

# Body and Soul

Lyric by Edward Heyman,  
Robert Sour and Frank Eyton  
Music by Johnny Green

Medium Ballad

**A**

My heart is sad and lone - ly, For you I sigh, for

you, dear, on - ly, Why have - n't you seen it?

I'm all for you, bod - y and soul. I spend my days in long - ing

and won - d'ring why it's me you're wrong - ing, I tell you I

mean it, I'm all for you, bod - y and soul.

**B**

I can't be - lieve it, It's hard to con - ceive it, that

you'd turn a - way ro - mance. Are you pre - tend - ing? It

looks like the end - ing un - less I could have one more chance to prove, dear,

**C**

My life a wreck you're mak - ing, You know I'm yours for  
 just the tak - ing, I'd glad - ly sur - ren - der  
 my - self to you, bod - y and soul.

Chords in parentheses are optional (especially used for solos).

# CONFIRMATION

CHARLIE PARKER

(BOP) D C#-7b5 F#7 B- A-7 D+7

D-7 G7 F#-7b5 B7 E7 A7b9

D (C#-7b5) F#7 B- A-7 D7

D-7 G7 F#-7b5 B7 E-7 A7 D

A- A-(MAY) A-7 D7alt. G7MAY

C-7 F7 BbMAY7 E7 A7alt.

D C#-7b5 F#7 B- A-7 D7

D-7 G7 F#-7b5 B7 E-7 A7 D

C. PARKER - "NOW'S THE TIME"

# Just Friends

Music: John Klenner  
Lyric: Sam M. Lewis

Medium Swing

(E<sup>7</sup>) **A** A<sup>MA</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

Just friends, \_\_\_\_\_ lov - ers no more, \_\_\_\_\_ Just

E<sup>MA</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>

friends, \_\_\_\_\_ but not like be - fore, \_\_\_\_\_ To

(D<sup>#MI</sup><sup>7(b5)</sup> G<sup>#7</sup>) F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> E<sup>MA</sup><sup>7</sup> C<sup>#MI</sup><sup>7</sup>

think of what we've been and not to kiss a - gain seems like pre -

F<sup>#9</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> E<sup>7</sup>

tend - ing \_\_\_\_\_ it is - n't the end - ing. \_\_\_\_\_ Two

**B** A<sup>MA</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

friends \_\_\_\_\_ drift - ing a - part, \_\_\_\_\_ Two

E<sup>MA</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>7</sup>

friends, \_\_\_\_\_ but one brok - en heart, \_\_\_\_\_ We

F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> D<sup>#MI</sup><sup>7(b5)</sup> G<sup>#7</sup> C<sup>#MI</sup><sup>7</sup>

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

F<sup>#9</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup> E<sup>6</sup> (B<sup>MI</sup><sup>7</sup> E<sup>7</sup>)

ends and we're just friends.

# ALL THE THINGS YOU ARE

HAMMERSTEIN/KERN

D-7 G-7 C7 F#m7

Bbm7 E7 Am7 /

A-7 D-7 G7 C#m7

F#m7 B7 Em7 /

F#-7 B7 Em7 /

D#-7 G#7 C#m7 A+7

D-7 G-7 C7 F#m7

Bbm7 Bb-7 A-7 G#7

G-7 C7 F#m7 (E7 A7)

FINE

# HAVE YOU MET MISS JONES

- RODGERS  
& HART

(MED.)

Chord symbols: D<sup>MA</sup>7, D<sup>#</sup>7, E-7, A7, F<sup>#</sup>-7, B-7, E-7, A7, G<sup>MA</sup>7, F-7, B<sup>b</sup>7, E<sup>b</sup>MA7, C<sup>#</sup>-7, F<sup>#</sup>7, B<sup>MA</sup>7, F-7, B<sup>b</sup>7, E<sup>b</sup>MA7, E-7, A7, D<sup>MA</sup>7, D<sup>#</sup>7, E-7, A7, G7, F<sup>#</sup>-7, B7, E-7, A7, D<sup>MA</sup>7, (E-7 A7)

# Blues For Alice

Charlie Parker

Med. Swing (Intro)

(pn. w/ drums) D F B<sup>b</sup> E<sup>b</sup>7<sup>(b5)</sup> (alto & muted trp.)

**A**

D<sup>6</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>7 B<sup>M</sup>I<sup>7</sup> (E<sup>7</sup>) A<sup>M</sup>I<sup>7</sup> D<sup>7</sup>(#5)

G<sup>6</sup> G<sup>M</sup>I<sup>7</sup> C<sup>7</sup> D<sup>6</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup>7

E<sup>M</sup>I<sup>7</sup> A<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>M</sup>I<sup>7</sup> E<sup>M</sup>I<sup>7</sup> A<sup>7</sup>

Solo on **A**; After solos  
D.S. al Coda.

D<sup>6/9</sup> *decresc.*

**⊕** optional Coda

F<sup>#</sup>MI<sup>7</sup> B<sup>M</sup>I<sup>7</sup> E<sup>M</sup>I<sup>7</sup> A<sup>7</sup> D<sup>M</sup>A<sup>9</sup>

# Anthropology

Charlie Parker  
Dizzy Gillespie

Fast Bebop

**A**  $G^6$   $E^7$   $A_{mi}^7$   $D^7$   $G^6$   $E_{mi}^7$

$A^7$   $D^7$   $G^7$   $C^6$   $C_{mi}^6$

1.  $B_{mi}^7$   $E^7$   $A_{mi}^7$   $D^7$  2.  $B_{mi}^7$   $E^7$   $A_{mi}^7$   $D^7$   $G^6$

**B**  $B^7$   $E^7$

$A^7$   $D^7$

**C**  $G^6$   $E^7$   $A_{mi}^7$   $D^7$   $G^6$   $E_{mi}^7$   $A^7$   $D^7$

$G^7$   $C^6$   $C_{mi}^6$   $B_{mi}^7$   $E^7$   $A_{mi}^7$   $D^7$   $G^6$



# II. SWINGIN'

E♭ ALTO SAX/BARI SAX

SWING

Dmaj7



C#m7(b9)

F#7(#9)

Bm7

A7

D7

G7



F#m7

B9

E13

E7

A7

Dmaj7



C#m7

F#7

Bm7

A7

D7



G7

F#m7

B7(#9)

E7

A7

C7

D7



①

A7

D7

Gmaj7

A7

Bb7

G7/B



Bm7

E7

E7

A7



②

Dmaj7

C#m7(b9)

F#7(#9)

Bm7

A7

D7



G7 F#m7 B7 Em7 A7 D

3 Dmaj7 C#m7(b5) F#7(#5) Bm7 Am7 D13

Gmaj7 C13 F#m7 B7 E7 Em7 A7

Dmaj7 F#7(#5) Bm7 Am7 D7(#5)

G7 F#m7 B7 Em7 A7 D

4 Am7 E7 Am7 D13 Gmaj7 D13 Gmaj7

Bm7 E7 Em7 A7

5 Dmaj7 C#m7(b5) F#7(#5) Bm7 Am7 D7

G7 C7 F#m7 B7 Em7 A7 C13 D13

# III. FUNKY

E♭ ALTO SAX/BARI SAX

FUNK (SWING FEEL)

Bm7



E♭m7

F#m7sus

Bm7

E7



F#m7sus

Gm7

①

A11

Bm7



B7

A11

C#7(#9)



F#7(#9)

②

Bm7

E♭m7

F#m7sus

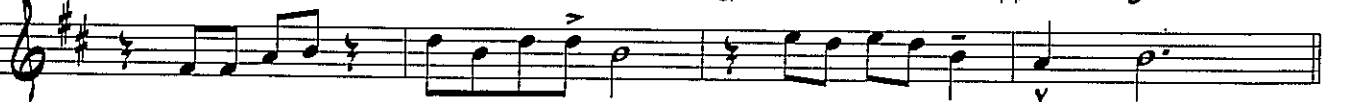


Bm7

G7

F#m7sus

Bm7



③

Bm7



Bmi7 G7 F#7(#5)

Bmi7 E7 D7

G7 F#mi7 Bmi7 E7 Bmi7 F#7(#5)

4 Bmi7 F#7(#5) Bmi7 F#7(#5)

Bmi7 F#7 F#7(#5)

5 Bmi7 B7(#9) E7 F#mi7 Gmaj7

Bmi7 Ami7 G7 F#mi7 Bmi7 E7

Gmaj7 Cmaj7 Ami7 F#mi7 Bmi7 F#7(#5) Bmi7

# XIII. PAUL'S BLUES

E♭ ALTO SAX/BARI SAX

SWING - FUNK

D<sup>9</sup>SUS

B<sup>b</sup>9

D<sup>9</sup>SUS

C<sup>MAJ</sup>9

D<sup>9</sup>SUS

F<sup>MAJ</sup>7

B<sup>b</sup>MAJ9

A<sup>M</sup>7<sup>SUS</sup>

D<sup>9</sup>SUS

1

D<sup>9</sup>SUS

B<sup>b</sup>9

D<sup>9</sup>SUS

C<sup>MAJ</sup>9

② AMi7 Cm9

Bmi9 E7(#9)

③ A7(#9) D9sus

④ Fmaj7/G

Cmaj9

AMI7 A7(#9) D9sus IMPROVISE

D9sus

# XIV. MALCOM'S TUNE

E♭ ALTO SAX/BARI SAX

MED. SWING (2 FEEL)

The musical score for "Malcom's Tune" is written for E♭ Alto Sax or Bari Sax in a medium swing feel with a 2-beat feel. The key signature has one sharp (F#). The score is divided into eight staves of music, with various chord annotations and first, second, and third endings.

Staff 1: Gmaj7, F13

Staff 2: E11, E7(#9), Am17, Gmaj7

Staff 3: C#7(#9), F#7(#5), Bmi9 (1), G13

Staff 4: Bmi9, G13, Bmi9, E13

Staff 5: Em17, A7, Am17, D7, Gmaj7 (2), F13

Staff 6: E11, E7(#9), Am17, Gmaj7

Staff 7: C#7(#9), F#7(#5), Bmi9 (3), Cmi9

Bmi9 EMI7 E#o7 F#MI7 B7 EMI7 A7

DMA7 AMI7 D7 4 GMA7 C7(b5)

DMA7 E13 EMI7 B7(9) EMI7 A13

DMA9 AMI7 D7 5 GMA7 F13

E11 E7(#9) AMI7 GMA7

C#MI9 F#7(#5) 6 Bmi13 G7

BMI7 F#7 F#MI7 B9

EMI7 A9 D11 GMA7 F11 B7(9) BbMA9



# XV. THE END

E♭ ALTO SAX/BARI SAX

MED. UP SWING

E<sup>6/9</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7

First musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression E<sup>6/9</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 is indicated.

G<sup>#mi7</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 B<sup>mi7</sup> E7 A<sup>mi7</sup> D7

Second musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression G<sup>#mi7</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 B<sup>mi7</sup> E7 A<sup>mi7</sup> D7 is indicated.

G<sup>#mi7</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 E<sup>6/9</sup> F<sup>#mi7</sup> G<sup>o7</sup>

Third musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression G<sup>#mi7</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 E<sup>6/9</sup> F<sup>#mi7</sup> G<sup>o7</sup> is indicated.

G<sup>#mi7</sup> C<sup>#7</sup>(#9) F<sup>#mi7</sup> B7 E<sup>11</sup> E<sup>13</sup> A<sup>mi7</sup> A<sup>#o7</sup>

Fourth musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression G<sup>#mi7</sup> C<sup>#7</sup>(#9) F<sup>#mi7</sup> B7 E<sup>11</sup> E<sup>13</sup> A<sup>mi7</sup> A<sup>#o7</sup> is indicated.

B<sup>11</sup> E<sup>11</sup> D<sup>#mi7</sup> G<sup>#7</sup>(#5)

Fifth musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression B<sup>11</sup> E<sup>11</sup> D<sup>#mi7</sup> G<sup>#7</sup>(#5) is indicated. A circled '1' is placed above the D<sup>#mi7</sup> chord.

G<sup>#mi7</sup> C<sup>#9</sup> C<sup>#mi7</sup> F<sup>#13</sup>

Sixth musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression G<sup>#mi7</sup> C<sup>#9</sup> C<sup>#mi7</sup> F<sup>#13</sup> is indicated.

F<sup>#mi7</sup> B7 E<sup>6/9</sup> F<sup>#mi7</sup> G<sup>o7</sup>

Seventh musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression F<sup>#mi7</sup> B7 E<sup>6/9</sup> F<sup>#mi7</sup> G<sup>o7</sup> is indicated. A circled '2' is placed above the E<sup>6/9</sup> chord.

G<sup>#mi7</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 B<sup>mi7</sup> E7 A<sup>mi7</sup> A<sup>#o7</sup>

Eighth musical staff with treble clef and key signature of three sharps. The staff contains a sequence of eighth notes and quarter notes. Above the staff, the chord progression G<sup>#mi7</sup> C<sup>#7</sup> F<sup>#mi7</sup> B7 B<sup>mi7</sup> E7 A<sup>mi7</sup> A<sup>#o7</sup> is indicated.

Amas7/B B7(#9) (3) E6/9 F#m7 B7

G#m7 C#7 F#m7 Cm9 Bm7 E7(#5) Amas7 D13

G#7 C#7 F#m7 B7 (4) E6/9 C#7 F#m7 B9

G#m7 C#7 F#m7 B7 E11 E7(#9) Amas7 D13

B11 E13 (5) G#11 G#13

C#11 C#9 F#11 F#13

B11 B9 B7(#9) (6) E6/9 C#7 F#m7 G07

G#m7 C#7 F#m7 C9 B11 Bm7 E7 Amas7 D13

G#m7 G13 F#m7 F13 E7 C#7(#9) G#m7 G13 F#m7 F13 E6/9

# armonizzazione scale x esame ammissione biennio (triadi)

DA ESEGUIRE IN TUTTE LE TONALITA'

*C maj*

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5)

8 Cmaj7 Bm7(b5) Am7 G7 Fmaj7 Em7 Dm7 Cmaj7

*C - mel*

Cm(maj7) Dm7 Ebmaj7 F7 G7 Am7(b5) Bm7(b5)

21 Cm(maj7) Bm7(b5) Am7(b5) G7 F7 Ebmaj7 Dm7 Cm(maj7)

*C - arm*

28 Cm(maj7) Dm7(b5) Ebmaj7 Fm7 G7 Abmaj7 B°7

35 Cm(maj7) B°7 Abmaj7 G7 Fm7 Ebmaj7 Dm7(b5) Cm(maj7)

# armonizzazione scale x esame ammissione biennio

DA ESEGUIRE IN TUTTE LE TONALITA'

*C maj*

Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7(b5) Cmaj7

Bm7(b5) Am7 G7 Fmaj7 Em7 Dm7 Cmaj7

*C - mel*

Cm(maj7) Dm7 Ebmaj7 F7 G7 Am7(b5) Bm7(b5) Cm(maj7)

Bm7(b5) Am7(b5) G7 F7 Ebmaj7 Dm7 Cmaj7

*C - arm*

30 Cm(maj7) Dm7(b5) Ebmaj7 Fm7 G7 Abmaj7 B°7 Cm(maj7)

38 B°7 Abmaj7 G7 Fm7 Ebmaj7 Dm7(b5) Cm(maj7)