

(ROCK) (POP)

C Cno3 Cadd9 C9 Csus4

INVERSIONS :

Cm

C° Cdim Cm^{b5} C^{-b5}

C#5 C^{aug}

INTERVALICA:

Diagram illustrating intervals between notes: $b2$, $\#2$, $b3$, $b4$, $\#4$, $b5$, $\#5$, $b6$, $\#6$, $b7$. Diagonal lines connect notes to numbers 2 through 7 below them.

Números de bate: 2, 3, 6, 7 son mayores
4, 5 son justos.

I^A II⁻⁷ III⁻⁷ IV^A V⁷ VI⁷ VII^{b5-7}

CA < C⁶ (D^{b5}) F⁶ (G⁶)
 CMaj⁷ Dm⁷ Em⁷ FMaj⁷ G⁷ Am⁷ B^{b5}m⁷

7^o DIS: USADA COMO ACORDE DE PAISO, TAMO, USADO QUE LA 7^a DE SENSIBLE (SEMIBAJA)

SUSTITUCIONES DE ACORDES:

I → III⁻, VI⁻
 V → VII^{b5-7} bVII^{Maj7}
 IV → II⁻⁷ bVII^{Maj7}

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

→ SUSTITUIR EL B⁵ POR B^{b5}


GUIDE LINES

3, b3 (TODOS)
 MAS IMPORTANTE DEL CIRCULO
 C^{o7} → bb7
 C⁷ → b7
 CMaj⁷ → 7
 C⁶ → 6

- Siempre hay dos notas guía salvo en
- B^{b5-7} hay tres notas guía: b3, b5, b7

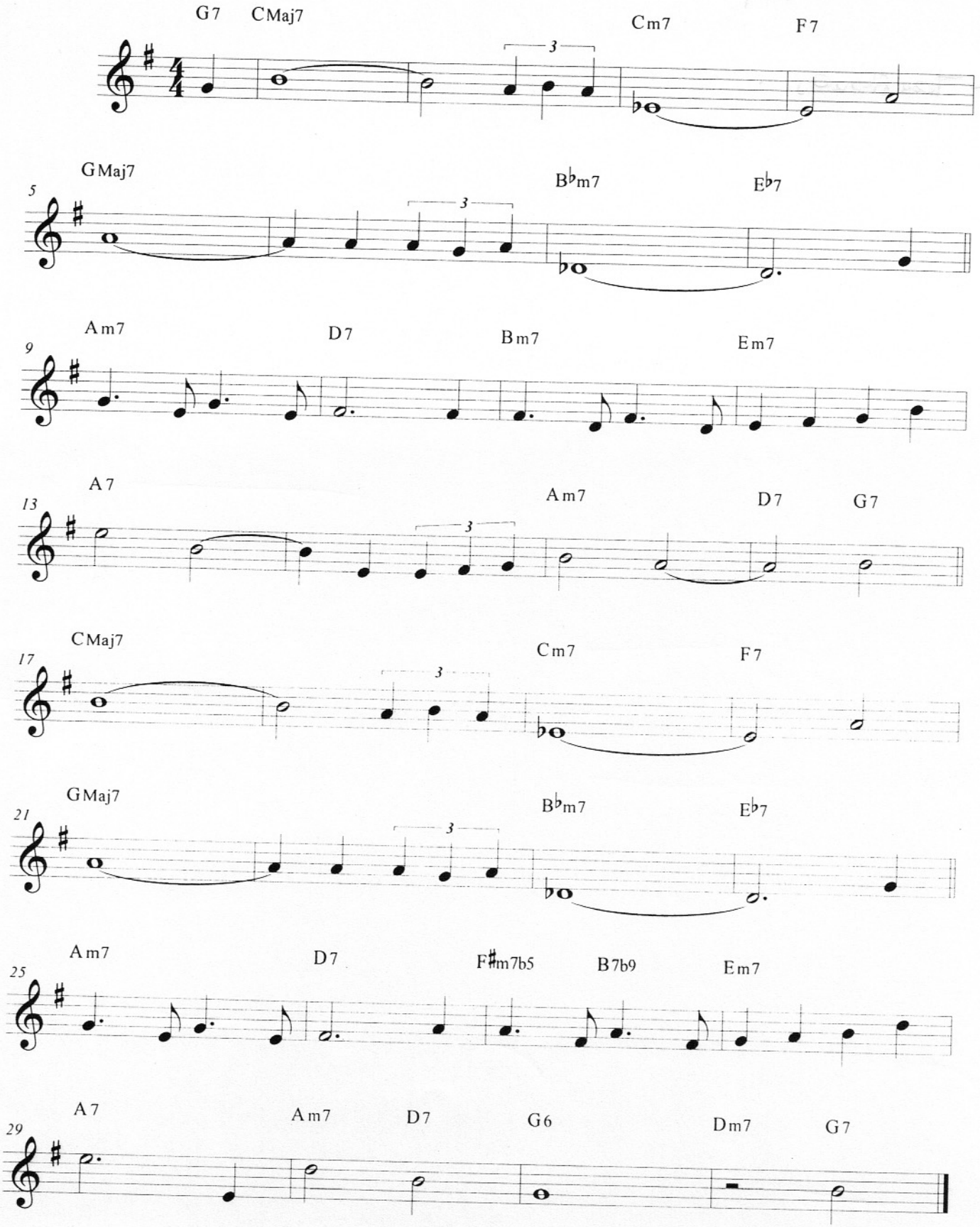
- ⊛ Tono izquierda TÓNICA, Tono derecha notas guía.
- ⊛ Tono izquierda TÓNICA y QUINTA, Tono de la igual.

- ⊛ Si hay bajista: Melodía en Tono derecha y notas guía en Tono izquierda.
- (3)

NO TIRAR! 

Just Friends

Klenner/Lewis



Chord progressions for the first staff: G7 CMaj7 Cm7 F7

Chord progressions for the second staff: GMaj7 Bbm7 Eb7

Chord progressions for the third staff: Am7 D7 Bm7 Em7

Chord progressions for the fourth staff: A7 Am7 D7 G7

Chord progressions for the fifth staff: CMaj7 Cm7 F7

Chord progressions for the sixth staff: GMaj7 Bbm7 Eb7

Chord progressions for the seventh staff: Am7 D7 F#m7b5 B7b9 Em7

Chord progressions for the eighth staff: A7 Am7 D7 G6 Dm7 G7

ACORDES MAYORES

TENSIONES

A distancia de 1 tono de la nota anterior

Xmaj7 → 9 #11 13

X6 → 9 #11 ~~13~~ no porque es la 6

• las tensiones se cifran siempre a partir de 9

ACORDES MENORES

Xm7 → 9 11 13

(no se podía)

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

Cm7 → con la 11 en el bajo

F⁹

• las tensiones no son notas del acorde

★ A distancia de 1 Tono de la nota anterior tiene como excepción los acordes en tritono: (C7, C♭, C♯)

7º DE DOM

X7 → 9 b9 #9 #11 13 b13

SEMI-DISTINTIVO

Xm^{b5}7

Hay otra opción de escala locria, que sería el acorde el 2º grado, se llama locria #2 o ♭2 (queda el do#)

• las tensiones que estar como un trono a un trono de la nota fundamental anterior

★ Evolución de la escala locria

[QUÉ ESCALA ELEGIR]

DOM

A7 → Dm →

T9 d4 b13 b7

relleno con las notas y alteraciones de DOM

DISTRIBUIDO

X07

T9 T11 T13 T7

• do • do • do • do • do • do

± b3 b5 b7

← Única excepción en la que se cifra por debajo del 9.

Truco para unificar las digitaciones: pensar en el X07 que está un tono por encima de

la fundamental: De Do⁰⁷ sería D⁰⁷:

y las presiones arriba

forma de colocar el distribuido en el piano:

- Tocar la nota que está una 2ªm por encima de la nota de arriba (es decir, tocar las digitaciones, que en este caso siempre están a un tono de las notas del acorde). Así ya no suena tan distribuido.

⊛ Añadir notas al Just Friends, que no solo sean notas guía. Añadir tenores.

Podemos porque es menor.

GRADO	TENORES DISPONIBLES	NO
I Maj ⁷	9, 13	11
II m ⁷	9, 11	13
III m ⁷	11	b9, b13
IV Maj ⁷	9, #11, 13	—
V ⁷	9, b9, #9, #11, b13, 13	11
VI m ⁷	9, 11	13
VII-7 b5	11, b13	b9

II-V-I

Flecha siempre que resuelva en tónica

Corchete siempre que hace II-V

Sol#

Puede ponerse la flecha \rightarrow al dominante secundario

Hacer el movimiento II-V-I con la 2da. sec.

Este acorde puede llevar dos escalas:

- Frigia (por ser 3°)
- Dórica (por ser 2°)

⊗ Para improvisar se puede usar la misma escala para todos:

II - V7 - I

- Re dórico
- Sol mixolidio
- Do jónico

II7

V7

I7(a7)

También se puede improvisar en frigia con Em7

También se puede improvisar con eolia con Em7

⊗ Poner las tensiones, en el cifrado de la escala resultante. En este caso se le mixolidia b13 (al poner las notas del acorde y rellenar con notas de la escala).

⊗ 7

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

coinciden con acordes diatónicos, tienen

este análisis y se pueden usar 2
escalas distintas, a elegir según la que
nos suene mejor.

⊛ EJERCICIO : Ir cambiando de escala. Empezamos la

escala y vamos cambiando a medida que
van cambiando las escalas. etc.

Escalas para Dominantes secundarias :

\sqrt{III} \rightarrow D 9 (estamos en D 9)

→ Escala 7 4 x b 9 b 13

Notas diatónicas de D 9

⊛ No está a distancia de Tercio de la anterior pero

es también igualmente porque es 9 $^{\text{a}}$ b 9 b 13

\sqrt{III} \rightarrow E 9

→ Escala 7 4 x b 9 b 13

A

B

A

C

①. H. Izq : TÓNICA R. Der. : NOTAS GUIA ENLAZADAS

②. H. Izq : TÓNICA + QUINTA R. Der. : NOTAS GUIA CON RITMO

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

↑
DOS
POSIBILIDADES

- ⊕ R hay un acorde por compás:
TÓNICA - QUINTA
- ⊕ R hay dos acordes por compás:
TÓNICA - TÓNICA

4

C^Δ

G

DOMINANTES SUSTITUTAS

V SUB

⊗ En dominantes sustitutas, improvisar en tibia b7

Arbichords: Un acorde que tiene una intervalica y se va moviendo respetando esa intervalica.

(Hacer un dibujo aquí arriba) con ritmo

Es importante que haya una **NOTA PEDAL**.

⊗ Cambios acordes

⊛ Tocando solo el piano: acompañarte en posición bastante cerrada (más 4 notas por acorde)

⊛ Tocando con otros: posición más abierta (más o menos 6 notas por acorde).

ESCALAS empleadas en acorde dominante:

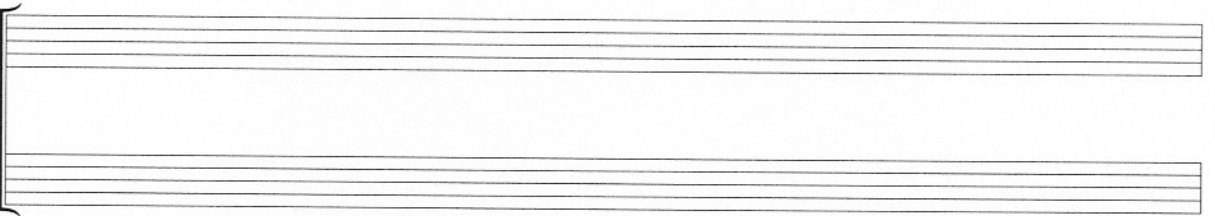
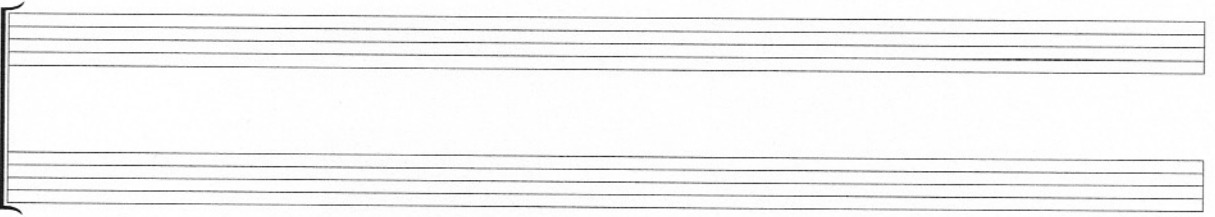
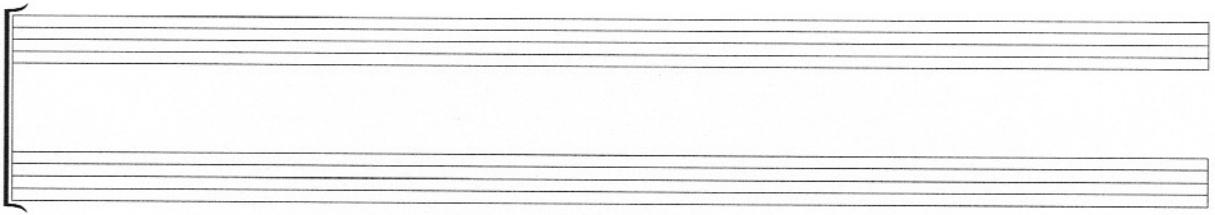
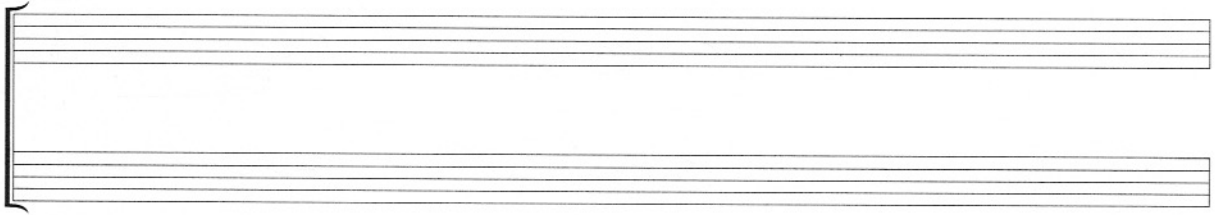
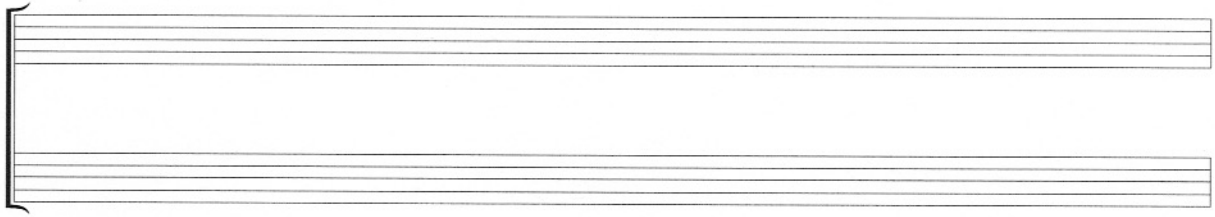
- HEXATONA (de tona)

- SIMÉTRICA (1/2, T, 1/2, T...)

- SIMÉTRICA (T, 1/2, T...)

- ESC. ALTERADA

(El principio de la simétrica más el final de la hexatona)



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Chord progressions for the seventh staff: Am7 D7 F#m7b5 B7b9 Em7

Chord progressions for the eighth staff: A7 Am7 D7 G6 Dm7 G7

(MID JAZZ)

AUTUMN LEAVES

JOHNNY MERCER

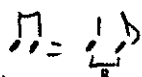
Handwritten musical score for "Autumn Leaves" by Johnny Mercer. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The music is divided into two systems, each with four staves. The first system contains measures 1-4, and the second system contains measures 5-8. Chord symbols are written above and below the staves, and some measures include first and second endings. The notation includes quarter notes, eighth notes, and rests.

Chord symbols in the first system:
 Measure 1: A-7, D7, Gmaj7
 Measure 2: Cmaj7, F#-7 b5, B7
 Measure 3: E-7, B7
 Measure 4: E-7, B7 b9, E-7, B7

Chord symbols in the second system:
 Measure 5: A-7, D7, Gmaj7
 Measure 6: F#-7 b5, B7 b9, E-7, Eb7, D-7, Db7
 Measure 7: Cmaj7, B7 b9, E-7
 Measure 8: FWE

BILL EVANS - "PORTRAIT IN JAZZ"

Jazz ballad



NEGRA SOMBRA

Arranged: A. Medela

$\text{♩} = 76$

Aadd9 (R.h. 6l Chords) Ab/Bb

Aadd9

C^{sus4} Ab/Bb



Aadd9

Bbadd9

Aadd9 Bbadd9

Bbadd9

A^{b9}



Dm^{2nd vez} melodic C^{sus} A^{b9}

Dm⁷

A⁹ Bb^{Δ#11}

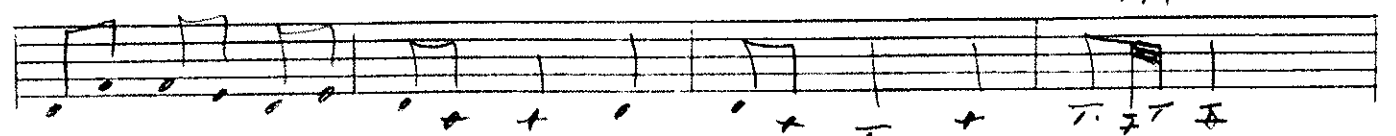


Dm⁷

C⁷

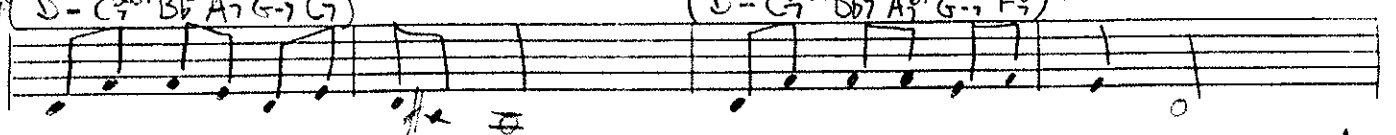
Bb^{Δ#11}

Em^{b5} / A A^{b9}



Dm⁷ C⁷ Bb^Δ A^{b9} b⁹ b¹³

Dm⁷ Gm⁷ A^{b9} Bb^Δ
(D - C^{sus4} Bb⁷ A^{b9} G^{b13} F⁹)



Dm⁷

C⁷ C⁷

Bb^{Δ#11}

A^{b13} / A^{b9}



F^Δ

C⁷ C⁷

Bb⁷ ^{#11}

F^Δ F^Δ / E Eb^{#13} / A^{b9}



D^{alt}

Gm⁷ ^{#11}

C⁹ Gb⁷ ^{#11}

F A^{alt} / E

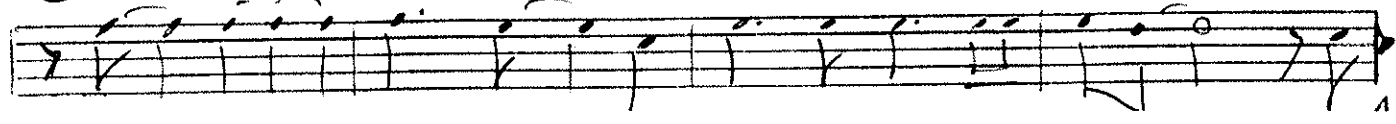


Dm⁷

Am⁷

C⁷

G⁷



A
inst
tr

SOLOS

B

$Bb \Delta \#11$ $F add9$ $C \rightarrow$ $Bb \#11$ $d = d$ $A \flat 9$ $A \text{ sus4}$

$Dm \rightarrow$ $Em \flat 5 / Bb$ A $Em \flat 5$ $A \flat 9$ Dm $Dm (Major)$

$A add9$ $A \flat / Bb$ $A add9$ $A \flat 9$ $Em \flat 5$ Dm

$F add9$ (Melodic Em) $C \text{ sus4}$ $C \rightarrow$ $Bb \#11$ F F/E $E \flat \#11$

$D \text{ alt}$ $Gm \#11$ $C \rightarrow$ $G \flat \#11$ F $A \text{ alt} / E$

$Dm \rightarrow$ (Melodic Em) $Am \rightarrow$ $C \rightarrow$ $Gm \rightarrow$

$Bb \Delta \#11$ $F add9$ $C \rightarrow$ $Bb \#11$ $A \flat 9$ $A \text{ sus4}$

$Dm \rightarrow$ $Em \flat 5$ $A \flat 9$ $Em \flat 5$ $A \flat 9$ $A \flat 9$

Ad Libitum

Bb^Δ

A^{b13}_{bs}

Bb^Δ

A⁹

A⁹_{11#}

Em^{b5}₇/D

Pno 3

~~LIBERTANGO~~ B⁷/A

♩ = 140

A-7

B-7^{b5}/A A-7

[A] A-7 B⁷^{b9}/A

B-7^{b5}/A A-7

[A'] A-7/G B⁷^{b9}/F#

B-7^{b5}/F E₇^{b9} b13

B

Handwritten musical notation for section B, consisting of two staves. The first staff contains notes with a slur over the first two measures and a fermata over the last two. Chords above the staff are: E-7^{b5}/B^b, A₇b9b13, and D-7. The second staff continues the melody with notes and rests. Chords above the staff are: D-7^{b5}/A^b, G₇b9(13), CA, B-7^{b5}, and E₇b9b13. There are some handwritten annotations like "8va" and "8vb" near the first staff.

C

Handwritten musical notation for section C, consisting of two staves. The first staff has notes with slurs and accents. Chords above the staff are: A-, A-7/G, and B^{b9}/F#. The second staff has notes with slurs and accents. Chords above the staff are: B-7^{b5}/F, E₇b9b13, and A-7. There are some handwritten annotations like "l.h. 15mb." and "ultima coro" near the first staff.

SOLOS (A A' B) (A A' B C)

CODA

Handwritten musical notation for the CODA section, consisting of three staves. The first staff has notes with slurs and accents. Chords above the staff are: A- and B^{b9}/A. The second staff has notes with slurs and accents. Chords above the staff are: B-7^{b5}/A and A-7. The third staff has notes with slurs and accents. Chords above the staff are: A-7. There are some handwritten annotations like "left hand 15mb" and "8va" near the first staff.

RITMO DE CODA | BASS Y DRUM

Handwritten musical notation for the CODA rhythm, consisting of a single staff with a series of rhythmic stems and beams. The word "simile" is written at the end of the staff.

NOCHE DE PAZ

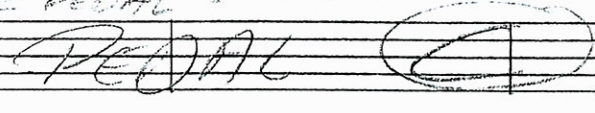
Jazz Vals = 96
C Major

Dm7^{b5}/C

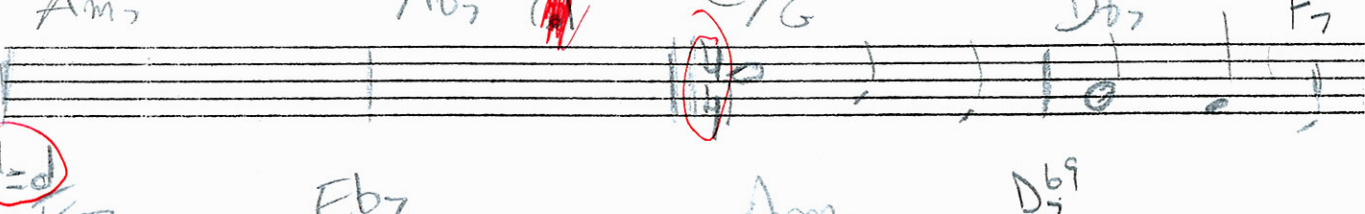
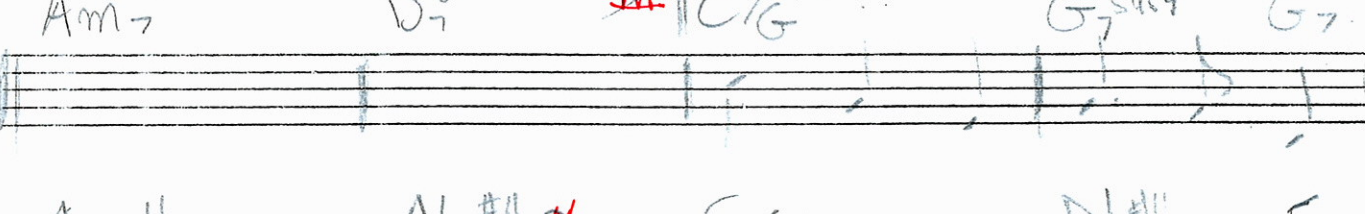
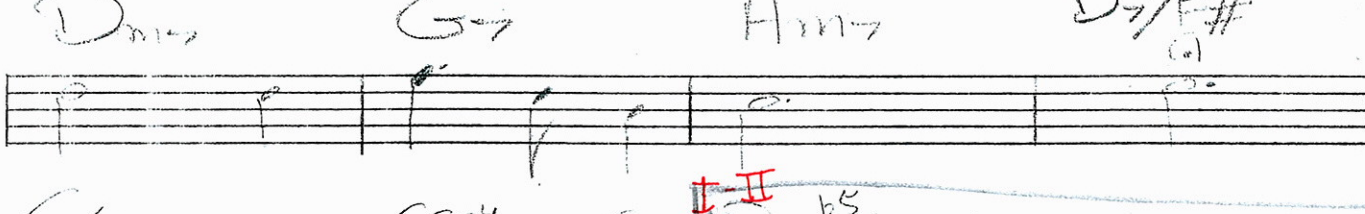
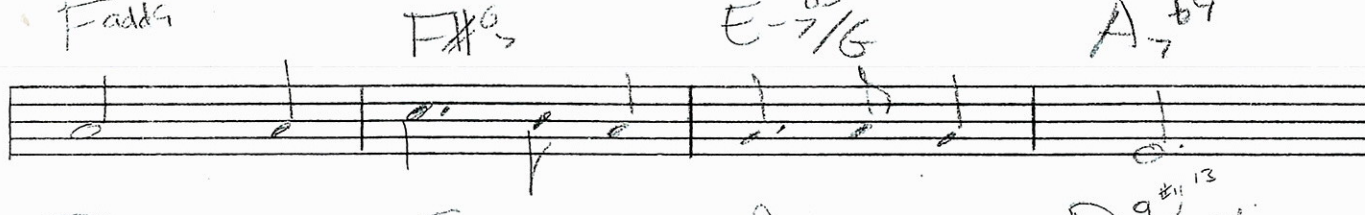
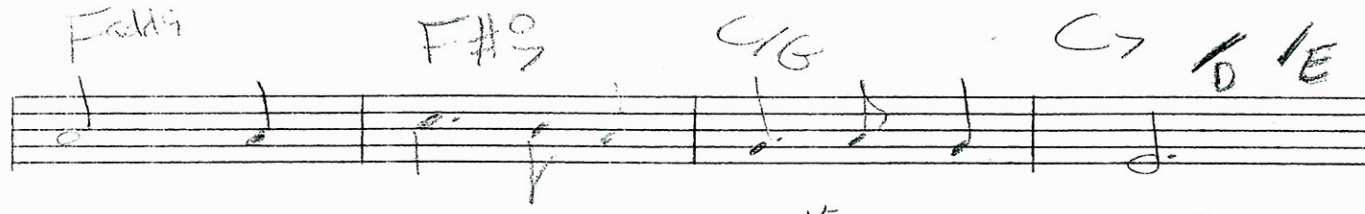
C Major

Dm7^{b5}/C

INTRO



I - Melo
II - Piano Solo
III - Melo



$\text{♩} = \text{♩}$



I REMEMBER CLIFFORD

INTRO

Abmaj7 G+7 Bb7(b9) G7(b9) G7/B

Cm7 Bbm7 Abm7 Gbm7 Fm7 Bbsus4 // Bb7(b9)

Ebmaj7 G7 Abmaj7 Adim Bb7 Bdim7 Cm7 Cm7/Bb

Am7(b5) D7(b9) Gm7 Gm7/F Em7(b5) A7(b9) Fm7 Bb7(b9)

Ebmaj7 G7 Abmaj7 Adim Bb7 Bdim7 Cm7 Cm7/Bb

Am7(b5) D7(b9) Gm7(b5) C7(b9) Fm7 F#dim7 Gm7 Abmaj7

Am7(b5) D7(b9) Gm7(b5) C7(b9) Fm7 Bb7(b5,#9) Ebmaj7

Dm7(b5) G7(b9) Cm7 Cm7/Bb Am7(b5) D7(b9) Gm7 C7 Fm7 Bb7

Ebmaj7 G7 Abmaj7 Adim Bb7 Bdim Cm7 Cm7/Bb

Am7(b5) D7(b9) Gm7(b5) C7(b9) Fm7 Bb7(b5,#9) Ebmaj7 Fm7 Bb7

Fm7 Bb7(b5,#9) Ebmaj7

Handwritten signature in red ink.

2
suit
saxo
pno
background

43 Ab7 Db7 Dm7^{b5}/G CmG SOLOS Dm7^{b5} G7^{b9} Cm7 Db7 G^{alt}

49 Fm7¹¹ Bb7^{b9} Eb⁹ E⁹ Fm7¹¹ Bb7^{alt} Am7^{b5} D7^{b9} Gm^{add} Gm^(11,7)

56 Gm7 GmG Ab⁹ Am7^{b5} Eb7 D7^{alt} Am7^{b5} Dm7^{b5} G7^{b9} Fm7⁹ Bb7^{b9}

63 Eb⁹ % Dm7^{b5} G7^{b9} Cm^{add} Cm^(11,7) Cm7 CmG Fm7

70 Bb7^{susy} Eb⁹ Ab^{susy} Dm7^{b5} G7^{b9} Ab7 Db7 Dm7^{b5}/G D.S. al Coda

77 ON CUE (X4) 1-2-3

4 | Ab¹³ Db¹¹ G¹³ Fill

LAGRIMAS NEGRAS

F- C- G7b9 C-

F- Bb7 Eb Ab#11 D-65 G7 C- C- G7b9

A

C- C- F- F- Bb7

Bb7 Eb^A G7b13 C- C-

F- D-65 G7/D C- C- C-7b9

A-65 Ab#11 G7b9 C- D-65 G7

B

C- D-65 C-7/Eb C7/E Eb F- C7/G F-7/Ab A-65

Bb7 G7/E C- Bb7 Eb6

A-65 D7 Ab7 G7 C7 F- G7/D

C- C- C-7/Eb A-65 D7/A G7#5 G7

INTERLUDE

C- C- C^{b9} F- B^{b7} E^{bA} A^{bA}

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

CODA

C- C- G^(b13)

F- C- D^{b9} G^(b13) C- ON WE

F- B^{b7} E^b A^b D^{b7} G^{b7} C-

Solo Soprano

SOLO 1

TAKING A CHANCE ON LOVE

Handwritten musical score for guitar, featuring six systems of music. Each system consists of a melodic line and a chordal accompaniment line. The score includes various guitar-specific notations such as triplets, slurs, and circled notes.

System 1: Melody starts with a circled $b\flat$. Chords: $E\flat$ Meis, $F-7/e\flat$, $A\flat-6/e\flat$, $E\flat$ D-5 G7.

System 2: Chords: $E\flat$ Meis, $F-7/e\flat$, $A\flat-6/e\flat$, $E\flat$ D-7 G7. Includes circled notes and a circled chord $F_9 (B_7 \#11)$.

System 3: Chords: $E\flat$ Meis, $F-7/e\flat$, $A\flat-6/e\flat$, $E\flat$ Meis. Includes circled notes and a circled chord $F_9 (B_7 \#11)$.

System 4: Chords: $E\flat$ Meis, $A\flat$ Meis/e \flat , $E\flat$ Meis, $A\flat$ Meis/e \flat D7 sus4. Includes circled notes and a circled chord $E\flat$ Meis.

System 5: Chords: $D\flat$ sus4, $E\flat$ Meis, $D\flat$ sus4 (B7 sus4), $B\flat$ sus4, $E7$ (b9). Includes circled notes and a circled chord $E\flat$ Meis.

System 6: Chords: $E\flat$ Meis, $F-7/e\flat$, $A\flat-6/e\flat$, $E\flat$ Meis D-7 G7. Includes circled notes and a circled chord $F_9 B_7 \#11$.

Pop Miller

SOLO 2

TAKING A CHANCE ON LOVE

Handwritten musical notation for the first system. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. Chord symbols above the staves include EbM11, F-7/eb, Ab-6/eb, Eb7, D-6/G, C-7, Fs, Bb7sus, Bb7sus, Db7sus, Bb7sus, EbM11, F-7/eb, Ab-6/eb, and Eb7. The notation includes various rhythmic values, accidentals, and articulation marks. A bracket on the left side of the second staff indicates a specific section.

Handwritten musical notation for the second system, continuing from the first. It features a treble clef and a key signature of one flat. Chord symbols include Fs, Bb7sus, Bb7sus, and EbM11. The notation is dense with notes and includes a circled '3' indicating a triplet.

Handwritten musical notation for the third system. It features a treble clef and a key signature of one flat. Chord symbols include Eb7sus, AbM11/eb, Eb7sus, AbM11/eb, and D7sus. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the fourth system. It features a treble clef and a key signature of one flat. Chord symbols include Db7sus, Eb6/Db, Db7, Bb7sus, Bb7sus, and Eb7. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the fifth system. It features a treble clef and a key signature of one flat. Chord symbols include EbM11, F-7/eb, AbM11, EbM11, and D7sus. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the sixth system. It features a treble clef and a key signature of one flat. Chord symbols include Fs, Bb7sus, Bb7, and EbM11. The notation includes various rhythmic values and accidentals.

TRES PALABRAS

DANZÓN - CHA

201000 - DESCARGA

ALFONSO MEDELA

Handwritten musical score for "TRES PALABRAS" by Alfonso Medela. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It consists of seven staves of music with various chords and melodic lines. The chords are written in a shorthand notation above the notes. The score includes a double bar line with repeat dots at the end of the first staff and another at the end of the fifth staff. The piece concludes with a final chord on the seventh staff.

Chords and notation across the staves:

- Staff 1: Cm^{add9}, Cm¹¹, Cm⁷, C^{b9}, Fm⁷, %
- Staff 2: Bb⁷, Am^{b5}, Ab^{#11}, Bb^{#5}, Eb^Δ, G⁷, G^{#5}, G^{b9}, G^{b9}
- Staff 3: Cm⁷, Eb^{b13}, Ab¹¹, D⁷, D^{b9}, D^{#9}
- Staff 4: Fm⁶, Ab^{#11}, G^{b9}, G^{SUS4}, G⁷, G^{#5}
- Staff 5: Cm^{add9}, Cm^{/B}, Cm^{/Eb}, C^{b9}, Fm⁹, %
- Staff 6: Bb⁷, Am^{b5}, Ab^{#11}, Bb^{#5}, Eb^Δ, G⁷, G^{#5}, G^{b9}, G^{b9}
- Staff 7: Cm⁷, Eb^{b13}, Ab^Δ, D⁷, D^{b9}, D^{alt}
- Staff 8: Fm⁶, G^{SUS4}, G^{#5}, F[#], G^{b9}, Ab^{#11}, Ab^{#11}, G^{SUS4}, G^{b9}, G^{#5}, Fm⁹, D^{alt}, G^{SUS4}, G^{alt}

36 Cm Fm G7 Fm //

PIANO TUMBAO

40 Cm Fm G7 Fm //

DESCARGA

ON CLIP

44 Cm Fm G7 Fm //

1. 2. 3

48 Cm Fm G7 Fm //

X4

52 BREAK PIANO

56 Cm

HISTORIA DE UN AMOR

BOLERO JAZZ

ALFONSO MEDELA

INTRO BASS

INTRO

C^{b9}

C^{b9}

Bass line for the intro, measures 1-4. The key signature is three flats (B-flat major/C minor). The notes are: 1. G2, B-flat2, D3, F3; 2. G2, B-flat2, D3, F3; 3. G2, B-flat2, D3, F3; 4. G2, B-flat2, D3, F3.

5

D^{#11/3}_{b9}

C^{alt}

Bass line for measures 5-8. The notes are: 5. G2, B-flat2, D3, F3; 6. G2, B-flat2, D3, F3; 7. G2, B-flat2, D3, F3; 8. G2, B-flat2, D3, F3.

A

G^{-b5}

C^{b13}_{b5}

F^m_{add9}

F⁻_(Maj7)

F⁻

F⁻₆

Melody line for measures 9-12. The notes are: 9. G3, A3, B-flat3, C4; 10. G3, A3, B-flat3, C4; 11. G3, A3, B-flat3, C4; 12. G3, A3, B-flat3, C4.

13

E^b_{add9}

D^b₄

G^{b9}

C^{b9}

F⁻₆

Melody line for measures 13-16. The notes are: 13. G3, A3, B-flat3, C4; 14. G3, A3, B-flat3, C4; 15. G3, A3, B-flat3, C4; 16. G3, A3, B-flat3, C4.

A'

G^{-b5}

F

C^{b13}_{b5}

C^{b13}_{b5}

F⁻_{add9}

F⁻

F⁻₆

F⁻

Melody line for measures 17-20. The notes are: 17. G3, A3, B-flat3, C4; 18. G3, A3, B-flat3, C4; 19. G3, A3, B-flat3, C4; 20. G3, A3, B-flat3, C4.

21

E^b_{add9}

D^b₄

G^{b9}

C^{b13}_{b5}

F⁻₆

F^m

Melody line for measures 21-24. The notes are: 21. G3, A3, B-flat3, C4; 22. G3, A3, B-flat3, C4; 23. G3, A3, B-flat3, C4; 24. G3, A3, B-flat3, C4.

B

G^{-b5}

C^{b13}_{b5}

F⁻_{add9}

F⁻_{Maj7}

F⁻

F^{b13}_{b5}

Melody line for measures 25-28. The notes are: 25. G3, A3, B-flat3, C4; 26. G3, A3, B-flat3, C4; 27. G3, A3, B-flat3, C4; 28. G3, A3, B-flat3, C4.

29

B^b₋₇

E^b₇

E^b₇^{b9}

A^b_{Maj7}

A^b₆

F⁻

Melody line for measures 29-32. The notes are: 29. G3, A3, B-flat3, C4; 30. G3, A3, B-flat3, C4; 31. G3, A3, B-flat3, C4; 32. G3, A3, B-flat3, C4.

33

B^b₋₇

D^b₇^{#11/3}

C^{b9}

C^{b9}_{alt}

C^{b9}

C^{b9}_{alt}

Bass line for measures 33-36. The notes are: 33. G2, B-flat2, D3, F3; 34. G2, B-flat2, D3, F3; 35. G2, B-flat2, D3, F3; 36. G2, B-flat2, D3, F3.

SOLO PIANO

Handwritten musical score for piano, featuring chords and melodic lines across ten staves. The score includes various chord voicings such as G_{M7}^{b5} , C_{7}^{b9} , F_{-}^{add9} , F_{-}^{Maj7} , F_{-}^{7} , F_{-}^{6} , E_{b}^{add9} , D_{b}^{Maj11} , G_{7}^{b5} , C_{7}^{b9} , G_{-}^{b5} , F_{-}^{add9} , F_{-}^{7} , F_{-}^{6} , F_{-}^{7} , E_{b}^{add9} , D_{b}^{Maj11} , G_{7}^{b9} , C_{7}^{b9} , F_{-}^{7} , F_{-} , G_{-}^{b5} , C_{7}^{b9} , F_{-}^{add9} , F_{-}^{Maj7} , F_{-}^{7} , F_{7}^{b13} , F_{7}^{b9} , B_{b-}^{7} , B_{b-}^{7}/A_{b} , E_{b}^{7}/G , E_{b}^{b9} , A_{b}^{Maj7} , A_{b}^{Maj5}/G , A_{b}^{6}/F , F_{-}^{7}/E_{b} , B_{b-}^{7}/D_{b} , B_{b-}^{7} , D_{b}^{Maj11} , C_{7} , C_{7}^{SUS4} , C_{7}^{b9} , C_{7}^{alt} , G_{-}^{b5} , C_{7} , C_{7}^{b9} , F_{-}^{7} , F_{-}^{6} , E_{b}^{add9} , D_{b}^{7} , G_{7}^{b9} , C_{7}^{b13} , C_{7}^{b9} .

Annotations include: **8'** (boxed), **SOLOS**, **FRIGIO**, **ON CUE**, and **PEDAL** markings.

CARAVAN VOZ

PIANO IMBRO CARAVAN VOZ

CARAVAN VOZ

Emily

~~F#m7^{bs} Fm7 C/E A^{b9} Dm7 G^{sus4}~~
~~INTRO PIANO~~

INTRO

C^bB^b7
PEDAL C

A

CA A-7 D-7 G⁶ G⁶

CA G-7 C7 FA E^{alt}

A^Δ F#m7^{bs} Bm7¹¹ E7⁶⁹

changes for pos 9

A-7 D7 Dm7 G7^{b13 69}

A1

CA Am7 Dm7 G7^{sus4}

Gm7¹¹ C7 FA Bm⁶⁵ E7⁶⁹

Am7 B7^{b13 69} Em7 A7

Dm7 G7 Bb7^{#11} A7⁶⁹ A7/E

↑

F#m7^{bs} Fm7⁹ Em7 A7⁶⁹

Dm7¹¹ G7 CA G7^{sus4}

FINAL C^bB^b7 PEDAL C



Adios Nonino

lento

Astor Piazzolla

I-7
 Fm7
 I-7/5[♯] bVII/7[♯] bVI/5[♯]
 F7/Ab Eb/6[♯] bb/F
 VI/3[♯] G^{b9}/E

pp

II-7/3[♯] G-7/8b
 I/5[♯] F-7/Ab
 VI/5[♯] C7/6
 F-7

4

pp

bVII/6 Ab6
 V/V G7

7

bVII/6 (in) GbM7
 V/IV- F7
 IV-7 Bbm7
 V/bVII Eb7 b9

10

f

bVII/6 AbM7
 bVII/6 DbM7

13

VII
Gs b9

VII
G7 b9 / B

Eb7 / Bb

Eb9 Eb b9

15

Ab

Ab^Δ

add 9
Eb^Δ / G

bVII^Δ / G7
Gb^Δ / G

18

pp pesado

VII
F7 b9 sus4

F7 b9

bVII
Bb m7⁹

IV / G^b
Db^Δ / Ab

21

VII - b5
G - b5

VII
Gs b9

G b13

bVII
Cm7 / Eb

24

bVII
Bb add 9 / D

bVII
Ab^Δ / C

VII
G7 / B

27

bVII ->
Ebm ->

IV
F⁹
A

bVI - (14)
Ab - 6

30

G^{b9} Eb^{b9} / Eb^{b9} Ab⁹ Eb/6

33

G^{b9} Major F^{b9 sus4} F^{b9} Bb⁹

36

D^{b9} / Ab G^{b5} G^{b5} / C C⁷

39

F⁹ F⁷ / Eb D^{b5 4}

42

ff

45 $G \rightarrow b9b13$ $b9 \rightarrow$ $Eb \rightarrow$ $b9b13$ $b11a$ $\rightarrow Ab \rightarrow$ $G \rightarrow b9$ $\rightarrow G \rightarrow b9b13$

48 $F \rightarrow m \rightarrow$ $Ab, G, Gb, F \rightarrow$ $Eb, D, Db, F \rightarrow$ $Ab \Delta 9$

51 $Eb \Delta 9$ $G \Delta$ $F \rightarrow b9sus$ $F \rightarrow$

54 $Bb \rightarrow$ $Bb \Delta / Ab$ $G \rightarrow b9$

57 $G \rightarrow b9b13$ \rightarrow $2.$ *fine*

Ab

INTRO

Db alt

Celt

ALL THE THINGS YOU ARE

Jon - HAMMERSTEIN/KERN

VI-10
F-7 Bb-7 Eb7 A7 Abmaj7

Db-a Dmaj7 C D-7 G7 Cmaj7

Ab

VI-10
C-7 Eb-7 F-7 Bb7 Ebmaj7

Abmaj7 G7 Cmaj7

Abmaj7 G7 Cmaj7

Abmaj7 G7 Cmaj7

Ab

A-7 D7 Gmaj7

F#-7 B7 Ebmaj7 C+7

Ab

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 LIDIA

Ab7 C-7 Bb7

Dbmaj7 LIDIA Ab7 C-7 Bb7

Bb-7 Eb7 Abmaj7

Abmaj7 Eb7 Abmaj7

SONNY ROLLINS - "SONNY MEETS HANK"

LOCRES

633 427669

(est. C)
 ♩ = 92

Five

BILL EVANS

Medium up swing ♩ = ca 92

A N.C.

2nd time only

Bass

1. 2.

B in one

Am D7(#9) G7(#9) A^bm7(b5) D^b7(#9)

Gm7 C7(#9) F7(#9) F[#]m7(b5) B7

A N.C.

Solos ("Rhythm" Changes)

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

D⁷ *B^{b7}*

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

f_z *B^{b7}*

Am⁹ **D7(#9)** **Dm⁹** **G¹³** **Gm⁹** **C⁺⁷** **Cm⁹** **F7(#9)**

B^{b6} **B^{b7}** **G⁺⁷** **C⁷** **F⁷** **B^{b7}** **G⁺⁷** **C⁷** **F⁺⁷**

E^{b7} **B^{b7}** **E^{b9}** **E^o** **B^{b7}** **G⁺⁷** **C⁷** **F⁷**

After Solos D.C. al Coda

⊕ **B^bm(+11)**

2 Manos (6) - 7 NOTAS

Bb7 G+7 C7 F+7 D7 G+7 C7 F+7 Bb7

Eb9 Eo Bb7 G+7 C7 F+7 Bb7

Am9 D7#9 Dm9 G+7 Gm9 C+7 Cm9 F+7

Bb7 G+7 C7 F7 Bb7 G+7 C7 F+7 Bb7

Eb9 Eo Bb7 G+7 C7 F7

^{guitar} FORMULAS RITMICAS

①

②

MANO 129. (4) 5 NOTAS

Bb7 G+7 C7 F+7 D7 G+7 C7 F+7 Bb7

Eb9 Eo, ¹Bb7 G+7 C7 F+7 ²Bb7 %

Am9 D7#9 Dm9 G13 Gms C+7 Cms F+7

Bb7 G+7 C7 F7 Bb7 G+7 C7 F+7

Bb7 Eb9 Eo Bb7 G+7 C7 F7

VOICINGS GIANT STEPS

B D₇ G B \flat 7 E \flat A \rightarrow D₇

G B \flat 7 E \flat F \sharp 7 B F \rightarrow B \flat 7

E \flat A \rightarrow D₇ G C \sharp \rightarrow F \sharp 7

B F \rightarrow B \flat 7 E \flat C \sharp \rightarrow F \sharp 7

VOICINGS MELODIA (GIANT STEPS)

B¹³₉ D¹³₉ G¹³₉ B^{b7} E^b A⁻⁹ D⁹

G¹³ B^{b7}₉ E^b F^{#7} B F⁻⁹ B^{b7}₉

E^b6 A⁻⁹ D⁹ G¹³ C^{#7} F^{#7}₉

B¹³ F⁻⁹₁₁ B^{b7}₉ E^b C^{#7} F^{#7}