The Jamming Book

compiled by
Andrea Vicari

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

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All tunes are presented with parts for Bb, Eb, C and bass. Bass clef melody is provided and where appropriate there are separate piano parts.

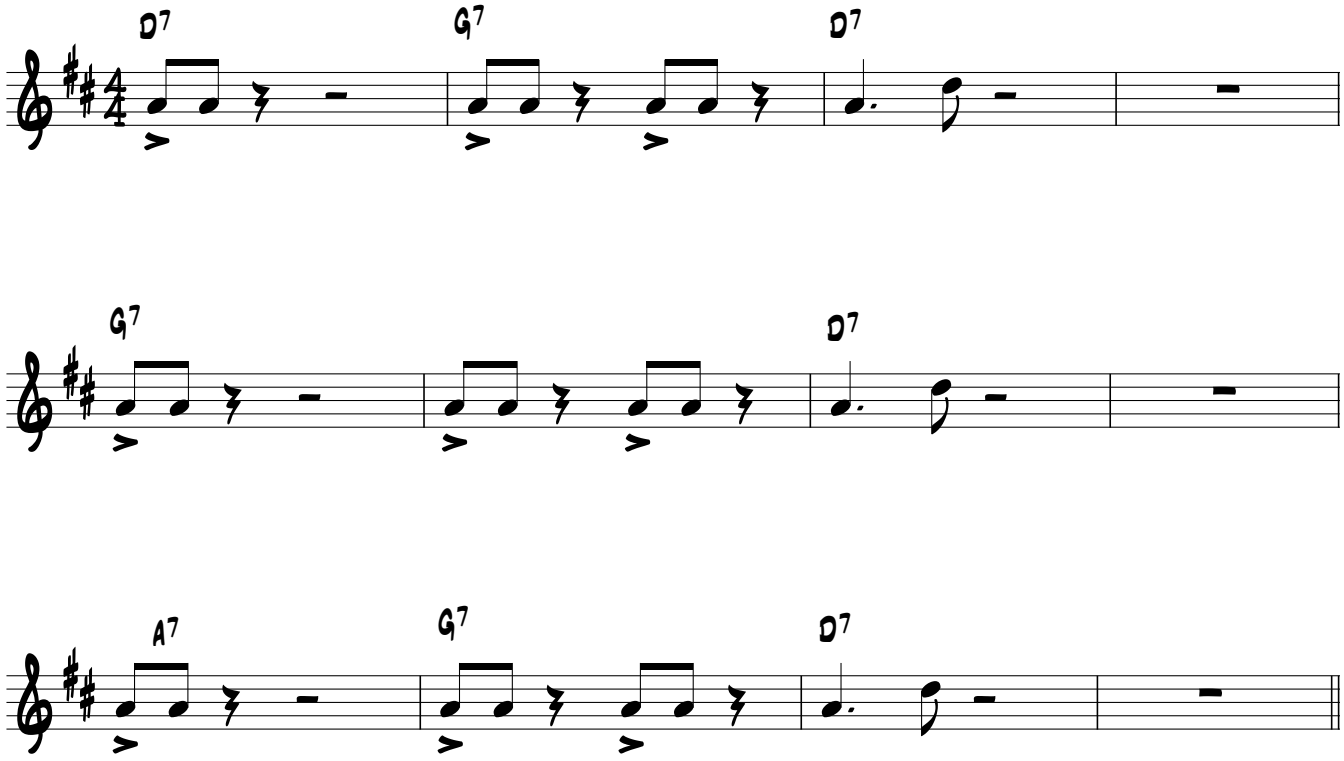
1. **C Jam Blues & Sonnymoon** B b
2. Eb
3. C
4. Bass
5. **Billies Bounce** Bb
6. Eb
7. C
8. Bass
9. **Fly me to the moon** Bb
10. Eb
11. C
12. Bass
13. **Honeysuckle** Rose
14. Eb
15. C
16. Bass
17. **Scrapple from the Apple** Bb
18. Eb
19. C
20. Bass
21. **Autumn Leaves** Bb
22. Eb
23. C
24. Bass
25. **St Thomas** Bb and Eb
26. C and Bass
27. **Someday my Prince will come** Bb
28. Eb
29. C
30. Bass
31. **Purple Gazelle** Bb
32. Bb harmony
33. Purple Gazelle Eb
34. Eb harmony
35. Purple Gazelle C
36. C harmony
37. Purple Gazelle Bass
38. Bass clef harmony
39. **Don't know Why** Bb
40. Eb
41. C
42. Bass
43. **Georgia** B b
44. Eb
45. C
46. Bass
47. **Modes** in treble clef
48. **Modes** in bass clef
49. **So What** Bb
50. Eb
51. C
52. Bass
53. **Milestones** Bb
54. Eb
55. C
56. Bass
57. Bass clef melody
58. **Wayne's Thang** bass melody
59. Bb
60. Eb
61. C
62. Bass
63. **Canteloupe Island** Bb and Eb
64. C and Bass
65. Piano
66. Bass clef melody
67. **Watermelon man** Bb and Eb
68. Piano and Bass
69. C melody and bass clef melody
70. **Mercy, mercy mercy** Bb & Eb
71. C and bass
72. **(Cold duck time)** Bb and Eb
73. Piano
74. Bass
75. **Morning** Bb
76. Eb
77. C melody
78. Bass melody
79. Piano
80. Bass
81. **I got Rhythm** Bb
82. Eb
83. C
84. Bass
85. **Rhythm-a-ning** Bb
86. Eb
87. C
88. Bass
89. **Manuscript**
90. **Manuscript**

C Jam Blues

Bb

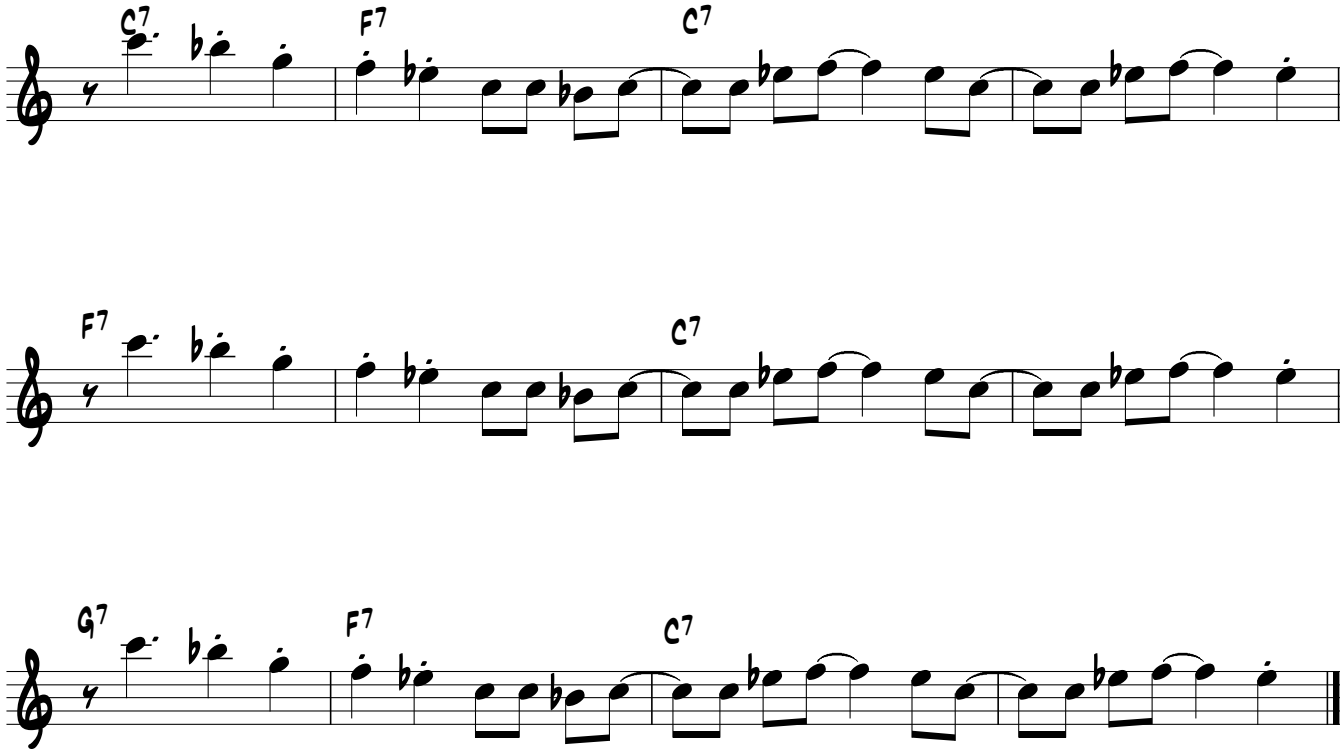
swing

♩ = 120



Sonnymoon for Two

Sonny Rollins

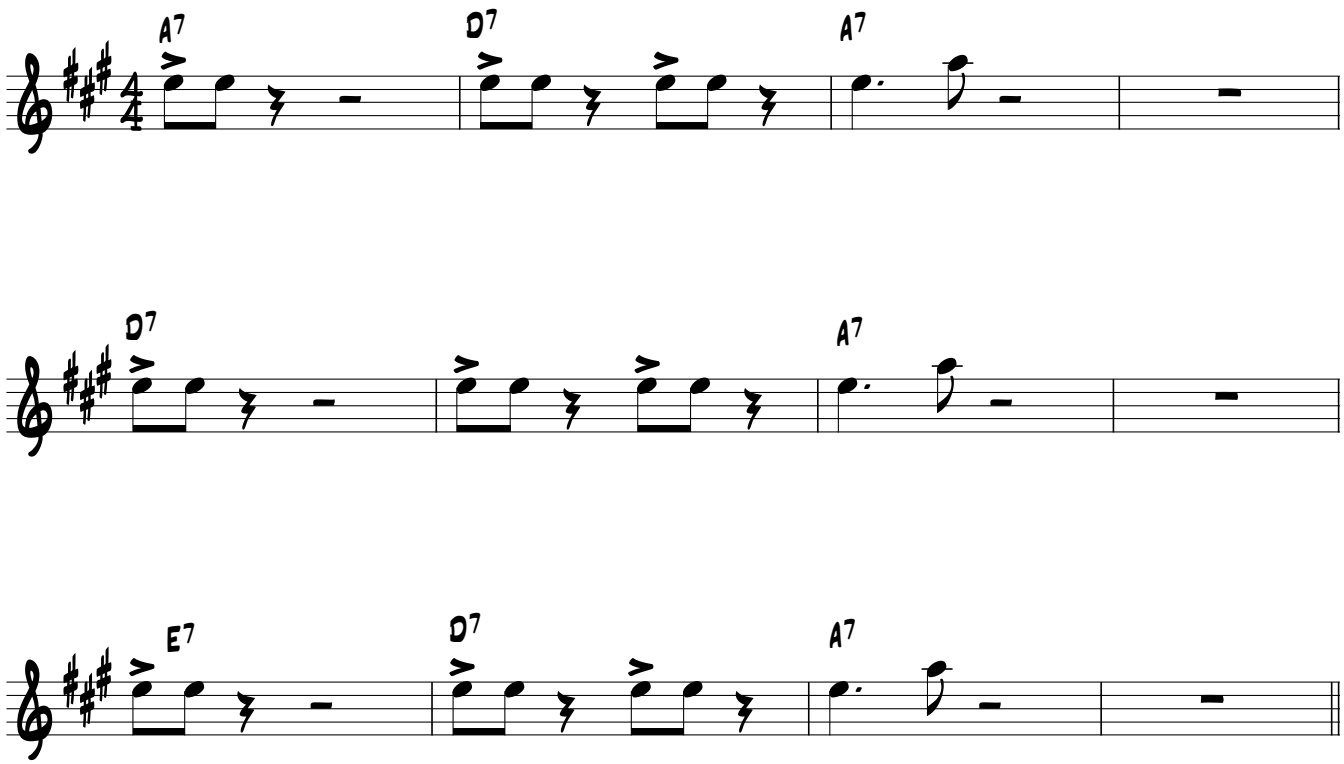


Eb

C Jam Blues

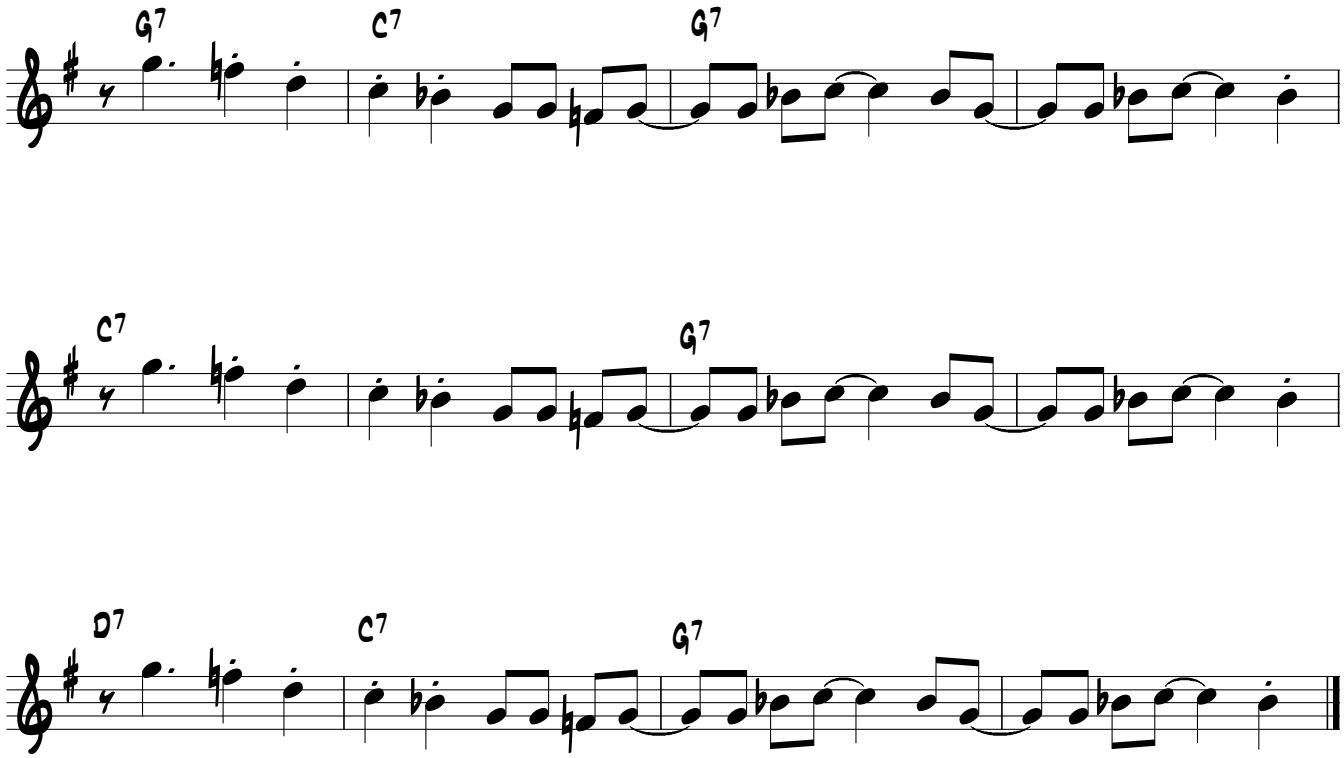
swing

♩ = 120



Sonnymoon for Two

Sonny Rollins

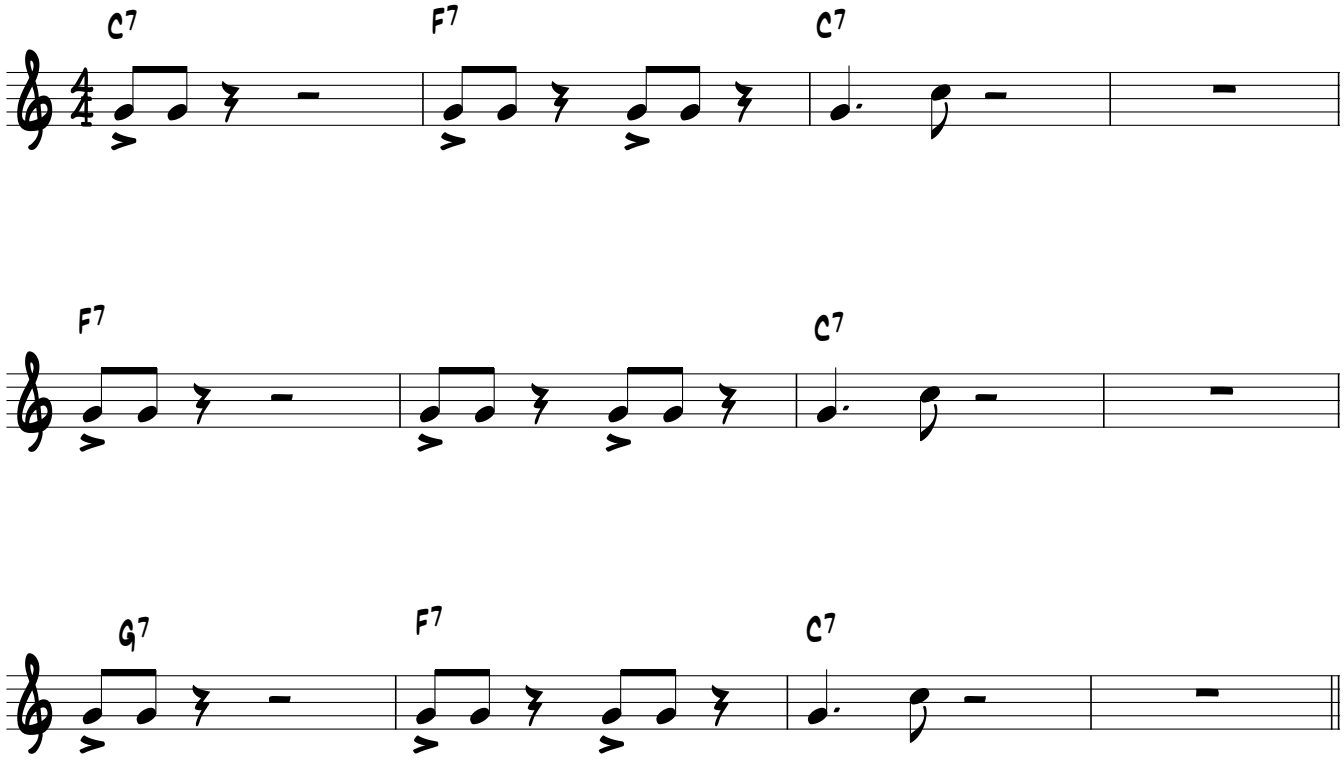


C part

C Jam Blues

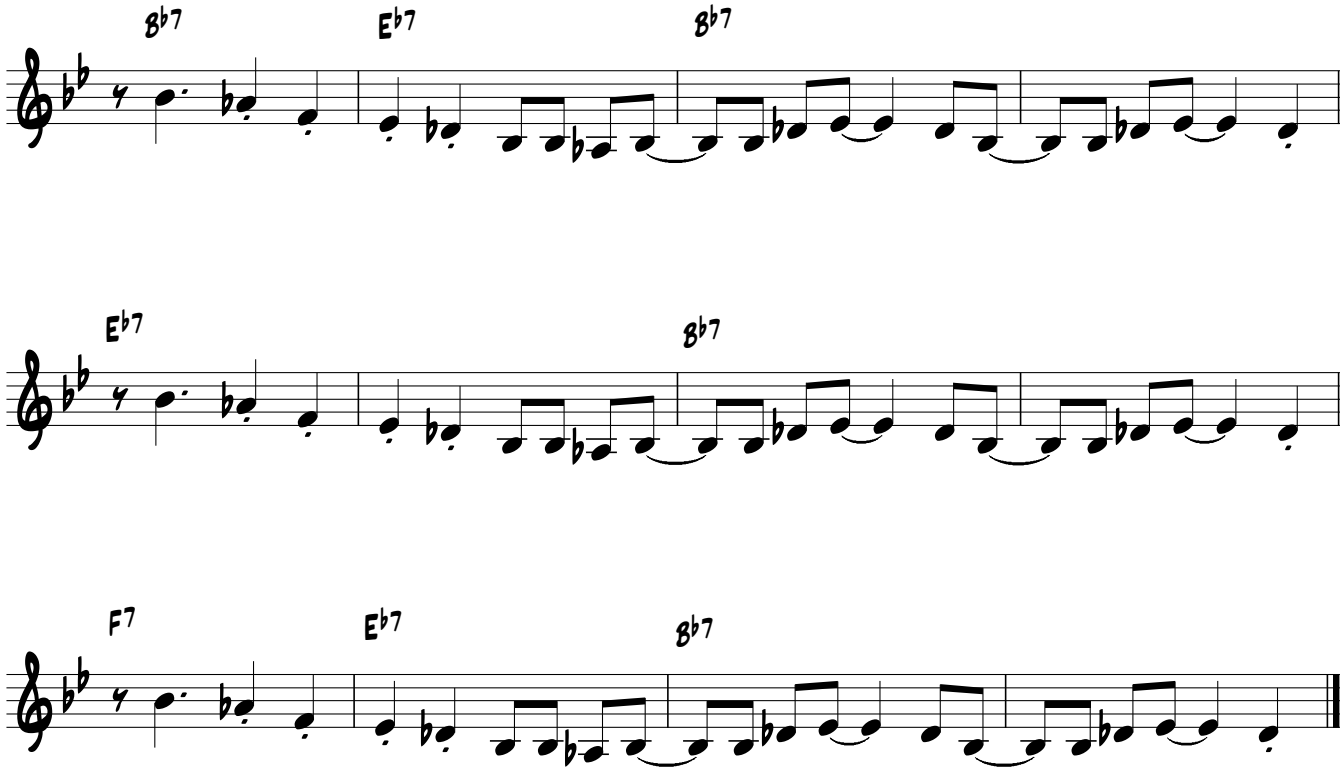
swing

♩ = 120



Sonnymoon for Two

Sonny Rollins

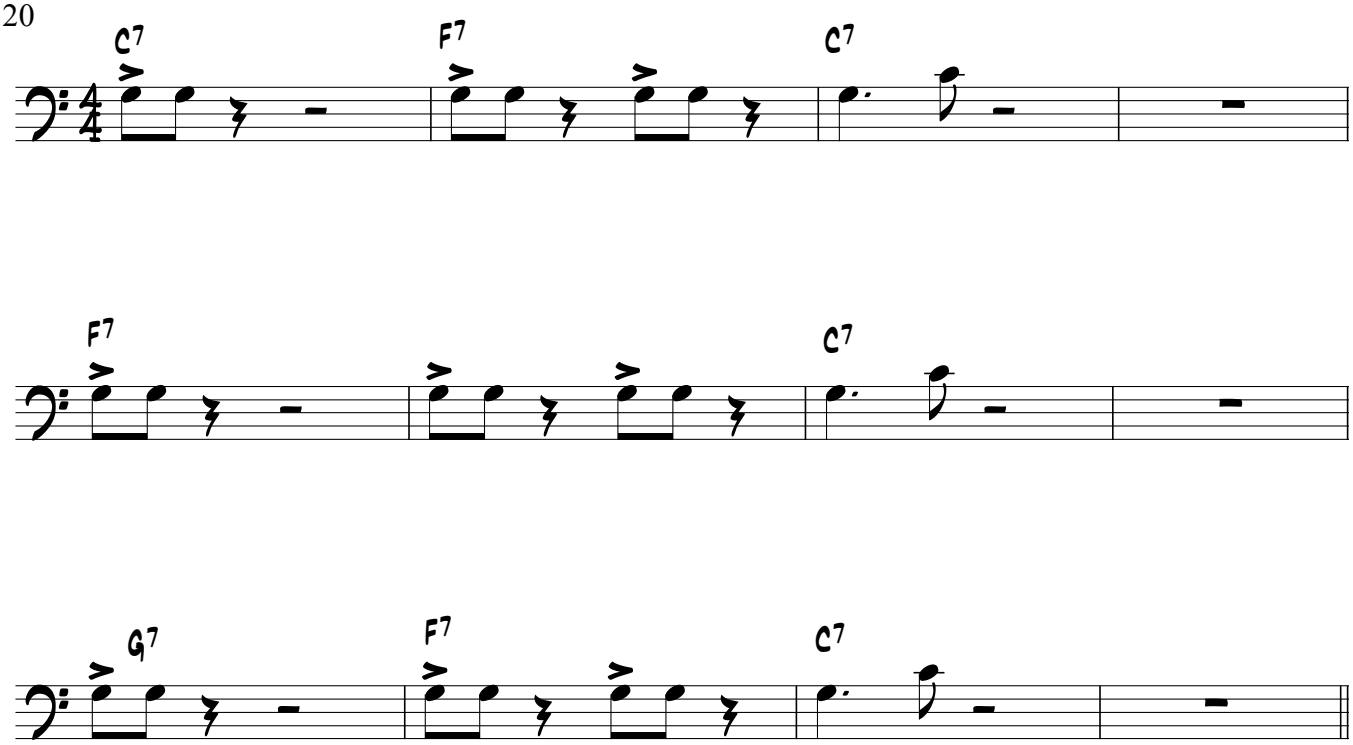


Bass

C Jam Blues

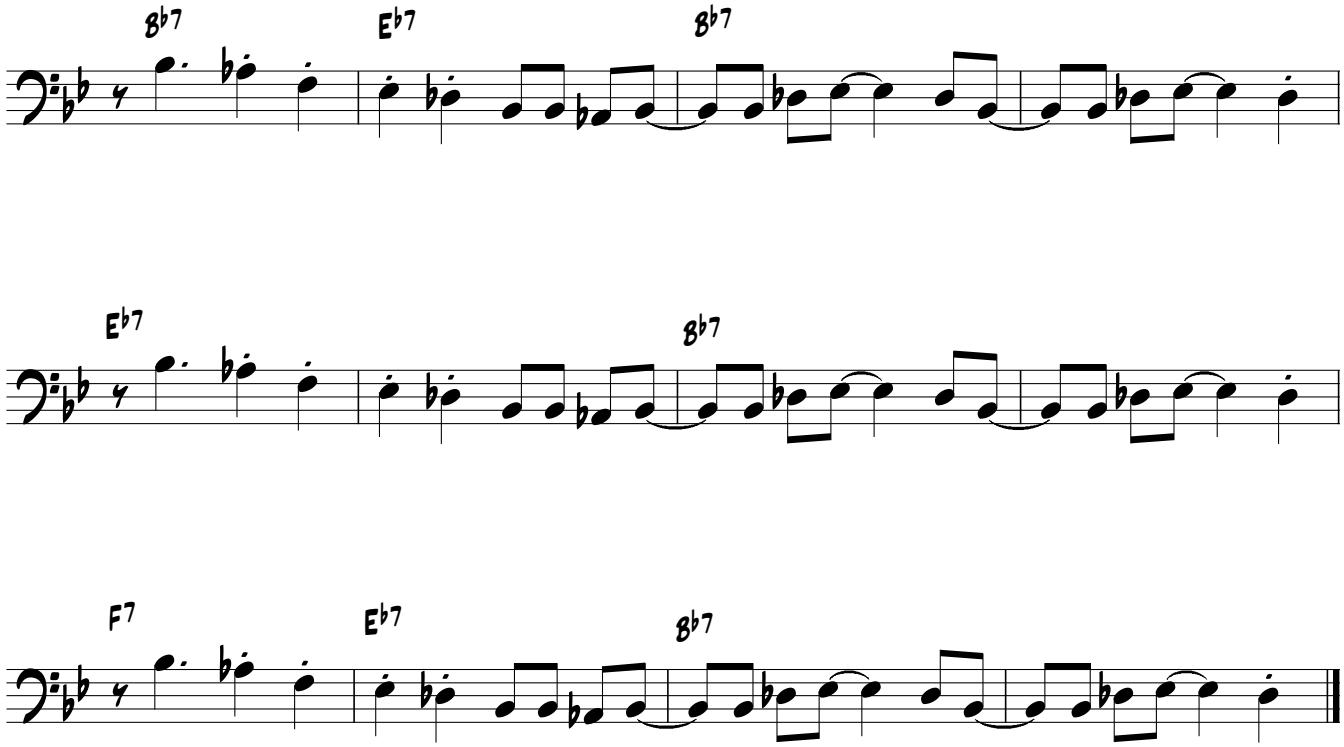
swing

♩ = 120



Sonnymoon for Two

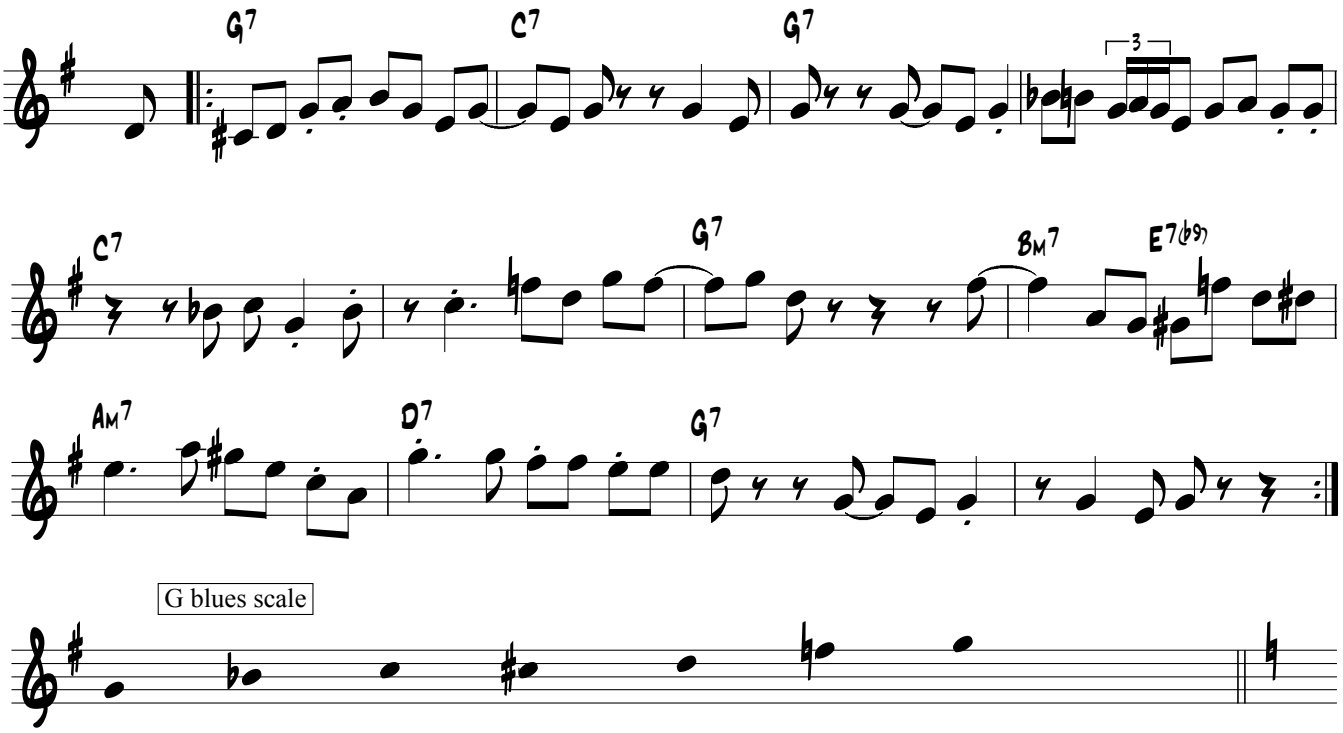
Sonny Rollins



Bb

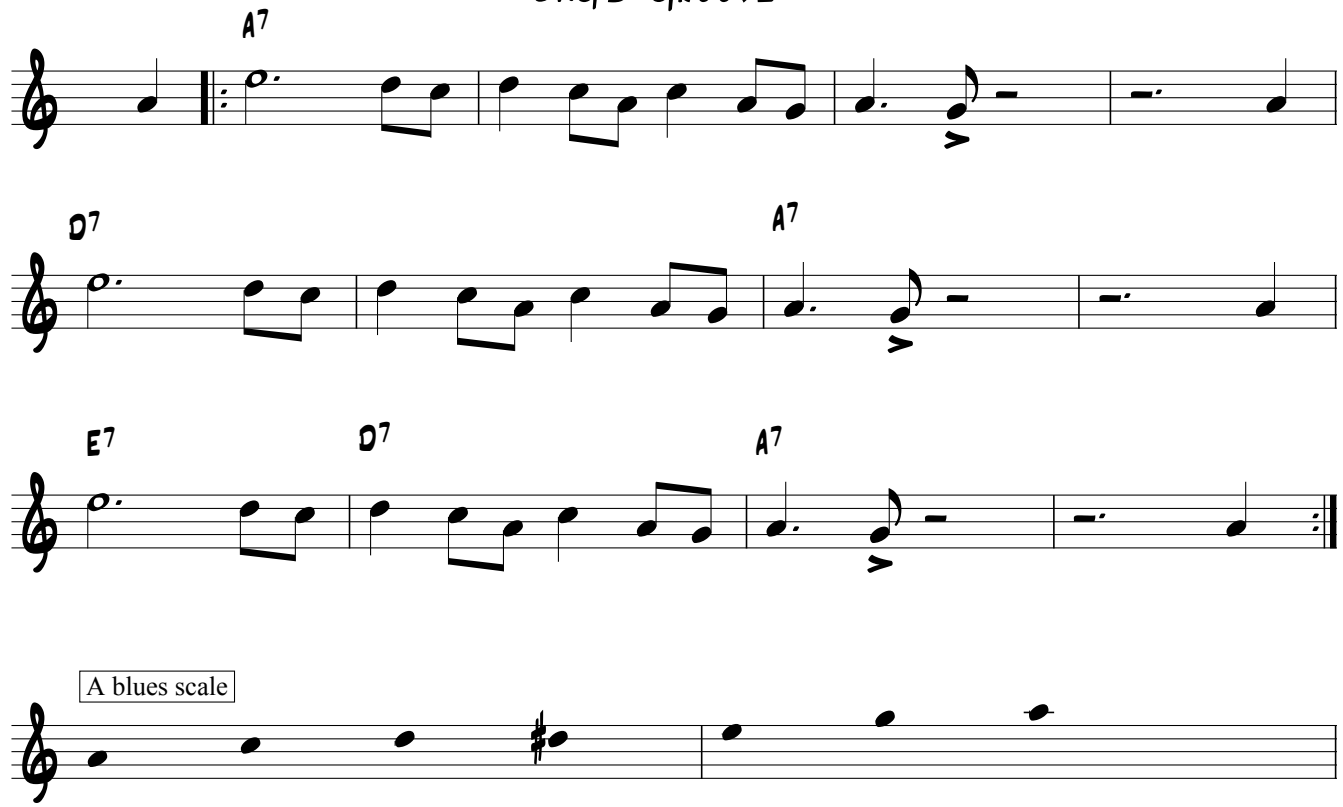
Billies Bounce

C.Parker



Bag's Groove

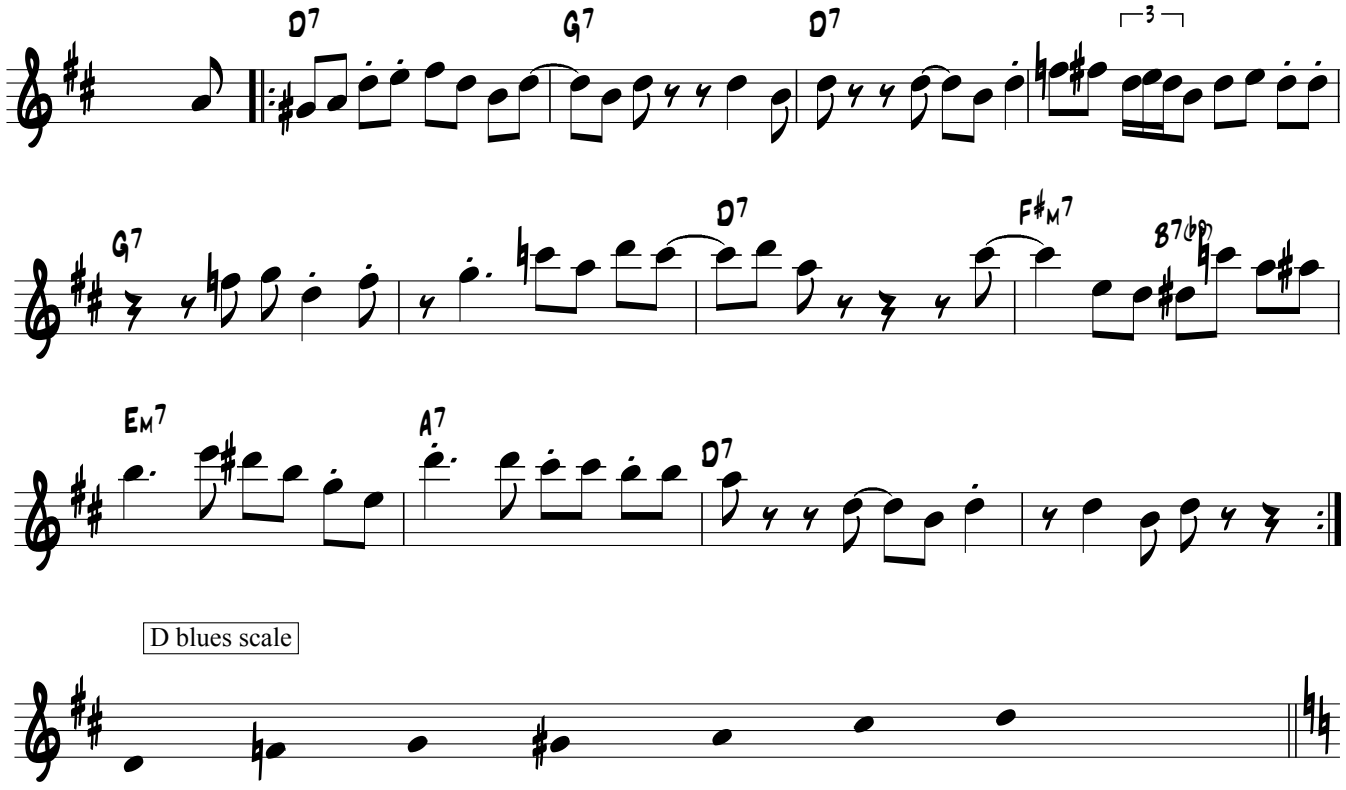
Milt Jackson



Eb

Billies Bounce

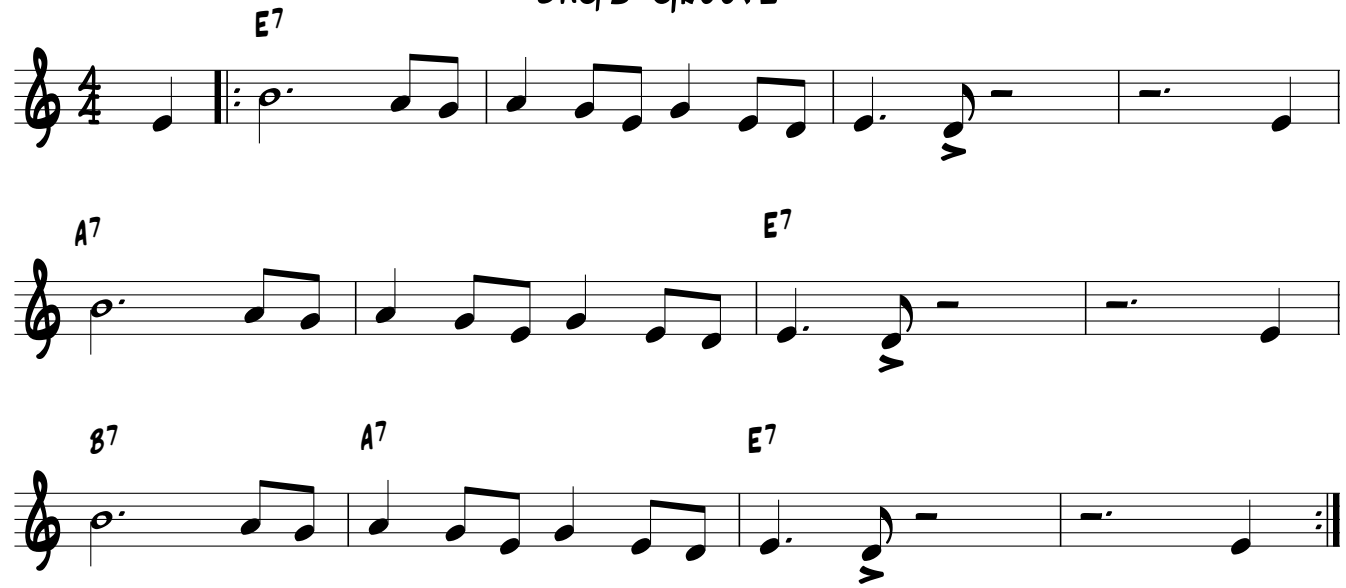
C.Parker



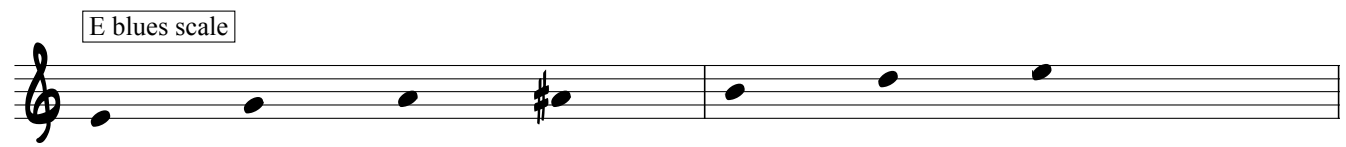
D blues scale

Bag's Groove

Milt Jackson



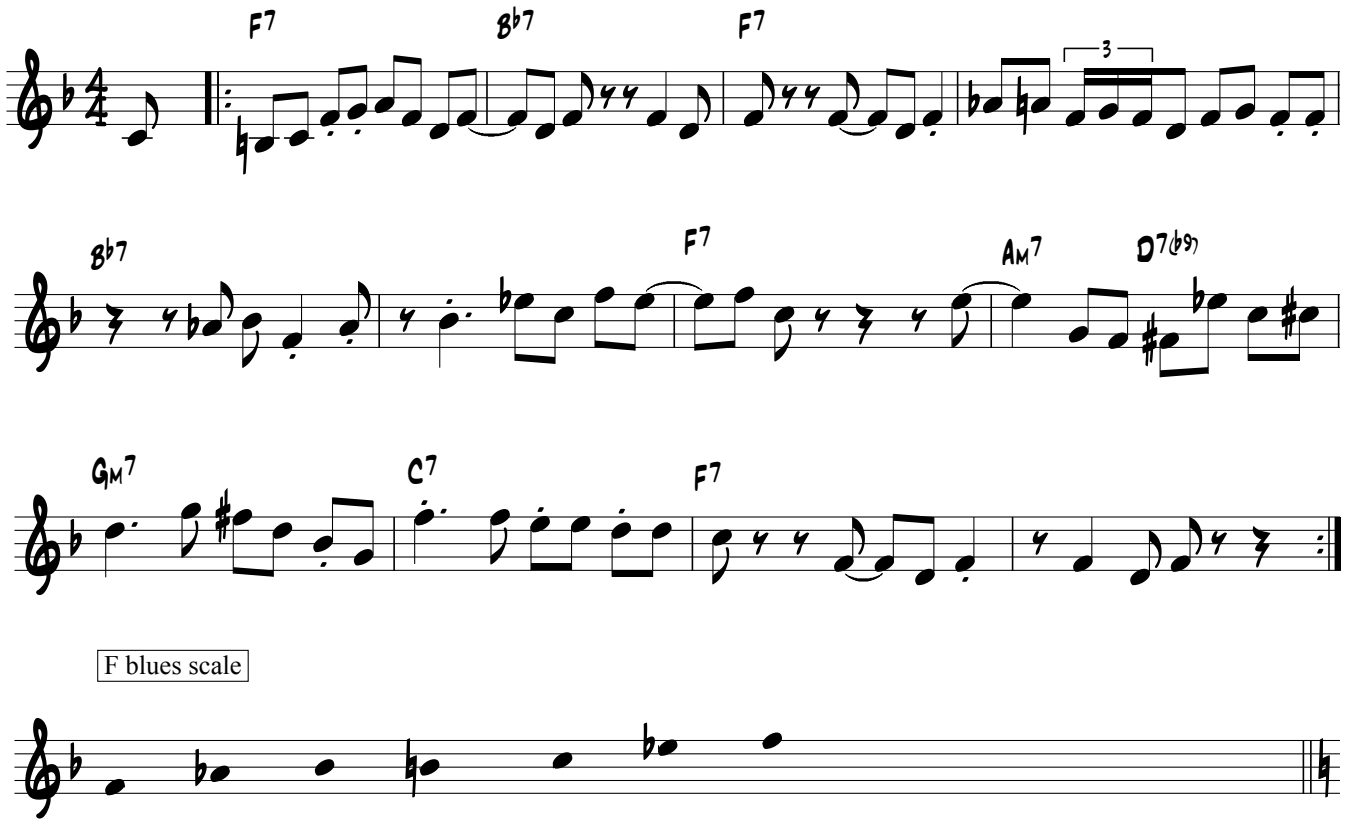
E blues scale



C part

Billies Bounce

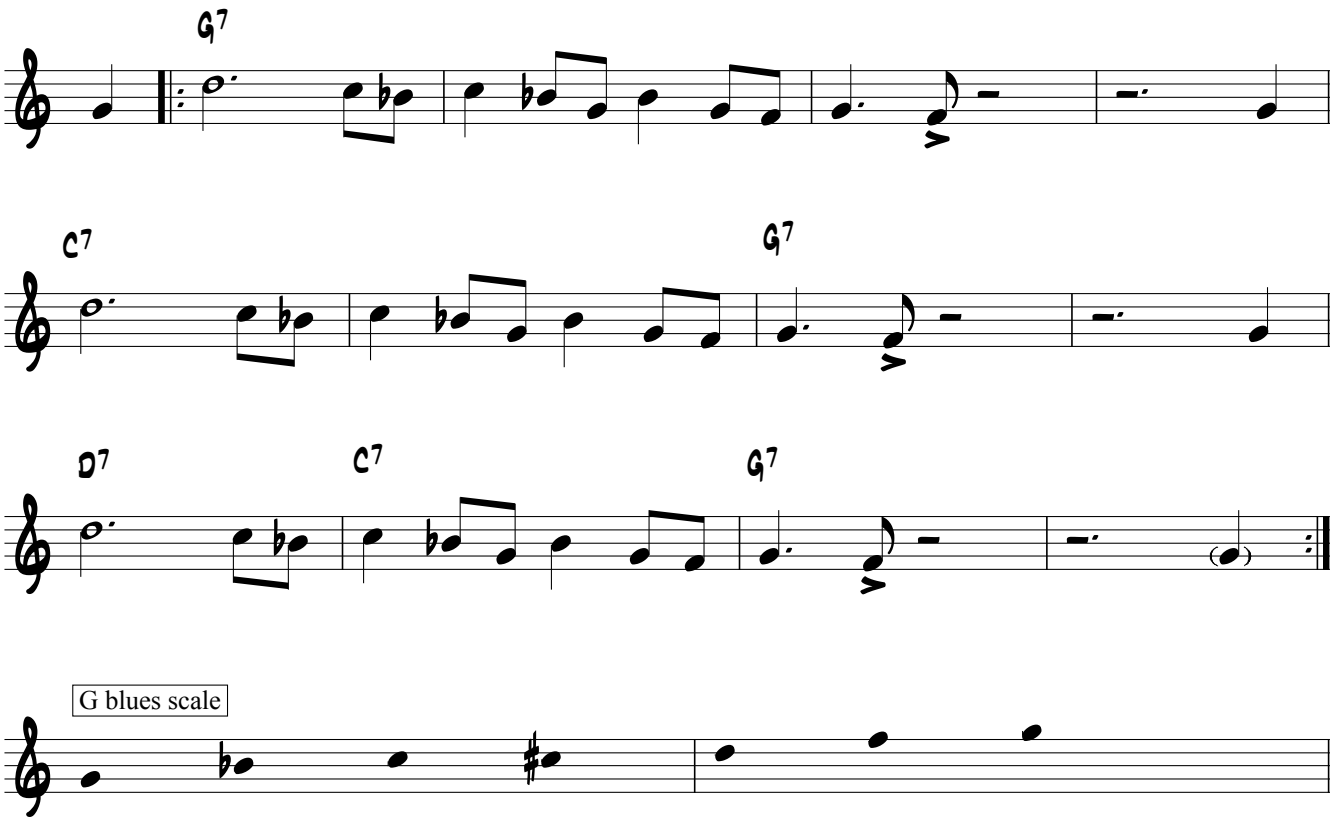
C.Parker



F blues scale

Bag's Groove

Milt Jackson

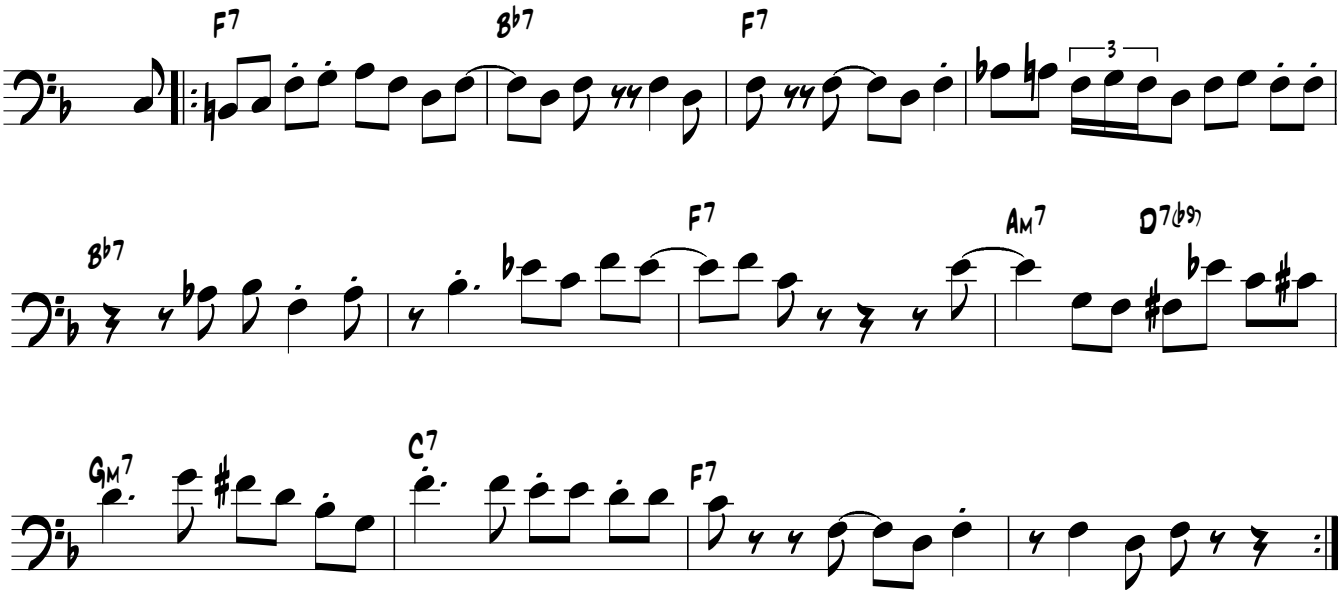


G blues scale

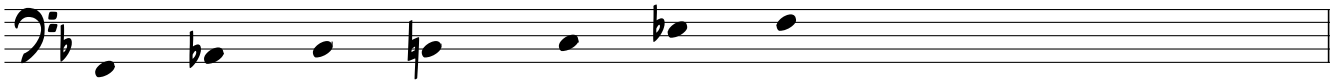
Bass clef

Billies Bounce

C.Parker

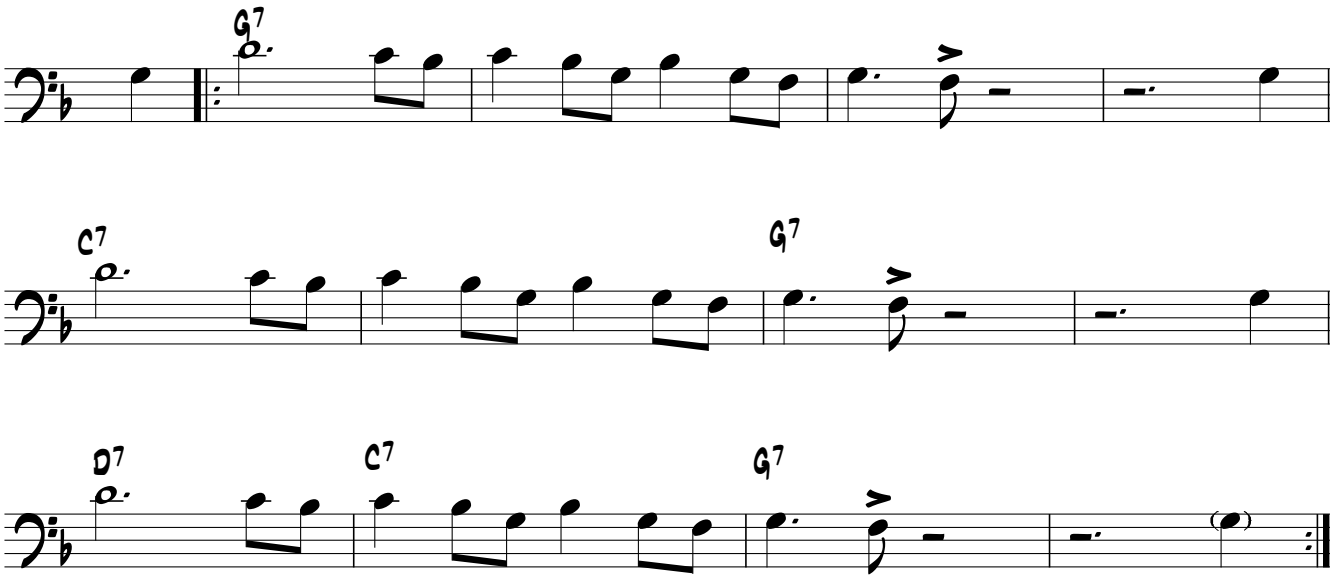


F blues scale

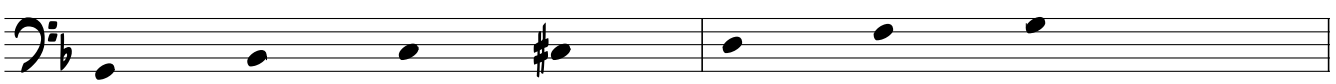


Bag's Groove

Milt Jackson



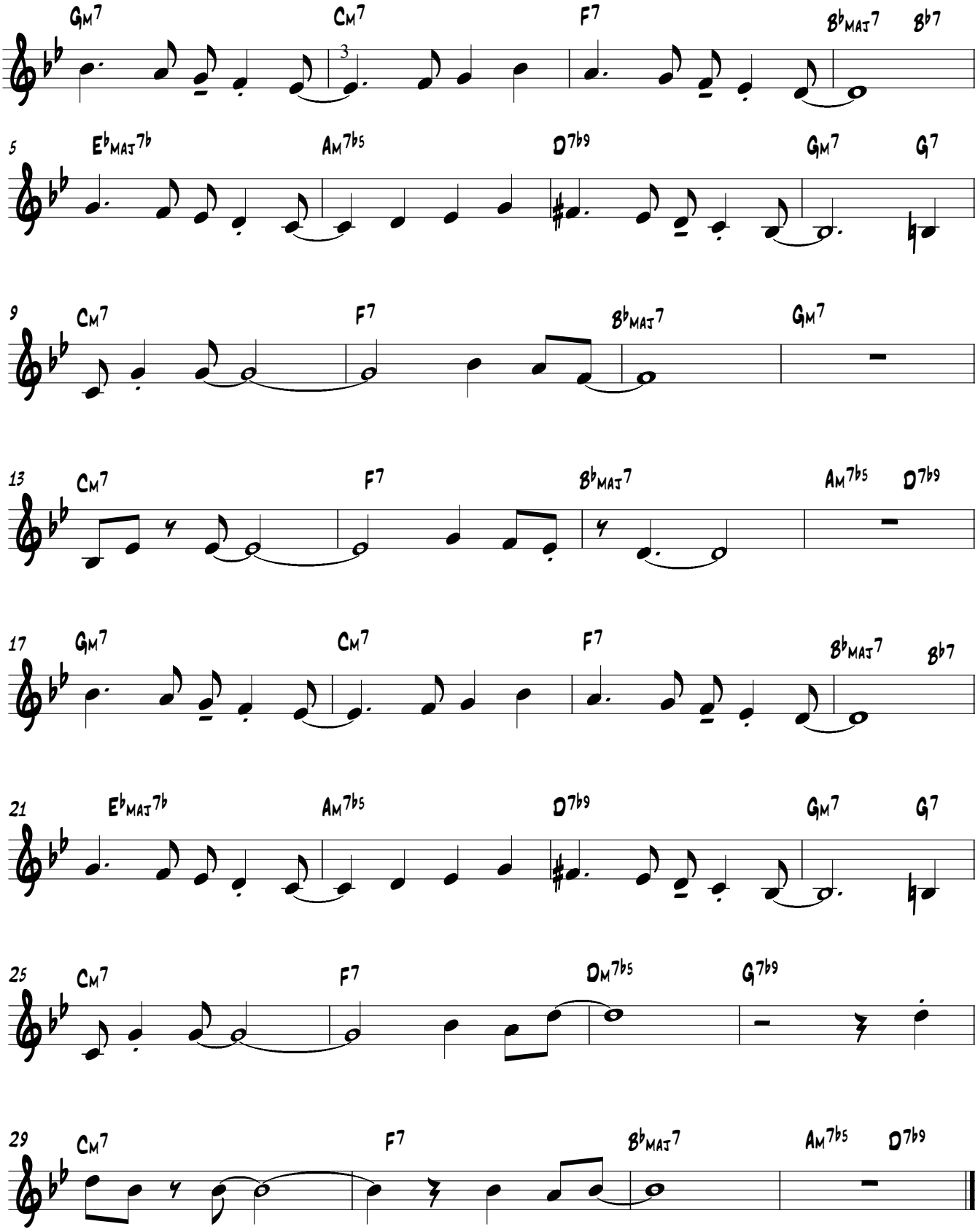
G blues scale



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.

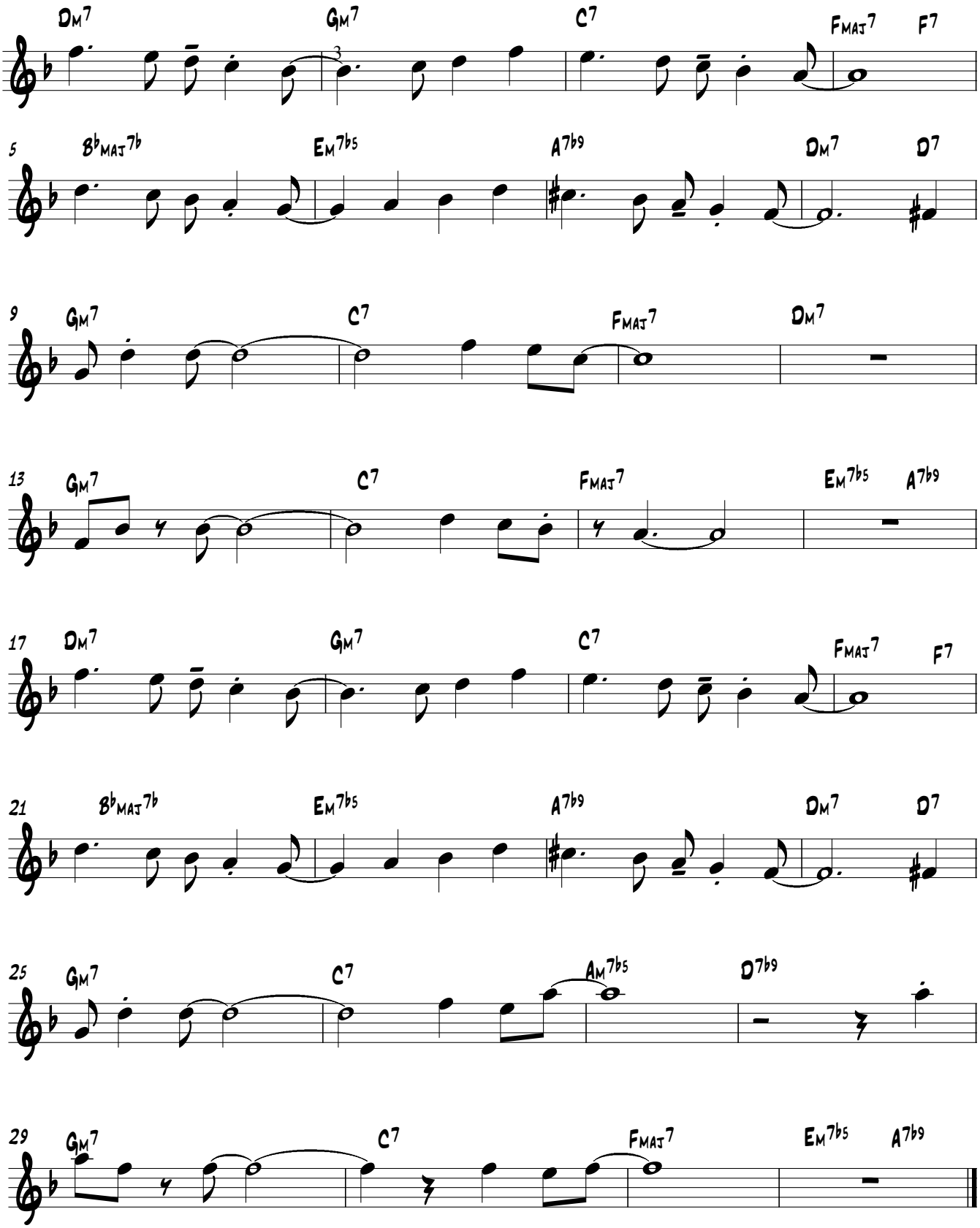
Fly Me to the Moon



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.

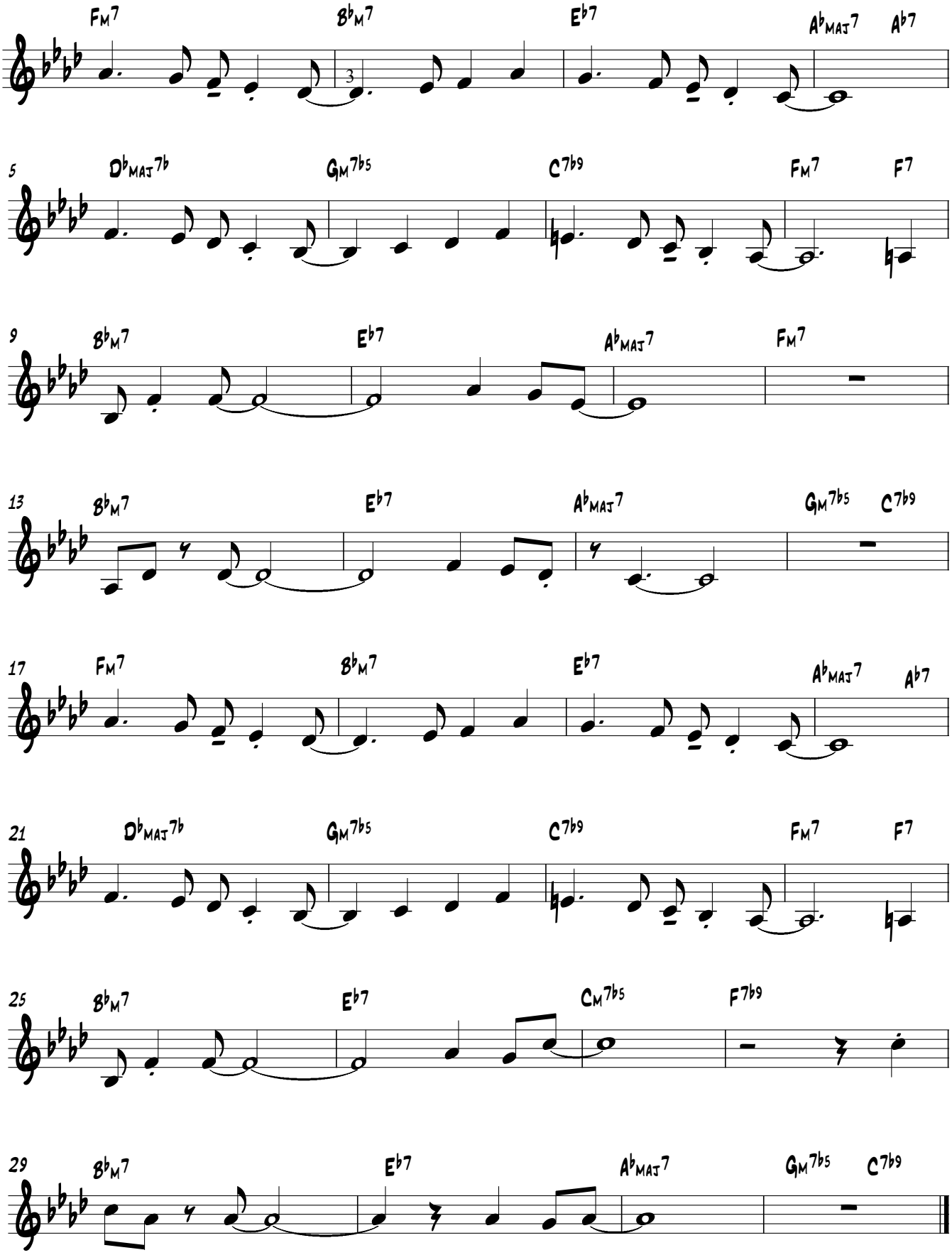
Fly Me to the Moon



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.

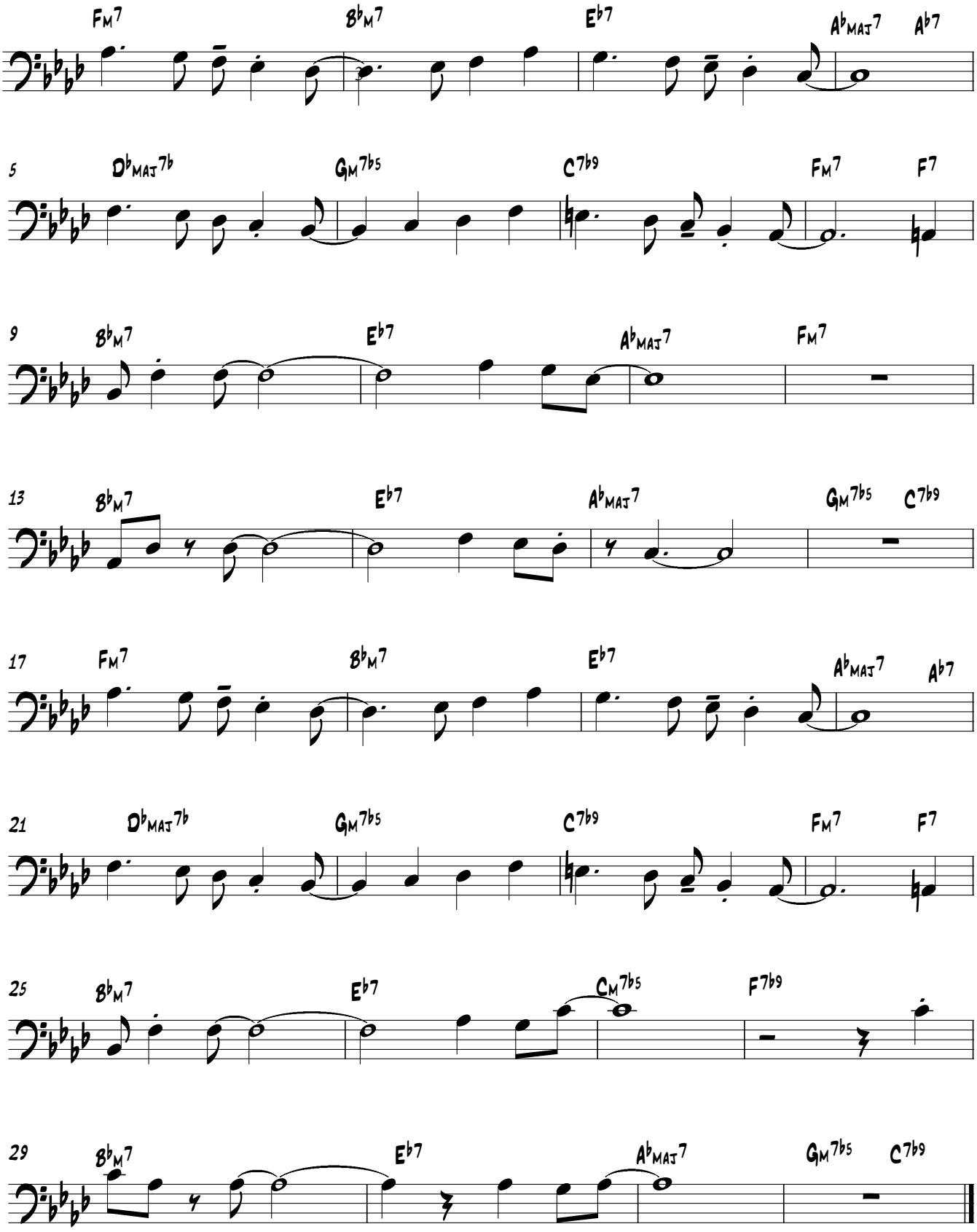
Fly Me to the Moon



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

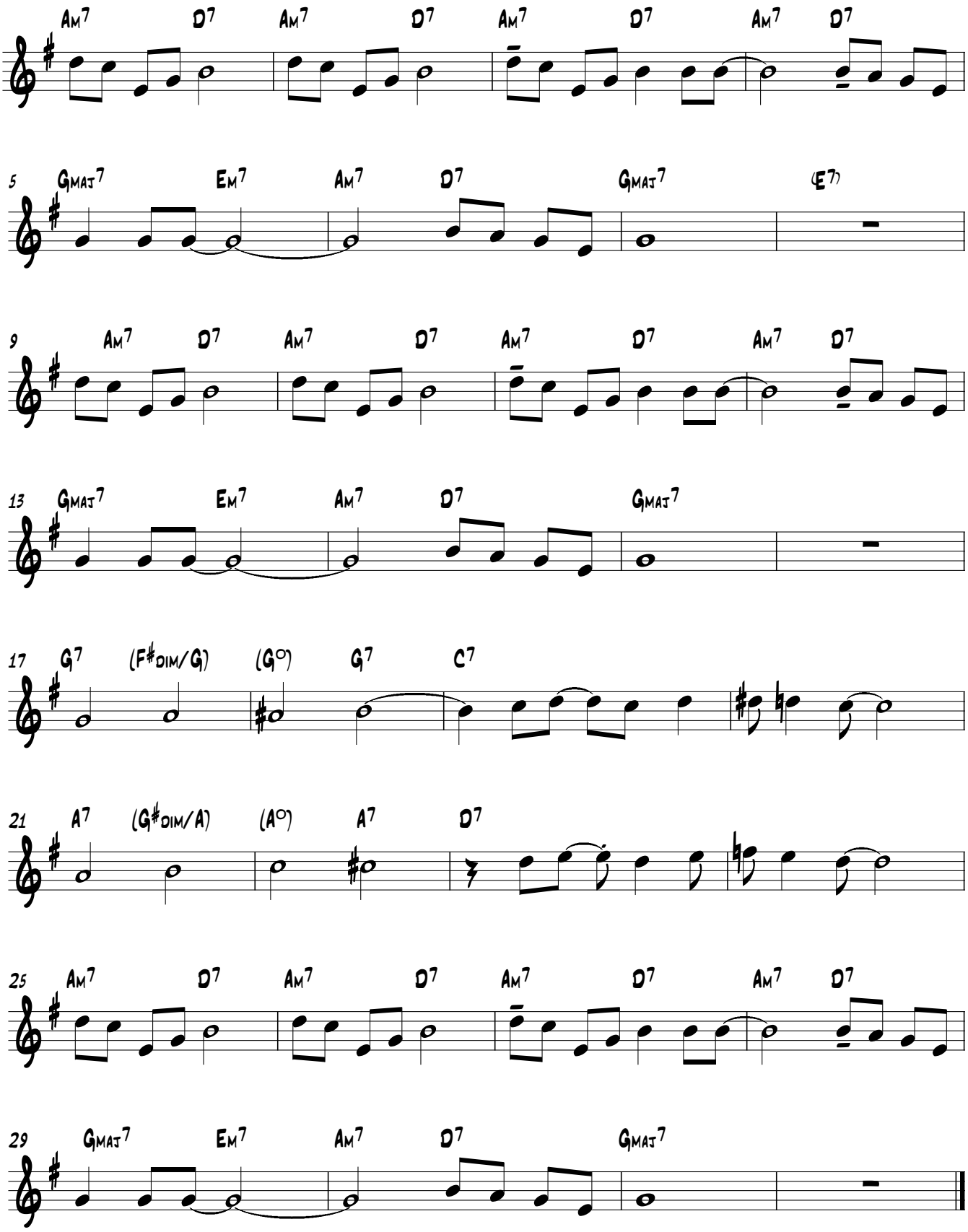


Bb part

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

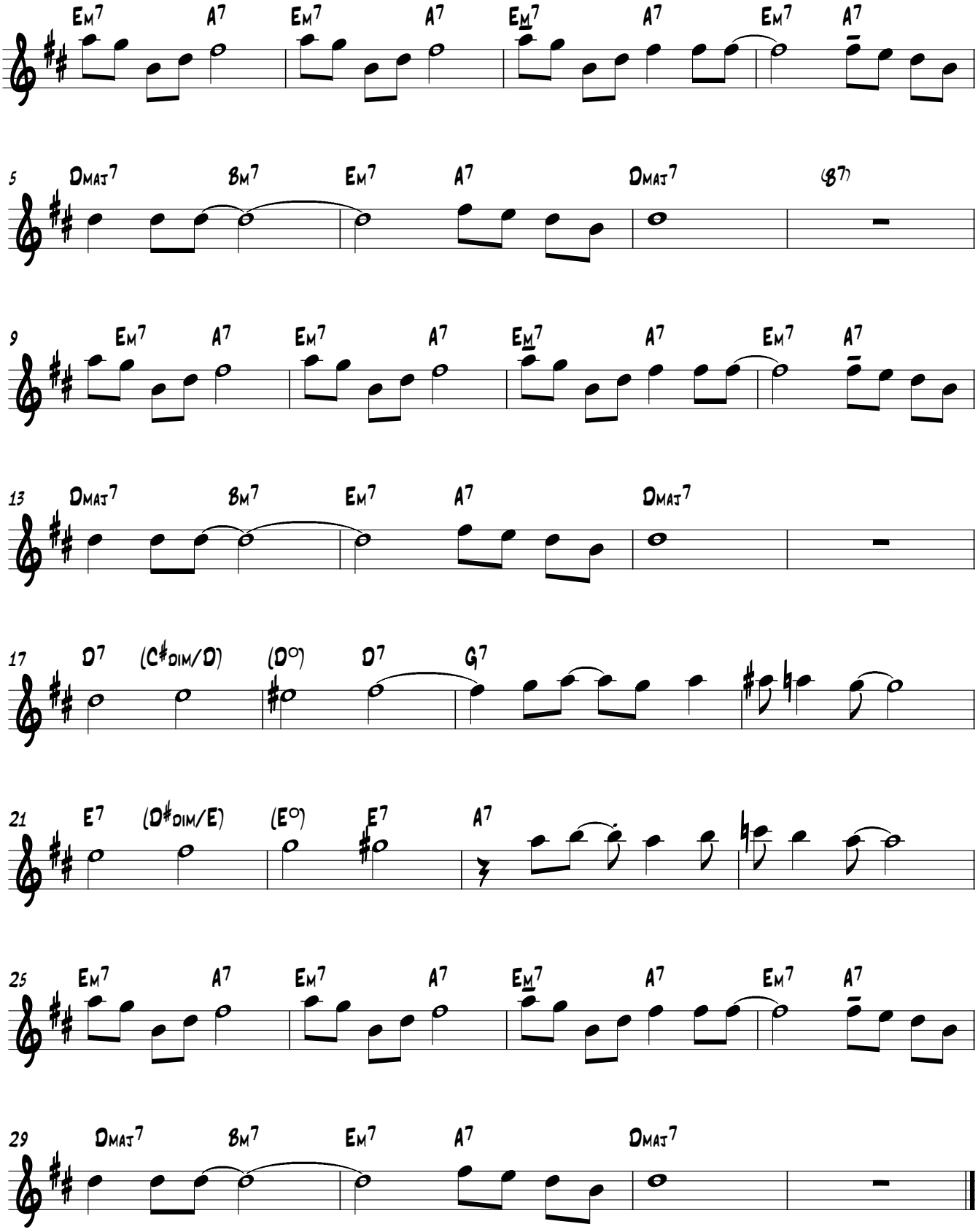
Fats Waller



Eb part

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

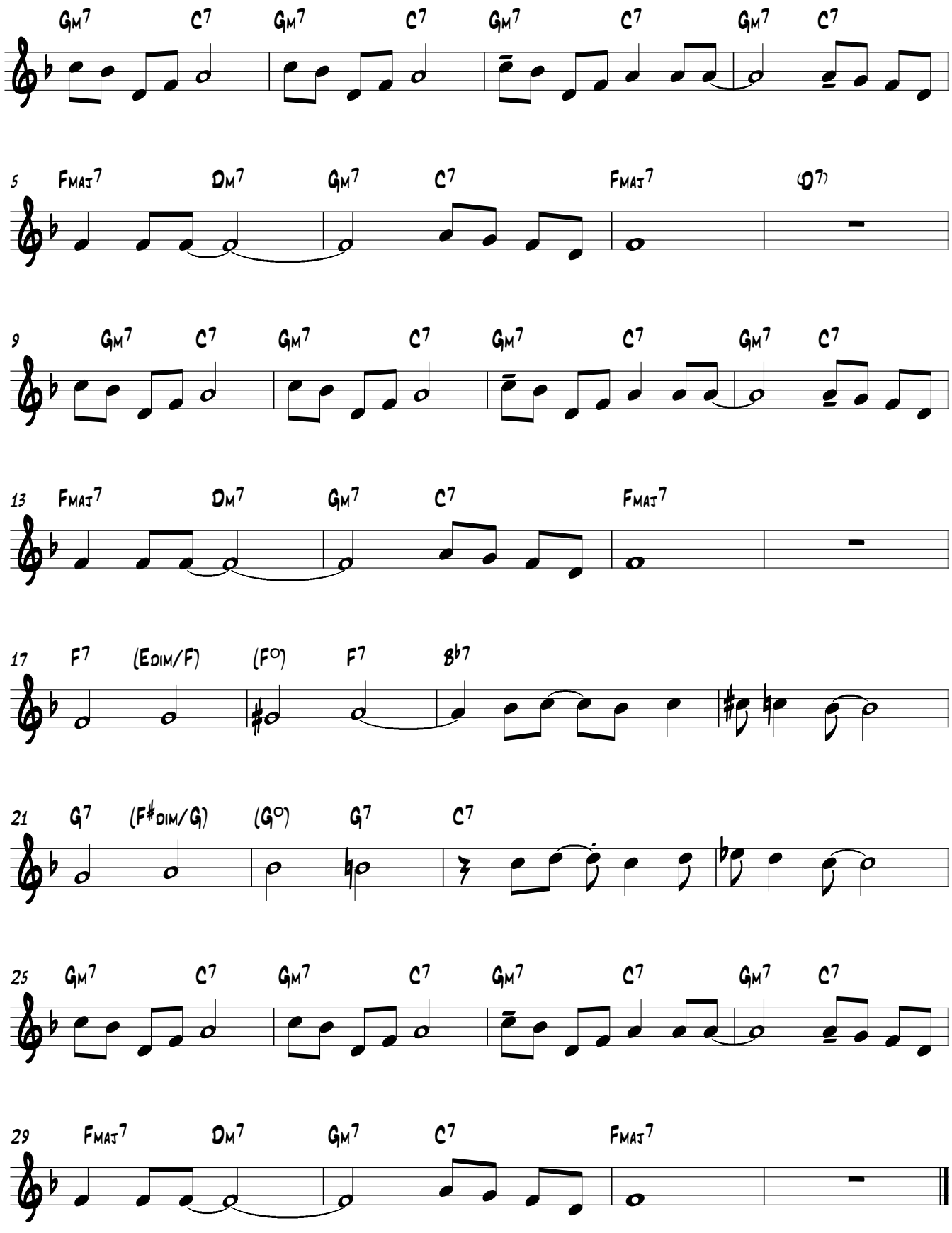


C PART

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

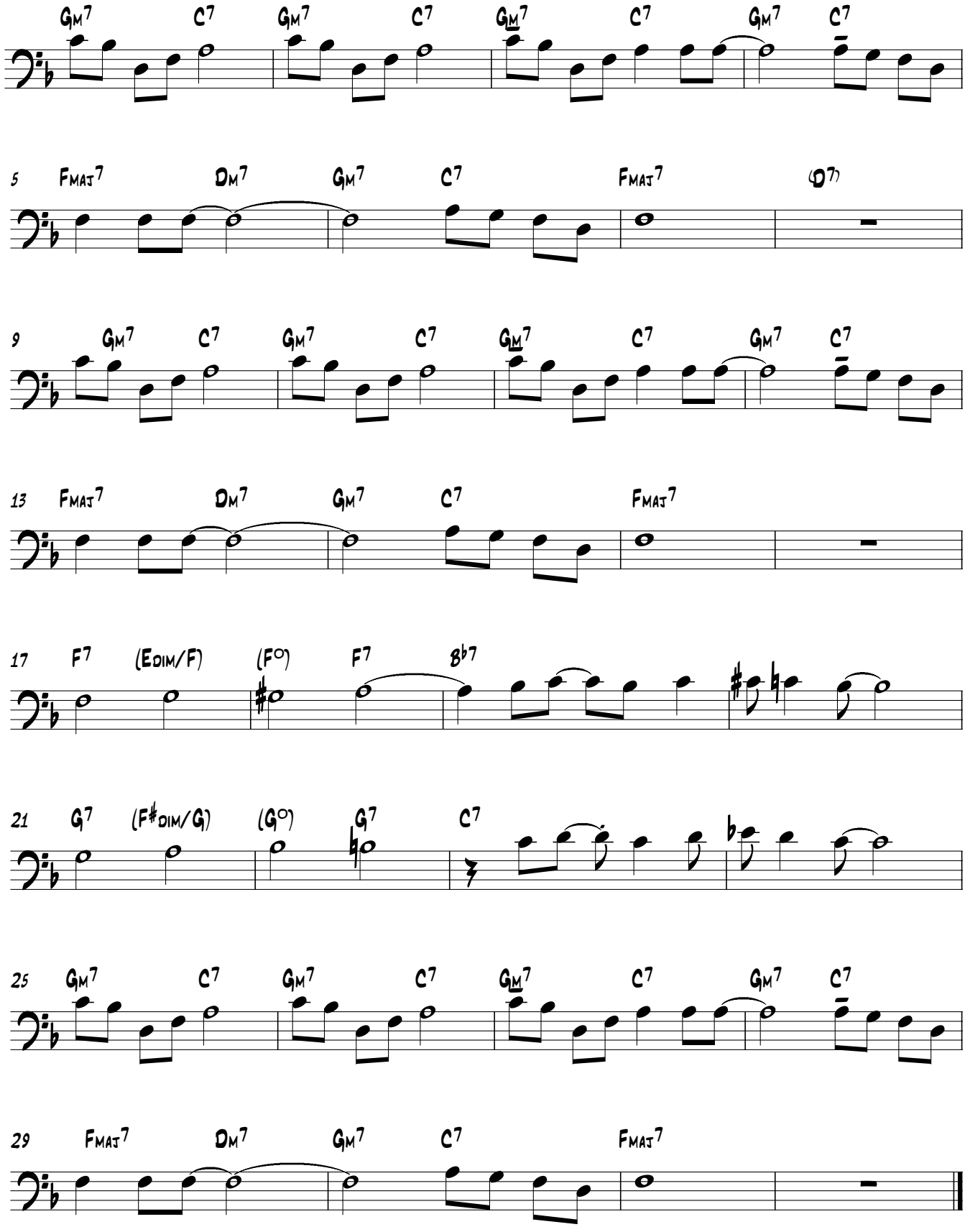


Bass clef

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

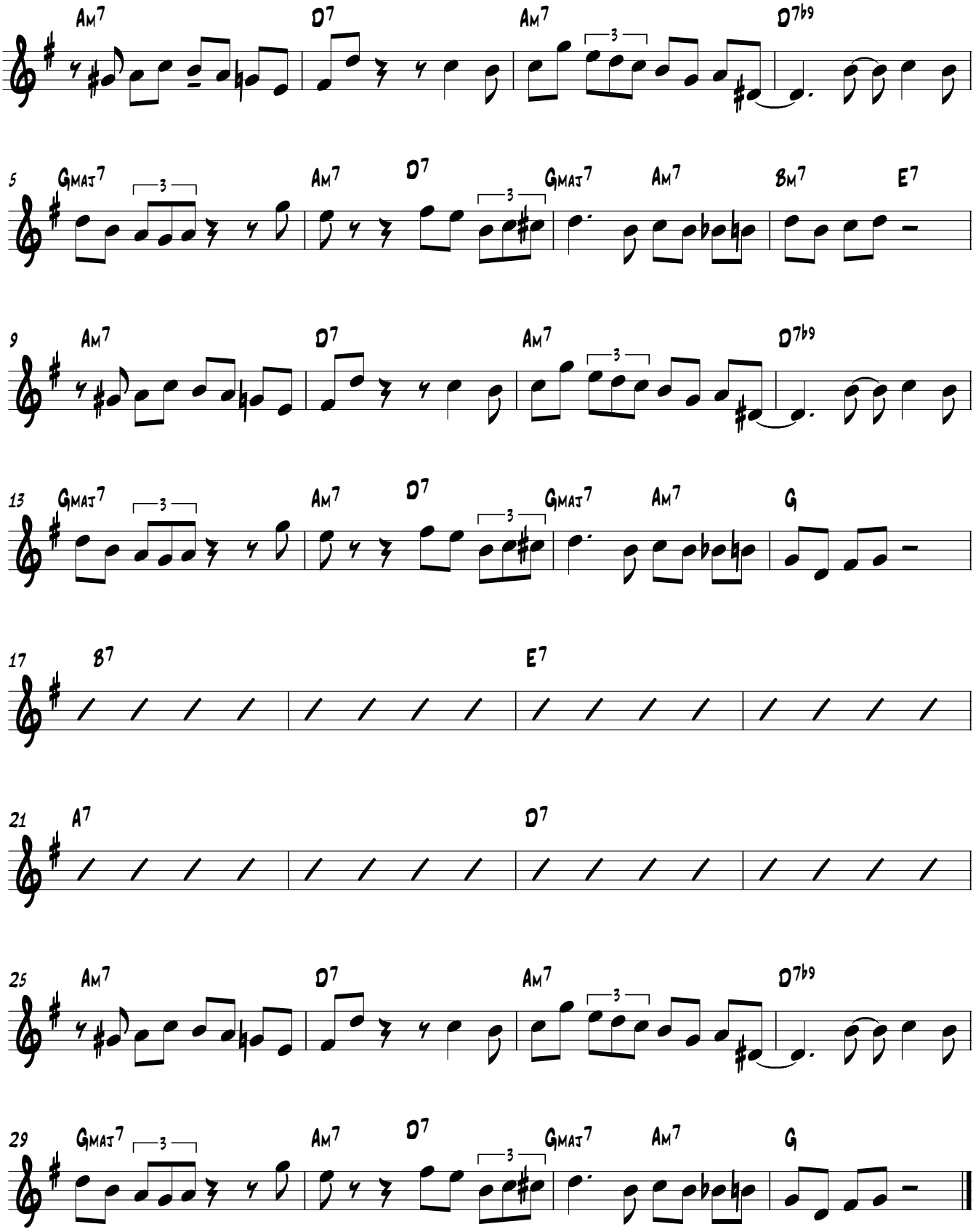


Bb part

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



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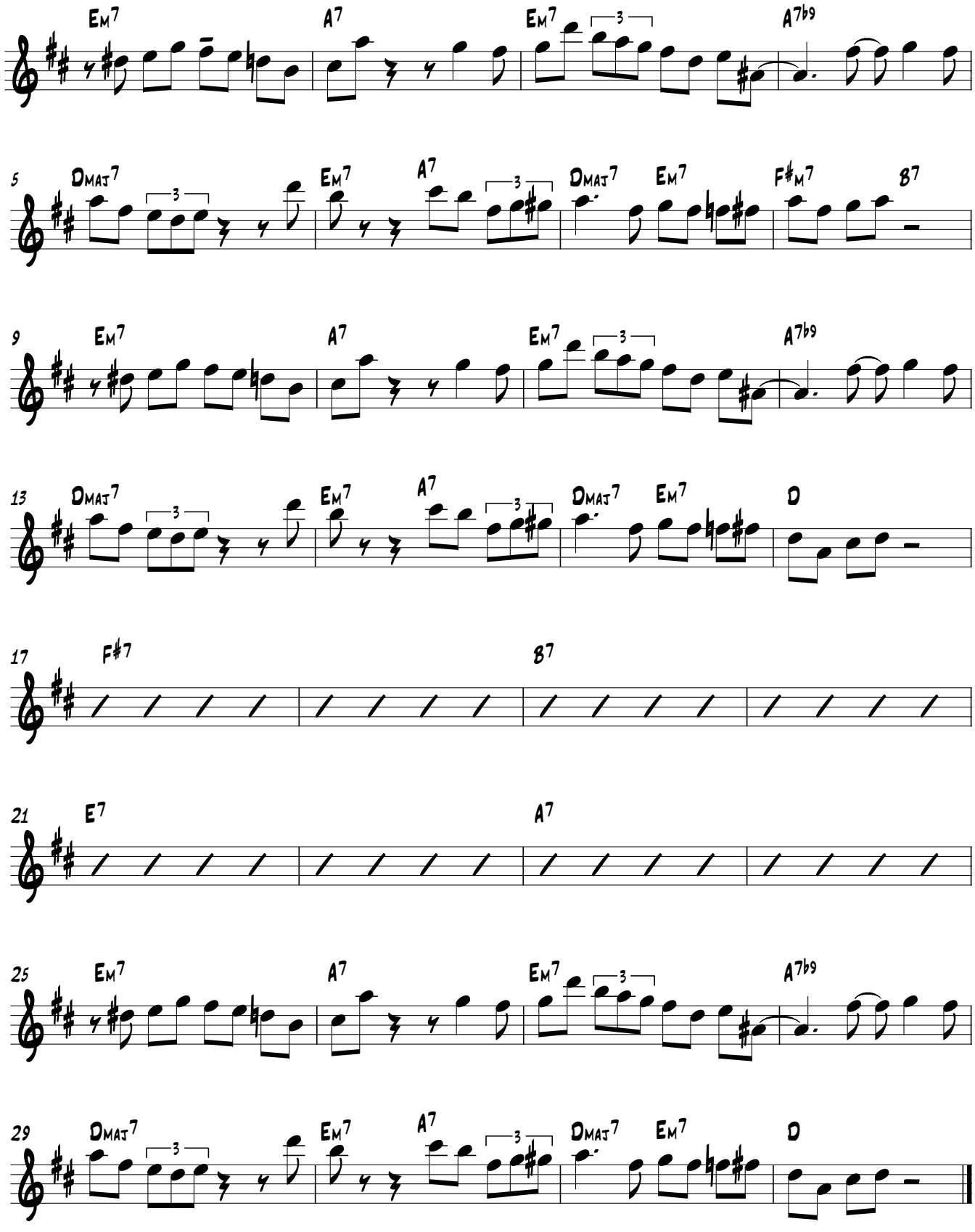

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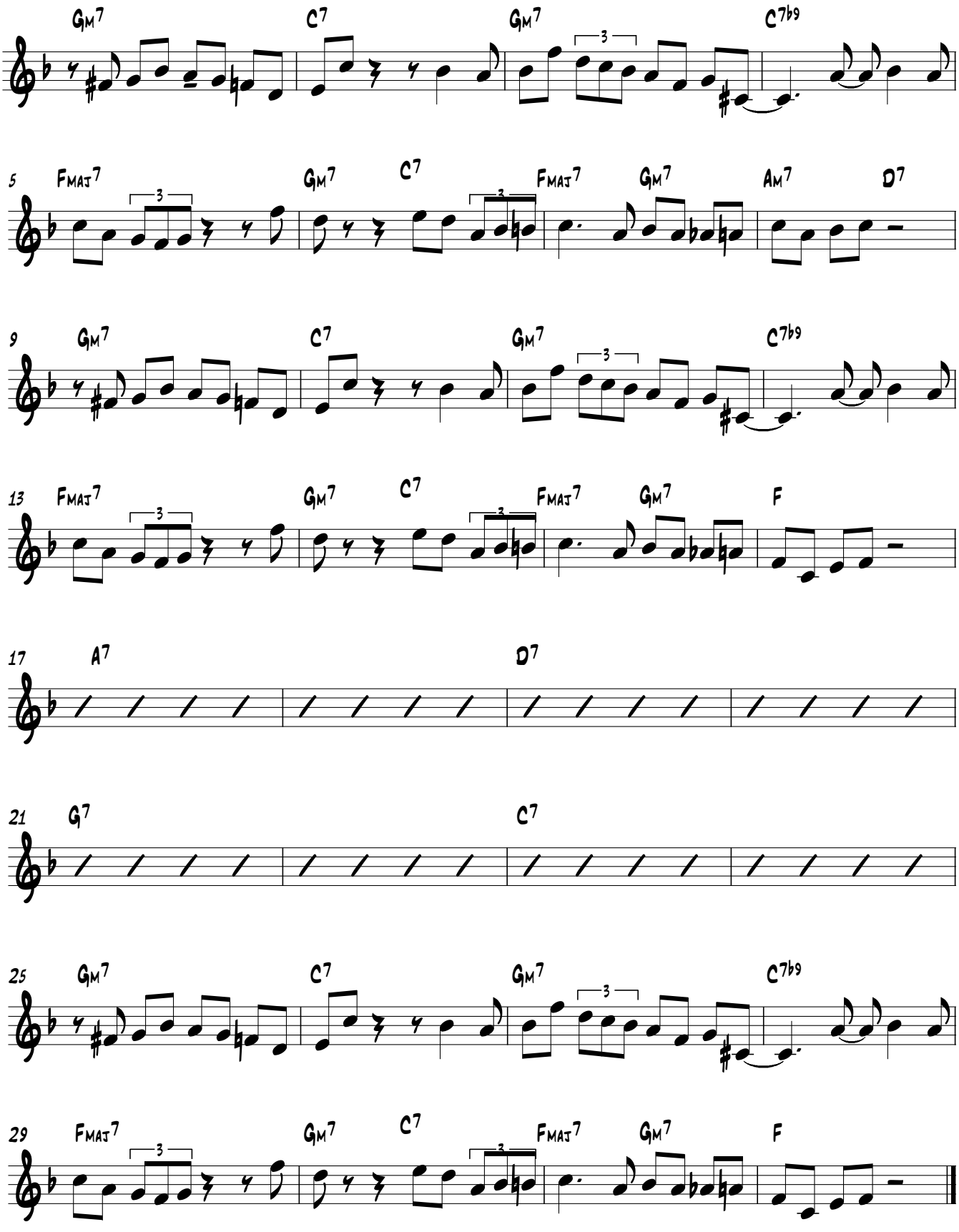

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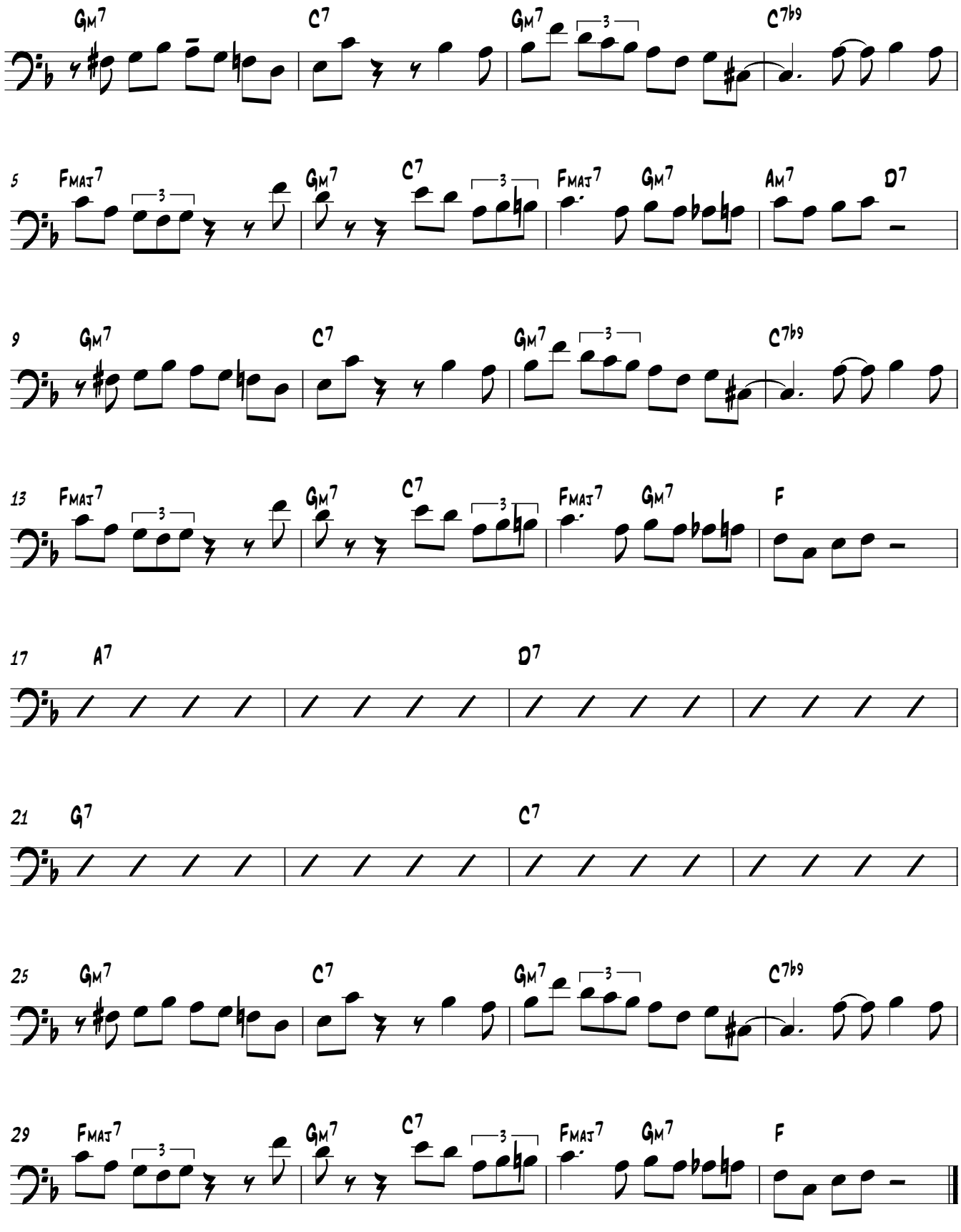


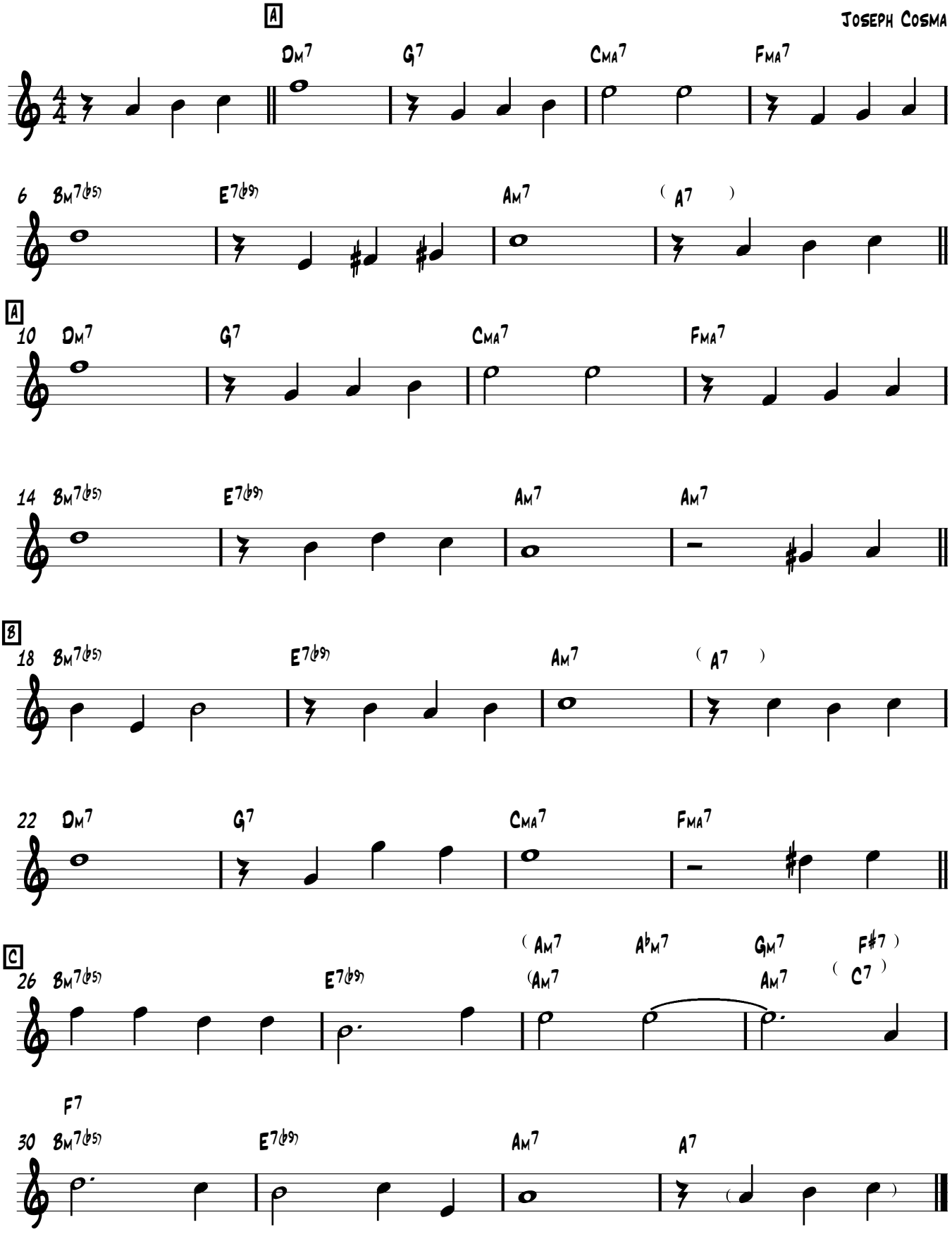
Bb part

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



Eb part

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Autumn Leaves

(or Les Feuilles Morts)

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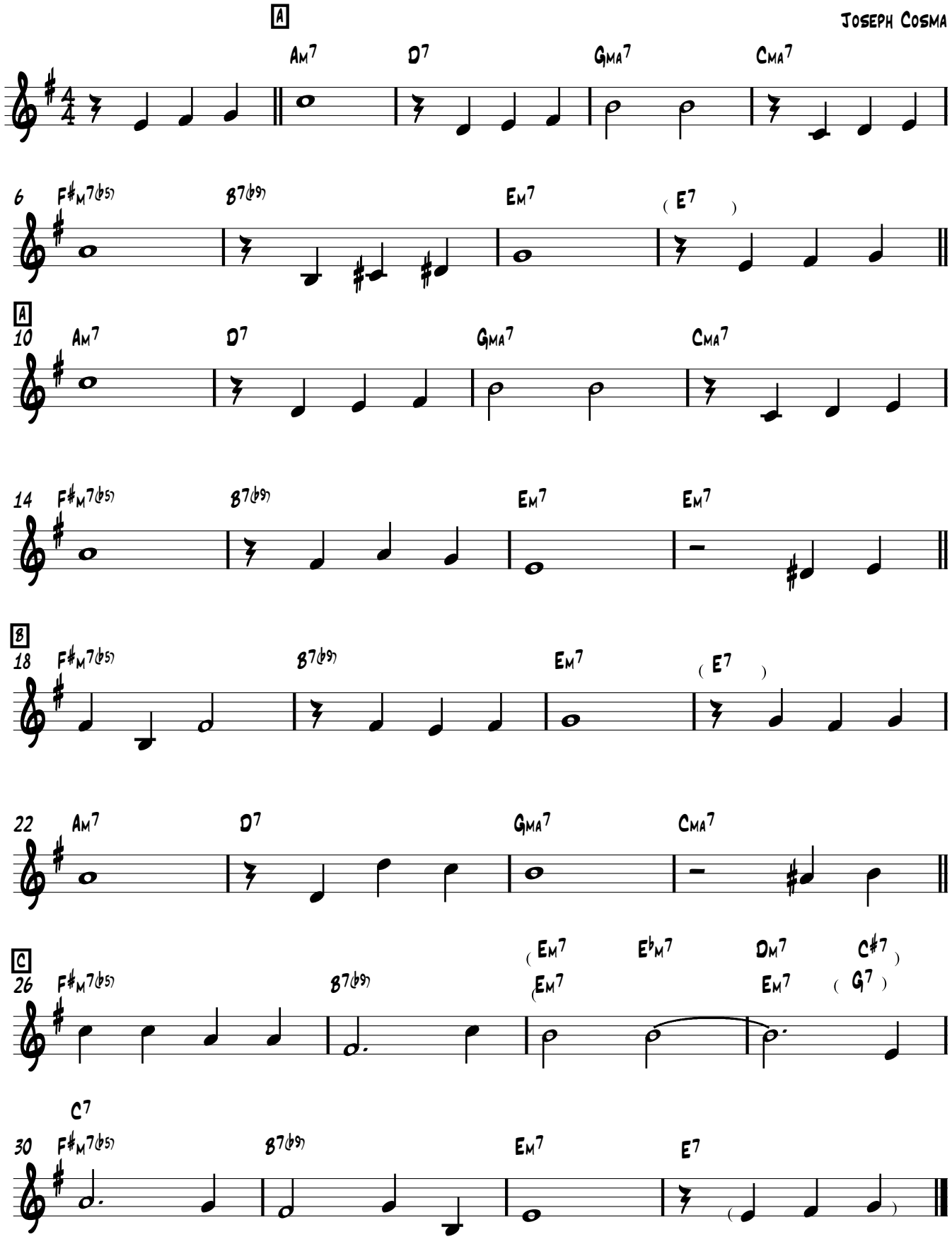

C part

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Autumn Leaves

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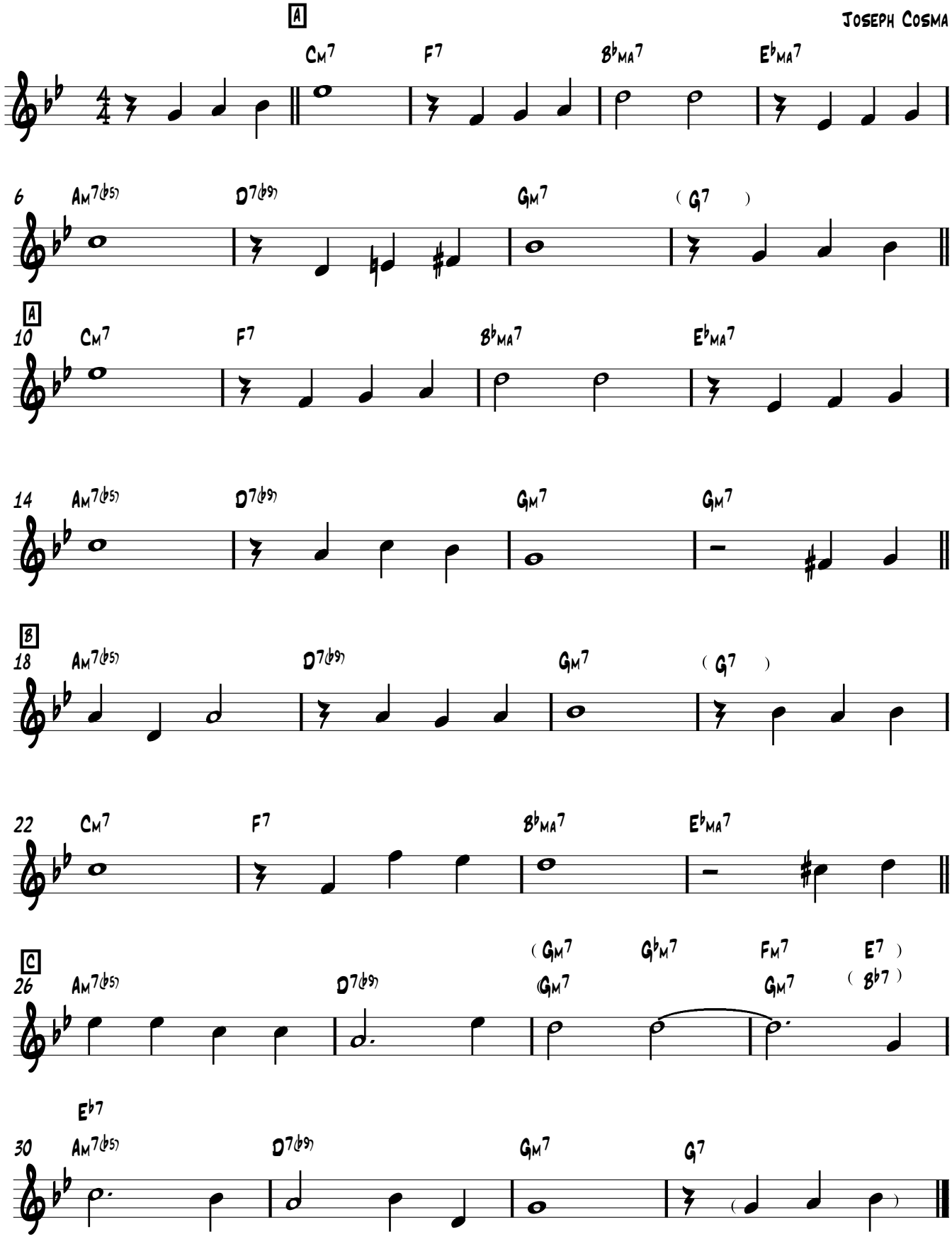

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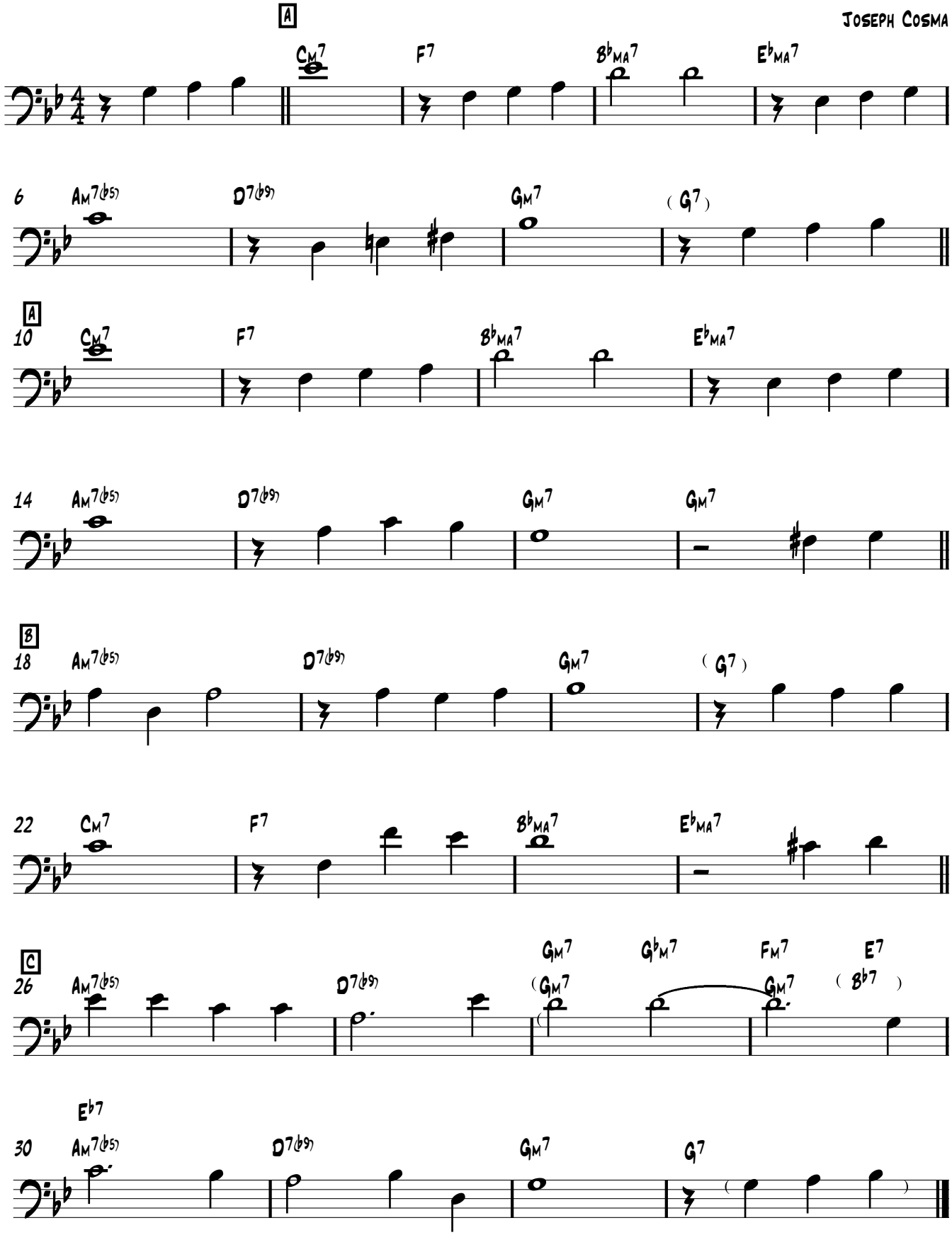
Bass clef part

Autumn Leaves

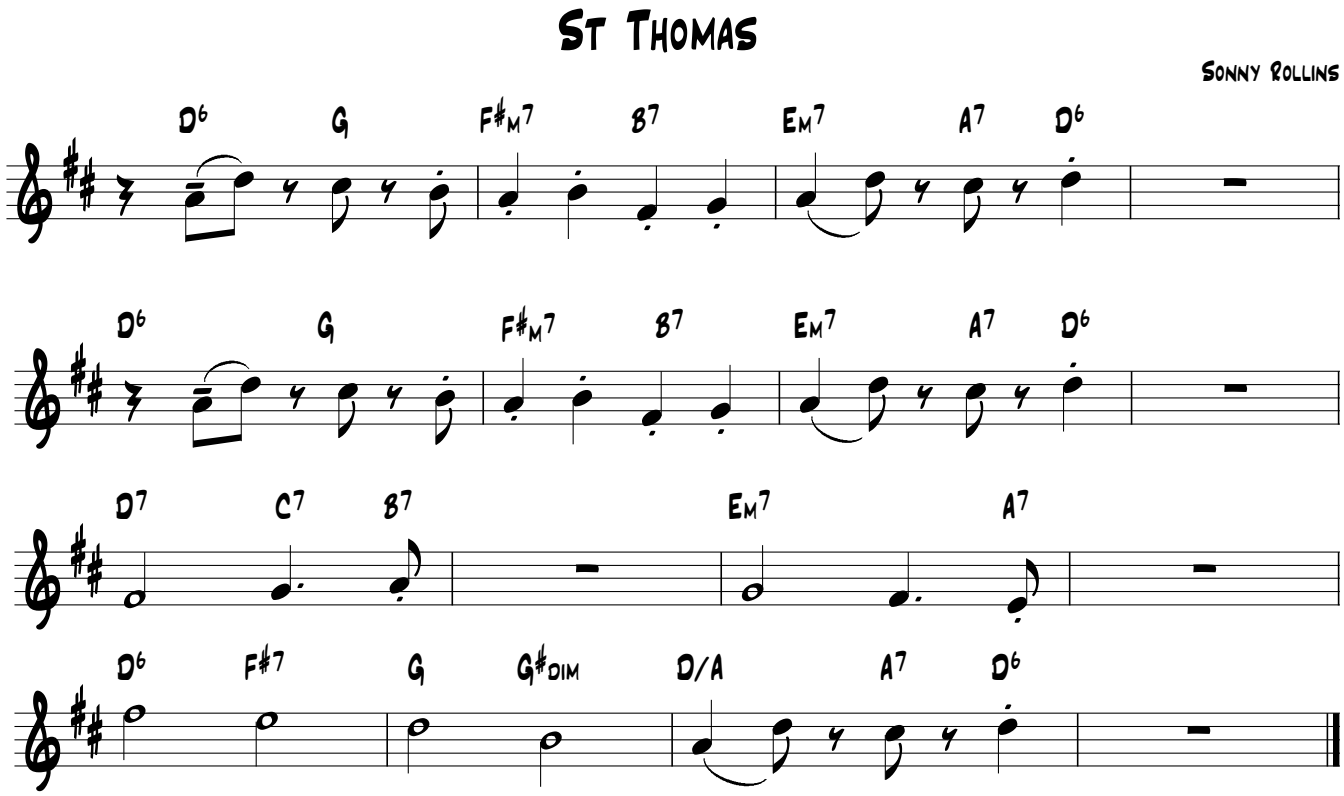
(or Les Feuilles Morts)

Joseph Cosma



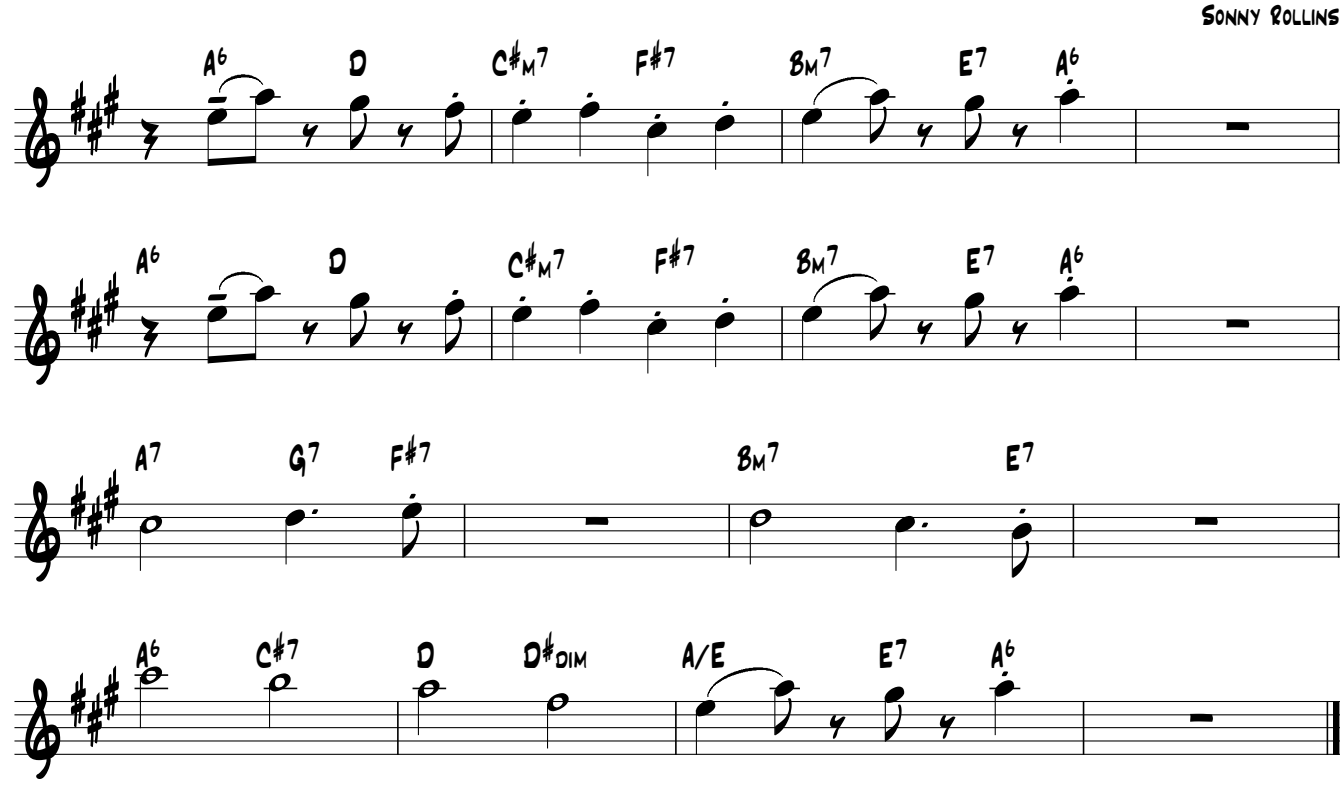
This calypso piece moves quickly through the chords of D major, using the sequence of I, IV, III, VI, II, V, I. There are some dominant seventh chords introduced which makes the pull towards the chord II stronger. (see bars 2,6,9.) The ending uses the major III chord and a diminished seventh.

Bb part



7

Eb

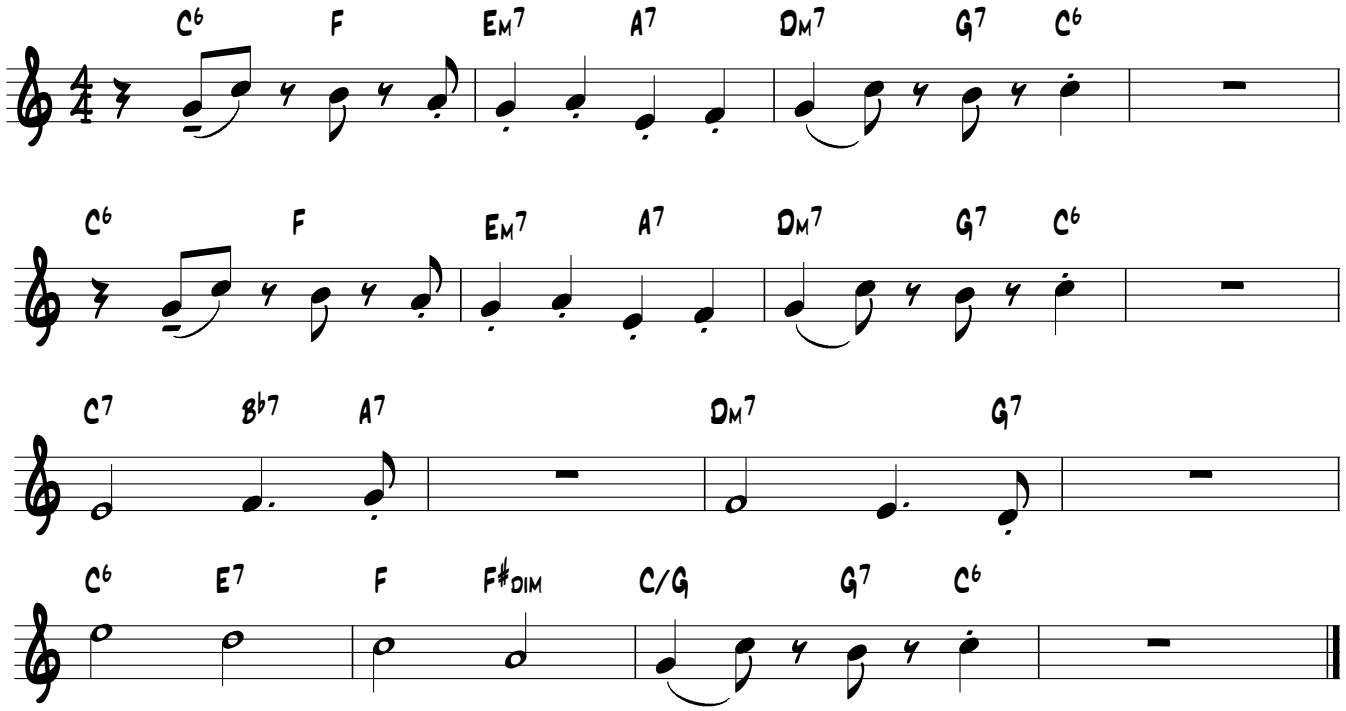


This calypso piece moves quickly through the chords of C major, using the sequence of I, IV, III, VI, II, V, I. There are some dominant seventh chords introduced which makes the pull towards the chord II stronger. (see bars 2,6,9.) The ending uses the major III chord and a diminished seventh.

C part

St Thomas

Sonny Rollins

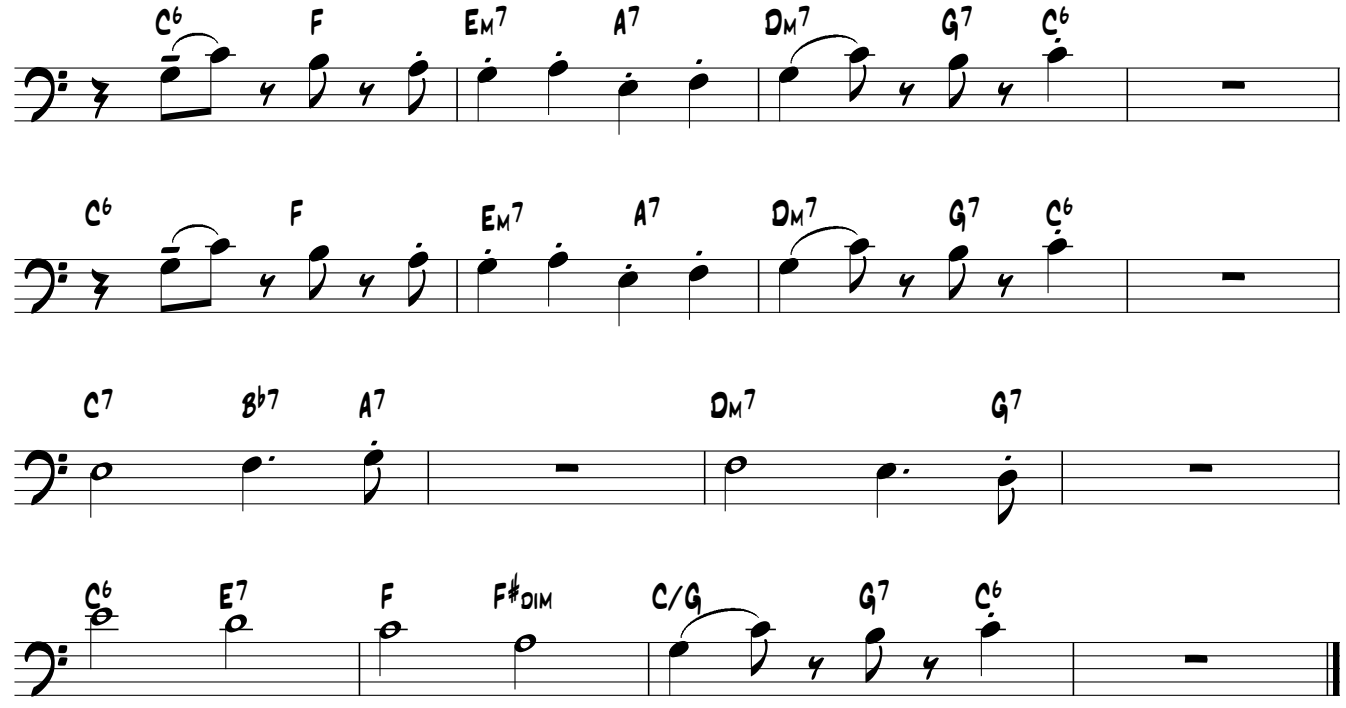


7

Bass

St Thomas

Sonny Rollins



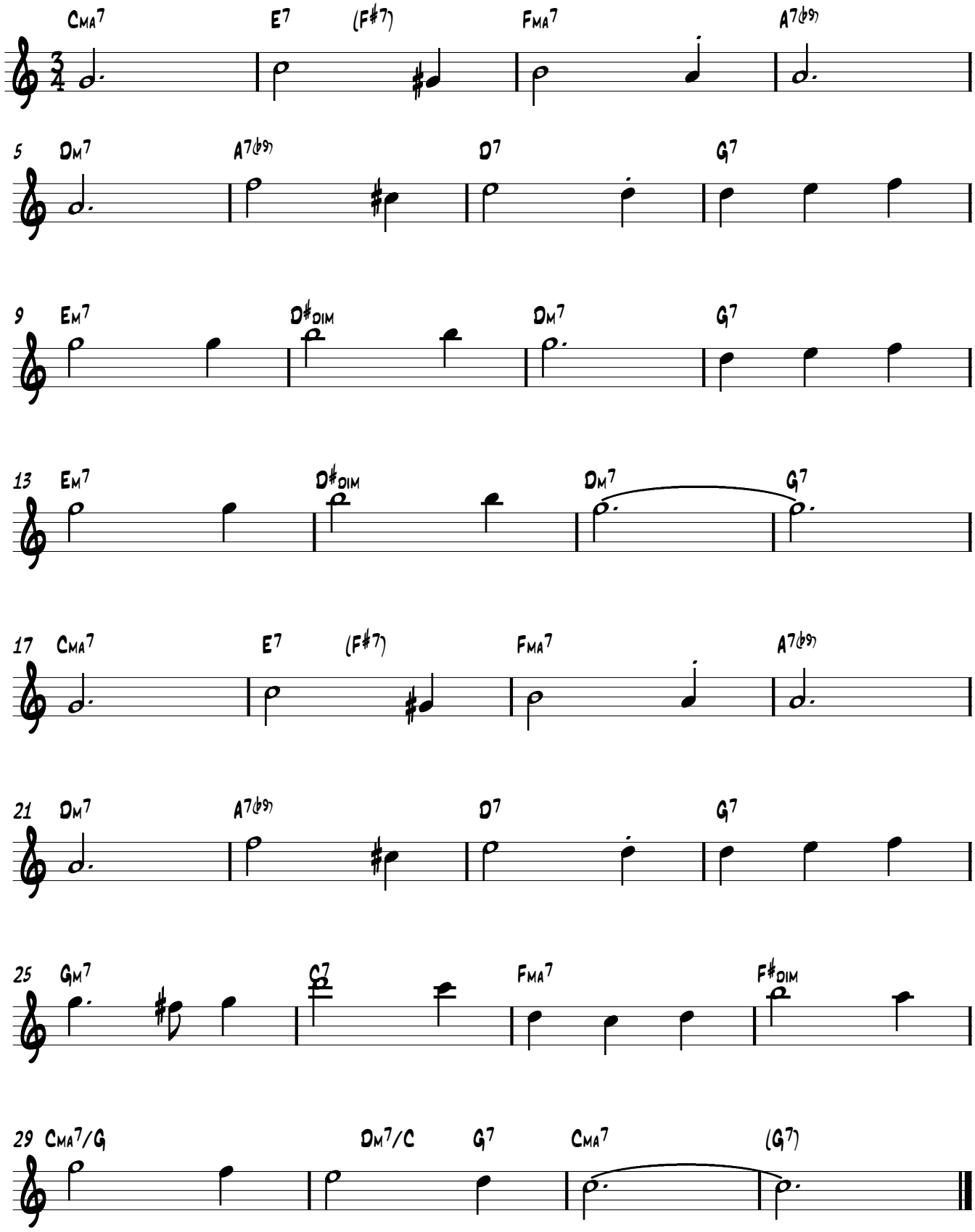
This well known 3/4 tune can be played as a ballad or a medium swing. The bass can create different rhythmic grooves by playing 𝅗𝅥., then 𝅗𝅥.𝅗𝅥. and finally 𝅗𝅥𝅗𝅥𝅗𝅥 per bar. (Save last one for solos)

Bb part

Some Day my Prince will Come

3/4 swing

Churchill arr. Andrea Vicari



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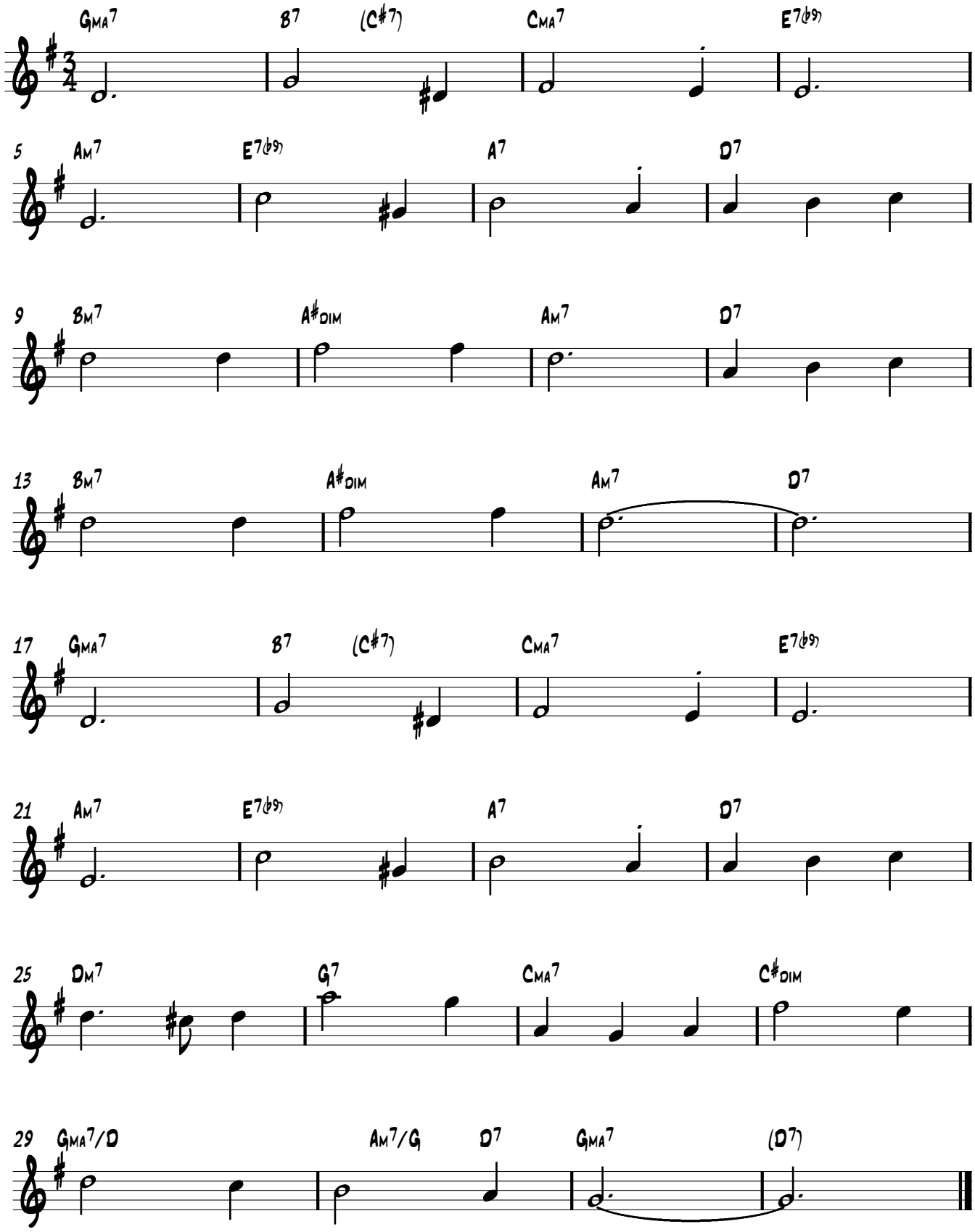
Eb part

Some Day my Prince will Come

3/4 swing

Churchill arr. Andrea Vicari



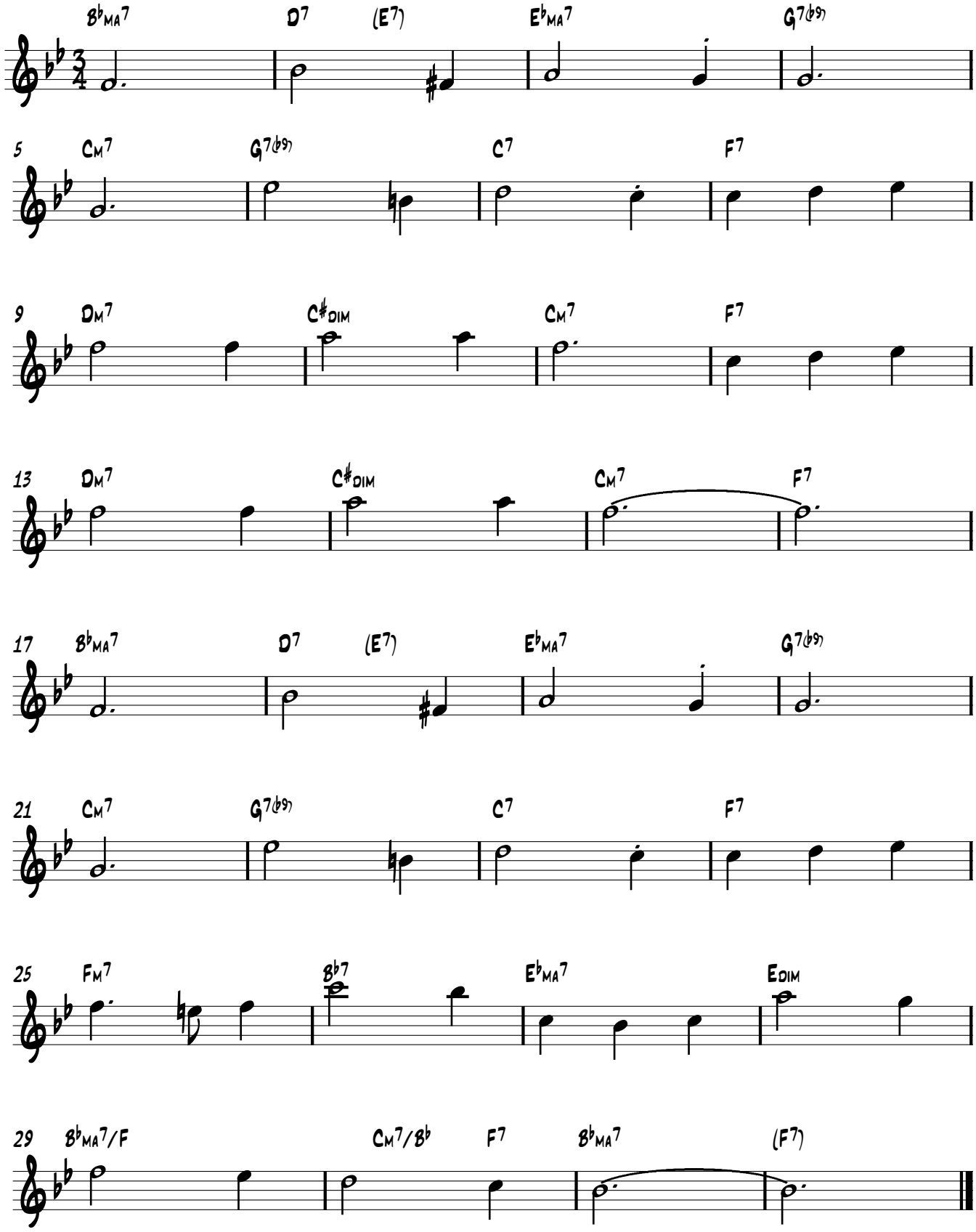
This well known 3/4 tune can be played as a ballad or a medium swing. The bass can create different rhythmic grooves by playing 𝅗𝅥., then 𝅗𝅥.𝅗𝅥. and finally 𝅗𝅥𝅗𝅥𝅗𝅥 per bar. (Save last one for solos)

C part

Some Day my Prince will Come

3/4 swing

Churchill arr. Andrea Vicari



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 𝅗𝅥.𝅗𝅥. and finally 𝅗𝅥𝅗𝅥𝅗𝅥 per bar. (Save last one for solos)

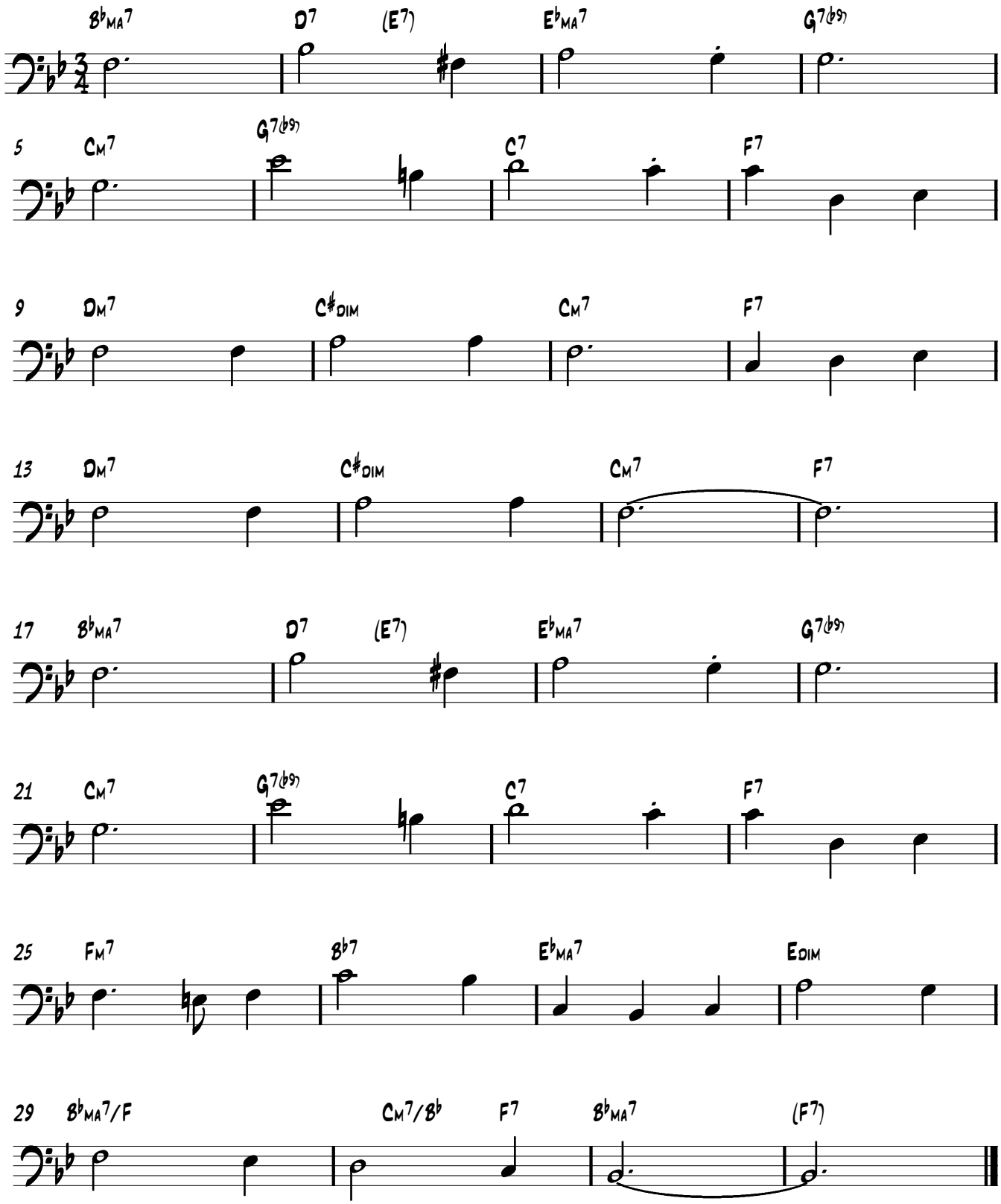
Some Day my Prince will Come

3/4 swing

(play 𝅗𝅥. bass notes and then 𝅗𝅥 for solos)

Churchill arr. Andrea Vicari

melody for reference



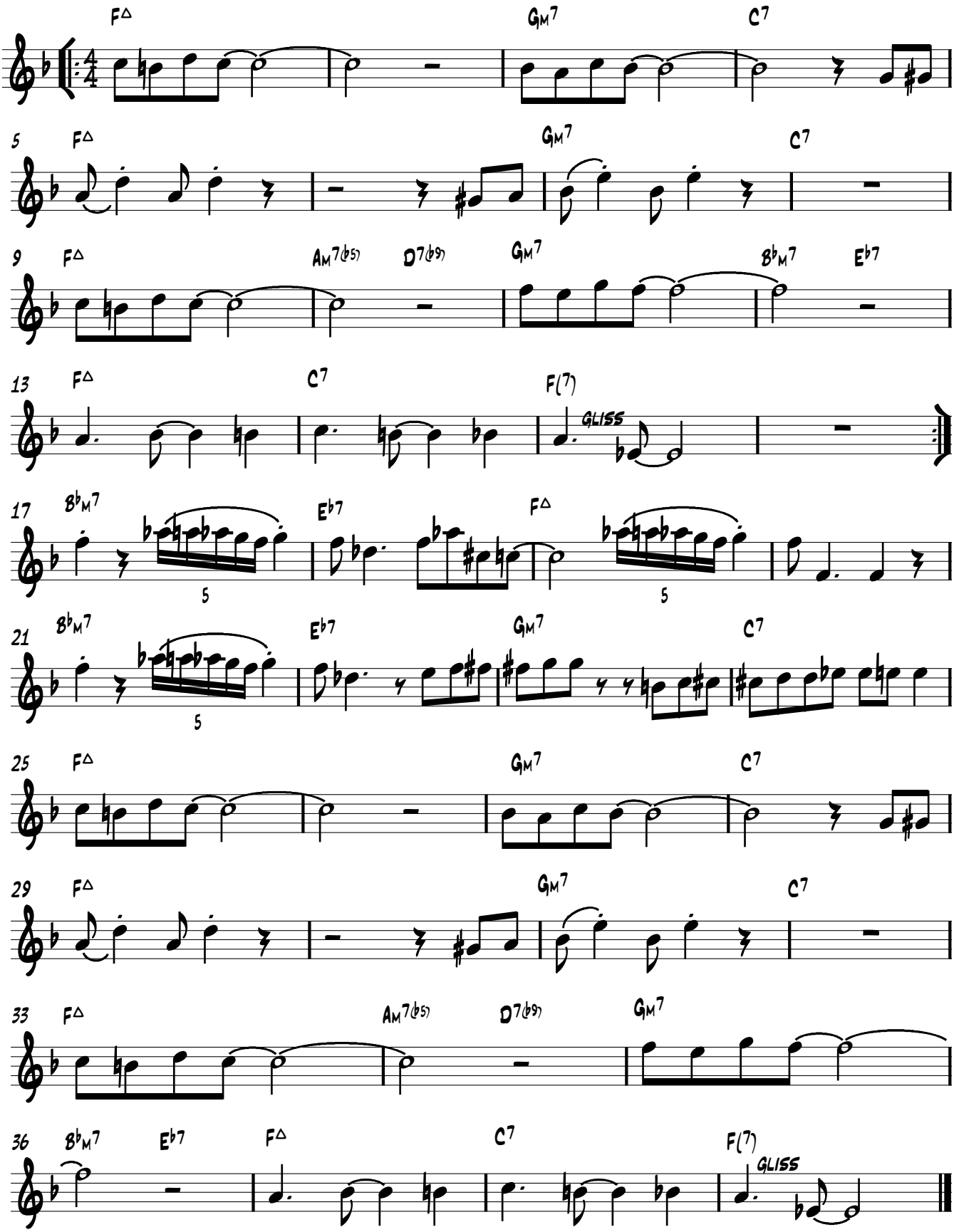
This fun tune was made famous by Duke Ellington and also Chris McGregor and the blue notes. The harmony is made up of major and minor II V Is and moves away from the home key, especially in the middle section.

Bb Tune

Purple Gazelle

(or Angelica)

Duke Ellington

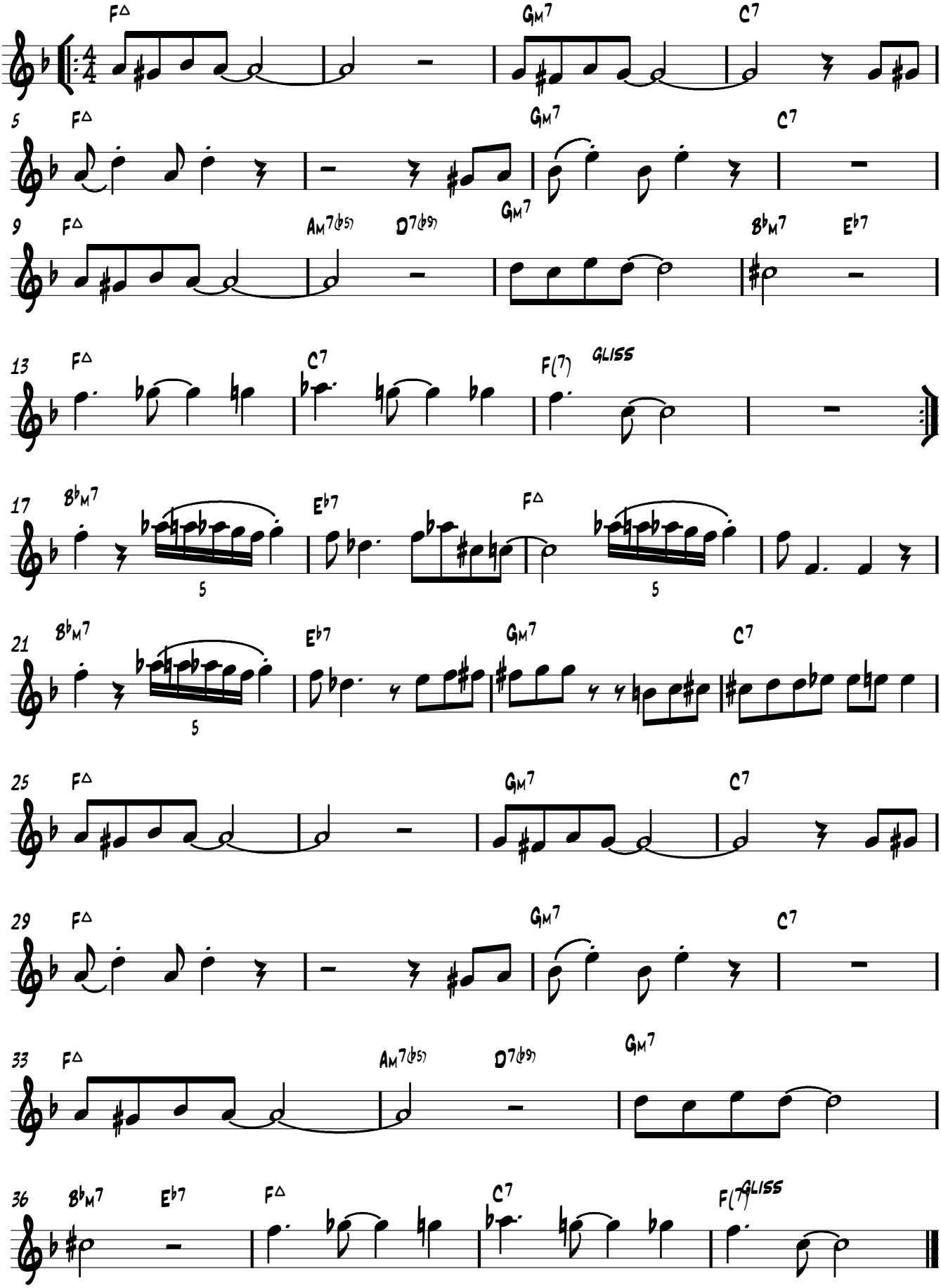


Bb part harmony

Purple Gazelle

(or Angelica)

Duke Ellington arr Andrea Vicari



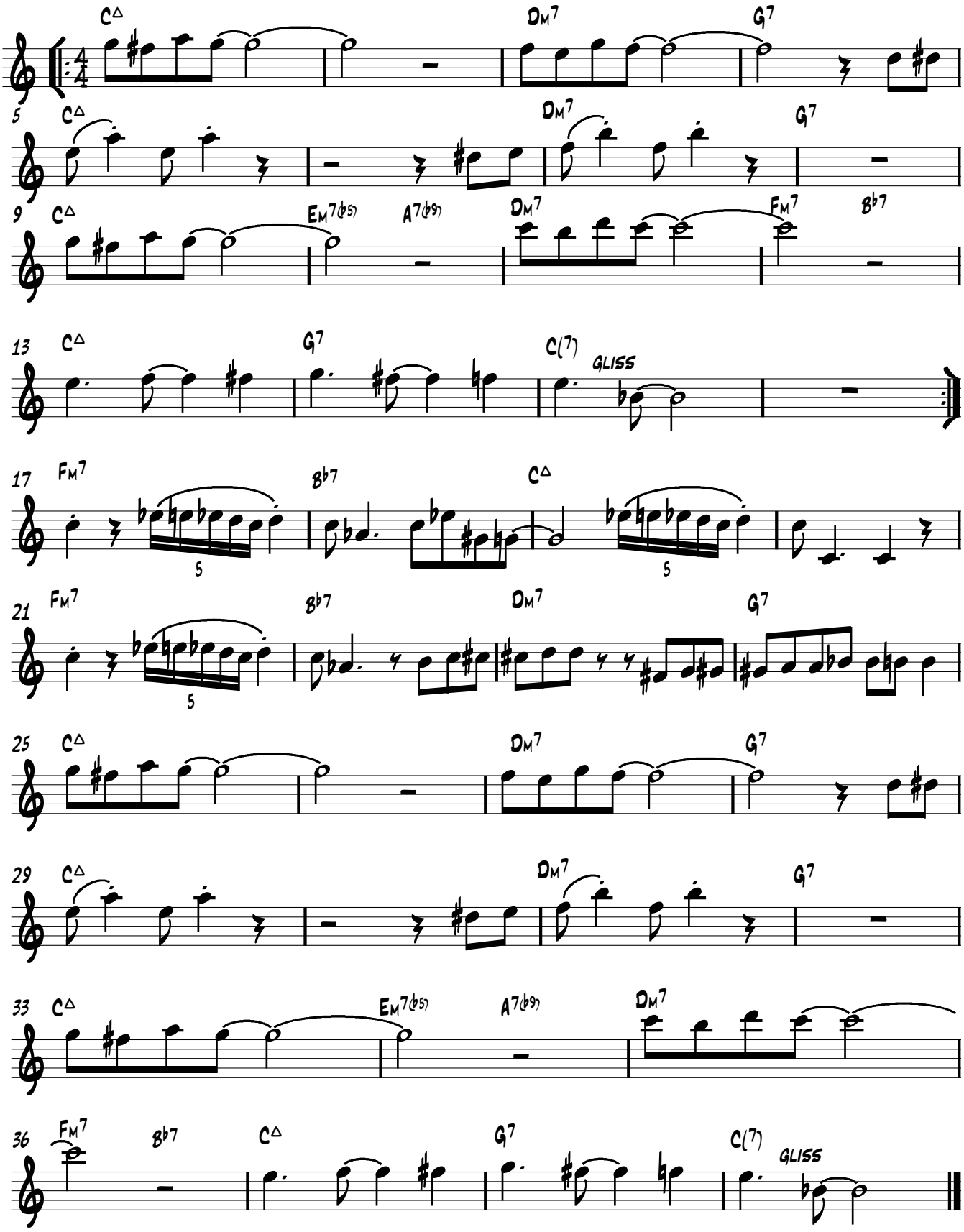
This fun tune was made famous by Duke Ellington and also Chris McGregor and the blue notes. The harmony is made up of major and minor II V Is and moves away from the home key, especially in the middle section.

Eb saxophone

Purple Gazelle

(or Angelica)

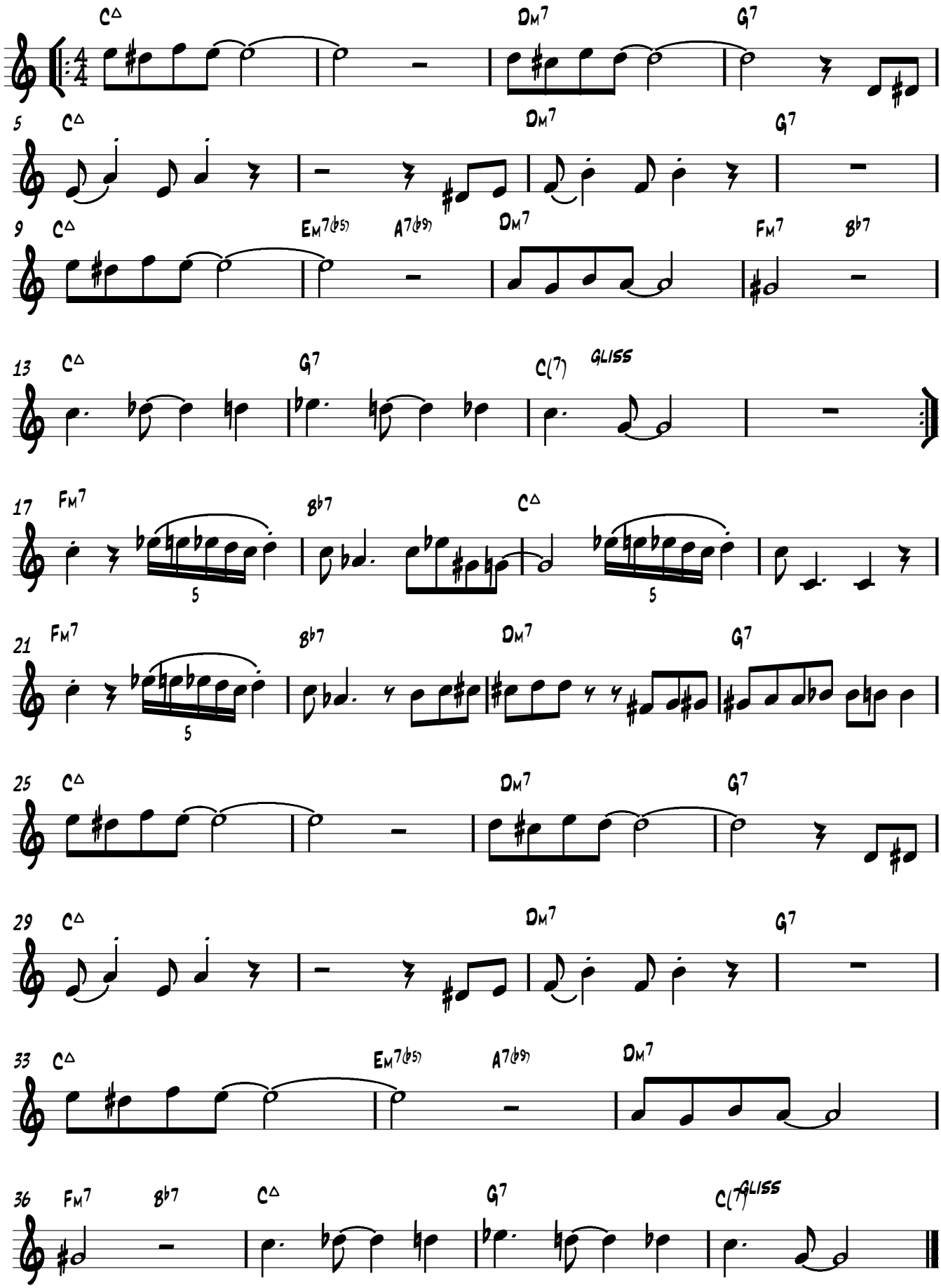
Duke Ellington arr. Andrea Vicari



Eb Saxophone harmony Purple Gazelle

(or Angelica)

Duke Ellington arr. Andrea Vicari



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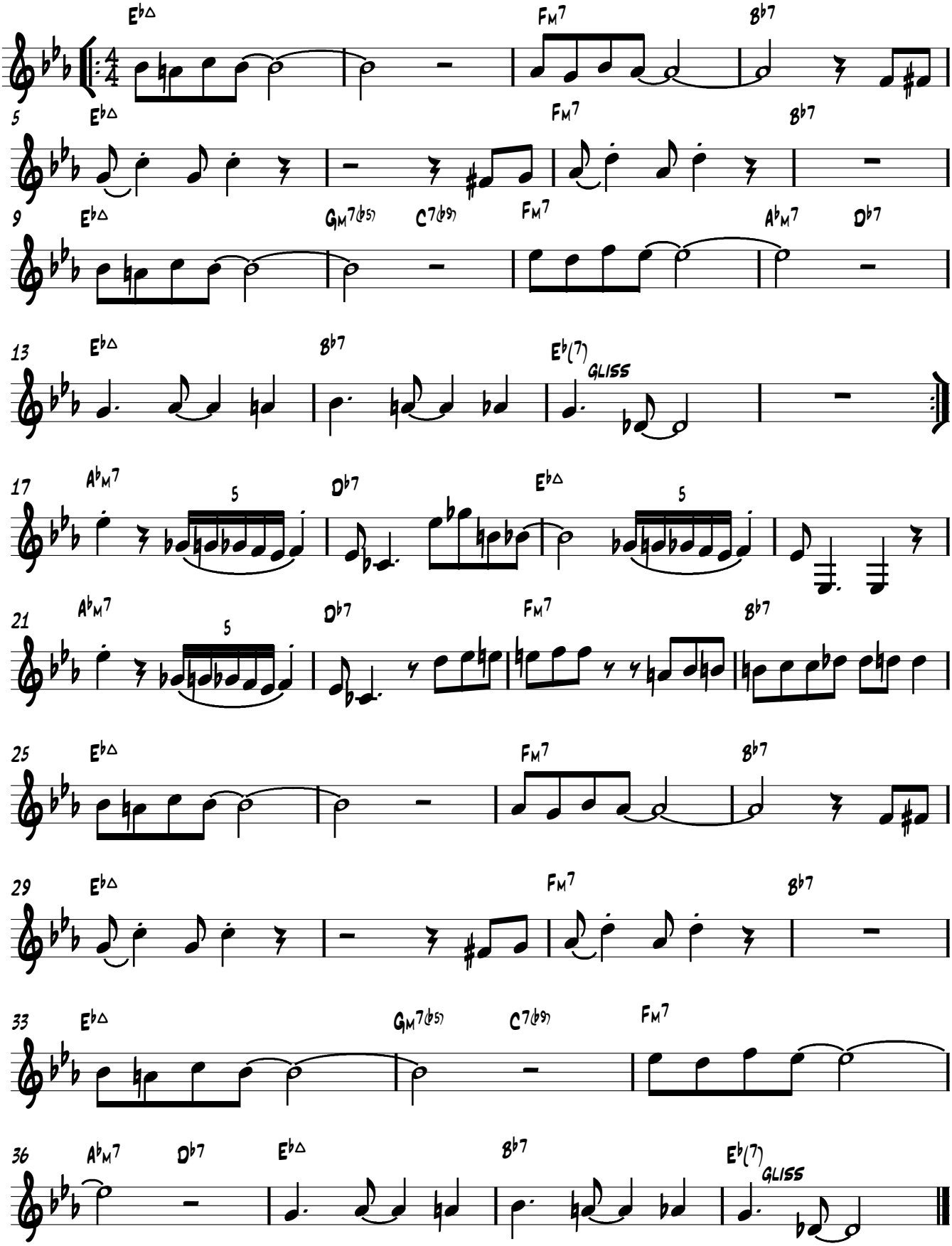
C part

Purple Gazelle

(or Angelica)

Medium Latin

Duke Ellington arr. Andrea Vicari

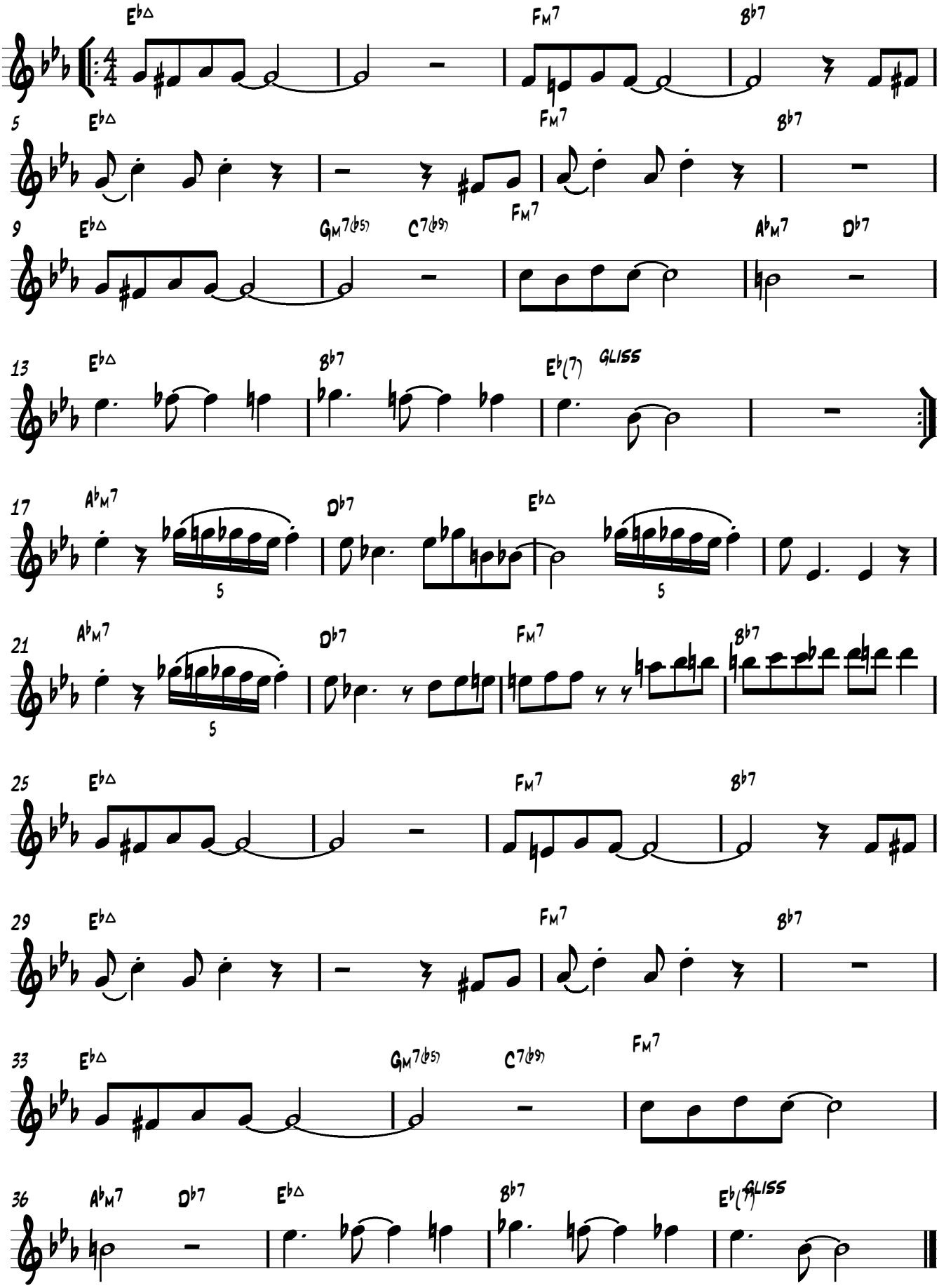


C part harmony

Purple Gazelle

(or Angelica)

Duke Ellington arr Andrea Vicari



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.

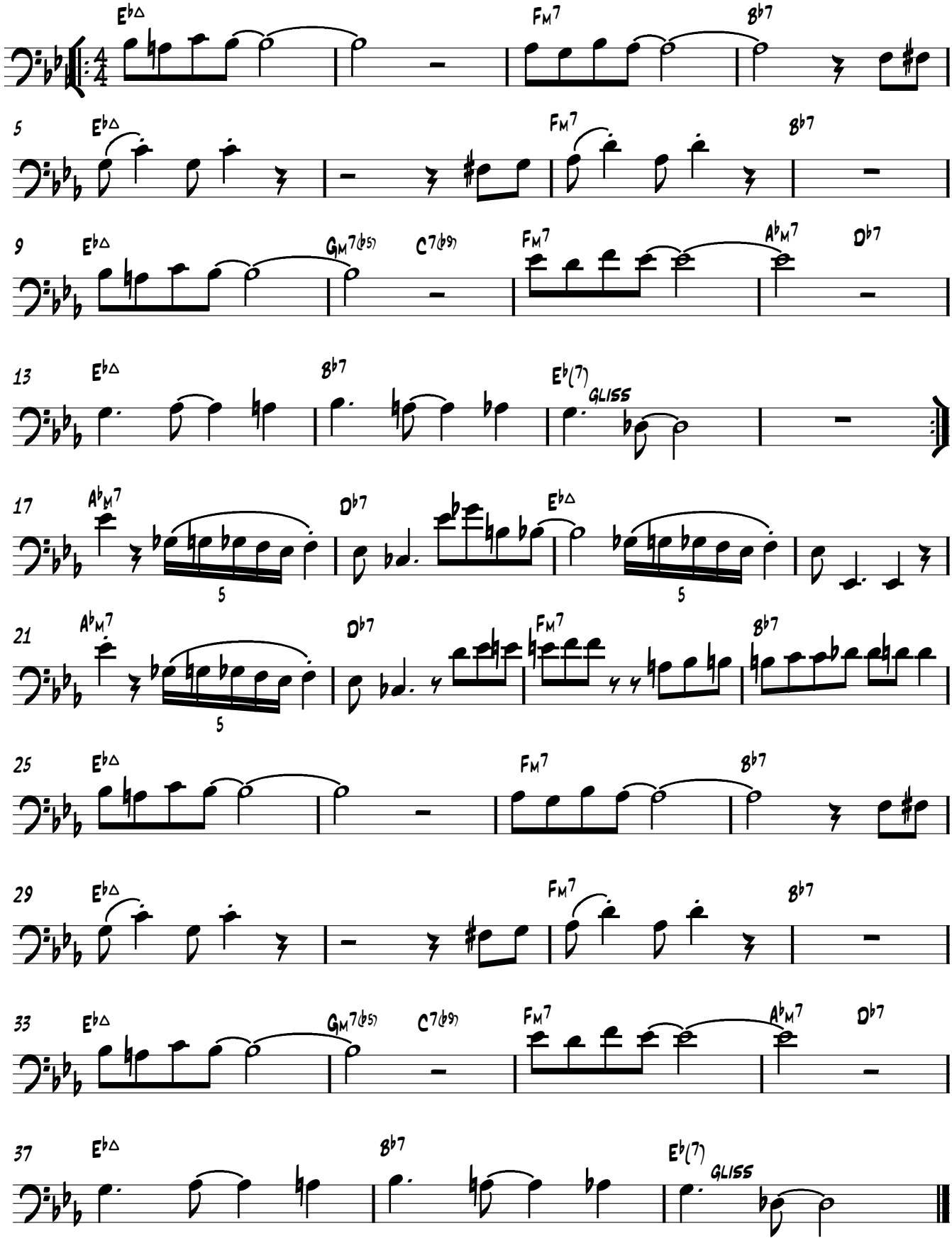
Bass clef part

Purple Gazelle

(or Angelica)

Medium Latin

Duke Ellington arr. Andrea Vicari

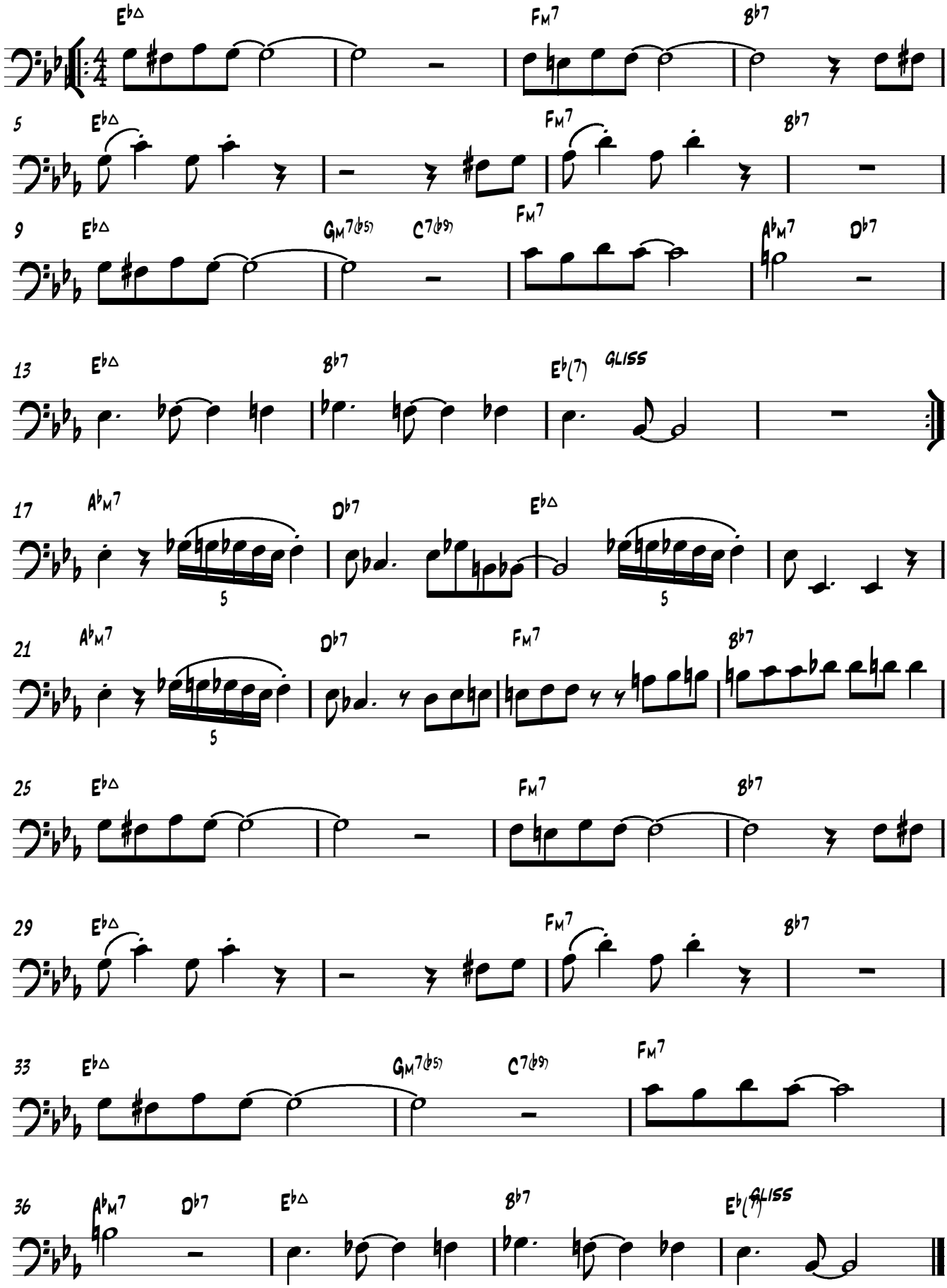


Bass part harmony

Purple Gazelle

(or Angelica)

Duke Ellington arr Andrea Vicari



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.

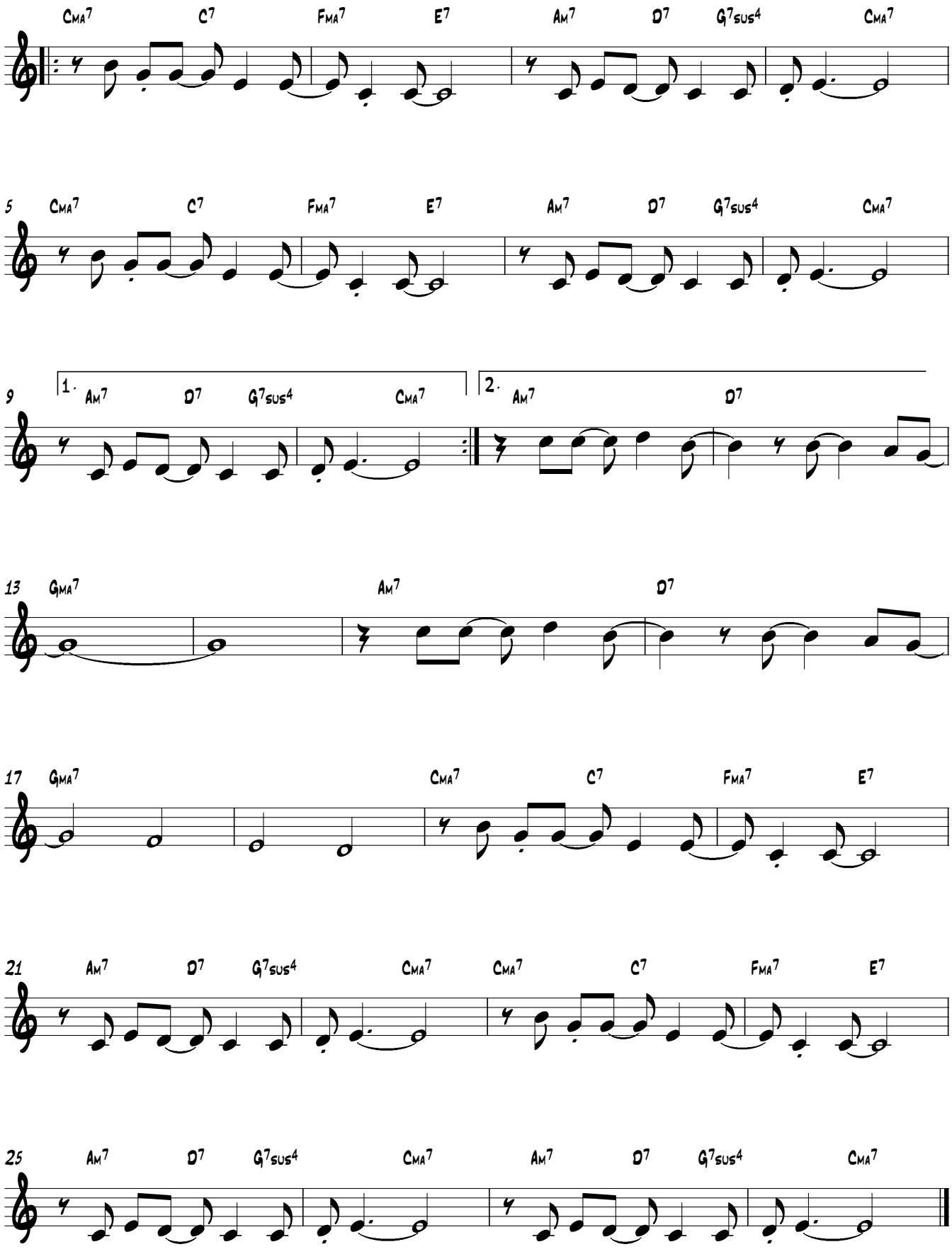
Bb part

Don't Know Why

Rock Ballad

Norah Jones/Jesse Harris/arr.a.vicari

♩=80



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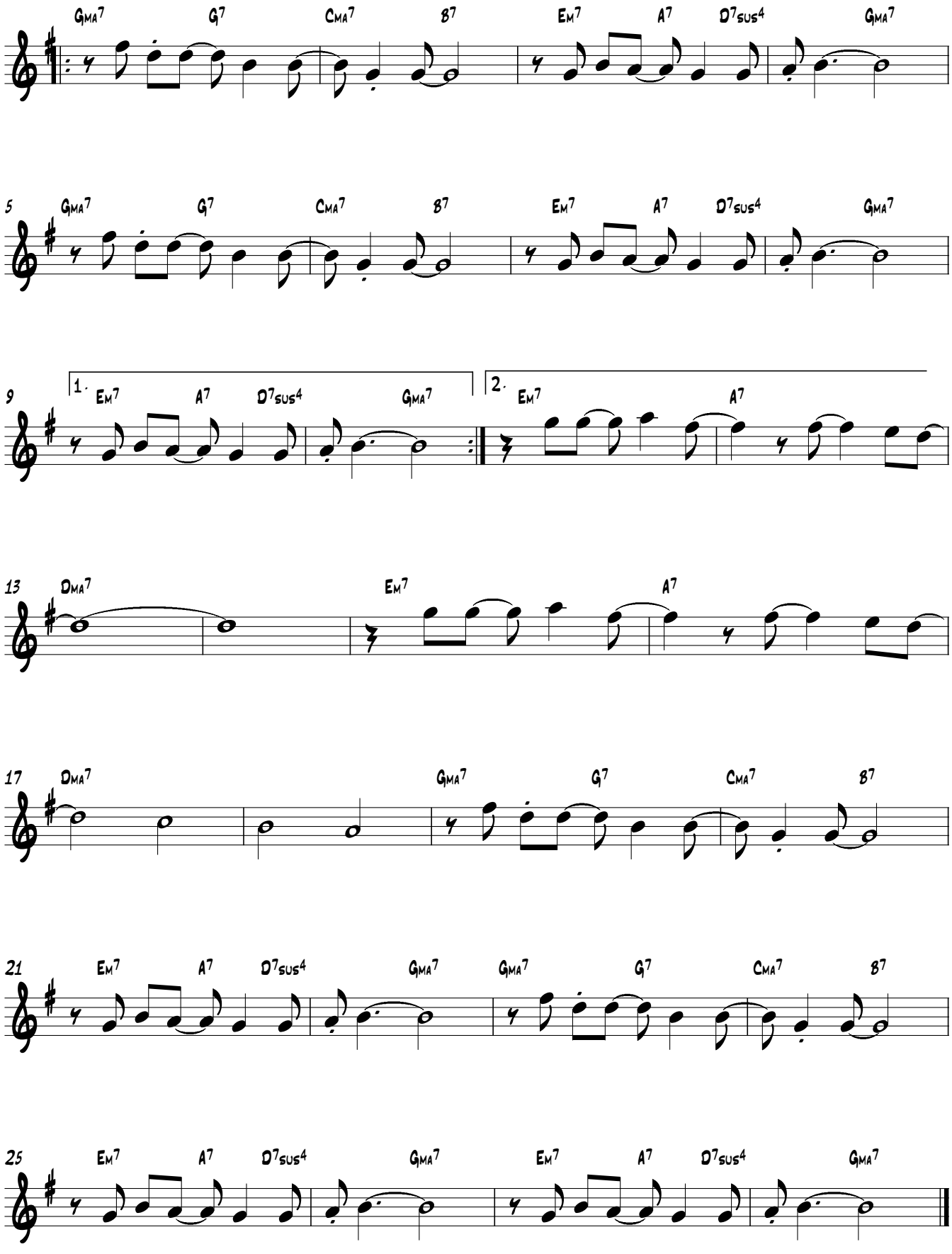
Eb part

Don't Know Why

Rock Ballad

Norah Jones/Jesse Harris/arr.a.vicari

♩=80



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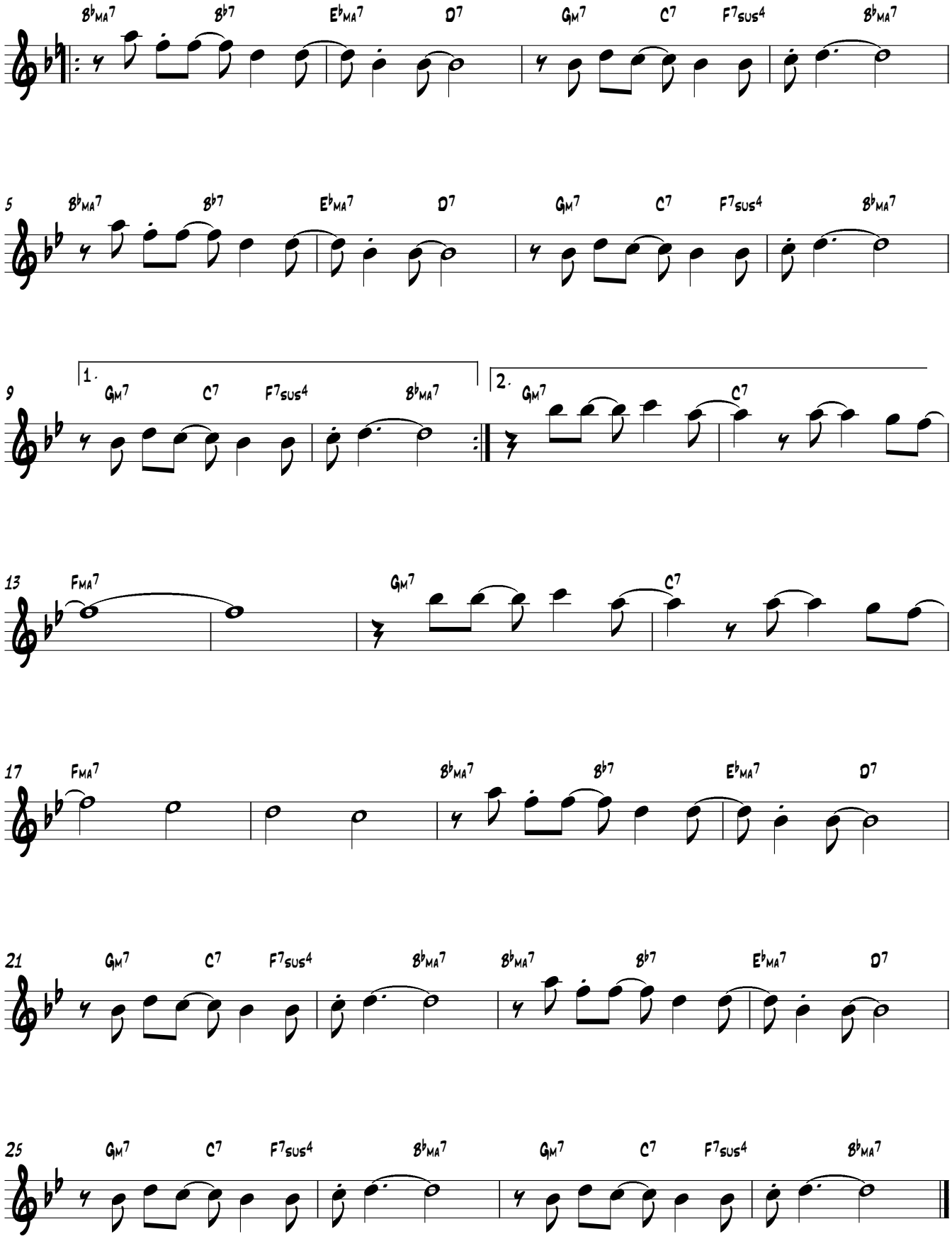
C part

Don't Know Why

Rock Ballad

Norah Jones/Jesse Harris/arr.a.vicari

♩=80



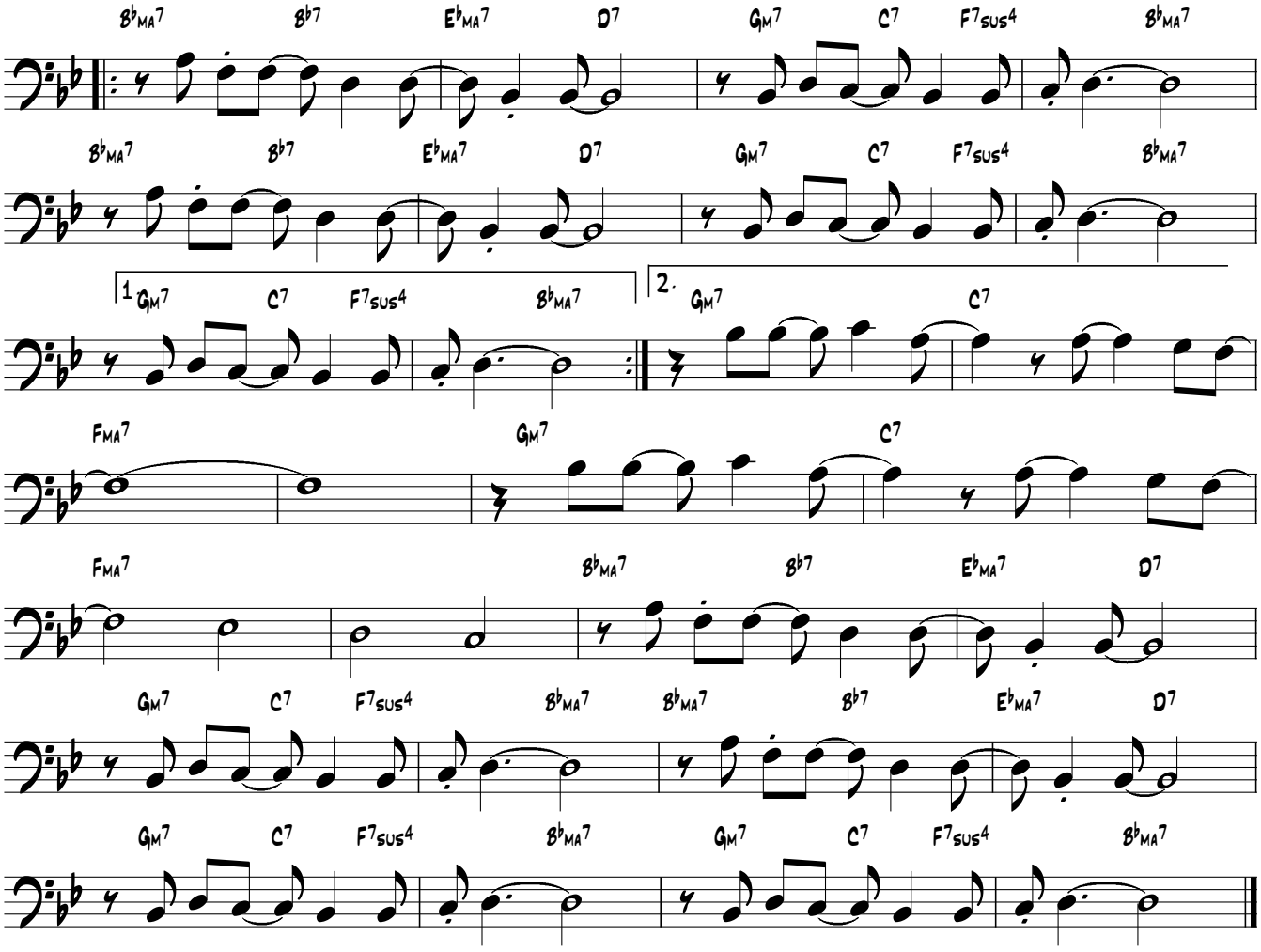
♩=80

Norah Jones/Jesse Harris/arr.a.vicari

Don't Know Why

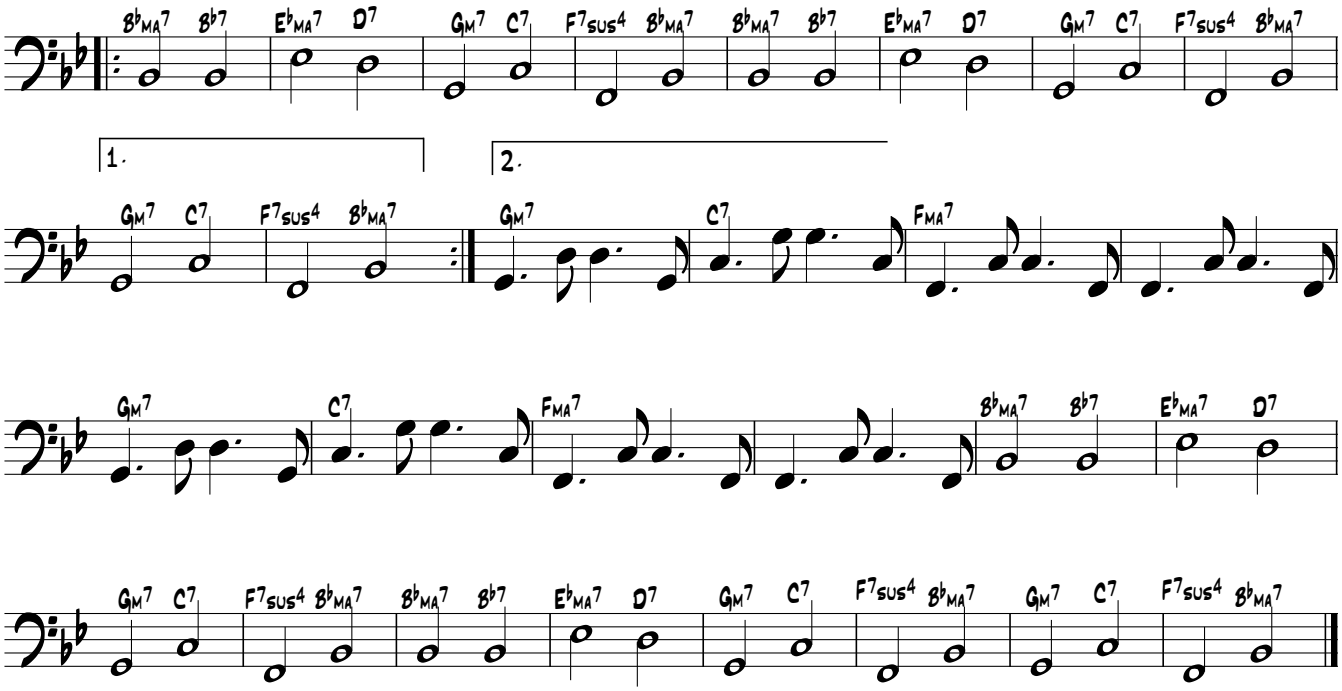
Bass melody

Rock Ballad



Don't Know Why

Bass line



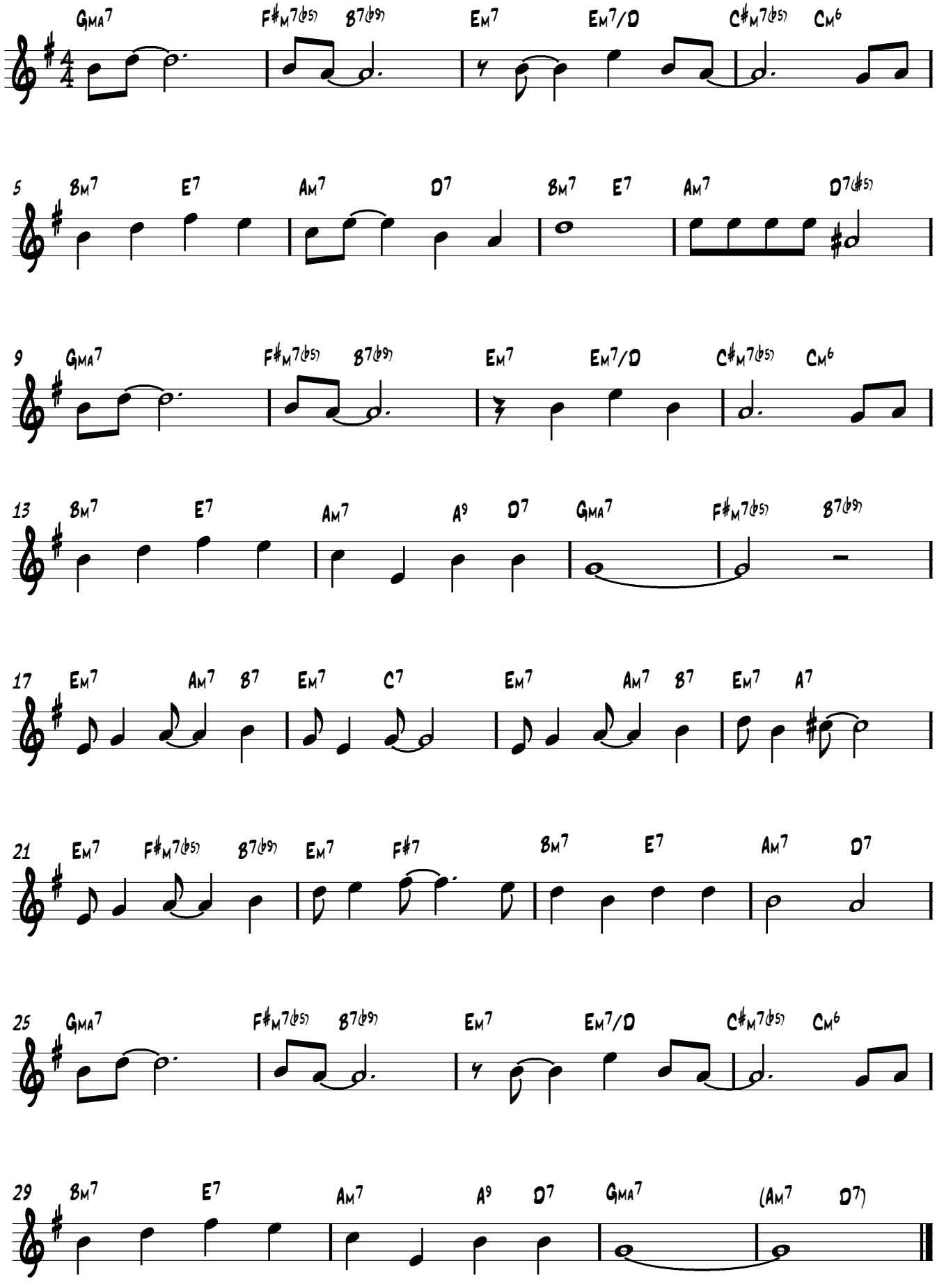
Georgia is a well known jazz standard and although it is firmly in the home key (major) the chords are made more colourful with the use of dominant sevenths. (see bar 2.5 and 7.) The middle eight is in the key of the relative minor..

Bb part

Georgia

Slow swing/gospel like

Hoagy Carmichael



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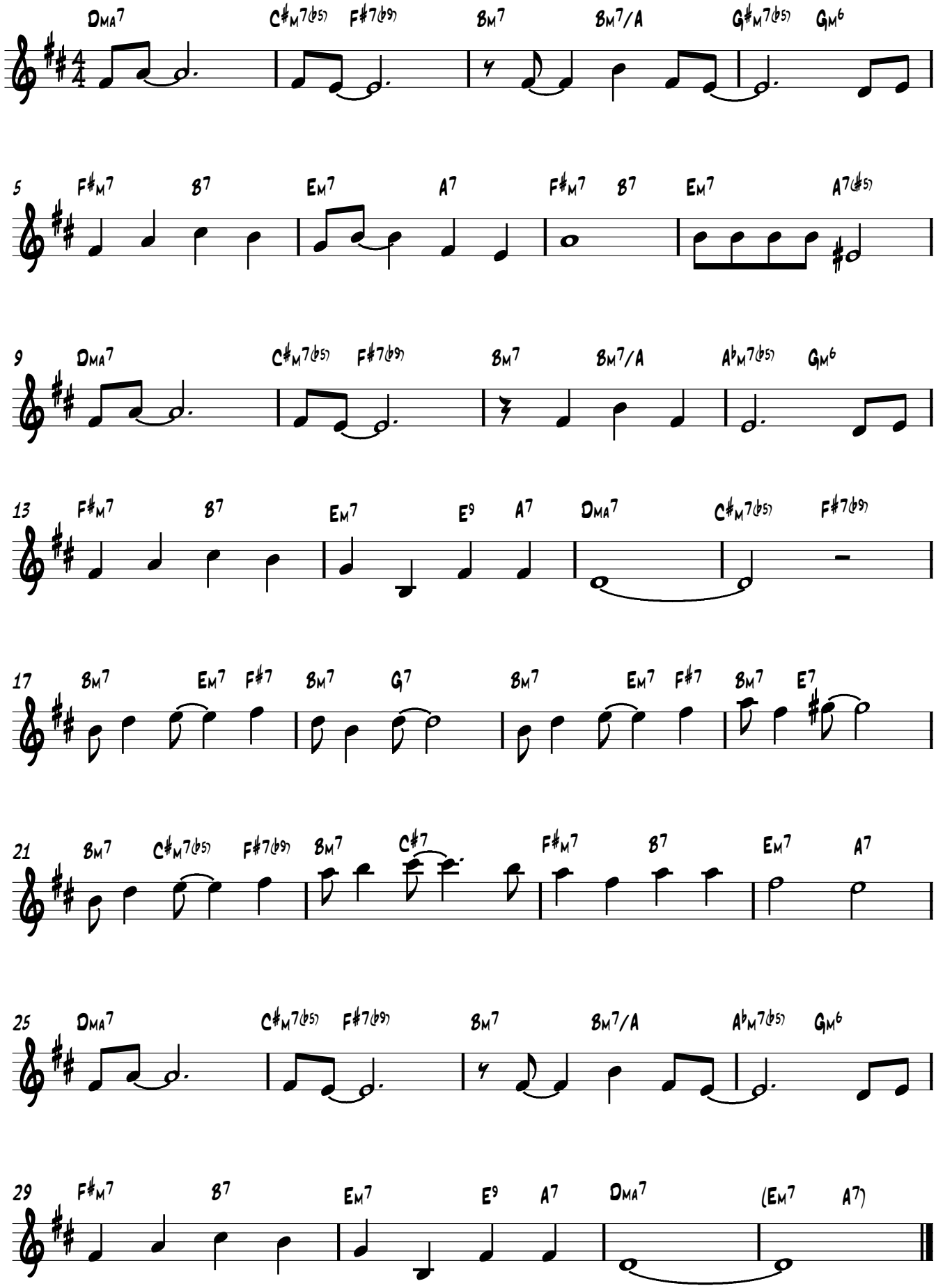
Eb part

Georgia

Slow swing/gospel like

Hoagy Carmichael



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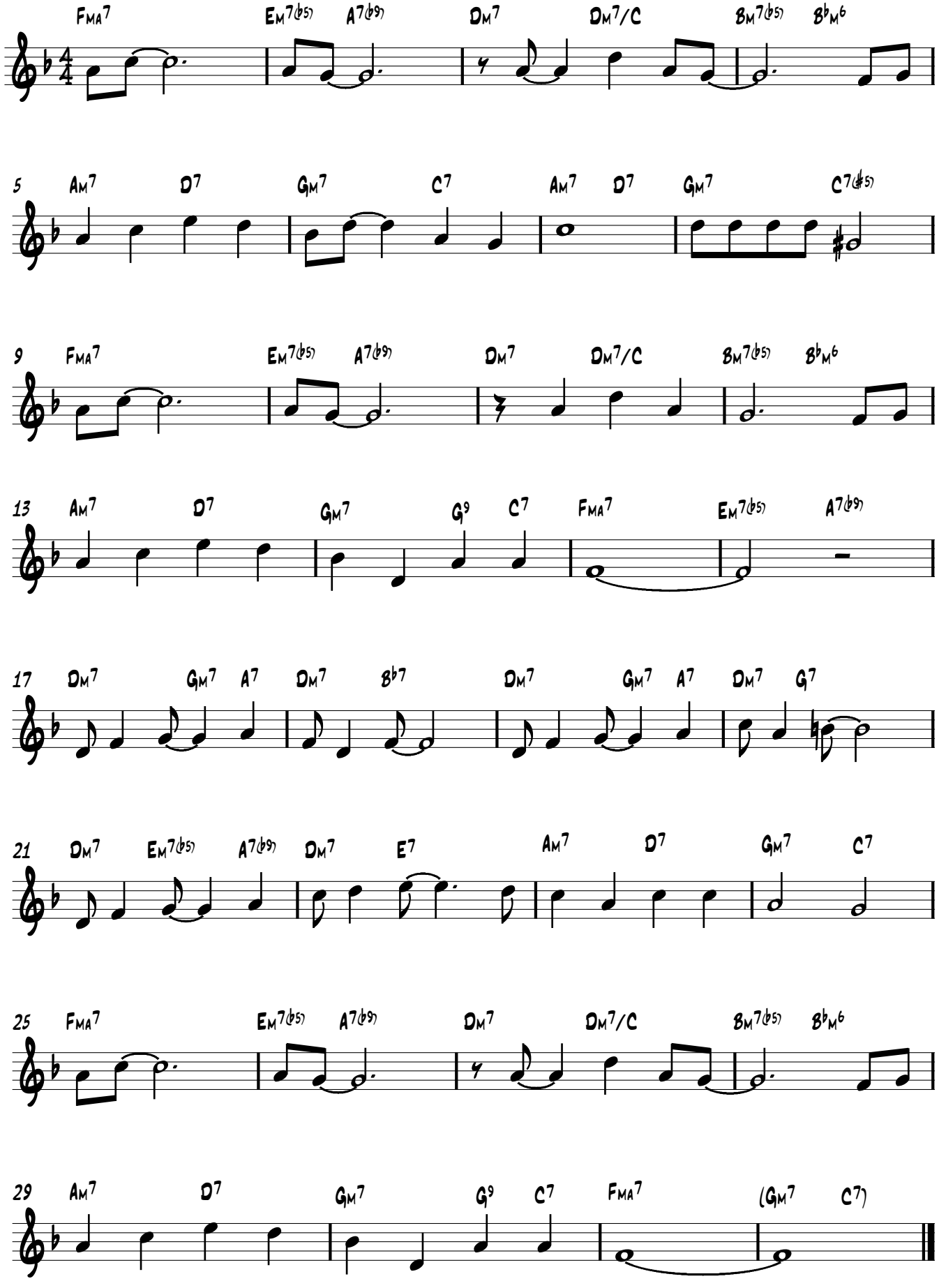
C part

Georgia

Slow swing/gospel like

Hoagy Carmichael



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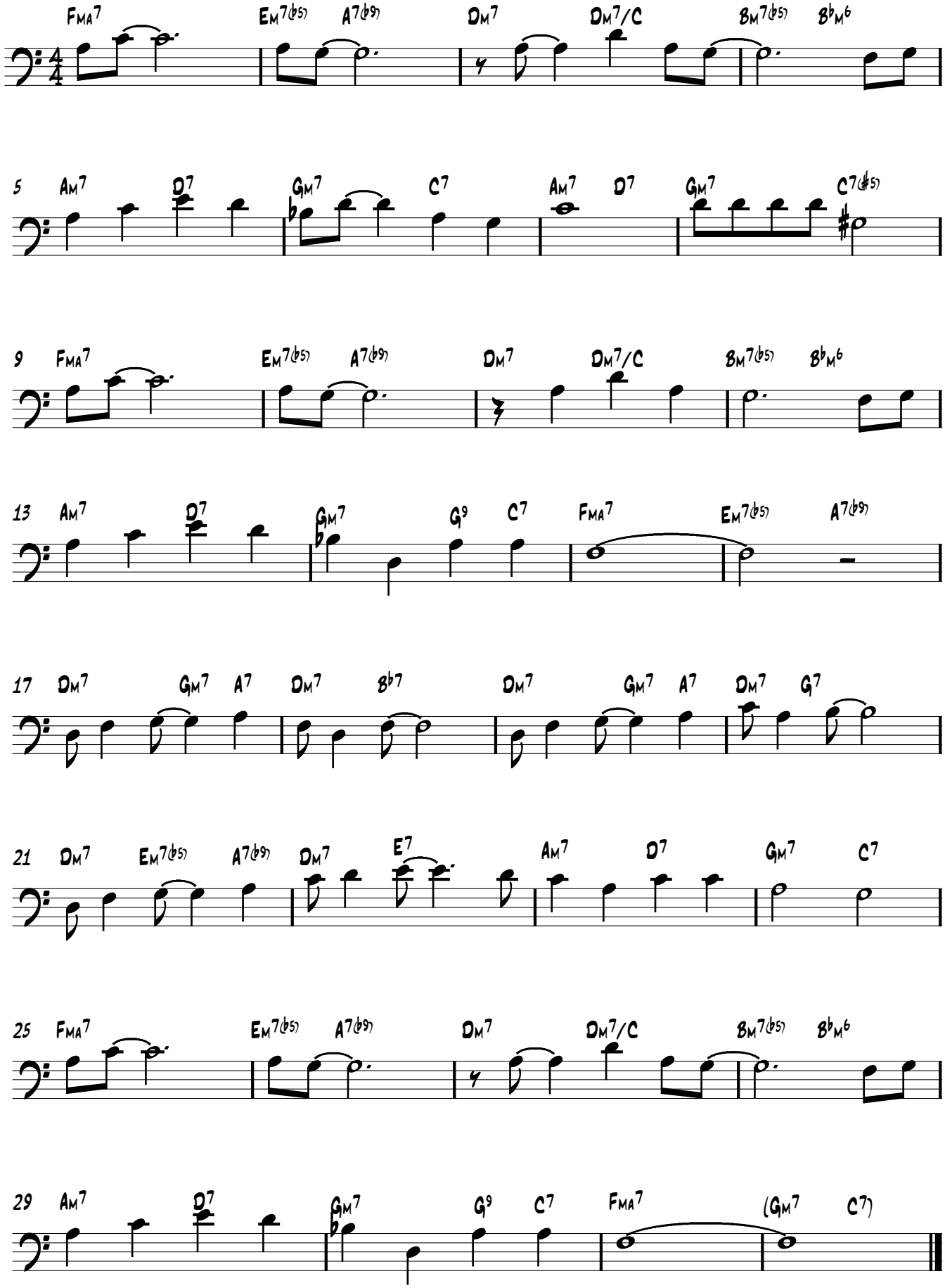
Bass

Georgia

Slow swing/gospel like

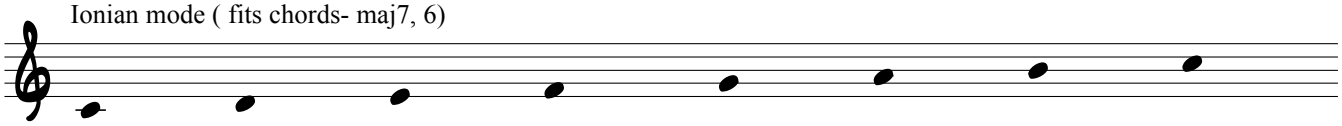
Hoagy Carmichael



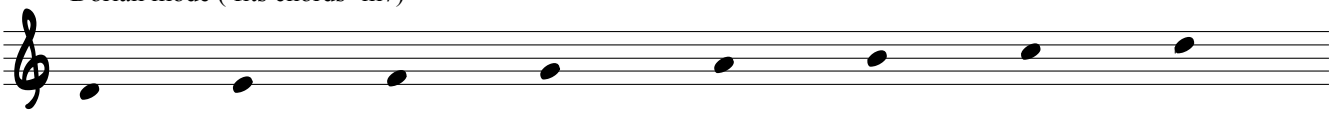
MODES

Treble clef

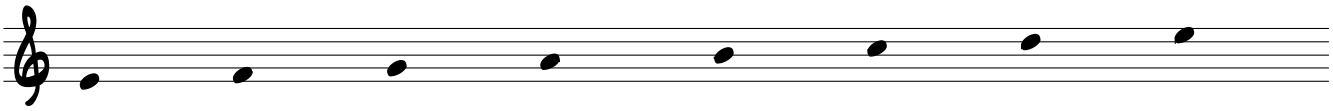
Ionian mode (fits chords- maj7, 6)



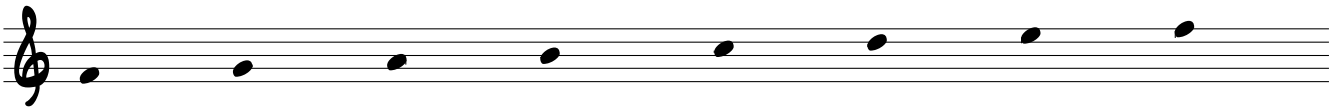
Dorian mode (fits chords- m7)



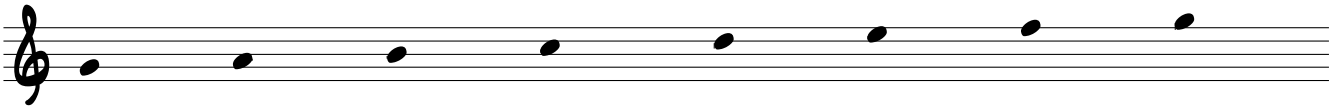
Phyrgian mode (fits chords- m7b2)



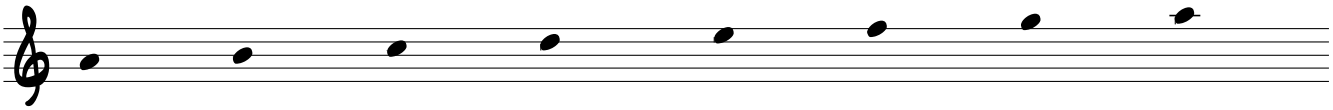
Lydian mode (fits chords- maj 7+11)



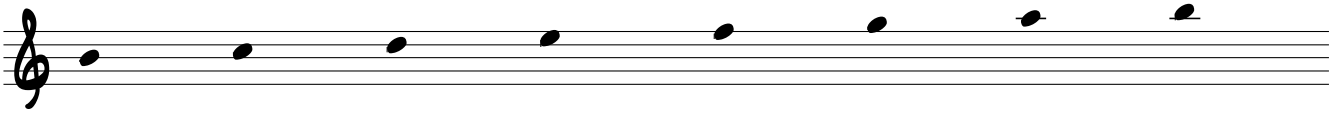
Mixolydian mode (fits chord- dominant 7)



Aeolian mode (fits chords- m7b6)



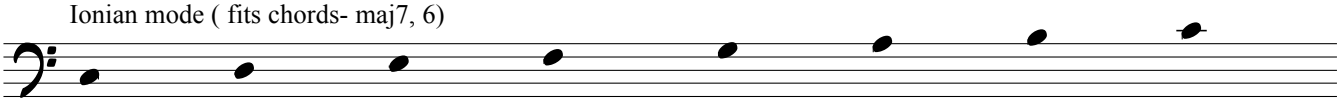
Locrian mode (fits chords- m7b5)



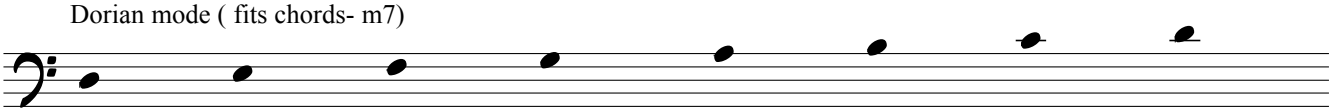
MODES

Bass clef

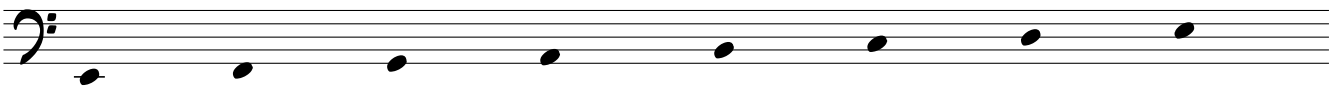
Ionian mode (fits chords- maj7, 6)



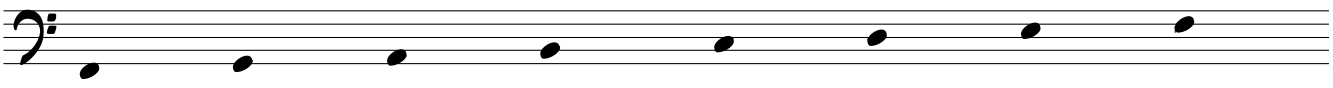
Dorian mode (fits chords- m7)



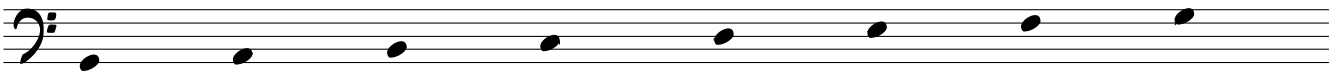
Phyrgian mode (fits chords- m7b2)



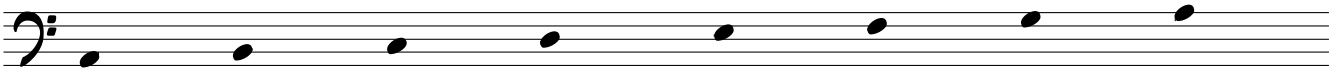
Lydian mode (fits chords- maj 7+11)



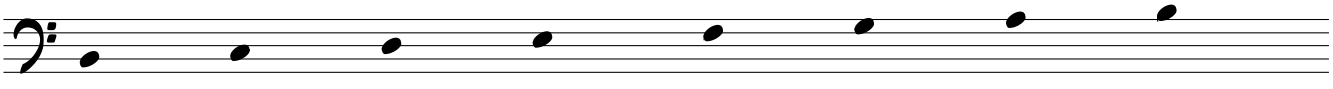
Mixolydian mode (fits chord- dominant 7)



Aeolian mode (fits chords- m7b6)

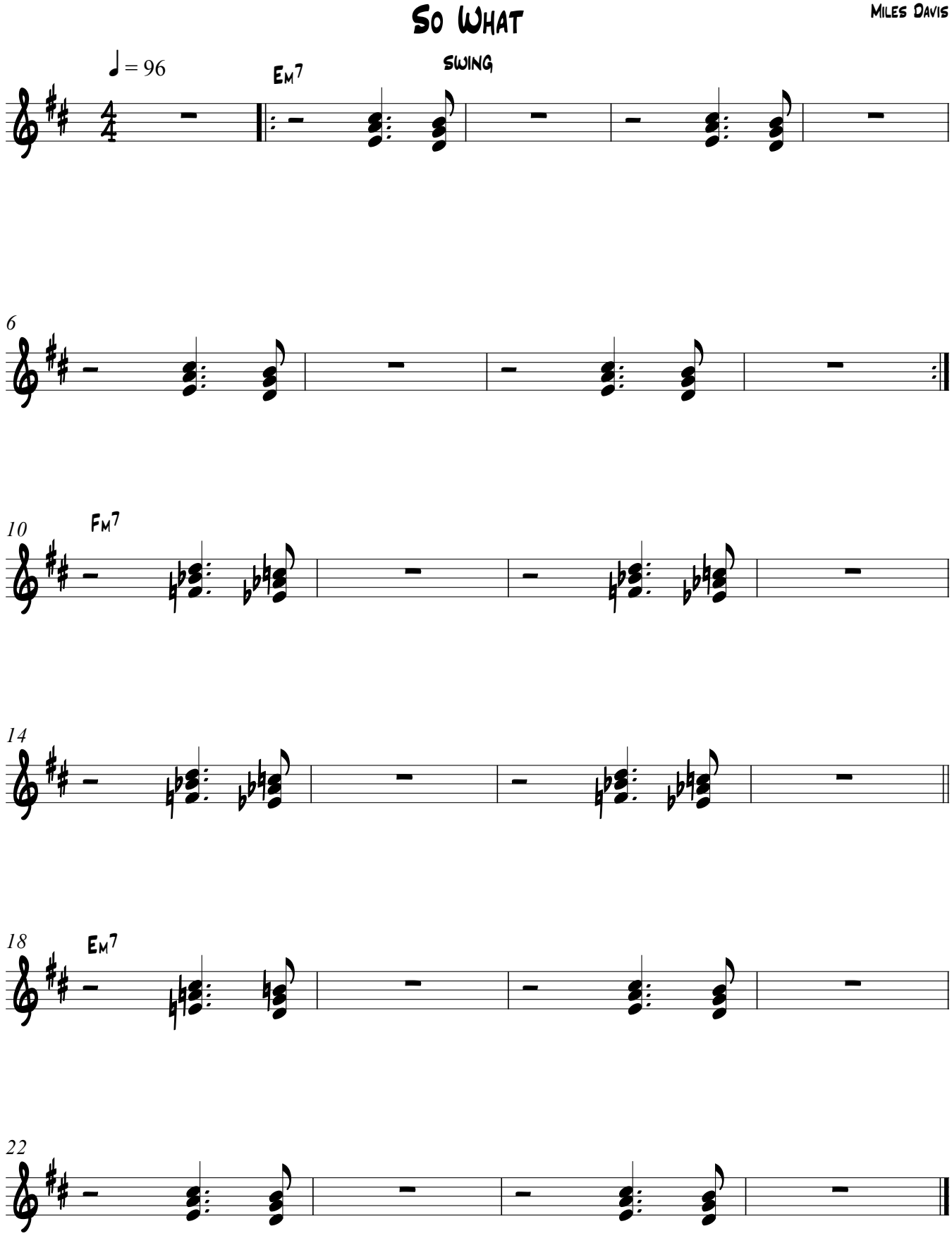


Locrian mode (fits chords- m7b5)



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



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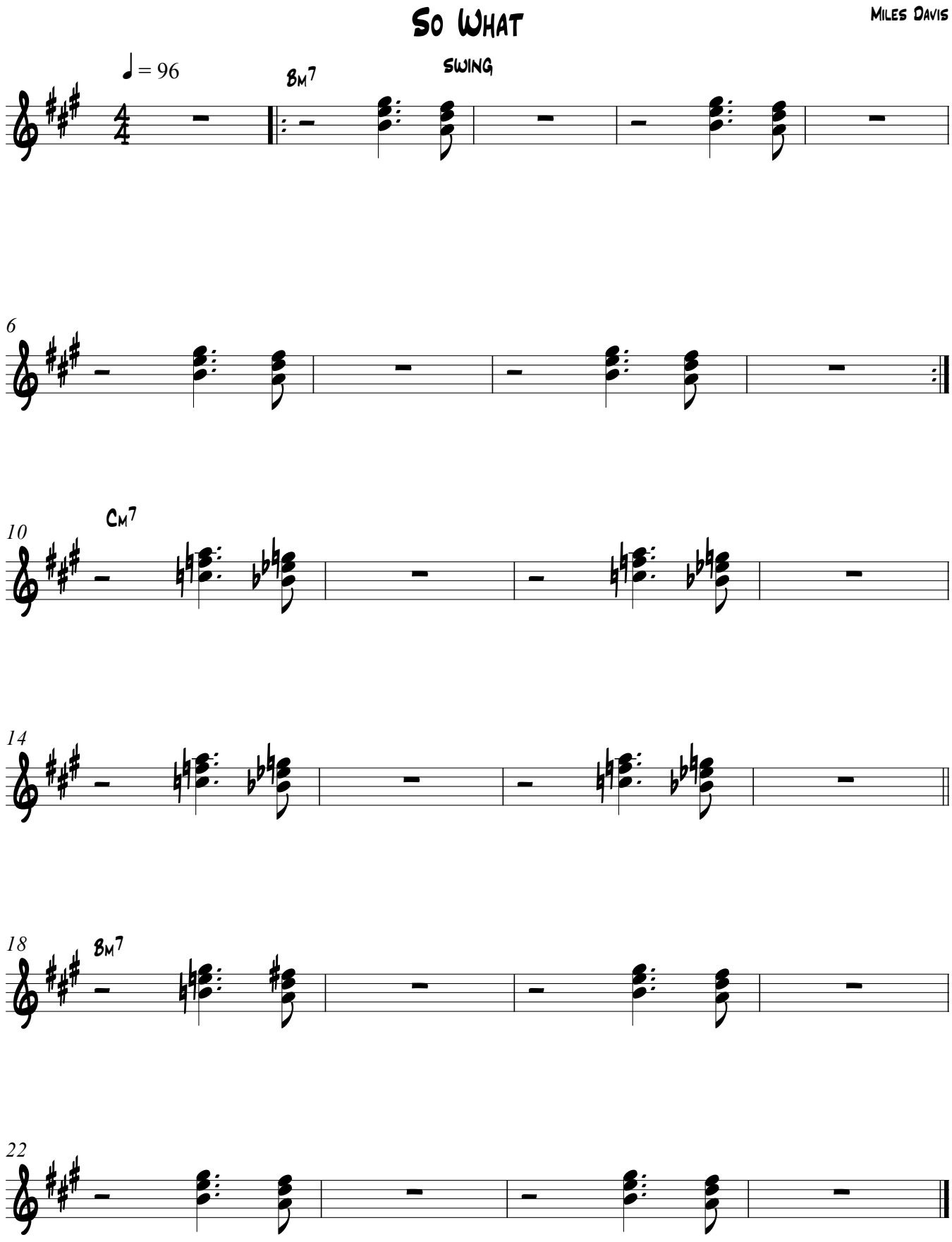
Eb part



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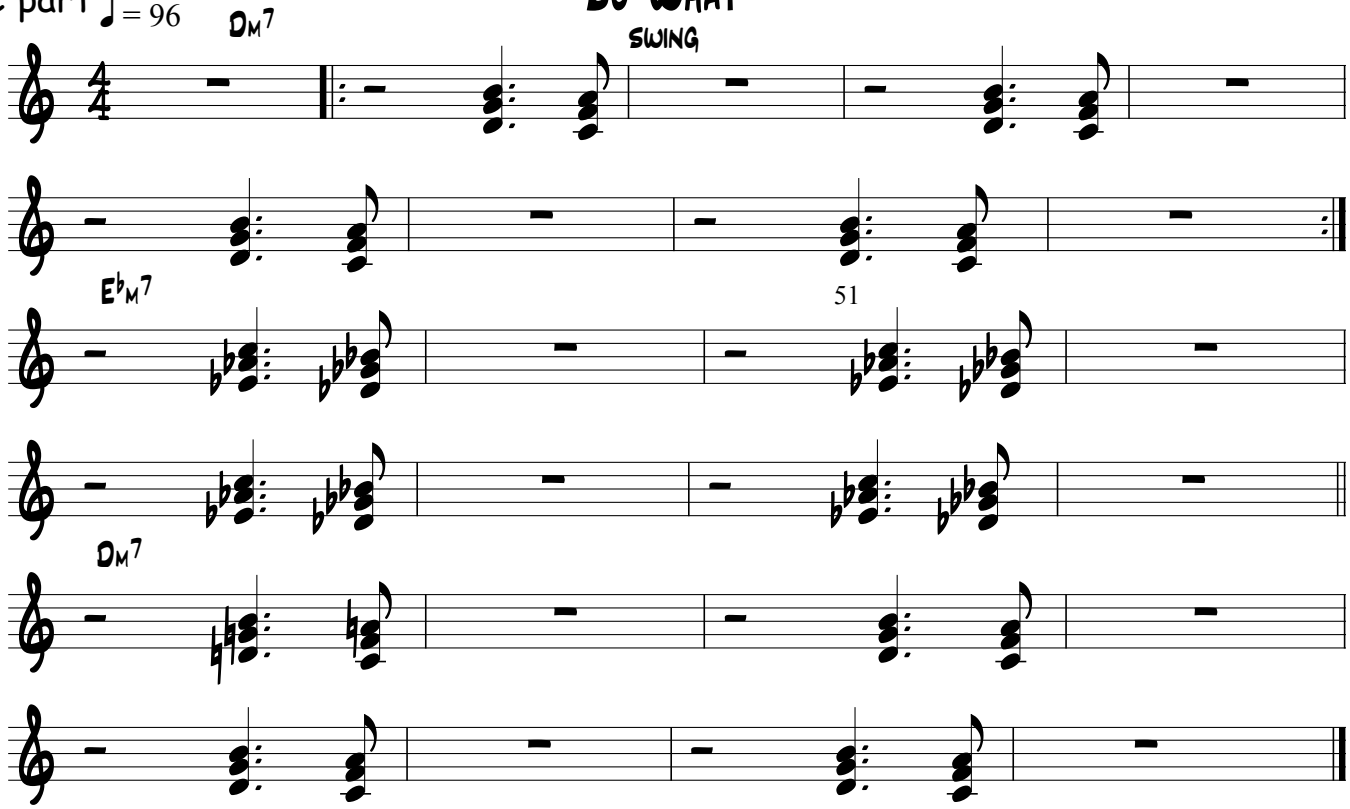
MILES DAVIS

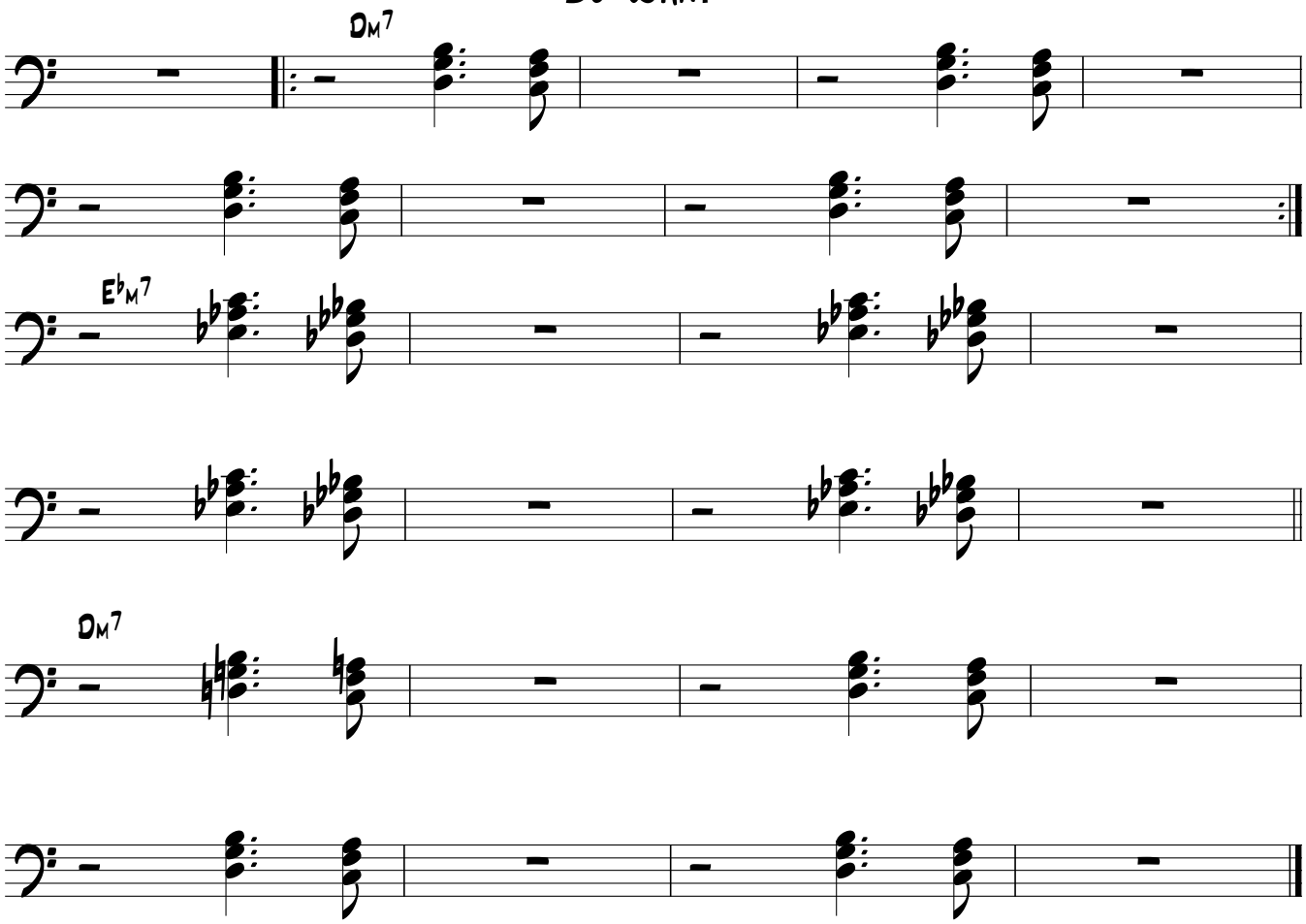
C part ♩ = 96

SO WHAT



Bass clef melody

SO WHAT



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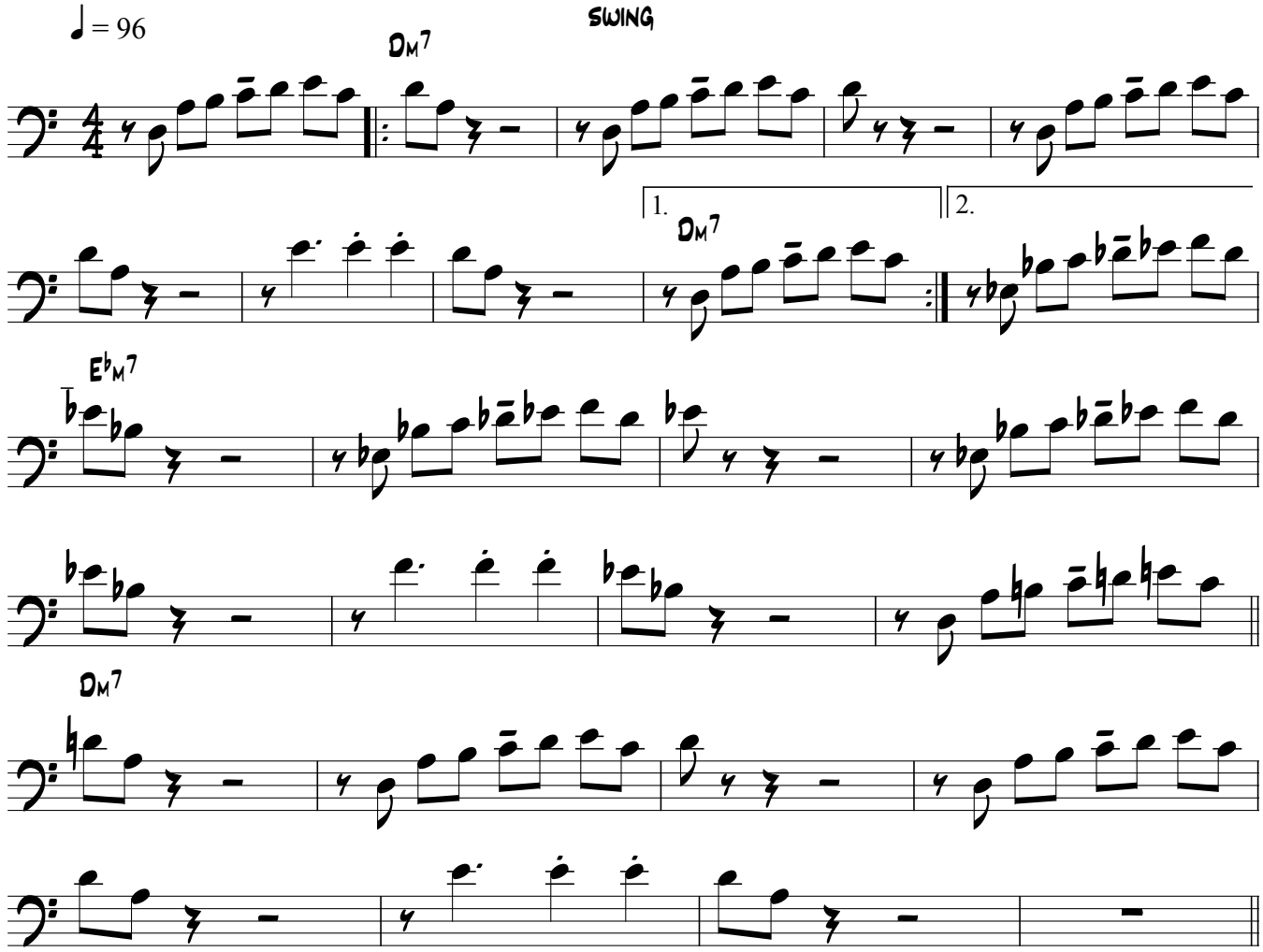
Bass

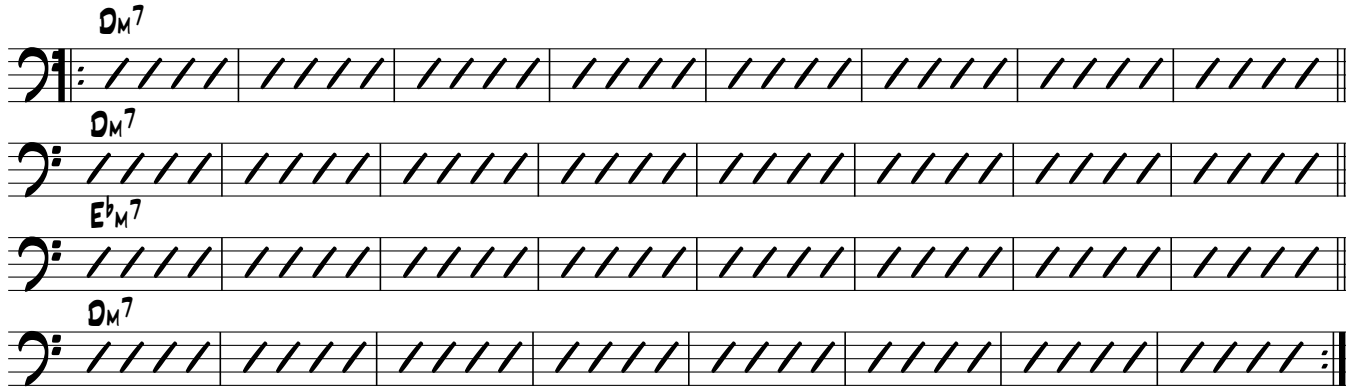
So What

Miles Davis

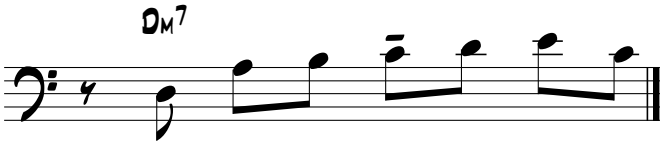
Swing



SOLOS (Bass walks on solos)



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



♩ = 200

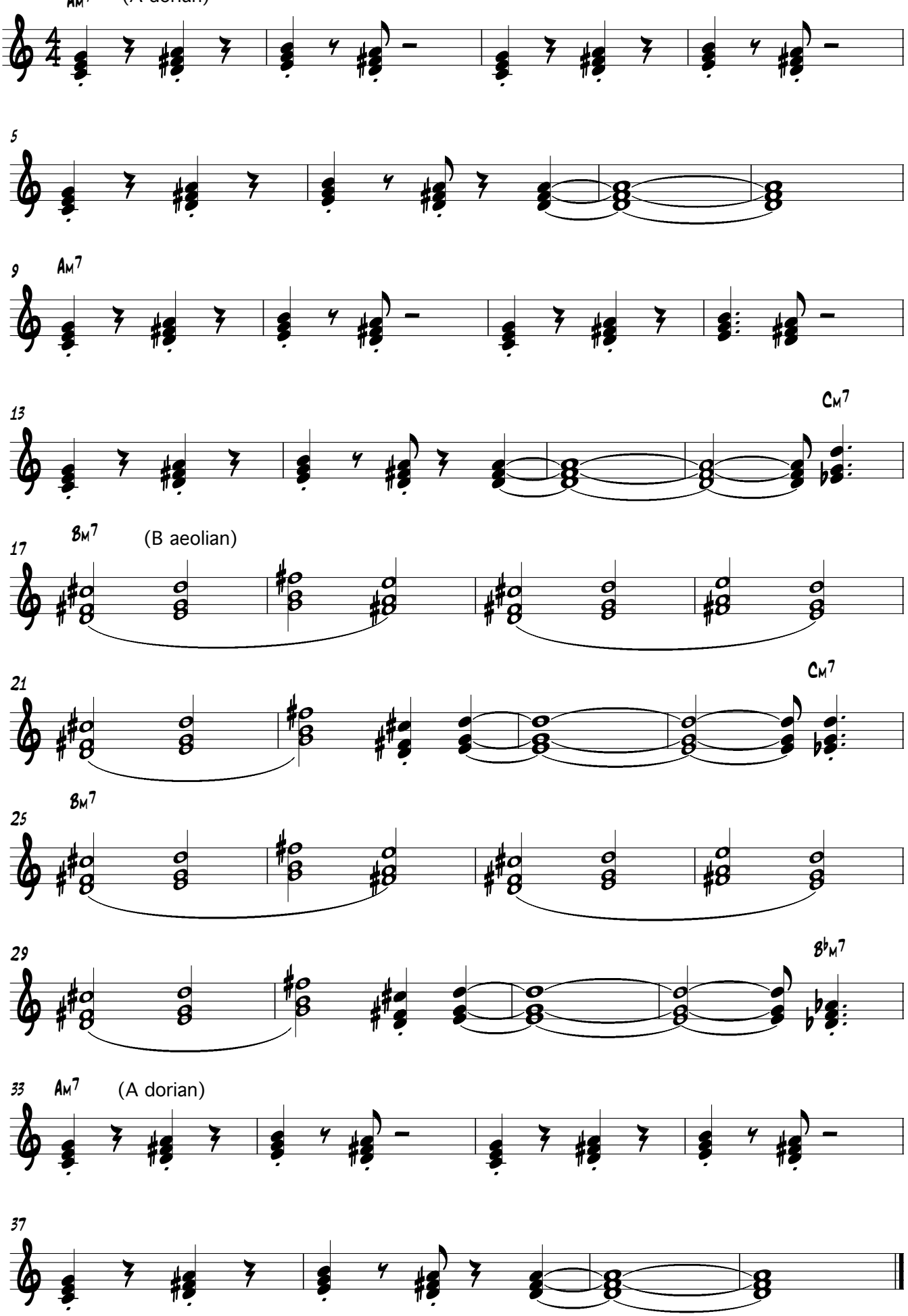
Milestones

Fast Swing

Miles Davis

Bb Part

Am7 (A dorian)



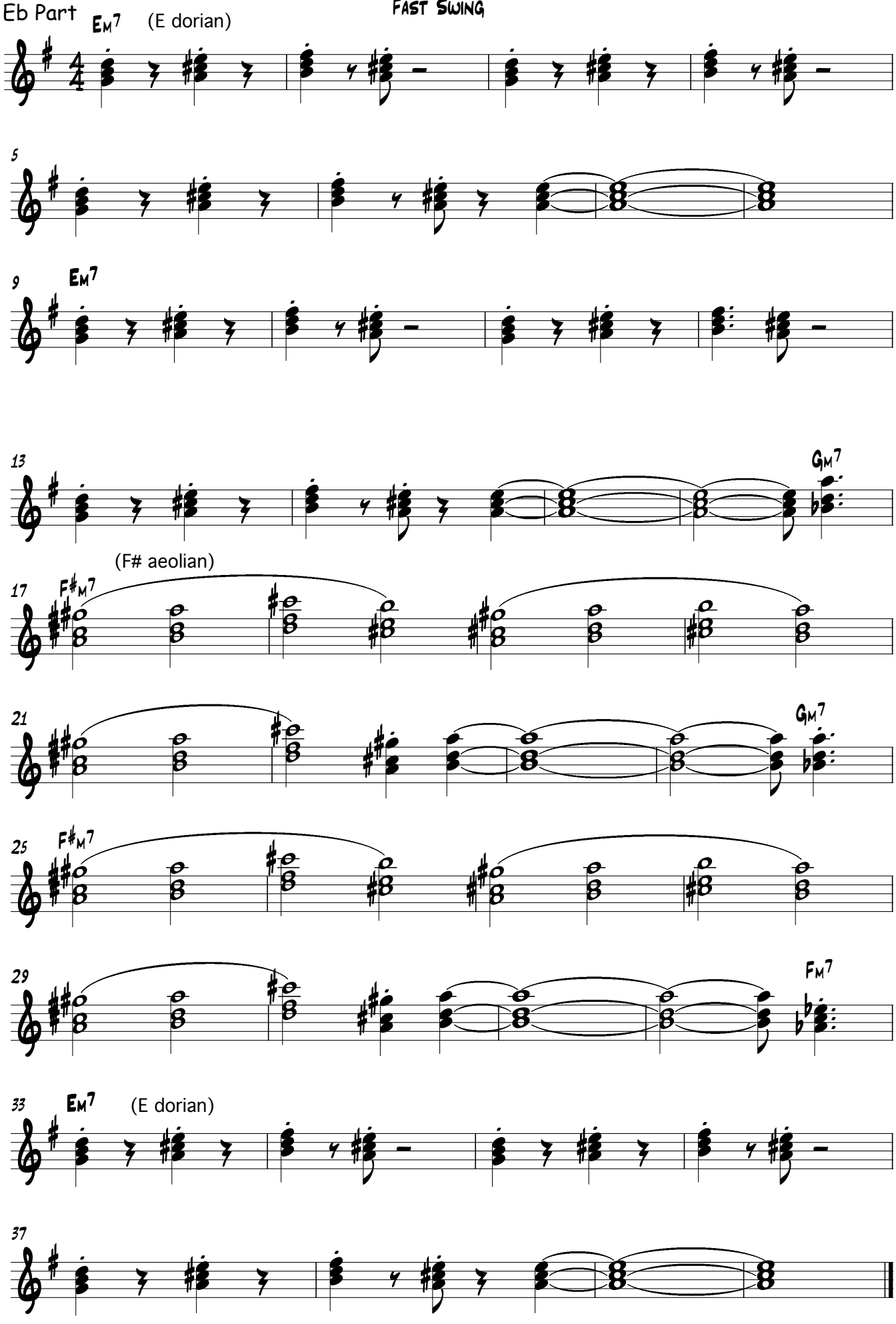
Milestones

Fast Swing

Miles Davis

♩ = 200

Eb Part



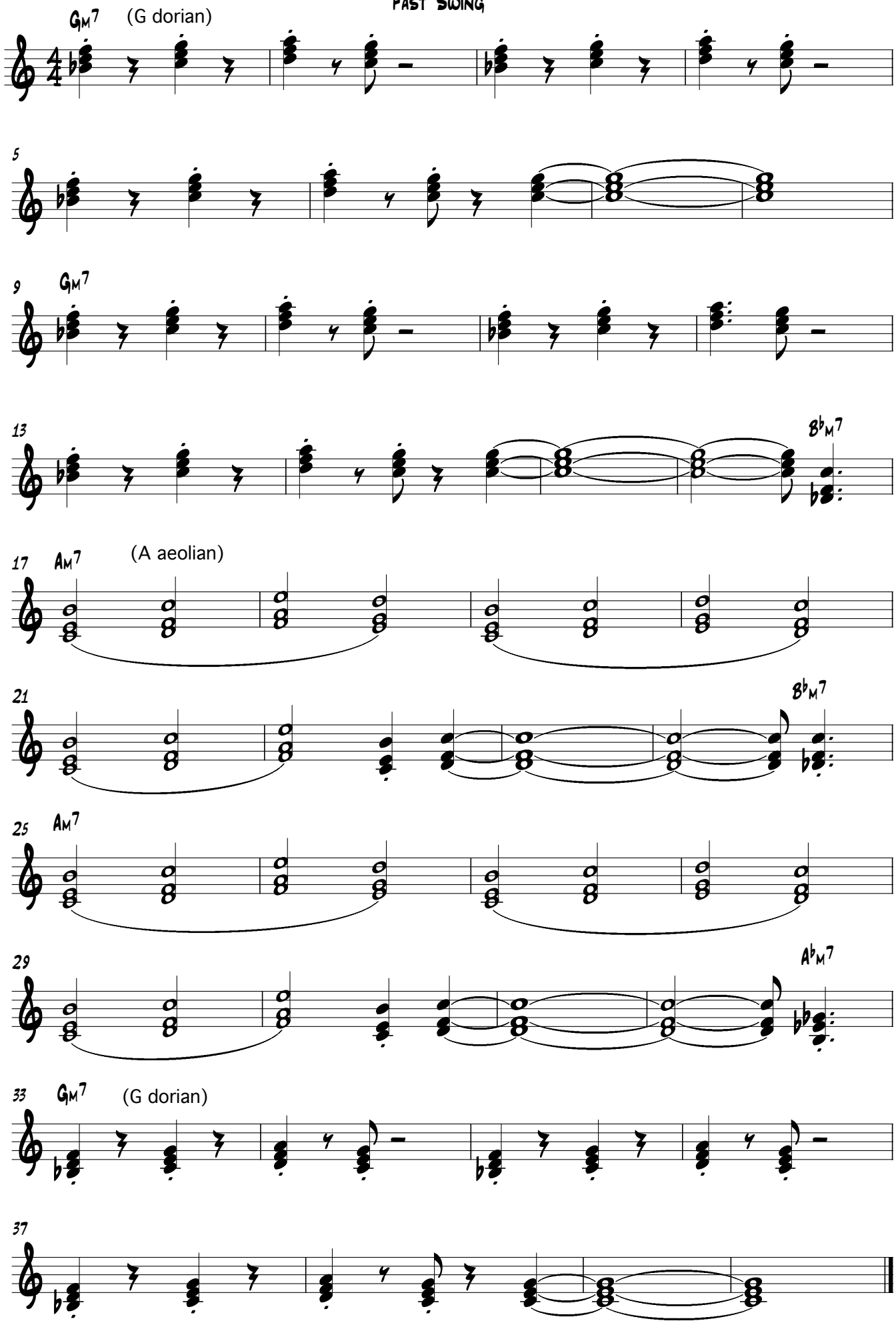
C part

Milestones

Fast Swing

Miles Davis

♩ = 200



Milestones uses the Dorian mode in the first section and the Aeolian mode in the middle. The head must be played tightly with the articulation for a really driving swing tune!

Bass

Milestones

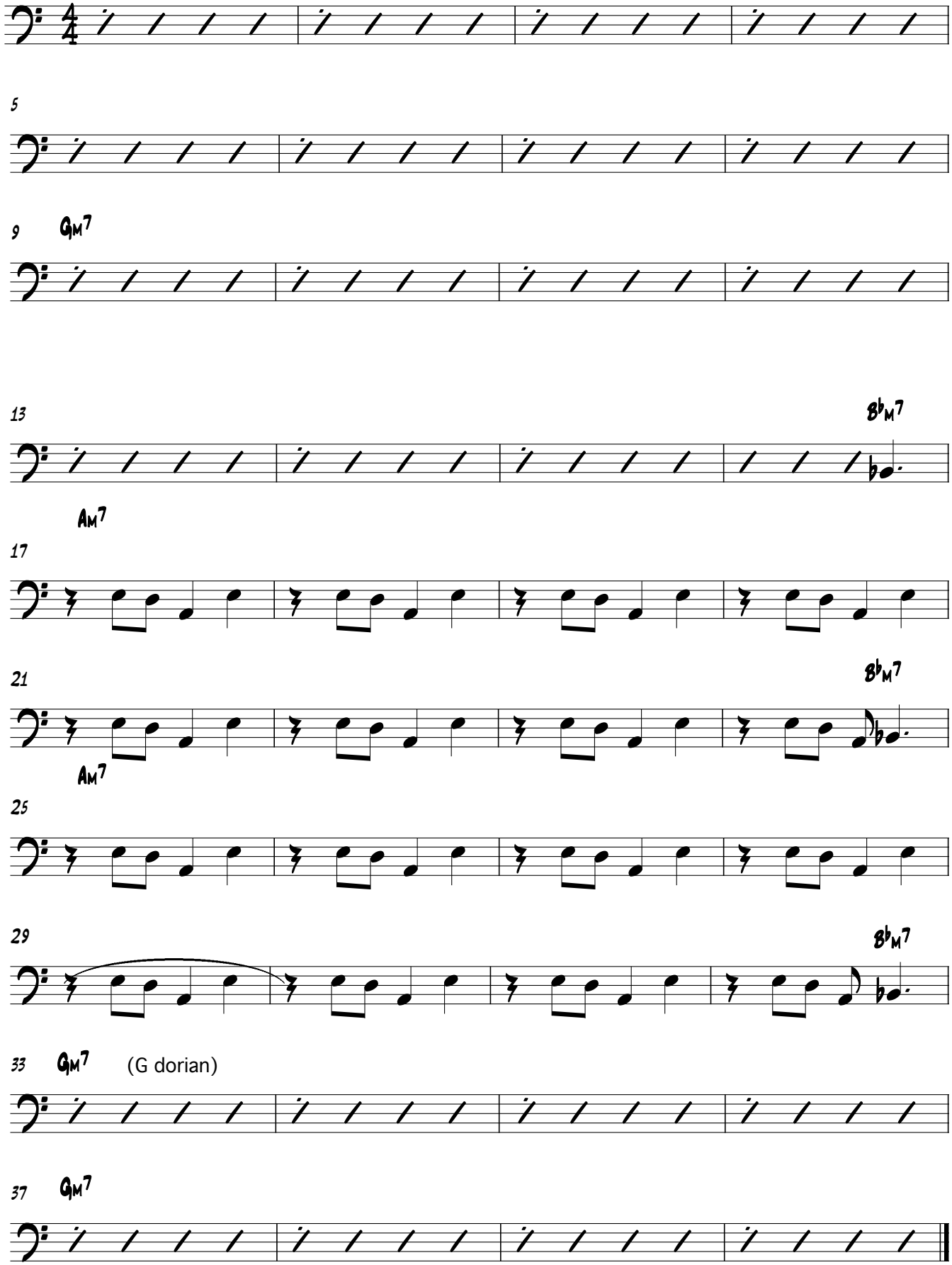
Fast Swing

Miles Davis

Gm7 (G dorian)

♩ = 200

Walking bass in quavers



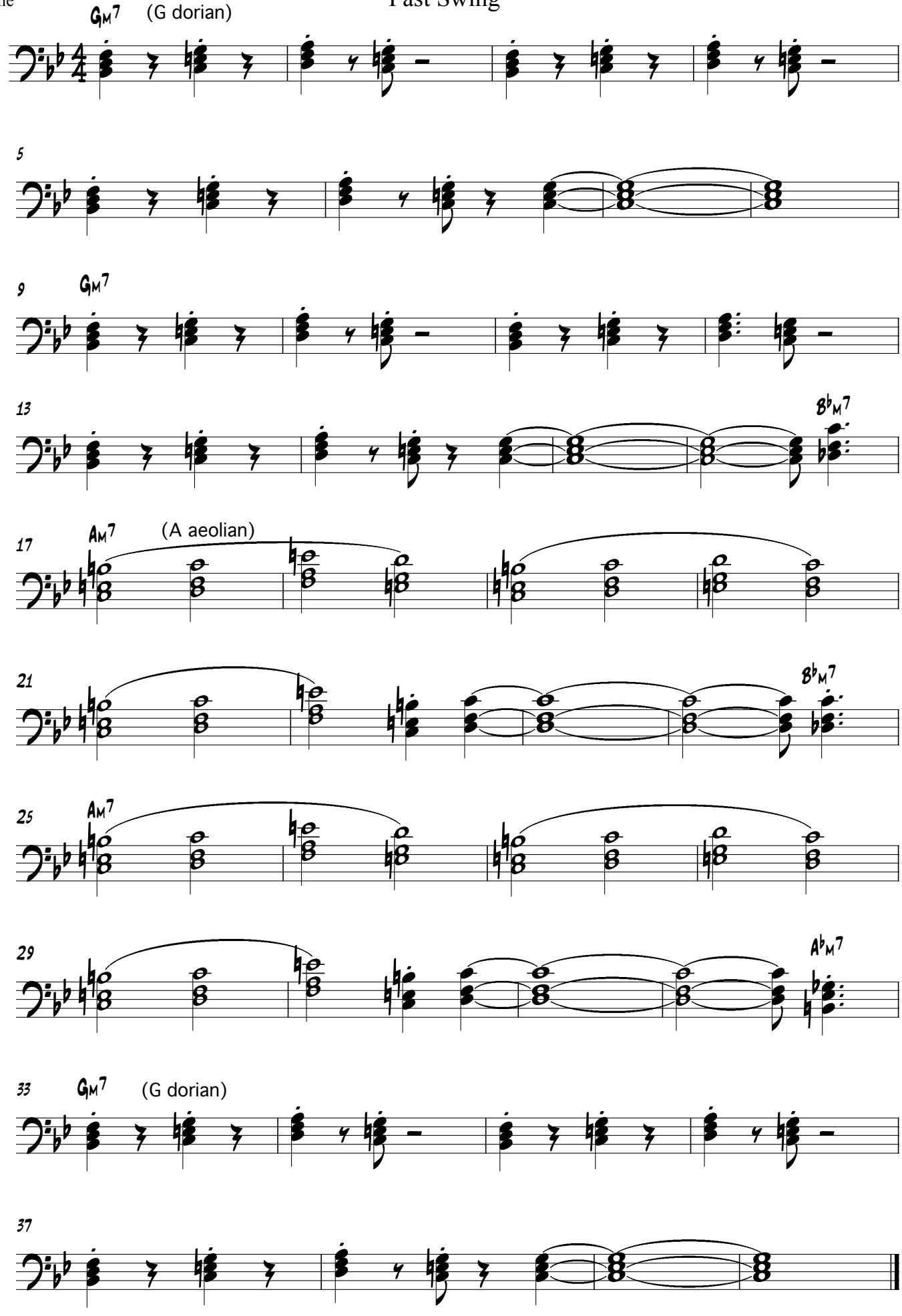
Milestones

Fast Swing

Miles Davis

♩ = 200

Trombone



Bass clef melody

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)

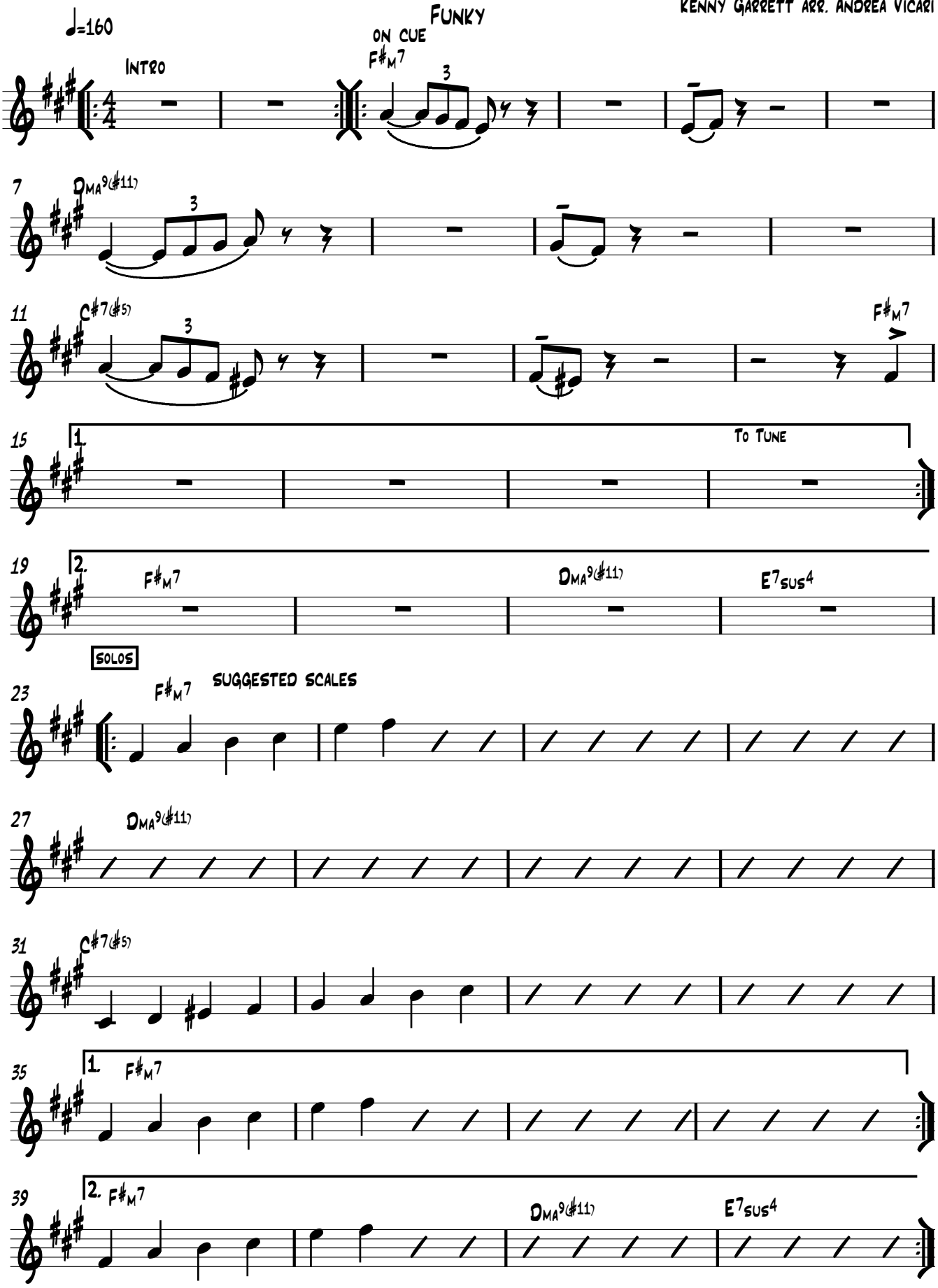
D7sus4

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 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.

Bb part

Wayne's Thang

Kenny Garrett arr. Andrea Vicari



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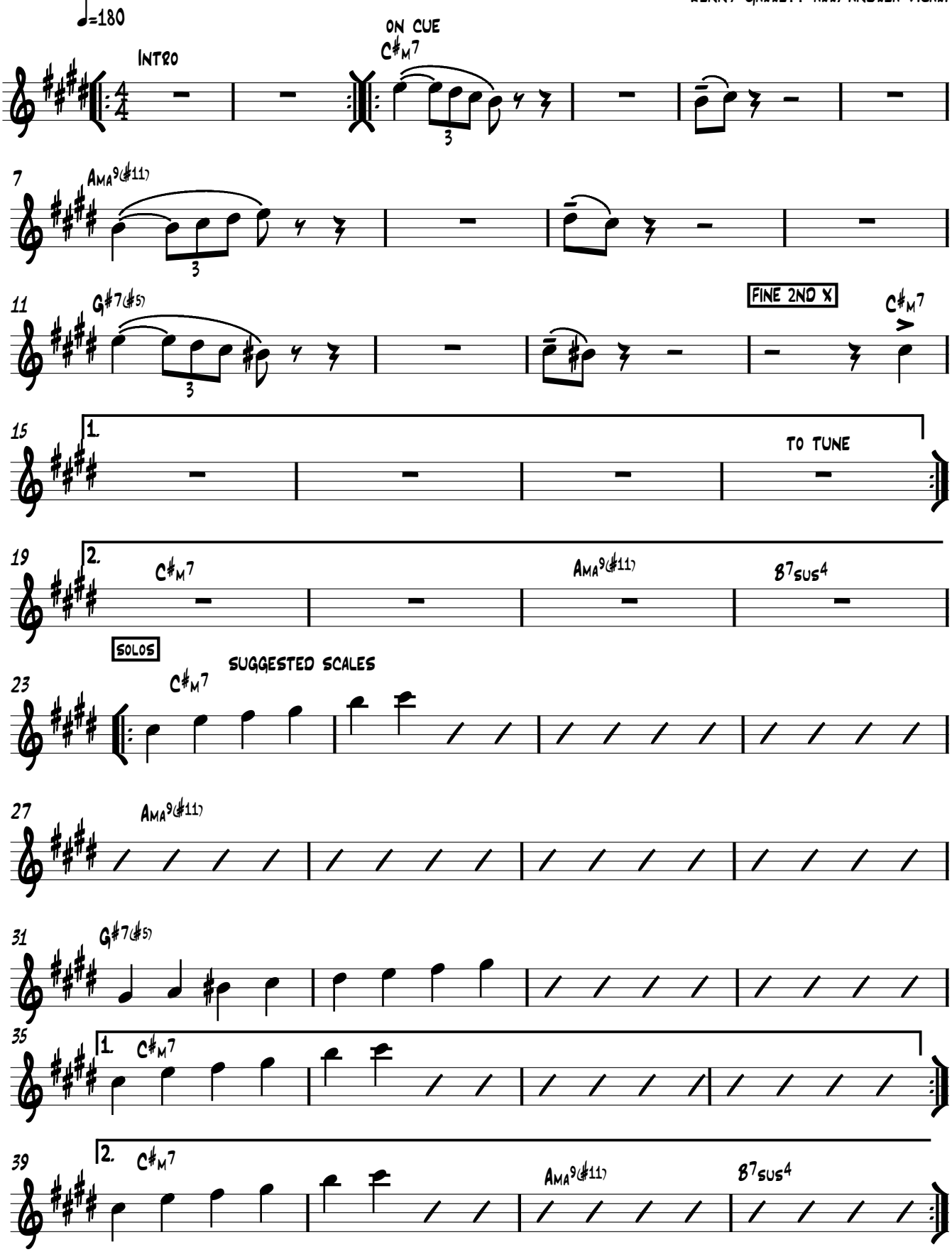
Eb part

Wayne's Thang

Funky

Kenny Garrett arr. Andrea Vicari



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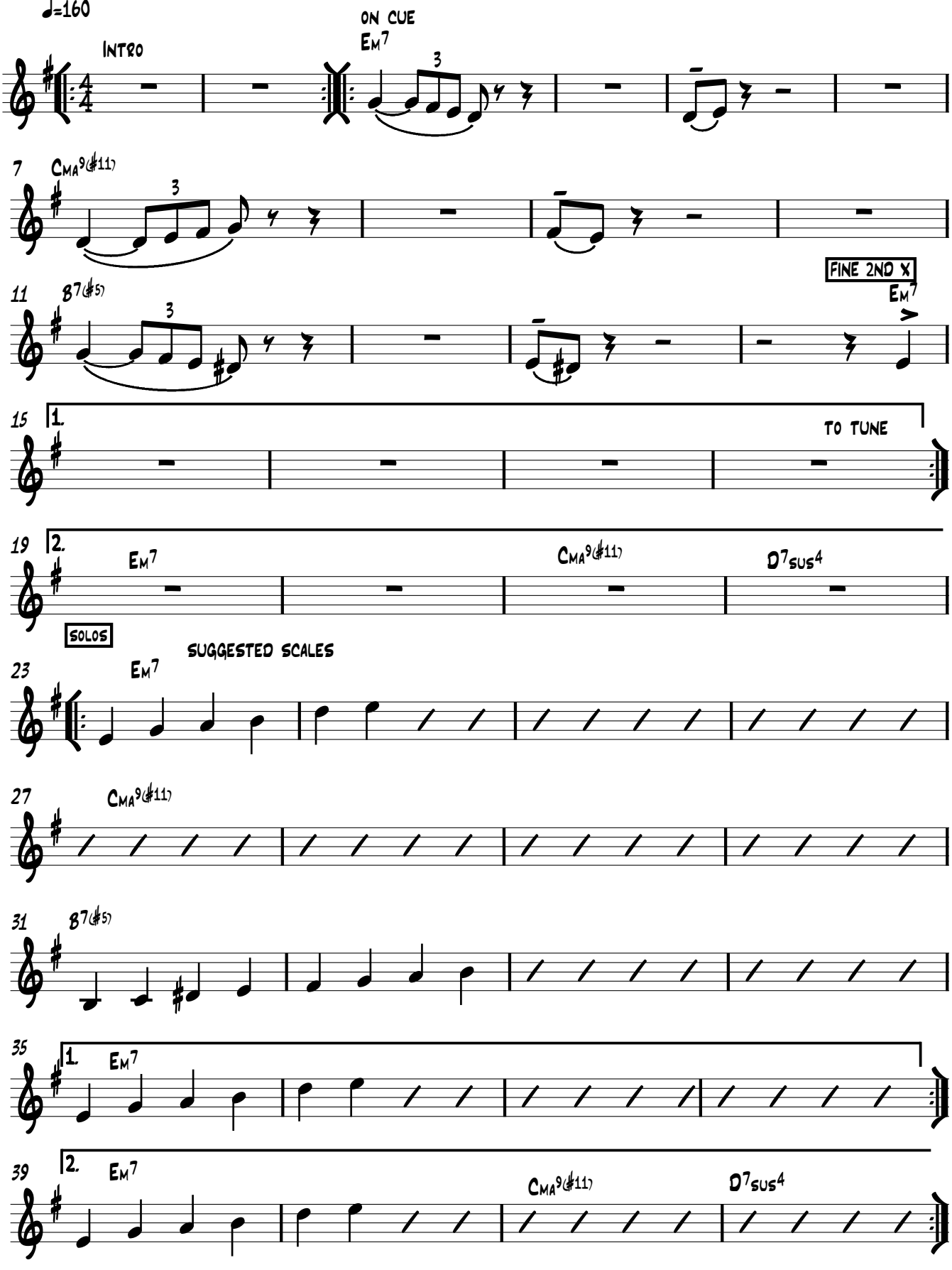
Wayne's Thang

Funky

C melody

♩=160

Kenny Garrett arr. Andrea Vicari



Wayne's Thang

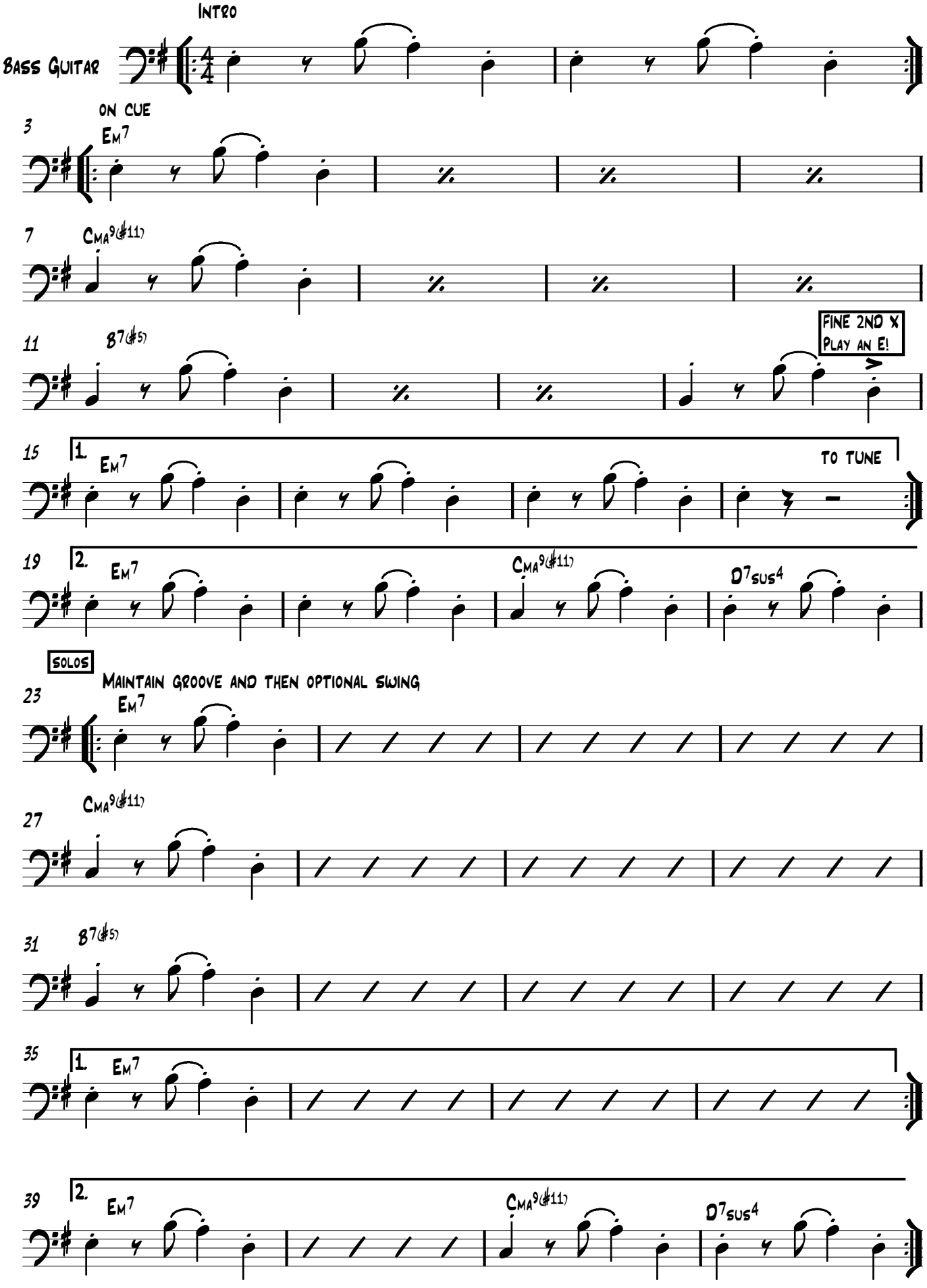
Kenny Garrett arr. Andrea Vicari

Funky/swing

♩=160

Intro

Bass Guitar



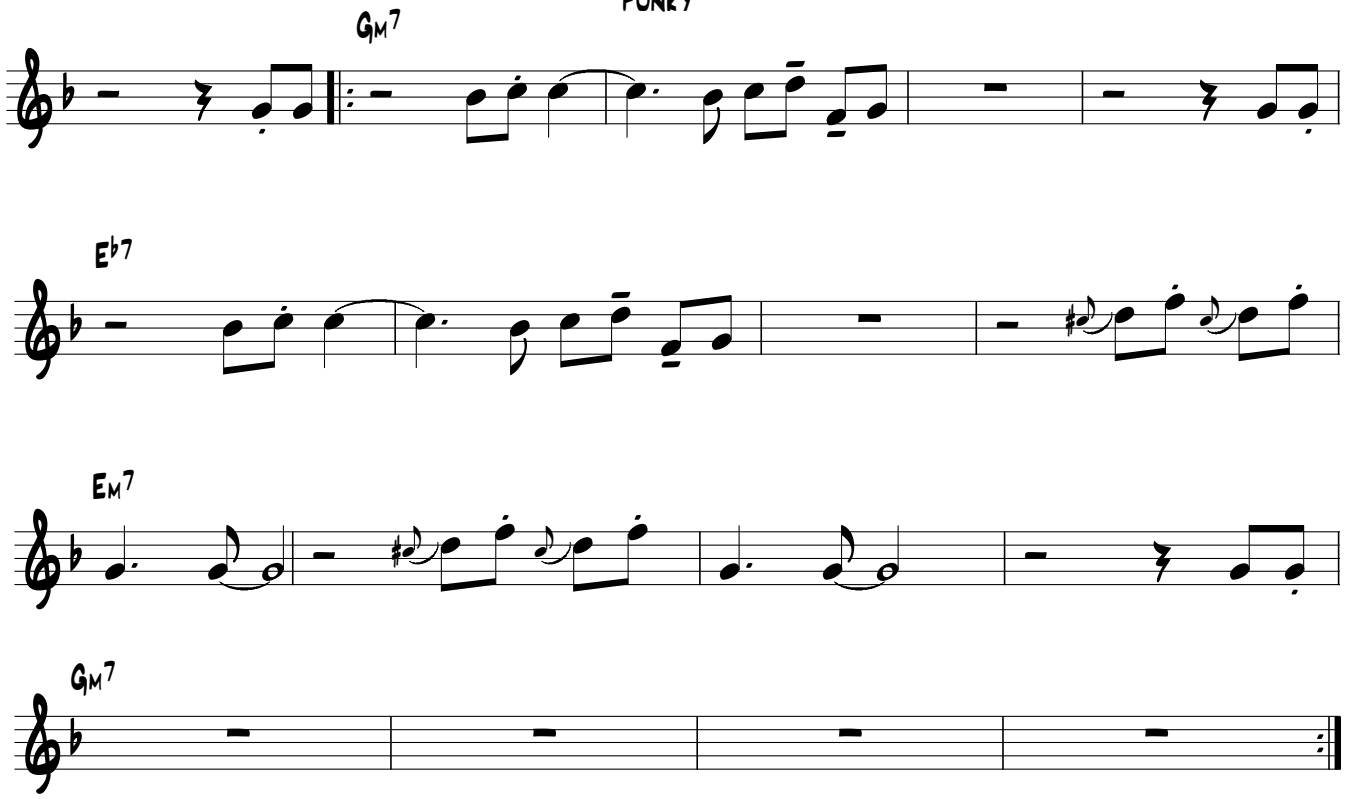
Canteloupe Island is one of Herbie Hancock's most famous compositions. There are three different chords and the groove is maintained with a set piano and bass pattern.

Bb part

Canteloupe Island

Herbie Hancock

Funky

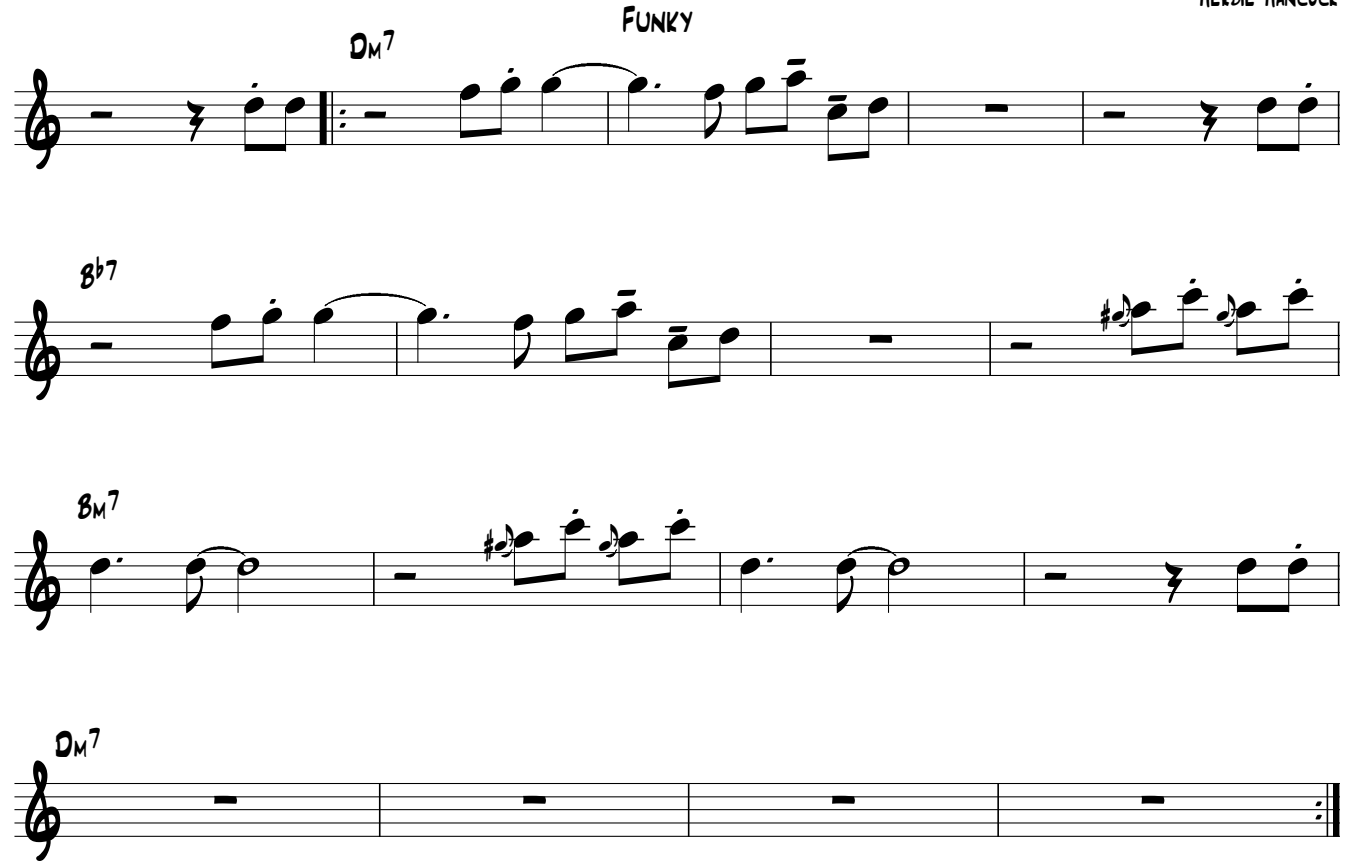


Eb part

Canteloupe Island

Herbie Hancock

Funky

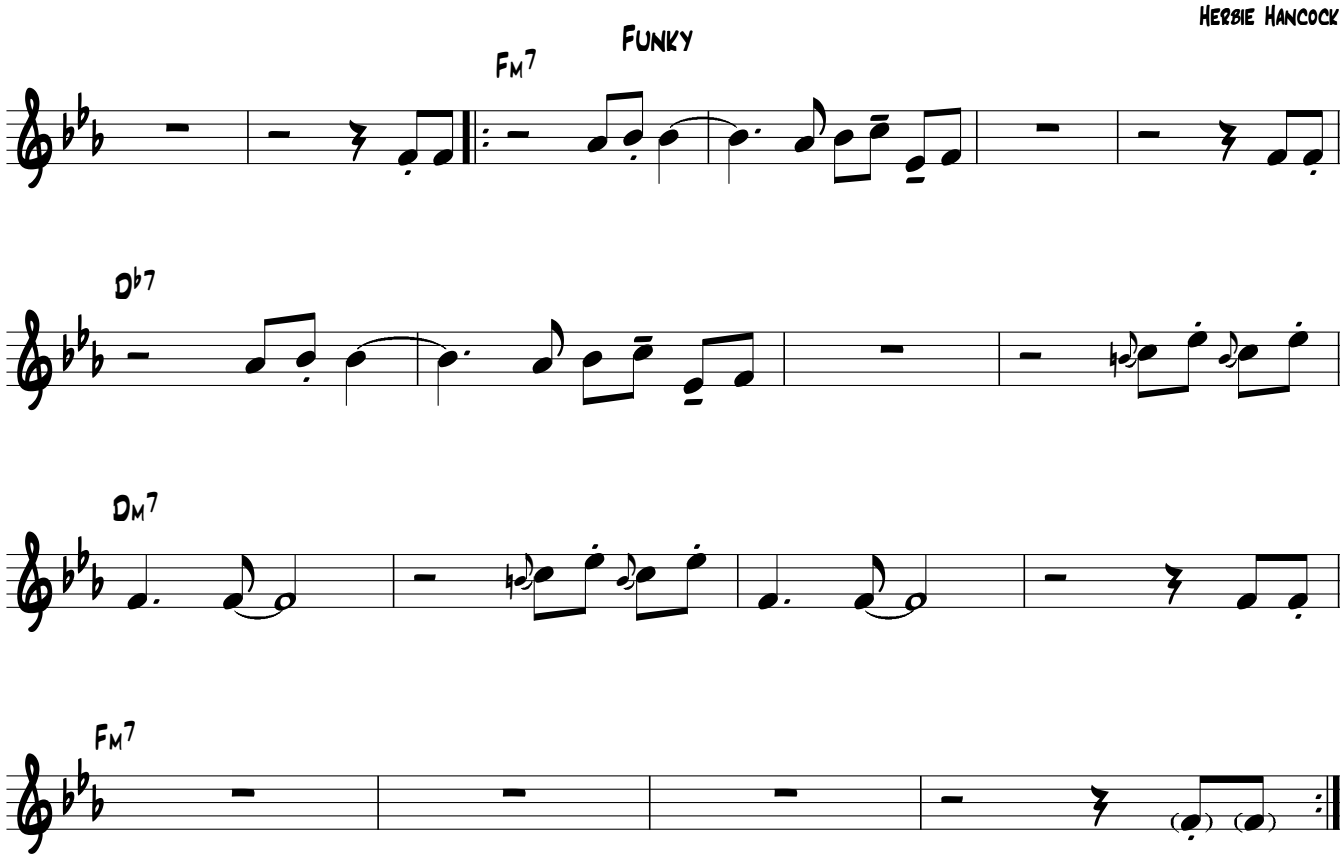


Canteloupe Island is one of Herbie Hancock's most famous compositions. There are three different chords and the groove is maintained with a set piano and bass pattern.

C melody

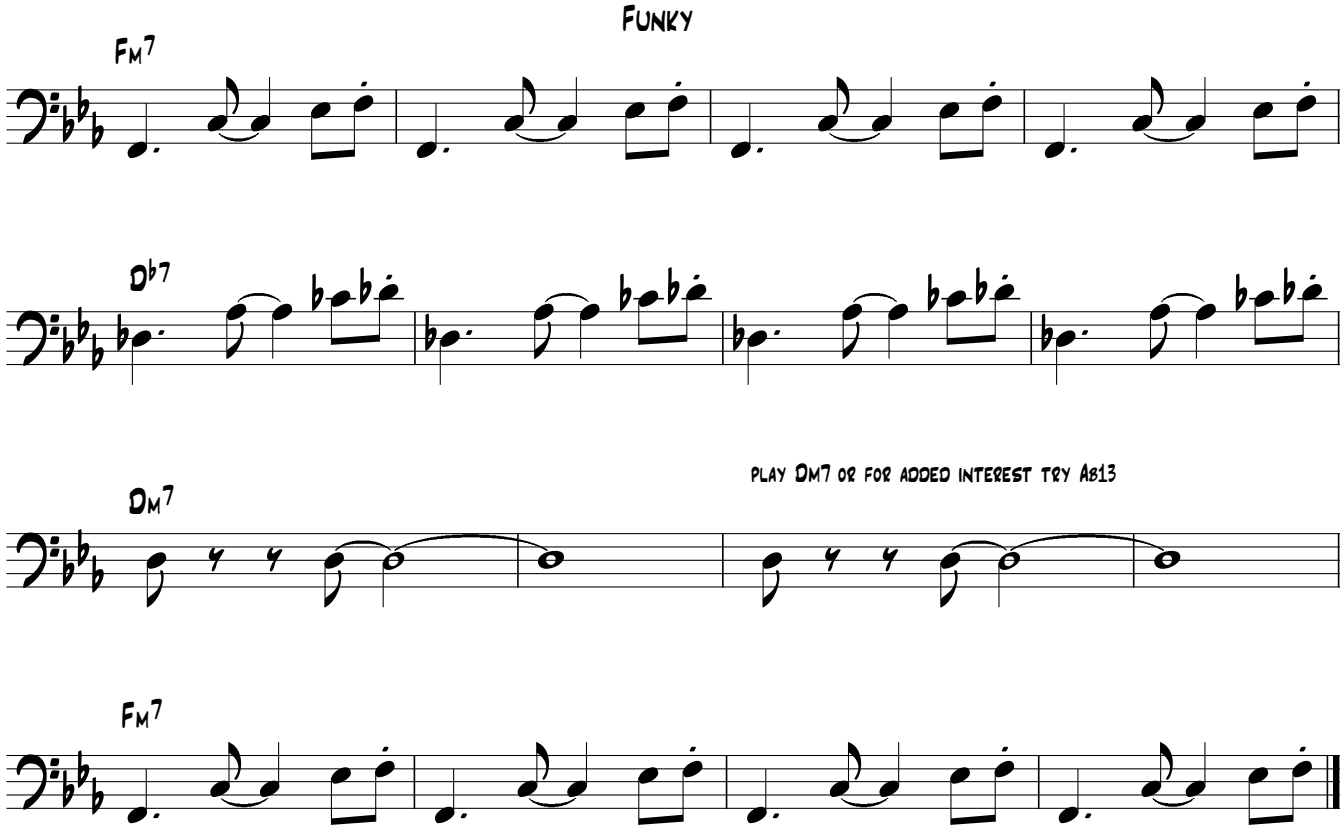
Canteloupe Island

Herbie Hancock



Bass

Canteloupe Island

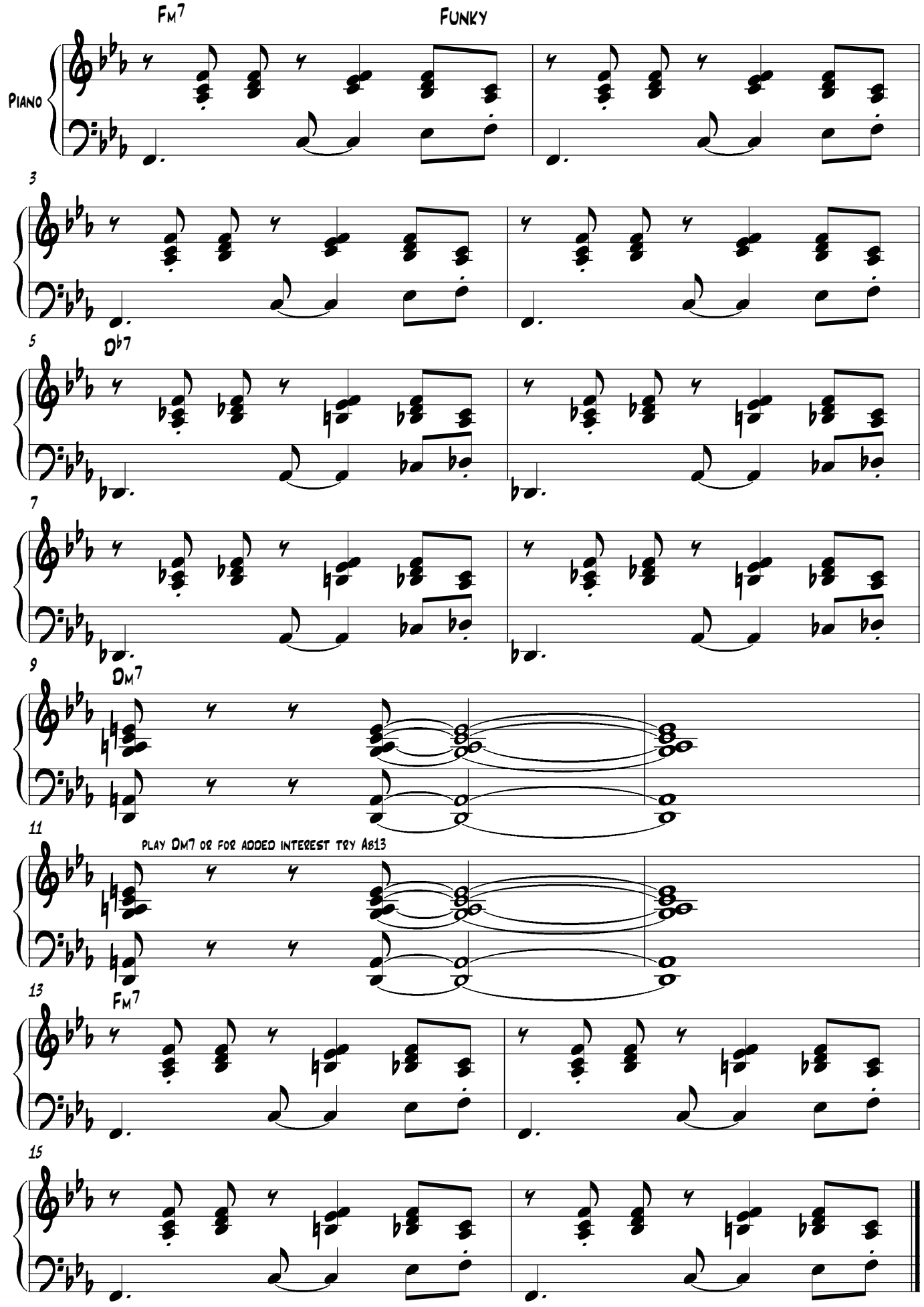


Canteloupe Island

Herbie Hancock

Intro- 4 bars of Fm7

Funky



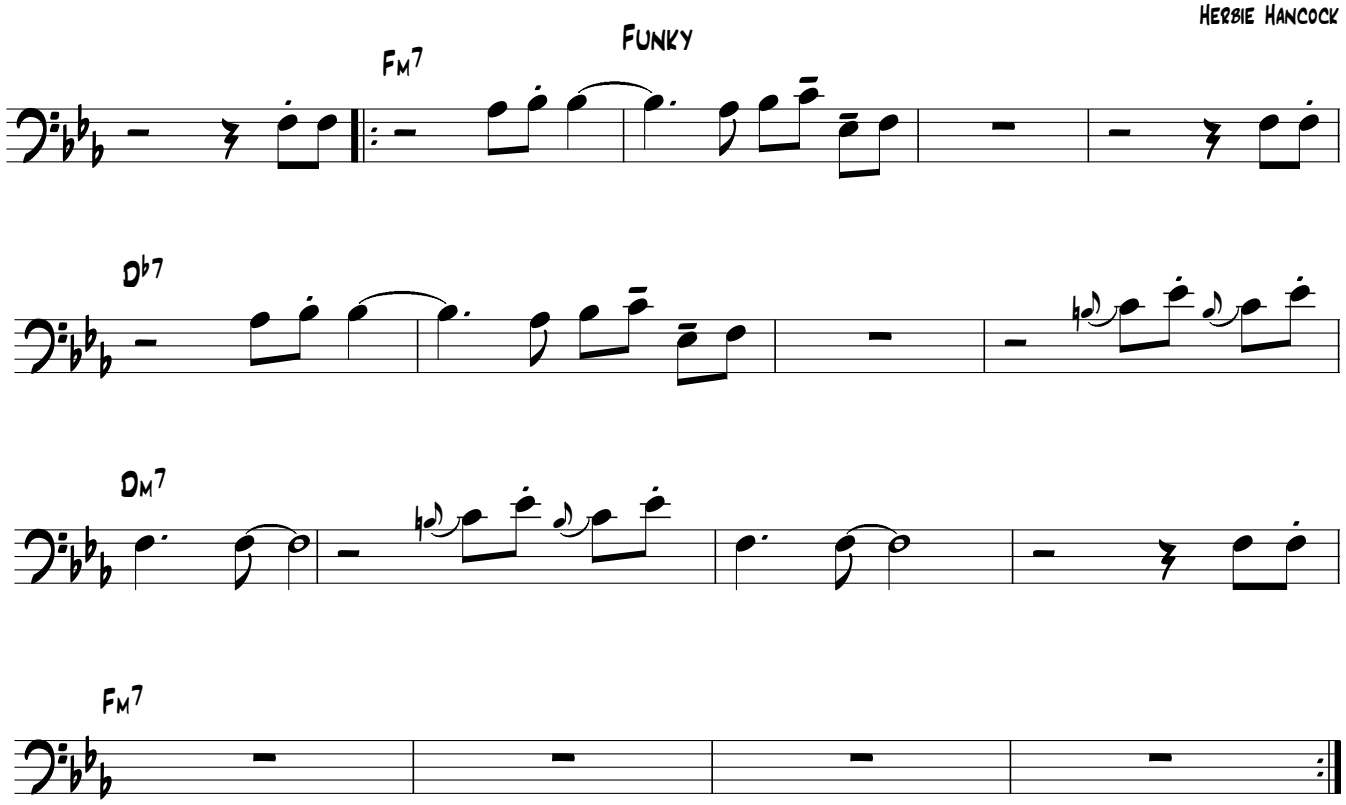
Canteloupe Island is one of Herbie Hancock's most famous compositions. There are three different chords and the groove is maintained with a set piano and bass pattern.

Bass clef melody

Canteloupe Island

Herbie Hancock

Funky

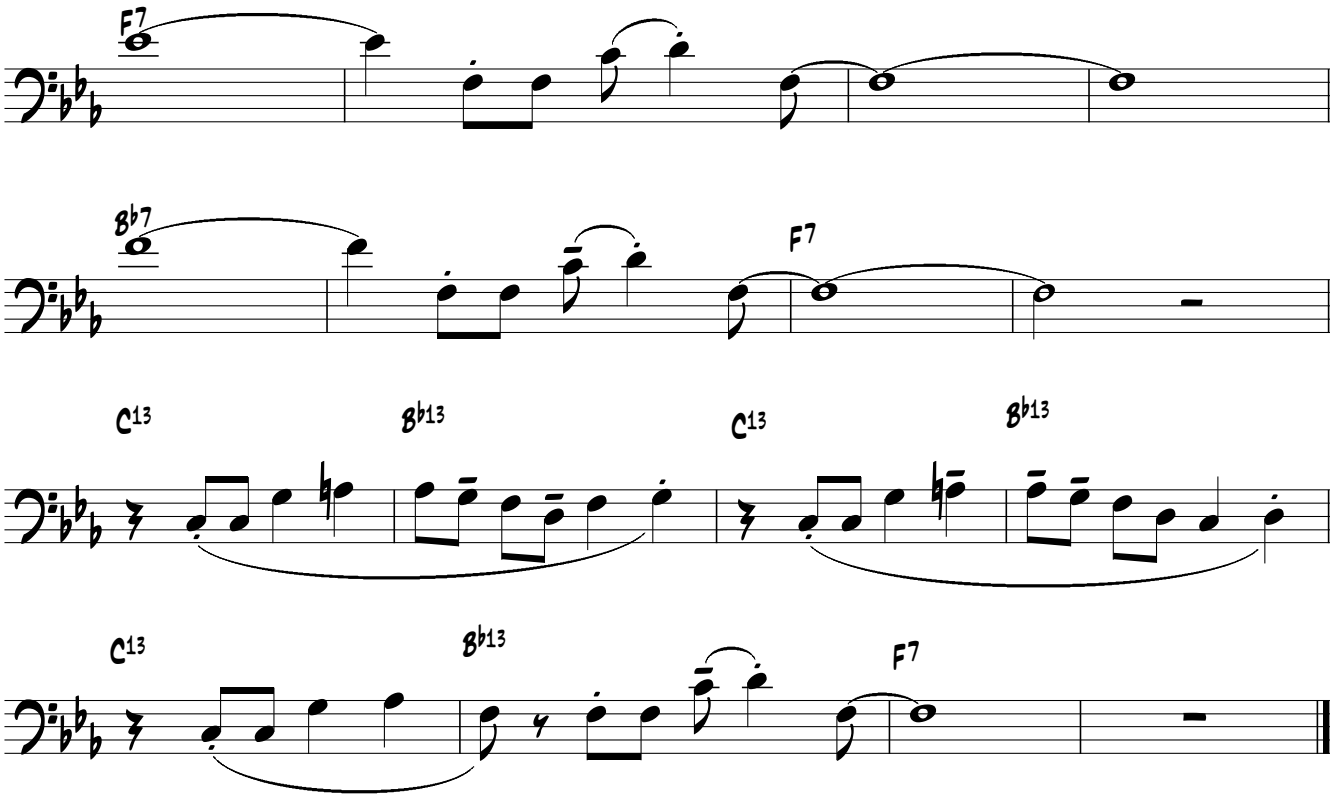


This tune is quite similar to Canteloupe Island with the groove having a set bass and piano figure. The sequence is a 16 bar blues.

Watermelon Man

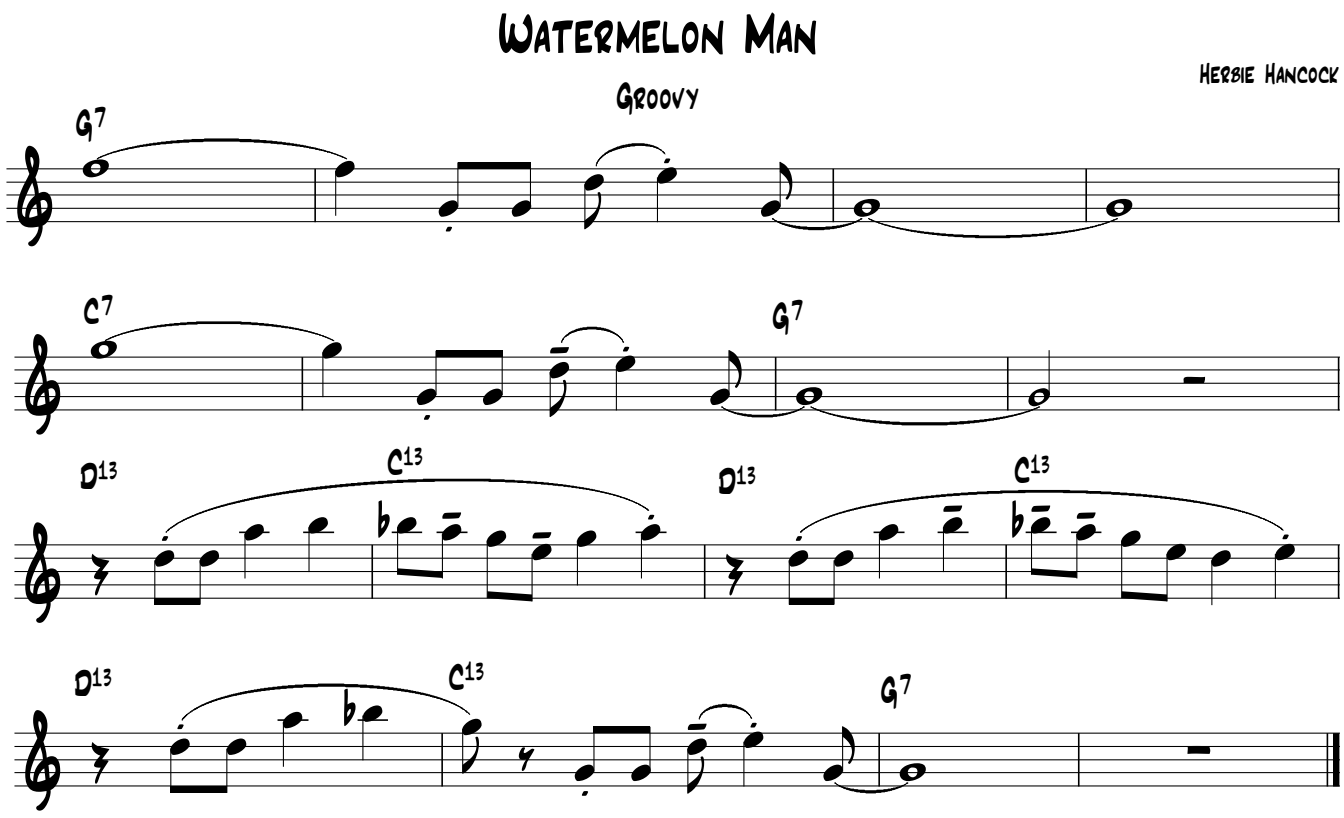
Groovy

Herbie Hancock

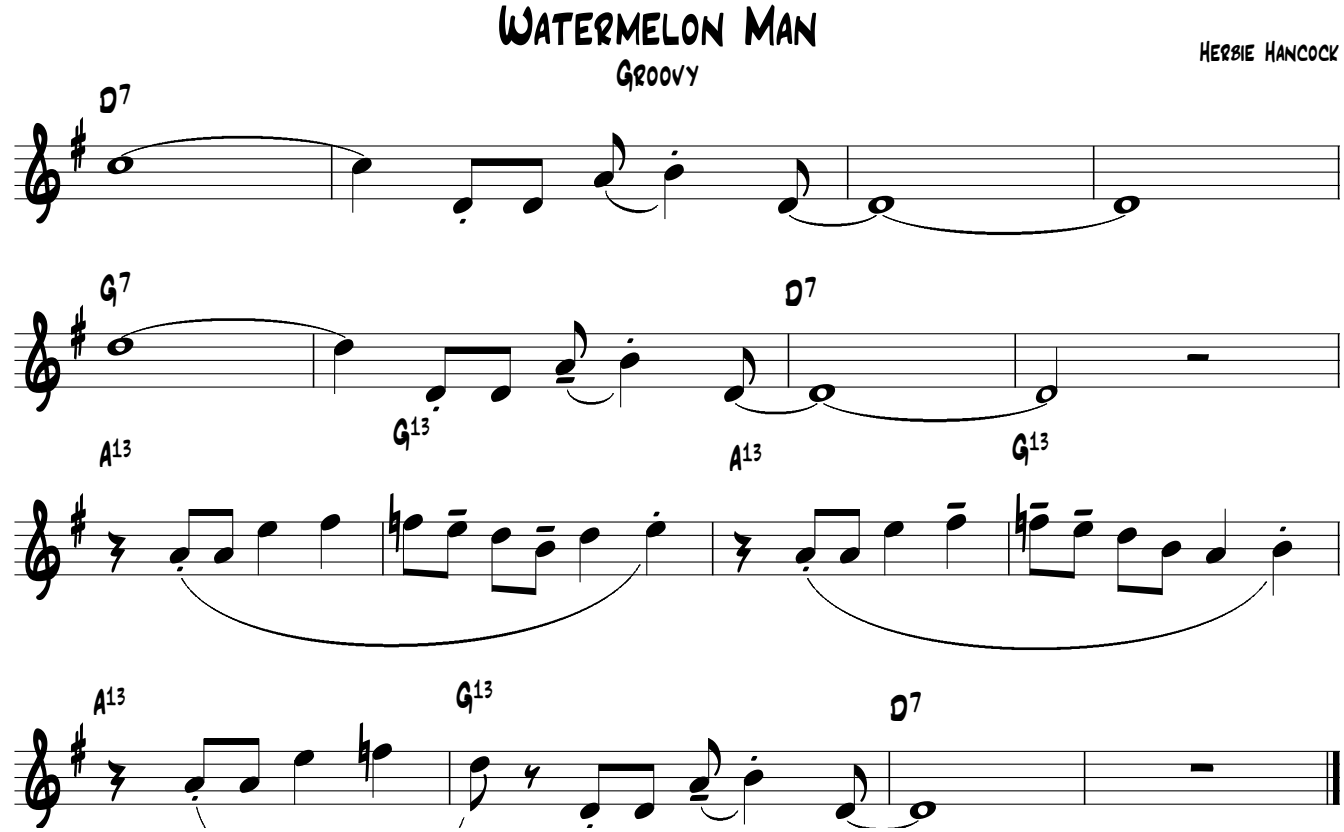


Bb part

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.



Eb part



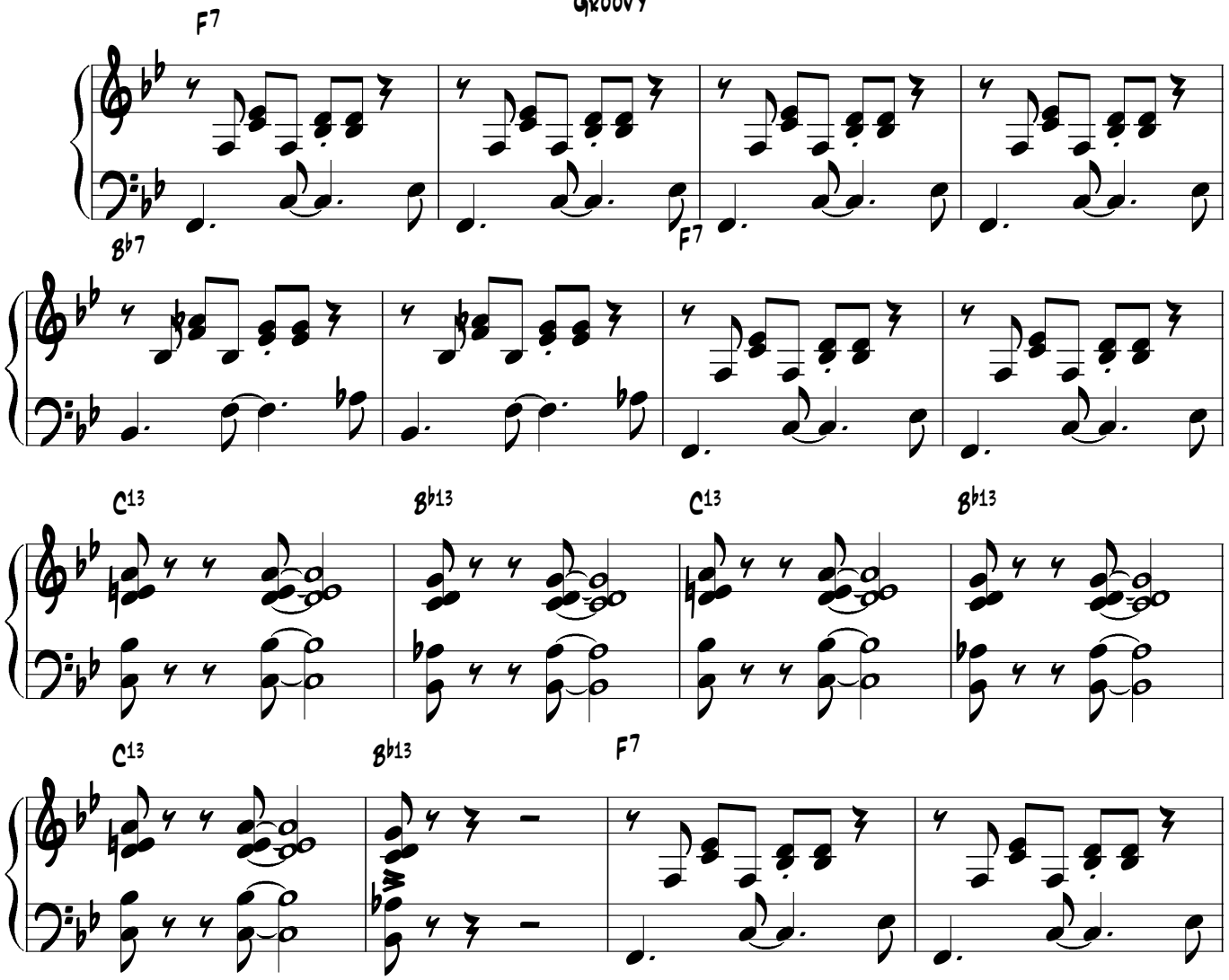
This tune is quite similar to Canteloupe Island with the groove having a set bass and piano figure. The sequence is a 16 bar blues.

Watermelon Man

Piano

Herbie Hancock

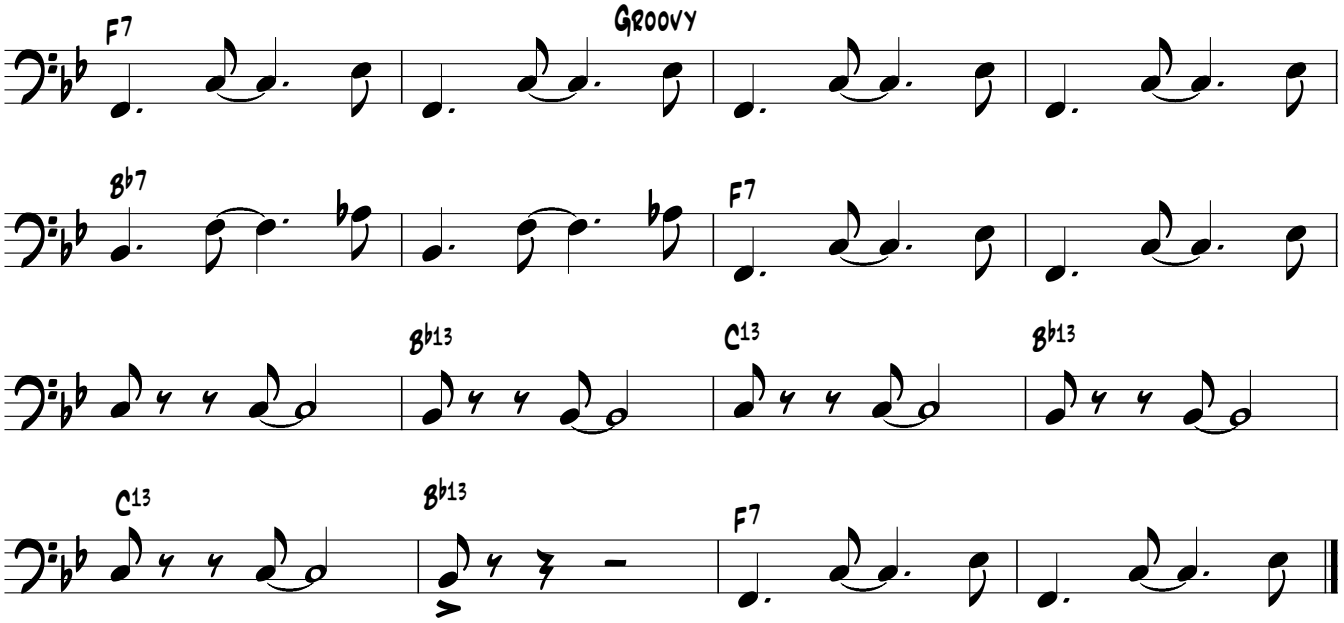
Groovy



Watermelon Man

Bass

Herbie Hancock



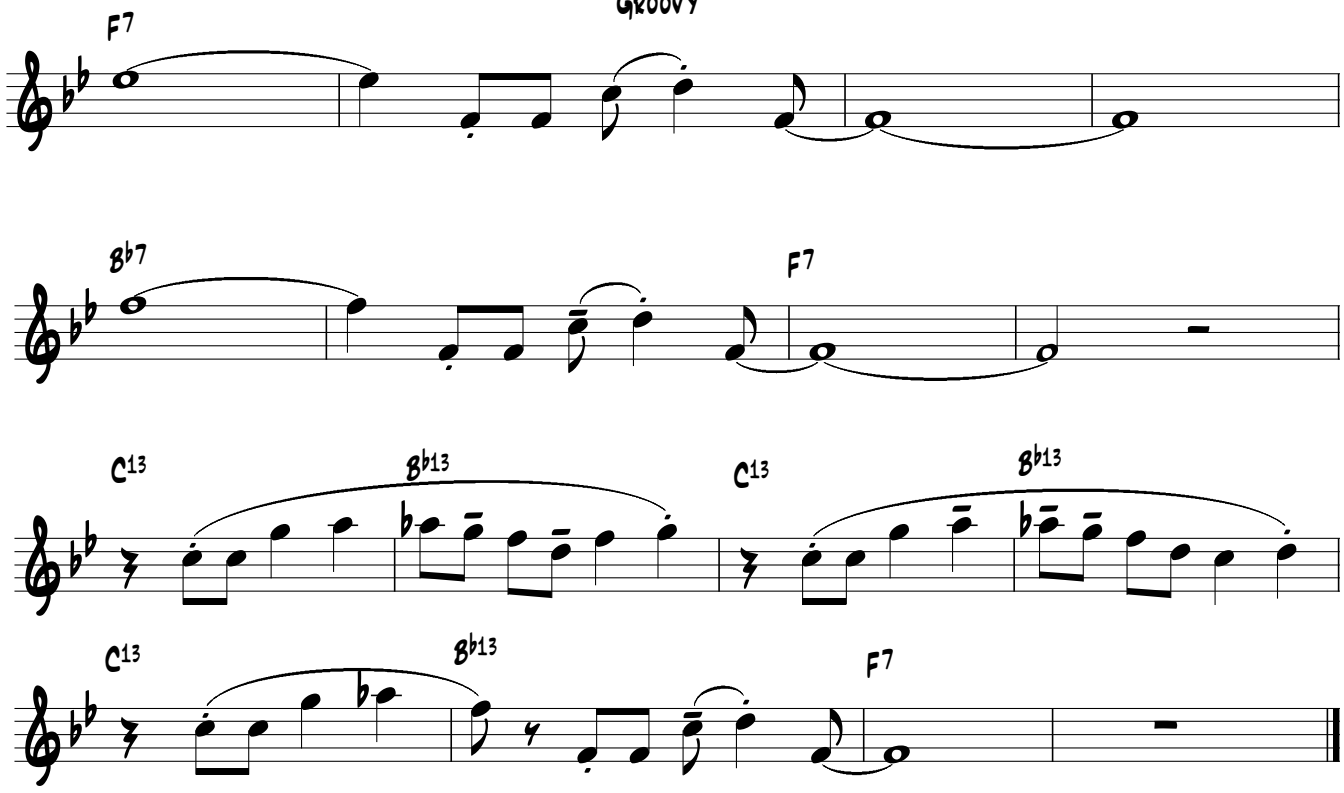
C melody

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

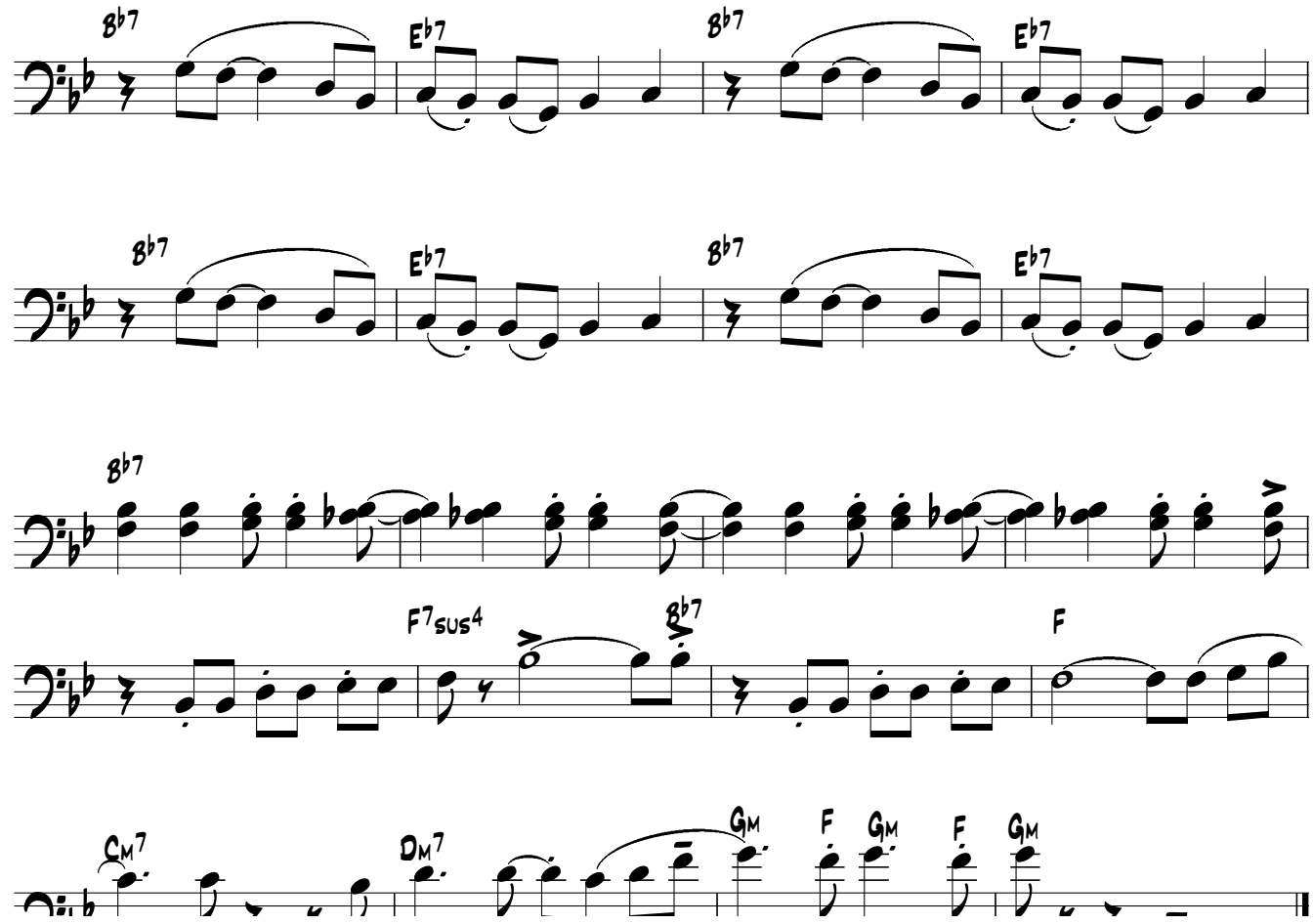


♩ = 100

Mercy Mercy

Jo Zawinul

Bass clef melody

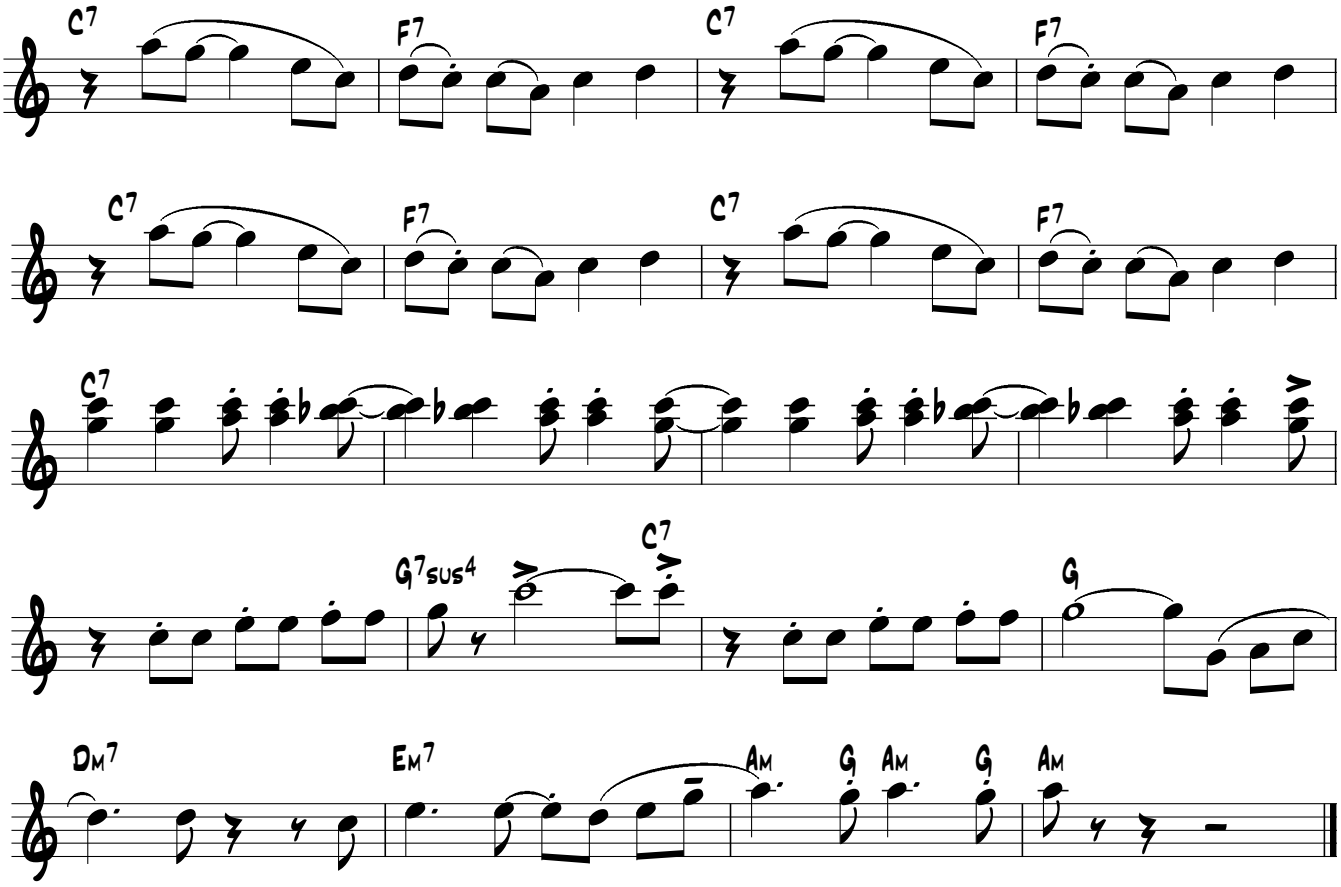


♩ = 100

Mercy Mercy

Bb part

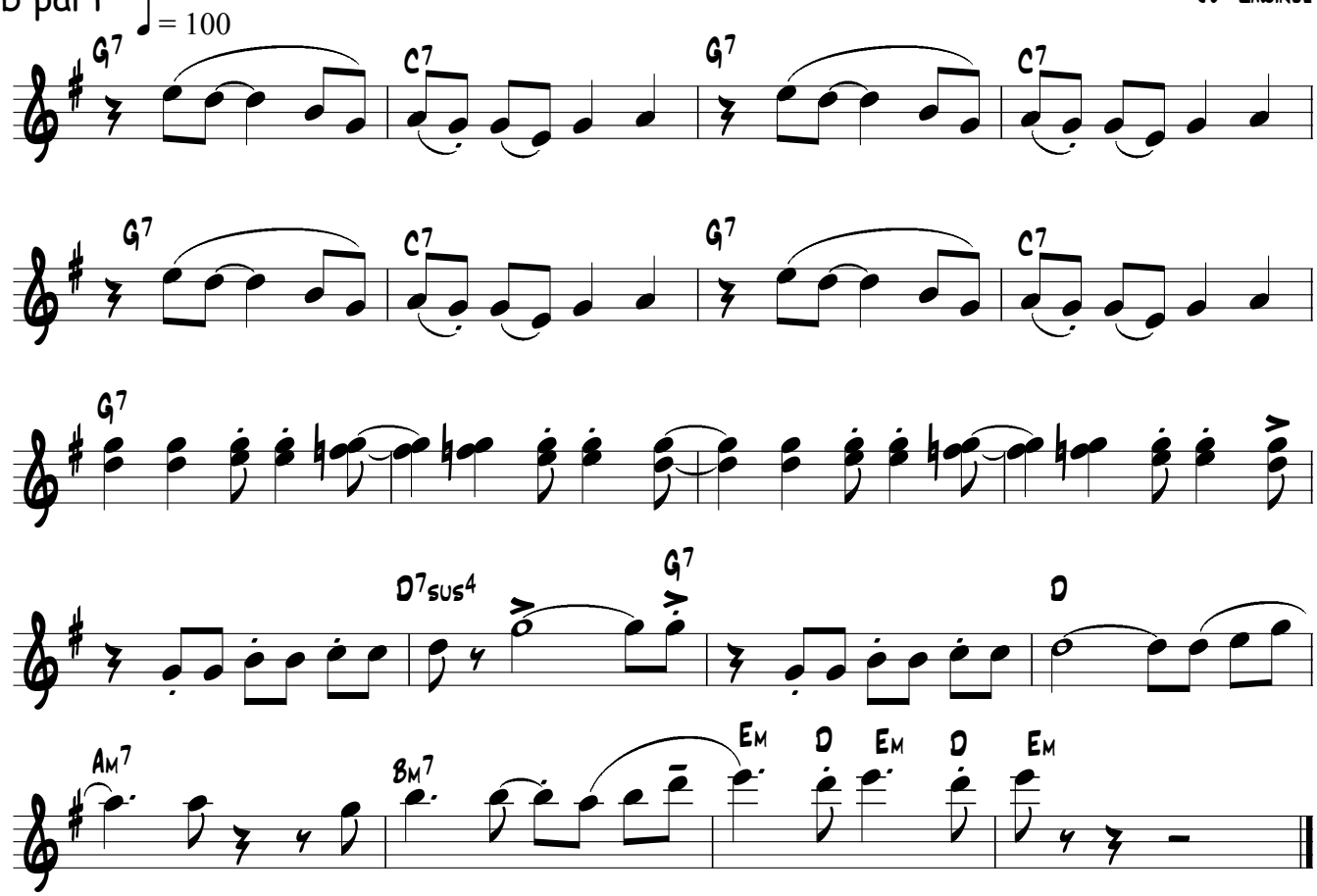
Jo Zawinul



Mercy Mercy

Eb part

Jo Zawinul

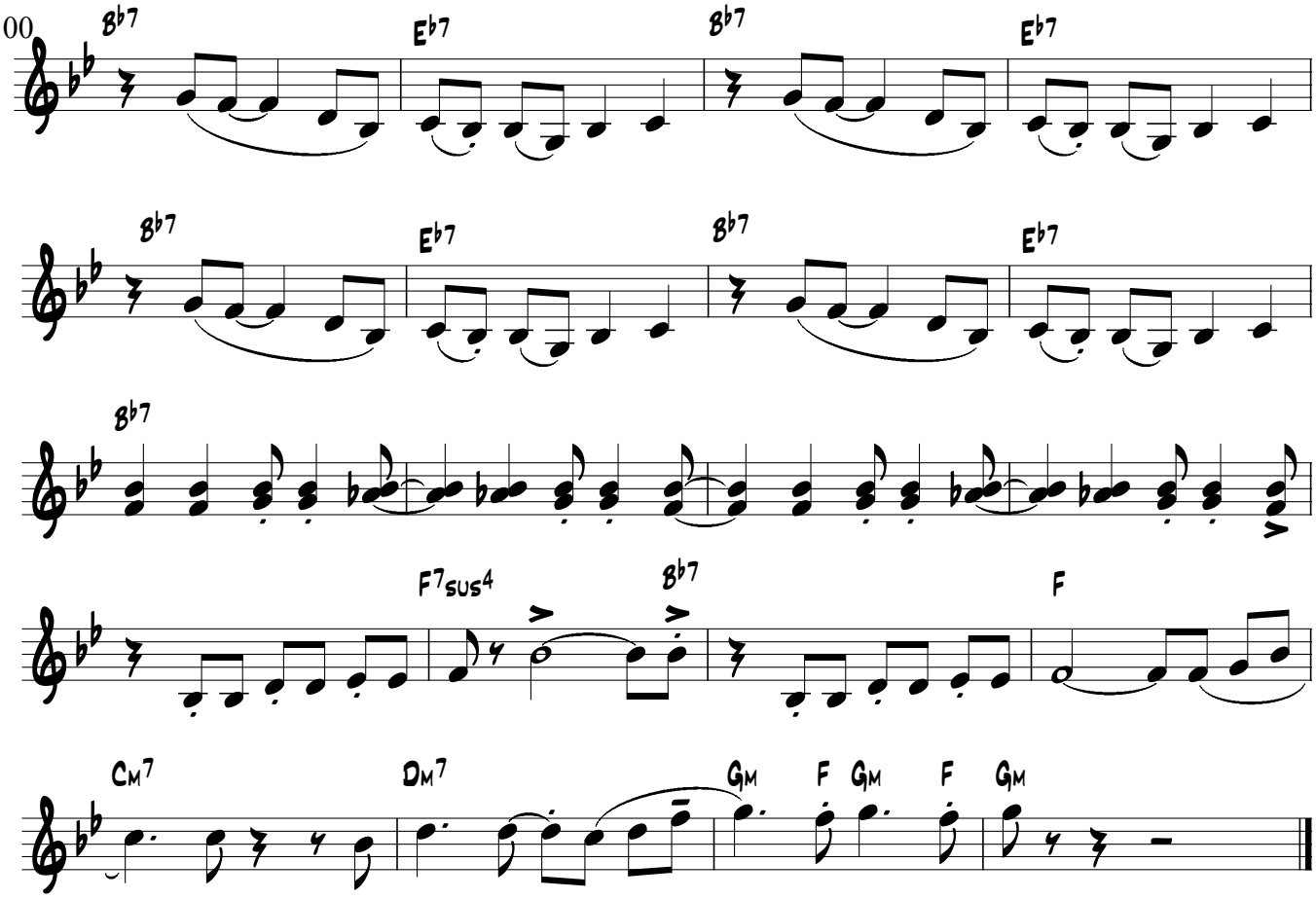


Mercy Mercy

Jo Zawinul

Piano

♩ = 100

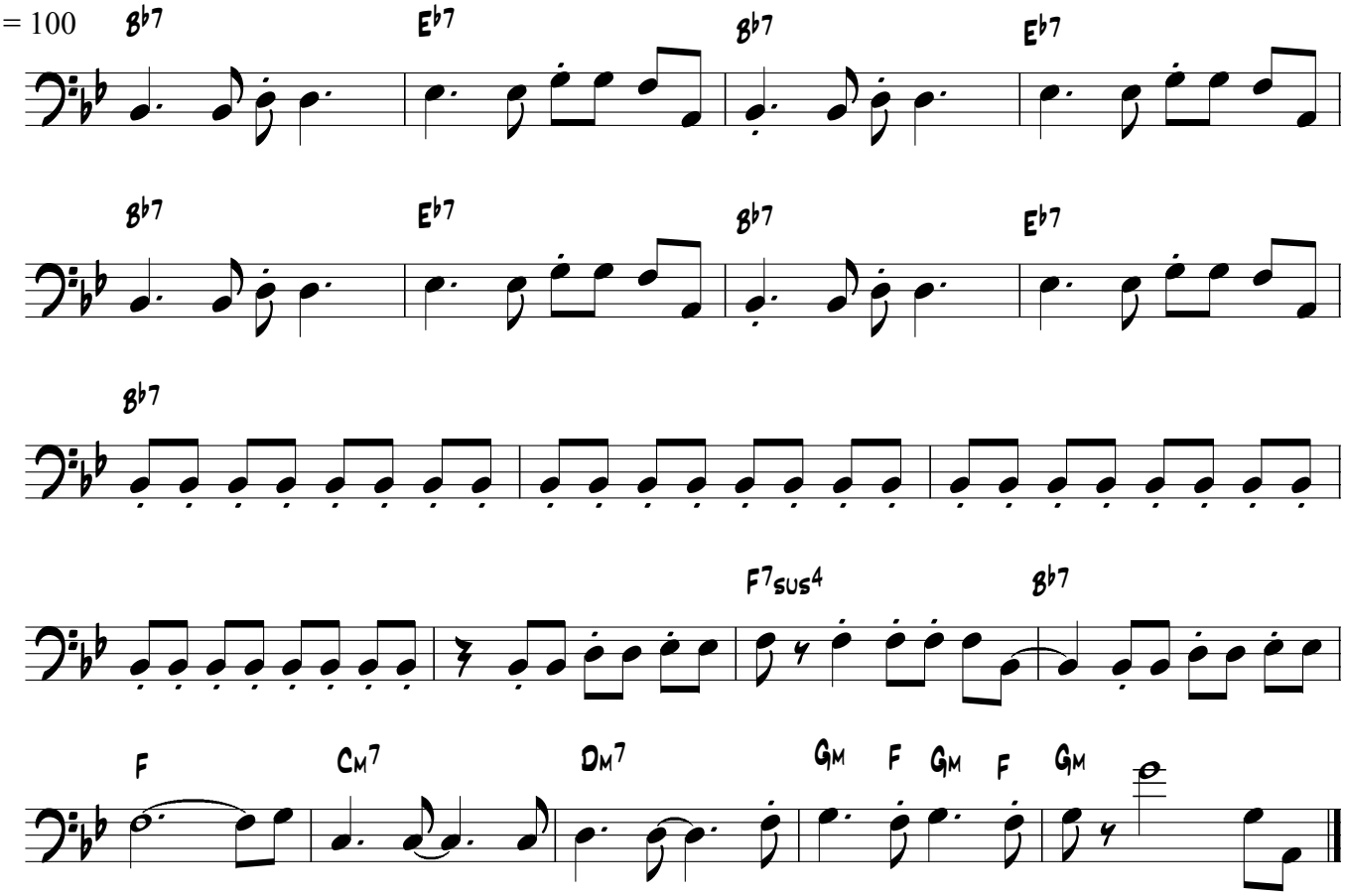


Mercy Mercy

Jo Zawinul

Bass

♩ = 100

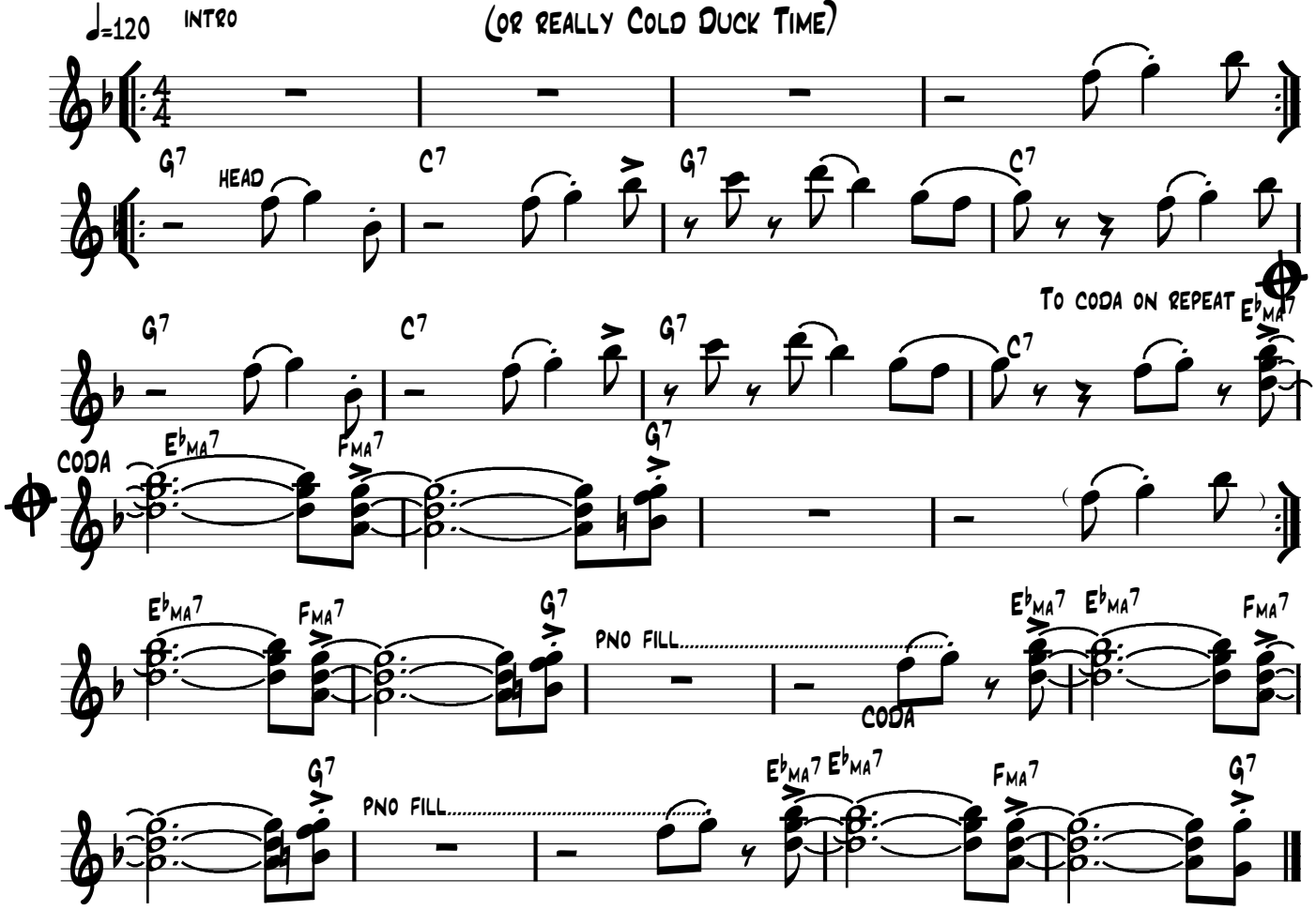


Bb saxophone

Confit de Canard

(or really Cold Duck Time)

Eddie Harris



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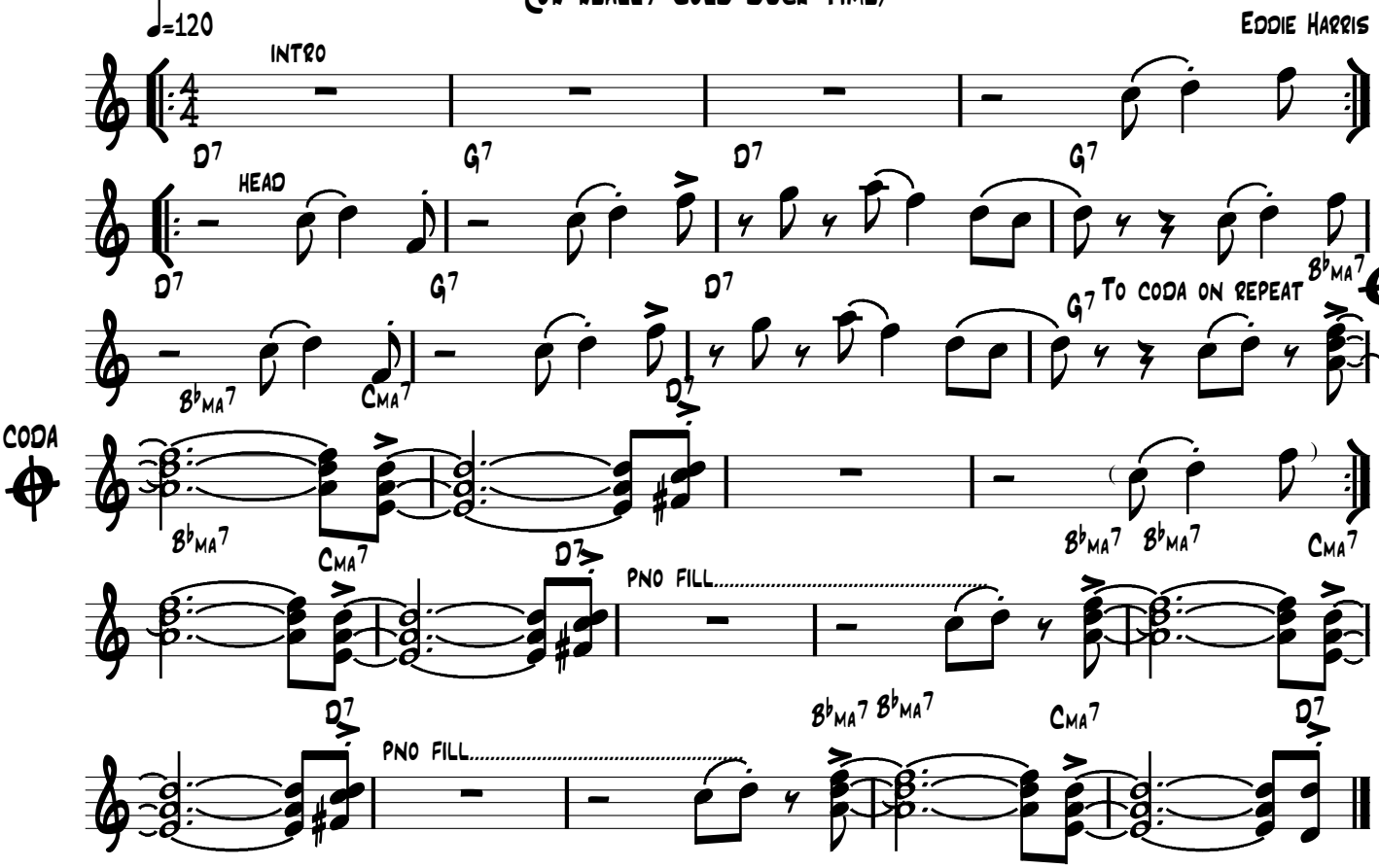
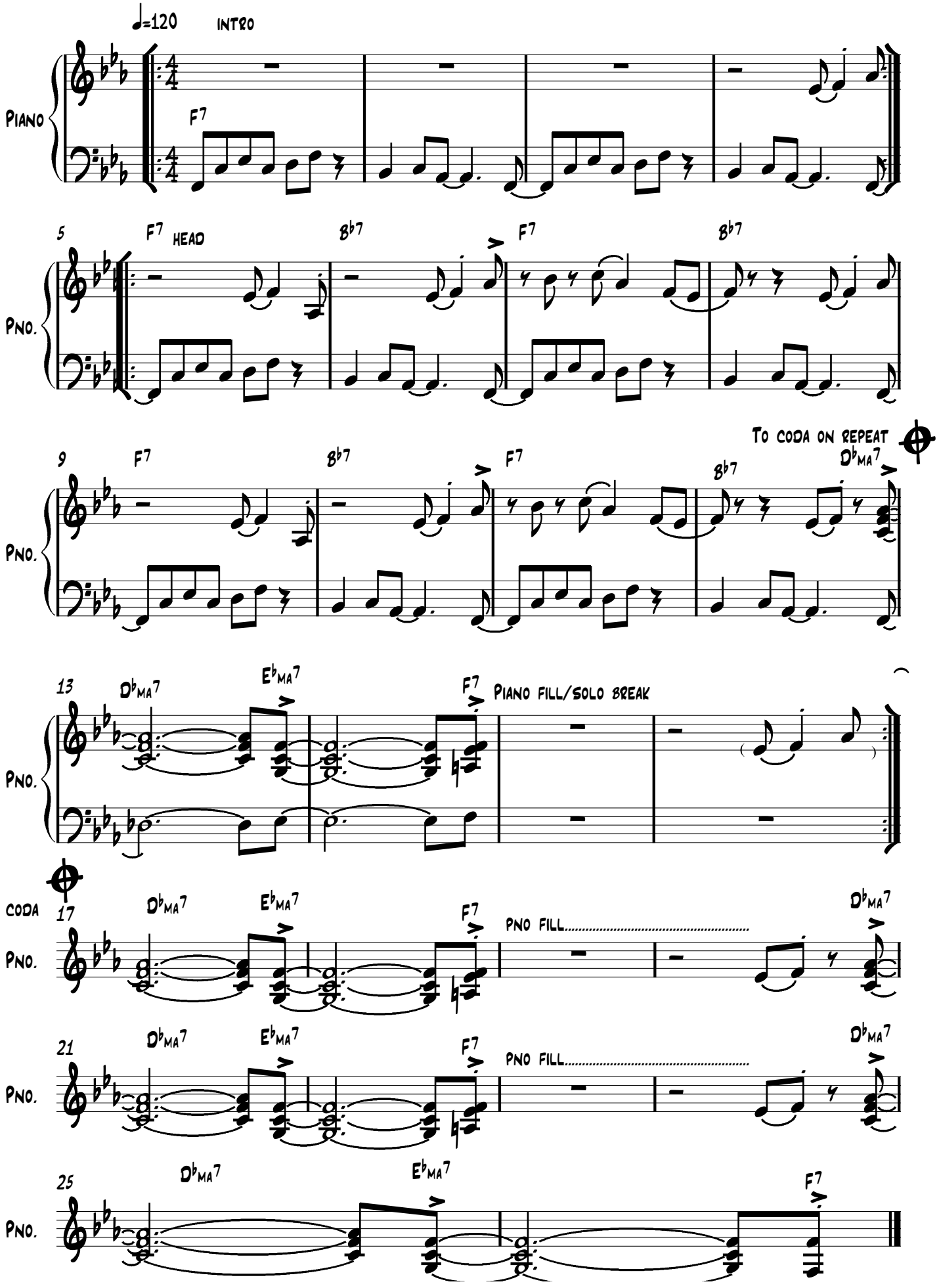


Confit de Canard

(or really Cold Duck Time)

C melody

Eddie Harris



Confit de Canard

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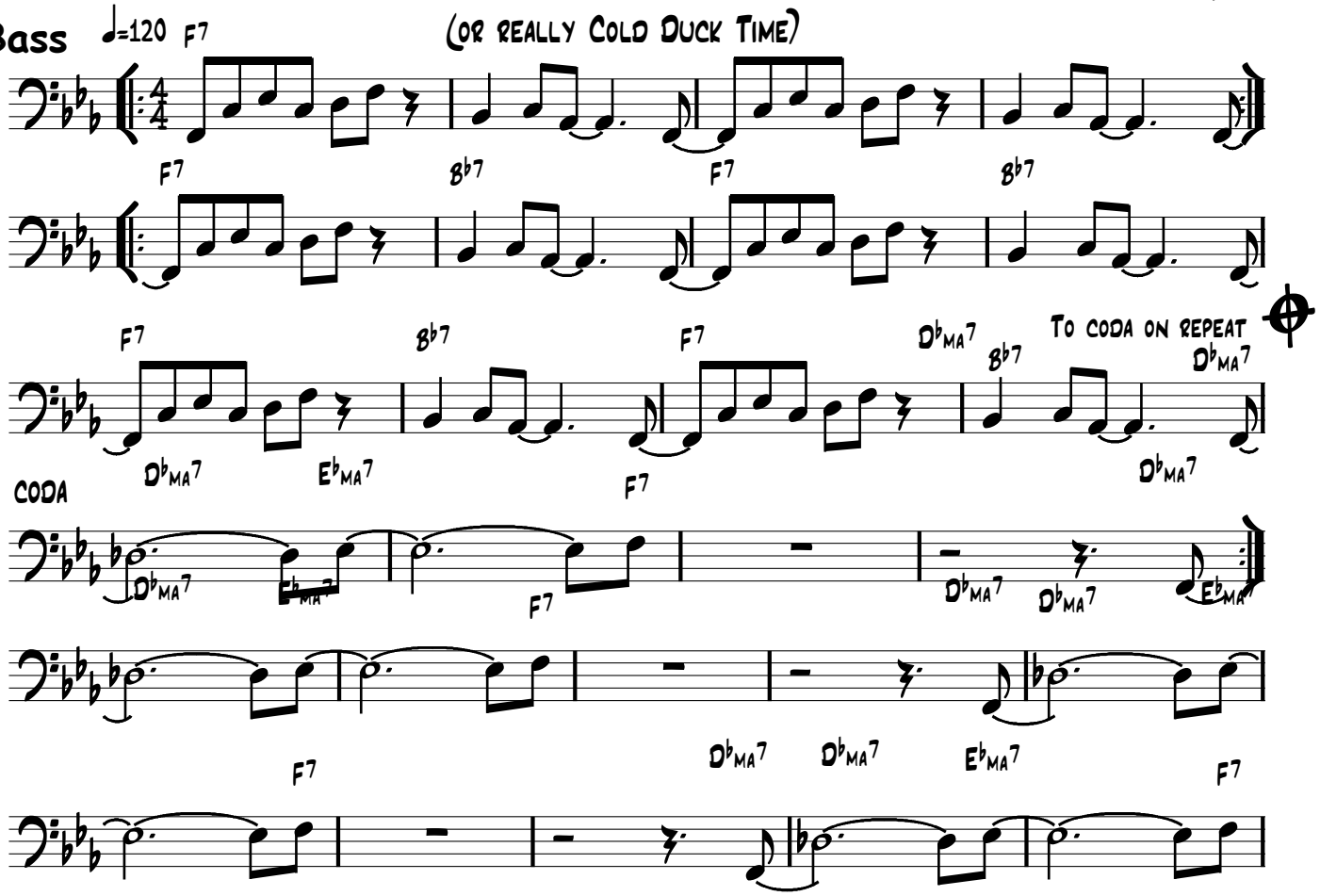
Eddie Harris

Bass

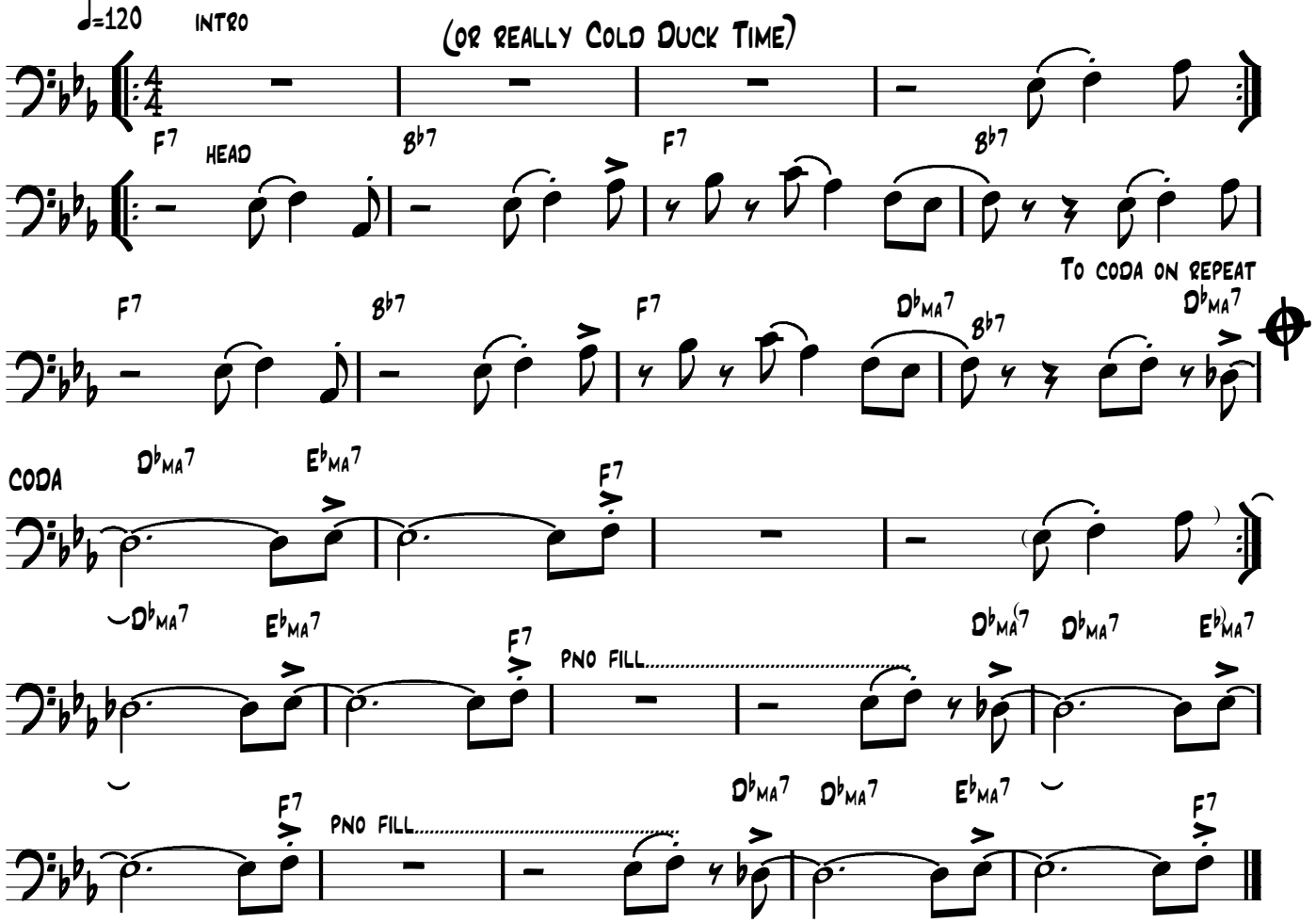


Bass melody

Confit de Canard

(or really Cold Duck Time)

Eddie Harris

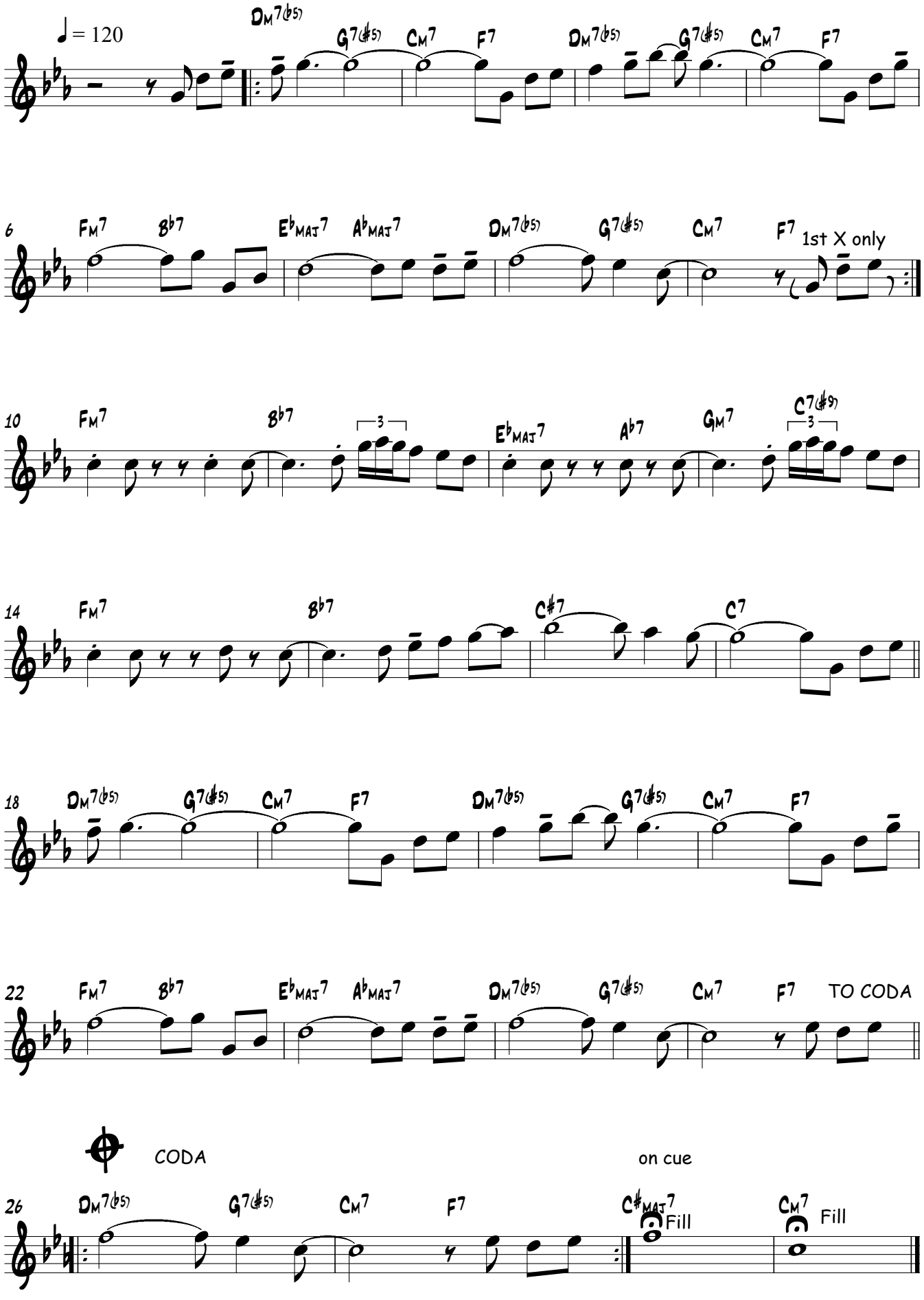


Morning

Bb part

Latin

Clare Fischer

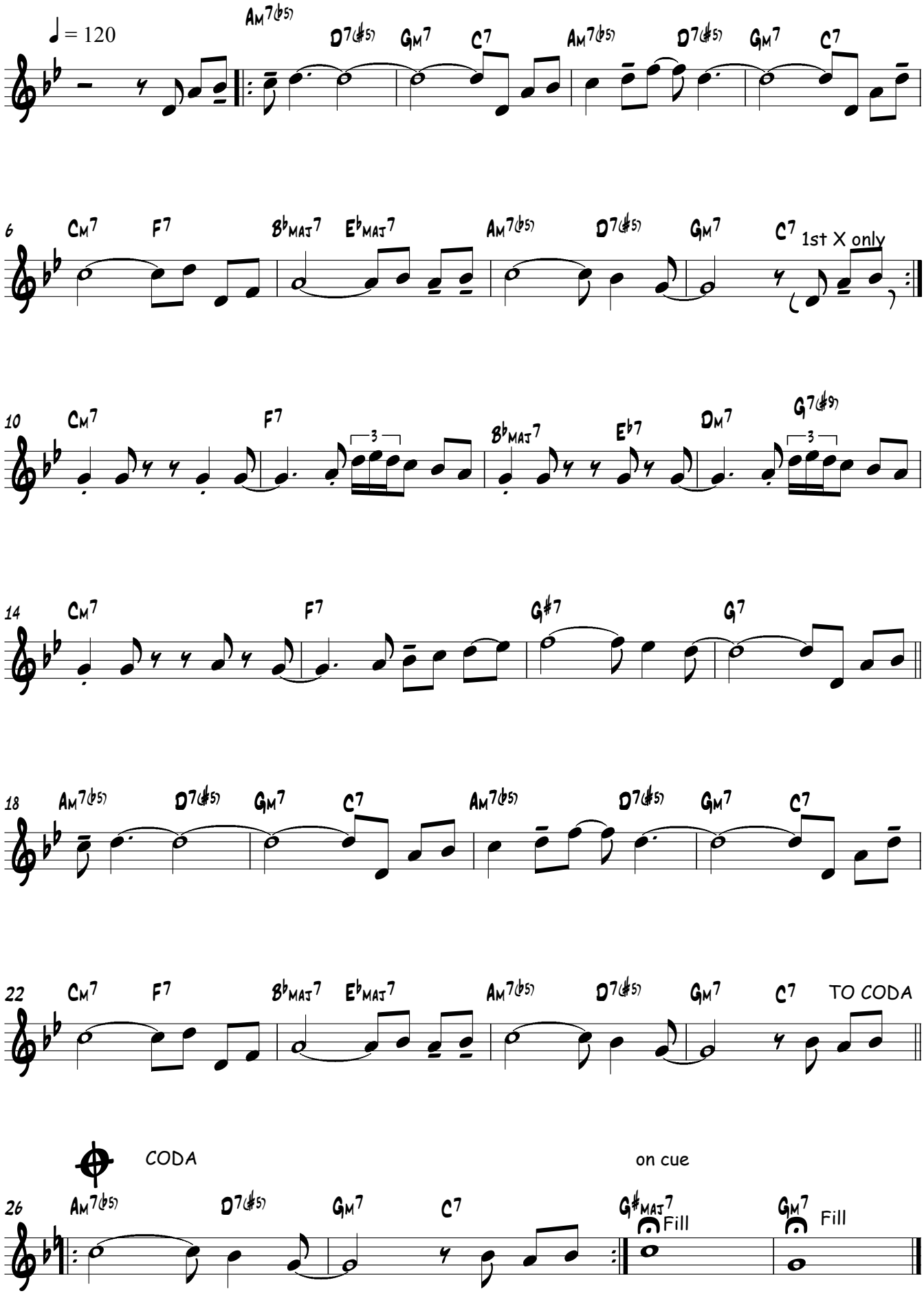


Morning

Latin

Clare Fischer

Eb part

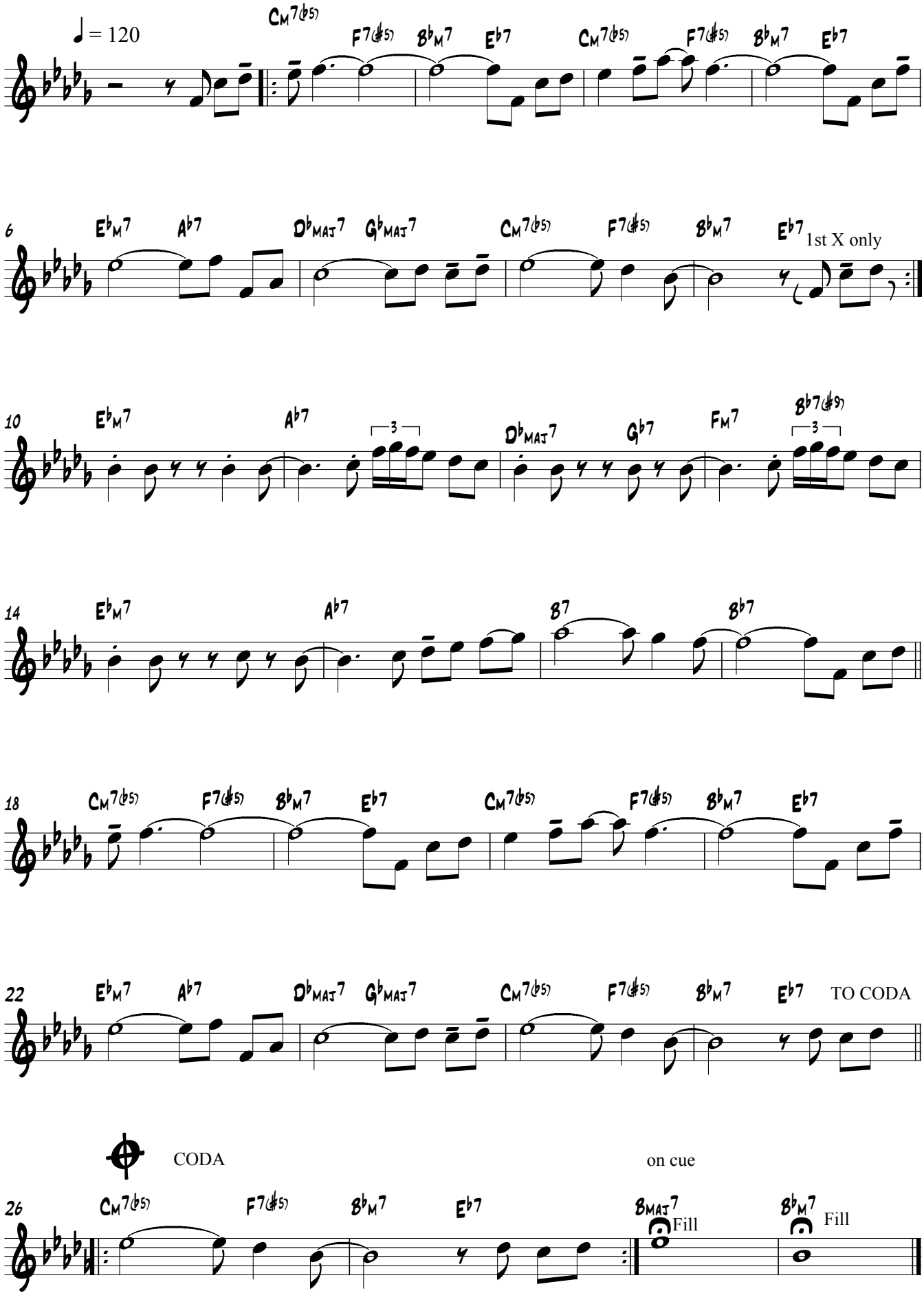


Morning

C melody

Latin

Clare Fischer

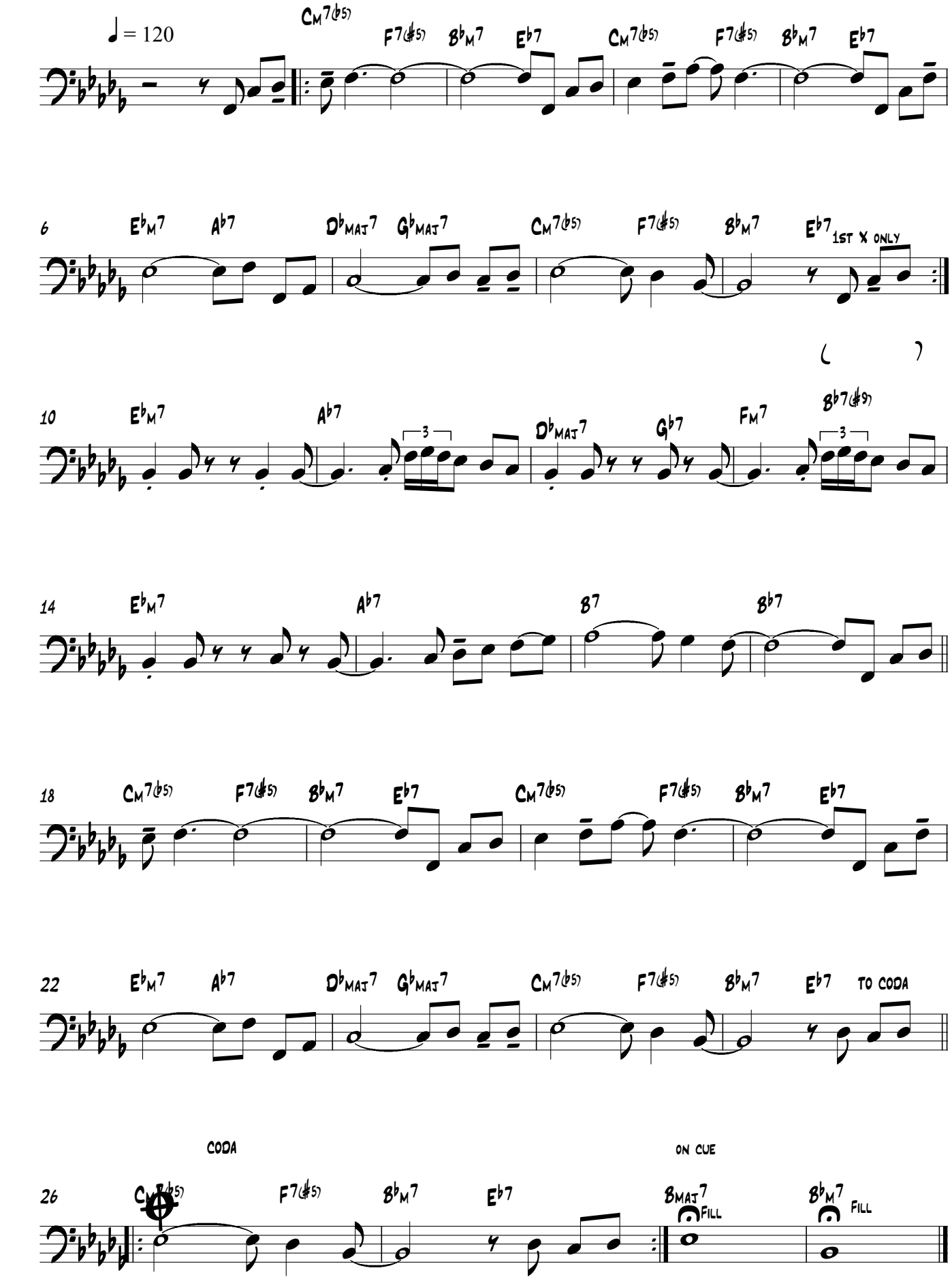


Morning

Latin

Clare Fischer

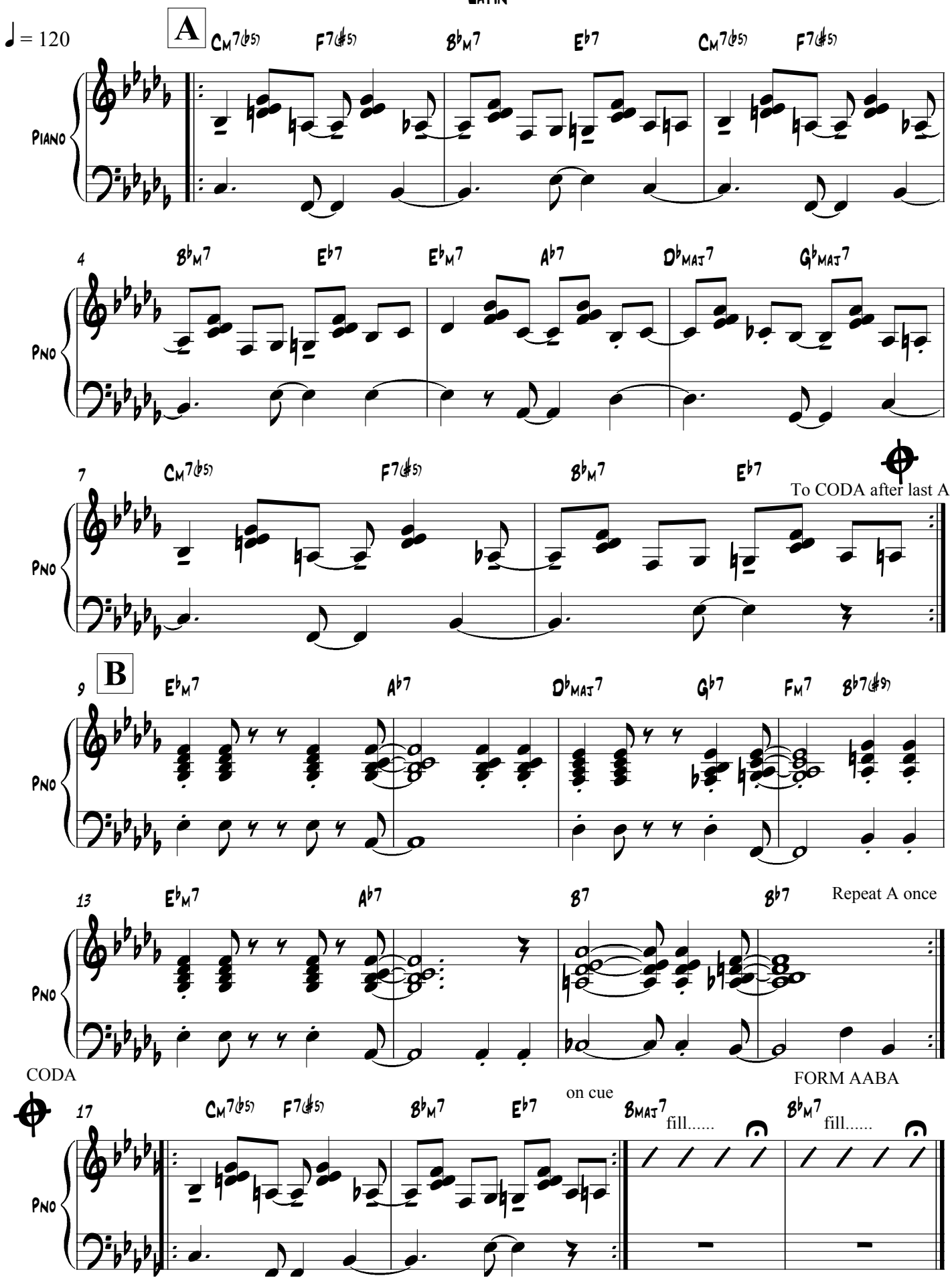
Bass melody



Clare Fischer

Morning

Latin

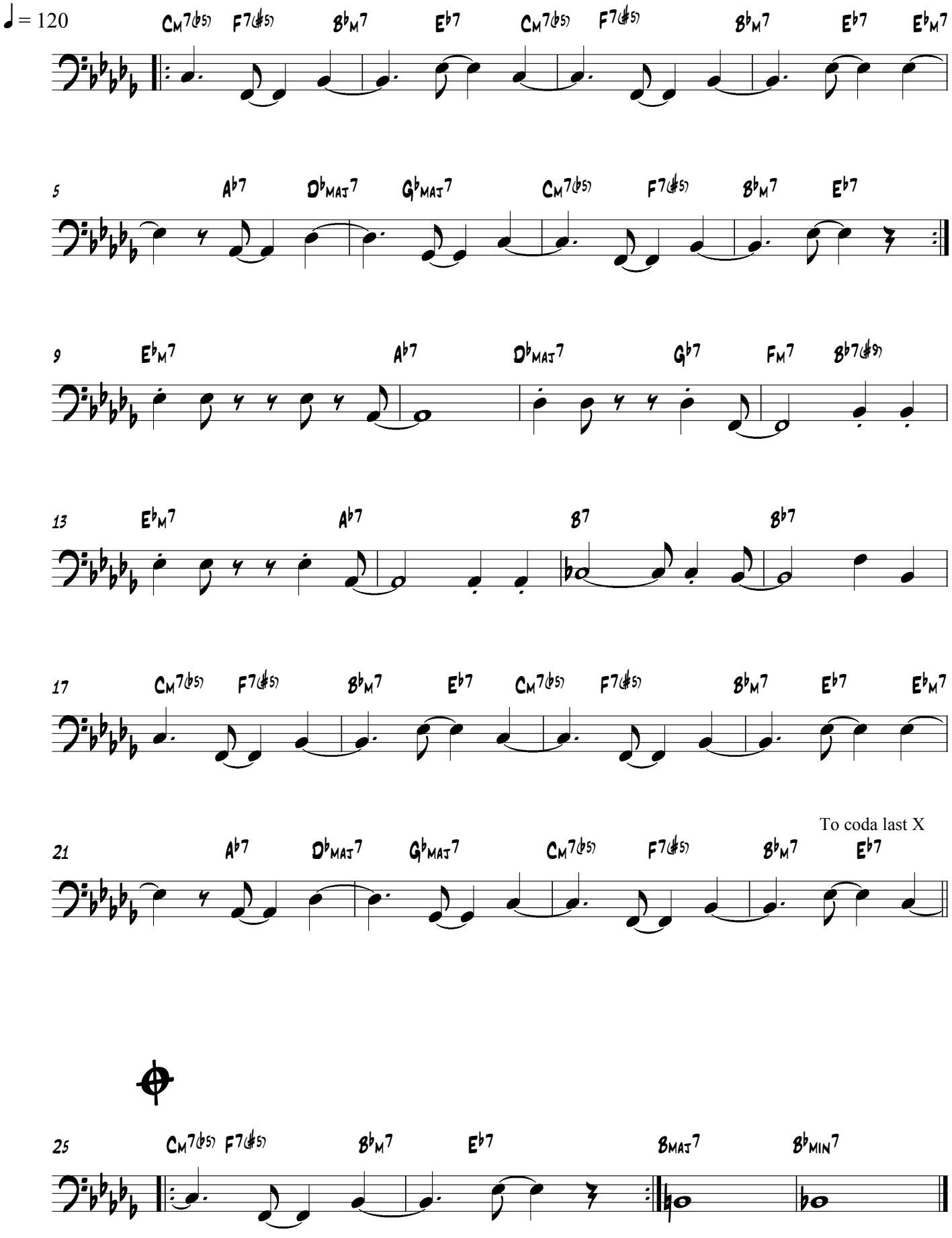


Morning

Bass

Clare Fischer

LATIN

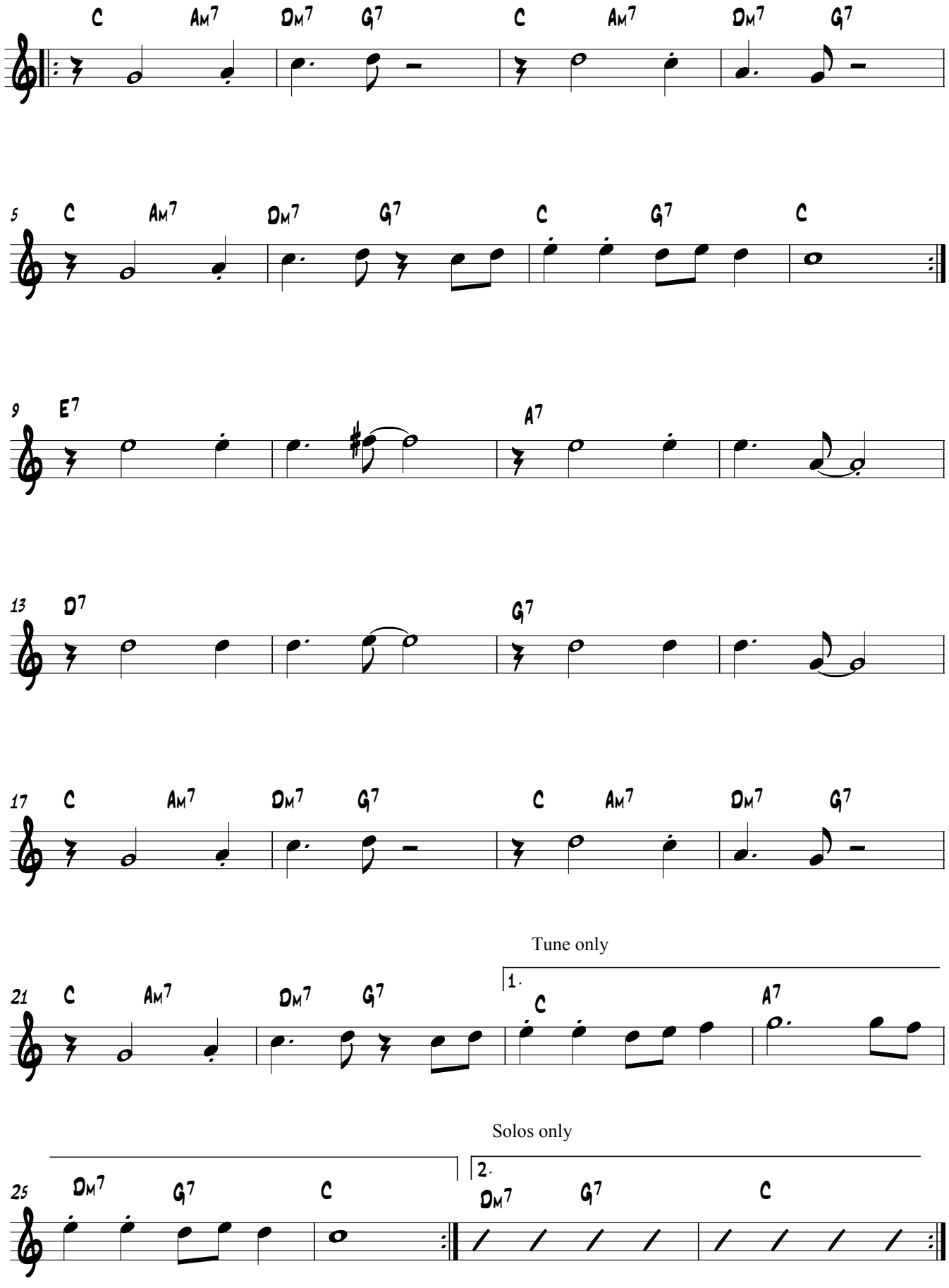


I Got Rhythm is the basis for many tunes. These are known as tunes on 'rhythm changes'. The first 16 bars have chords I,VI,II,V, and the middle eight is a sequence of dominant sevenths moving through the cycle of 5ths.

I GOT RHYTHM

Bb part

GERSHWIN



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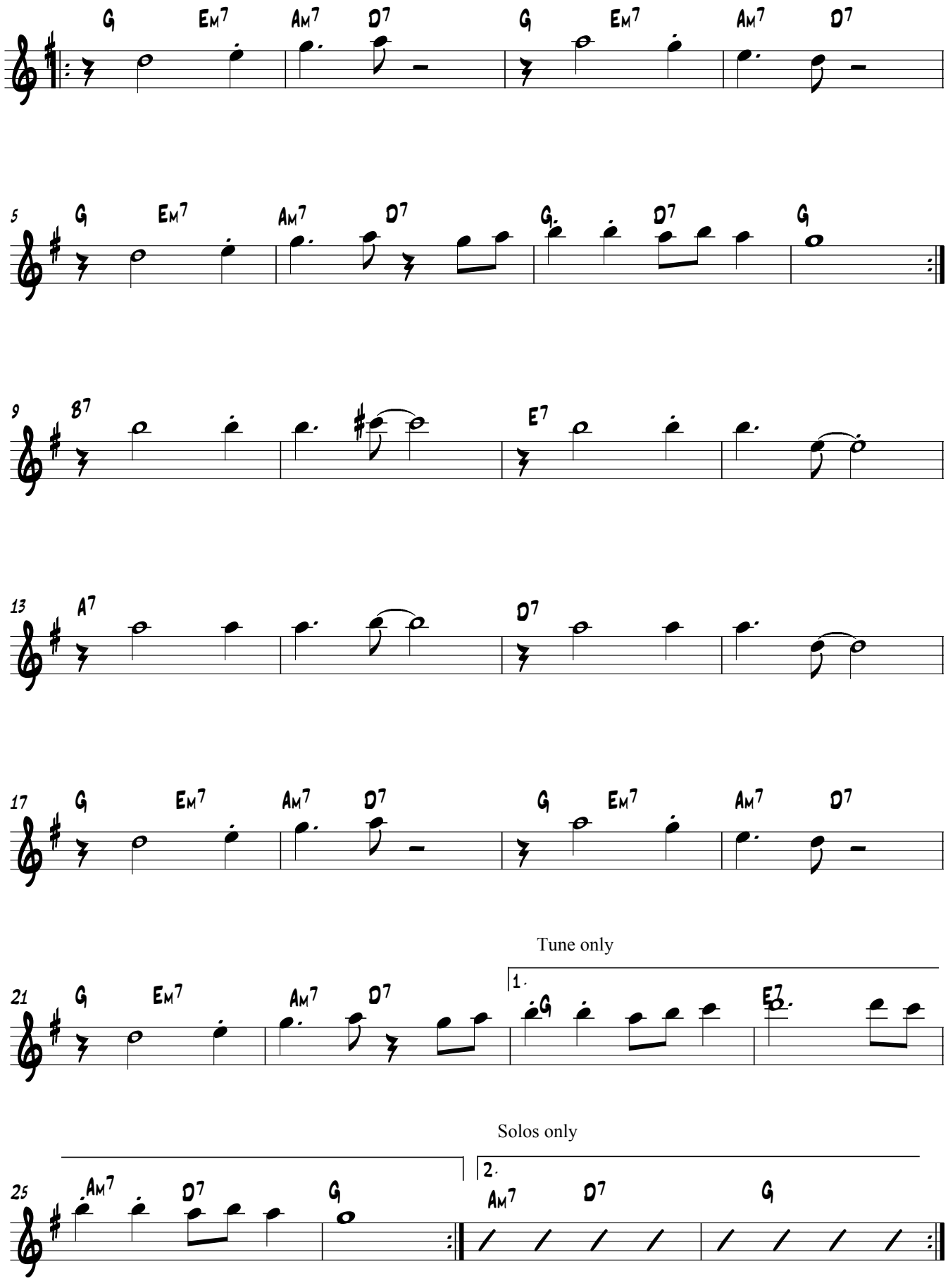
I GOT RHYTHM

Eb part

GERSHWIN



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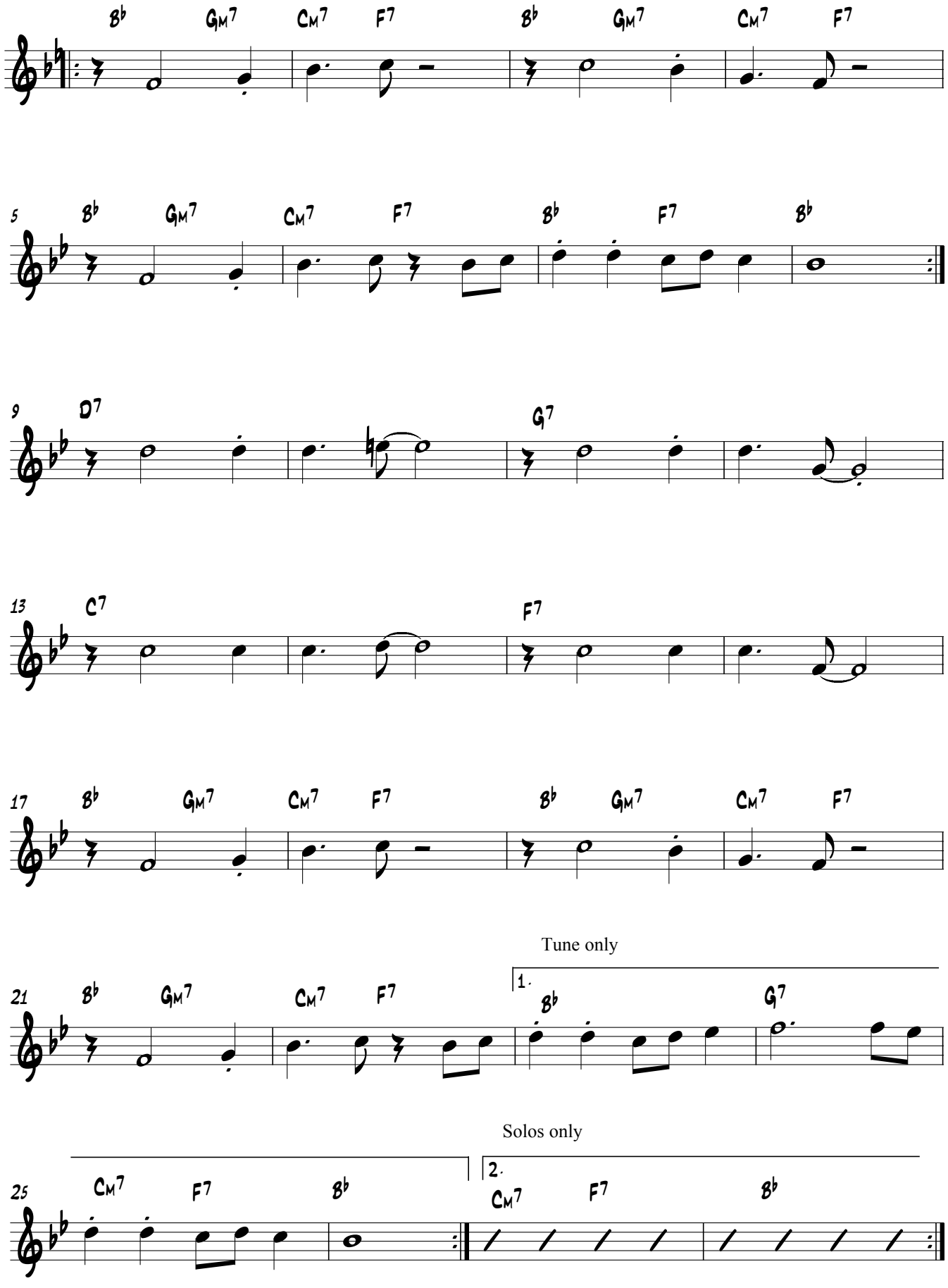
I GOT RHYTHM

C part

GERSHWIN



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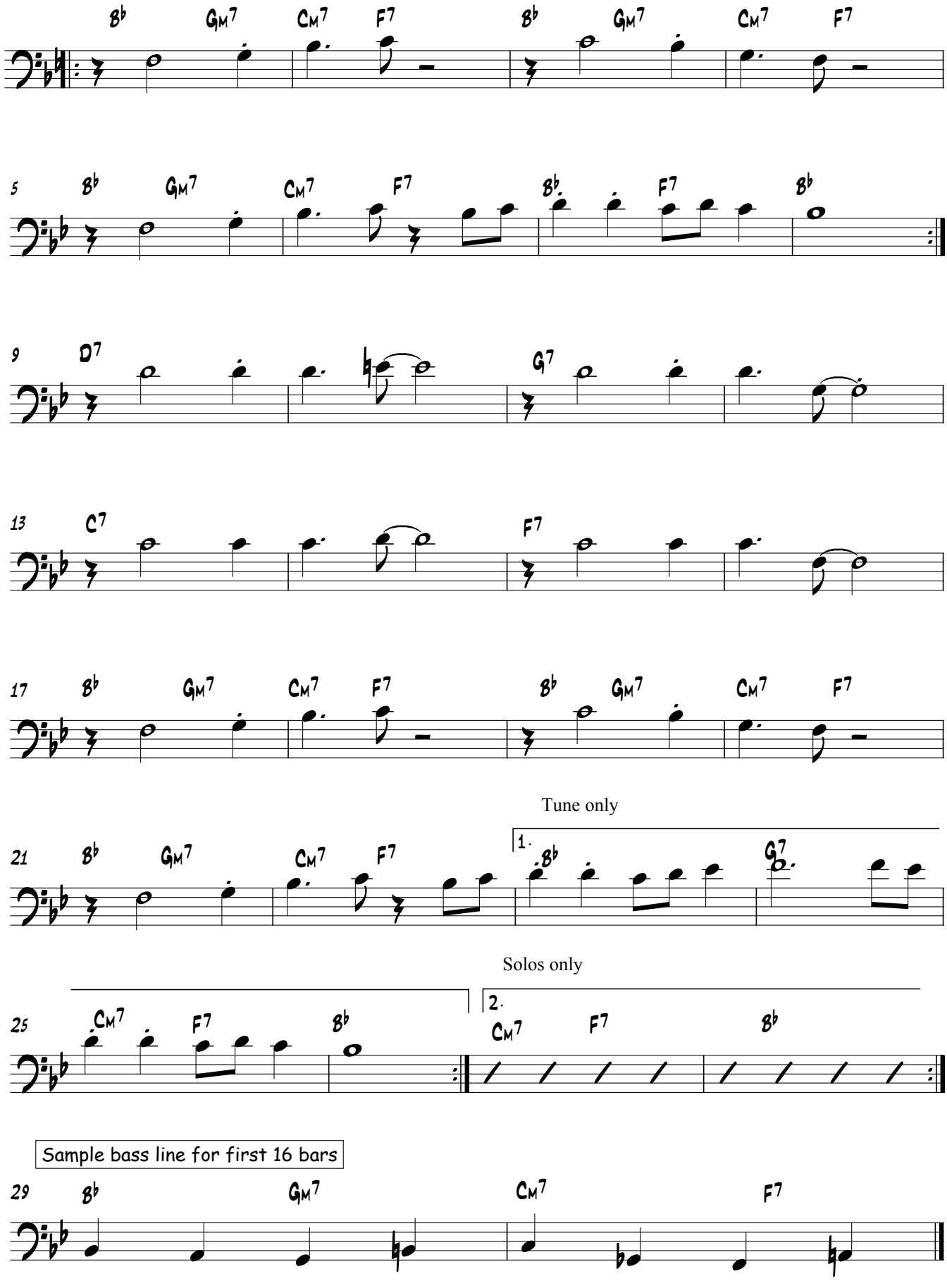
I GOT RHYTHM

Bass melody

GERSHWIN



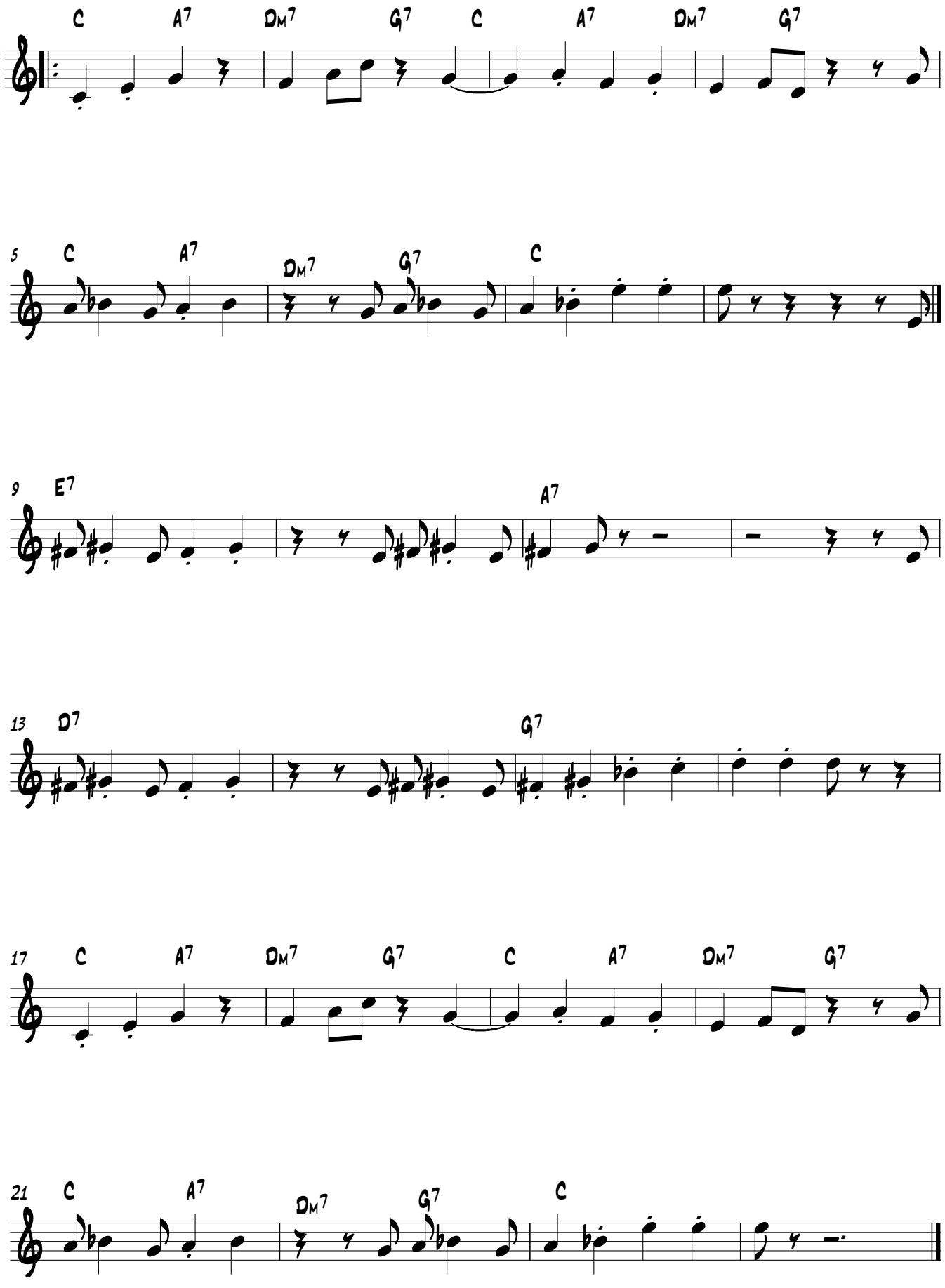
Sample bass line for first 16 bars

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



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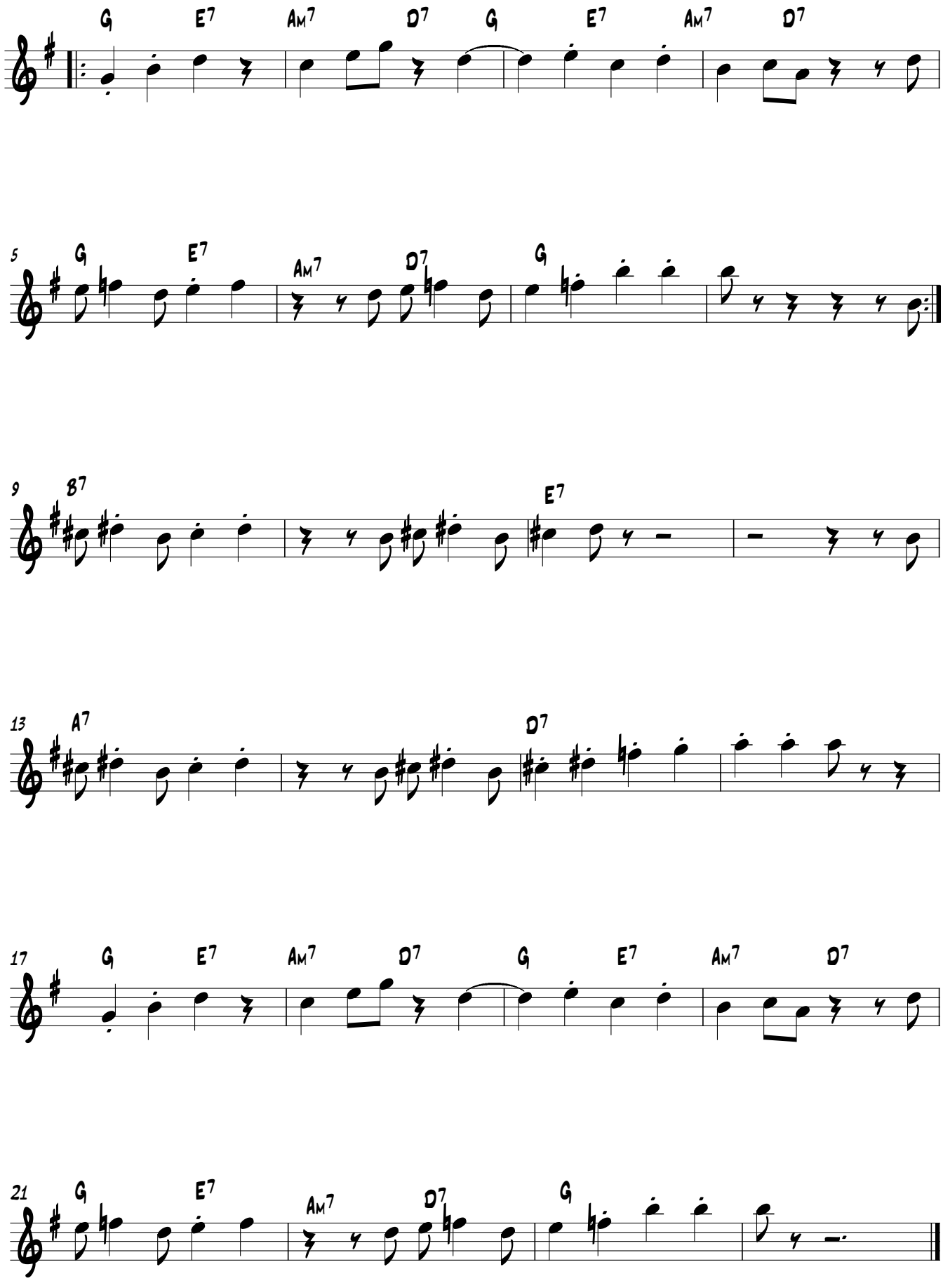
Eb part

RHYTHM-A-NING

T. MONK



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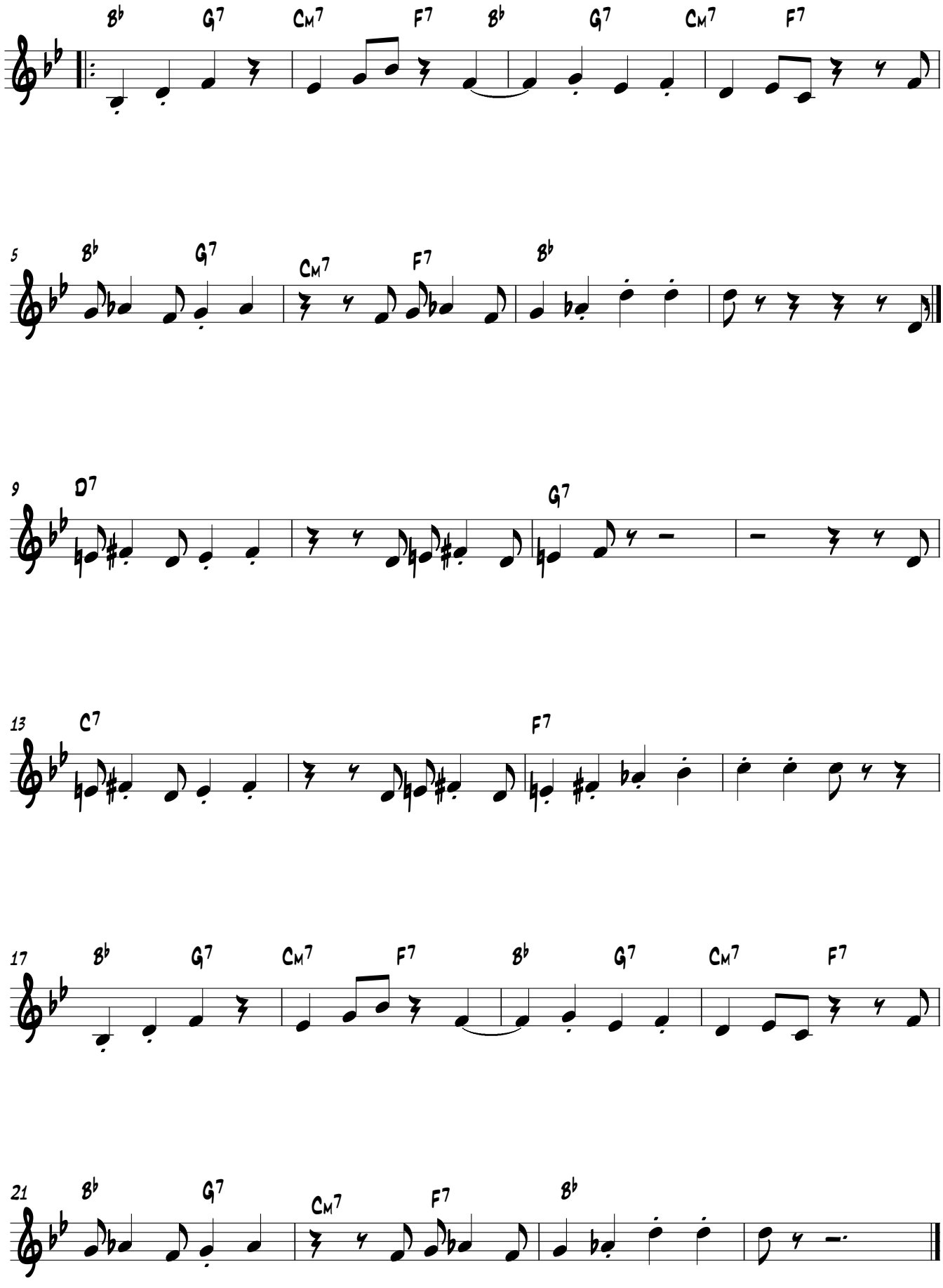
C part

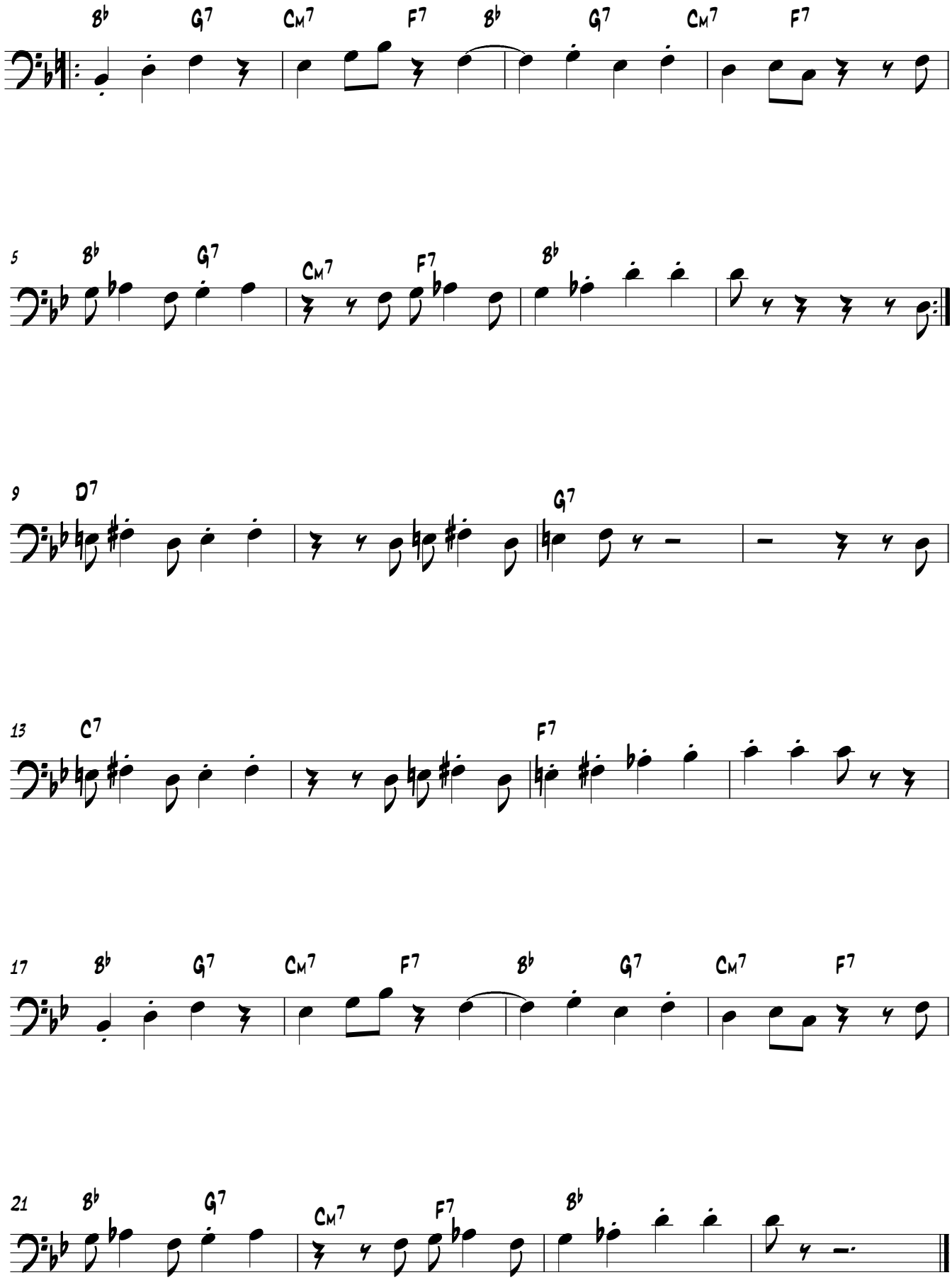
RHYTHM-A-NING

T. MONK



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).

Bass melody

RHYTHM-A-NING

T. MONK