

28 MODERN JAZZ TRUMPET SOLOS

Transcribed by KEN SLONE/Edited by JAMEY AEBERSOLD



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INTRODUCTION

A book of transcribed solos by famous jazzmen is always a welcomed occasion because it affords the practicing musician an opportunity to actually see the notes that he hears on records. The solos contained in this book were chosen by Ken Slone and myself as being representative of modern jazz and most are still available on record. This is not a historic collection and it is not intended to be.

We have numbered each line in the left margin so points of interest can quickly be found when using these solos in classroom analysis. Chord symbols are given above each measure. A measure with no chord symbol keeps the previous chord symbol. Trumpet fingerings are occasionally listed above notes to help you achieve the sound heard on the record.

I strongly urge you to buy the recordings and listen carefully to the solos so you can hear how the solo was originally played. In most instances it would be good to play the solo slowly without the record and gradually increase the tempo until you have reached the recorded tempo. The idea is not really to play the solo exactly like the recorded version but to learn and extract notes, phrases, cliches, etc. that you enjoy and then make them part of your own personal musical vocabulary. Listening and playing with records helps one learn conception and time feeling which is extremely important.

Pay particular attention to the way these musicians use scale tones, chord tones and non-scale tones. Often, the sounds that you think are unique are really tension tones and by becoming familiar with scales such as Diminished, Whole tone, Diminished-whole tone, Lydian, Lydian dominant, etc. you expand your possibilities of communication. By learning to utilize these scale sounds, you will immediately begin to hear them in the jazz that you listen to. It is also interesting to see how certain players will emphasize certain tones over a given scale or chord. You would do well to analyze a solo or a portion of a solo to find out how the player is approaching the harmony. Rhythmic interest and repetition of rhythms and even notes or phrases should also be studied so as to develop variety in your own solos. The players listed in this book certainly have a thorough knowledge of harmony as evidenced by the many ways they will treat similar scales or chords. Remember, each of these musicians has also been influenced by many other musicians; in many cases, influenced by persons playing an instrument other than the trumpet—music is music!

I encourage you to memorize phrases that you enjoy and then learn several places (harmonically) they can be applied other than the original.

When a +9 follows a dominant 7th chord symbol, it is implying a diminished whole tone scale which has a root, b9, +9, major 3rd, +4, +5, b7 and root. When a b9 follows a dominant 7th chord symbol, it is usually implying a diminished scale which begins with a half step and proceeds as such: root, b9, +9, major 3rd, +4, 5th, 6th, b7, and root. A ϕ means a half-diminished scale and is built like this: root, b9 (b2), minor 3rd, 4th, b5th, b6th, b7th and root. The choruses are numbered and the Bridge is usually indicated. When songs are built in eight-bar phrases, we have listed double bars every eight bars so you can see the form of the song. All chord symbols are in trumpet key.

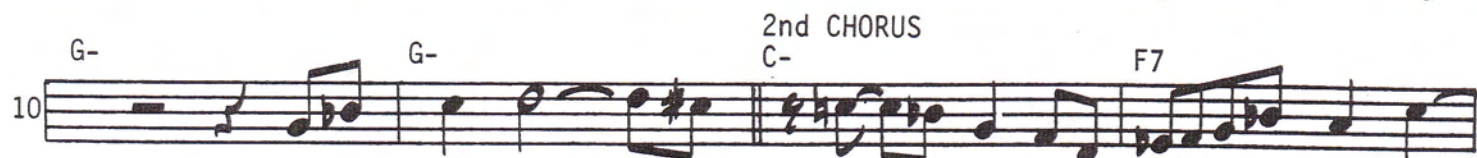
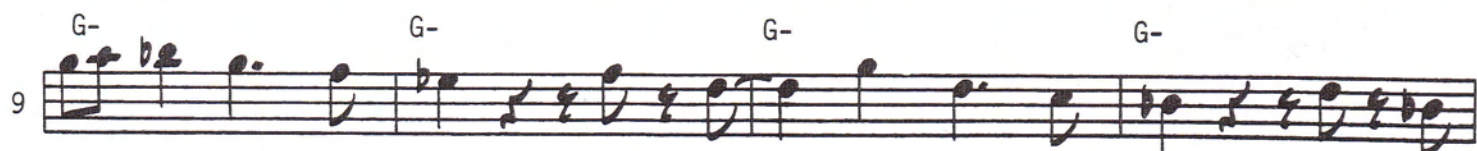
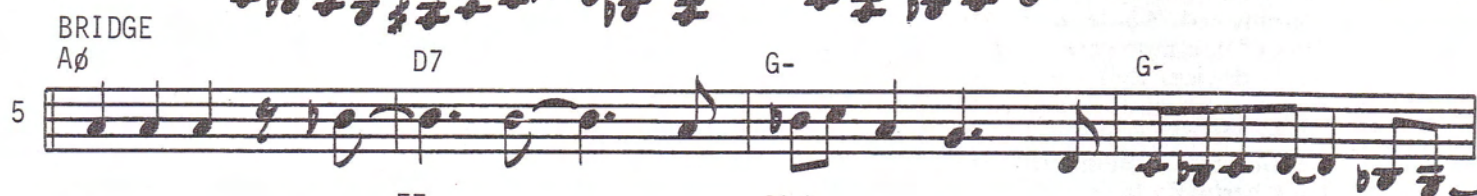
These solos can be played on tenor sax or clarinet and will basically sound fine when played with the original recording. There is no reason other instruments cannot benefit from these solos by playing them without the recording. You could even transpose the solos or phrases if you play an Eb instrument or one in concert pitch.

JAMEY AEBERSOLD

Chet Baker's

Improvised solo on *Autumn Leaves**She Was Too Good To Me*
CTI 6050

1st CHORUS



1 BbΔ EbΔ Aø D7+9

2 G- G- C- F7

3 BbΔ EbΔ Aø D7

4 G- G- BRIDGE Aø D7+9

5 G- G- C- F7

6 BbΔ EbΔ Aø D7

7 G- C7 F- Bb7 EbΔ Aø D7

8 G- G- G- G-

9 G- G- G- G-

THIS SOLO VERSION HAS AN EXTRA 6 BAR TAG
ON G- AT THE END OF EACH CHORUS

Randy Brecker's

Improvised solo on *Gregory Is Here*

In Pursuit of The 27th Man
BN-LA 054-F

1st CHORUS

1 

2 

3 

4 

5 

6 

7 

8 

BRIDGE

9 C Δ F- Bb7 Eb Δ

10 C- F- Bb7 D-

11 G7 Db7⁺⁴

12 D- 3 Db7⁺⁴

13 D-

14 B \emptyset E7⁺⁹ A- 3

15 D7 D- Db7

16 C Δ 3 C Δ Db7⁺⁴

In Pursuit of The 27th Man
BN-LA 054-F

1st CHORUS

A- D7 A- D7 A- D7 A- D7

LAY BACK - - - -

C- F7 A- D7 A- D7 F#7+9

C- F7 A- D7 Bø E7+9

A- D7 G- C7 Bø E7+9

2nd CHORUS

A- D7 A- D7 A- D7 A- D7

C- F7 A- D7 A- D7 F#7+9

C- F7 A- D7 Bø E7+9

A- D7 G- C7 Bø E7+9

Clifford Brown's

Improvised solo on *Confirmation*

Blakey (Art Blakey)
BN 1522

1st CHORUS

1 G Δ F \sharp ϕ B7⁺⁹ E- A7 D- G7

2 C7 B- E7 A7 A- D7

3 G Δ F \sharp ϕ B7⁺⁹ E- A7 D- G7

4 C7 B- E7 A- D7 G Δ

BRIDGE

5 D- G7 C Δ C Δ

6 F- Bb7 Eb Δ A- D7

7 G Δ F \sharp ϕ B7⁺⁹ E- A7 D- G7

8 C7 B- E7 A- D7 G Δ

2nd CHORUS

9 G Δ F \sharp ϕ B7⁺⁹ E- A7 D- G7

10 C7 B- E7 A7 A- D7

(continued on next page)

(Confirmation continued)

11 $G\Delta$ $F\#\emptyset$ $B7+9$ $E-$ $A7$ $D-$ $G7$

12 $C7$ $B-$ $E7$ $A-$ $D7$ $G\Delta$

13 BRIDGE $D-$ $G7$ $C\Delta$ $C\Delta$

14 $F-$ $Bb7$ $Eb\Delta$ $A-$ $D7$

15 $G\Delta$ $F\#\emptyset$ $B7+9$ $E-$ $A7$ $D-$ $G7$

16 $C7$ $B-$ $E7$ $A-$ $D7$ $G\Delta$

17 3rd CHORUS $G\Delta$ $F\#\emptyset$ $B7+9$ $E-$ $A7$ $D-$ $G7$

18 $C7$ $B-$ $E7$ $A7$ $A-$ $D7$

19 $G\Delta$ $F\#\emptyset$ $B7+9$ $E-$ $A7$ $D-$ $G7$

20 $C7$ $B-$ $E7$ $A-$ $D7$ $G\Delta$

21 BRIDGE $D-$ $G7$ $C\Delta$ $C\Delta$

(Confirmation continued)

22 F- Bb7 EbΔ A- D7

23 GΔ F#ø B7+9 E- A7 D- G7

24 C7 B- E7 A- D7 GΔ

25 4th CHORUS GΔ F#ø B7+9 E- A7 D- G7

26 C7 B- E7 A7 A- D7

27 GΔ F#ø B7+9 E- A7 D- G7

28 C7 B- E7 A- D7 GΔ

29 D- BRIDGE G7 CΔ CΔ

30 F- Bb7 EbΔ A- D7

31 GΔ F#ø B7+9 E- A7 D- G7

32 C7 B- E7 A- D7 GΔ

A musical score for guitar, consisting of 11 staves numbered 22 to 32. Each staff contains a single melodic line with various chords indicated above the notes. The chords include F-, Bb7, EbΔ, A-, D7, GΔ, F#ø, B7+9, E-, A7, D-, C7, B-, and G7. The notation includes eighth and sixteenth notes, rests, and triplets. The key signature has one sharp (F#). The score is divided into sections: '4th CHORUS' starting at staff 25 and 'D- BRIDGE' starting at staff 29.

Clifford Brown's

Improvised solo on *The Blues Walk*

Clifford Brown & Max Roach

EmArcy MG 36036

Trip 5540

(PICK UPS)

1ST CHORUS

2ND CHORUS

3RD CHORUS

4TH CHORUS

BLUES SCALE - - - -

1 C7 G- C7 F7 F#0

2 C7 E- A7 D- G7

3 E- A7 D- G7 C7 F7 F#0

4 C7 G- C7 F7 F#0

5 C7 E- A7 D- G7

6 C7 E- A7 D- G7

7 E- A7 D- G7 C7 F7 C7

8 G- C7 F7 F#0 C7

9 E- A7 D- G7 C7

10 D- G7 C7 C7

11 F7 C7 C7

12 D- G7 C7 C7

13 5TH CHORUS C7 F7 C7 G- C7

14 F7 C7 E- A7 D- BLUES SCALE - - - 6TH CHORUS

15 G7 E- A7 D- G7 C7

16 F7 C7 G- C7 F7

17 C7 E- A7 D- 3

18 G7 E- A7 D- G7 7TH CHORUS C7

19 F7 C7 G- C7 F7 BLUES SCALE - - -

20 C7 E- A7 D- 3

21 G7 E- A7 D- G7 C7

Miles Davis'

Improvised solo on *Four**Blue Haze*
Prestige LP 7054

(Break) 1st CHORUS

1 F Δ F Δ F-

2 (Bb7) G- Bb- Eb7

3 A- Ab- G- C7

4 A- Ab- G- C7

5 F Δ F- (Bb7)

6 G- Bb- Eb7

7 A- Ab- G- E \emptyset A7⁺⁹

8 D- Ab- G- C7 F Δ G- C7

2nd CHORUS

The musical score for the 2nd Chorus consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: $F\Delta$, $F-$, $(Bb7)$
- Staff 2: $G-$, $Bb-$, $Eb7$
- Staff 3: $A-$, $Ab-$, $G-$, $C7$
- Staff 4: $A-$, $Ab-$, $G-$, $C7$
- Staff 5: $F\Delta$, $F-$, $(Bb7)$
- Staff 6: $G-$, $Bb-$, $Eb7$
- Staff 7: $A-$, $Ab-$, $G-$, $E\emptyset$, $A7^{+9}$
- Staff 8: $D-$, $Ab-$, $G-$, $C7$, $F\Delta$

2nd CHORUS

9 $G\Delta$ (E7) $A7$ $D7$ $G\Delta$

10 $B\phi$ $E7$ $A7$ $A-$ $D7$

11 $G\Delta$ $G7$ C $C\#^0$ $G\Delta$ $F\#\phi$ $B7+9$

12 $E-$ $C\#\phi$ $F\#7$ $B-$ $E7$ $A-$ $D7$

13 $A7$ $D7$ $G\Delta$

14 $B\phi$ $E7$ $A7$ $D7$

15 $G\Delta$ $G7$ $C7$ $C\#^0$ $G\Delta$ $C7$ $B-$ $E7$

16 (BEGINNING OF TAG) $A-$ $D7$ $B-$ $E7$

17 $A-$ $D7$ $B-$ $E7$

18 $A-$ $D7$ $B-$ $E7$

19 $A-$ $D7$ $G\Delta$ $E7$

Kenny Dorham's

Improvised solo on *Blue Bossa*Page One
BN 84140

1st CHORUS

1 *— DELAYED —*

2

3

4

2nd CHORUS

5

6

7

8

3rd CHORUS

9

10

Chords indicated in the score:

- Staff 1: D- (above measure 1), G- (above measure 4)
- Staff 2: Eø (above measure 1), A7+9 (above measure 2), D- (above measure 4)
- Staff 3: F- (above measure 1), Bb7 (above measure 2), EbΔ (above measure 4)
- Staff 4: Eø (above measure 1), A7+9 (above measure 2), D- (above measure 4)
- Staff 5: D- (above measure 1), G- (above measure 4)
- Staff 6: Eø (above measure 1), A7+9 (above measure 2), D- (above measure 4)
- Staff 7: F- (above measure 1), Bb7 (above measure 2), EbΔ (above measure 4)
- Staff 8: Eø (above measure 1), A7+9 (above measure 2), D- (above measure 4)
- Staff 9: D- (above measure 1), G- (above measure 4)
- Staff 10: Eø (above measure 1), A7+9 (above measure 2), D- (above measure 4)

11 *F-* *DELAYED* *Bb7* *EbΔ*

12 *Eø* *A7+9* *D-*

13 4th CHORUS *D-* *G-*

14 *Eø* *A7+9* *D-*

15 *F-* *Bb7* *EbΔ*


16 *Eø* *A7+9* *D-*


The musical score consists of six staves, numbered 11 to 16. Each staff contains musical notation with various chords and accidentals. The chords are: F- (F minor), DELAYED (pedal point), Bb7 (Bb dominant 7), EbΔ (Eb major), Eø (E half diminished), A7+9 (A dominant 7 with 9th), D- (D minor), G- (G minor), and 4th CHORUS. The notation includes various notes, rests, and accidentals.


Kenny Dorham's


Improvised solo on *Recordame*Page One
BN 84140

1st CHORUS

1 

2 

3 


4 

2nd CHORUS

5 

6 

7 

8 

3rd CHORUS

9 

10 

6 Aø D7+9 GΔ F#7+9 B-

5 C- F7 BbΔ Bb- Eb7 AbΔ

4 CΔ G7

3 D-

2 Aø D7+9 GΔ F#7+9 B- 4th CHORUS

1 CΔ C- F7 BbΔ Bb- Eb7 AbΔ

Kenny Dorham's

Improvised solo on *Woody 'n You*

Max Roach + 4

MG 36098

TRIP 5522

1st CHORUS

1 $A\emptyset$ $D7^{+9}$ $G\emptyset$ $C7^{+9}$

2 $F\emptyset$ $Bb7^{+9}$ $Eb\Delta$ $Eb\Delta$

3 $A\emptyset$ $D7^{+9}$ $G\emptyset$ $C7^{+9}$

4 $F\emptyset$ $Bb7^{+9}$ $Eb\Delta$ $Eb\Delta$

BRIDGE

5 $Bb-$ $Bb-$ $Bb-$ $Eb7$ $Ab\Delta$

6 $C-$ $C-$ $C-$ $F7$ $Bb7$

7 $A\emptyset$ $D7^{+9}$ $G\emptyset$ $C7^{+9}$

8 $F\emptyset$ $Bb7^{+9}$ $Eb\Delta$ $Eb\Delta$

2nd CHORUS

9 $A\emptyset$ $D7^{+9}$ $G\emptyset$ $C7^{+9}$

10 $F\emptyset$ $Bb7^{+9}$ $Eb\Delta$ $Eb\Delta$

16 F \emptyset Bb7+9 Eb Δ Eb Δ A \emptyset

15 A \emptyset D7+9 G \emptyset C7+9

14 C- C- F7 Bb7

13 Bb- Bb- 3 Eb7 Ab Δ

21 F \emptyset Bb7+9 Eb Δ Eb Δ 3

20 A \emptyset D7+9 3 G \emptyset C7+9 3

BRIDGE

Art Farmer's

Improvised solo on *Blue Bossa*Homecoming
MAINSTREAM 332

1st CHORUS

1

2

3

4

2nd CHORUS

5

6

7

8

3rd CHORUS

9

10

11

2 $E\emptyset$ $A7^{+9}$ $D-$ $A7^{+9}$

3 4th CHORUS $D-$ $D-$ $G-$ $G-$

4 $E\emptyset$ $A7^{+9}$ $D-$ $D-$ 3

5 $F-$ $Bb7$ $Eb\Delta$ $Eb\Delta$

6 $E\emptyset$ $A7^{+9}$ $D-$ $A7^{+9}$

7 5th CHORUS $D-$ $D-$ $G-$ $G-$

8 $E\emptyset$ $A7^{+9}$ $D-$

9 $D-$ $F-$ $Bb7$

10 $Eb\Delta$ $Eb\Delta$ $E\emptyset$ $A7^{+9}$

11 $D-$ $A7^{+9}$ 3 3 $D-$ $D-$

Dizzy Gillespie's

Improvised solo on *Hot House*

Jazz At Massey Hall
Fantasy 6003
also Prestige 24024

1ST CHORUS

The musical score is written for a single melodic line on a grand staff (treble and bass clef). It consists of 8 measures, divided into a 1st Chorus (measures 1-4) and a Bridge (measures 5-8). Chord symbols are placed above the staff to indicate the harmonic context. Measure numbers 1 through 8 are written to the left of the staff.

1st Chorus (Measures 1-4):

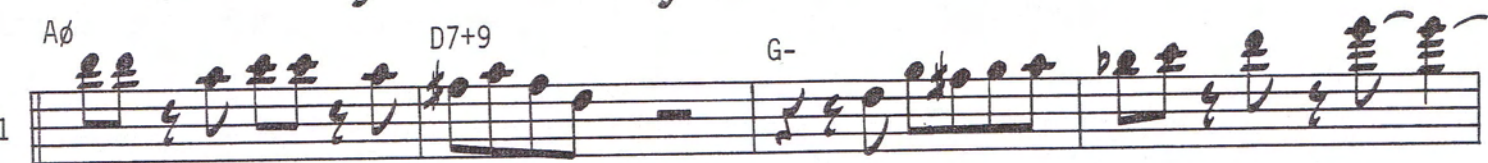
- Measure 1: $A\emptyset$
- Measure 2: $D7+9$
- Measure 3: $G-$
- Measure 4: $E\emptyset$, $A7+9$, $D\Delta$

Bridge (Measures 5-8):

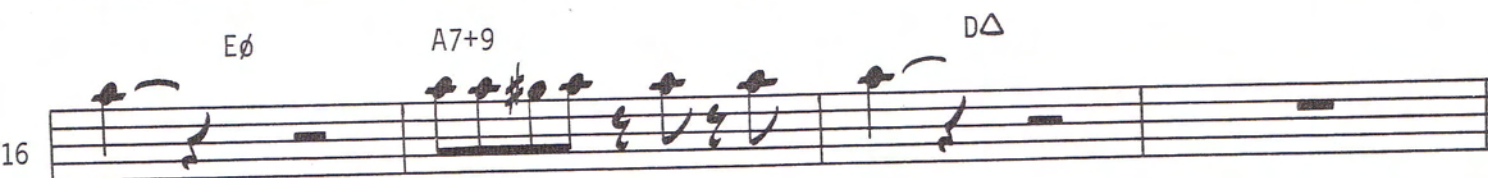
- Measure 5: $D-$, $G7$, $C\Delta$
- Measure 6: $Bb7$, $A7$
- Measure 7: $A\emptyset$, $D7+9$, $G-$
- Measure 8: $E\emptyset$, $A7+9$, $D\Delta$

Triplet markings (3) are present in measures 4, 5, 6, and 8.

2ND CHORUS



BRIDGE



3RD CHORUS



25 EØ A7+9 DΔ

24 D7+9 G-

23 A7 AØ

22 G7 CΔ Bb7

21 A7+9 DΔ DΔ D- BRIDGE

20 G- EØ

19 AØ D7+9

Tom Harrell's

27

Improvised solo on *Adjustment*

Silver and Brass
BN-LA 406-G

1st CHORUS

1 *D7*

2 *G7* *A7* *D7* *DELAY*

3 *D7*

4 *G7* *A7* *D7*

5 *G-* *C7* *FΔ* *FΔ*

6 *F-* *Bb7* *EbΔ* *A7⁺⁹*

7 *D7*

8 *G7* *A7* *D7*

2nd CHORUS

9 D7

10 G7 A7 D7

11 D7

12 G7 A7 D7

13 G- C7 FΔ

14 F- Bb7 EbΔ A7+9

15 D7

16 A7 D7 D7

Freddie Hubbard's

Improvised solo on *Clarence's Place**The Body & The Soul* (double)
Impulse A38

The musical score is written for a single melodic line in 4/4 time. It consists of six staves of music. The chords are labeled as follows:

- Staff 1: G-
- Staff 2: E7+9
- Staff 3: Eb7, D7+9, G-, (D7+9)
- Staff 4: G-
- Staff 5: E7+9, G-, Eb7
- Staff 6: D7+9, G-, (D7+9), G-

Freddie Hubbard's

Improvised solo on *Up Jumped Spring*

Backlash

Atlantic 1477

also Atlantic SD 2-314

1st CHORUS

The musical score is written for a 10-measure solo in 3/4 time. It features a variety of musical notations including eighth notes, quarter notes, and triplet eighth notes. Chord symbols are placed above or below the staff to indicate the harmonic context for each measure. The score is divided into a 1st Chorus (measures 1-8) and a Bridge (measures 9-10).

Measures 1-8 (1st CHORUS):

- Measure 1: C Δ
- Measure 2: A-
- Measure 3: F-
- Measure 4: C# ϕ
- Measure 5: A7
- Measure 6: A- / G
- Measure 7: E-
- Measure 8: D-

Measures 9-10 (BRIDGE):

- Measure 9: A-
- Measure 10: Bb-

Chord Symbols:

- C Δ
- A7
- D-
- G7
- A-
- A- / G
- F# ϕ
- B7
- E-
- F-
- C# ϕ
- F#7
- D ϕ
- G7⁺⁹
- G7
- B7
- E-
- F-
- D-
- G7
- C Δ
- B ϕ
- E7
- A-
- D7
- G Δ
- E-
- Bb-
- Eb7
- D-
- G7

(continued on next page)

(Up Jumped Spring continued)

1 C Δ A7 (A-) D- G7

2 A- A-/G F# ϕ B7

3 E- F- E- F-

4 D- G7 Db Δ Db Δ

5 2nd CHORUS C Δ A7 D- G7

6 A- A-/G F# ϕ B7

7 E- F- E- F-

8 C# ϕ F#7 D ϕ G7+9

9 C Δ A7 D- G7

10 A- A-/G F# ϕ B7

11 E- LAY BACK F- E- F-

12

(continued on next page)

(Up jumped spring continued)

BRIDGE

22 D- G7 CΔ Bø E7+9

23 A- D7 GΔ

24 E- Bb- Eb7 D-

25 G7 CΔ A7

26 D- G7 A- G/A-

27 F#ø B7 E- F-

28 E- F- D- G7

29 DbΔ DbΔ CΔ

Detailed description: This musical score is for a guitar piece titled 'Up jumped spring' (continued). It consists of eight staves of music, numbered 22 through 29. The notation is in treble clef with a key signature of one flat (Bb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed below the staff lines: Staff 22: D-, G7, CΔ, Bø, E7+9; Staff 23: A-, D7, GΔ; Staff 24: E-, Bb-, Eb7, D-; Staff 25: G7, CΔ, A7; Staff 26: D-, G7, A-, G/A-; Staff 27: F#ø, B7, E-, F-; Staff 28: E-, F-, D-, G7; Staff 29: DbΔ, DbΔ, CΔ. The word 'BRIDGE' is written above staff 22. The page number '32' is in the top right corner.

Freddie Hubbard's

Improvised solo on *It's You or No One**Doin' Alright*
BST 84077

1st CHORUS

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one sharp (F#). The notation is spread across eight staves, each with a measure number (1-8) on the left. Chord symbols are placed above the staff at various points. The melody is characterized by frequent use of triplets and slurs, indicating a fast, rhythmic improvisation. The chords include A-, D7, GΔ, C7, B-, E7, D-, G7, C-, F7, BbΔ, A7, DΔ, D#0, E-, A7, A-, B-, E7, A-, D7, GΔ, C7, B-, E7, A-, D7, D-, G7, CΔ, C-, GΔ, C-, F7, B-, E7, A-, D7, GΔ, B-, E7.

1st CHORUS

1 A- D7 GΔ C7 B- E7

2 A- D7 GΔ D- G7

3 C- F7 BbΔ A7

4 DΔ D#0 E- A7 A- B- E7

5 A- D7 GΔ C7 B- E7

6 A- D7 D- G7

7 CΔ C- GΔ C- F7

8 B- E7 A- D7 GΔ B- E7

2nd CHORUS

9

A- D7 GΔ C7 B- E7

10

A- D7 GΔ D- 3 G7 3

11

C- F7 BbΔ A7+9

12

DΔ D#° E- A7 A- E7 B- 3

13

A- D7 GΔ C7 B- E7

14

A- D7 D- G7

15

CΔ C- 3 GΔ F7

16

B- E7 A- 3 D7 GΔ C7 B- E7 A-

Freddie Hubbard's

Improvised solo on *Sky Dive*

Sky Dive
CTI 6018

A-

D-/G

A-

AbΔ

A-

AbΔ

D-

AbΔ+11

GbΔ+11

B-

C7

C#7

D7sus 4

D7sus 4

G-/C

A-/D

A-/D

G-/C

A-/D

A-/D

A-/D

A-/D

D-/G

AbΔ

AbΔ+11

GbΔ+11

B-

C7

C#7

D7sus 4

D7sus 4

G-/C

A-/D

A-/D

G-/C

A-/D

A-/D

G-/C

A-/D

A-/D

B-

36

11 D- G7 B-

12 D- G7^{b9} C-Δ

13 Bb-Δ AbΔ

14 GbΔ EΔ DΔ A-

15 D-/G

16 A- EbΔ

17 A- EbΔ D- AbΔ +11

18 GbΔ +11 B- C7 C#7 D7^{sus4} D7^{sus4}

(CHROMATIC MINOR THIRD LIP SLURS)

G-/C A-/D A-/D

G-/C A-/D

G-/C A-/D

RITARD

Booker Little's

Improvised solo on *You Stepped Out of A Dream*Conversation (Max Roach)
Jazzland 979

1st CHORUS

E Δ F Δ C Δ C Δ
 D- G7 E7+9 A Δ
 B- F#7 G- C7 F#- B7
 E Δ F Δ
 D- G7 E ϕ A7+9
 D- F# ϕ B7+9 E Δ C#-
 F#- B7 E Δ B7
 2nd CHORUS
 E Δ F Δ C Δ C Δ
 D- G7 A Δ E7+9
 B-

Musical score for guitar, measures 12-22. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various chords and melodic lines.

Measures 12-15:

- Measure 12: Chords C#- and G-.
- Measure 13: Chords F#7, C7, and F#-.
- Measure 14: Chords D- and G7.
- Measure 15: Chords D-, F#0, B7+9, EΔ, C#-, F#-, and B7.

Measures 16-19:

- Measure 16: Chords EΔ, B7, and FΔ.
- Measure 17: Chords D-, G7, and CΔ.
- Measure 18: Chords B-, E7+9, and AΔ.
- Measure 19: Chords C#-, F#-, G-, C7, F#-, and B7.

Measures 20-22:

- Measure 20: Chords EΔ, FΔ, D-, and G7.
- Measure 21: Chords E0, A7+9, D-, and F#-.
- Measure 22: Chords EΔ, C#-, F#-, B7, and EΔ.

The score includes a section labeled "3rd CHORUS" starting at measure 15.

Blue Mitchell's

Improvised solo on *Silver's Serenade*

Silver's Serenade

BLP 84131

BN-LA 402-H2

1st CHORUS

F#-



B-

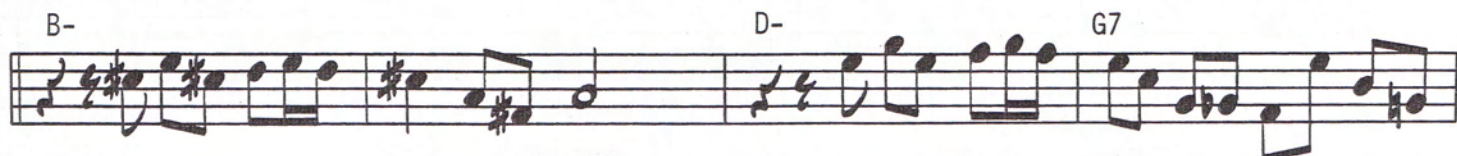
F-



B-

D-

G7



C△

B-

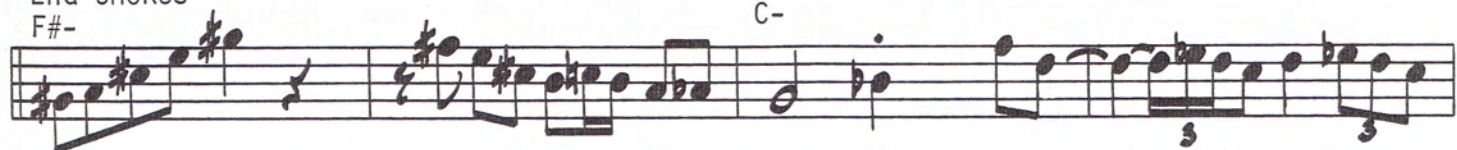
E7



2nd CHORUS

F#-

C-

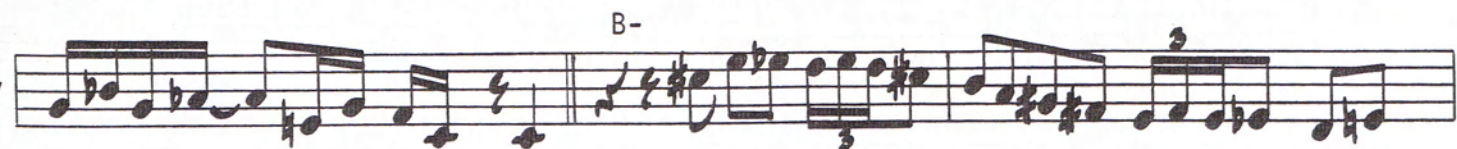


B-

F-



B-



D-

G7

C△



3rd CHORUS

9 B- E7 F#-

10 C- B- 3

11 F- B-

12 D- G7 CΔ CΔ 3

13 B- E7 F#- 4th CHORUS

14 C- B- 3

15 F- B-

16 D- G7 CΔ 3

17 CΔ B- E7 F#- 3

Lee Morgan's

Improvised solo on *Most Like Lee*

Cornbread

BN 84222

also *Memorial Album*

CHORUS

BRIDGE

2nd CHORUS

16 D- B7+9 EØ A7+9

15 D- A- D7+9 G- EØ A7+9

14 BØ E7+9 A7 A7

13 AØ D7+9 G- G- A7

12 EØ A7+9 B7+9 D- EØ A7+9

11 D- A- D7+9 G- A7

BRIDGE

Lee Morgan's

Improvised solo on *Sidewinder*

Sidewinder
BN 84157

0 F7

9 Bb7

8 F7

7 F7 2nd CHORUS

6 F7

5 G-

4 F7

3 Bb7

2 F7

1 F7 1st CHORUS

DELAYED

19

F7

18

F7

17

G-

16

F7

15

Bb7

14

F7

13

F7

3rd CHORUS

12

F7

11

G-

This musical score is written on ten staves, numbered 11 through 19. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed below the staves: F7 appears on measures 12, 13, 14, 16, and 18; Bb7 appears on measure 15; and G- appears on measures 11 and 17. Measure 13 is labeled '3rd CHORUS'. The score is written in a single system, with measures 11-19 arranged vertically from bottom to top.

Lee Morgan's

Improvised solo on *Speed Ball**Speed Ball*

BN 84212

also BN-LA 224-G *Memorial Album*

1st CHORUS

BLUES

Eb7

Ab7

Eb7

G-

C7

F-

Bb7

Eb7

F-

Bb7

2nd CHORUS

Eb7

Bb-

Eb7

Ab7

Ab7

Eb7

G-

C7

F-

Bb7

Eb7

Bb7

3rd CHORUS

Eb7

-DELAYED-

Eb7

G-

C7

Ab7

F-

Bb7

Eb7

Bb7

4th CHORUS

Eb7

Three staves of musical notation, likely for guitar, showing a sequence of chords and melodic lines. The notation includes eighth and sixteenth notes, rests, and triplets. Chord labels are placed below the staves, and measure numbers 11, 12, and 13 are indicated on the right side of each staff.

Staff 11: Chords Eb7, Ab7, Eb7. Measure 11.

Staff 12: Chords G-, C7, F-, Bb7. Measure 12.

Staff 13: Chords Eb7, F-, Bb7, Eb7. Measure 13.

Lee Morgan's

Improvised solo on *Ceora*

Cornbread

BN 84222

also BN-LA 224-G *Memorial Album*

1 BbΔ C- F7 BbΔ F- Bb7

2 EbΔ Eø A7+9 D- G7

3 C- F7 D- DELAYED

4 G7 E- A7

5 D- G7 C- F7 BbΔ C- F7

6 BbΔ F- Bb7 EbΔ

7 Eø A7+9 D- G7 C-

8 F7 Dø G7b9 C-

9 F7 BbΔ G7b9 C- F7+9 BbΔ

10

Fats Navarro's

Improvised solo on *Ladybird I*

The Fabulous Fats Navarro
BN 1532 Vol. 2

1st CHORUS

1 

2 

3 

4 

2nd CHORUS

5 

6 

7 

8 

9 

Fats Navarro's

Improvised solo on *Ladybird II*

The Fabulous Fats Navarro
BN 1532 Vol.2

1st CHORUS

1 D Δ G- C7

2 D Δ C#- F#7 C- F7

3 Bb Δ B- E7

4 E- A7 F#- F7 Bb Δ Eb7

2nd CHORUS

5 D Δ G- C7

6 D Δ C#- F#7 C- F7

7 Bb Δ B- E7

8 E- A7 F#- F7 Bb Δ Eb7

Woody Shaw's

Improvised solo on *Nutville**The Cape Verdean Blues*

BN 84220

also BN-LA 402-H2

1st CHORUS

1 

2 

3 

4 

5 

6 

2nd CHORUS

7 

8 

(continued on next page)

9 

10 

11 

12 

3rd CHORUS

13 

14 

5 

6 

7 

8 

Woody Shaw's

Improvised solo on *Moontrane*

Unity
BN 84221

1st CHORUS

1 *C*△ *B*-

2 *D*- *E*- *F*- *G*- *E*△ *D*- *G*7

3 *C*△ *B*-

4 *D*- *E*- *F*- *G*- *E*△ *G*- *C*7

BRIDGE

5 *F*△ *LAY BACK* *B*∅ *E*7⁺⁹

6 *A*- *G*- *C*- *B*b- *E*b- *D*b- *D*b-

7 *C*△ *B*-

8 *D*7 *G*7 *C*7 *F*7 *E*△ *D*- *G*7

(continued on next page)

(Moontrane continued)

2nd CHORUS

Chords and musical notation for the 2nd Chorus:

- Staff 1: CΔ, 3 (triplet), B-
- Staff 2: D7, G7, C7, F7, EΔ, D-, G7
- Staff 3: CΔ, B-, C7
- Staff 4: D7, G7, C7, F7, EΔ, G-, C7
- Staff 5: FΔ, Bø, E7⁺⁹
- Staff 6: A-, G-, C-, Bb-, Eb-, Db-, Db-
- Staff 7: CΔ, B-, D7, G7
- Staff 8: C7, F7, EΔ, D-, G7, CΔ

NOTE: The 5th and 6th measures of the 1st, 2nd and 4th eight bars can be played either of two ways:

	BAR 5	BAR 6
1	D7 G7	C7 F7 EΔ
2	D- F-	F- G- EΔ

Woody seems to take Version No. 1 most of the time.

Clark Terry's

Improvised solo on *Straight, No Chaser*Clark Terry & His Jolly Gian
Vanguard (VSD) 79365

1ST CHORUS

G7 (BLUES IN F CONCERT)

1

2

3

4

5

6

7

8

9

D7 G7 C7

G7 B- E7 A-

D7 A- D7 2ND CHORUS G7

C7

G7 B- E7 A-

D7 3 3 G7 A- D7 3RD CHORUS G7

D- G7 C7

G7 B- E7 A-

D7 B- E7 A- D7 4TH CHORUS G7

1 D- G7 C7

2 G7 B- E7 A-

3 D7 G7 A- D7 5TH CHORUS G7

4 C7 G7 B- E7

5 A- D7 G7 A- D7

6 6TH CHORUS G7 D- G7 C7

7 G7 B- E7 A- D7 G7

8 7TH CHORUS A- D7 G7

9 D- G7 C7

10 G7 B- E7 A-

11 D7 G7

12 D7 B- E7 A- D7 G7

13 D7 B- E7 A- D7 G7

14 D7 B- E7 A- D7 G7

15 D7 B- E7 A- D7 G7

16 D7 B- E7 A- D7 G7

17 D7 B- E7 A- D7 G7

18 D7 B- E7 A- D7 G7

19 D7 B- E7 A- D7 G7

20 D7 B- E7 A- D7 G7

21 D7 B- E7 A- D7 G7