

Shining Rhythm

Performance

Music by Oz Noy

Transcribed by Hemme B. Luttjeboer

$\text{♩} = 102$

E7

1

2

cont. simile

mf

V V

T	4-5	5-X-X	5-X-X	5-X-X	5-X-X	5-5	X-X	4-5	(X)-5	X-X	5-X-X	5-X-X	5-X-X	5-5
A	6-7	7-X-X	7-X-X	7-X-X	7-X-X	7-7	X-X	6-7	(X)-7	X-X	7-X-X	7-X-X	7-X-X	7-7
B	5-6	6-X-X	6-X-X	6-X-X	6-X-X	6-6	X-X	5-6	(X)-6	X-X	6-X-X	6-X-X	6-X-X	6-6
B	6-7	7-X-X	7-X-X	7-X-X	7-X-X	7-7	X-X	6-7	(X)-7	X-X	7-X-X	7-X-X	7-X-X	7-7

mf

P.M.

T	7-7-6	4-2	4-2	1-7	7-6	4-2	4-2	4-7
A	9-9-7	6-4	6-4	2-9	9-7	6-4	6-4	6-9
B								

3

4

full

12-14



T	X-X-4-5	(X)-5-X-X	5-X-X	5-X-X	5-X-X	5-5	X-X-4-5	X-5-X-X	5-X-X	X-X	X
A	X-X-6-7	(X)-7-X-X	7-X-X	7-X-X	7-X-X	7-7	X-X-6-7	7-X-7-X-X	7-X-X	X-X	X
B	X-X-5-6	(X)-6-X-X	6-X-X	6-X-X	6-X-X	6-6	X-X-5-6	6-X-6-X-X	6-X-X	X-X	X
B	X-X-6-7	(X)-7-X-X	7-X-X	7-X-X	7-X-X	7-7	X-X-6-7	7-X-7-X-X	7-X-X	X-X	X

P.M.

T	7-6	4-2	4-2	1-7	7-6	4-2	4-2	4-7
A	9-7	6-4	6-4	2-9	9-7	6-4	6-4	6-9
B								

Performance

Transcribed by Hemme B. Luttjeboer

( = )

The musical score consists of two systems, each featuring a treble clef staff and a corresponding guitar tablature.

- System 1:** The first measure contains a C9 chord followed by a series of eighth-note chords (C6, C9) with various techniques indicated above them. The second measure continues with similar chords and techniques. Below the staff, the tablature shows fingerings (e.g., 3, 3, 3, 3, 3, 3) and techniques like bends (marked with 'v') and vibrato (marked with 'X').
- System 2:** This system begins with a melodic line in the treble clef staff, consisting of eighth notes and quarter notes. The tablature below it shows the corresponding fret positions (e.g., 5, 2, 3, 5, 5). A dashed line indicates a continuation of the piece.

No Messy Chords

Performance

Music by Oz Noy

Transcribed by Hemme B. Luttjeboer

♩ = 94

(♩ = $\overset{\frown}{\text{3}}$)

G9 cont. simile

mf

TAB

9-10-X-X-9-10-10-10 X-X-X-X-X-X 9-10-X-X-9-10-10-10-X-X 10-12
 9-10-X-X-9-10-10-10 X-X-X-X-X-X 9-10-X-X-9-10-10-10-X-X (10)(12)
 8-9-X-X-8-9-9-9 X-X-X-X-X-X 8-9-X-X-8-9-9-9-X-X (10)(11) 10-12
 (9) (9) (9) (9)

mf
w/wah

TAB

3-3 3-5 (5) 3 X-3 3 3-5-5

G/D Gb/Db F/C

mf

TAB

9-10-X-X-9-10-10-10 X-X-X-X-X-X 9-10-X-X-9-10-10-10 7-7-6-6-5
 9-10-X-X-9-10-10-10 X-X-X-X-X-X 9-10-X-X-9-10-10-10 8-8-7-7-6
 8-9-X-X-8-9-9-9 X-X-X-X-X-X 8-9-X-X-8-9-9-9 7-7-6-6-5
 (9) (9) (9) (9)

TAB

(5) 3 3 3-3 3-3-3 3-5 (5) 3-3 3-5

[illegible]

G9

TAB

9-10-X-X-9-10-10-10	X-X-X-X-X-X	9-10-X-X-9-10-10-10-X-X	10-12
9-10-X-X-9-10-10-10	X-X-X-X-X-X	9-10-X-X-9-10-10-10-X-X	(10)(12)
8-9-X-X-8-9-9-9	X-X-X-X-X-X	8-9-X-X-8-9-9-9-X-X	10-12
(9)		(9)	

TAB

3-3-3-3-3-3-3-3-3-3-3-3-3-5	(5) 3-3-3-3-3-3-3-3-3-5
-----------------------------	-------------------------

G/D Gb/Db F/C

TAB

9-10-X-X-9-10-10-10	X-X-X-X-X-X	9-10-X-X-9-10-10-10	7-7-6-6-5
9-10-X-X-9-10-10-10	X-X-X-X-X-X	9-10-X-X-9-10-10-10	8-8-7-7-6
8-9-X-X-8-9-9-9	X-X-X-X-X-X	8-9-X-X-8-9-9-9	7-7-6-6-5
(9)		(9)	

TAB

3-3-3-3-3-3-3-3-3-3-3-3-3-5	(5) 3-3-3-3-3-3-3-3-3-5
-----------------------------	-------------------------

G9

TAB

9-10-X-X-9-10-10-10	X-X-X-X-X-X-X	9-10-X-X-9-10-10-10-X-X	12-10-12
9-10-X-X-9-10-10-10	X-X-X-X-X-X-X	9-10-X-X-9-10-10-10-X-X	(10)(11)
8-9-X-X-8-9-9-9	X-X-X-X-X-X-X	8-9-X-X-8-9-9-9-X-X	11-12
(9)	(9)	(9)	(9)

TAB

(5) 3 3 3 5 5 3 5 3 5 3 5	(5) 3 3 3 5 5 3 5 3 5
---------------------------	-----------------------

G/DG^b/D^b/C N.C.

TAB

9 10 X X 9 10 10 10	X X X X X X X	9 10 X X 9 10 10 10	7-7-6-6-5
9 10 X X 9 10 10 10	X X X X X X X	9 10 X X 9 10 10 10	8-8-7-7-6
8-9-X-X-8-9-9-9	X-X-X-X-X-X-X	8-9-X-X-8-9-9-9	7-7-6-6-5
(9)	(9)	(9)	(9)

full

TAB

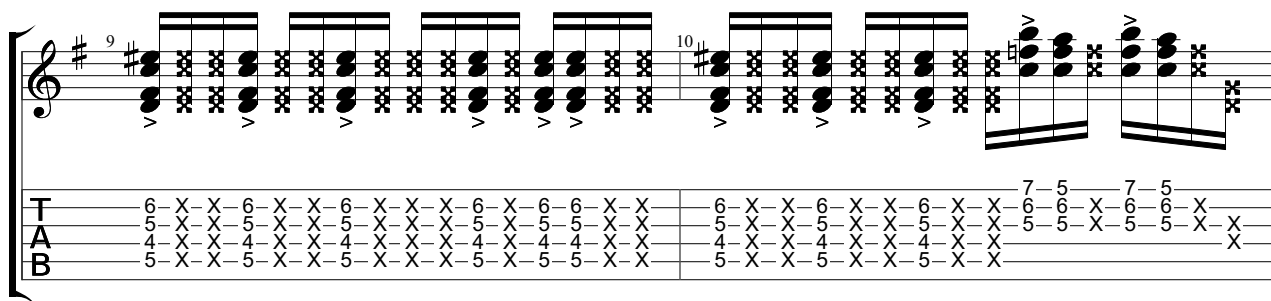
(5) 3 3 3 3 3 3 3 3-5	(5) 3 3 3 3-5	(5) 3 3 3 3-5
-----------------------	---------------	---------------

Performance

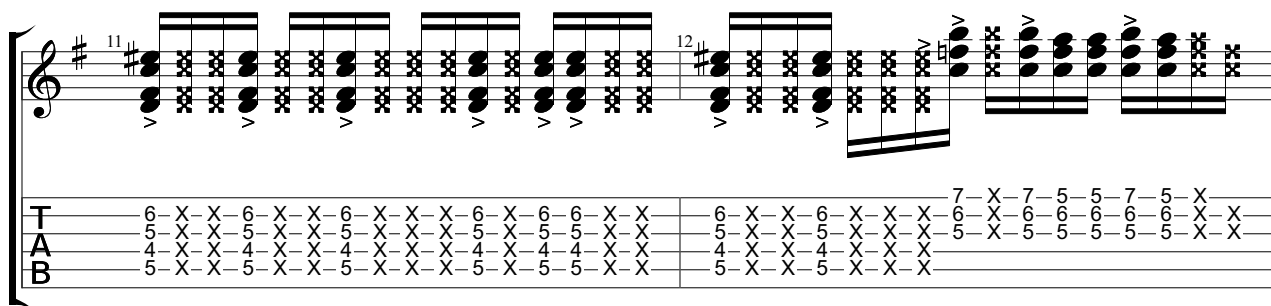
Transcribed by Hemme B. Luttjeboer

D7(# 9)

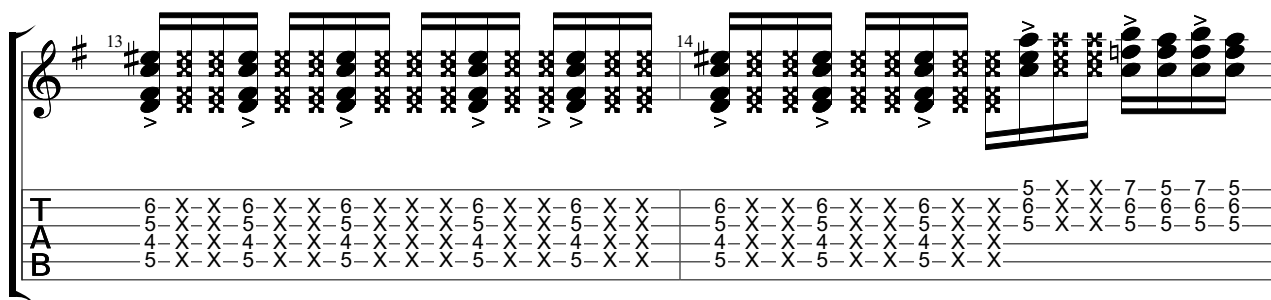
cont. simile

9 

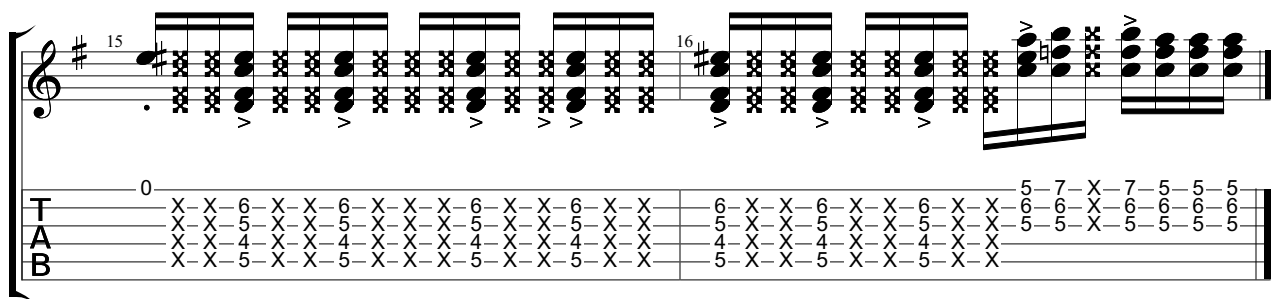
T	6-X-X-6-X-X-6-X-X-X-6-X-6-X-X	6-X-X-6-X-X-6-X-X-7-5-6-6-X-6-5-X
A	5-X-X-5-X-X-5-X-X-X-5-X-5-5-X-X	5-X-X-5-X-X-5-X-X-5-5-X-5-5-X-X
B	5-X-X-5-X-X-5-X-X-X-5-X-5-5-X-X	5-X-X-5-X-X-5-X-X-5-5-X-5-5-X-X

11 

T	6-X-X-6-X-X-6-X-X-X-6-X-6-6-X-X	6-X-X-6-X-X-X-6-X-7-X-6-6-5-5-7-5-X
A	5-X-X-5-X-X-5-X-X-X-5-X-5-5-X-X	5-X-X-5-X-X-X-5-X-6-6-6-6-6-6-X-X
B	5-X-X-5-X-X-5-X-X-X-5-X-5-5-X-X	5-X-X-5-X-X-X-5-X-5-5-5-5-5-5-X-X

13 

T	6-X-X-6-X-X-6-X-X-X-6-X-6-X-X	6-X-X-6-X-X-6-X-X-5-X-X-7-5-7-5
A	5-X-X-5-X-X-5-X-X-X-5-X-5-X-X	5-X-X-5-X-X-5-X-X-6-6-6-6-6-6
B	5-X-X-5-X-X-5-X-X-X-5-X-5-X-X	5-X-X-5-X-X-5-X-X-5-5-5-5-5-5

15 

T	0-X-X-6-X-X-6-X-X-X-6-X-6-X-X	6-X-X-6-X-X-6-X-X-5-7-X-7-5-5-5
A	X-X-5-X-X-5-X-X-X-5-X-5-X-X	6-6-X-6-6-6-6-5-5-X-5-5-5-5
B	X-X-5-X-X-5-X-X-X-5-X-5-X-X	5-5-X-5-5-5-5-5-5-5-5-5-5

Control Freak

Performance

Music by Oz Noy
Transcribed by Hemme B. Luttjeboer

$\text{♩} = 116$

Am7

1

mf

V

TAB

5 5-X X 5 5-(X)-X-X-5 (5) 5-X X X 5-(X)-X-X-5

8-X X 8-X-8-(X)-X-X-7 (7) 7-X X X X-7-(X)-X-X-8

5 5-X X 5-X-5-(X)-X-X-5 (5) 5-X X X X-5-(X)-X-X-5

mf

V

TAB

8 8-X 5 3-5

8 8-X 5 3-5

Am7

3

Am6

4

V

TAB

(5) 5-X X 5 5-(X)-X-X-5 (5) 5-X

(8) 8-X X 8-X-8-(X)-X-X-7 (7) 7-X

(5) 5-X X 5-X-5-(X)-X-X-5 (5) 5-X X-X-5 5 5-7

mf

V

TAB

8 8-X 5 3-5

8 8-X 5 3-5

Am7

5

Am6

6

TAB

TAB

Am7

Am6

Am7

mf

1. simile repeat 2.

TAB

Super Wah

Performance

Music by Oz Noy
Transcribed by Hemme B. Luttjeboer

$\text{♩} = 124$

D7(#9)

cont. simile

mf
w/wah

1

2

mf

3

4

TAB

TAB

TAB

TAB

5

6

T	6-X-X-X-X-X-6-X-X-X-X-X-6-X-X-X	6-X-X-X-X-X-6-X-X-X-X-X-6-X-X-X
A	5-X-X-X-X-X-5-X-X-X-X-X-5-X-X-X	5-X-X-X-X-X-5-X-X-X-X-X-5-X-X-X
B	4-X-X-X-X-X-4-X-X-X-X-X-4-X-X-X	4-X-X-X-X-X-4-X-X-X-X-X-4-X-X-X
B	5-X-X-X-X-X-5-X-X-X-X-X-5-X-X-X	5-X-X-X-X-X-5-X-X-X-X-X-5-X-X-X

T		
A	3 3 3 3 3 3 3 3	3 3 3 5 2
B		

7

8

T	6-X-X-X-X-X-6-X-X-X-X-X-6-X-X-X	6-X-X-X-X-X-6-X-X-X-X-X-10-13
A	5-X-X-X-X-X-5-X-X-X-X-X-5-X-X-X	5-X-X-X-X-X-5-X-X-X-X-X-10-13
B	4-X-X-X-X-X-4-X-X-X-X-X-4-X-X-X	4-X-X-X-X-X-4-X-X-X-X-X-10-13
B	5-X-X-X-X-X-5-X-X-X-X-X-5-X-X-X	5-X-X-X-X-X-5-X-X-X-X-X-10-13

full

T		
A		
B		

9

TAB

6	X	X	X	X	X	6	X	X	X	X	X	6	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X
4	X	X	X	X	X	4	X	X	X	X	X	4	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X

10

6	X	X	X	X	X	6	X	X	X	X	X	6	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X
4	X	X	X	X	X	4	X	X	X	X	X	4	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X

TAB

3	3	3	3	3	3	3	3	3
3	3	3	5	2				

11

TAB

6	X	X	X	X	X	6	X	X	X	X	X	6	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X
4	X	X	X	X	X	4	X	X	X	X	X	4	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X

12

6	X	X	X	X	X	6	X	X	X	19	19	17
5	X	X	X	X	X	5	X	X	X	19	19	17
4	X	X	X	X	X	4	X	X	X	19	19	17
5	X	X	X	X	X	5	X	X	X	17		

TAB

3	3	3	3	3	3	3	3	3
3	3	3	5	2				

13

TAB

6	X	X	X	X	X	6	X	X	X	X	X	6	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X
4	X	X	X	X	X	4	X	X	X	X	X	4	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X

14

6	X	X	X	X	X	6	X	X	X	X	X	6	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X
4	X	X	X	X	X	4	X	X	X	X	X	4	X	X	X
5	X	X	X	X	X	5	X	X	X	X	X	5	X	X	X

TAB

3	3	3	3	3	3	3	3	3
3	3	3	5	2				

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of chords marked with 'x' symbols, indicating a specific playing technique. The sequence is divided into measures, with the first measure starting at measure 15. The notation includes various symbols such as 'x', 'v', and '16'.

Tablature staff (TAB) corresponding to the musical staff above. It shows fret numbers (6, 5, 4, 5) and a sequence of 'x' symbols, indicating a specific playing technique. The staff is divided into measures, with the first measure starting at measure 15. The notation includes various symbols such as 'x', 'v', and '16'.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of chords marked with 'x' symbols, indicating a specific playing technique. The sequence is divided into measures, with the first measure starting at measure 15. The notation includes various symbols such as 'x', 'v', and '16'.

Tablature staff (TAB) corresponding to the musical staff above. It shows fret numbers (3, 3, 3, 3, 3, 3, 3, 3) and a sequence of 'x' symbols, indicating a specific playing technique. The staff is divided into measures, with the first measure starting at measure 15. The notation includes various symbols such as 'x', 'v', and '16'.

Baby Be Minor Voice Leading

Performance

Music by Oz Noy

Transcribed by Hemme B. Luttjeboer

$\text{♩} = 110$

$(\text{♩} = \text{♩}^{\text{3}})$
F#m9 F#m F#m9 F#m F#m9

mf
P.M. - - - - -

1 2

TAB

mp
P.M. - - - - -

TAB

mp
P.M. - - - - -

TAB

3 F#m 4 F#m9 F#m 1-3.

TAB

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

P.M.

TAB

2 4 2 4 2 4 2 4 1 2 4

TAB

4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 4 4 4 4

F# m9 F# m

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains a melody starting with a quarter note F#4, followed by eighth notes G#4 and A4, then a dotted quarter note B4, and finally a half note C5. The bottom staff is a TAB staff with fret numbers 4, 2, 4, 2, 4, 2, 4, 6, 2, 4, 2, 4.

Soul Interaction

Performance

Music by Oz Noy
Transcribed by Hemme B. Luttjeboer

♩ = 110

First system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with various articulations (accents, slurs, and breath marks) and a dynamic marking of *mf*. Below the staff is a guitar tablature for the first system, showing fret numbers and string numbers (T, A, B) for the treble, middle, and bass strings. The tablature includes a (D7) chord marking and various fret numbers (19, 17, 15, 13, 11, 9, 7, 5, 4, 3, 2, 1) and string numbers (1, 2, 3, 4, 5).

Second system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with various articulations (accents, slurs, and breath marks) and a dynamic marking of *mf*. Below the staff is a guitar tablature for the second system, showing fret numbers and string numbers (T, A, B) for the treble, middle, and bass strings. The tablature includes a (D7) chord marking and various fret numbers (19, 17, 15, 13, 11, 9, 7, 5, 4, 3, 2, 1) and string numbers (1, 2, 3, 4, 5).

Third system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with various articulations (accents, slurs, and breath marks) and a dynamic marking of *mf*. Below the staff is a guitar tablature for the third system, showing fret numbers and string numbers (T, A, B) for the treble, middle, and bass strings. The tablature includes a (D7) chord marking and various fret numbers (19, 17, 15, 13, 11, 9, 7, 5, 4, 3, 2, 1) and string numbers (1, 2, 3, 4, 5). The system is marked "cont. simile".

Fourth system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with various articulations (accents, slurs, and breath marks) and a dynamic marking of *mf*. Below the staff is a guitar tablature for the fourth system, showing fret numbers and string numbers (T, A, B) for the treble, middle, and bass strings. The tablature includes a (D7) chord marking and various fret numbers (19, 17, 15, 13, 11, 9, 7, 5, 4, 3, 2, 1) and string numbers (1, 2, 3, 4, 5). The system is marked "cont. simile".

4

5

TAB

X-X-2-3-X-3-X-X	7-5	(X)-X-X-X-2-3-X-3-X-X-X-3-X-X-3-3
X-X-4-5-X-5-X-X	7-5	(X)-X-X-X-4-5-X-5-X-X-X-5-X-X-5-5
X-X-3-4-X-4-X-X	0	(X)-X-X-X-3-4-X-4-X-X-X-4-X-X-4-4
X-X-4-5-X-5-X-X	3-4-5-X	(X)-X-X-X-4-5-X-5-X-X-X-5-X-X-5-5

TAB

8-8	7-X-5	7	5	7	8
8-8	7-X-5	7	5	7	8
9-9	7-X-5	7	5	7	9

6

7

TAB

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

TAB

8-8	7-X-5	7	5	7	8
8-8	7-X-5	7	5	7	8
9-9	7-X-5	7	5	7	9

8

9

T	X-X-2-3-X-3-X-X-X-X	5-6	(7)-X-8-9-10	2-3-X-2-3-3-X-(X)
A	X-X-4-5-X-5-X-X-X-X			4-5-X-4-5-5-X-(X)
B	X-X-3-4-X-4-X-X-X-X			3-4-X-3-4-4-X-(X)
B	X-X-4-5-X-5-X-X-X-X	3-4-5-0		4-5-X-4-5-5-X-(X)

T	8-8	7	X-5	7		5	7	8
A	8-8	7	X-5	7		5	7	8
B	9-9	7	X-5	7		5	7	9

10

11

T	X-X-2-3-X-3-X-X-3-X-X-3-X-X	7-5	(X)-X-X-X-2-3-X-3-X-X-3-X-X
A	X-X-4-5-X-5-X-X-5-X-X-5-X-X	7-5	(X)-X-X-X-4-5-X-5-X-5-X-5-X-X
B	X-X-3-4-X-4-X-X-4-X-X-4-X-X		(X)-X-X-X-3-4-X-4-X-4-X-X-4-X-X
B	X-X-4-5-X-5-X-X-5-X-X-5-X-X		(X)-X-X-X-4-5-X-5-X-X-5-X-X-5-X-X

T	8-8	7	X-5	7		5	7	8
A	8-8	7	X-5	7		5	7	8
B	9-9	7	X-5	7		5	7	9

12

13

full

10 13

T	X-X-X-X-2-X-X-3-X-X	X-X-X-X-2-X-X-3-X-X
A	X-X-X-X-4-X-X-5-X-X	X-X-X-X-4-X-X-5-X-X
B	X-X-X-X-3-X-X-4-X-X	X-X-X-X-3-X-X-4-X-X

5-6-7 0

T	8-8	7	X-5	7	5	7	8
A	8-8	7	X-5	7	5	7	8
B	9-9	7	X-5	7	5	7	9

14

15

T	X-X-2-3-X-3-X-X-3-X-X-3-(X)-X-7-5	X-X-X-X-2-3-X-3-X-X-X-3-X-X-3-3
A	X-X-4-5-X-5-X-X-5-X-X-5-(X)-X-7-5	X-X-X-X-4-5-X-5-X-X-X-5-X-X-5-5
B	X-X-4-5-X-5-X-X-5-X-X-5-(X)-X	X-X-X-X-3-4-X-4-X-X-X-4-X-X-4-4

T	8-8	7	X-5	7	5	7	8
A	8-8	7	X-5	7	5	7	8
B	9-9	7	X-5	7	5	7	9

Musical notation for measures 16 and 17. Measure 16 contains a complex rhythmic pattern with many beamed notes and accents. Measure 17 continues the pattern with a few rests and accented notes.

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

Musical notation for measures 16 and 17, showing a simplified version of the melody with chords and rests.

T	8-8	7	X-5	7	5	7	8
A	8-8	7	X-5	7	5	7	8
B	9-9	7	X-5	7	5	7	9

Musical notation for measures 18 and 19. Measure 18 continues the complex rhythmic pattern. Measure 19 is a dense, fast-paced section with many beamed notes.

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

Musical notation for measures 18 and 19, showing a simplified version of the melody with chords and rests.

T	8-8	7	X-5	7	5	7	8
A	8-8	7	X-5	7	5	7	8
B	9-9	7	X-5	7	5	7	9

24

25

T	X-X-2-3-X-3-X-X-3-X-X-3-X-X	5-6	7
A	X-X-4-5-X-5-X-X-5-X-X-5-X-X		
B	X-X-3-4-X-4-X-X-4-X-X-4-X-X		
	X-X-4-5-X-5-X-X-5-X-X-5-X-X		

T	8-8	7	X-5	7
A	8-8	7	X-5	7
B	9-9	7	X-5	7

Performance

Music by Oz Noy

Transcribed by Hemme B. Luttjeboer

♩ = 104

cont. simile

5

C D

6

C D

T 5 X-7 X-X-X-X-7-X-X-7-8-X-X

A 5 X-7 X-X-X-X-7-X-X-7-7-X-X

B 3 X-5 X-X-X-X-5-X-X-7-9-X-X

T 5 X-7 X-X-X-X-X-X-X-7-X-X-X

A 5 X-7 X-X-X-X-X-X-X-7-X-X-X

B 3 X-5 X-X-X-X-X-X-X-5-X-X-X

P.M.-----1

T 7-7 5 5-5 7 6-7

A 7-7 5 5-5-7 4-5

B 3-5

7

C D

8

C D

T 5 X-7 X-X-X-X-7-X-X-7-8-X-X

A 5 X-7 X-X-X-X-7-X-X-7-7-X-X

B 3 X-5 X-X-X-X-7-X-X-7-9-X-X

T 5 X-7 X 5-5 5-7-X-X

A 5 X-7 X 5-5 5-7-X-X

B 3 X-5 X-3-5 5-7 5-7-X-X

P.M.-----1

T 7-7-7-7 5-5 7-X 5-7

A 7-7-7-7 5-7-5 2-3-4

B 7-7-7-7 5-7-5 2-3-4

9

C D

10

C D

TAB

5	X-7	X-7	7-X-X-7-8	X	5	X-7	X-X-X-X-7-X-X	5
5	X-7	X-7	7-X-X-7-7	X	5	X-7	X-X-X-X-7-X-X	5
3	X-5	X-5	X-7-X-X-7-9	X	3	X-5	X-X-X-X-5-X-X-5-7	5-X

P.M.-----|

TAB

7-7-7-7	5-5	7	5-7	7-7-7	5-5-7-7-5	6/7	4/5
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11

C D

12

C D

TAB

5	X-X-7	X	X	X-X-7-8-X-X	5	X-X-7	X	5-5	5-5
5	X-X-7	X	X	7-7-X-X	5	X-X-7	X	5-5	5-5
3	X-X-5	X	7-X-X-X-7-9-X-X	3	X-X-5	X-5-7	7	7	7

P.M.-----|

TAB

7-7-7-7	5-5	7	5-7	7-7	5-5-7-7-5	3/4
---------	-----	---	-----	-----	-----------	-----

13 C D

14 C5 D

T	5	X-7	X-7	X-X-7-X-7-8-X-X	5	X-X-7	7	7-X-7-7-8-X-X
A	5	X-7	X-7	X-X-7-X-7-7-X-X	5	X-X-7	(X)-7	7-X-7-7-X-X
B	3	X-5	X-5	X-X-7-X-7-9-X-X	3	X-X-5	(X)-5	X-7-X-7-7-9-X-X

P.M.-----

T	7-7	5	7-7-5	7-5	7-7	5	7-7-5	3-4
A								
B								

15 C D

16 C5 D

17

T	5	X-7	X-7	7	7-X-X	5	X-X-7	X	5-5	6-6	7-7
A	5	X-7	X-7	X-X-7	X-7-X-X	5	X-X-7	X	5-5	6-6	7-7
B	3	X-5	X-5	X-X-7	X-7-X-X	3	X-X-5	X	5-7	7	8

P.M.-----

T	7-7-7	5	7-7-5	7-6	7-7	5	7-7-5	(4)
A								
B								

Funk Injection

Performance

Music by Oz Noy

Transcribed by Hemme B. Luttjeboer

$\text{♩} = 188$

D7(#9) C6 D6 C6

mf

TAB

	6	0	0	X	X	5	5	7	5	X	X	X
T	5	6	6	X	X	5	5	7	5	X	X	X
A	4	5	5	X	X	5	5	7	5	X	X	X
B	5	5	5	X	X	5	5	7	5	X	X	X

D7(#9) N.C.

P.M.

TAB

X	6	6	6	6	X	X	5	2	5	2	5	2	0
T	5	5	5	5	X	X	5	2	5	2	5	2	0
A	4	4	4	4	X	X	5	2	5	2	5	2	0
B	5	5	5	5	X	X	5	2	5	2	5	2	0

D7(#9) C6 D6 C6

TAB

	6	0	0	X	X	5	5	7	5	X	X	X
T	5	6	6	X	X	5	5	7	5	X	X	X
A	4	5	5	X	X	5	5	7	5	X	X	X
B	5	5	5	X	X	5	5	7	5	X	X	X

D7(#9) C D cont. simile

P.M.

TAB

X	6	6	6	X	X	X	2	2	2	4	5
T	5	5	5	X	X	X	2	2	2	4	5
A	4	4	4	X	X	X	2	2	2	4	5
B	5	5	5	X	X	X	2	2	2	4	5

9 D7(#9) C6 D6 C6

TAB

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

11 D7(#9) N.C.

P.M.

TAB

T	X	6	6	6	6	X	2	5	2	5	2	2	0
A	X	5	5	5	5	X							
B	X	4	4	4	4	X	2	5	2	5	2	2	0
B	X	5	5	5	5	X							

13 D7(#9) C6 D6 C6

TAB

T	6	6	6	X	X	5	5	7	5	0
A	5	5	5	X	X	5	5	7	5	6
B	4	4	4	X	X					
B	5	5	5	X	X					

15 D7(#9) C D

P.M.

TAB

T	X	6	6	6	6	X	X	X	2	2	2	4
A	X	5	5	5	5	X	X	X	3	3	3	5
B	X	4	4	4	4	X	X	X				
B	X	5	5	5	5	X	X	X				

17 D7(#9) C6 D6 C6

TAB

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

D7(#9) N.C.

19 20

P.M. ----- 1

TAB

0	6	0	0	X	0						
(5)	5	6	6	X	6						
	4	5	5	X	5		2	2	2	3	(2)
	5	5	5	X	5		5	4	3	2	0

D7(#9) C6 D6 C6

21 22

TAB

6	0	0	X	X	5	5	7	5	0
5	6	6	X	X	5	5	7	5	
4	5	5	X	X	5	5	7	5	
5	5	5	X	X					

D7(#9) C D

23 24

P.M. ----- 1

TAB

6	0	0	0						
5	6	6	6						
4	5	5	5			2	2	2	4
5	5	5	5			3	3	3	5

D7(#9) C6 D6 C6

25 26

TAB

6	0	0	X	X	5	5	7	5	X	X	X
5	6	6	X	X	5	5	7	5	X	X	X
4	5	5	X	X		5	7	5	X	X	X
5	5	5	X	X					X	X	X

D7(#9) N.C.

27 28

P.M. ----- 1

TAB

X	6	0	0	0					
X	5	6	6	6					
X	4	5	5	5		2	2	(2)	2
X	5	5	5			5	3	3	2

Uptown Muted Groove

Performance

Music by Oz Noy

Transcribed by Hemme B. Luttjeboer

$\text{♩} = 108$

1 *Dm7*

mf P.M. V

2 *Dm6*

P.M. V

TAB

3 3 3 3 3 3 5 (5) X 3 5 3 5

3 *Dm7*

mf P.M. V

4 *Dm7*

P.M. V

TAB

X 3 3 3 3 3 5 5 7 7 6 5 0 3 0

cont. simile

TAB

(13) 13-X 13 13 13 13 10 10-X 10 8-8-7 5 7
(13) 13-X X 13 13 13 13 12 12-X X 10-10-8 6 8
(10) 10-X X 10 10 10 10 10 10-X X

5 Dm7

6 Dm6

TAB

13 13 10 13-X 13-X 10-X X 13 13 10 13.13 13.13 X

10 10 10 10-X 10-X 10-X X 10 10 10 10.10 10.10 X

7 Dm7

8 Dm6

TAB

13 13 10 13-X 13-X 10-X X 13 13 10 13.13 13.13 X

10 10 10 10-X 10-X 10-X X 10 10 10 10.10 10.10 X

Section 1: Measures 13-14

Staff 1 (Melody): Measure 13: Dm7 (13), notes: G4, A4, B4, C5, B4, A4, G4. Measure 14: Dm6 (14), notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: P.M. (Percussion Mark), V (Vibrato).

Staff 2 (TAB): Measure 13: 3-3-3-3-3-3-5. Measure 14: 3-5-X-5-6-7-5.

Staff 3 (Harmony): Measure 13: Chords: Dm7, Dm7, Dm7, Dm7, Dm7, Dm7, Dm7. Measure 14: Chords: Dm6, Dm6, Dm6, Dm6, Dm6, Dm6, Dm6.

Staff 4 (Fingering): Measure 13: 13-13-13-13-X-13-13, 13-13-13-13-X-13-13, 10-10-10-10-X-10-10. Measure 14: 10-10-X-12-X-X-10-10, 10-10-X-12-X-X-10-10, (10)(10)-8-8-10-10.

Section 2: Measures 15-16

Staff 1 (Melody): Measure 15: Dm7 (15), notes: G4, A4, B4, C5, B4, A4, G4. Measure 16: Dm6 (16), notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: P.M. (Percussion Mark), V (Vibrato).

Staff 2 (TAB): Measure 15: X-3-3-3-3-3-5. Measure 16: 7-5-5-7-5-5-7-3-3-5-5.

Staff 3 (Harmony): Measure 15: Chords: Dm7, Dm7, Dm7, Dm7, Dm7, Dm7, Dm7. Measure 16: Chords: Dm6, Dm6, Dm6, Dm6, Dm6, Dm6, Dm6.

Staff 4 (Fingering): Measure 15: 13-13-X-13-X-13-X, 13-13-X-13-X-13-X, 10-10-X-X-10-X-10-X. Measure 16: X-10-10-10-10-10-X-10, X-12-12-12-12-12-X-12, X-10-10-10-10-10-X-10, 10-10-10-10.

Section 1: Measures 17-18

Measure 17: Chord **Dm7**. Notes: F4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Pedal point (P.M.) on C4.

Measure 18: Chord **Dm6**. Notes: F4, A4, Bb4, C5, D5. Fingering: 1, 2, 3, 4, 5. Pedal point (P.M.) on C4.

Tablature:

Measure 17	Measure 18
3 — 3 — 3 — 3 — 3 — 3 — 5	5 — 5 — 7 — 7 — 5 — 7 — 7 — 5 — 7 — 5 — 7 — 5

Chord Diagrams:

Section 2: Measures 19-20

Measure 19: Chord **Dm7**. Notes: F4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Pedal point (P.M.) on C4.

Measure 20: Chord **Dm6**. Notes: F4, A4, Bb4, C5, D5. Fingering: 1, 2, 3, 4, 5. Pedal point (P.M.) on C4.

Tablature:

Measure 19	Measure 20
X — 3 — 3 — 0 — 3 — 3 — 3 — 5	3 — 3 — 3 — 5 — 3 — 5 — 5 — 3 — 5

Chord Diagrams:

Section 3: Measures 21-22

Measure 21: Chord **Dm7**. Notes: F4, A4, Bb4, C5. Fingering: 1, 2, 3, 4. Pedal point (P.M.) on C4.

Measure 22: Chord **Dm6**. Notes: F4, A4, Bb4, C5, D5. Fingering: 1, 2, 3, 4, 5. Pedal point (P.M.) on C4.

Tablature:

Measure 21	Measure 22
(10) — 10 — 10 — 10 — 10 — X — 9	(9) — 9 — 7 — X — X — 7 — 7 — 6 — 5 — X — 10
(10) — 12 — 10 — 10 — 10 — 12 — X — 9	(9) — 9 — 9 — X — X — 8 — 8 — 7 — 6 — X — 13

Chord Diagrams:

Full: An arrow pointing to the final measure (Measure 22) with the word "full" above it.

