Others play lower notes.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

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

Useful scales:

G Major Pentatonic (G) C Major Pentatonic (C) D Mixolydian (D7)

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)

All play single notes. For octs, Tenor play upper note, Others play lower note.

♩ G

G D⁷

G G⁷ C

G A⁷ D⁷ ⊕ G D⁷

⊕ G

(Solos)

On Cue: Background for solos. All play single notes. For octs, Tenor play upper note, Others play lower note.

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

Useful scales:

G Major Pentatonic (G) C Major Pentatonic (C) D Mixolydian (D⁷)

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.

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

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

(after solos)

D.C. al Coda

Supplemental Material - Work Song

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | |
|-----------------------|--------------|--------------|-------------------|--------------|--------------|
| Basic 3-note voicings | | | Rootless voicings | | |
| G_{MI}^7 | D^7 | C^7 | G_{MI}^7 | D^7 | C^7 |
| | | | | | |
| b7 b3 1 | 3 b7 1 | 3 b7 1 | 5 b3 b7 | 9 b7 3 | 9 b7 3 |

Useful Scales

| | | |
|------------------|-------------------|------------------|
| G Blues Scale | G Dorian | (G_{MI}^7) |
| | | |
| 1 b3 4 b5 5 b7 1 | 1 2 b3 4 5 6 b7 1 | |
| D Mixolydian | (D^7) | C Mixolydian |
| | | |
| 1 2 3 4 5 6 b7 1 | | 1 2 3 4 5 6 b7 1 |

Sample Bass Line

(Solos) G_{MI}^7

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

D^7 G_{MI}^7 C^7

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

C^7 G_{MI}^7 C^7 D^7 G_{MI}^7

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)

GMI⁷ All play single notes. For octs, Tenor play upper note, Others play lower note.

Background for solos. All play single notes. For octs, Tenor play upper note, Others play lower note.

Useful scales:

G Blues Scale G Dorian (GMI⁷) D Mixolydian (D⁷) C Mixolydian (C⁷)

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)

GMI⁷ All play single notes. For octvs, Tenor play upper note, Others play lower note.

Background for solos. All play single notes. For octvs, Tenor play upper note, Others play lower note.

Useful scales:

G Blues Scale G Dorian (GMI⁷) D Mixolydian (D⁷) C Mixolydian (C⁷)

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

All play single lines. For octaves: Tenor play upper note, others play lower note.

The musical score for the first part of the Yardbird Suite is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is divided into several measures, each with associated chord symbols above it. The chords include D⁶, C⁷, B⁷, E_M⁷, A⁷, D⁶, A⁷, A⁷, D⁶, C^{#7(b9)}, F_M⁷, B⁷, E_M⁷, B⁷, E⁷, A⁷, D⁶, C⁷, D⁶, C⁷, B⁷, E⁷, A⁷, D⁶, A⁷, and D⁶. There are also boxed section markers A1, A2, B, and A3. The score includes first and second endings, a section for solos, and a final cadence marked with a double bar line and a circled cross symbol.

Yardbird Suite has a 32-bar AABA form and a bebop melody. It was originally played with a medium-fast swing feel.

The background accompaniment for the Yardbird Suite is written in treble clef with a key signature of two sharps and a 4/4 time signature. It consists of several measures of chords and rests. The chords include A⁷, D⁶, A⁷, and D⁶. There are boxed section markers A1, A2, B, and A3. The score includes first and second endings, a section for solos, and a final cadence marked with a double bar line and a circled cross symbol. The text "(Solos)" is written between the solo section and the final cadence. The text "(after solos) D.C. al Coda" is written at the end of the score.

Supplemental Material - Yardbird Suite

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D⁶ C⁷ B⁷ E_{MI}⁷ A⁷ C^{#7(b9)} F_{MI}⁷ E⁷
D⁶ C⁷ B⁷ E_{MI}⁷ A⁷ C^{#7(b9)} F_{MI}⁷ E⁷

| | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|
| 6 | b7 | b7 | b3 | b7 | b7 | b3 | 3 | 9 | 9 | 5 | 9 | 13 | b9 | 5 | 9 |
| 3 | 3 | 3 | b7 | 3 | 3 | b7 | b7 | 6 | b7 | 3 | b7 | 3 | b7 | b3 | b7 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 3 | b7 | b3 | b7 | 3 | b7 | 3 |

Useful Scales

D Major
(D⁶) C Mixolydian
(C⁷) B Mixolydian
(B⁷)

A Mixolydian
(A⁷) F# Dorian
(F_{MI}⁷) C# Half/whole diminished
(C^{#7(b9)})

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
 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 D⁶ C⁷ D⁷ (C⁷) B⁷ E_{MI}⁷

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

¹ A⁷ D⁶ A⁷ ² A⁷ D⁶ C^{#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 F_{MI}⁷ C^{#7(b9)} F_{MI}⁷ B⁷ E_{MI}⁷

1 b3 5 b3 1 b7 b6 5 1 5 1 b3 1 b7 b6 5 1 b3 5 b3

B⁷ E⁷ A⁷ A3 Play letter A 8 bars

5 b7 1 5 1 5 3 1 1 3 5 b5

Yardbird Suite (Part 2 - harmony)

All play single lines. For octaves: Tenor play upper note, others play lower note.

A1 **A2** D^6 C^7 D^6 C^7 B^7 E_{MI}^7

B $F\#_{MI}^7$ $C\#^7(b9)$ $F\#_{MI}^7$ B^7 E_{MI}^7 B^7

A3 D^6 C^7 D^6 C^7 B^7

E^7 A^7 E^7 A^7 D^6 A^7 A^7 D^6

(Solos)

On Cue: Background for solos. Tenor play upper notes, others play lower notes.

A1 **A2**

B **A3**

4 **A3**

3 (after solos)

D.C. al Coda

Useful scales:

D Major (D_{MA}^7) C Mixolydian (C^7) **B Mixolydian** (B^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

A Mixolydian (A^7) **F# Dorian** ($F\#_{MI}^7$) **C# half/whole dimin.** ($C\#^7(b9)$)

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

Yardbird Suite (Part 3 - harmony)

All play single lines. For octets: Tenor play upper note, others play lower note,

A1 **A2** D⁶ C⁷ D⁶ C⁷ B⁷ E_{MI}⁷

1 A⁷ D⁶ A⁷ 2 A⁷ D⁶ C^{#7(b9)}

B F^{#MI}⁷ C^{#7(b9)} F^{#MI}⁷ B⁷ E_{MI}⁷ B⁷

E⁷ A⁷ **A3** D⁶ C⁷ D⁶ C⁷ B⁷

E⁷ A⁷ D⁶ A⁷ (Solos) A⁷ D⁶

A1 **A2** On Cue: Background for solos. Tenor play upper notes, others play lower notes.

B 4 **A3**

3 (after solos) D.C. al Coda

Useful scales:

| | | |
|---|--|---|
| D Major (D _{MA} ⁷) | C Mixolydian (C ⁷) | B Mixolydian (B 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 |
| A Mixolydian (A ⁷) | F [#] Dorian (F [#] _{MI} ⁷) | C [#] half/whole dimin. (C ^{#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

Musical score for Z's Blues (Part 1 - melody) in 4/4 time. The score consists of four staves of music. The first staff begins with a C7 chord and contains the first four measures. The second staff contains measures 5-8, with chords F#7, F7, and F#°7. The third staff contains measures 9-12, with chords C7, A7(b9), and DMI7. The fourth staff concludes the piece with a G7 chord, a fermata over a C7 chord, and the instruction '(Fine) (Solos)'. The key signature has one flat (Bb), and the time signature is 4/4.

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) Tenor play upper notes, Others play lower notes.

Two staves of musical notation for background accompaniment during solos. The first staff shows a tenor saxophone line with notes in the upper register, while the second staff shows other instruments playing lower notes. The accompaniment is based on the chord changes from the main melody.

Shout chorus. Play after solos (optional). Tenor play upper octave. Others play lower octave.

Three staves of musical notation for the shout chorus. The first staff features a tenor saxophone line with notes in the upper octave, while the second and third staves show other instruments playing lower notes. The chorus concludes with a double bar line and the instruction 'D.S. al Fine (for D.S.)'. The key signature has one flat (Bb), and the time signature is 4/4.

Supplemental Material - Z's Blues

Sample Piano Voicings

Basic 3-note voicings

C⁷
G⁷
F^{#7}
F⁷
F^{#°}
A^{7(b9)}
D_{Mi}⁷

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

Root and rootless voicings

C⁷
G⁷
F^{#7}
F⁷
F^{#°}
A^{7(b9)}
D_{Mi}⁷

9
b7
3
5
3
b7
13
3
b7
13
3
b7
b5
b3
bb7
3
b9
b7
9
b7
b3

Useful Scales

C Blues Scale
C Mixolydian (C⁷)
G Mixolydian (G⁷)
F[#] Mixolydian (F^{#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 #7 1

F Mixolydian (F⁷)
F[#] Whole/half dim (F^{#°})
A Half/whole dim (A^{7(b9)})
D Dorian (D_{Mi}⁷)

1 2 3 4 5 6 b7 1
1 2 b3 4 b5 6 bb7 7 1
1 b9 #9 3 #11 5 6 b7 1
1 2 b3 4 5 6 b7 1

Sample Bass Line

C⁷
G⁷
C⁷
F^{#7}
F⁷
F^{#°}

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

C⁷
A^{7(b9)}
D_{Mi}⁷
G⁷
C⁷
G⁷

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)

Tenor play upper notes, Others play lower notes.

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

Useful scales:

Z's Blues (Part 3 - harmony)

Tenor play upper notes, Others play lower notes.

Chords: C⁷, G⁷, C⁷, F^{#7}, F⁷, F^{#o7}, C⁷, A^{7(b9)}, D^{mi7}, G⁷, C⁷, G⁷.

(Solos)

On Cue: Background for solos. Tenor play upper notes. Others play lower notes.

Shout chorus. All play single notes. For octs: Tenor play upper note. Others play lower note.

D.S. al Fine

Useful scales:

C Mixolydian (C⁷) G Mixolydian (G⁷) F[#] Mixolydian (F^{#7}) F Mixolydian (F⁷)

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

F[#] whole/half dimin. (F^{#o7}) A half/whole dimin. (A^{7(b9)}) D Dorian (D^{mi7})

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^{MA7} 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(b9)} 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(#9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C⁷_{SUS}(#9) C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

C Major

G Major

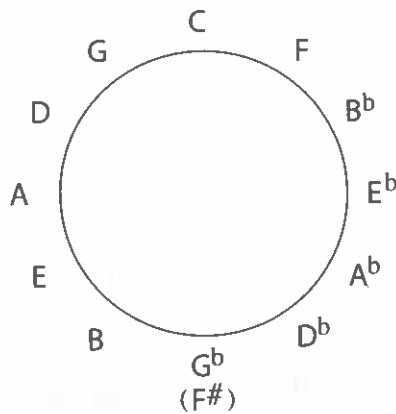
D Major

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

D Major

F Major

G Major

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"
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38. Trail Dust Not currently recorded
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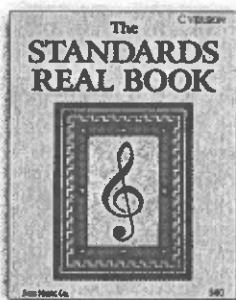
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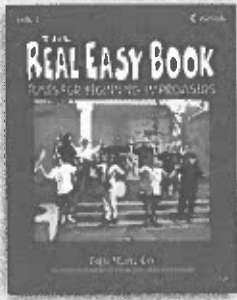
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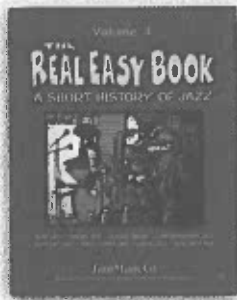
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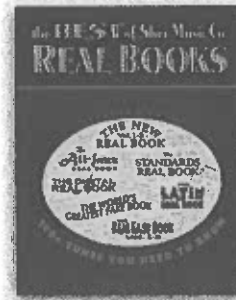
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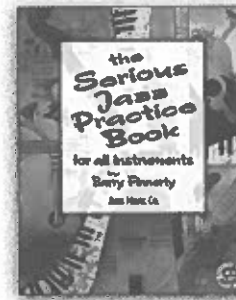
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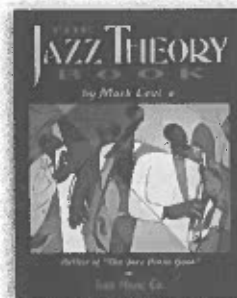
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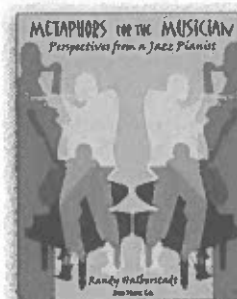
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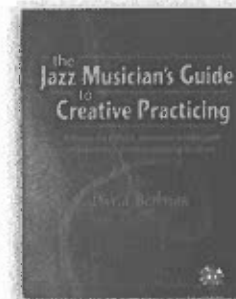


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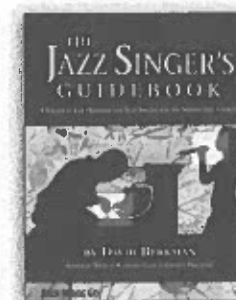
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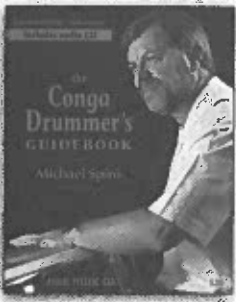
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