

VOLUME 33

for YOU to play...

Wayne Shorter

Jazz Classics

**PLAY-A-LONG
Book & Recording Set**





**A New Approach
to Jazz Improvisation
by Jamey Aebersole**


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INTRODUCTION

If Wayne Shorter's influence as an improviser on several generations of musicians was measured alone, it would in itself be staggering. His tone, sense of rhythm, articulation and choice of notes are unique and, in many ways, quite ingenious. Although he is capable of searing intensity, he is also extremely lyrical and, at times, even romantic. He has it all as a saxophonist.

However, Wayne stands head and shoulders above most of his contemporaries, in my opinion, because of his immense influence upon contemporary composition. His body of work at present spans three decades **and** the stylistic transitions from bebop through modalism, chromaticism and fusion. I would say Wayne Shorter is THE major composer of our time, equal to Monk, Horace Silver and Duke Ellington. And like the majority of jazz composers, his improvisational and compositional concepts are unified.

There are three distinct periods for Shorter, which are reflected by his situation as a sideman. The early 60's are the Art Blakey years, followed by the historic Miles Davis Quintet of the middle 1960's. (This edition included Herbie Hancock, Tony Williams, Ron Carter, along with Wayne and Miles. The concepts they put forth are still being widely used). Of course, his Weather Report period is still ongoing as of this recording. It was during Wayne's tenure with Miles Davis, along with a series of dates as a leader on Blue Note, when Wayne really came into his own. For the most part, the tunes on these play-a-longs represent that period.

One of the major harmonic characteristics of these tunes is the mixture of standard bebop progressions (II-V's) with suspended, lydian and even phrygian chords, often in unusual key modulations. Another characteristic is the bass motion which often breaks the traditional dominant/tonic movement. And, his melodies are often strikingly motivic. The way harmony and melody intersect seems to lend a "forward motion" in the way a rhythm section handles these compositions. Somehow, Wayne's chord changes seem to inflect an emotional mood even after the melody is stated.

In the case of many of Wayne's tunes, there has always been quite a lot of ambiguity as to the "correct" changes. (**Nefertiti** is notorious in this respect). There even seems to be questions from Shorter's corrections requested by Jamey for this recording and the actual recorded version. But these few points of conflict are both rare and not crucial. During the session, I heard Ron Carter remark how Wayne would refer to each note as a person unto itself. There is an exactness of concept in both Wayne's playing and writing which is obvious throughout.

Kenny Barron, Ron Carter and Adam Nussbaum really play great on these tunes and as I played along with them (for the sake of reference), I felt myself re-entering Wayne Shorter's world which had influenced me so much in the 1960's. One of the all-time great small group albums

is **"Speak No Evil"** (Blue Note 84194) from which there are five compositions recorded here. And, of course, **Footprints, Nefertiti, Infant Eyes** and **E.S.P.** have become jazz classics played worldwide.

I hope that each of you go slowly with these tunes, listening to the original version when possible, and spending more concentrated energy on one or two tunes at a time. Wayne's harmonies are not really meant for running chords and "making the changes." They are about a fine balance between rhythmic lyricism and harmony; some of the most subtle music written. **ENJOY!**

David Liebman

February, 1985



WAYNE SHORTER

DISCOGRAPHY

NOTE: Many of the records listed below are out of print, and some may be available under other album titles and numbers. The tunes were composed in the sixties, prior to Shorter's winning the Talent Deserving Wider Recognition division of the Down Beat Critics' Poll in 1968. He was to place 2nd in the Established Talent Division in 1969, '70 and '71, behind Duke Ellington.

Witch Hunt

J. Aebersold (JA 1975)
H. Danko-K. Lightsey (Sunnyside 1004)
W. Shorter (Blue Note BST 84194)

Footprints

L. Coryell-S. Khan (Arista AB 4156)
M. Davis (Columbia PC-9401)
D. Liebman (Artist House AH8)
P. Martino (Muse 5096)
J. Mulidore (BBG 6229)
W. Shorter (Blue Note BST 84232)
C. Silvert (Jam session) (Columbia C2-38430)
L. Cumberland-D. Friesen (Muse 5263)
G. LeFebvre (Discovery 849)
D. Valentin (GRP 1004)

Infant Eyes

C. Earland (Muse 5181)
S. Getz (Columbia JG 35005; Inner City 1040)
W. Shorter (Blue Note BST 84194)

E.S.P.

C. Baker (Artist House 9411)
M. Davis (Columbia CS 9150, 9808)
P. Erskine (Contemporary 14010)
NSTU Lab Band (NSTU 8211X71)

Fee-Fi-Fo-Fum

W. Shorter (Blue Note BST 84194)

Miyako

R. Ford (Muse 5314)
J. Rowles (Progressive 7009)
W. Shorter (Blue Note BST 84297)

Speak No Evil

W. Shorter (Blue Note BST 84194)

Wild Flower

W. Shorter (Blue Note BST 84194)

Adam's Apple

W. Herman (Fantasy 8414)
W. Shorter (Blue Note 84232)

Children of the Night

A. Blakey (Blue Note BST 84090)
B. Degen (Inner City 3027)
B. May Big Band (Capitol 1888)

Virgo

L. Chamberland-D. Friesen (Muse 5263)
W. Shorter (Blue Note BST 84173)

Juju

W. Shorter (Blue Note BST 84182)

Yes or No

R. Ford (Muse 5314)
W. Shorter (Blue Note BST 84182)

Nefertiti

A. Braxton et al (ECM 1018/9)
C. Corea (Blue Note BST 84353)
M. Davis (Columbia PC 9594)
H. Hancock VSOP (Columbia PG 34688)
C. Terry Big Band (Vanguard VSD 79355)
P. Woods (Muse 5037)

Black Nile

W. Shorter (Blue Note BST 84173)

Night Dreamer

W. Dickerson (Discovery 792)
W. Shorter (Blue Note 84173)

This Is For Albert

A. Blakey (Riverside RM 438)

El Gaucho

W. Shorter (Blue Note BST 84232)

Witch Hunt



SIDE 1/TRACK 1

Play 7 Choruses

♩=130

NOTE: FIRST 7 BARS OF INTRO ARE PLAYED AT FASTER TEMPO THAN REST OF TUNE.

INTRO

MELODY

BASS-WALK

SLOWER (DRUMS-TIME)

Chords: $E_b\Delta$, $F\Delta$, GA , DA , AD , BA , $G_b\Delta$, $A_b\Delta$, $D_b\Delta$, $C-$, $(G7+9) C-$, E_b7 , $G7+9/5$, $C-$, (D_b7) , $G_b7(+4)$, $F7(+4)$, $E_b7(+4)$, $E_b7(+4)$, A_b- , $A\Delta/Ab$, $G7+9/5$

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Witch Hunt — Cont.

SOLOS

C- (G7+7) C- (G7+7) C- (G7+9) C-

Eb7 (G7+9) C- (G7+9) C-

Gb7(+4) F7(+4) E7(+4) Eb7(+4) Eb7(+4)

Ab- AA/Ab Ab- AA/Ab (G7+9/5)

OPTIONAL → AD Ab- G7+9/5

Ab-

RITARD —

Footprints



SIDE 1/TRACK 2
 Play 11 Choruses
 ♩=176

SUGGESTED PIANO VOICING

DRUMS & BASS

(HORN) MELODY

RHYTHM SIMILE

F-

F#° B7+9 E7+9 A7+9 (Eb7+11)

C-

SOLOS

C- F-

C- F#° B7+9 E7+9 A7+9 (Eb7+11) C-

ENDING: FADE OUT ON C-

C-

* Wayne Shorter plays these notes on his Blue Note album, but they are often omitted elsewhere.



Infant Eyes

SIDE 1/TRACK 3
Play 3 Choruses
♩=56

THIS SONG IS CONSTRUCTED OF THREE 9-MEASURE PHRASES.

(D1⁺⁹/₅) G- F- EbΔ A7^{b9}/₁₃
 GbΔ+4 C-/F Eb- F-/Bb Bb7⁺⁹/₅
 EbΔ EΔ⁺⁴/_{Eb} EbΔ+4 EΔ+4 BΔ
 F-/Bb Ab- Bb-/Eb D1⁺⁹/₅ G-
 F- EbΔ A7^{b9}/₁₃ GbΔ+4 C-/F
 Eb- F-/Bb

SOLOS

G- F- EbΔ A7^{b9}/₁₃ GbΔ C-/F Eb- F-/Bb Bb7⁺⁹/₅
 EbΔ EΔ⁺⁴/_{Eb} EbΔ+4 EΔ BΔ F-/Bb Ab- Bb-/Eb D1⁺⁹/₅
 G- F- EbΔ A7^{b9}/₁₃ GbΔ C-/F Eb- F-/Bb
 Eb- F-/Bb

RITARD - - - - -

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E.S.P.



SIDE 1/TRACK 4

Play 10 Choruses

♩=284

Musical staff 1: Treble clef, 4/4 time. Chords: E7^{#9}, FΔ

Musical staff 2: Treble clef, 4/4 time. Chords: E7^{#9}, EbΔ⁺⁴

Musical staff 3: Treble clef, 4/4 time. Chords: D7⁺⁹, EbΔ⁺⁴, E7⁺⁹, FΔ, EbΔ

Musical staff 4: Treble clef, 4/4 time. First ending. Chords: D-, G7⁺⁴, G-, GbΔ⁺⁴

Musical staff 5: Treble clef, 4/4 time. Second ending. Chords: Db7⁺⁴, G-, Db-, Gb7, FΔ

SOLOS

Musical staff 6: Treble clef, 4/4 time. Chords: E7⁺⁹ (+5), FΔ

Musical staff 7: Treble clef, 4/4 time. Chords: E7⁺⁹ (+5), EbΔ⁺⁴

Musical staff 8: Treble clef, 4/4 time. Chords: D7⁺⁹, EbΔ⁺⁴, E7⁺⁹, FΔ, EbΔ

Musical staff 9: Treble clef, 4/4 time. First ending. Chords: D-, G7⁺⁴, G-, GbΔ⁺⁴

Musical staff 10: Treble clef, 4/4 time. Second ending. Chords: Db7⁺⁴, G-, Db-, Gb7, FΔ

Musical staff 11: Treble clef, 4/4 time. Chords: FΔ, E7⁺⁹



Fee-Fi-Fo-Fum

SIDE 2/TRACK 1
Play 5 Choruses
♩=112

[This piano intro was played on Wayne's original recording. It is not included in the play-a-long record. We show it here for your use if you play this song in a combo situation]

MELODY (BASS PLAYS WITH "TWO" FEEL ON 1st AND 3rd EIGHT-BARS DURING THE MELODY)

E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7

E_b7⁺⁴ D7(+9) G- A_bΔ C7^{b9} F7 B_b7

(BASS WALKS)

E_b7 B_b7

E_b7 B_b- E_b7 A- D7

E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7

E_b7⁺⁴ D7(+9) D_bΔ C7^{b9} BΔ BΔ

SOLOS *E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7 E_b7⁺⁴ D7(+9) G- A_bΔ C7 F7 B_b7* *fine*

(BASS WALKS DURING SOLOS)

E_b7 B_b7 E_b7 B_b- E_b7 A- D7

E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7 E_b7⁺⁴ D7(+9) D_bΔ C7 BΔ BΔ *fine*

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Miyako



SIDE 2/TRACK 2
 Play 5 Choruses
 ♩=72

Chord symbols for the main score:
 E-/A, A7, C#-/F#, E-, Eb-, D-, G7+11, CA, A-, G-, F#Δ, E7+9, AΔ, A-, Ab-, Db7b9/G, (G7+11), F#Δ, B7b9, EΔ, A7b9, D-, C-, B-, E7, Bb-, Eb7 (Bb-/Eb), B-, 1. E7, 2. E7b9

SOLOS

Chord symbols for the solo section:
 E-/A, A7, C#-/F#, E-, Eb-, D-, G7+11, CA, A-, G-, F#Δ, E7+9, AΔ, A-, Ab-, Db7b9/G, (G7+11), F#Δ, B7b9, EΔ, A7b9, D-, C-, B-, E7, Bb-, Eb7 (Bb-/Eb), B-, 1. E7, 2. E7b9

Diagram showing a chord structure with notes and a circled '4'.

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Speak No Evil

SIDE 2/TRACK 3

Play 4 Choruses

♩ = 134

Chord progression for the first system:

C- DbΔ+4 C- DbΔ+4

C- DbΔ+4 C- DbΔ+4 Eb- E- C- D-

D- Bb- A7+4 Bb- A7+4 1. Bb-

2. Bb- Aφ Ab7 G- Gb7+4

Chord progression for the second system:

Gb7+4 F- Bb7+9 EbΔ+9 DbΔ+4

SOLOS

D.C. AL 2ND ENDING

SOLO LINE 1: C- DbΔ+4 2 C- 2

SOLO LINE 2: DbΔ+4 Eb- E- C- D- Bb- A7+ Bb- A7+ Bb-

SOLO LINE 3: Aφ Ab7 G- Gb7+11 F- Bb7+9 EbΔ+9

SOLO LINE 4: DbΔ+4 C- DbΔ C- DbΔ C- DbΔ

SOLO LINE 5: C- DbΔ+4 Eb- E- C- D- Bb- A7+5 Bb- A7+5 Bb-

ENDING: FADE OUT ON

ENDING: C- DbΔ+4

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Wild Flower



SIDE 2/TRACK 4

Play 4 Choruses

♩=142

(HARMONY 2ND X ONLY) $Bb\Delta$ $Ab-$ $A7+9$ (HARMONY BOTH X'S) $Eb\Delta+4$ *BASS PLAY Eb TO A - - -*

$Eb\Delta+4$ (HARMONY 2ND X ONLY) $Bb\Delta$ $Ab-$ $A7+9$ (HARMONY BOTH X'S)

$D7+9$ ($D7b9$) $F-$

$C-$ $F7b9$ $Bb\Delta+5$ $Ab\Delta+11$

$G-$ $C7b9$ $F-$

$E7+9$ $2. F-$ $C-$ $F7b9$

$Bb\Delta+5$ $Bb-/Eb$ ($Eb7$) $Ab\Delta$ $Db\Delta+11$

$Ab-9$ $Eb7+11$ $D7+9$ ($D7b9$)

fine

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Wild Flower — Cont.

SOLOS

BbΔ *Ab-* *A7+9* *EbΔ+4*

EbΔ+4 *BbΔ* *Ab-*

A7+9 *D7+9 (D7b9)* *F-*

F- *C-* *F7b9* *BbΔ+5* *AbΔ+11*

AbΔ+11 *G-* *C7b9* *F-*

F- *E7+9* *F-* *C-*

F7b9 *BbΔ+5* *Bb-/Eb* *(Eb7)* *AbΔ*

DbΔ+11 *Ab-9* *Eb7+11* *D7+9 (D7b9)*

fine

Adam's Apple



SIDE 3/TRACK 1

Play 7 Choruses

♩=178

(RHYTHM INTRO)
Ab7 4 4

(MELODY)
Ab7

Ab7 2 Gb7

Ab7 2

Ab- Db7 Bb- Eb7+9

Ab7

SOLOS
Ab7

Ab7

Ab- Db7 Bb- Eb7+9 Ab7

Ab7 FADE

Children of The Night — Cont.



SOLOS

F#-B *GΔ⁺⁺/B*

F#-B *GΔ⁺⁺/B*

E♭Δ *D-* *G7* *CΔ* *B-* *E7*

AΔ *GΔ* *F#-* *B7* *E-* *A7*

DΔ *C#-* *F#7* *BΔ*

BRIDGE

D-6 *F-6* *D-* *B♭ (B-)* *E7⁺⁺⁹*

A- *B♭7* *F-* *B♭7* *E♭Δ* *C#-* *F#7*

F#-B *GΔ⁺⁺/B*

F#-B *GΔ⁺⁺/B*

E♭Δ *D-* *G7* *CΔ* *B-* *E7* *AΔ* *GΔ*

F#- *B7* *E-* *A7* *DΔ* *C#-* *F#7* *BΔ*

E♭ TRIAD/B



Virgo

SIDE 3/TRACK 3

Play 2 Choruses

♩ = 54

Musical score for "Virgo" in 4/4 time, featuring guitar and bass lines with various chords and melodic phrases.

Chords: FD, B^b, E^b7, D[♭]#2, B^b7+11, AΔ, A-, F-, B^b7, E[♭], E^b7+11, D-, (D-/G), C-, F7^b9, E^b7+5, D7+5, G-, A^b7+11, D^bΔ, D-, G7, G-, D^b-, G^b7, D-, D^b7+, D^b7+, C-, F7^b9, F7^b9, B^bΔ, E7+9, A7+5, D-, G-, C7, E[♭], E^b7+11, DΔ, D-, (D-/G), C-, F7^b9, E^b7+, D7+9, G-, A^b7+11, D^bΔ, D-, G7, G-, D^b-, G^b7, D-, D^b7+, C-, F7^b9, B^bΔ, E7+9, A7+5, D-, G-, C7, E7+9, A7+9, A-/D.

Phrasing: 1. DA, 2. D- D^b7+ D^b7+, 1., 2., 1., 2., 1., 2.

Other: SOLOS

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JuJu



SIDE 3/TRACK 4

Play 10 Choruses

♩=178

INTRO $B7^{+5}$ **WHOLE TONE** 3 $B7^{+5}$

TUNE $B7^{+5}$

$B7^{+5}$ $Bb7^{+5}$ $A7$ $Ab\Delta$

E^- $F\Delta$ B^- $F\Delta$

1. B^- 2. B^- \oplus

SOLOS $B7^{+5}$ $Bb7^{+5}$ $A7$

$Ab\Delta$ E^- $F\Delta$ B^- $F\Delta$ B^- \oplus

\oplus $B7^{+5}$ **WHOLE TONE**
FADE —



This Is For Albert

SIDE 3/TRACK 5

Play 6 Choruses

♩=194

INTRO

(RHY.) $G\Delta$ $Ab\Delta^{+4}$ $A-$ $G7b9$ $C-$ $F7$ $Bb\Delta$ $Bb-$ $Ab\Delta$ $D7^{+9}$

PEDAL $G-$

UNISON MELODY $Ab\Delta^{+4}/G$ $A-/G$ $D-/G$ $G7b9$ $C-$ $F7$

PEDAL $G-$

$Bb\Delta$ $Bb-/Eb$ $Ab\Delta$ $D7^{+9}$ $Ab-/Db$ (PEDAL Db)

$Ab-/Db$ $G\Delta^{+4}/C\#$ $B-$ (WALK) $E7^{+9}$

$A-$ $D7b9$ (UNISON) $G\Delta$ $Ab\Delta^{+4}/G$ $A-/G$

PEDAL $G-$

$D-/G$ $G7b9$ $C-$ $F7$ $Bb\Delta$ $Bb-/Eb$ $Ab\Delta$ $D7^{+9}$

SOLOS

$G\Delta$ $Ab\Delta^{+4}/G$ $A-/G$ $D-/G$ $G7b9$ $C-$ $F7b9$ $Bb\Delta$ $Bb-/Eb$

PEDAL $G-$

$Ab\Delta$ $D7^{+9}$ $Ab-/Db$ $G\Delta^{+4}/C\#$

PEDAL $Db-$

(WALK) $B-$ $E7^{+9}$ $A-$ $D7b9$ $G\Delta$ $Ab\Delta^{+4}/G$

$A-/G$ $D-/G$ $G7b9$ $C-$ $F7b9$ $Bb\Delta$ $Bb-/Eb$ $Ab\Delta$ $D7^{+9}$

PEDAL $G-$

$Ab-/Db$ $E-/A$

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Yes and No



SIDE 4/TRACK 1

Play 6 Choruses

♩=264

The musical score consists of 11 staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The chords and their positions are as follows:

- Staff 1: *DΔ* (open), *A-/D* (open)
- Staff 2: *A-* (open), *D7* (open)
- Staff 3: *GΔ* (open), *F7* (open), *BbΔ* (open), *E-* (open), *1. E- (A7)* (open)
- Staff 4: *2. E-* (open), *Aφ* (open), *D7b9* (open)
- Staff 5: *G-* (open), *C7* (open), *F-* (open)
- Staff 6: *F-* (open), *Bb7(b9)* (open), *EbΔ* (open)
- Staff 7: *A-* (open), *A-(D7)* (open), *A-/D* (open)
- Staff 8: *A-/D* (open), *DΔ* (open)
- Staff 9: *A-* (open), *D7* (open), *GΔ* (open), *F7* (open), *BbΔ* (open), *E-* (open)
- Staff 10: *BbΔ* (open), *E-* (open)

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Yes and No — Cont.

SOLOS

Musical staff 1: Treble clef, 4/4 time signature. Chords: A- \flat (measures 1-3), DA (measures 4-5). Measure rests are marked with a slash and a dot.

Musical staff 2: Chords: DA (measures 1-2), A- D7 GA F7 B \flat Δ (measures 3-4), E- (measures 5-6). Measure rests are marked with a slash and a dot.

Musical staff 3: First ending (1.) starts with E- (A7) and ends with a repeat sign. Second ending (2.) starts with E- and ends with a repeat sign. Chords: A ϕ (measures 1-2), D7 \flat 9 (measures 3-4), G- (measures 5-6). Measure rests are marked with a slash and a dot.

Musical staff 4: Chords: C7 (measures 1-2), F- (measures 3-4), B \flat 7(b9) (measures 5-6), E \flat Δ (measures 7-8). Measure rests are marked with a slash and a dot.

Musical staff 5: Chords: A- (measures 1-2), A- (D7) (measures 3-4), A- \flat (measures 5-6), DA (measures 7-8). Measure rests are marked with a slash and a dot.

Musical staff 6: Chords: DA (measures 1-2), A- D7 GA F7 B \flat Δ (measures 3-4), a circled cross symbol (measure 5), E- (measures 6-7). Measure rests are marked with a slash and a dot.

Musical staff 7: Chords: a circled cross symbol (measure 1), B \flat Δ (measures 2-3), E- (measures 4-5), a circled cross symbol (measure 6). Measure rests are marked with a slash and a dot.

Nefertiti



SIDE 4/TRACK 2

Play 8 Choruses

♩=116

The musical score is written in 4/4 time and consists of several systems of staves. The top system shows a melody line in treble clef with a repeat sign, followed by a bass line. The second system continues the melody and bass line. The third system includes a 'SOLOS' section for the melody line, which is mostly empty, while the bass line continues. The fourth system shows the final part of the melody and bass line, ending with a double bar line. Chords are indicated above and below the staves, including $A\flat\Delta^{+11}$, $E\flat/D\flat$, $G\phi$, $C7^{b9}$, $B\Delta$, $B\Delta^{+11}$, $B\flat\phi$, $E\flat7^{+11}$, $E\Delta$, $E-/A$, $D7^{+9}$, E/B , $B-/E$, (D/E) , $E\flat7^{+11}$, $B\flat-\Delta$, $E\flat7^{+11}$, $A\flat\Delta^{+11}$, $E\flat/D\flat$, $G\phi$, $C7^{b9}$, $B\Delta$, $B\Delta^{+11}$, $B\flat\phi$, $E\flat7^{+11}$, $E\Delta$, $E-/A$, $D7^{+9}$, E/B , $B-/E$, (D/E) , $E\flat7^{+11}$, $B\flat-\Delta$, $E\flat7^{+11}$, and $A\text{ TRIAD}/E\flat$.

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Black Nile

SIDE 4/TRACK 3

Play 7 Choruses

♩=228

INTRO C⁻/F G^bΔ Eb- F- B^bΔ B^b7 EbΔ

MELODY Eφ A7⁺⁹/₅ D- Eb7⁺⁴ D- C- F7⁺⁹/₅

B^bΔ 1. Eb7⁺⁴ D- Eb7⁺⁴ 2. Eb7⁺⁴ D-

(D7⁺⁹) G- C7 F- B^b7 EbΔ G-

C7 F- B^b7 EbΔ A7⁺⁹/₅ (Eb7) D- Eb7⁺⁴ D-

C- F7⁺⁹/₅ B^bΔ Eb7 (A7⁺⁹/₅) D- Eb7⁺⁴

SOLOS

D- Eb7⁺⁴ D- C- F7⁺⁹/₅ B^bΔ Eb7⁺⁴ 1. D- Eb7⁺⁴ (A7⁺⁹/₅)

2. D- (D7⁺⁹) G- C7 F- B^b7 EbΔ

G- C7 F- B^b7 EbΔ A7⁺⁹/₅ D- Eb7⁺⁴

D- C- F7⁺⁹/₅ B^bΔ Eb7⁺⁴ (A7⁺⁹/₅) D- Eb7⁺⁴

Eb7⁺⁴ (A7⁺⁹/₅) D-

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Night Dreamer



SIDE 4/TRACK 4

Play 10 Choruses

♩=128

INTRO 4x's

GA F- EbΔ D7+9

MELODY

GA F- EbΔ D7+9 GA F- EbΔ D7+9 GA F- EbΔ D7+9
 EbΔ D7+9 Eb- Ab7 B-/E B-/E
 C-/F C-/F GA F- EbΔ D7+9
 GA F- EbΔ D7+9

SOLOS

G7 F7 Eb7 D7+9 G7 F7 Eb7 D7+9
 G7 F7 Eb7 D7+9 Eb- (Eb-/Ab) Ab7
 B-/E C-/F
 G7 F7 Eb7 D7+9 G7 F7 Eb7 D7+9
 GA F- EbΔ D7(+5) 2 FADE

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El Gaucho

SIDE 4/TRACK 5

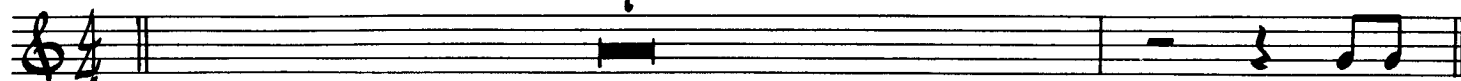
Play 11 Choruses

♩=184

INTRO

(DRUM SOLO)

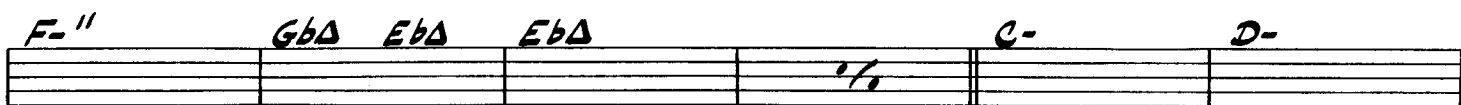
7



MELODY



SOLOS



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