

Big Band Basileu França

IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.

(Hard Jazz) **AUTUMN LEAVES** - JIMMY MERCER

The image shows a handwritten musical score for the jazz standard 'Autumn Leaves' by Jimmy Mercer. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo and style are indicated as '(Hard Jazz)'. The title 'AUTUMN LEAVES' and the composer's name 'JIMMY MERCER' are written in large, bold letters. The score consists of several staves of music, with a melody line and a corresponding chord progression. The chord progression is written in a shorthand notation, including chords such as A-7, D7, Gmaj7, Cmaj7, F#-7 b5, B7, E-, B7 b9, E-7, Eb7, D-7, Db7, and Cmaj7. The melody is written in a simple, clear notation, with notes and rests clearly marked. The score is a page of a larger document, as indicated by the page number '1' in the bottom right corner.

Chord Progression:

A-7 D7 Gmaj7  
Cmaj7 F#-7 b5 1. B7 E-  
2. B7 E-  
F#-7 b5 B7 b9 E-  
A-7 D7 Gmaj7  
F#-7 b5 B7 b9 E-7 Eb7 D-7 Db7  
Cmaj7 B7 b9 E-

# IMPROVISAÇÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves

(Medium Swing) **Autumn Leaves** Joseph Kosma

**A**  
4/4  
C-7 | F7 | B<sup>b</sup><sub>Δ</sub>7 | E<sup>b</sup><sub>Δ</sub>7 |  
| A<sub>ø</sub>7 | D<sub>7<sup>b</sup>13</sub> | G-6 | /: )

**B**  
|| A<sub>ø</sub>7 | D<sub>7<sup>b</sup>13</sub> | G-6 | /: |  
| C-7 | F7 | B<sup>b</sup><sub>Δ</sub>7 | E<sup>b</sup><sub>Δ</sub>7 ||

**C**  
|| A<sub>ø</sub>7 | D<sub>7<sup>b</sup>13</sub> | G-7 G<sup>b</sup><sub>7</sub> | F-7 E7 |  
| A<sub>ø</sub>7 | D<sub>7<sup>b</sup>13</sub> | G-6 | /: ||

# IMPROVISAÇÃO - INSTRUMENTO EM Bb

J. MERCER: Autumn Leaves

**Autumn Leaves**

(Medium Swing) Bb-Part Joseph Kosma

<b>A</b>				
$\frac{4}{4}$	D <sub>-7</sub>	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>Δ7</sub>
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕
<b>B</b>				
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕
	D <sub>-7</sub>	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>Δ7</sub>
<b>C</b>				
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-7</sub> G <sub>7</sub> <sup>#</sup>	G <sub>-7</sub> F <sub>7</sub> <sup>#</sup>
	B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕

# IMPROVISAÇÃO - INSTRUMENTO EM Eb

J. MERCER: Autumn Leaves

**Autumn Leaves**

(Medium Swing) Eb-Part Joseph Kosma

<b>A</b> 4/4 A-7	D7	GΔ7	CΔ7
F# <sub>ø7</sub>	B <sub>7b13</sub>	E-6	∕
<b>B</b> F# <sub>ø7</sub>	B <sub>7b13</sub>	E-6	∕
A-7	D7	GΔ7	CΔ7
<b>C</b> F# <sub>ø7</sub>	B <sub>7b13</sub>	E-7 D# <sub>7</sub>	D-7 C# <sub>7</sub>
F# <sub>ø7</sub>	B <sub>7b13</sub>	E-6	∕

# SAXOFONE

RUBANK: Advanced Method Saxophone, Vol. 1, pág. 45, ex. 4.

The image displays a musical score for saxophone, consisting of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music is written in a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melodic line with similar rhythmic patterns, including some triplet-like groupings. The third staff concludes the exercise with a final melodic phrase and ends with a double bar line.

# TROMPETE

E. F. GOLDMAN: Pratical Studies for the Cornet and Trumpet, pág. 14.

## 13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo is marked 'Moderato'. The first staff has a dynamic marking of *mf*. The music is characterized by syncopated rhythms, often using eighth and sixteenth notes. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *mf*. The score concludes with a double bar line and a key signature change to C major.

# TROMBONE

Livro de Exercícios para Trombone, página 19, ex. 42.

## Duetos:

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five staves of music. The first staff begins with a dynamic marking of *f* and a section symbol (§). The second staff starts with a measure rest of 4 measures. The third staff starts with a measure rest of 8 measures. The fourth staff starts with a measure rest of 12 measures. The fifth staff starts with a measure rest of 15 measures, followed by a first ending bracket (1) and a second ending bracket (2), both marked with a section symbol (§). The piece concludes with a final chord marked with a section symbol (§).

# CONTRABAIXO ELÉTRICO

M. LINCOLN: Eternamente.

## Eternamente

Bass

Composer: Marcos Lincoln

Arranged by Marcos Lincoln

25/04/2017

Latin  $\text{♩} = 138$

Chord diagrams and musical notation for the bass part of "Eternamente".

Measures 1-6: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measure 7: Cm<sup>9</sup> Bb/G B<sup>b</sup>7(sus4omit5)/A<sup>b</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 8-11: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G B<sup>b</sup>7(sus4omit5)/A<sup>b</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 12-17: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Bb/G E<sup>b</sup>7(omit3)/C A<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>(sus4omit5)/F Bb F<sup>7</sup>(sus4omit5) Cm<sup>7</sup>

Measures 18-22: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 23-27: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 28-33: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 34-37: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 38-40: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 41-45: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

Measures 46-50: Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup> Bb/G A<sup>b</sup>maj<sup>7</sup>

2

52 **C** Cm<sup>9</sup> Cm<sup>6</sup>/G Cm<sup>9</sup> Cm<sup>6</sup>/G Bass Cm<sup>9</sup> Cm<sup>6</sup>/G Cm<sup>9</sup> Cm<sup>6</sup>/G

56 **D** 6

GUITARRA  
N. CONCEIÇÃO: Resposta.

# RESPOSTA

NEY CONCEIÇÃO

5

Gm7 Cm7

D7(b9) Gm7

5 A7 D7 Gm7 Cm7

9

13 F#dim Gm7/bb D7/A Gm7

17 Cm7 F7 Bb

21 Bb F7 Bb

25 Gm7 Eb Edim Bb Gm7

29 Cm7 F7 Bb F7 D7/A (D.S. AL FINE)

# Meditation (Meditação)



SIDE 1/TRACK 2  
PLAY 4 CHORUSES

♩ - 148

Music by Antonio Carlos Jobim  
English Words by Norman Gimbel  
Original Words by Newton Mendonça

The musical score is written in 4/4 time and consists of a main melody with guitar accompaniment and a solo section. The main melody is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The guitar accompaniment is written on a bass clef staff. The solo section is marked 'SOLO' and is written on a treble clef staff with a key signature of one sharp and a common time signature. The score includes various chords and melodic lines.

**Chords:** C, F#-B, B7, D-, D-7, F-, Bb7, E-, A7+5, G7+5, F#-B, B7, C, D-Eb07, E-, A7+5, D-, G7b9, C#, D-/G, E-, A7+5, D-, G7b9, E-, A7+5, D-, G7b9, C#, Bb7+4, C#, Bb7+4, C#, Bb7+4, C#3+4.

# BATERIA E PERCUSSÃO

Sistemas de condução de samba com variações.

## CONDUÇÃO – SISTEMA 2

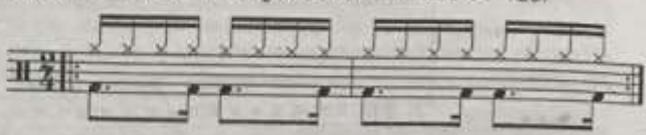
Samba

### SISTEMAS DE CONDUÇÃO

A seguir, baseado em algumas destas linhas rítmicas e em conduções que já se consagram na bateria, estão os sistemas que serão aplicados sobre a série, depois sobre as frases e, mais tarde, sobre as leituras. A dinâmica do bumbo no samba deve ser suave e a pronúncia precisa e "redonda", como diz o grande baterista Tutty Morena.

Os sistemas 1 e 2 devem ser praticados com  $\bullet = 60$  e subindo gradativamente até  $\bullet = 120$ .

Sistema 1



Sistema 2



The image shows two musical systems for conducting samba. Each system is written on a five-line staff with a treble clef and a 2/4 time signature. The notation consists of rhythmic patterns represented by vertical stems and horizontal lines, with arrows indicating the direction of the strokes. Sistema 1 and Sistema 2 are presented as two separate staves, each with its own set of rhythmic patterns.

# A SÉRIE

The musical score for "A SÉRIE" consists of 12 staves of rhythmic notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is as follows:

- Staff 1: Quarter notes G4, A4, B4, C5.
- Staff 2: Quarter notes G4, A4, B4, C5.
- Staff 3: Quarter notes G4, A4, B4, C5.
- Staff 4: Quarter notes G4, A4, B4, C5.
- Staff 5: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 6: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 7: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 8: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 9: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 10: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 11: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.
- Staff 12: Eighth notes G4, A4, B4, C5, G4, A4, B4, C5.