

# Џез Саксофон

## Напредна импровизација и вежби

ИЗРАБОТИЛ

М-Р КИРИЛ КУЗМАНОВ

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# 1. Опис на наставните содржини

## 1.1 Вовед

Овој учебник претставува збирка на одбрани џез делници (сола) отсвирени од големите мајстори на саксофонот како што се Чарли Паркер, Сони Стит, Декстер Гордон, Хенк Мобли, Канонбал Адерли, Ли Кониц и Џон Колтрејн. Целта е студентот слушајќи ги оргиналните снимки од овие делници, кои што се составен дел од учебникот, се труди да ги имитира големите мајстори на саксофонот како би се здобил со музички материјал кој би му овозможил полесно да импровизира и повеќе начини како би ги изразил своите емоции. Многу работи во животот ние ги учиме најпрвин имитирајќи ги. Како деца ние сме научиле да зборуваме така што сме имитирале како зборуваат нашите родители... Затоа мислам дека совладувањето на овој учебник би било од голема корист за студентот.

## 1.2 Развоен дел

Секоја од овие вежби (сола) се разликува една од друга исто како што и овие големи мајстори на саксофонот имаат свој посебен стил, карактер, звук. Така да кандидатот студентот или идниот студент ќе може да научи различни видови на вбрато, фразирање, ритам, звук, хармонски и мелодиски материјал од секоја од овие вежби (сола).

Секое соло во оваа книга е со различна техничка и уметничка тежина и ќе биде изучувано од студентите во зависност од неговиот предходен степен на подготовка. Оваа книга по самиот свој концепт и структура овозможува индивидуален пристап кон секој кандидат одделно, и би го обликувал неговиот академски профил константно и во напредно ниво.

## 1.3 Заклучок

Совладувањето на овој учебник, на кандидат студентот или идниот студент би му било од голема корист во неговиот пат да стане врвен саксофонист и импровизатор. Процесот на изучување во оваа книга е индивидуален и фокусиран кон откривање на техничко – уметничките недостатоци на студентот, нивно надминување, и профилирање на врвен академски џез музичар – со специјалност Саксофон.

## 2. Џез композицији (сола)

### 2.1 Чарли Паркер соло – “ Moose the Mooche “. Аудио фајл бр.1

♩ = 224  
PIANO 8

1 G A- D7 G

2 A- D7 D- G7 C7 G

3 A- D7 G A- D7 G

4 A- D7 G7 C F7 G

5 G F#- B7 B-

6 E7 E- A7 A-

7 D7 G A- D7 G

8 A- D7 G7 C G

Detailed description: This is a musical score for a jazz solo in G major, 4/4 time, with a tempo of 224. The score consists of eight staves of music. The first staff begins with a piano dynamic marking and a large '8' indicating the eighth measure. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Chord changes are indicated by letters above the notes: G, A-, D7, G, A-, D7, G, A-, D7, D-, G7, C7, G, A-, D7, G, A-, D7, G, A-, D7, G7, C, F7, G, G, F#-, B7, B-, E7, E-, A7, A-, D7, G, A-, D7, G, A-, D7, G7, C, G. The score ends with a triplet in the eighth measure.

This image shows a page of musical notation, likely for guitar, consisting of eight staves numbered 9 through 16. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 9: A-, D7, G, A-, D7, G, A-, D7
- Staff 10: G7, C, C-6, G, A-, D7
- Staff 11: G, A-, D7, G, A-, D7
- Staff 12: G7, C, F7, G, G
- Staff 13: F#-, B7, E7, E-
- Staff 14: A7, A-, D7, G
- Staff 15: A-, D7, B-, (Bb-), A-, D7, G7
- Staff 16: C7, G, A-, D7, G

The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some triplets and sixteenth-note runs. The key signature appears to be one sharp (F#).

## 2.2 Хенк Мобли соло – “ All the things you are “ . Аудио фајл бр.2

The image shows a musical score for a solo in 4/4 time. The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat major). The chords are indicated above the notes. The melodic lines consist of eighth and quarter notes, often with slurs and accents. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 marked at the beginning of their respective staves.

Chords and measure markers:

- Staff 1:  $G_{MI}^7$ ,  $C_{MI}^7$ ,  $F^7$ ,  $B^b_{MA}7$
- Staff 2:  $E^b_{MA}7$ ,  $E_{MI}^7$ ,  $A^7$ ,  $D_{MA}7$
- Staff 3:  $D_{MI}^7$ ,  $G_{MI}^7$ ,  $C^7$ ,  $F_{MA}7$
- Staff 4:  $B^b_{MA}7$ ,  $B_{MI}^7$ ,  $E^7$ ,  $A_{MA}7$
- Staff 5:  $B_{MI}^7$ ,  $E^7$ ,  $A_{MA}7$
- Staff 6:  $G^{\#}_{MI}7$ ,  $C^{\#7}$ ,  $F^{\#}_{MA}7$ ,  $D^7_{ALT}$
- Staff 7:  $G_{MI}^7$ ,  $C_{MI}^7$ ,  $F^7$ ,  $B^b_{MA}7$
- Staff 8:  $E^b_{MA}7$ ,  $E^b_{MI}7$ ,  $D_{MI}^7$ ,  $C^{\#o7}$  (with a 3-measure rest)
- Staff 9:  $C_{MI}^7$ ,  $F^7$ ,  $B^b_{MA}7$  (with a 3-measure rest),  $A_{MI}^7(b5)$ ,  $D^7_{ALT}$
- Staff 10: (Measure 33)

35 **G<sup>b</sup>M<sup>7</sup>** **C<sup>b</sup>M<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>M<sup>7</sup>A<sup>7</sup>**

37 **E<sup>b</sup>M<sup>7</sup>A<sup>7</sup>** **E<sup>b</sup>M<sup>7</sup>** **A<sup>7</sup>** **D<sup>b</sup>M<sup>7</sup>**

41 **D<sup>b</sup>M<sup>7</sup>** **G<sup>b</sup>M<sup>7</sup>** **C<sup>7</sup>** **F<sup>b</sup>M<sup>7</sup>A<sup>7</sup>**

45 **B<sup>b</sup>M<sup>7</sup>A<sup>7</sup>** **E<sup>7</sup>** **A<sup>b</sup>M<sup>7</sup>A<sup>7</sup>**

49 **B<sup>b</sup>M<sup>7</sup>** **E<sup>7</sup>** **A<sup>b</sup>M<sup>7</sup>A<sup>7</sup>**

53 **G<sup>#</sup>M<sup>7</sup>** **C<sup>#</sup>7** **F<sup>#</sup>M<sup>7</sup>A<sup>7</sup>** **D<sup>7</sup>ALT**

57 **G<sup>b</sup>M<sup>7</sup>** **C<sup>b</sup>M<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>M<sup>7</sup>A<sup>7</sup>**

61 **E<sup>b</sup>M<sup>7</sup>A<sup>7</sup>** **E<sup>b</sup>M<sup>7</sup>** **D<sup>b</sup>M<sup>7</sup>** **C<sup>#</sup>M<sup>7</sup>**

65 **C<sup>b</sup>M<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>M<sup>7</sup>A<sup>7</sup>** **A<sup>b</sup>M<sup>7</sup>(b5)** **D<sup>7</sup>ALT**

69

2.3 Канонбал Адерли соло – “ Star Eyes “. Аудио фајл бр.3

ALTO SOLO

The image shows a handwritten musical score for an Alto Solo. It consists of eight staves of music, each with a treble clef and a 4/4 time signature. The score is annotated with various chords and musical notations. The chords are: CΔ7, D-7, G7, CΔ7, C-7, F7, BbΔ7, E-7(b5), A7, DΔ7, Ab13, G13, CΔ7, D-7, G7, CΔ7, C-7, F7, BbΔ7, E-7(b5), A7, DΔ7, Ab13, G13, FΔ7, F-7(b5), Bb13, EbΔ7, D-7, G9sus, G13, CΔ7, D-7, G7, CΔ7, C-7, F7, BbΔ7, E-7(b5), A7, DΔ7, Ab13, G13. There are also some specific notations like (3) and (2) under notes, and a '3' at the end of the eighth staff. The staves are numbered 1, 5, 9, 13, 17, 21, 25, and 29.

2  
33  
37  
41  
45  
49  
53  
57  
61  
65  
69

Chords: C7(#9), B7(#9), Bb7(#9), A7(#9), D-7, G9sus, C6, C#7, D-7, G7, C#7, C-7, F7, Bb7, E-7(b5), A7, D#7, Ab13, G13, C#7, D-7, G7, C#7, C-7, F7, Bb7, E-7(b5), A7, D#7, Ab13, G13, F#7, F-7, Bb13, Eb7, D-7, G7sus, G13, C#7, D-7, G7, C#7, C-7, F7, Bb7, E-7(b5), A7, D#7, Ab13, G13, C7(#9), B7(#9), Bb7(#9), A7(#9), D-7, G9sus, C6.



2.4 Сони Стит соло – “ I’ll remember April “. Аудио фајл бр.4

The musical score is written for guitar in 4/4 time. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and technical markings:

- Staff 1: 3 3
- Staff 2: E MAJ<sup>7</sup> 3
- Staff 3: E MIN<sup>7</sup> 7 3
- Staff 4: F# MIN<sup>7</sup> B<sup>7</sup> G# MIN<sup>7</sup>(b5) C#<sup>7</sup>(b9) 11 3 3
- Staff 5: F# MIN<sup>7</sup> B<sup>7</sup> E MAJ<sup>7</sup> 15
- Staff 6: A MIN<sup>7</sup> D<sup>7</sup> 19 3
- Staff 7: G MAJ<sup>7</sup> 21
- Staff 8: A MIN<sup>7</sup> D<sup>7</sup> G MAJ<sup>7</sup> 23 3 3 3

2

SONNY STITT I'LL REMEMBER APRIL SOLO

**F#MIN7** **B7** **E MAJ7**

**E<sup>b</sup>MIN7** **A<sup>b7</sup>** **D<sup>b</sup>MAJ7** **F#MIN7** **B7**

**E MAJ7**

**E MIN7**

**F#MIN7** **B7** **G#MIN7(b5)** **C#7(b9)**

**F#MIN7** **B7** **E MAJ7**

**E MAJ7**

**E MIN7**

**F#MIN7** **B7** **G#MIN7(b5)** **C#7(b9)**

59

SONNY STITT I'LL REMEMBER APRIL SOLO

63  $F^{\#}MIN7$   $B7$   $E MAJ7$

67  $A MIN7$   $D7$   $G MAJ7$

71  $A MIN7$   $D7$   $G MAJ7$

75  $F^{\#}MIN7$   $B7$   $E MAJ7$

79  $E^b MIN7$   $A^b7$   $D^b MAJ7$   $F^{\#}MIN7$   $B7$

83  $E MAJ7$

87  $E MIN7$

91  $F^{\#}MIN7$   $B7$   $G^{\#}MIN7(b5)$   $C^{\#}7(b9)$

95  $F^{\#}MIN7$   $B7$   $E MAJ7$

2.5 Декстер Гордон соло – “ Cheese Cake “. Аудио файл бр.5

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music, with measure numbers 6, 10, 14, 18, 22, 26, and 30 indicated at the beginning of their respective staves. The score includes various chord annotations above the notes, such as D<sup>MIN</sup>7, E<sup>MIN</sup>7(b5), A<sup>7</sup>(b9), D<sup>7</sup>, G<sup>MIN</sup>7, D<sup>7</sup>ALT, F<sup>MIN</sup>7, B<sup>b</sup>7, and C<sup>7</sup>. A first ending bracket labeled 'A' spans the first two measures of the first staff. The music features eighth and sixteenth note patterns, often with slurs and accents, and includes triplets in several measures.

2

DEXTER GORDON CHEESECAKE SOLO

34 **A<sup>MIN</sup>7** **D<sup>7</sup>** **G<sup>MIN</sup>7** **C<sup>7</sup>**

38 **F<sup>MIN</sup>7** **B<sup>b7</sup>** **E<sup>MIN</sup>7(b5)** **A<sup>7</sup>**

42 **D<sup>MIN</sup>7** **E<sup>MIN</sup>7(b5)** **A<sup>7(b9)</sup>** **D<sup>MIN</sup>7** **D<sup>7</sup>**

46 **G<sup>MIN</sup>7** **D<sup>7ALT</sup>** **G<sup>MIN</sup>7**

50 **E<sup>MIN</sup>7(b5)** **A<sup>7ALT</sup>** **G<sup>MIN</sup>7** **C<sup>7</sup>**

54 **F<sup>MIN</sup>7** **B<sup>b7</sup>** **E<sup>MIN</sup>7(b5)** **A<sup>7(b9)</sup>** **D<sup>MIN</sup>7** **E<sup>MIN</sup>7(b5)** **A<sup>7(b9)</sup>**

**B** 58 **D<sup>MIN</sup>7** **E<sup>MIN</sup>7(b5)** **A<sup>7(b9)</sup>** **D<sup>MIN</sup>7** **D<sup>7</sup>**

62 **G<sup>MIN</sup>7** **D<sup>7ALT</sup>** **G<sup>MIN</sup>7**

66 **E<sup>MIN</sup>7** **A<sup>7</sup>** **G<sup>MIN</sup>7** **C<sup>7</sup>**

DEXTER GORDON CHEESECAKE SOLO

3

70 F MIN<sup>7</sup> B<sup>b7</sup> E MIN<sup>7(b5)</sup> A<sup>7(b9)</sup> D MIN<sup>7</sup> E MIN<sup>7(b5)</sup> A<sup>7(b9)</sup>

74 D MIN<sup>7</sup> E MIN<sup>7(b5)</sup> A<sup>7(b9)</sup> D MIN<sup>7</sup> D<sup>7</sup>

78 G MIN<sup>7</sup> D<sup>7ALT</sup> G MIN<sup>7</sup>

82 E MIN<sup>7(b5)</sup> A<sup>7ALT</sup> G MIN<sup>7</sup> C<sup>7</sup>

86 F MIN<sup>7</sup> B<sup>b7</sup> E MIN<sup>7(b5)</sup> A<sup>7(b9)</sup> D MIN<sup>7</sup> E MIN<sup>7(b5)</sup> A<sup>7(b9)</sup>

90 A MIN<sup>7</sup> D<sup>7</sup> G MIN<sup>7</sup> C<sup>7</sup>

94 F MIN<sup>7</sup> B<sup>b7</sup> E MIN<sup>7(b5)</sup> A<sup>7ALT</sup>

98 D MIN<sup>7</sup> E MIN<sup>7(b5)</sup> A<sup>7(b9)</sup> D MIN<sup>7</sup> D<sup>7</sup>

102 G MIN<sup>7</sup> D<sup>7ALT</sup> G MIN<sup>7</sup>

Detailed description: This is a musical score for a guitar solo in the key of B-flat major. It consists of ten staves of music, each starting with a measure number (70, 74, 78, 82, 86, 90, 94, 98, 102). The music is written in treble clef with a key signature of two flats. Above each staff, chord symbols are provided for the corresponding measures. The chords include F MIN<sup>7</sup>, B<sup>b7</sup>, E MIN<sup>7(b5)</sup>, A<sup>7(b9)</sup>, D MIN<sup>7</sup>, D<sup>7</sup>, G MIN<sup>7</sup>, D<sup>7ALT</sup>, A<sup>7ALT</sup>, C<sup>7</sup>, and A MIN<sup>7</sup>. The notation includes eighth and sixteenth notes, rests, and a triplet of eighth notes in measure 78. A '3' is written below the triplet. A wavy line is drawn over the notes in measure 98, indicating a vibrato or a specific performance technique. The page number '102' is located at the bottom left.

4

DEXTER GORDON CHEESCAKE SOLO

106

**E<sub>MIN</sub><sup>7(b5)</sup>** **A<sup>7ALT</sup>** **G<sub>MIN</sub><sup>7</sup>** **C<sup>7</sup>**

110

**F<sub>MIN</sub><sup>7</sup>** **B<sup>b7</sup>** **E<sub>MIN</sub><sup>7(b5)</sup>** **A<sup>7(b9)</sup>** **D<sub>MIN</sub><sup>7</sup>**

113

**E<sub>MIN</sub><sup>7(b5)</sup>** **A<sup>7(b9)</sup>** **D<sub>MIN</sub><sup>7</sup>**

2.6 Ли Кониц соло – “ Subconscious Lee “. Аудио фајл бр.6

Handwritten musical score for "Subconscious Lee" by Lee Konitz. The score is in 4/4 time and consists of seven staves of music. The key signature has one sharp (F#). The score includes various chord voicings and rhythmic patterns:

- Staff 1: Chords A<sup>7b9</sup> and D-Δ<sup>7</sup>.
- Staff 2: Chords E<sup>7b9</sup> and AΔ<sup>7</sup>. Measure 4 is marked with a '4' below the staff.
- Staff 3: Chords A<sup>7b9</sup>, D-Δ<sup>7</sup>, and E<sup>7b9</sup>. Measure 8 is marked with an '8' below the staff. A triplet of eighth notes is marked with a '3' below.
- Staff 4: Chords AΔ<sup>7</sup> and D<sup>7b9</sup>. Measures 14 and 15 are marked with '14' and '15' below the staff. Triplet markings are present.
- Staff 5: Chords GΔ<sup>7</sup> and F<sup>7</sup>. Measure 18 is marked with '18' below the staff. Triplet markings are present.
- Staff 6: Chords E<sup>7b9</sup>, A<sup>7b9</sup>, and D-Δ<sup>7</sup>. Measure 23 is marked with '23' below the staff. A triplet of eighth notes is marked with a '3' below.
- Staff 7: Chords E<sup>7b9</sup> and AΔ<sup>7</sup>.



2

# SUBCONSCIOUS LEE

(D) A<sup>7b9</sup> D-Δ<sup>7</sup>

E<sup>7b9</sup> AΔ<sup>7</sup>

101

A<sup>7b9</sup> D-Δ<sup>7</sup>

105

3

E<sup>7b9</sup> AΔ<sup>7</sup>

109

5

D<sup>7</sup> GΔ<sup>7</sup>

113

F<sup>7</sup> E<sup>7b9</sup>

117

3

(b)

A<sup>7b9</sup> D-Δ<sup>7</sup>

121

3 3 3 3

E<sup>7b9</sup> AΔ<sup>7</sup>

125

SUBCONSCIOUS LEE

① E E<sup>7</sup> (TRADING 8'S) 7 8 D<sup>7b9</sup>

147 G<sup>Δ7</sup> F<sup>7</sup>

151 E<sup>7b9</sup> 7 ② A<sup>7b9</sup>

162 D-<sup>Δ7</sup> E<sup>7b9</sup>

166 A<sup>Δ7</sup> C

Detailed description: This is a musical score for a piece titled "Subconscious Lee" on page 3. The score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a circled "1" and contains a measure with a whole rest, followed by a measure with a whole note chord E7 labeled "(TRADING 8'S)", and then two measures with whole notes labeled "7" and "8". The second staff starts at measure 147 with a GΔ7 chord, followed by eighth notes, a triplet of eighth notes, and a whole note F7 chord. The third staff starts at measure 151 with an E7b9 chord, followed by a whole rest, a measure with a whole note "7", and a circled "2" above a whole note A7b9 chord. The fourth staff starts at measure 162 with a D-Δ7 chord, followed by eighth notes, a whole note chord, and another eighth-note line. The fifth staff starts at measure 166 with an AΔ7 chord, followed by eighth notes, a whole note chord, and a final measure with a whole note chord and a "C" above it.

2.7 Цон Колтрејн соло – “ Moment’s Notice “. Аудио фајл бр.7

STRAIGHT AHEAD (♩ = 252)

Handwritten musical score for "Moment's Notice" by John Coltrane. The score is written in treble clef with a 4/4 time signature and a tempo of 252 bpm. The music consists of 16 measures, divided into two systems of 8 measures each. The first system includes a double bar line at the end of the 8th measure. The second system begins with a measure rest labeled "2". The score includes various chords and melodic lines, with some notes marked with a "7" indicating a 7th chord extension. The chords are: F#mi7, B7, Gmi7, C7, F, Bbmi7, Eb7, Emi7, A7, Fmi7, Bb7, Eb, Emi7, A7, Dmi7, Cmi7, F7, Bb, Eb, Ami7, Dmi7, Gmi7, C7, F/c, Gmi/c, Ami/c, Gmi/c, F/c, Gmi/c, Ami/c, Gmi/c, F, 2, F#mi7, B7, Gmi7, C7, FMA7, Bbmi7, Eb7, Emi7, A7, Fmi7, Bb7, Ebma7, Emi7, A7, Dmi7, Cmi7, F7, Bb, Eb7, Ami7, D7, Bbmi7, Eb7, Abma7, Gmi7, C7, F#7, B7, Gmi7, C7, FMA7, Bb7, Eb7.

Emi<sup>7</sup> A<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Ebma<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

Dmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bb Eb<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F/c Gmi/c Ami/c

Gmi/c F/c Gmi/c Ami/c Gmi/c F

① F#mi<sup>7</sup> B<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

Fmi<sup>7</sup> Bb<sup>7</sup> Ebma<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

Bb Eb<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup> Abma<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> F#mi<sup>7</sup> B<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> Fma<sup>7</sup>

Bbmi<sup>7</sup> Eb<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Fmi<sup>7</sup>

Ebma<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup> Bb Eb<sup>7</sup>

This page contains ten staves of handwritten musical notation for guitar. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1:  $A_{mi}^7$ ,  $D^7$ ,  $G_{mi}^7$ ,  $C^7$ ,  $F/C$ ,  $G_{mi}/C$ ,  $A_{mi}/C$
- Staff 2:  $G_{mi}/C$ ,  $F/C$ ,  $G_{mi}/C$ ,  $A_{mi}/C$ ,  $G_{mi}/C$ ,  $F$
- Staff 3:  $F\#_{mi}^7$ ,  $B^7$ ,  $G_{mi}^7$ ,  $C^7$ ,  $F_{MA}^7$
- Staff 4:  $Bb_{mi}^7$ ,  $Eb^7$ ,  $E_{mi}^7$ ,  $A^7$ ,  $F_{mi}^7$ ,  $Bb^7$
- Staff 5:  $E_{bma}^7$ ,  $E_{mi}^7$ ,  $A^7$ ,  $D_{mi}^7$
- Staff 6:  $C_{mi}^7$ ,  $F^7$ ,  $Bb$ ,  $Eb^7$
- Staff 7:  $A_{mi}^7$ ,  $D^7$ ,  $Bb_{mi}^7$ ,  $Eb^7$ ,  $Ab_{MA}^7$
- Staff 8:  $G_{mi}^7$ ,  $C^7$ ,  $F\#_{mi}^7$ ,  $B^7$ ,  $G_{mi}^7$ ,  $C^7$ ,  $F_{MA}^7$
- Staff 9:  $Bb_{mi}^7$ ,  $Eb^7$ ,  $E_{mi}^7$ ,  $A^7$ ,  $F_{mi}^7$ ,  $Bb^7$ ,  $E_{bma}^7$
- Staff 10:  $E_{mi}^7$ ,  $A^7$ ,  $D_{mi}^7$ ,  $C_{mi}^7$ ,  $F^7$ ,  $Bb$
- Staff 11:  $E_{b}^7$ ,  $A_{mi}^7$ ,  $D^7$ ,  $G_{mi}^7$ ,  $C^7$ ,  $F/C$

Gm/c Am/c Gm/c 10:3 F/c 10:3 Gm/c

Am/c Gm/c F (3) F#mi<sup>7</sup> B<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

Emi<sup>7</sup> A<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Ebma<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

Dmi<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bb Eb<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup> Abma<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

F#mi<sup>7</sup> B<sup>7</sup> Cmi<sup>7</sup> C<sup>7</sup> Fmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

Emi<sup>7</sup> A<sup>7</sup> Fmi<sup>7</sup> Bb<sup>7</sup> Ebma<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> Dmi<sup>7</sup>

Cmi<sup>7</sup> F<sup>7</sup> Bb Eb<sup>7</sup>

Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F/c Gm/c

Am/c Gm/c F/c Gm/c Am/c Gm/c F

BONE SOLO -  
3 CHORUSES

TRP. SOLO -  
3 CHORUSES

BASS SOLO 3B

PIANO SOLO  
2 CHORUSES

The musical score is organized into four systems, each corresponding to a different instrument's solo section. Each system consists of a staff with a melodic line and a series of chord diagrams below it.

- System 1 (Bone Solo):** Melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Chords include F#mi7, B7, Gmi7, C7, FMA7, Bbmi7, and Eb7.
- System 2 (Trumpet Solo):** Melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Chords include Emi7, A7, Fmi7, Bb7, Ebma7, Emi7, and A7.
- System 3 (Bass Solo):** Melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Chords include Dmi7, Cmi7, F7, Bb, and Eb7.
- System 4 (Piano Solo):** Melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. Chords include A7, D7, Bbmi7, Eb7, Abma7, Gmi7, and C7.

The score uses standard musical notation with treble clefs and a key signature of one sharp (F#). Chord diagrams are provided for each chord, showing fingerings on the strings. The melodic lines are written in a simple, rhythmic style, often using eighth and quarter notes.

2.8 Џон Колтрејн соло – “ Lazy Bird ” . Аудио фајл бр.8

TBN. SOLO - 2 CHORUSES

TENOR SOLO

①

Chord annotations: Bmi?, E?, Dmi?, G?, Gmi?, C?, FMA?, Bmi?, E?, AMA?, Bbmi?, Eb?, Bmi?, E?, Dmi?, G?, Gmi?, C?, FMA?, Bmi?, E?, AMA?, Bmi?, C?, C#mi?, F#7(b9), BMA?, Cmi?, F?, Bmi?, E7(b9), AMA?, Bbmi?, Eb?, Bmi?, E?, Dmi?, G?, Gmi?



Handwritten guitar tablature on a page numbered 21. The page contains ten systems of music, each consisting of a single staff with notes and fret numbers written below the lines. Chords are indicated by letters and accidentals above the staff. The notation includes various chord voicings and techniques such as bends and slurs.

Chords and notes visible in the systems include:

- System 1: C<sup>7</sup>, F<sup>ma</sup><sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>
- System 2: A<sup>ma</sup><sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, (2) B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>
- System 3: G<sup>mi</sup><sup>7</sup>, C<sup>7</sup>, F<sup>ma</sup><sup>7</sup>
- System 4: B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>, A<sup>ma</sup><sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>
- System 5: B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>, G<sup>mi</sup><sup>7</sup>
- System 6: C<sup>7</sup>, F<sup>ma</sup><sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>, A<sup>ma</sup><sup>7</sup>
- System 7: B<sup>mi</sup><sup>7</sup>, C<sup>7</sup>, C<sup>#mi</sup><sup>7</sup>, F<sup>#7</sup>(b9), B<sup>ma</sup><sup>7</sup>
- System 8: C<sup>mi</sup><sup>7</sup>, F<sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>(b9), A<sup>ma</sup><sup>7</sup>
- System 9: B<sup>mi</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>
- System 10: G<sup>mi</sup><sup>7</sup>, C<sup>7</sup>, F<sup>ma</sup><sup>7</sup>, B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>
- System 11: A<sup>ma</sup><sup>7</sup>, C<sup>#mi</sup><sup>7</sup>, C<sup>7</sup>, (3) B<sup>mi</sup><sup>7</sup>, E<sup>7</sup>, D<sup>mi</sup><sup>7</sup>, G<sup>7</sup>

Gmi<sup>7</sup> C<sup>7</sup> FMA<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

AMA<sup>7</sup> Bmi<sup>7</sup> Eb<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

Dmi<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> FMA<sup>7</sup>

Bmi<sup>7</sup> E<sup>7</sup> AMA<sup>7</sup> Bmi<sup>7</sup> C<sup>7</sup> C#mi<sup>7</sup>

F#7(b9) BMA<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bmi<sup>7</sup>

E<sup>7</sup>(b9) AMA<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

Bmi<sup>7</sup> E<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>

FMA<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup> AMA<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

Bmi<sup>7</sup> E<sup>7</sup> 31 PIANO SOLO 32 BASS SOLO 32 DRUM SOLO 32 TRPT. HEAD 16

C#mi<sup>7</sup> F#7(b9) BMA<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>(b9) AMA<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup>

10 AMA<sup>7</sup> D<sup>7</sup>(b9) GMA<sup>7</sup> C<sup>7</sup>(b9) B<sup>7</sup>(b9) BbMA<sup>7</sup> A<sup>7</sup>  
RIT.

## 2.9 Аудио ЦД

### 3. Користена литература

- Charlie Parker Omnibook
- John Coltrane Transcriptions
- CD Charlie Parker Septet Album “Moose the Mooche”
- CD Hank Mobley And Johnny Griffin Album “ A Blowin Session”
- CD The Cannonball Adderley Quintet Plus
- CD Sonny Stitt sits in with the Oscar Peterson Trio
- CD Dexter Gordon “GO”
- CD Lennie Tristano “Intuition”
- CD John Coltrane “Blue Train”