



Splank Street

Jim Snidero

♩ = 112 Swing

Intro GΔ G#^o F#-7 B7alt.

f

5 E-7 A7 DΔ B7 E-7 A7 **Chorus 1** DΔ

p *mp*

10 F#7 B7

15 E-7 C#^o F#7alt. B-7

20 **Break** E7 E-7 A7

f *mp*

25 DΔ F#7 B7

30 E-7 GΔ G#^o

f

35 F#-7 B7alt. E-7 A7 DΔ B7 E-7 A7

p



Melon Island

Jim Snidero

♩ = 72 straight

Intro

4

5

Chorus 1

G-7

9

E_b7

13

E-7 F Δ E_b Δ E-7 F Δ A7sus

17

G-7

Chorus 2

21

G-7

25

E_b7

29

E-7

opt. ()

33

G-7

p



St. Sonny

Jim Snidero

♩ = 92 Calypso

Chorus 1 & 2

Musical notation for Chorus 1 & 2, measures 1-12. Chords: DΔ, B7, E-7, A7, DΔ, A7, DΔ, B7, E-7, A7, DΔ, F#-7, B7, E-7, A7, DΔ, G, G#°.

Chorus 3

Musical notation for Chorus 3, measures 13-30. Chords: DΔ, B7, E-7, A7, DΔ, A7, DΔ, B7, E-7, A7, DΔ, F#-7, B7, E-7, A7, DΔ, G, G#°, E-7, A7, DΔ, A7.



Confirmed

Jim Snidero

♩ = 66 Swing

Chorus 1

Chorus 1

Chord progression: GΔ F#° B7 E-7 A7 D-7 G7

5 C7 B-7 E7 A7 A-7 D7

9 GΔ F#° B7 E-7 A7 D-7 G7

13 C7 B-7 E7 A-7 D7 GΔ

17 D-7 G7 CΔ

21 F-7 Bb7 EbΔ A-7 D7

25 GΔ F#° B7 E-7 A7 D-7 G7

29 C7 B-7 E7 A-7 D7 GΔ#11

Dynamic markings: *p*, *mf*

Accents: ^

Trills: 2

Triplets: 3



Miles' Blues

Jim Snidero

♩ = 126 Swing

Chorus 1

F7#11

Bb7#11

F7#11

G-7

C7

F7

Chorus 2

F7#11

Bb7#11

F7#11

G-7

C7

F7

Chorus 3

F7

Bb7

F7



Freedom

Jim Snidero

♩ = 80 straight

Intro

7

Chorus 1

C7

9

2

13

opt. (

18

3

Chorus 2

C7

25

2

31

opt. (

35

3

4

Chorus 3

41

C7

45



Bird's Ballad

Jim Snidero

♩ = 63 Ballad

E-7 A7 E-7 A7 A-7 D7 A-7 D7

5 G7 C7 Bb-7 Eb7 A-7 D7

8 GΔ F#0 B7 E-7 A7 E-7 A7

11 A-7 D7 A-7 D7 opt. () G7

14 C7 opt. () Bb-7 Eb7 A-7 D7 GΔ A-7 Bb-7

Bridge

17 B-7 B-Δ B-7 E7 AΔ AΔ D7

20 C#-7 F#7 B-7 E7 A-7 D7 A-7 D7

23 GΔ C7 F#0 B7 E-7 A7 E-7 A7



Trane's Thing

Jim Snidero

♩ = 168 Swing

Intro

7

Chorus 1

F-7

9

13

C7 alt. opt.

F-7

19

A7^{b9} A^b7 G[∅] C7 alt. F-7

Chorus 2

25

F-7

31

C7 alt. F-7 A7^{b9} A^b7

Chorus 3

37

G[∅] C7 alt. F-7 F-7

43

49

3



You Need Not

Jim Snidero

♩ = 96 Swing

Intro 8

Chorus 1

9 G7 Ab7 G7 Ab7

13 G7 Ab7 G7 A-7 D7 G7

18 Ab7 G7 Ab7 G7

22 Ab7 A-7 D7 GΔ A7

26 Bb7 B7 C7 Db7 C7

31 B7 Bb7 A7 D7 G7 Ab7

35 G7 Ab7 G7 Ab7 G7

Break

Chorus 2

39 G7 Ab7



Things

Jim Snidero

♩ = 132 Swing

Intro Eb7#9 D7#9 Eb7#9

6 Chorus 1 D7#9 G-7 C-7

11 F7 BbΔ EbΔ E-7 A7 DΔ

16 D-7 G-7 C7 FΔ

21 BbΔ B-7 E7 AΔ

25 B-7 E7 AΔ

29 Ab-7 Db7 GbΔ D7#5

33 G-7 C-7 F7 BbΔ EbΔ



Days Ago

Jim Snidero

♩ = 92 Swing

Chorus 1 & 2

Intro

8

13

18

22

Interlude

27

Break

Chorus 3

33

37

41



Stellar

Jim Snidero

♩ = 126 Swing

Chorus 1

Chorus 1

Chords: F#[∅], B7, D-7, G7, G-7, C7, Eb7sus, E7alt., FΔ, Bbsus, CΔ, F#[∅], B7, E-7, C-7 (b), F7, GΔ, F#[∅], B7, B[∅], E7alt., A7alt., D-7, Bb7, C[∅], CΔ, F#[∅], B7alt., E[∅], A7alt., D-7, G7, CΔ



Night Eyes

Jim Snidero

♩ = 96 Latin/Swing

Chorus 1

5

AΔ/E Latin B-/E

9

AΔ/E B-/E

13

E-7 Swing A7 DΔ D-7 G7

17

C#-7 F#7 B-7 E7 AΔ

21

AΔ/E Latin B-/E opt. () opt. ()

25

AΔ/E B-/E

29

E-7 Swing A7 DΔ D-7 G7

33

C#-7 F#7 B-7 E7 AΔ

<p>C-7 C DORIAN</p> 	<p>GREEN FIN, MS. 63-64</p> 
<p>C-7 C MINOR PENTATONIC</p> 	<p>TRANE'S THING, MS. 69-71</p> 
<p>C-6 C MINOR 6 PENTATONIC</p> 	<p>DAYS AGO, MS. 36-37</p> 
<p>C-Δ C MELODIC MINOR</p> 	<p>STELLAR, MS. 40 3</p> 
<p>C-Δ C HARMONIC MINOR</p> 	<p>FREEDOM, MS. 70-71</p> 
<p>C° C LOCRIAN</p> 	<p>STELLAR, MS. 57</p> 
<p>C°#2 C LOCRIAN #2</p> 	<p>STELLAR, MS. 27</p> 
<p>C° C WHOLE-HALF DIMINISHED</p> 	<p>THINGS, MS. 40</p> 

EXTRACTED LINES AND MELODIC IDEAS FOR IMPROVISATION

Learning lines and melodic ideas over a variety of chords and keys will help give you the vocabulary you need to begin to create meaningful solos. Some lines lay better in one key than another, some ideas (usually within a small range), work well in many keys.

Though the lines have been transposed to C, try to learn at least some of them in every key. This will greatly increase your ability to improvise through more complex changes, build technique, and help you to visualize key centers.

MELODISCHE BEISPIELE UND IDEEN FÜR DIE IMPROVISATION

Melodische Phrasen über eine Vielzahl von Akkorden in verschiedenen Tonarten zu lernen, wird Ihnen helfen, ein Vokabular für aussagekräftige Solos aufzubauen. Nicht alle liegen gleich gut in allen Tonarten, aber manche (mit geringerem Umfang) lassen sich leicht transponieren.

Die Beispiele sind zwar alle nach C transponiert, versuchen Sie aber trotzdem wenigstens einige in allen Tonarten zu lernen. So verbessern Sie Ihre Fähigkeit über komplexere Akkordfolgen zu improvisieren, tonale Zentren zu visualisieren und Ihre Technik.