#3

CD Recording

ENCLOSED

# Barry Galbraith

## Jazz Guitar Study Series

# GUITAR COMPING

## with Bass Lines in Treble Clef

Play-A-Long Book and CD Set

Jamey Aebersold Jazz, Inc.

#3

# Barry Galbraith

## Jazz Guitar Study Series

# GUITAR COMPING

## with Bass Lines in Treble Clef

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# BARRY GALBRAITH

## Jazz Guitar Study Series

## "Volume #3 - GUITAR COMPING"


Shiny....4
Wind....6
Blues in F....8
Minor Blues....11
Nowhere....14
Dream....16
Blues in 12 keys....18
Rhythm #1....24
S-Miles....26
Tan-Gee....28
Sole....30
Wind #2....32
Rhythm #2....34
Like Someone....36
Transcribed bass lines from recording....37


The Guitar part notations correspond as closely as possible to the recording. Stereo separation on the recording (Bass on Left channel, Guitar on Right channel) enables the guitarist to turn off the Right channel and comp with the bass, either reading from the book or improvising his own comping. Playing both channels furnishes a background for single line improvisation. For this, the player will find it helpful to read the symbols above the bass lines given in the back of the book (pages 37-48).

The tune sequence corresponds to that in Book Three with the exception of the last three cuts (*Wind #2, Rhythm #2,* and *Like Someone*) which are for guitar alone.

**Left Channel:**
**Milt Hinton,**
**Bass**

**Right Channel:**
**Barry Galbraith,**
**Guitar**


Jamey Aebersold Jazz, Inc.

# INTRODUCTION

Most of the comps (accompaniments) in this book are designed to accompany an improvised solo with bass and without piano. In actual play, comps are created as a response to a soloist and putting them on paper is an elusive and somewhat arbitrary task without a given melody line to follow. However, there are certain principles common to all comping:

**Rhythm:** Rhythm takes precedence over harmony in comping. If a comp doesn't swing, it can hinder rather than enhance. Simple, sparse accents are often all you need, especially at bright tempos, where the less you play, the better!

**Harmony:** The harmonic comp line sounds best when it has a direction. Resolve voices of diatonic chords to the closest voices of the following chord. Upper voices of chords should form a simple counter line rather than jumping aimlessly about. However, at times inversions work well. Using a common upper tone while changing chords is effective (see first two bars of "Wind").

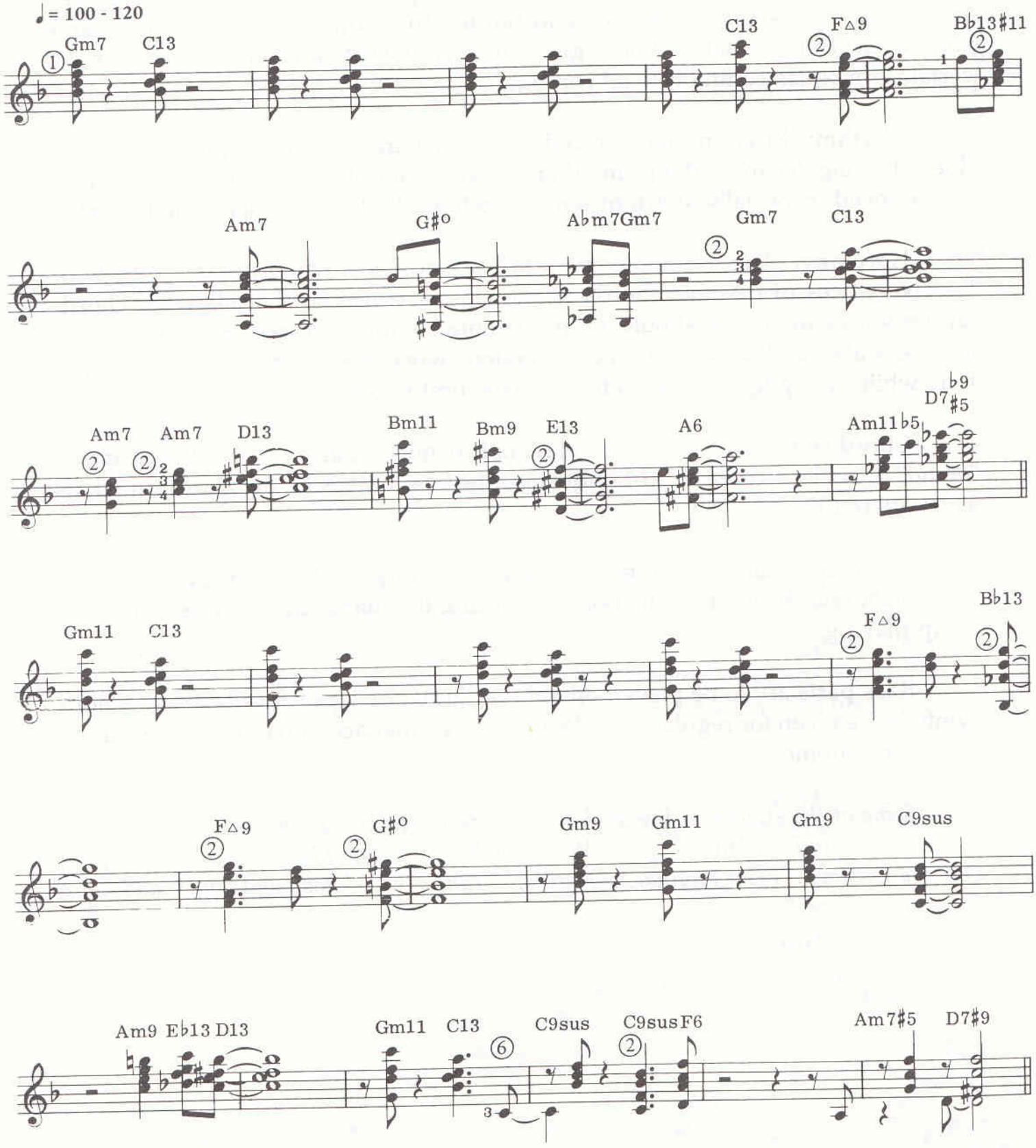
**Chord symbols** in this book relate to function. Example: D7#5#9 in bar 7 of "Wind" could be written as Ab13 but since the bass note is D, the chord functions as an altered D7.

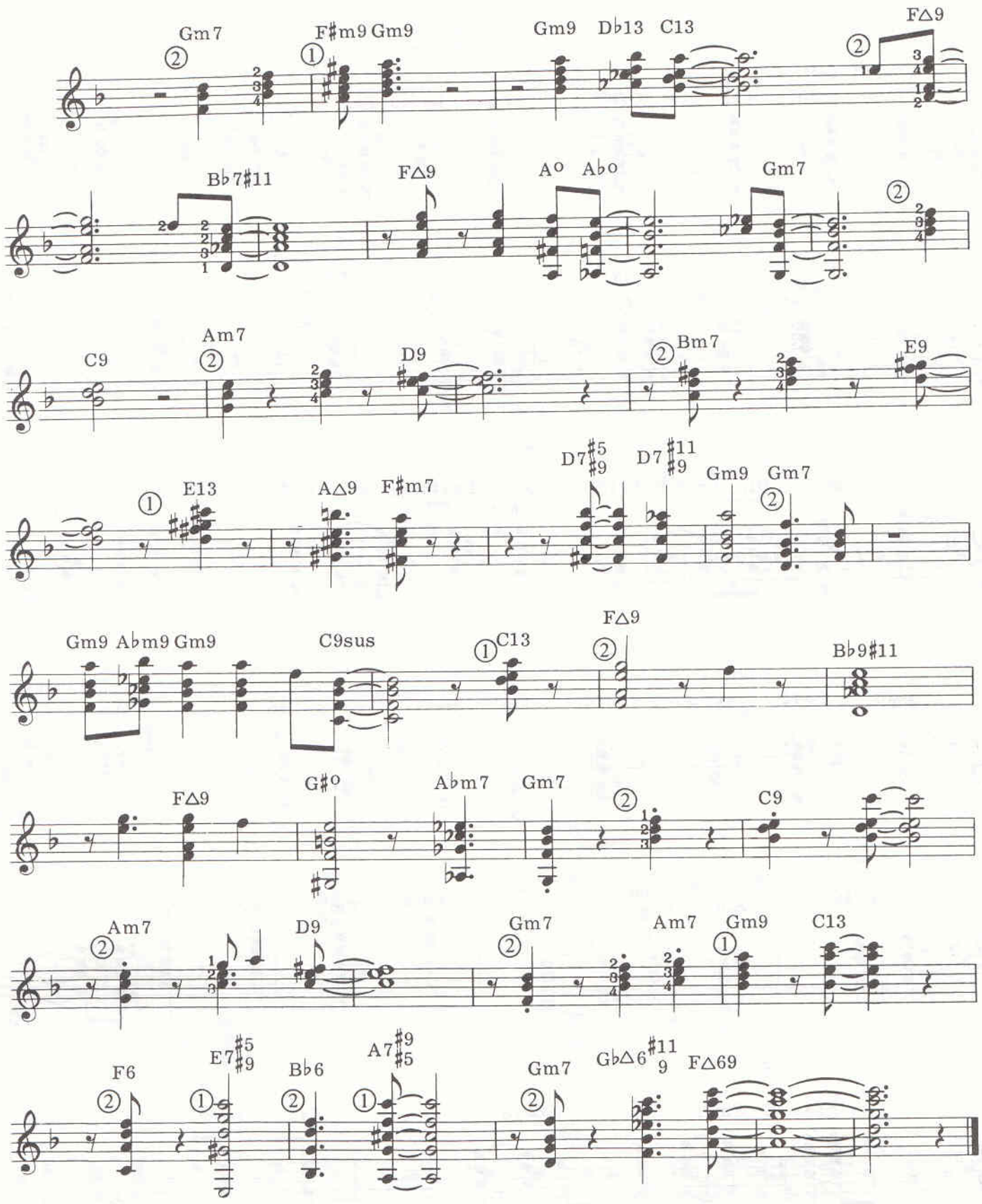
The comp material begins simply with "Shiny" and "Wind" and becomes more elaborate throughout the book, exploring the many musical possibilities in comp playing.

**Bass parts** are to be played on another guitar or taped for playback. Chord symbols are given for regular bass. Without any other accompaniment, be sure to use a metronome.

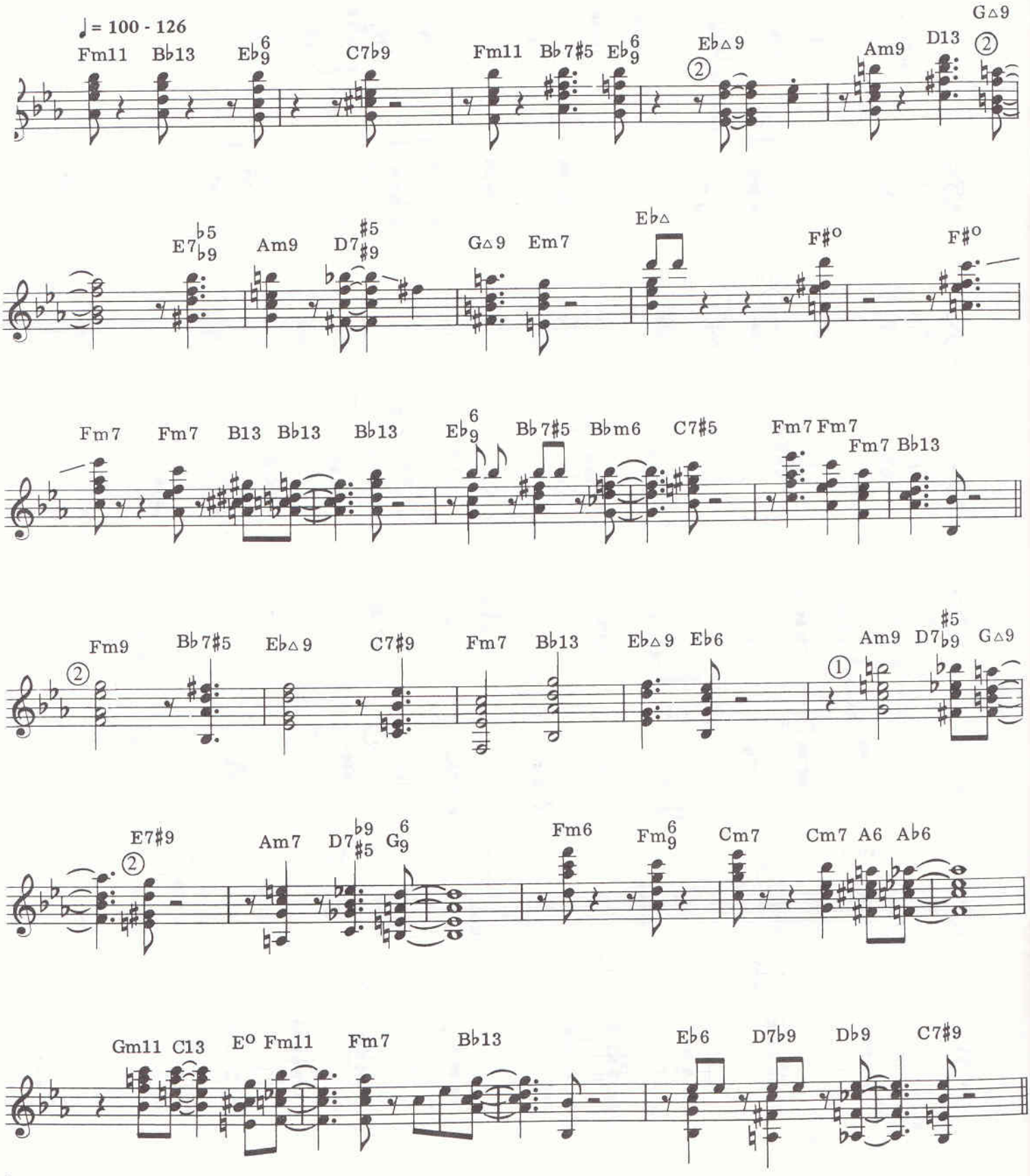
*Some of the studies in this book have chord progressions similar to the following standards: "Shiny Stockings," "Gone With The Wind," "Out of Nowhere," "You Stepped Out of a Dream," "I Got Rhythm," "Nardis," "Tangerine," "Body and Soul," and "Like Someone In Love."*

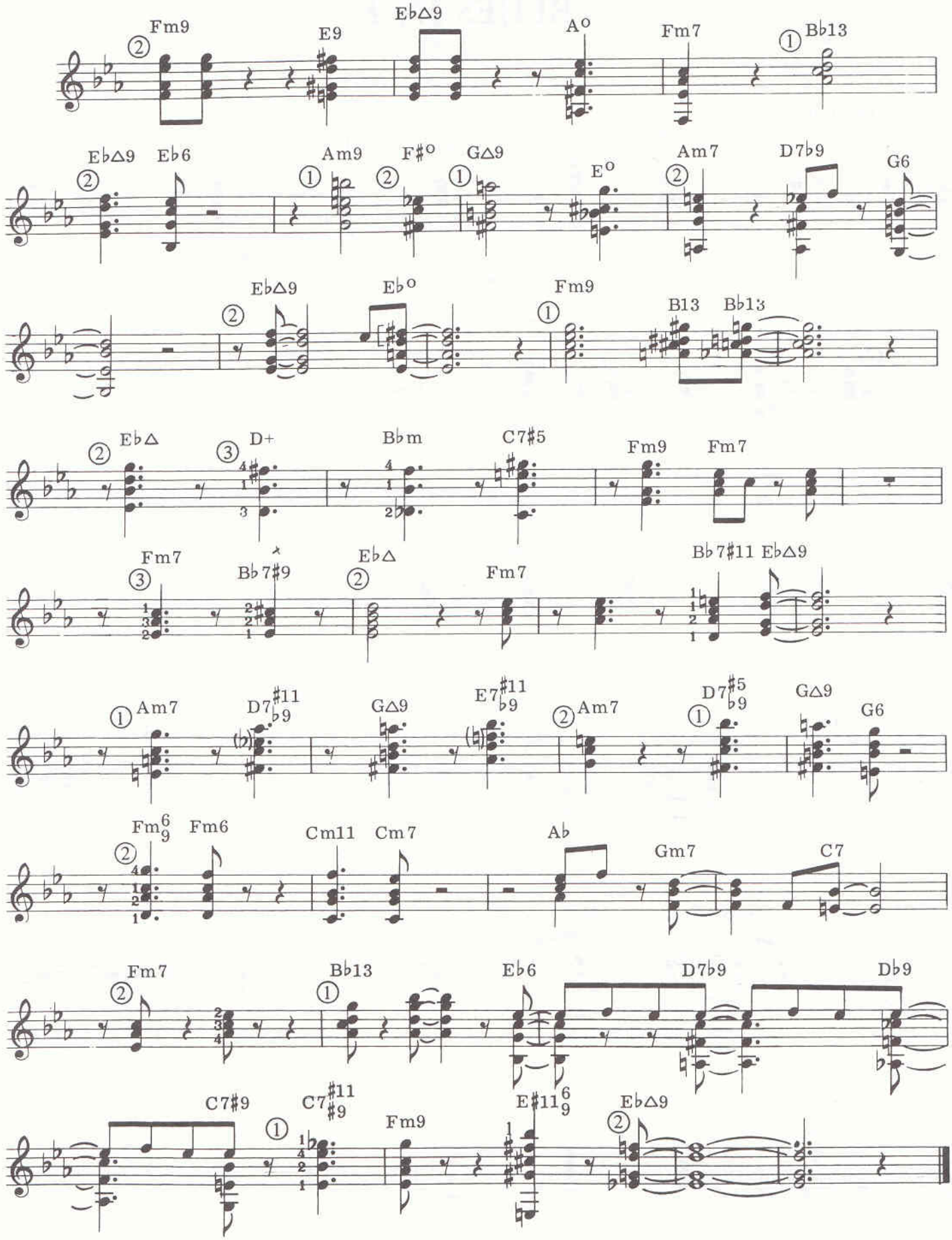
# SHINY


♩= 100 - 120
Gm7 C13
C13 F△9 B♭13♯11
Am7 G♯o A♭m7Gm7
Gm7 C13
Am7 Am7 D13
Bm11 Bm9 E13
A6
Am11♭5 D7♭9♯5
Gm11 C13
F△9 B♭13
F△9 G♯o
Gm9 Gm11
Gm9 C9sus
Am9 E♭13 D13
Gm11 C13
C9sus C9sus F6
Am7♯5 D7♯9

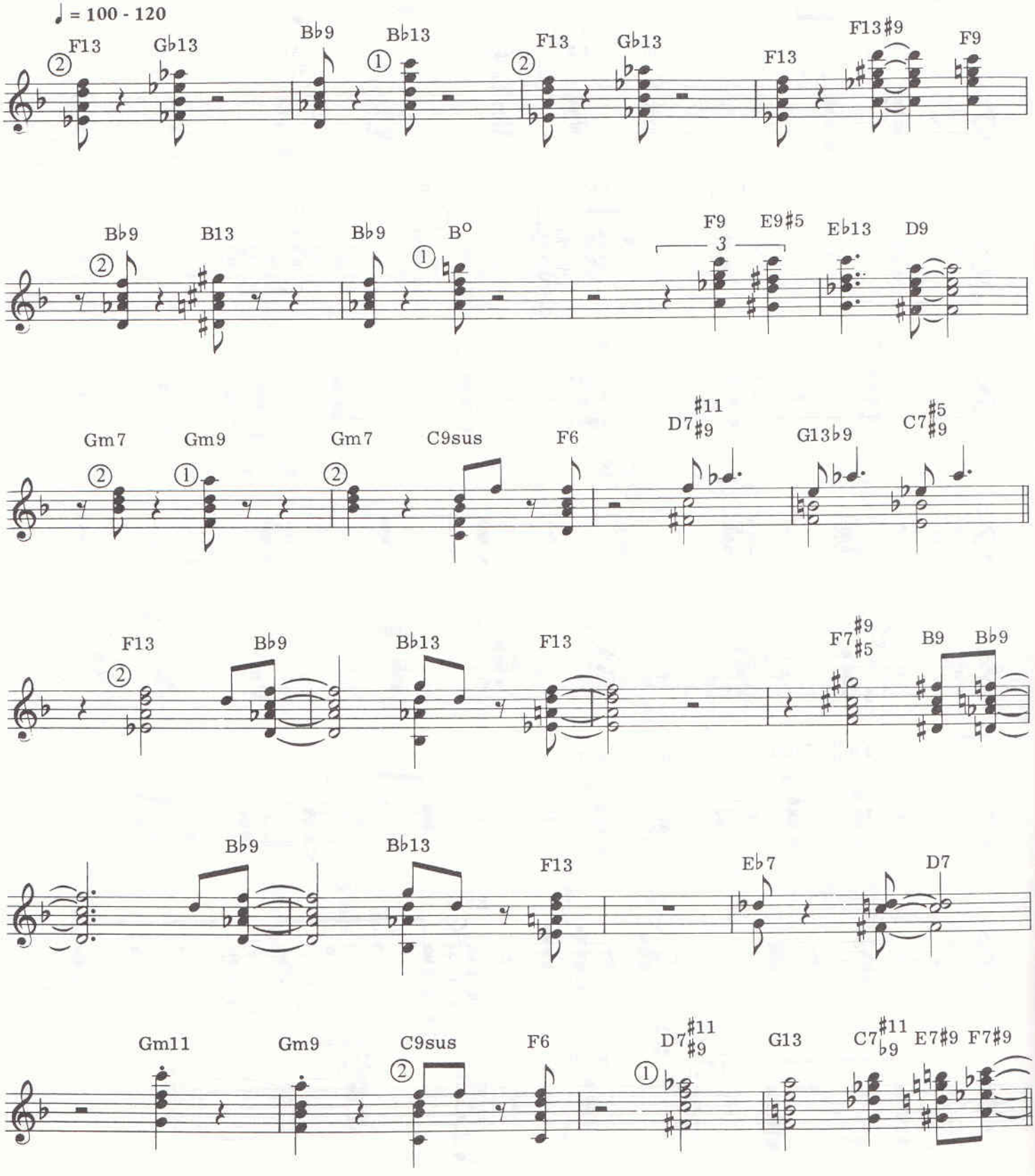

Gm7
F♯m9 Gm9
Gm9 D♭13 C13
F△9
B♭7♯11
F△9
A° A♭o
Gm7
C9
Am7
D9
Bm7
E9
E13
A△9 F♯m7
D7♯5♯9 D7♯11♯9
Gm9 Gm7
Gm9 A♭m9 Gm9
C9sus
C13
F△9
B♭9♯11
F△9
G♯°
A♭m7
Gm7
C9
Am7
D9
Gm7
Am7
Gm9
C13
F6
E7♯5♯9
B♭6
A7♯9♯5
Gm7
G♭△6♯11 9
F△69

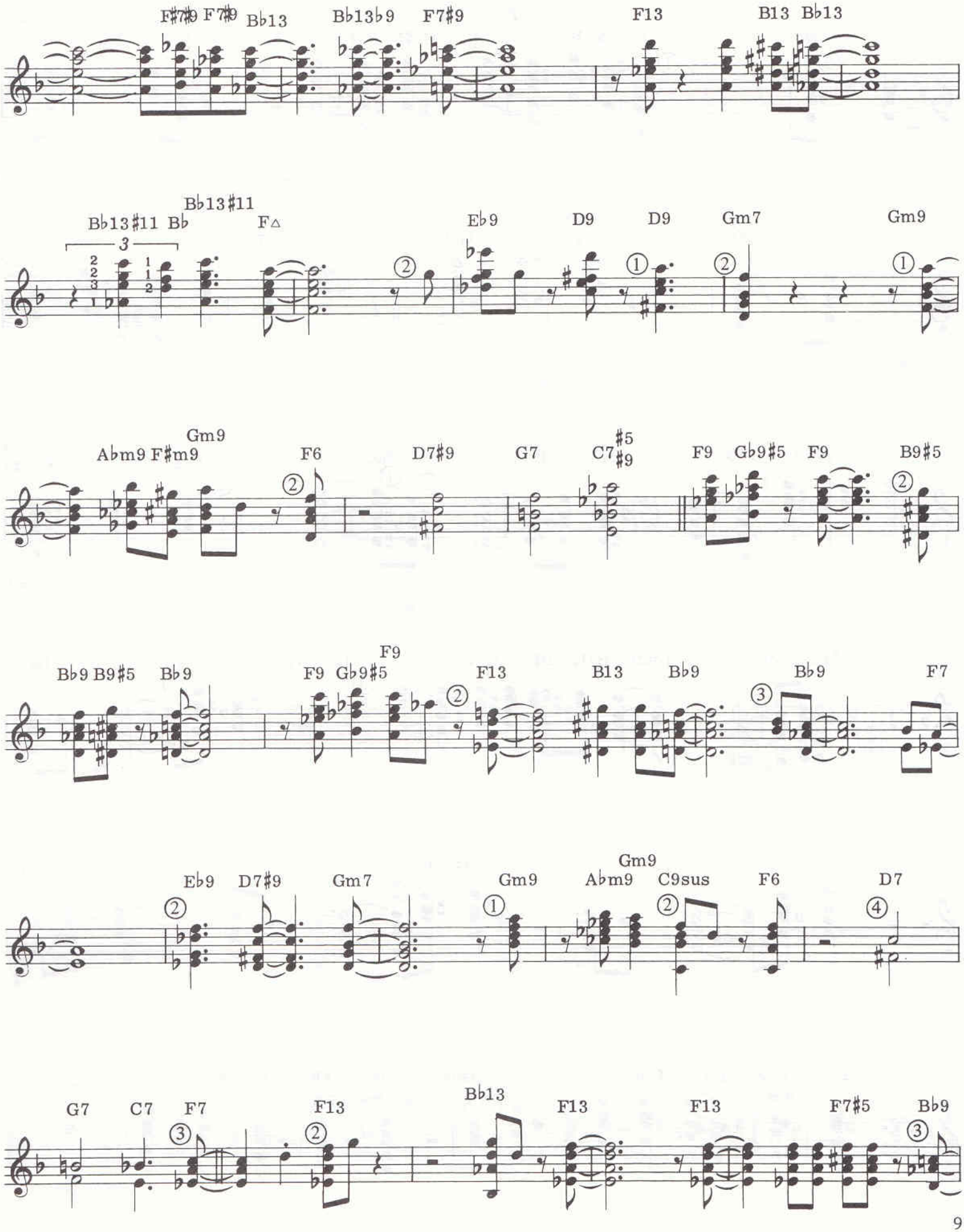
# WIND

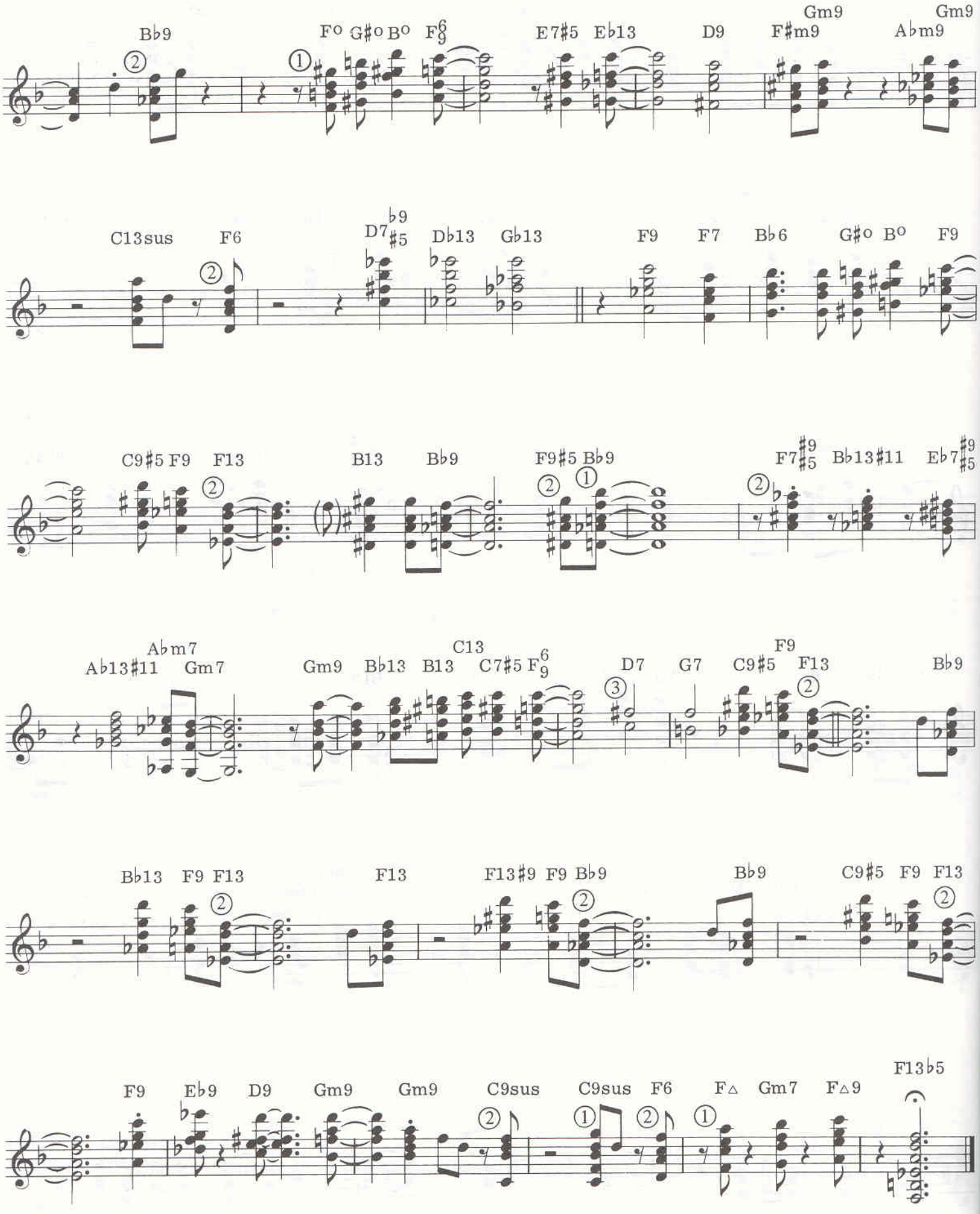

♩= 100 - 126
Fm11 Bb13 Eb6/9 C7b9 Fm11 Bb7#5 Eb6/9 Ebmaj9 Am9 D13 Gmaj9
E7b5/b9 Am9 D7#5/#9 Gmaj9 Em7 Ebmaj F#o F#o
Fm7 Fm7 B13 Bb13 Bb13 Eb6/9 Bb7#5 Bbm6 C7#5 Fm7 Fm7 Fm7 Bb13
Fm9 Bb7#5 Ebmaj9 C7#9 Fm7 Bb13 Ebmaj9 Eb6 Am9 D7#5/b9 Gmaj9
E7#9 Am7 D7b9/#5 G6/9 Fm6 Fm6/9 Cm7 Cm7 A6 Ab6
Gm11 C13 Eo Fm11 Fm7 Bb13 Eb6 D7b9 Db9 C7#9


Fm9
E9
E♭△9
A°
Fm7
B♭13
E♭△9
E♭6
Am9
F♯°
G△9
E°
Am7
D7♭9
G6
E♭△9
E♭°
Fm9
B13
B♭13
E♭△
D+
B♭m
C7♯5
Fm9
Fm7
Fm7
B♭7♯9
E♭△
Fm7
B♭7♯11
E♭△9
Am7
D7♭9♯11
G△9
E7♭9♯11
Am7
D7♭9♯5
G△9
G6
Fm6/9
Fm6
Cm11
Cm7
A♭
Gm7
C7
Fm7
B♭13
E♭6
D7♭9
D♭9
C7♯9
C7♭9♯11
Fm9
E11/9
E♭△9

# BLUES IN F

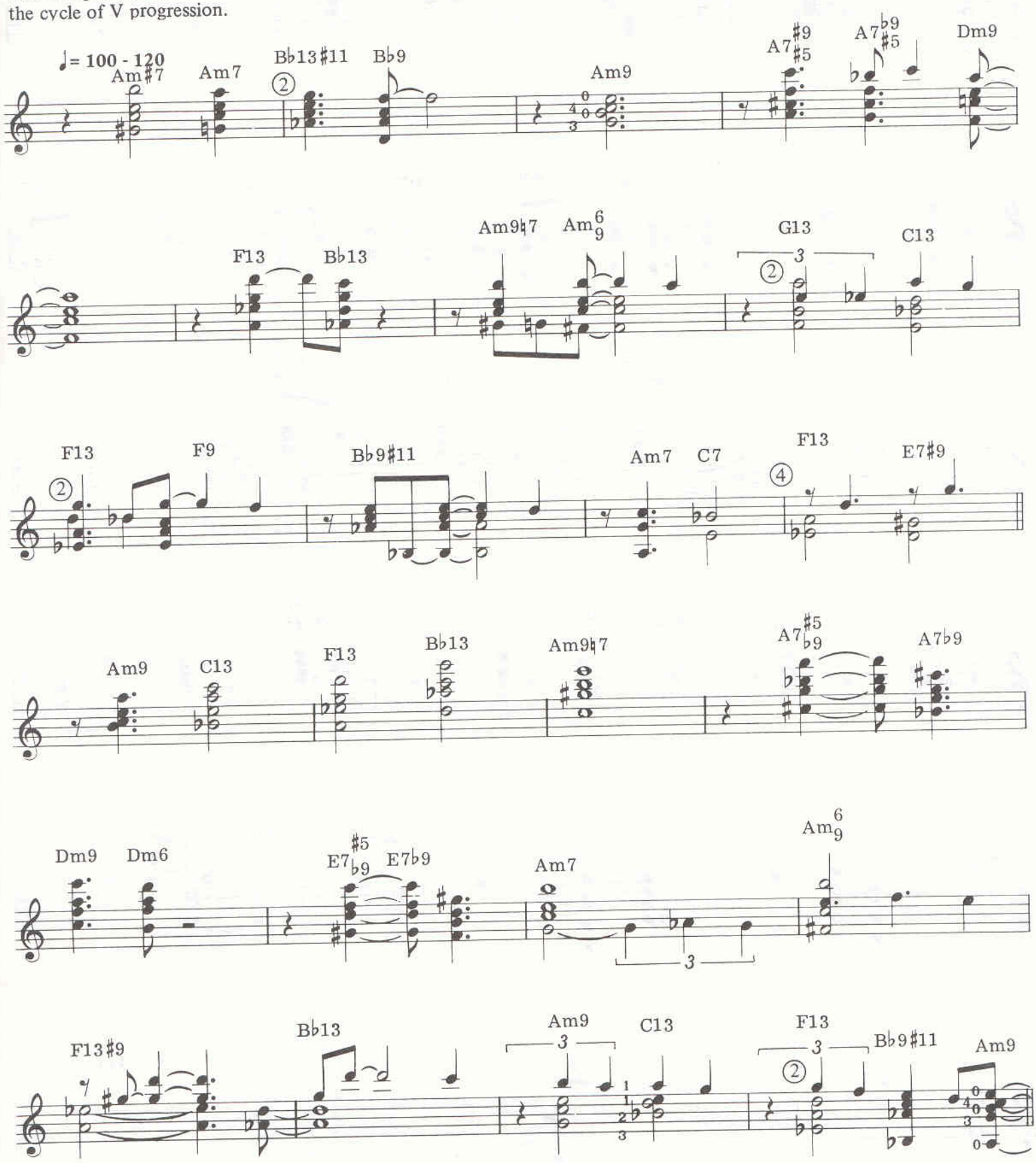

♩ = 100 - 120
F13 Gb13 Bb9 Bb13 F13 Gb13 F13 F13#9 F9
Bb9 B13 Bb9 B° F9 E9#5 Eb13 D9
Gm7 Gm9 Gm7 C9sus F6 D7#9#11 G13b9 C7#9#5
F13 Bb9 Bb13 F13 F7#9#5 B9 Bb9
Bb9 Bb13 F13 Eb7 D7
Gm11 Gm9 C9sus F6 D7#9#11 G13 C7b9#11 E7#9 F7#9

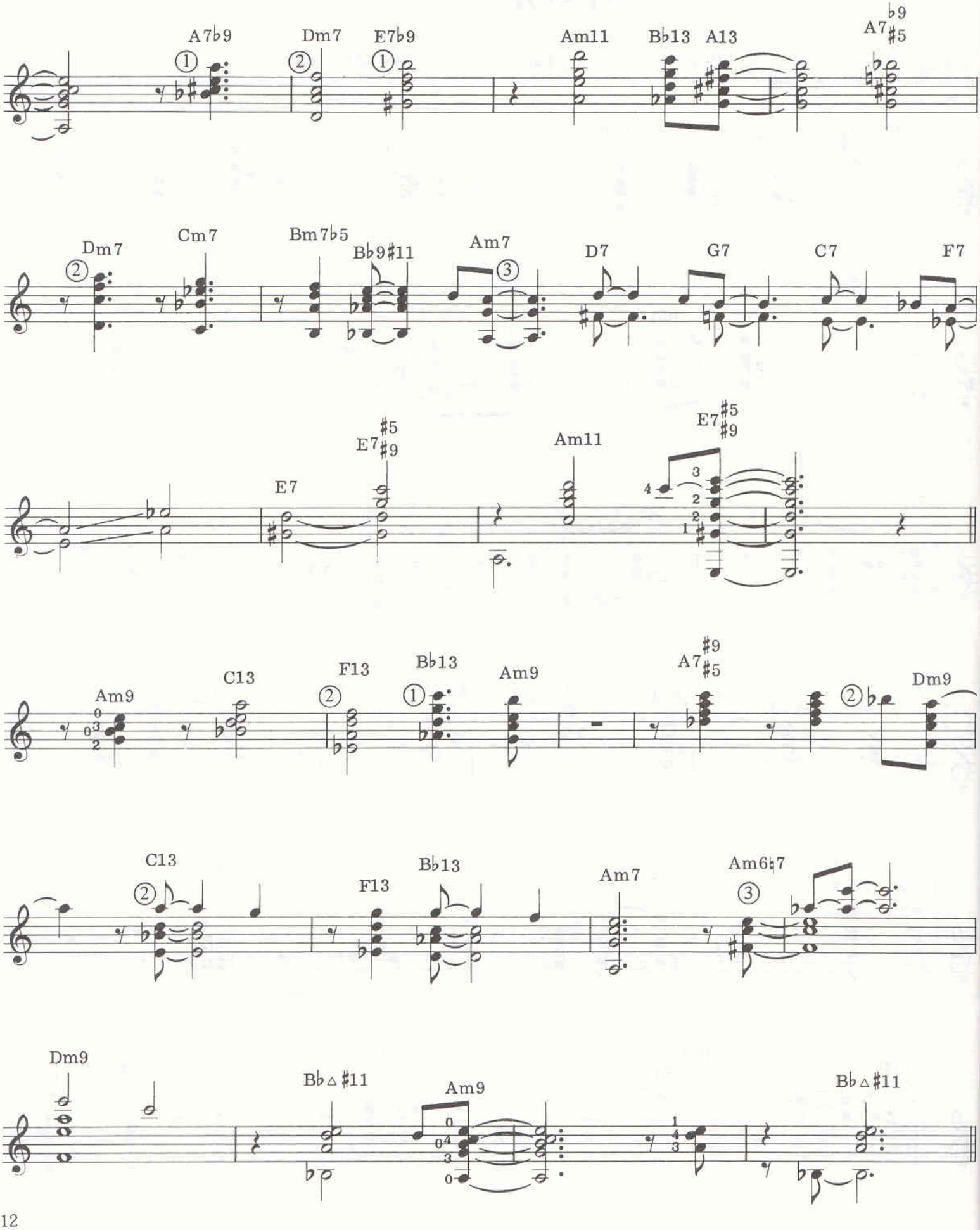

F#7#9 F7#9 Bb13 Bb13b9 F7#9 F13 B13 Bb13
Bb13#11 Bb13#11 Bb F△ Eb9 D9 D9 Gm7 Gm9
Gm9 Abm9 F#m9 F6 D7#9 G7 C7#5#9 F9 Gb9#5 F9 B9#5
Bb9 B9#5 Bb9 F9 F9 Gb9#5 F13 B13 Bb9 Bb9 F7
Eb9 D7#9 Gm7 Gm9 Gm9 Abm9 C9sus F6 D7
G7 C7 F7 F13 Bb13 F13 F13 F7#5 Bb9

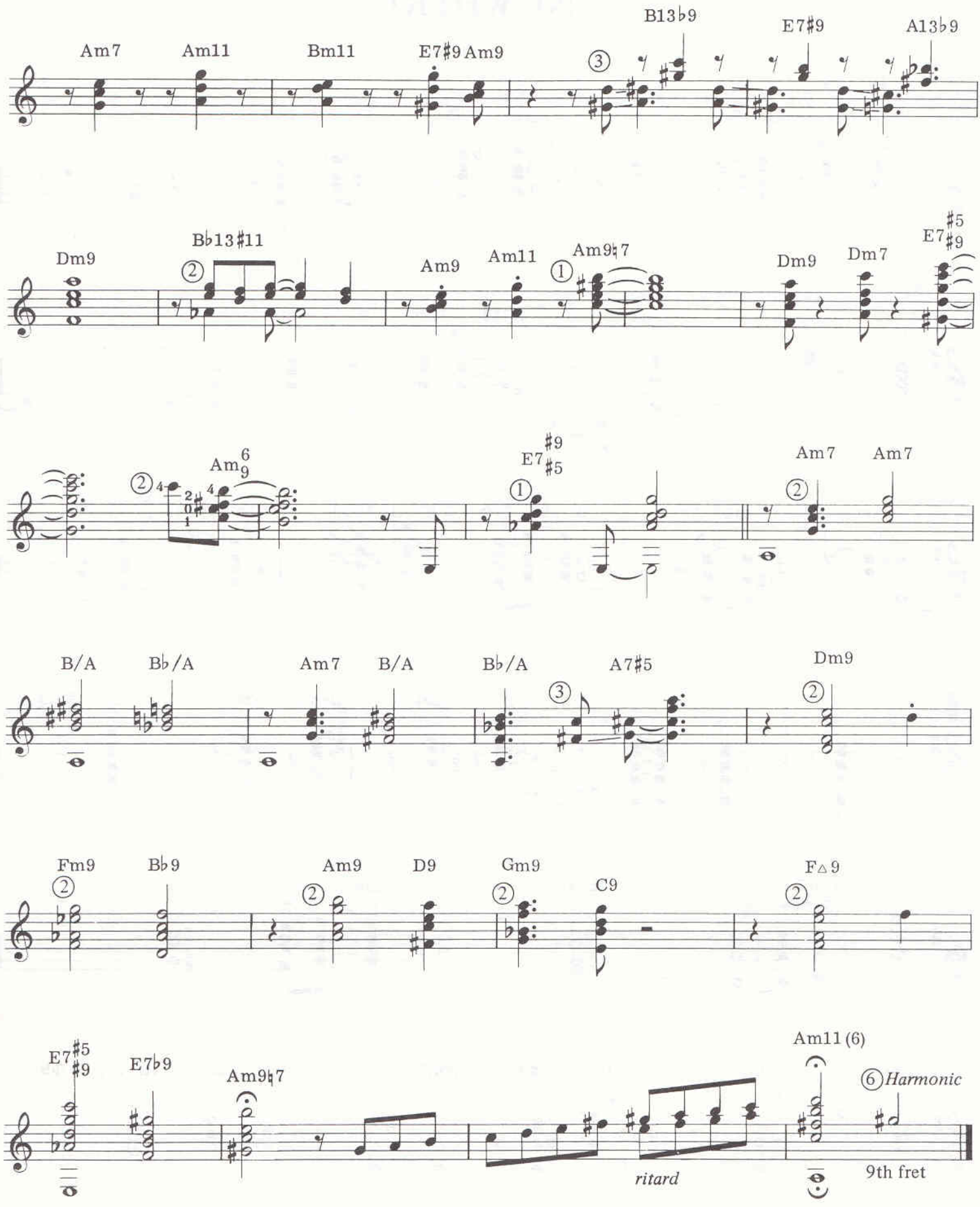

B♭9
F° G♯° B° F6/9
E7♯5 E♭13
D9
Gm9
F♯m9
Gm9
A♭m9
C13sus
F6
D7♭9♯5
D♭13
G♭13
F9
F7
B♭6
G♯° B°
F9
C9♯5 F9
F13
B13
B♭9
F9♯5 B♭9
F7♯9♯5
B♭13♯11
E♭7♯9♯5
A♭m7
A♭13♯11
Gm7
Gm9
B♭13
B13
C13
C7♯5 F9 6
D7
G7
C9♯5
F9
F13
B♭9
B♭13
F9 F13
F13
F13♯9 F9 B♭9
B♭9
C9♯5 F9 F13
F9
E♭9
D9
Gm9
Gm9
C9sus
C9sus
F6
F△
Gm7
F△9
F13♭5

# MINOR BLUES

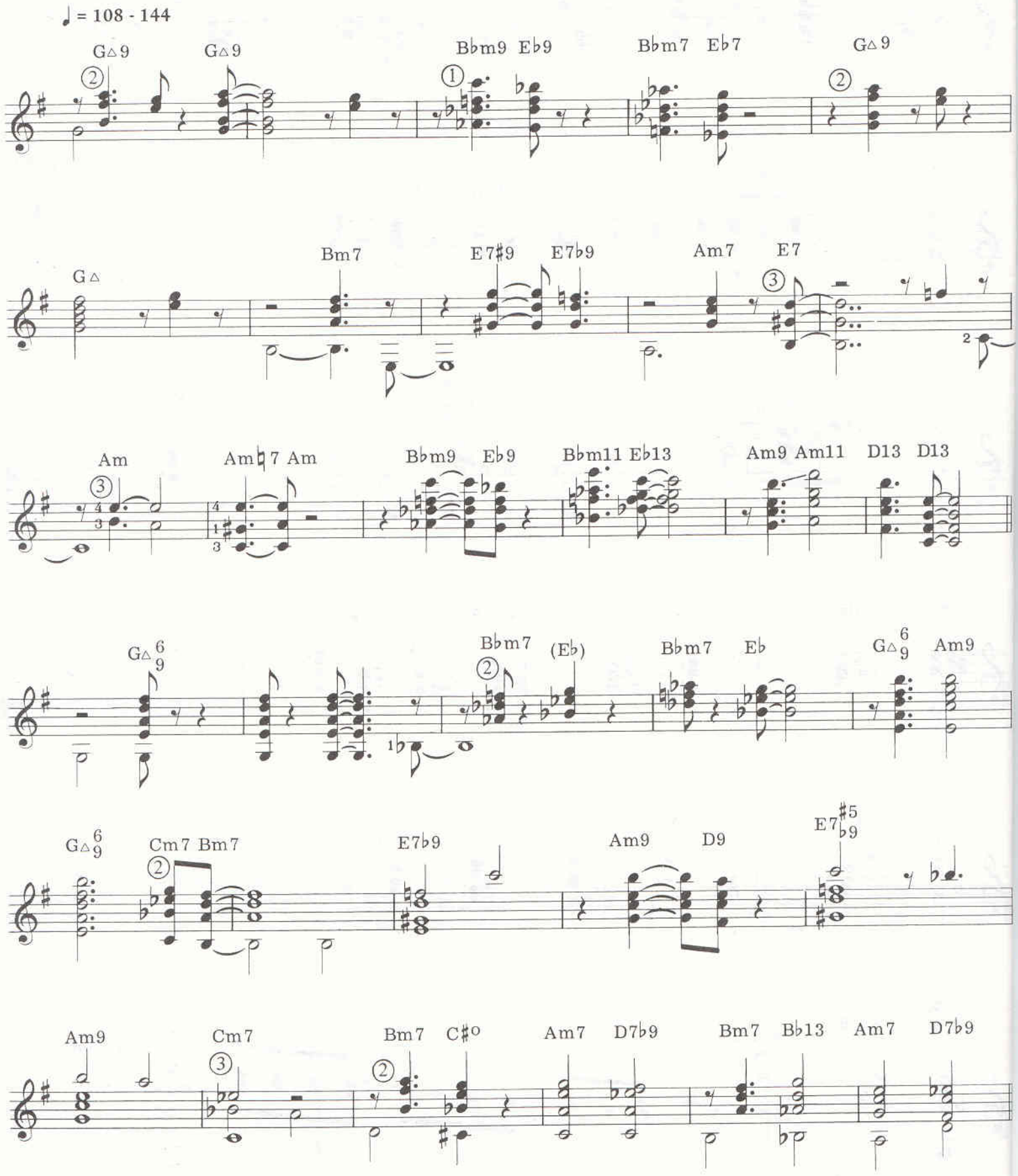
This comp is a variation of the I-IV-I-V-I minor blues. Each chorus is slightly different and most substitution is done with the cycle of V progression.

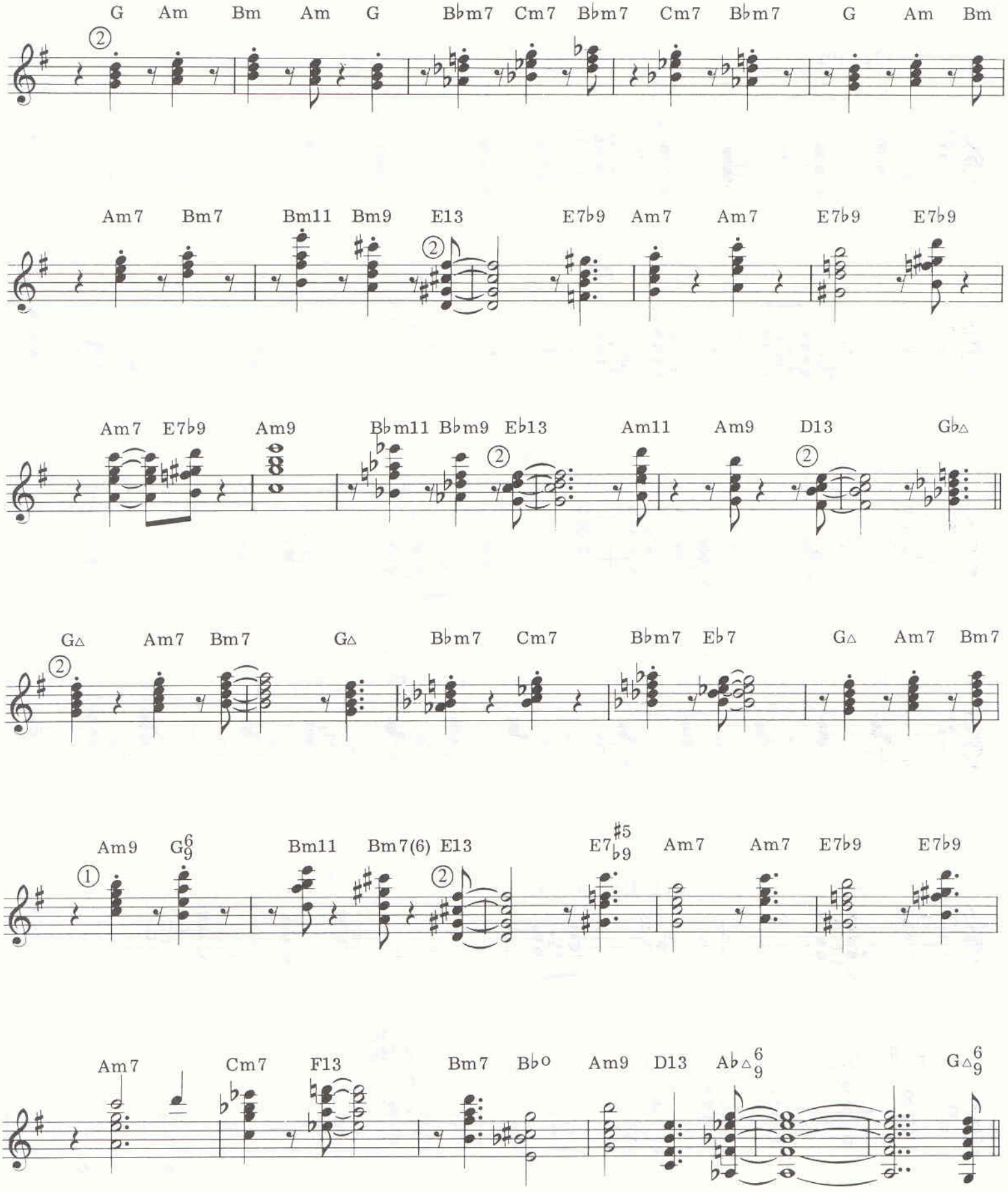



A7♭9
Dm7
E7♭9
Am11
B♭13
A13
A7♭9 ♯5
Dm7
Cm7
Bm7♭5
B♭9♯11
Am7
D7
G7
C7
F7
E7
E7♯5 ♯9
Am11
E7♯5 ♯9
Am9
C13
F13
B♭13
Am9
A7♯9 ♯5
Dm9
C13
F13
B♭13
Am7
Am6♮7
Dm9
B♭△♯11
Am9
B♭△♯11

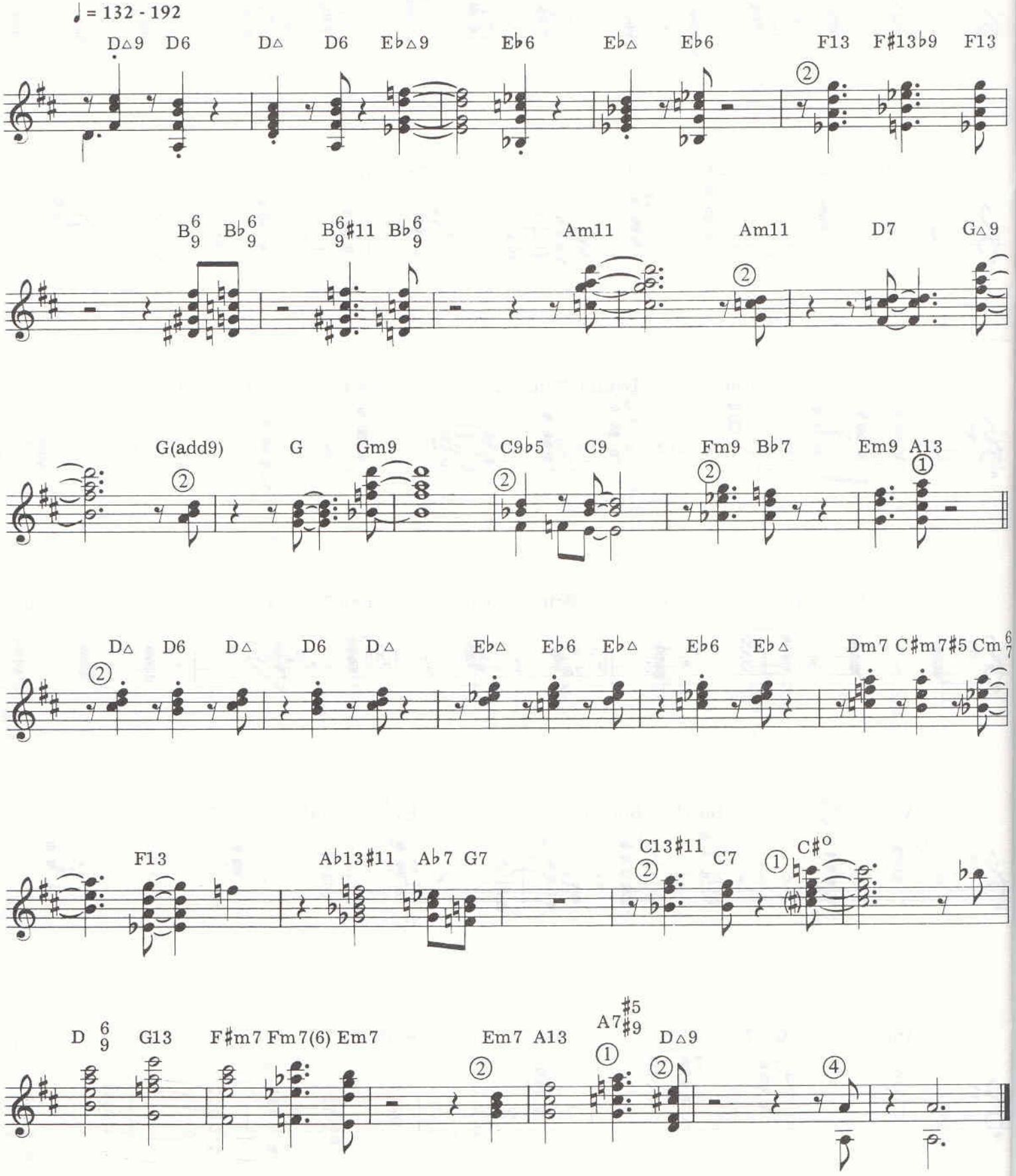

Am7
Am11
Bm11
E7♯9 Am9
B13♭9
E7♯9
A13♭9
Dm9
B♭13♯11
Am9
Am11
Am9♮7
Dm9
Dm7
E7♯5♯9
Am9 6
E7♯9♯5
Am7
Am7
B/A
B♭/A
Am7
B/A
B♭/A
A7♯5
Dm9
Fm9
B♭9
Am9
D9
Gm9
C9
F△9
E7♯5♯9
E7♭9
Am9♮7
Am11 (6)
⑥ Harmonic
ritard
9th fret

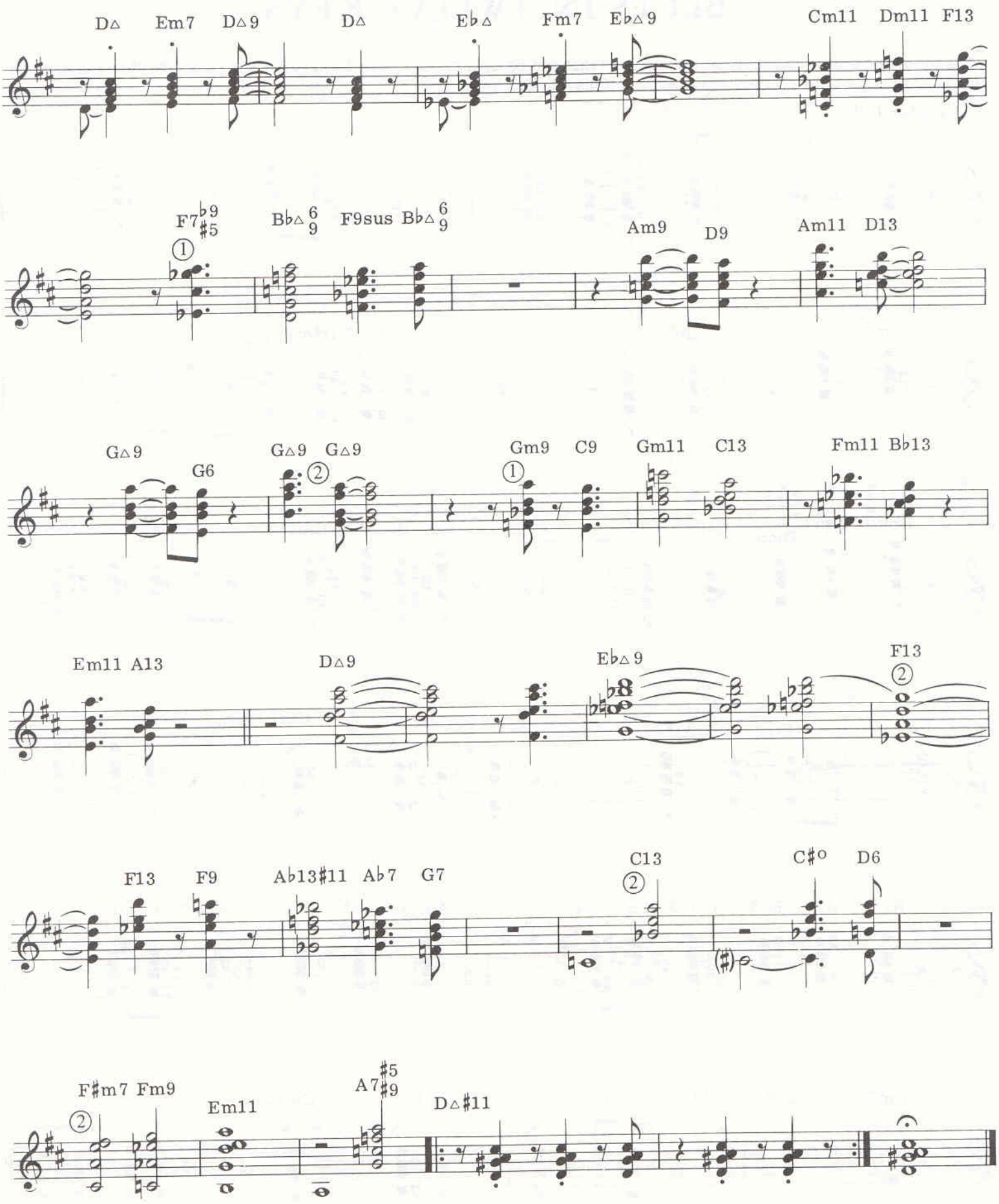
# NOWHERE


♩ = 108 - 144
G△9 G△9 Bbm9 Eb9 Bbm7 Eb7 G△9
G△ Bm7 E7♯9 E7♭9 Am7 E7
Am Am♮7 Am Bbm9 Eb9 Bbm11 Eb13 Am9 Am11 D13 D13
G△ 6/9 Bbm7 (Eb) Bbm7 Eb G△ 6/9 Am9
G△ 6/9 Cm7 Bm7 E7♭9 Am9 D9 E7 ♯5/♭9
Am9 Cm7 Bm7 C♯o Am7 D7♭9 Bm7 B♭13 Am7 D7♭9


G Am Bm Am G Bbm7 Cm7 Bbm7 Cm7 Bbm7 G Am Bm
Am7 Bm7 Bm11 Bm9 E13 E7b9 Am7 Am7 E7b9 E7b9
Am7 E7b9 Am9 Bbm11 Bbm9 Eb13 Am11 Am9 D13 Gb△
G△ Am7 Bm7 G△ Bbm7 Cm7 Bbm7 Eb7 G△ Am7 Bm7
Am9 G6/9 Bm11 Bm7(6) E13 E7#5/b9 Am7 Am7 E7b9 E7b9
Am7 Cm7 F13 Bm7 Bbo Am9 D13 Ab△6/9 G△6/9

# DREAM

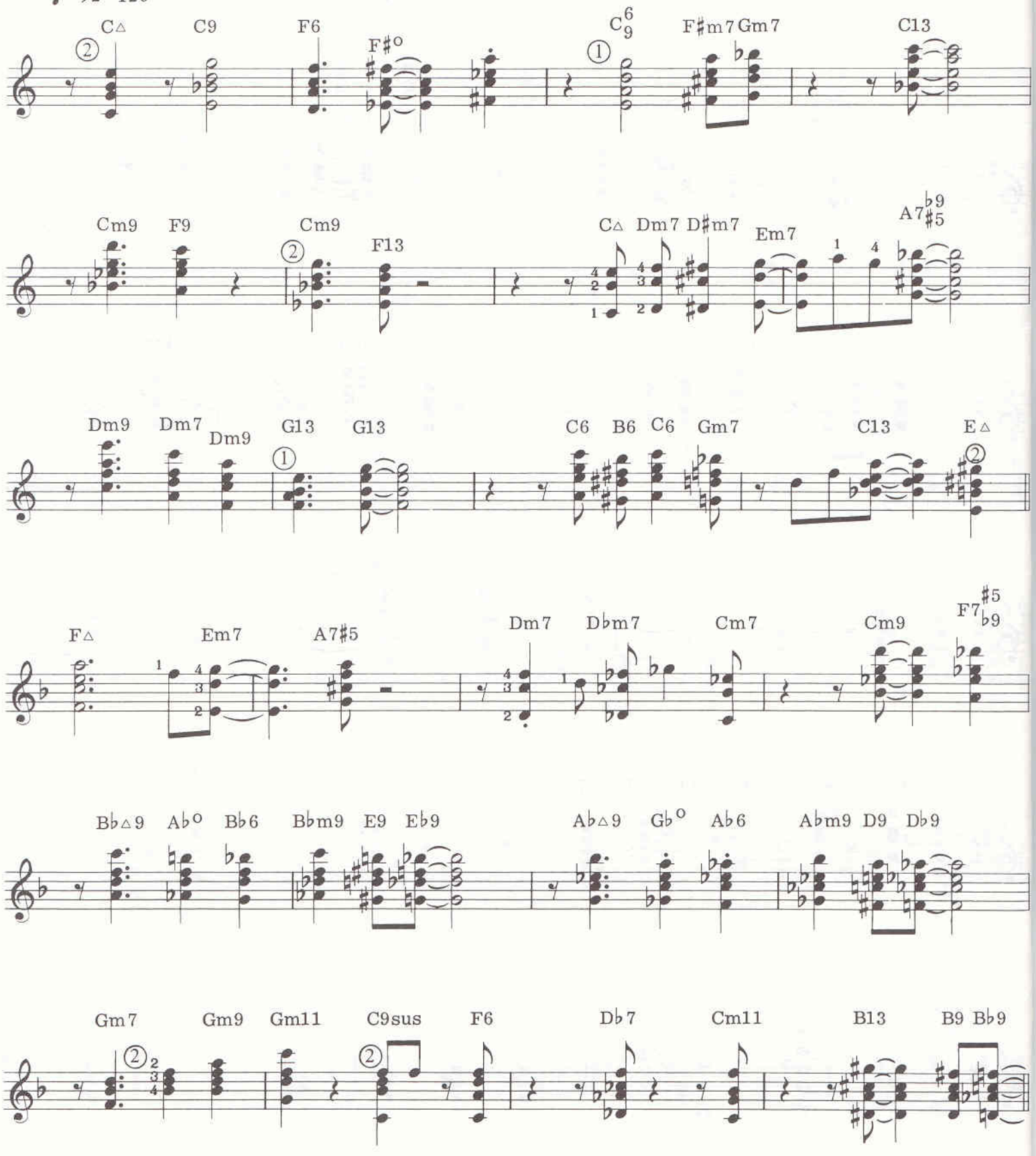

♩ = 132 - 192
D△9 D6 D△ D6 E♭△9 E♭6 E♭△ E♭6 F13 F♯13♭9 F13
B6/9 B♭6/9 B6/9♯11 B♭6/9 Am11 Am11 D7 G△9
G(add9) G Gm9 C9♭5 C9 Fm9 B♭7 Em9 A13
D△ D6 D△ D6 D△ E♭△ E♭6 E♭△ E♭6 E♭△ Dm7 C♯m7♯5 Cm6/7
F13 A♭13♯11 A♭7 G7 C13♯11 C7 C♯o
D 6/9 G13 F♯m7 Fm7(6) Em7 Em7 A13 A7♯5/♯9 D△9

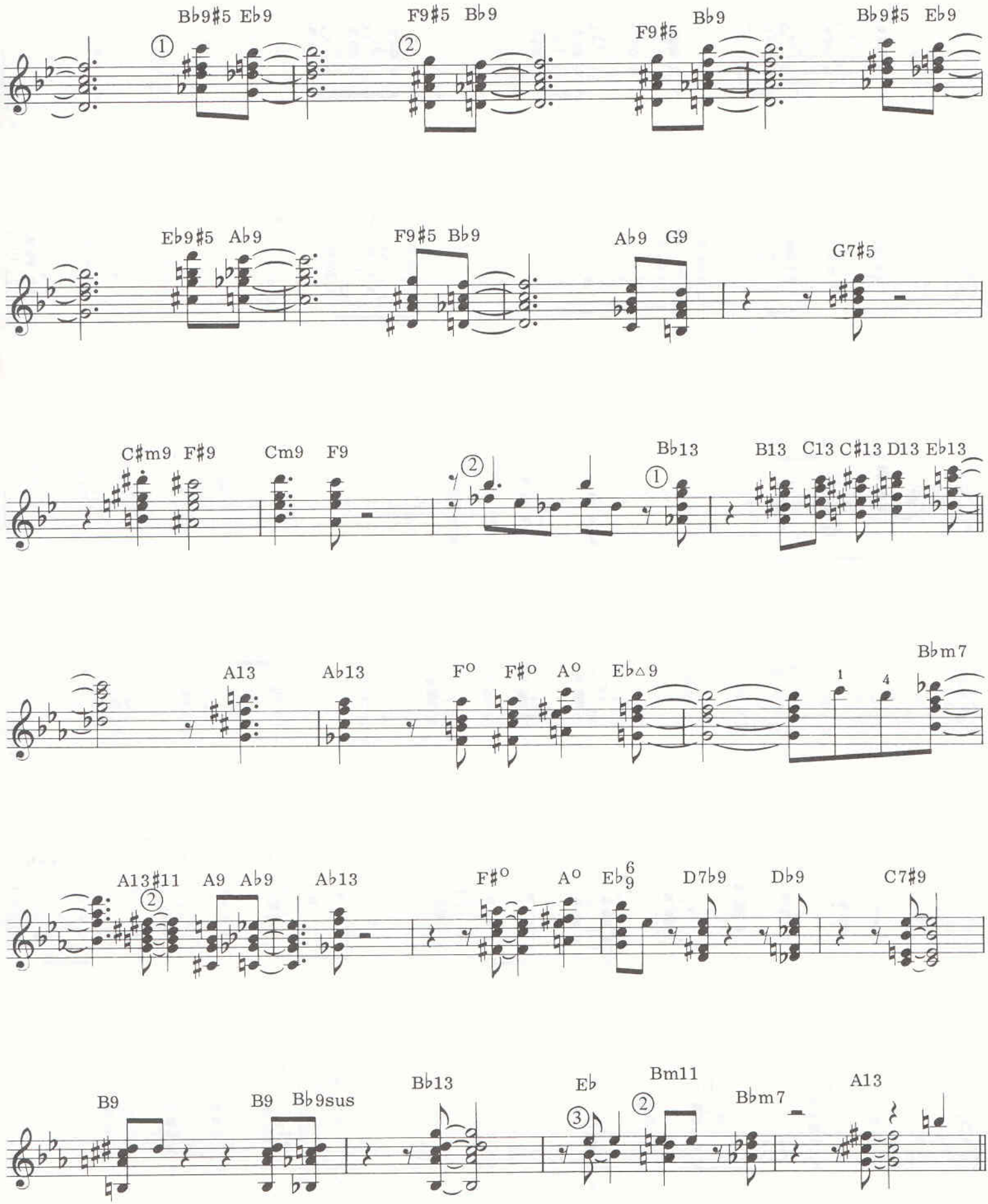

D△ Em7 D△9 D△ E♭△ Fm7 E♭△9 Cm11 Dm11 F13
F7♭9♯5 B♭△6/9 F9sus B♭△6/9 Am9 D9 Am11 D13
G△9 G6 G△9 G△9 Gm9 C9 Gm11 C13 Fm11 B♭13
Em11 A13 D△9 E♭△9 F13
F13 F9 A♭13♯11 A♭7 G7 C13 C♯° D6
F♯m7 Fm9 Em11 A7♯5♯9 D△♯11

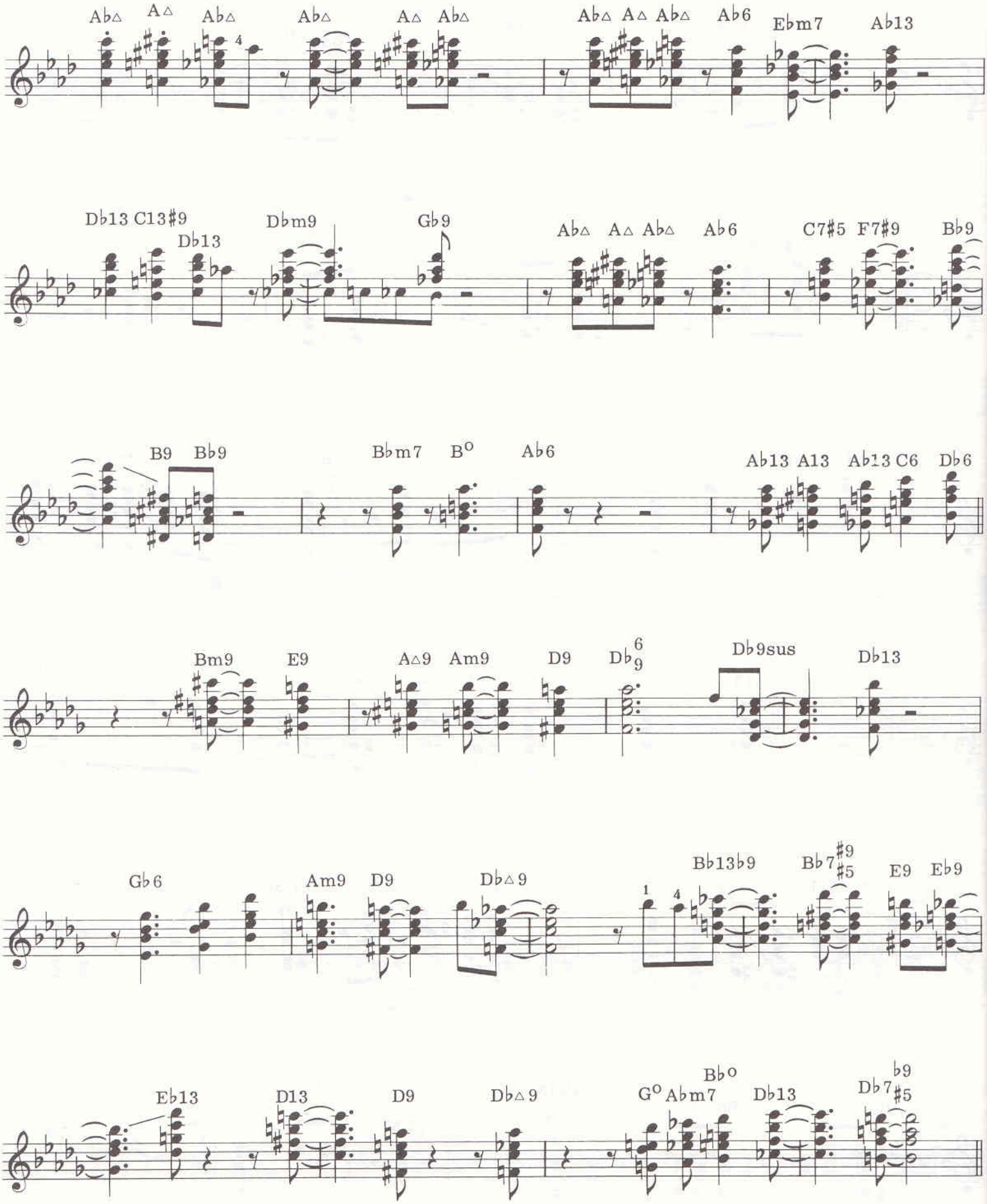
# BLUES IN TWELVE KEYS

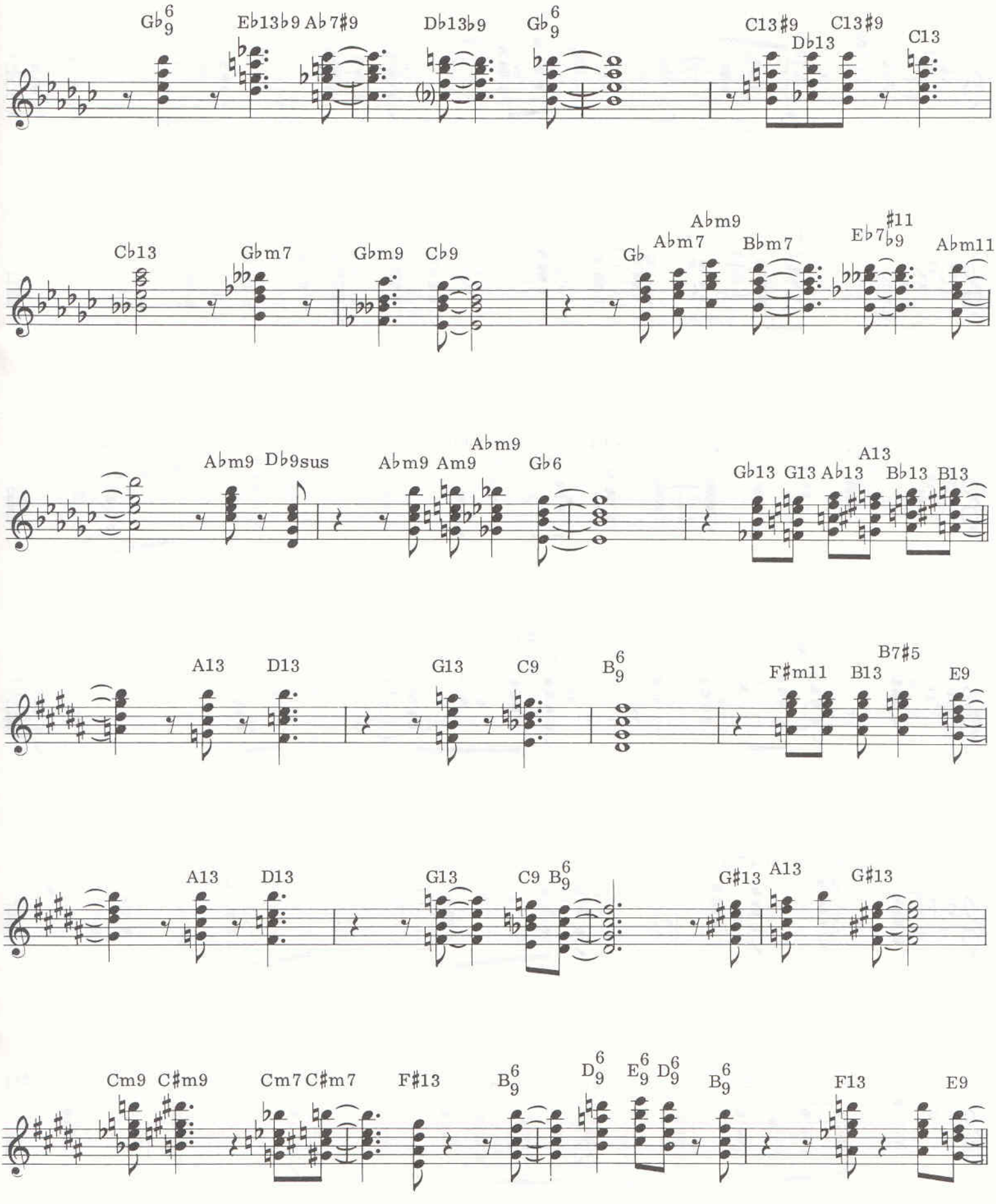
This comp illustrates the variety of progressions that can be used on the blues. Each key has it's own set of changes, and a soloist should have the changes as a guide when playing this blues.

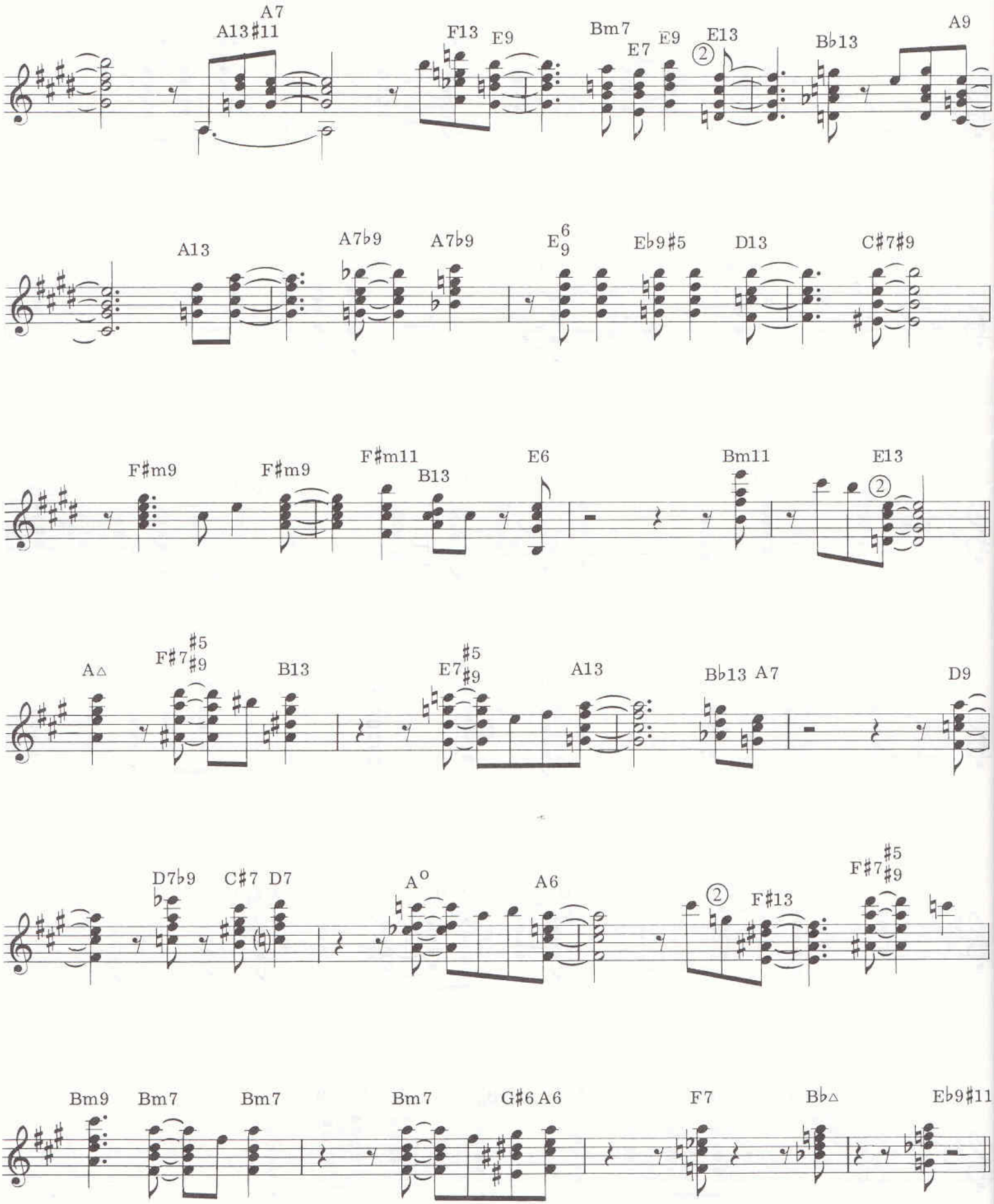
♩ = 92 - 120

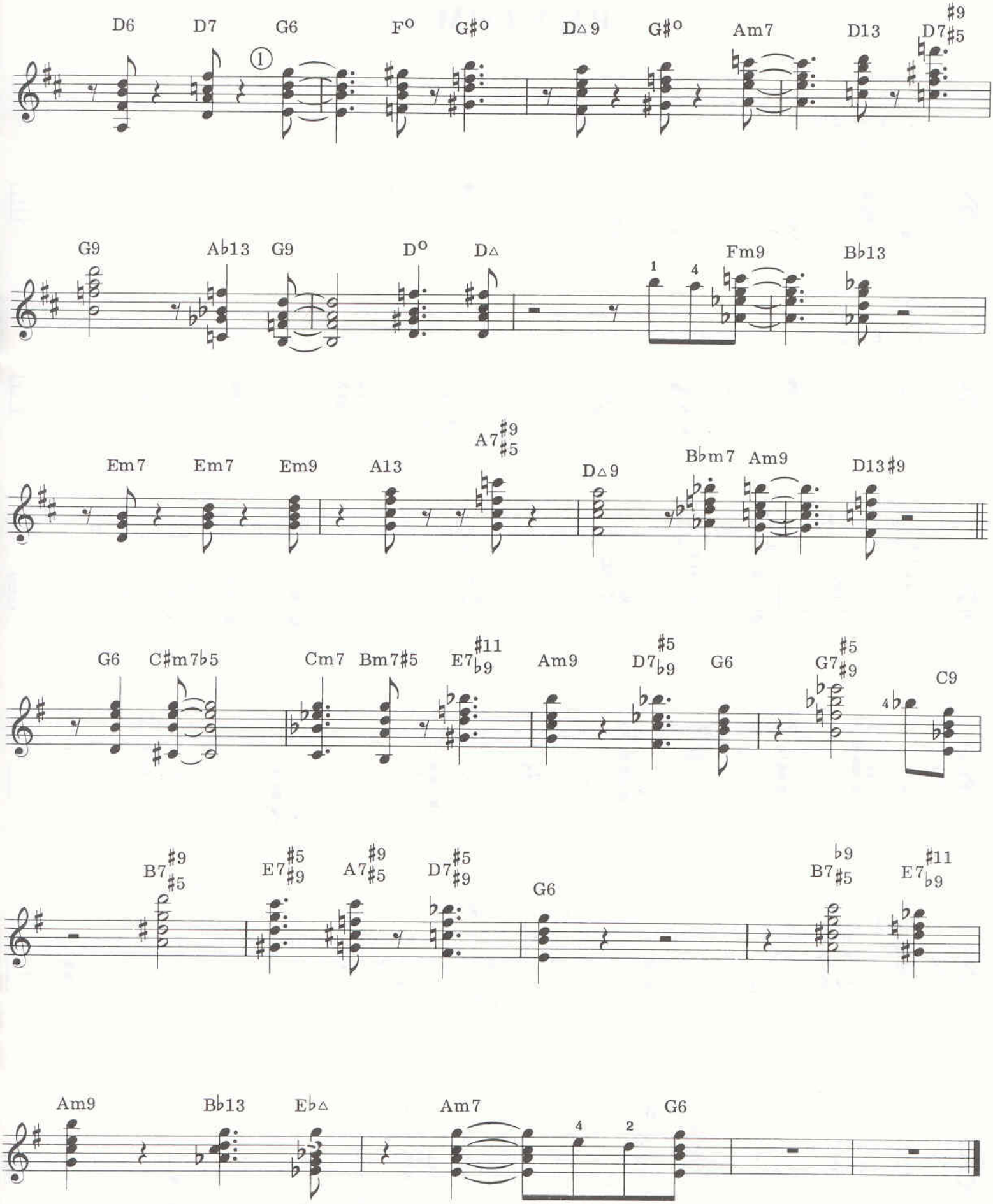



Bb9#5 Eb9
F9#5 Bb9
F9#5 Bb9
Bb9#5 Eb9
Eb9#5 Ab9
F9#5 Bb9
Ab9 G9
G7#5
C#m9 F#9
Cm9 F9
Bb13
B13 C13 C#13 D13 Eb13
A13
Ab13
F° F#° A°
Eb△9
Bbm7
A13#11
A9 Ab9
Ab13
F#°
A°
Eb6/9
D7b9
Db9
C7#9
B9
B9 Bb9sus
Bb13
Eb
Bm11
Bbm7
A13

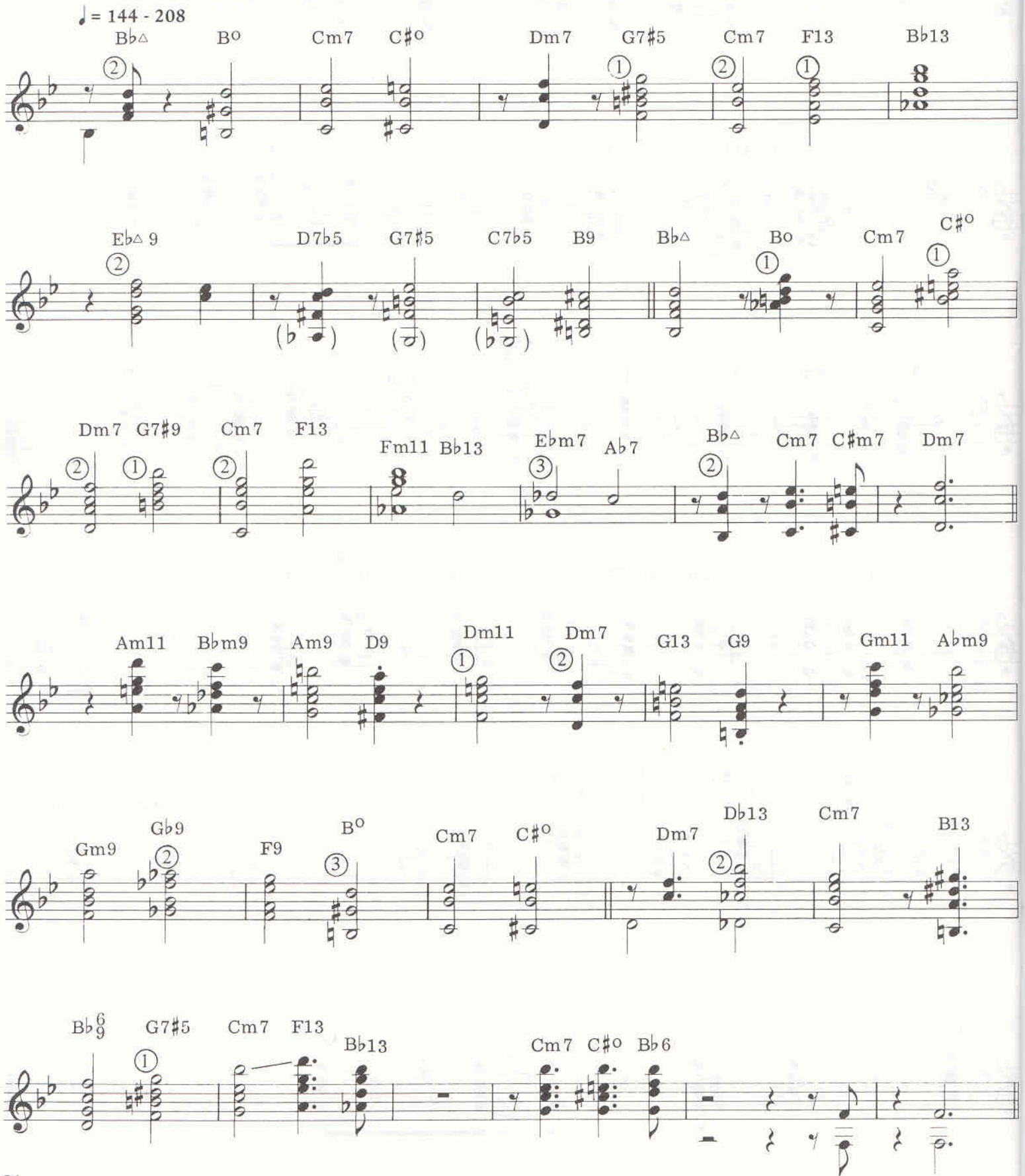

Ab△ A△ Ab△ Ab△ A△ Ab△ Ab△ A△ Ab△ Ab6 Ebm7 Ab13
Db13 C13#9 Db13 Dbm9 Gb9 Ab△ A△ Ab△ Ab6 C7#5 F7#9 Bb9
B9 Bb9 Bbm7 B° Ab6 Ab13 A13 Ab13 C6 Db6
Bm9 E9 A△9 Am9 D9 Db9 6 Db9sus Db13
Gb6 Am9 D9 Db△9 Bb13b9 Bb7 #9 #5 E9 Eb9
Eb13 D13 D9 Db△9 G° Abm7 Bb° Db13 Db7 b9 #5

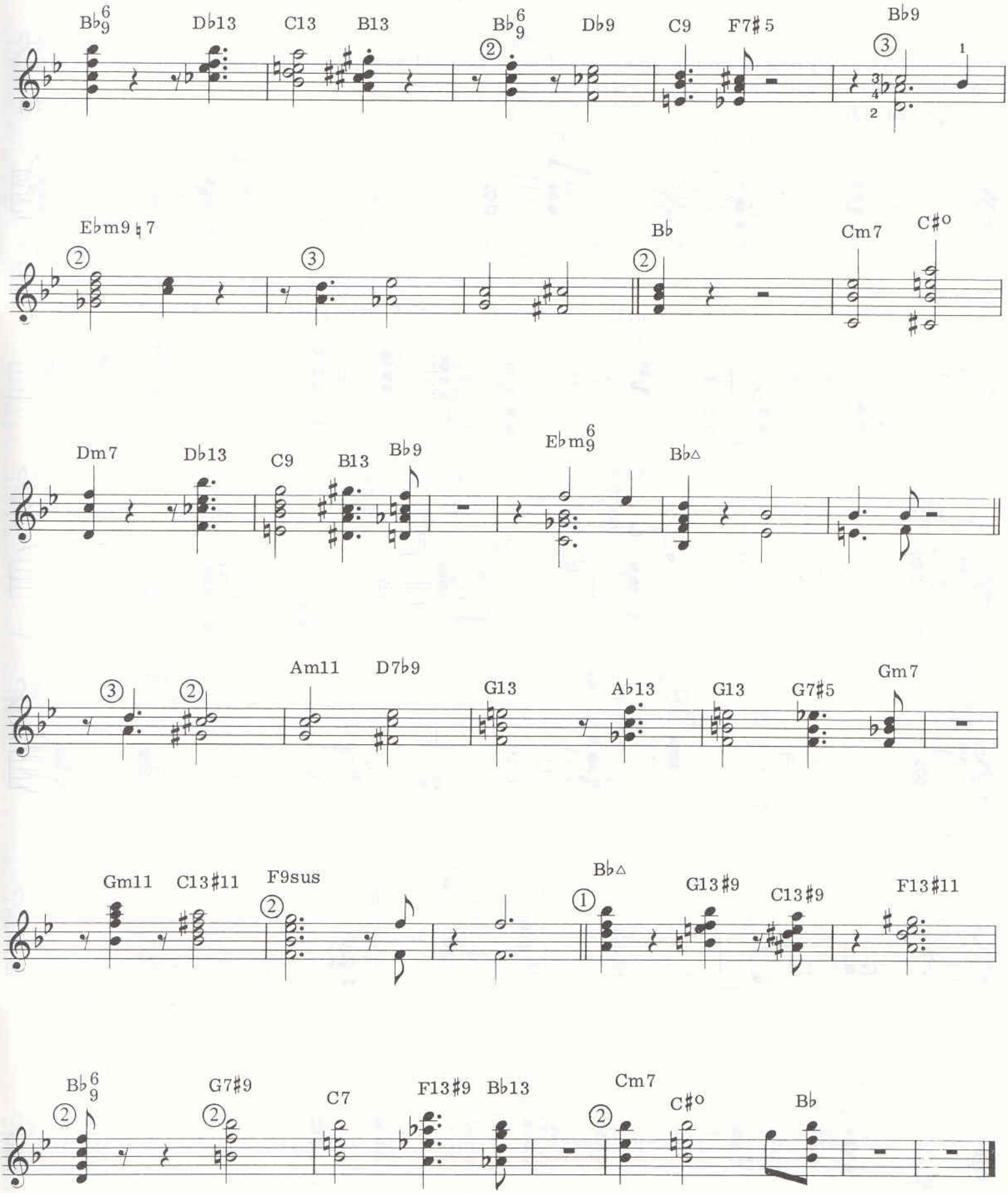

Gb6/9
Eb13b9 Ab7#9
Db13b9
Gb6/9
C13#9
Db13
C13#9
C13
Cb13
Gbm7
Gbm9
Cb9
Gb
Abm7
Abm9
Bbm7
Eb7#11b9
Abm11
Abm9 Db9sus
Abm9 Am9
Abm9
Gb6
Gb13 G13 Ab13
A13
Bb13 B13
A13
D13
G13
C9
B6/9
F#m11
B13
B7#5
E9
A13
D13
G13
C9 B6/9
G#13
A13
G#13
Cm9 C#m9
Cm7 C#m7
F#13
B6/9
D6/9
E6/9 D6/9
B6/9
F13
E9


A13♯11
A7
F13
E9
Bm7
E7
E9
E13
B♭13
A9
A13
A7♭9
A7♭9
E6/9
E♭9♯5
D13
C♯7♯9
F♯m9
F♯m9
F♯m11
B13
E6
Bm11
E13
A△
F♯7♯5♯9
B13
E7♯5♯9
A13
B♭13
A7
D9
D7♭9
C♯7
D7
A°
A6
F♯13
F♯7♯5♯9
Bm9
Bm7
Bm7
Bm7
G♯6
A6
F7
B♭△
E♭9♯11


D6 D7 G6 F° G#° D△9 G#° Am7 D13 D7 #9 #5
①
G9 Ab13 G9 D° D△ Fm9 Bb13
1 4
Em7 Em7 Em9 A13 A7 #9 #5 D△9 Bbm7 Am9 D13 #9
G6 C#m7b5 Cm7 Bm7#5 E7 #11 b9 Am9 D7 #5 b9 G6 G7 #5 #9 C9
4
B7 #9 #5 E7 #5 #9 A7 #9 #5 D7 #5 #9 G6 B7 b9 #5 E7 #11 b9
Am9 Bb13 Eb△ Am7 G6
4 2

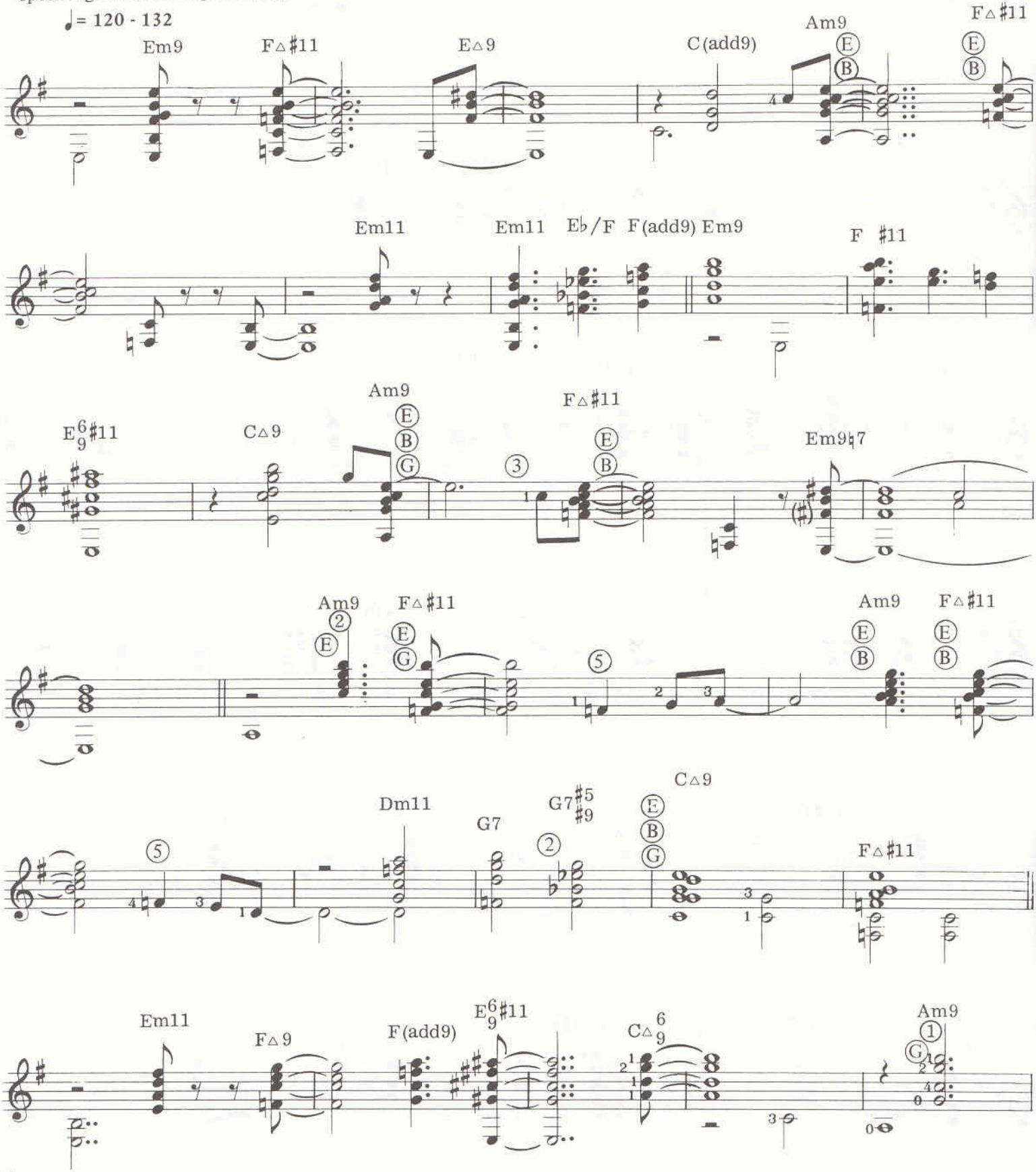
# RHYTHM #1

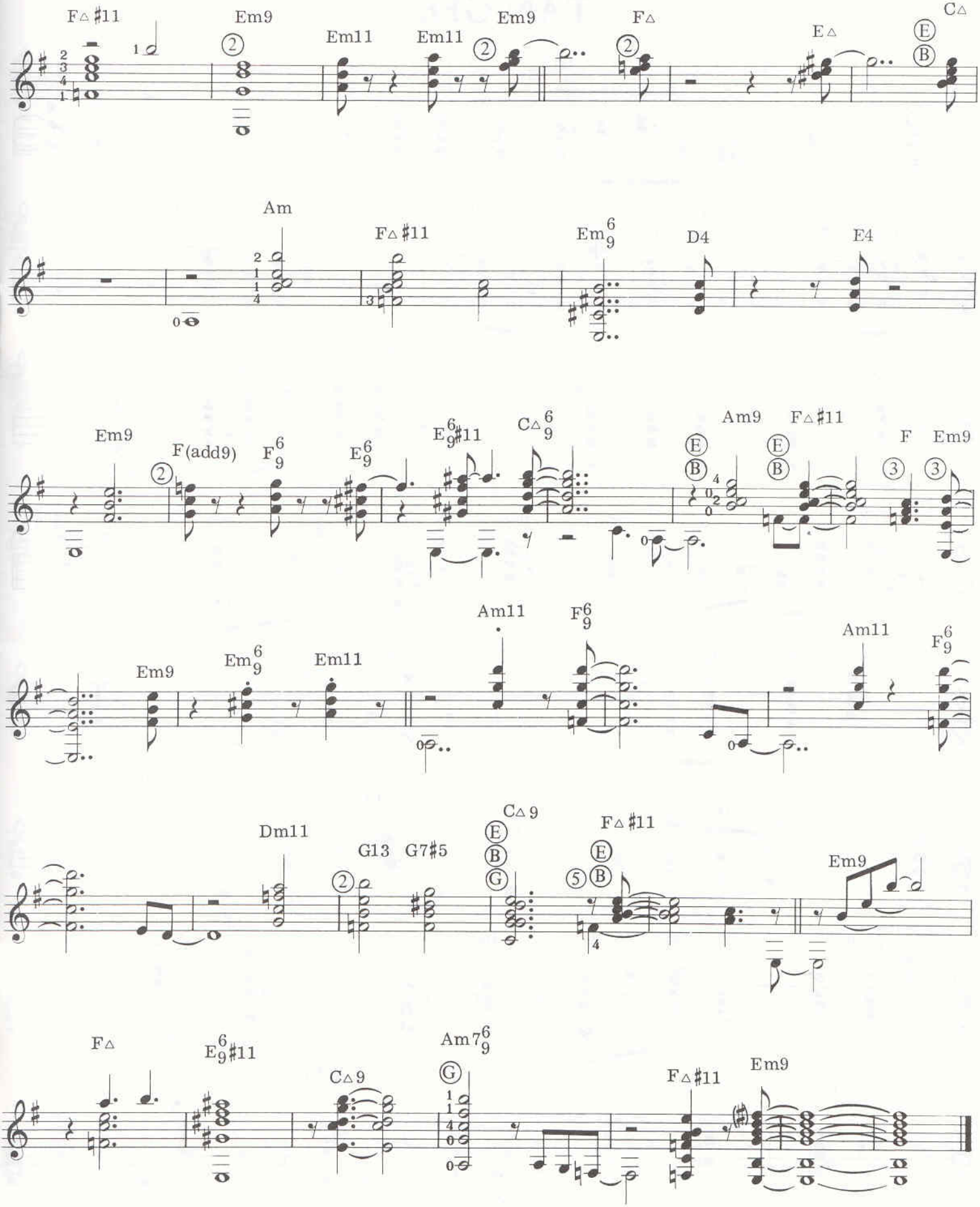

♩ = 144 - 208
B♭△ B° Cm7 C♯° Dm7 G7♯5 Cm7 F13 B♭13
E♭△ 9 D7♭5 G7♯5 C7♭5 B9 B♭△ Bo Cm7 C♯°
Dm7 G7♯9 Cm7 F13 Fm11 B♭13 E♭m7 A♭7 B♭△ Cm7 C♯m7 Dm7
Am11 B♭m9 Am9 D9 Dm11 Dm7 G13 G9 Gm11 A♭m9
Gm9 G♭9 F9 B° Cm7 C♯° Dm7 D♭13 Cm7 B13
B♭ 6/9 G7♯5 Cm7 F13 B♭13 Cm7 C♯° B♭6


B♭9 6
D♭13
C13
B13
B♭9 6
D♭9
C9
F7♯5
B♭9
E♭m9♮7
B♭
Cm7
C♯o
Dm7
D♭13
C9
B13
B♭9
E♭m9 6
B♭△
Am11
D7♭9
G13
A♭13
G13
G7♯5
Gm7
Gm11
C13♯11
F9sus
B♭△
G13♯9
C13♯9
F13♯11
B♭9 6
G7♯9
C7
F13♯9
B♭13
Cm7
C♯o
B♭

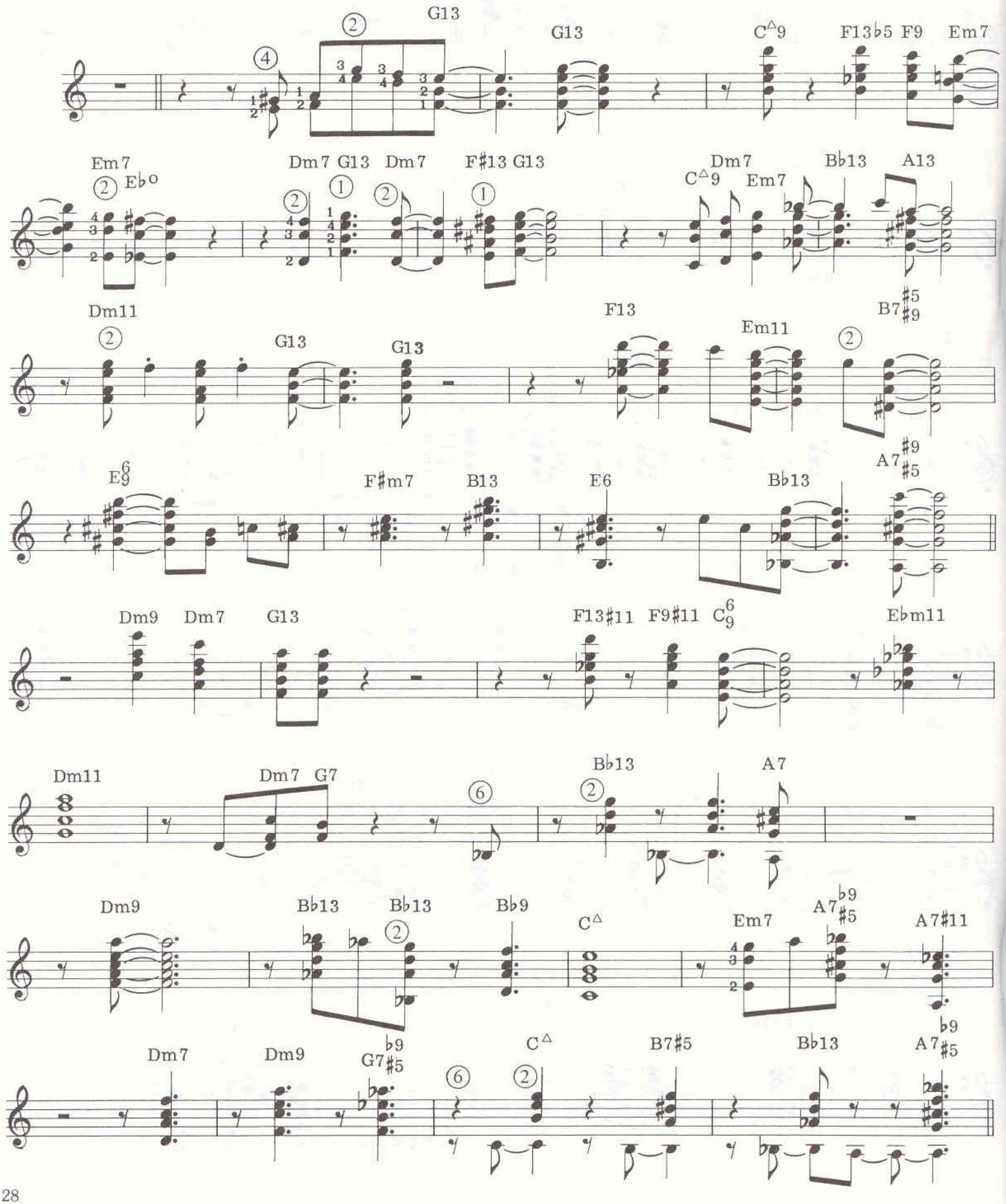
# S-MILES

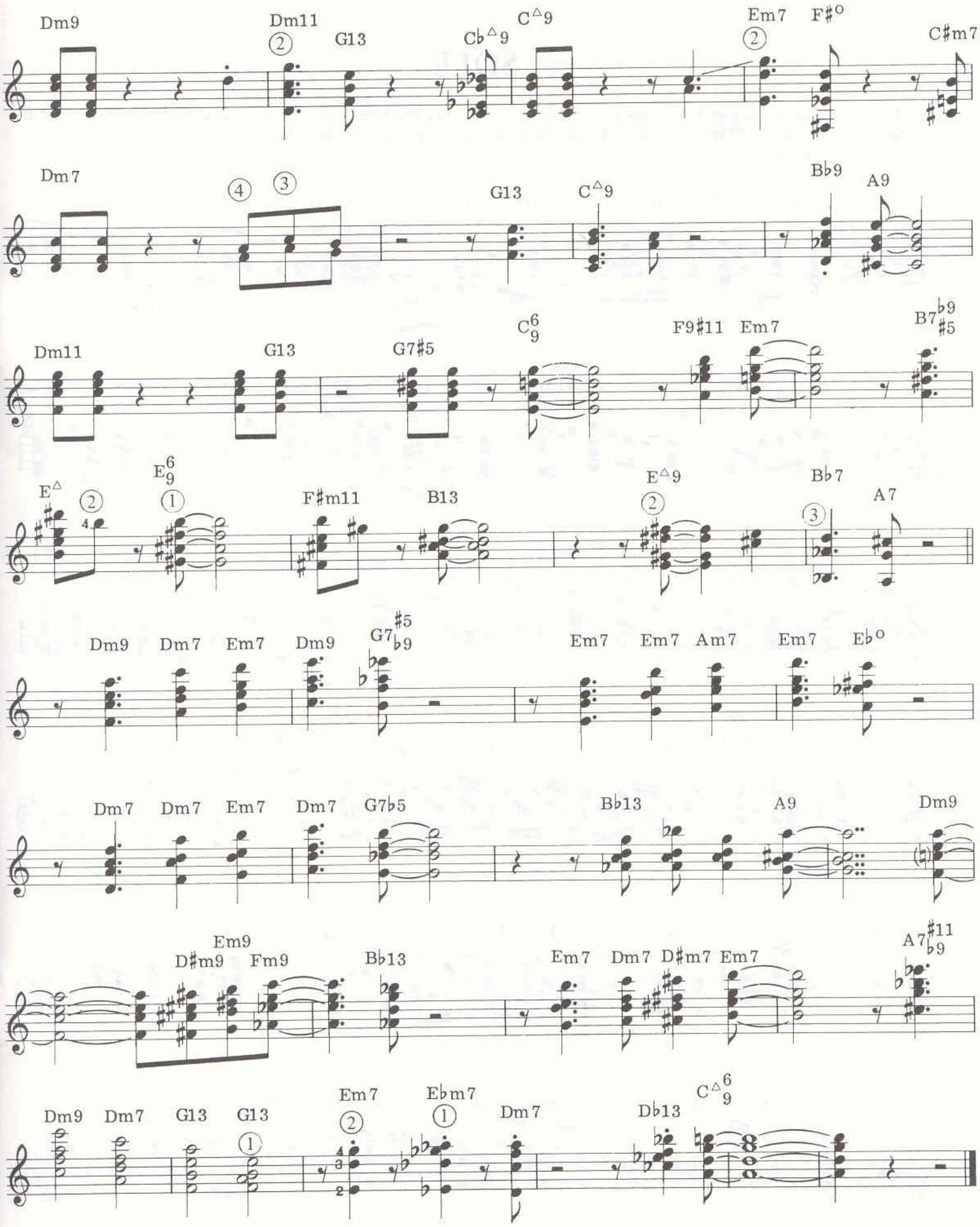
This comp uses open strings to broaden our range of chord voicings. Wherever a circled E, B or G occurs play the corresponding note as an open string.




F△ ♯11
Em9
Em11
Em11
Em9
F△
E△
C△
Am
F△ ♯11
Em6 9
D4
E4
Em9
F(add9)
F6 9
E6 9
E6 9 ♯11
C△6 9
Am9
F△ ♯11
F
Em9
Em9
Em6 9
Em11
Am11
F6 9
Am11
F6 9
Dm11
G13
G7♯5
C△9
F△ ♯11
Em9
F△
E6 9 ♯11
C△9
Am7 6 9
F△ ♯11
Em9

# TAN-GEE


G13
G13
C△9
F13♭5
F9
Em7
Em7
E♭o
Dm7
G13
Dm7
F♯13
G13
Dm7
C△9
Em7
B♭13
A13
Dm11
G13
G13
F13
Em11
B7♯5♯9
E6/9
F♯m7
B13
E6
B♭13
A7♯9♯5
Dm9
Dm7
G13
F13♯11
F9♯11
C6/9
E♭m11
Dm11
Dm7
G7
B♭13
A7
Dm9
B♭13
B♭13
B♭9
C△
Em7
A7♭9♯5
A7♯11
Dm7
Dm9
G7♭9♯5
C△
B7♯5
B♭13
A7♭9♯5

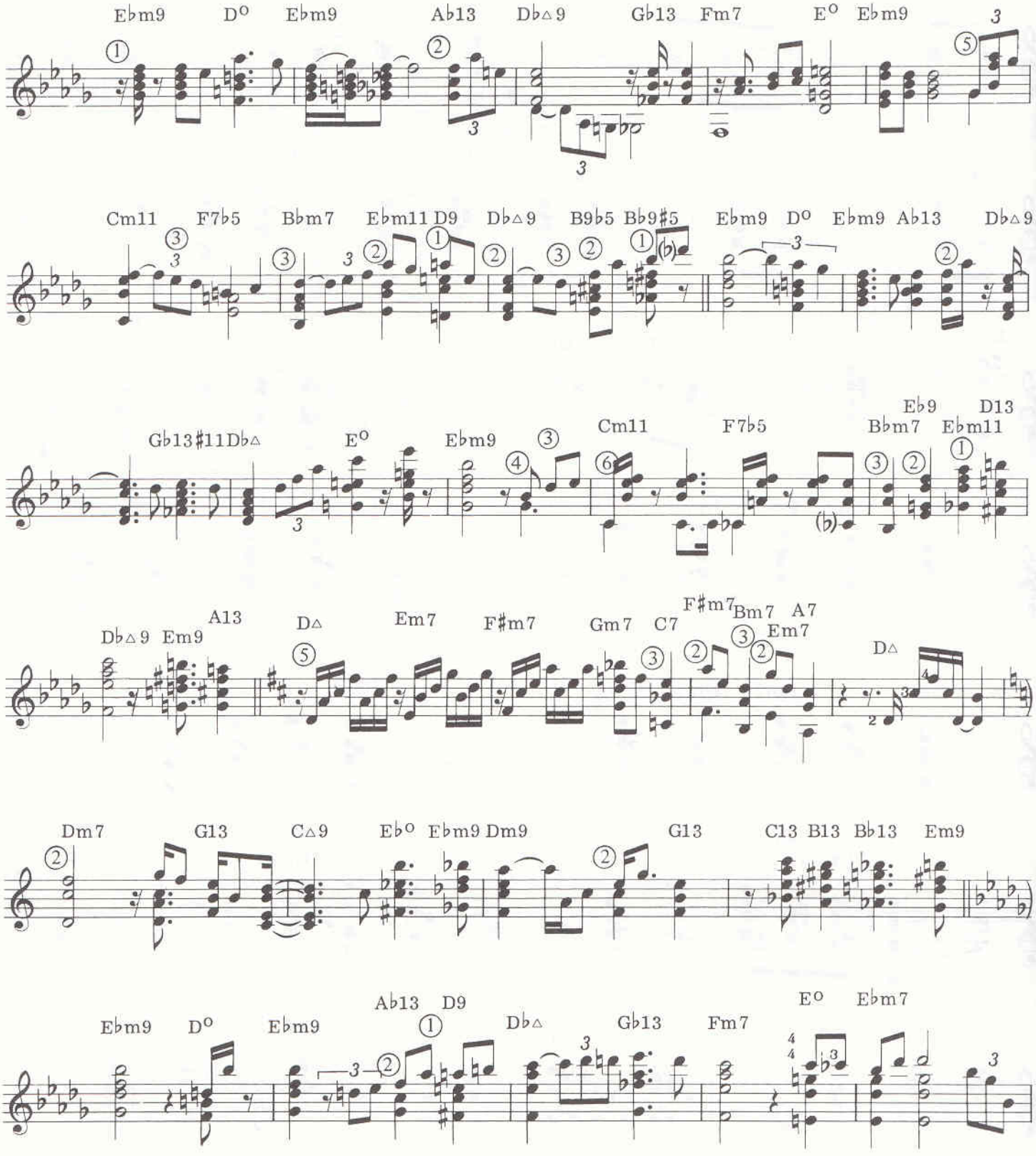

Dm9
Dm11
G13
C♭△9
C△9
Em7
F♯°
C♯m7
Dm7
G13
C△9
B♭9
A9
Dm11
G13
G7♯5
C6/9
F9♯11
Em7
B7♭9/♯5
E△
E6/9
F♯m11
B13
E△9
B♭7
A7
Dm9
Dm7
Em7
Dm9
G7♯5/♭9
Em7
Em7
Am7
Em7
E♭°
Dm7
Dm7
Em7
Dm7
G7♭5
B♭13
A9
Dm9
Em9
D♯m9
Fm9
B♭13
Em7
Dm7
D♯m7
Em7
A7♯11/♭9
Dm9
Dm7
G13
G13
Em7
E♭m7
Dm7
D♭13
C△6/9

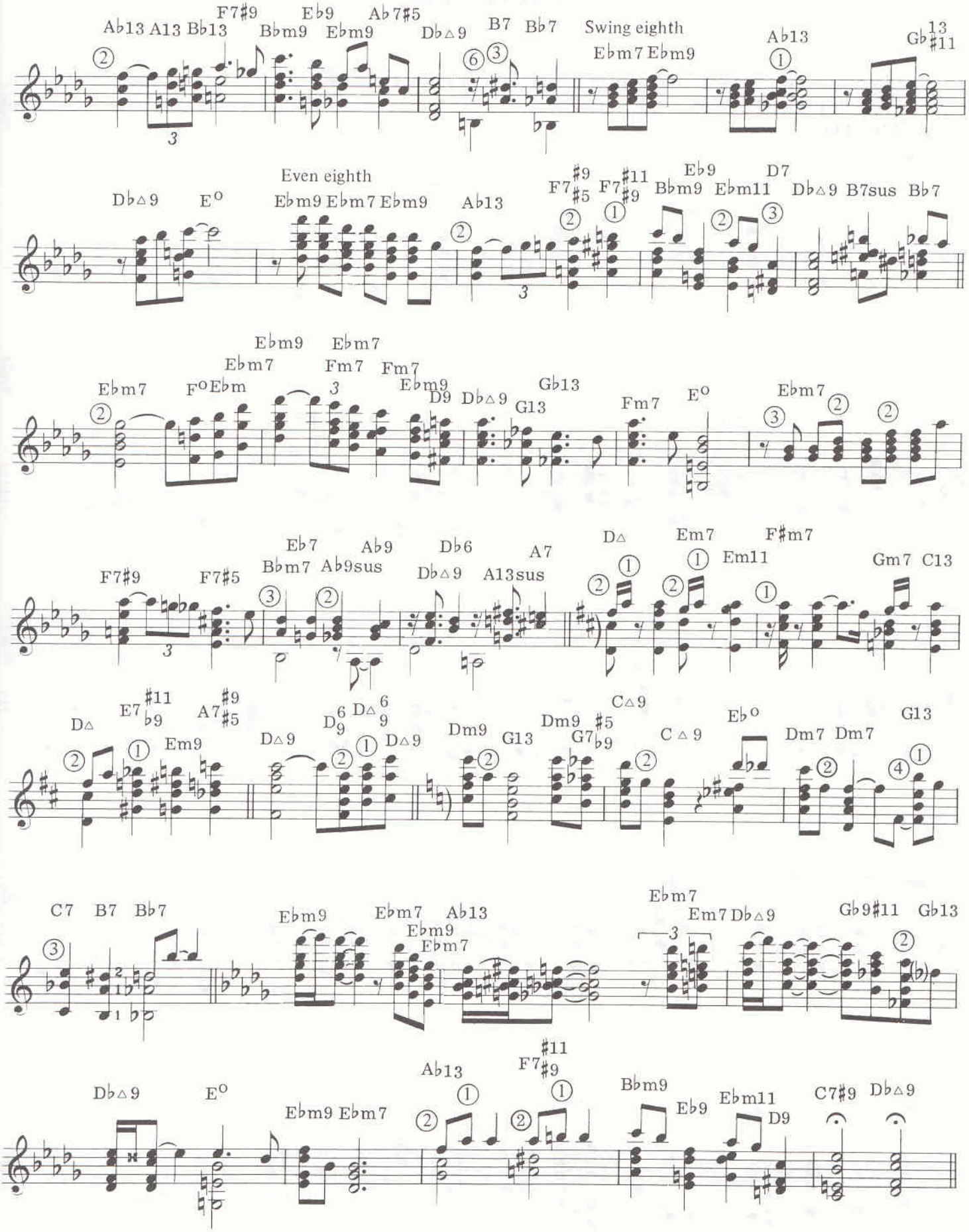
# SOLE

The following piece is more melodic than any of the previous comps and would almost form a duet with the soloist. For an accompaniment to assume this importance would require sensitive rapport with the other player.

♩ = 66 - 72

Finger Style



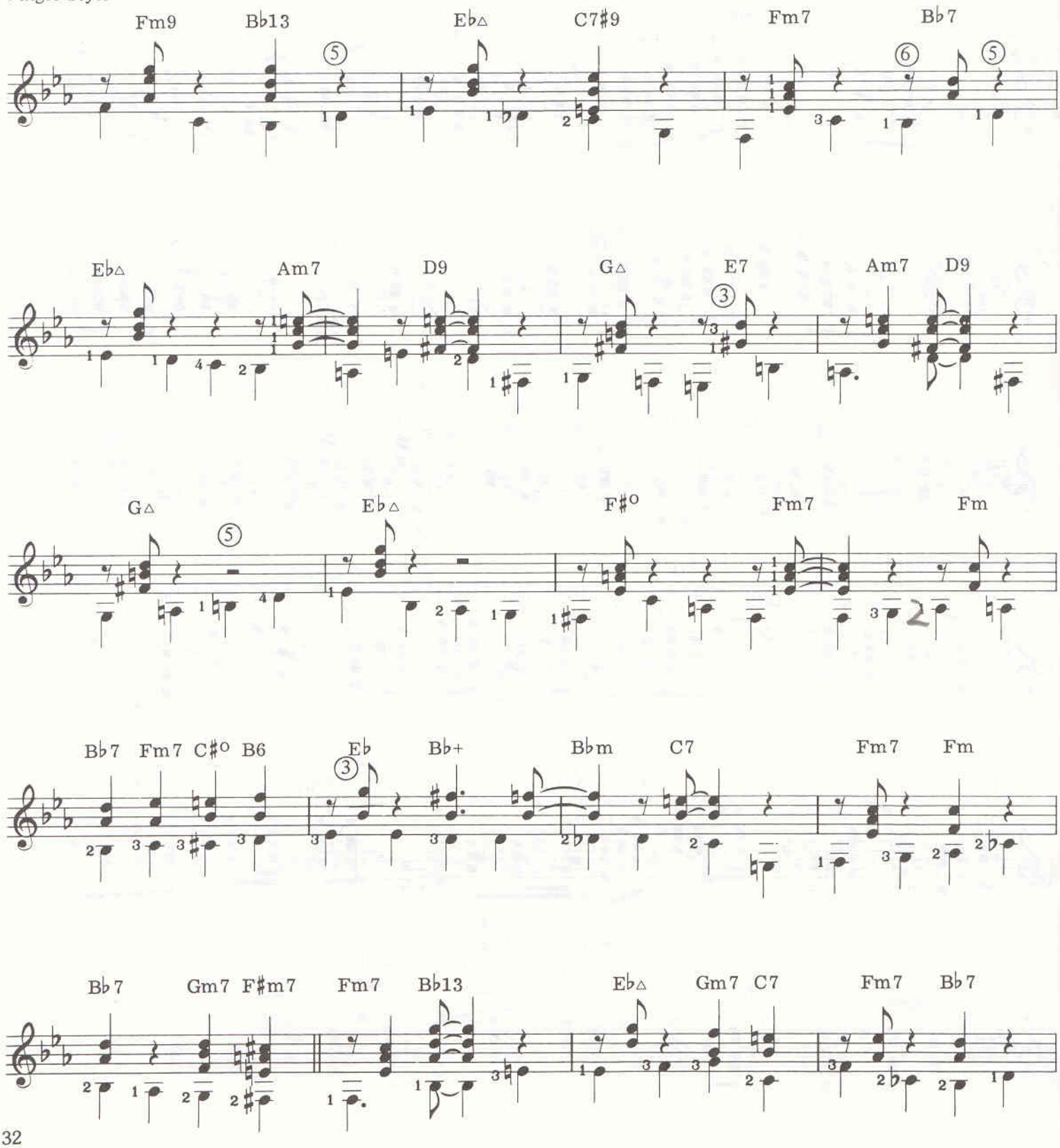

Ab13 Ab13 Bb13 F7#9 Bbm9 Eb9 Ebm9 Ab7#5 Db△9 B7 Bb7 Swing eighth Ebm7 Ebm9 Ab13 Gb13 #11
Even eighth
Db△9 E° Ebm9 Ebm7 Ebm9 Ab13 F7 #9 #5 F7 #11 #9 Bbm9 Eb9 Ebm11 D7 Db△9 B7sus Bb7
Ebm7 F°Ebm Ebm9 Ebm7 Ebm7 Fm7 Fm7 Ebm9 D9 Db△9 G13 Gb13 Fm7 E° Ebm7
F7#9 F7#5 Bbm7 Eb7 Ab9sus Ab9 Db△9 Db6 A13sus A7 D△ Em7 Em11 F#m7 Gm7 C13
D△ E7 #11 b9 Em9 A7 #9 #5 D△9 D9 6 D△ 6 9 D△9 Dm9 G13 Dm9 G7 #5 b9 C△9 C△9 Eb° Dm7 Dm7 G13
C7 B7 Bb7 Ebm9 Ebm7 Ebm9 Ebm7 Ab13 Ebm7 Em7 Db△9 Gb9#11 Gb13
Db△9 E° Ebm9 Ebm7 Ab13 F7 #11 #9 Bbm9 Eb9 Ebm11 D9 C7#9 Db△9

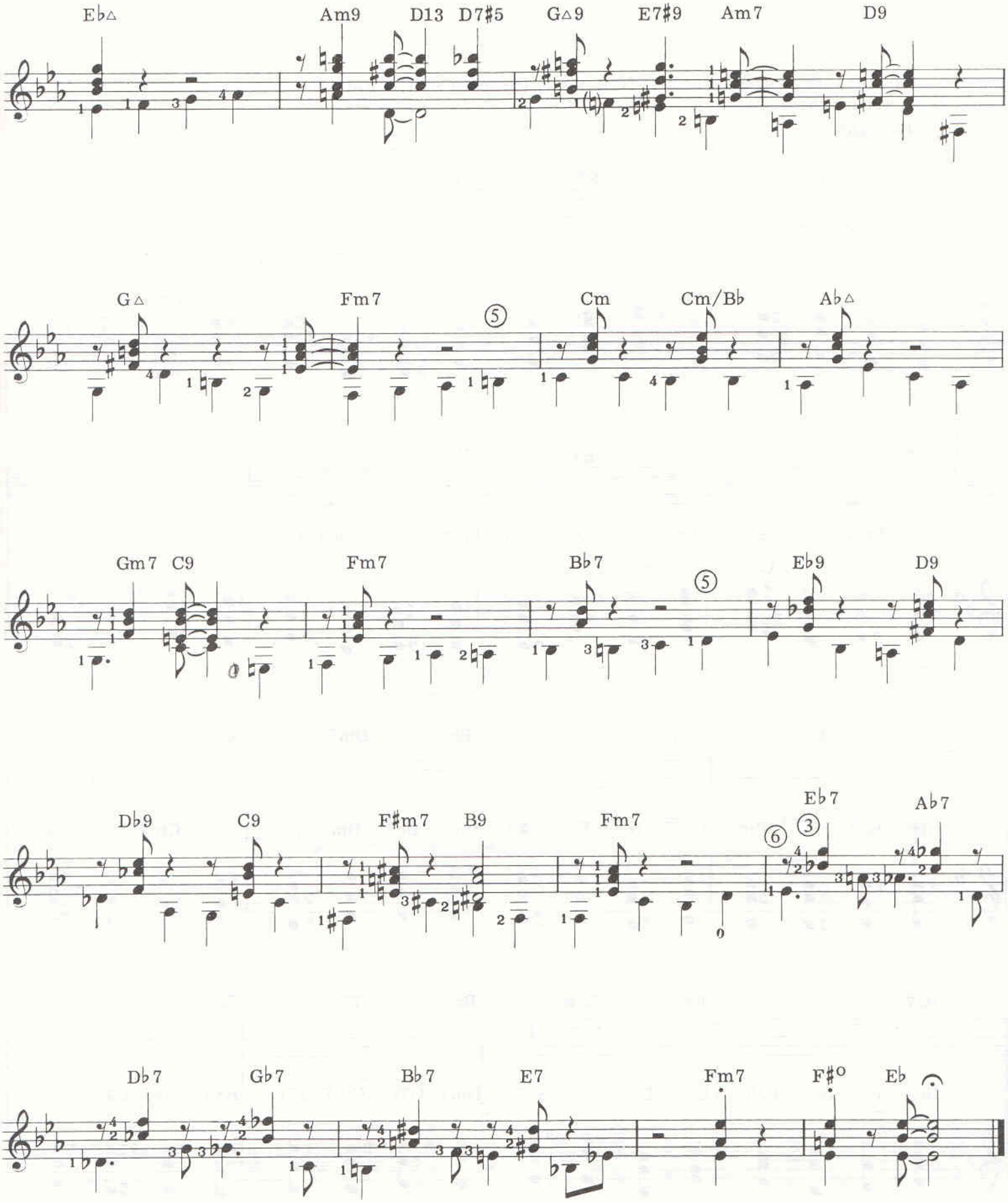
# WIND #2

"Wind" and "Like Someone" show another way of comping in the absence of a bass. Here the thumb plays the bass line while the fingers punctuate the chords.

♩ = 120 - 144

Finger Style

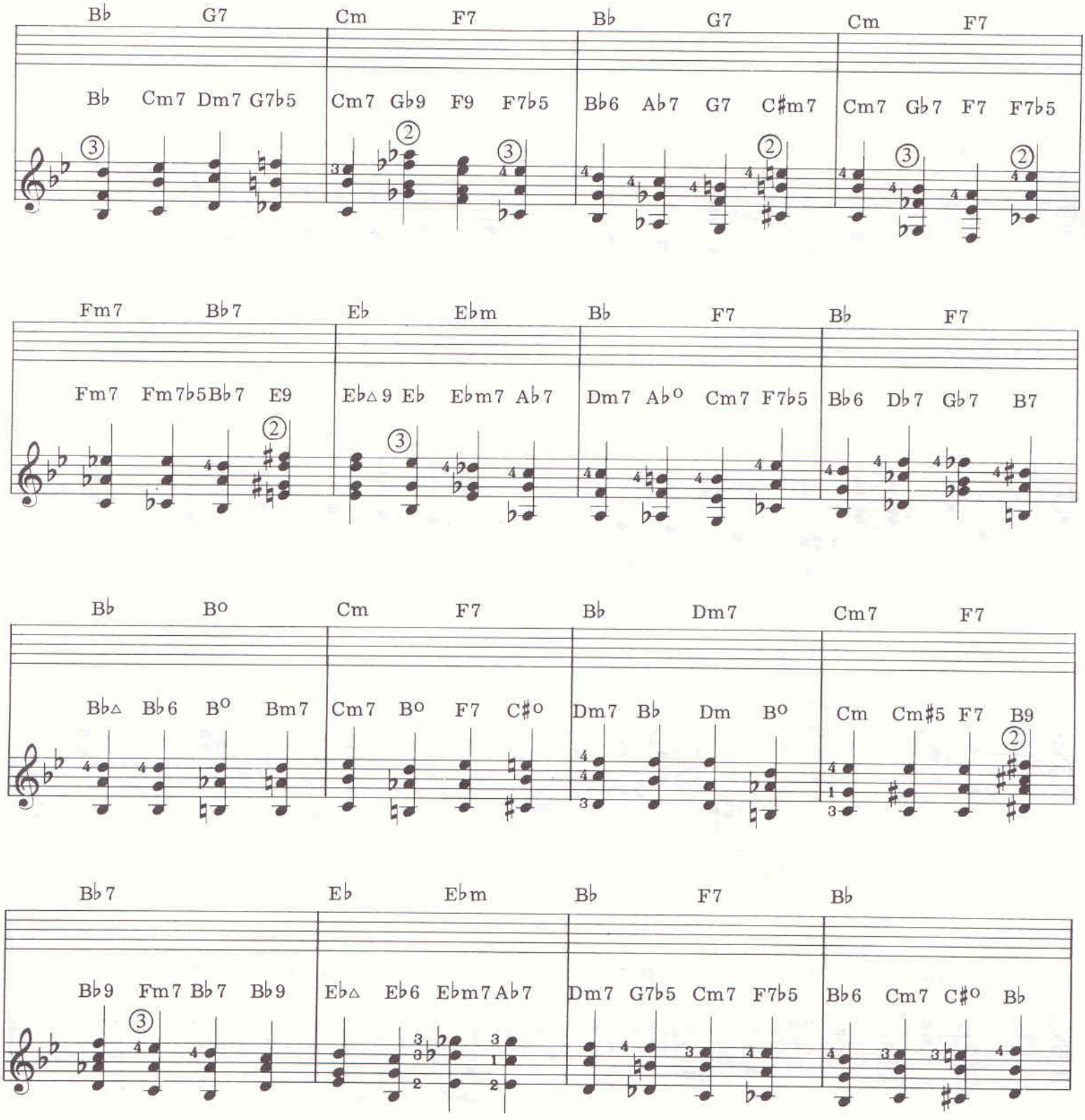


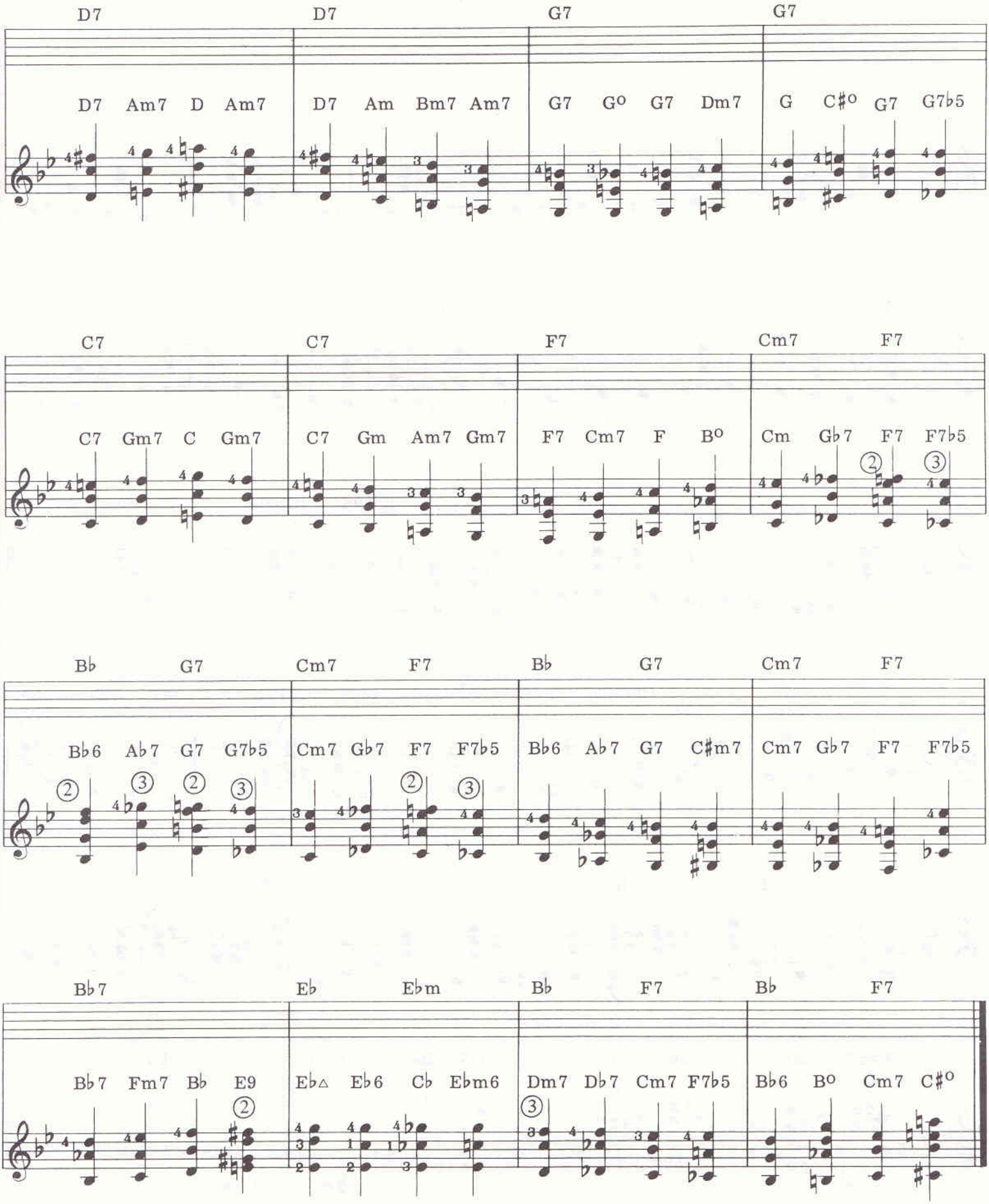

E♭△
Am9
D13
D7♯5
G△9
E7♯9
Am7
D9
G△
Fm7
⑤
Cm
Cm/B♭
A♭△
Gm7
C9
Fm7
B♭7
⑤
E♭9
D9
D♭9
C9
F♯m7
B9
Fm7
⑥
③
E♭7
A♭7
D♭7
G♭7
B♭7
E7
Fm7
F♯°
E♭

# RHYTHM #2

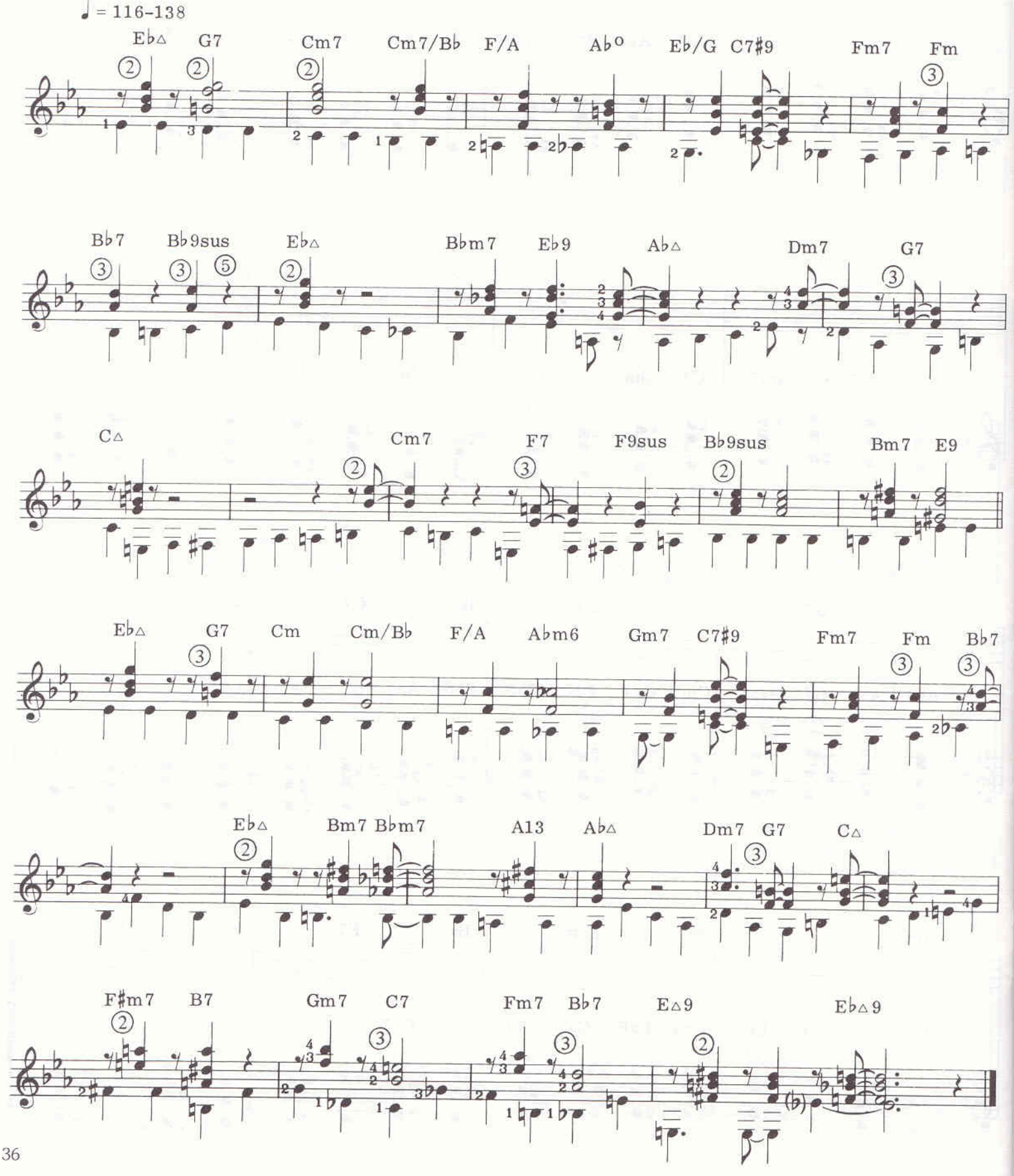
This is basically the same progression as RHYTHM NO. 1. The upper staff indicates the given chord changes, while the bottom staff is a walking chord line.

♩ = 132 - 208

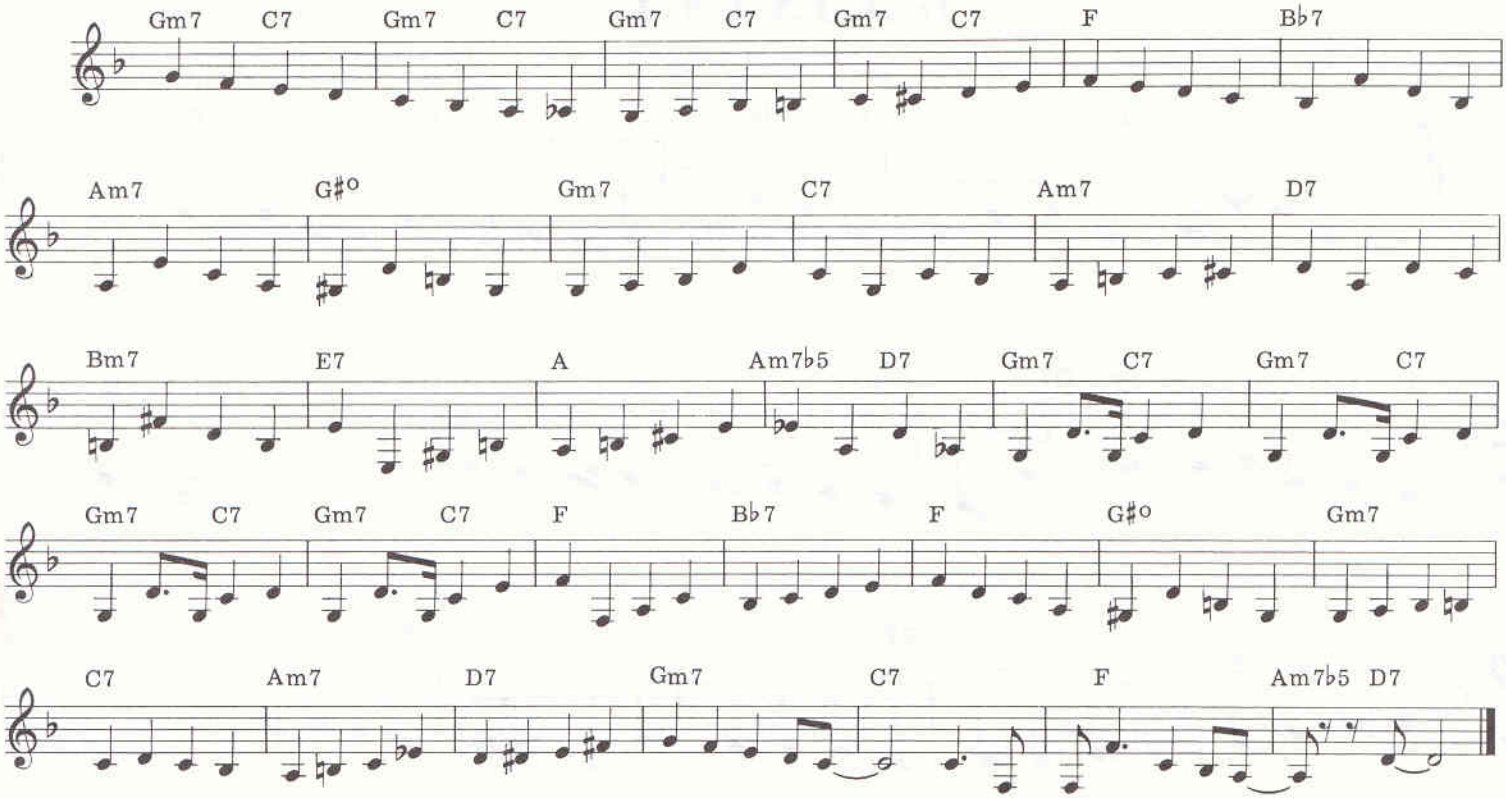



D7 D7 G7 G7
D7 Am7 D Am7 D7 Am Bm7 Am7 G7 G° G7 Dm7 G C#° G7 G7b5
C7 C7 F7 Cm7 F7
C7 Gm7 C Gm7 C7 Gm Am7 Gm7 F7 Cm7 F B° Cm Gb7 F7 F7b5
Bb G7 Cm7 F7 Bb G7 Cm7 F7
Bb6 Ab7 G7 G7b5 Cm7 Gb7 F7 F7b5 Bb6 Ab7 G7 C#m7 Cm7 Gb7 F7 F7b5
Bb7 Eb Ebm Bb F7 Bb F7
Bb7 Fm7 Bb E9 Eb△ Eb6 Cb Ebm6 Dm7 Db7 Cm7 F7b5 Bb6 B° Cm7 C#°

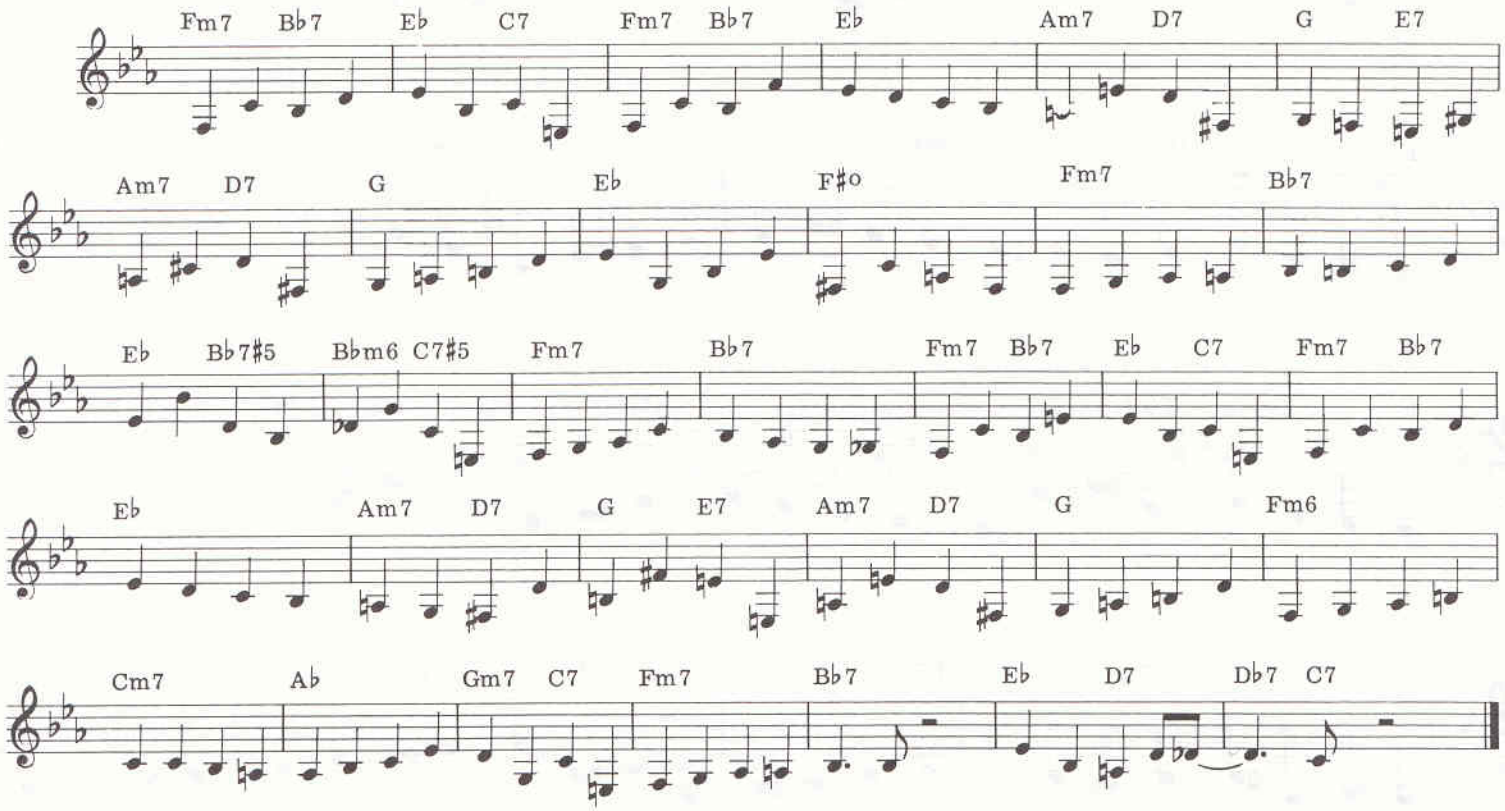
# LIKE SOMEONE



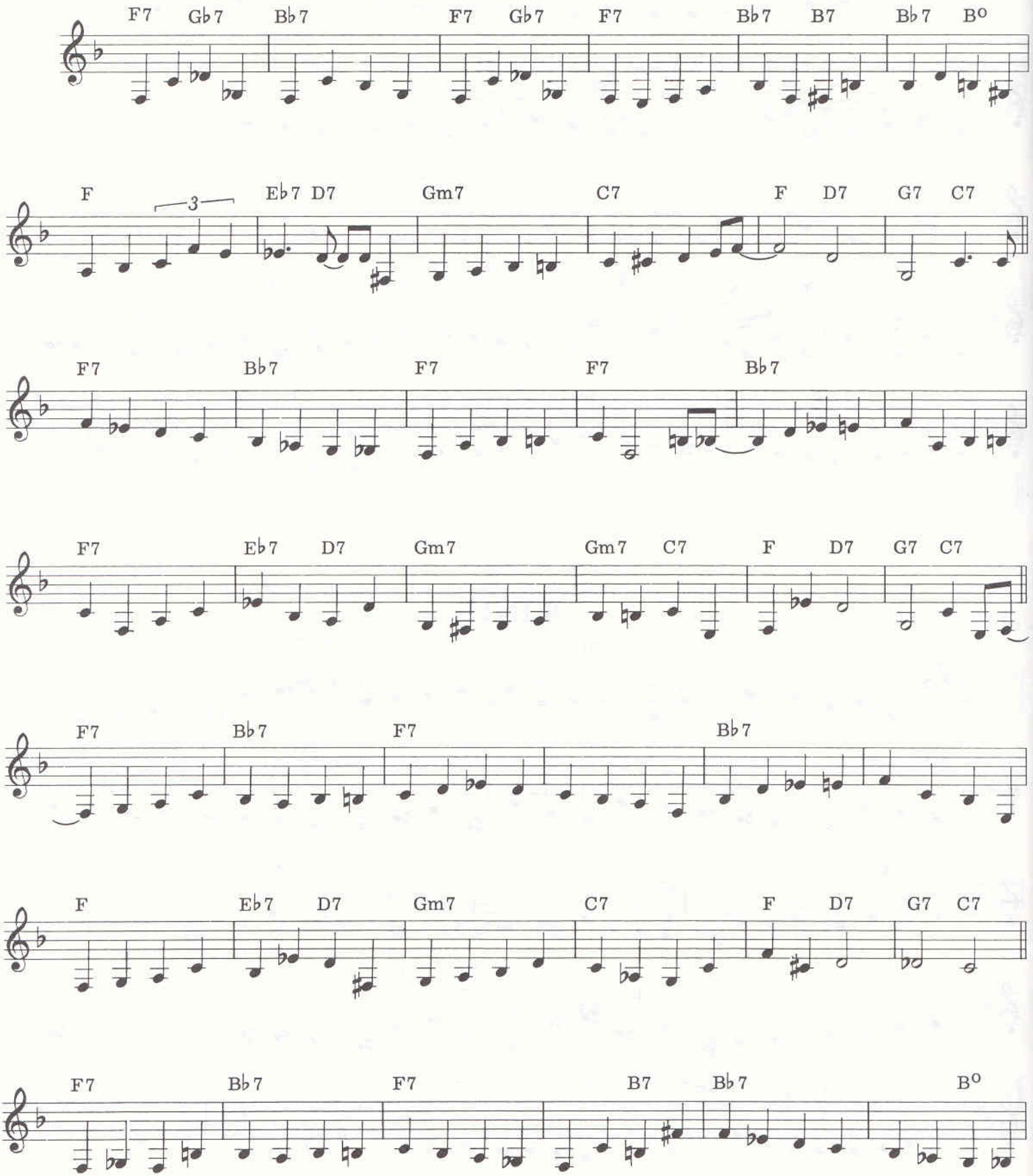
# SHINY

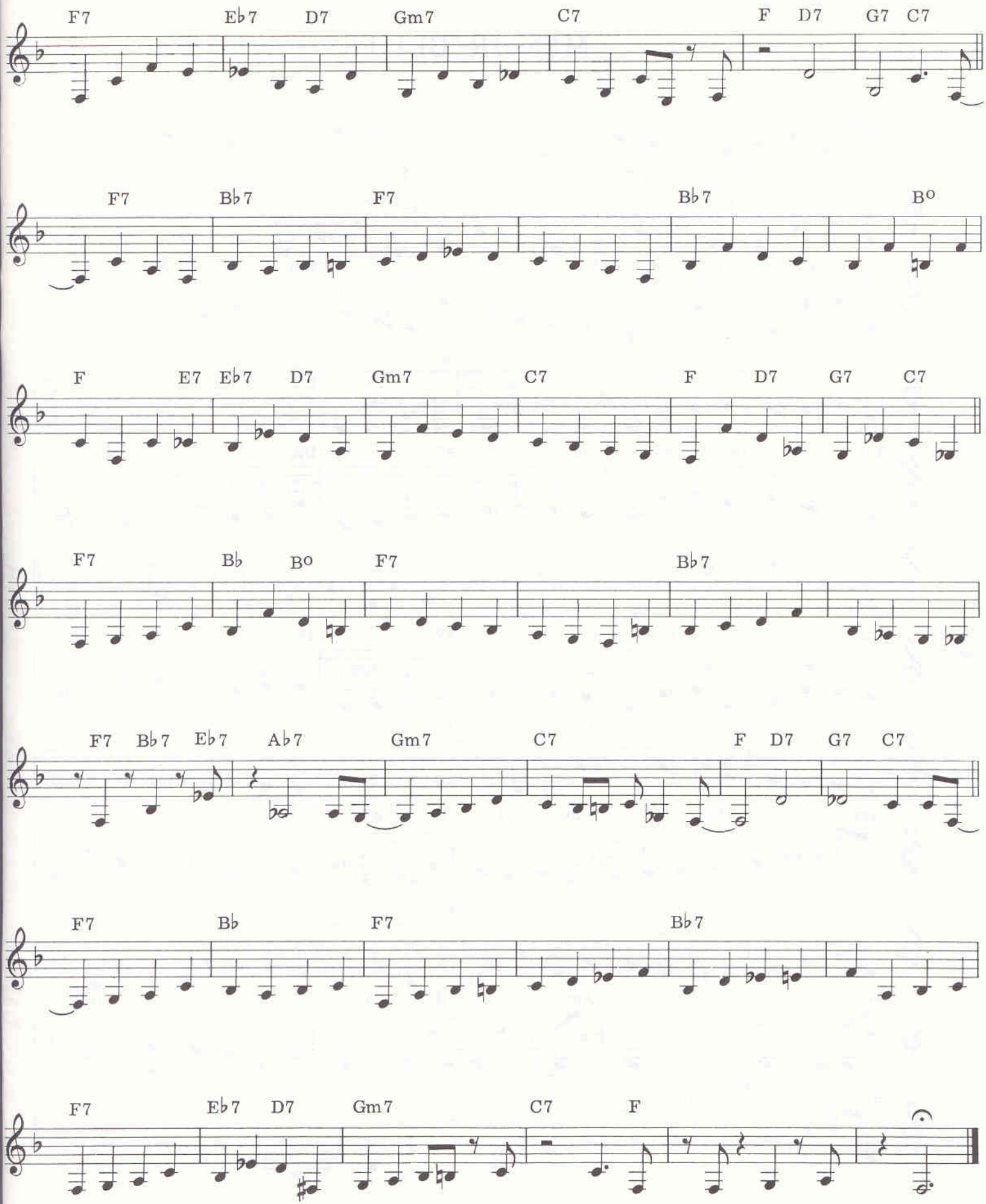

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F B♭7
Am7 G♯o Gm7 C7 Am7 D7
Bm7 E7 A Am7♭5 D7 Gm7 C7 Gm7 C7
Gm7 C7 Gm7 C7 F B♭7 F G♯o Gm7
C7 Am7 D7 Gm7 C7 F Am7♭5 D7

# WIND

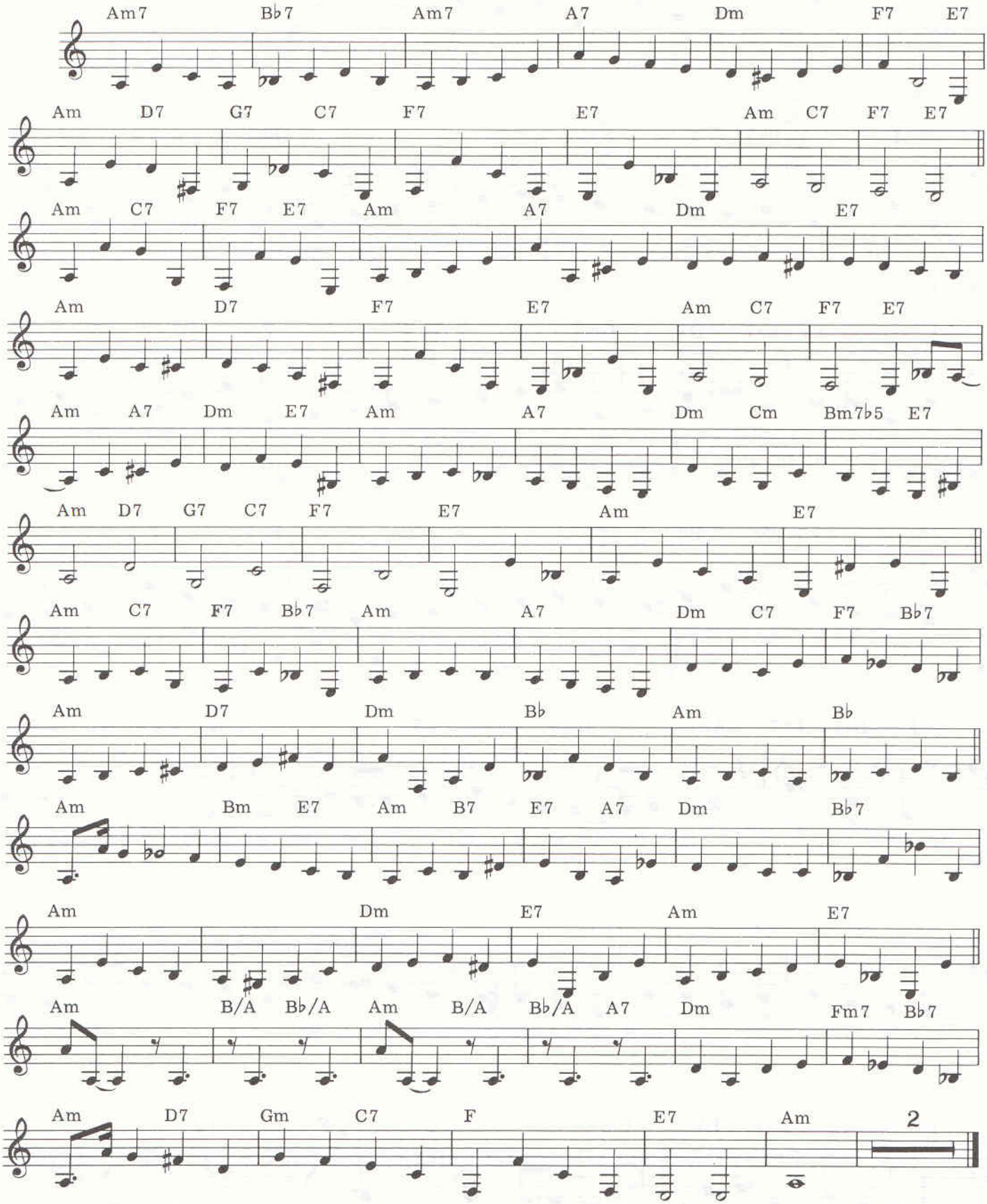

Fm7 B♭7 E♭ C7 Fm7 B♭7 E♭ Am7 D7 G E7
Am7 D7 G E♭ F♯o Fm7 B♭7
E♭ B♭7♯5 B♭m6 C7♯5 Fm7 B♭7 Fm7 B♭7 E♭ C7 Fm7 B♭7
E♭ Am7 D7 G E7 Am7 D7 G Fm6
Cm7 A♭ Gm7 C7 Fm7 B♭7 E♭ D7 D♭7 C7

# BLUES IN F

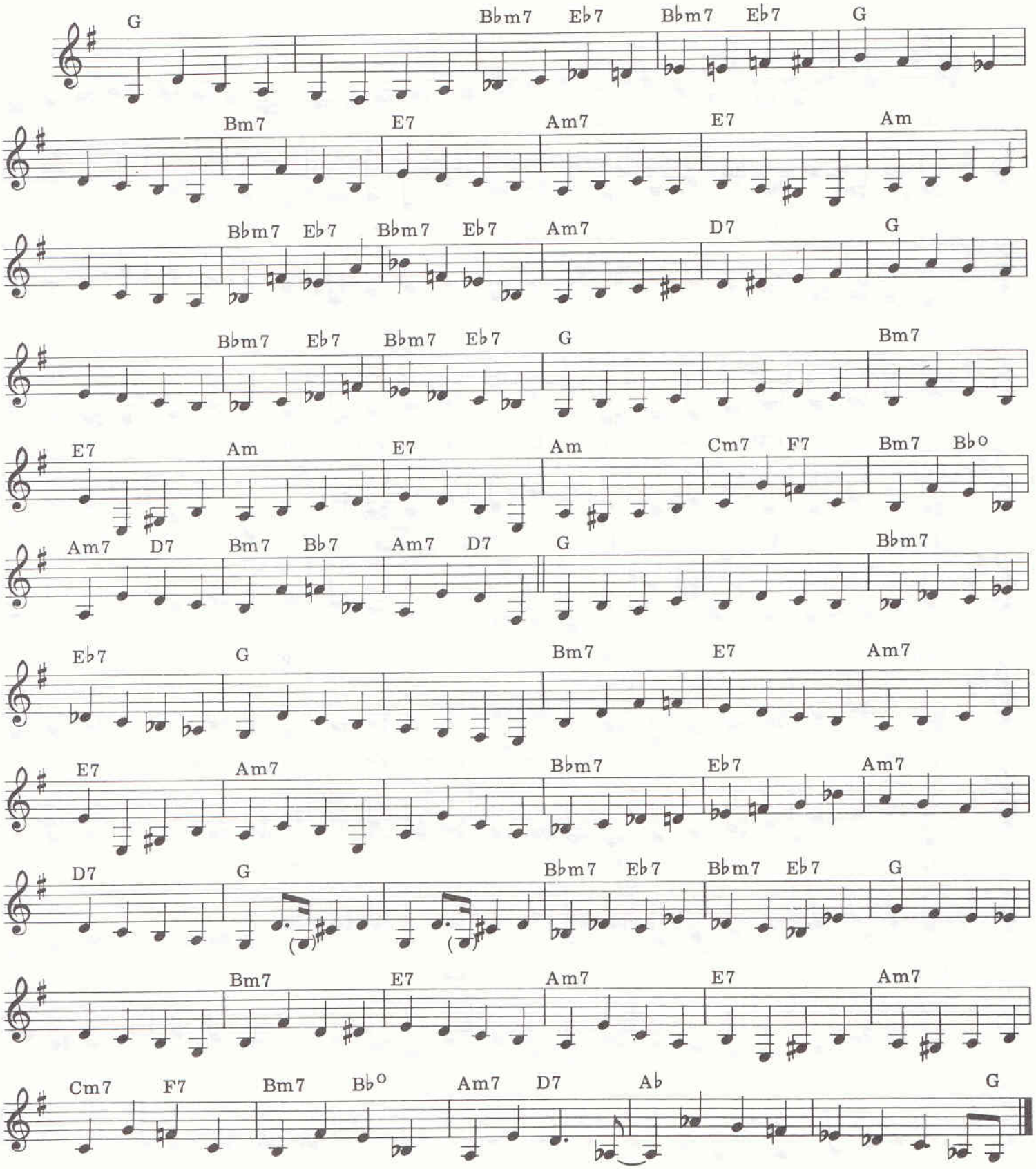

F7 Gb7 Bb7 F7 Gb7 F7 Bb7 B7 Bb7 B°
F 3 Eb7 D7 Gm7 C7 F D7 G7 C7
F7 Bb7 F7 F7 Bb7
F7 Eb7 D7 Gm7 Gm7 C7 F D7 G7 C7
F7 Bb7 F7 Bb7
F Eb7 D7 Gm7 C7 F D7 G7 C7
F7 Bb7 F7 B7 Bb7 B°


F7 Eb7 D7 Gm7 C7 F D7 G7 C7
F7 Bb7 F7 Bb7 B°
F E7 Eb7 D7 Gm7 C7 F D7 G7 C7
F7 Bb B° F7 Bb7
F7 Bb7 Eb7 Ab7 Gm7 C7 F D7 G7 C7
F7 Bb F7 Bb7
F7 Eb7 D7 Gm7 C7 F

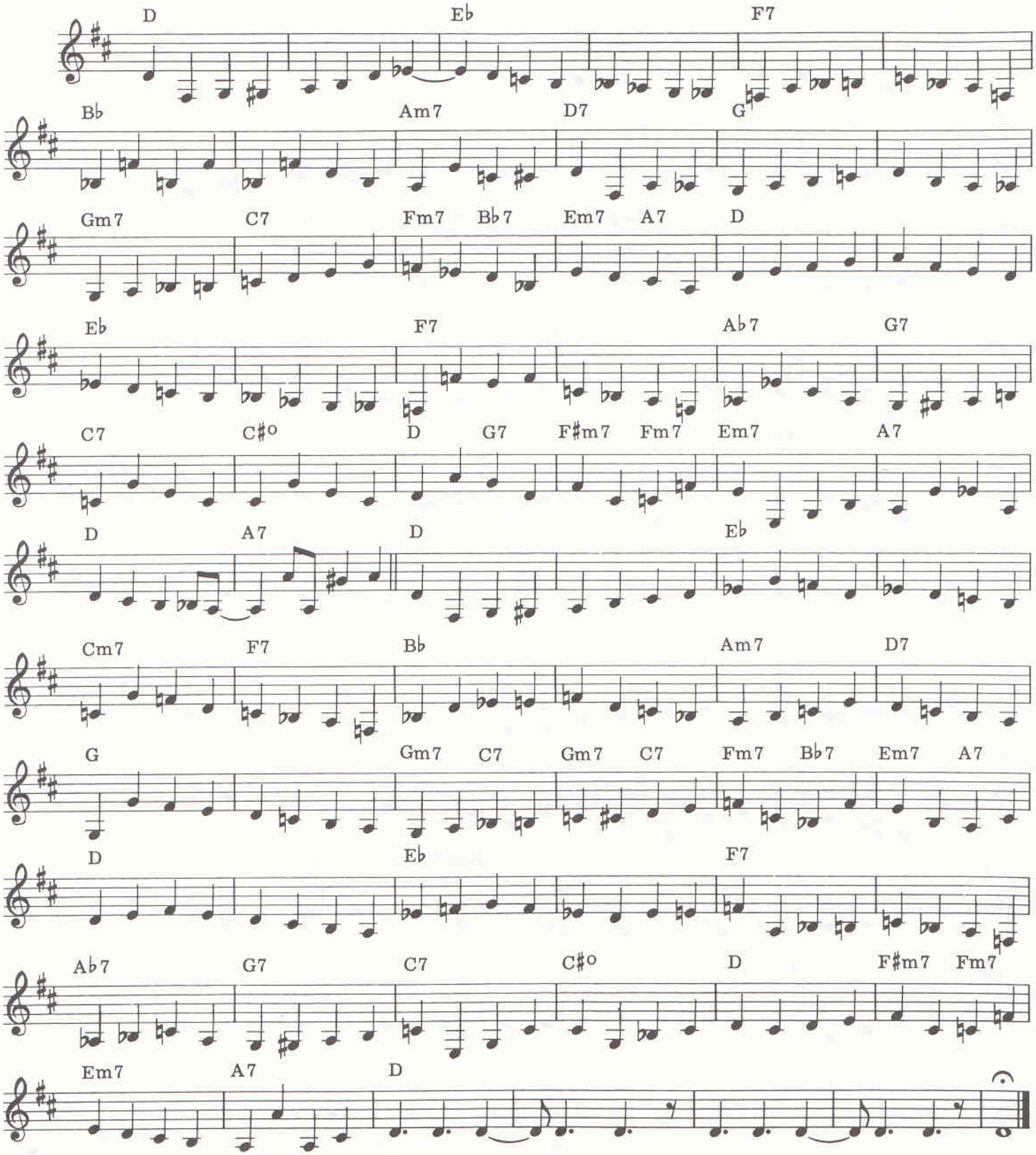
# MINOR BLUES


Am7 B♭7 Am7 A7 Dm F7 E7
Am D7 G7 C7 F7 E7 Am C7 F7 E7
Am C7 F7 E7 Am A7 Dm E7
Am D7 F7 E7 Am C7 F7 E7
Am A7 Dm E7 Am A7 Dm Cm Bm7♭5 E7
Am D7 G7 C7 F7 E7 Am E7
Am C7 F7 B♭7 Am A7 Dm C7 F7 B♭7
Am D7 Dm B♭ Am B♭
Am Bm E7 Am B7 E7 A7 Dm B♭7
Am Dm E7 Am E7
Am B/A B♭/A Am B/A B♭/A A7 Dm Fm7 B♭7
Am D7 Gm C7 F E7 Am 2

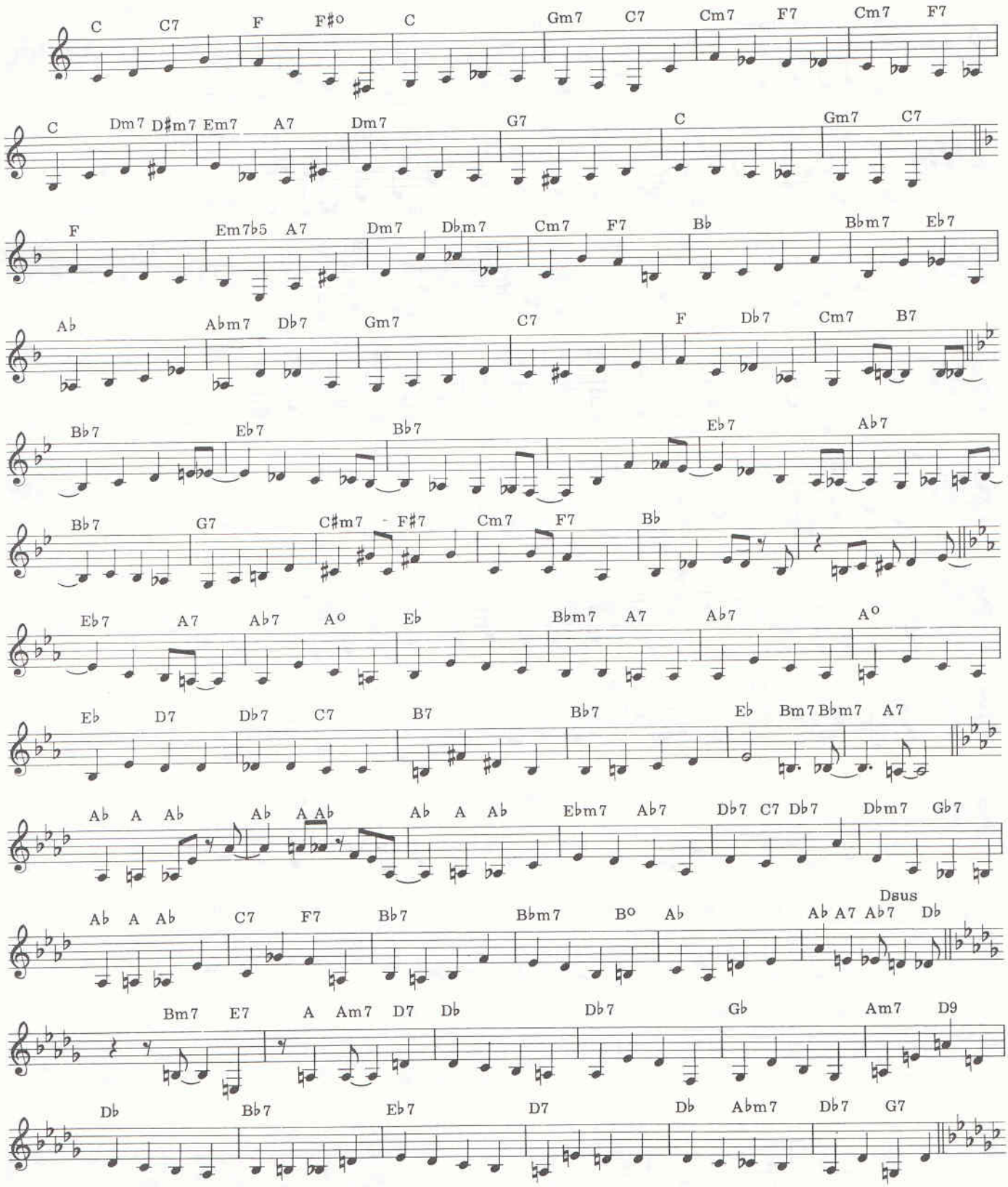
# NOWHERE

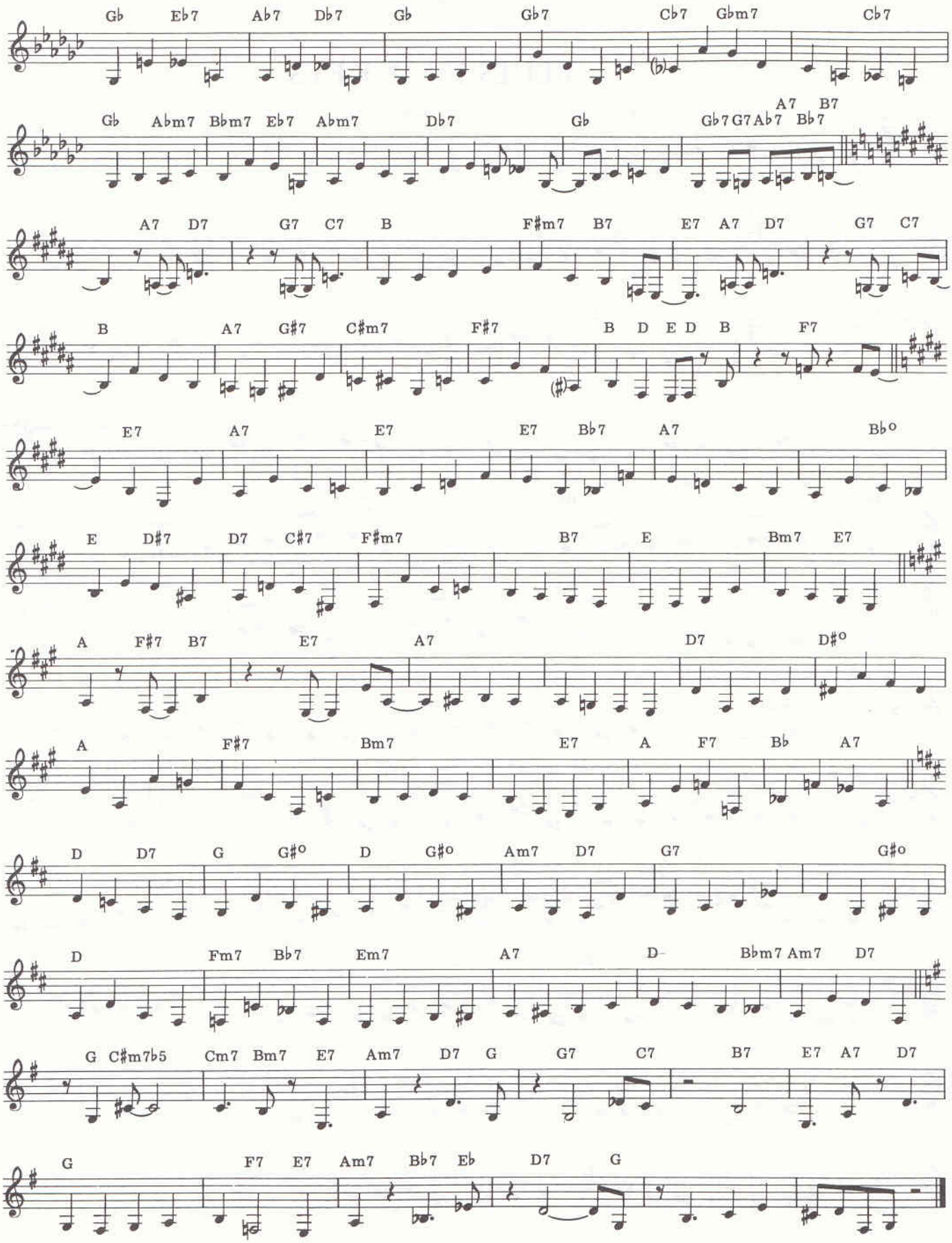

G Bbm7 Eb7 Bbm7 Eb7 G
Bm7 E7 Am7 E7 Am
Bbm7 Eb7 Bbm7 Eb7 Am7 D7 G
Bbm7 Eb7 Bbm7 Eb7 G Bm7
E7 Am E7 Am Cm7 F7 Bm7 Bbo
Am7 D7 Bm7 Bb7 Am7 D7 G Bbm7
Eb7 G Bm7 E7 Am7
E7 Am7 Bbm7 Eb7 Am7
D7 G Bbm7 Eb7 Bbm7 Eb7 G
Bm7 E7 Am7 E7 Am7
Cm7 F7 Bm7 Bbo Am7 D7 Ab G

# DREAM

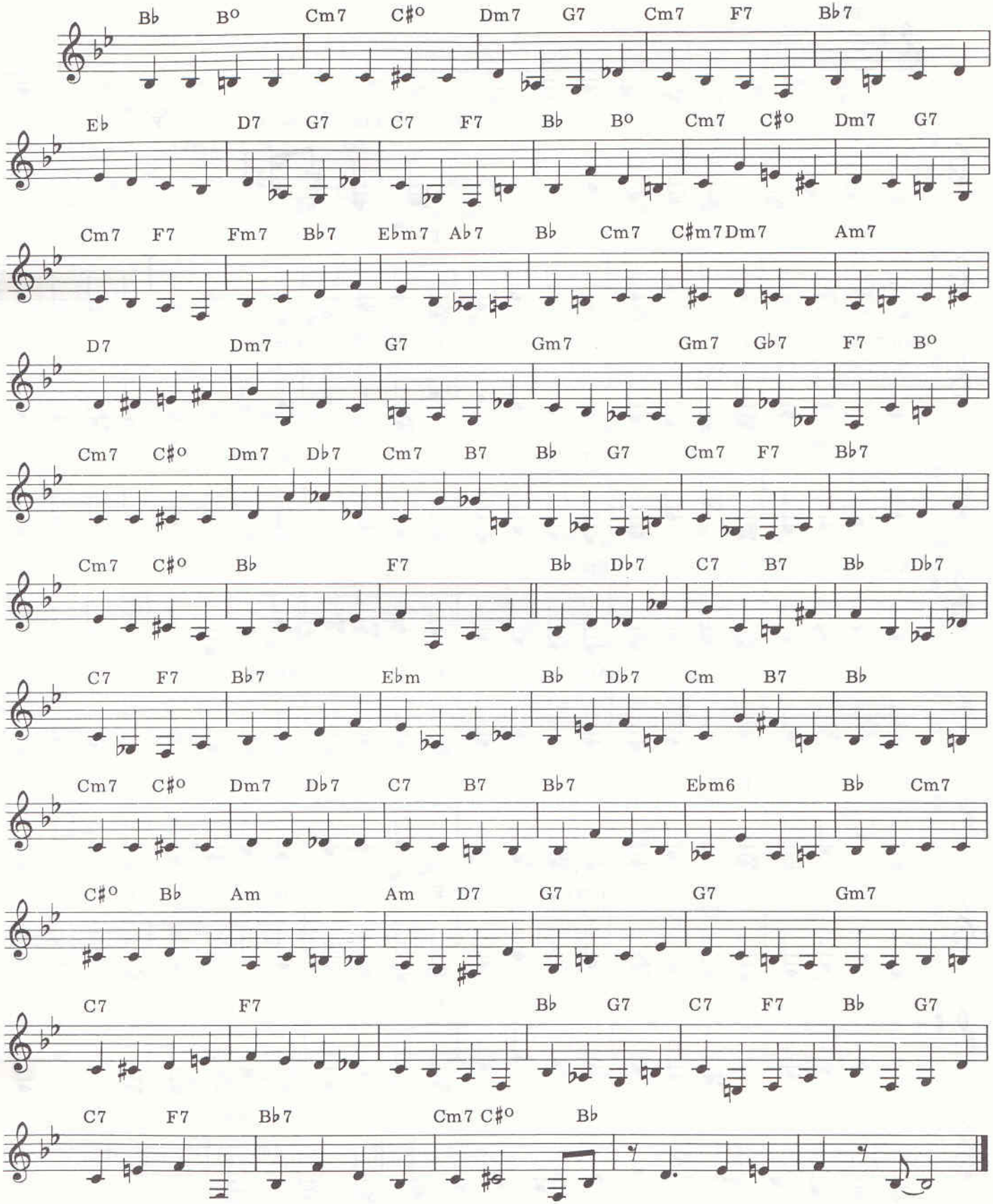

D Eb F7
Bb Am7 D7 G
Gm7 C7 Fm7 Bb7 Em7 A7 D
Eb F7 Ab7 G7
C7 C#o D G7 F#m7 Fm7 Em7 A7
D A7 D Eb
Cm7 F7 Bb Am7 D7
G Gm7 C7 Gm7 C7 Fm7 Bb7 Em7 A7
D Eb F7
Ab7 G7 C7 C#o D F#m7 Fm7
Em7 A7 D

# BLUES IN 12 KEYS

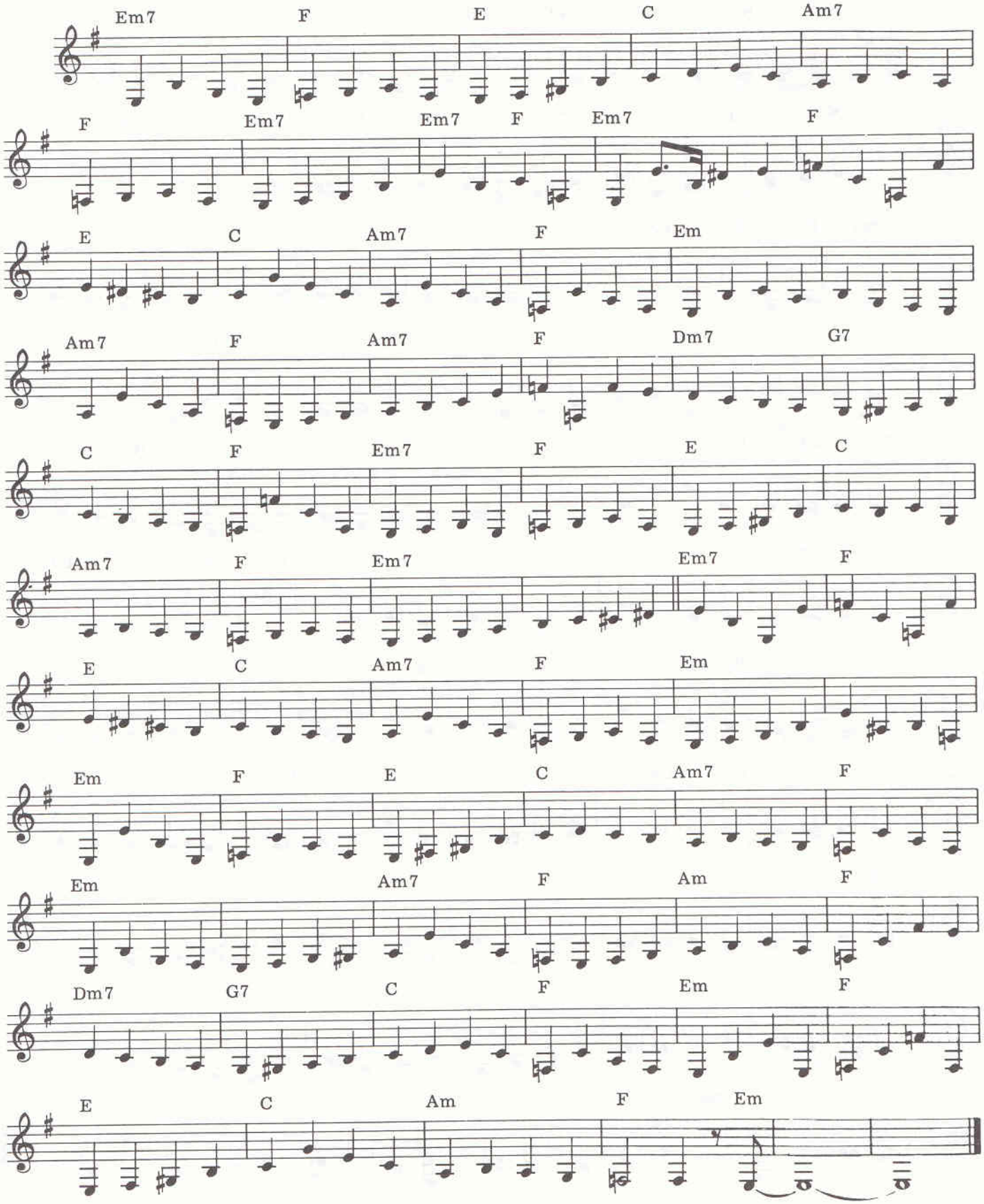



Gb Eb7 Ab7 Db7 Gb Gb7 Cb7 Gbm7 Cb7
Gb Abm7 Bbm7 Eb7 Abm7 Db7 Gb Gb7 G7 Ab7 A7 Bb7 B7
A7 D7 G7 C7 B F#m7 B7 E7 A7 D7 G7 C7
B A7 G#7 C#m7 F#7 B D E D B F7
E7 A7 E7 E7 Bb7 A7 Bb°
E D#7 D7 C#7 F#m7 B7 E Bm7 E7
A F#7 B7 E7 A7 D7 D#°
A F#7 Bm7 E7 A F7 Bb A7
D D7 G G#° D G#° Am7 D7 G7 G#°
D Fm7 Bb7 Em7 A7 D- Bbm7 Am7 D7
G C#m7b5 Cm7 Bm7 E7 Am7 D7 G G7 C7 B7 E7 A7 D7
G F7 E7 Am7 Bb7 Eb D7 G

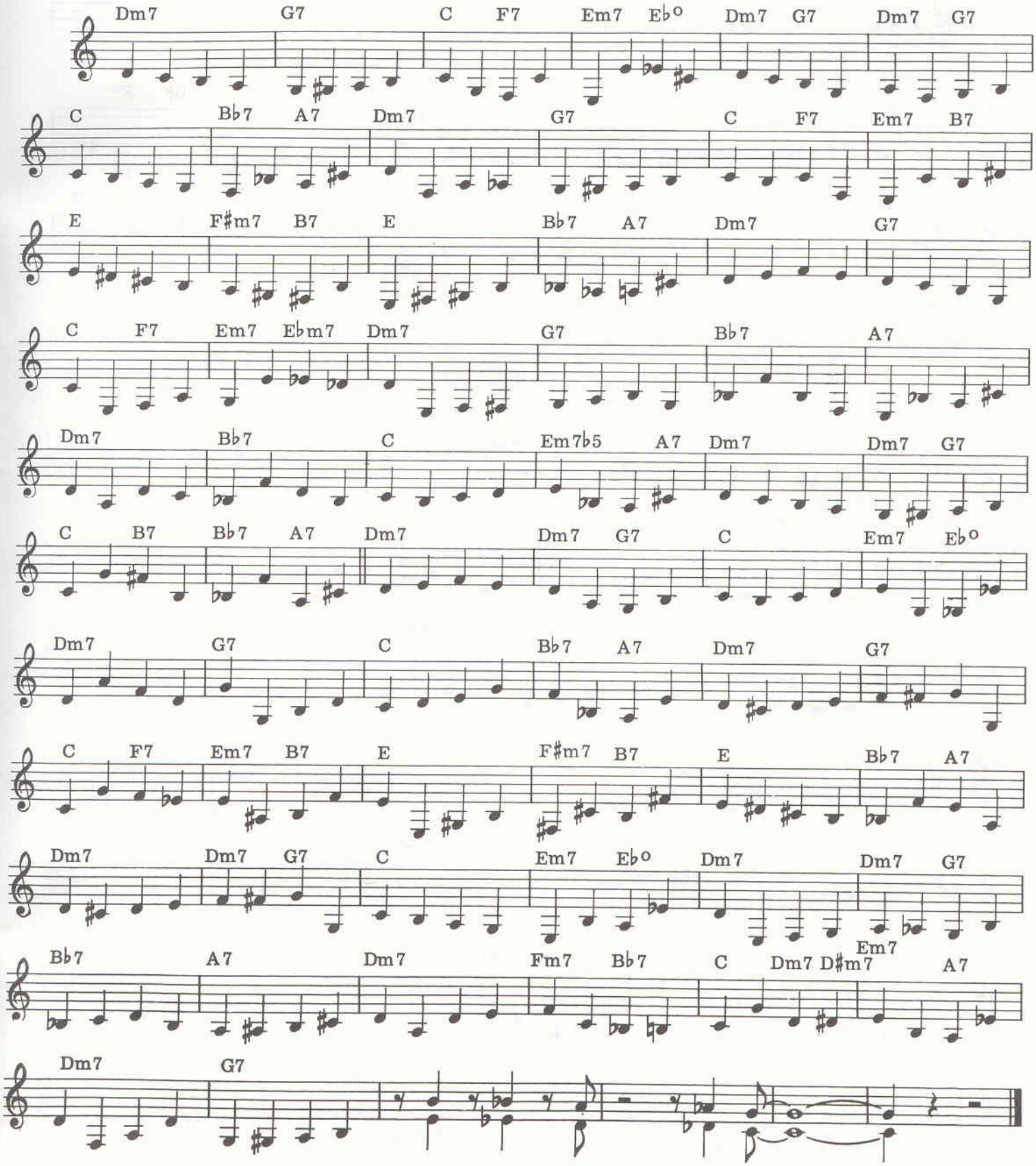
# RHYTHM #1


Bb B° Cm7 C#° Dm7 G7 Cm7 F7 Bb7
Eb D7 G7 C7 F7 Bb B° Cm7 C#° Dm7 G7
Cm7 F7 Fm7 Bb7 Ebm7 Ab7 Bb Cm7 C#m7 Dm7 Am7
D7 Dm7 G7 Gm7 Gm7 Gb7 F7 B°
Cm7 C#° Dm7 Db7 Cm7 B7 Bb G7 Cm7 F7 Bb7
Cm7 C#° Bb F7 Bb Db7 C7 B7 Bb Db7
C7 F7 Bb7 Ebm Bb Db7 Cm B7 Bb
Cm7 C#° Dm7 Db7 C7 B7 Bb7 Ebm6 Bb Cm7
C#° Bb Am Am D7 G7 G7 Gm7
C7 F7 Bb G7 C7 F7 Bb G7
C7 F7 Bb7 Cm7 C#° Bb

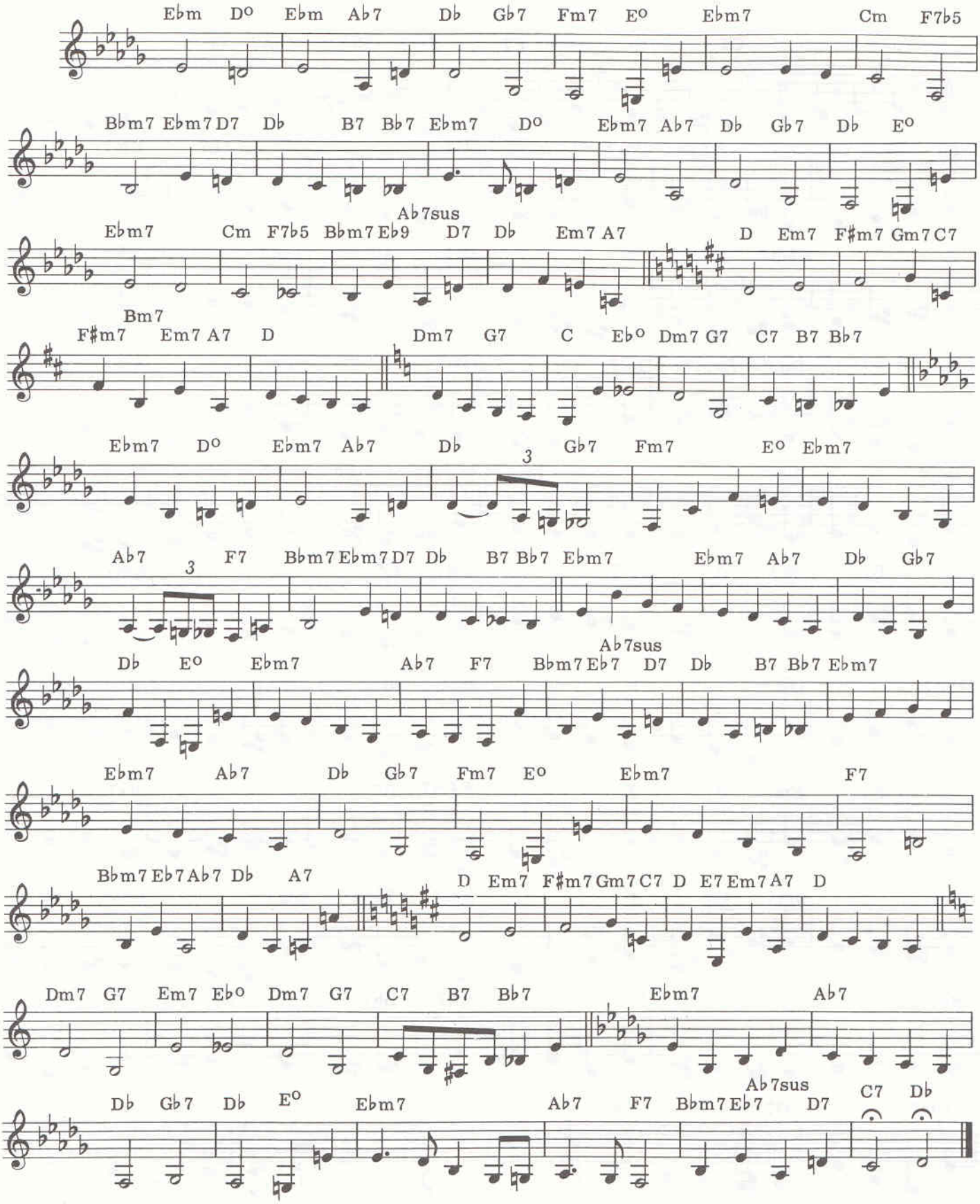
# S-MILES


Em7 F E C Am7
F Em7 Em7 F Em7 F
E C Am7 F Em
Am7 F Am7 F Dm7 G7
C F Em7 F E C
Am7 F Em7 Em7 F
E C Am7 F Em
Em F E C Am7 F
Em Am7 F Am F
Dm7 G7 C F Em F
E C Am F Em

# TAN-GEE


Dm7 G7 C F7 Em7 Eb° Dm7 G7 Dm7 G7
C Bb7 A7 Dm7 G7 C F7 Em7 B7
E F#m7 B7 E Bb7 A7 Dm7 G7
C F7 Em7 Ebm7 Dm7 G7 Bb7 A7
Dm7 Bb7 C Em7b5 A7 Dm7 Dm7 G7
C B7 Bb7 A7 Dm7 Dm7 G7 C Em7 Eb°
Dm7 G7 C Bb7 A7 Dm7 G7
C F7 Em7 B7 E F#m7 B7 E Bb7 A7
Dm7 Dm7 G7 C Em7 Eb° Dm7 Dm7 G7
Bb7 A7 Dm7 Fm7 Bb7 C Dm7 D#m7 Em7 A7
Dm7 G7

# SOLE


Ebm D° Ebm Ab7 Db Gb7 Fm7 E° Ebm7 Cm F7b5
Bbm7 Ebm7 D7 Db B7 Bb7 Ebm7 D° Ebm7 Ab7 Db Gb7 Db E°
Ab7sus
Ebm7 Cm F7b5 Bbm7 Eb9 D7 Db Em7 A7 D Em7 F#m7 Gm7 C7
Bm7
F#m7 Em7 A7 D Dm7 G7 C Eb° Dm7 G7 C7 B7 Bb7
Ebm7 D° Ebm7 Ab7 Db 3 Gb7 Fm7 E° Ebm7
Ab7 3 F7 Bbm7 Ebm7 D7 Db B7 Bb7 Ebm7 Ebm7 Ab7 Db Gb7
Ab7sus
Db E° Ebm7 Ab7 F7 Bbm7 Eb7 D7 Db B7 Bb7 Ebm7
Ebm7 Ab7 Db Gb7 Fm7 E° Ebm7 F7
Bbm7 Eb7 Ab7 Db A7 D Em7 F#m7 Gm7 C7 D E7 Em7 A7 D
Dm7 G7 Em7 Eb° Dm7 G7 C7 B7 Bb7 Ebm7 Ab7
Ab7sus
Db Gb7 Db E° Ebm7 Ab7 F7 Bbm7 Eb7 D7 C7 Db