

Not That Much

Hampton

A

Jazz waltz ♩ = c.120 (♩ = ♩³)

C G+ Cm⁷ F⁷

mp (*f* for solo)

B

5 Cm⁷ F⁷ C G⁷ to Coda ⊕ Dm

mf

10 G⁷ G+ C Am Dm G

15 C G⁷ Dm G⁷ Dm G+ C

20 Am Dm G+ G⁷ C G⁷ D.C. al ⊕ poi al Coda

f

CODA

25 Cm⁷ G+ C

mf

Black and Blue

Hampton

Molto espressivo $\text{♩} = c.60$

molto rall.

A a tempo

Gm⁹ Cm⁹ Gm⁹ D7(b9) D7 Cm

6 Gm D7 D7(b9)

11 Gm Cm Gm

B 17 D D7 Gm D/A Bb C

cresc. f

23 Eb7 D7 Gm D Gm

p ff

28 D/A Bb C Eb D7

C 33 Gm D7(b9) D Eb7 D7 Gm D7

p

39 rall. allarg. a tempo molto rall.

Eb7 D7 Gm⁹ Cm⁹ Gm⁹

Black and Blue

Soloing Guide

Solo from **A** to **B** on the repeat Intro A B ||: solo A:|| B C

FIRST TRY

Use just three notes to begin with.

Musical notation for the 'FIRST TRY' section, measures 5-12. The key signature is B-flat major (two flats). The time signature is 6/8. The notation shows a melodic line with notes and rests, with chord changes indicated above the staff: Cm (measures 5-6), Gm (measures 7-8), D7 (measures 9-10), and Gm (measures 11-12). Measure 12 ends with a repeat sign.

NOTE BANK

The same six notes work throughout and give you plenty of options.

Add F#s over the D7 chord.

Musical notation for the 'NOTE BANK' section, measures 5-11. The key signature is B-flat major. The notation shows a melodic line with notes and rests, with chord changes indicated above the staff: Cm (measures 5-6), Gm (measures 7-8), D7 (measures 9-10), and Gm (measures 11-12). Measure 12 ends with a repeat sign. The notation also includes annotations for adding F# to the D7 chord (+F#) and removing F# (-F#).

EXAMPLE

You'll notice a few notes not in the note bank – they help to create interest, but use them sparingly.

Musical notation for the 'EXAMPLE' section, measures 5-14. The key signature is B-flat major. The notation shows a melodic line with notes and rests, with chord changes indicated above the staff: Cm (measures 5-6), Gm (measures 7-8), D7 (measures 9-10), Gm (measures 11-12), Cm (measures 13-14), and D7 (measures 15-16). Measure 16 ends with a repeat sign.

FURTHER IDEAS

Give your solo *lots* of expression.

When confident, try the **B** section up an octave, and vary the tune in simple ways.

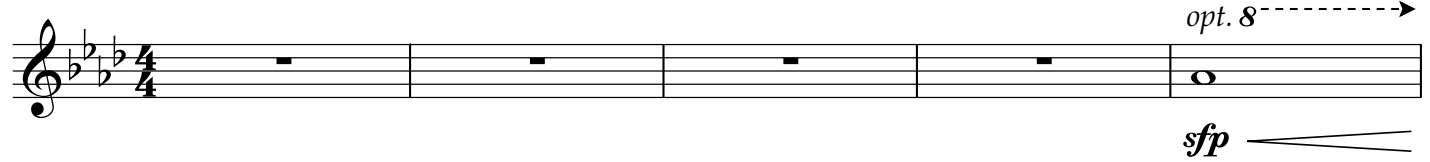
Nearly Fabulous

Hampton

Fairly quick, with drive ♩ = 116


A

Fm B^b/F Fm⁷ B^b/F Fm⁷ B^b/F Fm⁹ B^b/F Fm⁷ B^b/F
opt. 8 →



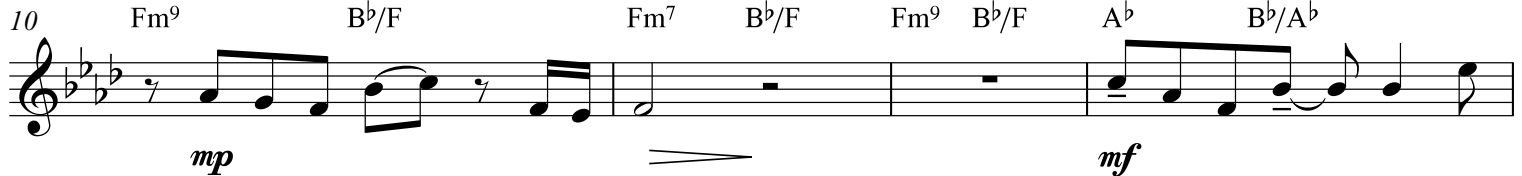
sfz

6 Fm⁹ B^b/F Fm⁷ B^b/F Fm⁹ B^b/F Fm⁷ B^b/F




mp

10 Fm⁹ B^b/F Fm⁷ B^b/F Fm⁹ B^b/F **B** A^b B^b/A^b



mp *mf*

14 A^b B^b/A^b A^b B^b/A^b A^b B^b/A^b



17 C¹³ B^b13 A^b13 G¹³ C¹³ B^b13 A^b13 G¹³ F⁵



f

My Favourite Things

Soloing Guide

Solo from A to B after the D. $\text{\textcircled{X}}$ Intro \parallel : A B \parallel C \parallel : solo A | B \parallel C Coda

FIRST TRY

Try to pick out the rhythm of the original tune in your improvisation.

NOTE BANK

A simple note bank works over all the chords; you can add a lower F as well.

EXAMPLE

Enjoy playing around with the note bank through the whole range of the instrument.

FURTHER IDEAS

This song is simple to solo over and therefore a good chance to develop your speed playing and swing quaver runs.