

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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SPECIAL THANKS

My very special thanks to the following people: Mike Stern, Steve Khan, Scott Henderson, Jimmy Herring, Wayne Krantz, Adam Nitti, Nite Driscoll, Randy Hoexter, T.J. Pattillo, Jeff Spencer, Huston and Kelly Singletary, and Shane Theriot for their continued support as fellow musicians and friends; the students attending the Atlanta Institute of Music for teaching me as much as I teach them; my mother, Kathy Corby, and family—Tracy and Ricky Dyal, Ted and Maria Corby, Ginger and Wes Boatwright, Leann and Brent Lewis; my nieces and nephews—Clint, Tiffany, Brittany, Amanda, Ashleigh, April, Matt, Chris, BJ, and Billy for their love and support; my brother, sister-in-law, and niece, David, Rachel, and Lauren Bodne who continually go above and beyond to support me; my mother-in-law Maureen Rosenbaum for her uplifting spirit; to Brian Monaghan for just being you; to all the staff of the Atlanta Institute of Music who are great players and teachers—my forever friends Ron McDowell, Rick Stewart, John, Fiona, Miles, and Ella Grindy, Daryl Murray, Tim Meredith, and Mike and Karen Welford; to my brother and sister in faith, Adam and Stephanie Nitti; and a very special thanks to God for making all things possible.

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DEDICATION

To: My best friend, Jim Gilligan, who is no longer with us.

My father-in-law, Larry Rosenbaum, who was a fine musician, professor, and loving father.

My wife Kristin Hart and daughter Sara Jessica 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 Dimaggio, 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 Cmaj7 Am7 Dm7 G7

C6 Cmaj9 Am7 Am9 Fmaj7 Fmaj13 G7

IV sub. IV sub.

TAB 1 2 3, 3 4 4 3, 5 x 0 5 5, 5 x 0 5 7, 5 x 0 5 5, 5 x 0 5 5, 3 5 5 5 3

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 Cmaj7 Am7 Dm7 G7

C6 Cmaj7 Am7 Am9 Fmaj7 Dm11 Bm7 \flat 5 G7

IV sub. VII sub.

TAB 1 2 3, 3 4 4 3, 5 x 0 5 5, 5 x 0 5 7, 5 x 0 5 5, 5 x 0 5 5, 6 7 7 7 6, 3 4 4 3

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

Chord progression: Cmaj7, Am7, Dm7, G7

Reharmonized progression: Am7 (VI sub.), Em7 (III sub.), Cmaj7 (I sub.), Em11 (III sub.), Fmaj7 (IV sub.), Dm11, Bm7^b5 (VII sub.), G7

TAB: 1 3 5 7 7 8 5 5 6 3 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

Chord progression: Am7, D7, Gmaj7

Reharmonized progression: Cm7 (minor 3rd sub.), D9, Gmaj7

TAB: 8 5 7 8 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

Chord progression: Am7, D7, Gmaj7

Reharmonized progression: Am7, F7 (minor 3rd sub.), Gmaj7

TAB: 8 5 7 8 5 4 3 3 5

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 – IIm7 and V7 Minor 3rd Substitution

Am7 D7 Gmaj7

Cm7 F7 Gmaj7

minor 3rd sub. minor 3rd sub.

TAB

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

Dm7 G7 Cmaj7

Dm7 G13^b9 Cmaj7 C⁶

TAB

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

B^bmaj7 Gm7 Cm7 F7

B^bmaj7 Gm7 Cm7 F13^b9

TAB

Alternating between chords and single notes (chord-note) works well with a tune that has a lot of melody notes at a slower tempo. Fig. 9 has a II-V-I progression using this concept.

Fig. 9 – Chord-Note

BACK CYCLING

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

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 G7, and the E \flat 9 in measure 1 is subbing for A7. 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

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)

Chord sequence: Dm7, G7, Cmaj7, Em7, Ebmaj9, Dm9, Dbmaj9, Cmaj9.

Labels: Ebmaj9, Dm9, Dbmaj9, Cmaj9, maj7 tritone sub., maj7 tritone sub.

TAB: 8 7 7, 6 7 6, 5 5 5 5 5, 4 5 5 4, 3 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 $\flat 7$ 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 \sharp : over a maj7 chord we have to raise the 4th a half step (F to F \sharp), creating Lydian. (An F \sharp over a Cmaj7 chord sounds ugly. On a G7, the F note is the $\flat 7$, and resolves to Cmaj7.) The last note is G, the root of a G9 chord.

Fig. 13 – V7 of Ionian (Major)

Chord sequence: C6, G7, Cmaj7, G7, C⁶₉, G9, Cmaj7, G11, Cmaj13, G13 (8va), Cmaj9 \sharp 11, G9.

TAB: 1 2 2 3, 3 4 3 X 3, 5 4 4 5 3, 5 5 5 4 6, 3 2 2 3 3, 5 6 5, 7 6 5 7 5, 8 7 5 9 9, 10 10 10 9 10, 12 10 10 9 10, 14 15 16 14 15, 15 12 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

*Key signature denotes C Dorian.

Fig. 15 – V7 of Mixolydian

Cm7

*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

Fig. 17

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

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 C⁶₉ Cmaj13#11 Cmaj7#11 C⁶₉ Cmaj13 Cmaj9 Cmaj7#11

TAB: 1-3, 3-5, 3-5, 3-5, 3-5, 3-5, 7-9, 7-9, 10-12, 11-13, 14-15

Fig. 19 – Dorian

Cm7 Cm9 Cm7 Cm11 Cm11 Cm13 Cm7 Cm7 Cm9 Cm7 Cm11 (no 3rd)

TAB: 1-3, 3-5, 4-5, 1-3, 3-5, 3-5, 7-9, 7-9, 10-12, 11-13, 13-15

Fig. 20 – Mixolydian

C7 C9 C7 C11 (no 3rd) C9 C13 C7 C9 C9 C7 C11 (no 3rd)

TAB: 1-3, 3-5, 3-5, 3-5, 3-5, 3-5, 7-9, 7-9, 10-12, 11-13, 13-15

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♭—a #5 interval. The second melody note is C and the bass note is A, creating a minor 3rd (or #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♭ in the bass, which creates a 6th or 13th sound. The fourth melody note is F with B in the bass, creating a ♭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♭7#9(+5) A7#9 B♭13 B7♭5 Cmaj9

T	12	13	8	6	5
A	11	12	7	7	7
B	10	11	X	X	X
B	11	12	6	7	8

Fig. 22 – Minor Ascending Bass Harmony

Dm7 G7 Cmaj7

A♭m7#5 Am7 B♭m13 Bm7♭5 Cmaj9

T	12	13	8	6	5
A	11	12	6	7	7
B	X	10	X	X	X
B	11	12	6	7	8

Fig. 23 – Major Ascending Bass Harmony

Dm7 G7 Cmaj7

A♭maj7#5 Am(maj7) B♭maj13 Bmaj7#5 Cmaj9

T	12	13	8	6	5
A	13	13	7	6	7
B	X	14	X	X	X
B	11	12	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, E9, Eb13, C/D, Db9, Cmaj9

TAB: 12 9 11 12, 13 12 11, 8 9 10, 6 8 9, 5 7 9 8

Fig. 25 – Minor Descending Bass Harmony

Chords: Dm7, G7, Cmaj7, Em7, Ebm13, Dm11, Db9, Cmaj9

TAB: 12 11 12 12, 13 11 11, 8 10 10, 6 8 9, 5 7 9 8

Fig. 26– Major Descending Bass Harmony

Chords: Dm7, G7, Cmaj7, E6, Ebmaj13, C/D, Dbmaj9, Cmaj9

TAB: 12 12 11 11, 13 12 12, 8 10 10, 6 8 10, 5 7 9 8

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 B \flat 11 Am7 A \flat 13 Gmaj9

TAB

Fig. 28 – Harmony Ascending, Melody Descending

Dm7 G7 Cmaj7

A \flat 13 A7 B \flat 11 B9 Cmaj9

TAB

Fig. 29 – Mixed Contrary Motion

Dm7 G7 Cmaj7

Dm7 C#7 \flat 9 \flat 5 C13 B13 \flat 9 E7 \flat 9 \flat 5 F7#9 G \flat 7 \flat 9 G7 Cmaj7

TAB

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

Musical notation for Fig. 30 in 4/4 time. The melody consists of quarter notes: C4 (half rest), B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the staff: Cmaj9, Am7, Dm9, and G7#5. Each chord is approached from a half step above. The guitar TAB below shows the fret numbers: 4, 3, 6, 5, 6, 5, 4, 3, 4.

Fig. 31

Musical notation for Fig. 31 in 4/4 time. The melody consists of quarter notes: C4 (half rest), B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the staff: Cmaj9, Am7, Dm9, and G7#5. Each chord is approached from a half step below. The guitar TAB below shows the fret numbers: 2, 3, 4, 5, 4, 5, 2, 3, 2.

Fig. 32

Musical notation for Fig. 32 in 4/4 time. The melody consists of quarter notes: C4 (half rest), B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the staff: Cmaj9, Am7, Dm9, and G7#5. Approaches are mixed: Cmaj9 from below, Am7 from above, Dm9 from below, and G7#5 from above. The guitar TAB below shows the fret numbers: 2, 3, 6, 5, 4, 5, 4, 3, 2.

Fig. 33

Musical notation for Fig. 33 in 4/4 time. The melody consists of quarter notes: C4 (half rest), B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the staff: Cmaj9, Am7, Dm9, and G7#5. Approaches are mixed: Cmaj9 from above, Am7 from below, Dm9 from above, and G7#5 from below. The guitar TAB below shows the fret numbers: 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

The musical score for Fig. 34 is presented in four systems, each with a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The bass line is a walking bass line. The first system has two measures with chords F9 and Bb13. The second system has four measures with chords Cm7, F7b9, Bb7, and Bb13. The third system has four measures with chords F13, F/A, D7#9, and Gm9. The fourth system has five measures with chords C7#5, F9, D7, Gm9, and C7. The bass line uses various fret numbers and includes triplets and slurs.

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.

Fig. 35 – C Major “Lines in the Spaces”

Fig. 36 is a II-V-I in G major. Here is an eighth-note line over the II chord and the V chord. The last beat of measure 2 is where the melody returns with two eighth notes.

Fig. 36 – G Major “Lines in the Spaces”

Fig. 37 is a II-V-I in E^b major. Here the melody is played as written until the I chord, where rhythmic variations in the last half of measure 3 and all of measure 4 lead back to the A^b melody note in measure 1.

Fig. 37 – E^b Major “Lines in the Spaces”

CHORD MELODY SONGS

ALL THE THINGS YOU ARE

Lyrics by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Medium

Fm7 Bbm7 Eb7 Abmaj7

Fm7 Bbm7 Eb7 E7#9 F9 Gb7b9 Cm7/G Abmaj7

TAB

Dbmaj7 G7 Cmaj7

Dbmaj7 C11 B7b5 Bb7 A7#5 Abm7 G7 Cmaj7

Cm7 Fm7 Bb7

Cm7 Fm7 Bb7 Bb9 B7#9 C9 Db7b9

E^bmaj7 A^bmaj7 D7

Dm7 E^bmaj7 A^bmaj9 Gm11 G^b7^b5 Fm7 D7

Gmaj7 Am7

Gmaj9 Am11

D7 Gmaj7

D7^b9 D7 Gmaj7 G⁹ Gmaj7

F[#]m7 B7 Emaj7

F[#]m11 F[#]m7 B7 Emaj7

C7#5 Fm7 Bbm7 Eb7

C7#5 Fm7 Bbm7 Eb7 E7#9 F9 Gb7b9

Abmaj7 Dbmaj7 Dbm7

Cm7/G Abmaj7 Dbmaj9 Dbm9

Cm7 B°7 Bbm7

Cm7 B7 E7#9 B°7

w/ pick and fingers loco w/ pick and fingers

Eb9 Abmaj7

Eb9 Ab⁶₉

loco

BLUE IN GREEN

By MILES DAVIS

Ballad

B^bmaj7#11
A7#9
Dm7
D^b7
Cm7
F7

C/B^b
A7#5(#9)
A7#5(b9)
Dm11
D^b7b5
Cm11
F13

TAB

B^bmaj7
A7
Dm7
E7

B^bmaj7#11
A7#5(#9)
A7#5
Dm11
E7#5(#9)

Ending

Am7
Dm7
B^bmaj7
A7#9
Dm7

Am9
Dm7
C/B^b
A7#5(#9)
Dm11

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BLUESETTE

Words by NORMAN GIMBEL
Music by JEAN THIELEMANS

Moderately Fast

B^bmaj7 **Am7^b5** **D7**

B^b6 **B^b9** **Am7^b5** **E^b7** **D7**

T 6 8 5 6 8 10 11 12 11 11
A 7 8 5 6 8 10 11 12 11 11
B 5 5 5 5 5 5 5 5 5 5

Gm7 **C7** **Fm7** **B^b7**

Gm7 **D^b7** **C7** **Fm7** **B7** **B^b7**

10 10 9 8 7 7 6

E^bmaj7 **E^bm7** **A^b7**

E^b9 **E^bmaj7[#]5** **E^bmaj9** **E^bm7** **A^b13**

6 4 6 7 9 6 14 13 11

System 1:

Chords: $D^{\flat}maj7$, $D^{\flat}m7$

Chords: $D^{\flat}6$, $D^{\flat}maj13$, $D^{\flat}m7$

Fingering: 13, 11, 9, 12

System 2:

Chords: $G^{\flat}7$, $C^{\flat}maj7$

Chords: $G^{\flat}13$, $C^{\flat}6$, $C^{\flat}6_9$

Fingering: 11, 9, 7, 9, 6, 7, 9, 11

System 3:

Chords: $Cm7^{\flat}5$, $F7$, $Dm7$

Chords: $D7^{\sharp}9(\sharp 5)$, $F13$, $Dm7$, $E^{\flat}9$

Fingering: 13, 11, 10, 8, 6, 6

System 4:

Chords: $D^{\flat}7$, $Cm7$, $F7$

Chords: $E^{\flat}9$, $F7$, $G^{\flat}maj9$, $Gm9$, $A^{\flat}13$, $A7^{\sharp}5$

Fingering: 6, 7, 6, 8, 1, 2, 1, 2, 3, 4, 5, 6, 4, 5, 6, 6

CHEROKEE

(Indian Love Song)

Words and Music by RAY NOBLE

Fast

B^bmaj7 F7[#]5 Fm7 B^b7 E^bmaj7

B^bmaj7 Fm11 B^b13 E^bmaj9

TAB

A^b7 B^b Dm7

A^b7^b5 B^b B^bmaj7 Dm7

3 6 3-5-4-4 5 3-3-1 7-7-6 5-5-5-6

1. C7 Cm7 Dm7^b5 G7 Cm7

C9 C7 Cm7 Dm7^b5 G7 Cm7

10-11-9-10 5-5-5-6 8-8-8-8-8 5-5-5-6 3-3-4-3 1-3-1-3

2.

F7#5 Cm7 F7 Bb

F7#5 Cm7 F13 Bb

2 1 1 X 1

C#m7 F#7 Bmaj7

C#m9 F#13 Bmaj7

11 11 9 9 6 7 7

Bm7 E7 Amaj7

Bm9 Bm7 E9 Amaj7

9 10 7 7 7 7 5

Am7 D7 Gmaj7

Am9 D13 Gmaj7

7 7 5 5 2 3 4 4 5

Chord progression: Gm7, C7, Cm7, F7#5, B^bmaj7

Chord progression: Gm9, Gm7, C9, Cm7, F7#5, B^bmaj9

Chord progression: F7#5, B^b7, E^bmaj7

Chord progression: Fm11, B^b13, E^bmaj9

Chord progression: A^b7, B^b, Dm7, C7

Chord progression: A^b7^b5, B^b, B^bmaj7, Dm7, C9

Chord progression: Cm7, F7, B^bmaj7

Chord progression: C7, Cm7, F13, B^b

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
 5 3 5 3 5 7 7 7 5 7 8 9 5 7 8 10

Bbmaj7

Gm9 Ab13 Am11 Bbmaj13 Bb6 A7#5

5 10

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

Bm7b5 E7#9 Am7

E7#9 Am11

6 5 8 6 0 10 8 7 7 0

F#m7b5 Fm7

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

10 8 8 7 10 13 12 12 12 11 10 11

G7#9 Gb9 F9 Cm7

w/ pick and fingers -----

11 10 9 10 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

B D7 G B^b7 E^b Am7 D7

B⁶₉ D⁹ Gmaj7 B^b13 E^b₉ Am9 D11

TAB

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with notes: B, D, G, Bb, Eb, Am, D. The middle staff shows chord voicings for B6/9, D9, Gmaj7, Bb13, Eb9, Am9, and D11. The bottom staff is a guitar TAB with fret numbers: 14, 14, 13 for B6/9; 10, 9, 10 for D9; 7, 7, 5 for Gmaj7; 8, 6, 5, 6 for Bb13; 6, 6, 6, 6 for Eb9; 7, 5, 5, 5 for Am9; and 5, 5, 5, 5 for D11.

G B^b7 E^b F[#]7 B Fm7 B^b7 E^b

G₉ B^b9 E^bmaj7 F[#]13 B₉ Fm9 B^b11 E^b₉

TAB

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with notes: G, Bb, Eb, F#, B, Fm, Bb, Eb. The middle staff shows chord voicings for G9, Bb9, Ebmaj7, F#13, B9, Fm9, Bb11, and Eb9. The bottom staff is a guitar TAB with fret numbers: 10, 10, 9 for G9; 6, 6, 6 for Bb9; 3, 3, 3 for Ebmaj7; 4, 4, 4 for F#13; 2, 2, 2 for B9; 3, 3, 3 for Fm9; 1, 1, 1 for Bb11; and 6, 6, 6 for Eb9.

Am7 D7 G C[#]m7 F[#]7 B

Am9 D11 G₉ C[#]m9 F[#]11 B₉

TAB

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with notes: Am, D, G, C#, F#, B. The middle staff shows chord voicings for Am9, D11, G9, C#m9, F#11, and B9. The bottom staff is a guitar TAB with fret numbers: 6, 6, 6 for Am9; 7, 7, 7 for D11; 10, 10, 9 for G9; 11, 9, 9 for C#m9; 9, 9, 9 for F#11; and 14, 14, 13, 13 for B9.

Fm7 B^b7 E^b C[#]m7 F[#]7

Fm9 B^b11 E^b₉ C[#]m11 F[#]7

TAB

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with notes: Fm, Bb, Eb, C#, F#. The middle staff shows chord voicings for Fm9, Bb11, Eb9, C#m11, and F#7. The bottom staff is a guitar TAB with fret numbers: 14, 14, 13 for Fm9; 15, 13, 13 for Bb11; 18, 18, 17, 17 for Eb9; 14, 17, 16 for C#m11; and 14, 14, 15, 14 for F#7.

HERE'S THAT RAINY DAY

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

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

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

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

B^bm7 Gm7^b5 C7^b9

B^bm7 Gm11 F[#]7^b5 Fm7 B^b°7 E°7 G°7

6 6 6 6 6 6 1 3 3 3 3 2 1 1 1 1 5 5 5 5 5 5 2 3 2 3 2 3

Fmaj7 Cm7 F7 B^bm7 E^b7

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

5 5 4 4 3 3 1 1 2 1 9 6 6 6 6 6 9 9 9 6 6 7 7 6 6 7 7 8 8 5

$A^{\flat}maj7$ $D^{\flat}maj7$ $Gm7^{\flat}5$ $C7$
 $A^{\flat}maj9$ $E^{\flat}7$ $D9$ $D^{\flat}maj7$ $Gm7^{\flat}5$ $D^{\flat}13$ $C7$ $A^{\flat}7^{\flat}5$ $G7^{\sharp}5$ $F^{\sharp}7$

4-4-000000
 6-5-5-6-4
 5-4-5-5-6
 4-5-5-6
 11-10-10
 11-10-9
 11-10-9-11
 8-10-8-9-11
 4-4-5-3
 4-3-3-4-4
 2-3-2-3-5

$Fmaj7$ $Gm7^{\flat}5$ $C7$ $B^{\flat}maj7$ $Gm7$ $C7$

2.

$Fmaj9$ $Gm7$ $C13$

1-3-3-2-1-2-3
 10-10-10
 10
 10-11-10
 10-10-10
 12
 10-9-9-10
 11

$Am7$ $A^{\flat}7$ $Gm7$

$Am7$ $Dm11$ $Gm11$ $F^{\sharp}7^{\flat}5$

5-4-3-2-1-2-3
 5-6
 5-4-3-2-3
 6
 1-3-3-2-3
 2

$C7$ $Fmaj7$ $Gm7^{\flat}5$ $C7$

$C7$ $B^{\flat}7$ $G7$ $C13$ $F6$

1-3-3-2-3
 6
 2-3-2-3-3
 10
 6-7-6
 8

HOW INSENSITIVE

(*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

Cm6

Cm13 Bm13 Cm13

G7/B Bbmaj7

Bm7b5(#5) Bbmaj13

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E^bmaj7

5 3 5 | 5 3 5

Em7^b5 A7^b9 Dm7

A13^b9 Dm11 Dm11

3 3 3

7 6 5 4 3

D^b13 Cm7

D^b7 Cm11 B^o7

6 4 4 | 1 4 3 | 3 1 3 | 1 3 2

X X X | X X X | X X X | X X X

B^o7 B^bmaj7

F/B^b

1 3 2 | 3 1 3 | 5 6 6 | 6

X X X | X X X | X X X | X X X

Em7^b5 A7 Dm7 Dm7 D^b7

Em7^b5 Dm7 D^b7

5 3 5

Cm7 F7 Bm7

Cm11 F9 F7 F9 Bm11

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

E7^b9 B^bmaj7

B^bmaj7[#]11

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

A7 Dm7

Dm9 Dm7

8 7 6 5 5

I COULD WRITE A BOOK

Words by LORENZ HART
Music by RICHARD RODGERS

Ballad

The score is presented in three systems, each with a vocal line, a guitar chord chart, and a guitar tablature line. The key signature is one flat (Bb) and the time signature is 4/4.

System 1:

- Vocal line: G4 quarter, A4 quarter, Bb4 quarter, C5 half.
- Chords: Cmaj7, Am7, Dm7, G7, Cmaj7.
- Chord chart: G13, C9, Am9, Dm11, G13, Cmaj7.
- Tablature: 3 4 5 5 | 6 | 2 3 4 5 | 7 | 5 6 7 8 | 3 | 3 4 5 5.

System 2:

- Vocal line: C5 half, Bb4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 half.
- Chords: G7, Cmaj7, G7, Cmaj7, C#7, Dm7.
- Chord chart: G13, Cmaj7, G13, Cmaj7, C9, C#7, Dm11.
- Tablature: (3 4 5) 3 | 3 4 5 5 | 3 | 3 4 5 5 | 7 7 8 8 | 4 5 6 7 | 5 6 7 8.

System 3:

- Vocal line: G4 quarter, A4 quarter, Bb4 quarter, C5 half. 1. C/E A^b7/E^b Dm7 G7 Am7 D7^b9.
- Chords: G7, D7^b9, G7, C9, A^b7, Dm11, G7, Am7, D7^b9.
- Chord chart: G7, D7^b9, G7, C9, A^b7, Dm11, G7, Am7, D7^b9.
- Tablature: 3 4 5 5 | 5 5 4 5 | 7 7 6 7 | 7 7 8 8 | 5 6 7 8 | 10 | 5 6 7 8 | 5 6 7 8 | 4 5 6 7.

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Gmaj7 B7 Em7 Am7 D7
 G⁶ Em7 B^b13 Am7 D7

5 7 5 7

Dm11 G7 2. Am Am(maj7)

Dm11 G7 G13 Am Am(maj7)

5 5 5 5

Am7 Am6 Gm7 C7 Fmaj7 Fm7 B^b7

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

10 7 6 5 5 5

Cmaj7 A7 Dm7 G7 C6

Cmaj7 A7 Dm11 G7 C⁶

7 7 5

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON

Ballad

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

Tablature: T (10, 12, 10, 13, 10, 13), A (15, 15, 15, 13, 15, 13, 12, 15, 13), B (0, 0, 0, 0, 0, 0, 0, 0, 0)

Chords: Gm, Gm(maj7), Gm7, Gm6, A7, Dm, Gm9, Gm9(maj7), Dm7

Tablature: T (10, 10, 10, 10, 10, 8, 10, 9, 8, 10), A (10, 10, 10, 10, 10, 10, 10, 10, 10), B (8, 8, 8, 8, 8, 5, 5, 5, 8)

To Coda ⊕

Chords: D7, Gm7, Gb7, Fmaj7, D9, Gm7, Gb7, Fmaj9

Tablature: T (12, 13, 13, 10, 11, 10, 8, 10, 12, 10, 13, 10, 13), A (12, 13, 13, 10, 11, 10, 8, 10, 12, 10, 13, 10, 13), B (12, 13, 13, 10, 11, 10, 8, 10, 12, 10, 13, 10, 13)

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

X X X X X X X X X X X X

D^bmaj7 B^b7 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 8 11 8 11 9 8 6

X X X X X X X X X X X X

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 6 3 | 10 12 10 13 10 13

X X X X X X X X X X X X

⊕ Coda

F6

6 7 8

LIKE SOMEONE IN LOVE

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

Chords: Ebmaj7 G7/D Cm7 Cm7/Bb Am7 Ab7

Chords: Ebmaj7 Dm11 Cm11 Cm11 Am7#5 Ab13

TAB: 8 8 5 5 4 4 3 6 6 4 4 10

Chords: Gm7 C7 Fm7 Am7 D7 Gm7

Chords: Gm7 C7b9 Fm7 Am11 D7b9 Gm7

TAB: 6 6 11 10 8 11 11 15
5 5 13 12 7 10 10 10

Chords: Bbm7 Eb7 1. Abmaj7 Dm7 G7 Cmaj7

Chords: Bbm11 Abmaj13#11 Dm11 G13 C6

TAB: 13 13 12 15 13 12 10 8 8
13 13 12 14 13 10 8 7 8
13 11 11 12 12 9 10 X 8

Chord progression: Cm7, F7

Chord progression: Cm7, F9, F13

Fret numbers: 8, 11, 11, 10, 13, 11, 10, 8

Chord progression: Fm7, Bb7, 2. Abmaj7, Dm7, G7

Chord progression: Fm7, Bb7#5, Abmaj13#11, Dm11, G13

Fret numbers: 6, 7, 13, 13, 12, 15, 13, 12, 10, 10

Chord progression: Cmaj7, F#o7, Gm7, C7b9

Chord progression: C6, F#o7, Gm7, C7b9

Fret numbers: 8, 10, 10, 6, 6

Chord progression: Fm7, Bb7, Eb6

Chord progression: Fm7, Bb7, Eb6

Fret numbers: 4, 11, 10, 11, 10, 10, 11

MY FAVORITE THINGS

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately Fast

Em7 F#m7 Em7 F#m7

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 5 5 | 7 7 9 9 | 5 5 7 7 | 7 7 5 5

Am7 D7 Gmaj7

A⁶ Amaj13 A6 Am7 D9 G6

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

Cmaj7 Gmaj7 Cmaj7 F#m7b5 B7b9

C6 Gmaj9 Cmaj7 F#m7b5 B13b9

1 2 3 | 0 1 3 | 5 2 3 | 4 5 6 7 | 7 8 9 9

Em7 F#m7b5 B7 Em7

Em11 F#m7b5 B7 Em7

0 7 7 7 | 9 | 10 10 10 | 8 | 0 7 7

Cmaj7

Cmaj7 Cmaj7 Cmaj9#11

8 0 5 2 5 2 5 2

(0)

A7 Gmaj7 Cmaj7

A7 A9 Gmaj7 C⁶₉

5 8 3 7 8 7 8 7 8 8

Fine

D7 G6 Cmaj7 G6 Cmaj7

D13 G6 C6 G/B Am7

12 11 10 X 10 10 8 8 X X 8 8 7 5 7 7 X 5 8 5 10 10 8

*Fermata on Fine only.

D.C. al Fine (w/ repeat)

Gmaj7 Cmaj7 F#m7b5 B7

Gmaj7 Cmaj7 F#m7b5 B7#9

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

MY FUNNY VALENTINE

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Ballad

Cm Cm(maj7) Cm7

T
A
B

Cm6 A^bmaj7 Fm7 Dm7^b5

Am11 Am7^b5 Am11 A^bmaj9 Fm11 Fm7 Fm9 Dm7^b5

G7^b9 Cm Cm(maj7) Cm7

B^o7 Cm7 B^o7 B^bm11

Chord progression: Cm6, A^bmaj7, Fm7

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

Fretboard diagram: 5, 8, 6, 4, 10, 8, 11, 13, 13, 10, 12, 11, 11

Chord progression: A^bm6, B^b7^{b9}, E^bmaj7, Fm7

Chord progression: A^bm, B^o7, E^bmaj7, Fm7

Fretboard diagram: 11, 4, 3, 6, 10, 8, 4, 3

Chord progression: Gm7, Fm7, E^bmaj7, Fm7, Gm7, Fm7

Chord progression: Gm7^{#5}, Fm7, E^bmaj13^{#11}, Fm7, Gm7^{#5}, Fm7

Fretboard diagram: 4, 1, 3, 8, 8, 4, 3, 4, 4, 3

Chord progression: E^bmaj7, G7, Cm, B^bm7, A7, A^bmaj7

Chord progression: E^bmaj7, G7^{#5}, Cm7, B^bm7, A7, A^bmaj9

Fretboard diagram: 10, 8, 4, 3, 4, 4, 3, 4, 3, 5, 6, 4

Chord progression: Dm7^b5, G7^b9, Cm, Cm(maj7)

Dm11, B^o7, Cm, B^o7, B^o7

Fret numbers: 3, 1, 3, 4, 3, 4, 3

Chord progression: Cm7, Cm6, A^bmaj7

B^bm11, Am7[#]5, A^bmaj9, A^b9

Fret numbers: 4, 6, 3, 8, 8, 10, 11, 11, 11, 11

Chord progression: Dm7^b5, G7^b9, Cm, B^bm7, A7

Dm7^b5, G7^b9, Cm7, B^bm11, B/A

Fret numbers: 10, 11, 10, 11, 11, 14, 13, 13, 11, 12, 12

Chord progression: A^bmaj7, Fm7, B^b7^b9, E^b6

A^b6, Fm7, B^o7, E^b6

Fret numbers: 4, 6, 3, 6, 8, 6, 4

MY ONE AND ONLY LOVE

Lyrics by ROBERT MELLIN
Music by GUY WOOD

Ballad

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

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

TAB

To Coda ⊕

G7 Em7 A7 Dm7 G7 E7/G# Am7 D7

G7 Em7 Dm11 Dm7 G13 E/G# Am9 D

1. Dm7 G7 Em7 A7 Dm7 G7 2. Dm7 G7

Dm7 G7 Em7 Eb7 Dm11 Db7b5 Dm7 G7

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C6 F#m7b5 B7b9 Em7 F#m7 B7

C6 B7 Em11 F#m11 B7

1 0 2 2 2 2 || 7 8 7 7 10 8 7 8 7 7 10 8 || 0 2 2 2 2 2

Em7 F#m7 B7 Em Em/D#

Em11 F#m11 B7 Em7 Em7/D#

7 8 7 7 10 8 7 8 10 8 | 0 2 2 2 2 2 | 5 7 8 5 0

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

Em7/D C#o7 Dm7 Db7b9 C9 Db/B Bb7 A7#5 Dm7 Db7b9

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

⊕ *Coda*

Dm7 G7 C6

Dm7 G13b9 G/Ab C6

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

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#9(#5) Cm11 F7

TAB 3 4 | . 6 7 4 | 3 5 6 | 6 4 5 3 |

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

B \flat 6 Gm7 F#7b5 Gm7/F G7b9 Cm7 F7

6 3 5 | 3 1 | 3 4 6 8 | 6 8 6 7 | 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#11 D7#9(#5) B \flat 6 B \flat 7 E \flat maj7#11 D7#9(#5)

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

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B^bmaj7 Em7^b5 A7^b9 Dm7 D^b7 C7

B^b6 E^b9 Em11 A7^b9 Dm11 D^b13 C13 Em7^b5

9-7-5-X-6 9-7-5-4-3 7-5-4-3-2-1 9-7-5-4-3 9-7-5-4-3 4-2-4-4 10 9-7-5-4-3

Cm7 F7 2. Fm7 B^b7 E^bmaj7 G7

Cm11 F7 Fm13 B^b11 E^bmaj7 G7[#]5

3 4 3 1 3 4 6 3

Cm7 Cm/B^b Am7^b5 D7^b9 Gm7 G^b7

Cm11 Cm11 Bm7 B^b7 A7sus4 B^b/A^b Gm7 G^b7 F9

3 5 6 8 15 14 12 14 15 13 15 13 15 14 12 10 11 11 10 11 11 10 8 10 11 11 9 8

B^bmaj7/F Cm7/F F7 B^b

B^bmaj9 Cm9 F9 B^b6

10 6 8 10 6 8 8 4 9

STELLA BY STARLIGHT

Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

The musical score for "Stella by Starlight" is presented in three systems. Each system consists of three staves: a melody line in treble clef, a guitar chord line in treble clef, and a guitar tablature line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked "Moderately".

System 1:

- Chords: Em7b5, A7b9, Cm7, Eb9, Em11, A7, A7b9, Cm11, B7b5.

System 2:

- Chords: F7, Fm7, Bb7, Ebmaj7, Bb6, A7#5, Ab13, Fm9, Bb6, A7#5, Ebmaj7#11.

System 3:

- Chords: Ab7, Bbmaj7, Em7b5, A7b9, Dm7, Ab9, Bb11, Bbmaj9, Em7b5, A7b9, Dm11.

System 4:

- Chords: Bbm7, Eb7, Fmaj7, Em7b5, A7b9, Am7b5, Bbm7, E7#9, Fsus²/₄, Fmaj7, Fmaj13, F⁶, Em7b5, A7b9, Am11b5, Am7b5.

D7^b9 G7[#]5 Cm7

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

Ab7^b5 B^bmaj7

B^b/Ab B^bmaj13

Em7^b5 A7^b9 Dm7^b5

E^b9 Em11 A7 A7^b9 Dm7^b5

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

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

THERE IS NO GREATER LOVE

Words by MARTY SYMES
Music by ISHAM JONES

Medium

B^bmaj7 E^b7

B^b₉ B^bmaj13 E^b9 E^b7

TAB

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

A^b7 G7 C7

A^b7^b5 G7 C9 Em7^b5

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

F7 % B^bmaj7 E^b7

F9 B^b₉ B^bmaj13 E^b9 E^b7

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

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A^b7
G7
C7

A^b7^b5
G7
C9
Em7^b5
C9
C7

3
5
4
7
10
11
9
10

Cm7
F7
B^b
Fine
Am7^b5
D7

Cm11
F9
B^b9
Am11
F#°7
A°7

6
8
7
7
5
4
8

Gm
Am7^b5
D7
Gm

Gm
Am13
A°7
C°7
Gm7

5
8
11
10
11
10
10

Am7^b5
D7
Gm7
C7
D.S. al Fine

Am11
F#°7
A°7
Gm7
Gm7
C7

7
5
8
6
5
8
10
7
1

THERE WILL NEVER BE ANOTHER YOU

Lyric by MACK GORDON
Music by HARRY WARREN

Moderately

E^bmaj7

Chords: E^bmaj7, E^b6, E^b6, E^bmaj7, E^bmaj9

TAB: 8 | 5 5 6 | 7 | 4 6 | 8 6 | 6 4

Chords: Dm7^b5, G7^b9, Cm7, Dm7^b5, Cm11, Cm7

TAB: 6 | 6 6 3 4 3 4 3 6 3 | 4 6 | 8 6

Chords: B^bm7, E^b7, B^bm9, E^b7

TAB: 8 11 | 8 6 | 8 7 10 8 11 9 8 8 9 | 10 8 10 10

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A⁷maj7 Fm7^b5 B^b7 E^bmaj7

A^b6 A^bmaj9 Fm9 B^b13 E^b6 E^bmaj9

11 11 11 8 11 12 9 8 6 8 9 5 5 5 8 6 4

Cm7 F7

Cm11 F13 F11 C[#]7^b5 D7[#]9 E^b7 E7^b9

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

Fm7 B^b7 E^bmaj7

Fm7 E^b6 E^b6

8 9 8 10 9 8 10 8 5 7 4 6

Dm7^b5 G7^b9

E^bmaj7 E^bmaj9 Dm7^b5 G7^b9

6 6 4 6 8

Cm7 Bbm7
 Cm11 Cm7 Bbm9

Eb7 Abmaj7 Fm7b5 Bb7
 Eb13 Ab9 Abmaj9 Fm9 Bb13

Ebmaj7 Gm7 C7 Ebmaj7 D7
 Eb9 Ebmaj9 Gm11 C9 Eb9 D9

G7 C7 Fm7 Bb7 Eb6
 Gm7 C7b9 Fm7 Bb13 Eb6

WINDOWS

By CHICK COREA

Moderately Fast

Bm7

T
A
B

G#m7b5

G#m7b5 G#m9 G#m7b5 D#7#9(#5) C#13 C#9

F#m7

F#m7 D9(no3rd) D13(no3rd) D9(no3rd)

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Emaj7

3

E₉⁶

10 8 7 10 7 7 6 6 11 14

F[#]/E

E₉⁶

Emaj9

6 7 6 X 7 9 7 7 6 6 11 7 6 6 7

A^b7

A7

A^b7

8va A^b9

A13

A9

12 11 16 11 14 12 12 12 11 16 11

A7

A^b7

A7

A^b7

8va A13

A9

A^b9 loco

A7

A13

14 12 4 4 8 5 5 5 7 6 5 9 11 8 9

A7 A7 Emaj7 D#m7

A13 A7 Emaj7#11 D#m7

C#m7 C#m7/B Bbm7b5 Bbm7b5/Ab Eb7/G

C#m9 Bbm7b5 Bbm7b5/Ab Gm7b5

Eb7 Abm7 Abm7/Gb Db7/F

Abm Abm/Gb

Db7 Emaj7 D#m7 C#m7 C9(#11)

Db13 Emaj9 D#m7 C#m11 C7(#11)

YESTERDAYS

Words by OTTO HARBACH
Music by JEROME KERN

Ballad

Dm7
Em7^b5
A7^b9
Dm7
Em7^b5
A7^b9

Dm7
Eb9
Em7^b5
Fmaj7
A7[#]5
B^b13

Dm
Dm/C[#]
Dm/C
Bm7^b5

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

E7
A7
D7
G7
C7
Cm7
F7

E9
A7[#]9([#]5)
D13
G13
C13
Cm9
F7

B^bmaj7
Ebmaj7
Em7
Eb7
Dm7

B^bmaj13
B^b9
Ebmaj9
Ebmaj7
Em11
F/E^b
A7[#]5
Dm7

TAB

SOLO JAZZ GUITAR

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BLUESETTE
CHEROKEE
500 MILES HIGH
GIANT STEPS
HERE'S THAT RAINY DAY
HOW INSENSITIVE
I COULD WRITE A BOOK
IN A SENTIMENTAL MOOD
LIKE SOMEONE IN LOVE
MY FAVORITE THINGS
MY FUNNY VALENTINE
MY ONE AND ONLY LOVE
MY ROMANCE
STELLA BY STARLIGHT
THERE IS NO GREATER LOVE
THERE WILL NEVER BE ANOTHER YOU
WINDOWS
YESTERDAYS

Bill Hart is a dedicated teacher at the Atlanta Institute of Music, and a terrific player. This book is clear, informative, and a "must have" for every serious guitarist.
—Mike Stern

Bill Hart's unique chord melody concepts would be an asset to any musician's arsenal.
—Jimmy Herring

Bill's book provides you with all the tools, both cerebral and practical, to find your own path towards performing beautiful versions of familiar tunes.
—Steve Khan

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