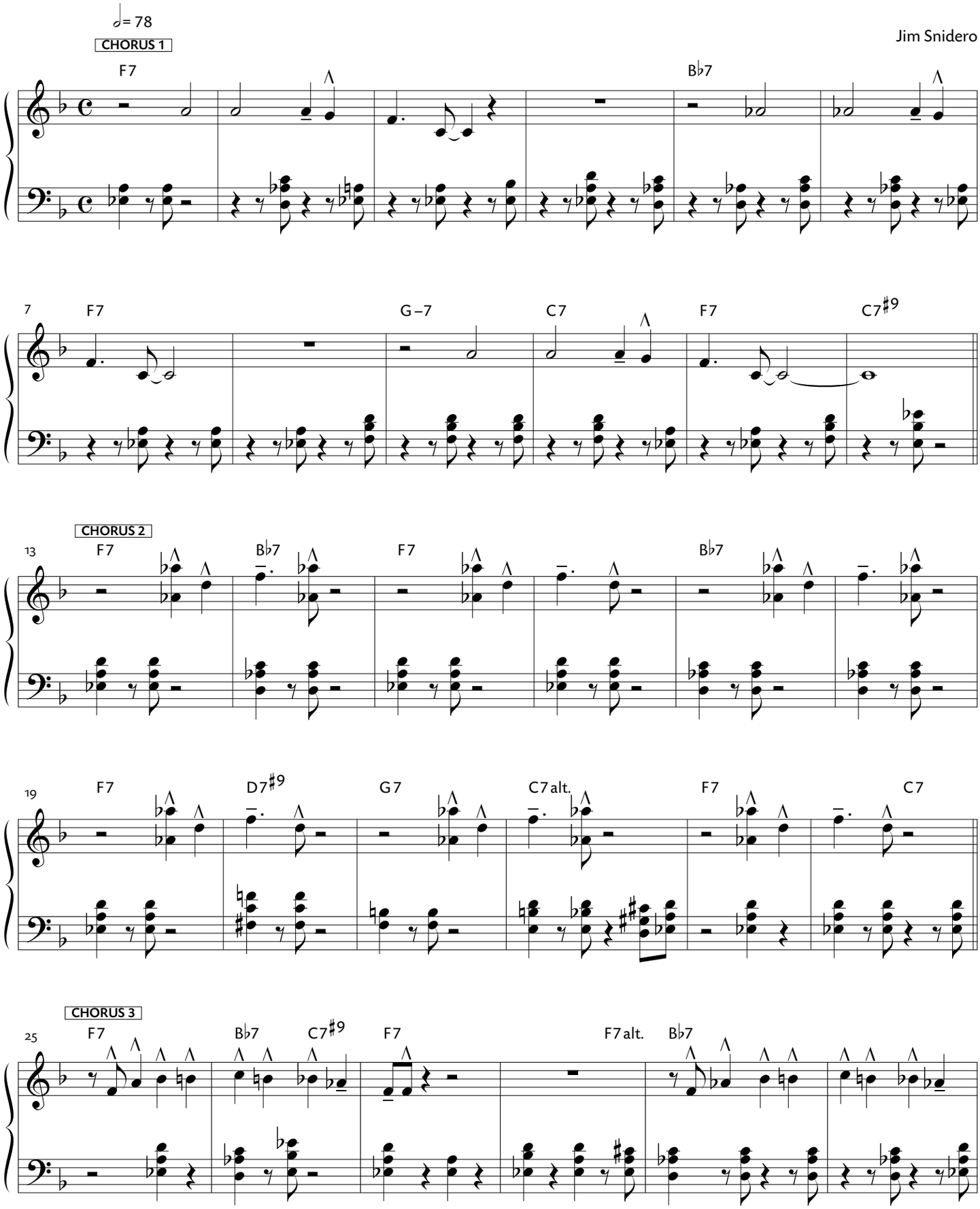
Groove Blues

Track 1



Jabbing left hand comping rhythms on off beats and "charleston" rhythms à la Red Garland, Ahmad Jamal, Wynton Kelly.
Spitze Begleitrhythmen der linken Hand auf *off beats* und "Charleston"-Rhythmen à la Red Garland, Ahmad Jamal, Wynton Kelly.

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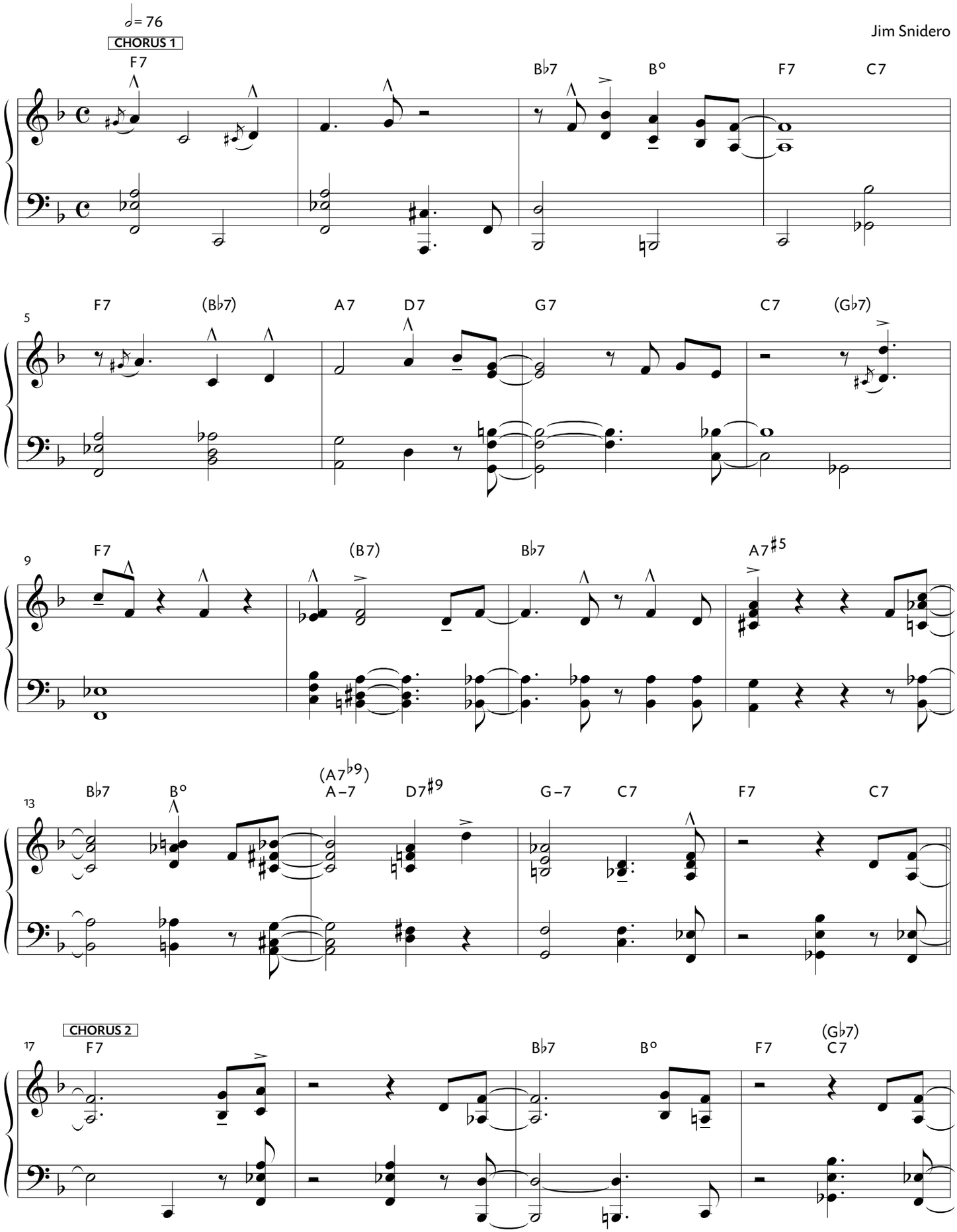
Amen

Track 2



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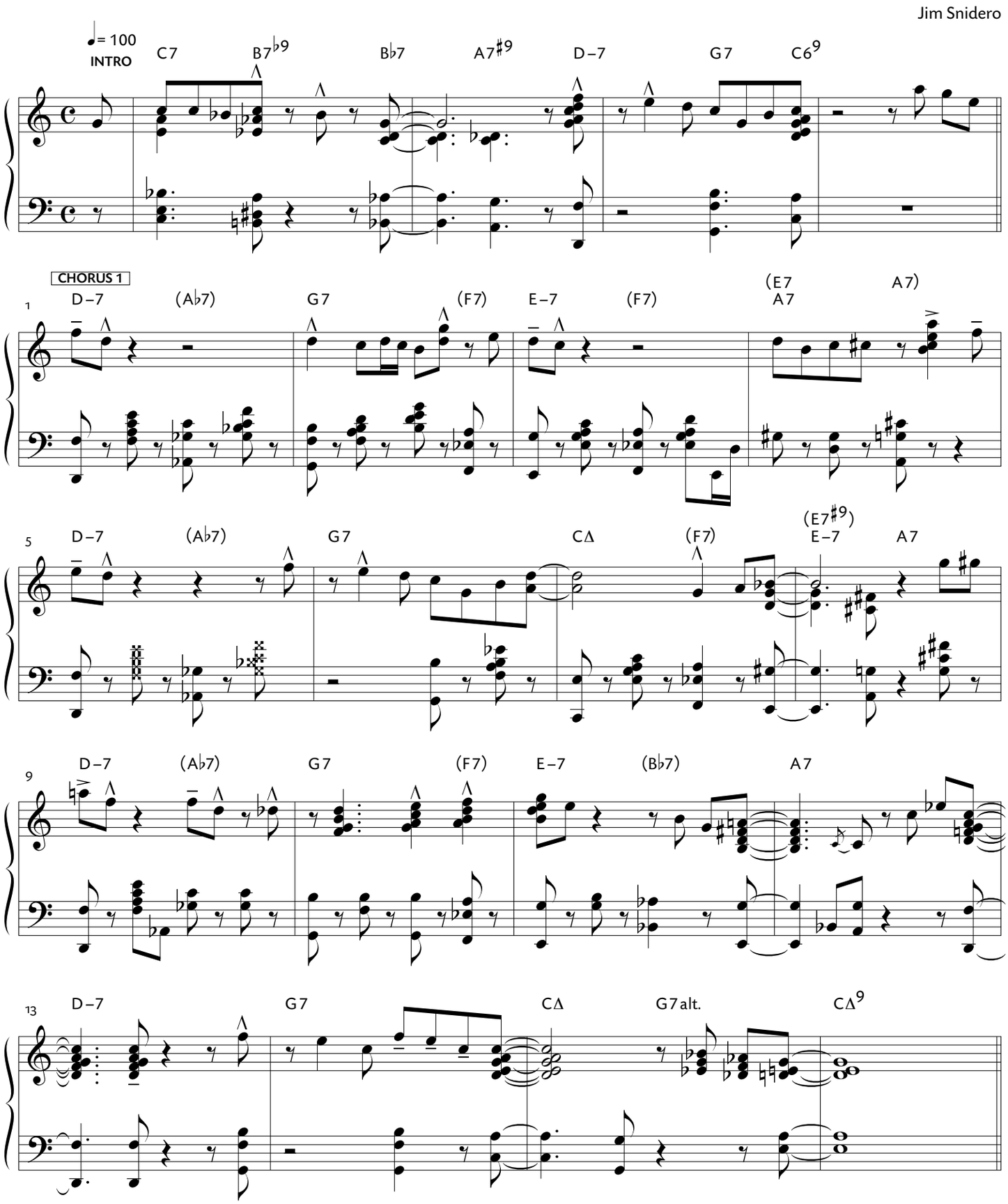
A Doll

Track 3

Jim Snidero



x means ghosted chords. Keep left arm in stride motion but don't sound the chords marked x. Also, no pedal to be used for stride.
Stride should be played very lightly, à la Hank Jones.
x bedeutet "ghosted" Akkord. Halten Sie den linken Arm in Stride-Bewegung, aber spielen Sie den mit x notierten Akkord nicht. Verwenden Sie auch kein Pedal für Stride.
Stride sollte möglichst leicht gespielt werden, à la Hank Jones.

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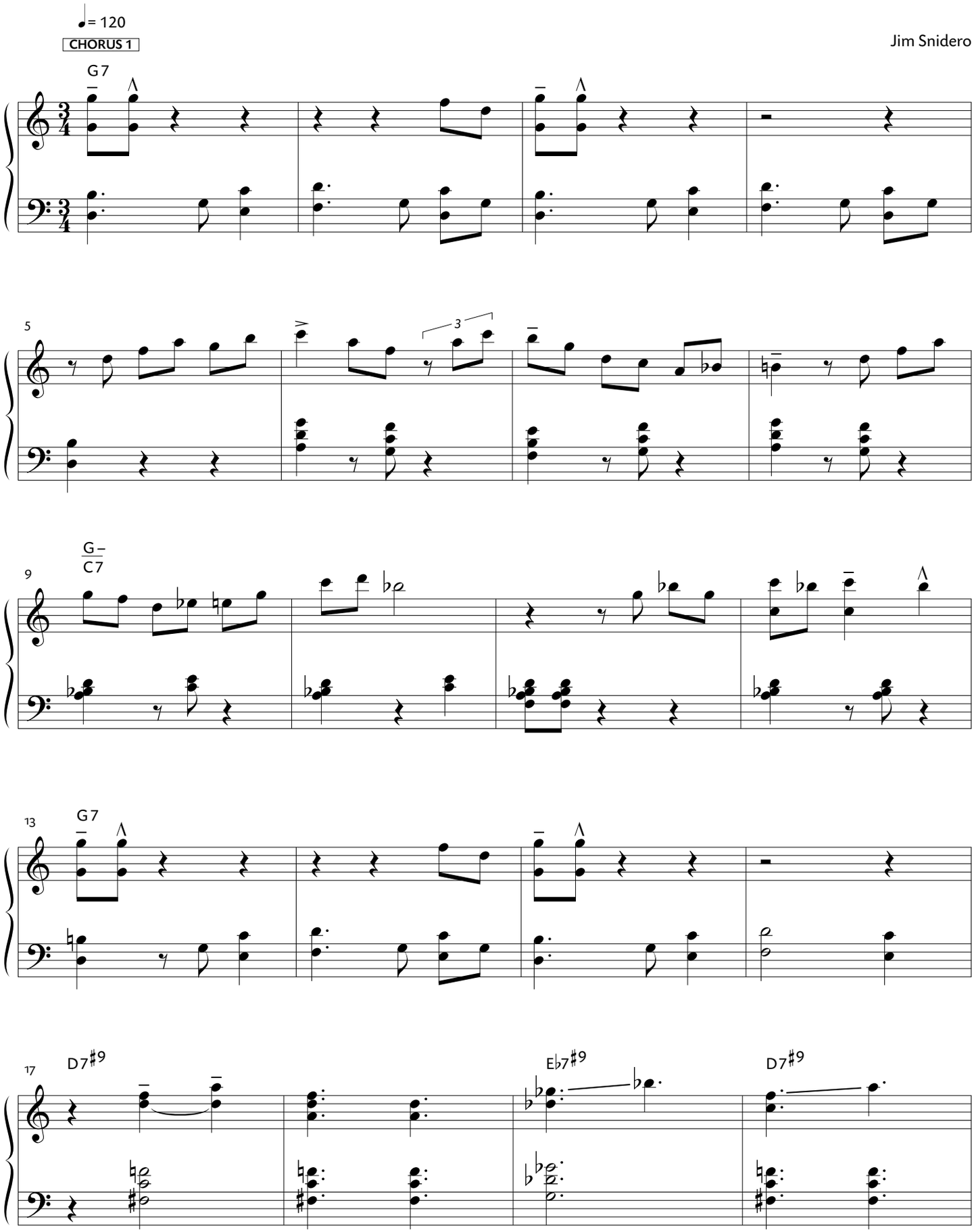
Total Blues

Track 4



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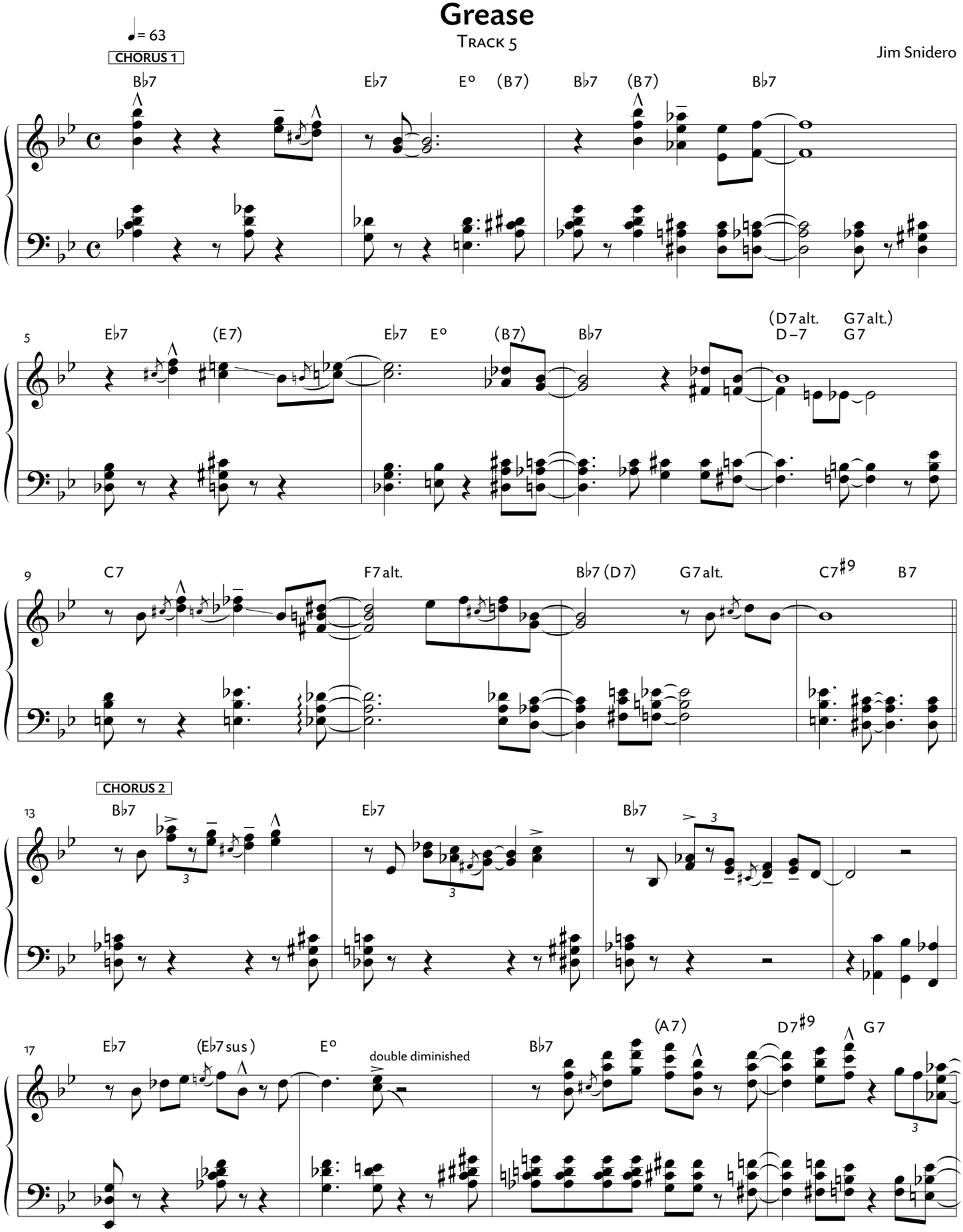
Grease

Track 5

Jim Snidero



Red Garland block chords – use pedal on each block chord. Also notice that in some cases during the block chords, one or more notes played in the right hand conflict with the voicing in the left hand. This creates an interesting sound that was typical of Red Garland's style.

Red Garland Blockakkorde – verwenden Sie das Pedal bei jedem Blockakkord. Beachten Sie auch, daß bei den Blockakkorden in einigen Fällen eine oder mehrere Noten der rechten Hand nicht zum Voicing der linken Hand passen. Dies läßt einen interessanten Klang entstehen, der typisch für Red Garland's Stil war.

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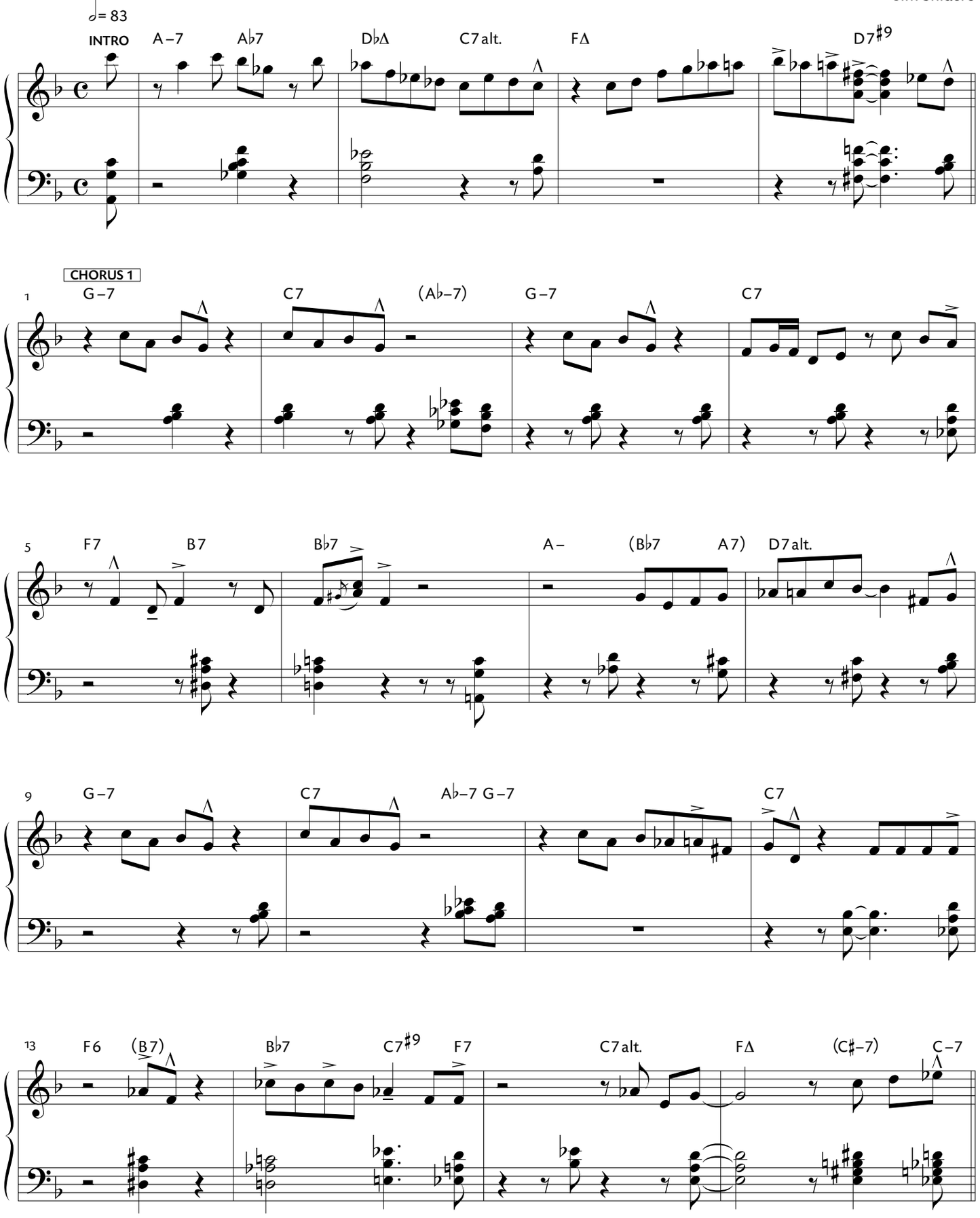
Rose

Track 6

Jim Snidero



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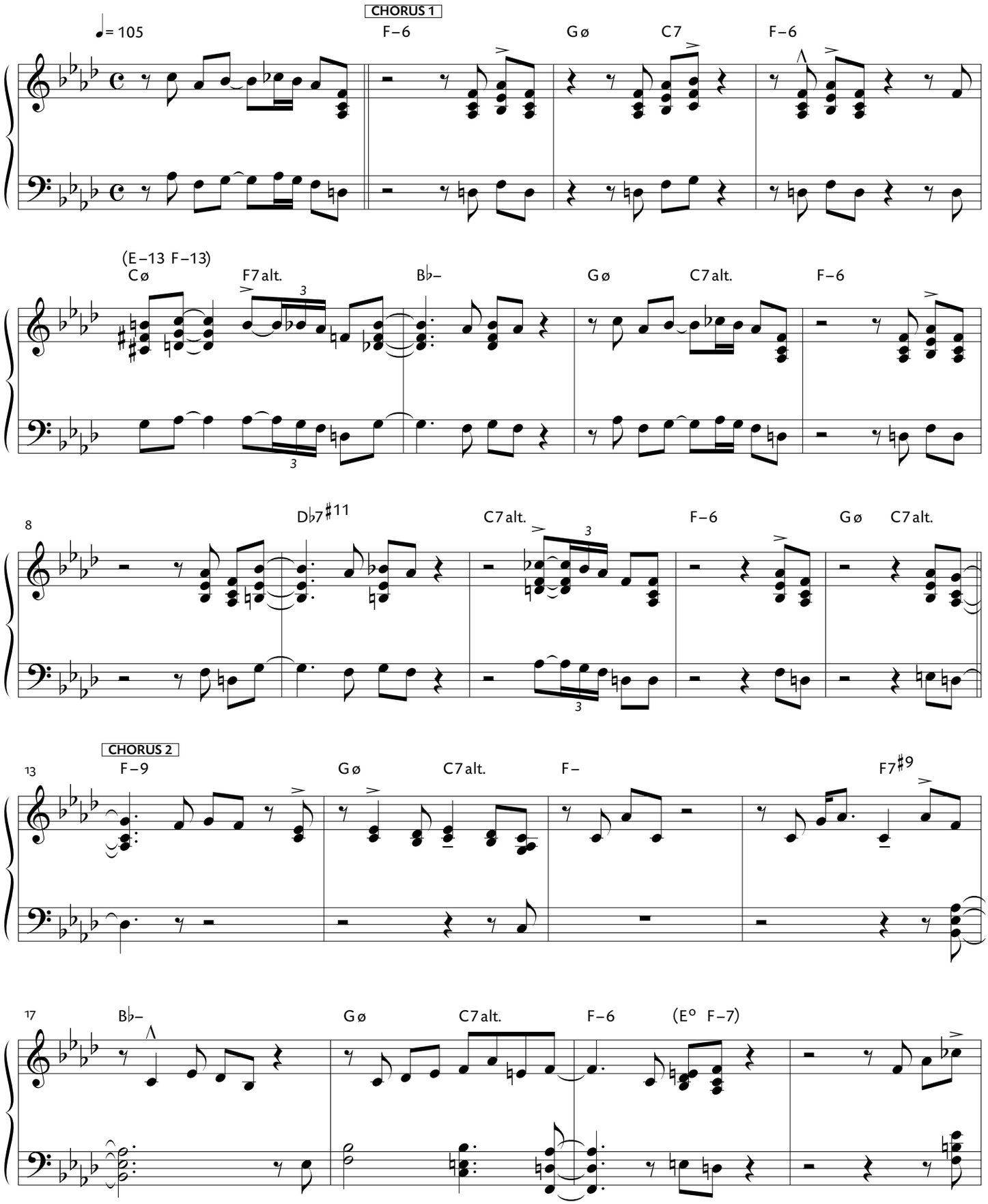
Joe's Thing

Track 7

Jim Snidero



Drop 2 voicings are used in the first chorus.
Im ersten Chorus werden Drop 2 Voicings verwendet.

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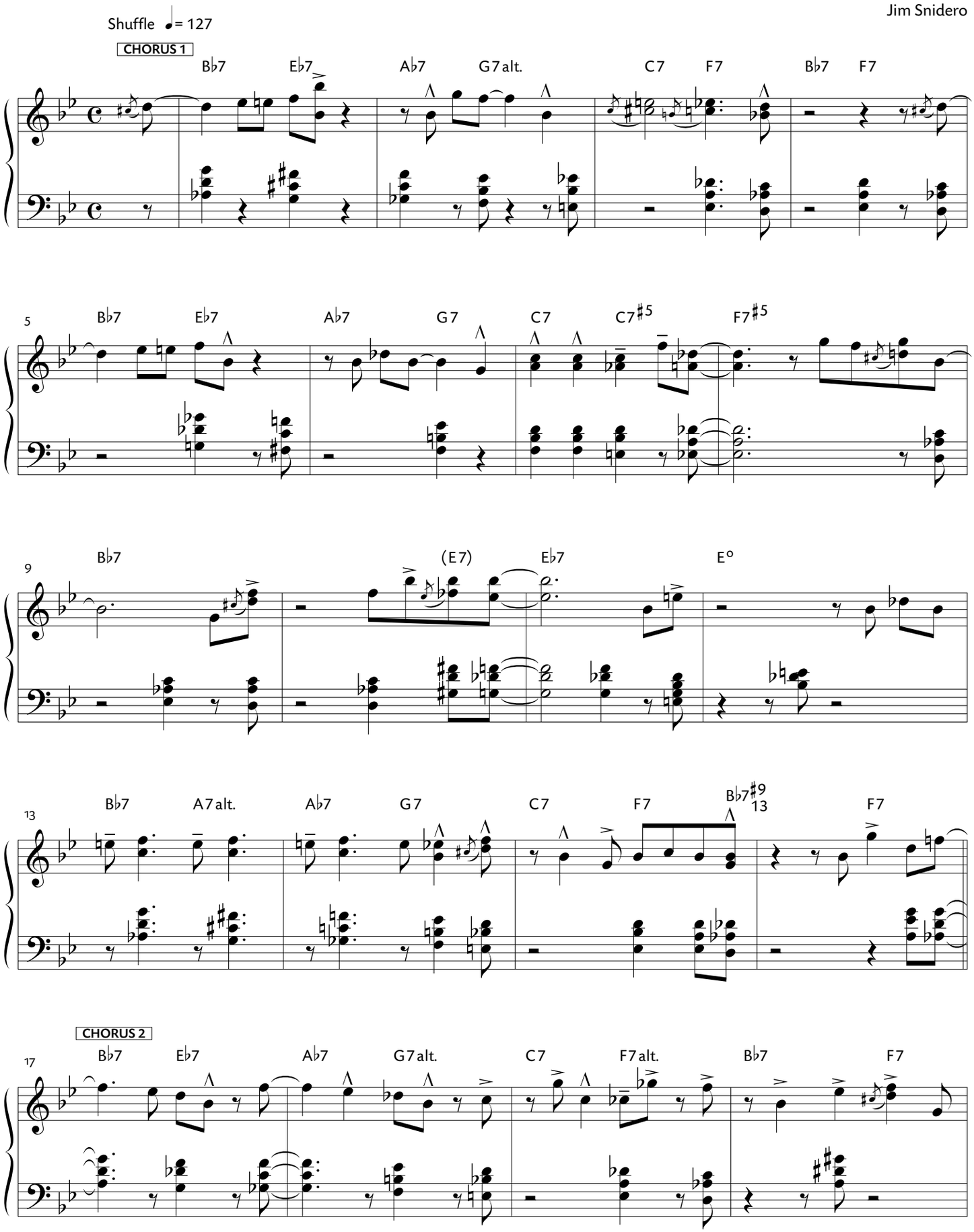
Proxy

Track 8

Jim Snidero



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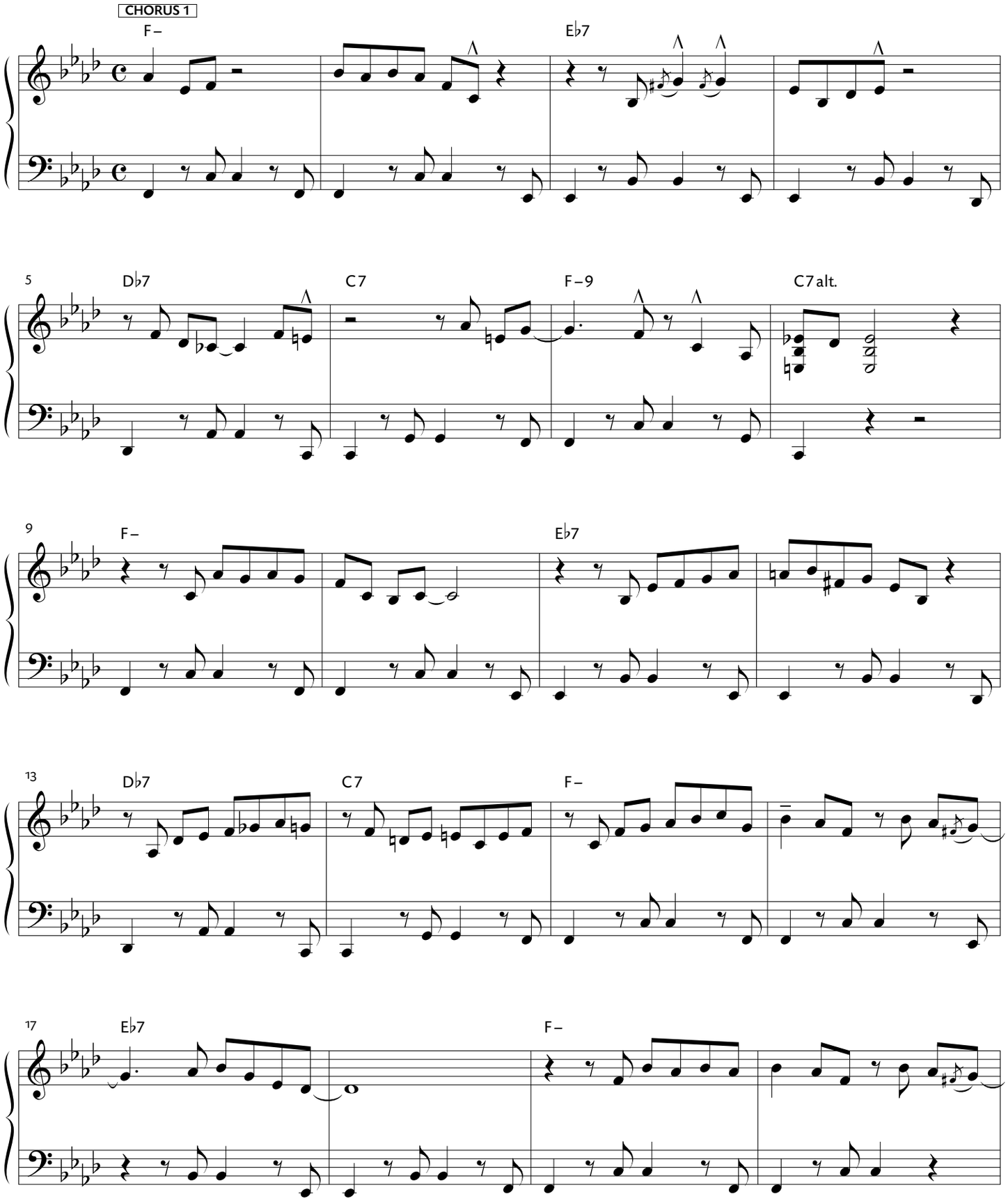
Father Song

Track 9

Bossa Nova ♩ = 141

Jim Snidero



Play funky straight eighth notes à la Horace Silver.
Spielen Sie "funky" – gerade Achtelnoten à la Horace Silver.

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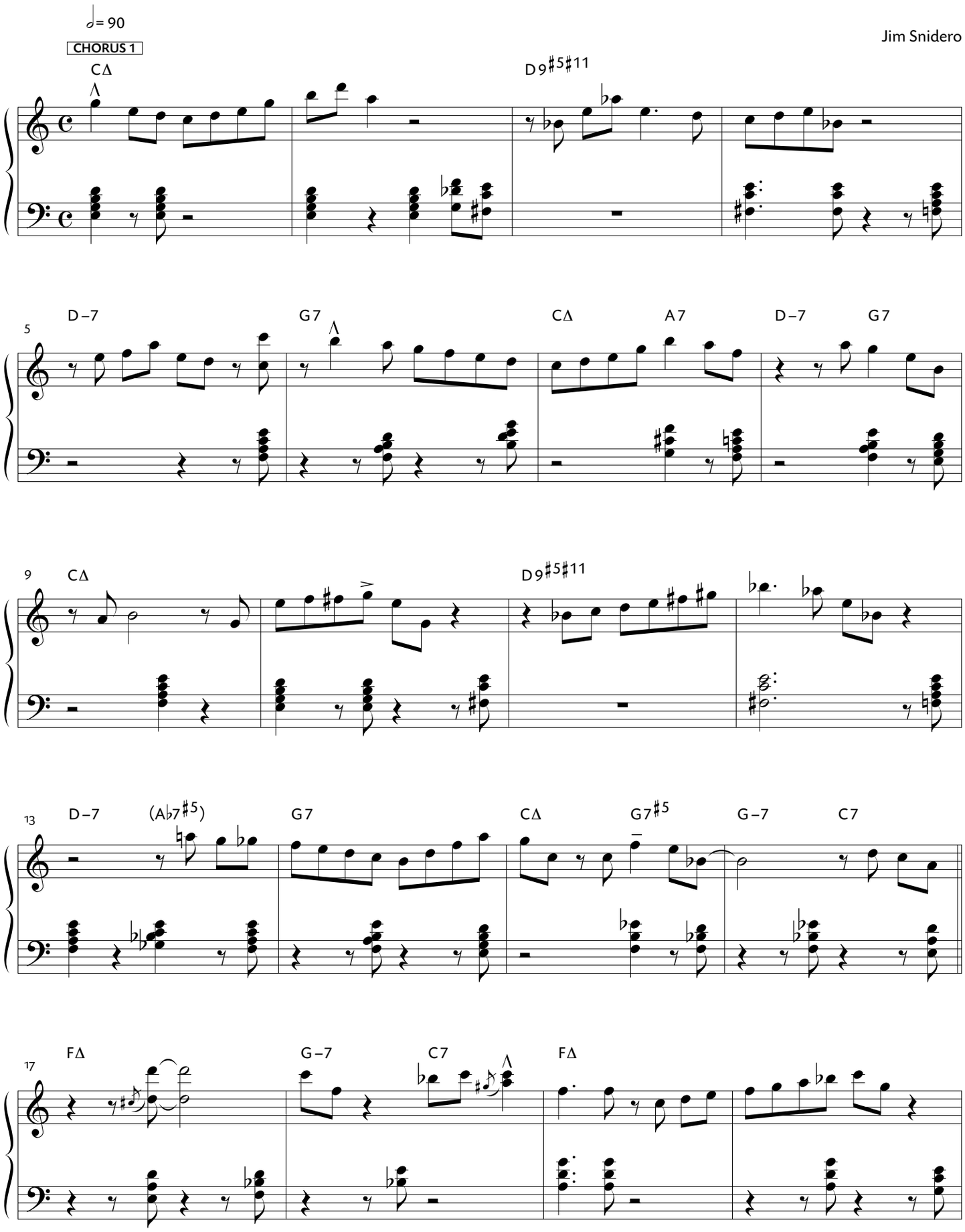
IND Line

Track 10

Jim Snidero



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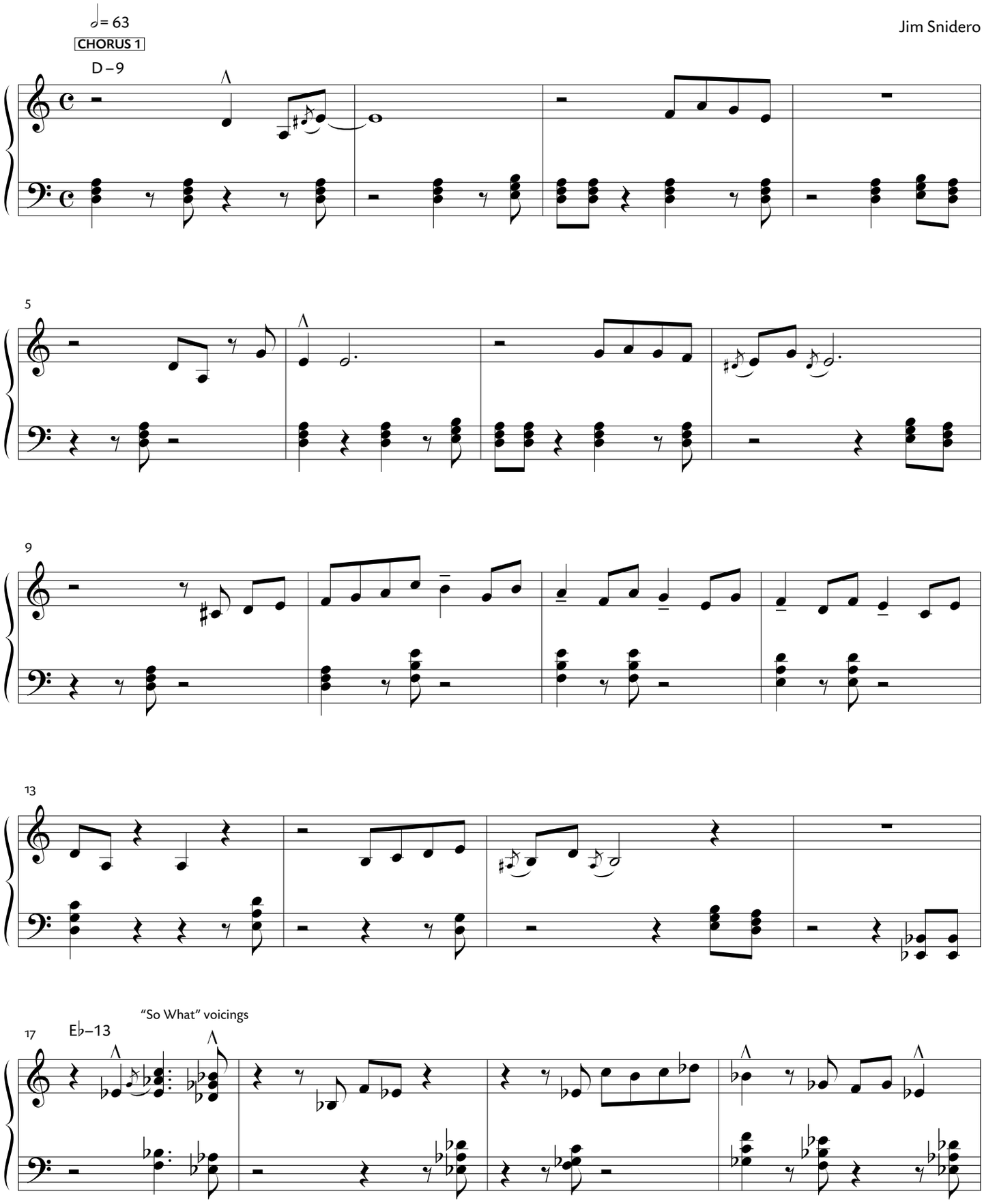
Miles

Track 11



Note the use of simple triads for comping when melodic line is too low to play 4th voicings, à la Wynton Kelly.
Beachten Sie die simplen Dreiklänge in der Begleitung, wenn die Melodielinie für Quartenvoicings à la Wynton Kelly zu tief wird.

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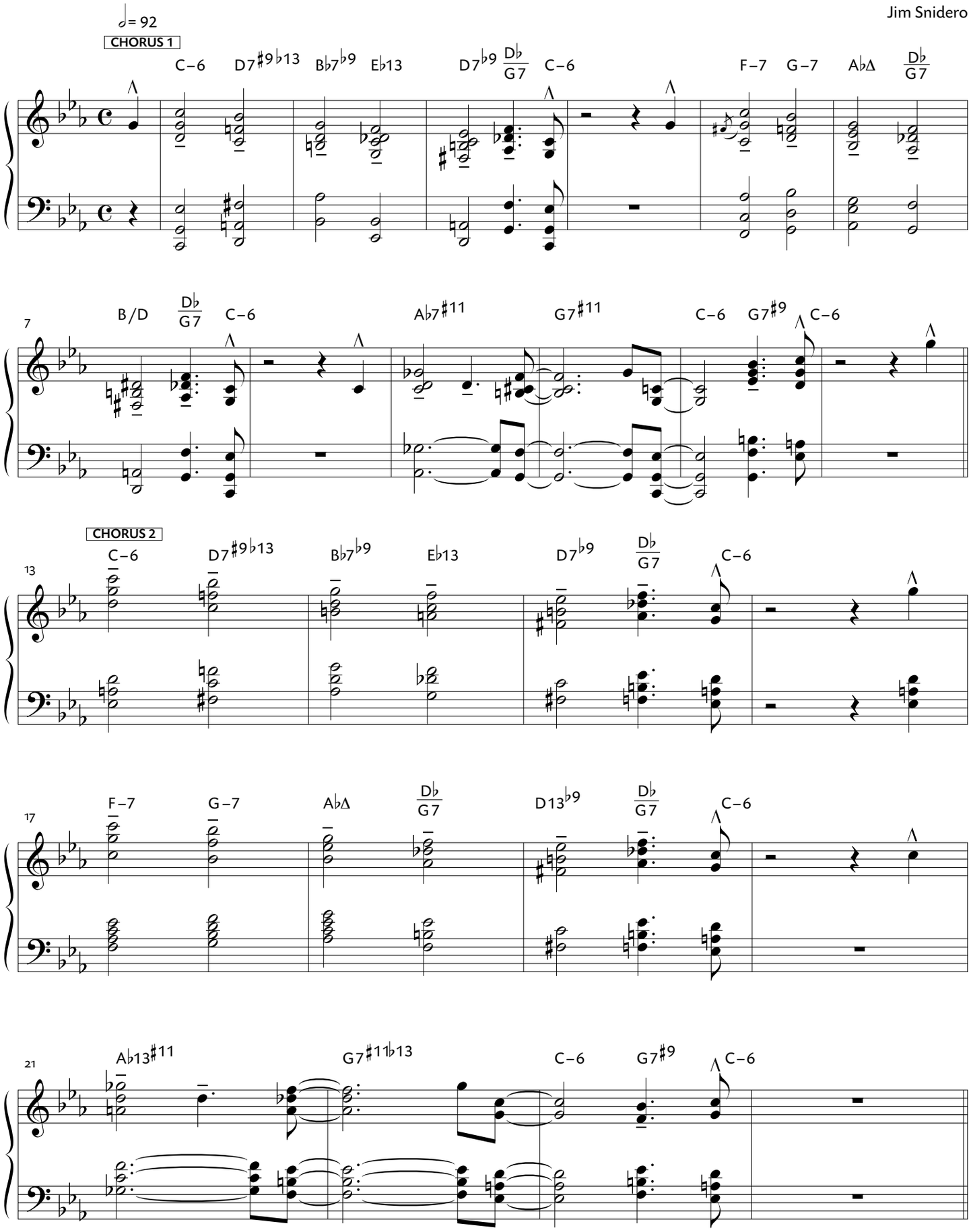
Blue Minor

Track 12

Jim Snidero



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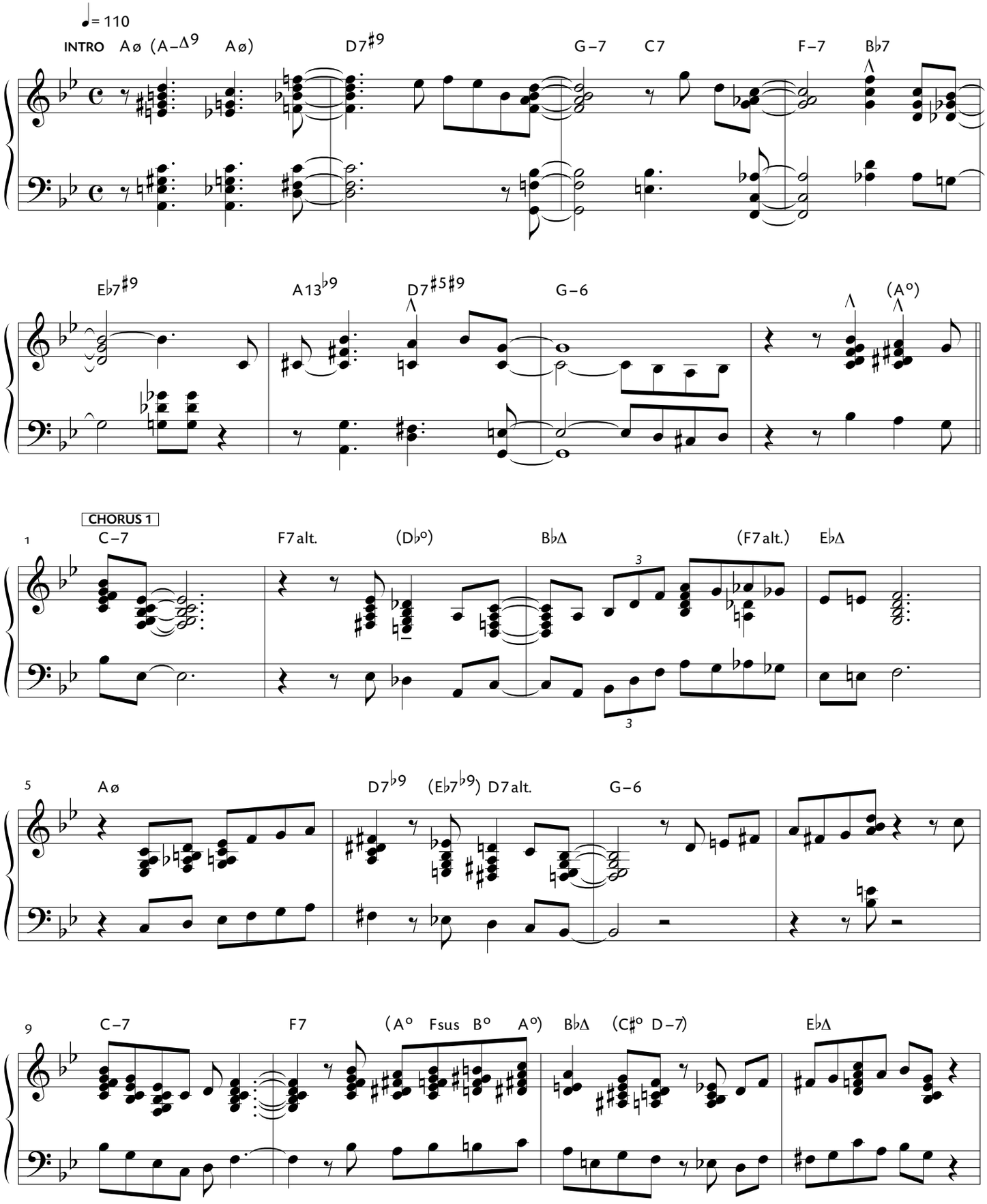
Autumn

Track 13

Jim Snidero



Pedal each eighth note where melodic line is in block chords. "Lock hand" and cluster voicings, à la Bill Evans and Hank Jones.
Verwenden Sie das Pedal immer, wenn die Melodielinie in Blockakkorden gespielt wird. "Lock Hand" und Cluster Voicings, à la Bill Evans und Hank Jones.

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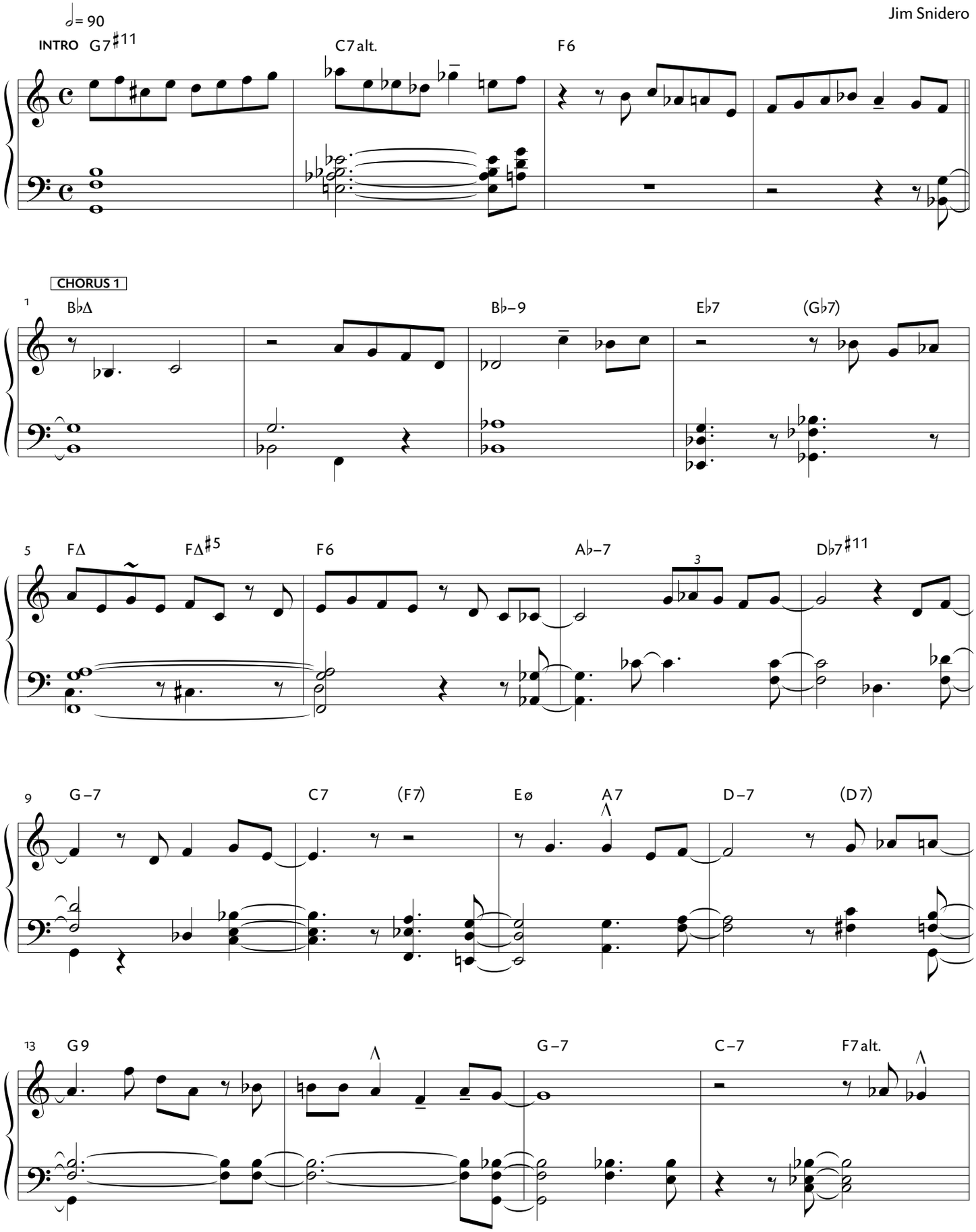
Friends

Track 14

Jim Snidero



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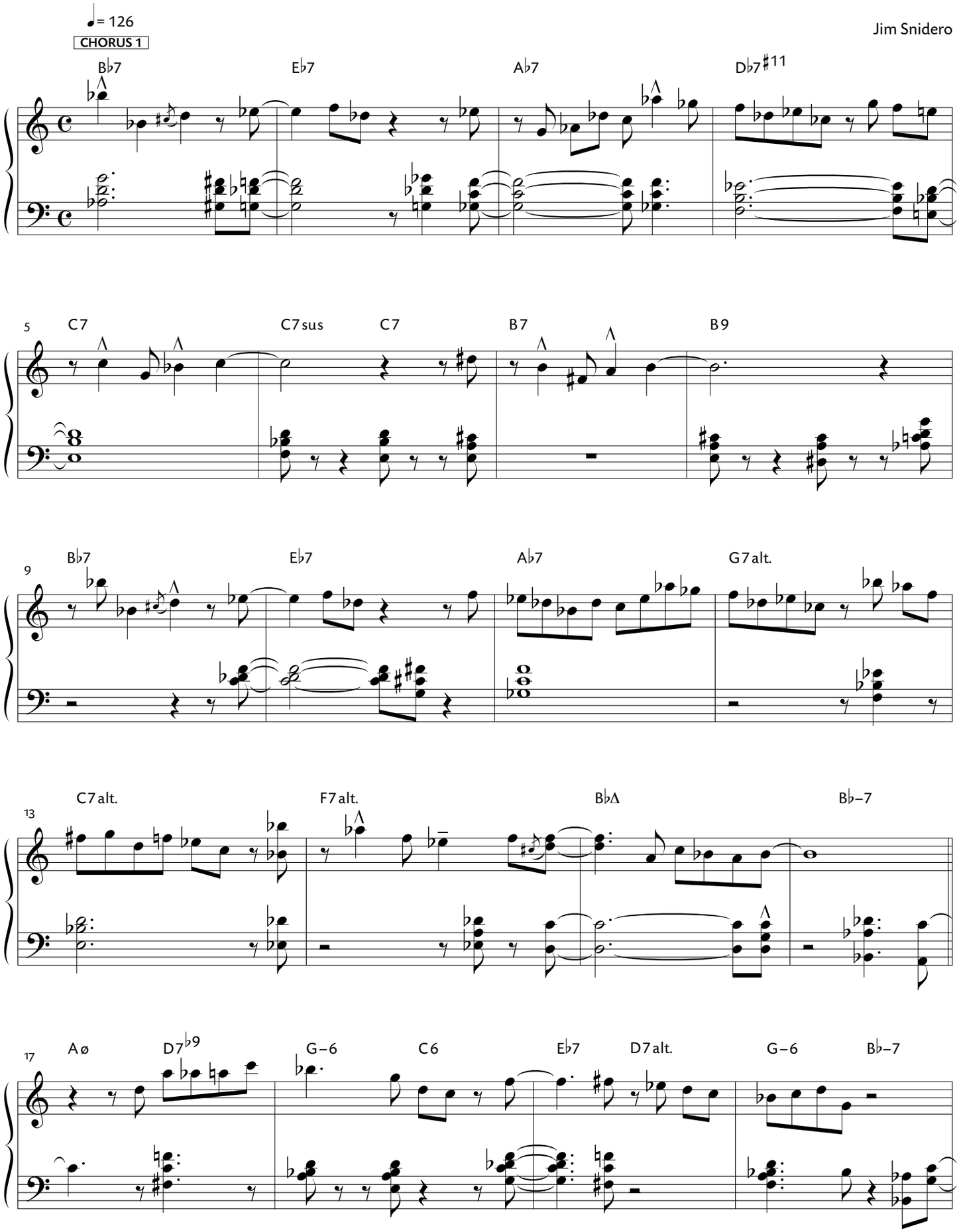
Great Love

Track 15

Jim Snidero



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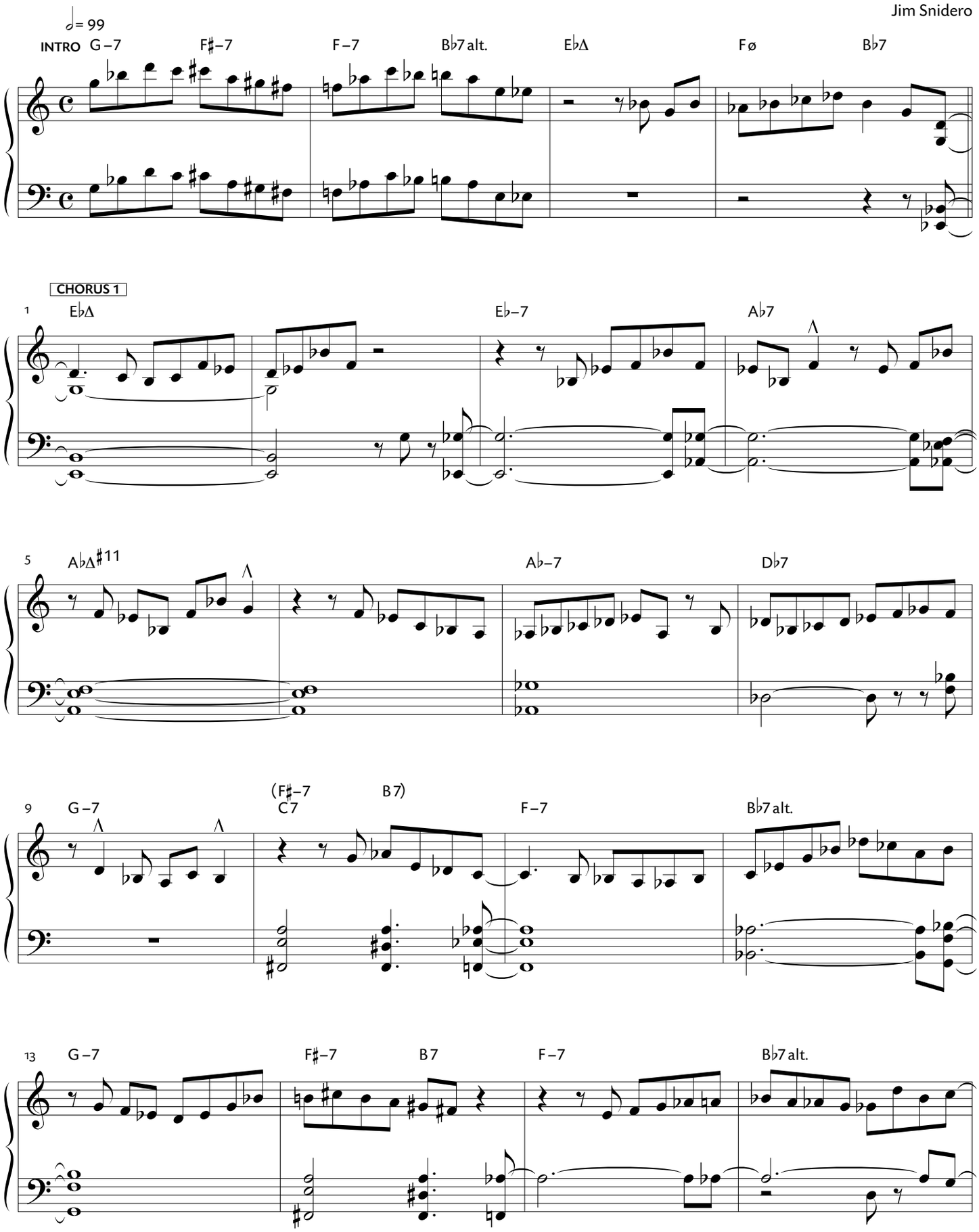
Two Plus Two

Track 16

Jim Snidero



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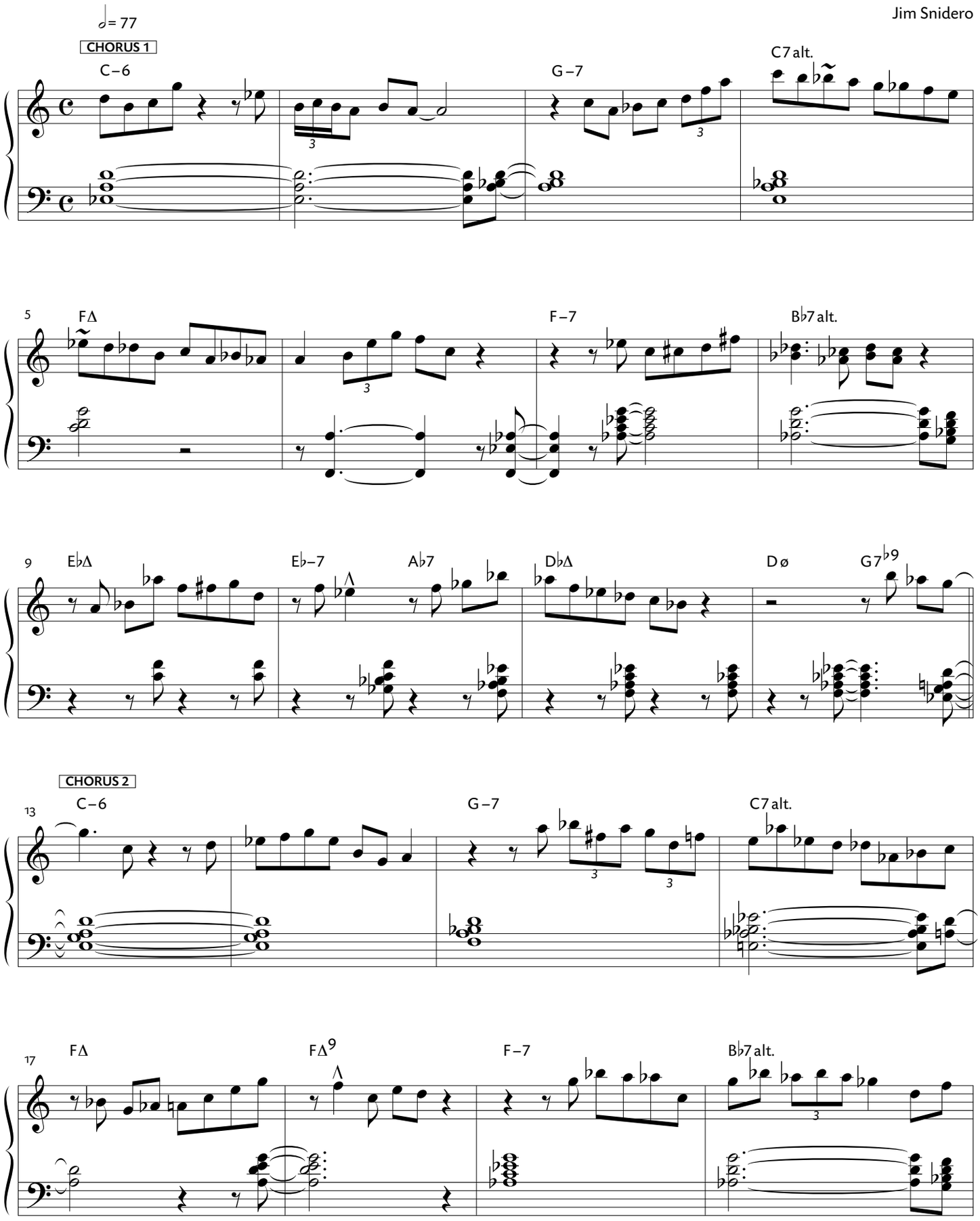
Lunar

Track 17

Jim Snidero



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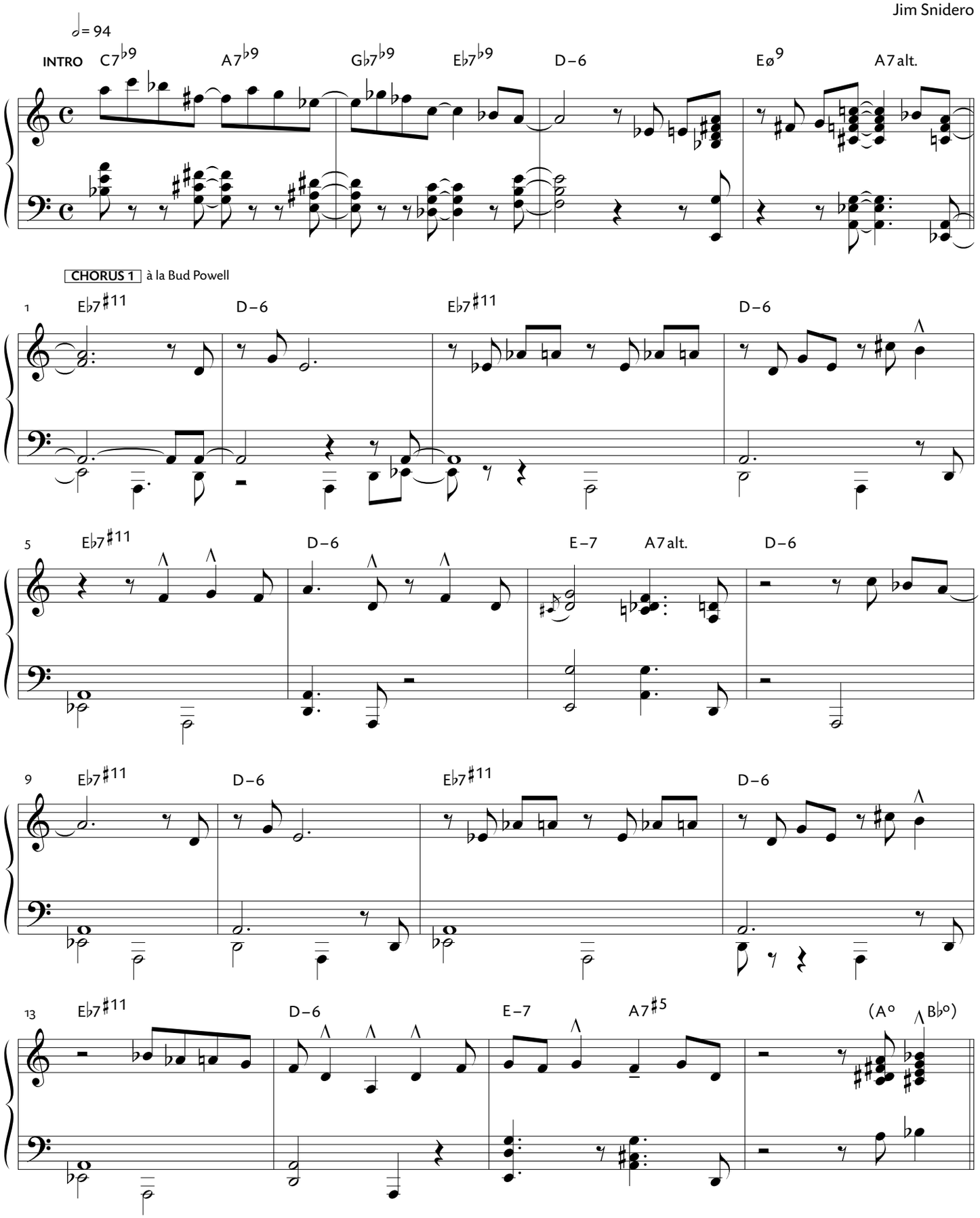
Tunisia

Track 18

Jim Snidero



The A sections in the first chorus use a Bud Powell type "pivot" bass note, low A being the pivot note.
Die A-Teile des ersten Chorus enthalten einen "Pivot"-Basston wie er für Bud Powell typisch war. Hier ist das tiefe A die Pivotnote.

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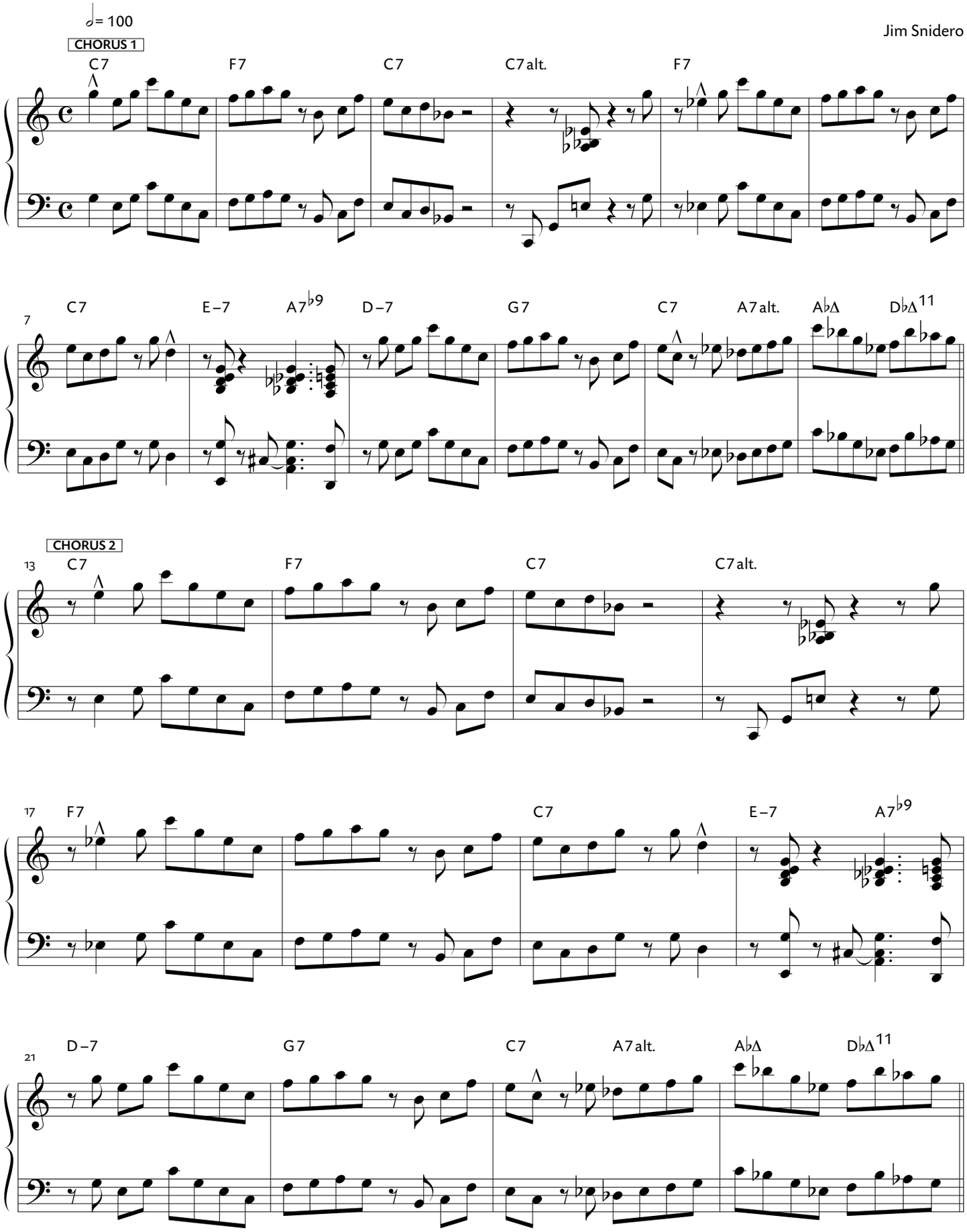
Bird Blues

Track 19



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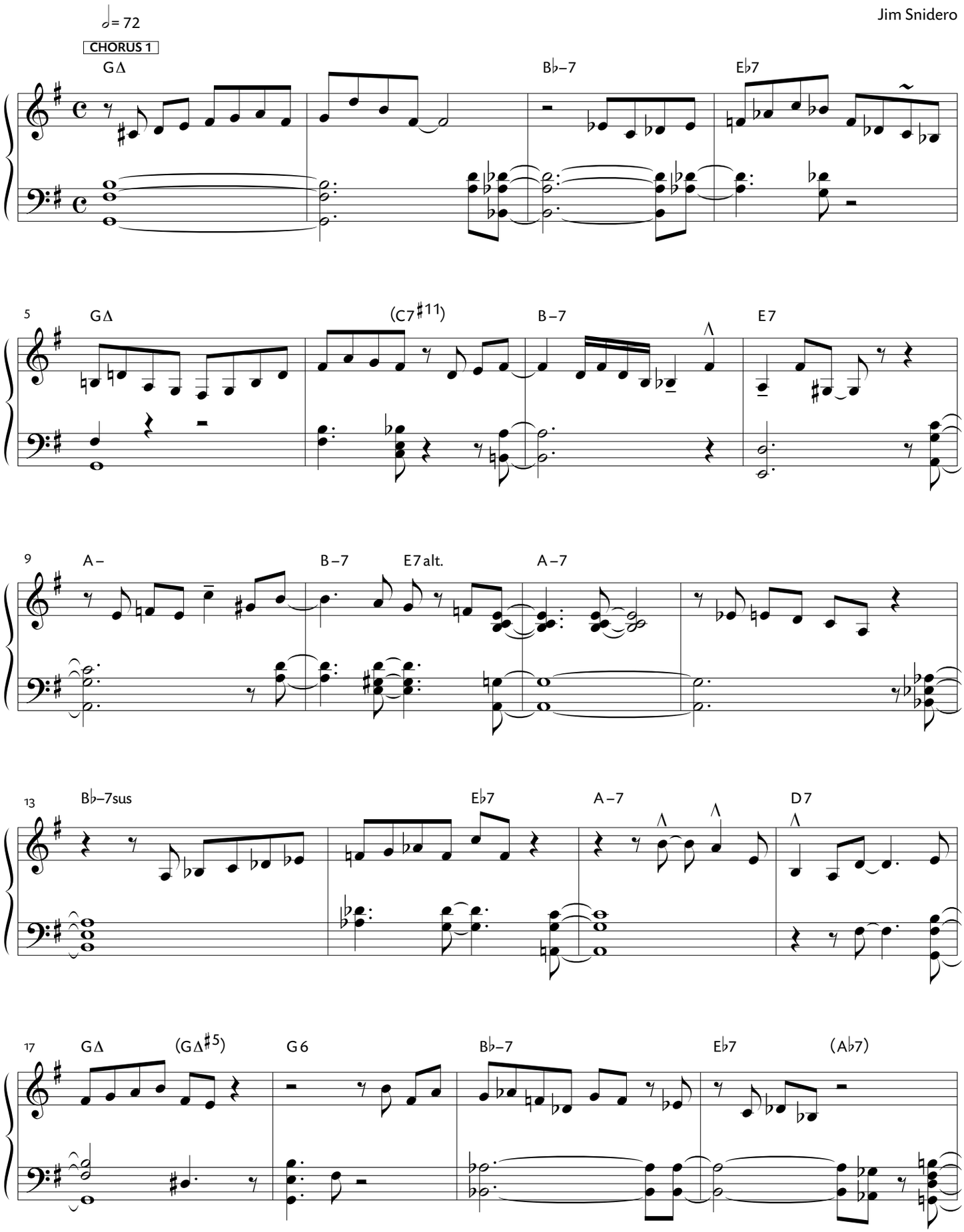
Somewhere

Track 20

Jim Snidero



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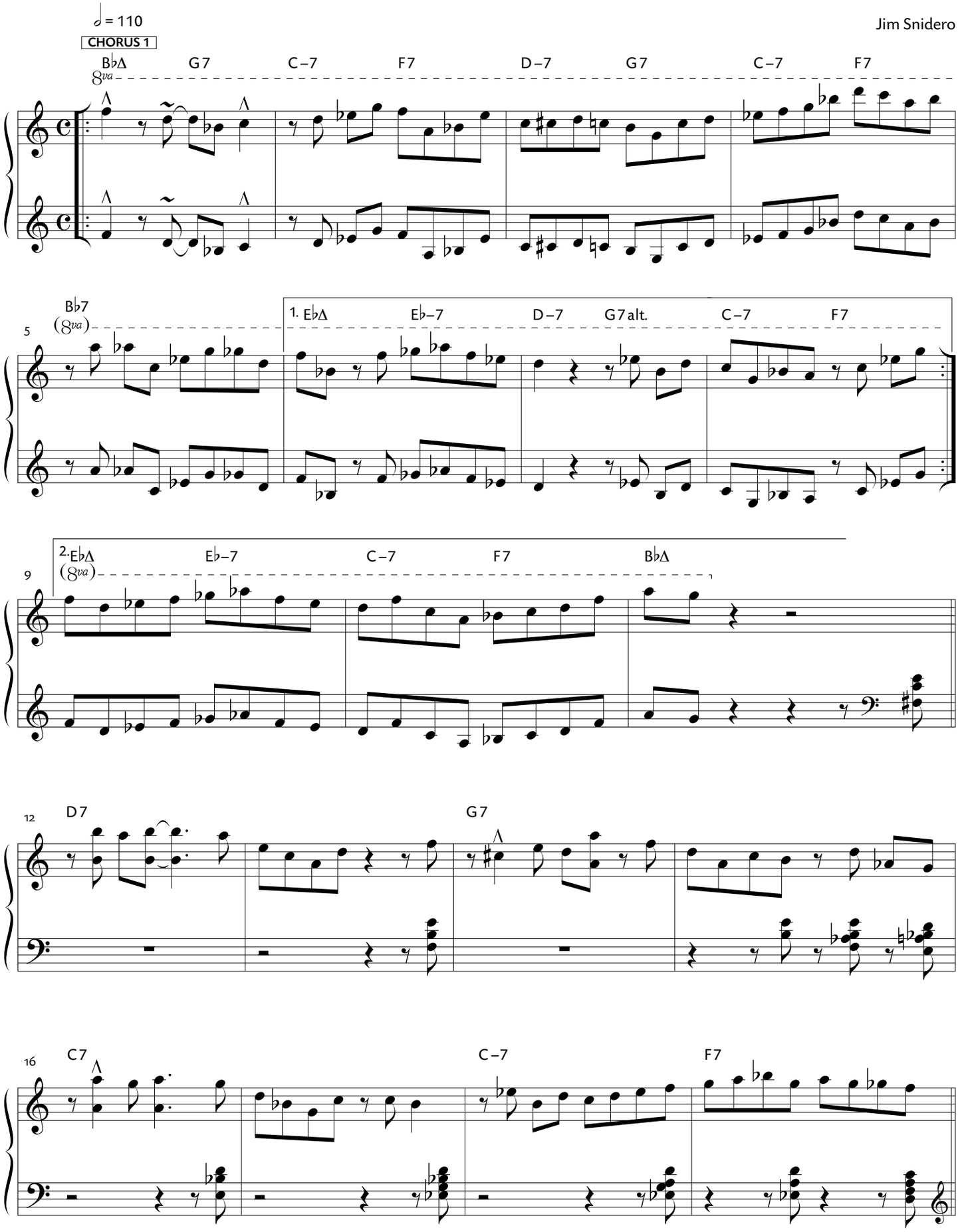
Passage

Track 21



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