

SOLO JAZZ GUITAR

THE COMPLETE CHORD MELODY METHOD

STEP-BY-STEP LESSONS AND 20 SONGS INCLUDING
All the Things You Are, Bluesette, In a Sentimental Mood, and Stella by Starlight

BY BILL HART



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ABOUT THE AUTHOR

Canadian born and raised, Bill Hart started out listening and playing blues. At 15 years of age, he moved to the U.S. (Jacksonville, Florida) where he played in jam sessions with many professional players including Alan Collins and the Van Zants. From there, his deep interest in music led him to pursue music studies at Jacksonville University with Gary Starling, head of the guitar department.

Bill then decided to move to Los Angeles to study at the Guitar Institute of Technology (GIT). Working his way through school as a pit orchestra player, Bill studied all types of music from rock, pop, and funk to Latin, Cuban, fusion, and jazz. Dedicated and driven to learn all GIT had to teach in music, Bill graduated with honors. Ready to move to New York City to start his career, Bill changed his plans when Steve Freeman, President of Atlanta Institute of Music (AIM), called him and offered him a position as guitar instructor at his school in Atlanta, Georgia.

Bill began teaching at AIM and is now the head of the guitar department. He has done seminars with some of music's finest players, such as Peter Erskine, Chuck Silverman, Robbin Dimagio, Jimmy Herring (Aquarium Rescue Unit), and Shane Theriot (Neville Brothers guitarist). He has played on several recording sessions for Atlanta-based producers Randy Hoexter, Huston Singletary, and Tom Kidd. He is the guitarist for the recording group Liquid Blue, who have opened for Mike Stern, Dave Weckl, Lou Rawls, Joey DeFrancesco, Acoustic Alchemy, and the Yellow Jackets (Jacksonville Jazz Festival).

Bill continues to study music with jazz legends Mike Stern, Steve Khan, Scott Henderson, and Wayne Krantz. As an instructor, he knows that continued study enhances your playing, teaching, composition, and your growth as a musician.

Studying and playing guitar for 25 years, Bill Hart's music is a compilation of the many styles he enjoys. His current vision is to continue recording and tour as a side man with a major recording group. He can be contacted at:

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INTRODUCTION

I have taught guitar at the Atlanta Institute of Music for the last 10 years, where one of my master classes focuses on the study of chord melody. Through this course, I have found that studying chord melody and reharmonizing tunes is one of the strongest music-learning experiences available. I have taught students from all over the world, with interests in all styles of music, and have seen them all benefit from studying chord melody.

The first eleven units cover a variety of chord melody techniques with an explanation of each one. The first step is to study each technique extensively. Units 12 through 31 then use a combination of these techniques in twenty familiar jazz standards. One of the analogies I use in my master jazz class to help students understand the concept of improvising is to compare soloing and reharmonizing tunes to making a cake. A cake has several ingredients, one being salt. Making a cake with nothing but salt would be the same as reharmonizing or soloing with only one concept. Feel free to take the liberty to enhance any of the techniques in the songs. For example, if you have a chord on a quarter note with three quarter notes following, try voicing the chord to play through the whole measure, giving you the harmony with the melody over it. Some other examples would be to try using false harmonics as the melody or to play single bass notes with the melody on top to create implied harmony. Jazz is wide open; the main rule to follow is: if your ear likes it, it's right.

CHORD MELODY CONCEPTS

DIATONIC SUBSTITUTION

Diatonic substitutions occur when chords in a harmonized scale are used to substitute for each other. The types of diatonic substitutions are:

- II subs for IV, and vice versa
- V subs for VII, and vice versa
- I, III, and VI chords are all interchangeable

Substituting II for IV and IV for II

Using Fmaj7 in place of Dm7 creates a Dm9 sound. Conversely, using Dm7 in place of Fmaj7 will create an F6 sound. In Fig. 1, we have a I-VI-II-V progression. Measure 3 uses Fmaj7 and Fmaj13 (the IV chord) to substitute for Dm7 (the II chord).

Fig. 1

Chords: Cmaj7, Am7, Dm7, G7, C6, Cmaj9, Am7, Am9, Fmaj7, Fmaj13, G7.

Substitutions: Fmaj7 and Fmaj13 are labeled as "IV sub." for Dm7.

TAB: 1 2 3, 3 4 2 3, 5 x x 5 5, 7 5 5 5 5, 5 7 5 5 5, 5 7 5 5 5, 3 5 5 4 5, 3 5 5 4 5.

Substituting V for VII and VII for V

Using G7 in place of Bm7 \flat 5 creates a Bm7 \flat 5 \sharp 5 sound. Conversely, using Bm7 \flat 5 in place of G7 will create a G9 sound. In Fig. 2, we again have a I-VI-II-V progression. The first half note in measure 3 uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note is Bm7 \flat 5 (the VII chord), substituting for G7 (the V chord), creating a G9 sound.

Fig. 2

Chords: Cmaj7, Am7, Dm7, G7, C6, Cmaj7, Am7, Am9, Fmaj7, Dm11, Bm7 \flat 5, G7.

Substitutions: Fmaj7 is labeled as "IV sub." for Dm7. Bm7 \flat 5 is labeled as "VII sub." for G7.

TAB: 1 2 3, 3 4 2 3, 5 x x 5 5, 7 5 5 5 5, 5 7 5 5 5, 5 7 5 5 5, 6 7 7 7 7, 3 5 5 4 5.

Substituting I, III, and VI interchangeably

Using Cmaj7 in place of Em7 creates a Em7 \sharp 5 sound. Conversely, using Em7 in place of Cmaj7 creates a first inversion of Cmaj7—or Cmaj7/E. Using Am7 in place of Cmaj7 creates a C6 sound. Conversely,

using Cmaj7 in place of Am7 creates an Am9 sound. In Fig. 3, I've reharmonized the I-VI-II-V using Am7 and Em7 to sub for Cmaj7 (the I chord). In measure 2, I've substituted Cmaj7 and Em11 for Am7 (the VI chord). In measure 3, the first half note uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note uses Bm7^b5 (the VII chord) to substitute for G7 (the V chord), creating a G9 sound.

Fig. 3

Chords: Cmaj7, Am7, Em7, Cmaj7, Em11, Fmaj7, Dm11, Bm7^b5, G7

Substitutions: VI sub., III sub., I sub., III sub., IV sub., II sub., VII sub.

TAB: 1 0 2 0, 3 4 5 7, 5 4 5 3, 7 8 7 7, 5 5 5 8, 5 5 5 5, 6 7 7 7, 3 4 3 3

MINOR THIRD SUBSTITUTION

A *minor 3rd substitution* takes either the II chord, the V chord, or both the II and V up or down a minor 3rd before resolving to I.

Fig. 4 has a II-V-I progression in G major. I substituted the II chord (Am7) up a minor 3rd to Cm7, then to D7 (the V chord), and finally to Gmaj7 (the I chord).

Fig. 4 – II-V-I Minor 3rd Substitution

Chords: Am7, Cm7, D7, Gmaj7

Substitutions: minor 3rd sub.

TAB: 8 8 8 8, 5 7 8, 5 5 5 5, 6 5 4, 2 3 4 3

Fig. 5 has the same II-V-I progression in G major, only I've substituted F7 for D7 (the V chord), resolving to Gmaj7 (the I chord).

Fig. 5 – V7 Minor 3rd Substitution

Chords: Am7, F7, Gmaj7

Substitutions: minor 3rd sub.

TAB: 8 8 8 8, 5 7 8, 5 4 5 3, 6 5 4, 2 3 4 3

In Fig. 6, I've substituted the Am7 and D7 (the II-V) up a minor 3rd using Cm7 and F7, before resolving to Gmaj7 (the I chord).

Fig. 6 – II-V and V7 Minor 3rd Substitution

Play through these examples and let your ears be the judge. This is a very hip way to create some different sounds for a II-V-I progression. Remember: this concept is endless. By moving in minor 3rds, it creates somewhat of a diminished sound. You can experiment with soloing using the same concept. For example, play a II-V line over Cm7 and F7 and resolve it to Gmaj7.

CHORD-NOTE

Chord-note playing is just like it sounds: you hit a chord, followed by one, two, or three single melody notes.

A chord followed by three notes (chord-note-note-note) works well with uptempo tunes. Fig. 7 has a II-V-I progression using this concept.

Fig. 7 – Chord-Note-Note-Note

Playing a chord followed by two notes (chord-note-note) sounds best with tunes in 3/4. Fig. 8 has a I-VI-II-V progression in 3/4 using this concept. Try experimenting with this in a 4/4 time signature to create some interesting three-against-four-type feels.

Fig. 8 – Chord-Note-Note

Fig. 9 – Chord-Note

The key to *back cycling* is imagining the chord you will be resolving to and counting backwards via the V chord.

In Fig. 10, I have a II-V-I in C major. I start at C and work my way backwards to put a chord over each note. G7 is the V of C and Dm7 is the II chord. A7 is called V/II and Em7 is the II/V/II. You can use this concept with as many notes as you want depending on how busy you want the harmony.

Fig. 10 – Back Cycling from I

Diagram 10.10 shows the chords for the first six measures of the song. The chords are: Dm7, G7, Cmaj7, Em7, A7#5, Dm9, G7#5, and Cmaj9. The diagram shows the chords in standard notation, tablature, and guitar notation.

Fig. 11 is exactly the same as Fig. 10, except I replaced the dominant chord with a tritone substitution. The $D\flat_9$ in measure 2 is subbing for G_7 , and the $E\flat_9$ in measure 1 is subbing for A_7 . Another concept to experiment with would be changing the minor chords to dominant chords, creating chromatic harmony similar to a big band sound.

Fig. 11 – Back Cycling with Tritone Substitutions

Dm7 G7 Cmaj7

 Em7 Eb9 Dm9 Db9 Cmaj9

 tritone sub. tritone sub.

T	8	6	4	4	3
A	7	5	4	4	4
B	7	5	4	4	3

Fig. 12 is the same as Fig. 11, except the dominant chords have all been changed to maj7 chords, creating a softer sound and resolution to I.

Fig. 12 – Back Cycling with Maj7 Tritone Substitutions (Softer Sound)

Chords shown: Dm7, G7, Cmaj7, Em7, Ebmaj9, Dm9, Dbmaj9, Cmaj9.

Labels: maj7 tritone sub. (under Ebmaj9 and Dbmaj9).

T	8	6	5	4	3
A	7	7	5	5	4
B	7	6	5	4	3

THE V CHORD

The V chord concept we'll examine takes the Ionian, Dorian, or Mixolydian scale and places the V chord on every other note. The V chord can always resolve to I, giving tension in the scale and releasing back to the chord used in the scale or mode.

Fig. 13 is the C Ionian scale, better known as the C major scale. The first chord is C6, starting with C on top; the next melody note is D, which is the 5th of a G7; the next note is E, the 3rd of Cmaj7; next is F, the b7 of G7; then G, the 5th of C6/9; the next note, A, is the 9th of G7; then there's B, which is the 7th of Cmaj7. The next note is C—only this time we have a G7 chord instead of Cmaj7. With C as the melody note, this gives us G11. The next note is D, the 9th of Cmaj7; the next note is E, the 13th of G; the next note is F#: over a maj7 chord we have to raise the 4th a half step (F to F#), creating Lydian. (An F# over a Cmaj7 chord sounds ugly. On a G7, the F note is the b7, and resolves to Cmaj7.) The last note is G, the root of a G9 chord.

Fig. 13 – V7 of Ionian (Major)

Chords shown: Cmaj7, C6, G7, Cmaj7, G7, C6/9, G9, Cmaj7, G11, Cmaj13, G13 (8va), Cmaj9#11, G9.

T	1	3	5	6	3	5	7	8	10	12	14	15
A	2	4	4	4	3	4	5	6	10	10	15	12
B	3	3	5	3	3	5	5	5	9	9	14	15

Figs. 14 and 15 use the exact same concept as Fig. 13, except the Dorian scale is used in Fig. 14 and the Mixolydian scale is used in Fig. 15.

Fig. 14 – V7 of Dorian

Cm7

TAB

*Key signature denotes C Dorian.

Fig. 15 – V7 of Mixolydian

Cm7

TAB

*Key signature denotes C Mixolydian.

CHORD SCALES WITH TENSION

Figs. 16 and 17 use chord scales harmonizing C6 and Cm6, respectively. In these figures, the V chord is again alternated with the I—in this case creating a 7 \flat 9 sound. A diminished chord is the same as a 7 \flat 9 chord with no root (D $^{\circ}$ 7 = G7 \flat 9 without the root). The 7 \flat 9 chord creates a lot more tension, strongly wanting to resolve to I.

Fig. 16

C6 D $^{\circ}$ 7 C6 D $^{\circ}$ 7 C6 D $^{\circ}$ 7 C6 D $^{\circ}$ 7

TAB

Fig. 17

Cm6 D $^{\circ}$ 7 Cm6 D $^{\circ}$ 7 Cm6 D $^{\circ}$ 7 Cm6 D $^{\circ}$ 7

TAB

MODAL CHORD SCALES

There are seven notes in a scale, four of which make up a corresponding seventh chord (maj7, m7, or dom7 depending on the scale). The three remaining notes of the scale are embellished tones—the 9th, 11th, and 13th. When seeing the symbol m7 and dom7, you can take the liberty of adding the 9th, 11th, or 13th. On maj7 chords, you can add the 9th, #11th, and 13th. Fig. 18 uses C Lydian, Fig. 19 uses C Dorian, and Fig. 20 uses C Mixolydian. Practice playing up and down these scales just as you would sequencing an exercise. This will help you learn many voicings of the same quality all over the guitar neck.

Fig. 18 – Lydian

	C6	Cmaj9	Cmaj7	Cmaj9#11	C ⁶ ₉	Cmaj13#11	Cmaj7#11	C ⁶ ₉	Cmaj13	Cmaj9	Cmaj7#11
T	1	3	5	2	3	5	7	8	10	12	14
A	2	4	4	3	3	5	9	8	10	12	15
B	3	3	3	3	3	3	10	8	9	12	15

Fig. 19 – Dorian

	Cm7	Cm9	Cm7	Cm11	Cm11	Cm13	Cm7	Cm7	Cm9	Cm7	Cm11(no 3rd)
T	1	3	4	1	3	5	6	8	10	11	13
A	3	3	3	3	3	3	8	8	8	11	11
B	3	3	3	3	3	3	8	8	8	10	10

Fig. 20 – Mixolydian

	C7	C9	C7	C11(no 3rd)	C9	C13	C7	C9	C9	C7	C11(no 3rd)
T	1	3	5	3	3	5	6	8	10	12	13
A	3	3	3	3	3	3	8	8	9	11	11
B	3	3	3	3	3	3	8	8	10	10	10

ASCENDING AND DESCENDING BASS HARMONY

Ascending/descending bass harmony uses three qualities of chords: major, minor, and dominant. This concept is much like back cycling. The difference is that you can approach your key chord from above or below. All examples use a II-V-I in Cmaj7. The II and the V are the chords that will be reharmonized on the way to Cmaj7. First, count how many melody notes there are, which indicates how many bass notes will be used. For example, there are four melody notes before Cmaj7, so four bass notes can be played, chromatically ascending, that resolve to Cmaj7. The next step is to harmonize the bass with the melody. I have given three examples using dominant, minor, and major. Generally, try to stay with one quality—meaning that if you decide to use dominant, use this until you resolve to the I chord (melody permitting).

Harmonizing the bass and the melody

The first melody note is E, and the bass note is A \flat —a $\sharp 5$ interval. The second melody note is C and the bass note is A, creating a minor 3rd (or $\sharp 9$) interval. If I were using maj7, I could still use the minor 3rd by creating a m(maj7) chord. The third melody note is G with B \flat in the bass, which creates a 6th or 13th sound. The fourth melody note is F with B in the bass, creating a $\flat 5$ sound resolving to Cmaj7. The figures show what the chord quality would be using maj7, min7, and dom7.

Fig. 21 – Dominant Ascending Bass Harmony

	Dm7	G7	Cmaj7	A \flat 7 \sharp 9(\sharp 5)	A7 \sharp 9	B \flat 13	B7 \flat 5	Cmaj9
T	12			12	13	8	6	5
A	12			12	12	7	8	7
B	11			11	11	6	7	9
	11			12	12	X	X	X
						6	7	8

Fig. 22 – Minor Ascending Bass Harmony

	Dm7	G7	Cmaj7	A \flat m7 \sharp 5	Am7	B \flat m13	Bm7 \flat 5	Cmaj9
T	12			12	13	8	6	5
A	12			12	12	6	7	7
B	X			X	10	6	7	9
	11			11	12	X	X	X
						6	7	8

Fig. 23 – Major Ascending Bass Harmony

	Dm7	G7	Cmaj7	A \flat maj7 \sharp 5	Am(maj7)	B \flat maj13	Bmaj7 \flat 5	Cmaj9
T	12			12	13	8	6	5
A	12			12	13	7	8	7
B	X			X	14	7	8	9
	11			11	12	X	X	X
						6	7	8

Descending bass harmony works exactly the same way as ascending bass harmony except that the bass will obviously be descending. Try experimenting with ascending and descending bass lines, but really use your ears because some of these will fall in the pocket and some will not work at all—your ears will tell you which ones work.

Fig. 24 – Dominant Descending Bass Harmony

Chords: Dm7, G7, Cmaj7, Cmaj9

Fingering: 12, 9, 11, 12; 13, 12, 11, X; 8, 9, 10, X; 5, 7, 9, X

Fig. 25 – Minor Descending Bass Harmony

Chords: Dm7, Em7, Ebm13, Dm11, Dbm9, Cmaj9

Fingering: 12, 12, 12, X; 13, 11, 11, X; 8, 10, 10, X; 6, 8, 9, X; 5, 7, 9, X

Fig. 26 – Major Descending Bass Harmony

Chords: Dm7, G7, Cmaj7, Cmaj9

Fingering: 12, 12, 11, X; 13, 12, 12, X; 8, 9, 10, X; 6, 8, 10, X; 5, 7, 9, X

CONTRARY MOTION

Contrary motion is like ascending or descending bass harmony, except that the melody and bass line move in contrary motion (in opposite directions). You take the same concept that applies to ascending and descending bass harmony—harmonizing the bass with the melody—but the direction of the melody will dictate the direction of the bass movement.

In Fig. 27, the melody is ascending, and the bass is descending. In Fig. 28, the melody is descending, and the bass is ascending. Fig. 29 contains a mixture of both, and may be a little more challenging.

Fig. 27 – Melody Ascending, Harmony Descending

Am7 D7 Gmaj7

Bm9 Bb11 Am7 Ab13 Gmaj9

TAB

3	4	5	6	2
6	5	5	5	3
7	6	5	4	3
X	X	X	X	X
7	6	5	4	3

Fig. 28 – Harmony Ascending, Melody Descending

Dm7 G7 Cmaj7

Ab13 A7 Bb11 B9 Cmaj9

TAB

6	5	4	2	3
5	5	5	2	4
4	5	6	1	2
X	X	X	X	X
4	5	6	2	3

Fig. 29 – Mixed Contrary Motion

Dm7 G7 Cmaj7

Dm7 C#7b9b5 C13 B13b9 E7b9b5 F7#9 *Gb7b9 G7 Cmaj7

TAB

6	3	5	8	6	6	6	6	5
5	3	5	8	6	6	6	6	5
5	4	5	8	7	6	6	6	4
X	X	X	X	X	X	X	X	X
5	4	5	7	7	6	6	6	5

WALKING BASS LINES

Walking bass lines are an essential part of playing chord melody. They will create the sound of another player walking underneath your harmonies and melodies. The strong beats are on 1 and 3, and the weak beats, or backbeats, are on 2 and 4. On the downbeats of 1 and 3, use the bass note on 1, then the harmony on the last eighth note of a triplet. The triplet is what makes it swing. On the backbeat, approach the target chord from either a half step above or below.

The following figures use a I-VI-II-V progression. Fig. 30 approaches each chord from a half step above. Fig. 31 approaches each chord from a half step below. Fig. 32 is a combination, approaching Cmaj7 from below, Am7 from above, Dm7 from below, and G7 from above. Fig. 33 approaches Cmaj7 from above, Am7 from below, Dm7 from above, and G7 from below.

Fig. 30

Chords: Cmaj9, Am7, Dm9, G7#5

Bass line: 4 | 3 2 6 5 6 | 5 4 3 4 |

Fig. 31

Chords: Cmaj9, Am7, Dm9, G7#5

Bass line: 2 | 3 4 5 4 | 5 2 3 2 |

Fig. 32

Chords: Cmaj9, Am7, Dm9, G7#5

Bass line: 2 | 3 6 5 4 | 5 4 3 2 |

Fig. 33

Chords: Cmaj9, Am7, Dm9, G7#5

Bass line: 4 | 3 4 5 6 | 5 2 3 4 |

Walking Bass Lines in F Blues

This is an example of walking a bass line through an F blues using a chord-note-note-note approach, with the note being the bass note. The exception to this is when there are two chords in one measure, you would use chord-note-chord-note.

Fig. 34 – F Blues with Walking Bass Line

Fig. 34 – F Blues with Walking Bass Line

Chords: F9, B^b13, F9, Cm7, F7^b9, B^b7, B^b13, F13, F/A, D7[#]9, Gm9, C7[#]5, F9, D7, Gm9, C7

TAB: 8 5 8 7 6 5 6 7 8 7 8 9 10 11 12 8 7 8 9 8 6 5 8 6 4 3 0 1 3 5 4 5 7 8 9 10 10 9 7 8 7 10 9 8 9 10 11 10 9 10 8 9 10 12 11 12 . .

LINES IN THE SPACES

Lines in the spaces works well with a tune that uses a lot of half notes and whole notes, giving you a lot of space. You can fill in the spaces with lines to create more movement in the tune.

Fig. 35 is a II-V-I in C major, where the melody note is a whole note tied to a half note in measures 1 and 2. Here, the first melody note is played as a half note and filled in with a sixteenth-note line that corresponds with the chord qualities, and resolves into the melody notes.

500 MILES HIGH

Lyric by NEVILLE POTTER

Music by CHICK COREA

Samba

Em7 Gm7

B7#5#9 Em11 Dm6 Eb(maj7) F#(#5) Gm6

TAB

10 8 7 7 8 7 7 0 2 3 5 3 3 4 6 5 7 7 8 9 7 5 7 8 10

Bbmaj7

Gm9 Ab13 Am11 Bbmaj13 Bb6 A7#5

(5 7 8 10) 8 5 5 6 5 4 3 5 3 6 7 5 6 6 5 4 5

Bm7b5

E7#9

Am7

E7#9

Am11

6 5 8 7 6 7 6 6 0 10 8 9 7 0

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F#m7b5 Fm7

Bbm13 F#7#9#5 A7#9 Ab7#9

(10 8 8 7 0) 8 8 7 7 7 7 10 10 8 8 13 12 12 11 11 12

G7#9 Gb9 F9 Cm7

w/ pick and fingers -----

11 10 9 10 8 8 8 7 8 8 10 11 9 10 8 8 7 11 10 9 8

B7alt B7#5(#9)

8 10 10 10

GIANT STEPS

By JOHN COLTRANE

Fast

First system of music notation for "Giant Steps" by John Coltrane. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff are two rows of guitar tablature, labeled 'T' and 'B' for Treble and Bass. Chord symbols are placed above the staff: B, D7, G, Bb7, Eb, Am7, D7. Chord symbols are placed below the staff: B9, D9, Gmaj7, Bb13, Eb9, Am9, D11. The tablature shows fingerings for each note.

Second system of music notation. Chord symbols above the staff: G, Bb7, Eb, F#7, B, Fm7, Bb7, Eb. Chord symbols below the staff: G9, Bb9, Ebmaj7, F#13, B9, Fm9, Bb11, Eb9. The tablature continues with fingerings for the notes.

Third system of music notation. Chord symbols above the staff: Am7, D7, G, C#m7, F#7, B. Chord symbols below the staff: Am9, D11, G9, C#m9, F#11, B9. The tablature continues with fingerings for the notes.

Fourth system of music notation. Chord symbols above the staff: Fm7, Bb7, Eb, C#m7, F#7. Chord symbols below the staff: Fm9, Bb11, Eb9, C#m11, F#7. The tablature continues with fingerings for the notes.

HERE'S THAT RAINY DAY

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

Chords: Fm C7/E A^b7/E^b D7 D^bmaj7 Cm7

Chords: Fm E+ A^b7/E^b D6^b9 D^b9 C D^b6^b9

TAB: 5 6 8 5 6 7 5 4 6 4 4 4 8 8 9 8 8 9 11 10

Chords: B^bm7 Gm7^b5 C7^b9

Chords: B^bm7 Gm11 F[#]7^b5 Fm7 B^b°7 E°7 G°7

TAB: 6 6 6 6 6 6 1 1 3 3 3 3 1 1 1 1 5 5 3 3 6 6 6 6

Chords: Fmaj7 Cm7 F7 B^bm7 E^b7

Chords: Fmaj7 Cm13 F7 B^bm9 E^b7 B7^b5 B^b7[#]5 A7

TAB: 5 5 5 5 5 5 1 1 2 1 9 9 9 9 6 7 7 6 8 8 8 8

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$A^b\text{maj7}$ $D^b\text{maj7}$ $Gm7^b5$ $C7$
 $A^b\text{maj9}$ E^b7 $D9$ $D^b\text{maj7}$ $Gm7^b5$ D^b13 $C7$ A^b7^b5 $G7^b5$ $F\sharp7$

8 4 5 6 11 11 11 3 4 5
 5 5 4 5 10 10 9 5 4 3
 4 5 5 4 10 9 8 4 3 2

$F\text{maj7}$ $Gm7^b5$ $C7$ 2. $B^b\text{maj7}$ $Gm7$ $C7$
 $F\text{maj9}$ $Gm7$ $C13$

5 10 10 10 10 10 10 11
 5 10 10 10 10 10 10 11
 1 8 8 8 8 8 8 8

$A\text{m7}$ $A^b\circ7$ $Gm7$
 $A\text{m7}$ $Dm11$ $Gm11$ $F\sharp7^b5$

5 6 3 6 1 1
 5 6 3 6 1 1
 5 6 3 6 1 1

$C7$ $F\text{maj7}$ $Gm7^b5$ $C7$
 $C7$ $B^b\circ7$ $G\circ7$ $C13$ $F6$

1 5 3 10 6 7
 2 5 3 10 6 7
 3 5 3 10 6 7

(Insensatez)

Original Words by VINICIUS DE MORAES

Music by ANTONIO CARLOS JOBIM

English Words by NORMAN GIMBEL

Bossa
Dm7

C#°7

Dm9

C#7(#5#9)

TAB

5
4
3
2
1

6
X
3

5
X
2

6
X
3

5
4
3
2
1

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one flat (Bb). The bass staff has a bass clef and the same key signature. The guitar staff contains a melody with various chords labeled above it: Cm6, Cm13, Bm13, and Cm13. The bass staff contains a bass line with various chords labeled below it: Cm6, Cm13, Bm13, and Cm13. Below the bass staff is a fretboard diagram showing the fret positions for the bass line. The fretboard diagram is a horizontal line with fret numbers 1 through 12. The fret positions are indicated by 'X' marks and numbers: 5, 6, 5, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

The first system of the musical score for "The Sound of Silence" is shown. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The first measure contains a quarter note on B4, followed by a quarter note on D5, and then a half note on E5. The second measure contains a half note on E5, followed by a half note on D5, and then a half note on C5. The third measure contains a half note on C5, followed by a half note on B4, and then a half note on A4. The bottom staff is a bass clef with a key signature of one flat. The first measure contains a quarter note on G2, followed by a quarter note on F2, and then a quarter note on E2. The second measure contains a quarter note on E2, followed by a quarter note on D2, and then a quarter note on C2. The third measure contains a quarter note on C2, followed by a quarter note on B1, and then a quarter note on A1. The system is labeled with the chord G7/B in the top left and Bbmaj7 in the top right.

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E^bmaj7

E^bmaj7^{#11}

Em7^{b5}

Em7^{b5}

A7^{b9}

Dm7

A13^{b9}

Dm11

Dm11

D^b13

Cm7

D^b7

Cm11

B^o7

B^o7

B^bmaj7

F/B^b

Em7^b5 A⁷ Dm7 Dm7 D^b7

Em7^b5 Dm7 D^b7

3 5 3 5 6 6 6 6 6 4 4 4

Cm7 F7 Bm7

Cm11 F9 F7 F9 Bm11

1 4 3 X 3 3 1 3 2 1 2 1 5 7 7 X 7

E7^b9 B^bmaj7 B^bmaj7[#]11

(5 7 7 7) 6 7 6 7 0 6 7 6 7 5 7 7 X 6 4 5

A7 Dm7 Dm9 Dm7

8 7 6 5 5 5 5 5 5 5 5 5

I COULD WRITE A BOOK

Words by LORENZ HART
Music by RICHARD RODGERS

Ballad

Banjo
 Cmaj7 Am7 Dm7 G7 Cmaj7
 G13 C⁶₉ Am9 Dm11 G13 Cmaj7
 TAB 5 6 || 2 3 4 5 7 8 5 3 5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with chords and fingerings. The chords are: G7, Cmaj7, G7, Cmaj7, C#7, Dm7, G13, Cmaj7, G13, Cmaj7, C#7, Dm11. The fingerings are: (3 4 5) 3, 5 4 3 2 1, 3, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1.

1. C/E A^b7/E^b Dm7 G7 Am7 D7^b9

G7 D7^b9 G7 C⁶ A^b7 Dm11 G7 Am7 D7^b9

3 3 4 3 5 4 5 4 7 6 7 5 8 8 7 6 8 7 5 10 7 6 5 5 5 5 5 5 4 5 4

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Gmaj7 B7 Em7 Am7 D7

G₉ Em7 B^b13 Am7 D7

5 7 8 8 5 7 5 5

Dm11 G7 2. Am Am(maj7)

Dm11 G7 G13 Am Am(maj7)

3 3 5 4 6 . . 7 8 6 5 5

Am7 Am6 Gm7 C7 Fmaj7 Fm7 B^b7

Am7 Am7sus4 Am9 Gm7 C7^b9 Fmaj7 Fm13 B^b9

10 7 6 6 5 8 6

Cmaj7 A7 Dm7 G7 C6

Cmaj7 A7 Dm11 G7 C₉

7 8 7 5 8 7 7 X 8

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON

Ballad

Chords: Dm, Dm(maj7), Dm7, Dm6, Dmsus4, Dm(maj7), Dm7sus4

Chords: Gm, Gm(maj7), Gm7, Gm6, A7, Dm

Chords: Gm9, Gm9(maj7), Dm7

To Coda

Chords: D7, Gm7, Gb7, 1. Fmaj7

Chords: D9, Gm7, Gb7, Fmaj9

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2. Fmaj7 A^b7 D^bmaj7 B^bm7 E^bm7 A^b7

F6 D^bmaj7[#]11 B^bm11 B^bm9 E^bm9 A^b7 A^b13

6 7 7 8 || 8 8 11 8 11 9 8 6 6 4 6 7 4 6 5 4

D^bmaj7 B^b7₃ E^b7 A^b7 D^bmaj7 B^bm7

D^b6 B^b7[#]5 E^b9([#]5) A^b7[#]9[#]5 D^bmaj7[#]11 B^bm11 B^bm9

2 7 8 6 7 8 11 12 13 16 8 11 8 11 9 9 8 6

E^bm7 A^b7 Gm7 C7 D.S. al Coda

E^bm9 A^b7 A^b13 Gm11

6 4 6 7 4 6 4 1 10 12 10 13 10 13

⊕ Coda

F6

6 7 7 8

LIKE SOMEONE IN LOVE

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

E^bmaj7 G7/D Cm7 Cm7/B^b Am7 A^b7

E^bmaj7 Dm11 Cm11 Cm11 Am7#5 A^b13

TAB 8 8 3 3 8 6 3 6 6 10

7 7 6 6 5 4 3 5 5 4

6 6 5 5 5 4 5 5 4 4

Gm7 C7 Fm7 Am7 D7 Gm7

Gm7 C7^b9 Fm7 Am11 D7^b9 Gm7

6 6 9 9 11 10 8 11 11 15

7 7 8 8 12 13 7 10 10 10

5 5 8 8 12 12 7 10 10 10

B^bm7 E^b7 1. A^bmaj7 Dm7 G7 Cmaj7

B^bm11 A^bmaj13#11 Dm11 G13 C6

13 13 12 15 13 12 10 8 8

14 13 13 13 13 10 10 9 9

13 12 12 14 12 9 9 7 7

13 11 11 12 10 10 8 8 8

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Chord progression 1:

Melody: Cm7, F7

Harmony: Cm7, F9, F13

Bass: (8 7 6 5 4 3 2 1), 11 8 8 8 8 8 8 8, 10, 13 10 12 13, 11, 10 8 8 7 8, 8

Chord progression 2:

Melody: Fm7, Bb7, 2. Abmaj7, Dm7, G7

Harmony: Fm7, Bb7#5, Abmaj13#11, Dm11, G13

Bass: 6 8 8 8 8 8 8 8, 7 7 6 X 6, 13 13 12 12 11 11 11 11, 12, 15 13 14 12, 13, 12 10 10 9 10, 10

Chord progression 3:

Melody: Cmaj7, F#o7, Gm7, C7b9

Harmony: C6, F#o7, Gm7, C7b9

Bass: 8 8 8 8 8 8 8 8, 10 8 10 9, 6 6 5 5, 6

Chord progression 4:

Melody: Fm7, Bb7, Eb6

Harmony: Fm7, Bb7, Eb6

Bass: 4 4 4 3, 13 13 13 13, 10 9 10 8, 11 11 10 10 X 11

MY FAVORITE THINGS

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately Fast

Em7 F#m7 Em7 F#m7

TAB

Cmaj7 Am7

Cmaj7 Cmaj9#11 Cmaj7 Cmaj9#11 Cmaj7 Am7

D7 Gmaj7 Cmaj7 Gmaj7

D9 G6 C6 Gmaj9

Cmaj7 F#m7b5 B7 Emaj7 F#m7

Cmaj7 F#m7b5 B7 E6 F#m7

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Emaj7 F#m7 Amaj7

E F#m7 A6 Amaj13

4 6 7 5 5 7 9 9 5 6 9 5 6 4 5 7 4 7 4 7 6 5 5

Am7 D7 Gmaj7

A⁶ Amaj13 A⁶ Am7 D9 G6

4 4 5 5 5 7 6 5 5 6 4 5 5 5 5 7 5 5 5 4 5 7 3 3 4 3 5 3

Cmaj7 Gmaj7 Cmaj7 F#m7^b5 B7^b9

C⁶ Gmaj9 Cmaj7 F#m7^b5 B13^b9

1 2 3 0 2 4 3 1 3 5 4 5 3 2 3 5 6 7 8 7 6 5 4 3

Em7 F#m7^b5 B7 Em7

Em11 F#m7^b5 B7 Em7

7 8 7 7 7 8 7 7 7 8 7 7 9 10 9 10 9 10 9 10 9 8 8 7 5 7 8 7 5 7

Cmaj7

Cmaj7

Cmaj9#11

0 5 2 5 2 5 2

A7

Gmaj7

Cmaj7

A7

A9

Gmaj7

C⁶₉

5 8 3 7 8 7 8 8

Fine

D7

G6

Cmaj7

G6

Cmaj7

D13

G6

C6

G/B

Am7

12 11 10 10 8 8 8 8 8 8 8 8 8 8

*Fermata on Fine only.

Gmaj7

Cmaj7

F#m7b5

B7

D.C. al Fine (w/ repeat)

Gmaj7

Cmaj7

F#m7b5

B7#9

3 4 4 3 5 4 5 3 1 2 2 1 2 2 3 2 1 2

MY FUNNY VALENTINE

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Ballad
Cm

Cm(maj7)

Cm7

TAB 1 0 3 4 3 4 3 1 0 3 4

Cm6

A^bmaj7

Fm7

Dm7^b5

3 4 3 1 3 4 6 4 3 6 4 3

G7^b9

Cm

Cm(maj7)

Cm7

6 7 6 7 4 1 3 4 3 1 3 1 3 1 3 4 6 3

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Cm6 A^bmaj7 Fm7

Am7^{#5} A^b6 Gm7 F[#]7^b9 Fm13 Fm11 E^b7^b5

6 8 6 4 5 3 4 6 7 8 10 8 11 13 10 12 11 11

A^bm6 B^b7^b9 E^bmaj7 Fm7

A^bm B^o7 E^bmaj7 Fm7

9 8 9 11 4 6 7 9 3 6 10 8 4 1 1 1 3

Gm7 Fm7 E^bmaj7 Fm7 Gm7 Fm7

Gm7^{#5} Fm7 E^bmaj13^{#11} Fm7 Gm7^{#5} Fm7

4 3 3 3 3 1 1 1 1 3 8 8 4 1 1 1 3 4 3 3 3 3 1

E^bmaj7 G7 Cm B^bm7 A7 A^bmaj7

E^bmaj7 G7^{#5} Cm7 B^bm7 A7 A^bmaj9

10 8 4 4 3 4 3 1 3 6 6 6 6 5 8 8 8 8 4

Dm7^b5 G7^b9 Cm Cm(maj7)

Dm11 B°7 Cm B°7 B°7

Fingering: 8, 3, 1, 3, 4, 3, 4, 3, 2

Cm7 Cm6 A^bmaj7

Bbm11 Am7[#]5 A^bmaj9 A^b9

Fingering: 4, 6, 3, 6, 8, 6, 8, 10, 11, 11, 10, 10

Dm7^b5 G7^b9 Cm Bbm7 A7

Dm7^b5 G7^b9 Cm7 Bbm11 B/A

Fingering: 10, 9, 10, 11, 10, 9, 11, 8, 8, 8, 8, 11, 14, 13, 13, 11, 12, 11, 12

A^bmaj7 Fm7 B^b7^b9 E^b6

A^b6 Fm7 B°7 E^b6

Fingering: 4, 5, 3, 3, 4, 6, 3, 6, 8, 6, 7, 6, 7, 4, 5, 6

MY ONE AND ONLY LOVE

Lyrics by ROBERT MELLIN

Music by GUY WOOD

Ballad

Chords: Cmaj7 C/B Am7 Am/G D7/F# G7/F C/E Fmaj7

Chords: C Bm7 Am11 Am9/G F#7#9 G/F C/E Fmaj7

TAB: 0 2 1 3 5 12 12 10 10 7 8 8 6 5 8 5 6 5

Chords: G7 Em7 A7 Dm7 G7 E7/G# Am7 D7

Chords: G7 Em7 Dm11 Dm7 G13 E/G# Am9 D

To Coda

1. Chords: Dm7 G7 Em7 A7 Dm7 G7

2. Chords: Dm7 G7

Chords: Dm7 G7 Em7 Eb7 Dm11 Db7b5 Dm7 G7

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C6 F#m7b5 B7b9 Em7 F#m7 B7

Em7 F#m7 B7 Em Em/D#

Em/D Em/C# Dm7 A7 Dm7 G7 *D.C. al Coda*

⊕ Coda

Dm7 G7 C6

MY ROMANCE

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Medium

B \flat maj7 Cm7 Dm7 D \flat °7 Cm7 F7

B \flat 6 Dm7 D \flat 7 \sharp 9(\sharp 5) Cm11 F7

TAB 3 4 7 4 3 5 6 6 5 3

B \flat maj7 D7 Gm Gm(maj7) Gm7 G7 Cm7 F7

B \flat 6 Gm7 F \sharp 7 \flat 5 Gm7/F G7 \flat 9 Cm7 F7

6 3 5 3 1 3 4 6 8 8 6 4

1. B \flat maj7 B \flat 7 E \flat maj7 A \flat 7 B \flat maj7 B \flat 7 E \flat maj7 A \flat 7

B \flat maj9 B \flat 7 E \flat maj7 \sharp 11 D7 \sharp 9(\sharp 5) B \flat 6 B \flat 7 E \flat maj7 \sharp 11 D7 \sharp 9(\sharp 5)

3 6 3 6 6 6 3 6 3 6

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B \flat maj7 Em7 \flat 5 A7 \flat 9 Dm7 D \flat 7 C7

B \flat 6 E \flat 9 Em11 A7 \flat 9 Dm11 D \flat 13 C13 Em7 \flat 5

Cm7 F7 2. Fm7 B \flat 7 E \flat maj7 G7

Cm11 F7 Fm13 B \flat 11 E \flat maj7 G7 \sharp 5

Cm7 Cm/B \flat Am7 \flat 5 D7 \flat 9 Gm7 G \flat 7

Cm11 Cm11 Bm7 B \flat 7 A7sus4 B \flat /A \flat Gm7 G \flat 7 F9

B \flat maj7/F Cm7/F F7 B \flat

B \flat maj9 Cm9 F9 B \flat \flat 6

STELLA BY STARLIGHT

Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

Em7^b5 A7^b9 Cm7

E^b9 Em11 A7 A7^b9 Cm11 B7^b5

F7 Fm7 B^b7 E^bmaj7

B^b6 A7[#]5 A^b13 Fm9 B^b6 A7[#]5 E^bmaj7[#]11

A^b7 B^bmaj7 Em7^b5 A7^b9 Dm7

A^b9 B^b11 B^bmaj9 Em7^b5 A7^b9 Dm11

B^bm7 E^b7 Fmaj7 Em7^b5 A7^b9 Am7^b5

B^bm7 E7[#]9 Fsus²₄ Fmaj7 Fmaj13 F⁶₉ Em7^b5 A7^b9 Am11^b5 Am7^b5

TAB

D7^b9 G7[#]5 Cm7

D7^b9 G7[#]9(5) G9 Cm11

(10 8 7 0) 10 7 8 10 11 10 9 10 11 10 10 10 10 13 11 12 10

A^b7^b5 B^bmaj7

B^b/A^b B^bmaj13

(13 11 10 13 11) 10 10 10 10 13 11 10 8 7 7

Em7^b5 A7^b9 Dm7^b5

E^b9 Em11 A7 A7^b9 Dm7^b5

(8 8 7 7) 6 5 8 7 X 7 0 2 5 5 5 5 5

G7^b9 Cm7^b5 F7^b9 B^bmaj7

G7 G7[#]5 Cm7^b5 F13^b9 F7 B^b6

(5 5 4 3) 6 4 4 4 2 3 3 3 X 3 2 2 1 1 2 1 6 5 5 X 6

THERE IS NO GREATER LOVE

Words by MARTY SYMES

Music by ISHAM JONES

Medium

Chords: B^bmaj7, E^b7, B^b9, B^bmaj13, E^b9, E^b7

5 6 8 || 6 5 8 7 7 6 5 4 6 3

TAB

Chords: A^b7, G7, C7, A^b7^b5, G7, C9, E^m7^b5

3 5 4 4 || 3 4 3 3 5 4 3 3 10 9

Chords: F7, B^bmaj7, E^b7, F9, B^b9, B^bmaj13, E^b9, E^b7

8 8 7 8 || 5 6 8 6 5 8 7 6 5 4 3

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Lyric by MACK GORDON
Music by HARRY WARREN

E^b maj7

The Sound of Silence

Simon & Garfunkel

G major, 4/4

1. System: Vocal Melody and Guitar Accompaniment

2. System: Vocal Melody, Guitar Accompaniment, and Bass Line

Chord Progression: G major, A major, B minor, C major, D major, E major, F# major, G major

Key Signature: One sharp (F#)

Time Signature: 4/4

Tempo: Andante

Instrumentation: Voice, Guitar, Bass

Lyrics: Hello, hello, good morning to you
Hello, hello, good afternoon to you
Hello, hello, good evening to you
Hello, hello, good night to you

56

A \flat maj7 Fm7 \flat 5 B \flat 7 E \flat maj7

A \flat \flat 9 A \flat maj9 Fm9 B \flat 13 E \flat \flat 9 E \flat maj9

11 8 11 9 8 6 8 9 6 8 6 4

11 10 11 12 10 11 8 7 6 5 6 6

Cm7 F7

Cm11 F13 F11 C \sharp 7 \flat 5 D7 \sharp 9 E \flat 7 E7 \flat 9

6 8 8 8 8 10 8 6 5 8 6 8 8 6 7 7

6 8 8 8 8 10 8 6 5 8 6 8 8 6 7 7

Fm7 B \flat 7 E \flat maj7

Fm7 E \flat 6 E \flat 6

9 8 9 8 10 9 8 10 8 5 7 5 6

9 8 9 8 10 9 8 10 8 5 7 5 6

Dm7 \flat 5 G7 \flat 9

E \flat maj7 E \flat maj9 Dm7 \flat 5 G7 \flat 9

8 6 6 4 6 6 8

8 7 6 5 6 5 7

Cm7 Bbm7
 Cm11 Cm7 Bbm9
 4 6 8 6 8 11 8 6 8

Eb7 Abmaj7 Fm7b5 Bb7
 Eb13 Ab⁶₉ Abmaj9 Fm9 Bb13
 8 6 11 8 11 9 8 6 8 9

Ebmaj7 Gm7 C7 Ebmaj7 D7
 Eb⁶₉ Eb⁶₉ Gm11 C9 Eb⁶₉ D9
 6 8 6 4 10 8 6 11 10 8

G7 C7 Fm7 Bb7 Eb6
 Gm7 C7b9 Fm7 Bb13 Eb6
 4 4 8 8 4

WINDOWS

By CHICK COREA

Moderately Fast

Bm7

The first system of music for 'Windows' is in 3/4 time and B minor. It consists of a single melodic line on a treble clef staff. The melody starts on B2, moves to D#3, then F#3, and continues with eighth and quarter notes. Chords Bm7 and Bm9 are indicated above the staff. Below the staff is a guitar TAB with fret numbers 15, 14, 17, 14, 12, 15, 17, 14, 14, 12, 14.

G#m7b5

C#7

The second system continues the melody and includes chords G#m7b5, G#m9, G#m7b5, D#7#9(#5), C#13, and C#9. The TAB below shows fret numbers 12, 10, 14, 11, 9, 12, 14, 6, 4, 4, 4, 3, 4, 3.

F#m7

D9(no3rd)

The third system features a melodic line with chords F#m7 and D9(no3rd). The TAB below shows fret numbers 2, 2, 2, 2, 2, 7, 7, 10, 10, 10.

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First system of musical notation for Emaj7. The treble staff contains a melody. The bass staff contains chords. The guitar fretboard diagram below shows fingerings for the first four measures: 10, 8, 7, 10, 7, 7, 6, 6, 11, 14.

Second system of musical notation. The treble staff contains a melody. The bass staff contains chords. The guitar fretboard diagram below shows fingerings for the first four measures: 6, 7, 6, 7, 9, 7, 7, 6, 6, 11, 7, 8, 6, 7.

Third system of musical notation. The treble staff contains a melody. The bass staff contains chords. The guitar fretboard diagram below shows fingerings for the first four measures: 12, 9, 11, 11, 16, 11, 14, 12, 12, 12, 12, 16, 11.

Fourth system of musical notation. The treble staff contains a melody. The bass staff contains chords. The guitar fretboard diagram below shows fingerings for the first four measures: 14, 12, 12, 12, 12, 12, 4, 4, 8, 5, 5, 7, 6, 5, 9, 11, 8, 9.

A7 A13 A^b7 E⁺maj7 D⁺m7

7 5 8 4 4 4 7 5 11 11 11 13 14 X 12 11 11 11 11 X 11

C⁺m7 C⁺m7/B B^bm7^b5 B^bm7^b5/A^b E^b7/G

C⁺m9 B^bm7^b5 B^bm7^b5/A^b Gm7^b5

11 12 9 12 9 9 9 9 9 11 9 11 10 X 10 11

E^b7 A^bm7 A^bm7/G^b D^b7/F

A^bm A^bm/G^b

12 11 7 9 8 6 7 9 8 X 9 6 3

D^b7 E⁺maj7 D⁺m7 C⁺m7 C9(11)

D^b13 E⁺maj9 D⁺m7 C⁺m11 C7(11)

6 4 4 4 4 4 7 8 9 7 6 4 6 7 9 9 X 9 7 9 8 X 8

YESTERDAYS

Words by OTTO HARBACH

Music by JEROME KERN

Ballad

[illegible]

Dm Dm/C# Dm/C Bm7^b5

Am11 Ab7[#]5 Gm7 Gb13^b9 Fm7 Em11 Eb7[#]9(♯5) Dm7 Bm7^b5

3 5 6 3 4 4 5 7 8 13 7
 X X X X X X X X X X
 5 4 3 2 1 0 6 5 14

E7 A7 D7 G7 C7 Cm7 F7
 E9 A7#9(#5) D13 G13 C13 Cm9 F7

12 9 11 12 x 0 13 13 12 11 12 12 10 12 12 11 10 10 x 10 12 10 10 9 10 8 10 10 9 8 x 8 10 8 8 8 8 x 8 5 3 4 4 5

B \flat maj7 E \flat maj7 Em7 E \flat 7 Dm7
 B \flat maj13 B \flat $_9^6$ E \flat maj9 E \flat maj7 Em11 F/E \flat A7 \sharp 5 Dm7

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