



CD 1/1* CD 2/2**

Offbeat Blues

A theme over blues changes emphasizing offbeats. Note the comping supports the rhythmic accents in the theme.

Ein Thema über Blues-Akkordfolgen mit Betonung der Offbeats. Beachten Sie, dass das Comping die rhythmischen Akzente des Themas unterstützt.



CD 1/2 CD 2/3

Another Melody

This is based on the changes of *There Will Never Be Another You*. The comping uses a simple syncopation in the theme to set up a groove.

Dieses Stück basiert auf der Akkordfolge von *There Will Never Be Another You*. Das Comping verwendet im Thema eine einfache Synkopierung, um einen Groove aufzubauen.



CD 1/3 CD 2/4

Motivation

Based on the changes of *So What* this theme uses only a few notes, grouped into rhythmical “motifs” which are repeated often.

Aufgebaut auf der Akkordfolge von *So What* werden in diesem Thema nur wenige Töne verwendet, die – in rhythmische Motive zusammengefasst – oft wiederholt werden.



CD 1/4 CD 2/5

Deep Dot

Based on the changes of *How Deep Is the Ocean*, this piece demonstrates the use of “dotted” quarter notes over 4/4 time. The comping supports the rhythmic complexity of the theme.

Dieses Stück, das auf der Akkordfolge von *How Deep Is the Ocean* basiert, zeigt, wie punktierte Viertelnoten über einen 4/4-Takt angewandt werden. Das Comping unterstreicht die rhythmische Vielschichtigkeit des Themas.

* CD 1/1 = Listening
**CD 2/2 = Play-Along

* CD 1/1 = Hörbeispiel
**CD 2/2 = Play-Along



CD 1/5 CD 2/6

Red Herring Street

Based on the changes of *Green Dolphin Street*, this is a "hybrid" mixture of swing and latin. Note the difference in comping between the two styles: Latin comping uses a "clave" (or rhythmic pattern) whereas jazz comping is more "open" and relies on communication with the drummer.

Dieses auf der Akkordfolge von *Green Dolphin Street* basierende Stück ist eine Mischung aus Swing und Latin. Beachten Sie den Unterschied im Comping der beiden Stilrichtungen: Latin-Comping verwendet einen Clave (bzw. ein Rhythmuspattern) wohingegen Jazz-Comping „offener“ ist und sich auf Zusammenspiel und Kommunikation mit dem Schlagzeuger stützt.



CD 1/6 CD 2/7

Monklike

This piece is a tribute to Thelonious Monk and makes use of unusual rhythmic placement and "three over four" polyrhythms. The comping is a basic "shuffle".

Dieses Stück ist Thelonious Monk gewidmet. Es verwendet eine ungewöhnliche rhythmische Platzierung sowie „Drei über vier“-Polyrhythmen. Das Comping besteht aus einem einfachen Shuffle.



CD 1/7 CD 2/8

Bossa Beat

This is a latin piece using a typical "Bossa Nova" pattern. The comping is relatively static and provides a smooth base for the improvisation.

Dies ist ein Latin-Stück mit einem typischen Bossa Nova-Pattern. Das Comping bleibt weitgehend unverändert und schafft eine fließende Grundlage für Improvisationen.



CD 1/8 CD 2/9

Bebop Blues

Bebop combines both harmonic and rhythmic complexity. The "Shout Chorus" is a rhythmical "riff" which increases the overall energy level of the rhythmsection.

Der Bebop verbindet harmonische mit rhythmischer Komplexität.

Der Shout Chorus besteht aus einem rhythmischen Riff, welches das gesamte Energielevel der Rhythmusgruppe anhebt.



CD 1/9 CD 2/10

Quadro Mambo

Latin grooves are popular in Jazz. This theme makes repetitive use of various melodic/rhythmic motifs. Note the use of fourths!

Latin-Grooves sind im Jazz sehr beliebt. Dieses Thema macht wiederholten Gebrauch von verschiedenen melodisch-rhythmisichen Motiven. Beachten Sie die Verwendung von Quartalen!



CD 1/10 CD 2/11

May I?

Dizzy Gillespie's *Woody n' You* provided the changes for this piece in "hardbop" style. Note the communication in the comping with the drums.

Dizzy Gillespies *Woody n' You* lieferte die Akkordfolge für dieses Stück im Hard Bop-Stil. Achten Sie beim Comping auf Zusammenspiel und Kommunikation mit dem Schlagzeuger.



CD 1/11 CD 2/12

Handprint

This is a tribute to Wayne Shorter's *Footprints*, a 24-bar "long form" minor blues with alternate changes in 3/4. An important rhythmical component is the dotted quarter note, which provides a "two over three" feel.

Dieses Stück ist eine Hommage an Wayne Shorters *Footprints*, ein 24-taktiger „Langform“ – Blues in Moll mit Substitutakkorden im 3/4-Takt. Ein wichtiger rhythmischer Bestandteil ist hierbei die punktierte Viertelnote, die ein „Zwei über drei“-Feeling erzeugt.



CD 1/12 CD 2/13

Hardwood

This is a hybrid 4/4 - 3/4 modal piece, inspired by pianist Cedar Walton.

Dieses modale Stück, inspiriert von dem Pianisten Cedar Walton, wechselt zwischen 4/4- und 3/4-Takten.



CD 1/13 CD 2/14

Rizm

This piece is based on “Rhythm Changes” (from Gershwin’s *I Got Rhythm*) using the popular “AABA” song form.

Dieses Stück basiert auf den „Rhythm Changes“ (von Gershwins *I Got Rhythm*) und verwendet die populäre AABA-Liedform.



CD 1/14 CD 2/15

Fifth Journey

This is a tribute to Herbie Hancock’s *Maiden Voyage*. 5/4 is usually a compound of 3/4 and 2/4.

Dies ist eine Hommage an Herbie Hancocks *Maiden Voyage*. Der 5/4-Takt ist für gewöhnlich eine Mischung aus 3/4- und 2/4-Takt.



CD 1/15 CD 2/16

Wheeling In

This is a tribute to Kenny Wheeler, one of my favorite jazz composers. It uses a typical “six-eight” binary rhythm over a repetitive modal structure.

Dieses Stück ist Kenny Wheeler gewidmet, einem meiner Lieblingsjazzkomponisten. Es wird darin ein typischer „Sechsacht“-Binärrhythmus über eine sich wiederholende modale Struktur verwendet.



CD 1/16 CD 2/17

Seven Giants

This latin piece is based on the changes of John Coltrane’s *Giant Steps*. 7/4 is another compound groove, in this case 4/4 and 3/4.

Dieses Latinstück basiert auf der Akkordfolge von John Coltranes *Giant Steps*. Der 7/8-Takt ist ein weiterer zusammengesetzter Groove, in diesem Fall aus einem 4/4- und einem 3/4-Takt.

1 TRACK 2
2 TRACK 3

Another Melody

Peter O'Mara

$\text{♩} = 136$ $\text{♪} \text{ ♪} = \overline{\text{♪} \text{ ♪}}$

E_bΔ⁹ D⁰⁹ G7b¹³

C-7 Bb-7 E_b⁹

A_bΔ D_b⁹ E_b⁶⁹

F13#¹¹ F#-7 B⁹ F-7 Bb⁹ Bb¹³

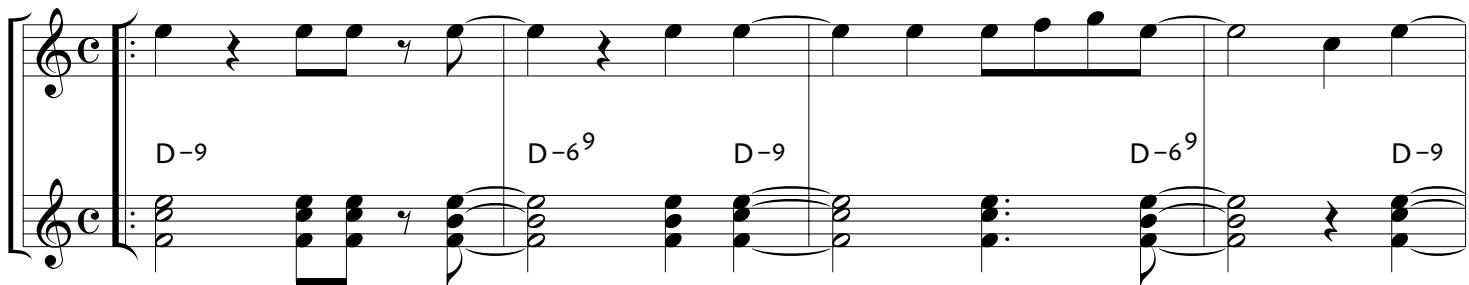
E_bΔ⁹ D⁰ G7b⁹

1 TRACK 3
2 TRACK 4

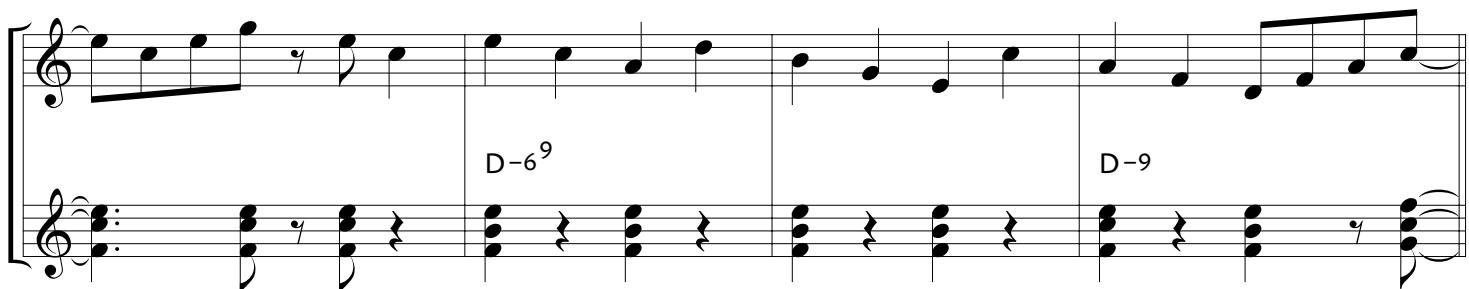
Motivation

♩ = 180 ♩ ♩ = ♩³ ♩

Peter O'Mara



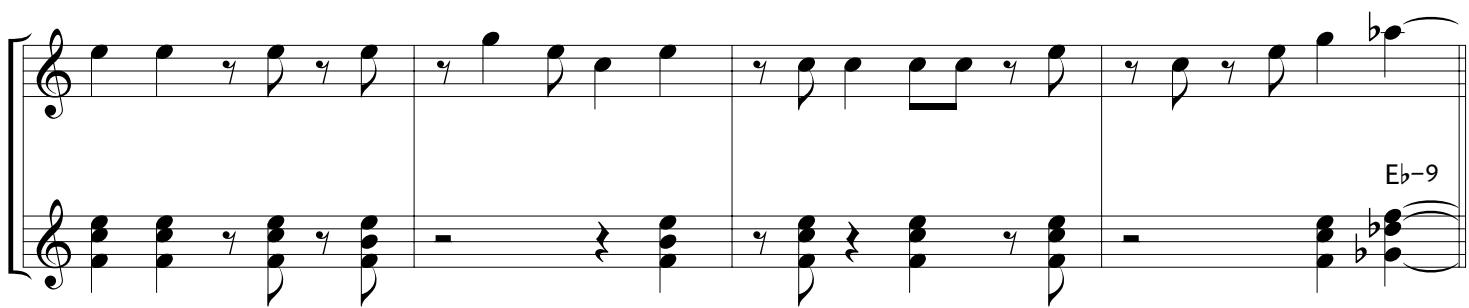
Musical score for piano featuring two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is common time (indicated by a 'C'). The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 2: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-6⁹ chords. Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-6⁹ chords. Measure 5: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords.



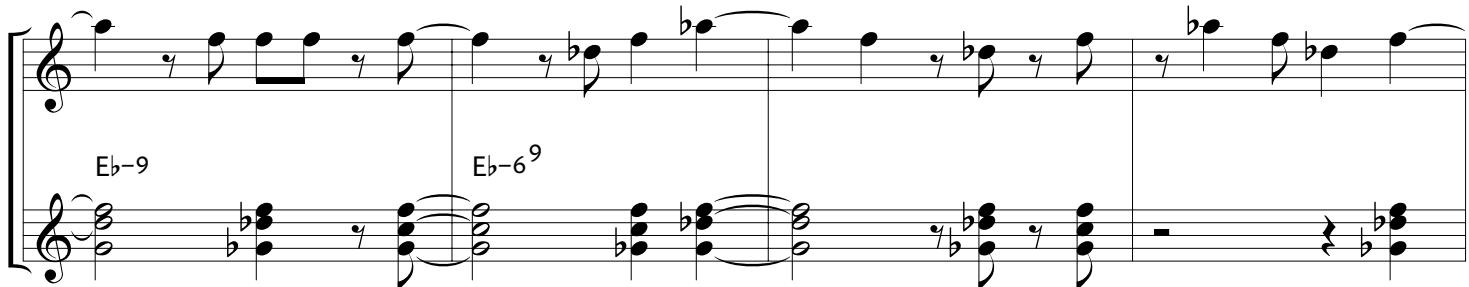
Musical score for piano featuring two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is common time (indicated by a 'C'). The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-6⁹ chords. Measure 2: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 5: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords.



Musical score for piano featuring two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is common time (indicated by a 'C'). The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 2: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 5: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords.



Musical score for piano featuring two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is common time (indicated by a 'C'). The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 2: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 5: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords.



Musical score for piano featuring two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is common time (indicated by a 'C'). The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 2: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-6⁹ chords. Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords. Measure 5: Treble staff has eighth-note pairs (D, E), (F, G), (A, B). Bass staff has D-9 chords.

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1 TRACK 4
2 TRACK 5

Deep Dot

♩ = 144 ♩ ♩ = ♩³ ♩

Peter O'Mara

Musical score for the first system of Deep Dot. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes chords such as C-9, Eb7, D7add11, G7b13, C-6⁹, C-Δ⁹, Aø, and D7b⁹G-9.

Musical score for the second system of Deep Dot. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes chords such as G-Δ⁹, A7b13, D7b⁹, D7#⁹, G-9, F-9, and Bb13b⁹.

Musical score for the third system of Deep Dot. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes chords such as Bb-7, Eb13b⁹, Eb7b⁹, Ab7, Ab7#11, Ab9, and B13.

Musical score for the fourth system of Deep Dot. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes chords such as B 13, B9#11, D7#⁹, and G7b⁹.

Musical score for the fifth system of Deep Dot. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music includes chords such as C-9, A7#11, D7add11, G7b13, C-6⁹, C-Δ⁹, Aø, D7b⁹, and G-9.

1 TRACK 5
2 TRACK 6

Red Herring Street

$\text{♩} = 164$

Hybrid binary/ternary

Peter O'Mara

Latin
E \flat Δ

E \flat -7

This system consists of two staves. The top staff is in common time (C) and features eighth-note patterns. The bottom staff is also in common time (C) and shows harmonic changes between E \flat Δ and E \flat -7 chords.

F/E \flat E/E \flat E \flat D/E \flat E \flat Δ

This system shows harmonic progression through various chords: F/E \flat , E/E \flat , E \flat , D/E \flat , and E \flat Δ .

Swing
F-9 B \flat 9 E \flat Δ

This system includes a swing feel section with F-9 and B \flat 9 chords, followed by an E \flat Δ chord.

A \flat -9 D \flat 13 \flat 9 G \flat Δ F-9 B \flat 13

This system features complex chords including A \flat -9, D \flat 13 \flat 9, G \flat Δ , F-9, and B \flat 13.

Latin
E \flat Δ 9 E \flat -9 E \flat -6 9

This system returns to a Latin feel with E \flat Δ 9 , E \flat -9, and E \flat -6 9 chords.

3 solo choruses
Ending: Fade on EΔ♯11

Note: The change from Latin to Swing (or vice versa) is usually "set up" by the drummer one bar before it's due. This makes the changeover smoother and the comping should support this.

Beachten Sie: Der Wechsel von Latin zu Swing (oder umgekehrt) wird normalerweise vom Schlagzeuger im vorhergehenden Takt vorbereitet. Dieser elegantere Übergang sollte durch das "Comping" unterstützt werden.

1 TRACK 6
2 TRACK 7

Monklike

♩ = 124 ♩ ♩ = ♩³ ♩

Peter O'Mara

A

G 13

A♭13

G 13

A 13 D7♯9 G 13

B

F13 F9

1 TRACK 7
2 TRACK 8

Bossa Beat

♩ = 172

Peter O'Mara

A

B♭Δ D7♭9 G-7 F-7 B♭7

E♭Δ G7♭13 C-7 C-7/B♭

F/A E♭/G F E♭/F

B♭Δ D7♯9 D7♭9 G-7

B

E♭Δ⁹ F add9 F♯⁰⁷ G-7 C/B♭

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1 TRACK 8
2 TRACK 9

Bebop Blues

Peter O'Mara

Musical score for Bebop Blues, first system. The tempo is 172 BPM. The key signature is common time (C). The music consists of two staves. The top staff shows a melodic line with various notes and rests, including a sixteenth-note pattern with a '3' above it. The bottom staff shows harmonic chords. The chords labeled are F7, F7^{#9} Bb7, B°7, and F9.

Musical score for Bebop Blues, second system. The key signature is common time (C). The music consists of two staves. The top staff shows a melodic line with various notes and rests, including a sixteenth-note pattern with a '3' above it. The bottom staff shows harmonic chords. The chords labeled are F7^{#9}, Bb7, and Bb13.

Musical score for Bebop Blues, third system. The key signature is common time (C). The music consists of two staves. The top staff shows a melodic line with various notes and rests, including a sixteenth-note pattern with a '3' above it. The bottom staff shows harmonic chords. The chords labeled are F7^{#9}, A-7, D7^{b9}, G-7, and G-11.

Musical score for Bebop Blues, fourth system. The key signature is common time (C). The music consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff shows harmonic chords. The chords labeled are C7^{b9}, F9, D7^{#9b13}, G-9, and C7^{#9}. The section ends with a repeat sign and a colon.

10 solo choruses

Musical score for Bebop Blues, fifth system. The key signature is common time (C). The music consists of two staves. The top staff shows a melodic line with various notes and rests. The bottom staff shows harmonic chords. The chord labeled is F13.

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Bebop Blues – Shout Chorus

played after 4th solo chorus

Peter O'Mara

F7

F7^{b13}

B_b9

G_b7

F7

C7^{#9}

F13

A_b13

B_b13

F7^{#9}

D7^{#9}

G-7

C7

A-7

D7

G-7

C7

F7

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1 TRACK 9
2 TRACK 10

Quadro-Mambo

♩ = 162

Peter O'Mara

A

F7sus

D♭ add11

F7sus

B

A♭/B♭

G♭/A♭

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1 TRACK 10
2 TRACK 11

$\text{♩} = 184$ $\text{♩} \text{♩} = \text{♩}^3 \text{♩}$

May I?

Peter O'Mara

Eø11 A7^b13 Dø11 G7^b13

C#-9 F#13 C-9 F13 BbΔ#11 A/Bb

E7[#]9 A7^b13 Dø11 G7^b9^b13

C#-7 F#7 C-7 F7 BbΔ#11

F-7 Bb7 F#-7 B7 F-7 Bb7 EbΔ9

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1 TRACK 11
2 TRACK 12

Handprint

♩ = 130

Peter O'Mara

Music for two staves. The top staff is treble clef, 3/4 time, key signature of one sharp. The bottom staff is also treble clef. Measures 1-4 show a melodic line in the top staff and harmonic support in the bottom staff. Labels: E-9, Eb/E (E°7 substitute).

Music for two staves. The top staff is treble clef, 3/4 time, key signature of one sharp. The bottom staff is also treble clef. Measures 1-4 show a melodic line in the top staff and harmonic support in the bottom staff. Labels: E-9, E-11.

Music for two staves. The top staff is treble clef, 3/4 time, key signature of one sharp. The bottom staff is also treble clef. Measures 1-4 show a melodic line in the top staff and harmonic support in the bottom staff. Labels: C-9, C-13, C-11.

Music for two staves. The top staff is treble clef, 3/4 time, key signature of one sharp. The bottom staff is also treble clef. Measures 1-4 show a melodic line in the top staff and harmonic support in the bottom staff. Label: E-9.

Music for two staves. The top staff is treble clef, 3/4 time, key signature of one sharp. The bottom staff is also treble clef. Measures 1-4 show a melodic line in the top staff and harmonic support in the bottom staff. Labels: B-11, A-11.

1 TRACK 12
2 TRACK 13

Hardwood

♩ = 188

3

Peter O'Mara

B♭7sus

B♭9

G7sus

G9

B-11

C♯-11

A♭7sus

E-7

C-6⁹

A-11

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1 TRACK 13
2 TRACK 14

Rizm

♩ = 200

Peter O'Mara

A1

B♭7 G7 alt. C-7 F7 alt. D7 alt. G7 alt. C-7 F7 alt.

F-7 B♭7 E♭7 A♭13 D7 alt. G7 alt. C-7 F7 alt.
B♭7 G7 alt. C-7 F7 alt. D7 alt. G7 alt. C-7 F7 alt.

A2

B♭7 G7 alt. C-7 F7 alt. D7 alt. G7 alt. C⁰ F7 alt.
B♭7 G7 alt. C-7 F7 alt. D7 alt. G7 alt. C⁰ F7 alt.

F-7 B♭7 E♭7 A♭13 B♭7 F7 alt. B♭7
F-7 B♭7 E♭7 A♭13 B♭7 F7 alt. B♭7

B

D7#9 G13

Rizm - Comping

Comping example 1st solo chorus

Peter O'Mara

A7 Bb7

Bb7 C-7 C#-7 D-7 G13 C-7 A7 Bb7

Eb7 D7#9 G7 C7 Bb

Eb D-7 G7b13 C9 F7b13 Bb9

Bb13b9 E6 E° Bb9 A9 Bb9 D7

G7 D7 G7 G-11

C7 F7sus F13sus F13 Bb7

B°13 C-7 C#° D° G7b9b13 C-9 F13b9 Bb13sus

E7#9 Bb13 G7b9b13 C9 F7b9b13 Bb13

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Chord symbols are for analysis only!
Die Akkord Symbole sind nur zur Analyse gedacht!