

GOIN OUT IN STYLE

JAMEY SIMMONS

SAXOPHONE

FAST LATIN

5

9

14

17

22

mp

mf

pp

mp

f

PUT THE BEAT AT THE FEET

BY JAMEY SIMMONS

NEW ORLEANS SECOND LINE FEEL (MEDIUM SWING SUBDIVISION)

SAXOPHONE

The musical score is written for saxophone in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a dynamic marking of **f** and a **v** (accents) over the first two notes. The second staff starts at measure 5 with a **v** and a **p** dynamic. The third staff starts at measure 9 with a **v** and a **f** dynamic. The fourth staff starts at measure 13 with a **v** and a **pp** dynamic. The fifth staff starts at measure 17 with a **v** and a **f** dynamic. The sixth staff starts at measure 21 with a **v** and a **f** dynamic. The score includes various musical notations such as slurs, ties, and accents.

HIGH END

FAST SWING

JAMEY SIMMONS

TRUMPET IN B \flat

7

13

19

24

30

36

43

f

mf

p

f

mf

f

rit.

CAKE WALKING

BY JAMEY SIMMONS

MEDIUM SWING

TRUMPET IN B \flat

PLUNGER

WAH WAH WAH WAH

OPEN

WAH WAH WAH

CLOSED

CLOSED

OPEN

OPEN

GLISSANDO

WAH WAH WAH

11

16

20

24

f

mf

sfz

TROMBONE MONTUNO

BY JAMEY SIMMONS

FAST SALSA (LATIN)

TROMBONE

The musical score for Trombone Montuno consists of six staves of music. The first staff begins with a **ff** dynamic and includes three accents (^) over the first three notes. The second staff starts at measure 5 and features a **mp** dynamic. The third staff starts at measure 9 and includes a **f** dynamic and a **mp** dynamic. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes a **f** dynamic. The sixth staff starts at measure 21 and includes a **ff** dynamic and three accents (^) over the first three notes. The final three notes of the sixth staff are marked with downward-pointing 'v' symbols, indicating a double-bow or breath attack. The score is written in bass clef with a key signature of one flat and a 4/4 time signature.

(PLAY BOTTOM IF POSSIBLE)

BOBO BLUES

MEDIUM SWING

BY JAMEY SIMMONS

TROMBONE

The musical score for the Trombone part of 'Bobo Blues' is written in bass clef with a key signature of one flat (B-flat major or D minor) and a common time signature (C). The piece is in a medium swing style. The score consists of six staves of music, with measure numbers 4, 8, 12, 15, and 18 indicated at the beginning of their respective staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf*, *p*, and *sub. p*. The piece concludes with a final measure on the sixth staff.

GETTING TO THE BOTTOM OF THINGS

BY JAMEY SIMMONS

FAST LATIN (MAMBO)

BASS
TROMBONE

Measures 1-5 of the bass line. Measure 1 starts with a forte (*ff*) dynamic. Measure 5 ends with a mezzo-piano (*mp*) dynamic. The staff contains eighth and quarter notes with various articulations.

Measures 6-10 of the bass line. Measure 6 is marked with a '6' below the staff. The dynamic is mezzo-piano (*mp*). The staff contains eighth and quarter notes with various articulations.

Measures 11-15 of the bass line. Measure 11 is marked with a '10' below the staff. The dynamic is mezzo-piano (*mp*). Measure 14 has a forte (*ff*) dynamic. The staff contains eighth and quarter notes with various articulations.

Measures 16-20 of the bass line. Measure 16 is marked with a '15' below the staff. The dynamic is piano (*p*). The staff contains eighth and quarter notes with various articulations.

Measures 21-24 of the bass line. Measure 21 is marked with a '20' below the staff. The dynamic is forte (*ff*). The staff contains eighth and quarter notes with various articulations.

OOH-BOP-BA-DAH

BY JAMEY SIMMONS

MEDIUM SWING

BASS
TROMBONE

Staff 1: Bass/Trombone part, measures 1-5. Includes a dynamic marking 'mf'.

Staff 2: Bass/Trombone part, measures 6-10. Includes an accent mark (^) over the eighth note in measure 7.

Staff 3: Bass/Trombone part, measures 11-14. Includes a dynamic marking 'p' at the end.

Staff 4: Bass/Trombone part, measures 15-18. Includes a dynamic marking 'p' at the end.

Staff 5: Bass/Trombone part, measures 19-21. Includes a dynamic marking 'p' at the end.

Staff 6: Bass/Trombone part, measures 22-25. Includes an accent mark (^) over the eighth note in measure 22.

Staff 7: Bass/Trombone part, measures 26-28. Includes a dynamic marking 'p' at the end.

MONTUNO BLUES

BY JAMEY SIMMONS

FAST SALSA (LATIN)

PIANO

p

mf

mf

COMP IN
A SALSA STYLE
F7

mf

MONTUNO BLUES

2

Bb7

F7

Bb7(b9)

Bb-7

Musical notation for measures 21-26. The system consists of two staves (treble and bass clef) with a brace on the left. Measures 21 and 22 are mostly rests. Measures 23-26 contain rests in the bass clef and slashes in the treble clef, indicating a continuation of the previous section.

A-7 D7 G-7 C7(ALT)

Musical notation for measures 27-31. Measure 27 has rests in both staves. Measure 28 has a melodic line in the treble clef and a bass line in the bass clef. Measure 29 continues the melodic line. Measure 30 has a melodic line with a slur and a fermata. Measure 31 has a complex chordal texture in both staves with accents and slurs.

Musical notation for measures 32-35. Measure 32 has a complex chordal texture in both staves. Measure 33 continues the texture. Measure 34 has a melodic line in the treble clef and a bass line in the bass clef. Measure 35 has a melodic line in the treble clef and a bass line in the bass clef, ending with a fermata.

SUNNYSIDE SWING

CREATE YOUR OWN JAZZ ACCOMPANIMENT FOR THIS MELODY USING THE GIVEN HARMONIES.

BY JAMEY SIMMONS

MEDIUM SWING

PIANO

E_bMaj7 $G+7$ A_bMaj7 $D\emptyset$ $G7(b9)$
 $C-7$ $F7(\#11)$ $F-7$ $B_b7(b9)$
 E_bMaj7 $G+7$ A_bMaj7 $D\emptyset$ $G7(b9)$
 $C-7$ $F7(\#11)$ $F-7$ $B_b7(b9)$ $A\emptyset$ A_b-7
 $G7(alt)$ $C7(\#9)$ $F-7$ $E7(13)$ E_bMaj7

SOME HELPFUL HINTS:

- 1) THIS MELODY WAS CREATED USING THE SAME CHORD CHANGES AS THE JAZZ STANDARD "ON THE SUNNY SIDE OF THE STREET" TRY SEARCHING FOR THIS TUNE ON I TUNES.
- 2) TO LEARN ABOUT HOW TO CREATE AN ACCOMPANIMENT FOR THE MELODY LISTEN TO RECORDINGS OF SOLO PIANISTS SUCH AS TEDDY WILSON, HANK JONES, OSCAR PETERSON, THELONIOUS MONK, BENNY GREEN AND OTHER GREAT JAZZ PIANISTS.
- 3) LOOK ON YOUTUBE FOR VIDEOS OF SOLO JAZZ PIANO PERFORMANCES.
- 4) CONSULT "THE JAZZ PIANO BOOK" BY MARK LEVINE (SHER MUSIC CO.) FOR IDEAS ABOUT CHORD SYMBOLS, VOICINGS, JAZZ THEORY AND ACCOMPANIMENT PATTERNS.
- 5) NOTICE THAT THERE ARE NO DYNAMICS OR ARTICULATIONS - THESE ARE UP TO YOU TO PROVIDE.

INTO THE HEAT

MEDIUM FAST LATIN (SALSA)

BY JAMEY SIMMONS

BASS

The musical score is written for Bass in 4/4 time, featuring a key signature of one flat (Bb). The piece is in a medium-fast Latin style (Salsa). The score consists of six staves of music. The first staff begins with a dynamic marking of **ff** (fortissimo) and ends with **mp** (mezzo-piano). The second staff starts at measure 6. The third staff starts at measure 10 and includes a **mf** (mezzo-forte) marking. The fourth staff starts at measure 15 and includes a **p** (piano) marking. The fifth staff starts at measure 20 and includes a **ff** marking. The sixth staff starts at measure 24 and ends with a double bar line. Various musical notations are used throughout, including slurs, accents (^), and dynamic markings.

THE FOUNDATION

FAST BEBOP

BY JAMEY SIMMONS

BASS

5

WALK IN 4

$E\flat MA7$ $A\emptyset$ $D7(b9)$ $E\flat MA7$ $F-7$

5

$G-7$ $A\flat7$ $F7$

10

$F-7$ $B\flat7$ $A\flat7$

15

$E\flat MA7$ $A\emptyset$

20

$D7(b9)$ $E\flat MA7$ $F-7$ $G-7$ $A\flat7$ $G-7$ $D\flat7$ $C7ALT$ $F-7$

24

$A\flat-7$ $D\flat7$ $G-7$ $C7(b9)$

30

35

UPBEAT ETUDE

FAST SWING

BY JAMEY SIMMONS

DRUM SET

(ENS.) SOLO ^ ^ ^

6 p

15 mf SUB. P mf

18 SOLO (ENS.)

24 SOLO ON CYMBALS ONLY pp SOLO

30 RIT.

LATIN PRIMER

LATIN

CHA CHA CHA
FEEL

BY JAMEY SIMMONS

DRUM SET

Drum set notation for measures 1-4. The staff shows a 4/4 time signature. The pattern consists of quarter notes on the snare and bass drum, with eighth notes on the hi-hat. There are accents (^) and breath marks (>) over the snare notes. Measures 2 and 4 end with a 'FILL' consisting of a quarter note on the snare followed by a quarter rest.

Drum set notation for measures 5-8. The staff shows a 12/8 time signature. The pattern consists of eighth notes on the snare and bass drum, with eighth notes on the hi-hat. There are accents (^) and breath marks (>) over the snare notes. Measure 5 starts with a 'SUB. P' (substituted pattern) and a dynamic marking of 'f'. Measure 8 ends with a dynamic marking of 'mp'.

Drum set notation for measures 9-11. The staff shows a 12/8 time signature. The pattern consists of eighth notes on the snare and bass drum, with eighth notes on the hi-hat. There are accents (^) and breath marks (>) over the snare notes. Measure 9 starts with a '(BRASS)' marking and a dynamic marking of 'mf'. Measure 11 ends with a dynamic marking of 'f'.

Drum set notation for measures 12-15. The staff shows a 12/8 time signature. The pattern consists of eighth notes on the snare and bass drum, with eighth notes on the hi-hat. There are accents (^) and breath marks (>) over the snare notes. Measure 12 starts with a 'CHA CHA CHA FEEL' and 'RIDE CYMBAL/CROSS STICK' marking. Measure 15 ends with a dynamic marking of 'f'.

Drum set notation for measures 16-19. The staff shows a 12/8 time signature. The pattern consists of eighth notes on the snare and bass drum, with eighth notes on the hi-hat. There are accents (^) and breath marks (>) over the snare notes. Measures 17 and 19 end with a 'FILL' consisting of a quarter note on the snare followed by a quarter rest.

Drum set notation for measures 20-21. The staff shows a 12/8 time signature. The pattern consists of eighth notes on the snare and bass drum, with eighth notes on the hi-hat. There are accents (^) and breath marks (>) over the snare notes. Measure 20 starts with a 'SUB. P' (substituted pattern) and a dynamic marking of 'f'. Measure 21 ends with a dynamic marking of 'f'.

GOIN OUT IN STYLE

JAMEY SIMMONS

GUITAR

FAST LATIN

mf

B7ALT

5 *v* *mf*

9

13 *A-7* *D7(#11)* *A^b-7* *D^b7#11* *G-7* *C7(b9)*

17 *F#-7* *pp* *B7(b9)* *mf*

21 *B7ALT* *E-9* *v*

25

WHO COULD ASK?

BY JAMEY SIMMONS

MEDIUM SWING

GUITAR

mf

FREDDIE GREEN
STYLE COMPING

F-7 Bb7(b9) Eb6 Bb+7 EbMA7 E°7 F-7 F#°7

G-7 C7(#9) F-7 Bb7 A7 Ab7(9) Ab-7 G7 C7 F7(#11)

E7(#11) EbMA7 E°7 F-7 F#°7 G-7 C7(#9) F-7 Bb7 A7

BEBOP STYLE
COMPING

Ab7(9) Ab-7 G7(#9) C7 C7(#9) F7 E7(9) Eb7(9) A7(#9) Ab7

mf

241

291

F-7 Bb7(b9) Eb6 Bb7sus A7(#11,13)

SANGUINE SWING

MEDIUM SWING

JAMEY SIMMONS

VIBRAPHONE

The musical score is written for Vibraphone in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The piece starts with a melodic line in the right hand and a bass line in the left hand. The first measure has a dynamic marking of *mf*. The second staff begins at measure 5, the third at measure 10, the fourth at measure 14, the fifth at measure 19, the sixth at measure 24, and the seventh at measure 28. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also dynamic markings like *mf* and *f*. The piece concludes with a *ped.* (pedal) instruction and a dashed line.

timbales (2) w/
mounted cowbell
and crash cym

SKIN TONES II

Edward Freytag

♩ = 92-112

A

shot cowbell RH... cym

timbales *f* *mf* LH... *ff*

mf < *f* *mf* *ff* *mf*

SOLO FILL.....

f *ff*

r I R L R L R L R L R

congas (2)
med cha-cha

B

muted slap open tone

muted *f* tone

mp *ff*

accented open tone

bass tone

r I R L L R R I r I R I r r L L

SOLO FILL.....

I R I r r L L r I R L L R R I

flamed open tones

open slaps

ff

R L R R L R R I r L R B B B

SKIN TONES II

♩ = 96-112

C

RH Shaker

LH Small Caxixi