Vol 65

'FOUR'

& MORE

ALGO BUENO
ALONG CAME BETTY
BLUES FOR ALICE
BUT NOT FOR ME
BYE BYE BLACKBIRD
CONFIRMATION
FLY ME TO THE MOON

FOUR
GIANT STEPS
GOOD BAIT
JEANNINE
MEAN TO ME
MOMENTS NOTICE
MOONLIGHT IN VERMONT

NICA'S DREAM
OLEO
PERDIDO
SEPT. SONG
SPEAK LOW
STABLEMATES
TAKE THE A TRAIN
TUNE UP

Play-A-Long
Book & Recording Set
B3 Organ & Drums

For All Instruments

by Jamey Aebersold Jazz
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INTRODUCTION

If you’re just getting into tunes and want to learn basic jazz repertoire, this album is for you! Organist Hank Marr and drummer Steve Davis (James Abersold can be heard on organ here and there doing a few touchups) provide a solid foundation for your improvisations, and the tempos aren’t too demanding. After you’ve mastered this album you may want to try other play-a-longs with the same tunes for variety and challenge.

Most of the tunes on this album were written by jazz musicians with an eye toward creating a good vehicle for improvisation. Miles Davis is associated with several; he composed Four and Tune Up in the early fifties, though some sources claim that blues saxophonist-singer Eddie "Cleanhead" Vinson actually wrote them. Davis definitely did not write Bye Bye Blackbird, Stablemates, But Not For Me and Oleo, but his recordings of these tunes were important in establishing them as jazz standards. From about 1953 to 1968 one often got the impression that Davis was choosing the repertoire for many other jazz groups by what he recorded. John Coltrane, who first came to prominence in the Miles Davis Quintet, wrote Giant Steps and Moment’s Notice, both of which present unique improvising challenges. Tommy Flanagan, who was the pianist on the original "Giant Steps" recording, has said that Coltrane gave him the tune to look at a week before the session, but had not indicated that it was to be played up-tempo! And there is a story that when Coltrane brought an untitled original to a Blue Note record date, trombonist Curtis Fuller took one look at it and said, "Do you really expect me to play this on a moment’s notice?", giving Coltrane his title for that tune. Saxophonist Benny Golson has written a number of tunes that have become jazz standards, Along Came Betty and Stablemates among them. The chromatic movement of the chord changes in both tunes and the 14-bar section length in Stablemates keep the soloist from getting bored, to say the least. Both tunes reveal some Golson autobiography - Along Came Betty commemorates a girlfriend, and Stablemates pays tribute to bandleader-educator Herb Pomeroy who Golson was friendly with during his time in Boston in the mid-fifties. Golson used to sit in a lot with Pomeroy’s group that played at the Stable, a legendary club there. Charlie Parker’s contributions to this set are Confirmation and Blues for Alice. Confirmation is still played a lot on sessions, and the chord structure of Blues for Alice (note the similarity in the harmony of the two tunes, as if Blues for Alice were a blues application of the ideas in Confirmation) has been used for countless other blues lines since. The man Parker once introduced as “My worthy constituent,” Dizzy Gillespie, wrote Algo Bueno (aka Woody'n You) in the forties for Woody Herman, but when Woody didn’t use it, Dizzy put it in his own band’s book with the Algo Bueno (“something good”) title. Nica’s Dream was written by Horace Silver in honor of the Baroness Pannonica de Koenigswarter, a descendent of the Rothschild family whose patronage of the Thelonious Monk and other jazzmen earned her the title the “jazz baroness.” Gigi Gryce and Thelonious Monk also wrote tunes for her. Jeannine was pianist-producer Duke Pearson’s contribution to the jazz repertoire. Sonny Rollins’ Oleo is probably the most played variant on the “Rhythm” changes today (older players also use Lester Leaps In and Cottontail, and Thelonious Monk’s Rhythm-A-Ning has its adherents). Teenage composer Billy Strayhorn approached Duke Ellington in 1938, hoping to write for the band; the piece he gave Ellington for appraisal was Lush Life. Ellington (who never recorded the tune, by the way) took him on as a lyricist, and gave Strayhorn, a Pittsburgh native, his New York apartment to work in while he and the band were on a European tour. When Ellington came back several months later, he found that Strayhorn had used the time to study Ellington’s scores and (incidentally) compose Take the A Train, a tune that’s been done in every conceivable style from a waltz (Oscar Peterson) to rhythm ballad (Glenn Miller). The title refers to a Manhattan subway train (once known as the IRT) and Strayhorn’s lyric gives a romantic account of it. Could this lyric have been on Bobby Troup’s mind when he wrote Route 66 a couple of years later? Ellington’s valve trombonist Juan
Tizol wrote *Perdido*; later arranger Tadd Dameron wrote a bop melody on the changes called *Wahoo* that often is heard as an outchorus when *Perdido* is played. And speaking of Tadd Dameron, his *Good Bait* was very popular among musicians in the forties and fifties. The monothematic idea of using the transposed A section as a release is not new; in fact, the ballad *What's New*, written several years earlier, has the same melodic economy.

Also on this album are several tunes written by professional popular songwriters who no doubt were pleased with the interest shown in their work by jazz players, but did not write specifically for them. Ray Henderson, who is represented here by *Bye Bye Blackbird*, is best remembered for his songwriting and publishing venture with BG DeSylva and Lew Brown in the twenties. Also from the twenties is *Mean To Me*, written by a couple of vaudeville men. *Speak Low*, *September Song* and *But Not For Me* come from Broadway shows, written (the first two by Kurt Weill, the latter by George Gershwin) by men who had also composed successful concert music. Gershwin was probably closer to the jazz world than Weill; the mutual respect that he and jazz musicians had for each other is well documented. Karl Suessdorf, a native of Valdez, Alaska, worked as a pianist/arranger in Hollywood and New York; Benny Carter was among his collaborators. He’s best known, though, for writing *Moonlight In Vermont* with lyricist John Blackburn; guitarist Johnny Smith’s version with Stan Getz in the early fifties became a juke box hit. Bart Howard, who wrote *Fly Me To The Moon (In Other Words)*, is a pen name for Howard Gustafson. He was cabaret legend Mabel Mercer’s accompanist for four years.

Building a repertoire is an important part of becoming a good jazz musician; the story of an exasperated Sonny Stitt yelling “Don’t you know any tunes?” at a young bass player (who has since played and recorded with many leading musicians) has occurred countless times on countless bandstands. Learning the tunes on this album will go a long way toward ensuring that such a humiliation won’t happen to you.

**CONTRAFACT LIST**

Other tunes with the same chord changes as tunes on this album:

**Algo Bueno**: Woody’n You; Woody ‘n’ I, Philly JJ, Dizzy Moods
**Along Came Betty**: In A Way She Goes
**Confirmation**: Doujie, Duck Soup, Denial, Striver’s Row, I Know, Commutation, 26-2 ("Confirmation" with "Giant Steps" superposition)
**Giant Steps**: Koncepts, J.W., Dear John, Theme for Penny
**I Got Rhythm (32 bar version)**: Oleo, Cotton Tail, Anthropology, Moose the Mooche, Meet The Flintstones, Straighten Up and Fly Right, Wee (aka Allen’s Alley), Shaw ‘Nuff, Lester Leaps In, Rhythm-A-Ning, Little Pixie, Tip Toe, many others
**Perdido**: Wahoo, Air Pocket
**Tune Up**: Countown ("Giant Steps" superposition)
Vol. 65 DISCOGRAPHY

NOTE: Unless marked LP or Cassette, the listed album numbers are for CD issues. If an item was out of print at press time it is marked "OP" or "BB" = Big Band. Items within parentheses are different issues of the same take. (Probable first recording is marked "+").

Algo Bueno (aka Woody'n You)

Music By Dizzy Gillespie. Introduced by Dizzy Gillespie Big Band.

As Algo Bueno:
Roy Eldridge/Dizzy Gillespie (Verve 314 521 647-2)
Dizzy Gillespie Big Band (RCA Bluebird 56528-2) (Vogue 09026-68133-2)
Charlie Parker (PRLW 4-8-5-2)
At Woody'n You:
Conte Candoli w. Charlie (Best Recordings BR-92190-2)
John Coltrane (Prestige 8409-2)
Cuors Cunace (Contemporary CDD 7655-2; OJCDD 159-2)
Miles Davis (Blue Note B2 B1804) Fresh Sound FSR CD-124 (Prestige OJCDD 190-2; PCD 512-2)
Eddie Delgado (Prestige OJCDD 516-2)
Bill Evans (Riverside RCD-161-2)
Clare Fischer & Latin Jazz Sextet (Trend TRCD-551)
Tommy Flanagan (Pablo PCD-2085-410-2; OJCDD 372-2)
Red Garland (Prestige OJCDD 481-2)
Stu Getz (Nasha J-4005)
Dizzy Gillespie w. Mitchell Ruff Doo (Mainstream JK 51749; 57389)
Dizzy Gillespie (Frisbee America 45401; 45904-2)
Johnny Griffin (Riverside OJCDD 1827-2)
Lee Lockett (Delmark DE-449)
Berry Harris (Riverside OJCDD 206-2)
Hampton Hawes (Contemporary OJCDD 630-2)
Coleman Hawkins (Delmark DE-439)
Woody Herman BS (S. Hampton arrs/Concord CCD-417; OJCDD 4557)
Milt Jackson (Riazo 79999-2)
Ahmed Jumaa (MCA-Chess CHD 9108/Pair PCD-2 / 124)
Keith Jarrett/Gary Peacock/jack DeJohnette (ECM 21494-4)
Steve Marcus (Red Book JK 5751)
Modern Jazz Quartet (Atlantic 1231-2)(Pablo PCD-2086-444-2)
Carl Perkins (Fresh Sound FSR CD-10)
Oscar Peterson (Verse 247 418-2; 314 516 320-2; 314 510 853-2)
Bud Powell (Discovery 71097-2)(Roulette B2-93802; 30083)
Bud Powell (Verse 314 521 669-2)
Selmon Powell (Fresh Sound FSR CD 093)
Sonny Rollins (Blue Note B2-45516-2)
Goncalo Rubalcaba (Blue Note B2-36400)
Rumsey's Lighthouse All-Stars (Contemporary CDD 14651-2)
David Sanchez (Columbia JK 5748)
Three Sounds (Gene Brooks/Blue Note B2-27323)

Along Came Betty (1957)

Music by Benny Golson. Lyrics later added by Jon Hendricks.

Art Blakey (Blue Note B2-45616*)
Art Farmer/Benny Golson Jazztet (Contemporary CCD 14034-2) (Soul Note SN-1066CD)
Curtis Fuller (Coxey CK-7652-2)
Benny Golson (DownBeat 19107)
Prince Jones (A&M 50211-3191-2)
Dave Mackay Trio (MAMA Foundation I APTD3M-1-1)
Shelly Manne (Trend TRCD-527)
Pat Martino (Muse CCD-5039)
Mark Murphy (Muse CCD-5535)
Tito Puente (Concord CCD 44488)
Jimmy Raney (Criss Cross CRIS 1009 105)
Kullis Red Trio w. Jim McNeely (Sunnyside SSC 10100)
John Swana Quartet (Criss Cross CRIS 1045 CD)
Phil Woods Quartet (Clean Cats CCD 702)

Blues for Alice (1951)

Music by Charlie Parker.

Tony Fratello (Rounder CD-8777)
Maple Holley (Timesland CD SFP 364)
Roland Kirk (Mercury 826 455-2; Mercury 846 360-2)
Charlie Parker (Verse 849 393-2; 833 268-2; 837 411-2)
Red Rodney (Steeplechase CCD 31296)
Archie Shepp/Nicki-Herning GeriDe Peden Dao (Steeplechase CCD 31149)
Mark Whitfield (Verse 314 532 591-2)

But Not For Me (1930)

Music by George Gershwin, words by Ira Gershwin. Introduced by Ginger Rogers in the musical "Girl Crazy." Influential jazz recordings by Miles Davis (Prestige) and Ahmed Jamaal (MCA-Chess).

Johnny Adams (Rounder CD-3252)
Monty Alexander/Ray Brown/Herb Ellis (Concord CCD-4193)
Gene Ammons (Prestige OJCDD 952-2)
Gene Ammons/Sonny Stitt/Jack McDuff (Ammons trio) (Prestige PCD 24118-2)
Chet Baker (Blue Note B2-9232; Mosaic MDS-120-2)(Xathis ST-CD-506) (Steeplechase CCD 31322)
Gary Black (Atlantic 8775-2)
Bernard Berthoud's Swingmates (Timesland CD SFP 360)

Bye Bye Blackbird (1926)

Music by Ray Henderson, words by Mort Dixon. Popularized by Eddie Cantor and the Duncan Sisters. Influential jazz recording by Miles Davis in 1956 (Columbia).

Ray Brown (Capri #74014-2)
Ray Brown Trio w. Ralph Moore (Concord CCD-4477)
John Coltrane (Pablo PCD-2405-417-2; OJCDD 481-2)
Eddie Leewon Davis/Scotty Scott (Prestige OJCDD 298-2)
Miles Davis (Columbia CK 44060; CK 44078; CK 44485; CK 44513)
Jory DeFrancisco (Columbia CK 46824)
Kenneth Dorham (Steeplechase CCD 360-0)
Roy Eldridge (Pablo OJCDD 373-2)
Maynard Ferguson (Mosaic MDJ 151-16)
Phyllis Freer (Blue Note B2-95483)
Kenney Garrett (Warner Bros. 45195-2)
Lance Hayden (Town Crier CDD 5719)
Bill Henderson (Vee Jay NV2-995)
Fred Hersch Trio (Chesky FD06)
Tennisea (Blue Note B2-81191-1)
Mark Isham/Paule des Johnson (Marian 35631-1)
Keith Jarrett/Gary Peacock/Jack DeJohnette (ECM 314 513 074-2)
Keith Jarrett w. Peacock, Marion (ECM 78118-2153-2)
Etta Jones (Prestige OJCDD 298-2)
Kidie Lee Jones (Geffen GC 22426)
Rahsaan Roland Kirk (Virgin 91992-2)
Gloria Lynne (Evidence ECD 2009)
Nenee Manning (KEM KEN 013)
Helen Menzil (Mercury 826 340-2)
Helen Menzil/Gordon Beck (Owl JULA 638)
Joe Morello (Pablo CD-506)
Oscar Peterson (solo piano) (Verse/MPS B2 815-2; Verse 314 513 385-2)
Esther Phillips (RCA 96709)
Tony Rekis (Eke 658-2)
Bobbi Scott (Atlantic 87715-2; 8167-2)
Nina Simone (Roulette B2-69588)
Sonny Stitt (Evidence ECD 22882-2)
Clare Thomas (Mainstream MCD 711)
Tom Thomas (Verve 849 589-2)
20th Century Festival All-stars (Harry Swartz Edson/Holloway, etc.) (Concord CCD 4366)
Sarah Vaughan (Mainstream MD CDD 702)
Ben Webster/Oscar Peterson Trio (Verse RJP 461-2)
Fly Me To The Moon (1954)
Music and words by Bart Howard. Introduced by Felicia Sanders; best selling record by pianist Joe Harrell in 1962.

Count Basie (Reprise R 45162-2)
Trey Bestor (Columbia CK 53139; CK 46873/Columbia CK 66214)
Ray Brown Trio (Concord CCD-4103)
Nat King Cole with Strings (Capitol CLP 43832)
Astor Piazzolla (Verve 833 438 24)
Per Gudmundsdottir et al (Milwaukee M 9224-4)
Hampton Hawes Trio (Concord CCD-178-2)
Frank Mantooth Big Band (Saxophone SB 2002)
McGill Swing Band (McGill 75040-0)
Carmen McRae (Hindsight HCD-492)
Was Montgomery (A&M CD-0822; CD 2520)
Oscar Peterson (Living Low CD 52222)
George Shearing (Mono MDS-157)
Ira Sullivan (Verve Jay Nl/7590)
Sarah Vaughan (Mercury 6583714-4)

Four (1954)
Music by Eddie Cleanhead Vinson and Miles Davis.

Ron Affifi (Pablo PCCD-2310954-2)
Gene Ammons (Prestige CCD-129-2)
Bud Birdsong (Philips L 610-129/CBS 12075)
Miles Davis (Prestige ODCCD-952-2; BCD4-0122; Fantasy FCD-60159)*; (Prestige ODCCD-206-2; IBCD-012; DCC GZS-1663)/Columbia CK 48821/Yadon 302)
Swee Sweats Edition (Riverside ODCCD-987-2)
Maynard Ferguson (Mono MD-110-16)
Joe Henderson (Verve 314 523 657-2)
Sam Jones (Riverside ODCCD-6098-2)
Mulgrew Miller (Landmark LCD)
Phan Visouny (Contemporary OJCCD-388-2)
Aki O’Day (Verve 833 193-9)
Sunny Rollins (Blue Note B 65617/RCA Bluebird 07863-66530-2)

Giant Steps (1955)
Music by John Coltrane.

Jennifer Batton (Guitar R 85061-5012-2)
Mark Benjamin (Saxophone 7-8997-CD)
Lans Bevilaqua Latin Jazz All Stars (Concord CCD-79507)
John Coltrane (Atlantic SD-1311-2; SD-1351-2-Mobile Fidelity OJCCD-605; Rhino R271255/R27126*; Verve 314321-2)
Kenny Drew Jr. (Virtuoso 314 514 211-2)
Palermo D’Oraio/James Moody Quintet (Concord CCD-1792)
Charlie Finger (Discovery 79034-2; 74034-2)
Hal Galper (Concord CCD-0823)
Tito Guizar/Buddy De Franco (Contemporary OJCCD-1402-2)
Stephanie Grappelli/McCoy Tyner (Tyner feat./Who’s Who in Jazz CD 21607)
Lionel Hampton (Impulse MCD-3101)
Eddie Harris (Rhino R2 715-1-2)
Koki Ishido (Epic EK 4441)
Lee Konitz (Musicians CD 101676)
Mark Masters Jazz Orchestra (Capitol 74031-2)
Bob Mintzer/Michael Brecker (RCA Novae 6137-2)
New York Voices (Eldridge/Nuv уровня гриппа GPR-15653)
Rob Parson’s Jazztech Big Band (Sea Breeze CID-OCD-2047)
Joe Pass (Pablo PACD-2215-708-23)
Tito Puente (Concord CCD-4206)
Buddy Rich (World Jazz CID-21606)
Wallace Roney (Muse MCD-3732)
Gonzalo Rubalcaba (Blue Note/Screenan's Else B2-971907/Blue Note/Sonetan's Else B2-99442)
Virginia Ruben (Nica's with the RCA Novae 61327-2)
Arturo Sandoval (GRO-9701)
Ali Taska (Faja 6062-2)
Teo's Thiais (Private Music 82126-2)
Brian Timoney (Candid CCD-79516)
McClory Turner (Enja EN-CD-6089)
Bobby Watson (Red Record 123 230-2)
World Saxophone Quartet (Black Music 120 172-2)

Good Bait (1944)
Music by Tadd Dameron and Count Basie.

John Coltrane (DCC GZS-1046; Prestige ODCCD-512-1; IRCD-4405-2)
Dameron (Solo Note 121 203-2)
Miles Davis (Fresh Sound FSCD-1098)
Tommy Flanagan (Galaxy OJCCD-463-2)
Gillespie/Basie Band (GNP Crescendo GNCD-33/RCA 97863-66528-2)
Dizzy Gillespie Sextet (Columbia CK 49727)*
Steve Grossman (Dreyfus DRYCD-35555)
Jay Hoggard (Mace MCD 5527)
Bobby Hutcherson (Landmark LCD 1301-2)
Milt Jackson (East-West 9997-2/Pablo PACD-2310-932-2)
Joe Pass (Pablo PACD-2310-931-2)
Quinteto Vocalis Italiano (Solo Note 121 247-2)
Recycling (Jazzlab J 3342)
James Staley (Dolos DE-4009)
Bobby Womack (Collective Jazz RR 57334)
Robert Trowers (Concord CDD-4545)

Jeanine (1960)
Music by Duke Pearson, lyrics by Oscar Brown, Jr.

Canned Heat Addicted (Landmark LCD-1301-2*+G)
Nat Adderley (Enja ENJ-7057)
Kenny Burrell & the Jazz Guitar Band (Blue Note B 90268)
Donald Byrd (Blue Note B 82-2636)
Matt Crenshaw Big Band (Reference Recordings RR-14CD)
Johnny Frigo (Chesky JD119)
Gene Harris Quartet (Concord CCD-4536)
Manchester Transfer (Atlantic 1122-2)
Ladd McIntosh (Sea Breeze CID-OCD-2047)
Duke Pearson (Black Lion BCLD-76109)
Melvin Rhone (Cross Cross CRRCD-106 CD)
Mike Smith (Dolmark DD-444)
Turtle Island String Quartet (Windham Hill WL-D 011-6)
Frank Vignola (Concord CCD-4576)
Rickey Woodard (Concord CCD-79509)

Mean To Me (1929)
Music and words by Roy Turk and Fred E. Ahlert. Popularized by Ruth Etting and Helen Morgan. Sung by Doris Day in the 1955 film "Love Me or Leave Me."

Nat Adderley w. Wes Montgomery (Riveraside OJCCD-363-2)
Chet Baker (Verve V 833 204-2)
Ruby Braff/Buddy Tate (Black Lion BCLD-76018)
Dave Brubeck (Triad CD-83345)
Buddy Carter (Impulse GRO-114)
June Christy (Hindsight HCD-219)
Rosemary Clooney (Concord CCD-4081)
Coy Colton (DRO-DGOL-5201)
Curtis Counce (Contemporary OJCCD-159-2)
Paul Desmond (CBS Associated Artists 40866)
Herb Ellis/Rod Mitchell (Concord CCD-4737)
Ellis Fitzgerald w. Oscar Peterson (Pablo PACD-2110-759-2)
Ellis Fitzgerald w. Nelson Riddle Orch. (Verve 314 519 347)
Benny Goodman (Musidisc 6595-2)
Coleman Hawkins (Jazz J-CD-2)
Lance Hayward (Tone Crier TCD 514)
Billie Holiday (Columbia CK 44525; CK 47724)
Helen Hayes (Contemporary OJCCD-171-2)
Milt Jackson/Ray Brown (Pablo OJCCD-375-9)
Roder Williams/Red Mitchell (Concord CCD-4551)
Bartho Kessell/Ray Brown/Glady Monroe (Contemporary OJCCD-156-2)
Lee Konitz (Black Lion BCLD-76029)
Karen Mantler (Viva/VAT75); 78118-23260-2)
Frank Mantooth (Chick Terry feat/Evergreen 0134-2)
Dave McKenna (Concord CCD-4343)
Jackie McLean (New Jazz OJCCD-089-8)
Cannon McRae (Denny CY-126)
Wes Montgomery (name master as Nat Adderley Slinging/Surface 12JCD-44068-2)
Oslo Peterson/Harry Sweets Edison Duo (Pablo OJCCD-738-2)
King Pleasure (Blue Note B 81465-2)
Guaranteo Vocalis Italiano (Solo Note 121 247-2)
Doris Day (Motown 37463-0758-2; 37463-6380)
Sonny Stitt (Prestige PCD-2115-2)
Moment's Notice (1957)
Music by John Coltrane.

Kenny Barral (Contemporary CDD-4062-33) A
All Coltrane (Saxophone CDD-4062-33) A
John Coltrane (Piano CDD-4062-33) A
Hank Crawford (Saxophone CDD-4062-33) A
Chick Corea/Lionel Hampton (Piano CDD-4062-33) A
Leroy Vinnegar (Bass CDD-4062-33) A
Pharoah Sanders (Drums CDD-4062-33) A

Moonlight In Vermont (1944)
Music by Karl Sussdorf, words by John Blackburn. Best selling record by Martha Whitmore.

Dorthy Asley (Prestige PCD-24122-33) A
Jesse Spanier (Blue Note CDD-4062-33) A
Don Byas (Blue Note CDD-4062-33) A
Nat King Cole (Prestige PCD-24122-33) A
Chris Connor (Atlantic CDD-4062-33) A
Joyce DeFrance (Columbia CDD-4062-33) A
Bobby Byrd (Prestige PCD-24122-33) A
Ellis Fitzgerald (Prestige PCD-24122-33) A
Stan Getz (Prestige PCD-24122-33) A
Stephanie Grapelli (Prestige PCD-24122-33) A
Billy Taylor (Prestige PCD-24122-33) A
John Hicks (Prestige PCD-24122-33) A
Billie Holiday (Prestige PCD-24122-33) A
Ahmed Jamal (Prestige PCD-24122-33) A
Adolph Green (Prestige PCD-24122-33) A
Tina Brooks (Prestige PCD-24122-33) A
Wynton Kelly (Blue Note CDD-4062-33) A
Al Lerner (Blue Note CDD-4062-33) A
Frank Mantooth (Blue Note CDD-4062-33) A
Eddie Harris (Blue Note CDD-4062-33) A
Jimmy Smith (Blue Note CDD-4062-33) A
Sonny Stitt (Prestige PCD-24122-33) A
Billy Taylor (Prestige PCD-24122-33) A
Cal Tjader (Prestige PCD-24122-33) A
Mel Torme (Blue Note CDD-4062-33) A
Sarah Vaughan (MCA CDD-4062-33) A

Nica's Dream (1956)
Music by Horace Silver.

Greg Abate (Contemporary CDD-4062-33) A
Joe Beck (Contemporary CDD-4062-33) A
Billy Wylder (CBS CDD-4062-33) A
Lonny Beach you/d/Blackhawk (Contemporary CDD-4062-33) A
Curly Cuneo (Contemporary CDD-4062-33) A
Rosie Cottrell (Contemporary CDD-4062-33) A
Art Farmer (Contemporary CDD-4062-33) A
Gene Krupa (Contemporary CDD-4062-33) A
Milt Hinton (Contemporary CDD-4062-33) A
Benny Golson (Contemporary CDD-4062-33) A
Lester Young (Contemporary CDD-4062-33) A

Olé (1954)
Music by Sonny Rollins.

Alan Broadbent (Prestige PCD-24122-33) A
Frank Capo Trio (Prestige PCD-24122-33) A
Tom Carter & Friends (Milestone CDD-4062-33) A
John Coltrane (Blue Note CDD-4062-33) A
Miles Davis (Prestige PCD-24122-33) A
Jerome Hayes (Prestige PCD-24122-33) A
Eric Dolphy (Prestige PCD-24122-33) A
Bill Evans (Riverside CDD-4062-33) A

Maynard Ferguson (MCA CDD-4062-33) A
Red Garland/Don Carter/Phillip Joe Jones (Galaxy CDD-4062-33) A
Green Great (MCA CDD-4062-33) A
GRP All Star Big Band (GRP CDD-4062-33) A
Roland Hanna (Blue Note CDD-4062-33) A
Pretty Woman from (Contemporary CDD-4062-33) A
Harry Harris/Kenny Darren Quater (Contemporary CDD-4062-33) A
Donald Harrison Quartet (Contemporary CDD-4062-33) A
Hampton Hawkes Trio (Contemporary CDD-4062-33) A
James Leary (Vail VCD-4062-33) A
Steve Marcus (Blue Note CDD-4062-33) A
Pat Martino (Contemporary CDD-4062-33) A
James Montgomery/Adam Makowicz Quartet (Contemporary CDD-4062-33) A
Pittman Wharton Jr. (Contemporary CDD-4062-33) A
Joe Pass Band (Contemporary CDD-4062-33) A
Joe Pass & Nick Pedersen (Contemporary CDD-4062-33) A
Niles-Henderson Dendrology (Contemporary CDD-4062-33) A
Tom Pepe & His Spangler Quartet (Contemporary CDD-4062-33) A
Sonny Rollins (Prestige PCD-24122-33) A
George Shearing/Mel Torme (Contemporary CDD-4062-33) A

Perdido (1944)

Louis Armstrong (Contemporary CDD-4062-33) A
Dave Brubeck (Blue Note CDD-4062-33) A
Doz Rees/Ben Webster (Blue Note CDD-4062-33) A
Buck Clayton/Trayton (Black Lion CDD-4062-33) A
Vassar Clements (Flying Fish CDD-4062-33) A
Miles Davis/Emily Forrest (Riverside PCD-24122-33) A
Roy Eldridge/Alton Parker (Contemporary CDD-4062-33) A
Roy Eldridge (Jazz Masters CDD-4062-33) A
Doug Elkins (Contemporary CDD-4062-33) A
Doug Elkins (Galaxy CDD-4062-33) A
Doug Elkins (Contemporary CDD-4062-33) A

Porgy (1935)

Clifford Brown & Sarah Vaughan (United CDD-4062-33) A
Chet Baker (Blue Note CDD-4062-33) A
Sidney Bechet (Contemporary CDD-4062-33) A
Toupee Bennett (Contemporary CDD-4062-33) A
Bud Bruford (Galaxy CDD-4062-33) A
Jeb Church (Contemporary CDD-4062-33) A
Christy Hazard (Contemporary CDD-4062-33) A
Dexter Gordon (Contemporary CDD-4062-33) A
Nat King Cole (Contemporary CDD-4062-33) A
Joe Pass & Nick Pedersen (Contemporary CDD-4062-33) A
Gary Harris (Contemporary CDD-4062-33) A
Coleman Hawkins (Galaxy CDD-4062-33) A
Steele Kenton (Blue Note CDD-4062-33) A
Milt Jackson/Steve Ray (Galaxy CDD-4062-33) A
Jean Carne (Galaxy CDD-4062-33) A
Art Pepper (Galaxy CDD-4062-33) A

VI
Speak Low (1943)

Music by Kurt Weill, lyric by Ogden Nash. Introduced by Mary Martin in the musical "One Touch Of Venus." Best selling record in 1944 by Guy Grou."
1. Four

PLAY 5 TIMES (♩ = 132)

By Miles Davis

SOLOS

BREAK

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2. Jeannine

PLAY 4 TIMES \( \frac{1}{4} = 160 \)

By Duke Pearson

SOLOS

Ab\(\text{\textbar}\)  F\(\text{\#}^\text{\textbar}\)  B7  \(\text{\textbar}\)  E\(\text{\textbar}\)  A7+4  Bb\(-\)  Eb7  Ab\(\Delta\)  Ab\(\Delta\)

Ab\(\text{\textbar}\)  F\(\text{\textbar}\)  B7  \(\text{\textbar}\)  E\(\text{\textbar}\)  A7+4  Bb\(-\)  Eb7  Ab\(\Delta\)  Eb\(\text{\textbar}\)  Ab\(\Delta\)  Ab\(\Delta\)

BRIDGE

Db\(\Delta\)  G\(\text{\textbar}\)  C7  Fa\(-\)  Fa\(-\)  F\(-\)  Bb7  \(\text{\textbar}\)  Bb\(-\)  Eb7

Ab\(\text{\textbar}\)  F\(\text{\textbar}\)  B7  \(\text{\textbar}\)  E\(\text{\textbar}\)  A7+4  Bb\(-\)  Eb7  Ab\(\Delta\)  Ab\(\Delta\)  Ab\(\Delta\)  Ab\(\Delta\)  \(\text{\textbar}\)

Ending fades out on Ab\(\text{\textbar}\)
4. Perdido

By Juan Tizol

PLAY 5 TIMES (♩ = 132)

SOLOS

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5. Moonlight In Vermont

PLAY 3 TIMES (♩ = 60)

(Note: Each Chorus = 28 Measures)

EB\(\Delta\) C- F- Bb7 EB\(\Delta\) C- Db7+4

F- Bb7 1. EB\(\Delta\) Bb7 2. EB6

BRIDGE

A- D7 GA E7

EB\(\Delta\) Bb79 EB\(\Delta\) C- F- Bb7 EB\(\Delta\) C- Db7+4

SOLOS

EB\(\Delta\) C- F- Bb7 EB\(\Delta\) C- Db7+4 F- Bb7+4

1. EB\(\Delta\) Bb7 2. EB\(\Delta\)

BRIDGE

A- D7 GA E7 A- D7 GA Bb- Eb7 Ab\(\Delta\) F7 Bb- Eb7 Ab\(\Delta\) Bb7+4

EB\(\Delta\) C- F- Bb7 EB\(\Delta\) C- Db7+4 F- Bb7 EB\(\Delta\)

F7 E7 EB\(\Delta\) Bb7

RITARD LAST CHORUS FOR EB\(\Delta\) ENDING.

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9. Along Came Betty

By Benny Golson

PLAY 4 TIMES ($ \cdot = 116$)

SOLOS

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10. Blues For Alice

PLAY 10 TIMES (\( \frac{4}{4} \) = 108)

SOLOS

FA

E-

A7

D-

G7

C-

F7

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12. Take The 'A' Train

PLAY 4 TIMES (♩ = 112)

INTRO

MELODY

CA

D7+

D-

G7

BRIDGE

FA

D7

D7+

D-

G7

SOLOS

CA

D7+4

D-

G7

CA

D-

G7

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13. Bye, Bye Blackbird

PLAY 6 TIMES (J = 138) By Mort Dixon & Ray Henderson

SOLOS

FA (G-) FA (G-) FA Ab7 G- C7

G- Ab- G- Ab- G- C7 FA FA

C- F7 B- E7 Bb- Eb7 A- D7 G- G- Db7 C7b9

FA A7 D7b9 G- C7 FA G- C7

A7 D7b9 G- C7 A7 D7+9 G- C7 FA FA

Play 4 Times BREAK
14. Speak Low

By Kurt Weill & Ogden Nash

PLAY 3 TIMES (j = 116)

G- C7 G- C7 G-

C7 FA (A-) D7 Bb- Eb7 Bb- Eb7

A- D7 G- C7

1. FA D7+9

2. FA

F- BRIDGE

F- Db7+4 Eb\(\Delta\) Db7 C7

G- C7 G- C7 G- C7 G- C7 FA (A-) D7

Bb- Eb7 A- D7b9 G7 G- C7 FA (D7+9)

SOLOS

G- C7 G- C7 G- C7 FA (A-) D7 Bb- Eb7 Bb- Eb7 A- D7

G- C7 1. FA D7+9 2. FA

BRIDGE

F- Db7+4 Eb\(\Delta\)

Db7 C7 G- C7 G- C7 G- C7 G- C7 FA (A-) D7

Bb- Eb7 A- D7b9 G7 G- C7 FA (D7+9)

G- C7 A- D7

Repeat & Fade Out

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15. But Not For Me
By George Gershwin & Ira Gershwin

PLAY 4 TIMES (\( \dot{\text{J}} = 150 \))

SOLOS

G7 C7 FA D7+9 G7 C7 C- F7
Bb\( \Delta \) Eb7 FA D- G7 G7 G- C7
G7 C7 FA D7+9 G7 C7 C- F7
Bb\( \Delta \) Eb7+4 FA D- G- C7 FA (D7+9)

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16. Mean To Me

PLAY 3 TIMES (\( \text{\textit{j}} = 104 \))

By Fred E. Ahlert & Roy Turk

SOLOS

FA D– G– C7 FA D– Bb\(_{\text{b}}\)\(_{\text{A}}\) Eb7 A– D7+9 G– C7 FA D– G7 C7
17. Confirmation

By Charlie Parker

PLAY 5 TIMES (♩ = 116)

FA  E♭  A7  D-  G7  C-  F7

B♭7  A-  D7  G7+4  G-  C7  FA

E♭  A7  D-  G7  C-  F7  B♭7

A-  D7  G-  C7  FA  C-  F7  B♭7

B♭△  B♭△  E♭-  Ab7  3

Db△  G-  C7  FA  3  E♭  A7  D-  G7

C-  F7  B♭7  A-  D7  G7+4  G-  C7

SOLOS

FA  E♭  A7  D-  G7  C-  F7  B♭7  A-  D7  G7+4  G-  C7

FA  E♭  A7  D-  G7  C-  F7  B♭7  A-  D7  G-  C7  FA

BRIDGE

C-  F7  B♭△  B♭△  E♭-  Ab7  Db△  G-  C7

FA  E♭  A7  D-  G7  C-  F7  B♭7  A-  D7  G-  C7  FA

fine = F7+4

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19. Moment's Notice

By John Coltrane

PLAY 6 TIMES \( \frac{4}{4} = 176 \)

SOLOS

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20. Stablemates

(The form in measures = 14–8–14)

By Benny Golson

PLAY 4 TIMES (d = 112)

LATIN

SWING

BREAK

SOLOS

E- A7 Eb- Ab7 DbΔ C7+9 Ab- Db7 GbΔ GØ C7

SWING

F- Bb7 Eb- Ab7b9 DbΔ

G7+9 C7 B7 Bb7 A7 Ab7

E- A7 Eb- Ab7 DbΔ C7+9 Ab- Db7 GbΔ

GØ C7+9 F- Bb7 Eb- Ab7b9 DbΔ

For ending, repeat two times and end.
PLAY 4 TIMES ($j = 142$)

The melody has been altered 1/2 step in bars 2 & 6 of the bridge to conform to the altered changes jazz players usually play.
22. Giant Steps

PLAY 11 TIMES (♩ = 110) (Bossa Nova)
PLAY 9 TIMES (♩ = 120) (Swing)

NOTE: One recorded version is "Bossa Nova" and the other is "Swing"

SOLOS

BA D7 GA Bb7 EbΔ A- D7

BA D7 GA Bb7 EbΔ

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1. Four

PLAY 5 TIMES (d = 132) By Miles Davis

SOLOS

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24
4. Perdido

PLAY 5 TIMES (♩ = 132)

By Juan Tizol

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7. Fly Me To The Moon

PLAY 6 TIMES ( \( \text{\( \downarrow \)} = 140 \) )

By Bart Howard

SOLOS

PLAY 3 TIMES

BREAK
8. Nica's Dream

By Horace Silver

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31
11. Good Bait

By Tadd Cameron & Count Basie

PLAY 3 TIMES \( \frac{4}{4} = 108 \)

SOLOS

BRIDGE
12. Take The 'A' Train

By Billy Strayhorn

PLAY 4 TIMES (\( \dot{\text{j}} = 112 \))

INTRO

(PIANO CUES-2X)

MELODY

DA

E7+

E-

A7

1. DA

E- A7

2. DA

A- D7

BRIDGE

GΔ

E7

A7b9

Δ

E7+

E-

A7

SOLOS

DA

E7+4

E-

A7

DA

1. E- A7

2. A- D7

BRIDGE

GΔ

E7

E-

A7

Δ

E7+4

E-

A7

Δ

B7+9

E-

A7

DA

B7+9

E-

A7

Δ

D7

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36
15. But Not For Me
By George Gershwin & Ira Gershwin

PLAY 4 TIMES ($\frac{1}{4} = 150$)

SOLOS
A7 D7 GA E7+9 A7 D7 D- G7

CA F7 GA E- A7 A7 A- D7

A7 D7 GA E7+9 A7 D7 D- G7

CA F7+4 GA E- A- D7 GA E7+9

A- D7 B- E7

Repeat Over & Over & Fade Out
16. Mean To Me

By Fred E. Ahlert & Roy Turk

PLAY 3 TIMES \( \cdot \frac{\text{vol}}{\text{vol}} = 104 \)

\[ \begin{array}{c}
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} \\
\text{A-D7} & \text{2nd X GA} & \text{E7+9} & \text{A7-D7} & \text{CA-DG7} \\
\text{B-G7} & \text{E7+9} & \text{A-D7} & \text{GA-F7} & \text{GA-DG7} \\
\text{BRIDGE} & \text{CA-DG7} & \text{CA-B-G7} & \text{E7+9} & \text{A-B7-E7-A7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} \\
\end{array} \]

SOLOS

\[ \begin{array}{c}
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\end{array} \]

BRIDGE

\[ \begin{array}{c}
\text{CA} & \text{D-G7} & \text{CA} & \text{B-G7} & \text{E7+9} & \text{A-B7-E7-A7} & \text{D7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\text{GA} & \text{E-A-D7} & \text{GA} & \text{E-CA-F7} & \text{B-E7+9} & \text{A-D7} & \text{GA} & \text{E-A7-D7} \\
\end{array} \]

\[ \begin{array}{c}
\text{Φ} & \text{GA} & \text{A-A} & \text{Φ} & \text{GA} & \text{A-A} & \text{Φ} & \text{GA} \\
\text{Φ} & \text{GA} & \text{A-A} & \text{Φ} & \text{GA} & \text{A-A} & \text{Φ} & \text{GA} \\
\end{array} \]

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17. Confirmation

PLAY 5 TIMES (d = 116)

By Charlie Parker

SOLOS

GA F#& B7 E- A7 D- G7 C7 B- E7 A7+4 A- D7

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fine = G7+4
18. Oleo

PLAY 8 TIMES (♩ = 200)

By Miles Davis

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19. Moment's Notice

By John Coltrane

PLAY 6 TIMES \( \frac{3}{4} = 176 \)

\[ \text{F}^\#- \quad \text{B}^7 \quad \text{G}- \quad \text{C}^7 \quad \text{F}^\Delta \quad (\text{G}- \text{A}-) \quad \text{B}b- \quad \text{E}b^7 \quad \text{E}- \quad \text{A}^7 \quad \text{D}- \]

1. \[ \text{D}- \quad \text{C}- \quad \text{F}^7 \quad \text{B}b^\Delta \quad \text{B}b- \quad \text{E}b^7 \quad \text{A}- \quad \text{B}b- \quad \text{E}b^7 \quad \text{A}b^\Delta \quad \text{G}- \quad \text{C}^7 \]

2. \[ \text{D}- \quad \text{C}- \quad \text{F}^7 \quad \text{B}b^\Delta \quad \text{B}b- \quad \text{E}b^7 \quad \text{A}- \quad \text{D}7 \quad \text{G}- \quad \text{C}^7 \quad \text{F} \text{ (Triads)} \]

SOLOS

\[ \text{F}^\#- \quad \text{B}^7 \quad \text{G}- \quad \text{C}^7 \quad \text{F}^\Delta \quad \text{B}b- \quad \text{E}b^7 \quad \text{E}- \quad \text{A}^7 \quad \text{F}- \quad \text{B}b^7 \quad \text{E}b^\Delta \quad \text{E}- \quad \text{A}^7 \]

1. \[ \text{D}- \quad \text{C}- \quad \text{F}^7 \quad \text{B}b^\Delta \quad \text{B}b- \quad \text{E}b^7 \quad \text{A}- \quad \text{B}b- \quad \text{E}b^7 \quad \text{A}b^\Delta \quad \text{G}- \quad \text{C}^7 \]

2. \[ \text{D}- \quad \text{C}- \quad \text{F}^7 \quad \text{B}b^\Delta \quad \text{B}b- \quad \text{E}b^7 \quad \text{A}- \quad \text{D}7 \quad \text{G}- \quad \text{C}^7 \]

\[ \text{F} \text{ (Triads)} \quad \text{G}- \quad \text{A}- \quad \text{G}- \quad \text{F} \quad \text{G}- \quad \text{A}- \quad \text{G}- \quad \text{F}^\Delta \quad \text{B} \text{BREAK} \]

\[ \text{Pedal C} \quad \text{G}- \quad \text{C}^7 \quad \text{F}^\Delta \quad \text{G}- \quad \text{A}- \quad \text{G}- \quad \text{FA} \quad \text{G}- \quad \text{A}- \quad \text{G}- \quad \text{FA} \quad \text{F}^7+9 \]

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20. Stablemates

By Benny Golson

PLAY 4 TIMES ($\frac{\text{#}}{\text{#}} = 112$)

(The form in measures = 14–8–14)

SOLOS

F\#– B7  F– Bb7  Eb\(\Delta\)  D7+9  Bb–  Eb7  Ab\(\Delta\)  A\(\\Sigma\)  D7

SWING

G–

C7  F–  Bb7  Eb\(\Delta\)  G–

Ab7

A7+9  D7  C\#7  C7  B7  Bb7

F\#– B7  F– Bb7  Eb\(\Delta\)  D7+9  Bb–  Eb7  Ab\(\Delta\)

A\(\\Sigma\)  D7+9  G–

C7  F–  Bb7  Eb\(\Delta\)

For ending, repeat two times and end.
21. Algo Bueno

By Dizzy Gillespie

PLAY 4 TIMES (♩ = 142)

The melody has been altered 1/2 step in bars 2 & 6 of the bridge to conform to the altered changes jazz players usually play.

SOLOS

\[
\begin{array}{cccccccc}
A^\flat & D7+9 & G^\flat & C7+9 & F^\flat & Bb7+9 & Eb^\Delta & Eb^\Delta \\
\end{array}
\]

BRIDGE

\[
\begin{array}{cccccccc}
Bb & B & E7 & Bb & Eb7 & Ab\Delta \\
\end{array}
\]

\[
\begin{array}{cccccccc}
C & C^\# & F^\sharp 7 & C & F7 & Bb7 \\
\end{array}
\]

\[
\begin{array}{cccccccc}
A^\flat & D7+9 & G^\flat & C7+99 & F^\flat & Bb7+9 & Eb^\Delta & Eb^\Delta \\
\end{array}
\]

\[
\begin{array}{cccccccc}
\oplus & Eb^\Delta & F & Eb^\Delta & F & Eb^\Delta & Eb^\Delta+4 \\
\end{array}
\]

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22. Giant Steps

PLAY 11 TIMES (♩ = 110) (Bossa Nova) By John Coltrane
PLAY 9 TIMES (♩ = 120) (Swing)

NOTE: One recorded version is "Bossa Nova" and the other is "Swing"

SOLOS

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46
1. Four
By Miles Davis

PLAY 5 TIMES (\( \Large \frac{\text{d}}{\text{d}} = 132 \))

SOLOS

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2. Jeannine

By Duke Pearson

PLAY 4 TIMES ($j = 160$)

SOLOS

F-  Eb-  Ab7  C#Δ  F#7+4  G-  C7  FA  FA

F-  Eb-  Ab7  C#Δ  F#7+4  G-  C7  FA  C-  F7

BRIDGE

BbΔ  E-  A7  DA  DA  D-  G7  G-  C7

F-  Eb-  Ab7  C#Δ  F#7+4  G-  C7  FA  FA  ☀

☀ Ending fades out on F-
3. Tune Up

By Miles Davis

PLAY 4 TIMES (\( \text{\textbullet} = 116 \))

SOLOS

C\textsuperscript{\#}- F\#7 BA BA B- E7 AA AA

A- D7 GA GA 1. C\textsuperscript{\#}- D7

GA F\#7 2. C\textsuperscript{\#}- F\#7 BA BA

\( \text{\textbullet} \) BOSSA NOVA

BA C\textsuperscript{\#}- BA C\textsuperscript{\#}- BA

Play 7 Times Then End
5. Moonlight In Vermont

By Karl Suessdorf & John Blackburn

( NOTE: Each Chorus = 28 Measures)

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Nica's Dream-Cont.

SOLOS
G–Δ F–Δ

G–Δ F– Δ

F– Bb7 EbΔ (Bb7) A7+9

AØ D7+9 G–Δ

BRIDGE
C–/F F7 BbΔ G7b9

C7 C– F7 BbΔ 1. C#– F#7 2. D7+9

G–Δ F– Δ

G–Δ F– Δ

F– Bb7 EbΔ (Bb7) A7+9

AØ D7+9 G–Δ

G–Δ F– Δ EbΔ Db–Δ AØ D7+9 G–Δ

BREAK
10. Blues For Alice

By Charlie Parker

PLAY 10 TIMES (♩ = 108)

SOLOS

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57
12. Take The 'A' Train

PLAY 4 TIMES ($\frac{1}{4} = 112$)

INTRO

(PIANO CUES-2X)

By Billy Strayhorn

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59
13. Bye, Bye Blackbird

PLAY 6 TIMES ($ \frac{\text{\Large \text{\textbullet}}}{} = 138$)

By Mort Dixon & Ray Henderson

SOLOS

\begin{align*}
\text{DA} & \quad (E-) \\
\text{DA} & \quad (E-) \\
\text{F\#} & \quad \text{F\#} \\
\text{E} & \quad \text{E} \\
\text{E} & \quad \text{E} \\
\text{A7} & \quad \text{DA} \\
\text{DA} & \quad \text{DA} \\
\text{DA} & \quad \text{DA} \\
\text{D7} & \quad \text{D7} \\
\text{C7} & \quad \text{C7} \\
\text{B7\#9} & \quad \text{B7\#9} \\
\text{E} & \quad \text{E} \\
\text{A7} & \quad \text{DA} \\
\text{DA} & \quad \text{DA} \\
\text{A7} & \quad \text{A7} \\
\text{A7} & \quad \text{A7} \\
\text{E} & \quad \text{E} \\
\text{B7\#9} & \quad \text{B7\#9} \\
\text{D7} & \quad \text{D7} \\
\text{A7\#9} & \quad \text{A7\#9} \\
\text{B7\#9} & \quad \text{B7\#9} \\
\text{E} & \quad \text{E} \\
\text{A7} & \quad \text{DA} \\
\text{DA} & \quad \text{DA} \\
\text{A7} & \quad \text{A7} \\
\text{E} & \quad \text{E} \\
\text{B7\#9} & \quad \text{B7\#9} \\
\text{D7} & \quad \text{D7} \\
\text{A7\#9} & \quad \text{A7\#9} \\
\text{B7\#9} & \quad \text{B7\#9} \\
\text{E} & \quad \text{E} \\
\text{A7} & \quad \text{DA} \\
\text{DA} & \quad \text{DA} \\
\end{align*}

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14. Speak Low

PLAY 3 TIMES (\( \frac{3}{4} \) = 116)

By Kurt Weill & Ogden Nash
15. But Not For Me

By George Gershwin & Ira Gershwin

PLAY 4 TIMES (\( \text{\textit{j}} \) = 150)

SOLOS

E7    A7    DA    B7+9    E7    A7    A-    D7

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PLAY 5 TIMES (\( \text{J} = 116 \))

By Charlie Parker

SOLOS

fine = D7+4
19. Moment's Notice

By John Coltrane

PLAY 6 TIMES ($q = 176$)

C# - F#7 - D - G7 - CA - (D - E) - F - Bb7

B - E7 - C - F7 - BbA - B - E7 - A

1.

A - G - C7 - FA - F - Bb7

E - Bb7 - EbA - D - G7

2.

A - G - C7 - FA - F - Bb7

E - A7 - D - G7 - C (Triads)

D - Pedal G

SOLOS

C# - F#7 - D - G7 - CA - F - Bb7 - B - E7 - C - F7 - BbA - B - E7

1. A - G - C7 - FA - F - Bb7 - E - F - Bb7 - EbA - D - G7

2. A - G - C7 - FA - F - Bb7 - E - A7 - D - G7

C (Triads) - D - E - D - C - D - E - D - CA BREAK

Pedal G - D - G7 - CA - D - E - D - CA - D - E - D - CA - C7+9

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20. Stablemates
(The form in measures = 14–8–14) By Benny Golson

PLAY 4 TIMES (/archive = 112)

SOLOS
C# F#7 C F7 BbA A7+9 F Bb7 EbA E A7

SWING
D G7 C F7b9 BbA D Eb7

E7+9 A7 Ab7 G7 F#7 F7

C# F#7 C F7 BbA A7+9 F Bb7 EbA

E A7+9 D G7 C F7b9 BbA

For ending, repeat two times and end.
21. Algo Bueno

By Dizzy Gillespie

PLAY 4 TIMES \( \frac{J}{= 142} \)

The melody has been altered 1/2 step in bars 2 & 6 of the bridge to conform to the altered changes jazz players usually play.

SOLOS
\[
\begin{array}{cccccccc}
E\flat & A7+9 & D\flat & G7+9 & C\flat & F7+9 & Bb\Delta & Bb\Delta \\
\end{array}
\]

BRIDGE
\[
\begin{array}{cccccccc}
F- & F\#- & B7 & F- & Bb7 & Eb\Delta \\
G- & Ab- & Db7 & G- & C7 & F7 \\
\end{array}
\]

\[
\begin{array}{cccccccc}
E\flat & A7+9 & D\flat & G7+9 & C\flat & F7+9 & Bb\Delta & Bb\Delta \\
\end{array}
\]

\[
\begin{array}{cccccccc}
Bb\Delta & C- & Bb\Delta & C- & Bb\Delta & C- & Bb\Delta & Bb\Delta \\
\end{array}
\]
22. Giant Steps

PLAY 11 TIMES (♩ = 110) (Bossa Nova)
PLAY 9 TIMES (♩ = 120) (Swing)

By John Coltrane

NOTE: One recorded version is "Bossa Nova" and the other is "Swing"

![Musical notation]

SOLOS

AbΔ B7 EA G7 CA F♯− B7

AbΔ G7 CA Eb7 AbΔ D− G7

CA F♯− B7 EA B♭− Eb7

AbΔ D− G7 CA B♭− Eb7

fine
1. Four

By Miles Davis

PLAY 5 TIMES (♩ = 132)

(Melody may be played 8va)

SOLOS

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2. Jeannine

PLAY 4 TIMES (\( \text{}\begin{array}{c}\text{= 160}\end{array}\) )

By Duke Pearson

SOLOS

Ab- \( \text{F}_\# \) B7 EA A7+4 Bb- Eb7 Ab\( \Delta \) Ab\( \Delta \)

Ab- \( \text{F}_\# \) B7 EA A7+4 Bb- Eb7 Ab\( \Delta \) Eb- Ab7

BRIDGE

Db\( \Delta \) G- C7 FA FA F- Bb7 Bb- Eb7

Ab- \( \text{F}_\# \) B7 EA A7+4 Bb- Eb7 Ab\( \Delta \) Ab\( \Delta \) \( \bigstar \)

\( \bigstar \) Ending fades out on Ab-
3. Tune Up

PLAY 4 TIMES (d = 116)

By Miles Davis

SOLOS

E- A7 DA DA D- G7 CA CA

C- F7 BbA BbA 1. E- F7

BbA A7 2. E- A7 DA DA

⊕ BOSSA NOVA

DA E- DA E-DA

Play 7 Times Then End

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4. Perdido

PLAY 5 TIMES \( \frac{\text{c}}{\text{d}} = 132 \)

By Juan Tizol

SOLOS

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5. Moonlight In Vermont

By Karl Suessdorf & John Blackburn

PLAY 3 TIMES (\( \text{\textit{j}} = 60 \))

(NOTE: Each Chorus = 28 Measures)

EB\(\text{\textit{b}}\) A  C-  F-  Bb\(\text{\textit{b}}\) 7  EB\(\text{\textit{b}}\) A  C-  Db7\(\text{\textit{b}}\) 7+4

F-  Bb\(\text{\textit{b}}\) 7  1.  EB\(\text{\textit{b}}\)  Bb\(\text{\textit{b}}\) 7  2.  Eb6  A-  D7  GA  E7

A-  D7  GA  Bb-  Eb7  Ab\(\text{\textit{b}}\) A  F7  Bb-  Eb7

Ab\(\text{\textit{b}}\) A  Bb7\(\text{\textit{b}}\) 9  EB\(\text{\textit{b}}\) A  C-  F-  Bb\(\text{\textit{b}}\) 7  EB\(\text{\textit{b}}\) A  C-  Db7\(\text{\textit{b}}\) 7+4

F-  Bb\(\text{\textit{b}}\) 7  Eb  F7  E7  EB\(\text{\textit{b}}\) A  Bb\(\text{\textit{b}}\) 7

SOLOS  EB\(\text{\textit{b}}\) A  C-  F-  Bb\(\text{\textit{b}}\) 7  EB\(\text{\textit{b}}\) A  Db7\(\text{\textit{b}}\) 7+4  F-  Bb\(\text{\textit{b}}\) 7+4  1.  EB\(\text{\textit{b}}\) A  Bb\(\text{\textit{b}}\) 7  2.  EB\(\text{\textit{b}}\) A

BRIDGE

A-  D7  GA  E7  A-  D7  GA  Bb-  Eb7  Ab\(\text{\textit{b}}\) A  F7  Bb-  Eb7  Ab\(\text{\textit{b}}\) A  Bb7\(\text{\textit{b}}\) 7+4

EB\(\text{\textit{b}}\) A  C-  F-  Bb\(\text{\textit{b}}\) 7  EB\(\text{\textit{b}}\) A  Db7\(\text{\textit{b}}\) 7+4  F-  Bb\(\text{\textit{b}}\) 7  Eb\(\text{\textit{b}}\) A

F7  E7  EB\(\text{\textit{b}}\) A  Bb\(\text{\textit{b}}\) 7

RITARD LAST CHORUS FOR EB\(\text{\textit{b}}\) A ENDING.
6. September Song

By Kurt Weill & Maxwell Anderson

PLAY 4 TIMES (\( \frac{\text{j}}{\text{=}} = 114 \))

PICK UPS

\[ \begin{align*}
\text{C}\Delta & \quad \text{D}7 \quad \text{D}^\flat \quad \text{G}7+9 \quad \text{C}\Delta \quad \text{C}7 \quad \text{F}7 \\
\text{F}- \quad \text{B}b7 \quad \text{C}A \quad \text{C}A \\
\text{C}A \quad \text{C}7+9 \quad \text{F}^\# \quad \text{F}- \\
\text{F}- \quad \text{F}^\# \quad \text{C}A \quad \text{C}A \quad \text{C}7 \quad \text{F}7 \\
\text{F}- \quad \text{B}b7 & \quad \text{C}A \quad \text{C}A \\
\text{C}A & \quad \text{C}A \quad \text{D}7 \quad \text{D}^\flat \quad \text{G}7+9 \quad \text{C}A \quad \text{C}7+9 \\
\text{F}7 & \quad \text{F}- \quad \text{B}b7 \\
\text{C}A & \quad \text{C}A \\
\end{align*} \]

SOLOS

\[ \begin{align*}
\text{F}7 & \quad \text{F}- \quad \text{C}A \quad \text{D}7 \quad \text{D}^\flat \quad \text{G}7+9 \quad \text{C}A \\
\text{F}7 & \quad \text{F}- \quad \text{B}b7 \quad \text{C}A \quad \text{C}A \quad \text{D}7 \quad \text{D}^\flat \quad \text{G}7+9 \quad \text{C}A \quad \text{C}7 \\
\text{F}7 & \quad \text{F}- \quad \text{B}b7 \quad \text{C}A \quad \text{C}A \quad \text{D}7 \quad \text{D}^\flat \quad \text{G}7+9 \quad \text{C}A \quad \text{C}7 \\
\text{C}7 & \quad \text{B}b7 \quad \text{C}7 \quad \text{B}b7 \quad \text{C}7 \quad \text{B}b7 \quad \text{C}7 \quad \text{C}7 \quad \text{A} \\
\end{align*} \]
8. Nica's Dream
By Horace Silver

PLAY 3 TIMES (d = 112)

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Nica's Dream-Cont.

SOLOS

Bb–Δ

Ab–Δ

Bb–Δ

Ab– Δ

Db7

Ab– D♭7

GbΔ (Db7) C7+9

C0 F7+9 Bb–Δ

BRIDGE

Eb–/Ab

Ab7

DbΔ

Bb7b9

Eb7

Eb– Ab7 DbΔ

1. E– A7 2. F7+9

Bb–Δ

Ab–Δ

Bb–Δ

Ab– Δ

Db7

Ab– D♭7

GbΔ (Db7) C7+9

C0 F7+9 Bb–Δ

Db–Δ

Ab– Δ

F7+9

Bb–Δ

BREAK
9. Along Came Betty

PLAY 4 TIMES \( \text{\( \frac{\text{d}}{\text{d}} = 116 \)} \)

By Benny Golson

SOLOS

\[
\begin{align*}
\text{Bb-} & \quad \text{B-} & \quad \text{Bb-} & \quad \text{B-} & \quad \text{E7} & \quad \text{Ab7} & \quad \text{G7} & \quad \text{F#7} \\
\text{F#-} & \quad \text{G-} & \quad \text{F#-} & \quad \text{G-} & \quad \text{C7+9} & \quad \text{FA} & \quad \text{A7+9} & \quad \text{D-} & \quad \text{G7} \\
\text{C-} & \quad \text{A6} & \quad \text{D7+9} & \quad \text{G-} & \quad \text{E-} & \quad \text{A7} & \quad \text{F-} & \quad \text{Bb7} \\
\text{Bb-} & \quad \text{B-} & \quad \text{Bb-} & \quad \text{B-} & \quad \text{E7} & \quad \text{C6} & \quad \text{F7+9} & \quad \text{Bb6} & \quad \text{Eb7+9} & \quad \text{AbA} & \quad \text{B-}
\end{align*}
\]

\(\text{fine}\)
10. Blues For Alice

PLAY 10 TIMES (d = 108)

By Charlie Parker

SOLOS

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80
11. Good Bait
By Tadd Cameron & Count Basie

PLAY 3 TIMES (c = 108)

F - Bb7  EbΔ Ab7  D - G7b9 C - F7

2. BbΔ  F - Bb7  EbΔ  C-

F - Bb7  EbΔ Eb7  AbΔ Db7  G - C7b9 F - Bb7b9 EbΔ F7

BbΔ  G-  C-

F - Bb7  EbΔ Ab7  D - G7b9 C - F7b9 BbΔ (F7)

SOLOS

BbΔ  G-  C - F7  BbΔ  G-  C - F7  BbΔ  Bb7  EbΔ  Ab7  D - G7 C - F7  BbΔ  F7

BbΔ  G-  C - F7  BbΔ  G-  C - F7  BbΔ  Bb7  EbΔ  Ab7  D - G7 C - F7  BbΔ  Bb7

BRIDGE

EbΔ  C-  F-  Bb7  EbΔ  C-  F-  Bb7  EbΔ  Eb7  AbΔ  Db7  G - C7 F - Bb7  EbΔ  F7

BbΔ  G-  C - F7  BbΔ  G-  C - F7  BbΔ  Bb7  EbΔ  Ab7  D - G7 C - F7  BbΔ  F7

Bb  G7b9  BbΔ  G7  C - F7  Bb  G7+9  Bb  G7+9 C - F7  Bb

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15. But Not For Me

By George Gershwin & Ira Gershwin

PLAY 4 TIMES \( \frac{1}{4} = 150 \)

G7 C7 FA D7+9

SOLOS

G7 C7 FA D7+9 G7 C7 C- F7

Bb\(\text{A}^\#\) Eb7 FA D- G7 G7 G- C7

G7 C7 FA D7+9 G7 C7 C- F7

Bb\(\text{A}^\#\) Eb7+4 FA D- G- C7 FA D7+9

\(\diamond\)

G- C7 A- D7

Repeat Over & Over & Fade Out

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85
16. Mean To Me

PLAY 3 TIMES ($\downarrow = 104$)

FA D- G- C7

FA D- Bb\(\Delta\) Eb7 A- D7+9

G- C7 2nd X A-

1st X FA D-

BRIDGE

G7 C7

C- F7

Bb\(\Delta\)

A\(\varnothing\) D7+9 G-

A7b9 D7 G7 C7 FA D- G- C7

SOLOS

FA D- G- C7

FA D- Bb\(\Delta\) Eb7 A- D7+9 G- C7 FA D- G7 C7

FA D- G- C7 FA (F7) Bb\(\Delta\) Eb7 A- D7+9 G- C7 FA Eb7 FA C-F7

BRIDGE

Bb\(\Delta\)

C- F7

Bb\(\Delta\)

A\(\varnothing\) D7+9 G-

A7 D7 G7 C7

FA D- G- C7 (A-) D- Bb\(\Delta\) Eb7 FA D7+9 G- C7 FA G- C7

\(\uparrow\) FA

\(\uparrow\) FA

\(\uparrow\) FA

\(\uparrow\) FA

\(\uparrow\) FA

\(\uparrow\)
17. Confirmation

By Charlie Parker

PLAY 5 TIMES (\( \text{\texttildelow} = 116 \))

SOLOS

FA  E\( ^{\#} \)  A7  D-  G7  C-  F7  Bb7  A-  D7  G7+4  G-  C7

FA  E\( ^{\#} \)  A7  D-  G7  C-  F7  Bb7  A-  D7  G7+4  G-  C7

BRIDGE

C-  F7  Bb\( ^{\#} \)  Bb\( ^{\#} \)  Eb  Ab7  Db\( ^{\#} \)  G-  C7

FA  E\( ^{\#} \)  A7  D-  G7  C-  F7  Bb7  A-  D7  G7+4  G-  C7

fine = F7+4
19. Moment's Notice

By John Coltrane

PLAY 6 TIMES \( \dot{\text{j}} = 176 \)

\[
\begin{array}{c}
E- & A7 & F- & Bb7 & Eb\Delta & (F- & G-) & Ab- & D_{b}7 \\
\end{array}
\]

\[
\begin{array}{c}
D- & G_{7} & > & E_{b}- & Ab7 &ḳ & Db\Delta & D- & G_{7} & C- \\
\end{array}
\]

1. C- \( \text{Bb} \) \( \text{Eb7} \) \( \text{Ab}\Delta \) \( \text{Ab-} \) \( \text{Db7} \)

\[
\begin{array}{c}
\text{G-} & \text{Db7} & \text{Gb\Delta} & \text{F-} & \text{Bb7} \\
\end{array}
\]

2. C- \( \text{Bb} \) \( \text{Eb7} \) \( \text{Ab}\Delta \) \( \text{Ab-} \) \( \text{Db7} \) \( \text{G-} \)

\[
\begin{array}{c}
\text{G-} & \text{C7} & \text{F-} & \text{Bb7} & \text{Eb} (\text{Triads}) & \text{F-} \\
\end{array}
\]

Pedal Bb

\[
\begin{array}{c}
\text{G-} & \text{F-} & \text{Eb}\Delta & \text{F-} & \text{G-} & \text{F-} & \text{Eb}\Delta \text{BREAK} \\
\end{array}
\]

SOLOS

\[
\begin{array}{c}
E- & A7 & F- & Bb7 & Eb\Delta & Ab- & Db7 & D- & G_{7} & E_{b}- & Ab7 & Db\Delta & D- & G_{7} \\
\end{array}
\]

1. C- \( \text{Bb} \) \( \text{Eb7} \) \( \text{Ab}\Delta \) \( \text{Ab-} \) \( \text{Db7} \) \( \text{G-} \) \( \text{Ab-} \) \( \text{Db7} \) \( \text{Gb\Delta} \) \( \text{F-} \) \( \text{Bb7} \)

2. C- \( \text{Bb} \) \( \text{Eb7} \) \( \text{Ab}\Delta \) \( \text{Ab-} \) \( \text{Db7} \) \( \text{G-} \) \( \text{C7} \) \( \text{F-} \) \( \text{Bb7} \)

\[
\begin{array}{c}
\text{Eb} (\text{Triads}) & \text{F-} & \text{G-} & \text{F-} & \text{Eb} & \text{F-} & \text{G-} & \text{F-} & \text{Eb}\Delta \text{BREAK} \\
\end{array}
\]

Pedal Bb

\[
\begin{array}{c}
\text{F-} & \text{Bb7} & \text{Eb}\Delta & \text{F-} & \text{G-} & \text{F-} & \text{Eb}\Delta & \text{F-} & \text{G-} & \text{F-} & \text{Eb}\Delta & \text{Eb7}+9 \text{ (opt. 8va)} \\
\end{array}
\]

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20. Stablemates

(The form in measures = 14–8–14)

By Benny Golson

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For ending, repeat two times and end.
21. Algo Bueno

By Dizzy Gillespie

PLAY 4 TIMES ($\downarrow = 142$)

The melody has been altered 1/2 step in bars 2 & 6 of the bridge to conform to the altered changes jazz players usually play.

SOLOS

GØ  C7+9  FØ  Bb7+9  EbØ  Ab7+9  DbΔ  DbΔ

Ab-  A-  D7  Ab-  Db7  GbΔ

Bb-  Eb7  B-  E7  Bb-  Eb7  Ab7

GØ  C7+9  FØ  Bb7+9

EbØ  Ab7+9  DbΔ  DbΔ

DbΔ  Eb-  DbΔ  Eb-  DbΔ  Eb-  DbΔ  DbΔ  DbΔ+4

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22. Giant Steps

By John Coltrane

NOTE: One recorded version is "Bossa Nova" and the other is "Swing"

SOLOS

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