

VOLUME 29

Play Duets
with
JIMMY
RANEY

10 Original
Jazz Duets
for You to play

PLAY-A-LONG
BOOK & RECORDING
SET

FOR ALL INSTRUMENTS



A New Approach
to Jazz Improvisation


by Jamey Aebersold




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Don't miss this companion book to Volume 29!

JIMMY RANEY'S TRANSCRIBED

IMPROVISED SOLOS

\$5.95

Transcribed by Jimmy, himself, from this
Volume 29 "DUETS" play-a-long set.
Complete with chord symbols above **each** measure.

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INTRODUCTION

This set of pieces is intended primarily for guitarists but may be used by other instrumentalists as well. Bb and Eb chord changes are provided for this purpose. Bass players can practice walking lines or just improvise. When "walking," you can play with either channel *or both* in stereo. Bass and trombone players can use the chord symbols to the treble clef parts.

Chord/scale notation can be expressed in different ways. This book contains those symbols which I normally use. For example, A9, A11 or A13 indicate a Dominant 7th chord/scale with the 7th lowered.

Traditionally, guitarists get together to play duets and jam. This book and record set make it possible to do this alone. When another player is available, the book of duets can be used by itself for reading practice and/or for pleasure. It should also be helpful for teachers to use with their students.

There are several ways to use the book and record together:

- a. Either part may be practiced with the other by turning off the appropriate track, since the tracks are recorded with total separation.
- b. After the ensemble, you may practice improvising to the comping or by reversing the procedure, comp to the solo.
- c. Finally, the record may be listened to as any other record, since it is complete in itself.

The pieces in the book are of a diatonic song-form type. The forms include:

24 and 12-bar blues	<i>BLUES ALLEGRO</i> and <i>BLUES ANDANTE</i>
AABA (8-8-8-8)	<i>THE FLAG IS UP</i>
AABA (16-16-16-16)	<i>FUGATO</i>
ABA (16-8-16)	<i>SAMBA TEEKENS</i>
ABC (16-24-24)	<i>JONATHAN'S WALTZ</i>
A1 A2 (16-16)	<i>INVENTION, SUSPENDED MOTION, ACTION</i>

TOGETHER is of a freer form with the chords and meter following the dictates of the melody. There is a 6-bar statement followed by four 4-bar phrases. There are no exact repeats as in the other pieces.

The part writing is varied. *FUGATO* and *BLUES ALLEGRO* both start out as strict canons and are generally contrapuntal in nature, with both parts almost equal in harmonic and melodic importance. *TOGETHER* and *ACTION* are melody with chordal accompaniment. *THE FLAG IS UP* is mostly melody and chords with a few bars of single note harmony and a few double stops. *JONATHAN'S WALTZ* has melody in the first part with broken chords and imitation of the first part in the second part. In *BLUES ANDANTE*, the second part is nearly as strong as the first part but is essentially of a secondary nature. In *SUSPENDED MOTION*, the first part is primary with the second part providing a kind of jagged rhythmic counterpoint to the first part. *INVENTION* has two active moving parts, but the second part is basically an accompaniment to the first part, despite its free melodic motion. *SAMBA TEEKENS* uses melody with chords, two-part harmony and imitative counterpoint in about equal proportions.

Two of the pieces, *ACTION* and *SUSPENDED MOTION*, are based on the standard *You Stepped Out of a Dream*. A third, *INVENTION*, is on the chords of *There Will Never Be Another You*. With the exception of the two blues tunes, the others are similar to, but not based on any actual standard tunes.

In conjunction with, and to complement this set, a separate book containing the recorded improvised solos is also available.

NOTE: D.C. means to repeat from the beginning. D.S. means to repeat from the sign.

JIMMY RANEY

JIMMY RANEY BIOGRAPHY

Jimmy was born in Louisville, Kentucky on August 20, 1927, and took up guitar at the age of 10. His first important job was with Jerry Wald's Orchestra in New York in 1944. During that time, he was introduced to the then revolutionary music of Charlie Parker, which Raney translated to the guitar, being among the first to do so.

Raney moved to Chicago in 1945, where he played with local artists, including Lee Konitz and Lou Levy. In 1948, Raney joined the Woody Herman Four Brothers band which included Stan Getz, Zoot Sims, Al Cohn, Serge Chaloff and Shorty Rogers, among others. In late 1948, Raney re-located to New York City, performing with Stan Getz, Al Haig and Buddy de Franco, to name a few. In 1949, he was with the Artie Shaw band for approximately a year.

Early in the Fifties, Raney joined the Stan Getz Quintet and performed with that group for several years, performing with Getz the jazz classic Storyville sessions in Boston. After leaving Getz, he went with the Red Norvo Trio during the years 1953-54. He recorded several albums for Disc Vogue in Paris which are now being re-issued in Japan, the U.S. and Europe. Norvo's group at that time also included Red Mitchell.

While in New York during the Sixties, Raney also played the James Thurber Broadway play, "A Thurber Carnival," featuring the Don Elliott Jazz Quartet. His work has also included accompanying singers such as Andy Williams, Tony Bennett, and a stint at the Blue Angel with the Jimmy Lyon Trio in New York City.

More recently, Raney has been frequently appearing in Europe; he has made tours with his own quartet (including his son, guitarist Doug Raney) in Holland, Japan, France, Switzerland, England, Denmark, Belgium and Germany (with Attila Zoller).

Raney has made recordings over the years with many artists, having as many as 40 albums under his own name. Some are re-issued at the present time. Currently available in the U.S. are the albums, *The Influence*, *Solo*, *Live In Tokyo* (on the Xanadu label), *Duets*, *Stolen Moments* (on the Steeplechase label). Four or five albums for European labels are not yet available in the United States.

PARTIAL LIST OF AWARDS:

- + Twice winner of Downbeat International Critics' Poll
- + Three-time winner French *Le Jazz Hot* Poll
- + Twice winner of the Dutch Jazz Poll
- + Recipient of the Dutch Edison Award (equivalent to the Grammy) for a recording with Doug Raney entitled *Duets* (on Steeplechase label)

PARTIAL LIST OF PERFORMANCES:

- + Newport Jazz Festival (New York)
- + Nice (France) Jazz Festival
- + Nimes Jazz Festival (France)
- + Frankfurt Jazz Festival
- + Various Kool Jazz Festivals
- + Chicago Grant Park Jazz Festival



Invention

$\text{♩} = 116$

Ensemble & 7 Choruses

FORM: A1 A2 (16-16)

A1

Guitar I

Guitar II

E_b *°* *G7* (*D_F* *G7*) *°*

Cm₁ *Bm₁⁷* *Bbm₁⁷* *E_b⁷*

A_b *Abm₁⁷* *D_b⁷* *E_b* *°*

Cm₁⁷ *F⁷* *B_b⁷* (*Fm₁⁷* *B_b⁷*) *°*

A2

E_b *°* *G7* (*D_F* *G7*) *°*



Musical notation system 1 (measures 1-4):

Chords: Cmi^7 , Bmi^7 , $Bbmi^7$, Eb^7

Musical notation system 2 (measures 5-8):

Chords: Ab , $Abmi^7$, Db^7 , Eb , D^7 ($A\phi$ D^7)

Musical notation system 3 (measures 9-12):

Chords: Eb , Ab^7 , Gmi^7 , C^7 , Fmi^7 , Fmi^7 , Bb^7

Go back to A1 & solo for 7 choruses.
Take \oplus on last chorus.

\oplus CODA

SOLO AD LIB

Musical notation system 4 (measures 13-16):

Chords: F^9 , \circ , $Abmi^7$, Db^9

Musical notation system 5 (measures 17-20):

Chords: Gmi^7+5 , C^7+9 , Fmi^7 , Bb^7b5 , Ebb^9 , $Eb\Delta^9$



Suspended Motion

$\text{♩} = 85$

Ensemble & 5 Choruses

FORM: A1 A2 (16-16)

Guitar I

Guitar II

$D\Delta$ $E_b\Delta$

Cmi^7 F^7 $B_b\Delta$

Ami^7 D^7 $G\Delta$

Gmi^7 C^7 B_b^7 A^7



2.

Bb7 *Ab7* *G7b9* *Eφ* *A7*
DA (*G7*) (*F#mi7*) *B7* *Emi7* *A7*

DA *Emi7* *A7*

Go back to beginning & solo for 5 choruses. Take ⊕ on last chorus.

⊕ **CODA**

SOLO AD LIB _____

Gmi7 *Gmi+* *Gmi7* *Gmi6* *F#mi+5* *B7+5b9* *Emi7* *A7b9* *A7+5* *DA9*

POCO RIT. - - - - - *RALL.* - - - - -



Together

♩ = 75 Ensemble & 2 Choruses

FORM: (6-4-4-4-4)

Dmi⁷ *G⁷* *Dmi⁷* *G⁷* *Abmi⁷* *Gmi⁷* *Ami⁷* *BbΔ*
Ami⁶ *Gmi⁹* *F#mi⁹* *Fmi⁹* *Emi⁷"* *Emi⁷* *A⁷*
DΔ *Bmi⁷* *GΔ* *G#⁷* *A^b* *A⁷+5* *Ab⁷b⁵* *G^b* *Db⁹* *C⁹* *Gb⁷b⁹* *F^b* *E⁷+9*
Ami⁷ *Ami⁶* *Ami⁷* *Ami⁶* *FΔ* *F#⁷* *G^b*
BbΔ *B⁷* *C^b* *F⁹* *Bb^b* *CΔ* *E⁷+9* *Ami*
Ami⁷ *Ab⁷b⁵* *G^b* *Db⁹* *C⁹* *Gb⁷b⁵* *F^b* *B⁹* *GLISS* *BbΔ* *Eb⁹*
FΔ *Bb⁷* *Ami⁷* *D⁷* *G⁷* *Gmi⁷* *C⁷b⁹* *FΔ* *A⁷+5*
G⁷ *Gmi⁷* *Gb⁷* *FΔ⁹*

Go back to beginning for 2 solo choruses.
Take ⊕ on last chorus.

⊕ *G⁷* *Gmi⁷* *Gb⁷* *FΔ⁹*

AD LIB CADENZA - - - - -

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, Δ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus - Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in book form.

This **Scale Syllabus** is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . . see **Scale Syllabus page**.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** - you, the player are also a listener! Read in **Volume I - A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusuf Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A.** or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 - Major & Minor; Vol. 21 - Gettin' It Together; Vol. 16 - Turnarounds, Cycles & II/V's; Vol. 42 - Blues In All Keys and Vol. 47 - "Rhythm" In All Keys.**

SCALE SYLLABUS

LEGEND: H = Half Step; W = Whole Step; Δ = Major; 7th; + or # = raise; b or - = lower; H; Ø = Half-diminished; -3 = 3rd (Minor Third)
 CHORD/SCALE SYMBOL SCALE NAME SCALE IN KEY OF C BASIC CHORD IN KEY OF C
 C Major (don't emphasize the 4th) C E G B D
 C7 Dominant 7th W H W W H W H C E G Bb D
 C- Minor (Dorian) W H W W H W H W C E F G A Bb C
 CØ Half Diminished (Locrian) W H W W H W H W C D E F G A Bb C
 C° Diminished (8 tone scale) W H W H W H W H C D Eb F Gb Ab Bb C
 C° Diminished (8 tone scale) W H W H W H W H C D Eb F Gb Ab Bb C

MAJOR SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CA+4	W H W W W H W H	C D E F G A B C	C E G B D
CA	W W H W W H W H	C D E F G A B C	C E G B D
CA#6	W W H W H W H W	C D E F G# A B C	C E G B D
CA+5, +4	W W H W H W H W	C D E F G A B C	C E G B D
C	-3 H -3 H -3 H	C D E F# G# A B C	C E G# B D
C	6th Mode of Harmonic Minor	C D E F G A B C	C E G B D
C	Diminished (begin with H step)	C D# E F# G A B C	C E G B D
C	Blues Scale	C D E F G A Bb C	C E G Bb D
C	Major Pentatonic	C D E F G A C	C E G B D

2. DOMINANT 7th SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	W H W W H W H W	C D E F G A Bb C	C E G Bb D
C7#9	W H W W H W H W	C D E F G A Bb C	C E G Bb D
C7b9	H -3 H W H W H W	C D E F G Ab Bb C	C E G Bb D (Db)
C7#9b9	W W H W H W H W	C D E F G A Bb C	C E G Bb D
C7b6	W W H W H W H W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	W W W W W H W H	C D E F# G# A B C	C E G# B D
C7#9b9 (also has #9 & #4)	H W H W H W H W	C D# E F# G A B C	C E G# B D (D#)
C7#9+ (also has b9, #4, #5)	H W H W W W W H	C D# E F# G# A Bb C	C E G# Bb D (Db)
C7	-3 W H H -3 W	C D E F G# A B C	C E G# B D (D#)
C7	W W -3 W -3	C D E G A C	C E G Bb D

3. MINOR SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	W H W W H W H W	C D E F G A Bb C	C E G Bb D
C-Δ (maj. 7th)	W H W W H W H W	C D E F G A Bb C	C E G Bb D
C- or C-7	W H W W H W H W	C D E F G A Bb C	C E G Bb D
C- or C-7	-3 W H H -3 W	C D E F# G# A B C	C E G# B D (F)
C-Δ (b6 & maj. 7th)	W H W W H -3 H	C D E F G Ab B C	C E G Bb D
C- or C-7	W H W W H W H W	C D E F G A Bb C	C E G Bb D
C- or C-b9#6	W W W W H W H W	C D E F G A Bb C	C E G Bb D
C- or C-b6	W H W W H W H W	C D E F G A Bb C	C E G Bb D

4. HALF DIMINISHED SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	W H W W H W H W	C D E F G Ab Bb C	C E G Bb D
CØ#2	W H W W H W H W	C D E F G Ab Bb C	C E G Bb D
CØ (with or without #2)	W H W H W H W H	C D E F G Ab Bb C	C E G Bb D

5. DIMINISHED SCALE CHOICES	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	W H W H W H W H	C D E F G Ab Bb C	C E G Bb D
C°	W H W H W H W H	C D E F G Ab Bb C	C E G Bb D
C°	W H W H W H W H	C D E F G Ab Bb C	C E G Bb D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, A, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords. * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.



Jonathan's Waltz

♩ = 75 Ensemble & 4 Choruses

FORM: ABC (16-24-24)

INTRO

PLAY 4X

A %

Guitar I

Guitar II

Chords: AΔ, D7, AΔ, D7

Chords: AΔ, D7, AΔ, D7, G7, F#7

Chords: Bmi⁹, DΔ (Bmi⁷), G7b5 (Dmi⁷)

B SOLO AD LIB — —

Chords: G7b5, Bbmi



SOLO AD LIB

Musical notation for the first system, featuring a treble and bass staff. Chords are labeled as *Abm1*, *Ebm1*, and *Ebm1 / Db*.

Musical notation for the second system, featuring a treble and bass staff. Chords are labeled as *Cm1 7¹¹*, *B7 b5*, *Bbm1*, *Bbm1 / Ab*, *Gb7 b5*, and *F7*.

C SOLO AD LIB

Musical notation for the first line of the 'C' section, featuring a treble staff. Chords are labeled as *Bb7*, *B7 b5*, and a measure with a '2' above a fermata.

Musical notation for the second line of the 'C' section, featuring a treble staff. Chords are labeled as *Bb7*, *E⁷/B*, *Eb⁷/Bb*, *E⁷/B*, *Eb⁷/Bb*, and a measure with a '2' above a fermata.

Musical notation for the third line of the 'C' section, featuring a treble staff. Chords are labeled as *Bb7*, *Eb7*, *Ab7*, *G7*, *Cm1 7*, and a measure with a fermata.

Musical notation for the fourth line of the 'C' section, featuring a treble staff. Chords are labeled as *F7*, a measure with a fermata, *Bb7*, *B7 b5*, and a measure with a '2' above a fermata. A circled cross symbol is present above the *Bb7* chord. The section ends with a double bar line and a circled 'A'.

and solo for 4 choruses.
Take ⊕ on last chorus.

⊕ 6x SOLO AD LIB

Musical notation for the '6x SOLO AD LIB' section, featuring a treble and bass staff. Chords are labeled as *BbΔ*, *B^{b5} (BΔ + 4)*, and *AΔ*.



Samba Teekens

$\text{♩} = 123$

Ensemble & 6 Choruses

FORM: ABA (16-8-16)

A

Guitar I

Musical notation for Guitar I, first system. Chords: $F\Delta$, $\%$, $Bm1$, $E7+$

Guitar II

Musical notation for Guitar II, first system.

Musical notation for Guitar I and II, second system. Chords: $Bbm1^7$, Eb^9 , $Am1^7$, D^7

Musical notation for Guitar I and II, third system. Chords: $Gm1^7$, C^7 , $F\Delta$, $\%$

Musical notation for Guitar I and II, fourth system. Chords: $Dm1^7$, G^7 , $Gm1^7$, C^7 , $Cm1^7$, F^7

B

Musical notation for Guitar I and II, fifth system. Chords: Bb^7 , Bb^7 , Eb^7 (Bb^-), Eb^7



Musical notation system 1 (measures 1-4):

Chords: *Ab7*, *Ab7*, *Db7*, *C7+9*

Musical notation system 2 (measures 5-8):

Section marker: **A2**

Chords: *FΔ*, *%*, *Bmi*, *E7*

Instruction: *SIMILE*

Musical notation system 3 (measures 9-12):


Chords: *Bbmi7*, *Eb9*, *Ami7*, *D7*

Musical notation system 4 (measures 13-16):

Chords: *Gmi7*, *C7*, *FΔ*, *%*

Musical notation system 5 (measures 17-21):

Chords: *Dmi7*, *G7*, *Gmi7 C7*, *Gmi7 C7+9*, *FΔ*

Go back to **A1** and solo for 6 choruses. Take  on last chorus.

Musical notation system 6 (measures 22-27):

Chords: *G7*, *Gmi7 C7*, *F7 Bb7*, *Eb7 Ab7*, *Db7 Gb7*, *FΔ*

RITARD - - -



The Flag Is Up

$\text{♩} = 120$ Ensemble & 6 Choruses

FORM: AABA (8-8-8-8)

A

Guitar I

Guitar II

FΔ *Gmi⁷* *Ami⁷ D⁷* *Bmi⁷ E⁷*

Bbmi⁷ *Eb⁷* *Ab* *Gmi⁷ C⁷*

FΔ *Gmi⁷* *Ami⁷ D⁷* *Bmi⁷ E⁷*

Bbmi⁷ *C⁷* *FΔ* *Ami⁷ D⁷*



B

Musical notation system 1: Treble and bass staves with notes and chords. Chords: GΔ, ./. (two notes), Db7 sus (Abmi7), Db7

Musical notation system 2: Treble and bass staves with notes and chords. Chords: Gb, ./. (two notes), Gmi7, C7

Musical notation system 3: Treble and bass staves with notes and chords. Chords: FΔ, Gmi7, Ami7 D7, Bmi7 E7

Musical notation system 4: Treble and bass staves with notes and chords. Chords: Bbmi7, Eb7, Ab, Gmi7 C7

D.C. & solo for 6 choruses.
Take ⊕ on last chorus.



Musical notation system 5: Treble and bass staves with notes and chords. Chords: C7b9, FΔ



Action

$\text{♩} = 104$

Ensemble & 5 Choruses

FORM: A1 A2 (16-16)

The musical score for 'Action' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 104. The score consists of eight staves of music. Above the notes, various chords are indicated: DΔ, EbΔ, BbΔ, GΔ, C7, Bb7, DΔ, EbΔ, Cmi7, F7, Ami7, D7, Gmi7, Bb7, Ab7, G7, Eφ, and A7b9. The notation includes eighth and sixteenth notes, rests, and dynamic markings.



DA G7 F#mi7 B7 Emi A7

DA Emi7 A7 DA

D.C. & solo for 5 choruses.
Take ⊕ on last chorus.

⊕

DA Emi7 A7 DA



Blues Andante

♩ = 70

Ensemble & 5 Choruses

FORM: 12-Bar Blues

Guitar I

Guitar II

F7 F7 F7

F7 F13 b9 Bb7 Bbm7

FΔ Bbm7 Am7 D7 Abm7 Db7 Gm7

C7 C7b9 Gb7 FΔ F/A BbΔ B° FΔ Db9 C7+9 C7b9

Go to solo changes for 5 choruses.



SOLO CHANGES

(Solo for 5 choruses. Take ⊕ on 5th chorus)

DOUBLE-TIME FEEL

Musical notation for the first four lines of the solo changes section, featuring various chords and a double-time feel.

Line 1: F7, Cmi7, F7, Bb7 (B7), Bb7, FΔ, Bb7 (F)

Line 2: Cmi7, F7, Bb7, B7, Bb7, Bbmi7

Line 3: FΔ, Bbmi7, Ami7, (D7b9) Abmi7, Gmi7

Line 4: C7, ⊕ FΔ, F7, Bb7, Bbmi7, Ami7, (Ab7) D7b9, Gmi7, C7 (Gb7b9)

SOLO AD LIB - - - - -

Musical notation for the solo ad lib section, featuring a series of chords and a ritardando marking.

Line 5: FΔ, F7, Bb, B°, FΔ, C7, F7

RIT.



Fugato

$\text{♩} = 115$ Ensemble & 3 Choruses

FORM: AABA (16-16-16-16)

A¹

Guitar I

Guitar II

Cmi *°* *D7* *G7*

C7 *F7* *Bb7* *Eb7*

Ab7 *G7* *Cmi* *°*

1.

D7 (Ab7) *G7* *Cmi* *Ab7* *G7*

2.

B BRIDGE SOLO AD LIB

G7 *Cmi* *°* *Bmi7* SOLO AD LIB



E7 AΔ D7 C#° F#7 Bmi7 E7 AΔ AΔ Cmi7

F7 Bb Eb7 D° G7 Cmi7 F7 Bb7 Ab7 G7

Guitar I
A2 Cmi % D7 G7

Guitar II

C7 F7 Bb7 Eb7

Ab7 G7 Cmi %

D7 (Ab7) G7 Cmi Ab7 G7

Go back to A1 & solo 3 choruses. Take ⊕ on last chorus.

⊕ CODA
Ab7 G7 Cmi Cmi/Bb Ab7 G7+9 Cmi
RITARD



Blues Allegro

♩ = 125

Ensemble & 5 Choruses

FORM: 24-Bar Blues

Guitar I

Guitar II

F7 *Gmi7* *F/A* *Cmi7* *Cmi6* *Bb7*

Bb7 *F7* *%*

F7 *%* *Bb7*

% *Bbmi* *%*

FΔ *Bb7* *F/A*



Musical notation system 1: Treble and bass staves with chords: Abmi7, Gmi7, Ami7, BbΔ, B7, C7

Musical notation system 2: Treble and bass staves with chords: Gb7, Abmi7, A°, Bb°, B°, F7

Go to solo changes for 5 choruses.
Take ⊕ on last chorus.

Musical notation system 3: Treble and bass staves with chords: F7, C7b9

SOLO CHANGES (ELONGATED BLUES-24 BAR BLUES)

Chord progression line 1: F7, Cm7, F7, Bb7, F/A, Cm7

Chord progression line 2: Cm7, F7, Bb7, F/A, Cm7, Bbm1

Chord progression line 3: F/A, Bbm1, F/A, Ami7, D7b9, Gmi7, F/A

Chord progression line 4: Gmi7, C7, ⊕, F/A, F7, Bbm7, Ami7, D7b9, Gmi7, C7

Chord progression line 5: ⊕, F/A, F7, Bb, B°, F/A, F7, ⊕, F7+11