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All the Things You Are, Bluesette, In a Sentimental Mood, and Stella by Starlight

BY BILL HART



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SPECIAL THANKS

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DEDICATION

To: My best friend, Jim Gilligan, who is no longer with us.

My father-in-law, Larry Rosenbaum, who was a fine musician, professor, and loving father.

My wife Kristin Hart and daughter Sara Jessica Hart

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ABOUT THE AUTHOR

Canadian born and raised, Bill Hart started out listening and playing blues. At 15 years of age, he moved to the U.S. (Jacksonville, Florida) where he played in jam sessions with many professional players including Alan Collins and the Van Zants. From there, his deep interest in music led him to pursue music studies at Jacksonville University with Gary Starling, head of the guitar department.

Bill then decided to move to Los Angeles to study at the Guitar Institute of Technology (GIT). Working his way through school as a pit orchestra player, Bill studied all types of music from rock, pop, and funk to Latin, Cuban, fusion, and jazz. Dedicated and driven to learn all GIT had to teach in music, Bill graduated with honors. Ready to move to New York City to start his career, Bill changed his plans when Steve Freeman, President of Atlanta Institute of Music (AIM), called him and offered him a position as guitar instructor at his school in Atlanta, Georgia.

Bill began teaching at AIM and is now the head of the guitar department. He has done seminars with some of music's finest players, such as Peter Erskine, Chuck Silverman, Robbin Dimaggio, Jimmy Herring (Aquarium Rescue Unit), and Shane Theriot (Neville Brothers guitarist). He has played on several recording sessions for Atlanta-based producers Randy Hoexter, Huston Singletary, and Tom Kidd. He is the guitarist for the recording group Liquid Blue, who have opened for Mike Stern, Dave Weckl, Lou Rawls, Joey DeFrancesco, Acoustic Alchemy, and the Yellow Jackets (Jacksonville Jazz Festival).

Bill continues to study music with jazz legends Mike Stern, Steve Khan, Scott Henderson, and Wayne Krantz. As an instructor, he knows that continued study enhances your playing, teaching, composition, and your growth as a musician.

Studying and playing guitar for 25 years, Bill Hart's music is a compilation of the many styles he enjoys. His current vision is to continue recording and tour as a side man with a major recording group. He can be contacted at:

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INTRODUCTION

I have taught guitar at the Atlanta Institute of Music for the last 10 years, where one of my master classes focuses on the study of chord melody. Through this course, I have found that studying chord melody and reharmonizing tunes is one of the strongest music-learning experiences available. I have taught students from all over the world, with interests in all styles of music, and have seen them all benefit from studying chord melody.

The first eleven units cover a variety of chord melody techniques with an explanation of each one. The first step is to study each technique extensively. Units 12 through 31 then use a combination of these techniques in twenty familiar jazz standards. One of the analogies I use in my master jazz class to help students understand the concept of improvising is to compare soloing and reharmonizing tunes to making a cake. A cake has several ingredients, one being salt. Making a cake with nothing but salt would be the same as reharmonizing or soloing with only one concept. Feel free to take the liberty to enhance any of the techniques in the songs. For example, if you have a chord on a quarter note with three quarter notes following, try voicing the chord to play through the whole measure, giving you the harmony with the melody over it. Some other examples would be to try using false harmonics as the melody or to play single bass notes with the melody on top to create implied harmony. Jazz is wide open; the main rule to follow is: if your ear likes it, it's right.

CHORD MELODY CONCEPTS

DIATONIC SUBSTITUTION

Diatonic substitutions occur when chords in a harmonized scale are used to substitute for each other. The types of diatonic substitutions are:

- II subs for IV, and vice versa
- V subs for VII, and vice versa
- I, III, and VI chords are all interchangeable

Substituting II for IV and IV for II

Using Fmaj7 in place of Dm7 creates a Dm9 sound. Conversely, using Dm7 in place of Fmaj7 will create an F6 sound. In Fig. 1, we have a I-VI-II-V progression. Measure 3 uses Fmaj7 and Fmaj13 (the IV chord) to substitute for Dm7 (the II chord).

Fig. 1

The musical score consists of two staves. The top staff shows a guitar tab with three measures of chords: C6, Cmaj9, Am7, and Am9. The bottom staff shows a staff notation with four measures. Measure 1: C6 (G4-B3-D2-F1). Measure 2: Cmaj9 (G4-B3-D2-F#1). Measure 3: Am7 (G4-B3-D2-F1), Am9 (G4-B3-D2-F#1), Fmaj7 (D4-F#4-A4-C5), and Fmaj13 (D4-F#4-A4-C5). The label "IV sub." is placed under the Fmaj7 and Fmaj13. Measure 4: G7 (D4-F#4-A4-C5). The label "IV sub." is placed under the G7. The bottom staff has three measures of chords: Dm7, Fmaj13, and G7. The tab shows fingerings: T1, A2, B3; T3, A2, B3; T5, A5, B5; T7, A7, B8; T5, A5, B5; T3, A3, B3; T6, A6, B5; T4, A4, B3; T6, A6, B5; T3, A3, B3. The staff notation shows note heads and stems.

Substituting V for VII and VII for V

Using G7 in place of Bm7 \flat 5 creates a Bm7 \flat 5 \sharp 5 sound. Conversely, using Bm7 \flat 5 in place of G7 will create a G9 sound. In Fig. 2, we again have a I-VI-II-V progression. The first half note in measure 3 uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note is Bm7 \flat 5 (the VII chord), substituting for G7 (the V chord), creating a G9 sound.

Fig. 2

The musical score consists of two staves. The top staff shows a guitar tab with three measures of chords: C6, Cmaj7, Am7, and Am9. The bottom staff shows a staff notation with four measures. Measure 1: C6 (G4-B3-D2-F1). Measure 2: Cmaj7 (G4-B3-D2-F1). Measure 3: Am7 (G4-B3-D2-F1), Am9 (G4-B3-D2-F#1), Fmaj7 (D4-F#4-A4-C5), and Dm11 (D4-F#4-A4-C5). The label "IV sub." is placed under the Fmaj7. Measure 4: Bm7 \flat 5 (B4-D4-G4-B5) and G7 (D4-F#4-A4-C5). The label "VII sub." is placed under the Bm7 \flat 5. The bottom staff has three measures of chords: Bm7 \flat 5, G7, and Bm7 \flat 5. The tab shows fingerings: T1, A2, B3; T3, A2, B3; T5, A5, B5; T7, A7, B8; T5, A5, B5; T3, A3, B3; T6, A6, B5; T4, A4, B3; T6, A6, B5; T3, A3, B3. The staff notation shows note heads and stems.

Substituting I, III, and VI interchangeably

Using Cmaj7 in place of Em7 creates a Em7 \sharp 5 sound. Conversely, using Em7 in place of Cmaj7 creates a first inversion of Cmaj7—or Cmaj7/E. Using Am7 in place of Cmaj7 creates a C6 sound. Conversely,

using Cmaj7 in place of Am7 creates an Am9 sound. In Fig. 3, I've reharmonized the I-VI-II-V using Am7 and Em7 to sub for Cmaj7 (the I chord). In measure 2, I've substituted Cmaj7 and Em11 for Am7 (the VI chord). In measure 3, the first half note uses Fmaj7 (the IV chord) to substitute for Dm7 (the II chord). In measure 4, the first half note uses Bm7^b5 (the VII chord) to substitute for G7 (the V chord), creating a G9 sound.

Fig. 3

MINOR THIRD SUBSTITUTION

A *minor 3rd substitution* takes either the II chord, the V chord, or both the II and V up or down a minor 3rd before resolving to I.

Fig. 4 has a II-V-I progression in G major. I substituted the II chord (Am7) up a minor 3rd to Cm7, then to D7 (the V chord), and finally to Gmaj7 (the I chord).

Fig. 4 – II^m7 Minor 3rd Substitution

Fig. 5 has the same II-V-I progression in G major, only I've substituted F7 for D7 (the V chord), resolving to Gmaj7 (the I chord).

Fig. 5 – V7 Minor 3rd Substitution

In Fig. 6, I've substituted the Am7 and D7 (the II-V) up a minor 3rd using Cm7 and F7, before resolving to Gmaj7 (the I chord).

Fig. 6 – II^m7 and V7 Minor 3rd Substitution

Am7 D7 Gmaj7
Cm7 F7 Gmaj7
minor 3rd sub. minor 3rd sub.
T 8 5 5 2
A 8 7 8 4 6 5 4 3
B X 3 3 5 4
 8 5

Play through these examples and let your ears be the judge. This is a very hip way to create some different sounds for a II-V-I progression. Remember: this concept is endless. By moving in minor 3rds, it creates somewhat of a diminished sound. You can experiment with soloing using the same concept. For example, play a II-V line over Cm7 and F7 and resolve it to Gmaj7.

CHORD-NOTE

Chord-note playing is just like it sounds: you hit a chord, followed by one, two, or three single melody notes.

A chord followed by three notes (chord-note-note-note) works well with uptempo tunes. Fig. 7 has a II-V-I progression using this concept.

Fig. 7 – Chord-Note-Note-Note

Dm7 G7 Cmaj7
Dm7 G13^{b9} Cmaj7 C⁶
T 6 5 3 5 4 3 6 4 5 3 5 7 8 10 7 10
A 5 3 3 4 7
B 3 3 3 7

Playing a chord followed by two notes (chord-note-note) sounds best with tunes in 3/4. Fig. 8 has a I-VI-II-V progression in 3/4 using this concept. Try experimenting with this in a 4/4 time signature to create some interesting three-against-four-type feels.

Fig. 8 – Chord-Note-Note

B^b maj7 Gm7 Cm7 F7
B^b maj7 Gm7 Cm7 F13^{b9}
T 3 1 3 6 5 3 4 3 1 2 1 4
A 2 3 3 2 1
B 1 1 3 1

Alternating between chords and single notes (chord-note) works well with a tune that has a lot of melody notes at a slower tempo. Fig. 9 has a II-V-I progression using this concept.

Fig. 9 – Chord-Note

The musical score consists of two staves. The top staff shows a treble clef, a 4/4 time signature, and three measures of music. The first measure is labeled "Dm7", the second "G7", and the third "Cmaj7". The bottom staff shows a treble clef, a 4/4 time signature, and three measures of music. The first measure is labeled "Dm7", the second "Dm", and the third "G13b9". The guitar tablature below shows a 6-string guitar with three measures. The first measure has notes at the 6, 5, 3, and 1 positions. The second measure has notes at the 5, 3, 6, and 4 positions. The third measure has notes at the 5, 3, 5, 7, 8, 10, 8, and 10 positions.

BACK CYCLING

The key to *back cycling* is imagining the chord you will be resolving to and counting backwards via the V chord.

In Fig. 10, I have a II-V-I in C major. I start at C and work my way backwards to put a chord over each note. G7 is the V of C and Dm7 is the II chord. A7 is called V/II and Em7 is the II/V/II. You can use this concept with as many notes as you want depending on how busy you want the harmony.

Fig. 10 – Back Cycling from I

The musical score consists of two staves. The top staff shows a treble clef, a 4/4 time signature, and five measures of music. The first measure is labeled "Dm7", the second "G7", and the third "Cmaj7". The bottom staff shows a treble clef, a 4/4 time signature, and five measures of music. The first measure is labeled "Em7", the second "A7#5", the third "Dm9", the fourth "G7#5", and the fifth "Cmaj9". The guitar tablature below shows a 6-string guitar with five measures. The first measure has notes at the 8, 7, 6, and 5 positions. The second measure has notes at the 5, 4, 3, and 2 positions. The third measure has notes at the 5, 4, 3, and 2 positions. The fourth measure has notes at the 4, 3, 2, and 1 positions. The fifth measure has notes at the 3, 2, 1, and 0 positions.

Fig. 11 is exactly the same as Fig. 10, except I replaced the dominant chord with a tritone substitution. The D^b9 in measure 2 is subbing for G7, and the E^b9 in measure 1 is subbing for A7. Another concept to experiment with would be changing the minor chords to dominant chords, creating chromatic harmony similar to a big band sound.

Fig. 11 – Back Cycling with Tritone Substitutions

The musical score consists of two staves. The top staff shows a treble clef, a 4/4 time signature, and five measures of music. The first measure is labeled "Dm7", the second "G7", and the third "Cmaj7". The bottom staff shows a treble clef, a 4/4 time signature, and five measures of music. The first measure is labeled "Em7", the second "E^b9", the third "Dm9", the fourth "D^b9", and the fifth "Cmaj9". The guitar tablature below shows a 6-string guitar with five measures. The first measure has notes at the 8, 7, 6, and 5 positions. The second measure has notes at the 6, 5, 4, and 3 positions. The third measure has notes at the 5, 4, 3, and 2 positions. The fourth measure has notes at the 4, 3, 2, and 1 positions. The fifth measure has notes at the 3, 2, 1, and 0 positions. Below the tablature, it says "tritone sub." under the first two measures.

Fig. 12 is the same as Fig. 11, except the dominant chords have all been changed to maj7 chords, creating a softer sound and resolution to I.

Fig. 12 – Back Cycling with Maj7 Tritone Substitutions (Softer Sound)

THE V CHORD

The V chord concept we'll examine takes the Ionian, Dorian, or Mixolydian scale and places the V chord on every other note. The V chord can always resolve to I, giving tension in the scale and releasing back to the chord used in the scale or mode.

Fig. 13 is the C Ionian scale, better known as the C major scale. The first chord is C6, starting with C on top; the next melody note is D, which is the 5th of a G7; the next note is E, the 3rd of Cmaj7; next is F, the ♭7 of G7; then G, the 5th of C6/9; the next note, A, is the 9th of G7; then there's B, which is the 7th of Cmaj7. The next note is C—only this time we have a G7 chord instead of Cmaj7. With C as the melody note, this gives us G11. The next note is D, the 9th of Cmaj7; the next note is E, the 13th of G; the next note is F♯: over a maj7 chord we have to raise the 4th a half step (F to F♯), creating Lydian. (An F♯ over a Cmaj7 chord sounds ugly. On a G7, the F note is the ♭7, and resolves to Cmaj7.) The last note is G, the root of a G9 chord.

Fig. 13 – V7 of Ionian (Major)

Figs. 14 and 15 use the exact same concept as Fig. 13, except the Dorian scale is used in Fig. 14 and the Mixolydian scale is used in Fig. 15.

Fig. 14 – V7 of Dorian

Cm7

T A B

1	3	4	6	3	5	6	8	10	11	13	15
3	4	3	4	3	4	5	7	8	10	12	14
3	x	3	3	3	5	5	5	8	9	10	15

*Key signature denotes C Dorian.

Fig. 15 – V7 of Mixolydian

Cm7

T A B

1	3	5	6	3	5	6	8	10	12	13	15
3	4	3	4	3	4	5	7	9	10	12	14
3	x	3	3	3	5	5	5	10	9	10	15

*Key signature denotes C Mixolydian.

CHORD SCALES WITH TENSION

Figs. 16 and 17 use chord scales harmonizing C6 and Cm6, respectively. In these figures, the V chord is again alternated with the I—in this case creating a $7\flat 9$ sound. A diminished chord is the same as a $7\flat 9$ chord with no root ($D^\circ 7 = G7\flat 9$ without the root). The $7\flat 9$ chord creates a lot more tension, strongly wanting to resolve to I.

Fig. 16

C6 D $^\circ$ 7 C6 D $^\circ$ 7 C6 D $^\circ$ 7 C6 D $^\circ$ 7

T A B

1	3	5	6	8	9	10	12
0	1	2	4	5	7	9	10
0	2	3	5	7	8	10	11

Fig. 17

Cm6 D $^\circ$ 7 Cm6 D $^\circ$ 7 Cm6 D $^\circ$ 7 Cm6 D $^\circ$ 7

T A B

1	3	4	6	8	9	10	12
0	1	2	4	6	7	8	10
0	2	3	5	6	8	10	11

MODAL CHORD SCALES

There are seven notes in a scale, four of which make up a corresponding seventh chord (maj7, m7, or dom7 depending on the scale). The three remaining notes of the scale are embellished tones—the 9th, 11th, and 13th. When seeing the symbol m7 and dom7, you can take the liberty of adding the 9th, 11th, or 13th. On maj7 chords, you can add the 9th, #11th, and 13th. Fig. 18 uses C Lydian, Fig. 19 uses C Dorian, and Fig. 20 uses C Mixolydian. Practice playing up and down these scales just as you would sequencing an exercise. This will help you learn many voicings of the same quality all over the guitar neck.

Fig. 18 – Lydian

C6 Cmaj9 Cmaj7 Cmaj9#11 C₉⁶ Cmaj13#11 Cmaj7#11 C₉⁶ Cmaj13 Cmaj9 Cmaj7#11

Fig. 19 – Dorian

Cm7 Cm9 Cm7 Cm11 Cm11 Cm13 Cm7 Cm7 Cm9 Cm7 Cm11^(no 3rd)

Fig. 20 – Mixolydian

C7 C9 C7 C11^(no 3rd) C9 C13 C7 C9 C9 C7 C11^(no 3rd)

ASCENDING AND DESCENDING BASS HARMONY

Ascending/descending bass harmony uses three qualities of chords: major, minor, and dominant. This concept is much like back cycling. The difference is that you can approach your key chord from above or below. All examples use a II-V-I in Cmaj7. The II and the V are the chords that will be reharmonized on the way to Cmaj7. First, count how many melody notes there are, which indicates how many bass notes will be used. For example, there are four melody notes before Cmaj7, so four bass notes can be played, chromatically ascending, that resolve to Cmaj7. The next step is to harmonize the bass with the melody. I have given three examples using dominant, minor, and major. Generally, try to stay with one quality—meaning that if you decide to use dominant, use this until you resolve to the I chord (melody permitting).

Harmonizing the bass and the melody

The first melody note is E, and the bass note is A♭—a ♯5 interval. The second melody note is C and the bass note is A, creating a minor 3rd (or ♯9) interval. If I were using maj7, I could still use the minor 3rd by creating a m(maj7) chord. The third melody note is G with B♭ in the bass, which creates a 6th or 13th sound. The fourth melody note is F with B in the bass, creating a ♭5 sound resolving to Cmaj7. The figures show what the chord quality would be using maj7, min7, and dom7.

Fig. 21 – Dominant Ascending Bass Harmony

Fig. 22 – Minor Ascending Bass Harmony

Fig. 23 – Major Ascending Bass Harmony

Descending bass harmony works exactly the same way as ascending bass harmony except that the bass will obviously be descending. Try experimenting with ascending and descending bass lines, but really use your ears because some of these will fall in the pocket and some will not work at all—your ears will tell you which ones work.

Fig. 24 – Dominant Descending Bass Harmony

Fig. 25 – Minor Descending Bass Harmony

Fig. 26 – Major Descending Bass Harmony

CONTRARY MOTION

Contrary motion is like ascending or descending bass harmony, except that the melody and bass line move in contrary motion (in opposite directions). You take the same concept that applies to ascending and descending bass harmony—harmonizing the bass with the melody—but the direction of the melody will dictate the direction of the bass movement.

In Fig. 27, the melody is ascending, and the bass is descending. In Fig. 28, the melody is descending, and the bass is ascending. Fig. 29 contains a mixture of both, and may be a little more challenging.

Fig. 27 – Melody Ascending, Harmony Descending

Musical score for Fig. 27 featuring three staves. The top staff shows a melody line with notes and rests. The middle staff shows harmonic chords: Am7, D7, Bm9, B^b11, Am7, A^b13, and Gmaj9. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings: 3, 4, 5, 6, 5, 4, 3; 6, 5, 4, 5, 4, 3; 7, X, 6, 5, 4, 3.

Fig. 28 – Harmony Ascending, Melody Descending

Musical score for Fig. 28 featuring three staves. The top staff shows a melody line with notes and rests. The middle staff shows harmonic chords: Dm7, G7, A^b13, A7, B^b11, B9, and Cmaj9. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings: 6, 5, 4, 5, 4, 3; 4, 5, 6, 5, 4, 3; 2, 1, 2, 1, 2, 1; 3, 4, 3, 4, 3, 2.

Fig. 29 – Mixed Contrary Motion

Musical score for Fig. 29 featuring three staves. The top staff shows a melody line with notes and rests. The middle staff shows harmonic chords: Dm7, C^b7^b9^b5, C13, B13^b9, E7^b9^b5, F7[#]9, G^b7^b9, G7, and Cmaj7. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings: 6, 5, 3, 5, 3, 8; 6, 5, 7, 6, 5, 8, 6, 4; 3, 4, 3, 5, X, 7; 6, 5, 4, 3, 2, 1, 2, 1; 3, 4, 3, 5, 3, 2, 1, 2, 1; 5, 4, 3, 5, 3, 2, 1, 2, 1.

WALKING BASS LINES

Walking bass lines are an essential part of playing chord melody. They will create the sound of another player walking underneath your harmonies and melodies. The strong beats are on 1 and 3, and the weak beats, or backbeats, are on 2 and 4. On the downbeats of 1 and 3, use the bass note on 1, then the harmony on the last eighth note of a triplet. The triplet is what makes it swing. On the backbeat, approach the target chord from either a half step above or below.

The following figures use a I-VI-II-V progression. Fig. 30 approaches each chord from a half step above. Fig. 31 approaches each chord from a half step below. Fig. 32 is a combination, approaching Cmaj7 from below, Am7 from above, Dm7 from below, and G7 from above. Fig. 33 approaches Cmaj7 from above, Am7 from below, Dm7 from above, and G7 from below.

Fig. 30

Chords: Cmaj9, Am7, Dm9, G7^{#5}

Bass Tab (T-A-B):

4	3	2
6	5	6
5	4	3
4	3	4

Fig. 31

Chords: Cmaj9, Am7, Dm9, G7^{#5}

Bass Tab (T-A-B):

2	3	2
4	5	4
5	3	4
2	3	2

Fig. 32

Chords: Cmaj9, Am7, Dm9, G7^{#5}

Bass Tab (T-A-B):

2	3	2
6	5	4
5	3	4
4	3	2

Fig. 33

Chords: Cmaj9, Am7, Dm9, G7^{#5}

Bass Tab (T-A-B):

4	3	2
4	5	6
5	3	4
2	3	4

Walking Bass Lines in F Blues

This is an example of walking a bass line through an F blues using a chord-note-note-note approach, with the note being the bass note. The exception to this is when there are two chords in one measure, you would use chord-note-chord-note.

Fig. 34 – F Blues with Walking Bass Line

The musical score consists of four staves of music for F blues, featuring walking bass lines. The staves are as follows:

- Top Staff:** Treble clef, key signature of one flat (F), 4/4 time. Chords: F9, B♭13, 3, F9. The bass line uses eighth-note patterns.
- Second Staff:** Bass clef, key signature of one flat (F). The bass line is shown on a six-string guitar neck with fingerings: 8, 7, 8, 5, 8, 7, 6, 5, 6, 7, 8, 7, 7, 8, 9.
- Third Staff:** Treble clef, key signature of one flat (F), 4/4 time. Chords: Cm7, F7♭9, B♭7, B♭13, 3. The bass line uses eighth-note patterns.
- Fourth Staff:** Bass clef, key signature of one flat (F). The bass line is shown on a six-string guitar neck with fingerings: 11, 12, 8, 7, 8, 9, 8, 8, 6, 5, 8, 6, 4, 3, 0.
- Fifth Staff:** Treble clef, key signature of one flat (F), 4/4 time. Chords: F13, F/A, D7♯9, Gm9. The bass line uses eighth-note patterns.
- Sixth Staff:** Bass clef, key signature of one flat (F). The bass line is shown on a six-string guitar neck with fingerings: 3, 1, 3, 5, 4, 5, 4, 7, 8, 9, 10, 10, 8, 10, 9, 7.
- Bottom Staff:** Treble clef, key signature of one sharp (C), 4/4 time. Chords: C7♯5, F9, D7, Gm9, C7. The bass line uses eighth-note patterns.
- Seventh Staff:** Bass clef, key signature of one sharp (C). The bass line is shown on a six-string guitar neck with fingerings: 9, 8, 7, 10, 9, 8, 7, 10, 11, 9, 10, 10, 9, 10, 12, 11, 12, .

LINES IN THE SPACES

Lines in the spaces works well with a tune that uses a lot of half notes and whole notes, giving you a lot of space. You can fill in the spaces with lines to create more movement in the tune.

Fig. 35 is a II-V-I in C major, where the melody note is a whole note tied to a half note in measures 1 and 2. Here, the first melody note is played as a half note and filled in with a sixteenth-note line that corresponds with the chord qualities, and resolves into the melody notes.

Fig. 35 – C Major “Lines in the Spaces”

The musical score consists of two staves. The top staff shows a melody line with eighth-note patterns over chords Dm7, G7alt, and Cmaj7. The bottom staff shows a harmonic line with eighth-note patterns over the same chords. Below the staves is a fretboard diagram with strings T, A, and B. Fret numbers are indicated below the strings: 10, 9, 11, 12, 9-10, 12, 10, 13, 12, 11, 10, 13, 10, 11, 12, 10, 8.

Fig. 36 is a II-V-I in G major. Here is an eighth-note line over the II chord and the V chord. The last beat of measure 2 is where the melody returns with two eighth notes.

Fig. 36 – G Major “Lines in the Spaces”

The musical score consists of two staves. The top staff shows a melody line with eighth-note patterns over chords Am7, D7, and Gmaj7. The bottom staff shows a harmonic line with eighth-note patterns over the same chords. Below the staves is a fretboard diagram with strings T, A, and B. Fret numbers are indicated below the strings: 7, 8, 5, 5, 4, 6, 7, 4, 5, 6, 4, 3, 5, 4, 6, 4, 3.

Fig. 37 is a II-V-I in E♭ major. Here the melody is played as written until the I chord, where rhythmic variations in the last half of measure 3 and all of measure 4 lead back to the A♭ melody note in measure 1.

Fig. 37 – E♭ Major “Lines in the Spaces”

The musical score consists of two staves. The top staff shows a melody line with eighth-note patterns over chords Fm7, B♭7, and E♭maj7. The bottom staff shows a harmonic line with eighth-note patterns over the same chords. Below the staves is a fretboard diagram with strings T, A, and B. Fret numbers are indicated below the strings: 9, 6, 7, 8, 6, 9, 8, 6, 8, 8, 6, 7, 8, 5, 8, 5, 7, 8, 6, 8, 6.

CHORD MELODY SONGS

ALL THE THINGS YOU ARE

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Medium

Fm7 B^bm7 Eb7 A^bmaj7

Fm7 B^bm7 Eb7 E7[#]9 F9 G^b7^b9 Cm7/G A^bmaj7

T 9 9 8 8 8 8 8
A 8 8 7 8 9 8 8
B 6 6 6 7 8 9 10 11

D^bmaj7 G7 Cmaj7

D^bmaj7 C11 B7^b5 B^b7 A7[#]5 A^bm7 G7 Cmaj7

6 6 6 6 7
5 3 8 7 6
6 5 7 6 5
4 3 X X 4

Cm7 Fm7 B^b7

Cm7 Fm7 B^b9 B7[#]9 C9 D^b7^b9

4
3
1
3

4
5
3

4

3
2
1
X
2

3
2
3
3
4

E♭maj7 A♭maj7 D7

Dm7 E♭maj7 A♭maj9 Gm11 G♭7♭5 Fm7 D7

3 3 3 1 1 3 1 1 5 3 4 3 5 5
5 6 4 3 2 1 5 4 5 4 5

Gmaj7 Am7

Gmaj9 Am11

0 2 4 x 7 7 10 13
2 4 x 12 12 13
3

D7 Gmaj7

D7♭9 D7 Gmaj7 G9⁶ Gmaj7

(13) 4 5 7 7 5 3 3 7
5 5 7 7 5 2 2 5

F♯m7 B7 Emaj7

F♯m11 F♯m7 B7 Emaj7

7 5 2 2 3 0 4 5 9 8 7
6 6 2 2 1 2 4 4 9 9 7

C⁷₅ Fm7 B^bm7 E^b7

 C⁷₅ Fm7 B^bm7 E^b7 E⁷_{#9} F9 G^b₇_{b9}

A^bmaj7 D^bmaj7 D^bm7

 Cm7/G A^bmaj7 D^bmaj9 D^bm9

Cm7 B°7 B^bm7

 Cm7 B7 E⁷_{#9} B°7

w/ pick and fingers loco w/ pick and fingers

E^b9 A^bmaj7

 E^b9 A^b₉⁶

loco

BLUE IN GREEN

By MILES DAVIS

Ballad

B^bmaj7#11 A7#9 Dm7 D^b7 Cm7 F7

C/B^b A7#5([#]9) A7#5(^b9) Dm11 D^b7^b5 Cm11 F13

T 12 10 8 6 5 5 5 10 8 6 8 7 8
A 12 10 8 6 5 5 5 10 8 6 8 7
B 13 10 8 6 5 5 5 10 8 6 8 7 8

B^bmaj7

A7

Dm7

E7

B^bmaj7#11 A7#5([#]9) A7#5 Dm11 E7#5([#]9)

5 7 6 7 6 5 5 5 6 8 7 8 6 7 4

Ending

Am7 Dm7 B^bmaj7 A7#9 Dm7

Am9 Dm7 C/B^b A7#5([#]9) Dm11

7 5 13 10 9 || 12 13 10 10 13 12 10 8 6 5 5

BLUESETTE

Words by NORMAN GIMBEL
Music by JEAN THIELEMANS

Moderately Fast

B^bmaj7

Am7^{b5}

D7

Treble staff: B^bmaj7, Am7^{b5}, D7.

Bass staff: B^b6, B^b9, Am7^{b5}, E^b7, D7.

Guitar staff (T, A, B strings):

T	6	8	5	6	8	10	11	13	12	11	10	11
A	7			5			12	11	10	11		
B	X	5			5		12	X	11	X	10	
	6							11				

Gm7

C7

Fm7

B^b7

Gm7

D^b7

C7

Fm7

B7

B^b7

10

10

9

8

8

7

E^bmaj7

E^bm7

A^b7

E^b9⁶

E^bmaj7^{#5}

E^bmaj9

E^bm7

A^b13

6

3

4

6

7

9

14

13

11

5

4

5

6

7

6

11

10

11

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D♭maj7

D♭6 D♭maj13 D♭m7

13 11 9 12

9 10 8 X 9
10 9 X 9
9 9 X 9

G♭7

C♭maj7

G♭13 C♭6 C♭9

11 9 7 9 6 7 9 11

9 9 8 X 9
9 8 6 X 7
9 6 6 6

Cm7♭5

F7

Dm7

D7♯9(♯5) F13 Dm7 E♭9

13 11 10 8 8 7 8 6 5 6 6

D♭7

Cm7

F7

E7♭9 F7 G♭maj9 Gm9 A♭13 A7♯5

6 6 7 6 2 1 X 2 6 5 4 3 3 6 5 4 3 6 5 5 4 3 2

CHEROKEE

(*Indian Love Song*)

Words and Music by RAY NOBLE

Fast

A♭7

B♭

Dm7

A♭7♭5

B♭

B♭maj7 Dm7

C7

1.

Cm7

Dm7♭5

G7

Cm7

C9

C7

Cm7

Dm7♭5

G7

Cm7

10

11

9

10

6

5

4

3

8

7

6

5

6

5

4

3

3

2

1

1

3

1

2.

F7[#]5 Cm7 F7 B♭

F7[#]5 Cm7 F13 B♭

C♯m7 F♯7 Bmaj7

C♯m9 F♯13 Bmaj7

11 9 9 6 7 9

Bm7 E7 Amaj7

Bm9 Bm7 E9 Amaj7

7 7 7 7 5 6 5

Am7 D7 Gmaj7

Am9 D13 Gmaj7

7 5 5 5 2 3 5
5 4 4 4 X 4 4

Gm7 C7 Cm7 F7[#]5 B^bmaj7

Gm9 Gm7 C9 Cm7 F7[#]5 B^bmaj9

5 6 3 3 3 3

3 3 3 3 2 2

3 3 X 3 1 1

3 3 3 3 X 1

3 3 3 3 2 3

F7[#]5 B^b7 E^bmaj7

Fm11 B^b13 E^bmaj9

6 3 6 6 6 3 6

A^b7 B^b Dm7 C7

A^b7[#]5 B^b B^bmaj7 Dm7 C9

3 5 5 3 7 6 10

4 4 4 1 X 9

X X X X 6 10

Cm7 F7 B^bmaj7

C7 Cm7 F13 B^b

6 8 8 3 3

8 8 X 1 3

X X X X 1

500 MILES HIGH

Lyric by NEVILLE POTTER
Music by CHICK COREA

Samba

Em7 Gm7

B7^{#5}⁹ Em11 Dm6 E♭m(maj7) F♯(^{#5}) Gm6

T 10 7 0 3 5 7 7 5
A 8 7 2 3 7 8 8 10
B 7 5 6 4 9 9 10

B♭maj7

Gm9 A♭13 Am11 B♭maj13 B♭6 A7^{#5}

(5) 8 5 6 3 2 3 6 7 6 5
10 5 3 4 5 7 5 6 5 5

Bm7♭5 E7^{#9} Am7

E7^{#9} Am11

6 5 8 | 6 0 10
7 6 7 | 8 9 0

F[#]m7^{b5}

B^bm13 F[#]7^{#9}^{b5}

Fm7

A7^{#9} A^b7^{#9}

Cm7

G7^{#9} G^b9 F9

w/ pick and fingers -----

B7alt

B7^{#5}(^{#9})

GIANT STEPS

By JOHN COLTRANE

Fast

Chords: B, D7, G, B[♭]7, E[♭], Am7, D7

Bass Tablature:

T	14	10	7	6	7	5
A	14	7	7	6	5	5
B	13	9	7	5	5	5
	13	10	5	X	5	5
				6		

Chords: G, B[♭]7, E[♭], F[#]7, B, Fm7, B[♭]7, E[♭]

Bass Tablature:

10	6	3	2	3	1	6
10	5	3	2	1	1	5
9	6	1	2	1	1	5
	X				1	
	2					

Chords: Am7, D7, G, C[#]m7, F[#]7, B

Bass Tablature:

(6)	5	7	5	10	11	9	14
(5)	5	5	5	9	9	9	13
				9	9	9	13
				X			

Chords: Fm7, B[♭]7, E[♭], C[#]m7, F[#]7, Fm9, B[♭]11, E[♭]9, C[#]m11, F[#]7

Bass Tablature:

(14)	14	15	13	18	14	14
(14)	14	13	13	18	17	14
(13)	13	13	13	17	16	15
(13)	13	13	13	17	14	

HERE'S THAT RAINY DAY

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

Fm C7/E A♭7/E♭ D7 D♭maj7 Cm7

Fm E+ A♭7/E♭ D6⁹ D9 C D9⁶

T A B
5 6 8 5 4 4 6 5 4 3 X 4 11 10
6 7 7 6 5 4 X 8

This section includes three staves: a treble clef staff with chords Fm, C7/E, A♭7/E♭, D7, D♭maj7, and Cm7; a bass clef staff with chords Fm, E+, A♭7/E♭, D6⁹, D9, C, and D9⁶; and a guitar tab staff with fingerings for each chord.

B♭m7

Gm7♭5

C7♭9

B♭m7 Gm11 F♯7♭5 Fm7 B♭°7 E°7 G°7

6 6 6 6 1 3 1 3 1 2 1 5 3 2 3 6
6 6 6 6 X 3 1 1 5 X 1 6 2 5 6 5

This section includes three staves: a treble clef staff with chords B♭m7, Gm11, F♯7♭5, Fm7, B♭°7, E°7, and G°7; a bass clef staff with fingerings for each chord; and a guitar tab staff with fingerings for each chord.

Fmaj7

Cm7

F7

1.
B♭m7

E♭7

Fmaj7

Cm13

F7

B♭m9

E♭7

B7♭5

B7♯5 A7

5 5 5 3 5 4 1 9 6 9 8 6 7 8
5 5 5 3 3 2 1 6 6 6 8 8 7 6 5
3 3 X 3 6 6 X 6 6 6 8 8 7 6 5

This section includes three staves: a treble clef staff with chords Fmaj7, Cm13, F7, B♭m9, E♭7, B7♭5, B7♯5, and A7; a bass clef staff with fingerings for each chord; and a guitar tab staff with fingerings for each chord.

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A^bmaj7 D^bmaj7 Gm7^b5 C7

A^bmaj9 E^b7 D9 D^bmaj7 Gm7^b5 D^b13 C7 A^b7^b5 G7[#]5 F[#]7

8
8
8
X
4

4 5 5 8
6 5 4 4

6
5
4
10
11

11
10
9
8
X
10
9
8
X
4
3
2

11
10
9
8
X
10
9
8
X
3
2

Fmaj7 Gm7^b5 C7 B^bmaj7 Gm7 C7

Fmaj9

5
8
X
1

10
10
10
8

10
11
12
10
10
9
X
8

10
11

A^m7 A^b^o7 Gm7

Am7 Dm11 Gm11 F[#]7^b5

8
5 6 3
6 5
5

6
1
3
3
2
1
2

C7 Fmaj7 Gm7^b5 C7

C7 B^b^o7 G^o7 C13 F6

1
3
2
3

5
5
5
6

3
2
2
3

3
10
2
8

6
8
8
8

HOW INSENSITIVE

(*Insensatez*)

Original Words by VINICIUS DE MORAES
Music by ANTONIO CARLOS JOBIM
English Words by NORMAN GIMBEL

Bossa

Dm7

This section of the musical score is labeled 'Bossa' and 'Dm7'. It consists of three staves. The top staff is a treble clef staff with a 4/4 time signature. The middle staff is a bass clef staff with a 4/4 time signature, labeled 'Dm9'. The bottom staff is a guitar tab staff with a 4/4 time signature, labeled 'T A B'. The music includes various notes and rests, and the guitar tab shows specific fingerings and string numbers.

Cm6

Cm13

Bm13 Cm13

This section of the musical score consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, labeled 'Cm6'. The middle staff is a bass clef staff with a 4/4 time signature, labeled 'Cm13' and 'Bm13'. The bottom staff is a guitar tab staff with a 4/4 time signature, labeled 'T A B'. The music includes various notes and rests, and the guitar tab shows specific fingerings and string numbers.

G7/B

B♭maj7

Bm7♭5(♯5)

B♭maj13

This section of the musical score consists of three staves. The top staff is a treble clef staff with a 4/4 time signature, labeled 'G7/B'. The middle staff is a bass clef staff with a 4/4 time signature, labeled 'B♭maj7'. The bottom staff is a guitar tab staff with a 4/4 time signature, labeled 'T A B'. The music includes various notes and rests, and the guitar tab shows specific fingerings and string numbers.

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E♭maj7

E♭maj7#11 Em7♭5

Em7♭5 A7♭9 Dm7

A13♭9 Dm11 Dm11

D♭13 Cm7

D♭7 Cm11 B°7

B°7 B♭maj7

F/B♭

Em7**5** A7 Dm7 Dm7 D**7**

Em7**5** Dm7 D**7**

Guitar chords: 5 3 5 | 6 6 | 4 6

Cm7 F7 Bm7

Cm11 F9 F7 F9 Bm11

Guitar chords: 1 3 | 2 2 2 5 | 7 X 7

E7**9** B**maj7**

B**maj7#11**

Guitar chords: (5) 6 0 | 6 5 | 4 5

A7 Dm7

Dm9 Dm7

Guitar chords: 8 7 6 5 | 5 3

I COULD WRITE A BOOK

Words by LORENZ HART
Music by RICHARD RODGERS

Ballad

Ballad section musical score. The top staff shows a vocal melody with chords Cmaj7, Am7, Dm7, G7, and Cmaj7. The middle staff shows a harmonic progression with chords G13, C9, Am9, Dm11, G13, and Cmaj7. The bottom staff shows a guitar tablature with fingerings: T 5 6, A 4, B X 3; 3 2 5, 2 5, 6 8 5 3, 5 4; 3 2 5, 2 5, 6 8 5 3, 5 4.

Continuation of the musical score. The top staff shows a vocal melody with chords G7, Cmaj7, G7, Cmaj7, Cmaj7, C9, C107, and Dm7. The middle staff shows a harmonic progression with chords G13, Cmaj7, G13, Cmaj7, C9, C107, and Dm11. The bottom staff shows a guitar tablature with fingerings: (5 4) 3 5 3, 5 4 3; 5 3 5 3, 5 4 3, 5 8 7 5 3, 5 6; 5 3 5 3, 5 4 3, 5 8 7 5 3, 5 6.

Final section of the musical score. The top staff shows a vocal melody with chords G7, 1. C/E, A17/E17, Dm7, G7, Am7, and D7b9. The middle staff shows a harmonic progression with chords G7, D7b9, G7, C9, A17, Dm11, G7, Am7, and D7b9. The bottom staff shows a guitar tablature with fingerings: 3 5 7, 8 8, 8 10, 7 5, 5 5; 3 4 6 5, 7 8 6, 5 5, 5 4.

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Gmaj7 B7 Em7 Am7 D7

G₉
Em7 B^b13
Am7
D7

3 5 7 8 8 8
2 7 5 6 X 5
2 5 X 6 5 5

Dm11 G7 2. Am Am(maj7)

Dm11 G7 G13 Am Am(maj7)

3 8 8 5 6 8
4 3 4 3 3 5
3 5 X 6 7 6

Am7 Am6 Gm7 C7 Fmaj7 Fm7 B^b7

Am7 Am7sus4 Am9 Gm7 C7^b9 Fmaj7 Fm13 B^b9

10 7 7 6 6 5
9 5 3 5 5 8 8
8 7 6 5 5 6 6

Cmaj7 A7 Dm7 G7 C6

Cmaj7 A7 Dm11 G7 C₉⁶

5 5 7 8 7 8
3 5 X 5 5 7
5 6 7 8 6 8

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON

Ballad

§ Dm Dm(maj7) Dm7
Dmsus4 Dm(maj7) Dm7sus4
T 10 12 10 13 10 13 || 15 15 15 14 14 14 13 15 13 13 12 15 13
A 14 14 14 0 0 0 14 13 13 13 12 15 13
B 0 0 0 0 0 0 0 14 13 13 12 15 13

Gm Gm(maj7) Gm7 Gm6 A7 Dm
Gm9 Gm9(maj7) Dm7
10 10 10 10 10 10 10 8 10 9 8 10 3 6 5 8
10 10 10 10 10 10 10 8 10 9 8 10 3 6 5 8

To Coda ♦

D7 Gm7 G^b7 1. Fmaj7
D9 Gm7 G^b7 Fmaj9
12 10 11 10 9 8 7 8 10 12 10 13 10 13 .

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2. Fmaj7 A^b7 D^bmaj7 B^bm7 E^bm7 A^b7

F6 D^bmaj7 #11 B^bm11 B^bm9 E^bm9 A^b7 A^b13

6 7 8 | 10 11 8 11 9 6 8 | 6 4 6 7 4 6 4 | 6 4 5 5 4 4 4 | 6 4 5 5 4 4 4 | 6 4 5 5 4 4 4 | 6 4 5 5 4 4 4 |

D^bmaj7 B^b7 E^b7 A^b7 D^bmaj7 B^bm7

D^b6 B^b7 #5 E^b9 (#5) A^b7 #9 #5 D^bmaj7 #11 B^bm11 B^bm9

2 3 4 | 7 8 6 | 7 8 11 12 13 16 | 8 11 10 9 8 6 | 8 11 10 9 8 6 | 8 11 10 9 8 6 | 8 11 10 9 8 6 |

E^bm7 A^b7 Gm7 C7 D.S. al Coda

E^bm9 A^b7 A^b13 Gm11

6 4 6 5 4 | 4 6 4 | 1 3 | 10 12 10 13 10 13 |

⊕ Coda

F6

LIKE SOMEONE IN LOVE

Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Medium

Sheet music for the first section of "Like Someone in Love". The key signature is E♭ major (two flats). The time signature is 4/4. The chords are E♭maj7, G7/D, Cm7, Cm7/B♭, Am7, and A♭7. The bass line is provided below the staff.

Bass Line (T-A-B):

T	8	8	3	3	8	6	3	6	6	10
A	7	8	6	5	4	3	3	5	4	
B	6	6	5	3	3	3	3	X	4	

Sheet music for the second section of "Like Someone in Love". The key signature changes to G major (one sharp). The time signature is 4/4. The chords are Gm7, C7, Fm7, Am7, D7, and Gm7. The bass line is provided below the staff.

Bass Line:

6	6	11	10	8	11	11	15
6	5	9	13	7	10	10	
7	5	8	12	8	10	8	
5	3	8	12	7	10	10	

Sheet music for the third section of "Like Someone in Love". The key signature changes to A major (no sharps or flats). The time signature is 4/4. The chords are B♭m7, E♭7, A♭maj7, Dm7, G7, Cmaj7, B♭m11, A♭maj13♯11, Dm11, G13, and C6. The bass line is provided below the staff.

Bass Line:

13	13	12	15	13	12	10	8	8	
14	13	13	13	10	9	7	9	7	
13	12	12	12	10	9	7	X	X	
13	11	11	10	10	8	8			

Cm7 F7

Fm7 B♭7 2. A♭maj7 Dm7 G7

Fm7 B♭7♯5 A♭maj13♯11 Dm11 G13

Cmaj7 F♯7 Gm7 C7♭9

C6 F♯7 Gm7 C79

Fm7 B♭7 E♭6

Fm7 B♭7 E♭9

MY FAVORITE THINGS

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately Fast

Sheet music for the first section of "My Favorite Things". The key signature is one sharp (F#). The tempo is moderately fast. The vocal line consists of eighth notes. The guitar chords are Em7, F#m7, Em7, and F#m7. The bass line is provided below the staff.

Vocal Chords:

- Em7
- F#m7
- Em7
- F#m7

Bass Line (T-A-B):

T	0	7	7	2	5	5	0	5	5	2	5
A	3	X	X	2	5	5	0	5	5	2	5
B	0	4	4	X	2	2	0	2	2	X	2

Cmaj7

Am7

Sheet music for the second section of "My Favorite Things". The key signature is one sharp (F#). The vocal line consists of eighth notes. The guitar chords are Cmaj7, Cmaj9#11, Cmaj7, Cmaj9#11, Cmaj7, and Am7. The bass line is provided below the staff.

Vocal Chords:

- Cmaj7
- Cmaj9#11
- Cmaj7
- Cmaj9#11
- Cmaj7
- Am7

Bass Line (T-A-B):

5	7	7	2	5	5	0	5	5	2	5	7	5
4	X	4	4	X	2	2	X	2	4	4	5	5
3	3	3	3	2	2	3	2	2	3	3	5	5

D7

Gmaj7

Cmaj7

Gmaj7

Sheet music for the third section of "My Favorite Things". The key signature is one sharp (F#). The vocal line consists of eighth notes. The guitar chords are D9, G6, C6, and Gmaj9. The bass line is provided below the staff.

Vocal Chords:

- D9
- G6
- C6
- Gmaj9

Bass Line (T-A-B):

5	7	3	3	5	3	1	2	3	0	1	3
4	X	2	4	2	2	3	3	3	2	4	3
3	X	X	3	2	2	3	3	3	2	4	3

Cmaj7

F#m7b5

B7

Emaj7

F#m7

Sheet music for the fourth section of "My Favorite Things". The key signature is one sharp (F#). The vocal line consists of eighth notes. The guitar chords are Cmaj7, F#m7b5, B7, E6, and F#m7. The bass line is provided below the staff.

Vocal Chords:

- Cmaj7
- F#m7b5
- B7
- E6
- F#m7

Bass Line (T-A-B):

5	2	3	5	7	5	4	.	5	7	7	5	5
4	X	X	4	5	4	4	.	6	4	4	7	9
3	X	X	3	5	4	4	.	6	7	7	5	9

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Emaj7 F#m7 Amaj7

E F#m7 A6 Amaj13

5 5 9 5 5 4 X 4 7 5 5

4 6 7 9 9 4 X 5 6 5

Am7 D7 Gmaj7

A9 Amaj13 A6 Am7 D9 G6

5 5 6 6 5 4 5 5 7 5 5 4

4 4 X 5 5 5 5 5 5 4 7 3 3 2

Cmaj7 Gmaj7 Cmaj7 F#m7b5 B7b9

C6 Gmaj9 Cmaj7 F#m7b5 B13b9

2 2 0 1 3 5 4 5 2 3 5 4 6 7 8

3 X 3 3 3 4 5 7

Em7 F#m7b5 B7 Em7

Em11 F#m7b5 B7 Em7

7 7 7 7 7 9 10 10 10 10 8 0 5 5

7 7 7 7 9 9 9 9 9 9 9 5 5

Cmaj7

Fingerings: 0, 5, 5, 2, 5, 3, 5, 2

A7 Gmaj7 Cmaj7

Fingerings: 5, 8, 5, 2, 3, 7, 8, 7, 8, 7, 8, 7, 8, 7, 8

D7 *G6 Cmaj7 G6 Cmaj7

D13 G6 C6 G/B Am7

Fingerings: 12, 11, 10, X, 10, 8, 9, 8, 7, X, 8, 8, 7, 5, X, 7, 5, 5

*Fermata on Fine only.

*D.C. al Fine
(w/ repeat)*

Gmaj7 Cmaj7 F#m7b5 B7

Gmaj7 Cmaj7 F#m7b5 B7[#]9

Fingerings: 3, 4, 4, 4, 3, 5, 4, 5, 5, 3, 2, 1, 2, 2, 2, 1, 2, 3, 2, 1

MY FUNNY VALENTINE

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Ballad

Musical score for the first section of "My Funny Valentine". The score consists of two staves. The top staff shows a melody line with chords Cm, Cm(maj7), and Cm7. The bottom staff shows a guitar chord progression with chords Cm, B°7, and B°9. Below the staves is a guitar tablature for a T-A-B guitar, showing fingerings for the chords.

Musical score for the second section of "My Funny Valentine". The score consists of two staves. The top staff shows a melody line with chords Cm6, A°maj7, Fm7, and Dm7b5. The bottom staff shows a guitar chord progression with chords Am11, Am7b5, Am11, A°maj9, Fm11, Fm7, Fm9, and Dm7b5. Below the staves is a guitar tablature for a T-A-B guitar, showing fingerings for the chords.

Musical score for the third section of "My Funny Valentine". The score consists of two staves. The top staff shows a melody line with chords G7b9, Cm, Cm(maj7), and Cm7. The bottom staff shows a guitar chord progression with chords B°7, Cm7, B°7, and B°m11. Below the staves is a guitar tablature for a T-A-B guitar, showing fingerings for the chords.

Cm6 A♭maj7 Fm7

Am7♯5 A♭6 Gm7 F♯7♭9 Fm13 Fm11 E♭7♭5

A♭m6 B♭7♭9 E♭maj7 Fm7

A♭m B°7 E♭maj7 Fm7

Gm7 Fm7 E♭maj7 Fm7 Gm7 Fm7

Gm7♯5 Fm7 E♭maj13♯11 Fm7 Gm7♯5 Fm7

E♭maj7 G7 Cm B♭m7 A7 A♭maj7

E♭maj7 G7♯5 Cm7 B♭m7 A7 A♭maj9

Dm7^b5 G7^b9 Cm Cm(maj7)

Cm7 Cm6 A♭maj7

Dm7^b5 G7^b9 Cm B♭m7 A7

A♭maj7 Fm7 B♭7^b9 E♭6

MY ONE AND ONLY LOVE

Lyrics by ROBERT MELLIN
Music by GUY WOOD

Ballad

Sheet music for the Ballad section. The top staff shows a melody line with chords Cmaj7/C/B, Am7, Am/G, D7/F♯, G7/F, C/E, and Fmaj7. The bottom staff shows a harmonic progression with chords C, Bm7, Am11, Am9/G, F♯7♯9, G/F, C/E, and Fmaj7. The guitar tab below shows a strumming pattern with various chords and fingerings (e.g., 0, 2, 1, 3, 5, 12, 10, 9, 8, 6, 5, 8, 6, 5).

To Coda ♪

Sheet music for the Coda section. The top staff shows a melody line with chords G7, Em7, A7, Dm7, G7, E7/G♯, Am7, and D7. The bottom staff shows a harmonic progression with chords G7, Em7, Dm11, Dm7, G13, E/G♯, Am9, and D. The guitar tab below shows a strumming pattern with various chords and fingerings (e.g., 3, 4, 5, 7, 8, 6, 5, 4, 3, 2, 1, 4, 5, 4, 2).

Sheet music for the bridge section. The first ending (labeled 1.) consists of chords Dm7, G7, Em7, A7, Dm7, G7, Dm7, and G7. The second ending (labeled 2.) consists of chords Dm7, G7, Em7, E♭7, Dm11, D♭7♭5, Dm7, and G7. The guitar tab below shows a strumming pattern with various chords and fingerings (e.g., 6, 5, 3, 5, 8, 7, 10, 9, 10, 6, 5, 3, 5, 8, 10, 9, 10).

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C6 F#m7^{b5} B7^{b9} Em7 F#m7 B7

C6 B7 Em11 F#m11 B7

1 0 | 7 10 8 8 | 7 10 8 | 0 2 | 0 2

2 1 | 7 7 | 7 7 | X 2 | 1 2

3 2 | 7 7 | 7 7 | 2 | 2

Em7 F#m7 B7 Em Em/D[#]

Em11 F#m11 B7 Em7 Em7/D[#]

7 10 8 8 | 10 8 | 0 2 | 0 2 | 5 7 8 5 0 | 5 6

7 7 | 7 7 | X 2 | 1 2 | 5 7 | 5 6

D.C. al Coda

Em/D Em/C[#] Dm7 A7 Dm7 G7

Em7/D C[#]7 Dm7 D^b7^{b9} C9 D^b/B B^b7 A7^{#5} Dm7 D^b7^{b9}

5 7 8 5 | 3 3 3 2 | 3 1 3 6 | 3 3

5 5 4 | 5 4 3 2 | X 1 5 | 4 3

\oplus Coda

Dm7 G7 C6

Dm7 G13^{b9} G/A^b C⁶₉

6 3 6 4 7 8 | 8 7 6 5 7 8

5 5 4 3 2 1 | X 1 5 7 7 8

MY ROMANCE

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Medium

Piano chords: B♭maj7, Cm7, Dm7, D♭°7, Cm7, F7.

Guitar tablature (T-A-B):

```

T 3 4 | . 6 7 4 | 6 3 5 4 | 6 4 3 2 | 6 4 3 2 | 5 3
A . 5 | . 5 | 5 3 4 | 5 4 3 | 5 4 3 | 5 3
B 6 | . 5 | 5 3 | 5 4 | 5 3 | 5 3

```

Piano chords: B♭maj7, D7, Gm, Gm(maj7), Gm7, G7, Cm7, F7.

Guitar tablature (T-A-B):

```

T 6 5 | 3 5 | 3 1 | 3 4 6 8 | 8 6 | 6 4
A 5 | X | 3 2 | 3 6 | 8 | 8 7
B 6 | 3 | X 2 | 1 | 6 | 8

```

1. B♭maj7 B♭7 E♭maj7 A♭7 B♭maj7 B♭7 E♭maj7 A♭7

Piano chords: B♭maj9, B♭7, E♭maj7♯11, D7♯9(♯5), B♭6, B♭7, E♭maj7♯11, D7♯9(♯5).

Guitar tablature (T-A-B):

```

T 3 5 | 6 7 | 3 7 | 6 5 | 6 7 | 6 7 | 6 5 | 6 4
A 5 | X | 6 | 5 | 6 | 7 | 6 | 5
B 6 | 6 | X 6 | 5 | 6 | 7 | 6 | 5

```

B^bmaj7 Em7^{b5} A7^{b9} Dm7 D^{b7} C7

B^b6 E^{b9} Em11 A7^{b9} Dm11 D^{b13} C13 Em7^{b5}

6 6 5 3 6 4 10 8
7 6 7 8 5 4 9 7
5 5 X 8 5 3 8 6
X 6 7 7 6 4 X 7
6 6 5 5 5 3 10 8
7 6 7 7 6 4 9 7
5 5 X 8 5 3 8 6
X 6 7 7 6 4 X 7

Cm7 F7 || 2. Fm7 B^{b7} E^bmaj7 G7

Cm11 F7 Fm13 B^{b11} E^bmaj7 G7^{#5}

6 3 4 . 1 3 3 4 6
8 8 8 . 1 1 3 4 6
8 8 8 X 1 1 6 3 X
8 8 8 1 1 1 6 3 X
6 3 4 . 1 3 3 4 6
8 8 8 . 1 1 3 4 6
8 8 8 X 1 1 6 3 X
8 8 8 1 1 1 6 3 X

Cm7 Cm/B^b Am7^{b5} D7^{b9} Gm7 G7

Cm11 Cm11 Bm7 B^{b7} A7sus4 B^b/A^b Gm7 G^{b7} F9

3 5 6 8 15 15 15 10 11 11 8
4 3 4 3 14 15 12 10 10 9 8
3 3 3 3 12 15 14 X 8 11 7
3 3 3 3 14 13 12 11 10 9 8
3 5 6 8 15 15 15 10 11 11 8
4 3 4 3 14 15 12 10 10 9 8
3 3 3 3 12 15 14 X 8 11 7
3 3 3 3 14 13 12 11 10 9 8

B^bmaj7/F Cm7/F F7 B^b

B^bmaj9 Cm9 F9 B^b₉⁶

10 6 8 10 6 8 4 6
10 8 8 8 8 7 5 6
10 8 8 X 8 8 5 6
10 8 8 X 8 7 5 6
6 8 8 8 8 7 5 6

STELLA BY STARLIGHT

Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

The sheet music consists of four staves of musical notation for a band or orchestra, with corresponding guitar tablature below each staff. The first staff starts with Em^{7b5}, followed by A^{7b9} and Cm⁷. The second staff starts with E^{b9}, Em¹¹, A⁷, A^{7b9}, Cm¹¹, and B^{7b5}. The third staff starts with F⁷, Fm⁷, B^{b7}, and Ebmaj⁷. The fourth staff starts with Ab⁷, B^{bmaj7}, Em^{7b5}, A^{7b9}, and Dm⁷. The fifth staff starts with Ab⁹, B^{b11}, B^{bmaj9}, Em^{7b5}, A^{7b9}, and Dm¹¹. The sixth staff starts with B^{bm7}, E^{b7}, Fmaj⁷, Em^{7b5}, A^{7b9}, and Am^{7b5}. The seventh staff starts with B^{bm7}, E^{7#9}, Fsus²₄, Fmaj⁷, Fmaj¹³, F⁶, Em^{7b5}, A^{7b9}, Am^{11b5}, and Am^{7b5}. The tablature below each staff shows the fingerings and string numbers for each note.

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D7^b9 G7^{#5} Cm7

D7^b9 G7^{#9(4)} G9 Cm11

A^b7^b5 B^bmaj7

B^b/A^b B^bmaj13

Em7^b5 A7^b9 Dm7^b5

E^b9 Em11 A7 A7^b9 Dm7^b5

G7^b9 Cm7^b5 F7^b9 B^bmaj7

G7 G7^{#5} Cm7^b5 F13^b9 F7 B^b₉⁶

THERE IS NO GREATER LOVE

Words by MARTY SYMES
Music by ISHAM JONES

Medium

Sheet music for the first section of "There Is No Greater Love". The key signature is B-flat major (two flats). The time signature is common time (4/4). The vocal line starts with a quarter note followed by eighth notes. The piano accompaniment includes chords labeled B-flat major 7, E-flat 7, B-flat 9, B-flat major 13, E-flat 9, and E-flat 7. Below the staff is a guitar tablature showing fingerings (e.g., 5, 6, 8; 6, 5; 8, 7; 6, 5, 4, 3) and a bass line.

Sheet music for the second section of "There Is No Greater Love". The key signature changes to A-flat major (one flat). The vocal line starts with a half note followed by eighth notes. The piano accompaniment includes chords labeled A-flat 7-flat 5, G7, C9, and Em7-flat 5. Below the staff is a guitar tablature showing fingerings (e.g., 3, 5; 3, 4; 3, 2; 3, 1; 8, 7; 8, 7; 10, 9).

Sheet music for the third section of "There Is No Greater Love". The key signature changes to F major (no sharps or flats). The vocal line starts with a half note followed by eighth notes. The piano accompaniment includes chords labeled F9, B-flat 9, B-flat major 13, E-flat 9, and E-flat 7. Below the staff is a guitar tablature showing fingerings (e.g., 8, 8; 5, 6, 8; 6, 5; 8, 7; 6, 5, 4, 3).

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A♭7 G7 C7

A♭7♭5 G7 C9 Em7♭5 C9 C7

3 5 4 | 3 4 X | 3 8 7 | 10 11 9 8 |

Cm7 F7 B♭

Fine Am7♭5 D7

Cm11 F9 B♭⁶₉

Am11 F♯7 A°7

6 4 3 3 3 3 | 6 6 5 5 5 5 | 3 7 5 4 5 4 | 5 8 7 6 5 4 |

Gm Am7♭5 D7 Gm

Gm Am13 A°7 C°7 Gm7

6 5 3 X X | 7 5 5 5 5 5 | 5 7 10 11 10 | 10 11 10 X 10 |

Am7♭5 D7 Gm7 C7

D.S. al Fine

Am11 F♯7 A°7 Gm7 Gm7 C7

3 5 5 X 5 | 7 5 4 7 | 5 8 7 5 | 6 7 5 10 8 7 | 1 3 2 3 |

THERE WILL NEVER BE ANOTHER YOU

Lyric by MACK GORDON
Music by HARRY WARREN

Moderately

E♭maj7

Sheet music for the first section of the song. The key signature is E♭ major (two flats). The tempo is moderately. The vocal line starts with a dotted half note followed by eighth notes. The chords E♭6, E♭6, E♭maj7, and E♭maj9 are indicated above the staff. Below the staff, a guitar tablature shows the strings T, A, and B with corresponding fingerings: 8, 5, 6; 5, 7; 4, 6; 8, 7; 6, 5; 6, 4.

Dm7♭5

G7♭9

Cm7

Sheet music for the second section of the song. The key signature changes to D minor (one flat). The vocal line starts with a dotted half note followed by eighth notes. The chords Dm7♭5, G7♭9, Cm11, and Cm7 are indicated above the staff. Below the staff, a guitar tablature shows the strings 6, 5, 6; 6, 6, 3, 4, 3, 4; 3, 6, 3; 4, 6, 8, 6.

B♭m7

E♭7

B♭m9

Sheet music for the third section of the song. The key signature changes to B♭ minor (one flat). The vocal line starts with a dotted half note followed by eighth notes. The chords B♭m7, E♭7, and B♭m9 are indicated above the staff. Below the staff, a guitar tablature shows the strings 8, 11, 8, 6; 8, 6; 10, 8, 7, 10, 8, 11, 9, 8, 10, 10, 8, 9.

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A^bmaj7 Fm7^b5 B^b7 E^bmaj7

Cm7 F7

Fm7 B^b7 E^bmaj7

Fm7 E^b6 E^b6

Dm7^b5 G7^b9

E^bmaj7 E^bmaj9 Dm7^b5 G7^b9

Cm7 B^bm7

Cm11 Cm7 B^bm9

B^bm9

4 6 8 6 | 8 11 8 6 | 8 6 8

E^b7 A^bmaj7 Fm7^b5 B^b7

E^b13 A^b6 Abmaj9 Fm9 B^b13

8 6 | 11 8 11 9 | 8 6 8 9

E^bmaj7 Gm7 C7 E^bmaj7 D7

E^b6 Ebmaj9 Gm11 C9 Eb^b6 D9

6 8 6 4 10 | 8 5 7 10 11 | 6 11 10 8

G7 C7 Fm7 B^b7 E^b6

Gm7 C7^b9 Fm7 B^b13 E^b6

6 4 6 4 | 6 8 6 | 6 8 6 | 6 8 6 | 6 4

WINDOWS

By CHICK COREA

Moderately Fast

Bm7

T 15
A 14
B 14

14 17

14 12

15 14

17

14

G[#]m7^b5

12
11
12
11

10 14

11 9

12 14

6 4

4 3

F[#]m7

2
2
2
X

7
5
5
5
10
8
9
10

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Emaj7

3 6
9 10
11 14

F#/E E9 Emaj9
6 9 11
6 6 7
X 7 6

A7 A7 A7
12 11 11
9 X 16
11 11 11
10 10 12
12 12 12
12 12 12
11 11 11

A7 A7 A7 A7
14 12 12 12
12 12 11 11
11 11 11 12
12 12 12 3
4 4 4 3
8 8 8 5
5 5 5 5
7 7 7 5
5 5 5 5
9 9 9 9
11 11 11 11
8 8 8 8
9 9 9 9

A7 A^b7 Emaj7 D[#]m7

A13 A^b7 Emaj7^{#11} D[#]m7

7 5 4 4
6 8 5 5
5 4
11 13 14 11
X 12
11

C[#]m7 C[#]m7/B B^bm7^b5 B^bm7^b5/A^b E^b7/G

C[#]m9 B^bm7^b5 B^bm7^b5/A^b Gm7^b5

11 12 9
9 9 12
9 9 8
9 X
11 11
10 X
10

E^b7 A^bm7 A^bm7/G^b D^b7/F

A^bm A^bm/G^b

12 11 7
8 9
6 9
6 7
3

D^b7 Emaj7 D[#]m7 C[#]m7 C9(#11)

D^b13 Emaj9 D[#]m7 C[#]m11 C7(#11)

6 4 4 4
3 4 4 4
4 4
7 8 7 7
6 6 6 6
7 9 9 9 7
9 9 9 9 9
8 8 8 8 8
7 9 9 9 7

YESTERDAYS

Words by OTTO HARBACH

Music by JEROME KERN

Ballad

Sheet music for the Ballad section of "Yesterdays". The music is in 4/4 time and key signature of B-flat major (two flats). The chords are Dm7, Em7b5, A7b9, Dm7, Em7b5, A7b9. The bass line is provided below the staff.

TAB

5 6 3 5 6 8
A 6 5 7 5 6 6
B 5 6 7 8 5 6

Dm

Dm/C[#]

Dm/C

Bm7b5

Sheet music for the first section of "Yesterdays". The music is in 4/4 time and key signature of B-flat major. The chords are Am11, A7b5, Gm7, Gb13b9, Fm7, Em11, Eb7b9(5), Dm7, Bm7b5. The bass line is provided below the staff.

3 5 6 4 3 2 1 0 5 13 7
5 5 3 3 1 7 6 5 14 14
X 4 3 X 1 X 5 X 14
5 4 3 2 1 0 5 14

E7

A7

D7

G7

C7

Cm7

F7

Sheet music for the second section of "Yesterdays". The music is in 4/4 time and key signature of B-flat major. The chords are E9, A7b9(5), D13, G13, C13, Cm9, F7. The bass line is provided below the staff.

12 13 10 12 10 8 10 10 5
9 13 12 11 10 9 8 8 4
11 12 11 10 9 8 8 8 3
X 12 10 X 10 8 X 8

B^bmaj7

E^bmaj7

Em7

E^b7

Dm7

Sheet music for the third section of "Yesterdays". The music is in 4/4 time and key signature of B-flat major. The chords are B^bmaj13, B^b6, E^bmaj9, E^bmaj7, Em11, F/E^b, A7b5, Dm7. The bass line is provided below the staff.

8 6 5 8 5 5 5 5
7 5 8 7 6 6 5 5
7 6 6 7 5 0 5 5

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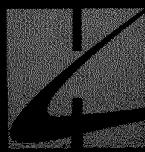
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