

Jazz Conception

Jim Snidero

21 solo etudes
*for jazz phrasing,
interpretation
and improvisation*

includes CD
Joe Cohn
guitar

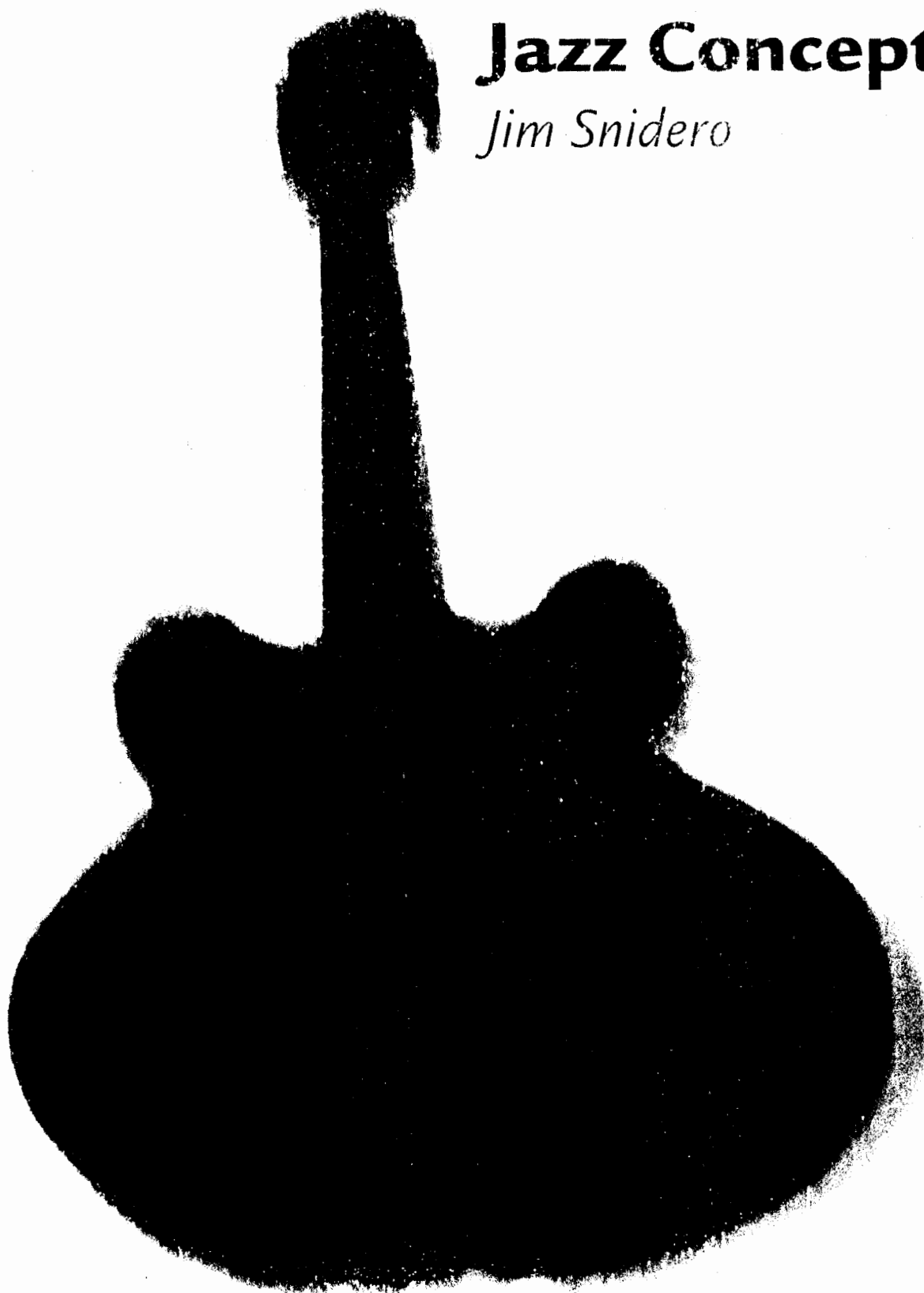
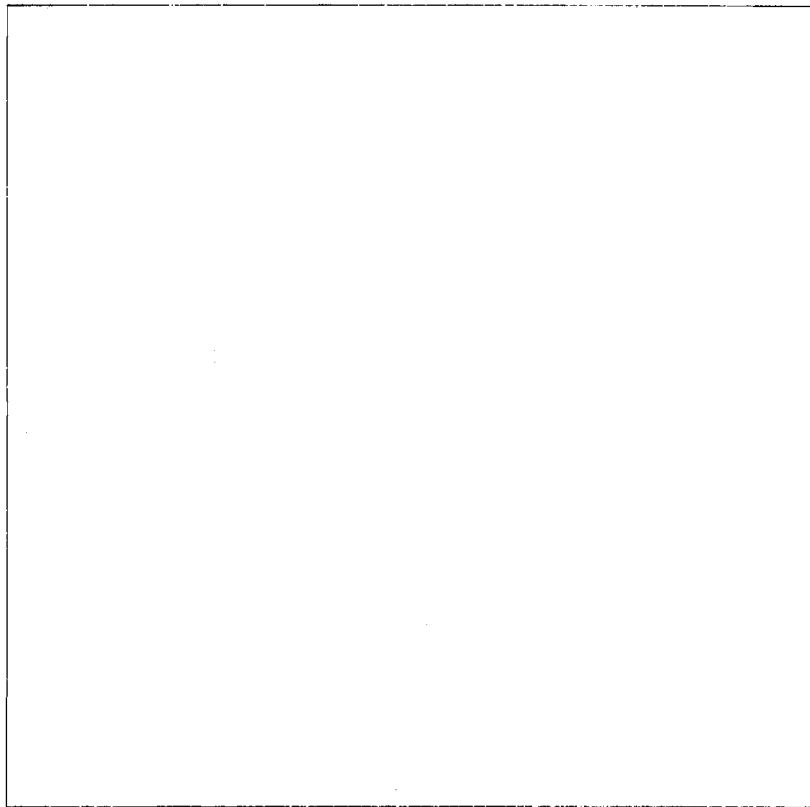


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INTRODUCTION

Here are both a few notes on the phrasing markings and some suggestions on how to practice the etudes. Although many articulation and phrasing markings are provided, the best way to understand these very important details is to listen to and copy the soloist on the compact disc.

On etudes 1 through 10, nearly all the phrasings and articulations done by the soloist are marked. After training your ear to hear these details on these first ten etudes, try to hear what the soloist is doing on the remaining etudes.

ON PHRASING AND ARTICULATION MARKINGS

A *marcato* (♩) marking on a quarter note means separated but still with some weight.

Quarter notes and eighth notes that are on the "and" of the beat with a *marcato* (♩) are basically the same sound.

In general, eighth-note lines are *legato*.

SOME IMPORTANT POINTS ON PRACTICING THE ETUDES

Practice them slowly at first, with a metronome. If you feel tense or confused, you're going too fast.

Practice along with the soloist and rhythm section. Try to copy the articulation, phrasing, sound and time feel.

Practice with the rhythm section only. Do this by turning the balance control on your stereo to the side with only the rhythm section. Or use a cord (Y Adaptor) that takes the rhythm section channel from your CD player to both channels of your stereo. This way the rhythm section will be in both channels without the soloist.

Definitely try to memorize the etudes. This will really help internalize everything.

Take as many ideas as you can from the etudes and use them in your improvised solos.

When playing along with the recording, alternate between playing the etude and improvising (example: play the first chorus, improvise on the second chorus, play the tag).

Even though there are many phrasings marked, it's impossible to indicate what's totally going on in a musical sense. This is something you have to hear and absorb. The markings are only a reference. You may eventually want to phrase some things differently, which is fine as long as what you do sounds good. But first try them the way they were recorded.

Try transposing some or all of the etudes (Example: F to G♭). This will increase your understanding of them, and improve your technique.

Practice the etudes with other musicians who play different instruments. This will help develop your ensemble playing.

This book is not meant as a replacement for transcribing and listening. It is meant as an introduction and supplement, a kind of conceptual bridge to the masters. It is really a tribute to them. I hope that you find it both enjoyable and useful.

Ein paar Bemerkungen zu den Artikulationszeichen sowie Anregungen zum Üben dieser Etüden. Die Etüden enthalten zwar viele Artikulations- und Phrasierungszeichen, der beste Weg diese wichtigen Details zu verstehen, ist jedoch das Anhören und Kopieren des Solisten auf der CD.

Die Etüden 1 bis 10 enthalten beinahe alle Phrasierungs- und Artikulationszeichen, die der Solist spielt. Nachdem Sie Ihr Gehör soweit geschult haben, dass Sie diese Details bei den ersten zehn Etüden hören können, versuchen Sie selber herauszuhören, wie der Solist bei den restlichen Stücken artikuliert und phrasiert.

ÜBER PHRASIERUNGS- UND ARTIKULATIONSZEICHEN

Ein *marcato* (♩) Zeichen über einer Viertelnote bedeutet, dass diese Note abgesetzt und mit etwas mehr Gewicht gespielt wird.

Viertel- und Achtelnoten mit einem stehenden Marcatozeichen, die auf die "und" fallen, klingen praktisch gleich.

Melodielinien, die aus Achtelnoten bestehen, werden grundsätzlich *legato* gespielt.

EINIGE WICHTIGE PUNKTE ZUM ÜBEN DIESER ETÜDEN

Zuerst langsam mit einem Metronom üben. Wenn Sie zu angespannt oder konfus sind, dann ist wahrscheinlich das Tempo zu schnell.

Üben Sie mit dem Solisten und der Rhythmusgruppe. Versuchen Sie, Artikulation, Phrasierung, Klang und *time feel* zu kopieren.

Üben Sie nur mit der Rhythmusgruppe, indem Sie den Solisten mit Hilfe des Balancereglers abdrehen. Oder Sie verwenden einen speziellen Adapter, der es ermöglicht, den Kanal mit der Rhythmusgruppe auf beide Lautsprecher zu legen. So können Sie die Rhythmusgruppe ohne Solist aus beiden Lautsprechern hören.

Versuchen Sie unbedingt die Etüden auswendig zu lernen. Das wird Ihnen helfen das Ganze zu verinnerlichen.

Verwenden Sie möglichst viele Ideen von den Etüden in Ihren eigenen improvisierten Soli.

Wechseln Sie zwischen Etüde und Improvisation hin und her (Beispiel: Spielen Sie den ersten Chorus wie notiert, improvisieren Sie im zweiten Chorus und spielen Sie den notierten Tag [Anhang]).

Sehr viele Phrasierungszeichen sind notiert, trotzdem ist es unmöglich alle musikalischen Nuancen des Solisten ganz exakt aufzuschreiben. Das müssen Sie heraushören und absorbieren. Die Phrasierungszeichen sind nur eine Referenz. Sie wollen vielleicht einige Stellen anders phrasieren, das ist in Ordnung, solange es gut klingt. Versuchen Sie aber zuerst die Etüden so zu spielen, wie sie aufgenommen wurden.

Transponieren Sie einige oder alle Etüden in andere Tonarten (Beispiel: F to G♭). Dadurch werden Sie die Etüden noch besser kennenlernen, und es wird zudem Ihre Technik verbessern.

Üben Sie die Etüden mit anderen Instrumentalisten, es wird Ihr Satzspiel verbessern.

Dieses Heft ist nicht als Ersatz für das Transkribieren und Hören gedacht. Es ist vielmehr eine Einführung und eine Ergänzung, eine Art konzeptioneller Brücke zu den grossen Musikern des Jazz. Ich hoffe, dass Sie Spass damit haben, und dass sie Ihnen auch etwas bringen.

Groove Blues

TRACK 3

Jim Snidero

$\text{♩} = 78$

CHORUS 1

7 F7 B \flat 7

7 F7 G-7 C7 F7 C7

CHORUS 2

13 F7 B \flat 7

19 F7 A-7 D7 G-7 C7 F7 C7

CHORUS 3

25 F7 F7alt. B \flat 7

31 F7 A-7 D7 G-7 C7 F7 C7

CHORUS 4

37 F7 B \flat 7

43 F7 G-7 C7 F7 D7alt. G7 C7alt.

CHORUS 5

49 F7 B \flat 7

55 F7 A-7 D7 G-7 C7 F7 C7 F7#11

Amen

TRACK 4

Jim Snidero

$\text{♩} = 76$

CHORUS 1

Musical notation for the first line of Chorus 1. Chords: F7, G-7, C7, F7, C7.

Musical notation for the second line of Chorus 1. Chords: F7, G7, C7.

Musical notation for the third line of Chorus 1. Chords: F7, Bb7, A7.

Musical notation for the fourth line of Chorus 1. Chords: Bb7, B°, A-7, D7, G-7, C7, F7, C7.

CHORUS 2

Musical notation for the first line of Chorus 2. Chords: F7, Bb7, B°, F7, C7.

Musical notation for the second line of Chorus 2. Chords: F7, G7, C7.

Musical notation for the third line of Chorus 2. Chords: F7, Bb7, A7.

Musical notation for the fourth line of Chorus 2. Chords: Bb7, B°, A-7, D7, G-7, C7, F7, C7.

CHORUS 3

33 F7 G-7 C7 F7 C7

37 F7 G7 C7#5

41 F7 Bb7 A7

45 Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 4

49 F7 G-7 C7 F7 C7

53 F7 G7 C7

57 F7 Bb7 A7

61 Bb7 B° A-7 D7 G-7 C7 F7

A Doll

TRACK 5

Jim Snidero

♩ = 100

INTRO

C7 B7^{b9} B^b7 A7 D-7 G7 CΔ

CHORUS 1

1 D-7 G7 E-7 A7

5 D-7 G7 CΔ A7^{b9}

9 D-7 G7 E-7 A7

13 D-7 G7 CΔ G7alt. CΔ

17 G-7 C7 FΔ

21 A-7 D7^{#11} D-7 G7 A7^{b9}

25 D-7 G7alt. E-7 A7

29 D-7 G7sus C6 B7 Bb7 A7

CHORUS 2

33 D-7 G7 E- A7

37 D-7 G7 E-7 A7

41 D-7 G7alt. E- A7alt.

45 D-7 G7 CΔ G7alt CΔ

49 G-7 C7 FΔ

53 A-7 D7 D-7 E-7 A7

57 D-7 G7 E-7 A7

61 D-7 G7 AbΔ DbΔ#11 C6

Total Blues

TRACK 6

Jim Snidero

♩ = 120

CHORUS 1

1 G7

5

9 G-
C7

13 G7

17 D7#9 Eb7#9 D7#9

21 G7

CHORUS 2

25 G7

29

33 G-
C7

37 G7

41 D7#9 Eb7#9 D7#9

45 G7 D7

CHORUS 3
49 G7

53 G7 alt.

57 C7 A b2.

61 G7 A

65 D7#9 Eb7#9 D7#9

TAG
69 G7

73 A

Grease

TRACK 7

Jim Snidero

♩ = 63

CHORUS 1

B♭7
(opt. 8va throughout)

E♭7 E° B♭7

5 E♭7 E° B♭7 D-7 G7

9 C-7 F7 B♭7 G7 C- F7

CHORUS 2

13 B♭7 E♭7 B♭7

17 E♭7 E° B♭7 D-7 G7

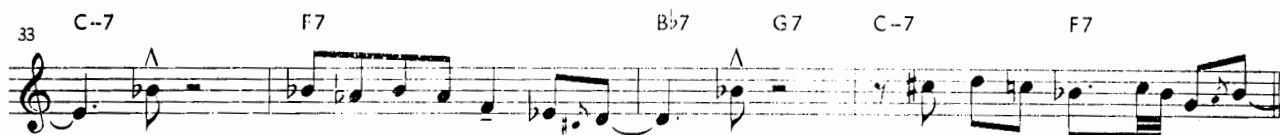
21 F7#9 B♭7 G7 C-7 F7

29 Eb7 Bb7 D-7 G7



Musical staff for measures 29-32. Measure 29 starts with Eb7, Bb7, D-7, and G7. The melody consists of eighth and sixteenth notes with various accidentals.

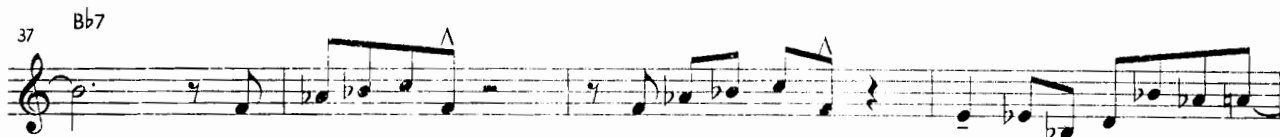
33 C-7 F7 Bb7 G7 C-7 F7



Musical staff for measures 33-36. Measure 33 starts with C-7, F7, Bb7, G7, C-7, and F7. The melody continues with eighth and sixteenth notes.

CHORUS 4

37 Bb7



Musical staff for measures 37-40. Measure 37 starts with Bb7. The melody features eighth and sixteenth notes.

41 Eb7#11 Bb7 D-7 G7b9



Musical staff for measures 41-44. Measure 41 starts with Eb7#11, Bb7, D-7, and G7b9. The melody continues with eighth and sixteenth notes.

45 C-7 F7 Bb7 G7 C-7 F7



Musical staff for measures 45-48. Measure 45 starts with C-7, F7, Bb7, G7, C-7, and F7. The melody continues with eighth and sixteenth notes.

CHORUS 5

49 Bb7 Eb7 Bb7



Musical staff for measures 49-52. Measure 49 starts with Bb7, Eb7, and Bb7. The melody includes trills marked with 'tr'.

53 Eb7 Bb7 G7



Musical staff for measures 53-56. Measure 53 starts with Eb7, Bb7, and G7. The melody includes trills marked with 'tr'.

57 C-7 F7 Bb6 Bb7#9



Musical staff for measures 57-60. Measure 57 starts with C-7, F7, Bb6, and Bb7#9. The melody includes triplets marked with '3'.

Rose

TRACK 8

Jim Snidero

$\text{♩} = 83$

INTRO

A-7

A \flat 7

D \flat Δ

C7alt.

F Δ

D7

Musical notation for the Intro section, measures 1-4. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 1. G4, A4, Bb4, A4, G4; 2. F4, E4, D4, C4; 3. Bb4, A4, G4, F4; 4. E4, D4, C4, Bb4. Chord symbols are placed above the staff: A-7, A \flat 7, D \flat Δ , C7alt., F Δ , and D7.

CHORUS 1

G-7

C7

G-7

C7

Musical notation for Chorus 1, measures 1-4. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 1. G4, A4, Bb4, A4, G4; 2. F4, E4, D4, C4; 3. Bb4, A4, G4, F4; 4. E4, D4, C4, Bb4. Chord symbols are placed above the staff: G-7, C7, G-7, and C7.

F Δ

G-7

C7

F Δ

D7alt.

Musical notation for Chorus 1, measures 5-8. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 5. G4, A4, Bb4, A4, G4; 6. F4, E4, D4, C4; 7. Bb4, A4, G4, F4; 8. E4, D4, C4, Bb4. Chord symbols are placed above the staff: F Δ , G-7, C7, F Δ , and D7alt.

G-7

C7

G-7

C7

Musical notation for Chorus 1, measures 9-12. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 9. G4, A4, Bb4, A4, G4; 10. F4, E4, D4, C4; 11. Bb4, A4, G4, F4; 12. E4, D4, C4, Bb4. Chord symbols are placed above the staff: G-7, C7, G-7, and C7.

F6

G-7

C7

F Δ

C7alt.

F Δ

Musical notation for Chorus 1, measures 13-16. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 13. G4, A4, Bb4, A4, G4; 14. F4, E4, D4, C4; 15. Bb4, A4, G4, F4; 16. E4, D4, C4, Bb4. Chord symbols are placed above the staff: F6, G-7, C7, F Δ , C7alt., and F Δ .

C-7

F7

B \flat Δ

Musical notation for Chorus 1, measures 17-20. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 17. G4, A4, Bb4, A4, G4; 18. F4, E4, D4, C4; 19. Bb4, A4, G4, F4; 20. E4, D4, C4, Bb4. Chord symbols are placed above the staff: C-7, F7, B \flat Δ .

D-7

G7 \sharp 11

G-7

A-7

D7

Musical notation for Chorus 1, measures 21-24. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 21. G4, A4, Bb4, A4, G4; 22. F4, E4, D4, C4; 23. Bb4, A4, G4, F4; 24. E4, D4, C4, Bb4. Chord symbols are placed above the staff: D-7, G7 \sharp 11, G-7, A-7, and D7.

G-7

C7

A \flat -7

D \flat 7

G-7

C7

Musical notation for Chorus 1, measures 25-28. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: 25. G4, A4, Bb4, A4, G4; 26. F4, E4, D4, C4; 27. Bb4, A4, G4, F4; 28. E4, D4, C4, Bb4. Chord symbols are placed above the staff: G-7, C7, A \flat -7, D \flat 7, G-7, and C7.

29 FΔ B \flat B $^{\circ}$ A-7 D7 \flat 9

CHORUS 2

33 G-7 C7 G-7 C7 alt.

37 FΔ G-7 C7 FΔ D7 alt.

41 G-7 C7 G-7 C7

45 FΔ G-7 C7 FΔ

49 C-7 F/alt. B \flat Δ

53 D-7 G7 G-7 C7 A-7 D7 alt.

57 G-7 C7 G-7 C7

61 FΔ G-7 C7 FΔ \sharp 11

Joe's Thing

TRACK 9

Jim Snidero

♩ = 105

CHORUS 1

Musical notation for Chorus 1, measures 1-8. Chords: F-6, Gø, C7, F-6, Cø, F7alt. (measures 1-4); Bb-, Gø, C7alt., F-6 (measures 5-8). Includes triplets and accents.

CHORUS 2

Musical notation for Chorus 2, measures 9-16. Chords: F-9, Gø, C7alt., F-, F7#9 (measures 9-12); Bb-, Gø, C7alt., F-6 (measures 13-16). Includes triplets and accents.

CHORUS 3

Musical notation for Chorus 3, measures 17-24. Chords: F-6, G7#9, C7alt., F-6, Cø, F7alt. (measures 17-24). Includes triplets.

29 Bb^- $G\emptyset$ C7 F-6

33 $Db7\#11$ C7alt. G-9 C7alt.

CHORUS 4

37 F-6 F7alt.

41 Bb^- $G\emptyset$ C7 F-6

45 $Db7\#11$ C7alt. F-7 $A\flat/C$ G/C $G\flat/C$

CHORUS 3

49 F-13

(play in octaves until end)

53 $Bb-7$ $G\emptyset$ C7alt. F-6

57 $Db7\#11$ C7alt. F-9

Proxy

TRACK 10

Jim Snidero

♩ = 127

CHORUS 1

Bb7 Eb7 Ab7 G7alt. C7 F7 Bb7 F7

5 Bb7 G7alt. C7 F7#5

9 Bb7 Eb7 E°

13 Bb7 A7alt. Ab7 G7 C-7 F7 Bb7 F7

CHORUS 2

17 Bb7 Eb7 Ab7 G7alt. C7 F7alt. Bb7 F7

21 Bb7 G7b9 C7 F7

25 Bb7 Eb7 E°

29 Bb7 A7 Ab7 G7 C-7 F7 Bb7 F7

CHORUS 3

33 Bb7 Eb7 F7 F7 F7 F7 F7 F7 F7

37 Bb7 G7alt. C7#11 F7alt.

41 Bb7#11 Eb7#11 E°

45 Bb7 A7alt. Ab7 G7 C-7 F7 Bb7 F7

CHORUS 4

49 Bb7 Eb7 D7alt. G7#9 C-7 F7 Bb7 F7

53 Bb7 Eb7 Ab7 G7alt. C7#11 F7alt.

57 Bb7 Eb7 E°

61 Bb7 A7 Ab7 G7 C-7 F7 Bb7

Father Song

TRACK 11

Jim Snidero

Bossa Nova ♩ = 141

CHORUS 1

Musical notation for Chorus 1, measures 1-24. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody is written on a single treble clef staff. Chord symbols are placed above the staff: F- (measures 1-2), Eb7 (measures 3-4), Db7 (measure 5), C7 (measures 6-7), F-9 (measures 8-9), C7 alt. (measures 10-11), F- (measures 12-13), Eb7 (measures 14-15), Db7 (measures 16-17), Eb7 (measures 18-19), F- (measures 20-21), Eb7 (measures 22-23), Db7 (measures 24-25).

CHORUS 2

Musical notation for Chorus 2, measures 25-33. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody is written on a single treble clef staff. Chord symbols are placed above the staff: F- (measures 25-26), Eb7 (measures 27-28), Db7 (measures 29-30), C7 (measures 31-32), F- (measures 33-34), C7 (measures 35-36), F- (measures 37-38), Eb7 (measures 39-40).

37 Db7 C7 F-

41 Eb7 F-

45 Eb7 Db7 C7 F- C7

CHORUS 3

49 F- Eb7

53 Db7 C7 F- C7

57 F- Eb7

61 Db7 C7 F-

65 Eb7 F-

69 Eb7 Db7 C7 F-

Ind Line

TRACK 12

Jim Snidero

$\text{♩} = 90$

CHORUS 1

The musical score is written on a single treble clef staff in 4/4 time. It consists of eight lines of music, each starting with a measure number. Chords are indicated by letters above the staff, and accents are marked with a triangle (^) above notes. The key signature has one sharp (F#).

Line 1: Measure 1. Chords: CΔ, D9#5#11. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Line 2: Measure 5. Chords: D-7, G7, CΔ, A7, D-7, G7. Notes: D4, F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Line 3: Measure 9. Chords: CΔ, D9#5#11. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Line 4: Measure 13. Chords: D-7, G7, CΔ, G-7, C7. Notes: D4, F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Line 5: Measure 17. Chords: FΔ, G-7, C7, A, FΔ. Notes: F4, A4, C5, B4, A4, G4, F#4, E4, D4.

Line 6: Measure 21. Chords: D7#11, G7alt. Notes: D4, F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Line 7: Measure 25. Chords: CΔ, D9#5#11. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Line 8: Measure 29. Chords: D-7, G7, CΔ, G7alt. Notes: D4, F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

CHORUS 2

33 CΔ D7

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measure 33: CΔ. Measure 34: F#4, A4, B4. Measure 35: F#4, A4, B4, G4. Measure 36: D5, F#4, A4, B4. Chord D7 is indicated above measure 36.

37 D-7 G7 CΔ D-7 G7

Musical staff 37-40: Treble clef. Measure 37: D-7. Measure 38: G7. Measure 39: CΔ. Measure 40: D-7, G7.

41 CΔ D9#5#11

Musical staff 41-44: Treble clef. Measure 41: CΔ. Measure 42: D9#5#11. Measure 43: D9#5#11. Measure 44: D9#5#11.

45 D-7 G7 CΔ G-7 C7#5

Musical staff 45-48: Treble clef. Measure 45: D-7. Measure 46: G7. Measure 47: CΔ. Measure 48: G-7, C7#5.

49 FΔ G-7 C7 FΔ

Musical staff 49-52: Treble clef. Measure 49: FΔ. Measure 50: G-7. Measure 51: C7. Measure 52: FΔ.

53 A-7 D7 D-7 G7

Musical staff 53-56: Treble clef. Measure 53: A-7. Measure 54: D7. Measure 55: D-7. Measure 56: G7.

57 CΔ D9#5#11

Musical staff 57-60: Treble clef. Measure 57: CΔ. Measure 58: D9#5#11. Measure 59: D9#5#11. Measure 60: D9#5#11.

61 D-7 G7 CΔ⁹

Musical staff 61-64: Treble clef. Measure 61: D-7. Measure 62: G7. Measure 63: CΔ⁹. Measure 64: CΔ⁹.

Miles

TRACK 13

Jim Snidero

$\text{♩} = 63$

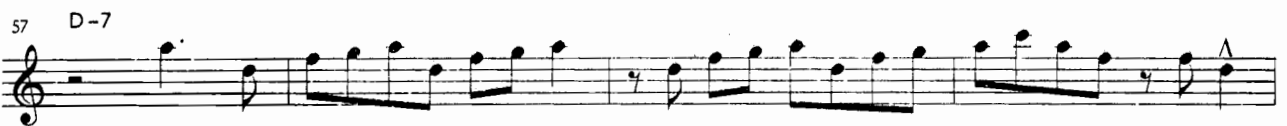
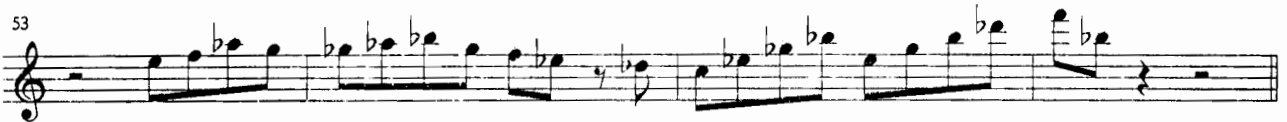
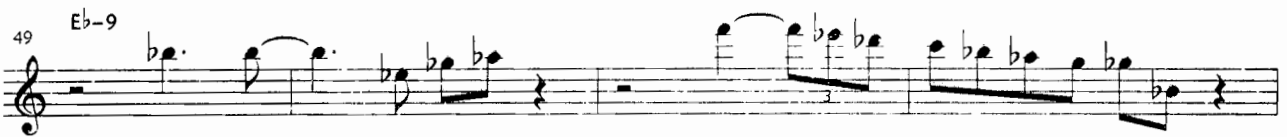
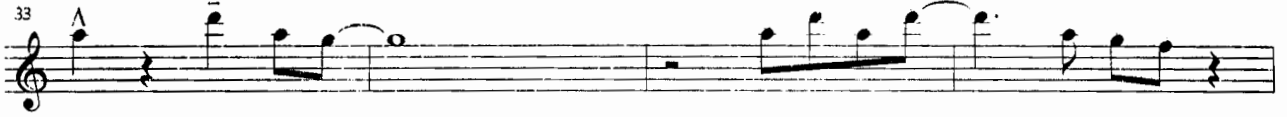
CHORUS 1

D-9



CHORUS 2

D-13



Blue Minor

TRACK 14

Jim Snidero

$\text{♩} = 92$

CHORUS 1 & 2

C-6 D7#5#9 Bb7b9 13 Eb7#11 D7b9 13 $\frac{D\flat}{G7}$ C-6

(play 1st and 2nd choruses in octaves)

5 F-7 G-7 AbΔ G7alt. D7b9 13 $\frac{D\flat}{G7}$ C-6

9 Ab7#11 Dø G7alt. C-6 G7#9 C-6 1. 2.

CHORUS 3

14 C-6 Dø G7alt. C-6 C7alt.

18 F-7 C-6

22 Ab7#11 G7alt. C-6 G7alt.

CHORUS 4

26 C-9 Dø G7#9 C-6

30 F-7 Dø G7alt. C-6

34 Ab7#11 G7alt. C-7 G7alt.

CHORUS 5
38 C-7 C7

42 F-7 Dø G7alt. C-6

46 Ab7#11 G7alt. C-9 G7alt.

CHORUS 6
50 C-13 C7b9

54 F-7 Dø G7alt. C-7

58 Ab7#11 G7alt. C-Δ

Autumn

TRACK 15

Jim Snidero

♩ = 110

INTRO A \emptyset

D7 \sharp 9

G-7 C7

F-7 B \flat 7

E \flat 7 \sharp 9

A7 \flat 9

D7 \sharp 5 \sharp 9

G-6

CHORUS 1

1 C-7

F7alt.

B \flat Δ

E \flat Δ \sharp 11

5 A \emptyset

D7 \flat 9

G-6

9 C-7

F7

B \flat Δ

E \flat Δ

13 A \emptyset

D7alt.

G-6

17 A \flat /A

A \emptyset

D7alt.

G-6

21 C-7

F7

B \flat Δ

E \flat 7 \sharp 11

25 A \emptyset

D7 \flat 9

G-7

C7

F-7

B \flat 7

29 Eb7 A7b9 D7b9 G-6

CHORUS 2

33 C-9 F13 BbΔ EbΔ

37 Aø D7b9 G-6

41 C-7 F7#11 BbΔ#11 EbΔ#11

45 Aø D7b9 G-11

49 D7b9#11 G-6^9

53 C-7 F7 BbΔ Eb7

57 Aø D7alt. G-7 C7#5 F-7 Bb7#5

61 Eb7 Aø D7alt. G-13

Friends

TRACK 16

Jim Snidero

$\text{♩} = 90$

INTRO $G7\#11$

Musical notation for the Intro section, measures 1-4. The key signature has one sharp (F#). The notes are: 1. G4, A4, B4, C5, B4, A4, G4. 2. Bb4, Ab4, Gb4, F4, Eb4, D4. 3. F4, G4, A4, B4, C5, B4, A4, G4. 4. F4, G4, A4, B4, C5, B4, A4, G4.

CHORUS 1

Musical notation for Chorus 1, measures 1-4. Measure 1: Bb4, A4, G4. Measure 2: Bb4, A4, G4. Measure 3: Bb4, A4, G4. Measure 4: Bb4, A4, G4.

Musical notation for Chorus 1, measures 5-8. Measure 5: F4, G4, A4, B4, C5, B4, A4, G4. Measure 6: F4, G4, A4, B4, C5, B4, A4, G4. Measure 7: F4, G4, A4, B4, C5, B4, A4, G4. Measure 8: F4, G4, A4, B4, C5, B4, A4, G4.

Musical notation for Chorus 1, measures 9-12. Measure 9: G4, F4, E4, D4. Measure 10: C4, B3, A3, G3. Measure 11: E4, D4, C4, B3. Measure 12: A3, G3, F3, E3.

Musical notation for Chorus 1, measures 13-16. Measure 13: G4, F4, E4, D4. Measure 14: C4, B3, A3, G3. Measure 15: E4, D4, C4, B3. Measure 16: A3, G3, F3, E3.

Musical notation for Chorus 1, measures 17-20. Measure 17: Bb4, Ab4, Gb4, F4, Eb4, D4. Measure 18: Bb4, Ab4, Gb4, F4, Eb4, D4. Measure 19: Bb4, Ab4, Gb4, F4, Eb4, D4. Measure 20: Bb4, Ab4, Gb4, F4, Eb4, D4.

Musical notation for Chorus 1, measures 21-24. Measure 21: F4, G4, A4, B4, C5, B4, A4, G4. Measure 22: F4, G4, A4, B4, C5, B4, A4, G4. Measure 23: F4, G4, A4, B4, C5, B4, A4, G4. Measure 24: F4, G4, A4, B4, C5, B4, A4, G4.

Musical notation for Chorus 1, measures 25-28. Measure 25: G4, F4, E4, D4. Measure 26: C4, B3, A3, G3. Measure 27: E4, D4, C4, B3. Measure 28: A3, G3, F3, E3.

29 G-7 C7¹³ FΔ C-7 F7

33 CHORUS 2 BbΔ Bb-9 Eb7

37 FΔ Ab-7 Db7

41 G-7 C7 FΔ

45 D-7 G7 G-7 C-7 F7

49 BbΔ Bb-7 Eb7

53 FΔ Ab-7 Db7

57 G-7 C7 Eø A7^{b9} D-

61 G-7 C7^{#5}#11 FΔ GbΔ^{#11}

Great Love

TRACK 17

Jim Snidero

♩ = 126

CHORUS 1

Musical notation for Chorus 1, measures 1-28. The key signature has two flats (Bb, Eb). The notation is on a single treble clef staff with a 4/4 time signature. Chords are indicated above the staff.

Measures 1-4: Bb7, Eb7, Ab7, Db7#11

Measure 5: C7

Measure 6: F7 alt.

Measures 9-12: Bb7, Eb7, Ab7, Db7

Measures 13-16: C-7, F7, BbΔ

Measures 17-20: Aø, D7b9, G-6, Aø, D7b9, G-6

Measures 21-24: Aø, D7b9, G-6, C7, F7

Measures 25-28: Bb7, Eb7, D-7, G7

CHORUS 2

Musical notation for Chorus 2, measures 29-32. The notation is on a single treble clef staff with a 4/4 time signature. Chords are indicated above the staff.

Measures 29-32: C-7, F7b9, BbΔ, G7 alt., C-7, F7b9

Measures 31-32: Eb7, D-7, G7

37 C7#11 F7alt.

41 Bb7 Eb7 D-7 G7b9

45 C-7 F7 BbΔ

49 Aø D7alt. G-6 Aø D7alt. G-6

53 Aø D7alt. G-7 C7 F7alt.

57 Bb7 Eb7 Ab7 D-7 G7b9

61 TAG C-7 F7 Eb-7 D-7 G7b9

65 C-7 F7 D-7 Db-7 Gb7

69 C-7 F7#9 BbΔ#11

Two Plus Two

TRACK 18

Jim Snidero

$\text{♩} = 99$

INTRO G-7 F#-7 F-7 Bb7alt. EbΔ Bb7 Bb7alt.

Musical notation for the Intro section, measures 1-4. The melody is written on a single treble clef staff. Measure 1 starts with a G-7 chord and contains a quarter note G4, an eighth note F#4, and a quarter note G4. Measure 2 has an F#-7 chord and contains a quarter note F#4, an eighth note G4, and a quarter note F#4. Measure 3 has an F-7 chord and contains a quarter note F4, an eighth note G4, and a quarter note F4. Measure 4 has a Bb7alt. chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4. Measure 5 has an EbΔ chord and contains a quarter note Eb4, an eighth note Eb4, and a quarter note Eb4. Measure 6 has a Bb7 chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4. Measure 7 has a Bb7alt. chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4. Measure 8 has an A chord and contains a quarter note A4, an eighth note A4, and a quarter note A4.

CHORUS 1

Musical notation for Chorus 1, measures 1-4. Measure 1 has an EbΔ chord and contains a quarter note Eb4, an eighth note Eb4, and a quarter note Eb4. Measure 2 has an Eb-9 chord and contains a quarter note Eb4, an eighth note Eb4, and a quarter note Eb4. Measure 3 has an A chord and contains a quarter note A4, an eighth note A4, and a quarter note A4. Measure 4 has a Bb7 chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4.

Musical notation for Chorus 1, measures 5-8. Measure 5 has an AbΔ chord and contains a quarter note Ab4, an eighth note Ab4, and a quarter note Ab4. Measure 6 has an Ab-7 chord and contains a quarter note Ab4, an eighth note Ab4, and a quarter note Ab4. Measure 7 has a Db7 chord and contains a quarter note Db4, an eighth note Db4, and a quarter note Db4. Measure 8 has a Bb7 chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4.

Musical notation for Chorus 1, measures 9-12. Measure 9 has a G-7 chord and contains a quarter note G4, an eighth note G4, and a quarter note G4. Measure 10 has a C7alt. chord and contains a quarter note C5, an eighth note C5, and a quarter note C5. Measure 11 has an F-7 chord and contains a quarter note F4, an eighth note F4, and a quarter note F4. Measure 12 has a Bb7b9 chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4.

Musical notation for Chorus 1, measures 13-16. Measure 13 has a G-7 chord and contains a quarter note G4, an eighth note G4, and a quarter note G4. Measure 14 has an F#-7 chord and contains a quarter note F#4, an eighth note F#4, and a quarter note F#4. Measure 15 has a B7 chord and contains a quarter note B4, an eighth note B4, and a quarter note B4. Measure 16 has an F-7 chord and contains a quarter note F4, an eighth note F4, and a quarter note F4.

Musical notation for Chorus 1, measures 17-20. Measure 17 has an EbΔ chord and contains a quarter note Eb4, an eighth note Eb4, and a quarter note Eb4. Measure 18 has an Eb-9 chord and contains a quarter note Eb4, an eighth note Eb4, and a quarter note Eb4. Measure 19 has an A chord and contains a quarter note A4, an eighth note A4, and a quarter note A4. Measure 20 has a Bb7 chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4.

Musical notation for Chorus 1, measures 21-24. Measure 21 has an AbΔ chord and contains a quarter note Ab4, an eighth note Ab4, and a quarter note Ab4. Measure 22 has an Ab-7 chord and contains a quarter note Ab4, an eighth note Ab4, and a quarter note Ab4. Measure 23 has an A chord and contains a quarter note A4, an eighth note A4, and a quarter note A4. Measure 24 has a Bb7 chord and contains a quarter note Bb4, an eighth note Bb4, and a quarter note Bb4.

Musical notation for Chorus 1, measures 25-28. Measure 25 has a G-7 chord and contains a quarter note G4, an eighth note G4, and a quarter note G4. Measure 26 has an F#-7 chord and contains a quarter note F#4, an eighth note F#4, and a quarter note F#4. Measure 27 has a B7 chord and contains a quarter note B4, an eighth note B4, and a quarter note B4. Measure 28 has an F-7 chord and contains a quarter note F4, an eighth note F4, and a quarter note F4.

29 G-7 F#-7 F-7 Bb7 alt. Eb F-7 Bb7b9

33 **CHORUS 2** EbΔ Eb-11

37 AbΔ Ab-7 Db7

41 G-7 F#-7 B7 F-7 Bb7

45 G-7 F#-7 F-7 Bb7 alt.

49 EbΔ Eb-11

53 AbΔ Ab-7 Db7

57 G-7 F#-7 B7 F-7 Bb7

61 G-7 C7 F-7 Bb7 EbΔ D/Eb

Lunar

TRACK 19

Jim Snidero

$\text{♩} = 77$

CHORUS 1

1 C- Δ G-7 C7 alt.

5 F Δ F-7 B \flat 7 alt.

Delayed Resolution

9 E \flat Δ E \flat -7 A \flat 7 D \flat Δ D \emptyset G7 \flat 9

CHORUS 2

13 C- Δ G-7 C7 alt.

17 F Δ F-7 B \flat 7

21 E \flat Δ E \flat -7 A \flat 7 D \flat Δ D \emptyset G7 alt.

CHORUS 3

25 C-6 G-7 C7

29 F Δ F-7 B \flat 7 alt.

33 EbΔ Eb-7 Ab7 DbΔ D-7 G7

CHORUS 4

37 C-Δ G-7 C7

41 FΔ F-7 Bb7

45 EbΔ Eb-7 Ab7 DbΔ G7 alt.

CHORUS 5

49 C-6 G-7 C7

53 FΔ F-7 Bb7b9

57 EbΔ Eb-7 Ab7 DbΔ Dø G7 alt.

TAG

61 C- Dø G7 alt. C- Dø G7 alt.

65 C- Dø G7 alt. C-9

Tunisia

TRACK 20

Jim Snidero

$\text{♩} = 94$

INTRO

$C7^{\flat 9}$ $A7^{\flat 9}$ $G\flat 7^{\flat 9}$ $E\flat 7^{\flat 9}$ $D-6$ $E\circ$ $A7^{\text{alt.}}$

CHORUS 1

1 $E\flat 7^{\sharp 11}$ $D-6$ $E\flat 7^{\sharp 11}$ $D-6$

5 $E\flat 7^{\sharp 11}$ $D-6$ $E\circ$ $A7^{\text{alt.}}$ $D-6$

9 $E\flat 7^{\sharp 11}$ $D-6$ $E\flat 7^{\sharp 11}$ $D-6$

13 $E\flat 7^{\sharp 11}$ $D-6$ $E\circ$ $A7^{\text{alt.}}$ $D-6$

17 $A\circ$ $D7^{\text{alt.}}$ $G-\Delta$

21 $G\circ$ $C7^{\flat 9}$ $F\Delta$ $E\circ$ $A7^{\text{alt.}}$

25 $E\flat 7^{\sharp 11}$ $D-6$ $E\flat 7^{\sharp 11}$ $D-6$

29 Eb7#11 D-6 Eø A7alt. D-6

CHORUS 2

33 Eb7#11 D-6 Eb7#11 D-6

37 Eb7#11 D-6 Eø A7alt. D-6

41 Eb7#11 D-6 Eb7#11 D-6

45 Eb7#11 D-6 Eø A7alt. D-6⁹

49 Aø D7b9 G-6

53 Gø C7alt. FΔ Eø A7alt.

57 Eb7#11 D-6 Eb7#11 D-6

61 Eb7#11 D-6 Eø A7alt. D-6 D9/D

Bird Blues

TRACK 21

Jim Snidero

$\text{♩} = 100$

CHORUS 1

Musical notation for Chorus 1, measures 1-4. Chords: C7, F7, C7.

Musical notation for Chorus 1, measures 5-8. Chords: F7, C7, E-7, A7^{b9}.

Musical notation for Chorus 1, measures 9-12. Chords: D-7, G7, C7, A7alt., Ab Δ , Db Δ ^{#11}.

CHORUS 2

Musical notation for Chorus 2, measures 13-16. Chords: C7, F7, C7, C7alt.

Musical notation for Chorus 2, measures 17-20. Chords: F7, C7, E-7, A7^{b9}.

Musical notation for Chorus 2, measures 21-24. Chords: D-7, G7, C7, A7alt., Ab Δ , Db Δ ^{#11}.

CHORUS 3

Musical notation for Chorus 3, measures 25-28. Chords: C7, F7, C7.

Musical notation for Chorus 3, measures 29-32. Chords: F7, E-7, A7^{b9}.

Musical notation for Chorus 3, measures 33-36. Chords: D-7, G7^{#5}, C7, D-7, G7.

CHORUS 4

37 C7 F7 F-7 C7

41 F7 F#° C7 E-7 A7

45 D-7 G7b9 C7 D-7 G7

CHORUS 5

49 C7 F7 C7

53 F7 E-7 A7 Eb-7 Ab7

Delayed Resolution

57 D-7 G7 C7 G7#9

CHORUS 6

61 C7#11

65 F7 C7 E-7 A7

69 D-7 G7 C7 C7#11

Somewhere

TRACK 22

Jim Snidero

$\text{♩} = 72$

CHORUS 1

5

GΔ (opt. 8va throughout) Bb-7 Eb7

5

GΔ B-7 E7

9

A- Bø E7alt. A-

13

Bb-7 Eb7 A-7 D7

17

GΔ Bb-7 Eb7

21

GΔ Bø E7alt.

25

A- Bø E7alt. A- C-7 F7

29

B-7 E7alt. A-7 D7alt. GΔ A-7 D7

CHÖRUS 2

33 GΔ Bb-7 Eb7

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measure 33: GΔ, quarter notes G4, A4, B4, quarter rest. Measure 34: Bb-7, quarter notes Bb4, A4, G4, quarter rest. Measure 35: Eb7, quarter notes Eb4, D4, C4, quarter rest. Measure 36: Eb7, quarter notes Eb4, D4, C4, quarter rest.

37 GΔ B-7 E7

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measure 37: GΔ, quarter notes G4, A4, B4, quarter rest. Measure 38: B-7, quarter notes B4, A4, G4, quarter rest. Measure 39: E7, quarter notes E4, D4, C4, quarter rest. Measure 40: E7, quarter notes E4, D4, C4, quarter rest.

41 A-7 Bø E7b9 A-9

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measure 41: A-7, quarter notes A4, G4, F#4, quarter rest. Measure 42: Bø, quarter notes B4, A4, G4, quarter rest. Measure 43: E7b9, quarter notes E4, D4, C4, quarter rest. Measure 44: A-9, quarter notes A4, G4, F#4, quarter rest.

45 Bb-7 Eb7 A-7 D7alt.

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Measure 45: Bb-7, quarter notes Bb4, Ab4, G4, quarter rest. Measure 46: Eb7, quarter notes Eb4, D4, C4, quarter rest. Measure 47: A-7, quarter notes A4, G4, F#4, quarter rest. Measure 48: D7alt., quarter notes D4, C4, B3, quarter rest.

49 GΔ Bb-13 Eb7

Musical staff 49-52: Treble clef, key signature of one sharp (F#). Measure 49: GΔ, quarter notes G4, A4, B4, quarter rest. Measure 50: Bb-13, quarter notes Bb4, Ab4, G4, quarter rest. Measure 51: Eb7, quarter notes Eb4, D4, C4, quarter rest. Measure 52: Eb7, quarter notes Eb4, D4, C4, quarter rest.

53 GΔ B-9 E7b9#11

Musical staff 53-56: Treble clef, key signature of one sharp (F#). Measure 53: GΔ, quarter notes G4, A4, B4, quarter rest. Measure 54: B-9, quarter notes B4, A4, G4, quarter rest. Measure 55: E7b9#11, quarter notes E4, D4, C4, quarter rest. Measure 56: E7b9#11, quarter notes E4, D4, C4, quarter rest.

57 A- Bø E7alt. A-9 C-7 F7

Musical staff 57-60: Treble clef, key signature of one sharp (F#). Measure 57: A-, quarter notes A4, G4, F#4, quarter rest. Measure 58: Bø, quarter notes B4, A4, G4, quarter rest. Measure 59: E7alt., quarter notes E4, D4, C4, quarter rest. Measure 60: F7, quarter notes F4, E4, D4, quarter rest.

61 B-7 E7alt. A-7 D7 F7 F#7b9 G6

Musical staff 61-64: Treble clef, key signature of one sharp (F#). Measure 61: B-7, quarter notes B4, A4, G4, quarter rest. Measure 62: E7alt., quarter notes E4, D4, C4, quarter rest. Measure 63: A-7, quarter notes A4, G4, F#4, quarter rest. Measure 64: G6, quarter notes G4, A4, B4, quarter rest.

Passage

TRACK 23

Jim Snidero

$\text{♩} = 110$

CHORUS 1

Musical notation for the first line of Chorus 1. Chords: $B\flat\Delta$, G7, C-7, F7, D-7, G7, C-7, F7.

Musical notation for the second line of Chorus 1. Chords: $B\flat 7$, $E\flat\Delta$, $E\flat-7$, D-7, G7 alt., C-7, F7.

Musical notation for the third line of Chorus 1. Chords: $E\flat\Delta$, $E\flat-7$, C-7, F7, $B\flat\Delta$.

Musical notation for the fourth line of Chorus 1. Chords: D7, G7.

Musical notation for the fifth line of Chorus 1. Chords: C7, C-7, F7.

Musical notation for the sixth line of Chorus 1. Chords: $B\flat\Delta$, G7, C-7, F7, D-7, G7, C-7, F7.

Musical notation for the seventh line of Chorus 1. Chords: $B\flat 7$, $E\flat\Delta$, $E\flat-7$, C-7, F7, $B\flat\Delta$, F7.

CHORUS 2

Musical notation for the first line of Chorus 2. Chords: $B\flat\Delta$, G7, C-7, F7, D-7, G7, C-7, F7.

32 B \flat 7 Eb Δ E $^{\circ}$ D-7 G7 C-7 F7

36 B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7

40 B \flat 7 Eb Δ Eb-7 C-7 F7 B \flat Δ

44 A-7 D7 \sharp 11 D-7 G7 \flat 9

48 C7 C-7 F7 \sharp 13

52 B \flat Δ G7 C-7 C \sharp $^{\circ}$ D-7 G7 C-7 F7

56 B \flat 7 Eb7 E $^{\circ}$ C-7 F7 B \flat Δ

TAG

60 Eb Δ Eb-7 D-7 G7

64 C-7 F7 \sharp 13 B \flat 7 \flat 9 \sharp 11



ABOUT THE COMPOSER

Jim Snidero studied at the University of North Texas, then moved to New York City in 1981. He has recorded as a leader for Toshiba/EMI, Criss-Cross, Double-Time, and Red Records, among others. He has been a member of Toshiko Akiyoshi's Jazz Orchestra for over ten years, performed and recorded with Frank Sinatra, Jack McDuff, Eddie Palmieri and Frank Wess, among others, and is a frequent member of the Mingus Big Band. Snidero is also an instructor at the Mannes School of Music in New York City. He has given jazz workshops throughout the U.S., Europe and Japan, and is a Selmer clinician.

Jim Snidero studierte an der University of North Texas. 1981 zog er nach New York. Als Bandleader hat er für Toshiba/EMI, Criss-Cross, Double-Time und Red Records aufgenommen. Seit mehr als zehn Jahren ist er Mitglied des Toshiko Akiyoshi Jazz Orchesters, spielte u. a. in den Bands von Frank Sinatra, Jack McDuff, Eddie Palmieri und Frank Wess, mit denen er auch Aufnahmen machte. Er ist außerdem regelmäßig mit der Mingus Big Band zu hören. Als Lehrer ist er an der Mannes School of Music in New York City tätig und gibt Kurse in den U.S.A., in Europa und in Japan. Jim Snidero ist ein Selmer-Clinician.