

# SET 2

## ILMEA District VII Jazz Audition Process (clarified for 2017)

2016, 2019, 2022-Set 1  
2017, 2020, 2023-Set 2  
2018, 2021, 2024-Set 3  
Year is the fall

### Wind Player Auditions

- 1) Etude from Jazz Conception by Jim Snidero  
Rotation: Set 1 - *Lunar* (Solar)  
Set 2 - *Great Love* (There Is No Greater Love)  
Set 3 - *Friends* (Just Friends)
    1. Performers should be prepared to play either the first or second chorus in Friends/Great Love (No Tag) or Choruses 1&2 or Choruses 4&5 (no tag) on Lunar for the audition. The judge will request the portion of the etude but WILL NOT count off the tune. Students will be responsible for choosing and maintaining the marked tempo for each etude.
    2. Bass trombone players will use the bass trombone Snidero etude book and are welcome to take any portions of the etude up an octave using good voice leading, as necessary.
  - 2) Excerpts from the ILMEA commissioned work on lead (1<sup>st</sup>) parts or bari sax/bass (4<sup>th</sup>) trombone.
  - 3) Sightreading: All students will play a sightreading excerpt. Students will choose their own tempo-they will NOT be counted off.
  - 4) Improvisation: F Blues: Billie's Bounce/Now's The Time from Jamey Aebersold's Volume 6 – "Charlie Parker – All Bird" (no longer F Blues from Volume 1). Improv will be over the music beginning in the 3<sup>rd</sup> chorus of the track. Edited tracks are available at <http://ilmea.org/divisions/jazz/> → **at least two choruses will be heard**
  - 5) Additional improvisation: top improvisers in each room will be asked to improvise with the CD over the following tunes on a three year rotation:  
Rotation: Set 1 – Solar (Fast) from Aebersold Vol. 7 – "Miles Davis"  
Set 2 – *All The Things You Are* from Aebersold Vol. 43 – "Groovin High"  
Set 3 – *Lady Bird* from Aebersold Vol 70 – "Killer Joe"
- Range: Trumpets may be asked by the required selection judge to play a scale in the upper range to showcase their comfortable playing range. A score that will not affect overall placement will be given based on accuracy and tone in the high range. The District VII Jazz Representative will use the trumpet range scores to assign appropriate trumpet parts in Jazz Ensemble I and II for music distribution.

---

### Rhythm Section Auditions

#### → **Guitar, Piano & Vibes**

- 1) Etude from Jazz Conception by Jim Snidero (sets correspond with band audition set rotation)  
Rotation: Set 1 - *Lunar* (Solar)  
Set 2 - *Great Love* (There Is No Greater Love)  
Set 3 - *Friends* (Just Friends)
    1. Performers should be prepared to play either the first or second chorus in Friends/Great Love (No Tag) or Choruses 1&2 or Choruses 4&5 (no tag) on Lunar for the audition. The judge will request the portion of the etude but WILL NOT count off the tune. Students will be responsible for choosing and maintaining the marked tempo for each etude.
  - 2) Excerpts from the ILMEA commissioned work
  - 3) Sightreading: All students will play a sightreading excerpt. Sightreading will include both written out and chord symbol parts. Students will choose their own tempo-they will NOT be counted off.
  - 4) Improvisation & Comping: F Blues: Billie's Bounce/Now's The Time from Jamey Aebersold's Volume 6 – "Charlie Parker – All Bird" (no longer F Blues from Volume 1). Improv will be over the music beginning in the 3<sup>rd</sup> chorus of the track. Edited tracks are available at <http://ilmea.org/divisions/jazz/> Prior to improvising over Billie's Bounce, students will be asked to comp one chorus before soloing. Students will comp for 1 chorus and improv for at least two choruses. A CD without the piano will be utilized during the audition.
  - 5) Additional improvisation: top improvisers in each room will be asked to improvise with the CD over the following tunes on a three year rotation:  
Rotation: Set 1 – Solar (Fast) from Aebersold Vol. 7 – "Miles Davis"  
Set 2 – *All The Things You Are* from Aebersold Vol. 43 – "Groovin High"  
Set 3 – *Lady Bird* from Aebersold Vol 70 – "Killer Joe"
- Piano/guitar/vibes may be asked to comp for a chorus before soloing over these tunes.
  - "Rhythm" changes (Vol 47, Track #13) will NOT be requested at the District Level, but will be requested later at the Illinois All-State Jazz Auditions in January, if a student is selected for All-State.

ILMEA District VII  
Jazz Audition Process (clarified for 2017)

→ **Drumset**

- 1) Etude from Jazz Conception by Jim Snidero Will NOT be required this (2017) year.
- 2) Excerpts of the ILMEA Commissioned work. There will be no count off and students will not play with a CD playalong
- 3) Sightreading will include at least two styles: Swing, Rock and Latin.
- 4) Improvisation: Demonstrate this ability by playing a medium fast, swing drum solo in a 12 bar blues format. The student should play four measures of swing followed by four measures of solo, going through at least two choruses.
- 5) Styles: Demonstrate the following styles as chosen by the judge. (1) **swing** (fast and slow), (2) **Latin** (samba and bossa), (3) **brushes** (medium swing and ballads) and (4) **funk**.

→ **Bass**

- 1) Etude from Jazz Conception by Jim Snidero (sets correspond with band audition set rotation)

Rotation:           Set 1 - *Lunar* (Solar)  
                          Set 2 - *Great Love* (There Is No Greater Love)  
                          Set 3 - *Friends* (Just Friends)

1. Bassists will walk bass lines for the first half of the Snidero etude (12 or 16 bars) and then finish the chorus playing the transcription. Judge will choose the chorus(es) in the audition. Lunar has five choruses and students will perform 2-12 bar choruses in the audition, walking through one chorus and playing the transcription on the second chorus. Friends will always include the Intro. Tags will not be performed on Great Love or Lunar.
- 2) Excerpts from the ILMEA commissioned work.
- 3) Sightreading: All students will play a sightreading excerpt. Sightreading will include both written out and chord symbol parts.
- 4) Improvisation & Walking: F Blues ONLY. Bass players should play alone over the Billie's Bounce Changes, without a playalong. They should do at least one chorus of walking and one of soloing. For consistency, the monitor will count the bassist off at 140bpm. **There will be no "advanced improvisation" for bass players.**

---

\*\*The materials described above are in replacement of all audition materials described on the ILMEA All-State Jazz Bands Senior Audition Procedures webpage. The scoring process will be identical to what is described on the webpage.

<http://ilmea.org/divisions/jazz/>

**District VII Jazz Combo**

The top improvisers on each instrument will be chosen by audition judges to perform in the District VII Jazz Combo. These students will not necessarily be the first chair players in each section, but those that receive the top improvisation score. The first chair players in each section will be the players most eligible to be chosen for All-State selection. It is possible, that in the opinion of our judges, not every instrument would be represented in the Jazz Combo and also that more than one person on each instrument might be chosen, on a very rare occasion. This decision is determined by judges. The Jazz Combo will work with a hired professional jazz musician brought in specifically to work with this group and they will perform on the third mini-concert at the ILMEA District VII Jazz Festival.

**Directors/students will need to provide/purchase:**

1. "Jazz Conception" by Jim Snidero for every instrument. There is a separate book for each instrument and they list at \$21.95. Do not purchase his "Easy" series or "Intermediate" series – none of the required etudes are included in these books.
2. Jamey Aebersold's Volume 6 – "Charlie Parker – All Bird". This is the required F Blues of all auditioners. Volume 1 will no longer be needed.
3. Set 1 – Jamey Aebersold's Vol. 7 – "Miles Davis" (Solar– Fast)
4. Set 2 – Jamey Aebersold Vol. 43 – "Groovin High" (All The Things You Are)
5. Set 3 – Jamey Aebersold's Vol 70 – "Killer Joe" (Lady Bird)

ALTO/BARI

1 MEA 14, 17, 20

CHORUS 1 + 2

Great Love  
TRACK 17

1 of 2

Jim Snidero

♩ = 126

CHORUS 1

5 8 11 14

G7 C7 F7 Bb7#11

5 8 11 14

A7 D7alt.

9 12 15 18

G7 C7 F7 Bb7

13 16 19 22

A-7 D7 GΔ

17 20 23 26 29 32

F#o B7b9 E-6 F#o B7b9 E-6

21 24 27 30 33 36

F#o B7b9 E-6 A7 D7

25 28 31 34 37 40

G7 C7 B-7 E7

29 32 35 38 41 44

A-7 D7b9 GΔ E7alt. A-7 D7b9

CHORUS 2

33 36 39 42 45 48

G7 C7 B-7 E7

# ALTO/BARI

LINEA 14, 17, 20

282

37 A7#11

D7alt.

Musical staff 37-40. Treble clef, 4/4 time. Chords: A7#11 (measures 37-38), D7alt. (measures 39-40). Measure 40 contains a triplet of eighth notes.

41 G7

C7

B-7

E7b9

Musical staff 41-44. Treble clef, 4/4 time. Chords: G7 (measures 41-42), C7 (measure 43), B-7 (measures 44-45), E7b9 (measures 46-47). Measure 44 contains an accent (^) over the first note.

45 A-7

D7

GΔ

Musical staff 45-48. Treble clef, 4/4 time. Chords: A-7 (measures 45-46), D7 (measures 47-48), GΔ (measures 49-50). Measure 48 contains an accent (^) over the first note.

49 F#o

B7alt.

E-6

F#o

B7alt.

E-6

Musical staff 49-52. Treble clef, 4/4 time. Chords: F#o (measures 49-50), B7alt. (measures 51-52), E-6 (measures 53-54), F#o (measures 55-56), B7alt. (measures 57-58), E-6 (measures 59-60). Measure 56 contains a triplet of eighth notes.

53 F#o

B7alt.

E-7

A7

D7alt.

Musical staff 53-56. Treble clef, 4/4 time. Chords: F#o (measures 53-54), B7alt. (measures 55-56), E-7 (measures 57-58), A7 (measures 59-60), D7alt. (measures 61-62). Measure 58 contains an accent (^) over the first note. Measure 60 contains a triplet of eighth notes.

57 G7

C7

F7

B-7

E7b9

Musical staff 57-60. Treble clef, 4/4 time. Chords: G7 (measures 57-58), C7 (measures 59-60), F7 (measures 61-62), B-7 (measures 63-64), E7b9 (measures 65-66). Measure 60 contains an accent (^) over the first note.

TAG

61 A-7

D7

C-7

B-7

E7b9

Musical staff 61-64. Treble clef, 4/4 time. Chords: A-7 (measures 61-62), D7 (measures 63-64), C-7 (measures 65-66), B-7 (measures 67-68), E7b9 (measures 69-70). Measure 64 contains an accent (^) over the first note.

65 A-7

D7

B-7

Bb-7

Eb7

Musical staff 65-68. Treble clef, 4/4 time. Chords: A-7 (measures 65-66), D7 (measures 67-68), B-7 (measures 69-70), Bb-7 (measures 71-72), Eb7 (measures 73-74). Measure 68 contains an accent (^) over the first note.

69 A-7

D7#9

GΔ#11

Musical staff 69-72. Treble clef, 4/4 time. Chords: A-7 (measures 69-70), D7#9 (measures 71-72), GΔ#11 (measures 73-74). Measure 72 contains an accent (^) over the first note.

# TENOR

1 ME A 14, 17, 20

CHORUS 1 & 2

## Great Love TRACK 17

1 of 2

Jim Snidero

♩ = 126

### CHORUS 1

Musical notation for Chorus 1, measures 1-4. Chords: C7, F7, Bb7, Eb7.

Musical notation for Chorus 1, measures 5-8. Chords: D7, G7alt.

Musical notation for Chorus 1, measures 9-12. Chords: C7, F7, Bb7, Eb7.

Musical notation for Chorus 1, measures 13-16. Chords: D-7, G7#9, CA.

Musical notation for Chorus 1, measures 17-20. Chords: Bø, E7b9, A-6, Bø, E7b9, A-6.

Musical notation for Chorus 1, measures 21-24. Chords: Bø, E7b9, A-6, D7, G7.

Musical notation for Chorus 1, measures 25-28. Chords: C7, F7, E-7, A7b9.

Musical notation for Chorus 1, measures 29-32. Chords: D-7, G7b9, CA, A7alt, D-7, G7b9.

### CHORUS 2

Musical notation for Chorus 2, measures 33-36. Chords: C7, F7, E-7, A7.

TENOR

1 MEA 14, 17, 20  
2 of 2

37 D7#11 G7alt.

Musical staff 37-40: Treble clef, 4/4 time. Measure 37: D7#11 chord, notes G4, A4, B4, C5. Measure 38: G7alt. chord, notes G4, A4, B4, C5. Measure 39: G7alt. chord, notes G4, A4, B4, C5. Measure 40: G7alt. chord, notes G4, A4, B4, C5, ending with a triplet of G4, A4, B4.

41 C7 F7 E-7 A7b9

Musical staff 41-44: Treble clef, 4/4 time. Measure 41: C7 chord, notes C4, D4, E4, F4. Measure 42: F7 chord, notes F4, G4, A4, B4. Measure 43: E-7 chord, notes E4, F4, G4, A4. Measure 44: A7b9 chord, notes A4, B4, C5, D5, E5.

45 D-7 G7 CA

Musical staff 45-48: Treble clef, 4/4 time. Measure 45: D-7 chord, notes D4, E4, F4, G4. Measure 46: D-7 chord, notes D4, E4, F4, G4. Measure 47: G7 chord, notes G4, A4, B4, C5. Measure 48: CA chord, notes C4, A4, notes G4, F4, E4, D4.

49 Bø E7alt. A-6 Bø E7alt. A-6

Musical staff 49-52: Treble clef, 4/4 time. Measure 49: Bø chord, notes B4, D5, F5. Measure 50: E7alt. chord, notes E4, F4, G4, A4, B4, C5. Measure 51: A-6 chord, notes A4, C5, E5. Measure 52: Bø chord, notes B4, D5, F5. Measure 53: E7alt. chord, notes E4, F4, G4, A4, B4, C5. Measure 54: A-6 chord, notes A4, C5, E5. Measure 55: A-6 chord, notes A4, C5, E5.

53 Bø E7alt. A-7 D7 G7alt.

Musical staff 53-56: Treble clef, 4/4 time. Measure 53: Bø chord, notes B4, D5, F5. Measure 54: E7alt. chord, notes E4, F4, G4, A4, B4, C5. Measure 55: A-7 chord, notes A4, B4, C5, D5, E5. Measure 56: D7 chord, notes D4, E4, F4, G4. Measure 57: D7 chord, notes D4, E4, F4, G4. Measure 58: G7alt. chord, notes G4, A4, B4, C5. Measure 59: G7alt. chord, notes G4, A4, B4, C5.

57 C7 F7 Bb7 E- A7b9

Musical staff 57-60: Treble clef, 4/4 time. Measure 57: C7 chord, notes C4, D4, E4, F4. Measure 58: F7 chord, notes F4, G4, A4, B4. Measure 59: Bb7 chord, notes Bb4, C5, D5, Eb5. Measure 60: E- chord, notes E4, F4, G4, A4. Measure 61: E- chord, notes E4, F4, G4, A4. Measure 62: A7b9 chord, notes A4, B4, C5, D5, Eb5.

TAG

61 D-7 G7 F-7 E- A7b9

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: D-7 chord, notes D4, E4, F4, G4. Measure 62: D-7 chord, notes D4, E4, F4, G4. Measure 63: G7 chord, notes G4, A4, B4, C5. Measure 64: F-7 chord, notes F4, G4, A4, B4. Measure 65: F-7 chord, notes F4, G4, A4, B4. Measure 66: E- chord, notes E4, F4, G4, A4. Measure 67: E- chord, notes E4, F4, G4, A4. Measure 68: A7b9 chord, notes A4, B4, C5, D5, Eb5.

65 D-7 G7 E-7 Eb-7 Ab7

Musical staff 65-68: Treble clef, 4/4 time. Measure 65: D-7 chord, notes D4, E4, F4, G4. Measure 66: D-7 chord, notes D4, E4, F4, G4. Measure 67: G7 chord, notes G4, A4, B4, C5. Measure 68: E-7 chord, notes E4, F4, G4, A4. Measure 69: E-7 chord, notes E4, F4, G4, A4. Measure 70: Eb-7 chord, notes Eb4, F4, G4, Ab4. Measure 71: Eb-7 chord, notes Eb4, F4, G4, Ab4. Measure 72: Ab7 chord, notes Ab4, Bb4, C5, Db5.

69 D-7 G7#9 CΔ#11

Musical staff 69-72: Treble clef, 4/4 time. Measure 69: D-7 chord, notes D4, E4, F4, G4. Measure 70: D-7 chord, notes D4, E4, F4, G4. Measure 71: G7#9 chord, notes G4, A4, B4, C5, D5, Eb5. Measure 72: G7#9 chord, notes G4, A4, B4, C5, D5, Eb5. Measure 73: CΔ#11 chord, notes C4, E4, G4, Bb4, C5, D5, Eb5.

# TRUMPET

1 MEA 14, 17, 20

CHORUS 1 & 2

## Great Love

TRACK 17

182

Jim Snidero

♩ = 126

### CHORUS 1

Musical notation for Chorus 1, measures 1-4. Chords: C7, F7, Bb7, Eb7.

Musical notation for Chorus 1, measures 5-8. Chords: D7, G7 alt.

Musical notation for Chorus 1, measures 9-12. Chords: C7, F7, Bb7, Eb7.

Musical notation for Chorus 1, measures 13-16. Chords: D-7, G7#9, CΔ.

Musical notation for Chorus 1, measures 17-20. Chords: Bø, E7b9, A-6, Bø, E7b9, A-6.

Musical notation for Chorus 1, measures 21-24. Chords: Bø, E7b9, A-6, D7, G7.

Musical notation for Chorus 1, measures 25-28. Chords: C7, F7, E-7, A7b9.

Musical notation for Chorus 1, measures 29-32. Chords: D-7, G7b9, CΔ, A7alt, D-7, G7b9.

### CHORUS 2

Musical notation for Chorus 2, measures 33-36. Chords: C7, F7, E-7, A7.

# TRUMPET

1 MEA 14, 17, 20 2 of 2

37 D7#11 G7alt.

41 C7 F7 E-7 A7b9

45 D-7 G7 CΔ

49 Bø E7alt. A-6 Bø E7alt. A-6

53 Bø E7alt. A-7 D7 G7

57 C7 F7 Bb7 A7b9

TAG

61 D-7 G7 F-7 E-7 A7b9

65 D-7 G7 E-7 Eb-7 Ab7

69 D-7 G7#9 CΔ#11



# TROMBONE

MEAS 14, 17, 20

## Great Love TRACK 17

1 of 2

Jim Snidero

♩ = 126

### CHORUS 1

CHOUS 1 & 2

B $\flat$ 7 Eb7 Ab7 Db7

C7 F7alt.

B $\flat$ 7 Eb7 Ab7 Db7

C-7 F7 B $\flat$ Δ

A $\emptyset$  D7 $\flat$ 9 G-6 A $\emptyset$  D7 $\flat$ 9 G-6

A $\emptyset$  D7 $\flat$ 9 G-6 C7 F7

B $\flat$ 7 Eb7 D-7 G7

C-7 F7 $\flat$ 9 B $\flat$ Δ G7alt. C-7 F7

### CHORUS 2

B $\flat$ 7 Eb7 D-7 G7

# Trombone

1 MEA 14, 17, 20 2 of 2

(8va) C7#11

F7alt.

Bb7

Eb7

D-7

G7

C-7

F7

opt. 8va

BbΔ

Ao

D7alt.

G-6

Ao

D7alt.

G-6

Ao

D7alt.

G-7

opt. 8va

C7

F7alt.

(8va)

Bb7

Eb7

Ab7

G7b9

TAG

C-7

F7

Eb-7

D-7

G7

C-7

F7

D-7

Db-7

Gb7

C-7

F7#9

BbΔ#11

# Piano

# SET 2 17, 20

## Great Love

TRACK 15

♩ = 126  
CHORUS 1  
**Chorus 1+2**

Jim Snidero

1 Bb7 Eb7 Ab7 Db7#11

Musical notation for measures 1-4. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed above the staff: Bb7, Eb7, Ab7, and Db7#11.

5 C7 C7sus C7 B7 B9

Musical notation for measures 5-8. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. Chord symbols are placed above the staff: C7, C7sus, C7, B7, and B9.

9 Bb7 Eb7 Ab7 G7alt

Musical notation for measures 9-12. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. Chord symbols are placed above the staff: Bb7, Eb7, Ab7, and G7alt.

13 C7alt F7alt BbΔ Bb-7

Musical notation for measures 13-16. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. Chord symbols are placed above the staff: C7alt, F7alt, BbΔ, and Bb-7.

17 AΔ D7b9 G-6 C6 Eb7 D7alt G-6 Bb-7

Musical notation for measures 17-20. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. Chord symbols are placed above the staff: AΔ, D7b9, G-6, C6, Eb7, D7alt, G-6, and Bb-7.

21 A $\flat$  D7alt. G-6 Db7alt. C7 F#9 F13 $\flat$ 9 C-7 F7

25 B $\flat$ 7 Eb7 A7 Ab7 G7 $\flat$ 9

29 C7#9 F7 $\flat$ 9 B $\flat$ A G7alt. C-7 F7 $\flat$ 9

**CHORUS 2**

33 B $\flat$ A Eb7 D7#9 D-7 G7alt. C7#11

38 F7alt. B $\flat$ 7 Eb7 D-7

44 G7 $\flat$ 9 C-7 F7sus F7alt. B $\flat$ A B $\flat$ 6

49 A $\emptyset$  D7alt G-6 A-7 D7alt G-6

53 A-7 D7alt G-6 $\Delta$  (Db7) $\Delta$  C9 F#9 F7 $\flat$ 9 F7alt

57 B $\flat$ 7 Eb7 $\Delta$  Ab7 D-7 G7alt

61 TAG C9 $\Delta$  F9 D-7 $\Delta$  (D7#9) G7alt

65 C-7 F7 $\flat$ 9 F7alt D-7 C#-7 F#7

69 C-7 F7#9 B $\flat$  $\Delta$ #11 8va

# BASS

IMEA 14, 17, 20

## Great Love

TRACK 17

Jim Snidero

$\text{♩} = 126$

WALK 16 bars

### CHORUS 1

B $\flat$ 7 Eb7 Ab7 Db7

5 C7 F7alt.

9 Bb7 Eb7 Ab7 Db7

13 C-7 F7 BbΔ

As written  
to end

17 A $\emptyset$  D7 $\flat$ 9 G-6 A $\emptyset$  D7 $\flat$ 9 G-6

21 A $\emptyset$  D7 $\flat$ 9 G-6 C7 F7

25 Bb7 Eb7 D-7 G7

29 C-7 F7 $\flat$ 9 BbΔ G7alt. C-7 F7

### CHORUS 2

33 Bb7 Eb7 D-7 G7

37 C7#11 F7alt.

Musical staff 37-40: Bass clef, 4/4 time. Measure 37: C7#11 chord, notes G2, Bb2, D3, F#3. Measure 38: F7alt. chord, notes G2, Bb2, D3, F#3. Measure 39: F7alt. chord, notes G2, Bb2, D3, F#3. Measure 40: F7alt. chord, notes G2, Bb2, D3, F#3, ending with a triplet of eighth notes.

41 Bb7 Eb7 D-7 G7

Musical staff 41-44: Bass clef, 4/4 time. Measure 41: Bb7 chord, notes Gb2, Bb2, D3, F3. Measure 42: Eb7 chord, notes Gb2, Bb2, D3, F3. Measure 43: D-7 chord, notes G2, Bb2, D3, F3. Measure 44: G7 chord, notes G2, Bb2, D3, F3.

45 C-7 F7 BbΔ

Musical staff 45-48: Bass clef, 4/4 time. Measure 45: C-7 chord, notes G2, Bb2, D3, F3. Measure 46: C-7 chord, notes G2, Bb2, D3, F3. Measure 47: F7 chord, notes G2, Bb2, D3, F3. Measure 48: BbΔ chord, notes Gb2, Bb2, D3, F3.

49 Aø D7alt. G-6 Aø 3 D7alt. G-6

Musical staff 49-52: Bass clef, 4/4 time. Measure 49: Aø chord, notes G2, Bb2, D3, F3. Measure 50: D7alt. chord, notes G2, Bb2, D3, F3. Measure 51: G-6 chord, notes G2, Bb2, D3, F3. Measure 52: Aø chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes.

53 Aø D7alt. G-7 C7 F7alt.

Musical staff 53-56: Bass clef, 4/4 time. Measure 53: Aø chord, notes G2, Bb2, D3, F3. Measure 54: D7alt. chord, notes G2, Bb2, D3, F3. Measure 55: G-7 chord, notes G2, Bb2, D3, F3. Measure 56: C7 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes.

57 Bb7 Eb7 Ab7 G7b9

Musical staff 57-60: Bass clef, 4/4 time. Measure 57: Bb7 chord, notes Gb2, Bb2, D3, F3. Measure 58: Eb7 chord, notes Gb2, Bb2, D3, F3. Measure 59: Ab7 chord, notes Gb2, Bb2, D3, F3. Measure 60: G7b9 chord, notes G2, Bb2, D3, F3.

TAG

61 C-7 F7 Eb-7 D-7 G7

Musical staff 61-64: Bass clef, 4/4 time. Measure 61: C-7 chord, notes G2, Bb2, D3, F3. Measure 62: F7 chord, notes G2, Bb2, D3, F3. Measure 63: Eb-7 chord, notes Gb2, Bb2, D3, F3. Measure 64: D-7 chord, notes G2, Bb2, D3, F3, ending with a triplet of eighth notes.

65 C-7 F7 D-7 Db-7 Gb7

Musical staff 65-68: Bass clef, 4/4 time. Measure 65: C-7 chord, notes G2, Bb2, D3, F3. Measure 66: F7 chord, notes G2, Bb2, D3, F3. Measure 67: D-7 chord, notes G2, Bb2, D3, F3. Measure 68: Db-7 chord, notes Gb2, Bb2, D3, F3, ending with a triplet of eighth notes.

69 C-7 F7#9 BbΔ#11

Musical staff 69-72: Bass clef, 4/4 time. Measure 69: C-7 chord, notes G2, Bb2, D3, F3. Measure 70: F7#9 chord, notes G2, Bb2, D3, F3. Measure 71: F7#9 chord, notes G2, Bb2, D3, F3. Measure 72: BbΔ#11 chord, notes Gb2, Bb2, D3, F3, ending with a triplet of eighth notes.

# GUITAR

1 MEA 14, 17, 20

## Great Love TRACK 17

1 of 2

Jim Snidero

♩ = 126

**CHORUS 1**

CHORUS 1

Bb7 Eb7 Ab7 Db7#11

5 C7 F7alt.

9 Bb7 Eb7 Ab7 Db7

13 C-7 F7 BbΔ

17 Aø D7b9 G-6 Aø D7b9 G-6

21 Aø D7b9 G-6 C7 F7

25 Bb7 Eb7 D-7 G7

29 C-7 F7b9 BbΔ G7alt. C-7 F7b9

CHORUS 2

33 BbΔ Eb7 D-7 G7



# GIITAR

1MFA 14, 17, 20 2of2

37 C7#11 F7alt.

41 Bb7 Eb7 D-7 G7b9

45 C-7 F7 BbΔ

49 Aø D7alt. G-6 Aø D7alt. G-6

53 Aø D7alt. G-7 A C7 F7alt.

57 Bb7 Eb7 Ab7 D-7 G7b9

TAG  
61 C-7 F7 Eb-7 D-7 G7b9

65 C-7 F7 D-7 Db-7 Gb7

69 C-7 F7#9 BbΔ#11

# IMEA BLUES AUDITION



CD TRACK 1: TUNING NOTES (Concert B $\flat$  & A)  
Get in tune with Track 1 before progressing on to Track 2 below.



## 2. Now's The Time

PLAY 13 CHORUSES (♩ = 154)

By Charlie Parker

Musical notation for the first 13 choruses of 'Now's The Time' in 4/4 time. The key signature has one flat (B $\flat$ ). The notation includes a treble clef and various chord symbols above the notes: F7, B $\flat$ 7, B $\circ$ 7, F7, C-7, F7, B $\flat$ 7, B $\circ$ 7, F7, A-7, D7, G-7 (triple), C7, A-7, D7, G-7, C7.

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

(1st time only)

### SOLOS (seventh chords)

Two rows of guitar chord diagrams for seventh chords. The first row shows: F7, B $\flat$ 7, B $\circ$ 7, F7, F7, B $\flat$ 7, B $\flat$ 7, C-7, F7. The second row shows: F7, A-7, D7, G-7, C7, A-7, D7, G-7, C7.

## 2. Billie's Bounce

(Also known as Bill's Bounce. Dedicated to Billy Shaw)

By Charlie Parker

Musical notation for the first 13 choruses of 'Billie's Bounce' in 4/4 time. The key signature has one flat (B $\flat$ ). The notation includes a treble clef and various chord symbols above the notes: F7, B $\flat$ 7, B $\circ$ 7, F7, C-7, F7 (triple), B $\flat$ 7, B $\circ$ 7, F7, A-7, D7, G-7, C7, A-7, D7, G-7, C7.

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

(1st time only)

# IMEA BLUES ADDITION



CD TRACK 1: TUNING NOTES (Concert B $\flat$  & A)  
Get in tune with Track 1 before progressing on to Track 2 below.



## 2. Now's The Time

PLAY 13 CHORUSES ( $\text{♩} = 154$ )

By Charlie Parker

Musical notation for the first four staves of 'Now's The Time'. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines. Chords shown above the staff include G7, C7, C#07, G7, D-7, G7, C7, C#07, G7, B-7, E7, A-7 (with a triplet), D7, B-7, E7, A-7, and D7. The piece concludes with a double bar line and a repeat sign.

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

(1st time only)

### SOLOS

Two staves of guitar chord diagrams for the solo section of 'Now's The Time'. The first staff shows chords G7, C7, C#07, G7, G7, C7, and C7. The second staff shows chords G7, B-7, E7, A-7, D7, B-7, E7, A-7, and D7.

## 2. Billie's Bounce

(Also known as Bill's Bounce. Dedicated to Billy Shaw)

By Charlie Parker

Musical notation for the first three staves of 'Billie's Bounce'. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines. Chords shown above the staff include G7, C7, C#07, G7, D-7 (with a triplet), G7, C7, C#07, G7, B-7, E7, A-7, D7, B-7, E7, A-7, and D7. The piece concludes with a double bar line and a repeat sign.

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

(1st time only)



CD TRACK 1: TUNING NOTES (Concert B $\flat$  & A)  
Get in tune with Track 1 before progressing on to Track 2 below.



## 2. Now's The Time

PLAY 13 CHORUSES (♩ = 154)

By Charlie Parker

Musical notation for the first four staves of 'Now's The Time'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes various chords and melodic lines with articulation marks like accents and slurs. The chords are: D7, G7, A $\flat$ 07, D7, A-7, D7, G7, A $\flat$ 07, D7, F#-7, B7, E-7, A7, F#-7, B7, E-7, A7. A triplet of eighth notes is marked with a '3' and a slur.

(1st time only)

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

### SOLOS (seventh chords)

Two rows of seventh chord diagrams for 'Now's The Time'. The first row shows: D7, G7, A $\flat$ 07, D7, D7, G7, G7. The second row shows: D7, F#-7, B7, E-7, A7, F#-7, B7, E-7, A7. Each diagram shows the fingerings for the seven notes of the chord on a six-string guitar.

## 2. Billie's Bounce

(Also known as Bill's Bounce. Dedicated to Billy Shaw)

By Charlie Parker

Musical notation for the first three staves of 'Billie's Bounce'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes various chords and melodic lines with articulation marks like accents and slurs. The chords are: D7, G7, A $\flat$ 07, D7, A-7, D7, G7, A $\flat$ 07, D7, F#-7, B7, E-7, A7, F#-7, B7, E-7, A7. A triplet of eighth notes is marked with a '3' and a slur.

(1st time only)

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.



CD TRACK 1: TUNING NOTES (Concert B $\flat$  & A)  
Get in tune with Track 1 before progressing on to Track 2 below.



## 2. Now's The Time

PLAY 13 CHORUSES (♩ = 154)

By Charlie Parker

Musical notation for the first 13 choruses of 'Now's The Time'. The piece is in 4/4 time with a tempo of 154 beats per minute. The key signature has one flat (B $\flat$ ). The notation includes various chords: F7, B $\flat$ 7, B $\circ$ 7, F7, C-7, F7, B $\flat$ 7, B $\circ$ 7, F7, A-7, D7, G-7, C7, A-7, D7, G-7, C7. There are also triplets and accents indicated.

(1st time only)

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

### SOLOS (seventh chords)

Two rows of guitar chord diagrams for seventh chords. The first row shows F7, B $\flat$ 7, B $\circ$ 7, F7, F7, B $\flat$ 7, B $\flat$ 7. The second row shows F7, A-7, D7, G-7, C7, A-7, D7, G-7, C7.

## 2. Billie's Bounce

(Also known as Bill's Bounce. Dedicated to Billy Shaw)

By Charlie Parker

Musical notation for the first 13 choruses of 'Billie's Bounce'. The piece is in 4/4 time with a tempo of 154 beats per minute. The key signature has one flat (B $\flat$ ). The notation includes various chords: F7, B $\flat$ 7, B $\circ$ 7, F7, C-7, F7, B $\flat$ 7, B $\circ$ 7, F7, A-7, D7, G-7, C7, A-7, D7, G-7, C7. There are also triplets and accents indicated.

(1st time only)

Copyright © 1945 Atlantic Music Corp. Renewed & Assigned 1973  
© 1976 Atlantic Music Corp. Used by permission.  
International Copyright Secured. Made in U.S.A. All Rights Reserved.

1 of 2

1MEA 2014, 17, 20



# 3. All The Things You Are



PLAY 5 CHORUSES (♩ = 132)

Music by Jerome Kern  
Lyrics by Oscar Hammerstein II

INTRO Db-7 C7+9 1st time:

(Piano w/Bass)

TUNE A F-7 Bb-7 Eb7 AbΔ

You are the prom - ised kiss of spring - time that

DbΔ D-7 G7+9 CA CA

makes the lone - ly win - ter seem long.

C-7 F-7 Bb7 EbΔ

You are the breath - less hush of eve - ning that

AbΔ A-7 D7+9 GA GA E7

trem - bles on the brink of a love - ly song. You are the

B A-7 D7+9 GA GA

an - gel glow that lights a star, The dear - est

F#-7 B7+9 EA C7+9

things I know are what you are.

2 2 2

IMEA 2014, 17, 20

### 3. All The Things You Are - Cont.



C

F-7                      Bb-7                      Eb7                      AbΔ

Some                      day                      my                      hap - py                      arms                      will                      hold                      you,                      And

DbΔ                      Db-7                      C-7                      3                      B-7

some                      day                      I'll                      know                      that                      mo - ment                      di - vine,                      When

Bb-7                      Eb7+9                      ⊕ AbΔ                      GØ                      C7+9

all                      the                      things                      you                      are                      are                      mine.

(Break on First Chorus)

#### SOLOS

F-7                      Bb-7                      Eb7                      AbΔ                      DbΔ                      D-7                      G7+9

CΔ                      CΔ                      C-7                      F-7                      Bb7                      EbΔ

AbΔ                      A-7                      D7+9                      GΔ                      GΔ                      E7+9                      A-7                      D7+9

GΔ                      GΔ                      F#-7                      B7+9                      EΔ                      C7+9

G-7                      C7

F-7                      Bb-7                      Eb7                      AbΔ                      DbΔ                      Db-7

C-7                      B-7                      Bb-7                      Eb7+9                      ⊕ AbΔ                      GØ                      C7+9

#### ⊕ CODA

C-7                      F7                      Bb-7                      Eb7                      AbΔ

1MCA 2014, 17, 20



# 3. All The Things You Are



PLAY 5 CHORUSES (♩ = 132)

Music by Jerome Kern  
Lyrics by Oscar Hammerstein II

INTRO Eb-7 D7+9 1st time:

### A TUNE

G-7 C-7 F7 BbΔ EbΔ E-7 A7+9 DΔ DΔ

D-7 G-7 C7 FΔ BbΔ B-7 E7+9 AΔ AΔ F#7

B-7 E7+9 AΔ AΔ Ab-7 Db7+9

F#Δ D7+9 G-7 C-7 F7 BbΔ EbΔ

Eb-7 D-7 C#-7 C-7 F7+9 BbΔ A∅ D7+9

(Break on First Chorus)

### SOLOS

G-7 C-7 F7 BbΔ EbΔ E-7 A7+9 DΔ DΔ

D-7 G-7 C7 FΔ BbΔ B-7 E7+9 AΔ AΔ F#7+9

B-7 E7+9 AΔ AΔ Ab-7 Db7+9 F#Δ D7+9

G-7 C-7 F7 BbΔ EbΔ Eb-7 D-7 C#-7

C-7 F7+9 BbΔ A∅ D7+9

⊕ CODA D-7 G7 C-7 F7 BbΔ



1 MEA 2014, 17, 20



# 3. All The Things You Are



PLAY 5 CHORUSES (♩ = 132)

Music by Jerome Kern  
Lyrics by Oscar Hammerstein II

INTRO B $\flat$ -7 A7+9 1st time:

**A TUNE**  
D-7 G-7 C7 FΔ B $\flat$ Δ B-7 E7+9 AΔ AΔ

A-7 D-7 G7 CΔ FΔ F#-7 B7+9 EΔ EΔ C#7

**B** F#-7 B7+9 EΔ EΔ E $\flat$ -7 A $\flat$ 7+9

D $\flat$ Δ A7+9 **C** D-7 G-7 C7 FΔ B $\flat$ Δ

B $\flat$ -7 A-7 A $\flat$ -7 G-7 C7+9 FΔ E∅ A7+9

(Break on First Chorus)

## SOLOS

D-7 G-7 C7 FΔ B $\flat$ Δ B-7 E7+9 AΔ AΔ

A-7 D-7 G7 CΔ FΔ F#-7 B7+9 EΔ EΔ C#7+9

F#-7 B7+9 EΔ EΔ E $\flat$ -7 A $\flat$ 7+9 D $\flat$ Δ A7+9 E-7 A7

D-7 G-7 C7 FΔ B $\flat$ Δ B $\flat$ -7 A-7 A $\flat$ -7

G-7 C7+9 FΔ E∅ A7+9

**CODA**  
A-7 D7 G-7 C7 FΔ

1 MEA 20M, 17, 20

# 3. All The Things You Are

PLAY 5 CHORUSES (♩ = 132)

Music by Jerome Kern  
Lyrics by Oscar Hammerstein II

INTRO  $D\flat-7$   $C7+9$  1st time:

**A** TUNE  $F-7$   $B\flat-7$   $E\flat7$   $A\flat\Delta$   $D\flat\Delta$   $D-7$   $G7+9$   $C\Delta$   $C\Delta$

$C-7$   $F-7$   $B\flat7$   $E\flat\Delta$   $A\flat\Delta$   $A-7$   $D7+9$   $G\Delta$   $G\Delta$   $E7$

**B**  $A-7$   $D7+9$   $G\Delta$   $G\Delta$   $F\sharp-7$   $B7+9$

$E\Delta$   $C7+9$  **C**  $F-7$   $B\flat-7$   $E\flat7$   $A\flat\Delta$   $D\flat\Delta$

$D\flat-7$   $C-7$   $B-7$   $B\flat-7$   $E\flat7+9$   $A\flat\Delta$   $G\emptyset$   $C7+9$

(Break on First Chorus)

## SOLOS

$F-7$   $B\flat-7$   $E\flat7$   $A\flat\Delta$   $D\flat\Delta$   $D-7$   $G7+9$   $C\Delta$   $C\Delta$

$C-7$   $F-7$   $B\flat7$   $E\flat\Delta$   $A\flat\Delta$   $A-7$   $D7+9$   $G\Delta$   $G\Delta$   $E7+9$

$A-7$   $D7+9$   $G\Delta$   $G\Delta$   $F\sharp-7$   $B7+9$   $E\Delta$   $C7+9$

$F-7$   $B\flat-7$   $E\flat7$   $A\flat\Delta$   $D\flat\Delta$   $D\flat-7$   $C-7$   $B-7$

$B\flat-7$   $E\flat7+9$   $A\flat\Delta$   $G\emptyset$   $C7+9$

**CODA**  $C-7$   $F7$   $B\flat-7$   $E\flat7$   $A\flat\Delta$