

Big Band Basileu França

IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.

(HAR. 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 '(HAR. JAZZ)'. The title 'AUTUMN LEAVES' and the composer's name 'JIMMY MERCER' are written in large, bold letters at the top. The score consists of several staves of music. The first staff shows the beginning of the melody with a double bar line and a repeat sign. The second staff continues the melody with a first ending bracket. The third staff shows a second ending bracket. The fourth staff continues the melody. The fifth staff shows the end of the melody with a double bar line. The sixth staff shows the beginning of the melody with a double bar line and a repeat sign. The seventh staff continues the melody with a first ending bracket. The eighth staff shows a second ending bracket. The ninth staff continues the melody. The tenth staff shows the end of the melody with a double bar line. The chord progressions are written below the melody line. The chords are: 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-, and a final chord in parentheses.

# IMPROVISAÇÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves

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

**A**

$\frac{4}{4}$   $\left\{ \begin{array}{l} C_{-7} \quad | \quad F_7 \quad | \quad B_{\Delta 7}^b \quad | \quad E_{\Delta 7}^b \quad | \\ A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-6} \quad | \quad \text{/:} \end{array} \right. \}$

**B**

$\left\| \begin{array}{l} A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-6} \quad | \quad \text{/:} \quad | \\ C_{-7} \quad | \quad F_7 \quad | \quad B_{\Delta 7}^b \quad | \quad E_{\Delta 7}^b \quad | \end{array} \right\|$

**C**

$\left\| \begin{array}{l} A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-7} \quad G_7^b \quad | \quad F_{-7} \quad E_7 \quad | \\ A_{\emptyset 7} \quad | \quad D_{7b13} \quad | \quad G_{-6} \quad | \quad \text{/:} \quad \left\| \right\| \end{array} \right\|$

# 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.



# 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

# 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 for Trombone, exercise 42, 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 starts with a dynamic marking *f* and a section symbol. The second staff begins with a measure rest '4'. The third staff begins with a measure rest '8'. The fourth staff begins with a measure rest '12'. The fifth staff begins with a measure rest '15' and contains first and second endings, ending with a section symbol and a final cadence.

# CONTRABAIXO ELÉTRICO

M. LINCOLN: Eternamente.

## Eternamente

Bass

Composer: Marcos Lincoln

Arranged by Marcos Lincoln

25/04/2017

Latin  $\text{♩} = 138$

Chord diagrams for measures 1-13:

- Measure 1: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 2: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 3: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 4: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 5: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 6: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 7: Cm<sup>9</sup>, Bb/G, B<sup>7</sup>(sustomit5)/A<sup>b</sup>
- Measure 8: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 9: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 10: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 11: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 12: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 13: Cm<sup>9</sup>, Bb/G, B<sup>7</sup>(sustomit5)/A<sup>b</sup>

Chord diagrams for measures 14-17 (Measure 18 starts with a section marker 'A'):

- Measure 14: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 15: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 16: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 17: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 18-22:

- Measure 18: Cm<sup>9</sup>, Bb/G, E<sup>7</sup>(omit3)/C, A<sup>b</sup>maj<sup>7</sup>, D<sup>7</sup>(sustomit5)/F, Bb, F<sup>7</sup>(sustomit5), Cm<sup>7</sup>
- Measure 19: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 20: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 21: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 22: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 23-27:

- Measure 23: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 24: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 25: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 26: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 27: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 28-33:

- Measure 28: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 29: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 30: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 31: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 32: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 33: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 34-37:

- Measure 34: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 35: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 36: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 37: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 38-40:

- Measure 38: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 39: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 40: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 41-45:

- Measure 41: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 42: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 43: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 44: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 45: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>

Chord diagrams for measures 46-50:

- Measure 46: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 47: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 48: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 49: Cm<sup>9</sup>, Bb/G, A<sup>b</sup>maj<sup>7</sup>
- Measure 50: 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 (B) 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 single staff with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written on a single staff with a bass clef. The solo section is marked 'SOLO' and is written on a single staff with a treble clef and a key signature of one sharp (F#). The score includes various chords and musical notations such as accidentals, stems, and beams.

Chords and musical notations in the score include: C, F#-B, B7, C, D-, E<sup>b</sup>07, E-, A7+5, D-, D-, F-, B<sup>b</sup>7, E-, A7+5, D-, G7+5, F<sup>o</sup>, F-, B<sup>b</sup>7, E-, E<sup>b</sup>07, D-, G7+5, C, F#-B, B7, C, D-, E<sup>b</sup>07, E-, A7+5, D-, G7+5, C, D-, E<sup>b</sup>07, E-, A7+5, D-, G7+5, E-, A7+5, D-, G7+5, C<sup>o</sup>, B<sup>b</sup>7+4, C<sup>o</sup>, B<sup>b</sup>7+4, C<sup>o</sup>, B<sup>b</sup>7+4, C<sup>o</sup>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 examples of these rhythmic patterns.

# A SÉRIE

The musical score for 'A SÉRIE' consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The subsequent staves continue the melodic and rhythmic development of the piece, with some staves featuring more complex rhythmic figures and rests. The score is presented in a clean, black-and-white format on a single page.