Volume 2

C VERSION

THE REAL EASY BOOK

TUNES FOR INTERMEDIATE IMPROVISERS

THE BEST INTERMEDIATE-LEVEL TUNES BY:

Charlie Parker
John Coltrane
Miles Davis
John Scofield
Sonny Rollins
Horace Silver
Cannonball Adderley
AND MORE!

ALSO FEATURING:

Instructional material tailored for each tune. Perfect for Jazz Combos!

SHER MUSIC CO.
IN CONJUNCTION WITH STANFORD JAZZ WORKSHOP

$29

The Real Easy Concept: Note To Jazz Instructors

THE REAL EASY BOOK - Volume 1 was originally conceived by Michael Zisman and developed at the Stanford Jazz Workshop for use in our jazz combo classes. We needed a collection of jazz songs that sounded good, were easy to learn, fun to play, and were open enough to accomodate the varied teaching approaches of our diverse faculty. We wanted our teachers and students to spend more time playing and get the most out of their class time. Most of all, we wanted them to have an exciting, engaging and relevant experience in jazz.

We chose compositions (from some of the greatest performers and composers in jazz) that served as prime examples of jazz melody, phrasing, harmony, rhythm and form, thereby ensuring that the students really got the "sound of jazz" in their ears. When these students would then encounter tunes that were not written as jazz tunes, they would more likely approach them with a jazz conception and have more success improvising on them.

It was a priority for us to include many tunes that were "open" enough to encourage creative arrangement. We felt that our students would be more likely to "emotionally invest" in the music if they had helped to create the sound and feeling of it. With that investment made, students would tend to stay excited about the sessions, practice more, and try harder to fully understand the material. Also, this allowed the tunes to be more easily adapted to the strengths of the group playing them. If, for example, a student drummer was more comfortable at playing "straight eighth note" feels than a "swing" feel (as is often the case), the tunes could usually be arranged with that in mind, resulting in more success for everyone.

THE EDUCATIONAL MATERIAL

By providing concise educational material with each song, we found that teachers did not have to spend time writing things out on the chalkboard or spend a lot of prep time for their lessons. Students did not have to go searching through papers and books looking for explanations of things they encountered in the music. Both teacher and student got to spend more time playing!

The inclusion of educational material with each tune also helped in the "experience gap" problem between students in the same group. A teacher would not have to spend as much time with a less experienced pianist (and thereby holding back the rest of the group) if standard chord voicings for the tune were right on the opposite page. A teacher would also not have to be limited in the choice of styles for a tune if, for example, the student bass player did not know how to "walk" a quarter note line—it too was right there on page 2 of each chart.

By providing all of the educational material with the different transposed versions of the book, students could better grasp the roles of each instrument in the group, as well as the details of what the other players were doing. Creative teachers could then use this material to solve logisitical problems within a group—horn players could play bass lines or use the transposed piano voicings as harmony notes to create "riffs", "pads" and other background figures; a cappella singing groups could recreate all the parts vocally, etc.

We have found that the Real Easy concept is a powerful tool to better address some of the challenges faced in jazz education, for teachers and students alike. Following the great success of *The Real Easy Book - Volume 1: Tunes For Beginning Improvisers*, we feel honored to give you the *The Real Easy Book - Volume 2: Tunes For Intermediate Improvisers*. We hope you enjoy it!

C VERSION

Volume 2

THE REAL EASY BOOK

TUNES FOR INTERMEDIATE IMPROVISERS

A Sher Music Co. Publication
Produced in conjunction with
the Stanford Jazz Workshop
www.stanfordjazz.org

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About *The Real Easy Book - Volume 2*

With the great success of *The Real Easy Book: Tunes For Beginning Improvisers*, we wanted to follow up and give jazz students and teachers the next "piece of the puzzle", as well as serving professional musicians by providing a valuable collection of clasic jazz tunes (many of which have never previously been seen in print). Each song also comes with its own easy-to-access educational material that can be used by an individual or in a jazz combo setting.

Who Is An "Intermediate Improviser"?

Unlike Volume 1 of *The Real Easy Book*, we assume that musicians using this book will have already achieved some competence in the following areas:

- some command over their instrument and the ability to produce all twelve of the notes in at least two octaves.
- familiarity with how to build major, minor and dominant seventh chords.
- familiarity with the major scales, the diatonic chords built on these scales, and the "blues scale."
- ability to improvise reasonably coherent solos on the blues form, as well as simple tunes such as "Song For My Father", "Little Sunflower" and "Doxy."
- the ability to analyze the main tonal centers inherent in tunes, using clues such as the II-V-I progression.
- some experience playing in small combos, and some familiarity with terms such as "the head", "the bridge", "trading fours" and "a chorus."
- chordal players should be able to "voice" all of the diatonic chords in a few different keys. They should also know the basics of "comping."
- bass players should be able to play functional bass lines on simple tunes, such as those mentioned above.
- drummers should be able to keep steady time playing in both swing and straight eighth note grooves.

If a musician or the members of a jazz combo meet the above criteria, then *The Real Easy Book - Volume 2* will provide excellent material for the next level of musical challenges. If a musician (or group) is not familiar with all of the concepts mentioned above, we suggest working on the material in *The Real Easy Book - Volume 1* first. Having the tunes in Volume 1 under your belt will provide the foundation you need for great success with this second volume.

The Tunes:

On first glance, some of the tunes in this book don't look "real easy." However, they all do have relatively simple chord progressions, especially for the solo choruses. Once the melodies have been learned, almost all these tunes should be playable by even those with only a few years of playing experience. And please remember that any tune becomes much easier once you have memorized it, and especially if you slow the tempo down sufficiently when you are first learning it.

In addition to being wonderful songs in their own right, these particular tunes were often included because they are prime examples of jazz melody, phrasing, harmony, rhythm or form, and are typical of many other songs in the jazz repertoire. Musicians who learn and absorb this material will find that they will be able to quickly approach many similar tunes with great success, as well as having a strong foundation to begin to tackle more complex works.

In addition to the standards and classic jazz tunes, we encourage you to try the more obscure songs included here. Tunes such as "A Face Like Yours", "Gnid", "What Might Have Been" and "Lyresto" are among the most beautiful jazz compositions ever written and we hope you thoroughly enjoy playing them.

The Educational Material:

The educational material provided with each song is intended to be a quick reference source for intermediate improvisers and their teachers. Included on page 2 of each tune are (when appropriate):

- performance notes, i.e. exact transcriptions of various parts of how the tune was played on the original record.
- scales for soloing for all altered chords (i.e. chords with b9, #9, b5, #5, etc.)
- guitar and piano voicings for all altered chords. (Unaltered chords can be found in the Appendix.)
- sample bass lines, often for a whole chorus of the tune.

The appendices in the back of the book include reference material to fill in any gaps in the reader's knowledge of jazz basics. These include:

- concise essays on both piano voicings and scale/chord relationships by world-renowned jazz educator Mark Levine.
- sample drum grooves for all the rhythmic styles used in the book.
- a complete discography of the original and/or most important recordings used in transcribing the tunes. Further sources can be easily found by searching for the songs in such places as www.towerrecords.com and amazon.com.
- a reference chart of some standard piano and guitar voicings for many unaltered major, minor and dominant chords.
- a chart of all the common chords based on C and their most common corresponding scales.

How To Use This Book

The Tunes:
Unlike Volume 1 of *The Real Easy Book*, the charts in this book are direct transcriptions of the recorded versions of the songs. In some cases, especially the standard tunes, what you will find here are composite charts based on several recorded versions. In either case, this means that we often included introductions, endings, instrumental and metronome markings, rhythm section "feel" descriptions, rhythm section hits, alternate harmony choices, melodic embellishments and lyrics (when applicable.) Some tunes also include separate harmony and/or rhythm section charts, when necessary, to convey how the composition sounded on the original recording.

Please do not feel constrained, however, by the specific arrangements presented here. After learning them in their original form, we encourage you to use your imagination to arrange these songs to fit the needs of your group. New intros, endings, harmony parts and backgrounds will not harm the integrity of these tunes, so feel free to use, ignore or adapt any element of the arrangements given here, as you see fit.

Please note that chords appear over the beat on which they should be played, and chords carry over to the next bar when no other chords appear.

Lyrics:
Some tunes in this book, including all the standards, have the lyric in the chart. Besides allowing the book to be used by vocalists and groups with vocalists, we felt that having the lyrics can help deepen the emotional experience of playing these songs. Vocalists may have to transpose some of these songs to fit their particular range.

Piano and Guitar Voicings:
Included with each tune are voicings for chords that are "altered" in any way. We have not included voicings for unaltered major, minor, dominant, diminished and sus chords, since we think that an intermediate improviser should have these chords committed to memory. For reference purposes, there is a "chord dictionary" in the appendix of the book, as well as sample guitar and piano voicings for many types of unaltered chords.

Scales For Soloing:
The use of scales is one of many ways to approach improvisation. On page 2 of most tunes, we have provided scales for any "altered" chords in the solo changes of the song, as a starting place for improvising. Above the scale, we have listed the corresponding chord that the scale complements. Once again, we have not included on page 2 any modes of the major scale since they are something that the intermediate improviser should already be familiar with. The student should explore the sounds of all the scales on his or her own, or with a teacher.

Please also see Mark Levine's essay in Appendix III for more information on chord/scale relationships.

Bass Lines:
A sample bass line is provided (as space allows) to give the bass player an initial idea about how to approach each of the songs in this book. In some cases, these are transcriptions of the bass lines from the original recordings; in other cases they were created specifically for the educational component of this book.

Bass lines are also included on separate rhythm section charts with some tunes. The bass lines given may not be relevant if the style of the tune is changed by your group. All students are encouraged to analyze these bass lines and then create their own.

Drum Parts:
Sample drum grooves for all the rhythmic feels used in the tunes in this book are included in Appendix II in the back of the book. These are only starting points, of course, and drummers are encouraged to use the discography to find and listen to the original recordings of any tune they will be performing.

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 questions of instructors and fellow musicians is a great way to learn.
- Listen to recordings of the songs to see how other musicians have played them. See the discography in Appendix IV for some of the most well-known versions.
- Try playing these songs in different styles. Try creating several different arrangements of each song. Using imagi nation and creativity are essential to jazz.

About the Stanford Jazz Workshop

Founded in 1972, the Stanford Jazz Workshop (SJW) is a non-profit 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 Weekend Intensive) for adults, emerging professionals and young musicians. 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. Amoung the thousands of students who have participated are musicians who are emerging as new stars of jazz: Josh Redman, Larry Grenadier, Bill Stewart, Sylvia Cuenca and Taylor Eigsti.

SJW presents the annual Stanford Jazz Festival to coincide with its educational summer residencies, in addition to year-round concert and master class events. As a presenter, SJW is distinguished by its committment 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 premier 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 practical jazz musician and student. Sher Music Co.'s many method and theory books have also been important instructional resources for SJW student combos, theory classes, and jam sessions.

Editors' Notes

We would like to extend our heartfelt gratitude to:
- Larry Dunlap for a superb job of transcribing the tunes and performance notes on page 2 of many of these charts.
- Mark Levine for the scales and piano voicings on page 2 of each chart, and his insightful essays in the Appendix.
- Chuck Gee for his masterful music copying work, proofreading skills, musical input and great good humor.
- Ray Scott for the tasty guitar voicings on page 2 of each chart and in the Appendix.
- Attila Nagy for another world-class book cover and Alan Steger for the great proofreading work.
- Jim Zimmerman for the very helpful sample drum grooves in the Appendix.
- Jim Nadel, the staff of SJW, and all the educators and musicians who gave their input as to what they would like to see in a book like this.
- All the great performers, composers and teachers of this music who continue to inspire us.
- Our respective families, whose love and support were essential in helping this book come to fruition.

Peace - Chuck Sher and Michael Zisman

GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of each page, as a rule. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual codas (Coda 1, Coda 2) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
   a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat'.)
   b) when an instruction to the contrary appears (e.g., 'D.S. al 2nd ending al Coda'.)
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda.)
6. Til Cue On Cue signifies dual endings for a section that repeats indefinately. The 'til cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4xs' is played four times.
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

9. Chords fall on the beats over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
    a) turn-arounds b) chords continued from the line before c) verbal comment explaining their use (e.g., for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight-reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.
16. 'Freely' signifies the absense of a steady tempo.
17. During a 'break. . . . . ' piano, bass and drums all observe the same rests. The last beat played is notated as ♩ or x♩ to the left of the word 'break.'
18. A 'sample bass line', 'sample solo', or 'sample fill' are transcribed lines given as a point of reference.

TRANSPOSITIONS

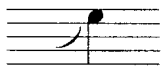
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed.)

ABBREVIATIONS

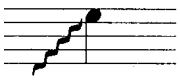
15ma. . . . . two octaves higher
15 ma b. . . . . two octaves lower
8va . . . . . one octave higher
8va b . . . . . one octave lower
accel. . . . . accelerando
alt. . . . . altered
bari. . . . . baritone saxophone
bkgr. . . . . background
bs. . . . . bass
cresc. . . . . crescendo
decres. . . . . decrescendo
dr. . . . . drums
elec. bs. . . . . electric bass
elec. pn. . . . . electric piano
fl. . . . . flute
gliss. . . . . glissando
gtr. . . . . guitar
indef. . . . . indefinite (till cue)
L.H. . . . . piano left hand
Med. . . . . Medium tempo
N.C. . . . . No chord
Orig. . . . . Original
perc. . . . . percussion
pn. . . . . piano
rall. . . . . rallentando
R.H. . . . . piano right hand
rit. . . . . ritard
sop. . . . . soprano saxophone
stac. . . . . staccato
susp. . . . . suspended
synth. . . . . synthesizer
ten. . . . . tenor saxophone
trb. . . . . trombone
trbs. . . . . trombones
trp. . . . . trumpet
tpts. . . . . trumpets
unis. . . . . unison
V.S. . . . . Volti Subito (quick page turn)
w/ . . . . . with
x . . . . . time
x's . . . . . times

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below

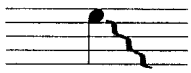


Slide into the note from a greater distance below

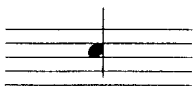


Fall away from the note a short distance

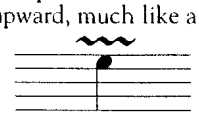
Fall away from the note a greater distance



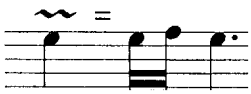
Top note of a complete voicing



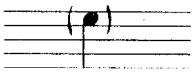
A rapid variation of pitch upward, much like a trill



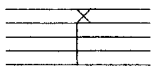
Mordent



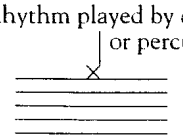
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion

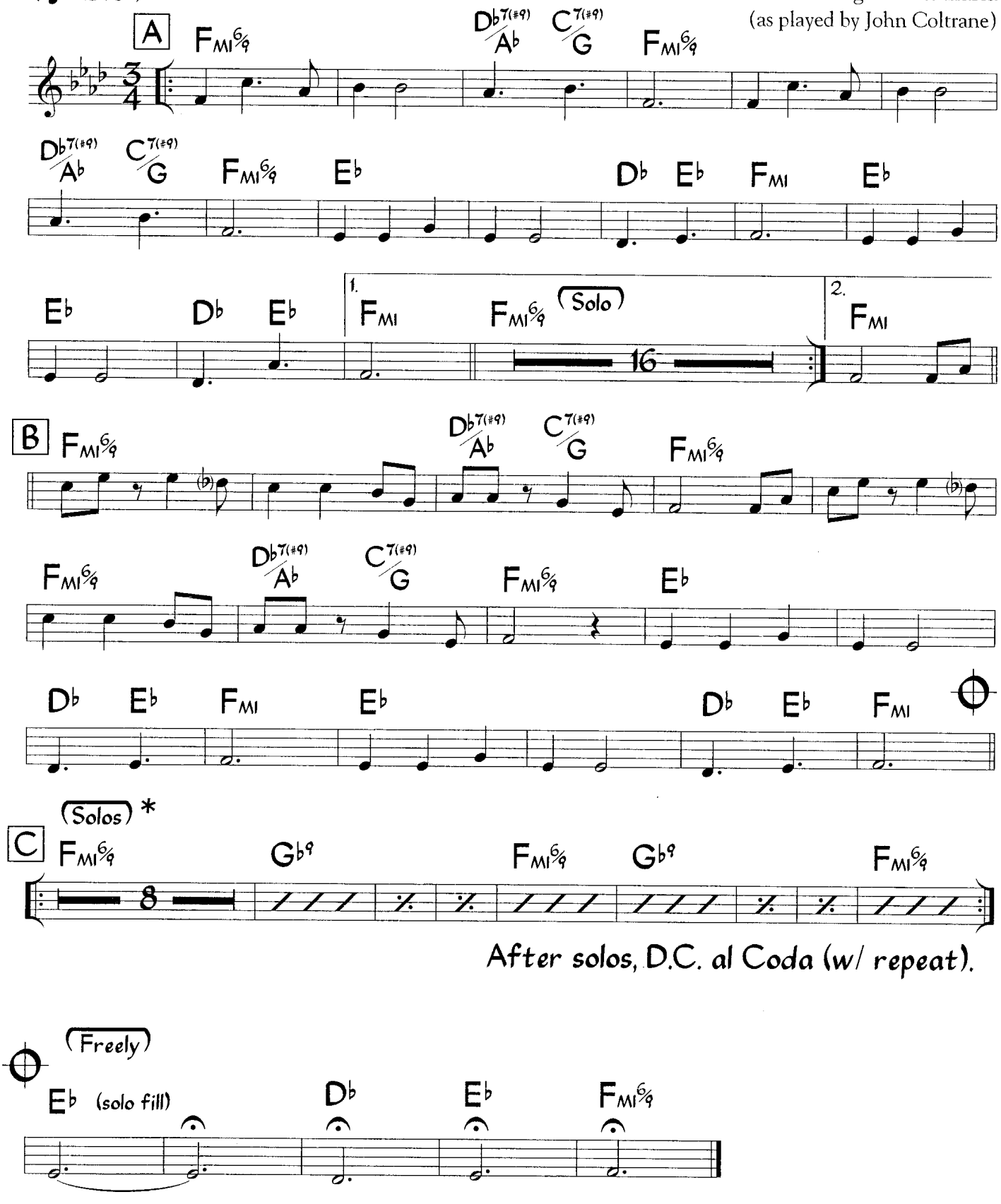


Bright Afro-Jazz Waltz

(♩ = 210)

Afro Blue

Mongo Santamaria
(as played by John Coltrane)



* Solos may be open on F_{mi}^{7} or on an F minor blues.
John Coltrane's solo is an an open F_{mi}^{7} ad lib section, the melody of letter A (one time), another open F_{mi}^{7} ad lib section and the melody of letter B.

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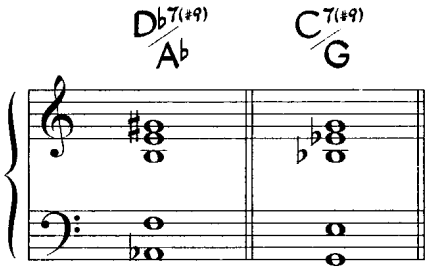
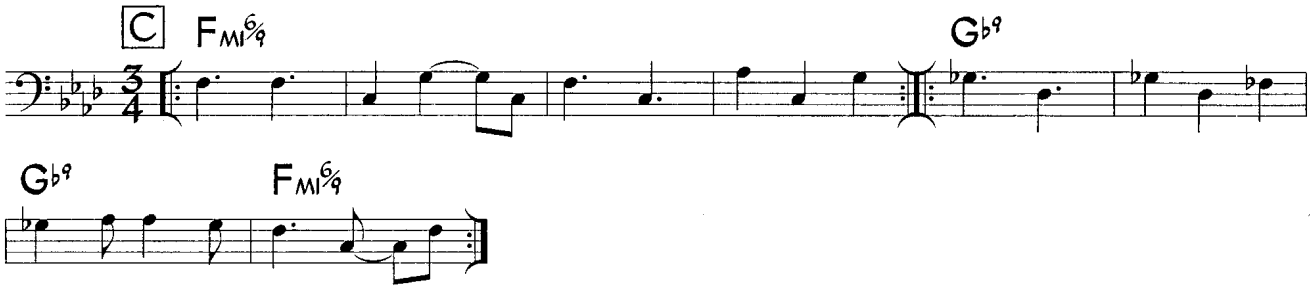
SUPPLEMENTAL MATERIAL - Afro Blue

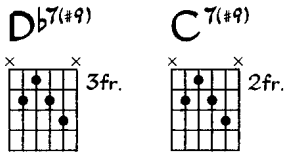
1. Sample Piano Voicings (chords with alterations)



2. Sample Bass Line For Solos



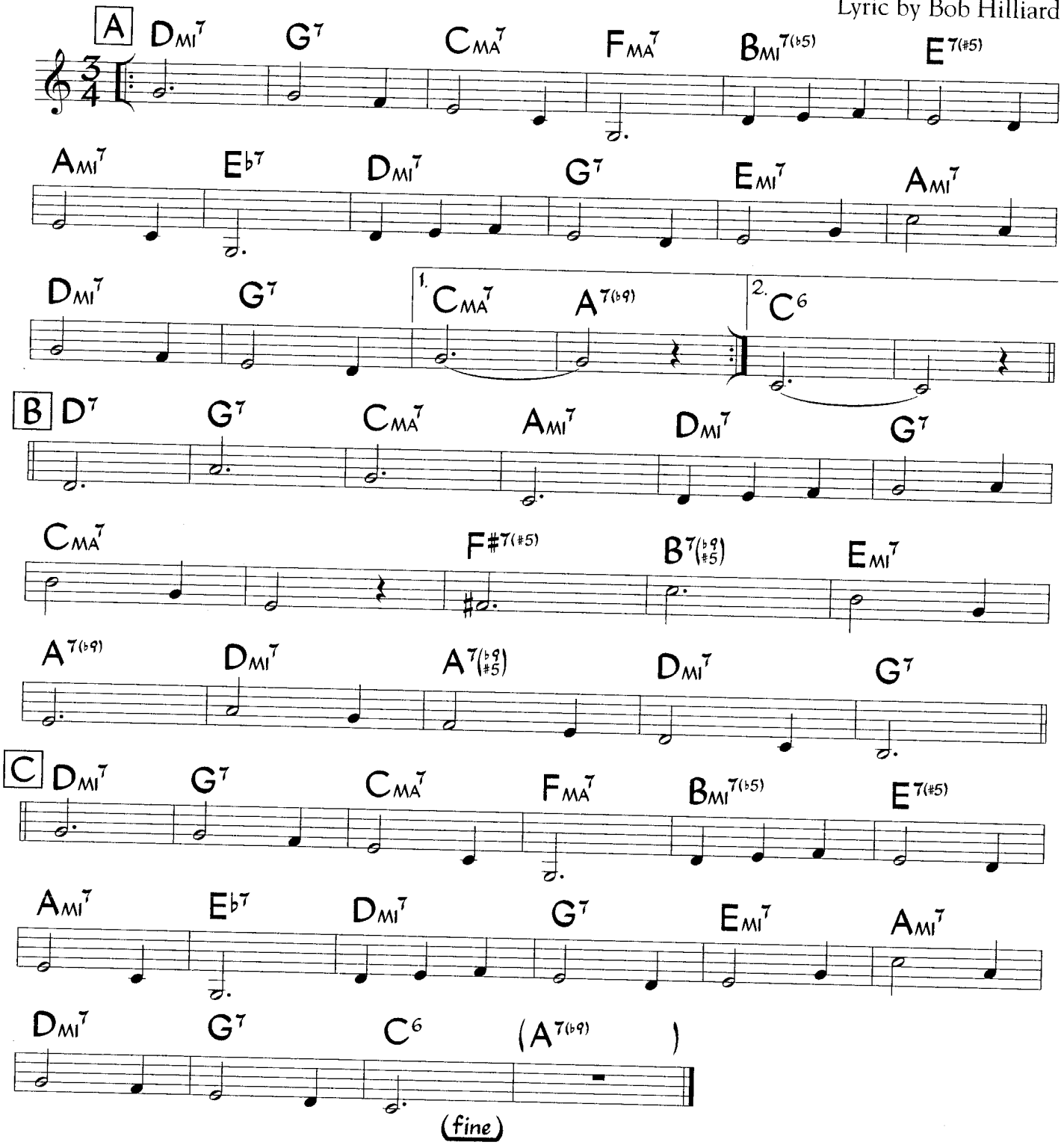
3. Sample Guitar Voicings (chords with alterations)



Jazz Waltz

Alice In Wonderland

Music by Sammy Fain
Lyric by Bob Hilliard



This chart is loosely based on Bill Evans' performances. The melody for the lyric is slightly different.

Alice In Wonderland,
How do you get to Wonderland?
Over the hill or underland
Or just behind the tree?

When clouds go rolling by,
They roll away and leave the sky.
Where is the land beyond the eye
That people cannot see?

Where do stars go?
Where is the crescent moon?
They must be somewhere
In the sunny afternoon.

Alice In Wonderland,
Where is the path to Wonderland,
Over the hill or here or there?
I wonder where.

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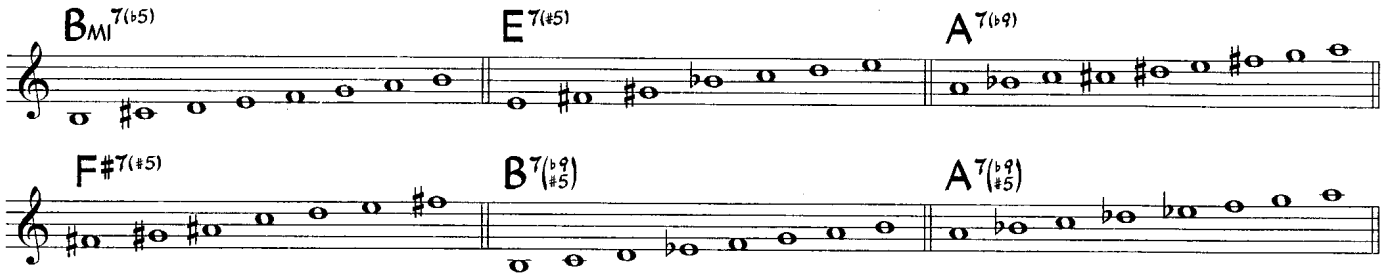
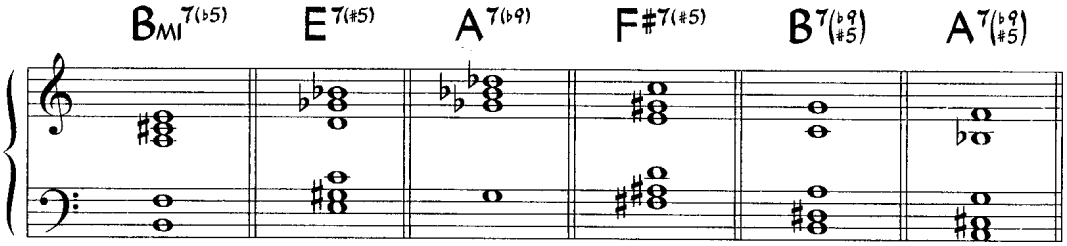
SUPPLEMENTAL MATERIAL - Alice In Wonderland

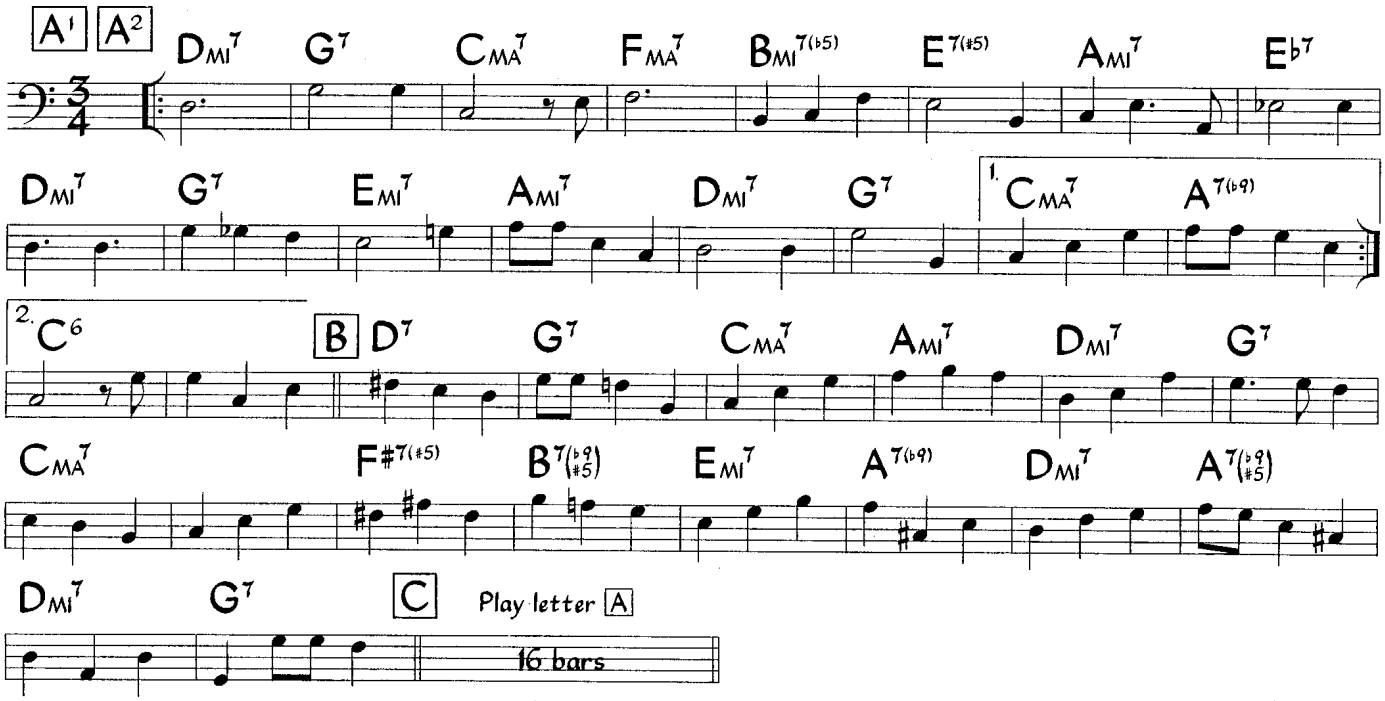
1. Scales For Soloing (for chords with alterations)



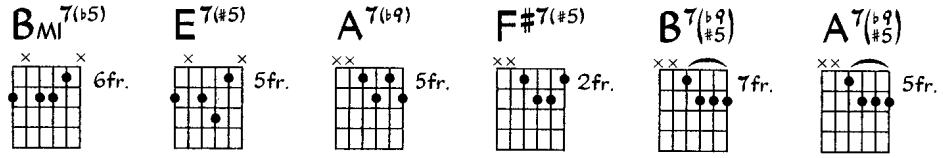
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



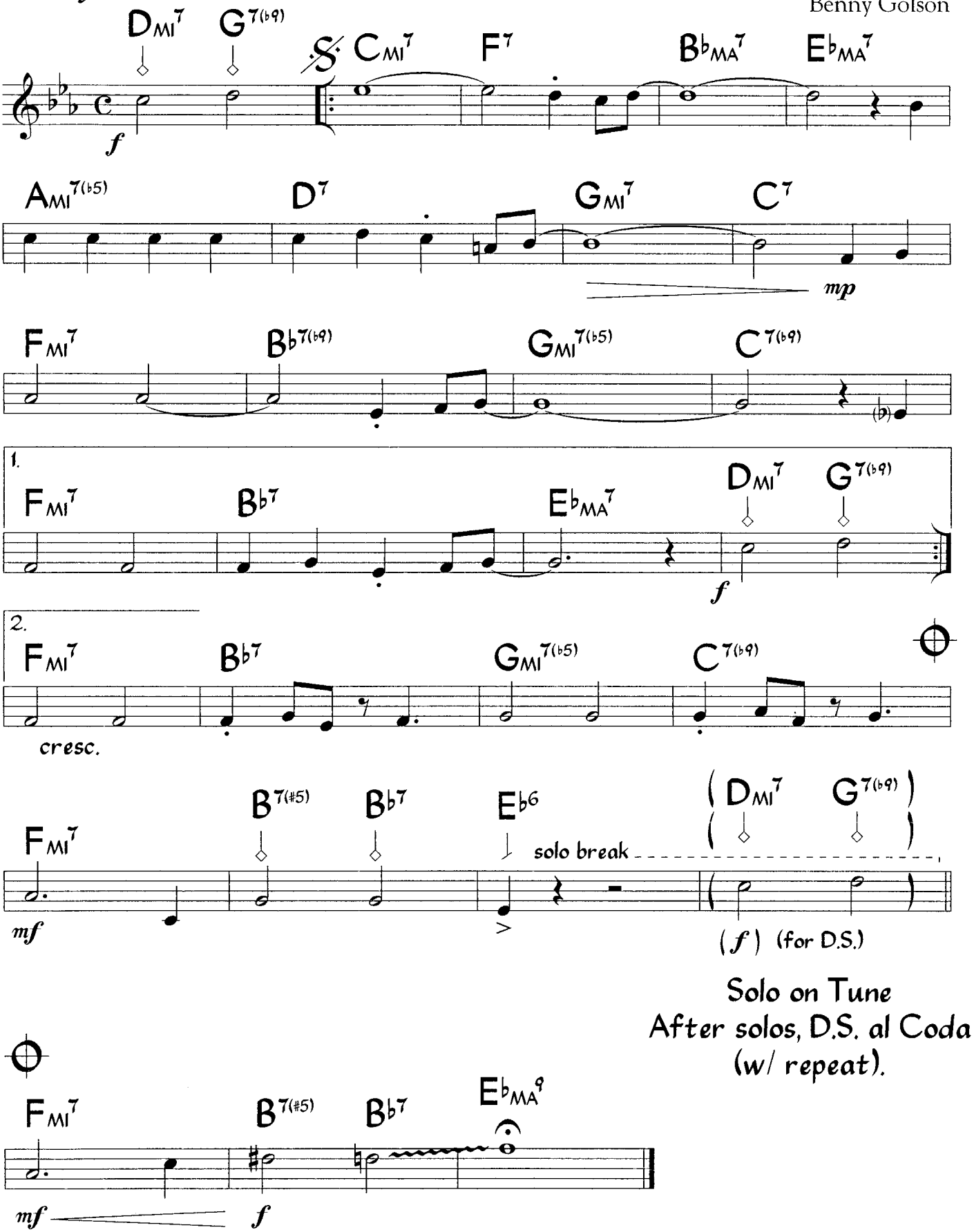
4. Sample Guitar Voicings (for chords with alterations)



Are You Real?

Swing (♩ = 108)

Benny Golson



Solo on Tune
After solos, D.S. al Coda
(w/ repeat).

The solo break is only played leading into the first solo.

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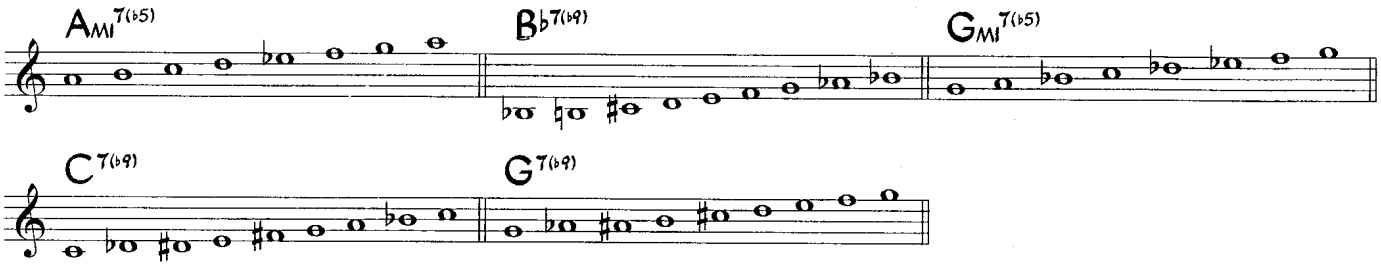
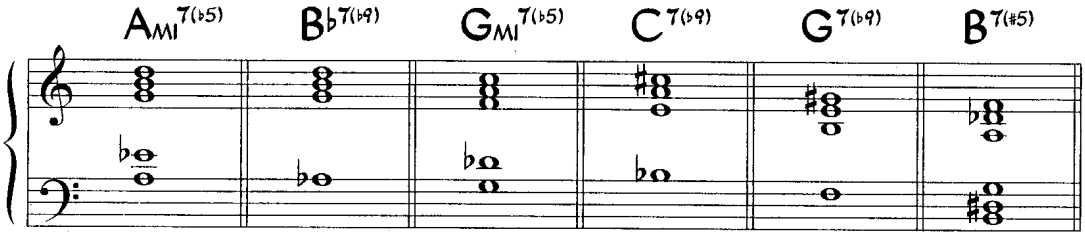
SUPPLEMENTAL MATERIAL - Are You Real?

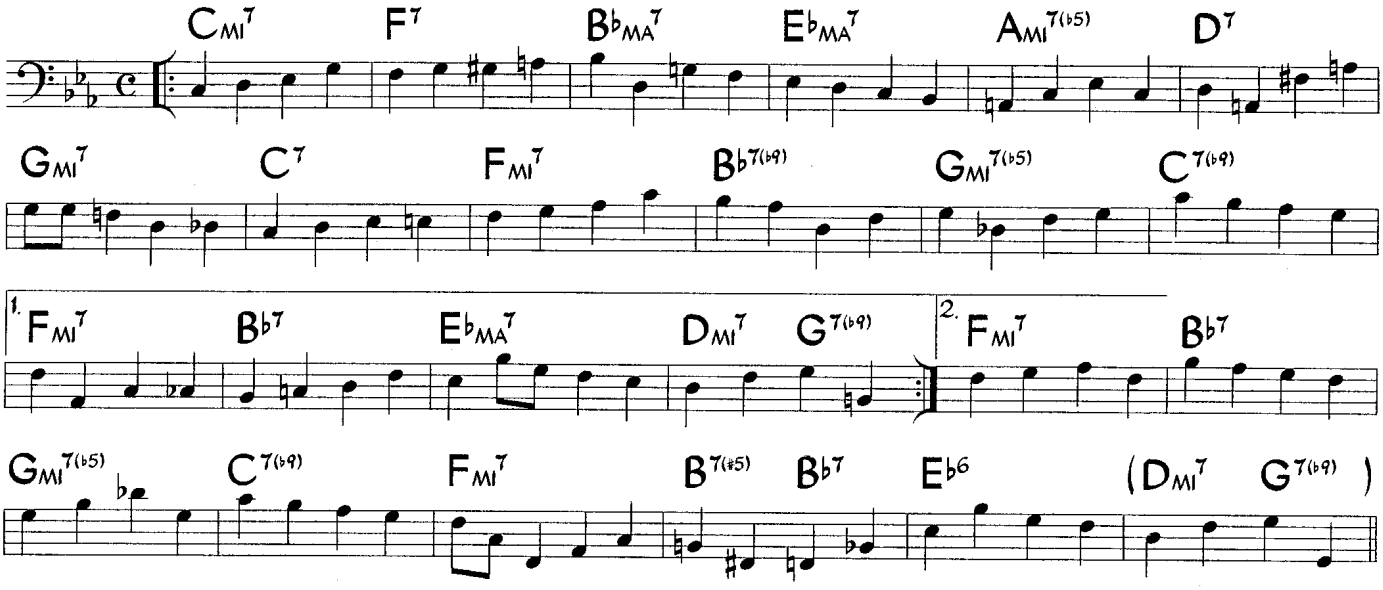
1. Scales For Soloing (for chords with alterations)



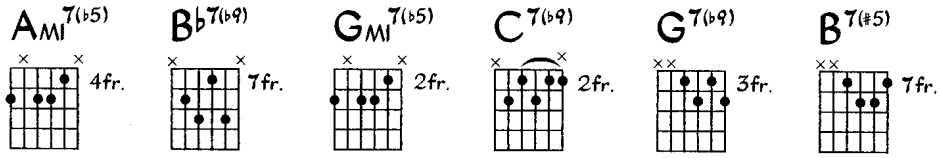
2. Sample Piano Voicings (for chords with alterations)



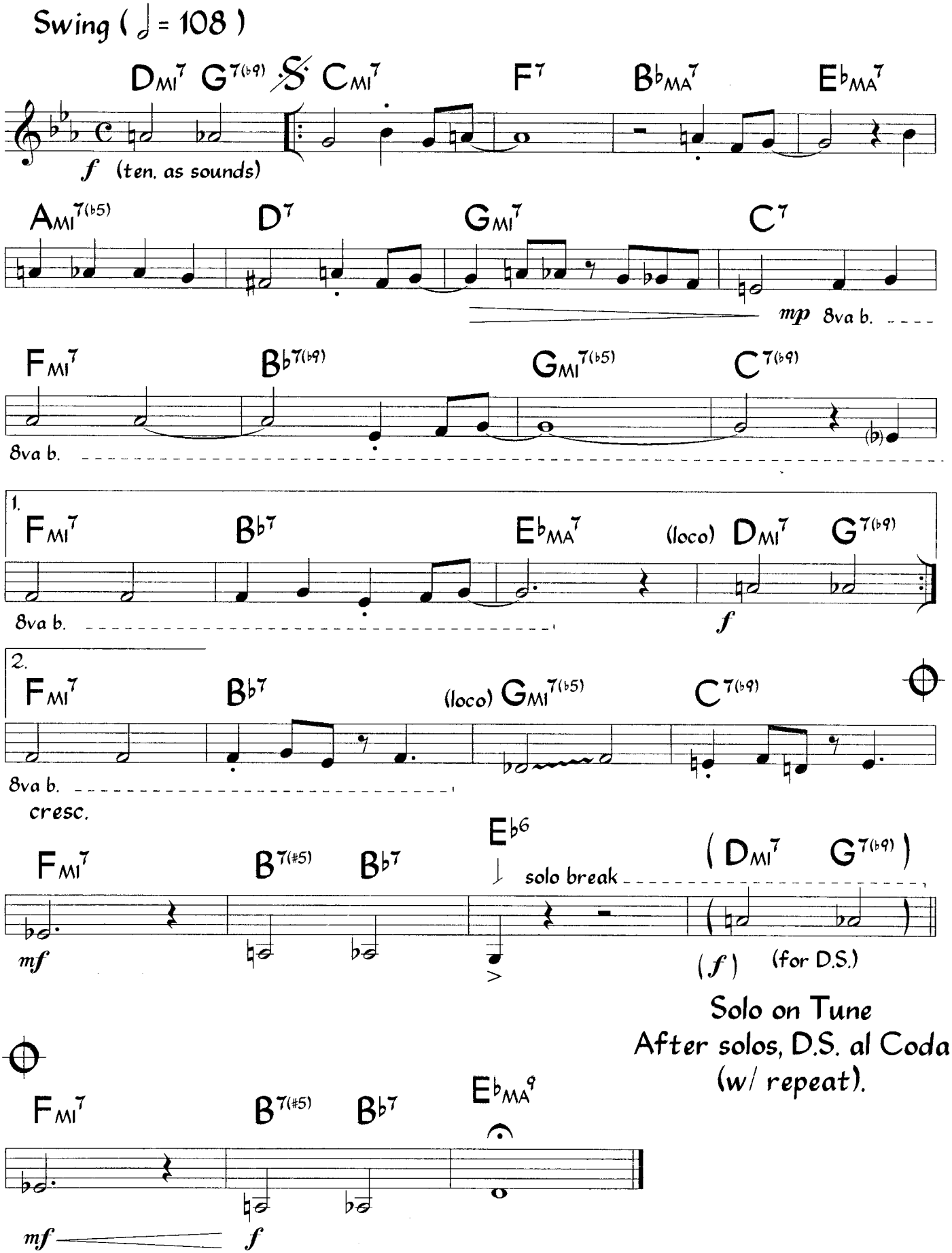
3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)



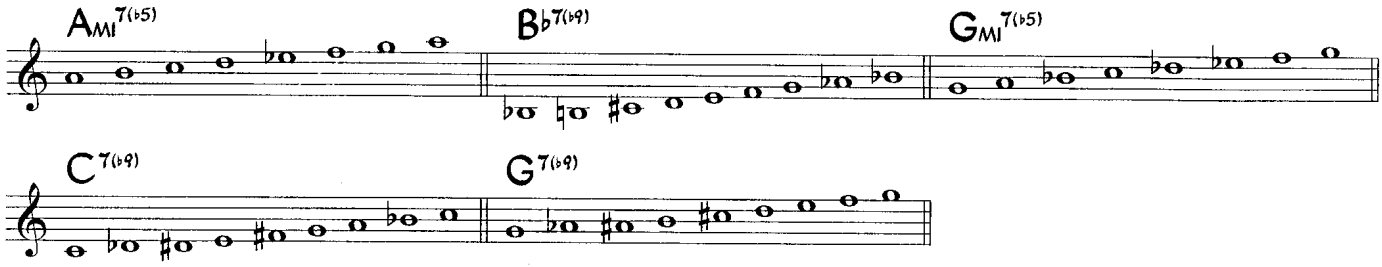
Are You Real? (Harmony Part)



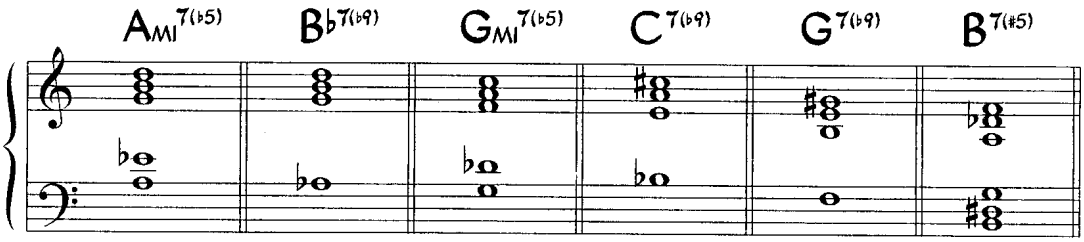
The solo break is only played leading into the first solo.

SUPPLEMENTAL MATERIAL - Are You Real?

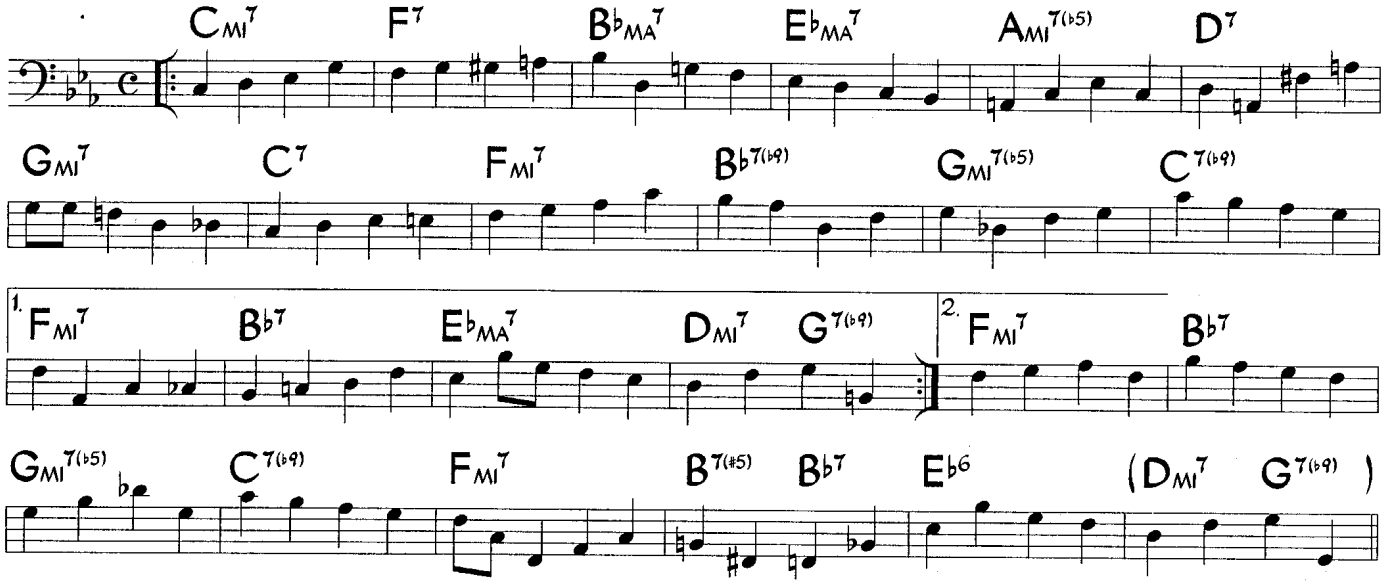
1. Scales For Soloing (for chords with alterations)



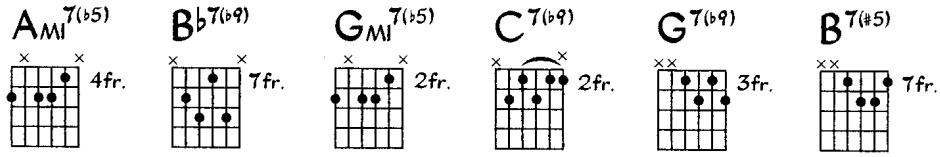
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

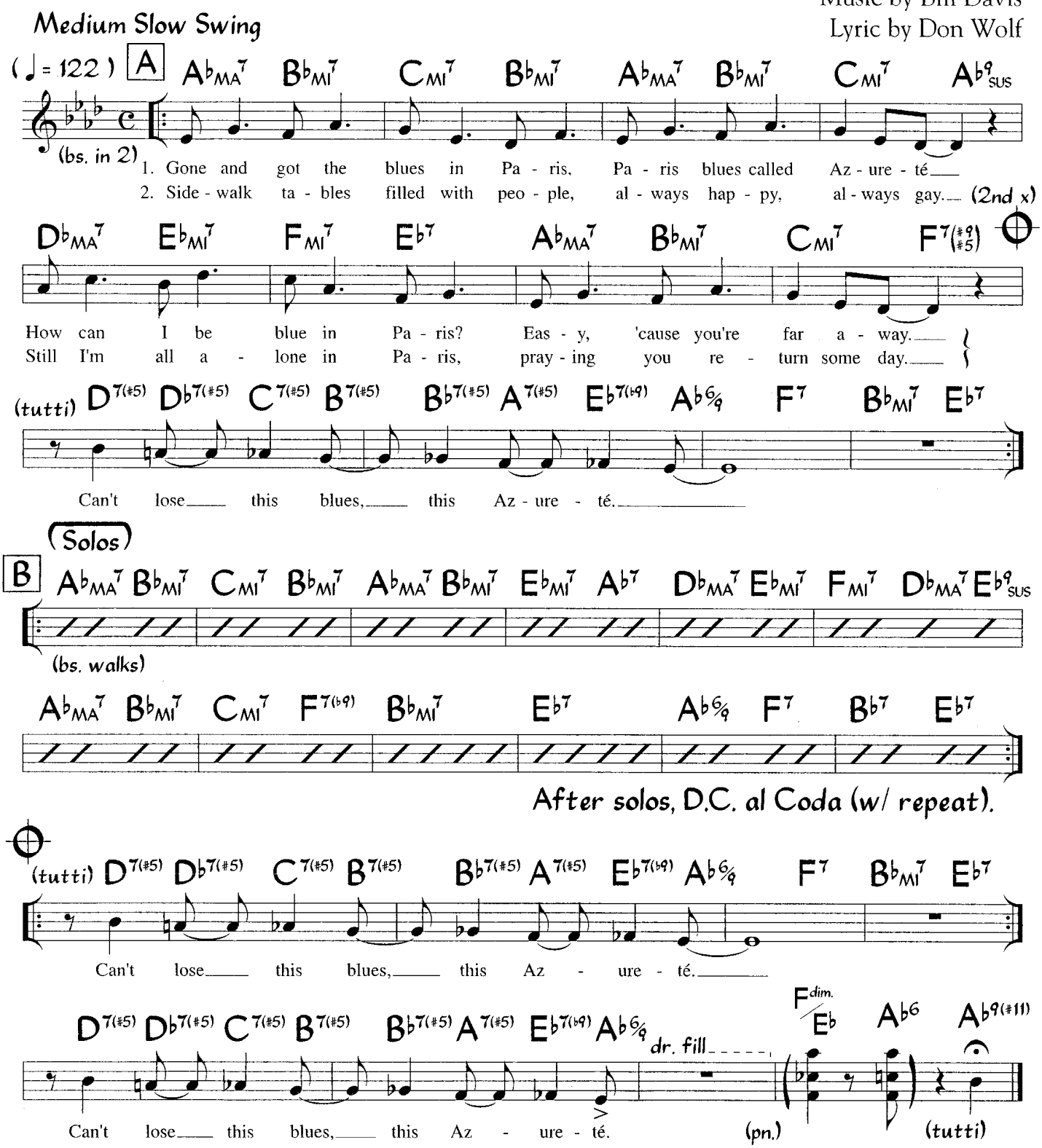


4. Sample Guitar Voicings (for chords with alterations)



Azure-Té (Paris Blues)

Music by Bill Davis
Lyric by Don Wolf



The melody is played twice before and after solos. The Coda form is as played by Kenny Burrell.

3rd Verse

Montmartre, springtime, Eiffel Tower,
Funny taxis, kids at play,
Paris without you is lonesome,
Yearning more and more each day.
Can't lose this blues, this Azure-té.

4th Verse

If you knew how much I need you,
You'd come back to me to stay.
Having you with me in Paris
Really is the only way
To lose this blues, this Azure-té.

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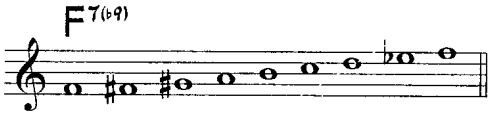
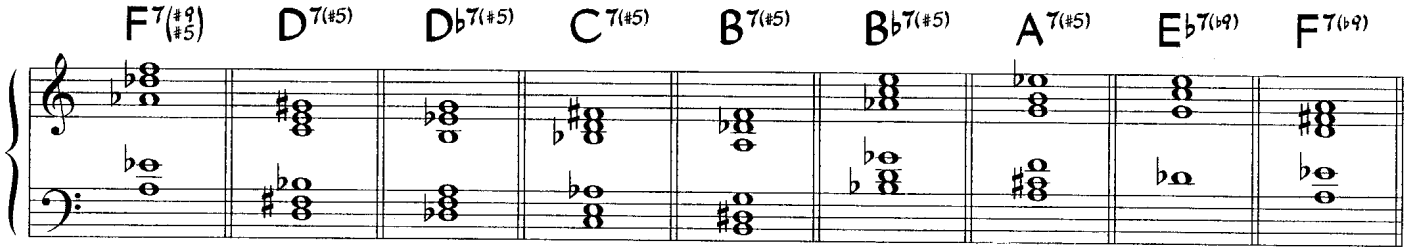
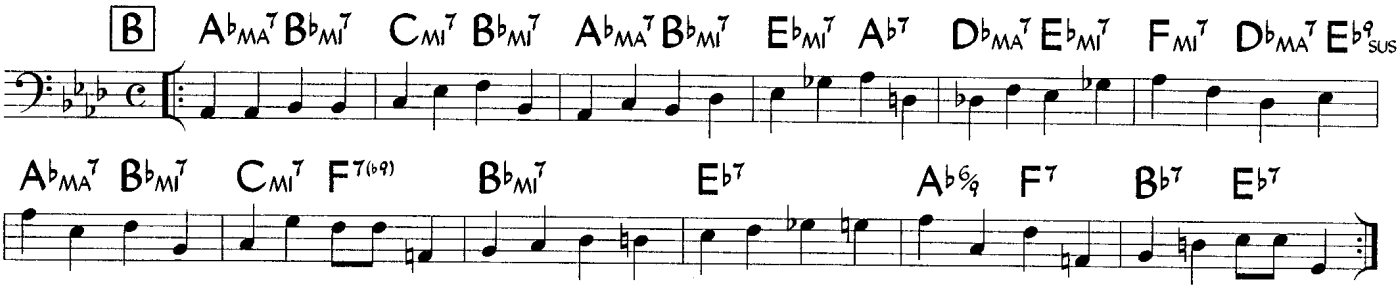
1. Scales For Soloing (for chords with alterations)



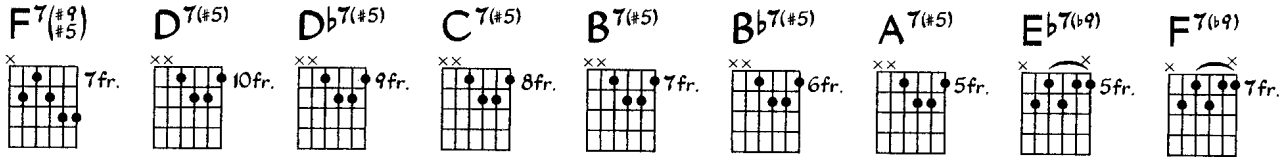
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



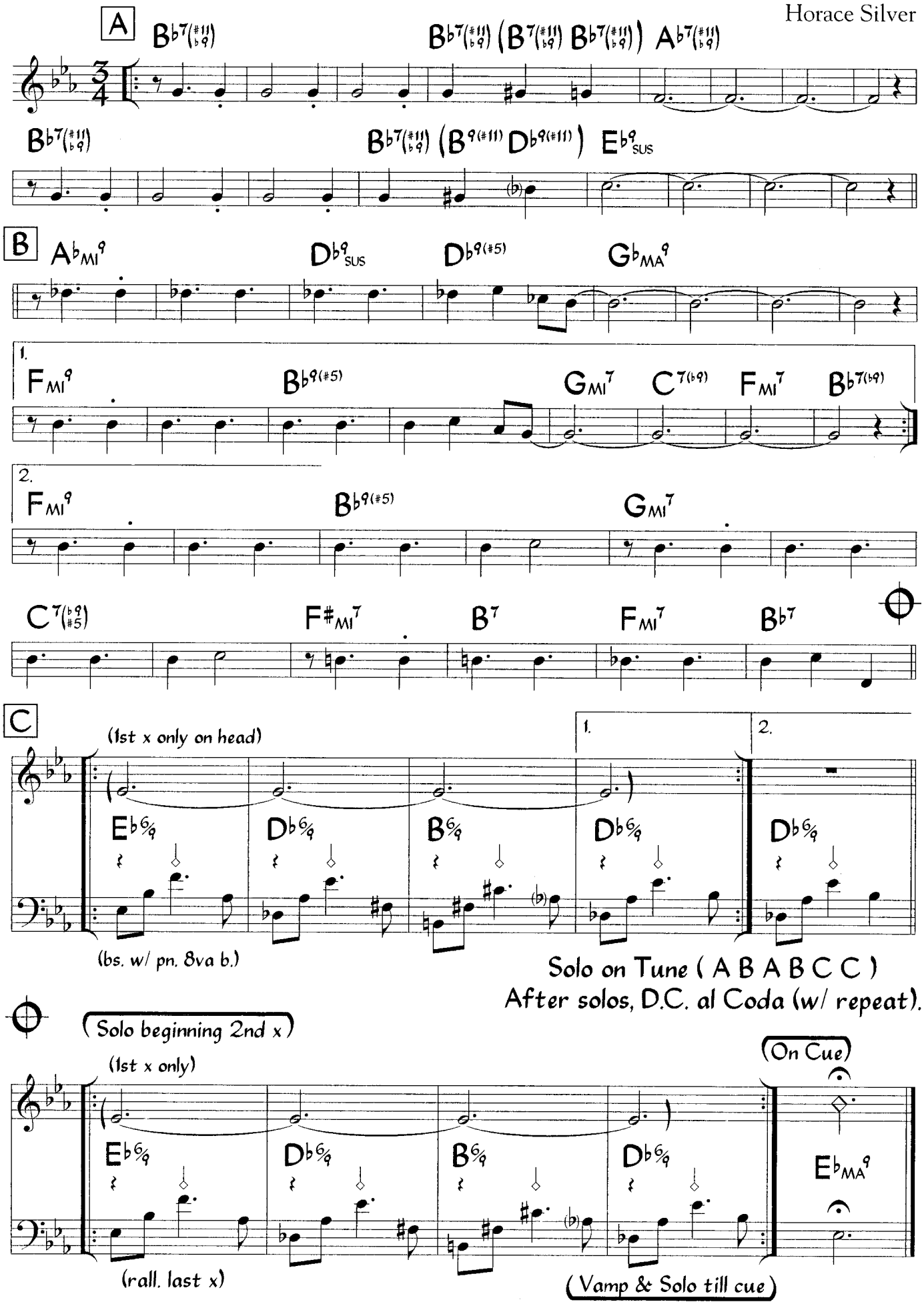
4. Sample Guitar Voicings (for chords with alterations)



Barbara

Medium Jazz Waltz (♩ = 156)

Horace Silver



Chords in parentheses are not played for solos.

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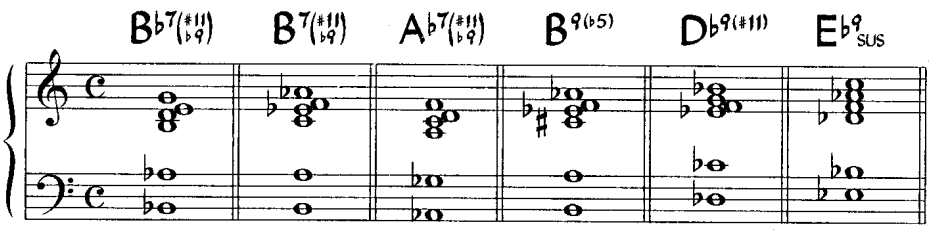
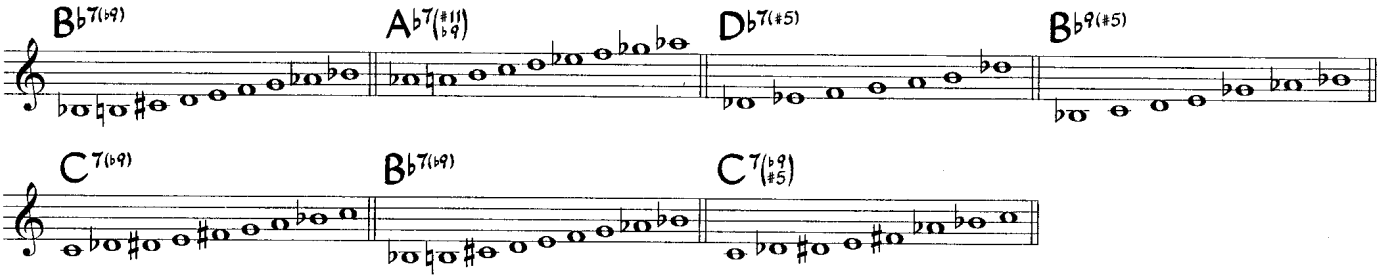
SUPPLEMENTAL MATERIAL - Barbara

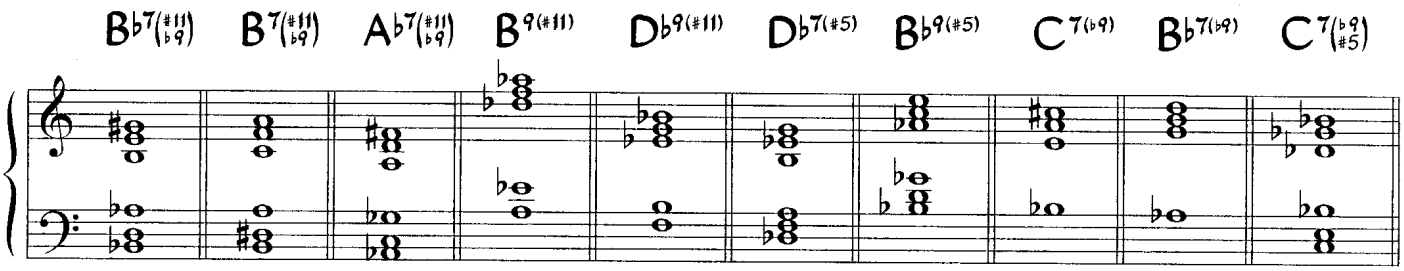
1. Performance Notes - Sample piano chords, as played by Horace Silver



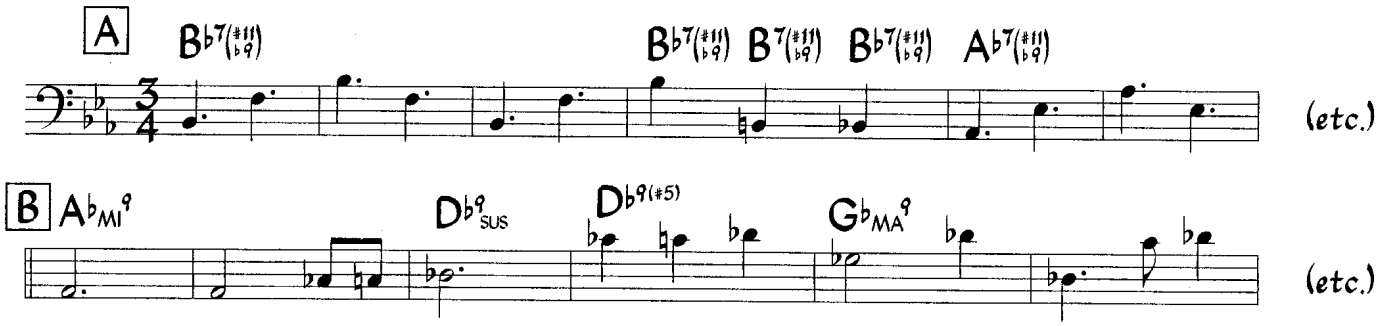
2. Scales For Soloing (for chords with alterations)



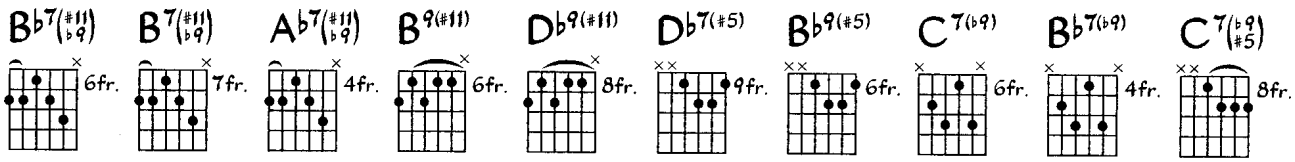
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Head



5. Sample Guitar Voicings (for chords with alterations)

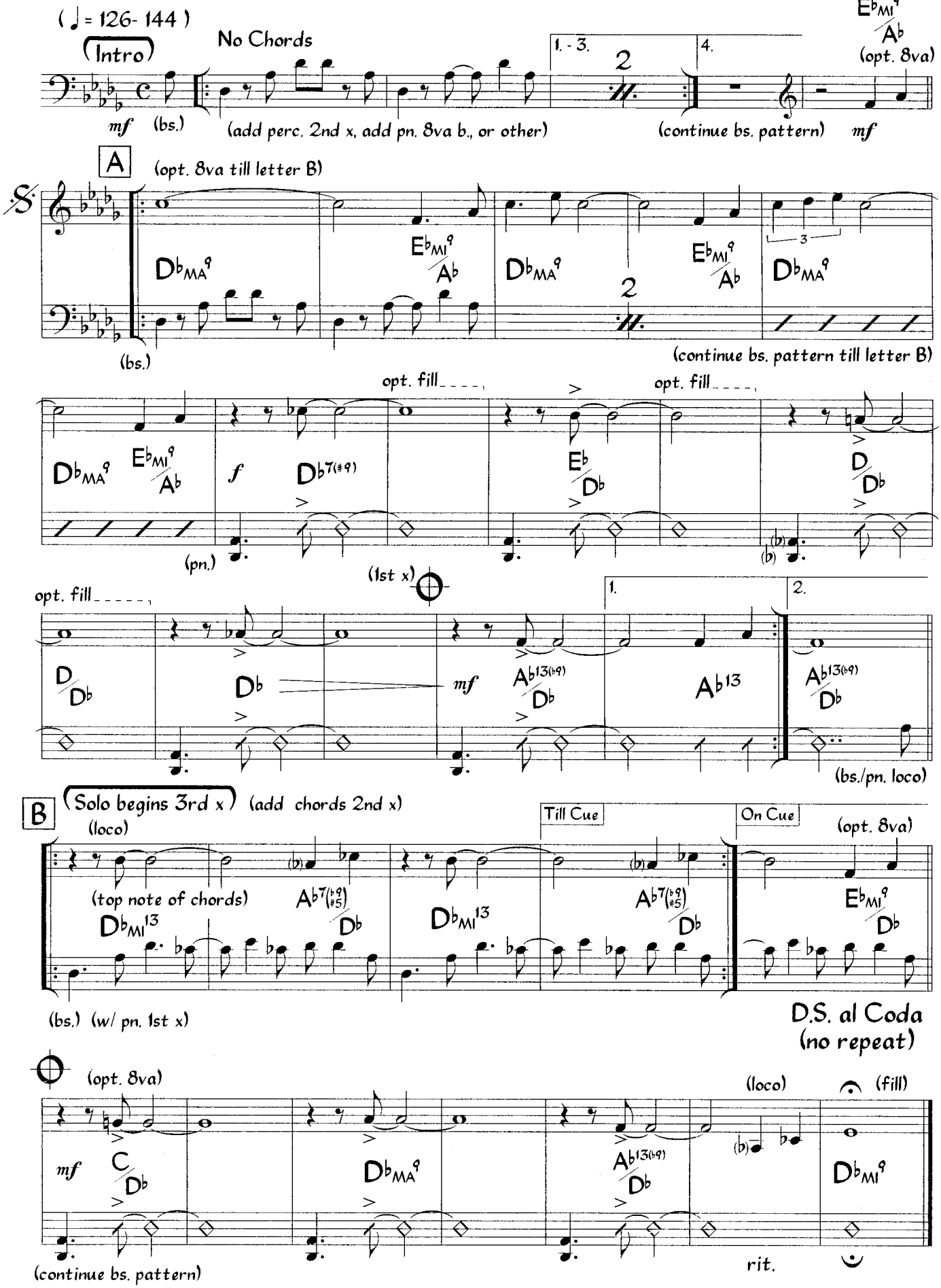


Black Orchid

Cal Tjader

Jazz/Cha-cha-chá

(♩ = 126- 144)



Bass plays Intro pattern throughout except during solos (letter B).
The melody is generally played by piano; melody in octaves in upper register with block chords (see page 2).

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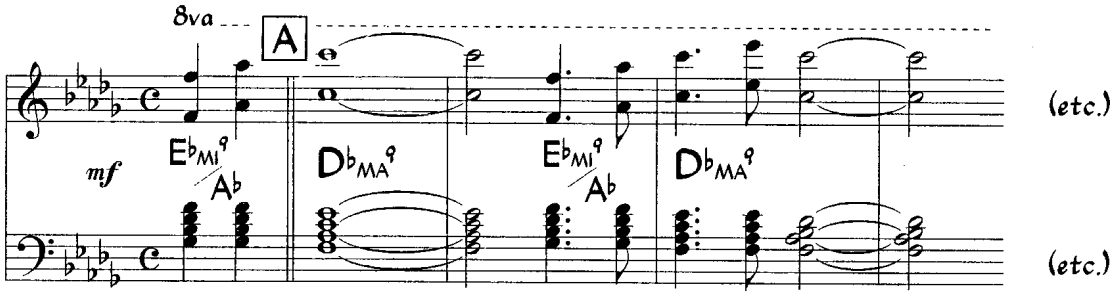
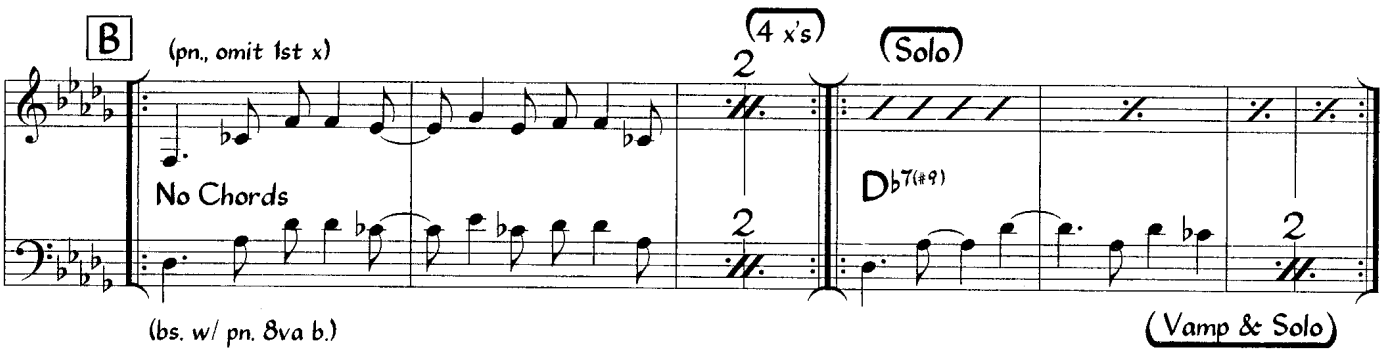
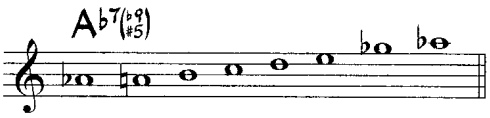
1. Performance Notes - a) Sample piano lead



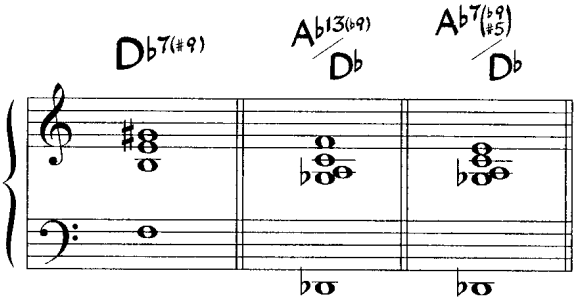
b) Optional Solo (substitute for letter B)



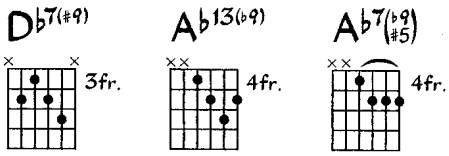
2. Scales For Soloing (for chords with alterations)



3. Sample Piano Voicings (for chords with alterations)

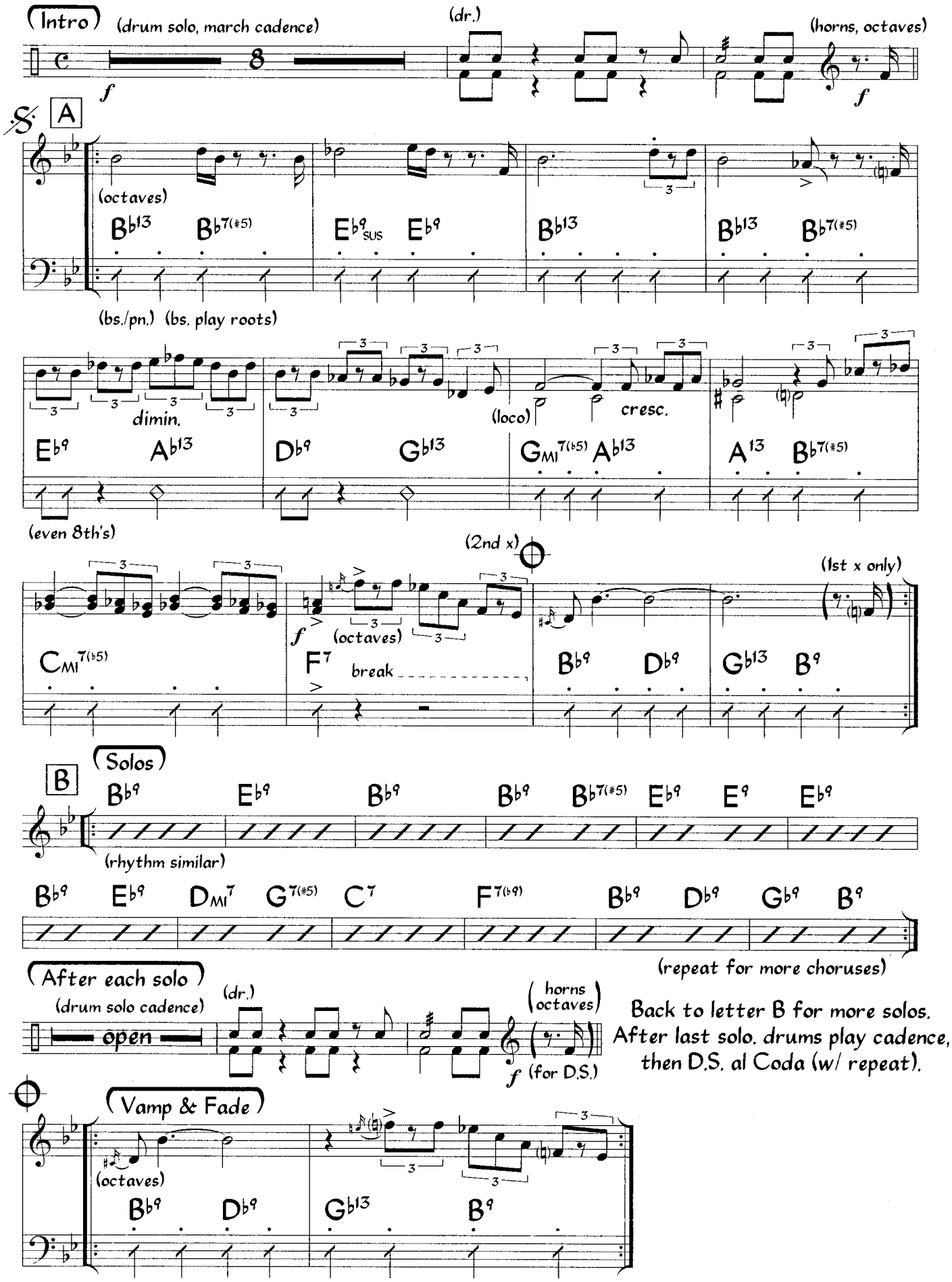


4. Sample Guitar Voicings (for chords with alterations)



Blues March

Benny Golson



On Art Blakey's recording there is no drum cadence played between the sax and piano solos. The horns are trumpet and tenor.

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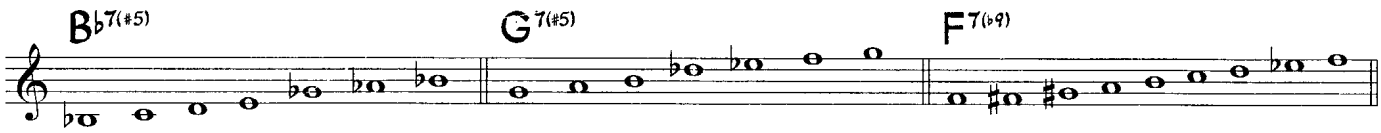
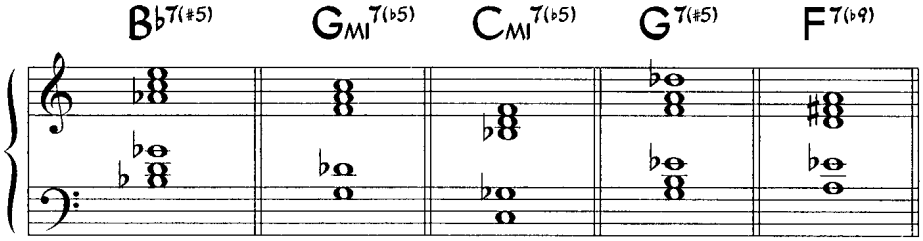
SUPPLEMENTAL MATERIAL - Blues March

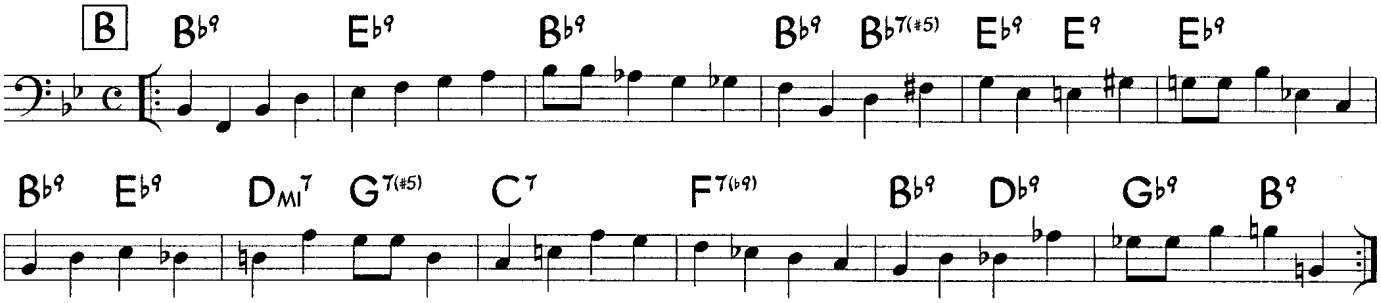
1. Scales For Soloing (for chords with alterations)



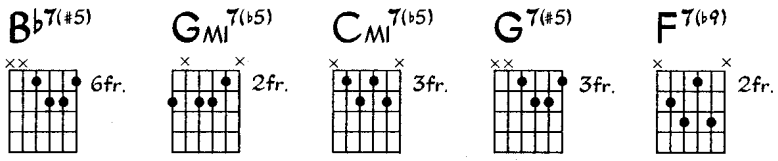
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



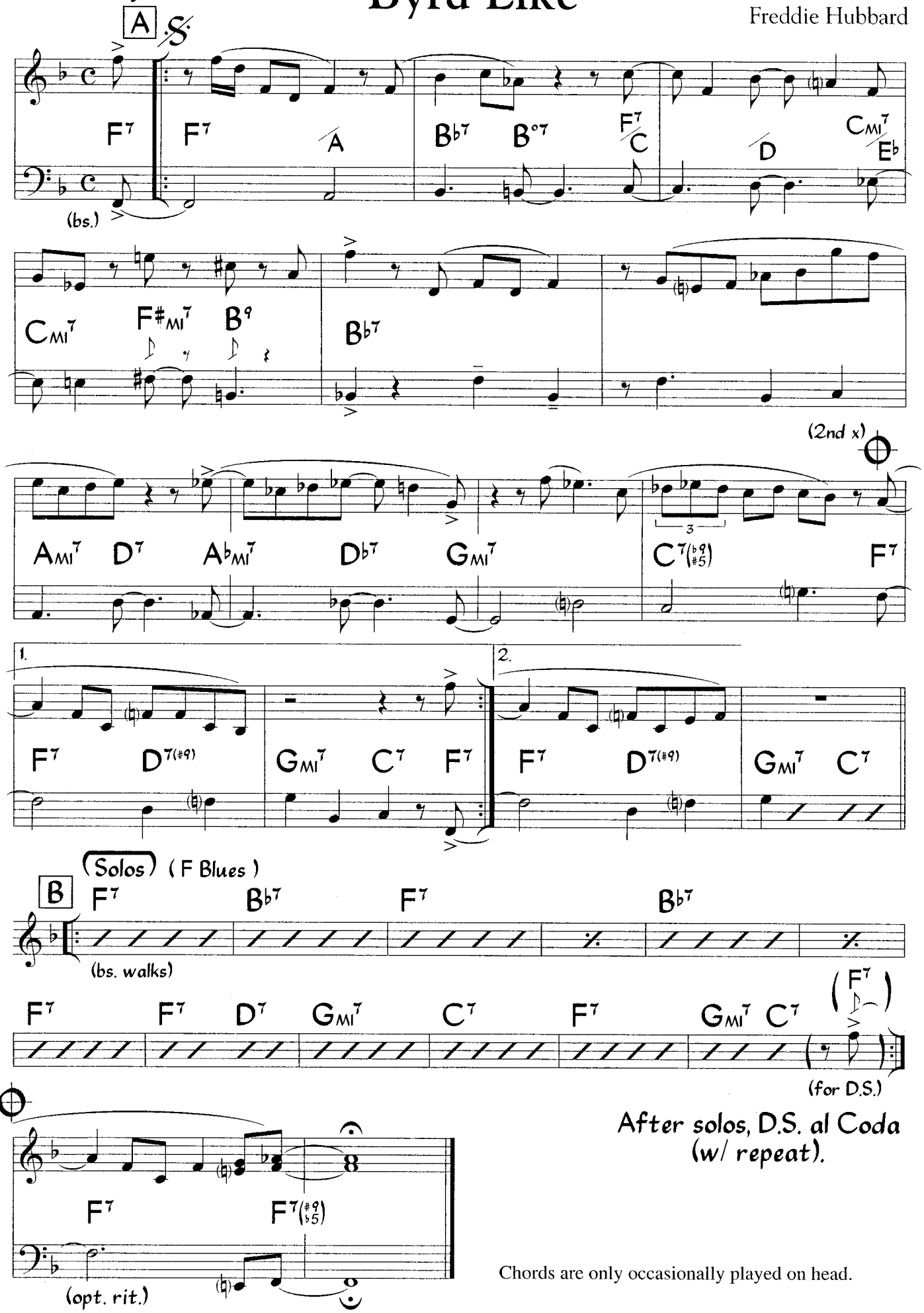
4. Sample Guitar Voicings (for chords with alterations)



Fast Swing (♩= 128 - 152)

Byrd Like

Freddie Hubbard



After solos, D.S. al Coda (w/ repeat).

Chords are only occasionally played on head.

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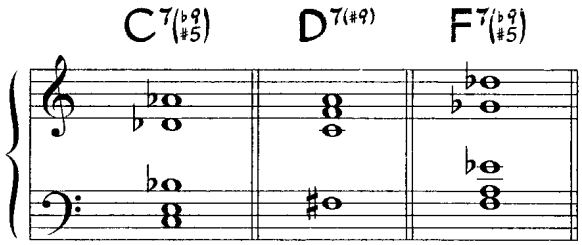
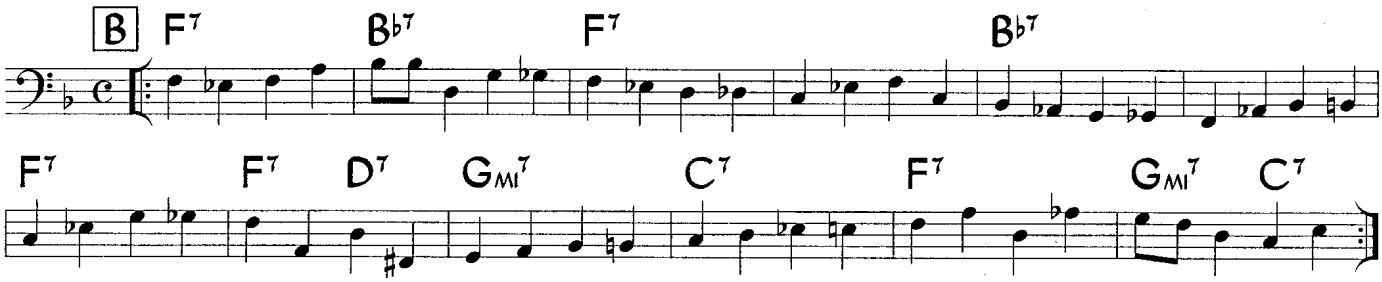
SUPPLEMENTAL MATERIAL - Byrd Like

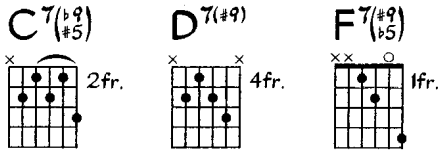
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos

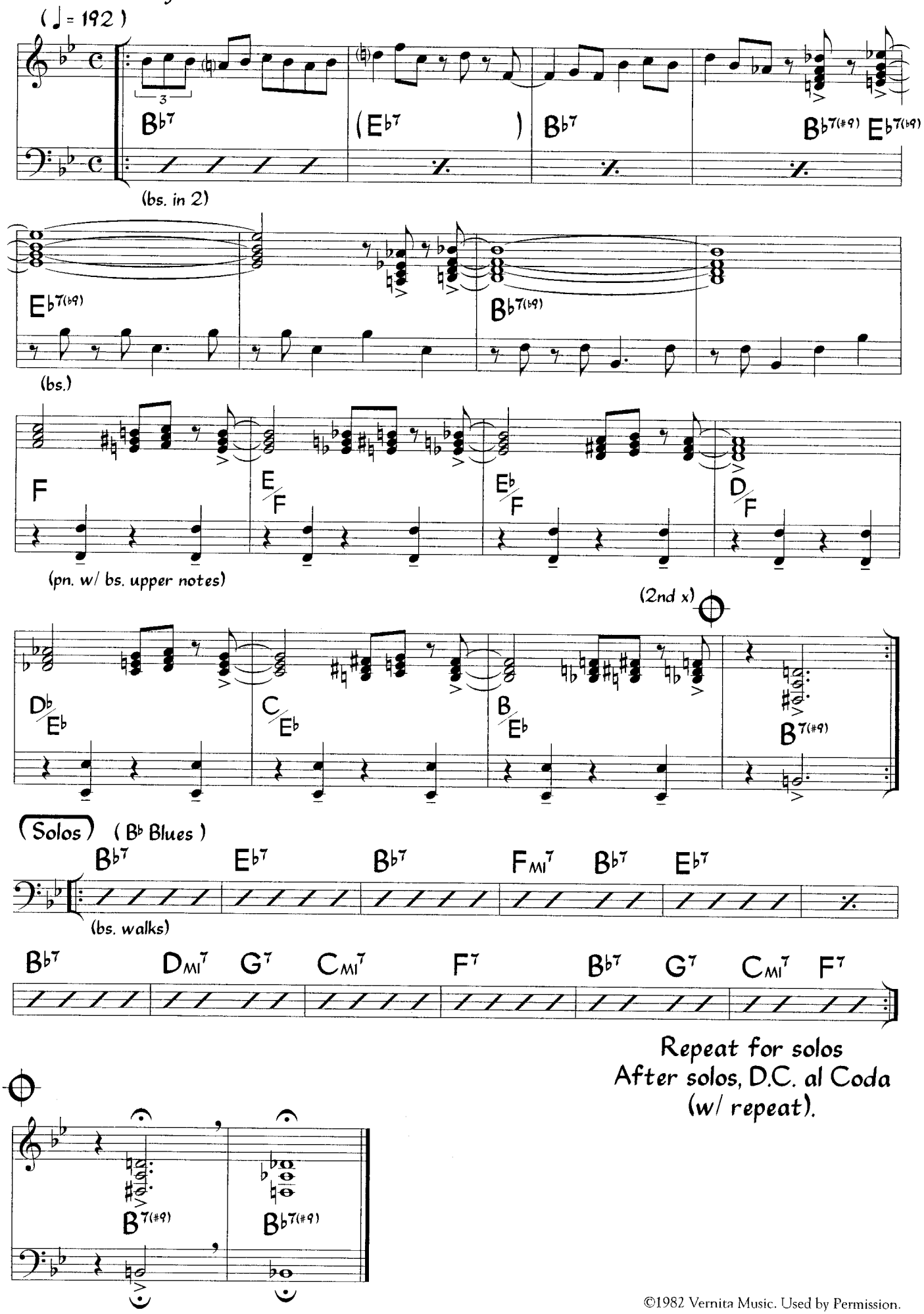


3. Sample Guitar Voicings (for chords with alterations)



Cedar's Blues

Cedar Walton



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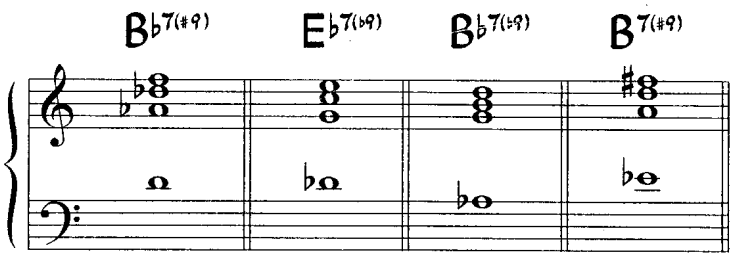
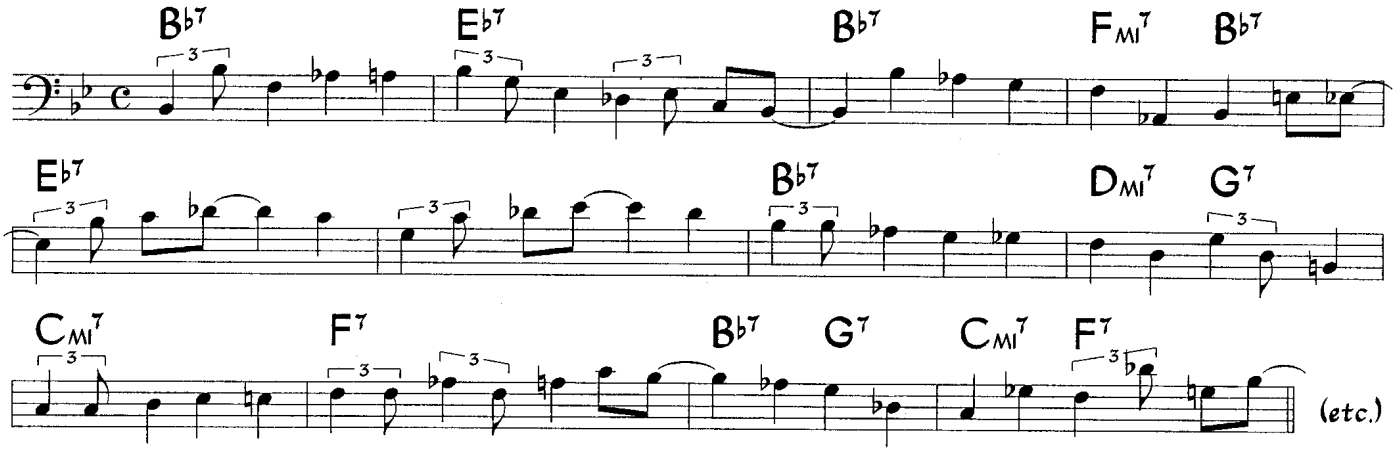
SUPPLEMENTAL MATERIAL - Cedar's Blues

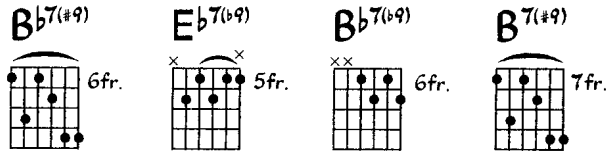
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



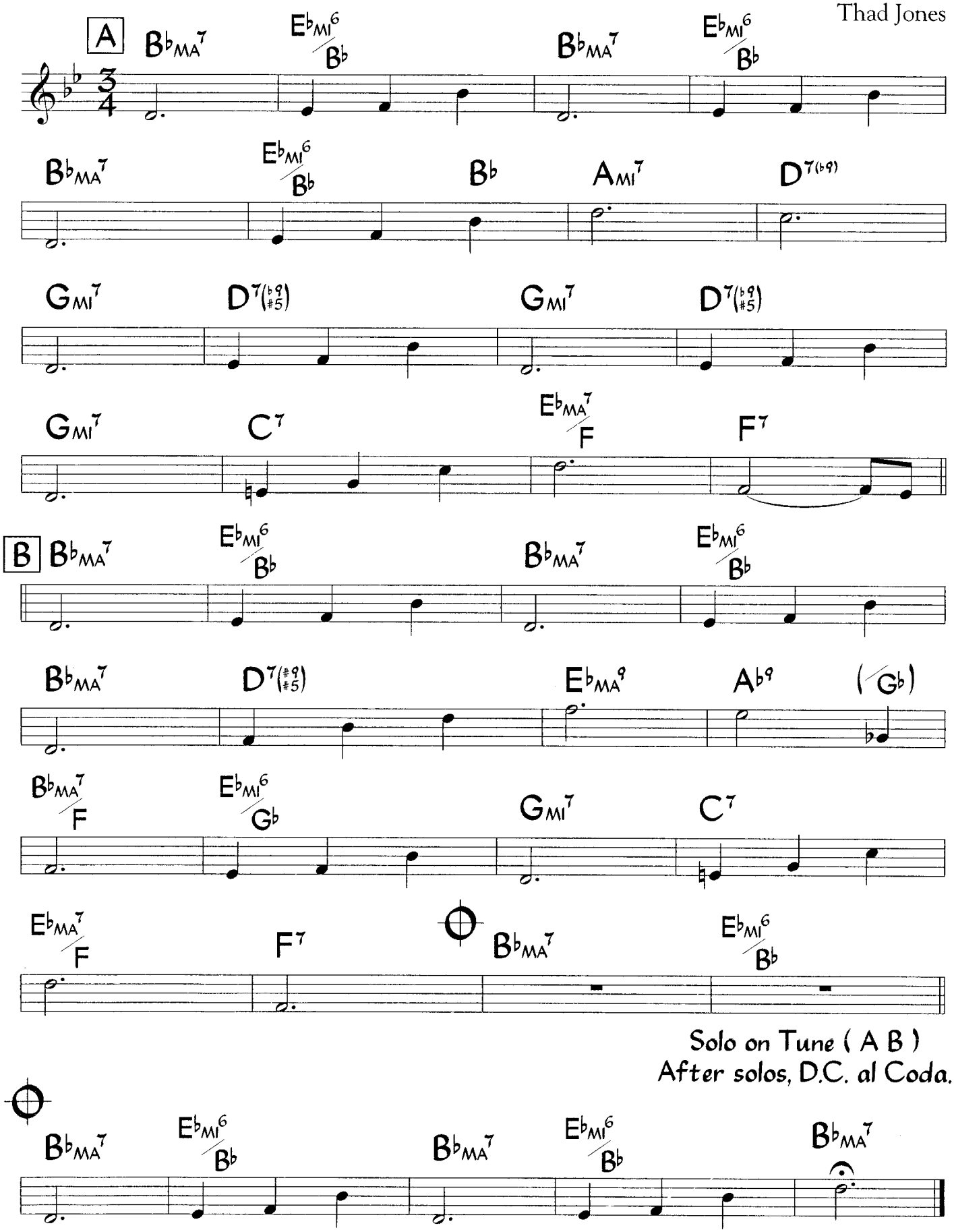
3. Sample Guitar Voicings (for chords with alterations)



A Child Is Born

Waltz Ballad (♩ = 64 - 72)

Thad Jones



The last 2 bars of letter B are often omitted. The tune is sometimes played faster (♩ = 96).

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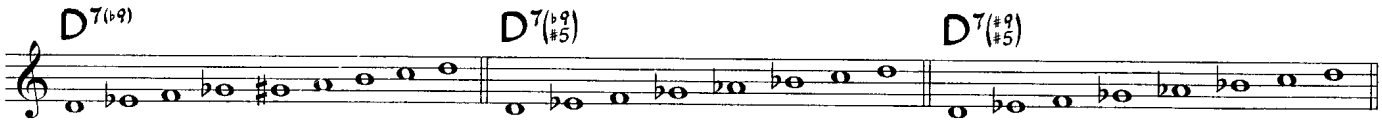
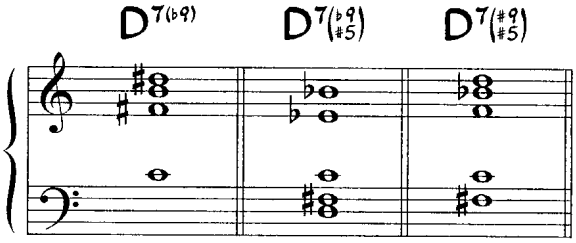
SUPPLEMENTAL MATERIAL - A Child Is Born

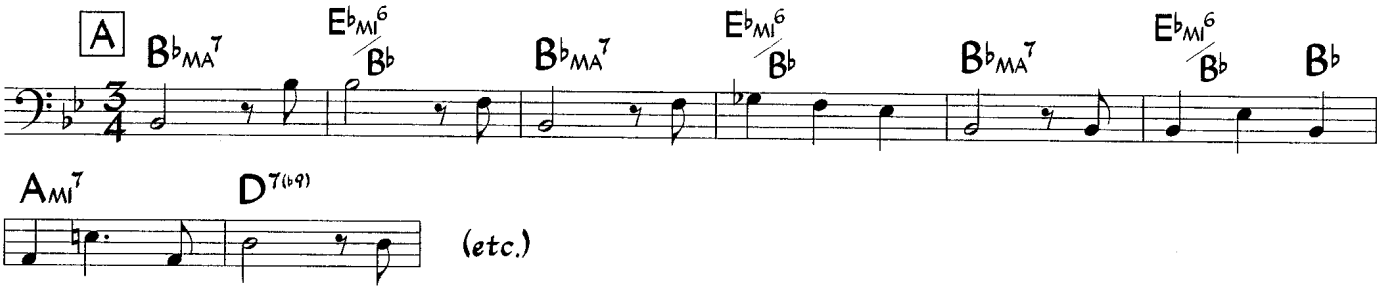
1. Scales For Soloing (for chords with alterations)



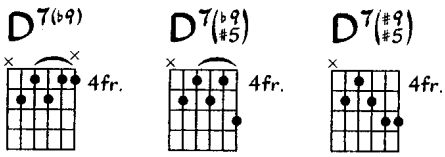
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

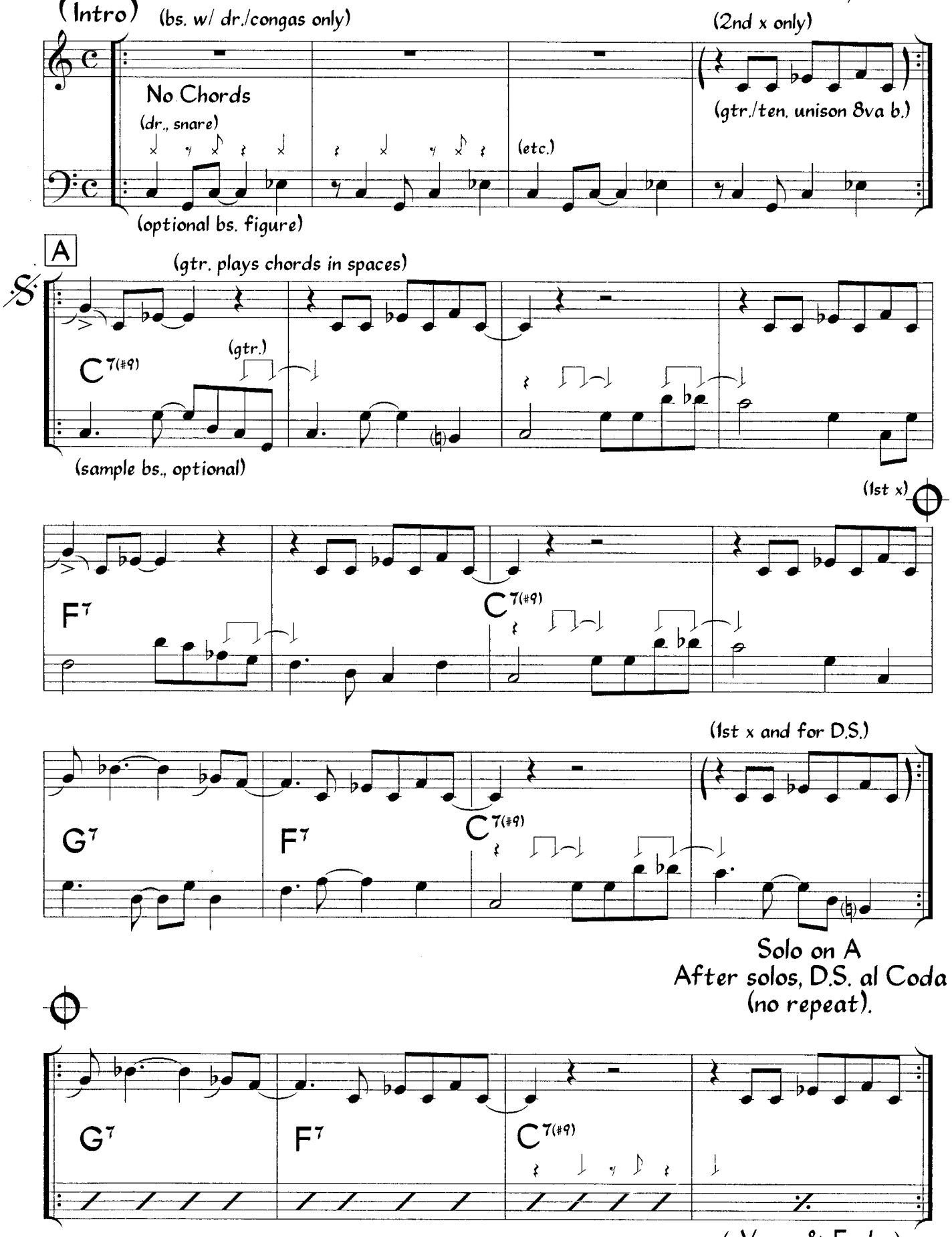


Jazz/Bossa Nova

(♩ = 130)

Chitlins Con Carne

Kenny Burrell



Tenor and guitar sound one octave lower than written.
The head is played twice before solos and one time after solos.

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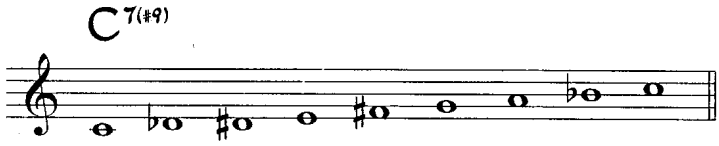
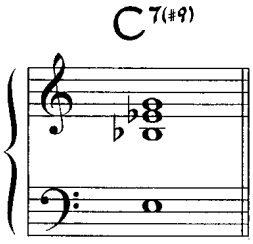
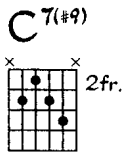
1. Scales For Soloing (for chords with alterations)



2. Sample Piano Voicings (for chords with alterations)



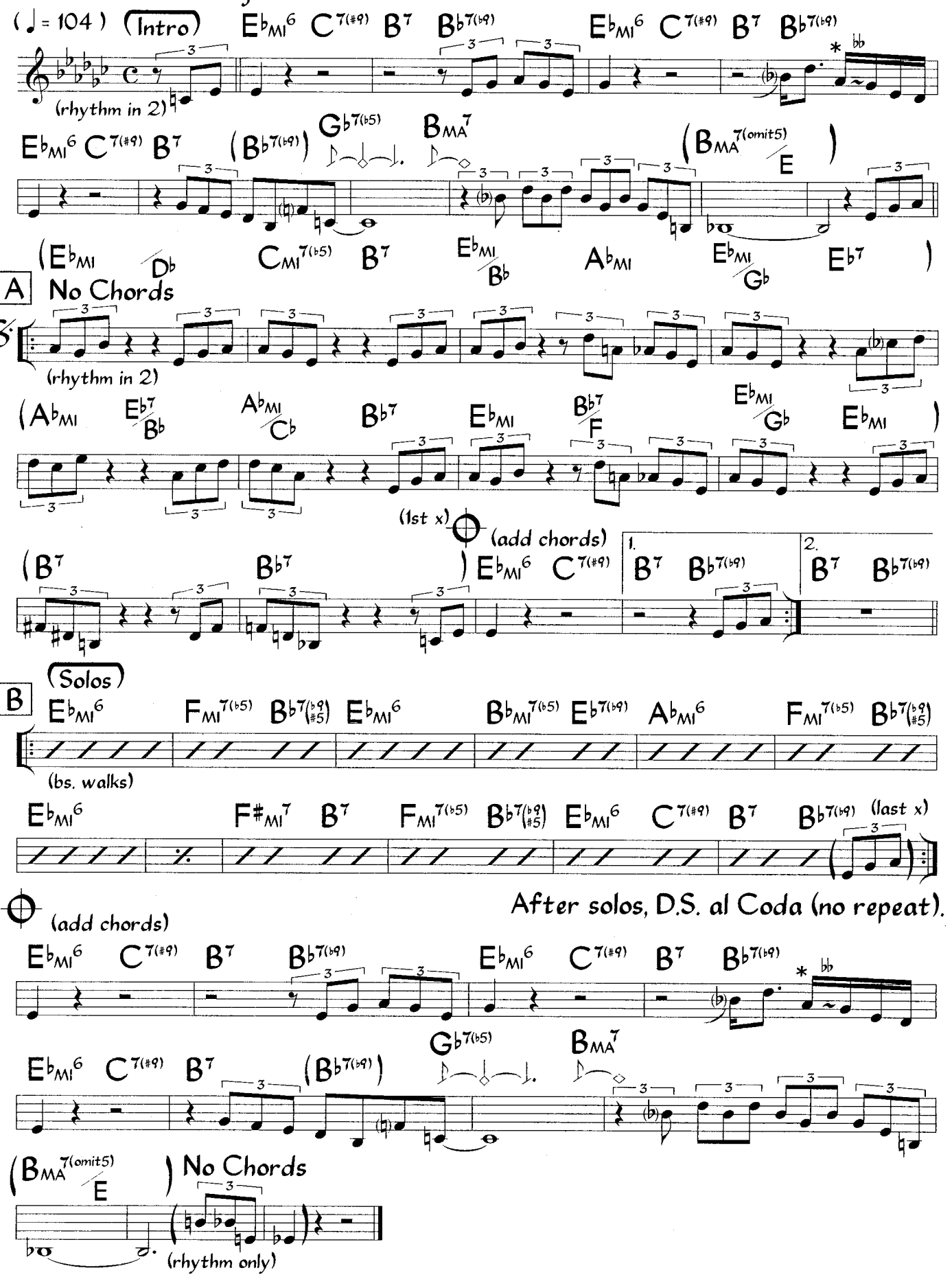
3. Sample Guitar Voicings (for chords with alterations)



Come On Home

Medium Slow Swing

Horace Silver



There are no chords during most of the head (letter A). Harmonies are implied. On the original recording the melody is played by trumpet and tenor, mainly in octaves (with piano).

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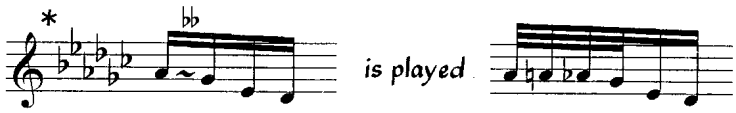
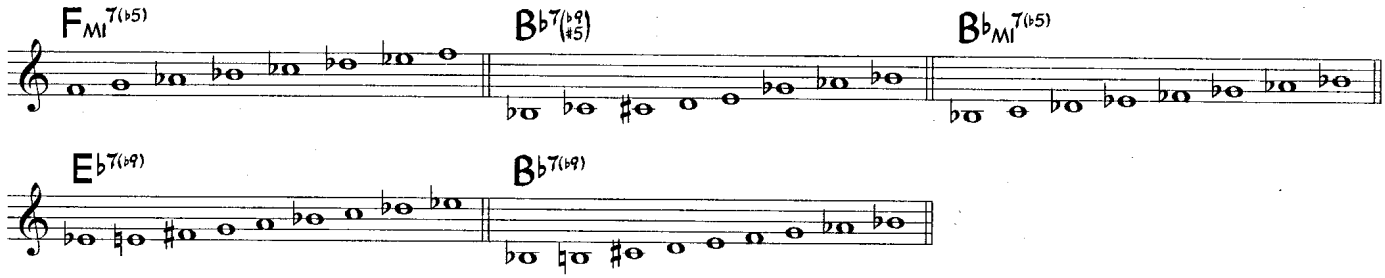
SUPPLEMENTAL MATERIAL - Come On Home

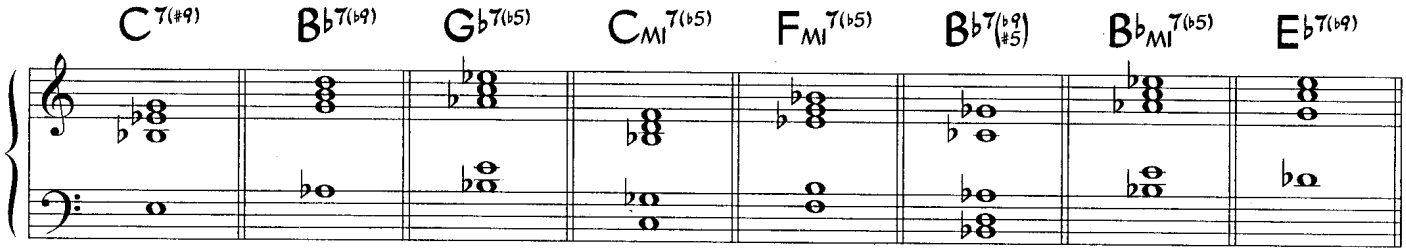
1. Performance Notes - Bar 4 of the Intro and Coda



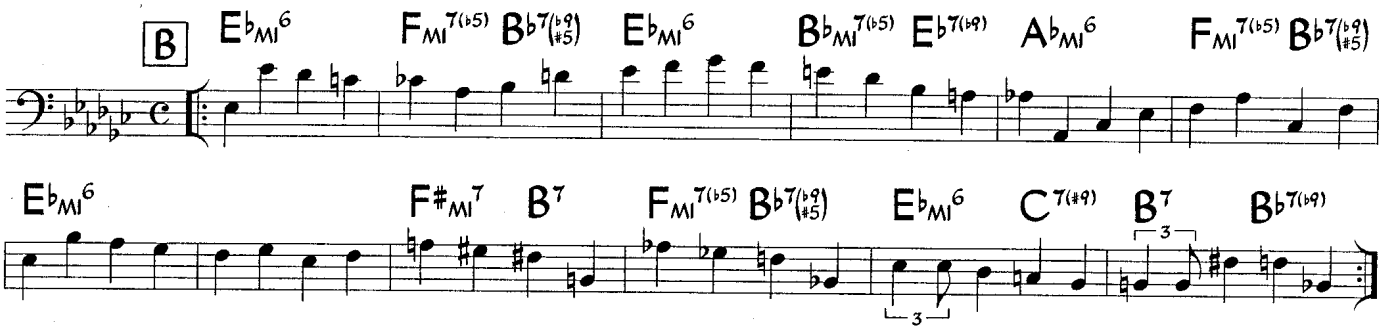
2. Scales For Soloing (for chords with alterations)



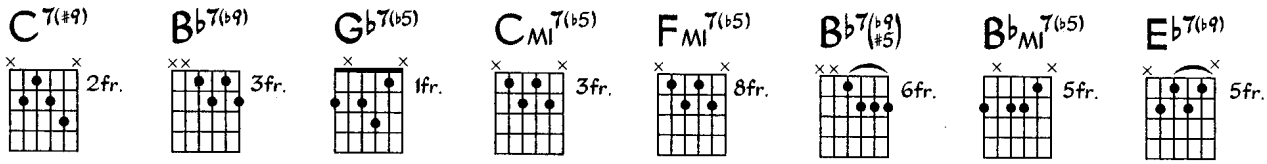
3. Sample Piano Voicings (for chords with alterations)



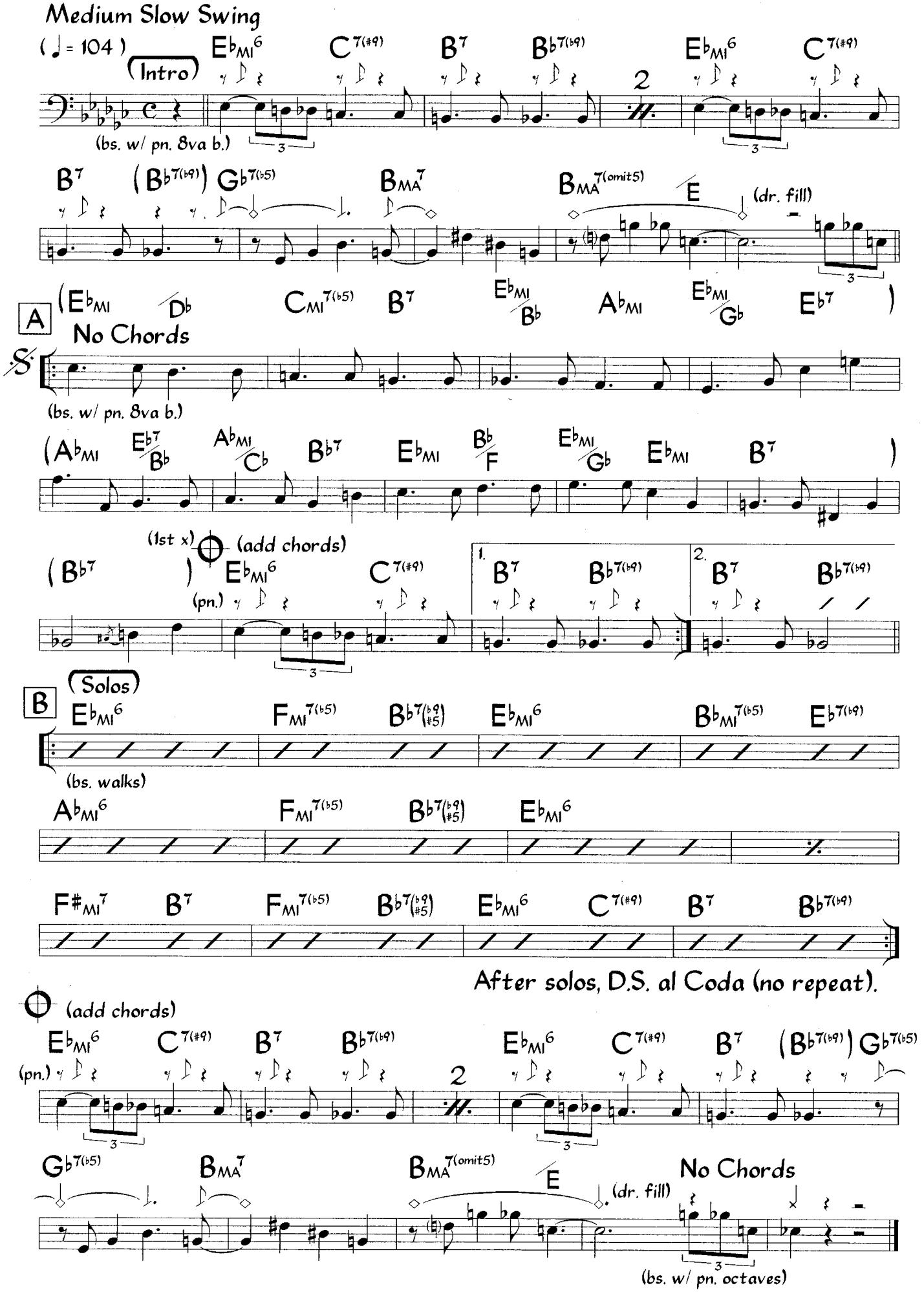
4. Sample Bass Line For Solos



5. Sample Guitar Voicings (for chords with alterations)

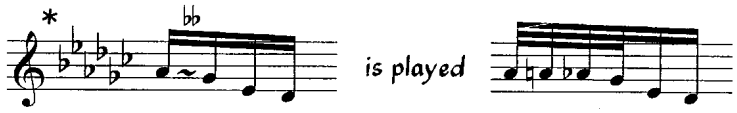


Come On Home (Rhythm Section)

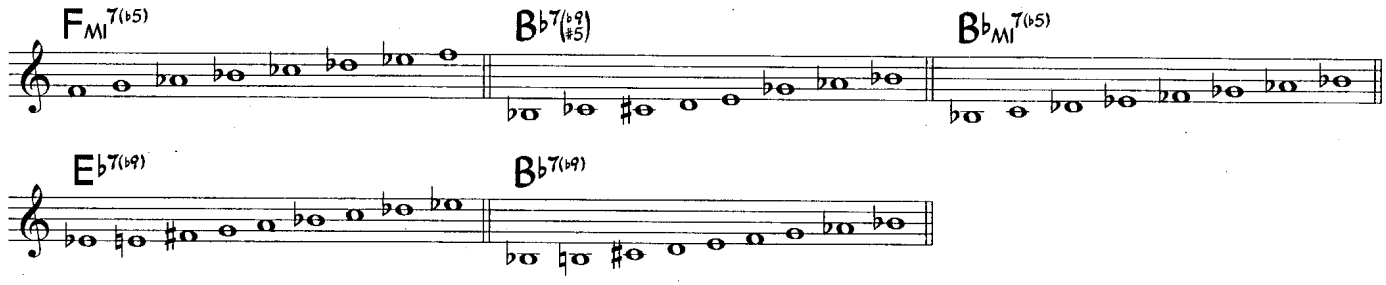


SUPPLEMENTAL MATERIAL - Come On Home

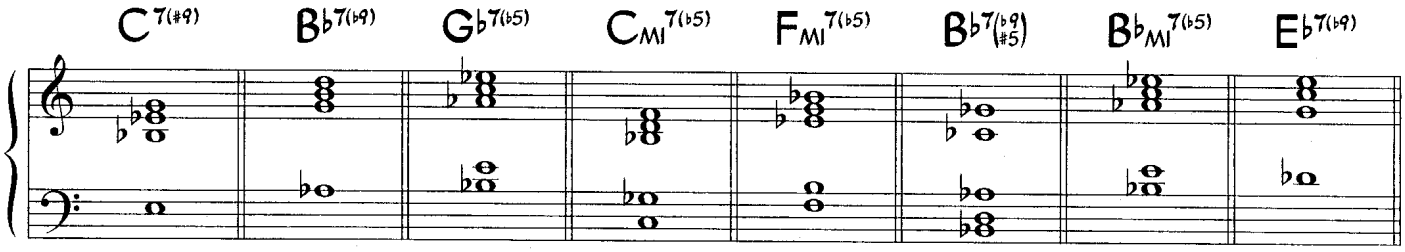
1. Performance Notes - Bar 4 of the Intro and Coda



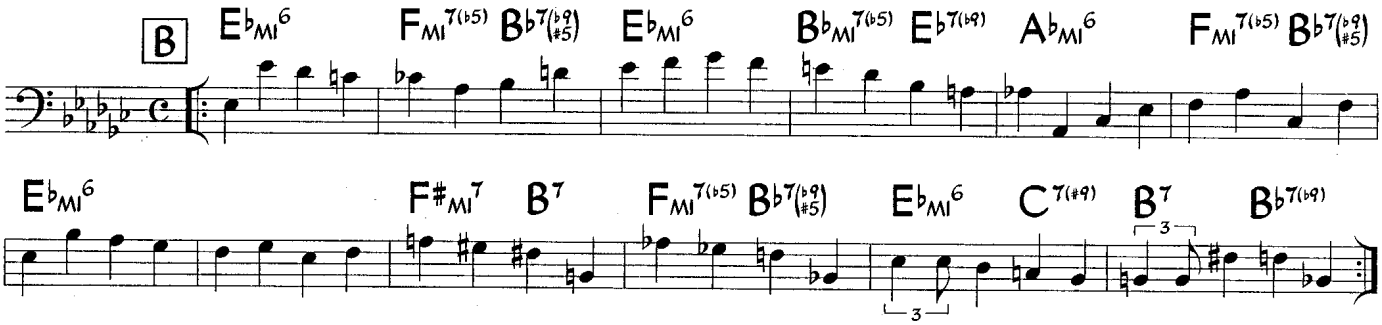
2. Scales For Soloing (for chords with alterations)



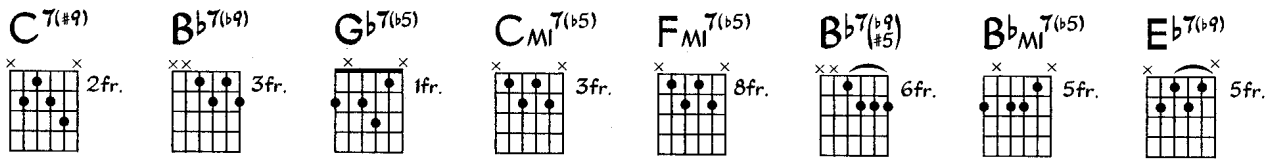
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos



5. Sample Guitar Voicings (chords with alterations)

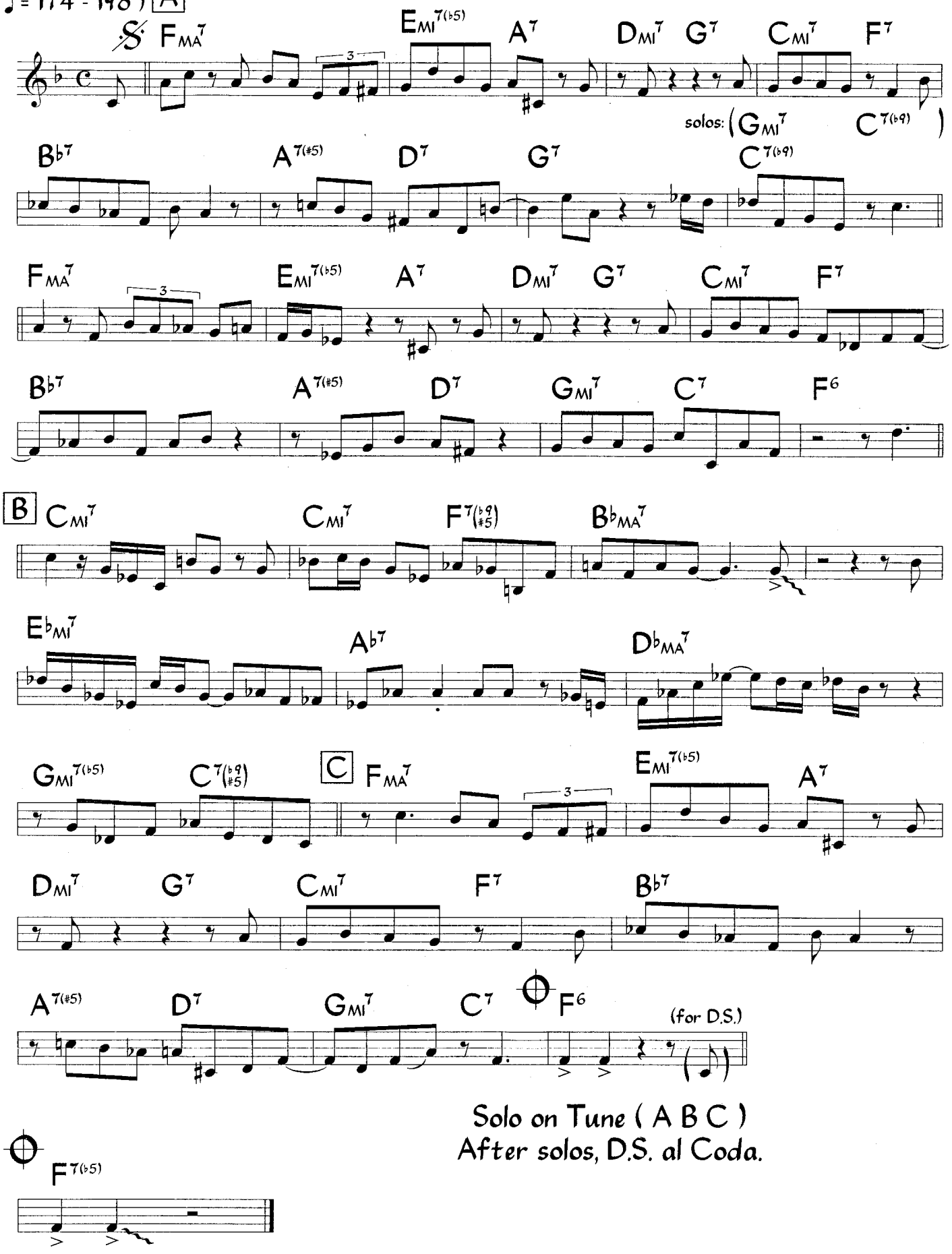


Medium Fast Swing

(♩ = 174 - 198) A

Confirmation

Charlie Parker



Solo on Tune (A B C)
After solos, D.S. al Coda.

Charlie Parker versions (and others) have many turns and other ornamentation not included in this chart.

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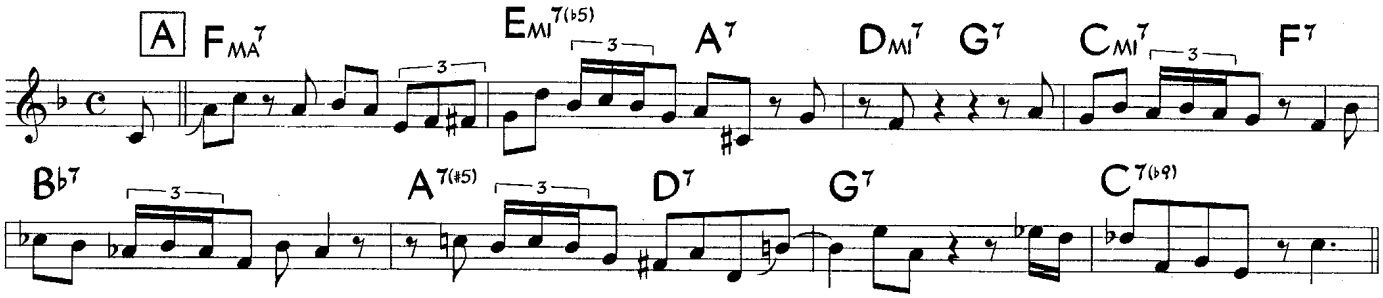
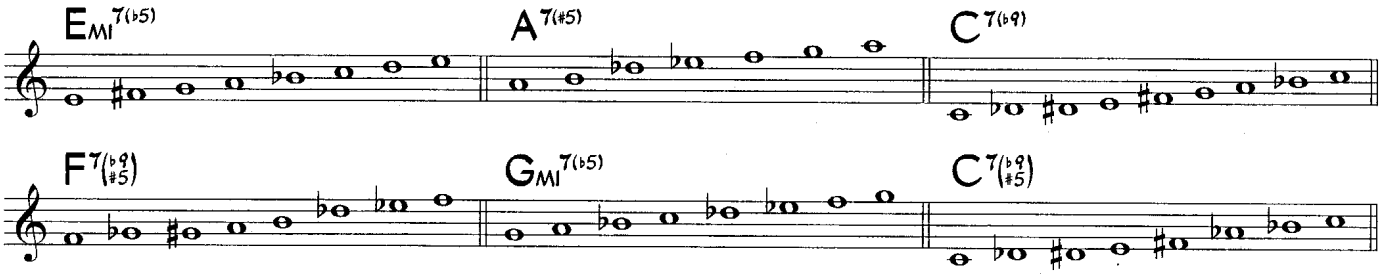
SUPPLEMENTAL MATERIAL - Confirmation

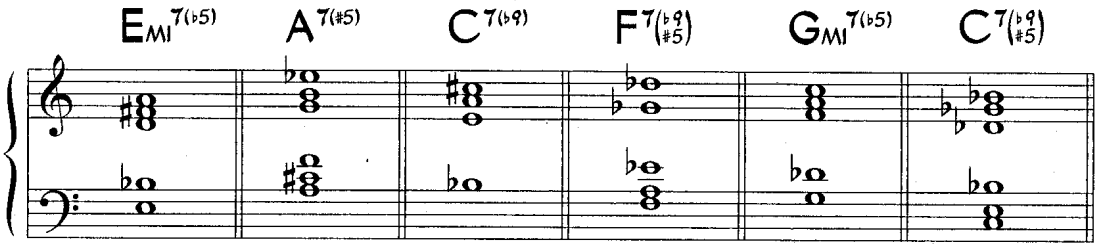
1. Performance Notes - Melody as played by Charlie Parker



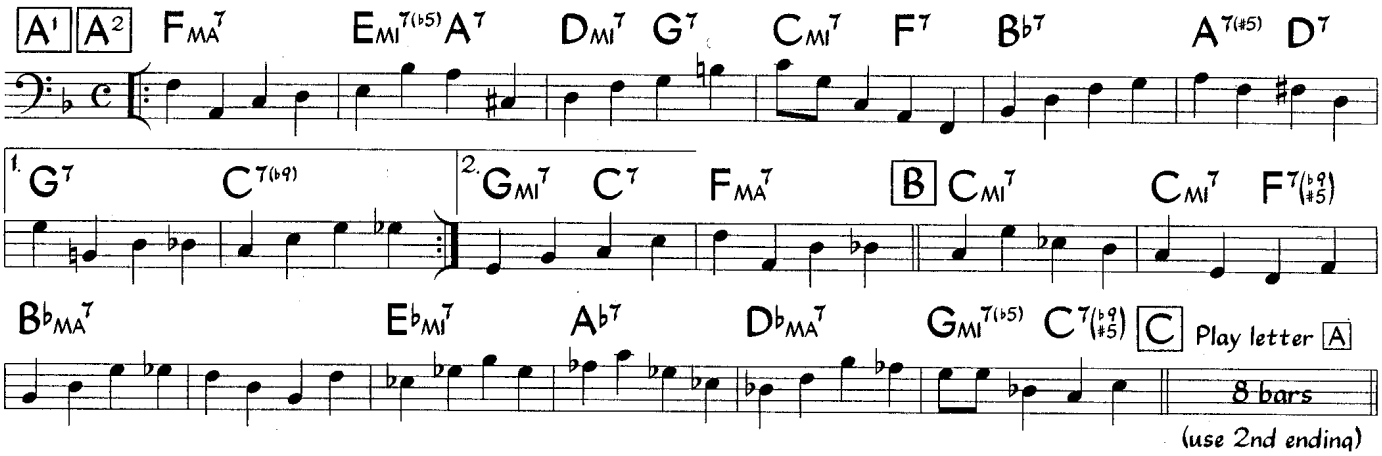
2. Scales For Soloing (for chords with alterations)



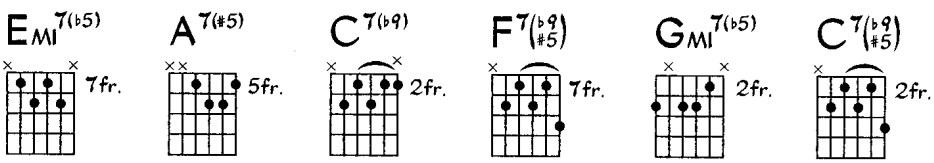
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line

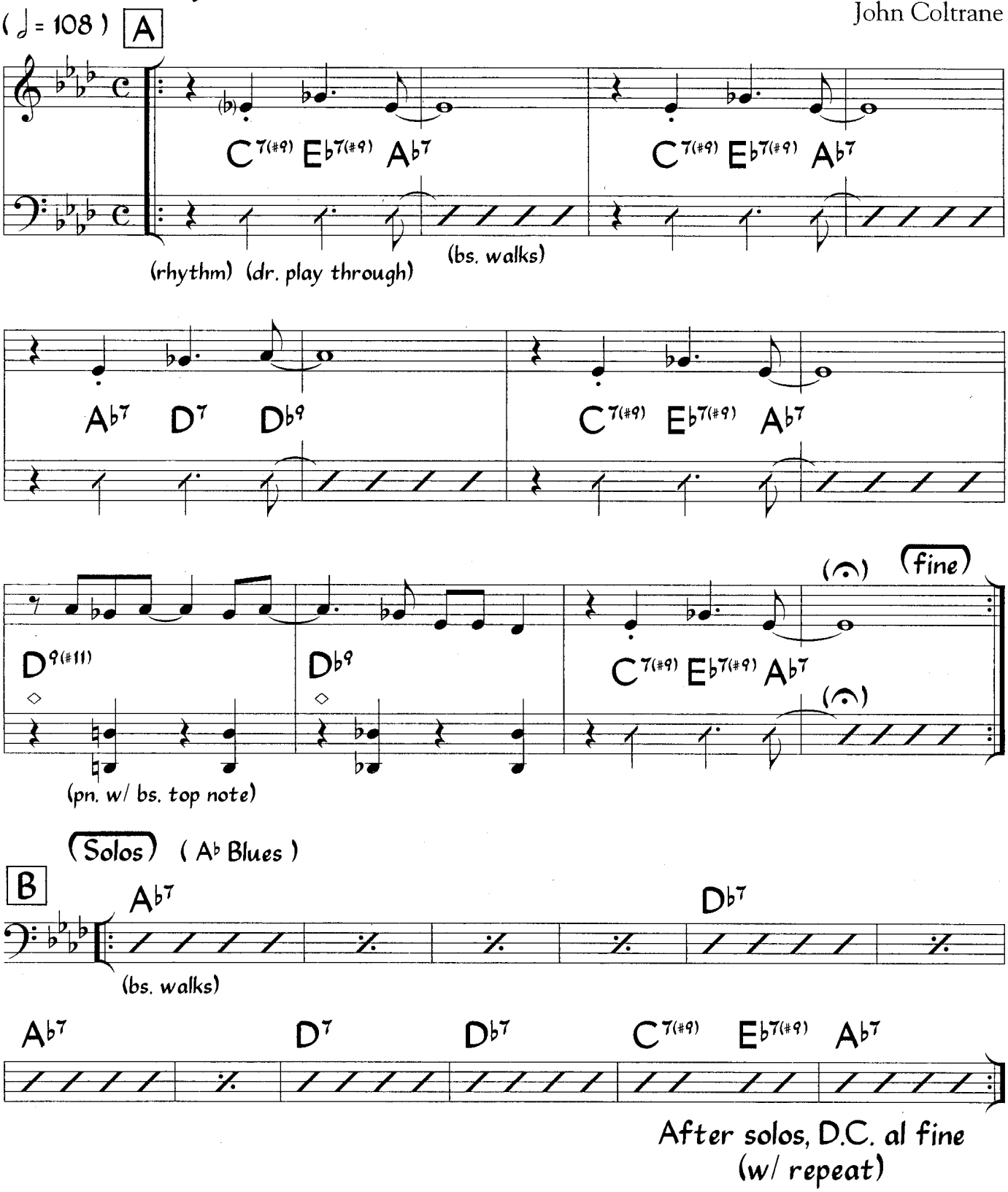


5. Sample Guitar Voicings (for chords with alterations)



Cousin Mary

John Coltrane



Head is played twice before and after solos.

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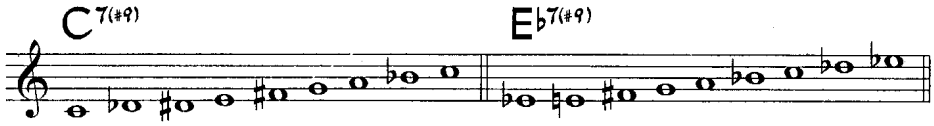
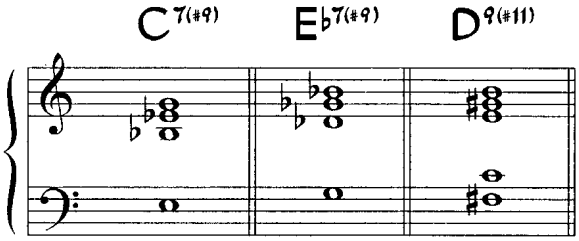
SUPPLEMENTAL MATERIAL - Cousin Mary

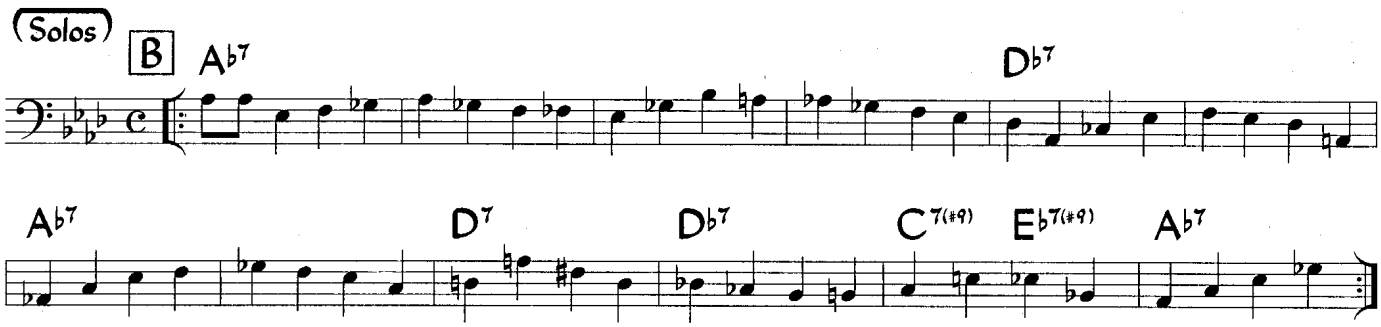
1. Scales For Soloing (for chords with alterations)



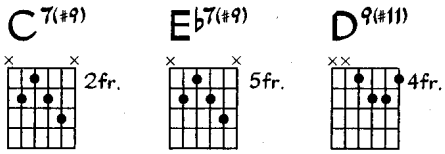
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)

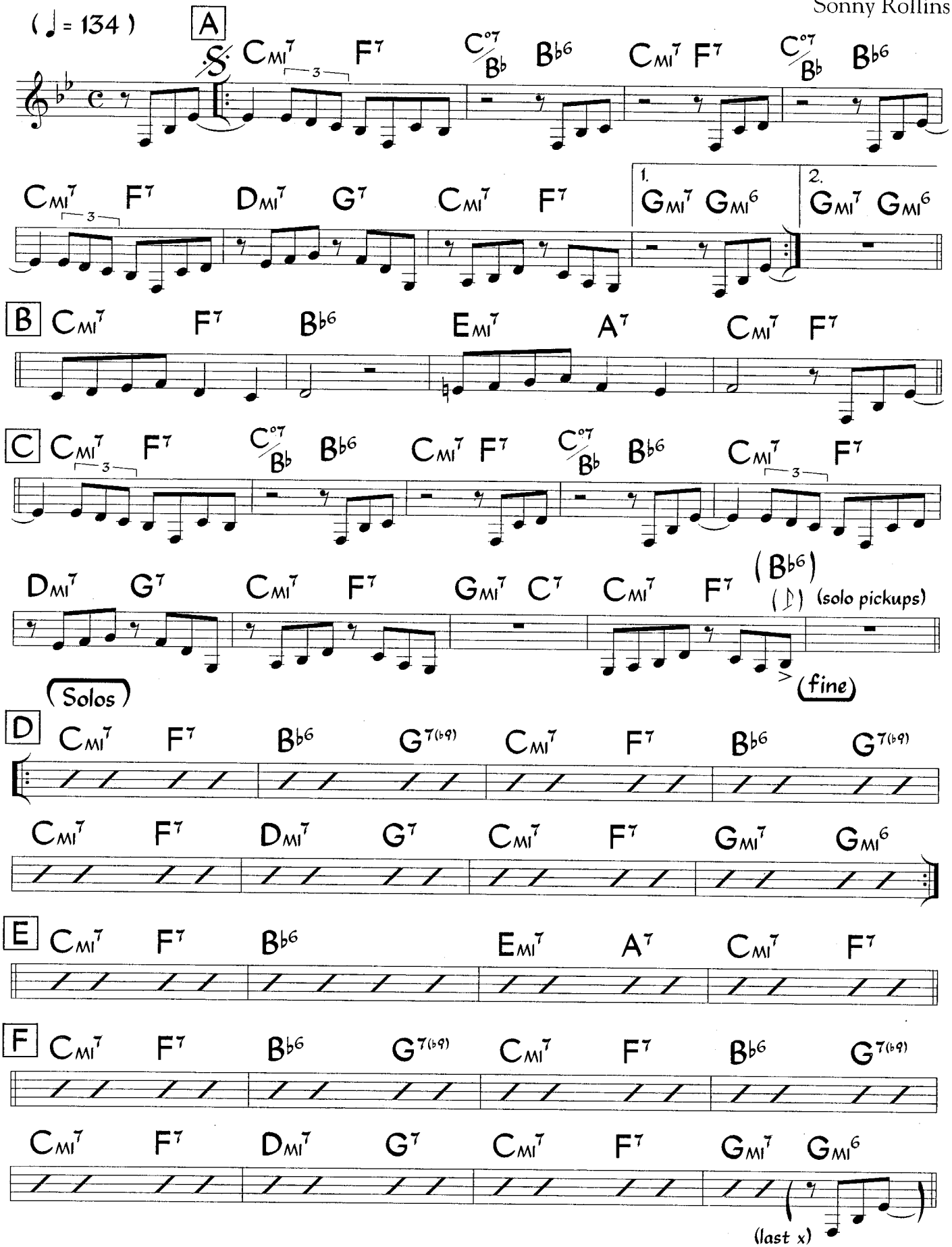


Cutie

Medium Swing

(♩ = 134)

Sonny Rollins



Solo on D D E F
After solos, D.S. al fine
(w/ repeat).

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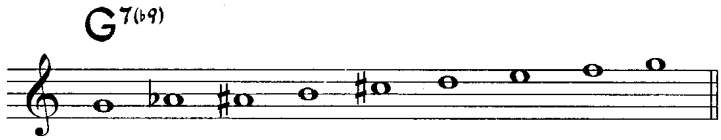
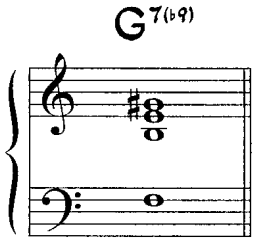
SUPPLEMENTAL MATERIAL - Cutie

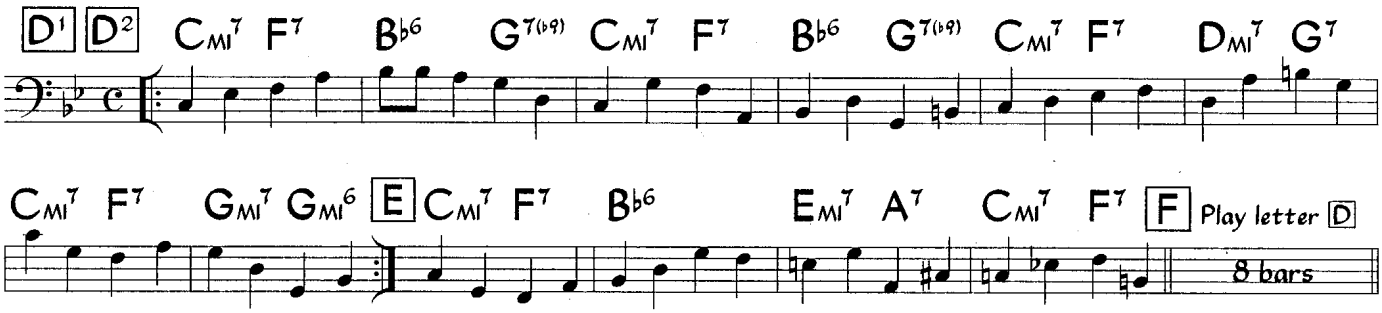
1. Scales For Soloing (for chords with alterations)



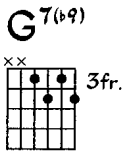
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



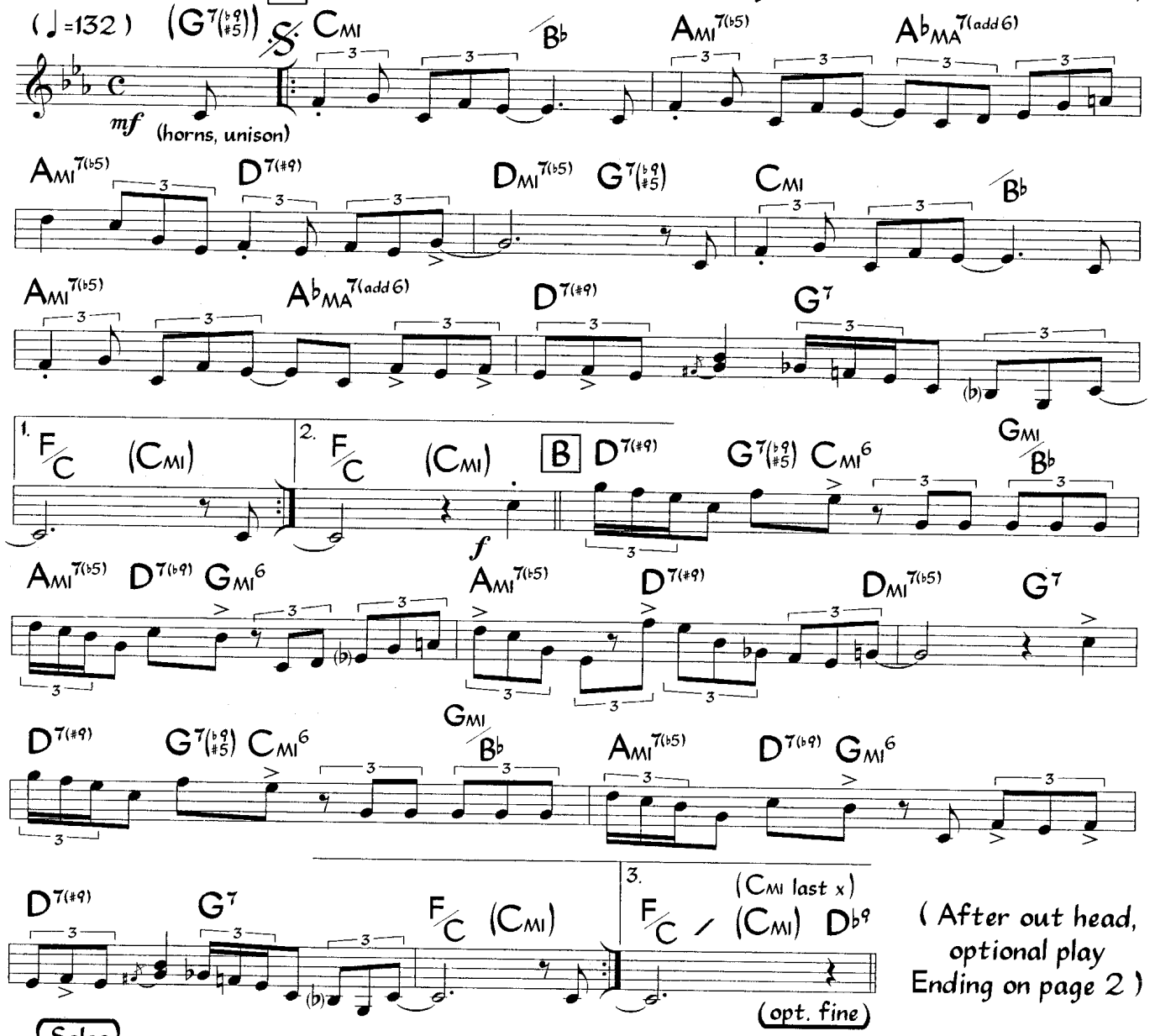
4. Sample Guitar Voicings (for chords with alterations)

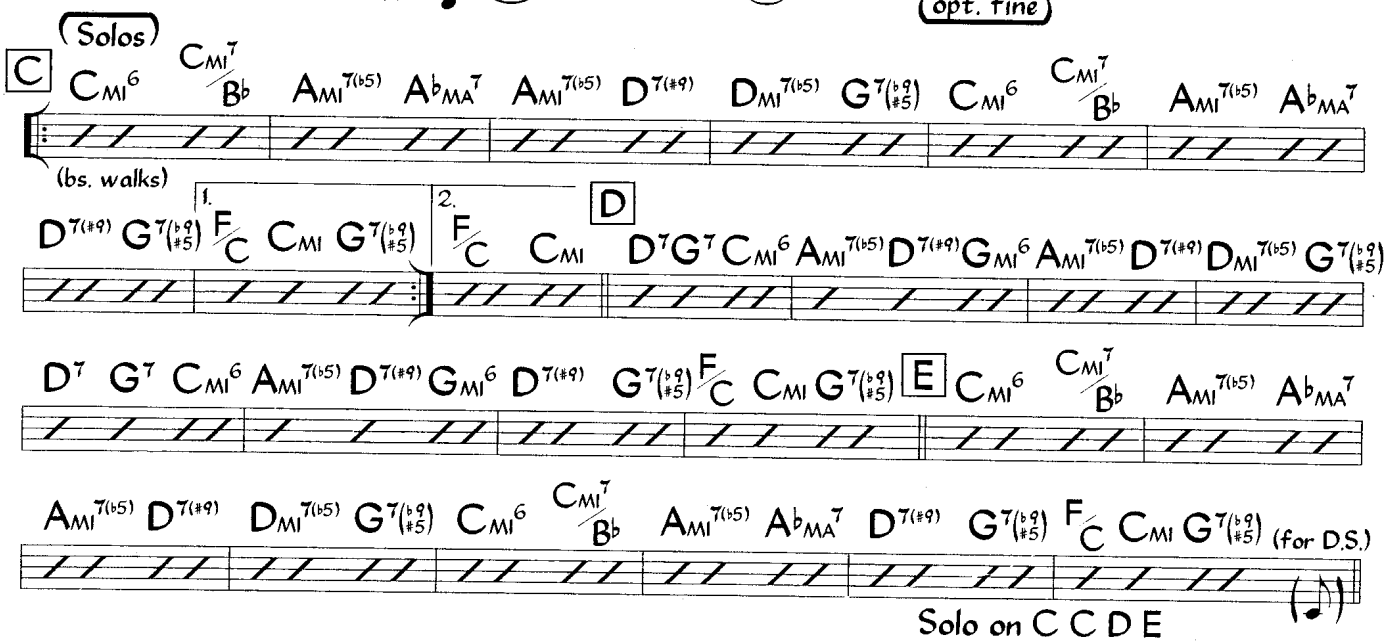


Dat Dere

Bobby Timmons

Medium Swing (♩=132) (as played by Cannonball Adderley)





Solo on C C D E

After solos, D.S. al page 2 ending (w/ repeats) (optional end at fine)

This is a simplified version of the recorded arrangement.

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SUPPLEMENTAL MATERIAL - Dat Dere

1. Performance Notes - Intro & Ending (optional)

(pn. w/ chords)

mf

FMI CMI FMI CMI

(bs. w/ pn. 8va b.)

FMI CMI

Intro

FMI CMI CMI FMI/G G7(♭9 ♯5)

(horns)

(bs.)

to letter A

Ending

FMI E♭6 D7 D♭MA7

(fill)

rit.

2. Scales For Soloing (for chords with alterations)

AMI7(♭5) D7(♯9) DMI7(♭5) G7(♭9 ♯5)

3. Sample Piano Voicings (for chords with alterations)

AMI7(♭5) D7(♯9) DMI7(♭5) G7(♭9 ♯5) D7(♭9)

3. Sample Bass Line For Solos

(Solos) C CMI6 CMI7/B♭ AMI7(♭5) A♭MA7 AMI7(♭5) D7(♯9) DMI7(♭5) G7(♭9 ♯5)

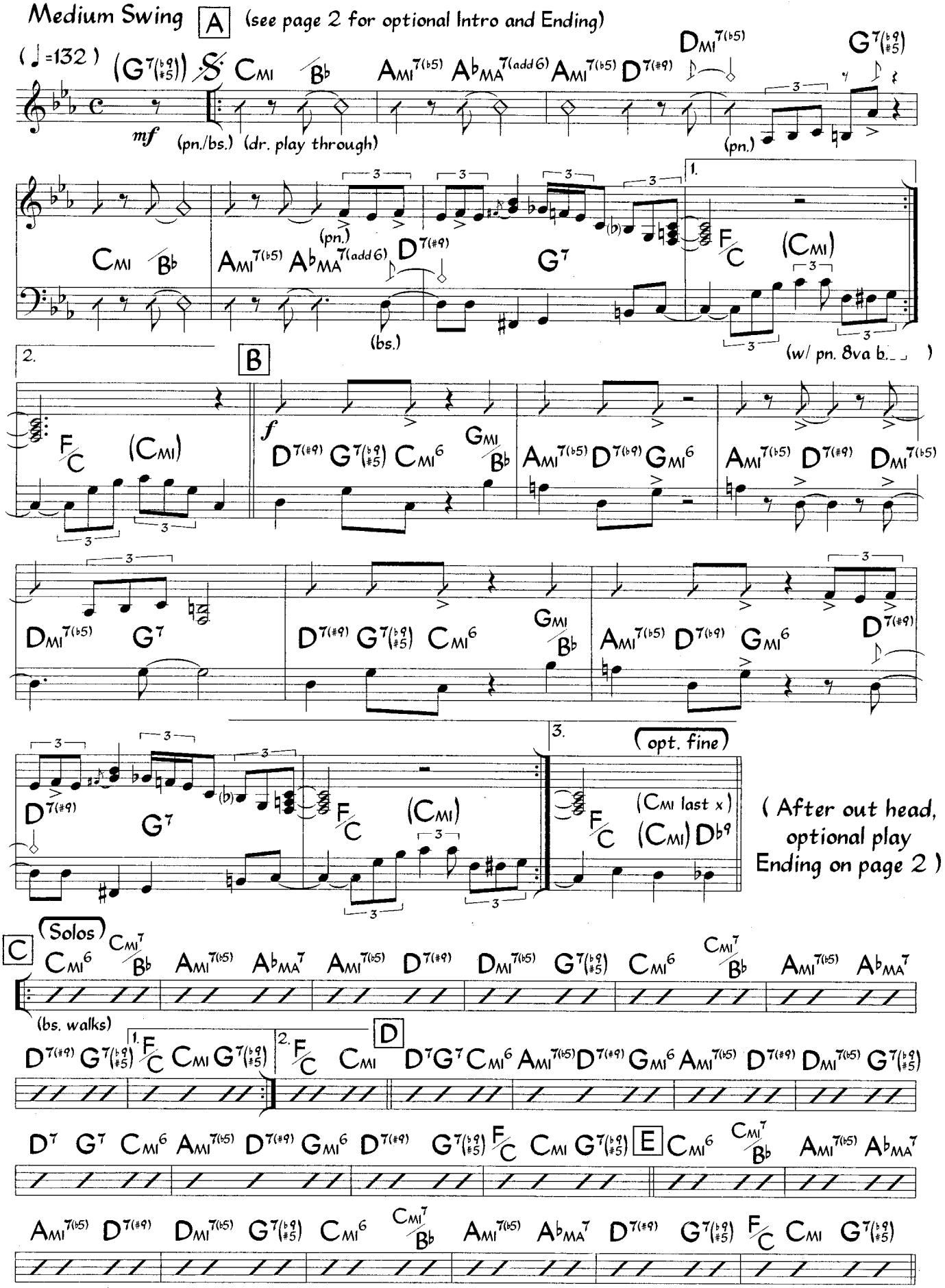
CMI6 CMI7/B♭ AMI7(♭5) A♭MA7 D7(♯9) G7(♭9 ♯5) 1. F/C CMI G7(♭9 ♯5) 2. F/C CMI

(etc.)

4. Sample Guitar Voicings (for chords with alterations)

AMI7(♭5) 4fr. D7(♯9) 4fr. DMI7(♭5) 5fr. G7(♭9 ♯5) 3fr. D7(♭9) 4fr.

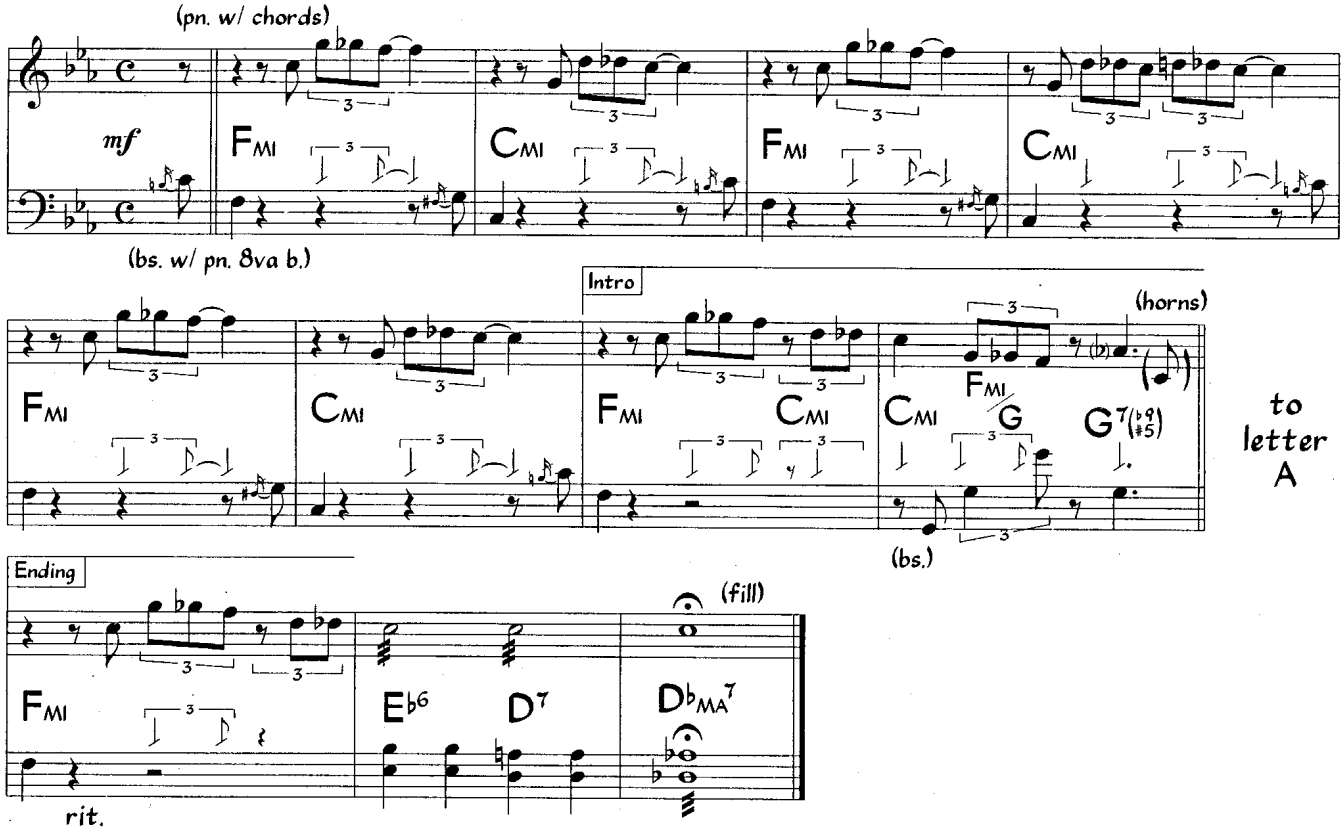
Dat Dere (Rhythm Section)



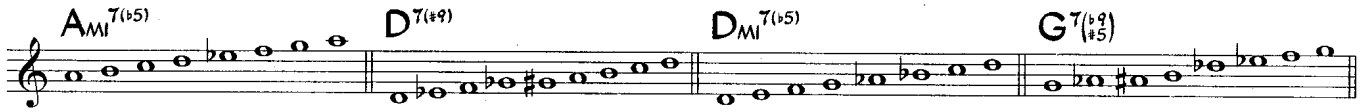
This is a simplified version of the recorded arrangement.

SUPPLEMENTAL MATERIAL - Dat Dere

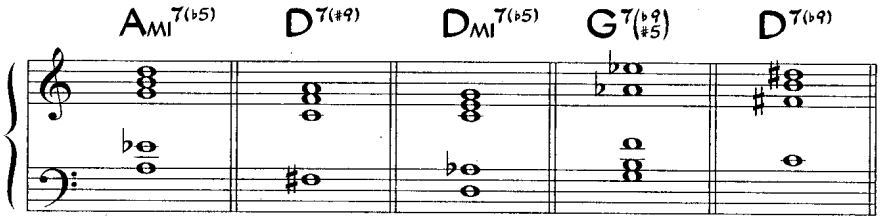
1. Performance Notes - Intro & Ending (optional)



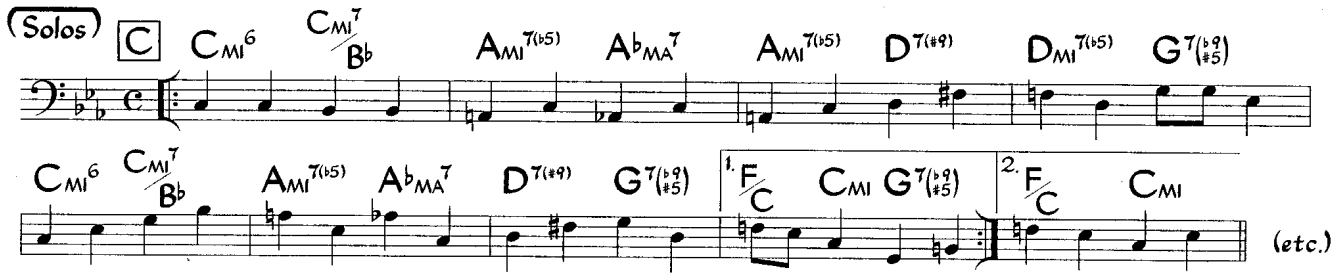
2. Scales For Soloing (for chords with alterations)



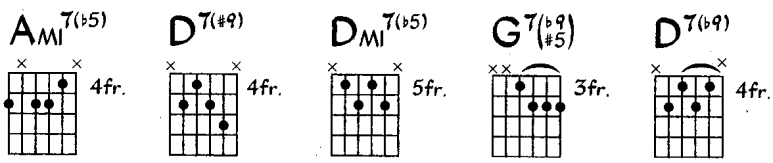
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos



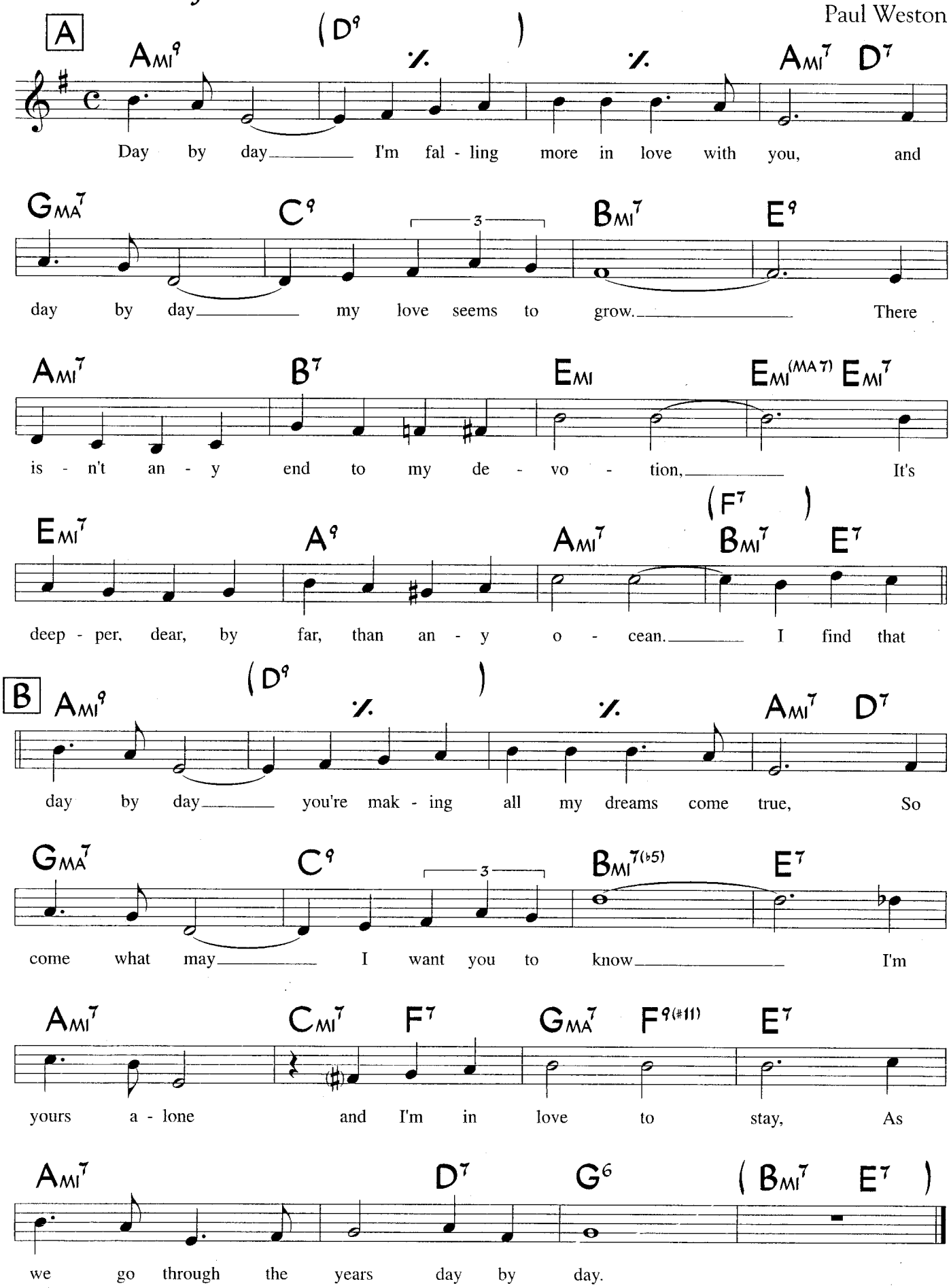
5. Sample Guitar Voicings (for chords with alterations)



Day By Day

Sammy Cahn
Axel Stordahl
Paul Weston

Medium Swing *



* also played as a Samba.

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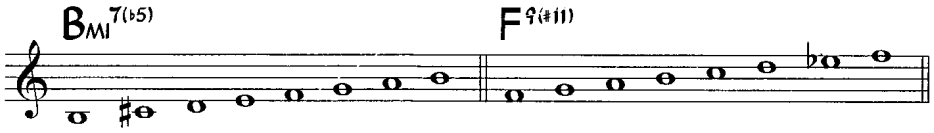
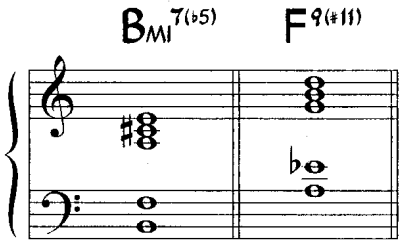
SUPPLEMENTAL MATERIAL - Day By Day

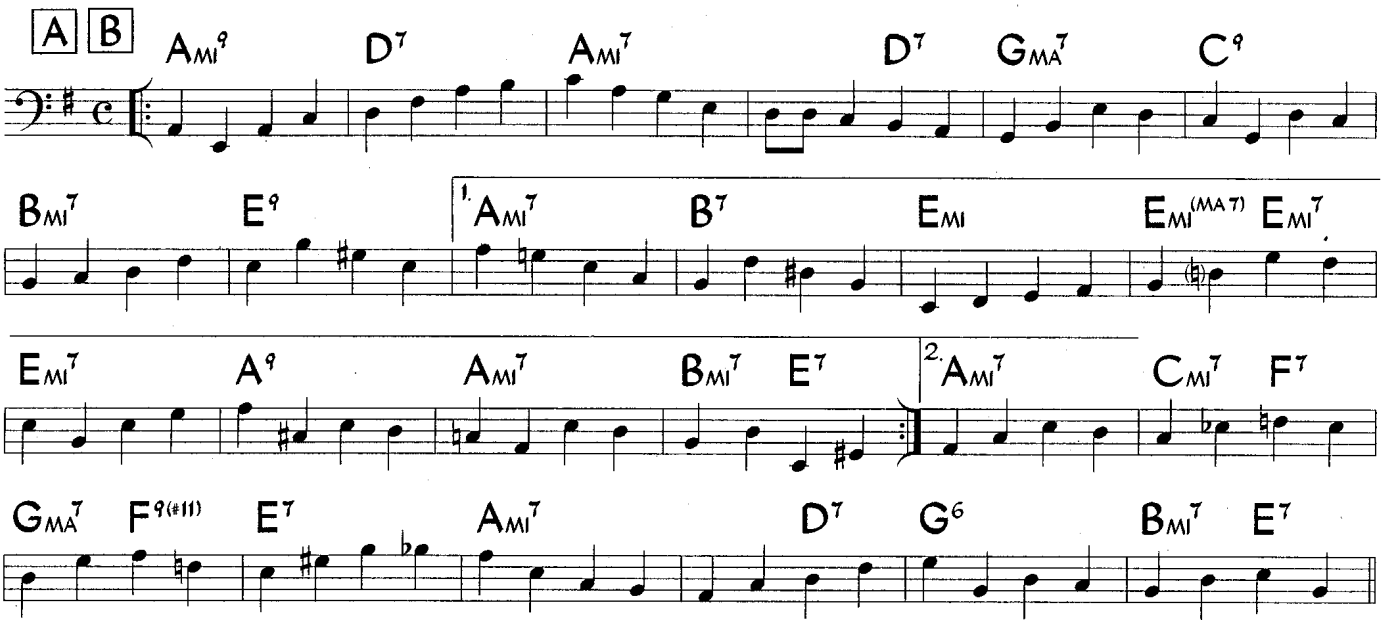
1. Scales For Soloing (for chords with alterations)



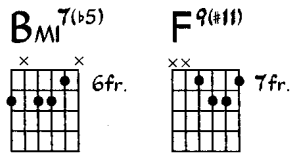
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

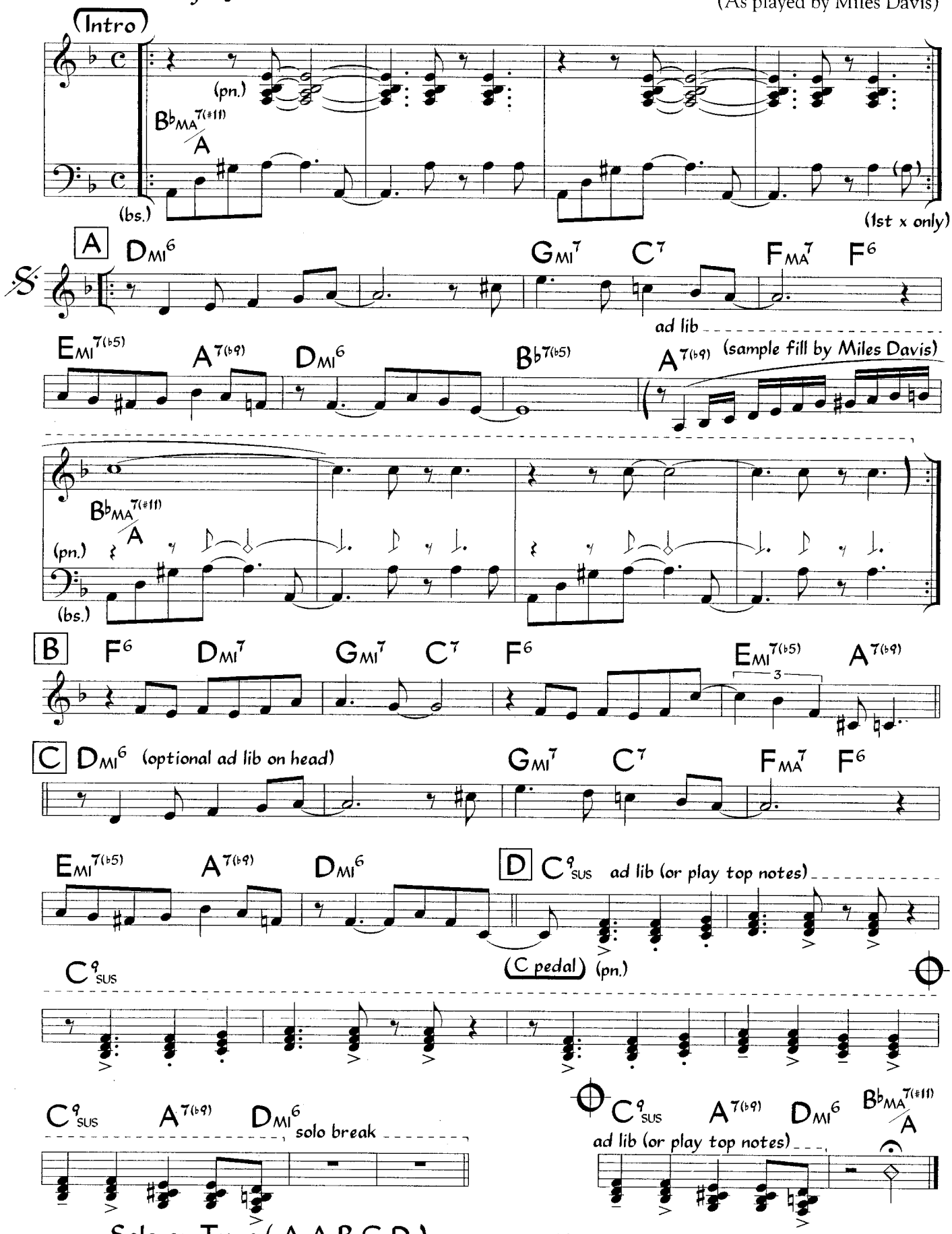


Dear Old Stockholm

(Ack, Värmeland Du Sköna)

Traditional
Swedish Folk Song
(As played by Miles Davis)

Medium Swing (♩ = 160 - 192)

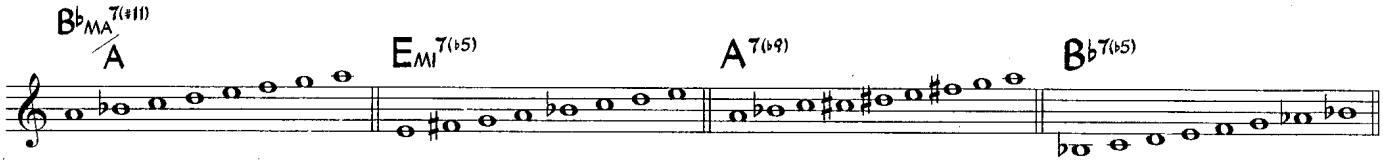


Solo on Tune (A A B C D)
After solos, D.S. al Coda (w/ repeat).

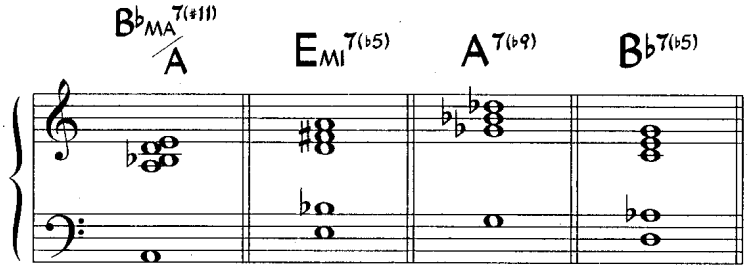
Figures and breaks are played durings solos. Miles Davis played the melody somewhat differently. He played letter C ad lib on the head.

SUPPLEMENTAL MATERIAL - Dear Old Stockholm

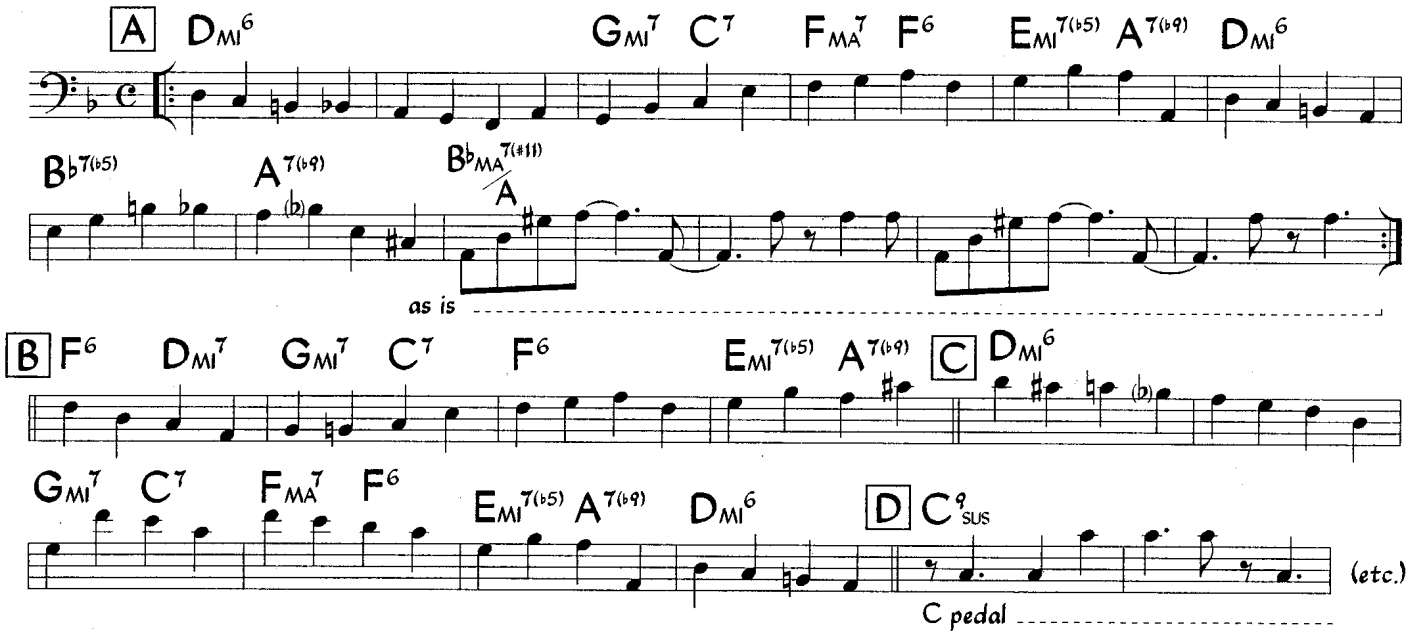
1. Scales For Soloing (for chords with alterations)



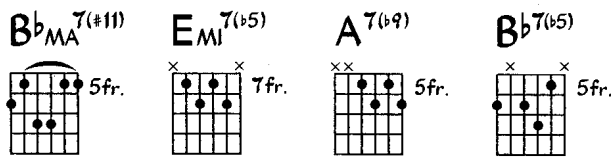
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

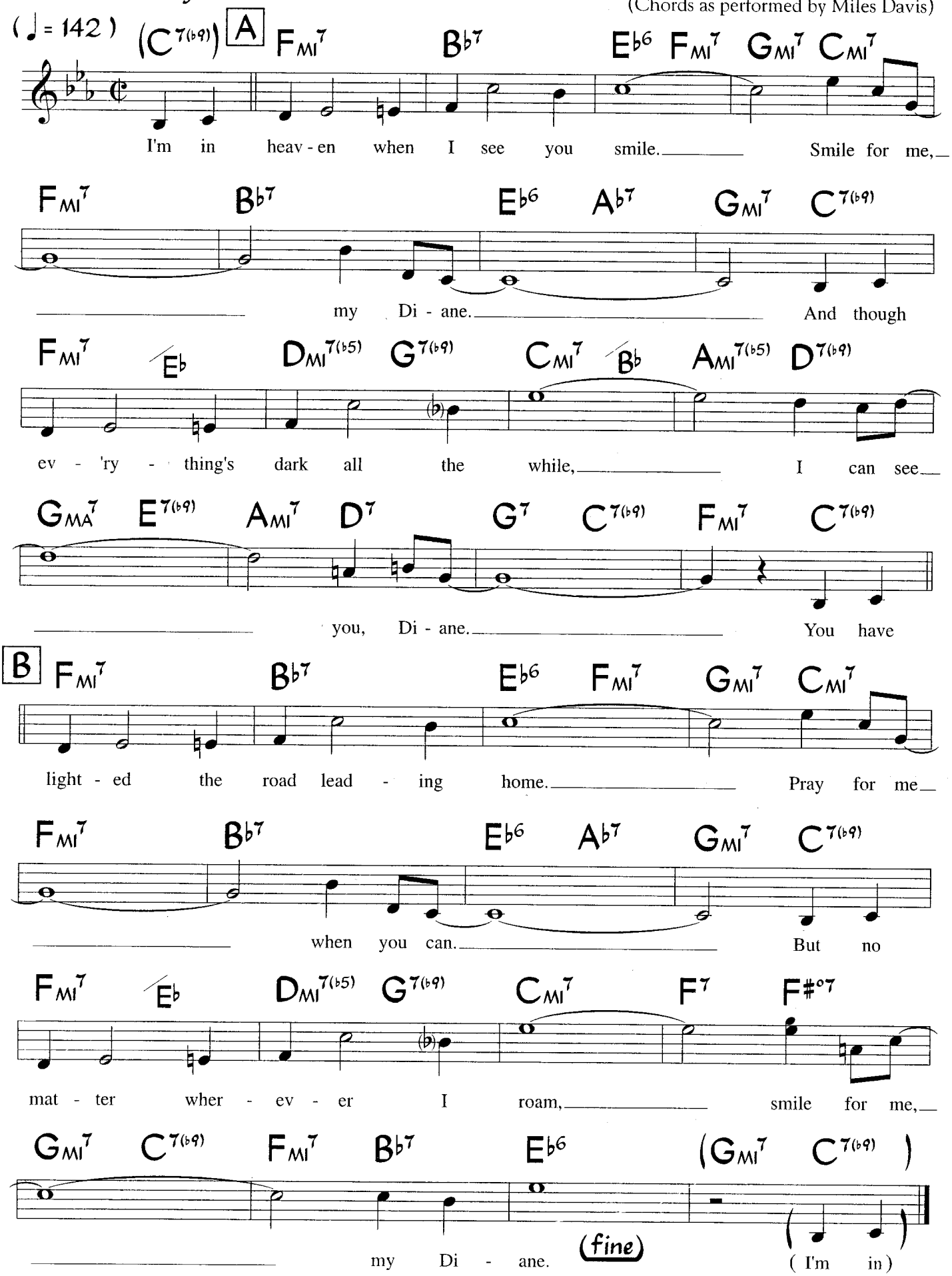


4. Sample Guitar Voicings (for chords with alterations)



Diane

Erno Rapee
Lew Pollack
(Chords as performed by Miles Davis)



Head is in 2, solos are in 4.

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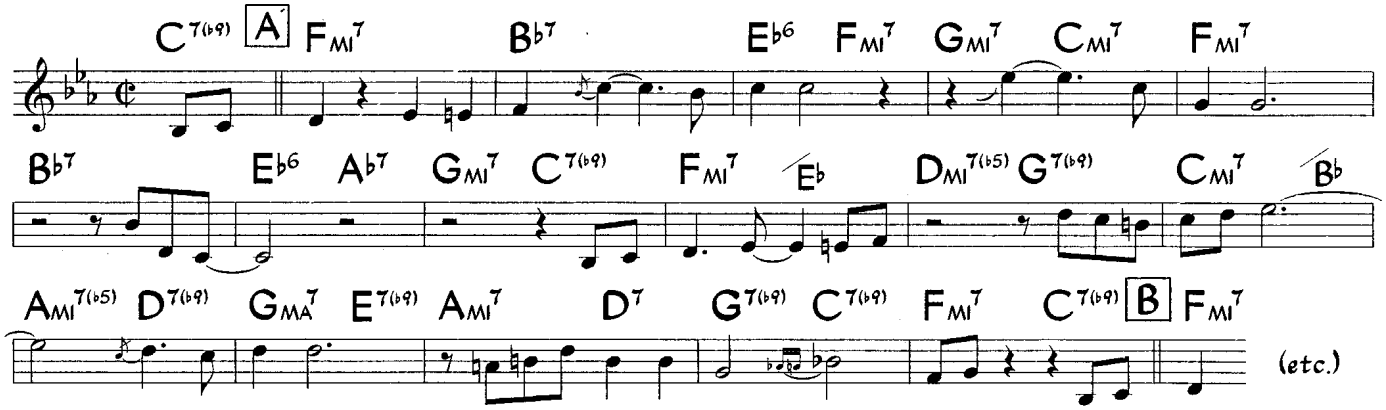
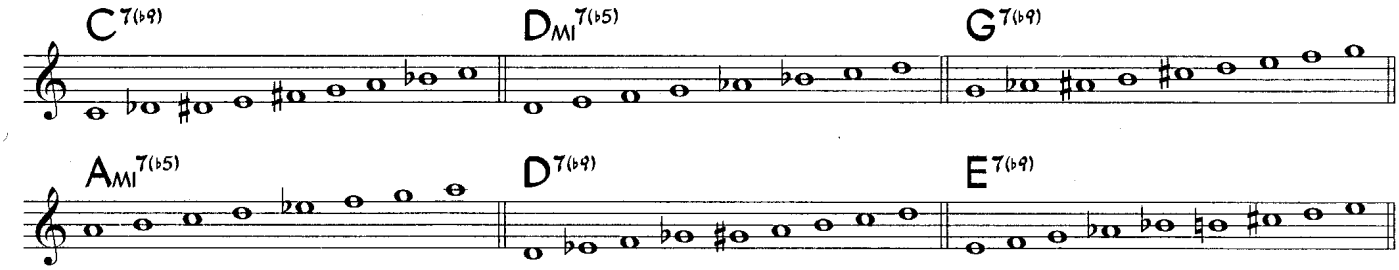
SUPPLEMENTAL MATERIAL - Diane

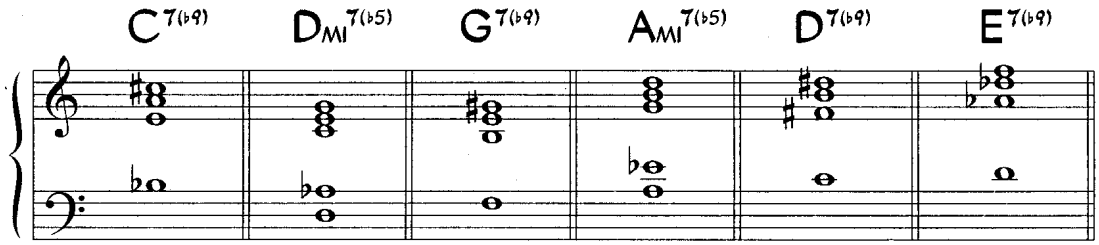
1. Performance Notes - Melody as played by Miles Davis



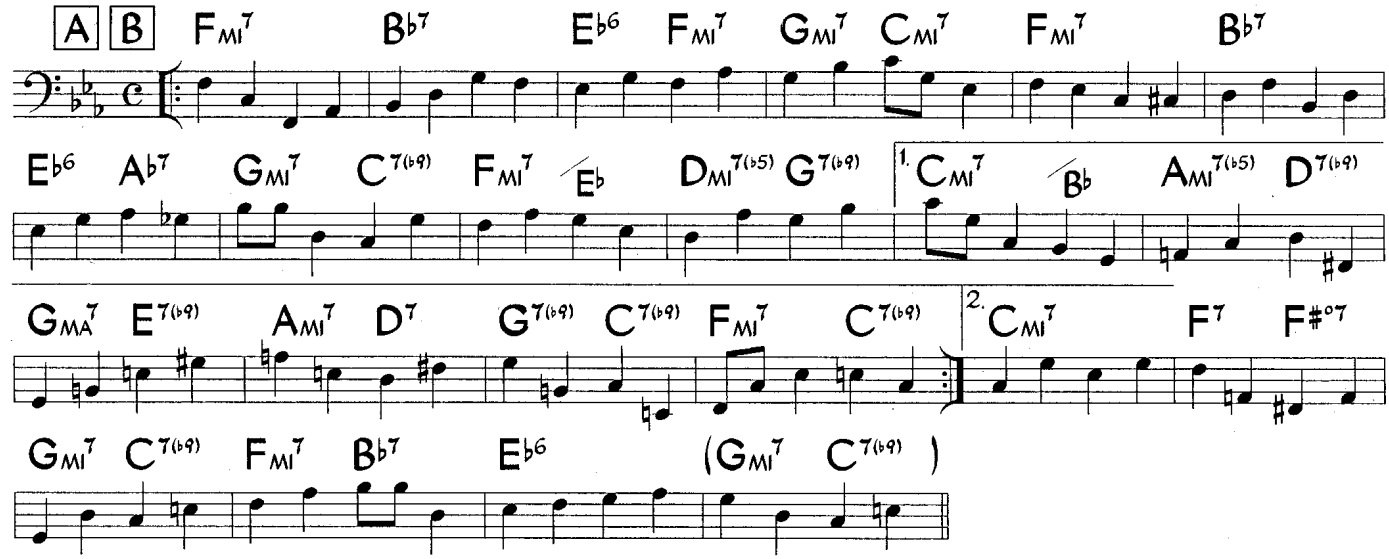
2. Scales For Soloing (for chords with alterations)



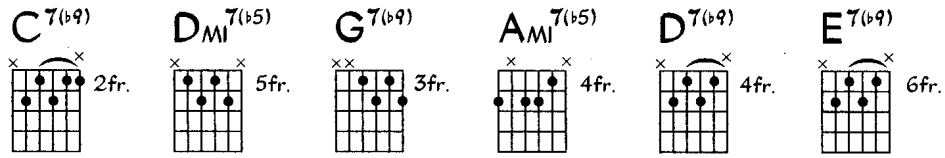
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos



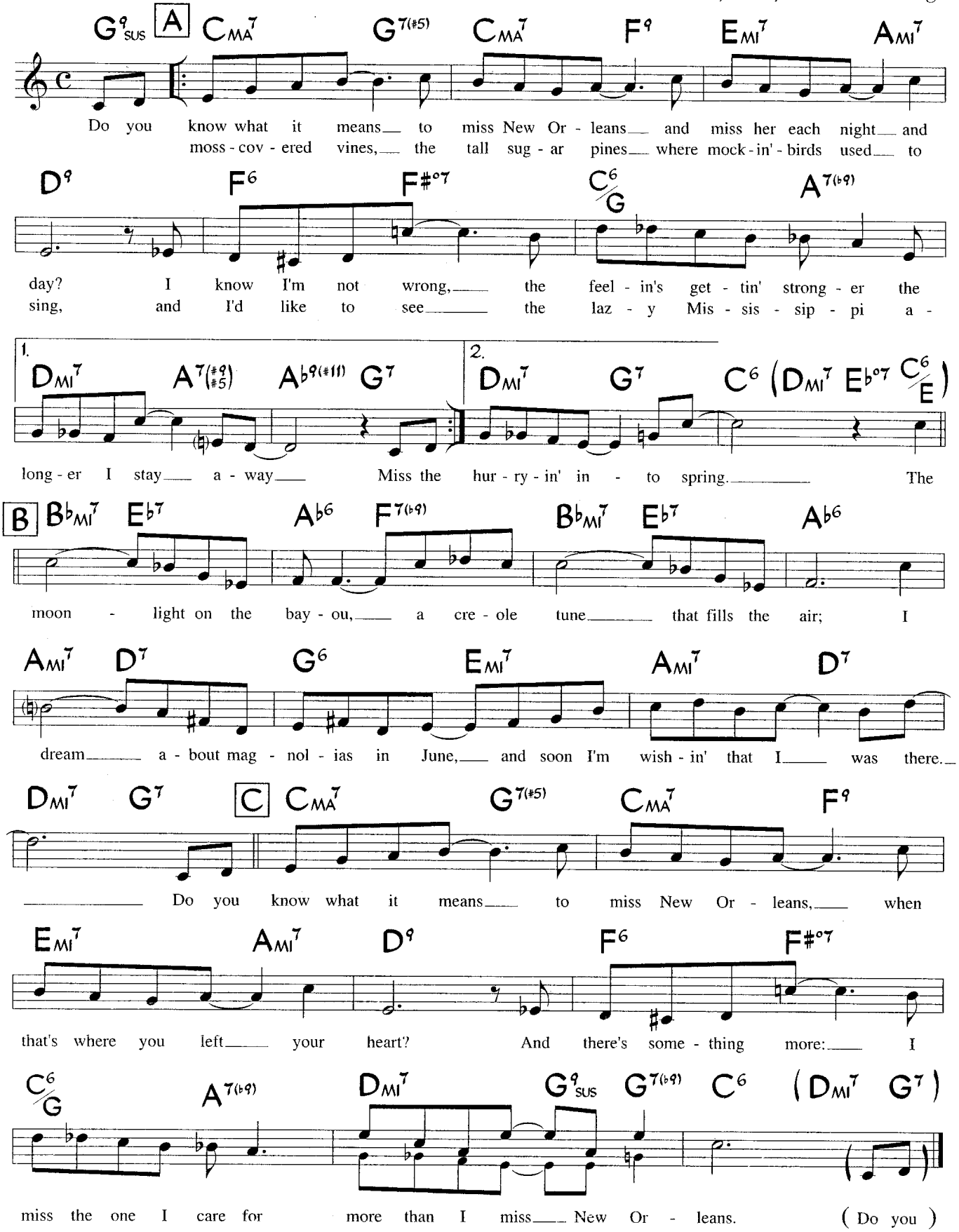
5. Sample Guitar Voicings (for chords with alterations)



Do You Know What It Means To Miss New Orleans?

Medium Swing Ballad
(or Medium Swing)

Music by Louis Alter
Lyric by Eddie De Lange



In bar 7 of letter C, the upper notes are the original notes, The lower notes are often played or sung.

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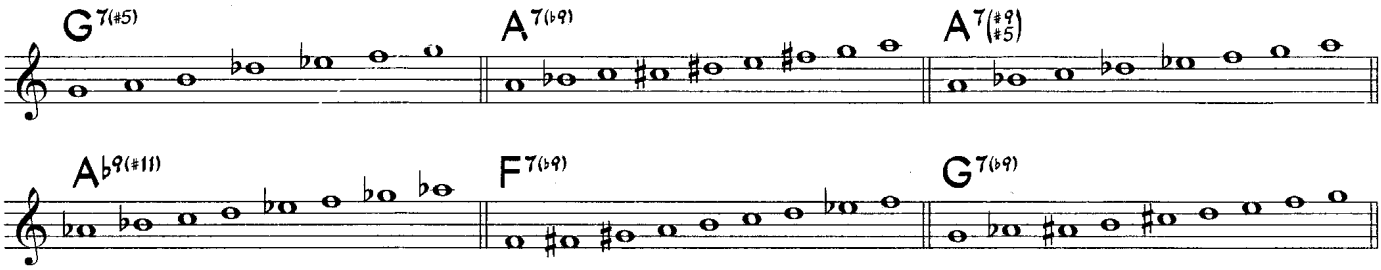
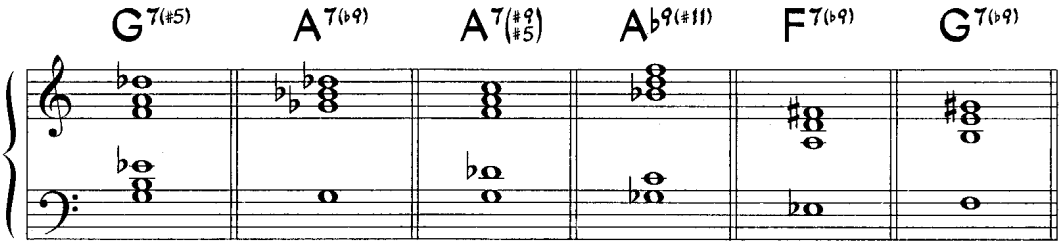
SUPPLEMENTAL MATERIAL - Do You Know What It Means?

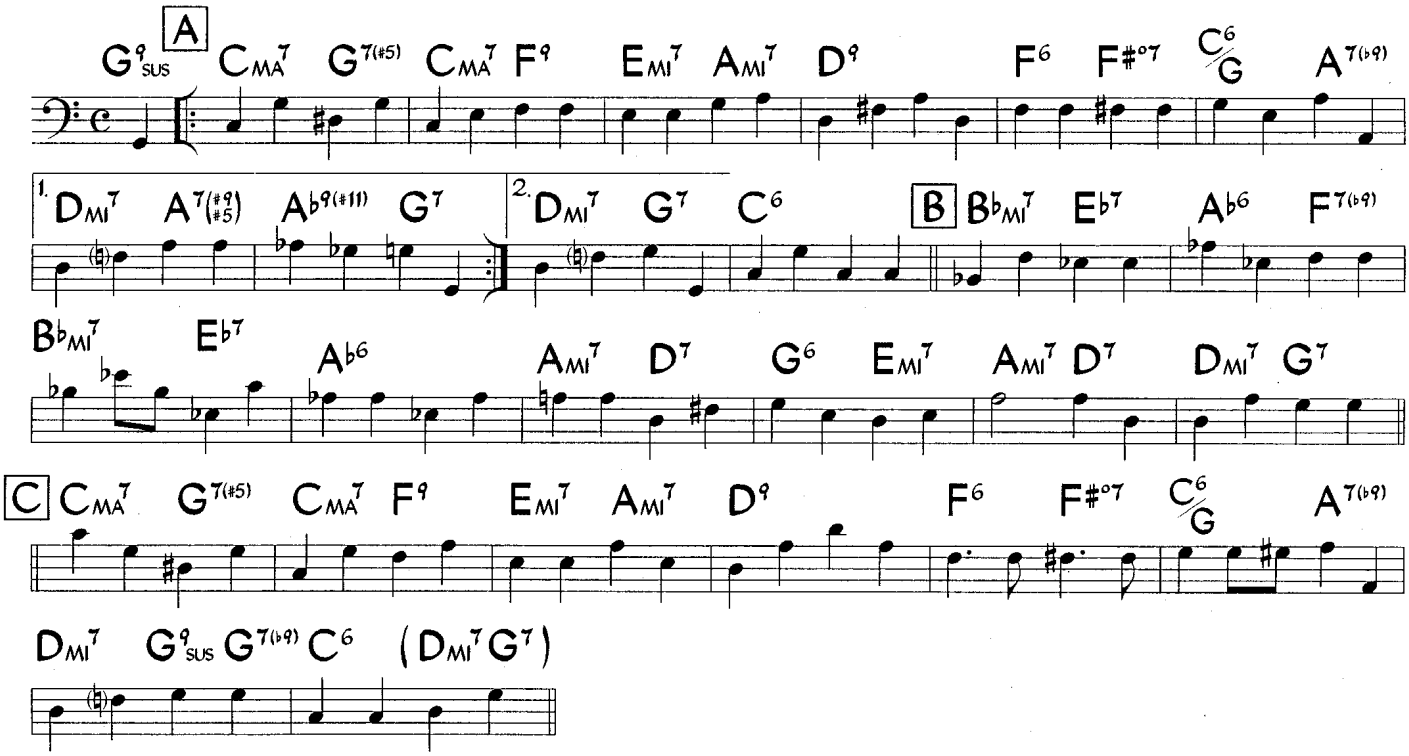
1. Scales For Soloing (for chords with alterations)



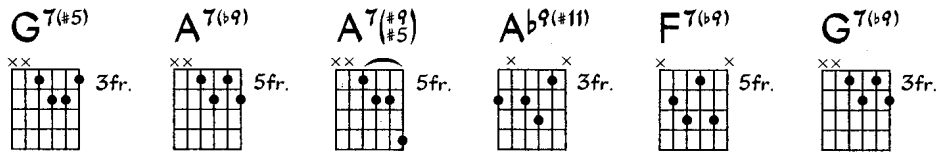
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

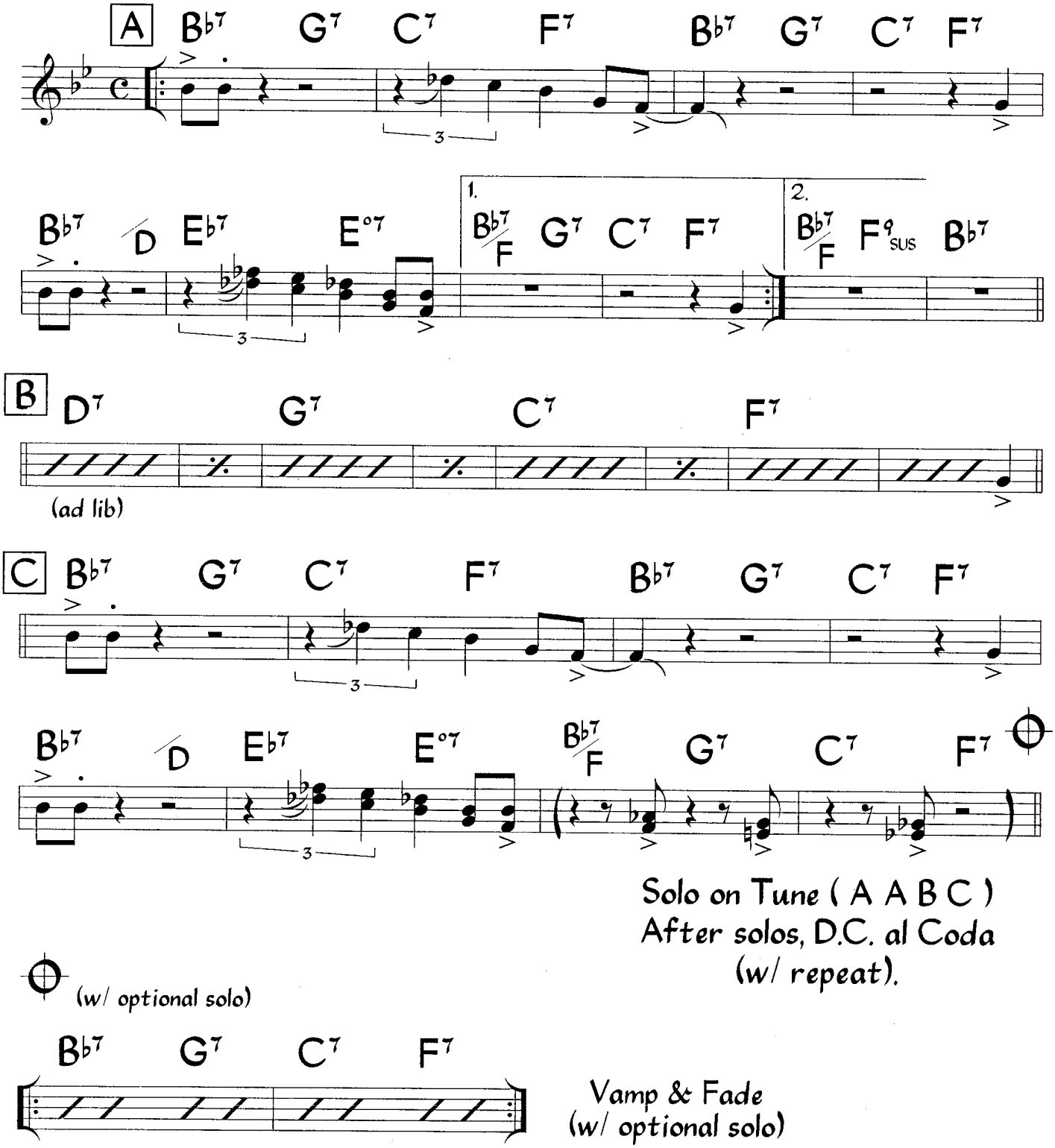


Doin' My Thing

Medium Swing Groove

(♩ = 156)

Jimmy McGriff



On the original recording the 1st head is played by organ one octave lower than written, without lower harmony notes.
The Out head is played by two tenor saxes, sounding one octave lower than written.

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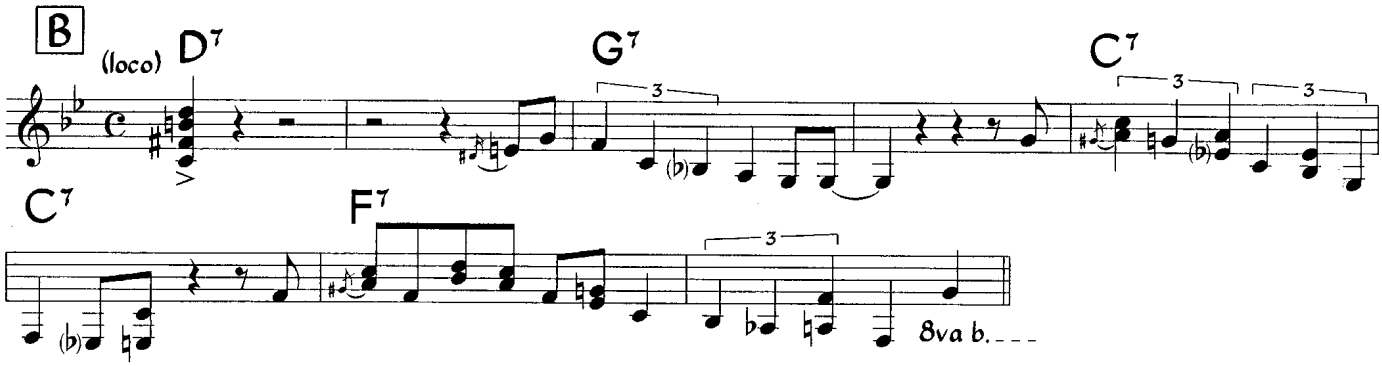
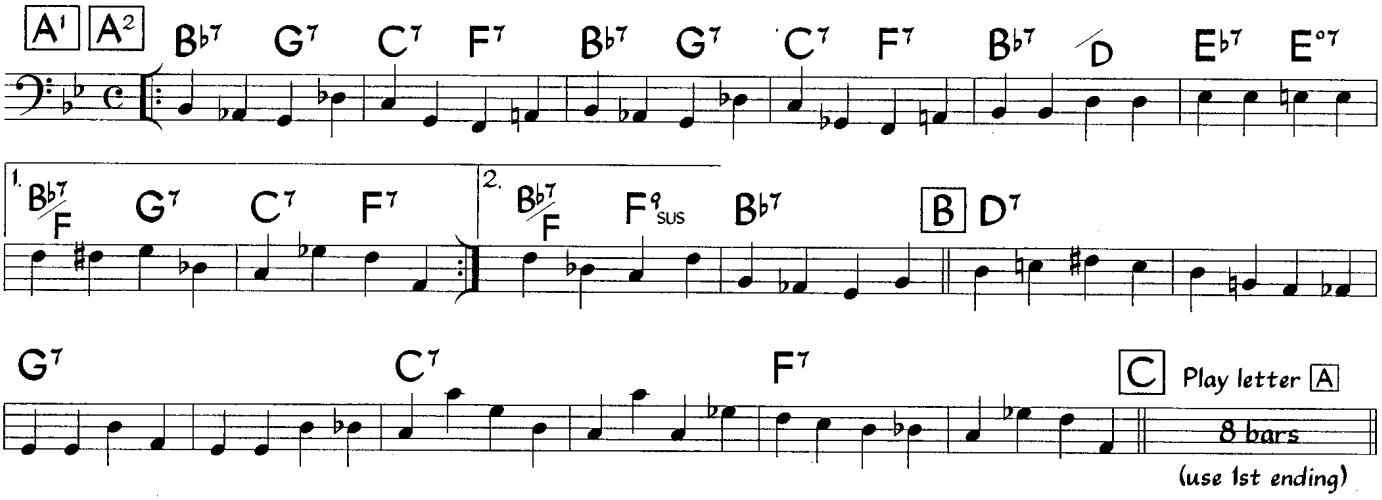
SUPPLEMENTAL MATERIAL - Doin' My Thing

1. Performance Notes - Sample improvised melody on bridge



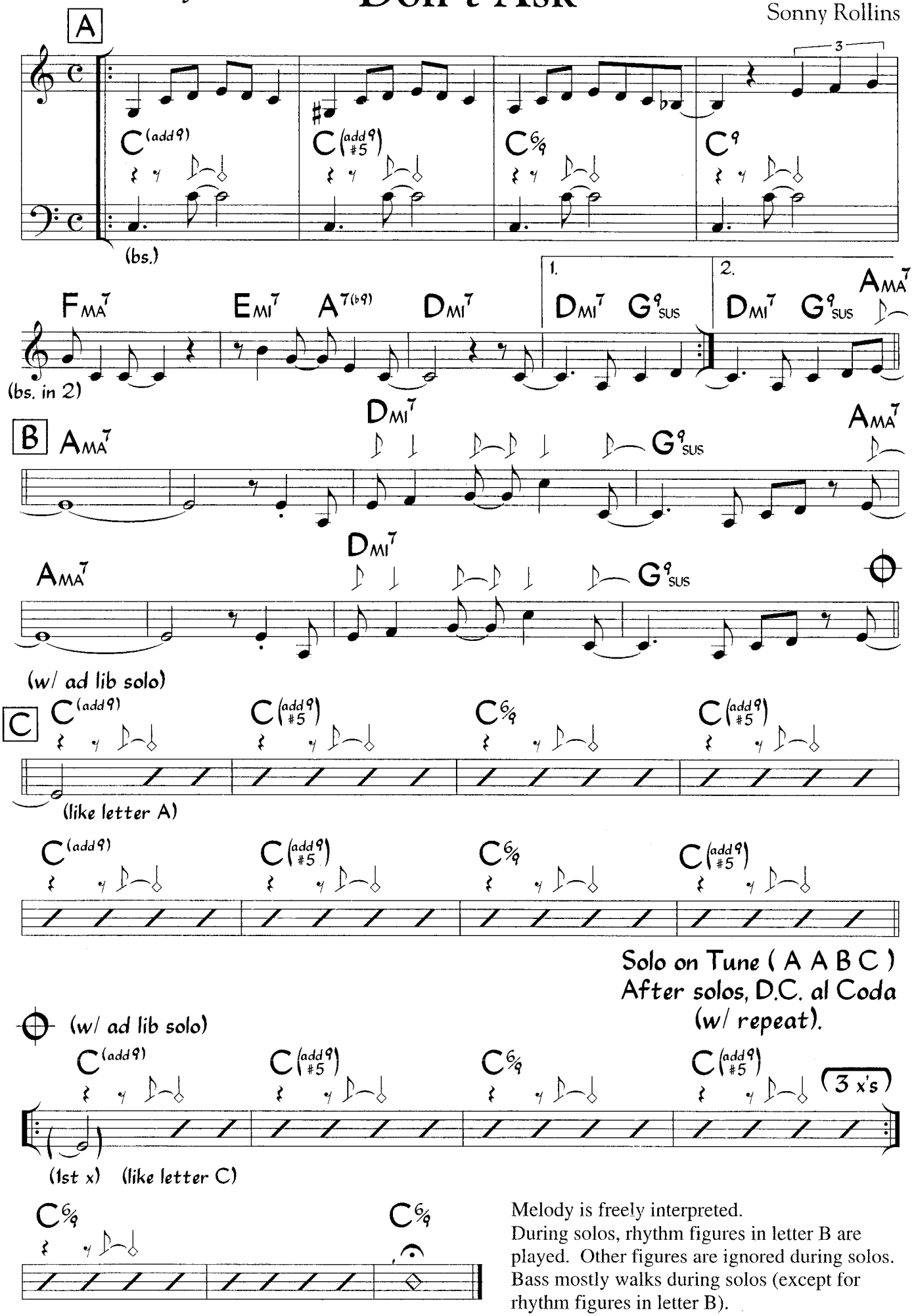
2. Sample Bass Line



Medium Swing (♩= 186)

Don't Ask

Sonny Rollins



Melody is freely interpreted.
During solos, rhythm figures in letter B are played. Other figures are ignored during solos.
Bass mostly walks during solos (except for rhythm figures in letter B).

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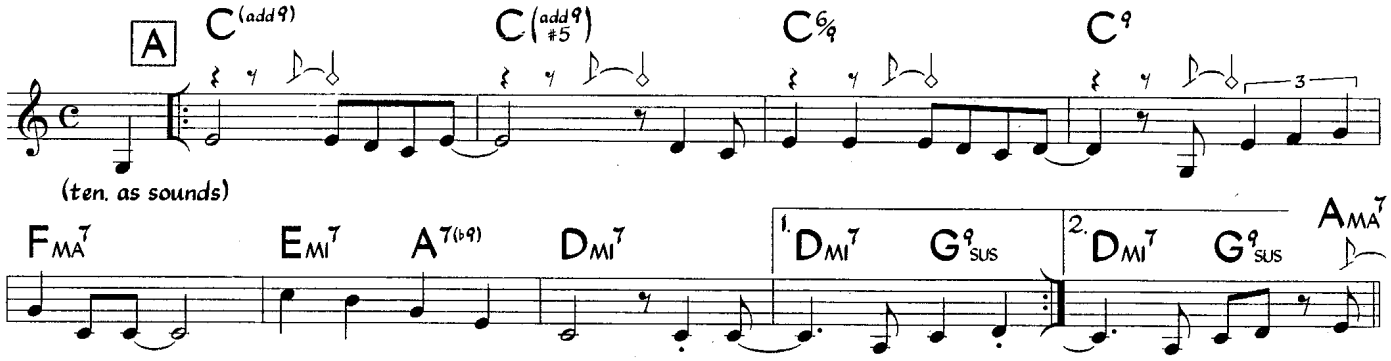
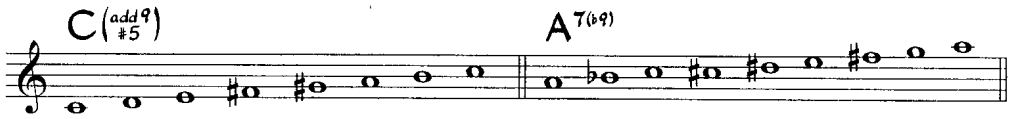
SUPPLEMENTAL MATERIAL - Don't Ask

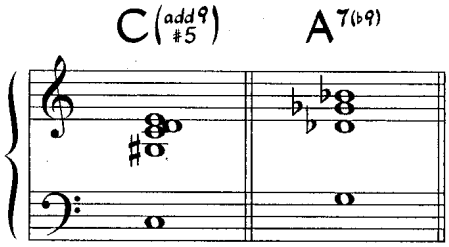
1. Performance Notes - Letter A as recorded by Sonny Rollins



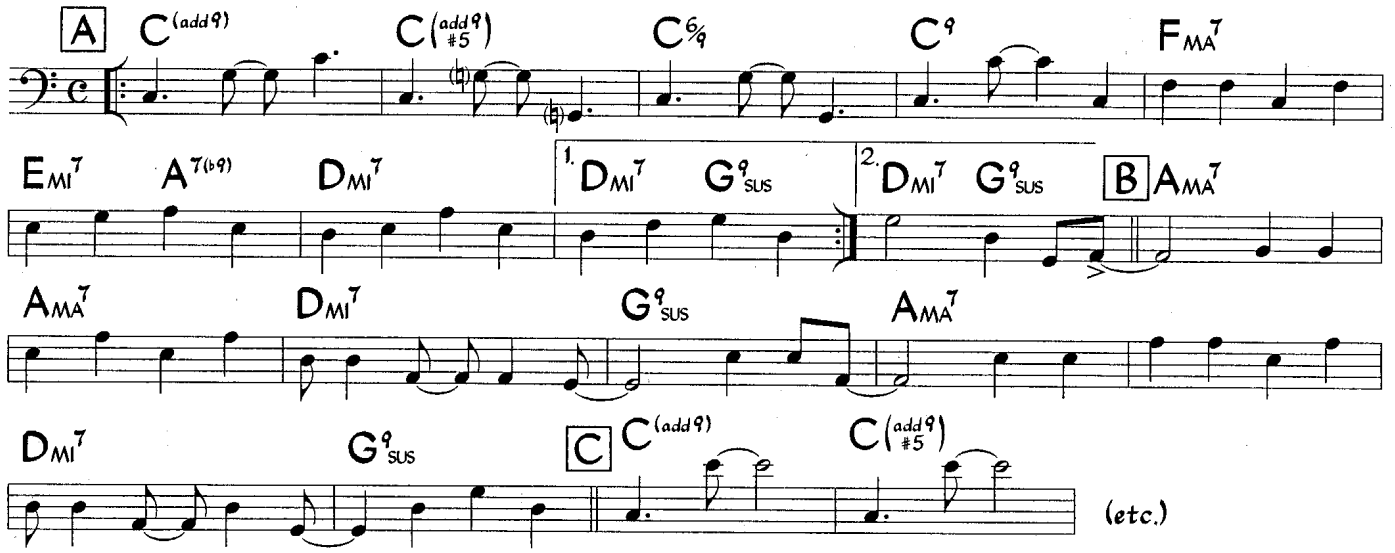
2. Scales For Soloing (for chords with alterations)



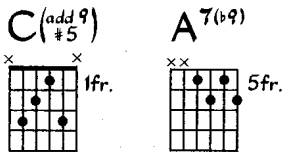
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos

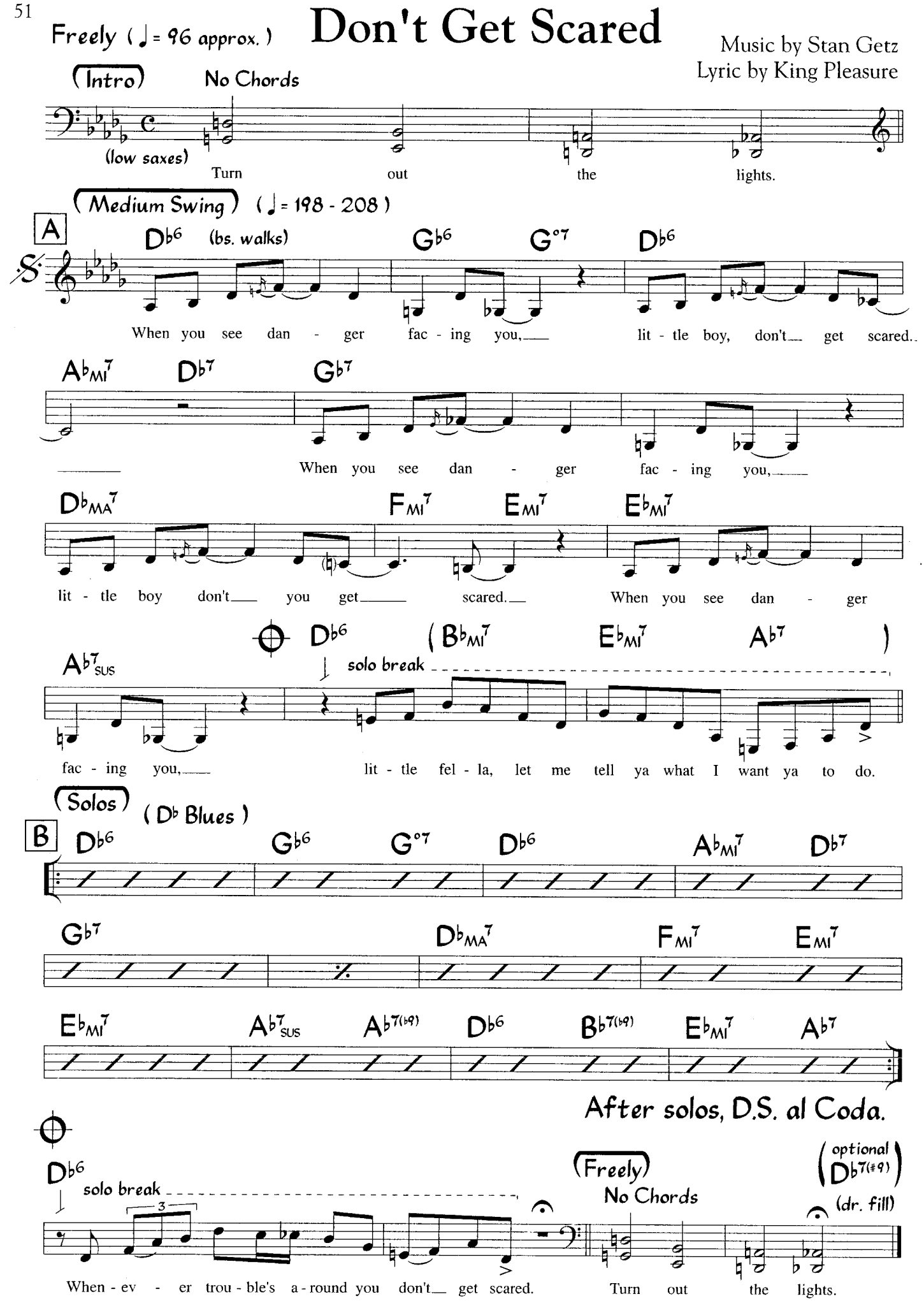


5. Sample Guitar Voicings (for chords with alterations)



Don't Get Scared

Music by Stan Getz
Lyric by King Pleasure



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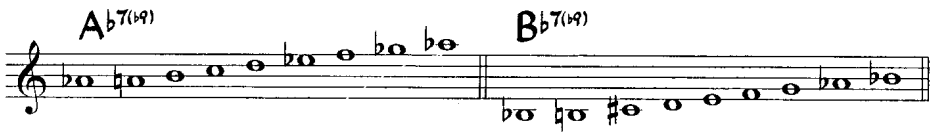
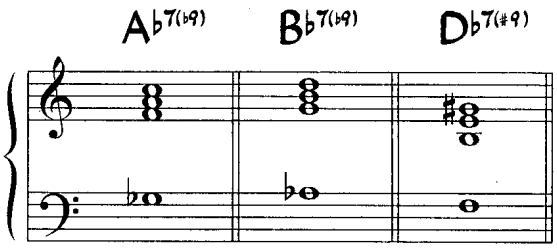
SUPPLEMENTAL MATERIAL - Don't Get Scared

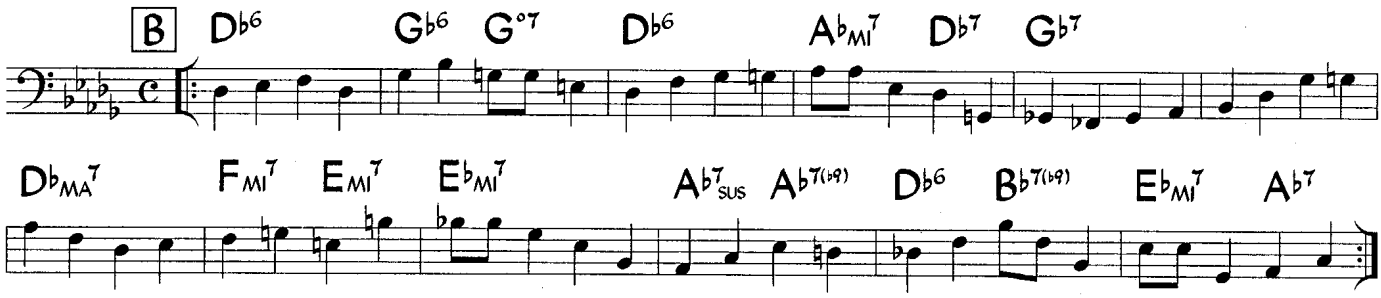
1. Scales For Soloing (for chords with alterations)



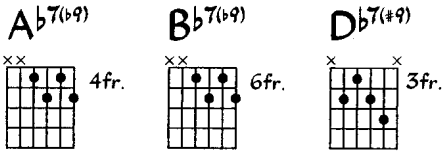
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)

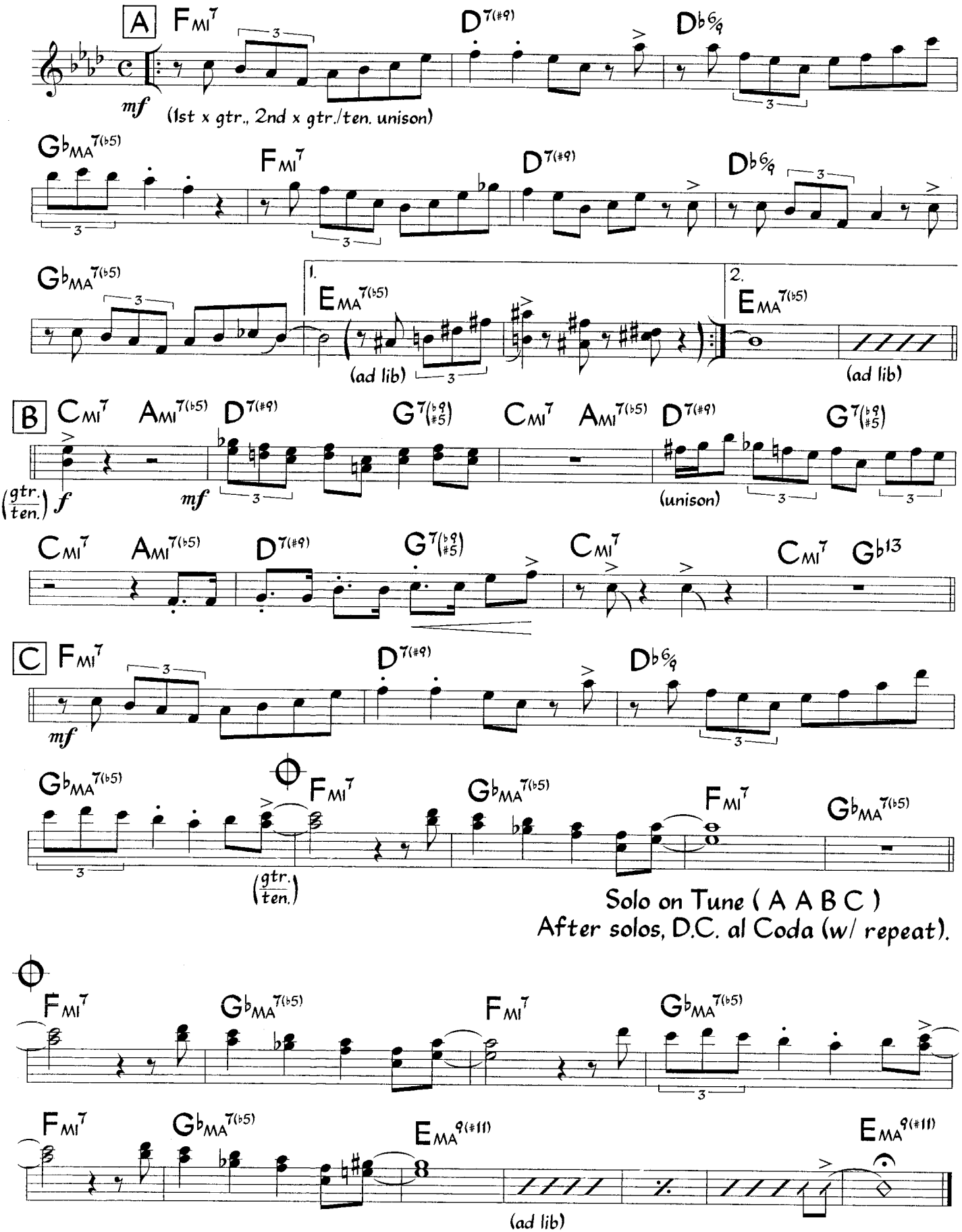


Don't Shoot The Messenger

Medium Swing

(♩ = 150)

John Scofield



Melody is played by guitar and tenor, sounding one octave lower than written. Bass walks throughout.

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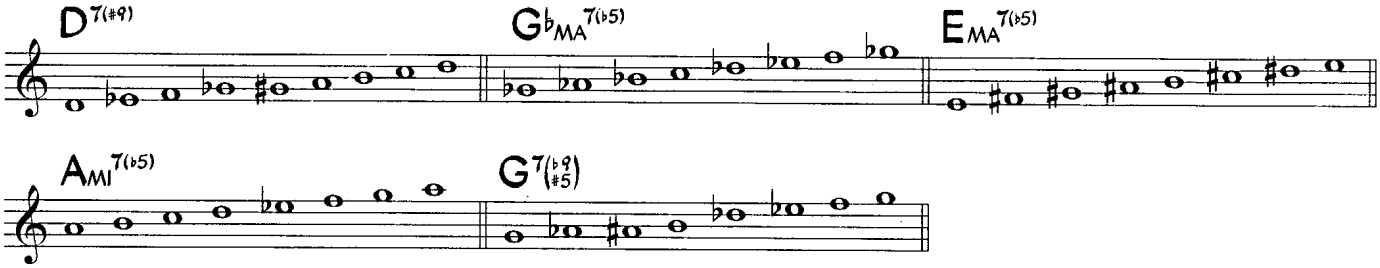
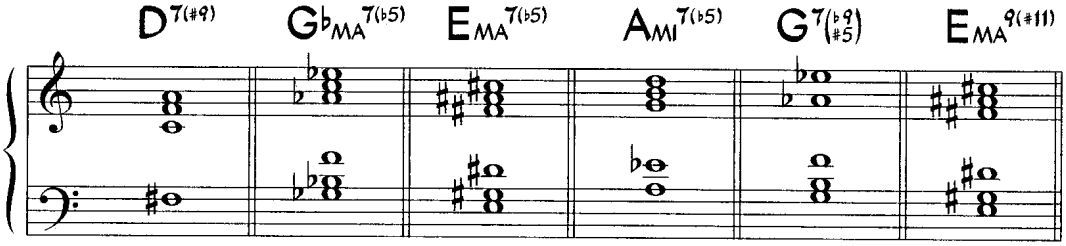
SUPPLEMENTAL MATERIAL - Don't Shoot The Messenger

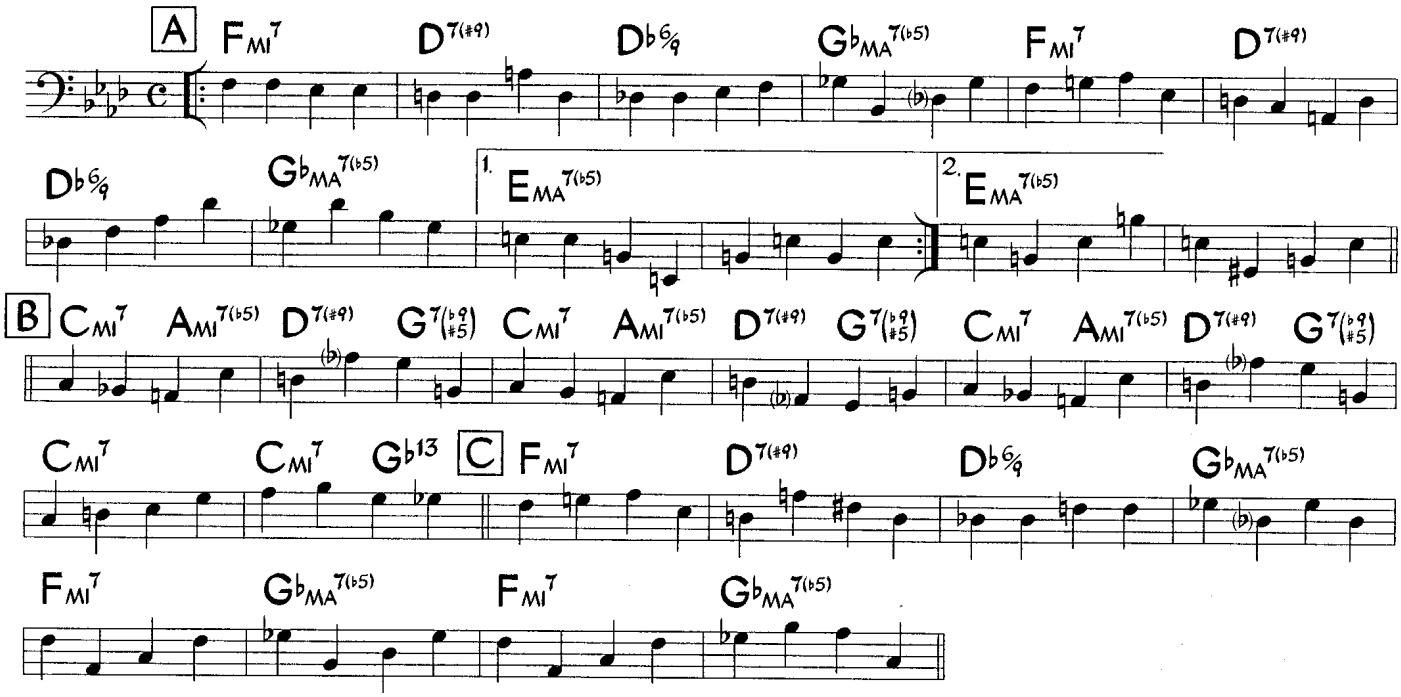
1. Scales For Soloing (for chords with alterations)



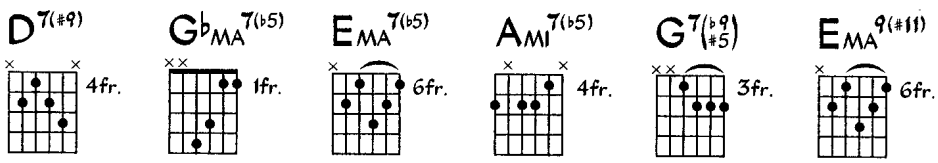
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



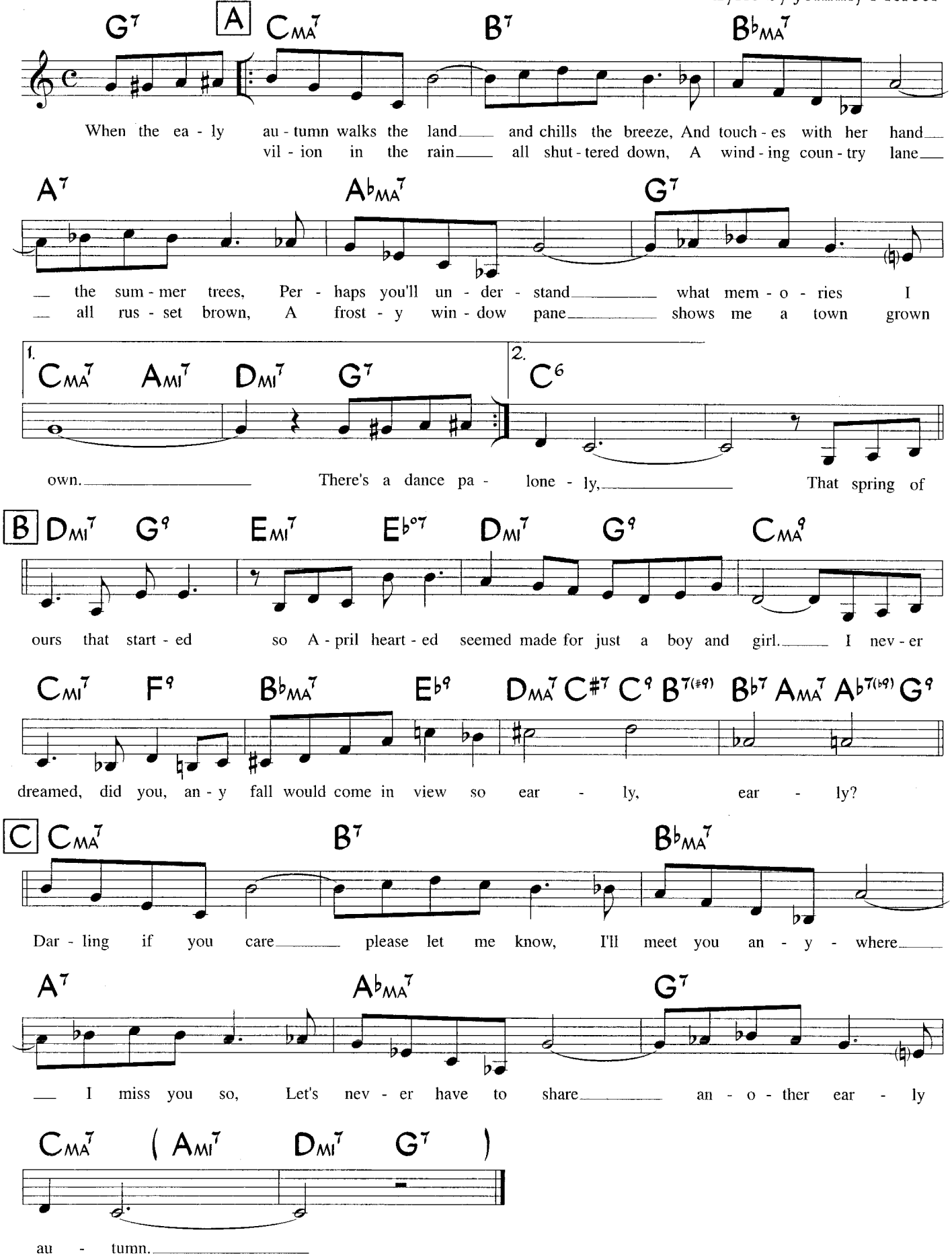
4. Sample Guitar Voicings (for chords with alterations)



Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Medium Ballad



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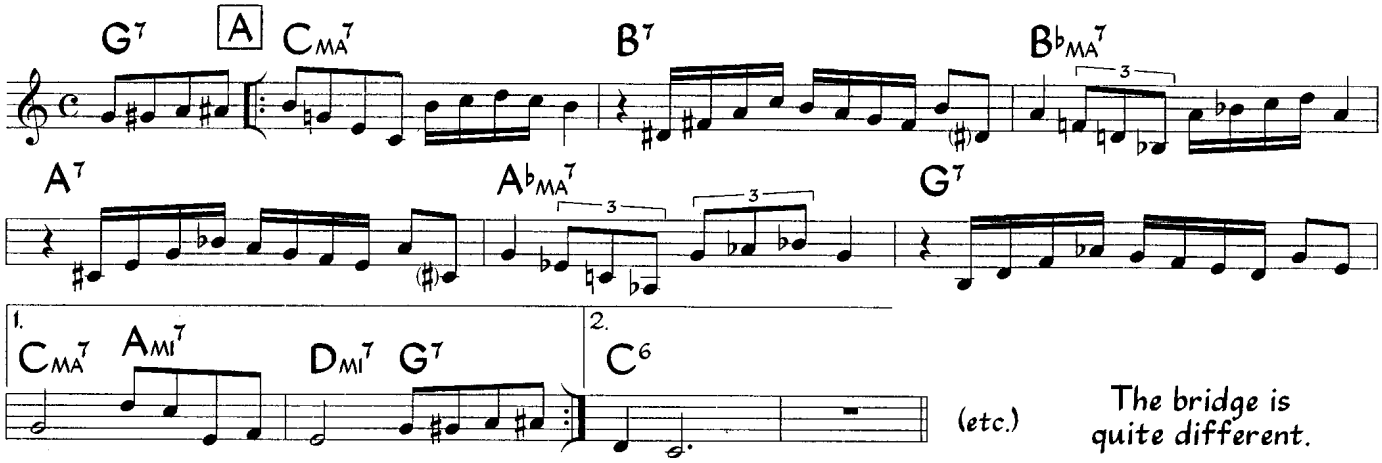
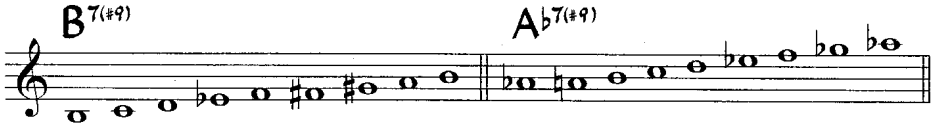
SUPPLEMENTAL MATERIAL - Early Autumn

1. Performance Notes - Letter A as performed by Woody Herman

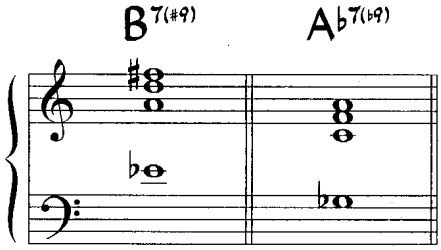


The bridge is quite different.

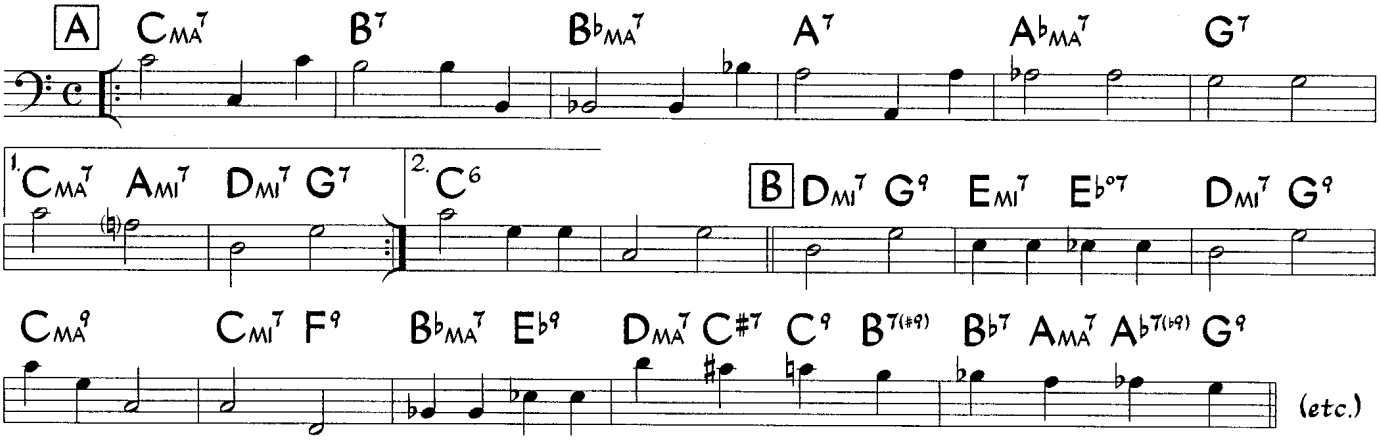
2. Scales For Soloing (for chords with alterations)



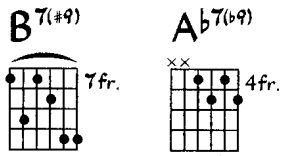
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line



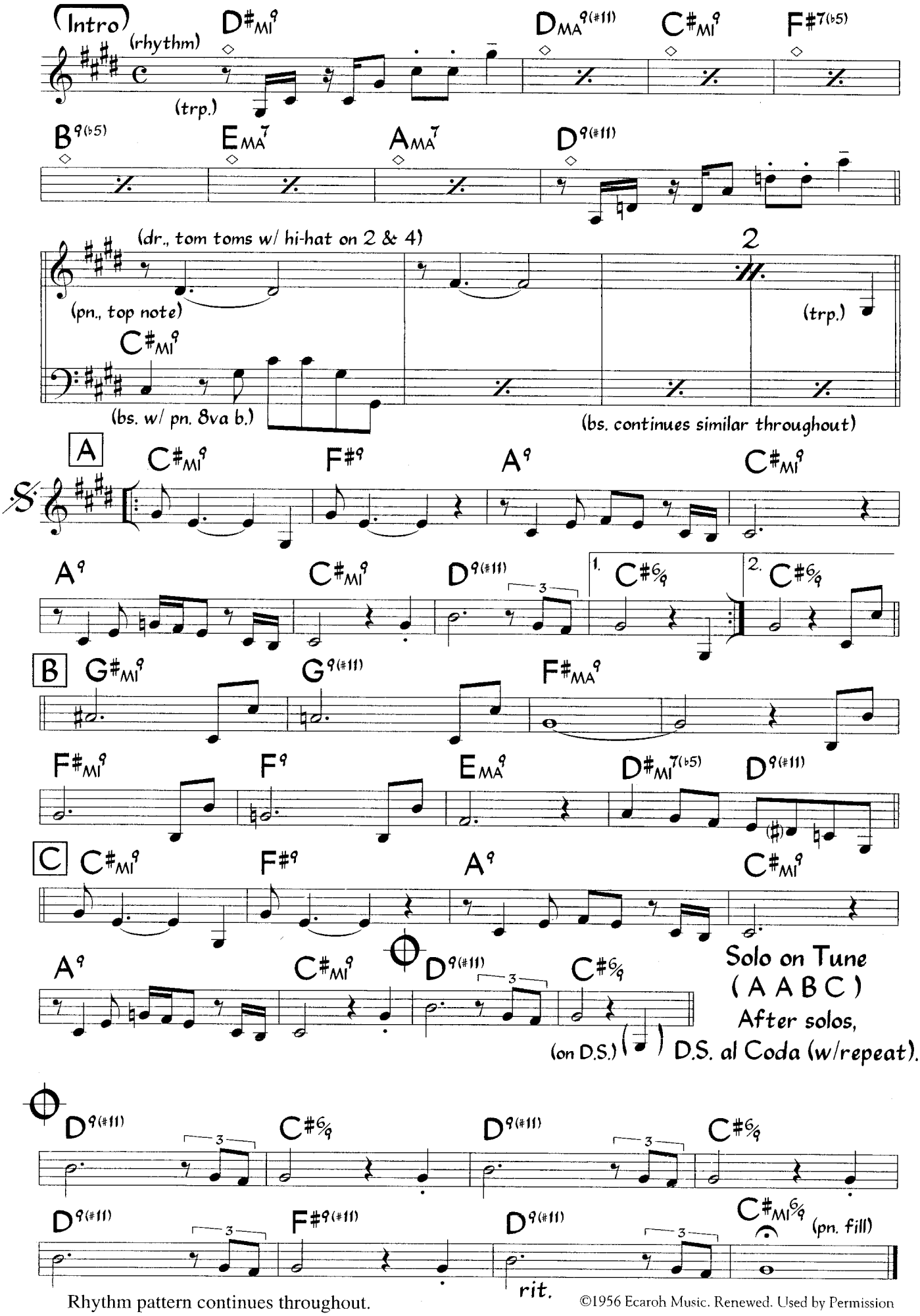
5. Sample Guitar Voicings (for chords with alterations)



Enchantment

Medium Afro (♩ = 132)

Horace Silver



Rhythm pattern continues throughout.

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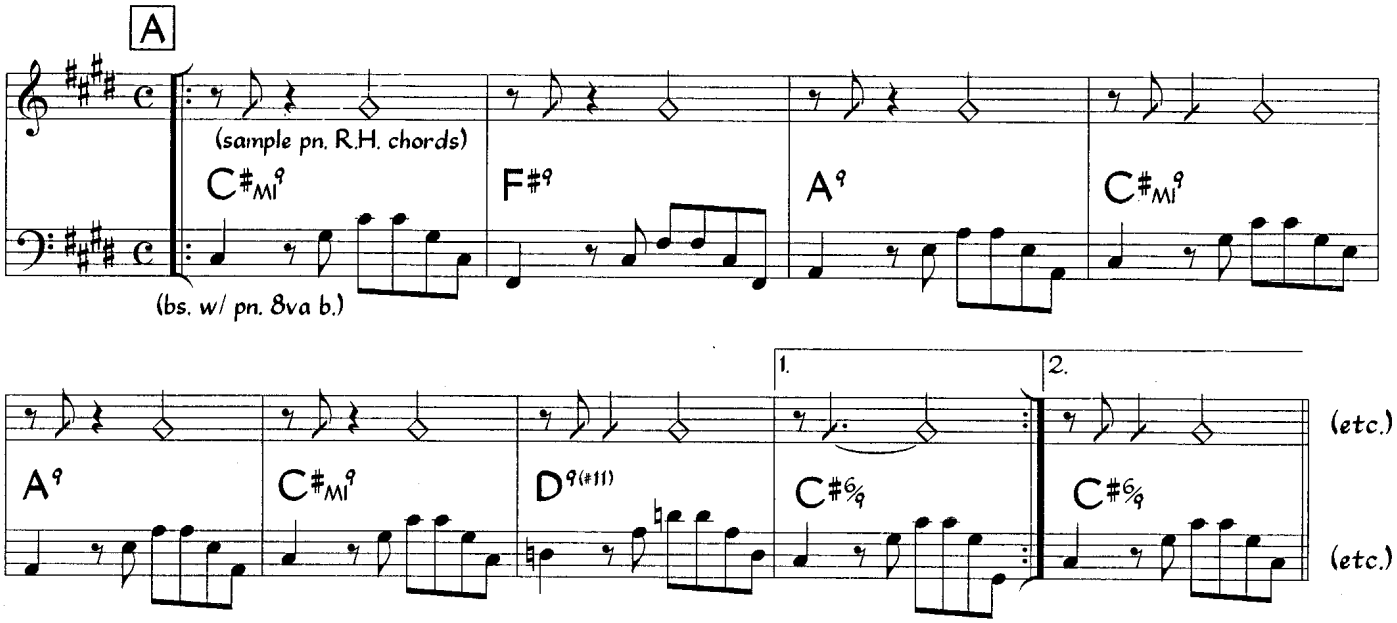
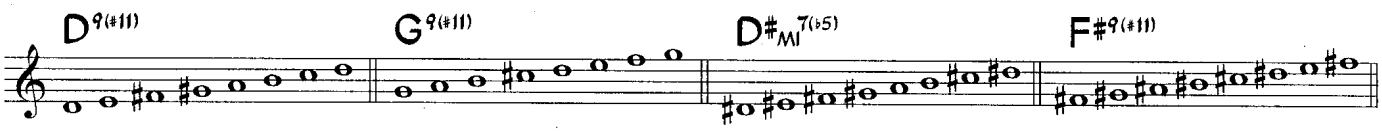
SUPPLEMENTAL MATERIAL - Enchantment

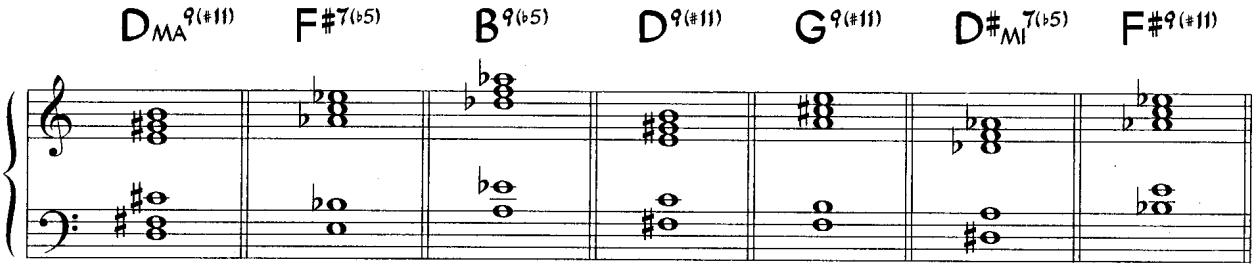
1. Performance Notes - Piano and bass at letter A



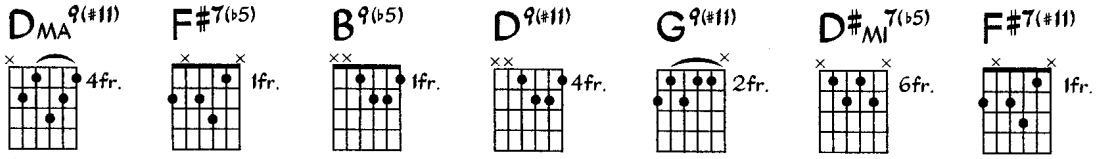
2. Scales For Soloing (for chords with alterations)



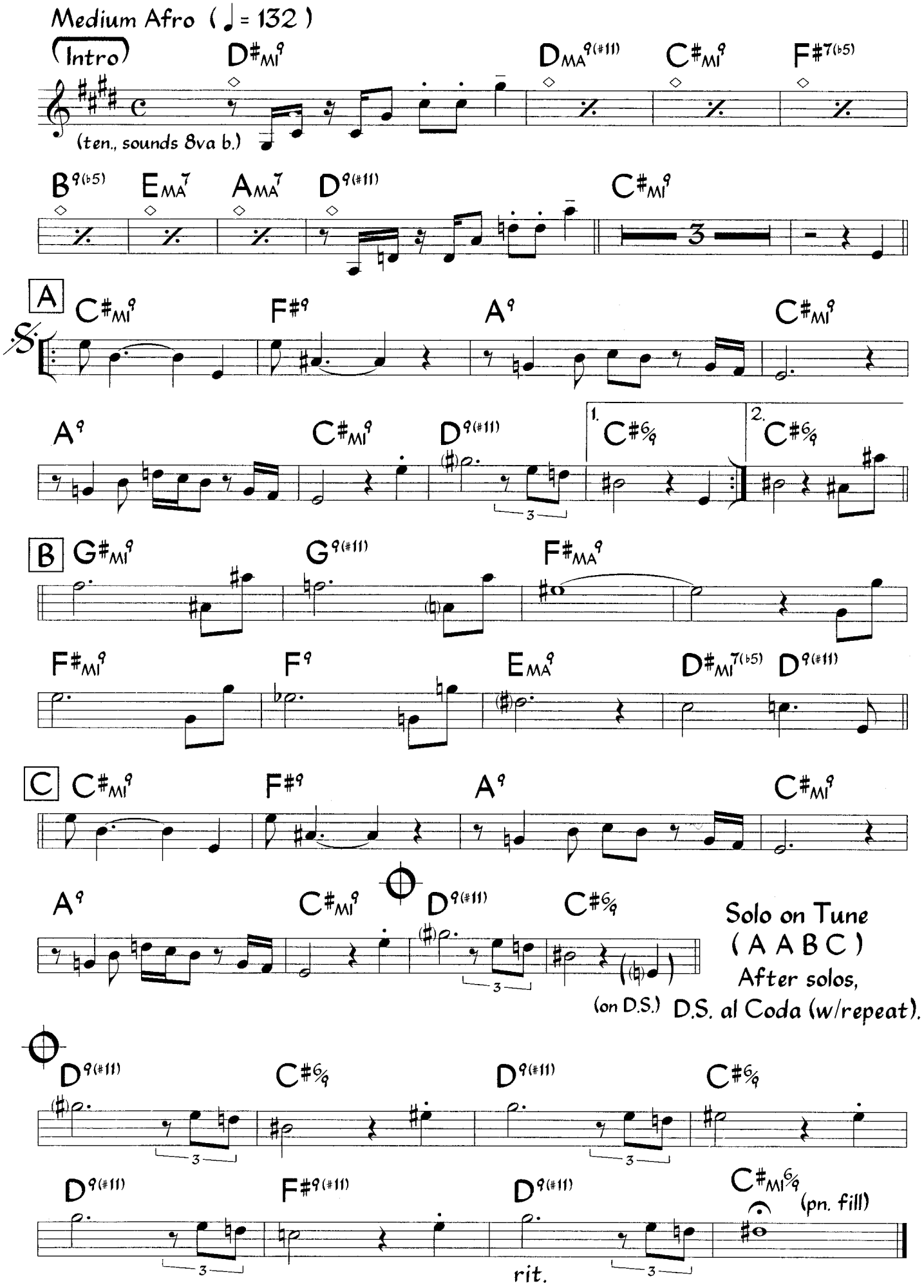
3. Sample Piano Voicings (for chords with alterations)



4. Sample Guitar Voicings (for chords with alterations)

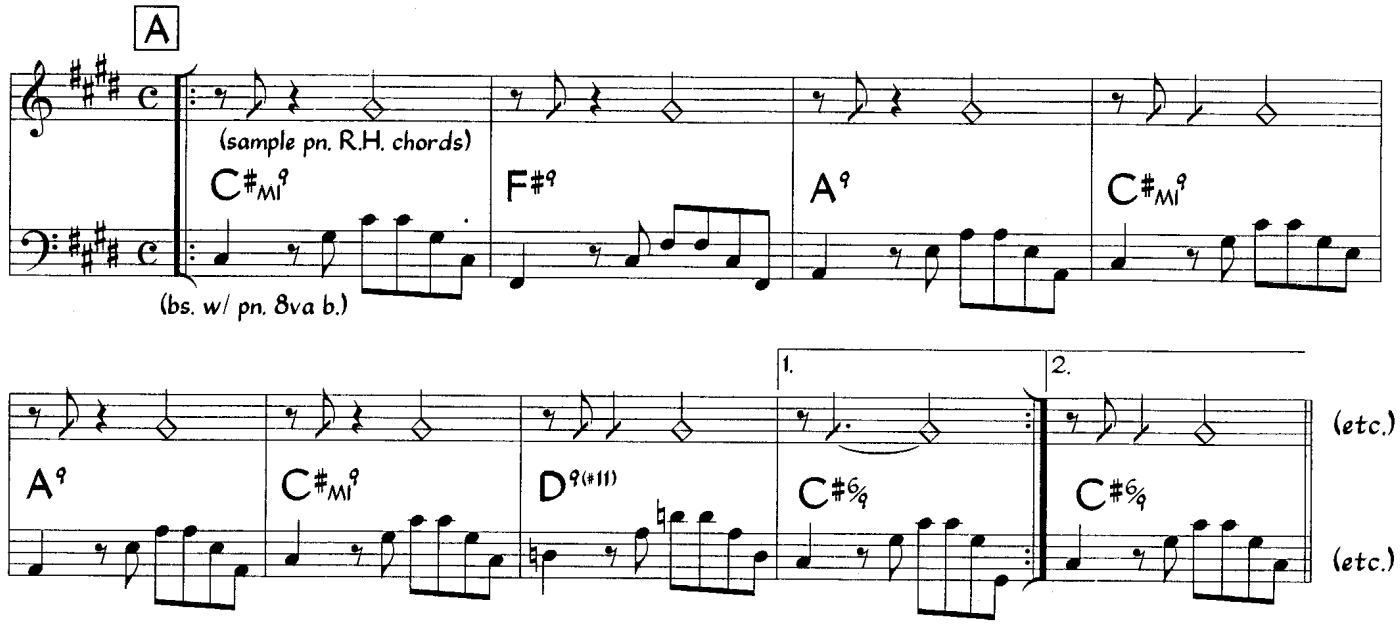


Enchantment (Harmony Part)

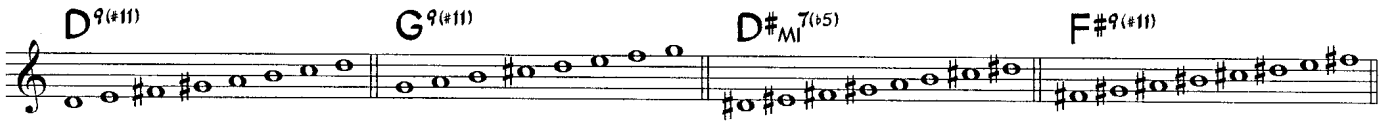


SUPPLEMENTAL MATERIAL - Enchantment

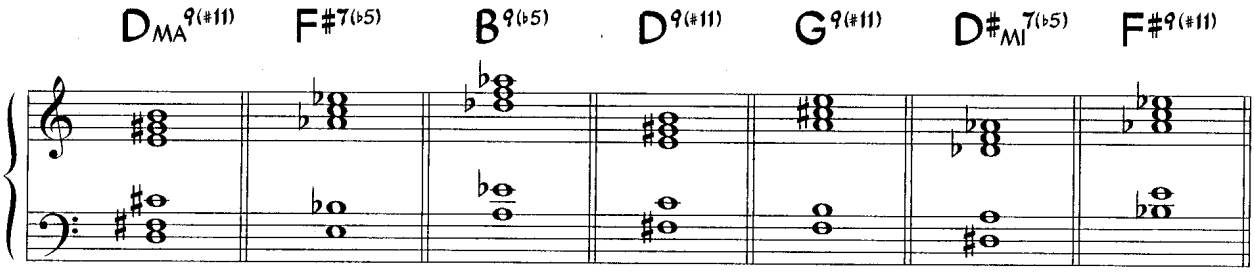
1. Performance Notes - Piano and bass at letter A



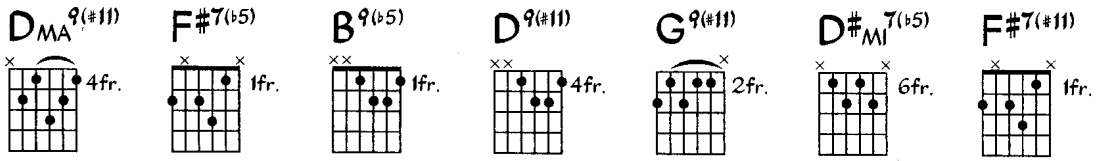
2. Scales For Soloing (for chords with alterations)



3. Sample Piano Voicings (for chords with alterations)



4. Sample Guitar Voicings (for chords with alterations)

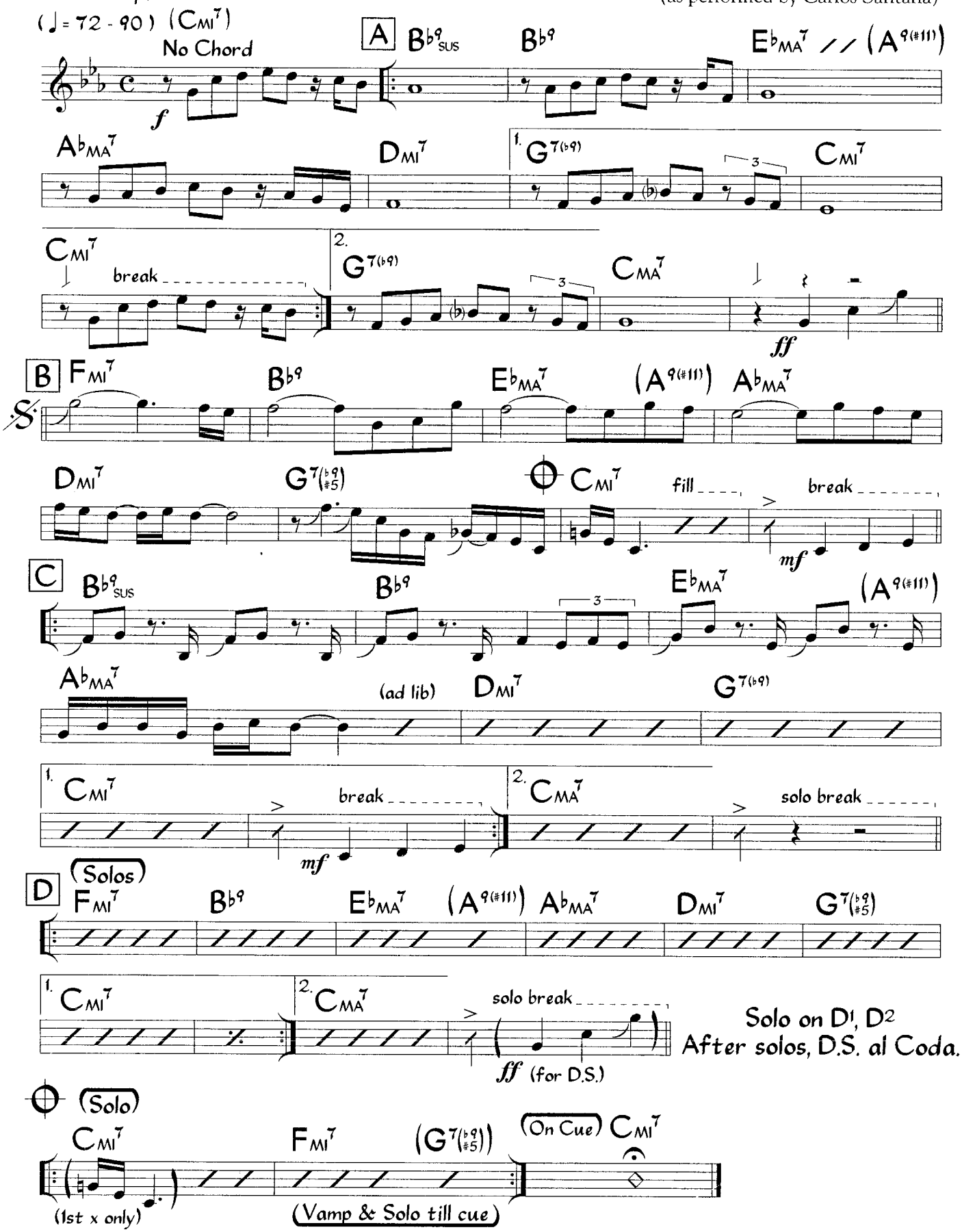


Europa

(Earth's Cry, Heaven's Smile)

Tom Coster
Carlos Santana
(as performed by Carlos Santana)

Latin Pop, Ballad or Medium



This piece is performed with various forms (particularly following solos).
The melody is played somewhat ad lib in letters B and C.
The Coda may go to a Double X Feel for the Solo Vamp.
Chords in parentheses are optional.

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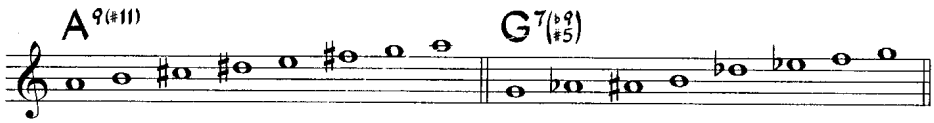
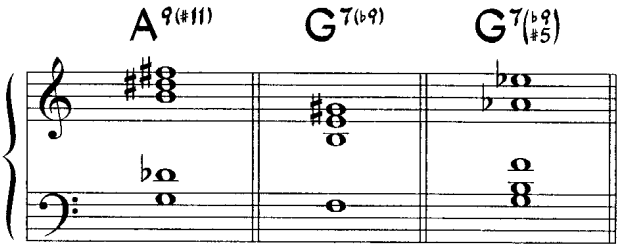
SUPPLEMENTAL MATERIAL - Europa

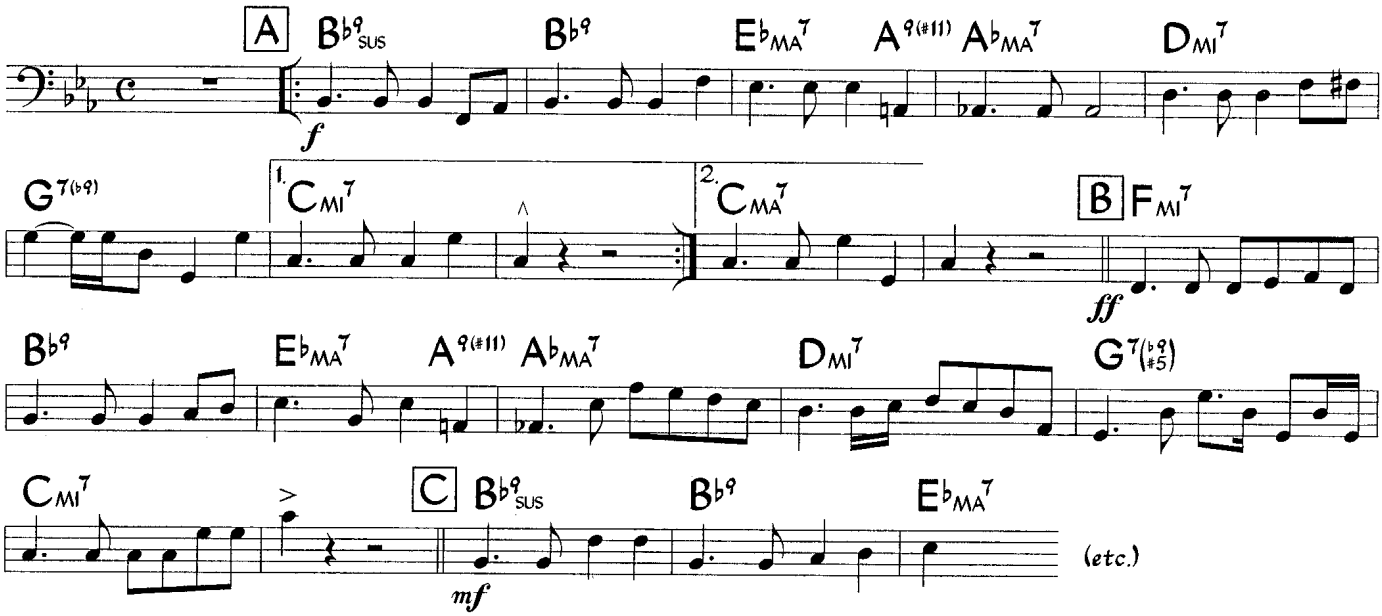
1. Scales For Soloing (for chords with alterations)



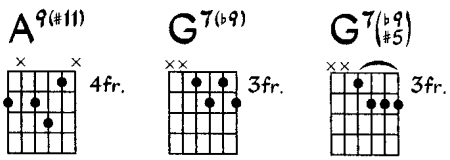
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

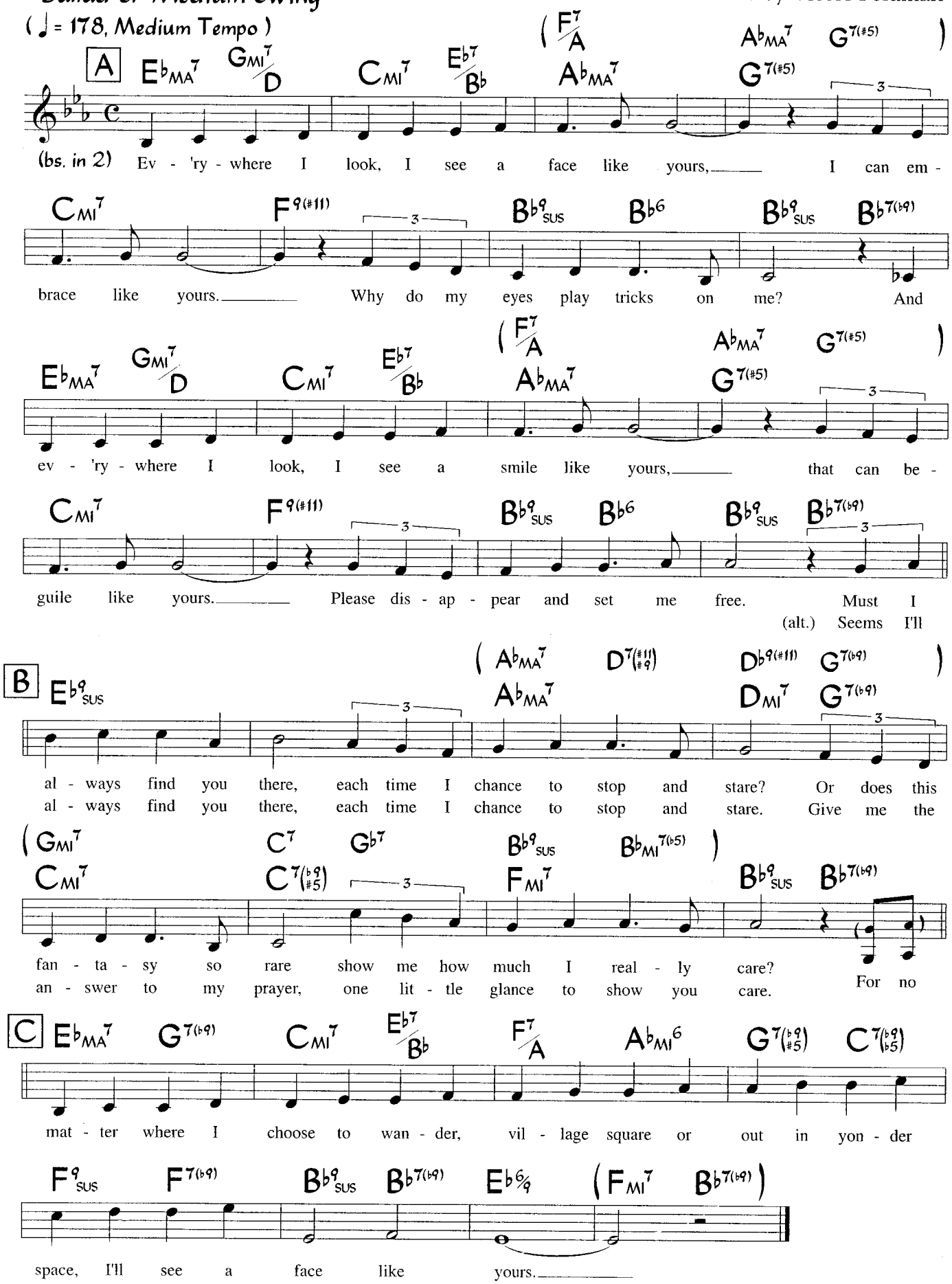


A Face Like Yours

Lyric by Tommy Wolf
Music by Victor Feldman

Ballad or Medium Swing

(♩ = 178, Medium Tempo)



Chords in parentheses are closer to the composer's original chart, more suited to a Ballad tempo.

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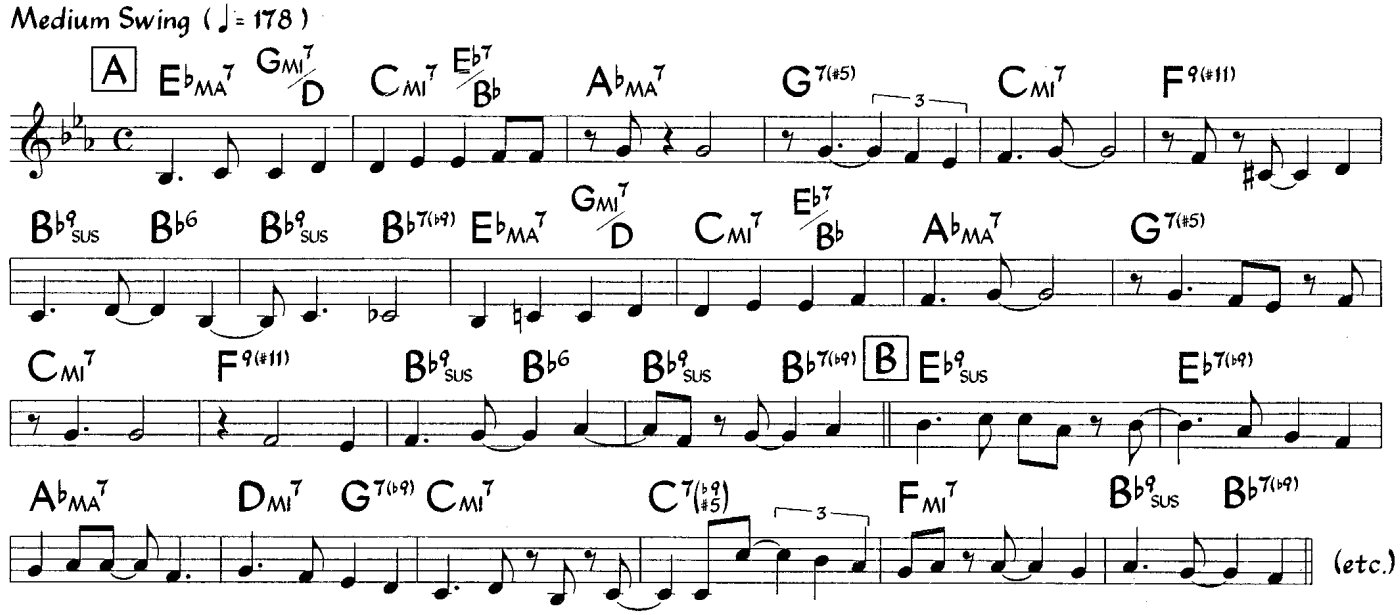
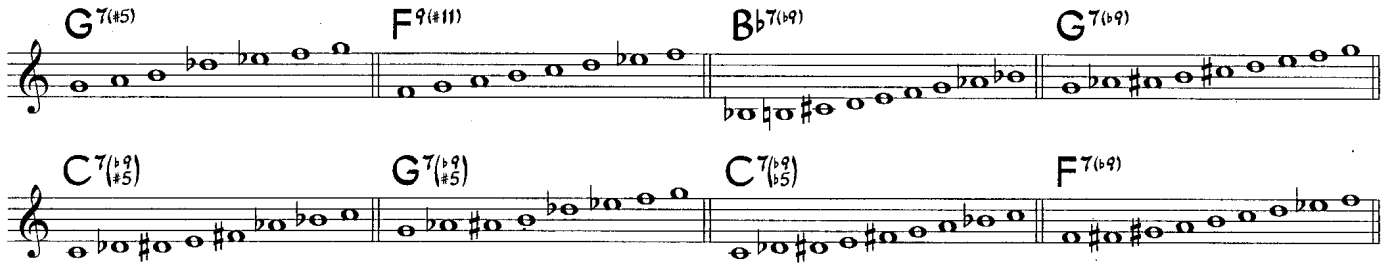
SUPPLEMENTAL MATERIAL - A Face Like Yours

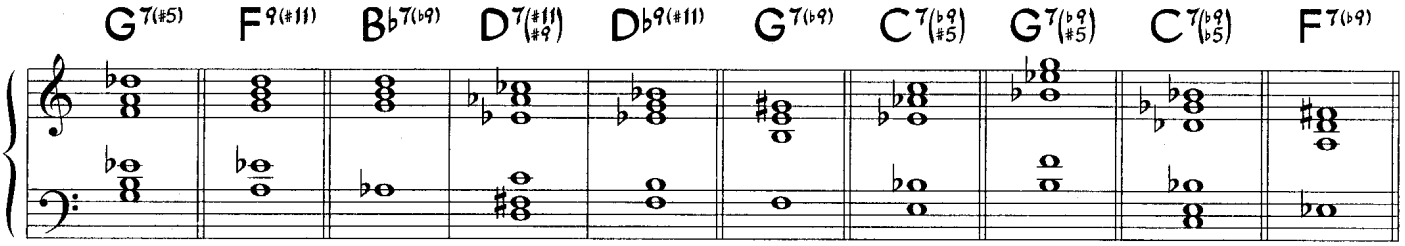
1. Performance Notes - Melody as performed by Ed Bickert (originally in F)



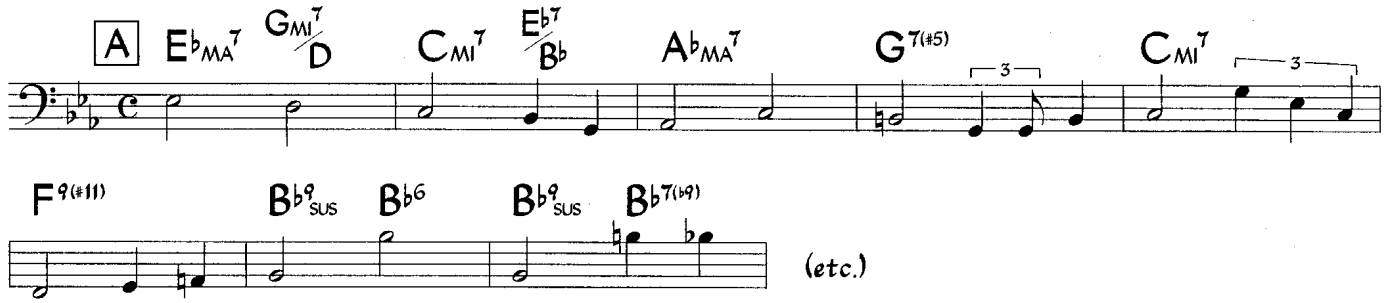
2. Scales For Soloing (for chords with alterations)



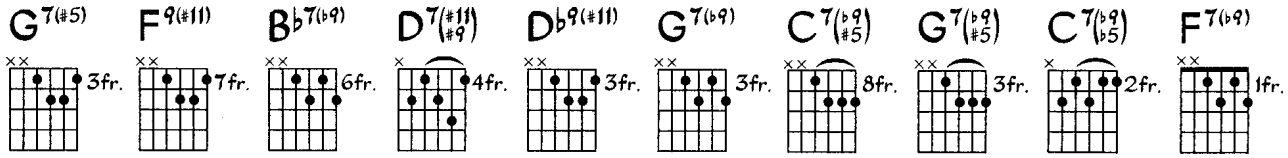
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line

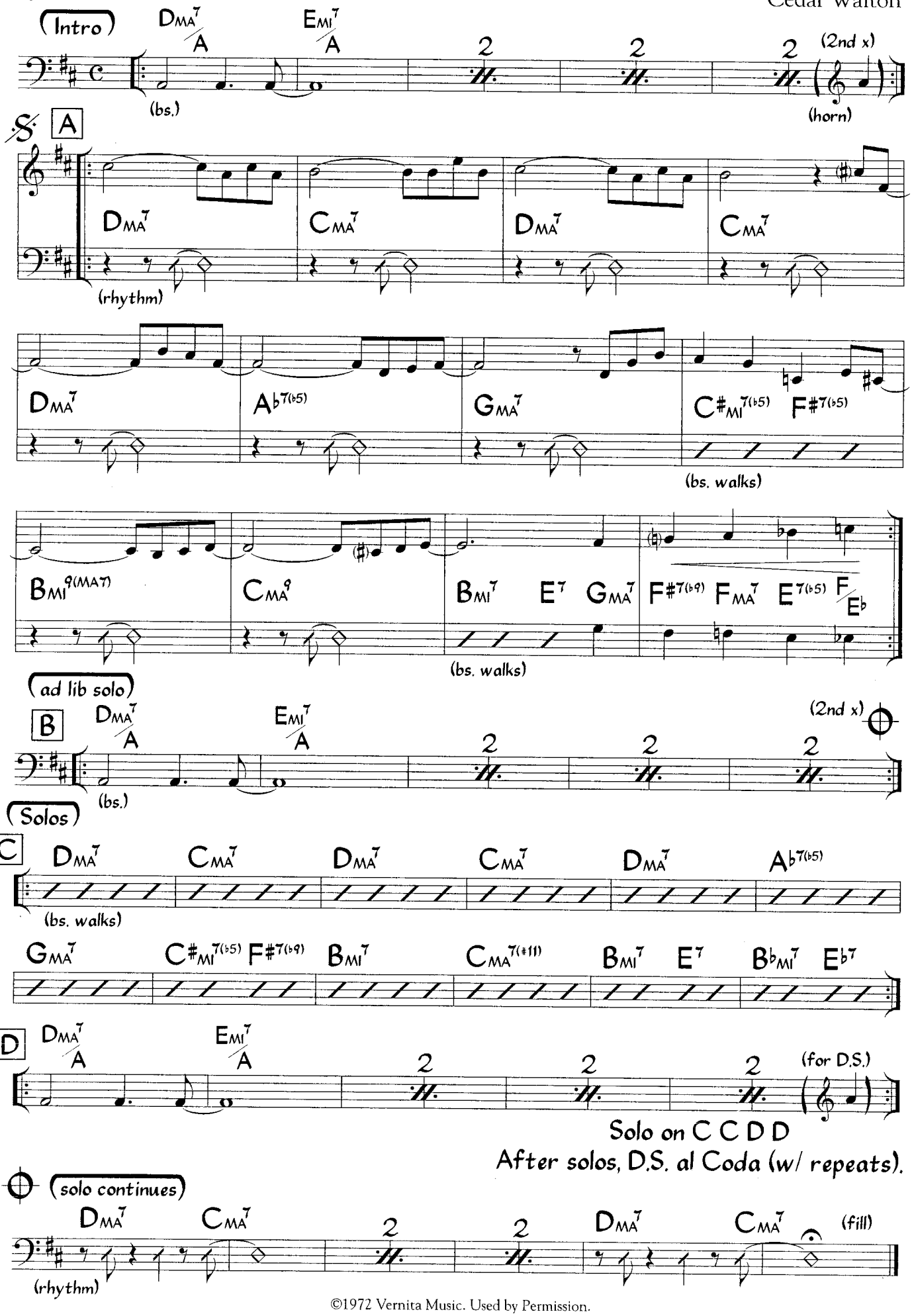


5. Sample Guitar Voicings (for chords with alterations)



Fantasy In D

Cedar Walton



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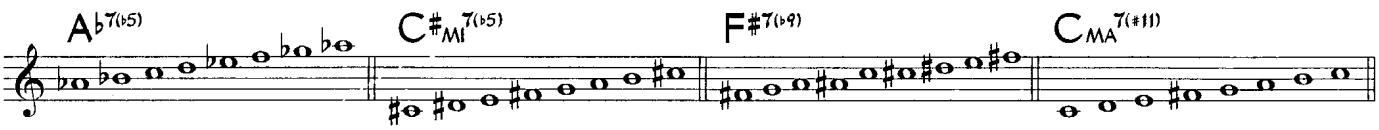
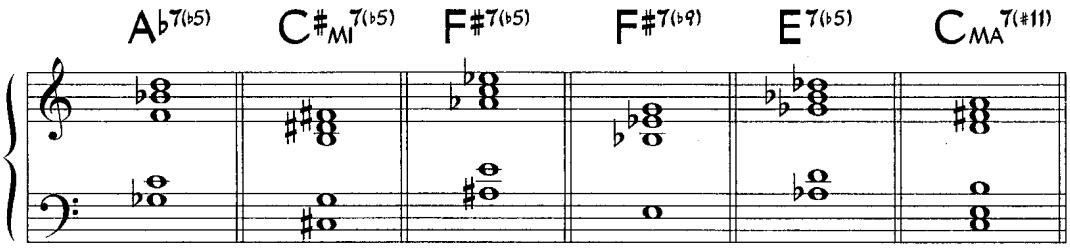
SUPPLEMENTAL MATERIAL - Fantasy In D

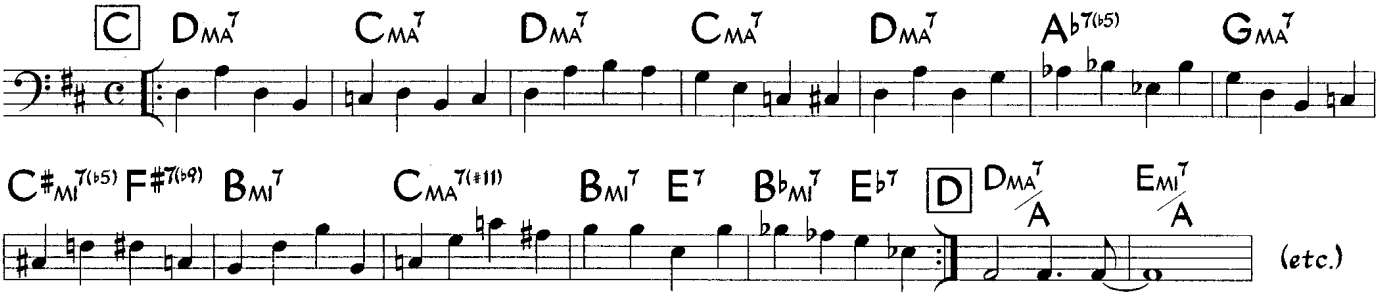
1. Scales For Soloing (for chords with alterations)



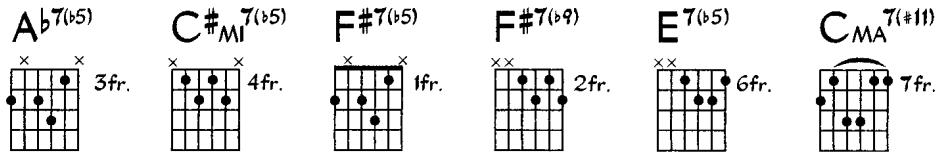
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



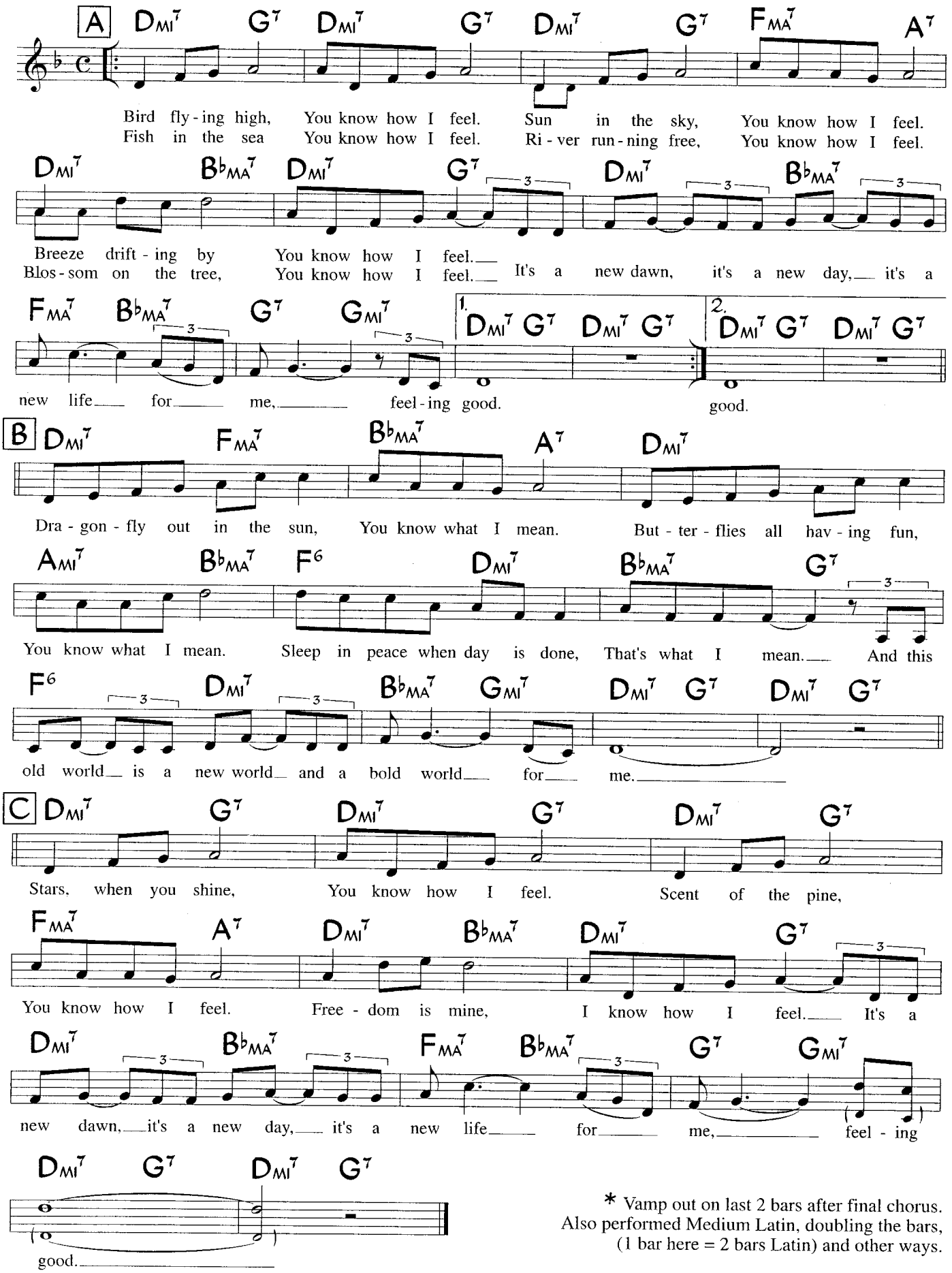
4. Sample Guitar Voicings (for chords with alterations)



Feeling Good

Slow & Bluesy or Medium Swing *
(♩ = 58) or (♩ = 126)

Anthony Newley
Leslie Bricusse



* Vamp out on last 2 bars after final chorus.
Also performed Medium Latin, doubling the bars,
(1 bar here = 2 bars Latin) and other ways.

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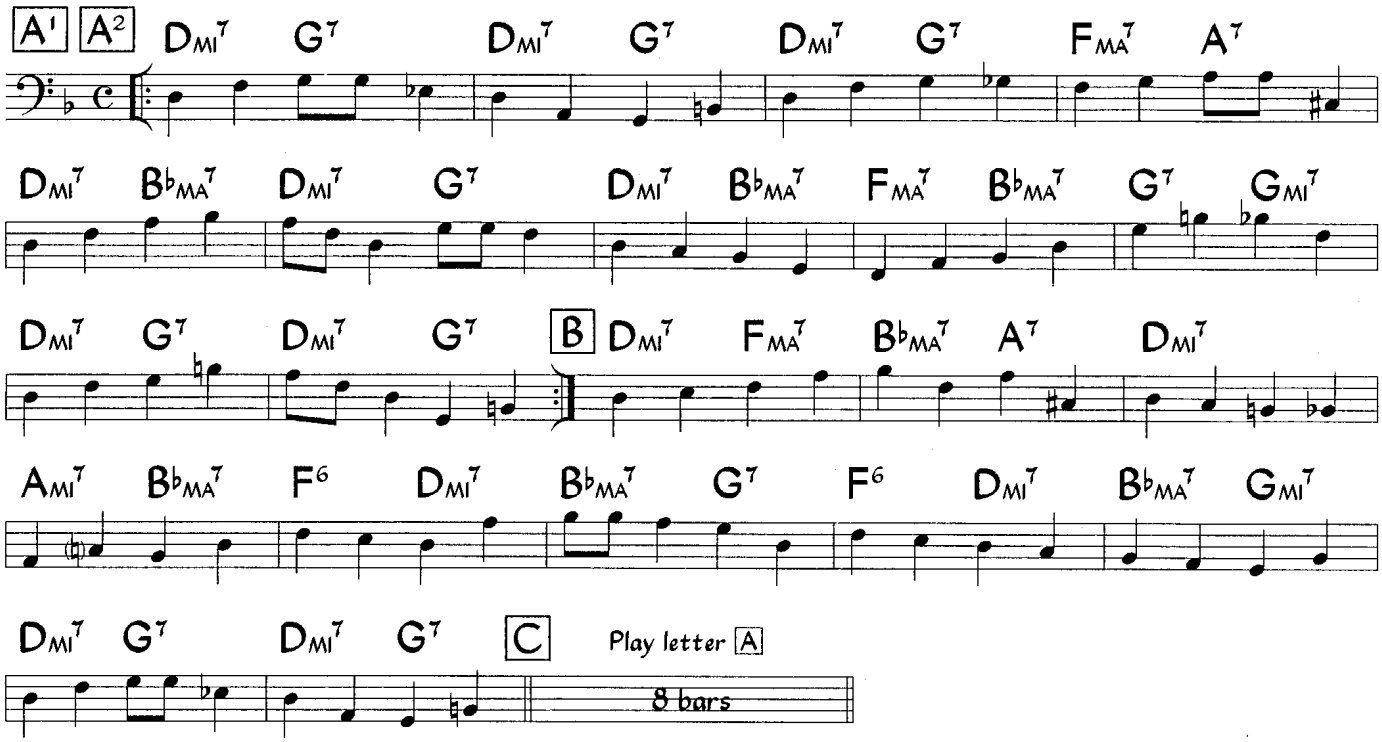
SUPPLEMENTAL MATERIAL - Feeling Good

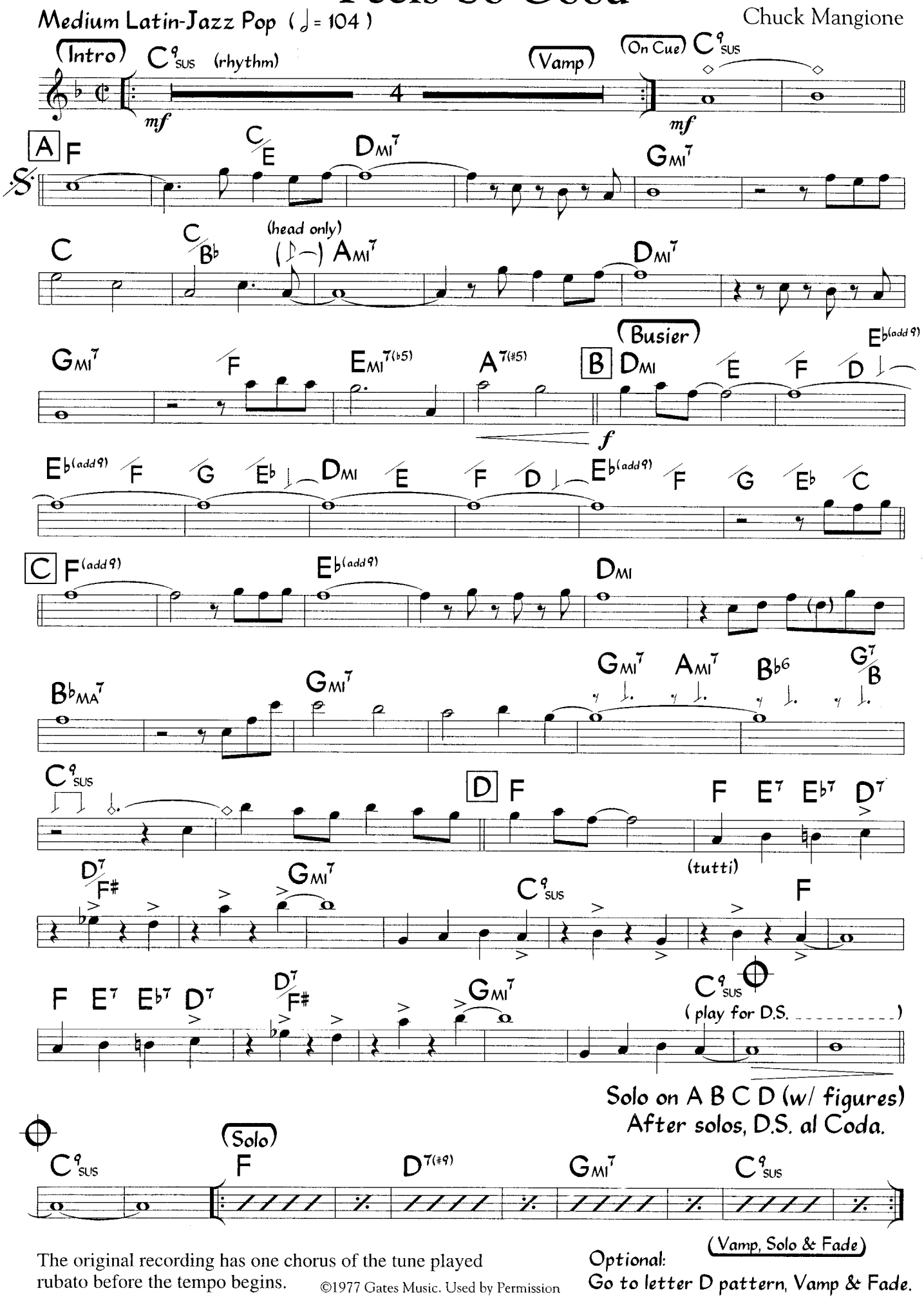
1. Sample Bass Line



Feels So Good

Medium Latin-Jazz Pop (♩ = 104)

Chuck Mangione



The original recording has one chorus of the tune played rubato before the tempo begins.

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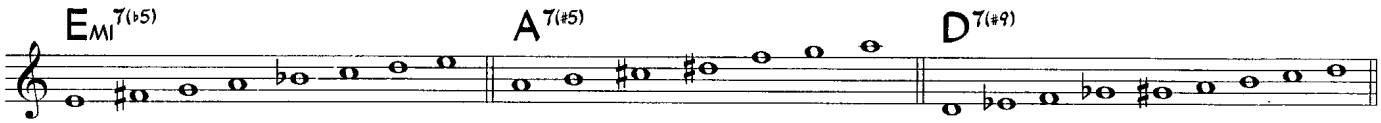
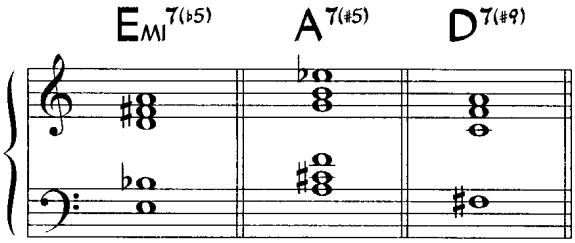
Optional:
Go to letter D pattern, Vamp & Fade.

SUPPLEMENTAL MATERIAL - Feels So Good

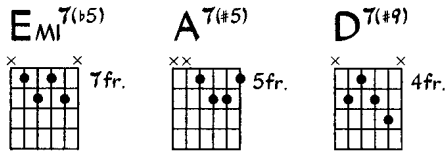
1. Scales For Soloing (for chords with alterations)



2. Sample Piano Voicings (for chords with alterations)

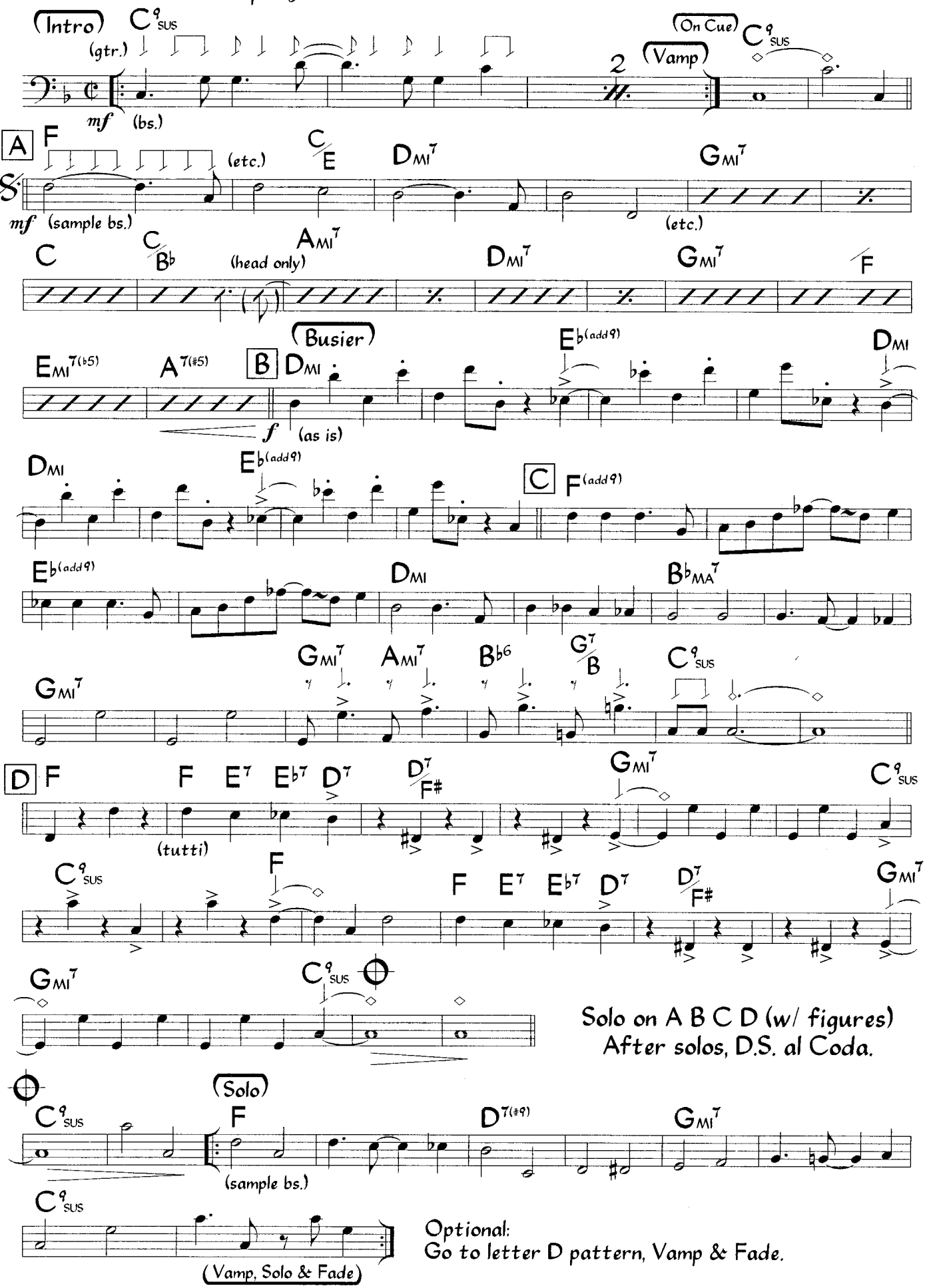


3. Sample Guitar Voicings (for chords with alterations)



Feels So Good (Rhythm Section)

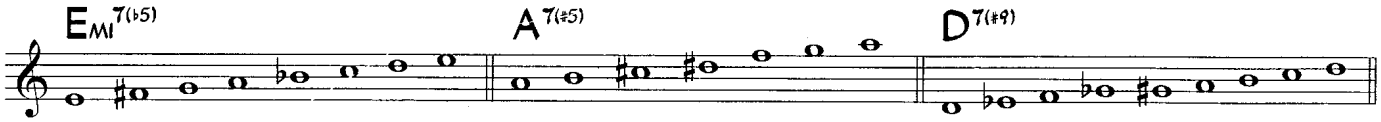
Medium Latin-Jazz Pop (♩ = 104)



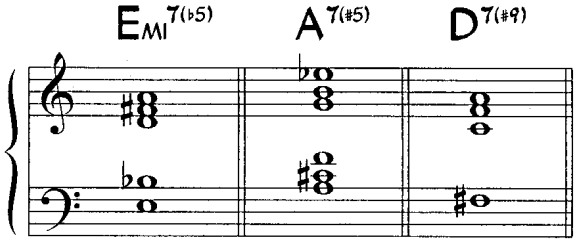
The original recording has one chorus of the tune played rubato before the tempo begins.

SUPPLEMENTAL MATERIAL - Feels So Good

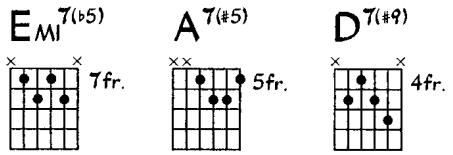
1. Scales For Soloing (for chords with alterations)



2. Sample Piano Voicings (for chords with alterations)



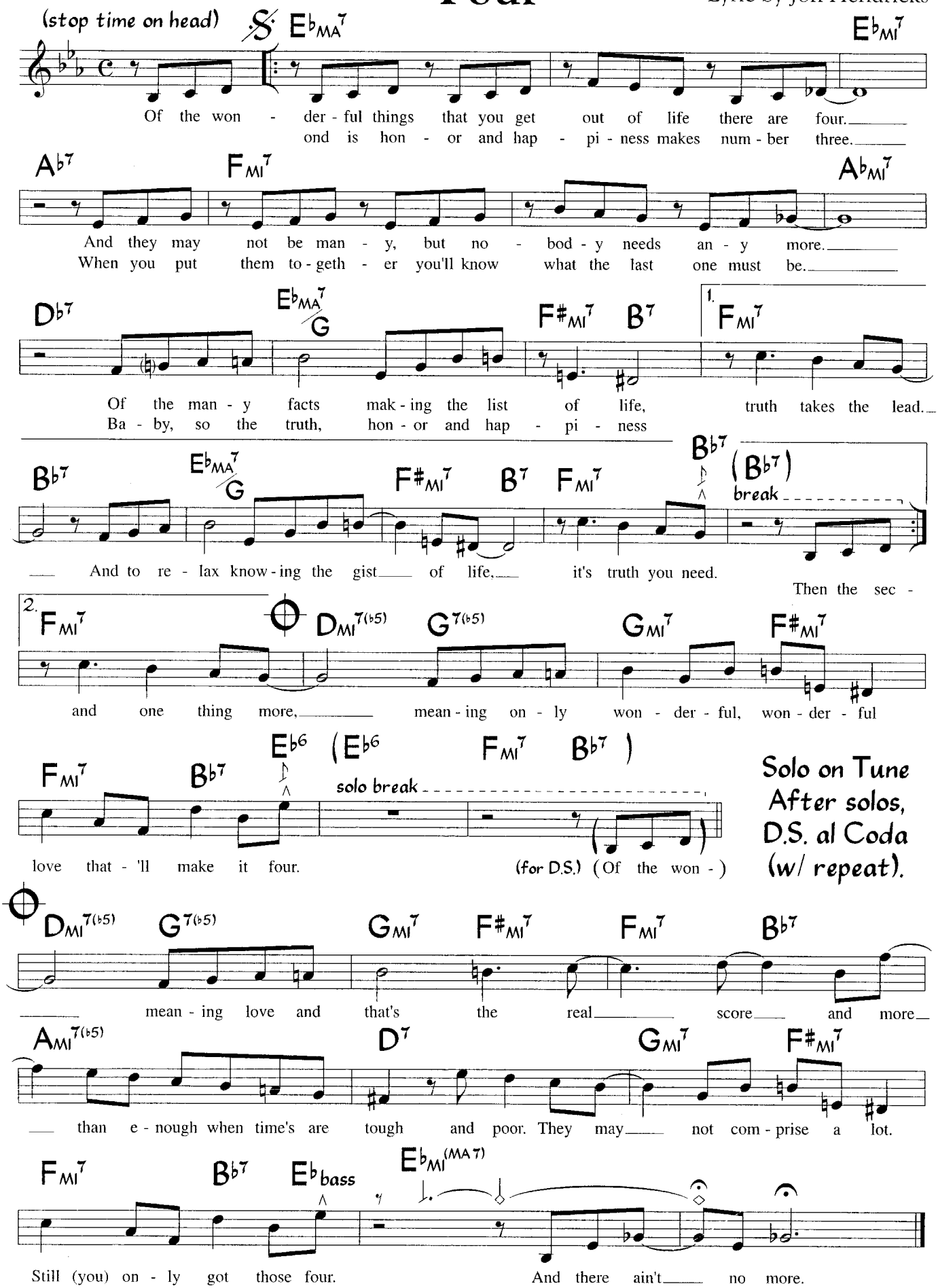
3. Sample Guitar Voicings (for chords with alterations)



Four

Music by Miles Davis
Lyric by Jon Hendricks

Medium Swing (♩ = 178)
(stop time on head)



The rhythm section plays stop time in bars 1, 2, 5 & 6 of letter A. Omit these stops and all breaks during solos except at the "solo break" before each new solo and before the Out head. Chords in parentheses are used for solos.

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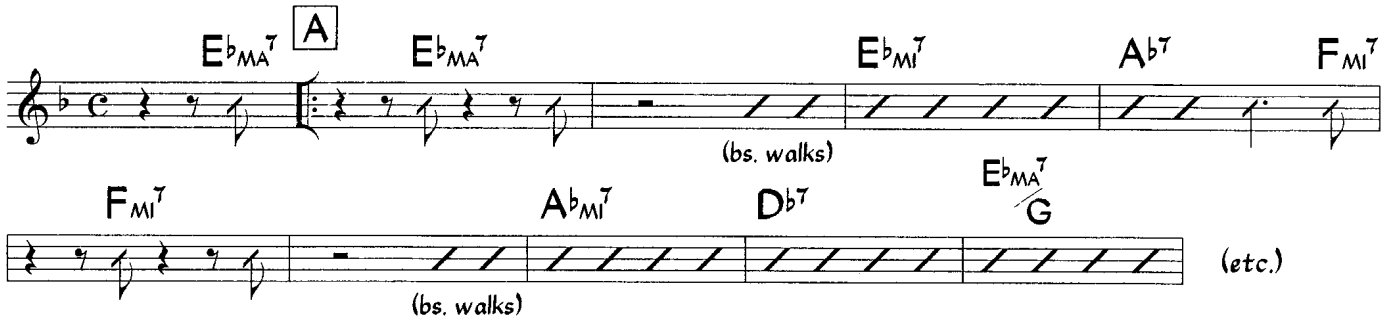
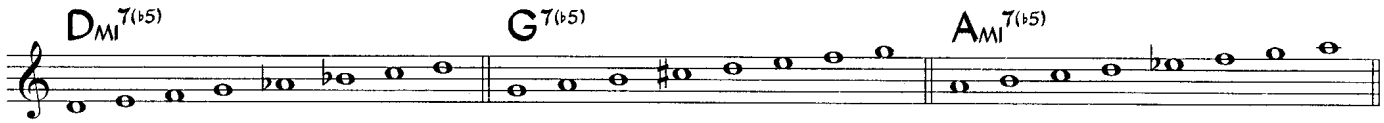
SUPPLEMENTAL MATERIAL - Four

1. Performance Notes - Rhythm section hits for head

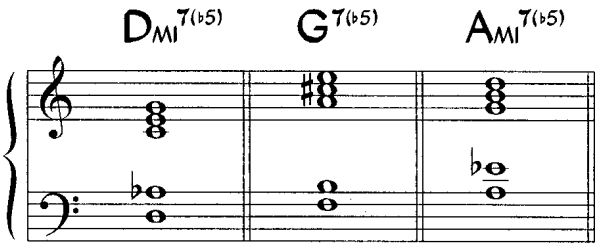


Omit stops and breaks during solos except the "solo break" before each new solo.

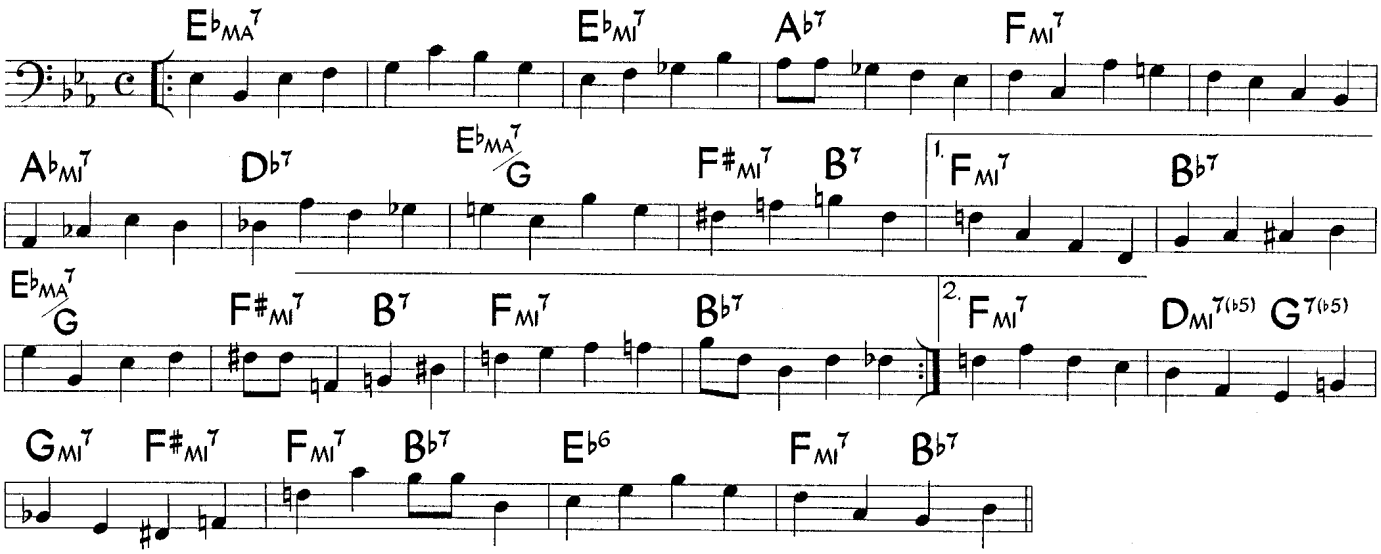
2. Scales For Soloing (for chords with alterations)



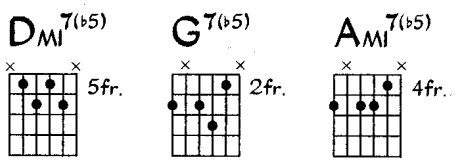
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For solos

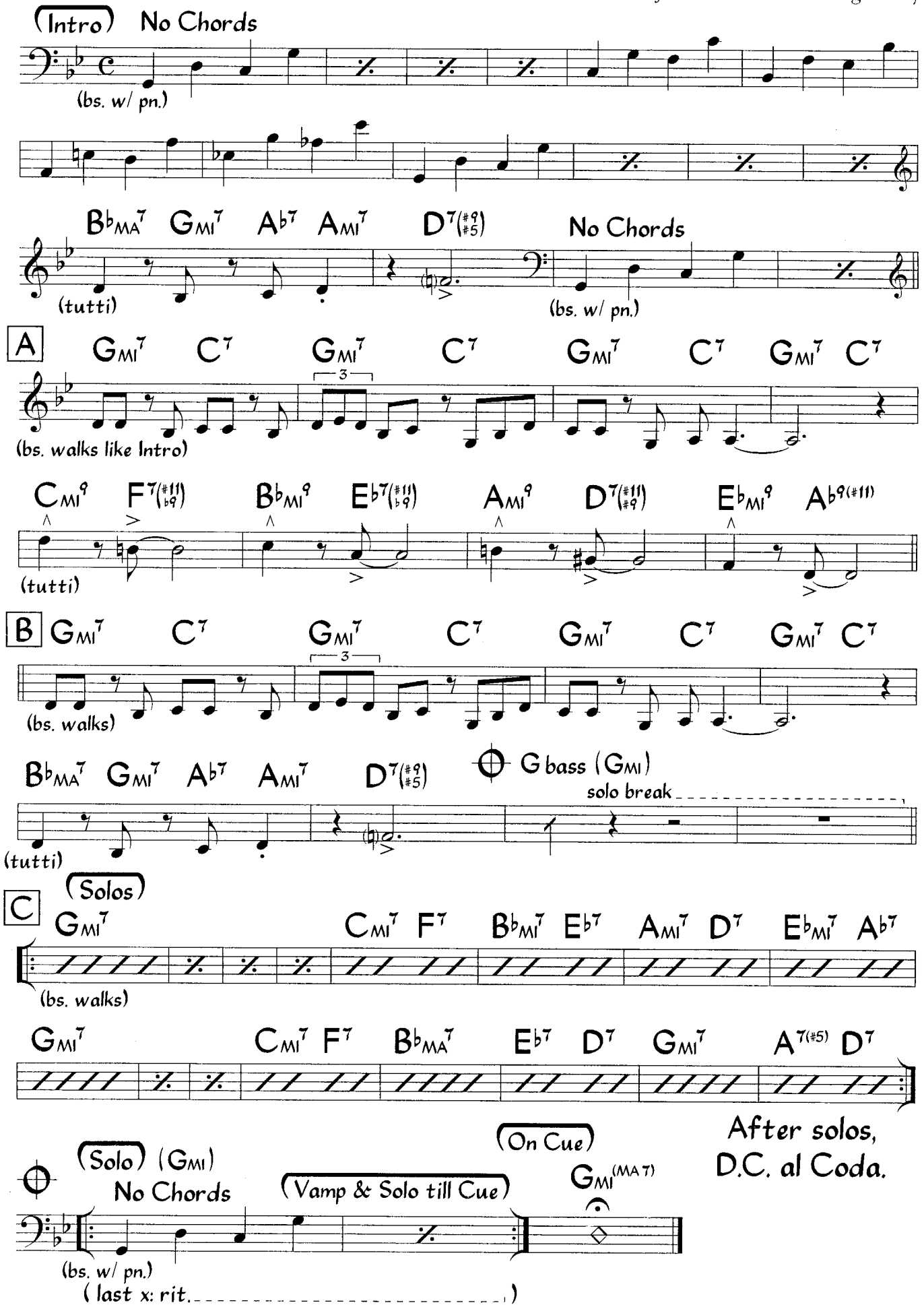


5. Sample Guitar Voicings (for chords with alterations)



Four On Six

John L. "Wes" Montgomery



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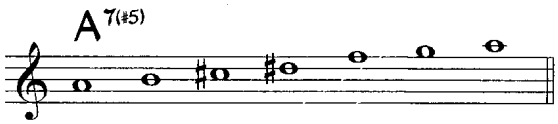
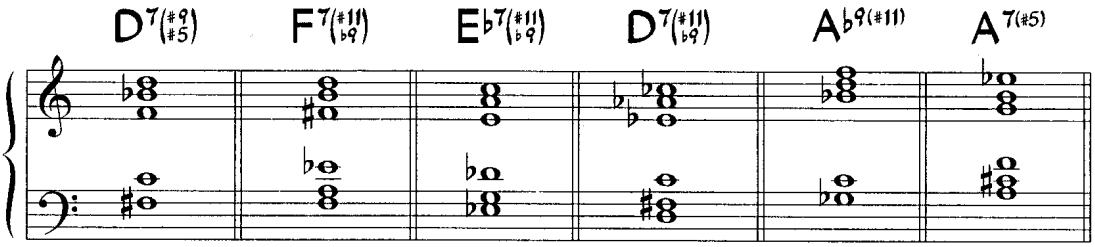
SUPPLEMENTAL MATERIAL - Four On Six

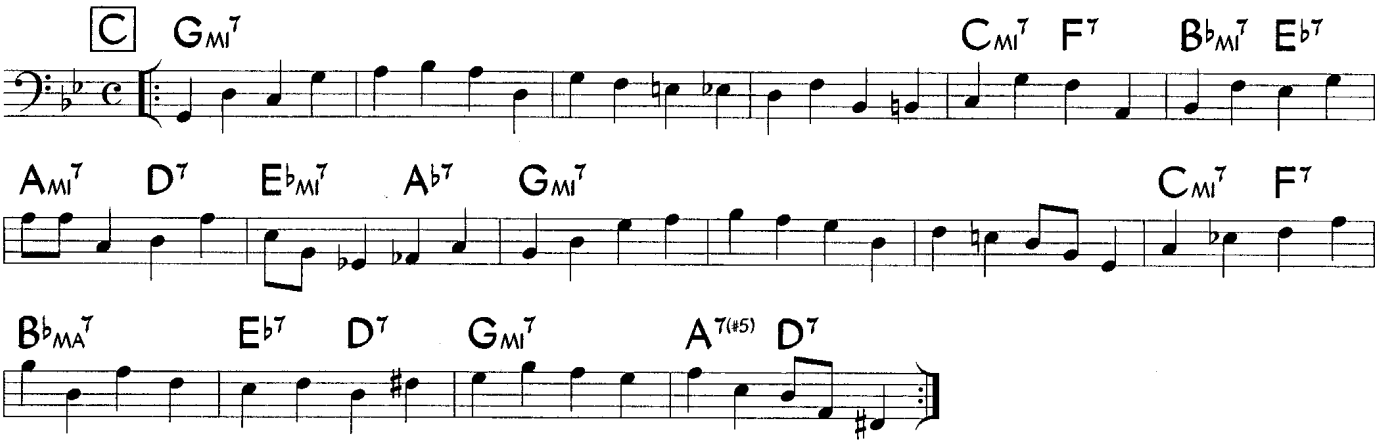
1. Scales For Soloing (for chords with alterations)



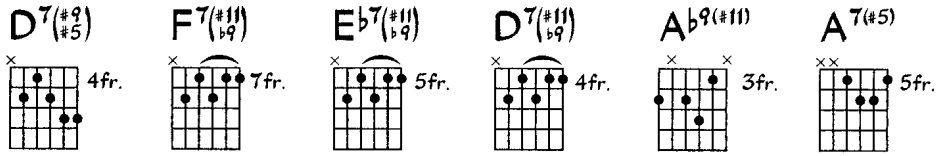
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

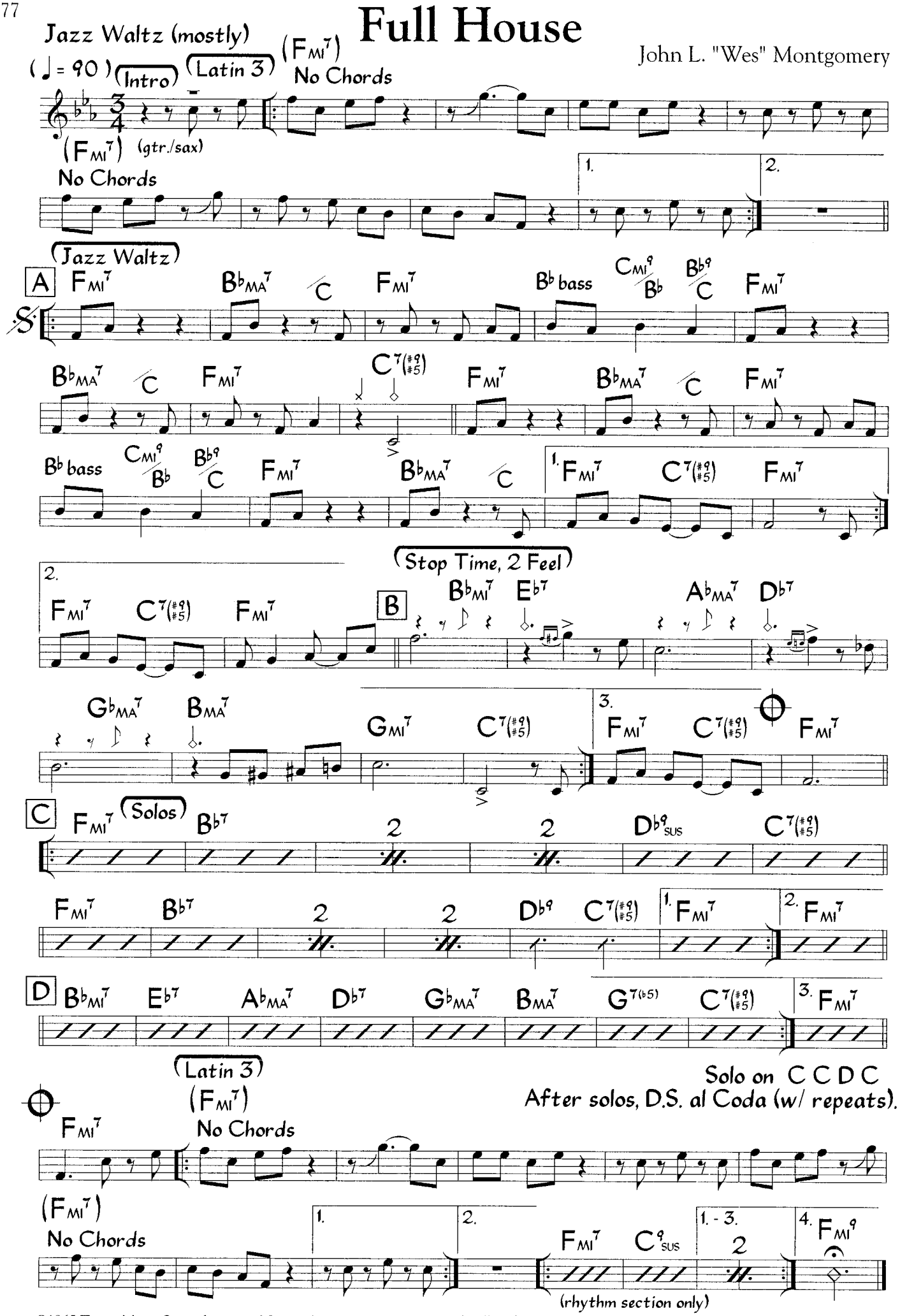


4. Sample Guitar Voicings (for chords with alterations)



Full House

John L. "Wes" Montgomery



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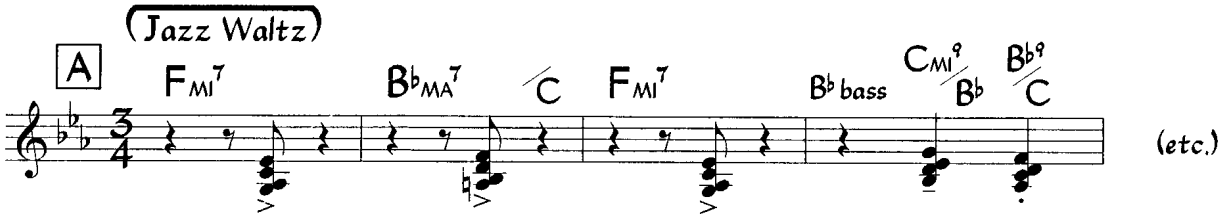
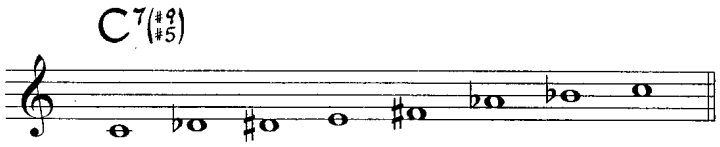
SUPPLEMENTAL MATERIAL - Full House

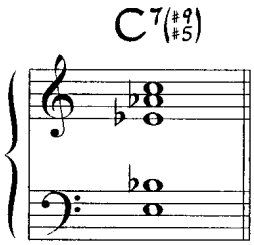
1. Performance Notes - Sample piano comping



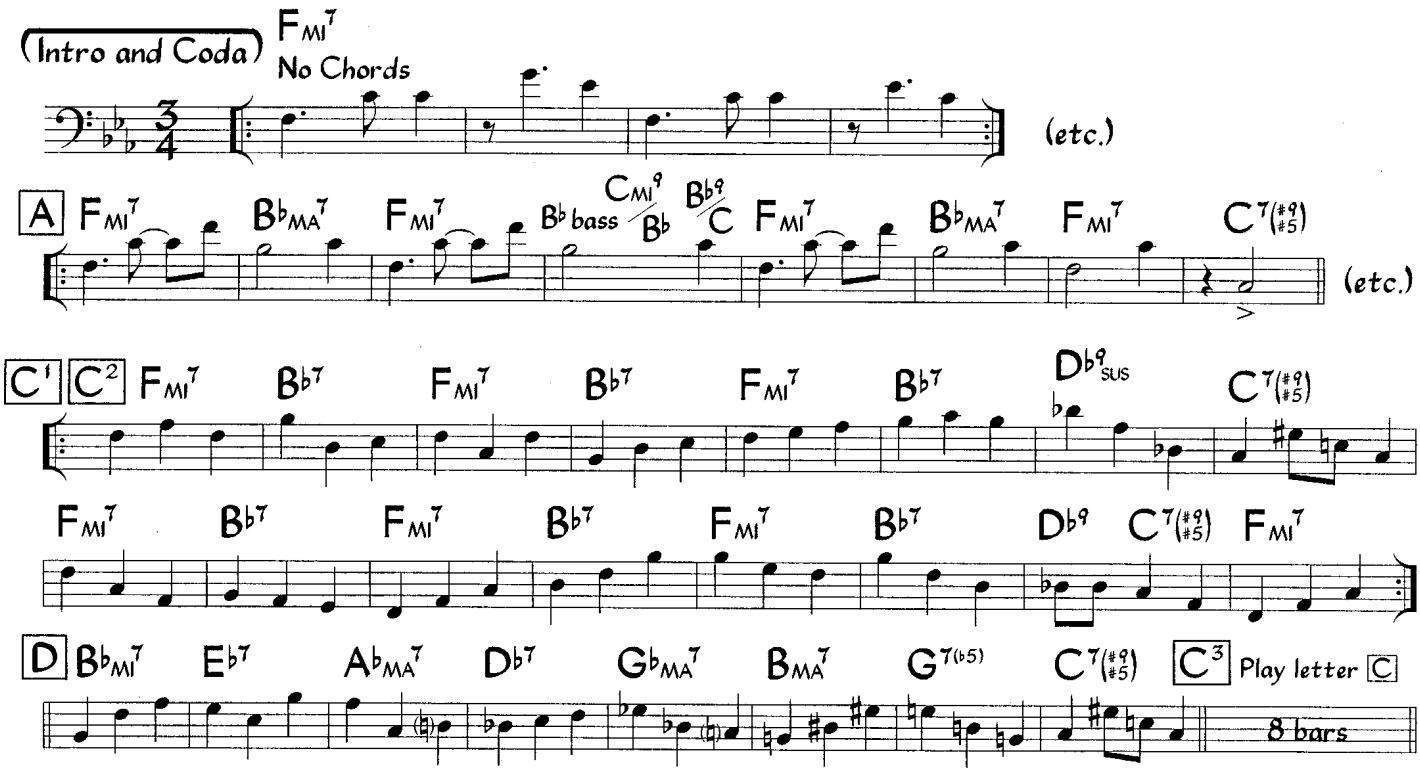
2. Scales For Soloing (for chords with alterations)



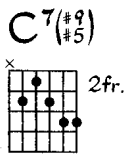
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line



5. Sample Guitar Voicings (for chords with alterations)

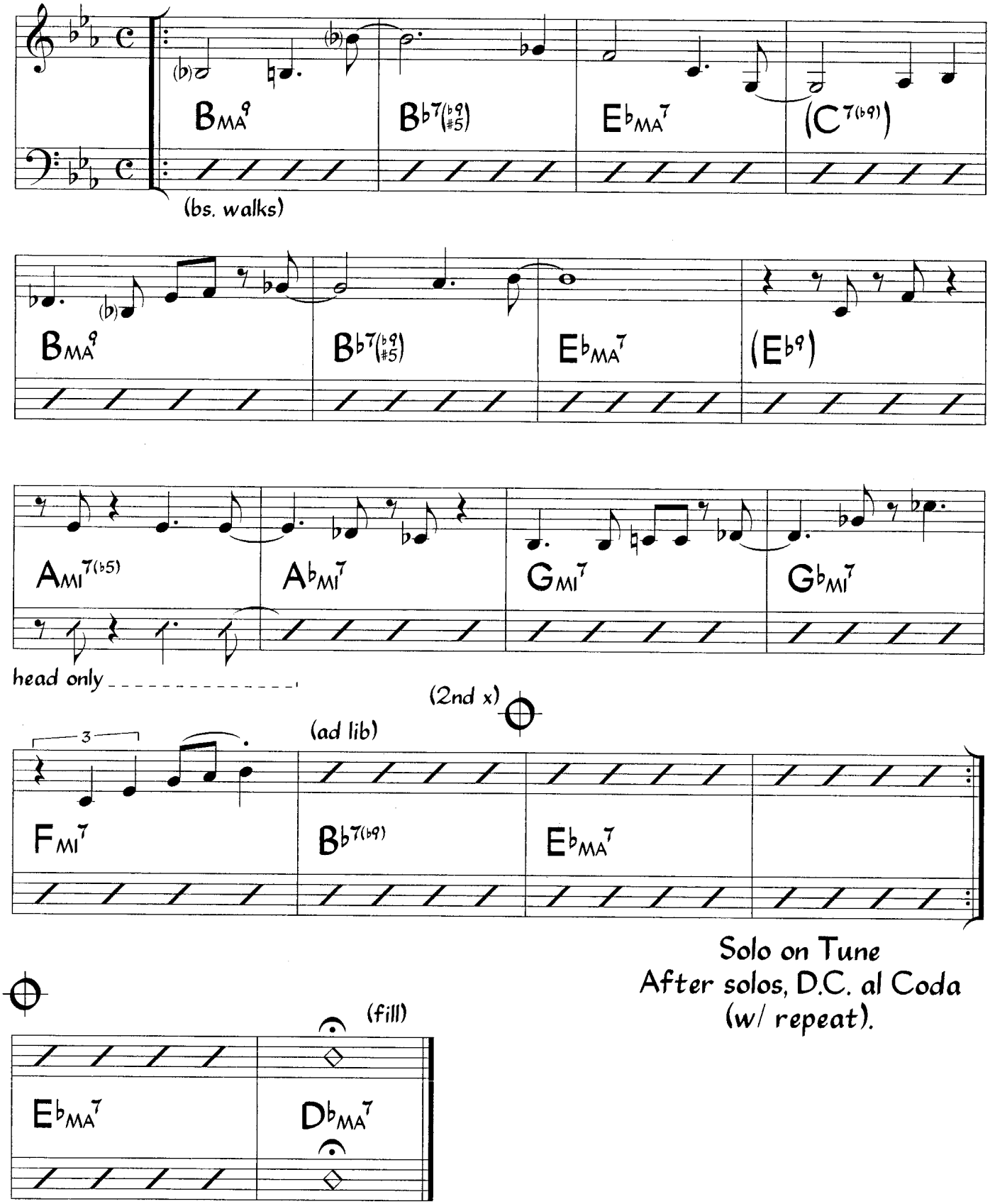


Fast Swing

(♩ = 290 - 300)

Fuscia Swing Song

Sam Rivers



Solo on Tune
After solos, D.C. al Coda
(w/ repeat).

Chords in parentheses are not used on the head, but are optional for solos.
The rhythm section figure in bar 9 is played only on the head.
The head is played 2 x's before and after solos.
This tune is based on the chord progression of the A section of Cole Porter's "Night And Day".

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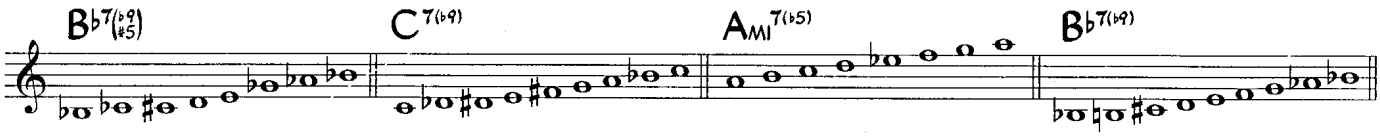
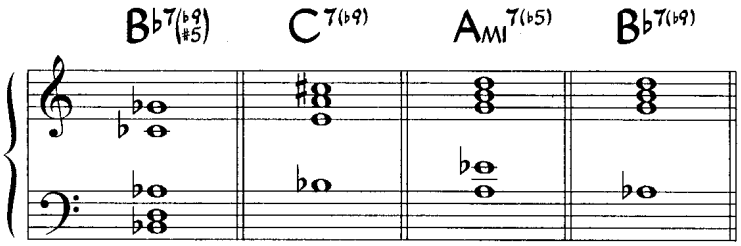
SUPPLEMENTAL MATERIAL - Fuscia Swing Song

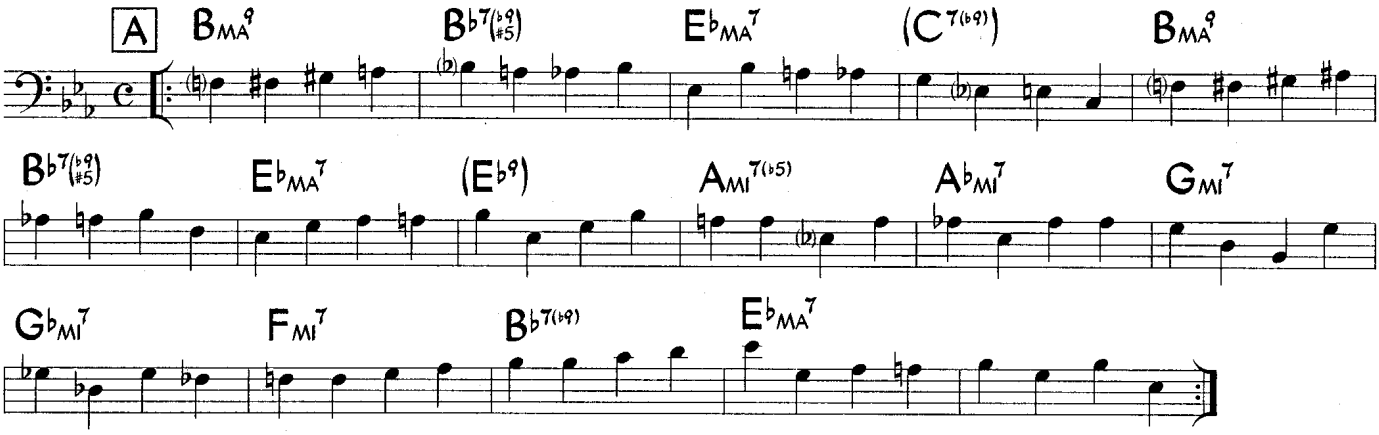
1. Scales For Soloing (for chords with alterations)



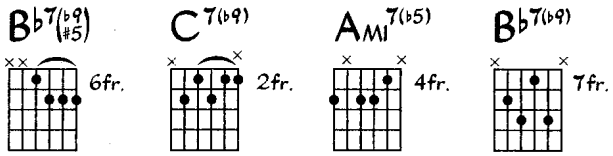
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



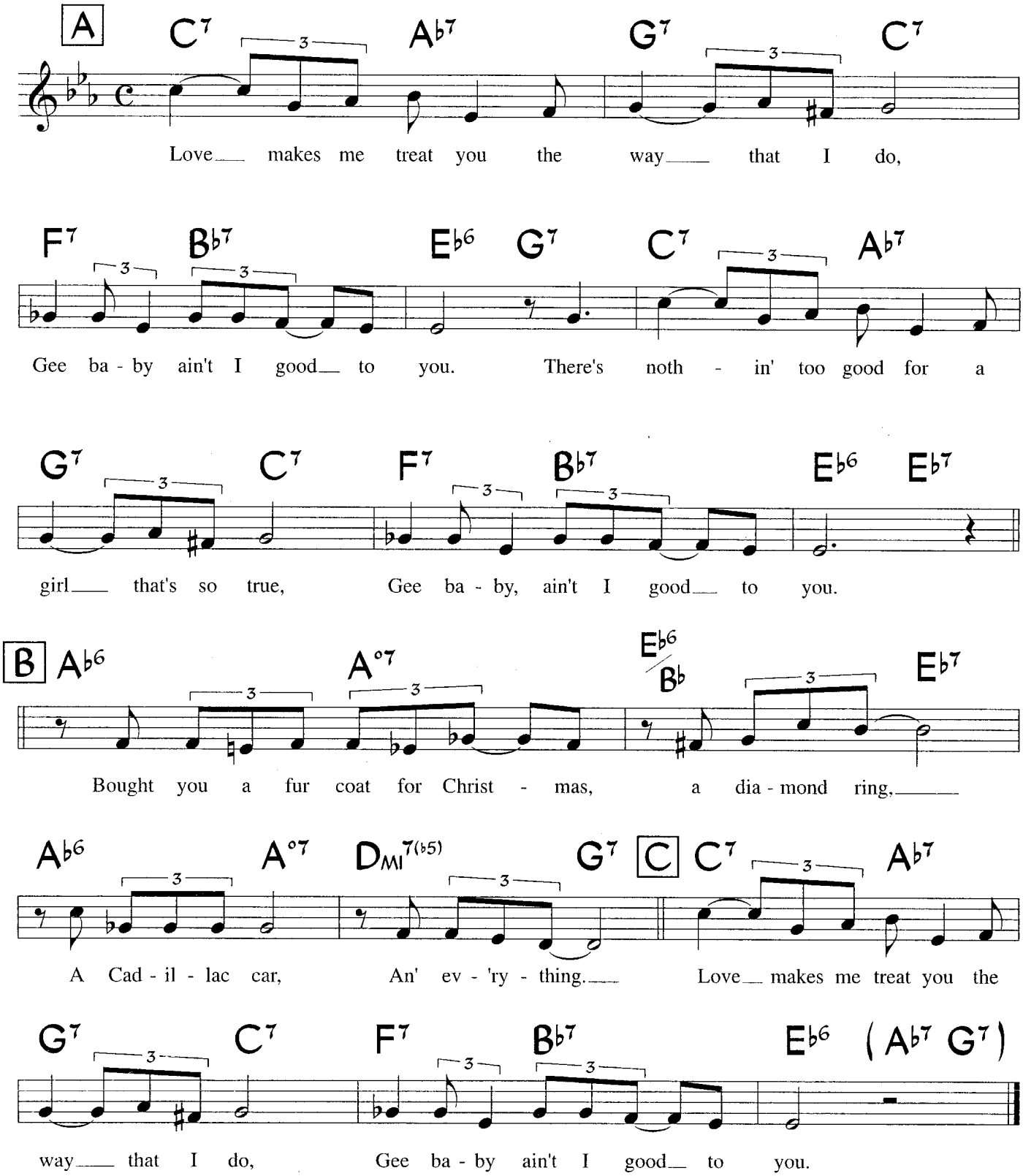
4. Sample Guitar Voicings (for chords with alterations)



Gee Baby Ain't I Good To You?

Music by Don Redman
Lyric by Don Redman & Andy Razaf

Medium-Slow Swing (Bluesy)



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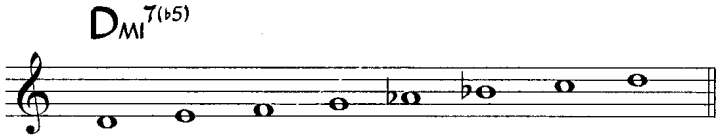
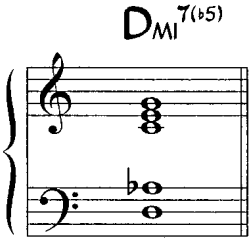
SUPPLEMENTAL MATERIAL - Gee Baby Ain't I Good To You?

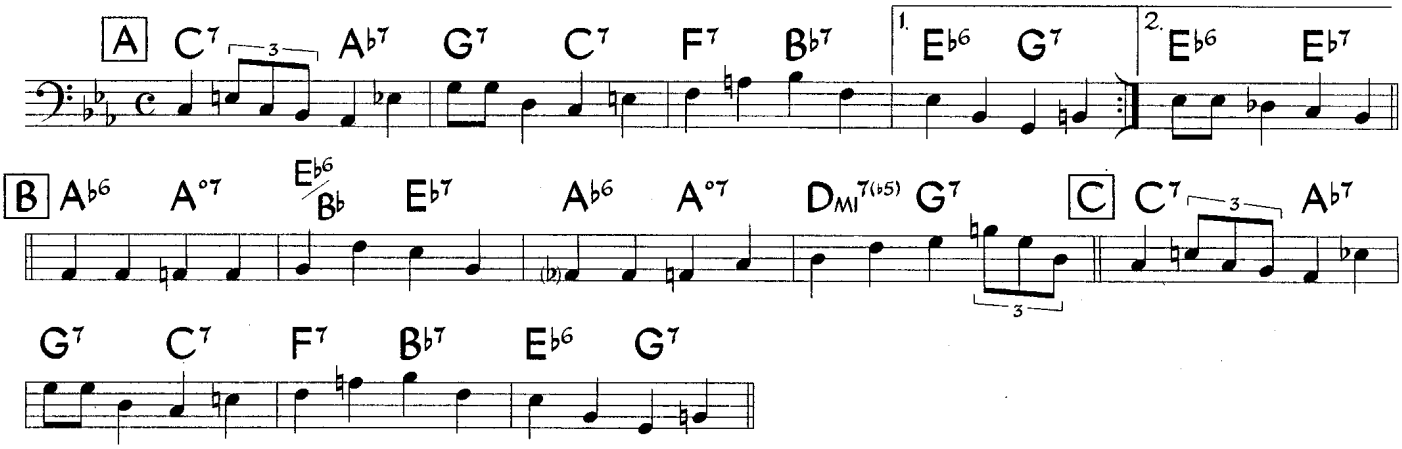
1. Scales For Soloing (for chords with alterations)



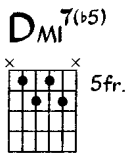
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

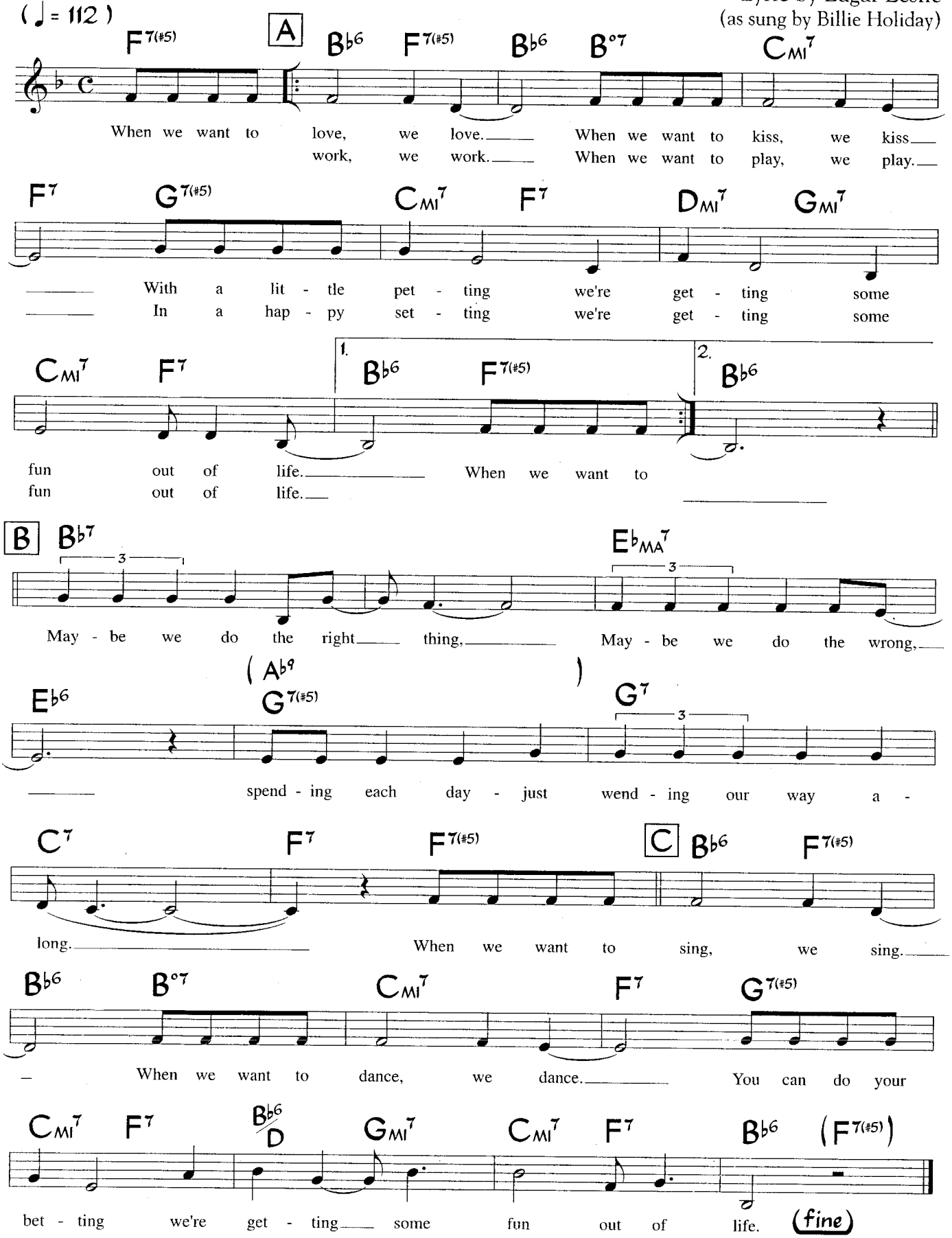


Getting Some Fun Out Of Life

Medium Swing

(♩ = 112)

Music by Joe Burke
Lyric by Edgar Leslie
(as sung by Billie Holiday)



This melody differs considerably from the published sheet music.
Joe Williams sang this song much slower (♩ = 80).

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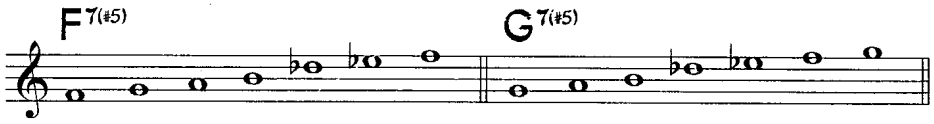
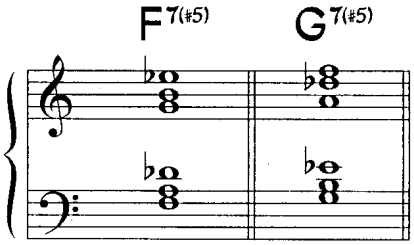
SUPPLEMENTAL MATERIAL - Getting Some Fun Out Of Life

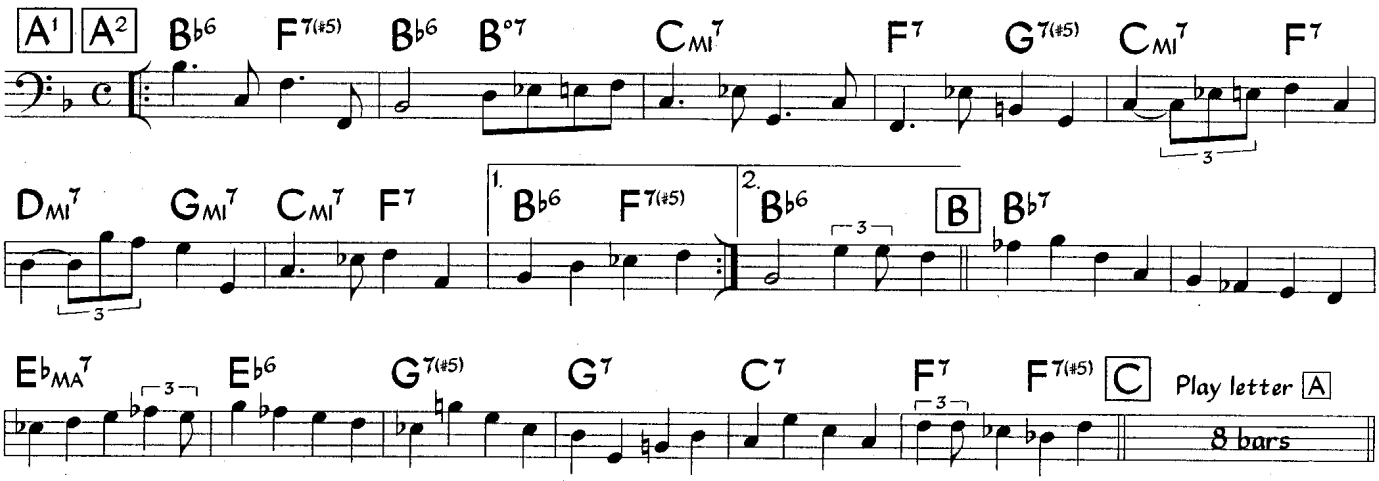
1. Scales For Soloing (for chords with alterations)



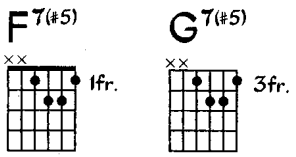
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Head

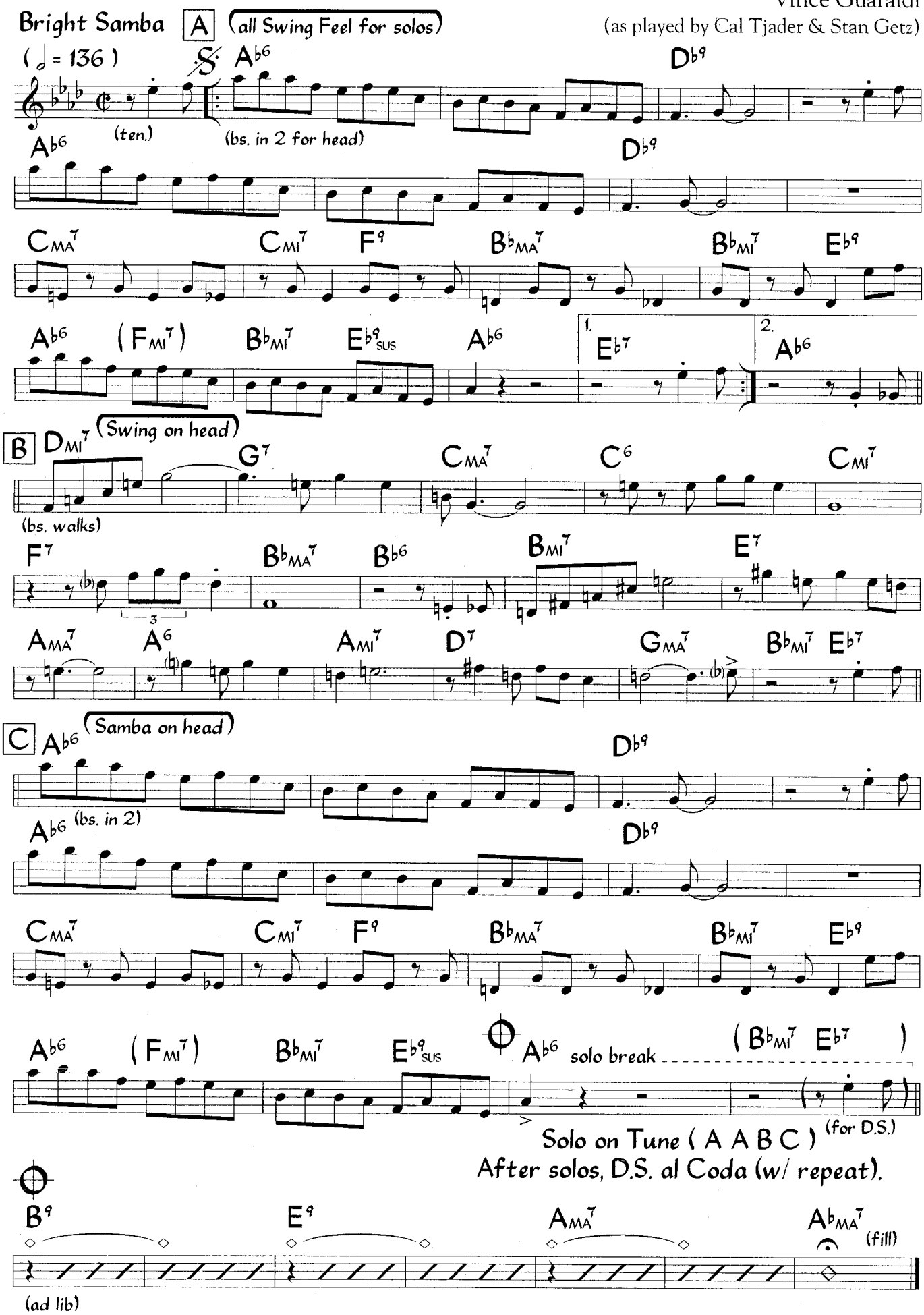


4. Sample Guitar Voicings (for chords with alterations)



Ginza Samba

Vince Guaraldi
(as played by Cal Tjader & Stan Getz)



Tenor sounds one octave lower than written. Bass walks for solos.

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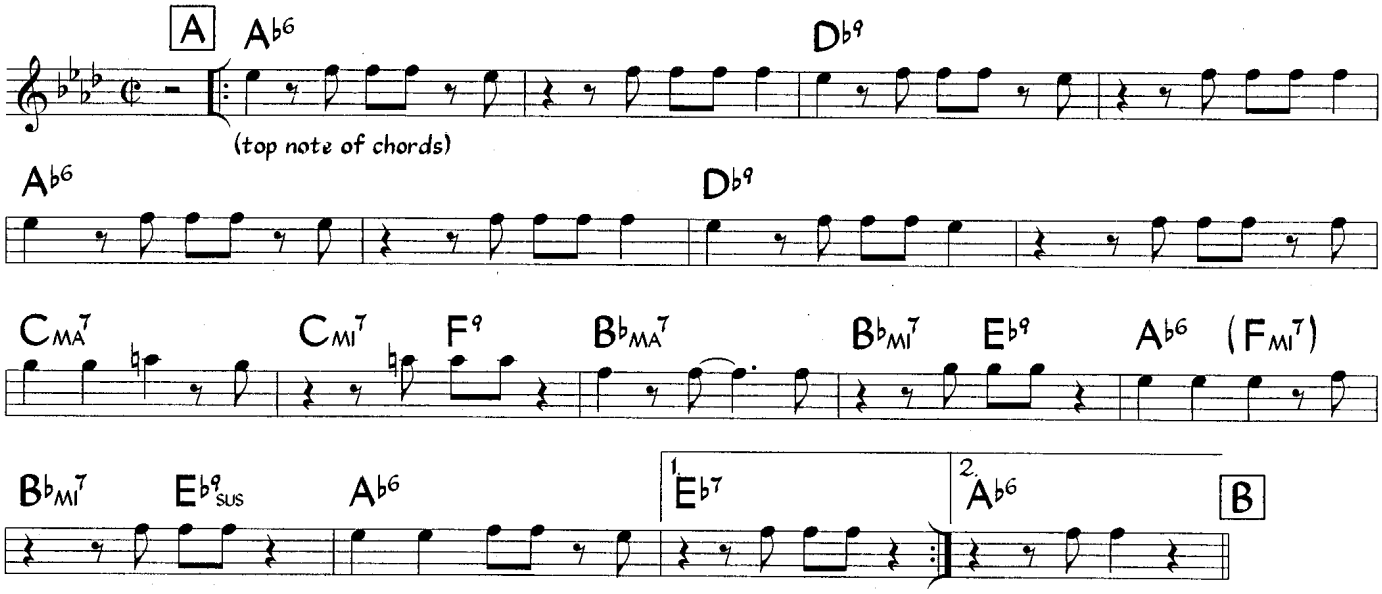
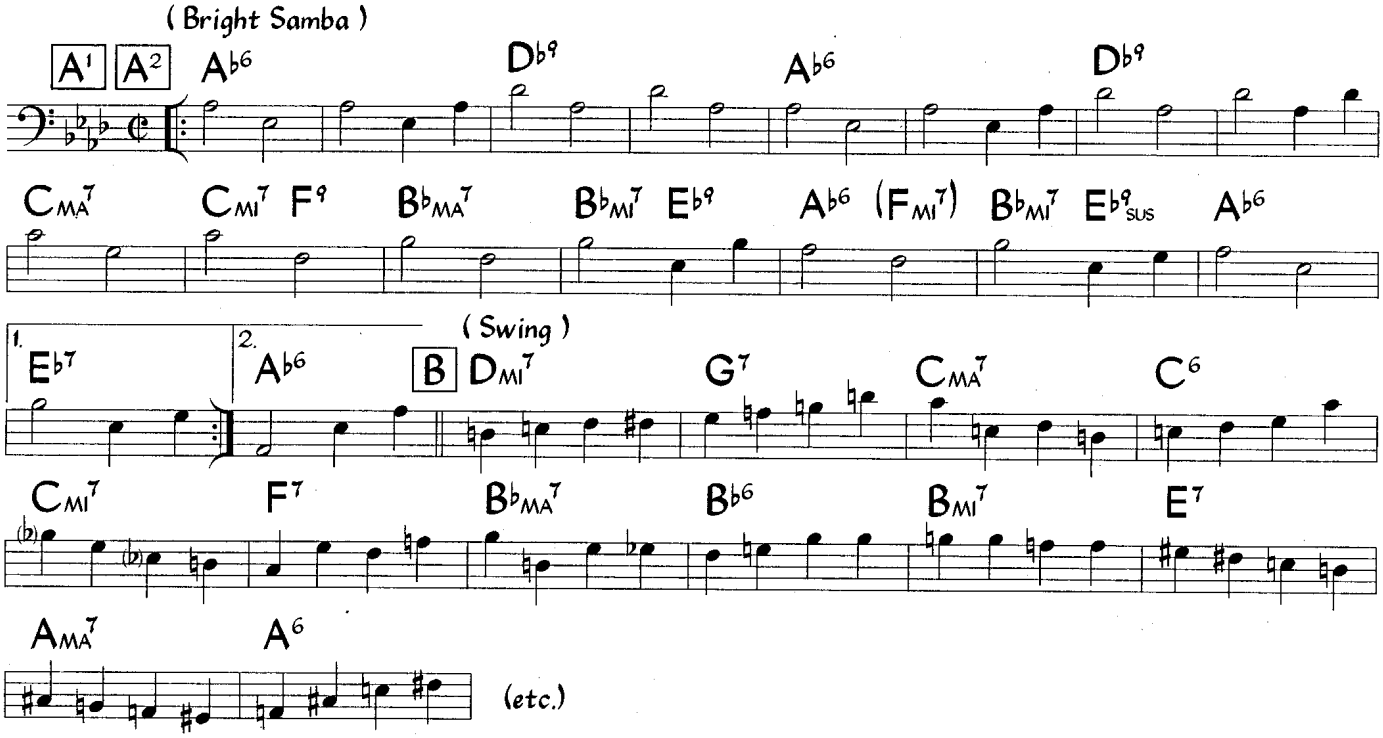
SUPPLEMENTAL MATERIAL - Ginza Samba

1. Performance Notes - Sample guitar comping on head

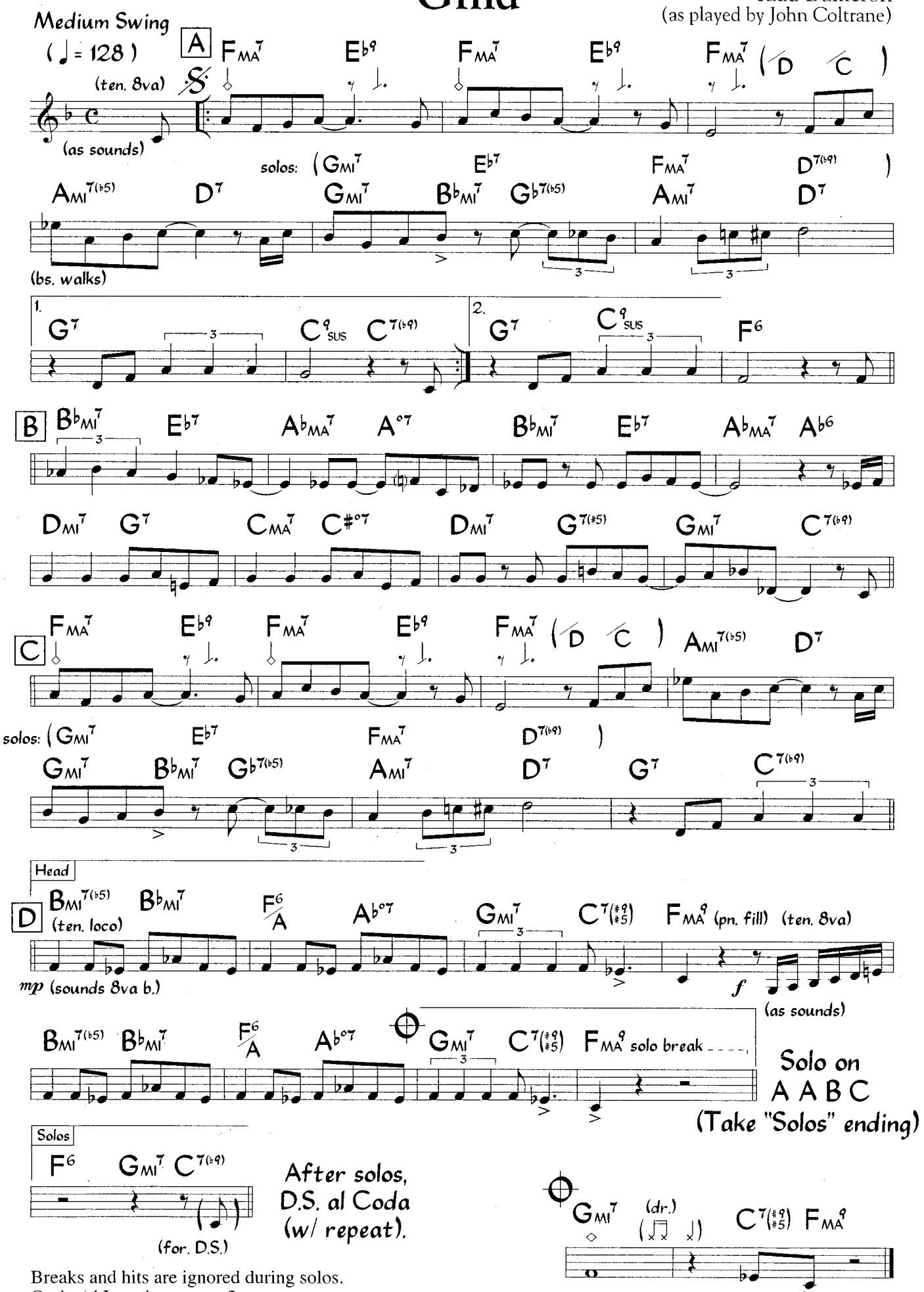


2. Sample Bass Line For Head



Gnid

Tadd Dameron
(as played by John Coltrane)



Breaks and hits are ignored during solos.
Optional Intro is on page 2.

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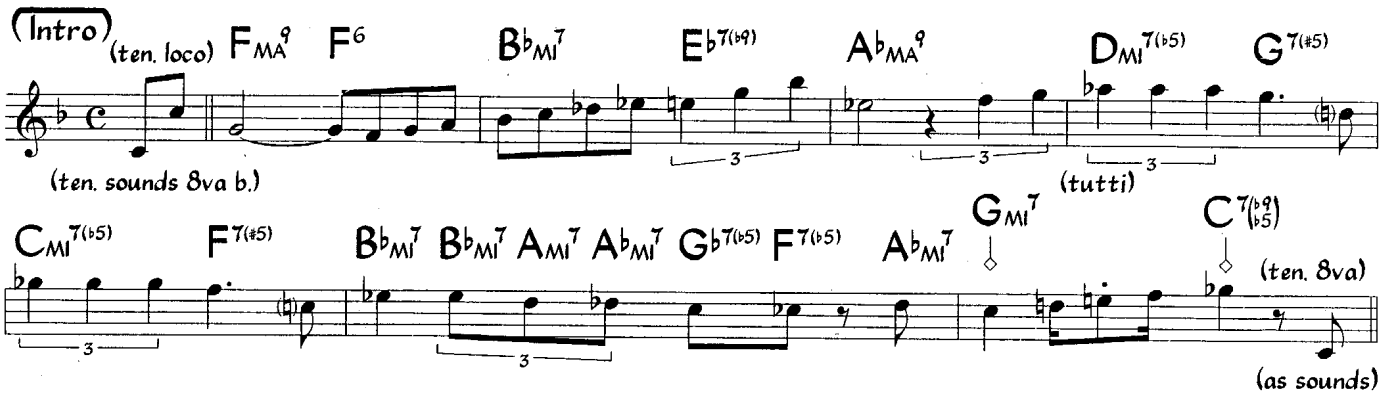
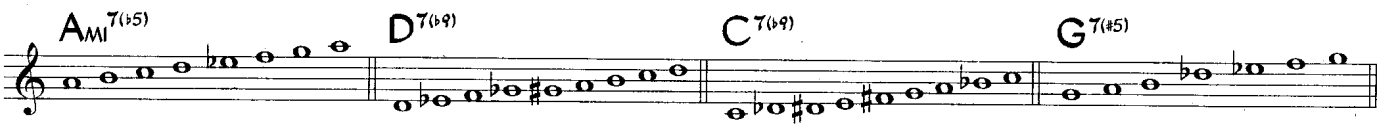
SUPPLEMENTAL MATERIAL - Gnid

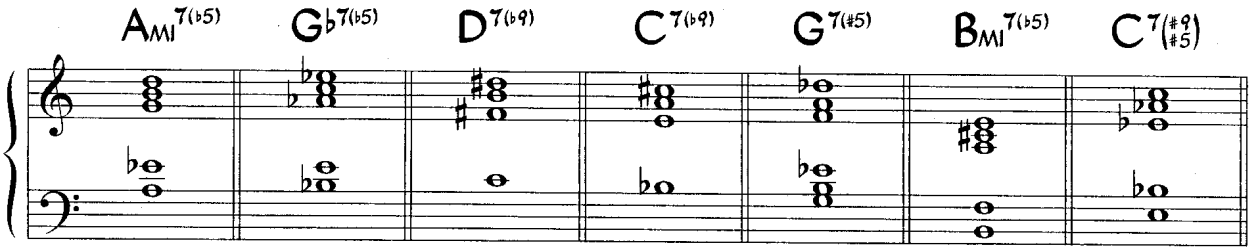
1. Performance Notes - Optional introduction



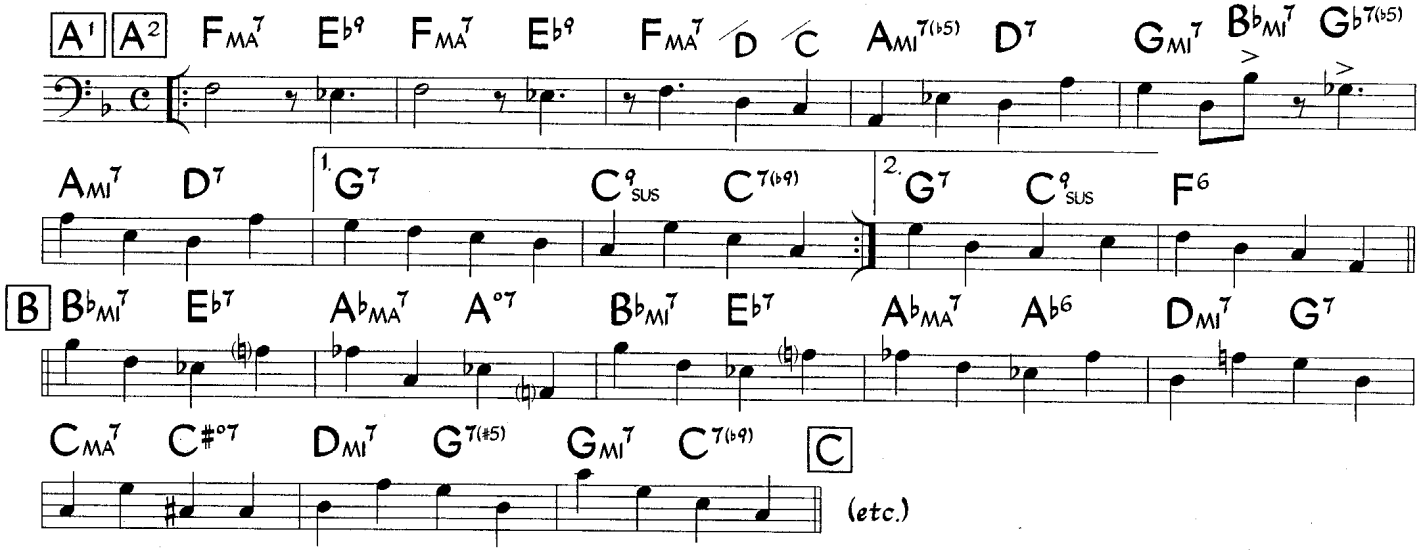
2. Scales For Soloing (for chords with alterations)



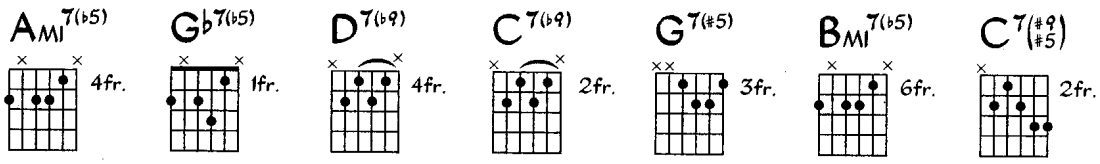
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Head

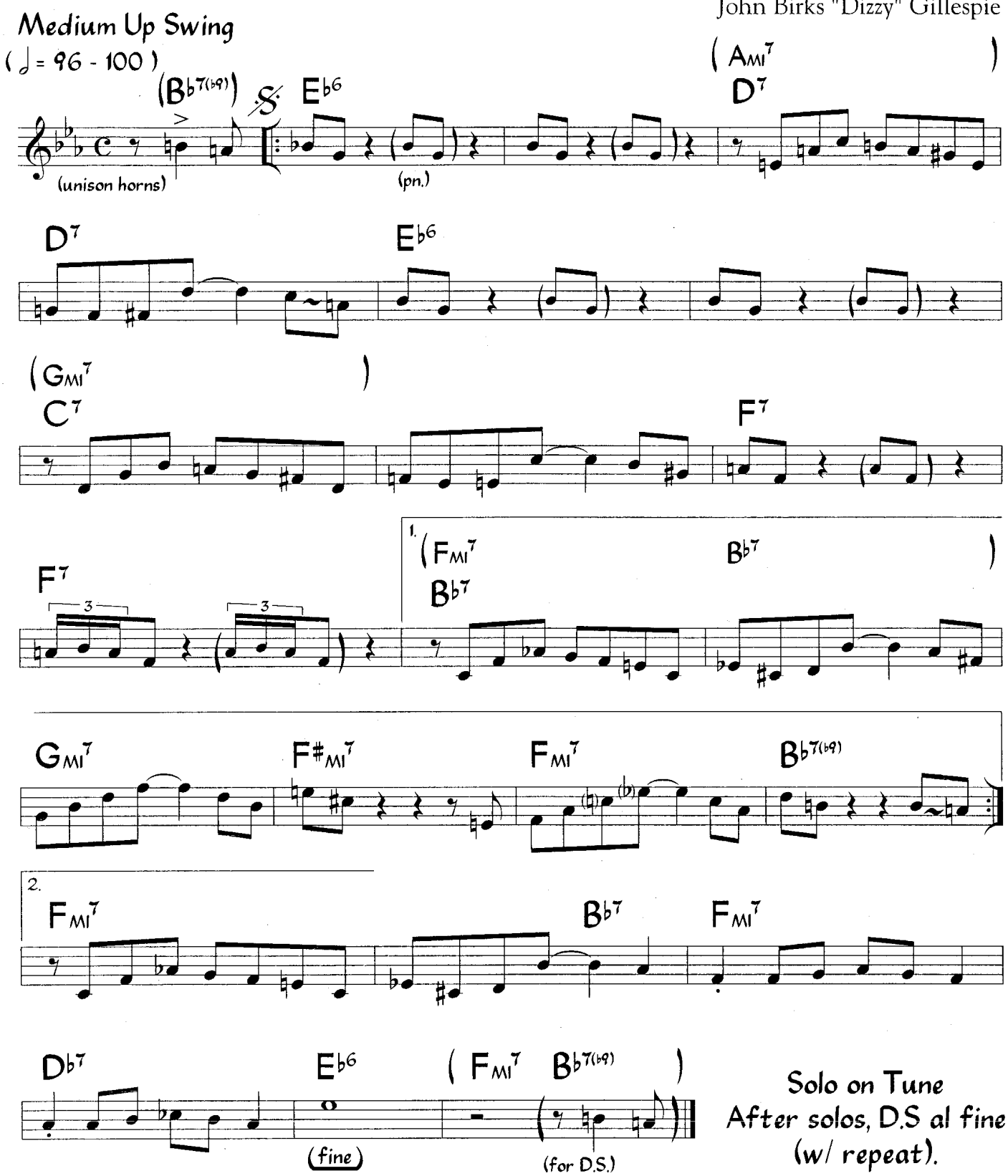


5. Sample Guitar Voicings (for chords with alterations)



Groovin' High

Charlie Parker
John Birks "Dizzy" Gillespie



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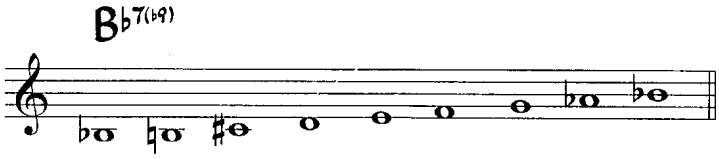
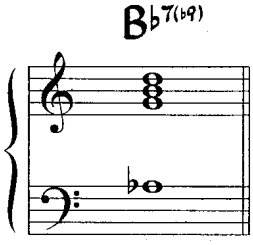
SUPPLEMENTAL MATERIAL - Groovin' High

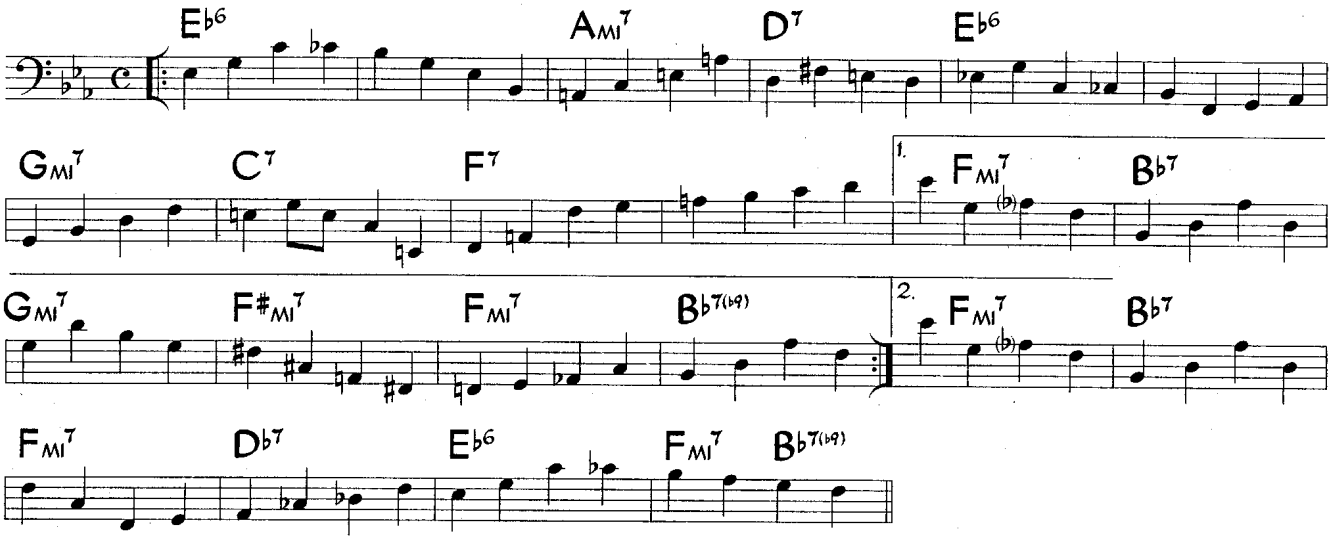
1. Scales For Soloing (for chords with alterations)



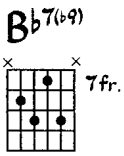
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

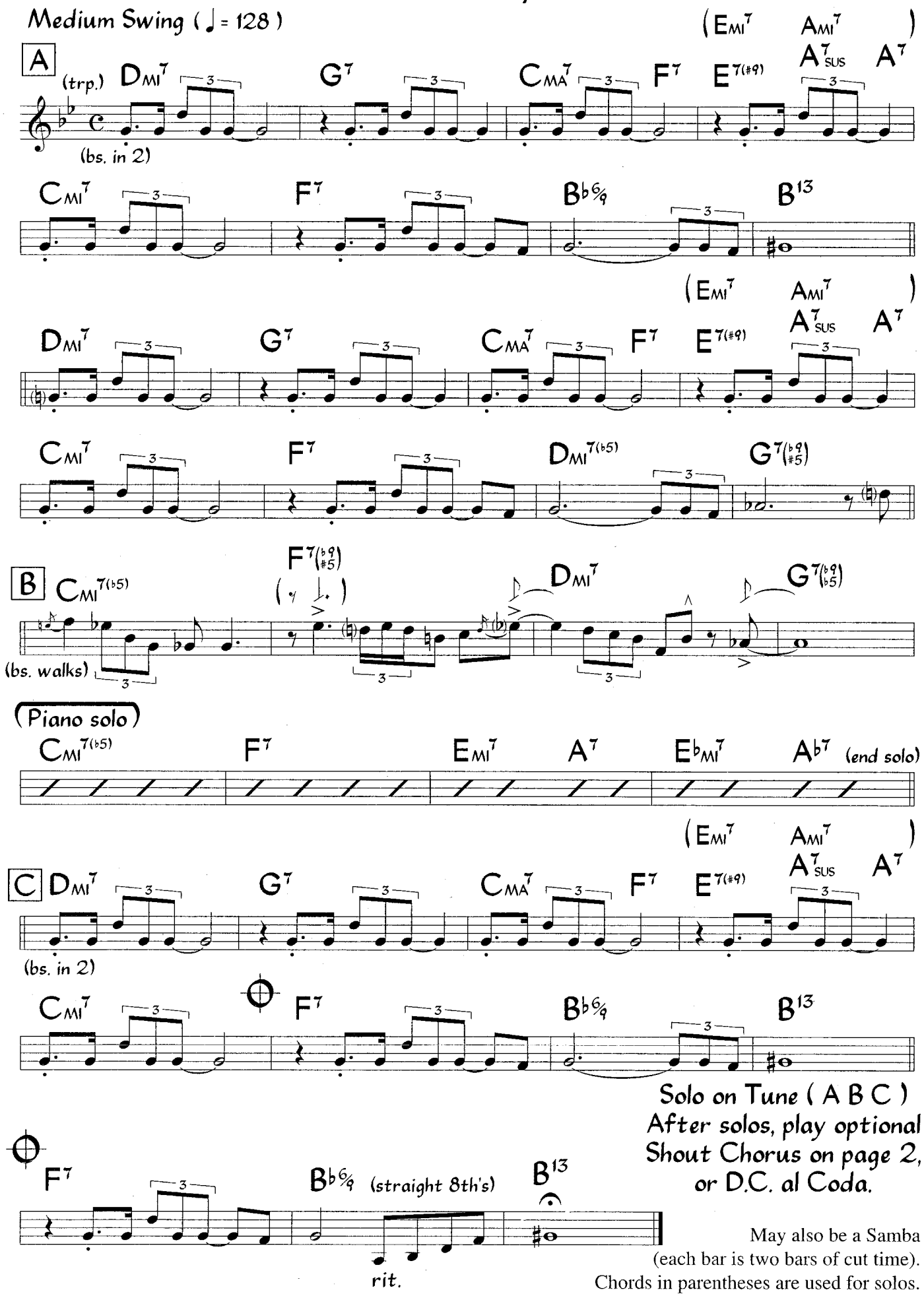


4. Sample Guitar Voicings (for chords with alterations)



Hi Fly

Randy Weston
(as played by Cannonball Adderley)



Solo on Tune (A B C)
After solos, play optional
Shout Chorus on page 2,
or D.C. al Coda.

May also be a Samba
(each bar is two bars of cut time).
Chords in parentheses are used for solos.
For solos, bass walks and hits are ignored.

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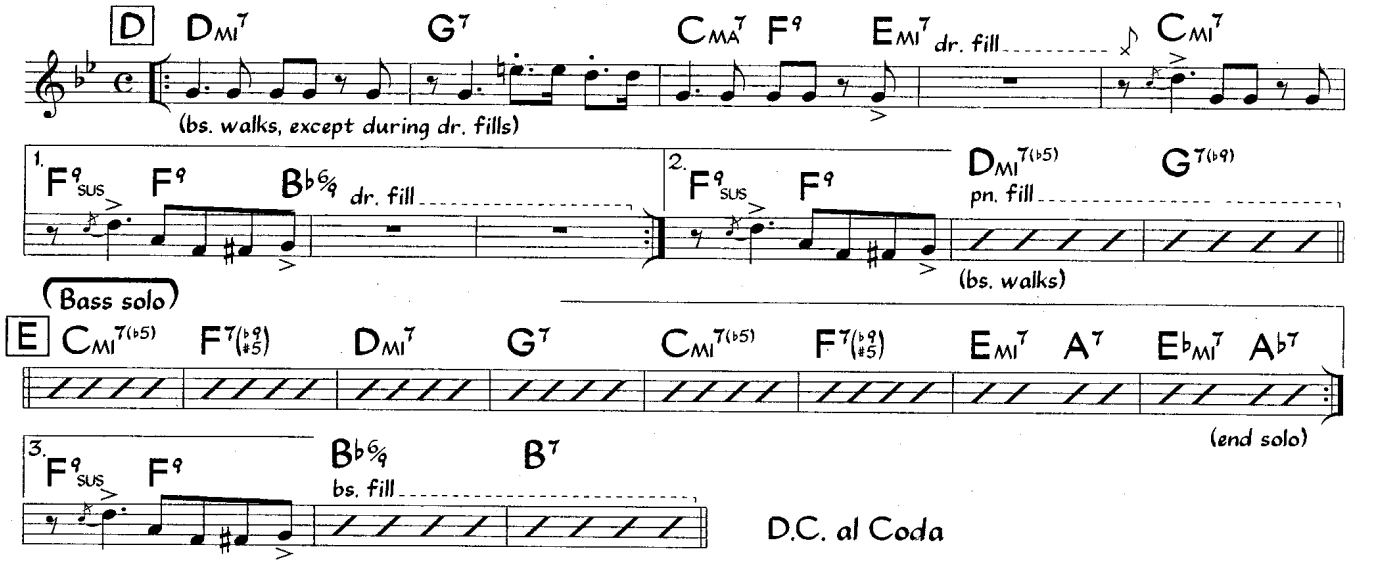
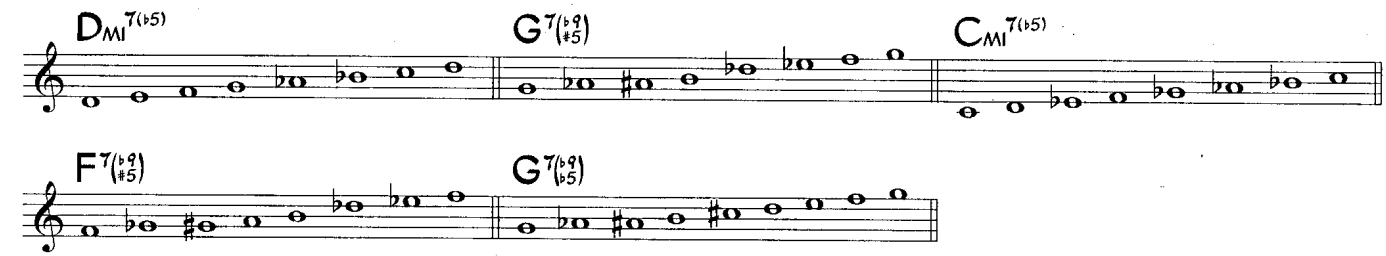
SUPPLEMENTAL MATERIAL - Hi Fly

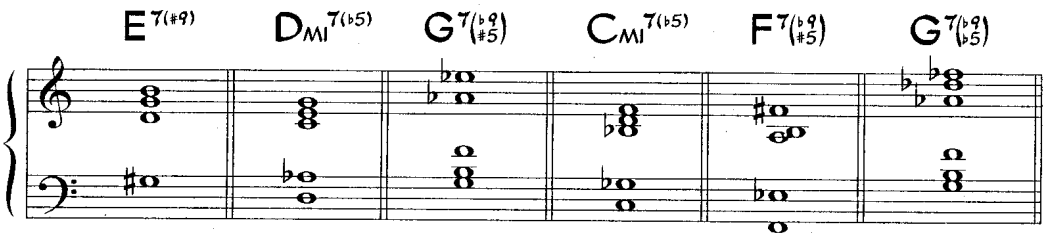
1. Performance Notes - "Shout chorus" after solos



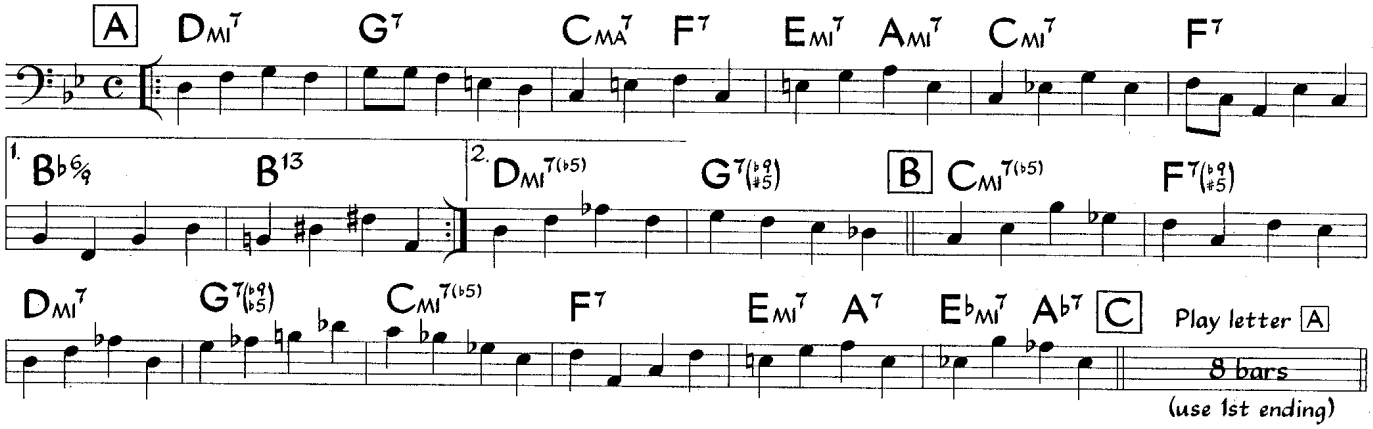
2. Scales For Soloing (for chords with alterations)



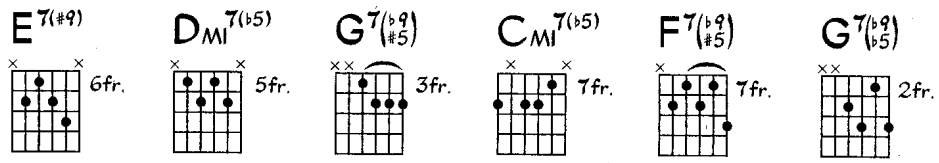
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos

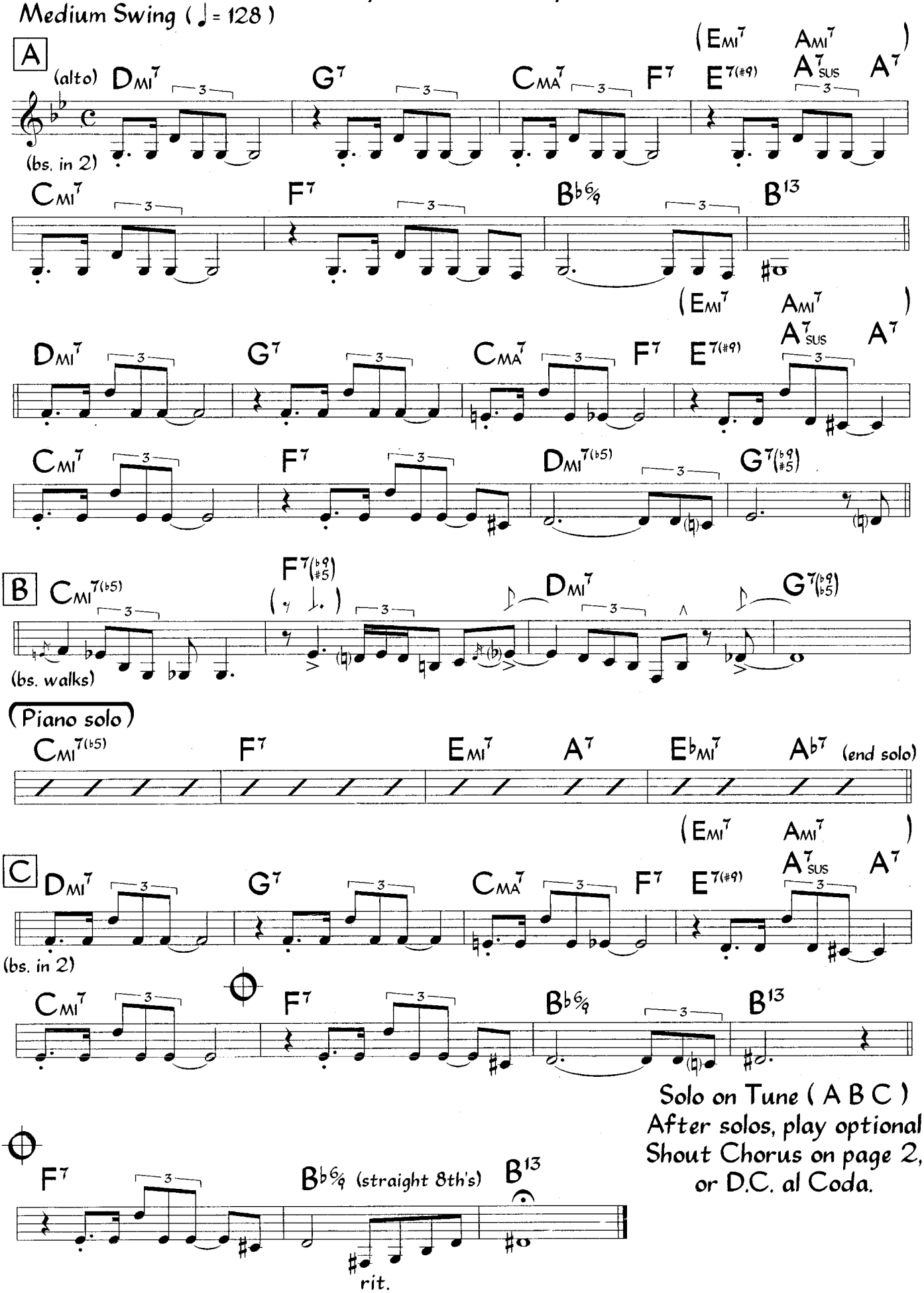


5. Sample Guitar Voicings (for chords with alterations)



Hi Fly (Harmony Part)

Medium Swing (♩ = 128)

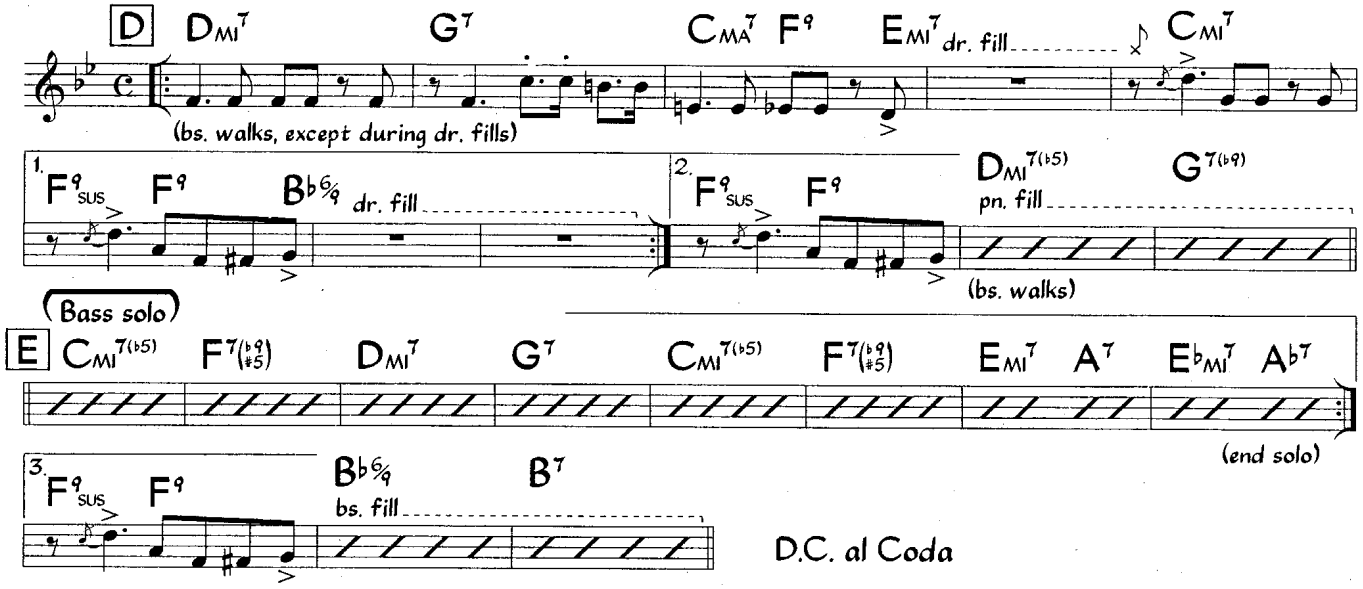


Solo on Tune (A B C)
After solos, play optional
Shout Chorus on page 2,
or D.C. al Coda.

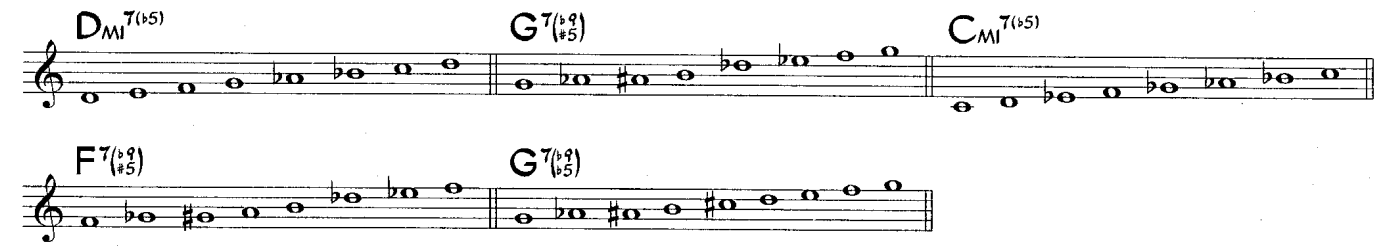
May also be a Samba (each bar is 2 bars of cut time). Chords in parentheses are used for solos.
Bass walks for solos. Hits are ignored during solos.

SUPPLEMENTAL MATERIAL - Hi Fly

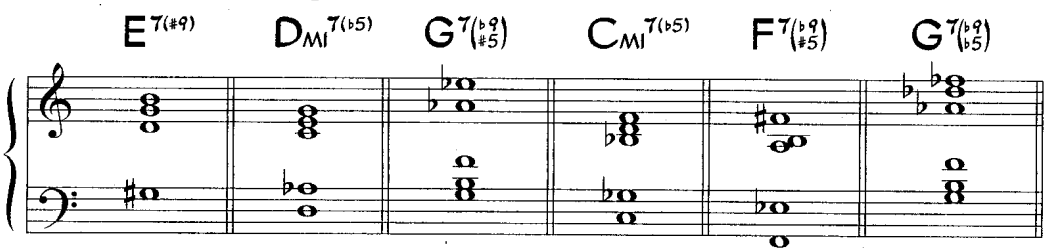
1. Performance Notes - "Shout chorus" after solos



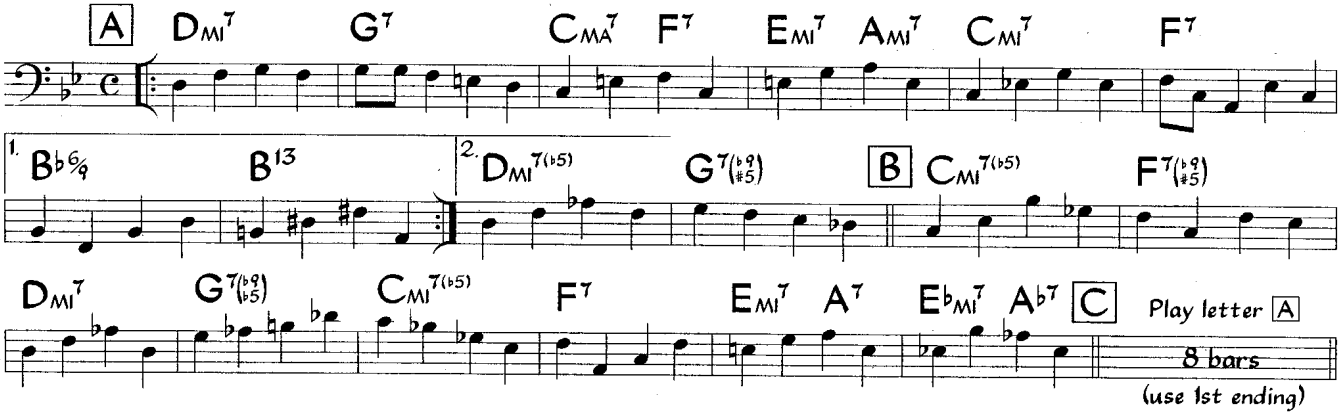
2. Scales For Soloing (for chords with alterations)



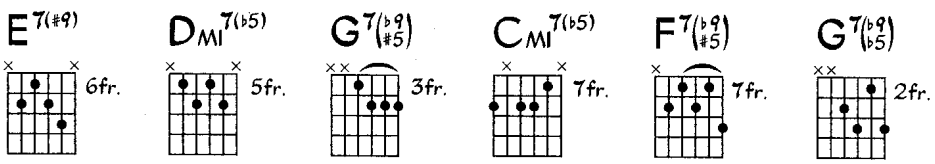
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos



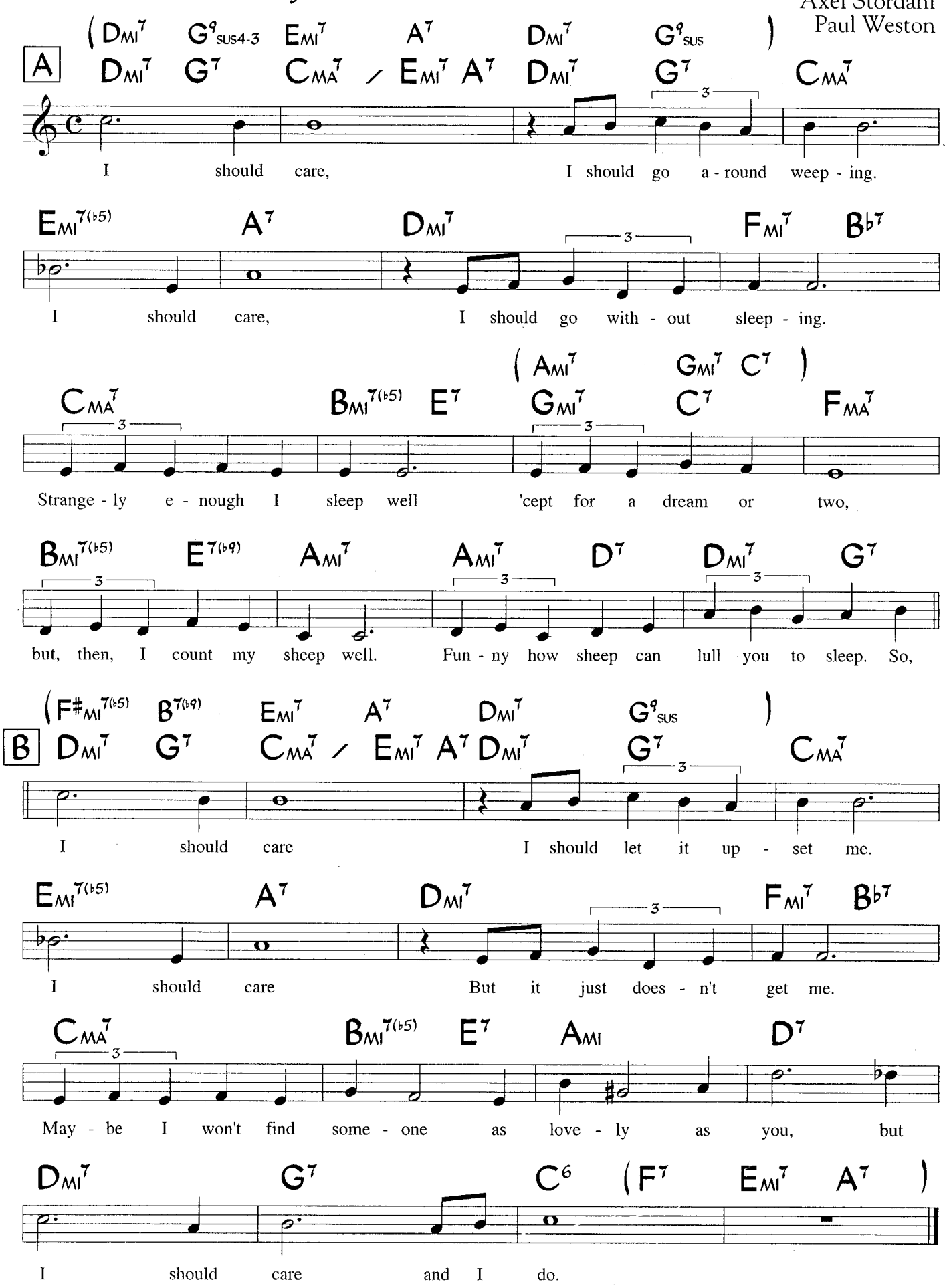
5. Sample Guitar Voicings (for chords with alterations)



I Should Care

Ballad or Medium Swing

Sammy Cahn
Axel Stordahl
Paul Weston



Chords in parentheses are alternate chords.

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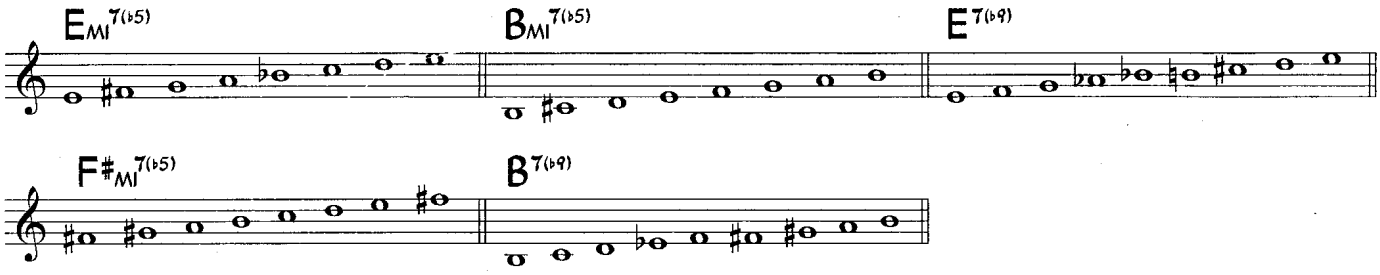
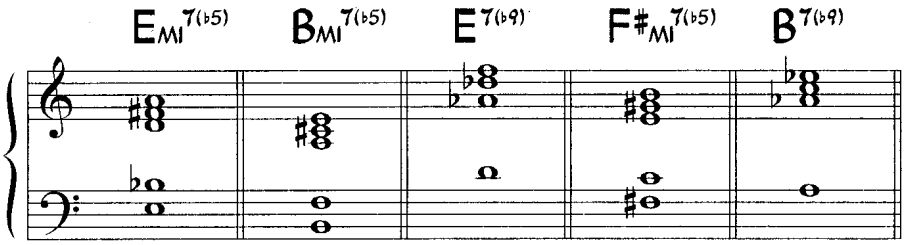
SUPPLEMENTAL MATERIAL - I Should Care

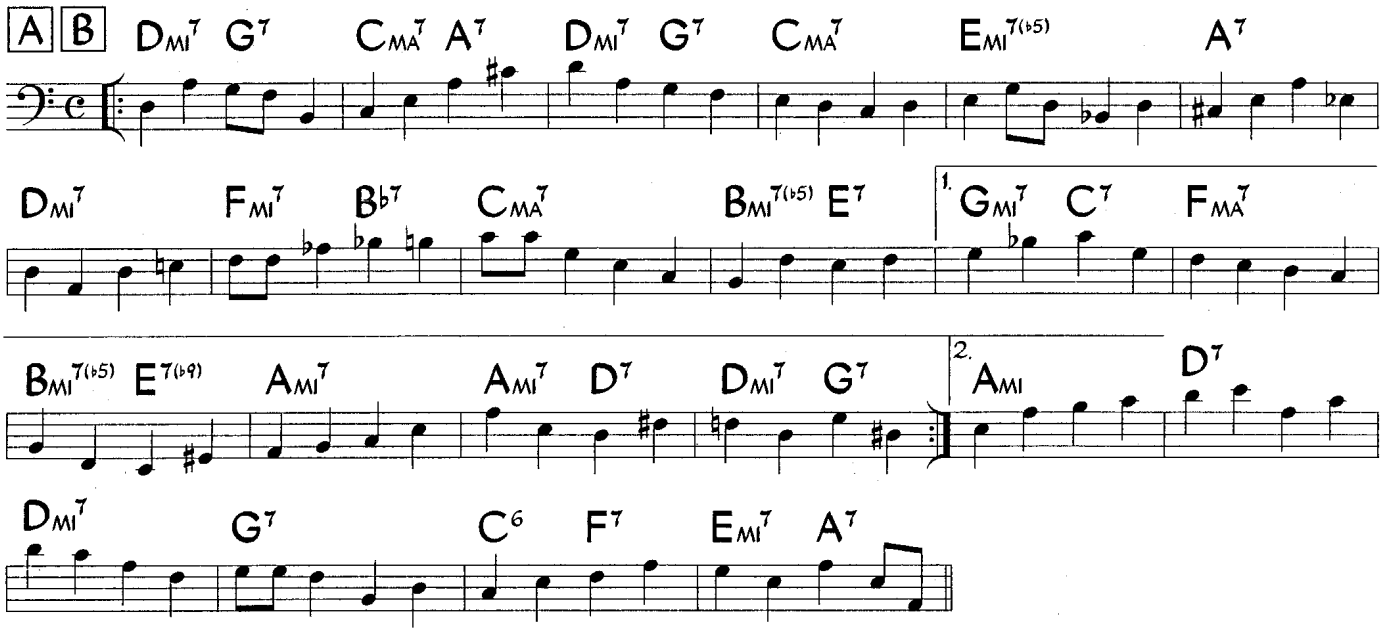
1. Scales For Soloing (for chords with alterations)



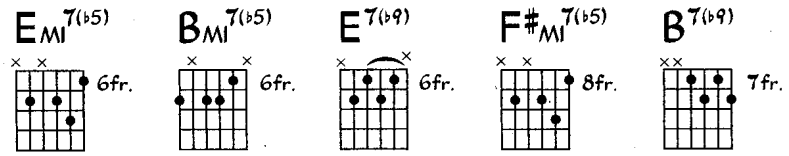
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



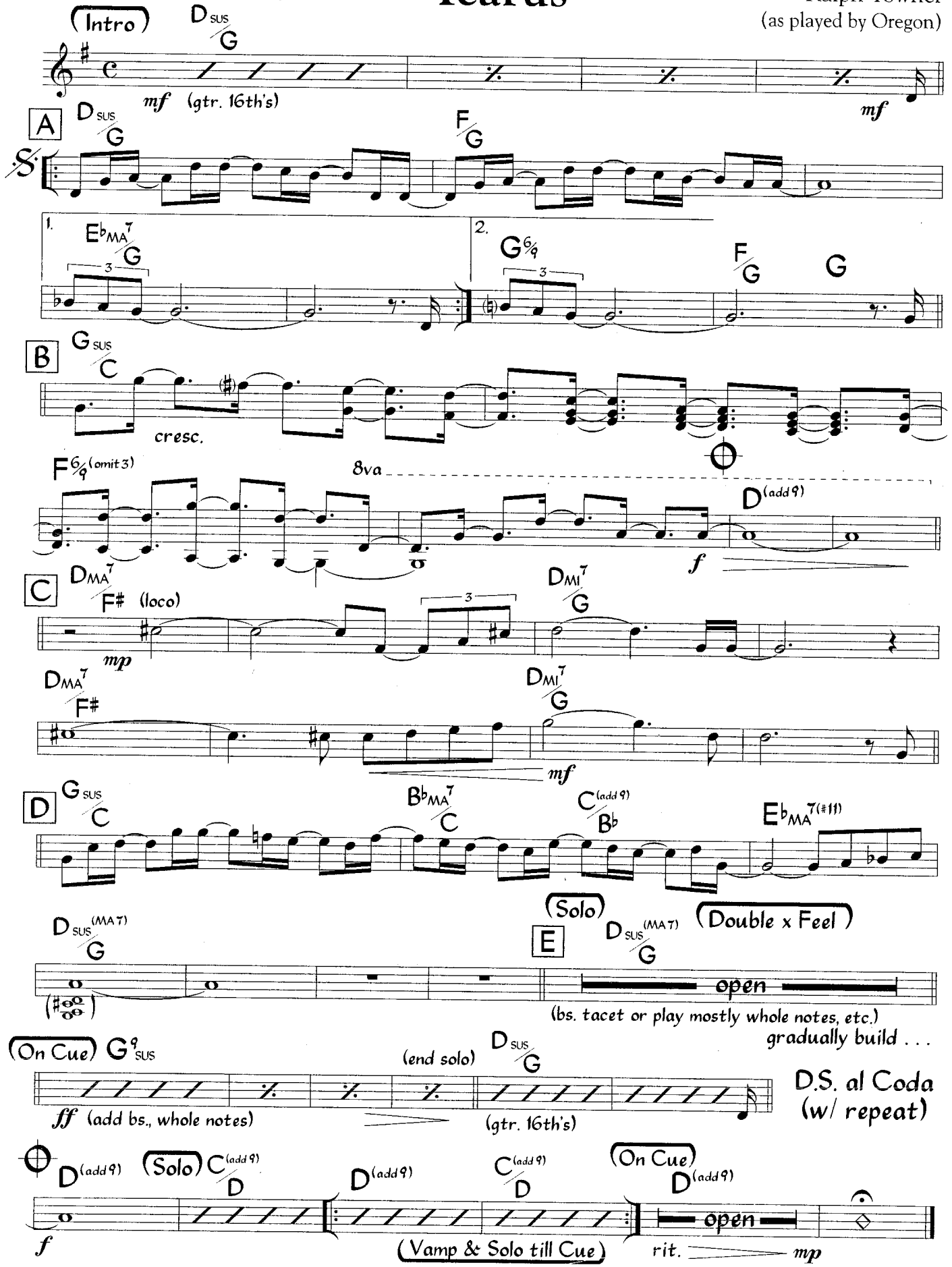
4. Sample Guitar Voicings (for chords with alterations)



Medium (even 8th's) (♩= 78 - 90)*

Icarus

Ralph Towner
(as played by Oregon)



Bass plays mostly sustained notes through the head. Guitar and percussion play 16th's. On the original recording(s) the melody of letter A is played by cello one octave lower than written, letter B is ensemble, letters C and D are oboe.

* Recent perfomances by Oregon (with the composer) are generally played at ♩= c. 90.

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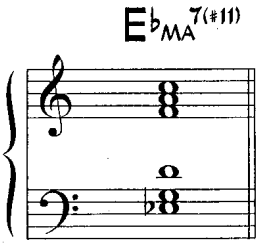
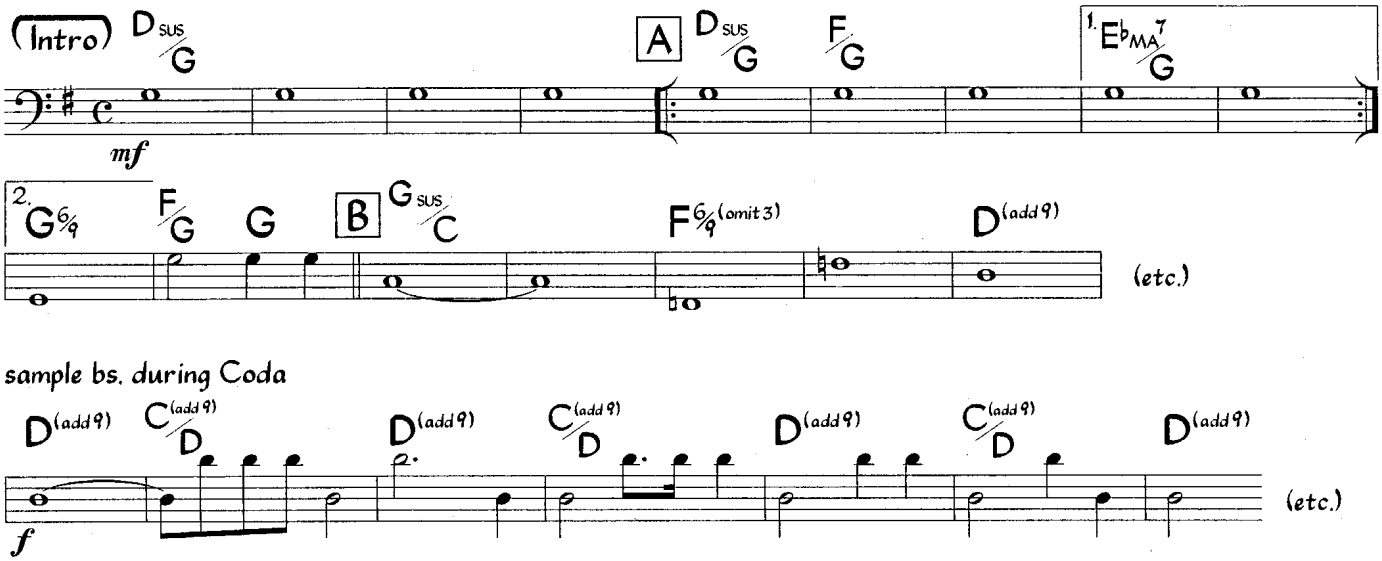
SUPPLEMENTAL MATERIAL - Icarus

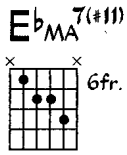
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line



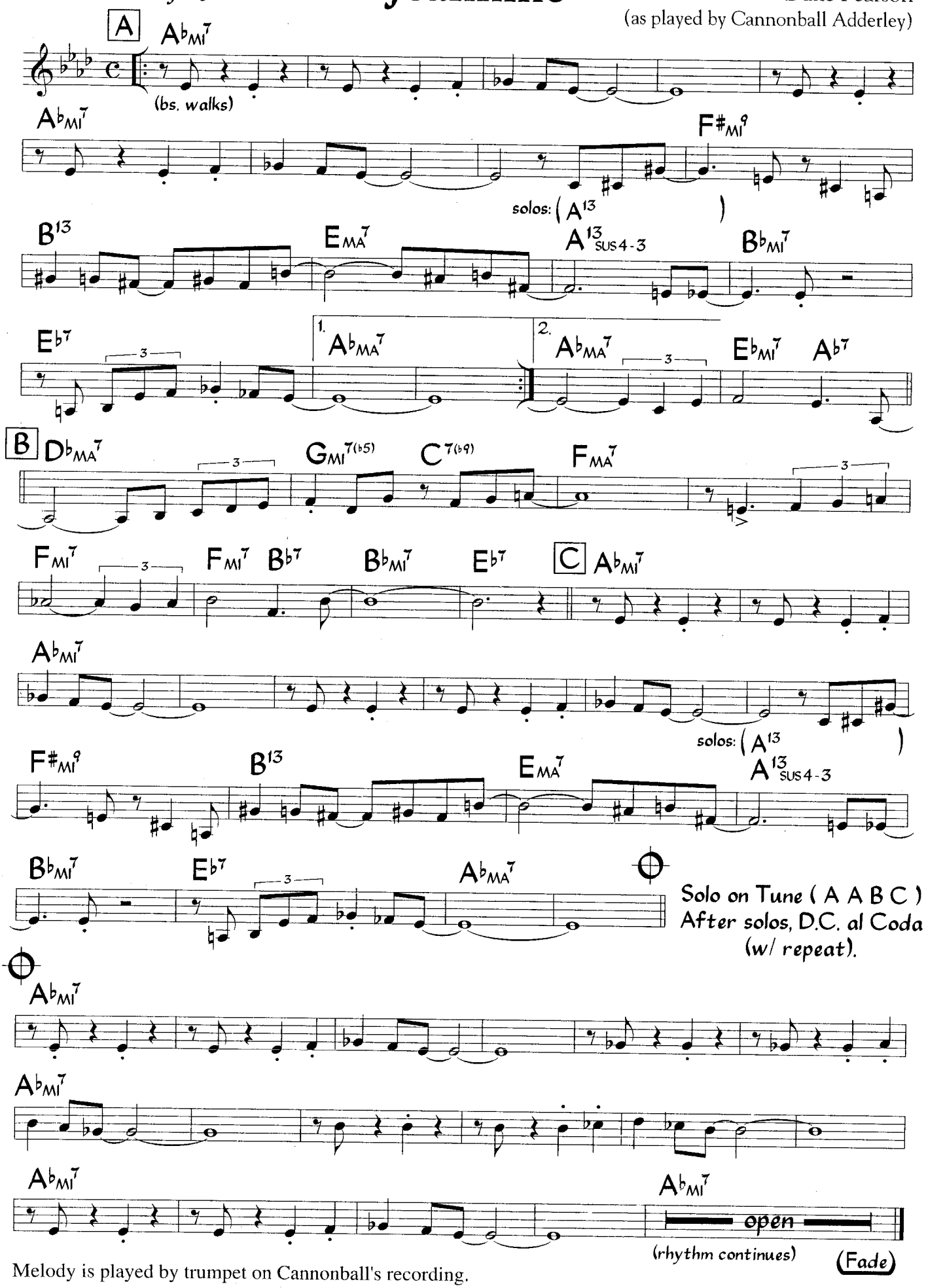
3. Sample Guitar Voicings (for chords with alterations)



Medium Swing (♩= 206)

Jeannine

Duke Pearson
(as played by Cannonball Adderley)



Melody is played by trumpet on Cannonball's recording.

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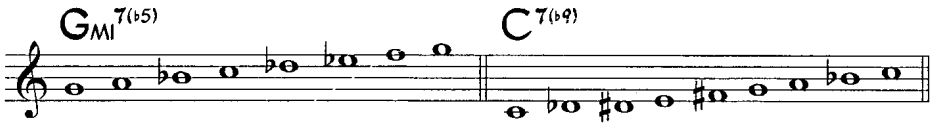
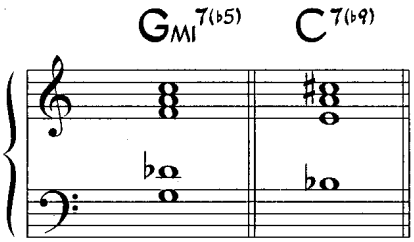
SUPPLEMENTAL MATERIAL - Jeannine

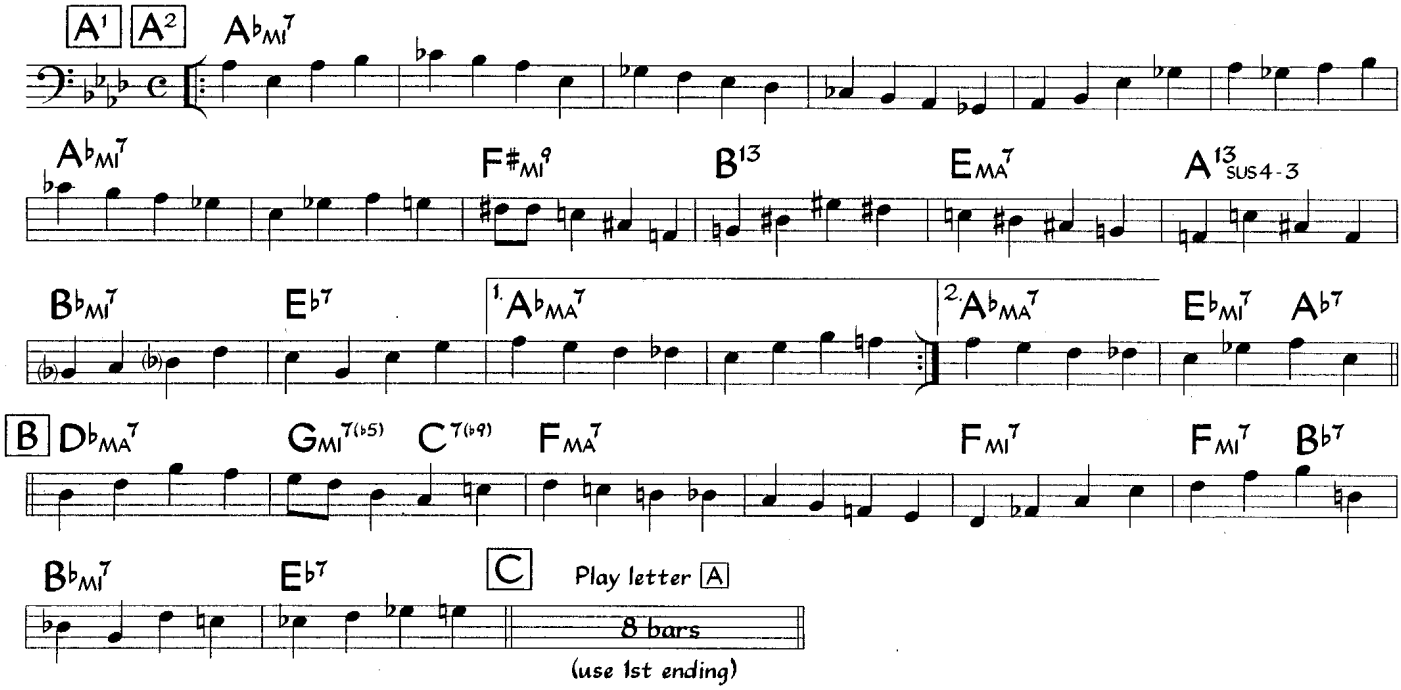
1. Scales For Soloing (for chords with alterations)



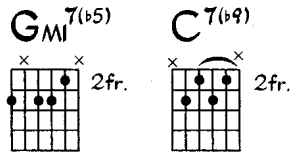
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

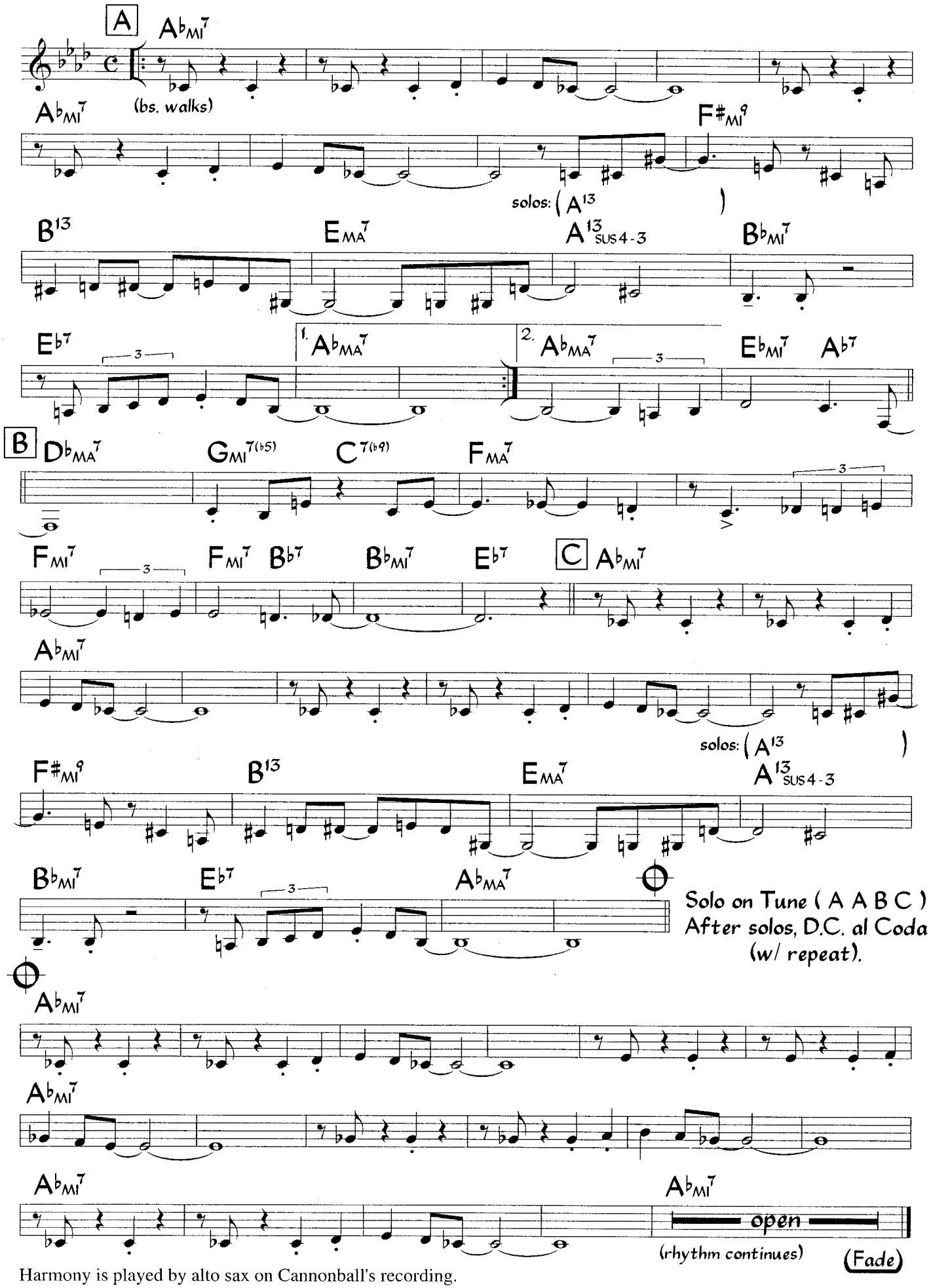


4. Sample Guitar Voicings (for chords with alterations)



Jeannine (Harmony Part)

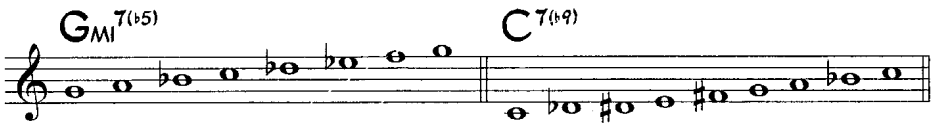
Medium Swing (♩ = 206)



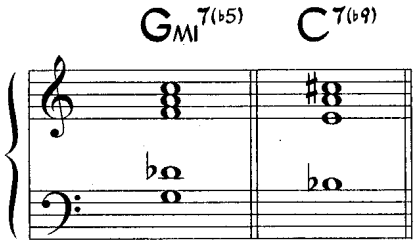
Harmony is played by alto sax on Cannonball's recording.

SUPPLEMENTAL MATERIAL - Jeannine

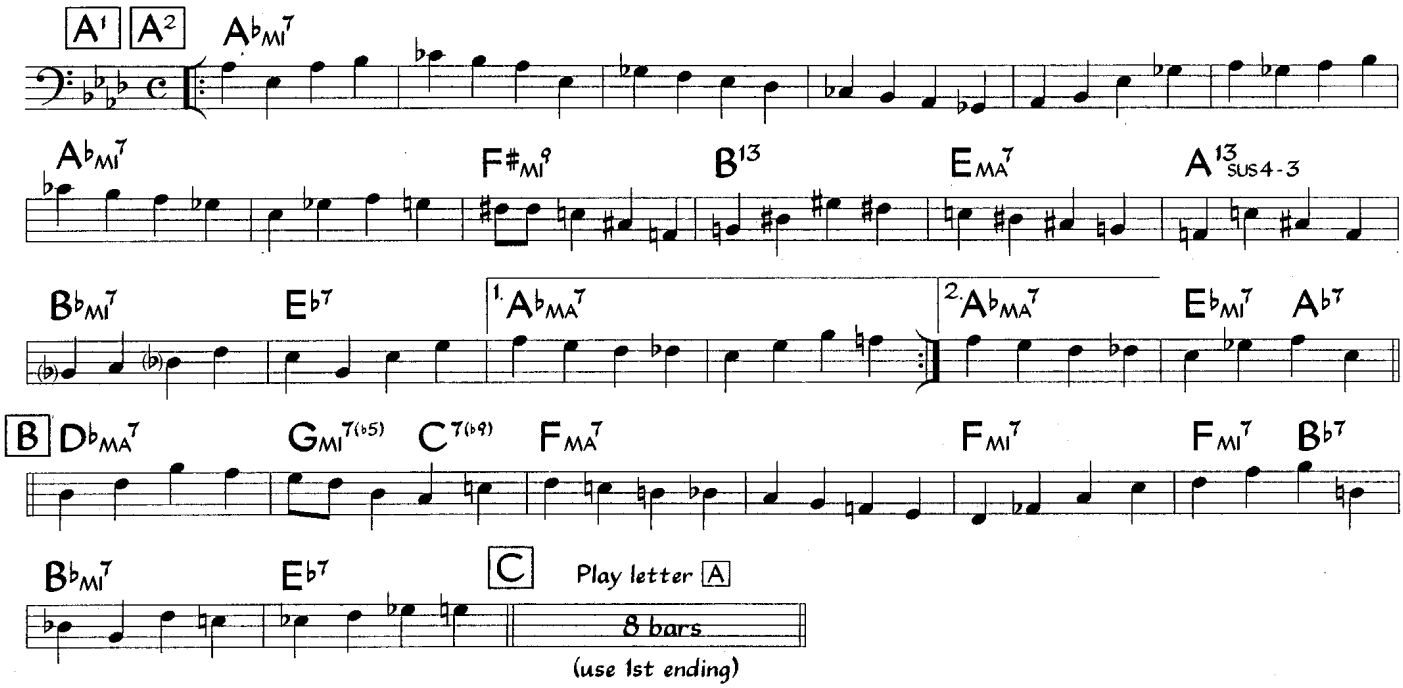
1. Scales For Soloing (for chords with alterations)



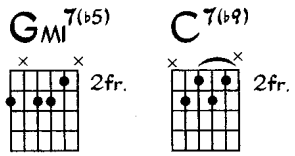
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

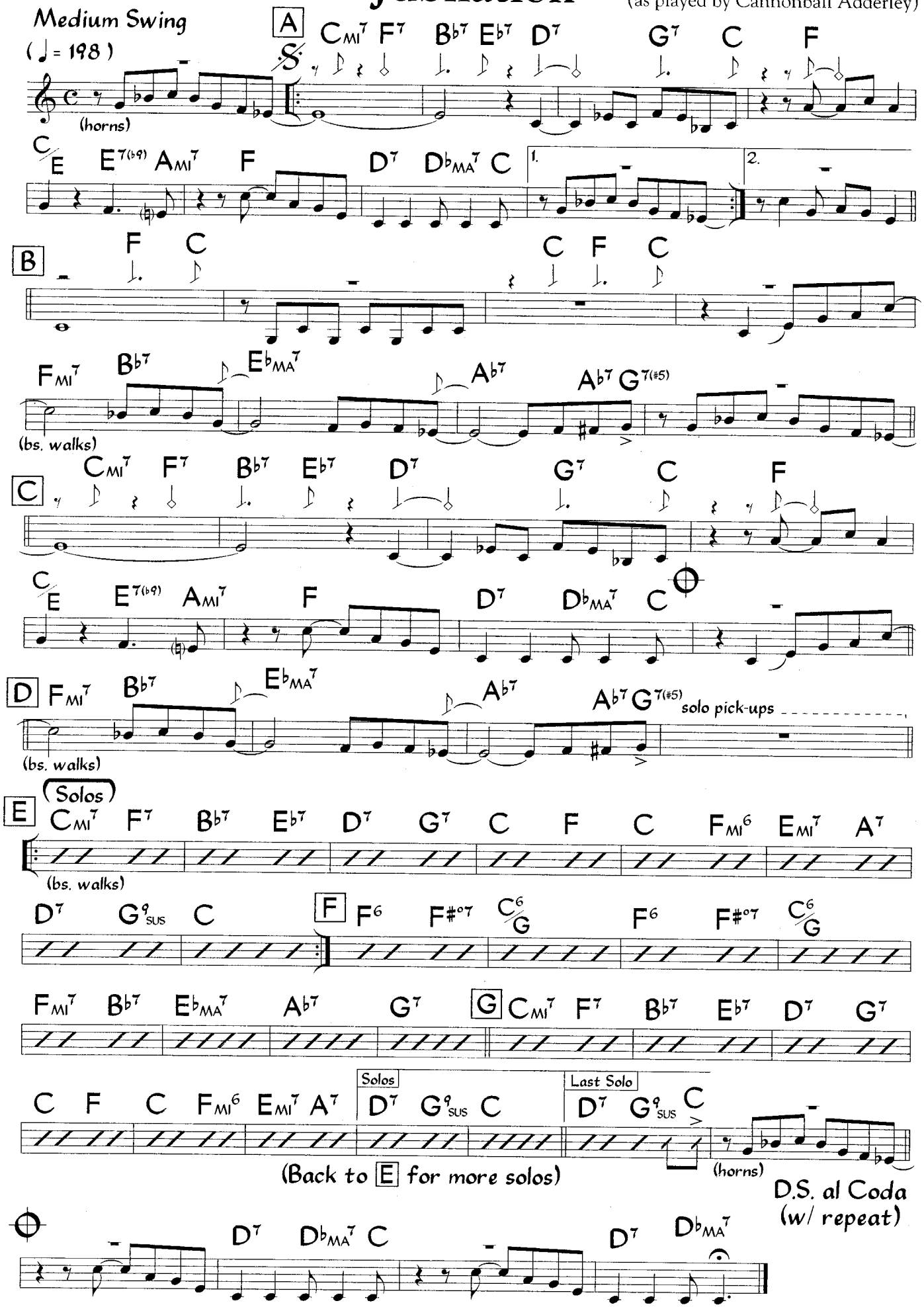


4. Sample Guitar Voicings (for chords with alterations)



Jubilation

Julian "Junior" Mance
(as played by Cannonball Adderley)



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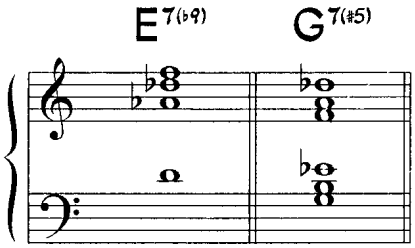
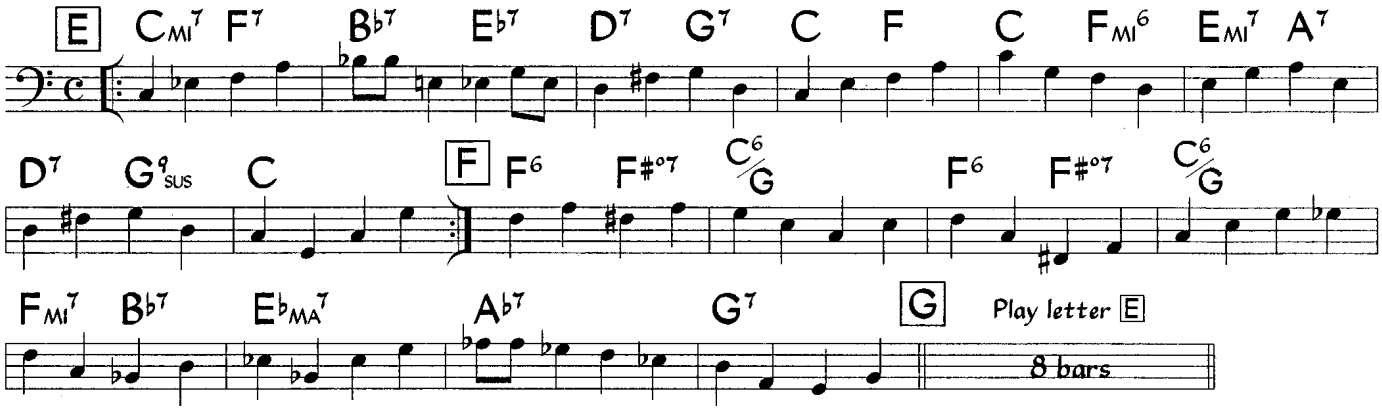
SUPPLEMENTAL MATERIAL - Jubilation

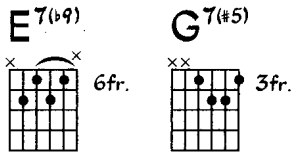
1. Sample Piano Voicings (for chords with alterations)



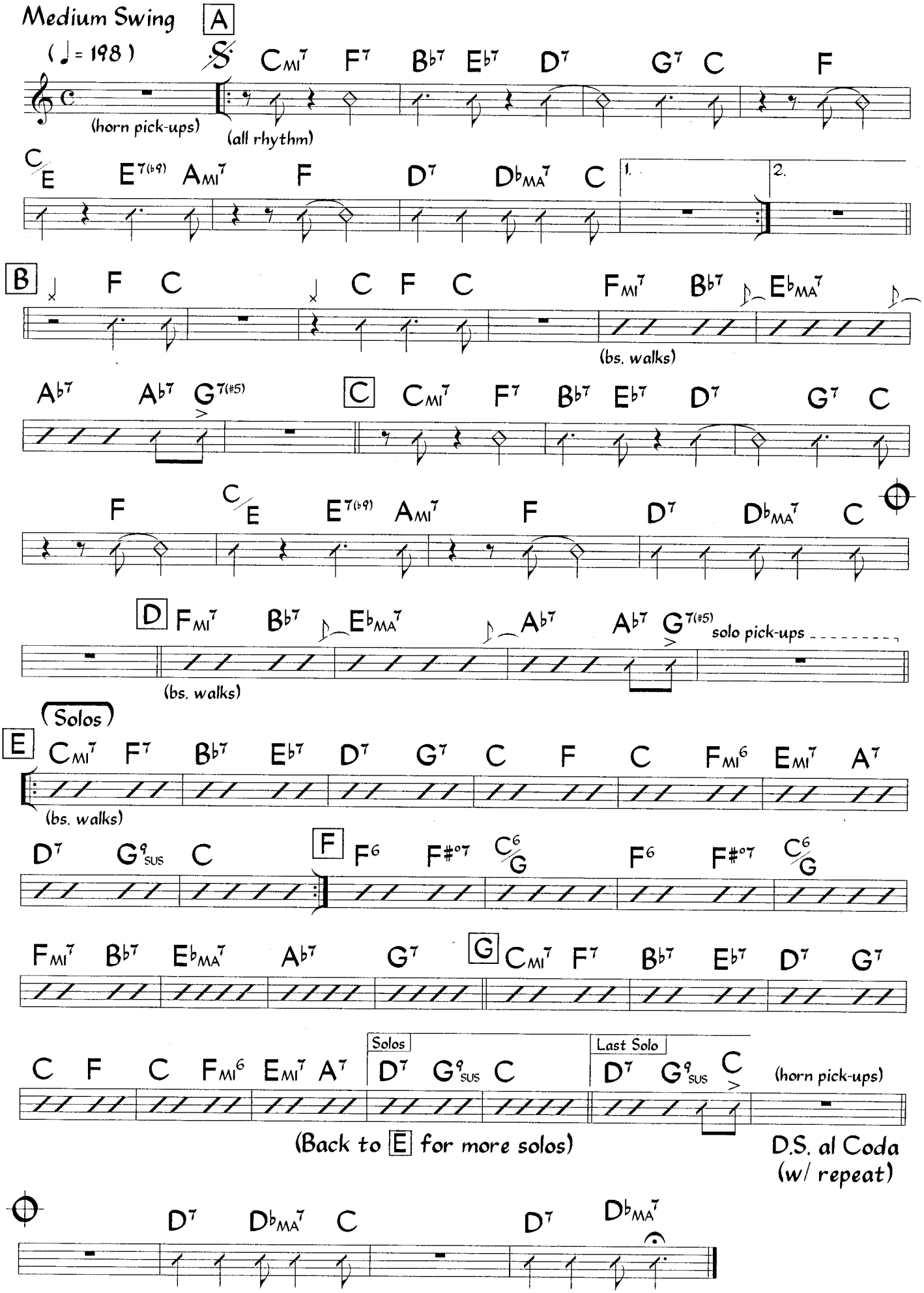
2. Sample Bass Line For Solos



3. Sample Guitar Voicings (for chords with alterations)

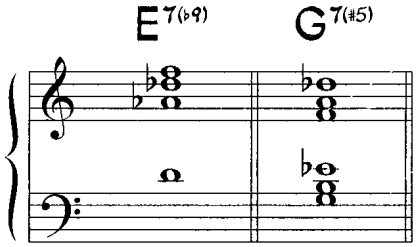


Jubilation (Rhythm Section)

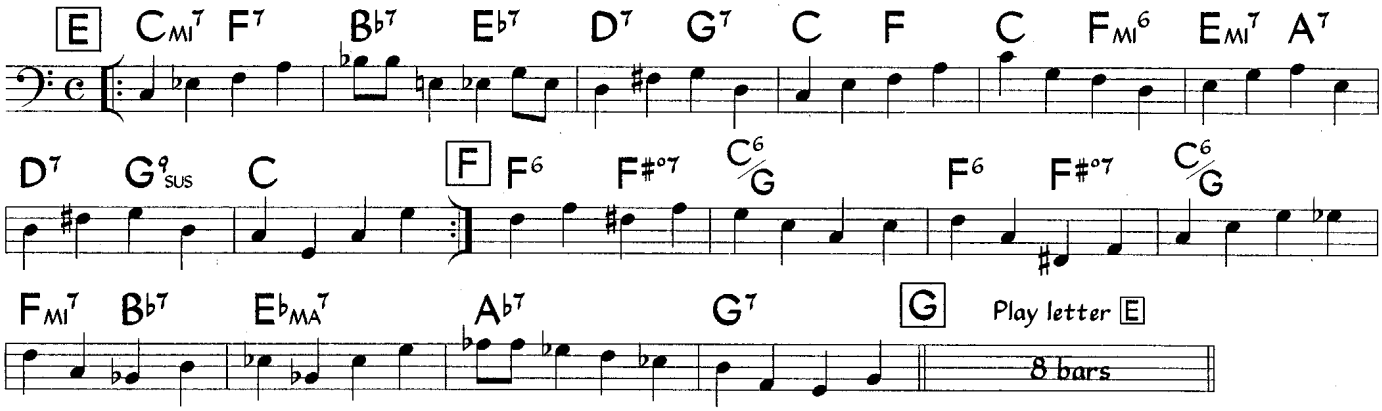


SUPPLEMENTAL MATERIAL - Jubilation

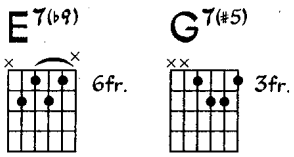
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos

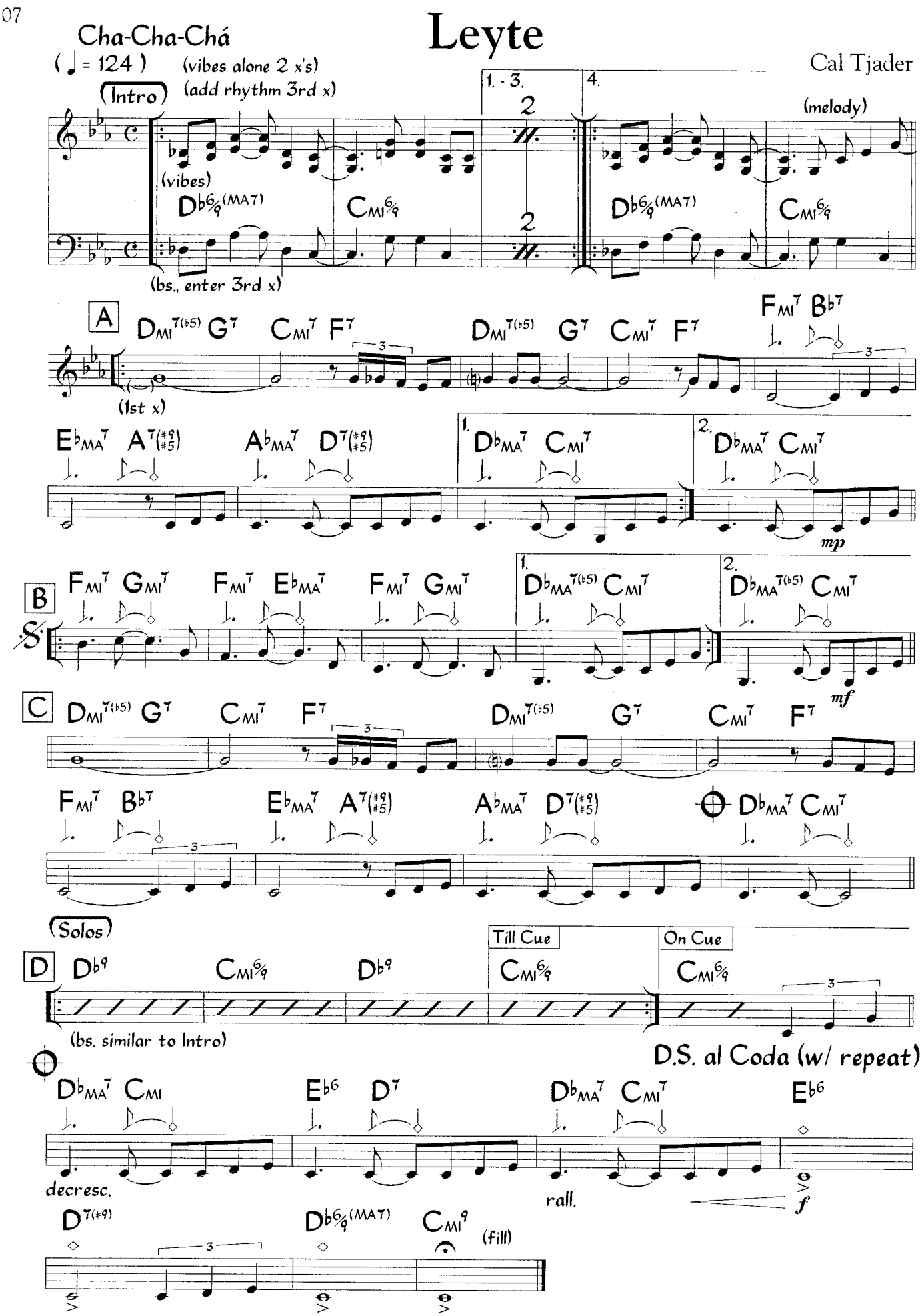


3. Sample Guitar Voicings (for chords with alterations)



Leyte

Cal Tjader



On the original recording the melody is played one octave higher than written (except the Intro figure).
Optional, after last solo, insert 8 bars of Intro figure before the D.S.

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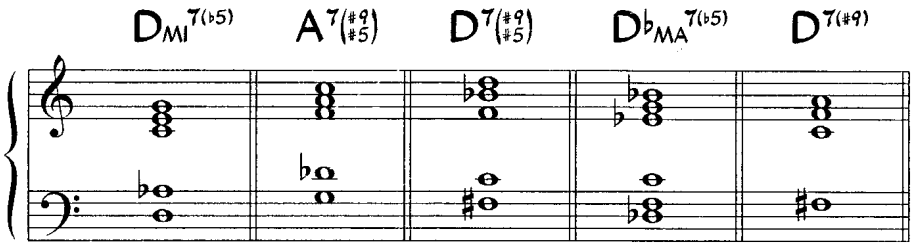
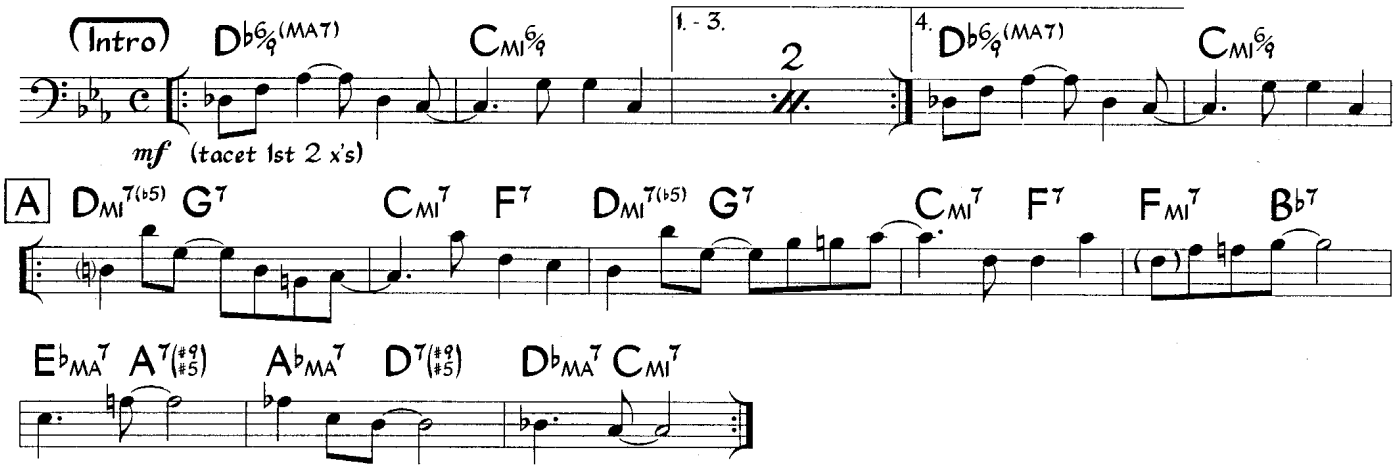
SUPPLEMENTAL MATERIAL - Leyte

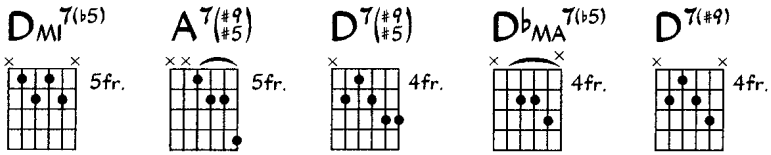
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line



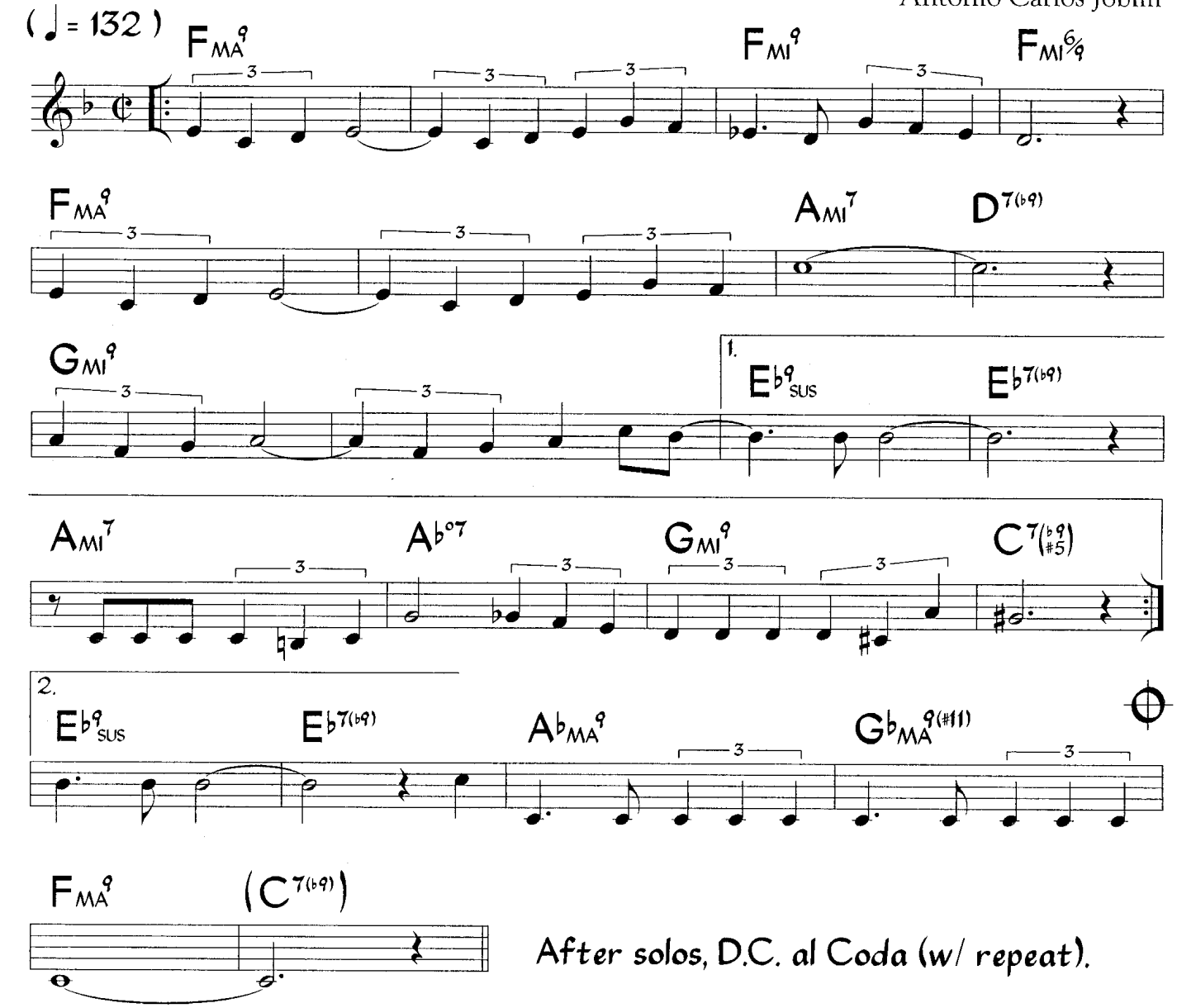
3. Sample Guitar Voicings (for chords with alterations)

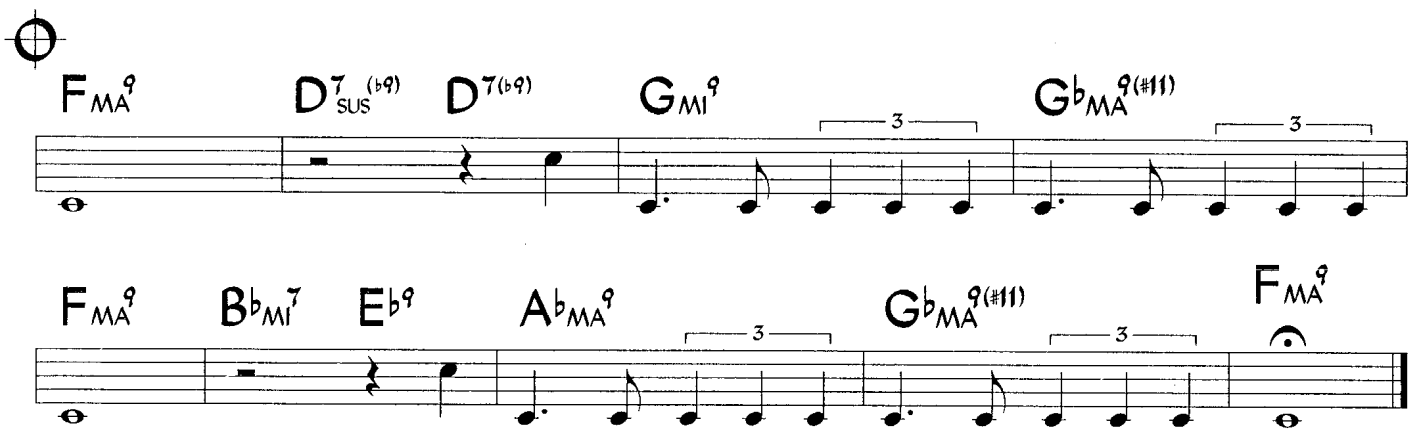


Bossa Nova

Look To The Sky

Antonio Carlos Jobim





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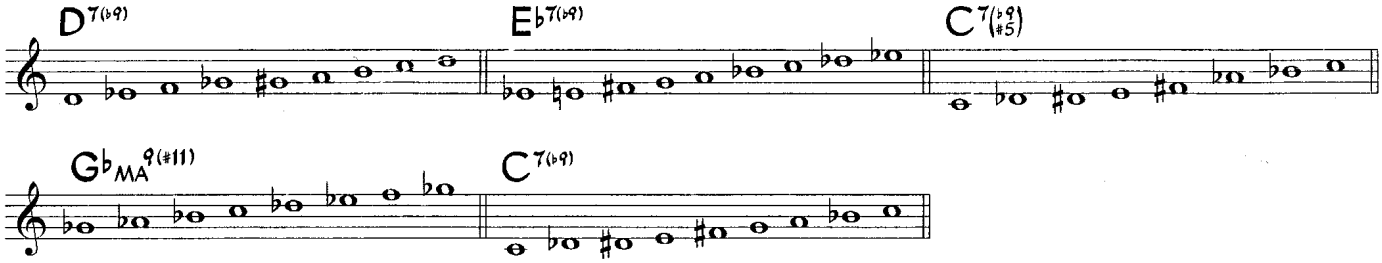
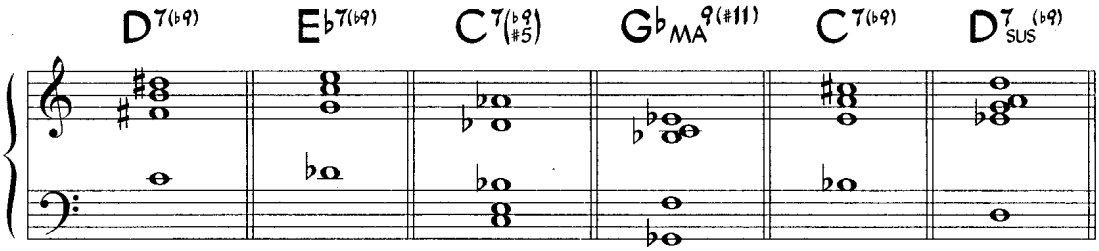
SUPPLEMENTAL MATERIAL - Look To The Sky

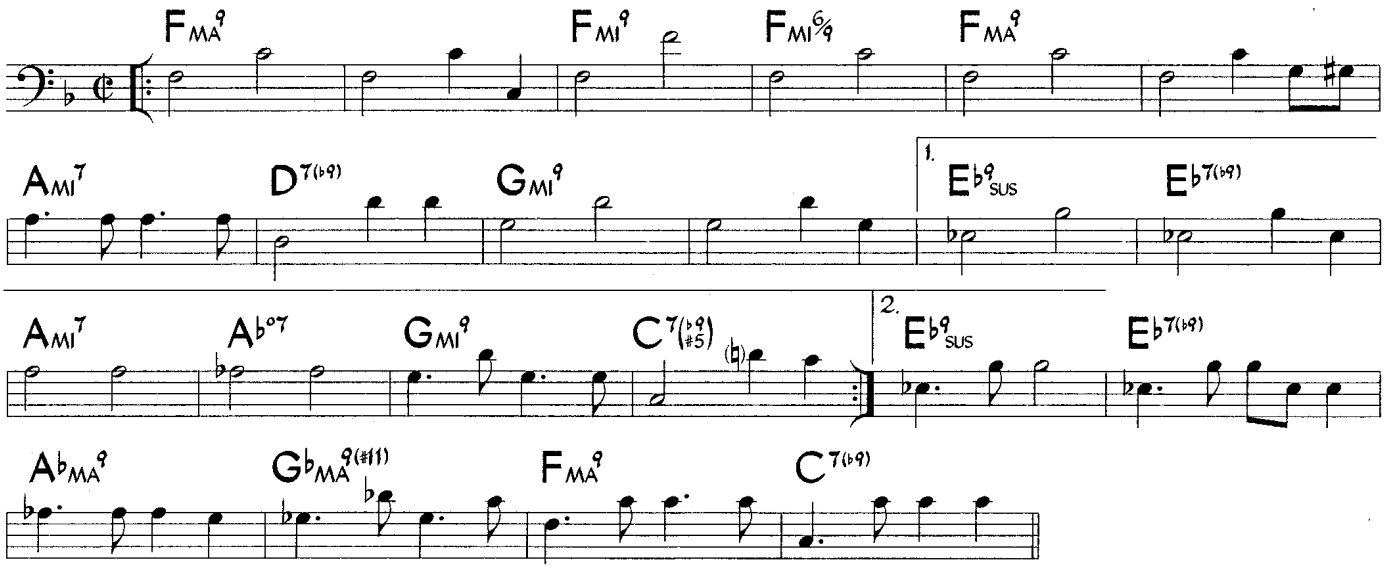
1. Scales For Soloing (for chords with alterations)



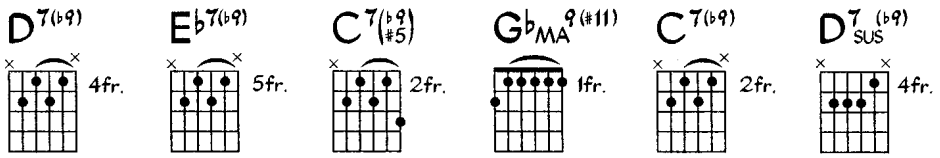
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

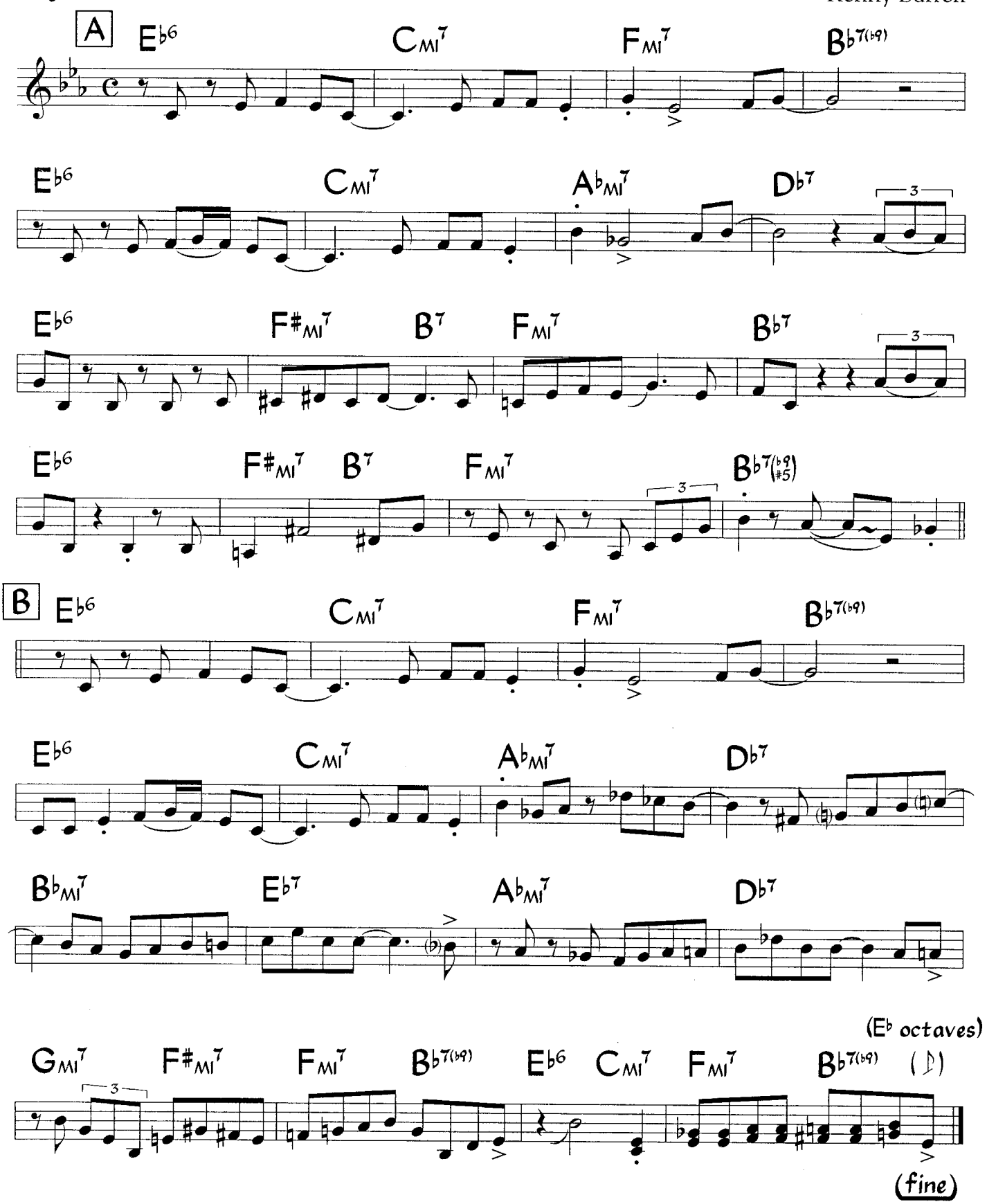


4. Sample Guitar Voicings (for chords with alterations)



Lyresto

Kenny Burrell



On the original recording the melody is played by guitar (sounding one octave lower than written) and tenor (sounding as written).

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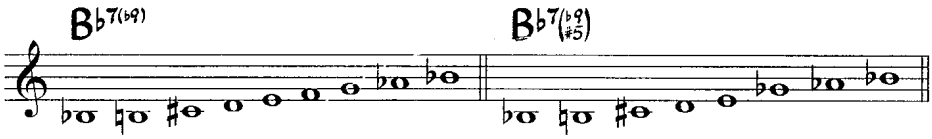
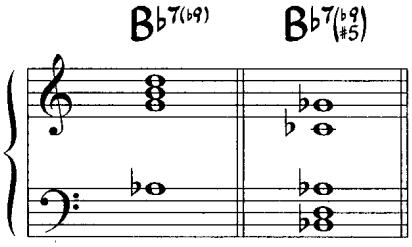
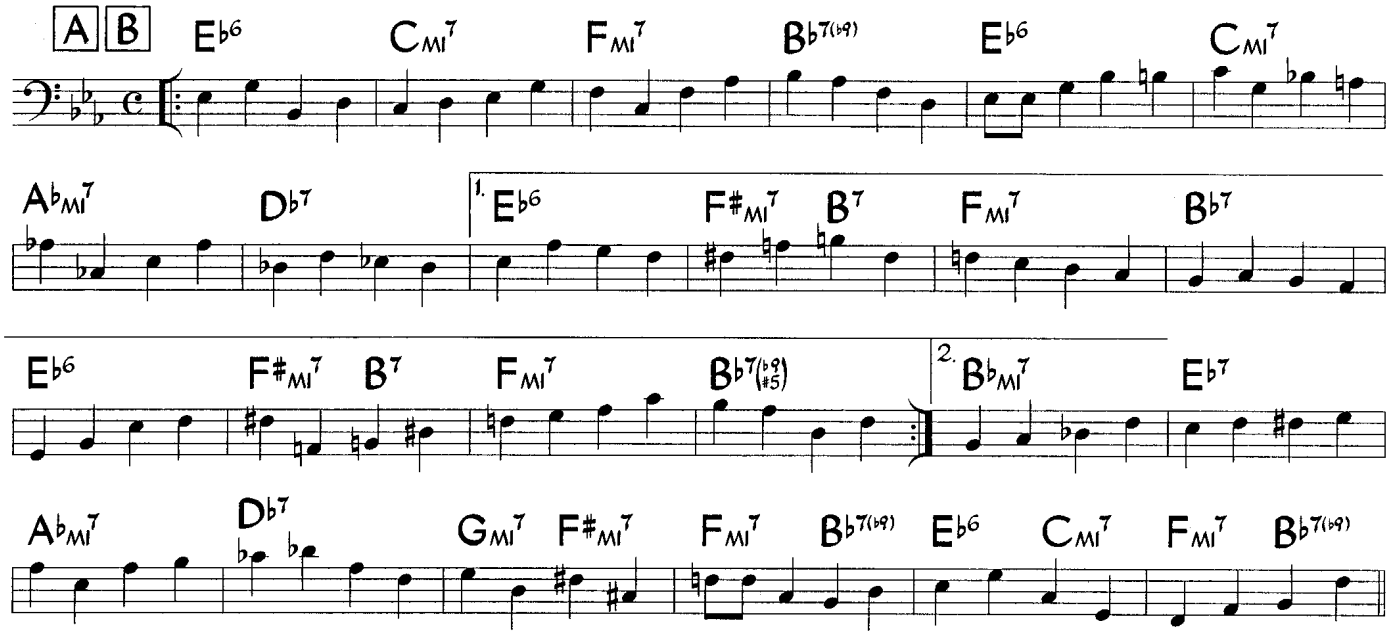
1. Scales For Soloing (for chords with alterations)



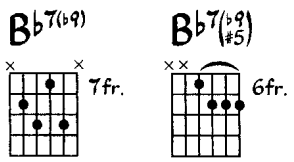
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

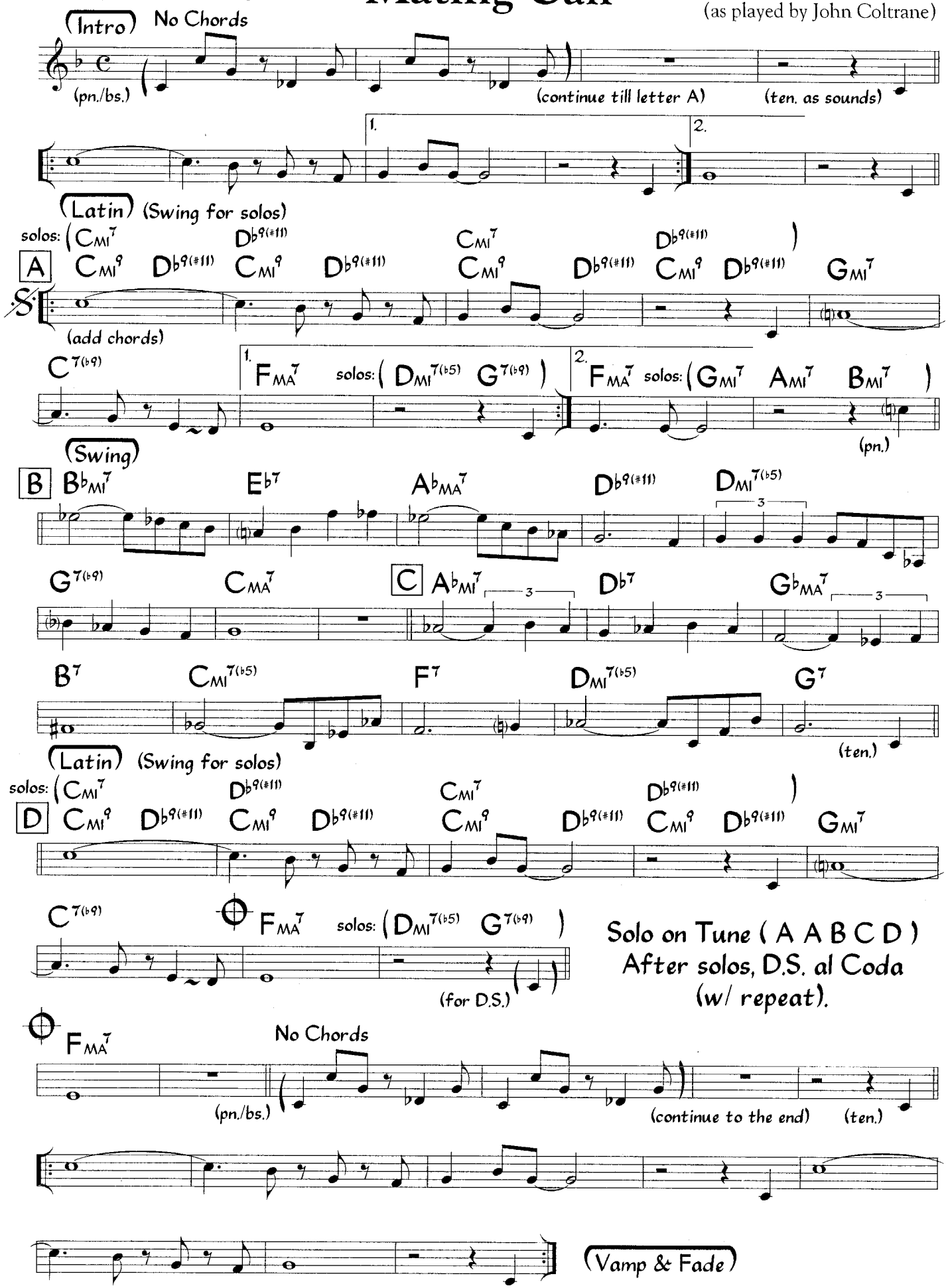


4. Sample Guitar Voicings (for chords with alterations)



Mating Call

Tadd Dameron
(as played by John Coltrane)



Solos are Swing throughout. Chords in parentheses in letters A & D are used for solos.

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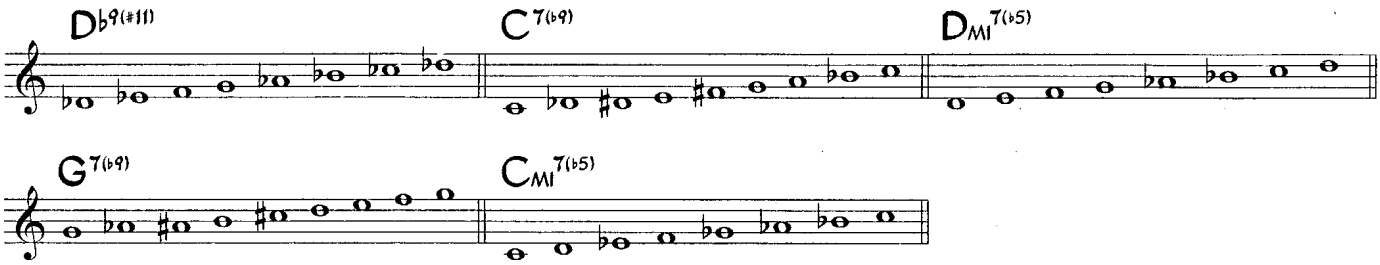
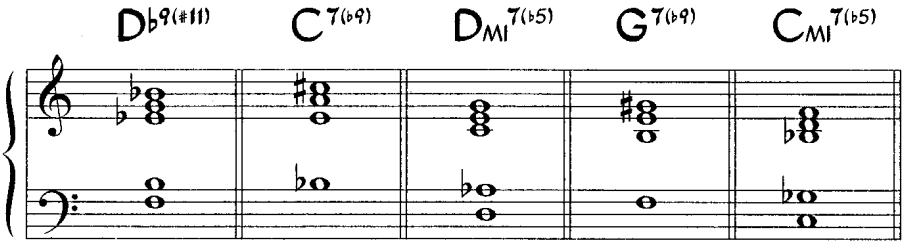
SUPPLEMENTAL MATERIAL - Mating Call

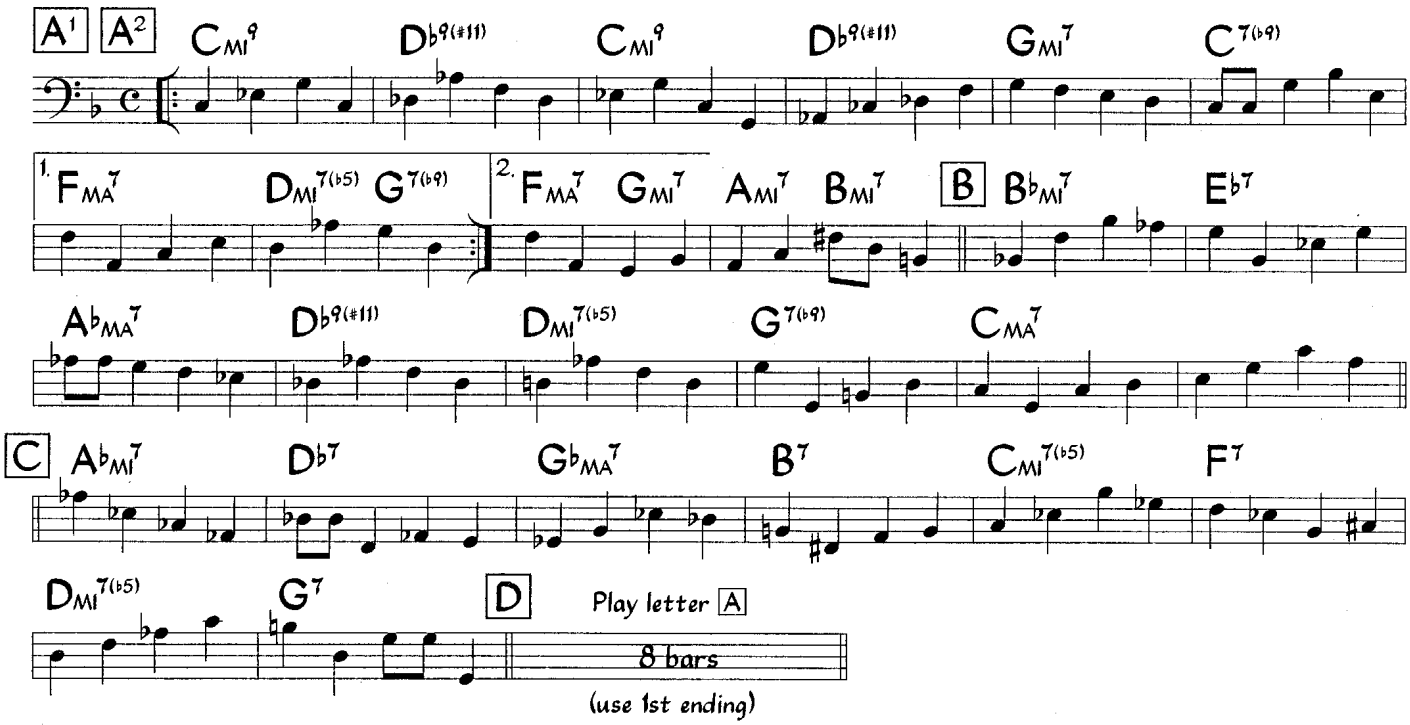
1. Scales For Soloing (for chords with alterations)



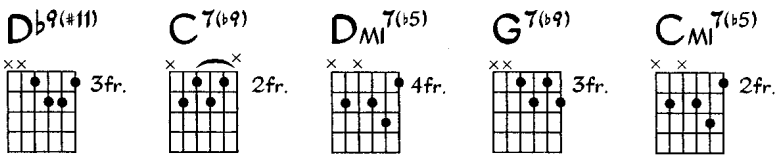
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

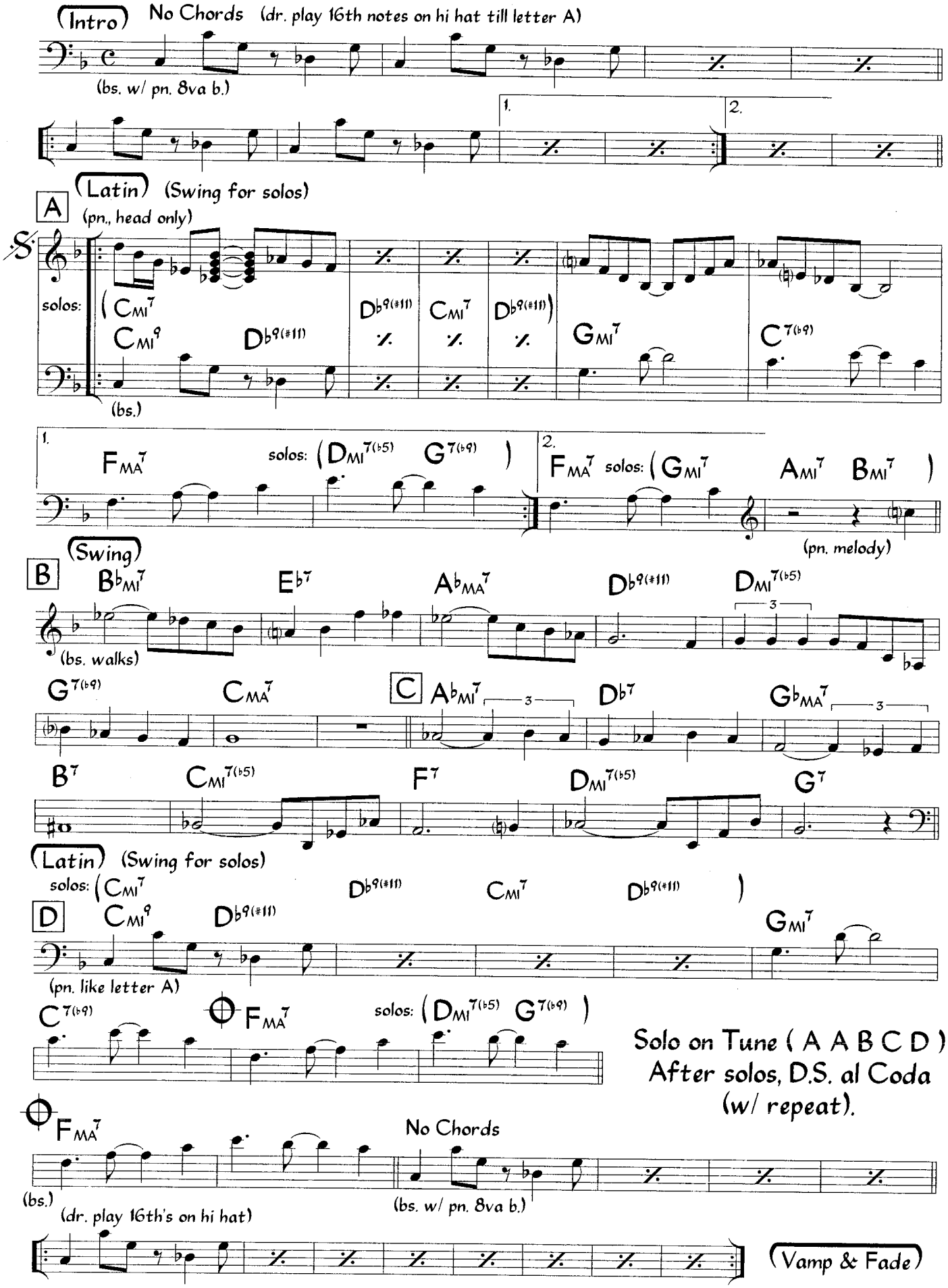


4. Sample Guitar Voicings (for chords with alterations)



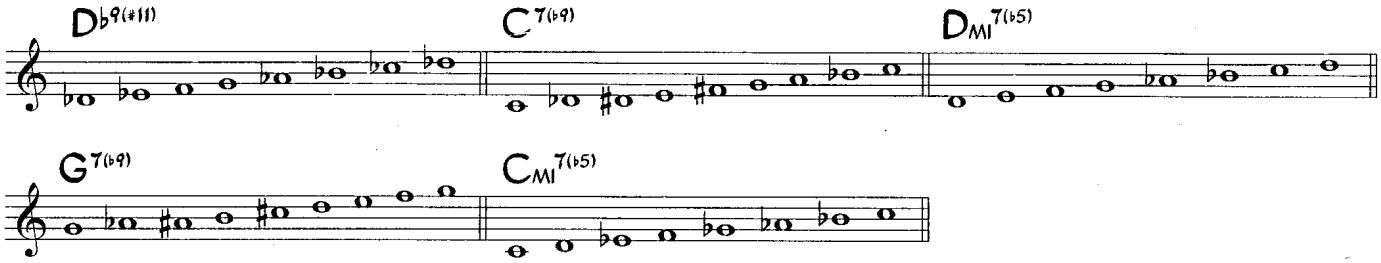
Mating Call (Rhythm Section)

Latin, ala Rumba (♩ = 168)

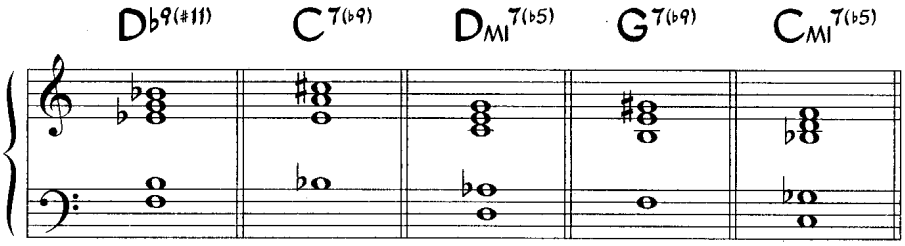


Solos are Swing throughout. Chords in parentheses in letters A & D are used for solos.

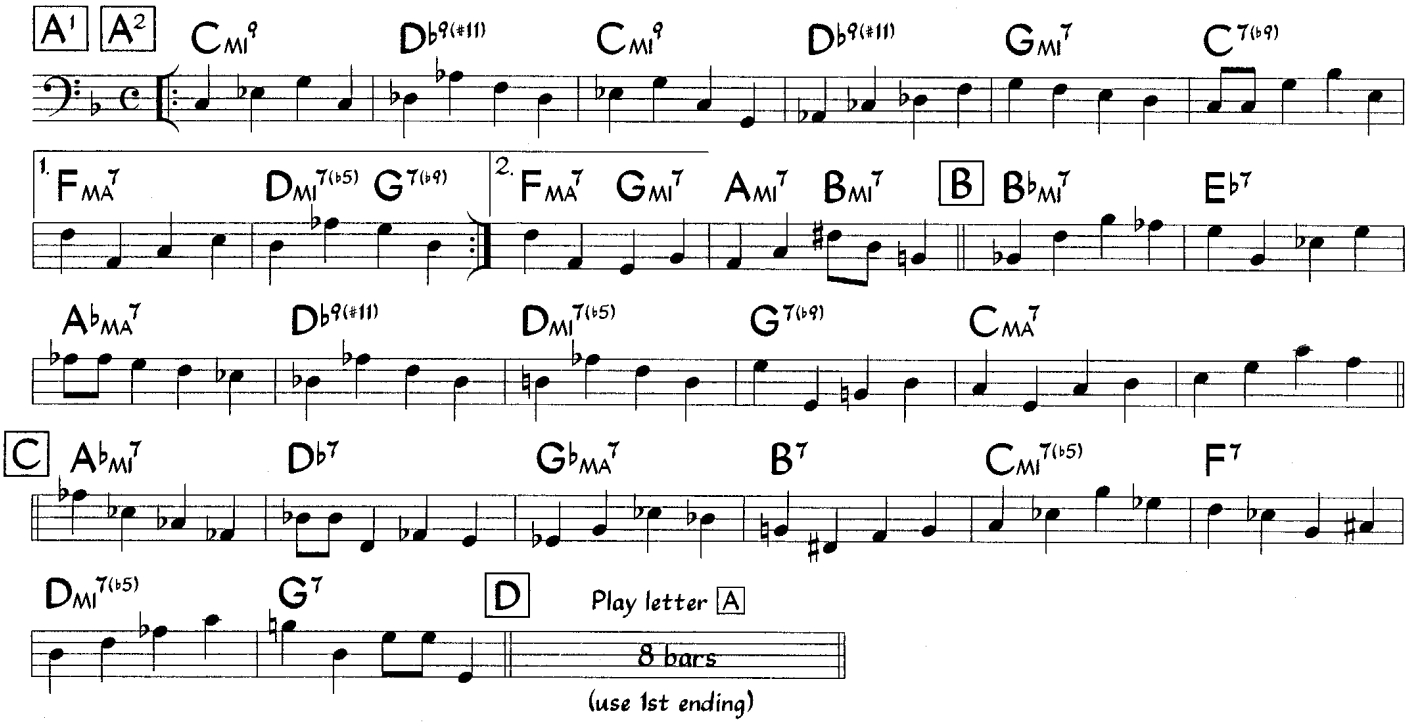
1. Scales For Soloing (for chords with alterations)



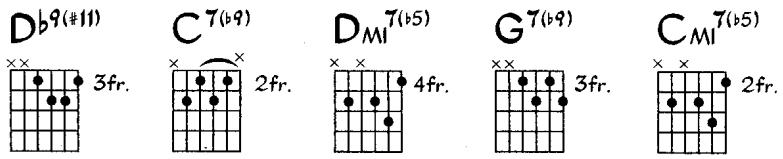
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)

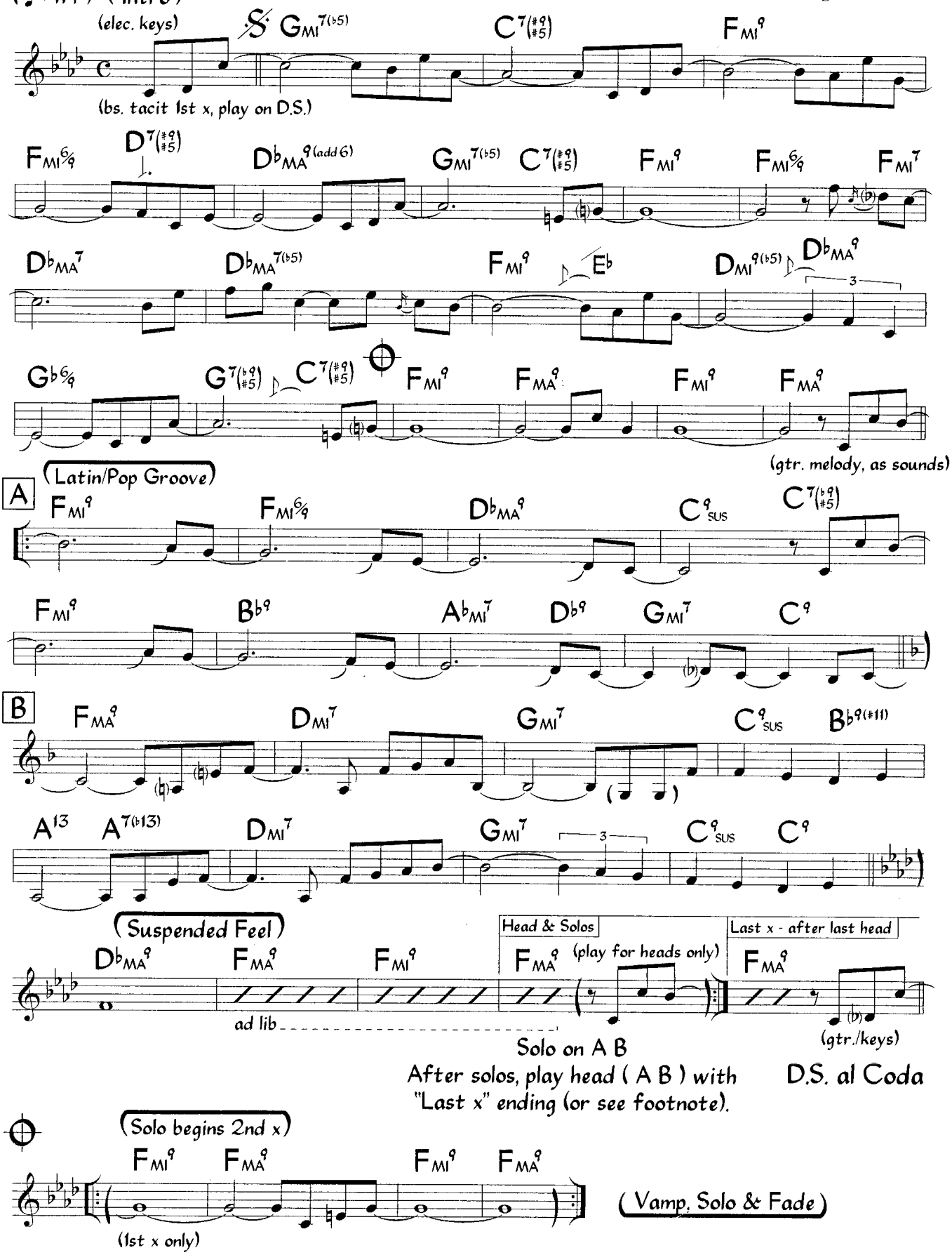


Mimosa

Medium Latin/Pop

(♩ = 114) (Intro) (Suspended Feel)

George Benson



Head (A B) is played twice before solos, once after solos.
For a simpler version: Begin 4 bars before letter A (rhythm only) and play these 4 bars 2x's. After the Out head, jump from the end of the 1st ending to the Coda (no pick-up notes). Vamp, solo & fade on the Coda.

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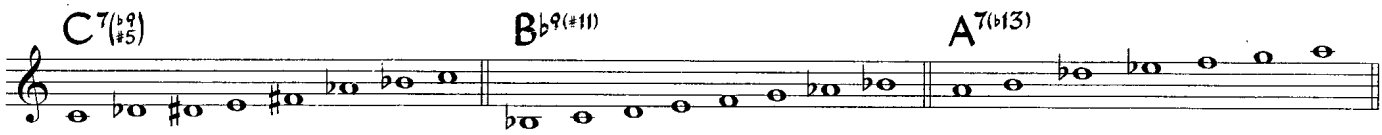
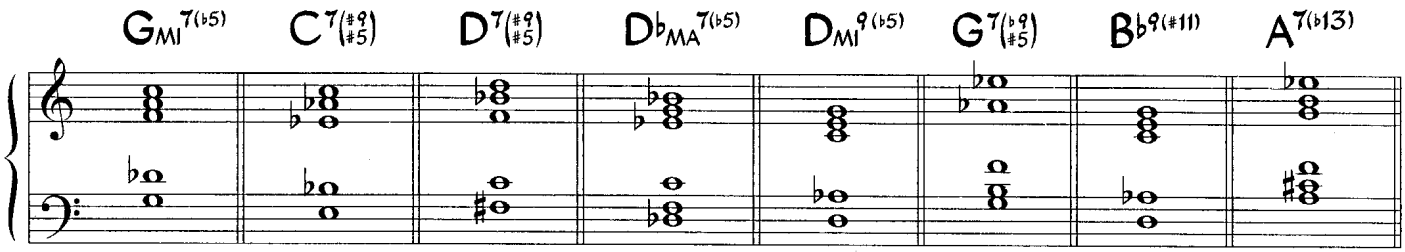
SUPPLEMENTAL MATERIAL - Mimosa

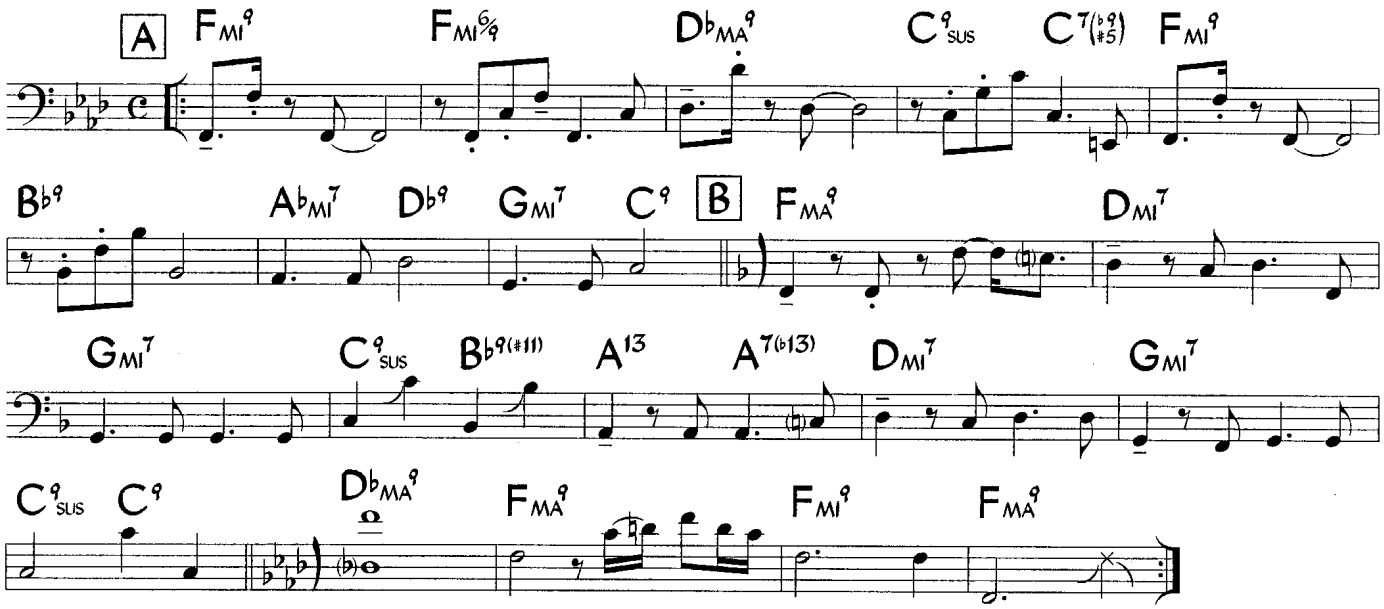
1. Scales For Soloing (for chords with alterations)



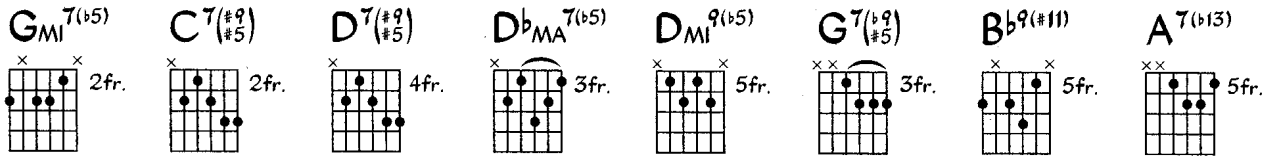
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line - (optional)



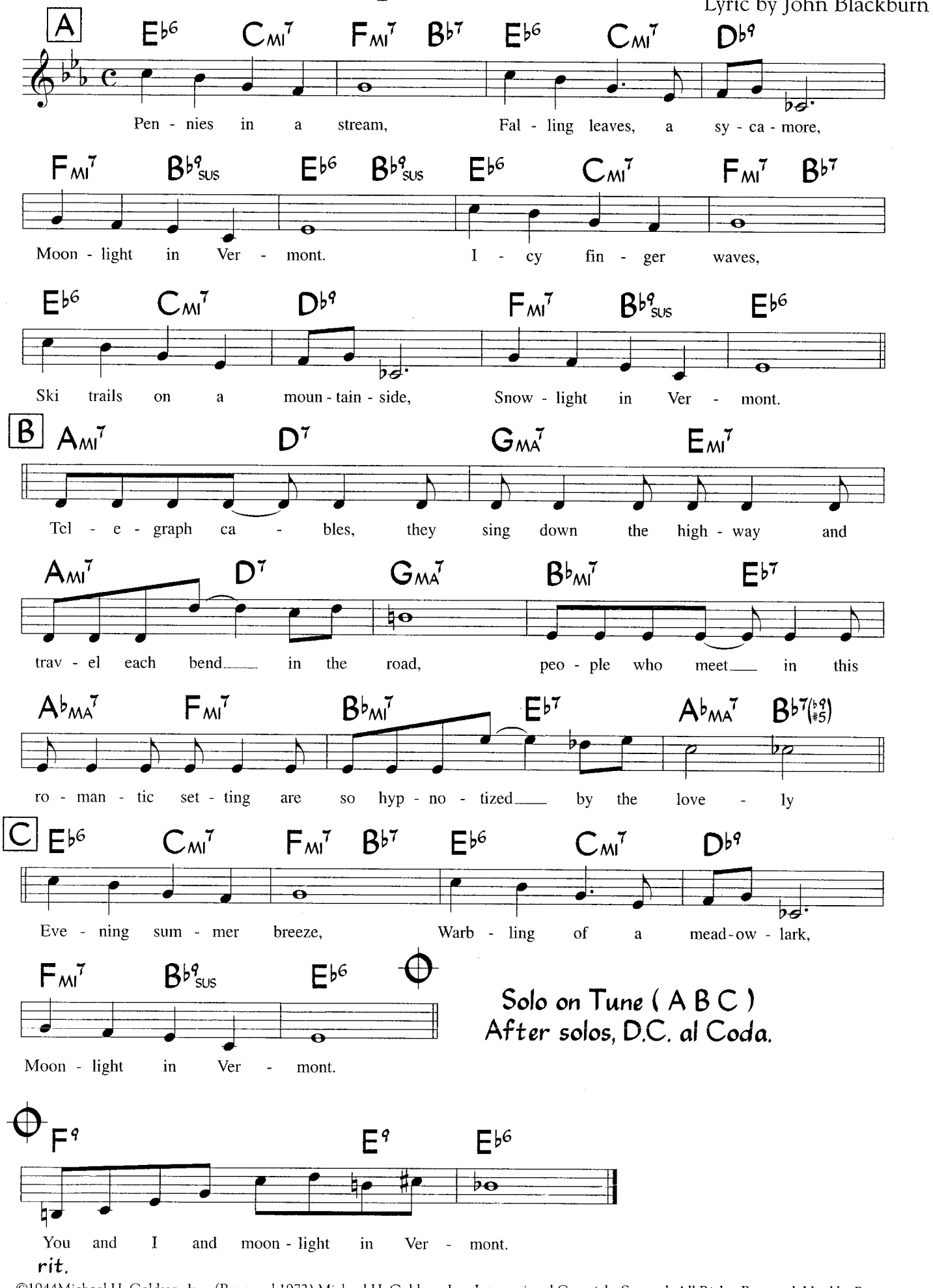
4. Sample Guitar Voicings (for chords with alterations)



Medium Ballad

Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn



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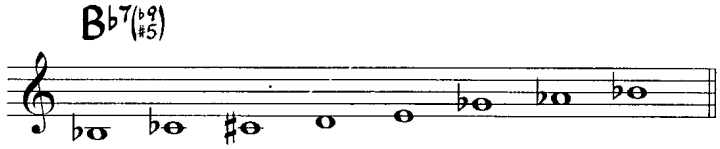
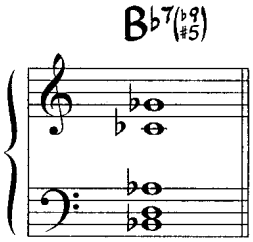
SUPPLEMENTAL MATERIAL - Moonlight In Vermont

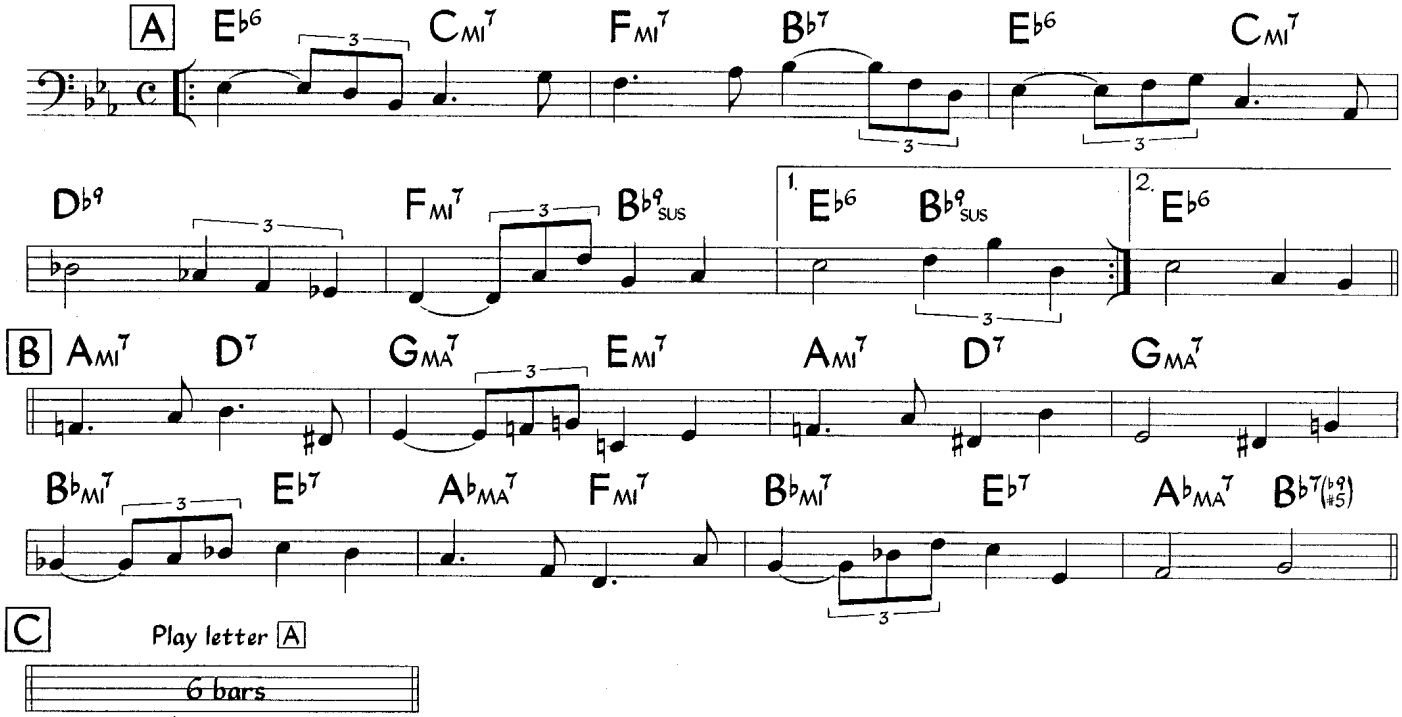
1. Scales For Soloing (for chords with alterations)



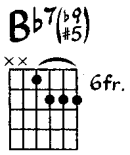
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



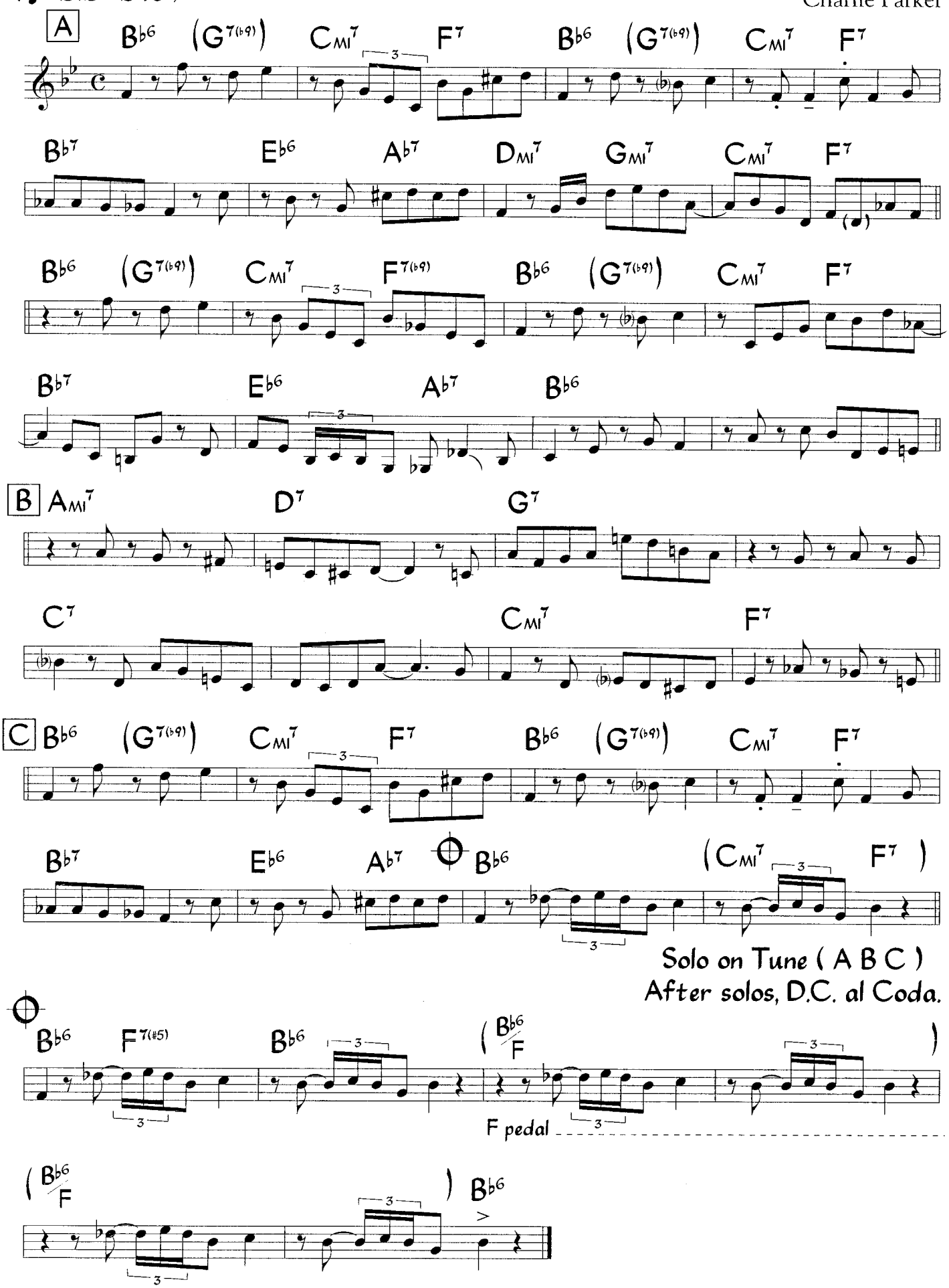
4. Sample Guitar Voicings (for chords with alterations)



Moose The Mooche

Swing
(♩ = 212 - 240)

Charlie Parker



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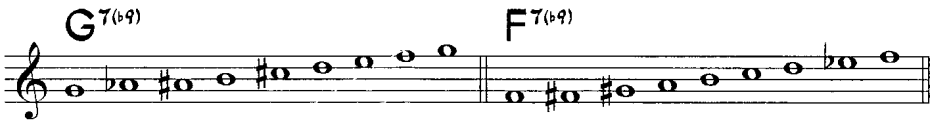
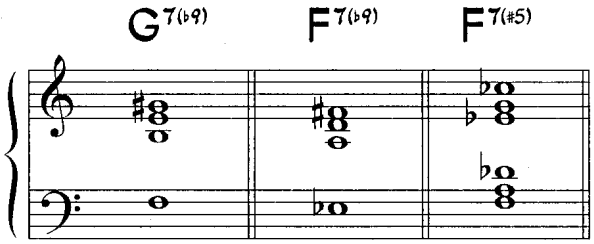
SUPPLEMENTAL MATERIAL - Moose The Mooche

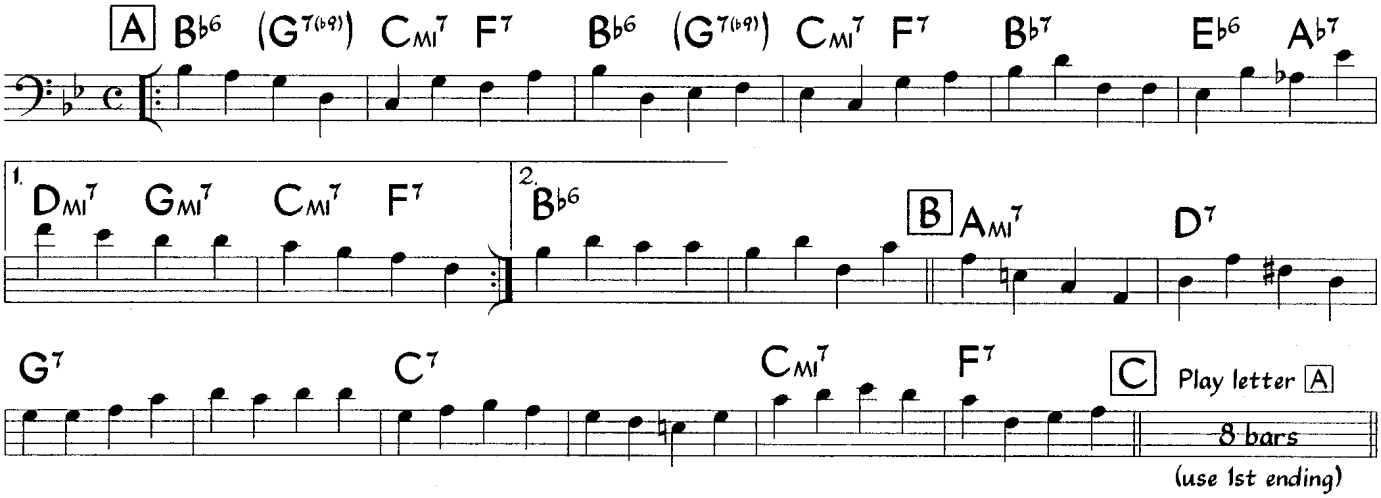
1. Scales For Soloing (for chords with alterations)



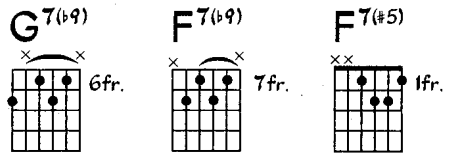
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



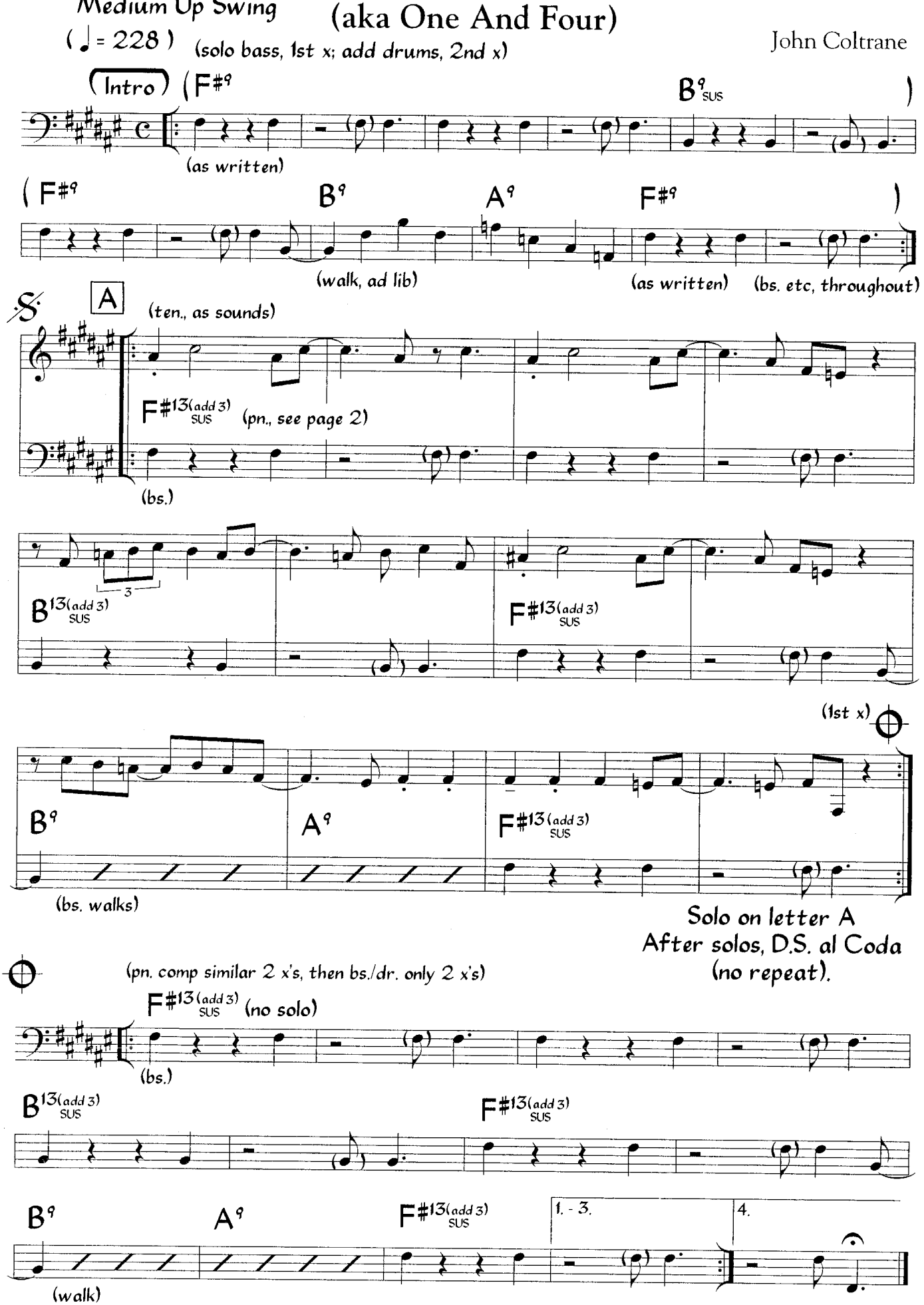
4. Sample Guitar Voicings (for chords with alterations)



Mr. Day
(aka One And Four)

John Coltrane

Medium Up Swing
(♩ = 228)



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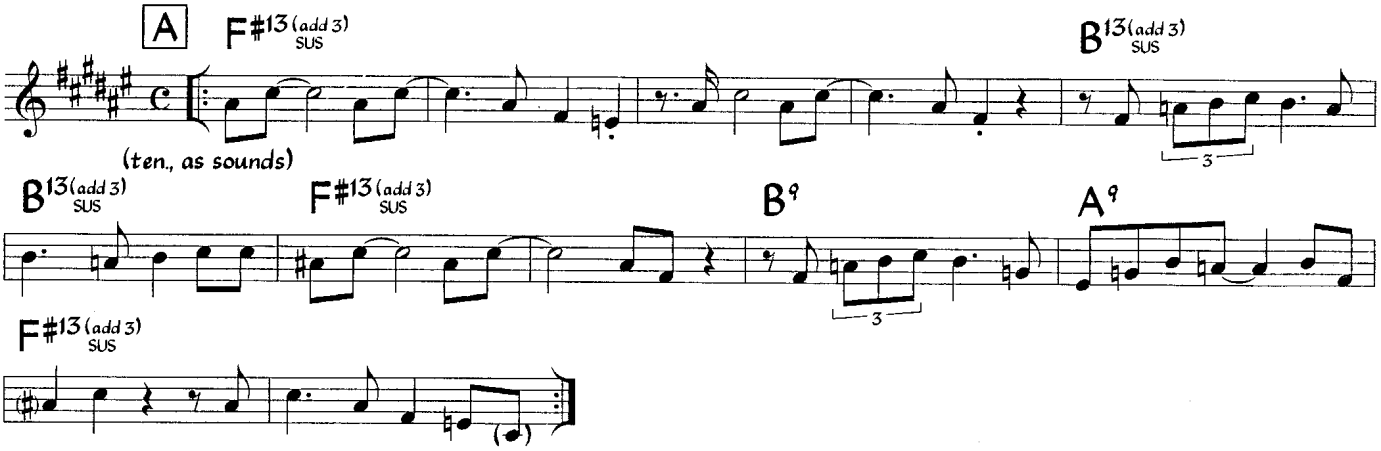
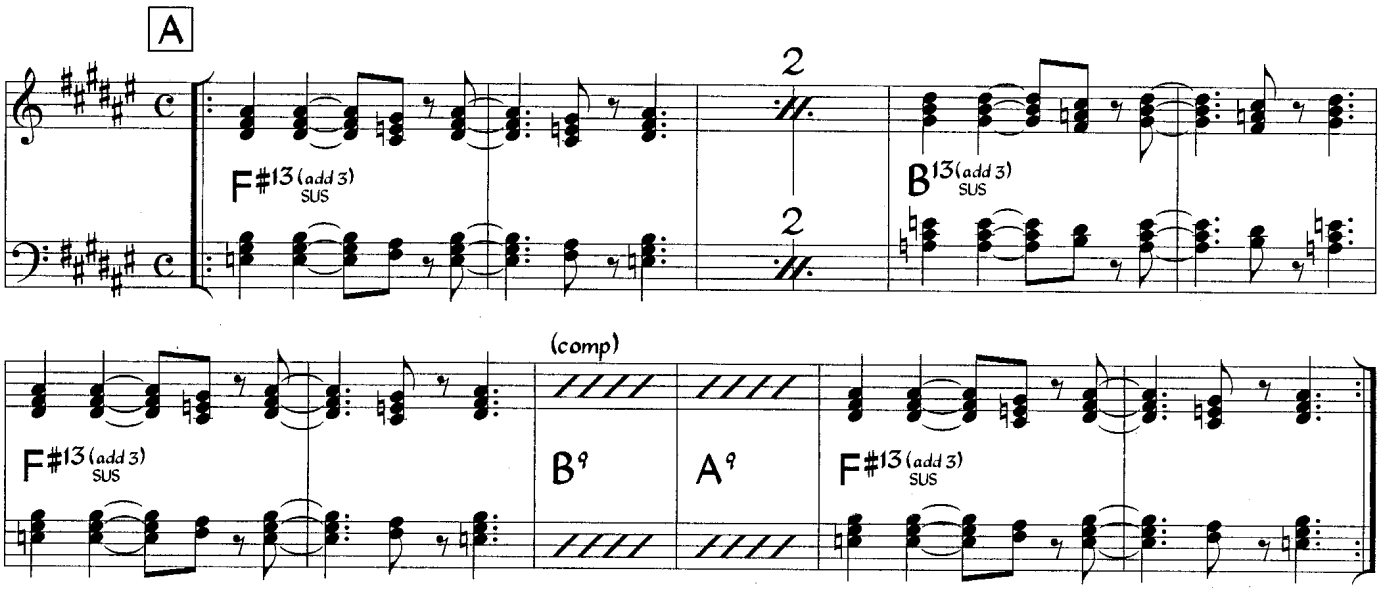
SUPPLEMENTAL MATERIAL - Mr. Day

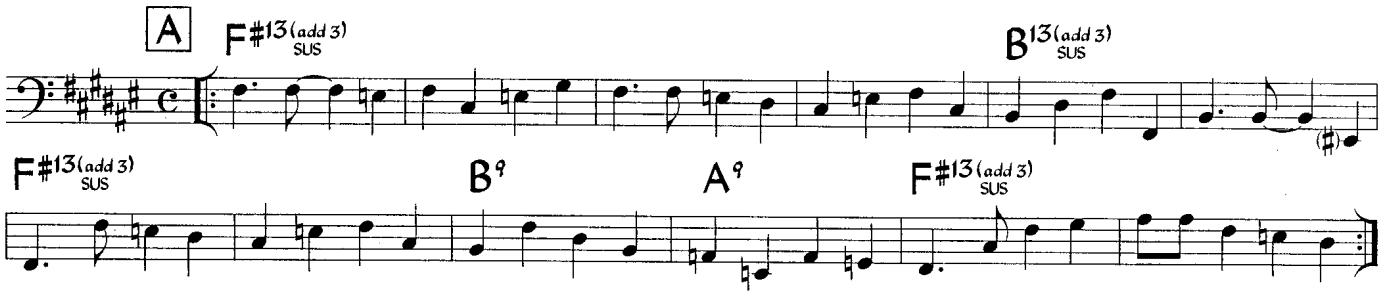
1. Performance Notes - a) Alternate version of melody as played by John Coltrane



b) Sample piano comping (for head and solos)



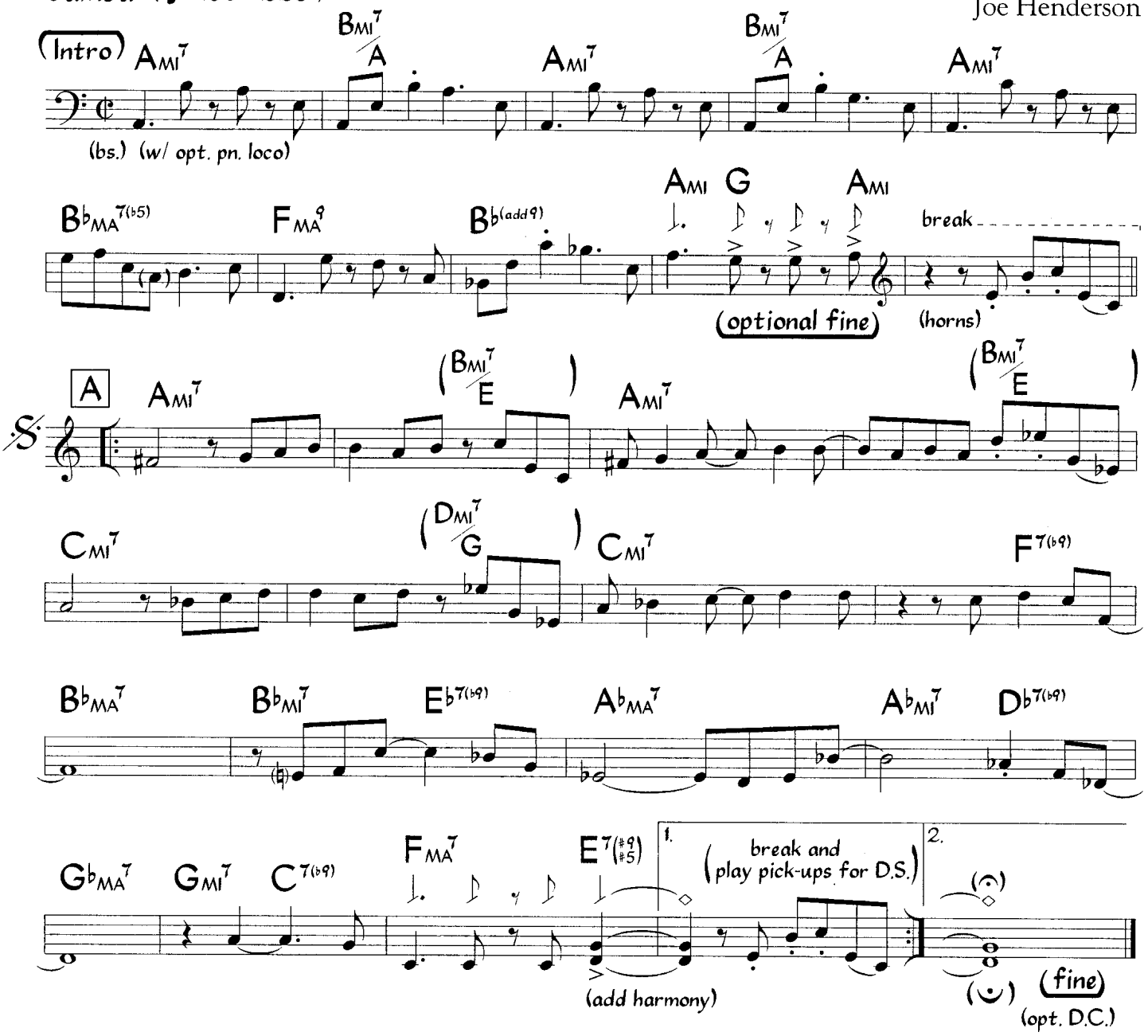
2. Sample Bass Line For Solos (or continue with head pattern)



No Me Esqueca

Samba (♩ = 180 - 228)

Joe Henderson



Solo on A (1st ending only)
After solos, D.S. al fine
(w/ repeat).

Horns are trumpet and tenor in octaves.
The head is played 2x's before and after solos.
The rhythm figure in the last 2 bars is played during solos.
After the Out head the Intro may be played again, ending at the "optional fine".
The Intro is sometimes repeated, 1st x bass line only, 2nd x add chords.

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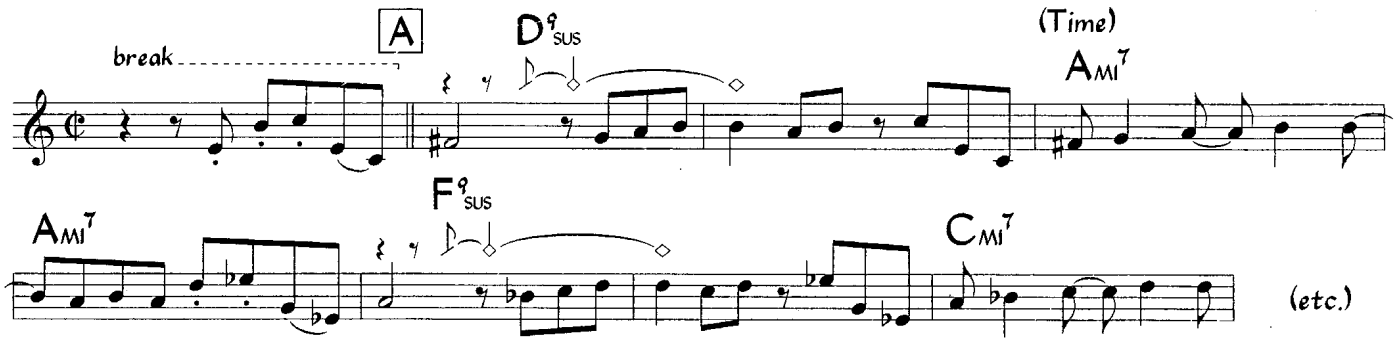
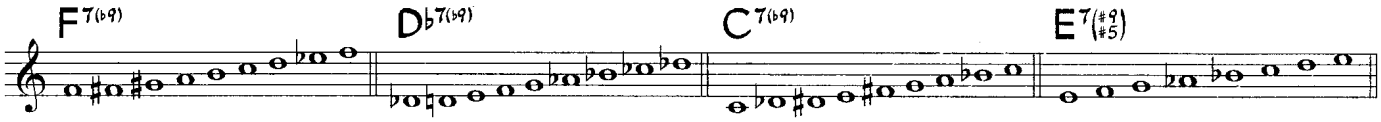
SUPPLEMENTAL MATERIAL - No Me Esqueca

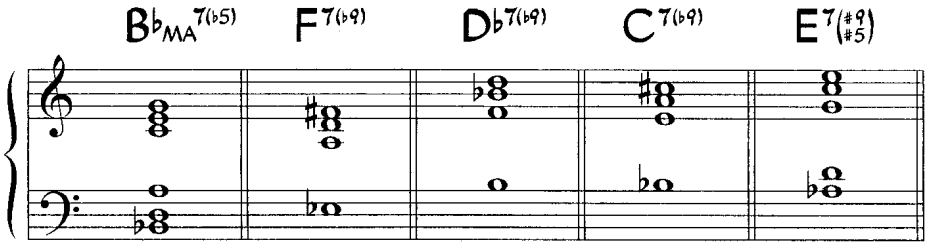
1. Performance Notes - Melody at letter A is sometimes played as follows:



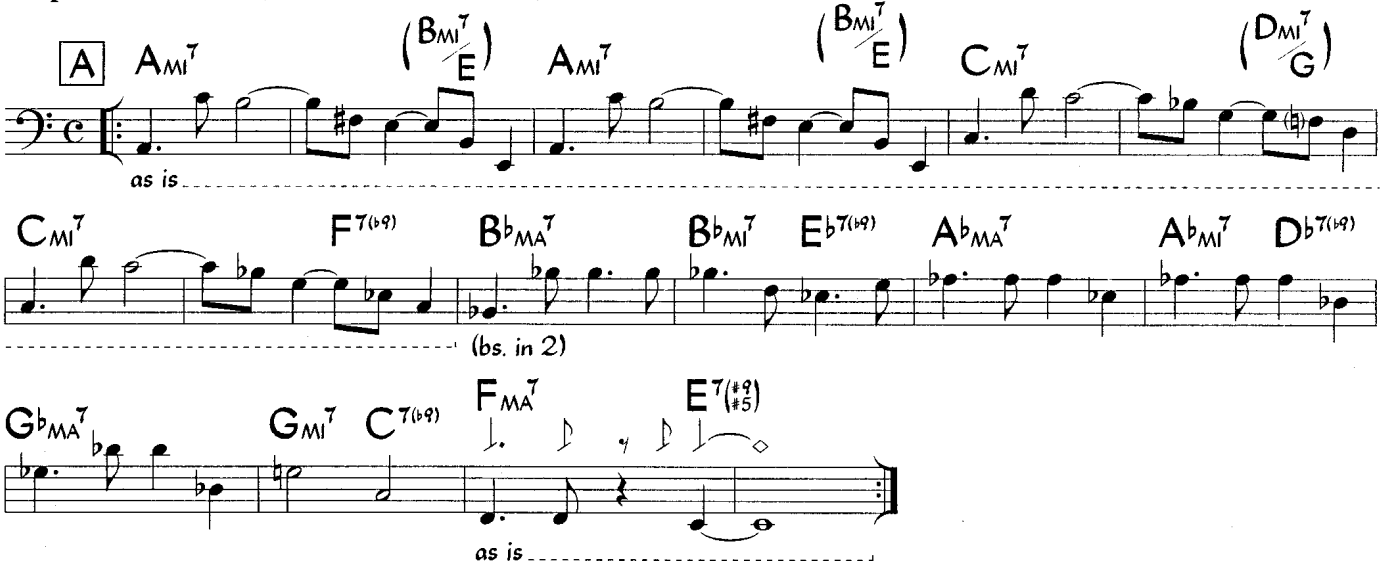
2. Scales For Soloing (for chords with alterations)



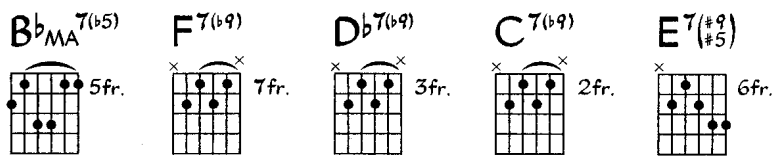
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line (for head and solos)



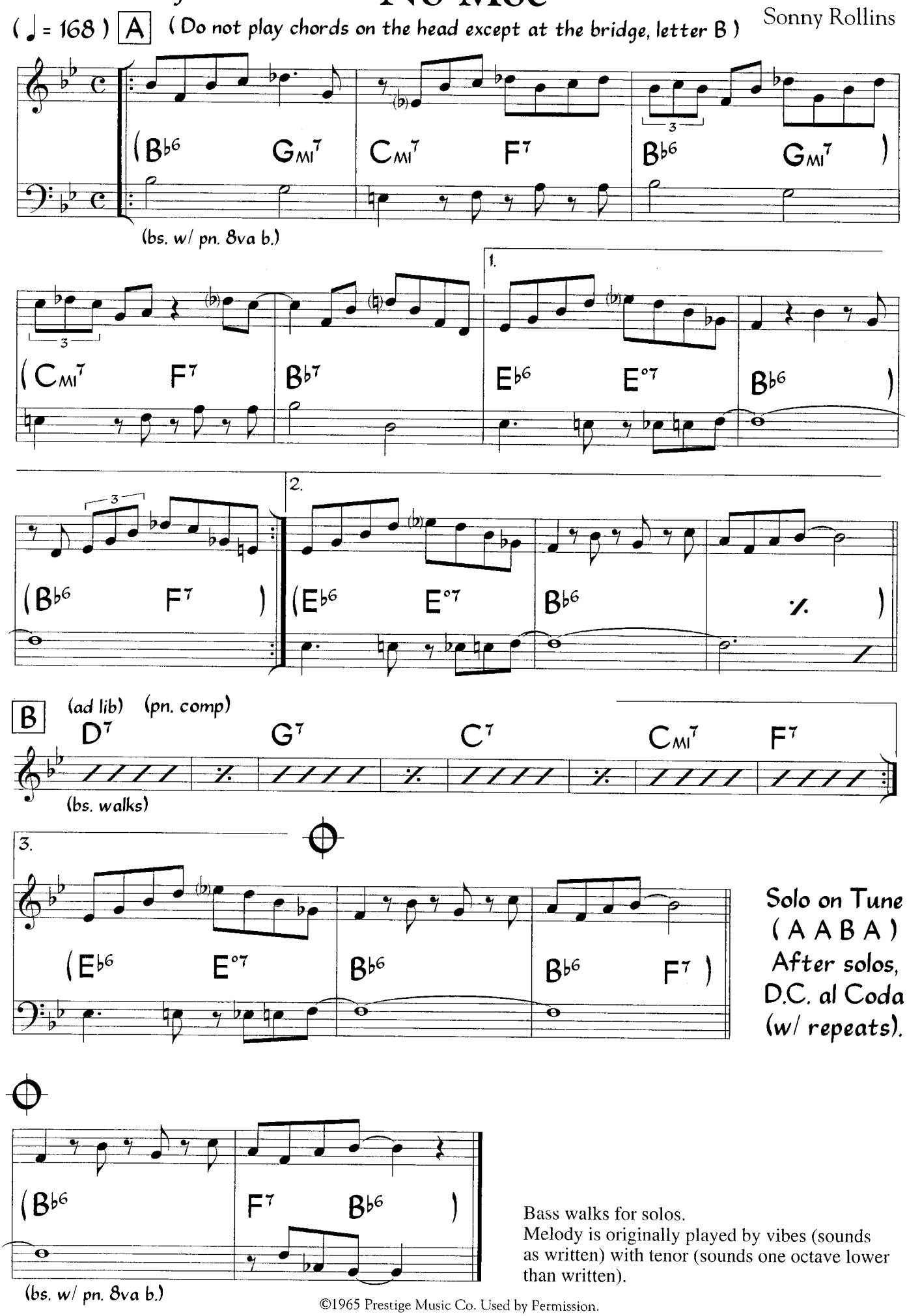
5. Sample Guitar Voicings (for chords with alterations)



Medium Swing

No Moe

Sonny Rollins



Solo on Tune
(A A B A)
After solos,
D.C. al Coda
(w/ repeats).

Bass walks for solos.
Melody is originally played by vibes (sounds as written) with tenor (sounds one octave lower than written).

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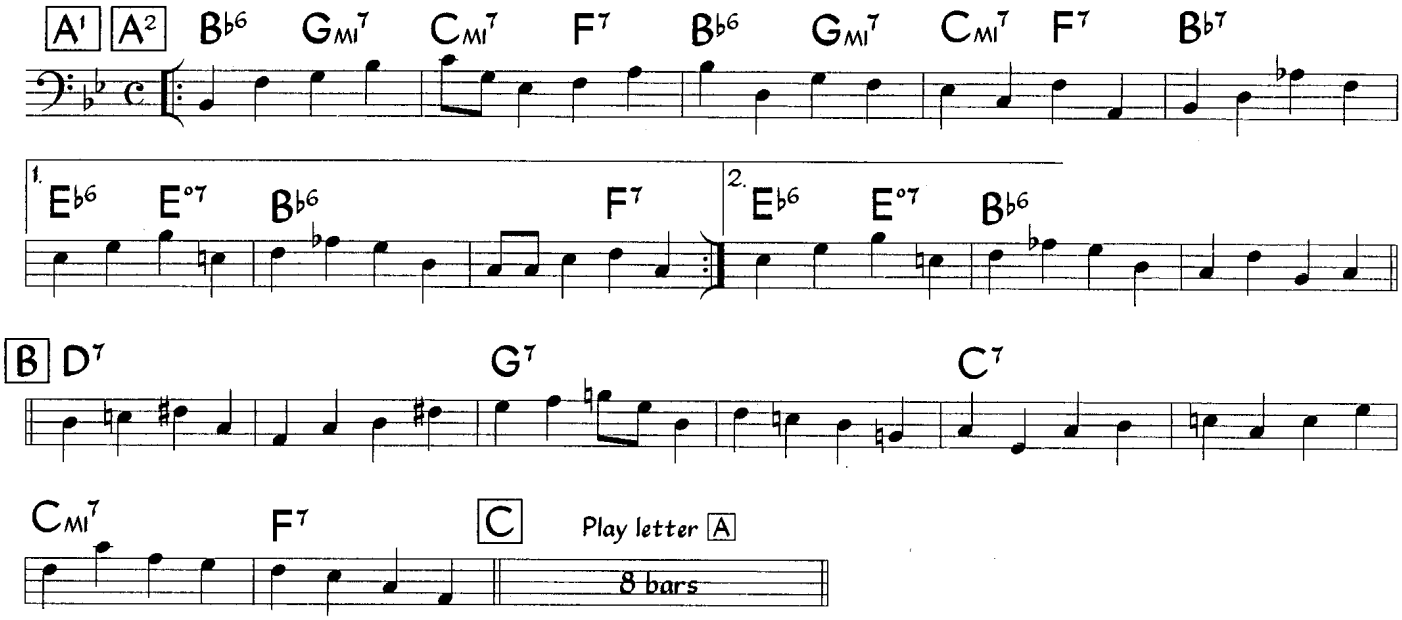
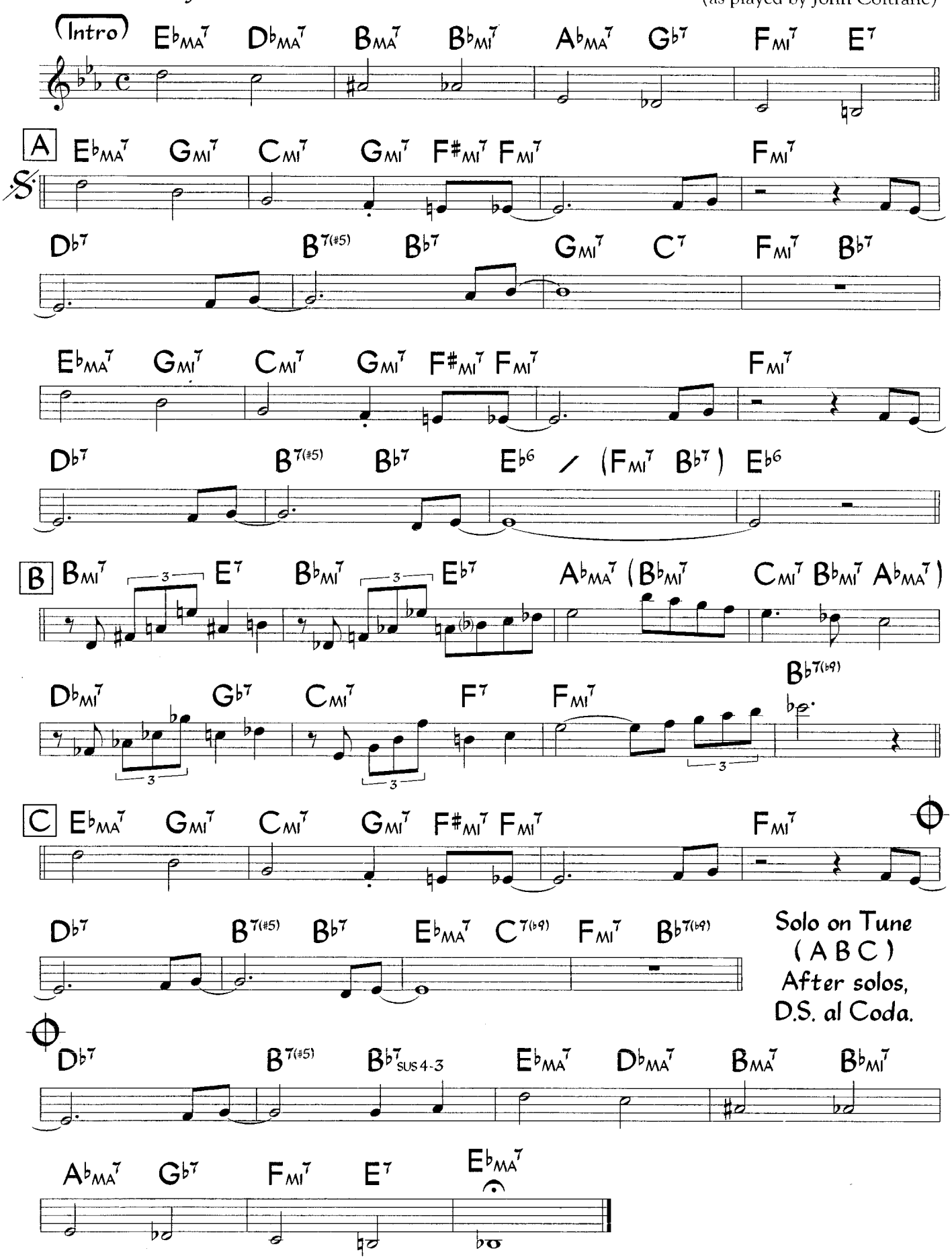
1. Sample Bass Line For Solos



On A Misty Night

Tadd Dameron
(as played by John Coltrane)

Medium Swing (♩ = 128)



Solo on Tune
(A B C)
After solos,
D.S. al Coda.

Rhythm figures are ignored during solos. This composition is loosely based on the chords of "September In The Rain". Chords in parentheses are optional. The chords in parentheses in letter B are primarily used on the head.

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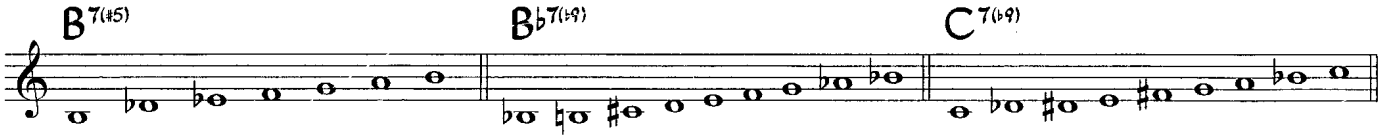
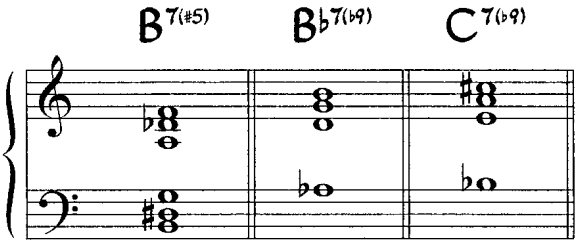
SUPPLEMENTAL MATERIAL - On A Misty Night

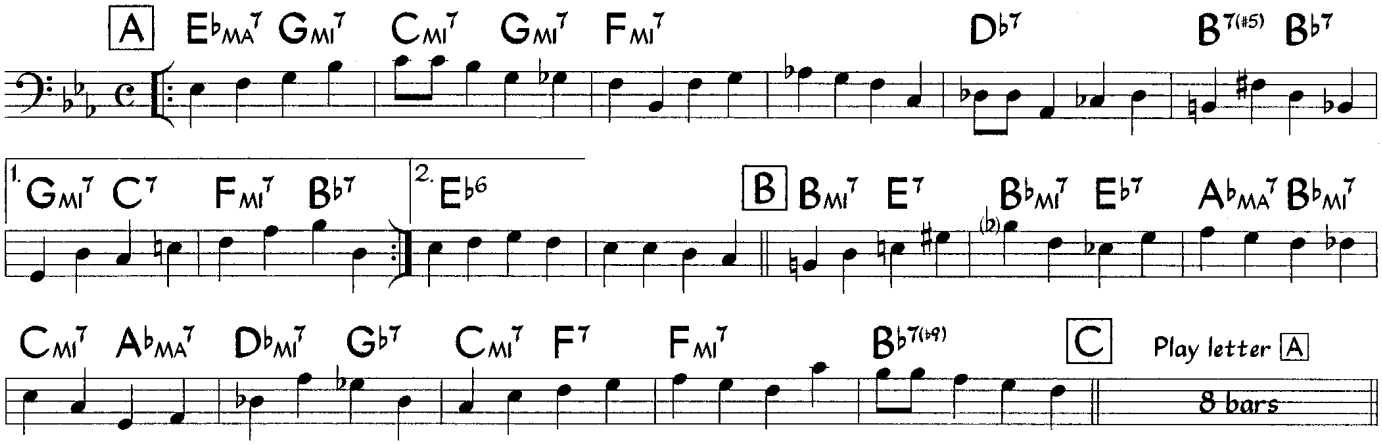
1. Scales For Soloing (for chords with alterations)



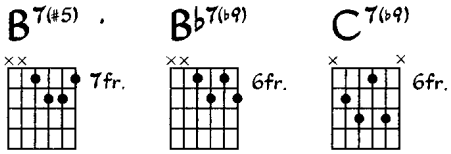
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)

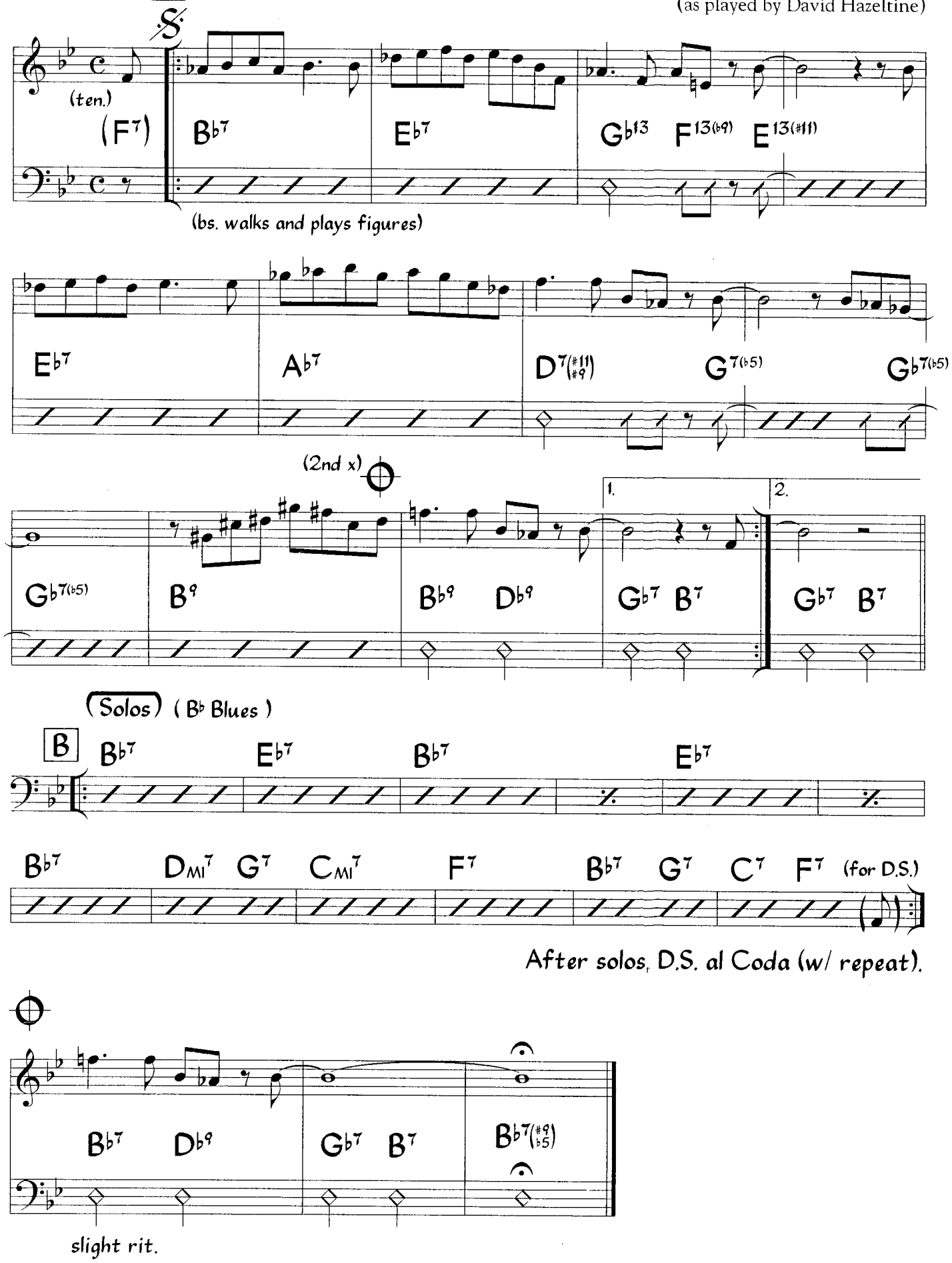


Medium Fast Swing

(𝅗𝅥 = 116)

On The Marc

Eric Alexander
(as played by David Hazeltine)



Tenor sounds one octave lower than written.

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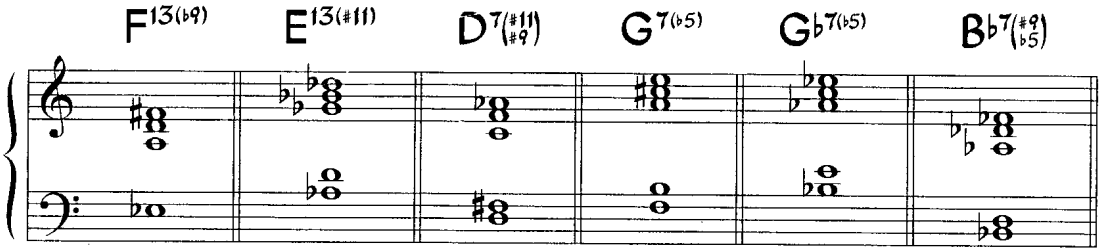
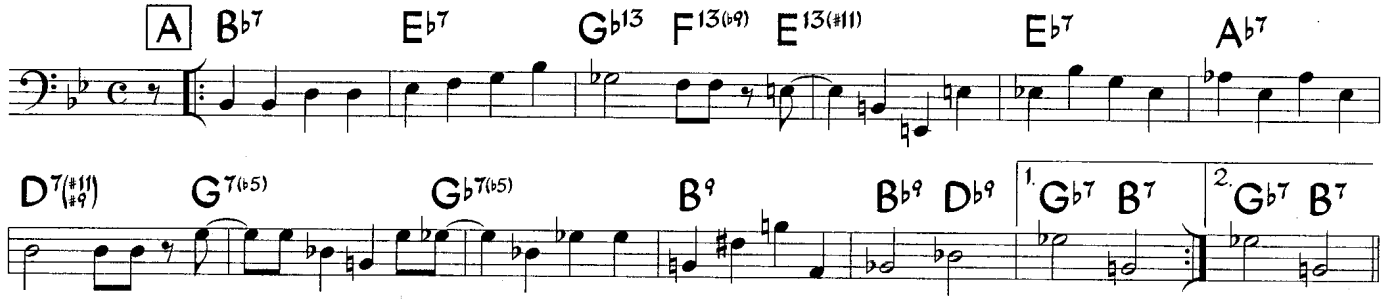
SUPPLEMENTAL MATERIAL - On The Marc

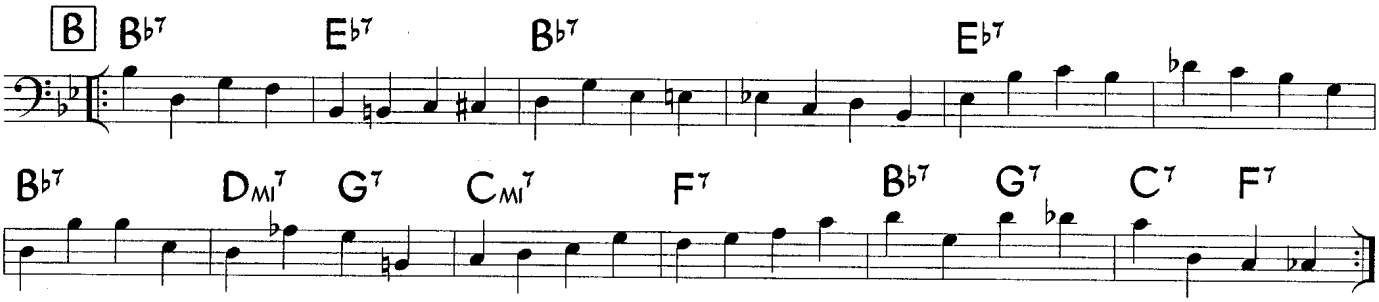
1. Sample Piano Voicings (for chords with alterations)



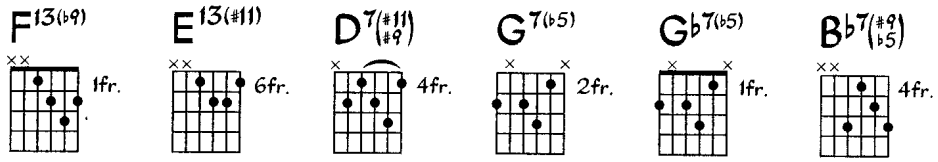
2. Sample Bass Line a) For head



b) For solos



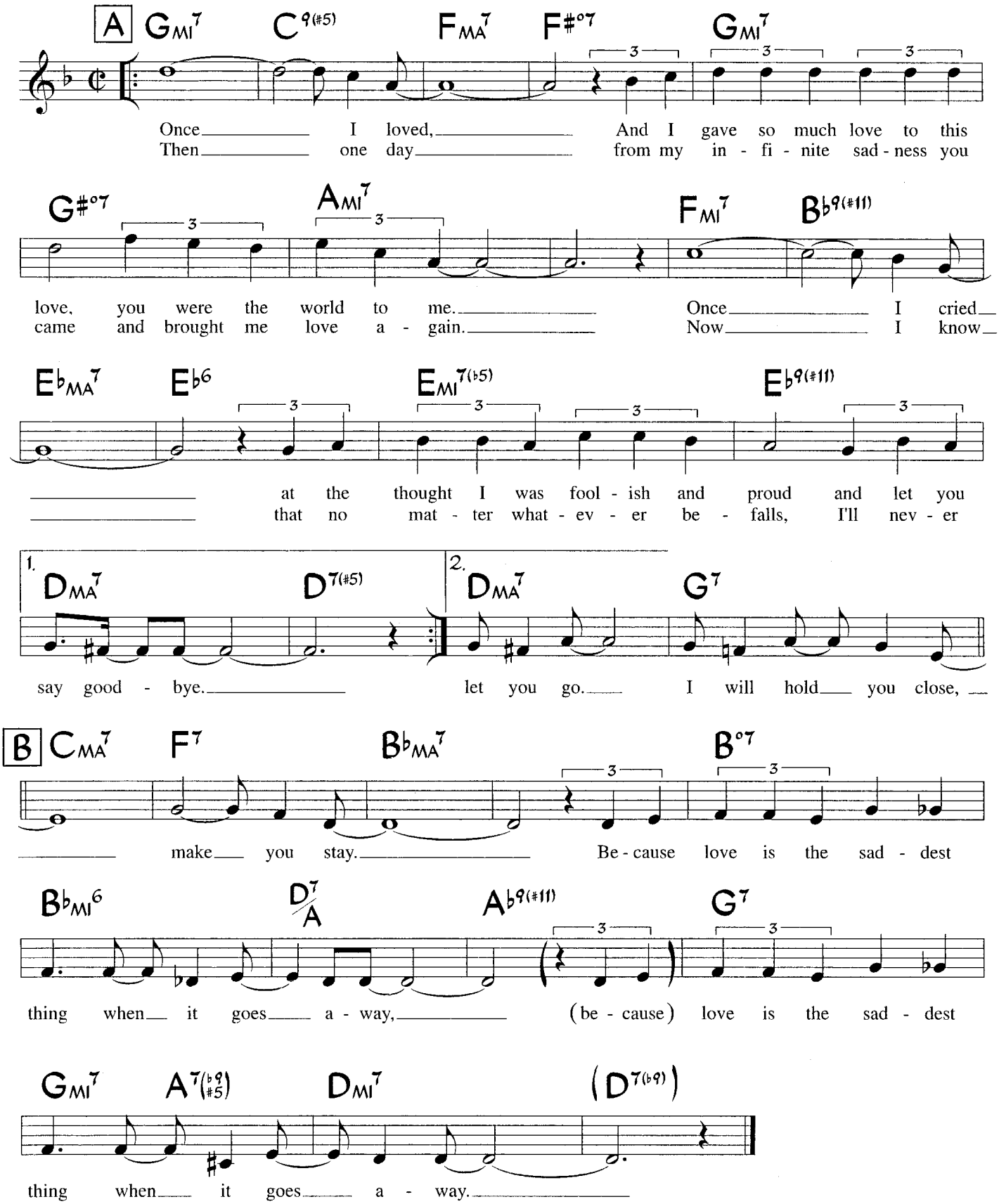
3. Sample Guitar Voicings (for chords with alterations)



Once I Loved

Music by Antonio Carlos Jobim
Portuguese lyric by Vinicius de Moraes
English lyric by Ray Gilbert

Medium Bossa Nova



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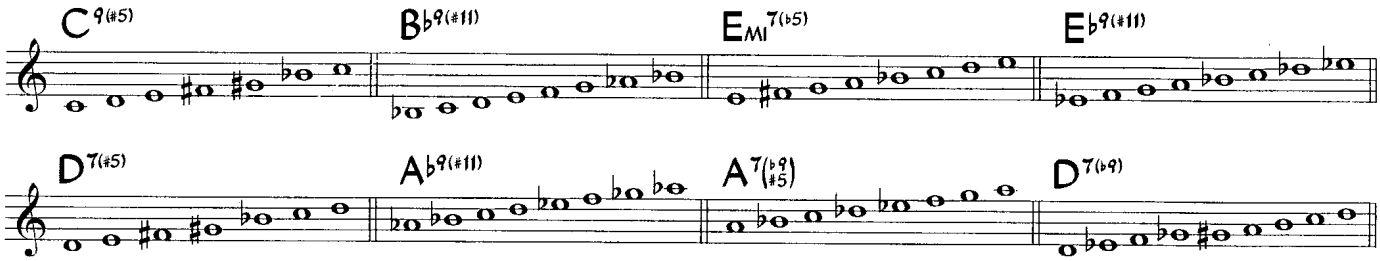
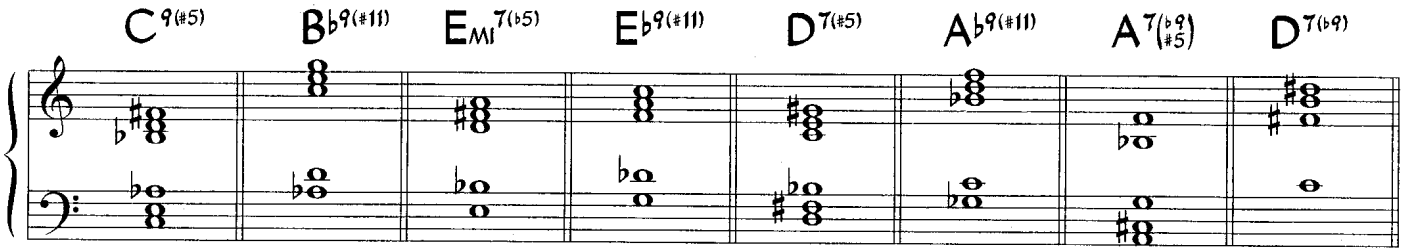
SUPPLEMENTAL MATERIAL - Once I Loved

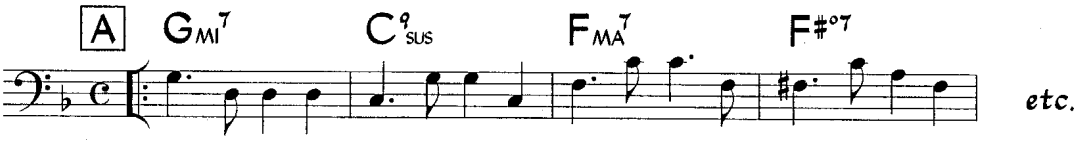
1. Scales For Soloing (for chords with alterations)



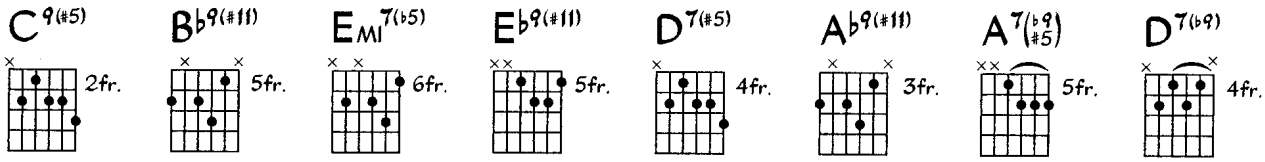
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)



O.P.

Sam Jones

Medium Swing

(♩ = 190)

A

(D7(♭9,♯5)) S G9 GMI7 C7 F6 C13 B♭13 AMI7 A♭13(♯11) D7(♭9,♯5)

(fl./pn.) (bs. walks) tutti

G9 GMI7 C7 CMI9 (-fl.) CMI9 B9(♯11) B♭MA9

(bs. walks) tutti

1. B♭MA9 (fl. 8va) B♭MI7 E♭7 A♭MA9 A♭MI7 D♭7

(bs. walks)

G♭MA9 (fl. loco) GMI9 C9 E♭9(♯11) D7(♭9,♯5) D♭9(♯11) C13 D7(♭9,♯5)

tutti

2. B♭MA9 (fl. 8va) B♭MI7 E♭7 AMI7 AMI7 D7

(bs. walks)

G9 GMI9 C7 F6 (F6 F6 D7(♭9))

solo break

B (Solos)

G7 C7 F6 F6 D7(♭9) G7 C7 CMI7 F7

(bs. walks)

B♭MA7 B♭MI7 E♭7 1. A♭MA7 A♭MI7 D♭7 G♭MA7 GMI7 C7 AMI7 D7(♭9)

2. AMI7 A♭MI7 D♭7 G7 GMI7 C7 F6 F6 D7(♭9) (for D.S.)

(fl./pn.)

After solos, D.S. al Coda (w/ repeat).

GMI9 C7 AMI9 AMI9 D7 G9

GMI9 C7 F6 dr. F9(♯11)

Bass walks for head except for "tutti" figures.

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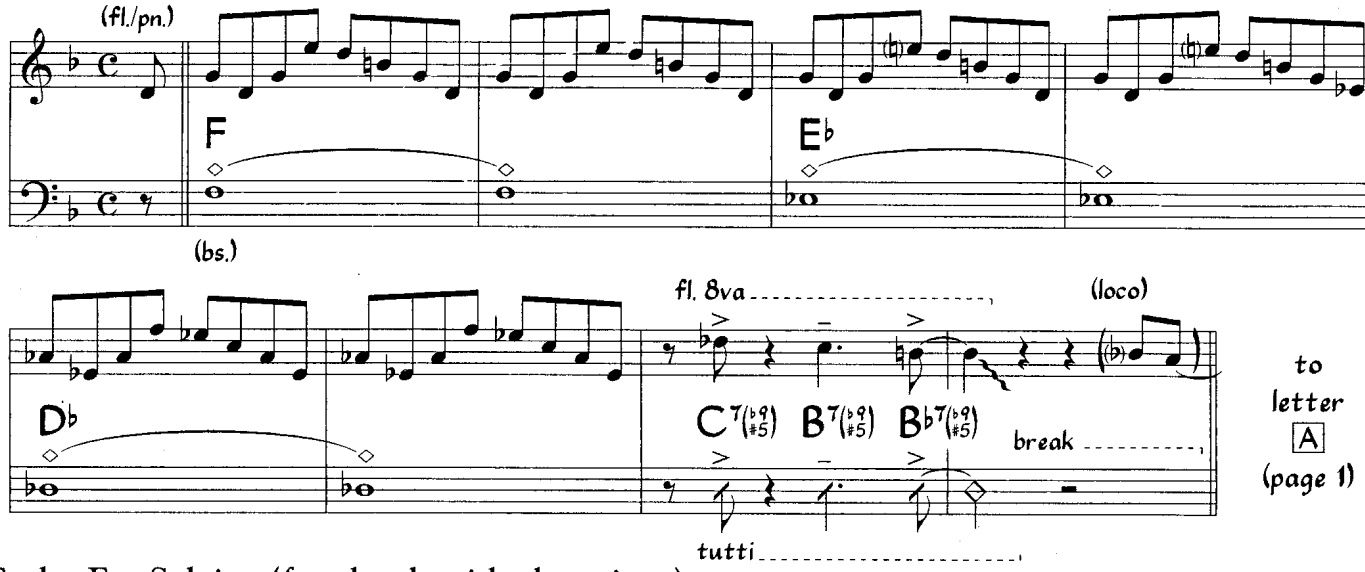
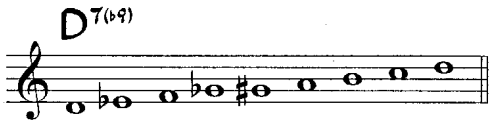
SUPPLEMENTAL MATERIAL - O.P.

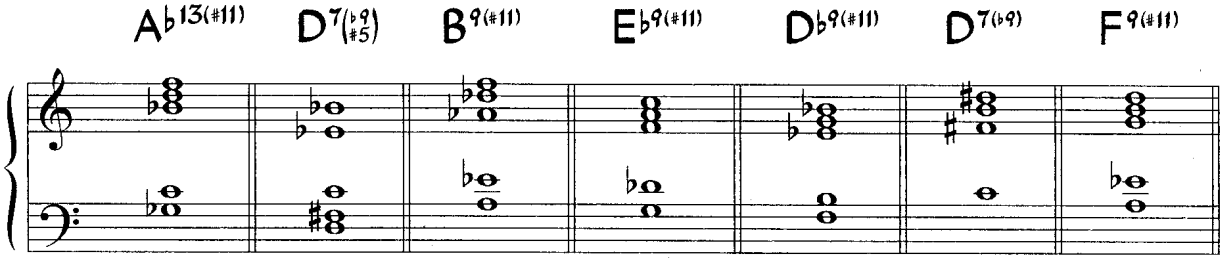
1. Performance Notes - Optional introduction



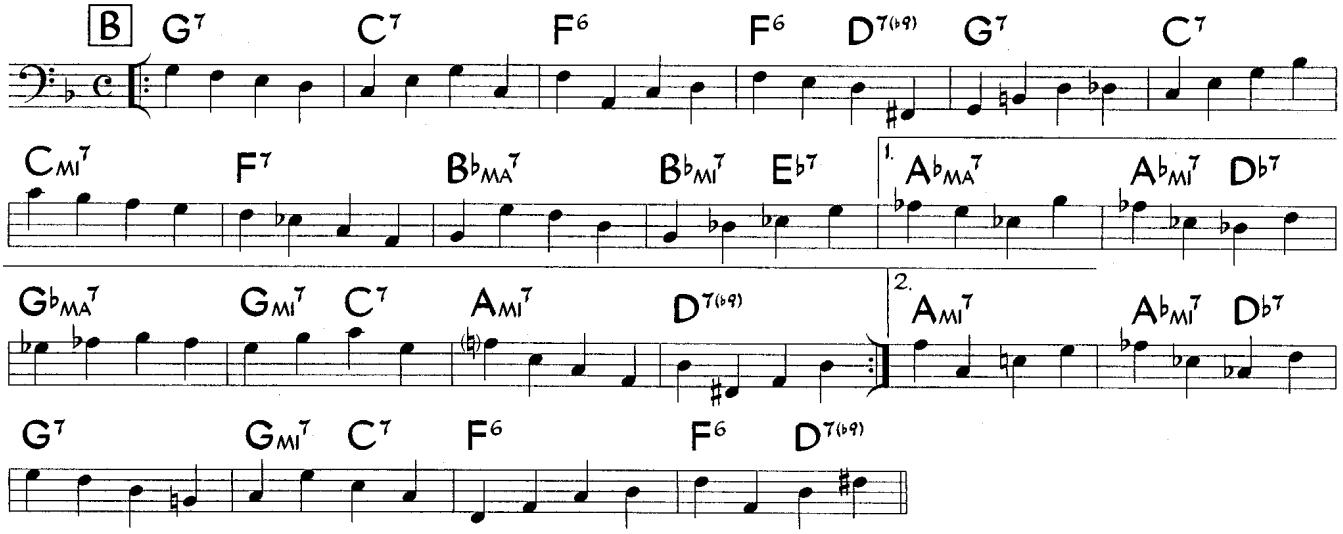
2. Scales For Soloing (for chords with alterations)



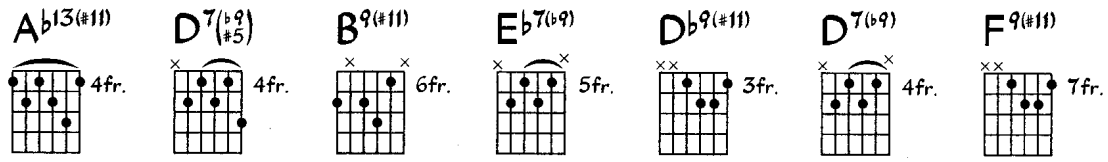
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos

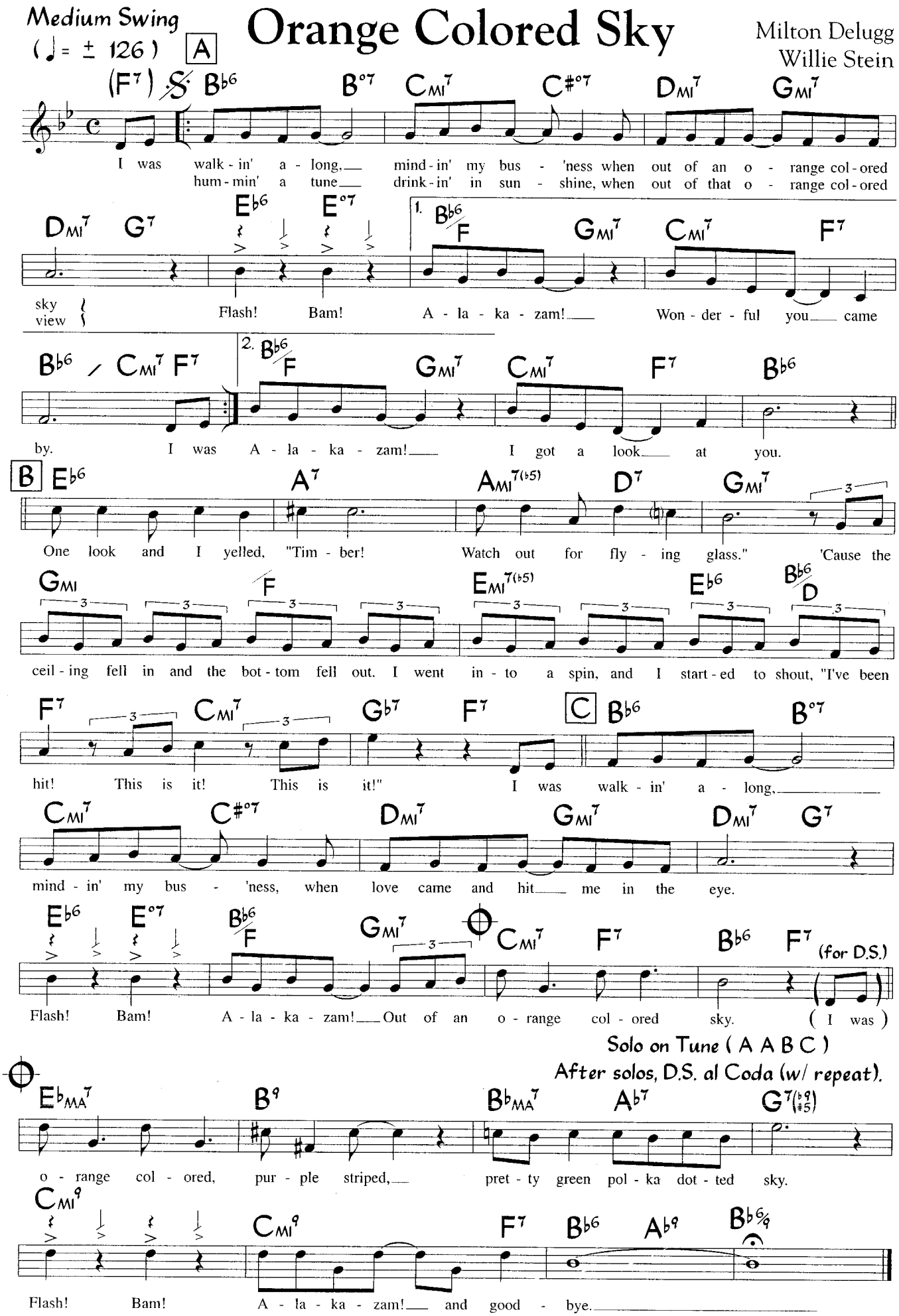


5. Sample Guitar Voicings (for chords with alterations)



Orange Colored Sky

Milton Delugg
Willie Stein



Rhythm figures are ignored for solos. The melody is altered from the original sheet music to reflect common practices

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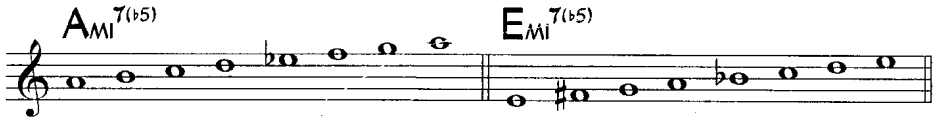
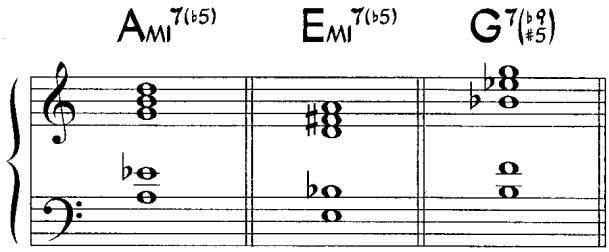
SUPPLEMENTAL MATERIAL - Orange Colored Sky

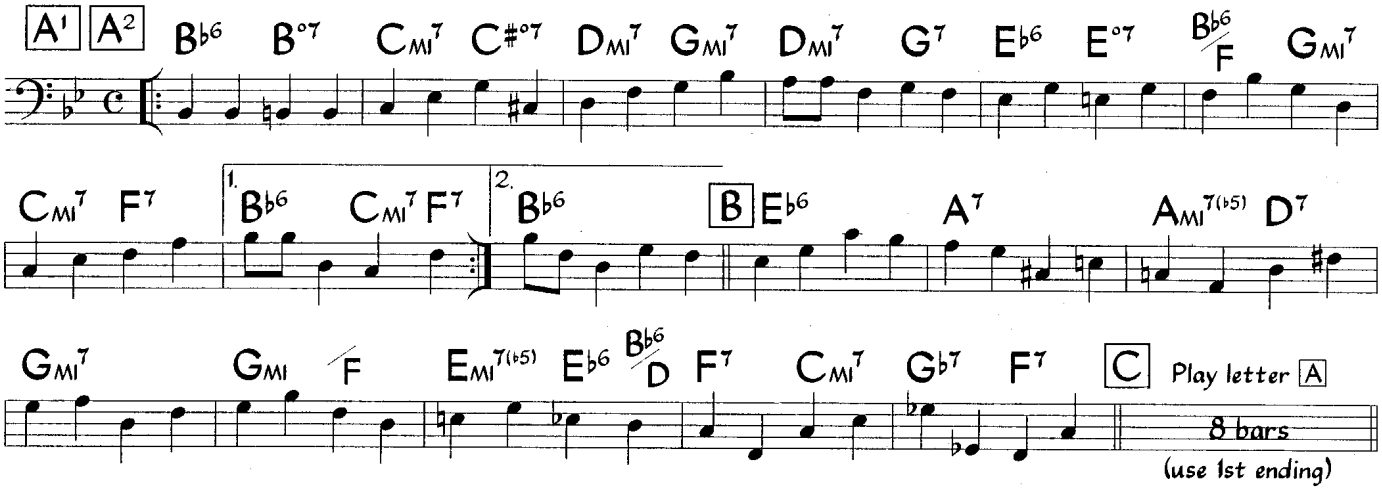
1. Scales For Soloing (for chords with alterations)



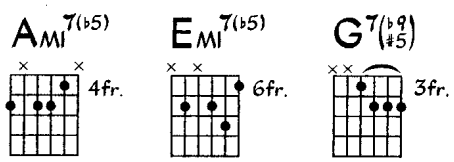
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

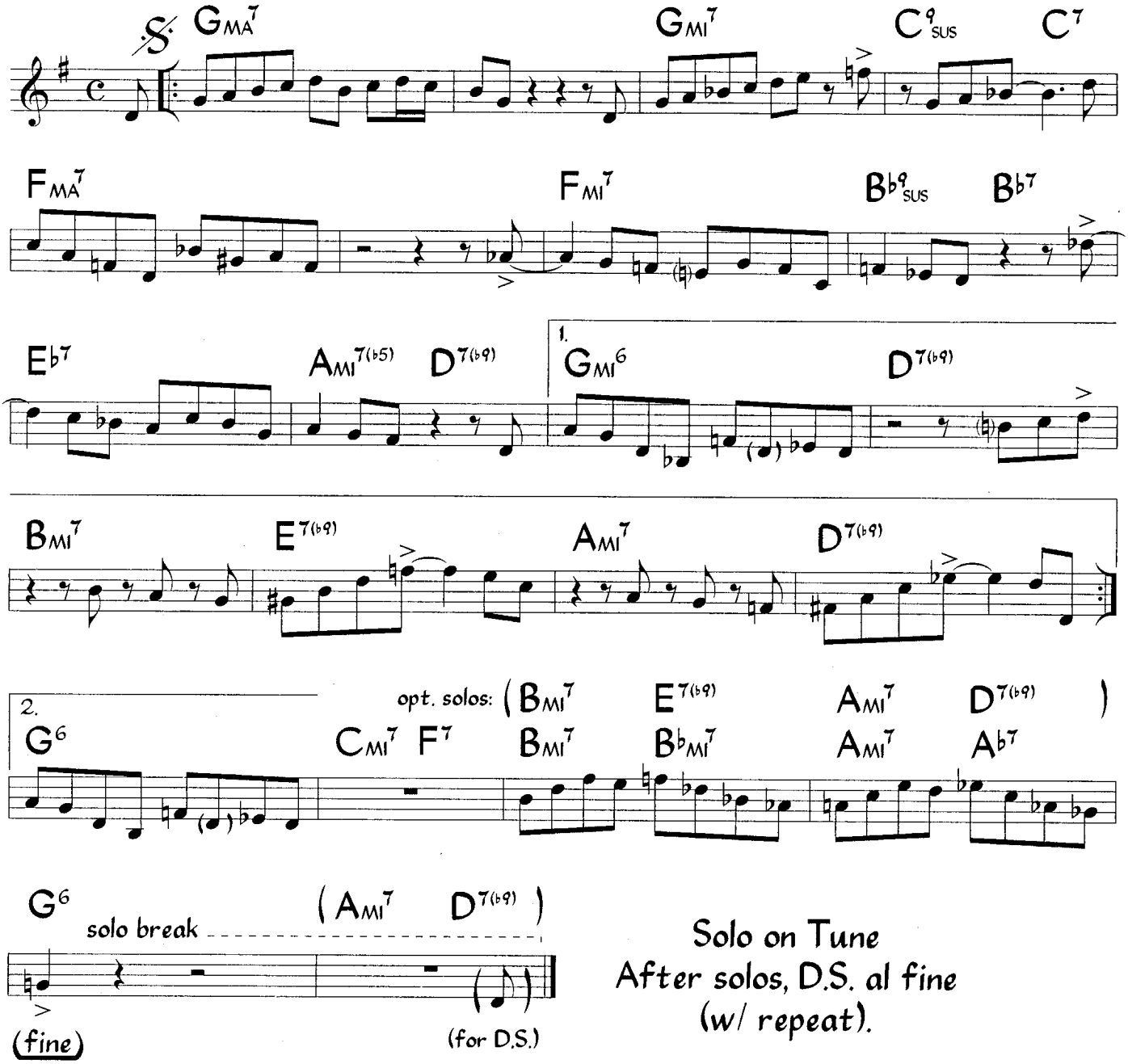


4. Sample Guitar Voicings (for chords with alterations)



Ornithology

Charlie Parker



Solo on Tune
After solos, D.S. al fine
(w/ repeat).

Chords in parentheses may be used for solos.
There are variations to this melody and chord progression in other recorded versions.
This composition is based on the chord progression of "How High The Moon".

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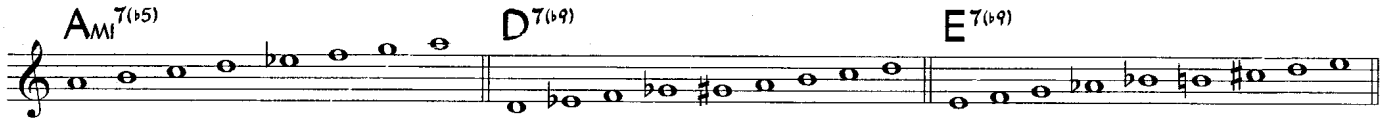
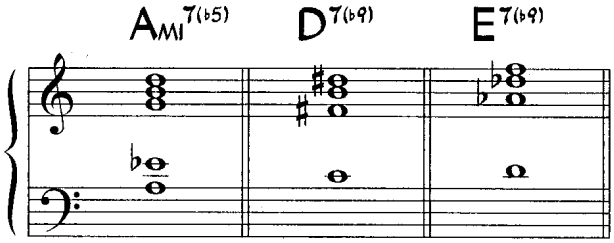
SUPPLEMENTAL MATERIAL - Ornithology

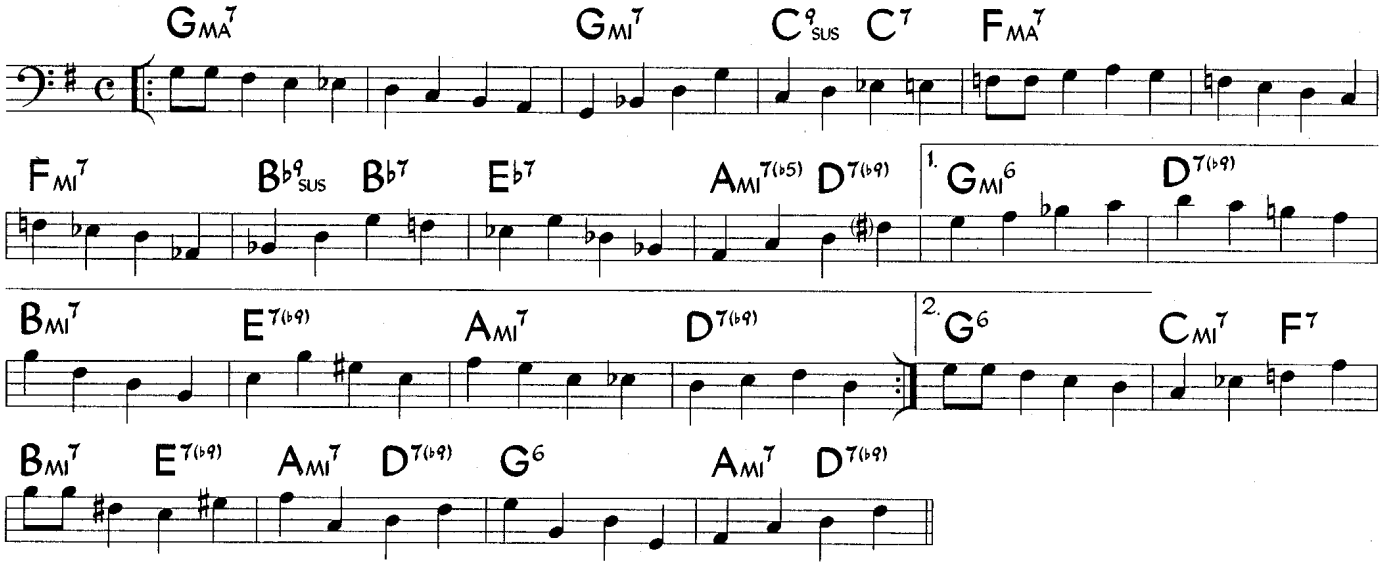
1. Scales For Soloing (for chords with alterations)



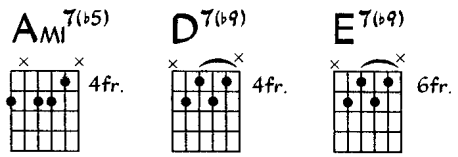
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



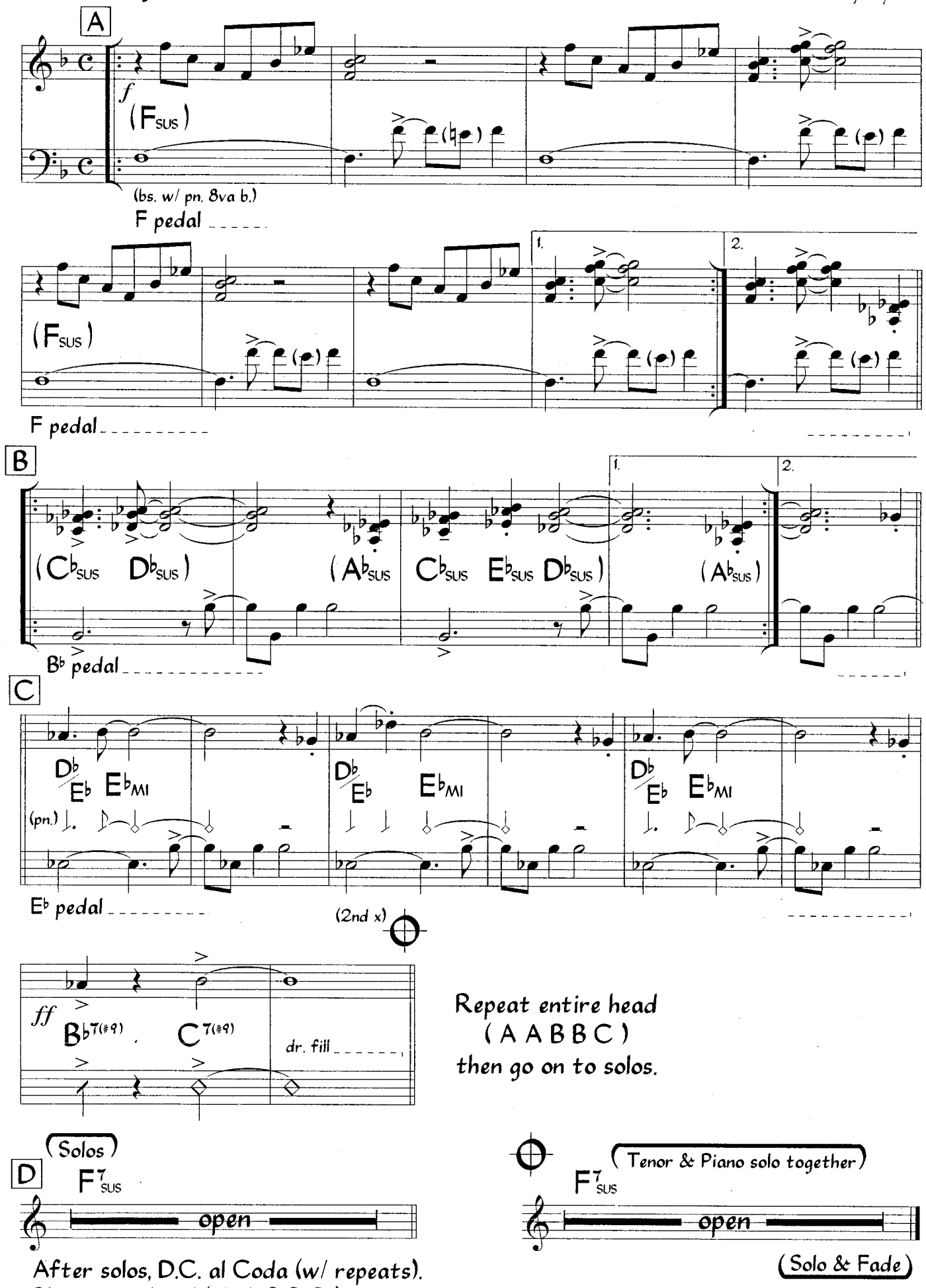
4. Sample Guitar Voicings (for chords with alterations)



Passion Dance

Fast Swing (♩ = 240)

McCoy Tyner



After solos, D.C. al Coda (w/ repeats).
Play entire head (A A B B C) twice.

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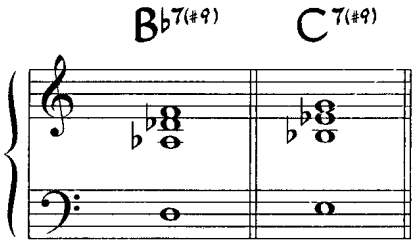
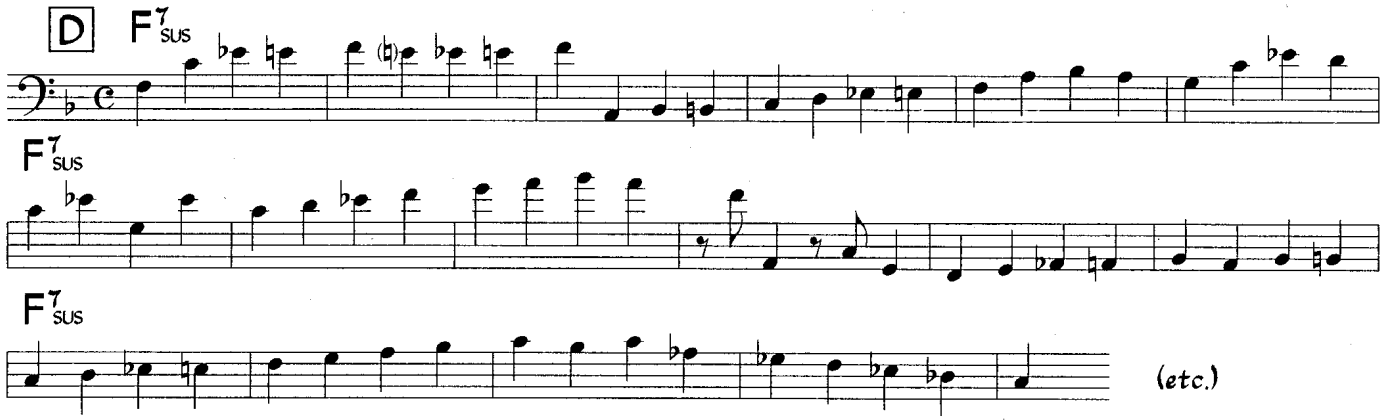
SUPPLEMENTAL MATERIAL - Passion Dance

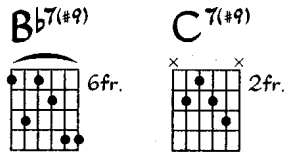
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



3. Sample Guitar Voicings (for chords with alterations)

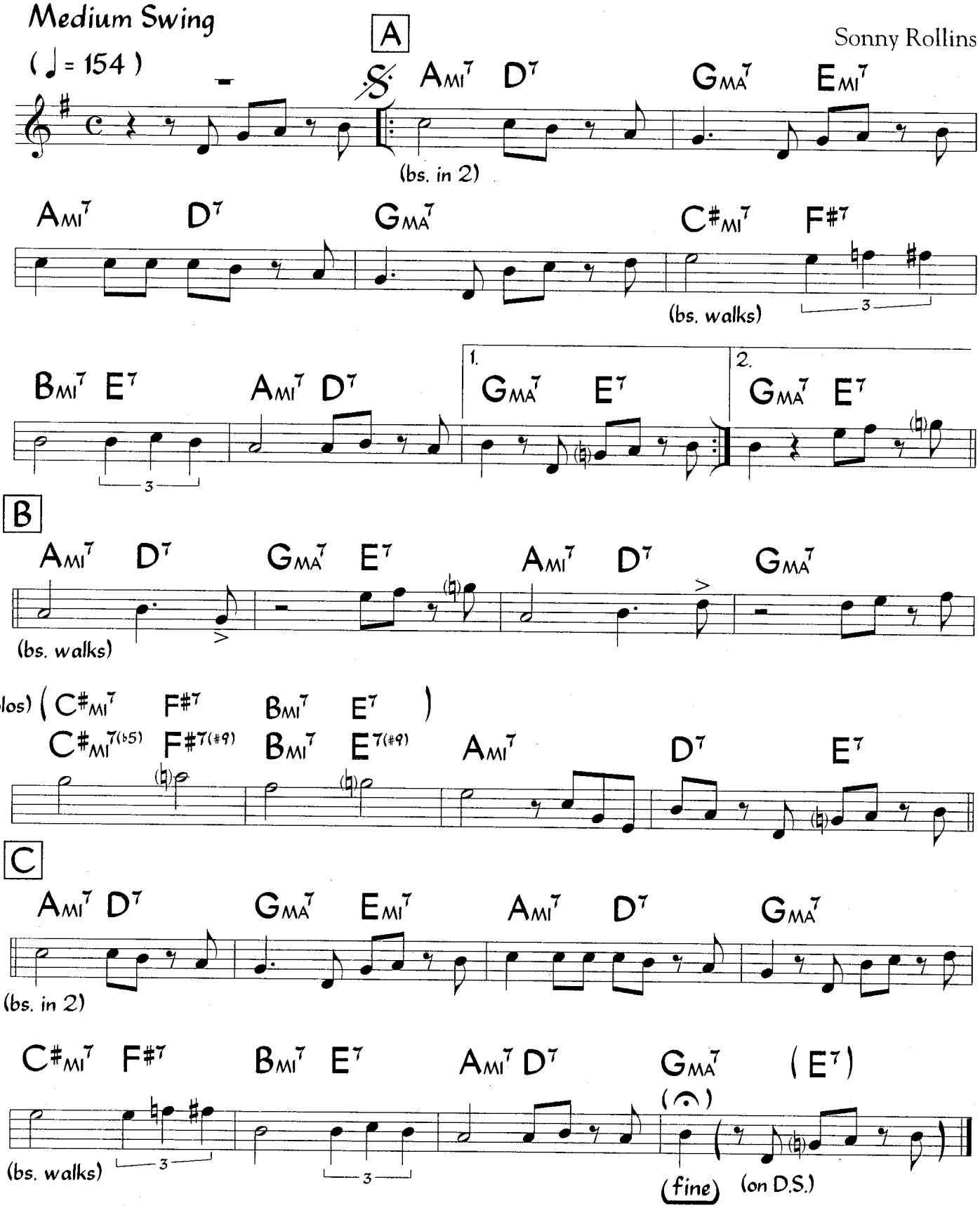


Paul's Pal

Medium Swing

(♩ = 154)

Sonny Rollins



Solo on Tune (A A B C)
After solos, D.S. al fine
(w/ repeat).

Melody is originally played by tenor, sounding one octave lower than written.
During solos, bass may alternate playing in 2 and 4 like during the head or walk for entire choruses.
Use chords in parentheses for solos.

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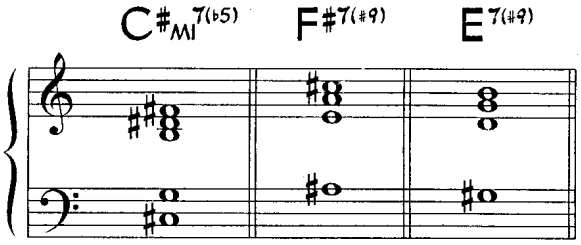
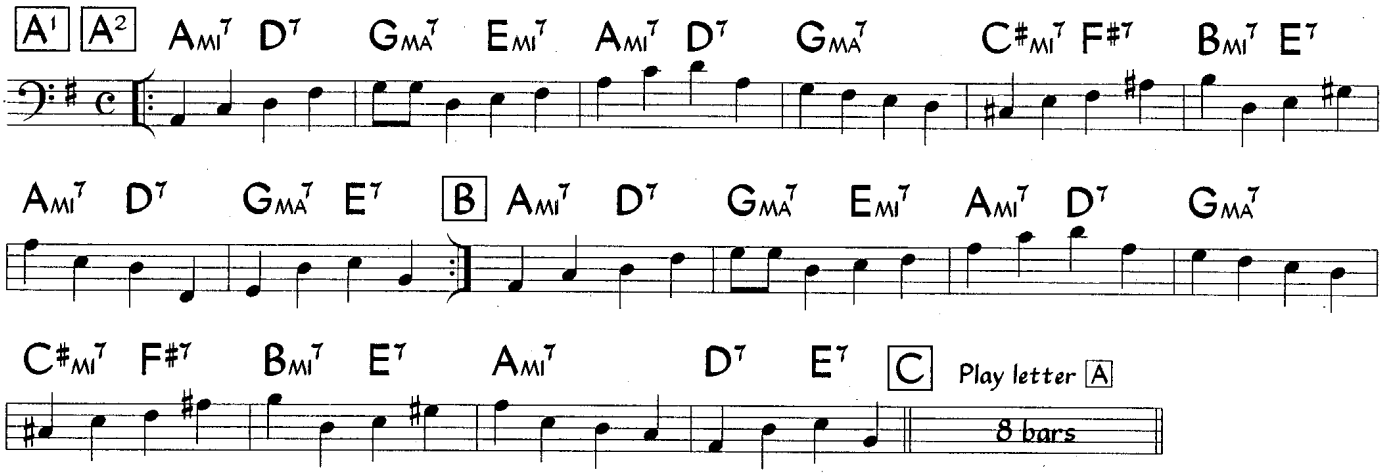
SUPPLEMENTAL MATERIAL - Paul's Pal

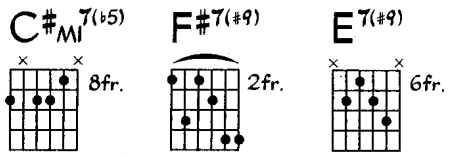
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



3. Sample Guitar Voicings (for chords with alterations)

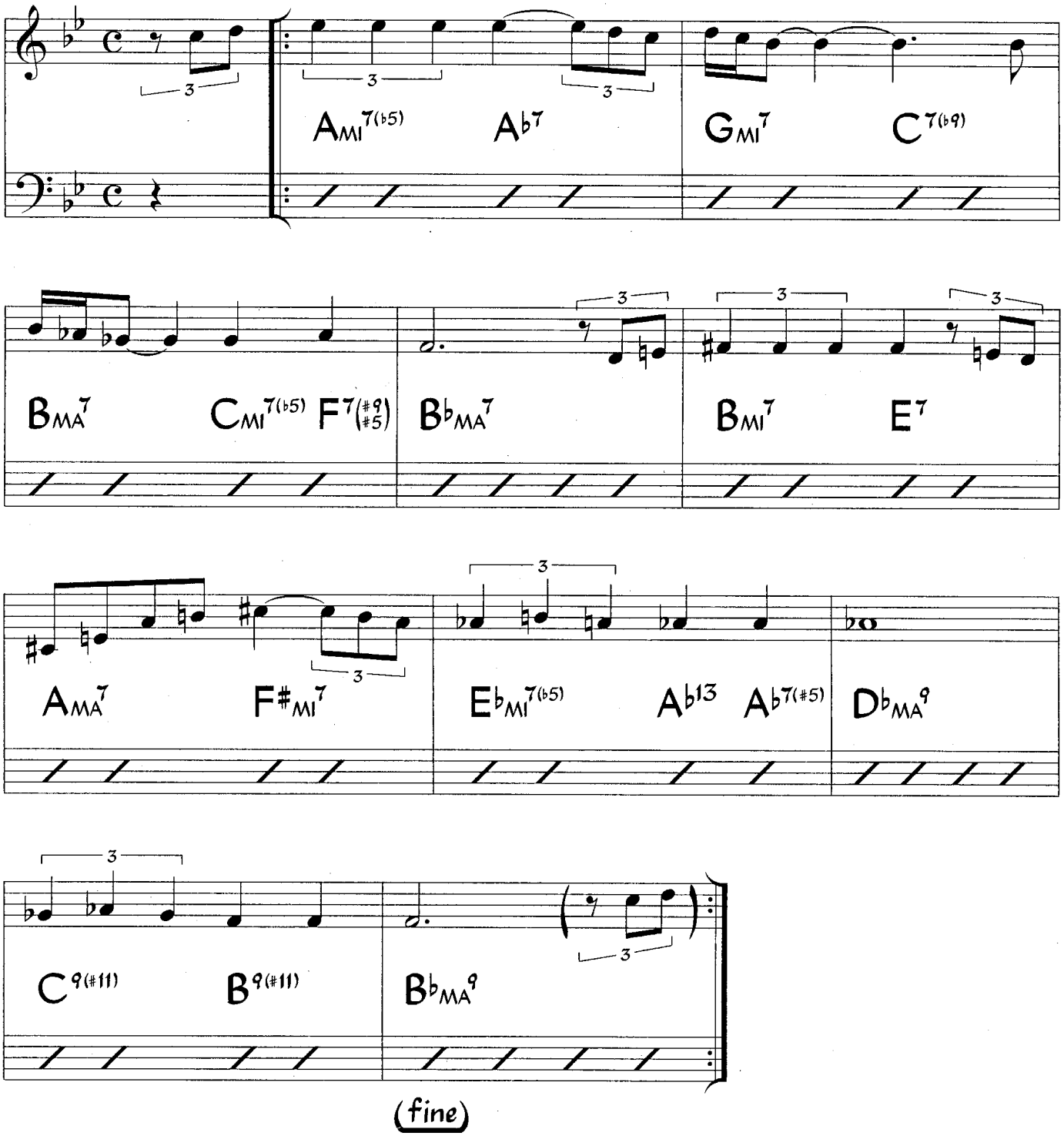


Medium Ballad

(♩ = 50)

Peace

Horace Silver



Play head twice before solos, once after solos.

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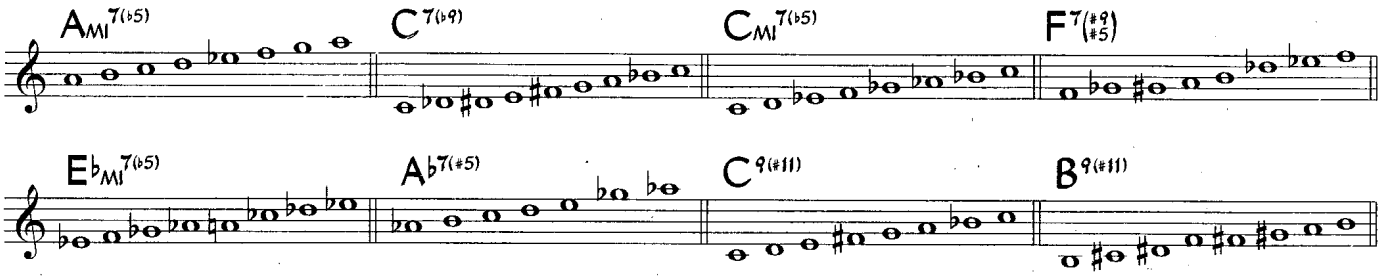
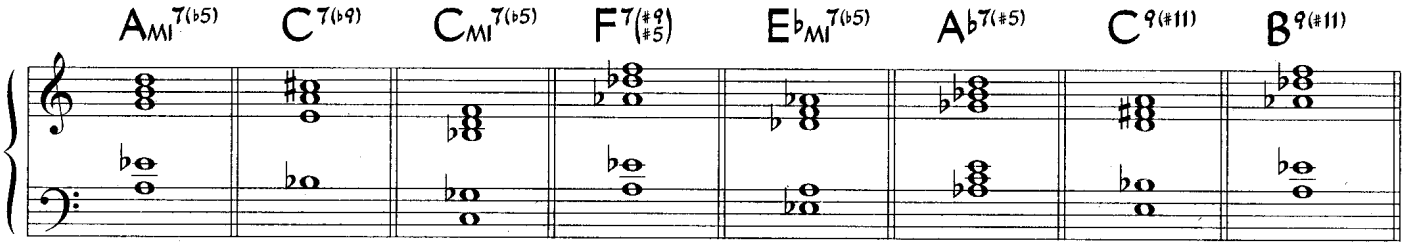
SUPPLEMENTAL MATERIAL - Peace

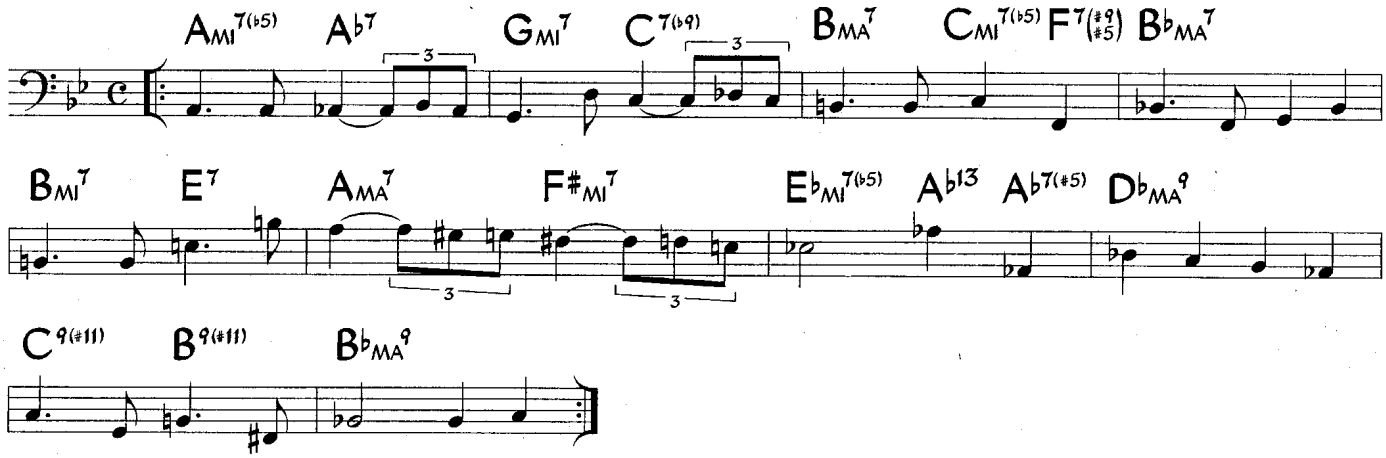
1. Scales For Soloing (for chords with alterations)



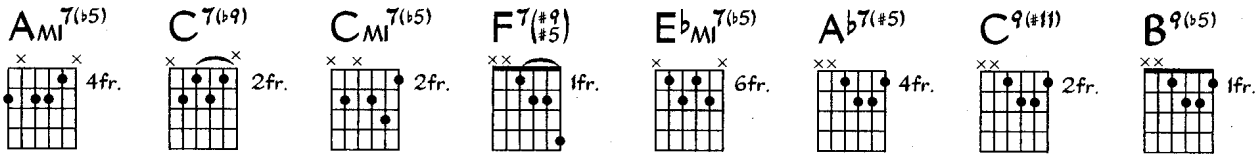
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

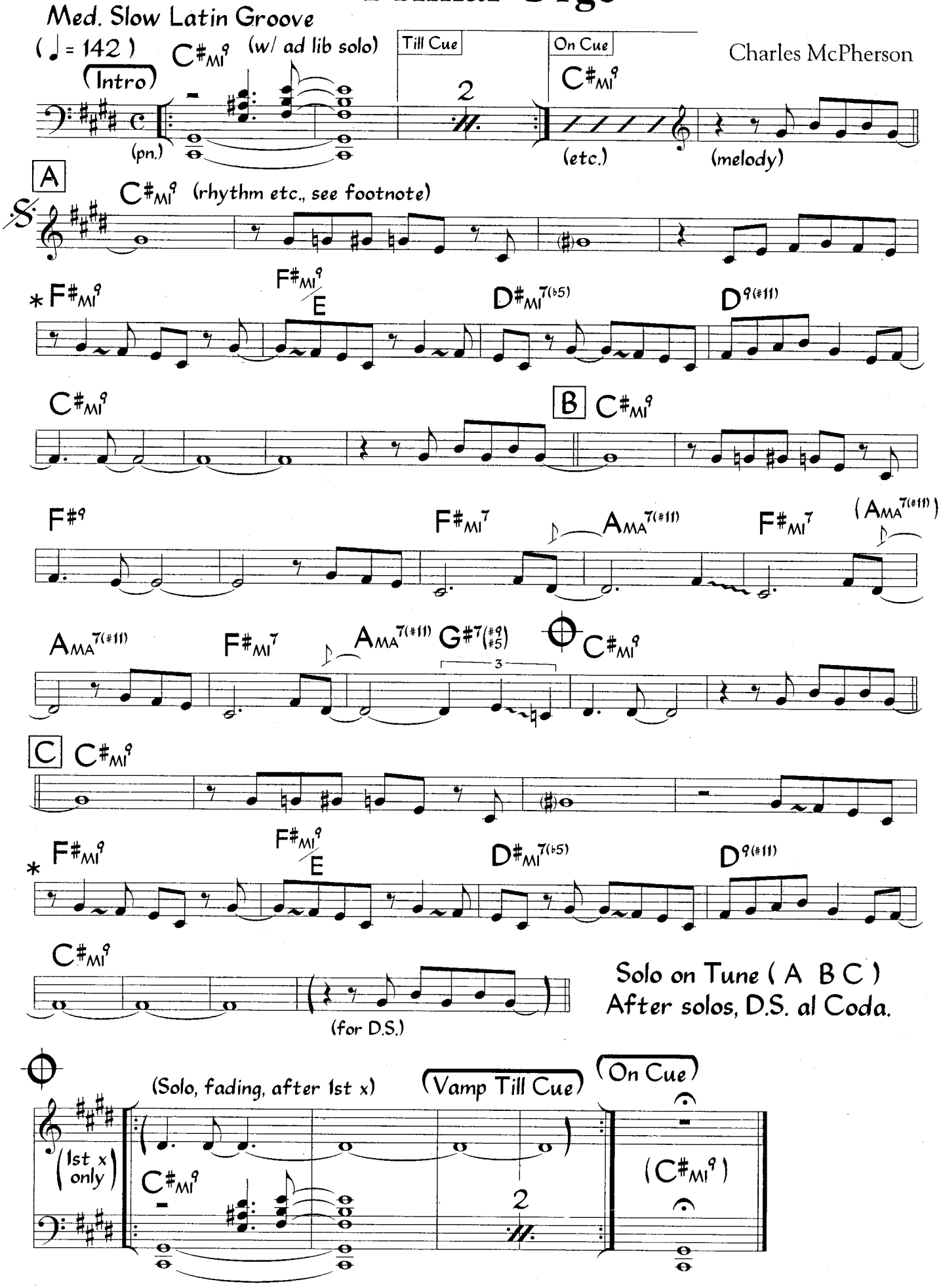


4. Sample Guitar Voicings (for chords with alterations)



Primal Urge

Charles McPherson



The piano Intro pattern continues for C#MI9 sections of the head.

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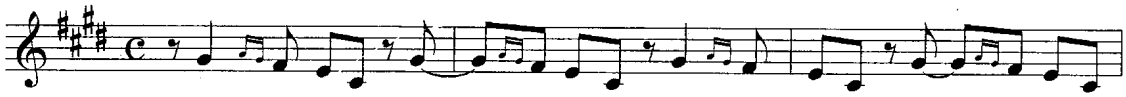
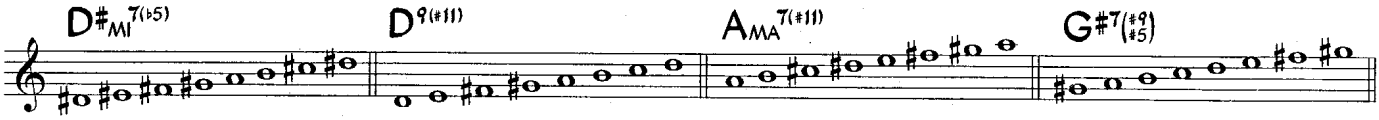
SUPPLEMENTAL MATERIAL - Primal Urge

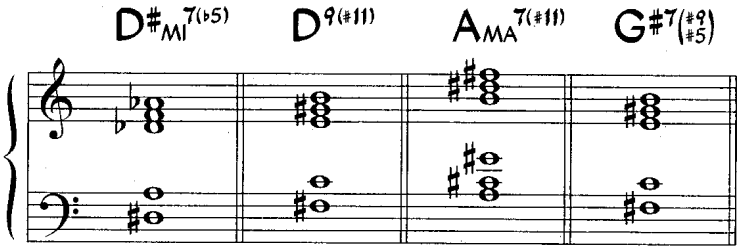
1. Performance Notes - *The turn that recurs throughout the melody is played as follows:



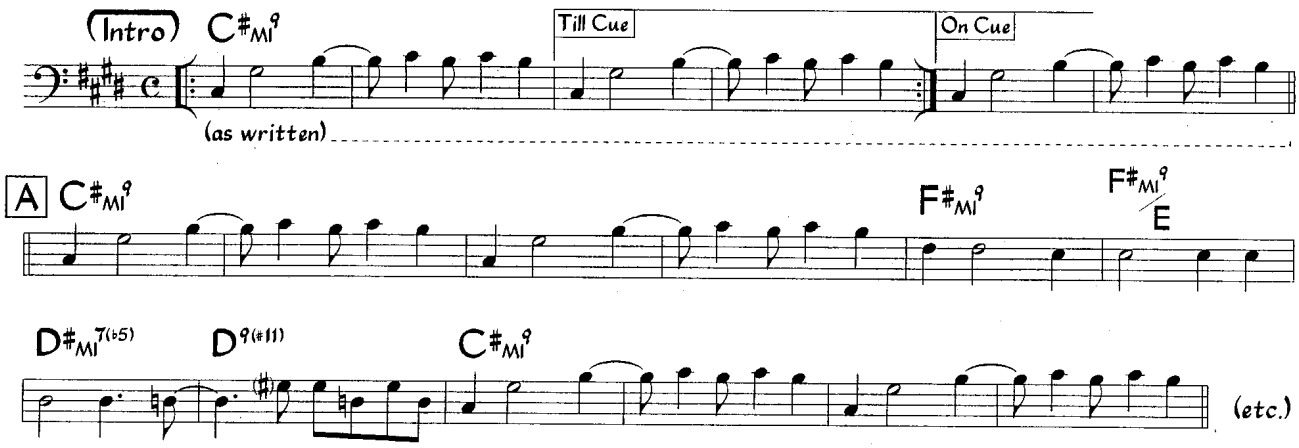
2. Scales For Soloing (for chords with alterations)



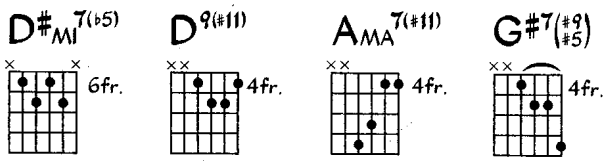
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line

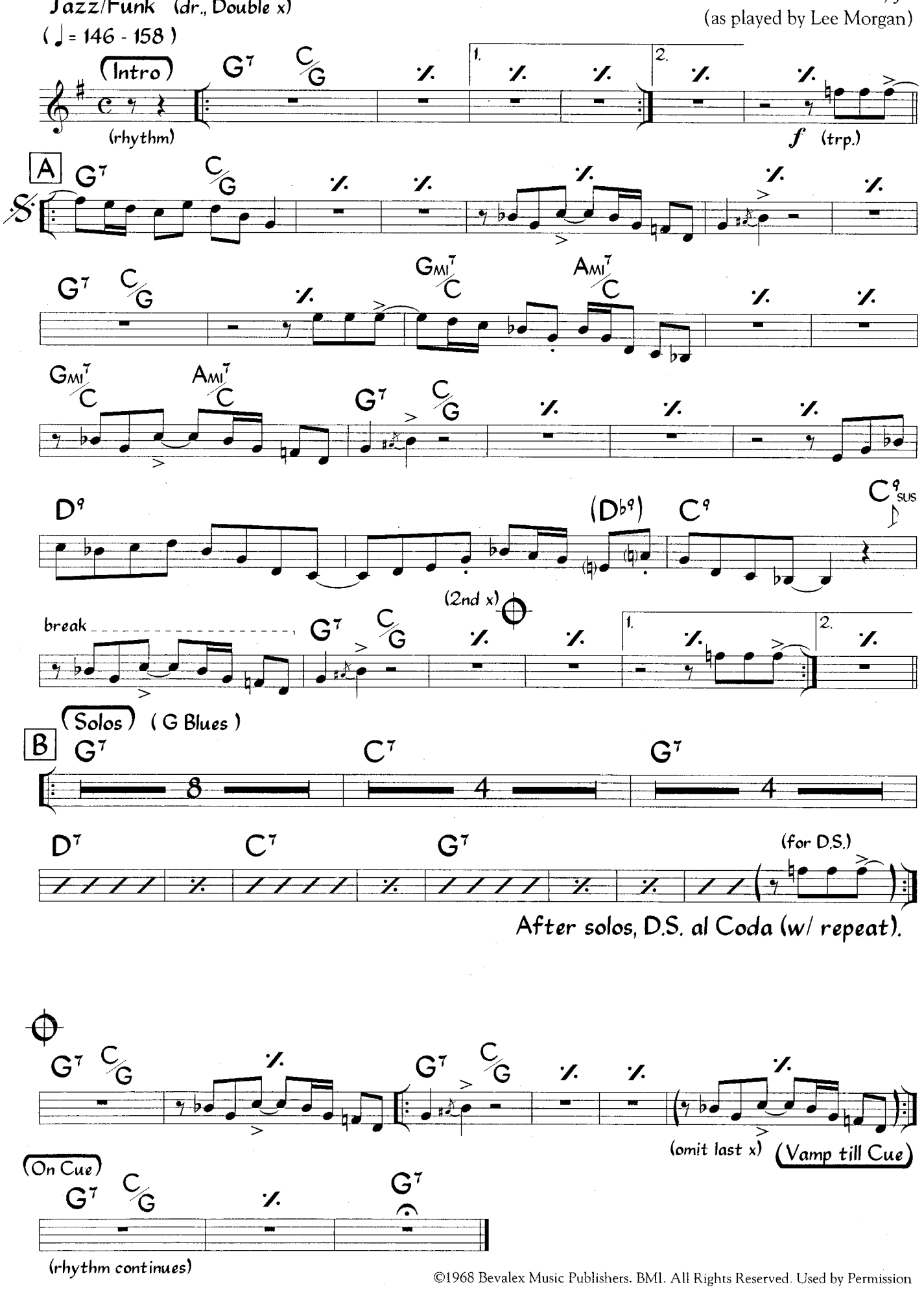


5. Sample Guitar Voicings (for chords with alterations)



Rakin' And Scrapin'

Harold Mabern, Jr.
(as played by Lee Morgan)



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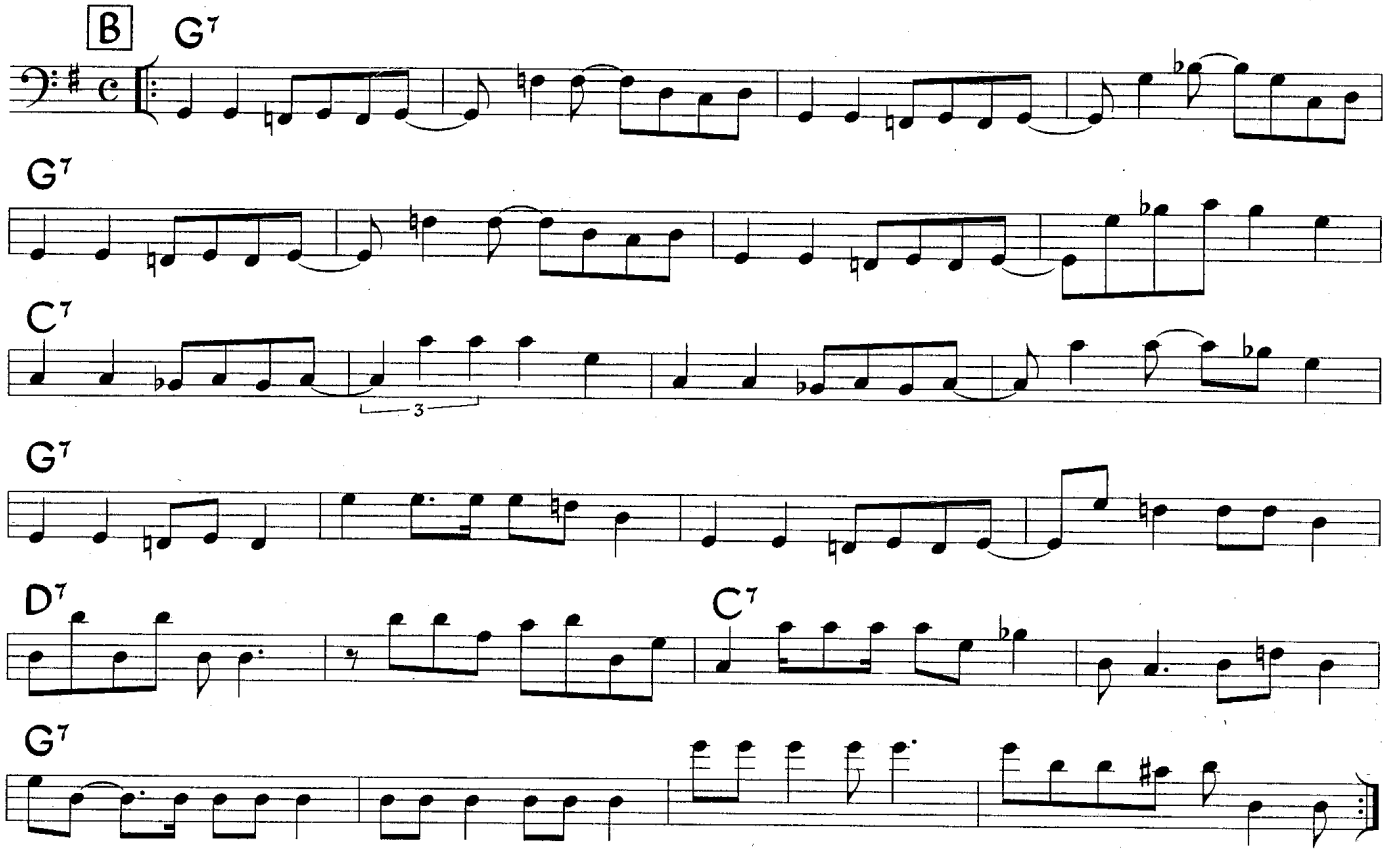
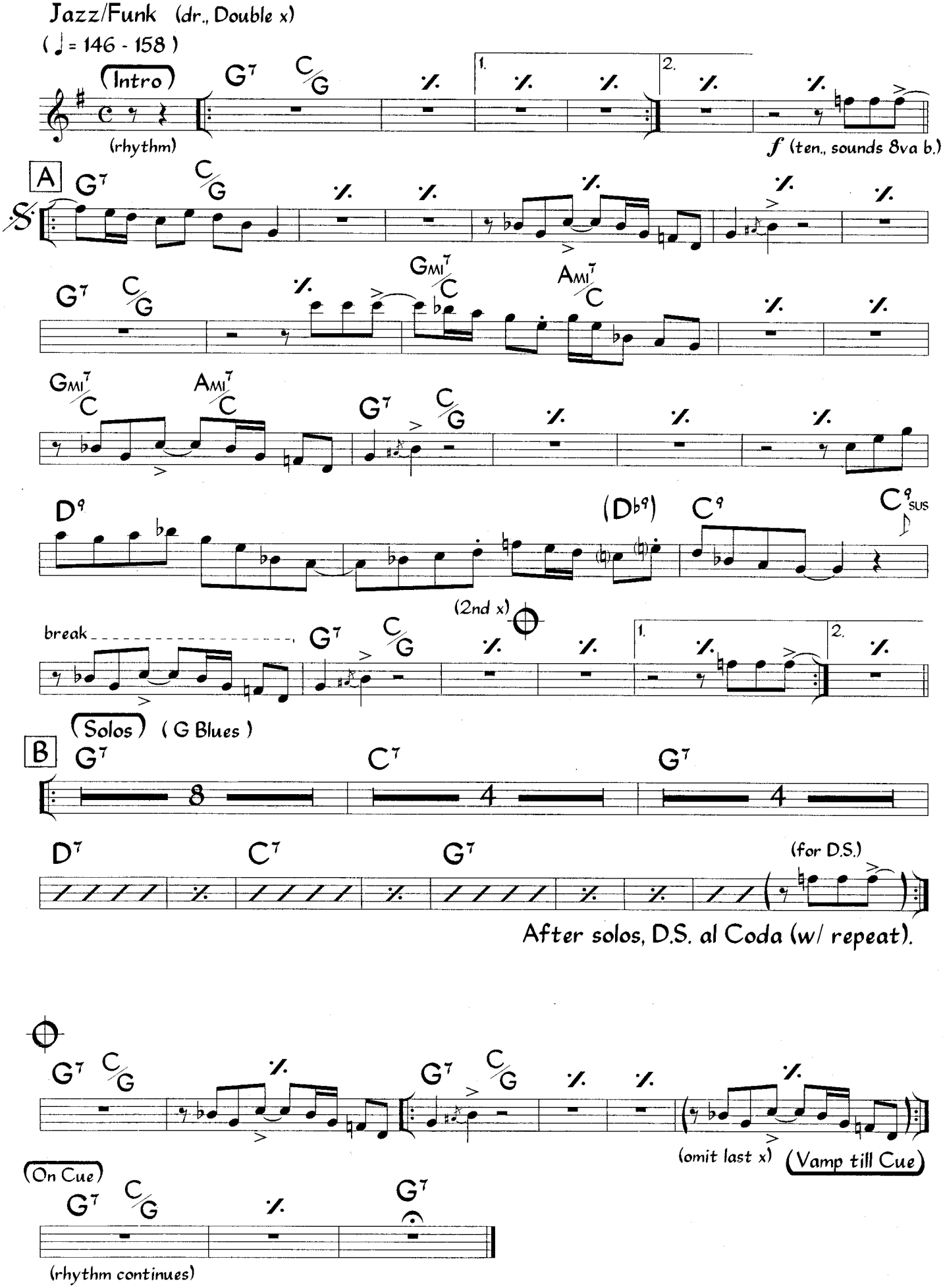
1. Sample Bass Line For Solos

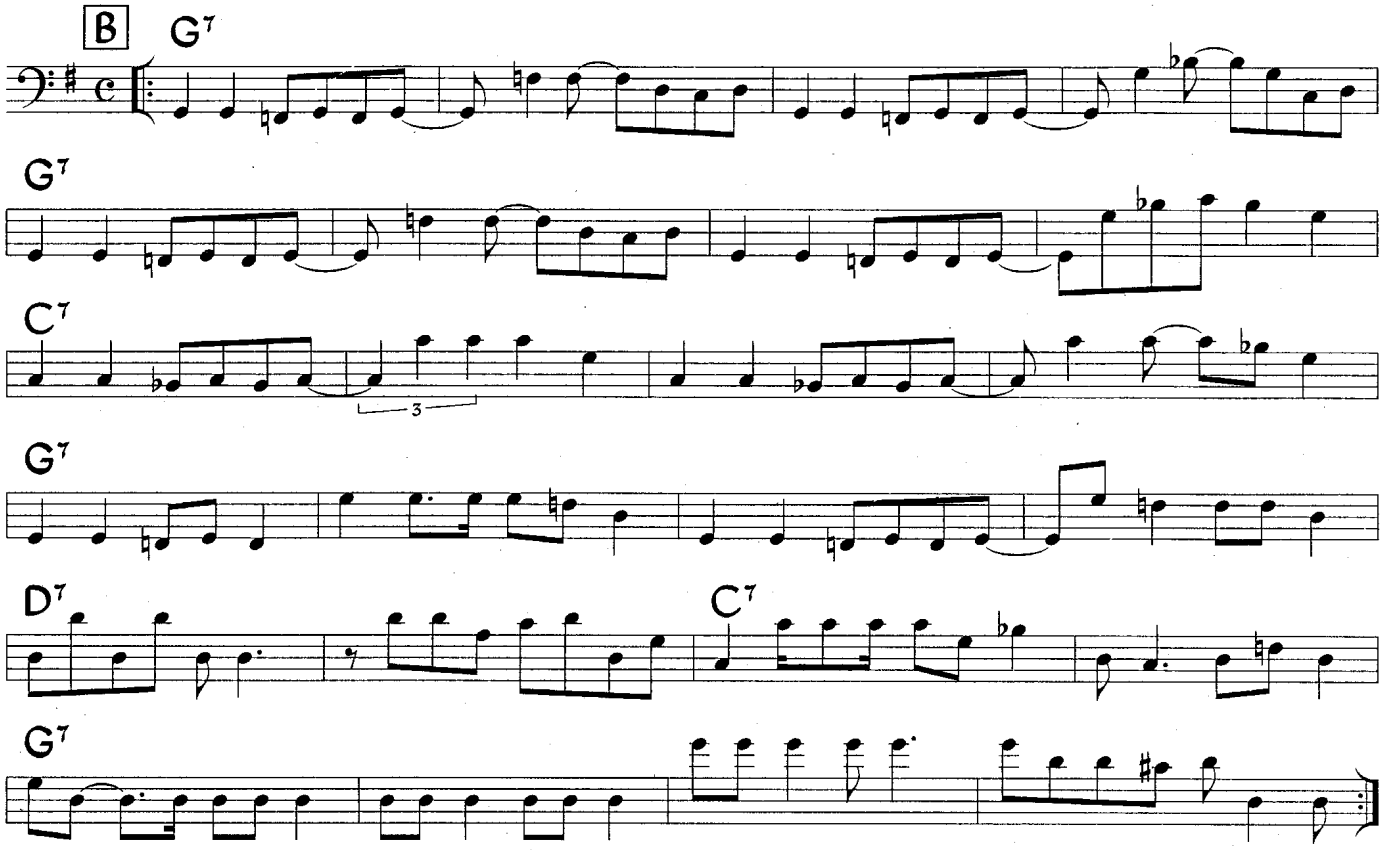


Rakin' And Scrapin' (Harmony Part)



Harmony part sounds one octave lower than written.

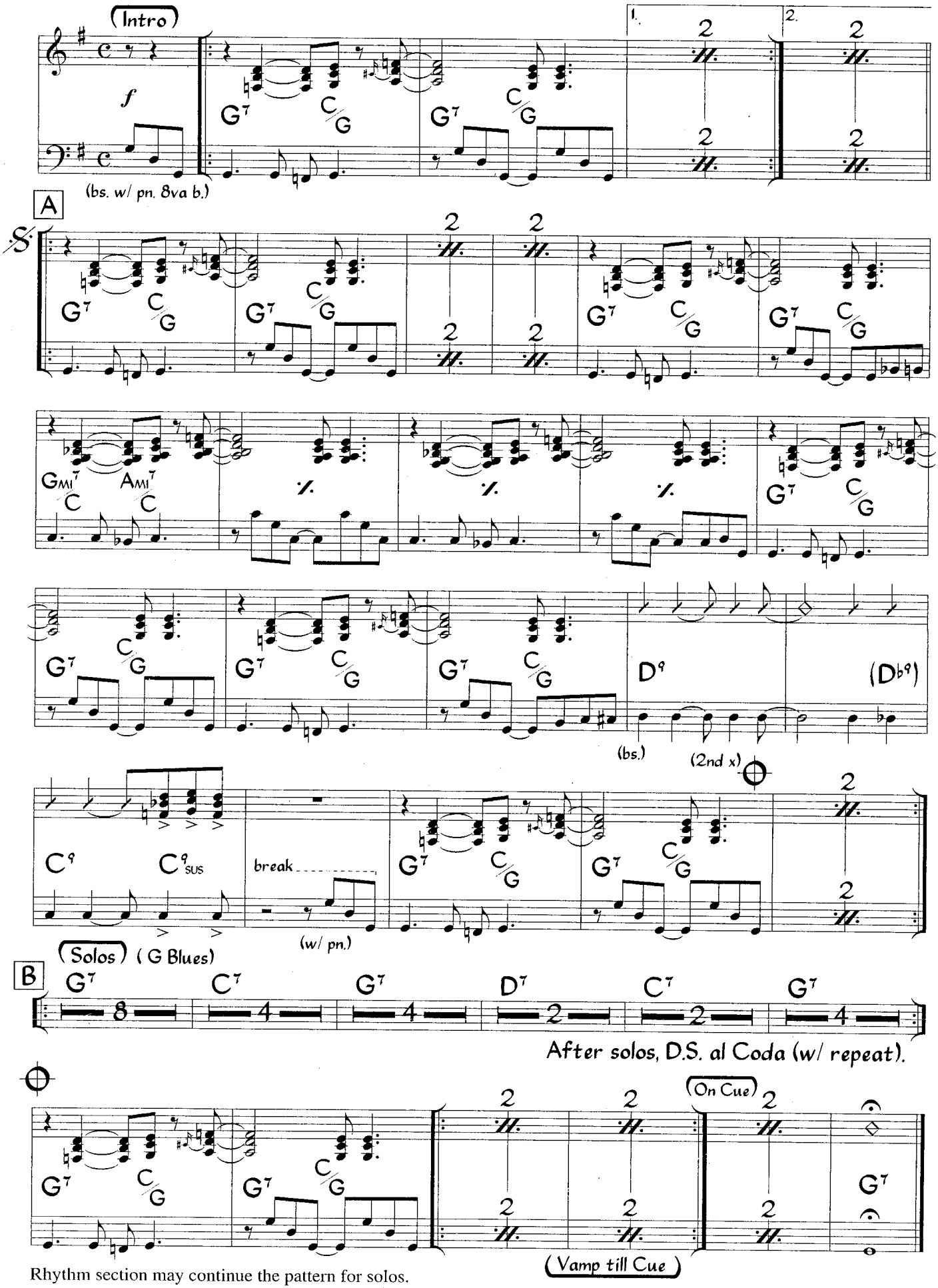
1. Sample Bass Line For Solos



Rakin' And Scrapin' (Rhythm Section)

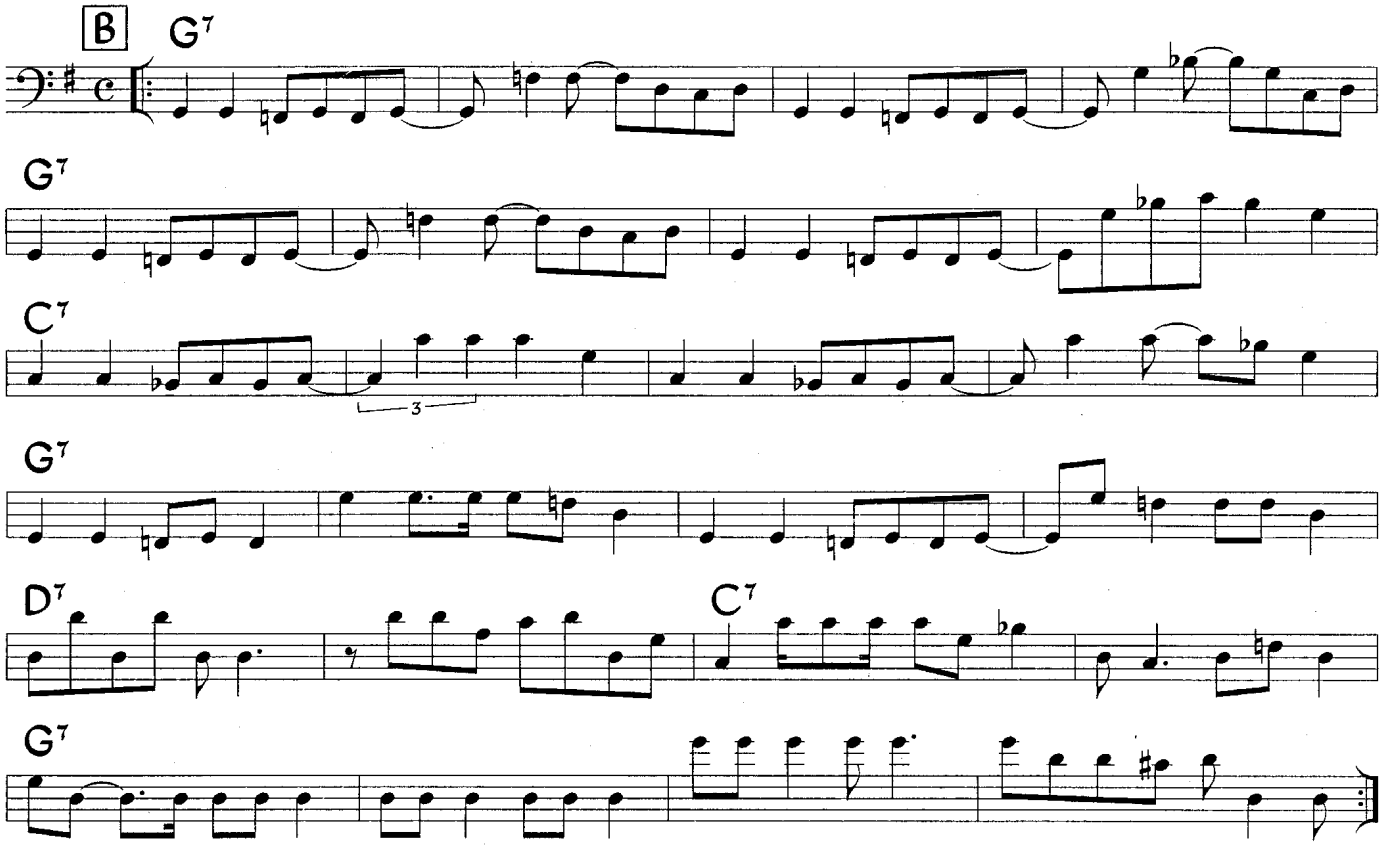
Jazz/Funk (dr., Double x)

(♩ = 146 - 158)



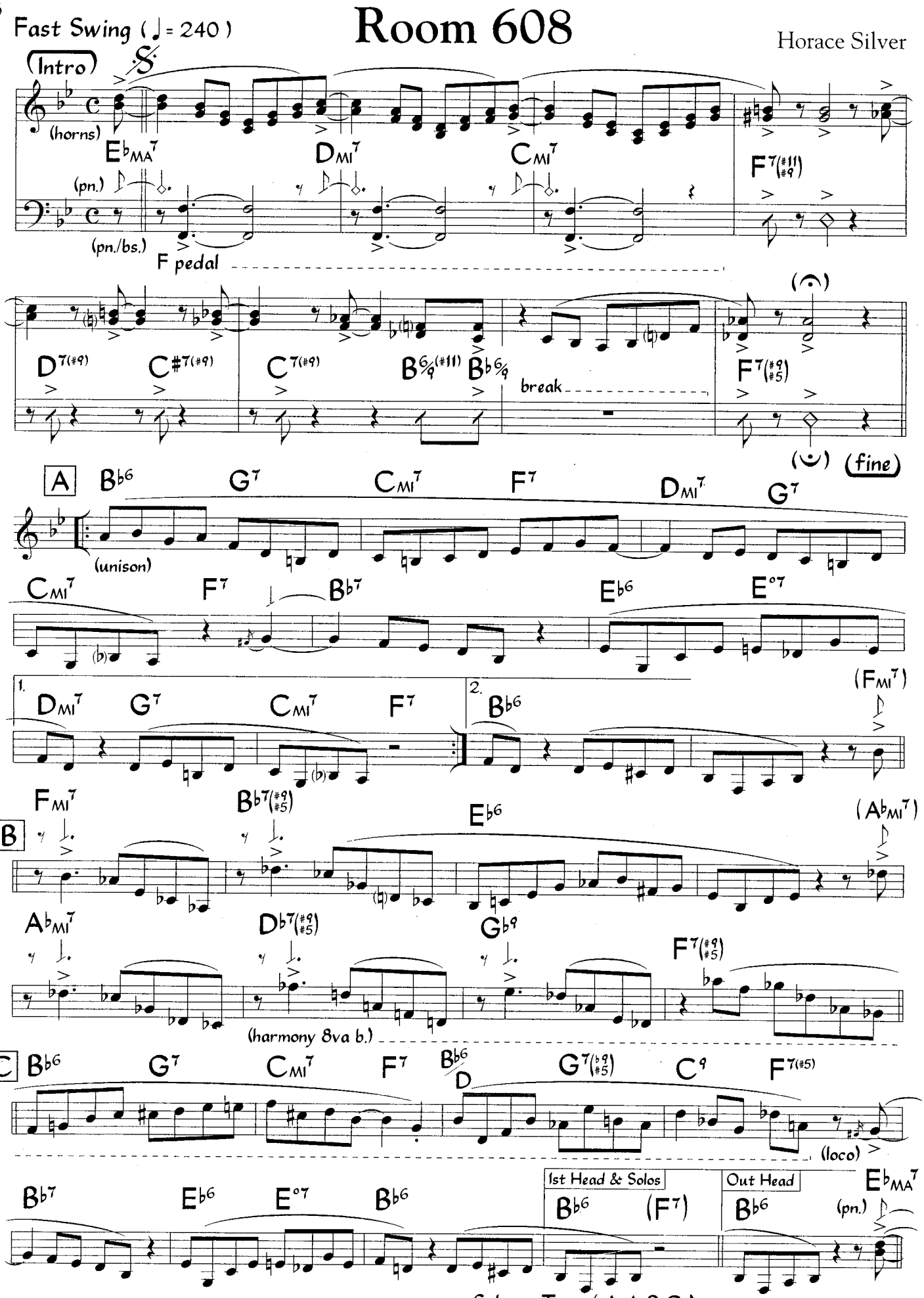
Rhythm section may continue the pattern for solos.

1. Sample Bass Line For Solos



Room 608

Horace Silver



Hits are ignored during solos

Solo on Tune (A A B C)
After solos, play head (A A B C)
and take "Out Head" ending.

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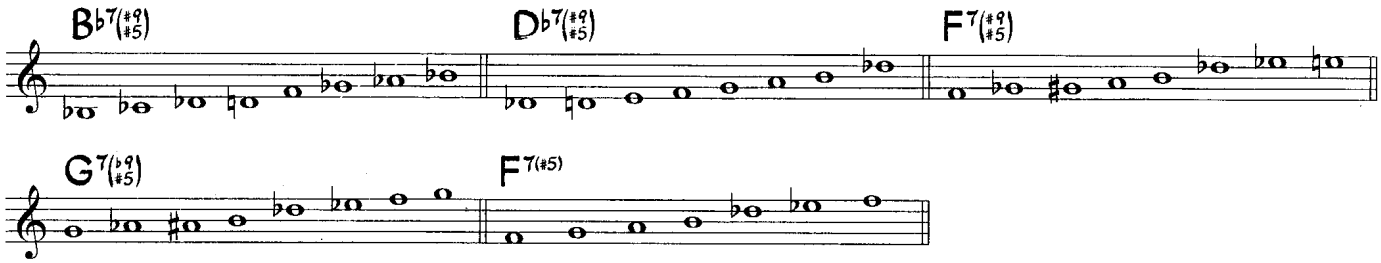
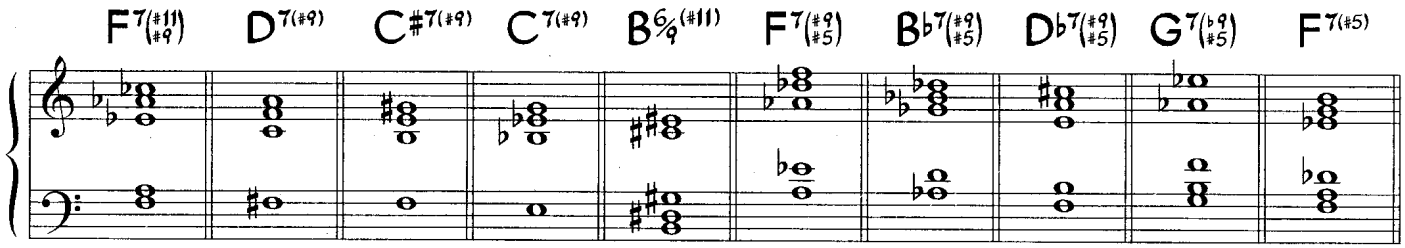
SUPPLEMENTAL MATERIAL - Room 608

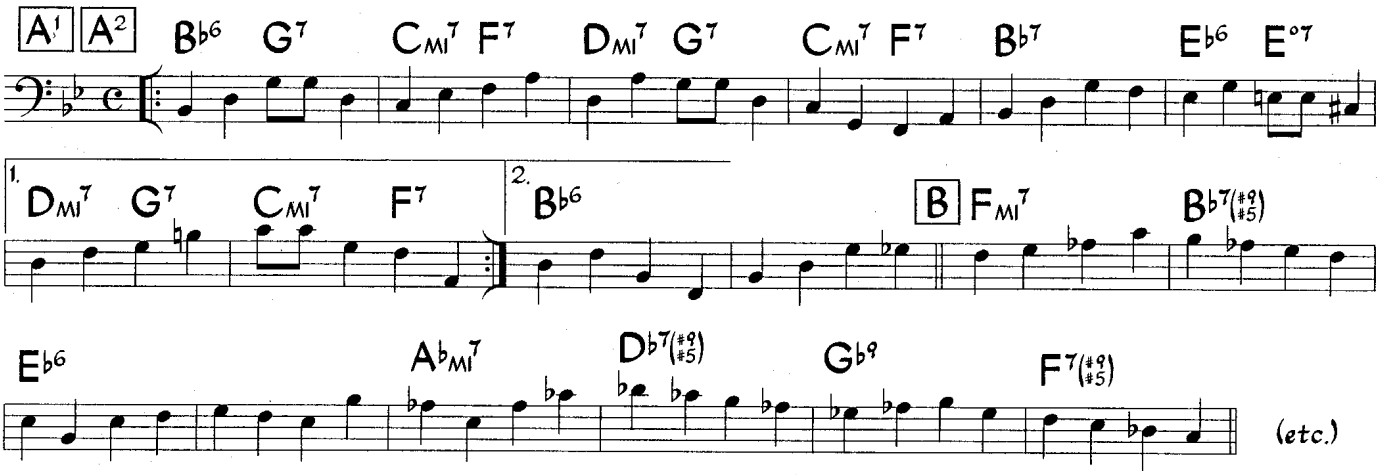
1. Scales For Soloing (for chords with alterations)



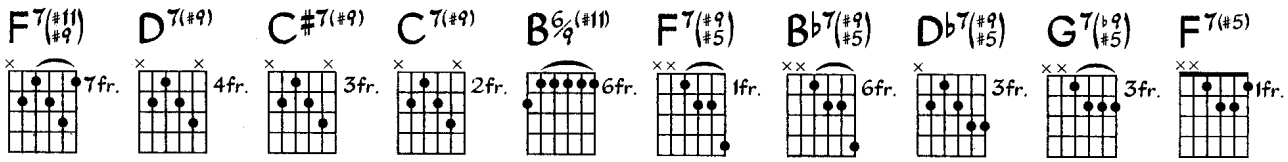
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

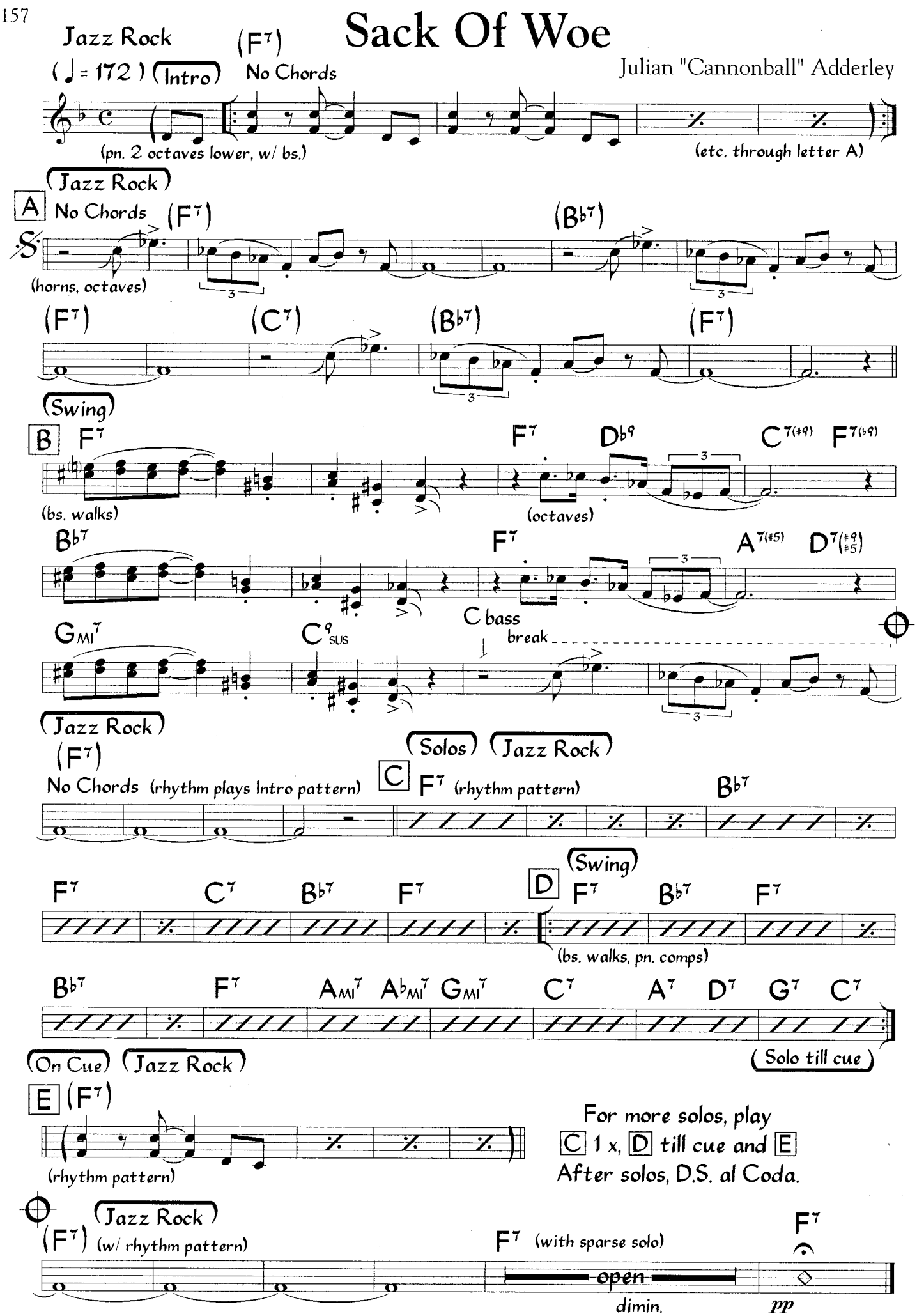


4. Sample Guitar Voicings (for chords with alterations)



Sack Of Woe

Julian "Cannonball" Adderley



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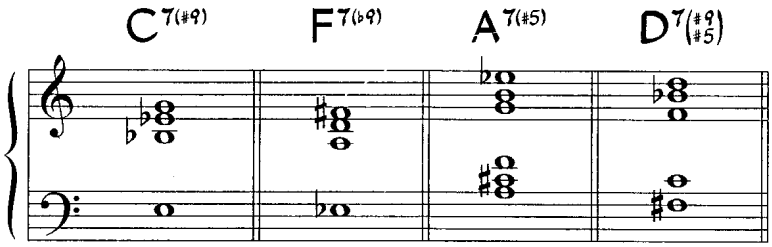
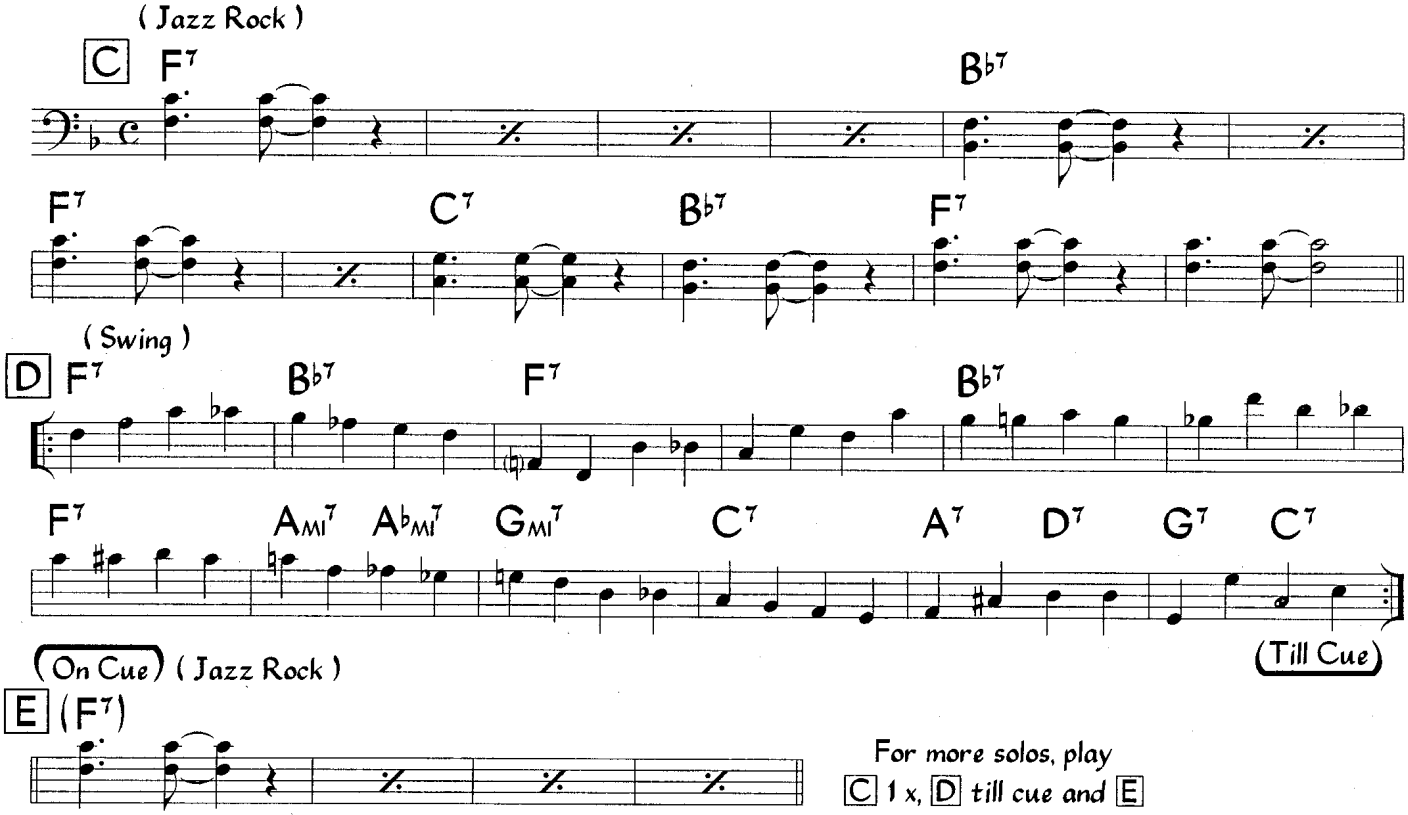
SUPPLEMENTAL MATERIAL - Sack Of Woe

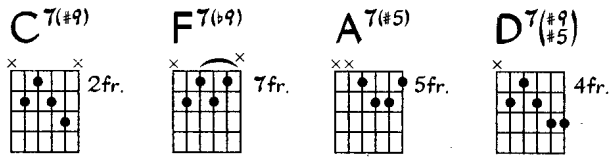
1. Sample Piano Voicings (for chords with alterations)



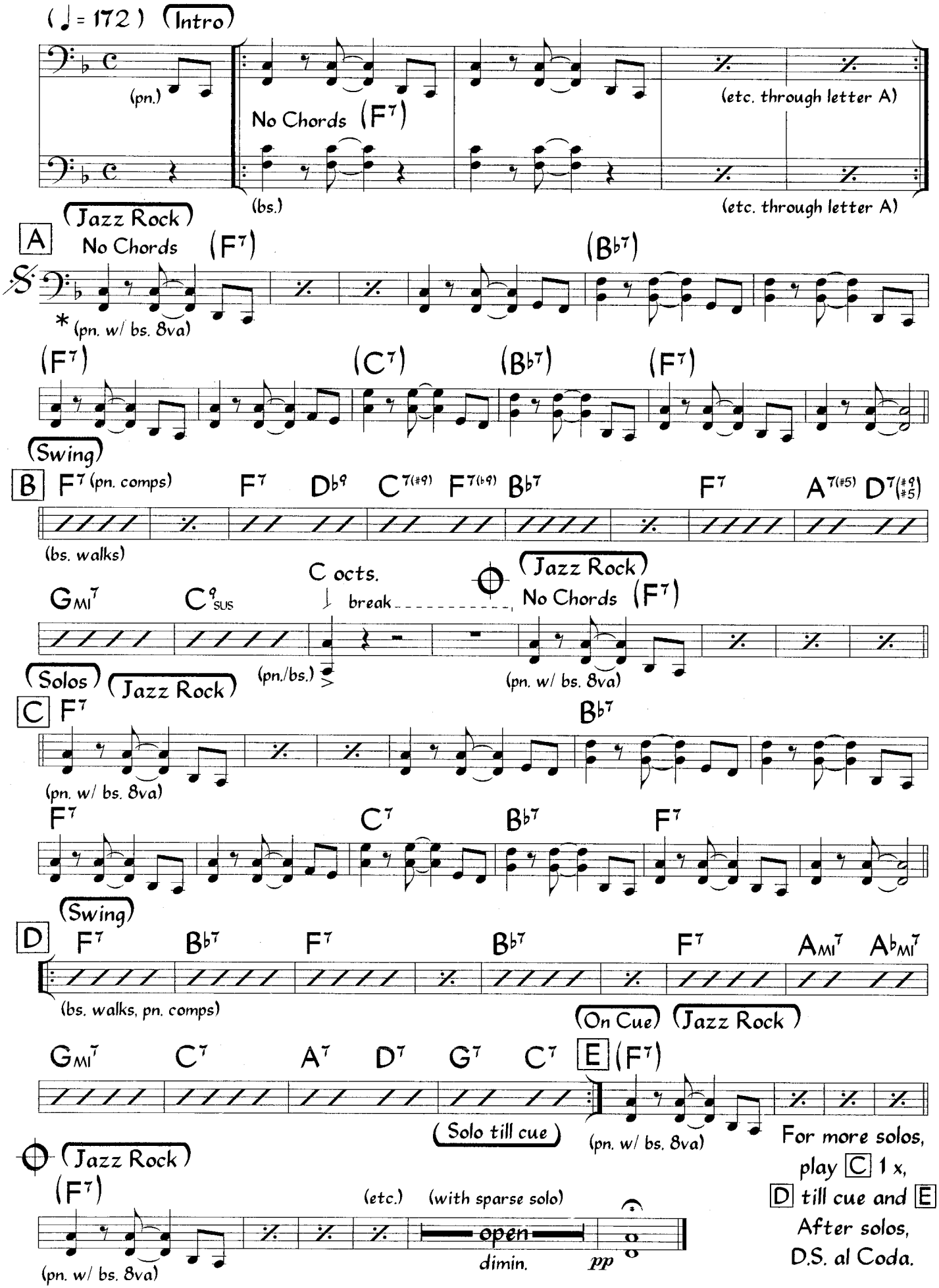
2. Sample Bass Line For Solos



3. Sample Guitar Voicings (for chords with alterations)



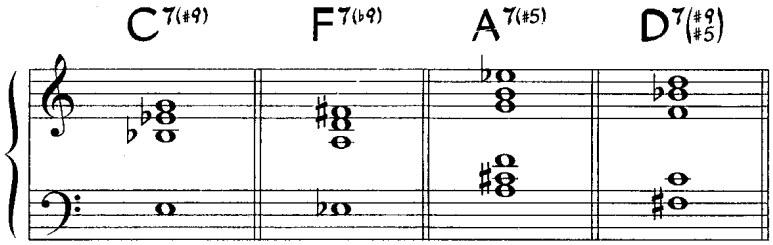
Sack Of Woe (Rhythm Section)



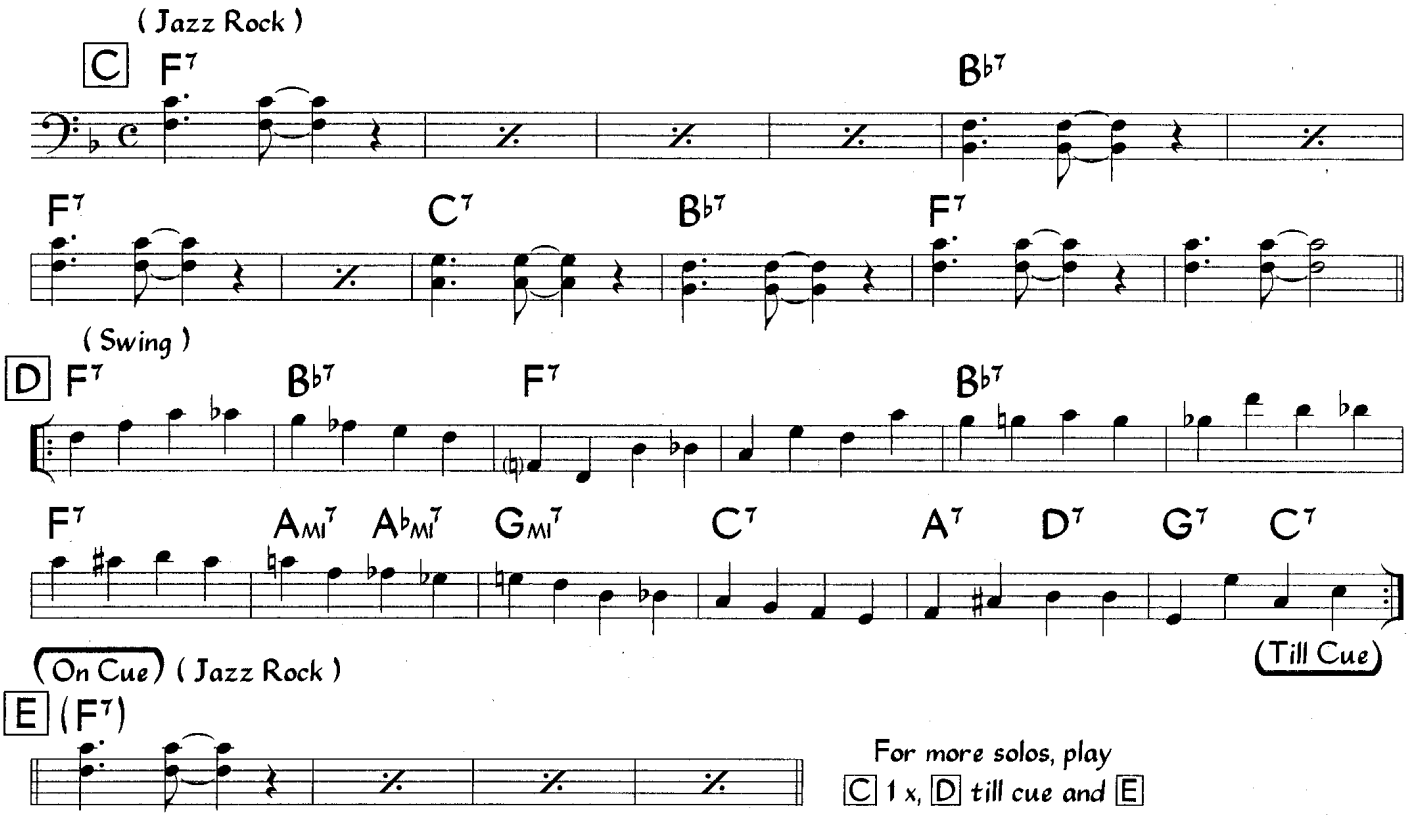
* Piano and bass always play the Latin pattern together.

SUPPLEMENTAL MATERIAL - Sack Of Woe

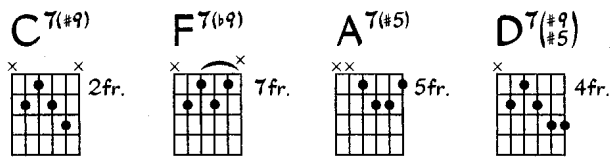
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos

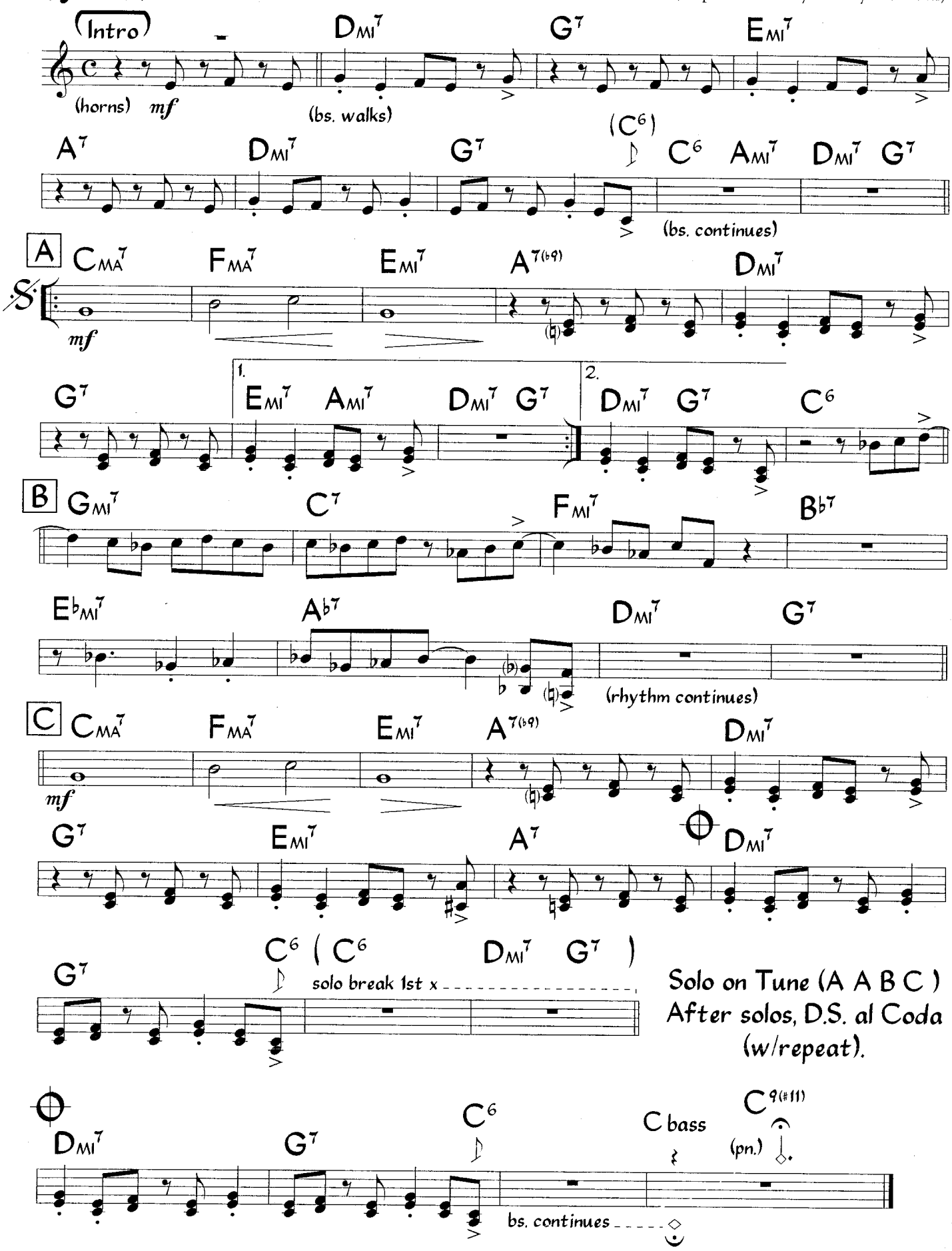


3. Sample Guitar Voicings (for chords with alterations)



Saucer Eyes

Randy Weston
(as performed by Kenny Dorham)



Horns on Kenny Dorham's recording are trumpet and bari. Bari sounds one octave lower than written (except the last 2 harmony notes in bar 6 of letter B).
Bass walks throughout (except during the solo break).

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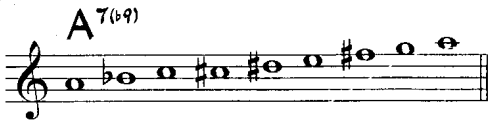
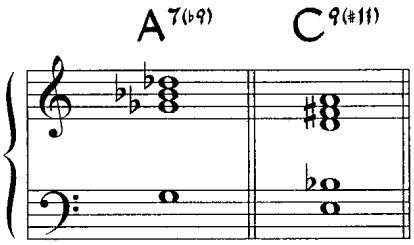
SUPPLEMENTAL MATERIAL - Saucer Eyes

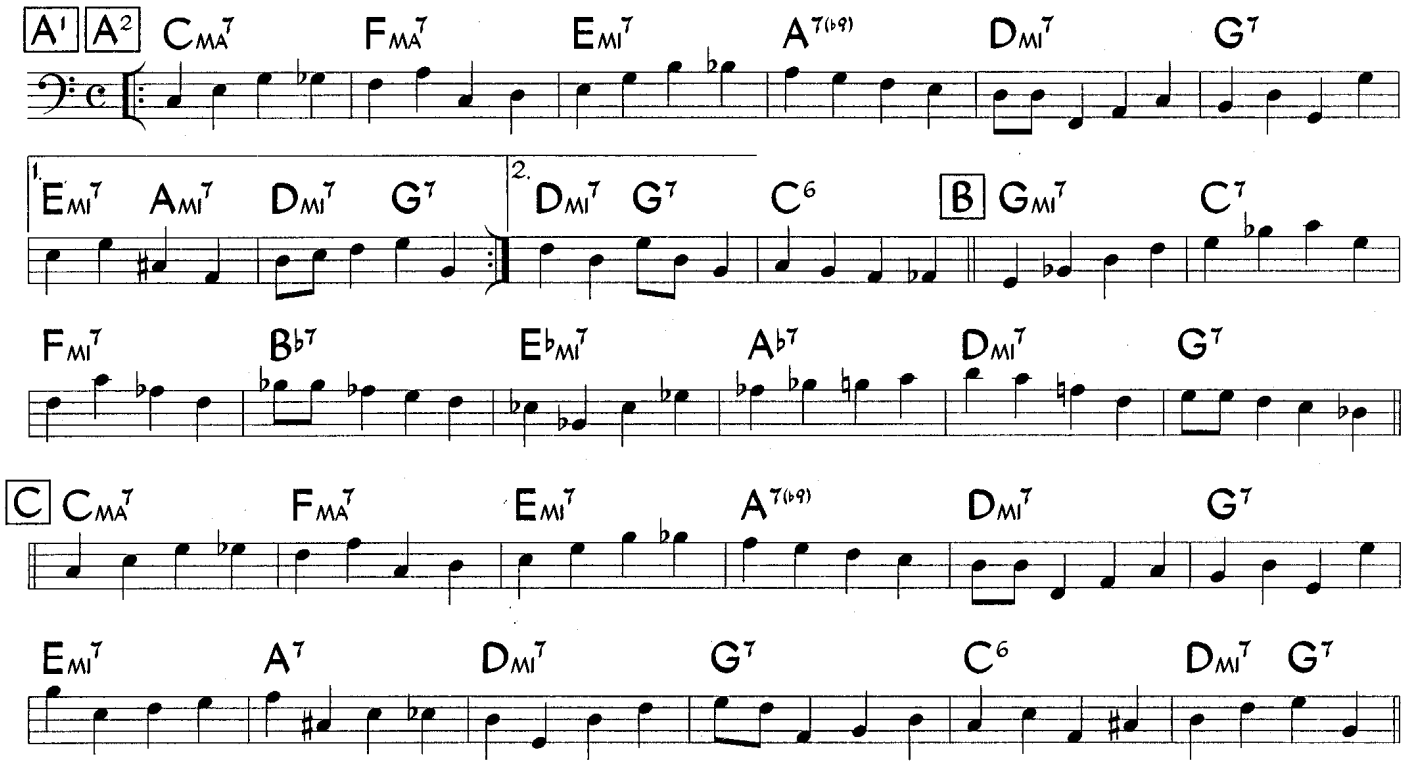
1. Scales For Soloing (for chords with alterations)



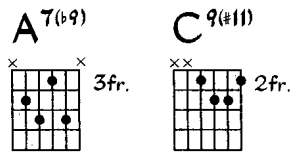
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



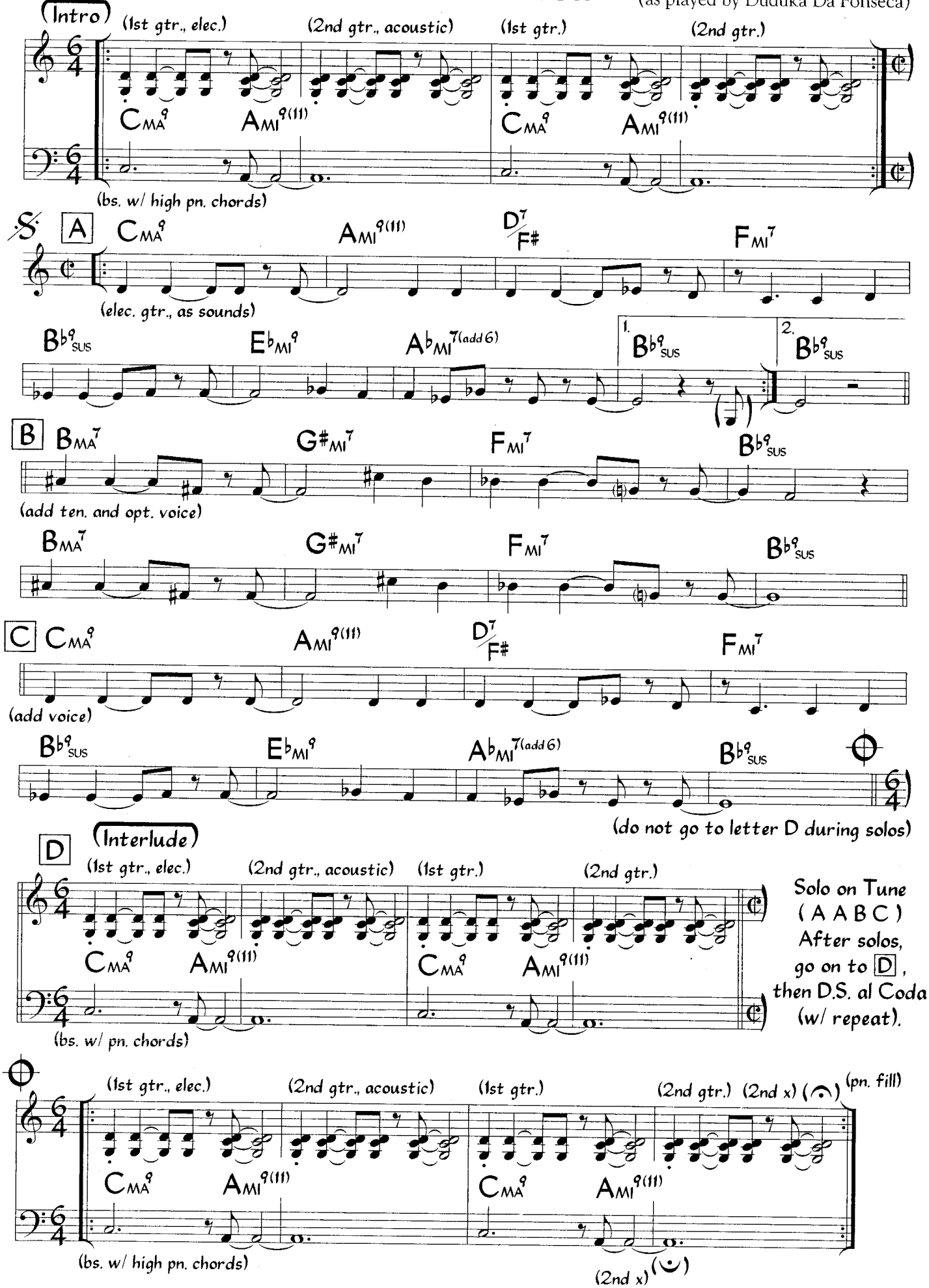
4. Sample Guitar Voicings (for chords with alterations)



Sco's Bossa

Bossa Nova (♩ = 134)

John Scofield
(as played by Duduka Da Fonseca)



Solo on Tune (A A B C) After solos, go on to D, then D.S. al Coda (w/ repeat).

Guitar sounds as written.

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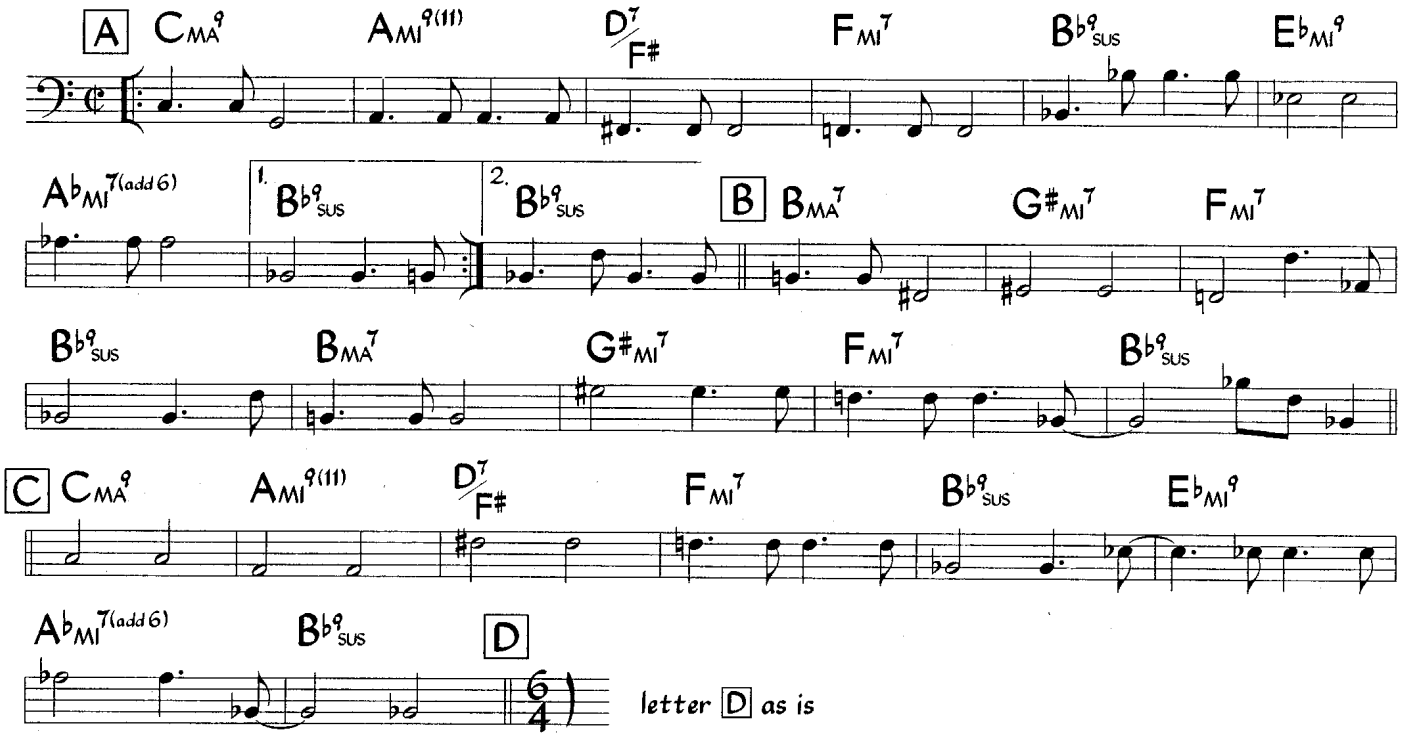
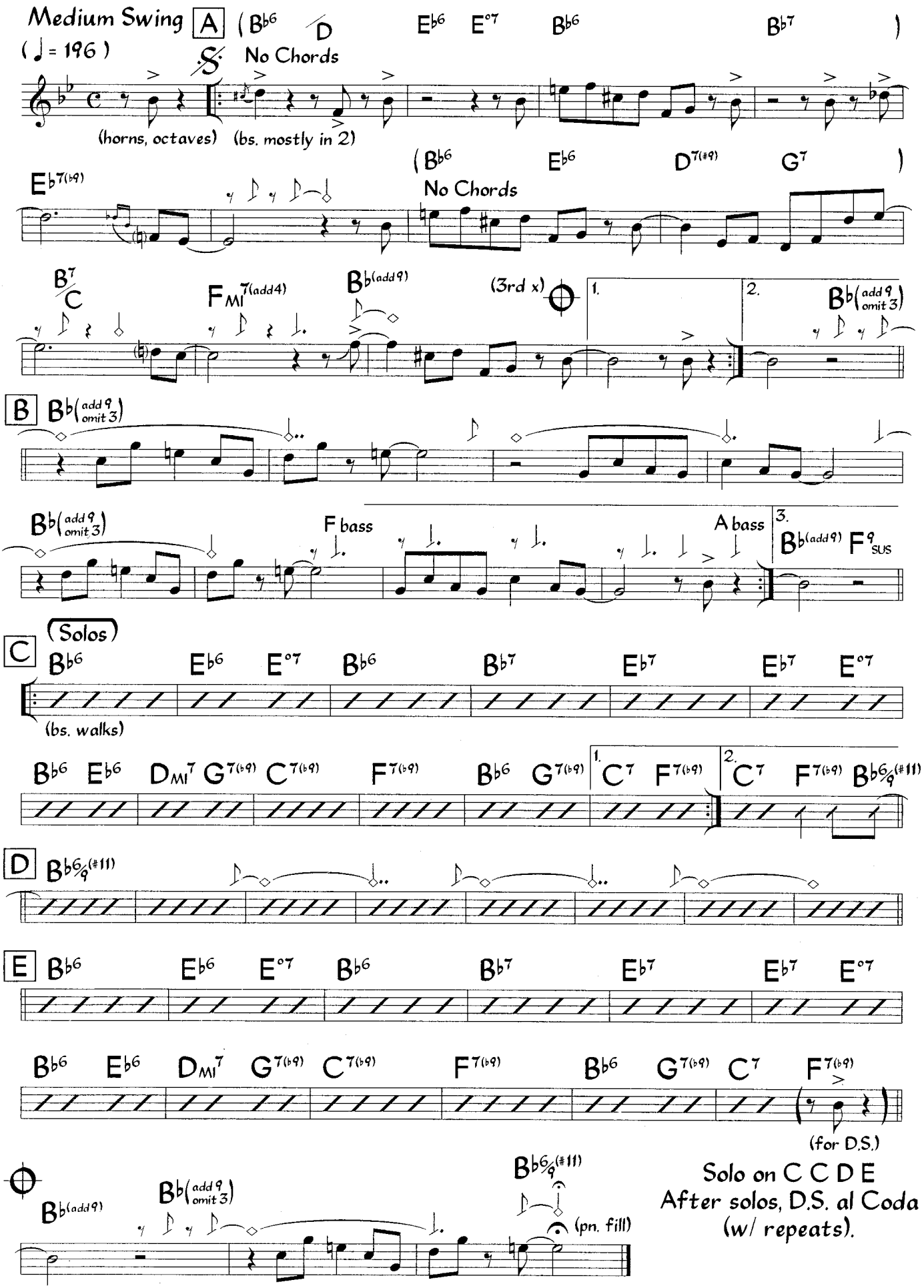
1. Sample Bass Line For Head



Scotch And Water

Josef Zawinul
(as performed by Cannonball Adderley)



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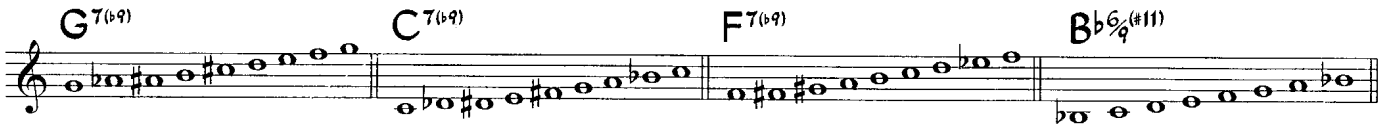
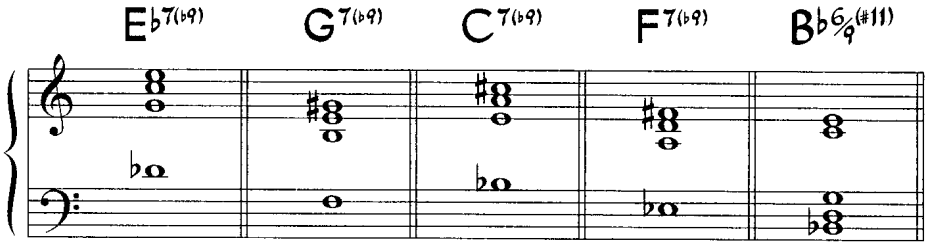
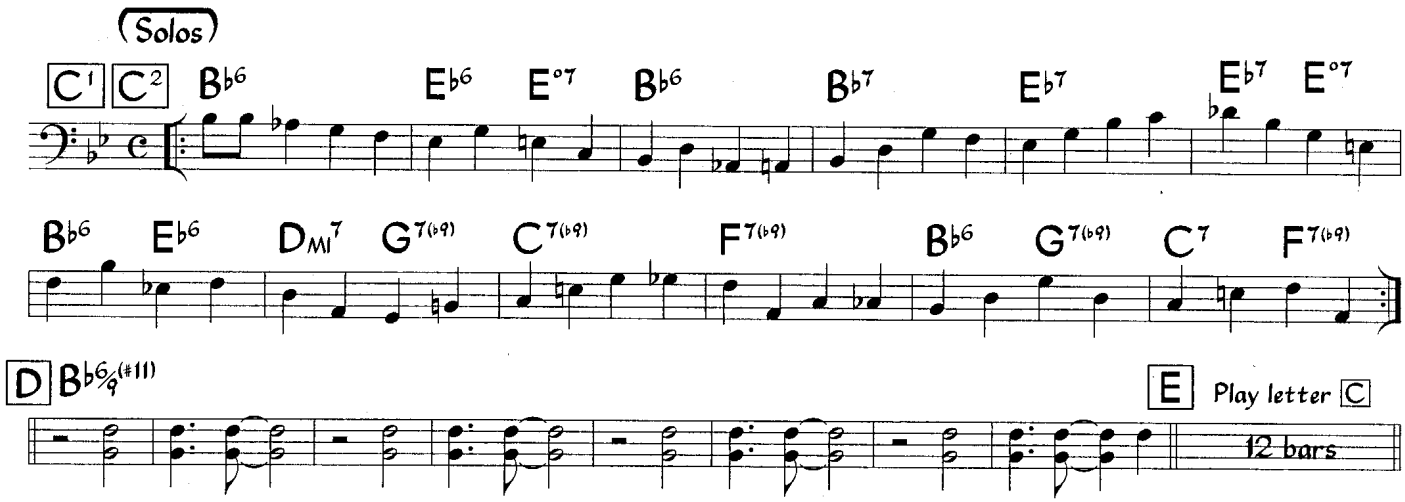
1. Scales For Soloing (for chords with alterations)



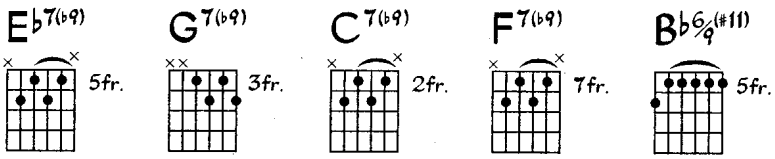
2. Sample Piano Voicings (for chords with alterations)



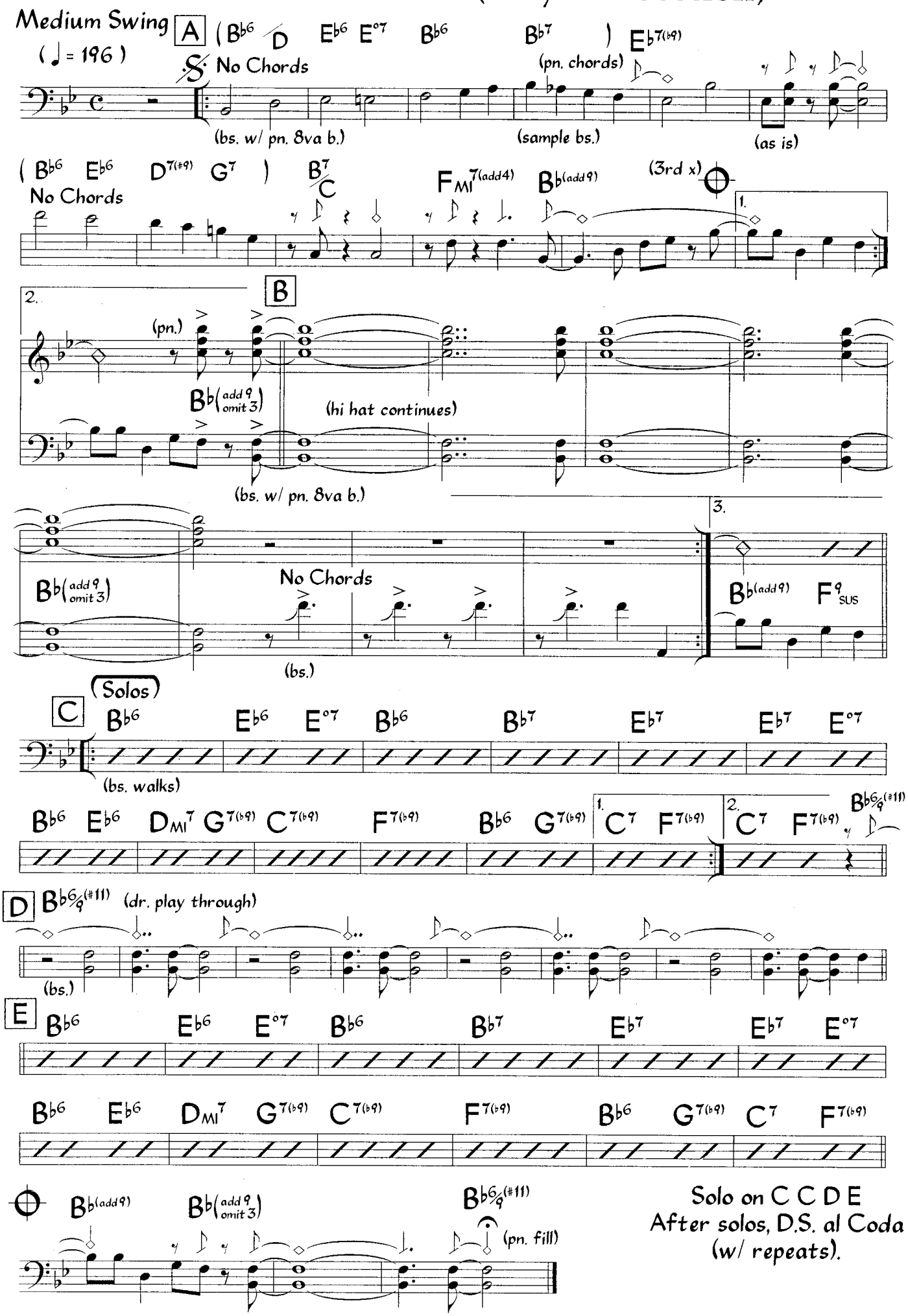
3. Sample Bass Line For Solos



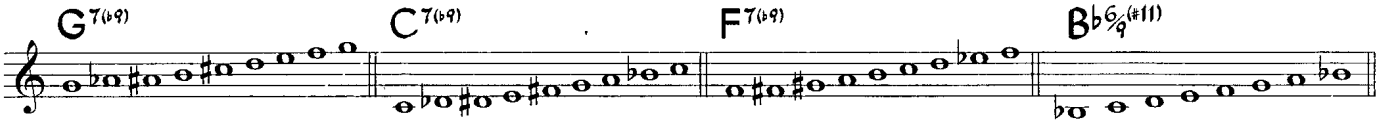
4. Sample Guitar Voicings (for chords with alterations)



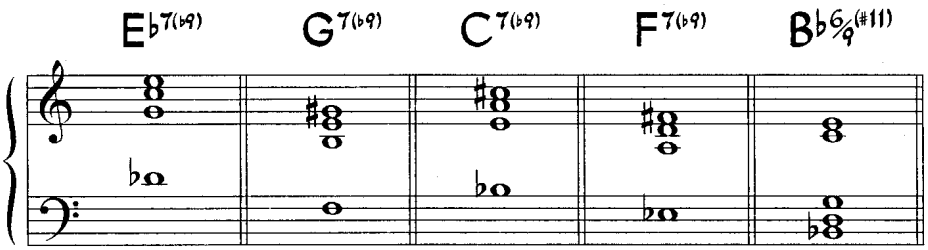
Scotch And Water (Rhythm Section)



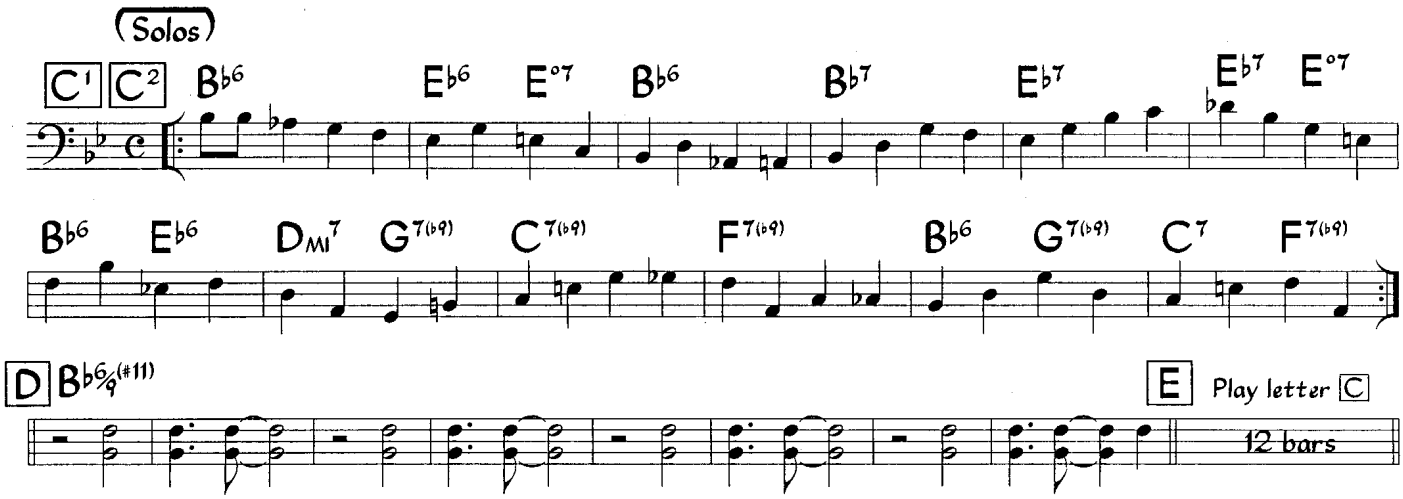
1. Scales For Soloing (for chords with alterations)



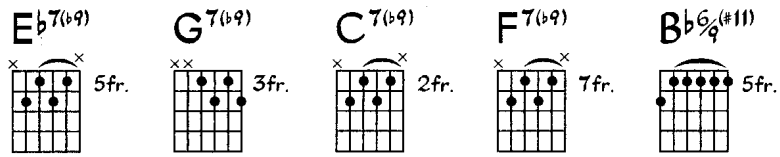
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



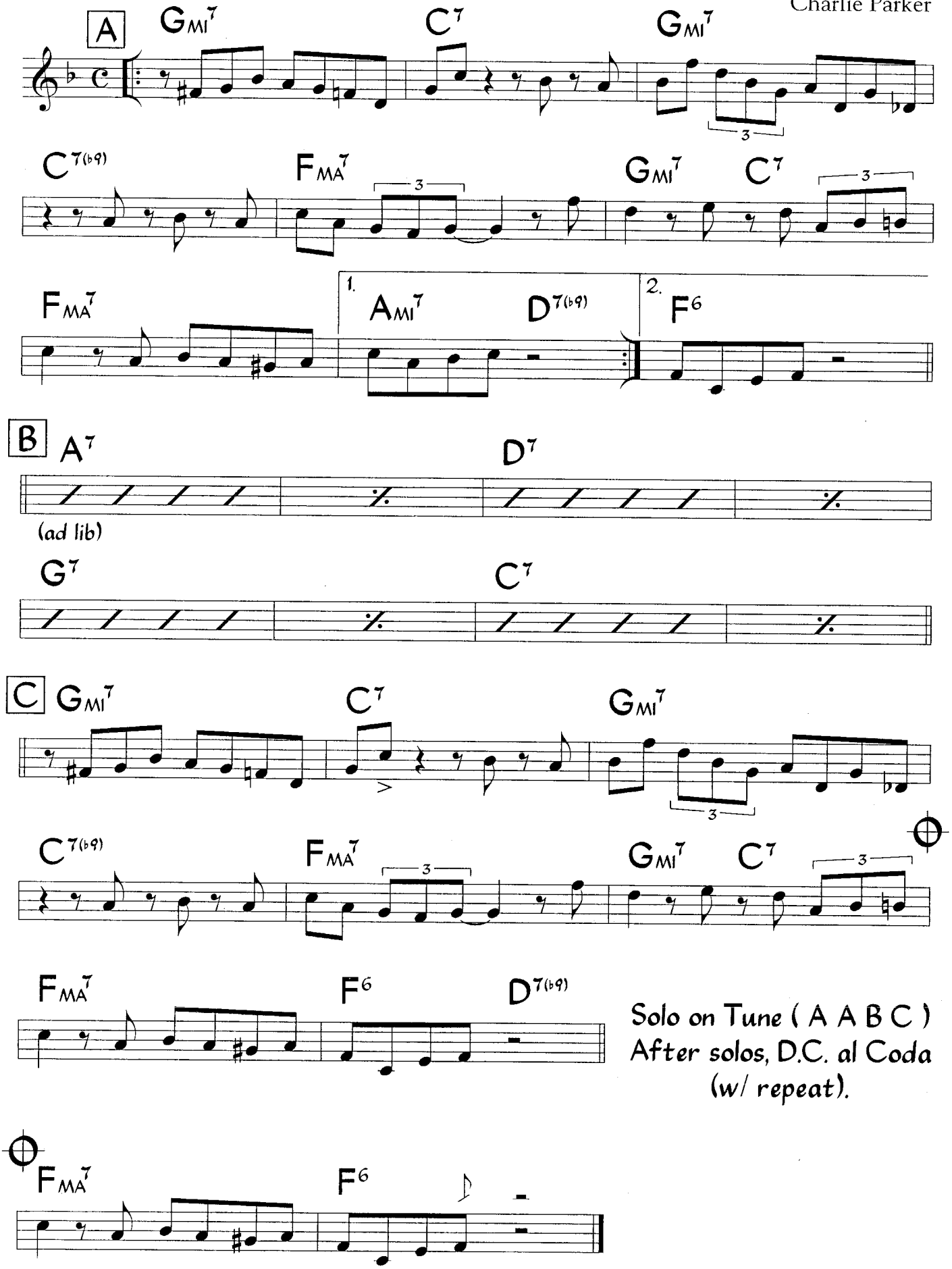
4. Sample Guitar Voicings (for chords with alterations)



Scrapple From The Apple

Medium Fast Swing
(♩ = 200 - 240)

Charlie Parker



Solo on Tune (A A B C)
After solos, D.C. al Coda
(w/ repeat).

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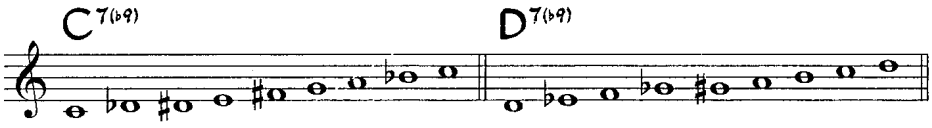
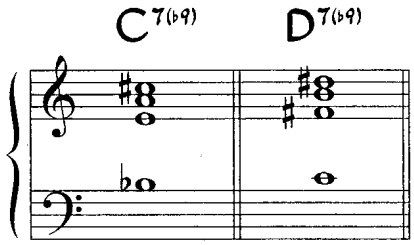
SUPPLEMENTAL MATERIAL - Scrapple From The Apple

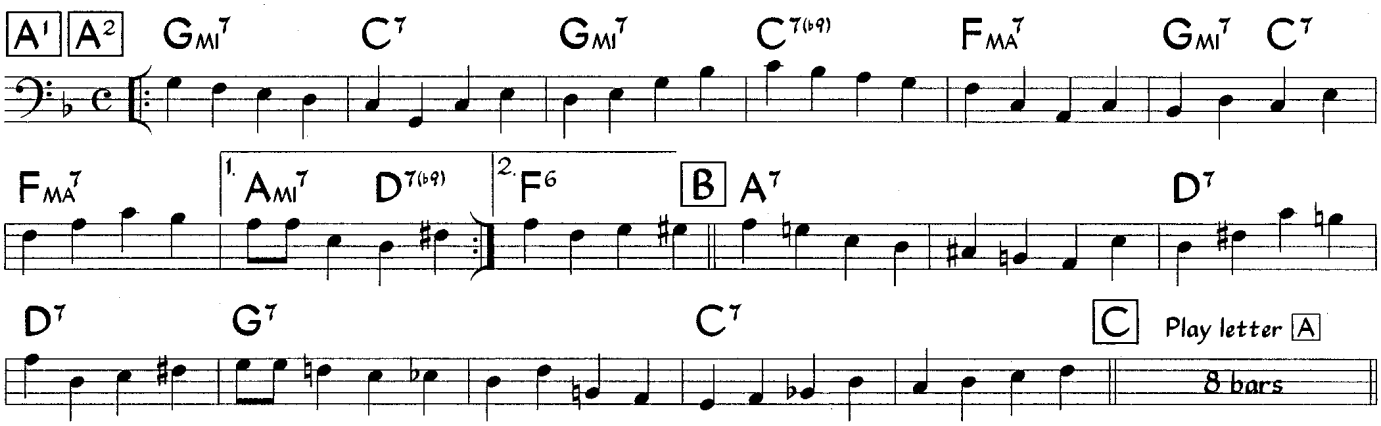
1. Scales For Soloing (for chords with alterations)



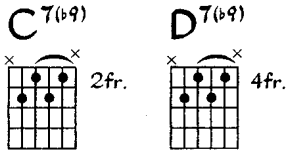
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

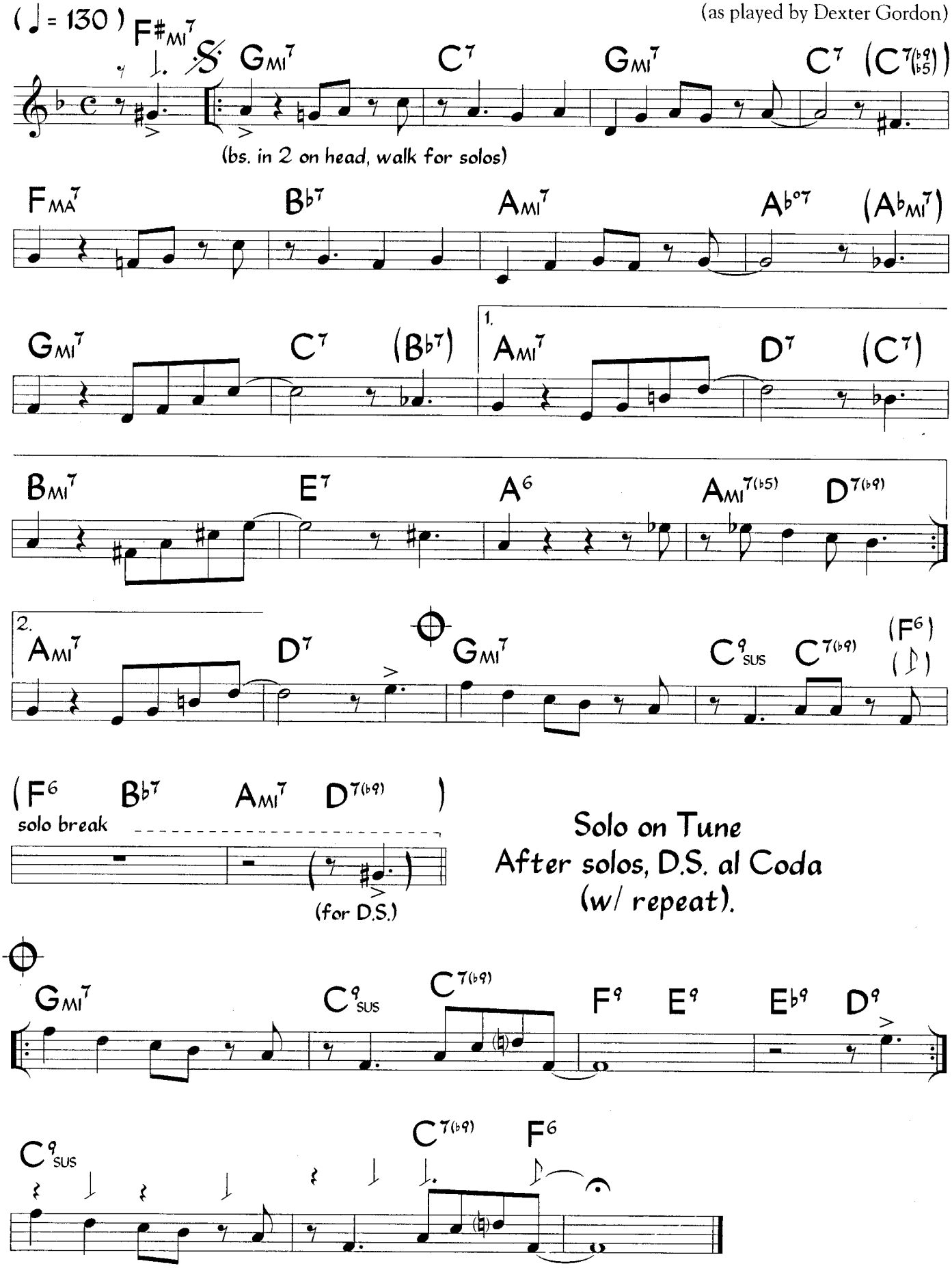


Shiny Stockings

Medium Swing

(♩ = 130)

Frank Foster
(as played by Dexter Gordon)



Solo on Tune
After solos, D.S. al Coda
(w/ repeat).

Chords in parentheses are used on the head only, except the chords in the last 2 bars of the tune, which are used for solos.

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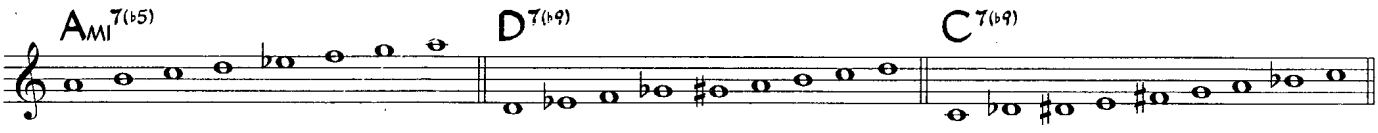
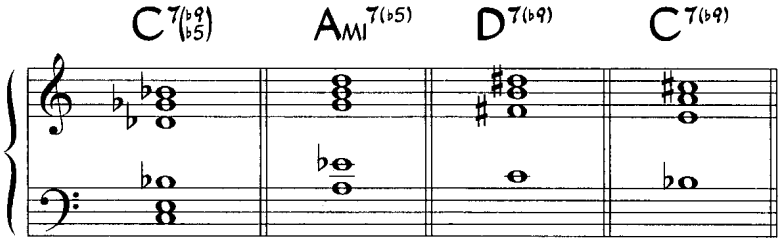
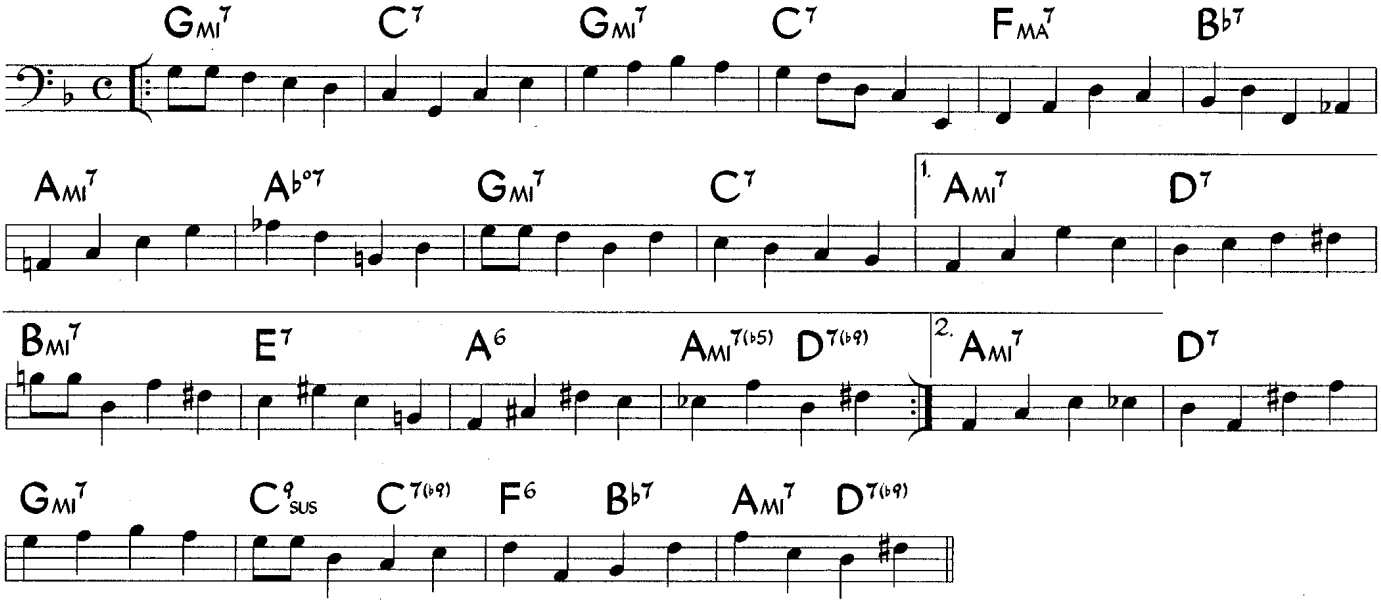
1. Scales For Soloing (for chords with alterations)



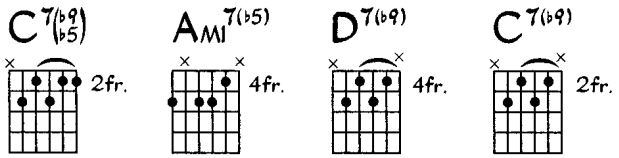
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)

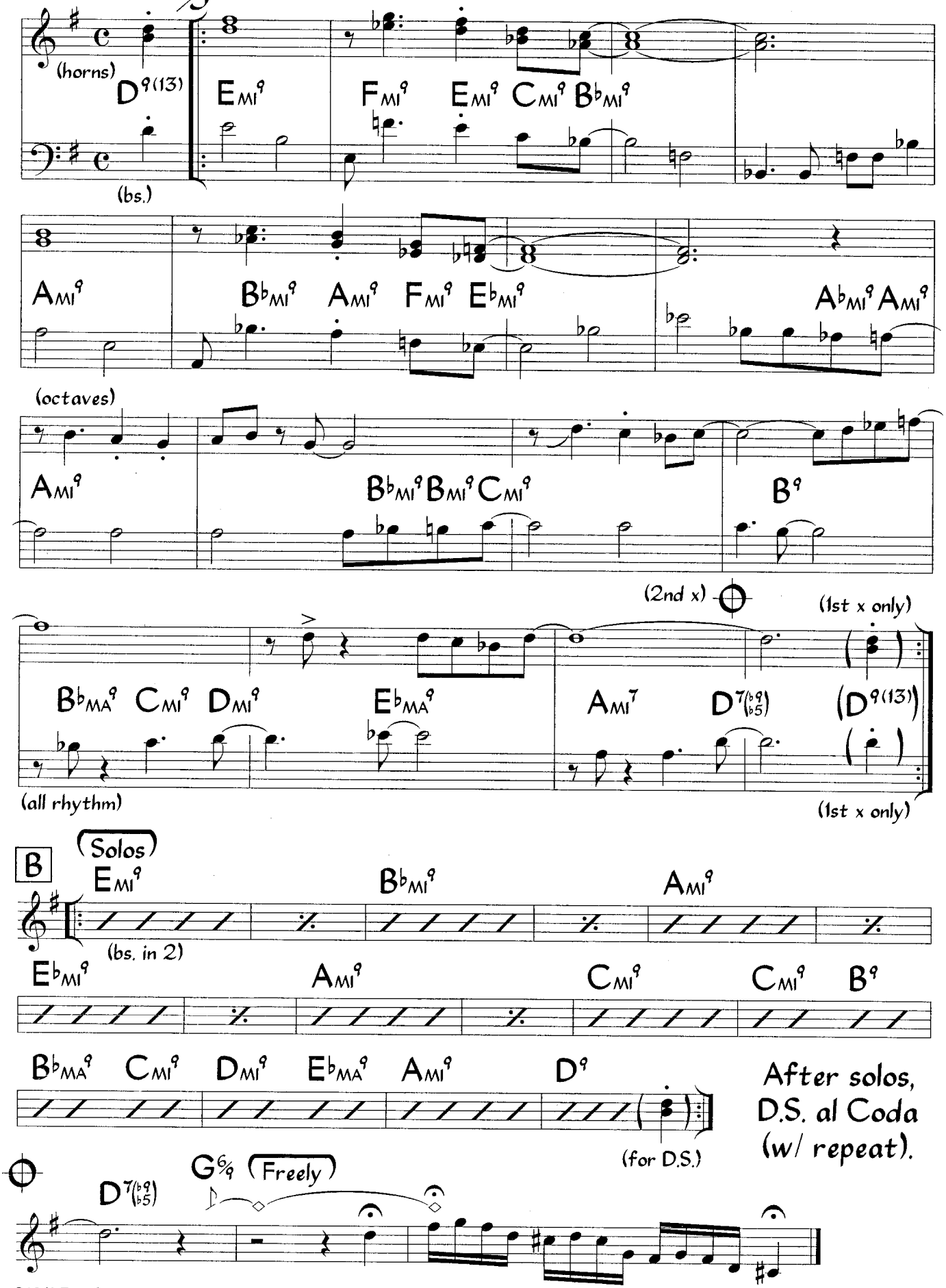


Silver's Serenade

Medium Swing (in 2)

(♩ = 138) A

Horace Silver



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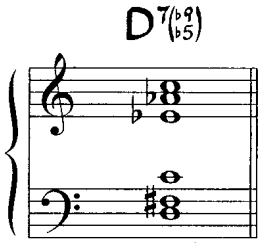
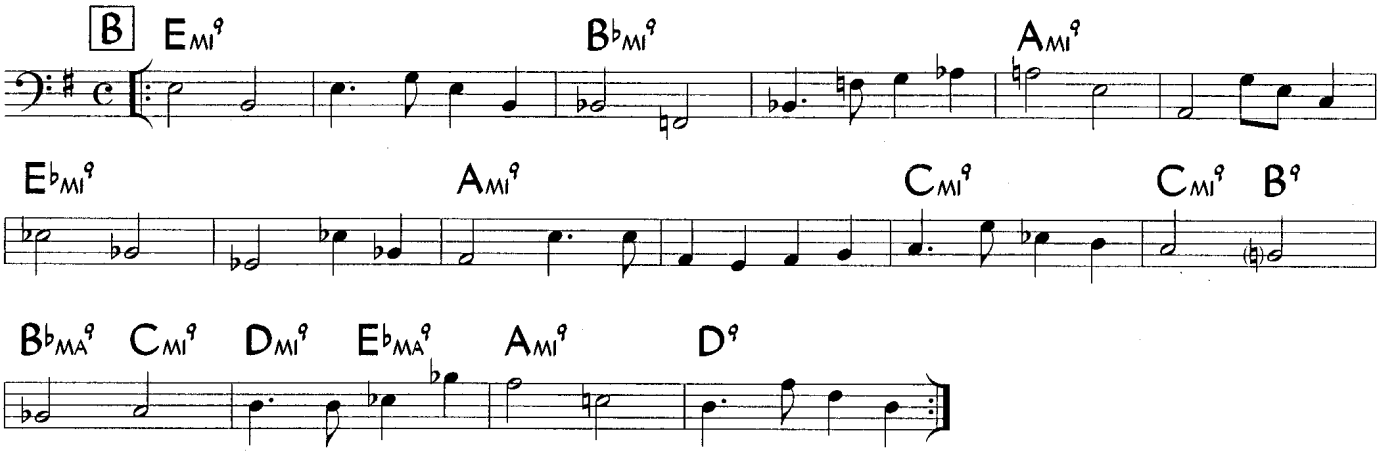
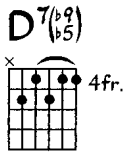
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



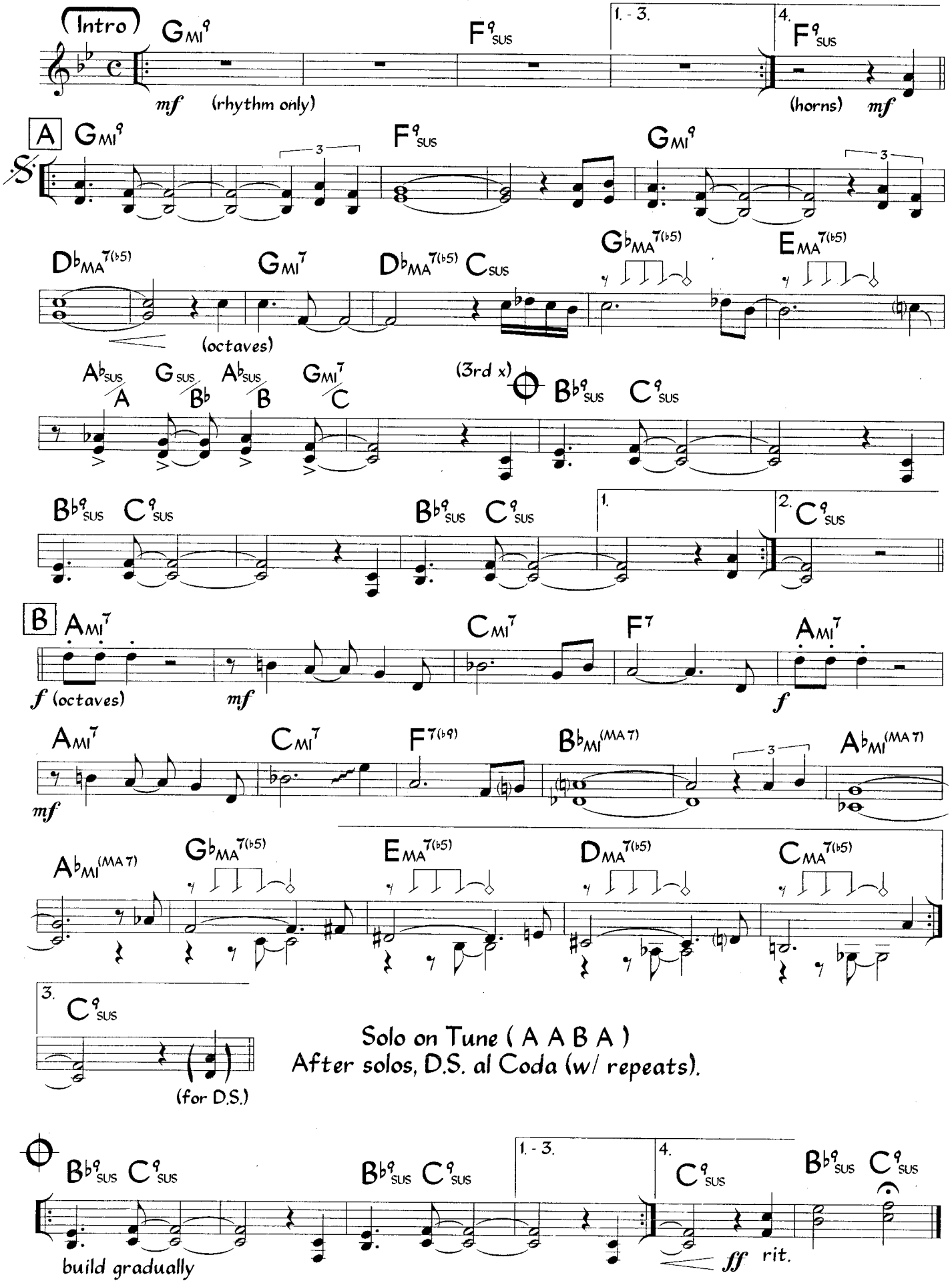
3. Sample Guitar Voicings (for chords with alterations)



Sky Dive

Medium Latin/Jazz (♩ = 144)

Freddie Hubbard



Figures are mostly retained for solos. Horns on the original recording are trumpet and tenor sax.

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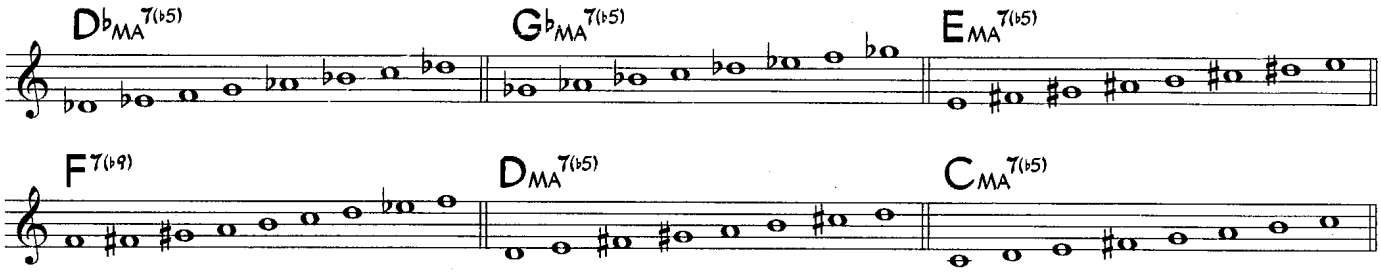
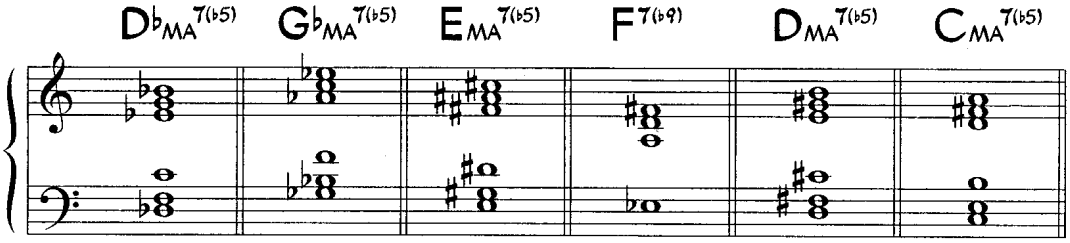
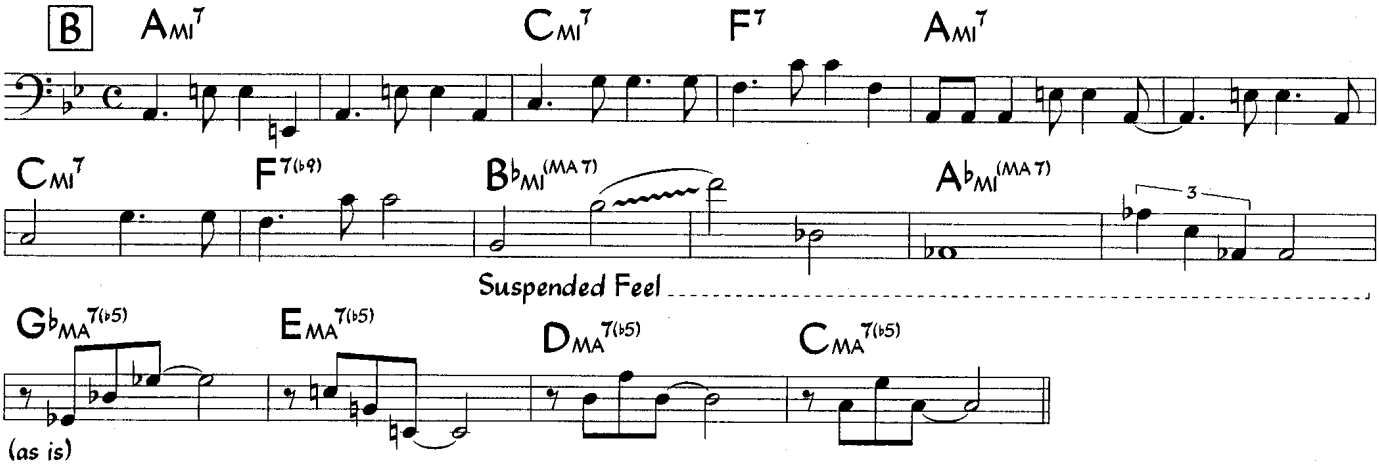
1. Scales For Soloing (for chords with alterations)



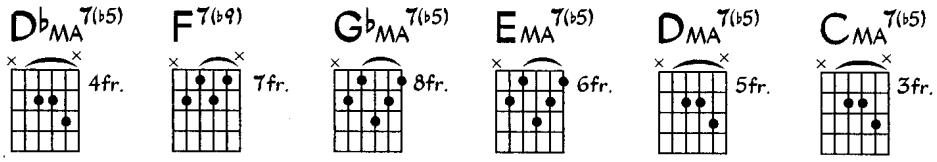
2. Sample Piano Voicings (for chords with alterations)



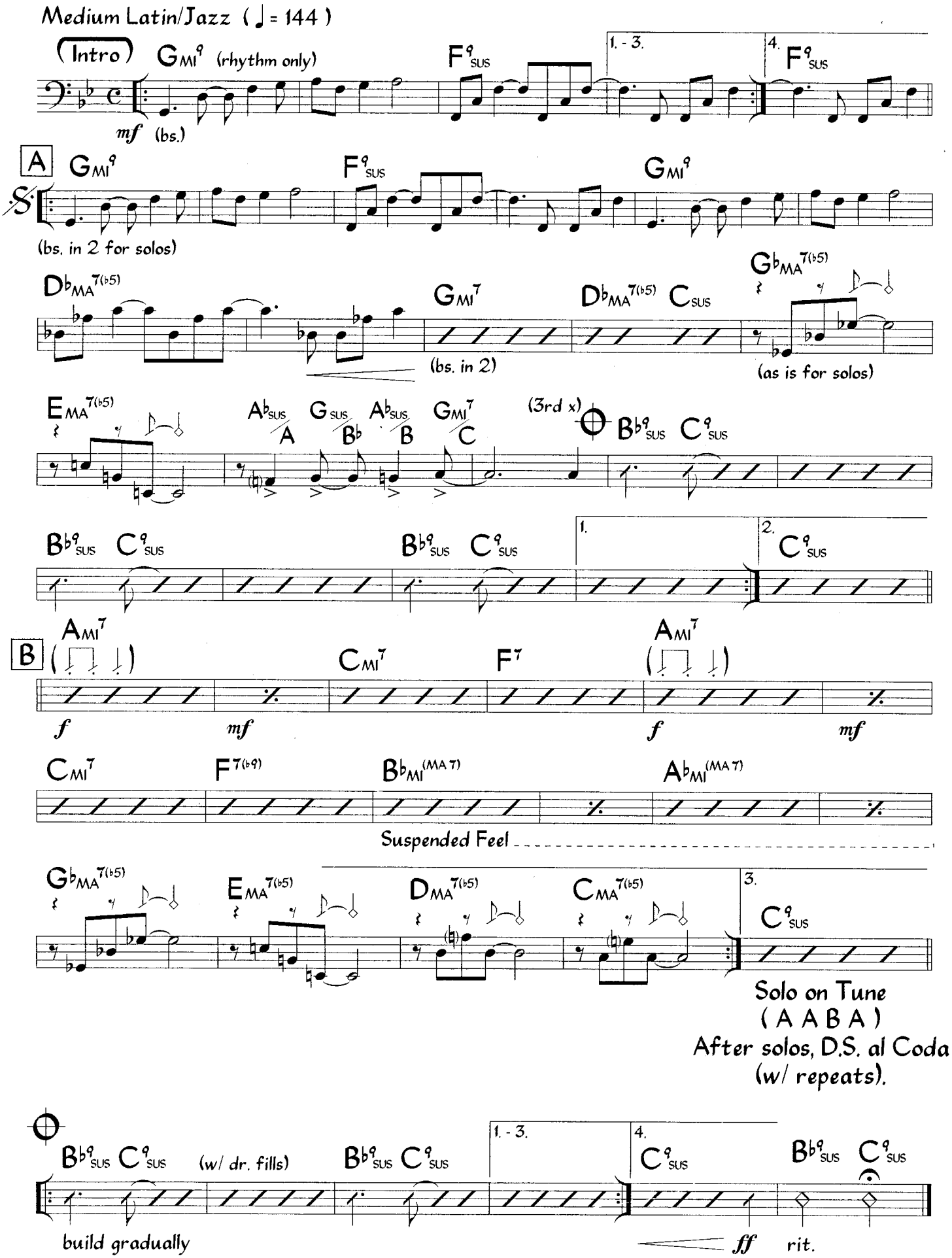
3. Sample Bass Line at Letter B



4. Sample Guitar Voicings (for chords with alterations)



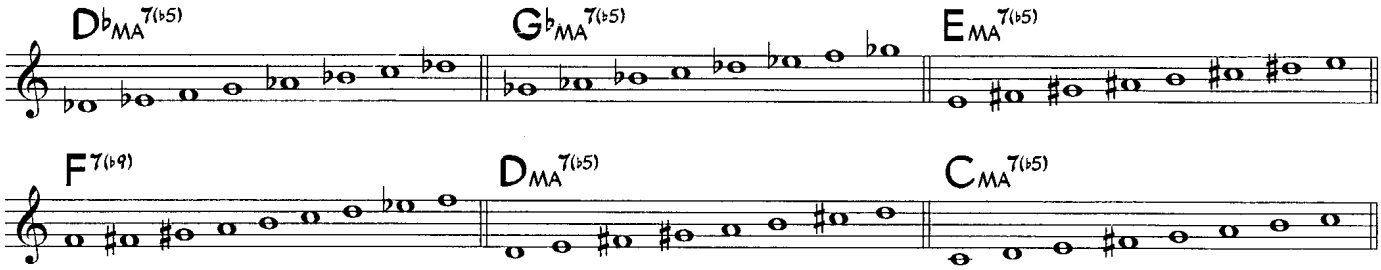
Sky Dive (Rhythm Section)



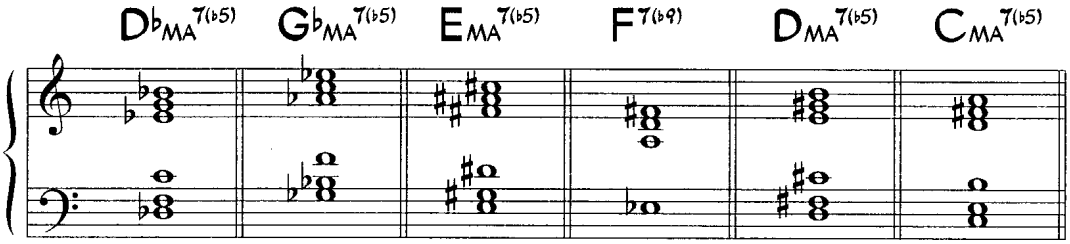
Figures are mostly retained for solos.

SUPPLEMENTAL MATERIAL - Sky Dive

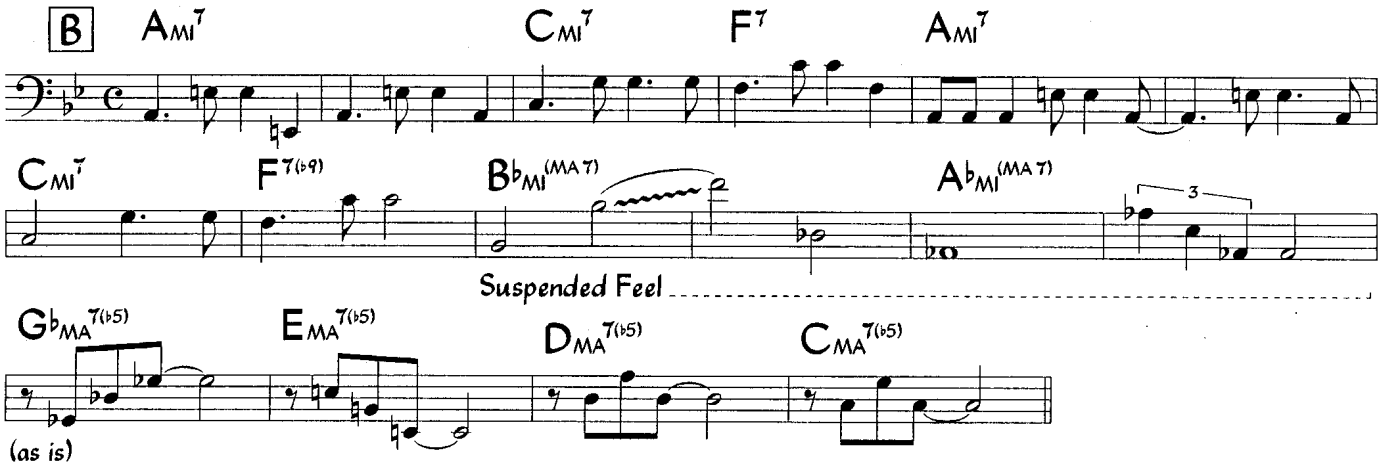
1. Scales For Soloing (for chords with alterations)



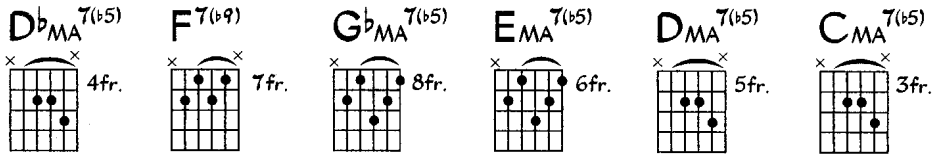
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line at Letter B



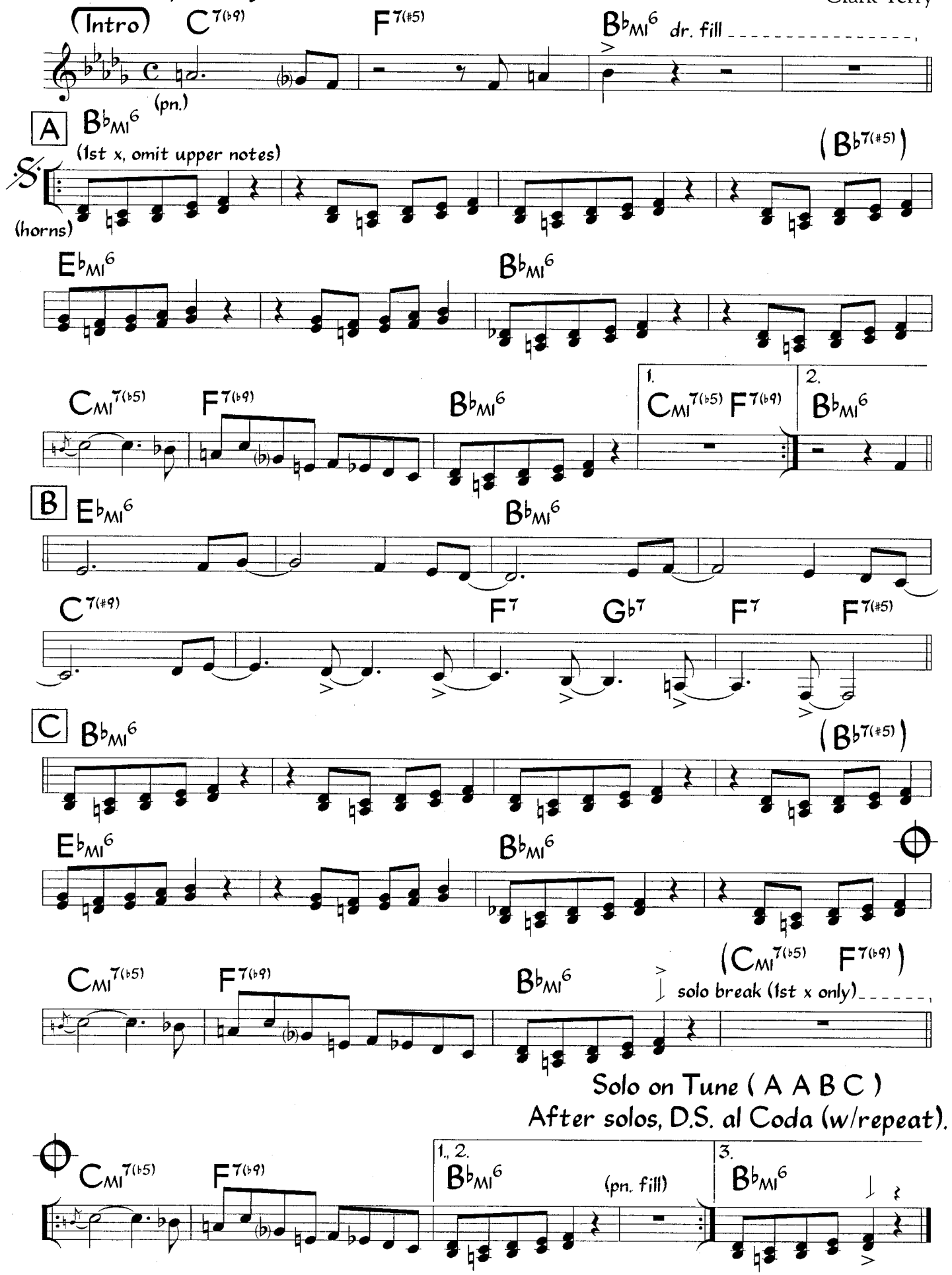
4. Sample Guitar Voicings (for chords with alterations)



The Snapper

Medium Up Swing (♩ = 208)

Clark Terry



Bass walks throughout except for breaks during head.

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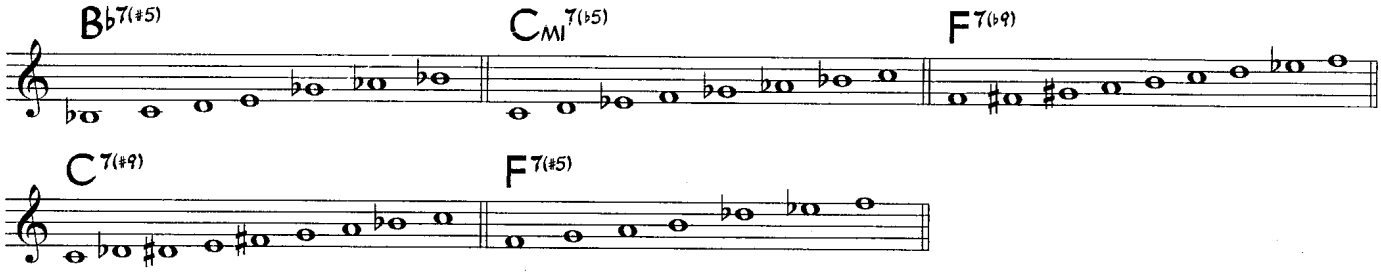
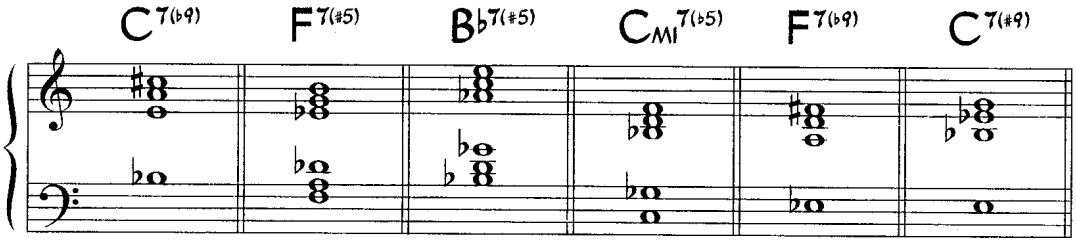
SUPPLEMENTAL MATERIAL - The Snapper

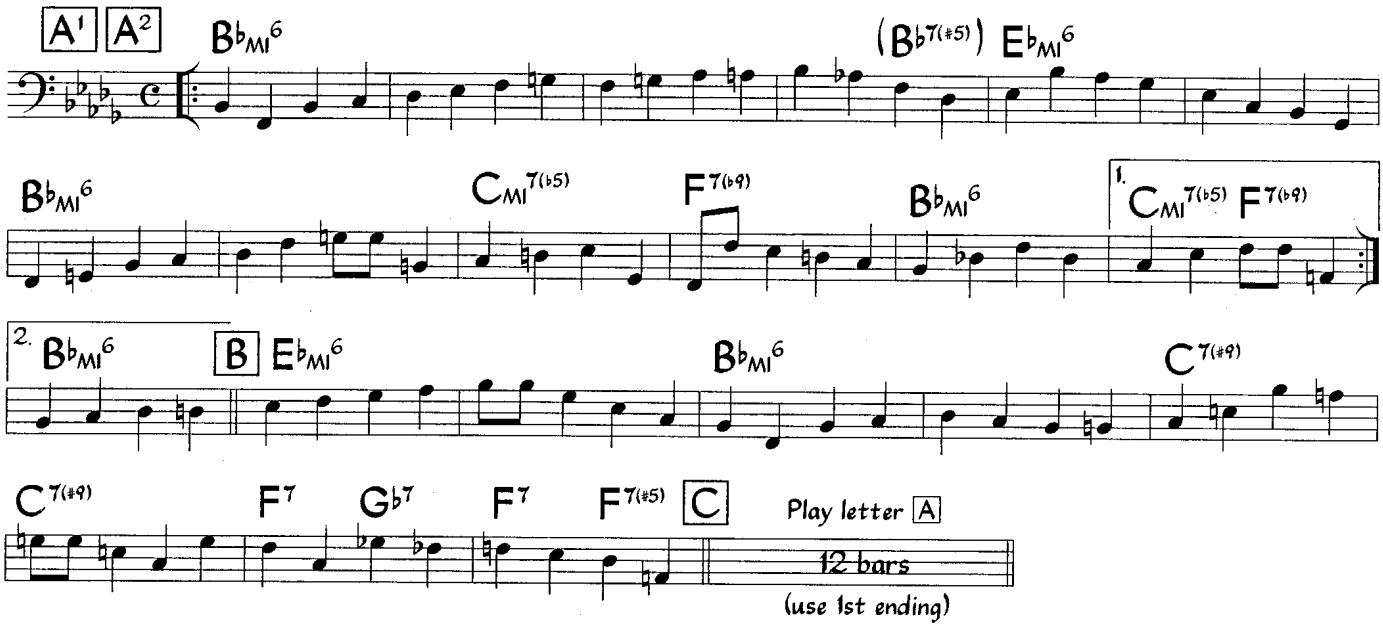
1. Scales For Soloing (for chords with alterations)



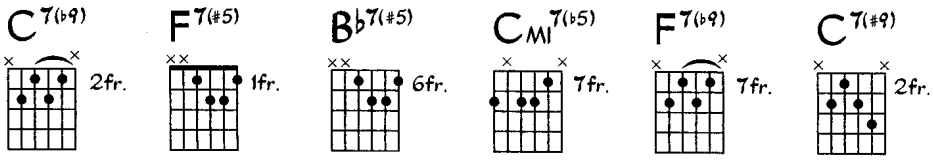
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

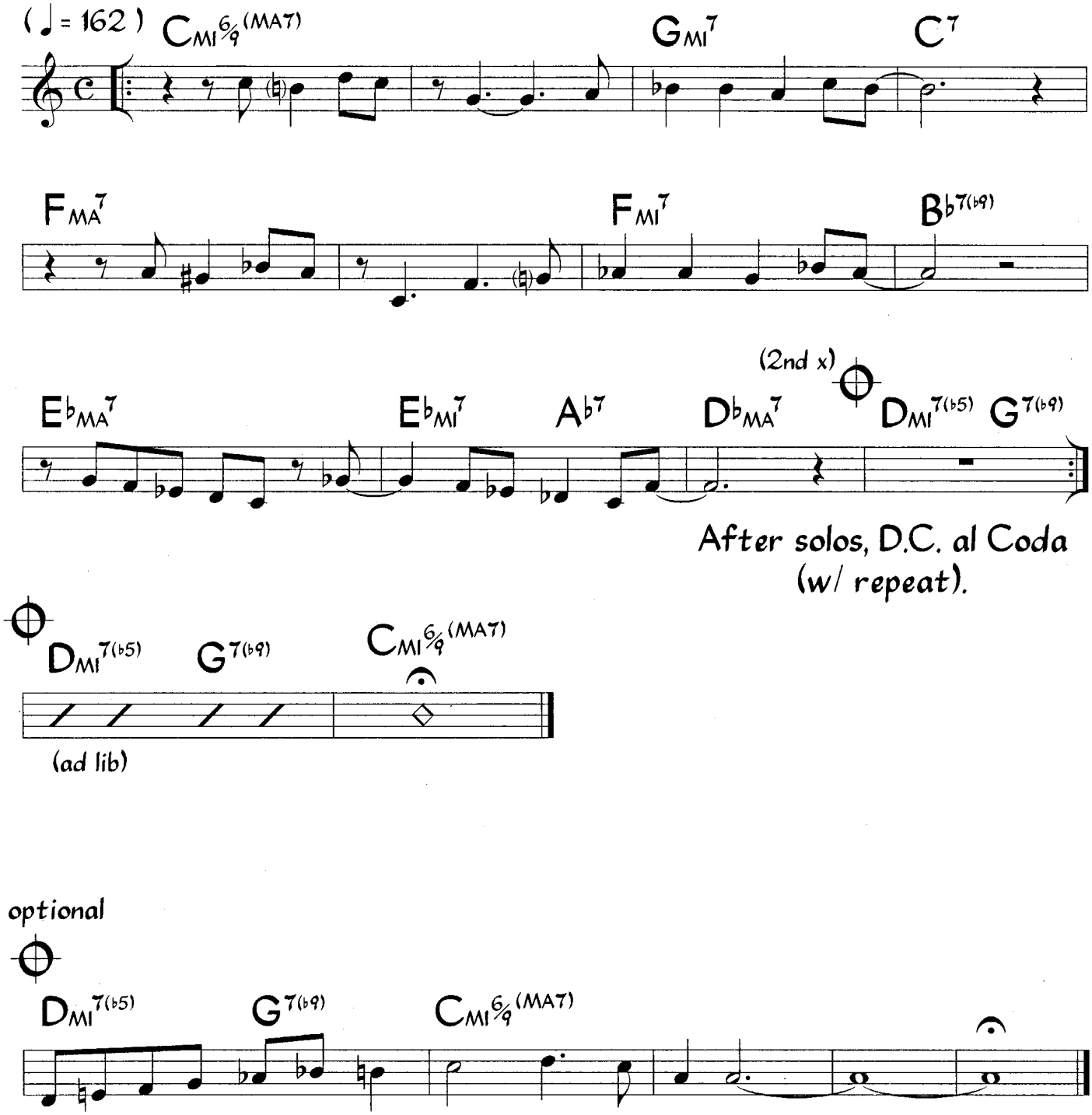


4. Sample Guitar Voicings (for chords with alterations)



Solar

Miles Davis



The melody is played somewhat freely.
The head is played twice before and after solos.

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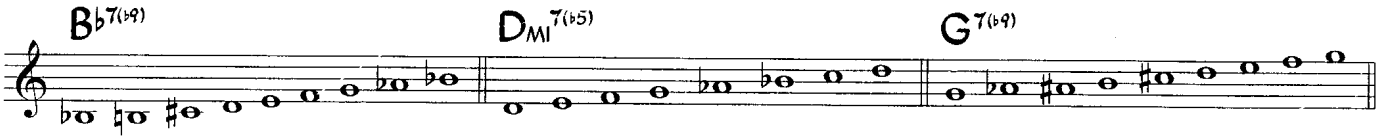
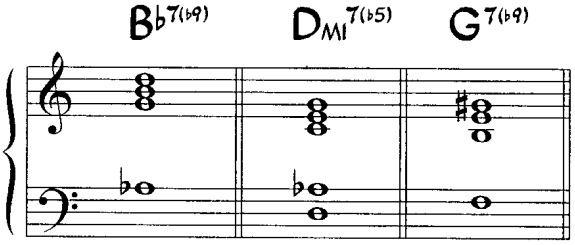
SUPPLEMENTAL MATERIAL - Solar

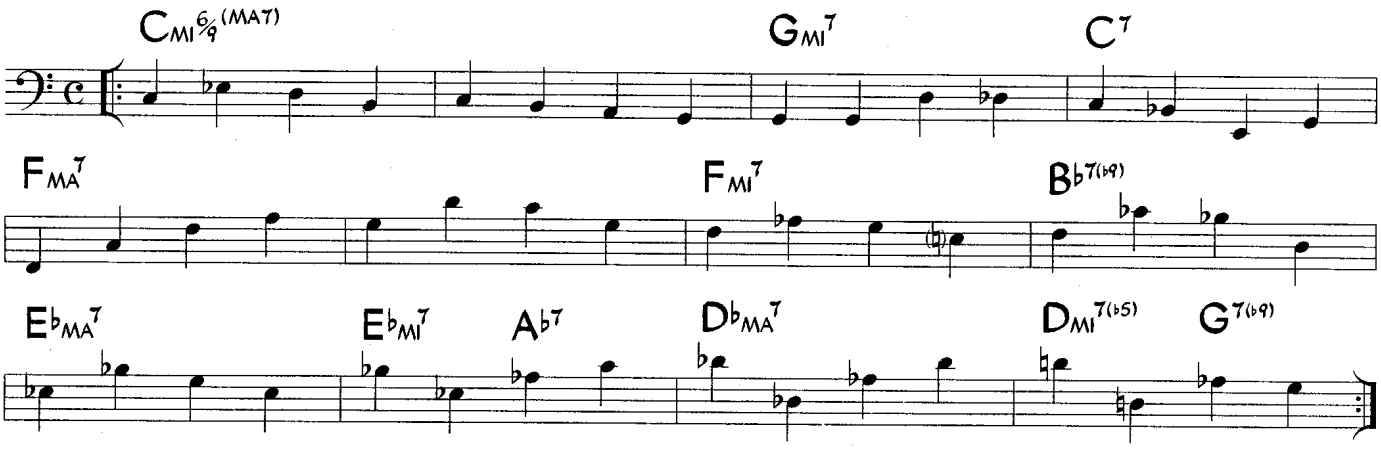
1. Scales For Soloing (for chords with alterations)



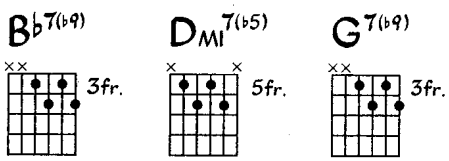
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

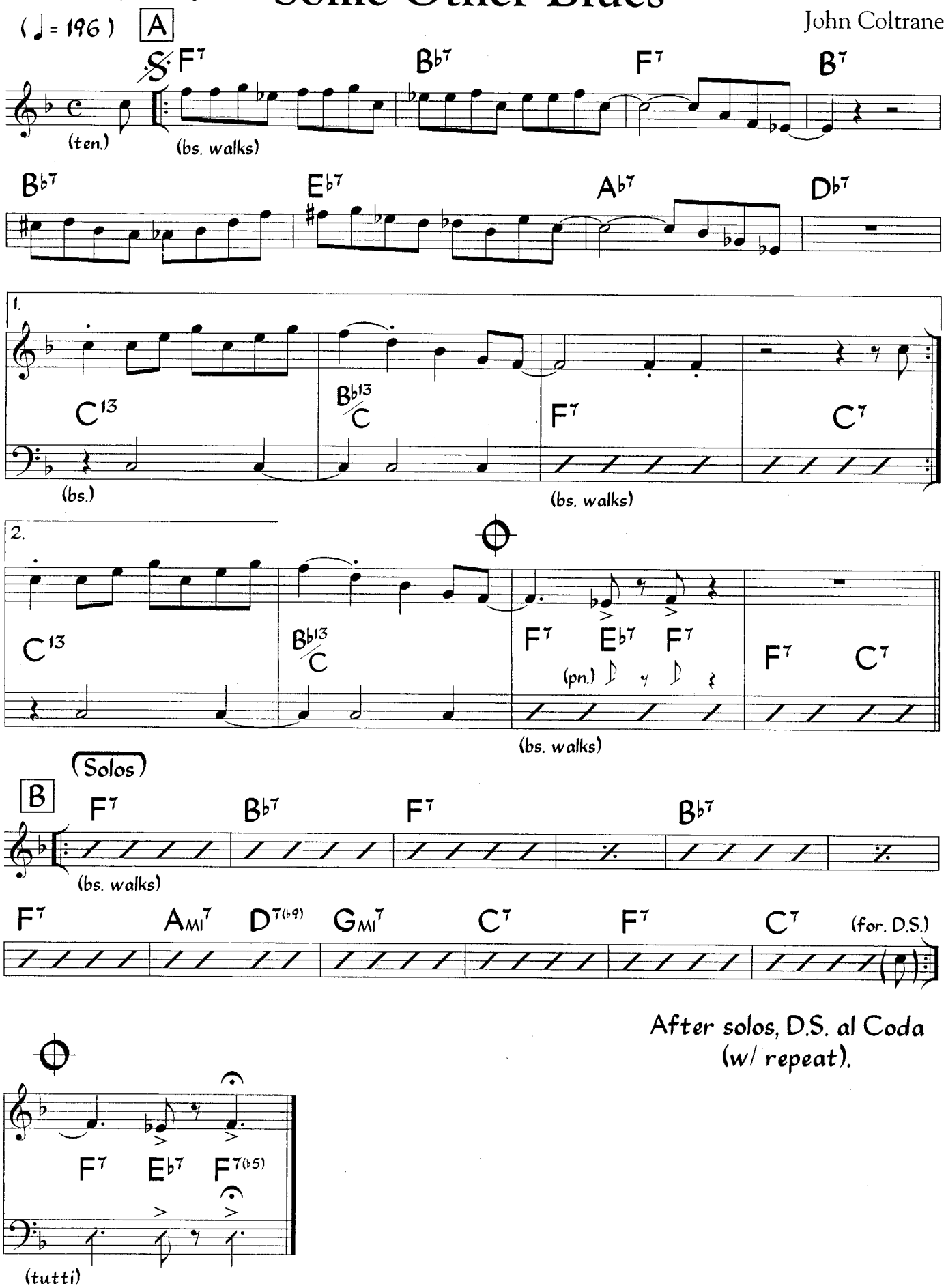


4. Sample Guitar Voicings (for chords with alterations)



Some Other Blues

John Coltrane



After solos, D.S. al Coda (w/ repeat).

Tenor sounds one octave lower than written.
Piano comping during the head follows tenor syncopations and kicks.

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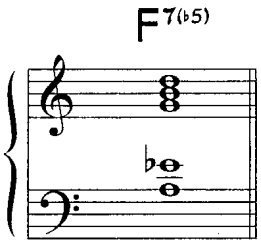
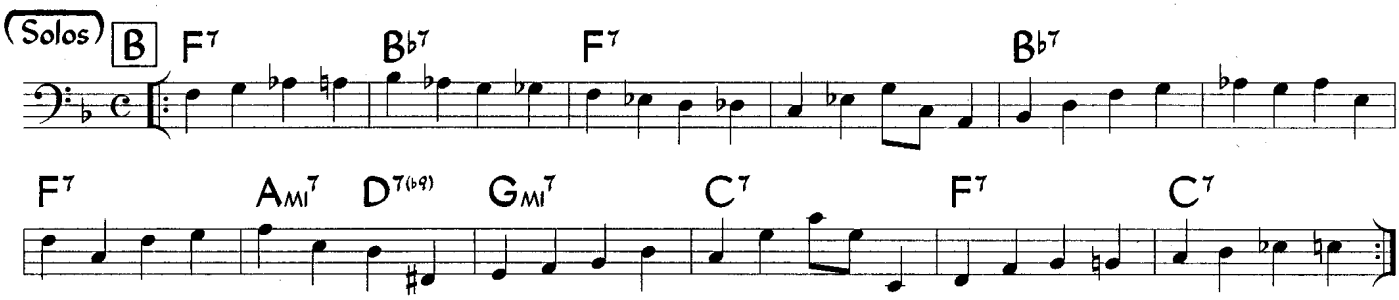
SUPPLEMENTAL MATERIAL - Some Other Blues

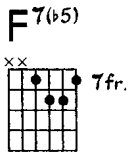
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



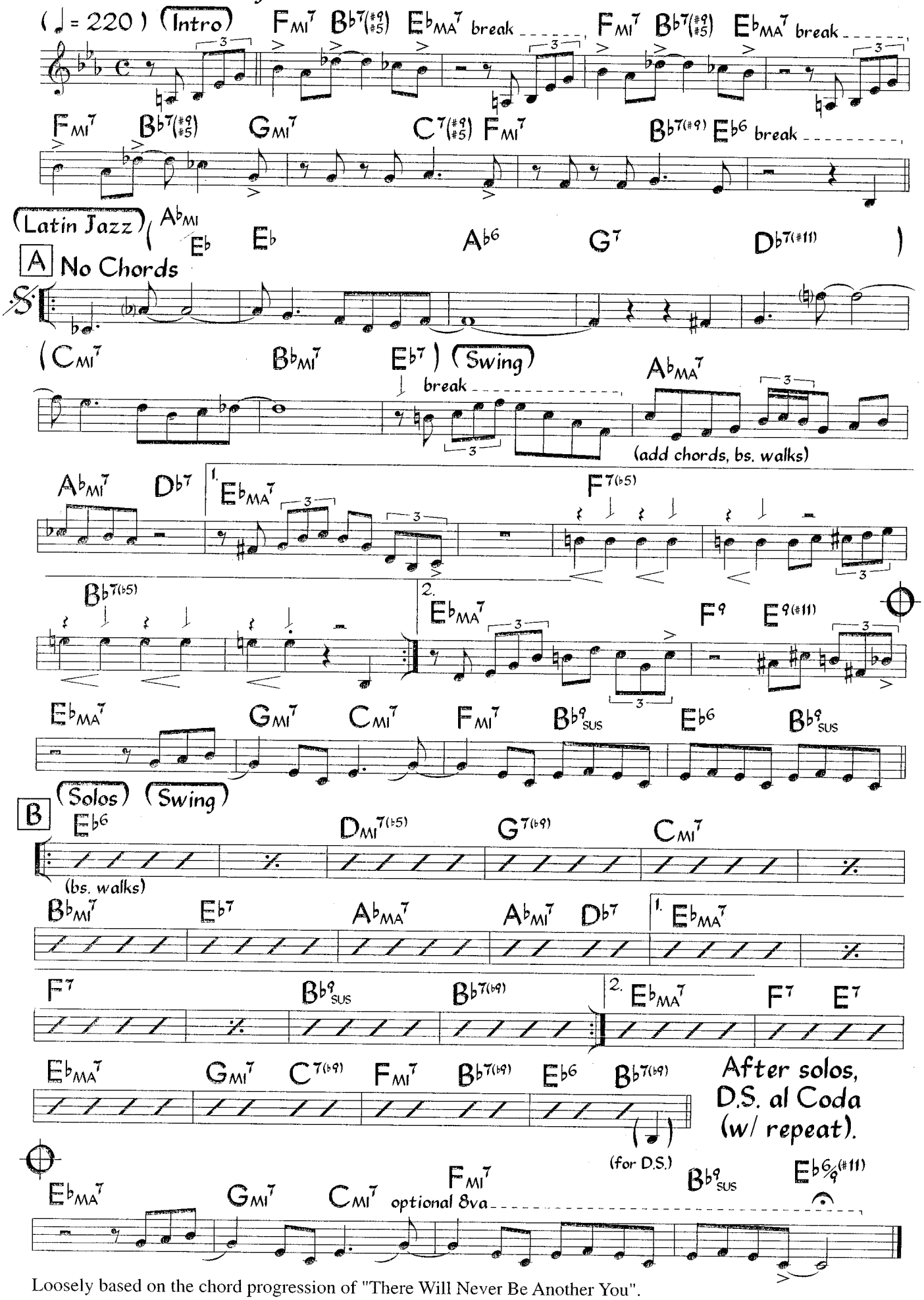
3. Sample Guitar Voicings (for chords with alterations)



Split Kick

Medium Fast Swing

Horace Silver



Loosely based on the chord progression of "There Will Never Be Another You".

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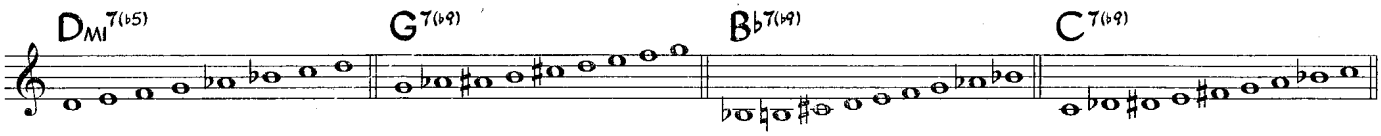
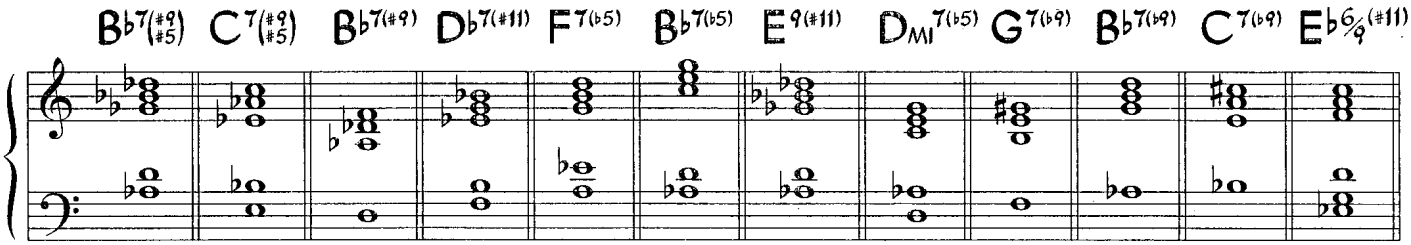
SUPPLEMENTAL MATERIAL - Split Kick

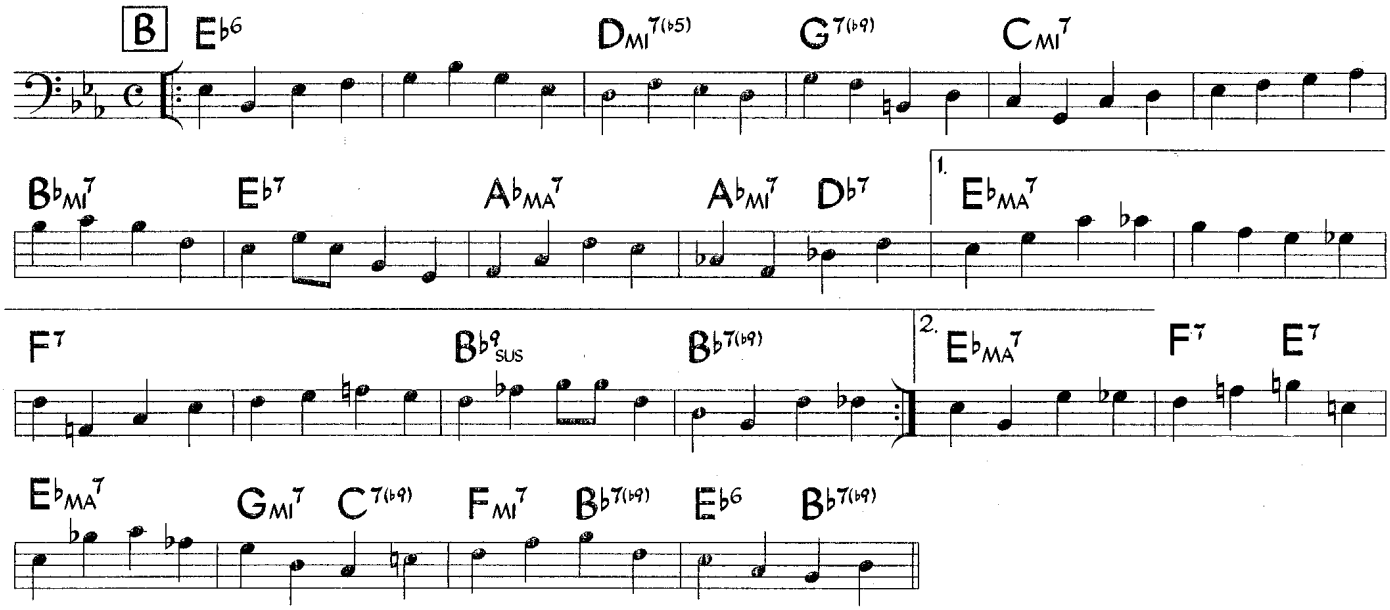
1. Scales For Soloing (for chords with alterations)



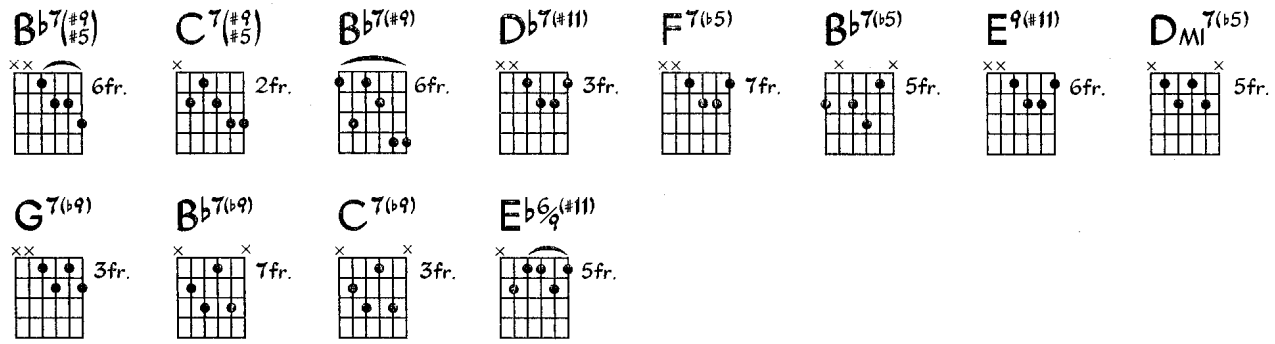
2. Sample Piano Voicings (for chords with alterations)



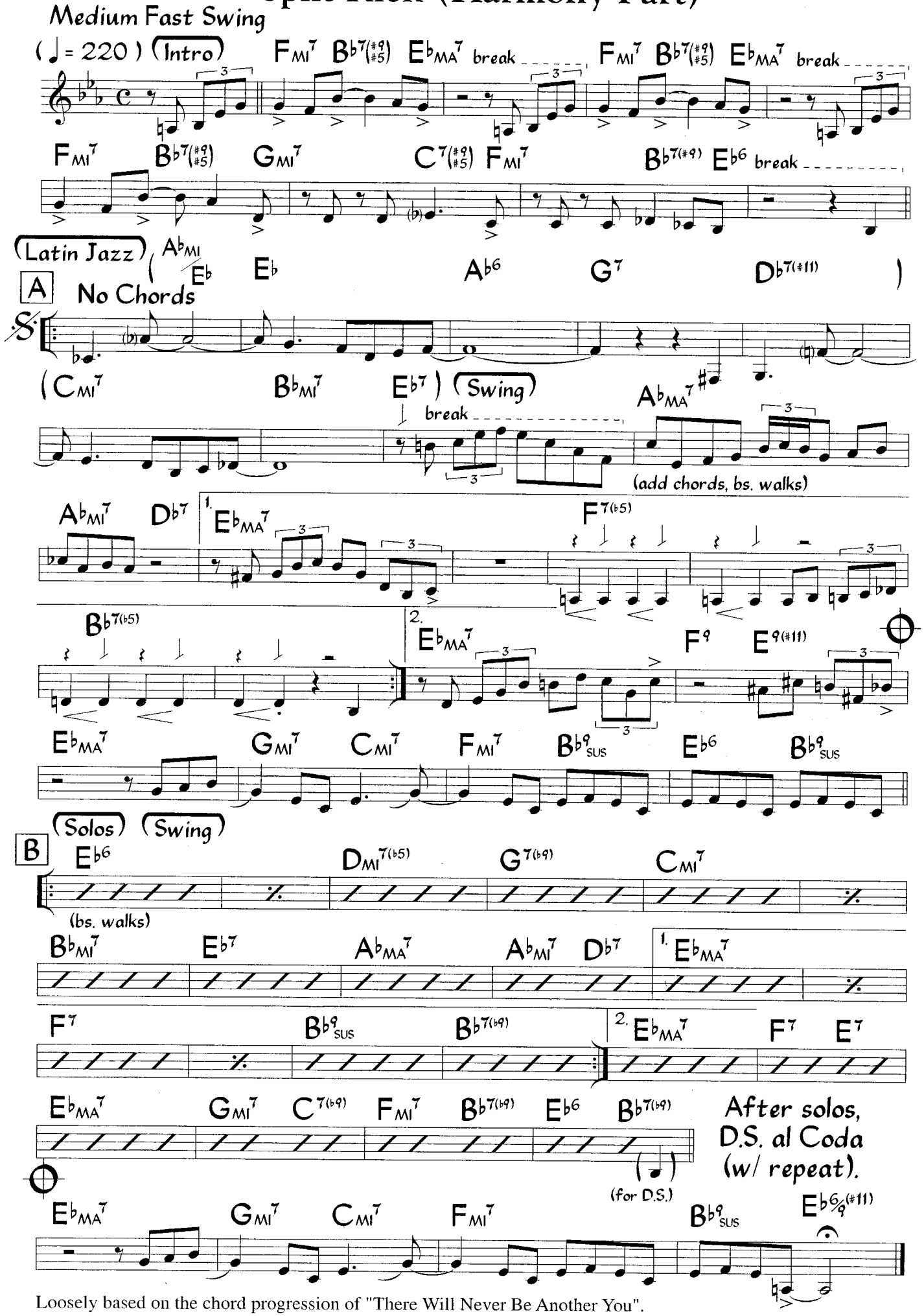
3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)



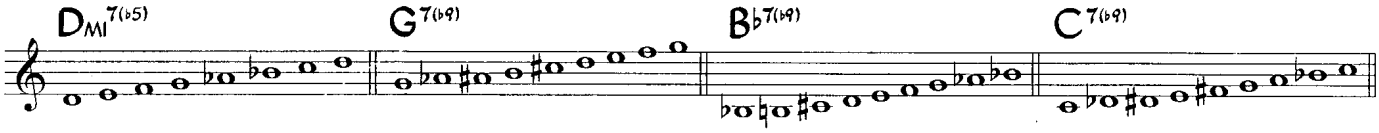
Split Kick (Harmony Part)



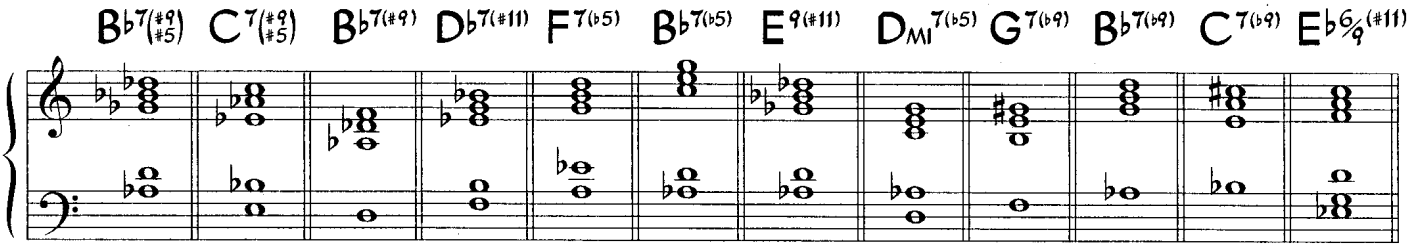
Loosely based on the chord progression of "There Will Never Be Another You".

SUPPLEMENTAL MATERIAL - Split Kick

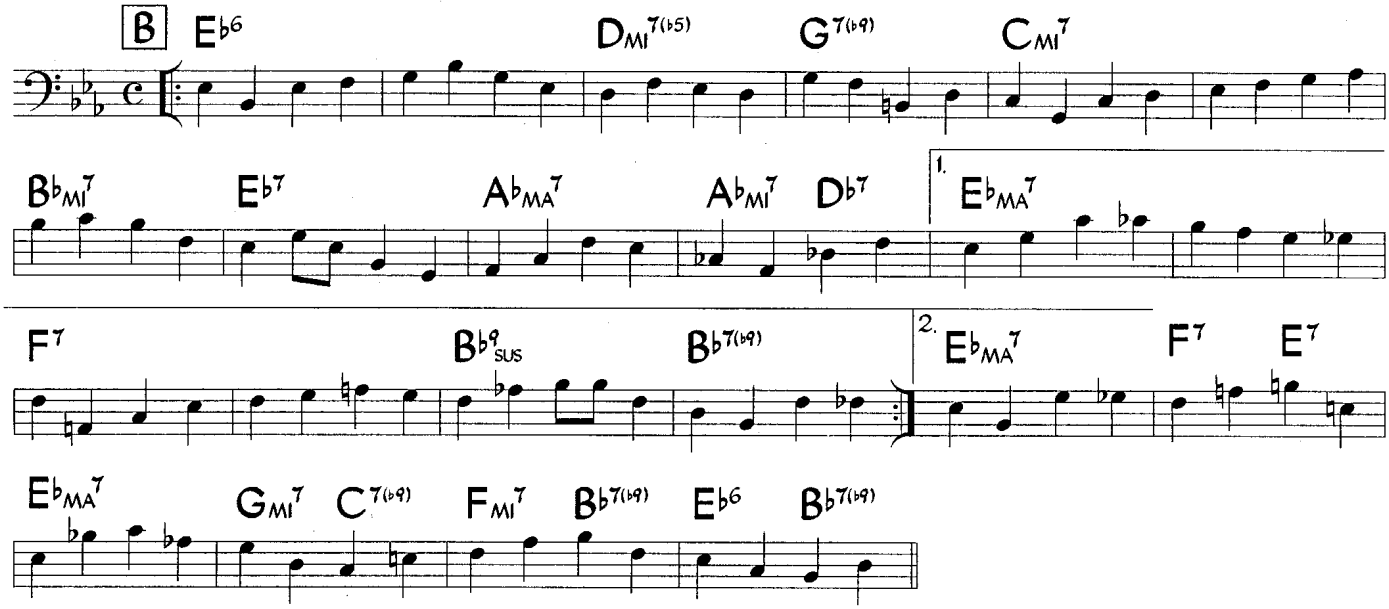
1. Scales For Soloing (for chords with alterations)



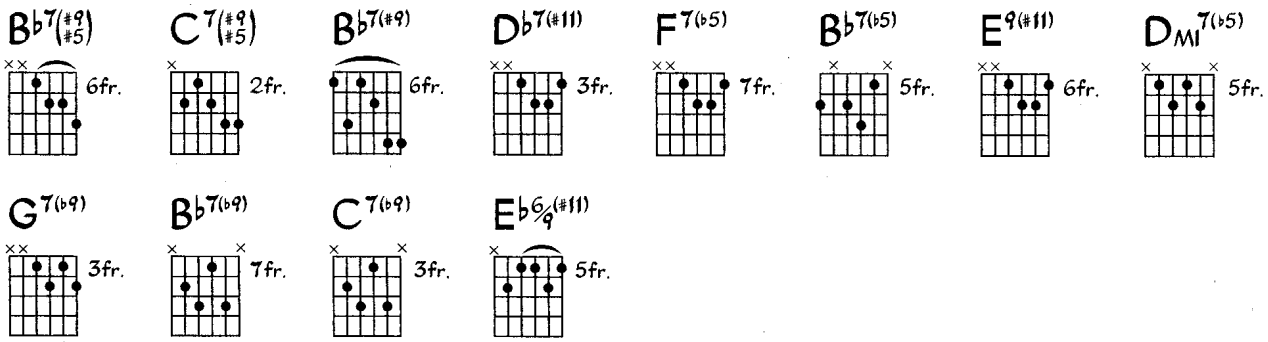
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

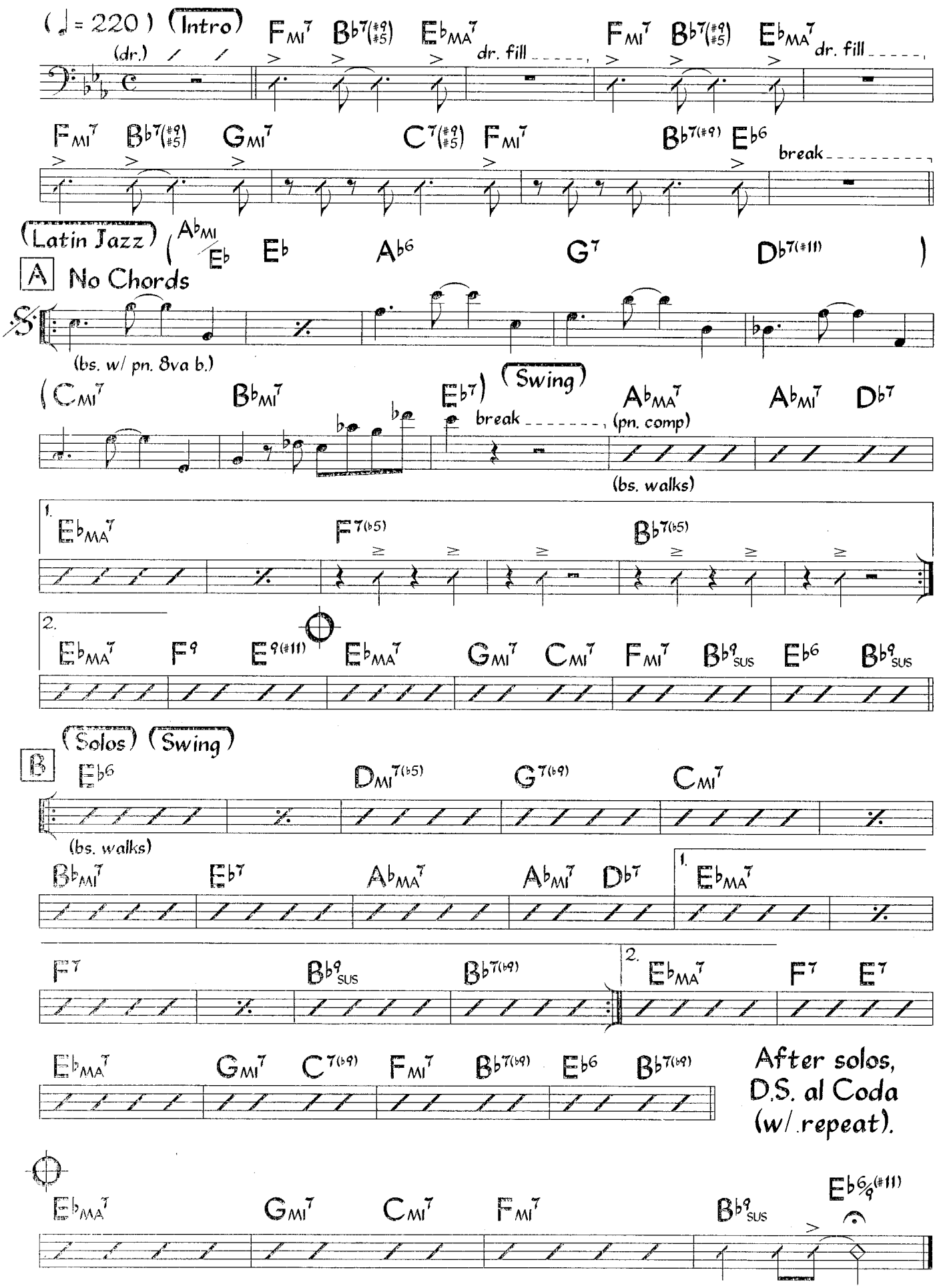


4. Sample Guitar Voicings (for chords with alterations)



Split Kick (Rhythm Section)

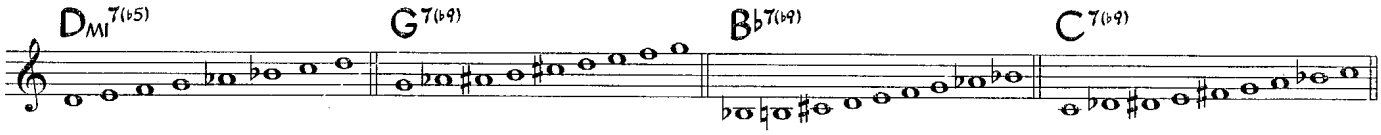
Medium Fast Swing



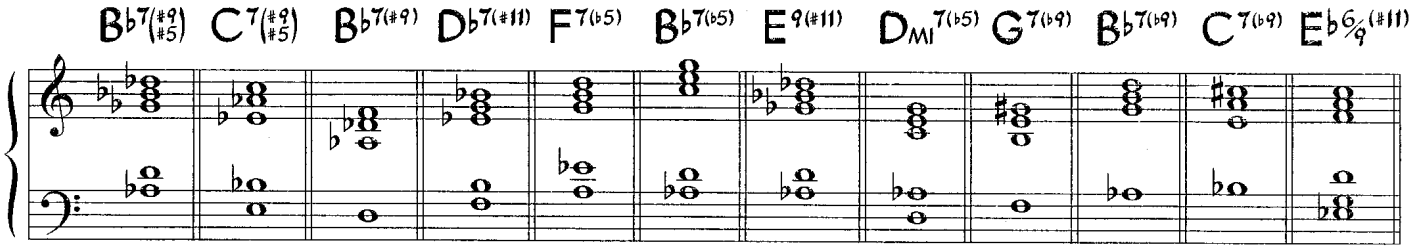
Loosely based on the chord progression of "There Will Never Be Another You".

SUPPLEMENTAL MATERIAL - Split Kick

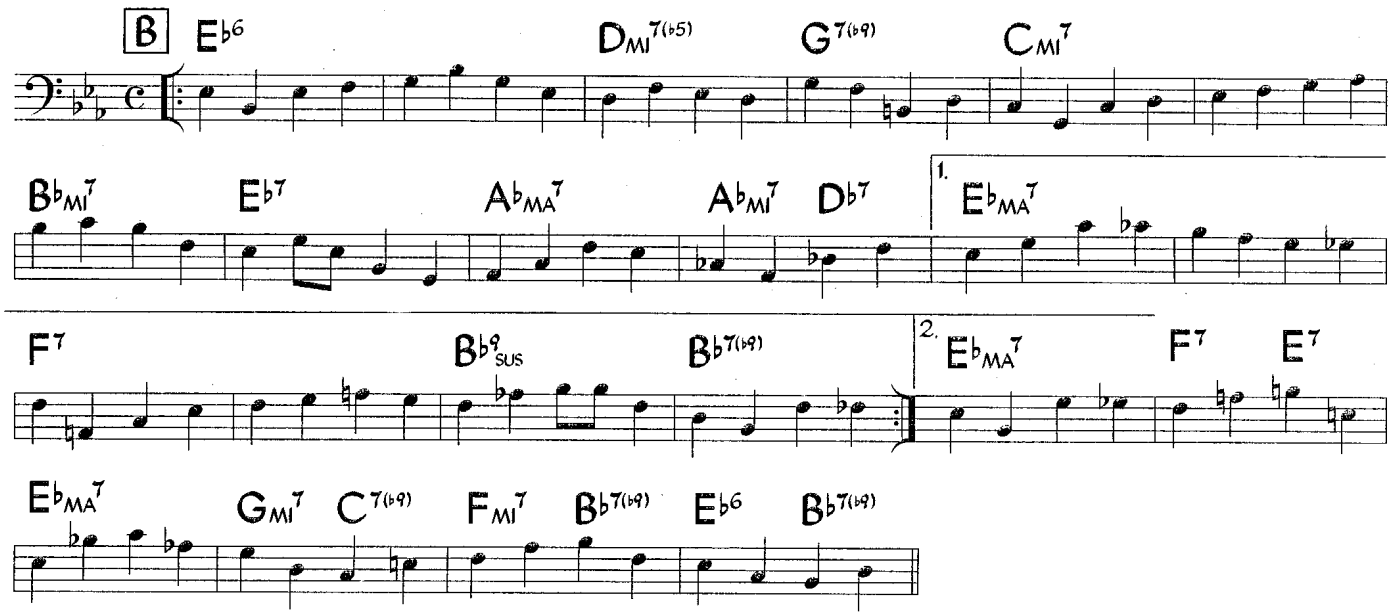
1. Scales For Soloing (for chords with alterations)



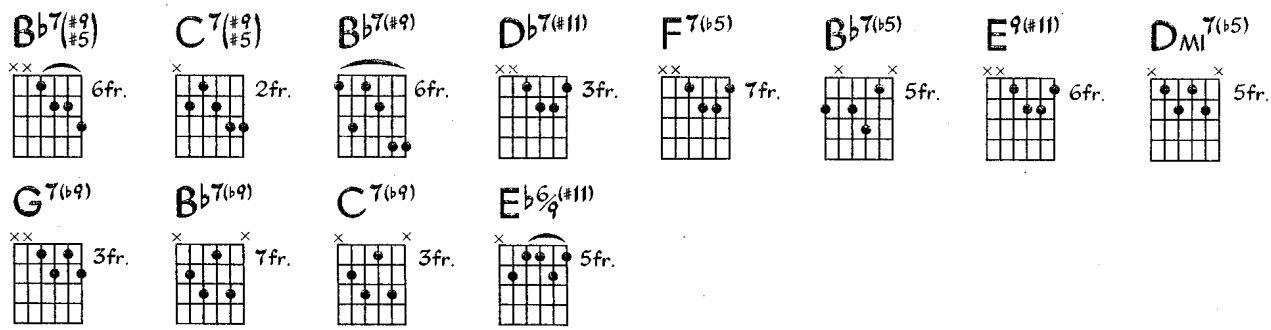
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

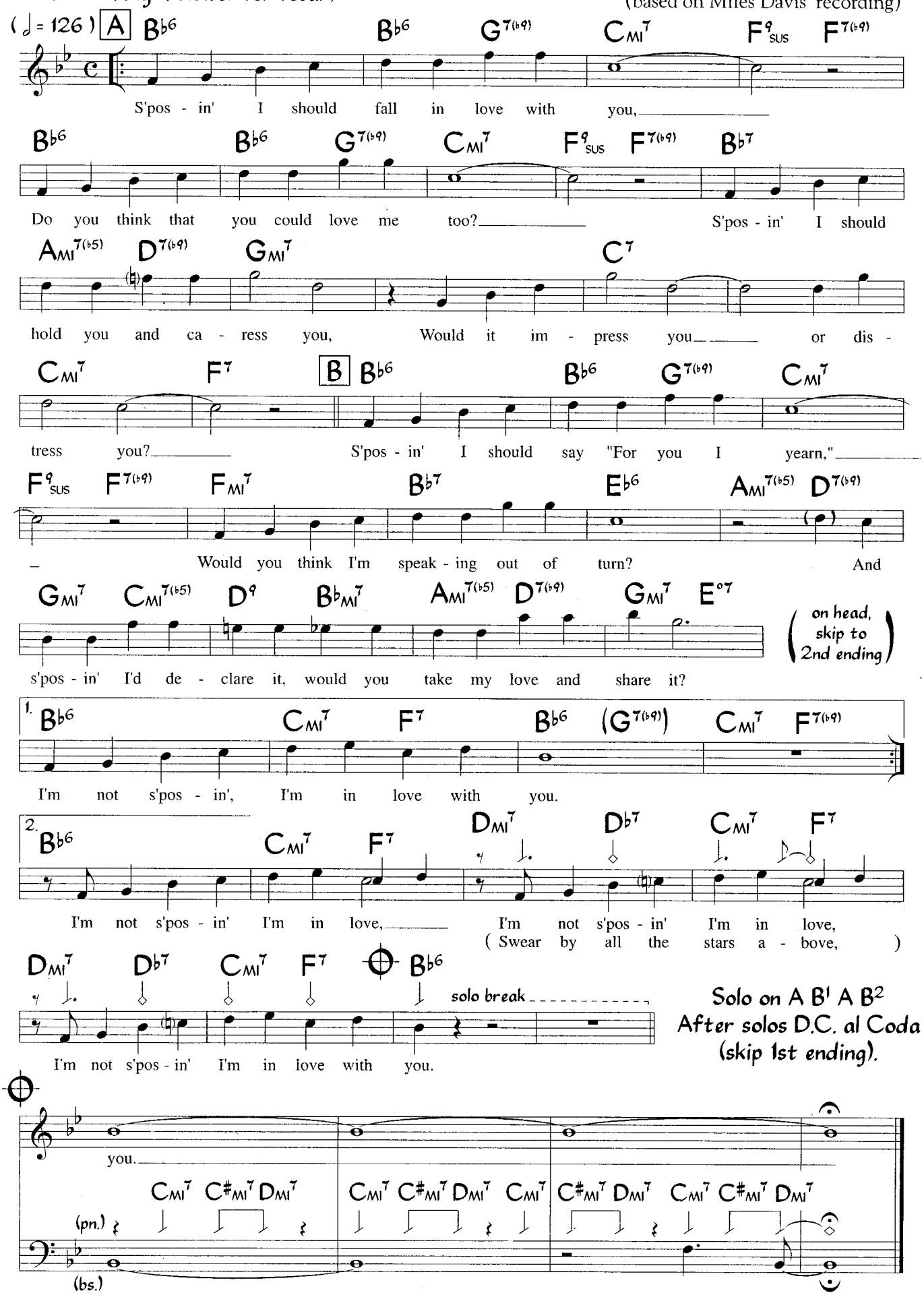


4. Sample Guitar Voicings (for chords with alterations)



S'posin'

Paul Denniker
Andy Razaf
(based on Miles Davis' recording)



Rhythmic figures in the 2nd ending are for head and solos. Head omits the 1st ending. Solos play both endings.

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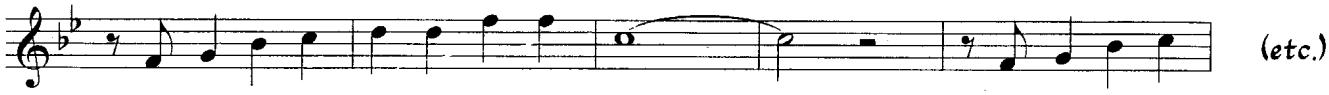
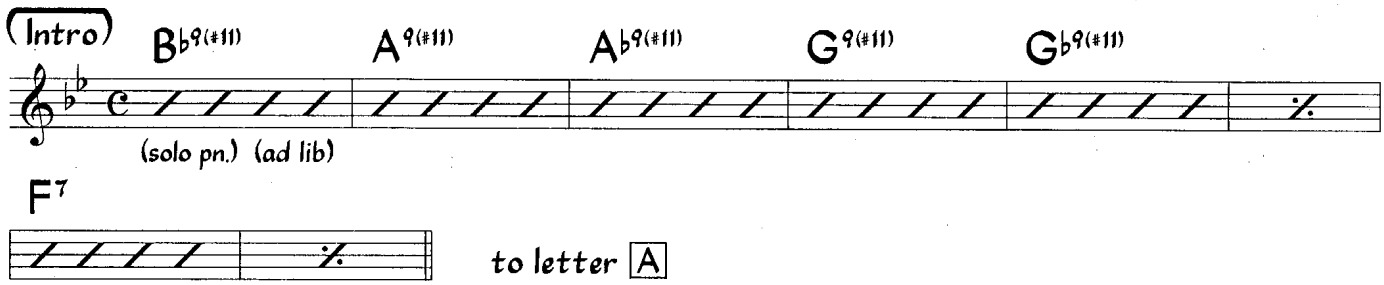
SUPPLEMENTAL MATERIAL - S'posin'

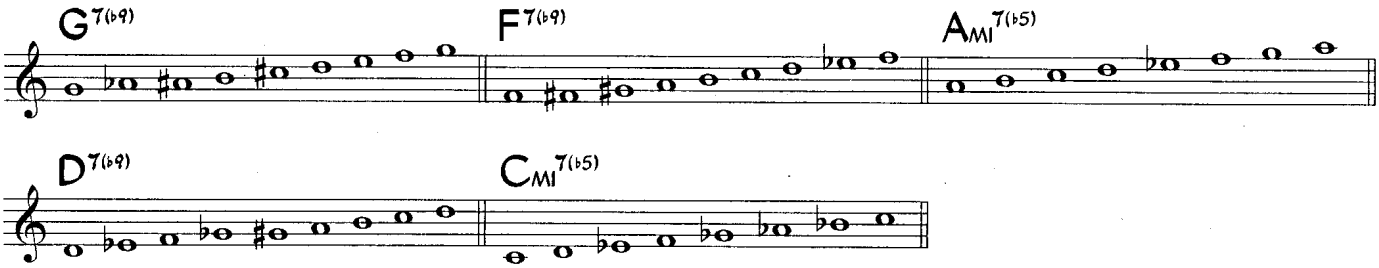
1. Performance Notes - a) Melody as played by Miles Davis



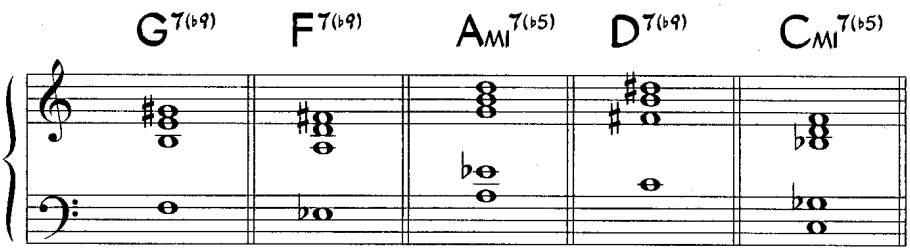
b) Optional introduction



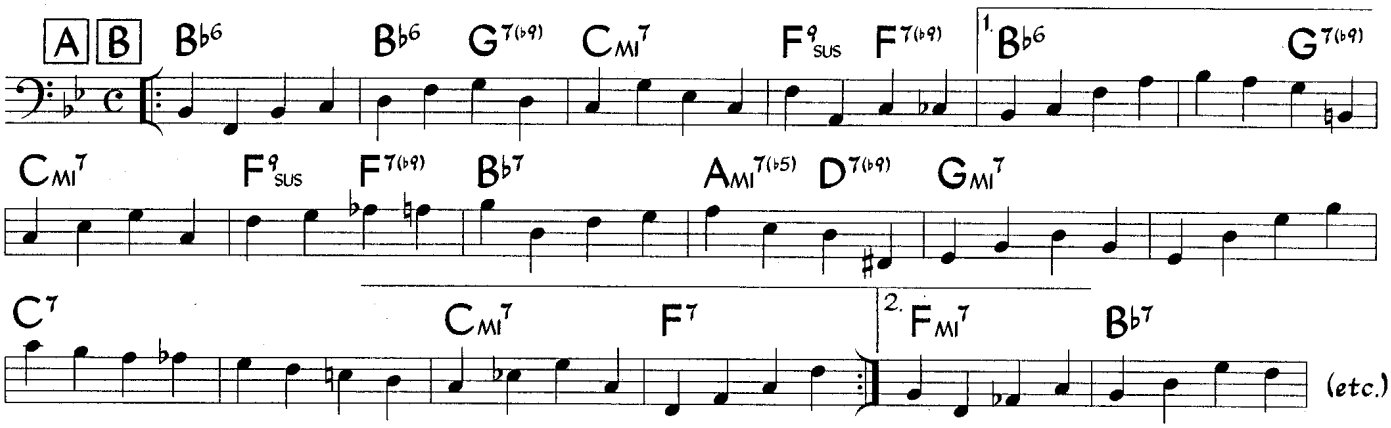
2. Scales For Soloing (for chords with alterations)



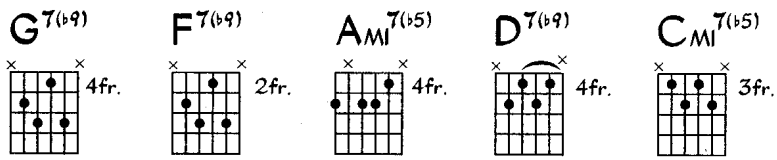
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line



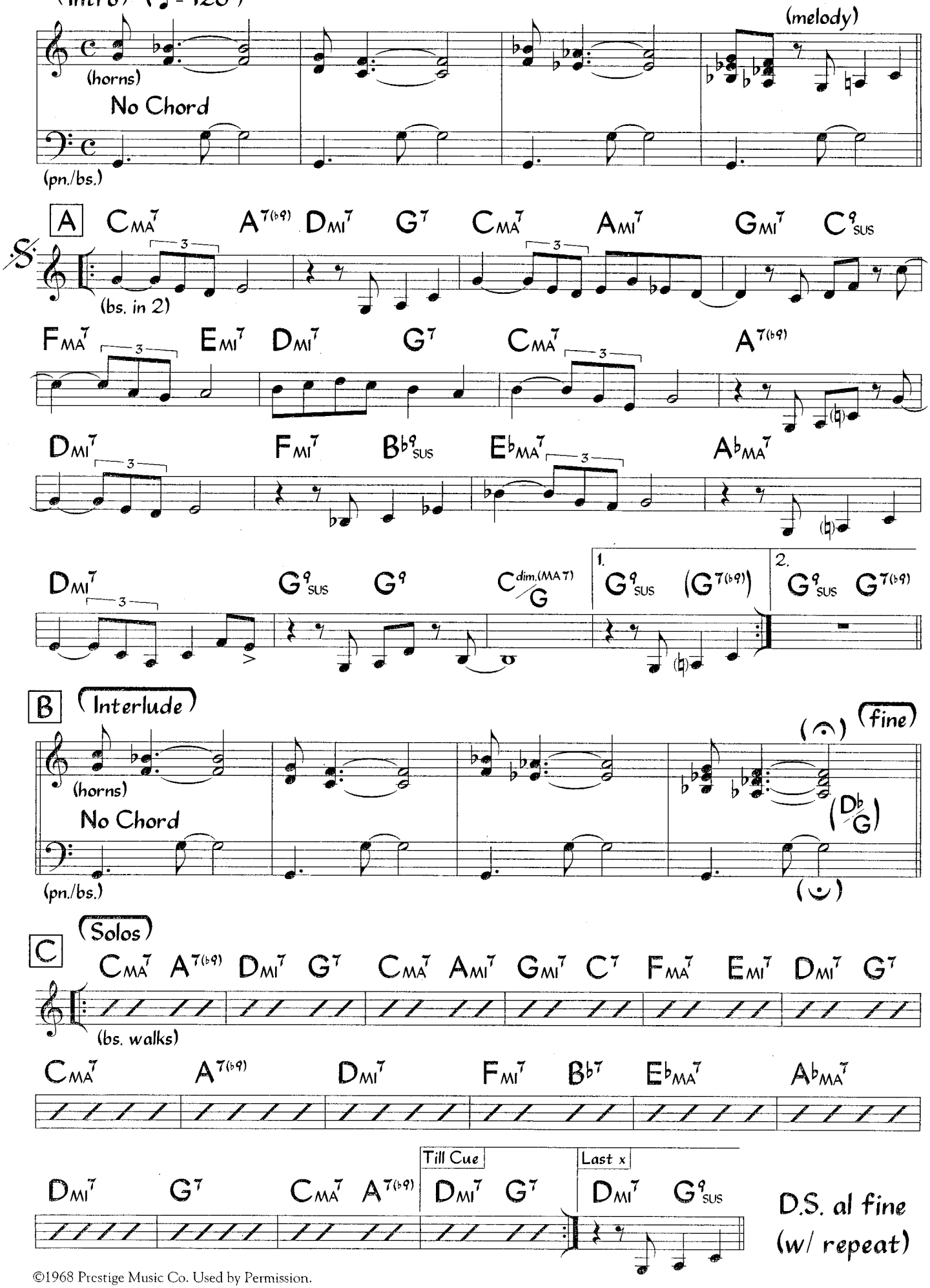
5. Sample Guitar Voicings (for chords with alterations)



Medium Slow Swing

Starrburst

Ellen Starr
(as played by Houston Person)



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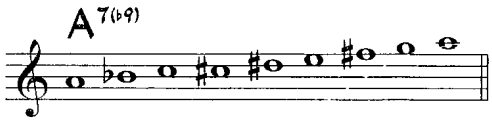
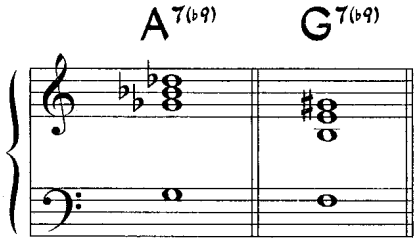
SUPPLEMENTAL MATERIAL - Starrburst

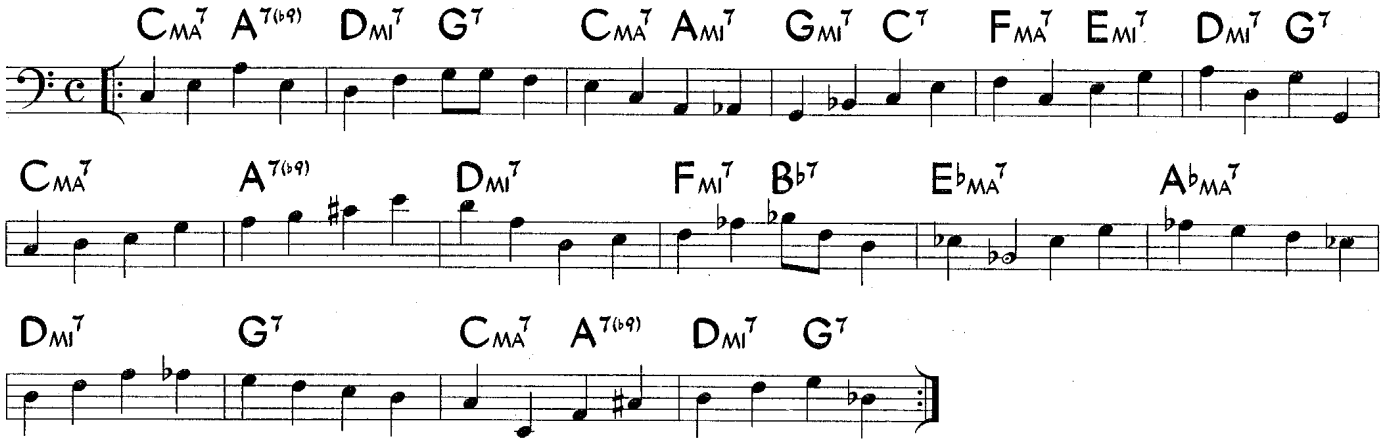
1. Scales For Soloing (for chords with alterations)



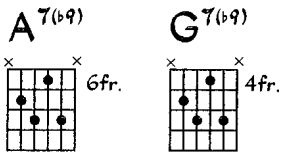
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



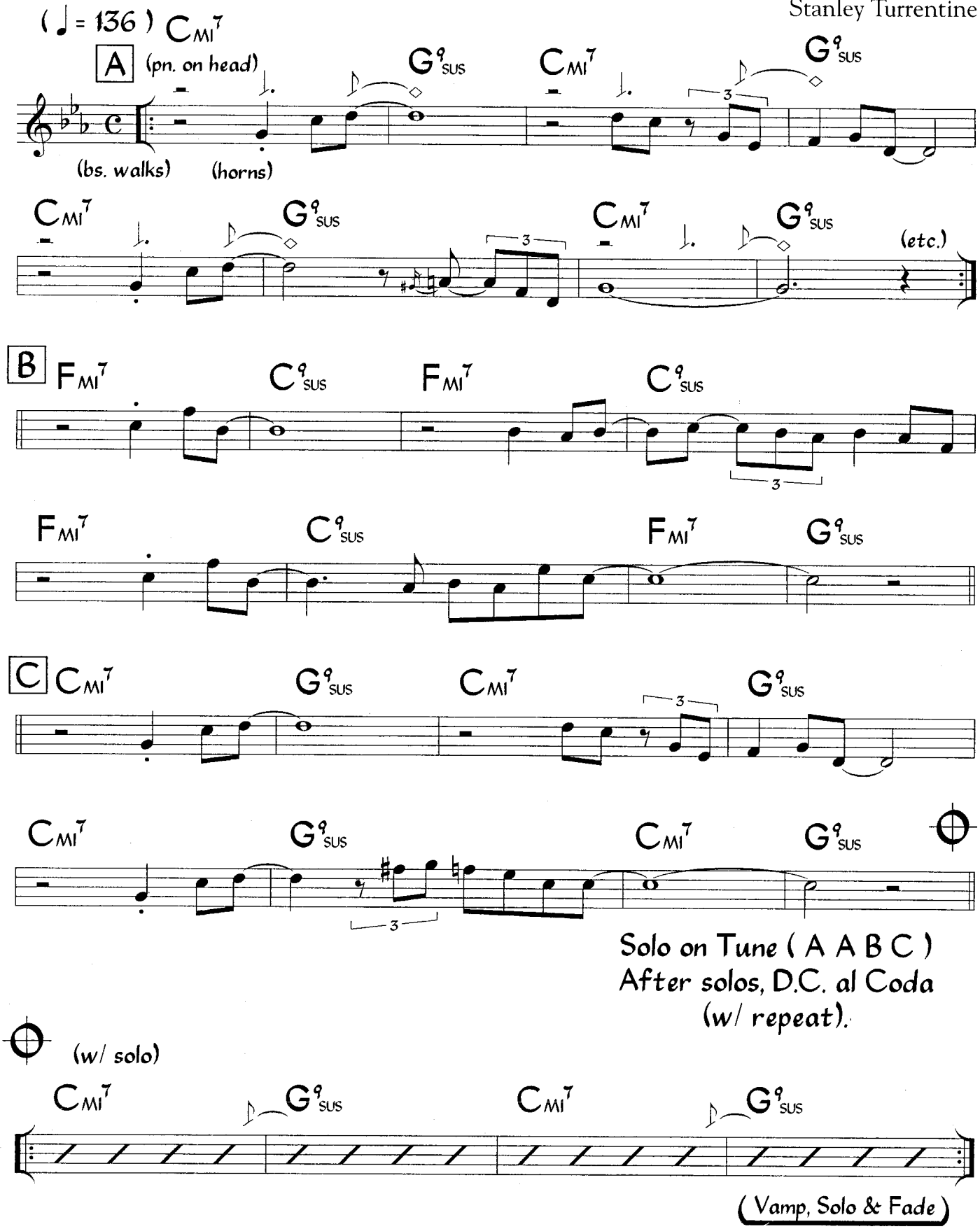
4. Sample Guitar Voicings (for chords with alterations)



Stuff You Gotta Watch

Medium Swing

Stanley Turrentine



Horns on original recording are trumpet and tenor in octaves.

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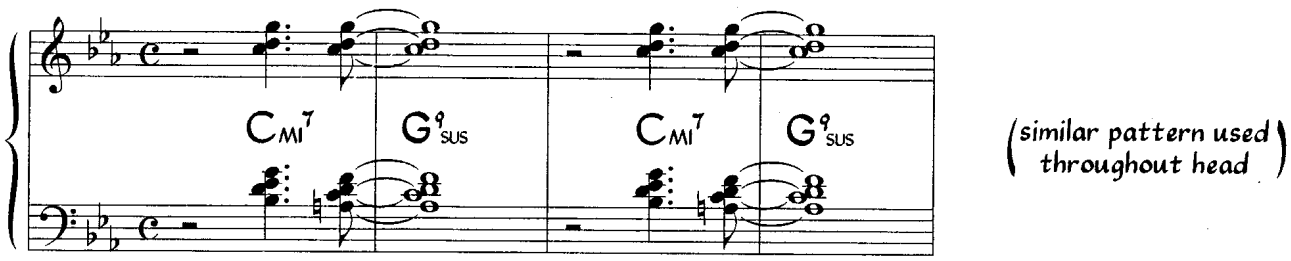
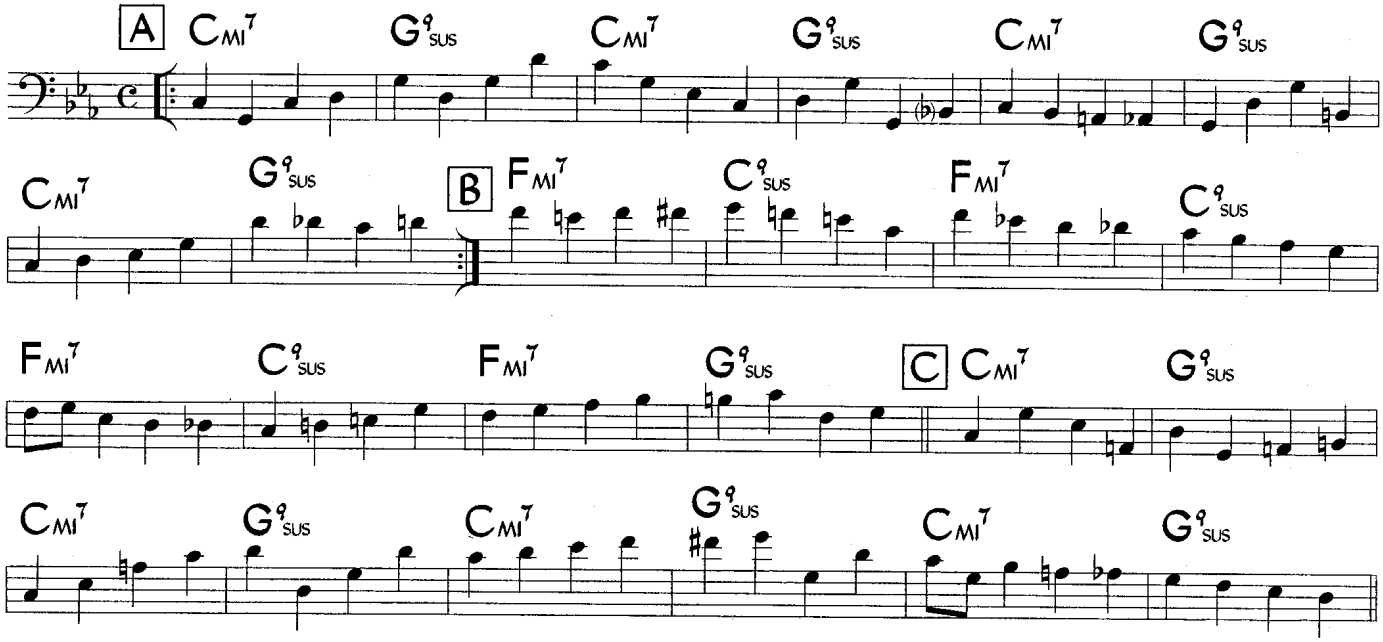
1. Performance Notes - Sample piano comping figure



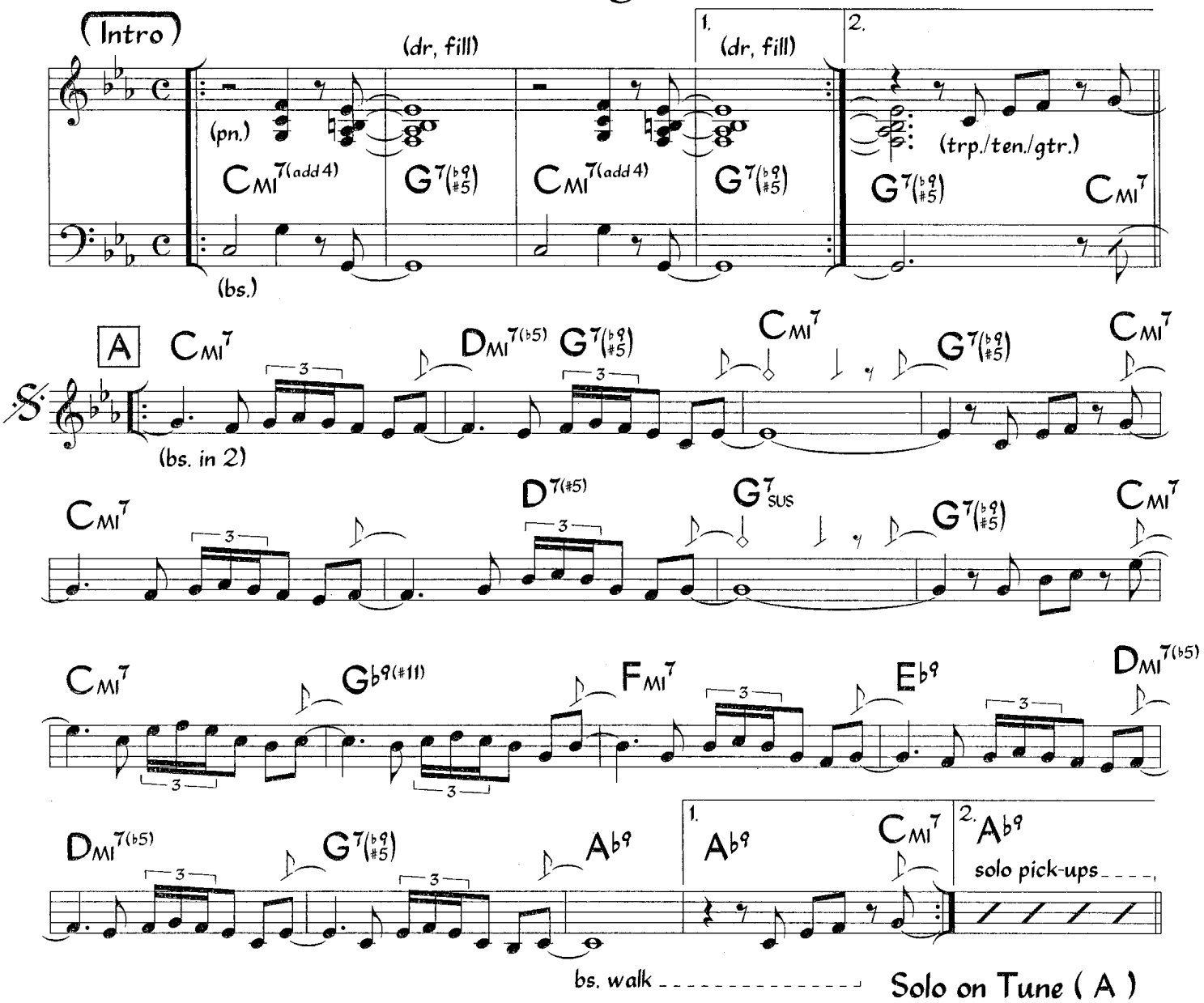
2. Sample Bass Line



Medium Swing (♩ = 126)

Sugar

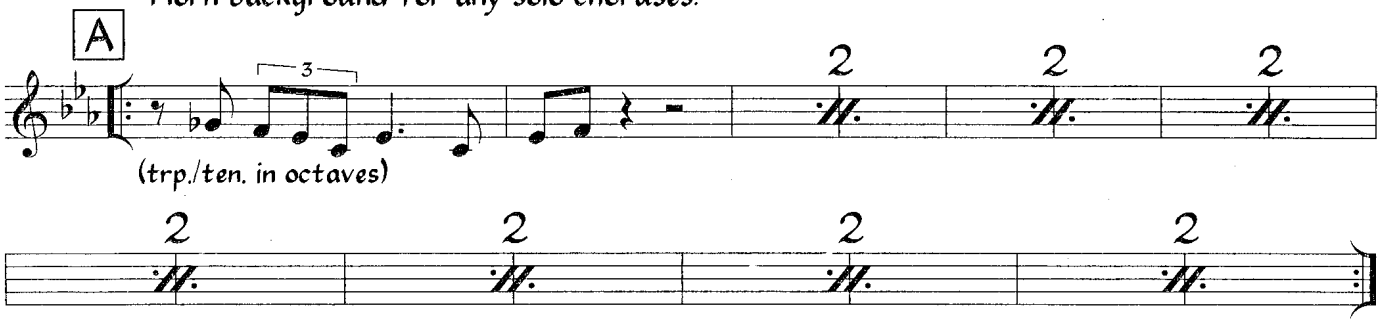
Stanley Turrentine



Solo on Tune (A)
After solos, D.S. (w/ repeat).
(Fade out on 2nd x through A)

Bass plays in 2 for head, walks for solos.
Anticipations and rhythm figures are ignored during solos.
Head is played 2x's before and after solos.
Trumpet and tenor sound as written. Guitar sounds one octave lower than written.

Horn background for any solo choruses:



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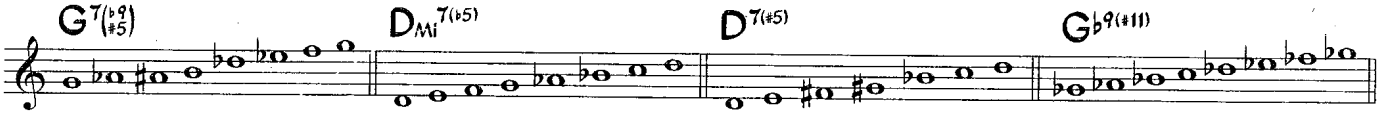
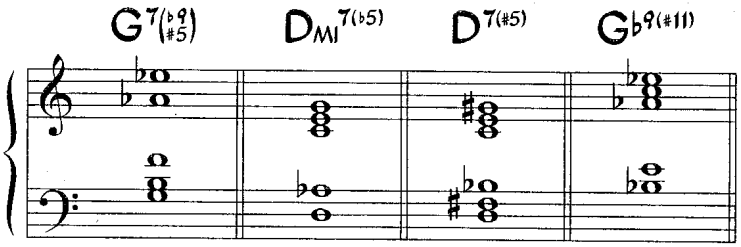
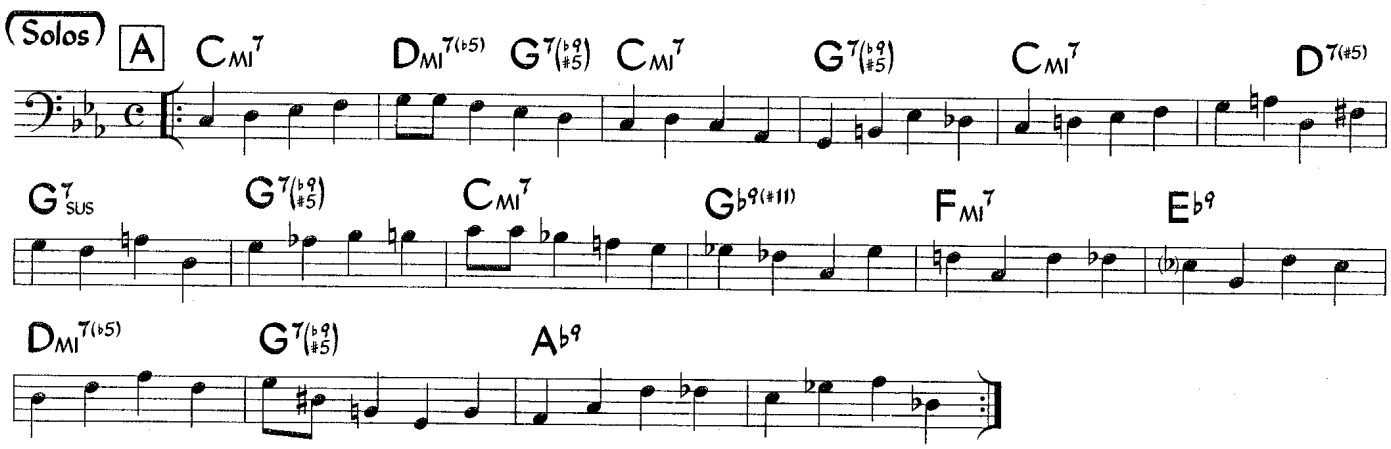
1. Scales For Soloing (for chords with alterations)



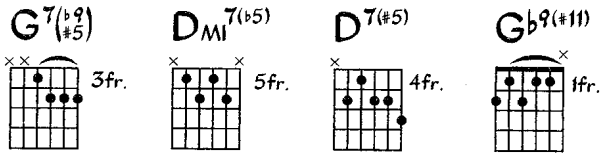
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos



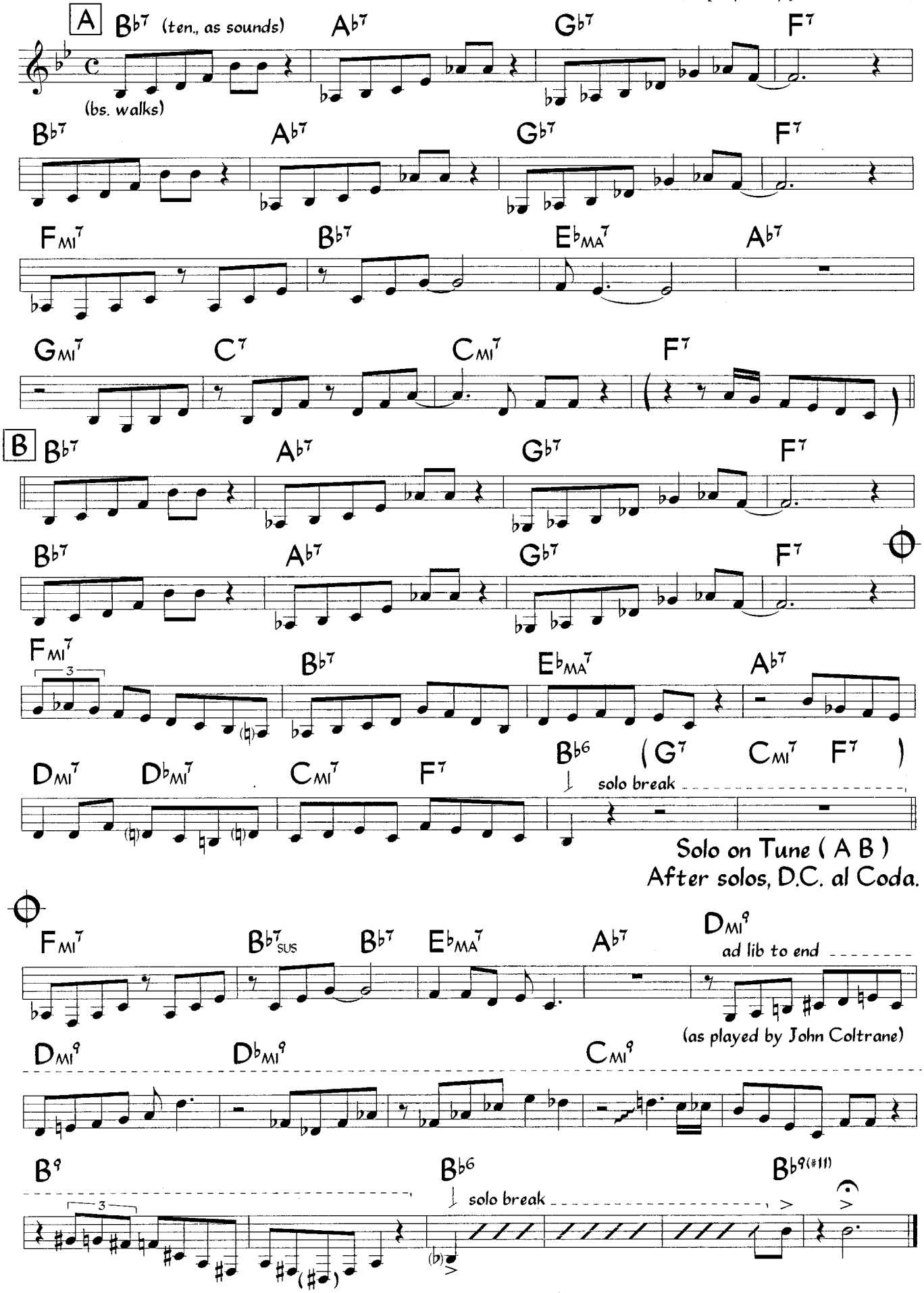
4. Sample Guitar Voicings (for chords with alterations)



Super Jet

Medium Fast Swing (♩ = 260)

Tadd Dameron
(as played by John Coltrane)



Bars 9-16 of letters A and B may be played ad lib on head. The chords in parentheses are used for solos.

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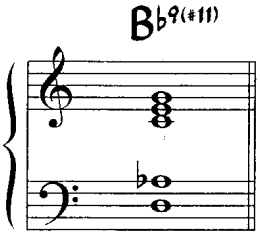
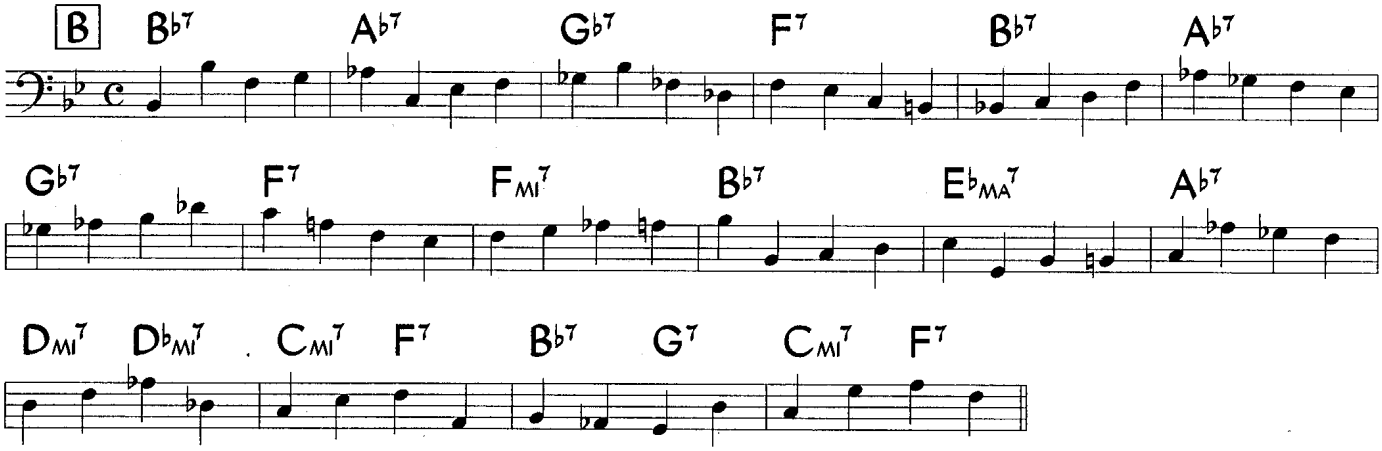
SUPPLEMENTAL MATERIAL - Super Jet

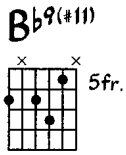
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line (at letter B)

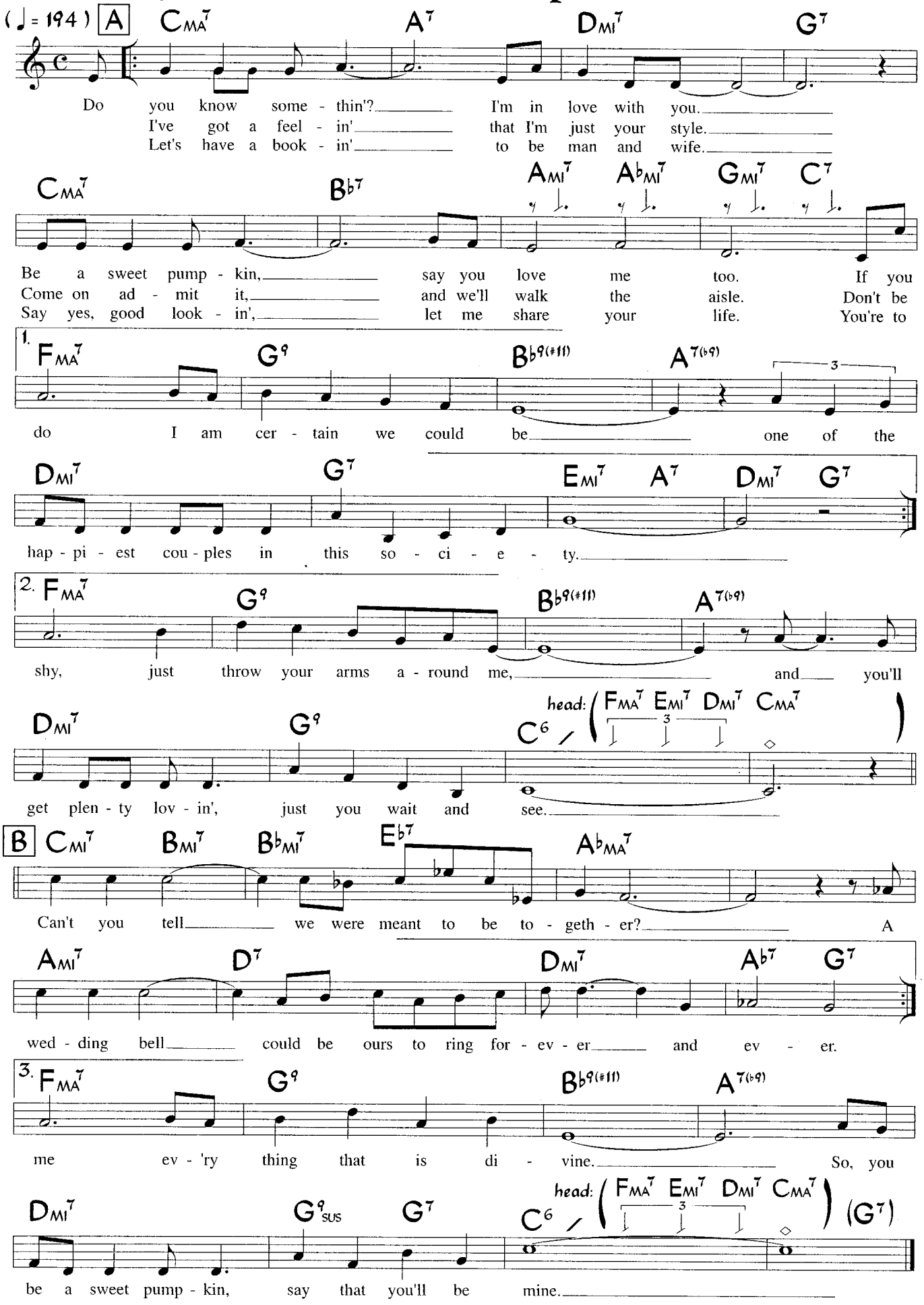


1. Sample Guitar Voicings (for chords with alterations)



Sweet Pumpkin

Dr. Ronnell Bright



Rhythm figures are ignored during solos. Bass plays in 2 on the head and walks for solos.

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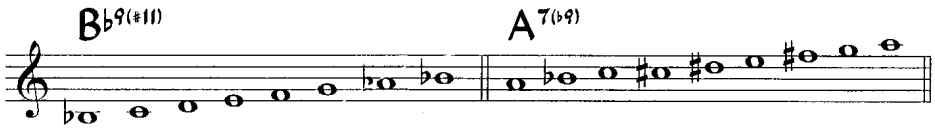
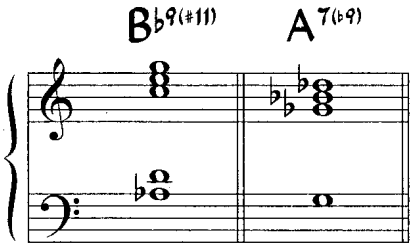
SUPPLEMENTAL MATERIAL - Sweet Pumpkin

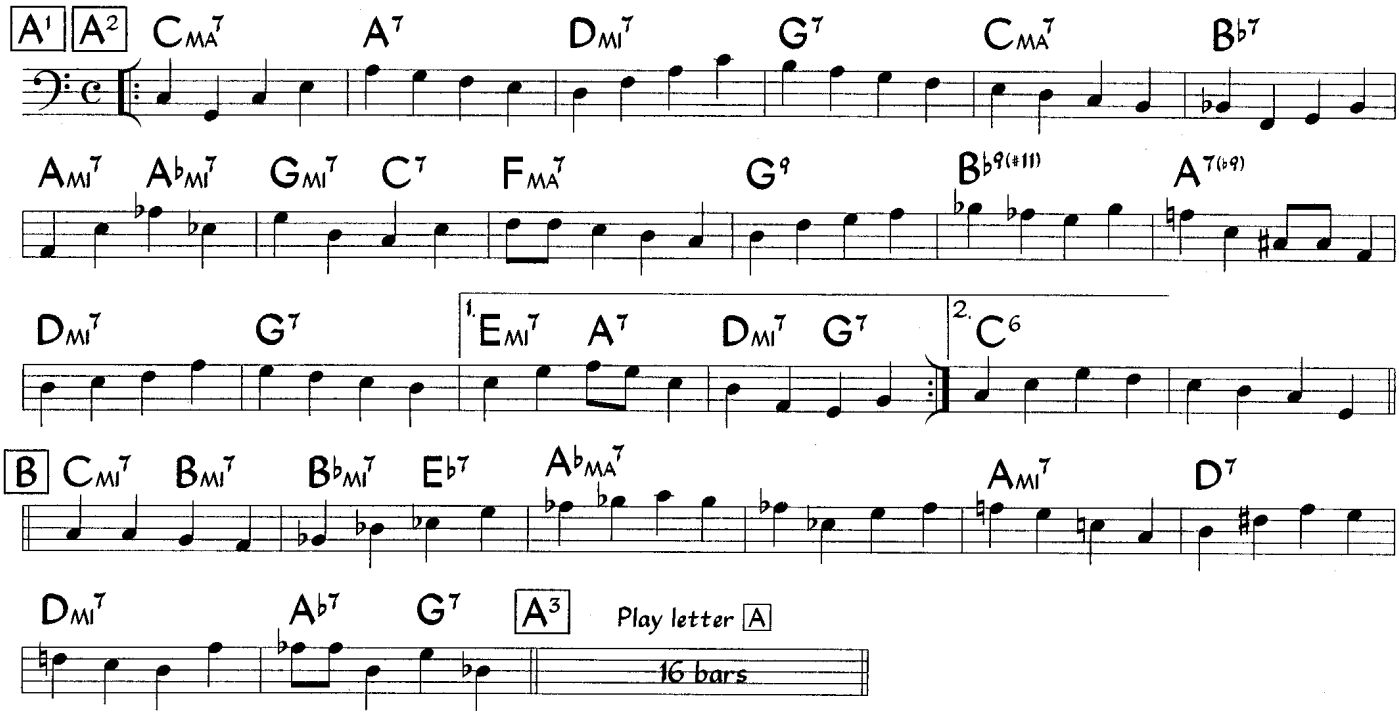
1. Scales For Soloing (for chords with alterations)



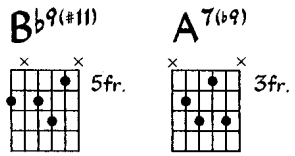
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

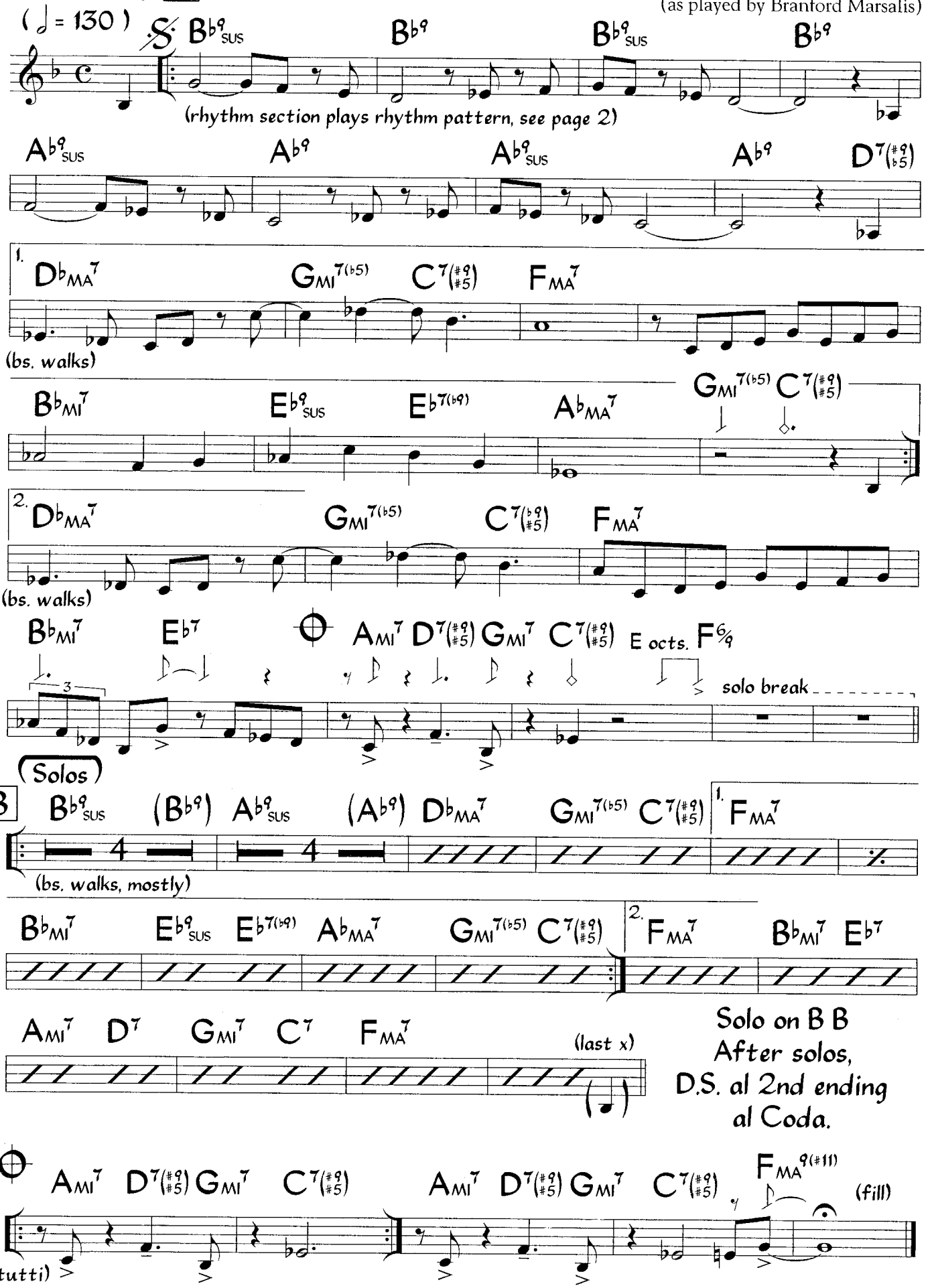


4. Sample Guitar Voicings (for chords with alterations)



Swinging At The Haven

Ellis Marsalis
(as played by Branford Marsalis)



Ellis Marsalis performs this slower (♩ = 166) with slight differences.

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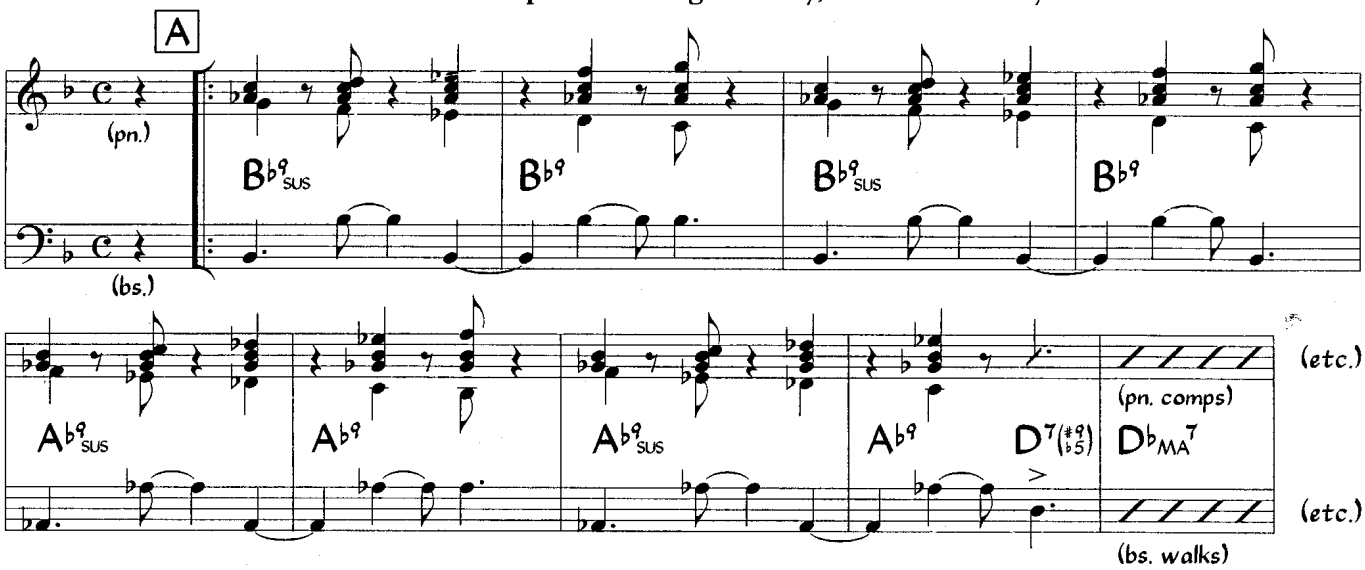
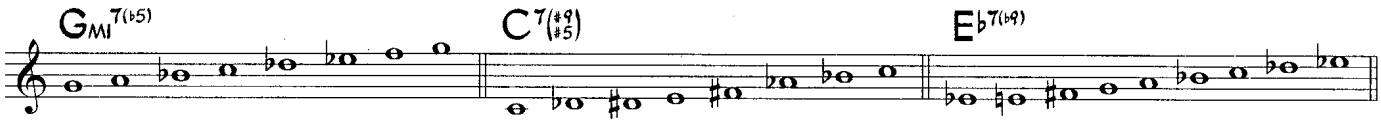
SUPPLEMENTAL MATERIAL - Swinging At The Haven

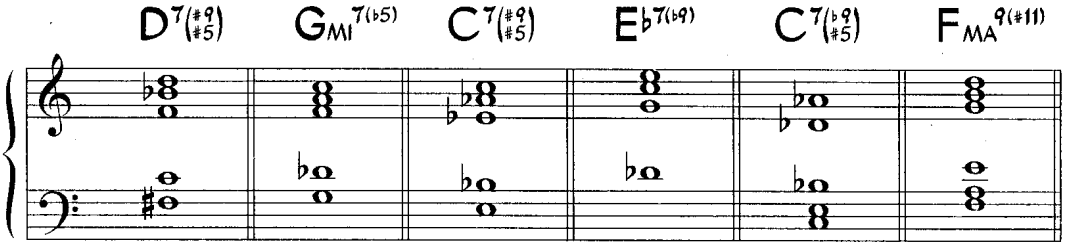
1. Performance Notes - Piano and bass parts during melody, as recorded by Branford Marsalis



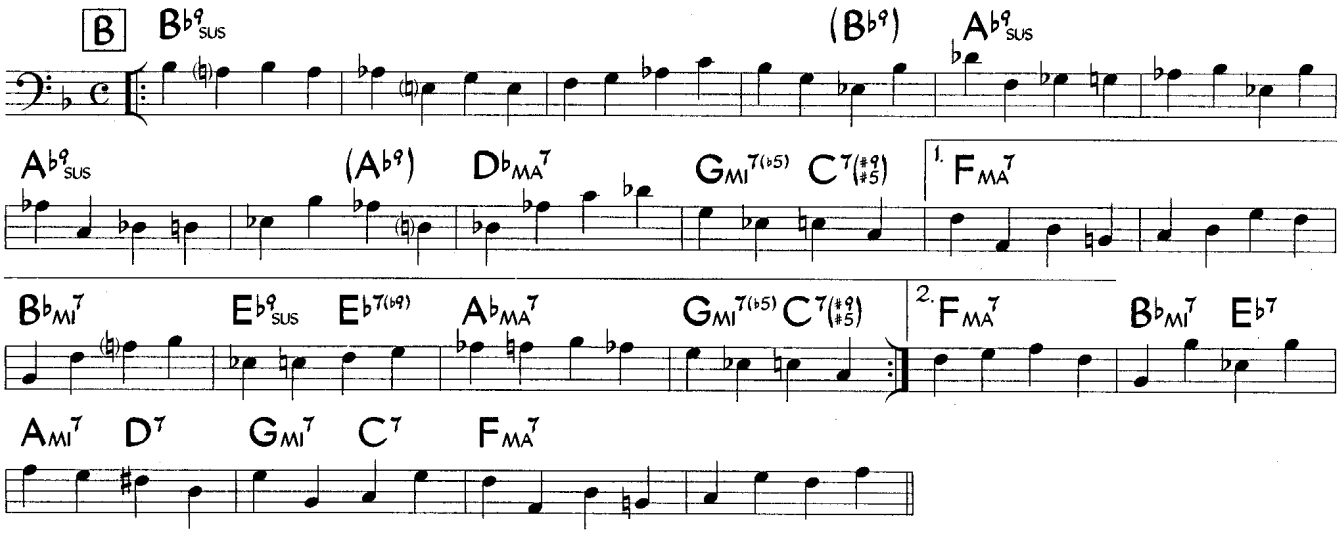
2. Scales For Soloing (for chords with alterations)



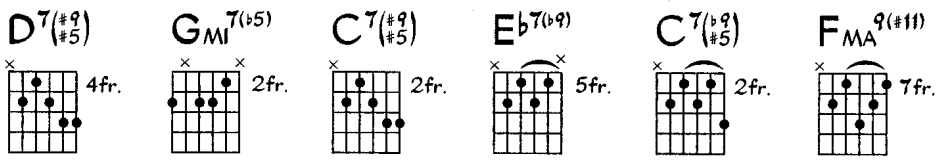
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line For Solos



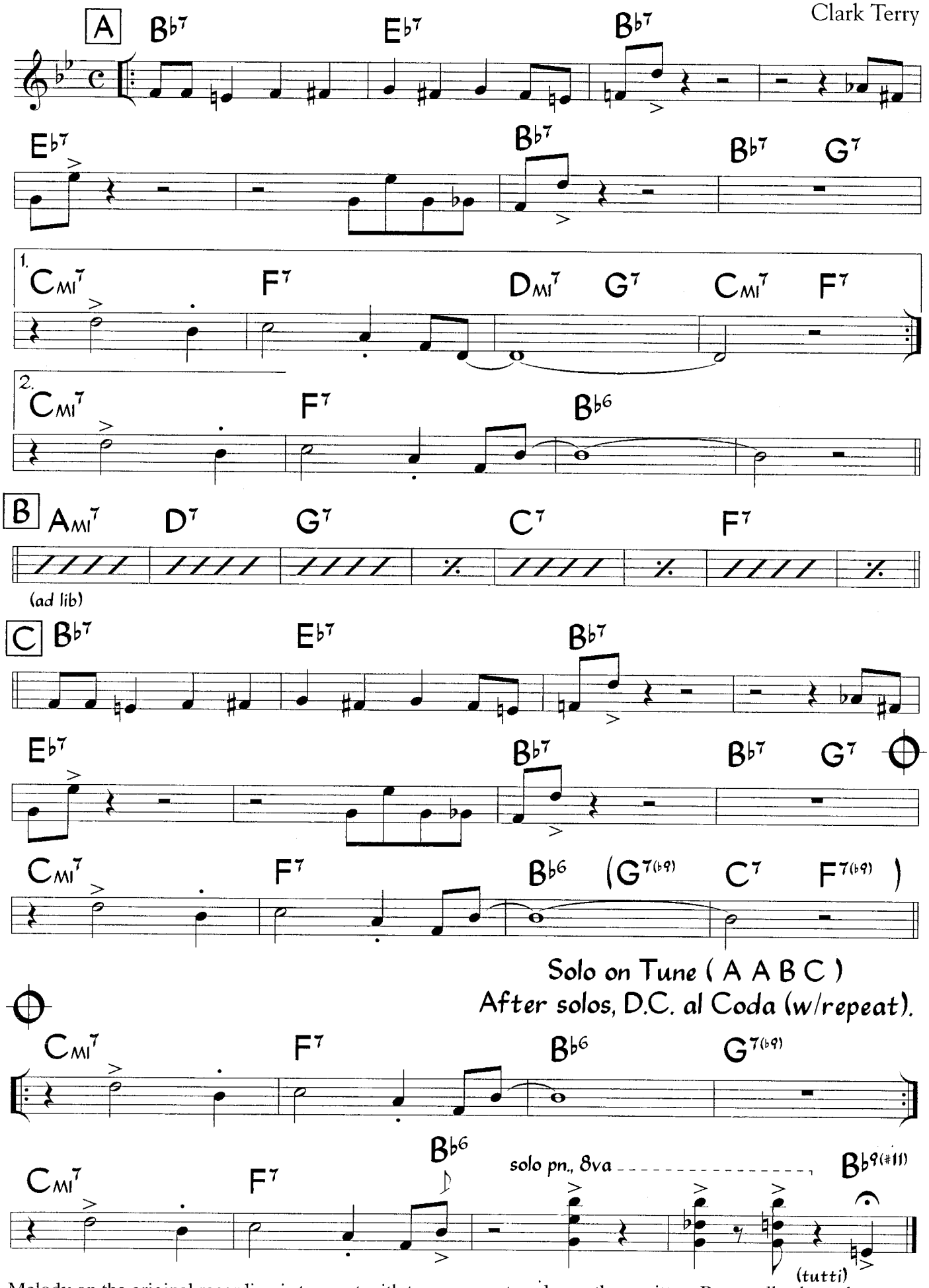
5. Sample Guitar Voicings (for chords with alterations)



Tee Pee Time

Medium Swing (♩ = 204)

Clark Terry



Melody on the original recording is trumpet with tenor one octave lower than written. Bass walks throughout.

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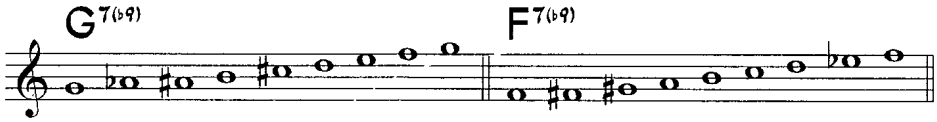
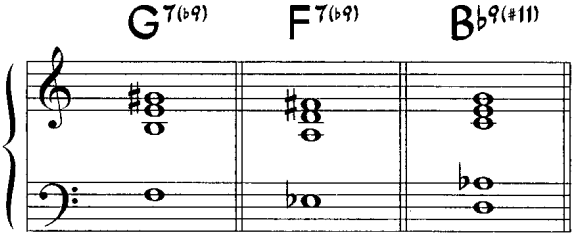
SUPPLEMENTAL MATERIAL - Tee Pee Time

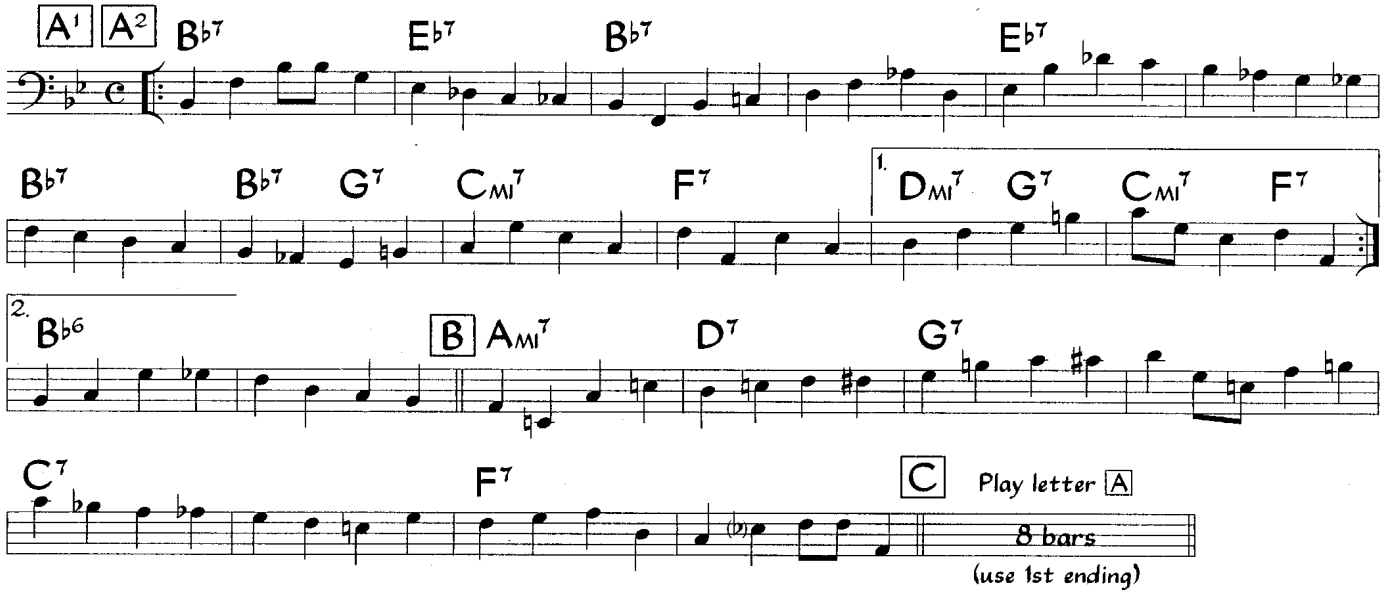
1. Scales For Soloing (for chords with alterations)



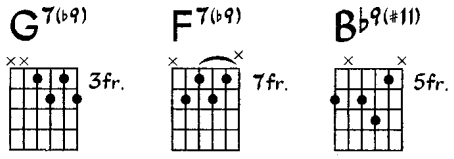
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



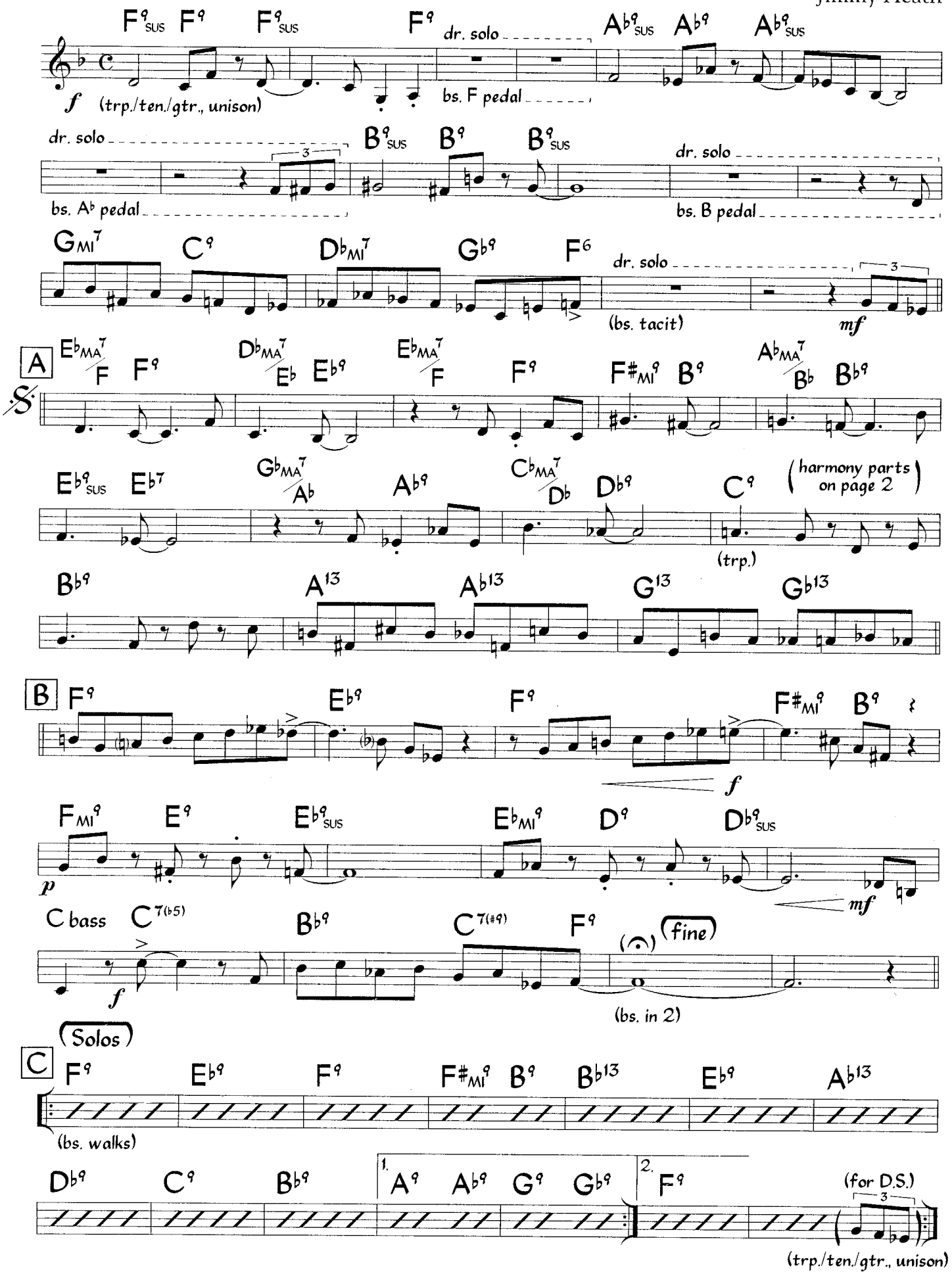
4. Sample Guitar Voicings (for chords with alterations)



Medium Fast Swing
(♩ = 116) (Intro)

Trane Connections

Jimmy Heath



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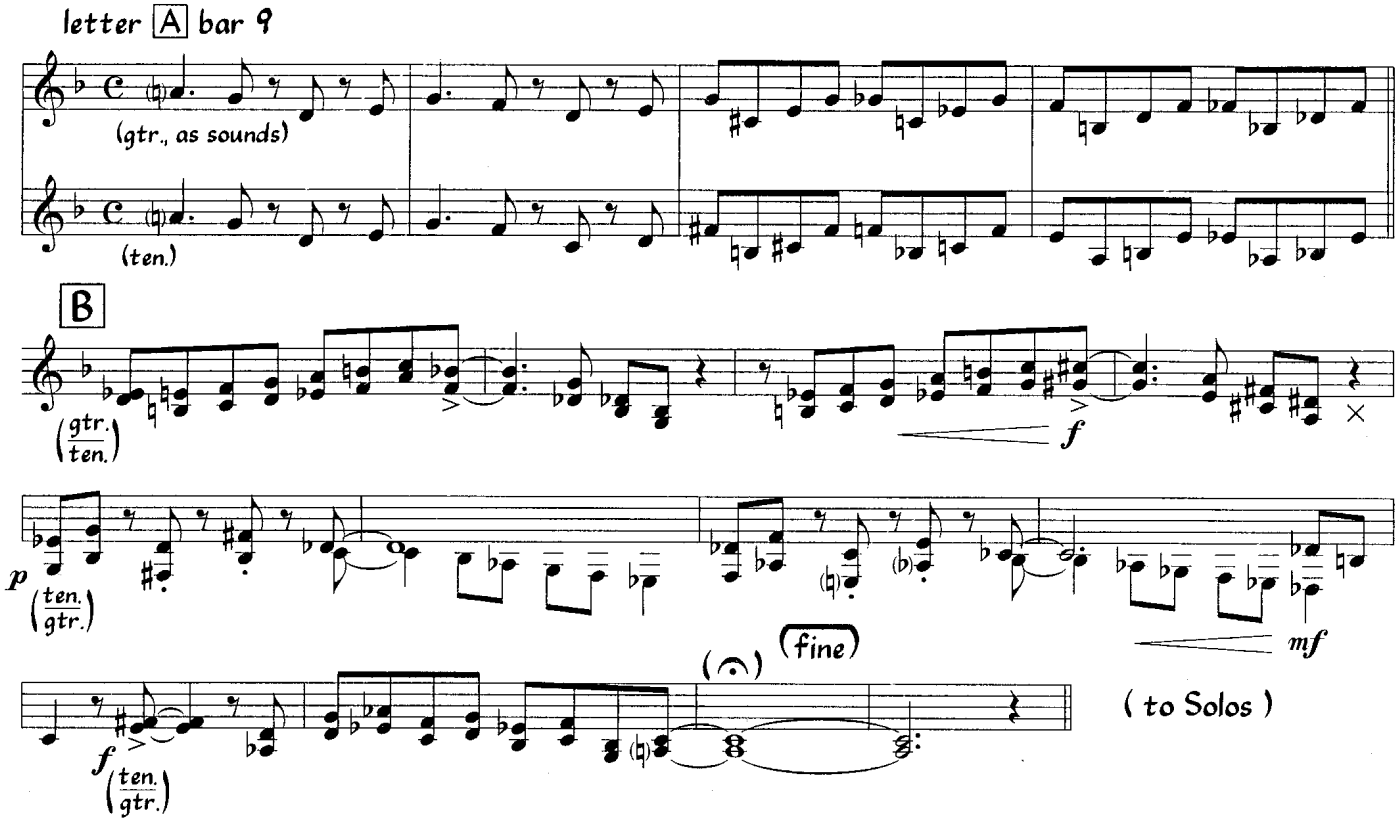
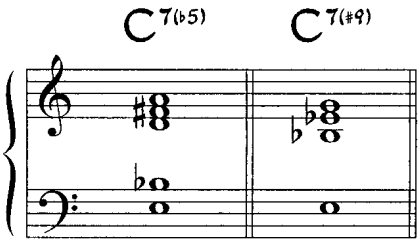
Solo on C¹ C², after solos, D.S. al fine.

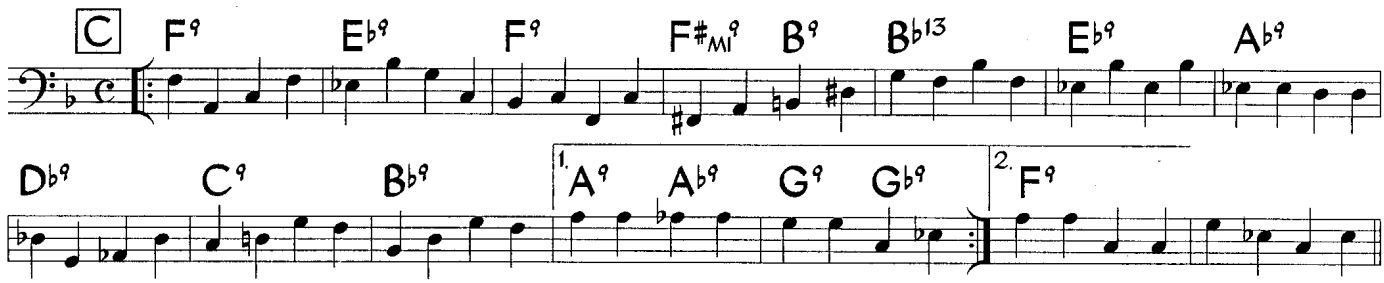
1. Performance Notes - Optional harmony parts



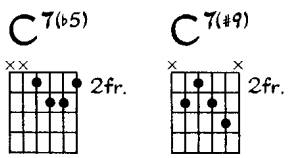
2. Sample Piano Voicings (for chords with alterations)



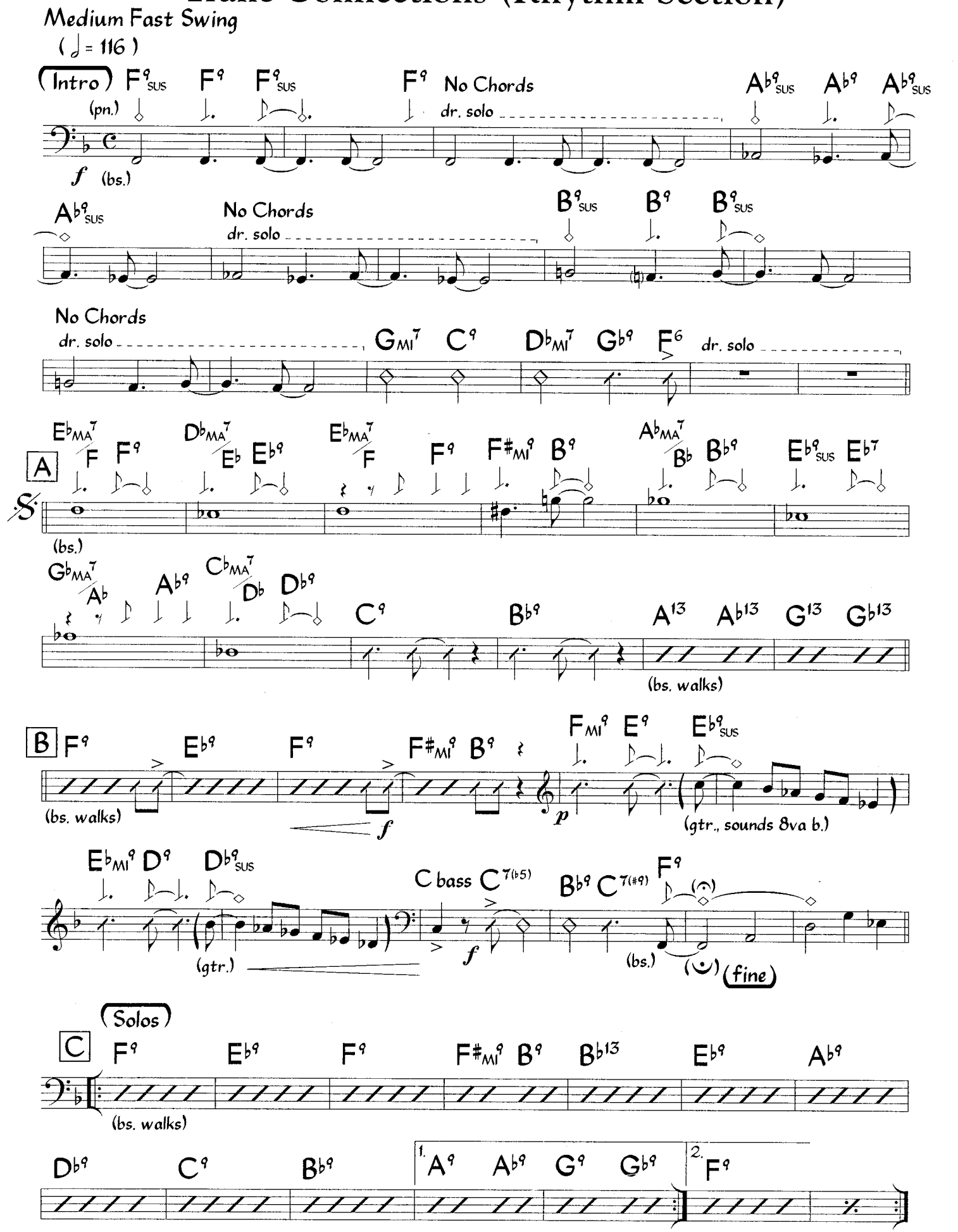
3. Sample Bass Line For Solos



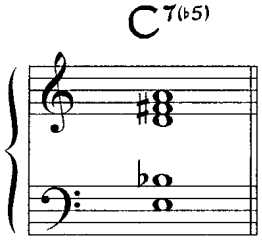
4. Sample Guitar Voicings (for chords with alterations)



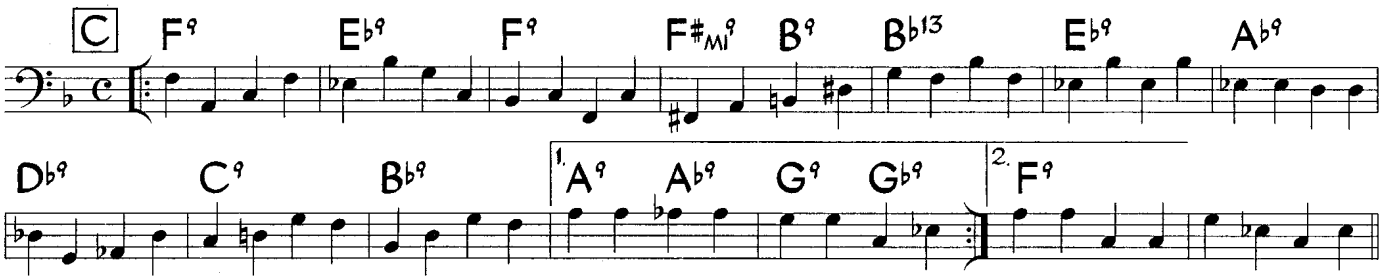
Trane Connections (Rhythm Section)



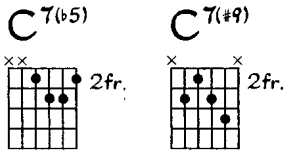
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



3. Sample Guitar Voicings (for chords with alterations)



Bossa Nova (♩ = 138 - 190)

Triste

Antonio Carlos Jobim

A

B♭MA7 (↓ optional break) G♭MA7 BMA7(♯11)

Sad is to live in sol - i - tude,

B♭MA7 DMI7 G7(♯5)

Far from your tran - quil al - ti - tude.

CMI7 AMI7(♭5) D7 GMI7 A7(♯9 ♯5)

Sad is to know that no one ev - er can live on a dream that nev -

DMA7 A13 DMA7 G7 CMI7 F7(♯5)

er can be, will nev - er be. Dream - er a - wake, wake up and see.

B

B♭MA7 B♭MI7 E♭9

Your beau - ty is an aer - o - plane,

B♭MA7 FMI7 B♭7

so high my heart can't bear the strain.

E♭MA7 A♭7 DMI7 D♭o7

A heart that stops when you pass by, on - ly to cause me pain.

CMI7 F9sus (F9) B♭MI7 E♭9 B♭MI7 E♭9

Sad is to live in sol - i - tude.

Solo on Tune (A B)
After solos, D.C. al Coda

B♭MI7 E♭9 B♭MI7 E♭9

(Vamp & Fade)

Portuguese Lyrics

Triste é viver na solidão
Na dor cruel de uma paixão
Triste é saber que ninguém
Pode viver de ilusão
Que nunca vai ser, nunca vai dar
Um sonhador tem que acordar

Sua beleza é um avião
Demais pr'um pobre coração
Que pára pra te ver passar
Só pra se maltratar
Triste é viver na solidão

The break on the first 2 bars of letter A is optional. Often a 4 or 8 bar Intro is played that is the same as the Coda.

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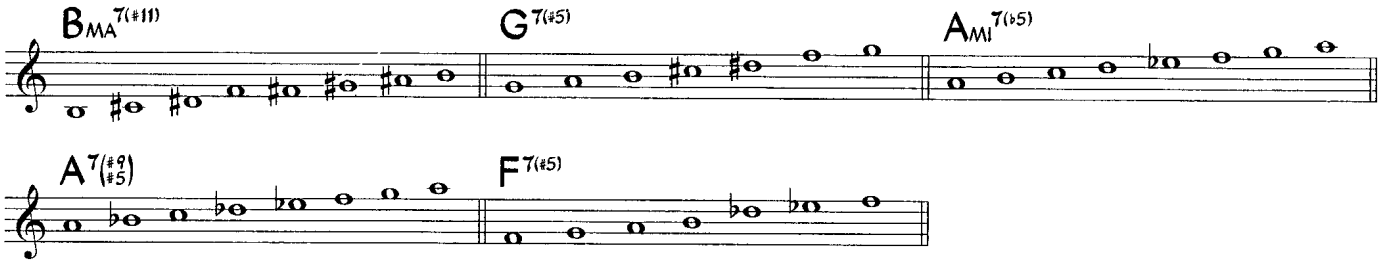
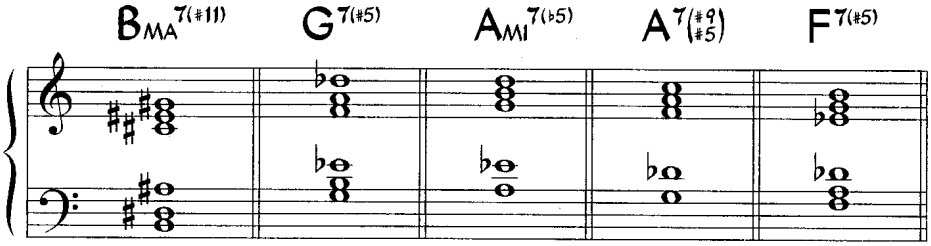
SUPPLEMENTAL MATERIAL - Triste

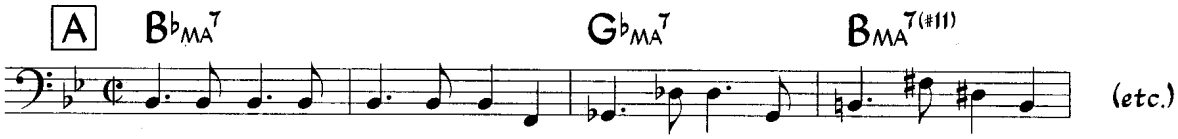
1. Scales For Soloing (for chords with alterations)



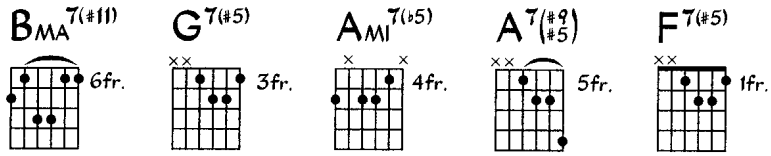
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line

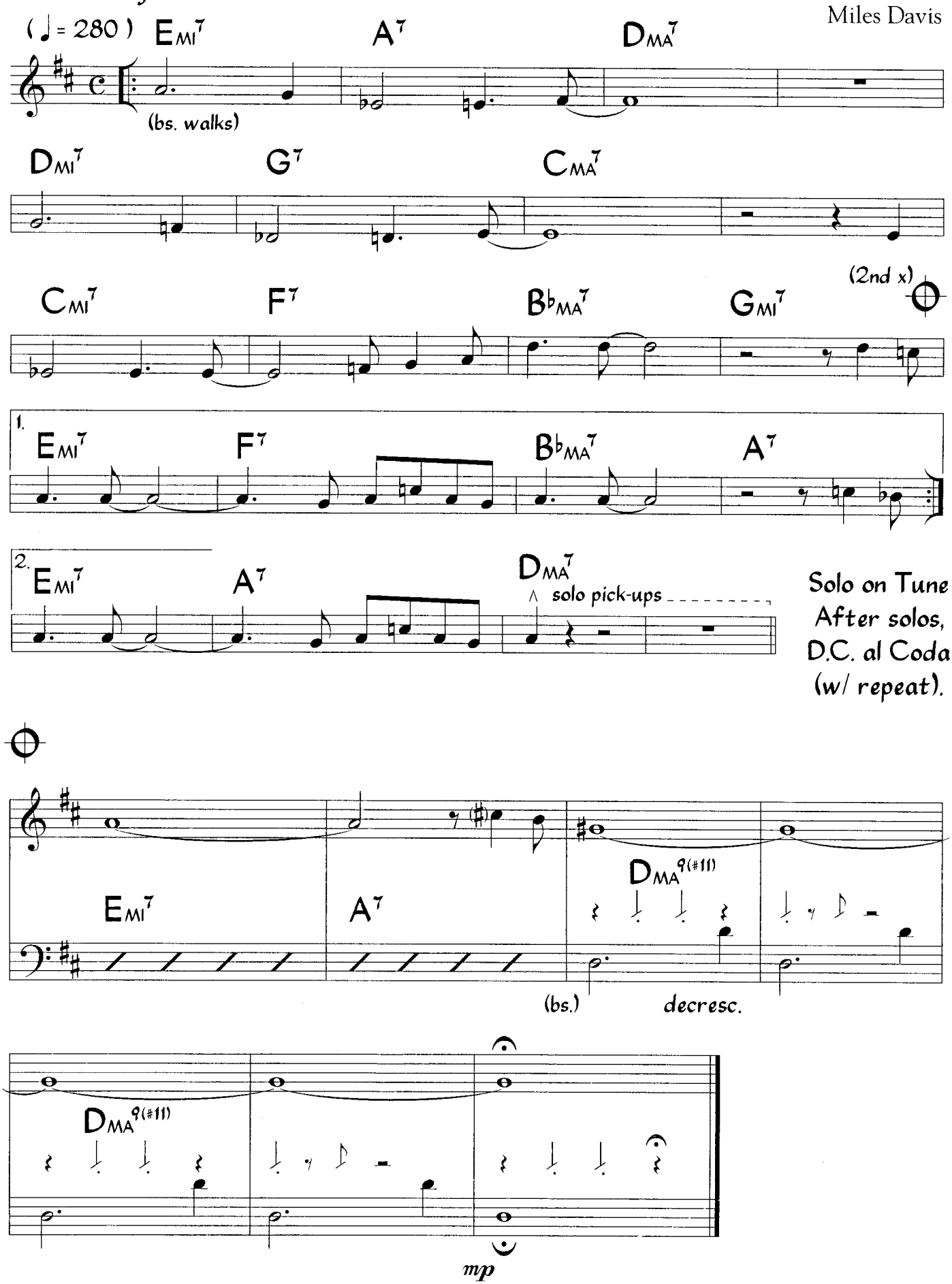


4. Sample Guitar Voicings (for chords with alterations)



Tune Up

Miles Davis



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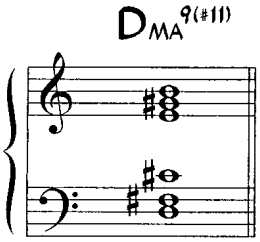
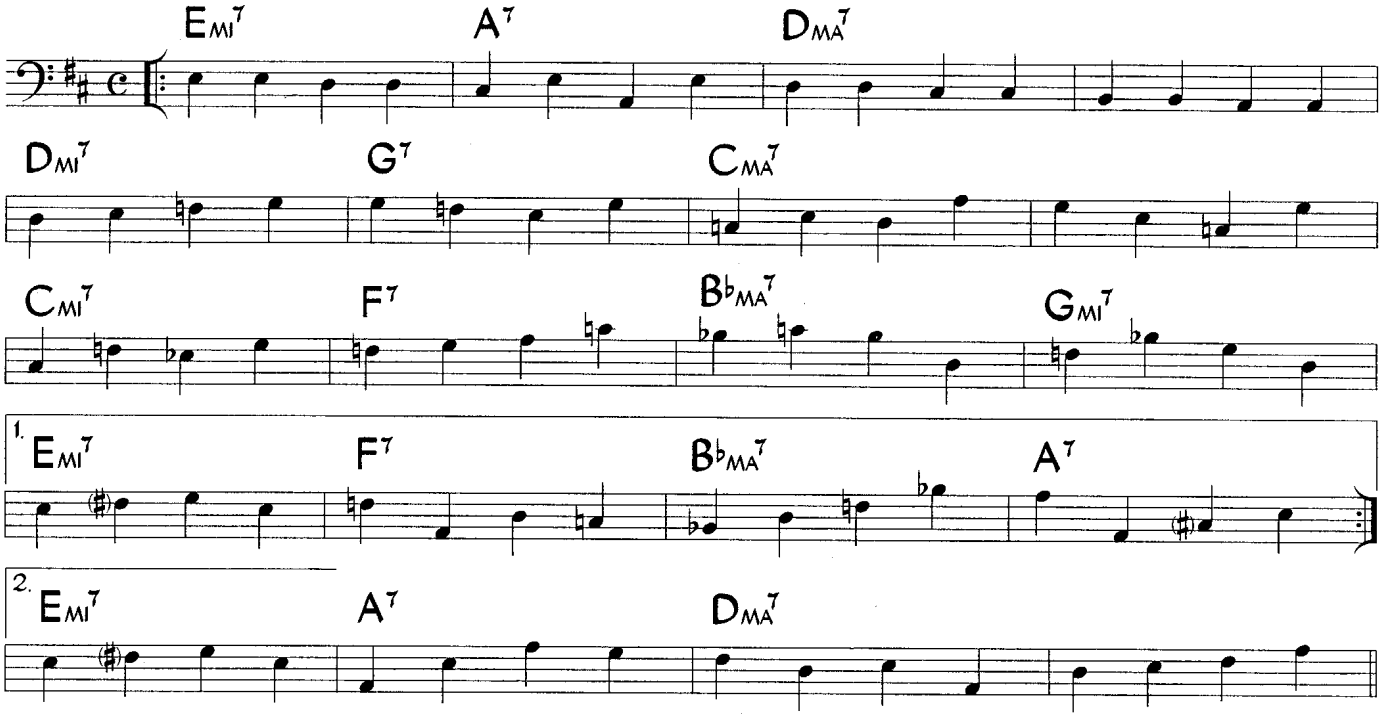
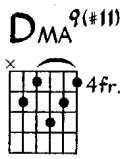
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line

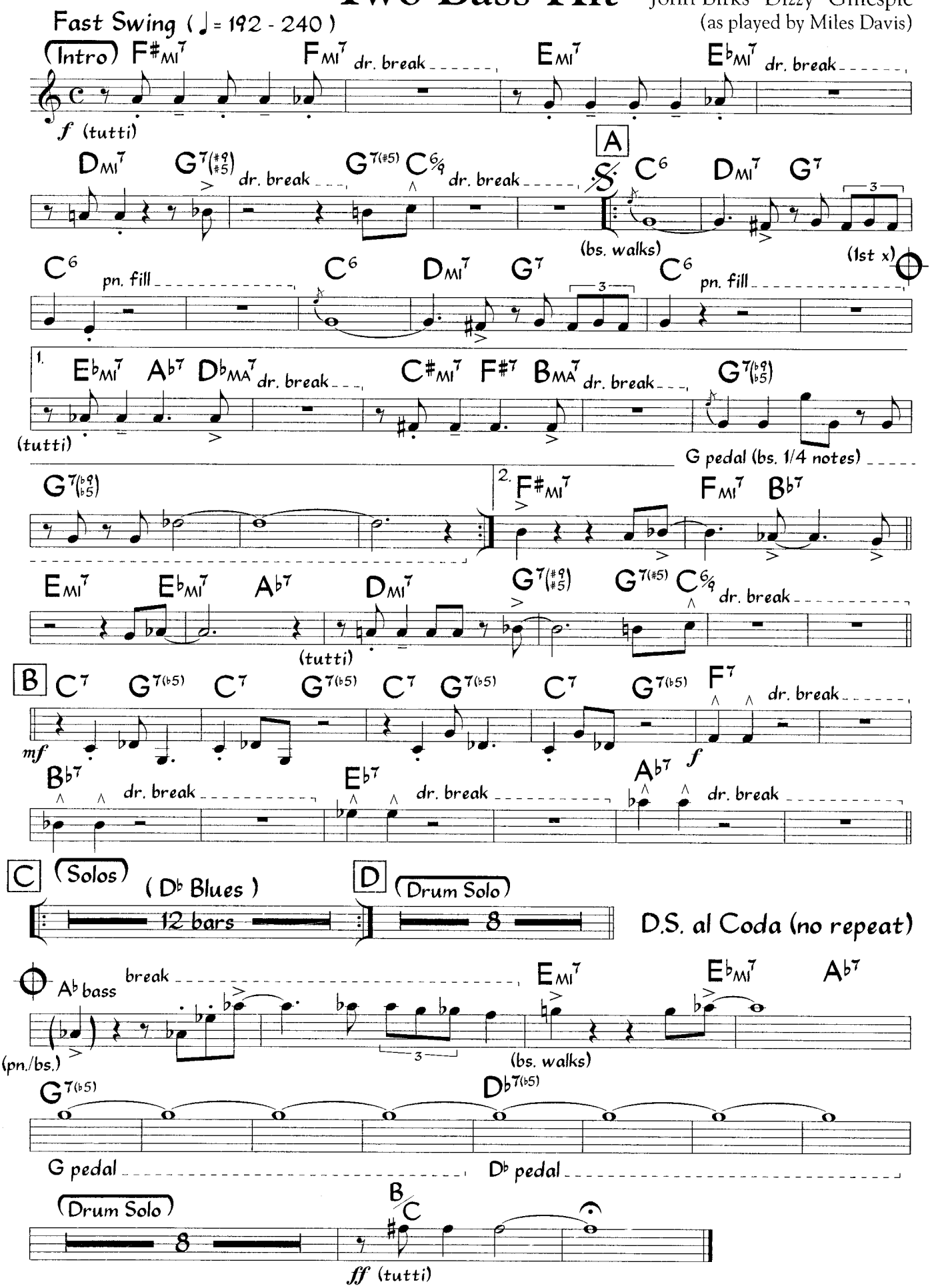


3. Sample Guitar Voicings (for chords with alterations)



Two Bass Hit

John Lewis
John Birks "Dizzy" Gillespie
(as played by Miles Davis)



On Miles Davis' recordings, much of this part is played one octave higher than than written in this chart.
Most of this version is as played by Miles Davis, letter B is as played by Dizzy Gillespie.

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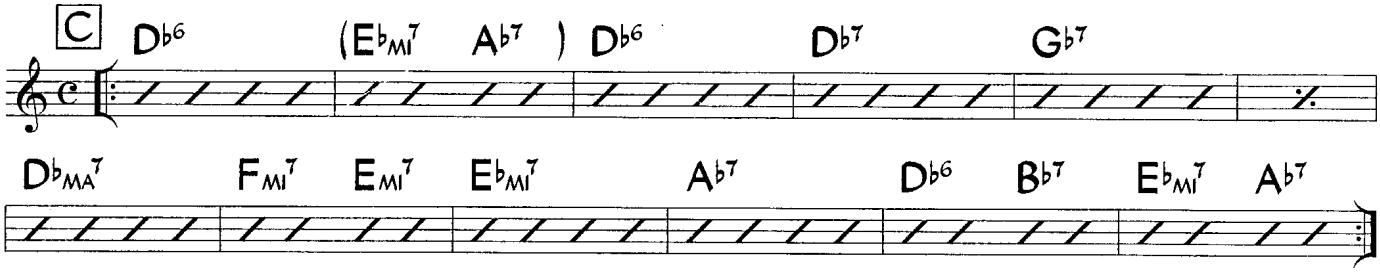
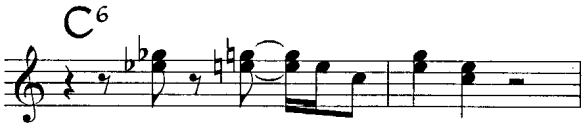
SUPPLEMENTAL MATERIAL - Two Bass Hit

1. Performance Notes - a) Sample solo changes

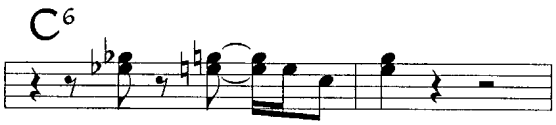


b) Piano fills on head

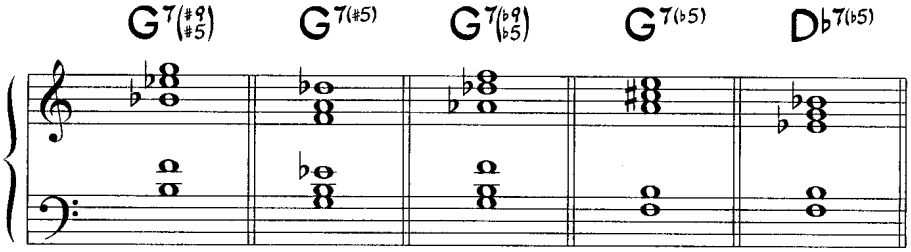
Letter A bars 3 & 4



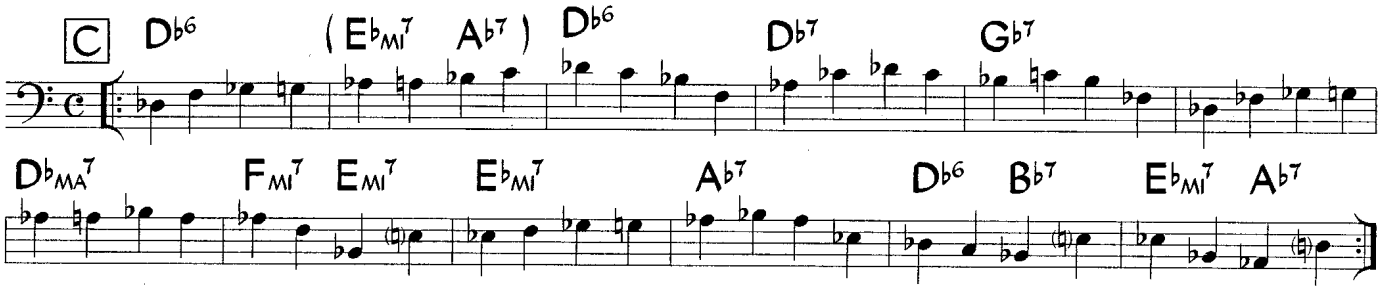
Letter A bars 7 & 8



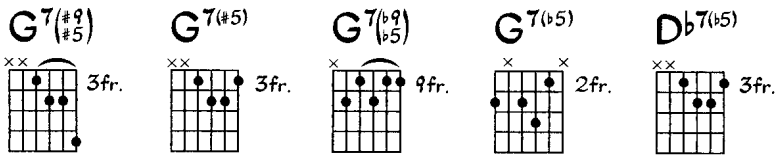
2. Sample Piano Voicings (for chords with alterations)



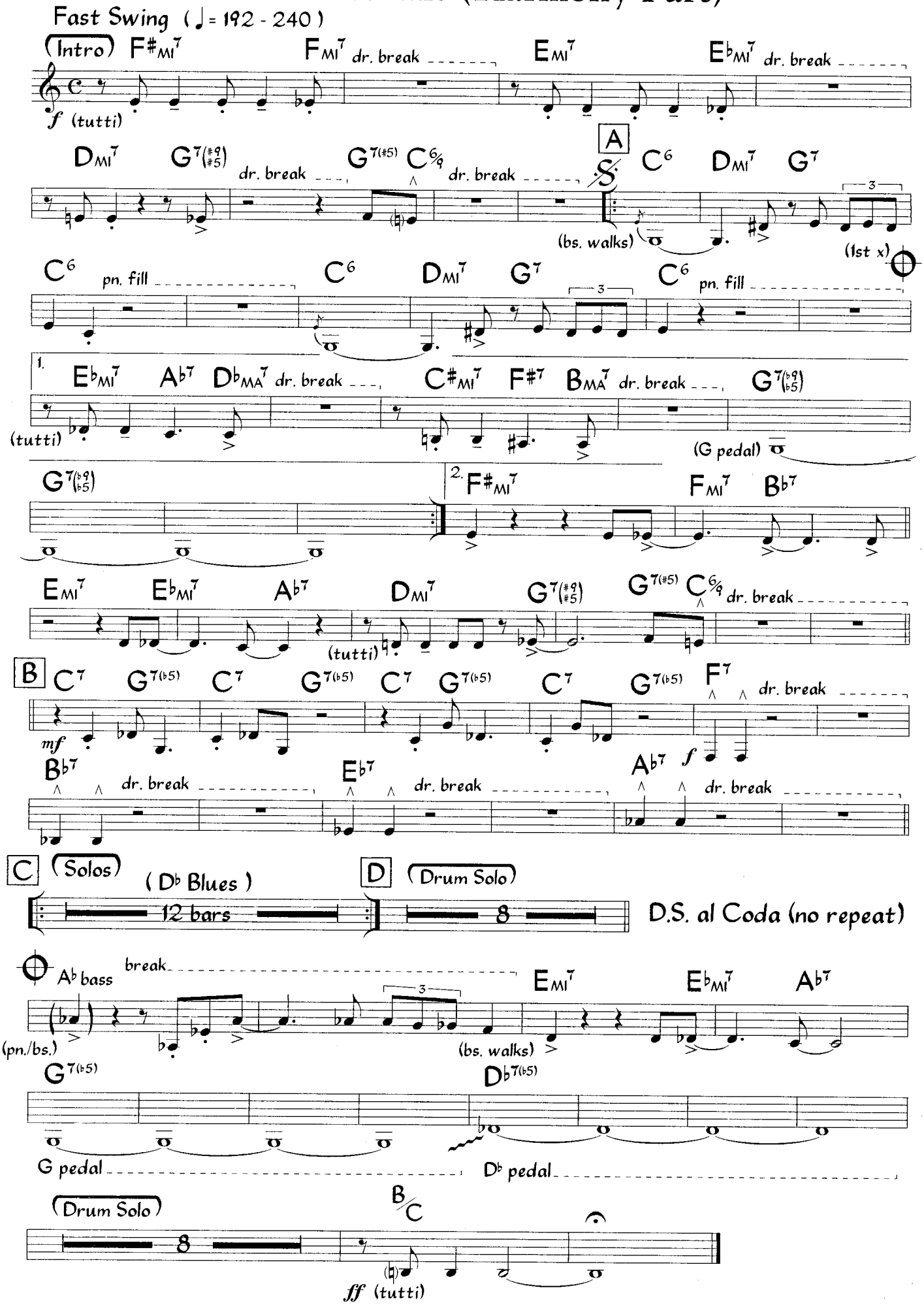
3. Sample Bass Line For Solos



4. Sample Guitar Voicings (for chords with alterations)



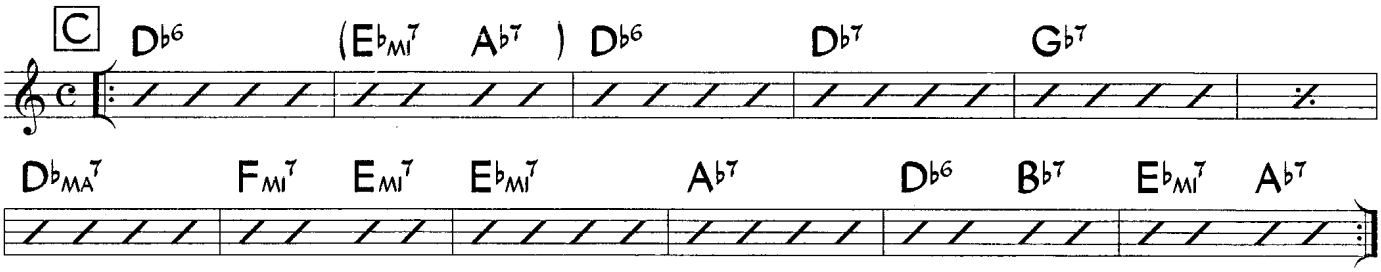
Two Bass Hit (Harmony Part)



Most of this version is as played by Miles Davis, letter B is as played by Dizzy Gillespie.

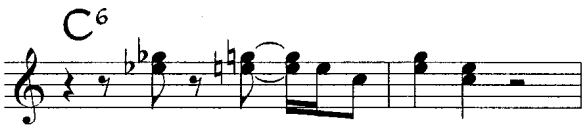
SUPPLEMENTAL MATERIAL - Two Bass Hit

1. Performance Notes - a) Sample solo changes

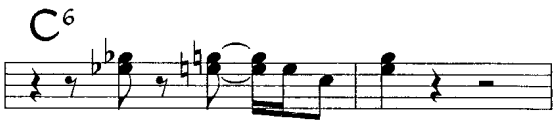


a) Piano fills on head

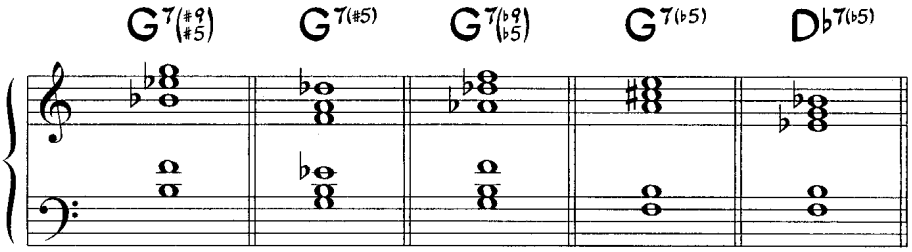
Letter A bars 3 & 4



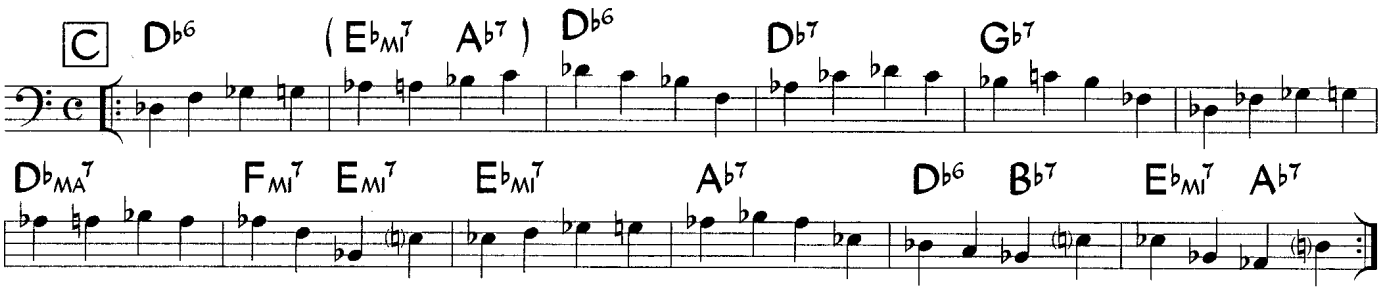
Letter A bars 7 & 8



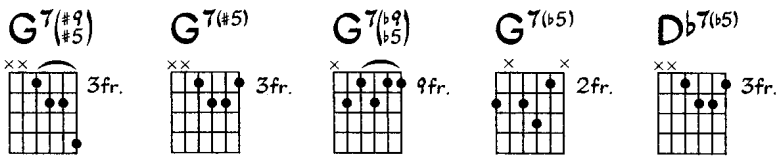
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos

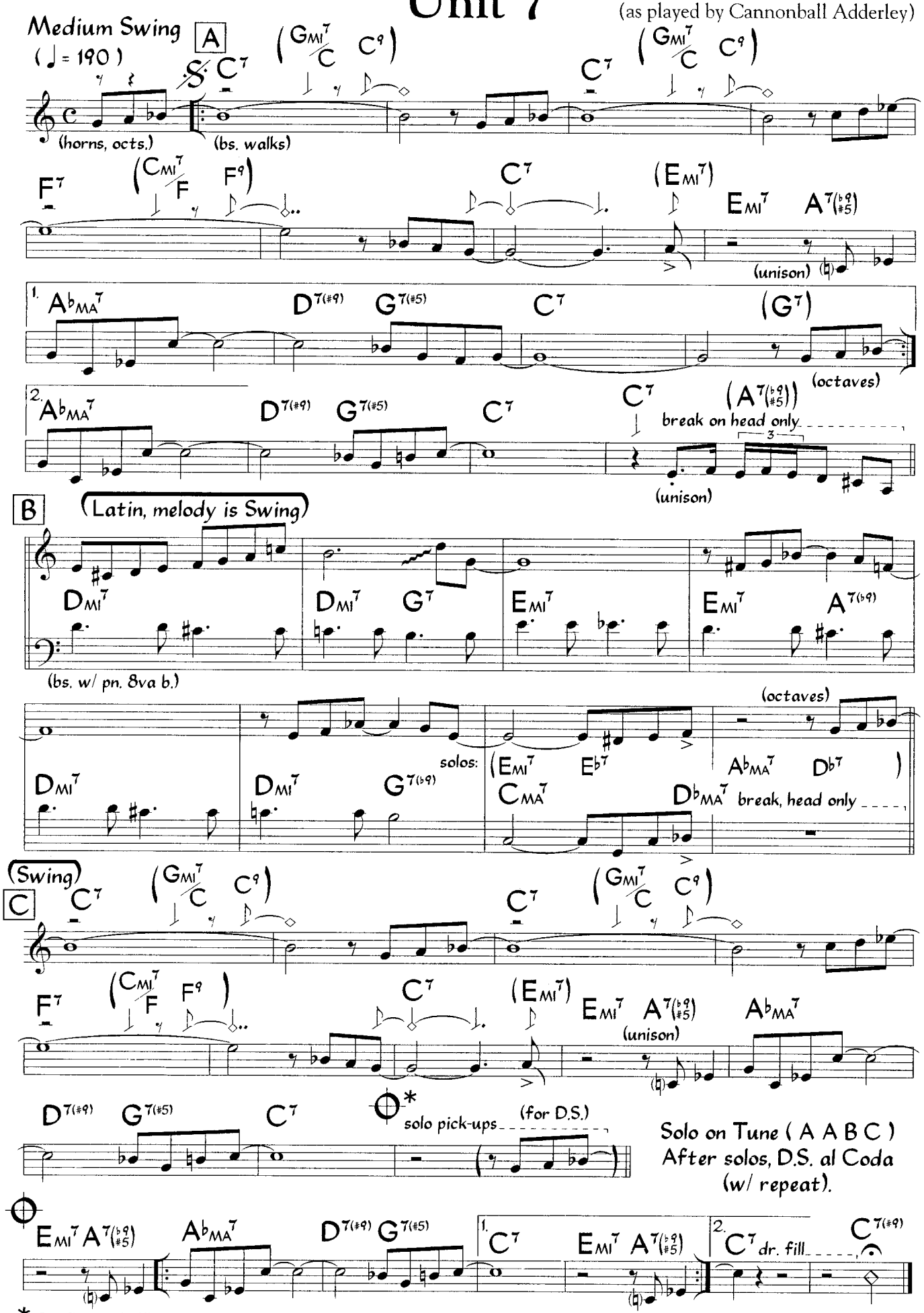


4. Sample Guitar Voicings (for chords with alterations)



Unit 7

Sam Jones
(as played by Cannonball Adderley)



* On Cannonball's recording the Coda repeats letter C (lower octave only) and fades. Bass walks throughout solos (swing throughout). Breaks and rhythm figures are ignored for solos. Horns on the original recording are trumpet and alto sax.

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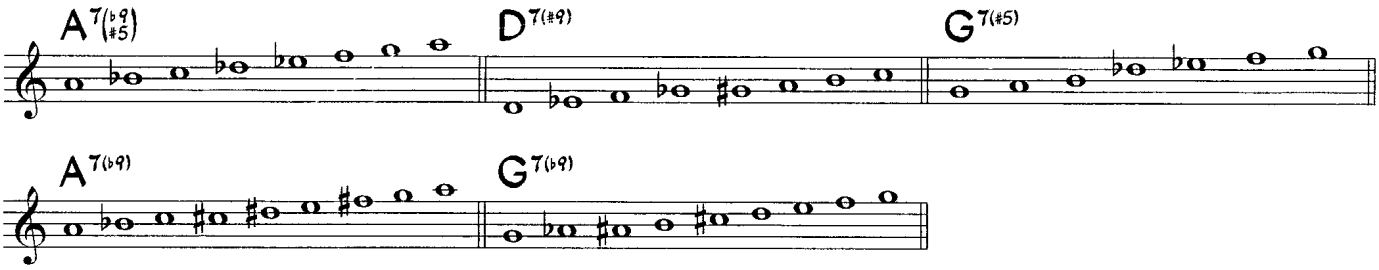
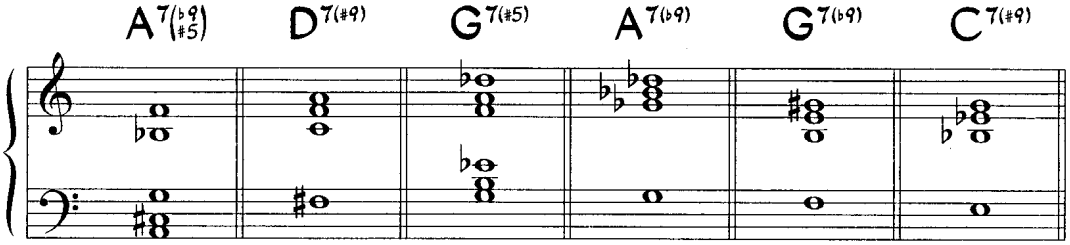
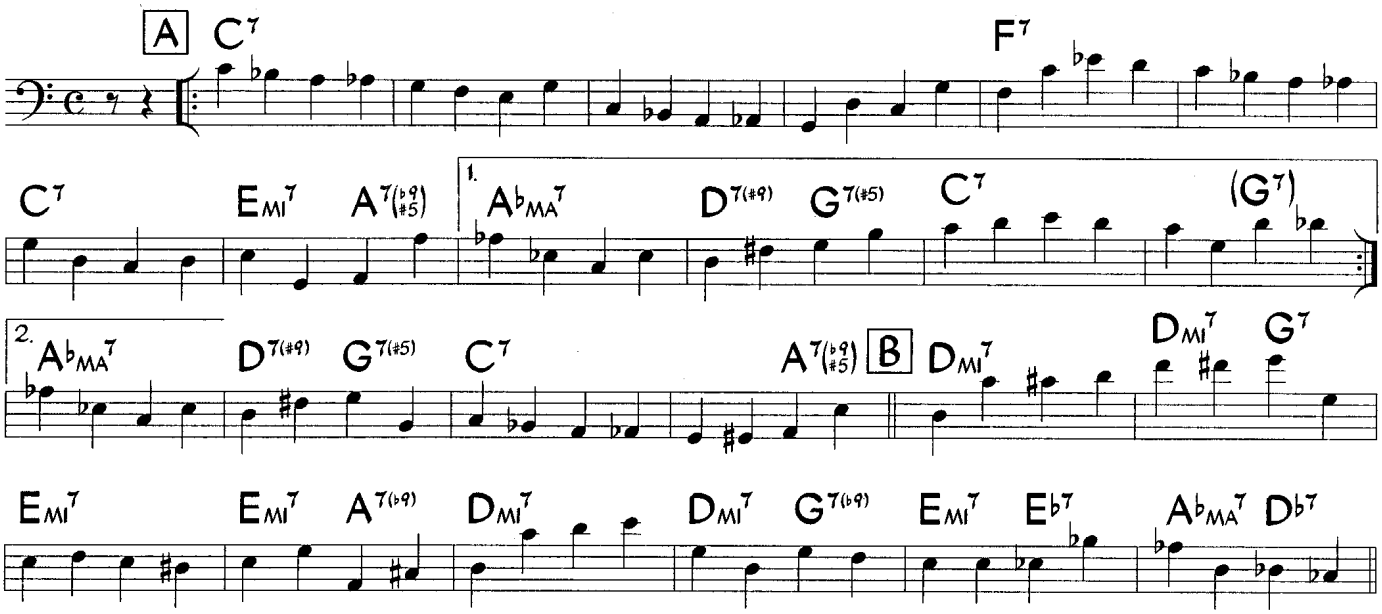
1. Scales For Soloing (for chords with alterations)



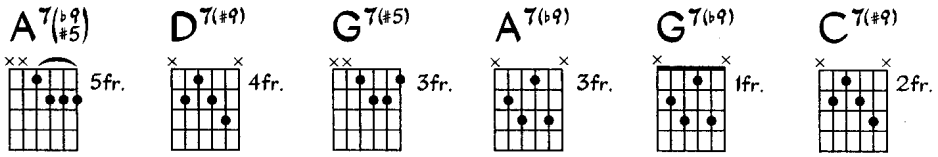
2. Sample Piano Voicings (for chords with alterations)



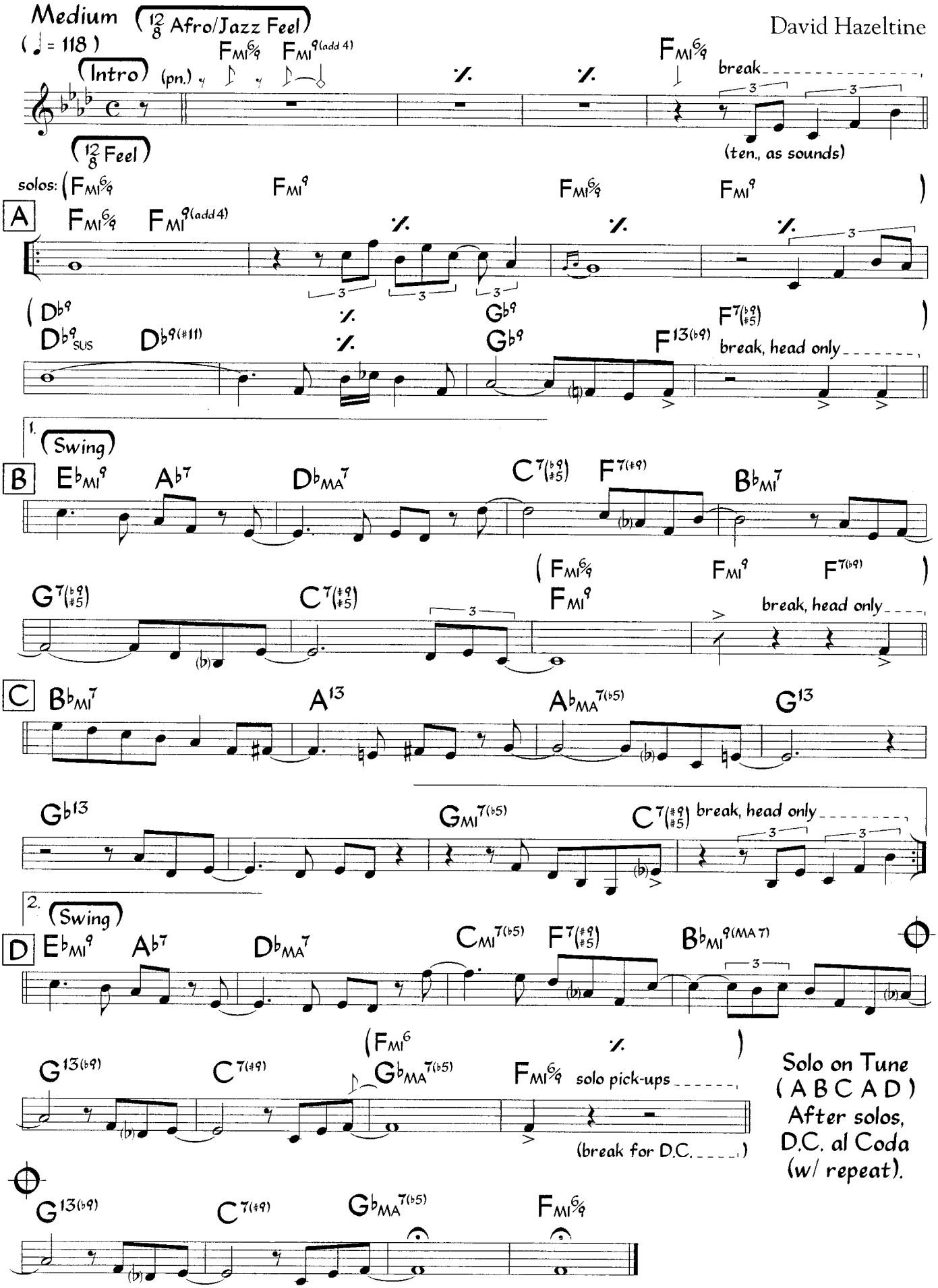
3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)



Uptown After Dark



Solos may alternate between 12/8 Feel and Swing, or may swing throughout. Piano anticipates most chords in the Swing sections, head only. Chords in parentheses are used for solos.

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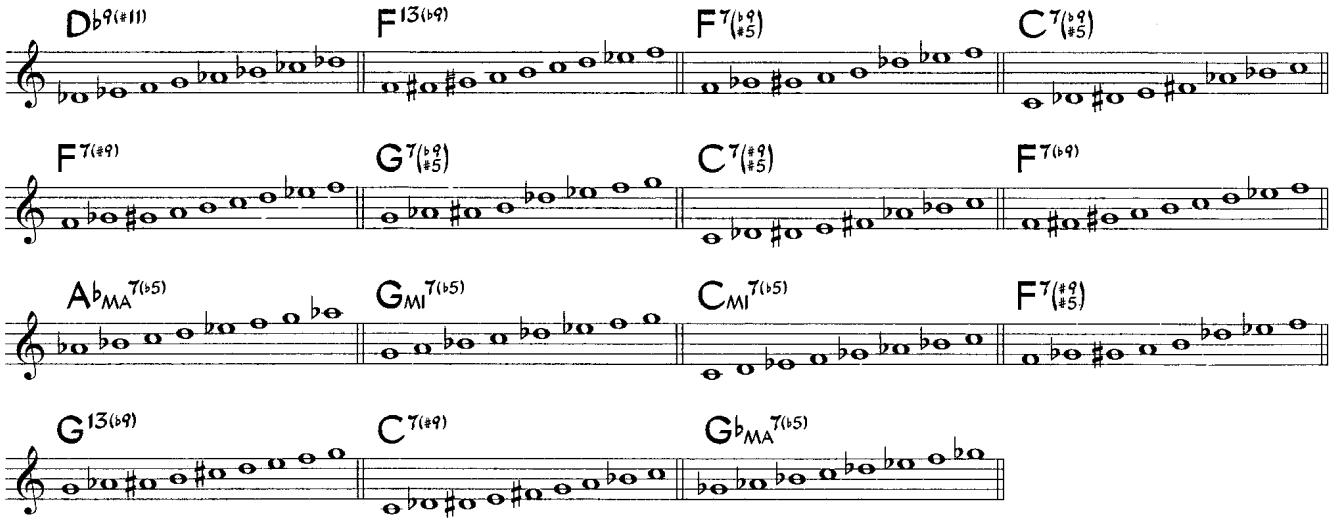
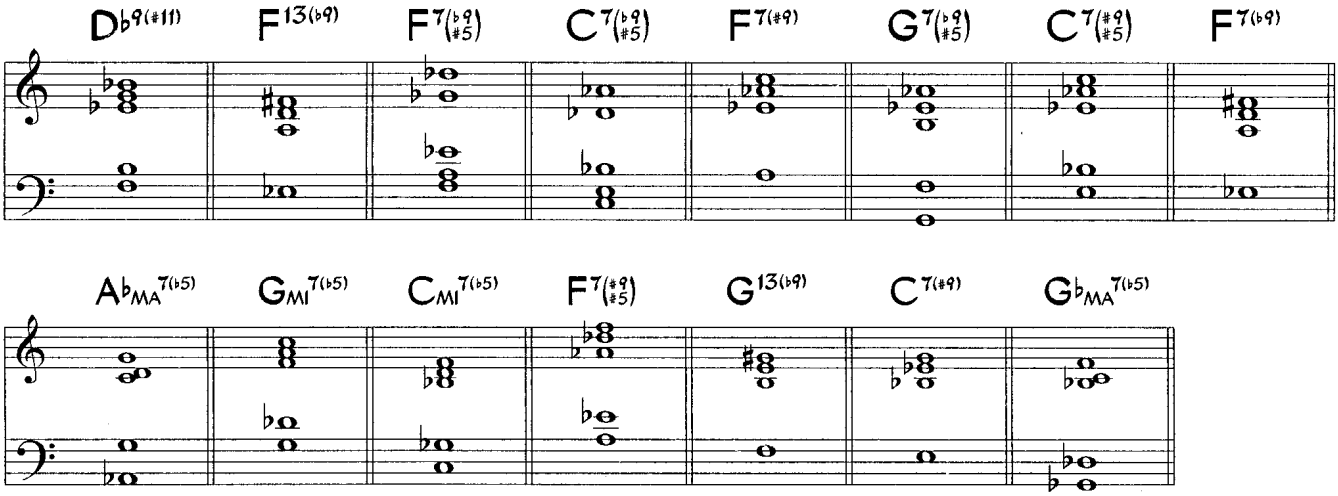
SUPPLEMENTAL MATERIAL - Uptown After Dark

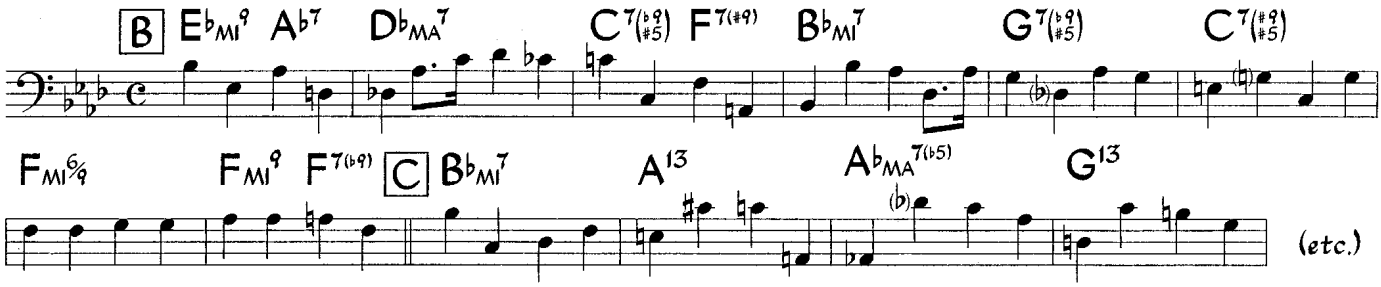
1. Scales For Soloing (for chords with alterations)



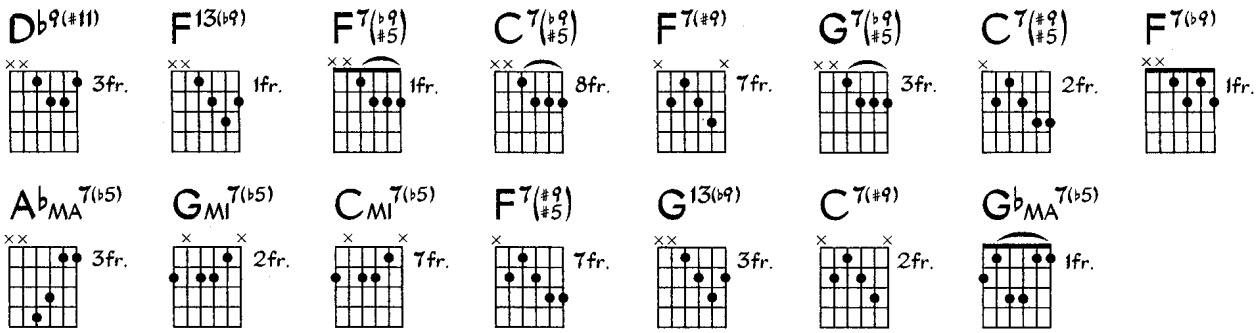
2. Sample Piano Voicings (for chords with alterations)



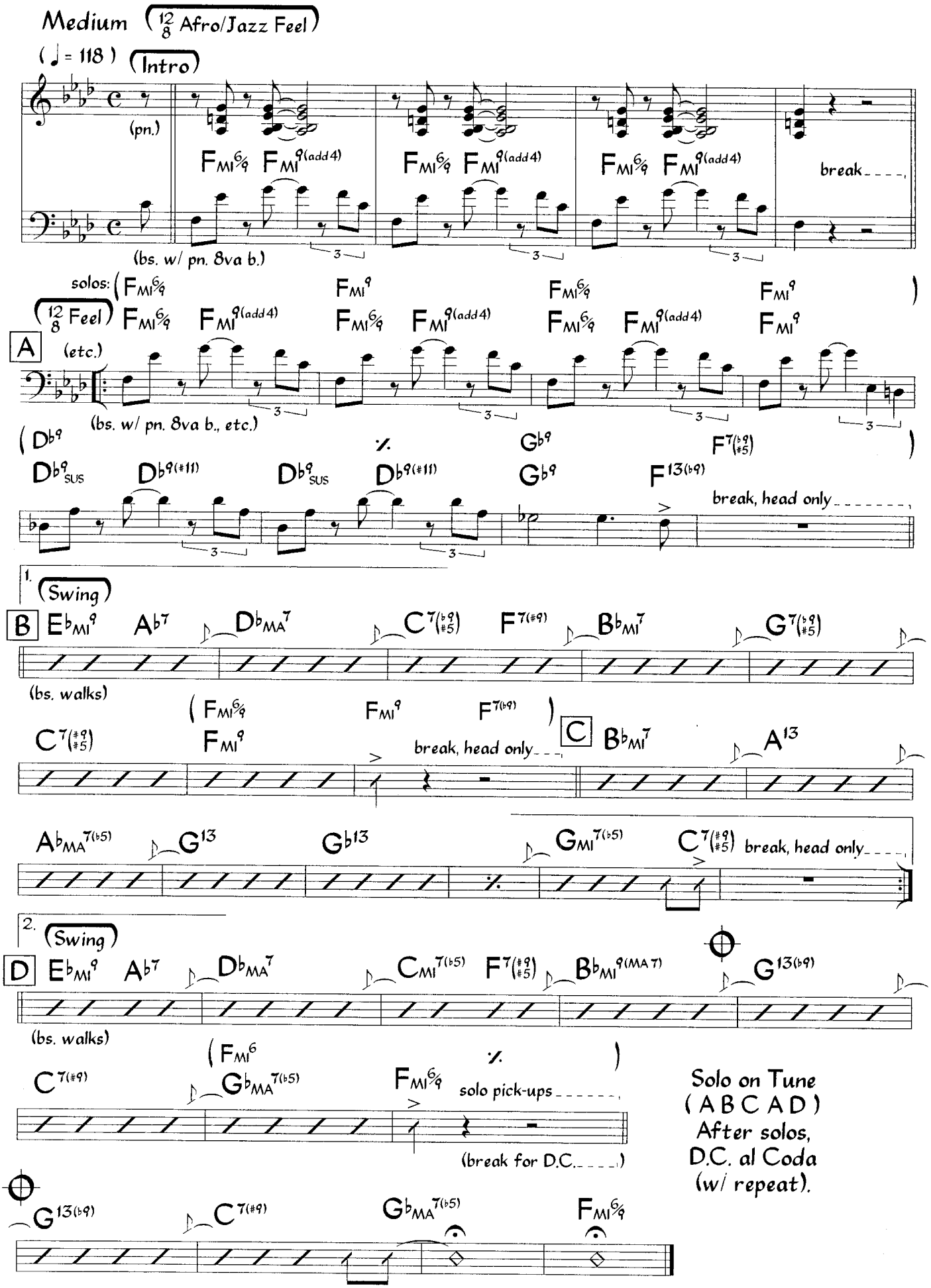
3. Sample Bass Line For Solos at letter B (letter A like head)



4. Sample Guitar Voicings (for chords with alterations)



Uptown After Dark (Rhythm Section)

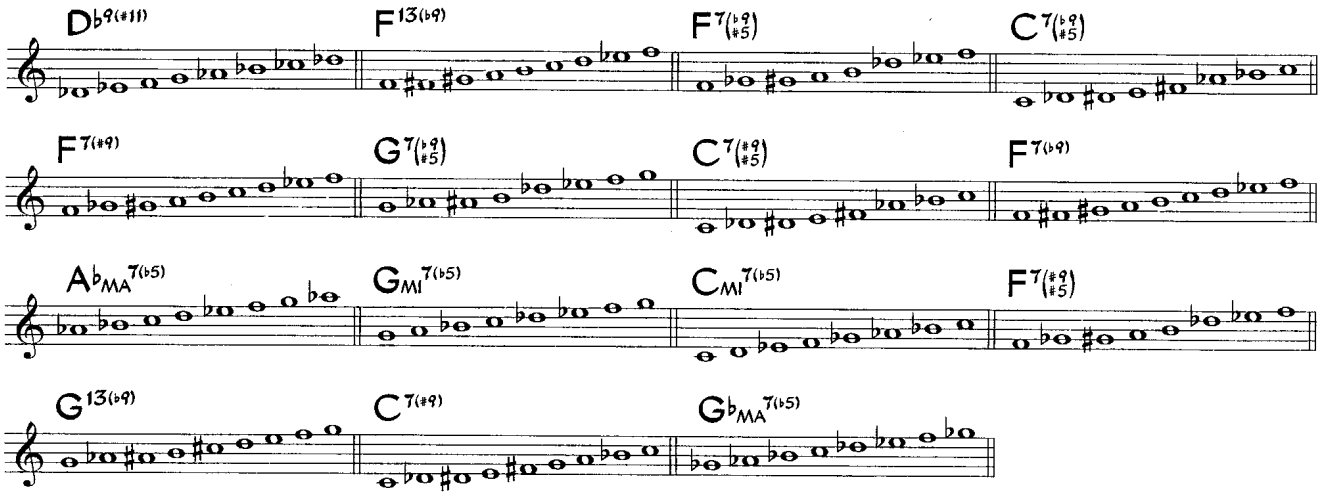


Solo on Tune
(A B C A D)
After solos,
D.C. al Coda
(w/ repeat).

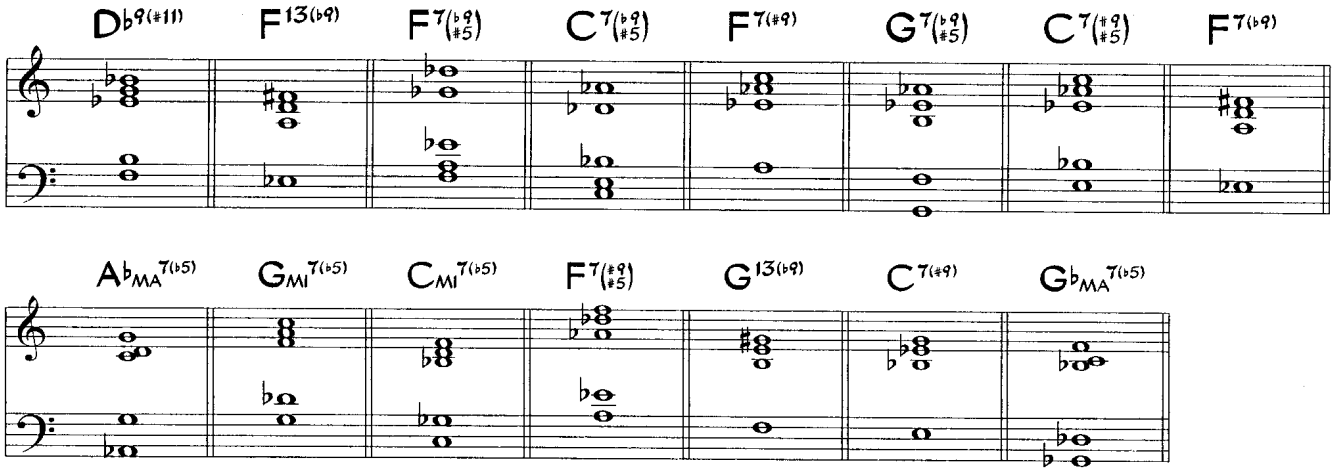
Solos may alternate between 12/8 Feel and Swing, or may swing throughout. Piano anticipations of most chords are only played during the head. Chords in parentheses are used for solos.

SUPPLEMENTAL MATERIAL - Uptown After Dark

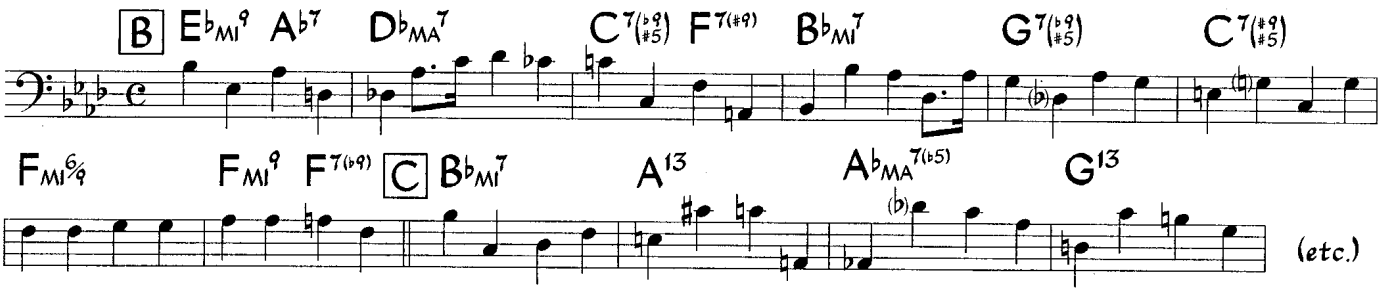
1. Scales For Soloing (for chords with alterations)



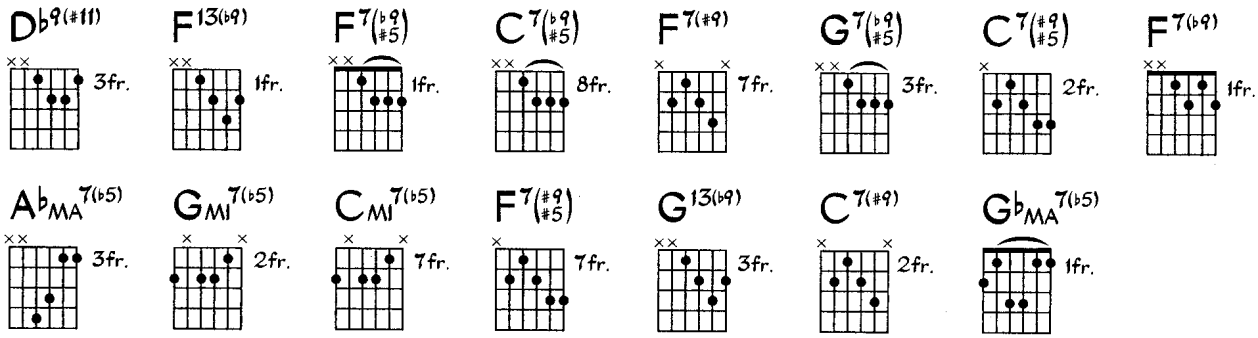
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Solos at letter B (letter A like head)



4. Sample Guitar Voicings (for chords with alterations)



Walk Between Raindrops

Medium Shuffle (♩ = 142)

(see page 2 for Intro) A

Donald Fagen

(A7(#5)) S Dmi7 G7 C6 Gmi7

A sha - dow crossed the blue Mi - a - mi sky as we hit the cause - way by

C7 FMA7 FMA7 B7(#9 #5) B Emi7 Dmi7 G9sus

the big ho - tels. We fought, now I don't re - mem-

CMA7 F#7(b9 #5) Gmi7 Gb7(b5) FMA7 Ami7 D7

ber why. Af - ter all the words were said and tears were gone, we

Ebmi7 Ab7 Dmi7 (A7(#5) break) C Dmi7 G7

vowed we'd nev - er say good - bye. When we kissed I could hear the
In my dreams I can hear the

C6 Gmi7 C7 FMA7

sound of thun - der, as we watched the reg - u - lars rush the big ho - tels
sound of thun - der. I can see the cause - way by the big ho - tels.

Bb9(#11) D CMA7 Gmi7 Gb7(b5) FMA7 Bb9(#11)

We kissed a - gain as the show - ers swept the far - ther shore. You o-
That hap - py day we'll find each oth - er on that far - ther shore. You'll o-

CMA7 Bb7(b5) Emi7(b5) A7(b9 #5) E Dmi7 G7 Emi7(b5)

pened your um - brel - la and we walked be - tween the rain - drops back to your door.
pen your um - brel - la and we'll walk be - tween the rain - drops back to your door.

A7(#5) ⊕ Dmi7 G7 C6 C bass break (Bb7 A7)

We walked be - tween the rain - drops back to your door. Oh, Mi - a - mi!
We'll walk

Solo on Tune (A B C D E) *
After solos, D.S. al Coda

⊕ Dmi7 G7 Ebmi7 Ab7 Dmi7

be - tween the rain - drops, be - tween the rain - drops, walk be - tween the rain-

G7 F#mi7(b5) Fmi7 Emi7 Ebmi7 D7(#9) DbMA7 CMA9(#11)

drops back to your door.

*On the original recording the solo is letters A and B only, with the vocal returning with the pick-ups to letter C.

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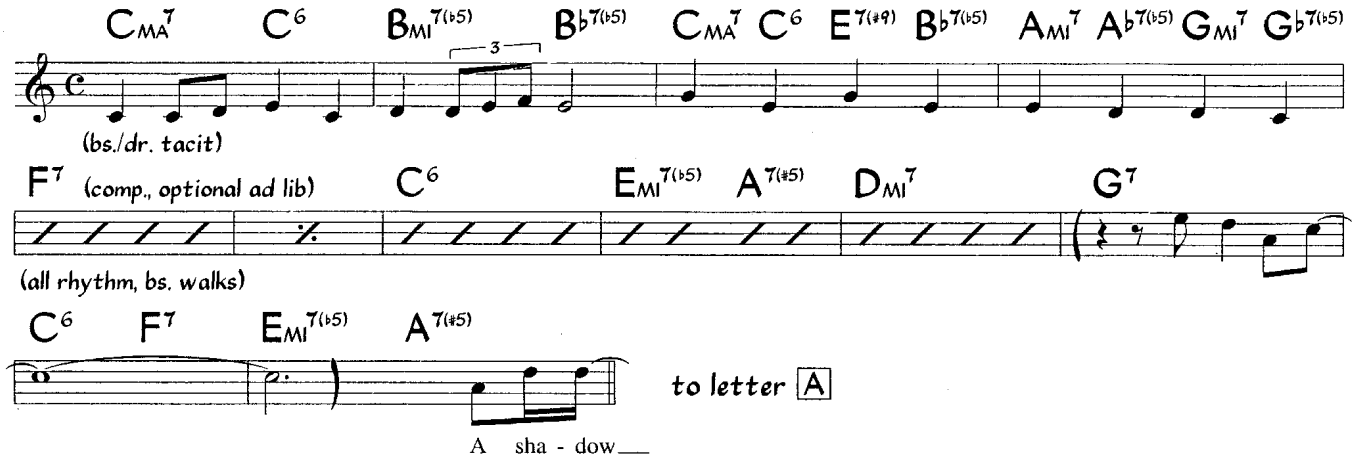
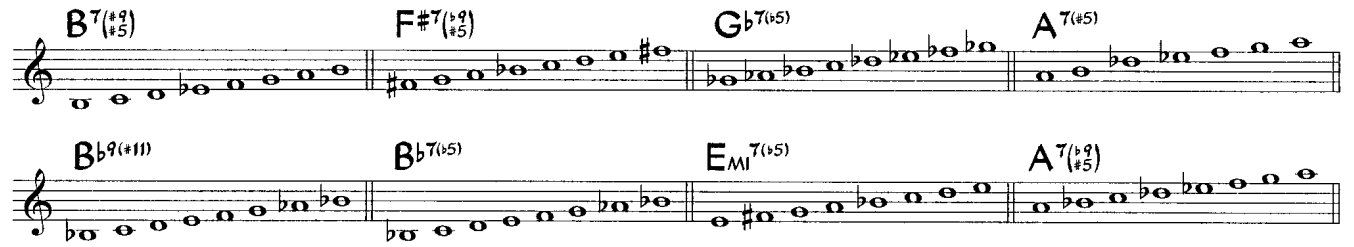
SUPPLEMENTAL MATERIAL - Walk Between Raindrops

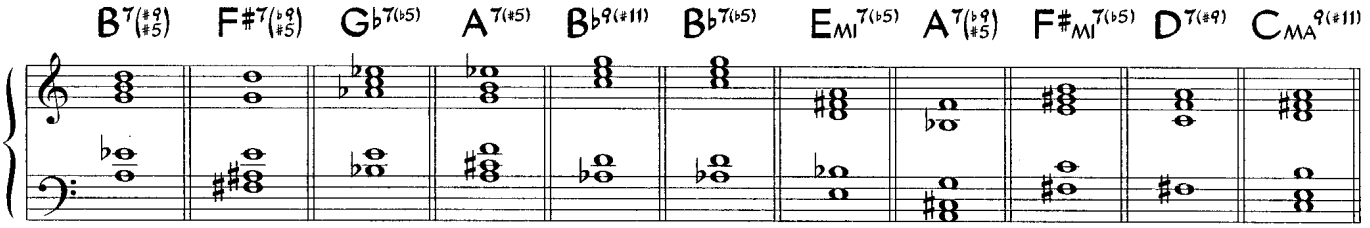
1. Performance Notes - Optional introduction



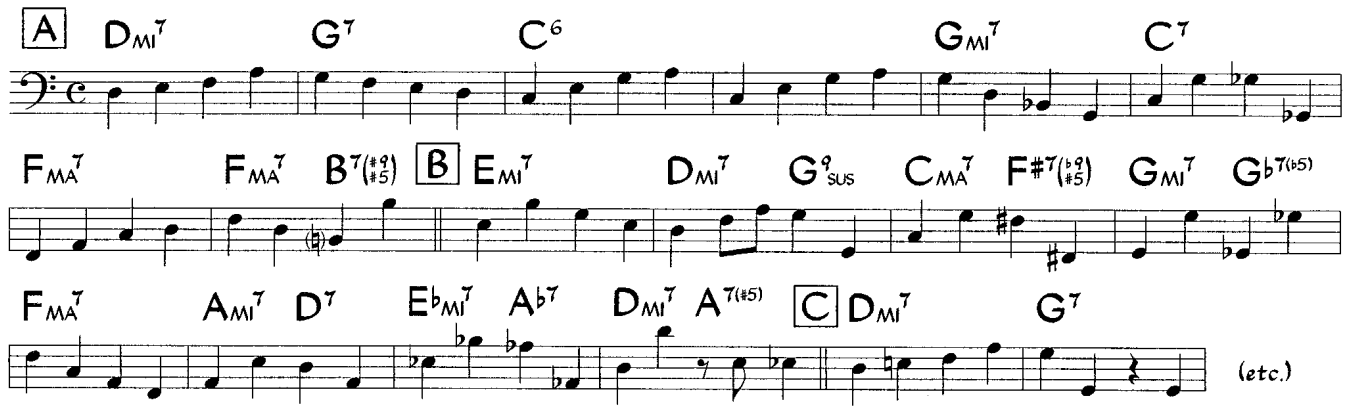
2. Scales For Soloing (for chords with alterations)



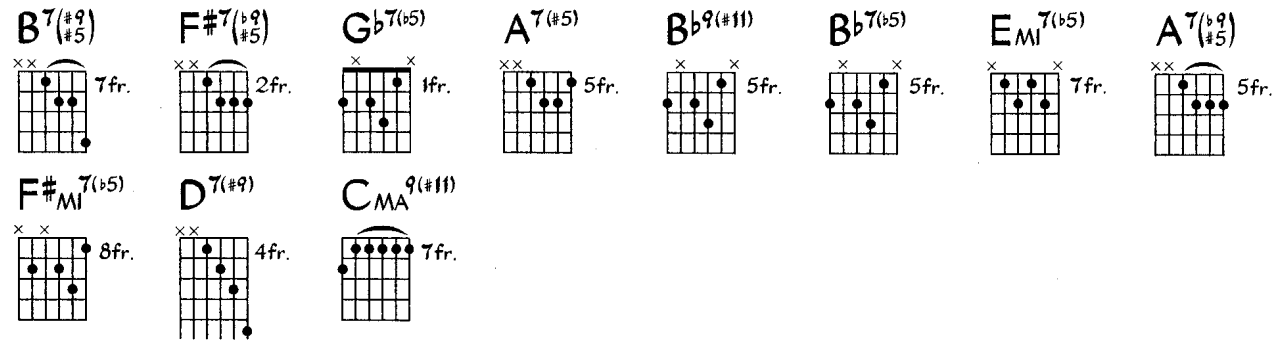
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line

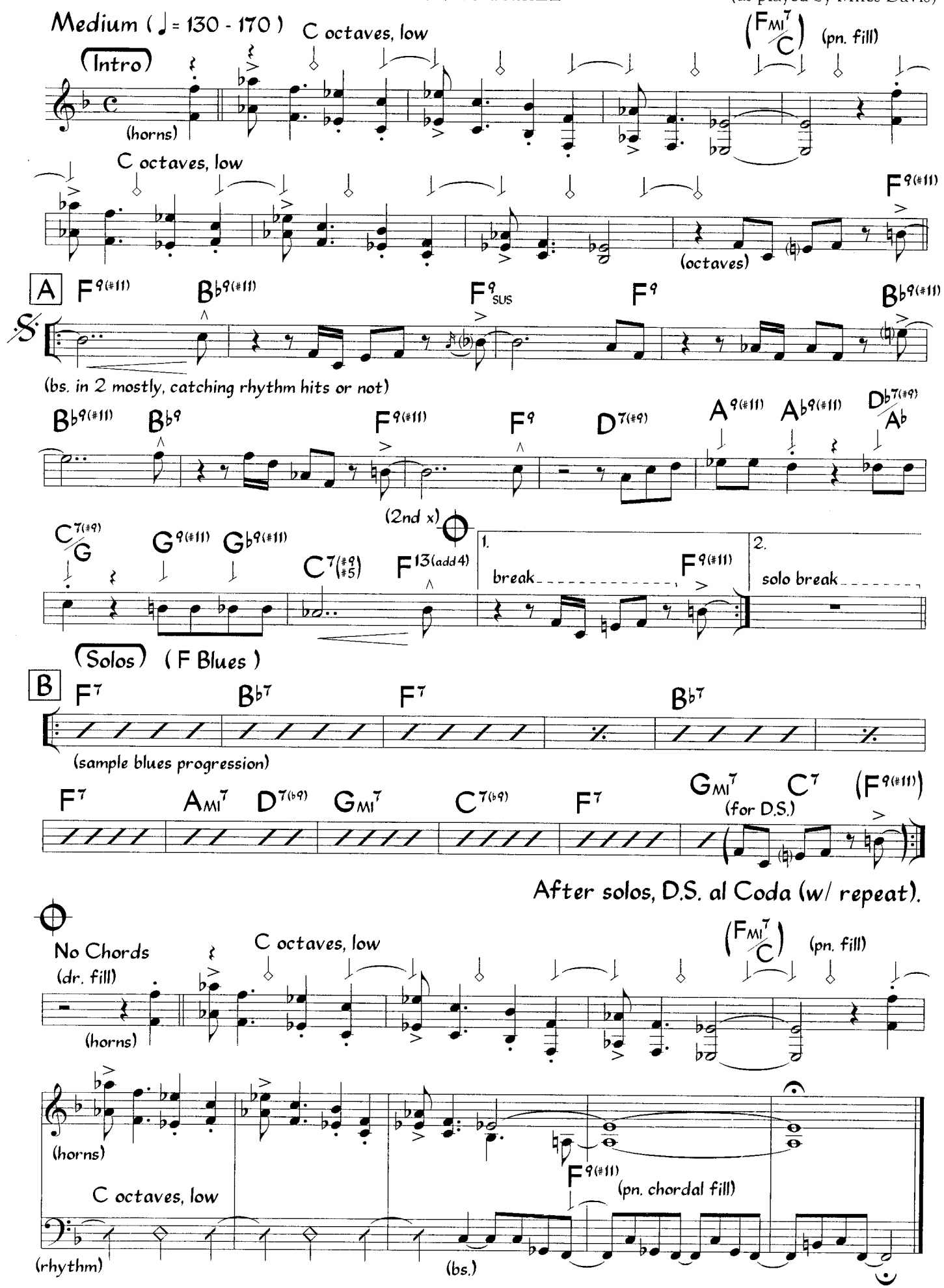


5. Sample Guitar Voicings (for chords with alterations)



Walkin'

Richard Carpenter
(as played by Miles Davis)



Miles Davis played this very fast and free on later recordings.

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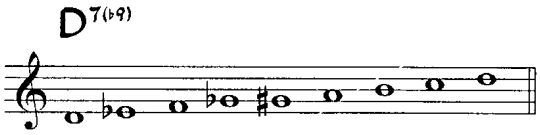
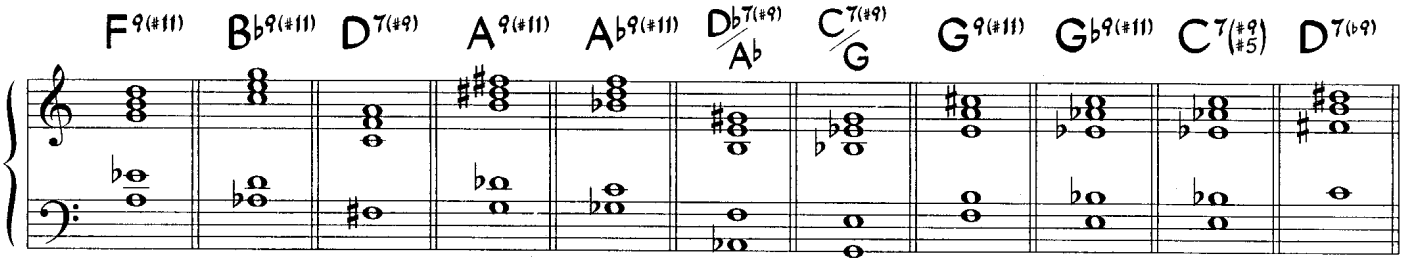
SUPPLEMENTAL MATERIAL - Walkin'

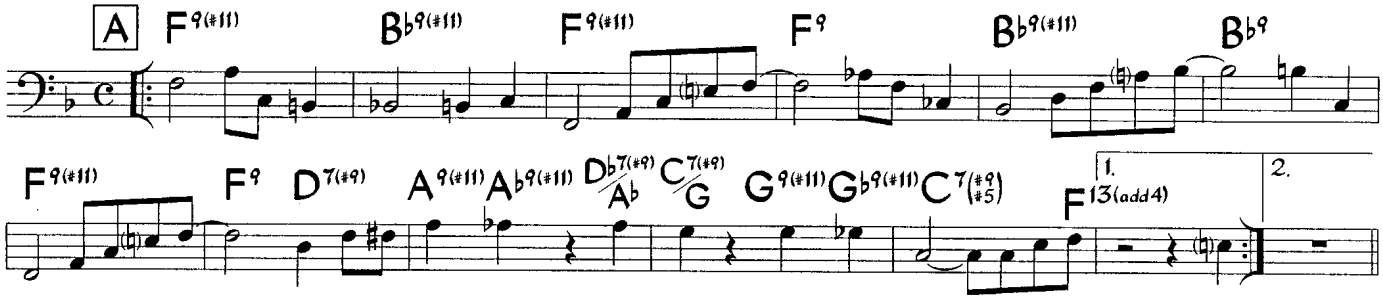
1. Scales For Soloing (for chords with alterations)



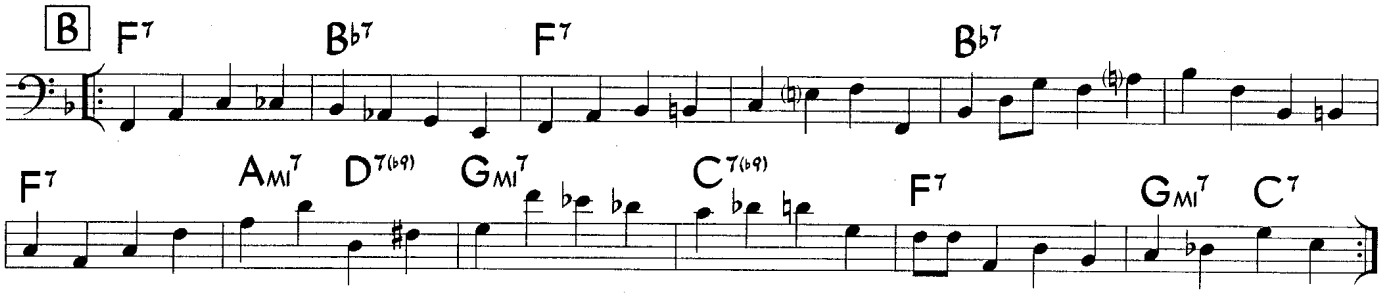
2. Sample Piano Voicings (for chords with alterations)



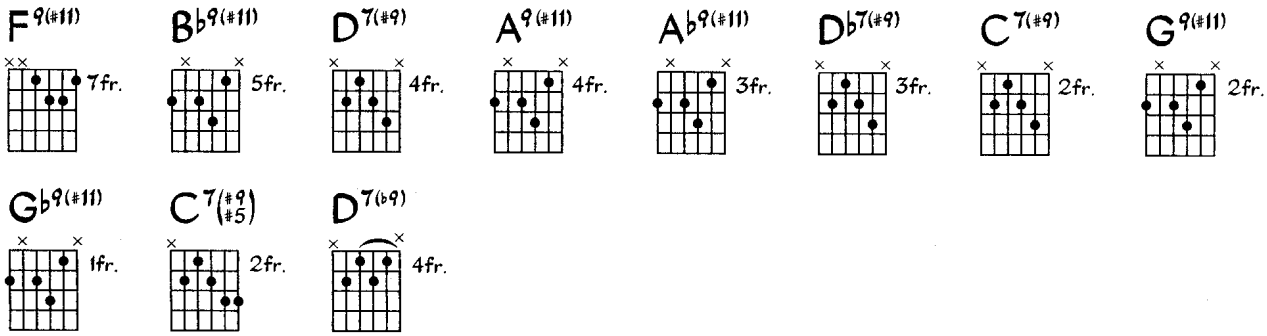
3. Sample Bass Lines a) for head



b) for solos

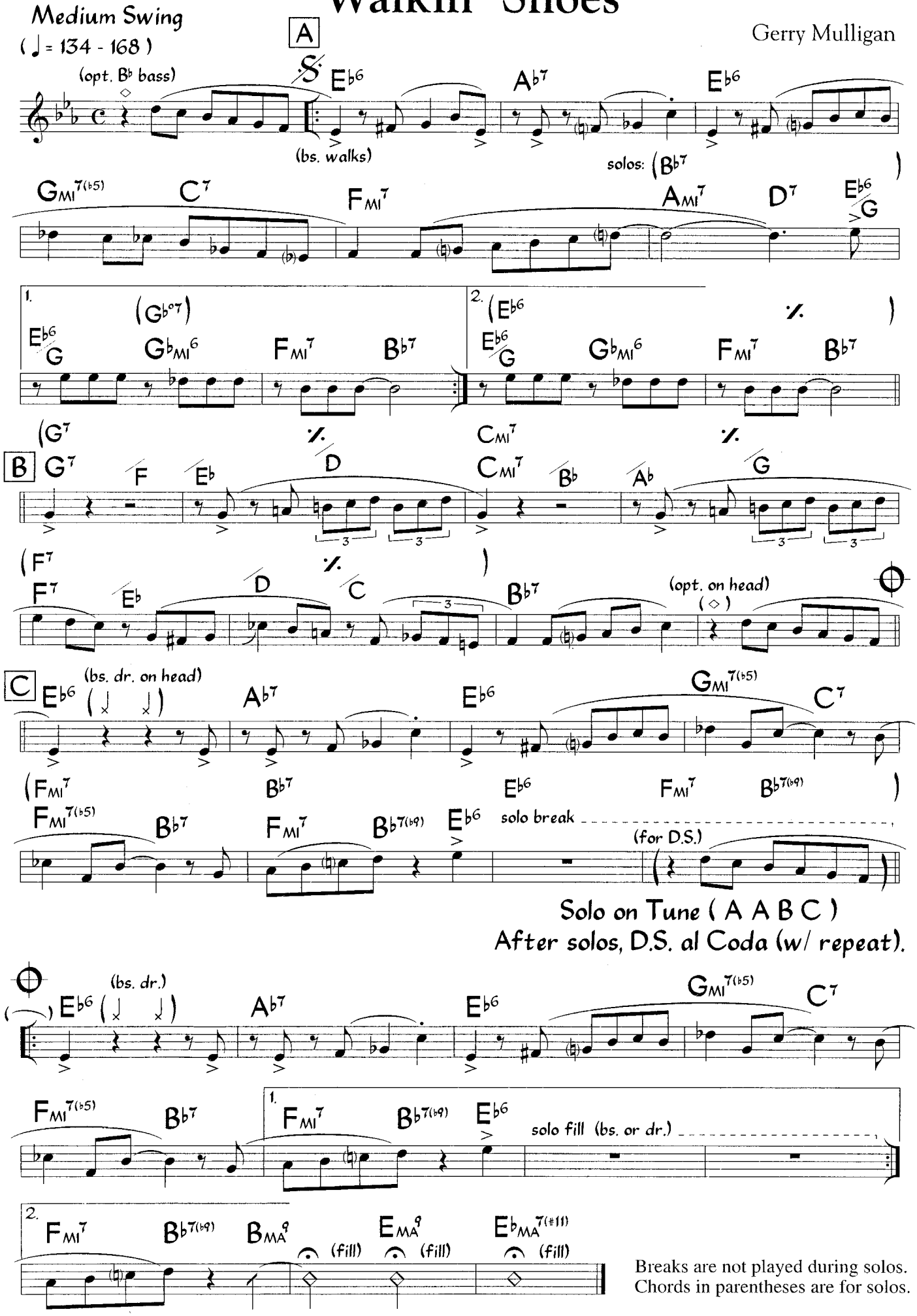


4. Sample Guitar Voicings (for chords with alterations)



Walkin' Shoes

Gerry Mulligan



Breaks are not played during solos.
Chords in parentheses are for solos.

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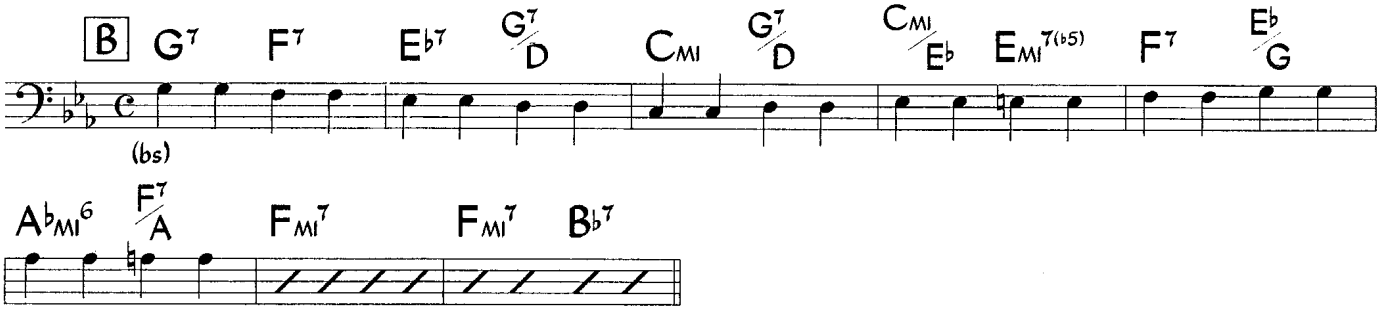
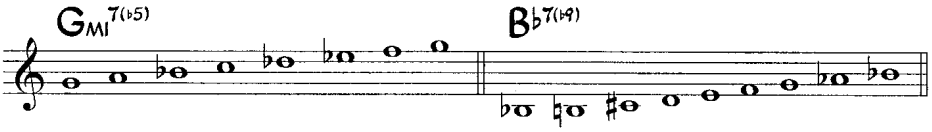
SUPPLEMENTAL MATERIAL - Walkin' Shoes

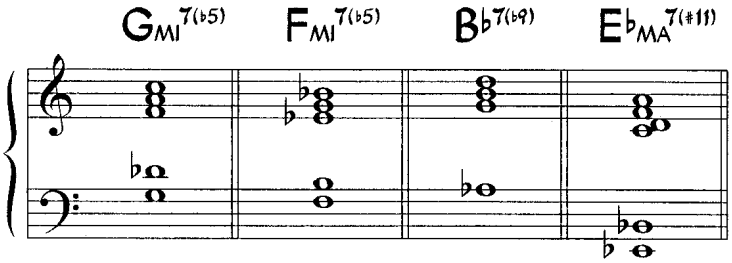
1. Performance Notes - Alternate bass and piano during bridge



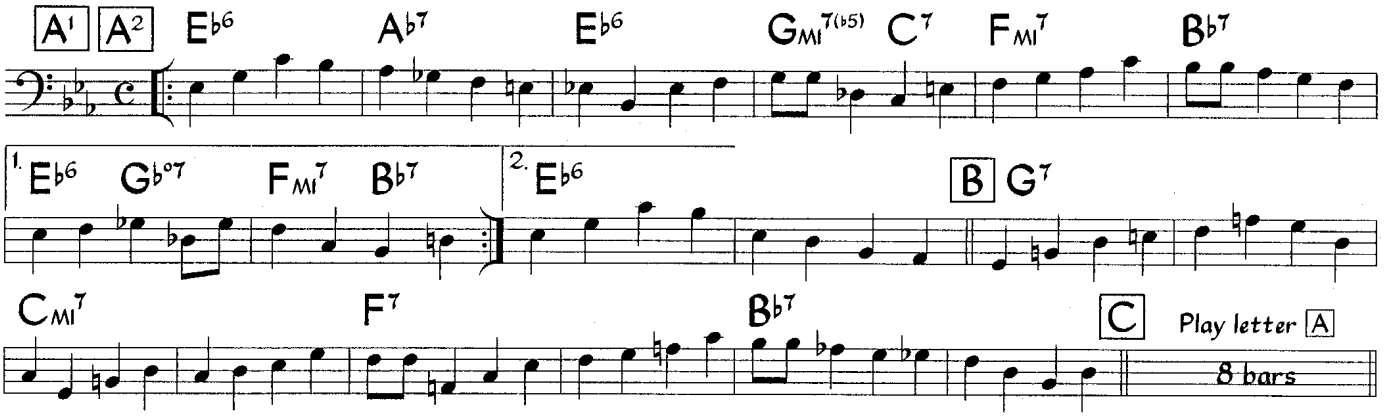
2. Scales For Soloing (for chords with alterations)



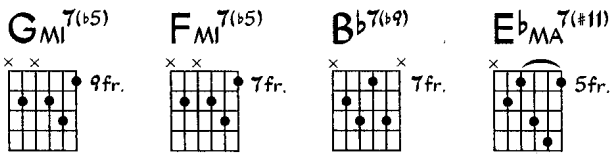
3. Sample Piano Voicings (for chords with alterations)



4. Sample Bass Line



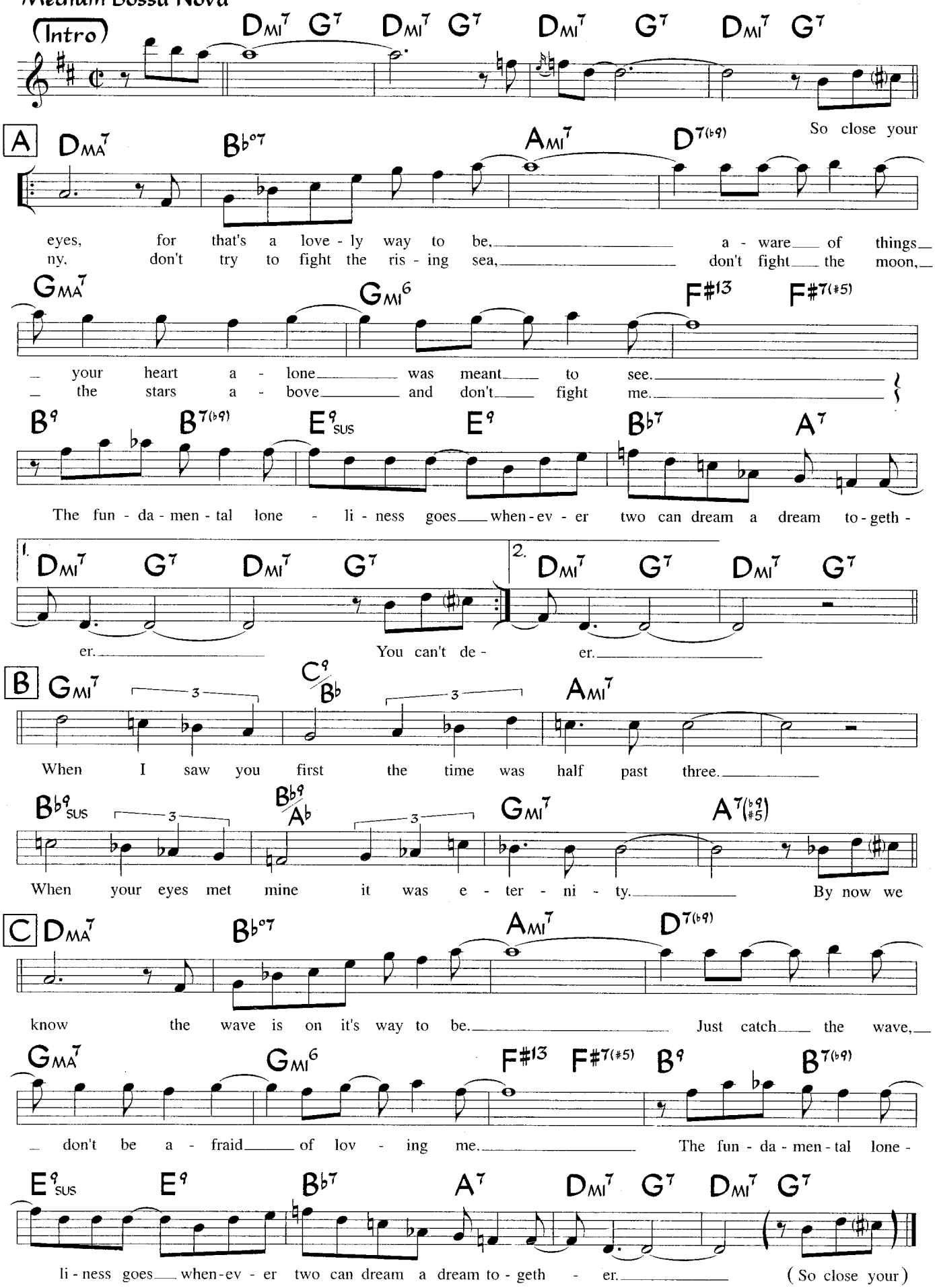
5. Sample Guitar Voicings (for chords with alterations)



Wave

Antonio Carlos Jobim

Medium Bossa Nova



The melody is most often played or sung one octave lower than written.

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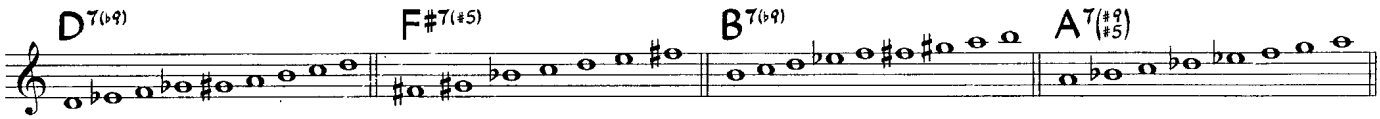
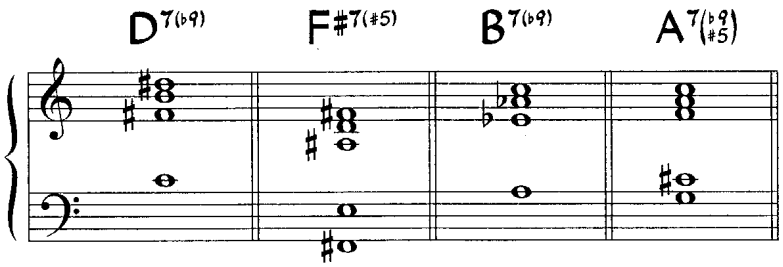
SUPPLEMENTAL MATERIAL - Wave

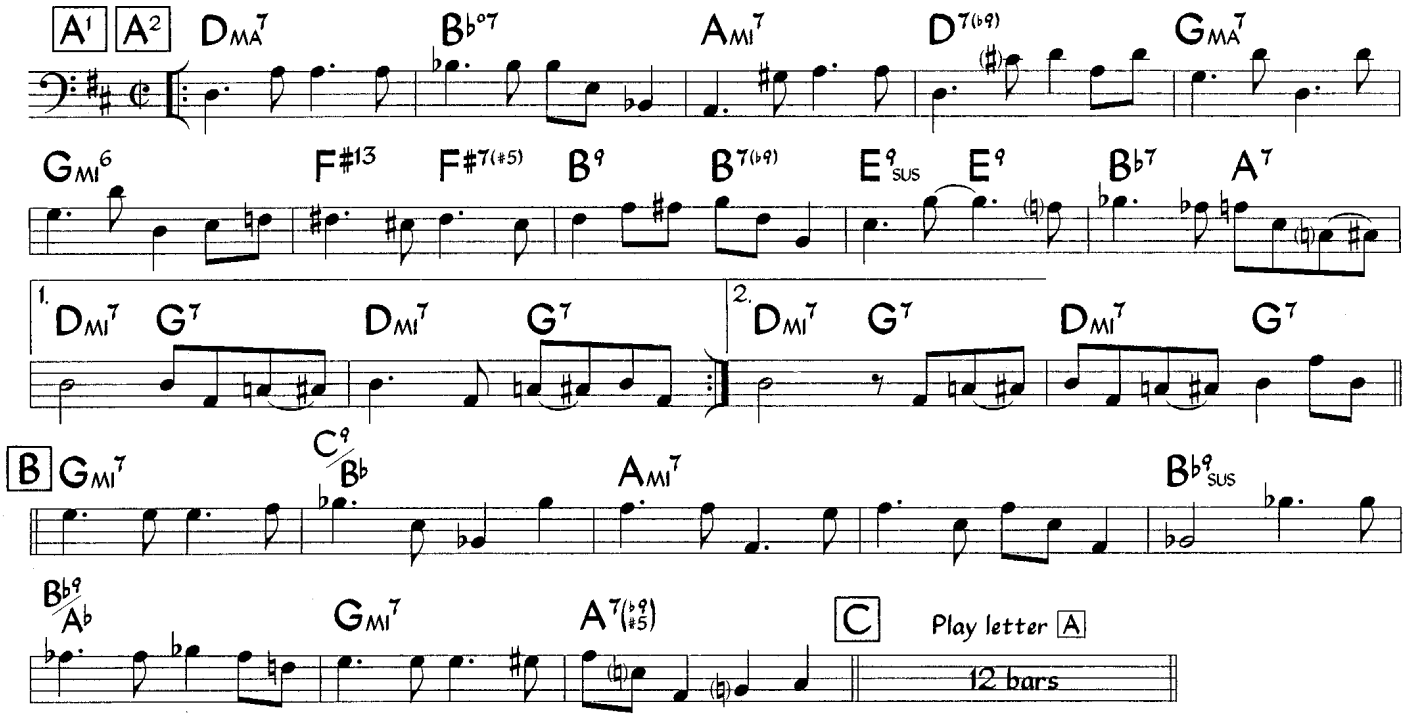
1. Scales For Soloing (for chords with alterations)



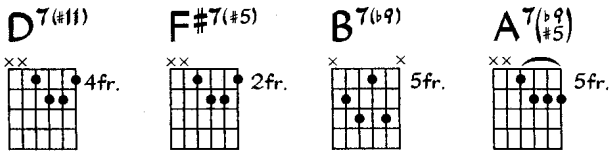
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



4. Sample Guitar Voicings (for chords with alterations)

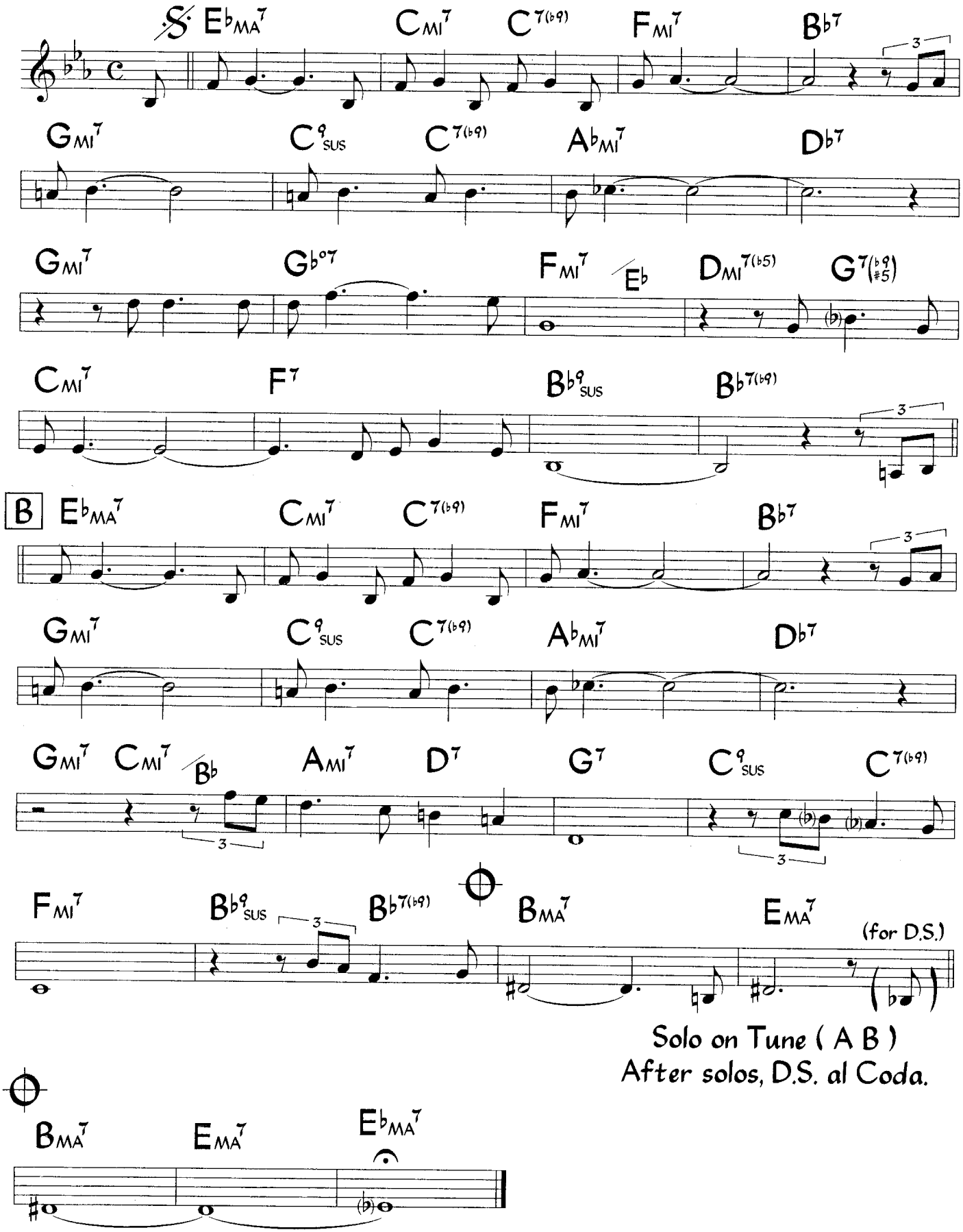


Medium Ballad

(♩ = 98)

Wendy

Paul Desmond



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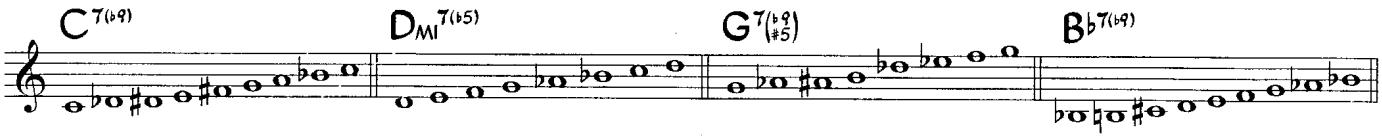
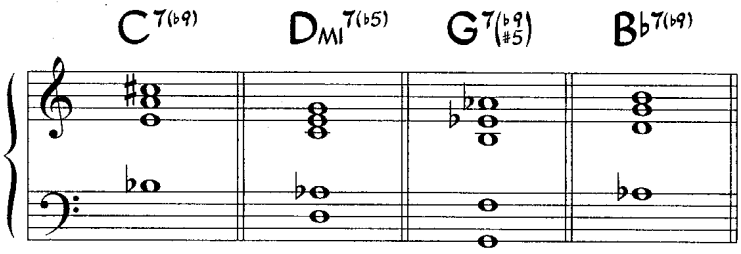
SUPPLEMENTAL MATERIAL - Wendy

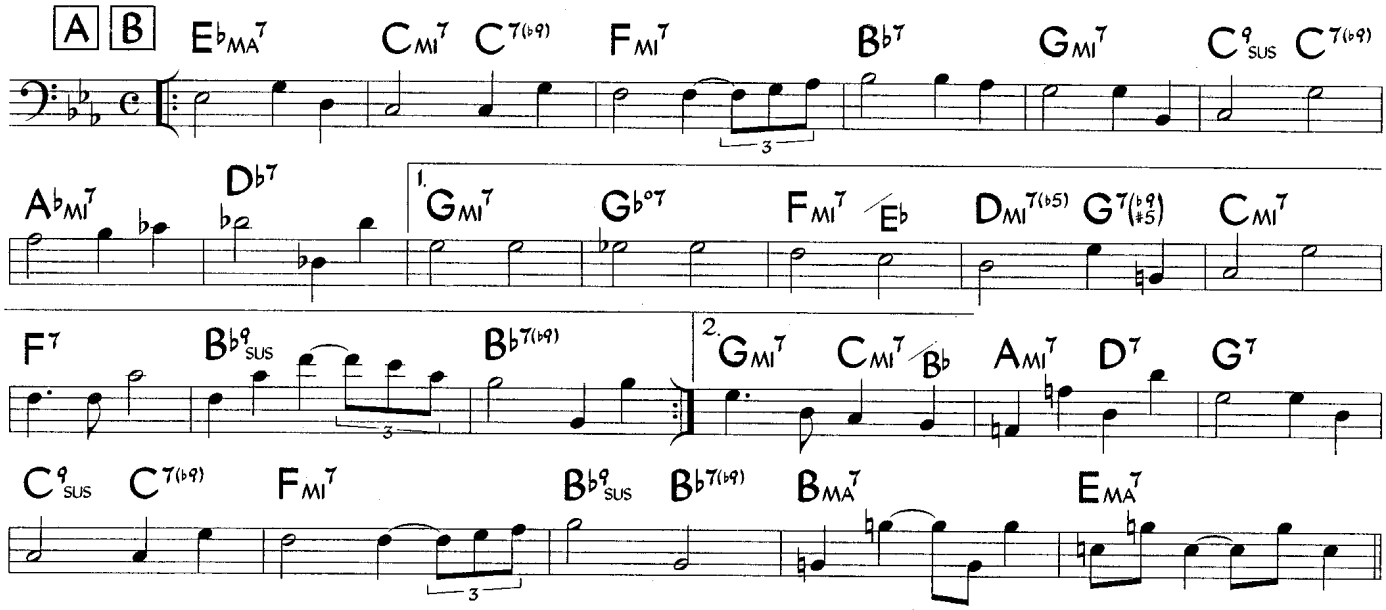
1. Scales For Soloing (for chords with alterations)



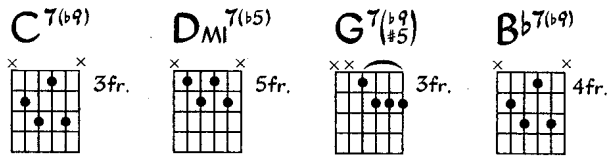
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



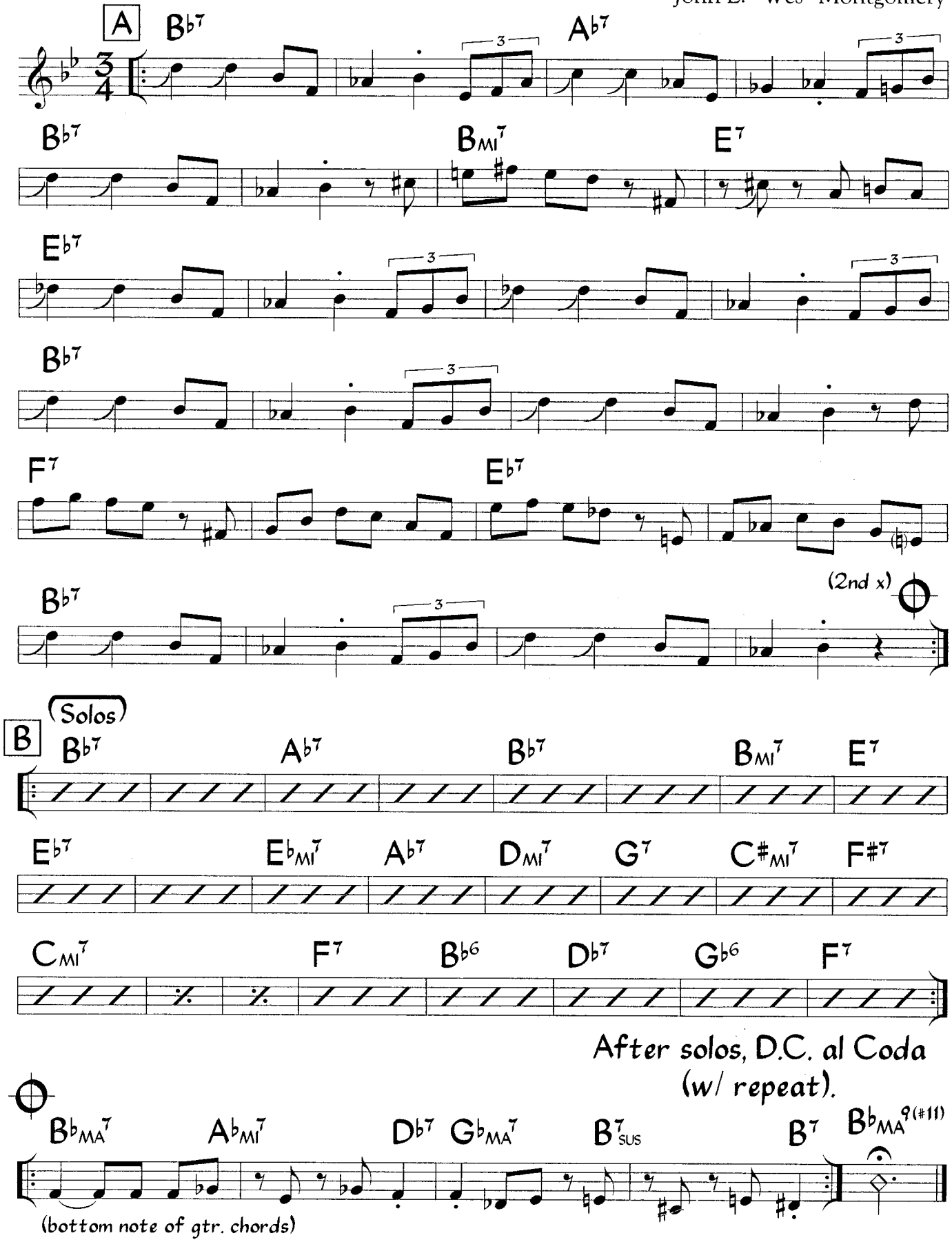
4. Sample Guitar Voicings (for chords with alterations)



West Coast Blues

Medium Jazz Waltz (♩ = 152)

John L. "Wes" Montgomery



Melody on the original recording is guitar, sounding one octave lower than written.
Bass plays mostly in one for the head, walks for solos.
Head is played twice before and after solos.

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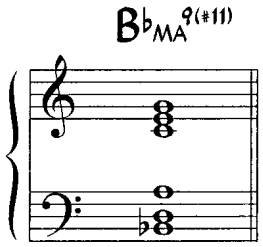
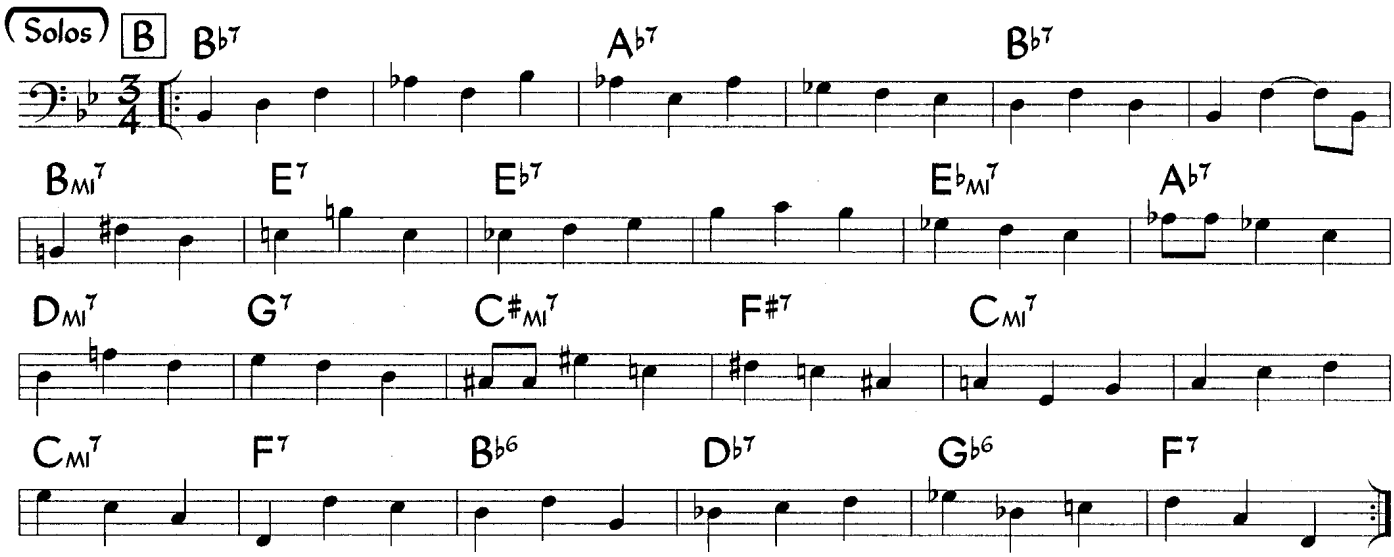
SUPPLEMENTAL MATERIAL - West Coast Blues

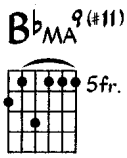
1. Sample Piano Voicings (for chords with alterations)



2. Sample Bass Line For Solos



3. Sample Guitar Voicings (for chords with alterations)

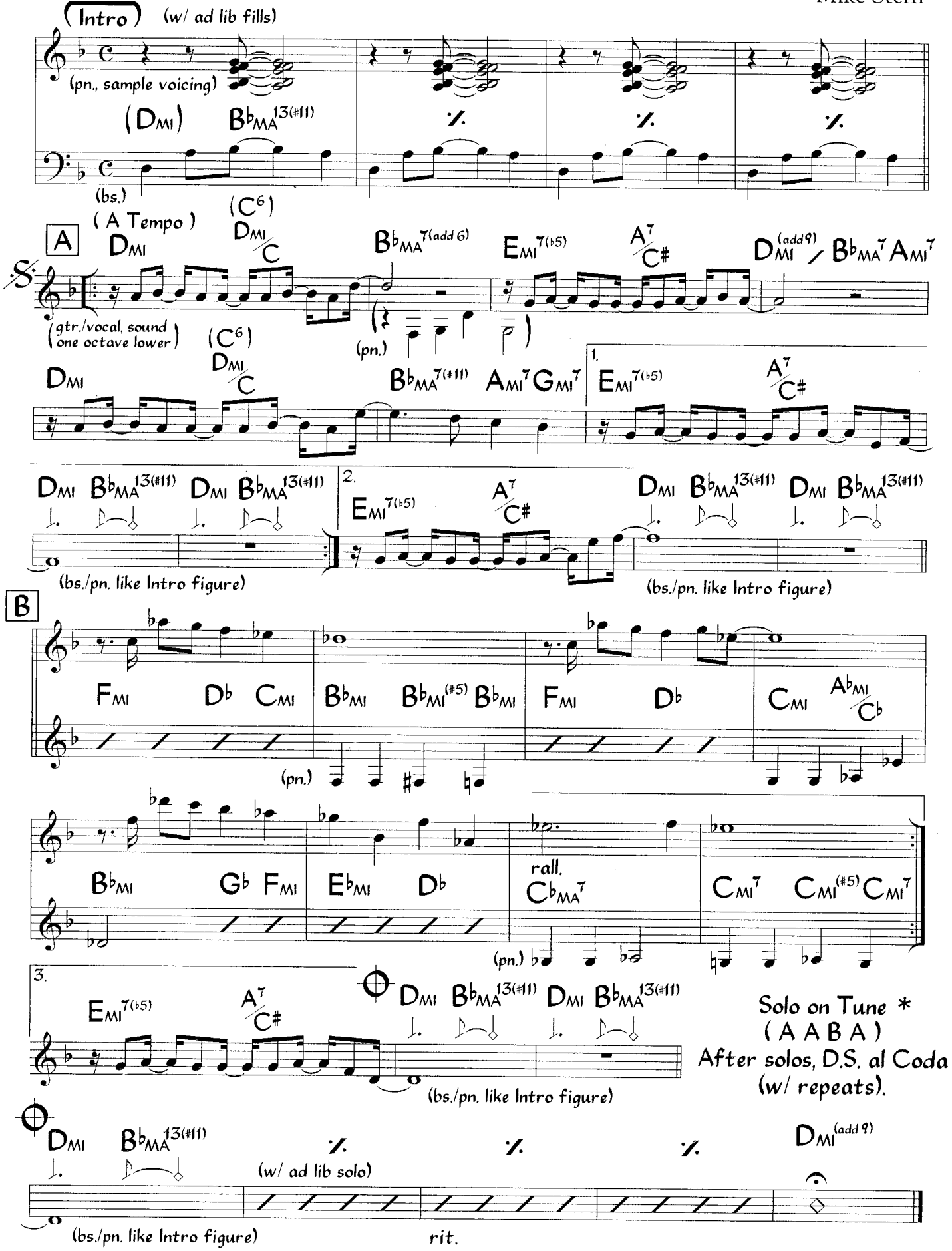


What Might Have Been

Ballad (even 8th's)

(♩ = 60) (dr. play 16th notes, brushes on snare)

Mike Stern



* Mike Stern solos on A A only. The melody comes back at letter B.

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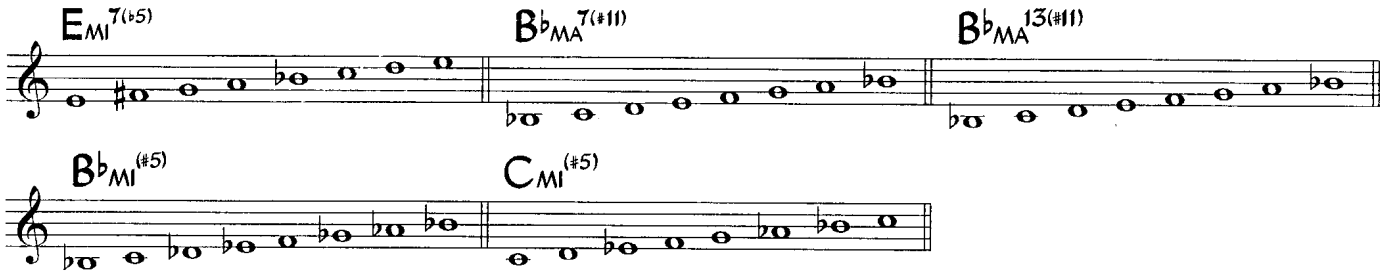
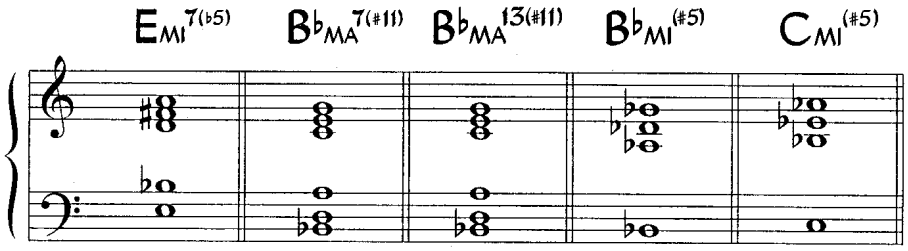
SUPPLEMENTAL MATERIAL - What Might Have Been

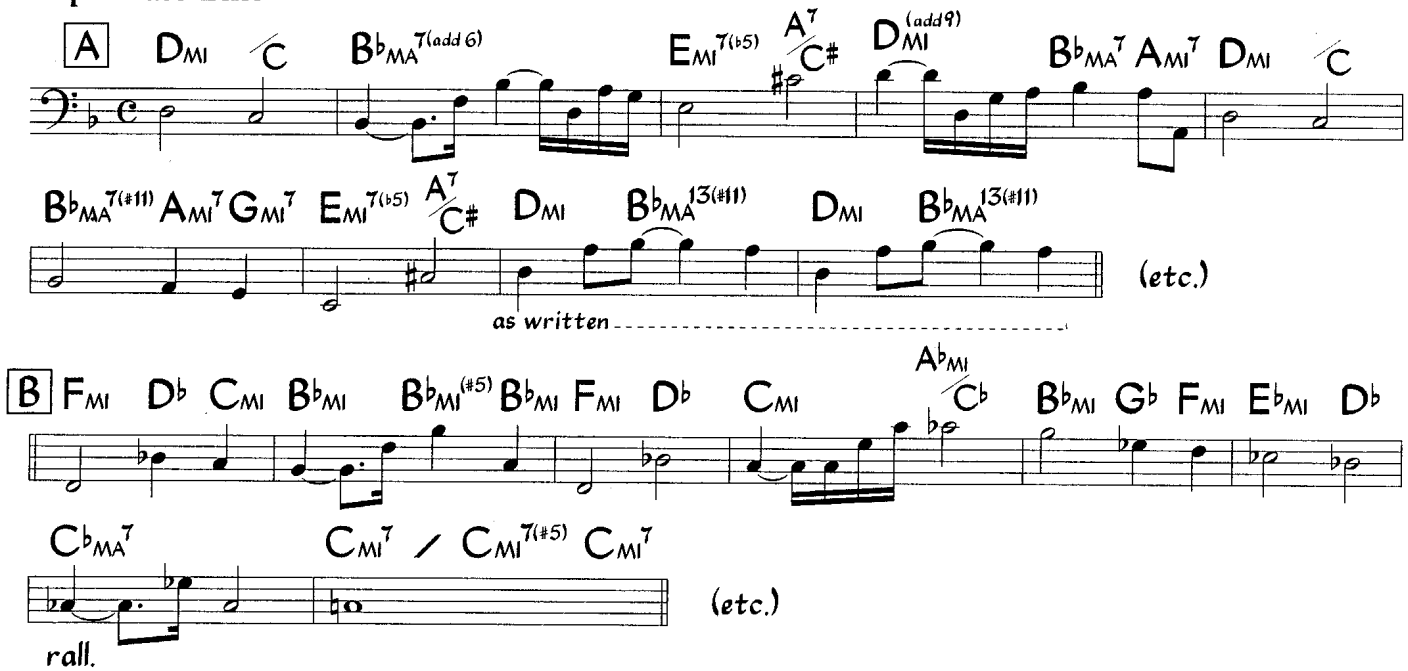
1. Scales For Soloing (for chords with alterations)



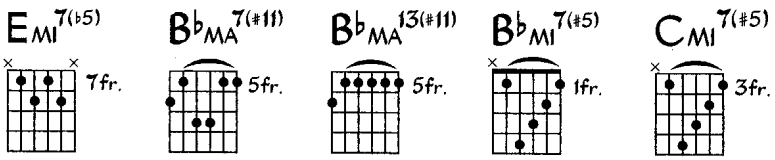
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line



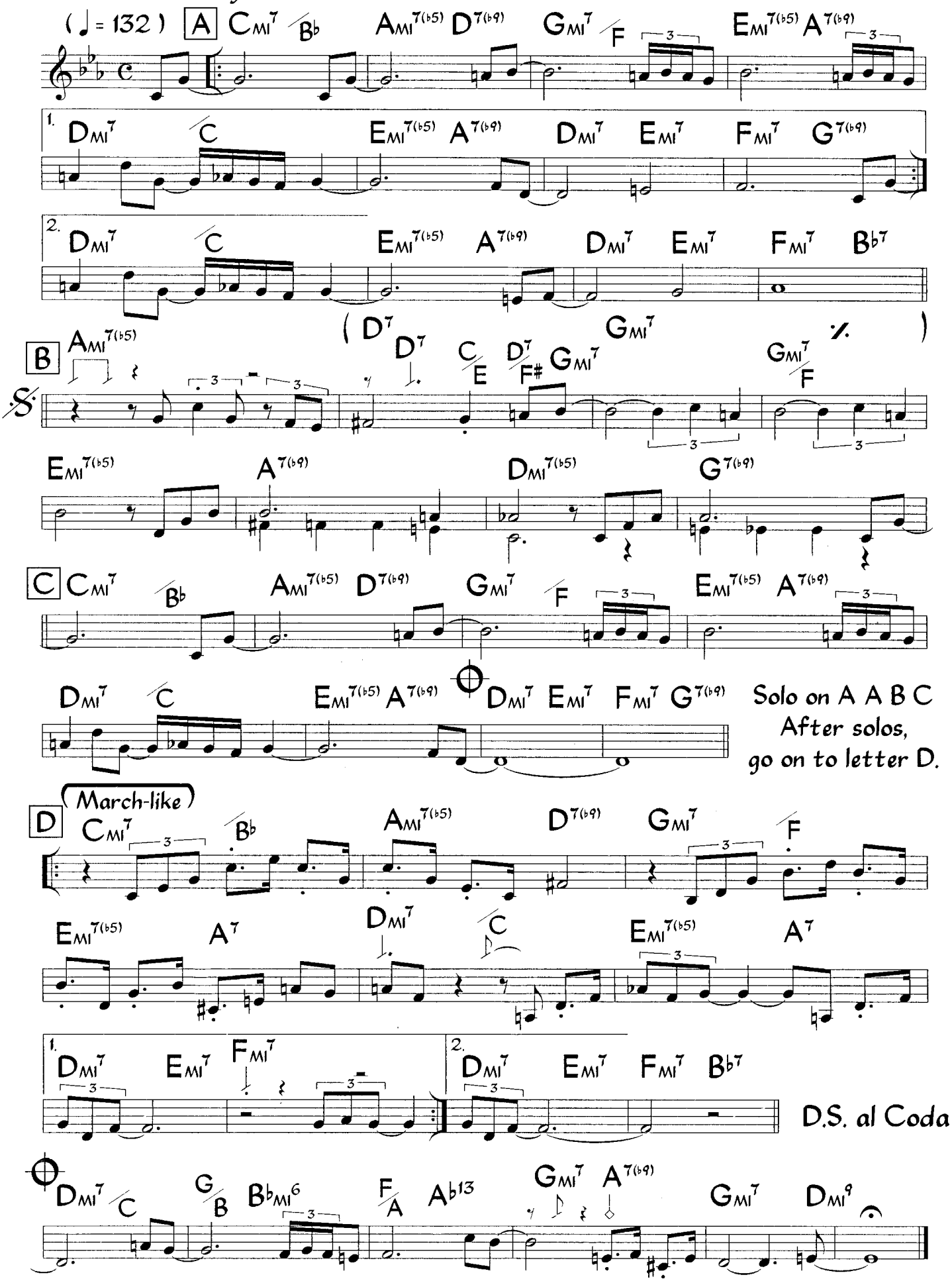
4. Sample Guitar Voicings (for chords with alterations)



Whisper Not

Medium Swing

Benny Golson



Chords in parentheses are used for solos. The head is in 2, solos are in 4 (no kicks).

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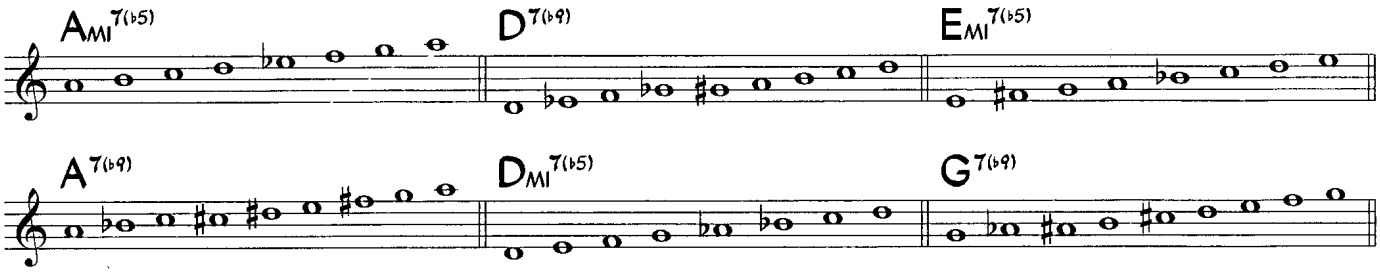
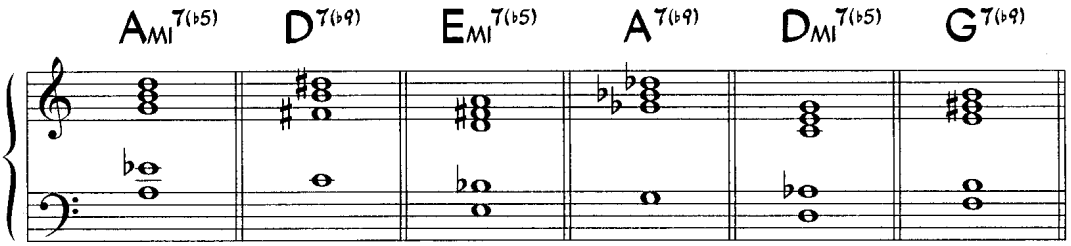
SUPPLEMENTAL MATERIAL - Whisper Not

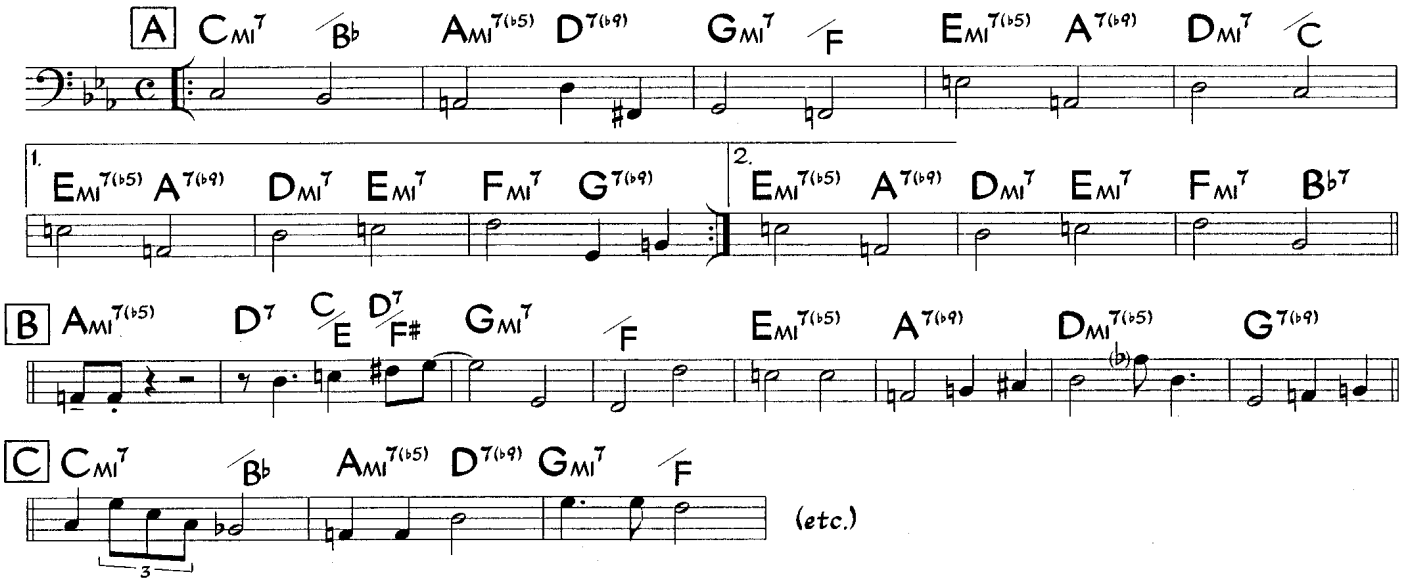
1. Scales For Soloing (for chords with alterations)



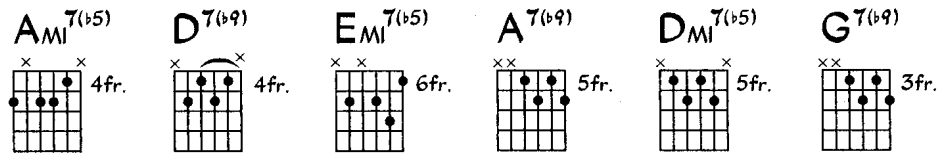
2. Sample Piano Voicings (for chords with alterations)



3. Sample Bass Line For Head

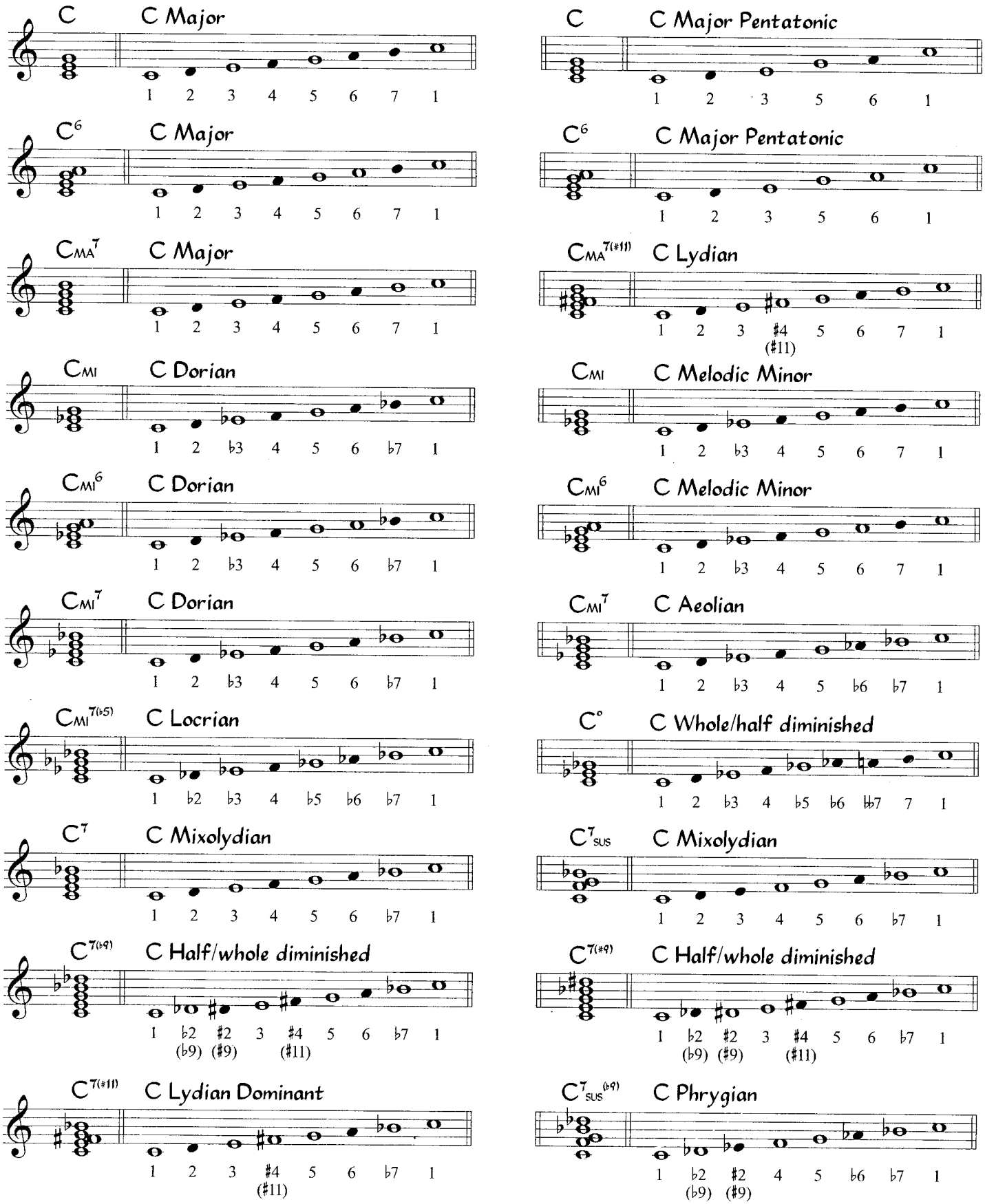


4. Sample Guitar Voicings (for chords with alterations)



Appendix I - Supplemental Educational Material

Chords and Complementary Scales



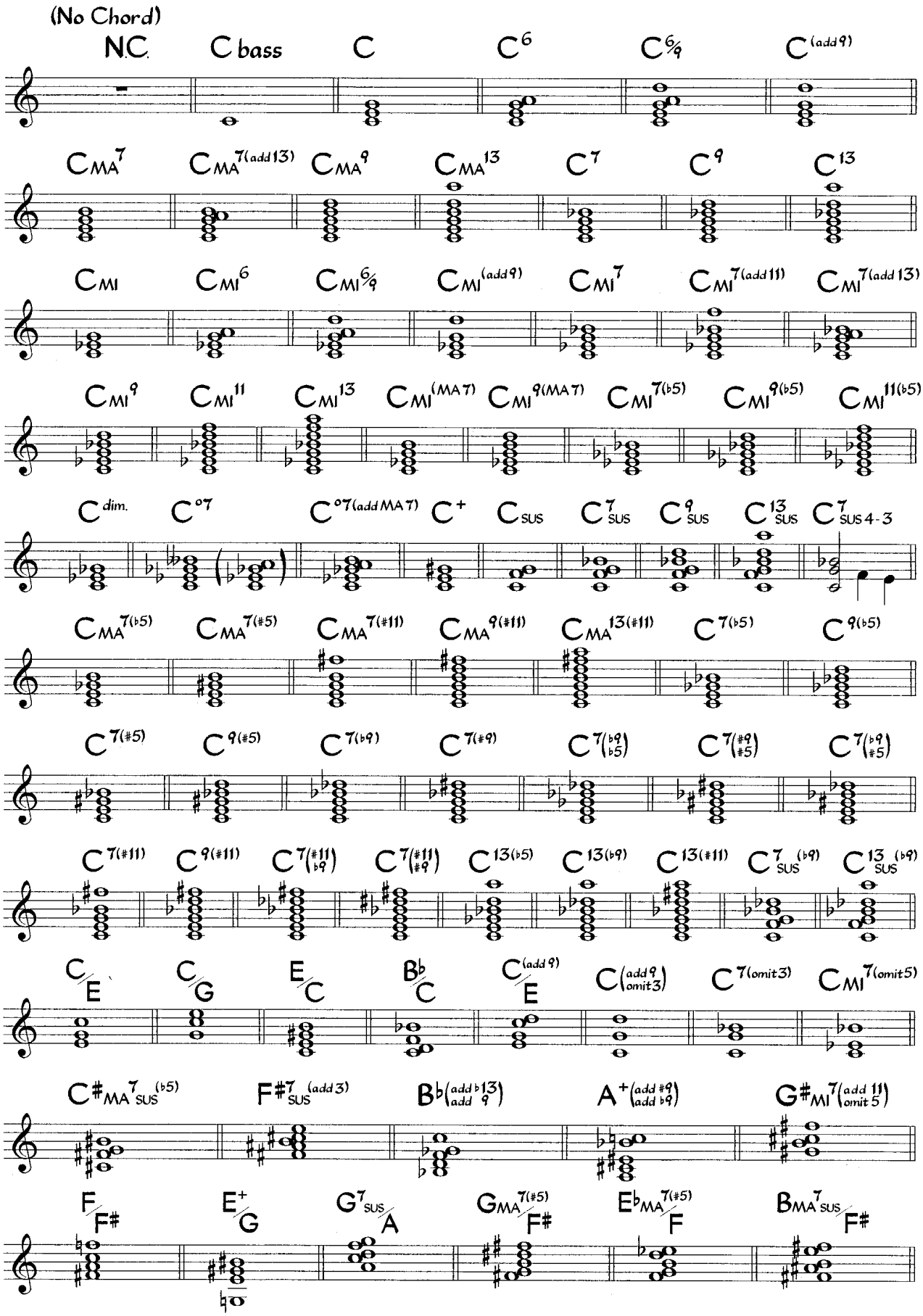
Chord Dictionary

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.

b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

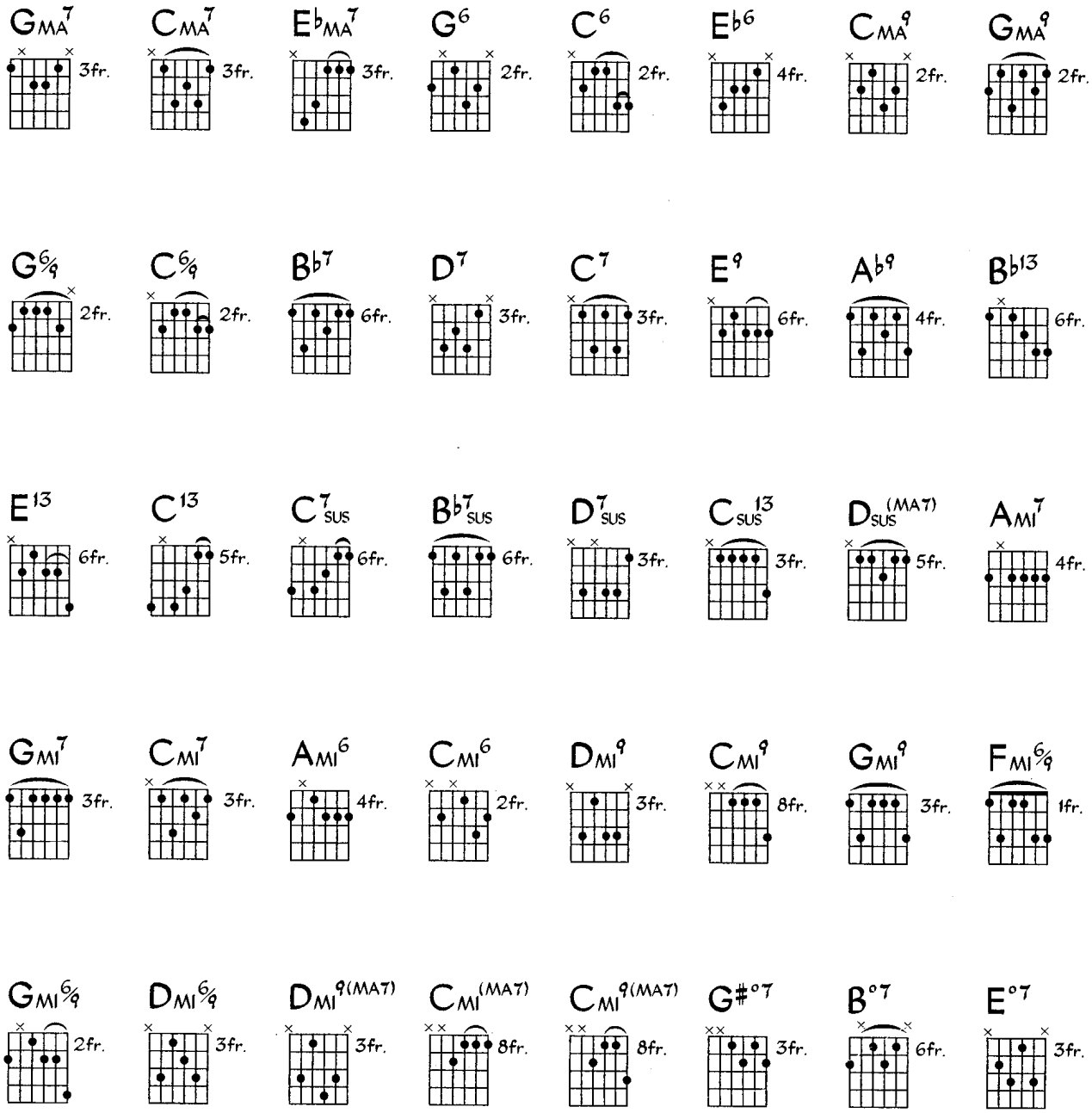


Guitar Chord Voicings

Shown below are a sampling of some typical unaltered chord voicings which are not shown on page 2 of each tune. (Only altered guitar voicings are shown on page 2 of each tune.) Each voicing below should be moved up or down the guitar neck to make a different chord using the same voicing. For example, move the first voicing, Gma7, from the 3rd fret up to the 5th fret to make an Ama7.

Just a note on the altered guitar voicings on page 2 of each tune. For dominant 7(b9) chords, we usually used one of the three basic fingerings for diminished seventh chords (see the last 3 examples shown below). Also, depending on its position on the fingerboard, you'll find that the same augmented voicing can be used as a 7(#5) chord, a 9(#11) chord or a mi(ma7) chord. Lastly, the guitar voicings on page 2 of each tune may not always contain all the notes described by the chord symbol, e.g. the ninth may be omitted on a 9(#11) chord, the seventh omitted from a major nine chord, etc. (All guitar voicings were written by Ray Scott, veteran San Francisco guitarist and Stanford Jazz Workshop faculty member.)

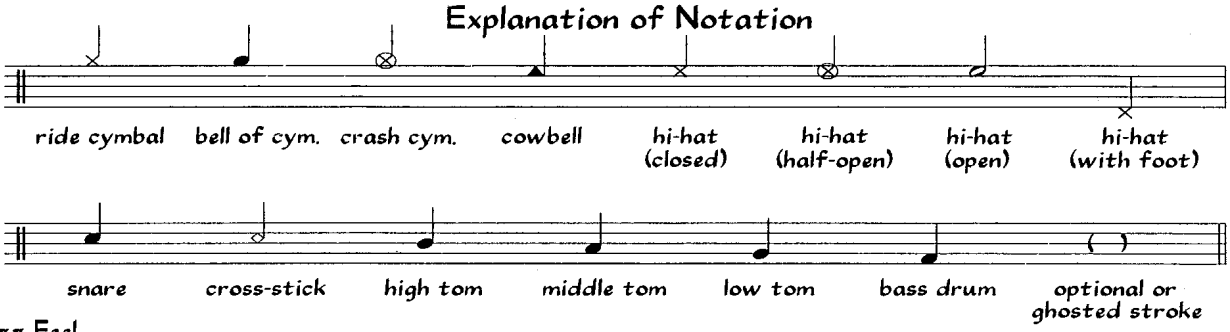
Unaltered Guitar Voicings



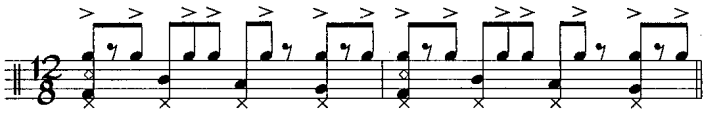
Appendix II - Sample Drum Grooves

These sample drum grooves cover all the rhythmic styles contained in this book. They were written by Jim Zimmerman, drummer with Diane Schuur, Cleo Laine, etc.

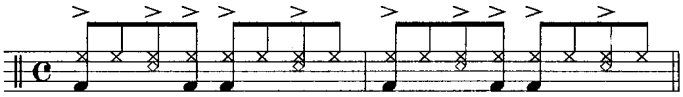
Explanation of Notation



Afro-Jazz Feel

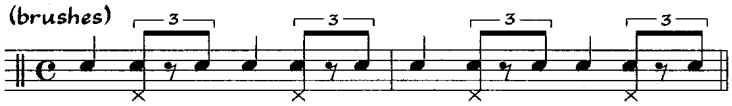


Ballad (even 8th's)

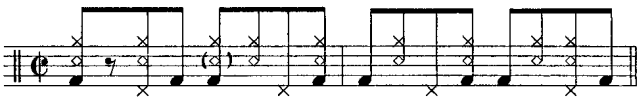


Ballad

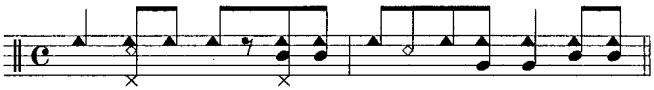
(brushes)



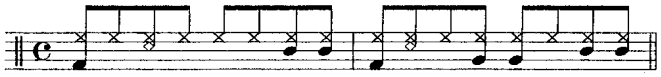
Bright Samba



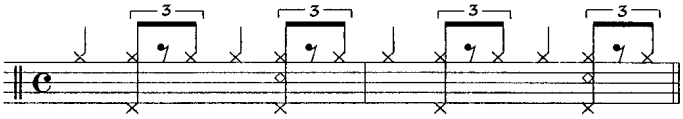
Cha-cha-chá



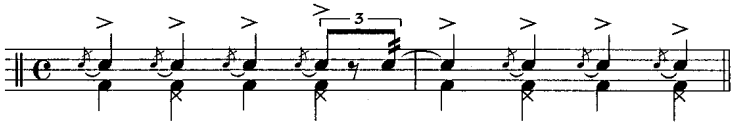
Medium Slow Latin



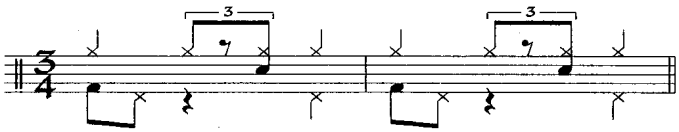
Fast Swing



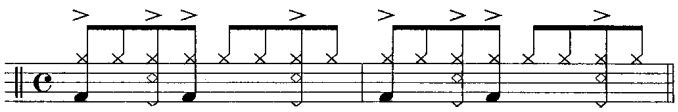
Jazz March



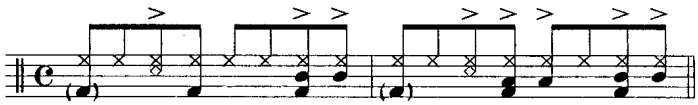
Jazz Waltz



Sack Of Woe

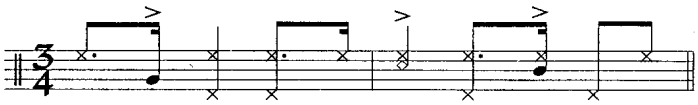


Latin ala Rumba

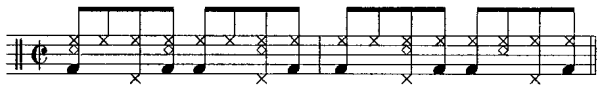


(bass drum, optional)

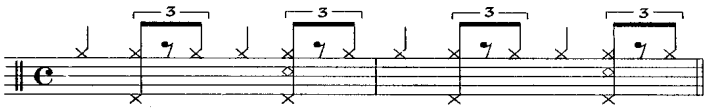
Latin 3 (Full House)



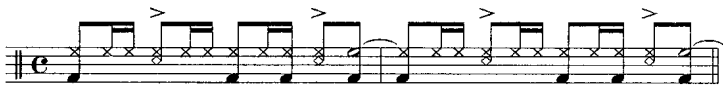
Medium Bossa Nova



Medium Fast Swing

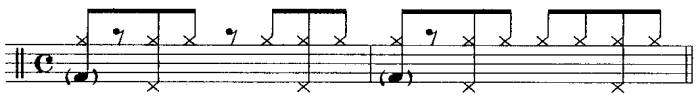


Medium Latin Jazz/Pop



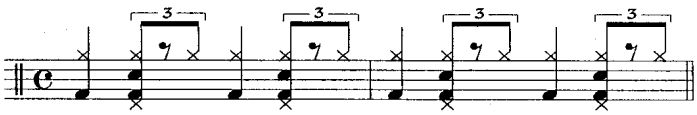
Even 8th's (Icarus)

play cymbals freely



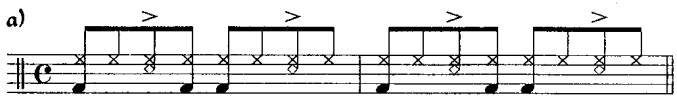
(bass drum, optional)

Medium Slow Swing

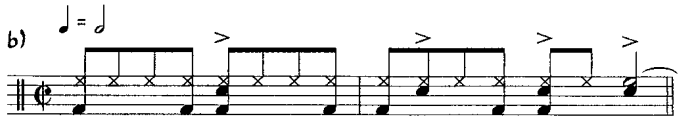


Europa

a)



b) ♩ = ♩



Appendix III - *Chords And Scales*
by Mark Levine

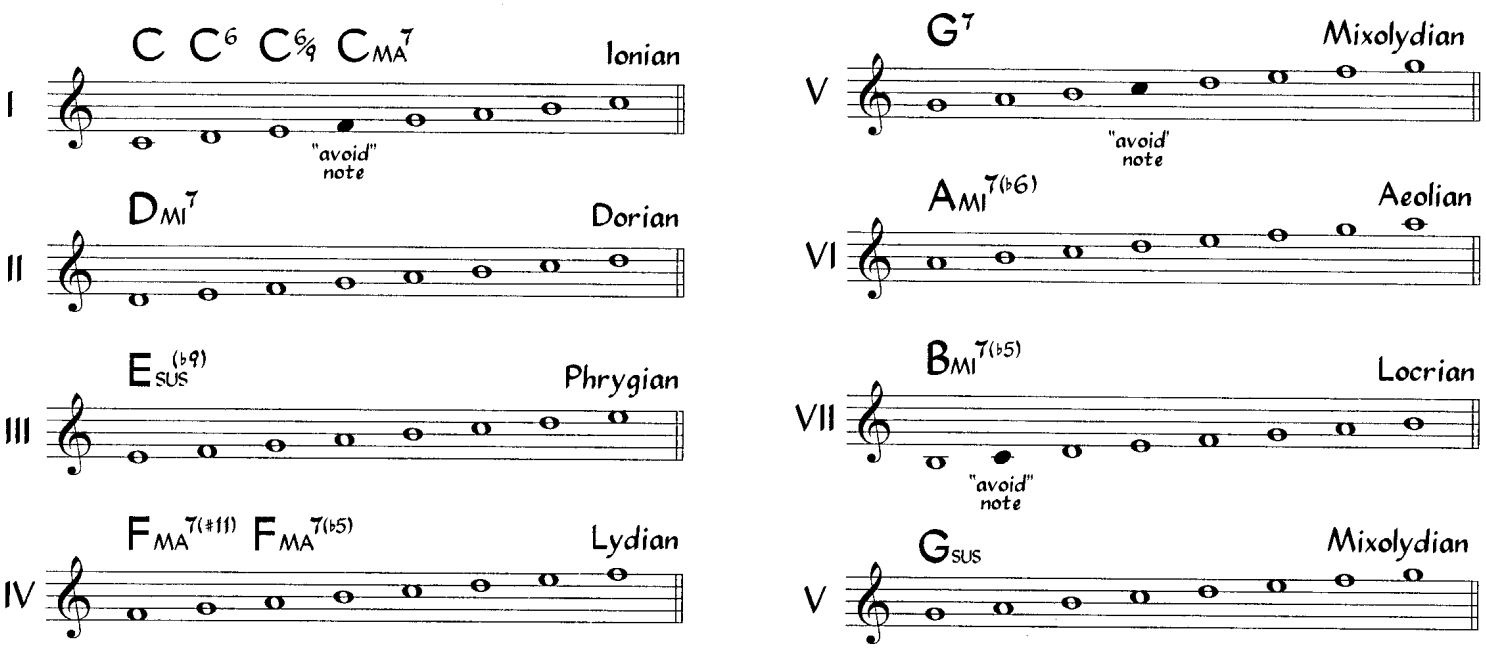
There is no one single scale that *should* be played on any given chord. Scales are the alphabet of the music, however, and it's hard to write poetry if you don't know the alphabet. The scales that are shown below are representative of what I have learned in transcribing and analyzing numerous solos by everyone from Bird to Coltrane to Freddie Hubbard to Mulgrew Miller.

In addition, I had the good fortune to work extensively with Woody Shaw, Joe Henderson and David Liebman, all of whom graciously shared their extensive knowledge of jazz harmony with me. My teachers included Herb Pomeroy, for several decades the guru of Berklee.

Most scales played by jazz musicians come in four flavors: major, melodic minor, diminished, and wholetone. The scales shown below are divided accordingly. Looking at Ex. 1 below, the C major scale sounds consonant with all of the chords shown. Each mode goes with a different chord. In other words, D Dorian is played over Dmi7; G Mixolydian is played over G7; and C Ionian is played over Cma7. Note that the C major scale is played over the entire II-V-I chord progression (Dmi7, G7, C).

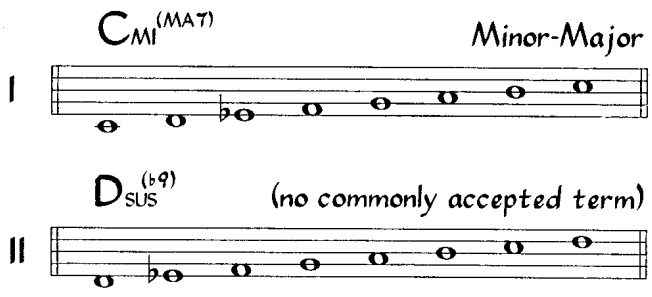
Also, please notice the "avoid" notes—notes that will sound dissonant when played or held against the chord. Mixolydian is shown twice, as the mode goes with two different chords—G7 (with an avoid note), and Gsus (no avoid note).

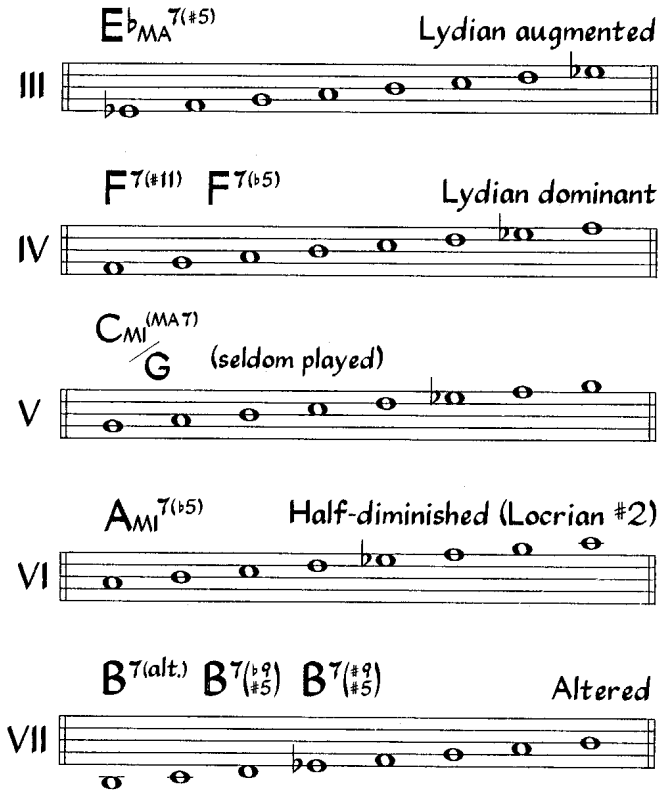
Ex. 1 The Major Scale



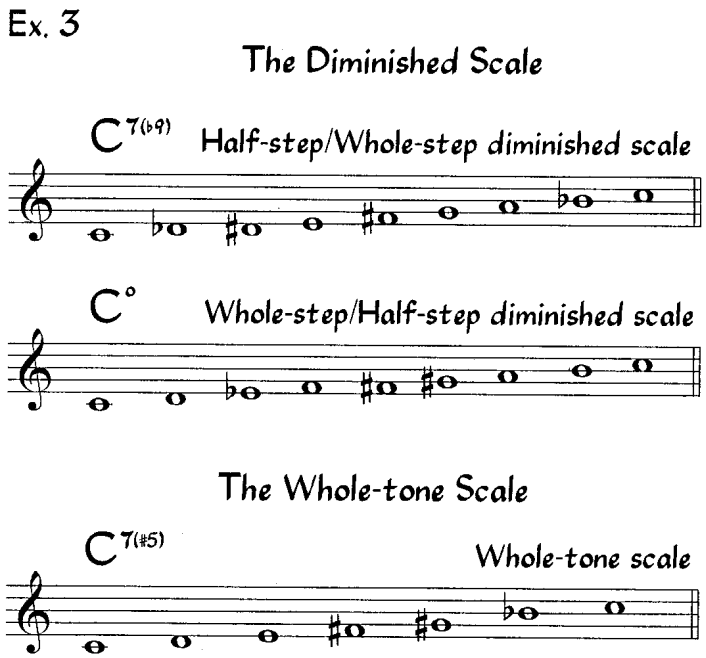
In Ex. 2, melodic minor harmony, the C melodic minor scale will sound consonant over all the chords shown: Cmi(ma7), Dsus(b9), Ebma7(#5), F7(#11), Ami7(b5), and B7(alt). There are no "avoid" notes in melodic minor harmony, so everything that sounds good for any one of the chords shown will sound good on all the others too. For an explanation of how this works, and how to apply it on your instrument, see the chapters on scale theory in either *The Jazz Piano Book* or *The Jazz Theory Book*, both published by Sher Music Co.

Ex. 2 The Melodic Minor Scale
(no "avoid" notes, all chords interchangeable)





Ex. 3 shows the diminished and whole-tone scales and their chords.



What about the blues scale? The blues scale is not particularly "chord-specific," as are the other scales. For an explanation, with numerous examples from the recorded literature, of how the blues scale (and all the other scales) is used, please see the aforementioned *The Jazz Theory Book*.

There are other scales that are occasionally played by jazz musicians, most notably the harmonic minor and harmonic major scales, and various scales from Asian cultures. The scales shown in this book, however, make up the vast majority of the melodic source material in jazz.

Practice your scales!

Piano Voicings by Mark Levine

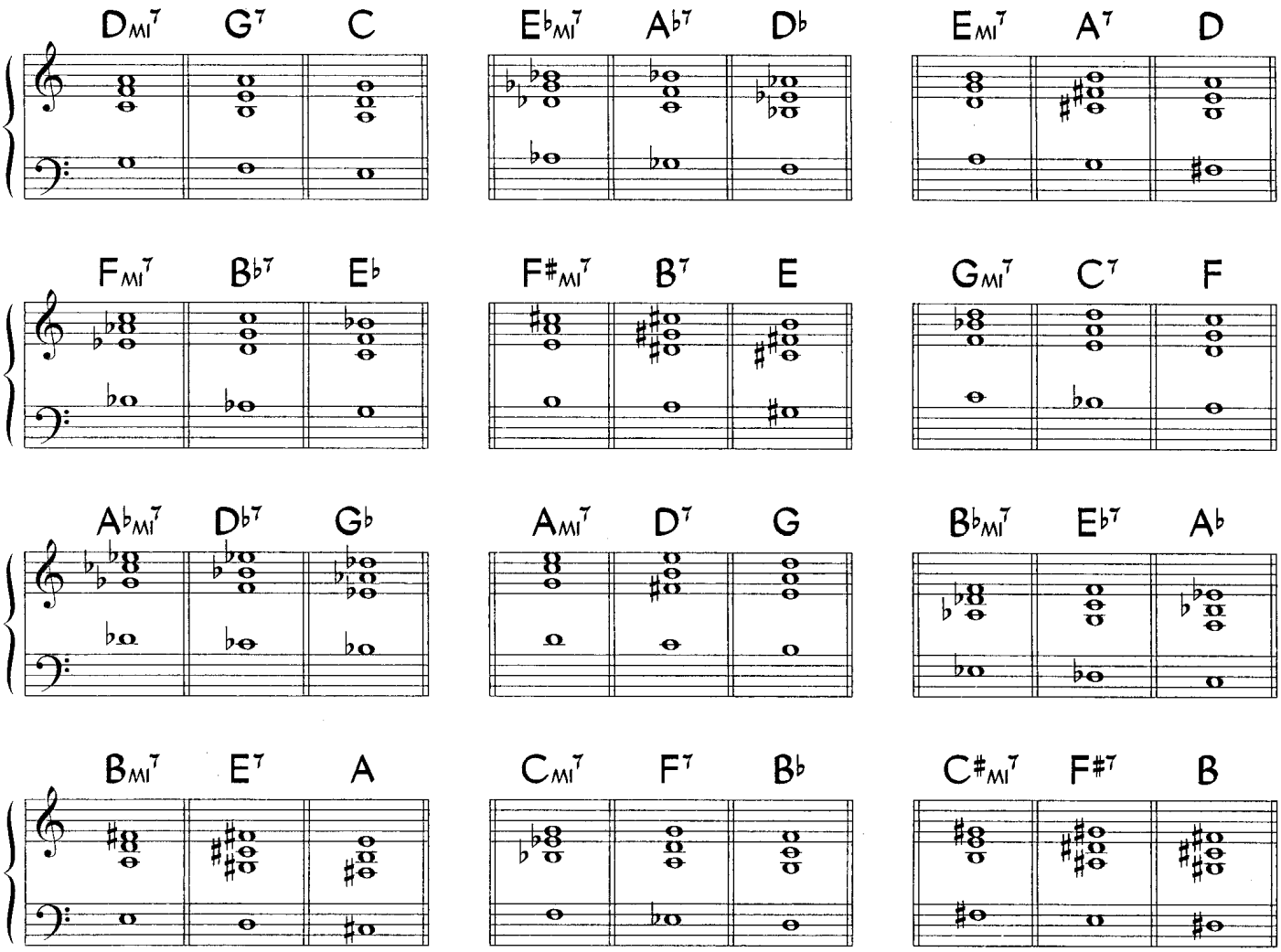
Many of the piano voicings shown on page 2 of each tune are rootless, meaning the root of each chord is omitted. Should the question arise, "What if you're playing (or not playing) with a bass player?", fear not—it makes no difference. Jazz pianists play rootless voicings while playing with a bass player, or playing without a bass player.

The voicings shown represent only a tiny fraction of the ways notes can be combined to form chords, but they are commonly played voicings by everyone from Bill Evans to Mulgrew Miller. The ones shown on page 2 of each tune are for chords that have at least one alteration, be it a b5, #11, b9, #5, etc. Unaltered voicings for minor 7th, dominant 7th and major chords are shown in Ex. 1 below, arranged in the usual II-V-I progression that forms the basis of basic jazz harmony. Note that they are all rootless voicings. The voicing for Dmi7, the very first chord shown, has G (the 4th of the chord) as its bottom note, to give the chord a more contemporary sound.

Notice that many voicings on page 2 of each tune work for several different chords—the same voicing will sound good on Fmi(ma7), Bb7(#11), Dmi7(b5), E7(alt), etc. The reason for this is that the four chords mentioned are all from the same scale—F melodic minor. For a complete explanation of how this works, read the chapters on scale theory in *The Jazz Piano Book* or *The Jazz Theory Book*, published by Sher Music Co.

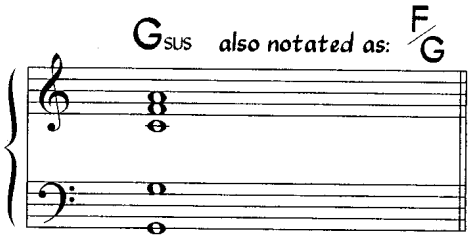
Ex. 1

Unaltered II-V-I Voicings



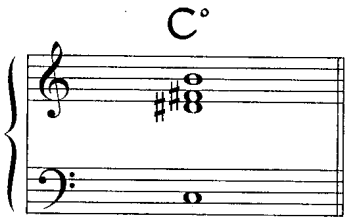
Shown below is the basic voicing for sus chords. For a Gsus chord, this means playing an F major triad (sounds best in second inversion), played over the root (G) in the left hand (sounds even better with the root doubled.) In other words, F/G.

The basic sus chord voicing



Diminished chords played unaltered sound very dated, so most jazz pianists raise one note of the basic diminished chord a whole-step, as shown in the following example. The note "A" would normally be in a C diminished chord, but has been raised a whole-step to "B", giving the chord a more modern sound.

Diminished chord voicing



Your goal is to internalize all the voicings so you don't have to think about them when you play. Practice each chord voicing around the cycle of fifths until you have them completely memorized.

Appendix IV - Discography

Afro Blue - John Coltrane's "Live At Birdland"
Alice In Wonderland - Bill Evans' "Sunday At The Village Vanguard", Tom Lellis' "Taken To Heart"
Are You Real? - Art Blakey's "Moanin' "; Art Farmer & Benny Golson's "The Jazztet: Real Time"
Azure-Té (Paris Blues) - Kenny Burrell's "Stormy Monday Blues"; Nat King Cole's "One & Only"; Frank Sinatra's "Hello Young Lovers"
Barbara - Horace Silver's "Retrospective"
Black Orchid - Cal Tjader & Eddie Palmieri's "El Sonido Nuevo"; Cal Tjader's "Several Shades Of Jade"
Blues March - Art Blakey's "Moanin' "
Byrd Like - Freddie Hubbard's "Keystone Bop: Sunday Night", VSOP's "The Quintet"
Cedar's Blues - Cedar Walton's "Cedar"; Jamey Aebersold's "Volume 35 - Cedar Walton"
A Child Is Born - Thad Jones' "Mean What You Say"; Tommy Flanagan's "Let's", Bill Evans' "Quintessence"
Chitlins Con Carne - Kenny Burrell's "Midnight Blue"
Come On Home - Horace Silver's "Finger Poppin' "; Lambert, Hendricks & Ross' "The Hottest New Group In Jazz"
Confirmation - "Bird: The Complete Charlie Parker On Verve", "Bird At St. Nick's", Tommy Flanagan's "Eclypso"; Stan Getz & Albert Daily's "Poetry"
Cousin Mary - John Coltrane's "Giant Steps"
Cutie - Sonny Rollins' "The Sound Of Sonny"
Dat Dere - Cannonball Adderley's "Them Dirty Blues"; "The Bobby Timmons Trio In Person"
Day By Day - Frank Sinatra's "Come Swing With Me"; "The Complete Sarah Vaughan On Mercury - Vol.3"
Dear Old Stockholm - Miles Davis' "Round Midnight", "Stan Getz 1951", John Coltrane's "Dear Old Stockholm"
Diane - Miles Davis' "Steamin' "
Do You Know What It Means To Miss New Orleans? - "Louis Armstrong Super Hits"; "The Essence Of Louis Armstrong"; "Oscar Peterson In Russia"; Stephane Grappelli's "Timeless"
Doin' My Thing - Jimmy McGriff's "Straight Up"
Don't Ask - Sonny Rollins' "Don't Ask"
Don't Get Scared - King Pleasure's "Golden Days"; Kurt Elling's "Live In Chicago", "Stan Getz 1951"
Don't Shoot The Messenger - John Scofield's "Hand Jive"
Early Autumn - "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame"
Enchantment - Horace Silver's "Six Pieces Of Silver"
Europa - Carlos Santana's "Between Good And Evil"; Tuck & Patti's "Love Warriors", Peter Welker's "Para Peachy"
A Face Like Yours - "Ed Bickert/Don Thompson"; Bruce Dunlap's "The Rhythm Of Wings", Jackie & Roy's "Concerts By The Sea"
Fantasy In D - Cedar Walton's "Eastern Rebellion II"; Art Blakey's "Ugetsu"
Feeling Good - Nina Simone's "Compact Jazz"; Shirley Scott's "Talkin' Verve"; Stanley Turrentine's "Rough And Tumble"; Carmen McRae's "Alive!"; Lou Rawls' "Live At The Century Plaza"
Feels So Good - "Chuck Mangione's Finest Hour"
Four - Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers"
Four On Six - Wes Montgomery & Wynton Kelly's "Smokin' At The Half Note"
Full House - Wes Montgomery's "Full House"
Fuscia Swing Song - Sam Rivers' "Fuscia Swing Song"
Gee Baby Ain't I Good To You? - Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams"
Getting Some Fun Out Of Life - Billie Holiday's "The Great Lady Day"; Joe Williams/Dave Pell's "Prez & Joe"
Ginza Samba - "Stan Getz With Cal Tjader"
Gnid - John Coltrane & Tadd Dameron's "Mating Call"; Warren Rand's "Dameron II-V"
Groovin' High - "Dizzy Gillespie: Ken Burns' Jazz"; Charlie Parker's "Bird Of Paradise", "Groovin' High"
Hi Fly - "The Cannonball Adderley Quintet In San Francisco"
I Should Care - Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; Hank Mobley's "Another Workout"
Icarus - Oregon's "Oregon In Moscow", Paul Winter Consort's "Icarus"
Jeannine - Cannonball Adderley's "Them Dirty Blues"
Jubilation - Cannonball Adderley's "Cannonball's Sharpshooters"; Junior Mance's "Jubilation"
Leyte - Cal Tjader's "Descarga"; Pete Escovedo's "Flying South"
Look To The Sky - Antonio Carlos Jobim's "Wave"
Lyresto - John Coltrane's "The Prestige Recordings"; "Kenny Burrell And The Jazz Giants"
Mating Call - John Coltrane & Tadd Dameron's "Mating Call"; The Chartbusters' "Mating Call"
Mimosa - George Benson & Earl Klugh's "Collaboration"; Jimmy Smith's "Off The Top"

Moonlight In Vermont - Ella Fitzgerald's "Lady Be Good - '57"; Stan Getz' "Reflections"
Moose The Mooche - Charlie Parker's "Bird Of Paradise", "The Legendary Dial Masters"; "Charlie Parker And Miles Davis"; Art Farmer's "Artistry"; Buster Wiliams' "Joined At The Hip"
Mr. Day (aka One And Four) - John Coltrane's "Coltrane Plays The Blues", "Exotica"
No Me Esqueca - "The Best Of Joe Henderson", "In Pursuit Of Blackness"
No Moe - Sonny Rollins' "Jazz Showcase"
On A Misty Night - John Coltrane & Tadd Dameron's "Mating Call"
On The Marc - David Hazeltine's "Manhattan Autumn"
Once I Loved - Antonio Carlos Jobim's "The Composer Of Desafinado Plays", Joe Henderson's "Double Rainbow"
O.P. - Sam Jones' "Down Home"; "The Cannonball Adderley Quintet Plus"
Orange Colored Sky - Nat Cole's "The Greatest Hits"; Oscar Peterson's "With Respect To Nat", Doris Day's "It's Magic"
Ornithology - Charlie Parker's "The Legendary Dial Masters", "Groovin' High", "Bird Of Paradise", "Bird At St. Nick's" "The Legendary Rockland Palace Concert 1952: Vol. 1", Milt Jackson's "Bebop"
Passion Dance - McCoy Tyner's "The Real McCoy"
Paul's Pal - Sonny Rollins' "Tenor Madness"
Peace - Horace Silver's "Horace Silver"
Primal Urge - Charles McPherson's "Manhattan Nocturne"
Rakin' And Scrapin' - Lee Morgan's "Live At The Lighthouse '70"; Harold Mabern & Geoff Keezer's "For Phineas"
Room 608 - "Horace Silver And The Jazz Messengers"
Sack Of Woe - Cannonball Adderley's "Live At The Lighthouse"
Saucer Eyes - Kenny Dorham's "Blues In Bebop"; Randy Weston's "Saga"
Sco's Bossa - Duduka Da Fonseca's "Samba Jazz Fantasia"
Scotch And Water - "Cannonball Adderley Sextet Live In New York"
Scrapple From The Apple - Charlie Parker's "Bird Of Paradise", "Bird: The Legendary Dial Masters", "Bird At St. Nick's"; "Jim Hall Live"
Shiny Stockings - Dexter Gordon's "Gettin' Around"; Count Basie's "April In Paris", Ella Fitzgerald's "Compact Jazz"
Silver's Serenade - Horace Silver's "Silver Serenade"
Sky Dive - Freddie Hubbard's "Sky Dive", "Keystone Bop: Sunday Night"
The Snapper - Clark Terry's "Having Fun"
Solar - Miles Davis' "Walkin' "; Bill Evans' "Sunday At The Village Vanguard"; Vincent Herring's "Secret Love"; Steve Kuhn's "Live At Maybeck Recital Hall-Vol. 13", Eddie Gomez' "Live In Moscow"; Ron McClure's "McJolt"
Some Other Blues - John Coltrane's "Coltrane Time"
Split Kick - Art Blakey's "A Night At Birdland - Vol.1"
S'posin' - Miles Davis' "Miles"; Sonny Still & Paul Gonsalves' "Salt And Pepper"
Starrburst - Houston Person's "Blue Oddysey"
Stuff You Gotta Watch - Stanley Turrentine's "Do You Have Any Sugar?"
Sugar - Stanley Turrentine's "Sugar"
Super Jet - John Coltrane & Tadd Dameron's "Mating Call"; The Essence All-Stars' "Bongo Bop"
Sweet Pumpkin - Blue Mitchell's "Blue's Moods"; Bill Henderson's "His Complete Vee Jay Recordings - Vol.1"
Swinging At The Haven - Branford Marsalis' "Royal Garden Blues"; Ellis Marsalis' "Heart Of Gold"
Tee Pee Time - Clark Terry's "Having Fun"
Trane Connections - Jimmy Heath's "Peer Pleasure"
Triste - Antonio Carlos Jobim's "Wave"; Joe Henderson's "Double Rainbow"; Cedar Walton's "VIP Trio - Standard Album"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"
Tune Up - Miles Davis' "Blue Haze"; "Sonny Rollins"
Two Bass Hit -Miles Davis' "Round Midnight", "Milestones"; "Dizzy Gillespie's Greatest Hits"
Unit 7 - "Nancy Wilson And Cannonball Adderley"
Uptown After Dark - David Hazeltine's "Manhattan Autumn"
Walk Between Raindrops - Donald Fagen's "The Nightfly"
Walkin' - "Miles Davis All-Stars", Miles Davis' "The Collection: A Retrospective"
Walkin' Shoes - Gerry Mulligan's "Legacy", "Dream A Little Dream"; "The Best Of The Gerry Mulligan Quartet with Chet Baker"; Art Pepper + Eleven's "Modern Jazz Classics"
Wave - Antonio Carlos Jobim's "Wave"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"
Wendy - "The Paul Desmond Quartet Live"
West Coast Blues - Wes Montgomery's "Movin' Wes"; Blue Mitchell's "A Sure Thing"
What Might Have Been - Mike Stern's "Voices"
Whisper Not - Art Farmer/Benny Golson's Jazztet's "The Jazztet: Real Time"; Ella Fitzgerald's "Whisper Not"

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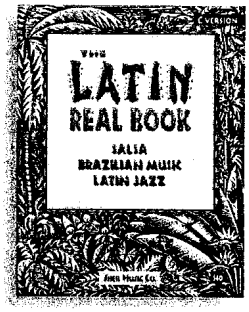

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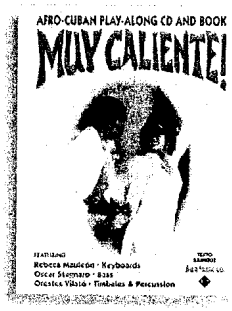

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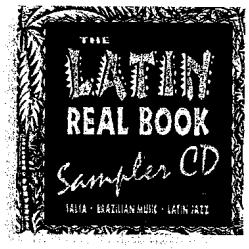

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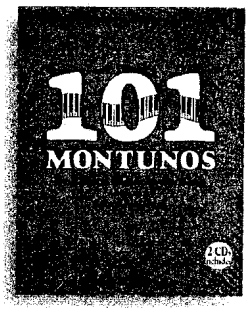

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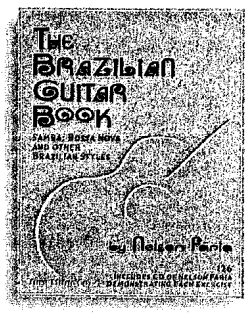

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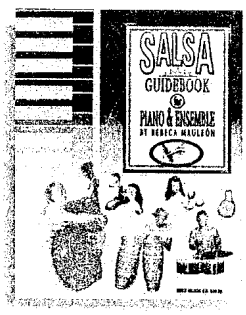

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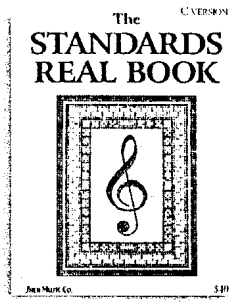

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I Can't Get Started
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I Love You
I Loves You Porgy
I Only Have Eyes For You
I Wish I Knew
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Indian Summer
It Ain't Necessarily So
It Never Entered My Mind
It's You Or No One
Just One Of Those Things
Love For Sale
Love Walked In
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
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
Then I'll Be Tired Of You
There's No You
A Time For Love
Time On My Hands
'Tis Autumn
Where Or When
Who Cares?
With A Song In My Heart
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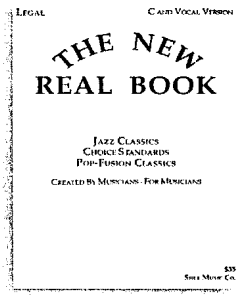

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Blue Bossa
Blue Daniel
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Darn That Dream
Desafinado
Early Autumn
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E.S.P.
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Fall
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Footprints
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I Thought About You
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Imagination
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Joshua
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Like Someone In Love
Line For Lyons
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Lush Life
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The Midnight Sun
Monk's Mood
Moonlight In Vermont
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Nature Boy
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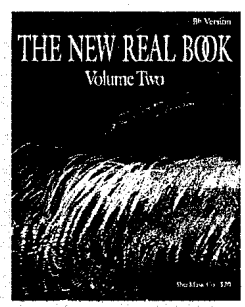
Nothing Personal
Oleo
Once I Loved
Out Of This World
Pent Up House
Polkadots And Moonbeams
Portrait Of Tracy
Put It Where You Want It
Robbin's Nest
Ruby, My Dear
Satin Doll
Search For Peace
Shaker Song
Skylark
A Sleepin' Bee
Solar
Speak No Evil
St. Thomas
Street Life
Tenderly
These Foolish Things
This Masquerade
Three Views Of A Secret
Waltz For Debby
Willow Weep For Me
And Many More!



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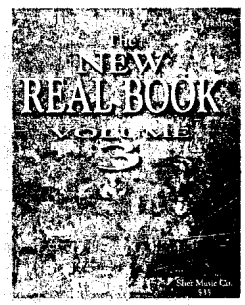
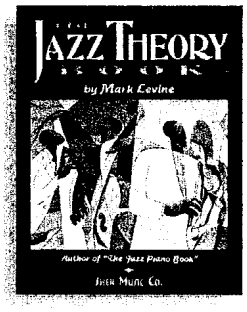
After You've Gone
Along Came Betty
Bessie's Blues
Black Coffee
Blues For Alice
Body And Soul
Bolivia
The Boy Next Door
Bye Bye Blackbird
Cherokee
A Child Is Born
Cold Duck Time
Day By Day
Django
Equinox
Exactly Like You
Falling Grace
Five Hundred Miles High
Freedom Jazz Dance
Giant Steps
Got A Match?
Harlem Nocturne
Hi-Fly
Honeysuckle Rose
I Hadn't Anyone 'Til You
I'll Be Around
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 Carneval
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
Senor Blues
September Song
Seven Steps To Heaven
Silver's Serenade
So Many Stars
Some Other Blues
Song For My Father
Sophisticated Lady
Spain
Stablemates
Stardust
Sweet And Lovely
That's All
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 Peculair
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
Litha
Lonely Woman
Maiden Voyage
Moon And Sand
Moonglow
My Girl
On Green Dolphin Street
Over The Rainbow
Prelude To A Kiss
Respect
Ruby
The Second Time Around
Serenata
The Shadow Of Your Smile
So Near, So Far
Solitude
Speak Like A Child
Spring Is Here
Stairway To The Stars
Star Eyes
Stars Fell On Alabama
Stompin' At The Savoy
Sugar
Sweet Lorraine
Taking A Chance On Love
This Is New
Too High
(Used To Be A) Cha Cha
When Lights Are Low
You Must Believe In Spring
And Many More!

Other Jazz Publications



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By Mark Levine, the most comprehensive Jazz Theory book ever published! $38 list price.

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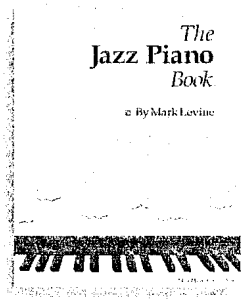
- Mark Levine has worked with Bobby Hutcherson, Cal Tjader, Joe Henderson, Woody Shaw, and many other jazz greats.



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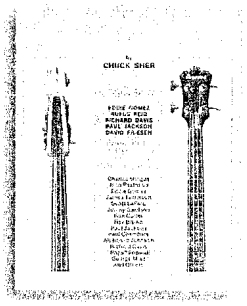
Jamey Aebersold – "This is an invaluable resource for any pianist."
James Williams – "One of the most complete anthologies on jazz piano."
Now available in Spanish too! ¡El Libro del Jazz Piano!



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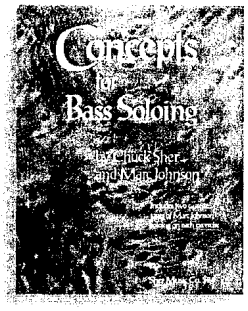

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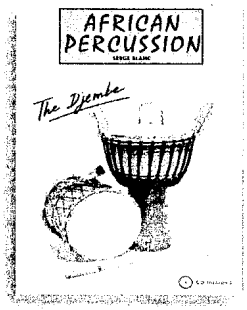

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World-Class Rhythm Sections, featuring Mark Levine, Larry Dunlap, Sky Evergreen, Bob Magnusson, Keith Jones, Vince Lateano & Tom Hayashi

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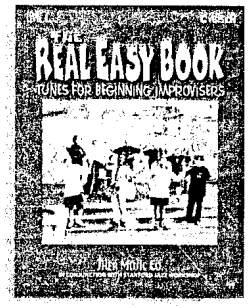

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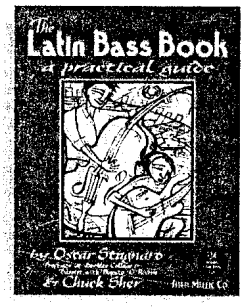

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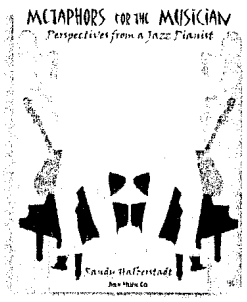

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