

BEATRICE

MEDIUM UP

UT

SAM RIVERS

The musical score for "Beatrice" is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of four staves of music, each with specific chord annotations above the notes.

Staff 1: Annotations include Fmaj7, Gbmaj7(#11), Fmaj7, and Ebmaj7.

Staff 2: Annotations include Dm7, Ebmaj7, Dm7, and Bbm7. A triplet of eighth notes is marked with a '3' below the staff.

Staff 3: Annotations include Am7, Bbmaj7, Em7(b5), A7(b9), and Dm7.

Staff 4: Annotations include Gm7, Gbmaj7(#11), Fm7, and Gbmaj7(#11).

The Jody Grind

Horace Silver

Musical score for "The Jody Grind" by Horace Silver. The score is in 4/4 time and consists of four staves of music. The first staff starts with a $B^b M^7$ chord and contains the first four bars. The second staff starts with an $E^b 7$ chord and contains bars 5-8, including a triplet of eighth notes. The third staff contains bars 9-12, with chords $A 7(\#11)$, $B 7(\#11)$, and $B^b M^7$. The fourth staff contains the final four bars, starting with a $B^b M^7$ chord.

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The Jody Grind is a 12-bar blues with unusual harmony on the turnaround (the last 4 bars). It was originally played with a straight-eighth feel.

For your use

Four sets of empty musical staves for practice, each consisting of a grand staff (treble and bass clefs).



Supplemental Material - The Jody Grind

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^b_{MI}7$ E^b7 $A^{7(\#11)}$ $B^{7(\#11)}$ $B^b_{MI}7$ E^b7 $A^{7(\#11)}$ $B^{7(\#11)}$

b7 3 b7 b7 9 13 9 9
 b3 b7 3 3 b7 3 b7 b7
 1 1 1 1 b3 b7 3 3

Useful scales

B^b Blues Scale B^b Dorian $(B^b_{MI}7)$ E^b Mixolydian (E^b7)

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

A Lydian Dominant $(A^{7(\#11)})$ B Lydian Dominant $(B^{7(\#11)})$

1 2 3 #11 5 6 b7 1 1 2 3 #11 5 6 b7 1

Sample Bass Line

$B^b_{MI}7$

E^b7 $B^b_{MI}7$

$A^{7(\#11)}$ $B^{7(\#11)}$ $B^b_{MI}7$

Guitar Voicings

$B^b_{MI}7$ $E^b7(9)$ $A^{7(\#11)}$ $B^{7(\#11)}$

5fr. 5fr. 4fr. 6fr.

THE ONENESS OF TWO (IN THREE)

♩ = 190

UT

JOSHUA REDMAN

JAZZ WALTZ intro

F7 Eb7 Db7 Eb7

thème (A)

5 F7 Eb7 Db7 Eb7

9 F7 Eb7 Db7 Eb7

13 F7 Eb7 Db7 Eb7

17 F7 Eb7 Db7 FILL. . . Eb7

21 (B) AFRO LATIN

F7 Gbmaj7 G7 Gbmaj7

25 F7 Gbmaj7 G7 Gbmaj7

29 F7 Gbmaj7 G7 Gbmaj7 TO CODA

ONE FEEL

33 Bbmaj7 A7ALT. Gm7 C7(SUS4)

SOLO on AAB (A x2 WARNING)

2 A
37 F7 Eb7 Db7 Eb7

41 F7 Eb7 Db7 Eb7

45 F7 Eb7 Db7 Eb7

49 F7 Eb7 Db7 Eb7

B
53 F7 Gbmaj7 G7 Gbmaj7

57 F7 Gbmaj7 G7 Gbmaj7

61 F7 Gbmaj7 G7 Gbmaj7

65 Bbmaj7 A7ALT. Gm7 C7(SUS4)

♩ CODA

RIT..... ON CUE

Y TODAVIA LA QUIERO

♩ = 120

UT

STRAIGHT 8's

JOE HENDERSON

intro

Introductory musical notation in bass clef, 8/8 time. Measures 1-4. Chords: F, Eb. The melody consists of eighth notes with slurs and accents.

Measures 5-8. Chords: Db, Eb. Measure 8 contains a first and second ending bracket.

thème

Measures 10-13. Chords: F, Eb. The melody is written in treble clef and features a long slur across the entire phrase.

Measures 14-17. Chords: Db, Eb. Measure 16 includes a triplet of eighth notes.

Measures 18-21. Chords: F, Eb. The melody continues in treble clef.

Measures 22-25. Chords: Db, Eb. The melody concludes with a repeat sign at the end of measure 25.

SOLO

Measures 26-29. Chords: F, Eb, Db, Eb. The solo is written in bass clef and features slurs and accents.