

LEVEL 1

C VERSION

THE REALEASY BOOK

TUNES FOR BEGINNING IMPROVISERS



SHER MUSIC CO.

IN CONJUNCTION WITH STANFORD JAZZ WORKSHOP

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TUNES FOR BEGINNING IMPROVISERS

A Sher Music Co. Publication

Produced in conjunction with
the Stanford Jazz Workshop

www.stanfordjazz.org

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What Is Unique About This Book?

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

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

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

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

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

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

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

PLEASE NOTE:

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

How To Use This Book

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

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

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

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

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

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

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

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

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

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

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

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

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

Study Hints:

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

Some Important Definitions

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

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

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

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

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

Medium: quarter note = 120-180 bpm

Fast: quarter note = 180 bpm, and above

About the Stanford Jazz Workshop

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

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

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

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

Editor's Notes

I would like to extend special thanks to:

- Bennett Paster, Ray Scott, Jim Nadel, Mark Levine, Bert Carelli, Carma Berglund and Alex Kharmats for all their expertise, hard work and understanding.
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- Bob Parlocha for his sage advise and vast jazz library; Matt Clark, Larry Dunlap, Brad Buethe and Andrew Speight for their proofreading and other help; and David Rokeach for the drum appendix.
- The staff, faculty and students of the SJW for many great years of learning and playing.
- The great artists who wrote these tunes and inspire us all.

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

Michael Zisman, Editor
1/1/03

The Tunes



RAY BROWN, OSCAR PETERSON & HERB ELLIS

Photo©Paul Hoeffler, Toronto, Canada

About the Bags' Groove Workshop

Bags' Groove

Milt Jackson

The musical score for 'Bags' Groove' is written in 4/4 time. It consists of three staves of music. The first staff begins with an F7 chord and features a repeating melodic motif: a dotted quarter note followed by an eighth note, then a triplet of eighth notes (G4, A4, B4), and another eighth note. This motif is repeated across the staff. The second staff begins with a Bb7 chord and continues the same melodic motif. The third staff begins with a Gmi7 chord, then changes to C7, F7, and C7, all while maintaining the same melodic motif. The piece concludes with a double bar line.

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

For your use

Four sets of empty musical staves are provided for practice. Each set consists of a five-line staff. The first set is positioned below the 'For your use' heading. The second set is below the first. The third set is below the second. The fourth set is below the third. These staves are intended for the student to practice the melodic motif from the score.

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

Supplemental Material - Bags' Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷	B^{b7}	G_M⁷	C⁷	F⁷	B^{b7}	G_M⁷	C⁷
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The image shows piano voicings for F7, Bb7, GM7, and C7. The first four chords are shown as basic 3-note voicings (triads) in the bass clef. The last four chords are shown as rootless voicings in the bass clef. Fingerings are indicated below each chord.

b7 3 1	3 b7 1	b7 b3 1	3 b7 1	5 3 b7	9 b7 3	5 b3 b7	9 b7 3
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Useful scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

The bass line is written in bass clef with a key signature of one flat. It consists of three staves. The first staff is for F7, the second for Bb7, and the third for GM7, C7, F7, and C7. Fingerings are indicated below the notes.

F⁷
1 5 1 5 1 3 5 b7 1 7 b7 6 5 4 3 1

B^{b7}
1 3 5 b7 3 1 b7 6 1 3 b7 6 5 4 3 b3

G_M⁷ **C⁷** **F⁷** **C⁷**
1 2 b3 3 1 2 b3 3 1 b7 6 b6 1 b7 6 5

Guitar Voicings

F⁷ B^{b7} 6fr. G_M⁷ 3fr. C⁷ 3fr. F⁷ xx

Big Bertha

Duke Pearson

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

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

B A^b7

G^b7 F^7

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

$B^b_{MI}6$ (F^7)

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

For your use

Supplemental Material - Big Bertha

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Diagram showing piano voicings for $B^b_{MI}6$, F^7 , A^b7 , and G^b7 in both basic 3-note and rootless styles. The basic voicings are shown in the left system, and the rootless voicings are shown in the right system. Each chord is represented by a treble and bass clef staff with notes placed on the lines and spaces.

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

Useful scales

B^b Blues Scale

B^b Dorian

$(B^b_{MI}6)$

F Mixolydian

(F^7)

Diagram showing the B^b Blues Scale, B^b Dorian, and F Mixolydian scales. Each scale is written on a treble clef staff with its corresponding fingering sequence below it.

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

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

1 2 3 4 5 6 $b7$ 1

A^b Mixolydian (A^b7)

G^b Mixolydian (G^b7)

Diagram showing the A^b Mixolydian and G^b Mixolydian scales. Each scale is written on a treble clef staff with its corresponding fingering sequence below it.

1 2 3 4 5 6 $b7$ 1

1 2 3 4 5 6 $b7$ 1

Sample Bass Line

$A1$ $A2$ $B^b_{MI}6$

F^7

$B^b_{MI}6$

Diagram showing the first system of the bass line. It consists of a bass clef staff with notes and a sequence of chords: $B^b_{MI}6$, F^7 , and $B^b_{MI}6$. Fingering is indicated below the notes.

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

1. F^7 2. $B^b_{MI}6$ A^b7

Diagram showing the second system of the bass line. It consists of a bass clef staff with notes and a sequence of chords: F^7 , $B^b_{MI}6$, and A^b7 . Fingering is indicated below the notes.

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

G^b7

F^7

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

Diagram showing the third system of the bass line. It consists of a bass clef staff with notes and a sequence of chords: G^b7 , F^7 , and $B^b_{MI}6$. Fingering is indicated below the notes.

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

F^7

$B^b_{MI}6$

(F^7)

Diagram showing the fourth system of the bass line. It consists of a bass clef staff with notes and a sequence of chords: F^7 , $B^b_{MI}6$, and F^7 . Fingering is indicated below the notes.

1 5 $b7$ 6 1 3 5 3 1 2 $b3$ 4 5 $\#5$ 6 7 1 7 6 $b6$ 1 $b7$ 5 3

Guitar Voicings

$B^b_{MI}6$

F^7

A^b7

G^b7

Diagram showing guitar chord diagrams for $B^b_{MI}6$ (5fr.), F^7 (6fr.), A^b7 (4fr.), and G^b7 (2fr.). Each diagram shows the fretboard with dots indicating finger placement and 'x' for muted strings.

Blue Seven

Sonny Rollins

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

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

This was originally played as a medium-slow swing.

For your use

Supplemental Material - Blue Seven

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

B^b Blues Scale

Sample Bass Line

Guitar Voicings

B^b7	E^b7	F⁷	F⁷	F⁷

Blues By Five

Red Garland

B \flat 7
 E \flat 7
 B \flat 7
 F7
 B \flat 7
 F7

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Blues In The Closet

Oscar Pettiford

F⁷
 B^{b7} F⁷
 G^{m7} C⁷ F⁷ C⁷

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Blues in the Closet is a 12-bar blues with a motific melody. One melody note gets changed in measure 5 so that the melody matches the chord changes. This was originally played with a medium-slow swing feel.

For your use

Supplemental Material - Blues In The Closet

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
F ⁷	B ^{b7}	G ^{M7}	C ⁷	F ⁷	B ^{b7}	G ^{M7}	C ⁷

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

Useful scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

F⁷

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

B^{b7}

F⁷

1 3 5 b7 3 1 b7 6 1 3 b7 6 5 4 3 b3

G^{M7}

C⁷

F⁷

C⁷

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

Guitar Voicings

F⁷

B^{b7}

G^{M7}

C⁷

F⁷

Cold Duck Time

Eddie Harris

F7 Bb7 F7
 Bb7 F7 Bb7 F7
 Bb7 D^bMA⁷ E^bMA⁷ F7

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
F ⁷	B ^{b7}	D ^{bMA7}	E ^{bMA7}	F ⁷	B ^{b7}	D ^{bMA7}	E ^{bMA7}
b7 3 1	3 b7 1	3 7 1	3 7 1	5 3 b7	9 b7 3	7 5 3	7 5 3

Useful scales

F Blues Scale	D ^b Major	(D ^{bMA7})	E ^b Major	(E ^{bMA7})
1 b3 4 b5 5 b7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1

Sample Bass Line

F ⁷	B ^{b7}	F ⁷	B ^{b7}
1 5 1 5 b7 1	1 1 b7	1 5 1 5 b7 1	1 1 b7
D ^{bMA7}	E ^{bMA7}	F ⁷	
1 1 1 1	1 1 1	1 1 1 1 1 5 b7 1	

Guitar Voicings

F ⁷	B ^{b7}	D ^{bMA7}	E ^{bMA7}

Contemplation

McCoy Tyner

Chord progression: C_{m7} , $A^{\flat}M_{A7}^{7(\#11)}$, $A^{\flat}M_{A7}^{7(\#11)}$, G_{SUS}^7

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Contemplation has a 16-bar form. The melodic phrases each end differently to match the chord changes. It was originally played with a slow jazz-waltz feel.

For your use

Supplemental Material - Contemplation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The diagram shows two rows of piano voicings. The first row shows basic 3-note voicings for C_{MI}^7 , $A^b_{MA}{}^7(\#11)$, and $G^7_{SUS}(\#9)$. The second row shows rootless voicings for the same three chords. Each chord is represented by a treble and bass clef staff with notes placed on the lines and spaces.

$b3$	7	$b7$	9	$\#4$	5
$b7$	3	4	$b7$	3	4
1	1	1	$b3$	7	$b7$

Useful scales

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

The diagram shows three scale runs on a single treble clef staff. The first scale is C Dorian (1 2 $b3$ 4 5 6 $b7$ 1). The second scale is A^b Lydian (1 2 3 $\#4$ 5 6 7 1). The third scale is G Phrygian (1 $b9$ $\#9$ 4 5 $\#5$ $b7$ 1).

Sample Bass Line

C_{MI}^7

A bass line for C_{MI}^7 in 3/4 time. The notes are: 1 (quarter), $b3$ (quarter), 5 (quarter), 1 (quarter), $b3$ (quarter), 5 (quarter), 1 (quarter), $b3$ (quarter), 5 (quarter).

C_{MI}^7

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

A bass line for C_{MI}^7 and $A^b_{MA}{}^7(\#11)$. The notes are: 1 (quarter), $b3$ (quarter), 5 (quarter), 1 (quarter), $\#4$ (quarter), 5 (quarter), 1 (quarter), 3 (quarter), $\#4$ (quarter).

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

A bass line for $G^7_{SUS}(\#9)$. The notes are: 1 (quarter), $b2$ (quarter), 4 (quarter), 1 (quarter), $b2$ (quarter), 4 (quarter).

Guitar Voicings

C_{MI}^7

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

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

Guitar voicing diagram for C_{MI}^7 at the 3rd fret. Fingering: 1 (index), 2 (middle), 3 (ring), 4 (pinky).

Guitar voicing diagram for $A^b_{MA}{}^7(\#11)$ at the 3rd fret. Fingering: 1 (index), 2 (middle), 3 (ring), 4 (pinky).

Guitar voicing diagram for $G^7_{SUS}(\#9)$ at the 3rd fret. Fingering: 1 (index), 2 (middle), 4 (pinky).

Supplemental Material - Doxy

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

B^b Blues Scale

B^b Mixolydian

(B^{b7}) G Mixolydian

(G⁷)

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

C Mixolydian

(C⁷)

F Mixolydian

(F⁷)

E^b Mixolydian

(E^{b7})

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

E Whole/half diminished

(E^o)

1 #2 b3 4 b5 b6 b7 7 1

Sample Bass Line

B^{b7} G⁷ C⁷ F⁷ B^b F⁷ B^{b7} G⁷

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

C⁷ F⁷ B^{b7} E^{b7}

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

E^o B^{b7} G⁷ C⁷ F⁷ B^{b7} F⁷

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

Guitar Voicings

B^{b7} G⁷ C⁷ F⁷ E^{b7} E^o

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

Supplemental Material - Edward Lee

Sample Piano Voicings

Basic 3-note voicings

E_{MI}^7	A^7	B^7	C_{MA}^7	G^7	E^7	A_{MA}^7	D^7	G_{MA}^7	C^7_{SUS}
b3 b7 1	b7 3 1	b7 3 1	7 3 1	3 b7 1	3 b7 1	7 3 1	3 b7 1	7 3 1	4 b7 1

Rootless voicings

E_{MI}^7	A^7	B^7	C_{MA}^7	G^7	E^7	A_{MA}^7	D^7	G_{MA}^7	C^7_{SUS}
5 b3 b7	9 b7 3	9 b7 3	9 7 3	13 3 b7	13 3 b7	9 7 3	13 3 b7	9 7 3	9 b7 4

Useful scales

E Blues Scale	B Mixolydian (B^7)	C Major (C_{MA}^7)	G Mixolydian (G^7)
1 3 4 b5 5 7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 b7 1
E Mixolydian (E^7)	A Major (A_{MA}^7)	D Mixolydian (D^7)	C Mixolydian (C^7_{SUS})
1 2 3 4 5 6 b7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1

Sample Bass Line

$A1$ $A2$ E_{MI}^7	A^7	B^7	E_{MI}^7
1 b7 5 b7	1 2 b3 4 5 b3 1 b3	1 5 1 3	1 b7 b6 5 1 b3 1 b7
C_{MA}^7	B^7	E_{MI}^7	B G^7
1 3 5 1	1 3 1 2	1 1 b7 5	1 3 5 1
E^7	A_{MA}^7	D^7	G_{MA}^7
1 3 1 5	1 5 3 5	1 3 5 3	1 7 6 5
C^7_{SUS}	B^7	$A3$	Play letter A
			8 bars
1 5 2 1	1 3 5 3		

Guitar Voicings

E_{MI}^7	A^7	B^7	C_{MA}^7	G^7	E^7	A_{MA}^7	D^7	G_{MA}^7	C^7_{SUS}
7fr.	5fr.	7fr.	8fr.	3fr.	5fr.	5fr.	3fr.	3fr.	8fr.

Equinox

John Coltrane

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

For your use

Freedom Jazz Dance

Eddie Harris

B \flat 7

B \flat 7

B \flat 7

B \flat 7(#9)

B \flat 7

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

For your use

Supplemental Material - Freedom Jazz Dance

Sample Piano Voicings

Basic 3-note voicings Rootless voicings

$B^{\flat 7}$	$B^{\flat 7}$	$B^{\flat 7}(\sharp 9)$

Useful scales

B^{\flat} Blues Scale

Sample Bass Line

Guitar Voicings

$B^{\flat 7}$	$B^{\flat 7}(\sharp 9)$

Gingerbread Boy

Jimmy Heath

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

(solo changes - 12-bar blues)

Supplemental Material - Gingerbread Boy

Sample Piano Voicings

Basic 3 and 4-note voicings

Rootless voicings

$B^{\flat 7}$	$B^{\flat 7(9)}$	$E^{\flat 7}$	E^7	G^7	C^7	F^7	$B^{\flat 7}$	$B^{\flat 7(9)}$	$E^{\flat 7}$	E^7	G^7	C^7	F^7
---------------	------------------	---------------	-------	-------	-------	-------	---------------	------------------	---------------	-------	-------	-------	-------

b7	#9	3	3	b7	3	b7	9	#9	9	9	13	9	13
3	b7	b7	b7	3	b7	3	b7	#7	b7	b7	3	b7	3
1	3	1	1	1	1	1	3	3	3	3	b7	3	b7
	1												

Useful scales

B^{\flat} Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

$B^{\flat 7}$

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

$E^{\flat 7}$

$B^{\flat 7}$

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

F^7

$B^{\flat 7}$

F^7

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

Guitar Voicings

$B^{\flat 7}$

$B^{\flat 7(9)}$

$E^{\flat 7(9)}$

$E^7(9)$

G^7

C^7

F^7

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

Groove Merchant

Jerome Richardson

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

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

For your use

Supplemental Material - Groove Merchant

Sample Piano Voicings

Basic 3-note voicings

B^b7	E^b7	F7	C7	E^o	D7	G^M7	C^M7
-----------------------	-----------------------	-----------	-----------	----------------------	-----------	-----------------------	-----------------------

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

Rootless voicings

B^b7	E^b7	F7	C7	E^o	D7	G^M7	C^M7
-----------------------	-----------------------	-----------	-----------	----------------------	-----------	-----------------------	-----------------------

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

Useful scales

B^b Blues Scale	B^b Mixolydian	(B^b)	E^b Mixolydian	(E^b)
----------------------------------	---------------------------------	------------------------	---------------------------------	------------------------

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

E Whole/half diminished (E^o)	F Mixolydian (F7)	C Mixolydian (C7)
--	--------------------------	--------------------------

1 2 b3 4 b5 b6 bb7 7 1	1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1
------------------------	------------------	------------------

Sample Bass Line

B^b7	E^b7	B^b7	F7	B^b7	C7
-----------------------	-----------------------	-----------------------	-----------	-----------------------	-----------

F7	C7	F7	B^b7	E^b7	E^o
-----------	-----------	-----------	-----------------------	-----------------------	----------------------

B^b7	D7	G^M7	E^b7	C^M7	F7	B^b7
-----------------------	-----------	-----------------------	-----------------------	-----------------------	-----------	-----------------------

Guitar Voicings

B^b7	E^b7	F7	C7	E^o	D7	G^M7	C^M7
-----------------------	-----------------------	-----------	-----------	----------------------	-----------	-----------------------	-----------------------

Jive Samba

Nat Adderley

A1 **A2**

F₇₍₊₉₎

(bass)

F₇₍₊₉₎

1. 2.

B1 **B2**

B_b⁷ break

F₇₍₊₉₎

F₇₍₊₉₎

1. 2.

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

For your use

Supplemental Material - Jive Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷⁽⁺⁹⁾		B^{b7}		F⁷⁽⁺⁹⁾		B^{b7}	
3	b7	b7	3	5	b7	5	b7
b7	1	1	1	b7	3	b7	3
1				3		3	

Useful scales

F Blues Scale

Sample Bass Line For Solos

A1 **A2** **F⁷⁽⁺⁹⁾**

1 5 5 7 1 5 5 7

B1 **B2** **B^{b7}** **F⁷⁽⁺⁹⁾**

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

Guitar Voicings

F⁷⁽⁺⁹⁾ **B^{b7}**

7fr. 6fr.

Jo Jo Calypso

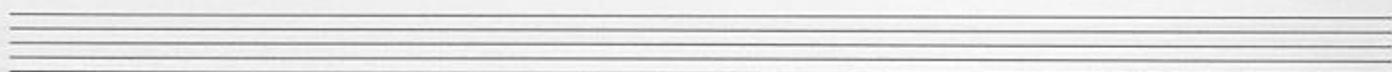
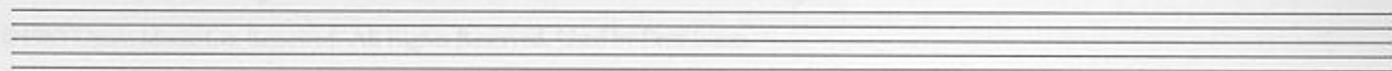
Jim Nadel

F G_M7 C⁷ F
 F G_M7 C⁷ F
 F G_M7 C⁷ F
 F G_M7 C⁷ F

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

For your use



Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F	G M^7	C 7	F	G M^7	C 7
3 5 1	b3 b7 1	b7 3 1	5 9 6	5 b5 b7	9 b7 3

Useful scales

F Major Pentatonic (F)	G Dorian	(G M^7)	C Mixolydian	(C 7)
1 2 3 5 6 1	1 2 b3 4 5 6 7 1		1 2 3 4 5 6 b7 1	

Sample Bass Line

F	G M^7	C 7	F	(etc.)
1 3 5	1 5 b3	1 5 1	1 3 5	

Guitar Voicings

F	G M^7	C 7

The Jody Grind

Horace Silver

B^bM⁷
E^b7
B^bM⁷
A⁷(#11)
B⁷(#11)
B^bM⁷
B^bM⁷

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The Jody Grind is a 12-bar blues with unusual harmony on the turnaround (the last 4 bars). It was originally played with a straight-eighth feel.

For your use

Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b M^7$	$E^b 7$	$A^{7(\#11)}$	$B^{7(\#11)}$	$B^b M^7$	$E^b 7$	$A^{7(\#11)}$	$B^{7(\#11)}$
b7	3	b7	b7	9	13	9	9
b3	b7	3	3	b7	3	b7	b7
1	1	1	1	b3	b7	3	3

Useful scales

B^b Blues Scale	B^b Dorian	$(B^b M^7)$	E^b Mixolydian	$(E^b 7)$
1 b3 4 b5 5 b7 1	1 2 b3 4 5 6 b7 1	1 2 3 #11 5 6 b7 1	1 2 3 4 5 6 b7 1	1 2 3 #11 5 6 b7 1

Sample Bass Line

$B^b M^7$	$E^b 7$	$B^b M^7$
1 5 b7 1 b7 1 b7 5 1 5 b7 1 b7 1 b7 5	1 5 b7 1 b7 1 b7 5 1 5 b7 1 b7 1 b7 5	1 5 b7 1 b7 1 b7 5 1 5 b7 1 b7 1 b7 5
$A^{7(\#11)}$	$B^{7(\#11)}$	$B^b M^7$
1 1 1 1		

Guitar Voicings

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

Killer Joe

Benny Golson

A1 **A2** C⁷ B^{b7} C⁷ B^{b7}

B E_M^{7(b5)} A^{7(b9)} E_M^{b7} A^{b7}

A3 C⁷ B^{b7} C⁷ B^{b7}

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Killer Joe has a 32-bar AABA form. The extreme contrast between the A and B sections creates a great sense of tension and release. It was originally played with a medium-swing feel.

Supplemental Material - Killer Joe

Sample Piano Voicings

Basic 3-note voicings

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

Rootless voicings

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

Useful scales

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

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

Sample Bass Line

A1 A2 C⁷ B^{b7} C⁷ B^{b7} C⁷ B^{b7}

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

A⁷ A^{b7} E_{MI}⁷ A⁷ A3 Play letter A 8 bars

Guitar Voicings

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

Listen Here

(2nd x, play 8va)

Eddie Harris

Chord symbols: $Bb7$, $Eb7$, $Bb7$, $Eb7$ (first staff); $Bb7$, $Eb7$, $Bb7$, $Eb7$ (second staff).

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

For your use

Supplemental Material - Listen Here

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Piano & Bass

B^b7 **E^b7**

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

Guitar Voicings

B^b7



E^b7(9)



Supplemental Material - Little Sunflower

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The diagram shows six piano voicings on a grand staff. The first three are 'Basic 3-note voicings' and the last three are 'Rootless voicings'. The notes are as follows:

- D_{MI}^7 (Basic): G3, B3, D4
- $E^b_{MA}^7$ (Basic): G3, Bb3, D4
- D_{MA}^7 (Basic): G#3, B3, D4
- D_{MI}^7 (Rootless): G3, B3, D4
- $E^b_{MA}^7$ (Rootless): G3, Bb3, D4
- D_{MA}^7 (Rootless): G#3, B3, D4

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

Useful scales

D Dorian (D_{MI}^7) E^b Lydian ($E^b_{MA}^7$) D Major (D_{MA}^7)

The scales are shown on a single treble clef staff. The notes and their corresponding scale degrees are:

- D Dorian: D, E, F, G, A, B, C, D (1, 2, $b3$, 4, 5, 6, $b7$, 1)
- E^b Lydian: E^b , F, G, A, B, C, D, E^b (1, 2, 3, $\#4$, 5, 6, 7, 1)
- D Major: D, E, F#, G, A, B, C, D (1, 2, 3, 4, 5, 6, 7, 1)

Sample Bass Line

A

D_{MI}^7

Bass line for D_{MI}^7 in 4/4 time. The notes are D, G, B, D. Fingering: 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5, 1.

B

$E^b_{MA}^7$

D_{MA}^7

Bass line for $E^b_{MA}^7$ and D_{MA}^7 in 4/4 time. The notes are E^b , G, B, E^b . Fingering: 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5, 1, 1, 5, 5, 1.

Guitar Voicings

D_{MI}^7

$E^b_{MA}^7$

D_{MA}^7

Guitar fretboard diagram for D_{MI}^7 at the 5th fret. Notes: G5, B5, D6.

Guitar fretboard diagram for $E^b_{MA}^7$ at the 6th fret. Notes: E^b6 , G6, B6.

Guitar fretboard diagram for D_{MA}^7 at the 5th fret. Notes: G5, B5, D6.

Guitar Voicings

A row of faded guitar fretboard diagrams for various chords: B^7 , E^7 , B^7 , E^7 , F, F^b , C, D^7 , G.

Mercy, Mercy, Mercy

Josef Zawinul

System 1: $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$
 System 2: B^{\flat} E^{\flat}/B^{\flat} $B^{\flat 7}$ E^{\flat}/B^{\flat} B^{\flat} E^{\flat}/B^{\flat} $B^{\flat 7}$ E^{\flat}/B^{\flat}
 System 3: B^{\flat} B^{\flat}/D E^{\flat} F F^{\flat}_{7sus} B^{\flat} B^{\flat}/D E^{\flat} F
 System 4: C_{M7} D_{M7} G_{M1} F G_{M1} F G_{M1}

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

Supplemental Material - Mercy, Mercy, Mercy

Sample Piano Voicings

Basic 3-note voicings

B ^b 7	E ^b 7	B ^b	E ^b	F	F ⁷ _{SUS}	C ^M 7	D ^M 7	G ^M
b7 3 1	3 b7 1	5 3 1	3 5 1	3 5 1	b7 4 1	b3 b7 1	b3 b7 1	5 b3 1

Root and rootless voicings

B ^b 7	E ^b 7	B ^b	E ^b	F	F ⁷ _{SUS}	C ^M 7	D ^M 7	G ^M
9 b7 3	13 3 b7	1 5 3	5 3 1	5 3 1	5 4 b7	1 b7 b3	1 b7 b3	5 b3 1

Useful scales

B ^b Blues Scale	C Dorian	(C ^M 7)	D Dorian	(D ^M 7)	G Aeolian	(G ^M)
1 b3 4 b5 5 b7	1 2 b3 4 5 6 b7	1	1 2 b3 4 5 6 b7	1	1 2 b3 4 5 b6 b7	1

Sample Bass Line

B ^b 7	E ^b 7	B ^b 7	E ^b 7	B ^b 7	E ^b 7	B ^b 7	E ^b 7	B ^b 7		
1 1 3 3	1 1 3 3 2 #4	1 1 3 3	1 1 3 3 2 #4	1 1 3 3	1 1 3 3 2 #4	1 1 3 3	1 1 3 3 2 #4	1 1 3 3		
E ^b 7	B ^b 7	E ^b 7	B ^b	E ^b /B ^b	B ^b 7	E ^b /B ^b	B ^b	E ^b /B ^b		
1 1 3 5 6 2	1 1 3 3	1 1 3 3 2 #4	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5		
B ^b	E ^b /B ^b	B ^b 7	E ^b /B ^b	B ^b	B ^b /D	E ^b	F	F ⁷ _{SUS}		
1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 5 5 5 5	1 1 1 1 3 3 1 1	1 1 1 1 3 3 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1		
B ^b	B ^b /D	E ^b	F	C ^M 7	D ^M 7	G ^M	F	G ^M	F	G ^M
(1) 1 1 3 3 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	b7 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	b3 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1	

Guitar Voicings

B ^b 7	E ^b 7	B ^b	E ^b	F	F ⁷ _{SUS}	C ^M 7	D ^M 7	G ^M
6fr.	6fr.	6fr.	6fr.	8fr.		3fr.	5fr.	3fr.

Midnight Waltz

Cedar Walton

Chord symbols: C^7 , C^7_{SUS} , C^7 , C^7_{SUS} , C^7 , C^7_{SUS} , F^7 , F^7_{SUS} , C^7 , C^7_{SUS} , C^7 , C^7_{SUS} , A^b7 , $G^7(b9)$, C^7 , C^7_{SUS} , C^7 , C^7_{SUS}

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

For your use

Supplemental Material - Midnight Waltz

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C⁷ C⁷_{SUS} F⁷ F⁷_{SUS} A^{b7} G^{7(b9)}
C⁷ C⁷_{SUS} F⁷ F⁷_{SUS} A^{b7} G^{7(b9)}

3 4 b7 b7 b7 b7 9 9 5 5 b7 5
 b7 b7 3 4 3 3 b7 b7 3 4 3 3
 1 1 1 1 1 1 3 4 b7 b7 b7 b7

Useful scales

C Mixolydian (C⁷, C⁷_{SUS}) F Mixolydian (F⁷, F⁷_{SUS})
 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A^b Mixolydian (A^{b7}) G Half/whole diminished (G^{7(b9)})
 1 2 3 4 5 6 b7 1 1 b9 #9 3 #4 5 6 b7 1

Sample Bass Line

C⁷ C⁷_{SUS} C⁷ C⁷_{SUS} C⁷ C⁷_{SUS} C⁷ C⁷_{SUS}

F⁷ F⁷_{SUS} C⁷ C⁷_{SUS} C⁷ C⁷_{SUS}

A^{b7} G^{7(b9)} C⁷ C⁷_{SUS} C⁷ C⁷_{SUS}

Guitar Voicings

C⁷ C⁷_{SUS} F⁷ F⁷_{SUS} A^{b7} G^{7(b9)}

Mr. P.C.

John Coltrane

C_{mi}⁷
 F_{mi}⁷ C_{mi}⁷
 A_b⁷ G⁷ C_{mi}⁷

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

For your use

Supplemental Material - Mr. P.C.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{M7}	F_{M7}	A_{b7}	G^7	C_{M7}	F_{M7}	A_{b7}	G^7
----------	----------	----------	-------	----------	----------	----------	-------

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

Useful scales

C Blues Scale	C Dorian	(C_{M7})	F Dorian	(F_{M7})
---------------	----------	--------------	----------	--------------

$\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 1	1 2 $\flat 3$ 4 5 6 $\flat 7$ 1	1 2 $\flat 3$ 4 5 6 $\flat 7$ 1	1 2 $\flat 3$ 4 5 6 $\flat 7$ 1	
-------------------------------------	---------------------------------	---------------------------------	---------------------------------	--

A_{b7} Mixolydian	(A_{b7})	G Mixolydian	(G^7)
---------------------	--------------	--------------	-----------

1 2 3 4 5 6 $\flat 7$ 1	1 2 3 4 5 6 $\flat 7$ 1
-------------------------	-------------------------

Sample Bass Line

C_{M7}																			
----------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

F_{M7}																			
----------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

A_{b7}	G^7																		
----------	-------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Guitar Voicings

C_{M7}	F_{M7}	A_{b7}	G^7
----------	----------	----------	-------

One For Daddy-O

Nat Adderley

B \flat 7

B \flat M \flat 7
(piano only)

E \flat M \flat 7
(piano only)

B \flat M \flat 7

C \flat M \flat 7(b5)

F7

B \flat M \flat 7

F7
(melody)

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One For Daddy-O is a 12-bar minor blues. This was originally played with a medium-slow swing feel. On the head, no chord is played on bars 5 and 6. Alternatively, use B \flat 7(9) instead of B \flat M \flat 7 and E \flat 7(9) instead of the E \flat M \flat 7 chord, on the head only.

For your use

Supplemental Material - One For Daddy-O

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b M^7$	$B^b 7$	$E^b M^7$	$C M^7(b5)$	$F 7$	$B^b M^7$	$B^b 7$	$E^b M^7$	$C M^7(b5)$	$F 7$
-----------	---------	-----------	-------------	-------	-----------	---------	-----------	-------------	-------

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

Useful scales

B^b Dorian $(B^b M^7)$ B^b Blues Scale

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

Sample Bass Line

$B^b M^7$ $B^b 7$

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

$E^b M^7$ $B^b M^7$

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

$C M^7(b5)$ $F 7$ $B^b M^7$ $F 7$

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

Guitar Voicings

$B^b M^7$ $B^b 7$ $E^b M^7$ $C M^7(b5)$ $F 7$

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

Red's Good Groove

Red Garland

B \flat 7 E \flat 7 B \flat 7
 E \flat 7 B \flat 7
 C m 7 F7 B \flat 7 F7

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

For your use

Supplemental Material - Red's Good Groove

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7	E^b7	$C_{MI}7$	$F7$	B^b7	E^b7	$C_{MI}7$	$F7$
--------	--------	-----------	------	--------	--------	-----------	------

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

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7	E^b7	B^b7
--------	--------	--------

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

E^b7	B^b7
--------	--------

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

$C_{MI}7$	$F7$	B^b7	$F7$
-----------	------	--------	------

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

Guitar Voicings

B^b7	E^b7	$C_{MI}7$	$F7^{(9)}$
--------	--------	-----------	------------

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

Revelation

Kenny Barron

D_m7
G_m7 **D_m7**
B_b7(+11) **A⁷⁽⁺¹¹⁾** **D_m7**

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

For your use

Supplemental Material - Revelation

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7 G_{MI}^7 $B^b7(\#11)$ $A7(\#11)$ D_{MI}^7 G_{MI}^7 $B^b7(\#11)$ $A7(\#11)$

The image shows two rows of piano voicings on a grand staff. The first row shows basic 3-note voicings for D_{MI}^7 , G_{MI}^7 , $B^b7(\#11)$, and $A7(\#11)$. The second row shows rootless voicings for the same chords. The notes are placed on the piano keyboard to show their positions.

$\begin{matrix} b3 & b7 & b7 & b7 & 9 & 5 & \#11 & \#11 \\ b7 & b3 & 3 & 3 & b7 & b3 & 3 & 3 \\ 1 & 1 & 1 & 1 & b3 & b7 & b7 & b7 \end{matrix}$

Useful scales

D Blues Scale

D Dorian

 (D_{MI}^7)

G Dorian

 (G_{MI}^7)

The image shows three musical staves. The first staff is the D Blues Scale with notes 1, b3, 4, b5, 5, b7, 1. The second staff is the D Dorian scale with notes 1, 2, b3, 4, 5, 6, b7, 1. The third staff is the G Dorian scale with notes 1, 2, b3, 4, 5, 6, b7, 1.

 B^b Lydian Dominant $(B^b7(\#11))$ A Lydian Dominant $(A7(\#11))$

The image shows two musical staves. The first staff is the B^b Lydian Dominant scale with notes 1, 2, 3, #11, 5, 6, b7, 1. The second staff is the A Lydian Dominant scale with notes 1, 2, 3, #11, 5, 6, b7, 1.

Sample Bass Line

 D_{MI}^7 G_{MI}^7

The image shows a bass line for D_{MI}^7 and G_{MI}^7 chords. The notes are 1, 5, 1, 2, b3, 4, 5, b3, 1, b3, 5, b7, 1, 5, 1, b3, 1, 2, b3, 1, 1, b7, 6, 2.

 D_{MI}^7 $B^b7(\#11)$ $A7(\#11)$ D_{MI}^7 (A^7)

The image shows a bass line for D_{MI}^7 , $B^b7(\#11)$, $A7(\#11)$, and D_{MI}^7 (A^7) chords. The notes are 1, 2, 5, 2, 1, b3, 5, b7, 1, 3, 5, b7, 1, b7, 5, 3, 1, 5, 1, b3, 1, b7, b6, 5.

Guitar Voicings

 D_{MI}^7 G_{MI}^7 $B^b7(\#11)$ $A7(\#11)$

The image shows four guitar chord diagrams. The first is D_{MI}^7 (5fr.), the second is G_{MI}^7 (3fr.), the third is $B^b7(\#11)$ (5fr.), and the fourth is $A7(\#11)$ (4fr.).

Road Song

John L. ("Wes") Montgomery

A1 A2

G_{MI}^7 $D^{7(+9)}$ G_{MI}^7

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

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

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

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

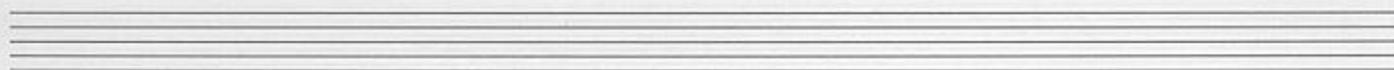
G_{MI}^7 C^7 C_{MI}^7 $D^{7(+9)}$ G_{MI}^7

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Road Song has a 32-bar, AABA form. It was originally played with a straight-eighth feel.

For solos, disregard the $D^{7(+9)}$ in bar 8 of each A section.

For your use



Supplemental Material - Road Song

Sample Piano Voicings

Basic 3-note voicings

G_{MI}^7	$D^{7(+9)}$	C^7	C_{MI}^7	F^7	$B^b_{MA}^7$	E^7	$B^b_{MI}^7$	E^b7	$A^b_{MA}^7$
------------	-------------	-------	------------	-------	--------------	-------	--------------	--------	--------------

Rootless voicings

G_{MI}^7	$D^{7(+9)}$	C^7	C_{MI}^7	F^7	$B^b_{MA}^7$	E^7	$B^b_{MI}^7$	E^b7	$A^b_{MA}^7$
------------	-------------	-------	------------	-------	--------------	-------	--------------	--------	--------------

Useful scales

G Blues Scale 1 b3 4 b5 5 b7 1	G Dorian 1 2 b3 4 5 6 b7 1	(G_{MI}^7)	F Mixolydian 1 2 3 4 5 6 b7 1	(F^7)
B^b Major 1 2 3 4 5 6 7 1	($B^b_{MA}^7$)	E Mixolydian 1 2 3 4 5 6 b7 1	E^b Mixolydian 1 2 3 4 5 6 b7 1	(E^b7)
A^b Major 1 2 3 4 5 6 7 1	($A^b_{MA}^7$)	D Half/whole diminished 1 b9 #9 3 #4 5 6 b7 1		

Sample Bass Line

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

8 bars

Play letter **A**

Guitar Voicings

G_{MI}^7	$D^{7(+9)}$	C^7	C_{MI}^7	$F^{7(9)}$	$B^b_{MA}^7$	$E^{7(9)}$	$B^b_{MI}^7$	$E^b7(9)$	$A^b_{MA}^7$
------------	-------------	-------	------------	------------	--------------	------------	--------------	-----------	--------------

Short Stuff

Cedar Walton

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

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

For your use

Supplemental Material - Short Stuff

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

B^{\flat} Blues Scale

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

Sample Bass Line

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

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

$E^{\flat 7}$ F^7 $B^{\flat 7}$ $A^{\flat 7}$ $G^{\flat 7}$ F^7

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

Guitar Voicings

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

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

Supplemental Material - Shoshana

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{MI}^7	$E^b_{MI}^7$	B^b7	A^b7	F_{MI}^7	$E^b_{MI}^7$	B^b7	A^b7
------------	--------------	--------	--------	------------	--------------	--------	--------

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

Useful scales

B^b Mixolydian

(B^b7)

A^b Mixolydian

(A^b7)

Sample Bass Line

A

B^b7

A^b7

(montuno)

B

F_{MI}^7

E^b7

Guitar Voicings

F_{MI}^7

$E^b_{MI}^7$

B^b7

A^b7

Sir John

Blue Mitchell

Piano Montuno

$Bb7$ (E_b7) E_b6 $Bb7$
 E_b7 $Bb7$ $G7(b9)$
 $Cm7$ $F7$ $Bb7$ $F7$

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Sir John is a 12-bar blues. It was originally played with a medium-swing feel. The E_b6 chord in bar 2 should be played as E_b7 during solos.

For your use

Supplemental Material - Sir John

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 6}$	$E^{\flat 7}$	$G^{7(\flat 9)}$	C_{MI}^7	F^7	$B^{\flat 7}$	$E^{\flat 7}$	$G^{7(\flat 9)}$	C_{MI}^7	F^7
---------------	---------------	---------------	------------------	------------	-------	---------------	---------------	------------------	------------	-------

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

Useful scales

 B^{\flat} Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

$B^{\flat 7}$ $(E^{\flat 7})$ $E^{\flat 6}$ $B^{\flat 7}$

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

$E^{\flat 7}$ $B^{\flat 7}$ $G^{7(\flat 9)}$

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

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

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

Guitar Voicings

$B^{\flat 7}$	$E^{\flat 6}$	$E^{\flat 7}$	$G^{7(\flat 9)}$	C_{MI}^7	$F^{7(9)}$
6fr.	4fr.	4fr.	3fr.	7fr.	7fr.

Sister Sadie

Horace Silver

A1 **A2**

(bass)

B

A3

(1st x only)

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

Supplemental Material - Sister Sadie

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

G Blues Scale	G Mixolydian	(G⁷)	C Mixolydian	(C⁷)
----------------------	---------------------	------------------------	---------------------	------------------------

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

Sample Bass Line

A1	A2	G⁷
-----------	-----------	----------------------

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

G⁷	C⁷	G⁷
----------------------	----------------------	----------------------

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

C⁷	B^{b7}	A⁷	A^{b7}	A3	Play letter A
----------------------	-----------------------	----------------------	-----------------------	-----------	----------------------

1 3 5 3	1 3 5 3	1 3 5 b7	1 5 3 1	8 bars	
---------	---------	----------	---------	--------	--

Guitar Voicings

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

Supplemental Material - Só Danço Samba

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$C^{6/8}$
 D^7
 D_{MI}^7
 G^7
 G_{MI}^7
 C^7
 F_{MA}^7
 $C^{6/8}$
 D^7
 D_{MI}^7
 G^7
 G_{MI}^7
 C^7
 F_{MA}^7

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

Useful scales

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

1 2 3 4 5 6 7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
 C Mixolydian (C^7) F Major (F_{MA}^7)
 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 7 1

Sample Bass Lines

(Latin) $C^{6/8}$ D^7 (etc.)

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

(Swing)

A1 A2 $C^{6/8}$ D^7 D_{MI}^7 G^7

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

1. $C^{6/8}$ G^7 2. $C^{6/8}$ B G_{MI}^7 C^7

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

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

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

Guitar Voicings

$C^{6/8}$
 $D^{7(9)}$
 D_{MI}^7
 G^7
 G_{MI}^7
 $C^{7(9)}$
 F_{MA}^7

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

Song For My Father

Horace Silver

A1 A2

(bass)

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Song for My Father has an AAB form. It is common for the pianist to double the bass line during the melody. It was originally played with a straight-eighth feel.

Supplemental Material - Song For My Father

Sample Piano Voicings

Basic 3-note voicings

F_M7 E^b7 D^b7 C⁷

Rootless voicings

F_M7 E^b7 D^b7 C⁷

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

Useful scales

F Blues Scale

F Dorian

(F_M7)

E^b Mixolydian

(E^b7)

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

D^b Mixolydian

(D^b7)

C Mixolydian

(C⁷)

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

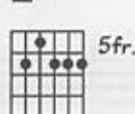
Guitar Voicings

F_M7

E^b7(9)

D^b7(9)

C⁷



Sonnymoon For Two

Sonny Rollins

The musical score for "Sonnymoon For Two" is written in 4/4 time and consists of three staves of music. The melody is a repeating 12-bar blues motif. The chords are B \flat 7, E \flat 7, B \flat 7, F7, B \flat 7, and F7.

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Sonnymoon For Two is a 12-bar blues with a repeating motific melody that doesn't change to match the chords. This was originally played with a medium-swing feel.

For your use

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

St. James Infirmary

Joe Primrose

Musical score for "St. James Infirmary" in 4/4 time, featuring a repeating 12-bar blues structure. The score is written in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a repeat sign at the beginning and end. Chord symbols are placed above the staff: D_MI, A⁷, D_MI, A⁷, D_MI, B^{b7}, A⁷, and D_MI.

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

For your use

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

Supplemental Material - Saint James Infirmary

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}	A^7	B^b7	A^7	D_{MI}	A^7	B^b7	A^7
----------	-------	--------	-------	----------	-------	--------	-------

$\begin{matrix} b3 \\ 5 \\ 1 \end{matrix}$	$\begin{matrix} 3 \\ b7 \\ 1 \end{matrix}$	$\begin{matrix} 3 \\ b7 \\ 1 \end{matrix}$	$\begin{matrix} b7 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 9 \\ 6 \\ b3 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ b7 \end{matrix}$	$\begin{matrix} 3 \\ b7 \\ 5 \end{matrix}$	$\begin{matrix} 3 \\ b7 \\ 5 \end{matrix}$
--	--	--	--	--	--	--	--

Useful scales

D Blues Scale **D Melodic Minor** **(D_{MI}) A Mixolydian** **(A⁷)**

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

B^b Mixolydian **(B^{b7})**

1 2 3 4 5 6 $b7$ 1

Sample Bass Line

D_{MI} A^7 D_{MI} A^7

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

D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

1 $b7$ 1 3 1 $b3$ 4 5 1 1 1 5 1 $b3$ 5 $b3$

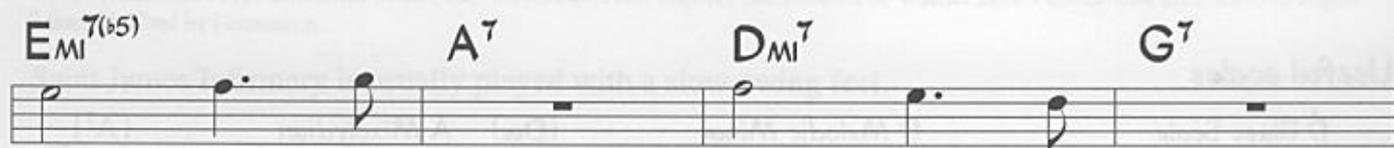
Guitar Voicings

D_{MI} A^7 B^b7

x 5fr. 5fr. 6fr.

St. Thomas

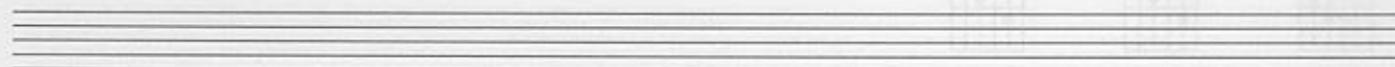
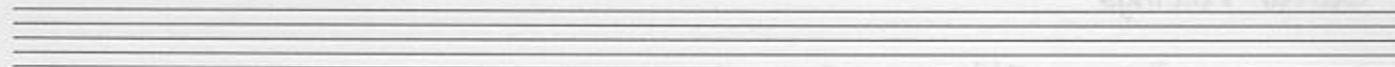
Sonny Rollins



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

For your use



Supplemental Material - St. Thomas

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C^{6/9} A⁷ D_{Mi}⁷ G⁷ E_{Mi}^{7(b5)} C⁷ F⁷ C^{6/9} A⁷ D_{Mi}⁷ G⁷ E_{Mi}^{7(b5)} C⁷ F⁷

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

Useful scales

C Major Pentatonic (C^{6/9}) A Mixolydian (A⁷) G Mixolydian (G⁷)

1 2 3 5 6 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1
 E Locrian (E_{Mi}^{7(b5)}) C Mixolydian (C⁷) F Mixolydian (F⁷)
 1 b2 b3 4 b5 b6 b7 1 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

C^{6/9} A⁷ D_{Mi}⁷ G⁷ C^{6/9} C^{6/9} A⁷

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

D_{Mi}⁷ G⁷ C^{6/9} E_{Mi}^{7(b5)} A⁷ D_{Mi}⁷ G⁷

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

C⁷ F⁷ D_{Mi}⁷ G⁷ C^{6/9}

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

Guitar Voicings

C^{6/9} A⁷ D_{Mi}⁷ G⁷ E_{Mi}^{7(b5)} C⁷ F⁷

xx 2fr. 5fr. x 5fr. 3fr. x 7fr. x 3fr.

Straight Life

Freddie Hubbard

F⁷ Eb⁷ F⁷ Eb⁷
 F⁷ Eb⁷ F⁷ Eb⁷

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

For your use

Supplemental Material - Straight Life

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F ⁷		E ^{b7}	
13 b7 1	3 b7 1	9 b7 3	9 b7 3

Useful scales

F Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

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

Guitar Voicings

F ⁷	E ^{b7}
8fr.	6fr.

Tenor Madness

Sonny Rollins

B^b7 **E^b7** **B^b7**
E^b7 **B^b7**
C^m7 **F⁷** **B^b7**

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

For your use



Supplemental Material - Tenor Madness

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7	E^b7	C_M7	F7	B^b7	E^b7	C_M7	F7
-----------------------	-----------------------	-----------------------	-----------	-----------------------	-----------------------	-----------------------	-----------

Basic 3-note voicings: Treble clef, notes 3, b7, 1.

Rootless voicings: Bass clef, notes 9, b7, 3.

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7	E^b7	B^b7
1 3 5 b5	1 b7 6 b6	1 5 6 b7 1 3 6 5
E^b7	B^b7	
1 3 5 3	1 b7 6 b6	1 2 3 2 5 4 3 b3
C_M7	F7	B^b7 (F7)
1 5 b3 3	1 b7 5 3	1 3 4 #4 1 b7 6 5

Guitar Voicings

B^b7	E^b7(9)	C_M7	F7(9)
6fr.	5fr.	7fr.	7fr.

Trail Dust

Jim Rotondi

F_{MA}⁷ B^b7 F_{MA}⁷ B^b7
 F_{MA}⁷ D⁷ G_{MI}⁷ C⁷
 A^b_{MI}⁷ D^b7 A^b_{MI}⁷ D^b7
 G_{MI}⁷ C⁷ F_{MA}⁷ C⁷

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

For your use

Supplemental Material - Trail Dust

Sample Piano Voicings

Basic 3-note voicings

F_{MA7} $Bb7$ $D7$ G_{MI7} $C7$ A^b_{MI7} D^b7

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

Root and rootless voicings

F_{MA7} $Bb7$ $D7$ G_{MI7} $C7$ A^b_{MI7} D^b7

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

Useful scales

F Major (F_{MA7}) C Mixolydian ($C7$) Bb Mixolydian ($Bb7$) Db Mixolydian (D^b7)

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

Sample Bass Line

F_{MA7} $Bb7$ F_{MA7} $Bb7$ F_{MA7} $D7$

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

G_{MI7} $C7$ A^b_{MI7} D^b7 A^b_{MI7} D^b7

1 5 $b3$ 3 1 3 $b7$ 6 1 5 $b3$ 3 1 3 4 $\sharp4$ 1 $b7$ 1 $b3$ 1 3 1 5

G_{MI7} $C7$ F_{MA7} $C7$

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

Guitar Voicings

F_{MA7} $Bb7$ $D7$ G_{MI7} $C7^{(9)}$ A^b_{MI7} $D^b7^{(9)}$

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

When The Saints Go Marching In

Traditional

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

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

For your use

Four sets of blank musical staves are provided for practice. Each set consists of a treble clef staff and a bass clef staff. The first set is positioned directly below the 'For your use' text. The second set is below the first. The third set is below the second. The fourth set is below the third. The staves are empty, allowing the user to write their own musical notation.

Supplemental Material - When The Saints Go Marching In

Sample Piano Voicings

Basic 3-note voicings

Root and rootless voicings

F	F ⁷	B ^b	G ⁷	C ⁷	F	F ⁷	B ^b	G ⁷	C ⁷
3	3	3	b7	3	3	5	1	5	9
5	b7	5	3	b7	1	3	5	3	b7
1	1	1	1	1	5	b7	3	b7	3

Useful scales

F Major Pentatonic (F)

B^b Major Pentatonic (B^b)

C Mixolydian (C⁷)

Sample Bass Line

Guitar Voicings

F	F ⁷	B ^b	G ⁷	C ⁷
		6fr.	3fr.	3fr.

Work Song

Nat Adderley

First system of musical notation for 'Work Song'. It consists of a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes G4, A4, B4, and quarter notes C5, B4, A4, G4. The bass line starts with a quarter rest, followed by quarter notes F3, G3, A3, and quarter notes B2, C3, D3, E3. The first measure contains the chord **F_{Mi}⁷**. The second measure contains the label **(rhythm)** with a vertical line and a tilde symbol. The third measure contains the label **(bass)** with a vertical line and a tilde symbol. The system ends with a repeat sign.

Second system of musical notation. The treble staff continues the melody with quarter notes G4, A4, B4, quarter notes C5, B4, A4, G4, quarter notes F4, E4, D4, quarter notes C4, B3, A3, G3. The bass line continues with quarter notes F3, G3, A3, quarter notes B2, C3, D3, E3, quarter notes F3, G3, A3, quarter notes B2, C3, D3, E3. The first measure contains the chord **F_{Mi}⁷**. The second measure contains the chord **C⁷**. The system ends with a repeat sign.

Third system of musical notation. The treble staff features a triplet of eighth notes (G4, A4, B4) followed by quarter notes C5, B4, A4, G4, quarter notes F4, E4, D4, quarter notes C4, B3, A3, G3. The bass line continues with quarter notes F3, G3, A3, quarter notes B2, C3, D3, E3, quarter notes F3, G3, A3, quarter notes B2, C3, D3, E3. The first measure contains the chord **F_{Mi}⁷**. The second measure contains the chord **B^{b7}**. The system ends with a repeat sign.

Fourth system of musical notation. The treble staff begins with a quarter note G4, quarter notes A4, B4, quarter notes C5, B4, A4, G4, quarter notes F4, E4, D4, quarter notes C4, B3, A3, G3. The bass line continues with quarter notes F3, G3, A3, quarter notes B2, C3, D3, E3, quarter notes F3, G3, A3, quarter notes B2, C3, D3, E3. The first measure contains the chord **F_{Mi}⁷**. The second measure contains the chord **B^{b7}**. The third measure contains the chord **C⁷**. The fourth measure contains the chord **F_{Mi}⁷**. The system ends with a repeat sign.

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(1st x only)

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

Supplemental Material - Work Song

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F_{M7}	C^7	B^b7	F_{M7}	C^7	B^b7
b7 b3 1	3 b7 1	3 b7 1	5 b3 b7	9 b7 3	9 b7 3

Useful scales

F Blues Scale	F Dorian	(F_{M7})	
1 b3 4 b5 5 b7 1	1 2 b3 4 5 6 b7 1		
C Mixolydian	(C⁷)	B^b Mixolydian	(B^{b7})
1 2 3 4 5 6 b7 1	1 2 3 4 5 6 b7 1		

Sample Bass Line

F_{M7}												
C^7	F_{M7}	B^b7										
F_{M7}	B^b7	C^7	F_{M7}									
1 b7 6 5	1 3 b7 1	1 3 5 1	1 2 b3 5									

Guitar Voicings

F_{M7}	C^7	B^b7
8fr.	8fr.	6fr.

Yardbird Suite

Charlie Parker

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

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

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

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

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

A3 C^6 B^b7 $C^6 (B^b7)$ A^7

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

3

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

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



Supplemental Material - Yardbird Suite

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful scales

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

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

G Mixolydian
 (G^7) E Dorian
 (E_{MI}^7) B Half/whole diminished
 $(B^{7(b9)})$

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

Sample Bass Line

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

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

1. G^7 C^6 G^7 2. G^7 C^6 $B^{7(b9)}$

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

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

1 b3 5 b3 1 b7 b6 5 1 5 1 b3 1 b7 b6 5 1 b3 5 b3 5 b7 1 5

D^7 G^7 A3 Play letter A

1 5 3 1 1 3 5 b5 8 bars

Guitar Voicings

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

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

Z's Blues

Eric Alexander

B^b7 **F⁷** **B^b7** **E⁷**
E^b7 **E^o** **B^b7** **G⁷(b9)**
C^M7 **F⁷** **B^b7** **F⁷**

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

For your use

Supplemental Material - Z's Blues

Sample Piano Voicings

Basic 3-note voicings

$B^{\flat 7}$ F^7 E^7 $E^{\flat 7}$ E° $G^{7(b9)}$ C_{M7}

$\begin{matrix} b7 & 3 & 3 & 3 & b3 & b7 & b3 \\ 3 & b7 & b7 & b7 & bb7 & 3 & b7 \\ 1 & 1 & 1 & 1 & 1 & 1 & 1 \end{matrix}$

Root and rootless voicings

$B^{\flat 7}$ F^7 E^7 $E^{\flat 7}$ E° $G^{7(b9)}$ C_{M7}

$\begin{matrix} 9 & 5 & 13 & 13 & b5 & 3 & 9 \\ b7 & 3 & 3 & 3 & b3 & b9 & b7 \\ 3 & b7 & b7 & b7 & bb7 & b7 & b3 \end{matrix}$

Useful scales

B^{\flat} Blues Scale B^{\flat} Mixolydian ($B^{\flat 7}$) F Mixolydian (F^7) E Mixolydian (E^7)
 E^{\flat} Mixolydian ($E^{\flat 7}$) E Whole/half dim (E°) G Half/whole dim ($G^{7(b9)}$) C Dorian (C_{M7})

1 $b3$ 4 $b5$ 5 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $b7$ 1 1 2 3 4 5 6 $\sharp 7$ 1
 1 2 3 4 5 6 $b7$ 1 1 2 $b3$ 4 $b5$ 6 $bb7$ 7 1 1 $b9$ $\sharp 9$ 3 $\sharp 11$ 5 6 $b7$ 1 1 2 $b3$ 4 5 6 $b7$ 1

Sample Bass Line

$B^{\flat 7}$ F^7 $B^{\flat 7}$ E^7 $E^{\flat 7}$ E°
 $B^{\flat 7}$ $G^{7(b9)}$ C_{M7} F^7 $B^{\flat 7}$ F^7

1 3 5 6 1 3 $b7$ 1 1 $b7$ 6 5 1 3 1 $b7$ 1 3 5 3 1 $b3$ $b5$ $b3$
 5 $b7$ 1 $b7$ 1 $b7$ 5 3 1 2 $b3$ 5 1 $b7$ 6 5 1 3 6 $b6$ 1 $b7$ 6 5

Guitar Voicings

$B^{\flat 7}$ F^7 $E^{7(9)}$ $E^{\flat 7(9)}$ E° $G^{7(b9)}$ C_{M7}

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

Appendix I - Additional Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C^{MA7} C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#11)} C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}⁷⁽⁺¹¹⁾ C Lydian

1 2 3 #4 5 6 7 1
(#11)

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C^{7sus} C Mixolydian

1 2 3 4 5 6 b7 1

C⁷⁽⁺⁹⁾ C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C_{SUS}^{7(b9)} C Phrygian

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

C Major

G Major

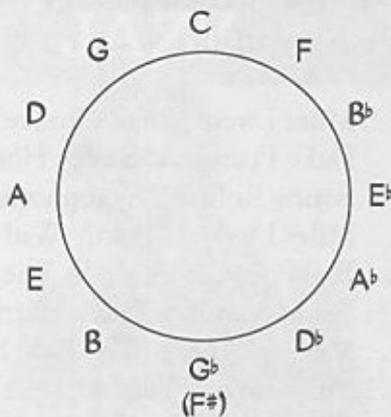
D Major

A Major

E Major

B Major

Cycle of Fifths



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

F Major

Bb Major

Eb Major

Ab Major

Db Major

Gb Major

Transposing A Riff

C Major

D Major

F Major

G Major

Basic Drum Patterns

Swing

(ride cym.)
(snare dr. sidestick)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Latin/Bossa Nova

(ride cym.)
(snare dr. sidestick)
(bs. dr./hi-hat w/ foot)

To expand: play the ride cymbal pattern on the (closed) hi-hat.

Rock/Funk

(closed hi-hat)
(snare dr.)
(bs. dr.)

You can try varying the bass drum pattern, opening and closing the hi-hat, or playing the hi-hat pattern on the ride cymbal when appropriate.

Jazz Waltz

(ride cym.)
(snare dr.)
(hi-hat w/ foot)

To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Appendix II - Discography

Below are the original &/or most well-known versions of the tunes in THE REAL EASY BOOK. You will definitely benefit by listening to how the masters play this material!

1. Bags' Groove Miles Davis' "Bags' Groove"; MJQ's "Modern Jazz Quartet:1957"
2. Big Bertha Duke Pearson's "Sweezy Honey Bee"
3. Blue Seven Sonny Rollins' "Saxophone Colossus"
4. Blues By Five Miles Davis' "Cookin' With The Miles Davis Quintet"
5. Blues In The Closet Bud Powell's "Blues In The Closet"
6. Cold Duck Time Les McCann & Eddie Harris' "Swiss Movement"
7. Contemplation McCoy Tyner's "The Real McCoy"
8. Doxy Miles Davis' "Bags' Groove"; "Sonny Rollins And The Big Brass"
9. Edward Lee "Eric Alexander Quartet Live At The Keynote"
10. Equinox John Coltrane's "Coltrane's Sound"
11. Freedom Jazz Dance "The Best Of Eddie Harris"; Miles Davis' "Miles Smiles"
12. Gingerbread Boy Miles Davis' "Miles Smiles"; Jimmy Heath Quintet's "On The Trail"
13. Groove Merchant Jerome Richardson's "Jazz Station Runaway", Thad Jones/Mel Lewis Orchestra's "Basle 1969"
14. Jive Samba Cannonball Adderley's "Dizzy's Business"
15. Jo Jo Calypso Not currently recorded
17. Killer Joe Art Farmer/Benny Golson & The Jazztet's "Meet The Jazztet"
18. Listen Here "The Best Of Eddie Harris"
19. Little Sunflower Freddie Hubbard's "Backlash"
20. Mercy, Mercy, Mercy Cannonball Adderley's "Mercy, Mercy, Mercy"
21. Midnight Waltz Cedar Walton's "Among Friends"
22. Mr. P.C. John Coltrane's "Giant Steps"
23. One For Daddy-O Cannonball Adderley's "Somethin' Else"
24. Red's Good Groove Red Garland's "Red's Good Groove"
25. Revelation Yusef Lateef's "The Centaur And The Phoenix"
26. Road Song "Wes Montgomery's Finest Hour"
27. Short Stuff Cedar Walton's "Cedar!"
28. Shoshana Cal Tjader's "Both Sides Of The Coin"
29. Sir John Blue Mitchell's "Blue's Moods"
30. Sister Sadie Horace Silver's "Blowin' The Blues Away"
31. Só Danço Samba "Antonio Carlos Jobim: The Composer Of Desafinado, Plays"; Stan Getz/João Gilberto's "Getz/Gilberto"
32. Song For My Father Horace Silver's "Song For My Father"
33. Sonnymoon For Two Sonny Rollins' "A Night At The Village Vanguard"
34. St. James Infirmary Louis Armstrong's "Satch Blows The Blues"
35. St. Thomas. Sonny Rollins' "Saxophone Colossus"
36. Straight Life Freddie Hubbard's "Straight Life"
37. Tenor Madness Sonny Rollins' "Tenor Madness"
38. Trail Dust Not currently recorded
39. When The Saints Go Marching In Louis Armstrong's "Golden Greats"
40. Work Song. Cannonball Adderley's "Them Dirty Blues"
41. Yardbird Suite Charlie Parker's "The Savoy And Dial Master Takes"
42. Z's Blues Not currently recorded

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Indian Summer

It Ain't Necessarily So
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Joshua
Lady Bird
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Little Sunflower
Lush Life
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Monk's Mood
Moonlight In Vermont
My Shining Hour

Nature Boy
Nefertiti
Nothing Personal
Oleo
Once I Loved
Out Of This World
Pent Up House
Polkadots And
Moonbeams
Portrait Of Tracy
Put It Where You Want It
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Ruby, My Dear
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Shaker Song
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I Hadn't Anyone 'Til You
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And Many More!

THE NEW REAL BOOK

VOLUME 3

The New Real Book - Volume 3 (C, Bb, Eb or Bass clef)

Actual Proof
Ain't That Peculiar
Almost Like Being In Love
Another Star
Autumn Serenade
Bird Of Beauty
Black Nile
Blue Moon
Butterfly
Caravan
Ceora
Close Your Eyes
Creepin'
Day Dream

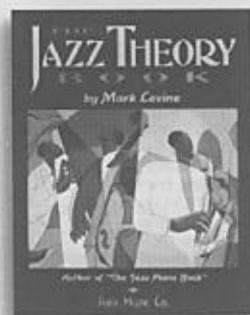
Dolphin Dance
Don't Be That Way
Don't Blame Me
Emily
Everything I Have Is Yours
For All We Know
Freedomland
The Gentle Rain
Get Ready
A Ghost Of A Chance
Heat Wave
How Sweet It Is
I Fall In Love Too Easily

I Got It Bad
I Hear A Rhapsody
If You Could See Me Now
In A Mellow Tone
In A Sentimental Mood
Inner Urge
Invitation
The Jitterbug Waltz
Just Friends
Just You, Just Me
Knock On Wood
The Lamp Is Low
Laura
Let's Stay Together
Litha

Lonely Woman
Maiden Voyage
Moon And Sand
Moon Glow
My Girl
On Green Dolphin Street
Over The Rainbow
Prelude To A Kiss
Respect
Ruby
The Second Time Around
Serenata
The Shadow Of Your Smile
So Near, So Far
Solitude

Speak Like A Child
Spring Is Here
Stairway To The Stars
Star Eyes
Stars Fell On Alabama
Stompin' At The Savoy
Sugar
Sweet Lorraine
Taking A Chance On Love
This Is New
Too High
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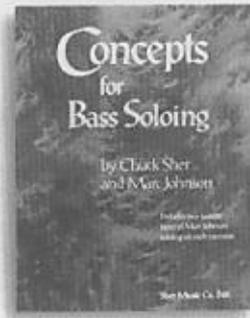


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