The Jamming Book
compiled by Andrea Vicari

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

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

<table>
<thead>
<tr>
<th>No.</th>
<th>Tune</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>C Jam Blues &amp; Sonnymoon</td>
<td>Bb</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>5.</td>
<td>Billies Bounce</td>
<td>Bb</td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>9.</td>
<td>Fly me to the moon</td>
<td>Bb</td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>12.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>13.</td>
<td>Honeysuckle</td>
<td>Rose</td>
</tr>
<tr>
<td>14.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>15.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>16.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>17.</td>
<td>Scrapple from the Apple</td>
<td>Bb</td>
</tr>
<tr>
<td>18.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>19.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>20.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>21.</td>
<td>Autumn Leaves</td>
<td>Bb</td>
</tr>
<tr>
<td>22.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>23.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>24.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>25.</td>
<td>St Thomas</td>
<td>Bb and Eb</td>
</tr>
<tr>
<td>26.</td>
<td>C and Bass</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Someday my Prince will come</td>
<td>Bb</td>
</tr>
<tr>
<td>28.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>29.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>30.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>31.</td>
<td>Purple Gazelle</td>
<td>Bb</td>
</tr>
<tr>
<td>32.</td>
<td></td>
<td>Eb harmony</td>
</tr>
<tr>
<td>33.</td>
<td>Purple Gazelle</td>
<td>Eb</td>
</tr>
<tr>
<td>34.</td>
<td></td>
<td>Eb harmony</td>
</tr>
<tr>
<td>35.</td>
<td>Purple Gazelle</td>
<td>C</td>
</tr>
<tr>
<td>36.</td>
<td></td>
<td>C harmony</td>
</tr>
<tr>
<td>37.</td>
<td>Purple Gazelle Bass</td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td></td>
<td>Bass clef harmony</td>
</tr>
<tr>
<td>39.</td>
<td>Don’t know Why</td>
<td>Bb</td>
</tr>
<tr>
<td>40.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>41.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>42.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>43.</td>
<td>Georgia</td>
<td>Bb</td>
</tr>
<tr>
<td>44.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>45.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>46.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>47.</td>
<td>Modes in treble clef</td>
<td></td>
</tr>
<tr>
<td>48.</td>
<td>Modes in bass clef</td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>So What</td>
<td>Bb</td>
</tr>
<tr>
<td>50.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>51.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>52.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>53.</td>
<td>Milestones</td>
<td>Bb</td>
</tr>
<tr>
<td>54.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>55.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>56.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>57.</td>
<td>Bass clef melody</td>
<td></td>
</tr>
<tr>
<td>58.</td>
<td>Wayne’s Thang</td>
<td>Bb</td>
</tr>
<tr>
<td>59.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>61.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>62.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>63.</td>
<td>Canteloupe Island</td>
<td>Bb and Eb</td>
</tr>
<tr>
<td>64.</td>
<td>C and Bass</td>
<td></td>
</tr>
<tr>
<td>65.</td>
<td></td>
<td>Piano</td>
</tr>
<tr>
<td>66.</td>
<td></td>
<td>Bass clef melody</td>
</tr>
<tr>
<td>67.</td>
<td>Watermelon man</td>
<td>Bb and Eb</td>
</tr>
<tr>
<td>68.</td>
<td></td>
<td>Piano and Bass</td>
</tr>
<tr>
<td>69.</td>
<td>C melody and bass clef melody</td>
<td></td>
</tr>
<tr>
<td>70.</td>
<td>Mercy, mercy mercy</td>
<td>Bb &amp; Eb</td>
</tr>
<tr>
<td>71.</td>
<td></td>
<td>C and bass</td>
</tr>
<tr>
<td>72.</td>
<td>(Cold duck time)</td>
<td>Bb and Eb</td>
</tr>
<tr>
<td>73.</td>
<td></td>
<td>Piano</td>
</tr>
<tr>
<td>74.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>75.</td>
<td>Morning</td>
<td>Bb</td>
</tr>
<tr>
<td>76.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>77.</td>
<td>C melody</td>
<td></td>
</tr>
<tr>
<td>78.</td>
<td>Bass melody</td>
<td></td>
</tr>
<tr>
<td>79.</td>
<td></td>
<td>Piano</td>
</tr>
<tr>
<td>80.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>81.</td>
<td>I got Rhythm</td>
<td>Bb</td>
</tr>
<tr>
<td>82.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>83.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>84.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>85.</td>
<td>Rhythm-a-ning</td>
<td>Bb</td>
</tr>
<tr>
<td>86.</td>
<td></td>
<td>Eb</td>
</tr>
<tr>
<td>87.</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>88.</td>
<td></td>
<td>Bass</td>
</tr>
<tr>
<td>89.</td>
<td>Manuscript</td>
<td></td>
</tr>
<tr>
<td>90.</td>
<td>Manuscript</td>
<td></td>
</tr>
</tbody>
</table>
Eb

C Jam Blues

\[ j = 120 \]

Sonny Rollins

Sonnymoon for Two
C part

\[ \text{C Jam Blues} \]

\[ \text{swing} \]

\[ \text{C7} \quad \text{F7} \quad \text{C7} \]

\[ \text{F7} \quad \text{C7} \]

\[ \text{G7} \quad \text{F7} \quad \text{C7} \]

\[ \text{Sonnymoon for Two} \]

\[ \text{Sonny Rollins} \]

\[ \text{Eb7} \quad \text{Gb7} \quad \text{Gb7} \]

\[ \text{Gb7} \quad \text{Eb7} \]

\[ \text{Gb7} \quad \text{Gb7} \quad \text{Gb7} \]

\[ \text{F7} \quad \text{Eb7} \quad \text{Gb7} \]
Fly Me to the Moon is made up from the primary triads of Bb major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.
Fly Me to the Moon is made up from the primary triads of Ab major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.
Fly Me to the Moon is made up from the primary triads of Ab major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.
Fly Me to the Moon is made up from the primary triads of Ab major. They are arranged in a cycle of 5ths which creates both major and minor II V I progressions.
Honeysuckle Rose is in the key of G major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of G.
Honeysuckle Rose is in the key of D major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of D.

Eb part
Honeysuckle Rose is in the key of F major and has a simple II V I sequence in the first section. The middle 8
is a string of dominant sevenths to land back to the home key of F.

Honeysuckle Rose

Fats Waller
Honeysuckle Rose is in the key of F major and has a simple II V I sequence in the first section. The middle 8 is a string of dominant sevenths to land back to the home key of F.
Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop—quite complex, ornate and chromatic.
Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop—quite complex, ornate and chromatic.
Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight.
The melody is pure bebop—quite complex, ornate and chromatic.
Scrapple is based on the chords of Honeysuckle Rose with a different cycle of 5ths for the middle eight. The melody is pure bebop—quite complex, ornate and chromatic.
This classic tune is made up of major and minor II V I sequences in the home key and it's relative minor.

**Autumn Leaves**

(or Les Feuilles Morts)

Joseph Cosma

Bb part

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]

\[ A \]
Autumn Leaves
(or Les Feuilles Morts)

Joseph Cosma

This classic tune is made up of major and minor II V I sequences in the home key and its relative minor.
Autumn Leaves
(or Les Feuilles Mortes)

Joseph Cosma

C part

This classic tune is made up of major and minor II V I sequences in the home key and its relative minor...
This classic tune is made up of major and minor II V I sequences in the home key and its relative minor.

Bass clef part

AUTUMN LEAVES
(or LES FEUILLES MORTS)

JOSEPH COSMA

Bass part

Cm7  F7  Bbmaj7  Ebmaj7

6  Am7(b5)  D7(b9)  Gm7  (G7)

10  Cm7  F7  Bbmaj7  Ebmaj7

14  Am7(b5)  D7(b9)  Gm7  Gm7

18  Am7(b5)  D7(b9)  Gm7  (G7)

22  Cm7  F7  Bbmaj7  Ebmaj7

26  Am7(b5)  D7(b9)  Gm7  Gbm7  Fm7  E7

30  Am7(b5)  D7(b9)  Gm7  G7

This classic tune is made up of major and minor II V I sequences in the home key and its relative minor.
This calypso piece moves quickly through the chords of D major, using the sequence of I, IV, III, VI, II, V, I. There are some dominant seventh chords introduced which makes the pull towards the chord II stronger. (see bars 2,6,9.) The ending uses the major III chord and a diminished seventh.

Bb part

St Thomas

Sonny Rollins

Eb

St Thomas

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

C part

St Thomas

Sonny Rollins

Bass

St Thomas

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

Bb part

Some Day My Prince Will Come
3/4 Swing
Churchill arr. Andrea Vicari

Cma7 | E7 (F#7) | Fma7 | A7(b9) |

5 | Dm7 | A7(b9) | D7 | G7 |

9 | Em7 | D#dim | Dm7 | G7 |

13 | Em7 | D#dim | Dm7 | G7 |

17 | Cma7 | E7 (F#7) | Fma7 | A7(b9) |

21 | Dm7 | A7(b9) | D7 | G7 |

25 | Gm7 | C7 | Fma7 | F#dim |

29 | Cma7/G | Dm7/C | G7 | Cma7 | (G7)
This well known 3/4 tune can be played as a ballad or a medium swing. The bass can create different rhythmic grooves by playing \( \cdot \) then \( \cdot \cdot \) and finally \( \cdot \cdot \cdot \) per bar. (Save last one for solos.)

Some Day My Prince Will Come

3/4 Swing

Churchill arr. Andrea Vicari

Eb part

\[ E_b \]

\[ Gm7 \]  \[ B7 \]  \( (C\#7) \)  \[ Cma7 \]  \[ E7\#9 \]  

\[ 5 \]  \[ Am7 \]  \[ E7\#9 \]  \[ A7 \]  \[ D7 \]  

\[ 9 \]  \[ Bm7 \]  \[ A\#dim \]  \[ Am7 \]  \[ D7 \]  

\[ 13 \]  \[ Bm7 \]  \[ A\#dim \]  \[ Am7 \]  \[ D7 \]  

\[ 17 \]  \[ Gma7 \]  \[ B7 \]  \( (C\#7) \)  \[ Cma7 \]  \[ E7\#9 \]  

\[ 21 \]  \[ Am7 \]  \[ E7\#9 \]  \[ A7 \]  \[ D7 \]  

\[ 25 \]  \[ Dm7 \]  \[ G7 \]  \[ Cma7 \]  \[ C\#dim \]  

\[ 29 \]  \[ Gma7/D \]  \[ Am7/G \]  \[ D7 \]  \[ Gma7 \]  \( (D7) \)
This well known 3/4 tune can be played as a ballad or a medium swing. The bass can create different rhythmic grooves by playing \( \frac{3}{4} \), then \( \frac{4}{4} \) and finally \( \frac{7}{4} \) per bar. (Save last one for solos.)

C part

**Some Day My Prince Will Come**

3/4 Swing

Churchill arr. Andrea Vicari

\[ \begin{array}{cccc}
  & B_{b}m_{a}7 & D^{7} & (E^{7}) & E^{b}_{m}a7 & G^{7}(b9) \\
 5 & Cm_{7} & G^{7}(b9) & C^{7} & F^{7} \\
 9 & Dm_{7} & C^{b}_{d}i_{m} & Cm_{7} & F^{7} \\
13 & Dm_{7} & C^{b}_{d}i_{m} & Cm_{7} & F^{7} \\
17 & B^{b}_{m}a7 & D^{7} & (E^{7}) & E^{b}_{m}a7 & G^{7}(b9) \\
21 & Cm_{7} & G^{7}(b9) & C^{7} & F^{7} \\
25 & Fm_{7} & B^{b}_{m} & E^{b}_{m}a7 & Ed_{i}m \\
29 & B^{b}_{m}a7/F & Cm_{7}/B^{b} & F^{7} & B^{b}_{m}a7 & (F^{7}) 
\end{array} \]
Bass

Some Day My Prince Will Come
3/4 Swing

Melody for Reference

Churchill arr. Andrea Vicari

(Play 3/4 swing notes and then 4 for solos)
Bb Tune

**Purple Gazelle**

*(or Angelica)*

*Duke Ellington*

---

This fun tune was made famous by Duke Ellington and also Chris McGregor and the Blue Notes. The harmony is made up of major and minor II-V-I and moves away from the home key, especially in the middle section.
This fun tune was made famous by Duke Ellington and also Chris McGregor and the Blue Notes. The harmony is made up of major and minor II V I's and moves away from the home key, especially in the middle section.

**Eb saxophone**

**Purple Gazelle**

*(or Angelica)*

*Duke Ellington arr. Andrea Vicari*

<table>
<thead>
<tr>
<th>Time</th>
<th>Spearmint</th>
<th>Cm7</th>
<th>G7</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>C</td>
<td>Cm7</td>
<td>G7</td>
</tr>
<tr>
<td>9</td>
<td>C</td>
<td>Em7(b5)</td>
<td>A7(b9)</td>
</tr>
<tr>
<td>13</td>
<td>C</td>
<td>G7</td>
<td>C(7) gliss</td>
</tr>
<tr>
<td>17</td>
<td>Fm7</td>
<td>G7</td>
<td>Cm7</td>
</tr>
<tr>
<td>21</td>
<td>Fm7</td>
<td>G7</td>
<td>Cm7</td>
</tr>
<tr>
<td>25</td>
<td>C</td>
<td>G7</td>
<td>Cm7</td>
</tr>
<tr>
<td>29</td>
<td>C</td>
<td>G7</td>
<td>Cm7</td>
</tr>
<tr>
<td>33</td>
<td>C</td>
<td>Em7(b5)</td>
<td>A7(b9)</td>
</tr>
<tr>
<td>36</td>
<td>Fm7</td>
<td>Bb7</td>
<td>Cm7</td>
</tr>
</tbody>
</table>
Eb Saxophone harmony  **PURPLE GAZELLE**  
(or **ANGELICA**)  
**DUKE ELLINGTON** arr. **ANDREA VICARI**

\[\text{Music notation image}\]
This fun tune was made famous by Duke Ellington and also Chris McGregor and the Blue Notes. The harmony is made up of major and minor II V 1s and moves away from the home key, especially in the middle section.

C Part

**Purple Gazelle**

*(or Angelica)*

Duke Ellington arr. Andrea Vicari

Medium Latin

Eb\(^\flat\)\音符

\[ Fm7 \]

\[ Gb7 \]

\[ Eb7 \]

\[ Bb7 \]

\[ A^\flat m7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Gm7(b5) \]

\[ Eb^\flat \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]

\[ Fm7 \]

\[ Abm7 \]

\[ Db7 \]

\[ C7(b9) \]
C part harmony

Purple Gazelle

(Duke Ellington arr. Andrea Vicari)

Eb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Mb7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7

Db7

Fm7

Gb7

Fm7

Gb7

Gm7(b5) C7(b9) Fm7

Abm7 D9

Abm7 Db7

Abm7
This fun tune was made famous by Duke Ellington and also Chris McGregor and the Blue Notes. The harmony is made up of major and minor II V I's and moves away from the home key, especially in the middle section.

**Bass Clef Part**

**Purple Gazelle**

*(or Angelica)*

Duke Ellington arr. Andrea Vicari

Medium Latin

<table>
<thead>
<tr>
<th>Bass Clef Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>E♭Δ</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>13</td>
</tr>
<tr>
<td>17</td>
</tr>
<tr>
<td>21</td>
</tr>
<tr>
<td>25</td>
</tr>
<tr>
<td>29</td>
</tr>
<tr>
<td>33</td>
</tr>
<tr>
<td>37</td>
</tr>
</tbody>
</table>
Bass part harmony

**Purple Gazelle**

(or Angelica)

Duke Ellington arr Andrea Vicari

---

**Eb⁰**

- \( \text{Fm}⁷ \)

\( \text{Gb}⁷ \)

---

**Fm⁷**

- \( \text{Gb}⁷ \)

---

**Gb⁷**

- \( \text{Eb}(?) \text{ gliss} \)

---

**Ab⁷**

- \( \text{Db}⁷ \)

**Eb⁰**

**Db⁷**

**Fm⁷**

**Gb⁷**

---

**Ab⁷**

- \( \text{Db}⁷ \)

**Gb⁷**

---

**Ab⁷**

- \( \text{Db}⁷ \)

**Gb⁷**

---

**Gb⁷**

- \( \text{Gb}⁷ \)

---

**Ab⁷**

- \( \text{Gb}⁷ \)

---

**Ab⁷**

- \( \text{Db}⁷ \)

**Gb⁷**

---

**Ab⁷**

- \( \text{Gb}⁷ \)

---

**Ab⁷**

- \( \text{Db}⁷ \)

**Gb⁷**

---

**Ab⁷**

- \( \text{Gb}⁷ \)

---

**Ab⁷**

- \( \text{Db}⁷ \)

**Gb⁷**

---
Recorded by Norah Jones and also Pat Metheny, this attractive music has functional harmony, moving from the home key in the very first bar to the subdominant in the second bar. It winds up back in the home key by the fourth bar. Note how the melody moves down in 3rds in the first part of the tune.

Bb part

Don't Know Why

Rock Ballad

Norah Jones/Jesse Harris/arr. Vicari

\[ \begin{array}{c}
Cm7 & C7 & Fm7 & E7 & Am7 & D7 & G7sus4 & Cm7 \\
\end{array} \]

\[ \begin{array}{c}
Cm7 & C7 & Fm7 & E7 & Am7 & D7 & G7sus4 & Cm7 \\
\end{array} \]

\[ \begin{array}{c}
1. Am7 & D7 & G7sus4 & Cm7 \\
2. Am7 & D7 \\
\end{array} \]

\[ \begin{array}{c}
Gma7 & Am7 & D7 \\
\end{array} \]

\[ \begin{array}{c}
Gma7 & Cm7 & C7 & Fm7 & E7 \\
\end{array} \]

\[ \begin{array}{c}
Am7 & D7 & G7sus4 & Cm7 \\
Am7 & Cm7 & C7 & Fm7 & E7 \\
Am7 & D7 & G7sus4 & Cm7 \\
\end{array} \]
Recorded by Norah Jones and also Pat Metheny, this attractive music has functional harmony, moving from the home key in the very first bar to the subdominant in the second bar. It winds up back in the home key by the fourth bar. Note how the melody moves down in 3rds in the first part of the tune.
Recorded by Norah Jones and also Pat Metheny, this attractive music has functional harmony, moving from the home key in the very first bar to the subdominant in the second bar. It winds up back in the home key by the fourth bar. Note how the melody moves down in 3rds in the first part of the tune.

C part

Don’t Know Why

Rock Ballad

Norah Jones/Jesse Harris/arr. Vicari

1. Gm7 C7 F7sus4 Bbmaj7
2. Gm7 C7 F7sus4 Bbmaj7

17 Fmaj7

21 Gm7 C7 F7sus4 Bbmaj7 Bbmaj7 Gm7 Bbmaj7 Bbmaj7 Ebmaj7 D7

25 Gm7 C7 F7sus4 Bbmaj7 Gm7 C7 F7sus4 Bbmaj7
Georgia is a well known jazz standard and although it is firmly in the home key (major) the chords are made more colourful with the use of dominant sevenths. (See bar 2.5 and 7) The middle eight is in the key of the relative minor...

**Georgia**

**Slow Swing/Gospel Like**

Hoagy Carmichael

---

**Bb part**

```plaintext
Gmaj7  F#m7(b5)  B7(#9)  Em7  Em7/D  C#m7(b5)  Cm6

5  Bm7  E7  Am7  D7  Bm7  E7  Am7  D7(#5)

9  Gmaj7  F#m7(b5)  B7(#9)  Em7  Em7/D  C#m7(b5)  Cm6

13  Bm7  E7  Am7  A9  D7  Gmaj7  F#m7(b5)  B7(#9)

17  Em7  Am7  B7  Em7  C7  Em7  Am7  B7  Em7  A7

21  Em7  F#m7(b5)  B7(#9)  Em7  F#7  Bm7  E7  Am7  D7

25  Gmaj7  F#m7(b5)  B7(#9)  Em7  Em7/D  C#m7(b5)  Cm6

29  Bm7  E7  Am7  A9  D7  Gmaj7  (Am7  D7)
```
Georgia is a well known jazz standard and although it is firmly in the home key (major) the chords are made more colourful with the use of dominant sevenths. (see bar 2.5 and 7) The middle eight is in the key of the relative minor...
Georgia is a well known jazz standard and although it is firmly in the home key (major) the chords are made more colourful with the use of dominant sevenths. (see bar 2.5 and 7) The middle eight is in the key of the relative minor.

Georgia
Slow swing/gospel like
Hoagy Carmichael

C part
Georgia is a well known jazz standard and although it is firmly in the home key (major) the chords are made more colourful with the use of dominant sevenths. (see bars 2,5 and 7) The middle eight is in the key of the relative minor...
MODES

Treble clef

Ionian mode (fits chords maj7, 6)

Dorian mode (fits chords m7)

Phrygian mode (fits chords m7b2)

Lydian mode (fits chords maj 7+11)

Mixolydian mode (fits chord dominant 7)

Aeolian mode (fits chords m7b6)

Locrian mode (fits chords m7b5)
Ionian mode (fits chords- maj7, 6)

Dorian mode (fits chords- m7)

Phrygian mode (fits chords- m7b2)

Lydian mode (fits chords- maj 7+11)

Mixolydian mode (fits chord- dominant 7)

Aeolian mode (fits chords- m7b6)

Locrian mode (fits chords- m7b5)
So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.
So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.
So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.

C part

Miles Davis

Dmaj7

Bass clef melody

Dmaj7
So What is a classic modal tune based on the dorian mode. It moves up a semi tone for the middle section and then back to the original key for the last 8 bars. It is a different concept to the standard jazz tunes in that there are no functional chords (II, V, I e.t.c.) and the improvising although easier, needs a more creative approach. Try exploring ranges, dynamics, motivic development and rhythm.

Form: AABA

SOLOS (Bass walks on solos)

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

\[ j = 200 \]

**MILESTONES**

**Fast Swing**

Miles Davis

\[ Gm7 \]  (G dorian)

\[ Abm7 \]

\[ Gm7 \]  (A aeolian)

\[ Gm7 \]  (G dorian)
**Milestones**

Fast Swing

Miles Davis

---

**Bass**

```plaintext
Gm7  (G dorian)

Walking bass in quavers

\[ \begin{array}{c}
\text{\textbf{Bass}} \\
\text{\textit{Gm7}} \\
\text{\textit{Walking bass in quavers}} \\
\end{array} \]
```

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

Milestones

Miles Davis

\[ j = 200 \]

Trombone

\( Gm7 \) (G dorian)

5

9

13

17

(A aeolian)

21

25

29

33

(G dorian)

37
This piece has a simple chord sequence going from chord I to chord VI and then chord V. However the rate of change is slow (every four bars) and it feels more like a modal tune. The groove is quite funky in the head and the start of the solos- a change to walking bass and more of a swing feel can create rhythmic interest. (Kenny Garrett does this on his album Trilogy). Note in the solo section the blues scale of the home key fits all chords.

Bb part

Wayne's Thang

Funky

Kenny Garrett arr. Andrea Vicari

F#m7

DMa9(#11)

E7sus4

Suggested scales

F#m7

DMa9(#11)

F#m7

DMa9(#11)

C#7(#5)

Dma9(#11)

F#m7

E7sus4

Dma9(#11)

F#m7

E7sus4
This piece has a simple chord sequence going from chord 1 to chord VI and then chord V. However, the rate of change is slow (every four bars) and it feels more like a modal tune. The groove is quite funky in the head and the start of the solos—change to walking bass and more of a swing feel can create rhythmic interest. (Kenny Garret does this on his album Trilogy). Note in the solo section the blues scale of the home key fits all chords.

Wayne's Thang

Funky

Kenny Garret arr. Andrea Vicari

C#m7

Suggested scales

Am\(^{9}(11)\)

G#7(#5)

Em part

F#m7

Chord sequence going from chord I to chord VI and then chord V. However, the rate of change is slow (every four bars) and it feels more like a modal tune. The groove is quite funky in the head and the start of the solos—a change to walking bass and more of a swing feel can create rhythmic interest. (Kenny Garret does this on his album Trilogy). Note in the solo section the blues scale of the home key fits all chords.
This piece has a simple chord sequence going from chord I to chord VI and then chord V. However, the rate of change is slow (every four bars) and it feels more like a modal tune. The groove is quite funky in the head and the start of the solos— a change to walking bass and most of a swing feel can create rhythmic interest. (Kenny Garrett does this on his album Trilogy). Note in the solo section the blues scale of the home key fits all chords.

Wayne's Thang
Funky

Kenny Garrett arr. Andrea Vicari

C melody

\[ q = 160 \]

\[ \text{Em7} \]

\[ \text{Cmaj7(11)} \]

\[ \text{B7(#5)} \]

\[ \text{Em7} \]

\[ \text{Cmaj7(11)} \]

\[ \text{D7sus4} \]

\[ \text{Em7} \]

\[ \text{Cmaj7(11)} \]

\[ \text{D7sus4} \]

\[ \text{Em7} \]

\[ \text{Cmaj7(11)} \]

\[ \text{D7sus4} \]

Suggested scales

\[ \text{Em7} \]

\[ \text{Cmaj7(11)} \]

\[ \text{D7sus4} \]
WAYNE'S THANG
Funky/Swing

Bass Guitar

Intro

1:160

F Cues: Em7

Cm9(#11)

D7sus4

Em7

Maintain groove and then optional swing

Cm9(#11)

TO TUNE

Em7

Play an E1

Cm9(#11)

D7sus4

Em7

Cm9(#11)

swing

Em7

swing

Em7

Cm9(#11)

swing

Em7

Cm9(#11)

swing

Em7

Cm9(#11)

swing

Em7

Cm9(#11)

swing

Em7

Cm9(#11)

swing

Em7

Cm9(#11)
Canteloupe Island is one of Herbie Hancock's most famous compositions. There are three different chords and the groove is maintained with a set piano and bass pattern.

Canteloupe Island

Funky

Herbie Hancock

Bb part

Eb part

Canteloupe Island

Funky

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

**Canteloupe Island**

**Melody**

Fm7

Db7

Dm7

**Bass**

Fm7

Db7

Dm7

Fm7

Funky

Herbie Hancock

Play Dm7 or for added interest try As13.
Bass clef melody

**CANTELOUPE ISLAND**

Herrie Hancock

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

**WATERMELON MAN**

Groovy

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

**Bb part**

\[ \text{WATERMELON MAN} \]

\[ \text{Groovy} \]

\[ \text{Herbie Hancock} \]

\[ \text{Eb part} \]

\[ \text{WATERMELON MAN} \]

\[ \text{Groovy} \]

\[ \text{Herbie Hancock} \]
This tune is quite similar to Canteloupe Island with the groove having a set bass and piano figure. The sequence is a 16-bar blues.

**Piano**

**Watermelon Man**

**Bass**

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

C melody

Watermelon Man

Groovy

Herbie Hancock

Mercey Mercey

Jo Zawinul
Mercy Mercy

J = 100

Bb part

C7    F7    C7    F7

C7    F7    C7    F7

C7

G7sus4    C7

Dm7    Em7    Am    G    Am    G    Am

Eb part

G7    C7    G7    C7

G7    C7    G7    C7

G7

D7sus4    G7    D

Am7    Bm7    Em    D    Em    D    Em
Bb saxophone

**Confit De Canard**
*(or really Cold Duck Time)*

\[ \text{D7} \quad \text{head} \quad \text{G7} \quad \text{C7} \quad \text{D7} \quad \text{G7} \quad \text{To CODA on REPEAT EbMa7} \]

\[ \text{CODA} \quad \text{EbMa7} \quad \text{Fma7} \quad \text{G7} \quad \text{PNO FILL} \quad \text{CODA} \quad \text{EbMa7} \quad \text{EbMa7} \quad \text{Fma7} \quad \text{EbMa7} \quad \text{Fma7} \quad \text{EbMa7} \quad \text{G7} \]

Eb saxophone

**Confit De Canard**
*(or really Cold Duck Time)*

\[ \text{D7} \quad \text{head} \quad \text{G7} \quad \text{D7} \quad \text{G7} \quad \text{To CODA on REPEAT BbMa7} \]

\[ \text{CODA} \quad \text{BbMa7} \quad \text{Cma7} \quad \text{D7} \quad \text{PNO FILL} \quad \text{CODA} \quad \text{BbMa7} \quad \text{BbMa7} \quad \text{Cma7} \quad \text{D7} \quad \text{PNO FILL} \quad \text{BbMa7} \quad \text{BbMa7} \quad \text{Cma7} \quad \text{D7} \]
Confit de Canard
(or really Cold Duck Time)

C melody

Piano

\[ \begin{align*}
    &\text{\textbf{Intro}} \\
    &F^7
\end{align*} \]

\[ \begin{align*}
    &\text{\textbf{F7 Head}} \\
    &B^7 \quad F^7 \\
    &F^7 \quad B^7
\end{align*} \]

\[ \begin{align*}
    &\text{\textbf{To Coda on Repeat}} \\
    &D^b_{ma7}
\end{align*} \]

\[ \begin{align*}
    &\text{\textbf{Piano Fill/Solo Break}} \\
    &E^b_{ma7} \\
    &F^7
\end{align*} \]

\[ \begin{align*}
    &\text{\textbf{Coda}} \\
    &D^b_{ma7} \\
    &E^b_{ma7} \\
    &F^7 \\
    &\text{\textbf{Piano Fill}} \\
    &D^b_{ma7}
\end{align*} \]
Bass melody

**CONFIT DE CANARD**
(Or really Cold Duck Time)

**Eddie Harris**

**Bass**

\[ \text{Tempo} = 120 \]

\[ F^7 \]

\[ Bb7 \]

\[ F^7 \]

\[ Bb7 \]

**CODA**

\[ D^b\text{ma7} \]

\[ E^b\text{ma7} \]

\[ F^7 \]

**To coda on repeat**

\[ D^b\text{ma7} \]

**Bass melody**

\[ \text{Tempo} = 120 \]

**INTRO**

\[ F^7 \]

**HEAD**

\[ Bb7 \]

\[ F^7 \]

\[ Bb7 \]

**CODA**

\[ D^b\text{ma7} \]

\[ E^b\text{ma7} \]

\[ F^7 \]

**To coda on repeat**

\[ D^b\text{ma7} \]

**CODA**

\[ D^b\text{ma7} \]

\[ E^b\text{ma7} \]

\[ F^7 \]

**CODA**

\[ D^b\text{ma7} \]

\[ E^b\text{ma7} \]

\[ F^7 \]

**CODA**

\[ D^b\text{ma7} \]

\[ D^b\text{ma7} \]

\[ E^b\text{ma7} \]

\[ F^7 \]
Morning
Latin

C. Fischler

Eb part

$J = 120$

Am7(b5) G7 C7 Am7(b5) D7(b5) Gm7 C7

Cm7 F7 Bb Maj7 E7 Maj7 Am7(b5) D7(b5) Gm7 C7 1st X only

Cm7 Am7(b5) D7(b5) Gm7 C7 Am7(b5) D7(b5) Gm7 C7

Am7(b5) D7(b5) Gm7 C7 2nd X only

Am7(b5) D7(b5) Gm7 C7 TO CODA

Coda on cue

Am7(b5) D7(b5) Gm7 C7 G7 Maj7 Fill Gm7 Fill
Bass

Morning

Latin

Clare Fischer

\[ J = 120 \]

\[
\begin{align*}
C_7 & \quad F_7 & \quad B_7 & \quad E_7 & \quad C_7 & \quad F_7 & \quad B_7 & \quad E_7 & \quad E_7 & \quad E_7 \\
\end{align*}
\]

\[
\begin{align*}
A_7 & \quad D_7 & \quad G_7 & \quad C_7 & \quad F_7 & \quad B_7 & \quad E_7 & \quad E_7 & \quad E_7 & \quad E_7 \\
\end{align*}
\]

\[
\begin{align*}
E_7 & \quad A_7 & \quad D_7 & \quad G_7 & \quad F_7 & \quad B_7 & \quad E_7 & \quad E_7 & \quad E_7 & \quad E_7 \\
\end{align*}
\]

\[
\begin{align*}
E_7 & \quad A_7 & \quad E_7 & \quad B_7 & \quad E_7 & \quad E_7 & \quad E_7 & \quad E_7 & \quad E_7 & \quad E_7 \\
\end{align*}
\]

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

**Bb part**

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \]

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \]

\[\text{E7} \quad \text{A7} \]

\[\text{D7} \quad \text{G7} \]

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \]

\[\text{C} \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{G7} \]

\[\text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \]

**Tune only**

\[\text{A7} \]

**Solos only**

\[\text{C} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \]

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

Tune only

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

**C part**

![Musical notation for I Got Rhythm]

Tune only

Solos only

83
I Got Rhythm is the basis for many tunes. These are known as tunes on 'rhythm changes'. The first 16 bars have chords I, VI, II, V, and the middle eight is a sequence of dominant sevenths moving through the cycle of 5ths.

Bass melody

I GOT RHYTHM

Bass melody

Bb Gm7 Cm7 F7 Gb Gm7 Cm7 F7

5 Bb Gm7 Cm7 F7 Gb F7 Gb

9 D7 G7 Cm7 F7 Bb

13 C7 F7 Bb

17 Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7

21 Bb Gm7 Cm7 F7 1. Bb F7 G7

25 Cm7 F7 2. Cm7 F7 Gb

29 Bb Gm7 Cm7 F7
This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).
This tune is based on 'rhythm changes'. It uses chord VI major as in bar 1 to make the pull to chord II more effective. The melody is quirky, rhythmic and at times dissonant (clashy).

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

Bass melody

RHYTHM-A-NING

T. Monk

Bb  G7  Cm7  F7  Bb  G7  Cm7  F7

Gb  G7  Cm7  F7  Gb  G7  Cm7  F7

D7

C7

Gb  G7  Cm7  F7  Gb  G7  Cm7  F7

Gb  G7  Cm7  F7  Gb  G7  Cm7  F7

Gb  G7  Cm7  F7  Bb  G7  Cm7  F7

Gb  G7  Cm7  F7  Bb  G7  Cm7  F7