

(ROCK) (POP)

C Cⁿ⁰³ C^{add9} C⁹ C^{sus4}

The diagram shows five guitar chords on a staff.
C: Root position with a box around the 'C'.
Cⁿ⁰³: Second inversion with an 'o' above the 3rd string.
C^{add9}: Add 9 chord with an 'o' above the 2nd string.
C⁹: Ninth chord with an 'o' above the 5th string.
C^{sus4}: Suspended 4th chord with an 'o' above the 4th string.

Inversions:

The diagram shows two guitar chords on a staff.
C/E: In first inversion with an 'o' above the 3rd string.
C/G: In first inversion with an 'o' above the 2nd string.

Cm

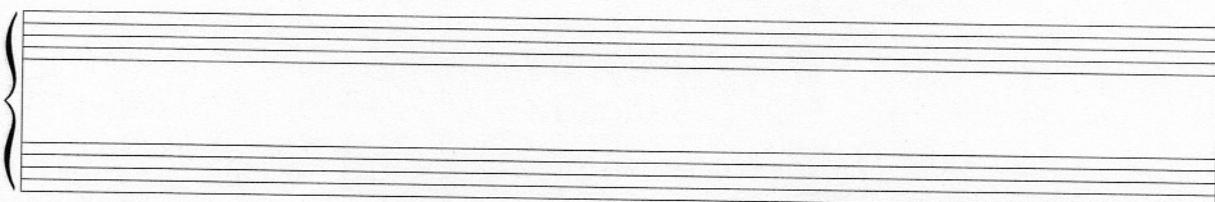
The diagram shows a guitar chord on a staff.
Cm: Root position with a box around the 'C'.

C^o Cdim C^{m^b5} C^{-b5}

The diagram shows four guitar chords on a staff.
C^o: Root position with a box around the 'C'.
Cdim: Diminished chord with an 'o' above the 3rd string.
C^{m^b5}: First inversion with an 'o' above the 2nd string.
C^{-b5}: First inversion with an 'o' above the 5th string.

C^{#5} C^{aug}

The diagram shows two guitar chords on a staff.
C^{#5}: Root position with a box around the 'C'.
C^{aug}: Augmented chord with an 'o' above the 3rd string.



INTERVALICA :

A handwritten musical staff consisting of five horizontal lines and four spaces. Above the staff, the notes are labeled: b2, #2, b3, b4, #4, b5, #5, b6, #6, b7. Below each note, a number is written: 2, 3, 4, 5, 6, 7. Brackets under the staff group the notes into pairs: (b2, #2), (b3, b4), (b4, #4), (b5, #5), (b6, #6), and (b7).

Números de base : 2, 3, 6, 7 son mayores
4, 5 son justas.

A blank musical staff consisting of five horizontal lines and four spaces, intended for practice.

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(1)

I ^A	II ⁻⁷	III ⁻⁷	IV ^A	V ⁷	VI ⁷	VII ^{b5}
C6 (Cmaj7)	(Dm6) Dm7	Em7	F#m7 F#7	G7	A7	Bm7 B7

Harco sólo la 3^a m.

7º DIS: USADA COMO ACORDE DE PAGO, TIEMPO, USADO QUE LA 7^a DE SENTIBLE (SENSEI DISTINGUIDO)

SUSTITUCIONES DE ACORDES:

I → III⁻, VI⁻

V → VII^{b5} bVII Kaj7

IV → II⁻⁷ bVII Kaj7

Este acorde puede tener función V o IV, depende de donde lo colo que

→ SUSTITUIR EL B⁴ POR B^{b4}

GUIDE LINES

3, b3 (modo)

MÁS IMPORTANTE

DEL CRISTIANO

C7 → bb7

C7 → b7

Cmaj7 → 7

C6 → 6

• Siempre hay dos notas guía según en

• B^{b5} hay tres notas guía: b3, b5, b7

- Ⓐ Tiene que ser TÓNICA, tiene derecha notas guía.
- Ⓑ Tiene que ser TÓNICA y QUINTA, tienen las iguales.

- Ⓐ Si hay bajista: Melodía en Tiempo Derecha y Notas guía en Tiempo Izquierdo.

NO TIRE BAT



Just Friends

Klenner/Lewis

1 G7 CMaj7 Cm7 F7

5 GMaj7 B♭m7 E♭7

9 Am7 D7 Bm7 Em7

13 A7 Am7 D7 G7

17 CMaj7 Cm7 F7

21 GMaj7 B♭m7 E♭7

25 Am7 D7 F♯m7b5 B7b9 Em7

29 A7 Am7 D7 G6 Dm7 G7

ACORDES MAYORES

TENSIÓNES

A distancia de 1 Tono de la nota anterior

- $Xm^7 \rightarrow g \#11 \ 13$

$\{ X_6 \rightarrow g \#11 \}$ ~~no porque es la 6~~

- las tensiones se cifran siempre a partir de g.

ACORDES MENORES

TENSIÓNES

$\{ Xm^7 \rightarrow g \ 11 \ 13$

(no se podia)

- la única tensión que puede ir por debajo del acorde es la 11 (la 4^a) porque:

$\{ Cm^7 \rightarrow \begin{matrix} \text{do} \\ \text{sus4} \end{matrix}$

con la 11
en el bajo

$\{ F_7 \rightarrow \begin{matrix} \text{do} \\ \text{sus4} \end{matrix}$

- las tensiones no son notas del acorde

★ A distancia de 1 Tono de la nota anterior tiene como excepción los acordes con tritono: ($C^7, C^{\delta}, C^{\alpha}$)

7º DE DOM

$\{ X^7 \rightarrow g \ b9 \ \#9 \ \#11 \ 13 \ \flat13$

SEMIIDIOMAVIDO

$\{ Xm^7 \rightarrow \begin{matrix} \text{do} \\ \text{b2} \end{matrix} \ \begin{matrix} \text{Ti1} \\ \text{Ti3} \end{matrix} \ \begin{matrix} \text{do} \\ \text{b3} \end{matrix} \ \begin{matrix} \text{do} \\ \text{b5} \end{matrix} \ \begin{matrix} \text{do} \\ \text{b7} \end{matrix}$

Hay otra opción de escala locria, que sería elevando el 2º grado, le llaman locria $\#2 \ 0 \ \sharp 2$ (queda el do \sharp)

- las tensiones que están como vértices a una tensión de la nota fundamental anterior.

★ Evolución de la escala locria

[QUÉ ESCALA ELEGIR]

Dm

A7 → Dm ⇒ relleno con las notas y alteraciones de Dm

T3 d4 b13 b7

DISMINUIDO

X07

T9 T11 Tb13 T7 ← Única excepción en el que se cifra por debajo del 9.

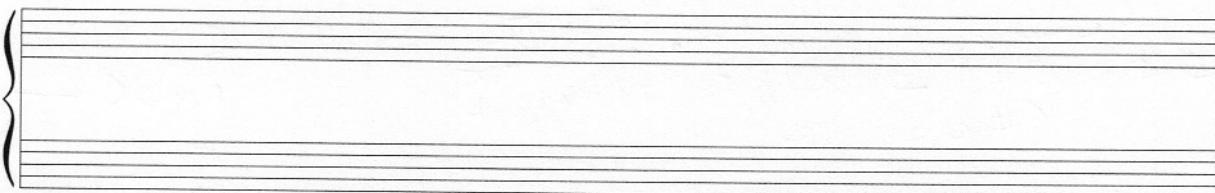
b3 b5 bb7

Tuco para entrar las dominantes: pensar en el X07 que está un tono por encima de la fundamental: De D07 sera D07:

b0 b0 b0 b0 y los pones arriba

. Forma de colocar el disminuido en el piano:

- Tocar la nota que está una 2^ªM por encima de la nota de arriba (es decir, tocar las dominantes, que en este caso siempre están a un tono de las notas del acorde). Así ya no tienes que tocar el disminuido.



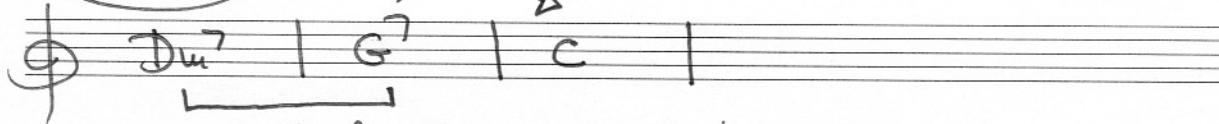
A blank musical staff consisting of five horizontal lines and four spaces, enclosed in a brace on the left side.

GRADO	TENOROS DISPONIBLES	Nº
I Maj	g, 13	11
II m7	g, 11	13
III m7	11	b9, b13
IV Maj	g, #11, b3	-
V7	g, b9, #9, #11, b13, 13	11
VI m7	g, 11	13
VII-7 b5	11, b13	b9

A blank musical staff consisting of five horizontal lines and four spaces, with a brace on the far left.

II - V - I

Flecha siempre que resuelve en tónica



corchete siempre que hace II-V

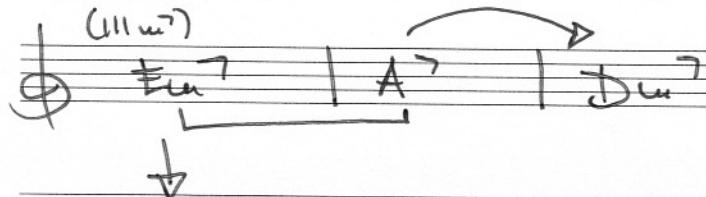
Sol M

Puede moverse la flecha \rightarrow o la dominante secundaria



Hacer el movimiento II - V - I con la. Dom. Sec.

(III m⁷)



Este acorde puede tener otra escala:

- Frigia (por ser 3º)

- Doríeal (por ser 2º)

⊕ Para improvisar se puede usar la misma escala para estos:

II - V⁷ - I,

- Re dorico
- Sol mixolidio
- Do puro

II⁷

V⁷

I⁷ or I⁷

Dm⁷

T3 d4 T13

C#G⁷

E⁷

b13 A7 44x01dia b13 Tb13

Dm⁷

G⁷

B⁷

E⁷

A⁷

C⁷

F⁷

D⁷

D⁷

G⁷

E⁷

E⁷

A⁷

También se F#⁷
puede improvisar
en frigio G⁷

También se Bm⁷
puede improvisar
en eolico

MUSICANEO
WWW.MUSICANEO.COM

⊕ Poner las tensiones en el estadio de la escala resultante. En este caso solo

⑦ poner la tensión b13 (al poner las notas del acorde y rellenar con notas de la escala).

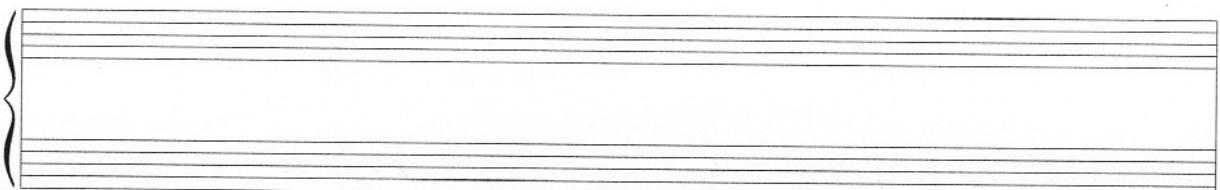
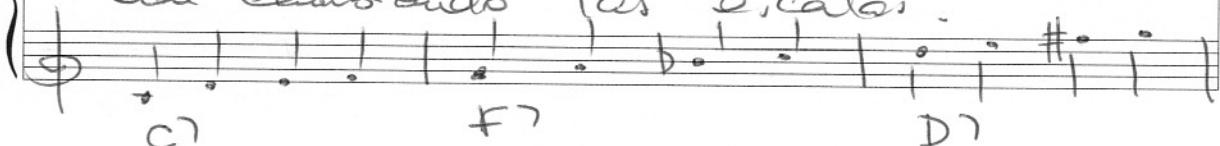
PERO: Algunos acordes del vav. II-V-I, si

coinciden con acordes distónicos, tienen

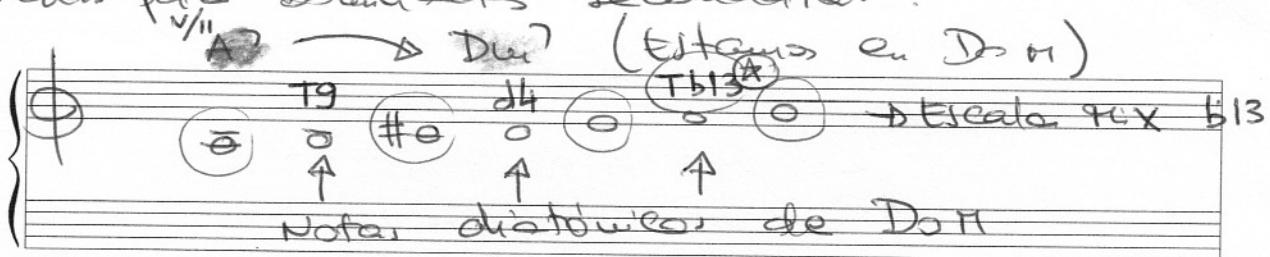
{ doble análisis y se pueden usar 2
acordes distintos, o elegir según lo que
nos suene mejor.

⊗ EJERCICIO: Ir cambiando de acab. Repetimos la

{ escala y vamos cambiando o medido que
van cambiando las escalas.

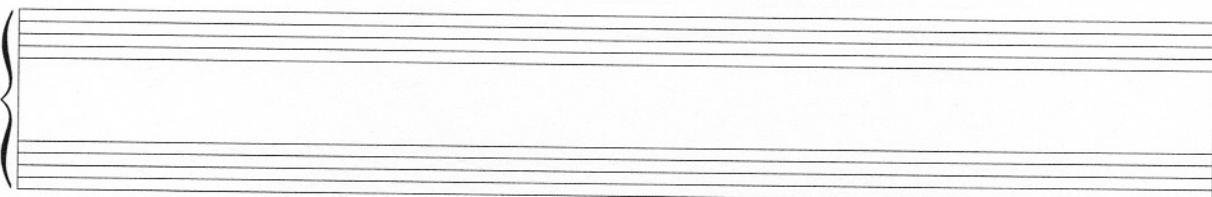
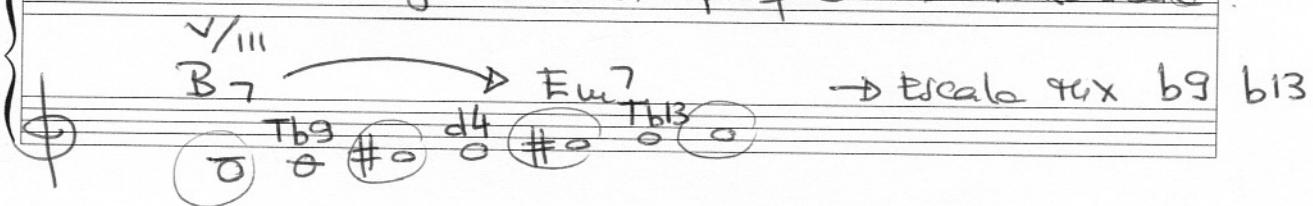


tradas para Drumsets secundarios:



⊗ No está a distancia de Tono de la anterior pero

es Tono igualmente porque es Tonotónico



A

CΔ | ∙/ . | EΔ | ∙/ .
A7 | ∙/ . | Dm7 | ∙/ .

B

Em7 | ∙/ . | Am7 | ∙/ .
D7 | ∙/ . | Dm7 | G7

A

CΔ | ∙/ . | EΔ | ∙/ .
A7 | ∙/ . | Dm7 | ∙/ .

C

FΔ | Fm6 | Em7 | A7
Dm7 | G7 | C6 Eb7 Dm7 G7

①. H. Tónq : TÓNICA H. Dec. : NOTAS GUÍA ENLAZADA

②. H. Tónq : TÓNICA + QUINTA H. Dec : NOTAS GUÍA CON RITMO

CΔ | EΔ | CΔ |

③. H. Tónq : TÓNICA + 5^a + NOTA CROMÁTICA PARA RESOLVER EN EL SIGUIENTE ACORDE

F | Dm7

↑
DO
POSSIBILIDADES

④ F hay un acorde por compás
Tónica - Quinta

⑤ F hay dos acordes por compás
Tónica - Tónica

④ C^A

G

NOTA CRONICA

DOMINANTES SUSTITUTAS

V SUB

Sub V/I
A⁹m⁷ D⁹ - - -> C⁹maj⁷
Sub V/II-
E⁹ - - -> D⁹

④ tu dominantes sustitutos, improvisar en la baje b7

Ambichords: Un acorde que tiene una intervalica y se va moviendo respetando las intervalicas.

(Hacer un desbyp aquí arriba)
con ritmo

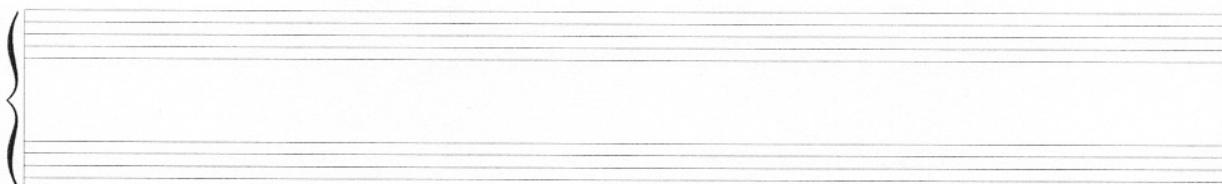
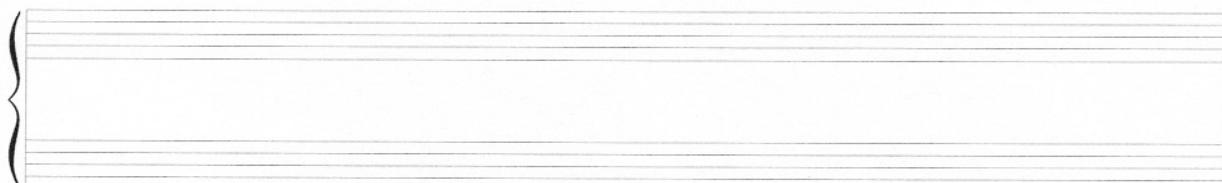
Es importante que haya una NOTA PEDAL.

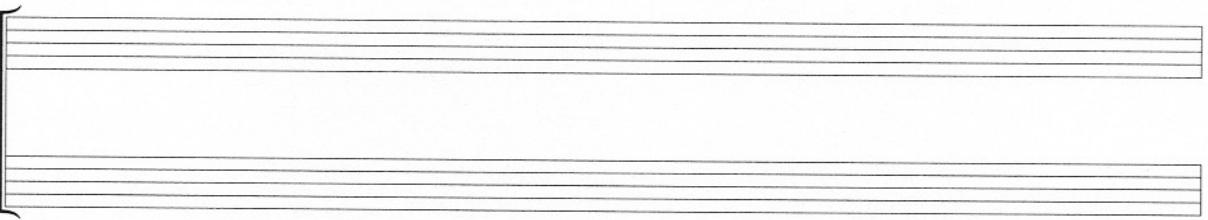
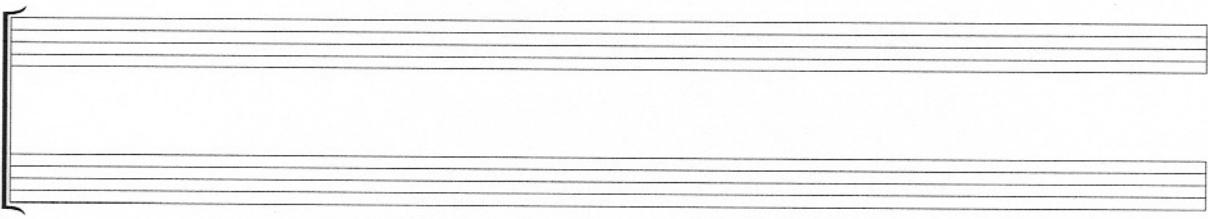
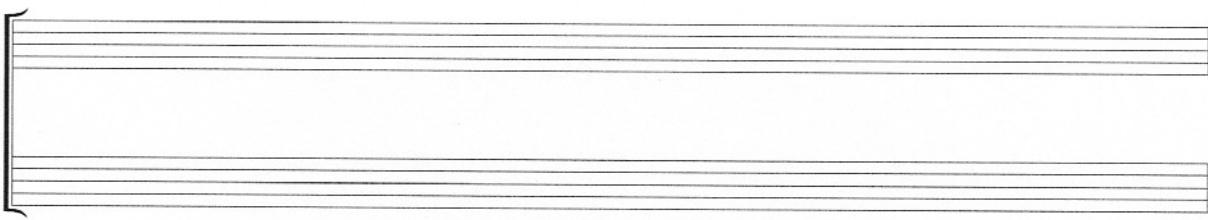
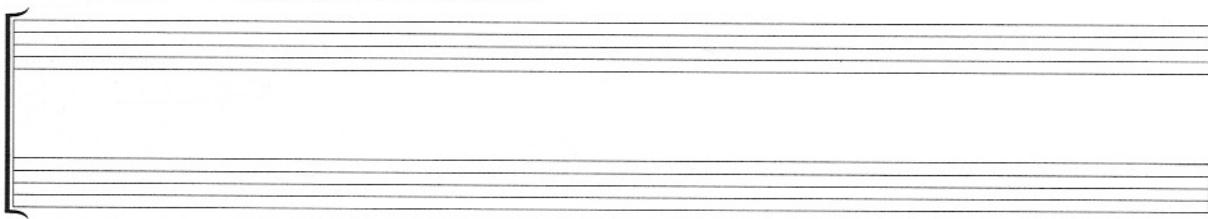
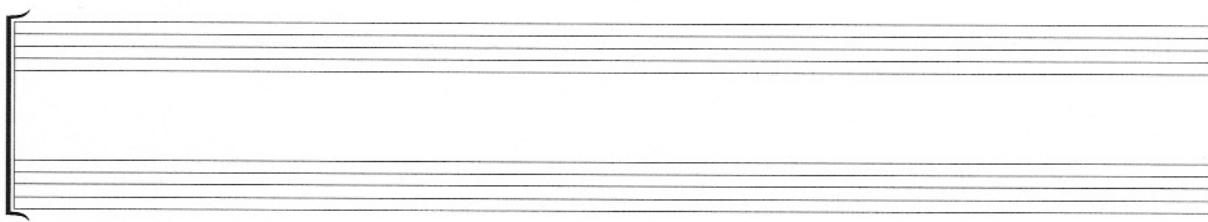
④ Cambiar acordes.

- Ⓐ Tocando solo el piano: acompañante con posición bastante cerrada (más 4 notas por acorde)
- Ⓑ Tocando con otro: posición más abierta (más o menos 6 notas por acorde).

ESCALAS / empleadas en acorde dominante:

- HEXÁTONA (de tónos)
 - o o o #o #o #o
 - o bo bo bo #o o e
 - o bo bo bo e - ⇒ Salen 9 notas hasta el Do
- SIMÉTRICA
 - (1/2, +, 1/2, +...)
 - o o bo o bo bo ek.
- ESC. ALTERADA
 - (En principio de la simetría más el final de la hexátona)
 - o bo bo bo #o #o #o





Just Friends

Klenner/Lewis

A musical score for 'Just Friends' in G major, 4/4 time. The score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (F#). The lyrics are written above the notes, corresponding to the chords indicated.

The score includes the following chords and lyrics:

- Staff 1: G7, CMaj7, Cm7, F7
- Staff 2: GMaj7, B♭m7, E♭7
- Staff 3: Am7, D7, Bm7, Em7
- Staff 4: A7, Am7, D7, G7
- Staff 5: CMaj7, Cm7, F7
- Staff 6: GMaj7, B♭m7, E♭7
- Staff 7: Am7, D7, F♯m7b5, B7b9, Em7
- Staff 8: A7, Am7, D7, G6, Dm7, G7

Measure numbers are provided at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, and 29. Measure 13 contains a '3' above a bracket over measures 14-16. Measures 17-19 contain a '3' above a bracket over measures 18-20. Measures 21-23 contain a '3' above a bracket over measures 22-24. Measures 25-27 contain a '3' above a bracket over measures 26-28.

(MIDI)

AUTUMN LEAVES

- JOHNNY MERCER

Handwritten musical score for "Autumn Leaves" featuring six staves of piano notation. The score includes lyrics and chords such as A-7, D7, Gmaj7, Cmaj7, F#-7 b5, B7, E-7, E7, B7 b9, E-7 Eb, D-7 Db, and Cmaj7. The score concludes with a final section labeled "FIVE".

Music Staff 1:

Chords: A-7, D7, Gmaj7
Lyrics: (no lyrics)

Music Staff 2:

Chords: Cmaj7, F#-7 b5, B7, E-7
Lyrics: (no lyrics)

Music Staff 3:

Chords: E-7, B7, E-
Lyrics: (no lyrics)

Music Staff 4:

Chords: F#-7 b5, B7 b9, E-
Lyrics: (no lyrics)

Music Staff 5:

Chords: A-7, D7, Gmaj7
Lyrics: (no lyrics)

Music Staff 6:

Chords: F#-7 b5, B7 b9, E-7 Eb, D-7 Db
Lyrics: (no lyrics)

Music Staff 7:

Chords: Cmaj7, B7 b9, E-
Lyrics: (no lyrics)

Final section:

Chords: (no chords listed)
Lyrics: FIVE

BILL EVANS - "RETREAT IN JAZZ"

jazz ballad $\text{J} = \frac{1}{2}$

A add9 (R.h. 6 chords) Ab/Bb

NEGRA SOMBRA

Arranged: A. Medela

A add9 B badd9 A add9 B badd9 C sus4 Ab/Bb

Handwritten musical score for piano. The score consists of two staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of chords: A add9, B badd9, A add9, B badd9, C sus4, and Ab/Bb. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains six measures of chords: Dm, C, Dm, Bb△#II, Em b5, and A7.

$\text{Dm} \xrightarrow{\text{2nd vez}} \text{A7 b5}$

$\text{Dm} \rightarrow$

$\text{A7} \text{ Bb} \Delta^{\#II}$

$\text{Dm} \rightarrow$

$\text{C} \rightarrow$

$\text{Bb} \Delta^{\#II}$

$\text{Em} \xrightarrow{\text{b5}} \text{A7 b5}$

Handwritten musical score for piano. The score consists of two staves. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of chords: Dm, C, Dm, Bb△#II, Em b5, and A7 b5. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It contains six measures of chords: Dm, C, Dm, Bb△#II, Em b5, and A7 b5.

$\text{Dm} \rightarrow \text{C sus4} \text{ Bb} \Delta^{\#II} \text{ A7 G} \rightarrow \text{G}$

$\text{Dm} \rightarrow \text{C sus4} \text{ Bb} \Delta^{\#II} \text{ A7 b5 G} \xrightarrow{\text{b5}} \text{F9} \rightarrow \text{A7} \text{ Bb} \Delta^{\#II}$

$\text{Dm} \rightarrow$

$\text{C sus4} \text{ G} \rightarrow$

$\text{Bb} \Delta^{\#II}$

A7 b5



$\text{F} \Delta$

$\text{C sus4} \text{ G} \rightarrow$

$\text{Bb} \Delta^{\#II}$

$\text{F} \Delta, \text{ F/E}, \text{ Eb} \xrightarrow{\text{b5}} \text{Bb} \Delta^{\#II}$

D alt

$\text{Gm} \rightarrow$

$\text{C} \rightarrow \text{Gb} \Delta^{\#II}$

$\text{F} \rightarrow \text{A alt}$

$\text{Dm} \rightarrow \text{Am} \rightarrow$

$\text{G} \rightarrow$

$\text{G} \rightarrow$

B_b^{A#II}

Fadd9

C

B_b^{A#II}

A₇^{b9} A₇^{sus4}

solo

Dm₇

E_m^{b5}

/B_b

E_m^{b5}

A₇^{b9}

Dm

Dm (Maj)

chord

Aadd9

A_b/B_b

Aadd9

A₇^{b13}

E_m^{b5} Dm

Alas y cosa

Fadd9
(Melodic E_m^{b5})

C₇ sus C₇

B_b^{A#II}

F

F/E

E_b^{A#II}

D₇ alt

G_m^{A#II}

C₇

G_b^{A#II}

F

A₇^{alt}

/E

Dm₇ (Hold. 6th) A_m₇

C₇

G_m₇

B_b^{A#II}

Fadd9

C₇ B_b^{A#II}

A₇^{b9}

A₇^{sus4}

Dm₇

E_m^{b5}

A₇^{b13}

E_m^{b5}

A₇^{b9}

A₇^{b13}

NO SWING

rot chords (R.h.)

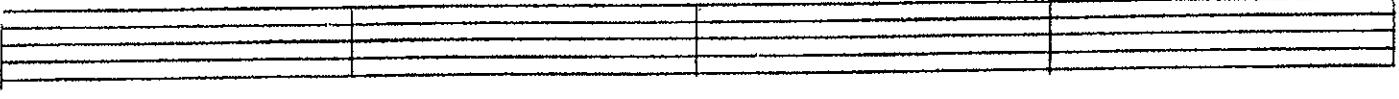
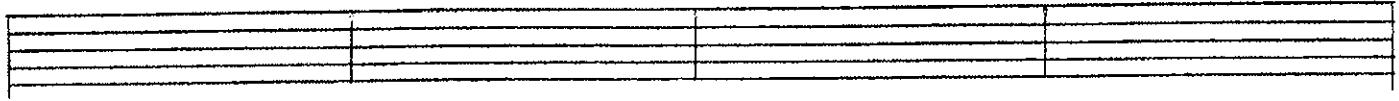
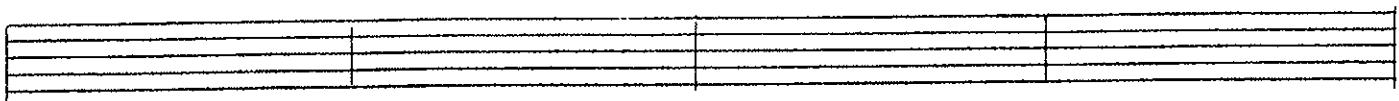
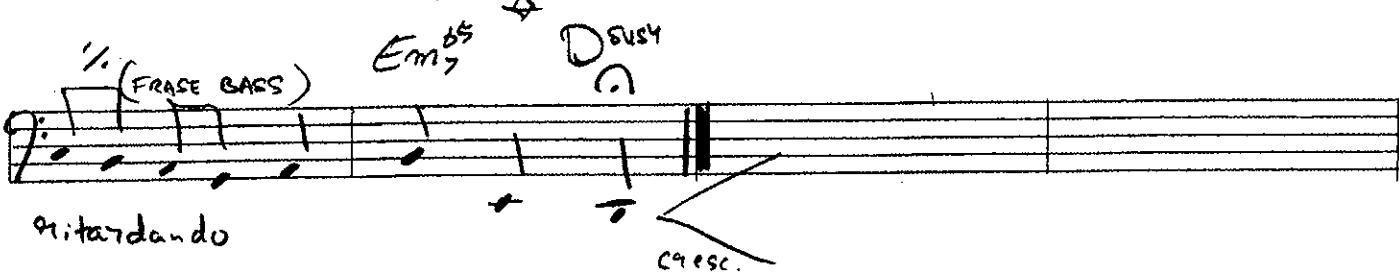
Ad Libitum

B_b^a

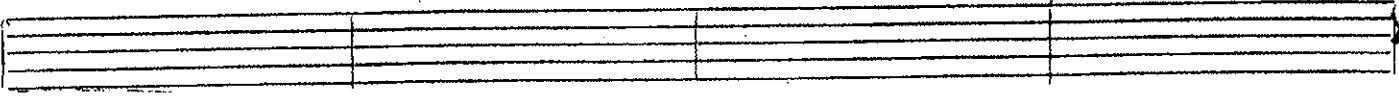
A₇^{b3}
A₇^{b9}

B_b^a

A₇^a
A₇^{b3}
Em₇^{b5}
D₇^{b5}



Pno 3



LIBERTANGO

$\lambda = 140$

A-7 B_7^{b9}/A

$B-7^{b5}/A$ A-7 B_7^{b9}/A

[A] A-7 B_7^{b9}/A

$B-7^{b5}/A$ A-7 B_7^{b9}/A

[A'] A-7/G $B_7^{b9}/F\#$

$B-7^{b5}/F$ $E_7^{b9\#13}$

B

E-7^{b5}/B_b (Bass) A-^{b9 b13} D-7
D-7^{b5}/A_b G-^{b9(13)} C^A B-7^{b5} E-^{b9 b13}

C

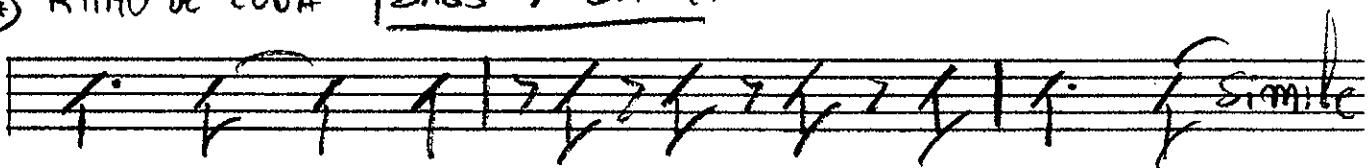
A- A-7/G B^{b9}/F#
f.h. 15mb. B-7/F E-^{b9 b13} A-7

SOLOS (AA'B)(AA'BC) ultimo coro

CODA

A- B^{b9}/A
left hand 15mb B-7^{b5}/A A-7
A-7

* RITMO DE CODA | BASS Y DRUM



NOCHE DE PAZ

Jazz Vals $\frac{1}{4}$ = 96

C#Maj Dm₇b5/C C Maj Dm₇b5/C

C SPECIAL

INTRO (3) PEDAL (C)

I - Melo II - Piano Solo III - Melo

PEDAL C - F#7/C F#7/C (Maj)

Dm₇b5 G₇b9 C^A C^{A9}/E

Fadd F#13 G₇ C₇ F₇ E

Fadd F#13 E-7/b5 G₇ A₇b9

Dm₇ G₇ Am₇ D₇/F#13

G/G G₇^{SUS4} G₇ D-7/b5 C

Am₇" D₇b9 III C/G G₇^{SUS4} G₇

Am₇" Ab₇^{#II} C/G D₇^{#II}, F₇

E₇ Eb₇ Am₇ D₇b9

Swing

SINGLE BELLS

G^Δ // G₇ C^Δ

Am₇ D₇ A_{b9} G^Δ

G^Δ G^Δ Dm₇ G₇ C E_{b9}

Am₇ D₇ D_{7sus4} D_{b9} G D_{alt}

Solo

G // G^Δ G₇

C^Δ Bm^{b5} B_{b7}^{b9} A₇ E_{b7}^{#9} Am₇ D₇^{alt}

G // G₇ D_{b7}

C Bm^{b5} B_{b7}^{b5} E_{b7}^{b9} Am₇ D₇ G on cue

P. AND G

E Eb D G

I REMEMBER CLIFFORD

INTRO

A♭maj⁷ G+⁷ B♭⁷⁽⁹⁾ G⁷⁽⁹⁾ G^{7/B}
 Cm⁷ B♭m⁷ A♭m⁷ G♭m⁷ Fm⁷ B♭sus⁴ // B♭⁷⁽⁹⁾
 E♭maj⁷ G⁷ A♭maj⁷ Adim B♭⁷ Bdim⁷ Cm⁷ Cm^{7/B}
 Am⁷⁽⁵⁾ D⁷⁽⁹⁾ Gm⁷ Gm^{7/F} Em⁷⁽⁵⁾ A⁷⁽⁹⁾ Fm⁷ B♭⁷⁽⁹⁾
 E♭maj⁷ G⁷ A♭maj⁷ Adim B♭⁷ Bdim⁷ Cm⁷ Cm^{7/B}
 Am⁷⁽⁵⁾ D⁷⁽⁹⁾ Gm⁷⁽⁵⁾ C⁷⁽⁹⁾ Fm⁷ F♯dim⁷ Gm⁷ A♭maj⁷
 Am⁷⁽⁵⁾ D⁷⁽⁹⁾ Gm⁷⁽⁵⁾ C⁷⁽⁹⁾ Fm⁷ B♭^{7(5,9)} E♭maj⁷
 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁷ Cm^{7/B} Am⁷⁽⁵⁾ D⁷⁽⁹⁾ Gm⁷ C⁷ Fm⁷ B♭⁷
 E♭maj⁷ G⁷ A♭maj⁷ Adim B♭⁷ Bdim Cm⁷ Cm^{7/B}
 Am⁷⁽⁵⁾ D⁷⁽⁹⁾ Gm⁷⁽⁵⁾ C⁷⁽⁹⁾ Fm⁷ B♭^{7(5,9)} E♭maj⁷ Fm⁷ B♭⁷
 Fm⁷ B♭^{7(5,9)} E♭maj⁷
After 1st solo

TODO CAMBIA

Piano

Alfonso Medela C.

Bossa nova

D = 60

INTRO PIANO

Col CHORDS

X3

8va - baja

loco

A

Gm6 D7 b9 G7 b9

% Col Chords

Cm7 D7b9 C, alt Fm7b9 Bb7b9 Eb A E7 Fm, Bb, alt

Am7b5 D7b9 Gm add1 Gm/F# Gm/F Gm/E Ab Ma,7 #11 Am7b5 Eb7 D, alt Am7b5 Dm7 G7b9

B Fm7b9 Bb7b9 Eb A Eb/Bb Dm7b5 G7b9 Gm add1 Gm/E

Cm7 Gm6 Fm7 Bb7sus4 Eb A B7sus4 Dm7b5 G7b9

2 Guit
 2 Saxes
 2 Pno background
 43 A_b, D_b, Dm^{b5}, G Cmg Dm^{b5}, G, G^{b13} Cmg D_b^o, C^{alt}
 * SOLOS

49 $Fm, II Bb, Eb, Eo, Fm, II Bb, Am, b5 D, b9 Gm add1 Gm (b13)$

56 $Gm, Gm6 Ab^{\Delta} Am, b5 Eb, D, alt Am, b5 Dm, b5 G, b9 Fm, g Bb, b9$

63 $Eb^{\Delta} \% Dm, b5 G, b9 Cm add1 Cm (b13) Cm, Cm6 Fm, g$

70 $Bb, sus4 Eb^{\Delta} Ab, sus4 Dm, b5 G, b9 Ab, Db, Dm, b5 G$ D.S. al Coda

77 ON CUE (x4) 1-2-3 4 1 $Ab, b9, Db, b9, C, b9$ FILL

77 Ab, D_b, Dm^{b5}, G
 SOLO DE BASS VAMP ON CUE

LAGRIMAS NEGRA

F- C- G>^{b13}_{b9} C-

F-> Bb> Eb Ab/A#> D->^{b5} G> C-> C- G>^{b13}_{b9}

A

C- C- F- F- Bb>

Bb> Eb^A G>^{b13} C- C-

F- D->^{b5}_E G>^{b13}_D C- C- C/Bb

A->^{b5} Ab^{#II} G>^{b13}_{b9} C- D->^{b5} G>

B

C- D->^{b5} C/Eb C/G/E F- C/G/F A-/Ab A->^{b5}

Bb> G>/B C- Bb> Eb6 %

A->^{b5} D->^{b9} Ab> G> C> F- G>/A

C- C- C/Bb A->^{b5} D->/A G>^{#5} G> D-

WIR WAREN

C - C^{b9} F- B_{b7} Eb^A Ab^A

D^{b9} G^{b13} C - C - G^{b9 b13}

CODA

C - C - " G^(b13) " G^(b13)

F- G- D^{b9} G^(b13) C- on cue

F- B_{b7} Eb Ab D_> G_> C- #1

Solo Soprano

[SOLO 1] TAKING A CHANCE ON LOVE

EbMaj7 F-7/Eb Ab-6/Eb Eb^Δ D-7 G₇

C-7 F₉ (B,^{#11}) Bb₇ sus4 D_{b7} sus4 (Bb₇ sus4)

EbMaj7 F-7/Eb Ab-6/Eb Eb^Δ D-7 G₇

C-7 F₉ (B,^{#11}) Bb₇ sus4 EbMaj7

Eb₇ sus4 AbMaj7/Eb Eb sus4 AbMaj7/Eb D sus4

D_{b7} sus4 Eb₇ (B,^{#11}) Bb₇ sus4 E₇ (B,^{#11})

EbMaj7 F-7/Eb Ab-6/Eb EbMaj7 D-7 G₇

C-7 F₉ B,^{#11} Bb₇ sus4 Bb₇ EbMaj7

Ryo Miller Solo 2 TAKING A CHANCE ON LOVE

NATURAL

E6sus

F→E6

Ab-6/E6

E6

D-7/E6

E6

E6

E6

D-7/E6

C→

F5

B7sus

B6sus

D7sus E6sus

E6sus

F→E6

Ab-6/E6

E6 D-7/E6

E6

E6

E6

D-7/E6

C→

F5 B7sus

E6sus

E6sus

Ab-6/E6

E6sus

Ab-6/E6 D-7sus

D6sus

B7sus

E6/D6

D6sus

B7sus

E6sus

F→E6

Ab-6/E6

E6 D-7sus

E6

E6

E6

D-7/E6

C→

F5 B7sus

B6sus

E6sus

DANZÓN - CHA
SALSA - DESCARGA

TEES PALABRAS

ALFONSO MEDELA

36 Cm Fm G> Fm /

PIANO TUMBAO

40 Cm Fm G> Fm /

DESCARGA

44 Cm Fm G> Fm /

1,2,3 48 Cm Fm G> Fm / X4

BREAK PIANO

56 Cm

HISTORIA DE UN AMOR

BOLERO JAZZ

ALFONSO MEDELA

INTRO BRASS

(INTRO)

INTRO: Bass line consisting of eighth-note patterns.

A: Bass line starting with G^{b5}, followed by C^{b13}, Fm add9, F-^(Maj), F- → F-6.

A': Bass line starting with Eb^{add9}, followed by D^b, G^{b9}, C^{b9}, F-6.

B: Bass line starting with G^{b5}, followed by C^{b13}, F-^{add9}, F-^(Maj), F- → F^{b13}.

29: Bass line starting with B_b- →, followed by Eb, Eb^{b9}, Ab^{b13}/Ab^{b5}, Ab6, F- →.

33: Bass line starting with B_b- →, followed by D^{b9}¹³, G, G^{b9}, C^{b9}, C^{b13}.

Solo Piano

37. G^{b5} C^{b13} F- add9 F-Hi> F-> F-6

41. Eb add9 D^{A#11} G^{b5} C^{b9} //

45. G->^{b5} C^{b13} F- add9 F-> F-6 F->

49. Eb add9 D^B, G^{b9} C^{b13} F-> F-

8' 53. G->^{b5} C^{b9 b13} F- add9 F-Hi> F-> F^{b13} E^{b5}
 PEDAL = - - - PEDAL = - - -

57. Bb-> Bb/Ab Eb/G Eb^{b9} Ab/Hi> Ab^{#5} Ab/G/F F->/Eb

61. Bb-> Bb-> D^{B#11} C^{b13} C^{sus4} C^{b9} C^{alt}

65. G->^{b5} C^{b13} F-> F-6

69. Eb add9 D^B, G^{b9} C^{b13}

72. / SOLOS < FRIGIO

ON CUE F-

CARAVAN PIANO CARAVAN
 MBO VOT
 CARAVAN CARAVAN
 VOT

17

INTRO C^AB67 PEOPLE

Emily

~~F#m, G^{b5} Fm, C/A/E A-^{b9} Dm, G^{sw}~~
~~F#B F, C, E^{1/2}, G, G^{sw}~~
IN TUNO PIANO

A handwritten musical score for guitar on four-line staff paper. The score consists of five measures. Measure 1 starts with a CΔ chord (three vertical strokes on the first three strings) followed by a single vertical stroke on the fourth string. Measure 2 starts with an A-7 chord (vertical strokes on the first three strings, then an open fourth string). Measure 3 starts with a D-7 chord (vertical strokes on the first three strings, then an open fourth string). Measure 4 starts with a Gsus chord (vertical strokes on the first three strings, then an open fourth string), followed by a Gsus6 chord (vertical strokes on the first three strings, then an open fourth string, with a curved line connecting the two chords). Measure 5 ends with a vertical stroke on the fourth string.

Handwritten musical notation on a staff showing chords C Δ , G-7, C γ , F Δ , and E γ alt.

A△ *cambiar 1 por 9* F#m7**b5** Bm7**11** E7**69**

Handwritten musical notation on a staff:

- Chord A7: Fingerings 1, 2
- Chord D7: Fingerings 1, 2
- Chord Dm7: Fingerings 1, 2
- Chord G7: Fingerings 1, 2, 3, 4

Key signature: $\text{Ab} = \text{G}_7$

A handwritten musical score consisting of a single melodic line on five-line staff paper. The notes are represented by vertical strokes of varying heights. There are six short strokes followed by a longer stroke, then another group of three strokes. A small circle with a dot inside is placed below the fourth note from the left. To the right of this note, the text "Ho." is written above a vertical bar line.

A handwritten musical score for guitar. The score consists of five measures. Measure 1 starts with an A1 chord, followed by a CΔ chord. Measure 2 starts with an Am7 chord. Measure 3 starts with a Dm7 chord. Measure 4 starts with a Gsus4 chord. The score is written on a staff with six horizontal lines and five vertical spaces.

A handwritten musical score on a single staff. The chords are written above the staff: Gm⁷, C₇, FA, Bm⁷, and E₇^{b9}. Below the staff, there are five vertical stems, each ending in a note head. The first stem has a bass clef at its top. The second stem has a note head with a vertical line through it. The third stem has a note head with a vertical line through it. The fourth stem has a note head with a vertical line through it. The fifth stem has a note head with a vertical line through it.

Am_7 $\text{B}_7^{\text{C}} \text{b}^{13}_9$ Em_7 A_7

A handwritten musical score consisting of a single melodic line on five-line staff paper. The music begins with a whole note followed by a half note, both with stems pointing down. This is followed by a quarter note with a stem pointing up, a eighth note with a stem pointing down, and another eighth note with a stem pointing up. A sharp sign is placed before the next note. The music continues with a quarter note with a stem pointing up, a eighth note with a stem pointing down, and another eighth note with a stem pointing up. The score concludes with a whole note followed by a half note, both with stems pointing down.

A handwritten musical score on five-line staff paper. The score consists of five measures. Measure 1: Key signature of A major (no sharps or flats), time signature common time (indicated by 'C'). Chord Dm7 is shown with a bass note 'D' and a treble note 'A'. Measure 2: Chord G7 is shown with a bass note 'G' and a treble note 'E'. Measure 3: Chord Bb7 is shown with a bass note 'B' and a treble note 'F#'. Measure 4: Chord A7^64 is shown with a bass note 'A' and a treble note 'E'. Measure 5: Chord A7/G is shown with a bass note 'A' and a treble note 'G'. The score uses a mix of Roman numerals and letters to label the chords.

\uparrow Fm_{-7}^{65} , Fm_{-7}^{9} , Em_{-7} , A_{-7}^{65}

A handwritten musical score for guitar. The top staff shows a melodic line with various note heads and stems. The bottom staff shows four chords: G, C, A, and Gsus4. The Gsus4 chord is circled.

A handwritten musical score for guitar. It consists of four measures on a single staff. The first measure shows a D major seventh chord (Dm7) with a bass note B. The second measure shows a G major seventh chord (G7) with a bass note E. The third measure shows a C major chord (C) with a bass note A. The fourth measure shows another G major seventh chord (G7) with a bass note E. The notes are indicated by vertical stems with small circles at the top, and the bass notes are indicated by vertical stems with small dots at the top.

FINAL ~~ED~~ ~~EDT~~ PEDALC



tentamente

Adios Nonino

I-7

Fm7

 $\begin{matrix} \text{V}_1/3 \\ \text{VII}_3 \\ \text{VII}_3 \end{matrix}$
 $\begin{matrix} \text{F}_1/\text{Ab} \\ \text{E}_6/\text{G} \end{matrix}$
 $\begin{matrix} \text{D}_6 \\ \text{F} \end{matrix}$

V1/3

 $\begin{matrix} \text{C}_7 \\ \text{B}_9 \end{matrix}$

Astor Piazzolla

pp

4

 $\begin{matrix} \text{V}_1/3 \\ \text{G}_7 \\ \text{G}_7/\text{B}_6 \\ \text{F}_1/\text{Ab} \end{matrix}$
 $\begin{matrix} \text{C}_7/\text{G} \\ \text{F}-7 \end{matrix}$

pp

7

 $\begin{matrix} \text{A}_6 \\ \text{A}_6^{\text{dim}} \end{matrix}$
 G_7

10

 G_6M_7
 F_7 IV_7
 B_6m_7 V_1/B_6
 E_6/B_9

13

 A_6M_7
 A_6M_7^9 V_1/B_6
 D_6M_7^9

15 *V/V*
G₅^{b9}

G₇^{b9}/B

E_{b7}/B_b E_{b9} E_{b7}^{b9}

18 A_b A
pp pesado
E_{b7}^{add9}/G

bVII A_b G_{b6}

21 *V/I*
F₇^{b5} sus4 F₇^{b9}

bVII D_b^{m7}₉

*IV/V*₅
D_b⁵/A_b

24 *VII-7^{b5}*
G₇^{b5}

V/A
G₇^{b9}

G₇^{b13} C_{m7}^{b5}₉/E_b

27 *bVII*
B_b^{add9}/D_b

bVII A_b^{d9}/C

V/V
G₇^{b9}/B

30 *B VII -> Bm ->*

IV *F A*

Ab - 6

33 *G -> Eb/Eb Eb -> AbΔ⁹*

Eb/G

36 *Gb Mai ->*

F₇ sus^{b9}

F -> b9

Bb ->

39 *DbΔ/Ab*

G -> b5

G -> b5 *C G ->*

42 *X F -> b9*

F -> Eb

D -> b5 4

45 *V/V*
 $G \rightarrow G^6 9 6 13$ $Bb \rightarrow ^11$ $Eb \rightarrow ^13$ $\rightarrow Ab$ A^9
 $G \rightarrow G^6 9 6 13$

48 *Exterior susy*
 $Fm \rightarrow Ab$ Eb G G^6 D Eb $F \rightarrow$ G A^9
1. 2.

51 Eb G^6 G^6 F^9 $susy$ F

54 Bm G^6 Ab $G \rightarrow G^6$

57 $G^6 9 6 13$ G^6 $2.$ *fine*

AΔ Intro D_b alt C_f alt
 ALL THE THINGS YOU ARE Son - HAMMERSTEIN/KERN
 VI-
 F-7 B_b-7 E-7 A_j
 E_b-7 I Abmaj7
 G₇
 C_{maj7}
 C_d-c D-7 G₇
 D_bmin7 G₇
 C_{maj7}
 VI-
 G-7 E_b-7 F-7 D_b-7 E-7 E_bmin7 Son
 A_bmin7 G₇ Am^{b5} D₇ G_{maj7}
 A-7 D₇ G_{maj7}
 F#-7 B₇ E_{maj7} C₊₇
 A_b F-7 B_b-7 E_b-7 Abmaj7
 D_bmin7 L10IA G_b13^{#11} C-7 iM B₇ DISM
 B_b-7 E_b-7 Abmaj7 C₇ V13
 Sonny ROLLINS - "JONNY MEETS HAWK"
 FINE
 633 627669
 LOOPS

(estate)
J. R. L.

Five

BILL EVANS

Medium up swing $\text{♩} = \text{ca } 92$

A N.C.

2nd time only

Bass

B in one

Am D7(9) G7(9) A♭m7(b5) D♭7(9)

Gm7 C7(9) F7(9) F♯m7(b5) B7

A N.C.

B^b 3
Solos ("Rhythm" Changes)

B^{b7} *G+7* *C7* *F+7* *(B^{b7})* *D7* *G+7* *C7* *F+7* *B^{b7}*

E^{b9} *E°* 1. *B^{b7}* *G+7* *C7* *F+7* 2. *B^{b7}*

A^{m9} *D7(\$9)* *D^{m9}* *G13* *G^{m9}* *C+7* *C^{m9}* *F7(\$9)*

B^{b7} *G+7* *C7* *F7* *B^{b7}* *G+7* *C7* *F7*

E^{b9} *E°* *B^{b7}* *G+7* *C7* *F7*

After Solos D.C. al Coda

B^b 5 5 *B^b m(11 Maj7)*

2 Manos (6) - 2 NOTAS

Bb₇ G+₇ C₇ F+₇ D₇ G+₇ C₇ F+₇ Bb₇

Eb₉ E° Bb₇ G+₇ C₇ F+₇ Bb₇

Am₉ D+₉ Dm₉ G+B Gm₉ C+₇ Cm₉ F+₇

Bb₇ G+₇ C₇ F₇ Bb₇ G+₇ C₇ F+₇ Bb₇

Eb₉ E° Bb₇ G+₇ C₇ F₇ FORMULAS RITMICAS

MANO 129. 4) 5 NOTAS

Bb, G+, C, F+, D, G+, C, F+, Bb,

A handwritten musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). The staff consists of five measures. The first measure contains notes Bb, G+, C, F+, and D. The second measure contains notes G, F+, Bb, G+, and C. The third measure contains notes F+, Bb, G+, C, and F+. The fourth measure contains notes Bb, G+, C, F+, and D. The fifth measure contains notes G, F+, Bb, G+, and C.

Eb9 E° Bb, G+, C, F+, Bb, :

A handwritten musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). The staff consists of four measures. The first measure contains notes Eb9 and E°. The second measure contains notes Bb, G+, C, F+, and Bb. The third measure contains notes F+, Bb, G+, C, and F+. The fourth measure contains notes Bb, G+, C, F+, and Bb.

Am9 D, G+9 Dm9 G13 Gm9 C+, Cm9 F+,

A handwritten musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). The staff consists of eight measures. The first measure contains notes Am9. The second measure contains notes D, G+9. The third measure contains notes Dm9. The fourth measure contains notes G13. The fifth measure contains notes Gm9. The sixth measure contains notes C+, Cm9. The seventh measure contains notes F+, Bb, G+, C, F+, and Bb. The eighth measure contains notes F+, Bb, G+, C, F+, and Bb.

Bb, G+, C, F, Bb, G+, C, F+,

A handwritten musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). The staff consists of four measures. The first measure contains notes Bb, G+, C, F, and Bb. The second measure contains notes G+, C, F, and Bb. The third measure contains notes G+, C, F, and Bb. The fourth measure contains notes G+, C, F, and Bb.

Bb, Eb9 E° Bb, G+, C, F,

A handwritten musical staff in common time (indicated by 'C') with a key signature of one sharp (F#). The staff consists of four measures. The first measure contains notes Bb. The second measure contains notes Eb9 and E°. The third measure contains notes Bb, G+, C, F, and Bb. The fourth measure contains notes G+, C, F, and Bb.

VOICINGS GIANT STEPS

B D₇

G Bb₇

E₇

A-7 D₇

This chart shows four sets of sixteenth-note chords for the Giant Steps progression. The first set (B) has two variations: one with a G major chord and one with a Bb major chord. The second set (G) has two variations: one with a Bb major chord and one with an E flat major chord. The third set (E7) has two variations: one with an E flat major chord and one with an A minor chord. The fourth set (A7) has two variations: one with an A minor chord and one with a D flat major chord.

G Bb₇

E₇ F#₇

B

F-7 Bb₇

This chart shows four sets of sixteenth-note chords for the Giant Steps progression. The first set (G) has two variations: one with a G major chord and one with a Bb major chord. The second set (E7) has two variations: one with an E flat major chord and one with an F sharp major chord. The third set (F#7) has two variations: one with an F sharp major chord and one with a Bb major chord. The fourth set (B) has two variations: one with a Bb major chord and one with an E flat major chord.

E₇

A-7 D₇

G

C#-7 F#₇

This chart shows four sets of sixteenth-note chords for the Giant Steps progression. The first set (E7) has two variations: one with an E flat major chord and one with an A minor chord. The second set (A7) has two variations: one with an A minor chord and one with a D flat major chord. The third set (D7) has two variations: one with a D flat major chord and one with a G major chord. The fourth set (G) has two variations: one with a G major chord and one with a C sharp major chord.

B

F-7 Bb₇

E₇

C#-7 F#₇

This chart shows four sets of sixteenth-note chords for the Giant Steps progression. The first set (B) has two variations: one with a Bb major chord and one with a Bb major chord. The second set (F7) has two variations: one with an F sharp major chord and one with a Bb major chord. The third set (C#7) has two variations: one with a C sharp major chord and one with a F sharp major chord. The fourth set (F#7) has two variations: one with an F sharp major chord and one with a Bb major chord.

This block contains a single line of handwritten musical notation. It consists of eight measures, each starting with a vertical bar line. The first measure has a single eighth note. The second measure has a group of three eighth notes followed by a rest. The third measure has a group of three eighth notes followed by a rest. The fourth measure has a single eighth note. The fifth measure has a group of three eighth notes followed by a rest. The sixth measure has a group of three eighth notes followed by a rest. The seventh measure has a group of three eighth notes followed by a rest. The eighth measure has a group of three eighth notes followed by a rest.

A handwritten musical score on five-line staff paper. The score begins with a key signature of A major (two sharps) and a time signature of common time (indicated by 'C'). The melody consists of eighth-note patterns. The first measure shows a descending eighth-note scale from G to A. The second measure starts with a sharp sign over the first note, followed by a descending eighth-note scale from B to C. The third measure starts with a sharp sign over the first note, followed by a descending eighth-note scale from D to E. The fourth measure starts with a sharp sign over the first note, followed by a descending eighth-note scale from F to G. The fifth measure starts with a sharp sign over the first note, followed by a descending eighth-note scale from A to B.

VOICINGS MELODÍA (GIANT STEPS)

A handwritten musical score for a band, consisting of four staves. The first staff uses a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by 'C'). It contains six measures. The second staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. It contains five measures. The third staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. It contains five measures. The fourth staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. It contains five measures. Measures are separated by vertical bar lines. Measures 1-3 of the first staff contain notes: measure 1 has an eighth note F# and a quarter note G; measure 2 has an eighth note G and a quarter note A; measure 3 has an eighth note A and a quarter note B. Measures 4-6 of the first staff are blank. Measures 1-3 of the second staff contain notes: measure 1 has an eighth note C and a quarter note D; measure 2 has an eighth note D and a quarter note E; measure 3 has an eighth note E and a quarter note F. Measures 4-5 of the second staff are blank. Measures 1-3 of the third staff contain notes: measure 1 has an eighth note G and a quarter note A; measure 2 has an eighth note A and a quarter note B; measure 3 has an eighth note B and a quarter note C. Measures 4-5 of the third staff are blank. Measures 1-3 of the fourth staff contain notes: measure 1 has an eighth note D and a quarter note E; measure 2 has an eighth note E and a quarter note F; measure 3 has an eighth note F and a quarter note G. Measures 4-5 of the fourth staff are blank.

$G \xrightarrow{13} Bb \xrightarrow{13} Eb \xrightarrow{F} Fb \xrightarrow{?} B$ $F \xrightarrow{?} Bb \xrightarrow{13}$

Eb6 A-⁹ D⁵ G^A-¹³ C#-⁹ F#-¹³

A handwritten musical score consisting of four staves. The top staff has two measures, each starting with a common time signature. The first measure contains a whole note followed by a half note. The second measure contains a half note followed by a whole note. The third staff has one measure starting with a common time signature, containing a half note followed by a whole note. The fourth staff has one measure starting with a common time signature, containing a whole note followed by a half note.

$B \rightarrow$ $Bb \xrightarrow{\text{no}} Eb$ $\xrightarrow{\text{f}}$