

The Jamming Book

compiled by
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**A book with parts for Bb, Eb, C
and Bass all in One!**

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C JAM BLUES

Bb

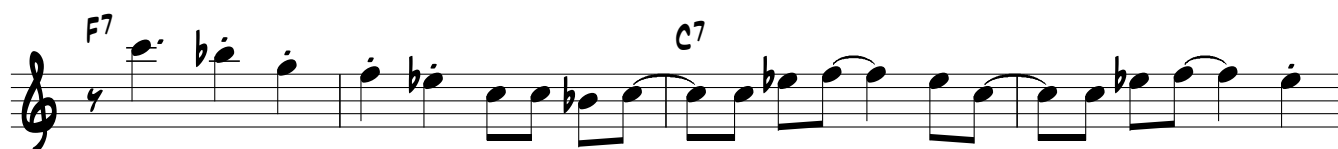
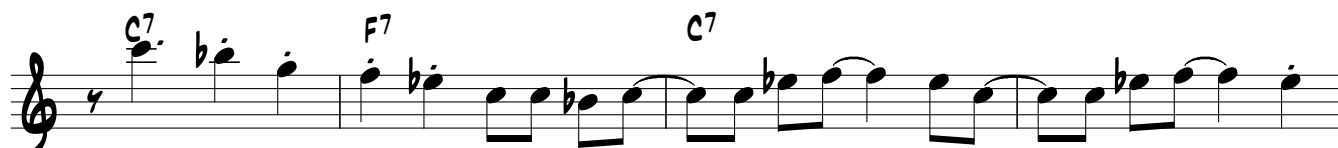
swing

♩ = 120



SONNYMOON FOR TWO

SONNY ROLLINS



Eb

C JAM BLUES

swing

♩ = 120

**SONNYMOON FOR TWO**

SONNY ROLLINS



C part

C JAM BLUES

swing

♩ = 120

Musical notation for the C part of C Jam Blues, featuring a 4/4 time signature and a swing feel. The notation is written on a single staff with a treble clef. The key signature is one flat (Bb). The tempo is marked as 120 beats per minute (♩ = 120). The piece is in 4/4 time. The notation includes a series of eighth and quarter notes, with rests, and is divided into three measures. The first measure is marked with a C7 chord, the second with an F7 chord, and the third with a C7 chord. The notation is written on a single staff with a treble clef. The key signature is one flat (Bb). The tempo is marked as 120 beats per minute (♩ = 120). The piece is in 4/4 time. The notation includes a series of eighth and quarter notes, with rests, and is divided into three measures. The first measure is marked with a C7 chord, the second with an F7 chord, and the third with a C7 chord.

SONNYMOON FOR TWO

SONNY ROLLINS

Musical notation for Sonny Moon for Two, featuring a 4/4 time signature and a swing feel. The notation is written on a single staff with a treble clef. The key signature is one flat (Bb). The tempo is marked as 120 beats per minute (♩ = 120). The piece is in 4/4 time. The notation includes a series of eighth and quarter notes, with rests, and is divided into three measures. The first measure is marked with a Bb7 chord, the second with an Eb7 chord, and the third with a Bb7 chord. The notation is written on a single staff with a treble clef. The key signature is one flat (Bb). The tempo is marked as 120 beats per minute (♩ = 120). The piece is in 4/4 time. The notation includes a series of eighth and quarter notes, with rests, and is divided into three measures. The first measure is marked with a Bb7 chord, the second with an Eb7 chord, and the third with a Bb7 chord.

Bass

C JAM BLUES

swing

♩ = 120



SONNYMOON FOR TWO

SONNY ROLLINS



Bb

BILLIES BOUNCE

C.PARKER

Sheet music for Billies Bounce, featuring G7, C7, G7, C7, G7, Bm7, E7(b9), Am7, D7, and G7 chords, and a G blues scale.



BAG'S GROOVE

MILT JACKSON

Sheet music for Bag's Groove, featuring A7, D7, A7, E7, D7, and A7 chords, and an A blues scale.



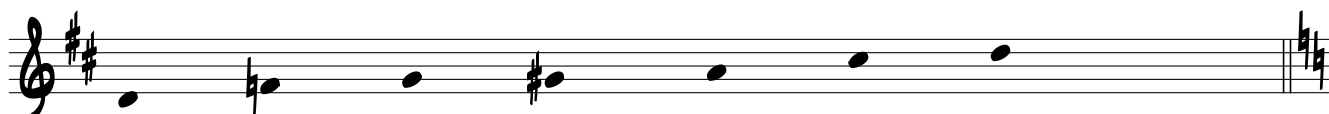
BILLIES BOUNCE

C. PARKER



Billies Bounce musical notation in treble clef, key of D major (two sharps). The piece is in 4/4 time. The first staff contains a whole note D4, followed by a repeat sign, then a series of eighth and quarter notes. Chords D7, G7, and D7 are indicated above the first three measures. A triplet of eighth notes is marked with a '3' and a bracket. The second staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. Chords G7, D7, F#M7, and B7b9 are indicated above the measures. The third staff concludes the piece with eighth and quarter notes. Chords Em7, A7, and D7 are indicated above the measures. The piece ends with a double bar line.

D blues scale



D blues scale musical notation in treble clef, key of D major. The scale is written as a single line of music with a double bar line at the end. The notes are D, E, F, G, A, B, and C#.

BAG'S GROOVE

MILT JACKSON



Bag's Groove musical notation in treble clef, key of E major (three sharps). The piece is in 4/4 time. The first staff contains a whole note E4, followed by a repeat sign, then a series of eighth and quarter notes. Chord E7 is indicated above the first measure. The second staff continues the melody with eighth and quarter notes. Chords A7 and E7 are indicated above the measures. The third staff concludes the piece with eighth and quarter notes. Chords B7, A7, and E7 are indicated above the measures. The piece ends with a double bar line.

E blues scale



E blues scale musical notation in treble clef, key of E major. The scale is written as a single line of music with a double bar line at the end. The notes are E, F, G, A, B, C#, and D#.

C part

BILLIES BOUNCE

C. PARKER

BAG'S GROOVE

MILT JACKSON

Bass clef

BILLIES BOUNCE

C. PARKER

Musical notation for "Billies Bounce" in bass clef. The key signature has one flat (B-flat). The notation includes the following chords and features:

- First line: F^7 , B^b7 , F^7 , and a triplet of eighth notes.
- Second line: B^b7 , F^7 , A^m7 , and $D^7(b9)$.
- Third line: G^m7 , C^7 , and F^7 .

F blues scale

Musical notation for the F blues scale in bass clef. The scale is: F, B-flat, C, D, E-flat, F.

BAG'S GROOVE

MILT JACKSON

Musical notation for "Bag's Groove" in bass clef. The key signature has one flat (B-flat). The notation includes the following chords:

- First line: G^7 .
- Second line: C^7 and G^7 .
- Third line: D^7 , C^7 , and G^7 .

G blues scale

Musical notation for the G blues scale in bass clef. The scale is: G, B-flat, A, C, D, E, G.

Bb

Fly Me to the Moon is made up from the primary triads of Bb major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.

FLY ME TO THE MOON

The musical score for "Fly Me to the Moon" is written in Bb major (two flats) and 4/4 time. It consists of 32 measures, divided into eight systems of four measures each. The melody is primarily composed of eighth and quarter notes, with some triplet markings. The chord progression follows a cycle of 5ths, alternating between major and minor II-V-I progressions.

Chord progression (measures 1-32):

- Measures 1-4: G^M7, C^M7, F⁷, B^bM^A7, B^b7
- Measures 5-8: E^bM^A7^b, A^M7^b5, D⁷b9, G^M7, G⁷
- Measures 9-12: C^M7, F⁷, B^bM^A7, G^M7
- Measures 13-16: C^M7, F⁷, B^bM^A7, A^M7^b5, D⁷b9
- Measures 17-20: G^M7, C^M7, F⁷, B^bM^A7, B^b7
- Measures 21-24: E^bM^A7^b, A^M7^b5, D⁷b9, G^M7, G⁷
- Measures 25-28: C^M7, F⁷, D^M7^b5, G⁷b9
- Measures 29-32: C^M7, F⁷, B^bM^A7, A^M7^b5, D⁷b9

Eb

Fly Me to the Moon is made up from the primary triads of Ab major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.

FLY ME TO THE MOON

5

9

13

17

21

25

29

Chords: Dm7, Gm7, C7, Fmaj7, F7, Bbmaj7b, Em7b5, A7b9, Dm7, D7, Gm7, C7, Fmaj7, Dm7, Gm7, C7, Fmaj7, Em7b5, A7b9, Dm7, D7, Gm7, C7, Fmaj7, Em7b5, A7b9, Dm7, D7, Gm7, C7, Fmaj7, Em7b5, A7b9.

Piano

Fly Me to the Moon is made up from the primary triads of Ab major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.

FLY ME TO THE MOON

The musical score for 'Fly Me to the Moon' is written in treble clef with a key signature of three flats (Ab major). The piece consists of 32 measures, organized into eight systems of four measures each. The chord progression follows a cycle of 5ths, alternating between major and minor triads and dyads. The notes are primarily eighth and quarter notes, with some triplet markings.

Chord progression (measures 1-32):

- Measures 1-4: F_M⁷, B^b_M⁷, E^b⁷, A^b_{MAT}⁷ A^b⁷
- Measures 5-8: D^b_{MAT}^{7b}, G_M^{7b5}, C^{7b9}, F_M⁷ F⁷
- Measures 9-12: B^b_M⁷, E^b⁷, A^b_{MAT}⁷, F_M⁷
- Measures 13-16: B^b_M⁷, E^b⁷, A^b_{MAT}⁷, G_M^{7b5} C^{7b9}
- Measures 17-20: F_M⁷, B^b_M⁷, E^b⁷, A^b_{MAT}⁷ A^b⁷
- Measures 21-24: D^b_{MAT}^{7b}, G_M^{7b5}, C^{7b9}, F_M⁷ F⁷
- Measures 25-28: B^b_M⁷, E^b⁷, C_M^{7b5}, F^{7b9}
- Measures 29-32: B^b_M⁷, E^b⁷, A^b_{MAT}⁷, G_M^{7b5} C^{7b9}

Bass

Fly Me to the Moon is made up from the primary triads of Ab major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.

FLY ME TO THE MOON

The bass line for "Fly Me to the Moon" is written in Ab major (three flats) and follows a cycle of 5ths progression. The notes are: F, Bb, Eb, Ab, Db, Gb, Cb, F. The progression is as follows:

- Measures 1-4: F^{M7} (F), Bb (quarter), Eb (quarter), Ab (quarter), Bb (quarter), Eb (quarter), Ab (quarter), F (half).
- Measures 5-8: Db^{MAT7b} (Db), Bb (quarter), Eb (quarter), Ab (quarter), Bb (quarter), Eb (quarter), Ab (quarter), F (half).
- Measures 9-12: Bb^{M7} (Bb), Ab (quarter), Eb (quarter), F (quarter), Ab (quarter), Bb (quarter), Eb (quarter), F (half).
- Measures 13-16: Bb^{M7} (Bb), Ab (quarter), Eb (quarter), F (quarter), Ab (quarter), Bb (quarter), Eb (quarter), F (half).
- Measures 17-20: F^{M7} (F), Bb (quarter), Eb (quarter), Ab (quarter), Bb (quarter), Eb (quarter), Ab (quarter), F (half).
- Measures 21-24: Db^{MAT7b} (Db), Bb (quarter), Eb (quarter), Ab (quarter), Bb (quarter), Eb (quarter), Ab (quarter), F (half).
- Measures 25-28: Bb^{M7} (Bb), Ab (quarter), Eb (quarter), F (quarter), Ab (quarter), Bb (quarter), Eb (quarter), F (half).
- Measures 29-32: Bb^{M7} (Bb), Ab (quarter), Eb (quarter), F (quarter), Ab (quarter), Bb (quarter), Eb (quarter), F (half).

Bb part

Honeysuckle Rose is in the key of G major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of G.

HONEYSUCKLE ROSE

FATS WALLER

Am7 D7 Am7 D7 Am7 D7 Am7 D7

5 GMAJ7 EM7 Am7 D7 GMAJ7 E7

9 Am7 D7 Am7 D7 Am7 D7 Am7 D7

13 GMAJ7 EM7 Am7 D7 GMAJ7

17 G7 (F#dim/G) (G°) G7 C7

21 A7 (G#dim/A) (A°) A7 D7

25 Am7 D7 Am7 D7 Am7 D7 Am7 D7

29 GMAJ7 EM7 Am7 D7 GMAJ7

Honeysuckle Rose is in the key of D major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of D.

HONEYSUCKLE ROSE

5

9

13

17

21

25

29

C PART

Honeysuckle Rose is in the key of F major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of F.

HONEYSUCKLE ROSE

FATS WALLER

Sheet music for the C Part of Honeysuckle Rose, showing measures 1 through 32. The key signature is one flat (Bb).

Measures 1-4: G^{M7} C⁷ G^{M7} C⁷ G^{M7} C⁷ G^{M7} C⁷

Measures 5-8: F^{MAJ7} D^{M7} G^{M7} C⁷ F^{MAJ7} D⁷

Measures 9-12: G^{M7} C⁷ G^{M7} C⁷ G^{M7} C⁷ G^{M7} C⁷

Measures 13-16: F^{MAJ7} D^{M7} G^{M7} C⁷ F^{MAJ7}

Measures 17-20: F⁷ (E^{dim}/F) (F^o) F⁷ B^{b7}

Measures 21-24: G⁷ (F^{#dim}/G) (G^o) G⁷ C⁷

Measures 25-28: G^{M7} C⁷ G^{M7} C⁷ G^{M7} C⁷ G^{M7} C⁷

Measures 29-32: F^{MAJ7} D^{M7} G^{M7} C⁷ F^{MAJ7}

Honeysuckle Rose is in the key of F major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of F.

HONEYSUCKLE ROSE

FATS WALLER

The musical score for Honeysuckle Rose in bass clef is as follows:

- Measures 1-4:** G_M⁷ C⁷ G_M⁷ C⁷ G_M⁷ C⁷ G_M⁷ C⁷
- Measures 5-8:** F_{MAJ}⁷ D_M⁷ G_M⁷ C⁷ F_{MAJ}⁷ D⁷
- Measures 9-12:** G_M⁷ C⁷ G_M⁷ C⁷ G_M⁷ C⁷ G_M⁷ C⁷
- Measures 13-16:** F_{MAJ}⁷ D_M⁷ G_M⁷ C⁷ F_{MAJ}⁷
- Measures 17-20:** F⁷ (E_{DIM}/F) (F^o) F⁷ B^{b7}
- Measures 21-24:** G⁷ (F[#]_{DIM}/G) (G^o) G⁷ C⁷
- Measures 25-28:** G_M⁷ C⁷ G_M⁷ C⁷ G_M⁷ C⁷ G_M⁷ C⁷
- Measures 29-32:** F_{MAJ}⁷ D_M⁷ G_M⁷ C⁷ F_{MAJ}⁷

Bb part

Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop-quite complex, ornate and chromatic.

SCRAPPLE FROM THE APPLE

CHARLIE PARKER

Am7 D7 Am7 D7b9

5 GMAJ7 Am7 D7 GMAJ7 Am7 Bm7 E7

9 Am7 D7 Am7 D7b9

13 GMAJ7 Am7 D7 GMAJ7 Am7 G

17 B7 E7

21 A7 D7

25 Am7 D7 Am7 D7b9

29 GMAJ7 Am7 D7 GMAJ7 Am7 G

Eb part

Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop-quite complex, ornate and chromatic.

SCRAPPLE FROM THE APPLE

CHARLIE PARKER

5 **Em7** **A7** **Em7** **A7b9**

9 **Em7** **A7** **Em7** **A7b9**

13 **Dmaj7** **Em7** **A7** **Dmaj7** **Em7** **D**

17 **F#7** **B7**

21 **E7** **A7**

25 **Em7** **A7** **Em7** **A7b9**

29 **Dmaj7** **Em7** **A7** **Dmaj7** **Em7** **D**

C part

Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop-quite complex, ornate and chromatic.

SCRAPPLE FROM THE APPLE

CHARLIE PARKER

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Chords: Gm7, C7, Gm7, C7b9, Fmaj7, Gm7, C7, Fmaj7, Gm7, Am7, D7, Gm7, C7, Gm7, C7b9, Fmaj7, Gm7, F, A7, D7, G7, C7, Gm7, C7, Gm7, C7b9, Fmaj7, Gm7, C7, F

Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop-quite complex, ornate and chromatic.

SCRAPPLE FROM THE APPLE

CHARLIE PARKER

1 *G_M7* *C7* *G_M7* *C7^{b9}*

5 *F_{MAJ}7* *G_M7* *C7* *F_{MAJ}7* *G_M7* *A_M7* *D7*

9 *G_M7* *C7* *G_M7* *C7^{b9}*

13 *F_{MAJ}7* *G_M7* *C7* *F_{MAJ}7* *G_M7* *F*

17 *A7* *D7*

21 *G7* *C7*

25 *G_M7* *C7* *G_M7* *C7^{b9}*

29 *F_{MAJ}7* *G_M7* *C7* *F_{MAJ}7* *G_M7* *F*

Bb part

THIS CLASSIC TUNE IS MADE UP OF MAJOR AND MINOR II V I SEQUENCES IN THE HOME KEY AND IT'S RELATIVE MINOR..

AUTUMN LEAVES

(OR LES FEUILLES MORTS)

JOSEPH COSMA

Sheet music for the Bb part of "Autumn Leaves" (or Les Feuilles Mortes) by Joseph Kosma. The music is in 4/4 time and consists of 32 measures.

Chord progressions and measure numbers are indicated above the staff:

- Measures 1-4: **A** section. Chords: Dm7, G7, Cma7, Fma7.
- Measures 5-8: Chords: Bm7(b9), E7(b9), Am7, (A7).
- Measures 9-12: **A** section. Chords: Dm7, G7, Cma7, Fma7.
- Measures 13-16: Chords: Bm7(b9), E7(b9), Am7, Am7.
- Measures 17-20: **B** section. Chords: Bm7(b9), E7(b9), Am7, (A7).
- Measures 21-24: Chords: Dm7, G7, Cma7, Fma7.
- Measures 25-28: **C** section. Chords: Bm7(b9), E7(b9), (Am7), Abm7, Gm7, (F#7). (Am7, Am7, C7) are also indicated.
- Measures 29-32: Chords: F7, Bm7(b9), E7(b9), Am7, A7.

Eb part

THIS CLASSIC TUNE IS MADE UP OF MAJOR AND MINOR II V I SEQUENCES IN THE HOME KEY AND IT'S RELATIVE MINOR..

AUTUMN LEAVES

(OR LES FEUILLES MORTS)

JOSEPH COSMA

A

Am⁷ D⁷ GMA⁷ CMA⁷

6 F#M⁷(b5) B7(b9) EM⁷ (E⁷)

A

10 Am⁷ D⁷ GMA⁷ CMA⁷

14 F#M⁷(b5) B7(b9) EM⁷ EM⁷

B

18 F#M⁷(b5) B7(b9) EM⁷ (E⁷)

22 Am⁷ D⁷ GMA⁷ CMA⁷

C

26 F#M⁷(b5) B7(b9) (EM⁷ E^bM⁷ DM⁷ C#⁷) (EM⁷ EM⁷ (G⁷))

30 C⁷ F#M⁷(b5) B7(b9) EM⁷ E⁷

The musical score is written for the Eb part of 'Autumn Leaves' in 4/4 time. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into sections A, B, and C. Section A starts at measure 1 and ends at measure 13. Section B starts at measure 18 and ends at measure 25. Section C starts at measure 26 and ends at measure 34. The score includes various chords and melodic lines. The chords are: Am⁷, D⁷, GMA⁷, CMA⁷, F#M⁷(b5), B7(b9), EM⁷, (E⁷), (EM⁷ E^bM⁷ DM⁷ C#⁷), (EM⁷ EM⁷ (G⁷)), C⁷, and E⁷. The melodic lines are written in treble clef. The score includes repeat signs and first/second endings.

C part

THIS CLASSIC TUNE IS MADE UP OF MAJOR AND MINOR II V I SEQUENCES IN THE HOME KEY AND IT'S RELATIVE MINOR..

AUTUMN LEAVES

(OR LES FEUILLES MORTS)

JOSEPH COSMA

Sheet music for "Autumn Leaves" (or Les Feuilles Mortes) by Joseph Cosma, C part. The music is in 4/4 time and B-flat major (three flats). It consists of 32 measures, divided into four systems of eight measures each. The key signature is B-flat major (three flats). The music is written in treble clef. The notation includes various chords and melodic lines. The first system (measures 1-8) is marked with a box 'A' and includes chords C^M7, F⁷, B^bM^A7, and E^bM^A7. The second system (measures 9-16) includes chords A^M7(b⁹), D⁷(b⁹), G^M7, and (G⁷). The third system (measures 17-24) includes chords C^M7, F⁷, B^bM^A7, and E^bM^A7. The fourth system (measures 25-32) includes chords A^M7(b⁹), D⁷(b⁹), G^M7, (G⁷), C^M7, F⁷, B^bM^A7, E^bM^A7, and a final system with chords A^M7(b⁹), D⁷(b⁹), G^M7, G⁷, and E^b7. The notation includes various chords and melodic lines.

THIS CLASSIC TUNE IS MADE UP OF MAJOR AND MINOR II V I SEQUENCES IN THE HOME KEY AND IT'S RELATIVE MINOR..

Bass clef part

AUTUMN LEAVES

(OR LES FEUILLES MORTS)

JOSEPH COSMA

[A]

6 $Am7(b5)$ $D7(b9)$ $Gm7$ $(G7)$

10 **[A]** $Am7(b5)$ $D7(b9)$ $Gm7$ $(G7)$

14 $Am7(b5)$ $D7(b9)$ $Gm7$ $Gm7$

18 **[B]** $Am7(b5)$ $D7(b9)$ $Gm7$ $(G7)$

22 $Am7(b5)$ $D7(b9)$ $Gm7$ $(G7)$

26 **[C]** $Am7(b5)$ $D7(b9)$ $Gm7$ $Gm7$ $Gm7$ $(G7)$ $Fm7$ $E7$ $(Bb7)$

30 $Eb7$ $Am7(b5)$ $D7(b9)$ $Gm7$ $G7$

This calypso piece moves quickly through the chords of D major, using the sequence of I, IV, III, VI, II, V, I. There are some dominant seventh chords introduced which makes the pull towards the chord II stronger. (see bars 2,6,9.) The ending uses the major III chord and a diminished seventh.

Bb part

ST THOMAS

SONNY ROLLINS

Musical notation for the Bb part of 'ST THOMAS' by Sonny Rollins. The notation is in treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff. Chords are indicated above the staff: D6, G, F#M7, B7, EM7, A7, D6. The piece ends with a double bar line.

7

Eb

ST THOMAS

SONNY ROLLINS

Musical notation for the Eb part of 'ST THOMAS' by Sonny Rollins. The notation is in treble clef with a key signature of three sharps (F#, C#, and G#). The melody is written on a single staff. Chords are indicated above the staff: A6, D, C#M7, F#7, Bm7, E7, A6. The piece ends with a double bar line.

This calypso piece moves quickly through the chords of C major, using the sequence of I, IV, III, VI, II, V, I. There are some dominant seventh chords introduced which makes the pull towards the chord II stronger. (see bars 2,6,9.) The ending uses the major III chord and a diminished seventh.

C part

ST THOMAS

SONNY ROLLINS

Chord progression for C part:

Chords: C⁶, F, E_M⁷, A⁷, D_M⁷, G⁷, C⁶

Chord progression for C part (continued):

Chords: C⁶, F, E_M⁷, A⁷, D_M⁷, G⁷, C⁶

Chord progression for C part (continued):

Chords: C⁷, B^{b7}, A⁷, D_M⁷, G⁷

Chord progression for C part (continued):

Chords: C⁶, E⁷, F, F^{#DIM}, C/G, G⁷, C⁶

Bass

ST THOMAS

SONNY ROLLINS

Chord progression for Bass:

Chords: C⁶, F, E_M⁷, A⁷, D_M⁷, G⁷, C⁶

Chord progression for Bass (continued):

Chords: C⁶, F, E_M⁷, A⁷, D_M⁷, G⁷, C⁶

Chord progression for Bass (continued):

Chords: C⁷, B^{b7}, A⁷, D_M⁷, G⁷

Chord progression for Bass (continued):

Chords: C⁶, E⁷, F, F^{#DIM}, C/G, G⁷, C⁶

THIS WELL KNOWN 3/4 TUNE CAN BE PLAYED AS A BALLAD OR A MEDIUM SWING. THE BASS CAN CREATE DIFFERENT RHYTHMIC GROOVES BY PLAYING , THEN  AND FINALLY  PER BAR. (SAVE LAST ONE FOR SOLOS)

Bb part

SOME DAY MY PRINCE WILL COME

3/4 SWING

CHURCHILL ARR. ANDREA VICARI

Chord progression for Bb part:

1 CMA7 E7 (F#7) FMA7 A7(b9)

5 DM7 A7(b9) D7 G7

9 EM7 D#DIM DM7 G7

13 EM7 D#DIM DM7 G7

17 CMA7 E7 (F#7) FMA7 A7(b9)

21 DM7 A7(b9) D7 G7

25 GM7 G7 FMA7 F#DIM

29 CMA7/G DM7/C G7 CMA7 (G7)



THIS WELL KNOWN 3/4 TUNE CAN BE PLAYED AS A BALLAD OR A MEDIUM SWING. THE BASS CAN CREATE DIFFERENT RHYTHMIC GROOVES BY PLAYING ♩ , THEN ♩ AND FINALLY ♩ PER BAR. (SAVE LAST ONE FOR SOLOS)

E♭ part

SOME DAY MY PRINCE WILL COME

3/4 SWING

CHURCHILL ARR. ANDREA VICARI

1 GMA^7 B^7 $(C\#^7)$ CMA^7 $E7(b9)$

5 Am^7 $E7(b9)$ A^7 D^7

9 Bm^7 $A\#DIM$ Am^7 D^7

13 Bm^7 $A\#DIM$ Am^7 D^7

17 GMA^7 B^7 $(C\#^7)$ CMA^7 $E7(b9)$

21 Am^7 $E7(b9)$ A^7 D^7

25 Dm^7 G^7 CMA^7 $C\#DIM$

29 GMA^7/D Am^7/G D^7 GMA^7 (D^7)

THIS WELL KNOWN 3/4 TUNE CAN BE PLAYED AS A BALLAD OR A MEDIUM SWING. THE BASS CAN CREATE DIFFERENT RHYTHMIC GROOVES BY PLAYING ♩ , THEN ♩.♩. AND FINALLY ♩♩♩ PER BAR. (SAVE LAST ONE FOR SOLOS)

C part

SOME DAY MY PRINCE WILL COME

3/4 SWING

CHURCHILL ARR. ANDREA VICARI

Musical score for the C part of "Some Day My Prince Will Come" in 3/4 Swing. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The melody consists of eighth and quarter notes, often beamed in pairs. Chord symbols are placed above the staff at the beginning of each measure.

Chord progression and measure numbers:

- Measures 1-4: $B^b_{MA}7$, $D7$, $(E7)$, $E^b_{MA}7$, $G7(b9)$
- Measures 5-8: C_{M7} , $G7(b9)$, $C7$, $F7$
- Measures 9-12: D_{M7} , $C^{\#}_{DIM}$, C_{M7} , $F7$
- Measures 13-16: D_{M7} , $C^{\#}_{DIM}$, C_{M7} , $F7$ (with a slur over measures 15 and 16)
- Measures 17-20: $B^b_{MA}7$, $D7$, $(E7)$, $E^b_{MA}7$, $G7(b9)$
- Measures 21-24: C_{M7} , $G7(b9)$, $C7$, $F7$
- Measures 25-28: F_{M7} , B^b7 , $E^b_{MA}7$, E_{DIM}
- Measures 29-32: $B^b_{MA}7/F$, C_{M7}/B^b , $F7$, $B^b_{MA}7$, $(F7)$ (with a slur over measures 31 and 32)

Bass

THIS WELL KNOWN 3/4 TUNE CAN BE PLAYED AS A BALLAD OR A MEDIUM SWING. THE BASS CAN CREATE DIFFERENT RHYTHMIC GROOVES BY PLAYING ♩ , THEN $\text{♩} \text{ ♩} \text{ ♩}$ AND FINALLY $\text{♩} \text{ ♩} \text{ ♩}$ PER BAR. (SAVE LAST ONE FOR SOLOS)

SOME DAY MY PRINCE WILL COME

3/4 SWING

(PLAY ♩ BASS NOTES AND THEN ♩ FOR SOLOS)

CHURCHILL ARR. ANDREA VICARI

MELODY FOR REFERENCE

8^bMA7 D7 (E7) E^bMA7 G7(♭9)

5 CM7 G7(♭9) C7 F7

9 DM7 C[#]DIM CM7 F7

13 DM7 C[#]DIM CM7 F7

17 8^bMA7 D7 (E7) E^bMA7 G7(♭9)

21 CM7 G7(♭9) C7 F7

25 FM7 8^b7 E^bMA7 EDIM

29 8^bMA7/F CM7/8^b F7 8^bMA7 (F7)

THIS FUN TUNE WAS MADE FAMOUS BY DUKE ELLINGTON AND ALSO CHRIS MCGREGOR AND THE BLUE NOTES. THE HARMONY IS MADE UP OF MAJOR AND MINOR II V IS AND MOVES AWAY FROM THE HOME KEY, ESPECIALLY IN THE MIDDLE SECTION.

Bb Tune

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON

5 9 13 17 21 25 29 33 36

F Δ G m 7 C7 F Δ G m 7 C7 F Δ A m 7(b9) D7(b9) G m 7 B b m7 E b 7 F Δ C7 F(7) GLISS B b m7 E b 7 F Δ B b m7 E b 7 G m 7 C7 F Δ G m 7 C7 F Δ A m 7(b9) D7(b9) G m 7 B b m7 E b 7 F Δ C7 F(7) GLISS

Bb part harmony

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR ANDREA VICARI

The musical score for the Bb part harmony of "Purple Gazelle" (or "Angelica") is written in Bb major, 4/4 time. The score consists of eight staves, each containing four measures. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes various chords and musical notations such as glissandos and slurs.

Chords and musical notations across the staves:

- Staff 1: Measures 1-4. Chords: FΔ, Gm7, C7.
- Staff 2: Measures 5-8. Chords: FΔ, Gm7, C7.
- Staff 3: Measures 9-12. Chords: FΔ, Am7(b5), D7(b9), Gm7, Bbm7, Eb7.
- Staff 4: Measures 13-16. Chords: FΔ, C7, F(7) GLISS.
- Staff 5: Measures 17-20. Chords: Bbm7, Eb7, FΔ. Includes slurs and a "5" marking.
- Staff 6: Measures 21-24. Chords: Bbm7, Eb7, Gm7, C7. Includes slurs and a "5" marking.
- Staff 7: Measures 25-28. Chords: FΔ, Gm7, C7.
- Staff 8: Measures 29-32. Chords: FΔ, Gm7, C7.
- Staff 9: Measures 33-36. Chords: FΔ, Am7(b5), D7(b9), Gm7.
- Staff 10: Measures 37-40. Chords: Bbm7, Eb7, FΔ, C7, F(7) GLISS.

THIS FUN TUNE WAS MADE FAMOUS BY DUKE ELLINGTON AND ALSO CHRIS MCGREGOR AND THE BLUE NOTES. THE HARMONY IS MADE UP OF MAJOR AND MINOR II V IS AND MOVES AWAY FROM THE HOME KEY, ESPECIALLY IN THE MIDDLE SECTION.

E♭ saxophone

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

5 C^{Δ} $Dm7$ $G7$

9 C^{Δ} $Em7(b5)$ $A7(b9)$ $Dm7$ $Fm7$ $Bb7$

13 C^{Δ} $G7$ $C(7)$ GLISS

17 $Fm7$ $Bb7$ C^{Δ}

21 $Fm7$ $Bb7$ $Dm7$ $G7$

25 C^{Δ} $Dm7$ $G7$

29 C^{Δ} $Dm7$ $G7$

33 C^{Δ} $Em7(b5)$ $A7(b9)$ $Dm7$

36 $Fm7$ $Bb7$ C^{Δ} $G7$ $C(7)$ GLISS

E♭ Saxophone harmony PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

The musical score is written for E♭ Saxophone in 4/4 time. It consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 marked at the beginning of their respective staves. The key signature has one flat (B♭).

Chord Progression:

- Measures 1-4: C^Δ, D_M7, G7
- Measures 5-8: C^Δ, D_M7, G7
- Measures 9-12: C^Δ, E_M7(b5), A7(b9), D_M7, F_M7, B^b7
- Measures 13-16: C^Δ, G7, C(7) GLISS
- Measures 17-20: F_M7, B^b7, C^Δ
- Measures 21-24: F_M7, B^b7, D_M7, G7
- Measures 25-28: C^Δ, D_M7, G7
- Measures 29-32: C^Δ, D_M7, G7
- Measures 33-36: C^Δ, E_M7(b5), A7(b9), D_M7, F_M7, B^b7, C^Δ, G7, C(7) GLISS

Performance Details:

- Fingerings (5) are indicated for several notes in measures 17, 21, and 25.
- Slurs are used to group notes in measures 1, 9, 13, 17, 21, 25, 29, 33, and 36.
- Glissandos (GLISS) are indicated in measures 14 and 36.

THIS FUN TUNE WAS MADE FAMOUS BY DUKE ELLINGTON AND ALSO CHRIS MCGREGOR AND THE BLUE NOTES. THE HARMONY IS MADE UP OF MAJOR AND MINOR II V IS AND MOVES AWAY FROM THE HOME KEY, ESPECIALLY IN THE MIDDLE SECTION.

C PART

PURPLE GAZELLE

(OR ANGELICA)

MEDIUM LATIN

DUKE ELLINGTON ARR. ANDREA VICARI

5 $E^b\Delta$ F_M^7 8^b7

9 $E^b\Delta$ $G_M^7(b5)$ $C^7(b9)$ F_M^7 $A^b_M^7$ D^b7

13 $E^b\Delta$ 8^b7 $E^b(7)$ GLISS

17 $A^b_M^7$ D^b7 $E^b\Delta$

21 $A^b_M^7$ D^b7 F_M^7 8^b7

25 $E^b\Delta$ F_M^7 8^b7

29 $E^b\Delta$ F_M^7 8^b7

33 $E^b\Delta$ $G_M^7(b5)$ $C^7(b9)$ F_M^7

36 $A^b_M^7$ D^b7 $E^b\Delta$ 8^b7 $E^b(7)$ GLISS

C part harmony

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR ANDREA VICARI

The musical score is written for a single melodic line in 4/4 time, key of B-flat major. It consists of 36 measures across 8 staves. The notation includes various chords, accidentals, and articulations.

Measures 1-4: E^bΔ, F_M7, B^b7. The melody starts with a repeat sign and a key signature change to B-flat major.

Measures 5-8: E^bΔ, F_M7, B^b7. The melody continues with eighth and quarter notes.

Measures 9-12: E^bΔ, G_M7(Δ5), C7(Δ9), F_M7, A^b_M7, D^b7. The melody features a key signature change to B-flat major and includes a trill in measure 10.

Measures 13-16: E^bΔ, B^b7, E^b(7) GLISS. The melody includes a glissando in measure 15.

Measures 17-20: A^b_M7, D^b7, E^bΔ. The melody features a trill in measure 18 and a glissando in measure 19.

Measures 21-24: A^b_M7, D^b7, F_M7, B^b7. The melody includes a trill in measure 22 and a glissando in measure 23.

Measures 25-28: E^bΔ, F_M7, B^b7. The melody continues with eighth and quarter notes.

Measures 29-32: E^bΔ, F_M7, B^b7. The melody continues with eighth and quarter notes.

Measures 33-36: E^bΔ, G_M7(Δ5), C7(Δ9), F_M7, A^b_M7, D^b7, E^bΔ, B^b7, E^b(7) GLISS. The melody includes a glissando in measure 35.

THIS FUN TUNE WAS MADE FAMOUS BY DUKE ELLINGTON AND ALSO CHRIS MCGREGOR AND THE BLUE NOTES. THE HARMONY IS MADE UP OF MAJOR AND MINOR II V IS AND MOVES AWAY FROM THE HOME KEY, ESPECIALLY IN THE MIDDLE SECTION.

BASS CLEF PART

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

MEDIUM LATIN

5 $E^b\Delta$ $Fm7$ $Bb7$

9 $E^b\Delta$ $Gm7(b9)$ $C7(b9)$ $Fm7$ $A^b m7$ $Db7$

13 $E^b\Delta$ $Bb7$ $E^b(7)$ GLISS

17 $A^b m7$ $Db7$ $E^b\Delta$

21 $A^b m7$ $Db7$ $Fm7$ $Bb7$

25 $E^b\Delta$ $Fm7$ $Bb7$

29 $E^b\Delta$ $Fm7$ $Bb7$

33 $E^b\Delta$ $Gm7(b9)$ $C7(b9)$ $Fm7$ $A^b m7$ $Db7$

37 $E^b\Delta$ $Bb7$ $E^b(7)$ GLISS

Bass part harmony

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR ANDREA VICARI

The bass part harmony for "Purple Gazelle" (or Angelica) is written in 4/4 time and key of E-flat major (three flats). The score consists of 36 measures across eight staves. The bass line features various chords and melodic patterns, including glissandos at measures 13 and 36.

Chord progressions and melodic details:

- Measures 1-4: E^bΔ, F_M7, B^b7
- Measures 5-8: E^bΔ, F_M7, B^b7
- Measures 9-12: E^bΔ, G_M7(♭5), C7(♭9), F_M7, A^bM7, D^b7
- Measures 13-16: E^bΔ, B^b7, E^b(7) GLISS
- Measures 17-20: A^bM7, D^b7, E^bΔ
- Measures 21-24: A^bM7, D^b7, F_M7, B^b7
- Measures 25-28: E^bΔ, F_M7, B^b7
- Measures 29-32: E^bΔ, F_M7, B^b7
- Measures 33-35: E^bΔ, G_M7(♭5), C7(♭9), F_M7
- Measures 36-39: A^bM7, D^b7, E^bΔ, B^b7, E^b(7) GLISS

RECORDED BY NORAH JONES AND ALSO PAT METHENY, THIS ATTRACTIVE MUSIC HAS FUNCTIONAL HARMONY, MOVING FROM THE HOME KEY IN THE VERY FIRST BAR TO THE SUBDOMINANT IN THE SECOND BAR. IT WINDS UP BACK IN THE HOME KEY BY THE FOURTH BAR. NOTE HOW THE MELODY MOVES DOWN IN 3RDS IN THE FIRST PART OF THE TUNE.

Bb part

DON'T KNOW WHY

ROCK BALLAD

NORAH JONES/JESSE HARRIS/ARR.A.VICARI

♩=80

1. Am7 D7 G7sus4 CMA7 | 2. Am7 D7

13 GMA7 AM7 D7

17 GMA7 CMA7 C7 FMA7 E7

21 AM7 D7 G7sus4 CMA7 CMA7 C7 FMA7 E7

25 AM7 D7 G7sus4 CMA7 AM7 D7 G7sus4 CMA7

Recorded by Norah Jones and also Pat Metheny, this attractive music has functional harmony, moving from the home key in the very first bar to the subdominant in the second bar. It winds up back in the home key by the fourth bar. Note how the melody moves down in 3rds in the first part of the tune.

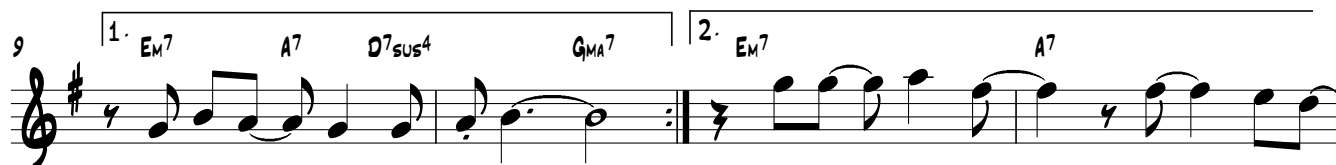
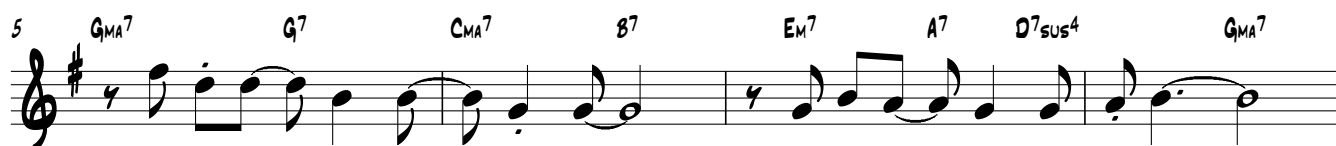
Eb part

DON'T KNOW WHY

ROCK BALLAD

NORAH JONES/JESSE HARRIS/ARR.A.VICARI

♩=80



Recorded by Norah Jones and also Pat Metheny, this attractive music has functional harmony, moving from the home key in the very first bar to the subdominant in the second bar. It winds up back in the home key by the fourth bar. Note how the melody moves down in 3rds in the first part of the tune.

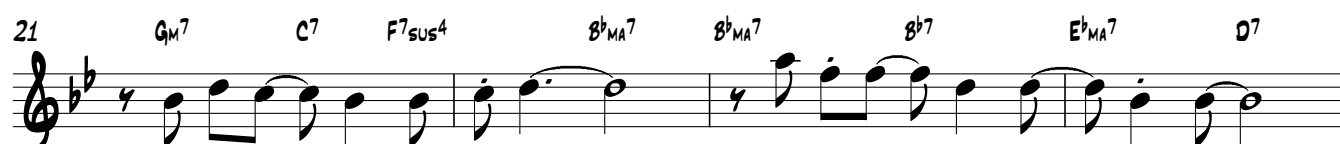
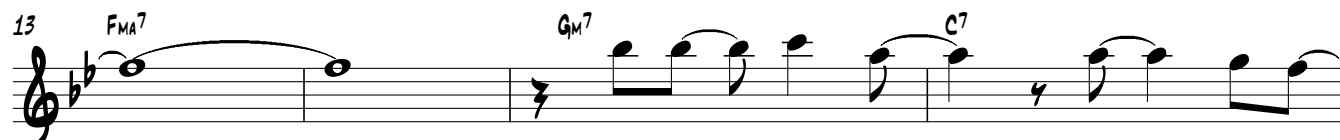
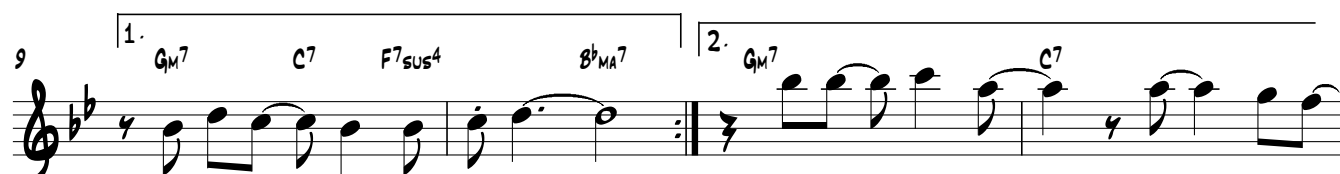
C part

DON'T KNOW WHY

ROCK BALLAD

NORAH JONES/JESSE HARRIS/ARR.A.VICARI

♩=80



NORAH JONES/JESSE HARRIS/ARR.A.VICARI

Bass melody

ROCK BALLAD

ROCK BALLAD

8^bMA7 8^b7 E^bMA7 D7 Gm7 C7 F7sus4 8^bMA7

8^bMA7 8^b7 E^bMA7 D7 Gm7 C7 F7sus4 8^bMA7

1. Gm7 C7 F7sus4 8^bMA7 2. Gm7 C7

FMA7 Gm7 C7

FMA7 8^bMA7 8^b7 E^bMA7 D7

Gm7 C7 F7sus4 8^bMA7 8^bMA7 8^b7 E^bMA7 D7

Gm7 C7 F7sus4 8^bMA7 Gm7 C7 F7sus4 8^bMA7

BASS LINE

The musical score is written for a bass line in B-flat major, indicated by two flat symbols (B-flat and E-flat) on the staff. The key signature is B-flat major. The score consists of four staves of music. The first staff contains a sequence of chords: B-flat major 7, B-flat 7, E-flat major 7, D 7, G major 7, C 7, F 7 sus 4, B-flat major 7, B-flat major 7, B-flat 7, E-flat major 7, D 7, G major 7, C 7, F 7 sus 4, and B-flat major 7. The second staff begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third staff continues the sequence with G major 7, C 7, F 7 sus 4, B-flat major 7, G major 7, C 7, F major 7, B-flat major 7, B-flat 7, E-flat major 7, and D 7. The fourth staff concludes the piece with G major 7, C 7, F 7 sus 4, B-flat major 7, B-flat major 7, B-flat 7, E-flat major 7, D 7, G major 7, C 7, F 7 sus 4, B-flat major 7, G major 7, C 7, F 7 sus 4, and B-flat major 7.

GEORGIA IS A WELL KNOWN JAZZ STANDARD AND ALTHOUGH IT IS FIRMLY IN THE HOME KEY (MAJOR) THE CHORDS ARE MADE MORE COLOURFUL WITH THE USE OF DOMINANT SEVENTHS. (SEE BAR 2,5 AND 7.) THE MIDDLE EIGHT IS IN THE KEY OF THE RELATIVE MINOR..

Bb part

GEORGIA

SLOW SWING/GOSPEL LIKE

HOAGY CARMICHAEL

Chord progression for the Bb part:

- Measures 1-4: GMA7, F#M7(b5), B7(b9), EM7, EM7/D, C#M7(b5), CM6
- Measures 5-8: BM7, E7, AM7, D7, BM7, E7, AM7, D7(b5)
- Measures 9-12: GMA7, F#M7(b5), B7(b9), EM7, EM7/D, C#M7(b5), CM6
- Measures 13-16: BM7, E7, AM7, A9, D7, GMA7, F#M7(b5), B7(b9)
- Measures 17-20: EM7, AM7, B7, EM7, C7, EM7, AM7, B7, EM7, A7
- Measures 21-24: EM7, F#M7(b5), B7(b9), EM7, F#7, BM7, E7, AM7, D7
- Measures 25-28: GMA7, F#M7(b5), B7(b9), EM7, EM7/D, C#M7(b5), CM6
- Measures 29-32: BM7, E7, AM7, A9, D7, GMA7, (AM7, D7)

GEORGIA IS A WELL KNOWN JAZZ STANDARD AND ALTHOUGH IT IS FIRMLY IN THE HOME KEY (MAJOR) THE CHORDS ARE MADE MORE COLOURFUL WITH THE USE OF DOMINANT SEVENTHS. (SEE BAR 2.5 AND 7.) THE MIDDLE EIGHT IS IN THE KEY OF THE RELATIVE MINOR.. 44

E♭ part

GEORGIA

SLOW SWING/GOSPEL LIKE

HOAGY CARMICHAEL

1 D^{MA}7 C[#]M7(♭5) F[#]7(♭9) B^M7 B^M7/A G[#]M7(♭5) G^M6

5 F[#]M7 B⁷ E^M7 A⁷ F[#]M7 B⁷ E^M7 A⁷(♭5)

9 D^{MA}7 C[#]M7(♭5) F[#]7(♭9) B^M7 B^M7/A A^bM7(♭5) G^M6

13 F[#]M7 B⁷ E^M7 E⁹ A⁷ D^{MA}7 C[#]M7(♭5) F[#]7(♭9)

17 B^M7 E^M7 F[#]7 B^M7 G⁷ B^M7 E^M7 F[#]7 B^M7 E⁷

21 B^M7 C[#]M7(♭5) F[#]7(♭9) B^M7 C[#]7 F[#]M7 B⁷ E^M7 A⁷

25 D^{MA}7 C[#]M7(♭5) F[#]7(♭9) B^M7 B^M7/A A^bM7(♭5) G^M6

29 F[#]M7 B⁷ E^M7 E⁹ A⁷ D^{MA}7 (E^M7 A⁷)

GEORGIA IS A WELL KNOWN JAZZ STANDARD AND ALTHOUGH IT IS FIRMLY IN THE HOME KEY (MAJOR) THE CHORDS ARE MADE MORE COLOURFUL WITH THE USE OF DOMINANT SEVENTHS. (SEE BAR 2,5 AND 7.) THE MIDDLE EIGHT IS IN THE KEY OF THE RELATIVE MINOR..

C part

GEORGIA

SLOW SWING/GOSPEL LIKE

HOAGY CARMICHAEL

1 FMA⁷ EM⁷(b5) A⁷(b9) DM⁷ DM⁷/C BM⁷(b5) B^bM⁶

5 AM⁷ D⁷ GM⁷ C⁷ AM⁷ D⁷ GM⁷ C⁷(b5)

9 FMA⁷ EM⁷(b5) A⁷(b9) DM⁷ DM⁷/C BM⁷(b5) B^bM⁶

13 AM⁷ D⁷ GM⁷ G⁹ C⁷ FMA⁷ EM⁷(b5) A⁷(b9)

17 DM⁷ GM⁷ A⁷ DM⁷ B^b7 DM⁷ GM⁷ A⁷ DM⁷ G⁷

21 DM⁷ EM⁷(b5) A⁷(b9) DM⁷ E⁷ AM⁷ D⁷ GM⁷ C⁷

25 FMA⁷ EM⁷(b5) A⁷(b9) DM⁷ DM⁷/C BM⁷(b5) B^bM⁶

29 AM⁷ D⁷ GM⁷ G⁹ C⁷ FMA⁷ (GM⁷ C⁷)

GEORGIA IS A WELL KNOWN JAZZ STANDARD AND ALTHOUGH IT IS FIRMLY IN THE HOME KEY (MAJOR) THE CHORDS ARE MADE MORE COLOURFUL WITH THE USE OF DOMINANT SEVENTHS. (SEE BAR 2.5 AND 7.) THE MIDDLE EIGHT IS IN THE KEY OF THE RELATIVE MINOR..

Bass

GEORGIA

46

SLOW SWING/GOSPEL LIKE

HOAGY CARMICHAEL

1 FMA7 EM7(b5) A7(b9) DM7 DM7/C BM7(b5) Bbm6

5 AM7 D7 Gm7 C7 AM7 D7 Gm7 C7(b5)

9 FMA7 EM7(b5) A7(b9) DM7 DM7/C BM7(b5) Bbm6

13 AM7 D7 Gm7 G9 C7 FMA7 EM7(b5) A7(b9)

17 DM7 Gm7 A7 DM7 Bbm7 DM7 Gm7 A7 DM7 G7

21 DM7 EM7(b5) A7(b9) DM7 E7 AM7 D7 Gm7 C7

25 FMA7 EM7(b5) A7(b9) DM7 DM7/C BM7(b5) Bbm6

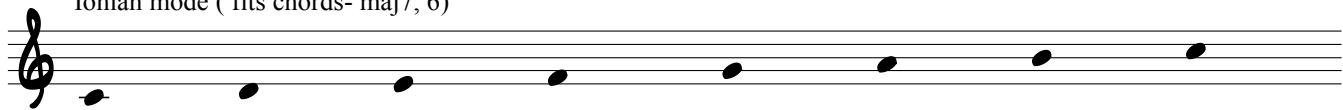
29 AM7 D7 Gm7 G9 C7 FMA7 (Gm7 C7)

The bass line is written in 4/4 time. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, the fourth line measures 13-16, the fifth line measures 17-20, the sixth line measures 21-24, the seventh line measures 25-28, and the eighth line measures 29-32. Chords are indicated above the notes. The key signature changes from one sharp (F#) to no sharps or flats (C major) between measures 16 and 17.

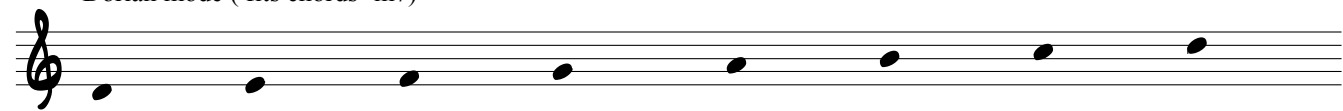
MODES

Treble clef

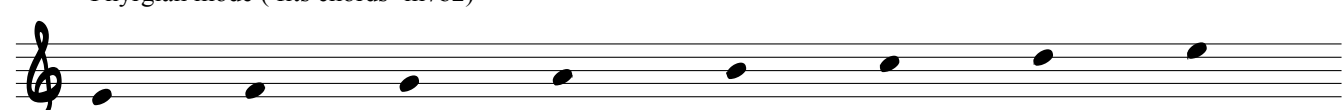
Ionian mode (fits chords- maj7, 6)



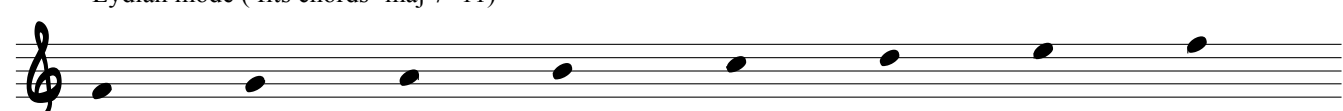
Dorian mode (fits chords- m7)



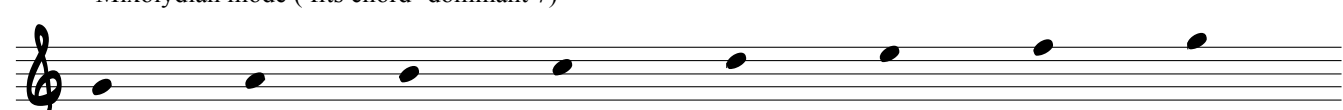
Phrygian mode (fits chords- m7b2)



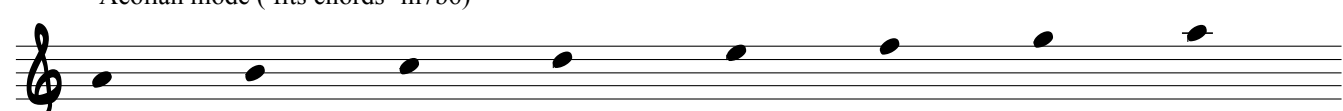
Lydian mode (fits chords- maj 7+11)



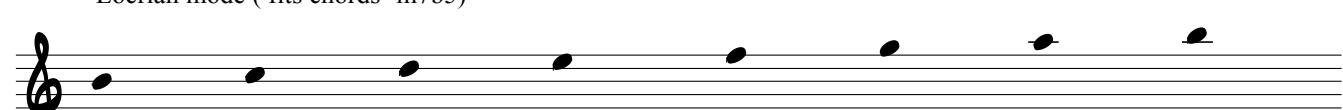
Mixolydian mode (fits chord- dominant 7)



Aeolian mode (fits chords- m7b6)



Locrian mode (fits chords- m7b5)

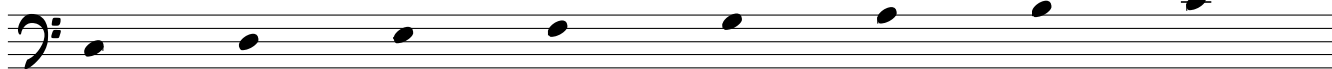


MODES

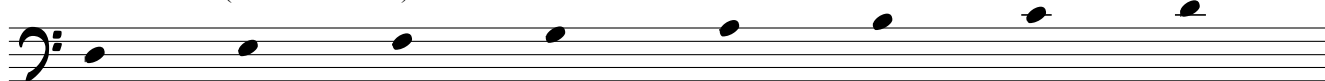
48

Bass clef

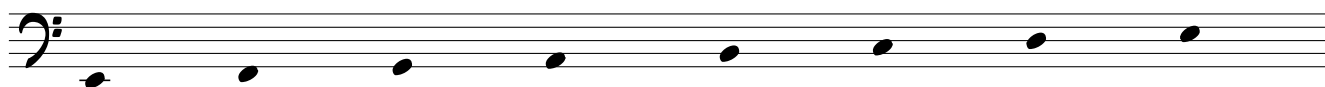
Ionian mode (fits chords- maj7, 6)



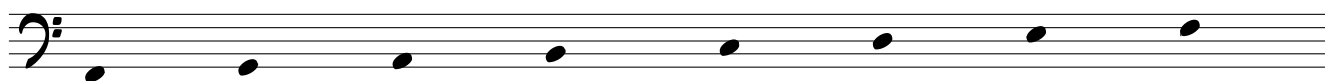
Dorian mode (fits chords- m7)



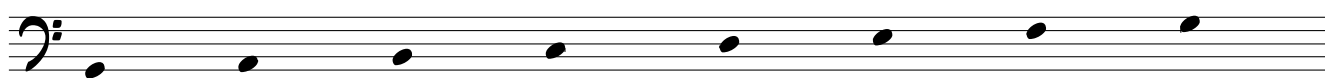
Phrygian mode (fits chords- m7b2)



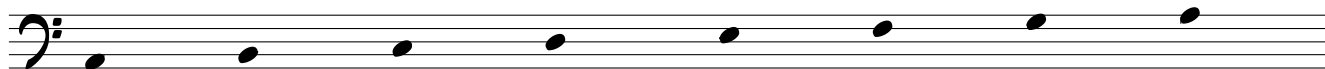
Lydian mode (fits chords- maj 7+11)



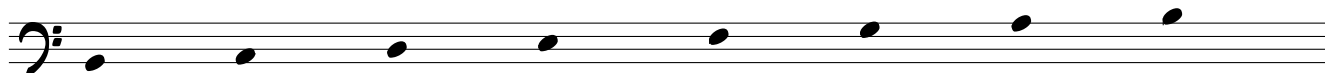
Mixolydian mode (fits chord- dominant 7)



Aeolian mode (fits chords- m7b6)



Locrian mode (fits chords- m7b5)



So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.

Bb part

SO WHAT

MILES DAVIS

♩ = 96 **EM7** **SWING**

6

10 **Fm7**

14

18 **EM7**

22

So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.

50

E♭ part

SO WHAT

MILES DAVIS

♩ = 96 B_M⁷ SWING

6

10 C_M⁷

14

18 B_M⁷

22

So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.

MILES DAVIS

C part $\text{♩} = 96$ **SO WHAT**
SWING

The C part of the musical score for 'So What' is written in treble clef with a 4/4 time signature. It consists of six staves of music. The first staff begins with a D_M7 chord. The second staff has an E^b_M7 chord. The third staff has a 51 measure rest. The fourth staff has a D_M7 chord. The fifth and sixth staves continue the melodic line. The score includes various chord symbols and a tempo marking of $\text{♩} = 96$.

Bass clef melody **SO WHAT**

The bass clef melody of 'So What' is written in bass clef. It consists of six staves of music. The first staff begins with a D_M7 chord. The second staff has an E^b_M7 chord. The third staff has a D_M7 chord. The fourth and fifth staves continue the melodic line. The score includes various chord symbols and a tempo marking of $\text{♩} = 96$.

So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.

Bass

SO WHAT

MILES DAVIS

♩ = 96

SWING

Bass line for "So What" in 4/4 time, 96 bpm, Swing feel. The key signature is one flat (B-flat major / D-flat minor). The piece is in the Dorian mode.

Chord symbols: D_M^7 , $E^b_M^7$

The bass line consists of six staves of music. The first staff starts with a D_M^7 chord. The second staff has a first and second ending. The third staff has an $E^b_M^7$ chord. The fourth staff continues the melody. The fifth staff has a D_M^7 chord. The sixth staff ends the section.

SOLOS

(Bass walks on solos)

Four staves of bass walks (solos) for "So What". Each staff is marked with a chord symbol: D_M^7 , D_M^7 , $E^b_M^7$, and D_M^7 . The solos are represented by slanted lines indicating a walking bass line.

(After last solo to take it back to the top)

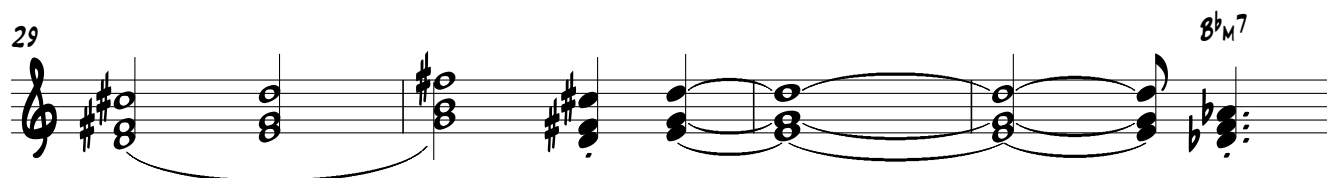
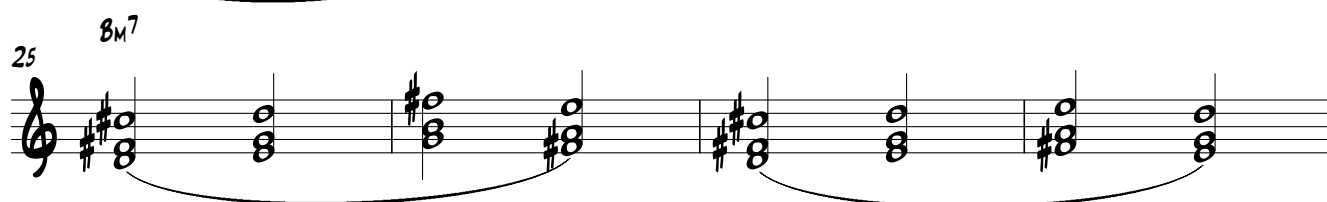
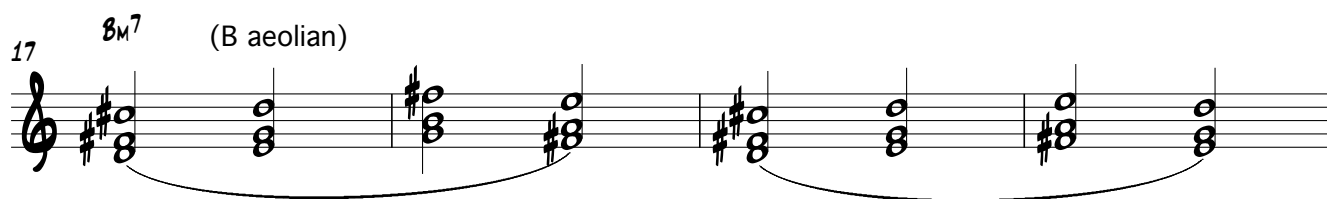
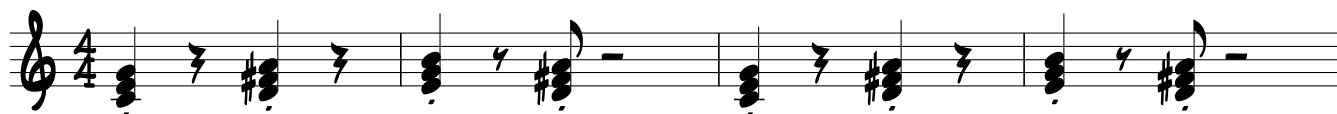
Final bass line for "So What", marked with a D_M^7 chord, leading back to the top of the piece.

MILESTONES

Bb Part

FAST SWING

MILES DAVIS

Am⁷ (A dorian)

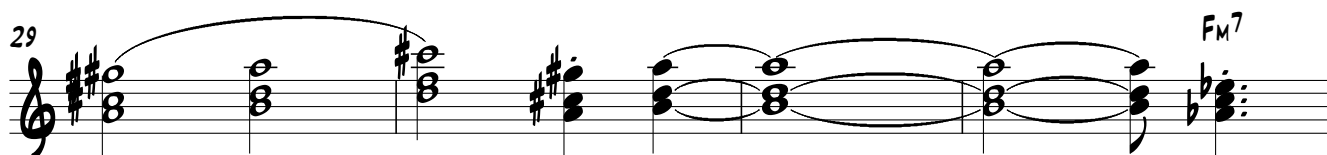
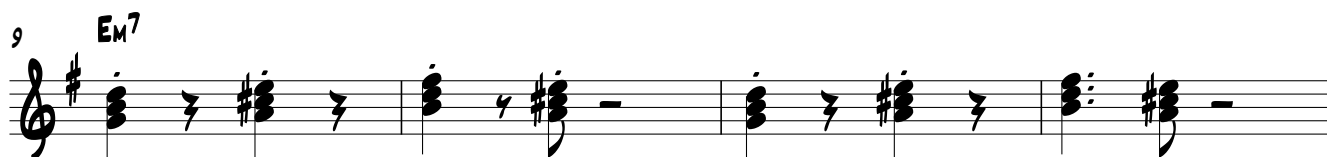
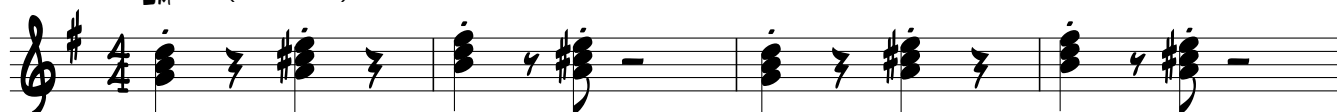
MILESTONES

Miles Davis

♩ = 200

Eb Part **Em7** (E dorian)

FAST SWING



C part

MILESTONES

Miles Davis

♩ = 200

FAST SWING

55

5

9

13

17

21

25

29

33

37

G_M^7 (G dorian)

A_M^7 (A aeolian)

$B^b_M^7$

$A^b_M^7$

G_M^7 (G dorian)

55

5

9

13

17

21

25

29

33

37

G_M^7 (G dorian)

A_M^7 (A aeolian)

$B^b_M^7$

$A^b_M^7$

G_M^7 (G dorian)

Bass

G_M⁷ (G dorian)

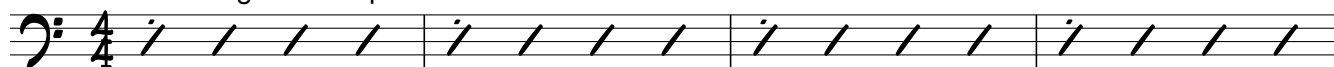
MILESTONES

FAST SWING

MILES DAVIS

♩ = 200

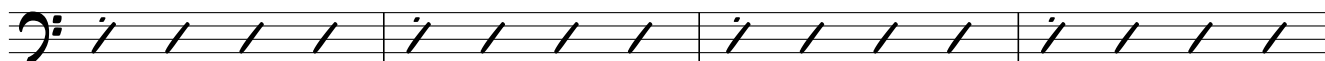
Walking bass in quavers



5

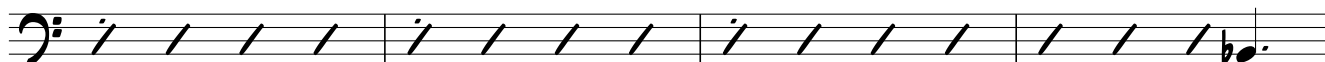


9 G_M⁷



13

B^b_M⁷



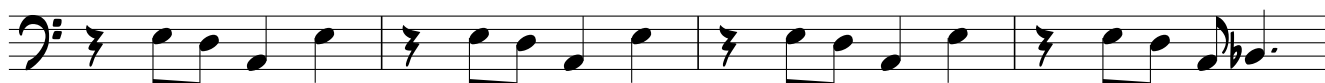
A_M⁷

17



21

B^b_M⁷



A_M⁷

25

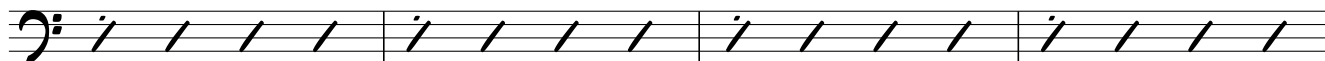


29

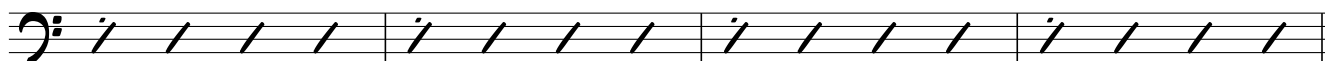
B^b_M⁷



33 G_M⁷ (G dorian)



37 G_M⁷



♩ = 200

MILESTONES

Miles Davis

Trombone

G_M⁷ (G dorian)

Fast Swing

First staff of music (measures 1-4). Key signature: two flats (Bb, Eb). Time signature: 4/4. Chord: G_M⁷ (G dorian). The staff contains four measures of music, each with a whole note chord and a quarter rest. The chords are G_M⁷, Bb_M⁷, G_M⁷, and Bb_M⁷.

Second staff of music (measures 5-8). The staff contains four measures of music. Measures 5 and 6 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 7 and 8 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Third staff of music (measures 9-12). The staff contains four measures of music. Measures 9 and 10 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 11 and 12 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Fourth staff of music (measures 13-16). The staff contains four measures of music. Measures 13 and 14 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 15 and 16 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Fifth staff of music (measures 17-20). The staff contains four measures of music. Measures 17 and 18 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 19 and 20 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Sixth staff of music (measures 21-24). The staff contains four measures of music. Measures 21 and 22 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 23 and 24 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Seventh staff of music (measures 25-28). The staff contains four measures of music. Measures 25 and 26 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 27 and 28 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Eighth staff of music (measures 29-32). The staff contains four measures of music. Measures 29 and 30 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 31 and 32 have whole note chords (A_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Ninth staff of music (measures 33-36). The staff contains four measures of music. Measures 33 and 34 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 35 and 36 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

Tenth staff of music (measures 37-40). The staff contains four measures of music. Measures 37 and 38 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. Measures 39 and 40 have whole note chords (G_M⁷ and Bb_M⁷ respectively) and quarter rests. The staff ends with a double bar line.

WAYNE'S THANG
FUNKY

KENNY GARRETT ARR. ANDREA VICARI

♩=160

INTRO

ON CUE
Em7

7 CMA9(♯11)

11 B7(♯5)

FINE 2ND X

Em7

15 1. TO TUNE

19 2. Em7 CMA9(♯11) D7sus4

SOLOS

23 Em7 SUGGESTED SCALES

27 CMA9(♯11)

31 B7(♯5)

35 1. Em7

39 2. Em7 CMA9(♯11) D7sus4

The image shows a bass clef melody for the song 'Wayne's Thang' in E major (one sharp). The tempo is 160 beats per minute. The piece starts with an 8-measure introduction. The first staff (measures 1-4) contains the intro melody, which is repeated in the second staff (measures 5-8). The third staff (measures 9-12) continues the melody with a triplet of eighth notes. The fourth staff (measures 13-16) ends with a 'FINE 2ND X' marking. The fifth staff (measures 17-20) is a whole rest, labeled 'TO TUNE'. The sixth staff (measures 21-24) contains a whole rest, labeled 'SOLOS'. The seventh staff (measures 25-28) contains a whole rest, labeled 'SUGGESTED SCALES'. The eighth staff (measures 29-32) contains a whole rest, labeled 'CMA9(♯11)'. The ninth staff (measures 33-36) contains a whole rest, labeled 'B7(♯5)'. The tenth staff (measures 37-40) contains a whole rest, labeled '1. Em7'. The eleventh staff (measures 41-44) contains a whole rest, labeled '2. Em7 CMA9(♯11) D7sus4'.

THIS PIECE HAS A SIMPLE CHORD SEQUENCE GOING FROM CHORD I TO CHORD VI AND THEN CHORD V. HOWEVER THE RATE OF CHANGE IS SLOW (EVERY FOUR BARS) AND IT FEELS MORE LIKE A MODAL TUNE. THE GROOVE IS QUITE FUNKY IN THE HEAD AND THE START OF THE SOLOS- A CHANGE TO WALKING BASS AND MORE OF A SWING FEEL CAN CREATE RHYTHMIC INTEREST. (KENNY GARRETT DOES THIS ON HIS ALBUM 'TRILOGY'). NOTE IN THE SOLO SECTION THE BLUES SCALE OF THE HOME KEY FITS ALL CHORDS.

Bb part

WAYNE'S THANG

KENNY GARRETT ARR. ANDREA VICARI

♩=160

INTRO

ON CUE F#M7

FUNKY

7 D^{MA}9(#11)

11 C#7(#5) F#M7

15 1. TO TUNE

19 2. F#M7 D^{MA}9(#11) E7sus4

SOLOS

23 F#M7 SUGGESTED SCALES

27 D^{MA}9(#11)

31 C#7(#5)

35 1. F#M7

39 2. F#M7 D^{MA}9(#11) E7sus4

THIS PIECE HAS A SIMPLE CHORD SEQUENCE GOING FROM CHORD I TO CHORD VI AND THEN CHORD V. HOWEVER THE RATE OF CHANGE IS SLOW (EVERY FOUR BARS) AND IT FEELS MORE LIKE A MODAL TUNE. THE GROOVE IS QUITE FUNKY IN THE HEAD AND THE START OF THE SOLOS- A CHANGE TO WALKING BASS AND MORE OF A SWING FEEL CAN CREATE RHYTHMIC INTEREST. (KENNY GARRETT DOES THIS ON HIS ALBUM 'TRIOLOGY'). NOTE IN THE SOLO SECTION THE BLUES SCALE OF THE HOME KEY FITS ALL CHORDS.

E♭ part

WAYNE'S THANG

FUNKY

KENNY GARRETT ARR. ANDREA VICARI

♩=180

INTRO

ON CUE
C♯M7

7 A♯M9(♯11)

11 G♯7(♯5) FINE 2ND X C♯M7

15 1. TO TUNE

19 2. C♯M7 A♯M9(♯11) B7sus4

SOLOS

23 C♯M7 SUGGESTED SCALES

27 A♯M9(♯11)

31 G♯7(♯5)

35 1. C♯M7

39 2. C♯M7 A♯M9(♯11) B7sus4

THIS PIECE HAS A SIMPLE CHORD SEQUENCE GOING FROM CHORD I TO CHORD VI AND THEN CHORD V. HOWEVER THE RATE OF CHANGE IS SLOW (EVERY FOUR BARS) AND IT FEELS MORE LIKE A MODAL TUNE. THE GROOVE IS QUITE FUNKY IN THE HEAD AND THE START OF THE SOLOS- A CHANGE TO WALKING BASS AND MORE OF A SWING FEEL CAN CREATE RHYTHMIC INTEREST. (KENNY GARRETT DOES THIS ON HIS ALBUM 'TRIOLOGY'). NOTE IN THE SOLO SECTION THE BLUES SCALE OF THE HOME KEY FITS ALL CHORDS.

WAYNE'S THANG

FUNKY

KENNY GARRETT ARR. ANDREA VICARI

C melody
♩=160

ON CUE
EM7

INTRO

7 CMA9(♯11)

11 B7(♯5)

15 1. TO TUNE

19 2. EM7 CMA9(♯11) D7sus4

SOLOS

23 EM7 SUGGESTED SCALES

27 CMA9(♯11)

31 B7(♯5)

35 1. EM7

39 2. EM7 CMA9(♯11) D7sus4

FINE 2ND X

EM7

WAYNE'S THANG

62

KENNY GARRETT ARR. ANDREA VICARI

♩=160

FUNKY/SWING

INTRO

BASS GUITAR



CANTELOUPE ISLAND IS ONE OF HERBIE HANCOCK'S MOST FAMOUS COMPOSITIONS. THERE ARE THREE DIFFERENT CHORDS AND THE GROOVE IS MAINTAINED WITH A SET PIANO AND BASS PATTERN.

Bb part

CANTELOUPE ISLAND

HERBIE HANCOCK

FUNKY

Sheet music for the Bb part of "Canteloupe Island". The music is written in Bb major (two flats) and 4/4 time. It consists of four staves. The first staff begins with a Gm7 chord and a repeat sign. The second staff begins with an Eb7 chord. The third staff begins with an Em7 chord. The fourth staff begins with a Gm7 chord and contains whole rests for the remainder of the staff. The piece ends with a double bar line.

Eb part

CANTELOUPE ISLAND

HERBIE HANCOCK

FUNKY

Sheet music for the Eb part of "Canteloupe Island". The music is written in Eb major (three flats) and 4/4 time. It consists of four staves. The first staff begins with a Dm7 chord and a repeat sign. The second staff begins with a Bb7 chord. The third staff begins with a Bm7 chord. The fourth staff begins with a Dm7 chord and contains whole rests for the remainder of the staff. The piece ends with a double bar line.

C MELODY

CANTELOUPE ISLAND

HERBIE HANCOCK

FUNKY

F_M7

D^b7

D_M7

F_M7

BASS

CANTELOUPE ISLAND

FUNKY

F_M7

D^b7

D_M7

PLAY D_M7 OR FOR ADDED INTEREST TRY A_b13

F_M7

INTRO- 4 BARS OF FM7

CANTELOUPE ISLAND

HERSIE HANCOCK

FM7

FUNKY

PIANO

3

5 D^b7

7

9 $DM7$

11

PLAY $DM7$ OR FOR ADDED INTEREST TRY $Ab13$

13 $FM7$

15

CANTELOUPE ISLAND IS ONE OF HERBIE HANCOCK'S MOST FAMOUS COMPOSITIONS. THERE ARE THREE DIFFERENT CHORDS AND THE GROOVE IS MAINTAINED WITH A SET PIANO AND BASS PATTERN.

Bass clef melody

CANTELOUPE ISLAND

HERBIE HANCOCK

FM7

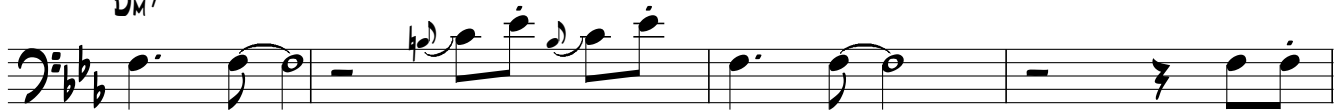
FUNKY



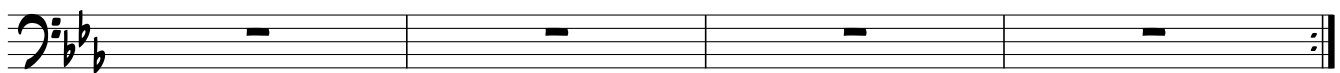
Ob7



DM⁷



FM7



THIS TUNE IS QUITE SIMILAR TO CANTELOUPE ISLAND WITH THE GROOVE HAVING A SET BASS AND PIANO FIGURE. THE SEQUENCE IS A 16 BAR BLUES.

WATERMELON MAN

GROOVY

HERBIE HANCOCK

F7



8b7

F7



C¹³

b13

C¹³

g^b13



C¹³

8b13

F7



Bb part

THIS TUNE IS QUITE SIMILAR TO CANTELOUPE ISLAND WITH THE GROOVE HAVING A SET BASS AND PIANO FIGURE. THE SEQUENCE IS A 16 BAR BLUES.

WATERMELON MAN

HERBIE HANCOCK

GROOVY

Musical notation for the Bb part of 'Watermelon Man'. The notation is in treble clef with a key signature of one flat (Bb). It consists of four staves. The first staff begins with a G7 chord. The second staff begins with a C7 chord and ends with a G7 chord. The third and fourth staves contain complex rhythmic patterns with various chords including D13, C13, and G7. The sequence is a 16-bar blues.

Eb part

WATERMELON MAN

HERBIE HANCOCK

GROOVY

Musical notation for the Eb part of 'Watermelon Man'. The notation is in treble clef with a key signature of two sharps (Eb). It consists of four staves. The first staff begins with a D7 chord. The second staff begins with a G7 chord and ends with a D7 chord. The third and fourth staves contain complex rhythmic patterns with various chords including A13, G13, and D7. The sequence is a 16-bar blues.

WATERMELON MAN

Piano

GROOVY

HERBIE HANCOCK

Piano score for "Watermelon Man" by Herbie Hancock. The score is in 4/4 time and consists of 16 bars. It features a 16-bar blues sequence. The key signature has two flats (B-flat and E-flat). The score is divided into four systems of four bars each. Chord symbols are placed above the staves: F7, Gb7, F7, C13, Gb13, C13, Gb13, C13, Gb13, F7. The piano part includes a steady bass line and a melodic line with eighth and sixteenth notes.

Bass

WATERMELON MAN

HERBIE HANCOCK

Bass score for "Watermelon Man" by Herbie Hancock. The score is in 4/4 time and consists of 16 bars. It features a 16-bar blues sequence. The key signature has two flats (B-flat and E-flat). The score is divided into four systems of four bars each. Chord symbols are placed above the staves: F7, Gb7, F7, C13, Gb13, C13, Gb13, C13, Gb13, F7. The bass part includes a steady bass line and a melodic line with eighth and sixteenth notes.

C melody

THIS TUNE IS QUITE SIMILAR TO CANTELOUPE ISLAND WITH THE GROOVE HAVING A SET BASS AND PIANO FIGURE. THE SEQUENCE IS A 16 BAR BLUES.

WATERMELON MAN

HERBIE HANCOCK

GROOVY

Musical notation for 'Watermelon Man' in C major, 16-bar blues sequence. The notation is written in treble clef with a key signature of one flat (Bb). The sequence consists of four lines of music, each containing two measures. The first line starts with an F7 chord. The second line starts with a Bb7 chord and ends with an F7 chord. The third line features C13 and Bb13 chords. The fourth line features C13, Bb13, and F7 chords. The sequence ends with a double bar line.

♩ = 100

MERCY MERCY

JO ZAWINUL

BASS CLEF MELODY

Musical notation for 'Mercy Mercy' in Bb major, bass clef melody. The notation is written in bass clef with a key signature of two flats (Bb, Eb). The sequence consists of five lines of music, each containing two measures. The first line starts with a Bb7 chord. The second line starts with an Eb7 chord. The third line starts with a Bb7 chord. The fourth line starts with an Eb7 chord. The fifth line starts with a Bb7 chord. The sequence ends with a double bar line. The notation includes various chords and melodic lines, with some notes marked with accents.

♩ = 100

MERCY MERCY

JO ZAWINUL

Bb part

Chord symbols: C7, F7, C7, F7, C7, F7, C7, G7sus4, C7, G, Dm7, Em7, Am, G, Am, G, Am.

MERCY MERCY

JO ZAWINUL

Eb part

♩ = 100

Chord symbols: G7, C7, G7, C7, G7, C7, G7, D7sus4, G7, D, Am7, Bm7, Em, D, Em, D, Em.

MERCY MERCY

JO ZAWINUL

Piano

♩ = 100

Musical score for Piano, measures 1-16. Chords: 8b7, Eb7, 8b7, Eb7, 8b7, Eb7, 8b7, Eb7, F7sus4, 8b7, F, Cm7, Dm7, Gm, F, Gm, F, Gm.

19

MERCY MERCY

JO ZAWINUL

Bass

♩ = 100

Musical score for Bass, measures 1-16. Chords: 8b7, Eb7, 8b7, Eb7, 8b7, Eb7, 8b7, Eb7, F7sus4, 8b7, F, Cm7, Dm7, Gm, F, Gm, F, Gm.

Bb saxophone

CONFIT DE CANARD

EDDIE HARRIS

(OR REALLY COLD DUCK TIME)

♩=120 INTRO

G⁷ HEAD C⁷ G⁷ C⁷ TO CODA ON REPEAT E[♭]MA⁷
 CODA E[♭]MA⁷ FMA⁷ G⁷ C⁷ PNO FILL... CODA E[♭]MA⁷ E[♭]MA⁷ FMA⁷ G⁷ PNO FILL... E[♭]MA⁷ E[♭]MA⁷ FMA⁷ G⁷

Eb saxophone

CONFIT DE CANARD

EDDIE HARRIS

(OR REALLY COLD DUCK TIME)

♩=120

INTRO

D⁷ HEAD G⁷ D⁷ G⁷ TO CODA ON REPEAT B[♭]MA⁷
 CODA B[♭]MA⁷ CMA⁷ D⁷ PNO FILL... B[♭]MA⁷ B[♭]MA⁷ CMA⁷ D⁷ PNO FILL... B[♭]MA⁷ B[♭]MA⁷ CMA⁷ D⁷

CONFIT DE CANARD

C melody

(OR REALLY COLD DUCK TIME)

EDDIE HARRIS

PIANO $\text{♩} = 120$ **INTRO**

PNO. **5** F^7 **HEAD** B^b7 F^7 B^b7

PNO. **9** F^7 B^b7 F^7 B^b7 D^bMA^7 **TO CODA ON REPEAT**

PNO. **13** D^bMA^7 E^bMA^7 F^7 **PIANO FILL/SOLO BREAK**

CODA **PNO.** **17** D^bMA^7 E^bMA^7 F^7 **PNO FILL.....** D^bMA^7

PNO. **21** D^bMA^7 E^bMA^7 F^7 **PNO FILL.....** D^bMA^7

PNO. **25** D^bMA^7 E^bMA^7 F^7

CONFIT DE CANARD

74

EDDIE HARRIS

Bass $\text{♩} = 120$ F7 (OR REALLY COLD DUCK TIME)

Bass line notation for 'Confit de Canard'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The notation consists of six staves. The first four staves contain the main melody with various chords indicated below the notes: F7, Bb7, F7, Bb7, F7, DbMA7, Bb7, DbMA7. The fifth staff is marked 'CODA' and contains a sequence of chords: DbMA7, EbMA7, F7, DbMA7, DbMA7, EbMA7. The sixth staff continues the melody with chords: F7, DbMA7, DbMA7, EbMA7, F7. The piece ends with a repeat sign and a key signature change to two flats (Bb, Eb).

Bass melody

CONFIT DE CANARD

EDDIE HARRIS

$\text{♩} = 120$ INTRO

(OR REALLY COLD DUCK TIME)

Bass melody notation for 'Confit de Canard'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked as 120 beats per minute. The notation consists of six staves. The first staff is marked 'INTRO' and contains a sequence of chords: F7, Bb7, F7, Bb7. The second staff is marked 'HEAD' and contains a sequence of chords: F7, Bb7, F7, DbMA7, Bb7, DbMA7. The third staff is marked 'TO CODA ON REPEAT' and contains a sequence of chords: DbMA7, Bb7, DbMA7. The fourth staff is marked 'CODA' and contains a sequence of chords: DbMA7, EbMA7, F7, DbMA7, EbMA7, F7. The fifth staff is marked 'PNO FILL' and contains a sequence of chords: DbMA7, DbMA7, EbMA7, F7. The sixth staff continues the melody with chords: F7, DbMA7, DbMA7, EbMA7, F7. The piece ends with a repeat sign and a key signature change to two flats (Bb, Eb).

MORNING

CLARE FISCHER

Bb part

LATIN

$\text{♩} = 120$

$\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$ $\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$

6 F_M7 $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{MAJ}7$ $\text{A}^{\flat}\text{MAJ}7$ $\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$ 1st X only

10 F_M7 $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{MAJ}7$ $\text{A}^{\flat}7$ G_M7 $\text{C}7(\sharp 9)$

14 F_M7 $\text{B}^{\flat}7$ $\text{C}^{\sharp}7$ $\text{C}7$

18 $\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$ $\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$

22 F_M7 $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{MAJ}7$ $\text{A}^{\flat}\text{MAJ}7$ $\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$ TO CODA

CODA on cue

26 $\text{D}_M7(\flat 5)$ $\text{G}7(\sharp 5)$ C_M7 $\text{F}7$ $\text{C}^{\sharp}\text{MAJ}7$ Fill C_M7 Fill

MORNING

LATIN

76

CLARE FISCHER

E♭ part

♩ = 120

Am7(♭5) D7(♯5) Gm7 C7 Am7(♭5) D7(♯5) Gm7 C7

6 Cm7 F7 B♭MA7 E♭MA7 Am7(♭5) D7(♯5) Gm7 C7 1st X only

10 Cm7 F7 ³ B♭MA7 E7 Dm7 G7(♯9) ³

14 Cm7 F7 G♯7 G7

18 Am7(♭5) D7(♯5) Gm7 C7 Am7(♭5) D7(♯5) Gm7 C7

22 Cm7 F7 B♭MA7 E♭MA7 Am7(♭5) D7(♯5) Gm7 C7 TO CODA

26 CODA on cue Am7(♭5) D7(♯5) Gm7 C7 G♯MA7 Fill Gm7 Fill

MORNING

C melody

LATIN

CLARE FISCHER

♩ = 120

CM7(♭5) F7(♯5) B^bM7 E^b7 CM7(♭5) F7(♯5) B^bM7 E^b7

6 E^bM7 A^b7 D^bMAJ7 G^bMAJ7 CM7(♭5) F7(♯5) B^bM7 E^b7 1st X only

10 E^bM7 A^b7 ³ D^bMAJ7 G^b7 F^bM7 ³ B^b7(♯9)

14 E^bM7 A^b7 B^b7 B^b7

18 CM7(♭5) F7(♯5) B^bM7 E^b7 CM7(♭5) F7(♯5) B^bM7 E^b7

22 E^bM7 A^b7 D^bMAJ7 G^bMAJ7 CM7(♭5) F7(♯5) B^bM7 E^b7 TO CODA

 CODA on cue

26 CM7(♭5) F7(♯5) B^bM7 E^b7 B^bMAJ7 Fill B^bM7 Fill

MORNING

78

LATIN

CLARE FISCHER

BASS MELODY

♩ = 120

CM7(b5) F7(♯5) B^bM7 E^b7 CM7(b5) F7(♯5) B^bM7 E^b7

6 E^bM7 A^b7 D^bMAJ7 G^bMAJ7 CM7(b5) F7(♯5) B^bM7 E^b7 1ST X ONLY

10 E^bM7 A^b7 D^bMAJ7 G^b7 FM7 B^b7(♯9)

14 E^bM7 A^b7 B7 B^b7

18 CM7(b5) F7(♯5) B^bM7 E^b7 CM7(b5) F7(♯5) B^bM7 E^b7

22 E^bM7 A^b7 D^bMAJ7 G^bMAJ7 CM7(b5) F7(♯5) B^bM7 E^b7 TO CODA

CODA ON CUE

26 CM7(b5) F7(♯5) B^bM7 E^b7 B^bMAJ7 FILL B^bM7 FILL

MORNING

LATIN

♩ = 120

AC_M7(b5)

F7(♯5)

B^b_M7E^b7C_M7(b5)

F7(♯5)

PIANO

4 B^b_M7 E^b7 E^b_M7 A^b7 D^b_{MA7} G^b_{MA7}

7 C_M7(b5) F7(♯5) B^b_M7 E^b7 To CODA after last A

B

9

E^b_M7A^b7D^b_{MA7}G^b7F_M7B^b7(♯9)

PNO

13 E^b_M7 A^b7 B^b7 B^b7 Repeat A once

CODA

FORM AABA



17

C_M7(b5)

F7(♯5)

B^b_M7E^b7

on cue

B_{MA7}7

fill.....

B^b_M7

fill.....

PNO

Morning

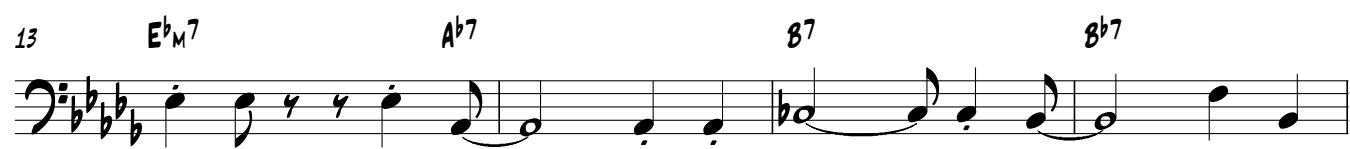
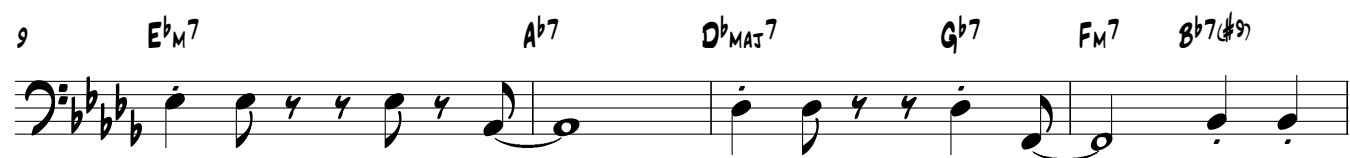
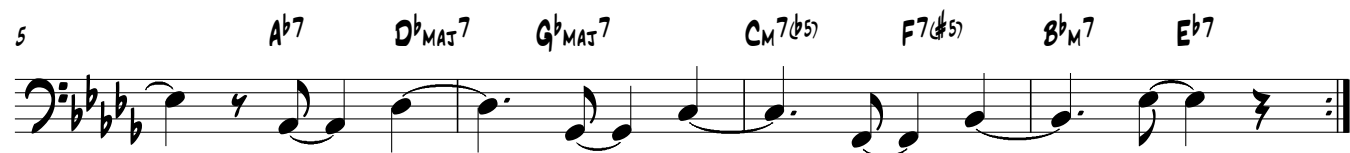
80

Bass

Clare Fischer

LATIN

♩ = 120

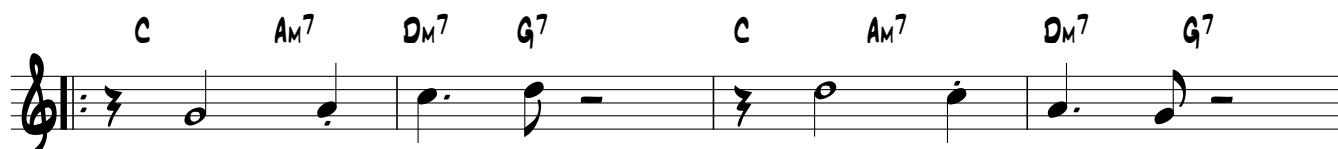


I Got Rhythm is the basis for many tunes. These are known as tunes on 'rhythm changes'. The first 16 bars have chords I,VI,II,V, and the middle eight is a sequence of dominant sevenths moving through the cycle of 5ths.

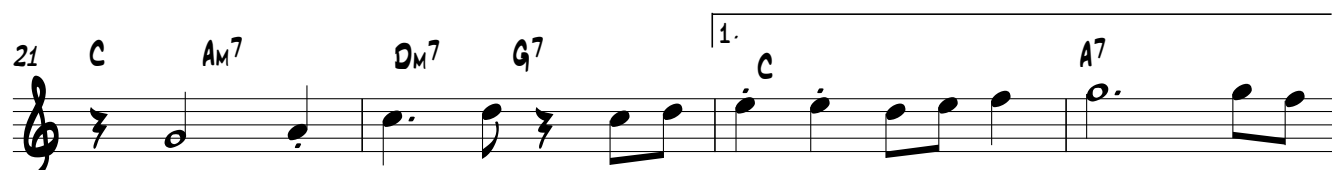
Bb part

I GOT RHYTHM

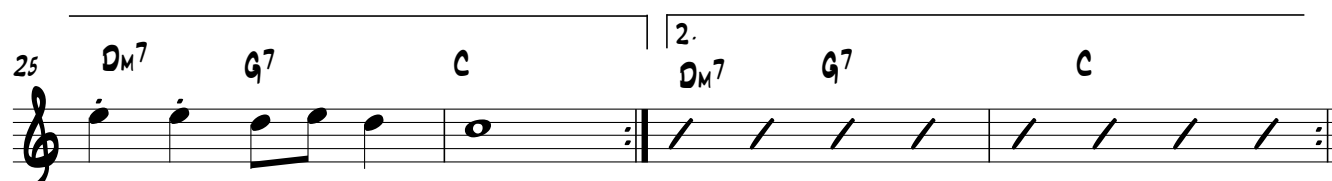
GERSHWIN



Tune only



Solos only

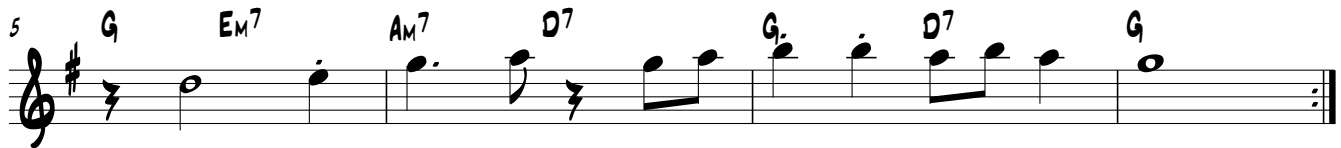
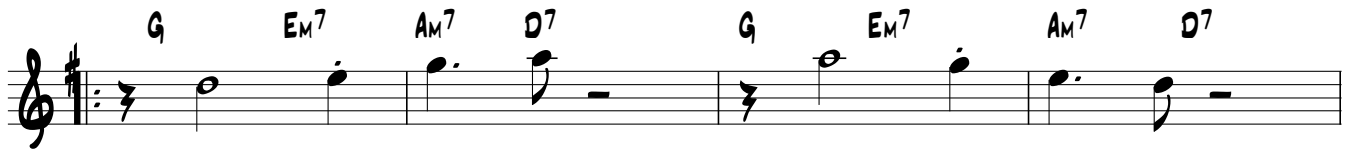


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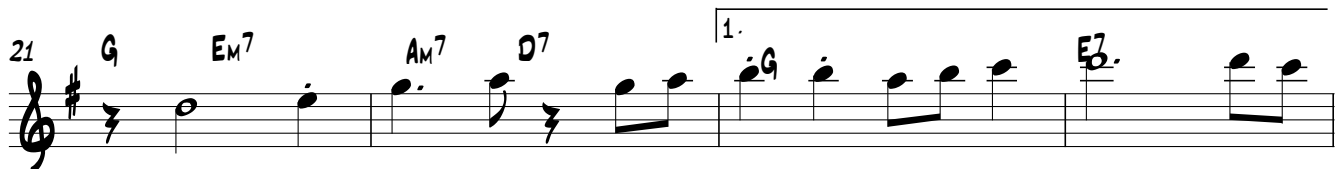
E♭ part

I GOT RHYTHM

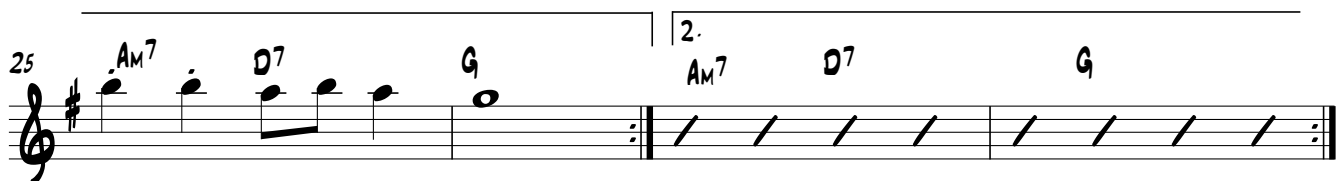
GERSHWIN



Tune only



Solos only



I Got Rhythm is the basis for many tunes. These are known as tunes on 'rhythm changes'. The first 16 bars have chords I,VI,II,V, and the middle eight is a sequence of dominant sevenths moving through the cycle of 5ths.

C part

I GOT RHYTHM

GERSHWIN

8^b G_M⁷ C_M⁷ F⁷ 8^b G_M⁷ C_M⁷ F⁷

5 8^b G_M⁷ C_M⁷ F⁷ 8^b F⁷ 8^b

9 D⁷ G⁷

13 C⁷ F⁷

17 8^b G_M⁷ C_M⁷ F⁷ 8^b G_M⁷ C_M⁷ F⁷

Tune only

21 8^b G_M⁷ C_M⁷ F⁷ 1. 8^b G⁷

Solos only

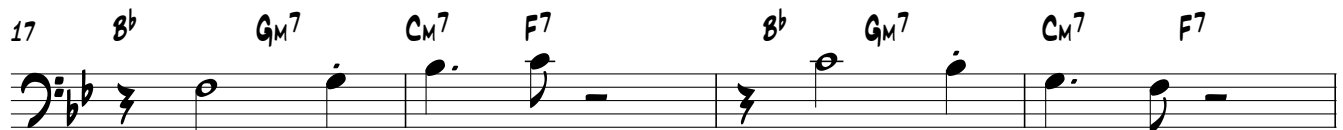
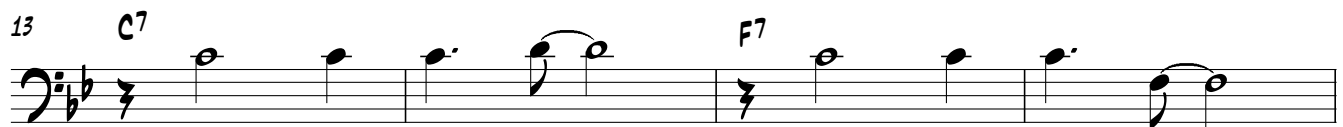
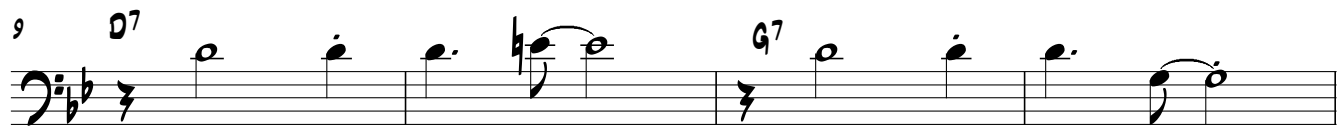
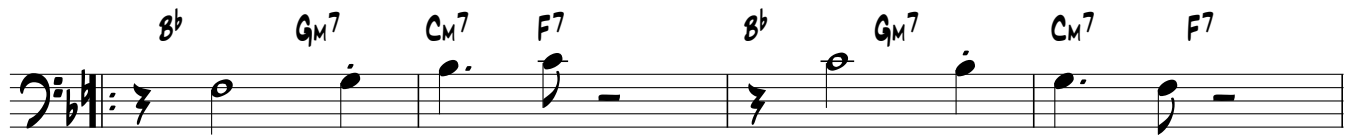
25 C_M⁷ F⁷ 8^b 2. C_M⁷ F⁷ 8^b

I Got Rhythm is the basis for many tunes. These are known as tunes on 'rhythm changes'. The first 16 bars have chords I,VI,II,V, and the middle eight is a sequence of dominant sevenths moving through the cycle of 5ths.

Bass melody

I GOT RHYTHM

GERSHWIN



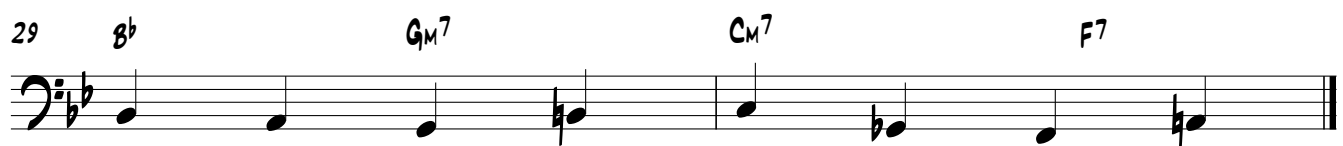
Tune only



Solos only



Sample bass line for first 16 bars



This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).

Bb part

RHYTHM-A-NING

T. MONK

Chord progression: C A7 Dm7 G7 C A7 Dm7 G7

5 C A7 Dm7 G7 C

9 E7 A7

13 D7 G7

17 C A7 Dm7 G7 C A7 Dm7 G7

21 C A7 Dm7 G7 C

This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord 86 II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).

E♭ part

RHYTHM-A-NING

T. MONK

Sheet music for the E♭ part of the tune "RHYTHM-A-NING" by T. Monk. The music is written in treble clef with a key signature of one sharp (F#). The melody is quirky and rhythmic, featuring various chords and rests.

Chords indicated above the staff:

- Bar 1: G, E7, A_M7, D7, G, E7, A_M7, D7
- Bar 5: G, E7, A_M7, D7, G
- Bar 9: B7, E7
- Bar 13: A7, D7
- Bar 17: G, E7, A_M7, D7, G, E7, A_M7, D7
- Bar 21: G, E7, A_M7, D7, G

The melody consists of eighth and quarter notes, often beamed together, with frequent rests. The piece concludes with a double bar line at the end of the final staff.

This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).

C part

RHYTHM-A-NING

T. MONK

Musical score for the C part of the tune 'RHYTHM-A-NING' by T. Monk. The score is written in treble clef with a key signature of two flats (Bb and Eb). The melody is quirky, rhythmic, and at times dissonant (clashy). The score is divided into six systems, each with a measure number and a key signature change.

System 1 (Measures 1-4): Key signature changes from Bb to Eb. Chords: Bb, G7, Cm7, F7, Bb, G7, Cm7, F7.

System 2 (Measures 5-8): Key signature changes from Eb to Bb. Chords: Bb, G7, Cm7, F7, Bb.

System 3 (Measures 9-12): Key signature changes from Bb to Eb. Chords: D7, G7.

System 4 (Measures 13-16): Key signature changes from Eb to Bb. Chords: C7, F7.

System 5 (Measures 17-20): Key signature changes from Bb to Eb. Chords: Bb, G7, Cm7, F7, Bb, G7, Cm7, F7.

System 6 (Measures 21-24): Key signature changes from Eb to Bb. Chords: Bb, G7, Cm7, F7, Bb.

This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).

88

Bass melody

RHYTHM-A-NING

T. MONK

