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- | | |
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NOTE: Any codes (A) that appear will be played only once on the recording at the end of the last recorded chorus.

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Introduction

This is an album for the musician who has gotten comfortable with some standards and bebop tunes and is looking for something a little more contemporary. The tunes presented here will definitely be a stretch for anyone who is used to traditional II-V-I movement.

There have been brothers working together in jazz before, like Benny and Harry Goodman, Cannonball and Nat Adderley, and the Marsalis brothers, but never on as equal footing as the Brecker brothers. As a team they have worked over several decades with an incredibly diverse list of artists including Horace Silver, Hal Galper, the Average White Band, Todd Rundgren and Frank Zappa. Individually they have recorded and toured with an even greater variety of musicians.

The Breckers were born into a musical family in Philadelphia in the postwar forties (Randy in 1945, Michael in 1949). Both spent some time at Indiana University in the sixties and (at different times) both impressed the judges at the Notre Dame Jazz Festival before going to New York. Randy arrived first in 1966. He became a charter member of Blood, Sweat & Tears but left to join Horace Silver before the band's biggest successes. Michael followed Randy to New York a couple of years later. In 1970 they helped form the jazz-rock group Dreams, a direct ancestor of the original Brecker Brothers band that formed and recorded for Arista Records in 1975 (many of the Arista tracks have been reissued on a couple of RCA/Novus CDs; see the discography). Before it broke up in 1982, the band garnered a hit single (*Sneakin' Up Behind You*), seven Grammy nominations and countless gigs. A decade later the Brecker Brothers reformed to record and tour; their 1994 album "Out of The Loop" was awarded two Grammys.

This play-a-long album has been assembled by George Whitty, who has served as keyboardist and producer in the second edition of the band. The selection of tunes are evenly drawn from the repertoires of the original band and its '90s incarnation. Similarly, Randy and Michael split the composing chores down the middle, each contributing five tracks to the set. The Breckers themselves have some comments on each track elsewhere in this booklet, but a few amplifying words might be helpful:

Barry Rogers was a trombonist who worked in New York with several Latin bands but recorded from the mid sixties to the late eighties with artists as diverse as Ron Carter, Cal Tjader, Pucho and his Latin Soul Brothers and Don Grolnick. He was a founding member of Dreams and did countless sideman record dates with the Breckers. Rogers' death shortly before the recording of "Return of the Brecker Brothers" prompted Michael's tune *Song for Barry*.

In 1991-92 Michael toured for fifteen months with Paul Simon's 'Rhythm of the Saints' band, which included several musicians from Africa, so it would be no surprise to hear an African influence in some of his writing, particularly in *Song for Barry* and *African Skies*. Incidentally, the version of the latter that features McCoy Tyner (whom Michael says he composed the piece) is on Michael's 1996 album "Tales From the Hudson". This play-a-long is based on the Brecker Brothers' recording.

It is strongly recommended that you learn these tunes. In learning them you should pick up some techniques that will make you more marketable. The more styles you master, the more you can do.

First edition:

"Brecker

incl. S

Incl. de

"Brecker

incl. liv

Funny

Second edition:

"Return of the B

incl. *Song for Barry* and

"Out of the Loop" (GRP GRD-970

incl. *Hang*, *African Skies*, and *And Then*

The Brecker Brothers Bio

Over the last three decades, Randy and Michael Brecker have carved out an indelible niche in the world of music. Hailed by pop and jazz critics alike, The Brecker Brothers band they founded in 1975 was one of the first acts signed to the then-fledgling Arista Records. Recording six albums and garnering seven Grammy nominations from 1975-1982, the Brecker Brothers were a band of immeasurable influence and seminal in the birth of fusion. With Randy's virtuosic trumpet work and sense of composition (reflected in such classics as *Some Skunk Funk*) and Mike's burning saxophone and innovative work on the EWI, over the years the band attracted some of the finest players on the scene: Terry Bozzio, Hiram Bullock, Dennis Chambers, Steve Gadd, Don Grolnick, Steve Khan, Will Lee, Chris Parker, David Sanborn, Mike Stern, Luther Vandross, Dave Weckl, Lenny White—among others. In constant demand as session players, the Breckers also recorded together and alone on literally hundreds of albums for a list of who's who in pop and jazz including Lennon, Zappa, Springsteen, Corea, Metheny, Parliament Funkadelic, Steely Dan, etc. Add to all that the legendary Seventh Avenue South, a jazz club run by the Breckers in Manhattan from 1977-1986, a magnet for the hottest players in town. With so much activity, Michael and Randy each won the NARAS MVP award so many years in a row that they had to be retired from their respective instrumental categories. After a hiatus of nearly a decade, the brothers reunited in 1992 for the GRP album "Return of the Brecker Brothers," which earned three Grammy nominations. After a world tour, they returned to the studio in 1994 to record "Out of the Loop," which won two Grammys—for *Best Contemporary Jazz Performance*, and *Best Instrumental Composition* for Michael's *African Skies*. On tour once more, they became the first international contemporary jazz group to perform in mainland China—including sold-out shows in Beijing and Shanghai. In 1996, the brothers turned again to their solo pursuits, each recording a new album in the process. Michael's "Tales From The Hudson" won two Grammys (bringing his total to seven) for *Best Jazz Instrumental Performance* and *Best Jazz Instrumental Solo* in 1997. Randy's "Into the Sun" released in 1997, won the Grammy for *Best Contemporary Jazz Performance* in 1998.

The Brecker Brothers — Discography

The Brecker Brothers Band

The Brecker Brothers Arista Records OW 31449

Back to Back Arista Records OW 31446

Don't Stop The Music Arista Records OW 31477

Heavy Metal

Latente

Strapangin

Best of the

Best of the

Return of

*Out of the

Randy Brecker

Score

Amund

In The

We At

Toe to T

Into The

Michael Brecker

Michael B

*Don't Try This At

Now You See It (Now You

Tales From The Hudson

Two Blocks From The Edge 1998

* Denotes Grammy-winning release

The Brecker Brothers Track-By-Track Comments

by
Randy and Michael Brecker

Randy Brecker Compositions:

Above & Below—The first eight notes in the melody of the introduction find their way, disguised by ornamentation, into the melody of the body of the tune and then again as the roots of the blowing changes. Hence the title, 'Above & Below.'

And Then She Wept—A lyrical tune featuring descending II-V's and a melody that is constantly reharmonized and altered.

Inside Out—As the title implies, the idea of this tune was to take a standard "inside" blues slowly "out," both harmonically and melodically.

Some Skunk Funk—As with 'Inside Out,' the idea was to take the tools of a standard idiomatic funk composition and extend the parameters. Incidentally, I did have a friend years ago who kept a pet skunk in her apartment.

Sponge—Written around the same time as 'Some Skunk Funk.' Features interlocking polytonal parts and a "screaming" guitar melody.

Michael Brecker Compositions:

African Skies—Originally written with McCoy Tyner in mind, this tune is strongly influenced by West African 12/8 and 6/8 rhythmic feels.

Straphangin'—Written during the lockdown period that struck in the late seventies. It's a funk flavored composition with altered chords and in the solos.

Funky Sea, Funky Dew—Alyssa's composition with a complex harmonic movement behind the simple melody.

Song for Barry—Uses a West African rhythmic feel similar to the late, great Barry Fierro. We frequently played together on "Un Dia Bonito" from Edmar Castaldi's *Un Dia Bonito*.

Slang—An attempt at combining modal harmony with a funk feel.

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

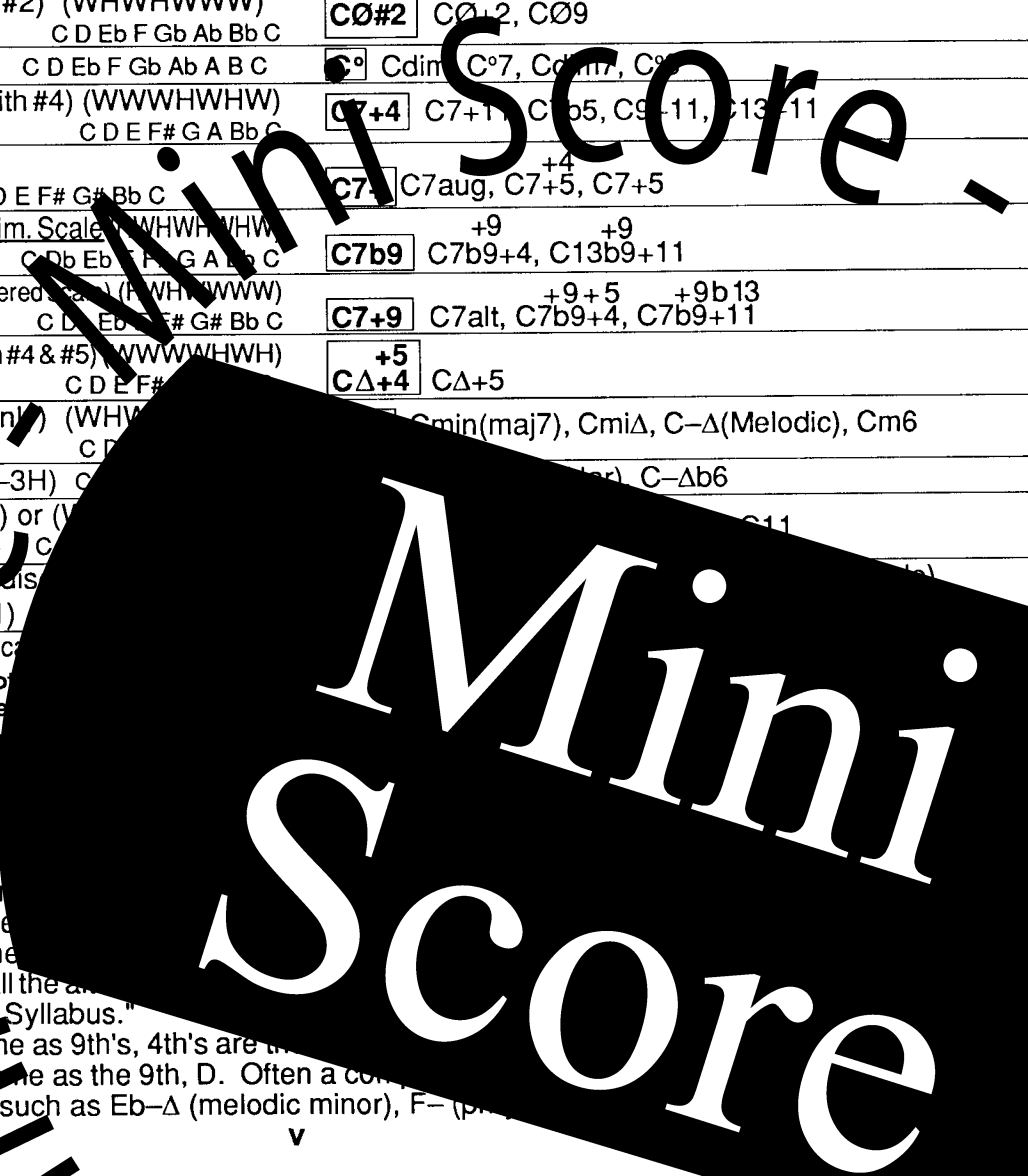
Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅-2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5
DOMINANT SEVENTH Using a Dim. Scale (WHWHWHW) C Db Eb F# G A Bb C	C7b9 C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered Scale) (HWHWWW) 7th mode of Melodic Minor C D Eb F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHW...) C D Eb F G A Bb C	C- Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G A Bb C	C- Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
SUSPENDED 4th (W-3W...W) or (W...W-3) C D F G A Bb C C	C7sus4 C7sus4, C13sus4
* BLUES SCALE (use at player's discretion) (-3W...H-3W) (1,b3,4,#5,b7,1)	C7b9 C7b9, C13b9

* These are the most common chord scales.
I believe in a reduced Chord Scale notation system and guidance without feeling inhibited.
When we speak of quality we mean...
I have tried to standardize the notation system. There are instances where I may feel the improvisor needs a little more...
The more numbers, letters, altered notes... thoughts from the written page are lost in the notation system. That is why I prefer...
and it contains many altered tones...
chord symbol, why keep writing all the...
Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's...
key of C... the 2nd, D, is the same as the 9th, D. Often a common chord scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (Dorian)





♩ = 186

1. Sponge



By Randy Brecker

INTRO

8 va

Keyboards Voicings

A

F#^{sus}/F F^{sus}/F E^b^{sus}/F

F#^{sus}/F F^{sus}/F E^b^{sus}/F

F#^{sus}/F F^{sus}/F

2. E^b^{sus}/F

Mini Score! Mini Score! Mini Score!



1. Sponge - Cont.



B Eb/A Db/A Eb/A Db/A Eb/B Db/B 1.,2. Eb/B

3. Db/A Bb^{sus} DbΔ+11

C PLAY 4 TIMES DbΔ+11 D/E F⁶ F/D_b 1,2,3. F F/E_b F/D_b b

G/D_b B_b/D_b F/D_b 4. B_b7 C7 Fine

D SOLOS F-7 8 Db7 4 C7^{sus} C7^{alt} PLAY 8 TIMES

E F-7 32

Mini Score
Mini Score



2. African Skies



♩ = 92

By Michael Brecker

A F-7

F-7

F-7

B

Db/Eb D-7add11 Db⁶₉ Db⁶₉ Dbadd9/F Ebadd9/G AbΔ Eb/G GbΔ Bb/D DbΔ

Ab/C Db Ab/Eb Gb/E F-7 Db/G B/G C7alt F-7

C Ab/C A⁹/B A^{add9}/C C7alt

Dbadd9 Ab/E EΔ C/Eb Ab/A Ab/C

Db Ab/Eb EΔ F

D F-7

F-7

Mini Score

Mini Score



2. African Skies – Cont.



E

Bb-7 Ab⁶
 Bb-7 Ab⁶
 Bb-7 Ab⁶

The main musical score consists of three systems of staves. The first system has a bass line with chords Bb-7 and Ab⁶. The second system has a treble line with eighth-note patterns and a bass line with chords Bb-7 and Ab⁶. The third system continues the treble and bass lines with the same chords.

SOLOS Play 4 Times

F-7 F7a

F-7 C7alt F-7

AbΔ BbØ Eb6 AØ Ab/E

Db/Eb D-7add11 D⁹

Bb/D DbΔ Ab⁶

Bb-7 Ab⁶

Ab⁶ Bb-7

The solo section consists of seven staves of music. The first staff has a treble clef and a repeat sign. The second staff has a bass clef and a repeat sign. The third staff has a treble clef and a repeat sign. The fourth staff has a bass clef and a repeat sign. The fifth staff has a treble clef and a repeat sign. The sixth staff has a bass clef and a repeat sign. The seventh staff has a treble clef and a repeat sign.



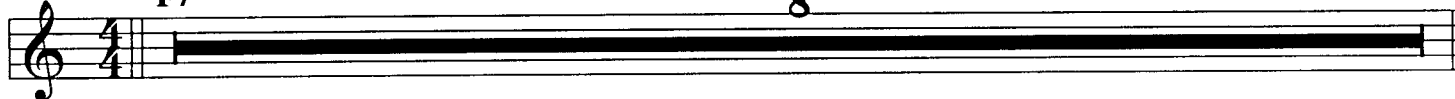
3. Inside Out



♩ = 132

By Randy Brecker

SHUFFLE F7



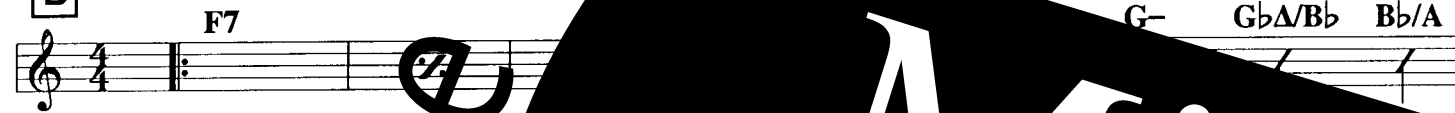
A



BREAK



B SOLOS



Ab/D

Gb/C

C (Play 6 Times)



Bb7

F7

After solo

Mini Score - Mini Score - Mini Score



4. Funky Sea, Funky Dew



♩ = 84

INTRO
Funk Ballad

By Michael Brecker

Musical score for guitar with various chords and melodic lines. The score includes sections labeled A, B, C, and D.

Chords: F#-11, G/F, C^{add 9}/E, EbΔ/F, A-7, BbΔ+11, A-, D-7/G, A-7, BbΔ, DbΔ, G-7/C, B/G, A-, F/G, Eb/F, DbΔ/Eb, A-7, G7sus, Bb^{add 9}, Gb7+11, G/F, E7^{alt}, Eb⁶, D7^{alt}, C-7, Gb7+11, G/F, E7^{alt}, EbΔ, D7^{alt}, C/Ab, B-11, Bb7-11, Gb7+11, G/F, E7^{alt}, EbΔ, D7^{alt}, C/Ab, B-11, Bb7+11, F13, F-7/Bb, A-7, A-7, Eb/A, A-7, Bb7+11/A, C/D, D/E, A-7, A-7, Eb/A, Gb/Ab, F/G, Bb/C, C, DΔ, C/D, B-

Section D: SOLOS (Play 5 Times)
F-7/Bb

Other markings: 3, 6, Fine, 2, 2, 2

Mini Score
Mini Score



5. Some Skunk Funk



♩ = 147

By Randy Brecker

A

C7+9 C#7+9 D7+9 G-7 C7+9

Bb-13/G G-7

F#/G E/G

B

F#/G E/G G/# A/G#

C

Bb/C# A/C#

Mini Score

Mini Score

Mini Score



5. Some Skunk Funk - Cont.



G/C# Eb/C# C# Eb/C# C# F#/C#

F#/C# C#-7 F#/C# C#-7 A7/C# G/Eb Db/A Bb/F# Ab/E F#/D G/Ab

Db Eb⁶ Eb/E Eb/F Db/A D7+9 Eb7+9 Eb7+9 B7+9 C7+9

E F-7

C7+9 C#7+9 D7+9 G-7 C7+9 Bb-13/G

Fine
TO SOLOS

F SOLOS (Improvise) G-7 8 (Improvise) G-7 8

G Triad

C# Pedal

F# G/Eb Db/A Bb/F#

G Play 10 Times F-7

SOLOS - Mini Score

Mini Score



6. Song For Barry



♩ = 130

LATIN FUNK **A**

By Michael Brecker

Db Pedal

B
Db 4 Bb-7 Bb-7

Eb/Bb Bb-7 Bb-7

EΔ/Bb Eb/Bb Eb/Bb Eb/Bb Bb-7

Bb-7

DbΔ

Eb/G

Mini Score - Mini Score
Mini Score



6. Song For Barry - Cont.



Ab/C EA Gb+11

Ab Bb-7 Ab/C

DbΔ Ab/Eb ⊕ EA C7 (alt)

D C7 (alt) F-7 Bb-7 (Head & Last X Only)

E SOLOS Bb-7 16 C7 12 Bb-7 16

4 times. On 4th Time, Go to CODA

⊕

Mini Score, Mini Score, Mini Score



7. And Then She Wept



♩ = 50

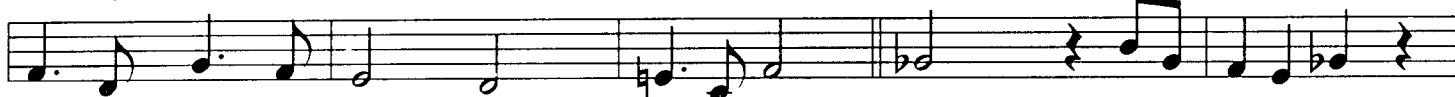
By Randy Brecker

Play 3 Choruses

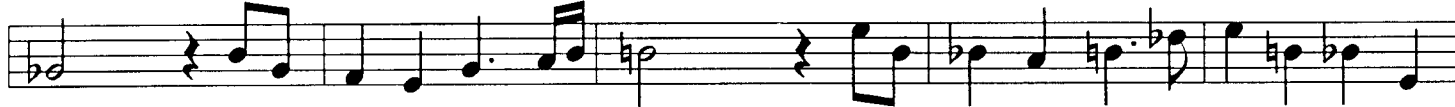
E \flat 6 Eb7+11 D-7/G G7 D-7 G7 C-7 F7 B-7 E7+11 A-7 C-11 F7 A7 \flat 9 A7alt C7 \flat 9



G \flat A F/G D-11 G7 C-7 F7 B-7 E7+11 A-7 C-7 F13 B/C# C7+11 B \flat 7alt Eb-9 D/E B-6



B/D \flat D7 BA Eb-9 Eb7 \flat 9 Ab- Δ Ab-7 Eb7 \flat 9 Ab-9 G/E \flat Eb7 Ab- Δ G7alt



D \flat 7+11 F7 \flat 9 A/C7 E \flat 6 Eb7+11 D-7/G G7 D-7 G7 C-7 F7 B-7 E7+11 A-7 C-11 F7

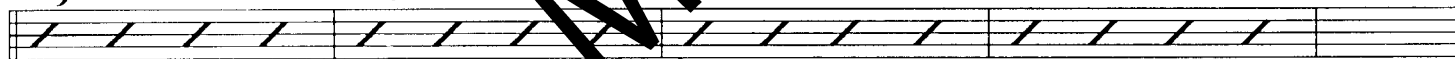


A7 \flat 9 A7alt C7 \flat 9 G \flat A F/G D-11 G7 C-7 F7 B-7 E7+11 A-7 C-7 F7

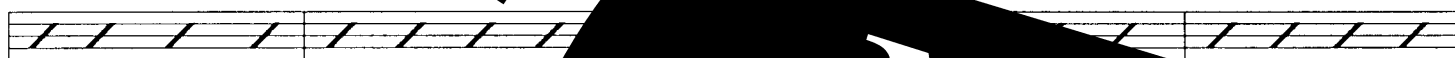


SOLOS

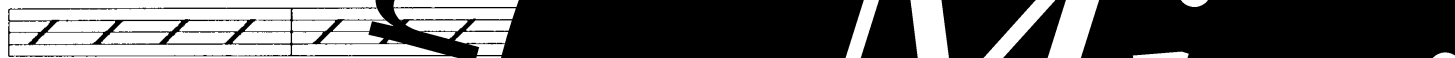
E \flat 6 Eb7 D-7/G D-7 G7 C-7 F7 B-7 E7+11 A-7 C-7 F7 A7 \flat 9



G \flat A F/G D-11 G7 C-7 F7 B-7 E7+11 B/C# C7+11 B \flat 7 Eb-9 D/E B-6



B/D \flat D7 BA Eb-9 Eb7 \flat 9



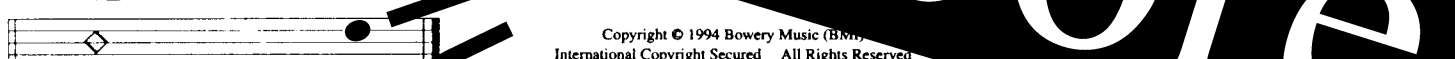
D \flat 7+11 F7 \flat 9 Eb-9 Eb7 \flat 9



A7 \flat 9 C7 \flat 9 G \flat A D-7/G D-7 G7 C-7 F7 B-7 E7+11 A-7 C-7 F7



B \flat Δ +11



Full Score Mini Score

108 Historically Significant Recordings

If you want to learn to play jazz you have to listen, listen, listen. But many times students don't have any idea what recordings to buy. So we have created this list of 108 of the most important recordings in jazz.

Most of the recordings listed are from the 40's 50's & 60's Bebop era. This is due to the strong influence this particular period of music has had on our current "Modern Jazz" scene today. We have purposely omitted a number of very early recordings because 1) many of those early recordings had very poor sound quality, 2) the artists recorded lots of material, and so they are represented by later recordings elsewhere on this list, and/or 3) the early recordings are not currently available on CD. If you have a turntable, you should start checking out yard sales and thrift stores—often you can find classic jazz recordings on vinyl for next to nothing.

For each record listed, you can see the artist name followed by the name of the album. All of these recordings are available on CD (at presstime) from "Double-Time Records." The number to the left of each listing (eg—cd #726) indicates the "Double-Time" catalog number of that CD. Make a copy of this sheet and check off each recording as you add it to your collection. To check on prices, to order, or for a complete catalog of over 6000 jazz CD titles, contact:

"Double-Time Records"

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 NEW ALBANY, IN 47151-1244
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 FAX (812)-923-1971
 E-mail: dtjazz@thepoint.net

___ cd #1	CANNONBALL ADDERLEY - SOMETHIN' ELSE	___ cd #4121	KENNY DORHAM - UNA MAS
___ cd #63	HERBIE HANCOCK - MAIDEN VOYAGE	___ cd #3722	LESTER YOUNG - THE PRESIDENT PLAYS W/THE OSCAR PETERSON TRIO
___ cd #350	CLIFFORD BROWN - STUDY IN BROWN	___ cd #5436	JOE HENDERSON - IN 'N OUT
___ cd #30	JOHN COLTRANE - BLUE TRAIN	___ cd #322	JOHN COLTRANE - & JOHNNY HARTMAN
___ cd #345	CANNONBALL ADDERLEY - & COLTRANE	___ cd #56	GRANT GREEN - FEELIN' THE SPIRIT
___ cd #141	WAYNE SHORTER - SPEAK NO EVIL	___ cd #5433	NANCY WILSON - WITH C. ADDERLEY
___ cd #1126	HORACE SILVER - SONG FOR MY FATHER	___ cd #559	MILES DAVIS - COOKIN'
___ cd #694	DIZZY GILLESPIE - SONNY SIDE UP	___ cd #592	RED GARLAND - GROOVY
___ cd #458	MILES DAVIS - KIND OF BLUE	___ cd #1059	MILES DAVIS - STEAMIN' WITH MILES DAVIS
___ cd #417	JOHN COLTRANE - GIANT STEPS	___ cd #59	JOHNNY GRIFFIN - A BLOWIN' SESSION
___ cd #1716	J. J. JOHNSON - THE EMINENT, VOLUME 1	___ cd #127	GRANT GREEN - BORN TO BE BLUE
___ cd #33	ERIC DOLPHY - OUT TO LUNCH	___ cd #318	JOHN COLTRANE - BALLADS
___ cd #340	OLIVER NELSON - BLUES & THE ABSTRACT TRUTH	___ cd #699	JOHNNY HARTMAN - IUS DRIPPED TO SAY HELLO
___ cd #1820	LEE MORGAN - THE SIDEWINDER	___ cd #912	CARL FONTANA - THE GREAT FONTANA
___ cd #97	HANK MOBLEY - SOUL STATION	___ cd #57	GRANT GREEN - IDLE MOMENT
___ cd #463	MILES DAVIS - MILESTONES	___ cd #1418	ART BLAKEY - UGETSU
___ cd #3805	WES MONTGOMERY - SMOKIN' AT THE HALF NOTE	___ cd #511	STANLEY TURRENTINE - SUGAR
___ cd #109	LEE MORGAN - CORNBREAD	___ cd #357	BILL EVANS - INTERMODULATION
___ cd #4571	LARRY YOUNG - UNITY	___ cd #6	ART BLAKEY - A NIGHT AT BIRDLAND VOL. 2
___ cd #601	SONNY ROLLINS - SAXOPHONE COLLOSUS	___ cd #1738	FREDDIE HUBBARD - HUB TONES
___ cd #421	JOHN COLTRANE - MAINSTREAM AM 1963	___ cd #77	HANK MOBLEY - THE TURNAROUND!
___ cd #172	MCCOY TYNER - THE REAL McCoy	___ cd #3683	BUD POWELL - THE GENIUS OF
___ cd #316	JOHN COLTRANE - A LOVE SUPREMACY	___ cd #2450	LEE KONITZ - SUBCONSCIOUS-LEE
___ cd #3065	JOHNNY SMITH - MOONLIGHT IN VERMONT	___ cd #3612	STAN GETZ - STAN GETZ & BILL EVANS
___ cd #3838	PAUL CHAMBERS - CHAMBERS MUSIC	___ cd #58	MILT JACKSON - BAGS MEETS WES
___ cd #2556	JUNE CHRISTY - SOMETHING COOL	___ cd #38	JIMMY SMITH - BACK AT THE CHICKEN SHACK
___ cd #2434	DIZZY GILLESPIE - JAZZ AT MASSEY	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #5	ART BLAKEY - A NIGHT AT BIRDLAND	___ cd #38	SONNY ROLLINS - THE MISTY MISS CHRISTY
___ cd #915	DIZZY GILLESPIE - DUETS	___ cd #38	SONNY ROLLINS - THE MISTY MISS CHRISTY
___ cd #45	BILL EVANS - UNDERCURRENT	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #3523	GENE AMMONS - BOB'S TENOR	___ cd #38	SONNY ROLLINS - THE MISTY MISS CHRISTY
___ cd #606	KENNY BURRELL - JOHNNY COLTRANE	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #460	MILES DAVIS - 'ROUND ABOUT MIDNIGHT	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #471	ERROLL GARNER - CONCESSIONS	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #578	MILES DAVIS - RELAXIN' WITH THE PHILIP	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #538	WES MONTGOMERY - INCANTATIONS	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #67	JOE HENDERSON - PAGE ONE	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #2377	FRANK ROSS - FREEDOM	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #557	WES MONTGOMERY - FANTASIES	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #2562	ART FARMER - MODERN JAZZ	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #4527	CARL FONTANA - STATION	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #558	SONNY ROLLINS - TENCORNS	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #7	ART BLAKEY - MOANIN'	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #541	THELONIOUS MONK - VIBES	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #31	CHICK COREA - NOW HE CAN PLAY	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #5112	FREDDIE HUBBARD - OCEAN OF SOUND	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #560	BILL EVANS - SOUND AT THE BOP	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #3806	CHARLIE PARKER - MOVING	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #3605	STAN GETZ - FOR MUSIC	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #750	DIZZY GILLESPIE - GROOVY	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #2570	DEXTER GORDON - BALLADS	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #726	CHARLIE PARKER - BIRD & DIZ	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #3019	JOE HENDERSON - HIGH LIFE, STRAYHORN MUSIC	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #484	FREDDIE HUBBARD - RED CLAY	___ cd #38	SONNY ROLLINS - PLUS FOUR
___ cd #583	BILL EVANS - WALTZ FOR DEBBY	___ cd #4242	SONNY ROLLINS - PLUS FOUR



8. Slang



♩ = 112

By Michael Brecker

A

(Use only this chord 1st X thru **A**) C-7
(Use these chords 2nd X) Ab/C

C-7 7 Ab/C F/C

Eb/C C-Δ Eb/C G7/C C-7 G7

Musical notation for section A, first system. Treble clef, 4/4 time. Chords: C-7, 7, Ab/C, F/C. Rhythmic notation includes a whole note, a quarter rest, and a quarter note.

B

Eb7 sus F7 sus Eb7 sus DbΔ+11

3

KEYBOARD VOICINGS

Musical notation for section B, first system. Treble clef, 4/4 time. Chords: Eb7 sus, F7 sus, Eb7 sus, DbΔ+11. Rhythmic notation includes a dotted quarter note, an eighth rest, and a quarter note. A triplet of eighth notes is marked with a '3'.

EbΔ+11 Eb7 sus F7 sus G-9 G7 alt

3

Musical notation for section B, second system. Treble clef, 4/4 time. Chords: EbΔ+11, Eb7 sus, F7 sus, G-9, G7 alt. Rhythmic notation includes a dotted quarter note, an eighth rest, and a quarter note. A triplet of eighth notes is marked with a '3'.

C

Eb/G 3 G7+9 GA13

3

Musical notation for section C, first system. Treble clef, 4/4 time. Chords: Eb/G, G7+9, GA13. Rhythmic notation includes a dotted quarter note, an eighth rest, and a quarter note. A triplet of eighth notes is marked with a '3'.

Eb/G 3 D7

3

Musical notation for section C, second system. Treble clef, 4/4 time. Chords: Eb/G, D7. Rhythmic notation includes a dotted quarter note, an eighth rest, and a quarter note. A triplet of eighth notes is marked with a '3'.

Mini Score! Mini Score! Mini Score!

9. Above & Below



♩ = 138

DOUBLE-TIME FEEL

By Randy Brecker

Ab7 sus E/Ab B-13/Ab Ab (add 9)

Play 4 Times

A E7+9 C/Ab G7 alt Bb-11b5 C-7/Eb

FΔ E/D AΔ G/A Gb/D Db7+9 E7+9

AΔ G/Ab F/Gb E/Eb Gb/D Ab/E Eb7 sus A7/Eb Ab7 sus

E/Ab B-13

1. Ab (add 9)

2. Ab (add 9)

B G/Eb A/Eb Gb/Eb

Db/D

FΔ C6 E/D AΔ

Mini Score



9. Above & Below - Cont.



C

SOLOS

VAMP (Play 4 Times)

Ab7 sus

E/Ab

B-13/Ab

Ab (add 9)



D

E7+9 F7+9 BΔ/C# Bb7 sus G7 sus Ab7 sus Eb7 alt Db7 alt

E

(Play 6 Times)

E-7

F-7

Db7(+11)

B-7

G-7

Ab7 sus

Eb-7



G/Ab

Bb7

Score - Mini Score
Mini Score



10. Straphangin'



♩ = 92

By Michael Brecker

FUNK

A

D^b/D

E^b/D

F/D E^bΔ+5/D

D^b/D

E^b/D

D^{sus}

3 (M. Brecker plays this section an octave higher.)

D^b/D E^b/D F/D A^b/D D^b/D E^b/D E^o A7^{alt} D^b/D E^b/D F/D E^bΔ+5/D

D^b/D E^b/D D^{sus} G^b/D CΔ+5/D DΔ+5 DΔ+11 1. D^b/D E^b/D D^{sus}

2. D^b/D E^b/D D^{sus} **B** F7 F/A B^b₉ A7^{alt} D7^{sus}

F7 F/A B^b₉ A7^{alt} E^bΔ+11 B^bΔ+5 GΔ+5 EΔ+5 F7 F/A B^b₉ A7^{alt} D^{sus}

D^{sus} F7 F/A B^b₉ F A7^{alt}

TO SOLOS

SOLOS
D-11 E^bΔ+5/D D-11

PLAY 4 TIMES

D-7 C-7 F7 B^bΔ

D-7 E^bΔ^b5/D D-11

Score Mini Score