

LEVEL 1

C VERSION

THE REAL EASY BOOK

TUNES FOR BEGINNING IMPROVISERS



SHER MUSIC CO.

IN CONJUNCTION WITH STANFORD JAZZ WORKSHOP

LEVEL 1

C VERSION

THE REAL EASY BOOK

TUNES FOR BEGINNING IMPROVISERS

A Sher Music Co. Publication

Produced in conjunction with
the Stanford Jazz Workshop
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What Is Unique About This Book?

THE REAL EASY BOOK was originally developed at the Stanford Jazz Workshop for use in our beginning jazz combo classes. We needed a collection of jazz songs that sounded good, were easy to learn, fun to play, and open enough to accommodate the varied teaching approaches of our diverse faculty.

These compositions, written by well-known jazz artists, are great examples of basic jazz melody, phrasing, harmony, rhythm and form. Many beginning students have difficulties playing standards (like *Autumn Leaves*) in a jazz style because they lack the experience and interpretive skills required to do so. Since the compositions in this book were written as jazz tunes, they will sound like jazz the first time they are sight-read.

By playing these tunes and learning the basic material to be found in them, the student will develop his or her jazz sensibility and will then be able to apply it to any music. Additionally, due to the rhythmic strength and phrasing of the melodies, these songs will often sound good in many styles, including rock, funk, Latin, etc. In short, this book is ideal for students of all ages and backgrounds.

THE REAL EASY BOOK is not intended to be a method book. Instead, we have combined clear lead-sheets with basic educational material that any student, teacher or band director will find helpful.

- ◆ Individual students can study alone or use this book in conjunction with private instruction.
- ◆ Jazz teachers can use this book as a vehicle to teach their lessons to beginning jazz students and combos.
- ◆ Band directors with beginning combos can use this book as a starting point for developing repertoire and arrangements.

Supplementary educational material, including scales, chord voicings and bass lines, appear in all four transpositions of this book so that students on all instruments can better understand the roles of the other players in the ensemble. There is also an appendix of more reference material at the end of the book.

Since many of the songs in this collection are part of the standard jazz repertoire, students can play them at jam sessions or even at gigs! We hope THE REAL EASY BOOK brings you many happy hours learning to play one of the greatest art forms ever created - jazz music!

PLEASE NOTE:

Unlike Sher Music Co.'s other jazz fake books, these lead sheets are **not transcriptions** from particular recordings. Rather, they have been adapted (and sometimes simplified from the definitive version) so that the beginning jazz student can easily play them and gain a clear understanding of basic jazz fundamentals. The definitive versions of many of these tunes can be found in *The New Real Books*, available at www.shermusic.com or at 800/444-7437.

How To Use This Book

The Songs: The charts in this book are basic lead-sheets, not arrangements. They do not include introductions, endings, comping rhythms, etc. Students and teachers are encouraged to use their imagination to arrange the songs as desired. Developing these skills are essential for the jazz musician.

For some songs, the chord changes have been simplified in order to make the basic harmonic movement clear. Chords appear over the beat on which they should be played. Chords carry over to the next bar when no other chords appear. Some songs in this book have short forms; there are many 12-bar blues and 8 bar songs. It is common practice to repeat these melodies—both before and after solos.

The Supplemental Material: THE REAL EASY BOOK is not intended to be a method book. The supplemental material accompanying each tune is designed only to provide beginning jazz players quick access to the music, and to illustrate the fundamentals of harmony, voice leading, etc. There are many jazz method books that expand on these topics.

The Numbers: The Arabic numbers that are used beneath or next to notes in this book are provided for analytic purposes. They refer to scale degrees in relationship to the root of the current chord. Note that the numbers 2 and 9 refer to the same note name (as is true of 4 and 11, and also 6 and 13).

The Piano Voicings: There are two sets of basic piano chord voicings provided for "comping" on each song. The first set, "Basic 3-Note Voicings", illustrates the root-motion and the resolution path of the 3rds and 7ths through the chord progression. Start with these voicings to understand the harmony of each song. For these voicings, play the treble clef notes in the right hand; play the bass clef notes in the left hand. You can invert the 3rds and 7ths to create an additional set of voicings.

The second set, "Rootless Voicings", does not include the root of the chord. This is stylistically typical of modern jazz piano; it assumes that a bass player will be playing the roots. These voicings do contain the 3rds and 7ths plus one additional note. Play them in either hand, or divide the notes between both hands. Notice how they connect smoothly to each other, with efficient hand motion. These voicings are useful for a pianist to accompany their own improvisation.

In some cases, there are notes in these chord voicings that are not written in the corresponding chord symbols. It is typical for a jazz piano player to add upper extensions (9ths, 11ths and 13ths) to chords, even when they are not specifically called for. These upper extensions have been added to chords where they are stylistically or harmonically appropriate.

The Scales: The use of scales is one of many ways to approach improvisation. We have provided one or more scales relating to the harmony of each song as a starting place. In parentheses after the scale name is the corresponding chord that the scale complements. Some scales (such as the blues scale) are included for general use on the tune. The student should explore the sound of these scales—and the many other scale possibilities—on their own and/or with a teacher.

The Bass Lines: One chorus of a sample bass line is provided to give the bass student an initial idea about how to approach each of these songs. These bass lines may not be relevant if the style of the tune is changed from the original. Students are encouraged to analyse these lines and create their own.

The Guitar Voicings: Several possible fingerings are provided for many of the chord voicings in this book.

The voicings are interchangeable. To avoid clashing with other chordal instruments in a combo setting, the guitarist should play only the top few strings of the voicing.

The Blank Staves have been included, where space permitted, for the student to take notes, to compose melodic ideas, to notate alternative scales, or to add other information.

The Drum Parts: Basic drum patterns for several styles are included in Appendix I at the back of the book. The songs in this book will generally work with these patterns or with others that the student may already know.

Study Hints:

- ◆ Try to memorize the music and the educational material. By digesting this information you will be able to use it freely in improvisation.
- ◆ Look for connections between the songs. Finding similarities will make them easier to learn.
- ◆ Don't be limited by the supplemental material presented with each song. Experiment and try new things. Asking instructors and fellow musicians questions is a great way to learn.
- ◆ Listen to recordings of the songs to see how other musicians have played them. See Appendix II - Discography for the most well-known versions of the songs.
- ◆ Play these songs in different styles. Try creating several different arrangements of each song. Imagination and creativity are essential to jazz.

Some Important Definitions

Form: It is common to label the different sections of a song with letters. If a song form is notated AABA, it has two different sections. The first section, [A], repeats twice, followed by [B], commonly referred to as the "bridge", followed again by a restatement of [A]. There are many different variations of forms, such as ABA, AAB, ABAC, etc. Another common form in jazz is the 12-bar blues. In this book, the term "Blues" indicates a 12-bar form and is not meant to infer style.

Rhythmic Feels: All of the songs in this book will sound good played in different rhythmic feels, but on the charts we have roughly notated the feels in which the songs were originally played. We have consolidated these into three general categories: *swing*, *jazz waltz*, and *straight-eighth*.

- ◆ *Swing:* In this rhythmic feel, any two eighth notes on one beat are generally not played with equal value. Rather, they should be played as an eighth note triplet, with the first two notes in the triplet tied together.
- ◆ *Jazz Waltz:* This is the same as the swing feel, but in 3/4 meter.
- ◆ *Straight-Eighth:* Eighth notes should be played evenly. Most Latin, rock and funk styles have straight-eighth note feels.

Tempo: In most cases, we have indicated the general tempo at which the song was originally played. Here are some general metronomic guidelines.

Slow: quarter note = 80-120 beats per minute (bpm)

Medium: quarter note = 120-180 bpm

Fast: quarter note = 180 bpm, and above

About the Stanford Jazz Workshop

Founded in 1972, the Stanford Jazz Workshop (SJW) is a nonprofit organization dedicated to the perpetuation of jazz through educational programs and concerts of the highest artistic quality. Its mission is to create an environment conducive to learning, experiencing and appreciating jazz by assembling a community of the best performers and teachers of jazz, as well as students of all abilities and backgrounds.

Based in the San Francisco Bay Area, SJW produces internationally respected jazz education programs (including the Evening Summer Program, Jazz Camp, Jazz Residency and the Jazz Weekend Intensive) for adults, emerging professionals, young musicians and jazz educators. These programs have brought such legendary artists as Stan Getz, Dizzy Gillespie, McCoy Tyner, Horace Silver, Phil Woods, Hank Jones and Ray Brown to SJW to share their art and insight with new generations of jazz players. Among the thousands of students who have participated are musicians who are emerging as new stars of jazz, including Josh Redman, Larry Grenadier, Bill Stewart, Sylvia Cuenca and Taylor Eigsti.

SJW presents the annual Stanford Jazz Festival to coincide with its educational summer programs, in addition to year-round concert and masterclass events. As a presenter, SJW is distinguished by its commitment to providing audiences with entertaining performances that offer an historical and multicultural perspective on jazz in its entirety, and a tradition of presenting jazz masters, emerging talents, and unique premiere events. The overall experience of SJW's programs has been described by the *San Francisco Chronicle* as "Jazz Heaven."

SJW appreciates the contributions Sher Music Co. has made to jazz education by providing accurate and understandable charts for the professional jazz musician and student alike. Sher Music Co.'s many books have been important instructional resources for SJW student combos, theory classes and jam sessions. We are thrilled to join forces with Sher Music Co. to bring you this landmark publication, THE REAL EASY BOOK!

Editor's Notes

I would like to extend special thanks to:

- Bennett Paster, Ray Scott, Jim Nadel, Mark Levine, Bert Carelli, Carma Berglund and Alex Kharmats for all their expertise, hard work and understanding.
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- The staff, faculty and students of the SJW for many great years of learning and playing.
- The great artists who wrote these tunes and inspire us all.

This book is dedicated to Jim Nadel on the 30th Anniversary of the Stanford Jazz Workshop.

Michael Zisman, Editor

1/1/03

The Tunes



RAY BROWN, OSCAR PETERSON & HERB ELLIS

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Bags' Groove

Milt Jackson

The musical score for 'Bags' Groove' is written in 4/4 time and consists of 12 bars. The melody is a repeating motif: a quarter note followed by a dotted quarter note, then a triplet of eighth notes, and finally a quarter note. The first bar starts with a repeat sign and a dotted quarter note. The chords are: F7 (bars 1-2), Bb7 (bars 3-4), GMI7 (bars 5-6), C7 (bars 7-8), F7 (bars 9-10), and C7 (bars 11-12). Triplet markings are placed above the eighth notes in bars 2, 4, 6, 8, 10, and 12.

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

For your use

Four sets of blank musical staves are provided for practice, each consisting of five horizontal lines.

Supplemental Material - Bags' Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷ B^{b7} G_M⁷ C⁷ F⁷ B^{b7} G_M⁷ C⁷

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

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

F⁷

B^{b7} F⁷

G_M⁷ C⁷ F⁷ C⁷

Guitar Voicings

F⁷ B^{b7} G_M⁷ C⁷ F⁷

Big Bertha

Duke Pearson

A1 **A2** $B^b_{MI}6$ F^7



B A^b7 G^b7 F^7



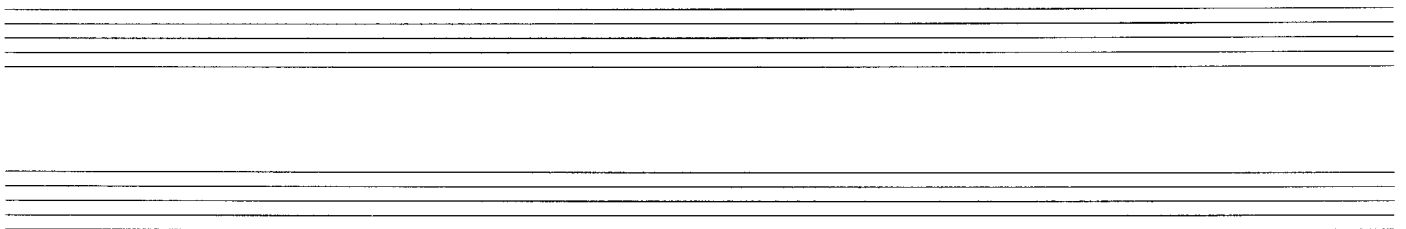
A3 $B^b_{MI}6$ F^7



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

For your use



Supplemental Material - Big Bertha

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

B^b Blues Scale

B^b Dorian

$(B^b_{MI}6)$

F Mixolydian

(F^7)

1 b3 4 b5 5 b7 1

1 2 b3 4 5 6 b7 1

1 2 3 4 5 6 b7 1

A^b Mixolydian (A^b7)

G^b Mixolydian (G^b7)

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

Sample Bass Line

A1 A2

$B^b_{MI}6$

F^7

$B^b_{MI}6$

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.

F^7

$B^b_{MI}6$

B A^b7

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

G^b7

F^7

A3

$B^b_{MI}6$

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

F^7

$B^b_{MI}6$

(F^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

Guitar Voicings

$B^b_{MI}6$

F^7

A^b7

G^b7

5fr.

6fr.

4fr.

2fr.

Blue Seven

Sonny Rollins

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

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Blue Seven is a 12-bar blues that features a call and response melody.

Note the use of the $\flat 5$ (also called the $\sharp 11$) in the melody over each of the three seventh chords.

This was originally played as a medium-slow swing.

For your use

Supplemental Material - Blue Seven

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

B^{\flat} Blues Scale

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

Sample Bass Line

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

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

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

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

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

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

Guitar Voicings

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

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

Blues By Five

Red Garland

B^b7
 E^b7
 B^b7
 F⁷ B^b7 F⁷

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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.

For your use

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

B^b Blues Scale

Sample Bass Line

Guitar Voicings

B^b7	E^b7	F⁷	F⁷	F⁷

Blues In The Closet

Oscar Pettiford

The musical score for "Blues In The Closet" is written in 4/4 time. It consists of three staves of music. The first staff begins with an **F⁷** chord. The second staff begins with a **B^b7** chord and features an **F⁷** chord above the fifth measure. The third staff begins with a **G_MI⁷** chord, has a **C⁷** chord above the second measure, an **F⁷** chord above the sixth measure, and a **C⁷** chord above the tenth measure. The melody is a 12-bar blues progression with a characteristic motif.

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Blues in the Closet is a 12-bar blues with a motific 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.

For your use

Four sets of empty musical staves are provided for practice, each consisting of five lines.

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷ B^{b7} G_MI⁷ C⁷ F⁷ B^{b7} G_MI⁷ C⁷

A piano voicing chart for the chords F⁷, B^{b7}, G_MI⁷, and C⁷. It is divided into two sections: 'Basic 3-note voicings' and 'Rootless voicings'. Each section shows the chord in two positions: one with the root in the bass clef and one with the root in the treble clef. The notes are represented by circles with stems. Below the staff, the notes are labeled with their scale degrees: b7, 3, 1 for the basic voicings, and 5, 3, b7 for the rootless voicings.

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

Useful scales

F Blues Scale

Musical notation for the F Blues Scale in the treble clef. The notes are F, A^b, B^b, C^b, D, E^b, and F. Fingerings are indicated below the notes: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

F⁷

Bass line for the F⁷ chord. The notes are F, A^b, B^b, C^b, D, E^b, F. Fingerings are indicated below the notes: 1, 5, 1, 5, 1, 3, 5, b7, 1, 7, b7, 6, 5, 4, 3, 1.

B^{b7}

F⁷

Bass line for the B^{b7} and F⁷ chords. The notes are B^b, D, E^b, F, G, A^b, B^b, F, A^b, B^b, C^b, D, E^b, F. Fingerings are indicated below the notes: 1, 3, 5, b7, 3, 1, b7, 6, 1, 3, b7, 6, 5, 4, 3, b3.

G_MI⁷

C⁷

F⁷

C⁷

Bass line for the G_MI⁷, C⁷, F⁷, and C⁷ chords. The notes are G, B, D, E^b, F, G, B, D, E^b, F, G, B, D, E^b, F, G, B, D, E^b, F. Fingerings are indicated below the notes: 1, 2, b3, 3, 1, 2, b3, 3, 1, b7, 6, b6, 1, b7, 6, 5.

Guitar Voicings

F⁷

B^{b7}

G_MI⁷

C⁷

F⁷

Guitar chord diagrams for F⁷, B^{b7}, G_MI⁷, C⁷, and F⁷. The diagrams show the fretting on the strings. The B^{b7} diagram is labeled '6fr.', the G_MI⁷ diagram is labeled '3fr.', the C⁷ diagram is labeled '3fr.', and the final F⁷ diagram has 'x' marks on the first and second strings.

Cold Duck Time

Eddie Harris

F⁷ B^{b7} F⁷
 B^{b7} F⁷ B^{b7} F⁷
 B^{b7} D^bMA⁷ E^bMA⁷ F⁷

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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.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

b7
3
3
b7
5
9
7
7

3
b7
7
3
3
b7
5
5

1
1
1
1
b7
3
3
3

Useful scales

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

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

Sample Bass Line

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

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

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

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

Guitar Voicings

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

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

Contemplation

McCoy Tyner

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

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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.

For your use

Supplemental Material - Contemplation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The diagram shows two sets of piano voicings. The first set, labeled 'Basic 3-note voicings', shows three chords: CMI7, AbMA7(#11), and GSUS(b9). The second set, labeled 'Rootless voicings', shows the same three chords without the root note. The notes are written on a grand staff with treble and bass clefs.

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

Useful scales

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

The diagram shows three scales on a single staff with a treble clef. The first scale is C Dorian, the second is Ab Lydian, and the third is G Phrygian. Each scale is accompanied by a sequence of numbers representing the scale degrees.

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

Sample Bass Line

C_{MI}^7

The diagram shows a bass line for the CMI7 chord in 3/4 time. The notes are: C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter). Fingering: 1, $\flat 3$, 5, 1, $\flat 3$, 5, 1, $\flat 3$, 5.

C_{MI}^7

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

The diagram shows a bass line for the CMI7 and AbMA7(#11) chords. The notes are: C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), F2 (quarter). Fingering: 1, $\flat 3$, 5, 1, $\#4$, 5, 1, 3, $\#4$.

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

The diagram shows a bass line for the GSUS(b9) chord. The notes are: G2 (quarter), B2 (quarter), D3 (quarter), C3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), C3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), C3 (quarter). Fingering: 1, $\flat 2$, 4, 1, $\flat 2$, 4.

Guitar Voicings

C_{MI}^7

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

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

The diagram shows three guitar chord diagrams. The first is CMI7 (3fr), the second is AbMA7(#11) (3fr), and the third is GSUS(b9) (3fr). Each diagram shows the fretboard with dots indicating finger positions and 'x' marks for muted strings.

Doxy

Sonny Rollins

B \flat 7 G7 C7 F7 B \flat F7
 B \flat 7 G7 C7 F7
 B \flat 7 E \flat 7 E $^{\circ}$
 B \flat 7 G7 C7 F7 B \flat F7

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

For your use

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^{b7} **G⁷** **C⁷** **F⁷** **E^{b7}** **E^o** **B^{b7}** **G⁷** **C⁷** **F⁷** **E^{b7}** **E^o**

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

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

Useful scales

B^b Blues Scale **B^b Mixolydian** (**B^{b7}**) **G Mixolydian** (**G⁷**)

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

C Mixolydian (**C⁷**) **F Mixolydian** (**F⁷**) **E^b Mixolydian** (**E^{b7}**)

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

E Whole/half diminished (**E^o**)

1 2 b3 4 b5 b6 bb7 7 1

Sample Bass Line

B^{b7} **G⁷** **C⁷** **F⁷** **B^b** **F⁷** **B^{b7}** **G⁷**

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

C⁷ **F⁷** **B^{b7}** **E^{b7}**

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

E^o **B^{b7}** **G⁷** **C⁷** **F⁷** **B^{b7}** **F⁷**

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

Guitar Voicings

B^{b7} **G⁷** **C⁷** **F⁷** **E^{b7}** **E^o**

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

Edward Lee

Harold Mabern, Jr.

A1 A2

E_{MI}⁷ A⁷

B⁷ E_{MI}⁷ C_{MA}⁷ B⁷ E_{MI}⁷

B

G⁷ C_{MA}⁷ E⁷ A_{MA}⁷

D⁷ G_{MA}⁷ C_{SUS}⁷ B⁷

A3

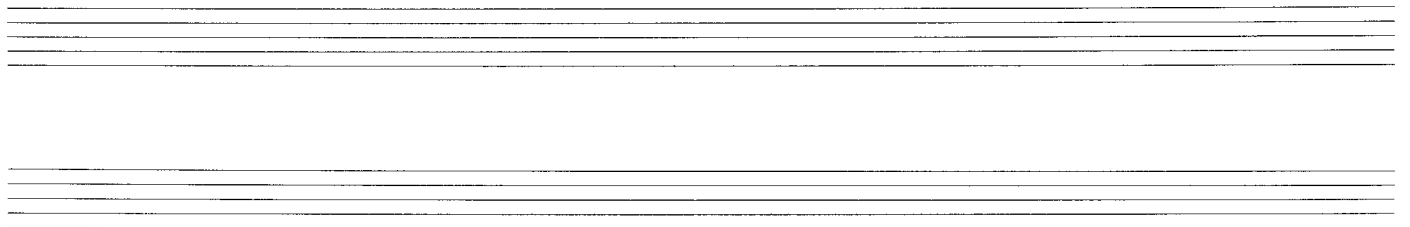
E_{MI}⁷ A⁷

B⁷ E_{MI}⁷ C_{MA}⁷ B⁷ E_{MI}⁷

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

For your use



Supplemental Material - Edward Lee

Sample Piano Voicings

Basic 3-note voicings

E_M7 **A⁷** **B⁷** **C_MA⁷** **G⁷** **E⁷** **A_MA⁷** **D⁷** **G_MA⁷** **C⁷_{SUS}**

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

Rootless voicings

E_M7 **A⁷** **B⁷** **C_MA⁷** **G⁷** **E⁷** **A_MA⁷** **D⁷** **G_MA⁷** **C⁷_{SUS}**

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

Useful scales

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

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

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

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

Sample Bass Line

A1 **A2** **E_M7** **A⁷** **B⁷** **E_M7**

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

C_MA⁷ **B⁷** **E_M7** **B** **G⁷** **C_MA⁷** **E⁷** **A_MA⁷**

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

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

1 3 5 3 1 7 6 5 1 5 2 1 1 3 5 3 8 bars

Guitar Voicings

E_M7 **A⁷** **B⁷** **C_MA⁷** **G⁷** **E⁷** **A_MA⁷** **D⁷** **G_MA⁷** **C⁷_{SUS}**

7fr. 5fr. 7fr. 8fr. 3fr. 5fr. 5fr. 3fr. 3fr. 8fr.

Equinox

John Coltrane

The musical score for "Equinox" is written in 4/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure is a whole note G2. The second measure is a repeat sign followed by a half note G3, a half note A3, and a quarter note B3. The third measure is a half note C4, a quarter note B3, and a quarter note A3. The fourth measure is a half note G3, a quarter note F3, and a quarter note E3. The fifth measure is a whole note D3. The sixth measure is a whole rest. The seventh measure is a quarter note G3, a quarter note F3, and a quarter note E3. The eighth measure is a quarter note D3, a quarter note C3, and a quarter note B2. The ninth measure is a quarter note A2, a quarter note G2, and a quarter note F2. The tenth measure is a quarter note E2, a quarter note D2, and a quarter note C2. The eleventh measure is a quarter note B1, a quarter note A1, and a quarter note G1. The twelfth measure is a quarter note F1, a quarter note E1, and a quarter note D1. The first staff has a C_{MI}^7 chord above the first measure. The second staff has an F_{MI}^7 chord above the first measure and a C_{MI}^7 chord above the fifth measure. The third staff has an A^{b7} chord above the first measure, a G^7 chord above the second measure, and a C_{MI}^7 chord above the fifth measure.

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

For your use

Four blank musical staves are provided for practice, each consisting of five lines.

Supplemental Material - Equinox

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_MI⁷ F_MI⁷ A^{b7} G⁷ C_MI⁷ F_MI⁷ A^{b7} G⁷

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

Useful scales

C Dorian (C_MI⁷) C Blues Scale A^b Mixolydian (A^{b7}) G Mixolydian (G⁷)

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

Sample Bass Lines

(Head) C_MI⁷ F_MI⁷
1 1 1 5 b7 1 1 1 1 b3 1 1 1 2 4

C_MI⁷ A^{b7} G⁷ C_MI⁷
1 1 1 1 1 1 1 5 b7

(Solo) C_MI⁷ F_MI⁷
1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3 1 2 b3 2 1 b7 6 b6

C_MI⁷ A^{b7} G⁷ C_MI⁷
1 b7 6 b7 1 b3 5 b3 1 2 3 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2

Guitar Voicings

C_MI⁷ 3fr. F_MI⁷ 8fr. A^{b7} 4fr. G⁷ 3fr.

Freedom Jazz Dance

Eddie Harris

B^b7
B^b7
B^b7 **B^b7(#9)**
B^b7

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

For your use

Supplemental Material - Freedom Jazz Dance

Sample Piano Voicings

Basic 3-note voicings Rootless voicings

B^b7	B^b7	$B^b7(\#9)$
3 b7 1	9 b7 3	#9 b7 3

Useful scales

B^b Blues Scale

Sample Bass Line

B^b7

Guitar Voicings

B^b7	$B^b7(\#9)$

Gingerbread Boy

Jimmy Heath

Chords in the score: $Bb7$, $Bb7(\#9)$, $Eb7$, $E7$, $G7$, $C7$, $F7$.

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

(solo changes - 12-bar blues)

Chords in the progression: $Bb7$, $Eb7$, $Bb7$, $F7$, $Bb7$, $F7$.

Supplemental Material - Gingerbread Boy

Sample Piano Voicings

Basic 3 and 4-note voicings

Rootless voicings

B ^b 7	B ^b 7(♯9)	E ^b 7	E ⁷	G ⁷	C ⁷	F ⁷	B ^b 7	B ^b 7(♯9)	E ^b 7	E ⁷	G ⁷	C ⁷	F 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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

1 3 4 ♯4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7

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

F⁷

1 3 5 1 b7 6 5 b5 1 3 4 ♯4 1 b7 6 5

Guitar Voicings

B ^b 7	B ^b 7(♯9)	E ^b 7(9)	E ⁷ (9)	G ⁷	C ⁷	F ⁷
------------------	----------------------	---------------------	--------------------	----------------	----------------	----------------

6fr. 6fr. 5fr. 6fr. 3fr. x x

Groove Merchant

Jerome Richardson

B \flat 7 E \flat 7 B \flat 7 F7
 B \flat 7 C7 F7 C7 F7
 B \flat 7 E \flat 7 E°
 B \flat 7 D7 G MI 7 E \flat 7 C MI 7 F7 B \flat 7

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

For your use

Supplemental Material - Groove Merchant

Sample Piano Voicings

Basic 3-note voicings

B^{b7} E^{b7} F⁷ C⁷ E[°] D⁷ G^{Mi7} C^{Mi7}

Rootless voicings

B^{b7} E^{b7} F⁷ C⁷ E[°] D⁷ G^{Mi7} C^{Mi7}

Useful scales

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

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

Sample Bass Line

B^{b7} E^{b7} B^{b7} F⁷ B^{b7} C⁷

F⁷ C⁷ F⁷ B^{b7} E^{b7} E[°]

B^{b7} D⁷ G^{Mi7} E^{b7} C^{Mi7} F⁷ B^{b7}

Guitar Voicings

B^{b7} E^{b7} F⁷ C⁷ E[°] D⁷ G^{Mi7} C^{Mi7}

Jive Samba

Nat Adderley

A1 **A2**

F7(#9)

(bass)

F7(#9)

1. 2.

B1 **B2**

B^b7 break

F7(#9)

F7(#9)

1. 2.

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

For your use

Supplemental Material - Jive Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line For Solos

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

1 5 5 7 1 5 5 7

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

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

Guitar Voicings

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

7fr.

6fr.

Jo Jo Calypso

Jim Nadel

The musical score for "Jo Jo Calypso" is written in 4/4 time and consists of four staves. The key signature has one flat (Bb). The first staff begins with a treble clef and a repeat sign. The second staff contains a sharp sign (#) under the first note of the second measure. The third and fourth staves contain triplets in the third and fourth measures. The chords F, GMI7, and C7 are indicated above the staves.

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

For your use

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs), provided for practice.

Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F			G _{M1} ⁷			C ⁷			F			G _{M1} ⁷			C ⁷		
3	5	1	b3	b7	1	b7	3	1	5	9	6	5	b5	b7	9	b7	3

Useful scales

F Major Pentatonic (F)						G Dorian						(G _{M1} ⁷)						C Mixolydian (C ⁷)					
1	2	3	5	6	1	1	2	b3	4	5	6	7	1	1	2	3	4	5	6	b7	1		

Sample Bass Line

F			G _{M1} ⁷			C ⁷			F			(etc.)
1	3	5	1	5	b3	1	5	1	1	3	5	

Guitar Voicings

F	G _{M1} ⁷	C ⁷

The Jody Grind

Horace Silver

$B^b M^7$
 $E^b 7$
 $B^b M^7$
 $A 7(\#11)$
 $B 7(\#11)$
 $B^b M^7$
 $B^b M^7$
 $B^b M^7$
 $B^b M^7$
 $B^b M^7$
 $B^b M^7$
 $B^b M^7$

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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.

For your use

Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b M^7$		$E^b 7$		$A 7(\#11)$		$B 7(\#11)$		$B^b M^7$		$E^b 7$		$A 7(\#11)$		$B 7(\#11)$	
-----------	--	---------	--	-------------	--	-------------	--	-----------	--	---------	--	-------------	--	-------------	--

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

Useful scales

B^b Blues Scale	B^b Dorian	$(B^b M^7)$ E^b Mixolydian	$(E^b 7)$
-------------------	--------------	------------------------------	-----------

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

A Lydian Dominant ($A 7(\#11)$)	B Lydian Dominant ($B 7(\#11)$)
-----------------------------------	-----------------------------------

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

Sample Bass Line

$B^b M^7$
1 5 b7 1 b7 1 b7 5 1 5 b7 1 b7 1 b7 5

$E^b 7$ $B^b M^7$
1 5 b7 1 b7 1 b7 5 1 5 b7 1 b7 1 ,7 5

$A 7(\#11)$ $B 7(\#11)$ $B^b M^7$
1 1 1 1

Guitar Voicings

$B^b M^7$	$E^b 7(9)$	$A 7(\#11)$	$B 7(\#11)$
-----------	------------	-------------	-------------

5fr. 5fr. 4fr. 6fr.

Killer Joe

Benny Golson

A1 **A2** C⁷ B^{b7} C⁷ B^{b7}

C⁷ B^{b7} C⁷ B^{b7}

B E_MI^{7(b5)} A^{7(b9)} E_bM_I⁷ A^{b7}

A⁷ A^{b7} E_MI⁷ A⁷

A3 C⁷ B^{b7} C⁷ B^{b7}

C⁷ B^{b7} C⁷ B^{b7}

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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.

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

C⁷ B^{b7} E_{MI}^{7(b5)} A^{7(b9)} E^b_{MI}⁷ A^{b7} A⁷ A^{b7} E_{MI}⁷ A⁷

Rootless voicings

C⁷ B^{b7} E_{MI}^{7(b5)} A^{7(b9)} E^b_{MI}⁷ A^{b7} A⁷ A^{b7} E_{MI}⁷ A⁷

Useful scales

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

A Half/whole diminished (A^{7(b9)}) A^b Mixolydian (A^{b7}) A Mixolydian (A⁷)

Sample Bass Line

A1 A2 C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

C⁷ B^{b7} B E_{MI}^{7(b5)} A^{7(b9)} E^b_{MI}⁷ A^{b7}

A⁷ A^{b7} E_{MI}⁷ A⁷ A3 Play letter A

Guitar Voicings

C⁷ B^{b7} E_{MI}^{7(b5)} A^{7(b9)} E^b_{MI}⁷ A^{b7} E_{MI}⁷ A⁷

Listen Here

(2nd x, play 8va)

Eddie Harris

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Listen Here was originally played with a straight-eighth feel.

For your use

Supplemental Material - Listen Here

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Piano & Bass

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

Guitar Voicings

B^b7	E^b7(9)
6fr.	5fr.

Little Sunflower

Freddie Hubbard

A1 A2

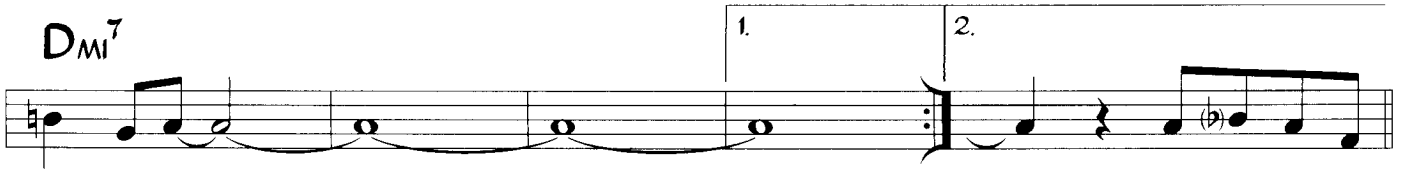
D_{MI}^7



D_{MI}^7

1.

2.



B1 B2

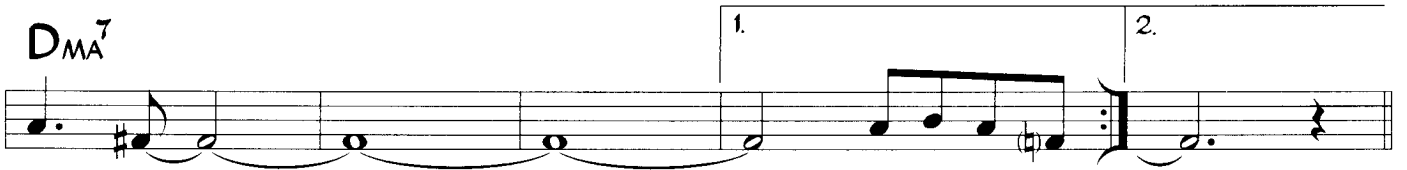
$E^b_{MA}^7$



D_{MA}^7

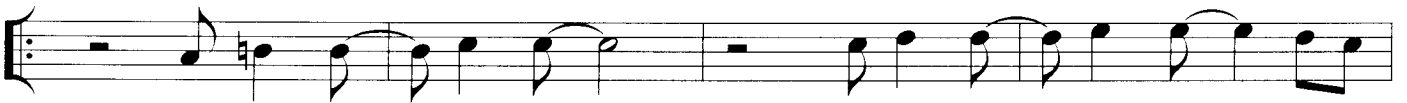
1.

2.

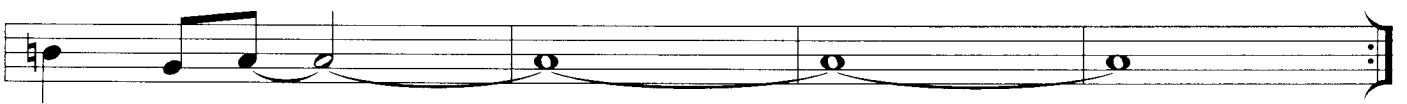


A3 A4

D_{MI}^7



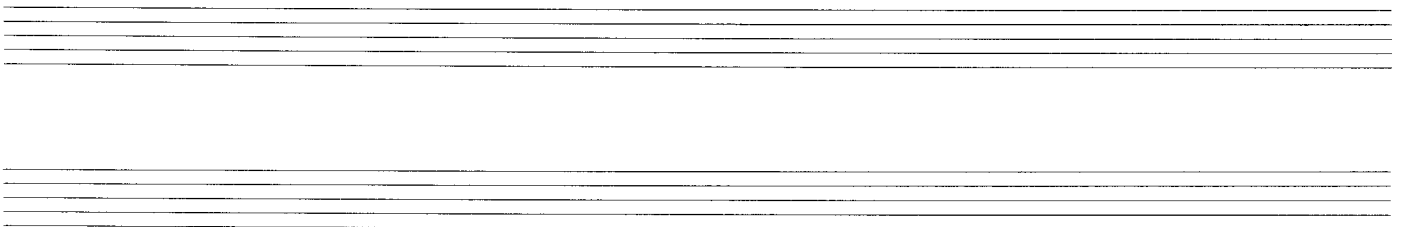
D_{MI}^7



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

For your use



Supplemental Material - Little Sunflower

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7	$E^b_{MA}^7$	D_{MA}^7	D_{MI}^7	$E^b_{MA}^7$	D_{MA}^7
b3 b7 1	3 7 1	3 7 1	9 b7 b3	9 7 3	9 7 3

Useful scales

D Dorian	(D_{MI}^7)	E^b Lydian	($E^b_{MA}^7$)	D Major	(D_{MA}^7)
1 2 b3 4 5 6 b7 1	1 2 3 #4 5 6 7 1	1 2 3 #4 5 6 7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1

Sample Bass Line

A D_{MI}^7

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

Guitar Voicings

D_{MI}^7	$E^b_{MA}^7$	D_{MA}^7
5fr.	6fr.	5fr.

Mercy, Mercy, Mercy

Josef Zawinul

B \flat 7 E \flat 7 B \flat 7 E \flat 7
 B \flat 7 E \flat 7 B \flat 7 E \flat 7
 B \flat E \flat /B \flat B \flat 7 E \flat /B \flat B \flat E \flat /B \flat B \flat 7 E \flat /B \flat
 B \flat B \flat /D E \flat F F \flat _{SUS} B \flat B \flat /D E \flat F
 C \flat m \flat 7 D \flat m \flat 7 G \flat m \flat F G \flat m \flat F G \flat m \flat

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

Supplemental Material - Mercy, Mercy, Mercy

Sample Piano Voicings

Basic 3-note voicings

B^b7 **E^b7** **B^b** **E^b** **F** **F⁷_{SUS}** **C^M7** **D^M7** **G^M**

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

B^b7 **E^b7** **B^b** **E^b** **F** **F⁷_{SUS}** **C^M7** **D^M7** **G^M**

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

B^b Blues Scale **C Dorian** (**C^M7**) **D Dorian** (**D^M7**) **G Aeolian** (**G^M**)

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

Sample Bass Line

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

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

E^b7 **B^b7** **E^b7** **B^b** **E^b** **B^b** **B^b7** **E^b** **B^b**

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

B^b **E^b** **B^b** **B^b7** **E^b** **B^b** **B^b** **B^b** **D** **E^b** **F** **F⁷_{SUS}**

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

B^b **B^b** **E^b** **F** **C^M7** **D^M7** **G^M** **F** **G^M** **F** **G^M**

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

Guitar Voicings

B^b7 **E^b7** **B^b** **E^b** **F** **F⁷_{SUS}** **C^M7** **D^M7** **G^M**

6fr. 6fr. 6fr. 6fr. 8fr. 3fr. 5fr. 3fr.

Midnight Waltz

Cedar Walton

Chord progression: C^7 , C^7_{SUS} , C^7 , C^7_{SUS} , F^7 , F^7_{SUS} , C^7 , C^7_{SUS} , $A^{\flat 7}$, $G^7(\flat 9)$, C^7 , C^7_{SUS} , C^7 , C^7_{SUS}

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

For your use

Supplemental Material - Midnight Waltz

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

b7
b7
3
4
3
3
b7
b7
3
4
3
3

1
1
1
1
1
1
3
4
b7
b7
b7
b7

Useful scales

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

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

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

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

Sample Bass Line

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

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

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

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

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

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

Guitar Voicings

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

8fr.
8fr.

4fr.
3fr.

Mr. P.C.

John Coltrane

C_{m7}
 F_{m7} C_{m7}
 A^{b7} G^7 C_{m7}

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

For your use

Supplemental Material - Mr. P.C.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

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

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

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

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

Sample Bass Line

C_{MI}^7

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

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

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

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

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

Guitar Voicings

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

One For Daddy-O

Nat Adderley

B^b7

B^bMⁱ7
(piano only)

E^bMⁱ7
(piano only)

B^bMⁱ7

C^M7(b5) F7 B^bMⁱ7 F7 (melody)

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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 on bars 5 and 6. Alternatively, use B^b7(+9) instead of B^bMⁱ7 and E^b7(+9) instead of the E^bMⁱ7 chord, on the head only.

For your use

Supplemental Material - One For Daddy-O

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

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

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

Sample Bass Line

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

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

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

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

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

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

Guitar Voicings

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

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

Red's Good Groove

Red Garland

Musical score for 'Red's Good Groove' in 4/4 time, key of B-flat major. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The first measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth measure is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The score includes various chords: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7, and F7. There are also triplets and a repeat sign at the end.

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

For your use

Four sets of blank musical staves for practice, each consisting of five lines.

Supplemental Material - Red's Good Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

B^{\flat} Blues Scale

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

Sample Bass Line

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

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

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

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

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

1 3 $b3$ 3 1 3 5 $b5$ 1 3 4 $\#4$ 1 $b7$ 6 5

Guitar Voicings

$B^{\flat 7}$
 $E^{\flat 7}$
 C_{MI}^7
 $F^{7(9)}$

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

Revelation

Kenny Barron

D_m7
 G_m7
 D_m7
 B_b7(#11)
 A7(#11)
 D_m7

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

For your use

Supplemental Material - Revelation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_MI⁷ G_MI⁷ B^b7([#]11) A⁷([#]11) D_MI⁷ G_MI⁷ B^b7([#]11) A⁷([#]11)

Diagram showing piano voicings for D_MI⁷, G_MI⁷, B^b7([#]11), and A⁷([#]11) in both basic 3-note and rootless styles. The basic 3-note voicings are shown in the left column, and the rootless voicings are shown in the right column. The notes are arranged in a way that allows for easy fingering and movement between chords.

$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$	9	5	$\sharp 11$	$\sharp 11$
$\flat 7$	$\flat 3$	3	3	$\flat 7$	$\flat 3$	3	3
1	1	1	1	$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$

Useful scales

D Blues Scale

D Dorian

(D_MI⁷)

G Dorian

(G_MI⁷)

Diagram showing the D Blues Scale, D Dorian, (D_MI⁷), G Dorian, and (G_MI⁷) scales. The scales are written in treble clef with fingerings indicated below the notes.

B^b Lydian Dominant (B^b7([#]11))

A Lydian Dominant (A⁷([#]11))

Diagram showing the B^b Lydian Dominant (B^b7([#]11)) and A Lydian Dominant (A⁷([#]11)) scales. The scales are written in treble clef with fingerings indicated below the notes.

Sample Bass Line

D_MI⁷

G_MI⁷

Diagram showing a bass line for D_MI⁷ and G_MI⁷ chords. The bass line is written in bass clef with fingerings indicated below the notes.

D_MI⁷

B^b7([#]11)

A⁷([#]11)

D_MI⁷

(A⁷)

Diagram showing a bass line for D_MI⁷, B^b7([#]11), A⁷([#]11), D_MI⁷, and (A⁷) chords. The bass line is written in bass clef with fingerings indicated below the notes.

Guitar Voicings

D_MI⁷

G_MI⁷

B^b7([#]11)

A⁷([#]11)

Diagram showing guitar chord diagrams for D_MI⁷ (5fr.), G_MI⁷ (3fr.), B^b7([#]11) (5fr.), and A⁷([#]11) (4fr.).

Road Song

John L. ("Wes") Montgomery

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

C^7 C_{MI}^7 1. $D^{7(\#9)}$ G_{MI}^7 2. $D^{7(\#9)}$ G_{MI}^7

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

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

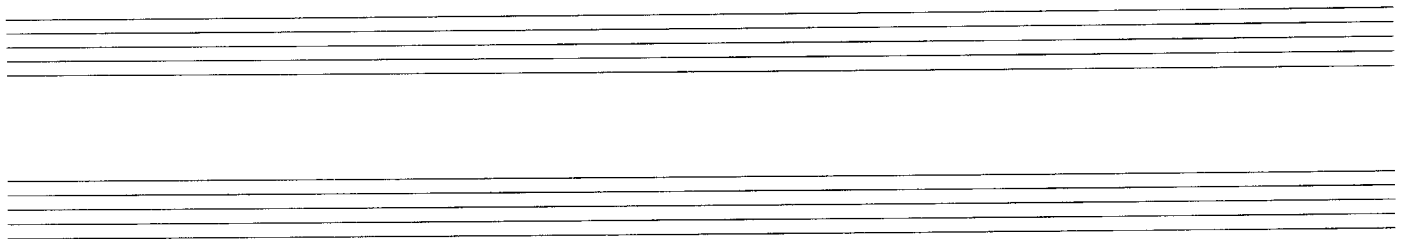
A3 G_{MI}^7 $D^{7(\#9)}$

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

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

For your use



Supplemental Material - Road Song

Sample Piano Voicings

Basic 3-note voicings

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

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

Rootless voicings

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

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

Useful scales

G Blues Scale **G Dorian** (**G_M7**) **F Mixolydian** (**F⁷**)
 1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

B^b Major (**B^b_MA⁷**) **E Mixolydian** (**E⁷**) **E^b Mixolydian** (**E^b7**)
 1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A^b Major (**A^b_MA⁷**) **D Half/whole diminished** (**D⁷(#9)**)
 1 2 3 4 5 6 7 1 1 b9 #9 3 #4 5 6 b7 1

Sample Bass Line

A1 **A2** **G_M7** **D⁷(#9)** **G_M7**

1 5 5 1 1 5 5 2 1 5 5 1 1 5 5 5 1 5 5 1

C⁷ **C_M7** **D⁷(#9)** **G_M7** **B** **C_M7** **F⁷** **B^b_MA⁷**

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

E⁷ **B^b_M7** **E^b7** **A^b_MA⁷** **D⁷(#9)** **A3** Play letter **A**

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

8 bars

Guitar Voicings

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

2fr. x 4fr. 8fr. 7fr. 7fr. x 6fr. 6fr. 5fr. 5fr. x 4fr.

Short Stuff

Cedar Walton

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

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

For your use

Supplemental Material - Short Stuff

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7	E^b7	A^b7	G^b7	F7	B^b7	E^b7	A^b7	G^b7	F7
-----------------------	-----------------------	-----------------------	-----------------------	-----------	-----------------------	-----------------------	-----------------------	-----------------------	-----------

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

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

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

E^b7 **F7** **B^b7** **A^b7** **G^b7** **F7**

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

Guitar Voicings

B^b7	E^b7	A^b7	G^b7	F7
-----------------------	-----------------------	-----------------------	-----------------------	-----------

6fr. 4fr. 4fr. 2fr.

Shoshana

Mark Levine

Piano Montuno

$Fm7$

$Ebm7$

1. 2. (pick-up)

A1 A2 $Bb7$

$Ab7$

1. 2.

B1 B2 $Fm7$

$Ebm7$

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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; lower octave has been provided in case the higher notes are above your range.

Supplemental Material - Shoshana

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{M1}⁷ E_{bM1}⁷ B^{b7} A^{b7} F_{M1}⁷ E_{bM1}⁷ B^{b7} A^{b7}

The diagram shows two sets of piano voicings on a grand staff. The first set, labeled 'Basic 3-note voicings', shows four chords: F major 7 (rootless), E-flat major 7 (rootless), B-flat 7 (rootless), and A-flat 7 (rootless). The second set, labeled 'Rootless voicings', shows the same four chords with the root note present in the bass clef. The notes are represented by circles on the staff lines.

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

Useful scales

B^b Mixolydian

(B^{b7})

A^b Mixolydian

(A^{b7})

The diagram shows two scales on a single staff. The first scale is B-flat Mixolydian, starting on B-flat and ending on B-flat. The second scale is A-flat Mixolydian, starting on A-flat and ending on A-flat. Both scales are written in eighth notes.

Sample Bass Line

A B^{b7}

A^{b7}

The diagram shows a bass line for section A. It consists of two measures of music. The first measure is for B-flat 7 and the second for A-flat 7. The notes are: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The first measure has a 1, 5, 5 fingering. The second measure has a 1, 5, 5 fingering. There are repeat signs in the middle of each measure.

(montuno)

B F_{M1}⁷

E^{b7}

The diagram shows a bass line for section B. It consists of two measures of music. The first measure is for F major 7 and the second for E-flat 7. The notes are: F, C, F, C, F, C, F, C. The first measure has a 1, 5, 5 fingering. The second measure has a 1, 5, 5 fingering. There are repeat signs in the middle of each measure.

Guitar Voicings

F_{M1}⁷

E_{bM1}⁷

B^{b7}

A^{b7}

The diagram shows four guitar chord diagrams. The first is F major 7 (8fr.), the second is E-flat major 7 (6fr.), the third is B-flat 7 (6fr.), and the fourth is A-flat 7 (4fr.). Each diagram shows the fretboard with dots indicating finger positions and an 'x' indicating a muted string.

Sir John

Blue Mitchell

Musical score for "Sir John" by Blue Mitchell. The score is in 4/4 time and consists of three staves of music. The first staff has a key signature of two flats and a 4/4 time signature. The second and third staves continue the melody. Chord symbols are placed above the notes: $Bb7$, (E^b7) , E^b6 , $Bb7$, $Bb7$, $G7(b9)$, $Cm7$, $F7$, $Bb7$, $F7$. There are also some performance markings like "3" and a repeat sign at the end.

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Sir John is a 12-bar blues. It was originally played with a medium-swing feel. The E^b6 chord in bar 2 should be played as E^b7 during solos.

For your use

Four sets of empty musical staves for practice, each consisting of five lines.

Supplemental Material - Sir John

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7 **E^b6** **E^b7** **G^{7(b9)}** **C^M7** **F⁷** **B^b7** **E^b7** **G^{7(b9)}** **C^M7** **F⁷**

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7 **(E^b7)**
E^b6 **B^b7**

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

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

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

C^M7 **F⁷** **B^b7** **F⁷**

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

Guitar Voicings

B^b7 **E^b6** **E^b7** **G^{7(b9)}** **C^M7** **F⁷⁽⁹⁾**

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

Sister Sadie

Horace Silver

A1 **A2**

(bass)

B

(1st x only)

A3

Chords: $A\flat 7$, $G 7$, $C 7$, $B\flat 7$, $A 7$, $A\flat 7$, $G 7$.

Triplets: 3

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

Supplemental Material - Sister Sadie

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ A^{b7} C⁷ B^{b7} A⁷ A^{b7} G⁷ A^{b7} C⁷ B^{b7} A⁷ A^{b7}

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

Useful scales

G Blues Scale G Mixolydian (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
 B^b Mixolydian (B^{b7}) A Mixolydian (A⁷) A^b Mixolydian (A^{b7})
 1 2 b3 4 b5 b6 b7 7 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

A1 | A2 | G⁷
 1 2 3 4 5 6 b7 6 5 4 3 4 5 6 b7 7 1 6 5 4 3 6 5 b7
 G⁷ B C⁷ G⁷
 1 7 b7 6 5 4 3 2 1 3 5 6 b7 6 5 3 1 2 3 2 1 b7 6 5
 C⁷ B^{b7} A⁷ A^{b7} A3 Play letter A
 1 3 5 3 1 3 5 3 1 3 5 b7 1 5 3 1 8 bars

Guitar Voicings

G⁷ A^{b7} C⁷ B^{b7} A⁷
 3fr. 4fr. 3fr. 3fr. 5fr.

Só Danço Samba

Music by
Antonio Carlos Jobim

A1 **A2** $C^{6/9}$ D^7

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

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

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

A3 $C^{6/9}$ D^7

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

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

Supplemental Material - Só Danço Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

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

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

Sample Bass Lines

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

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

(Swing)

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

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

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

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

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

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

Guitar Voicings

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

2fr.
4fr.
5fr.
3fr.
2fr.
2fr.
x

Song For My Father

Horace Silver

A1 A2

Musical notation for the first system (measures 1-4). The treble clef staff contains the melody, and the bass clef staff contains the bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Chords F_{MI}^9 and E_b^9 are indicated above the bass staff. The label "(bass)" is written below the bass staff.

Musical notation for the second system (measures 5-8). The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords D_b^9 , C^9 , F_{MI}^9 , and F_{MI}^9 are indicated above the bass staff. First and second endings are marked with "1." and "2.".

Musical notation for the third system (measures 9-12). The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords E_b^9 and F_{MI}^9 are indicated above the bass staff.

Musical notation for the fourth system (measures 13-16). The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords E_b^9 , D_b^9 , C^7 , and F_{MI}^9 are indicated above the bass staff.

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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.

Supplemental Material - Song For My Father

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{MI}^7	E^b7	D^b7	C^7	F_{MI}^7	E^b7	D^b7	C^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

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

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

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

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

Guitar Voicings

F_{MI}^7	$E^b7(9)$	$D^b7(9)$	C^7
------------	-----------	-----------	-------

Sonnymoon For Two

Sonny Rollins

The musical score for "Sonnymoon For Two" is presented in three staves. The first staff begins with a B^b7 chord. The second staff features E^b7 and B^b7 chords. The third staff includes F^7 , B^b7 , and F^7 chords. The melody is a repeating 12-bar blues motif.

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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.

For your use

Four sets of empty musical staves are provided for practice, each consisting of a grand staff (treble and bass clefs).

Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

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

E^b7 **B^b7**

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

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

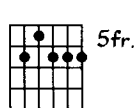
1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Guitar Voicings

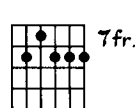
B^b7



E^b7(9)



F7(9)



St. James Infirmary

Joe Primrose

Musical score for "St. James Infirmary" in 4/4 time, featuring a key signature of one flat (Bb). The score consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. Above the first staff are the chords: D_MI, A⁷, D_MI, and A⁷. The second staff continues the melody and includes the chords: D_MI, A⁷, D_MI, B^{b7}, A⁷, and D_MI. The piece concludes with a double bar line and repeat dots.

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

For your use

Four sets of blank musical staves, each consisting of a five-line staff, provided for the user to practice the piece.

Supplemental Material - Saint James Infirmary

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

D Blues Scale	D Melodic Minor	(D _{Mi}) A Mixolydian	(A ⁷)
1 b3 4 b5 5 b7 1	1 2 b3 4 5 6 7 1	1 2 3 4 5 6 b7 1	

B^b Mixolydian (B^{b7})

1 2 3 4 5 6 b7 1

Sample Bass Line

D _{Mi}	A ⁷	D _{Mi}	A ⁷		
1 b3 1 5	1 b3 2 5	1 2 b3 4	1 b7 b6 5		
D _{Mi}	A ⁷	D _{Mi}	B ^{b7}	A ⁷	D _{Mi}
1 b7 1 3	1 b3 4 5	1 1 1 5	1 b3 5 b3		

Guitar Voicings

D _{Mi}	A ⁷	B ^{b7}
5fr.	5fr.	6fr.

St. Thomas

Sonny Rollins

C⁶/₉ A⁷ D_{Mi}⁷ G⁷ C⁶/₉

C⁶/₉ A⁷ D_{Mi}⁷ G⁷ C⁶/₉

E_{Mi}^{7(b5)} A⁷ D_{Mi}⁷ G⁷

C⁷ F⁷ D_{Mi}⁷ G⁷ C⁶/₉

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

For your use

Supplemental Material - St. Thomas

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

C Major Pentatonic ($C^{6/9}$) A Mixolydian (A^7) G Mixolydian (G^7)
 1 2 3 5 6 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1

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

Sample Bass Line

$C^{6/9}$ A^7 D_{MI}^7 G^7 $C^{6/9}$ $C^{6/9}$ A^7
 1 5 1 1 5 1 1 1 5 1 1 1 5 1 1 3 5 1 1 5 1 1 1 5 1

D_{MI}^7 G^7 $C^{6/9}$ $E_{MI}^{7(b5)}$ A^7 D_{MI}^7 G^7
 1 1 5 1 3 5 1 3 5 1 1 $b3$ 1 1 5 1 1 5 1 1 5 1

C^7 F^7 D_{MI}^7 G^7 $C^{6/9}$
 1 3 5 1 3 1 1 1 3 1 1 1 3 1 1 3 5

Guitar Voicings

$C^{6/9}$ A^7 D_{MI}^7 G^7 $E_{MI}^{7(b5)}$ C^7 F^7
 xx 2fr. 5fr. x 5fr. 3fr. x 7fr. x 3fr. 3fr.

Straight Life

Freddie Hubbard

F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷

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

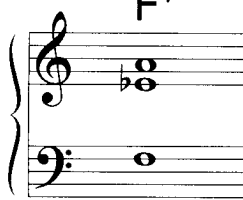
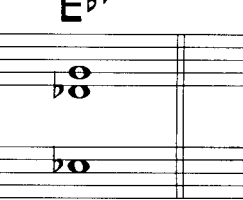
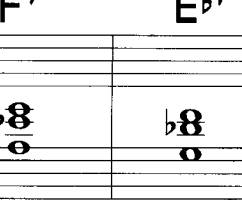
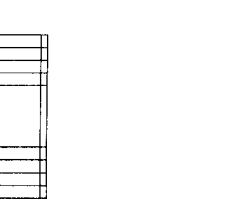
For your use

Supplemental Material - Straight Life

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

F Blues Scale


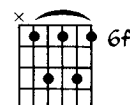


1 b3 4 b5 5 b7 1

Sample Bass Line

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

Guitar Voicings

F⁷	E^{b7}
	

Tenor Madness

Sonny Rollins

Chord symbols: Bb^7 , Eb^7 , Bb^7 , Eb^7 , Bb^7 , Cm^7 , F^7 , Bb^7

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

For your use

Supplemental Material - Tenor Madness

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
$B^{\flat 7}$	$E^{\flat 7}$	C_{M7}	F^7	$B^{\flat 7}$	$E^{\flat 7}$	C_{M7}	F^7
3	b7	b3	b7	9	13	9	5
b7	3	b7	3	b7	3	b7	3
1	1	1	1	3	b7	b3	b7

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

$B^{\flat 7}$	$E^{\flat 7}$	$B^{\flat 7}$	
1 3 5 b5	1 b7 6 b6	1 5 6 b7	
1 3 5 3	1 b7 6 b6	1 2 3 2	
5 4 3 b3			
C_{M7}	F^7	$B^{\flat 7}$	(F^7)
1 5 b3 3	1 b7 5 3	1 3 4 #4	1 b7 6 5

Guitar Voicings

$B^{\flat 7}$	$E^{\flat 7(9)}$	C_{M7}	$F^{7(9)}$

Trail Dust

Jim Rotondi

Musical score for "Trail Dust" in 4/4 time. The score consists of four staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The chord symbols are: F_{MA}⁷, B^{b7}, F_{MA}⁷, B^{b7} (Staff 1); F_{MA}⁷, D⁷, G_{MI}⁷, C⁷ (Staff 2); A^{bMI}⁷, D^{b7}, A^{bMI}⁷, D^{b7} (Staff 3); G_{MI}⁷, C⁷, F_{MA}⁷, C⁷ (Staff 4). A triplet of eighth notes is marked with a '3' above it in the fourth staff.

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

For your use

Four sets of empty musical staves, each consisting of five lines, provided for practice or improvisation.

Supplemental Material - Trail Dust

Sample Piano Voicings

Basic 3-note voicings

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

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

Root and rootless voicings

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

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

Useful scales

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

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

Sample Bass Line

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

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

G_{MI}^7 C^7 $A^b_{MI}^7$ D^b7 $A^b_{MI}^7$ D^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

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

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

Guitar Voicings

F_{MA}^7 B^b7 D^7 G_{MI}^7 $C^{7(9)}$ $A^b_{MI}^7$ $D^b7(9)$

8fr. 6fr. 5fr. 2fr. 2fr. 3fr. 3fr.

When The Saints Go Marching In

Traditional

The musical score is written in 4/4 time and consists of four staves. The first staff is the melody in treble clef, starting with a repeat sign and a first ending bracket. The second staff is the bass line in bass clef. The third and fourth staves are also in bass clef and contain additional bass line material. Chord symbols are placed above the notes: F, C7, F, F7, Bb, F, G7, C7, F, and (C7).

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

For your use

Four blank musical staves are provided for practice, each consisting of five horizontal lines.

Supplemental Material - When The Saints Go Marching In

Sample Piano Voicings

Basic 3-note voicings

Root and rootless voicings

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

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

Useful scales

F Major Pentatonic

(F)

B^b Major Pentatonic

(B^b)

C Mixolydian

(C⁷)

Sample Bass Line

F

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

F C⁷

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

F F⁷ B^b

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

F G⁷ C⁷ F C⁷

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

Guitar Voicings

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

6fr. 3fr. 3fr.

Work Song

Nat Adderley

The first system of musical notation for 'Work Song' consists of a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The treble staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bass staff contains a rhythmic accompaniment with quarter notes and rests. A chord symbol F_{MI}^7 is written above the first two measures of the bass staff. The word '(rhythm)' is written to the left of the bass staff.

(bass)

The second system of musical notation continues the piece. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a rhythmic accompaniment. Chord symbols F_{MI}^7 and C^7 are written above the bass staff. The word '(bass)' is written to the left of the bass staff.

The third system of musical notation continues the piece. The treble staff features a triplet of eighth notes. The bass staff has a rhythmic accompaniment. Chord symbols F_{MI}^7 and B^b7 are written above the bass staff. The word '(bass)' is written to the left of the bass staff.

The fourth system of musical notation concludes the piece. The treble staff has a melodic line with a triplet of eighth notes and a final quarter note. The bass staff has a rhythmic accompaniment. Chord symbols F_{MI}^7 , B^b7 , C^7 , and F_{MI}^7 are written above the bass staff. The word '(bass)' is written to the left of the bass staff.

(1st x only)

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

Supplemental Material - Work Song

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{M7} C⁷ B^{b7} F_{M7} C⁷ B^{b7}

Diagram showing piano voicings for F_{M7}, C⁷, and B^{b7} chords. The first three chords are basic 3-note voicings, and the last three are rootless voicings. Fingerings are indicated below the notes.

F_{M7} (Basic): 1 (b7), 3 (b3), 5 (1)
 C⁷ (Basic): 1 (3), 3 (b7), 5 (1)
 B^{b7} (Basic): 1 (3), 3 (b7), 5 (1)
 F_{M7} (Rootless): 1 (5), 3 (b3), 5 (b7)
 C⁷ (Rootless): 1 (9), 3 (b7), 5 (3)
 B^{b7} (Rootless): 1 (9), 3 (b7), 5 (3)

Useful scales

F Blues Scale

F Dorian

(F_{M7})

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

C Mixolydian

(C⁷)

B^b Mixolydian

(B^{b7})

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

Sample Bass Line

F_{M7}

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

C⁷

F_{M7}

B^{b7}

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

F_{M7}

B^{b7}

C⁷

F_{M7}

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

Guitar Voicings

F_{M7}

C⁷

B^{b7}

8fr. 8fr. 6fr.

Yardbird Suite

Charlie Parker

A1 A2 C^6 B^{b7} $C^6 (B^{b7})$ A^7

B D_{MI}^7 G^7 C^6 G^7

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

A3 E_{MI}^7 $B^{7(b9)}$ E_{MI}^7 A^7

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

C^6 B^{b7} $C^6 (B^{b7})$ A^7

D^7 G^7 C^6 G^7

Musical notation for the second system, measures 5-8. It shows a treble clef, 4/4 time signature, and a melody starting with a quarter rest followed by quarter notes G4, A4, B4, and A4. Chords are indicated above the staff. A triplet of eighth notes is marked with a '3' over a bracket.

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Yardbird Suite has a 32-bar AABA form and a bebop melody. It was originally played with a medium-fast swing feel. The B^{b7} chords in parentheses are optional.

Supplemental Material - Yardbird Suite

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

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

1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
G Mixolydian (G^7) **E Dorian** (E_{MI}^7) **B Half/whole diminished** $(B^{7(b9)})$

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

Sample Bass Line

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

1 3 5 6 1 b7 5 3 1 1 7 b7 1 3 5 3 1 2 b3 5
 1. G^7 C^6 G^7 2. G^7 C^6 $B^{7(b9)}$
 1 b7 6 5 1 3 4 #4 1 b7 6 5 1 b7 6 5 1 5 2 1 1 3 5 1
B E_{MI}^7 $B^{7(b9)}$ E_{MI}^7 A^7 D_{MI}^7 A^7
 1 b3 5 b3 1 b7 b6 5 1 5 1 b3 1 b7 b6 5 1 b3 5 b3 5 b7 1 5
 D^7 G^7 A3 Play letter A
 1 5 3 1 1 3 5 b5 8 bars

Guitar Voicings

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

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

Z's Blues

Eric Alexander

B \flat 7 F7 B \flat 7 E7
 E \flat 7 E $^{\circ}$ B \flat 7 G7(\flat 9)
 Cmi7 F7 B \flat 7 F7

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

For your use

Supplemental Material - Z's Blues

Sample Piano Voicings

Basic 3-note voicings

B^{b7} F⁷ E⁷ E^{b7} E[°] G^{7(b9)} C_M⁷

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

Root and rootless voicings

B^{b7} F⁷ E⁷ E^{b7} E[°] G^{7(b9)} C_M⁷

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

Useful scales

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

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

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

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

Sample Bass Line

B^{b7} F⁷ B^{b7} E⁷ E^{b7} E[°]

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

B^{b7} G^{7(b9)} C_M⁷ F⁷ B^{b7} F⁷

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

Guitar Voicings

B^{b7} F⁷ E⁷⁽⁹⁾ E^{b7(9)} E[°] G^{7(b9)} C_M⁷

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

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

C⁷_{SUS} 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)

C⁷_{SUS}(b9) C Phrygian

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

C Major

G Major

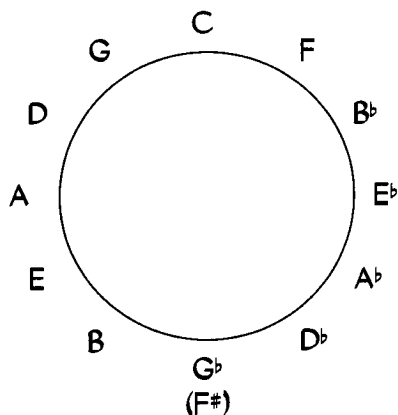
D Major

A Major

E Major

B Major

Cycle of Fifths



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

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Transposing A Riff

C Major

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