

#3

CD Recording



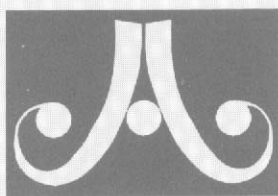
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Barry Galbraith

Jazz Guitar Study Series

GUITAR COMPING with Bass Lines in Treble Clef

Play-A-Long Book and CD Set



Jamey Aebersold Jazz, Inc.

BARRY GALBRAITH

Jazz Guitar Study Series

"Volume #3 - GUITAR COMPING"

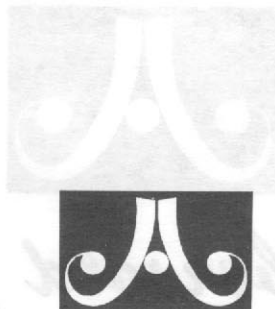
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The Guitar part notations correspond as closely as possible to the recording. Stereo separation on the recording (Bass on Left channel, Guitar on Right channel) enables the guitarist to turn off the Right channel and comp with the bass, either reading 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

① Gm7 C13 C13 FΔ9 Bb13#11 ② ②

Am7 G#° Abm7Gm7 Gm7 C13 ② 2/4

Am7 Am7 D13 Bm11 Bm9 E13 A6 Am11b5 D7#5 b9

Gm11 C13 FΔ9 Bb13 ② ②

FΔ9 G#° Gm9 Gm11 Gm9 C9sus ② ②

Am9 Eb13 D13 Gm11 C13 C9sus C9susF6 Am7#5 D7#9 ⑥ ② 3

Chord progression and notation for guitar:

Staff 1: Gm7, F#m9 Gm9, Gm9 Db13 C13, FΔ9

Staff 2: Bb7#11, FΔ9, A° Abo, Gm7

Staff 3: C9, Am7, D9, Bm7, E9

Staff 4: E13, AΔ9, F#m7, D7#9, D7#11, Gm9, Gm7

Staff 5: Gm9, Abm9, Gm9, C9sus, C13, FΔ9, Bb9#11

Staff 6: FΔ9, G#° Abm7, Gm7, C9

Staff 7: Am7, D9, Gm7, Am7, Gm9, C13

Staff 8: F6, E7#9, Bb6, A7#9, Gm7, GbΔ6#11, FΔ69

WIND

♩ = 100 - 126

Fm11 Bb13 Eb⁶₉ C7b9 Fm11 Bb7#5 Eb⁶₉ Eb^Δ₉ Am9 D13 ② G^Δ₉

E7^{b5}_{b9} Am9 D7^{#5}_{#9} G^Δ₉ Em7 Eb^Δ F#^o F#^o

Fm7 Fm7 B13 Bb13 Bb13 Eb⁶₉ Bb7#5 Bbm6 C7#5 Fm7 Fm7 Fm7 Bb13

Fm9 ② Bb7#5 Eb^Δ₉ C7#9 Fm7 Bb13 Eb^Δ₉ Eb6 Am9 D7^{#5}_{b9} G^Δ₉ ①

E7#9 ② Am7 D7^{b9}_{#5} G⁶₉ Fm6 Fm⁶₉ Cm7 Cm7 A6 Ab6

Gm11 C13 E^o Fm11 Fm7 Bb13 Eb6 D7b9 Db9 C7#9

Fm9 (2) E9 EbΔ9 A° Fm7 (1) Bb13
 EbΔ9 Eb6 Am9 F#° GΔ9 E° Am7 D7b9 G6
 EbΔ9 Eb° Fm9 B13 Bb13
 EbΔ (2) D+ (3) Bbm C7#5 Fm9 Fm7
 Fm7 (3) Bb7#9 EbΔ (2) Fm7 Bb7#11 EbΔ9
 Am7 (1) D7#11 GΔ9 E7#11 Am7 (2) D7#5 GΔ9 G6
 Fm9 Fm6 Fm6 Cm11 Cm7 Ab Gm7 C7
 Fm7 (2) Bb13 (1) Eb6 D7b9 Db9
 C7#9 (1) C7#11 Fm9 E#11 EbΔ9 (2)

BLUES IN F

♩ = 100 - 120

② F13 Gb13 Bb9 Bb13 ① F13 Gb13 F13 F13#9 F9

Bb9 B13 Bb9 B° F9 E9#5 Eb13 D9

Gm7 Gm9 Gm7 C9sus F6 D7#11 G13b9 C7#5

F13 Bb9 Bb13 F13 F7#9 B9 Bb9

Bb9 Bb13 F13 Eb7 D7

Gm11 Gm9 C9sus F6 D7#11 G13 C7#11 Eb7#9 F7#9

F#7#9 F#7#9 Bb13 Bb13b9 F7#9 F13 B13 Bb13

Bb13#11 Bb FΔ Eb9 D9 D9 Gm7 Gm9

Abm9 F#m9 Gm9 F6 D7#9 G7 C7#5 F9 Gb9#5 F9 B9#5

Bb9 B9#5 Bb9 F9 Gb9#5 F13 B13 Bb9 Bb9 F7

Eb9 D7#9 Gm7 Gm9 Abm9 C9sus F6 D7

G7 C7 F7 F13 Bb13 F13 F13 F7#5 Bb9

Bb9 (2) F° G#° B° F9 (1) E7#5 Eb13 D9 Gm9 F#m9 Abm9 Gm9

C13sus F6 (2) D7b9 Db13 Gb13 F9 F7 Bb6 G#° B° F9

C9#5 F9 F13 (2) B13 Bb9 F9#5 Bb9 (2) (1) F7#9 Bb13#11 Eb7#9 (2)

Abm7 Ab13#11 Gm7 Gm9 Bb13 B13 C13 C7#5 F9 D7 G7 C9#5 F13 (2) Bb9

Bb13 F9 F13 (2) F13 F13#9 F9 Bb9 (2) Bb9 C9#5 F9 F13 (2)

F9 Eb9 D9 Gm9 Gm9 C9sus C9sus F6 FΔ Gm7 FΔ9 F13b5 (1) (2) (1) (2)

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.

♩ = 100 - 120

Am[#]7 Am7 B^b13[#]11 B^b9 Am9 A7[#]9 A7[#]5 Dm9

F13 B^b13 Am9[#]7 Am⁶₉ G13 C13

F13 F9 B^b9[#]11 Am7 C7 F13 E7[#]9

Am9 C13 F13 B^b13 Am9[#]7 A7[#]_b9 A7^b9

Dm9 Dm6 E7[#]_b9 E7^b9 Am7 Am⁶₉

F13[#]9 B^b13 Am9 C13 F13 B^b9[#]11 Am9

MINOR BLUES

A7b9 (1) Dm7 (2) E7b9 (1) Am11 Bb13 A13 A7#5 (b9)

Dm7 (2) Cm7 Bm7b5 Bb9#11 Am7 (3) D7 G7 C7 F7

E7 E7#5 Am11 E7#5 (9)

Am9 C13 F13 (2) Bb13 (1) Am9 A7#5 (9) Dm9 (2)

C13 (2) F13 Bb13 Am7 Am6#7 (3)

Dm9 Bb#11 Am9 Bb#11

NOWHERE

Am7 Am11 Bm11 E7#9 Am9 B13b9 E7#9 A13b9

Dm9 Bb13#11 Am9 Am11 Am9#7 Dm9 Dm7 E7#9#5

Am9#6 E7#9#5 Am7 Am7

B/A Bb/A Am7 B/A Bb/A A7#5 Dm9

Fm9 Bb9 Am9 D9 Gm9 C9 F#9

E7#9#5 E7b9 Am9#7 Am11(6) 6 Harmonic 9th fret

ritard

NOWHERE

♩ = 108 - 144

GΔ9 GΔ9 Bbm9 Eb9 Bbm7 Eb7 GΔ9

② ① ②

GΔ Bm7 E7#9 E7b9 Am7 E7

③

Am Am7 Am Bbm9 Eb9 Bbm11 Eb13 Am9 Am11 D13 D13

③

GΔ⁶₉ Bbm7 (Eb) Bbm7 Eb GΔ⁶₉ Am9

②

GΔ⁶₉ Cm7 Bm7 E7b9 Am9 D9 E7^{#5}_{b9}

②

Am9 Cm7 Bm7 C#° Am7 D7b9 Bm7 Bb13 Am7 D7b9

③ ②

G Am Bm Am G Bbm7 Cm7 Bbm7 Cm7 Bbm7 G Am Bm

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords are indicated above the staff. A circled '2' is above the first measure.

Am7 Bm7 Bm11 Bm9 E13 E7b9 Am7 Am7 E7b9 E7b9

Musical staff 2: Treble clef, key signature of one sharp (F#). Chords are indicated above the staff. A circled '2' is above the fifth measure.

Am7 E7b9 Am9 Bbm11 Bbm9 Eb13 Am11 Am9 D13 GbΔ

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords are indicated above the staff. Circled '2' marks are above the fourth and eighth measures.

GΔ Am7 Bm7 GΔ Bbm7 Cm7 Bbm7 Eb7 GΔ Am7 Bm7

Musical staff 4: Treble clef, key signature of one sharp (F#). Chords are indicated above the staff. A circled '2' is above the first measure.

Am9 G6 Bm11 Bm7(6) E13 E7b9 Am7 Am7 E7b9 E7b9

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords are indicated above the staff. Circled '1' and '2' are above the first and fourth measures.

Am7 Cm7 F13 Bm7 Bb° Am9 D13 AbΔ6 GΔ6

Musical staff 6: Treble clef, key signature of one sharp (F#). Chords are indicated above the staff.

DREAM

♩ = 132 - 192

D Δ 9 D6 D Δ D6 E $b\Delta$ 9 E b 6 E $b\Delta$ E b 6 F13 F $\#$ 13 b 9 F13

B \flat 9 B \flat 9 B \flat 9 $\#$ 11 B \flat 9 Am11 Am11 D7 G Δ 9

G(add9) G Gm9 C9 b 5 C9 Fm9 B b 7 Em9 A13

D Δ D6 D Δ D6 D Δ E $b\Delta$ E b 6 E $b\Delta$ E b 6 E $b\Delta$ Dm7 C $\#$ m7 $\#$ 5 Cm \flat 6

F13 A b 13 $\#$ 11 A b 7 G7 C13 $\#$ 11 C7 C $\#$ 0

D \flat 9 G13 F $\#$ m7 Fm7(6) Em7 Em7 A13 A7 $\#$ 5 A7 $\#$ 9 D Δ 9

D Δ Em7 D Δ 9 D Δ Eb Δ Fm7 Eb Δ 9 Cm11 Dm11 F13

F7 \flat 9 \sharp 5 Bb Δ 6 F9sus Bb Δ 6 Am9 D9 Am11 D13

G Δ 9 G6 G Δ 9 G Δ 9 Gm9 C9 Gm11 C13 Fm11 Bb13

Em11 A13 D Δ 9 Eb Δ 9 F13

F13 F9 Ab13 \sharp 11 Ab7 G7 C13 C \sharp 0 D6

F \sharp m7 Fm9 Em11 A7 \sharp 9 D Δ 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

Chord progression: C Δ C9 F6 F \sharp ° C Δ F \sharp m7 Gm7 C13

Chord progression: Cm9 F9 Cm9 F13 C Δ Dm7 D \sharp m7 Em7 A7 \flat 9

Chord progression: Dm9 Dm7 Dm9 G13 G13 C6 B6 C6 Gm7 C13 E Δ

Chord progression: F Δ Em7 A7 \sharp 5 Dm7 D \flat m7 Cm7 Cm9 F7 \sharp 5 \flat 9

Chord progression: B \flat Δ 9 A \flat ° B \flat 6 B \flat m9 E9 E \flat 9 A \flat Δ 9 G \flat ° A \flat 6 A \flat m9 D9 D \flat 9

Chord progression: Gm7 Gm9 Gm11 C9sus F6 D \flat 7 Cm11 B13 B9 B \flat 9

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° EbΔ9 Bbm7

A13#11 A9 Ab9 Ab13 F#° A° Eb⁶9 D7b9 Db9 C7#9

B9 B9 Bb9sus Bb13 Eb Bm11 Bbm7 A13

AbΔ AΔ AbΔ AbΔ AΔ AbΔ AbΔ AΔ AbΔ Ab6 Ebm7 Ab13

Db13 C13#9 Db13 Dbm9 Gb9 AbΔ AΔ AbΔ Ab6 C7#5 F7#9 Bb9

B9 Bb9 Bbm7 B° Ab6 Ab13 A13 Ab13 C6 Db6

Bm9 E9 AΔ9 Am9 D9 Db9⁶ Db9sus Db13

Gb6 Am9 D9 DbΔ9 Bb13b9 Bb7^{#9 #5} E9 Eb9

Eb13 D13 D9 DbΔ9 G° Abm7 Db13 Db7^{#5} b9

$G\flat_9$ $E\flat 13\flat 9$ $A\flat 7\#9$ $D\flat 13\flat 9$ $G\flat_9$ $C13\#9$ $D\flat 13$ $C13\#9$ $C13$

$C\flat 13$ $G\flat m7$ $G\flat m9$ $C\flat 9$ $G\flat$ $A\flat m7$ $B\flat m7$ $E\flat 7\#11$ $A\flat m11$

$A\flat m9$ $D\flat 9sus$ $A\flat m9$ $A\flat m9$ $A\flat m9$ $G\flat 6$ $G\flat 13$ $G13$ $A\flat 13$ $B\flat 13$ $B13$

$A13$ $D13$ $G13$ $C9$ B_9^6 $F\#m11$ $B13$ $B7\#5$ $E9$

$A13$ $D13$ $G13$ $C9$ B_9^6 $G\#13$ $A13$ $G\#13$

$Cm9$ $C\#m9$ $Cm7$ $C\#m7$ $F\#13$ B_9^6 D_9^6 E_9^6 D_9^6 B_9^6 $F13$ $E9$

A7
A13#11 F13 E9 Bm7 E7 E9 E13 Bb13 A9

A13 A7b9 A7b9 E9 Eb9#5 D13 C#7#9

F#m9 F#m9 F#m11 B13 E6 Bm11 E13

AΔ F#7#9 B13 E7#9 A13 Bb13 A7 D9

D7b9 C#7 D7 A° A6 F#13 F#7#9

Bm9 Bm7 Bm7 Bm7 G#6 A6 F7 BbΔ Eb9#11

D6 D7 G6 F^o G^{#o} D Δ 9 G^{#o} Am7 D13 D7^{#5}^{#9}

G9 A \flat 13 G9 D^o D Δ Fm9 B \flat 13

Em7 Em7 Em9 A13 A7^{#9}^{#5} D Δ 9 B \flat m7 Am9 D13^{#9}

G6 C \sharp m7 \flat 5 Cm7 Bm7 \sharp 5 E7^{#11}_{b9} Am9 D7^{#5}_{b9} G6 G7^{#5}_{#9} C9

B7^{#9}_{#5} E7^{#5}_{#9} A7^{#9}_{#5} D7^{#5}_{#9} G6 B7 \flat _{#5} E7^{#11}_{b9}

Am9 B \flat 13 E \flat Δ Am7 G6

RHYTHM #1

♩ = 144 - 208

I
#I^o7
II-7
#IV^o7
III-7
V7/II
II-7
V7/I
V7/IV

BbΔ
B^o
Cm7
C#^o
Dm7
G7#5
Cm7
F13
Bb13

IV maj1
SUB V
V7/II
SUB V
V7/II
SUB V
I^o
#I^o7
II-7
#III^o7

EbΔ9
D7b5
G7#5
C7b5
B9
BbΔ
B^o
Cm7
C#^o

(cave se tonarini)

III-7
V7/II
II-7
V7/II
V7/IV
IV-7
bVII^o7
c#^o7

Dm7
G7#9
Cm7
F13
Fm11
Bb13
Ebm7
Ab7
BbΔ
Cm7
C#m7
Dm7

A-7
Bb-7
A-7
G-7
G-7
C-7

Am11
Bbm9
Am9
D9
Dm11
Dm7
G13
G9
Gm11
Abm9

F2
B^o
II-7
#III^o7
III-7

Gm9
Gb9
F9
Cm7
C#^o
Dm7
Db13
Cm7
B13

Bb⁶
G7#5
Cm7
F13
Bb13
Cm7
C#^o
Bb6

Bb⁶ Db13 C13 B13 Bb⁶ Db9 C9 F7#5 Bb9

Ebm9 7 Bb Cm7 C#o

Dm7 Db13 C9 B13 Bb9 Ebm⁶ BbΔ

Am11 D7b9 G13 Ab13 G13 G7#5 Gm7

Gm11 C13#11 F9sus BbΔ G13#9 C13#9 F13#11

Bb⁶ G7#9 C7 F13#9 Bb13 Cm7 C#o Bb

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.

♩ = 120 - 132

The musical score for "S-MILES" is presented across seven staves. The tempo is marked as ♩ = 120 - 132. The key signature has one sharp (F#). The score includes various guitar chord voicings and melodic lines. Circled letters (E, B, G) indicate notes to be played as open strings. Fingerings are indicated by numbers 1-5. Some chords are marked with a triangle (Δ) to indicate barre positions.

Staff 1: Em9, F#11, EΔ9, C(add9), Am9 (E, B), F#11 (E, B).

Staff 2: Em11, Em11, Eb/F, F(add9), Em9, F#11.

Staff 3: E6#11, CΔ9, Am9 (E, B, G), F#11 (E, B), Em9#7.

Staff 4: Am9 (E), F#11 (E, G), Am9 (E, B), F#11 (E, B). Fingerings: 2, 5.

Staff 5: Dm11, G7, G7#5#9 (E, B, G), CΔ9, F#11. Fingerings: 5, 2, 3, 1.

Staff 6: Em11, FΔ9, F(add9), E6#11, CΔ9 (2, 1), Am9 (1, 2, 3, 4, 0).

F Δ #11 Em9 Em11 Em11 Em9 F Δ E Δ C Δ

Am F Δ #11 Em $_9^6$ D4 E4

Em9 F(add9) F $_9^6$ E $_9^6$ E $_9^6$ #11 C Δ_9^6 Am9 F Δ #11 F Em9

Em9 Em $_9^6$ Em11 Am11 F $_9^6$ Am11 F $_9^6$

Dm11 G13 G7#5 C Δ_9 F Δ #11 Em9

F Δ E $_9^6$ #11 C Δ_9 Am $_7^6$ F Δ #11 Em9

TAN-GEE

This musical score for "TAN-GEE" is written for guitar and consists of eight staves of music. The notation includes various chords, fingerings, and articulation marks.

Staff 1: Chords include G13, G13, C^Δ9, F13^{b5}, F9, and Em7. Fingerings are indicated with circled numbers 2, 3, 4, and 1.

Staff 2: Chords include Em7, Eb^o, Dm7, G13, Dm7, F#13, G13, C^Δ9, Em7, Bb13, and A13. Fingerings include circled numbers 2, 1, and 2.

Staff 3: Chords include Dm11, G13, G13, F13, Em11, and B7^{#5}9. Fingerings include circled numbers 2 and 2.

Staff 4: Chords include E6, F#m7, B13, E6, Bb13, and A7^{#5}9.

Staff 5: Chords include Dm9, Dm7, G13, F13^{#11}, F9^{#11}, C⁶9, and Ebm11.

Staff 6: Chords include Dm11, Dm7, G7, Bb13, and A7. Fingerings include circled numbers 6 and 2.

Staff 7: Chords include Dm9, Bb13, Bb13, Bb9, C^Δ, Em7, A7^{b9}9, and A7^{#11}. Fingerings include circled numbers 2 and 4.

Staff 8: Chords include Dm7, Dm9, G7^{b9}9, C^Δ, B7^{#5}, Bb13, and A7^{b9}9. Fingerings include circled numbers 6 and 2.

Dm9 Dm11 (2) G13 C^bΔ9 C^Δ9 Em7 F#^o C#m7

Dm7 (4) (3) G13 C^Δ9 Bb9 A9

Dm11 G13 G7#5 C⁶₉ F9#11 Em7 B7^b₉#5

E^Δ (2) E⁶₉ (1) F#m11 B13 E^Δ (2) Bb7 (3) A7

Dm9 Dm7 Em7 Dm9 G7[#]_b9 Em7 Em7 Am7 Em7 Eb^o

Dm7 Dm7 Em7 Dm7 G7^b5 Bb13 A9 Dm9

Em9 D#m9 Fm9 Bb13 Em7 Dm7 D#m7 Em7 A7[#]_b9

Dm9 Dm7 G13 G13 (1) Em7 (2) Ebm7 (1) Dm7 Db13 C^Δ₆9

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

Ebm9 D° Ebm9 Ab13 DbΔ9 Gb13 Fm7 E° Ebm9 3
 Cm11 F7b5 Bbm7 Ebm11 D9 DbΔ9 B9b5 Bb9#5 Ebm9 D° Ebm9 Ab13 DbΔ9
 Gb13#11DbΔ E° Ebm9 3 Cm11 F7b5 Eb9 D13 Bbm7 Ebm11
 DbΔ9 Em9 A13 DΔ Em7 F#m7 Gm7 C7 F#m7Bm7 A7 Em7 DΔ
 Dm7 G13 CΔ9 Eb° Ebm9 Dm9 G13 C13 B13 Bb13 Em9
 Ebm9 D° Ebm9 Ab13 D9 1 DbΔ 3 Gb13 Fm7 4 4 Ebm7 3

Ab13 A13 Bb13 F7#9 Eb9 Ab7#5 Bbm9 Ebm9 DbΔ9 B7 Bb7 Swing eighth Ebm7 Ebm9 Ab13 Gb#11

DbΔ9 E° Even eighth Ebm9 Ebm7 Ebm9 Ab13 F7#9 F7#11 Eb9 D7 Bbm9 Ebm11 DbΔ9 B7sus Bb7

Ebm9 Ebm7 Ebm7 Fm7 Fm7 Ebm9 D9 DbΔ9 G13 Gb13 Fm7 E° Ebm7

F7#9 F7#5 Eb7 Ab9 Db6 A7 DΔ Em7 F#m7 Bbm7 Ab9sus DbΔ9 A13sus Em11 Gm7 C13

DΔ E7#11 A7#9 D6 DΔ6 DΔ9 Dm9 G13 Dm9 G7#5 CΔ9 Eb° Dm7 Dm7 G13

C7 B7 Bb7 Ebm9 Ebm7 Ab13 Ebm9 Ebm7 Ebm7 Em7 DbΔ9 Gb9#11 Gb13

DbΔ9 E° Ab13 F7#9 Bbm9 Eb9 Ebm11 C7#9 DbΔ9

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

The musical score is written in G minor (two flats) and consists of five staves of music. Each staff contains a series of chords and bass notes. The chords are: Fm9, Bb13, EbΔ, C7#9, Fm7, Bb7, EbΔ, Am7, D9, GΔ, E7, Am7, D9, GΔ, EbΔ, F#0, Fm7, Fm, Bb7, Fm7, C#0, B6, Eb, Bb+, Bbm, C7, Fm7, Fm, Bb7, Gm7, F#m7, Fm7, Bb13, EbΔ, Gm7, C7, Fm7, Bb7. The bass line is indicated by numbers 1, 2, 3, 4, 5, 6 below the notes. Circled numbers 3, 5, and 6 indicate specific fingerings or accents. The notation includes eighth and quarter notes, rests, and chord symbols.

EbΔ Am9 D13 D7#5 GΔ9 E7#9 Am7 D9

GΔ Fm7 Cm Cm/Bb AbΔ

Gm7 C9 Fm7 Bb7 Eb9 D9

Db9 C9 F#m7 B9 Fm7 Eb7 Ab7

Db7 Gb7 Bb7 E7 Fm7 F#° Eb

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

Bb	G7	Cm	F7	Bb	G7	Cm	F7
Bb	Cm7 Dm7 G7b5	Cm7 Gb9	F9 F7b5	Bb6 Ab7	G7 C#m7	Cm7 Gb7	F7 F7b5

Fm7	Bb7	Eb	Ebm	Bb	F7	Bb	F7
Fm7	Fm7b5Bb7 E9	EbΔ 9 Eb	Ebm7 Ab7	Dm7 Ab°	Cm7 F7b5	Bb6 Db7	Gb7 B7

Bb	B°	Cm	F7	Bb	Dm7	Cm7	F7
BbΔ Bb6	B° Bm7	Cm7 B°	F7 C#°	Dm7 Bb	Dm B°	Cm Cm#5	F7 B9

Bb7	Eb	Ebm	Bb	F7	Bb		
Bb9	Fm7 Bb7 Bb9	EbΔ Eb6	Ebm7 Ab7	Dm7 G7b5	Cm7 F7b5	Bb6 Cm7	C#° Bb

LIKE SOMEONE

D7 D7 G7 G7

D7 Am7 D Am7 D7 Am Bm7 Am7 G7 G^o G7 Dm7 G C#^o G7 G7b5

Musical notation for the first system, showing chords and fingerings on a treble clef staff. The system is divided into four measures. The first measure contains D7, Am7, D, and Am7. The second measure contains D7, Am, Bm7, and Am7. The third measure contains G7, G^o, G7, and Dm7. The fourth measure contains G, C#^o, G7, and G7b5. Fingerings are indicated by numbers 1-4 above the notes.

C7 C7 F7 Cm7 F7

C7 Gm7 C Gm7 C7 Gm Am7 Gm7 F7 Cm7 F B^o Cm Gb7 F7 F7b5

Musical notation for the second system, showing chords and fingerings on a treble clef staff. The system is divided into four measures. The first measure contains C7, Gm7, C, and Gm7. The second measure contains C7, Gm, Am7, and Gm7. The third measure contains F7, Cm7, F, and B^o. The fourth measure contains Cm, Gb7, F7, and F7b5. Fingerings are indicated by numbers 1-4 above the notes, with circled numbers 2 and 3 indicating specific fingerings for the final two notes of the fourth measure.

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

Musical notation for the third system, showing chords and fingerings on a treble clef staff. The system is divided into four measures. The first measure contains Bb6, Ab7, G7, and G7b5. The second measure contains Cm7, Gb7, F7, and F7b5. The third measure contains Bb6, Ab7, G7, and C#m7. The fourth measure contains Cm7, Gb7, F7, and F7b5. Fingerings are indicated by numbers 1-4 above the notes, with circled numbers 2 and 3 indicating specific fingerings for the first two notes of the first measure and the last two notes of the second measure.

Bb7 Eb Ebm Bb F7 Bb F7

Bb7 Fm7 Bb E9 Eb^Δ Eb6 Cb Ebm6 Dm7 Db7 Cm7 F7b5 Bb6 B^o Cm7 C#^o

Musical notation for the fourth system, showing chords and fingerings on a treble clef staff. The system is divided into four measures. The first measure contains Bb7, Fm7, Bb, and E9. The second measure contains Eb^Δ, Eb6, Cb, and Ebm6. The third measure contains Dm7, Db7, Cm7, and F7b5. The fourth measure contains Bb6, B^o, Cm7, and C#^o. Fingerings are indicated by numbers 1-4 above the notes, with circled numbers 2 and 3 indicating specific fingerings for the last note of the first measure and the first note of the third measure.

LIKE SOMEONE

♩ = 116-138

EbΔ
G7
Cm7
Cm7/Bb
F/A
Ab°
Eb/G
C7#9
Fm7
Fm

Bb7
Bb9sus
EbΔ
Bbm7
Eb9
AbΔ
Dm7
G7

CΔ
Cm7
F7
F9sus
Bb9sus
Bm7
E9

EbΔ
G7
Cm
Cm/Bb
F/A
Abm6
Gm7
C7#9
Fm7
Fm
Bb7

EbΔ
Bm7
Bbm7
A13
AbΔ
Dm7
G7
CΔ

F#m7
B7
Gm7
C7
Fm7
Bb7
EΔ9
EbΔ9

SHINY

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Bb7
 Am7 G#° Gm7 C7 Am7 D7
 Bm7 E7 A Am7b5 D7 Gm7 C7 Gm7 C7
 Gm7 C7 Gm7 C7 F Bb7 F G#° Gm7
 C7 Am7 D7 Gm7 C7 F Am7b5 D7

The musical score for 'SHINY' is written in G minor (one flat) and 4/4 time. It consists of five staves of music. The first staff begins with a Gm7 chord and continues with a sequence of chords: Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, F, and Bb7. The second staff starts with Am7, followed by G#° (a diminished chord), Gm7, C7, Am7, and D7. The third staff contains Bm7, E7, A, Am7b5, D7, Gm7, C7, Gm7, and C7. The fourth staff has Gm7, C7, Gm7, C7, F, Bb7, F, G#°, and Gm7. The fifth and final staff includes C7, Am7, D7, Gm7, C7, F, Am7b5, and D7.

WIND

Fm7 Bb7 Eb C7 Fm7 Bb7 Eb Am7 D7 G E7
 Am7 D7 G Eb F#° Fm7 Bb7
 Eb Bb7#5 Bbm6 C7#5 Fm7 Bb7 Fm7 Bb7 Eb C7 Fm7 Bb7
 Eb Am7 D7 G E7 Am7 D7 G Fm6
 Cm7 Ab Gm7 C7 Fm7 Bb7 Eb D7 Db7 C7

The musical score for 'WIND' is written in F minor (two flats) and 4/4 time. It consists of five staves of music. The first staff begins with Fm7 and continues with: Bb7, Eb, C7, Fm7, Bb7, Eb, Am7, D7, G, and E7. The second staff starts with Am7, followed by D7, G, Eb, F#° (a diminished chord), Fm7, and Bb7. The third staff contains Eb, Bb7#5, Bbm6, C7#5, Fm7, Bb7, Fm7, Bb7, Eb, C7, Fm7, and Bb7. The fourth staff has Eb, Am7, D7, G, E7, Am7, D7, G, and Fm6. The fifth and final staff includes Cm7, Ab, Gm7, C7, Fm7, Bb7, Eb, D7, Db7, and C7.

BLUES IN F

The musical score for "Blues in F" is written in F major and consists of 12 measures. The chords and melodic lines are as follows:

- Measure 1: F7
- Measure 2: Gb7
- Measure 3: Bb7
- Measure 4: F7
- Measure 5: Gb7
- Measure 6: F7
- Measure 7: Bb7
- Measure 8: B7
- Measure 9: Bb7
- Measure 10: B^o
- Measure 11: F
- Measure 12: F

Chord progressions for measures 2-3, 4-6, 7-8, 9-10, and 11-12 are: Gb7 Bb7, F7 Gb7 F7, Bb7 B7, and F D7 G7 C7 respectively.

Measure 11 contains a triplet of eighth notes: F, D, G.

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 Bb7 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 Bm7b5 E7

Am D7 G7 C7 F7 E7 Am E7

Am C7 F7 Bb7 Am A7 Dm C7 F7 Bb7

Am D7 Dm Bb Am Bb

Am Bm E7 Am B7 E7 A7 Dm Bb7

Am Dm E7 Am E7

Am B/A Bb/A Am B/A Bb/A A7 Dm Fm7 Bb7

Am D7 Gm C7 F E7 Am 2

NOWHERE

The musical score for "NOWHERE" is written in G major and consists of ten staves of guitar tablature. Each staff contains a sequence of notes and rests, with chord diagrams and chord names placed above the staff. The chords used include 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, Cm7, F7, Bm7, Bb°, Am7, D7, Bm7, Bb7, Am7, D7, G, Bbm7, Eb7, G, Bm7, E7, Am7, Eb7, G, Bm7, E7, Am7, Bbm7, Eb7, Am7, D7, G, Bbm7, Eb7, Bbm7, Eb7, G, Bm7, E7, Am7, E7, Am7, Cm7, F7, Bm7, Bb°, Am7, D7, Ab, and G.

DREAM

The image shows a musical score for the song "DREAM". It consists of a single treble clef staff with a key signature of two sharps (F# and C#). The music is written in a rhythmic style, likely for guitar, with various chords indicated above the staff. The chords are: 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

C C7 F F#^o C Gm7 C7 Cm7 F7 Cm7 F7
 C Dm7 D#m7 Em7 A7 Dm7 G7 C Gm7 C7
 F Em7b5 A7 Dm7 Dbm7 Cm7 F7 Bb Bbm7 Eb7
 Ab Abm7 Db7 Gm7 C7 F Db7 Cm7 B7
 Bb7 Eb7 Bb7 Eb7 Ab7
 Bb7 G7 C#m7 F#7 Cm7 F7 Bb
 Eb7 A7 Ab7 A^o Eb Bbm7 A7 Ab7 A^o
 Eb D7 Db7 C7 B7 Bb7 Eb Bm7 Bbm7 A7
 Ab A Ab Ab A Ab Ab A Ab Ebm7 Ab7 Db7 C7 Db7 Dbm7 Gb7
 Ab A Ab C7 F7 Bb7 Bbm7 B^o Ab Ab A7 Ab7 Db
 Bm7 E7 A Am7 D7 Db Db7 Gb Am7 D9
 Db Bb7 Eb7 D7 Db Abm7 Db7 G7

Gb Eb7 Ab7 Db7 Gb Gb7 Cb7 Gbm7 Cb7
 Gb Abm7 Bbm7 Eb7 Abm7 Db7 Gb Gb7 G7 Ab7 Bb7 A7 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

S-MILES

The musical score for "S-MILES" consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a style that suggests a piano accompaniment or a guitar transcription. The chords and melodic lines are as follows:

- Staff 1: Em7, F, E, C, Am7
- Staff 2: F, Em7, Em7, F, Em7, F
- Staff 3: E, C, Am7, F, Em
- Staff 4: Am7, F, Am7, F, Dm7, G7
- Staff 5: C, F, Em7, F, E, C
- Staff 6: Am7, F, Em7, Em7, F
- Staff 7: E, C, Am7, F, Em
- Staff 8: Em, F, E, C, Am7, F
- Staff 9: Em, Am7, F, Am, F
- Staff 10: Dm7, G7, C, F, Em, F
- Staff 11: E, C, Am, F, Em

TAN-GEE

The musical score for 'TAN-GEE' consists of ten staves of music, each with a treble clef and a key signature of one flat (Bb). The chords are written above the notes. The notes are primarily eighth and quarter notes, with some rests and accidentals. The score is arranged in a single system with ten staves.

Chords for each staff:

- Staff 1: Dm7, G7, C, F7, Em7, Eb° (circled), Dm7, G7, Dm7, G7
- Staff 2: C, Bb7, A7, Dm7, G7, C, F7, Em7, B7
- Staff 3: E, F#m7, B7, E, Bb7, A7, Dm7, G7
- Staff 4: C, F7, Em7, Ebm7, Dm7, G7, Bb7, A7
- Staff 5: Dm7, Bb7, C, Em7b5, A7, Dm7, Dm7, G7
- Staff 6: C, B7, Bb7, A7, Dm7, Dm7, G7, C, Em7, Eb° (circled)
- Staff 7: Dm7, G7, C, Bb7, A7, Dm7, G7
- Staff 8: C, F7, Em7, B7, E, F#m7, B7, E, Bb7, A7
- Staff 9: Dm7, Dm7, G7, C, Em7, Eb° (circled), Dm7, Dm7, G7
- Staff 10: Bb7, A7, Dm7, Fm7, Bb7, C, Dm7, D#m7, A7
- Staff 11: Dm7, G7

SOLE

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

The musical score consists of ten staves of music. The first nine staves are in a key signature of three flats (Bb, Eb, Ab). The tenth staff changes to a key signature of two flats (Bb, Eb). The music is written in a single melodic line with a bass line accompaniment. Chords are indicated above the notes. The score includes various chord types such as major, minor, dominant, and suspended chords, as well as triads and dyads. The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and repeat dots.