

# Jazz Saxophone Duets

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## PREFACE

I've always been a huge fan of the two-saxophone format. Al Cohn & Zoot Sims, Sonny Stitt & Gene Ammons, Dexter Gordon & Wardell Gray, Lee Konitz & Warne Marsh, and Johnny Griffin & Eddie "Lockjaw" Davis have all had a profound influence on both my playing and writing. I love the excitement generated by the interaction between the two saxophonists and their rhythm sections.

As a young player, hearing those famous two-saxophone groups was very inspiring. I would transcribe the arrangements and play right along with the records. Later, when I started playing in jazz clubs, I formed my own two-tenor group. It was always fun and exciting, and the interplay between the two saxophones was a constant source of new musical ideas.

I learned so much on the bandstand playing in this format that I decided to create this book of duets. I want to give students the opportunity to experience the excitement of playing professional-level sax duets with a great rhythm section.

This book offers maximum flexibility, giving saxophonists the choice of playing with two altos, two tenors or alto and tenor. Additionally, after the duet is played once through, there are extra choruses for soloing. This allows the saxophonists to musically communicate with each other by trading choruses or trading phrases during the solo sections of the play-along tracks.

Jazz is a language. We are all striving to be fluent in this language, and the best way to learn any language is to be constantly surrounded by native speakers. If you've ever tried to learn to speak a foreign language with only a book as your source, you know that you'll never sound authentic unless you imitate the actual sound of native speakers. The same is true in the language of jazz. Jazz is an aural art, and it cannot be developed by reading alone.

One of the most important things you can do to improve your own playing is to listen to the jazz greats. In the final analysis, we all play by ear. This book will help you develop your ear and mind so that you can become adept at expressing yourself through your own improvisations. I hope you enjoy it!

— Greg Fishman

## PERSONNEL CREDITS

### **Greg Fishman** – Alto and Tenor Saxophone

Saxophonist, recording artist and educator Greg Fishman has performed with The Woody Herman Band, Louis Bellson, Lou Levy, Slide Hampton, Conte Candoli, Don Menza, Clark Terry, Eddie Higgins and Jackie & Roy. He has performed at jazz festivals and clubs nationally and internationally, including the North Sea Jazz Festival in the Netherlands, and the Fujitsu - Concord Jazz festival in Japan. Greg earned his master's degree in Jazz Pedagogy at Northwestern University. He is the author of three Stan Getz transcription books (published by Hal Leonard) as well as *Jazz Saxophone Etudes* (published by Greg Fishman Jazz Studios).

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### **Dennis Luxion** – Piano

Pianist, recording artist and educator Dennis Luxion toured and recorded with Chet Baker, and has performed with Curtis Fuller, Von Freeman, Lee Konitz, Ira Sullivan, Woody Shaw, Archie Shepp, and Toots Thielemans. He studied music at the University of Illinois, DePaul University, Illinois Benedictine University, and the Royal Conservatory of Music in Liege, Belgium. He currently teaches jazz piano at Columbia College in Chicago.

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Engineered, mixed and mastered by: Scott Steinman

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# SUGGESTED USE OF THIS BOOK AND CD SET

## THE IDIOMATIC CONCEPT

This duet book was written with the idiomatic tendencies of the saxophone in mind. While some technical challenges are present, these etudes will feel comfortable and natural for all saxophone players.

If you've ever tried playing an alto solo transposed for tenor (or vice-versa), you know that the transposed version of the solo never seems to "lay right" on the non-native horn. This is because all of the fingerings of the notes have changed. In addition to the fingering changes, some notes will be beyond the normal range of the saxophone. As a result, portions of some phrases need to be transposed up or down an octave. This transposition disrupts the natural flow of the original melodic line.

My solution for this problem is to have the both the alto and tenor saxophonists read the same written part and have the rhythm section transpose to accommodate the saxophonists.

## THE ALTO & TENOR

One of my goals for this book was to ensure maximum flexibility for all players. I needed to find a way in which I could employ the idiomatic concept discussed above, yet give saxophonists the option to play the duets with the combination of one alto and one tenor in addition to the more common two-alto or two-tenor approach.

My solution for this challenge was to write duets in which the first sax part favors the upper range of the instrument. This means that what was originally a high "F" in the tenor part will now be a "C" two ledger lines above the staff when transposed for alto. This minimizes the negative effects of playing a transposed part, because all notes will be in a comfortable range of the horn, and there's no need to change octaves to accommodate the written music.

Notice that on pages 36 through 55, the two staves of the duets are in two different key signatures. The top staff is the alto part and the bottom staff is the tenor part. The alto part has been transposed down a fourth from the same written parts that appear in the first half of the book. The tenor part is exactly the same as it was in the first half of the book. For ease of reading, letters "A" for alto and "T" for tenor have been used at the left side of each staff.

## USING THE CDs

There are three CDs included with this book:

**E♭ Alto Saxophone Version** – Use this disc to play the duets with two altos or two baritones. The duets corresponding with this CD start on page 16.

**B♭ Tenor Saxophone Version** – Use this disc to play the duets with two tenors or two sopranos. The duets corresponding with this CD start on page 16.

**Alto & Tenor Version** – Use this disc to play the duets with alto playing the first part (top staff) and tenor playing the second part (bottom staff). The duets corresponding with this CD start on page 36.

## SELECTING THE CD TRACKS

In order to provide the player with multiple practice options, I've included four different recorded versions of each duet.

Each CD has forty-one tracks. Tracks 1 – 40 contain four different versions of each of the ten duets. Track 41 is a tuning track with a piano playing concert A and concert B♭.

## HOW TO USE THE FOUR CORRESPONDING CD TRACKS

The first CD track includes both saxophone parts plus the rhythm section. The duet is played once through, going to the final ending.

Use this track to become familiar with the way the two sax parts fit together. You can play either the first or second sax part along with this track.

The second CD track features the second saxophone part plus the rhythm section. It's identical to the first track, but with the first sax part muted. This track can be used two ways:

1. Play the first sax part along with the CD so that you can hear both parts of the duet simultaneously, even if you don't have another saxophonist available to play the duet "live."
2. Play the second sax part along with the CD, matching the recorded sax for tone, style, articulation, etc.

The third CD track features the first saxophone part plus the rhythm section. It's identical to the first track, but with the second sax part muted. This track can be used two ways:

1. Play the second sax part along with the CD so that you can hear both parts of the duet simultaneously, even if you don't have another saxophonist available to play the duet "live."
2. Play the first sax part along with the CD, matching the recorded sax for tone, style, articulation, etc.

The fourth track is played with the rhythm section only, and includes extra choruses for soloing. Use this track to play the duet with another saxophonist present, as well as for soloing over the chord changes. After playing once through the melody, improvise over the chord progressions for the specified number of choruses before playing the melody to conclude the piece on the final chorus of the track.

When playing along with the fourth track, the duets use this format:

Melody / 4 Solo Choruses / Melody

This means that after you've played the melody, if there are two players present, you can each play two solo choruses and then play the melody again, or you can trade choruses or eight-bar phrases four times through the form before playing the melody again. Solo sections are usually four choruses long, with the exception of *Illinois Street* and *Wells Street*, which have two chorus solo sections, and *Harlem Avenue*, which has just one chorus for solos.

Of course, if two players are not present, the fourth track can still be used to practice soloing over the chord progressions. Play the top or bottom staff of the duet and then solo for four choruses before playing the final melody chorus.

## CD TRACK SUMMARY

If you'd like to play through the entire book with one particular instrumentation format, use the table below to determine the proper tracks to program on your CD player.

CD Instrumentation	CD Track Numbers									
Saxes 1 & 2 + Rhythm Section	1	5	9	13	17	21	25	29	33	37
Sax 2 + Rhythm Section	2	6	10	14	18	22	26	30	34	38
Sax 1 + Rhythm Section	3	7	11	15	19	23	27	31	35	39
Rhythm Section Only	4	8	12	16	20	24	28	32	36	40

## ABOUT THE MUSIC

### TEMPOS

The tempos for some of the duets may be faster than those to which the advancing player is accustomed. However, these tempos are actually quite conservative by professional standards.

Each duet was written to be played at the marked tempo. If you're not comfortable playing at these high speeds, set your metronome at half the marked tempo and play through the duet, circling any passages that pose a technical challenge. Practice the circled areas until you can play them smoothly and accurately.

As your technique improves, increase the metronome speed one click at a time, and slowly work your way up to the marked tempo. Your goal is to play the entire duet at the marked tempo with no mistakes, and with the correct style and articulation.

## **SPECIAL FINGERINGS OF NOTES**

Throughout this book I've used standard saxophone fingerings. However, there are a few instances in which I've indicated a letter "s" over some notes. If the "s" is over a "C" natural, use the side C fingering. If the "s" is over a D natural on the fourth line of the staff, use the D palm key fingering without the octave key.

## **DYNAMICS**

The duets have a natural dynamic balance between the two saxophone parts. As a general starting point for the dynamic level of the duets, use *forte*, but let your ear be your guide for when to play slightly louder or softer. Listen carefully to the play-along CDs for an example of the subtle dynamic variations in the individual lines as well as the dynamic balance between the two saxophone parts.

## **SUBSTITUTE CHORD CHANGES**

Some of the duets utilize substitute chord changes during the melody, but use different chords for soloing. The substitute chords are notated in parentheses between the first and second staves. They are only played on the first and last chorus of each CD track. When soloing, always use the chord changes over the first sax part.

In the second half of the book, when the alto plays the first sax part and the tenor plays the second sax part, substitute chords are not indicated. Both players should read the chord changes written directly over their own part.

## **COURTESY ACCIDENTALS**

Since the tempos are on the fast side and the duets have many accidentals, I've included courtesy accidentals to improve the readability of the parts.

## **OUTLINING THE GOALS FOR THREE LEVELS**

This book is designed to work well for three levels of players: intermediate, advanced and professional. Below, I've outlined three different approaches for practicing the duets.

### **INTERMEDIATE LEVEL**

The intermediate player usually has several years of experience playing jazz in big bands or combos, has memorized chords and scales, and is starting to get comfortable with the concept of improvisation.

For the intermediate player, this book will provide a good model of jazz phrasing and logical development of musical ideas, as well as some technical challenges. It will also sharpen sight reading skills.



The basic goal of the intermediate player is to emulate the saxophone playing on the recorded examples. Close attention should be paid to all stylistic aspects as demonstrated on the play-along CDs, including articulation, time-feel, phrasing, etc.

If you're an intermediate player and you'd like to move up to the next playing level, you should practice arpeggiating the chords for each duet from the root up to the seventh. The root of the chord is especially important for ear training purposes. I suggest playing the roots of each chord along with the CD.

Once you've played through the duet like this a few times, try to accurately sing the bass-note pitches with the different versions of the play-along tracks. This will help train your ear to hear the relationship between the melodies of the duets and the root movement of the chords. Once these goals are accomplished, you're ready to move on to the advanced level.

### **ADVANCED LEVEL**

The goal for the advanced player is to understand the way in which each phrase is developed, how the notes in the phrases relate to each chord, and how both sax parts in the duet progress logically from one idea to the next.

As an advanced player, you should be adept at arpeggiating the chords from the root up to the thirteenth. You should also practice playing isolated notes in each chord up to tempo. For example, you should be able to play all of the thirds, fifths, sevenths, ninths, elevenths and thirteenths of each chord accurately and in time with the rhythm section.

When improvising over the rhythm section tracks, try to make your improvised choruses sound like they're in the same general style as the opening chorus, using some of the musical phrases in your part of the duet as a point of departure for your own improvisation.

To prepare for the next level, memorize the chord progressions as well as both the first and second sax parts of the duets. I also suggest choosing your favorite phrases or licks from each duet, and practicing them in all twelve keys, up to tempo. Once you've achieved these goals, you're ready to move on to the professional level.

### **PROFESSIONAL LEVEL**

By the time you've reached this level, you're an extremely accomplished player, probably a professional musician and/or educator, and are still totally absorbed and inspired, as I am, by this great art form.

Study the duets from an analytical and compositional standpoint. I recommend doing a measure-by-measure analysis of each duet. Determine what type of writing is being used to create a particular effect. For example, parallel thirds always sound pleasing to the ear and produce a uniform rhythmic effect. On the other hand, sometimes a counter-melody in the second sax part will nicely offset the lead-line in the first sax part.

In some situations, the musical focus might be on a particularly dissonant interval, such as a minor second or major seventh. Analyze each interval produced by the two sax parts and note the effect they have on the feeling of tension or release throughout the

duets. Once you've done some analysis, write your own duets using these various compositional devices.

Here are some strategies from my own practice routine:

Practice the duets in all twelve keys. It's a great challenge to both my ear and my technique, but it always strengthens the connection between what I hear in my head and what notes are coming out of my horn. I try to make each key sound as smooth and fluent as the original key. In addition to transposing the melodies of the duets, I also practice improvising over the chord progressions in all twelve keys.

### **MORE RESOURCES AVAILABLE ONLINE**

If you'd like to read more about my concepts on jazz improvisation, please visit my educational Web site at: [www.gregfishmanjazzstudios.com](http://www.gregfishmanjazzstudios.com). You'll find downloadable articles on theory and ear-training, as well as a variety of licks and useful practice tips.

### **CLINICS, SEMINARS AND MASTERCLASSES**

For clinics, seminars and masterclasses in the U.S. and internationally, please contact me at the following address:

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### **PRIVATE LESSONS**

Lessons include the following: study of the saxophone, jazz improvisation, transcription, ear-training, repertoire, memorization techniques, theory, and chord substitution. Students who study with me at my Chicago area studio receive a CD recording of each lesson.

I offer private lessons in person at my Chicago area studio, and also by telephone and over the internet via web-cam. Please contact me by phone or e-mail to schedule a private lesson.

### **CONCERT AND FESTIVAL PERFORMANCES**

For concert and jazz festival bookings, please contact me at (847)334-3634. To view my performance schedule, reviews, photos, bio information and CDs, please visit: [www.gregfishman.com](http://www.gregfishman.com)

# STYLE & ANALYSIS

## WRITING STYLES

Below are examples of some of the different writing styles used throughout this book. These duets were written in a postbop jazz style, and I've adapted the writing styles to fit the idiom. At times, I've used a liberal interpretation of some of the strict rules usually associated with these writing styles. It should be noted that the duets sometimes employ a particular writing style for only a few beats or measures at a time.

### Imitation

Imitation is a device in which a theme is stated in one voice and repeated in a different voice. In the example below, the upper voice states a theme in measure nine, and the lower voice imitates that theme in measure eleven.

"Lincoln Avenue," mm.9-12

Original Theme

Imitation of Theme

### Parallel Motion

With parallel motion, the voices move in the same direction by the same interval. In the example below, I've used parallel motion in 3rds.

"Madison Street," mm.19-21

## Contrary Motion

With contrary motion, the voices move in opposite directions by any interval.

Chords: Bm7, E7(b9), Am7, Abm7, Gm7, C7(#9)

"North Avenue," mm. 22-24

## Oblique Motion

With oblique motion, one voice moves up or down while the other voice stays on the same pitch. Oblique Motion is demonstrated in the first two beats of measure 30 from the duet "Ohio Street." Notice the smooth transition between parallel, oblique and contrary motion in the example below.

Chords: Am7, D7

Labels: Parallel Motion, Oblique Motion, Contrary Motion

"Ohio Street," mm. 29-30

## Counterpoint

Counterpoint involves the use of two or more independent, simultaneous melodies. The intervals resulting from the independent lines imply the song's harmonic structure.

Chords: Em7, C7, Bm7, E7(b9)

"Wells Street," mm. 1-4

## DETAILED OVERVIEW OF THE DUETS

Title	Tempo	Form	Length of Form	Saxophone Key Signature	Page Number for Two Altos or Two Tenors	Page Number for Alto and Tenor	CD Track Numbers
Columbus Drive	♩ = 224	AABA (Rhythm Changes)	32 Bars	G Major	16	36	1 – 4
Lake Shore Drive	♩ = 200	ABAC	32 Bars	F Major	18	38	5 – 8
North Avenue	♩ = 132	ABAC	32 Bars	C Major	20	40	9 – 12
Ohio Street	♩ = 192	ABAC	32 Bars	G Major	22	42	13 – 16
Adams Street	♩ = 216	Blues	12 Bars	F Major	24	44	17 – 20
Harlem Avenue	♩ = 69	AABA	32 Bars	B Minor	26	46	21 – 24
Illinois Street	♩ = 126	ABAC	32 Bars	E $\flat$ Major	28	48	25 – 28
Madison Street	♩ = 216	ABAC	32 Bars	G Major	30	50	29 – 32
Wells Street	♩ = 152	AABA	44 Bars	E Major	32	52	33 – 36
Lincoln Avenue	♩ = 240	AABA (Rhythm Changes)	32 Bars	C Major	34	54	37 – 40

CD TRACK #1 (SAXES 1 & 2 + RHYTHM SECTION)  
CD TRACK #2 (SAX 2 + RHYTHM SECTION)  
CD TRACK #3 (SAX 1 + RHYTHM SECTION)  
CD TRACK #4 (RHYTHM SECTION ONLY)

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# COLUMBUS DRIVE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 224$

**A** G<sup>MA7</sup> E<sup>Mi7</sup> A<sup>Mi7</sup> D<sup>7</sup> B<sup>Mi7</sup> E<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>MA7</sup> F<sup>7</sup> B<sup>Mi7</sup> E<sup>7(b9)</sup> A<sup>Mi7</sup> D<sup>7(b9)</sup>

**B** G<sup>MA7</sup> E<sup>Mi7</sup> A<sup>Mi7</sup> D<sup>7</sup> B<sup>Mi7</sup> E<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup>

D<sup>Mi7</sup> G<sup>7</sup> C<sup>MA7</sup> F<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup> G<sup>6/9</sup>

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② F#mi7 B7(b9) Bmi7 E7(b9)

E7mi7 A7(b9) Ami7 Ebmi7 Ab7

③ GMA7 E7mi7 Ami7 D7 Bmi7 E7 Ami7 D7

Dmi7 G7 CMA7 F7 Ami7 D7 G6/9

FINE

CD TRACK #5 (SAXES 1 & 2 + RHYTHM SECTION)  
 CD TRACK #6 (SAX 2 + RHYTHM SECTION)  
 CD TRACK #7 (SAX 1 + RHYTHM SECTION)  
 CD TRACK #8 (RHYTHM SECTION ONLY)

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# LAKE SHORE DRIVE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING ♩ = 200

**A** F MA7 E mi7(b9) A7(b9)

SAX 1

SAX 2

D mi D mi(A7) D mi7 C mi7 F7

**B** Bb MA7 Eb9 F MA7 D mi7

(F MA7 A7/E D mi7)

G9 G mi7 C7

(G mi7 F#o7 G mi7 C7)





CD TRACK #9 (SAXES 1 & 2 + RHYTHM SECTION)  
 CD TRACK #10 (SAX 2 + RHYTHM SECTION)  
 CD TRACK #11 (SAX 1 + RHYTHM SECTION)  
 CD TRACK #12 (RHYTHM SECTION ONLY)

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# NORTH AVENUE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 132$

**A** C<sup>MA7</sup> F7 E<sup>Mi7(b5)</sup> A7(b9) D7 A<sup>Mi7</sup> D7

SAX 1

SAX 2

D<sup>Mi7</sup> D<sup>Mi7/C</sup> B<sup>Mi7(b5)</sup> E+7(b9) A<sup>Mi7</sup> D7(b9) G<sup>Mi7</sup> C7(b9)

**B** F<sup>MA7</sup> B<sup>b13</sup> C<sup>MA7</sup>

(C<sup>MA7</sup> G<sup>SUS4(b9)</sup> C<sup>MA7</sup>)

F<sup>#Mi7(b5)</sup> B7(#9) E<sup>Mi7</sup> A7(#9) D<sup>Mi7</sup> G7

Cmaj7 E7 Emi7(b5) A7(b9) D9 Ami7 D9

Dmi7 Dmi7/C Bmi7 E7(b9) Ami7 Abmi7 Gmi7 C7(#9)

Fmi7 Bb9 Cmaj7 F#mi9(b5) B+7(b9) Emi7 A+7(b9)

Dmi7 G+7(b9) Cmaj7 Dmi7(b5) G7(b9) Cmaj7

1-5. 6.

# OHIO STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 192$

**A**  $A_{mi7}$   $D7$   $G_{MA7}$   $E7(\#9)$

SAX 1

SAX 2

$A_{mi}$   $A_{mi}(\Delta7)$   $A_{mi7}$   $D7(b9)$   $G_{MA7}$   $E7(b9)$

**B**  $A_{mi7}$   $D7(b9)$   $G_{MA7}$   $C\#_{mi7}(b9)$   $F\#7(b9)$

$(D7_{sus}$   $D13(b9))$

$B_{MA7}$   $C\#_{mi7}$   $F\#7$   $B7$   $E7(b9)$

$(B_{MA7}$   $G\#7$   $C\#_{mi7}$   $F\#7_{sus}$   $F\#7)$

② *Am*7 *D*7 *G**m*7 *E*7(#9)

*Am*7 *D*7 *B**m*7(b5) *E*7(#9)

③ *Am*7 *Am*7/*G* *F*#*m*7(b5) *B*7(b9) *E**m*7 *A*7(b9)

*Am*7 *D*7 *G*7 *E*7(b9)

FINE

CD TRACK #17 (SAXES 1 & 2 + RHYTHM SECTION)  
CD TRACK #18 (SAX 2 + RHYTHM SECTION)  
CD TRACK #19 (SAX 1 + RHYTHM SECTION)  
CD TRACK #20 (RHYTHM SECTION ONLY)

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# ADAMS STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 CHORUSES\* / MELODY)

\*Note: Each chorus is 24 measures long.

SWING ♩ = 216

Musical notation for Sax 1 and Sax 2, measures 1-4. Chords: F7, Bb7, B07, Cm7, F7(#11).

Musical notation for Sax 1 and Sax 2, measures 5-8. Chords: Bb7, B07, Fm7, Gm7, Am7, D+7(b9).

Musical notation for Sax 1 and Sax 2, measures 9-12. Chords: Gm7, C+7, Am7, D7(b9), Gm7, C7.

8 F7 Bb7 Bb7 F7 Cm7 F7(b9)

Bb7 Bbmi7 Am7 Abmi7

Gmi7 C+7(b9) 1-5. Am7 D7 Gmi7 C7

6. Am7 D7 Gmi7 C7 F7

CD TRACK #21 (SAXES 1 & 2 + RHYTHM SECTION)  
 CD TRACK #22 (SAX 2 + RHYTHM SECTION)  
 CD TRACK #23 (SAX 1 + RHYTHM SECTION)  
 CD TRACK #24 (RHYTHM SECTION ONLY)

GREG FISHMAN

# HARLEM AVENUE

COUNT OFF: 1 BAR (4 CLICKS)

PLAY 3X (MELODY / 1 SOLO CHORUS / MELODY)

BALLAD  $\text{♩} = 69$

**A**  $Bm(\Delta 7)$   $G^9$   $Bm$   $G^7$   $F\#7(b9)$   $Bm$

SAX 1 (TRIPLET FEEL)

SAX 2

$C\#m7$   $F\#7(b9)$   $Bm$   $C^{13}$   $Bm7$   $E9(\#11)$

$G^9(\#11)$   $F\#7(\#9)$   $Bm$   $C^{13}$   $Bm7$   $B^b m7$

**B**  $A m7$   $D7$   $Bm9$   $E7(b9)$   $A m9$   $D7(b9)$   $G m A7$

(STRAIGHT 8THS)



G#mi9    C#7(b9)    F#MA7    Cmi    F7    C#mi    F#7(#9)

Bmi(Δ7)    G9    Bmi    G7    F#7(b9)    Bmi

(TRIPLET FEEL)

C#mi7    F#7(b9)    Bmi    C13    Bmi    E9(#11)

1-2.    G9(#11)    F#7(#9)    Bmi    C9    3.    G9    F#7(#9)    Bmi    E9(#11)

Rit.

CD TRACK #25 (SAXES 1 & 2 + RHYTHM SECTION)

CD TRACK #26 (SAX 2 + RHYTHM SECTION)

CD TRACK #27 (SAX 1 + RHYTHM SECTION)

CD TRACK #28 (RHYTHM SECTION ONLY)

# ILLINOIS STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 4X (MELODY/ 2 SOLO CHORUSES / MELODY)

SWING ♩ = 126

**SAX 1**

**SAX 2**

**A** Eb MA7 Cm7 Fm7 Bb7(b9)

Gm7 Cm7 Fm7 Bb7 Eb MA7

Dm9(b9) G+7(b9) Cm7 Am7(b9) D7(#11) Gm7

**B**

C7(b9) Fm7 C7(b9) F#m7 B7 Fm7 Bb7

① Ebmaj7 Cm7 Fm7 Bb7(b9) Gm7 Cm7 Fm7 Bb7

Ebmaj7 Cm7 Bm7 Bbm7 Eb7 Abmaj7 Dm7(b9) G7(b9)

② Cm7 Cm7/Bb Am7(b9) Abm7(ø7) Ebmaj7/G

Gbø7 Gm7 C7(b9) Fm7 Bb7 Gm7 F#m7

1-2. Fm7 Bb7 3. Fm7 Bb7 4. Fm7 Bb7 Ebmaj7

(PICKUPS FOR FINAL MELODY CHORUS)

# MADISON STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 216$

**A**  $G^{MA7}$   $B^b O7$   $A^{Mi7}$   $O7$

SAX 1

SAX 2

$G^{MA7/8}$   $B^b O7$   $A^{Mi}$   $A^{Mi}(\Delta 7)$   $O7^{sus}$   $O7$

SAX 1

SAX 2

**B**  $D^{Mi}$   $D^{Mi}(\Delta 7)$   $D^{Mi7}$   $G7$   $C^{MA7}$

SAX 1

SAX 2

$C^{Mi7}$   $F7(b9)$   $B^b^{MA7}$   $A^{Mi7}$   $O7$

SAX 1

SAX 2

① GMA7      Bb7      AMi7      D+7(b9)

GMA7/B      Bb7      AMi7      D7

② Dmi7      G7sus      G7      CMA7      Cmi7      F7

Bmi7      E7      AMi7      D7      G6/9      D7

CD TRACK #33 (SAXES 1 & 2 + RHYTHM SECTION)  
CD TRACK #34 (SAX 2 + RHYTHM SECTION)  
CD TRACK #35 (SAX 1 + RHYTHM SECTION)  
CD TRACK #36 (RHYTHM SECTION ONLY)

GREG FISHMAN

# WELLS STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 4X (MELODY / 2 SOLO CHORUSES / MELODY)

BOSSA NOVA  $\bullet = 152$

**(A)**  $E_{MA7}$   $C^{o7}$   $B_{Mi7}$   $E7(b9)$

$A_{MA7}$   $D^9$   $A_{b9}$   $A_{b9}(\#5)$   $D_{b7}(b9)$

$F\#9$   $C^9$   $B7(b9)$   $E_{Mi7}$   $A^9$   $E_{Mi7}$   $A^9$   $E_{Mi7}$

**(B)**  $A_{Mi7}$   $D7(b9)$   $G_{MA7}$

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Gmi7 C7(b9) FMA7 B7(b9)

E7(b9) C7 Bmi7 E7(b9)

A7(b9) D9 Ab9 Ab9(#5) Db7(b9)

F#9 C9 B7(b9) 1-3. E7mi7 A9 E7mi7 A9

4. E7mi7 A9 E7mi7 A9 E7mi7 FMA7 E7mi7

3X's

CD TRACK #37 (SAXES 1 & 2 + RHYTHM SECTION)  
 CD TRACK #38 (SAX 2 + RHYTHM SECTION)  
 CD TRACK #39 (SAX 1 + RHYTHM SECTION)  
 CD TRACK #40 (RHYTHM SECTION ONLY)

GREG FISHMAN

# LINCOLN AVENUE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING ♩ = 240

**A** CMA7 AMi7 Dmi7 G7 Emi7 A7(b9) Dmi7 G7

Gmi7 C7(b9) FMA7 Bb13 Emi7 A+7(b9) D7 G+7(b9)

**B** CMA7 AMi7 Dmi7 G7 Emi7 A7 Dmi7 G7

Gmi7 C+7(#9) FMA7 Bb13 Dmi7 G7 C6/9

(F#o7 G7(b9))



② E7(#11) A7(#11)

D7(#11) G7(#11)

② Cm7 Am7 Dmi7 G7 Em7 A7(b9) Dmi7 G7

Gmi7 C+7(#9) Fm7 Bb13 Dmi7 G7 C6/9 C6/9 C7(#11)/F#

1-5. 6.

CD TRACK #1 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #2 (TENOR + RHYTHM SECTION)  
 CD TRACK #3 (ALTO + RHYTHM SECTION)  
 CD TRACK #4 (RHYTHM SECTION ONLY)

GREG FISHMAN

# COLUMBUS DRIVE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING ♩ = 224

**[A]**

Alto: D<sup>MA7</sup> B<sup>Mi7</sup> E<sup>Mi7</sup> A<sup>7</sup> F<sup>#Mi7</sup> B<sup>7</sup> E<sup>Mi7</sup> A<sup>7</sup>

Tenor: G<sup>MA7</sup> E<sup>Mi7</sup> A<sup>Mi7</sup> D<sup>7</sup> B<sup>Mi7</sup> E<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup>

Alto: D<sup>7</sup> G<sup>MA7</sup> C<sup>7</sup> F<sup>#Mi7</sup> B<sup>7(b9)</sup> E<sup>Mi7</sup> A<sup>7(b9)</sup>

Tenor: G<sup>7</sup> C<sup>MA7</sup> F<sup>7</sup> B<sup>Mi7</sup> E<sup>7(b9)</sup> A<sup>Mi7</sup> D<sup>7(b9)</sup>

**[B]**

Alto: D<sup>MA7</sup> B<sup>Mi7</sup> E<sup>Mi7</sup> A<sup>7</sup> F<sup>#Mi7</sup> B<sup>7</sup> E<sup>Mi7</sup> A<sup>7</sup>

Tenor: G<sup>MA7</sup> E<sup>Mi7</sup> A<sup>Mi7</sup> D<sup>7</sup> B<sup>Mi7</sup> E<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup>

Alto: A<sup>Mi7</sup> D<sup>7</sup> G<sup>MA7</sup> C<sup>7</sup> E<sup>Mi7</sup> A<sup>7</sup> D<sup>6/9</sup>

Tenor: D<sup>Mi7</sup> G<sup>7</sup> C<sup>MA7</sup> F<sup>7</sup> A<sup>Mi7</sup> D<sup>7</sup> G<sup>6/9</sup>

①

A: C#m7, F#7(b9), F#m7, B7(b9)

T: F#m7, B7(b9), Bm7, E7(b9)

A: Bm7, E7(b9), Em7, Bbm7, Eb7

T: Em7, A7(b9), Am7, Ebm7, Ab7

②

A: Dm7, Bm7, Em7, A7, F#m7, B7, Em7, A7

T: Gm7, Em7, Am7, D7, Bm7, E7, Am7, D7

A: Am7, D7, Gm7, C7, Em7, A7, D6/9

T: Dm7, G7, Cm7, F7, Am7, D7, FINE G6/9

CD TRACK #5 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #6 (TENOR + RHYTHM SECTION)  
 CD TRACK #7 (ALTO + RHYTHM SECTION)  
 CD TRACK #8 (RHYTHM SECTION ONLY)

GREG FISHMAN

# LAKE SHORE DRIVE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING ♩ = 200

**A** C MA7

ALTO

TENOR

F MA7

Bm7(b5)

E7(b9)

Em7(b5)

A7(b9)

A

T

Ami

Ami(Δ7)

Ami7

Gmi7

C7

Dmi

Dmi(Δ7)

Dmi7

Cmi7

F7

**B** F MA7

Ab9

C MA7

Ami7

A

T

Bb MA7

Eb9

F MA7

Dmi7

D9

Om7

G7

A

T

G9

Gmi7

C7

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①

A: C<sup>MA7</sup> B<sup>Mi7(b5)</sup> E<sup>7(b9)</sup>

T: F<sup>MA7</sup> E<sup>Mi7(b5)</sup> A<sup>7(b9)</sup>

A: A<sup>Mi</sup> A<sup>Mi(Δ7)</sup> A<sup>Mi7</sup> G<sup>Mi7</sup> C<sup>7</sup>

T: D<sup>Mi</sup> D<sup>Mi(Δ7)</sup> D<sup>Mi7</sup> C<sup>Mi7</sup> F<sup>7</sup>

②

A: F<sup>MA7</sup> B<sup>b9</sup> C<sup>MA7</sup> F<sup>#Mi7(b5)</sup> B<sup>7(b9)</sup>

T: B<sup>bMA7</sup> E<sup>b9</sup> F<sup>MA7</sup> B<sup>Mi7(b5)</sup> E<sup>7(b9)</sup>

A: C<sup>MA7</sup> F<sup>7</sup> E<sup>Mi7</sup> A<sup>7</sup> D<sup>Mi7</sup> G<sup>7</sup> C<sup>MA7</sup>

T: F<sup>MA7</sup> B<sup>b7</sup> A<sup>Mi7</sup> D<sup>7</sup> G<sup>Mi7</sup> C<sup>7</sup> FINE F<sup>MA7</sup>

CD TRACK #9 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #10 (TENOR + RHYTHM SECTION)  
 CD TRACK #11 (ALTO + RHYTHM SECTION)  
 CD TRACK #12 (RHYTHM SECTION ONLY)

GREG FISHMAN

# NORTH AVENUE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 132$

**[A]**  $G^{MA7}$   $C^7$   $B^{mi7}(b5)$   $E^7(b9)$   $A^7$   $E^{mi7}$   $A^7$

ALTO

TENOR

$C^{MA7}$   $F^7$   $E^{mi7}(b5)$   $A^7(b9)$   $D^7$   $A^{mi7}$   $D^7$

$A^{mi7}$   $A^{mi7}/G$   $F\#^{mi7}(b5)$   $B^+7(b9)$   $E^{mi7}$   $A^7(b9)$   $D^{mi7}$   $G^7(b9)$

A

T

$D^{mi7}$   $D^{mi7}/C$   $B^{mi7}(b5)$   $E^+7(b9)$   $A^{mi7}$   $D^7(b9)$   $G^{mi7}$   $C^7(b9)$

**[B]**  $C^{MA7}$   $F^{13}$   $G^{MA7}$

A

T

$F^{MA7}$   $B^b 13$   $C^{MA7}$

$C\#^{mi7}(b5)$   $F\#^7(\#9)$   $B^{mi7}$   $E^7(\#9)$   $A^{mi7}$   $D^7$

A

T

$F\#^{mi7}(b5)$   $B^7(\#9)$   $E^{mi7}$   $A^7(\#9)$   $D^{mi7}$   $G^7$

A:  $G^{MA7}$   $C7$   $B^{Mi7}(b5)$   $E7(b9)$   $A^9$   $E^{Mi7}$   $A^9$   
 T:  $C^{MA7}$   $F7$   $E^{Mi7}(b5)$   $A7(b9)$   $D^9$   $A^{Mi7}$   $D^9$

A:  $A^{Mi7}$   $A^{Mi7}/G$   $F\#^{Mi7}$   $B7(b9)$   $E^{Mi7}$   $E^b^{Mi7}$   $D^{Mi7}$   $G7(\#9)$   
 T:  $D^{Mi7}$   $D^{Mi7}/C$   $B^{Mi7}$   $E7(b9)$   $A^{Mi7}$   $A^b^{Mi7}$   $G^{Mi7}$   $C7(\#9)$

A:  $C^{MA7}$   $F^9$   $G^{MA7}$   $C\#^{Mi9}(b5)$   $F\#+7(b9)$   $B^{Mi7}$   $E+7(b9)$   
 T:  $F^{MA7}$   $B^b9$   $C^{MA7}$   $F\#^{Mi9}(b5)$   $B+7(b9)$   $E^{Mi7}$   $A+7(b9)$

A:  $A^{Mi7}$   $D+7(b9)$   $G^{MA7}$   $A^{Mi7}(b5)$   $D7(b9)$   $G^{MA7}$   
 T:  $D^{Mi7}$   $G+7(b9)$   $C^{MA7}$   $D^{Mi7}(b5)$   $G7(b9)$   $C^{MA7}$

1-5.      6.

CD TRACK #13 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #14 (TENOR + RHYTHM SECTION)  
 CD TRACK #15 (ALTO + RHYTHM SECTION)  
 CD TRACK #16 (RHYTHM SECTION ONLY)

GREG FISHMAN

# OHIO STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 192$

**A**

ALTO

TENOR

Chord symbols:  $E_{mi}7$ ,  $A7$ ,  $D_{MA}7$ ,  $B7(\#9)$ ,  $A_{mi}7$ ,  $D7$ ,  $G_{MA}7$ ,  $E7(\#9)$

A

T

Chord symbols:  $E_{mi}$ ,  $E_{mi}(\Delta 7)$ ,  $E_{mi}7$ ,  $A7(b9)$ ,  $D_{MA}7$ ,  $B7(b9)$ ,  $A_{mi}$ ,  $A_{mi}(\Delta 7)$ ,  $A_{mi}7$ ,  $D7(b9)$ ,  $G_{MA}7$ ,  $E7(b9)$

**B**

A

T

Chord symbols:  $E_{mi}7$ ,  $A7(b9)$ ,  $D_{MA}7$ ,  $G\#_{mi}7(b5)$ ,  $C\#7(b9)$ ,  $A_{mi}7$ ,  $D7(b9)$ ,  $G_{MA}7$ ,  $C\#_{mi}7(b5)$ ,  $F\#7(b9)$

A

T

Chord symbols:  $F\#_{MA}7$ ,  $G\#_{mi}7$ ,  $C\#7$ ,  $F\#7$ ,  $B7(b9)$ ,  $B_{MA}7$ ,  $C\#_{mi}7$ ,  $F\#7$ ,  $B7$ ,  $E7(b9)$

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①

A: E<sup>mi</sup>7 A<sup>7</sup> D<sup>MA</sup>7 B<sup>7</sup>(#9)

T: A<sup>mi</sup>7 D<sup>7</sup> G<sup>MA</sup>7 E<sup>7</sup>(#9)

A: E<sup>mi</sup>7 A<sup>7</sup> F#<sup>mi</sup>7(b5) B<sup>7</sup>(#9)

T: A<sup>mi</sup>7 D<sup>7</sup> B<sup>mi</sup>7(b5) E<sup>7</sup>(#9)

②

A: E<sup>mi</sup>7 E<sup>mi</sup>7/D C#<sup>mi</sup>7(b5) F#<sup>7</sup>(b9) B<sup>mi</sup>7 E<sup>7</sup>(b9)

T: A<sup>mi</sup>7 A<sup>mi</sup>7/G F#<sup>mi</sup>7(b5) B<sup>7</sup>(b9) E<sup>mi</sup>7 A<sup>7</sup>(b9)

A: E<sup>mi</sup>7 A<sup>7</sup> D<sup>9</sup> B<sup>7</sup>(b9)

T: A<sup>mi</sup>7 D<sup>7</sup> FINE G<sup>9</sup> E<sup>7</sup>(b9)

CD TRACK #17 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #18 (TENOR + RHYTHM SECTION)  
 CD TRACK #19 (ALTO + RHYTHM SECTION)  
 CD TRACK #20 (RHYTHM SECTION ONLY)

GREG FISHMAN

# ADAMS STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 CHORUSES\*/ MELODY)

\*Note: Each chorus is 24 measures long.

SWING ♩ = 216

ALTO

TENOR

Chords: C7, F7, F#o7, Gmi7, C7(#11) (Alto); F7, Bb7, B o7, Cmi7, F7(#11) (Tenor)

A

T

Chords: F7, F#o7, Cmi7, Dmi7, Emi7, A+7(b9) (Alto); C7, B o7, Fmi7, Gmi7, Ami7, D+7(b9) (Tenor)

A

T

Chords: Dmi7, G+7, Emi7, A7(b9), Dmi7, G7 (Alto); Gmi7, C+7, Ami7, D7(b9), Gmi7, C7 (Tenor)

8 C7 F7 F#o7 C7 Gmi7 C7(b9)

A

F7 Bb7 Bb7 F7 Cmi7 F7(b9)

T

F7 Fmi7 Emi7 Ebmi7

A

Bb7 Bbmi7 Ami7 Abmi7

T

1-5. Dmi7 G+7(b9) Emi7 A7 Dmi7 G7

A

Gmi7 C+7(b9) Ami7 D7 Gmi7 C7

T

6. Emi7 A7 Dmi7 G7 C7

A

Ami7 D7 Gmi7 C7 F7

T

# HARLEM AVENUE

COUNT OFF: 1 BAR (4 CLICKS)

PLAY 3X (MELODY / 1 SOLO CHORUS / MELODY)

BALLAD  $\text{♩} = 69$

**A**

ALTO (TRIPLET FEEL)

TENOR

$F\#mi(a7)$   $D9$   $F\#mi$   $D7$   $C\#7(b9)$   $F\#mi$   
 $Bmi(a7)$   $G9$   $Bmi$   $G7$   $F\#7(b9)$   $Bmi$   
 $G\#mi7$   $C\#7(b9)$   $F\#mi$   $G13$   $F\#mi7$   $B9(\#11)$   
 $C\#mi7$   $F\#7(\#9)$   $Bmi$   $C13$   $Bmi7$   $E9(\#11)$   
 $D9(\#11)$   $C\#7(\#9)$   $F\#mi$   $G13$   $F\#mi7$   $Fmi7$   
 $G9(\#11)$   $F\#7(\#9)$   $Bmi$   $C13$   $Bmi7$   $Bbmi7$   
 $E\#mi7$   $A7$   $F\#mi9$   $B7(b9)$   $E\#mi9$   $A7(b9)$   $Dma7$   
 $A\#mi7$   $D7$   $Bmi9$   $E7(b9)$   $A\#mi9$   $D7(b9)$   $Gma7$

**B**

(STRAIGHT 8THS)

A  $D^{\#}mi9$   $G^{\#}7(b9)$   $C^{\#}MA7$   $Gmi$   $C7$   $G^{\#}mi$   $C^{\#}7(\#9)$   
 T  $G^{\#}mi9$   $C^{\#}7(b9)$   $F^{\#}MA7$   $Cmi$   $F7$   $C^{\#}mi$   $F^{\#}7(\#9)$

A  $F^{\#}mi(\Delta7)$   $D^9$   $F^{\#}mi$   $D7$   $C^{\#}7(b9)$   $F^{\#}mi$   
 (TRIPLET FEEL)  $Bmi(\Delta7)$   $G^9$   $Bmi$   $G7$   $F^{\#}7(b9)$   $Bmi$   
 T  $Bmi(\Delta7)$   $G^9$   $Bmi$   $G7$   $F^{\#}7(b9)$   $Bmi$

A  $G^{\#}mi7$   $C^{\#}7(b9)$   $F^{\#}mi$   $G13$   $F^{\#}mi$   $B9(\#11)$   
 T  $C^{\#}mi7$   $F^{\#}7(b9)$   $Bmi$   $C13$   $Bmi$   $E9(\#11)$

1-2.  $D9(\#11)$   $C^{\#}7(\#9)$   $F^{\#}mi$   $G^9$  | 3.  $D^9$   $C^{\#}7(\#9)$   $F^{\#}mi$   $B9(\#11)$   
 A  $G^9(\#11)$   $F^{\#}7(\#9)$   $Bmi$   $C^9$  |  $G^9$   $F^{\#}7(\#9)$   $Bmi$   $E9(\#11)$   
 T  $G^9(\#11)$   $F^{\#}7(\#9)$   $Bmi$   $C^9$  |  $G^9$   $F^{\#}7(\#9)$   $Bmi$   $E9(\#11)$

CD TRACK #25 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #26 (TENOR + RHYTHM SECTION)  
 CD TRACK #27 (ALTO + RHYTHM SECTION)  
 CD TRACK #28 (RHYTHM SECTION ONLY)

GREG FISHMAN

# ILLINOIS STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 4X (MELODY/ 2 SOLO CHORUSES / MELODY)

SWING ♩ = 126

The musical score is written for Alto and Tenor saxophones in a swing style. It consists of three systems of music, each with an Alto (A) and Tenor (T) staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked as SWING with a quarter note equal to 126 beats per minute.

**System 1:** Starts with a count-off of 2 bars (6 clicks). The first system is marked with a circled 'A'. The Alto part begins with a melodic line, and the Tenor part follows. Chords above the staff include Bb MA7, GMi7, CMi7, F7(b9), Eb MA7, CMi7, FMi7, and Bb7(b9).

**System 2:** Continues the melodic development. Chords include DMi7, GMi7, CMi7, F7, Bb MA7, and AMi9(b9) for the Alto; and GMi7, CMi7, FMi7, Bb7, Eb MA7, and DMi9(b9) for the Tenor.

**System 3:** Features a second section marker, a circled 'B'. Chords for the Alto include D+7(b9), GMi7, Emi7(b5), A7(#11), and DMi7. Chords for the Tenor include G+7(b9), CMi7, AMi7(b5), D7(#11), and GMi7.

**System 4:** The final system shows further harmonic complexity. Alto chords include G7(b9), CMi7, G7(b9), C#mi7, F#7, CMi7, and F7. Tenor chords include C7(b9), FMi7, C7(b9), F#mi7, B7, FMi7, and Bb7.

A  $B^b MA7$   $G MI7$   $C MI7$   $F7(b9)$   $D MI7$   $G MI7$   $C MI7$   $F7$   
 T  $E^b MA7$   $C MI7$   $F MI7$   $B^b 7(b9)$   $G MI7$   $C MI7$   $F MI7$   $B^b 7$

A  $B^b MA7$   $G MI7$   $G^b MI7$   $F MI7$   $B^b 7$   $E^b MA7$   $A MI7(b5)$   $D7(b9)$   
 T  $E^b MA7$   $C MI7$   $B MI7$   $B^b MI7$   $E^b 7$   $A^b MA7$   $D MI7(b5)$   $G7(b9)$

A  $G MI7$   $G MI7/F$   $E MI7(b5)$   $E^b MI7(\Delta7)$   $B^b MA7/D$   
 T  $C MI7$   $C MI7/B^b$   $A MI7(b5)$   $A^b MI7(\Delta7)$   $E^b MA7/G$

A  $D^b 07$   $D MI7$   $G7(b9)$   $C MI7$   $F7$   $D MI7$   $C^# MI7$   
 T  $G^b 07$   $G MI7$   $C7(b9)$   $F MI7$   $B^b 7$   $G MI7$   $F^# MI7$

1-2.  $C MI7$   $F7$   $F MI7$   $B^b 7$   
 3.  $C MI7$   $F7$   $F MI7$   $B^b 7$   
 4.  $C MI7$   $F7$   $B^b MA7$   $E^b MA7$   
 (PICKUPS FOR FINAL MELODY CHORUS)

CD TRACK #29 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #30 (TENOR + RHYTHM SECTION)  
 CD TRACK #31 (ALTO + RHYTHM SECTION)  
 CD TRACK #32 (RHYTHM SECTION ONLY)

GREG FISHMAN

# MADISON STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING ♩ = 216

**(A)**

Alto: D<sup>MA7</sup> F<sup>07</sup> E<sup>mi7</sup> A<sup>7</sup>

Tenor: G<sup>MA7</sup> B<sup>b07</sup> A<sup>mi7</sup> D<sup>7</sup>

Alto: D<sup>MA7/F#</sup> F<sup>07</sup> E<sup>mi</sup> E<sup>mi(Δ7)</sup> A<sup>7sus</sup> A<sup>7</sup>

Tenor: G<sup>MA7/B</sup> B<sup>b07</sup> A<sup>mi</sup> A<sup>mi(Δ7)</sup> D<sup>7sus</sup> D<sup>7</sup>

**(B)**

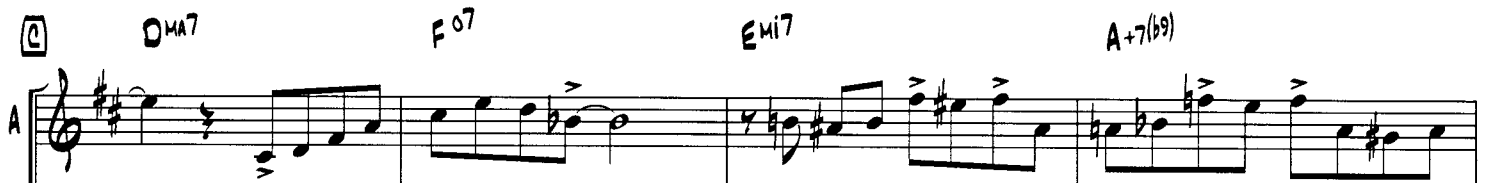
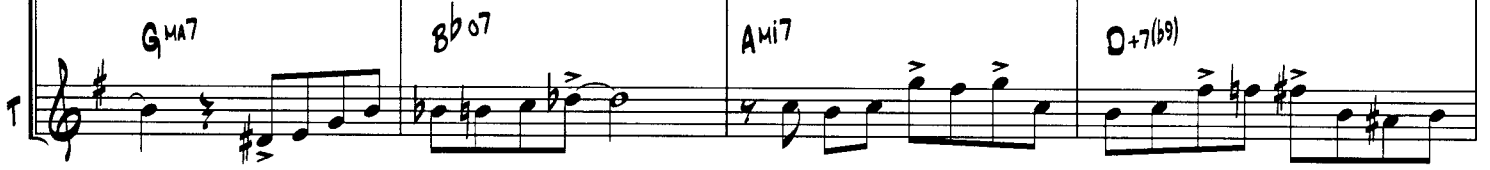
Alto: A<sup>mi</sup> A<sup>mi(Δ7)</sup> A<sup>mi7</sup> D<sup>7</sup> G<sup>MA7</sup>

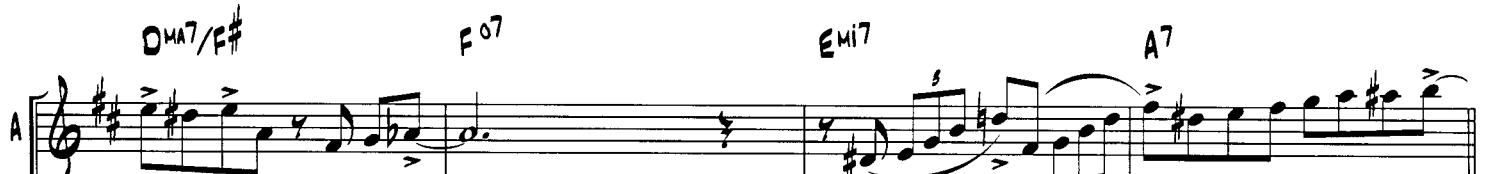

Tenor: D<sup>mi</sup> D<sup>mi(Δ7)</sup> D<sup>mi7</sup> G<sup>7</sup> C<sup>MA7</sup>

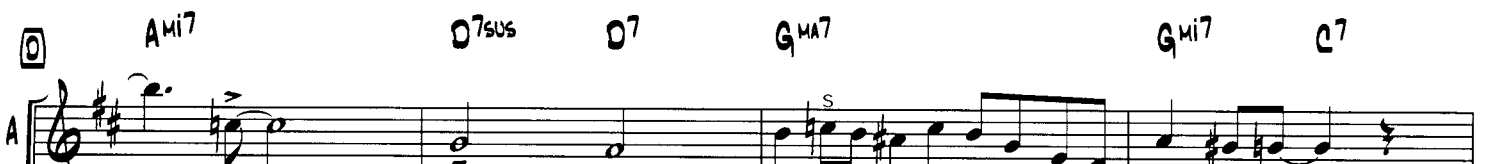

Alto: G<sup>mi7</sup> C<sup>7(b9)</sup> F<sup>MA7</sup> E<sup>mi7</sup> A<sup>7</sup>

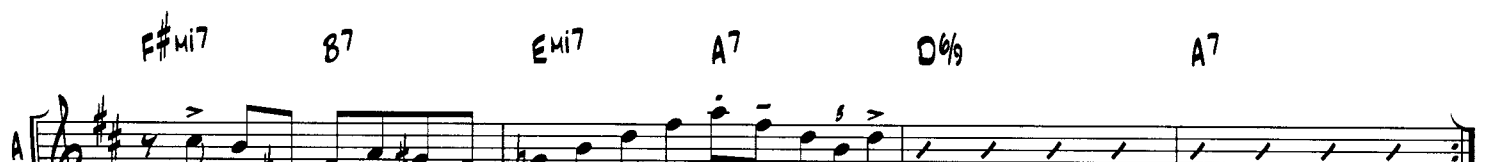
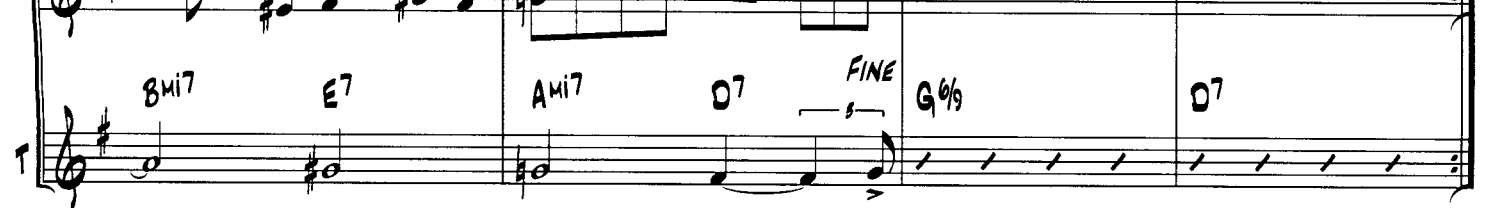
Tenor: C<sup>mi7</sup> F<sup>7(b9)</sup> B<sup>bMA7</sup> A<sup>mi7</sup> D<sup>7</sup>



[C] D<sup>MA7</sup> F<sup>07</sup> E<sup>Mi7</sup> A<sup>+7(b9)</sup>  
 A   
 T 

D<sup>MA7/F#</sup> F<sup>07</sup> E<sup>Mi7</sup> A<sup>7</sup>  
 A   
 T 

[D] A<sup>Mi7</sup> D<sup>7sus</sup> D<sup>7</sup> G<sup>MA7</sup> G<sup>Mi7</sup> C<sup>7</sup>  
 A   
 T 

F<sup>#Mi7</sup> B<sup>7</sup> E<sup>Mi7</sup> A<sup>7</sup> D<sup>6/9</sup> A<sup>7</sup>  
 A   
 T 

CD TRACK #33 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #34 (TENOR+ RHYTHM SECTION)  
 CD TRACK #35 (ALTO + RHYTHM SECTION)  
 CD TRACK #36 (RHYTHM SECTION ONLY)

GREG FISHMAN

# WELLS STREET

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 4X (MELODY / 2 SOLO CHORUSES / MELODY)

BOSSA NOVA ♩ = 152

ALTO

TENOR

A

E<sup>b</sup>M7 G<sup>o</sup>7 F<sup>#</sup>Mi7 B7(b9)

E<sup>b</sup>M7 C<sup>o</sup>7 B<sup>b</sup>Mi7 E7(b9)

E<sup>b</sup>M7 A<sup>9</sup> E<sup>b</sup>9 E<sup>b</sup>9(#5) A<sup>b</sup>+7(b9)

A<sup>b</sup>M7 D<sup>9</sup> A<sup>b</sup>9 A<sup>b</sup>9(#5) D<sup>b</sup>+7(b9)

C<sup>#</sup>9 G<sup>9</sup> F<sup>#</sup>7(b9) B<sup>b</sup>Mi7 E<sup>9</sup> 1. B<sup>b</sup>Mi7 E<sup>9</sup> 2. B<sup>b</sup>Mi7

F<sup>#</sup>9 C<sup>9</sup> B7(b9) E<sup>b</sup>Mi7 A<sup>9</sup> E<sup>b</sup>Mi7 A<sup>9</sup> E<sup>b</sup>Mi7

B

E<sup>b</sup>Mi7 A7(b9) D<sup>b</sup>M7

A<sup>b</sup>Mi7 D7(b9) G<sup>b</sup>M7

The musical score is written for Alto and Tenor saxophones in a Bossa Nova style. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 152 beats per minute. The score is divided into sections A and B. Section A consists of two systems of four measures each. Section B consists of two systems of three measures each. Chord voicings are indicated above the staff lines. The Alto part generally plays eighth notes, while the Tenor part plays a mix of eighth and quarter notes. The score includes a count-off of two bars (6 clicks) before the first measure of section A.

A  $Dm7$   $G7(b9)$   $CMA7$   $F\#7(b9)$   
 T  $Gm7$   $C7(b9)$   $FMA7$   $B7(b9)$

A  $BMA7$   $G^{\circ7}$   $F\#m7$   $B7(b9)$   
 T  $EMA7$   $C^{\circ7}$   $Bm7$   $E7(b9)$

A  $EMA7$   $A^9$   $E^b9$   $E^b9(\#5)$   $A^b+7(b9)$   
 T  $AMA7$   $D^9$   $A^b9$   $A^b9(\#5)$   $D^b+7(b9)$

A  $C\#9$   $G^9$   $F\#7(b9)$  <sup>1-3.</sup>  $Bm7$   $E^9$   $Bm7$   $E^9$   
 T  $F\#9$   $C^9$   $B7(b9)$   $Em7$   $A^9$   $Em7$   $A^9$

A  $Bm7$   $E^9$   $Bm7$   $E^9$   $Bm7$   $CMA7$   $BMA7$   
 T  $3x's$   $Em7$   $A^9$   $Em7$   $A^9$   $Em7$   $FMA7$   $EMA7$   
 $3x's$

CD TRACK #37 (ALTO & TENOR + RHYTHM SECTION)  
 CD TRACK #38 (TENOR + RHYTHM SECTION)  
 CD TRACK #39 (ALTO + RHYTHM SECTION)  
 CD TRACK #40 (RHYTHM SECTION ONLY)

GREG FISHMAN

# LINCOLN AVENUE

COUNT OFF: 2 BARS (6 CLICKS)

PLAY 6X (MELODY / 4 SOLO CHORUSES / MELODY)

SWING  $\text{♩} = 240$

**A**

ALTO:  $G^{MA7}$   $E^{Mi7}$   $A^{Mi7}$   $D^7$   $B^{Mi7}$   $E^7(b9)$   $A^{Mi7}$   $D^7$

TENOR:  $C^{MA7}$   $A^{Mi7}$   $D^{Mi7}$   $G^7$   $E^{Mi7}$   $A^7(b9)$   $D^{Mi7}$   $G^7$

A:  $D^{Mi7}$   $G^7(b9)$   $C^{MA7}$   $F^{13}$   $B^{Mi7}$   $E^7(b9)$   $A^7$   $D^7(b9)$

T:  $G^{Mi7}$   $C^7(b9)$   $F^{MA7}$   $B^b 13$   $E^{Mi7}$   $A^7(b9)$   $D^7$   $G^7(b9)$

**B**

A:  $G^{MA7}$   $E^{Mi7}$   $A^{Mi7}$   $D^7$   $B^{Mi7}$   $E^7$   $A^{Mi7}$   $D^7$

T:  $C^{MA7}$   $A^{Mi7}$   $D^{Mi7}$   $G^7$   $E^{Mi7}$   $A^7$   $D^{Mi7}$   $G^7$

A:  $D^{Mi7}$   $G^7(\#9)$   $C^{MA7}$   $F^{13}$   $A^{Mi7}$   $D^7$   $G^6/9$

T:  $G^{Mi7}$   $C^7(\#9)$   $F^{MA7}$   $B^b 13$   $D^{Mi7}$   $G^7$   $C^6/9$

C  $B7(\#11)$   $E7(\#11)$

$A7(\#11)$   $D7(\#11)$   $D7(\#11)$   $G7(\#11)$

C  $GMA7$   $Emi7$   $Ami7$   $D7$   $Bmi7$   $E7(b9)$   $Ami7$   $D7$

$Dmi7$   $G+7(\#9)$   $CMA7$   $F13$   $Ami7$   $D7$   $G\flat/9$   $G7(\#11)/C\sharp$

$Gmi7$   $C+7(\#9)$   $FMA7$   $B\flat13$   $Dmi7$   $G7$   $C\flat/9$   $C7(\#11)/F\sharp$

1-5.   
 6.

## About the Author



Saxophonist and flutist **Greg Fishman** is an accomplished performer, recording artist, author, teacher and clinician. Born in Chicago in 1967, he began playing professionally at age 14. He graduated from DePaul University in Chicago with a bachelor's degree in Jazz Performance, and earned a master's degree in Jazz Pedagogy from Northwestern University.

He is among the foremost experts on the music of Stan Getz and is the author of three Getz transcription books published by Hal Leonard. Greg is a contributing author of jazz theory articles for *Jazz Improv* magazine and *Chicago Jazz Magazine*, and wrote the liner notes for the Verve reissue of the Getz recording, *The Steamer*. He is the author and publisher of the book *Jazz Saxophone Etudes*.

Greg has toured worldwide with his own group, and has performed and/or recorded with such artists as Louis Bellson, Slide Hampton, the Woody Herman Band, Conte Candoli, Lou Levy, Clark Terry, Jackie and Roy, Don Menza, Ira Sullivan, Judy Roberts, Jeremy Monteiro and Eddie Higgins. Greg is the co-founder, along with Brazilian guitarist/vocalist Paulinho Garcia, of the duo *Two for Brazil*. They perform internationally, and have recorded five CDs.

He has been featured at the Concord-Fujitsu jazz festival in Japan, the North Sea Jazz Festival in the Netherlands, and in numerous concerts in Hong Kong, Bangkok, Singapore, China and Israel. When not on tour, Greg is based in Chicago, where he performs locally and teaches in Evanston at Greg Fishman Jazz Studios.

### Critic's Quotes:

"...His solos are shrewdly conceived yet delivered with apparent ease and elegance. He develops harmonies that sometimes startle the ear as he forges lines that take unexpected twists and turns..."—*Chicago Tribune*

"Mr. Fishman brings a warm, soulful, singing tone to ballads that recalls the logic and lyricism of Stan Getz." —*Washington Post*



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*"I wish I had material like this when I was coming up. These etudes are little masterpieces. There is such a wealth of material to learn from here. Great line construction and great conceptual ideas. Having the rhythm section continue after the etude is a great idea! I will be using these with virtually all my students from now on. Greg Fishman has done a terrific job of putting this book together, and the play-along rhythm section is first class!"*

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– David Demsey, William Paterson University, *Saxophone Journal*

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