

LEVEL 1

3-Horn Edition

E^b VERSION

THE REAL EASY BOOK

TUNES FOR BEGINNING IMPROVISERS

A Sher Music Co. Publication

Produced in conjunction with
the Stanford jazz Workshop
stanfordjazz.org

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Introduction to the Expanded, 3-Horn Edition

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

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

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

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

ADDITIONAL PARTS

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

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

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

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

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

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

ENDINGS

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

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

(continued on following page)

ADDED BACKGROUNDS, SHOUT CHORUSES

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

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

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

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

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

Shout Choruses have been added to many of the tunes.

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

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

IN CLOSING

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

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

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

Larry Dunlap. arranger

What is unique about this book?

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

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

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

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

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

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

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

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

Please Note

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

How to use this book

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

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

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

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

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

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

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

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

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

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

The Drum Parts: Basic drum patters for several styles are included in Appendix 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 Buehe, Larry Dunlap, Dena DeRose, Andrew Speight, the late, great Chuck Gee, and many more, as well as from hundreds if not thousands of SJW students. Extra special thanks to Jim Nadel for his vision and leadership for over 40 years at the Stanford Jazz Workshop.

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

The Tunes



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

Milt Jackson

The musical score consists of four staves of music in 4/4 time, key of D major. The first three staves show a repeating melodic motif with triplets. The first staff has a D7 chord above it. The second staff has G7 and D7 chords. The third staff has Em7, A7, D7, and A7 chords, ending with a double bar line and the word "(Solos)". The fourth staff shows a single D7 chord above a single note on the staff.

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. Alto play lower octave. Bari. play upper octave.

The background accompaniment consists of two staves of music. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a similar pattern with some rests and a final measure with a double bar line.

Shout chorus. Play after solos (optional). Alto and Bari. can both play this part as written.

The shout chorus consists of three staves of music. The first staff shows a melodic line with eighth and sixteenth notes. The second staff shows a similar melodic line. The third staff shows a final melodic line ending with a double bar line and the text "D.S. al Coda".

Supplemental Material - Bags' Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
D ⁷	G ⁷	E _{MI} ⁷	A ⁷	D ⁷	G ⁷	E _{MI} ⁷	A ⁷
b7 3 1	3 b7 1	b7 b3 1	3 b7 1	5 3 b7	9 b7 3	5 b3 b7	9 b7 3

Useful Scales

D Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

D ⁷															
1	5	1	5	1	3	5	b7	1	7	b7	6	5	4	3	1
G ⁷				D ⁷											
1	3	5	b7	3	1	b7	6	1	3	b7	6	5	4	3	b3
E _{MI} ⁷				A ⁷				D ⁷				A ⁷			
1	2	b3	3	1	2	b3	3	1	b7	6	b6	1	b7	6	5

Bags' Groove (Part 2 - harmony)

Alto play lower octave. Bari. play upper octave.

The first section consists of four staves of music in D major, 4/4 time. The first staff begins with a double bar line and a repeat sign, followed by a D7 chord symbol. The second staff contains G7 and D7 chord symbols. The third staff contains Em7, A7, D7, and A7 chord symbols, ending with a double bar line and the word "(Solos)". The fourth staff is a bass line starting with a D7 chord symbol.

On Cue: Background for solos. Alto play lower octave. Bari. play upper octave.

This section consists of two staves of music in D major, 4/4 time, providing harmonic support for the solos. It features a mix of eighth and quarter notes with some ties.

Shout chorus. Play after solos (optional). Alto and Bari. can both play this part as written.

The shout chorus consists of three staves of music in D major, 4/4 time. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line with some ties. The third staff has a bass line with a double bar line and the instruction "D.S. al Coda".

Useful scales: D Blues Scale

The D Blues Scale is shown on a single staff in D major, 4/4 time. The notes are D, E, F, G, A, B, D. Below the staff, the scale is labeled with numbers: 1, b3, 4, b5, 5, b7, 1.

Bags' Groove (Part 3 - harmony)

Alto play lower octave. Bari. play upper octave.

Musical notation for the first section, consisting of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a series of chords and melodic lines. The second staff continues the harmonic progression. The third staff includes chords labeled E_{MI}⁷, A⁷, D⁷, and A⁷, and ends with a double bar line and the word "(Solos)". The fourth staff shows a single chord, D⁷, with a double bar line.

On Cue: Background for solos. Alto play lower octave. Bari. play upper octave.

Musical notation for the 'On Cue' section, consisting of two staves. The first staff features a complex harmonic texture with multiple voices. The second staff continues the background accompaniment.

Shout chorus . Play after solos (optional). Alto play lower octave. Bari. play upper octave.

Musical notation for the 'Shout chorus' section, consisting of three staves. The first staff has a treble clef and a key signature of two sharps. The second and third staves continue the harmonic progression. The section concludes with a double bar line and the instruction "D.S. al Coda".

Useful scales: D Blues Scale

Musical notation for the D Blues Scale, shown on a single staff with a treble clef and a key signature of two sharps. The scale is written as a sequence of notes: D, E, F, G, A, B, C, D.

1 b3 4 b5 5 b7 1

Big Bertha (Part 1 - melody)

Duke Pearson

A1 **A2** Gm^6 D^7

Gm^6 D^7 Gm^6 D^7 Gm^6

B F^7 E^b7 D^7

A3 Gm^6 D^7

Gm^6 D^7 **(Fine)** (D^7)

A1 **A2** **A3** On Cue: Background for solos. (Duplicates Part 2) All play in this range.

1 2 **B** 8 3

D.C. al Fine

Supplemental Material - Big Bertha

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G_{MI}^6
 D^7
 F^7
 E^b7
 G_{MI}^6
 D^7
 F^7
 E^b7

$\begin{matrix} b3 & b7 & b7 & b7 & b3 & 5 & 5 & 5 \\ 6 & 3 & 3 & 3 & 6 & 3 & 3 & 3 \\ 1 & 1 & 1 & 1 & 5 & b7 & b7 & b7 \end{matrix}$

Useful Scales

G Blues Scale
G Dorian
 (G_{MI}^6)
D Mixolydian
 (D^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

F Mixolydian
 (F^7)
 E^b Mixolydian
 (E^b7)

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

Sample Bass Line

A1 A2 G_{MI}^6
 D^7
 G_{MI}^6

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

1. D^7
2. G_{MI}^6
B F^7

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

E^b7
 D^7
A3 G_{MI}^6

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

D^7
 G_{MI}^6
 (D^7)

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

Big Bertha (Part 2 - harmony)

Alto play lower octave. Optional Bari. play upper octave.

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 two measures labeled A1 and A2. The key signature is B-flat major. Chord symbols are placed above the staff: GMI⁶, D⁷, and GMI⁶. The second staff continues with GMI⁶, then a first ending bracket labeled 1 with D⁷ and a second ending bracket labeled 2 with GMI⁶. It ends with a measure labeled B and F⁷. The third staff starts with F⁷ and ends with E^{b7}. The fourth staff starts with E^{b7}, has a measure with D⁷, and ends with a measure labeled A3 and GMI⁶. The fifth staff starts with GMI⁶, has a measure with D⁷, and ends with a measure labeled (Fine) and D⁷. The sixth staff continues with GMI⁶ and D⁷.

This section is titled "On Cue: Background for solos. All play in this range." It consists of two staves. The first staff has three measures labeled A1, A2, and A3. The second staff has three measures labeled 1, 2, and 3, with a measure labeled B and the number 8. The section concludes with the instruction "D.C. al Fine".

Useful scales:

- G Blues Scale: 1 b3 4 b5 5 b7 1
- G Dorian (GMI⁶): 1 2 b3 4 5 6 b7 1
- D Mixolydian (D⁷): 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

Big Bertha (Part 3 - harmony)

Bari. play upper octave. Optional Alto play lower octave.

Musical notation for the main section of "Big Bertha (Part 3 - harmony)".

Chord progressions: A1 A2 GMI⁶, D⁷, GMI⁶, GMI⁶, D⁷, GMI⁶, B F⁷, F⁷, Eb⁷, Eb⁷, D⁷, A3 GMI⁶, D⁷, GMI⁶, (Fine) D⁷.

Musical notation for the background section.

Section markers: A1 A2 A3. On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Chord progression: B 8. D.C. al Fine.

Useful scales: G Blues Scale

G Dorian (GMI⁶)

D Mixolydian (D⁷)

Musical notation for the G Blues Scale, G Dorian, and D Mixolydian scales.

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

F Mixolydian (F⁷)

Eb Mixolydian (Eb⁷)

Musical notation for the F Mixolydian and Eb Mixolydian scales.

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

Blue Seven (Part 1 - melody)

Sonny Rollins

Musical notation for the first three lines of the Blue Seven melody. The first line starts with a G7 chord, the second with a C7 chord, and the third with a G7 chord. The third line ends with a D7 chord and a double bar line with a repeat sign, followed by the word "(Solos)".

Musical notation for a G7(b5) chord, showing the notes G, B \flat , D, and F.

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). Alto play lower octave. Bari. play upper octave.

Musical notation for the background accompaniment for solos. It consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The music features a call and response melody with various chords and notes.

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

Musical notation for the shout chorus. It consists of three staves of music. The first staff has a treble clef and the second and third have bass clefs. The music features a call and response melody with various chords and notes.

D.C. al Coda

Supplemental Material - Blue Seven

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful Scales

G Blues Scale

Sample Bass Line

Blue Seven (Part 2 - harmony)

Alto play lower octave. Bari. play upper octave.

Chords: G^7 , C^7 , G^7 , C^7 , G^7 , D^7 , C^7 , G^7 , D^7 , $G^{7(b5)}$

(Solos)

On cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

Shout chorus. Play after solos (optional). Alto play lower octave. Optional Bari. play upper octave.

D.C. al Coda

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Blue Seven (Part 3 - harmony)

Bari. play upper octave. Optional Alto play lower octave.

Chords: G⁷, C⁷, G⁷, D⁷, C⁷, G⁷, D⁷, G⁷(b5)

(Solos)

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. Play after solos (optional). Bari. play upper octave. Optional Alto play lower octave.

D.C. al Coda

Useful scales: G Blues Scale

Blues by Five (Part 1 - melody)

Red Garland

G^7
 C^7 G^7
 D^7 G^7 D^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) Alto play lower octave. Bari. play upper octave.

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

D.S. al Fine

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

The diagram shows two sets of piano voicings for G7, C7, and D7 chords. The first set, labeled 'Basic 3-note voicings', shows the root, 3rd, and 7th of each chord. The second set, labeled 'Rootless voicings', shows the 9th, 3rd, and 7th of each chord. The notes are written on a grand staff with treble and bass clefs.

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

Useful Scales

G Blues Scale

The G Blues Scale is shown on a single treble clef staff. The notes are G, Bb, C, D, Eb, E, G. Below the staff are the corresponding fingering numbers: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

The sample bass line consists of three staves of music in G major. The first staff is for G⁷ and the second for C⁷. The third staff is for D⁷ and G⁷. The notes are written in a rhythmic pattern with corresponding fingering numbers below. The G⁷ section includes a #4 (F#) and a b7 (F). The C⁷ section includes a b7 (Bb) and a b6 (Eb). The D⁷ section includes a #4 (F#) and a b7 (C).

Blues by Five (Part 2 - harmony)

All play single notes as written. For octaves, Alto play lower note, Optional Bari. play upper note.

Musical notation for the first section of "Blues by Five (Part 2 - harmony)". It consists of three staves of music in 4/4 time, key of G major. The first staff starts with a double bar line and a repeat sign, followed by a G⁷ chord symbol. The second staff has C⁷, G⁷, and G⁷ chord symbols. The third staff has D⁷, G⁷, and D⁷ chord symbols. The section ends with a "Fine" marking.

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

Musical notation for the "On Cue" section. It consists of two staves of music in 4/4 time, key of G major. The notation shows chords and single notes for background accompaniment.

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

For octaves, Alto play lower note, Bari. play upper note.

Musical notation for the "Shout chorus" section. It consists of three staves of music in 4/4 time, key of G major. The notation shows single notes and chords for the shout chorus. The section ends with a "D.S. al Fine" marking.

Useful scales: G Blues Scale

Musical notation for the G Blues Scale. It is a single staff of music in 4/4 time, key of G major, showing the notes of the G Blues Scale: G, A, B^b, B, C, D.

Blues by Five (Part 3 - harmony)

G⁷ Bari. play upper octave. Optional Alto play lower octave.

Musical notation for the first section, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and quarter notes. Above the first measure is a chord symbol **C⁷**. Above the fifth measure is a chord symbol **G⁷**. The second staff continues the melodic line with similar rhythmic patterns. Above the fifth measure is a chord symbol **G⁷**. The third staff features a long note in the first measure, followed by a series of chords. Above the first measure is a chord symbol **D⁷**. Above the fifth measure is a chord symbol **G⁷**. Above the eighth measure is a chord symbol **D⁷**. The section concludes with a double bar line and the word **(Fine)** written below the staff.

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Musical notation for the 'On Cue' section, consisting of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and notes, including a flat symbol (b) above the eighth measure. The second staff continues the harmonic background with similar chordal structures and notes.

Shout chorus. Play after solos (optional). Bari. play upper octave Optional Alto play play lower octave.

Musical notation for the 'Shout chorus' section, consisting of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and notes, including a flat symbol (b) above the first measure. The second staff continues the rhythmic and harmonic pattern. The third staff concludes the section with a double bar line and the instruction **D.S. al Fine** written to the right of the staff.

Useful scales: **G Blues Scale**

Musical notation for the G Blues Scale, showing the notes 1, b3, 4, b5, 6, b7, 1. The scale is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G (1), Bb (b3), C (4), D (b5), E (6), F (b7), G (1).

Blues in the Closet (Part 1 - melody)

Oscar Pettiford

♩ D⁷

G⁷ D⁷

Em⁷ A⁷ D⁷ A⁷ (Solos)

D⁷

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.

Background, on cue. (Duplicates Part 2). Alto play lower octave. Bari. play upper octave.

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

D.S. al Coda

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D⁷		G⁷		E_{mi}⁷		A⁷		D⁷		G⁷		E_{mi}⁷		A⁷	
b7	3	b7	3	b7	3	5	9	5	9	b7	3	b7	3	b7	3
3	b7	b3	b7	3	b7	3	b7	b3	b7	3	b7	3	b7	3	b7
1	1	1	1	1	1	b7	3	b7	3	b7	3	b7	3	b7	3

Useful Scales

D Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

D⁷															
G⁷				D⁷				D⁷				D⁷			
E_{mi}⁷				A⁷				D⁷				A⁷			
1	2	b3	3	1	2	b3	3	1	b7	6	b6	1	b7	6	5

Blues in the Closet (Part 2 - harmony)

D⁷ All play single lines. For octvs.: Alto play lower notes, Bari. play upper notes.

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

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

For octaves, Alto play lower note, Optional Bari. play upper note.

Useful scales: D Blues Scale

1 b3 4 b5 5 b7 1

Blues in the Closet (Part 3 - harmony)

D⁷ All play single lines. For octs.: Alto play lower notes, Bari. play upper notes.

The main musical notation consists of four staves. The first three staves are in 4/4 time and feature a variety of chords: G⁷, D⁷, E_{mi}⁷, A⁷, and D⁷. The fourth staff is a solo section marked with a double bar line and a repeat sign, labeled "(Solos)".

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

The background accompaniment for the solo section is shown in two staves. It features a steady harmonic accompaniment with chords and melodic lines in the upper and lower octaves.

Shout chorus. Play after solos (optional). Bari. play upper octave. Optional Alto play lower octave.

The shout chorus is presented in three staves. It features a strong harmonic accompaniment with chords and melodic lines. The section concludes with the instruction "D.S. al Coda".

Useful scales: D Blues Scale

The D Blues Scale is shown in a single staff with the following notes: 1, b3, 4, b5, 5, b7, 1.

Cold Duck Time (Part 1 - melody)

Eddie Harris

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

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

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

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D⁷	G⁷	B^bMA⁷	CMA⁷	D⁷	G⁷	B^bMA⁷	CMA⁷
----------------------	----------------------	------------------------------------	------------------------	----------------------	----------------------	------------------------------------	------------------------

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

D Blues Scale	B^b Major	(B^bMA⁷)	C Major	(CMA⁷)
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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

D⁷	G⁷	D⁷	G⁷
----------------------	----------------------	----------------------	----------------------

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

B^bMA⁷	CMA⁷	D⁷
------------------------------------	------------------------	----------------------

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

Cold Duck Time (Part 2 - harmony)

Alto play lower octave. Optional Bari. play upper octave. **G7**

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

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

For octaves: Bari. play upper octave. Optional Alto play lower octave.

Useful scales: D Blues Scale Bb Major (BbMA7) C Major (CMA7)

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)

Bari. play upper octave. Optional Alto play lower octave.

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

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

For octaves: Bari. play upper octave. Optional Alto play lower octave.

Useful scales: D Blues Scale Bb Major (BbMA7) C Major (CMA7)

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

Contemplation (Part 1 - melody)

McCoy Tyner

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

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

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

Supplemental Material - Contemplation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A_{MI}^7	$F_{MA}^{7(\#11)}$	$E_{SUS}^{7(b9)}$	A_{MI}^7	$F_{MA}^{7(\#11)}$	$E_{SUS}^{7(b9)}$
$\flat 3$ $\flat 7$ 1	7 3 1	$\flat 7$ 4 1	9 $\flat 7$ $\flat 3$	$\#4$ 3 7	5 4 $\flat 7$

Useful Scales

A Dorian	(A_{MI}^7) F Lydian	$(F_{MA}^{7(\#11)})$ E Phrygian
1 2 $\flat 3$ 4 5 6 $\flat 7$ 1	1 2 3 $\#4$ 5 6 7 1	1 $\flat 9$ $\#9$ 4 5 $\#5$ $\flat 7$ 1

Sample Bass Line

A_{MI}^7

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

A_{MI}^7 $F_{MA}^{7(\#11)}$

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

$E_{SUS}^{7(b9)}$

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

Contemplation (Part 2 - harmony)

A_MI⁷ All play single notes as written. For octaves, Alto play lower note, Bari. play upper note.

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

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

Useful scales:

Contemplation (Part 3 - harmony)

A_MI⁷ Bari. play upper octave. Optional Alto play lower octave.

(Solos)

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. Play after solos (optional). Bari. play upper octave. Optional Alto play lower octave.

D.C. al Coda

Useful scales:

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

All play this part.

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

Background, on cue. (Duplicates Part 2). Alto play lower octave. Bari. play upper octave.

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷	E⁷	A⁷	D⁷	C⁷	C⁷°	G⁷	E⁷	A⁷	D⁷	C⁷	C⁷°
----------------------	----------------------	----------------------	----------------------	----------------------	-----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	-----------------------

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

G Blues Scale	G Mixolydian	(G⁷) E Mixolydian	(E⁷)
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1 b3 4 b5 5 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1
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A Mixolydian	(A⁷) D Mixolydian	(D⁷) C Mixolydian	(C⁷)
---------------------	-------------------------------------	-------------------------------------	------------------------

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
------------------	------------------	------------------	------------------

C⁷ Whole/half diminished	(C⁷°)
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1 2 b3 4 b5 b6 bb7 7 1

Sample Bass Line

G⁷	E⁷	A⁷	D⁷	G	D⁷	G⁷	E⁷
----------------------	----------------------	----------------------	----------------------	----------	----------------------	----------------------	----------------------

1 3 5 b7	1 b7 5 3	1 3 1 3	1 3 1 3	1 6 1 3	1 2 3 5	1 2 b3 3
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A⁷	D⁷	G⁷	C⁷
----------------------	----------------------	----------------------	----------------------

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

C⁷°	G⁷	E⁷	A⁷	D⁷	G⁷	D⁷
-----------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

1 b3 1 b6	1 1 7 b7	1 3 b7 5	1 3 1 3	1 3 1 3	1 6 1 3
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Doxy (Part 2 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

The main musical score consists of five staves of music in 4/4 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the first staff are chord symbols: G7, E7, A7, D7, G7, D7. Above the second staff are: G7, E7, A7, D7. Above the third staff are: G7, C7, C#o7. Above the fourth staff are: G7, E7, A7, D7, G7, D7. Above the fifth staff are: A7, D7, G7, E7, A7, D7, G7. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A section of the score is marked with a double bar line and the word "(Solos)".

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

The background music for solos consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The music features sustained chords and moving lines. The third staff ends with the instruction "(for D.S.) (after solos) D.S. al Coda".

Useful scales:

Useful scales:

- G Mixolydian (G7): 1 2 3 4 5 6 b7 1
- E Mixolydian (E7): 1 2 3 4 5 6 b7 1
- A Mixolydian (A7): 1 2 3 4 5 6 b7 1
- D Mixolydian (D7): 1 2 3 4 5 6 b7 1
- C Mixolydian (C7): 1 2 3 4 5 6 b7 1
- C# whole/half dimin (C#o7): 1 2 b3 4 b5 b6 #6 #7 1

Doxy (Part 3 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

The main harmonic notation consists of six staves of music in 4/4 time, key of G major. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staves: G⁷, E⁷, A⁷, D⁷, G⁷, D⁷, G⁷, E⁷, A⁷, D⁷, G⁷, D⁷, G⁷, C⁷, C^{#o7}, G⁷, E⁷, A⁷, D⁷, G⁷, D⁷, A⁷, D⁷, G⁷, E⁷, A⁷, D⁷, G⁷, and G⁷. A double bar line with repeat dots is followed by the word "(Solos)".

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

The background for solos notation consists of three staves of music. The notes are primarily eighth and quarter notes, often beamed together. The third staff ends with a double bar line and the instruction "(for D.S.)" above it, and "(after solos) D.S. al Coda" to the right.

Useful scales:

The useful scales notation consists of two rows of scales, each with a treble clef and a key signature of one sharp (F#). The scales are:

- G Mixolydian (G⁷): 1 2 3 4 5 6 b7 1
- E Mixolydian (E⁷): 1 2 3 4 5 6 b7 1
- A Mixolydian (A⁷): 1 2 3 4 5 6 b7 1
- D Mixolydian (D⁷): 1 2 3 4 5 6 b7 1
- C Mixolydian (C⁷): 1 2 3 4 5 6 b7 1
- C[#] whole/half dimin. (C^{#o7}): 1 2 b3 4 b5 b6 #6 #7 1

Edward Lee (Part 1 - melody)

Harold Mabern

A1 **A2** $C\#MI^7$ $F\#^7$

$G\#^7$ $C\#MI^7$ $A\#MA^7$ $G\#^7$ $C\#MI^7$

B E^7 $A\#MA^7$ $C\#^7$ $F\#\#MA^7$ B^7

$E\#MA^7$ A^7_{sus} $G\#^7$ **A3** $C\#MI^7$

$C\#MI^7$ $F\#^7$ $G\#^7$ $C\#MI^7$

$A\#MA^7$ $G\#^7$ $C\#MI^7$ (Solos) $G\#^7$ $C\#MI^7$

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

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

A1 **A2** **A3** Bari. play upper notes. Alto play lower notes.

B

(after last solo)
D.C. al Coda

Supplemental Material - Edward Lee

Sample Piano Voicings

Basic 3-note voicings

$C\#_{MI}^7$
 $F\#^7$
 $G\#^7$
 A_{MA}^7
 E^7
 $C\#^7$
 $F\#_{MA}^7$
 B^7
 E_{MA}^7
 A^7_{SUS}

b3
b7
1

#0
b7
3
1

#0
b7
3
1

7
3
1

3
b7
1

3
b7
1

7
3
1

3
b7
1

7
3
1

4
b7
1

Rootless voicings

$C\#_{MI}^7$
 $F\#^7$
 $G\#^7$
 A_{MA}^7
 E^7
 $C\#^7$
 $F\#_{MA}^7$
 B^7
 E_{MA}^7
 A^7_{SUS}

5
b3
b7

9
b7
3

9
b7
3

9
7
3

13
3
b7

13
3
b7

9
7
3

13
3
b7

9
7
3

9
b7
4

Useful Scales

$C\#$ Blues Scale
 $G\#$ Mixolydian
 $(G\#^7)$ A Major
 (A_{MA}^7) E Mixolydian
 (E^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

$C\#$ Mixolydian
 $(C\#^7)$ F# Major
 $(F\#_{MA}^7)$ B Mixolydian
 (B^7) A Mixolydian
 (A^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
 $C\#_{MI}^7$
 $F\#^7$
 $G\#^7$
 $C\#_{MI}^7$

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

A_{MA}^7
 $G\#^7$
 $C\#_{MI}^7$
B
 E^7
 A_{MA}^7
 $C\#^7$
 $F\#_{MA}^7$

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

B^7
 E_{MA}^7
 A^7_{SUS}
 $G\#^7$
A3
Play letter
A

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

8 bars

Edward Lee (Part 2 - harmony)

Alto play lower notes.

A1 **A2** C#MI7 Optional Bari. play upper notes.. F#7 G#7

C#MI7 AMA7 G#7 C#MI7 **B** E7 AMA7

C#7 F#MA7 B7 EMA7 A7sus

G#7 **A3** C#MI7 F#7

G#7 C#MI7 AMA7 G#7 C#MI7 G#7 C#MI7 (Solos)

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

A1 **A2** **A3** For octaves: Alto play lower notes. Optional Bari. play upper notes.

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

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

Useful scales:

C# Blues Scale G# Mixolydian (G#7) A Major (AMA7) E Mixolydian (E7)

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

C# Mixolydian (C#7) F# Major (F#MA7) B Mixolydian (B7) A Mixolydian (A7)

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)

All play single lines. For octs: Bari. play upper notes.

A1 **A2** $C\#MI^7$ Optional Alto play lower notes, $F\#^7$ $G\#^7$

$C\#MI^7$ $A\#MA^7$ $G\#^7$ $C\#MI^7$ **B** E^7 $A\#MA^7$

$C\#^7$ $F\#MA^7$ B^7 $E\#MA^7$ A^7_{sus}

$G\#^7$ **A3** $C\#MI^7$ $F\#^7$

$G\#^7$ $C\#MI^7$ $A\#MA^7$ $\oplus G\#^7$ $C\#MI^7$ $\oplus G\#^7$ $C\#MI^7$ (Solos)

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

A1 **A2** **A3** For octs: Bari. play upper notes. Optional Alto play lower notes.

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

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

Useful scales:

$C\#$ Blues Scale $G\#$ Mixolydian ($G\#^7$) A Major ($A\#MA^7$) E Mixolydian (E^7)

$C\#$ Mixolydian ($C\#^7$) $F\#$ Major ($F\#MA^7$) B Mixolydian (B^7) A Mixolydian (A^7)

Equinox (Part 1 - melody)

John Coltrane

Musical score for Equinox (Part 1 - melody) in 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written in a minor key. The second staff continues the melody. The third staff includes a section marked '(Solos)' with a double bar line and a repeat sign. The fourth staff continues the melody and ends with a double bar line and a repeat sign. Chord symbols are placed above the notes: A_{MI}⁷, D_{MI}⁷, F⁷, E⁷, and A_{MI}⁷.

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

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

Musical score for background for solos, consisting of two staves. The first staff is in treble clef and the second staff is in bass clef. The music is written in a minor key and features a steady, rhythmic accompaniment. The notes are primarily eighth and quarter notes, with some ties and slurs.

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

Musical score for the shout chorus, consisting of three staves. The first two staves are in treble clef and the third staff is in bass clef. The music is written in a minor key and features a steady, rhythmic accompaniment. The notes are primarily eighth and quarter notes, with some ties and slurs. The score ends with a double bar line and the instruction 'D.S. al Coda'.

Supplemental Material - Equinox

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A_{MI}^7	D_{MI}^7	F^7	E^7	A_{MI}^7	D_{MI}^7	F^7	E^7
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The image shows piano voicings for Am7, Dm7, F7, and E7. The first four chords are basic 3-note voicings, and the last four are rootless voicings. Each chord is shown on a grand staff with notes in the treble and bass clefs. Below the staves are fingering numbers for the right hand.

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

Useful Scales

A Dorian	(A_{MI}^7)	A Blues Scale	F Mixolydian	(F^7)	E Mixolydian	(E^7)
----------	----------------	---------------	--------------	-----------	--------------	-----------

The image shows four scales: A Dorian, A Blues Scale, F Mixolydian, and E Mixolydian. Each scale is written on a single staff with a treble clef and includes a sequence of fingering numbers below the notes.

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

Sample Bass Lines

(Head)

A_{MI}^7	D_{MI}^7
------------	------------

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

A_{MI}^7	F^7	E^7	A_{MI}^7
------------	-------	-------	------------

1 1 1 1 1 1 1 5 b7

(Solo)

A_{MI}^7	D_{MI}^7
------------	------------

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

A_{MI}^7	F^7	E^7	A_{MI}^7
------------	-------	-------	------------

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

Equinox (Part 2 - harmony)

Alto play lower octave. Optional Bari. play upper octave.

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

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

For octaves, Alto play lower note, Bari. play upper note.

Useful scales:

A Dorian (A mi7) A Blues Scale F Mixolydian (F7) E Mixolydian (E7)

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)

Bari. play upper octave. Optional Alto play lower octave.

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. Play after solos (optional). Bari. play upper octave. Optional Alto play lower octave.

Useful scales:

A Dorian (A MI7) A Blues Scale F Mixolydian (F7) E Mixolydian (E7)

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

The main melody is written in G major, 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and a G7 chord. The second staff continues the melody with a G7 chord. The third staff features a G7 chord and a trill on the second measure. The fourth staff concludes with a G7 chord, a trill, and a 'Fine' marking.

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

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

For octaves; Alto play lower notes. Bari. play upper notes.

This section provides background accompaniment for solos. It consists of three staves of music. The first two staves use whole notes and half notes, while the third staff uses eighth notes. The music is in G major and 4/4 time.

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

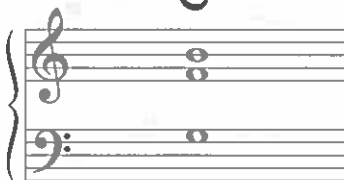


For octaves: Bari. play upper notes. Alto play lower notes.

The shout chorus consists of three staves of music. The first two staves feature a melody of eighth notes and quarter notes. The third staff concludes with a 'D.S. al Fine' marking. The music is in G major and 4/4 time.

Supplemental Material - Freedom Jazz Dance

Sample Piano Voicings

Basic 3-note voicings Rootless voicings

G⁷	G⁷	G⁷(#9)
		
3 b7 1	9 b7 3	#9 b7 3

Useful Scales

G Blues Scale



1 b3 4 b5 5 b7 1

Sample Bass Line

G⁷



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

Freedom Jazz Dance (Part 2 - harmony)

All play single notes as written. For octaves,

Alto play lower note, Optional Bari. play upper note.

G⁷

G⁷

G⁷ **G⁷(#9)** **G⁷**

(Fine)

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

For octaves: Alto play lower notes. Optional Bari. play upper notes.

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

D.S. al Fine

Useful scales: **G Blues Scale**

1 b3 4 b5 5 b7 1

Freedom Jazz Dance (Part 3 - harmony)

Bari. play upper octave. Optional Alto play lower octave.

(Fine)

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

For octaves: Bari. play upper notes. Optional Alto play lower notes.

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

For octaves: Bari. play upper notes. Optional Alto play lower notes.

Useful scales: G Blues Scale

Gingerbread Boy (Part 1 - melody)

Jimmy Heath

Chords: G⁷, G⁷(#9), C⁷, C^{#7}, C⁷, G⁷(#9), G⁷, E⁷, A⁷, D⁷, G⁷(#9), (for D.S.) (Fine)

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

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

Chords: G⁷, C⁷, G⁷, D⁷, G⁷, D⁷

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

G ⁷	G ⁷⁽⁺⁹⁾	C ⁷	C ^{#7}	E ⁷	A ⁷	D ⁷	G ⁷	G ⁷⁽⁺⁹⁾	C ⁷	C ^{#7}	E ⁷	A ⁷	D ⁷
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

G Blues Scale

Sample Bass Line

G ⁷																
1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5	
C ⁷					G ⁷											
1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6
D ⁷					G ⁷					D ⁷						
1	3	5	1	b7	6	5	b5	1	3	4	#4	1	b7	6	5	

Gingerbread Boy (Part 2 - harmony)

Alto play lower octave. Optional Bari. play upper octave.

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

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

For octaves: Bari. play upper notes. Optional Alto play lower notes.

Useful scales: G Blues Scale

Gingerbread Boy (Part 3 - harmony)

Bari. play upper octave. Optional Alto play lower octave.

♩

(for D.S.) (∞)

Fine

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

G⁷

C⁷

G⁷ D⁷ G⁷ D⁷

Shout chorus. Play after solos (optional). Bari. play upper octave Optional Alto play lower octave.

D.S. al Fine

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Groove Merchant (Part 1 - melody)

Jerome Richardson

Musical score for Groove Merchant (Part 1 - melody) in G major, 4/4 time. The score consists of four staves of music. Chord symbols are placed above the notes: G7, C7, G7, D7, G7, A7, D7, A7, D7, G7, G7, C7, C#7, G7, B7, EMI7, C7, AMI7, D7, G7. A 'Fine' marking is present at the end of the fourth staff.

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

Background, on cue. (Duplicates Part 2). Alto play lower octave. Bari. play upper octave.

Musical score for Background, on cue. It consists of two staves of music. The first staff has a '2' above the first measure, indicating a second ending. The music is in G major and 4/4 time.

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

For octs, Alto play lower note, Optional Bari. play upper note.

Musical score for Shout chorus. It consists of four staves of music. The music is in G major and 4/4 time. The final staff ends with the instruction 'D.S. al Fine (for D.S.)'.

Supplemental Material - Groove Merchant

Sample Piano Voicings

Basic 3-note voicings

G⁷
C⁷
D⁷
A⁷
C^{#°}
B⁷
E_{MI}⁷
A_{MI}⁷

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

Rootless voicings

G⁷
C⁷
D⁷
A⁷
C^{#°}
B⁷
E_{MI}⁷
A_{MI}⁷

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

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
C[#] Whole/half diminished (C^{#°}) **D Mixolydian (D⁷)** **A Mixolydian (A⁷)**
 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

G⁷
C⁷
G⁷
D⁷
G⁷
A⁷

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

D⁷
A⁷
D⁷
G⁷
C⁷
C^{#°}

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

G⁷
B⁷
E_{MI}⁷
C⁷
A_{MI}⁷
D⁷
G⁷

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

Groove Merchant (Part 2 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

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

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

For octs, Alto play lower note, Optional Bari. play upper note.

Useful scales: G Blues Scale

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

C# whole/half dimin. (C#o7)

D Mixolydian (D7)

A Mixolydian (A7)

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

Groove Merchant (Part 3 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

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

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

For octaves, Alto play lower note, Bari. play upper note.

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

C# whole/half dimin. (C#o7)

D Mixolydian (D7)

A Mixolydian (A7)

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

Jive Samba (Part 1 - melody)

Nat Adderley

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

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

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

1 2

1 2

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

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

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

For octaves; Alto play lower notes. Bari. play upper notes.

A1 **A2**

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

D⁷⁽⁺⁹⁾	G⁷	D⁷⁽⁺⁹⁾	G⁷
3 b7 1	b7 3 1	#9 b7 3	5 3 b7

Useful Scales

D Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line For Solos

A1 A2

D⁷⁽⁺⁹⁾

1 5 5 7 1 5 5 7

B1 B2

G⁷

D⁷⁽⁺⁹⁾

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

Jive Samba (Part 2 - harmony)

All play single notes. For octaves: Alto play lower note, Bari. play upper note.

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

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

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

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

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

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

For octaves; Alto play lower notes. Bari. play upper notes.

A1 **A2**

B1 **B2**

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

Useful scales: D Blues Scale

1 b3 4 b5 5 b7 1

Jive Samba (Part 3 - harmony)

All play single notes. For octaves: Alto play lower note, Bari. play upper note.

A1 **A2** Σ $D^{7(\#9)}$

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

(Solos) Θ (3 x's) $D^{7(\#9)}$

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

For octaves; Alto play lower notes. Bari. play upper notes.

A1 **A2**

B1 **B2**

1 2 3 (for D.S.)

D.S. al Coda

Useful scales: D Blues Scale

1 b3 4 b5 5 b7 1

Jo Jo Calypso (Part 1 - melody)

Jim Nadel

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

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

For octs.: Bari. play upper notes. Alto play lower notes.

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

Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D E_{mi}⁷ A⁷ D E_{mi}⁷ A⁷

The diagram shows two staves (treble and bass clef) with notes for six chords. The first three chords (D, E_{mi}⁷, A⁷) are under the 'Basic 3-note voicings' heading. The last three chords (D, E_{mi}⁷, A⁷) are under the 'Rootless voicings' heading. The notes are as follows:

- D: Treble (F#, A, C#), Bass (D)
- E_{mi}⁷: Treble (G, B, D), Bass (E)
- A⁷: Treble (C#, E, G), Bass (A)
- D: Treble (F#, A, C#), Bass (D)
- E_{mi}⁷: Treble (G, B, D), Bass (E)
- A⁷: Treble (C#, E, G), Bass (A)

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

Useful Scales

D Major Pentatonic (D) E Dorian (E_{mi}⁷) A Mixolydian (A⁷)

The scales are shown on a single treble clef staff. Fingerings are indicated below the notes:

- D Major Pentatonic (D): D (1), E (2), F# (3), A (5), B (6), D (1)
- E Dorian: E (1), F (2), G (b3), A (4), B (5), C# (6), D (7), E (1)
- A Mixolydian: A (1), B (2), C# (3), D (4), E (5), F (6), G (b7), A (1)

Sample Bass Line

D E_{mi}⁷ A⁷ D (etc.)

The bass line is shown on a single treble clef staff. Fingerings are indicated below the notes:

- D: D (1), F# (3), A (5)
- E_{mi}⁷: E (1), G (5), B (b3)
- A⁷: A (1), C# (5), E (1)
- D: D (1), F# (3), A (5)

Jo Jo Calypso (Part 2 - harmony)

Bari. play upper notes, Alto play lower notes.

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

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

For octs, Alto play lower note, Optional Bari. play upper note.

D.S. al Coda

Useful scales:

D Major Pentatonic (D) E Dorian (EMI7) A Mixolydian (A7)

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

Jo Jo Calypso (Part 3 - harmony)

Alto play lower notes, Bari. play upper notes.

On Cue: Background for solos. Alto play lower notes. Bari. play upper notes.

Shout chorus. Play after solos (optional). Alto play lower notes, Bari. play upper notes.

Useful scales:

D Major Pentatonic (D) E Dorian (EMI7) A Mixolydian (A7)

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

Musical score for 'The Jody Grind (Part 1 - melody)' in G minor, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The first measure contains a double bar line with repeat dots, followed by a Gm7 chord symbol. The melody continues across the four staves with various chord changes: C7, Gm7, F#7(#11), G#7(#11), and Gm7. The fourth staff includes a section labeled '(Solos)' with a double bar line and repeat dots, followed by a Gm7 chord symbol and a final cadence.

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.

Background, on cue. (Duplicates Part 2). Alto play lower octave. Bari. play upper octave.

Background accompaniment for 'The Jody Grind'. It consists of two staves of music in G minor, 4/4 time. The first staff features a treble clef and a key signature of two flats. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The second staff features a bass clef and a key signature of two flats, providing a harmonic accompaniment with chords and single notes.

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

Shout chorus for 'The Jody Grind'. It consists of three staves of music in G minor, 4/4 time. The first staff features a treble clef and a key signature of two flats. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The second and third staves feature a bass clef and a key signature of two flats, providing a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and the instruction 'D.S. al Fine'.

Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G_{MI}^7 C^7 $F\#^7(+11)$ $G\#^7(+11)$ G_{MI}^7 C^7 $F\#^7(+11)$ $G\#^7(+11)$

$b7$ 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

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

F# Lydian Dominant $(F\#^7(+11))$ **G# Lydian Dominant** $(G\#^7(+11))$

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

Sample Bass Line

G_{MI}^7

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

C^7 G_{MI}^7

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

$F\#^7(+11)$ $G\#^7(+11)$ G_{MI}^7

1 1 1 1

The Jody Grind (Part 2 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

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

Shout chorus. Play after solos (optional). All play single notes.
For octs, Alto play lower note, Optional Bari. play upper note.

Useful scales: G Blues Scale G Dorian (GMI7) C Mixolydian (C7)

F# Lydian Dominant (F#7(#11)) G# Lydian Dominant (G#7(#11))

The Jody Grind (Part 3 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

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

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

For octaves, Alto play lower note, Bari. play upper note.

Useful scales: G Blues Scale G Dorian (GMI7) C Mixolydian (C7)

F# Lydian Dominant (F#7(#11)) G# Lydian Dominant (G#7(#11))

Killer Joe (Part 1 - melody)

Benny Golson

Musical score for Killer Joe (Part 1 - melody) in G major, 4/4 time. The score consists of five staves of music. The first staff begins with a double bar line and a repeat sign, followed by two boxed sections labeled A1 and A2. The second staff contains a boxed section labeled B, followed by two measures of music. The third staff contains two measures of music, followed by a boxed section labeled A3. The fourth staff contains two measures of music, followed by a double bar line and a repeat sign. The fifth staff begins with a double bar line and a repeat sign, followed by two measures of music. The score is annotated with various chords: A7, G7, C#m7(b5), F#7(b9), C#m7, F7, F#7, and F7. The key signature is one sharp (F#), and the time signature is 4/4.

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.

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

Musical score for Killer Joe (Part 1 - melody) background for solos. The score consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by two boxed sections labeled A1 and A2. The second staff contains a boxed section labeled B, followed by two measures of music, followed by a boxed section labeled A3. The third staff contains two measures of music, followed by a double bar line and a repeat sign. The score is annotated with various chords: A7, G7, C#m7(b5), F#7(b9), C#m7, F7, F#7, and F7. The key signature is one sharp (F#), and the time signature is 4/4.

(after solos)
D.C. al Coda

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

A^7
 G^7
 $C\#_{MI}^{7(b5)}$
 $F\#^7(b9)$
 C_{MI}^7
 F^7
 $F\#^7$
 F^7
 $C\#_{MI}^7$
 $F\#^7$

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

Rootless voicings

A^7
 G^7
 $C\#_{MI}^{7(b5)}$
 $F\#^7(b9)$
 C_{MI}^7
 F^7
 $F\#^7$
 F^7
 $C\#_{MI}^7$
 $F\#^7$

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

Useful Scales

A Blues Scale
A Mixolydian
 (A^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
1 2 3 4 5 6 b7 1

$F\#$ Half/whole diminished ($F\#^7(b9)$)
F Mixolydian
 (F^7) $F\#$ Mixolydian
 $(F\#^7)$

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

Sample Bass Line

A1 A2
 A^7
 G^7
 A^7
 G^7
 A^7
 G^7

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

A^7
 G^7
B
 $C\#_{MI}^{7(b5)}$
 $F\#^7(b9)$
 C_{MI}^7
 F^7

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

$F\#^7$
 F^7
 $C\#_{MI}^7$
 $F\#^7$
A3
Play letter A

1 3 5 1
1 5 1 6
1 b3 1 5
1 1 5 3
8 bars

Killer Joe (Part 2 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

A1 **A2** A^7 G^7 A^7 G^7 A^7 G^7

B $C\#m7^{(b5)}$ $F\#7^{(b9)}$ $C\#m7$ F^7

A3 A^7 G^7

(Solos) A^7 G^7 A^7

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

A1 **A2**

B **A3**

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

Useful scales: A Blues Scale

A Mixolydian (A^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

$F\#$ half/whole dimin. ($F\#7^{(b9)}$)

F Mixolydian (F^7)

$F\#$ Mixolydian ($F\#^7$)

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

Killer Joe (Part 3 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

A1 **A2**

A1 **A2** Background for solos. All play single lines. For octs: Alto play lower note, Bari. play upper note.

Useful scales: A Blues Scale A Mixolydian (A7) G Mixolydian (G7)

F# half/whole dimin. (F#7(b9)) F Mixolydian (F7) F# Mixolydian (F#7)

Listen Here (Part 1 - melody)

Eddie Harris

All play single notes as written. For octs. Alto play lower note, Bari. play upper note.

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

(add bass 2nd x)

G⁷ C⁷ G⁷ C⁷ (add piano, horns out) (unison horns)

(add drs.) (2nd x)

A G⁷ C⁷ G⁷ C⁷ (2nd x Alto 8va)

G⁷ C⁷ G⁷ C⁷ 1 C⁷ 2 C⁷

G⁷ break C⁷ break G⁷ break C⁷ break

(Solos) G⁷ C⁷ G⁷ C⁷ (open) On Cue, D.S. for next solo and Out Chorus Take Coda in Out Chorus

G⁷ C⁷ (3 x's) G⁷ b>

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

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

(4 x's)

1, 2, 3 4

Supplemental Material - Listen Here

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷		C⁷		G⁷		C⁷	
3	b7	1	b7	3	1	9	b7
b7	1	3	1	3	5	b7	3
1				3	b7	5	b7

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Piano & Bass

G⁷ **C⁷**

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

Listen Here (Part 2 - harmony)

All play single notes as written. For octs. Alto play lower note, Bari. play upper note.

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

(add bass 2nd x)

(add drs.)

(add piano, horns out)

(head)

(2nd x)

A

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

On Cue: Background for solos.

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Listen Here (Part 3 - harmony)

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

Musical staff with notes and accidentals.

(add bass 2nd x)

Musical staff with notes, accidentals, and a double bar line.

(add drs.)

G⁷ (add piano, horns out)

C⁷ (head)

(2nd x)

A

Musical staff with notes and accidentals.

Musical staff with notes and accidentals.

Musical staff with notes and accidentals.

(Solos) G⁷ C⁷ G⁷ C⁷ (open)

Musical staff with slash marks indicating a solo section.

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

Musical staff with notes and accidentals.

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

Musical staff with notes and accidentals.

Useful scales: G Blues Scale

Musical staff showing the G Blues Scale notes: 1, b3, 4, b5, 5, b7, 1.

Little Sunflower (Part 1 - melody)

Freddie Hubbard

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

B_{MI}^7

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

B_{MA}^7

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

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

\oplus B_{MI}^7 Alto play lower notes, Bari. play upper notes.

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

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

A1 **A2** For octs: Bari. play upper note. Alto play lower note.

B1 **B2**

A3 **A4**

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

Supplemental Material - Little Sunflower

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B_{MI}^7	C_{MA}^7	B_{MA}^7	B_{MI}^7	C_{MA}^7	B_{MA}^7
------------	------------	------------	------------	------------	------------

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

Useful Scales

B Dorian	(B_{MI}^7) C Lydian	(C_{MA}^7) B Major	(B_{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 B_{MI}^7

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

B C_{MA}^7 B_{MA}^7

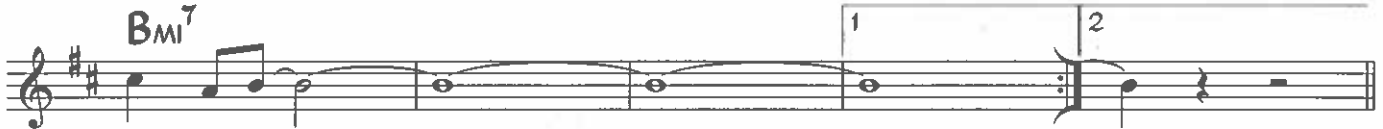
1 5 5 1 1 5 5 1 1 5 5 1 1 5 5 1

Little Sunflower (Part 2 - harmony)

A1 A2

B_{MI}⁷

All play single lines. For octs: Alto play lower note, Bari. play upper note.



B1 B2

C_{MA}⁷

B_{MA}⁷



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

A1 A2

For octs: Alto play lower note. Bari. play upper note.



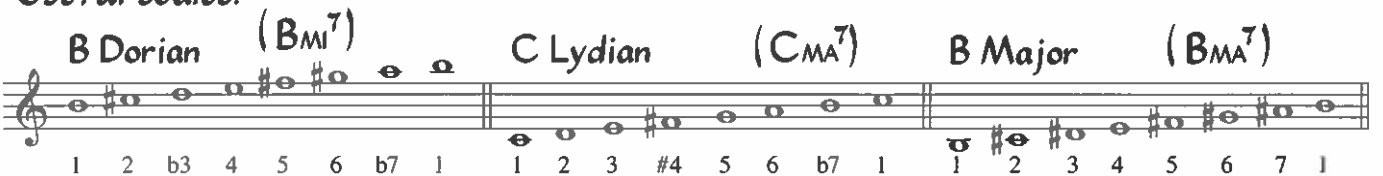
B1 B2



A3 A4



Useful scales:



Little Sunflower (Part 3 - harmony)

A1 **A2** **B_{MI}⁷** Alto play lower octave. Bari. play upper octave.

B1 **B2** **C_{MA}⁷** **B_{MA}⁷**

A3 **A4** **B_{MI}⁷**

(on repeat) **(Solos)**

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

A1 **A2** For octs: Alto play lower note. Bari. play upper note.

B1 **B2**

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

Useful scales:

B Dorian (**B_{MI}⁷**) **C Lydian** (**C_{MA}⁷**) **B Major** (**B_{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

All play single lines. For octaves: Bari. play upper note, Alto play lower note.

mf *mf* *mf* *f* *mf* *mp* *f* *f* *rall.*

(Solos)

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

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

(after solos)
D.C. al Coda

Supplemental Material - Mercy, Mercy, Mercy

Sample Piano Voicings

Basic 3-note voicings

G⁷ **C⁷** **G** **C** **D** **D⁷_{SUS}** **A^{M7}** **B^{M7}** **E^{M7}**

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

Root and rootless voicings

G⁷ **C⁷** **G** **C** **D** **D⁷_{SUS}** **A^{M7}** **B^{M7}** **E^{M7}**

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

Useful Scales

G Blues Scale **A Dorian** (**A^{M7}**) **B Dorian** (**B^{M7}**) **E Aeolian** (**E^{M7}**)

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

Sample Bass Line

G⁷ **C⁷** **G⁷** **C⁷** **G⁷**

1 1 3 3 1 1 3 3 2 #4 1 1 3 3 1 1 3 3 2 #4 1 1 1 1 5 5 5 5 1 1 1 1 5 5 5 5

C⁷ **G⁷** **C⁷** **G** **C/G** **G⁷** **C/G**

1 1 1 1 5 5 5 5 1 1 1 1 5 5 5 5 1 1 1 1 3 3 1 1 1 1 1 1 1 1

G **C/G** **G⁷** **C/G** **G** **G/B** **C** **D** **D⁷_{SUS}**

G **G/B** **C** **D** **A^{M7}** **B^{M7}** **E^{M7}** **D** **E^{M7}** **D** **E^{M7}**

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

Mercy, Mercy, Mercy (Part 2 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

Musical score for 'Mercy, Mercy, Mercy (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 six staves of music. The first two staves feature a melody with chords G7 and C7. The third staff is a bass line with chords G, C/G, G7, C/G, G, C/G, G7, C/G. The fourth staff continues the bass line with chords G, G/B, C, D, D7sus, G, G/B, C, D. The fifth staff is a solo line with chords A7mi, B7mi, E7mi, D, E7mi, D, E7mi. The sixth staff is another solo line with chords E7mi, D, E7mi, D, E7mi. Dynamics include mf, mp, f, and rall. The section ends with the instruction '(Solos)'.

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

Musical score for 'On Cue: Background for solos'. This section consists of three staves of music. The first staff has a melody with chords Bb2 and Eb2. The second staff has a bass line with chords Bb2 and Eb2. The third staff has a bass line with chords Bb2 and Eb2. The section ends with the instruction '(after solos) D.C. al Coda'.

Useful scales:

Useful scales for the piece:

- G Blues Scale: 1 b3 4 b5 5 b7 1
- A Dorian (A7mi): 1 2 b3 4 5 6 b7 1
- B Dorian (B7mi): 1 2 b3 4 5 6 b7 1
- E Aeolian (E7mi): 1 2 b3 4 5 b6 b7 1

Mercy, Mercy, Mercy (Part 3 - harmony)

Alto play lower octave. Bari. play upper octave.

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

Useful scales:

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

(after solos)
D.C. al Coda

Midnight Waltz (Part 1 - melody)

Cedar Walton

The first 24 bars of the melody are written in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The score consists of six staves. Above the first staff is a repeat sign and the chord A7. Above the second staff are chords A7, A7sus, A7, A7sus, and D7. Above the third staff are chords D7sus, A7, A7sus, A7, and A7sus. Above the fourth staff are chords F7 and E7(b9). Above the fifth staff are chords A7, A7sus, A7, and A7sus, followed by a double bar line and a circled C-clef. Above the sixth staff are chords F7, E7(+5), and A7, followed by a double bar line and a circled C-clef. The word "(Solos)" is written to the right of the fifth staff.

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

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

The shout chorus is written in treble clef, 3/4 time, with a key signature of two sharps. It consists of five staves. The first four staves contain the main melody. Above the fifth staff is the instruction "(for D.S.)" and a circled C-clef. To the right of the fifth staff is the instruction "D.S. al Coda".

Supplemental Material - Midnight Waltz

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A⁷	A⁷_{SUS}	D⁷	D⁷_{SUS}	F⁷	E⁷(^b9)	A⁷	A⁷_{SUS}	D⁷	D⁷_{SUS}	F⁷	E⁷(^b9)
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3	4	b7	b7	b7	b7	9	9	5	5	5	5
b7	b7	3	4	3	3	b7	b7	3	4	3	3
1	1	1	1	1	1	3	4	b7	b7	b7	b7

Useful Scales

A Mixolydian	(A⁷, A⁷_{SUS})	D Mixolydian	(D⁷, D⁷_{SUS})
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1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

F Mixolydian	(F⁷)	E Half/whole diminished	(E⁷(^b9))
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1 2 3 4 5 6 b7 1 1 b9 #9 3 #4 5 6 b7 1

Sample Bass Line

A⁷	A⁷_{SUS}	A⁷	A⁷_{SUS}	A⁷	A⁷_{SUS}	A⁷	A⁷_{SUS}
----------------------	------------------------------------	----------------------	------------------------------------	----------------------	------------------------------------	----------------------	------------------------------------

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

D⁷	D⁷_{SUS}	A⁷	A⁷_{SUS}	A⁷	A⁷_{SUS}
----------------------	------------------------------------	----------------------	------------------------------------	----------------------	------------------------------------

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

F⁷	E⁷(^b9)	A⁷	A⁷_{SUS}	A⁷	A⁷_{SUS}
----------------------	-------------------------------------	----------------------	------------------------------------	----------------------	------------------------------------

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

Midnight Waltz (Part 2 - harmony)

Alto play lower notes, Bari. play upper notes.

(Solos)

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

For octs: Alto play lower note, Bari. play upper note.

Useful scales:

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)

Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

A Mixolydian (A⁷, A⁷_{SUS}) D Mixolydian (D⁷, D⁷_{SUS}) F Mixolydian (F⁷) E half/whole dimin. (E⁷(b9))

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

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

John Coltrane

The main melody is written in 4/4 time and consists of 12 bars. The chords and their durations are: **A_M7** (1 bar), **D_M7** (2 bars), **A_M7** (2 bars), **F7** (1 bar), **E7** (1 bar), **A_M7** (1 bar), and **A_M7** (2 bars). The final bar of the 12-bar phrase is marked with a double bar line and the word **(Solos)**. The notation includes a key signature of one flat (Bb), a common time signature of 4/4, and various rhythmic values such as quarter, eighth, and dotted notes.

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. All play single notes. For octs, Alto play lower note, Bari. play upper note.

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

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

The shout chorus consists of three parts, each written on a separate staff in 4/4 time. The first part is a single melodic line. The second part is a more complex line with some ties and rests. The third part concludes with a double bar line and the instruction **D.C. al Coda**. The notation includes various rhythmic values and dynamic markings.

Supplemental Material - Mr. P.C.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A_{MI^7}	D_{MI^7}	F^7	E^7	A_{MI^7}	D_{MI^7}	F^7	E^7
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$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$	9	5	5	5
$\flat 7$	$\flat 3$	3	3	$\flat 7$	$\flat 3$	3	3
1	1	1	1	$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$

Useful Scales

A Blues Scale	A Dorian	(A_{MI^7})	D Dorian	(D_{MI^7})
---------------	----------	----------------	----------	----------------

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

F Mixolydian	(F^7)	E Mixolydian	(E^7)
--------------	-----------	--------------	-----------

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

Sample Bass Line

A_{MI^7}

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

D_{MI^7}	A_{MI^7}
------------	------------

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

F^7	E^7	A_{MI^7}
-------	-------	------------

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

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

A_{MI}⁷ All play single notes. For octs, Alto play lower note, Bari. play upper note.

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

A Blues Scale **A Dorian (A_{MI}⁷)** **D Dorian (D_{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

F Mixolydian (F⁷) **E Mixolydian (E⁷)**

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

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

Bari. play upper octave. Optional Alto play lower octave.

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. Play after solos (optional). Bari. play upper octave. Alto play lower octave.

Useful scales:

One for Daddy-O (Part 1 - melody)

Nat Adderley

Gmi^7 (piano) $G^{7(\#9)}$
 Cmi^7 (piano) Gmi^7
 $A^{7(\#9)}$ $D^{7(\#9)}$ Gmi^7 D^7 (melody) Θ (Solos)
 Θ $A^{7(\#9)}$ $D^{7(\#9)}$ Gmi^7 break----- Gmi^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 $G7(\#9)$ instead of Gmi^7 and $C7(\#9)$ instead of Cmi^7 chord, on the head only.

Background, on cue. (Duplicates Part 2). All play single notes.

For octs: Alto play lower notes, Bari. play upper notes.

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

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

Supplemental Material - One For Daddy-O

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G_{M7} G⁷ C_{M7} A_{M7}^{7(b5)} D⁷ G_{M7} G⁷ C_{M7} A_{M7}^{7(b5)} D⁷

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

Useful Scales

G Dorian

(G_{M7})

G Blues Scale

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

Sample Bass Line

G_{M7}

G⁷

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

C_{M7}

G_{M7}

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

A_{M7}^{7(b5)}

D⁷

G_{M7}

D⁷

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

One for Daddy-O (Part 2 - harmony)

Alto play lower notes, Bari. play upper notes.

On Cue: Background for solos. All play single lines. For octs: Alto play lower notes. Bari. play upper notes.

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

For octs, Alto play lower notes, Optional Bari. play upper notes.

Useful scales:

G Blues Scale G Dorian (GMI7) C Dorian (CMI7)

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)

Alto play lower notes, Bari. play upper notes.

On Cue: Background for solos. Alto play lower notes. Bari. play upper notes.

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

For octaves, Alto play lower notes, Bari. play upper notes.

Useful scales:

G Blues Scale G Dorian (GMI7) C Dorian (CMI7)

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: G⁷, C⁷, G⁷, C⁷, G⁷, A^{mi}⁷, D⁷, G⁷, D⁷, G⁷.

(Solos)

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

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

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

D.S. al Coda

Supplemental Material - Red's Good Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
G ⁷	C ⁷	A _M i ⁷	D ⁷	G ⁷	C ⁷	A _M i ⁷	D 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

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

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

Red's Good Groove (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

Chords: G⁷, C⁷, G⁷, C⁷, G⁷, A^m7, D⁷, G⁷, D⁷, G⁷

(Solos)

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

D.S. al Coda

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Red's Good Groove (Part 3 - harmony)

Bari. play upper octave. Optional Alto play lower octave.

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

D.S. al Coda

Useful scales: G Blues Scale

Revelation (Part 1 - melody)

Kenny Barron

Musical score for the first part of "Revelation". It consists of four staves of music in 4/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. Above the first staff is a chord symbol B_{MI}^7 . The second staff has chord symbols E_{MI}^7 and B_{MI}^7 . The third staff has chord symbols $G^{7(\#11)}$, $F\#^{7(\#11)}$, and B_{MI}^7 . The fourth staff is labeled "(Solos)" and has chord symbols $G^{7(\#11)}$, $F\#^{7(\#11)}$, and B_{MI}^7 . The score ends with a double bar line and a repeat sign.

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. Alto play lower octave. Optional Bari. play upper octave.

Musical score for the background accompaniment. It consists of two staves of music in 4/4 time, key of D major. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The music is a rhythmic accompaniment for the solos, featuring a consistent pattern of eighth and quarter notes.

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

Musical score for the shout chorus. It consists of three staves of music in 4/4 time, key of D major. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The music is a three-part shout chorus, featuring a rhythmic accompaniment and a melodic line.

D.S. al Coda

Supplemental Material - Revelation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B_{MI}^7	E_{MI}^7	$G^{7(+11)}$	$F\#^{7(+11)}$	B_{MI}^7	E_{MI}^7	$G^{7(+11)}$	$F\#^{7(+11)}$
------------	------------	--------------	----------------	------------	------------	--------------	----------------

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

Useful Scales

B Blues Scale

B Dorian

(B_{MI}^7)

E Dorian

(E_{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

G Lydian Dominant

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

F# Lydian Dominant

($F\#^{7(+11)}$)

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

Sample Bass Line

B_{MI}^7

E_{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

B_{MI}^7

$G^{7(+11)}$

$F\#^{7(+11)}$

B_{MI}^7

($F\#^7$)

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

Revelation (Part 2 - harmony)

Alto play lower octave. Optional Bari. play upper octave.

On Cue: Background for solos. Alto play lower octave. Optional Bari. play upper octave.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

D.S. al Coda

Useful scales: B Blues Scale B Dorian (B MI 7) E Dorian (E MI 7)

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

G Lydian Dominant (G 7(#11)) F# Lydian Dominant (F# 7(#11))

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

Revelation (Part 3 - harmony)

Bari. play upper octave. Optional Alto play lower octave.

B₇

E₇

B₇

G₇₍₁₁₎ **F#₇₍₁₁₎** **B₇**

(Solos)

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

D.S. al Coda

Useful scales: B Blues Scale B Dorian (**B₇**) E Dorian (**E₇**)

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

G Lydian Dominant (**G₇₍₁₁₎**) **F# Lydian Dominant** (**F#₇₍₁₁₎**)

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

Road Song (Part 1 - melody)

John L. ("Wes") Montgomery

A1 A2 E_{MI}^7 $B^{7(\#9)}$ E_{MI}^7

B A_{MI}^7 A_{MI}^7 $B^{7(\#9)} E_{MI}^7$ $B^{7(\#9)} E_{MI}^7$

A3 A_{MI}^7 D^7 G_{MA}^7 $C^{\#7}$

G_{MI}^7 C^7 F_{MA}^7 $B^{7(\#9)}$

A3 E_{MI}^7 $B^{7(\#9)}$ E_{MI}^7

A^7 A_{MI}^7 $B^{7(\#9)}$ E_{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 $B^{7(\#9)}$ in bar 8 of each A section.

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

A1 A2 For octs: Bari. play upper note. Alto play lower note.

A1 A2

B

A3

2 (after solos)

D.S. al Fine

Supplemental Material - Road Song

Sample Piano Voicings

Basic 3-note voicings

E_{M7} **B⁷⁽⁺⁹⁾** **A⁷** **A_{M7}** **D⁷** **G_{M7}** **C⁷** **G_{M7}** **C⁷** **F_{M7}**

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

Rootless voicings

E_{M7} **B⁷⁽⁺⁹⁾** **A⁷** **A_{M7}** **D⁷** **G_{M7}** **C⁷** **G_{M7}** **C⁷** **F_{M7}**

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

Useful Scales

E Blues Scale **E Dorian** **(E_{M7}) D Mixolydian** **(D⁷)**
 $\begin{matrix} 1 & b3 & 4 & b5 & 5 & b7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & b3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$

G Major **(G_{M7}) C# Mixolydian** **(C⁷) C Mixolydian** **(C⁷)**
 $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & b7 & 1 \end{matrix}$

F Major **(F_{M7}) B Half/whole diminished** **(B⁷⁽⁺⁹⁾)**
 $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 \end{matrix}$ $\begin{matrix} 1 & b9 & \#9 & 3 & \#4 & 5 & 6 & b7 & 1 \end{matrix}$

Sample Bass Line

A1|A2 E_{M7} **B⁷⁽⁺⁹⁾** **E_{M7}** **A⁷**
 $\begin{matrix} 1 & 5 & 5 & 1 & 1 & 5 & 5 & 2 & 1 & 5 & 5 & 1 & 1 & 5 & 5 & 5 & 1 & 5 & 5 & 1 & 1 & 5 & 5 & 1 \end{matrix}$

A_{M7} **B⁷⁽⁺⁹⁾** **E_{M7}** **B** **A_{M7}** **D⁷** **G_{M7}** **C⁷**
 $\begin{matrix} 1 & 5 & 5 & 1 & 1 & 1 & 5 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 5 & 5 & 1 & 5 & 1 & 1 & 5 \end{matrix}$

G_{M7} **C⁷** **F_{M7}** **B⁷⁽⁺⁹⁾** **A3** **Play letter A**
 $\begin{matrix} 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 5 & 1 & 1 & 1 \end{matrix}$

8 bars

Road Song (Part 2 - harmony)



Bari. play upper notes, Alto play lower notes.

Musical score for the main section, consisting of five staves of music in 4/4 time. The key signature has one sharp (F#). The score includes various chord voicings and section markers:

- Staff 1: A1, A2, EMI⁷, B⁷⁽⁺⁹⁾, EMI⁷
- Staff 2: A⁷, AMI⁷, B⁷⁽⁺⁹⁾ EMI⁷ (1), B⁷⁽⁺⁹⁾ EMI⁷ (2), B, AMI⁷
- Staff 3: D⁷, GMA⁷, C^{#7}, GMI⁷, C⁷, FMA⁷
- Staff 4: B⁷⁽⁺⁹⁾, A3, EMI⁷, B⁷⁽⁺⁹⁾
- Staff 5: EMI⁷, A⁷, AMI⁷, B⁷⁽⁺⁹⁾ EMI⁷ (2), (Solos), (Fine)

For solos, disregard the B7(#9) in bar 8 of each A section.

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



For octs: Alto play lower note. Bari. play upper note.

Musical score for the background section, consisting of three staves of music. It includes section markers and performance instructions:

- Staff 1: A1, A2, B (4)
- Staff 2: A3
- Staff 3: 2, (after solos), D.S. al Fine

Useful scales:

Scale diagrams for various modes and chords:

- E Dorian (EMI⁷): 1 2 b3 4 5 6 b7 1
- D Mixolydian (D⁷): 1 2 3 4 5 6 b7 1
- G Major (GMA⁷): 1 2 3 4 5 6 7 1
- C# Mixolydian (C^{#7}): 1 2 3 4 5 6 b7 1
- C Mixolydian (C⁷): 1 2 3 4 5 6 b7 1
- F Major (FMA⁷): 1 2 3 4 5 6 7 1
- B half/whole dimin. (B⁷⁽⁺⁹⁾): 1 b2 b3 3 b5 5 6 b7 1

Road Song (Part 3 - harmony)

Alto play lower octave. Bari. play upper octave.

§

For solos, disregard the B7(#9) in bar 8 of each A section.

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

For octs: Alto play lower note. Bari. play upper note.

Useful scales:

Short Stuff (Part 1 - melody)

Cedar Walton

G⁷ C⁷ G⁷
 C⁷ D⁷ G⁷ F⁷ E^{b7} D⁷ (Solos)
 (Fine)
 (2nd x)

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

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

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

D.C. al Fine
(with repeat)

Supplemental Material - Short Stuff

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings					Rootless voicings				
G ⁷	C ⁷	F ⁷	E ^{b7}	D ⁷	G ⁷	C ⁷	F ⁷	E ^{b7}	D 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

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

G ⁷							C ⁷				G ⁷				
1	3	5	b7	1	b7	6	5	1	b7	6	b6	1	5	1	3
C ⁷				D ⁷			G ⁷		F ⁷		E ^{b7}		D ⁷		
1	3	5	3	1	2	b3	3	1	1	1	1	1	1	1	3

Short Stuff (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

Background for solos. All play single notes. For octs, Alto play lower note, Bari. play upper note.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

G Blues Scale

1 b3 4 b5 5 b7 1

Short Stuff (Part 3 - harmony)

Bari. play upper octave.

Optional Alto play lower octave.

Background for solos. All play single notes. For octs, Alto play lower note, Bari. play upper note.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

D.C. al Fine
(with repeat)

Useful scales:

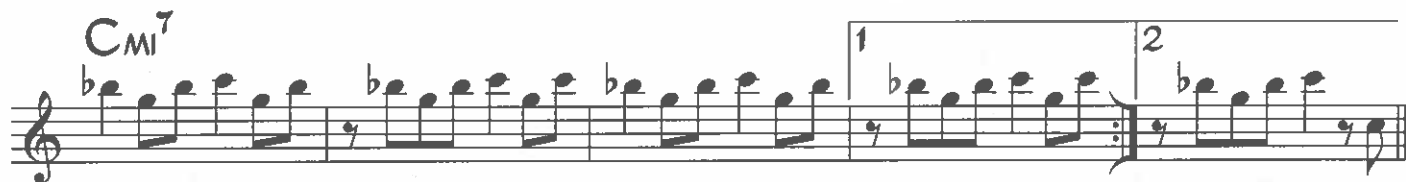
G Blues Scale

1 b3 4 b5 5 b7 1

Shoshana (Part 1 - melody)

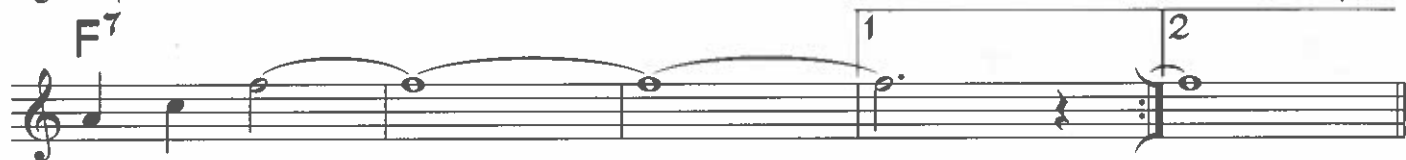
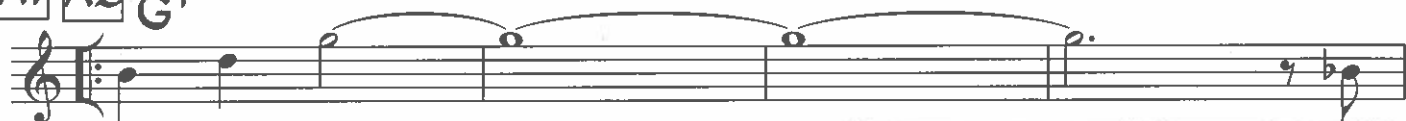
Mark Levine

D_M7 Piano Montuno



(pick-up)

A1 **A2** **G₇** (Head and Solos)



B1 **B2** **D_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. All play single lines.

G₇

For octaves; Alto play lower notes. Bari. play upper notes.



Supplemental Material - Shoshana

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
D_{MI}^7	C_{MI}^7	G^7	F^7	D_{MI}^7	C_{MI}^7	G^7	F^7

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

G Mixolydian							(G ⁷)							F Mixolydian							(F ⁷)						
--------------	--	--	--	--	--	--	-------------------	--	--	--	--	--	--	--------------	--	--	--	--	--	--	-------------------	--	--	--	--	--	--

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

Sample Bass Line

<p>A G^7</p> <p style="text-align: center;">1 5 5</p>	<p>F^7</p> <p style="text-align: center;">1 5 5</p>
<p>B (montuno) D_{MI}^7</p> <p style="text-align: center;">1 5 5</p>	<p>C^7</p> <p style="text-align: center;">1 5 5</p>

Shoshana (Part 2 - harmony)

D_M7 *Piano Montuno*

(Head and Solos)

A1 **A2** **G⁷** All play single lines. For octaves; Alto play lower notes. Optional Bari. play upper notes.

B1 **B2** **D_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** **G⁷** On Cue: Background for solos.

Useful scales:

G Mixolydian (**G⁷**) **F Mixolydian** (**F⁷**)

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

Shoshana (Part 3 - harmony)

D_M7 *Piano Montuno*

(Head and Solos)

A1 **A2** **G⁷** All play single lines. For octaves; Alto play lower notes. Optional Bari. play upper notes.

B1 **B2** **D_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** **G⁷** On Cue: Background for solos.

Useful scales:

G Mixolydian (G⁷) **F Mixolydian (F⁷)**

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

Sir John (Part 1 - melody)

Blue Mitchell

The main melody is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of 12 bars. Chord symbols are placed above the staff: G7 (bar 1), C7 (bar 2), C6 (bar 3), G7 (bar 4), C7 (bar 5), G7 (bar 6), Am7 (bar 7), D7 (bar 8), G7 (bar 9), D7 (bar 10), and D7 (bar 11). A triplet of eighth notes is marked in bar 10. A double bar line with repeat dots is at the end of bar 11. A section labeled "(Solos)" follows, with a G7 chord symbol above the staff.

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. All play single notes. For octs, Alto play lower note, Bari. play upper note.

The background accompaniment for solos is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of 12 bars. The first six bars are single notes, and the last six bars are octaves. The notes are: Eb (bar 1), F# (bar 2), G (bar 3), Ab (bar 4), B (bar 5), C (bar 6), Eb (bar 7), F# (bar 8), G (bar 9), Ab (bar 10), B (bar 11), C (bar 12).

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

The shout chorus consists of three parts, written in treble clef, 4/4 time, with a key signature of one sharp (F#). Part 1 (top staff) has notes: F# (bar 1), G (bar 2), Ab (bar 3), B (bar 4), C (bar 5), Eb (bar 6), F# (bar 7), G (bar 8), Ab (bar 9), B (bar 10), C (bar 11), Eb (bar 12). Part 2 (middle staff) has notes: F# (bar 1), G (bar 2), Ab (bar 3), B (bar 4), C (bar 5), Eb (bar 6), F# (bar 7), G (bar 8), Ab (bar 9), B (bar 10), C (bar 11), Eb (bar 12). Part 3 (bottom staff) has notes: F# (bar 1), G (bar 2), Ab (bar 3), B (bar 4), C (bar 5), Eb (bar 6), F# (bar 7), G (bar 8), Ab (bar 9), B (bar 10), C (bar 11), Eb (bar 12).

D.S. al Coda

Supplemental Material - Sir John

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷	C⁶	C⁷	E^{7(b9)}	A^{M7}	D⁷	G⁷	C⁷	E^{7(b9)}	A^{M7}	D⁷
3 b7 1	6 3 1	b7 3 1	b7 3 1	b3 b7 1	b7 3 1	9 b7 3	13 3 b7	5 3 b7	9 b7 b3	5 3 b7

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

G⁷	(C⁷) C⁶	G⁷	C⁷	G⁷	E^{7(b9)}
1 3 5 b5	1 3 6 b6	1 5 6 b7	1 3 6 5	1 3 5 #5	1 b9 1 3
A^{M7}	D⁷	G⁷	D⁷		
1 2 b3 3	1 b7 6 5	1 1 b7 6	1 b7 6 5		

Sir John (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

(C⁷)

G⁷ C⁶ G⁷

C⁷ G⁷

A^{mi}⁷ D⁷ G⁷ D⁷

(Solos) G⁷

Detailed description: This block contains the main harmonic and melodic parts of the piece. It consists of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a G7 chord and contains several melodic lines with slurs and ties. The second staff continues the harmonic accompaniment with chords like C7 and G7. The third staff features chords such as Ami7, D7, and G7. The fourth staff is a solo section for the G7 chord, marked '(Solos)'. Above the first staff, there are chord symbols: G7, (C7), C6, and G7. Above the second staff: C7 and G7. Above the third staff: Ami7, D7, G7, and D7. Above the fourth staff: G7.

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

Detailed description: This block contains the background music for the solo section. It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains several single notes and rests. The second staff continues the background music with chords and single notes.

Shout chorus. All play single as written.

Detailed description: This block contains the shout chorus. It consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains several single notes and rests. The second staff continues the shout chorus with chords and single notes. The piece ends with the instruction 'D.S. al Coda'.

Useful scales: G Blues Scale

Detailed description: This block contains the G Blues Scale. It consists of a single staff of music with a treble clef and a key signature of one sharp (F#). The scale is written as a sequence of notes: G, Bb, C, D, E, F, G. Below the staff, the notes are labeled with their scale degrees: 1, b3, 4, b5, 5, b7, 1.

Sir John (Part 3 - harmony)

Bari. play upper octave.

Optional Alto play lower octave. (C⁷)

Musical score for Sir John (Part 3 - harmony). The score consists of four staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a G7 chord with a slash through the symbol. The second measure contains a C6 chord with a slash through the symbol. The third measure contains a G7 chord with a slash through the symbol. The fourth measure contains a G7 chord with a slash through the symbol. The second staff begins with a C7 chord with a slash through the symbol. The third staff begins with an Am7 chord with a slash through the symbol, followed by a D7 chord with a slash through the symbol, a G7 chord with a slash through the symbol, and a D7 chord with a slash through the symbol. The fourth staff begins with a G7 chord with a slash through the symbol. The word "(Solos)" is written below the first staff of the fourth system.

On Cue: Background for solos. Bari. play upper octave. Optional Alto play lower octave.

Musical score for On Cue: Background for solos. The score consists of two staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a G7 chord with a slash through the symbol. The second measure contains a G7 chord with a slash through the symbol. The third measure contains a G7 chord with a slash through the symbol. The fourth measure contains a G7 chord with a slash through the symbol. The second staff begins with a G7 chord with a slash through the symbol, followed by a G7 chord with a slash through the symbol, a G7 chord with a slash through the symbol, and a G7 chord with a slash through the symbol.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Musical score for Shout chorus. The score consists of two staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a G7 chord with a slash through the symbol. The second measure contains a G7 chord with a slash through the symbol. The third measure contains a G7 chord with a slash through the symbol. The fourth measure contains a G7 chord with a slash through the symbol. The second staff begins with a G7 chord with a slash through the symbol, followed by a G7 chord with a slash through the symbol, a G7 chord with a slash through the symbol, and a G7 chord with a slash through the symbol. The text "D.S. al Coda" is written at the end of the second staff.

Useful scales: G Blues Scale

Musical score for Useful scales: G Blues Scale. The score consists of one staff of music in G major. The first measure contains a G7 chord with a slash through the symbol. The second measure contains a G7 chord with a slash through the symbol. The third measure contains a G7 chord with a slash through the symbol. The fourth measure contains a G7 chord with a slash through the symbol. The fifth measure contains a G7 chord with a slash through the symbol. The sixth measure contains a G7 chord with a slash through the symbol. The seventh measure contains a G7 chord with a slash through the symbol. The eighth measure contains a G7 chord with a slash through the symbol. The notes are: G, Bb, D, Eb, G, Bb, D, G.

1 b3 4 b5 5 b7 1

Sister Sadie (Part 1 - melody)

Horace Silver

§ **A1** **A2** (For Solos, primarily just E7 for the A sections.)

B (1st x only)

A3

(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

E ⁷	F ⁷	A ⁷	G ⁷	F ^{#7}	F ⁷	E ⁷	F ⁷	A ⁷	G ⁷	F ^{#7}	F ⁷
----------------	----------------	----------------	----------------	-----------------	----------------	----------------	----------------	----------------	----------------	-----------------	----------------

3	3	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

E Blues Scale	E Mixolydian	(E ⁷)	A Mixolydian	(A ⁷)
---------------	--------------	-------------------	--------------	-------------------

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

G Mixolydian	(G ⁷)	F [#] Mixolydian	(F ^{#7})	F Mixolydian	(F ⁷)
--------------	-------------------	---------------------------	--------------------	--------------	-------------------

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

Sample Bass Line

A1 **A2** E⁷ (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

E⁷ **B** A⁷ E⁷

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

A⁷ G⁷ F^{#7} F⁷ **A3** Play letter **A**

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

8 bars

Sister Sadie (Part 2 - harmony)

(For Solos, primarily just E7 for the A sections.)
Bari. play upper notes, Alto play lower notes.

A1 **A2**

B

A3

(Solos)

A1 **A2**

On Cue: Unison Background for solos. Bari. play upper notes, Alto play lower notes.

B

Useful scales: E Blues Scale

E Mixolydian (E7)

A Mixolydian (A7)

G Mixolydian (G7)

F# Mixolydian (F#7)

F Mixolydian (F7)

Sister Sadie (Part 3 - harmony)

Bari. play upper notes, Alto play lower notes.
(For Solos, primarily just E7 for the A sections.)

A1 **A2**

F7 E7 F7 E7 F7 E7

(1st x only) F7

B

A7 E7 A7 G7

F#7 F7 F7 E7 F7 E7

(Solos)

E7 break ----- low E

On Cue: Unison Background for solos. Bari. play upper notes, Alto play lower notes.

A1 **A2**

F7 E7

B 8 **A3** 7 (for D.S.) (F7)

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

Useful scales:

E Blues Scale 1 b3 4 b5 5 b7 1

E Mixolydian (E7) 1 2 3 4 5 6 b7 1

A Mixolydian (A7) 1 2 3 4 5 6 b7 1

G Mixolydian (G7) 1 2 3 4 5 6 b7 1

F# Mixolydian (F#7) 1 2 3 4 5 6 b7 1

F Mixolydian (F7) 1 2 3 4 5 6 b7 1

So Danço Samba (Part 1 - melody)

Antonio Carlos Jobim

A1 A2 A^{6/9} B⁷

B E^{m7} A⁷ D^{MA7} B⁷ B^{m7} E⁷

A3 A^{6/9} B⁷ B^{m7}

E⁷ A^{6/9} (Solos) A^{6/9}

Detailed description: This block contains the first six staves of the musical score for 'So Danço Samba'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff begins with a repeat sign and a first ending bracket labeled 'A1'. The second staff has a first ending bracket labeled 'A2' and a second ending bracket labeled 'A3'. The third staff contains a section labeled 'B'. The fourth staff contains a section labeled 'B'. The fifth staff contains a section labeled 'A3'. The sixth staff contains a section labeled 'E7' and a section labeled 'A6/9' with a circled 'S' and a fermata, followed by '(Solos)' and another circled 'S' with a fermata. Triplet markings are present over the B7 and Bm7 chords in the first and fifth staves.

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

On Cue: Background for solos. Bari. play upper notes, Alto play lower notes.

A1 A2

B 8 A3

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

Detailed description: This block contains the second three staves of the musical score. The first staff begins with a repeat sign and a first ending bracket labeled 'A1'. The second staff has a first ending bracket labeled 'A2' and a section labeled 'B' with a fermata and the number '8' below it. The third staff has a first ending bracket labeled 'A3'. The fourth staff contains the instruction '(after solos) D.S. al Coda (for D.S.)'.

Supplemental Material - Só Danço Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$A^{6/9}$
 B^7
 B_{MI}^7
 E^7
 E_{MI}^7
 A^7
 D_{MA}^7
 $A^{6/9}$
 B^7
 B_{MI}^7
 E^7
 E_{MI}^7
 A^7
 D_{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

A Major

(A_{MA}^7) B Mixolydian

(B^7) E Mixolydian

(E^7)

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

A Mixolydian

(A^7) D Major

(D_{MA}^7)

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

Sample Bass Line

(Latin)

$A^{6/9}$

B^7

(etc.)

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

(Swing)

A1 A2 $A^{6/9}$

B^7

B_{MI}^7

E^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 $A^{6/9}$ E^7 | 2 $A^{6/9}$ B E_{MI}^7 A^7

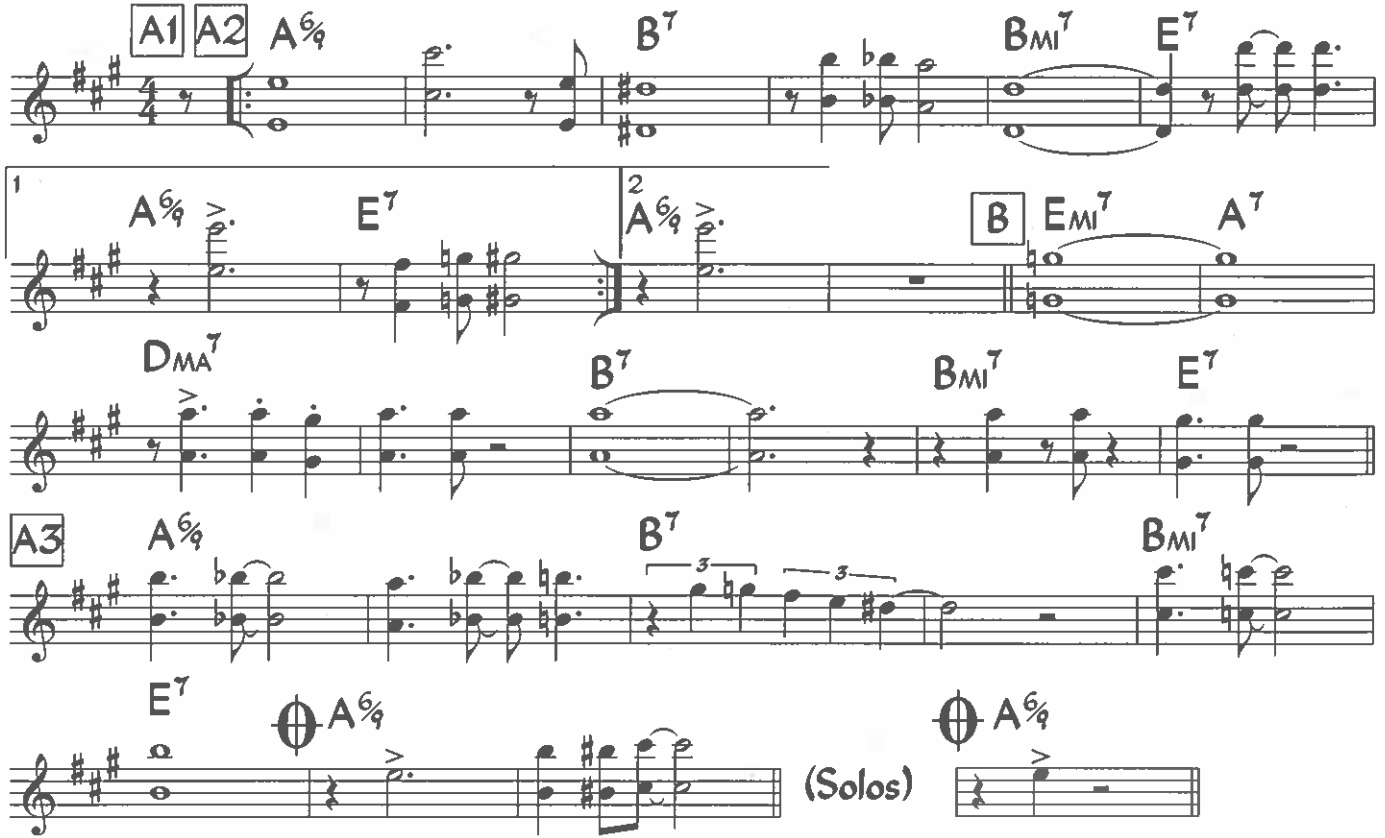
1 3 6 b6 1 b7 6 5 1 3 5 3 1 7 6 b6 1 b3 5 b3 1 2 b3 3

D_{MA}^7 B^7 B_{MI}^7 E^7

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

So Danço Samba (Part 2 - harmony)

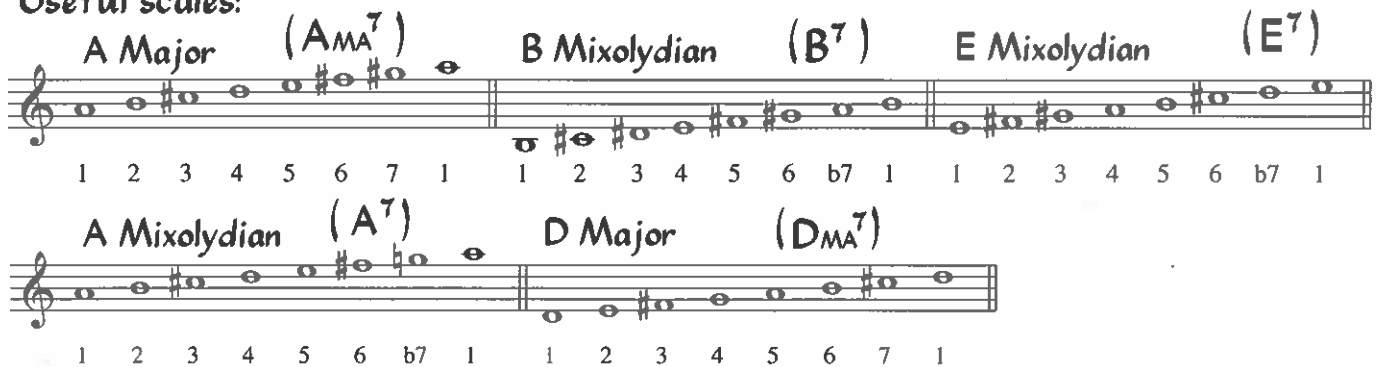
 Bari. play upper notes, Alto play lower notes.



On Cue: Background for solos. Alto play lower notes, Bari. play upper notes.



Useful scales:



A Major (A MA⁷) **B Mixolydian (B⁷)** **E Mixolydian (E⁷)**
 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
A Mixolydian (A⁷) **D Major (D MA⁷)**
 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1

So Danço Samba (Part 3 - harmony)

Alto play lower notes, Bari. play upper notes.

On Cue: Background for solos. Alto play lower notes, Bari. play upper notes.

Useful scales:

Song for My Father (Part 1 - melody)

Horace Silver

A1 **A2** $\frac{3}{4}$ D_{MI}^9 C^9

Bb^9 A^9 D_{MI}^9 D_{MI}^9 D_{MI}^9

B C^9 D_{MI}^9

C^9 Bb^9 A^7 D_{MI}^9 Coda

Coda D_{MI}^9 $A^{7(+5)}$ D_{MI}^9

(Solos)

Detailed description: This block contains the first system of musical notation for 'Song for My Father'. It consists of five staves. The first staff is the main melody, starting with a key signature of one flat (Bb) and a 4/4 time signature. Above the staff are the chord symbols A1 and A2, followed by a 3/4 time signature and the chord DMI9. The melody begins with a repeat sign and a first ending bracket. The second staff continues the melody with chords Bb9, A9, DMI9, and a second ending bracket with a DMI9 chord. The third staff is labeled 'B' and contains the chord C9 and DMI9. The fourth staff continues with C9, Bb9, A7, DMI9, and a Coda symbol. The fifth staff is labeled '(Solos)' and contains a Coda symbol, DMI9, A7(+5), and DMI9. The notation includes various rhythmic values, accidentals, and articulation marks.

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

(for D.S.)

Detailed description: This block contains the second system of musical notation, specifically the shout chorus. It consists of three staves. The first staff is labeled 'A1' and 'A2' and contains the main melody of the shout chorus. The second staff continues the melody. The third staff is labeled 'B' and contains a Coda symbol, followed by the instruction '(after solos) D.S. al Coda'. Below the staff is the instruction '(for D.S.)'. The notation includes various rhythmic values, accidentals, and articulation marks.

Supplemental Material - Song For My Father

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

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

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

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

Sample Bass Line

A1 A2 D_{MI}^9	C^9
--------------------------------	-------

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

B^b9	A^9	D_{MI}^9	1	2	D_{MI}^9
--------	-------	------------	---	---	------------

1 5 5 1 5 1 1 4 1 5 5 1 1 5 5 1 1 5 5 1

C^9	B^b9	A^7	D_{MI}^9
-------	--------	-------	------------

1 5 5 1 5 1 1 4 1 5 5 1 1 5 5 1

Song for My Father (Part 2 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

A1 **A2** D_{MI}^9 C^9

B^b9 A^9 D_{MI}^9 D_{MI}^9

B C^9 D_{MI}^9

C^9 B^b9 A^7 D_{MI}^9

(Solos) D_{MI}^9 $\text{A}^{7(\#5)}$ D_{MI}^9

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

For octs, Alto play lower note, Optional Bari. play upper note.

A1 **A2**

B

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

Useful scales: D Blues Scale

D Dorian

(D_{MI}^7)

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

B^b Mixolydian (B^b7)

A Mixolydian (A^7)

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

Song for My Father (Part 3 - harmony)

All play single lines. For octs: Alto play lower note, Bari. play upper note.

A1 **A2** Σ D_{MI}^9 C^9

Bb^9 A^9 D_{MI}^9 1 2 D_{MI}^9

B C^9 D_{MI}^9

C^9 Bb^9 A^7 D_{MI}^9

D_{MI}^9 $A^{7(\#5)}$ D_{MI}^9

(Solos)

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

For octs: Alto play lower note. Bari. play upper note.

A1 **A2**

B

(after solos)
D.S. al Coda

(for D.S.)

Useful scales: D Blues Scale D Dorian (D_{MI}^7) 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

Bb Mixolydian (Bb^7) A Mixolydian (A^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

(Solos)

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. All play single notes.

For octs, Alto play lower note, Bari. play upper note.

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

D.C. al Coda

Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

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

Useful Scales

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

G⁷

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

C⁷ G⁷

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

D⁷ G⁷ D⁷

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

Sonny Moon for Two (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

G⁷

C⁷ **G⁷**

A_MI⁷ **D⁷** **G⁷** **D⁷**

(Solos) **G⁷**

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

For octs, Alto play lower note, Bari. play upper note.

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

D.C. al Coda

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

SonnyMoon for Two (Part 3 - harmony)

G⁷ All play single notes. For octs, Alto play lower note, Bari. play upper note.

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

For octs, Alto play lower note, Bari. play upper note.

Shout chorus. Play after solos (optional). Bari. play upper octave. Alto play lower octave.

D.C. al Coda

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

St. James Infirmary (Part 1 - melody)

Joe Primrose

B_{MI} $F\#7$ B_{MI} $F\#7$
 B_{MI} $F\#7$ B_{MI} $G7$ $F\#7$ B_{MI}
 (Solos) B_{MI} $G7$ $F\#7(\#5)$ B_{MI}^6
f ————— *p*

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

Background for solos. All play single notes. For octs, Alto play lower note, Bari. play upper note.

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

f **D.S. al Coda**

Supplemental Material - St. James Infirmary

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B_M **F#⁷** **G⁷** **F#⁷** **B_M** **F#⁷** **G⁷** **F#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

B Blues Scale

B Melodic Minor

(B_M) F# Mixolydian

(F#⁷)

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

G Mixolydian

(G⁷)

1 2 3 4 5 6 b7 1

Sample Bass Line

B_M

F#⁷

B_M

F#⁷

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

B_M

F#⁷

B_M

G⁷

F#⁷

B_M

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

St. James Infirmary (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

B_{MI} $F\#^7$ B_{MI} $F\#^7$

B_{MI} $F\#^7$ B_{MI} G^7 $F\#^7$ B_{MI}

(Solos) B_{MI} G^7 $F\#^7(\#5)$ B_{MI}^6

Background for solos. All play single notes. For octs, Alto play lower note, Bari. play upper note.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

f **D.S. al Coda**

Useful scales:

B Blues Scale **B Melodic Minor (B_{MI})** **F# Mixolydian ($F\#^7$)**

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

G Mixolydian (G^7)

1 2 3 4 5 6 b7 1

St. James Infirmary (Part 3 - harmony)

Bari. play upper notes. Optional Alto play lower notes.

(Solos)

f *p*

On Cue: Background for solos. Alto play lower notes. Optional Bari. play upper notes.

Shout chorus. (optional). Bari. play upper notes, Alto play lower notes.

f

D.S. al Coda

Useful scales:

B Blues Scale

B Melodic Minor (B_{MI})

F# Mixolydian ($F\#7$)

G Mixolydian ($G7$)

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

1 2 3 4 5 6 b7 1

St. Thomas (Part 1 - melody)

Sonny Rollins

$A^{6/9}$ $F\#7$ $B_{MI}7$ $E7$ $A^{6/9}$ $A^{6/9}$
 $F\#7$ $B_{MI}7$ $E7$ $A^{6/9}$ $C\#_{MI}7(b5)$ $F\#7$
 $B_{MI}7$ $E7$ $A7$ $D7$ $B_{MI}7$ $E7$ $A^{6/9}$

(Solos)

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

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

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

Supplemental Material - St. Thomas

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A^{6/4} F^{#7} B_{MI}⁷ E⁷ C[#]_{MI}^{7(b5)} A⁷ D⁷ A^{6/4} F^{#7} B_{MI}⁷ E⁷ C[#]_{MI}^{7(b5)} A⁷ D⁷

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

A Major Pentatonic (A^{6/4}) F[#] Mixolydian

(F^{#7}) E Mixolydian

(E⁷)

C[#] Locrian

(C[#]_{MI}^{7(b5)})

A Mixolydian

(A⁷) D Mixolydian

(D⁷)

Sample Bass Line

A^{6/4}

F^{#7}

B_{MI}⁷ E⁷

A^{6/4}

A^{6/4}

F^{#7}

B_{MI}⁷ E⁷

A^{6/4}

C[#]_{MI}^{7(b5)}

F^{#7}

B_{MI}⁷

E⁷

A⁷

D⁷

B_{MI}⁷ E⁷

A^{6/4}

St. Thomas (Part 2 - harmony)

All play single notes. For octvs, Alto play lower note, Bari. play upper note.

Chord symbols: $A^{6/9}$, $F\#7$, $B_{mi}7$, $E7$, $A^{6/9}$, $A^{6/9}$, $F\#7$, $B_{mi}7$, $E7$, $A7$, $D7$, $B_{mi}7$, $E7$, $A^{6/9}$, $A7$, $D7$, $B_{mi}7$, $E7$, $A^{6/9}$

(Solos)

On Cue: Background for solos. All play single notes. For octvs, Alto play lower note, Bari. play upper note.

Shout chorus. All play single notes. For octvs: Alto play lower note, Bari. play upper note.

Drum Solo 3

Drum Solo 3

D.C. al Coda

Useful scales:

A Major Pentatonic ($A^{6/9}$) $F\#$ Mixolydian ($F\#7$) E Mixolydian ($E7$)

$C\#$ Locrian ($C\#_{mi}7^{(b5)}$) A Mixolydian ($A7$) D Mixolydian ($D7$)

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

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

St. Thomas (Part 3 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

A^{6/4} **F^{#7}** **B_{MI}⁷** **E⁷** **A^{6/4}** **A^{6/4}**
F^{#7} **B_{MI}⁷** **E⁷** **A^{6/4}** **C^{#MI}^{7(b5)}** **F^{#7}**
B_{MI}⁷ **E⁷** **A⁷** **D⁷** **B_{MI}⁷** **E⁷** **A^{6/4}**

(Solos)

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

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

A Major Pentatonic (A^{6/4}) **F[#] Mixolydian (F^{#7})** **E Mixolydian (E⁷)**
 1 2 3 5 6 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
C[#] Locrian (C^{#MI}^{7(b5)}) **A Mixolydian (A⁷)** **D Mixolydian (D⁷)**
 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

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

(Solos)

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

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

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

Supplemental Material - Straight Life

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D ⁷	C ⁷	D ⁷	C ⁷
3 b7 1	3 b7 1	9 b7 3	9 b7 3

Useful Scales

D Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

D ⁷	C ⁷
1 1 b7 1 1 7	1 1 b7 1 #1 2

Straight Life (Part 2 - harmony)

Bari. play upper notes, Alto play lower notes.

Musical score for 'Straight Life (Part 2 - harmony)'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of five systems of music. The first system begins with a double bar line and a repeat sign. Above the notes, chord symbols are provided: D7, C7, D7, C7, D7, C7. The second system continues with D7, C7, D7, C7, D7, C7. The third system continues with D7, C7, D7, C7, D7, C7. The fourth system continues with D7, C7, D7, C7, D7, C7. The fifth system begins with a double bar line and a repeat sign, followed by a section labeled '(Solos)' with a double bar line and a repeat sign. Above the notes in the solo section, chord symbols are provided: D7, C7, C#7, D7.

On Cue: Background for solos. Alto play lower notes, Bari. play upper notes.

Musical score for 'On Cue: Background for solos'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three systems of music. The first system begins with a double bar line and a repeat sign, followed by a section labeled '4' with a double bar line and a repeat sign. The second system continues with D7, C7, D7, C7, D7, C7. The third system continues with D7, C7, D7, C7, D7, C7. To the right of the third system, the text '(after solos) D.S. al Coda (with pick-ups)' is written.

Useful scales:

D Blues Scale

1 b3 4 b5 5 b7 1

Musical notation for the D Blues Scale in treble clef, showing the notes D, F, G, A, B, C, D. The notes are labeled with their scale degrees: 1, b3, 4, b5, 5, b7, 1.

Straight Life (Part 3 - harmony)

Bari. play upper notes, Alto play lower notes.

On Cue: Background for solos. Alto play lower notes, Bari. play upper notes.

Useful scales:

D Blues Scale

Tenor Madness (Part 1 - melody)

Sonny Rollins

Musical notation for the main melody of "Tenor Madness" in G major, 4/4 time. The melody is written on a single treble clef staff. Chords are indicated above the staff: G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, G⁷, D⁷, G⁷, F^{#7}, G⁷. The piece is marked with a "Solo" section at the end.

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. All play single notes. For octs, Alto play lower note, Bari. play upper note.

Musical notation for the "On Cue" background for solos, consisting of two staves of music in G major, 4/4 time.

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

Musical notation for the "Shout chorus" in G major, 4/4 time, consisting of three staves of music.

D.S. al Coda

(for D.S.)

Supplemental Material - Tenor Madness

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷	C⁷	A_M⁷	D⁷	G⁷	C⁷	A_M⁷	D⁷
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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

G Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

G⁷	C⁷	G⁷
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1 3 5 b5 1 b7 6 b6 1 5 6 b7 1 3 6 5

C⁷	G⁷
----------------------	----------------------

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

A_M⁷	D⁷	G⁷	(D⁷)
----------------------------------	----------------------	----------------------	------------------------

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

Tenor Madness (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

G^7 C^7 G^7
 C^7 G^7
 Am^7 D^7 G^7
 (Solos) D^7 G^7 $\text{F}\#^7$ G^7

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

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

D.S. al Coda

(for D.S.)

Useful scales: **G Blues Scale**

1 b3 4 b5 5 b7 1

Tenor Madness (Part 3 - harmony)

All play as written.

G^7 C^7 G^7
 C^7 G^7
 A_{mi}^7 D^7 G^7 D^7
 (Solos) D^7 G^7 $F\#^7$ G^7

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

Shout chorus. Play after solos (optional). Bari. play upper octave. Alto play lower octave.

D.S. al Coda

Useful scales: G Blues Scale

1 b3 4 b5 5 b7 1

Trail Dust (Part 1 - melody)

Jim Rotondi

DMA⁷ G⁷ DMA⁷ G⁷
 DMA⁷ B⁷ EMI⁷ A⁷ FMI⁷
 B^{b7} FMI⁷ B^{b7} EMI⁷ A⁷ ⊕
 DMA⁷ A⁷ ⊕ DMA⁷ G⁷ DMA⁷

(Solos)

The main melody is written in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a double bar line and a common time signature. The second staff continues the melody. The third staff includes a triplet of eighth notes and a fermata. The fourth staff concludes with a double bar line and a common time signature.

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

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

Two staves of music in treble clef, 4/4 time, with a key signature of two sharps. The first staff features a series of eighth notes with slurs, while the second staff features a series of quarter notes with slurs. Both staves end with a double bar line.

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

Three staves of music in treble clef, 4/4 time, with a key signature of two sharps. The first staff features a series of eighth notes with slurs. The second staff features a series of quarter notes with slurs. The third staff concludes with a double bar line and a common time signature.

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

Supplemental Material - Trail Dust

Sample Piano Voicings

Basic 3-note voicings

D_{MA7} G^7 B^7 E_{MI7} A^7 F_{MI7} B^b7

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

Rootless voicings

D_{MA7} G^7 B^7 E_{MI7} A^7 F_{MI7} B^b7

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

Useful Scales

D Major (D_{MA7}) A Mixolydian (A^7) G Mixolydian (G^7) B^b Mixolydian (B^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

D_{MA7} G^7 D_{MA7} G^7 D_{MA7} B^7

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

E_{MI7} A^7 F_{MI7} B^b7 F_{MI7} B^b7

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

E_{MI7} A^7 D_{MA7} A^7

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

Trail Dust (Part 2 - harmony)

Bari. play upper notes. Optional Alto play lower notes.

On Cue: Background for solos. Alto play lower notes. Bari. play upper notes.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

Trail Dust (Part 3 - harmony)

Bari. play upper notes. Optional Alto play lower notes.

On Cue: Background for solos. Alto play lower notes. Bari. play upper notes.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

When the Saints Go Marching In

(Part 1 - melody)

Traditional

(Solos)

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

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

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

Supplemental Material - When The Saints Go Marching In

Sample Piano Voicings

Basic 3-note voicings

Root and rootless voicings

D	D ⁷	G	E ⁷	A ⁷	D	D ⁷	G	E ⁷	A 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

D Major Pentatonic (D)	G Major Pentatonic (G)	A Mixolydian (A ⁷)
------------------------	------------------------	--------------------------------

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

Sample Bass Line

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

D A⁷
1 3 5 3 1 2 3 4 1 2 3 2 1 b7 6 5

D D⁷ G
1 3 5 6 1 6 5 3 1 3 5 6 5 3 1 6

D E⁷ A⁷ D A⁷
1 3 5 3 1 3 1 5 1 3 4 #4 1 B7 6 5

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

Bari. play upper notes. Optional Alto play lower notes.

On Cue: Background for solos. Alto play lower notes. Bari. play upper notes.

Useful scales:

D Major Pentatonic (D) G Major Pentatonic (G) A Mixolydian (A⁷)

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. Alto play lower notes. Bari. play upper notes.

Useful scales:

D Major Pentatonic (D) G Major Pentatonic (G) A Mixolydian (A⁷)

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

Work Song (Part 1 - melody)

Nat Adderley

Disregard breaks and figures during solos.

(after solos)

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

D.C. al Coda

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

Supplemental Material - Work Song

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7	A^7	G^7	D_{MI}^7	A^7	G^7
------------	-------	-------	------------	-------	-------

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

Useful Scales

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

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

A Mixolydian	(A^7)	G Mixolydian	(G^7)
--------------	-----------	--------------	-----------

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

Sample Bass Line

(Solos) D_{MI}^7

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

A^7	D_{MI}^7	G^7
-------	------------	-------

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

G^7	D_{MI}^7	G^7	A^7	D_{MI}^7
-------	------------	-------	-------	------------

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

Work Song (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

The main musical score consists of five staves of music in G major (one flat). The first staff begins with a **Dm7** chord. The second staff includes **Dm7** and **A7** chords. The third staff includes **Dm7** and **G7** chords, with a triplet of eighth notes. The fourth staff includes **Dm7**, **G7**, **A7**, and **Dm7** chords, with a double bar line and the word **(Solos)**. The fifth staff includes **Dm7**, **Dm7**, **G7**, **A7**, and **Dm7** chords.

On Cue: Background for solos. Alto play lower notes. Optional Bari. play upper notes.

The background music for solos consists of three staves. The first staff shows a rhythmic pattern of eighth notes. The second staff shows a melodic line with eighth notes. The third staff shows a bass line with quarter notes. The text **(after solos)** and **D.C. al Coda** is written to the right of the third staff.

Useful scales:

D Blues Scale D Dorian (Dm7) A Mixolydian (A7) G Mixolydian (G7)

The scale diagrams show the following notes on a treble clef staff:

- D Blues Scale: D, E, F, G, A, Bb, C, D
- D Dorian (Dm7): D, E, F, G, A, Bb, C, D
- A Mixolydian (A7): A, B, C, D, E, F, G, A
- G Mixolydian (G7): G, A, B, C, D, E, F, G

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

Work Song (Part 3 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

On Cue: Background for solos. Alto play lower notes. Bari. play upper notes.

Useful scales:

D Blues Scale D Dorian (DMI7) A Mixolydian (A7) G Mixolydian (G7)

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

Yardbird Suite (Part 1 - melody)

Charlie Parker

Yardbird Suite (Part 1 - melody) musical score. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of seven staves of music. Above the first staff are chord boxes labeled A1, A2, A6, G7, A6, G7, and F#7. Above the second staff are Bm7, E7, A6, and E7. Above the third staff are E7, A6, G#7(b9), B, and C#m7. Above the fourth staff are G#7(b9), C#m7, F#7, and Bm7. Above the fifth staff are F#7, B7, E7, A3, and A6. Above the sixth staff are G7, A6, G7, F#7, and B7. Above the seventh staff are E7, A6, E7, and E7. The score includes various musical notations such as eighth notes, quarter notes, and triplets. A double bar line with repeat dots is at the end of the sixth staff. A circled cross symbol is at the end of the seventh staff.

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

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

For octs: Bari. play upper note. Alto play lower note.

Background accompaniment for Yardbird Suite. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves. The first staff has chord boxes A1 and A2, and a triplet of eighth notes. The second staff has chord boxes B and A3, and a quarter note. The third staff has a triplet of eighth notes. The score includes various musical notations such as eighth notes, quarter notes, and triplets.

(after solos)
D.C. al Coda

Supplemental Material - Yardbird Suite

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A^6 G^7 F^7 B_{MI}^7 E^7 $G^{\#7(b9)}$ $C^{\#MI}{}^7$ B^7
 A^6 G^7 F^7 B_{MI}^7 E^7 $G^{\#7(b9)}$ $C^{\#MI}{}^7$ B^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 $b7$ $b3$ $b7$ $b7$
 1 1 1 1 1 1 1 3 3 $b7$ $b3$ $b7$ 3 $b7$ 3

Useful Scales

A Major
 (A^6) G Mixolydian
 (G^7) F# Mixolydian
 $(F^{\#7})$

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

E Mixolydian
 (E^7) C# Dorian
 $(C^{\#MI}{}^7)$ G# Half/whole diminished
 $(G^{\#7(b9)})$

1 2 3 4 5 6 $b7$ 1 1 2 $b3$ 4 5 6 $b7$ 1 1 $b9$ $\#9$ 3 $\#11$ 5 6 $b7$ 1

Sample Bass Line

A1 A2 A^6 G^7 A^7 (G^7) $F^{\#7}$ B_{MI}^7

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

1 E^7 A^6 E^7 2 E^7 A^6 $G^{\#7(b9)}$

1 $b7$ 6 5 1 3 4 $\#4$ 1 $B7$ 6 5 1 $B7$ 6 5 1 5 2 1 1 3 5 1

B $C^{\#MI}{}^7$ $G^{\#7(b9)}$ $C^{\#MI}{}^7$ $F^{\#7}$ B_{MI}^7

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

$F^{\#7}$ B^7 E^7 A3 Play letter A

5 $b7$ 1 5 1 5 3 1 1 3 5 $b5$ 8 bars

Yardbird Suite (Part 2 - harmony)

All play single lines. For octs: Bari. play upper note, Alto play lower note,

A1 **A2**

A⁶ G⁷ A⁶ G⁷ F^{#7} B_{Mi}⁷

1 E⁷ A⁶ E⁷ 2 E⁷ A⁶ G^{#7(b9)}

B

C^{#Mi}⁷ G^{#7(b9)} C^{#Mi}⁷ F^{#7} B_{Mi}⁷ F^{#7}

B⁷ E⁷ **A3** A⁶ G⁷ A⁶ G⁷ F^{#7}

B⁷ E⁷ A⁶ E⁷ E⁷ (Solos) E⁷ A⁶

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

A1 **A2** For octs: Bari. play upper note. Alto play lower note.

B

3 (after solos) D.C. al Coda

Useful scales:

A Major (A_{Mi}⁷) G Mixolydian (G⁷) F[#] Mixolydian (F^{#7})

E Mixolydian (E⁷) C[#] Dorian (C^{#Mi}⁷) G[#] half/whole dimin. (G^{#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)

All play single lines. For octs: Bari. play upper note, Alto play lower note,

A1 **A2** A⁶ G⁷ A⁶ G⁷ F^{#7} B_{Mi}⁷

B C_{Mi}⁷ G^{#7(b9)} C_{Mi}⁷ F^{#7} B_{Mi}⁷ F^{#7} B⁷

E⁷ A⁶ E⁷ E⁷ A⁶ G^{#7(b9)}

E⁷ **A3** A⁶ G⁷ A⁶ G⁷ F^{#7}

B⁷ E⁷ A⁶ E⁷ E⁷ A⁶ (Solos)

On Cue: Background for solos. Alto play lower notes, Bari. play upper notes.

A1 **A2**

B

A3

3

4

3

(after solos)
D.C. al Coda

Useful scales:

A Major (A_{Mi}⁷) G Mixolydian (G⁷) F# Mixolydian (F^{#7})

E Mixolydian (E⁷) C# Dorian (C_{Mi}⁷) G# half/whole dimin. (G^{#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

Z's Blues (Part 1 - melody)

Eric Alexander

G⁷ D⁷ G⁷
 C^{#7} C⁷ C^{#7}
 G⁷ E^{7(b9)} A^{M1}⁷
 D⁷ G⁷ (☺) (Fine) D⁷ (Solos)

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

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

For octs, Alto play lower note, Bari. play upper note.

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

D.S. al Fine

Supplemental Material - Z's Blues

Sample Piano Voicings

Basic 3-note voicings

G^7
 D^7
 $C^{\#7}$
 C^7
 $C^{\#o}$
 $E^{7(b9)}$
 A_{MI}^7

$\flat 7$ 3 3 3 $\flat 3$ $\flat 7$ $\flat 3$
 3 $\flat 7$ $\flat 7$ $\flat 7$ $\flat 7$ 3 3
 1 1 1 1 1 1 1

Root and rootless voicings

G^7
 D^7
 $C^{\#7}$
 C^7
 $C^{\#o}$
 $E^{7(b9)}$
 A_{MI}^7

9 5 13 13 $\flat 5$ 3 9
 $\flat 7$ 3 3 3 $\flat 3$ $\flat 9$ $\flat 7$
 3 $\flat 7$ $\flat 7$ $\flat 7$ $\flat 7$ $\flat 7$ $\flat 3$

Useful Scales

G Blues Scale
G Mixolydian (G^7)
D Mixolydian (D^7)
 $C^{\#}$ Mixolydian ($C^{\#7}$)

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

C Mixolydian (C^7)
 $C^{\#}$ Whole/half dim ($C^{\#o}$)
E Half/whole dim ($E^{7(b9)}$)
A Dorian (A_{MI}^7)

1 2 3 4 5 6 $\flat 7$ 1 | 1 2 $\flat 3$ 4 $\flat 5$ 6 $\flat 7$ 7 1 | 1 $\flat 9$ $\#9$ 3 $\#11$ 5 6 $\flat 7$ 1 | 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1

Sample Bass Line

G^7
 D^7
 G^7
 $C^{\#7}$
 C^7
 $C^{\#o}$

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

G^7
 $E^{7(b9)}$
 A_{MI}^7
 D^7
 G^7
 D^7

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

Z's Blues (Part 2 - harmony)

All play single notes. For octs, Alto play lower note, Bari. play upper note.

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

For octs, Alto play lower note, Bari. play upper note.

Shout chorus. All play single notes. For octs: Alto play lower note, Bari. play upper note.

Useful scales:

G Mixolydian (G⁷) D Mixolydian (D⁷) C# Mixolydian (C#⁷) C Mixolydian (C⁷)

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

C# whole/half dimin. (C#^{o7}) E half/whole dimin. (E^{7(b9)}) A Dorian (Am⁷)

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

Z's Blues (Part 3 - harmony)

Alto play lower notes, Bari. play upper notes.

On Cue: Background for solos. Optional Alto play lower notes, Bari. play upper notes

Shout chorus. Play after solos (optional). Bari. play upper octave. Alto play lower octave.

Useful scales:

G Mixolydian (G⁷) D Mixolydian (D⁷) C[#] Mixolydian (C^{#7}) C Mixolydian (C⁷)

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

C[#] whole/half dimin. (C^{#o7}) E half/whole dimin. (E^{7(b9)}) A Dorian (A_{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_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

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

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

C⁷⁽⁺¹¹⁾ C Lydian Dominant

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

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}⁷⁽⁺¹¹⁾ C Lydian

1 2 3 #4 5 6 7 1
(#11)

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C^{7sus} C Mixolydian

1 2 3 4 5 6 b7 1

C⁷⁽⁺⁹⁾ C Half/whole diminished

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

C^{7sus(+9)} C Phrygian

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

C Major

G Major

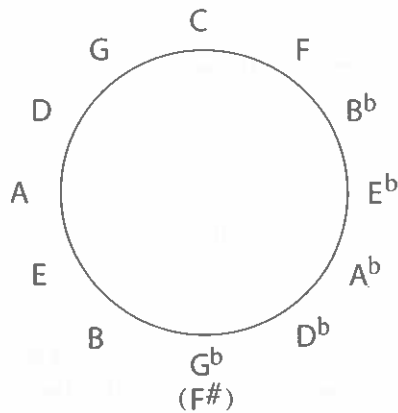
D Major

A Major

E Major

B Major

Cycle of Fifths



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

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Transposing A Riff

C Major

D Major

F Major

G Major

Basic Drum Patterns

Swing

(ride cym.)
(snare dr. sidestick)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Latin/Bossa Nova

(ride cym.)
(snare dr. sidestick)
(bs. dr./hi-hat w/ foot)

To expand: play the ride cymbal pattern on the (closed) hi-hat.

Rock/Funk

(closed hi-hat)
(snare dr.)
(bs. dr.)

You can try varying the bass drum pattern, opening and closing the hi-hat, or playing the hi-hat pattern on the ride cymbal when appropriate.

Jazz Waltz

(ride cym.)
(snare dr.)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Appendix II - Discography

Below are the original &/or most well-known versions of the tunes in THE REAL EASY BOOK. You will definitely benefit by listening to how the masters play this material!

1. Bags' Groove Miles Davis' "Bags' Groove"; MJQ's "Modern Jazz Quartet:1957"
2. Big Bertha Duke Pearson's "Sweey Honey Bee"
3. Blue Seven Sonny Rollins' "Saxophone Colossus"
4. Blues By Five Miles Davis' "Cookin' With The Miles Davis Quintet"
5. Blues In The Closet Bud Powell's "Blues In The Closet"
6. Cold Duck Time Les McCann & Eddie Harris' "Swiss Movement"
7. Contemplation McCoy Tyner's "The Real McCoy"
8. Doxy Miles Davis' "Bags' Groove"; "Sonny Rollins And The Big Brass"
9. Edward Lee "Eric Alexander Quartet Live At The Keynote"
10. Equinox John Coltrane's "Coltrane's Sound"
11. Freedom Jazz Dance "The Best Of Eddie Harris"; Miles Davis' "Miles Smiles"
12. Gingerbread Boy Miles Davis' "Miles Smiles"; Jimmy Heath Quintet's "On The Trail"
13. Groove Merchant Jerome Richardson's "Jazz Station Runaway", Thad Jones/Mel Lewis Orchestra's "Basle 1969"
14. Jive Samba Cannonball Adderley's "Dizzy's Business"
15. Jo Jo Calypso Not currently recorded
17. Killer Joe Art Farmer/Benny Golson & The Jazztet's "Meet The Jazztet"
18. Listen Here "The Best Of Eddie Harris"
19. Little Sunflower Freddie Hubbard's "Backlash"
20. Mercy, Mercy, Mercy Cannonball Adderley's "Mercy, Mercy, Mercy"
21. Midnight Waltz Cedar Walton's "Among Friends"
22. Mr. P.C. John Coltrane's "Giant Steps"
23. One For Daddy-O Cannonball Adderley's "Somethin' Else"
24. Red's Good Groove Red Garland's "Red's Good Groove"
25. Revelation Yusef Lateef's "The Centaur And The Phoenix"
26. Road Song "Wes Montgomery's Finest Hour"
27. Short Stuff Cedar Walton's "Cedar!"
28. Shoshana Cal Tjader's "Both Sides Of The Coin"
29. Sir John Blue Mitchell's "Blue's Moods"
30. Sister Sadie Horace Silver's "Blowin' The Blues Away"
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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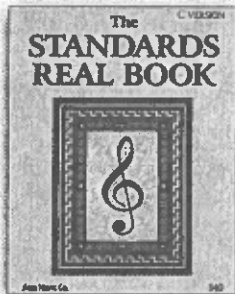


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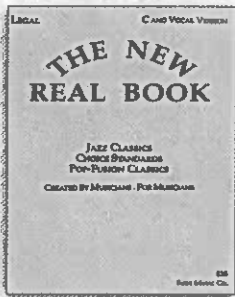
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A Time For Love
Ain't No Sunshine
Alice In Wonderland
All Of You
Alone Together
At Last
Baltimore Oriole
Bess, You Is My Woman
Bluesette
But Not For Me
Close Enough For Love
Crazy He Calls Me
Dancing In The Dark

Days Of Wine And Roses
Dreamsville
Easy To Love
Embraceable You
Falling In Love With Love
From This Moment On
Give Me The Simple Life
Have You Met Miss Jones?
Hey There
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
There's No You
Time On My Hands
'Tis Autumn
Where Or When
Who Cares?
With A Song In My Heart
You Go To My Head
And Hundreds More!



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Anthropology
Autumn Leaves
Beautiful Love
Bernie's Tune
Blue Bossa
Blue Daniel
But Beautiful
Chain Of Fools
Chelsea Bridge
Compared To What
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
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Street Life
Tenderly
These Foolish Things
This Masquerade
Three Views Of A Secret
Waltz For Debby
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Along Came Betty
Bessie's Blues
Black Coffee
Blues For Alice
Body And Soul
Bolivia
The Boy Next Door
Bye Bye Blackbird
Cherokee
A Child Is Born
Cold Duck Time
Day By Day

Django
Equinox
Exactly Like You
Falling Grace
Five Hundred Miles High
Freedom Jazz Dance
Giant Steps
Harlem Nocturne
Hi-Fly
Honeysuckle Rose
I Hadn't Anyone 'Til You
I'll Get By
I'll Get By
Ill Wind

I'm Glad There Is You
Impressions
In Your Own Sweet Way
It's The Talk Of The Town
Jordu
Killer Joe
Lullaby Of The Leaves
Manha De Carneal
The Masquerade Is Over
Memories Of You
Moment's Notice
Mood Indigo
My Ship
Naima

Nica's Dream
Once In A While
Perdido
Rosetta
Sea Journey
Senior Blues
September Song
Seven Steps To Heaven
Silver's Serenade
So Many Stars
Some Other Blues
Song For My Father
Sophisticated Lady
Spain

Stablemates
Starclust
Sweet And Lovely
That's All
There Is No Greater Love
'Til There Was You
Time Remembered
Turn Out The Stars
Unforgettable
While We're Young
Whisper Not
Will You Still Be Mine?
You're Everything
And Many More!



The New Real Book - Volume 3 (C, Bb, Eb or Bass clef)

Actual Proof
Ain't That Peculiar
Almost Like Being In Love
Another Star
Autumn Serenade
Bird Of Beauty
Black Nile
Blue Moon
Butterfly
Caravan
Ceora
Close Your Eyes
Creepin'
Day Dream

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

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

Maiden Voyage
Moon And Sand
Moon Glow
My Girl
On Green Dolphin Street
Over The Rainbow
Prelude To A Kiss
Respect
Ruby
The Second Time Around
Serenata
The Shadow Of Your Smile
So Near, So Far
Solitude

Speak Like A Child
Spring Is Here
Stairway To The Stars
Star Eyes
Stars Fell On Alabama
Stompin' At The Savoy
Sweet Lorraine
Taking A Chance On Love
This Is New
Too High
(Used To Be A) Cha Cha
When Lights Are Low
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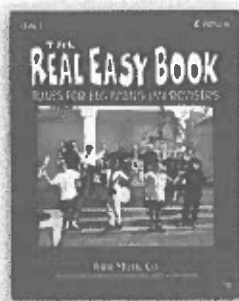
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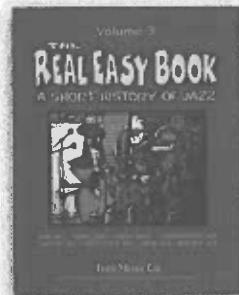
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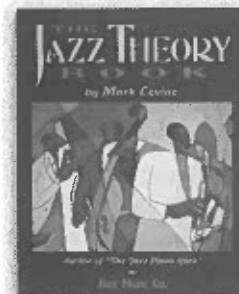
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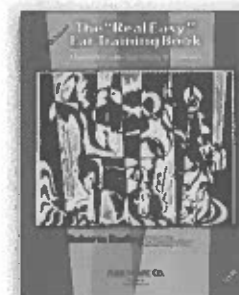


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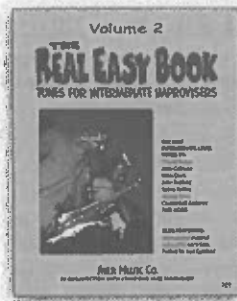
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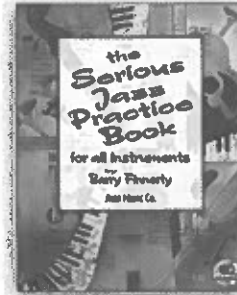
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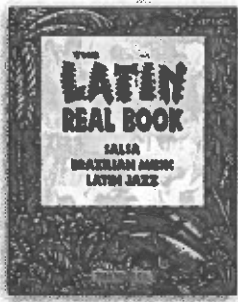
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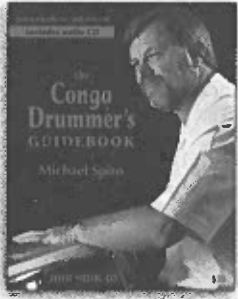
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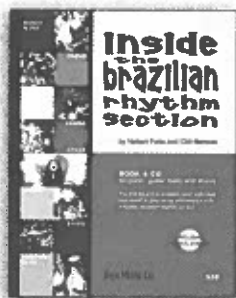


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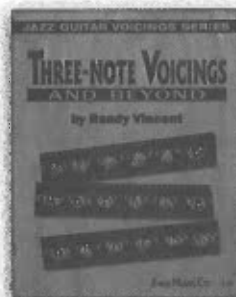
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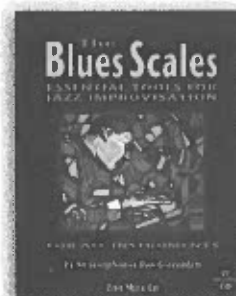
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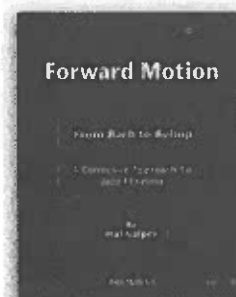
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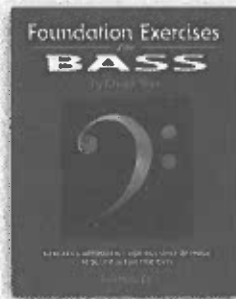
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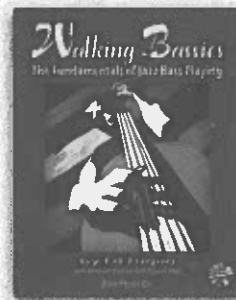
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