

C



Splank Street

Jim Snidero

♩ = 112 Swing

Intro

Chord progression: FΔ, 4, F#° 4, E-7, A7 alt.

Chorus 1

Chord progression: D-7, G7, CΔ, A7, D-7, G7, CΔ

Chord progression: E7, A7

Chord progression: D-7, B°, E7 alt., A-7

Break

Chord progression: D7, D-7, G7

Chord progression: CΔ, E7, A7

Chord progression: D-7, FΔ, 4, F#° 4

Chord progression: E-7, A7 alt., D-7, G7, CΔ, A7, D-7, G7

C



Green Fin

Jim Snidero

♩ = 84 Swing

Chorus 1

Intro

8 EbΔ 5 Eb-7

13 FΔ EΔ EbΔ 6 G-7 C7 5 F-7

18 Bb7 EbΔ Ab-7 5 Db7

23 GbΔ F-7 Bb7 EbΔ 5 4 Eb-7 5

28 6 FΔ EΔ (opt.) EbΔ

32 G-7 C7 F-7 D∅ G7alt. C-

(opt.) A∅ D7 G-7 C7 F-7 Bb7 G-7 C7 F-7 Bb7

41 G-7 C7 F-7 Bb7 EbΔ Break

C



St. Sonny

Jim Snidero

♩ = 92 Calypso

Chorus 1 $\text{e} \times 2$

C Δ A7 D-7 G7 C Δ G7

5 C Δ A7 D-7 G7 C Δ

9 E-7 A7 D-7 G7

13 C Δ F F#^o D-7 G7

1. C Δ G7 2. C Δ G7

Chorus 3

18 C Δ A7 D-7 G7 C Δ G7

22 C Δ A7 D-7 G7 C Δ

26 E-7 A7 D-7 G7

30 C Δ F F#^o D-7 G7 C Δ G7

C



Voyage

Jim Snidero

$\text{♩} = 64$ Latin

Chorus 1

5 $D7_{\text{sus}}$

5 $F7_{\text{sus}}$

9 $D7_{\text{sus}}$

13 $F7_{\text{sus}}$

3

17 $E\flat 7_{\text{sus}}$

21 $D\flat-13$

5

25 $D7_{\text{sus}}$

3

29 $F7_{\text{sus}}$

f

C



Confirmed

Jim Snidero

♩ = 66 Swing

Chorus 1

Chorus 1

Staff 1: F Δ E \emptyset A7 D-7 G7 C-7 F7

Staff 2: Bb7 A-7 D7 G7 G-7 C7 (opt.)

Staff 3: F Δ E \emptyset A7 D-7 G7 C-7 F7

Staff 4: Bb7 A-7 D7 G-7 C7 F Δ

Staff 5: C-7 F7 Bb Δ

Staff 6: Eb-7 Ab7 Db Δ G-7 C7

Staff 7: F Δ E \emptyset A7 D-7 G7 C-7 5 4 F7

Staff 8: Bb7 A-7 D7 G-7 C7 F Δ #11

C



Miles' Blues

Jim Snidero

♩ = 126 Swing

Chorus 1
Eb7#11

Chorus 2

Chorus 3

C



Freedom

Jim Snidero

♩ = 80 straight

Intro

7

Chorus 1

B♭7

9

5

2

13

18

3

Chorus 2

B♭7

5

2

31

35

4

Chorus 3

B♭7

41

45

C



Bird's Ballad

Jim Snidero

♩ = 63 Ballad

D-7 G7 D-7 G7 G-7 C7 G-7 C7

5 F7 Bb7 5 Ab-7 Db7 G-7 C7

8 FΔ E∅ A7 D-7 G7 4 D-7 4 G7

11 G-7 4 C7 6 C7 F7

14 Bb7 Ab-7 Db7 G-7 C7 FΔ G-7 Ab-7

Bridge

17 A-7 A-Δ A-7 4 D7 GΔ C7

20 B-7 E7 A-7 D7 G-7 3 C7 G-7 C7

23 FΔ Bb7 E∅ A7 D-7 G7 D-7 G7

C



Trane's Thing

Jim Snidero

♩ = 168 Swing

Intro

7

Chorus 1

E♭-7

9

13

B♭7 alt.

opt.

E♭-7

19

G7♭9

G♭7

F♯

5

B♭7 alt.

E♭-7

Chorus 2

E♭-7

25

31

B♭7 alt.

E♭-7

G7♭9

G♭7

Chorus 3

37

F♯

5

B♭7 alt.

E♭-

3

E♭-7

43

4

3

3

3

opt. 8va

49

5

5

3

C



You Need Not

Jim Snidero

♩ = 96 Swing

Chorus 1

Intro

8 9 F7 6 Gb7 5 F7 6 Gb7

13 F7 Gb7 F7 6 G-7 C7 F7

18 Gb7 F7 4 Gb7 F7

22 Gb7 G-7 C7 FΔ G7

26 Ab7 A7 Bb7 B7 Bb7

31 A7 Ab7 G7 C7 F7 Gb7

35 F7 Gb7 F7 Gb7 F7

Break

Chorus 2

39 F7 Gb7

C



Things

Jim Snidero

♩ = 132 Swing

Intro

D \flat 7#9 C7#9 D \flat 7#9

Chorus 1

6 C7#9 F-7 6 B \flat -7

11 (opt.) E \flat 7 (♭) A \flat Δ D \flat Δ D-7 G7 CΔ

16 C-7 F-7 B \flat 7 E \flat Δ

21 A \flat Δ A-7 D7 4 GΔ

25 A-7 4 D7 (opt.) GΔ

29 F#-7 4 B7 4 EΔ C7#5 5

33 F-7 B \flat -7 E \flat 7 A \flat Δ D \flat Δ

C



Days Ago

Jim Snidero

♩ = 92 Swing

Chorus 1e2

Intro

8

D-9 A7alt. D-9 A7alt.

13

D-7 C-7 F7 B \emptyset E7alt. A7

18

D7alt. G7 C7alt. F7

22

B \flat Δ 1. E \emptyset A7 2. E \emptyset A7

Interlude

27

D-7 E \flat Δ G \flat 7 \flat 9 F sus B \flat 7 A7alt. D-7

Break

Chorus 3

33

D-6 E \emptyset A7

37

D-6 E \emptyset A7 D-6

41

B \emptyset E7 A7 D7alt.

C



Stellar

Jim Snidero

♩ = 126 Swing

Chorus 1

Chorus 1

Chords: E \emptyset , A7, C-7, F7, F-7, B \flat 7, D \flat 7sus, D7alt., E \flat Δ , A \flat sus, B \flat Δ 4, E \emptyset , A7, D-7, B \flat -7 (opt. \flat), E \flat 7, F Δ , E \emptyset , A7, A \emptyset , D7alt., G7alt., C-7, A \flat 7, B \flat \circ , B \flat Δ , E \emptyset , A7alt., D \emptyset , G7alt., C-7, F7, B \flat Δ .

THINGS, MS. 25-28

THINGS, T. 25-28

After memorizing some of these lines, go back to the etude and see how they are used within context. Timing (the way lines and ideas are linked together) and pacing (the way the solo unfolds) are completely critical, creating a certain flow and allowing the ideas to compliment each other. Without studying context, your solos will sound very mechanical.

Haben Sie einige dieser Phrasen auswendig gelernt, betrachten Sie sie nochmals im Kontext der jeweiligen Etüde. Wichtig ist, wie die Phrasen verbunden sind (*timing*) und wie sie sich im Verlauf der Etüde entwickeln (*pacing*), so dass ein fließender Eindruck entsteht, bei dem die Ideen einander ergänzen. Ohne den Kontext zu beachten, werden Ihre Solos sehr mechanisch klingen.

EXTRACTED LINES (TRANSPosed TO C)*

PHRASENBEISPIELE (IN C)*

MAJOR 2-MEASURE II-V'S RESOLVING TO I

ZWEITAKTIGE II-V-I VERBINDUNGEN IN DUR

P. 8, MS. 5-7

P. 12, MS. 17-20

P. 12, MS. 21-23

13
(G7^{b9})

P. 13, MS. 53-55

P. 13, MS. 57-60

P. 15, MS. 60-62

(G7 alt.)

P. 18, MS. 3-5

(C7)

P. 19, MS. 49-52

P. 19, MS. 53-55

P. 21, MS. 45-47

(C7)

(D-7 G7 CΔ)

(D-7 G7 CΔ)

*Since all lines are transposed to C, some may be impractical regarding range/position. Feel free to transpose to a better range when needed.

*Durch die Transposition nach C sind einige Phrasen möglicherweise in einer ungünstigen Lage. Transponieren Sie diese einfach in eine Tonart, die besser spielbar ist.