

Предисловие

С середины 50-х годов уходящего столетия гитара в поп-музыке, как и в народе, по разным причинам становится культовым инструментом.

Одна из причин «культы» гитары и ее широкого применения в современной музыке — это развитие индустрии производства электромузыкальных инструментов, звукоснимающих систем и гитарных приставок («примочек», как говорят музыканты). При наличии электронных узлов этот инструмент становится универсальным.

Популярность у народа этот инструмент получил вследствие появления на свет таких кумиров, как Элвис Пресли и группа «The Beatles».

В нашей стране гитарный бум пришелся на начало 60-х годов, что связано с творчеством популярных в то время бардов — Владимира Высоцкого, Юрия Визбора, Булата Окуджавы и других, которые исполняли собственные песни под аккомпанемент гитары. Одновременно стали возникать многочисленные рок- и поп-группы (вокально-инструментальные ансамбли, или ВИА), где гитара была лидирующим инструментом.

Несмотря на широкое использование этого универсального инструмента в современной музыке, методика преподавания, школа, издание учебников и пособий в значительной степени отстают от мирового уровня. Отечественная школа преподавания гитарной поп-музыки еще недостаточно сильна, вследствие чего низок общий уровень исполнительского мастерства. Отдельные талантливые самородки встречаются в любом городе России, но это не является показателем, так как эти одержимые люди долго, по крупицам собирали информацию — отслушали километры пленки и отсмотрели сотни часов видео.

Все, что я вижу на полках нотных магазинов, — это в лучшем случае переложения популярных песенок и мелодий или суррогат, заимствованный из разных зарубежных изданий.

Впервые за последние десять лет выходит в свет полноценное учебное пособие — «Хрестоматия джазовых соло».

Несколько слов об Алексее Борисовиче Бадьянове, одном из составителей этого издания. Он является известным концертирующим музыкантом, постоянно играет в различных составах и работает на студиях звукозаписи. Свыше пятнадцати лет он преподаёт курс джазовой гитары в Московском колледже импровизационной музыки.

Предлагаемая «Хрестоматия джазовых соло» — результат его многолетней педагогической деятельности. Ценность этого учебника заключается в следующем:

1. Это первое отечественное издание подобного рода, в России аналогов ему нет.
2. Объем информации включает в себя разные стили — от раннего джаза 30-х годов до современного, 90-х годов.
3. В хрестоматии отражена вся эволюция развития гитарной музыки, принцип построения фраз, гармоническое мышление.
4. Хрестоматия универсальна: так как публикуемые соло в основном одnogолосные, предлагаемый нотный материал может быть полезен не только гитаристам, но и музыкантам других специальностей.

И последнее: чтобы достичь высокого исполнительского мастерства, необходимо постоянно анализировать и проигрывать соло мастеров джаза, с тем чтобы со временем приблизиться к уровню исполнения таких великих гитаристов, как Джанго Рейнхард, Джо Пасс, Вес Монтгомери и другие.

Желаю вам благополучия и успехов!

УСЛОВНЫЕ ОБОЗНАЧЕНИЯ



- legato вверх - первая нота извлекается правой рукой, вторая - ударом пальца левой руки по струне.



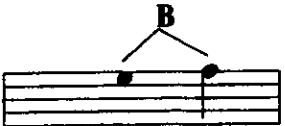
- legato вниз - первая нота извлекается правой рукой, вторая - сдергиванием струны пальцем левой руки.



- слайд - первая нота извлекается правой рукой, вторая - за счет скольжения пальца левой руки.



- глиссандо - длинный слайд



- бэнд - подтягивание струны от ноты обозначенной точкой до следующей. Нота обозначенная точкой не звучит.



- обратный бэнд - струна подтянутая до первой ноты опускается до второй.



- микробэнд - небольшое подтягивание струны (на 1/4 или 1/8 тона) - фактически, пережатие струны.



- ложная нота - недожатая струна.



- соскальзывание медиатора по соседним струнам в одном направлении.



- микрослайд - соскальзывание к данной ноте от произвольного звука.



- соскальзывание от данной ноты.



- мордент.

ELLIS ORIGINAL

Theme & Improvisation
by Herb Ellis

Theme

Theme musical notation (4 staves):

- Staff 1: Chords: F, B \flat 7. Articulation: P.
- Staff 2: Chords: F, G7, C7. Articulation: P.
- Staff 3: Chords: F, B \flat 7, A7. Articulation: P.
- Staff 4: Chords: B \flat 7, Bdim, F, D7, G7, C7, F, C7. Articulation: P, s.

Cho. 1.

Cho. 1 musical notation (4 staves):

- Staff 1: Chords: F, B \flat 7.
- Staff 2: Chords: F, G7, C7. Articulation: s, s, P.
- Staff 3: Chords: F, B \flat 7, A7. Articulation: P.
- Staff 4: Chords: B \flat 7, Bdim, F, D7, G7, C7, F, C7. Articulation: P.

Cho. 2.

Cho. 2 musical notation (4 staves):

- Staff 1: Chords: F, B \flat 7. Articulation: H, P.
- Staff 2: Chords: F, G7, C7. Articulation: P, s, s.
- Staff 3: Chords: F, B \flat 7, A7. Articulation: s.
- Staff 4: Chords: B \flat 7, Bdim, F, D7, G7, C7, F, C7, F. Articulation: s, s, H.

EXACTLY LIKE YOU

Jimmy McHugh
impr. by Django Reinhardt

Swing

The main melody is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign, followed by a first ending bracket. The second staff contains the first ending, which branches into two paths: a first ending (marked '1.') that loops back to the beginning of the first staff, and a second ending (marked '2.') that concludes the phrase. The melody is characterized by a swinging eighth-note feel and includes various chord changes such as C, D7, Dm, G7, C7, F, Fm, Em, and A7.

The chorus section is divided into two parts, labeled 'Cho. 1.' and 'Cho. 2.'. Both parts are written in 4/4 time with a key signature of one flat. The first part, 'Cho. 1.', starts with a boxed 'A1' and features a complex rhythmic pattern with triplets and sixteenth notes. The second part, 'Cho. 2.', starts with a boxed 'A2' and continues the rhythmic complexity. The notation includes various musical ornaments such as accents, slurs, and dynamic markings like 'straight'. Chord changes for both parts include Cmaj7, D7, Dm, G7, and C.

Dm G7 C C7

B F Fm C B C7 B

B F B B Fm s C G7

A3 Cmaj7 H H H H D7 H H H s

Dm G7 C

A1,2 Riff

H P H P H P H P

B F Fm C C7

F B RB Fm B RB C B B G7

MINOR SWING

Stephane Grappelli

Django Reinhardt

impr. by Django Reinhardt

Swing

Am

Dm

Am

Dm



Am

Dm

E7



Am

Dm

1



E7

Am



Am

A7

Dm

Am



P

E7

8va

Am



2

Am

Dm



E7

Am



Am

A7

Dm

Am



E7 Am

3 Am Dm

E7 Am

A7 parallel cords Dm Am

E7 Am

4 8va Am Dm

E7 Am

Dm Am

E7 Am

HONEYSUCKLE ROSE

Thomas "Fats" Waller
Andy Razaf
impr. by Django Reinhardt

The musical score is written in 4/4 time and consists of 12 staves. The key signature has one flat (B-flat). The notation includes standard musical notation with treble clefs and stems, as well as guitar-specific notation such as bar lines, repeat signs, and dynamic markings.

Staff 1: Chords: Gm, C7, Gm, C7, Gm, C7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 2: Chords: F, C7, Bb7, Bdim7, 1. F/C, Am7(b5), D7, 2. F/C, C7, F. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 3: Chords: Cm, F7, Bb, Bb, G7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 4: Chords: G7, C7, C7, Gm, C7, Gm, C7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 5: Chords: Gm, C7, F, F7, Bb7, Bdim7, F. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 6 (Chorus 1): Chords: A1 Gm, C7, Gm, C7, Gm, C7, F, F7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 7: Chords: Bb7, Bdim, F, Am, D7, A2 Gm, C7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 8: Chords: Gm, C7, Gm, C7, 8va F, F7 sweep. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 9: Chords: Bb7, Bdim, F, B sweep, Cm. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 10: Chords: F7, Bb sweep, G7. Notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4.

Staff 11: Chords: C7, A3 Gm, C7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Gm C7 Gm C7 F F7

Bb7 Bdim F Cho.2. **A1** Gm C7

Gm C7 Gm C7 F F7

Bb7 Bdim > F > Am D7 **A2** Gm C7

Gm C7 Gm C7 F F7

Bb7 Bdim F **B** Cm

F7 Bb7 G7 (b)

G7 C7 (b)

A3 Gm C7 Gm C7 Gm C7

F F7 Bb7 Bdim F

MEAN TO ME

Fred Ahlert

impr. by Wes Montgomery



Gmaj7 E7 Am D7 **A2** Gmaj7 E7

Am7 D7 Gmaj7 G7 Cmaj7 F7

straight

Bm E7 Am D7 Gmaj7

Dm G7 **B** Cmaj7 Dm G7

Cmaj7 B7(b9) E7 Am

B7(b9) E7 A7 D7 H P H P H P H P

A3 Gmaj7 E7 Am D7 Gmaj7 G7

Cmaj7 F7 Bm E7 Am D7

Gmaj7 E7 Am D7 Gmaj7

There is a blues scale in **A3**

FRIED PIES

(FRAGMENT)

Theme & Improvisation
by Wes Montgomery

Medium Blues



Main melody of the piece, consisting of three staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The melody features various chords and rhythmic patterns, including triplets and slurs. Chords indicated above the staff include F7+9, Bb7, F7+9, F7+9, Bb7, Bb7, F7+9, D7, G7, C7, F7, D7, G7, and C7.



Intro section of the piece, consisting of three staves of music. The first staff is labeled "Intro" and the second staff is labeled "Bass". The music includes a "simile" instruction. The key signature is one flat (Bb) and the time signature is 4/4. The melody features various chords and rhythmic patterns, including triplets and slurs. Chords indicated above the staff include Bb7, Bb7, F7+9, D7, G7, C7, F7, D7, G7, and C7.



Chorus 1 section of the piece, consisting of three staves of music. The first staff is labeled "Cho. 1." and the second staff is labeled "rhythm". The music includes a "rhythm" instruction. The key signature is one flat (Bb) and the time signature is 4/4. The melody features various chords and rhythmic patterns, including triplets and slurs. Chords indicated above the staff include F7, Bb7, F7, F7, Bb7, Bdim, F7, D7, Gm, C7, F7, and C7.



Chorus 2 section of the piece, consisting of one staff of music. The first staff is labeled "Cho. 2.". The key signature is one flat (Bb) and the time signature is 4/4. The melody features various chords and rhythmic patterns, including triplets and slurs. Chords indicated above the staff include F7, Bb7, F7, and F7.

B \flat 7 Bdim F7 D7
 Gm C7 F7 C7

Cho. 3. F7 B \flat 7 F7 F7

B \flat 7 Bdim F7 D7
 Gm C7 F7 C7

Cho. 4. F7 B \flat 7 F7 F7

B \flat 7 Bdim F7 D7

Gm C7 F7 C7

Cho. 5. 8va F7 B \flat 7 F7 F7

B \flat 7 Bdim F7 D7

Gm C7 F7

OLD FOLKS

Hill
Robinson

Ballad

impr. by Wes Montgomery

Dm7(b9) G7 Cm Bbm Eb7 Ab Db7 Gm C7

Fm Bb7 Gm7(b9) C7 1. F Bb7

2. F7 Bb7 Eb Eb Eb7 Ab Db7

3 Eb Eb7 Ab7 Abm Cm F7 Fm Bb7

Dm7(b9) G7 Cm Bbm Eb7 Ab Db7 Gm C7

Fm Bb7 Gm7(b9) C7 F7 Bb7 Eb

A1 (double-time feeling) Dm7(b9) P G7 Bbm Eb7 P

Abmaj7 Db7 P G7 C7

Fm Bb7 Gm7(b9) C7

F7 Eb7

A2 Dm7(b9) G7 Bbm Eb7 H P

Abmaj7 D♭7 G7 C7

Fm B♭7 Gm7(♯5) C7

F7 B♭7 P E♭maj7

B E♭maj7 B♭7 B♭m E♭7

Abmaj7 D♭7

E♭maj7 E♭7 Abmaj7 Abm

Cm F7 Fm B♭7

A3 Dm7(♯5) G7 B♭m E♭7

Abmaj7 D♭7 G7 C7

Fm B♭7 Gm7(♯5) C7

Cadenza G♯maj7 → Fmaj7

WES TUNE

Theme & Improvisation
by Wes Montgomery

Be - bop

Ab F7 Bbm Eb7 Ab F7 Bbm Eb7

Ab Ab7 Db Dbm Ab 1. Bbm Eb7

2. Ab C7 B7

Bb7 A7

Ab F7 Bbm Eb7 Ab F7 Bbm Eb7

Ab Ab7 Db Dbm Ab Ab H P

Chorus 1 **A1** Abmaj7 F7 Bbm Eb7 Abmaj7 F7 Bbm Eb7

Abmaj7 Ab7 Dbmaj7 Dbm H Cm P F7 Bbm Eb7

A2 Abmaj7 F7 Bbm Eb7 Abmaj7 F7 Bbm Eb7

Abmaj7 Ab7 Dbmaj7 Dbm Abmaj7

B C7 B7

STOMPIN' AT THE SAVOY

Benny Goodman

Edgar Sampson

impr. by Wes Montgomery

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of several systems of music, each with a treble clef and a key signature of three flats. Chord symbols are placed above the notes. The first system includes chords Db, Ab7, Db, and Eb7. The second system includes Ebm, Ab7, Db, 1. Ab7, and 2. Db. The third system includes F#7, B7, and Bb. The fourth system includes E7, C7, and Ab7. The fifth system includes Db, Ab7, Db, and Bb7. The sixth system includes Ebm, Ab7, and a 'Solo break' indicated by a dashed line. The seventh system, labeled 'A1 Cho. 1', includes Dbmaj7, Ab7, Dbmaj7, and Bb7. The eighth system includes Ebm, Ab7, Dbmaj7, Ebm, Ebm, and Ab7. The ninth system, labeled 'A2', includes Dbmaj7, Ab7, Dbmaj7, and Bb7. The tenth system includes Ebm, Ab7, Dbmaj7, and Db7. The eleventh system, labeled 'B', includes F#7, B7 (F7), and P.

E7 A7 Ab7

A3 Dbmaj7 Ab7 Dbmaj7 Bb7

Ebm Ab7 P P Dbmaj7 Ebm Ebm Ab7

A1 Cho. 2. Dbmaj7 Ab7 Dbmaj7 Bb7

Ebm Ab7 Dbmaj7 Bbm Ebm Ab7

A2 Dbmaj7 Ab7 Dbmaj7 H Bb7

Ebm Ab7 Dbmaj7 Db7

B F#7 B7 E7

E7 A7 Ab7 Dbmaj7 **A3**

Ab7 Dbmaj7 Bb7 Ebm

Ab7 P Dbmaj7 Ebm Ebm Ab7 Blues mode

DARN THAT DREAM

Jimmy Van Heusen
impr. by Wes Montgomery

Medium F A^bm D^b7 Gm A⁷ Dm Cdim⁷ Am⁷(^b5) D⁷

Gm B^bm E^b7 Am A^bm 1. Gm C⁷ F C⁷

2. Gm C⁷ F E^bm A^b7 D^b B^bm E^bm A^b7

Fm Em E^bm A^b7 D^b B^bm C⁷ Fm

Dm⁷(^b5) G⁷ D^b7 C⁷ F A^bm D^b7 Gm A⁷

Dm Cdim⁷ Am⁷(^b5) D⁷ Gm B^bm E^b7 Am A^bm

Gm C⁷ F **A1** Fmaj⁷ A^bm D^b7 Em⁷(^b5) A⁷

Dm Cdim Am⁷(^b5) D⁷ Gm B^bm E^b7 Am A^bm

Gm C7 Fmaj7 C7 **A2** Fmaj7 Abm Db7

Gm Em7(♯5) A7 Dm p Cdim Am7(♯5) D7

Gm Bbm Eb7 Am Abm Gm C7 Fmaj7 Ebm Ab7

B Dmaj7 Bbm Ebm Ab7 Fm Em

Ebm Ab7 Dmaj7 Bbm Fm

Dm7(♯5) G7 Gm C7 **A3** Fmaj7 Abm Db7

Gm Em7(♯5) A7 Dm Cdim Am7(♯5) D7 Gm Bbm Eb7

Am Abm Gm C7 Fmaj7

C. T. A.

Jimmy Heath
impr. by Ed Bickert

Fast

Chord progressions and markings:

- Staff 1: F7, Eb7, Db7, C7, F7, Eb7, Db7, C7
- Staff 2: F7, Eb7, Bdim7, 1. F, D7, Gm, C7
- Staff 3: 2. F, C7, F, A7
- Staff 4: Ab7, G7
- Staff 5: Gb7, F7, Eb7, Db7, C7
- Staff 6: F7, Eb7, Db7, C7, F7, Eb7, Bdim7
- Staff 7: F, C7, F, A1, F7, Eb7, Db7, C7
- Staff 8: F7, Eb7, Db7, C7, H, Cm, F7, Bb7, Eb7
- Staff 9: Am, D7, Gm, C7s, A2, F7, Eb7s, Db7, C7
- Staff 10: F7, Eb7, Db7, C7, Cm, F7, Bb7, Eb7

F **B** A7

G7 H Gb7

A3 F7 Eb7 Db7 C7 P F7 Eb7

Db7 C7 Cm F7 Bb7 Eb7 Am D7

Gm C7 **A1** F7 Eb7 Db7 C7 F7 Eb7

Db7 C7 Cm F7 Bb7 Eb7 Am D7

Gm C7 **A2** F7 Eb7 Db7 C7 F7 Eb7 s

Db7 C7 s Cm F7 Bb7 Eb7 F

B A7 Ab7

G7 Gb7 H

Musical staff 1: Treble clef, key signature of two flats. Chords: F^7 , E^b7 , D^b7 , C^7 , F^7 , E^b7 . Measure 1 contains a boxed label **A3**.

Musical staff 2: Treble clef. Chords: D^b7 , C^7 , Cm , F^7 , B^b7 , E^b7 , Am , D^7 .

Musical staff 3: Treble clef. Chords: Gm , C^7 , F^7 , E^b7 , D^b7 , C^7 , F^7 , E^b7 . Measure 1 contains a circled label **Cho. 3. A1**.

Musical staff 4: Treble clef. Chords: D^b7 , C^7 , Cm , F^7 , B^b7 , E^b7 , Am , D^7 .

Musical staff 5: Treble clef. Chords: Gm , C^7 , F^7 , E^b7 , D^b7 , C^7 , F^7 , E^b7 . Measure 1 contains a boxed label **A2**. Measure 7 contains a circled **P**.

Musical staff 6: Treble clef. Chords: D^b7 , C^7 , Cm , F^7 , B^b7 , E^b7 , F . Measure 7 contains a circled **s**.

Musical staff 7: Treble clef. Chords: A^7 , A^b7 . Measure 1 contains a boxed label **B**.

Musical staff 8: Treble clef. Chords: G^7 , G^b7 , C^7 .

Musical staff 9: Treble clef. Chords: F^7 , E^b7 , C^7 , F^7 , E^b7 , D^b7 , Cm , F^7 . Measure 1 contains a boxed label **A3**.

Musical staff 10: Treble clef. Chords: B^b7 , E^b7 , Am , D^7 , Gm , C^7 , F . Measure 4 contains a circled **(b)**.

I HEAR A RHAPSODY

Jack Buckner
impr. by Jim Hall

Medium

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Dm, Gm, C7, F, D7. Includes a triplet of eighth notes.
- Staff 2: Gm7(b5), C7, F, Em7(b5), A7. Includes a first ending bracket.
- Staff 3: F, Bm7(b5), E7, Am, Bm7(b5), E7. Includes a second ending bracket.
- Staff 4: Cm, Dm, G7, C, Fm, Bb7. Includes a triplet of eighth notes.
- Staff 5: Em7(b5), A7, Dm, Gm, C7.
- Staff 6: F, D7, Gm7(b5), C7. Includes a triplet of eighth notes.
- Staff 7: F, Cho. 1, Dm7, Gm7, C7. Includes a first ending bracket.
- Staff 8: Fmaj7, D7, Gm7(b5), C7.
- Staff 9: Fmaj7, Em7(b5), A7, Dm7, Gm7, C7. Includes a second ending bracket.
- Staff 10: Fmaj7, Bm7(b5), E7, Am7, Bm7(b5), E7. Includes a triplet of eighth notes.

Am⁷ Dm⁷ G⁷ Cmaj⁷ Fm B^b7
 Em⁷(^b5) A⁷ Dm⁷ Gm⁷ C⁷
 Fmaj⁷ D⁷ Gm⁷(^b5) C⁷
 Fmaj⁷ Em⁷(^b5) A⁷ Dm⁷ Gm⁷
 Fmaj⁷ D⁷ Gm⁷(^b5) C⁷
 Fmaj⁷ Em⁷(^b5) A⁷ Dm⁷ Gm⁷ C⁷
 Fmaj⁷ D⁷ Gm⁷(^b5) C⁷
 Fmaj⁷ Bm⁷(^b5) E⁷ Am⁷ Bm⁷(^b5) E⁷
 Am⁷ Dm⁷ G⁷ Cmaj⁷ Fm B^b7
 Em⁷(^b5) A⁷ Dm⁷ Gm⁷ C⁷
 Fmaj⁷ D⁷ Gm⁷(^b5) C⁷

Chords: A³, A¹, B

YOU'D BE SO NICE TO COME HOME TO

Cole Porter
impr. by Jim Hall

Fast Swing

Chord symbols: Gm, Am7(♭5), D7, Fm, B♭7, 1. E♭, Am7(♭5), D7, Gm, Em7(♭5), B♭7, Am7(♭5), D7, 2. E♭, Edim7, B♭/F, D7, Gm, C7, F7, Solo break, Cho. 1, A, Gm7, Am7(♭5), D7, Gm7, Gm7, Fm7, B♭7, E♭maj7, E♭maj7, B1, Am7(♭5), D7, E♭7, D7, s, Gm7, Em7(♭5), E♭7, P, s, D7, D7, E♭7, D7, A, Gm7, A7(♭5), s, D7, Gm7, Gm7, Fm7, B♭7.

Musical notation for guitar, featuring various chords and performance instructions. The notation includes:

- Chords: $E\flat$ maj7, A m7(\flat 5), D7, Gm7, Fm7, B \flat 7, F7, B \flat 7, $E\flat$ 7, Gm7, Em7(\flat 5), $E\flat$ 7, D7, Gm7, Fm7, B \flat 7, $E\flat$ maj7, $E\flat$ 7, Gm7, Am7(\flat 5), D7, Gm7, $E\flat$ maj7, Edim, $E\flat$ maj7, Am7(\flat 5), D7, Gm7, C7, F7, $E\flat$ maj7, Am7(\flat 5), D7.
- Performance instructions: p, s, sweep, sw, simile.
- Section markers: B2, B1, A, Cho. 2.

INDIAN SUMMER

Vernon Herbert
Al Dubin
impr. by Jim Hall

Medium

Ab Eb7 Ab Eb7

Cm Bdim7 Bbm

Gm7(b5) C7 Fm

Bb7 Bbm Eb7

2. Gb7 Ab C7 Fm Bm

E7 Ab F7 Bbm Eb7 Ab

Chorus 1. **A1** Abmaj7 Eb7 Abmaj7 Eb7

Cm Bdim Bbm Bbm/Ab

B1 Gm7(b5) C7 Fm Fm

Bb7 Bb7 Bbm Eb7

A2 Abmaj7 Eb7 Abmaj7 Eb7

Cm H P Bdim Bbm Gb7

B2 Ab C7 Fm Bm E7

Abmaj7 F7 Bbm Eb7 Abmaj7 F7 Bbm Eb7

Cho. 2. **A1** Abmaj7 Eb7 Abmaj7 Eb7

Cm Bdim Bbm Bbm/Ab

B1 Gm7(b5) C7 Fm Fm

Bb7 Bb7 Bbm Eb7

A2 Abmaj7 Eb7 Abmaj7 Eb7

Cm Bdim Bbm Gb7

B2 Abmaj7 C7 Fm Bm E7

Abmaj7 F7 Bbm Eb7 Abmaj7 F7 Bbm Eb7

St. THOMAS

Sonny Rollins
impr. by Jim Hall

The musical score for "St. Thomas" is presented in ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The score includes the following elements:

- Staff 1:** Chords: C, A7, Dm, G7, C, G7.
- Staff 2:** Chords: C, A7, Dm, C7, C.
- Staff 3:** Chords: Em, A7, Dm, G7.
- Staff 4:** First ending (1.) Chords: C, C7/E, F, F#dim7, C/G, G7, C, G7.
- Staff 5:** Second ending (2.) Chords: Cho. 1. Cmaj7, A7, Dm, G7.
- Staff 6:** Chords: Cmaj7, G7, Cmaj7, A7, Dm, G7.
- Staff 7:** Chords: Cmaj7, Em, A7, Dm.
- Staff 8:** Chords: G7, Cmaj7, C7, F7, F#dim, Cmaj7, G7.
- Staff 9:** Chords: Cmaj7, Cho. 2. Cmaj7, A7, Dm, G7.
- Staff 10:** Chords: Cmaj7, G7, Cmaj7, Фл. V, A7, Dm, G7.

Performance markings include slurs, accents (>), and breath marks (s) for the second ending. A circled number 4 is located below the final staff.

Cmaj7 Em A7 Dm
 G7 Cmaj7 C7 F7 F#dim Cmaj7 G7
 Cmaj7 P P Cho.3. Cmaj7 A7 Dm G7
 Cmaj7 G7 Cmaj7 A7 Dm G7 Фл. XII
 Cmaj7 Em A7 Dm
 G7 Cmaj7 C7 F7 F#dim Cmaj7 G7
 Cmaj7 P Cho.4. Cmaj7 A7 Dm G7
 Cmaj7 G7 Cmaj7 A7 Dm G7
 Cmaj7 Em A7 Dm
 G7 Cmaj7 C7 F7 F#dim Cmaj7 G7 Cmaj7

YOU & THE NIGHT & THE MUSIC

Schwartz

Solo by Jim Hall

Chords: Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, C, Dm7(b5), G7, C, Ab7, G7, Ab7, G7, Cm, Dm7(b5), G7, Gm7(b5), C7, Fm, Dm7(b5), G7, Cm, Ab7, G7, Cm, Solo break, Chorus 1, Cm, G7, C7, Fm, Dm7(b5), G7, Cmaj7, G7, Cm, G7.

Musical notations: $\textcircled{4}$, $\textcircled{5}$, $\textcircled{6}$, $\textcircled{7}$, $\textcircled{8}$, $\textcircled{9}$, $\textcircled{10}$, $\textcircled{11}$, $\textcircled{12}$, $\textcircled{13}$, $\textcircled{14}$, $\textcircled{15}$, $\textcircled{16}$, $\textcircled{17}$, $\textcircled{18}$, $\textcircled{19}$, $\textcircled{20}$, $\textcircled{21}$, $\textcircled{22}$, $\textcircled{23}$, $\textcircled{24}$, $\textcircled{25}$, $\textcircled{26}$, $\textcircled{27}$, $\textcircled{28}$, $\textcircled{29}$, $\textcircled{30}$, $\textcircled{31}$, $\textcircled{32}$, $\textcircled{33}$, $\textcircled{34}$, $\textcircled{35}$, $\textcircled{36}$, $\textcircled{37}$, $\textcircled{38}$, $\textcircled{39}$, $\textcircled{40}$, $\textcircled{41}$, $\textcircled{42}$, $\textcircled{43}$, $\textcircled{44}$, $\textcircled{45}$, $\textcircled{46}$, $\textcircled{47}$, $\textcircled{48}$, $\textcircled{49}$, $\textcircled{50}$, $\textcircled{51}$, $\textcircled{52}$, $\textcircled{53}$, $\textcircled{54}$, $\textcircled{55}$, $\textcircled{56}$, $\textcircled{57}$, $\textcircled{58}$, $\textcircled{59}$, $\textcircled{60}$, $\textcircled{61}$, $\textcircled{62}$, $\textcircled{63}$, $\textcircled{64}$, $\textcircled{65}$, $\textcircled{66}$, $\textcircled{67}$, $\textcircled{68}$, $\textcircled{69}$, $\textcircled{70}$, $\textcircled{71}$, $\textcircled{72}$, $\textcircled{73}$, $\textcircled{74}$, $\textcircled{75}$, $\textcircled{76}$, $\textcircled{77}$, $\textcircled{78}$, $\textcircled{79}$, $\textcircled{80}$, $\textcircled{81}$, $\textcircled{82}$, $\textcircled{83}$, $\textcircled{84}$, $\textcircled{85}$, $\textcircled{86}$, $\textcircled{87}$, $\textcircled{88}$, $\textcircled{89}$, $\textcircled{90}$, $\textcircled{91}$, $\textcircled{92}$, $\textcircled{93}$, $\textcircled{94}$, $\textcircled{95}$, $\textcircled{96}$, $\textcircled{97}$, $\textcircled{98}$, $\textcircled{99}$, $\textcircled{100}$.

C7

Fm

Dm7(b5)

G7

Cmaj7

Musical staff 1: Treble clef, key signature of two flats. Chords: C7, Fm, Dm7(b5), G7, Cmaj7. Features a triplet of eighth notes and a sweep technique.

Cmaj7

B

Ab7

G7

Musical staff 2: Treble clef, key signature of two flats. Chords: Cmaj7, Ab7, G7. Features a triplet of eighth notes and a sweep technique.

G7

Ab7

Dm7(b5)

G7

Musical staff 3: Treble clef, key signature of two flats. Chords: G7, Ab7, Dm7(b5), G7. Features a triplet of eighth notes and a sweep technique.

G7

A3

Cm

G7

C7

Musical staff 4: Treble clef, key signature of two flats. Chords: G7, Cm, G7, C7. Features a triplet of eighth notes and a sweep technique.

Fm

Dm7(b5)

G7

Cm

Ab7

G7

Cm

Musical staff 5: Treble clef, key signature of two flats. Chords: Fm, Dm7(b5), G7, Cm, Ab7, G7, Cm. Features a triplet of eighth notes and a sweep technique.

Cho. 2. **A**

Cm

G7

C7

F#

Musical staff 6: Treble clef, key signature of two flats. Chords: Cm, G7, Cm, C7, F#. Features a triplet of eighth notes and a sweep technique.

Dm7(b5)

G7

Cmaj7

G7

Musical staff 7: Treble clef, key signature of two flats. Chords: Dm7(b5), G7, Cmaj7, G7. Features a triplet of eighth notes and a sweep technique.

A2

Cm

G7

C7

Fm

Musical staff 8: Treble clef, key signature of two flats. Chords: Cm, G7, C7, Fm. Features a triplet of eighth notes and a sweep technique.

Dm7(b5)

G7

Cmaj7

G7

Musical staff 9: Treble clef, key signature of two flats. Chords: Dm7(b5), G7, Cmaj7, G7. Features a triplet of eighth notes and a sweep technique.

B

Ab7

G7

Musical staff 10: Treble clef, key signature of two flats. Chords: Ab7, G7. Features a triplet of eighth notes and a sweep technique.

Ab7

G7

Musical staff 11: Treble clef, key signature of two flats. Chords: Ab7, G7. Features a triplet of eighth notes and a sweep technique.

A3 Cm G7 C7 Fm

A3 Dm7(b5) G7 Cm Ab7 G7 Cm

Cho. 3. **A1** Cm G7 C7 Fm

A1 Dm7(b5) G7 Cmaj7

A2 Cm G7 C7 H Fm

A2 Dm7(b5) G7 Cmaj7

B Ab7 G7

B Ab7 G7

A3 Cm G7 C7 Fm

A3 Dm7(b5) G7 Cm Ab7 G7 Cm

LAZY BIRD

John Coltrane
impr. by Pat Martino

Am D7 Cm F7 Fm Bb7

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Am, D7, Cm, F7, Fm, Bb7. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Eb Am D7 G Abm Db7

Musical staff 2: Treble clef. Chords: Eb, Am, D7, G, Abm, Db7. The staff contains a sequence of notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Bm E7 A Bbm Eb

Musical staff 3: Treble clef. Chords: Bm, E7, A, Bbm, Eb. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Am D7 G Abm Db7

Musical staff 4: Treble clef. Chords: Am, D7, G, Abm, Db7. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Am D7 Cm F7 Fm Bb7

Musical staff 5: Treble clef. Chords: Am, D7, Cm, F7, Fm, Bb7. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Eb Am D7 G Abm Db7

Musical staff 6: Treble clef. Chords: Eb, Am, D7, G, Abm, Db7. The staff contains a sequence of notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Cho. 1.

A1 Am D7 Cm F7 Fm Bb7

Musical staff 7: Treble clef. Chords: Am, D7, Cm, F7, Fm, Bb7. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Ebmaj7 Am D7 Gmaj7 (Abm Db7)

Musical staff 8: Treble clef. Chords: Ebmaj7, Am, D7, Gmaj7, (Abm, Db7). The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

A2 Am D7 Cm F7 Fm Bb7

Musical staff 9: Treble clef. Chords: Am, D7, Cm, F7, Fm, Bb7. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Ebmaj7 Am D7 Gmaj7

Musical staff 10: Treble clef. Chords: Ebmaj7, Am, D7, Gmaj7. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Bm

E7

Amaj7

Bbm

Eb

[B]

Am

D7

Gmaj7

Abm

Db7

[A3]

Am D7 Cm F7 Fm Bb7

Ebmaj7 Am D7 Gmaj7 (Abm Db7)

Cho.2.

[A1] Am D7 Cm F7 Fm Bb7

Ebmaj7 Am D7 Gmaj7 Abm Db7

[A2] Am D7 Cm F7 Fm Bb7

Ebmaj7 Am D7 Gmaj7

[B] Bm E7 Amaj7 Bbm Eb7

Am D7 Gmaj7 Abm Db7

A3 Am D7 Cm F7 Fm
 Eb7 Ebmaj7 Am D7 Gmaj7
 Abm Db7 Cho.3. Am D7 Gm F7 Fm
A1
 Bb7 Ebmaj7 Am D7
 Gmaj7 Abm Db7 **A2** Am D7
 Cm F7 Fm Bb7
 Ebmaj7 Am D7 Gmaj7
B Bm E7
 Amaj7 Bbm Eb7 Am
 D7 Gmaj7 Abm Db7

A3 Am D7 sweep Cm F7 Fm B^b7

E^bmaj7 Am D7 p Gmaj7 A^bm D^b7

Cho. 4. **A1** Am D7 Cm F7 F7_s B^b7

E^bmaj7 Am p D7 Gmaj7 A^bm D^b7

A2 Am D7 Cm F7 Fm B^b7

E^bmaj7 Am D7 Gmaj7

B Bm sweep E7 Amaj7 B^bm E^b7

Am p D7 H Gmaj7 A^bm D^b7

A3 Am D7 sweep Cm F7 Fm B^b7

E^bmaj7 Am D7 Gmaj7

NOW IS THE TIME

(FRAGMENT)

Charles Parker
solo by Pat Martino

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes staves 1 through 6, and the second system includes staves 7 through 12. Chord symbols are placed above the staves, and various musical notations such as slurs, accents, and dynamics are used throughout.

System 1:

- Staff 1: Chords F7, F7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 2: Chords Bb7, Bdim7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 3: Chords F7, D7, Gm. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a triplet of eighth notes on G4, A4, B4.
- Staff 4: Chords C7, F7, D7, Gm, C7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 5: Chords F7, Bb7, F7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over the first three notes.
- Staff 6: Chords F7, Bb7, Bdim. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over the first three notes.

System 2:

- Staff 7: Chords F7, D7, Gm. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over the first three notes, a 'P' dynamic marking, and a 'H' marking below the first note.
- Staff 8: Chords C7, F7, D7, Gm, C7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over the first three notes, an accent (>) over the first note, a 'P' dynamic marking, and a 'P' marking below the last note.
- Staff 9: Chords F7, Bb7, F7. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over the first three notes, a 'P' dynamic marking, and a 'P' marking below the last note.
- Staff 10: Chords F7, Bb7, Bdim. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over the first three notes, a 'P' dynamic marking, and a 'P' marking below the last note.

Musical notation for guitar, featuring various chords and articulation marks. The notation is organized into ten staves.

Staff 1: Chords: F7, D7, Gm. Articulation: P, S.

Staff 2: Chords: C7, F7, D7, Gm, C7. Articulation: P.

Staff 3: Chords: F7, Bb7, F7, F7. Articulation: S. **3**

Staff 4: Chords: Bb7, Bdim, F7.

Staff 5: Chords: D7, Gm, C7. Articulation: S.

Staff 6: Chords: F7, D7, Gm, C7, F7. Articulation: P. **4**

Staff 7: Chords: Bb7, F7, F7. Articulation: P.

Staff 8: Chords: Bb7, Bdim, F7, D7. Articulation: P, H, H.

Staff 9: Chords: Gm, C7, F7, D7, Gm, C7.

etc.

I GOT RHYTHM

George & Ira Gershwin

impr. by Joe Pass

Be - Bop

The musical score consists of ten staves of music in the key of B-flat major, 4/4 time. The first two staves are the main melody, with chords: Bb, G7, Cm, F7, Bb, G7, Cm, F7. The next two staves continue the melody with chords: Bb, Bb7, Eb7, Edim7, Bb/F, F7, Cm, Bb. The fifth and sixth staves have chords: D7, G7, C7, F7, Bb, G7, Cm, F7. The seventh and eighth staves have chords: Bb, Bb7, Eb7, Edim7, Bb/F, F7, Bb. The ninth staff is labeled 'Cho. 1' and contains a first ending (A1) with chords Bb, F7, Bb, F7. The tenth staff contains a second ending (A2) with chords Bb, F7, Bb, F7, Bb, F7, Bb, F7. The final staff is labeled 'B' and contains a third ending with chords D7, D7, G7, G7. The score includes various musical notations such as slurs, accents (>), breath marks (P), and a glissando (gliss.).

C7 H s C7 H P F7 H s H F7 P

A3 Bb F7 P P Bb F7 s

Bb Bb7 Bb F7

Chor. 2. **A1** H Bb P F7 Bb F7 P H

Bb P Eb7 Bb F7 3 3

A2 Bb F7 Bb H P s F7

Bb Eb7 Bb P P P F7

B D7 H D7 G7 P s G7 P

C7 H C7 s 8va F7 F7 H

A3 Bb P F7 P Bb P F7 P

Bb Eb7 Bb H F7

SANDS OF TIME

T. Leshay
impr. by Joe Pass

Bossa - nova

Intro. G

The musical score is written on ten staves. The first staff is the main melody, starting with a G chord. The second staff is the guitar accompaniment, starting with a Gm chord. The third staff is the main melody, starting with an Em chord. The fourth staff is the guitar accompaniment, starting with a Cmaj7 chord. The fifth staff is the main melody, starting with an F#m chord. The sixth staff is the guitar accompaniment, starting with a Gm chord. The seventh staff is the main melody, starting with an Em chord. The eighth staff is the guitar accompaniment, starting with a Cmaj7 chord. The ninth staff is the main melody, starting with a Bm chord. The tenth staff is the guitar accompaniment, starting with a Gm chord.

Chord symbols: G, Bb7, Ebmaj7, Ab7, G, Bb7, Ebmaj7, D7, Gm, C7, Fmaj7, F#m, B7, Em, A7, Dm, G7, Cmaj7, D7, Gmaj7, Em, F#m, B7, E, Am, D7, Gm, C7, F, F#m, B7, Em, A7, Dm, G7, Cmaj7, B7, Em, Em/D, Cm, F7, Bm, E7, Am, D7, Solo break, Impr. Gm, C7, Fmaj7, B7.

Em A7 Dm G7
 Cmaj7 Am D7 Gmaj7 Em
 F#m B7 Emaj7 Am D7
 Gm C7 Fmaj7 B7
 Em A7 Dm G7
 Cmaj7 B7 Em Em/D Cm F7
 Bm E7 Am D7 Gmaj7 D7
 Solo piano Gm C7
 Fmaj7 F#m B7 Em A7
 Dm G7 Cmaj7 B7
 Em Cm F7 Bm E7 Am D7
 Gmaj7 Bb7 Ebmaj7 Abmaj7 Gmaj7

POLKA DOTS & MOON BEAMS

Jimmy Van Heusen

impr. by Phil Catherine

Ballad

F Dm Gm C7 F Dm Gm Em^{7(b5)} A⁷

Dm B^bm F Am A^bm 1. Gm C7 F C7

2. Gm C7 F E⁷ A A[#]dim⁷ Bm E⁷

A F[#]m Bm C7 A A[#]dim⁷ Bm E⁷

F[#]m F[#]dim⁷ Gm C7 F Dm Gm C7

F Dm Gm Em^{7(b5)} A⁷ Dm B^bm F Am A^bm

Gm C7 F **AI** Fmaj⁷ Dm⁷

Gm⁷ C7 Fmaj⁷ Dm⁷

Gm⁷ C7 Fmaj⁷ Dm⁷

Gm⁷ P A⁷ P Dm⁷ B^bm⁷ E^b⁷

Fmaj⁷ Am⁷ A^bm⁷ Gm⁷ C7

Fmaj⁷ D⁷ Gm⁷ C⁷ **A2** Fmaj⁷ Dm⁷

Gm⁷ A⁷ Fmaj⁷ Dm⁷

Gm7 A7 Dm7
 Bbm7 Fmaj7 Am7 Abm7 Gm7
 C7 Bm7 (h) E7
B Amaj7 F#7 Bm7
 E7 Amaj7 F#7
 Bm7 E7 P Amaj7 F#7
 Bm7 E7 F#m7 Cdim
 Gm7 C7 Fmaj7 **A3**
 Dm7 Gm7 C7
 Fmaj7 Dm7 Gm7 A7
 Dm7 Bbm7 Eb7 Fmaj7
 Am Abm7 Gm7 C7 Fmaj7 E7 Amaj7

ALL THE THINGS YOU ARE

(FRAGMENT)

Jerome Kern
impr. by Pat Metheny

Fast

Chords: Fm, Bbm, Eb7, Ab, Db, Dm7(b5), G7, C, Cm, Fm, Bb7, Eb, Ab, Am7(b5), D7, G, Am, G, F#m7(b5), B7, E, C7, Fm, Bbm, Eb7, Ab, Db, Dbm, Cm, Bdim7, Bbm, Eb7, Solo break, Fm, Bbm, Eb7, Abmaj7, Dbmaj7, Dm7(b5), G7, Cmaj7, Cm, Fm, Bb7, Ebmaj7

A1 Chor. 1

A2 Chor. 1

A $A^b\text{maj}^7$ $Am^7(^b5)$ D^7 $G\text{maj}^7P$ P

B Am D^7 $G\text{maj}^7$

$F\sharp m^7(^b5)$ B^7 $E\text{maj}^7$ C^7 P

A3 Fm $B^b m$ $E^b 7$ $A^b\text{maj}^7$

$D^b\text{maj}^7$ $D^b m$ Cm $Bdim$ s

$B^b m$ $E^b 7$ $A^b\text{maj}^7$ C^7 P

A1 Cho. 2. Fm $B^b m$ P $E^b 7$ $A^b\text{maj}^7$

$D^b\text{maj}^7$ $Dm^7(^b5)$ G^7 $C\text{maj}^7$ P

A2 Cm Fm $B^b 7$ $E^b\text{maj}^7$ s

$A^b\text{maj}^7$ $Am^7(^b5)$ D^7 $G\text{maj}^7$ P P P

B Am D^7 $G\text{maj}^7$

$F\sharp m^7(^b5)$ B^7 $E\text{maj}^7$ C^7

A3

Fm P Bbm P Eb7 H Abmaj7 P

Dbmaj7 Dbm Cm Bdim

Bbm Eb7 Abmaj7 C7

A1 Cho.3 Fm Bbm Eb7 Abmaj7

Dbmaj7 Dm7(♯5) G7 Cmaj7 P

A2

Cm Fm P Bb7 Ebmaj7 P

Abmaj7 P Am7(♯5) D7 Gmaj7 P

B

Am D7 Gmaj7

F#m7(♯5) B7 Emaj7 C7 P

A3

Fm Bbm Eb7 Abmaj7 H

Dbmaj7 Dm Cm Bdim P

Bbm H Eb7 P Abmaj7 C7 etc.

SOLAR

(FRAGMENT)

Miles Davis
impr. by Pat Metheny

Cm Gm C7

F Fm Bb7

Eb Ebm Ab7 1. Dm Dm7(b9) G7

Cho. 1. 2. p Solo break Cm G7 Cm

Gm C7 Fmaj7 P

Fm Bb7 Ebmaj7 Ebm Ab7

Dmaj7 Dm7(b9) G7 Cho. 2. Cm G7 Cm s

Gm C7 Fmaj7 P

Fm Bb7 Ebmaj7 Ebm Ab7

D^bmaj⁷ Dm⁷(^b5) G⁷ Cho.3. Cm G⁷ Cm

Gm C⁷ Fmaj⁷

Fm B^b7 E^bmaj⁷ E^bm A^b7

D^bmaj⁷ Dm⁷(^b5) G⁷ Cho.4. Cm G⁷ Cm

Gm C⁷ Fmaj⁷

Fm B^b7 E^bmaj⁷ E^bm A^b7

D^bmaj⁷ Dm⁷(^b5) G⁷ Cho.5. Cm G⁷ Cm

Gm C⁷ Fmaj⁷

Fm B^b7 E^bmaj⁷ E^bm A^b7 P P

D \flat maj7 P Dm7(\flat 5) H G7 P Cho. 6. Cm G7 Cm

Gm C7 Fmaj7

Fm B \flat 7 E \flat maj7 E \flat m A \flat 7

D \flat maj7 P Dm7(\flat 5) G7 Cho. 7. Cm G7 Cm

Gm C7 H Fmaj7

Fm B \flat 7 E \flat maj7 E \flat m A \flat 7

D \flat maj7 P Dm7(\flat 5) G7 Cho. 8. Cm G7 Cm Gm

C7 Fmaj7 Fm B \flat 7

E \flat maj7 E \flat m A \flat 7 D \flat maj7 D7(\flat 9) G7 etc.

SEGMENT

Charlie Parker
Solo by Pat Metheny

Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 1. Gm Am7(♭5) D7

2. Gm Dm7(♭5) G7

Cm Cm F7 B♭ Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm

Cho. I **A1** Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

A2 Gm Am7(♭5) D7 Gm Am7(♭5) D7 P P

Gm Am7(♭5) D7 Gm Gm

B Dm7(♭5) G7 Cm Cm

Cm F7 B♭maj7 Am7(♭5) D7

A3 Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

Cho. 2 **A1** Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

A2 Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm

B Dm7(♭5) G7 Cm Cm

Cm F7 B♭maj7 Am7(♭5) D7

A3 Gm H P P P Am7(♭5) D7 Gm P Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

Cho. 3. **A1** Gm Am7(♭5) D7 P Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

A2 Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm Gm

B Dm7(♭5) G7 Cm Cm 8va

Cm F7 B♭maj7 Am7(♭5) D7

A3 Gm Am7(♭5) D7 Gm Am7(♭5) D7

Gm Am7(♭5) D7 Gm Am7(♭5) D7

WHITTLIN'

(Cm - Blues)

impr. by Pat Metheny

Cm Dm7(♭5) G7 Cm C7

Fm Cm

A♭7 G7 Cm G7

Cho. 1. Cm Dm7(♭5) G7 Cm C7

(G- burdon.)-----

Fm Dm7(♭5) G7 Cm Cm

A♭7 G7 Cm Dm7(♭5) G7

burdon----- H s

Cho. 2. Cm Dm7(♭5) G7 Cm C7

s s

Fm Dm7(♭5) G7 Cm Cm

H P

A♭7 G7 Cm Dm7(♭5) G7

s s

Cho. 3. Cm Dm7(♭5) G7 Cm C7

Fm P Dm7(♭5) P G7 Cm H P Cm

Ab7 G7 Cm Dm7(♭5) G7

Cho. 4. Cm Dm7(♭5) P G7 Cm H C7 H P

Fm Dm7(♭5) G7 Cm Cm P

Ab7 P G7 Cm P Dm7(♭5) G7

Cho. 5. Cm Dm7(♭5) G7 Cm C7

Fm Dm7(♭5) P G7 P Cm Cm P

Ab7 P G7 P Cm Dm7(♭5) G7

Chorus 6

Chords: Cm, Dm7(b5), G7, Cm, Cm, Cm

Musical notation for Chorus 6, first system. Treble clef, key signature of two flats. Chords: Cm, Dm7(b5), G7, Cm, Cm, Cm. Includes slurs, accents, and a triplet of eighth notes.

Chords: Fm, H, H, Dm7(b5), G7, Cm, Cm

Musical notation for Chorus 6, second system. Treble clef, key signature of two flats. Chords: Fm, H, H, Dm7(b5), G7, Cm, Cm. Includes slurs, accents, and a triplet of eighth notes.

Chords: Ab7, G7, Cm, Dm7(b5), G7

Musical notation for Chorus 6, third system. Treble clef, key signature of two flats. Chords: Ab7, G7, Cm, Dm7(b5), G7. Includes slurs, accents, and a triplet of eighth notes.

Chorus 7

Chords: Cm, Dm7(b5), G7, H, Cm, Cm, Cm

Musical notation for Chorus 7, first system. Treble clef, key signature of two flats. Chords: Cm, Dm7(b5), G7, H, Cm, Cm, Cm. Includes slurs, accents, and a triplet of eighth notes.

Chords: Fm, Dm7(b5), G7, Cm, H, Cm, Cm

Musical notation for Chorus 7, second system. Treble clef, key signature of two flats. Chords: Fm, Dm7(b5), G7, Cm, H, Cm, Cm. Includes slurs, accents, and a triplet of eighth notes.

Chords: Ab7, G7, P, Cm, Dm7(b5), G7

Musical notation for Chorus 7, third system. Treble clef, key signature of two flats. Chords: Ab7, G7, P, Cm, Dm7(b5), G7. Includes slurs, accents, and a triplet of eighth notes.

Chorus 8

Chords: Cm, Dm7(b5), G7, Cm, C7

Musical notation for Chorus 8, first system. Treble clef, key signature of two flats. Chords: Cm, Dm7(b5), G7, Cm, C7. Includes slurs, accents, and a triplet of eighth notes.

Chords: Fm, Dm7(b5), G7, Cm, Cm

Musical notation for Chorus 8, second system. Treble clef, key signature of two flats. Chords: Fm, Dm7(b5), G7, Cm, Cm. Includes slurs, accents, and a triplet of eighth notes.

Chords: Ab7, G7, Cm, Dm7(b5), G7

Musical notation for Chorus 8, third system. Treble clef, key signature of two flats. Chords: Ab7, G7, Cm, Dm7(b5), G7. Includes slurs, accents, and a triplet of eighth notes.

JUMPIN' THE BLUES

Charlie Parker

impr. by John Scofield

Swing

Cho. 1.

F7

B \flat 7

F7

F7

B \flat 7

B \flat 7

8va. -----

F7

D7

Gm

C7

F7

D7

Gm

C7

Cho. 2.

F7

B \flat 7

F7

F7

B \flat 7

B \flat 7

F7

D7

Gm

C7

F7

D7

Gm

C7

DICKIE'S DREAM

Count Basie

Lester Young

impr. by John Scofield

Swing

A1 Cm D7(b9) G7 Cm D7(b9) G7

Cm D7(b9) G7 Cm D7(b9) G7 8va

A2 Cm D7(b9) G7 Cm D7(b9) G7

Cm D7(b9) G7 Cm D7(b9) G7

B C7 F7

Bb7 Ebmaj7 D7(b9) G7

A3 Cm D7(b9) G7 Cm D7(b9) G7

Cm D7(b9) G7 Cm 8va D7(b9) G7

GIANT STEPS

John Coltrane

impr. by John Scofield

Medium

Chord progression for the first staff: B, D7, G, Bb7, Eb, Cm, D7

Chord progression for the second staff: G, Bb7, Eb, F#7, B, Fm, Bb7

Chord progression for the third staff: Eb, Am, D7, G, C#m, F#7

Chord progression for the fourth staff: B, Fm, Bb7, C#m, F#7

Chord progression for the fifth staff: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am, D7

Chord progression for the sixth staff: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm, Bb7

Chord progression for the seventh staff: Ebmaj7, Am, D7, Gmaj7, C#m, F#7

Chord progression for the eighth staff: Bmaj7, Fm, Bb7, Ebmaj7, C#m, F#7

Articulation marks: P (Piano), s (Sforzando), H (Accent), (b) (Bend), (h) (Harmonics)

IT COULD HAPPEN TO YOU

Jimmy Van Heusen
impr. by Peter Sprague

Chord progression: $E\flat$ $Gm7(\flat 5)$ $C7$ Fm $Am7(\flat 5)$ $D7$ Gm

Chord progression: $A\flat m$ $D7$ $Gm7(\flat 5)$ $C7$ Fm $A\flat m$ $D\flat 7$

Chord progression: $E\flat$ $Dm7(\flat 5)$ $G7$ Cm $F7$

Chord progression: Fm $B\flat 7$ Cm $A\flat m$ $D\flat 7$

Chord progression: $E\flat$ $C7$ Fm $B\flat 7$

Chord progression: $E\flat$ $A1$ $E\flat maj7$

Chord progression: $C7$ Fm $D7$ $E\flat maj7$ $E\flat 7$

Chord progression: $A\flat maj7$ $A\flat m$ $Gm7(\flat 5)$ $C7$ Fm

Chord progression: $A\flat m$ $E\flat maj7$ $Dm7(\flat 5)$ $G7$ Cm

F7 Fm Bb7 P A2 Ebmaj7

C7 Fm D7 Ebmaj7 Eb7

Abmaj7 Abm Gm7(b5) C7 B2 Fm

Abm Ebmaj7 C7 Fm

Bb7 Ebmaj7 Bb7 Cho. 2. A1 Ebmaj7

C7 Fm D7 Ebmaj7 E7

Abmaj7 Abm Gm7(b5) C7 B1 Fm

Abm Ebmaj7 Dm7(b5) G7 Cm

F7 Fm Bb7 A2 Ebmaj7

C7 Fm D7 Ebmaj7 Eb7

A^bmaj⁷ A^bm Gm⁷(^b5) C⁷ **B2** Fm A^bm

E^bmaj⁷ C⁷ Fm B^b7

E^bmaj⁷ B^b7 Cho.3 **A1** E^bmaj⁷ C⁷

Fm D⁷ E^bmaj⁷ E^b7 A^bmaj⁷ A^bm

Gm⁷(^b5) C⁷ P **B1** Fm A^bm

E^bmaj⁷ Dm⁷(^b5) G⁷ Cm F⁷

Fm B^b7 **A2** E^bmaj⁷ C⁷

Fm D⁷ E^bmaj⁷ E^b7 A^bmaj⁷ A^bm Gm⁷(^b5)

C⁷ **B2** Fm A^bm E^bmaj⁷ C⁷

Fm B^b7 E^bmaj⁷ B^b7

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Алексей Борисович Бадьянов, Михаил Семенович Диков

Редактор *В. Мудьюгина*
Худож. редактор *Д. Аникеев*
Техн. редактор *С. Буданова*

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