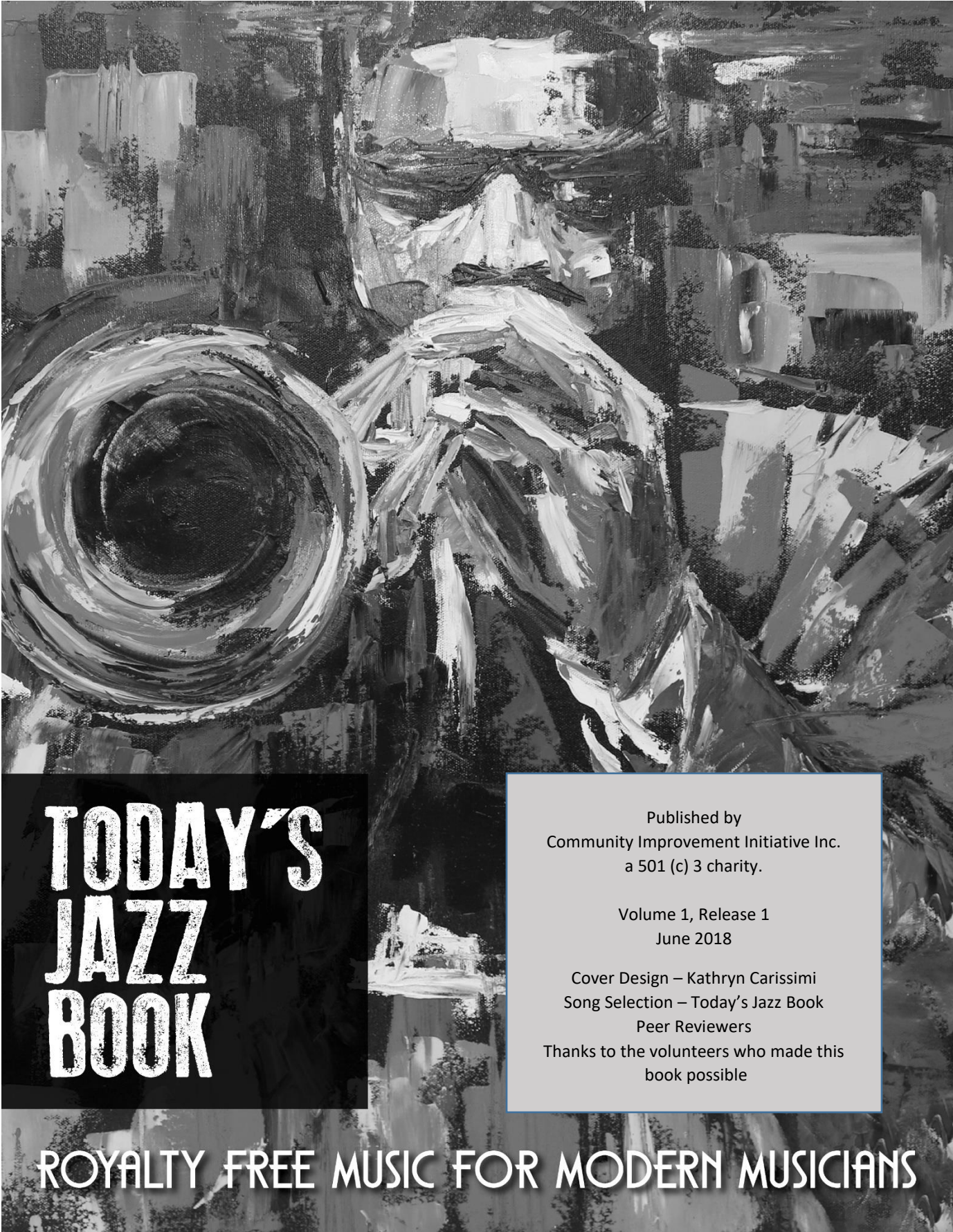




TODAY'S JAZZ BOOK

ROYALTY FREE MUSIC FOR MODERN MUSICIANS



TODAY'S JAZZ BOOK

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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 musicians hear 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 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.

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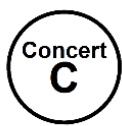
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www.newjazz.org

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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 C maj7 D7sus

G maj7 F#m7b5 B7 Em9 Am7 Bm7 C maj7 D7sus

(B) Em7 C maj7

Am7 D7 G maj7 F#m7b5 B7b9

Em7 C maj7

Am7 D7 Bm7 E7 Am7 D7sus

(C) Bm7 E7

Am7 **1** Bm7 C maj7 D7sus D7



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33

2

Cm7 F9 Bm7 E7

Interlude

Am7 D7sus

Am7 Rhythm Section D7sus

36

40

G maj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

44

G maj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

Open Solos

Am11 D7 D7b9 Bb7b5

48

After Solos, D.C. al Coda

52

Am7 Bm7 Cmaj7 D7sus Am7 Bm7 Cmaj7 D7sus



BLUE BLOSSOM

Med. Fast Swing

by Brent Ward

Chord progression for "Blue Blossom" (Med. Fast Swing):

Chords: Cm7, Fm7, B $\flat$ 7, Dm7 $\flat$ 5, G7, Cm7, E $\flat$ m7, A $\flat$ 7, D $\flat$ maj7, Dm7 $\flat$ 5, G7, Cm7, Dm7 $\flat$ 5, G7



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EVIDENCE SONG

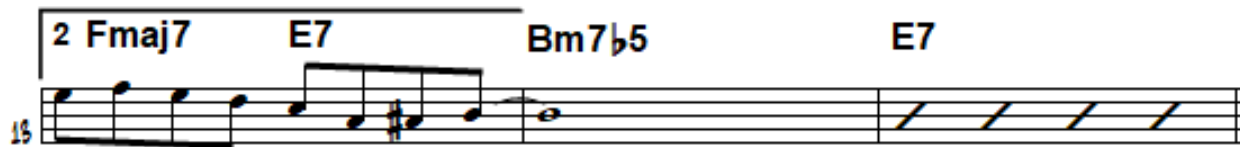
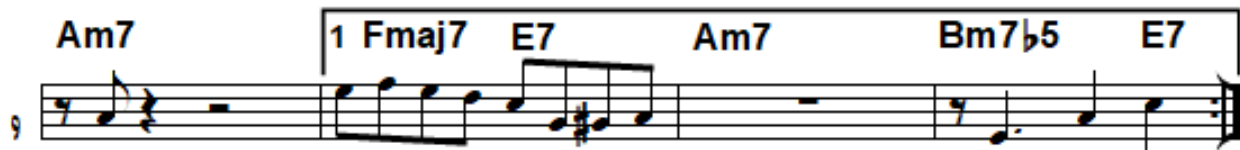
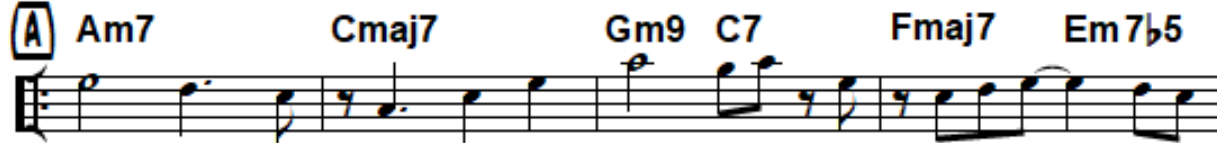
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Med. Fast Swing

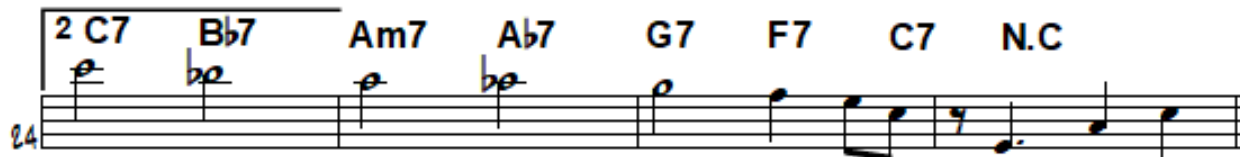
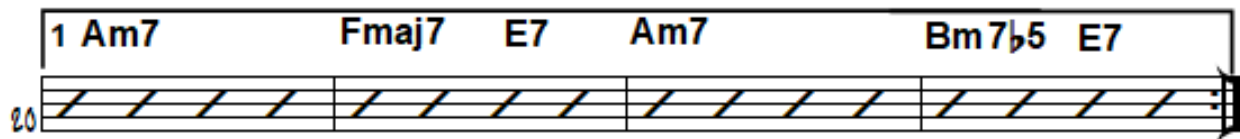
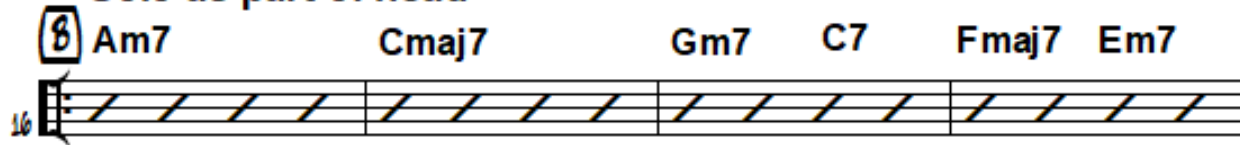
by The Good Lawdz

Drums Intro

3



Solo as part of head



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Evidence Song - 2 of 2

27 **Am7** **Cmaj7** **Gm9** **C7** **Fmaj7** **Em7 $\flat$ 5**

Am7 **To** **Fmaj7** **E7** **Am7** **Bm7** **Em7 $\flat$ 5**

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



FOR WHAT NEVER WAS

Steven Ayres

Sheet music for the song "For What Never Was" by Steven Ayres. The music is written in 4/4 time and features a melody line with lyrics and a bass line with chords.

Chords: Fm, Fm(maj7), Fm7, Bb7, Abm7, Db7, Gm7, C7, Fm, Ebm7, Ab7, Dm7b5, Gm7, Cm7, C7, Fm, Fm(maj7), Fm7, Bb7, Abm7, Db7, Gm7, C7, Fm, (Eb7 Ab7).

Lyrics:

A ca - rou - eel 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 I -
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 I've felt the fire. So
Now I know the fire.
sit by me we'll cel - e - brate hope - less cause -
Haul up a dhair we'll drink to what ne - ver was.



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



FULL SAIL

1 of 2

by Manny Patiño

Relaxed Shuffle

♩ = 90 Drums

Rhythm only - no melody



B♭maj7

F♯m7

E7sus

F♯m7

(A)

Dmaj7 Melody

B7

Em7

A7sus

A7

F♯7♭5

B7sus♭9

Em7

A7sus

A7

Interlude - no melody

Gm11

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**



KIDS

1 of 2

Sam Sherry

Intro Cm7 Dm7 $\flat$ 5 G+7 Cm7 Dm7 $\flat$ 5 G+7

(A) Solos - Double X
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 Cm7add4 D $\flat$ m7add4

Dm7add4 Em7 F $\sharp$ m7add4 G $\sharp$ m7add4 B $\flat$ m7add4



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31 Cm7 D $\flat$ maj7

35 E $\flat$ maj7 Open To Solos Last X

40 Em7 $\flat$ 5 E $\flat$ maj7

44 A $\flat$ maj7 D $\flat$ maj7

48 Cm7 A $\flat$ maj7 Dm7 $\flat$ 5 G+7

52 Cm7 D $\flat$ maj7 Cm7 D $\flat$ maj7

56 Cm7 A $\flat$ maj7 Cm7

60 Dm7 $\flat$ 5 G7 $\sharp$ 9 Cm7 D $\flat$ maj7

Cm7 D $\flat$ maj7 Cm7



ORBITING A DISTANT PLANET

Med. Fast Swing

Quantum Jazz

Drums Intro

3 **A** Gm7 Gm7 C Gm7 $\text{Dm7}\flat 5$ G7

7 Cm7 F7 Bbmaj7 Bb7

11 $\text{Am7}\flat 5$ $\text{D7}\flat 9$ Gm7 Dm7 G7

15 C7 D7 Gm7 $\text{Am7}\flat 5$ $\text{D7}\flat 9$

19 $\text{Am7}\flat 5$ $\text{D7}\flat 9$ Gm7 $\text{F\#m7}$

24 $\text{Bm7}\flat 5$ $\text{E7}\flat 9$ Am7 $\text{D7}\flat 9$

28 $\text{Am7}\flat 5$ $\text{D7}\flat 9$ Gm7 Dm7 G7

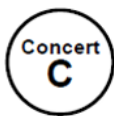
32 C7 D7 Gm7 $\text{Am7}\flat 5$ $\text{D7}\flat 9$ N.C.

Solo over form, then D.S. al Coda

37 C7 D7 C7 D7 Gm(maj7)



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PASTRAMI ON THE STAIRS

Medium Bossa

by Jodi Kidneigh

1 Fmaj7 Bbm7b5 Em7 Am7

2 Em7 Am7 Dm7 G7

Em7 Am7 Dm7 G7

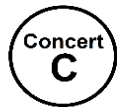
Cmaj7 C# dim Dm7 G7

Em7 A7 Dm7 G7

Cmaj7 C# dim (Cmaj9) Last time



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SAMBA DE RIO

by Manny Patiño

♩ = 96

A

F maj7

Gm7

Am7

D7



Gm7

¹ C7

Am7

Ab7

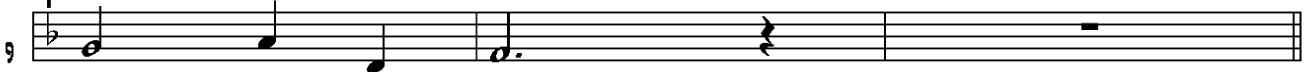
Gm7

C7



² C7

F maj7



B

Bbm7

Eb7

Abmaj7

B7b5



Bbm7

Eb7

Abmaj7



Am7

D7

Bm7

E7



Am7

D7

Gm7

C7



C

F maj7

Gm7

Am7

D7



Gm7

C7

F maj7



Dbmaj7

C9sus

C7 F maj7



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