





## CONTENTS

INTRODUCTION/DISCOGRAPHY .....	ii
CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS  .....	1
B $\flat$ INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	18
E $\flat$ INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	35
BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS  .....	52
SCALE SYLLABUS .....	69, 70

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## INTRODUCTION/DISCOGRAPHY

As a big band composer-arranger, Sammy Nestico is a master craftsman. He has taken the Basie style as seen in arrangements by Neal Hefti, Quincy Jones and others in the Fifties and Sixties and forged an identifiable style within that tradition. His work is marked by deceptive simplicity that only comes from years of writing-experimenting, saving and discarding.

Nestico's career blossomed in, of all things, the military. He served during World War II as a musician and, after five postwar years on staff at a Pittsburgh radio station, he re-joined the Air Force. The last five years of his military career were spent with the Marine Band, leading the White House dance orchestra and writing music for recruiting shows, movies and the like. Shortly after his retirement in 1968 he began a second career as conductor-composer for Count Basie, an affiliation that was to last until Basie's death in 1984. Concurrently, he has been active writing for most of the major recording studios, television, recording and commercials.

Nestico is most visible to the jazz musician through his charts, which is the *raison d'être* for this album. Almost everybody who has played in a big band from the late Sixties on has played these tunes, but too often in both amateur and professional bands the solos haven't been up to the level of ensemble performance. Now soloists can work on the changes of nine of Nestico's most popular charts without tying up valuable rehearsal time.

Four of the arrangements - **A Switch In Time**, **Hay Burner**, **Basie-Straight Ahead** and **Lonely Street** - are from Nestico's first collaboration with Basie (MCA/Impulse 29004). Three more - **A Warm Breeze** (recorded earlier by Basie as "Warm Breeze" on Pablo 2312-131), **Samantha**, and **88 Basie Street** - are on Nestico's first album as a leader (Palo Alto PA 8081). Basie recorded **The Wind Machine** twice (studio version on Pablo 2310-756; live on Pablo D2312-112). **Ya Gotta Try** was recorded by Basie (Pablo 2310-797) and, in a considerably faster version, by Buddy Rich (RCA CPL1-2273). I think you'll find it interesting to compare the two versions.

For the bop-oriented improviser, this album provides another set of challenges. For the big band soloist, it provides a unique opportunity to "get it together" better than ever before. No longer do the solo sections of these Nestico charts have to be the weakest parts.

Phil Bailey, 1985

**NOTE: CODAS ARE PLAYED ONLY AT END OF EACH TRACK.**



# SAMANTHA

Play 3 Choruses ♩=69

The musical score consists of eight staves of music. The first seven staves contain melodic lines with various guitar chords written above them. The chords include: F-6/G, CΔ7, C+, D-/C, F#φ, B7+9, E-9, A7b9, D, E7b9, A-(ADD9), F#φ, B7+9, E-9, C#φ, F#7b9, A-, AbΔ+4, b7/G, D-9/G, F-6/G, D-, G7, and CΔ. The eighth staff shows a final chord, CΔ. A large, bold, black watermark with the word 'SAMPLE' is oriented diagonally across the page, partially obscuring the musical notation.

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# 88 BASIE STREET

Play 4 Choruses

♩=118

The musical score is written in 4/4 time and consists of two sections, A and B. Section A is marked with a circled 'A' and begins with a D7 chord. Section B is marked with a circled 'B' and begins with a D7 chord. The score includes various guitar chords and melodic lines. A large, diagonal 'SAMPLE' watermark is overlaid across the entire page.

**Section A:**

- Staff 1: D7, F-Δ
- Staff 2: CΔ, Eb°
- Staff 3: D-9
- Staff 4: E-7, G-/Bb, A7

**Section B:**

- Staff 1: D7
- Staff 2: CΔ
- Staff 3: D-9, Bb7, A7
- Staff 4: D7, C, A7+9, D7, G7b9
- Staff 5: C, C6/9