

LEVEL 1

3-Horn Edition

C 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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Index of Tunes

TUNE	COMPOSER	PAGE
Bags' Groove	Milt Jackson	2
Big Bertha	Duke Pearson	6
Blue Seven	Sonny Rollins	10
Blues by Five	Red Garland	14
Blues in the Closet	Oscar Pettiford	18
Cold Duck Time	Eddie Harris	22
Contemplation	McCoy Tyner	26
Doxy	Sonny Rollins	30
Edward Lee	Harold Mabern, Jr.	34
Equinox	John Coltrane	38
Freedom Jazz Dance	Eddie Harris	42
Gingerbread Boy	Jimmy Heath	46
Groove Merchant	Jerome Richardson	50
Jive Samba	Nat Adderley	54
Jo Jo Calypso	Jim Nadel	58
The Jody Grind	Horace Silver	62
Killer Joe	Benny Golson	66
Listen Here	Eddie Harris	70
Little Sunflower	Freddie Hubbard	74
Mercy, Mercy, Mercy	Joe Zawinul	78
Midnight Waltz	Cedar Walton	82
Mr. P. C.	John Coltrane	86
One for Daddy-O	Nat Adderley	90
Red's Good Groove	Red Garland	94
Revelation	Kenny Barron	98
Road Song	Wes Montgomery	102
Short Stuff	Cedar Walton	106
Shoshana	Mark Levine	110
Sir John	Blue Mitchell	114
Sister Sadie	Horace Silver	118
So Danço Samba	Antonio Carlos Jobim	122
Song for My Father	Horace Silver	126
Sonnymoon for Two	Sonny Rollins	130
St. James Infirmary	Joe Primrose	134
St. Thomas	Sonny Rollins	138
Straight Life	Freddie Hubbard	142
Tenor Madness	Sonny Rollins	146
Trail Dust	Jim Rotondi	150
When the Saints Go Marching In	Traditional	154
Work Song	Nat Adderley	158
Yardbird Suite	Charlie Parker	162
Z's Blues	Eric Alexander	166
Appendix I - Additional Educational Material		170
Appendix II - Discography		172

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 I. 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 Akinmusire, 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
Photo © Paul Hoeffler, Toronto, Canada

Bags' Groove (Part 1 - melody)

Milt Jackson

The musical score consists of four staves. The first three staves show the main melody with various chords and triplets. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure is marked with a repeat sign and a chord of F7. The melody features several triplet patterns. The second staff continues the melody with chords Bb7 and F7. The third staff includes chords Gmi7, C7, F7, and C7, and ends with a double bar line and the word '(Solos)'. The fourth staff shows a single chord F7 with a whole note and a fermata.

F7

Bb7 **F7**

Gmi7 **C7** **F7** **C7** (Solos)

F7

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).

The background for solos consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second staff continues the background melody with similar rhythmic patterns.

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

The shout chorus consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is composed of eighth and quarter notes. The second and third staves continue the chorus with similar rhythmic patterns. The third staff ends with a double bar line and the instruction 'D.S. al Coda'.

D.S. al Coda

Supplemental Material - Bags' Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷ B^{b7} G_{M7} C⁷ **F⁷ B^{b7} G_{M7} C⁷**

Chord diagrams showing basic 3-note voicings and rootless voicings for F⁷, B^{b7}, G_{M7}, and C⁷.

Fingerings:

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

Useful scales

F Blues Scale

F Blues Scale notation with fingerings: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

Sample Bass Line notation with chord changes: F⁷, B^{b7}, F⁷, G_{M7}, C⁷, F⁷, C⁷.

Fingerings for each measure:

F⁷: 1 5 1 5 1 3 5 b7 1 7 b7 6 5 4 3 1

B^{b7}: 1 3 5 b7 3 1 b7 6

F⁷: 1 3 b7 6 5 4 3 b3

G_{M7}: 1 2 b3 3

C⁷: 1 2 b3 3

F⁷: 1 b7 6 b6

C⁷: 1 b7 6 5

Guitar Voicings

Guitar voicing diagrams:

- (F⁷) F⁹ 7fr.
- (B^{b7}) B^{b9}(add 13) 6fr.
- (G_{M7}) G_{M7}¹¹ 6fr.
- (C⁷) C⁷(+5) 8fr.

Bags' Groove (Part 2 - harmony)

Musical notation for the first section of "Bags' Groove (Part 2 - harmony)". The notation is in 4/4 time and Bb major. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It starts with a repeat sign and a chord symbol F^7 . The second staff continues the melody with a Bb^7 chord symbol. The third staff features a sequence of chords: Gm^7 , C^7 , F^7 , and C^7 , ending with a double bar line and the word "(Solos)". The fourth staff shows a single chord F^7 with a double bar line.

On Cue: Background for solos.

Musical notation for the "On Cue: Background for solos" section. It consists of two staves. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The second staff continues the background melody.

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

Musical notation for the "Shout chorus (3 parts)" section. It consists of three staves. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The second and third staves continue the three-part shout chorus. The section ends with a double bar line and the instruction "D.S. al Coda".

Useful scales: F Blues Scale

Musical notation for the "Useful scales: F Blues Scale". It shows a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The scale is written as a sequence of notes: F, Ab, Bb, C, D, Eb, F. Below the staff, the notes are labeled with their scale degrees: 1, b3, 4, b5, 5, b7, 1.

Bags' Groove (Part 3 - harmony)

Musical notation for the first part of the piece, consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It features a double bar line with repeat dots, followed by a series of notes including a half note G, a quarter note A, a quarter note Bb, and a half note C. The second staff continues with a half note D, a quarter note Eb, a quarter note F, and a half note G. The third staff includes a half note A, a quarter note Bb, a quarter note C, and a half note D. The fourth staff concludes with a half note E, a quarter note F, a quarter note G, and a half note A. Above the first staff is a chord symbol F^7 . Above the second staff are Bb^7 and F^7 . Above the third staff are Gm^7 , C^7 , F^7 , and C^7 . A double bar line with repeat dots and the word "(Solos)" is at the end of the third staff. Below the fourth staff is a single staff with a treble clef, a key signature of one flat, and a whole note chord F^7 .

On Cue: Background for solos.

Musical notation for the background for solos, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of notes: a half note G, a quarter note A, a quarter note Bb, a half note C, a quarter note D, a quarter note Eb, a half note F, a quarter note G, a quarter note Ab, a half note Bb, a quarter note C, a quarter note Db, a half note Eb, a quarter note F, a quarter note G, a quarter note Ab, and a half note Bb. The second staff continues with a half note C, a quarter note Db, a quarter note Eb, a half note F, a quarter note G, a quarter note Ab, a half note Bb, a quarter note C, a quarter note Db, a half note Eb, a quarter note F, a quarter note G, a quarter note Ab, and a half note Bb.

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

Musical notation for the shout chorus (3 parts), consisting of three staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of notes: a half note G, a quarter note A, a quarter note Bb, a half note C, a quarter note D, a quarter note Eb, a half note F, a quarter note G, a quarter note Ab, a half note Bb, a quarter note C, a quarter note Db, a half note Eb, a quarter note F, a quarter note G, a quarter note Ab, and a half note Bb. The second staff continues with a half note C, a quarter note Db, a quarter note Eb, a half note F, a quarter note G, a quarter note Ab, a half note Bb, a quarter note C, a quarter note Db, a half note Eb, a quarter note F, a quarter note G, a quarter note Ab, and a half note Bb. The third staff concludes with a half note C, a quarter note Db, a quarter note Eb, a half note F, a quarter note G, a quarter note Ab, a half note Bb, a quarter note C, a quarter note Db, a half note Eb, a quarter note F, a quarter note G, a quarter note Ab, and a half note Bb. To the right of the third staff is the text "D.S. al Coda".

Useful scales: F Blues Scale

Musical notation for the F Blues Scale, consisting of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of notes: a half note G, a quarter note A, a quarter note Bb, a half note C, a quarter note D, a quarter note Eb, a half note F, a quarter note G, a quarter note Ab, a half note Bb, a quarter note C, a quarter note Db, a half note Eb, a quarter note F, a quarter note G, a quarter note Ab, and a half note Bb. Below the staff are the numbers 1, b3, 4, b5, 5, b7, and 1.

Big Bertha (Part 1 - melody)

Duke Pearson

A1|A2 B^bMI^6 F^7

B^bMI^6 F^7 B^bMI^6

B A^b7 G^b7 F^7

A3 B^bMI^6 F^7

B^bMI^6 F^7 (Fine) (F^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.

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

1 2 **B** 8 3

D.C. al Fine

Supplemental Material - Big Bertha

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b_{MI}6$ F^7 A^b7 G^b7 $B^b_{MI}6$ F^7 A^b7 G^b7

Fingerings for Basic 3-note voicings: $B^b_{MI}6$ (6, 3, 1), F^7 (b7, 3, 1), A^b7 (b7, 3, 1), G^b7 (b7, 3, 1).
 Fingerings for Rootless voicings: $B^b_{MI}6$ (b3, 6, 5), F^7 (5, 3, b7), A^b7 (5, 3, b7), G^b7 (5, 3, b7).

Useful scales

B^b Blues Scale

B^b Dorian

$(B^b_{MI}6)$

F Mixolydian

(F^7)

Fingerings for scales: B^b Blues Scale (1, b3, 4, b5, 5, b7, 1); B^b Dorian (1, 2, b3, 4, 5, 6, b7, 1); $(B^b_{MI}6)$ (1, 2, 3, 4, 5, 6, b7, 1); F Mixolydian (1, 2, 3, 4, 5, 6, b7, 1); A^b Mixolydian (A^b7) (1, 2, 3, 4, 5, 6, b7, 1); G^b Mixolydian (G^b7) (1, 2, 3, 4, 5, 6, b7, 1).

Sample Bass Line

A1 A2 $B^b_{MI}6$

F^7

$B^b_{MI}6$

Fingerings for bass line: $B^b_{MI}6$ (1, 2, b3, 4, b3, 2, 1, 7); F^7 (1, 5, b7, 6); $B^b_{MI}6$ (1, 3, 5, 3); G^b7 (1, 2, b3, 4, 5, #5, 6, 7); F^7 (1, 7, 6, b6, 1, b7, 5, 3); $B^b_{MI}6$ (5, b3, 1, 7); A^b7 (1, 3, 5, 6, b7, 6, 5, 3); F^7 (1, 5, 3, 2, 1, 3, 1, 7); G^b7 (1, 3, 5, 6, b7, 6, 5, 6); F^7 (1, b9, 3, b9, 1, b7, b6, 5); $B^b_{MI}6$ (1, 2, b3, 4, 5, 4, b3, 2); F^7 (1, 5, b7, 6, 1, 3, 5, 3); $B^b_{MI}6$ (1, 2, b3, 4, 5, #5, 6, 7); (F^7) (1, 7, 6, b6, 1, b7, 5, 3).

Guitar Voicings

B^b_{MI}

F^7

A^b7

G^b7

Fingerings for guitar voicings: B^b_{MI} (5fr.), F^7 (6fr.), A^b7 (4fr.), G^b7 (2fr.).

Big Bertha (Part 2 - harmony)

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

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

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

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

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

The main musical score consists of six 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 notes in the key signature. Chord symbols are placed above the staff: $B^b M^6$, F^7 , and $B^b M^6$. The second staff continues the melody with $B^b M^6$, F^7 , $B^b M^6$, **B**, and $A^b 7$. The third staff features $A^b 7$ and $G^b 7$. The fourth staff has F^7 , **A3**, and $B^b M^6$. The fifth staff concludes with F^7 , $B^b M^6$, a **(Fine)** marking, and F^7 . The sixth staff shows a final F^7 chord with a fermata.

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

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

This section provides a background for solos. It starts with a double bar line and a repeat sign, followed by notes in the key signature. Chord symbols **A1**, **A2**, and **A3** are placed above the first three measures. The text "On Cue: Background for solos" is written above the staff. The second staff begins with a double bar line and a repeat sign, followed by notes in the key signature. Chord symbols **B**, 8, and 3 are placed above the staff. The text "D.C. al Fine" is written to the right of the staff.

Useful scales

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

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

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

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

The "Useful scales" section displays four scales on a single staff. The first scale is the B-flat Blues Scale (1 b3 4 b5 5 b7 1). The second is the B-flat Dorian scale (1 2 b3 4 5 6 b7 1). The third is the F Mixolydian scale (1 2 3 4 5 6 b7 1). The fourth is the A-flat Mixolydian scale (1 2 3 4 5 6 b7 1). The fifth is the G-flat Mixolydian scale (1 2 3 4 5 6 b7 1).

Big Bertha (Part 3 - harmony)

A1 **A2**

Originally written one octave lower.

A1 **A2** **A3**

On Cue: Background for solos. Play in this range.

Useful scales

Bb Blues Scale

Bb Dorian (Bbm6)

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

Ab Mixolydian (Ab7)

Gb Mixolydian (Gb7)

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

Blue Seven (Part 1 - melody)

Sonny Rollins

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

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

F7 **E \flat 7** **B \flat 7** **F7** **(Solos)**

B \flat 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. (Duplicates Part 2).

Shout chorus. Play after solos (optional).

D.C. al Coda

Blue Seven (Part 2 - harmony)

B \flat 7 E \flat 7 B \flat 7
 E \flat 7 B \flat 7
 F7 E \flat 7 B \flat 7 F7 (Solos)
 B \flat 7(b5)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.C. al Coda

Useful scales: B \flat Blues Scale

1 b3 4 b5 5 b7 1

Blue Seven (Part 3 - harmony)

Main musical notation for 'Blue Seven (Part 3 - harmony)'. It consists of four staves of music in B-flat major. The first three staves contain melodic lines with various chords: B^b7, E^b7, B^b7, E^b7, B^b7, F7, E^b7, B^b7, F7. The fourth staff begins with a double bar line and a C-clef, followed by the chord B^b7(b5) and the instruction '(Solos)'.

On Cue: Background for solos

Musical notation for 'On Cue: Background for solos', consisting of two staves of music in B-flat major. The first staff starts with a C-clef and contains a melodic line. The second staff continues the background accompaniment.

Shout chorus. Play after solos (optional).

Musical notation for the 'Shout chorus', consisting of three staves of music in B-flat major. The first staff contains a melodic line, the second staff contains a bass line, and the third staff contains a bass line with a C-clef and the instruction 'D.C. al Coda'.

Useful scales: B^b Blues Scale

Musical notation for the 'Useful scales: B^b Blues Scale', showing the scale in B-flat major on a single staff. The notes are: 1, b3, 4, b5, 5, b7, 1.

Blues by Five (Part 1 - melody)

Red Garland

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

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

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

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

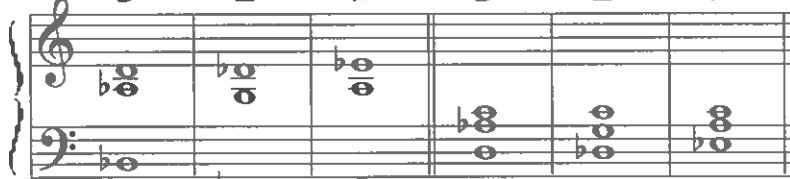
D.S. al Fine

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful Scales


B^b Blues Scale



1 b3 4 b5 5 b7 1

Sample Bass Line

B^{b7}



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

E^{b7}

B^{b7}



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

F⁷

B^{b7}

F⁷



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

Guitar Voicings

(B^{b7})


(E^{b7})

(F⁷)

B^{b7}

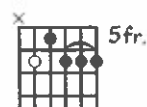
E^{b9}

F⁷⁽⁺⁹⁾



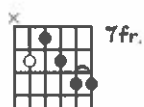
6 fr.

R



5 fr.

R



7 fr.

R

Alternate Voicings

(B^{b7})

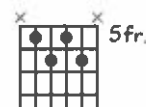
(E^{b7})

(F⁷)

B^{b9}

E^{b13}

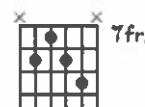
F⁷⁽⁺⁹⁾



5 fr.



4 fr.



7 fr.

R

Blues by Five (Part 2 - harmony)

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

Blues by Five (Part 3 - harmony)

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

Blues in the Closet (Part 1 - melody)

Oscar Pettiford

F^7
 $\text{B}^{\flat 7}$ F^7
 GMI^7 C^7 F^7 C^7 ⊕ (Solos)
 ⊕ F^7

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).

Shout chorus. Play after solos (optional)

D.S. al Coda

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F^7	B^b7	G_{MI}^7	C^7	F^7	B^b7	G_{MI}^7	C^7
-------	--------	------------	-------	-------	--------	------------	-------

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

Useful Scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

F^7

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

B^b7

F^7

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

G_{MI}^7

C^7

F^7

C^7

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

Guitar Voicings

(F^7)

F^{13}

6 fr.

(B^b7)

B^b9

5 fr.

G_{MI}^7

3 fr.

(C^7)

$C^7(\sharp 9)$
 $(\flat 5)$

7 fr.

Alternate Voicings

(C^7)

C^9 (6US4)

R

Blues in the Closet (Part 2 - harmony)

(opt. 8va) F^7

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales: F Blues Scale

1 b3 4 b5 5 b7 1

Blues in the Closet (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales: F Blues Scale

Cold Duck Time (Part 1 - melody)

Eddie Harris

F^7 Bb^7 F^7
 Bb^7 F^7 Bb^7 F^7
 Bb^7 DbMA^7 EbMA^7 F^7 F^7 (Solos)
 F^7 DbMA^7 EbMA^7 F^7

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

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

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

D.S. al Coda

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

b7
3
3
3
5
9
7
7

3
b7
7
7
3
b7
5
5

1
1
1
1
b7
3
3
3

Useful Scales

F Blues Scale
 D^b Major
 $(D^b_{MA}7)$
 E^b Major
 $(E^b_{MA}7)$

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

Sample Bass Line

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

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

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

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

Guitar Voicings

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

$F^7(\#9)$
 $B^b9(\text{add } 13)$
 $D^b_{MA}9$
 $E^b_{MA}9$
 F^7

7fr.
6fr.
6fr.
5fr.
R

Cold Duck Time (Part 2 - harmony)

F^7 Bb^7 F^7 Bb^7
 F^7 Bb^7 F^7 Bb^7
 DbMA^7 EbMA^7 F^7 O (Solos)
 O F^7 DbMA^7 EbMA^7 F^7

On Cue: Background for solos.

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

D.S. al Coda

Useful scales: F Blues Scale Db Major (DbMA^7) Eb Major (EbMA^7)

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

Cold Duck Time (Part 3 - harmony)

On Cue: Background for solos.

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

D.S. al Coda

Useful scales: F Blues Scale Db Major (DbMA7) Eb Major (EbMA7)

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

Contemplation (Part 1 - melody)

McCoy Tyner

C_{MI}^7
 C_{MI}^7 $A^b_{MA} 7(\sharp 11)$
 $G^{7(b9)}_{SUS}$ (Solos)
 C_{MI}^7

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

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

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

D.C. al Coda

Supplemental Material - Contemplation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{MI}^7 $A^b_{MA} 7^{(\#11)}$ $G^7_{SUS} (^{b9})$ C_{MI}^7 $A^b_{MA} 7^{(\#11)}$ $G^7_{SUS} (^{b9})$

b3	7	b7	9	#4	5
b7	3	4	b7	3	4
1	1	1	b3	7	b7

Useful Scales

C Dorian (C_{MI}^7) A^b Lydian $(A^b_{MA} 7^{(\#11)})$ G Phrygian $(G^7_{SUS} (^{b9}))$

Sample Bass Line

C_{MI}^7

C_{MI}^7

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

$G^7_{SUS} (^{b9})$

Guitar Voicings

(C_{MI}^7)

C_{MI}^{11}

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

$G^7_{SUS4} (^{b9})$

Contemplation (Part 2 - harmony)

CMI⁷
 CMI⁷ A^bMA^{7(#11)}
 G^{7(b9)}_{SUS} (Solos)
 CMI⁷

The main musical notation consists of four staves of music in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a CMI⁷ chord. The second staff introduces an A^bMA^{7(#11)} chord. The third staff features a G^{7(b9)}_{SUS} chord and ends with a double bar line and a circled cross symbol, labeled '(Solos)'. The fourth staff returns to the CMI⁷ chord and includes repeat signs.

On Cue: Background for solos.

Two staves of musical notation in 3/4 time, providing a harmonic background for the solos. The first staff starts with a CMI⁷ chord, and the second staff continues the harmonic progression.

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

Three staves of musical notation for a shout chorus. The first staff begins with a CMI⁷ chord. The notation includes various rhythmic patterns and phrasing, ending with a double bar line and the instruction 'D.C. al Coda'.

Useful scales:

C Dorian (CMI⁷) A^b Lydian (A^bMA^{7(#11)}) G Phrygian (G^{7(b9)}_{SUS})

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

The scales are presented in 4/4 time. The C Dorian scale is C-B-A-G-F-E-D-C. The A^b Lydian scale is A^b-B-C-D-E-F-G-A^b. The G Phrygian scale is G-A^b-B-C-D-E-F-G.

Contemplation (Part 3 - harmony)

On Cue: Background for solos.

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

Useful scales:

C Dorian (C₇) Ab Lydian (A^b_{MA}⁷⁽⁺¹¹⁾) G Phrygian (G^{7(b9)}_{SUS})

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

Doxy (Part 1 - melody)

Sonny Rollins

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

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

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

3 b7 3 b7 b7 bb7 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 bb7

Useful scales

B^{\flat} Blues Scale

B^{\flat} Mixolydian

$(B^{\flat 7})$

G Mixolydian

(G^7)

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
 C Mixolydian (C^7) F Mixolydian (F^7) E^{\flat} Mixolydian $(E^{\flat 7})$

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

E Whole/half diminished (E°)

1 2 b3 4 b5 b6 bb7 7 1

Sample Bass Line

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

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

Guitar Voicings

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

6fr. 8fr. 8fr. 6fr. 4fr. 6fr.

Doxy (Part 2 - harmony)

Chord progression: B^b7 $G7$ $C7$ $F7$ B^b7 $F7$
 B^b7 $G7$ $C7$ $F7$
 B^b7 E^b7 E^{o7}
 B^b7 $G7$ $C7$ $F7$ B^b7 $F7$ (Solos)
 $C7$ $F7$ B^b7 $G7$ $C7$ $F7$ B^b7 B^b7

On Cue: Background for solos.

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

Useful scales:

B^b Mixolydian (B^{b7}) 1 2 3 4 5 6 b7 1
G Mixolydian (G⁷) 1 2 3 4 5 6 b7 1
C Mixolydian (C⁷) 1 2 3 4 5 6 b7 1
F Mixolydian (F⁷) 1 2 3 4 5 6 b7 1
E^b Mixolydian (E^{b7}) 1 2 3 4 5 6 b7 1
E whole/half dimin. (E^{o7}) 1 2 b3 4 b5 b6 #6 #7 1

Doxy (Part 3 - harmony)

The main score consists of five staves of music in 4/4 time, key of Bb. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. Above the staff are chord symbols: Bb7, G7, C7, F7, Bb7, F7. The second staff continues with Bb7, G7, C7, F7. The third staff has Bb7, Eb7, Eo7. The fourth staff has Bb7, G7, C7, F7, Bb7, F7, and ends with a double bar line and the word "(Solos)". The fifth staff continues with C7, F7, Bb7, G7, C7, F7, Bb7, and ends with a double bar line.

On Cue: Background for solos.

This section provides background music for the solos. It consists of three staves of music in 4/4 time, key of Bb. The first staff has a treble clef and a key signature of two flats. The second staff continues the melody. The third staff ends with a double bar line and the instruction "(for D.S.)". To the right of this staff, the instruction "(after solos) D.S. al Coda" is written.

Useful scales:

This section lists six useful scales for improvisation, each with its corresponding chord symbol and a sequence of notes with fingerings:

- Bb Mixolydian (Bb7)**: Notes: Bb, C, D, Eb, F, G, Ab, Bb. Fingerings: 1 2 3 4 5 6 b7 1
- G Mixolydian (G7)**: Notes: G, A, B, C, D, E, F, G. Fingerings: 1 2 3 4 5 6 b7 1
- C Mixolydian (C7)**: Notes: C, D, E, F, G, A, Bb, C. Fingerings: 1 2 3 4 5 6 b7 1
- F Mixolydian (F7)**: Notes: F, G, A, Bb, C, D, Eb, F. Fingerings: 1 2 3 4 5 6 b7 1
- Eb Mixolydian (Eb7)**: Notes: Eb, F, G, Ab, Bb, C, Db, Eb. Fingerings: 1 2 3 4 5 6 b7 1
- E whole/half dimin. (Eo7)**: Notes: E, F, G, Ab, Bb, C, Db, E. Fingerings: 1 2 b3 4 b5 b6 #6 #7 1

Edward Lee (Part 1 - melody)

Harold Mabern

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

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

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

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

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

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

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

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

1 2 **B**

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

Supplemental Material - Edward Lee

Sample Piano Voicings

Basic 3-note voicings

E_{MI}^7 A^7 B^7 C_{MA}^7 G^7 E^7 A_{MA}^7 D^7 G_{MA}^7 C^7_{SUS}

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

Rootless voicings

E_{MI}^7 A^7 B^7 C_{MA}^7 G^7 E^7 A_{MA}^7 D^7 G_{MA}^7 C^7_{SUS}

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

Useful Scales

E Blues Scale **B Mixolydian** (B^7) **C Major** (C_{MA}^7) **G Mixolydian** (G^7)
 1 3 4 $b5$ 5 7 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 $b7$ 1

E Mixolydian (E^7) **A Major** (A_{MA}^7) **D Mixolydian** (D^7) **C Mixolydian** (C^7_{SUS})
 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

Sample Bass Line

$A1$ $A2$ E_{MI}^7 A^7 B^7 E_{MI}^7
 1 $b7$ 5 $b7$ 1 2 $b3$ 4 5 $b3$ 1 $b3$ 1 5 1 3 1 $b7$ $b6$ 5 1 $b3$ 1 $b7$

C_{MA}^7 B^7 E_{MI}^7 B G^7 C_{MA}^7 E^7 A_{MA}^7
 1 3 5 1 1 3 1 2 1 1 $b7$ 5 1 3 5 1 1 3 1 5 1 5 3 5

D^7 G_{MA}^7 C^7_{SUS} B^7 $A3$ Play letter A
 1 3 5 3 1 7 6 5 1 5 2 1 1 3 5 3 8 bars

Guitar Voicings

E_{MI}^7 A^7 B^7 C_{MA}^7 G^7 E^7 A_{MA}^7 D^7 G_{MA}^7 C^7_{SUS}
 A^9 $B^7(b9)$ C_{MA}^7 G^9 $E^7(b9)$ A_{MA}^{13} D^9 G_{MA}^{13} C^9_{SUS4}

xx $2fr.$ xx $2fr.$ xx $5fr.$ xx $4fr.$ xx $6fr.$ xx $4fr.$ xx $4fr.$ xx $4fr.$ xx $3fr.$

Edward Lee (Part 2 - harmony)

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

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

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

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

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

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

1 2 **B**

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

Useful scales:

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

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

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

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

Edward Lee (Part 3 - harmony)

A1 **A2** EMI⁷ A⁷ B⁷

E⁷ EMI⁷ CMA⁷ B⁷ EMI⁷ **B** G⁷ CMA⁷

E⁷ AMA⁷ D⁷ GMA⁷ C⁷_{SUS}

B⁷ **A3** EMI⁷ A⁷

B⁷ EMI⁷ CMA⁷ ⊕ B⁷ EMI⁷ ⊕ B⁷ EMI⁷ (Solos)

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

1 2 **B** 3

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

Useful scales:

E Blues Scale B Mixolydian (B⁷) C Major (CMA⁷) G Mixolydian (G⁷)

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

E Mixolydian (E⁷) A Major (AMA⁷) D Mixolydian (D⁷) C Mixolydian (C⁷)

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

Musical score for Equinox (Part 1 - melody) in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The first measure is marked with a repeat sign and a chord symbol C_{MI}^7 . The second staff continues the melody with a chord symbol F_{MI}^7 above the first measure and C_{MI}^7 above the fifth measure. The third staff features a A_{b7} chord above the first measure, a G^7 chord above the second measure, and a C_{MI}^7 chord above the fifth measure. The fourth staff has a A_{b7} chord above the first measure, a G^7 chord above the second measure, a C_{MI}^7 chord above the fifth measure, and a C_{MI}^7 chord above the eighth measure. The score concludes with a double bar line and a C_{MI}^7 chord symbol. A circled cross symbol is placed above the eighth measure of the third staff, and the text "(Solos)" is written to the right of the staff.

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

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

Musical score for On Cue: Background for solos. The score consists of three staves of music in B-flat major, 4/4 time. The first staff begins with a treble clef and a key signature of two flats. The melody consists of a series of quarter and eighth notes, with some notes beamed together. The second and third staves continue the background melody with similar rhythmic patterns and note values.

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

Musical score for Shout chorus (3 parts). The score consists of three staves of music in B-flat major, 4/4 time. The first staff begins with a treble clef and a key signature of two flats. The melody consists of a series of quarter and eighth notes, with some notes beamed together. The second and third staves continue the chorus melody with similar rhythmic patterns and note values. The score concludes with a double bar line and a C_{MI}^7 chord symbol. The text "D.S. al Coda" is written to the right of the staff.

Supplemental Material - Equinox

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{M7} F_{M7} A^{b7} G⁷ C_{M7} F_{M7} A^{b7} G⁷

Basic 3-note voicings: C_{M7} (b3, b7, 1), F_{M7} (b7, b3, 1), A^{b7} (b7, 3, 1), G⁷ (b7, 3, 1).
 Rootless voicings: C_{M7} (9, b7, b3), F_{M7} (5, b3, b7), A^{b7} (5, 3, b7), G⁷ (#5, 3, b7).

Useful Scales

C Dorian

(C_{M7})

C Blues Scale

A^b Mixolydian (A^{b7})

G Mixolydian (G⁷)

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

Sample Bass Line

(Head)

C_{M7}

F_{M7}

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

C_{M7}

A^{b7}

G⁷

C_{M7}

1 1 1 1 1 1 1 5 b7

(Solos)

C_{M7}

F_{M7}

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

C_{M7}

A^{b7}

G⁷

C_{M7}

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

Guitar Voicings

C_{M7}

F_{M7}

A^{b7}

G⁷

C_{M7} 8fr. F_{M7} 6fr. A^{b7} 9fr. G⁷ 8fr.

Equinox (Part 2 - harmony)

Chords: CMI⁷, FMI⁷, CMI⁷, Ab⁷, G⁷, CMI⁷, Ab⁷, G⁷, CMI⁷, CMI⁷

(Solos)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales:

C Dorian (CMI⁷) C Blues Scale Ab Mixolydian (Ab⁷) G Mixolydian (G⁷)

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)

Musical score for Equinox (Part 3 - harmony). The score consists of four staves of music in 4/4 time, key of C minor. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The first measure is marked with a double bar line and a repeat sign, followed by a C minor 7th chord (Cm7). The second staff starts with an F minor 7th chord (Fm7). The third staff includes chords Ab7, G7, and Cm7. The fourth staff includes chords Ab7, G7, and Cm7. The score concludes with a double bar line and the instruction "(Solos)".

On Cue: Background for solos.

Musical score for "On Cue: Background for solos". It consists of two staves of music in 4/4 time, key of C minor. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melodic line with various rhythmic patterns and rests.

Shout chorus. Play after solos (optional).

Musical score for "Shout chorus. Play after solos (optional)". It consists of three staves of music in 4/4 time, key of C minor. The first staff begins with a treble clef and a key signature of two flats. The second and third staves continue the melodic line with various rhythmic patterns and rests. The score concludes with a double bar line and the instruction "D.S. al Coda".

Useful scales:

Useful scales section showing four scales in C minor: C Dorian, C Blues Scale, Ab Mixolydian, and G Mixolydian. Each scale is written on a single staff with its corresponding fingering sequence below it.

C Dorian (Cm7) C Blues Scale Ab Mixolydian (Ab7) G Mixolydian (G7)

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

$\text{B}^{\flat 7}$
 $\text{B}^{\flat 7}$
 $\text{B}^{\flat 7}$
 $\text{B}^{\flat 7}$ $\text{B}^{\flat 7}(\#9)$ $\text{B}^{\flat 7}$
 3 (Fine)

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

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



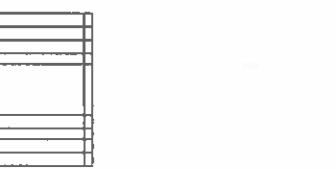
Shout chorus (3 parts). Play after solos (optional)

D.S. al Fine

Supplemental Material - Freedom Jazz Dance

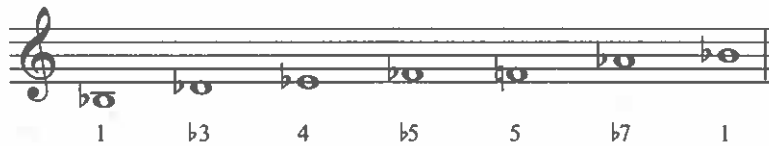
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

B^b7	B^b7	B^b7(+9)
		
3 b7 1	9 b7 3	#9 b7 3

Useful Scales

B^b Blues Scale



Sample Bass Line

B^b7



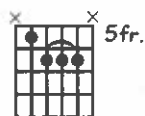
Guitar Voicings

(B^b7)

B^b13



B^b7(+9)

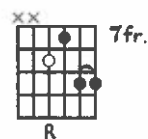
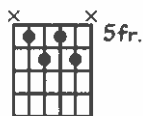


Alternate Voicings

(B^b7)

B^b9

B^b7(+9)

Freedom Jazz Dance (Part 2 - harmony)

Bb^7
 Bb^7
 Bb^7 $\text{Bb}^7(\#9)$ Bb^7
 (Fine)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Freedom Jazz Dance (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales: Bb Blues Scale

Gingerbread Boy (Part 1 - melody)

Jimmy Heath

♩

B^b7 **B^b7(+9)**

All rhythm - - - - -

E^b7 **E⁷** **E^b7** **B^b7(+9)**

All rhythm - - - - -

B^b7 **G⁷** **C⁷** **F⁷**

B^b7(+9) (for D.S.) (♩)

All rhythm - - - - - (Fine)

Gingerbread Boy is a 16-bar modified blues. Solos are over a standard 12-bar blues progression. It was originally played with a medium swing. In bars 11 and 12 the lower octave notes are the original melody. The upper octave notes are provided in case the lower notes are below your range.

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

B^b7 **E^b7**

B^b7 **F⁷** **B^b7** **F⁷**

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

D.S. al Fine

Supplemental Material - Gingerbread Boy

Sample Piano Voicings

Basic 3 and 4-note voicings

Rootless voicings

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

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

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

E^b7

B^b7

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

F7

B^b7

F7

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

Guitar Voicings

B^b7

6 fr. R

B^b7(+9)

6 fr. R

E^b7(9)

5 fr. R

E7(9)

6 fr. R

G7(9)

3 fr. R

C7(b9)

R

F7

R

Gingerbread Boy (Part 2 - harmony)

§

(for D.S.)
(Fine)

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

Bb^7 E^b7
 Bb^7 F^7 Bb^7 F^7

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Gingerbread Boy (Part 3 - harmony)

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

Shout chorus. Play after solos (optional)

Useful scales: Bb Blues Scale

Groove Merchant (Part 1 - melody)

Jerome Richardson

Musical score for Groove Merchant (Part 1 - melody) in B-flat major, 4/4 time. The score consists of four staves of music. Above the first staff is a double bar line with a slash and a circled 'X', followed by the chord Bb7. Above the second staff are chords Bb7, C7, F7, C7, F7, and Bb7. Above the third staff are chords Bb7, Eb7, Eo7, Bb7, and D7. Above the fourth staff are chords Gmi7, Eb7, Cmi7, F7, and Bb7. The piece ends with a double bar line and the word 'Fine' in parentheses.

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

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

Musical score for 'On Cue: Background for solos'. It consists of two staves of music. The first staff contains a melodic line with a double bar line and a repeat sign. The second staff contains a bass line with a double bar line and a repeat sign. A '2' is written above the second staff, indicating a second ending.

Shout chorus. Play after solos (optional)

Musical score for the 'Shout chorus'. It consists of four staves of music. The first staff contains a melodic line. The second staff contains a bass line. The third staff contains a melodic line with a double bar line and a repeat sign. The fourth staff contains a bass line with a double bar line and a repeat sign. The piece ends with a double bar line and the word 'D.S. al Fine' in bold, with '(for D.S.)' written below it.

Supplemental Material - Groove Merchant

Sample Piano Voicings

Basic 3-note voicings

B^{b7} **E^{b7}** **F⁷** **C⁷** **E[°]** **D⁷** **G^{M7}** **C^{M7}**

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

B^{b7} **E^{b7}** **F⁷** **C⁷** **E[°]** **D⁷** **G^{M7}** **C^{M7}**

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

Useful Scales

B^b Blues Scale **B^b Mixolydian** **(B^{b7})** **E^b Mixolydian** **(E^{b7})**

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

E Whole/half diminished (E[°]) **F Mixolydian (F⁷)** **C Mixolydian (C⁷)**

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

B^{b7} **E^{b7}** **B^{b7}** **F⁷** **B^{b7}** **C⁷**

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

F⁷ **C⁷** **F⁷** **B^{b7}** **E^{b7}**

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

E[°] **B^{b7}** **D⁷** **G^{M7}** **E^{b7}** **C^{M7}** **F⁷** **B^{b7}**

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

Guitar Voicings

B^{b7} **B^{b7}(+9)** **E^{b7}(9)** **E⁷(9)** **G⁷(9)** **C⁷(b9)** **F⁷**

R 6fr. R 6fr. R 5fr. R 6fr. R 3fr. R R

Groove Merchant (Part 2 - harmony)

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

On Cue: Background for solos.

2

Shout chorus. Play after solos (optional)

D.S. al Fine

Useful scales: Bb Blues Scale

Bb Mixolydian (Bb^7)

Eb Mixolydian (Eb^7)

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

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

F Mixolydian (F^7)

C Mixolydian (C^7)

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

Groove Merchant (Part 3 - harmony)

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

On Cue: Background for solos.

Chout chorus. Play after solos (optional)

Useful scales: Bb Blues Scale

Bb Mixolydian

(Bb^7)

Eb Mixolydian

(Eb^7)

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

F Mixolydian (F^7)

C Mixolydian (C^7)

Jive Samba (Part 1 - melody)

Nat Adderley

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

(bass from page 2)

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

B1 **B2**

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

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

(bass)

1 2

1 2

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

1 2 3

(Solos) $\text{F}^{7(\sharp 9)}$ (Fine)

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

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

B1 **B2**

1 2 3 (for D.S.)

D.S. al Coda

Supplemental Material - Jive Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷⁽⁺⁹⁾		B^{b7}		F⁷⁽⁺⁹⁾		B^{b7}	
3	b7	5	5	b7	b7	5	5
b7	1	b7	b7	3	3	b7	b7
1	1	3	3				

Useful Scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line for Solos

A1	A2	F⁷⁽⁺⁵⁾													
1	5	5	7	1	5	5	7								
B1	B2	B^{b7}		F⁷⁽⁺⁵⁾											
1	5	5	7	1	5	5	#4	1	5	5	7	1	5	5	7

Guitar Voicings

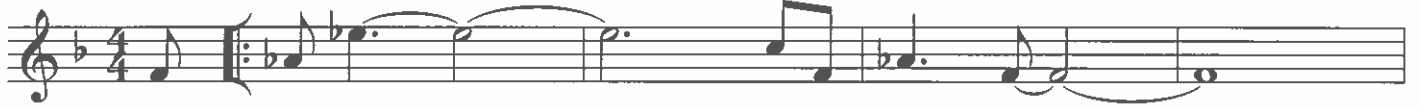
F⁷⁽⁺⁹⁾	B^{b7}
7fr.	6fr.
R	R

Alternate Voicings

(F⁷⁽⁺⁹⁾)	
F_{M1}⁹	B^{b7}
6fr.	3fr.
R	R

Jive Samba (Part 2 - harmony)

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



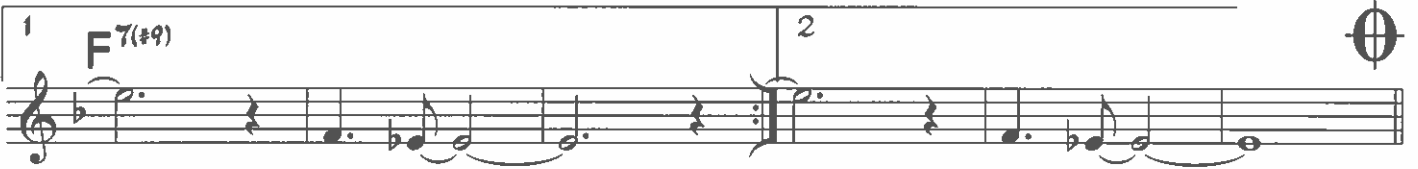
$\text{F}^{7(\#9)}$



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



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



$\text{F}^{7(\#9)}$ (3 x's)



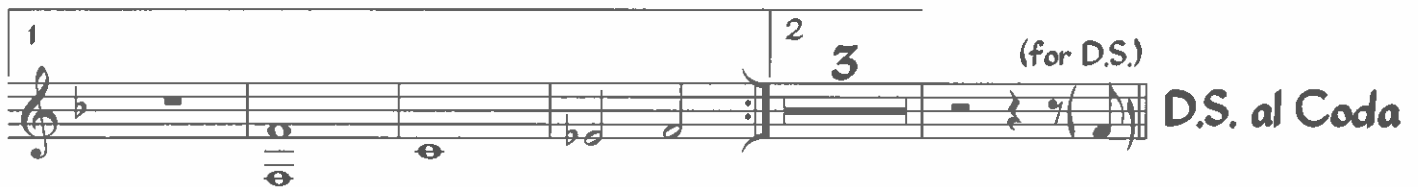
A1 **A2** On Cue: Background for solos.



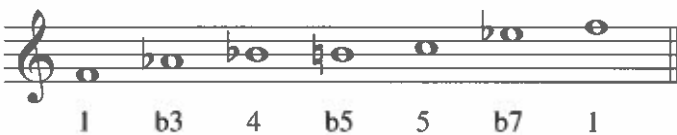
B1 **B2**



1 2 3 (for D.S.)



Useful scales: F Blues Scale



Jive Samba (Part 3 - harmony)

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

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

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

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

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

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

B1 **B2**

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

Useful scales: F 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).

Shout chorus. Play after solos (optional)

Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The image shows piano voicings for F, G_MI⁷, and C⁷ in both basic 3-note and rootless styles. The basic 3-note voicings are shown in the left column, and the rootless voicings are shown in the right column. The notes are written on a grand staff (treble and bass clefs). Below the notes are the corresponding fingering numbers.

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

Useful scales

F Major Pentatonic (F)	G Dorian	(G _M I ⁷)	C Mixolydian	(C ⁷)
------------------------	----------	----------------------------------	--------------	-------------------

The image shows the musical notation for three scales: F Major Pentatonic (F), G Dorian, and C Mixolydian (C⁷). The notes are written on a single staff with a treble clef. Below the notes are the corresponding fingering numbers.

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

Sample Bass Line

F	G _M I ⁷	C ⁷	F	(etc.)
---	-------------------------------	----------------	---	--------

The image shows a sample bass line for the chords F, G_MI⁷, C⁷, and F. The notes are written on a single staff with a bass clef. Below the notes are the corresponding fingering numbers.

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

Guitar Voicings

F	(F) F ^{6/9}	G _M I ⁷	C ⁷	(C ⁷) C ¹³
---	-------------------------	-------------------------------	----------------	--------------------------------------

The image shows guitar chord diagrams for F, F^{6/9}, G_MI⁷, C⁷, and C¹³. The diagrams show the fretboard with dots indicating finger positions and 'x' marks for muted strings. The fret number is indicated for each chord.

5fr. | 7fr. | 5fr. | 5fr. | 8fr.

R | R | R | R | R

Jo Jo Calypso (Part 2 - harmony)

Musical score for Jo Jo Calypso (Part 2 - harmony). The score is written in 4/4 time and features a key signature of one flat (B-flat). The melody is primarily composed of eighth and quarter notes, with some triplet markings. The harmony is indicated by chords above the staff: F, GMI⁷, C⁷, F, F, GMI⁷, C⁷, F, F, GMI⁷, C⁷, F, F, GMI⁷, C⁷, F, C⁷, F, C⁷, F, C⁷, F, C⁷, F. A section labeled "(Solos)" begins with a double bar line and a repeat sign, followed by a melody with triplet markings.

On Cue: Background for solos.

Musical score for "On Cue: Background for solos." This section consists of three staves of music in 4/4 time, featuring a steady eighth-note accompaniment pattern. The key signature remains one flat.

Shout chorus. Play after solos (optional)

Musical score for the "Shout chorus." This section consists of two staves of music in 4/4 time, featuring a melody of quarter and eighth notes. The key signature remains one flat.

D.S. al Coda

Useful scales:

Useful scales for the piece:

- F Major Pentatonic (F): 1 2 3 5 6 2
- G Dorian (GMI⁷): 2 3 b3 4 5 6 7 1
- C Mixolydian (C⁷): 1 2 3 4 5 6 b7 1

Jo Jo Calypso (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

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

The Jody Grind (Part 1 - melody)

Horace Silver

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).

Shout chorus. Play after solos (optional)

D.S. al Fine

Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b_{MI}7$ E^b7 $A^{7(\#11)}$ $B^{7(\#11)}$ $B^b_{MI}7$ E^b7 $A^{7(\#11)}$ $B^{7(\#11)}$

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

Useful Scales

B^b Blues Scale B^b Dorian $(B^b_{MI}7)$ E^b Mixolydian (E^b7)

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

Sample Bass Line

$B^b_{MI}7$

E^b7

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

Guitar Voicings

Alternate Voicings

$B^b_{MI}7$ E^b9 $A^{7(\#11)}$ $B^{7(\#11)}$ A^{13} B^{13} A^9 B^9

The Jody Grind (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

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

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

The Jody Grind (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

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

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

Killer Joe (Part 1 - melody)

Benny Golson

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

C^7 B^b7 C^7 B^b7

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

A^b7 $E_{MI}7$ A^7 **A3** C^7 B^b7

C^7 B^b7 C^7 B^b7 C^7 B^b7

(Solos) C^7 B^b7 C^7

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

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

C^7 B^b7 C^7 B^b7 C^7 B^b7

B C^7 B^b7 C^7 **A3**

(after solos)
D.C. al Coda

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

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

Rootless voicings

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

Useful Scales

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

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

Sample Bass Line

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

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

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

8 bars

Guitar Voicings

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

Killer Joe (Part 2 - harmony)

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

C⁷ B^{b7} **B** E^{Mi}7(b5) A^{7(b9)} E^{bMi}7 A^{b7}

A⁷ A^{b7} E^{Mi}7 A⁷ **A3** C⁷ B^{b7}

C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

(Solos) C⁷ B^{b7} C⁷

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

B **A3**

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

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

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

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

Killer Joe (Part 3 - harmony)

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

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

A⁷ A^{b7} E^MI⁷ A⁷ **A3** C⁷ B^{b7}

C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7} $\text{\textcircled{C}}$

$\text{\textcircled{C}}$ C⁷ B^{b7} C⁷

(Solos)

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

B **A3**

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

Useful scales: C Blues Scale

C Mixolydian (C⁷)

B^b Mixolydian (B^{b7})

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

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

A^b Mixolydian (A^{b7})

A Mixolydian (A⁷)

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

Listen Here (Part 1 - melody)

Eddie Harris

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

(add bass 2nd x)

(add drs.)

(add piano, horns out)

(unison horns)

A

Bb7 **Eb7**
 (2nd x 8va, horn 1 only)
Bb7**Eb7**

(rhythm section see page 2)

Bb7**Eb7****Bb7****Eb7****Eb7**

(Solos)

Bb7**Eb7****Bb7****Eb7**

(open)

On Cue, D.S. for next solo

and Out Chorus

Take Coda in Out Chorus

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)

Supplemental Material - Listen Here

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Piano & Bass

Guitar Voicings

Alternate Voicings

B^b7	E^b7	E^b7	B^b7	B^b7	B^b9	E^b9
6fr.	5fr.	4fr.	8fr.	7fr.	12fr.	11fr.
R	R	R	R	R	R	R

Listen Here (Part 2 - harmony)

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

(add bass 2nd x)

(add drs.)

B^b7
(add piano, horns out)

E^b7

(head)

(2nd x)

A

(Solos)

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

On Cue: Background for solos.

(4 x's)

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Listen Here (Part 3 - harmony)

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

(add bass 2nd x)

(add drs.)

(add piano, horns out)

(head)

(2nd x)

A

(Solos)

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

On Cue: Background for solos.

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Little Sunflower (Part 1 - melody)

Freddie Hubbard

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

D_{MI}^7

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

D_{MA}^7

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

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

\oplus D_{MI}^7

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

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

B1 **B2**

A3 **A4**

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

Supplemental Material - Little Sunflower

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

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

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

Sample Bass Line

A D_{MI}^7

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

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

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

Guitar Voicings

(D_{MI}^7)

D_{MI}^{11} $E^b_{MA}^7$ D_{MA}^7

R R R

Alternate Voicings

$(E^b_{6/9})$ $(D^b_{6/9})$

$E^b_{6/9}$ $D^b_{6/9}$

R R

Little Sunflower (Part 2 - harmony)

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

D_{MI}^7

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

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

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

D_{MI}^7

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

B1 **B2**

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

Useful scales:

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

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

Little Sunflower (Part 3 - harmony)

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

D_{MI}^7

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

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

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

D_{MI}^7

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

B1 **B2**

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

Useful scales:

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

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

Mercy, Mercy, Mercy (Part 1 - melody)

Joe Zawinul

Bb7 Eb7 Bb7 Eb7

Bb7 Eb7 Bb7 Eb7

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

Bb Bb/D Eb F F7sus Bb Bb/D Eb F

CMI7 DMI7 GMI F GMI F GMI

GMI F GMI F GMI

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

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

(after solos)
D.C. al Coda

Mercy, Mercy, Mercy (Part 2 - harmony)

Musical score for 'Mercy, Mercy, Mercy (Part 2 - harmony)'. The score consists of six staves of music in a 4/4 time signature with a key signature of two flats (Bb and Eb).
 - Staff 1: Chords Bb7, Eb7, Bb7, Eb7.
 - Staff 2: Chords Bb7, Eb7, Bb7, Eb7. Dynamic marking: *mf*.
 - Staff 3: Chords Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, Eb/Bb. Dynamic marking: *mf*.
 - Staff 4: Chords Bb, Bb/D, Eb, F, F⁷_{sus}, Bb, Bb/D, Eb, F. Dynamic markings: *f* and *mf*.
 - Staff 5: Chords CMI⁷, DMI⁷, GMI, F, GMI, F, GMI. Dynamic markings: *mp* and *f*. Includes the instruction "(Solos)".
 - Staff 6: Chords GMI, F, GMI, F, GMI. Dynamic marking: *f*. Includes the instruction "rall."

On Cue: Background for solos.

Background music for solos, consisting of three staves of music in the same key signature and time signature as the main score.
 - Staff 1: Includes a first ending bracket with a '2' above it.
 - Staff 2: Continuation of the background melody.
 - Staff 3: Ends with the instruction "(after solos) D.C. al Coda".

Useful scales:

Three scales are provided on a single staff:
 1. Bb Blues Scale: 1 b3 4 b5 5 b7 1
 2. C Dorian (CMI⁷): 1 2 b3 4 5 6 b7 1
 3. G Aeolian (GMI): 1 2 b3 4 5 b6 b7 1

Mercy, Mercy, Mercy (Part 3 - harmony)

Musical score for 'Mercy, Mercy, Mercy (Part 3 - harmony)'. The score consists of six staves of music in 4/4 time, key of Bb major. The first two staves feature a melody with dynamics *mf* and chords Bb7, Eb7, Bb7, Eb7. The third staff continues the melody with dynamics *mf* and chords Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, Eb/Bb. The fourth staff features a more active melody with dynamics *f* and *mf*, and chords Bb, Bb/D, Eb, F, F⁷_{SUS}, Bb, Bb/D, Eb, F. The fifth staff is marked *mp* and *f*, with chords C^{Mi}7, D^{Mi}7, G^{Mi}, F, G^{Mi}, F, G^{Mi}, and is labeled '(Solos)'. The sixth staff is marked *f* and *rall.*, with chords G^{Mi}, F, G^{Mi}, F, G^{Mi}.

On Cue: Background for solos.

Musical score for 'On Cue: Background for solos.' consisting of two staves of music in 4/4 time, key of Bb major. The first staff has a dynamic of *f* and a second ending marked '2'. The second staff continues the background accompaniment.

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

Musical score for 'D.C. al Coda' consisting of one staff of music in 4/4 time, key of Bb major, with a dynamic of *f*.

Useful scales:

Bb Blues Scale C Dorian (C^{Mi}7) D Dorian (D^{Mi}7) G Aeolian (G^{Mi})

Musical score for 'Useful scales' showing four scales in 4/4 time, key of Bb major. The scales are: Bb Blues Scale (1 b3 4 b5 5 b7 1), C Dorian (1 2 b3 4 5 6 b7 1), D Dorian (1 2 b3 4 5 6 b7 1), and G Aeolian (1 2 b3 4 5 b6 b7 1).

Midnight Waltz (Part 1 - melody)

Cedar Walton

Chord symbols: C^7 , C^7_{SUS} , F^7 , F^7_{SUS} , A^b7 , $G^7(b9)$, $G^7(\#5)$, C^7 .

(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)

(for D.S.)

D.S. al Coda

Supplemental Material - Midnight Waltz

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C^7
 C^7_{SUS}
 F^7
 F^7_{SUS}
 A^{b7}
 $G^{7(b9)}$
 C^7
 C^7_{SUS}
 F^7
 F^7_{SUS}
 A^{b7}
 $G^{7(b9)}$

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

Useful Scales

C Mixolydian
 (C^7, C^7_{SUS})
F Mixolydian
 (F^7, F^7_{SUS})

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

C^7
 C^7_{SUS}
 C^7
 C^7_{SUS}
 C^7
 C^7_{SUS}
 C^7
 C^7_{SUS}

F^7
 F^7_{SUS}
 C^7
 C^7_{SUS}
 C^7
 C^7_{SUS}

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

Guitar Voicings

Alternate Voicings

(C^7)
 (C^7_{SUS})
 (F^7)
 (F^7_{SUS})
 (A^{b7})
 $G^{7(b9)}$
 (C^7)
 (C^7_{SUS})

C^9
 $C^9_{(6US4)}$
 F^9
 $F^9_{(6US4)}$
 A^{b9}
 $G^{7(b9)}$
 $C^9_{(add 13)}$
 $C^{13}_{(6US4)}$

2fr. 3fr. 4fr. 3fr. 2fr. 3fr.

Midnight Waltz (Part 2 - harmony)

Chords: C⁷, C⁷_{SUS}, C⁷, C⁷_{SUS}, C⁷, C⁷_{SUS}, C⁷, C⁷_{SUS}, F⁷, F⁷_{SUS}, C⁷, C⁷_{SUS}, C⁷, C⁷_{SUS}, A^{b7}, G^{7(b9)}, C⁷, C⁷_{SUS}, C⁷, C⁷_{SUS}, A^{b7}, G⁷⁽⁺⁵⁾, C⁷.

(Solos)

Shout chorus. Play after solos (optional)

D.S. al Coda

Useful scales:

C Mixolydian (C⁷, C⁷_{SUS}) F Mixolydian (F⁷, F⁷_{SUS}) A^b Mixolydian (A^{b7}) G half/whole dimin. (G^{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)

Shout chorus. Play after solos (optional)

Useful scales:

(F⁷, F⁷_{SUS})
Ab Mixolydian (Ab⁷)
(G⁷(b9))
 C Mixolydian (C⁷, C⁷_{SUS}) F Mixolydian G half/whole dimin.

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

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

John Coltrane

Musical score for Mr. P.C. (Part 1 - melody) in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a C major 7th chord (CMI⁷) and a repeat sign. The second staff has F major 7th (FMI⁷) and C major 7th (CMI⁷) chords. The third staff has A-flat major 7th (Ab⁷), G major 7th (G⁷), and C major 7th (CMI⁷) chords, ending with a double bar line and the word "(Solos)". The fourth staff begins with a C major 7th (CMI⁷) chord and continues with Ab⁷, G⁷, and CMI⁷ chords.

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).

Musical score for the background for solos, consisting of two staves of music in B-flat major, 4/4 time. The melody is a simple, rhythmic line that serves as a background for the soloists.

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

Musical score for the shout chorus, consisting of three staves of music in B-flat major, 4/4 time. The first staff is a rhythmic line, the second is a melodic line, and the third is a melodic line with accents. The score 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

C_{MI^7} F_{MI^7} A^{b7} G^7 C_{MI^7} F_{MI^7} A^{b7} G^7

$\begin{matrix} b3 & b7 & b7 & b7 & 9 & 5 & 5 & 5 \\ b7 & b3 & 3 & 3 & b7 & b3 & 3 & 3 \\ 1 & 1 & 1 & 1 & b3 & b7 & b7 & b7 \end{matrix}$

Useful Scales

C Blues Scale C Dorian (C_{MI^7}) F Dorian (F_{MI^7})

$1 \quad b3 \quad 4 \quad b5 \quad 5 \quad b7 \quad 1$ $1 \quad 2 \quad b3 \quad 4 \quad 5 \quad 6 \quad b7 \quad 1$ $1 \quad 2 \quad b3 \quad 4 \quad 5 \quad 6 \quad b7 \quad 1$

A^b Mixolydian (A^{b7}) G Mixolydian (G^7)

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

Sample Bass Line

C_{MI^7}

$1 \quad 2 \quad b3 \quad 4 \quad 5 \quad 6 \quad b7 \quad 7 \quad 1 \quad b7 \quad 5 \quad b3 \quad 1 \quad 5 \quad 1 \quad b3$

F_{MI^7} C_{MI^7}

$1 \quad 2 \quad b3 \quad 2 \quad 1 \quad b7 \quad 6 \quad b6 \quad 1 \quad b7 \quad 6 \quad b7 \quad 1 \quad b3 \quad 5 \quad b3$

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

$1 \quad 3 \quad 2 \quad 1 \quad 1 \quad b7 \quad b6 \quad 5 \quad 1 \quad b3 \quad 5 \quad b3 \quad 1 \quad 5 \quad b3 \quad 2$

Guitar Voicings

C_{MI^7} F_{MI^7} A^{b7} G^7

\times \times \times \times 8fr. \times \times \times \times 8fr. \times \times \times \times 9fr. \times \times \times \times 8fr.

R R R R

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

CMI⁷

FMI⁷ **CMI⁷**

Ab⁷ **G⁷** **CMI⁷** (Solos)

CMI⁷ **Ab⁷** **G⁷** **CMI⁷**

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.C. al Coda

Useful scales:

C Blues Scale 1 b3 4 b5 5 b7 1

C Dorian (CMI⁷) 1 2 b3 4 5 6 b7 1

F Dorian (FMI⁷) 1 2 b3 4 5 6 b7 1

Ab Mixolydian (Ab⁷) 1 2 3 4 5 6 b7 1

G Mixolydian (G⁷) 1 2 3 4 5 6 b7 1

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Useful scales:

One for Daddy-O (Part 1 - melody)

Nat Adderley

$B^b M_i^7$ (piano) $B^b 7(\#9)$

$E^b M_i^7$ (piano) $B^b M_i^7$

$C 7(\#9)$ $F 7(\#9)$ $B^b M_i^7$ $F 7$ (melody) (Solos)

$C 7(\#9)$ $F 7(\#9)$ $B^b M_i^7$ break $B^b M_i^7$

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

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

Shout chorus. Play after solos (optional)

(For D.S.)

D.S. al Coda

Supplemental Material - One For Daddy-O

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

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

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

Sample Bass Line

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

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

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

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

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

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

Guitar Voicings

$(B^b_{MI^7}$ or $B^b7)$

$B^b7(+9)$

5fr.

$E^b_{MI^7}$

4fr.

$C_{MI^7(b5)}$

8fr.

$(F7)$

$F7(+9)$

7fr.

Alternate Voicings

$B^b_{MI^7}$

6fr.

One for Daddy-O (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales:

Bb Blues Scale **Bb Dorian** **(BbMI7)** **Eb Dorian** **(EbMI7)**

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

One for Daddy-O (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional)

Useful scales:

Bb Blues Scale **Bb Dorian** (BbMI7) **Eb Dorian** (EbMI7)

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

Chords: B^b7, E^b7, B^b7, E^b7, B^b7, C^M7, F⁷, B^b7, F⁷, B^b7, F⁷, B^b7.

(Solos)

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

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

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

D.S. al Coda

Supplemental Material - Red's Good Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^{b7} **E^{b7}** **C_M⁷** **F⁷** **B^{b7}** **E^{b7}** **C_M⁷** **F⁷**

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

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^{b7} **E^{b7}** **B^{b7}**

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

E^{b7} **B^{b7}**

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

C_M⁷ **F⁷** **B^{b7}** **F⁷**

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

Guitar Voicings

B^{b7} **E^{b7}** **C_M⁷** **F⁷** **F⁷(9)**

6fr. 4fr. 8fr. 6fr. 7fr.

Red's Good Groove (Part 2 - harmony)

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Red's Good Groove (Part 3 - harmony)

Musical notation for the first part of the piece, including a solo section. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The first three staves show a melodic line with various chords: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7, and F7. A fourth staff is labeled '(Solos)' and features a Bb7 chord. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests.

On Cue: Background for solos.

Musical notation for the background accompaniment for solos. It consists of two staves of music in 4/4 time with a key signature of two flats. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests.

Shout chorus. Play after solos (optional).

Musical notation for the shout chorus, consisting of three staves of music in 4/4 time with a key signature of two flats. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests. The piece concludes with the instruction 'D.S. al Coda'.

Useful scales: Bb Blues Scale

Musical notation for the Bb Blues Scale, showing the notes in a single octave: 1, b3, 4, b5, 5, b7, 1. The notes are written on a treble clef staff with a key signature of two flats.

Revelation (Part 1 - melody)

Kenny Barron

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

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

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

Supplemental Material - Revelation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7 G_{MI}^7 $B^b7^{(\#11)}$ $A^{7(\#11)}$ D_{MI}^7 G_{MI}^7 $B^b7^{(\#11)}$ $A^{7(\#11)}$

$\begin{matrix} b3 & b7 & b7 & b7 & 9 & 5 & \#11 & \#11 \\ b7 & b3 & 3 & 3 & b7 & b3 & 3 & 3 \\ 1 & 1 & 1 & 1 & b3 & b7 & b7 & b7 \end{matrix}$

Useful Scales

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

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

B^b Lydian Dominant ($B^b7^{(\#11)}$) **A Lydian Dominant ($A^{7(\#11)}$)**

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

Sample Bass Line

D_{MI}^7 G_{MI}^7

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

D_{MI}^7 $B^b7^{(\#11)}$ $A^{7(\#11)}$ D_{MI}^7 (A^7)

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

Guitar Voicings

(D_{MI}^7)

D_{MI}^{11} G_{MI}^{11} $B^b7^{(\#11)}$ $A^{7(\#11)}$

R 5fr. 5fr. 6fr. 5fr.

Revelation (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Useful scales:

D Blues Scale **D Dorian** **(DMI7)** **G Dorian** **(GMI7)**
 1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 7 1

Bb Lydian Dominant **(Bb7(#11))** **A Lydian Dominant** **(A7(#11))**
 1 2 3 #11 5 6 b7 1 1 2 3 #11 5 6 b7 1

Revelation (Part 3 - harmony)

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales:

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

$\text{B}^{\flat} \text{ Lydian Dominant } (\text{B}^{\flat 7(+11)})$ $\text{A Lydian Dominant } (\text{A}^{7(+11)})$

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

Road Song (Part 1 - melody)

John L. ("Wes") Montgomery

♩

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

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

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

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

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

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

(Fine)

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

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

B

A3

2

(after solos)
D.S. al Fine

Sample Piano Voicings Supplemental Material - Road Song

Basic 3-note voicings

G^{M7} **D⁷⁽⁺⁹⁾** **C⁷** **C^{M7}** **F⁷** **B^bM^{A7}** **E⁷** **B^bM⁷** **E^{b7}** **A^bM^{A7}**

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

Rootless voicings

G^{M7} **D⁷⁽⁺⁹⁾** **C⁷** **C^{M7}** **F⁷** **B^bM^{A7}** **E⁷** **B^bM⁷** **E^{b7}** **A^bM^{A7}**

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

Useful Scales

G Blues Scale **G Dorian** **(G^{M7})** **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^b Major **(B^bM^{A7})** **E Mixolydian** **(E⁷)** **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

A^b Major **(A^bM^{A7})** **D Half/whole diminished** **(D⁷⁽⁺⁹⁾)**
 1 2 3 4 5 6 7 1 1 b9 #9 3 #4 5 6 b7 1

Sample Bass Line

A1 **A2** **G^{M7}** **D⁷⁽⁺⁹⁾** **G^{M7}** **C⁷**
 1 5 5 1 1 5 5 2 1 5 5 1 1 5 5 5 1 5 5 1 1 5 5 1

C^{M7} **D⁷⁽⁺⁹⁾** **G^{M7}** **B** **C^{M7}** **F⁷** **B^bM^{A7}** **E⁷**
 1 5 5 1 1 1 5 1 1 1 1 1 1 1 1 5 5 1 5 1 1 5

B^bM⁷ **E^{b7}** **A^bM^{A7}** **D⁷⁽⁺⁹⁾** **A3** Play letter **A**
 1 1 1 1 1 1 1 1 1 1 1 5 1 1 1 8 bars

Guitar Voicings

G^{M7} **D⁷⁽⁺⁹⁾** **C⁷** **C^{M7}** **F⁷⁽⁹⁾** **B^bM^{A7}** **E⁷⁽⁹⁾** **B^bM⁷** **E^{b7(9)}** **A^bM^{A7}**

3fr. 4fr. 7fr. 6fr. 6fr. 6fr. 5fr. 4fr.

Road Song (Part 2 - harmony)

A1 A2 G_{MI}^7 $D^{7(\#9)}$ G_{MI}^7
 C^7 C_{MI}^7 $D^{7(\#9)}$ G_{MI}^7 $D^{7(\#9)}$ G_{MI}^7
B C_{MI}^7 F^7 $B^b_{MA}^7$ E^7 $B^b_{MI}^7$ E^b7
 $A^b_{MA}^7$ $D^{7(\#9)}$ A3 G_{MI}^7 $D^{7(\#9)}$
 G_{MI}^7 C^7 C_{MI}^7 $D^{7(\#9)}$ G_{MI}^7 (Solos) **(Fine)**

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

A1 A2 On Cue: Background for solos. B
A3
 2 (after solos) **D.S. al Fine**

Useful scales:

G Dorian (G_{MI}^7) **F Mixolydian** (F^7) **B^b Major** ($B^b_{MA}^7$) **E Mixolydian** (E^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
E^b Mixolydian (E^b7) **A^b Major** ($A^b_{MA}^7$) **D half/whole dimin.** ($D^{7(\#9)}$)
 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)

§

A1 A2 GMI7 D7(#9) GMI7

C7 CMI7 D7(#9) GMI7 D7(#9) GMI7

B CMI7 F7 BbMA7 E7 BbMI7 Eb7

AbMA7 D7(#9) A3 GMI7 D7(#9)

GMI7 C7 CMI7 D7(#9) GMI7 (Solos) (Fine)

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

A1 A2 On Cue: Background for solos.

4 B

A3

2 (after solos) D.S. al Fine

Useful scales:

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

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

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

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

Short Stuff (Part 1 - melody)

Cedar Walton

Musical notation for the first part of the melody of "Short Stuff". The piece is in 4/4 time and B-flat major. The notation consists of two staves. The first staff contains the first four measures, with chords B^b7, E^b7, and B^b7 indicated above. The second staff contains the next four measures, with chords E^b7, F⁷, B^b7 A^b7, G^b7, and F⁷ indicated above. The piece concludes with a double bar line, a repeat sign, and the instruction "(Solos)". A "Fine" marking is present below the second staff, with "(2nd x)" written underneath it.

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.

Musical notation for the background for solos, consisting of four staves of music in B-flat major. The notation is a continuous melodic line with various rhythmic values and phrasing, including slurs and ties, designed to provide a harmonic and rhythmic backdrop for a soloist.

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

Musical notation for the shout chorus, consisting of two staves of music in B-flat major. The notation is a melodic line with various rhythmic values and phrasing, including slurs and ties, designed to provide a harmonic and rhythmic backdrop for a soloist.

D.C. al Fine
(with repeat)

Supplemental Material - Short Stuff

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

B^{\flat} Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

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

1 3 5 3 1 2 b3 3 1 1 1 1 1 1 1 3

Guitar Voicings

$(B^{\flat 7})$	$(E^{\flat 7})$	(F^7)	$(B^{\flat 7})$	$(A^{\flat 7})$	$(G^{\flat 7})$	(F^7)
$B^{\flat 9}$	$E^{\flat 9}$	$F^9(\#5)$	$B^{\flat 13}$	$A^{\flat 13}$	$G^{\flat 13}$	F^{13}
3fr.	5fr.	7fr.	6fr.	4fr.	2fr.	

Short Stuff (Part 2 - harmony)

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

E \flat 7 **F7** **B \flat 7** **A \flat 7** **G \flat 7** **F7** (Solos)

(Fine)
(2nd x)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.C. al Fine
(with repeat)

Useful scales:

B \flat Blues Scale

1 b3 4 b5 5 b7 1

Short Stuff (Part 3 - harmony)

Play upper octave only if lower octave is out of range.

B^{b7} **E^{b7}** **B^{b7}**

E^{b7} **F⁷** **B^{b7}** **A^{b7}** **G^{b7}** **F⁷** (Solos)

(Fine)
(2nd x)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.C. al Fine
(with repeat)

Useful scales:

B^b Blues Scale

1 b3 4 b5 5 b7 1

Shoshana (Part 1 - melody)

Mark Levine

Piano Montuno

A1 **A2** B \flat 7 (Head and Solos)

B1 **B2** F MI 7 (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** On Cue: Background for solos.

Supplemental Material - Shoshana

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{Mi}⁷ E_bMi⁷ B^{b7} A^{b7} F_{Mi}⁷ E_bMi⁷ B^{b7} A^{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

B^b Mixolydian

(B^{b7})

A^b Mixolydian

(A^{b7})

Sample Bass Line

A

B^{b7}

A^{b7}

(montuno)

B

F_{Mi}⁷

E^{b7}

Guitar Voicings

Alternate Voicings

F_{Mi}⁷

E_bMi⁷

B^{b7}

A^{b7}

G_{Mi}⁹

B^bMi⁹

B^{b7}

A^{b7}

Shoshana (Part 2 - harmony)

F_M7 *Piano Montuno*

E^bM₇

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

A^b7

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

E^bM₇

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

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

A^b7

Useful scales:

B_b Mixolydian (**B_b7**) **A^b Mixolydian** (**A^b7**)

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

Shoshana (Part 3 - harmony)

F_M7 *Piano Montuno*

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

B1 **B2** **F_M7** (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** *On Cue: Background for solos.*

B^b7

Useful scales:

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

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

Sir John (Part 1 - melody)

Blue Mitchell

$Bb7$ $(Eb7)$ $Eb6$ $Bb7$
 $Eb7$ $Bb7$
 $Cm17$ $F7$ $Bb7$ $F7$
 (Solos) $Bb7$

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).

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

D.S. al Coda

Supplemental Material - Sir John

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings						Rootless voicings				
$B^{\flat 7}$	$E^{\flat 6}$	$E^{\flat 7}$	$G^{7(\flat 9)}$	C_{MI}^7	F^7	$B^{\flat 7}$	$E^{\flat 7}$	$G^{7(\flat 9)}$	C_{MI}^7	F^7
3	6	$\flat 7$	$\flat 7$	$\flat 3$	$\flat 7$	9	13	5	9	5
$\flat 7$	3	3	3	$\flat 7$	3	$\flat 7$	3	3	$\flat 7$	3
1	1	1	1	1	1	3	$\flat 7$	$\flat 7$	$\flat 3$	$\flat 7$

Useful Scales

B^{\flat} Blues Scale

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

Sample Bass Line

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

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

$E^{\flat 7}$ $B^{\flat 7}$ $G^{7(\flat 9)}$

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

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

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

Guitar Voicings

$(B^{\flat 7})$		$(E^{\flat 7})$		(F^7)	
$B^{\flat 13}$	$E^{\flat 6}$	$E^{\flat 9}$	$G^{7(\flat 9)}$	C_{MI}^7	F^{13}
6fr.	4fr.	5fr.	3fr.		
R	R	R	R	R	R

Sir John (Part 2 - harmony)

Chords: Bb^7 , (E^b7) E^b6 , Bb^7 , E^b7 , Bb^7 , Cm^{17} , F^7 , Bb^7 , F^7 , Bb^7 .

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Sir John (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Sister Sadie (Part 1 - melody)

Horace Silver



A1 A2

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

(Solos)

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

Unison Background for solos is in Parts 2 and 3.

Supplemental Material - Sister Sadie

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G^7
 A^b7
 C^7
 B^b7
 A^7
 A^b7
 G^7
 A^b7
 C^7
 B^b7
 A^7
 A^b7

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

Useful Scales

G Blues Scale
G Mixolydian
 (G^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^b Mixolydian (B^b7) A Mixolydian (A^7) A^b Mixolydian (A^b7)
 1 2 $b3$ 4 $b5$ $b6$ $b7$ 7 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

Sample Bass Line

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

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

G^7 **B** C^7 G^7

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

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

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

8 bars

Guitar Voicings

Alternate Voicings

G^7
 A^b7
 C^7
 B^b7
 A^7
 C^7
 B^b7

R R R R R R R

Sister Sadie (Part 2 - harmony)

A1 **A2**

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

Musical score for Sister Sadie (Part 2 - harmony). The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several systems of music. The first system shows a melodic line with a guitar harmony line above it. The harmony line includes chords: Ab7, G7, Ab7, G7, and Ab7. There are also notes with a '7' above them, indicating a seventh chord. The second system continues the melodic line and includes a 'break' section with a dashed line and a '3' indicating a triplet. The third system is labeled 'B' and shows a different melodic line with chords: C7, G7, C7, Bb7, A7, and Ab7. The fourth system is labeled 'A3' and shows a melodic line with chords: G7, Ab7, G7, and Ab7. The fifth system is labeled '(Solos)' and shows a melodic line with a 'break' section and a 'low G' note. The sixth system is labeled 'A1 A2' and shows a melodic line with a 'break' section and a 'low G' note.

A1 **A2**

On Cue: Unison Background for solos.

Musical score for On Cue: Unison Background for solos. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two systems. The first system shows a melodic line with a 'break' section and a 'low G' note. The second system is labeled 'B' and shows a melodic line with a 'break' section and a 'low G' note. The third system is labeled 'A3' and shows a melodic line with a 'break' section and a 'low G' note. The fourth system is labeled '(for D.S.)' and shows a melodic line with a 'break' section and a 'low G' note. The fifth system is labeled '(after solos)' and shows a melodic line with a 'break' section and a 'low G' note. The sixth system is labeled 'D.S. al Coda' and shows a melodic line with a 'break' section and a 'low G' note.

Useful scales: G Blues Scale

G Mixolydian

(G7)

C Mixolydian

(C7)

Musical notation for G Blues Scale, G Mixolydian, and C Mixolydian scales. The G Blues Scale is shown as a sequence of notes: 1, b3, 4, b5, 5, b7, 1. The G Mixolydian scale is shown as a sequence of notes: 1, 2, 3, 4, 5, 6, b7, 1. The C Mixolydian scale is shown as a sequence of notes: 1, 2, 3, 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

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

Musical notation for Bb Mixolydian, A Mixolydian, and Ab Mixolydian scales. The Bb Mixolydian scale is shown as a sequence of notes: 1, 2, 3, 4, 5, 6, b7, 1. The A Mixolydian scale is shown as a sequence of notes: 1, 2, 3, 4, 5, 6, b7, 1. The Ab Mixolydian scale is shown as a sequence of notes: 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

Sister Sadie (Part 3 - harmony)

A1 **A2**

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

B

(Solos)

A1 **A2**

On Cue: Unison Background for solos.

B

(after solos)
D.S. al Coda

Useful scales: G Blues Scale G Mixolydian (G7) 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

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

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

So Danço Samba (Part 1 - melody)

Antonio Carlos Jobim

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

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

B G_{MI}^7 C^7 F_{MA}^7

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

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

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

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.

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

B $C^{6/4}$ A3

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

Supplemental Material - Só Danço Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

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

C Mixolydian
 (C^7)
F Major
 (F_{MA}^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
 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1

Sample Bass Line

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

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

(Swing) $A1$ $A2$ $C^{6/9}$ D^7 D_{MI}^7 G^7

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

1 $C^{6/9}$ G^7 2 $C^{6/9}$ B G_{MI}^7 C^7

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

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

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

Guitar Voicings

Alternate Voicings

$C^{6/9}$ (D^7) D_{MI}^7 (G^7) G_{MI}^7 (C^7) F_{MA}^7 $C^{6/9}$
 D^9 G^{13} C^9

2fr. 4fr. 3fr. 3fr. 3fr. 2fr. 7fr.

So Danço Samba (Part 2 - harmony)

A1 A2 $C^{6/9}$ D^7 D_{MI}^7 G^7

A1 A2 On Cue: Background for solos.

(after solos)
D.S. al Coda

Useful scales:

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

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

So Danço Samba (Part 3 - harmony)

8

A1 A2 C⁶/₉ D⁷ Dm⁷ G⁷

1 C⁶/₉ G⁷ 2 C⁶/₉ B Gm⁷ C⁷

Fm⁷ D⁷ Dm⁷ G⁷

A3 C⁶/₉ D⁷ Dm⁷

G⁷ C⁶/₉ (Solos) C⁶/₉

A1 A2 On Cue: Background for solos.

2

B 8 A3

(after solos)
D.S. al Coda

Useful scales:

C Major (C^{MA7}) D Mixolydian (D⁷) G Mixolydian (G⁷)

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

C Mixolydian (C⁷) F Major (F^{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** $\text{\textcircled{S}}$

(bs. w/ piano 8va b.)

1 2

(etc.)

B

(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

F_{M11}⁷ E^{b7} D^{b7} C⁷ F_{M11}⁷ E^{b7} D^{b7} C⁷

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

Useful Scales

F Blues Scale

F Dorian

(F_{M11}⁷)

E^b Mixolydian

(E^{b7})

D^b Mixolydian

(D^{b7})

C Mixolydian

(C⁷)

Guitar Voicings

F_{M11}⁹

E^{b9}

(D^{b9})

D^{b13}

(C⁹)

C⁷ (sus4)

(C⁷)

C⁷ (+9)

Song for My Father (Part 2 - harmony)

A1 **A2** Σ F_{MI}^9 E^b9

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

B E^b9 F_{MI}^9

E^b9 D^b9 C^7 F_{MI}^9 Θ

Θ F_{MI}^9 $C^{7(\#5)}$ F_{MI}^9

(Solos)

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

B

(after solos)
D.S. al Coda

(for D.S.)

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

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

Song for My Father (Part 3 - harmony)

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

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

B E^b9 F_{MI}^9

E^b9 D^b9 C^7 F_{MI}^9 F_{MI}^9 $\text{C}^{7(\#5)}$ F_{MI}^9

(Solos)

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

B

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

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

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

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

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

Sonnymoon for Two (Part 1 - melody)

Sonny Rollins

The musical score consists of four staves of music in 4/4 time, key of B-flat major. The first three staves show the main melody with a repeating motif. The first staff has a Bb^7 chord above it. The second staff has Eb^7 and Bb^7 chords above it. The third staff has Cmi^7 , F^7 , Bb^7 , and F^7 chords above it. The fourth staff is labeled "(Solos)" and begins with a Bb^7 chord above it. The piece ends with a double bar line and a repeat sign.

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

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

The background for solos consists of two staves of music. The first staff has a melody with a repeating motif. The second staff has a bass line with a repeating motif. The piece ends with a double bar line.

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

The shout chorus consists of three staves of music. The first staff has a melody with a repeating motif. The second staff has a bass line with a repeating motif. The third staff has a melody with a repeating motif. The piece ends with a double bar line and the text "D.C. al Coda".

Supplemental Material - Sonny Moon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

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

E^b7 **B^b7**

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

F7 **B^b7** **F7**

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

Guitar Voicings

(B^b7) (E^b7) (F7)

B^b13 **E^b9** **F7(#9)**

6fr. 5fr. 7fr.

R R R

Sonnymoon for Two (Part 2 - harmony)

B^b7
 E^b7 B^b7
 C^M7 F7 B^b7 F7
 (Solos) B^b7

The main musical notation consists of four staves. The first three staves contain the main melody with various chords indicated above the notes. The fourth staff is labeled '(Solos)' and contains a single melodic line with a B^b7 chord above it.

On Cue: Background for solos.

Two staves of music providing a harmonic background for the solos. The first staff features a series of eighth notes with a slur, and the second staff features a series of quarter notes with a slur.

Shout chorus. Play after solos (optional).

Three staves of music for the shout chorus. The first staff has a series of eighth notes with a slur. The second staff has a series of quarter notes with a slur. The third staff has a series of quarter notes with a slur, ending with a double bar line and the instruction 'D.C. al Coda'.

Useful scales: B^b Blues Scale

1 b3 4 b5 5 b7 1

The B^b Blues Scale is shown on a single staff with notes: B^b, B^b3, 4, B^b5, 5, B^b7, 1. Below the staff, the notes are labeled with their scale degrees: 1, b3, 4, b5, 5, b7, 1.

Sonny Moon for Two (Part 3 - harmony)

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.C. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

St. James Infirmary (Part 1 - melody)

Joe Primrose

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

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

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

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

f **D.S. al Coda**

Supplemental Material - Saint James Infirmary

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

D Blues Scale
D Melodic Minor
(D_{MI}) A Mixolydian
(A^7)

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

B^b Mixolydian
(B^b7)

1
2
3
4
5
6
b7
1

Sample Bass Line

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

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

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

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

Guitar Voicings

Alternate Voicings

G_{MI}
 A^7
 B^b7

5fr.
5fr.
6fr.

R
R
R

A^7

5fr.

R

St. James Infirmary (Part 2 - harmony)

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

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

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

(Solos)

f *p*

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

f **D.S. al Coda**

Useful scales:

D Blues Scale **D Melodic Minor (D_{MI})** **A Mixolydian (A^7)**

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

Bb Mixolydian (B^b7)

1 2 3 4 5 6 b7 1

St. James Infirmary (Part 3 - harmony)

The part is really one octave lower UNTIL the Coda.

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

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

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

(Solos) *f* *p*

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales:

D Blues Scale **D Melodic Minor (D_{MI})** **A Mixolydian (A^7)**

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

Bb Mixolydian (B^b7)

1 2 3 4 5 6 b7 1

St. Thomas (Part 1 - melody)

Sonny Rollins

C⁶/₉ A⁷ D_{M1}⁷ G⁷ C⁶/₉ C⁶/₉
 A⁷ D_{M1}⁷ G⁷ C⁶/₉ E_{M1}^{7(b5)} A⁷
 D_{M1}⁷ G⁷ C⁷ F⁷ D_{M1}⁷ G⁷ C⁶/₉ ⊕
 ⊕ C⁷ F⁷ D_{M1}⁷ G⁷ C⁶/₉
 (Solos)

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

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

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

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

Supplemental Material - St. Thomas

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C^{6/9} A⁷ D_{Mi}⁷ G⁷ E_{Mi}^{7(b5)} C⁷ F⁷ C^{6/9} A⁷ D_{Mi}⁷ G⁷ E_{Mi}^{7(b5)} C⁷ F⁷

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

Useful Scales

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

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

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

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

Sample Bass Line

C^{6/9} A⁷ D_{Mi}⁷ G⁷ C^{6/9} C^{6/9} A⁷

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

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

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

C⁷ F⁷ D_{Mi}⁷ G⁷ C^{6/9}

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

Guitar Voicings

(A⁷)
C^{6/9} A^{7(#5)} 2fr. 5fr.

(D_{Mi}⁷) (G⁷)
D_{Mi}⁷ G⁷ 3fr. 3fr.

(C⁷)
E_{Mi}^{7(b5)} C⁹ 2fr. 2fr.

F⁷

St. Thomas (Part 2 - harmony)

Chords: $C^{6/4}$, A^7 , D_{MI}^7 , G^7 , $C^{6/4}$, $C^{6/4}$, A^7 , D_{MI}^7 , G^7 , $C^{6/4}$, $E_{MI}^{7(b5)}$, A^7 , D_{MI}^7 , G^7 , C^7 , F^7 , D_{MI}^7 , G^7 , $C^{6/4}$, C^7 , F^7 , D_{MI}^7 , G^7 , $C^{6/4}$

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Drum Solo 3

Drum Solo 3

D.C. al Coda

Useful scales:

C Major Pentatonic ($C^{6/4}$) A Mixolydian (A^7) G Mixolydian (G^7)

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

E Locrian ($E_{MI}^{7(b5)}$) C Mixolydian (C^7) F Mixolydian (F^7)

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

St. Thomas (Part 3 - harmony)

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

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Drum Solo 3

Drum Solo 3

D.C. al Coda

Useful scales:

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

Straight Life (Part 1 - melody)

Freddie Hubbard

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

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

Supplemental Material - Straight Life

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷		E^{b7}		F⁷		E^{b7}	
13	3	9	9	b7	b7	b7	b7
1	1	3	3	1	1	1	1

Useful Scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

F⁷						E^{b7}					
1	1	b7	1	1	7	1	1	b7	1	#1	2

Guitar Voicings

Alternate Voicings

F⁷	E^{b7}	F⁹	E^{b9}	F⁹	E^{b9}
R	R	R	R	R	R

Straight Life (Part 2 - harmony)

F⁷ Eb⁷ F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ E⁷ F⁷ Eb⁷
 (Solos) F⁷ Eb⁷ E⁷ F⁷

On Cue: Background for solos.

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

Useful scales:

F Blues Scale

Straight Life (Part 3 - harmony)

On Cue: Background for solos.

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

Useful scales:

F Blues Scale

1 b3 4 b5 5 b7 1

Tenor Madness (Part 1 - melody)

Sonny Rollins

Musical notation for the melody of "Tenor Madness" (Part 1). The notation is in 4/4 time and features a key signature of two flats (Bb and Eb). The melody is written on a single staff with a common time signature 'C'. The key signature changes to one flat (Bb) in the second measure. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Chord symbols are placed above the notes: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7, F7, Bb7, A7, Bb7.

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

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

Musical notation for the background for solos. The notation is in 4/4 time and features a key signature of two flats (Bb and Eb). The background consists of two staves of music with various rhythmic values, including eighth and sixteenth notes, and rests.

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

Musical notation for the shout chorus. The notation is in 4/4 time and features a key signature of two flats (Bb and Eb). The shout chorus consists of three staves of music with various rhythmic values, including eighth and sixteenth notes, and rests.

D.S. al Coda

(for D.S.)

Supplemental Material - Tenor Madness

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
$B^{\flat 7}$	$E^{\flat 7}$	C_{MI}^7	F^7	$B^{\flat 7}$	$E^{\flat 7}$	C_{MI}^7	F^7
3	$b7$	$b3$	$b7$	9	13	9	5
$b7$	3	$b7$	3	$b7$	3	$b7$	3
1	1	1	1	3	$b7$	$b3$	$b7$

Useful Scales

B^{\flat} Blues Scale

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

Sample Bass Line

$B^{\flat 7}$	$E^{\flat 7}$	$B^{\flat 7}$
1 3 5 $b5$	1 $b7$ 6 $b6$	1 5 6 $b7$ 1 3 6 5
$E^{\flat 7}$	$B^{\flat 7}$	
1 3 5 3	1 $b7$ 6 $b6$	1 2 3 2 5 4 3 $b3$
C_{MI}^7	F^7	$B^{\flat 7}$ (F^7)
1 5 $b3$ 3	1 $b7$ 5 3	1 3 4 #4 1 $b7$ 6 5

Guitar Voicings

$(B^{\flat 7})$	$(E^{\flat 7})$	(F^7)
$B^{\flat 13}$	$E^{\flat 9}$	F^9
R	R	R

Tenor Madness (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

(for D.S.)

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Tenor Madness (Part 3 - harmony)

(Solos)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales: Bb Blues Scale

1 b3 4 b5 5 b7 1

Trail Dust (Part 1 - melody)

Jim Rotondi

Musical score for Trail Dust (Part 1 - melody) in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. Above the staff are the chords: F^{MA7}, B^{b7}, F^{MA7}, and B^{b7}. The second staff continues the melody with chords: F^{MA7}, D⁷, G^{MI7}, C⁷, and A^{bMI7}. The third staff has chords: D^{b7}, A^{bMI7}, D^{b7}, G^{MI7}, and C⁷. The fourth staff has chords: F^{MA7}, C⁷, and F^{MA7}. A section labeled "(Solos)" is indicated between the second and third staves. The score ends 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).

Musical score for On Cue: Background for solos. It consists of two staves of music in 4/4 time, key of B-flat major. The melody is a simple, rhythmic accompaniment consisting of eighth and quarter notes.

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

Musical score for Shout chorus (3 parts). It consists of three staves of music in 4/4 time, key of B-flat major. The first staff has a treble clef and a key signature of one flat. The second and third staves continue the melody. The score ends with a double bar line and a repeat sign. Below the final staff, the text "D.S. al Coda" is written, followed by a small musical notation and "(for D.S.)".

Supplemental Material - Trail Dust

Sample Piano Voicings

Basic 3-note voicings

F_{MA}⁷ B^{b7} D⁷ G_{MI}⁷ C⁷ A^b_{MI}⁷ D^{b7}

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

Root and rootless voicings

F_{MA}⁷ B^{b7} D⁷ G_{MI}⁷ C⁷ A^b_{MI}⁷ D^{b7}

5 9 9 5 9 5 9
1 b7 b7 b3 b7 b3 b7
7 3 3 b7 3 b7 3

Useful Scales

F Major (F_{MA}⁷) C Mixolydian (C⁷) B^b Mixolydian (B^{b7}) D^b Mixolydian (D^{b7})

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

Sample Bass Line

F_{MA}⁷ B^{b7} F_{MA}⁷ B^{b7} F_{MA}⁷ D⁷

G_{MI}⁷ C⁷ A^b_{MI}⁷ D^{b7} A^b_{MI}⁷ D^{b7}

G_{MI}⁷ C⁷ F_{MA}⁷ C⁷

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

Guitar Voicings

Alternate Voicings

F_{MA}⁷ B^{b7} D⁷ G_{MI}⁷ C⁷ A^b_{MI}⁷ D^{b7}(9) D⁹ C⁹ D^{b9}

8fr. 6fr. 10fr. 8fr. 8fr. 9fr. 9fr. 4fr. 4fr. 4fr.

Trail Dust (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Useful scales:

Trail Dust (Part 3 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Coda

Useful scales:

When the Saints Go Marching In

(Part 1 - melody)

Traditional

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

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

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

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

Supplemental Material - When The Saints Go Marching In

Sample Piano Voicings

Basic 3-note voicings

Root and rootless voicings

F	F ⁷	B ^b	G ⁷	C ⁷	F	F ⁷	B ^b	G ⁷	C ⁷
---	----------------	----------------	----------------	----------------	---	----------------	----------------	----------------	----------------

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

Useful Scales

F Major Pentatonic (F)

B^b Major Pentatonic (B^b)

C Mixolydian (C⁷)

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

Sample Bass Line

F

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

F C⁷

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

F F⁷ B^b

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

F G⁷ C⁷ F C⁷

1 3 5 3 1 3 1 5 1 3 4 #4 1 B7 6 5

Guitar Voicings

F	C ⁷	F ⁷	B ^b	G ⁷
7fr.	8fr.	7fr.	5fr.	7fr.
R	R	R	R	R

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

♩ F

F C⁷

F F⁷ B^b

F G⁷ C⁷ ⊕ F C⁷

(Solos) ⊕ F

On Cue: Background for solos.

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

Useful scales:

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

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

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

On Cue: Background for solos.

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

Useful scales:

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

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

Work Song (Part 1 - melody)

Nat Adderley

System 1: F_{MI}^7 break ————, break ————,

System 2: F_{MI}^7 break ————, C^7 break ————,

System 3: F_{MI}^7 break ————, B^b7 break ————,

System 4: F_{MI}^7 break ————, B^b7 break ————, C^7 , F_{MI}^7 (Solos)

System 5: F_{MI}^7 , F_{MI}^7 break ————, B^b7 break ————, C^7 , F_{MI}^7

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

(after solos)

Disregard breaks and figures during solos.

D.C. al Coda

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

Supplemental Material - Work Song

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{MI}^7
 C^7
 B^b7
 F_{MI}^7
 C^7
 B^b7

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

Useful Scales

F Blues Scale
F Dorian
(F_{MI}^7)

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

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

(Solos) F_{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

C^7
 F_{MI}^7
 B^b7

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

B^b7
 F_{MI}^7
 B^b7
 C^7
 F_{MI}^7

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

Guitar Voicings

F_{MI}^7
 C^7
 B^b7

6 fr.
8 fr.
6 fr.

R R R

Work Song (Part 2 - harmony)

Main musical score for 'Work Song (Part 2 - harmony)'. It consists of six staves of music in the key of F major (three flats). The first five staves contain the main melody with various chords: F^{Mi}7, C⁷, B^b7, and F^{Mi}7. The sixth staff is a solo section marked '(Solos)' with a double bar line and repeat sign, featuring a melodic line with accents and slurs.

On Cue: Background for solos.

Background music for solos and D.C. al Coda section. It consists of three staves of music. The first two staves provide a rhythmic accompaniment for the solo section. The third staff is labeled '(after solos) D.C. al Coda' and features a melodic line with a double bar line and repeat sign.

Useful scales:

Useful scales for the piece, shown in F major (three flats). The scales are: F Blues Scale (1 b3 4 b5 5 b7 1), F Dorian (1 2 b3 4 5 6 b7 1), C Mixolydian (1 2 3 4 5 6 b7 1), and B^b Mixolydian (1 2 3 4 5 6 b7 1).

Work Song (Part 3 - harmony)

The main musical score consists of six staves of music in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The notes are primarily quarter notes and eighth notes, with rests. Chord symbols are placed above the staves: F_{Mi}⁷, C⁷, B^b7, and F_{Mi}⁷. A double bar line with repeat dots is at the end of the first staff. A circled 'X' symbol is above the fifth staff, and the word '(Solos)' is written to the right. The score ends with a double bar line.

On Cue: Background for solos.

The background music for solos consists of three staves of music in 4/4 time, featuring a key signature of three flats. The notes are primarily quarter notes and eighth notes, with rests. The music concludes with a double bar line. To the right of the final staff, the text '(after solos) D.C. al Coda' is written.

Useful scales:

Four scales are shown on a single staff, each with its name and a sequence of notes below it:

- F Blues Scale:** 1 b3 4 b5 5 b7 1
- F Dorian (F_{Mi}⁷):** 1 2 b3 4 5 6 b7 1
- C Mixolydian (C⁷):** 1 2 3 4 5 6 b7 1
- B^b Mixolydian (B^b7):** 1 2 3 4 5 6 b7 1

Yardbird Suite (Part 1 - melody)

Charlie Parker

A1 **A2** C⁶ B^{b7} C⁶ B^{b7} A⁷

D^{M7} G⁷ C⁶ G⁷

2 G⁷ C⁶ B^{7(b9)} **B** E^{M7}

B^{7(b9)} E^{M7} A⁷ D^{M7}

A⁷ D⁷ G⁷ **A3** C⁶

B^{b7} C⁶ B^{b7} A⁷ D⁷ 

G⁷ C⁶ G⁷  G⁷ C⁶

(Solos)  G⁷ C⁶

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

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

B **A3**

3 **4** **3** (after solos) **D.C. al Coda**

Supplemental Material - Yardbird Suite

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C^6 B^b7 A^7 D_{MI}^7 G^7 $B^{7(b9)}$ E_{MI}^7 D^7
 C^6 B^b7 A^7 D_{MI}^7 G^7 $B^{7(b9)}$ E_{MI}^7 D^7

6	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

C Major
 (C^6) B^b Mixolydian
 (B^b7) A Mixolydian
 (A^7)

G Mixolydian
 (G^7) E Dorian
 (E_{MI}^7) B Half/whole diminished
 $(B^{7(b9)})$

Sample Bass Line

A1 **A2** C^6 B^b7 C^7 (B^b7) A^7 D_{MI}^7

G^7 C^6 G^7 G^7 C^6 $B^{7(b9)}$

B E_{MI}^7 $B^{7(b9)}$ E_{MI}^7 A^7 D_{MI}^7

A^7 D^7 G^7 **A3** Play letter **A**

Guitar Voicings

(C^6)
 (B^b7)
 (D_{MI}^7)
 (G^7)
 (D^7)

C^6_9
 B^b13
 A^7
 D_{MI}^9
 G^{13}
 $B^{7(b9)}$
 E_{MI}^7
 D^9

Yardbird Suite (Part 2 - harmony)

A1 **A2** C⁶ B^{b7} C⁶ B^{b7} A⁷ D^{Mi7}

B E^{Mi7} B^{7(b9)} E^{Mi7} A⁷ D^{Mi7} A⁷

D⁷ G⁷ **A3** C⁶ B^{b7} C⁶ B^{b7} A⁷

D⁷ G⁷ C⁶ G⁷ G⁷ G⁷ C⁶ (Solos) G⁷ C⁶

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

B 4 **A3**

3 (after solos) D.C. al Coda

Useful scales:

C Major (C^{MA7}) B^b Mixolydian (B^{b7}) A Mixolydian (A⁷)

G Mixolydian (G⁷) E Dorian (E^{Mi7}) B half/whole dimin. (B^{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 b3 4 5 6 b7 1 1 b9 #9 3 #11 5 6 b7 1

Yardbird Suite (Part 3 - harmony)

A1 **A2** C⁶ B^{b7} C⁶ B^{b7} A⁷ D_{Mi}⁷

1 G⁷ C⁶ G⁷ 2 G⁷ C⁶ B^{7(b9)}

B E_{Mi}⁷ B^{7(b9)} E_{Mi}⁷ A⁷ D_{Mi}⁷ A⁷

D⁷ G⁷ **A3** C⁶ B^{b7} C⁶ B^{b7} A⁷

D⁷ ⊕ G⁷ C⁶ G⁷ ⊕ G⁷ C⁶ (Solos)

A1 **A2** On Cue: Background for solos. 3

B 4 **A3**

3 (after solos) D.C. al Coda

Useful scales:

C Major (C_{Maj}⁷) B^b Mixolydian (B^{b7}) A Mixolydian (A⁷)

G Mixolydian (G⁷) E Dorian (E_{Mi}⁷) B half/whole dimin. (B^{7(b9)})

Z's Blues (Part 1 - melody)

Eric Alexander

Musical score for Z's Blues (Part 1 - melody) in B-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with a B^b7 chord and contains the first four measures. The second staff contains measures 5-8, with chords E7, E^b7, and E^o7. The third staff contains measures 9-12, with chords B^b7, G^{7(b9)}, and C^{Mi}7. The fourth staff contains measures 13-16, with chords F7, B^b7, a 'Fine' bracket, and F7. The piece concludes with the instruction '(Solos)'.

Z's Blues is a 12-bar blues that was originally played with a medium-swing feel.

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

Musical score for the background for solos, consisting of two staves of music. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music is in B-flat major and 4/4 time, featuring a steady bass line and melodic accompaniment.

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

Musical score for the shout chorus, consisting of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is in B-flat major and 4/4 time, featuring a steady bass line and melodic accompaniment. The piece concludes with the instruction 'D.S. al Fine'.

(for D.S.)

Supplemental Material - Z's Blues

Sample Piano Voicings

Basic 3-note voicings

B^{b7} F⁷ E⁷ E^{b7} E^o G^{7(b9)} C_M⁷

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

Root and rootless voicings

B^{b7} F⁷ E⁷ E^{b7} E^o G^{7(b9)} C_M⁷

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

Useful Scales

B^b Blues Scale **B^b Mixolydian (B^{b7})** **F Mixolydian (F⁷)** **E Mixolydian (E⁷)**

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

E^b Mixolydian (E^{b7}) **E Whole/half dim (E^o)** **G Half/whole dim (G^{7(b9)})** **C Dorian (C_M⁷)**

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

Sample Bass Line

B^{b7} F⁷ B^{b7} E⁷ E^{b7} E^o

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

B^{b7} G^{7(b9)} C_M⁷ F⁷ B^{b7} F⁷

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

Guitar Voicings

B^{b7} F^{7(b9)} E^{7(b9)} E^{b7(b9)} E^{o7} G^{7(b9)} C_M⁷

R R R R R R R

Z's Blues (Part 2 - harmony)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

Useful scales:

Z's Blues (Part 3 - harmony)

Bb^7 F^7 Bb^7 E^7
 Eb^7 $E^{\circ 7}$ Bb^7 $G^7(b9)$
 C_{Mi}^7 F^7 Bb^7 (Fine) F^7 (Solos)

On Cue: Background for solos.

Shout chorus. Play after solos (optional).

D.S. al Fine

Useful scales:

Bb Mixolydian (Bb^7) F Mixolydian (F^7) E Mixolydian (E^7) Eb Mixolydian Eb^7
 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
 E whole/half dimin. ($E^{\circ 7}$) G half/whole dimin. ($G^7(b9)$) C Dorian (C_{Mi}^7)
 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^{MI6} C Dorian

1 2 b3 4 5 6 b7 1

C^{MI7} C Dorian

1 2 b3 4 5 6 b7 1

C^{MI7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

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

C^{7(#11)} C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C^{MA7(#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^{MI6} C Melodic Minor

1 2 b3 4 5 6 7 1

C^{MI7} 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

C^{7sus} 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^{7sus(b9)} C Phrygian

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

C Major

G Major

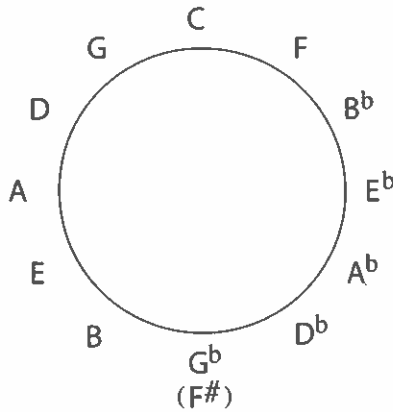
D Major

A Major

E Major

B Major

Cycle of Fifths



Move clockwise down a fifth, move counterclockwise up a fifth.

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Transposing A Riff

C Major

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"
31. Só Danço Samba "Antonio Carlos Jobim: The Composer Of Desafinado, Plays"; Stan Getz/João Gilberto's "Getz/Gilberto"
32. Song For My Father Horace Silver's "Song For My Father"
33. Sonnymoon For Two Sonny Rollins' "A Night At The Village Vanguard"
34. St. James Infirmary Louis Armstrong's "Satch Blows The Blues"
35. St. Thomas Sonny Rollins' "Saxophone Colossus"
36. Straight Life Freddie Hubbard's "Straight Life"
37. Tenor Madness Sonny Rollins' "Tenor Madness"
38. Trail Dust Not currently recorded
39. When The Saints Go Marching In Louis Armstrong's "Golden Greats"
40. Work Song Cannonball Adderley's "Them Dirty Blues"
41. Yardbird Suite Charlie Parker's "The Savoy And Dial Master Takes"
42. Z's Blues Not currently recorded

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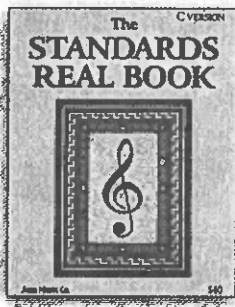
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Falling In Love With Love
From This Moment On
Give Me The Simple Life
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I Can't Get Started
I Concentrate On You
I Cover The Waterfront
I Love You
I Loves You Porgy

I Only Have Eyes For You
I'm A Fool To Want You
Indian Summer
It Ain't Necessarily So
It Never Entered My Mind
It's You Or No One
Just One Of Those Things
Love For Sale
Lover, Come Back To Me
The Man I Love
Mr. Lucky
My Funny Valentine
My Heart Stood Still
My Man's Gone Now

Old Folks
On A Clear Day
Our Love Is Here To Stay
'Round Midnight
Secret Love
September In The Rain
Serenade In Blue
Shiny Stockings
Since I Fell For You
So In Love
So Nice (Summer Samba)
Some Other Time
Stormy Weather
The Summer Knows

Summer Night
Summertime
Teach Me Tonight
That Sunday, That Summer
The Girl From Ipanema
Then I'll Be Tired Of You
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Darn That Dream
Desafinado
Early Autumn

Eighty One
E.S.P.
Everything Happens To Me
Feel Like Makin' Love
Footprints
Four
Four On Six
Gee Baby Ain't I Good To You
Gone With The Wind
Here's That Rainy Day
I Love Lucy
I Mean You
I Should Care

I Thought About You
If I Were A Bell
Imagination
The Island
Jersey Bounce
Joshua
Lady Bird
Like Someone In Love
Little Sunflower
Lush Life
Mercy, Mercy, Mercy
The Midnight Sun
Monk's Mood
Moonlight In Vermont

My Shining Hour
Nature Boy
Nefertiti
Nothing Personal
Oleo
Once I Loved
Out Of This World
Pent Up House
Portrait Of Tracy
Put It Where You Want It
Robbin's Nest
Ruby, My Dear
Satin Doll
Search For Peace

Shaker Song
Skylark
A Sleepin' Bee
Solar
Speak No Evil
St. Thomas
Street Life
Tenderly
These Foolish Things
This Masquerade
Three Views Of A Secret
Waltz For Debby
Willow Weep For Me
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A Child Is Born
Cold Duck Time
Day By Day

Django
Equinox
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Five Hundred Miles High
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Giant Steps
Harlem Nocturne
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Honeysuckle Rose
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I'll Be Around
I'll Get By
I Wind

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Killer Joe
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Mood Indigo
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Naima

Nica's Dream
Once In A While
Perdido
Rosetta
Sea Journey
Senor Blues
September Song
Seven Steps To Heaven
Silver's Serenade
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Blue Moon
Butterfly
Caravan
Ceora
Close Your Eyes
Creepin'
Day Dream

Dolphin Dance
Don't Be That Way
Don't Blame Me
Emily
Everything I Have Is Yours
For All We Know
Freedomland
The Gentle Rain
Get Ready
A Ghost Of A Chance
Heat Wave
How Sweet It Is
I Fall In Love Too Easily
I Got It Bad

I Hear A Rhapsody
If You Could See Me Now
In A Mellow Tone
In A Sentimental Mood
Inner Urge
Invitation
The Jitterbug Waltz
Just Friends
Just You, Just Me
Knock On Wood
The Lamp Is Low
Laura
Let's Stay Together
Lonely Woman

Malden Voyage
Moon And Sand
Moonglow
My Girl
On Green Dolphin Street
Over The Rainbow
Prelude To A Kiss
Respect
Ruby
The Second Time Around
Serenata
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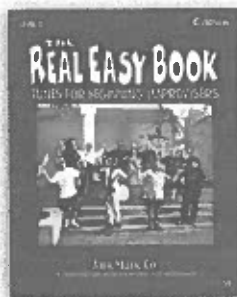
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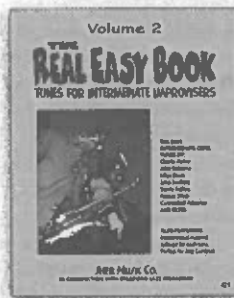
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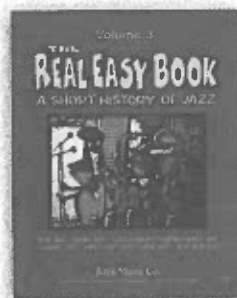
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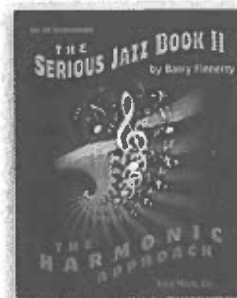
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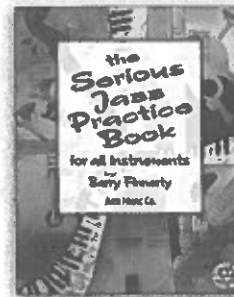
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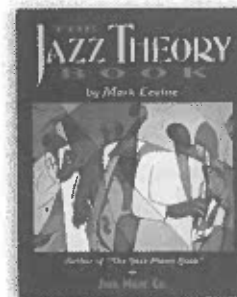


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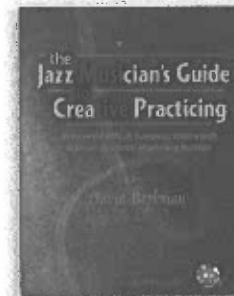


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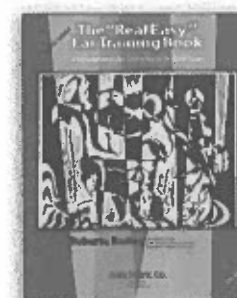


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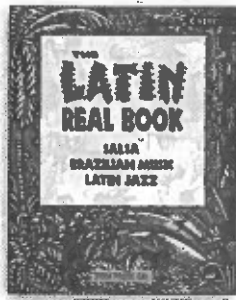
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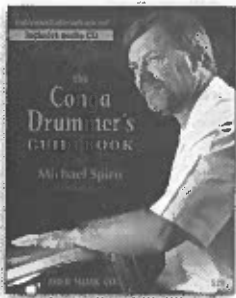
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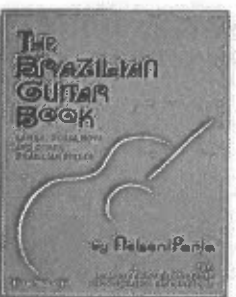
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