

VOLUME 92



# Lennie Niehaus

*Fourteen Original Songs By The  
Emmy Award-Winning Composer*

**Play-a-long Book and CD Set**  
For ALL Instrumentalists

*Jamey Aebersold Jazz*







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NOTE: Any codas (Φ) that appear will be played only once on the recording at the end of the last recorded chorus.

## PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums

Recording Engineer: Steve Good

Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

LYNNE ARRIALE -piano; TYRONE WHEELER - bass; STEVE DAVIS - drums

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# INTRODUCTION

Born into a musical family, alto saxophonist Lennie Niehaus was born in St. Louis in 1929, but moved to Los Angeles when he was seven years old. He finished college in 1951 with a music degree; the following year he joined Stan Kenton's band, but the Army drafted him after three months. While he was in the Army he became friendly with fellow soldier Clint Eastwood, a relationship that neither realized at the time would bear professional fruit years later. Upon his discharge Niehaus was rehired by Kenton to replace Lee Konitz, one of his two main stylistic models. The other, of course, was Charlie Parker, and Niehaus must have found it ironic that one of his features with Kenton was Bill Holman's arrangement of *Cherokee*, originally written to feature Parker. By this time Kenton was using an increasing number of charts written by Niehaus; in fact Kenton recorded Niehaus' arrangement of *Pennies from Heaven* while he was in the Army. Niehaus stayed with Kenton until 1959, and concurrently performed and recorded with his own quintet with Bill Perkins. Of particular note is that in 1955 Niehaus was awarded the Downbeat Magazine award as "New Star" on alto sax.

In the sixties Niehaus increasingly turned to writing, producing works for university and concert bands as well as instructional material. He began working in television and film as an orchestrator for composer Jerry Fielding. He had remained friends with Eastwood since their army days, but it was through Fielding that he first worked with the star. In 1984 he composed the music for "Tightrope" and so far has collaborated with Eastwood on more than a dozen films, including "Bird" (for which he garnered a British Academy Award nomination for Best Score), "The Bridges of Madison County," "Midnight in the Garden of Good and Evil" and "True Crime." He has also worked on several film projects independent of Eastwood; of particular jazz interest is a made-for-TV film titled "Lush Life" (1993), for which he received an Emmy for Best Composition. After hanging up his alto for a couple of decades, Niehaus has returned to active playing, recording "Patterns" (Fresh Sound FSR-CD 5013) in 1989 and "Seems Like Old Times" (Fresh Sound FSR-CD 5016) in 1997. A live album with Bill Perkins was released in March of 2000. It is in a series of CD's entitled "Las Vegas Late Night Sessions—Live At Capozzoli's—The Lennie Niehaus Quintet" (Woofy WPCD 96).

Most of the tunes on this album were written expressly for it and have not been previously recorded. The exceptions: *Patterns* and *Metamorphosis* are on the "Patterns" album, and *Back on Track* and *Betwixt and Between* appear on "Seems Like Old Times," and *Point of No Return* is on "Live At Capozzoli's—The Lennie Niehaus Quintet." The tunes have been chosen to provide a variety of challenges for the improviser. There are no astronomical tempos, but several swing tracks contrast with a jazz samba (*Betwixt and Between*), a waltz (*Waltz for Spring*), a tune in 5/4 (*Try For Five*), and more.

As for the rhythm section, pianist Lynne Arriale has a half dozen albums to her credit, and drummer Steve Davis has been in her trio for several years. Bassist Tyrone Wheeler has worked with the trio quite a bit over the last year and a half, as well as with many musicians passing through the Louisville-Cincinnati-Indianapolis region, Bobby Shew, Don Menza, Slide Hampton, Bud Shank and Don Braden among them. All this trio needs is you to complete the group.

Phil Bailey 12/12/99

# 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 boldface 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   | <b>C CΔ</b> Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13                                   |
| * DOMINANT SEVENTH (Mixolydian) (WWHWWHW)<br>5th mode of Major C D E F G A Bb C                    | <b>C7</b> C9, C11, C13   |
| * MINOR SEVENTH (Dorian) (WHWWWHW)<br>2nd mode of Major C D Eb F G A Bb C                          | <b>C-</b> C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11,                                       |
| LYDIAN (Major scale with #4) (WWWHWWH)<br>4th mode of Major C D E F# G A B C                       | <b>Cm13</b><br><b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5                                 |
| * HALF-DIMINISHED (Locrian) (HWWHWWW)<br>7th mode of Major C Db Eb F Gb Ab Bb C                    | <b>C∅</b> Cmi7(b5), C-7b5  |
| HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW)<br>6th mode of Melodic Minor C D Eb F Gb Ab Bb C         | <b>C∅#2</b> C∅+2, C∅9  |
| DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C   | <b>C°</b> Cdim, C°7, Cdim7, C°9  |
| LYDIAN DOMINANT (Dom. 7th with #4) (WWHWWHW)<br>4th mode of Melodic Minor C D E F# G A Bb C        | <b>C7+4</b> C7+11, C7b5, C9+11, C13+11   |
| WHOLE-TONE (WWWWWW)<br>C D E F# G# Bb C  | <b>C7+</b> C7aug, C7+5, C7+5 <sup>+4</sup>   |
| DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW)<br>C Db Eb E F# G A Bb C                            | <b>C7b9</b> C7b9+4, C13b9+11 <sup>+9 +9</sup>  |
| DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW)<br>7th mode of Melodic Minor C Db Eb E F# G# Bb G  | <b>C7+9</b> C7alt, C7b9+4, C7b9+11 <sup>+9+5 +9b13</sup>                                     |
| LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH)<br>3rd mode of Melodic minor C D E F# G# A B C     | <b>CΔ+4</b> CΔ+5 <sup>+5</sup>   |
| MELODIC MINOR (ascending only) (WHWWWHW)<br>C D Eb F G A B C                                       | <b>C-Δ</b> Gmin(maj7), CmiΔ, C-Δ (Melodic), Cm6  |
| HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C  | <b>C-Δ</b> CmiΔ, C-Δ (Har), C-Δb6  |
| SUSPENDED 4th (W-3WWHW) or (WWHWWHW)<br>C D F G A Bb C C D E F G A Bb C                            | <b>G-</b> G-7, C7sus4, C7sus, C4, C11<br><b>C</b> C  |
| * BLUES SCALE (use at player's discretion)<br>(-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C | (There is no chord symbol for the Blues scale)<br>Used mostly with dominant and minor chords |

\* These are the most common chord/scales in Western music.

**I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.**

**When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.**

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

# Soloing: by Jamey Aebersold

**1. Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

**2. Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

**3. Using REPETITION and SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

**4. CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

**5. SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

**6. LISTENING:** There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

**7. Everyone has the ability to improvise** - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." *I agree!*



# 1. Turn-Around



PLAY 18 TIMES (♩ = 160)

By LENNIE NIEHAUS

Minor Blues

Musical notation for the first system, including chords: A-7, D-7, A-7, A7+9, D-7, D-7, A-7, A-7, BØ, E7+9, A-7, 1. F7 E7+9, 2. F7 E7+9 A-7.

## SOLOS

SOLOS section 1: A-7, D-7, A-7, A7+9

SOLOS section 2: D-7, A-7

SOLOS section 3: BØ, E7+9, A-7, Ø, F7, E7+9

SOLOS section 4: Ø, F7, E7+9, A-7, A-7



# 2. Gone But Not Forgotten



PLAY 4 TIMES (♩ = 108)

By LENNIE NIEHAUS

Bossa Nova

FΔ G-7 A-7 Bb-7 Eb7b9

AbΔ Bb-7 C-7 Db-7 Gb7

BA Ab-7 F-7 Bb7

1. Eb-7 Ab7 DbΔ G7<sup>b9</sup> C7b9

2. Eb-7 Ab-7 Db7 Gb7(add F) ⊕ GbΔ

## SOLOS

FΔ G-7 A-7 Bb-7 Eb7b9 AbΔ Bb-7

C-7 Db-7 Gb7 BA Ab-7 F-7 Bb7

1. Eb-7 Ab7 DbΔ G7<sup>b9</sup> C7b9 | 2. Eb-7 Ab-7 Db7 Gb7(add F) ⊕ GbΔ

## ⊕ CODA

GbΔ FΔ



# 3. Making The Rounds



PLAY 6 TIMES (♩ = 152)

By LENNIE NIEHAUS

FA Ab-7 Db7 GbΔ

A-7 D7 GΔ GØ C7

FA Ab7 1. DbΔ Gb7 2. DbΔ Gb7 FA E7+9

AΔ B-7 E7 AΔ D-7 G7

CA D-7 G7 C7 G-7

C°7 C7 FA Ab-7 Db7

GbΔ A-7 D7 GΔ

GØ C7+9 FA Ab7 DbΔ GbΔ FA





# 3. Making The Rounds – Cont.



## SOLOS

FΔ                      Ab-7              Db7              GbΔ                      A-7              D7

GΔ                      GØ      C7+9      FΔ      Ab7      1. DbΔ      Gb7      2. DbΔ      E7+9

AΔ                      B-7      E7                      AΔ                      D-7              G7

CA                      D-7              G7                      C7              G-7              C°7              C7

FΔ                      Ab-7              Db7              GbΔ                      A-7              D7

GΔ                      GØ      C7+9      FΔ      Ab7      Ø      DbΔ      C7+9

Ø CODA

DbΔ      GbΔ      FΔ      E7+9/5      A7      D7+9/5      G7      C7      Gb7      F7+4



# 4. Rush Hour



PLAY 8 TIMES (♩ = 168)

By LENNIE NIEHAUS

B $\flat$ 7 A7 $\frac{+9}{5}$ <sub>3</sub> A $\flat$ 7+4 G7 $\flat$ 9

C-7 C-7/B $\flat$  A7 $\flat$ 9 D-7 D $\flat$ -7 1. C-7 F7

2. C-7 F7 $\flat$ 9 B $\flat$  $\Delta$  A7 $\flat$ 9 D-7 A7+9 D-7

G7 $\flat$ 9 C-7 G7+9 C7

F7 $\flat$ <sub>5</sub><sup>9</sup> B $\flat$ 7 A7 $\frac{+9}{5}$ <sub>3</sub> A $\flat$ 7+4

G7 $\flat$ 9 C-7 C-7/B $\flat$  A7 $\flat$ 9 D-7 D $\flat$ -7 C-7 F7 $\flat$ 9 B $\flat$  $\Delta$

## SOLOS

B $\flat$ 7 A7+5 A $\flat$ 7+4 G7+9 C-7 C-7/B $\flat$  A7+9 D-7 D $\flat$ -7

Empty staff for solo

1. C-7 F7 2. C-7 F7 $\flat$ 9 B $\flat$  $\Delta$  A7 $\flat$ 9 D-7 A7+9 D-7 G7+9

Empty staff for solo

C-7 G7+9 C7 F7+9 B $\flat$ 7 A7+5 A $\flat$ 7+4

Empty staff for solo

G7+9 C-7 C-7/B $\flat$  A7 $\flat$ 9 D-7 D $\flat$ -7 C-7 F7 $\flat$ 9 C-7 F7 B $\flat$

Empty staff for solo

Abupt ending diagram:

Abupt ending



# 5. Remember When



PLAY 3 TIMES (♩ = 69)

By LENNIE NIEHAUS

Ballad  $A\flat\Delta+4$   $A\flat\circ 7$   $A\flat\Delta$   $C\emptyset$   $F7+9$

$B\flat-7$   $G\flat 7+4$   $C-7$   $F7+9$  **1.**  $B\flat 7$   $B\flat-7$   $E\flat 7$

**2.**  $B\flat 7$   $E\flat 7\flat 9$   $A\flat\Delta$   $F-7/A\flat$   $C/G$   $G\circ 7$   $D-7/G$   $G7\flat 9$

$C/G$   $D-7/G$   $G7\flat 9$   $E\flat/B\flat$   $B\flat\circ 7$   $F-7/B\flat$   $B\flat 7\flat 9$

$E\flat/B\flat$   $B\flat-7$   $E\flat 7$   $A\flat\Delta+4$   $D\emptyset$   $G7$   $C-7$

$F7\flat 9$   $D\emptyset$   $D\flat-\Delta$   $C-7$   $F7+9$   $B\flat 7$   $E\flat 7\flat 9$   $A\flat\Delta$   $E\flat 7$

## SOLOS

$A\flat\Delta$   $A\flat\circ 7$   $A\flat\Delta$   $C\emptyset$   $F7+9$   $B\flat-7$   $G\flat 7+4$   $C-7$   $F7+9$

**1.**  $B\flat 7$   $B\flat-7$   $E\flat 7\flat 9$  **2.**  $B\flat 7$   $E\flat 7\flat 9$   $A\flat\Delta$   $F-7/A\flat$   $C/G$   $G\circ 7$   $D-7/G$   $G7\flat 9$

$C/G$   $D-7/G$   $G7\flat 9$   $E\flat/B\flat$   $B\flat\circ 7$   $F-7/B\flat$   $B\flat 7\flat 9$   $E\flat/B\flat$   $B\flat-7$   $E\flat 7$   $A\flat\Delta+4$

$D\emptyset$   $G7+9$   $C-7$   $F7\flat 9$   $D\emptyset$   $D\flat-6$   $C-7$   $F7+9$   $B\flat 7$   $E\flat 7\flat 9$   $A\flat\Delta$   $B\flat-7/E\flat$

*Fine*



# 6. Waltz For Spring



PLAY 4 TIMES (♩ = 160)

By LENNIE NIEHAUS

Jazz Waltz  $B\flat\Delta$   $B\flat-7$   $B\flat\Delta$   $B\flat-7$   $B\flat\Delta$   $B\flat-7$

$B\flat\Delta$   $F-7$   $B\flat7$   $E\emptyset$   $E\flat7$   $D-7$   $G7\flat9$

1.  $D\flat-7$   $G\flat7$   $C-7$   $F7\flat9$  2.  $C\emptyset$   $F7\flat9$

$B\flat\Delta$   $E\flat-7$   $A\flat7$   $D\flat\Delta+4$   $B\flat7\flat9$

$E\flat-7$   $A\flat7\flat9$   $D\flat\Delta$   $C\sharp-7$   $F\sharp7$

$B\Delta+4$   $A\flat-7$   $B\flat/F$   $E\emptyset7/F$   $C-7/F$   $F7\flat9$

$B\flat\Delta$   $B\flat-7$   $B\flat\Delta$   $B\flat-7$   $B\flat\Delta$

$B\flat-7$   $B\flat\Delta$   $F-7$   $B\flat7$   $E\emptyset$   $E\flat7$

$D-7$   $G7\flat9$   $C\emptyset$   $F7\flat9$   $\oplus B\flat\Delta$   $C-7/F$





# 7. Point Of No Return



PLAY 5 TIMES (♩ = 152)

By LENNIE NIEHAUS

Blues F7 Bb7 B<sup>o</sup>7 F/C

F7 Bb7 B<sup>o</sup>7 F/C

D7+9 Ab7 G<sup>o</sup> C7 F7 D7+9

1. G-7 D<sup>b</sup>7 C7

2. G-7 C7+5 FΔ E<sup>o</sup> A7+9

D-7 D-7 D<sup>o</sup> G7+9

C7 G-7 C7 F7

Bb7 B<sup>o</sup>7 F/C F7 Bb7

B<sup>o</sup>7 F/C D7+9 Ab7 G<sup>o</sup>

C7+9 F7 D7+9 G-7 C7+5 F7



# 7. Point Of No Return – Cont.



## SOLOS

F7                    B $\flat$ 7   B $\circ$ 7            F7                    F7                    B $\flat$ 7                    B $\circ$ 7

F/C                    D7+9   A $\flat$ 7            G $\emptyset$                     C7+9                    1. F7   D7+9            G-7   C7

2. F7                    F7                    E $\emptyset$                     A7+9                    D-7                    D-7

D $\emptyset$                     G7+9                    C7   G-7            C7                    F7                    B $\flat$ 7   B $\circ$ 7

F/C                    F7                    B $\flat$ 7                    B $\circ$ 7                    F7

D7+9   A $\flat$ 7            G $\emptyset$                     C7+9                     $\emptyset$  F7            D7+9            G-7            C7

## $\emptyset$ CODA

F7                    C7+9                    F7+4



# 8. Back On Track



PLAY 4 TIMES (♩ = 176)

By LENNIE NIEHAUS

B♭Δ B♭◦7 B♭Δ B♭-7 E♭7

SWING

A♭Δ A♭◦7 A♭Δ A♭-7 D♭7

G♭Δ G♭◦7 G♭Δ F7 F7

D-7 D♭7 G♭Δ B7♭5 F7♭9

1.

2. B7♭5 F7♭9 B♭Δ C-7/F B♭Δ/F

LATIN

C-7/F B-7 E7 C-7 F7

B♭Δ B♭◦7 B♭Δ B♭-7 E♭7

SWING

A♭Δ A♭◦7 A♭Δ A♭-7 D♭7





# 8. Back On Track – Cont.



GbΔ Gb7 GbΔ F7 F7  
 D-7 Db7 GbΔ B7b5 BbΔ

## SOLOS

### SWING

BbΔ Bb7 BbΔ Bb-7 Eb7 AbΔ Ab7 AbΔ Ab-7 Db7

GbΔ Gb7 GbΔ F7 F7 D-7 Db7
 1. GbΔ B7b5 F7b9

2.

### LATIN

GbΔ F7+9 BbΔ C-7/F BbΔ/F C-7/F B-7 E7 C-7 F7

### SWING

BbΔ Bb7 BbΔ Bb-7 Eb7 AbΔ Ab7 AbΔ Ab-7 Db7

GbΔ Gb7 GbΔ F7 F7 D-7 Db7 GbΔ B7b5 BbΔ

## CODA

### BbΔ/F SWING

BbΔ/F CØ/F

BbΔ/F CØ/F

BbΔ Db7 GbΔ Eb-7 CØ F7b9 BbΔ



# 9. Betwixt And Between



PLAY 6 TIMES (♩ = 168)

By LENNIE NIEHAUS

Bossa Nova

C-7 C-7 F-7 F-7

DØ G7+9

1. C-7 DØ G7+9

2. C-7 C-7 F7b9 Bb-7 Eb7

AbΔ Db7 Ab6 B-7 E7 AΔ D7

AΔ C-7 F7 BbΔ Eb7 Bb6

Db-7 Gb7 C-7 G7+5

C-7 F-7

DØ G7+5 ⊕ C-7 F-7 C-7

BREAK



# 9. Betwixt And Between – Cont.

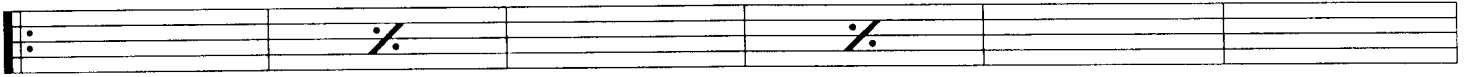


C-7

F-7

DØ

G7+9



1.

C-7

DØ

G7+9

2.

C-7

C-7

F7b9



Bb-7

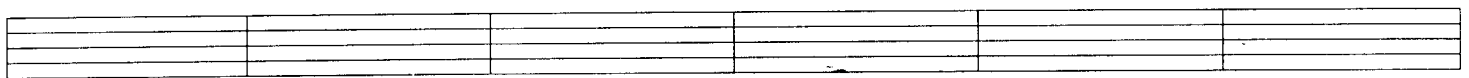
Eb7

AbΔ Db7

Ab6

B-7

E7



AΔ

D7

AΔ

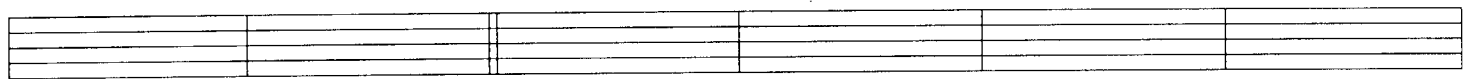
C-7

F7

BbΔ

Eb7

BbΔ



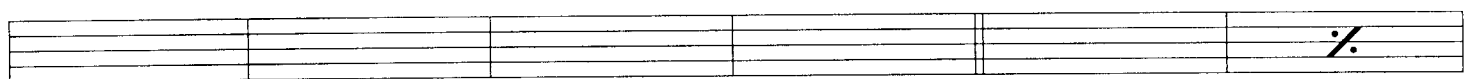
Db-7

Gb7

C-7

G7+9

C-7



F-7

DØ

G7+9

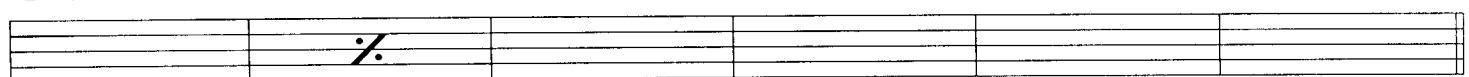


C-7

F-7

C-7

G7+9



CODA

C-7

F7

Bb-7

Eb7

Ab-7

Db7

DØ

G7+5



C-6

F7+4

F7+4





# 10. Try For Five



PLAY 5 TIMES (♩ = 152)

By LENNIE NIEHAUS

INTRO (Piano)  $Bb-7$   $Eb7$  (4)  $Bb-7$   $F-7$

$Bb-7$   $Bb7+9$   $Eb-7$   $Eb-7/Db$   $C\emptyset$   $F7b5$   $F7$

$Bb-7$   $F-7$   $G\flat\Delta$   $Db\Delta$   $C\emptyset$   $F7+5$   $F7$  1.  $Bb-7$   $F7+9$

2. (WALK)  $Bb-7$   $Bb7b9$   $Eb-7$   $Ab7$   $Db\Delta$   $G\flat\Delta$   $C\emptyset$   $F7$

$Bb-7$   $Bb-7/Ab$   $G\emptyset$   $C7+9$   $F\emptyset$   $Bb7+9$

$Eb-7$   $Ab7+9$   $Db\Delta$   $F7b9$   $Bb-7$   $F-7$

$Bb-7$   $Bb7b9$   $Eb-7$   $Eb-7/Db$   $C\emptyset$   $F7+4$   $F7$

$Bb-7$   $F-7$   $G\flat\Delta$   $Db\Delta$   $C\emptyset$   $F7+5$   $F7$   $Bb-7$



# 10. Try For Five – Cont.



## SOLOS

B $\flat$ -7      F-7      B $\flat$ -7      B $\flat$ 7+9      E $\flat$ -7      E $\flat$ -7/D $\flat$       C $\emptyset$       F7+9

B $\flat$ -7      F-7      G $\flat$  $\Delta$       D $\flat$  $\Delta$       C $\emptyset$       F7+9      1. B $\flat$ -7      F7+ $\frac{9}{5}$

2. B $\flat$ -7      B $\flat$ 7+9      E $\flat$ -7      A $\flat$ 7      D $\flat$  $\Delta$       G $\flat$  $\Delta$       C $\emptyset$       F7+9

B $\flat$ -7      B $\flat$ -7/A $\flat$       G $\emptyset$       C7+9      F $\emptyset$       B $\flat$ 7+9      E $\flat$ -7      A $\flat$ 7

D $\flat$  $\Delta$       F7+9      B $\flat$ -7      F-7      B $\flat$ -7      B $\flat$ 7+9      E $\flat$ -7      E $\flat$ -7/D $\flat$

C $\emptyset$       F7+9      B $\flat$ -7      F-7      G $\flat$  $\Delta$       D $\flat$  $\Delta$       C $\emptyset$       F7+9       $\emptyset$       B $\flat$ -7

## $\oplus$ CODA

B $\flat$ -7      E $\flat$ 7      B $\flat$ -7      E $\flat$ 7      B $\flat$ -7      E $\flat$ 7      A $\flat$ 7+4



# 11. Moving Right Along



PLAY 5 TIMES (♩ = 184)

By LENNIE NIEHAUS

Bb7 Eb7 AbΔ C-7 F7 Bb7

Eb7 Eb-7 Ab7 DbΔ Db-7 Gb7

G-7 C7

1. F-7 Bb7 F-7 Bb7 Bb-7 Eb7

2. Bb-7 C-7 F7<sup>b9</sup> F-7 Bb7 B-7 Bb-7 Eb7 C-7

F7 Bb-7 Eb7 AbΔ

## SOLOS

BREAK

Bb7 Eb7 AbΔ C-7 F7 Bb7 Eb7 Eb-7 Ab7

1. DbΔ Db-7 Gb7 G-7 C7 F-7 Bb7 F-7 Bb7 Bb-7 Eb7 Bb-7 F7<sup>b9</sup>

2. F-7 Bb7 Bb-7 Eb7 C-7 F7 Bb-7 Eb7 AbΔ AbΔ

## ⊕ CODA

DØ Db-7 Ab/C DØ G7<sup>b9</sup> Ab/C

DØ Db-7 Ab/C B°7 Bb-7 AbΔ+4.

BREAK



# 12. Metamorphosis



PLAY 6 TIMES (♩ = 130)

By LENNIE NIEHAUS

G<sup>o</sup>7 GΔ F7 E7<sup>b</sup>9 A-7 A-7/D D7 B-7 B<sup>b</sup>7

E<sup>b</sup>o7 E<sup>b</sup>Δ A7+5 D7+5 1. GΔ F7 B<sup>b</sup>Δ A<sup>b</sup>7

2. GΔ F7 E7+9 A-7 A-7/G 3 F#Ø F#Ø/B 3

E-7 A7 A-7 A-7/G 3 F#Ø B7+<sup>9</sup>/<sub>5</sub> E-7 A7

A-7 D7 G<sup>o</sup>7 GΔ F7 E7<sup>b</sup>9 A-7 A-7/D D7

B-7 B<sup>b</sup>7 E<sup>b</sup>o7 E<sup>b</sup>Δ A7+5 D7+5 GΔ F7 Ø A<sup>b</sup>7 GΔ

## SOLOS

G<sup>o</sup>7 GΔ F7 E7<sup>b</sup>9 A-7 A-7/D D7 B-7 B<sup>b</sup>7 E<sup>b</sup>o7 E<sup>b</sup>Δ A7+5 D7+5

1. GΔ F7 B<sup>b</sup>Δ A<sup>b</sup>7 2. GΔ F7 E7+9 A-7 A-7/G F#Ø B7+9 E-7

A7 A-7 A-7/G F#Ø B7+<sup>9</sup>/<sub>5</sub> E-7 A7 A-7 D7 G<sup>o</sup>7 GΔ F7 E7<sup>b</sup>9

A-7 D7 B-7 B<sup>b</sup>7 E<sup>b</sup>o7 E<sup>b</sup>Δ A7+5 D7+5 GΔ F7 Ø A<sup>b</sup>7 GΔ

Ø CODA A<sup>b</sup>7 GΔ



# 13. Pat's Retort



PLAY 7 TIMES (♩ = 160)

By LENNIE NIEHAUS

Chords: EbΔ, AØ, D7+9, F-7, F-7/Eb, DØ, G7+9, C-7, F7, F-7, F-7/Bb

1. Chords: G7+9, C7+9, F-7, Bb7  
2. Chords: EbΔ

Chords: AØ, D7+9, G-7, C7, FΔ

Chords: Ab7+4, G-7, C7, FΔ, FΔ, G-7, Ab-7

Chords: A-7, D7, GΔ, Bb7+4, A-7

Chords: D7, GΔ, Bb7, E7, EbΔ

Chords: AØ, D7+9, F-7, F-7/Eb, DØ, G7+9

Chords: C-7, F7, F-7, F-7/Bb, Ø, EbΔ, Ab7, EbΔ





# 13. Pat's Retort - Cont.



## SOLOS

E $\flat$  $\Delta$       A $\emptyset$       D7+9      F-7      F-7/E $\flat$       D $\emptyset$       G7+9      C-7      F7

F-7      F-7/B $\flat$       **1.**      G7+ $\frac{9}{5}$       C7+ $\frac{9}{5}$       F-7      B $\flat$ 7      **2.**      E $\flat$  $\Delta$       A-7      D7+9

G-7      C7      F $\Delta$       A $\flat$ 7+4      G-7      C7      F $\Delta$       G-7      A $\flat$ -7

A-7      D7      G $\Delta$       B $\flat$ 7+4      A-7      D7

G $\Delta$       B $\flat$ 7      E7      E $\flat$  $\Delta$       A $\emptyset$       D7+9      F-7      F-7/E $\flat$

D $\emptyset$       G7+9      C-7      F7      F-7      F-7/B $\flat$        $\emptyset$       E $\flat$  $\Delta$       A $\flat$ 7      E $\flat$  $\Delta$

## $\emptyset$ CODA

E $\flat$  $\Delta$       A $\flat$ 7      G-7      C7 $\flat$ 9      F-7      B $\flat$ 7

G-7      C7 $\flat$ 9      F-7      B $\flat$ 7      E $\Delta$ +4      E $\flat$  $\Delta$



# 14. Patterns



PLAY 7 TIMES (♩ = 200)

By LENNIE NIEHAUS

G-7 C7 FΔ FΔ

G-7 C7 FΔ FΔ

Bb-7 Eb7 AbΔ G7+9

CΔ D-7 G7 G-7 C7+9

G-7 C7 FΔ FΔ

G-7 C7 C-7 F7

BbΔ Bb-7 Eb7 A-7 Ab-7 Db7

G-7 C7 ∅ FΔ FΔ

BREAK

