

Jazz Conception

Jim Snidero

NICOLAS CELIZ

nicosax@gmail.com

Bass Lines

21 complete transcriptions

as played by

Dennis Irwin

+ 21 lead sheets

includes CD

Jazz Conception

Jim Snidero

Bass Lines

21 complete transcriptions

as played by

Dennis Irwin

+ 21 lead sheets

includes CD

advance music



Copyright © 1999 by ADVANCE MUSIC

All Rights Reserved

No part of this book may be reproduced or transmitted in any form or by any means,
including photocopying, without permission in writing from the publisher.

Printed in Germany.

Cover Design: 10eg Visual

Music engraving: Walter Gruber

Printed by TC Druck, Tübingen

Production: Hans Gruber

Transcribed by Paul Gill

Special thanks to Hans Gruber for his encouragement and support,
and to Conrad, Walt, Joe, Kenny, Dennis, Amy and Mike, whose input was invaluable.

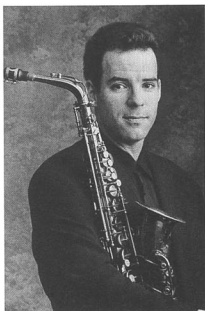
TABLE OF CONTENTS

	CD-TRACK	PAGE NO. Lead Sheet	PAGE NO. Transcription
Tuning Notes (A Concert)	1		
Tuning Notes (B♭ Concert).....	2		
GROOVE BLUES (F blues).....	3	7	28
AMEN	4	8	30
A DOLL	5	9	32
TOTAL BLUES	6	10	34
GREASE (slow B♭ blues)	7	11	36
ROSE	8	12	38
JOE'S THING (slow F minor blues)	9	13	40
PROXY	10	14	42
FATHER SONG	11	15	44
IND LINE	12	16	46
MILES	13	17	48
BLUE MINOR (C minor blues)	14	18	50
AUTUMN.....	15	19	52
FRIENDS	16	20	54
GREAT LOVE.....	17	21	56
TWO PLUS TWO	18	22	58
LUNAR	19	23	60
TUNISIA	20	24	62
BIRD BLUES (C blues)	21	25	64
SOMEWHERE	22	26	66
PASSAGE	23	27	68

THE BAND



Mike LeDonne



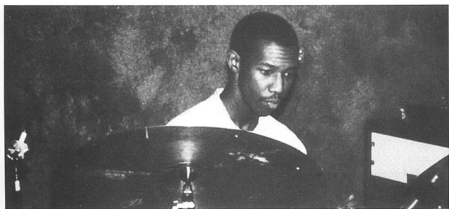
Jim Snidero



Dennis Irwin



Joe Magnarelli



Kenny Washington



Walt Weiskopf



© 1999 advance music

All rights reserved

Jim Snidero – Alto Saxophone
Walt Weiskopf – Tenor Saxophone
Joe Magnarelli – Trumpet
Mike LeDonne – Piano
Dennis Irwin – Bass
Kenny Washington – Drums

Recorded at Steve Davis Studios
Engineer – Steve Davis
Producer – Jim Snidero
Executive producer – Hans Gruber

INTRODUCTION

This bass line edition of Jazz Conception contains transcriptions of exactly what Dennis Irwin plays on the enclosed CD, along with a lead sheet for each of the 21 etudes.

There are at least three uses for this book/CD set. The first is to study, learn and memorize what Dennis plays on each track. Dennis does a great job playing off the etudes, as if playing along with an improvising soloist, locking in with the other rhythm section players and just swinging throughout. This comes from his years of experience and from his knowledge of bass styles, combined with excellent technique and taste. Play along with the complete mix (both channels on the stereo). Try to match the feeling, not only the notes.

The second is to play along without the bass in the mix. Do this by turning the balance control on your stereo to the left channel. Try to play exactly both, what and how Dennis does, paying close attention to the aspects that he mentions below.

The third use is to again play along without the bass in the mix, but this time using the lead sheet, as if reading a small group chart. Practice playing the arrangement, creating your own feel and bass lines.

Here are a few thoughts from Dennis on bass line concepts:

In jazz, it is possible to find the bass being a link between the melody and the rhythm (moving through tones/reinforcing the pulse). "Bounce", "Lift", "Spring", "Torque", "Cushion", are just a few of the words to help us visualize function.

I have found it beneficial to sort out the multitude of contents by slowing down the process of practicing, dividing the physical act down into simple components (note choice, pluck action, bow control, etc.).

Correct pitch, finding the exact center of the note is of utmost importance. Correct pitch is the truest amplifier. Long tones with the voice, the bow, wind instruments, are recommended: a time for intense vigilant listening.

Through slow-but-alert repetition/variation, one can effect the merging of ear training with muscle memory, to let instincts flower.

As of 1999, I've known Jim, Mike, and Kenny a grand sum of over 55 years. This playing session was a real pleasure! Hats off to Jim Snidero. Thank you all for joining us.

This book is not meant as a replacement for transcribing the greats and listening to jazz in general. It is meant as an introduction and supplement, a kind of conceptual bridge to the masters. It is really a tribute to them. I hope that you find it both enjoyable and useful. (Jim Snidero)

Diese Bassausgabe der Jazz Conception Reihe enthält Transkriptionen von Dennis Irwins Bass Lines der beiliegenden CD, sowie einfache Stimmen (Bass Lead Sheets) zu allen 21 Tracks.

Es gibt mindestens drei Möglichkeiten dieses Buch/CD Set zu verwenden. Zuerst können Sie die Transkriptionen üben und auswendig lernen. Dennis spielt großartig auf der Grundlage der Etüden, als ob er einen improvisierenden Solisten begleiten würde. Er bildet eine Einheit mit dem Schlagzeug und Klavier und swingt einfach bei allen Stücken. Der Grund dafür ist seine jahrelange Erfahrung und Kenntnis des Stils unterschiedlichster Bassisten, kombiniert mit einer hervorragenden Technik und einem guten Geschmack. Spielen Sie dann mit dem vollständigen Mix (beide Stereokanäle). Versuchen Sie das Feeling zu erfassen, nicht nur die Noten.

Spielen Sie nun mit dem Mix ohne Bass, indem Sie den rechten Kanal Ihrer Stereoanlage abdrehen. Zuerst die Transkription, dann eigene Ideen und mit eigenem Feel. Reagieren Sie auf das, was sich gerade abspielt. Nochmals: das Feeling zählt!

Als dritte Möglichkeit können Sie die Lead Sheets lesen, wie eine Stimme zu einem Comboarrangement, und eigene Bass Lines erfinden.

Hier sind ein paar Gedanken von Dennis über Bass Line Konzepte:

Im Jazz hat der Bass die Funktion Melodie und Rhythmus zu verbinden (Tonauswahl/Betonung des Pulses). Die Funktion des Basses kann mit folgenden Begriffen visualisiert werden: „Sprungkraft“, „Auftriebskraft“, „Schnellkraft“, „Energieübertragung“, „Polsterung“.

Ich fand es sehr hilfreich die vielfältigen Möglichkeiten auszuordnen, indem ich den Überprozess verlangsamt habe (Notenauswahl, Pizzicato, Bogenkontrolle etc.).

Einwandfreie Intonation, das exakte Tonzentrum zu finden ist von größter Bedeutung. Perfekte Intonation ist der beste Verstärker. Lange Töne singen und mit dem Bogen aushalten, ein Blasinstrument lernen ist empfehlenswert. Ebenso, sich Zeit nehmen für intensives, aufmerksames Hören.

Durch langsames, jedoch wachsam wiederholend/variiert, kann die Wirkung von Hörtraining und Automatisierung der Muskelbewegungen verbessert werden, auf dass der Instinkt erblühen möge.

1999 kenne ich Jim, Mike und Kenny zusammen seit mehr als 55 Jahren. Diese Aufnahmen waren ein echtes Vergnügen! Hut ab vor Jim Snidero und vielen Dank an alle, die sich zu uns gesellen.

Dieses Buch ist nicht als Ersatz für's Transkribieren und Hören gedacht. Es ist vielmehr eine Einführung und eine Ergänzung, eine Art konzeptioneller Brücke zu den großen Musikern des Jazz. Ich hoffe, dass Sie es nützlich finden und gleichzeitig Spaß damit haben. (Jim Snidero)

Groove Blues

NICOLAS CELIZ
nicosax@gmail.com

TRACK 3

Jim Snidero

$\text{♩} = 78$

CHORUS 1

Musical staff 1: Treble clef, 4/4 time signature. Measure 1: F7. Measure 2: slash. Measure 3: slash. Measure 4: slash. Measure 5: Bb7. Measure 6: slash.

Musical staff 2: Treble clef. Measure 7: F7. Measure 8: slash. Measure 9: G-7. Measure 10: C7. Measure 11: F7. Measure 12: C7.

CHORUS 2

Musical staff 3: Treble clef. Measure 13: F7. Measure 14: slash. Measure 15: slash. Measure 16: slash. Measure 17: Bb7. Measure 18: slash.

Musical staff 4: Treble clef. Measure 19: F7. Measure 20: A-7. Measure 21: D7. Measure 22: G-7. Measure 23: C7. Measure 24: F7. Measure 25: C7.

CHORUS 3

Musical staff 5: Treble clef. Measure 25: F7. Measure 26: slash. Measure 27: slash. Measure 28: F7alt. Measure 29: Bb7. Measure 30: slash.

Musical staff 6: Treble clef. Measure 31: F7. Measure 32: A-7. Measure 33: D7. Measure 34: G-7. Measure 35: C7. Measure 36: F7. Measure 37: C7.

CHORUS 4

Musical staff 7: Treble clef. Measure 37: F7. Measure 38: slash. Measure 39: slash. Measure 40: slash. Measure 41: Bb7. Measure 42: slash.

Musical staff 8: Treble clef. Measure 43: F7. Measure 44: slash. Measure 45: G-7. Measure 46: C7. Measure 47: F7. Measure 48: D7alt. Measure 49: G7. Measure 50: C7alt.

CHORUS 5

Musical staff 9: Treble clef. Measure 49: F7. Measure 50: slash. Measure 51: slash. Measure 52: slash. Measure 53: Bb7. Measure 54: slash.

Musical staff 10: Treble clef. Measure 55: F7. Measure 56: A-7. Measure 57: D7. Measure 58: G-7. Measure 59: C7. Measure 60: F7. Measure 61: C7. Measure 62: F7#11.

Amen

TRACK 4

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

$\text{♩} = 76$

CHORUS 1

F7 G- C7 F7 C7 F7

7 G7 C7 F7 Bb7 A7

13 Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 2

17 F7 Bb7 B° F7 C7 F7

23 G7 C7 F7 Bb7 A7

29 Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 3

33 F7 G- C7 F7 C7 F7

39 G7 C7#9 F7 Bb7 A7

45 Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 4

49 F7 G7 C7 F7 C7 F7

55 G7 C7 F7 Bb7 A7

61 Bb7 B° A-7 D7 G-7 C7 F7

A Doll

TRACK 5

NICOLAS CELIZ

nicosax@gmail.com

Jiri Snidcro

$\text{♩} = 100$
[INTRO] C7 B7^{b9} Bb7 A7 D-7 G7 CA

1 [CHORUS 1] in 2 D-7 G7 E-7 A7 D-7 G7

7 CA A7^{b9} D-7 G7 E-7 A7

13 D-7 G7 CA G7alt. CA

17 G-7 in 4 C7 FΔ A-7 D7^{#11}

23 D-7 G7 A7^{b9} D-7 in 2 G7alt. E-7 A7

29 D-7 G7sus C6 B7 Bb7 A7 D-7

33 [CHORUS 2] in 4 G7 E-7 A7 D-7 G7

39 E-7 A7 D-7 G7alt. E-7 A7alt.

45 D-7 G7 CA G7alt. CA

49 G-7 C7 FΔ A-7 D7 D-7 E-7 A7

57 D-7 G7 E-7 A7 D-7 G7 AΔ DbΔ^{#11} C6

Total Blues

TRACK 6

NICOLAS CELIZ

nicosax@gmail.com

Jim Snidero

♩ = 120

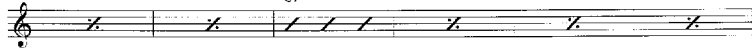
CHORUS 1

G7



7

G-
C7



13

G7

D7^{♯9}



19

E7^{♯9}

D7^{♯9}

G7



25

CHORUS 2

G7



31

G-
C7



37

G7

D7^{♯9}



43

E7^{♯9}

D7^{♯9}

G7

D7



49

CHORUS 3

G7



55

G7 alt.

C7



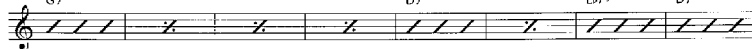
61

G7

D7^{♯9}

E7^{♯9}

D7^{♯9}

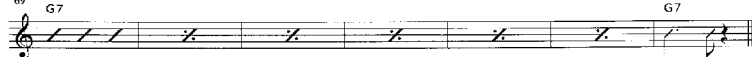


69

TAG

G7

G7



Grease

TRACK 7

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

♩ = 63

CHORUS 1

B \flat 7 E \flat 7 E $^{\circ}$ B \flat 7

5 E \flat 7 E $^{\circ}$ B \flat 7 D-7 G7

9 C-7 F7 B \flat 7 G7 C- F7

CHORUS 2

13 B \flat 7 E \flat 7 B \flat 7 E \flat 7 E $^{\circ}$

19 B \flat 7 D-7 G7 F7 \sharp 9 B \flat 7 G7 C-7 F7

CHORUS 3

23 B \flat 7 E \flat 7 E $^{\circ}$ B \flat 7 E \flat 7

31 B \flat 7 D-7 G7 C-7 F7 B \flat 7 G7 C-7 F7

CHORUS 4

37 B \flat 7 E \flat 7 \sharp 11

43 B \flat 7 D-7 G7 \flat 9 C-7 F7 B \flat 7 G7 C-7 F7

CHORUS 5

49 B \flat 7 E \flat 7 B \flat 7 E \flat 7

55 B \flat 7 G7 C-7 F7 B \flat 6 Break B \flat 7 \sharp 9

Rose

TRACK 8

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

♩ = 83

INTRO

A-7 A|7 D|Δ C7alt. FΔ Break D7⁹

1 CHORUS 1 in 2
G-7 C7 G-7 C7 FΔ G-7 C7

7 FΔ D7alt. G-7 C7 G-7 C7

13 F6 G-7 C7 FΔ C7alt. FΔ C-7 in 4 F7

19 BbΔ D-7 G7^{#11} G-7 A-7 D7

25 G-7 in 2 C7 A-7 D|7 G-7 C7 FΔ Bb B^o A-7 D7^{b9}

33 CHORUS 2 in 4
G-7 C7 G-7 C7alt. FΔ G-7 C7

39 FΔ D7alt. G-7 C7 G-7 C7

45 FΔ G-7 C7 FΔ C-7 F7alt.

51 BbΔ D-7 G7 G-7 C7 A-7 D7alt.

57 G-7 C7 G-7 C7 FΔ G-7 C7 FΔ^{#11}

Joe's Thing

TRACK 9

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

♩ = 105

CHORUS 1 in 2

1 F-6 Gø C7 F-6 Cø F7alt.

5 Bb- Gø C7alt. F-6

9 Db7#11 C7alt. F-6 Gø C7alt.

CHORUS 2

13 F-9 Gø C7alt. F- F7#9 Bb- Gø C7alt.

19 F-6 Db7#11 G-7 C7 F-11 Gø C7#5

25 **CHORUS 3** in 4
F-6 G7#9 C7alt. F-6 Cø F7alt. Bb- Gø C7

31 F-6 Db7#11 C7alt. G-9 C7alt.

CHORUS 4

37 F-6 F7alt. Bb- Gø C7

43 F-6 Db7#11 C7alt. F-7 A/C G/C G/C

CHORUS 5

49 F-13 Bb-7 Gø C7alt.

55 F-6 D7#11 C7alt. F-9 F-9

Shuffle ♩ = 120

Proxy

NICOLAS CELIZ
nicosax@gmail.com

TRACK 10

Jim Snidero

[CHORUS 1]

B \flat 7 E \flat 7 A \flat 7 G7alt C7 F7 B \flat 7 F7 B \flat 7 G7alt.

7 C7 F7 \sharp 5 B \flat 7 E \flat 7 E \circ

13 B \flat 7 A7alt. A \flat 7 G7 C-7 F7 B \flat 7 F7

[CHORUS 2]

19 B \flat 7 E \flat 7 A \flat 7 G7alt. C7 F7alt. B \flat 7 F7 B \flat 7 G7 \flat 9

25 C7 F7 B \flat 7 E \flat 7 E \circ

29 B \flat 7 A7 A \flat 7 G7 C-7 F7 B \flat 7 F7

[CHORUS 3]

37 B \flat 7 E \flat 7 A \flat 7 G7alt. C7 F7 B \flat 7 F7 B \flat 7 G7alt.

39 C7 \sharp 11 F7alt. B \flat 7 \sharp 11 E \flat 7 \sharp 11 E \circ

45 B \flat 7 A7alt. A \flat 7 G7 C-7 F7 B \flat 7 F7

[CHORUS 4]

49 B \flat 7 E \flat 7 D7alt. G7 \sharp 9 C-7 F7 B \flat 7 F7 B \flat 7 E \flat 7 A \flat 7 G7alt.

53 C7 \sharp 11 F7alt. B \flat 7

59 E \flat 7 E \circ B \flat 7 A7 A \flat 7 G7 C-7 F7 B \flat 7

Father Song

TRACK 11

Jim Snidero

Bossa Nova ♩ = 141

CHORUS 1

1 F- E♭7 D>7 C7

7 F-9 C7alt F- E♭7

13 D>7 C7 F- E♭7

19 F- E♭7 D♭7 C7 F- C7

25 **CHORUS 2**
F- E♭7 D♭7 C7

31 F- C7 F- E>7

37 D♭7 C7 F- E♭7

43 F- E♭7 D♭7 C7 F- C7

49 **CHORUS 3**
F- E♭7 D>7 C7

55 F- C7 F- E♭7

61 D>7 C7 F- E♭7

67 F- E♭7 D♭7 C7 F- F-9

IND Line

TRACK 12

Jim Snidero

$\text{♩} = 90$

[CHORUS 1]
CΔ

D9#511

D-7

G7



7 CΔ A7 D-7 G7 CΔ

D9#511



13 D-7 G7 CΔ

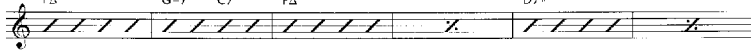
G-7

C7



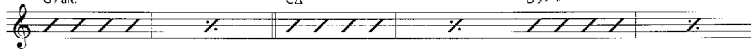
17 FΔ G-7 C7 FΔ

D7#11



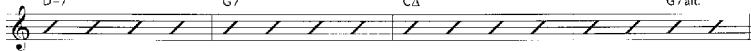
23 G7alt. CΔ

D9#511



29 D-7 G7 CΔ

G7alt.

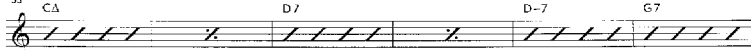


[CHORUS 2]
CΔ

D7

D-7

G7



39 CΔ D-7 G7 CΔ

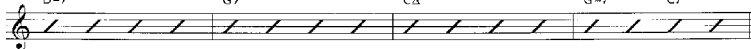
D9#511



45 D-7 G7 CΔ

G-7

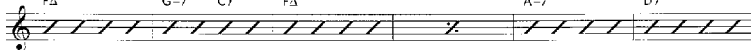
C7²⁵



49 FΔ G-7 C7 FΔ

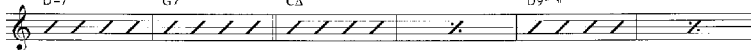
A-7

D7

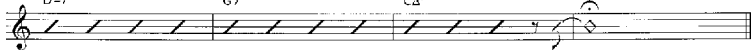


55 D-7 G7 CΔ

D9#511



61 D-7 G7 CΔ⁹



Miles

TRACK 13

NICOLAS CELIZ
nicosax@gmail.com

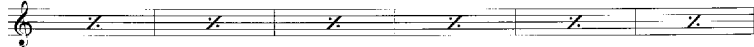
Jim Snidero

$\text{♩} = 63$

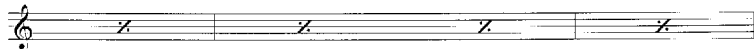
CHORUS 1
D-9



7

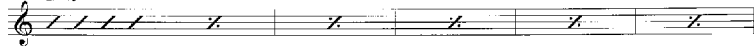


13



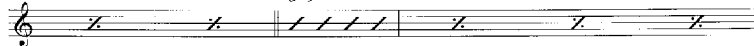
17

E \flat -13



23

D-9



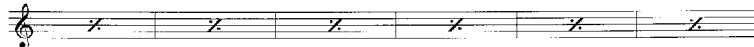
29



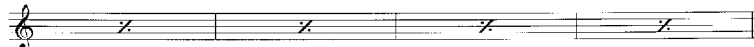
CHORUS 2
D-13



39



45



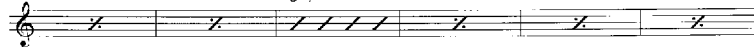
49

E \flat -9



55

D-7



61

D-13



Blue Minor

NICOLAS CELIZ
nicosax@gmail.com

TRACK 14

Jim Snidero

♩ = 92

CHORUS 1 $\text{10} \times 2$

C-6 D7#5#9 Bb13^{b9} E7#11 D13^{b9} Db/G C-6

5 F-7 G-7 AbΔ G7alt. D13^{b9} Db/G C-6

9 Ab7#11 n2 Dø G7alt. C-6 G7#9 C-6 1. 2.

CHORUS 2 in 4

C-6 Dø G7alt. C-6 C7alt. F-7

20 C-6 Ab7#11 G7alt. C-6 G7alt.

CHORUS 3

C-9 Dø G7#9 C-6 F-7 Dø G7alt.

32 C-6 Ab7#11 G7alt. C-7 G7alt.

CHORUS 4

C-7 C7 F-7 Dø G7alt.

44 C-6 A>#11 G7alt. C-9 G7alt.

CHORUS 5

C-13 C7^{b9} F-7 Dø G7alt.

56 C-7 A>#11 G7alt. C-Δ

Autumn

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

♩ = 110

INTRO

TRACK 15

Aø D7^{♯9} G-7 C7 F-7 B♭7 E♭7^{♯9} A7^{♯9} D7^{♯9} G-6 Break

1 CHORUS 1 in 2 C-7 F7alt. B♭Δ E♭Δ^{♯11} Aø D7^{b9}

7 G-6 C-7 F7 B♭Δ EΔ

13 Aø D7alt. G-6

17 A♭/A Aø D7alt. G-6 C-7 F7

23 BΔ E7^{♯11} Aø D7^{b9} G-7 C7 F-7 B♭7

29 E♭7^{♯9} A7^{b9} D7^{b9} G-6

33 CHORUS 2 in 4 C-9 F13 B♭Δ E♭Δ Aø D7^{b9}

39 G-6 C-7 F7^{♯11} BΔ E♭Δ^{♯11}

45 Aø D7^{♯9} G-11

49 D7^{b9}♯11 G-6⁹ C-7 F7 BΔ E7

57 Aø D7alt. G-7 C7^{♯5} F-7 B7^{♯5} E7 Aø D7alt. G-13

Friends

NICOLAS CELIZ

nicosax@gmail.com

Jim Snidero

TRACK 16

$\text{♩} = 90$

INTRO

1 G7#11 C7alt. FΔ F7

CHORUS 1

1 B>Δ Bb-9 Eb7 FΔ

7 Ab-7 Db7#11 G-7 C7 Eø A7b9 D-

13 G7 G-7 C-7 F7alt.

17 B>Δ B>-7 E>7 FΔ

23 Ab-11 Db7 G-7 C7 Eø A7b9#11 D-

29 G-7 C7alt. FΔ Break

CHORUS 2

33 B>Δ B>-9 E>7 FΔ

39 Ab-7 Db7 G-7 C7 FΔ

45 D-7 G7 G-7 C-7 F7

49 BbΔ B>-7 Eb7 FΔ Ab-7 D>7

57 G-7 C7 Eø A7b9 D- G-7 C7#11 FΔ Break GbΔ#11

Great Love

NICOLAS CELIZ
nicosax@gmail.com

Jim Sniceo

♩ = 126

CHORUS 1

TRACK 17

CHORUS 2

TAG

Two Plus Two

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

TRACK 18

♩ = 99

INTRO

G-7 F#-7 F-7 Bb7 alt. EbA Bb7 EbΔ

1 CHORUS 1

EbΔ Eb-9 AbΔ

7 Ab-7 Db7 G-7 C7 alt. F-7 Bb7^{b9}

13 G-7 F#-7 B7 F-7 Bb7^{#5}

17 EbΔ Eb-9 AxΔ

23 Ab-7 G-7 F#-7 B7 F-7 Bb7 alt.

29 G-7 F#-7 F-7 Bb7 alt. Eb F-7 Bb7^{b9}

33 CHORUS 2

EbΔ Eb-11 AbΔ

39 Ab-7 Db7 G-7 F#-7 B7 F-7 Bb7

45 G-7 F#-7 F-7 Bb7 alt.

49 EbΔ Eb-11 AbΔ

55 Ab-7 Db7 G-7 F#-7 B7 F-7 Bb7

61 G-7 C7 F-7 Bb7 EbΔ Break D/Eb

Lunar

TRACK 19

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

$\text{♩} = 77$

CHORUS 1

C-Δ G-7 C7 alt. FΔ

7 F-7 Bb7 alt. EbΔ Eb-7 Ab7 D>Δ Dø G7

CHORUS 2

13 C-Δ G-7 C7 alt. FΔ

19 F-7 Bb7 EbΔ Eb-7 Ab7 DbΔ Dø G7

CHORUS 3

25 C-6 G-7 C7 FΔ

31 F-7 B>7 alt. EbΔ Eb-7 Ab7 DbΔ D-7 G7

CHORUS 4

37 C-Δ G-7 C7 FΔ

43 F-7 B>7 EbΔ Eb-7 Ab7 DbΔ G7 alt.

CHORUS 5

49 C-6 G-7 C7 FΔ

55 F-7 Bb7⁹ EbΔ E>-7 A>7 DbΔ Dø G7 alt.

TAG

61 C- Dø G7 alt. C- Dø G7 alt. C- Dø G7 alt. C-9

Tunisia

TRACK 20

Jim Snidero

♩ = 94

INTRO

C7^{b9} A7^{b9} Gb7⁹ Eb7⁹ D-6 Eø A7alt.

CHORUS 1

1 E7^{#11} D-6 Eb7^{#11} D-6 E7^{#11} D-6

7 Eø A7alt. D-6 Eb7^{#11} D-6 E7^{#11} D-6

13 Eb7^{#11} D-6 Eø A7alt. D-6

17 Aø D7alt. G-Δ Gø C7^{b9} FΔ Eø A7alt.

25 Eb7^{#11} D-6 Eb7^{#11} D-6 Eb7^{#11} D-6 Eø A7alt. D-6

CHORUS 2

33 Eb7^{#11} D-6 Eb7^{#11} D-5 Eb7^{#11} D-6

39 Eø A7alt. D-6 Eb7^{#11} D-5 Eb7^{#11} D-6

45 Eb7^{#11} D-6 Eø A7alt. D-6⁹

49 Aø D7^{b9} G-6 Gø C7alt. FΔ Eø A7alt.

57 Eb7^{#11} D-6 Eb7^{#11} D-6

61 Eb7^{#11} D-6 Eø A7alt. D 6 Db/D

Bird Blues

NICOLAS CELIZ
nicosax@gmail.com

TRACK 21

Jim Snidero

♩ 100

CHORUS 1

C7 F7 C7 F7

7 C7 E-7 A7^{b9} D-7 G7 C7 A7alt. A^bΔ D^bA^{#11}

CHORUS 2

C7 F7 C7 C7alt. F7

19 C7 E-7 A7^{b9} D-7 G7 C7 A7alt. A^bΔ D^bA^{#11}

CHORUS 3

C7 F7 C7 F7

31 E-7 A7^{b9} D-7 G7^{#5} C7 D-7 G7

CHORUS 4

C7 F7 F-7 C7 F7 F^{#9}

43 C7 E-7 A7 D-7 G7^{b9} C7 D-7 G7

CHORUS 5

C7 F7 C7 F7

55 E-7 A7 Eb-7 Ab7 D-7 G7 C7 G7^{#9}

CHORUS 6

C7^{#11} F7

67 C7 E-7 A7 D-7 G7 C7 C7^{#11}

Somewhere

NICOLAS CELIZ
nicosax@gmail.com

Jim Snidero

$\text{♩} = 72$

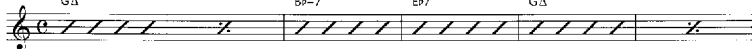
TRACK 22

CHORUS 1 in 2
GΔ

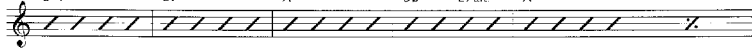
Bb-7

Eb7

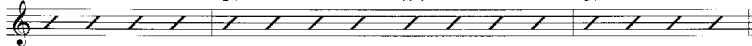
GΔ



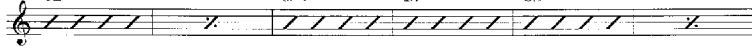
7 B-7 E7 A- Bø E7alt A-



13 Bb-7 E7 A-7 D7



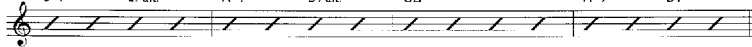
17 GΔ Bb-7 Eb7 GΔ



23 Bø E7alt A- Bø E7alt A- C-7 F7

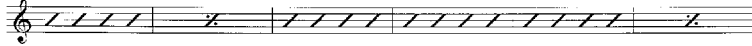


29 B-7 E7alt A-7 D7alt GΔ A-7 D7



CHORUS 2 in 4

GΔ Bb-7 Eb7 GΔ



39 B-7 E7 A-7 Bø E7^{b9} A-9



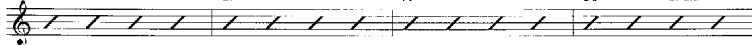
45 Bb-7 E7 A-7 D7alt



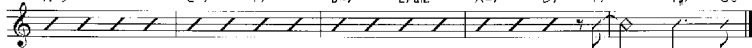
49 GΔ Bb-13 Eb7 GΔ



55 B-9 E7^{9#11} A- Bø E7alt



59 A-9 C-7 F7 B-7 E7alt A-7 D7 F7 F7⁹ G6



Passage

NICOLAS CELIZ

nicosax@gmail.com

Jim Snidero

$\text{♩} = 110$

[CHORUS 1] in 2

TRACK 23

B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7 B \flat 7

1. E \flat Δ E \flat -7 D-7 G7 alt. C-7 F7 2. E \flat Δ E \flat -7 C-7 F7 B \flat Δ

12 D7 in 4 G7 C7

18 C-7 F7 B \flat Δ in 2 G7 C-7 F7 D-7 G7 C-7 F7

24 B \flat 7 E \flat Δ E \flat -7 C-7 F7 B \flat Δ F7

[CHORUS 2] in 4 B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7 B \flat 7 E \flat Δ E \circ

34 D-7 G7 C-7 F7 B \flat Δ G7 C-7 F7 D-7 G7 C-7 F7

40 B \flat 7 E \flat Δ E \flat -7 C-7 F7 B \flat Δ

44 A-7 D7 \sharp 11 D-7 G7 \flat 9 C7

50 C-7 F13 B \flat Δ G7 C-7 C \flat \circ D-7 G7 C-7 F7

56 B \flat 7 E \flat 7 E \circ C-7 F7 B \flat Δ

[TAG] E \flat A E \flat -7 D-7 G7 C-7 F13 B \flat 7 \sharp 9 \sharp 11

Groove Blues

TRACK 3

NICOLAS CELIZ

nicosax@gmail.com

Jim Snidero

$\text{♩} = /8$

CHORUS 1

F7



Bb7

F7

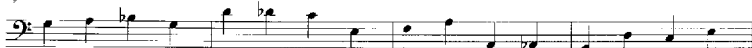


G-7

C7

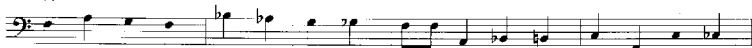
F7

C7



CHORUS 2

13 F7



17 Bb7

F7

A-7

D7



21 G-7

C7

F7

C7



CHORUS 1

25 F7

F7alt.



29 Bb7

F7

A-7

D7

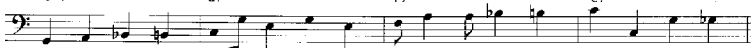


33 G-7

C7

F7

C7



CHORUS 4

37 F7



41 Bb7

F7



45 G-7

C7

F7

D7alt.

G7

C7alt.

**CHORUS 5**

49 F7



53 Bb7

A-7

D7



57 G-7

C7

F7

C7

F7#11



$\text{♩} = 76$

CHORUS 1

Musical notation for Chorus 1, measures 1-12. The key signature has one flat (B-flat). The time signature is 4/4. The notation is in bass clef. Chords are indicated above the staff.

Measures 1-4: F7, B^b7, B^o, F7, C7

Measures 5-8: F7, G7, C7

Measures 9-12: F7, B^b7, A7, B^b7, B^o, A-7, D7, G-7, C7, F7, C7

CHORUS 2

Musical notation for Chorus 2, measures 13-24. The key signature has one flat (B-flat). The time signature is 4/4. The notation is in bass clef. Chords are indicated above the staff.

Measures 13-16: F7, B^b7, B^o, F7, C7

Measures 17-20: F7, G7, C7, pull-off

Measures 21-24: F7, B^b7, A7, B^b7, B^o, A-7, D7, G-7, C7, F7, C7

CHORUS 3

33 F7 G-7 C7 F7 C7

37 F7 G7 C7#5

41 F7 B-7 A7

45 Bb7 B° A-7 D7 G-7 C7 F7 C7

CHORUS 4

49 F7 G-7 C7 F7 C7

53 F7 G7 C7

pull off

57 F7 Bb7 A7

61 Bb7 B° A-7 D7 G-7 C7 F7

♩ = 100

INTRO

C7 B7^{b9} Bb7 A7 D-7 G7 CΔ

[CHORUS 1]

1 D-7 G7 E-7 A7

5 D-7 G7 CΔ A7^{b9}

9 D-7 G7 E-7 A7

13 D-7 G7 CΔ G7alt. CΔ

17 G-7 C7 FΔ

21 A-7 D7#11 D-7 G7 A7^{b9}

25 D-7 G7alt. E-7 A7

29 D-7 G7sus C6 B7 B>7 A7

[CHORUS 2]

33 D-7 G7 E- A7

37 D-7 G7 E-7 A7

41 D-7 G7alt. E- A7alt.

45 D-7 G7 CA G7b9 CA

49 G-7 C7 FA

53 A-7 D7 D-7 A7

57 D-7 G7 E-7 A7

61 D-7 G7 A>Δ DbΔ#11 C6

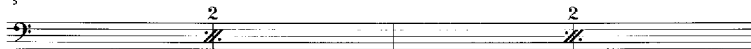
♩ = 120

CHORUS 1

G7



5



9

G-
C7



13

G7



17

D7#9

E7#9

D7#9



21

G7



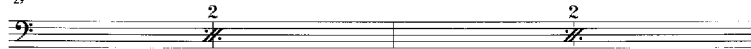
25

CHORUS 2

G7



29



33

G-
C7



37 G7

41 D7^{#9}E7^{#9}D7^{#9}

45 G7

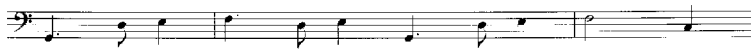


[CHORUS 3]

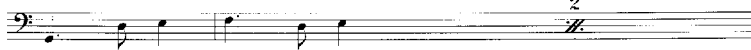
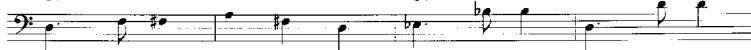
49 G7



53

57 $\frac{G}{C7}$ 

61 G7

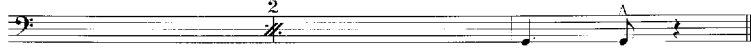
65 D7^{#9}E7^{#9}D7^{#9}

[TAG]

69 G7



73



Grease

TRACK 7

NICOLAS CELIZ

nicosax@gmail.com

♩ = 63

Jim Snidero

CHORUS 1

5

B \flat 7 Eb7 E $^{\circ}$ B \flat 7

5

E \flat 7 E $^{\circ}$ B \flat 7 D-7 G7

9

C-7 F7 B \flat 7 G7 C- F7

CHORUS 2

13

B \flat 7 E \flat 7 B \flat 7

17

E \flat 7 E $^{\circ}$ B \flat 7 D-7 G7

21

F7 B \flat 7 G7 C-7 F7

CHORUS 3

25

B \flat 7 E \flat 7 E $^{\circ}$ B \flat 7

29 Eb7 Bb7 D-7 G7

33 C-7 F7 Bb7 G7 C-7 F7

CHORUS 4

37 Bb7

41 Eb7#11 Bb7 D-7 G7b9

45 C-7 F7 Bb7 G7 C-7 F7

CHORUS 5

49 Bb7 Eb7 Bb7

53 Eb7 Bb7 G7

57 C-7 F7 Bb6 Bb7#9

$\text{♩} = 83$

INTRO A-7 A>7 DbA C7alt. FA D7

1 CHORUS 1 G-7 C7 G-7 C7

5 FA G-7 C7 FA D7alt.

9 G-7 C7 G-7 C7

13 F6 G-7 C7 FA C7alt. FA

17 C-7 F7 BbΔ

21 D-7 G7#11 G-7 A-7 D7

25 G-7 C7 A>7 Db7 G-7 C7#5

29 FΔ Bb B⁹ A-7

[CHORUS 2]

33 G-7 C7 G-7 C7alt.

37 FΔ G-7 C7 FΔ D7alt.

41 G-7 C7 G-7 C7

45 FΔ G-7 C7 FΔ

49 C-7 F7alt. B>Δ

53 D-7 G7 G-7 C7 A-7

57 G-7 C7 G-7 C7

61 FΔ G-7 C7 FΔ#11

Joe's Thing

TRACK 9

Jim Snidero

♩=105

[CHORUS 1]

F-6 Gø C7 F-6 Cø F7alt.

5

Bb- Gø C7alt. F-6

9

Db7#11 C7alt. F-6 Gø C7alt.

[CHORUS 2]

13 F-9 Gø C7alt. F- F7#9

17

Bb- Gø C7alt. F-6

21

Db7#11 G-7 C7 F-11 Gø C7#5

[CHORUS 3]

25 F-6 G7#9 C7alt. F-6 Cø F7alt.

29 B \flat - G \natural C7 F-6

33 D \flat 7 \sharp 11 C7alt. G-9 C7alt.

37 [CHORUS 4] F-6 F7alt.

41 B \flat - G \natural C7 F-6

45 D \flat 7 \sharp 11 C7alt. F-7 A \flat /C G/C G \flat /C

49 [CHORUS 5] F-13

53 B \flat -7 G \natural C7alt. F-6

57 D \flat 7 \sharp 11 C7alt. F-9

CHORUS 1

♩=127

B♭7

E♭7

A♭7

G7alt.

C7

F7

B♭7

F7



5 B♭7

G7alt.

C7

F7^{♯5}



9 B♭7

E♭7

E♭9



13 B♭7

A7alt.

A♭7

G7

C-7

F7

B♭7

F7



CHORUS 2

17 B♭7

E♭7

A♭7

G7alt.

C7

F7alt.

B♭7

F7



21 B♭7

G7^{♭9}

C7

F7



25 B♭7

E♭7

E♭9



29 B♭7

A7

A♭7

G7

C-7

F7

B♭7

F7



33 [CHORUS 3] B \flat 7 Eb7 Ab7 G7alt. C7 F7 B \flat 7 F7

37 B \flat 7 G7alt. C7#11 F7alt.

41 B \flat 7#11 Eb7#11 E \circ

45 B \flat 7 A7alt. Ab7 G7 C-7 F7 B \flat 7 F7

49 [CHORUS 4] B \flat 7 Eb7 D7alt. G7#9 C-7 F7 B \flat 7 F7

53 B \flat 7 E7 F7 G7alt. C7#11 F7alt.

57 B \flat 7 Eb7 E \circ

61 B \flat 7 A7 Ab7 G7 C-7 F7 B \flat 7

Bossa Nova ♩ = 141

Jim Snidero

CHORUS 1

1 F- E7

5 Db7 C7 F-9 C7alt.

9 F- Eb7

13 Db7 C7 F-

17 Eb7 F-

21 E7 Db7 C7 F- C7

CHORUS 2

25 F- E7

29 D7 C7 F- C7

33 F- Eb7

37 Db7 C7 F-

41 Eb7 F-

45 Eb7 Db7 C7 F- C7

[CHORUS]

49 F- Eb7

53 D>7 C7 F- C7

57 F- Eb7

61 Db7 C7 F-

65 Eb7 F-

69 Eb7 Db7 C7 F-

$\text{♩} = 90$

CHORUS 1

CΔ



5 D-7

G7

CΔ

A7

D-7

G7



9 CA

D9#5#11



13 D-7

G7

CA

G-7

C7



17 FΔ

G-7

C7

FΔ



21 D7#11

G7alt.



25 CΔ

D9#5#11



29 D-7

G7

CΔ

G7alt.



CHORUS 2

33 CΔ D7

37 D-7 G7 CΔ D-7 G7

41 CΔ D9#11

45 D-7 G7 CΔ G-7 C7#5

49 FΔ G-7 C7 FΔ

53 A-7 D7 D-7 G7

57 CΔ Pull-off D9#11

61 D-7 G7 CΔ⁹

CHORUS 2

33 D-13

37

41 Pull off

45

49 Eb-9

53

57 D-7

61 D-13

[CHORUS 1]
♩ = 92 C-6 D7#5#9 Bb7b9 13 Eb7#11 D7#9 13 D^b/_{G7} C-6

5 F-7 G-7 AbΔ G7alt. D7#9 13 D^b/_{G7} C-6

9 Ab7#11 Dø G7alt. C-6 G7#9 C-6

[CHORUS 2]
C-6 D7#5#9 Bb7b9 13 Eb7#11 D7#9 13 D^b/_{G7} C-6

F-7 G-7 AbΔ G7alt. D7#9 13 D^b/_{G7} C-6

Ab7#11 Dø G7alt. C-6 G7#9 C-6

[CHORUS 3]
14 C-6 Dø G7alt. C-6 C7alt.

18 F-7 C-6

22 Ab7#11 G7alt. C-6 G7alt.

CHORUS 4

26 C-9 Dø G7^{b9} C-6

30 F-7 Dø G7alt. C-6

34 Ab7^{#11} G7alt. C-7 G7alt.

CHORUS 5

38 C-7 C7

42 F-7 Dø G7alt. C-6

46 Ab7^{#11} G7alt. C-9 G7alt.

CHORUS 6

50 C-13 C7^{b9}

54 F-7 Dø G7alt. C-7

58 Ab7^{#11} G7alt. C-Δ

♩ = 110

INTRO

A \ominus

D7 $\sharp 9$

G-7

C7

F-7

B \flat 7



E \flat 7 $\sharp 9$

A7 $\flat 9$

D7 $\sharp 5 \sharp 9$

G-6



CHORUS 1

1

C-7

F7alt

B \flat A

E \flat 7 $\sharp 11$

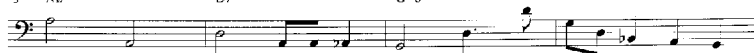


5

A \ominus

D7 $\flat 9$

G-6



9

C-7

F7

B \flat A

E \flat A



13

A \ominus

D7alt.

G-6



17

A \flat /A

A \ominus

D7alt.

G-6



21

C-7

F7

B \flat A

E \flat 7 $\sharp 11$



25

A \ominus

D7 $\flat 9$

G-7

C7

F-7

B \flat 7



29 Eb7 A7^{b9} D7^{b9} G-6

33 **CHORUS 2**
C-9 F13 BbΔ EΔ

37 Aø D7^{b9} G-6

41 C-7 F7^{#11} BbΔ EbΔ^{#11}

45 Aø D7⁹ G-11

49 D7^{b9}411 G-6⁹

53 C-7 F7 BbΔ E7

57 Aø D7^{alt.} G-7 C7⁴⁵ F-7 B7⁴⁵

61 Eb7 Aø D7^{alt.} G-13

$\text{♩} = 90$
INTRO
G7#11 C7alt. FΔ F7

CHORUS 1
1 BbΔ B7-9 E7

5 FΔ A7-7 Db7#11

9 G-7 C7 Eo A7#9 D-

13 G7 G-7 C-7 F7alt.

17 B7Δ B7-7 Eb7

21 FΔ Ab-11 Db7

25 G-7 C7 Eo A7b9#11 D-

29 G-7 C7¹³ FΔ C-7 F7

[CHORUS 2]
33 BbΔ Bb-9 Eb7

37 FΔ Ab-7 Db7

41 G-7 C7 FΔ

45 D-7 G7 G-7 C-7 F7

49 BbΔ Bb-7 Eb7

53 FΔ A7-7 D7

57 G-7 C7 Eo A7⁹ D-

61 G-7 C7#5#11 FΔ GbΔ#11

Great Love

TRACK 17

In Snidero

♩ = 126

[CHORUS 1]

B♭7 E7 A7 D7^{#11}

37 C7#11 F7alt

41 Bb7 Eb7 D-7 G7b9

45 C-7 F7 B7Δ

49 Aø D7alt G-6 Aø D7alt G-6

53 Aø D7alt G-7 C7 F7alt

57 Bb7 Eb7 Ab7 D-7 G7b9

61 C-7 F7 Eb-7 D-7 G7b9

TAG

65 C-7 F7 D-7 C-7 F7

69 C-7 F7#9 BbΔ#11

$\text{♩} = 99$
INTRO

G-7 F#-7 F-7 Bb7alt. E7Δ Bb7 B7alt.

CHORUS 1

1 E7Δ Eb-9

5 AbΔ Ab-7 Db7

9 G-7 C7alt. F-7 Bb7b9

13 G-7 F#-7 B7 F-7 Bb7#5

17 E7Δ E7-9

21 AbΔ Ab-7

25 G-7 F#-7 B7 F-7 Bb7alt.

29 G-7 F#-7 F-7 Bb7alt E> F-7 Bb7b9

CHORUS 2

33 EbA Eb-11

37 AbA Ab-7 Db7

41 G-7 F#-7 B7 F-7 Bb7

45 G-7 F#-7 F-7 Bb7alt

49 EbA Eb-11

53 AbA Ab-7 Db7

57 G-7 F#-7 B7 F-7 Bb7

61 G-7 C7 F-7 Bb7 EbA D/Eb

$\text{♩} = 77$

CHORUS 1

1 C-A G-7 C7alt.

5 FΔ F-7 Bb7alt.

9 EbΔ Eb-7 Ab7 DbΔ Dø G7

CHORUS 2

13 C-A G-7 C7alt.

17 FΔ F-7 Bb7

21 EbΔ Eb-7 Ab7 DbΔ Dø G7

CHORUS 3

25 C-6 G-7 C7

29 FΔ F-7 Bb7alt.

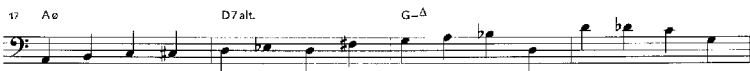
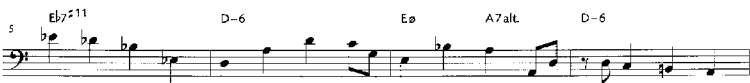
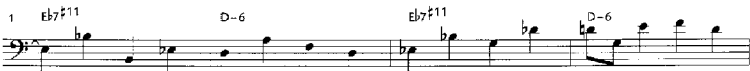
33 EbΔ Eb-7 Ab7 D>Δ D-7 G7

$\text{♩} = 94$

INTRO C7^{b9} A7^{b9} G7^{b9} Eb7^{b9} D-6 Eø A7alt.



CHORUS 1



Bird Blues

TRACK 21

Jim Snidero

$\text{♩} = 100$

CHORUS 1

5 4 3 2 1

C7 F7 C7

5 4 3 2 1

F7 C7 E-7 A7^{b9}

5 4 3 2 1

D-7 G7 C7 A7alt. AΔ DΔ^{#11}

CHORUS 2

5 4 3 2 1

C7 F7 C7 C7alt.

5 4 3 2 1

F7 C7 E-7 A7^{b9}

5 4 3 2 1

D-7 G7 C7 A7alt. AΔ DΔ^{#11}

CHORUS 3

5 4 3 2 1

C7 F7 C7

5 4 3 2 1

F7 C7 E-7 A7^{b9}

5 4 3 2 1

D-7 G7^{#5} C7 D-7 G7

P. all. eff.

[CHORUS 4]

37 C7 F7 F-7 C7

41 F7 F#0 C7 E-7 A7

45 D-7 G7b9 C7 D-7 G7

[CHORUS 5]

49 C7 F7 C7

53 F7 E-7 A7 Eb-7 Ab7

57 D-7 G7 C7 G7#9

[CHORUS 6]

61 C7#11

65 F7 C7 E-7 A7

69 D-7 G7 C7 C7#11

Somewhere

TRACK 22

Jim Snidero

$\text{♩} = 72$

CHORUS 1

1 GΔ Bb-7 E7

5 GΔ B-7 E7

9 A- Bø E7alt. A-

13 Bb-7 Eb7 A-7 D7

17 GΔ Bb-7 Eb7

21 GΔ Bø E7alt.

25 A- Bø E7alt. A- C-7 F7

29 B-7 E7alt. A-7 D7alt. GΔ A-7 D7

CHORUS 2

33

GΔ



37

GΔ



41

A-7

Bø

E7⁹

A-9



45

Bb-7

Eb7

A-7

D7alt.



49

GΔ

Bb-13

Eb7

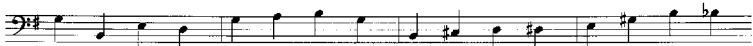


53

GΔ

B-9

E7⁹11



57

A-

Bø

E7alt.

A-9

C-7

F7



61

B-7

E7alt.

A-7

D7

F7

F7^{b9}

G6

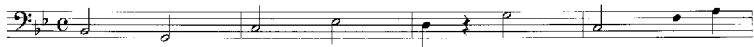


$\text{♩} = 110$

[CHORUS 1]

J m Snidero

Bb Δ G7 C-7 F7 D-7 G7 C-7 F7



5 Bb7 Eb Δ Eb-7 D-7 G7alt. C-7 F7



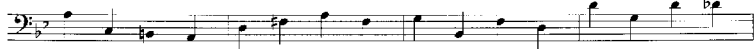
Bb Δ G7 C-7 F7 D-7 G7 C-7 F7



Bb7 Eb Δ Eb-7 C-7 F7 Bb Δ



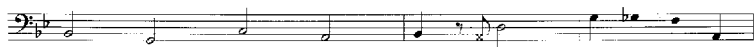
12 D7 G7



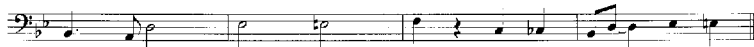
16 C7 C-7 F7



20 Bb Δ G7 C-7 F7 D-7 G7 C-7 F7

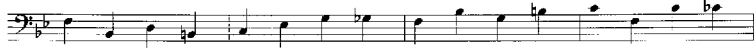


24 Bb7 Eb Δ Eb-7 C-7 F7 Bb Δ F7



[CHORUS 2]

28 Bb Δ G7 C-7 F7 D-7 G7 C-7 F7



32 Bb7 EbΔ E° D-7 G7 C-7 F7

36 BbΔ G7 C-7 F7 D-7 G7 C-7 F7

40 Bb7 EbΔ E-7 C-7 F7 BbΔ

44 A-7 D7#11 D-7 G7b9

48 C7 C-7 F7#13

52 BbΔ G7 C-7 C° D-7 G7 C-7 F7 Bb7

57 EbΔ E° C-7 F7 BbΔ

60 TAG EbΔ E-7 D-7 G7

64 C-7 F7#13 Bb7b9#11



ABOUT THE COMPOSER

Jim Snidero studied at the University of North Texas, then moved to New York City in 1981. He has recorded as a leader for Toshiba/EMI, Criss-Cross, Double-Time, and Red Records, among others. He has been a member of Toshiko Akiyoshi's Jazz Orchestra for over ten years, performed and recorded with Frank Sinatra, Jack McDuff, Eddie Palmieri and Frank Wess, among others, and is a frequent member of the Mingus Big Band. Snidero is also on the faculty of the New School University in New York City. He has given jazz workshops throughout the U.S., Europe and Japan, and is a Selmer clinician.

Jim Snidero studierte an der University of North Texas. 1981 zog er nach New York. Als Bandleader hat er für Toshiba/EMI, Criss-Cross, Double-Time und Red Records aufgenommen. Seit mehr als zehn Jahren ist er Mitglied des Toshiko Akiyoshi Jazz Orchesters, spielte u.a. in den Bands von Frank Sinatra, Jack McDuff, Eddie Palmieri und Frank Wess, mit denen er auch Aufnahmen machte. Er spielt außerdem regelmäßig mit der Mingus Big Band. Als Lehrer ist er an der New School University in New York City tätig. Er gab zudem Kurse an vielen Schulen in den U.S.A., in Europa und in Japan. Jim Snidero spielt Selmer Saxophone.

"This is music that will last"

- Zan Stewart

"Alto sax virtuoso"

- Downbeat Magazine

"Improvises with exceptional freedom and fluency"

- Jazz Times Magazine

J I M S N I D E R O

strings

Composed and arranged
by Jim Snidero for strings

6 originals, including "River Suite"
plus 2 great jazz standards

Featuring-
Jim Snidero-Alto sax and flute
Renee Rosnes-Piano
Paul Gill-Bass
Billy Drummond-Drums

Jim Snidero strings
on Milestone Records



Available at stores and online everywhere. www.fantasyjazz.com www.jimsnidero.com

jazz conception

THE JAZZ CONCEPTION SERIES

by jim snidero

www.jimsnidero.com

for jazz phrasing, interpretation and improvisation
a unique conceptual bridge to the masters

The Easy Jazz Conception Series

Each book/CD set features 15 solo etudes based on blues and standard chord progressions, demonstrated by some of the most respected jazz musicians along with a world-class rhythm section. The recording features two separate versions of each etude: one with the soloist and rhythm section and one with the rhythm section only. Piano Comping, Bass Lines and Drum editions provide play-along tracks minus the appropriate rhythm section instrument.

EASY JAZZ CONCEPTION FOR ALTO SAXOPHONE

- ORDER NO. 14760 (40-PAGE BOOK W/CD)
- Soloist: Jim Snidero, alto saxophone

EASY JAZZ CONCEPTION FOR TENOR & SOPRANO SAXOPHONE

- ORDER NO. 14761 (40-PAGE BOOK W/CD)
- Soloist: Eric Alexander, tenor saxophone

EASY JAZZ CONCEPTION FOR BARITONE SAXOPHONE

- ORDER NO. 14773 (40-PAGE BOOK W/CD)
- Soloist: Scott Robinson, baritone saxophone

EASY JAZZ CONCEPTION FOR THE SAXOPHONE SECTION OR COMBO

- ORDER NO. 14774 (8 ARR., SCORES & PARTS W/CD)

EASY JAZZ CONCEPTION FOR TRUMPET

- ORDER NO. 14762 (40-PAGE BOOK W/CD)
- Soloist: Ryan Kisor, trumpet

EASY JAZZ CONCEPTION FOR TROMBONE

- ORDER NO. 14763 (40-PAGE BOOK W/CD)
- Soloist: Slide Hampton, trombone

EASY JAZZ CONCEPTION FOR FLUTE

- ORDER NO. 14764 (40-PAGE BOOK W/CD)
- Soloist: Jim Snidero, flute

EASY JAZZ CONCEPTION FOR CLARINET

- ORDER NO. 14765 (40-PAGE BOOK W/CD)
- Soloist: Dan Block, clarinet

EASY JAZZ CONCEPTION FOR GUITAR

- ORDER NO. 14766 (40-PAGE BOOK W/CD)
- Soloist: Joe Cohn, guitar

EASY JAZZ CONCEPTION FOR VIOLIN

- ORDER NO. 14770 (40-PAGE BOOK W/CD)
- Soloist: Mark Feldman, violin

EASY JAZZ CONCEPTION FOR VIOLA

- ORDER NO. 14771 (40-PAGE BOOK W/CD)
- Soloist: Mark Feldman, violin

EASY JAZZ CONCEPTION FOR CELLO

- ORDER NO. 14772 (40-PAGE BOOK W/CD)
- Soloist: Erik Friedlander, cello

EASY JAZZ CONCEPTION PIANO COMPING

- ORDER NO. 14767 (48-PAGE BOOK W/CD)
- Simplified piano comping, as played by Dave Hazeltine

EASY JAZZ CONCEPTION BASS LINES

- ORDER NO. 14768 (40-PAGE BOOK W/CD)
- Simplified bass lines, as played by Paul Gill

EASY JAZZ CONCEPTION FOR DRUMS

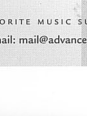
- ORDER NO. 14769 (40-PAGE BOOK W/CD)
- Lead sheets with important hits and fills

"Jim has done a marvelous job creating these etudes to demonstrate the essence of the jazz language - the melodic phrases and accompanying articulations and phrasings that have been the soul of jazz throughout this century. The CD makes it easy and fun to learn the authentic jazz language. A very valuable addition to our educational literature." (JAMEY AEBERSOLD)

"These etudes give the grammar of the language of jazz great clarity." (JIMMY HEATH)

"[...] an invaluable aid to the improviser. Using the book to analyze and understand the ideas and using the CD to get the sound and feel of the same material gets to the heart of the matter as quickly as possible. I highly recommend this book, both for class and individual study."

(DAN HAERLE, PROFESSOR OF MUSIC, UNIVERSITY OF NORTH TEXAS)



The Jazz Conception Series

Each book/CD set features 21 solo etudes based on standard chord progressions and blues, demonstrated by professional jazz musicians, accompanied by one of today's finest, swinging rhythm sections.

Text: E, D, unless otherwise noted; also available: Français, Japanese

JAZZ CONCEPTION FOR ALTO & BARITONE SAX.

- ORDER NO. 14720 (48-PAGE BOOK W/CD)
- Soloist: Jim Snidero, alto saxophone

JAZZ CONCEPTION FOR TENOR & SOPRANO SAXOPHONE

- ORDER NO. 14721 (48-PAGE BOOK W/CD)
- Soloist: Walt Weiskopf, tenor saxophone

JAZZ CONCEPTION FOR TRUMPET

- ORDER NO. 14722 (48-PAGE BOOK W/CD)
- Soloist: Joe Magnarelli, trumpet

JAZZ CONCEPTION FOR TROMBONE

- ORDER NO. 14723 (48-PAGE BOOK W/CD)
- Soloist: Conrad Herwig, trombone

JAZZ CONCEPTION FOR BASS TROMBONE

- ORDER NO. 14735 (48-PAGE BOOK W/CD)
- Soloist: Tim Newman, bass trombone

JAZZ CONCEPTION FOR FLUTE

- ORDER NO. 14724 (48-PAGE BOOK W/CD)
- Soloist: Frank Wess, flute

JAZZ CONCEPTION FOR CLARINET

- ORDER NO. 14725 (48-PAGE BOOK W/CD)
- Soloist: Ken Peplowski, clarinet

JAZZ CONCEPTION FOR GUITAR

- ORDER NO. 14726 (48-PAGE BOOK W/CD)
- Soloist: Joe Cohn, guitar

JAZZ CONCEPTION FOR PIANO

- ORDER NO. 14727 (68-PAGE BOOK W/CD)
- Soloist: Mike LeDonne, piano

JAZZ CONCEPTION PIANO COMPING

- ORDER NO. 14739 (84-PAGE BOOK W/CD)
- Exact transcriptions, as played by Mike LeDonne, plus 21 simple piano lead sheets.

JAZZ CONCEPTION FOR BASS

- ORDER NO. 14728 (48-PAGE BOOK W/CD)
- Soloist: Peter Washington, bass

JAZZ CONCEPTION BASS LINES

- ORDER NO. 14736 (70-PAGE BOOK W/CD)
- Exact transcriptions, as played by Dennis Irwin, plus 21 simple bass lead sheets.

JAZZ CONCEPTION FOR DRUMS

- ORDER NO. 14729 (70-PAGE BOOK W/CD)
- Exact transcriptions, as played by Kenny Washington, plus 21 drum lead sheets.

JAZZ CONCEPTION FOR SCAT VOCAL

- ORDER NO. 14737 (48-PAGE BOOK W/CD)
- Soloist: Amy London, scat vocal

JAZZ CONCEPTION STUDY GUIDE (E)

- ORDER NO. 14730 (108-PAGE BOOK W/CD)

JAZZ CONCEPTION HANDBUCH (D)

- ORDER NO. 14738 (108 SEITEN MIT CD)

JAZZ CONCEPTION FOR THE SAXOPHONE SECTION

- ORDER NO. 14731 (8 ARR., SCORES & PARTS W/CD)

PASSAGE (SAX SECTION + RHYTHM SECT.) - arr. Snidero

- ORDER NO. 14733 (SCORE + PARTS W/CD)



AVAILABLE FROM YOUR FAVORITE MUSIC SUPPLIER:

www.advancemusic.com

E-mail: mail@advancemusic.com



order # 14736

NICOLAS CELIZ
nicosax@gmail.com

Jazz Conception

Jim Snidero

is a new and exciting way for players at all levels to learn how to play in a jazz rhythm section and how to accompany a jazz soloist.

This book/CD set includes 21 complete transcriptions, as played by Dennis Irwin, plus 21 bass lead sheets.

The 21 solo etudes are based on standard chord progressions and blues, demonstrated by top professionals, accompanied by one of today's finest, swinging rhythm sections, Mike LeDonne on piano, Dennis Irwin on bass, and Kenny Washington on drums.

See and hear how Dennis accompanies the soloists, **sit in for Dennis** and comp for the soloist on the CD.

Adapted compatible editions are available for alto/baritone saxophone, soprano/tenor saxophone, trumpet, trombone, bass trombone, flute, clarinet, scat vocals, piano, guitar, and bass (solo etudes).

Also available are piano comping and drum books (exact transcriptions), a collection of eight arrangements for saxophone section, and a teachers/study guide with an in-depth analysis of the etudes, assignments and practical suggestions.

This is a unique conceptual bridge to the masters.

3 2195

Dennis Irwin

