

Tune Up!

Vol.
67

Four
Tune Up
New Bossa
Sweet Georgia Brown
Autumn Leaves
Rhythm
Perdido

Book & CD Set

In All 12 Keys!

by Jamey Aebersold Jazz





CONTENTS


Tunes included in this volume are:


1. **NEW BOSSA** (Play each key twice)
2. **SWEET GEORGIA BROWN** (Play each key once)
3. **TUNE UP** (Play each key once)
4. **AUTUMN LEAVES** (Play each key once)
5. **PERDIDO** (Play each key once)
6. **FOUR** (Play each key once)
7. **RHYTHM** (Play each key once)

Take note of how many times each key is played on the recording - if you play the melody, THAT is the first key.

Introductionii
Discographyiii

  **Concert Key & Bass Clef Instruments Chord/ Scale Progressions1**
NOTE: Bass Clef Players . . . you will share the same chord progressions with concert key instruments.
However, *Bass Clef Melodies* are included following the concert key, treble clef melodies.

 **B \flat Instrument Songs & Chord/ Scale Progressions31**

 **E \flat Instrument Songs & Chord/ Scale Progressions60**

Jamey's Notes to the Musician

For years it has been a goal of Jazz musicians to be able to improvise in all twelve keys over various chord progressions without stumbling or hesitation. It is said that the great Charlie Parker practiced the blues, rhythm changes and the chord progressions to *Cherokee* in all twelve keys.

We already have several Play-A-Long sets that present various chord/scales or blues in all twelve keys (Volumes 16, 21, 24, 42 and 57). The song *Cherokee* is presented in all twelve keys in Volume 61 "Burning."

In Volume 67 and 68 you'll find songs that form part of the basic Jazz Library *presented in all twelve keys*. You may want to begin by playing by ear without looking at the book. If your CD player has the feature *AB repeat* you may want to isolate one key or one section of a chorus and work that section over and over.

Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244

Graphics by David Silberman
and Pete Gearhart
Cover Design by
Jamey D. Aebersold

Copyright © 1995 by Jamey Aebersold
All Copyrights Used By Permission
International Copyright Secured

No portion of this book may be reproduced in any way without written permission from the publisher.



INTRODUCTION

Here is a fun way to get comfortable playing in all keys, an idea whose time has come. Familiar tunes at sensible tempos. Stories abound in jazz about beboppers scaring off unwary sitters-in by calling Cherokee in B natural, but this sort of thing is a bit unusual. Backing singers is another story, and in this situation you often see your favorite tunes played in unusual keys to accomodate the singer's range. As a practical matter, though, I think this album and its companion (Vol. 68, with tunes with tougher changes) will get used a lot by musicians who will have a lot more fun learning to play in all keys by jamming than they would by playing excercises out of a book. The tunes are all familiar to anyone who's sat in a few times with a professional group. Working backwards chronologically, *Tune Up* and *Four* are credited to Miles Davis, though singer-saxophonist Eddie Cleanhead Vinson once claimed in print that he actually wrote them; Davis recorded both in the early fifties. *Autumn Leaves* was written by Joseph Kosma of France in the late forties and was introduced by French singer Juliette Greco, a Miles Davis girl friend of the period. *Perdido* stems from the early forties, written by Juan Tizol of the Duke Ellington band. Jamming tradition demands that you also learn Tadd Dameron's *Wahoo*, a riff tune on the same changes that is often used as a shout or out chorus when *Perdido* is played. The Rhythm changes are a 32 bar truncation of the chords for George Gershwin's *I Got Rhythm*; the truncated version has been the basis for countless jazz tunes over the years and even more rhythm and blues ballads of the fifties. The granddaddy of the tunes on this album is *Sweet Georgia Brown*, the best known collaboration of three bandleaders in the mid-twenties.

These tunes or their harmonic cousins are available on other Aebersold albums in other tempos and styles, as shown below. But working with this album will give you a new level of ability. One caveat, especially if you're a brass player: pace yourself, and don't try to play a whole track non-stop. I once watched a famous trumpeter wear himself to a frazzle playing two blues choruses each in all twelve keys. The object of this album is to be able to play in any key, not to tire yourself to the point of not being able to play at all!

Phil Bailey 9/13/95

CONTRAFACIT LIST NOTE: Numbers after a title refer to the Aebersold play-a-long on which you can find other versions of the tune.

Autumn Leaves (44, 54): Autumn (20), King Pete's Heart

Four (7): none known

New Bossa (38, 54)

Perdido (12): Air Pocket, Wahoo

Rhythm (47, 51): Ah Leu Cha, Anthropology/Thrivin' From A Riff (6), Cotton Tail (48),

Lester Leaps In, Meet The Flintstones, Moose the Mooche, Oleo (8), Rhythm A

Ning, Shaw 'Nuff, The Theme (7), many others

Sweet Georgia Brown (39): Bright Mississippi, Dig (7), Hollywood Stampede/Sweet

Clifford (53), Jack Sprat, Curry in a Hurry

Tune Up (7): Countdown (Giant Steps superposition on changes)

DISCOGRAPHY

DISCOGRAPHYNOTE: All numbers are for Compact Discs unless otherwise marked; these albums were in print in the U.S. at press time. The artist is listed as it is found in the record catalog for the whole album, even if he doesn't appear on the particular track in question; thus, *Perdido* can be found on a Buck Clayton/Joe Turner record, though Turner doesn't sing on *Perdido*. "*" indicates probable first recording.

Autumn Leaves (1950)

Music by Joseph Kosma, English words by Johnny Mercer, French words by Jacques Prevert. Best selling (instrumental) record in U.S. by pianist Roger Williams in 1955. Influential jazz recording by Cannonball Adderley with Miles Davis in 1958.

Cannonball Adderley (Milestone MCD-47069-2)
Cannonball Adderley w. Davis (Blue Note B2-46338; Mobile Fidelity UDCD-563)
Nat Adderley (Evidence ECD-22102-2)
Franco Ambrosetti (Enja ENJ-4096-2)
Gene Ammons/Sonny Stitt (Verve 837 440-2)(Prestige OJCCD-708-2)
Leonardo Amuedo/Hein Van de Geyn (Challenge CHR-70008)
Chet Baker (CBS Associated ZK-40804)
Count Basie Orchestra (Denon CY-1018)
Bob Berg (Denon CY-76210)
Lenny Breau (Genesis GCD-5006/12)
Dee Dee Bridgewater (Verve 314-519-607-2)
Nick Brignola (Reservoir RSR CD 125)
Kenny Burrell (Contemporary CCD-14065-2)
Tony Campise (Heart Music 005-CD)
Chick Corea Akoustic Band (GRP GRD-9582)
Stanley Cowell (alone)(Concord CCD-4431)
Miles Davis (same as Cannonball Adderley w. Davis above)(Blue Note 2-98287)
Buddy DeFranco (Mosaic MD4-117)
Peter Delano (Verve 314-519-602)
Paul Desmond (CBS Associated ZK 45484)(RCA Bluebird 5778-2 RB)
Kenny Dorham (Riverside OJCCD-812-2)
Duke Ellington (O. Bailey, vcl)(Columbia CK 44444)(Saja 91042-2)
Booker Ervin (Savoy SV-0150)
Bill Evans (Cool & Blue C&B-CD 106)(France's Concert FCD 114)
(Milestone MCD-9151-2)(Riverside OJCCD-088-2; 12RCD-018-2)
Bill Evans/Jeremy Steig (Verve 829 579-2)
Tal Farlow (Verve 314-527-365-2)
Rachelle Farrell (Blue Note B2-27820)
Tommy Flanagan/Hank Jones (Galaxy OJCCD-752-2)
Bruce Forman (Concord CCD-4368)
Jimmy Forrest (Prestige OJCCD-350-2)
Erroll Garner (Columbia CK 40589)(Telarc CD-83332)
Michael Garson (Reference Recordings RR-20CD)
Stan Getz (Roulette B2-98144)(Spotlite CD-15107)(World Wide Jazz CD-21034)
Dizzy Gillespie (Jazz Hour JH-1029)(Verve 314-513 875-2)
Benny Golson (New Jazz OJCCD-1850-2)
Stephane Grappelli (Verve 821 865-2)
Vince Guaraldi Trio (Fantasy OJCCD-235-2)
Jim Hall/Ron Carter (Milestone OJCCD-467-2; Prestige OJCCD-6012-2)
Scott Hamilton (Concord CCD-4583)
Lionel Hampton (Musicmasters 5044-2-C)
Chuck Hedges (Delmark DE-465)
Joe Henderson w. Wynton Kelly Trio (Verve 314-523-657-2)
Vincent Herring (Musicmasters 65092-2)
Johnny Hodges (Pablo 2PACD-2620-102-2)
Ron Holloway (Milestone MCD-9219-2)
Groove Holmes (Prestige PRCD-24133)
Ahmad Jamal (Chess CHD-31266)(GRP GRD-803)(World Wide Jazz PC-51004)
Keith Jarrett/Gary Peacock/Jack DeJohnette (ECM 1360-2)
Jazz At The Philharmonic (Pablo PACD-2310-748-2)
Jazz Modes (Charlie Rouse/Julius Watkins)(Biograph BCD 134-135)
Jzztiet (Art Farmer/Benny Golson)(Contemporary CCD-14034-2)
Stanley Jordan (Blue Note B2-92356)(Somethin' Else B2-97159)
Wynton Kelly (Vee Jay NVJ2-902)
Stan Kenton Innovations Orch. (Glendale GRZ-006)
Barney Kessel Trio (Black Lion BLCD-760112; BLCD-3702)
Earl Klugh (alone)(Warner Bros. 26018-2)
Lee Konitz/Renato Sellani (Philology W-71-2)
Birelli Lagrene (Blue Note B2-80251)
Andy LaVerne Trio (Steeplechase SCCD 31280)
Barbara Lea (Prestige OJCCD-1742-2)
Joe Loco (Fantasy FCD-24733-2)

Manhattan Jazz Quintet (Soloff et al)(Projazz CDJ-663)
Wynton Marsalis (Columbia CK 40461)(Columbia G2K 40675)
Jack McDuff/Jimmy Forrest (Prestige OJCCD-324-2)
Bobby McFerrin/Chick Corea (Blues Note B2-95477)
Yehudi Menuhin/Stephane Grappelli (Angel CDM-69220)
Helen Merrill/Ron Carter (EmArcy 838 097-2)
James Moody (Muse MCD-5020)
Joe Morello (DMP CD-497)
Frank Morgan (Crescendo GNPD-9041)
Joe Pass (alone)(Pablo 2PACD-2640-102-2)
Art Pepper (Contemporary OJCCD-389-2)
Oscar Peterson/Dizzy Gillespie Duo (Pablo PACD-2310-740-2)
Oscar Peterson Trio (Limelight 818 842-2)(Pablo 2PACD-2620-118-2)
Tito Puente (Concord CCD-4250)
Jimmy Raney (Xanadu FDC 5157)
Spike Robinson/Harry Sweets Edison (Capri 74012-2)
Gonzalo Rubalcaba (Somethin' Else B2-99492)
Sergio Salvatore (GRP GRD-9762)
Shirley Scott (Candid CCD-79525)(Prestige PRCD-24126-2)
Artie Shaw (Musicmasters 65101-2)
George Shearing (Capitol/Curb D2-77631)(Pair PCD-2-1226)
Zoot Sims/Al Cohn (Evidence ECD-22007)
Rudy Smith Trio/Anese Hadeed (steel drums)(Delos DE-4013)
James Spaulding (Muse MCD-5382)
Mike Smith (Delmark DE-448)
Sonny Stitt/Hank Jones (Evidence ECD-22088)
Clark Terry (Chesky JD-2)
Toots Thielemans (Milan 35671-2)
Bobby Timmons Trio (Riverside OJCCD-364-2)
Cal Tjader (Fantasy OJCCD-271-2)
McCoy Tyner (Blue Note B2-91651)(Impulse GRD-106)
Sarah Vaughan (Pablo PACD-2312-137-2)
Ben Webster (Black Lion BLCD760151)
Kenny Werner (Concord CCD-4622)
Fred Wesley (Hines 72615-2)
Jessica Williams (JZF JFCD-003)

Four (1954)

Music by Miles Davis. First recording by Miles Davis.
Gene Ammons (OJCCD-129-2)
Chet Baker Trio (Philology W-56-2)
Miles Davis (Columbia C2K 48821)(*Prestige OJCCD-093-2; 8PCD-012-2;
DCC GZS-1063)
Harry Sweets Edison/Eddie Lockjaw Davis (Riverside OJCCD-487-2)
Maynard Ferguson BB (Mosaic MD10-156)
Joe Henderson (Verve 314 523 657-2)
Sam Jones (Riverside OJCCD-6008-2)
Kathy Kosins (Hendricks lyric)(Schoolkids' SKR 1532)
Mulgrew Miller (Landmark LCD-1525-2)
Phineas Newborn Jr. (Contemporary OJCCD-388-2)
Anita O'Day (Verve 837 939-2)
Sonny Rollins (Blue Note B2-46517)(RCA Bluebird 61124-2)

Perdido (1942)

Music by Juan Tizol, words by H.J. Lengsfelder and Ervin Drake.
Introduced by Duke Ellington and his Orchestra. Words added in 1944.
Louis Armstrong (Vanguard 91/92-2; 95129-2)(Milan 35686-2)
Count Basie (Black Lion BLCD760924)
Birdland All Stars (Sarah Vaughan/Basie)(Roulette B2-98660)
Dave Brubeck (Columbia C4K 52945)(Fantasy OJCCD-046-2; FCD-60-013)
Don Byas/Ben Webster (Verve 840 031-2)
Buck Clayton/Joe Turner (Turner out on this track)(Black Lion BLCD760170)
Vassar Clements (Flying Fish FF-70592)
Louis Cottrell Trio (Riverside OJCCD-1836-2)
Miles Davis/Jimmy Forrest (Prestige PCD-24117-2)
Roy Eldridge (Jazzmasters 75246-2)(Pablo OJCCD-373-2)

Ellington All Stars (DRI DE2-41035)
 Duke Ellington (Columbia CK 40836)(*RCA Bluebird 5659-2-RB)(Sony Music Products AGK-40012)(Verve 314-516-338-2)(many others)
 Duke Ellington/Billy Strayhorn (O. Pettiford feat.)(Riverside OJCCD-108-2)
 Herb Ellis/Joe Pass (Concord CCD-6002)
 Ella Fitzgerald (JATP Jam w. Parker et al; same master as Charlie Parker) (314-517-898-2)
 Ella Fitzgerald (Verve 837 035-2; 314-519-832)
 Full Faith & Credit BB (TBA TBCD 237)
 Red Garland (Prestige PRCD-24132)
 Stephane Grappelli/Barney Kessel (Black Lion BLCD760158)
 Al Grey (Chiaroscuro CRD-313)
 Lionel Hampton (GNP Crescendo GNPD-15)
 Lance Hayward (314-510 092-2)
 Coleman Hawkins/Roy Eldridge/Johnny Hodges (Verve 314-513-755-2)
 Woody Herman BB (F. Phillips feat.)(Concord CCD-4240; CCD-4557)
 Johnny Hodges (Pablo 2PACD-2620-102)
 Jazz At the Philharmonic/Ella Fitzgerald (Pablo 2620-104-2)
 Etta Jones (Muse MCD-5474)
 Gene Krupa et al (Commodore CCD-7006)
 Cleo Laine (RCA 60690-2)
 Gloria Lynne (Evidence FCD-22009)
 Carmen McRae (Mainstream JK 57887)
 Charles Mingus (same master as The Quintet)(Debut 12DCD-4402-2)
 Charles Mingus (Mobile Fidelity UDCD-599)
 Frank Morgan (Contemporary CCD-14021-2)
 Oliver Nelson/King Curtis/Jimmy Forrest (Prestige OJCCD-325-2)
 Charlie Parker (JATP Jam; same master as Ella Fitzgerald)(Verve 314-519-903-2; 837 141-2)
 Oscar Peterson (alone)(MPS 821 843-2)
 Oscar Peterson w. Gillespie, Terry et al (Pablo OJCCD-385-2)
 Oscar Pettiford (Impulse GRD-143)
 The Quintet (Parker, Gillespie et al)(Fantasy OJCCD-044-2)
 The Ritz (Denon CY-72526)
 Tito Rodriguez (Polydor 314-521-071-2)
 Paul Smith et al (Voss D2-72937)
 Swing Shift Band (Buddy Emmons et al)(Step One SOR-0039)
 Art Tatum (Pablo PACD-2405-426-2; PACD-2310-720-2; 6PACD-4401-2)
 Cal Tjader (Fantasy FCD-24712-2)
 Sarah Vaughan (Columbia C2K 44165; CK 57710)(Roulette B2-94983)
 Sarah Vaughan w. Count Basie (Roulette B2-98660)
 Charlie Watts Quintet (Continuum 19201-2)
 Ben Webster (Black Lion BLCD760125)
 Joe Williams (Vanguard 8508-2)
 Phil Wilson (Capri 74040-2)
 Wolverines BB (Pro Arte CDJ-643)
 NOTE: Tadd Dameron's *Wahoo* can be found on Milestone MCD-47041-2.

Sweet Georgia Brown (1925)

Music and words by Ben Bernie, Maceo Pinkard, and Kenneth Casey.

Introduced by Ben Bernie and his Orchestra.

Monty Alexander/Ray Brown/Herb Ellis (Concord CCD-4136)
 Gene Ammons (Prestige OJCCD-395-2)
 Louis Armstrong (Edmond Hall feat.)(Pablo PACD-2310-941-2)
 Louis Armstrong/Dukes of Dixieland (Biograph HII-61052-2)
 Chet Atkins/Lenny Breau (RCA 61095-2)
 Count Basie BB (Pablo PACD-2310-797-2)
 The Beatles (Polydor 823 701-2)(of minimal jazz interest)
 Sidney Bechet (Mosaic MD4-110)
 Norman Blake/Jethro Burns et al (Flying Fish HDS-90701)
 Ray Brown/Gene Harris (Concord CCD-4268)
 Dave Brubeck (Atlantic SD 1641-2)(Fantasy FCD-24726)
 Benny Carter (Disques Swing CDSW 8403)
 Vassar Clements (Flying Fish FF-70592)
 Arnett Cobb/Red Garland Trio (Prestige PRCD-24122-2)
 Nat King Cole Trio (Blue Note B2-98288)
 Harry Connick Jr. (Columbia CK 53171)
 Roy Eldridge (Verve 314-523 338-2)
 Duke Ellington/Oscar Peterson/Ella Fitzgerald (Coleman Hawkins w. Peterson Trio)(Pablo 3PACD-2625-704-2)
 Ella Fitzgerald (Pablo PACD-2310-711-2)(Verve 841 765-2)
 Ella Fitzgerald/Count Basie (Pablo PACD-2312-110-2)
 Roberta Flack (Atlantic 82598-2)
 Red Garland (Galaxy OJCCD-647-2)
 Stan Getz (Philology W-40-2)
 Terry Gibbs Dream Band (Contemporary CCD-7656-2)

Dizzy Gillespie w. Chick Corea et al (Blue Note B2-80507)
 Benny Goodman (London 820 471-2)(Musicmasters 5047-2-C; 65095-2) (Verve 844 410-2)
 Benny Goodman/Jack Teagarden (Decca GRD-609)
 Stephane Grappelli (Angel CDC-54918)(Black Lion BLCD760139) (Denon CY-77130)
 Stephane Grappelli/Django Reinhardt (Verve 820 591-2)
 Stephane Grappelli/David Grisman (Warner Bros. 3550-2)
 Gene Harris Quartet (Concord CCD-7002)
 Coleman Hawkins (Storyville STCD 4112)(Pablo 3PACD-2625-704-2) (Disques Swing CDSW-8403)
 Erskine Hawkins BB (RCA Bluebird 61069-2)
 Bill Henderson (Monad MON 802)(Vee Jay NVJ2-912)
 Earl Hines (Pearl 1006-2)
 Alberta Hunter (Columbia CK 36430)
 Alberta Hunter/Lovie Austin (Riverside OJCCD-510-2)
 Harry James BB (Sheffield Lab CD-3)
 Max Kaminsky (Rhino R2-81844)
 Barney Kessel (Contemporary OJCCD-168-2)
 Gene Krupa BB (Columbia CK 53425)
 L.A. Jazz Choir (Jazz Alliance TJA-10006)
 Junior Mance (Rhino R2-71596)
 Ellis Marsalis (Columbia CK 47509)
 Dave McKenna (alone)(Chiaroscuro CRD-119)
 Carmen McRae (Mainstream JK 57122)
 Yehudi Menuhin/Stephane Grappelli (Angel CDM-69220)
 Joe Morello (DMP CD-497)
 Oscar Peterson Trio (Pablo PACD-2620-111-2)(Pablo PACD-2620-112-2) (RCA Bluebird 66609-2)(Telarc CD-83304)
 Oscar Peterson w. Brown & Pedersen (Pablo OJCCD-383-2)
 Sam Pilafian (Telarc CD-80281)
 John Pizzarelli (RCA Novus 63182-2)
 Bud Powell (Verve 829 937-2; 314 521 669-2)
 Andre Previn/Mundell Lowe/Ray Brown (Telarc CD-83309)
 Tito Puente (Concord Picante CCD-4448)
 Django Reinhardt (Dos CDSW-8421/23)(Dos CDSW-8424/26) (Pearl Flapper 9792)(Verve 845 150-2)
 Buddy Rich (Pilz America 449328-2)
 Duke Robillard (Rounder CD-3114)
 Pee Wee Russell (Black Lion BLCD70809)
 Diane Schuur (GRP GRD-2006)
 Bob Scobey's Frisco Band (Good Time Jazz FCD-60-010)
 Bob Scobey/Clancy Hayes (Good Time Jazz GTJCD-12006)
 Del Simmons (Laserlight 15764)
 Elmer Snowden Quartet/Cliff Jackson (Riverside OJCCD-1756-2)
 Eddie South (Classics 707)
 Sonny Stitt (Muse MCD-6003)
 Maxine Sullivan/Scott Hamilton (Concord CCD-4351)
 Mel Torme/Marty Paich Dek-tette (Concord CCD-4382)(Concord CCD-4360)
 Sarah Vaughan (Mercury 814 587-2; 830 714-2)
 Joe Fingers Webster and his River City Jazzmen (K-Tel 678-2)
 Wolverines BB (Projazz CDJ-618)

Tune Up (1953)

Music by Miles Davis. First recording by Miles Davis.

Monty Alexander (Concord CCD-4108)
 Chet Baker (Jazzland OJCCD-370-2)
 Cindy Blackman (Muse MCD-5437)
 Clifford Brown/Max Roach (Kenny Burrell/Donald Byrd)(Prestige OJCCD-427-2)
 Ronnie Cuber et al (Projazz CDJ-629)
 Miles Davis (Prestige OJCCD-093-2; 8PCD-012-2)
 Duke Ellington (Saja 91043-2)
 Stephane Grappelli (Concord CCD-4225)
 Stephane Grappelli/Vassar Clements (Flying Fish FF-70421)
 Bobby Hutcherson (Landmark LCD-1310-2)
 Philly Joe Jones Sextet (Riverside OJCCD-230-2)
 Wes Montgomery (Milestone MCD-47065-2)(Riverside FCD-60-019)(Riverside OJCCD-089-2)(Riverside OJCCD-368-2)(all four takes also on Riverside 12RCD-4406-2)
 Sonny Rollins (Blue Note B2-84001; B2-93203)
 Hilton Ruiz (Telarc CD-83338)
 Sergio Salvatore (GRP GRD-9762)
 Andy Simpkins Quintet (MAMA Foundation MMF-1002)
 Sonny Stitt (Muse MCD-5334)(Prestige PRCD-24127-2)(Verve 314-513-632-2)
 Various (Gretch Drum Night At Birdland)(Roulette B2-28641)



1. New Bossa



♩ = 126

By Jamey Aebersold

NOTE: Each Key's Chord Progression Is Played TWICE.

BOSSA NOVA

Chord progression: C- F- DØ

Chord progression: G7+9 C- Eb- Ab7 DbΔ

Chord progression: DbΔ DØ G7+9 C- G7+9 *1st Time Only*



1. New Bossa



(Bass Clef)

BOSSA NOVA

Chord progression: C- F- DØ

Chord progression: G7+9 C- Eb- Ab7 DbΔ

Chord progression: DbΔ DØ G7+9 C- G7+9 *1st Time Only*



1. New Bossa - cont.



1 C- F- DØ G7+9 C-

Eb- Ab7 DbΔ DØ G7+9 C- 1.
G7+9 2.
Ab7+9

Leads to next key

2 C#- F#- EbØ Ab7+9 C#-

E- A7 DΔ EbØ Ab7+9 C#- 1.
Ab7+9 2.
A7+9

3 D- G- EØ A7+9 D-

F- Bb7 EbΔ EØ A7+9 D- 1.
A7+9 2.
Bb7+9

4 Eb- Ab- FØ Bb7+9 Eb-

F#- B7 EΔ FØ Bb7+9 Eb- 1.
Bb7+9 2.
B7+9

5 E- A- F#Ø B7+9 E-

G- C7 FΔ F#Ø B7+9 E- 1.
B7+9 2.
C7+9

6 F- Bb- GØ C7+9 F-

Ab- Db7 GbΔ GØ C7+9 F- 1.
C7+9 2.
C#7+9



1. New Bossa - cont.



7 F#- B- AbØ Db7+9 F#-

A- D7 GA AbØ Db7+9 F#-

1. Db7+9	2. D7+9
-------------	------------

8 G- C- AØ D7+9 G-

Bb- Eb7 AbΔ AØ D7+9 G-

1. D7+9	2. Eb7+9
------------	-------------

9 Ab- Db- BbØ Eb7+9 Ab-

B- E7 AΔ BbØ Eb7+9 Ab-

1. Eb7+9	2. E7+9
-------------	------------

10 A- D- BØ E7+9 A-

C- F7 BbΔ BØ E7+9 A-

1. E7+9	2. F7+9
------------	------------

11 Bb- Eb- CØ F7+9 Bb-

C#- F#7 BΔ CØ F7+9 Bb-

1. F7+9	2. F#7+9
------------	-------------

12 B- E- C#Ø F#7+9 B-

D- G7 CΔ C#Ø F#7+9 B-

1. F#7+9	2. B-
-------------	----------



2. Sweet Georgia Brown



♩ = 160

Words and Music by Ben Bernie,
Maceo Pinkard and Kenneth Casey

NOTE: Each Key's Chord Progression Is Played ONCE.

Sheet music for the treble clef version of "Sweet Georgia Brown". The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. Chord progressions are indicated above the notes. The first ending is marked with a "1." and the second ending with a "2.". The piece concludes with a "Leads to [2]" instruction.

Chord progressions for the first system:
 Staff 1: F7, F7
 Staff 2: Bb7, Bb7, Eb7

Chord progressions for the second system:
 Staff 3: Eb7, AbΔ
 Staff 4: AbΔ, GØ, C7+9, Bb7, F-, GØ, C7+9, F-
 Staff 5: Bb-, Eb7, Ab7, G7, Gb7, F7, Bb-, Eb7, AbΔ, C#7 (Leads to [2])



2. Sweet Georgia Brown (Bass Clef)



Sheet music for the bass clef version of "Sweet Georgia Brown". The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. Chord progressions are indicated above the notes. The first ending is marked with a "1." and the second ending with a "2.". The piece concludes with a "Leads to [2]" instruction.

Chord progressions for the first system:
 Staff 1: F7, F7
 Staff 2: Bb7, Bb7, Eb7

Chord progressions for the second system:
 Staff 3: Eb7, AbΔ
 Staff 4: AbΔ, GØ, C7+9, Bb7, F-, GØ, C7+9, F-
 Staff 5: Bb-, Eb7, Ab7, G7, Gb7, F7, Bb-, Eb7, AbΔ, C#7 (Leads to [2])



2. Sweet Georgia Brown - cont.



1 F7

Bb7

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

1.
Eb7

AbΔ

GØ C7+9

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

2.

F- GØ C7+9 F- Bb- Eb7 Ab7 G7 Gb7 F7 Bb- Eb7 *Leads to next key* AbΔ C#7

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

2

F#7

B7

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

1.

E7

AΔ

AbØ Db7+9

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

2.

Gb- AbØ Db7+9 Gb- B- E7 A7 Ab7 G7 Gb7 B- E7 AΔ D7

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

3

G7

C7

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

1.

F7

BbΔ

AØ D7+9

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.

2.

G- AØ D7+9 G- C- F7 Bb7 A7 Ab7 G7 C- F7 BbΔ Eb7

Musical staff with 8 measures, each containing a slash (/) indicating a measure rest.



2. Sweet Georgia Brown - cont.



4

Ab7

Db7

1.

Gb7

BΔ

BbØ Eb7+9

2.

Ab-

BbØ Eb7+9 Ab-

Db-

Gb7

B7

Bb7

A7

Ab7

Db-

Gb7

BΔ

E7

5

A7

D7

1.

G7

CΔ

BØ E7+9

2.

A-

BØ E7+9 A-

D-

G7

C7

B7

Bb7

A7

D-

G7

CΔ

F7

6

Bb7

Eb7

1.

Ab7

DbΔ

CØ F7+9

2.

Bb-

CØ F7+9 Bb-

Eb-

Ab7

Db7

C7

B7

Bb7

Eb-

Ab7

DbΔ

F#7



2. Sweet Georgia Brown - cont.



7

B7

E7

1.

A7

DΔ

C#Ø F#7+9

2.

B-

C#Ø F#7+9 B-

E-

A7

D7

Db7

C7

B7

E-

A7

DΔ

G7

8

C7

F7

1.

Bb7

EbΔ

DØ G7+9

2.

C-

DØ G7+9 C-

F-

Bb7

Eb7

D7

Db7

C7

F-

Bb7

EbΔ

Ab7

9

Db7

Gb7

1.

B7

EΔ

EbØ Ab7+9

2.

Db-

EbØ Ab7+9 Db-

F#-

B7

E7

Eb7

D7

Db7

F#-

B7

EΔ

A7



2. Sweet Georgia Brown - cont.



10

D7

G7

1.

C7

FΔ

EØ A7+9

2.

D-

EØ A7+9 D-

G- C7

F7

E7

Eb7 D7

G- C7

FΔ

Bb7

11

Eb7

Ab7

1.

Db7

GbΔ

FØ Bb7+9

2.

Eb-

FØ Bb7+9 Eb-

Ab- Db7

Gb7

F7

E7

Eb7

Ab- Db7

GbΔ

B7

12

E7

A7

1.

D7

GΔ

F#Ø B7+9

2.

E-

F#Ø B7+9 E-

A- D7

G7

F#7

F7

E7

A- D7

GΔ

Fine



3. Tune Up



♩ = 144

By Miles Davis

NOTE: Each Key's Chord Progression Is Played ONCE.

E- A7 DA DA D- G7 CA CA

C- F7 BbA

1. E- F7

BbA A7

2. E- A7 DA DA



3. Tune Up (Bass Clef)



E- A7 DA DA D- G7 CA CA

C- F7 BbA

1. E- F7

BbA A7

2. E- A7 DA DA

1 E- A7 DA D- G7 CA

C- F7 BbA

1. E- F7 BbA A7

2. E- A7 DA G- C7

Leads to next key



3. Tune Up - cont.



2 F- Bb7 EbΔ Eb- Ab7

DbΔ Db- Gb7 BΔ

1. F- Gb7 BΔ Bb7 2. F- Bb7 EbΔ Ab- Db7

Leads to next key

3 F#- B7 EA E- A7

DA D- G7 CΔ

1. F#- G7 CΔ B7 2. F#- B7 EA A- D7

Leads to next key

4 G- C7 FA F- Bb7

EbΔ Eb- Ab7 DbΔ

1. G- Ab7 DbΔ C7 2. G- C7 FA Bb- Eb7

Leads to next key

5 Ab- Db7 GbΔ F#- B7

EA E- A7 DΔ

1. Ab- A7 DΔ Db7 2. Ab- Db7 GbΔ B- E7

Leads to next key

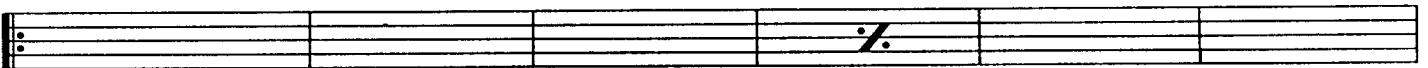


3. Tune Up - cont.

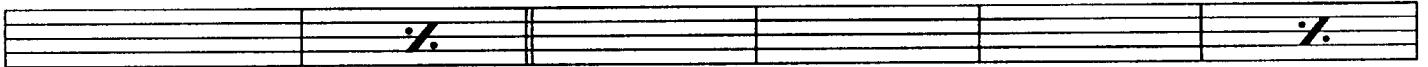


6

A- D7 GΔ G- C7



FΔ F- Bb7 EbΔ

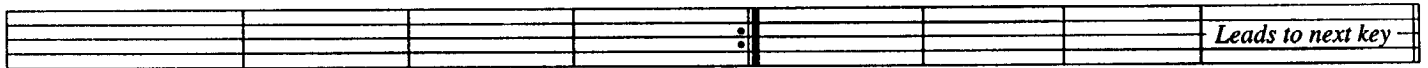


1.

A- Bb7 EbΔ D7

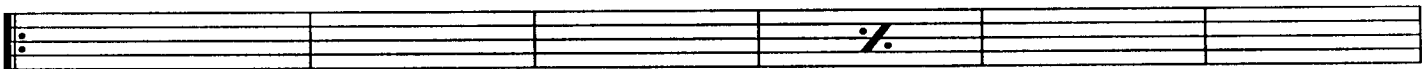
2.

A- D7 GΔ C- F7



7

Bb- Eb7 AbΔ Ab- Db7



GbΔ Gb- B7 EΔ

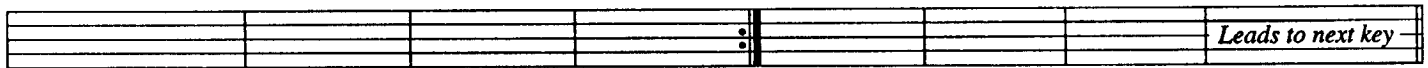


1.

Bb- B7 EΔ Eb7

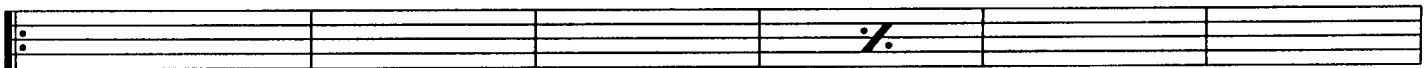
2.

Bb- Eb7 AbΔ C#- F#7



8

B- E7 AΔ A- D7



GΔ G- C7 FΔ

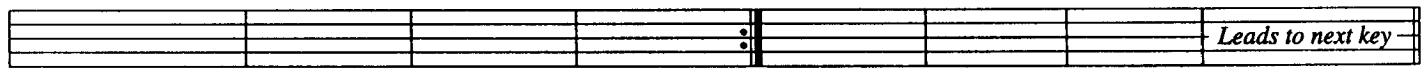


1.

B- C7 FΔ E7

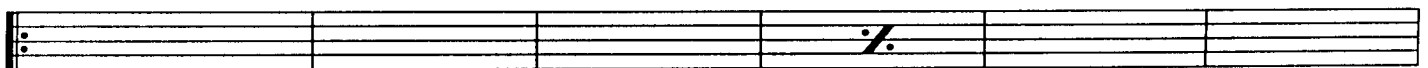
2.

B- E7 AΔ D- G7

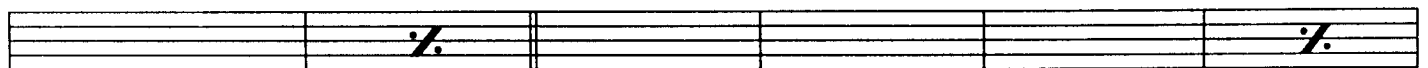


9

C- F7 BbΔ Bb- Eb7



AbΔ Ab- Db7 GbΔ

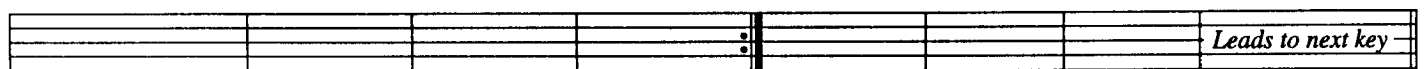


1.

C- Db7 GbΔ F7

2.

C- F7 BbΔ Eb- Ab7



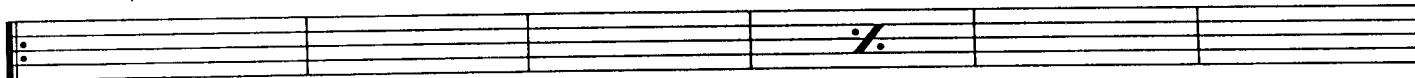


3. Tune Up - cont.

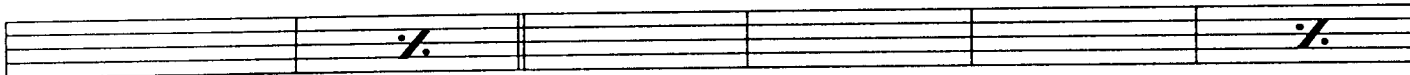


10

C#- F#7 BA B- E7



AΔ A- D7 GΔ



1.

C#- D7 GΔ F#7

2.

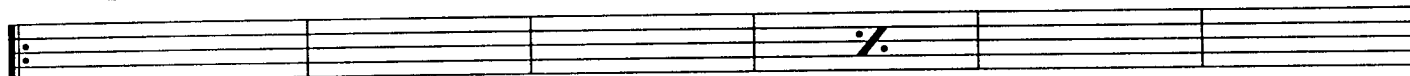
C#- F#7 BA E- A7



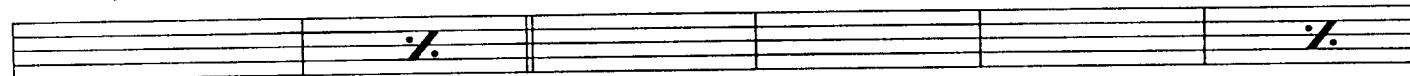
Leads to next key

11

D- G7 CA C- F7



BbΔ Bb- Eb7 AbΔ

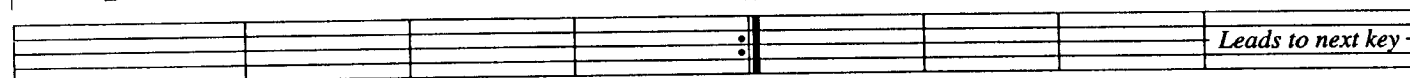


1.

D- Eb7 AbΔ G7

2.

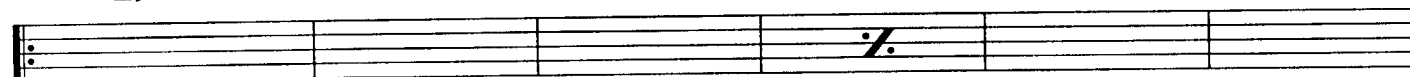
D- G7 CA F- Bb7



Leads to next key

12

Eb- Ab7 DbΔ C#- F#7



BA B- E7 AΔ

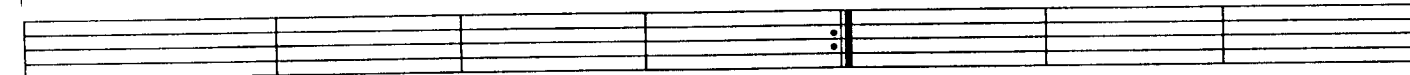


1.

Eb- E7 AΔ Ab7

2.

Eb- Ab7 DbΔ



Fine



4. Autumn Leaves



♩ = 160

NOTE: Each Key's Chord Progression Is Played ONCE.

English lyric by Johnny Mercer
French lyric by Jacques Prevert
Music by Joseph Kosma

Chord progression for Treble Clef:

Staff 1: C- F7 BbΔ EbΔ+4

Staff 2: A0 | 1. D7+9 G- G7+9 | 2. D7+9 G-

BRIDGE

Staff 3: G- A0 D7+9 G-

Staff 4: C- F7 BbΔ EbΔ+4 A0 D7+9

Staff 5: G- C7 F- Bb7 Eb7(Δ6) A0 D7+9 G- (Leads to 2) Ab7+9



4. Autumn Leaves (Bass Clef)



Chord progression for Bass Clef:

Staff 1: C- F7 BbΔ EbΔ+4

Staff 2: A0 | 1. D7+9 G- G7+9 | 2. D7+9 G-

BRIDGE

Staff 3: G- A0 D7+9 G-

Staff 4: C- F7 BbΔ EbΔ+4 A0 D7+9

Staff 5: G- C7 F- Bb7 Eb7 A0 D7+9 (Leads to 2) Ab7+9



4. Autumn Leaves - cont.



1 C- F7 BbΔ EbΔ AØ D7+9 G-

1. G7+9	2. G-
------------	----------

BRIDGE
AØ D7+9 G- C- F7 BbΔ EbΔ

AØ D7+9 G- C7 F- Bb7 Eb7 AØ D7+9 G- Ab7+9 *Leads to next key*

2 Db- Gb7 BΔ EΔ BbØ Eb7+9 Ab-

1. Ab7+9	2. Ab-
-------------	-----------

BRIDGE
BbØ Eb7+9 Ab- Db- Gb7 BΔ EΔ

BbØ Eb7+9 Ab- Db7 F#- B7 E7 BbØ Eb7+9 Ab- A7+9

3 D- G7 CΔ FΔ BØ E7+9 A-

1. A7+9	2. A-
------------	----------

BRIDGE
BØ E7+9 A- D- G7 CΔ FΔ

BØ E7+9 A- D7 G- C7 F7 BØ E7+9 A- Bb7+9



4. Autumn Leaves - cont.



4

E \flat - A \flat 7 D \flat Δ G \flat Δ C \emptyset F7+9 B \flat - 1. B \flat 7+9 2. B \flat -

BRIDGE

C \emptyset F7+9 B \flat - E \flat - A \flat 7 D \flat Δ G \flat Δ

C \emptyset F7+9 B \flat - E \flat 7 A \flat - D \flat 7 G \flat 7 C \emptyset F7+9 B \flat - B7+9

5

E- A7 D Δ G Δ C \sharp \emptyset F \sharp 7+9 B- 1. B7+9 2. B-

BRIDGE

C \sharp \emptyset F \sharp 7+9 B- E- A7 D Δ G Δ

C \sharp \emptyset F \sharp 7+9 B- E7 A- D7 G7 C \sharp \emptyset F \sharp 7+9 B- C7+9

6

F- B \flat 7 E \flat Δ A \flat Δ D \emptyset G7+9 C- 1. C7+9 2. C-

BRIDGE

D \emptyset G7+9 C- F- B \flat 7 E \flat Δ A \flat Δ

D \emptyset G7+9 C- F7 B \flat - E \flat 7 A \flat 7 D \emptyset G7+9 C- D \flat 7+9

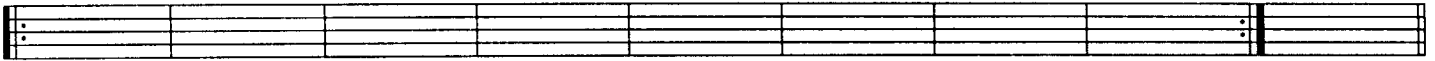


4. Autumn Leaves - cont.



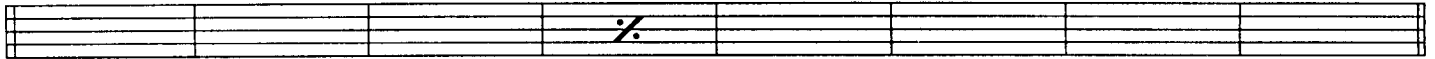
7

F#- B7 EΔ AA EbØ Ab7+9 Db- 1. Db7+9 2. Db-

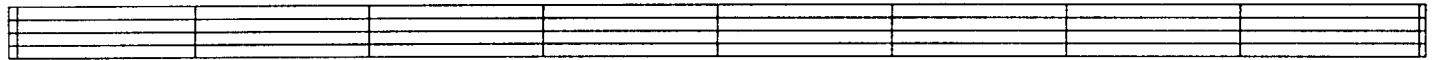


BRIDGE

EbØ Ab7+9 Db- F#- B7 EΔ AA

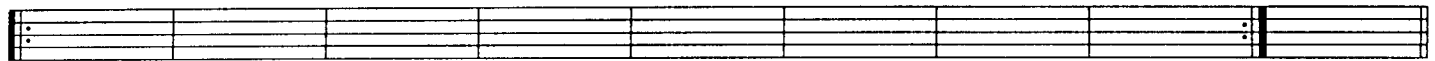


EbØ Ab7+9 Db- Gb7 B- E7 A7 EbØ Ab7+9 Db- D7+9



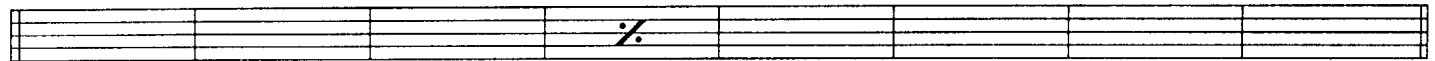
8

G- C7 FΔ BbΔ EØ A7+9 D- 1. D7+9 2. D-

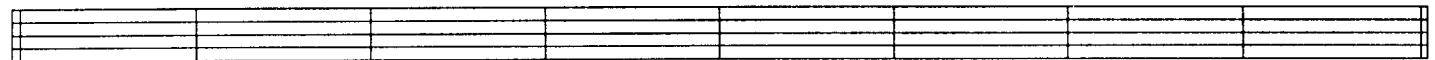


BRIDGE

EØ A7+9 D- G- C7 FΔ BbΔ

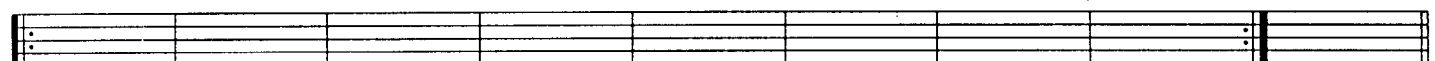


EØ A7+9 D- G7 C- F7 Bb7 EØ A7+9 D- Eb7+9



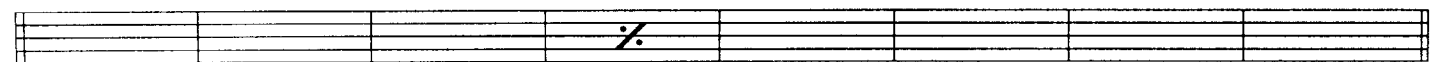
9

Ab- Db7 GbΔ BΔ FØ Bb7+9 Eb- 1. Eb7+9 2. Eb-

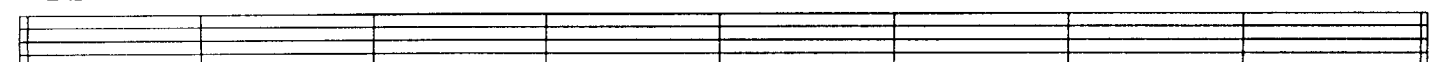


BRIDGE

FØ Bb7+9 Eb- Ab- Db7 GbΔ BΔ



FØ Bb7+9 Eb- Ab7 Db- Gb7 B7 FØ Bb7+9 Eb- E7+9





4. Autumn Leaves - cont.

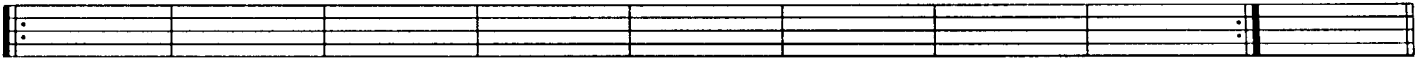


10

A- D7 GΔ CΔ F#Ø B7+9 E-

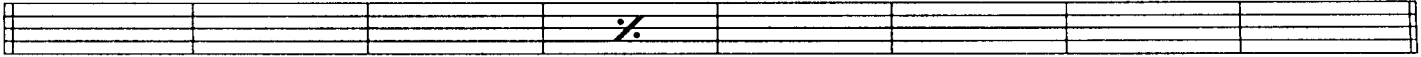
1.
E7+9

2.
E-

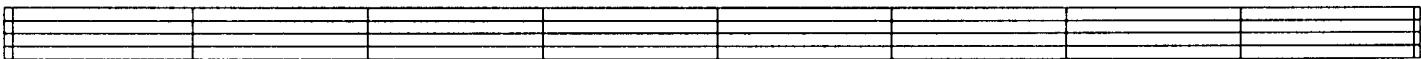


BRIDGE

F#Ø B7+9 E- A- D7 GΔ CΔ



F#Ø B7+9 E- A7 D- G7 C7 F#Ø B7+9 E- F7+9

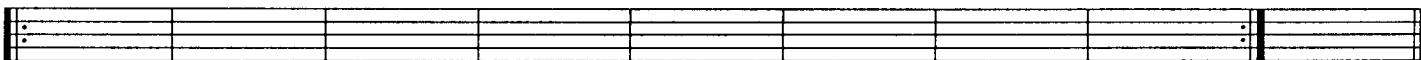


11

Bb- Eb7 AbΔ DbΔ GØ C7+9 F-

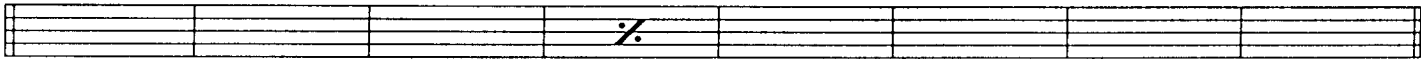
1.
F7+9

2.
F-

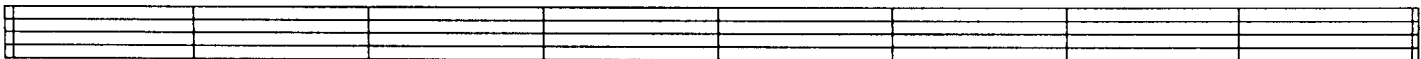


BRIDGE

GØ C7+9 F- Bb- Eb7 AbΔ DbΔ



GØ C7+9 F- Bb7 Eb- Ab7 Db7 GØ C7+9 F- F#7+9

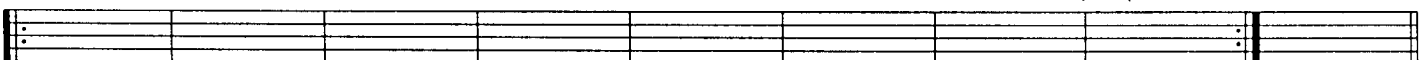


12

B- E7 AΔ DΔ AbØ Db7+9 F#-

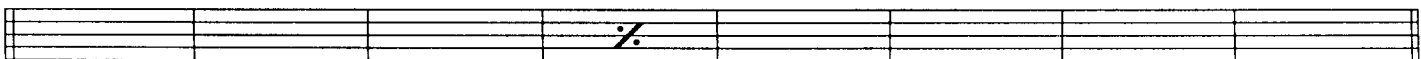
1.
F#7+9

2.
F#-

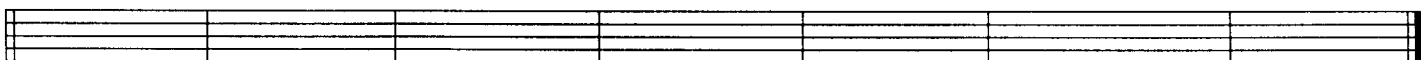


BRIDGE

AbØ Db7+9 F#- B- E7 AΔ DΔ



AbØ Db7+9 F#- B7 E- A7 D7 AbØ Db7+9 F#-



ritard.

Fine



5. Perdido



♩ = 138

By Juan Tizol

NOTE: Each Key's Chord Progression Is Played ONCE.

Chord progression: C- F7 BbΔ D- G7+9 C-

1. F7 BbΔ D- G7

2. BbΔ BbΔ A- D7

BRIDGE

G7 G7 C7 C7 3 F7 F7 D.C. 2nd Ending



5. Perdido

(Bass Clef)



Chord progression: C- F7 BbΔ D- G7+9 C-

1. F7 BbΔ D- G7

2. BbΔ BbΔ A- D7

BRIDGE

G7 G7 C7 C7 3 F7 F7 D.C. 2nd Ending

1 C- F7 BbΔ D- G7+9 C- F7 BbΔ

1. D- G7

2. BbΔ

BRIDGE

A- D7 G7 G- C7 C- F7

C- F7 BbΔ D- G7 C- F7 BbΔ G- C7

Leads to next key



5. Perdido - cont.



2

F- Bb7 EbΔ G- C7 F- Bb7 EbΔ

1. G- C7	2. EbΔ
-------------	-----------

BRIDGE

D- G7 C7 C- F7 F- Bb7

F- Bb7 EbΔ G- C7 F- Bb7 EbΔ C- F7

3

Bb- Eb7 AbΔ C- F7 Bb- Eb7 AbΔ

1. C- F7	2. AbΔ
-------------	-----------

BRIDGE

G- C7 F7 F- Bb7 Bb- Eb7

Bb- Eb7 AbΔ C- F7 Bb- Eb7 AbΔ F- Bb7

4

Eb- Ab7 DbΔ F- Bb7 Eb- Ab7 DbΔ

1. F- Bb7	2. DbΔ
--------------	-----------

BRIDGE

C- F7 Bb7 Bb- Eb7 Eb- Ab7

Eb- Ab7 DbΔ F- Bb7 Eb- Ab7 DbΔ Bb- Eb7

5

Ab- Db7 GbΔ Bb- Eb7 Ab- Db7 GbΔ

1. Bb- Eb7	2. GbΔ
---------------	-----------

BRIDGE

F- Bb7 Eb7 Eb- Ab7 Ab- Db7

Ab- Db7 GbΔ Bb- Eb7 Ab- Db7 GbΔ Eb- Ab7



5. Perdido - cont.

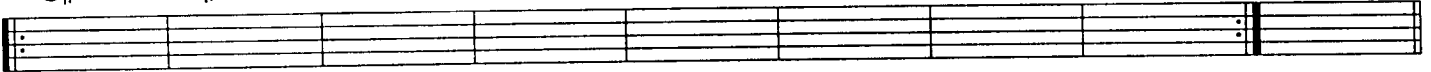


6

C#- F#7 BΔ Eb- Ab7 C#- F#7 BΔ

1.
Eb- Ab7

2.
BΔ

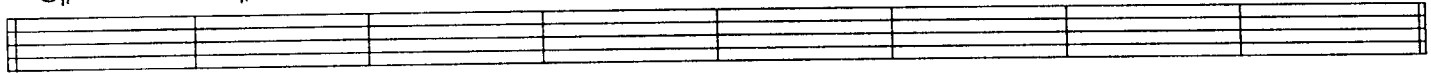


BRIDGE

Bb- Eb7 Ab7 Ab- Db7 C#- F#7



C#- F#7 BΔ Eb- Ab7 C#- F#7 BΔ Ab- Db7

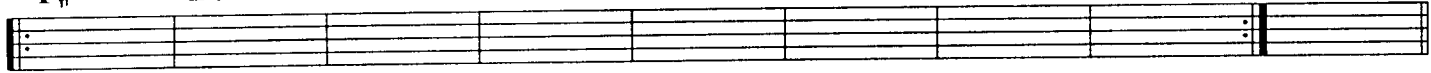


7

F#- B7 EΔ Ab- Db7 F#- B7 EΔ

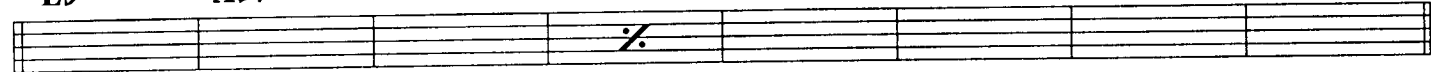
1.
Ab- Db7

2.
EΔ

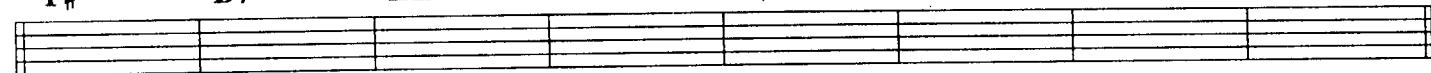


BRIDGE

Eb- Ab7 Db7 C#- F#7 F#- B7



F#- B7 EΔ Ab- Db7 F#- B7 EΔ C#- F#7



8

B- E7 AΔ C#- F#7 B- E7 AΔ

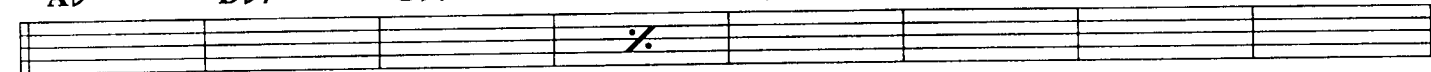
1.
C#- F#7

2.
AΔ

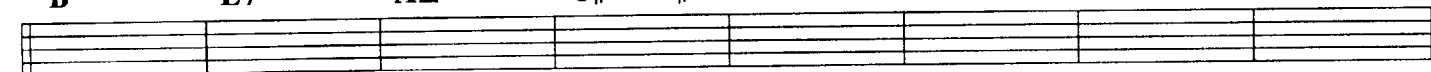


BRIDGE

Ab- Db7 Gb7 F#- B7 B- E7



B- E7 AΔ C#- F#7 B- E7 AΔ F#- B7



9

E- A7 DΔ F#- B7 E- A7 DΔ

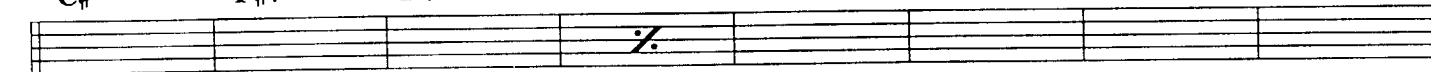
1.
F#- B7

2.
DΔ

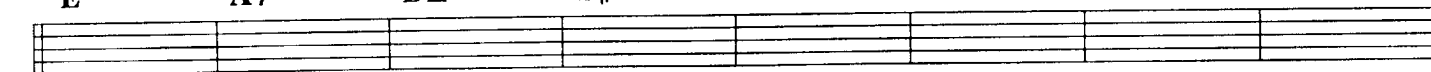


BRIDGE

C#- F#7 B7 B- E7 E- A7



E- A7 DΔ F#- B7 E- A7 DΔ B- E7





5. Perdido - cont.



10

A- D7 GΔ B- E7 A- D7 GΔ

1. B- E7	2. GΔ
-------------	----------

BRIDGE

F#- B7 E7 E- A7 A- D7

A- D7 GΔ B- E7 A- D7 GΔ E- A7

11

D- G7 CΔ E- A7 D- G7 CΔ

1. E- A7	2. CΔ
-------------	----------

BRIDGE

B- E7 A7 A- D7 D- G7

D- G7 CΔ E- A7 D- G7 CΔ A- D7

12

G- C7 FΔ A- D7 G- C7 FΔ

1. A- D7	2. FΔ
-------------	----------

BRIDGE

E- A7 D7 D- G7 G- C7

G- C7 FΔ A- D7 G- C7 FΔ



6. Four



♩ = 152

By Miles Davis

NOTE: Each Key's Chord Progression Is Played ONCE.

Chord progression for Treble Clef:

1. EbΔ Eb- Ab7
 F- Ab- Db7
 G- F#- F- 1. Bb7
 G- F#- F- Bb7
 2. DØ G7+9 C- F#- F- Bb7 EbΔ D- G7 (Leads to [2])



6. Four (Bass Clef)



Chord progression for Bass Clef:

1. EbΔ Eb- Ab7
 (Melody may be played 8va) F- Ab- Db7
 G- F#- F- 1. Bb7
 G- F#- F- Bb7
 2. DØ G7+9 C- F#- F- Bb7 EbΔ D- G7 (Leads to [2])



6. Four - cont.



1 EbΔ Eb- Ab7 F- Ab- Db7

G- F#- **1.** F- Bb7 G- F#- F- Bb7

2. F- DØ G7+9 C- F#- F- Bb7 EbΔ D- G7 *Leads to next key*

2 CA C- F7 D- F- Bb7

E- Eb- **1.** D- G7 E- Eb- D- G7

2. D- BØ E7+9 A- Eb- D- G7 CA B- E7

3 AΔ A- D7 B- D- G7

C#- C- **1.** B- E7 C#- C- B- E7

2. B- AbØ Db7+9 Gb- C- B- E7 AΔ Ab- Db7



6. Four - cont.



4

F#Δ F#- B7 Ab- B- E7

Bb- A- 1. Ab- Db7 Bb- A- Ab- Db7

2. Ab- FØ Bb7+9 Eb- A- Ab- Db7 GbΔ G- C7

5

FΔ F- Bb7 G- Bb- Eb7

A- Ab- 1. G- C7 A- Ab- G- C7

2. G- EØ A7+9 D- Ab- G- C7 FΔ E- A7

6

DΔ D- G7 E- G- C7

F#- F- 1. E- A7 F#- F- E- A7

2. E- C#Ø F#7+9 B- F- E- A7 DΔ C#- F#7



6. Four - cont.



7

BA B- E7 C#- E- A7

1.
Eb- D- C#- F#7 Eb- D- C#- F#7

2.
C#- BbØ Eb7+9 Ab- D- C#- F#7 BΔ Bb- Eb7

8

AbΔ Ab- Db7 Bb- C#- F#7

1.
C- B- Bb- Eb7 C- B- Bb- Eb7

2.
Bb- GØ C7+9 F- B- Bb- Eb7 AbΔ A- D7

9

GΔ G- C7 A- C- F7

1.
B- Bb- A- D7 B- Bb- A- D7

2.
A- F#Ø B7+9 E- Bb- A- D7 GΔ F#- B7



6. Four - cont.



10

EA E- A7 F#- A- D7

1.
Ab- G- F#- B7 Ab- G- F#- B7

2.
F#- EbØ Ab7+9 Db- G- F#- B7 EA Eb- Ab7

11

DbΔ Db- Gb7 Eb- F#- B7

1.
F- E- Eb- Ab7 F- E- Eb- Ab7

2.
Eb- CØ F7+9 Bb- E- Eb- Ab7 DbΔ C- F7

12

BbΔ Bb- Eb7 C- Eb- Ab7

1.
D- C#- C- F7 D- C#- C- F7

2.
C- AØ D7+9 G- C#- C- F7 BbΔ Bb7+9



7. Rhythm



♩ = 184

By Jamey Aebersold

NOTE: Each Key's Chord Progression Is Played ONCE.

1 BbΔ G7 C- F7 D- G7 C- F7 Bb7 EbΔ Ab7 **1.** D- G7 C- F7 **2.** BbΔ F7 BbΔ

BRIDGE

A- D7 D- G7 G- C7 C- F7

BbΔ G7 C- F7 D- G7 C- F7 Bb7 EbΔ Ab7 C- F7 Bb F#7+9

2 BA Ab7 C#-F#7 Eb-Ab7 C#-F#7 B7 EA A7 **1.** Eb- Ab7 C#-F#7 **2.** BA F#7 BA

BRIDGE

Bb- Eb7 Eb- Ab7 Ab- Db7 C#- F#7

BA Ab7 C#- F#7 Eb- Ab7 C#- F#7 B7 EA A7 C#- F#7 B G7+9

3 CA A7 D- G7 E- A7 D- G7 C7 FA Bb7 **1.** E- A7 D- G7 **2.** CA G7 CA

BRIDGE

B- E7 E- A7 A- D7 D- G7

CA A7 D- G7 E- A7 D- G7 C7 FA Bb7 D- G7 C Ab7+9



7. Rhythm - cont.



4

DbΔ Bb7 Eb- Ab7 F- Bb7 Eb- Ab7 Db7 GbΔ B7 1. F- Bb7 Eb- Ab7 2. DbΔ Ab7 DbΔ

Musical staff with chord symbols: (Bb-), (Db7), (Ab- Db7)

BRIDGE

C- F7 F- Bb7 Bb- Eb7 Eb- Ab7

Musical staff for bridge

DbΔ Bb7 Eb- Ab7 F- Bb7 Eb- Ab7 Db7 GbΔ B7 Eb- Ab7 Db A7+9

Musical staff with chord symbols: (Bb-), (Db7), (Ab- Db7)

5

DA B7 E- A7 F#- B7 E- A7 D7 GA C7 1. F#- B7 E- A7 2. DA A7 DA

Musical staff with chord symbols: (B-), (D7), (A- D7)

BRIDGE

C#- F#7 F#- B7 B- E7 E- A7

Musical staff for bridge

DA B7 E- A7 F#- B7 E- A7 D7 GA C7 E- A7 D Bb7+9

Musical staff with chord symbols: (B-), (D7), (A- D7)

6

EbΔ C7 F- Bb7 G- C7 F- Bb7 Eb7 AbΔ Db7 1. G- C7 F- Bb7 2. EbΔ Bb7 EbΔ

Musical staff with chord symbols: (C-), (Eb7), (Bb- Eb7)

BRIDGE

D- G7 G- C7 C- F7 F- Bb7

Musical staff for bridge

EbΔ C7 F- Bb7 G- C7 F- Bb7 Eb7 AbΔ Db7 F- Bb7 Eb B7+9

Musical staff with chord symbols: (C-), (Eb7), (Bb- Eb7)



7. Rhythm - cont.



7

EA C#7 F#- B7 Ab- Db7 F#- B7 E7 AA D7 1. Ab- Db7 F#- B7 2. EA B7 EA

(C#-) (E7) (B- E7)

BRIDGE

Eb- Ab7 Ab- Db7 C#- F#7 F#- B7

EA C#7 F#- B7 Ab- Db7 F#- B7 E7 AA D7 F#- B7 E C7+9

(C#-) (E7) (B- E7)

8

FA D7 G- C7 A- D7 G- C7 F7 BbΔ Eb7 1. A- D7 G- C7 2. FA C7 FA

(D-) (F7) (C- F7)

BRIDGE

E- A7 A- D7 D- G7 G- C7

FA D7 G- C7 A- D7 G- C7 F7 BbΔ Eb7 G- C7 F Db7+9

(D-) (F7) (C- F7)

9

GbΔ Eb7 Ab- Db7 Bb- Eb7 Ab- Db7 Gb7 BA E7 1. Bb- Eb7 Ab- Db7 2. GbΔ Db7 GbΔ

(Eb-) (Gb7) (Db- Gb7)

BRIDGE

F- Bb7 Bb- Eb7 Eb- Ab7 Ab- Db7

GbΔ Eb7 Ab- Db7 Bb- Eb7 Ab- Db7 Gb7 BA E7 Ab- Db7 Gb D7+9

(Eb-) (Gb7) (Db- Gb7)



7. Rhythm - cont.



10

GΔ E7 A- D7 B- E7 A- D7 G7

CA F7

1. B- E7 A- D7

2. GΔ D7 GΔ

(E-) (G7) (D- G7)

BRIDGE

F#- B7 B- E7 E- A7 A- D7

GΔ E7 A- D7 B- E7 A- D7 G7 CA F7 A- D7 G Eb7+9

(E-) (G7) (D- G7)

11

AbΔ F7 Bb- Eb7 C- F7 Bb- Eb7 Ab7

DbΔ Gb7

1. C- F7 Bb- Eb7

2. AbΔ Eb7 AbΔ

(F-) (Ab7) (Eb- Ab7)

BRIDGE

G- C7 C- F7 F- Bb7 Bb- Eb7

AbΔ F7 Bb- Eb7 C- F7 Bb- Eb7 Ab7 DbΔ Gb7 Bb- Eb7 Ab E7+9

(F-) (Ab7) (Eb- Ab7)

12

AΔ F#7 B- E7 C#-F#7 B- E7 A7

DA G7

1. C#-F#7 B- E7

2. AΔ E7 AΔ

(F#-) (A7) (E- A7)

BRIDGE

Ab- Db7 C#- F#7 F#- B7 B- E7

AΔ F#7 B- E7 C#- F#7 B- E7 A7 DA G7 B- E7 A7

(F#-) (E- A7)

Fine