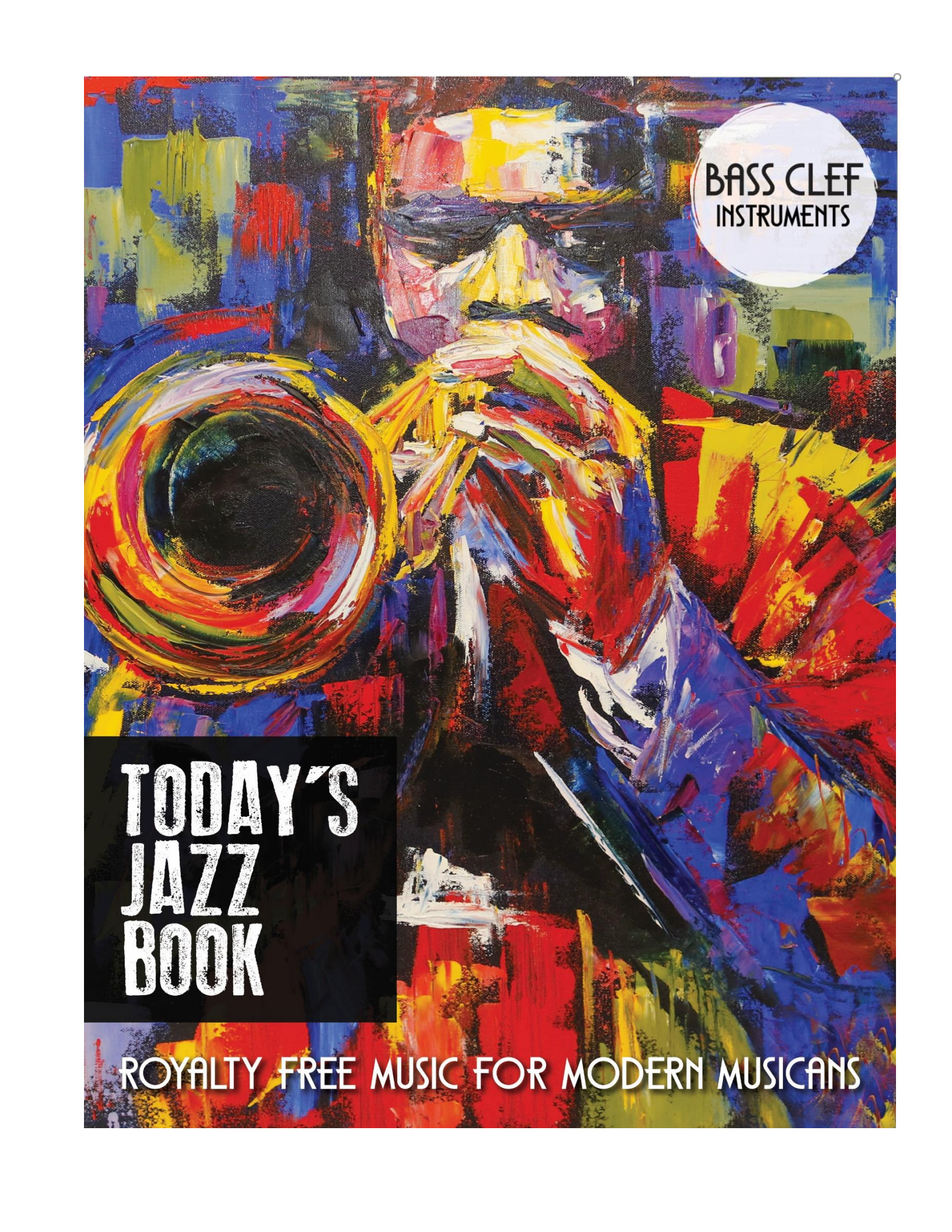
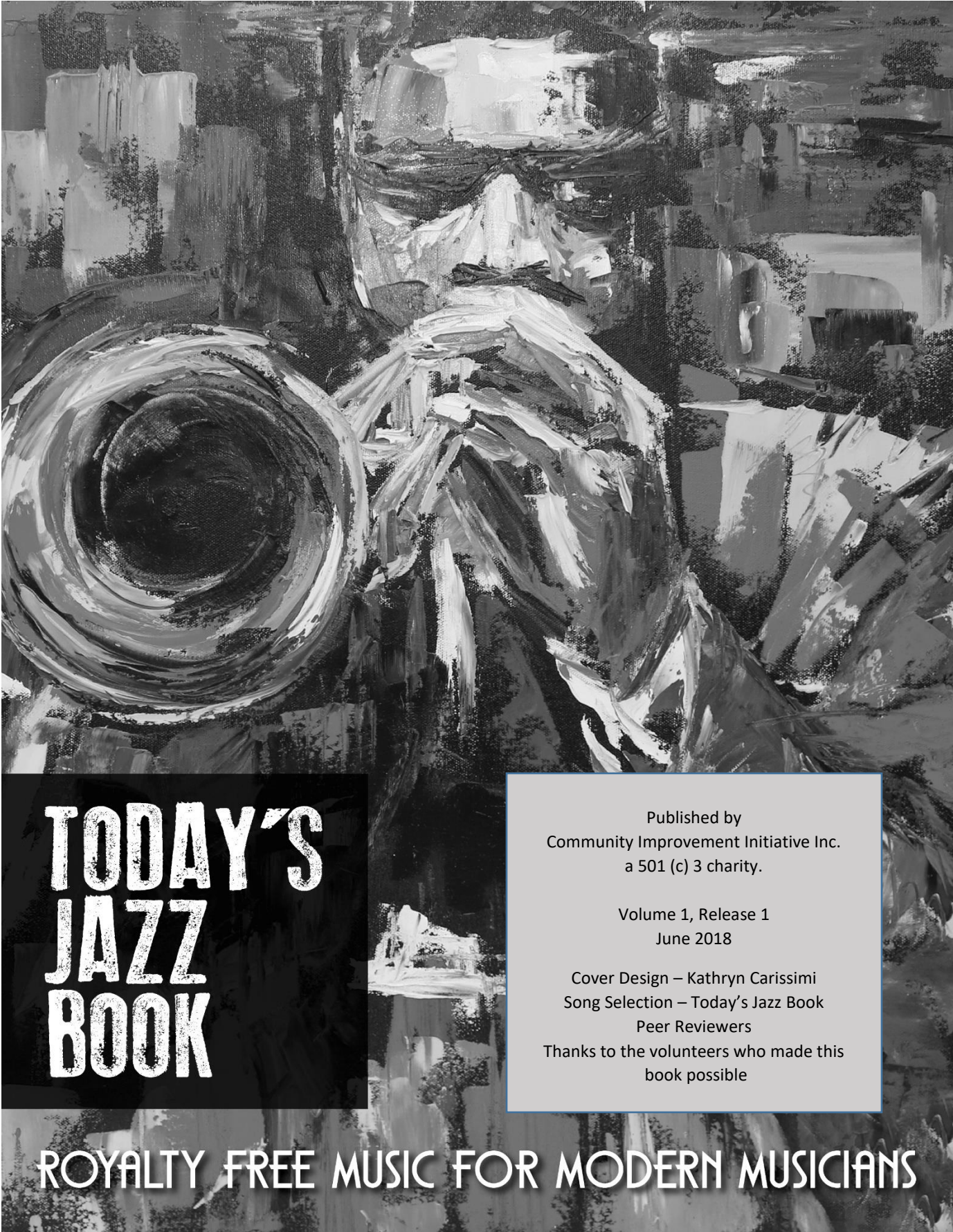


An abstract, expressive painting in a jazz style. The background is a vibrant mix of blue, red, yellow, and black. In the center, there's a figure, possibly a jazz musician, rendered in bold, energetic brushstrokes. A large, circular, multi-colored shape on the left side resembles a vinyl record or a stylized eye. The overall mood is dynamic and creative.

**BASS CLEF
INSTRUMENTS**

**TODAY'S
JAZZ
BOOK**

ROYALTY FREE MUSIC FOR MODERN MUSICANS



TODAY'S JAZZ BOOK

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Volume 1, Release 1
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Cover Design – Kathryn Carissimi
Song Selection – Today's Jazz Book
Peer Reviewers
Thanks to the volunteers who made this
book possible

ROYALTY FREE MUSIC FOR MODERN MUSICIANS

PREFACE TO *Today's Jazz Book*

VOLUME 1, RELEASE 1

Several forces combined to bring you this globally crowdsourced, legal, royalty-free book of new, original jazz compositions.

The first is the number of times small venue owners say they would love to have live jazz at their establishment but can't afford to pay public performance royalties. To many musicians, this was inhibiting the advancement of jazz in modern culture. Most musicians will agree that the availability of live performance opportunities provides powerful motivation to learn songs and to practice. Therefore, reduced performance opportunities represented a significant obstacle to the continuance of the genre. A legal, royalty - free book like *Today's Jazz Book* seemed to be an answer to this problem.

The second reason had to do with a comment Steve Swallow made in a publication called *The Story of Fakebooks* (Kernfield, 2006). Steve Swallow, a noted bass player and former Berkley College of Music professor related the story about two Berkley music students. These students compiled the now-famous *Real Book*. The *Real Book* was a book of jazz songs that has become the basic repertoire for working musicians since the 1970's. According to Swallow, these entrepreneurial *Real Book* founders approached Swallow and asked him if he would contribute songs. The issue of copyright came up, and Swallow indicated he needed some time to think about the implications of giving his charts away for such a project. He stated:

“What I thought, and what I still think, is...that it was actually to my advantage to include my tunes in this book, despite that I wouldn't be receiving print royalties...the advantage of having these tunes...played in public and possibly recorded by a whole generation of players, guys unknown personally to me, outweighed the potential to make print royalties” (*The Story of Fakebooks*, Kernfield, 2006, p. 131)

With this comment, Swallow seemed to be expressing humanity's desire to leave something of value behind after passing from this earth. In this case, it not only appeared to be the possibility of follow-on work, it may have been that generations of future musicians him would play his music. It's our experience that many musicians have composed quality, original jazz that is rarely heard or played by anyone but musicians in their own groups. Therefore, their music deserves to be preserved and transmitted to others through this book.

With these reasons pushing us forward, we sought feedback from musicians such as university professors, composers, and experienced players. Would they be willing to contribute to such a book? The answer was a unanimous affirmative. The issue of forgoing licensing fees didn't appear to be an issue to these musicians at all. Apparently, expanding the possibilities for paid, live jazz performance, and leaving a legacy outweighed any downside -- possibly as Metheny and Swallow had surmised.

After discussions on Talkbass.com, an internet discussion forum for bass players, a group of dedicated musicians agreed to join the project as volunteers. This group included Talkbass members, drummers, keyboard players, and saxophonists. Among the musicians who gave contributed resources to the project were Owen Gray, Steven Ayres, Tim Stafford, Mark White, Tony Suarez, Ralph Gray, John Coffey and Sam Sherry.

Without these musicians' support for the idea, we're sure this project wouldn't have become reality. I want to give special thanks to one of our volunteers, Owen Gray, who advanced the project significantly. As we tackled legal questions surrounding shareable music in the digital age, Owen directed us to Creative Commons licenses. These licenses, which apparently have been tested in the courts and used widely for

creative work, paved the way for the legality of this royalty-free project. Along with others, Owen also brainstormed names for the book. His *Today's Jazz Book* idea fit the vision of an ever-expanding book of fresh jazz compositions that continue to advance the genre. Thanks also goes to New York graphic designer Kathryn Carissimi who brought the name to life with the book cover and media she created around the *Today's Jazz Book* theme. Her sharp eye and understanding of social media were a boon to the project. Mark White, a professional arranger, also donated his considerable Finale skills in formatting the charts and some cases, creating arrangements suitable for the small jazz combo. Thanks also goes to our Creative Commons lawyer who provided us with affordable advice on how to abide by the complexities of copyright law.

At the bottom of each chart is the license the composer granted; not all the licenses are the same, so please check the conditions of each license. However, for this release, most of the nine songs have versions of the Creative Commons Attribution-Only, Share-Alike licenses. These licenses permit sharing, printing, recording, and performing most, if not all the songs, royalty free. This is provided the user attributes the author and shares the work under the same terms as the license. (Because these comments are not legal advice, please visit www.creativecommons.org for the actual conditions of the licenses).

In assembling this book, an obvious imperative is that the songs be of good quality. This led us on a quest for understanding exactly what is considered *good quality* to gigging, grassroots musicians. We conducted polls of musicians and online discussions to unearth their unspoken criteria for the songs these musicians include in their set lists. From this process, criteria evolved. Our song selection panel, composed of grassroots, gigging musicians from all adult generations, uses these criteria throughout our curated, double-blind, peer review process. These criteria include a memorable melody, interesting chord changes, music that translates well to the instruments found in typical performance situations, and length that fits 1-2 pages. Further the songs should normally have structure that can be followed relatively easily when sight reading. We apply these criteria while recognizing that creativity often achieves success by breaking boundaries – including our own guidelines.

To help grow *Today's Jazz Book*, we accept quality jazz compositions for peer review from anywhere. The music can be vocal or instrumental. It can be traditional, contemporary, smooth, fusion-oriented or any flavor the composer considers jazz. The key is for the songs to be jazz-oriented music that gigging musicians want to play, and listeners want to experience. We're in constant need of volunteers to promote this free book on social media, as well as volunteers and mentors with knowledge of music transcription, copying and arranging. For more information on how to submit original compositions or get involved, please visit www.newjazz.org.

Finally, we make one request to musicians who receive a copy of *Today's Jazz Book*– play the tunes in this book and share them with others while abiding by each song's licensing conditions. Listen to the recordings, and then put yourself in them stylistically. Our hope is that this book will expose you to many songs you love to play, that new jazz will have a voice, and that opportunities for live jazz will expand.

Brent Ward, PhD

Per: Community Improvement Inc.

a 501 (c) 3 charity

Orlando, Florida

August 2018

www.newjazz.org

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162ND STREET

1 of 2

by Manny Patiño

Relaxed Latin Jazz Mambo

♩ = 80 **A** G maj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

Gmaj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

B Em7 Cmaj7

Am7 D7 Gmaj7 F#m7b5 B7b9

Em7 Cmaj7

Am7 D7 Bm7 E7 Am7 D7sus

C Bm7 E7

Am7 1 Bm7 Cmaj7 D7sus D7



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2 Cm7 F9 Bm7 E7

Interlude
Am7 D7sus

Am7 Rhythm Section D7sus

Gmaj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

Gmaj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

Open Solos
Am11 D7 D7b9 Bb7b5

After Solos, D.C. al Coda

Am7 Bm7 Cmaj7 D7sus Am7 Bm7 Cmaj7 D7sus



BLUE BLOSSOM

by Brent Ward

Medium Swing

Chord progression for the first system:

C m7 F m7 B $\flat$ 7

Chord progression for the second system:

Dm7 $\flat$ 5 G7 C m7

Chord progression for the third system:

E $\flat$ m7 A $\flat$ 7 D $\flat$ maj7

Chord progression for the fourth system:

Dm7 $\flat$ 5 G7 C m7 Dm7 $\flat$ 5 G7

Head 2X's / Solos / Head 2X's / Ending

Ending

Chord progression for the ending:

Dm7 $\flat$ 5 G7 C m7 1 Dm7 $\flat$ 5 G7

Chord progression for the second ending:

2 Dm7 $\flat$ 5 G7 C m7



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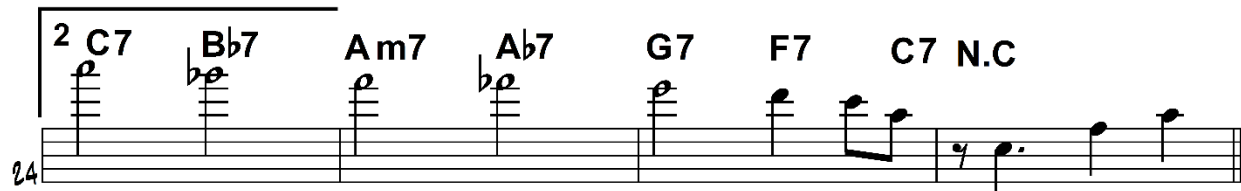
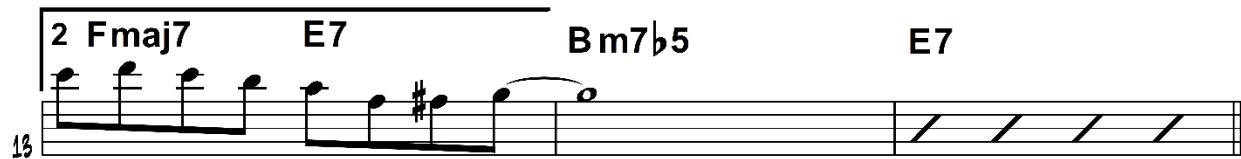
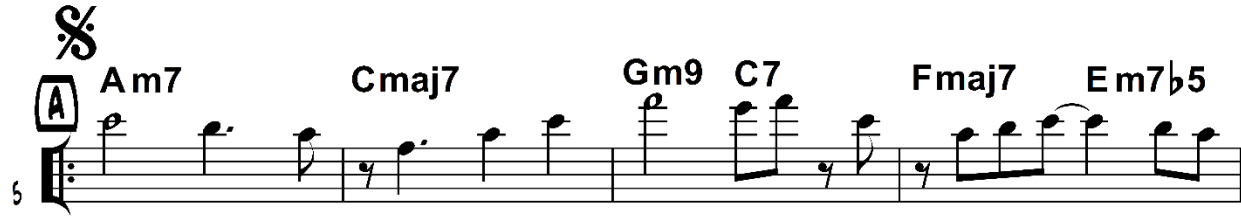
EVIDENCE SONG

1 of 2

by Yohann Turpin

Med. Fast Swing

Drums Intro



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Evidence Song -- 2 of 2

28 Am7 Cmaj7 Gm9 C7 Fmaj7 Em7b5

Am7 Fmaj7 E7 Am7 Bm7b5 E7

Solos over / After solos, D.S. al Coda

Fmaj7 E7 Bm7b5 Fmaj7 E7 B7



FULL SAIL

1 of 2

by Manny Patiño

Relaxed Shuffle

$\text{♩} = 90$ Drums



Rhythm only - no melody

B♭maj7

F♯m7

E7sus

F♯m7

(A)

Dmaj7 Melody

B7

E m7

A7sus

A7

F♯7♭5

B7sus♭9

E m7

A7sus

A7

Interlude - no melody

G m11

F♯m11



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E m11 **E m11 F#m11** **Drum Fill-----** **Melody**

Dmaj7 **F#m7**

Em9 **A7sus** **A7**

Dmaj9 **G m11** **F#m7**

Em9 **F#m7** **Gmaj7** **F#m7** **Em9** **⊕**

D.S. al Coda
Solos on D.S.

⊕ **Solo Continues** **Bbmaj7** **F#m7** **E7sus**

1, 2 **F#m7** **3** **F#m7** **E m11** **F#m11**



FOR WHAT NEVER WAS

Steven Ayres

Latin

♩ = 100

Chord progression and lyrics for "For What Never Was" by Steven Ayres. The music is in 4/4 time, Latin style, with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat).

Chords: Fm, Fm(maj7), Fm7, Bb7, Abm7, Db7, Gm7, C7, Fm, Ebm7, Ab7, Dm7b5, G7, Cm7, C7, Fm, Fm(maj7), Fm7, Bb7, Abm7, Db7, Gm7, C7, Fm, Ebm7, Ab7.

Lyrics:

A ca - rou - sel a glit - ter - ing ring of gold
'Round and 'round and felt my - self grow - ing old
Pure ro - mance a fan - ta - sy deep and vast
mag - ined it all I'm tak - ing the fall at last
For what ne - ver was I dove in the blaze con - sumed in a haze of de - sire
I bet ev - ry dime on a life - time of heart's de - sire
Now Now I've felt the fire. So
Now I know the the fire.
sit by me we'll cel - e - brate hope - less cause - es,
Haul up a chair we'll drink to what ne - ver was



"For What Never Was" by Steven Ayres is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. Permissions beyond the scope of this license may be available at muggsmaill@gmail.com.



Kios

1 of 2

by Sam Sherry

Bossa

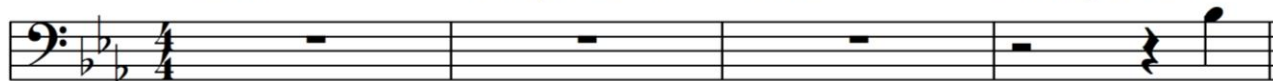
Intro

Cm7

Dm7 $\flat$ 5 G+7

Cm7

Dm7 $\flat$ 5 G+7



(A)

Em7 $\flat$ 5

E $\flat$ maj7



A $\flat$ maj7

D $\flat$ maj7



Cm7

A $\flat$ 6 $\flat$ 9

Dm7 $\flat$ 5

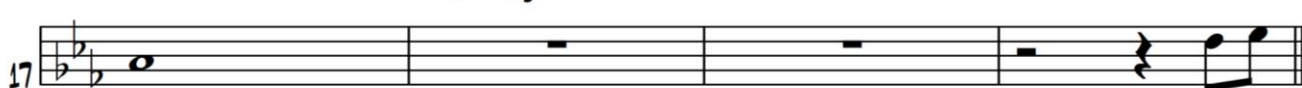
G7 $\sharp$ 9



Cm7

D $\flat$ maj7

Cm7



(B)

Fm7

B $\flat$ 7

E $\flat$ maj7



Dm7

G+7

C m7add4 D $\flat$ m7add4



D m7add4 Em7

F $\sharp$ m7add4 G $\sharp$ m7add4

B $\flat$ m7add4



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Kids -- 2 of 2

31 Cm7 Ebmaj7 Dbmaj7

35 1 2

40 [C] Em7b5 Ebmaj7

44 Abmaj7 Dbmaj7

48 Cm7 Abmaj7 Dm7b5 G+7

52 Cm7 Dbmaj7 Cm7 Dbmaj7

56 Cm7 Abmaj7 Cm7

60 Dm7b5 G7#9 Cm7 Dbmaj7

64 Cm7 Dbmaj7 Cm7

Play head at [A] & [B] / Solos at [A] & [B], then go to [C]



ORBITING A DISTANT PLANET

Med. Fast Swing

Quantum Jazz

Drums Intro

Drums Intro

A **Gm7** **Gm7** **C** **Gm7** **Dm7b5 G7**

Cm7 **F7** **Bbmaj7** **Bb7**

Am7b5 **D7b9** **Gm7** **Dm7 G7**

C7 **D7** **Gm7** **1 Am7b5 D7b9**

2 Am7b5 D7b9 **Am7b5** **D7b9** **Gm7** **F#m7**

Bm7b5 **E7b9** **Am7** **D7b9**

Am7b5 **D7b9** **Gm7** **Dm7 G7**

C7 **D7** **Gm7** **Am7b5 D7b9** **3 N.C.**

Solo over form, then D.S. al Coda

C7 **D7** **C7** **D7** **Gm(maj7)**



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PASTRAMI ON THE STAIRS

by Jodi Kidneigh

Medium Bossa

Sheet music for "Pastrami on the Stairs" by Jodi Kidneigh, Medium Bossa. The music is written in bass clef, 4/4 time, and consists of six staves of music with various chords and melodic lines.

Staff 1: **Fmaj7** **Bbm7b5**

Staff 2: **1 Em7 Am7** **2 Em7 Am7**

Staff 3: **(A) Dm7 G7 Em7 Am7**

Staff 4: **Dm7 G7 Cmaj7 C#dim**

Staff 5: **Dm7 G7 Em7 A7**

Staff 6: **Dm7 G7 Cmaj7 C#dim (Cmaj9 Last X)**



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SAMBA DE RIO

by Manny Patiño

♩ = 96 **A** Fmaj7 Gm7 Am7 D7

Gm7 1 C7 Am7 Ab7 Gm7 C7

2 C7 Fmaj7

B Bbm7 Eb7 Abmaj7 B7b5

Bbm7 Eb7 Abmaj7

Am7 D7 Bm7 E7

Am7 D7 Gm7 C7

C Fmaj7 Gm7 Am7 D7

Gm7 C7 Fmaj7

Dbmaj7 C9sus C7 Fmaj7



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