

The Jamming Book

**compiled by
Andrea Vicari**

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

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C JAM BLUES

Bb

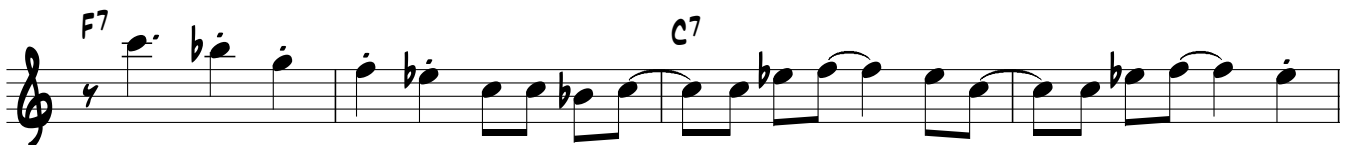
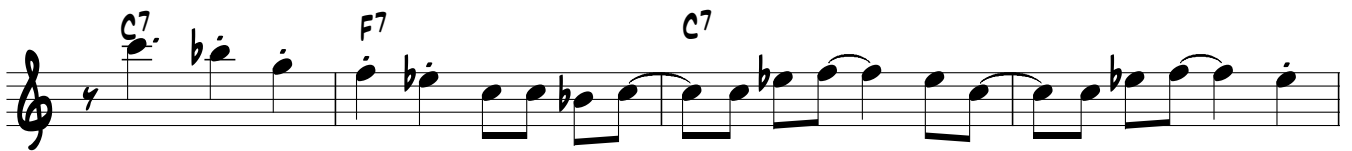
swing

♩ = 120



SONNYMOON FOR TWO

SONNY ROLLINS

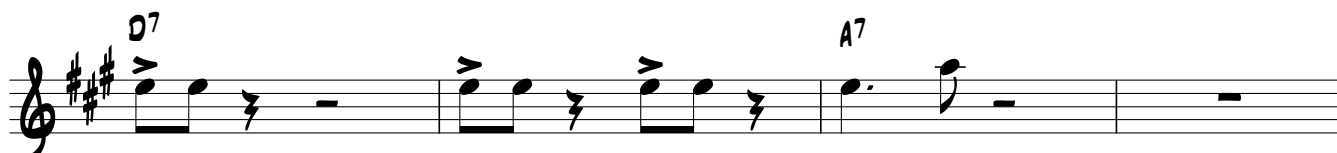


Eb

C JAM BLUES

swing

♩ = 120



SONNYMOON FOR TWO

SONNY ROLLINS



C part

C JAM BLUES

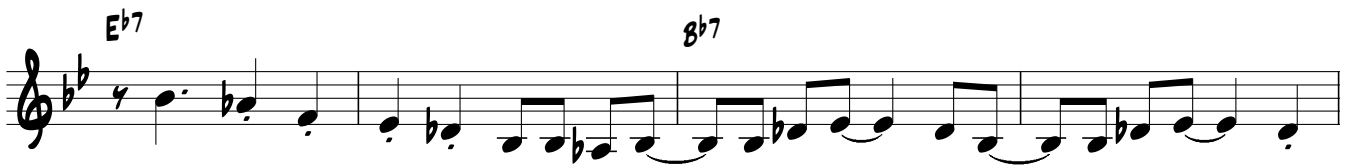
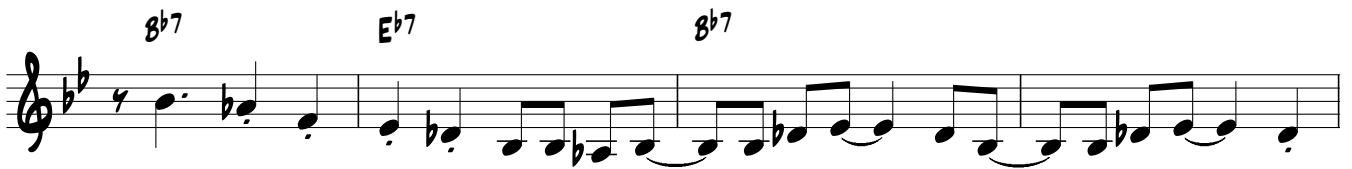
swing

♩ = 120



SONNYMOON FOR TWO

SONNY ROLLINS



Bass

C JAM BLUES

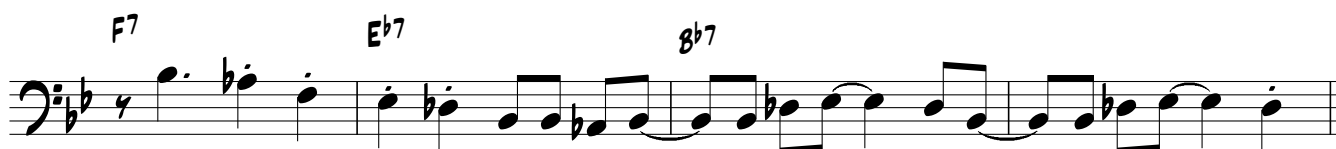
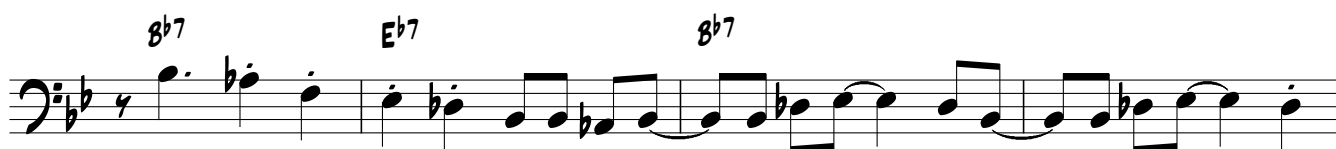
swing

♩ = 120



SONNYMOON FOR TWO

SONNY ROLLINS



Bb

BILLIES BOUNCE

C. PARKER

G7 C7 G7
 C7 G7 Bm7 E7(b9)
 Am7 D7 G7
 G blues scale

BAG'S GROOVE

MILT JACKSON

A7
 D7 A7
 E7 D7 A7
 A blues scale

BILLIES BOUNCE

C. PARKER

Musical notation for 'Billies Bounce' in D major, 4/4 time. The piece consists of three staves of music. The first staff begins with a double bar line and a repeat sign. Chords are indicated above the notes: D7, G7, D7, and a triplet of D7. The second staff continues the melody with chords G7, D7, F#M7, and B7(b9). The third staff concludes the piece with chords Em7, A7, and D7.

D blues scale

Notation for the D blues scale in D major, consisting of the notes D, E, F, G, A, B, and D.

BAG'S GROOVE

MILT JACKSON

Musical notation for 'Bag's Groove' in E major, 4/4 time. The piece consists of three staves of music. The first staff begins with a double bar line and a repeat sign, with an E7 chord indicated above. The second staff continues the melody with A7 and E7 chords. The third staff concludes the piece with B7, A7, and E7 chords.

E blues scale

Notation for the E blues scale in E major, consisting of the notes E, F, G, A, B, and E.

C part

BILLIES BOUNCE

C. PARKER

Musical notation for the C part of "Billies Bounce" in 4/4 time, key of F major. The piece consists of three staves of music. The first staff begins with a repeat sign and contains the notes F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F7, Bb7, and F7 are indicated above the first three measures. A triplet of eighth notes (F4, G4, A4) is marked with a '3' above it. The second staff continues with notes Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chords Bb7, F7, Am7, and D7(b9) are indicated above the measures. The third staff concludes with notes G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chords Gm7, C7, and F7 are indicated above the measures. The piece ends with a double bar line.

F blues scale

Notation for the F blues scale in 4/4 time, key of F major. The scale is written on a single staff as a sequence of notes: F4, Bb4, C5, Bb4, A4, G4, F4. The piece ends with a double bar line.

BAG'S GROOVE

MILT JACKSON

Musical notation for the C part of "Bag's Groove" in 4/4 time, key of G major. The piece consists of three staves of music. The first staff begins with a repeat sign and contains the notes G4, F#4, E4, D4, C4, B3, A3, G3. Chord G7 is indicated above the first measure. The second staff continues with notes G4, F#4, E4, D4, C4, B3, A3, G3. Chords C7 and G7 are indicated above the measures. The third staff concludes with notes G4, F#4, E4, D4, C4, B3, A3, G3. Chords D7, C7, and G7 are indicated above the measures. The piece ends with a double bar line.

G blues scale

Notation for the G blues scale in 4/4 time, key of G major. The scale is written on a single staff as a sequence of notes: G4, Bb4, C5, Bb4, A4, G4, F#4, G4. The piece ends with a double bar line.

Bass clef

BILLIES BOUNCE

C. PARKER

Musical notation for "Billies Bounce" in bass clef. The piece is in 4/4 time and consists of 12 measures. The key signature has one flat (B-flat). The notation includes the following chords and features:

- Measure 1: F7
- Measure 2: B^b7
- Measure 3: F7
- Measure 4: Triplet of eighth notes (B^b, A, G)
- Measure 5: B^b7
- Measure 6: F7
- Measure 7: A^M7
- Measure 8: D7(b9)
- Measure 9: G^M7
- Measure 10: C7
- Measure 11: F7
- Measure 12: F7

F blues scale

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

BAG'S GROOVE

MILT JACKSON

Musical notation for "Bag's Groove" in bass clef. The piece is in 4/4 time and consists of 12 measures. The key signature has one flat (B-flat). The notation includes the following chords and features:

- Measure 1: G7
- Measure 2: C7
- Measure 3: G7
- Measure 4: D7
- Measure 5: C7
- Measure 6: G7
- Measure 7: D7
- Measure 8: C7
- Measure 9: G7
- Measure 10: D7
- Measure 11: C7
- Measure 12: G7

G blues scale

Musical notation for the G blues scale in bass clef. The scale is: G, B^b, A, C, D, E^b, 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 presented in a single system with eight staves of music. The key signature is Bb major (two flats). The chord progression follows a cycle of 5ths, alternating between major and minor triads. The chords are: Gm7, Cm7, F7, BbMA7, Bb7, EbMA7b, Am7b5, D7b9, Gm7, G7, Cm7, F7, BbMA7, Gm7, Cm7, F7, BbMA7, Am7b5, D7b9, Gm7, G7, Cm7, F7, Dm7b5, G7b9, Cm7, F7, BbMA7, Am7b5, D7b9.

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25

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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

The musical score for "Fly Me to the Moon" is presented in a single system with eight staves of music. The key signature is one flat (Bb), and the time signature is 4/4. The score illustrates a cycle of 5ths chord progression, alternating between major and minor II-V-I progressions. The chords are labeled above the notes, and the measure numbers are indicated at the start of each line.

Chord progression (measures 1-32):

- Measures 1-4: D_M7, G_M7, C7, F_{MAJ}7, F7
- Measures 5-8: B^b_{MAJ}7^b, E_M7^b₅, A7^b₉, D_M7, D7
- Measures 9-12: G_M7, C7, F_{MAJ}7, D_M7
- Measures 13-16: G_M7, C7, F_{MAJ}7, E_M7^b₅, A7^b₉
- Measures 17-20: D_M7, G_M7, C7, F_{MAJ}7, F7
- Measures 21-24: B^b_{MAJ}7^b, E_M7^b₅, A7^b₉, D_M7, D7
- Measures 25-28: G_M7, C7, A_M7^b₅, D7^b₉
- Measures 29-32: G_M7, C7, F_{MAJ}7, E_M7^b₅, A7^b₉

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 presented in a single system of eight staves, each containing a line of music in treble clef with a key signature of three flats (Ab major). The score is annotated with chord symbols above the notes, illustrating a cycle of 5ths progression. The chords are: Fm7, Bbm7, Eb7, Abmaj7, A7, Dbmaj7b, Gm7b5, C7b9, Fm7, F7, Bbm7, Eb7, Abmaj7, Fm7, Bbm7, Eb7, Abmaj7, A7, Dbmaj7b, Gm7b5, C7b9, Fm7, F7, Bbm7, Eb7, Cm7b5, F7b9, Bbm7, Eb7, Abmaj7, Gm7b5, C7b9.

5

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13

17

21

25

29

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 the bass clef with a key signature of three flats (Ab major). The piece consists of 32 measures, divided into eight systems of four measures each. 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: F^M7, B^b_M7, E^b7, A^b_{MAT}7, A^b7
- Measures 5-8: D^b_{MAT}7^b, G_M7^b5, C7^b9, 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_M7^b5, C7^b9
- Measures 17-20: F^M7, B^b_M7, E^b7, A^b_{MAT}7, A^b7
- Measures 21-24: D^b_{MAT}7^b, G_M7^b5, C7^b9, F^M7, F7
- Measures 25-28: B^b_M7, E^b7, C_M7^b5, F7^b9
- Measures 29-32: B^b_M7, E^b7, A^b_{MAT}7, G_M7^b5, C7^b9

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 GMA⁷ EM⁷ Am⁷ D⁷ GMA⁷ (E⁷)

9 Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷

13 GMA⁷ EM⁷ Am⁷ D⁷ GMA⁷

17 G⁷ (F[#]dim/G) (G^o) G⁷ C⁷

21 A⁷ (G[#]dim/A) (A^o) A⁷ D⁷

25 Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷

29 GMA⁷ EM⁷ Am⁷ D⁷ GMA⁷

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

The musical score for the Eb part of "Honeysuckle Rose" is written in D major (two sharps) and 4/4 time. It consists of eight staves of music. The first staff (measures 1-4) features a II-V-I sequence: EM7 A7 EM7 A7 EM7 A7 EM7 A7. The second staff (measures 5-8) is a middle 8 section with chords: D^{MAT}7 B^M7 EM7 A7 D^{MAT}7 (B7). The third staff (measures 9-12) repeats the II-V-I sequence: EM7 A7 EM7 A7 EM7 A7 EM7 A7. The fourth staff (measures 13-16) is another middle 8 section with chords: D^{MAT}7 B^M7 EM7 A7 D^{MAT}7. The fifth staff (measures 17-20) contains chords: D7 (C[#]dim/D) (D^o) D7 G7. The sixth staff (measures 21-24) contains chords: E7 (D[#]dim/E) (E^o) E7 A7. The seventh staff (measures 25-28) repeats the II-V-I sequence: EM7 A7 EM7 A7 EM7 A7 EM7 A7. The eighth staff (measures 29-32) is a final middle 8 section with chords: D^{MAT}7 B^M7 EM7 A7 D^{MAT}7.

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

1 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7

5 $Fmaj^7$ Dm^7 Gm^7 C^7 $Fmaj^7$ D^7

9 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7

13 $Fmaj^7$ Dm^7 Gm^7 C^7 $Fmaj^7$

17 F^7 (E^{dim}/F) (F°) F^7 B^b7

21 G^7 $(F^\#dim/G)$ (G°) G^7 C^7

25 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7 Gm^7 C^7

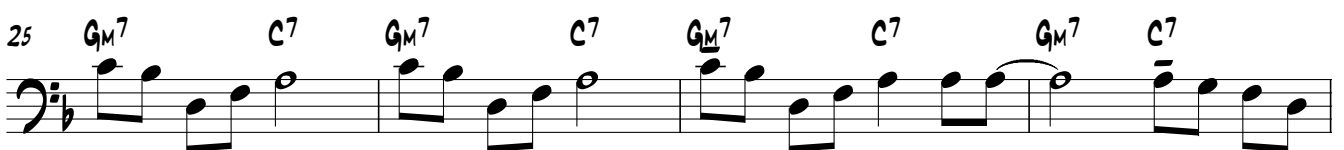
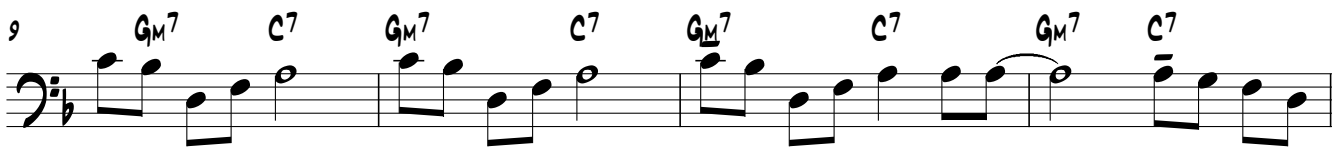
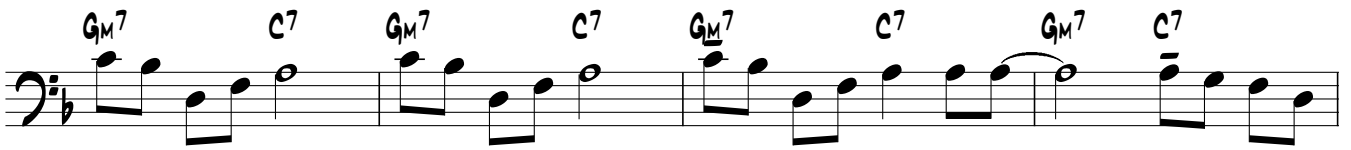
29 $Fmaj^7$ Dm^7 Gm^7 C^7 $Fmaj^7$

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

Am7 D7 Am7 D7^{b9}

5 GMA7 Am7 D7 GMA7 Am7 Bm7 E7

9 Am7 D7 Am7 D7^{b9}

13 GMA7 Am7 D7 GMA7 Am7 G

17 B7 E7

21 A7 D7

25 Am7 D7 Am7 D7^{b9}

29 GMA7 Am7 D7 GMA7 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

9

13

17

21

25

29

Chords: E_m7 , $A7$, E_m7 , $A7^{b9}$, D_{MAJ7} , E_m7 , $A7$, D_{MAJ7} , E_m7 , $F\#m7$, $B7$, E_m7 , $A7$, E_m7 , $A7^{b9}$, D_{MAJ7} , E_m7 , D , $F\#7$, $B7$, $E7$, $A7$, E_m7 , $A7$, E_m7 , $A7^{b9}$, D_{MAJ7} , E_m7 , $A7$, D_{MAJ7} , E_m7 , 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

Musical score for "Scrapple from the Apple" by Charlie Parker, C part. The score is in G minor, 4/4 time, and consists of 32 measures. The melody is complex and chromatic, featuring triplets and various chord progressions.

Chords indicated above the staff:

- Measures 1-4: G_M7, C⁷, G_M7, C⁷b₉
- Measures 5-8: F_MA_T7, G_M7, C⁷, F_MA_T7, G_M7, A_M7, D⁷
- Measures 9-12: G_M7, C⁷, G_M7, C⁷b₉
- Measures 13-16: F_MA_T7, G_M7, C⁷, F_MA_T7, G_M7, F
- Measures 17-20: A⁷, D⁷
- Measures 21-24: G⁷, C⁷
- Measures 25-28: G_M7, C⁷, G_M7, C⁷b₉
- Measures 29-32: F_MA_T7, G_M7, C⁷, F_MA_T7, G_M7, F

Bass clef

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 Gm^7 C^7 Gm^7 C^7b^9

5 $Fmaj^7$ Gm^7 C^7 $Fmaj^7$ Gm^7 Am^7 D^7

9 Gm^7 C^7 Gm^7 C^7b^9

13 $Fmaj^7$ Gm^7 C^7 $Fmaj^7$ Gm^7 F

17 A^7 D^7

21 G^7 C^7

25 Gm^7 C^7 Gm^7 C^7b^9

29 $Fmaj^7$ Gm^7 C^7 $Fmaj^7$ Gm^7 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

A

DM7 G7 CMA7 FMA7

6 Bm7(b9) E7(b9) Am7 (A7)

A

10 DM7 G7 CMA7 FMA7

14 Bm7(b9) E7(b9) Am7 Am7

B

18 Bm7(b9) E7(b9) Am7 (A7)

22 DM7 G7 CMA7 FMA7

C

26 Bm7(b9) E7(b9) (Am7) A♭m7 Gm7 (F#7) (Am7) Am7 (C7)

F7

30 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

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

A

CM7 F7 B^bMA7 E^bMA7

6 Am7(b9) D7(b9) G^M7 (G7)

A

10 CM7 F7 B^bMA7 E^bMA7

14 Am7(b9) D7(b9) G^M7 G^M7

B

18 Am7(b9) D7(b9) G^M7 (G7)

22 CM7 F7 B^bMA7 E^bMA7

C

26 Am7(b9) D7(b9) (G^M7 G^bM7 F^M7 E7) (G^M7 (B^b7))

30 E^b7 Am7(b9) D7(b9) G^M7 G7

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a boxed 'A' and contains four measures with chords CM7, F7, B^bMA7, and E^bMA7. The second staff starts at measure 6 with chords Am7(b9), D7(b9), G^M7, and (G7). The third staff starts at measure 10 with chords CM7, F7, B^bMA7, and E^bMA7. The fourth staff starts at measure 14 with chords Am7(b9), D7(b9), G^M7, and G^M7. The fifth staff starts at measure 18 with chords Am7(b9), D7(b9), G^M7, and (G7). The sixth staff starts at measure 22 with chords CM7, F7, B^bMA7, and E^bMA7. The seventh staff starts at measure 26 with chords Am7(b9), D7(b9), (G^M7 G^bM7 F^M7 E7), and (G^M7 (B^b7)). The eighth staff starts at measure 30 with chords E^b7, Am7(b9), D7(b9), G^M7, and G7. The score concludes with a double bar line.

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(b9)** **D7(b9)** **Gm7** (**G7**)

10 **Am7(b9)** **D7(b9)** **Gm7** (**G7**)

14 **Am7(b9)** **D7(b9)** **Gm7** **Gm7**

B

18 **Am7(b9)** **D7(b9)** **Gm7** (**G7**)

22 **Am7(b9)** **D7(b9)** **Gm7** (**G7**)

26 **Am7(b9)** **D7(b9)** **Gm7** (**Gm7**) **Gbm7** **Fm7** **Gm7** (**E7**) (**Bb7**)

30 **Eb7** **Am7(b9)** **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

Chord symbols for Bb part: D⁶, G, F[#]M⁷, B⁷, E^M7, A⁷, D⁶, D⁶, G, F[#]M⁷, B⁷, E^M7, A⁷, D⁶, D⁷, C⁷, B⁷, E^M7, A⁷, D⁶, F[#]7, G, G[#]DIM, D/A, A⁷, D⁶.

Eb

ST THOMAS

SONNY ROLLINS

Chord symbols for Eb part: A⁶, D, C[#]M⁷, F[#]7, B^M7, E⁷, A⁶, A⁶, D, C[#]M⁷, F[#]7, B^M7, E⁷, A⁶, A⁷, G⁷, F[#]7, B^M7, E⁷, A⁶, C[#]7, D, D[#]DIM, A/E, E⁷, A⁶.

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: C⁶, F, E^{M7}, A⁷, D^{M7}, G⁷, C⁶, C⁶, F, E^{M7}, A⁷, D^{M7}, G⁷, C⁶, C⁷, B^{b7}, A⁷, D^{M7}, G⁷, C⁶, E⁷, F, F^{#DIM}, C/G, G⁷, C⁶.

Bass

ST THOMAS

SONNY ROLLINS

Chord progression for Bass part: C⁶, F, E^{M7}, A⁷, D^{M7}, G⁷, C⁶, C⁶, F, E^{M7}, A⁷, D^{M7}, G⁷, C⁶, C⁷, B^{b7}, A⁷, D^{M7}, G⁷, 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 $\text{♩} \text{ ♩}$ AND FINALLY $\text{♩} \text{ ♩} \text{ ♩}$ PER BAR. (SAVE LAST ONE FOR SOLOS)

Bb part

SOME DAY MY PRINCE WILL COME

3/4 SWING

CHURCHILL ARR. ANDREA VICARI

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)

Eb part

SOME DAY MY PRINCE WILL COME

3/4 SWING

CHURCHILL ARR. ANDREA VICARI

1 GMA^7 B^7 $(C\#^7)$ CMA^7 $E7(\flat 9)$

5 Am^7 $E7(\flat 9)$ 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 $E7(\flat 9)$

21 Am^7 $E7(\flat 9)$ 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 $\text{♩} \cdot$ AND FINALLY $\text{♩} \text{♩} \text{♩}$ PER BAR. (SAVE LAST ONE FOR SOLOS)

C part

SOME DAY MY PRINCE WILL COME

3/4 SWING

CHURCHILL ARR. ANDREA VICARI

1 B^bMA7 $D7$ $(E7)$ E^bMA7 $G7(b9)$

5 $CM7$ $G7(b9)$ $C7$ $F7$

9 $DM7$ $C\#DIM$ $CM7$ $F7$

13 $DM7$ $C\#DIM$ $CM7$ $F7$

17 B^bMA7 $D7$ $(E7)$ E^bMA7 $G7(b9)$

21 $CM7$ $G7(b9)$ $C7$ $F7$

25 $FM7$ B^b7 E^bMA7 $EDIM$

29 B^bMA7/F $CM7/B^b$ $F7$ B^bMA7 $(F7)$

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 $\text{♩} \cdot \text{♩}$ 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

Chord progression and bass line for the melody:

1 B^bMA7 $D7$ $(E7)$ E^bMA7 $G7(b9)$

5 $CM7$ $G7(b9)$ $C7$ $F7$

9 $DM7$ $C\#DIM$ $CM7$ $F7$

13 $DM7$ $C\#DIM$ $CM7$ $F7$

17 B^bMA7 $D7$ $(E7)$ E^bMA7 $G7(b9)$

21 $CM7$ $G7(b9)$ $C7$ $F7$

25 $FM7$ B^b7 E^bMA7 $EDIM$

29 B^bMA7/F $CM7/B^b$ $F7$ B^bMA7 $(F7)$

THIS FUN TUNE WAS MADE FAMOUS BY DUKE ELLINGTON AND ALSO CHRIS McQUEGOR 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

F Δ G M^7 C 7
 5 F Δ G M^7 C 7
 9 F Δ A $M^7(b^5)$ D $7(b^9)$ G M^7 B b^7 E b^7
 13 F Δ C 7 F(7) GLISS
 17 B b^7 E b^7 F Δ
 21 B b^7 E b^7 G M^7 C 7
 25 F Δ G M^7 C 7
 29 F Δ G M^7 C 7
 33 F Δ A $M^7(b^5)$ D $7(b^9)$ G M^7
 36 B b^7 E b^7 F Δ C 7 F(7) GLISS

Bb part harmony

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR ANDREA VICARI

Musical score for Bb part harmony of Purple Gazelle (or Angelica) by Duke Ellington, arranged by Andrea Vicari. The score is in Bb major, 4/4 time, and consists of 36 measures across nine staves.

Chords and melodic lines are indicated across the staves:

- Staff 1: Measures 1-4. Chords: F Δ , G M^7 , C 7 .
- Staff 2: Measures 5-8. Chords: F Δ , G M^7 , C 7 .
- Staff 3: Measures 9-12. Chords: F Δ , A $M^7(\flat 5)$, D $^7(\flat 9)$, G M^7 , B $\flat M^7$, E $\flat 7$.
- Staff 4: Measures 13-16. Chords: F Δ , C 7 , F(7) GLISS.
- Staff 5: Measures 17-20. Chords: B $\flat M^7$, E $\flat 7$, F Δ . Includes glissando markings (5).
- Staff 6: Measures 21-24. Chords: B $\flat M^7$, E $\flat 7$, G M^7 , C 7 . Includes glissando markings (5).
- Staff 7: Measures 25-28. Chords: F Δ , G M^7 , C 7 .
- Staff 8: Measures 29-32. Chords: F Δ , G M^7 , C 7 .
- Staff 9: Measures 33-35. Chords: F Δ , A $M^7(\flat 5)$, D $^7(\flat 9)$, G M^7 .
- Staff 10: Measures 36-39. Chords: B $\flat M^7$, E $\flat 7$, F Δ , C 7 , 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.

Eb saxophone

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

5 $C\Delta$ $DM7$ $G7$

9 $C\Delta$ $EM7(\flat 5)$ $A7(\flat 9)$ $DM7$ $FM7$ $B\flat 7$

13 $C\Delta$ $G7$ $C(7)$ GLISS

17 $FM7$ $B\flat 7$ $C\Delta$

21 $FM7$ $B\flat 7$ $DM7$ $G7$

25 $C\Delta$ $DM7$ $G7$

29 $C\Delta$ $DM7$ $G7$

33 $C\Delta$ $EM7(\flat 5)$ $A7(\flat 9)$ $DM7$

36 $FM7$ $B\flat 7$ $C\Delta$ $G7$ $C(7)$ GLISS

Eb Saxophone harmony **PURPLE GAZELLE**

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

The score is written for Eb Saxophone in 4/4 time. It consists of nine staves of music, with measures numbered 5, 9, 13, 17, 21, 25, 29, 33, and 36. The key signature is one flat (Bb).

Staff 1 (Measures 5-8): Chords: C Δ , Dm7, G7.

Staff 2 (Measures 9-12): Chords: C Δ , Dm7, G7.

Staff 3 (Measures 13-16): Chords: C Δ , EM7(b9), A7(b9), Dm7, FM7, Bb7.

Staff 4 (Measures 17-20): Chords: C Δ , G7, C(7) GLISS.

Staff 5 (Measures 21-24): Chords: FM7, Bb7, C Δ . Includes fingering '5' and slurs.

Staff 6 (Measures 25-28): Chords: FM7, Bb7, Dm7, G7. Includes fingering '5' and slurs.

Staff 7 (Measures 29-32): Chords: C Δ , Dm7, G7.

Staff 8 (Measures 33-35): Chords: C Δ , EM7(b9), A7(b9), Dm7.

Staff 9 (Measures 36-39): Chords: FM7, Bb7, C Δ , G7, C(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.

C PART

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

MEDIUM LATIN

5 $E^{\flat}\Delta$ F_M7 $B^{\flat}7$

9 $E^{\flat}\Delta$ $G_M7(\flat 9)$ $C7(\flat 9)$ F_M7 $A^{\flat}M7$ $D^{\flat}7$

13 $E^{\flat}\Delta$ $B^{\flat}7$ $E^{\flat}(7)$ GLISS

17 $A^{\flat}M7$ $D^{\flat}7$ $E^{\flat}\Delta$

21 $A^{\flat}M7$ $D^{\flat}7$ F_M7 $B^{\flat}7$

25 $E^{\flat}\Delta$ F_M7 $B^{\flat}7$

29 $E^{\flat}\Delta$ F_M7 $B^{\flat}7$

33 $E^{\flat}\Delta$ $G_M7(\flat 9)$ $C7(\flat 9)$ F_M7

36 $A^{\flat}M7$ $D^{\flat}7$ $E^{\flat}\Delta$ $B^{\flat}7$ $E^{\flat}(7)$ GLISS

C part harmony

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR ANDREA VICARI

Musical score for C part harmony of Purple Gazelle (or Angelica) by Duke Ellington, arranged by Andrea Vicari. The score is in 4/4 time and features a series of chords and melodic lines across 36 measures.

Chords and melodic lines are indicated by measure numbers and chord symbols:

- Measures 5-8: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$
- Measures 9-12: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$
- Measures 13-16: $E^{\flat}\Delta$, $G_M7(\flat 5)$, $C7(\flat 9)$, F_M7 , $A^{\flat}M7$, $D^{\flat}7$
- Measures 17-20: $E^{\flat}\Delta$, $B^{\flat}7$, $E^{\flat}(7)$ GLISS
- Measures 21-24: $A^{\flat}M7$, $D^{\flat}7$, $E^{\flat}\Delta$
- Measures 25-28: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$
- Measures 29-32: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$
- Measures 33-35: $E^{\flat}\Delta$, $G_M7(\flat 5)$, $C7(\flat 9)$, F_M7
- Measures 36-39: $A^{\flat}M7$, $D^{\flat}7$, $E^{\flat}\Delta$, $B^{\flat}7$, $E^{\flat}(7)$ 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.

BASS CLEF PART

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR. ANDREA VICARI

MEDIUM LATIN

The musical score is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked 'MEDIUM LATIN'. The score consists of ten staves of music, each starting with a measure number. Chord symbols are placed above the notes. The piece features a mix of eighth and quarter notes, often beamed together, and includes a 'GLISS' instruction at measures 13 and 37. The key signature changes to one flat (Bb) at measure 17.

Chord symbols used in the score:

- Staff 1: EbΔ, FM7, Bb7
- Staff 2: EbΔ, FM7, Bb7
- Staff 3: EbΔ, GM7(b9), C7(b9), FM7, AbM7, Db7
- Staff 4: EbΔ, Bb7, Eb(7), GLISS
- Staff 5: AbM7, Db7, EbΔ
- Staff 6: AbM7, Db7, FM7, Bb7
- Staff 7: EbΔ, FM7, Bb7
- Staff 8: EbΔ, FM7, Bb7
- Staff 9: EbΔ, GM7(b9), C7(b9), FM7, AbM7, Db7
- Staff 10: EbΔ, Bb7, Eb(7), GLISS

Bass part harmony

PURPLE GAZELLE

(OR ANGELICA)

DUKE ELLINGTON ARR ANDREA VICARI

The score is written in bass clef with a key signature of three flats (E-flat major) and a 4/4 time signature. It consists of nine staves of music, each starting with a measure number. Chord symbols are placed above the notes. Fingerings (e.g., 5) and articulations (e.g., GLISS) are indicated.

Staff 1 (Measures 1-4): Chords: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$.

Staff 2 (Measures 5-8): Chords: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$.

Staff 3 (Measures 9-12): Chords: $E^{\flat}\Delta$, $G_M7(\flat 5)$, $C7(\flat 9)$, F_M7 , $A^{\flat}M7$, $D^{\flat}7$.

Staff 4 (Measures 13-16): Chords: $E^{\flat}\Delta$, $B^{\flat}7$, $E^{\flat}(7)$ GLISS.

Staff 5 (Measures 17-20): Chords: $A^{\flat}M7$, $D^{\flat}7$, $E^{\flat}\Delta$. Includes fingerings: 5.

Staff 6 (Measures 21-24): Chords: $A^{\flat}M7$, $D^{\flat}7$, F_M7 , $B^{\flat}7$. Includes fingerings: 5.

Staff 7 (Measures 25-28): Chords: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$.

Staff 8 (Measures 29-32): Chords: $E^{\flat}\Delta$, F_M7 , $B^{\flat}7$.

Staff 9 (Measures 33-35): Chords: $E^{\flat}\Delta$, $G_M7(\flat 5)$, $C7(\flat 9)$, F_M7 .

Staff 10 (Measures 36-39): Chords: $A^{\flat}M7$, $D^{\flat}7$, $E^{\flat}\Delta$, $B^{\flat}7$, $E^{\flat}(7)$ 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. CMA7 C7 FMA7 E7 Am7 D7 G7sus4 CMA7

5. CMA7 C7 FMA7 E7 Am7 D7 G7sus4 CMA7

9. 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.

DON'T KNOW WHY

Eb part

ROCK BALLAD

NORAH JONES/JESSE HARRIS/ARR.A.VICARI

♩=80

1. GMA7 G7 CMA7 B7 EM7 A7 D7sus4 GMA7

5. GMA7 G7 CMA7 B7 EM7 A7 D7sus4 GMA7

9. 1. EM7 A7 D7sus4 GMA7 2. EM7 A7

13. DMA7 EM7 A7

17. DMA7 GMA7 G7 CMA7 B7

21. EM7 A7 D7sus4 GMA7 GMA7 G7 CMA7 B7

25. EM7 A7 D7sus4 GMA7 EM7 A7 D7sus4 GMA7

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.

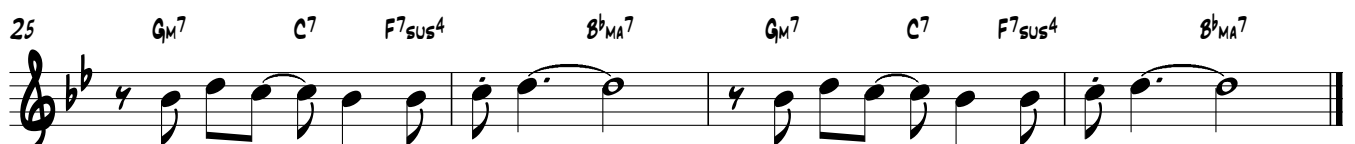
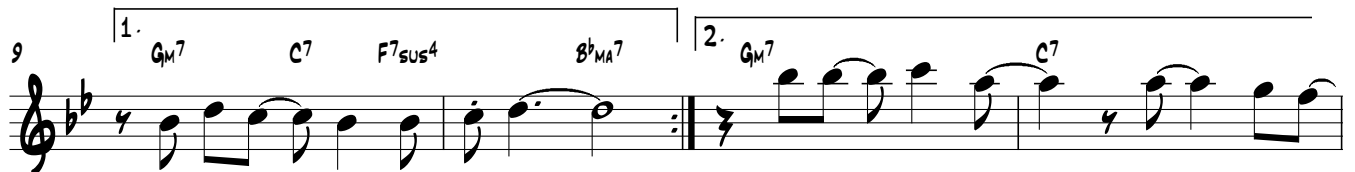
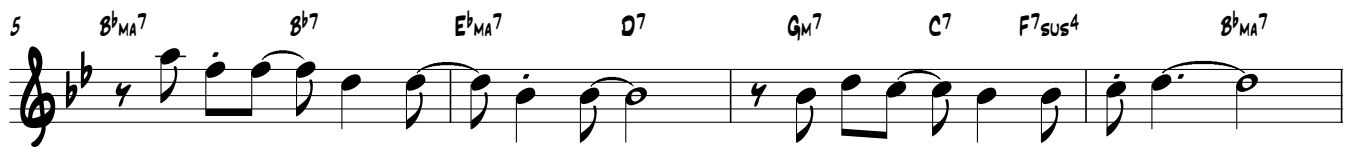
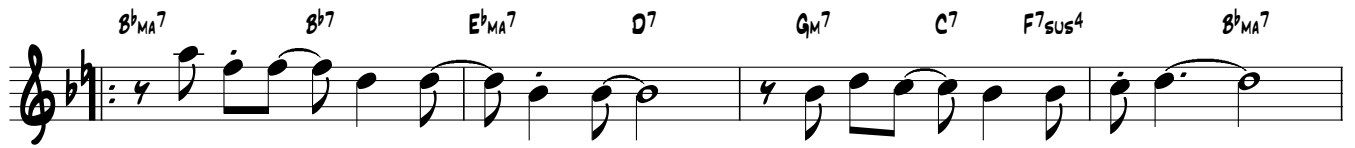
C part

DON'T KNOW WHY

ROCK BALLAD

NORAH JONES/JESSE HARRIS/ARR.A.VICARI

♩=80



♩=80

NORAH JONES/JESSE HARRIS/ARR.A.VICARI

DON'T KNOW WHY

ROCK BALLAD

Bass melody

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

5

9

13

17

21

25

29

Chords: GMA7, F#M7(b5), B7(b9), EM7, EM7/D, C#M7(b5), CM6, BM7, E7, AM7, D7, A9, GMA7, F#M7(b5), B7(b9), EM7, AM7, B7, EM7, A7, EM7, F#M7(b5), B7(b9), EM7, F#7, BM7, E7, AM7, D7, GMA7, F#M7(b5), B7(b9), EM7, EM7/D, C#M7(b5), CM6, 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

DMA7 C#m7(b5) F#7(b9) Bm7 Bm7/A G#m7(b5) Gm6
 5 F#m7 B7 Em7 A7 F#m7 B7 Em7 A7(b5)
 9 DMA7 C#m7(b5) F#7(b9) Bm7 Bm7/A A#m7(b5) Gm6
 13 F#m7 B7 Em7 E9 A7 DMA7 C#m7(b5) F#7(b9)
 17 Bm7 Em7 F#7 Bm7 G7 Bm7 Em7 F#7 Bm7 E7
 21 Bm7 C#m7(b5) F#7(b9) Bm7 C#7 F#m7 B7 Em7 A7
 25 DMA7 C#m7(b5) F#7(b9) Bm7 Bm7/A A#m7(b5) Gm6
 29 F#m7 B7 Em7 E9 A7 DMA7 (Em7 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

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

5 Am⁷ D⁷ GM⁷ C⁷ Am⁷ D⁷ GM⁷ C⁷(#⁵)

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

The bass line for "Georgia" is written in 4/4 time. It consists of 32 measures, divided into four systems of eight measures each. The key signature changes from major to relative minor (D minor) in the middle eight (measures 17-24). Chords are indicated above the notes.

Measures 1-8: FMA7, EM7(b5), A7(b9), DM7, DM7/C, BM7(b5), BbM6

Measures 9-16: AM7, D7, GM7, C7, AM7, D7, GM7, C7(b5)

Measures 17-24: DM7, GM7, A7, DM7, Bb7, DM7, GM7, A7, DM7, G7

Measures 25-32: FMA7, EM7(b5), A7(b9), DM7, DM7/C, BM7(b5), BbM6, AM7, D7, GM7, C7, FMA7, (GM7, C7)

MODES

Treble clef

Ionian mode (fits chords- maj7, 6)



Dorian mode (fits chords- m7)



Phrygian mode (fits chords- m7b2)



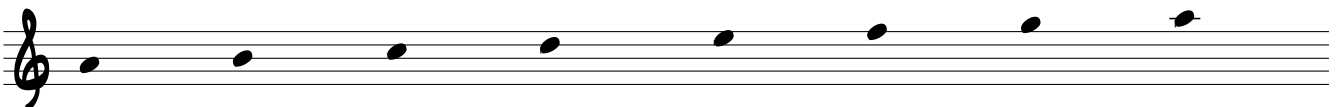
Lydian mode (fits chords- maj 7+11)



Mixolydian mode (fits chord- dominant 7)



Aeolian mode (fits chords- m7b6)



Locrian mode (fits chords- m7b5)



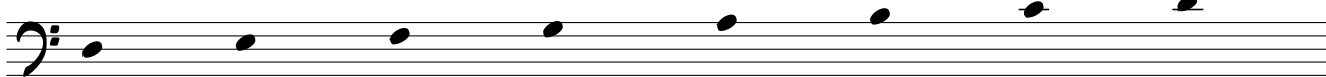
MODES

Bass clef

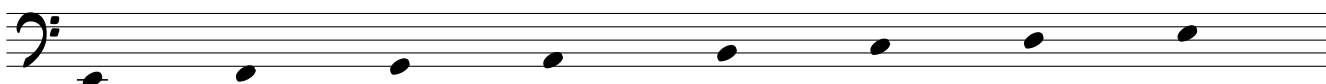
Ionian mode (fits chords- maj7, 6)



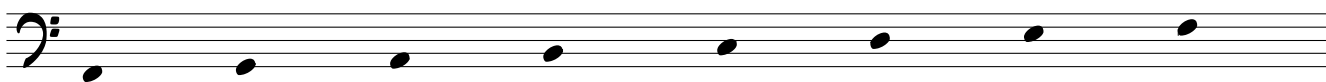
Dorian mode (fits chords- m7)



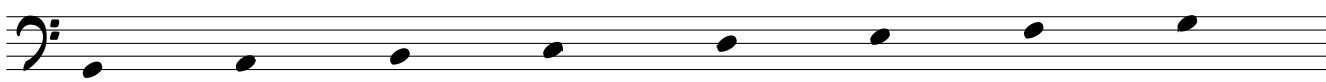
Phrygian mode (fits chords- m7b2)



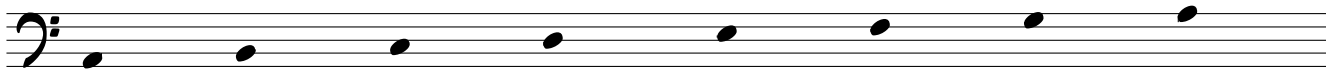
Lydian mode (fits chords- maj 7+11)



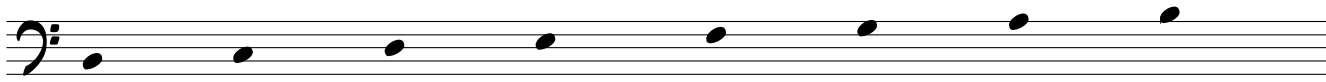
Mixolydian mode (fits chord- dominant 7)



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.

Eb 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 $\text{♩} = 96$ D_M7 **SO WHAT**
SWING

51

Bass clef melody **SO WHAT**

D_M7

E^b_M7

D_M7

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

SWING

♩ = 96

Chords: $Dm7$, $Ebm7$, $Dm7$

SOLOS (Bass walks on solos)

Chords: $Dm7$, $Dm7$, $Ebm7$, $Dm7$

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

Chord: $Dm7$

♩ = 200

MILESTONES

MILES DAVIS

Bb Part

FAST SWING

Am7 (A dorian)

1-4

5-8

9-12

13-16

17-20

21-24

25-28

29-32

33-36

37-40

MILESTONES

Miles Davis

♩ = 200

E♭ Part

E_M7 (E dorian)

FAST SWING

5

9

13

17

(F# aeolian)

21

25

29

33

E_M7 (E dorian)

37

41

C part

MILESTONES

Miles Davis

♩ = 200

FAST SWING

GM7 (G dorian)

5

9 **GM7**

13 **B^bM7**

17 **Am7 (A aeolian)**

21 **B^bM7**

25 **Am7**

29 **A^bM7**

33 **GM7 (G dorian)**

37

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

G_M7 (G dorian)

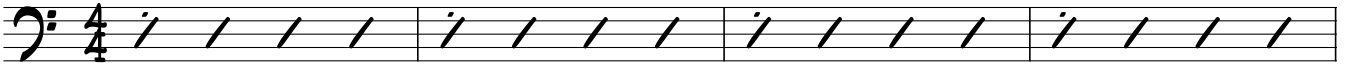
MILESTONES

MILES DAVIS

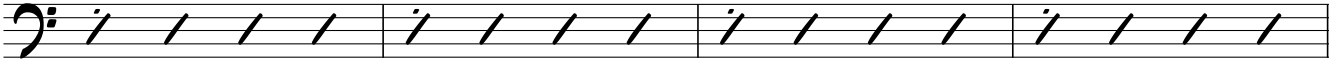
FAST SWING

♩ = 200

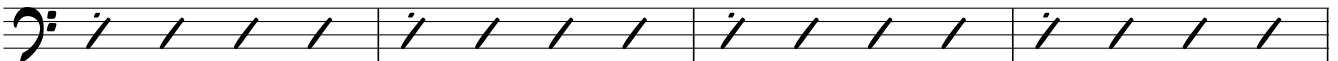
Walking bass in quavers



5

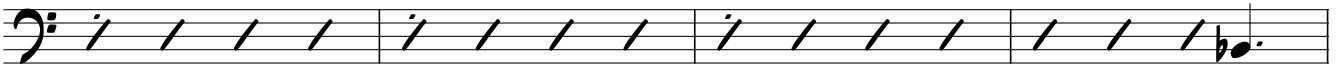


9 G_M7



13

B^bM7



A_M7

17



21

B^bM7



A_M7

25

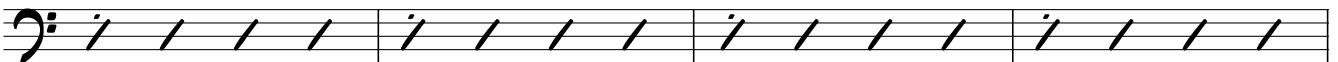


29

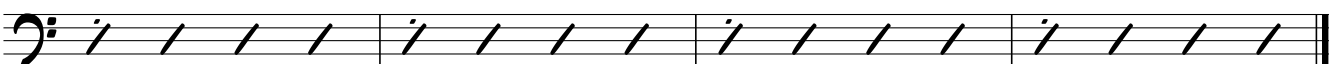
B^bM7



33 G_M7 (G dorian)



37 G_M7



MILESTONES

Miles Davis

♩ = 200

Trombone

Fast Swing

G^M7 (G dorian)

Measures 1-4: Trombone part. Chords: G^M7, B^bm7, G^M7, B^bm7.

5

Measures 5-8: Trombone part. Chords: G^M7, B^bm7, G^M7, B^bm7.

9

G^M7

Measures 9-12: Trombone part. Chords: G^M7, B^bm7, G^M7, B^bm7.

13

B^bM7

Measures 13-16: Trombone part. Chords: G^M7, B^bm7, G^M7, B^bm7.

17

A^M7

(A aeolian)

Measures 17-20: Trombone part. Chords: A^M7, B^bm7, A^M7, B^bm7.

21

B^bM7

Measures 21-24: Trombone part. Chords: A^M7, B^bm7, A^M7, B^bm7.

25

A^M7

Measures 25-28: Trombone part. Chords: A^M7, B^bm7, A^M7, B^bm7.

29

A^bM7

Measures 29-32: Trombone part. Chords: A^M7, B^bm7, A^M7, B^bm7.

33

G^M7

(G dorian)

Measures 33-36: Trombone part. Chords: G^M7, B^bm7, G^M7, B^bm7.

37

Measures 37-40: Trombone part. Chords: G^M7, B^bm7, G^M7, B^bm7.

WAYNE'S THANG

FUNKY

KENNY GARRETT ARR. ANDREA VICARI

♩=160

7 **EM7** ON CUE

INTRO

11 **CMA9(#11)**

15 **B7(#5)**

FINE 2ND X

19 **TO TUNE**

23 **EM7** **CMA9(#11)** **D7sus4**

SOLOS **SUGGESTED SCALES**

27 **EM7**

31 **CMA9(#11)**

35 **B7(#5)**

39 **EM7**

43 **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 '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

$\text{♩} = 160$

FUNKY

ON CUE
F#M7

INTRO

7 $D_{MA}^9(\#11)$

11 $C\#7(\#5)$ $F\#M7$

15 1. TO TUNE

19 2. $F\#M7$ $D_{MA}^9(\#11)$ $E7_{SUS4}$

23 $F\#M7$ SOLOS SUGGESTED SCALES

27 $D_{MA}^9(\#11)$

31 $C\#7(\#5)$

35 1. $F\#M7$

39 2. $F\#M7$ $D_{MA}^9(\#11)$ $E7_{SUS4}$

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.

Eb part

WAYNE'S THANG

FUNKY

KENNY GARRETT ARR. ANDREA VICARI

$\text{♩} = 180$

INTRO

ON CUE
C#M7

7 A MA9(#11)

11 G#7(#5) FINE 2ND X C#M7

15 1 TO TUNE

19 2 C#M7 A MA9(#11) B7sus4

SOLOS SUGGESTED SCALES

23 C#M7

27 A MA9(#11)

31 G#7(#5)

35 1 C#M7

39 2 C#M7 A MA9(#11) B7sus4

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with an introduction of four bars, followed by a main section of 16 bars. The first measure of the main section is marked 'ON CUE' and contains a triplet of eighth notes. Chord changes are indicated above the staff: C#M7 at bar 1, A MA9(#11) at bar 7, G#7(#5) at bar 11, and C#M7 at bar 15. A first ending bracket spans bars 15-18, ending with a double bar line and repeat sign, labeled 'TO TUNE'. A second ending bracket spans bars 19-22, with chord changes C#M7 at bar 19, A MA9(#11) at bar 20, and B7sus4 at bar 22. The solo section starts at bar 23, labeled 'SOLOS' and 'SUGGESTED SCALES'. It consists of four lines of music: bar 23 has a C#M7 chord and a scale of quarter notes (F#, C#, G#, D, E, F#); bar 27 has an A MA9(#11) chord and a scale of eighth notes (F#, C#, G#, D, E, F#); bar 31 has a G#7(#5) chord and a scale of quarter notes (F#, C#, G#, D, E, F#); bar 35 has a C#M7 chord and a scale of quarter notes (F#, C#, G#, D, E, F#). The piece concludes with a second ending bracket from bar 39 to bar 42, with chord changes C#M7 at bar 39, A MA9(#11) at bar 40, and B7sus4 at bar 42.

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.

WAYNE'S THANG

FUNKY

KENNY GARRETT ARR. ANDREA VICARI

C melody

$\text{♩} = 160$

INTRO

ON CUE
Em7

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

KENNY GARRETT ARR. ANDREA VICARI

♩=160
INTRO

FUNKY/SWING

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

G_M7

E^b7

E_M7

G_M7

Detailed description: This block contains the musical notation for the Bb part of 'Canteloupe Island'. It consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature. The first measure is a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. A repeat sign follows. The second measure is a whole rest, the third is a quarter note G4, the fourth is a quarter note A4, the fifth is a quarter note Bb4, and the sixth is a quarter note A4. The seventh measure is a whole rest, and the eighth is a quarter note G4. The ninth measure is a whole rest, and the tenth is a quarter note A4. The eleventh measure is a whole rest, and the twelfth is a quarter note G4. The thirteenth measure is a whole rest, and the fourteenth is a quarter note A4. The fifteenth measure is a whole rest, and the sixteenth is a quarter note G4. The final measure is a whole rest. The second staff begins with a treble clef, a key signature of two flats, and a common time signature. The first measure is a whole rest, the second is a quarter note G4, the third is a quarter note A4, the fourth is a quarter note Bb4, and the fifth is a quarter note A4. The sixth measure is a whole rest, the seventh is a quarter note G4, the eighth is a quarter note A4, the ninth is a quarter note Bb4, and the tenth is a quarter note A4. The eleventh measure is a whole rest, the twelfth is a quarter note G4, the thirteenth is a quarter note A4, the fourteenth is a quarter note Bb4, and the fifteenth is a quarter note A4. The final measure is a whole rest. The third staff begins with a treble clef, a key signature of two flats, and a common time signature. The first measure is a whole rest, the second is a quarter note G4, the third is a quarter note A4, the fourth is a quarter note Bb4, and the fifth is a quarter note A4. The sixth measure is a whole rest, the seventh is a quarter note G4, the eighth is a quarter note A4, the ninth is a quarter note Bb4, and the tenth is a quarter note A4. The eleventh measure is a whole rest, the twelfth is a quarter note G4, the thirteenth is a quarter note A4, the fourteenth is a quarter note Bb4, and the fifteenth is a quarter note A4. The final measure is a whole rest. The fourth staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains four measures of whole rests, followed by a double bar line and repeat dots.

Eb part

CANTELOUPE ISLAND

HERBIE HANCOCK

FUNKY

D_M7

B^b7

B_M7

D_M7

Detailed description: This block contains the musical notation for the Eb part of 'Canteloupe Island'. It consists of four staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of three flats (Eb), and a common time signature. The first measure is a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. A repeat sign follows. The second measure is a whole rest, the third is a quarter note G4, the fourth is a quarter note A4, the fifth is a quarter note Bb4, and the sixth is a quarter note A4. The seventh measure is a whole rest, and the eighth is a quarter note G4. The ninth measure is a whole rest, and the tenth is a quarter note A4. The eleventh measure is a whole rest, and the twelfth is a quarter note G4. The thirteenth measure is a whole rest, and the fourteenth is a quarter note A4. The final measure is a whole rest. The second staff begins with a treble clef, a key signature of three flats, and a common time signature. The first measure is a whole rest, the second is a quarter note G4, the third is a quarter note A4, the fourth is a quarter note Bb4, and the fifth is a quarter note A4. The sixth measure is a whole rest, the seventh is a quarter note G4, the eighth is a quarter note A4, the ninth is a quarter note Bb4, and the tenth is a quarter note A4. The eleventh measure is a whole rest, the twelfth is a quarter note G4, the thirteenth is a quarter note A4, the fourteenth is a quarter note Bb4, and the fifteenth is a quarter note A4. The final measure is a whole rest. The third staff begins with a treble clef, a key signature of three flats, and a common time signature. The first measure is a whole rest, the second is a quarter note G4, the third is a quarter note A4, the fourth is a quarter note Bb4, and the fifth is a quarter note A4. The sixth measure is a whole rest, the seventh is a quarter note G4, the eighth is a quarter note A4, the ninth is a quarter note Bb4, and the tenth is a quarter note A4. The eleventh measure is a whole rest, the twelfth is a quarter note G4, the thirteenth is a quarter note A4, the fourteenth is a quarter note Bb4, and the fifteenth is a quarter note A4. The final measure is a whole rest. The fourth staff begins with a treble clef, a key signature of three flats, and a common time signature. It contains four measures of whole rests, followed by a double bar line and repeat dots.

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

F_M7 FUNKY

The C melody is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes. The second staff continues the melody with eighth notes and quarter notes. The third staff features a mix of eighth and quarter notes. The fourth staff concludes the melody with a double bar line and repeat sign.

BASS

CANTELOUPE ISLAND

F_M7 FUNKY

The bass part is written in bass clef with a key signature of three flats. It consists of four staves of music. The first staff shows a steady eighth-note bass line. The second staff features a more complex eighth-note pattern with ties. The third staff includes a measure with a '4' above the note, indicating a quarter note, and a longer note with a '4' above it, indicating a half note. The fourth staff returns to a steady eighth-note bass line.

PLAY D_M7 OR FOR ADDED INTEREST TRY A_b13

CANTELOUPE ISLAND

HERBIE HANCOCK

FM7

FUNKY

PIANO

3

5 Db7

7

9 Dm7

11

PLAY Dm7 OR FOR ADDED INTEREST TRY Ab13

13 FM7

15

Bass clef melody

CANTELOUPE ISLAND

HERBIE HANCOCK

F_M7 **FUNKY**

D^b7

D_M7

F_M7

The musical score for 'Canteloupe Island' is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth notes and quarter notes. The fourth staff consists of four measures of whole rests, indicating a break in the bass line.

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

B^b7 **F7**

C¹³ B^b13 C¹³ B^b13

C¹³ B^b13 F7

The musical score for 'Watermelon Man' is written in bass clef with a key signature of two flats. It consists of four staves. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth notes and quarter notes. The fourth staff consists of four measures of whole rests, indicating a break in the bass line.

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 score for the Bb part of "Watermelon Man" by Herbie Hancock. The score consists of four staves of music in B-flat major. The first staff starts with a G7 chord. The second staff has C7 and G7 chords. The third and fourth staves feature D13 and C13 chords. The music is in a 16-bar blues format with a "Groovy" feel.

Eb part

WATERMELON MAN

HERBIE HANCOCK

Groovy

Musical score for the Eb part of "Watermelon Man" by Herbie Hancock. The score consists of four staves of music in E-flat major. The first staff starts with a D7 chord. The second staff has G7 and D7 chords. The third and fourth staves feature A13 and G13 chords. The music is in a 16-bar blues format with a "Groovy" feel.

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

GROOVY

HERBIE HANCOCK

The piano score for 'Watermelon Man' is written in F major (one flat) and 4/4 time. It consists of four systems of two staves each (treble and bass clef). The first system starts with a treble clef and a key signature of one flat, with a 4/4 time signature. The first measure has an F7 chord above it. The second system continues the melody and accompaniment. The third system features a C13 chord above the first measure, followed by a Bb13 chord above the second measure, and then C13 and Bb13 chords above the third and fourth measures respectively. The fourth system starts with a C13 chord above the first measure, followed by a Bb13 chord above the second measure, and then an F7 chord above the third measure. The piece concludes with a final F7 chord above the last measure.

Bass

WATERMELON MAN

HERBIE HANCOCK

The bass score for 'Watermelon Man' is written in F major (one flat) and 4/4 time. It consists of four systems of a single staff. The first system starts with a 4/4 time signature and an F7 chord above the first measure. The second system continues the bass line. The third system features a Bb13 chord above the first measure, followed by a C13 chord above the second measure, and then Bb13 chords above the third and fourth measures. The fourth system starts with a C13 chord above the first measure, followed by a Bb13 chord above the second measure, and then an F7 chord above the third measure. The piece concludes with a final F7 chord above the last measure.

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.

C melody

WATERMELON MAN

HERBIE HANCOCK

GROOVY

Musical notation for the C melody of 'Watermelon Man'. It consists of four staves of music in the key of B-flat major (two flats). The first staff starts with an F7 chord. The second staff has Bb7 and F7 chords. The third and fourth staves feature C13, Bb13, and F7 chords. The melody is written in treble clef with various note values and rests.

♩ = 100

MERCY MERCY

JO ZAWINUL

BASS CLEF MELODY

Musical notation for the bass clef melody of 'Mercy Mercy'. It consists of five staves of music in the key of B-flat major (two flats). The first four staves are in bass clef with various chords (Bb7, Eb7) and note values. The fifth staff is in bass clef with chords Cm7, Dm7, Gm, F, Gm, F, Gm. The melody is written in bass clef with various note values and rests.

MERCY MERCY

JO ZAWINUL

♩ = 100

Bb part

Musical score for the Bb part of 'Mercy Mercy'. It consists of five staves of music. The first two staves show a melodic line with eighth-note patterns and slurs, with chords C7 and F7 indicated above. The third staff shows a bass line with chords C7, G7sus4, and G. The fourth staff continues the bass line with chords DM7, EM7, AM, G, and AM. The fifth staff concludes the piece with a final chord G and a double bar line.

MERCY MERCY

JO ZAWINUL

Eb part

♩ = 100

Musical score for the Eb part of 'Mercy Mercy'. It consists of five staves of music. The first two staves show a melodic line with eighth-note patterns and slurs, with chords G7 and C7 indicated above. The third staff shows a bass line with chords G7, D7sus4, and D. The fourth staff continues the bass line with chords AM7, BM7, EM, D, EM, and D. The fifth staff concludes the piece with a final chord EM and a double bar line.

MERCY MERCY

JO ZAWINUL

Piano

♩ = 100

Chord symbols for Piano score:

- Staff 1: B^b7 , E^b7 , B^b7 , E^b7
- Staff 2: B^b7 , E^b7 , B^b7 , E^b7
- Staff 3: B^b7
- Staff 4: $F7sus4$, B^b7 , F
- Staff 5: C^m7 , D^m7 , G^m , F , G^m , F , G^m

19

MERCY MERCY

JO ZAWINUL

Bass

♩ = 100

Chord symbols for Bass score:

- Staff 1: B^b7 , E^b7 , B^b7 , E^b7
- Staff 2: B^b7 , E^b7 , B^b7 , E^b7
- Staff 3: B^b7
- Staff 4: $F7sus4$, B^b7
- Staff 5: F , C^m7 , D^m7 , G^m , F , G^m , F , G^m

Bb saxophone

CONFIT DE CANARD (OR REALLY COLD DUCK TIME)

EDDIE HARRIS

$\text{♩} = 120$ INTRO

Musical score for Bb saxophone. The piece is in 4/4 time with a tempo of 120. It features a melodic line and a piano accompaniment. The score includes an intro, a main section with a 'HEAD' marking, and a 'CODA' section. Chord progressions include G7, C7, E^bMA7, and FMA7. There are two 'PNO FILL' sections indicated by dotted lines. A 'TO CODA ON REPEAT' instruction is present at the end of the main section.

Eb saxophone

CONFIT DE CANARD (OR REALLY COLD DUCK TIME)

EDDIE HARRIS

$\text{♩} = 120$

Musical score for Eb saxophone. The piece is in 4/4 time with a tempo of 120. It features a melodic line and a piano accompaniment. The score includes an intro, a main section with a 'HEAD' marking, and a 'CODA' section. Chord progressions include D7, G7, B^bMA7, and CMA7. There are two 'PNO FILL' sections indicated by dotted lines. A 'TO CODA ON REPEAT' instruction is present at the end of the main section.

CONFIT DE CANARD

(OR REALLY COLD DUCK TIME)

EDDIE HARRIS

C melody

PIANO $\text{♩} = 120$ **INTRO**

PNO. 5 **F7** **HEAD** **Bb7** **F7** **Bb7**

PNO. 9 **F7** **Bb7** **F7** **Bb7** **TO CODA ON REPEAT** **D^bMA⁷**

PNO. 13 **D^bMA⁷** **E^bMA⁷** **F7** **PIANO FILL/SOLO BREAK**

CODA 17 **D^bMA⁷** **E^bMA⁷** **F7** **PNO FILL.....** **D^bMA⁷**

PNO. 21 **D^bMA⁷** **E^bMA⁷** **F7** **PNO FILL.....** **D^bMA⁷**

PNO. 25 **D^bMA⁷** **E^bMA⁷** **F7**

CONFIT DE CANARD

EDDIE HARRIS

Bass $\text{♩} = 120$ F7

(OR REALLY COLD DUCK TIME)

The bass line is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of six staves of music. The first four staves are the main body of the piece, featuring a rhythmic pattern of eighth and quarter notes. The fifth and sixth staves are the coda, featuring a slower, more melodic line with half notes and quarter notes. Chord symbols are placed below the notes: F7, Bb7, F7, Bb7, F7, DbMA7, Bb7, DbMA7, DbMA7, EbMA7, F7, DbMA7, DbMA7, EbMA7, F7, DbMA7, DbMA7, EbMA7, F7.

Bass melody

CONFIT DE CANARD

EDDIE HARRIS

$\text{♩} = 120$ INTRO

(OR REALLY COLD DUCK TIME)

The bass melody is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of six staves of music. The first two staves are the main body of the piece, featuring a rhythmic pattern of eighth and quarter notes. The third and fourth staves are the coda, featuring a slower, more melodic line with half notes and quarter notes. Chord symbols are placed below the notes: F7, Bb7, F7, Bb7, F7, Bb7, F7, DbMA7, Bb7, DbMA7, DbMA7, EbMA7, F7, DbMA7, EbMA7, F7, DbMA7, EbMA7, F7, DbMA7, EbMA7, F7, DbMA7, EbMA7, F7. There are also markings for 'PNO FILL' and 'TO CODA ON REPEAT'.

MORNING

CLARE FISCHER

Bb part

LATIN

♩ = 120

$D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$ $D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$

6 F_M7 $B^{\flat}7$ $E^{\flat}MAJ7$ $A^{\flat}MAJ7$ $D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$ 1st X only

10 F_M7 $B^{\flat}7$ $E^{\flat}MAJ7$ $A^{\flat}7$ G_M7 $C7(\sharp 9)$

14 F_M7 $B^{\flat}7$ $C^{\sharp}7$ $C7$

18 $D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$ $D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$

22 F_M7 $B^{\flat}7$ $E^{\flat}MAJ7$ $A^{\flat}MAJ7$ $D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$ TO CODA

CODA

on cue

26 $D_M7(\flat 5)$ $G7(\sharp 5)$ C_M7 $F7$ $C^{\sharp}MAJ7$ Fill C_M7 Fill

MORNING

LATIN

CLARE FISCHER

E♭ part

♩ = 120

Am7(b5) D7(#5) Gm7 C7 Am7(b5) D7(#5) Gm7 C7

6 Cm7 F7 B♭MAY7 E♭MAY7 Am7(b5) D7(#5) Gm7 C7 1st X only

10 Cm7 F7 B♭MAY7 E♭7 Dm7 G7(#9)

14 Cm7 F7 G#7 G7

18 Am7(b5) D7(#5) Gm7 C7 Am7(b5) D7(#5) Gm7 C7

22 Cm7 F7 B♭MAY7 E♭MAY7 Am7(b5) D7(#5) Gm7 C7 TO CODA

26 CODA on cue

Am7(b5) D7(#5) Gm7 C7 G#MAY7 Fill Gm7 Fill

MORNING

C melody

LATIN

CLARE FISCHER

$\text{♩} = 120$

$\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$ $\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$

6 E^{\flat}_M7 $\text{A}^{\flat}7$ $\text{D}^{\flat}_{\text{MAT}7}$ $\text{G}^{\flat}_{\text{MAT}7}$ $\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$ 1st X only

10 E^{\flat}_M7 $\text{A}^{\flat}7$ $\text{D}^{\flat}_{\text{MAT}7}$ $\text{G}^{\flat}7$ F_M7 $\text{B}^{\flat}7(\sharp 9)$

14 E^{\flat}_M7 $\text{A}^{\flat}7$ $\text{B}^{\flat}7$ $\text{B}^{\flat}7$

18 $\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$ $\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$

22 E^{\flat}_M7 $\text{A}^{\flat}7$ $\text{D}^{\flat}_{\text{MAT}7}$ $\text{G}^{\flat}_{\text{MAT}7}$ $\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$ TO CODA



on cue

26 $\text{C}_M7(\flat 5)$ $\text{F}_7(\sharp 5)$ B^{\flat}_M7 $\text{E}^{\flat}7$ $\text{B}^{\flat}_{\text{MAT}7}$ Fill B^{\flat}_M7 Fill

MORNING

LATIN

CLARE FISCHER

BASS MELODY

$\text{♩} = 120$

Chords: $C_M7(\flat 5)$, $F7(\sharp 5)$, B^b_M7 , E^b7 , $C_M7(\flat 5)$, $F7(\sharp 5)$, B^b_M7 , E^b7

6 E^b_M7 A^b7 $D^b_{M\Delta T}7$ $G^b_{M\Delta T}7$ $C_M7(\flat 5)$ $F7(\sharp 5)$ B^b_M7 E^b7 1ST X ONLY

10 E^b_M7 A^b7 $D^b_{M\Delta T}7$ G^b7 F_M7 $B^b7(\sharp 9)$

14 E^b_M7 A^b7 B^7 B^b7

18 $C_M7(\flat 5)$ $F7(\sharp 5)$ B^b_M7 E^b7 $C_M7(\flat 5)$ $F7(\sharp 5)$ B^b_M7 E^b7

22 E^b_M7 A^b7 $D^b_{M\Delta T}7$ $G^b_{M\Delta T}7$ $C_M7(\flat 5)$ $F7(\sharp 5)$ B^b_M7 E^b7 TO CODA

CODA ON CUE

26 $C_M7(\flat 5)$ $F7(\sharp 5)$ B^b_M7 E^b7 $B^b_{M\Delta T}7$ FILL B^b_M7 FILL

MORNING

LATIN

♩ = 120

A

C_M7(♭5)

F7(♯5)

B^b_M7E^b7C_M7(♭5)

F7(♯5)

PIANO

4

B^b_M7 E^b7 E^b_M7 A^b7 D^b_{MAT}7 G^b_{MAT}7

7

C_M7(♭5) F7(♯5) B^b_M7 E^b7

To CODA after last A

9

B

E^b_M7 A^b7 D^b_{MAT}7 G^b7 F_M7 B^b7(♯9)

13

E^b_M7 A^b7 B7 B^b7 Repeat A once

CODA

17

C_M7(♭5) F7(♯5) B^b_M7 E^b7 on cue B_{MAT}7 fill..... B^b_M7 fill.....

FORM AABA

Morning

Bass

Clare Fischer

LATIN

♩ = 120

$C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7 $C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7 E^b_M7



5 A^b7 D^b_{MAJ7} G^b_{MAJ7} $C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7



9 E^b_M7 A^b7 D^b_{MAJ7} G^b7 F_M7 $B^b7(\sharp9)$



13 E^b_M7 A^b7 $B7$ B^b7



17 $C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7 $C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7 E^b_M7



21 A^b7 D^b_{MAJ7} G^b_{MAJ7} $C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7



To coda last X



25 $C_M7(b5)$ $F7(\sharp5)$ B^b_M7 E^b7 B_{MAJ7} B^b_{MIN7}



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

1 C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

5 C Am⁷ Dm⁷ G⁷ C G⁷ C

9 E⁷ A⁷

13 D⁷ G⁷

17 C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

21 C Am⁷ Dm⁷ G⁷ C A⁷

Tune only

25 Dm⁷ G⁷ C

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.

E♭ part

I GOT RHYTHM

GERSHWIN

1. G EM7 AM7 D7 G EM7 AM7 D7

5. G EM7 AM7 D7 G D7 G

9. B7 E7

13. A7 D7

17. G EM7 AM7 D7 G EM7 AM7 D7

21. G EM7 AM7 D7 G E7

Tune only

25. AM7 D7 G

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

1. B^b G_M^7 C_M^7 F^7 B^b G_M^7 C_M^7 F^7

5. B^b G_M^7 C_M^7 F^7 B^b F^7 B^b

9. D^7 G^7

13. C^7 F^7

17. B^b G_M^7 C_M^7 F^7 B^b G_M^7 C_M^7 F^7

21. B^b G_M^7 C_M^7 F^7 B^b G^7

Tune only

1.

25. C_M^7 F^7 B^b C_M^7 F^7 B^b

Solos only

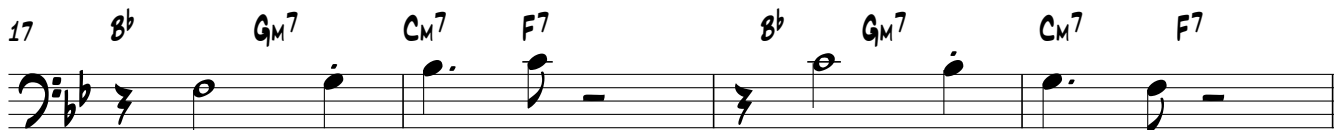
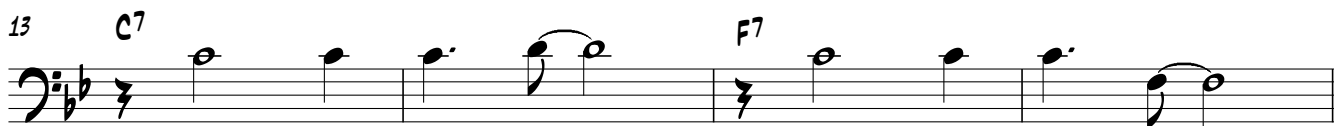
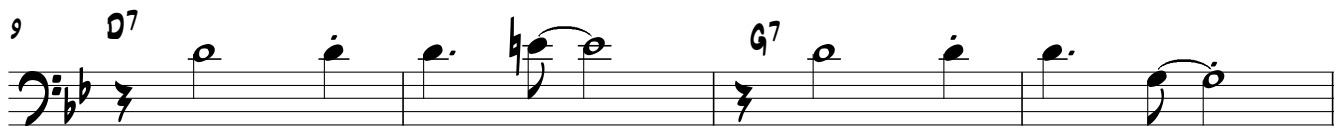
2.

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.

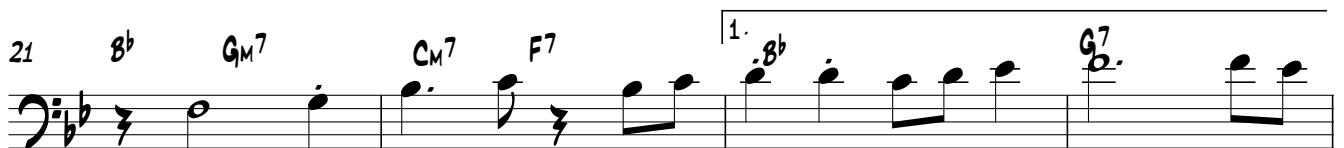
Bass melody

I GOT RHYTHM

GERSHWIN



Tune only



Solos only



Sample bass line for first 16 bars

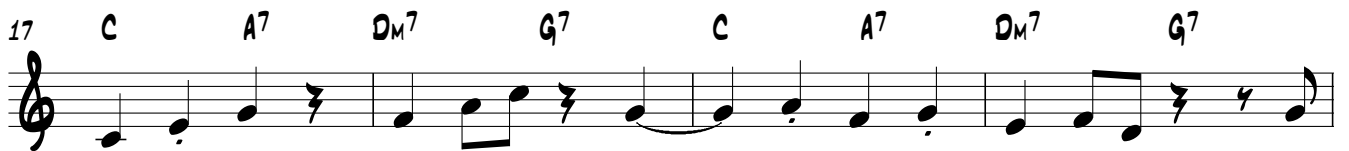
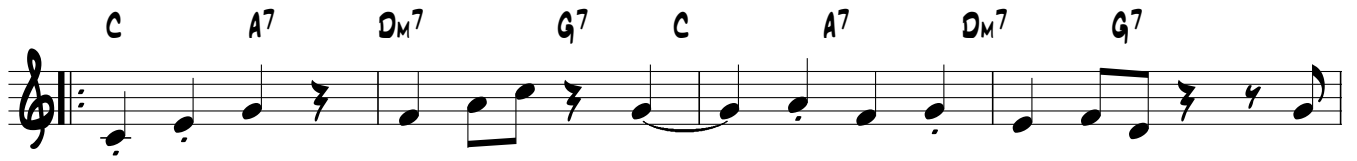


This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).

Bb part

RHYTHM-A-NING

T. MONK



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). 86

E♭ part

RHYTHM-A-NING

T. MONK

1 2 3 4

Chords: G E7 Am7 D7 G E7 Am7 D7

5 6 7 8

Chords: G E7 Am7 D7 G

9 10 11 12

Chords: B7 E7

13 14 15 16

Chords: A7 D7

17 18 19 20

Chords: G E7 Am7 D7 G E7 Am7 D7

21 22 23 24

Chords: G E7 Am7 D7 G

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

8^b G⁷ C_M⁷ F⁷ 8^b G⁷ C_M⁷ F⁷

5 8^b G⁷ C_M⁷ F⁷ 8^b

9 D⁷ G⁷

13 C⁷ F⁷

17 8^b G⁷ C_M⁷ F⁷ 8^b G⁷ C_M⁷ F⁷

21 8^b G⁷ C_M⁷ F⁷ 8^b

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

8^b G⁷ C_M⁷ F⁷ 8^b G⁷ C_M⁷ F⁷

The first line of the bass melody consists of four measures. The key signature has two flats (Bb and Eb). The notes are: Measure 1: Bb2, Eb3, Gb3; Measure 2: Bb2, Eb3, Gb3, Eb4; Measure 3: Bb2, Eb3, Gb3, Eb4; Measure 4: Bb2, Eb3, Gb3, Eb4.

5 8^b G⁷ C_M⁷ F⁷ 8^b

The second line of the bass melody consists of four measures. The notes are: Measure 5: Bb2, Eb3, Gb3; Measure 6: Bb2, Eb3, Gb3, Eb4; Measure 7: Bb2, Eb3, Gb3, Eb4; Measure 8: Bb2, Eb3, Gb3, Eb4.

9 D⁷ G⁷

The third line of the bass melody consists of four measures. The notes are: Measure 9: Bb2, Eb3, Gb3, Eb4; Measure 10: Bb2, Eb3, Gb3, Eb4; Measure 11: Bb2, Eb3, Gb3, Eb4; Measure 12: Bb2, Eb3, Gb3, Eb4.

13 C⁷ F⁷

The fourth line of the bass melody consists of four measures. The notes are: Measure 13: Bb2, Eb3, Gb3, Eb4; Measure 14: Bb2, Eb3, Gb3, Eb4; Measure 15: Bb2, Eb3, Gb3, Eb4; Measure 16: Bb2, Eb3, Gb3, Eb4.

17 8^b G⁷ C_M⁷ F⁷ 8^b G⁷ C_M⁷ F⁷

The fifth line of the bass melody consists of four measures. The notes are: Measure 17: Bb2, Eb3, Gb3; Measure 18: Bb2, Eb3, Gb3, Eb4; Measure 19: Bb2, Eb3, Gb3, Eb4; Measure 20: Bb2, Eb3, Gb3, Eb4.

21 8^b G⁷ C_M⁷ F⁷ 8^b

The sixth line of the bass melody consists of four measures. The notes are: Measure 21: Bb2, Eb3, Gb3; Measure 22: Bb2, Eb3, Gb3, Eb4; Measure 23: Bb2, Eb3, Gb3, Eb4; Measure 24: Bb2, Eb3, Gb3, Eb4.