

# ***Duke Ellington*** **FOR FINGERSTYLE GUITAR**

*by Steve Hancoff*

CD INCLUDED

Duke Ellington  
FOR FINGERSTYLE  
GUITAR

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# Introduction

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## A Note About Chords

So much of the charm and intelligence of Duke Ellington's music lies in how he moves harmonically moment to moment, chord to chord, because there is a conscious, logical connection between each note and some other note. These connections speak to Ellington's brilliance as an arranger because they often tend to be at the same time both unique and, after revealing themselves, obvious and natural sounding. To me, this is the mark of real genius. They therefore challenge the guitar arranger to be mindful of using a similar logic in translating this music to the guitar.

I have always loved playing around with chords. When I first started playing the guitar and would come across a complicated chord, say C7(b5 #9) or some such, I remember feeling intimidated, not knowing what the chord was about. So I want to demystify that part of chord theory for you should you so need. I hope that writing a few thoughts about chord theory may not only help you learn how to play these pieces more easily but also help you to be able to incorporate the ideas into your playing as you work out other music.

## Two Kinds of Chords

First, for the purposes of clarity and simplicity, let's say there are only two kinds of chords: tonic and dominant. The subjective difference between them is this: When you hear a tonic chord, the ear comfortably comes to rest and the music comes to completion. When you hear a dominant chord though, the ear wants to move away from it, not be left hanging there.

The objective difference between them is this: A tonic chord has within it no two notes whose relationship is a b5th; the dominant chord has within it two notes (or four notes, and so on) that do have a relationship of a b5th. In fact, it was the dissonance of this b5 relationship that, believe it or not, impelled the medieval Catholic Church actually to ban the b5th interval. It was known then as "The Devil's Interval," and you sure won't be hearing it in Gregorian chants!

## Chord Extensions

The C Scale Extended:

1	3	5	7	b9	9	#9	11	b5/#11	#5	13					
C	D	E	F	G	A	B	C	D $\flat$	D $\sharp$	E	F	G $\flat$	G	G $\sharp$	A

A C chord, which is a major tonic triad, is made of the notes C E G, or 1 3 5, and can be said to be extended by adding other notes to it. These notes are called extensions because you have added some note or notes beyond the C E G, or 1 3 5, triad.

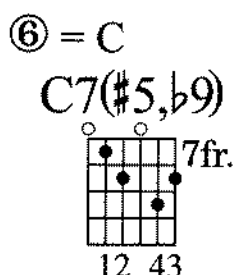
The numbers that follow the chord's root name denote what other notes are to be sounded. Say you add the note B, which is a 7th away from the root C. Since chords are named after their farthest extension, you would therefore call it C Major 7. (By convention, the word "major" in a chord signifies the presence of the major 7th, hence Cmaj7). Among the notes C E G and B, there are no  $\flat$ 5 relationships; it is therefore a tonic chord.

Now, take the chord C E G and B $\flat$  (instead of B). The notes E and B $\flat$  have the relationship of a  $\flat$ 5, and B $\flat$  is the  $\flat$ 7th tone away from C. Therefore, this is a dominant chord, and its name is C7.

## Nomenclature—The Names of Chords

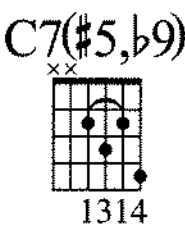
E and B $\flat$  are three whole steps apart (E-F $\sharp$ -G $\sharp$ -A $\sharp$ =B $\flat$ ); that relationship is called a tritone. Using the tritone like a pivot—that space or relationship around which a chord revolves—you can harmonize with any notes your imagination can conjure up. That is, you can construct all of your dominant chords around the tritone. The resultant name of the chord will basically depend on which notes are added.

So, say you want to add the notes G $\sharp$  (because that's the melody note at that moment) and D $\flat$  (because you feel that creates a pleasing harmony); you have added a  $\sharp$ 5 and a  $\flat$ 9 to an existing C7 chord. It is therefore known as C7( $\sharp$ 5,  $\flat$ 9). In it there are C E G, the major triad; B $\flat$ , the  $\flat$ 7th, which, because of its relationship to E, defines the chord as dominant; G $\sharp$ , the  $\sharp$ 5; D $\flat$  the  $\flat$ 9th. That makes six notes, but because a  $\sharp$ 5 is called for, usually the natural 5th, G, is abandoned. (Although look at measure 8 in "Day Dream" for an exception to this rule.)



All five of these remaining notes may or may not be available at the same time on a guitar. Well, just because a chord can be constructed out of all of these notes does not mean that your ear wants to hear them all at the same time.

Remembering that rules are made to be broken, and that Duke himself probably broke more rules than anybody, here is the general rule: You need the 3rd and 7th (E and B $\flat$ ) to define the dominance of the chord. You need the  $\sharp 5$  and  $\flat 9$  because they are called for explicitly. You now have a manageable four-note chord: E, B $\flat$ , G $\sharp$  and D $\flat$ . You might play it like this:



Now, look at “Day Dream,” measure 26:

Fmaj7
A $\flat$ 7( $\flat 5, \sharp 9$ )
G13

T

A

B

5      10      10      10      10      10

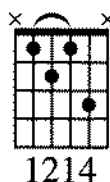
5      5      8      8      8      8

5      8      9      8      7      7



The melody note is D, and we are moving from F tonic to G dominant. D7 is the obvious, if bland, route.  $A\flat 7(\sharp 5, \flat 9)$  is a beautiful chord substitution. (I'll get to how you do that just a little later.) What I want to point out here is this: Organizing the notes is not the sole criterion for naming the chord. If it were, this chord could just as easily be named  $D13(\flat 5, \flat 9)$ . The nomenclature in part derives from a chord's function. In this instance, the feel is chromatic; therefore, I call it an  $A\flat$  dominant chord moving to G, rather than D dominant whose feel would be more like that of a secondary 7th.

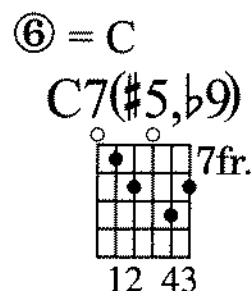
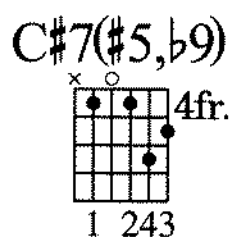
Here is a very useful four-note chord and good illustration of this principle.



You can see that, depending on where you are coming from and/or where you want to go, you can think of this chord as  $C9(\sharp 5)$ ,  $B\flat 9(\flat 5)$ ,  $E7(\flat 5)$ , or  $G\flat 9(\sharp 5)$ . Try to take each one to its respective tonic chord—F,  $E\flat m$ , Am, B—and hear how that sounds to you.

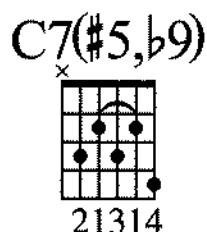
## Inversions

Which notes you use is not the only important consideration. There is also the question of what inversion to play. Inversion means basically what note is on the bottom and what note is on the top. Or more thoroughly, in what order from low to high do you play the notes. Or even more rigorously, how much space is there between each of the notes. After all, a C and  $D\flat$  right next to each other (measure 11 in “Come Sunday”) have an entirely different sound than C and  $D\flat$  a whole  $\flat 9$ th apart (again measure 8 in “Day Dream”):



On the bottom is usually a note that purposefully emerges from the note (or notes) before itself and leads to the note (or notes) after itself. That movement is called a bass line, and it tends to ground the chord or let you know where you are. On the top is usually the melody note. The notes in the middle create the chord's ambience, the special flavor of the moment, by virtue of how they fill in the harmonic space between the top and the bottom or connect the top to the bottom. The line thus described is the inner movement.

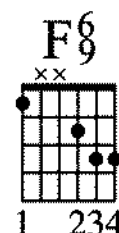
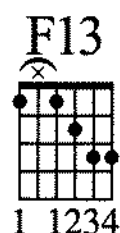
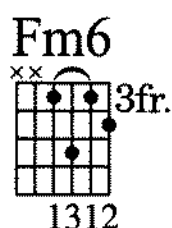
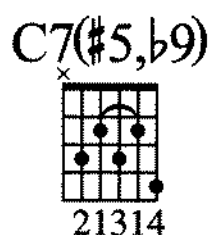
Now, if you were to add a C in the bass (in order that the root note orient the chord) to our C7(#5, b9) and play it as shown, you would produce a lovely dissonance between the C and the D $\flat$ . Just play this, and hear how you feel led on to some other next chord.



## The Next Chord

I assume most readers know that C7 tends to move naturally to F or Fm. Previously I mentioned that notes lead to other notes, with Ellington very often chromatically. Let's take our C7(#5, b9) and describe several mellifluous and plausible alternatives for the next chord. Keep in mind that you need the melody on top, you may or may not want the tonic on the bottom, and the notes in the middle move according to the inner logic of the harmonic structure of the piece.

	1.		2.		3.		4.
	C7(#5, b9)		Fm6 or		F13 or		F6/9
Root	C	leads to	(F, C)		F		(F)
3	E	leads to	F		E $\flat$		F
b7	B $\flat$	leads to	C		C/A		A
b9	D $\flat$	leads to	D		D		D
#5	G#	leads to	A $\flat$		A		G

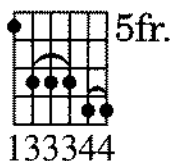


Taking a closer look at the movement of C7(#5, b9) to Fm6: The E is a half-step below—called the leading tone to—F, the new root; the B $\flat$  slides up to C, the new 5th; the D $\flat$  raises to D, the new 6th, which colors the minor triad; and the G $\sharp$ , the new minor 3rd remains, only now it is called A $\flat$  because in Fm, A is flat. Because Fm6 has only four notes, I dropped the movement of the root C. You can double up, if you wish, by going to F, the new root, or staying put on C, the new 5th. Or you can even move up to D $\flat$  or down to B natural—all kinds of possibilities that introduce ear-catching dissonance for the sake of evoking specific emotion and finding fascinating resolutions. Again, one of the central attributes that makes Duke Ellington's music so compelling was his commitment to the inner logic of the harmonic structures. In other words, everything makes sense; there are no random notes.

How about C7(#5, b9) to F13: the C goes to F, again root to root; E to E $\flat$ , the new b7th; B $\flat$  to A, the new 3rd; D $\flat$  to D, the new 13th; and G $\sharp$  to G, the new 9th. Notice that the A and the E $\flat$  in the F13 chord have the relationship of a b5; therefore, we have a new dominant chord that calls out for its own resolution. But say you want a tonic chord instead. Well, the E $\flat$  becomes E, and now you have F Major7, only with 6/9 added as further extensions, as in the last chord of "Day Dream."

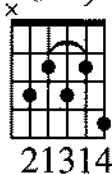
⑥ = C

Fmaj7(♮)

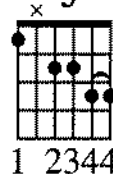


To illustrate just how abundant the possibilities are, here are a handful of other C7(#5, b9) - F changes. Note that these are all more or less first position chords. They by no means exhaust even first position possibilities.

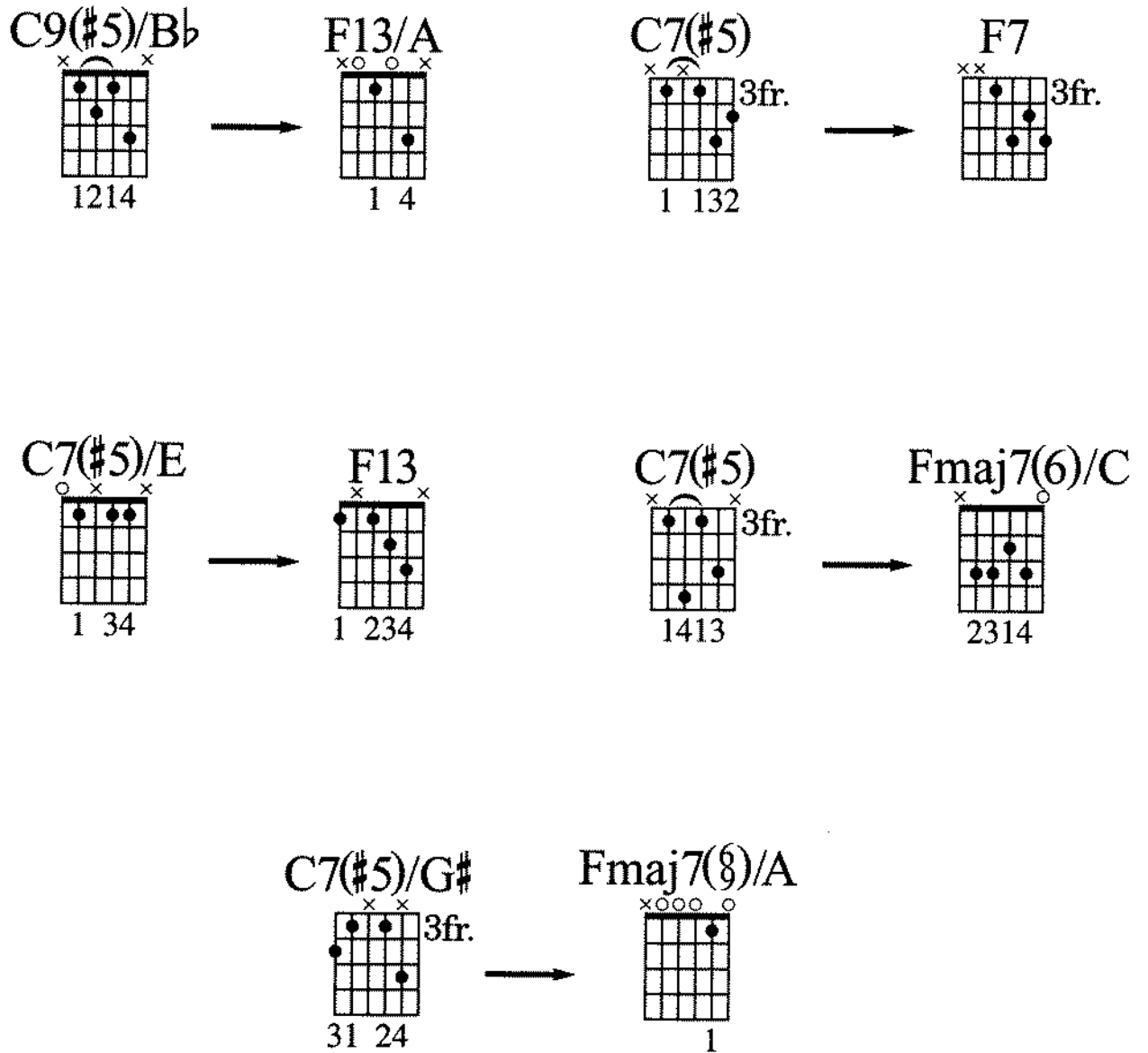
C7(#5, b9)



Fmaj7(♮)





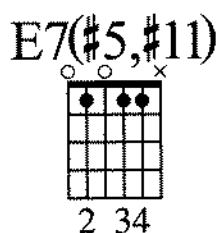


Another indispensable piece of information is this: An extended chord sounds the furthest named extension, the 13th in a 13 chord, for example. Less distant extensions are optional according to your taste. So, a 9th chord contains the  $\flat 7$ th and the 9th. An 11th chord contains the  $\flat 7$ th and the 11th; the 9th is optional. A 13th chord contains the  $\flat 7$ th and the 13th; the 9th and the 11th are optional.

## Chord Substitutions

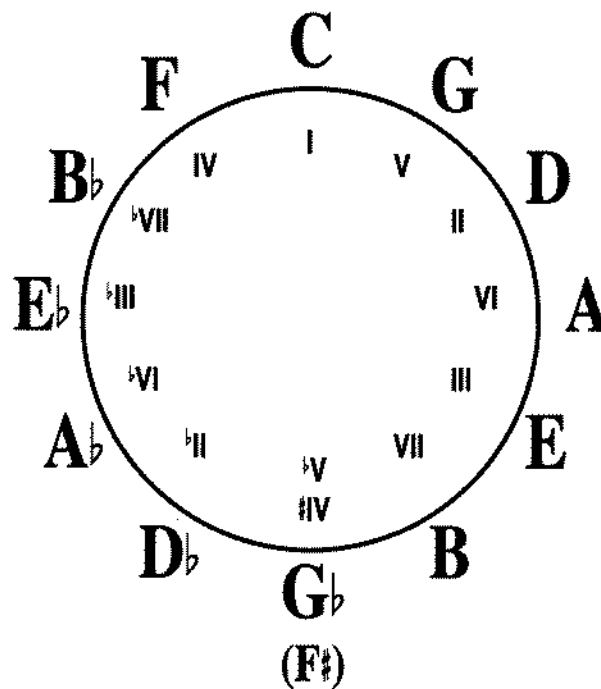
These next samples of chord choices suggest a whole other can of worms. That can is named “chord substitutions.” Replacing C7 with something like C7(#5,  $\flat 9$ ) can be said to be a chord substitution. Ellington was particularly fond of substituting C7(#5) or C9(#5) or Gm7 or Gm9 for C7 in major keys. And in minor keys he liked C7( $\flat 9$ ) or C7(#5,  $\flat 9$ ) for C7. You will find these substitutions throughout.

Another way to generate chord substitutions is to reorder the constituent notes of a chord. Using our C7(#5,  $\flat 9$ ) again: C E G# B $\flat$  D $\flat$ , and remembering that you do not have to use every note in the chord, put the E on the bottom and raise the D $\flat$  to D. Suddenly you have an E dominant chord—specifically E7(#5, #11) as in “Come Sunday,” measure 40—that moves naturally to Am or A.



And consider this: Within the C7 chord is the  $\flat 5$  interval of E, the 3rd, and B $\flat$ , the  $\flat 7$ th, from the C scale. If you picture a clock face (not digital!) with the key names occupying the spots where numbers ought to be, C and G $\flat$  will occupy 12:00 and 6:00, exactly halfway around the clock from each other. This “clock face” is usually used to demonstrate what is known as the circle of fifths. The point is that if you count from C to G $\flat$ , you get the same number of steps as you do if you count from G $\flat$  to C.

## Cycle (or Circle) of Fifths



What if you were to turn the clock upside-down and think of the B $\flat$  as the 3rd and the E as the  $\flat$ 7th of some scale? Well, these notes are the 3rd and  $\flat$ 7th of the G $\flat$  scale. Then the chord E B $\flat$  G $\sharp$  D $\flat$  is conceptualized as G $\flat$ 9. Suddenly, C dominant can be seen as and, most important for our purposes, functions as G $\flat$  dominant. In that way, the traditional New Orleans jazz circle of fifths, say A7, D7, G7, C can become A7, A $\flat$ 7, G7, C, (as in “Awful Sad,” measures 17–19) for one chromatic example. Or E $\flat$ 7, D7, D $\flat$ 7, C for another. Add extensions, like a  $\sharp$ 9, another Ellington (and blues) favorite, and you can begin to see how varied and colorful the old traditional jazz chord progression became as “trad” jazz gave way to the more sophisticated sounds of swing.

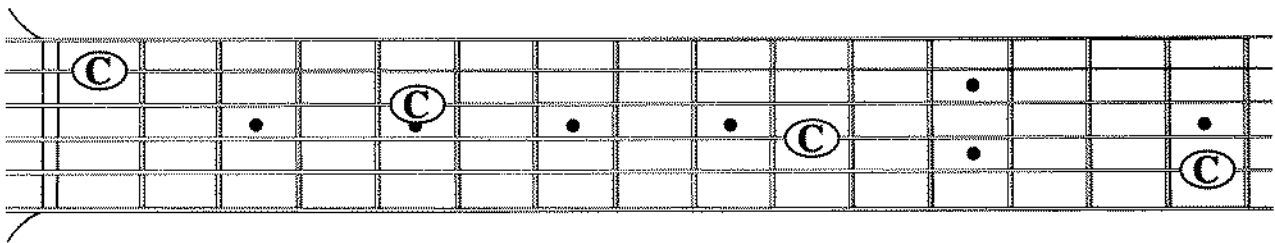
These are only a small sample among the many significant kinds of chord substitutions that Ellington used. Understanding them opens a door into how he thought about how to create colorful and fresh harmonies. The chromatic movement of harmony notes distinguished swing from New Orleans jazz and in my opinion marks the beginning of modern jazz. See the bass line in the A section of “Day Dream” and the ingenious interlude in “Awful Sad” for an example of this chromatic movement. By the way, if you want to keep that C in the bass, as above, you now have a G $\flat$ 9( $\flat$ 5)/C.

## How to Play Legato and Why It's Important

*Legato* means “smooth or flowing.” Playing legato, unless some other ambience—staccato, for instance—is specifically called for for a specific purpose and is what makes a piece of music pleasant to listen to. Playing choppily is distracting. Playing legato sounds effortless, not effortful. Most of all, playing legato allows one to hear the music rather than hearing the musician playing the music.

Playing legato on, say, a piano is natural because it is relatively easy to strike a key just as the pianist takes his finger off of the previous key. And with the added help of foot pedals, one note follows another without empty space in between.

Guitar, however, is another matter. Unlike a piano keyboard, the guitar fingerboard is mostly not linear. That is, for the note C, for instance, there are four strings on which to play it. And, of course, determining which finger to use depends both on where you are coming from and where you intend to go after playing that C.



The keys to legato playing are:

1. Leaving your left-hand fingers on the string(s) for as long as possible before moving on to the next note or chord.
2. Controlling the fingers of the right hand so that one can hear the different parts—melody, harmony, and bass line—clearly and separately.
3. Feeling a sensitivity to the music itself.
4. Knowing how to play the given passage very well.

Actually, #4 makes #'s 1, 2 and 3 possible. A good way to achieve #4 is to practice a passage slowly, paying particular attention to playing in rhythm even if it means slowing the tempo way down. Practicing it over and over tends to create a kind of muscle memory.

When you achieve muscle memory in your hands, it becomes much, much easier to allow yourself to let go into or to be driven by the feeling of the music rather than the technical demands of the instrument even when these demands are considerable.

## Notation

As an aid to legato playing, guitar music is notated with numbers 1–4 (and a T for the thumb, about which any self-respecting classical guitarist would shudder!) next to notes where it is not obvious how to finger a given note or where it is very important that it be fingered a certain way. It is important to follow these guides wherever they appear.

And while I am on the subject of notation, section headings like A<sub>1</sub>, B<sub>1</sub>, A<sub>2</sub>, and so on, signify what section of a piece you are starting. All of these pieces are performed by connecting discrete sections to one another. Usually, the form is AABABA although there is plenty of variation from that. The section headings are like a road map.

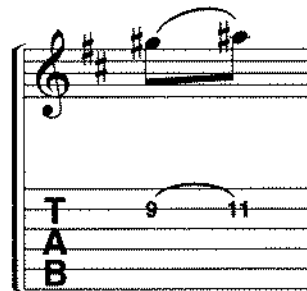
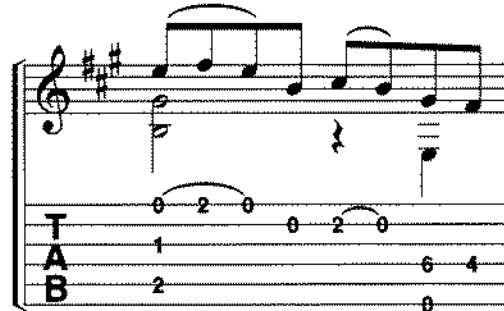
I have made every effort to name and diagram accurately each of the chords in the book. But often chord changes and/or different permutations of the same chord come so quickly that it is impossible, or at least very impractical, to pinpoint all of them. To see what I mean, look at the first three measures of each of the A sections in “Reflections in D.”

This symbol (>) instructs you not only to strike the note or chord with more than usual authority but also actually to choke the string(s). This lends emphasis and variety. And given the bluesy nature of most of Duke’s music, it also adds a blues feel.

Diagonal lines, as in this excerpt from “Misty Morning,” measures 53–54, mean that you should slide the chord or note up or down using the same fingers.



Curved slur indications, as in “Misty Morning,” measure 5, and “Move Over,” measure 2, can signify one of two things: either hammer-on/pull-off or slide. In both instances, the notes should sound slurred. If the second note demands a different finger than the first one, you must hammer-on or pull-off. If not, it’s a slide.



Rather than write out chords in an entirely unwieldy manner, arrows pointing up and down (↑↓↑↓) indicate basic strumming. See “Lament for a Lost Love,” measures 47–48, for a good example. By the same token, there are places where I have written down only one chord where on the CD you will hear me strum it more than once. That means the strum is an improvised rhythm. It will change each time I play the piece. Feel free to take the same liberty.

And a last technical matter—it is fruitful to experiment with where your right hand plays regarding its proximity to the soundhole or bridge. The sweetest tones are produced by playing over the soundhole the more metallic ones are produced when you play close to the bridge. In pretty much any piece, variety is good.

### Improvisation and Worked-Out Arrangements

The standard way to approach jazz music is to play the melody and then improvise around the chord changes until finally coming back to a facsimile of the melody at the end. This is a wonderful and creative way to play. This is not, however, what I have done here.

These pieces are “worked out.” What that allows me to accomplish is to play these pieces as solos and to investigate harmony in a way that I, at least, can do in no other way.



The recorded Ellington sound is not improvisational. Limited to three or so minutes by the then-current recording technology, pretty much every moment was worked out. Obviously the ensemble parts were written out for the band. But so were most of the solos. Ellington scholar and researcher Steven Lasker suggested to me that the solos were probably improvised in live performance at first. Then playing a piece night after night, the musicians would come to rely on what had worked and what they themselves liked. Then after a piece was recorded, the player would learn his own solo from the record. The purpose of doing it that way was to please a live audience who came to expect that the performance match the record they loved. Much of the later Ellington music—the suites, for example—was more formally composed with almost no room for improvising.

One of my mentors, the late New Orleans jazz historian and collector Al Rose, told me the story of the beginnings of jazz improvisation. It is about neither Duke Ellington nor the guitar. I find it irresistible, though, so pardon my digression. Al taught me that jazz did not begin as an improvisational form but rather as an ensemble form that derived from the experience of the black churches in New Orleans.

The trumpet was the lead voice, and it represented or actually mimicked the preacher preaching hell-fire and brimstone. The clarinet and trombone respectively were the voices of the women and the men, the altos and baritones, in the congregation responding to the preacher. The function of the trumpet was melody while the clarinet and trombone were meant to provide a kind of call-and-response, or a weaving in and out.

Starting in 1898, New Orleans was the home of Storyville, a notorious but legal red-light district. “The District,” as it was known, was the incubator for the earliest jazz. But in the fall of 1917, Storyville was shut down by an edict from the Department of the Navy. It seems there was a federal law on the books that a brothel could not operate within a certain number of miles from a military base, and during World War I, a naval base was established too near New Orleans.

This change put many of the musicians out of work. Many of them, King Oliver being the most prominent, therefore left town. Thus started the migration of jazz north to cities like Kansas City, Chicago and, soon after, New York.

In 1919 Prohibition was enacted. This meant that jazz bands were now reduced to playing in speakeasies. Contrary to the movies and TV shows that portray that time, it was important for bands and patrons to be relatively quiet so that the whereabouts of these secret places would not be so easily revealed. Naturally it was much more quiet for a single instrumentalist to play than for the whole ensemble to play together. It was thus that solo improvisation began to become the central focus of jazz.

I cannot vouch for the accuracy of this legend, but it is what Al Rose told me.

## **Finale**

I hope this helps you to understand the challenges and pleasures of developing these arrangements, determining what the chords are and, even more, how to generate chord extensions, inversions and substitutions for yourself.

Composers back at least as far as Bach have used chord extensions. But I believe that the swing movement was the first jazz on which melodies themselves were based on the extensions rather than just using them as passing tones, and in which the harmonies made use of more and more esoteric chord substitutions. The jazz music from which swing evolved was New Orleans jazz. You don't hear many melodies based on extensions or chromatic harmonizations there. I think this musical evolution was a result of the move of the center of the jazz world from isolated, easy-going New Orleans to cosmopolitan, energetic New York, with all the difference in the world represented by these two polar-opposite cities and the kinds of urban experiences they generated and lent themselves to.

I believe it was the late Michael Hedges who remarked, wisely, that melody reflected and expressed the heart, harmony reflected the intellect and rhythm reflected the sexuality of the music. New Orleans music was all about rhythm. It was Duke Ellington who first and most successfully integrated all three components of both music and the human experience so compellingly and so honestly. And because he did, his music will live forever.

## Performance Notes

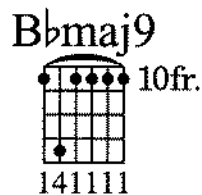
### Day Dream, 1940

I had the devil's own time putting this one right for the guitar until I thought of playing it in F with the sixth string at C. One of the defining characteristics of the Ellington sound concerns the inversions he used. Tuning down to C enables me to place defining accidentals in the descending bass line where they belong, which to my ear is exquisite and to my intellect pleasing.

The chords are: F - F9 - B $\flat$ 7#5 - A7#5#9, A7 - Dm - F7 - B $\flat$ m

The bass line is: A - G - F# - F, E - D - C - B $\flat$

Another benefit of this tuning occurs at the first chord of the bridge and then again at the beginning of the subsequent two measures. There I can bar the sub-dominant B $\flat$ maj9 (the notes from lowest to highest are B $\flat$ -B $\flat$ -C-F-A-D) at the tenth fret with a sweeping six-string chord that perfectly expresses the feel of the music.



By the way, the amazing chord structure of the bridge is B $\flat$ maj7-B11-E7; Amaj7-B $\flat$ 11-E $\flat$ 7; A $\flat$ maj7-A11-D7; Gmaj7; which gets you to Gm7 (melody note A!).

"Day Dream" is the piece that got me rolling on this project. The first time I heard Johnny Hodges play it, it brought tears to my eyes. Surely he was the most lyrical saxophonist ever to grace the jazz world. In fact, Charlie Parker called him the "Lily Pons of the alto." I am one of many who regard him as Ellington's greatest soloist. Duke wrote, "Especially when he played such pieces [ballads like 'Day Dream'] women found him irresistible. As the wife of a fellow musician cautioned her husband, 'Don't leave me alone with Johnny. When I hear him play, I just want to open the bedroom door.'" About playing "Day Dream," Hodges said, "You're supposed to close your eyes and dream awhile."

#### Hints:

1. Page 4, measure 42: This arpeggio is a rhythmic approximation even though all the notes are accurate. It is best to listen to the CD to hear how the arpeggio resolves itself on the last notes of the measure.
2. Page 5, measure 44: Because the E in the middle of the chord is played on the open string, it tends to sound slightly louder than the melody C on the second string, thus standing out too much. I suggest you practice playing the chord, sounding the C slightly more prominently than the E.

### Awful Sad, 1928

Whereas I had to struggle to find the best key for some of the other pieces, "Awful Sad" presented rich musical possibilities in two keys, G and E. Whole-step scales and augmented seventh chords (actually one and the same) abound in Ellington's music, and they are all over the place in this piece, especially

in the breaks. The cumulative effect of this and other musical devices is what created what became known as a “mood piece.” Also, the second section manages to make the circle of fifths sound fresh and unique, both because of the accidentals on top of the chords and the bass notes on the bottom.

The chords:            B7 $\flat$ 9 - E7 $\sharp$ 5 - A9, D9 - G

The melody:           C - C - B, C - G

The bass runs to:    D $\sharp$  - D - C $\sharp$ , D - G

The story goes that Duke was toodling around with this melody after a gig one night when someone happened by and commented, “Gee, that sounds awful sad.” Hence the title.

Hints:

1. Page 2, measure 20: On the third beat, strike the fourth string open. On the fourth beat, gently touch the fourth string at the 12th fret to produce the harmonic.
2. Page 5, measure 69: Same as Hint #1 above, except it’s all done on the sixth string.

### **Blues of the Vagabond, 1929**

I like that there are three distinct sections to this, which gives it the feel of a piece of music rather than a song. And even though each one is different from the others, they fit together like pieces of a fine puzzle to make a whole picture.

Hints:

1. Page 1, measure 5: To get this glissando effect, I play the Em chord on the second beat, and as I strum the chord, I slide it all the way up the fingerboard, maintaining my fingers in the same position relative to each other, until landing on the high Em. This repeats on page 1, measure 7; page 1, measure 9; page 4, measure 71; page 4, measure 73; page 6, measure 93; page 6, measure 95.
2. Page 4, measures 58–59: The low E is muffled throughout. The way I achieve this effect is by planting the heel of my right hand on the string so that when I strike the note, I hear a kind of thud.

### **Come Sunday, 1943**

My idea here was to build from a simple unaccompanied melody through unexpected chording and phrasing to crescendos. I felt that this playing parallels human spiritual development, which is what “Come Sunday” is about.

Because of technical limitations, 78 rpm records could be only about three minutes long. It was Duke Ellington who pioneered extended jazz composition and recording in 1931 with the release of “Creole Rhapsody,” recorded on two sides of a record, about six minutes long. Then, in 1935, came “Reminiscing in Tempo,” four sides and about 13 minutes’ duration. In contrast, his ground-breaking cantata *Black*,

*Brown and Beige: A Tone Parallel to the History of the Negro in America* took all of 44 minutes to perform, and “Come Sunday” is the most memorable song from it. To present it, Ellington rented Carnegie Hall for the evening of January 15, 1943. It was a sell-out. Even though Ellington performed the complete work only three times, “Come Sunday” became a regular part of the band’s repertoire. Near the end of his life, Ellington revealed his feeling that the spiritual music he composed was the most important and fulfilling work he had done.

Hints:

1. Page 3, measures 41–50: This fast strum must be played smoothly, and careful attention must be paid to the phrase markings (they correspond to Johnny Hodges’ breathing pattern) and to variations in loud to soft and soft to loud. I play this using only my thumb for downstrokes and my forefinger for upstrokes.

### **Drop Me Off in Harlem, 1933**

I love the good-time feel and the catchy melody. The bridge takes the standard circle of fifths chord progression of the jazz era and stands it on its head by making it a circle of fourths or upside-down fifths.

It seems Ellington was in a taxi with Nick Kenney, a well-known columnist for the *Brooklyn Eagle* newspaper, crossing the George Washington Bridge after a benefit concert. Kenney asked Duke where he was going; Duke replied, “Drop me off at Harlem.” Nick suggested that his response would make a great song title. And that’s how the piece came to be.

Besides Duke and his band, contemporary Harlem musicians included the likes of James P. Johnson, Luckey Roberts, Willie “The Lion” Smith, Cab Calloway and Fats Waller, among many others.

Consider Allen Schoener’s description of Harlem:

By 1929, there were 11 class white-trade [black entertainers, white patrons] night clubs and more than 500 colored cabarets of lower rank according to the *Amsterdam News*. Harlem had about 300 girl dancers continuously working in the joints and 150 young male dancers, 15 major bands and more than 100 others in action every night. At the top remained the Cotton Club.

### **Lament for a Lost Love, 1937**

This lovely thing is one of two Barney Bigard clarinet solos I included. (The other is “Blues of the Vagabond.”) Bigard joined the band in 1927 and stayed for 15 years. A New Orleans native, he contributed an unmistakably New Orleans sound—warm tone, lightness in the upper registers, natural phrasing, smoothly sweeping from low to high and high to low, and flying obligatos. He always made everything he played sound so easy.

I think Bigard’s musical concept here was to raise or lower the high melody note of each phrase by a half step from what the listener expects to hear. Thus, the second beat, second measure, is a C $\sharp$  rather than a C $\natural$  (Am6 rather than A). The second beat, sixth measure, is a D $\sharp$  rather than a D $\natural$  (B7 $\sharp$ 9 rather than B7). The

first beat, ninth measure, is a D# rather than an E (Emaj7 rather than E). And the first beat, tenth measure, is a C# rather than a D# (E13 rather than E7). Even the very last note is one step up from the tonic. Also, it is more usual for a piece to be identified by its A section rather than the bridge. In "Lament for a Lost Love" it is the bridge that is memorable for its beautiful, almost Baroque lamentation.

Hints:

1. Page 5, measures 47–48: This very fast strum should be played as effortlessly and smoothly as possible. The E13(#9) must flow seamlessly into the Am6.

### **Mississippi Moan, 1929**

What makes this piece "moan" is the way I slide, bend and attack the notes. While it is probably the least difficult piece on the CD to play, I feel that it is one of the most successful transcriptions of the band's music to the guitar.

On the original release the band was identified as Joe Turner and His Memphis Men because Duke was under contract to Victor, which meant that Victor had exclusive rights to anything released under the name "Duke Ellington." To get around this contractual restriction, the band recorded under many pseudonyms, among them The Harlem Footwarmers, Frank Brown and His Tooters, Mills' Ten Blackberries, The New York Syncopaters, The Jungle Band and The Whoopie Makers.

Hints: <http://faridhaidar.blogspot.com>

1. Page 5, measure 86: Let the open notes ring against the fingered notes.

### **Misty Morning, 1928**

Nobody developed and explored the myriad permutations of the blues like Duke Ellington. In "Misty Morning" the verses are a basic 12-bar blues embellished by a dialogue between the melody and orchestral answer. The bridge digresses into a more jazz-informed chord progression even while maintaining the blues feel. This is what makes this song interesting to me.

Hints:

Page 4, measure 45: Slide your third finger toward the fifth fret; then strike the open fifth string for A.

### **Move Over, 1928**

Lonnie Johnson, best known for the incredible guitar duets he recorded with Eddie Lang, was one of the real pioneers of jazz guitar. He had recorded with Louis Armstrong's Hot Fives as well as Armstrong's Savoy Ballroom Five. Johnson sat in with Duke's band several times, once on "Misty Morning" as well as here on "Move Over." I couldn't resist transcribing both of his solos; here it is the fifth part.



### Hints:

1. Page 2, measure 13: This is a very difficult stretch to reach in real time. If you find it too difficult try the following fingering. This holds true for page 2, measure 25; page 6, measure 100; and page 7, measure 112.



2. Page 2, measure 16: This is also a difficult but extremely pleasing phrase. Playing the D/F# requires a significant but reasonable stretch. To get to the Gm6/E, angle your arm so that your elbow actually rises, thus changing the angle of your fingers to the fingerboard.

### Reflections in D, 1953

In March 1997 I performed some concerts in Athens. Afterwards, I rented a car and drove around the Greek countryside for a week. I put this arrangement together in my mind while driving all day. Each evening at a new hotel, I pulled out the guitar to try out the day's inspiration. And that's how it took form.

I love the gorgeous, more modern harmonies and dissonances in this. While all the other pieces on the CD are transcriptions of band recordings, "Reflections in D" is an intimate piano solo that Ellington composed when he was 54 years old. The introspection that comes with maturity and life experience is evident here, so you feel that Duke is inviting you into a sort of inner sanctum.

### Hints:

1. Page 1, measure 5: "A.H." stands for artificial harmonics. It is achieved by fretting with the left hand on the third fret. I place the string between my right-hand thumb and second finger and pluck at the same time. Finding the correct distance from the third fret is crucial. If the string were open, the harmonic would be found at the distance of where the 29th fret would be (24th fret is the octave harmonic, plus five more to raise it another octave). Because I am fretting on the third fret, I need to move to the distance of where the 32nd fret would be if there were one. This is somewhere over the soundhole. Try it a little and you will find it.
2. Page 1, measures 6–8, regarding the chords: I have chosen to label the moving chords that are thematic to this piece very simply since naming each instant is entirely too unwieldy. In general, the name of the chord matches the last chord in the group because that was the destination of the chord group. This pattern persists throughout the piece.

Also, it may be too much trouble to decipher all the four-note chords one after the other, plus it's chock-full of accidentals. In this instance, it pays to read the tablature since the symmetry of the fingerings clarifies the inner logic of the chording.

3. Page 5, measures 71–72: This arpeggio is, rhythmically, a written-out approximation even though all the notes are accurate. I suggest listening to the CD to get the proper sound.
4. Page 6, measure 83: See Hint #1 above.

## **Rent Party Blues, 1929**

Tuning the third string to G# enables me to reach a lot of things I otherwise could not but adds the problem in performance of occasionally breaking the string not designed to go so high! This is such a high-powered, bouncy piece of music that it just feels great playing it.

Rent parties were a unique feature of Harlem social life in the 1920s. It would typically cost about \$1 to get in and 25¢ for a drink. The host paid his rent from the proceeds. Duke Ellington said of these parties: [When we first arrived] in New York the gigs were few and far between, but we could always count on Saturday. We could get all the food we wanted and take some home, and a dollar besides. . . . We played the house-rent parties every Saturday night. That was home sweet home.

And Willie “The Lion” Smith commented:

They would crowd a hundred or more people into a seven-room railroad flat and the walls would bulge—some of the parties spread to the halls and all over the building. . . . The rent party was the place to go to pick up on the latest jokes, jive and uptown news. . . . The parties were recommended to uptown single gals as the place to go to get acquainted. . . . The best time of all at these parties came early in the morning. . . . During these early hours close to dawn, the dancers would grab each other tightly and do the monkey hunch or bo-hog. Their shuffling feet would give everything a weird rhythmic atmosphere. The lights would be dimmed down and the people would call out to the piano player, “Play it, oh, play it” or “Break it down” or “Get in the gully and give us the ever-lovin’ stomp.” Those were happy days.

By the way, in 1955 the great bluesman Brownie McGee, one of my early guitar heroes, wrote the lyrics to and recorded a wonderful song called “Sportin’ Life Blues.” His melody is a slowed-down version of “Rent Party Blues.”

<http://faridhaidar.blogspot.com>

# DAY DREAM

Tuning: ⑥ = C ③ = G  
⑤ = A ② = B  
④ = D ① = E

By  
DUKE ELLINGTON and BILLY STRAYHORN

<http://faridhaidar.blogspot.com>

$J = 69$

Intro:

Chord diagrams: Db7 (12 1 1), Db7 (24 1), C7 (3 4).

Section A2. Chord diagrams: F/A (3124), F9/G (1213 4), Bb(#5)/F# (1 12), A7(#5)/F (1 214), A7(#5)/E (1 324), Dm (1 3 4), Dm (2 1), F7/C (121).

Chord diagrams: Bbm6 (13 21), C7(#5b9) (21314), Fm6 (2 341), Fm7/Eb (1 3241), Db7 (12), C7(b13) (12 43).

Section B1. Chord diagrams: Fmaj7 (132111), F (1 312), F9 (1333), Bbmaj9 (141111), B11 (2 314), E7 (1 34).

Amaj9 9fr. Bb11 9fr. Eb7 6fr. Abmaj9 10fr. A11 8fr. D7 7fr. Gmaj7 7fr.

IX VIII VII

T 9 10 11 9 8 8 9 10 8 7 7 7 10 7  
A 9 11 9 10 8 8 9 8 7 7 9 7 10 7  
B 12 11 10 6 11 10 0 7 10 7 10

Gm7 6fr. C11 6fr. C7 3fr. Fmaj7 5fr. Ab7(#5b9) 8fr. G13 7fr.

V

T 6 8 6 5 10 12 12 12 12 10 10  
A 0 7 6 5 0 0 0 0 0 0 10  
B 7 0 3 5 9 7 9 7 9

C9 7fr. C7(#5b9) 12fr. F/A 9fr. F9 5fr. Bb7(#5) 10fr. A7 6fr.

A3 V

T 8 5 8 9 2 10 5 11 13 11 6 8  
A 8 6 1 10 8 11 13 11 9 9  
B 7 0 3 0 5 0 10 0 7

Dm/F 5fr. F7(#9)/C 7fr. Bb6 8fr. Bbm6/Db 3fr. C7(#5) 14fr. Fm6 5fr. Fm6 4fr. Fm7/Eb 11fr.

V III III

T 5 6 9 10 9 4 4 4 6 3 5  
A 7 7 8 0 3 5 5 6 3 5  
B 5 5 0 10 4 9 0 5 5 9

I V

4 3 2 1

1 3 1 0 11 5 5 6 5 4 4 4 4

2 0 7 5 5 7 6 5 5 5 5 5

1 2 0 7 5 5 5 5 5 5 5 5

X IX

2 3 4 1

10 11 12 10 9 9 11 9 9 9

10 10 10 10 9 9 10 9 9 9

10 12 10 11 7 12 11 10 6 10

10 11 7 9 10 6

VIII

3 4 1

harm.

8 10 10 11 12 6 8 8 9 10

8 9 8 10 11 12 0 8 7 6 8 9 10

11 10 0 12 12 12 8 7 8 9

8 9 7 12 12 7 0

F6/9 Ab7(b5#9) G13 C13

1 3 4 4 2 3 1 1 2 3 4 2 1 4 3

p m p i a m p i p m p i a m p i

harm.

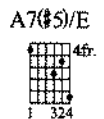
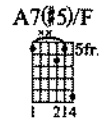
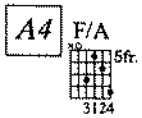
10 0 0 0 0 0 10 12 0

0 0 8 10 8 8 10 7 13

12 0 9 10 9 10 10 7 14

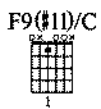
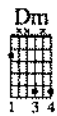
5 8 6 7 13 0



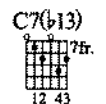
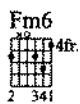


VI V

TAB: T 8 6 6 9 8; A 5 7 7 6 6; B 0 7 6 6 5 4



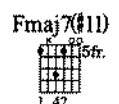
TAB: T 5 4 5 1 2 1 3 1 4 4; A 5 4 5 2 0 2 0 2 3 4; B 2 0 1 3 1 3 2 3 0



III I

rall.

TAB: T 4 6 3 6 5 1 3 1 0 0 0 0 0 0; A 5 0 6 5 6 5 3 1 0 0 0 0 0; B 5 3 1 0 7



TAB: T 0 10 9 8 0 0 10 13 12 13 17 0; A 8 10 9 8 0 0 10 10 10 13 17 0; B 7 7 8 7 10 7 10 10 13 17 17 5

# AWFUL SAD

Dropped D tuning: ⑥ = D

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON

## Intro:

Intro: G 5fr. 1113 4

D9(♯5) 1342 10fr.

G 5fr. 1113 4

T 7 6 7 6 7 10 10 10 12 10 7 6 7 6 7

A 7 6 7 6 7 11 11 11 13 11 7 6 7 6 7

B 5 4 5 4 5 10 10 10 10 10 5 4 5 4 5

5 5 5 5 5 0 0 0 0 0 5 5 5 5 5

## AI

D9(♯5) 1342 10fr.

G 2 1

Em7(♭5) 1 2 4

T 10 10 10 12 10 9 3 3 3 5 3 2 0

A 11 11 11 13 11 0 5 5 4 3 0 0 0

B 10 10 10 10 10 0 0 0 0 0 0 0 0

0 0 0 5 5 5 5 5 2 1 0 0

A7/C♯ 2 31

Am7(♭5) 3 41 10fr.

G9 1 324 5fr.

T 3 5 7 7 7 10 10 7 10 7 8 9 10 12 10 12





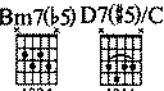

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B 4 5 0 5 10 0 10 0 0 7 8 9 10 10


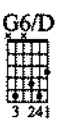
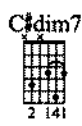
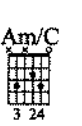
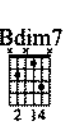



5 5 5 5 5 5 5 5 5 5 5 5 5 5 5


[illegible]

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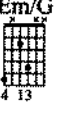





 C  
 Cm6/A  
 G/D  
 D7(#5)  
 Bm7(b5) D7(#5)/C  
 G/D




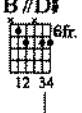
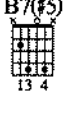
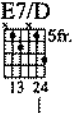
 C  
 G6/D  
 C#dim7  
 Am/C  
 Bdim7  
 Gm/Bb  
 D7/A  
 G#dim7




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 Em/G  
 B7/F#  
 G7/F  
 Edim7  
 D7(#5b9)/Eb  
 G/D



 B7/D#  
 B7(#5)  
 E7/D



1. **E7** **A9/C#** **D13/A**

TAB: 3 8 7 7 5 9 0 9 2 5 7 5 4 2 0

**G** *tacet*

TAB: 3 3 0 4 6 2 3 0 1 2 2 3 4 2

2. **D13/A** **G** **D9(#5)**

TAB: 7 5 3 6 7 6 7 10 10 10 12 10 5 6 7 6 7 11 11 11 13 11 10 10 10 0 0 0 0 0 0 0

**G** **D9(#5)** **A4** **G**

TAB: 7 6 7 6 7 10 10 10 12 10 0 0 0 0 0 0 0 0 2 5 2 5 4 5

Em7(b5) A7 Am7(b5)

T A B

G7(b5) C G/D D7(b5)

T A B

Bm7(b5)D9(#5) G/D A5 G Em7(b5)

T A B

D Am7 B9 E9

T A B



*tacet*

First system of musical notation. The top staff shows a melodic line with a final note marked with an asterisk and labeled "harm.". The bottom staff shows a bass line with fret numbers. The system is labeled with a box containing "B2".

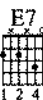
\*Tap with R.H. index finger.

Bb7(b5)

B2



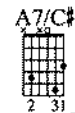
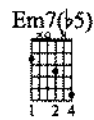
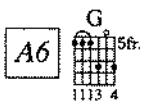
Second system of musical notation. The top staff shows a melodic line with a final note marked with an asterisk and labeled "harm.". The bottom staff shows a bass line with fret numbers. The system is labeled with a box containing "B2".



Third system of musical notation. The top staff shows a melodic line with a final note marked with an asterisk and labeled "harm.". The bottom staff shows a bass line with fret numbers.



Fourth system of musical notation. The top staff shows a melodic line with a final note marked with an asterisk and labeled "harm.". The bottom staff shows a bass line with fret numbers.

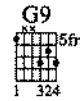
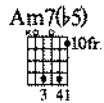


3 5 9 3 9 5 3 2 0 3 5 7 7 7

0 5 5 4 0 3 0 0 0 5 7 6 5

5 5 2 1 4 0 5

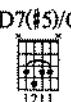
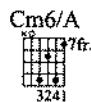
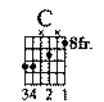
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10 13 13 7 10 6 7 8 9 10 12 12

13 0 10 8 6 7 8 9 10 10 10

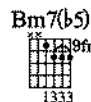
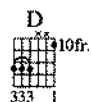
7 7 5 9 10



10 8 8 7 10 3 3 3 3 3 3

10 9 10 8 4 3 3 3 3 3 3

10 10 0 5 4 3 2 3 4 5 5



*Fine*

15 10 10 10 10 10 12 12 5 5 5

12 12 12 12 10 11 12 5 5 5 5

12 12 12 12 9 10 12 5 5 5 5

\*Harmonic on lower 3 notes only.

# BLUES OF THE VAGABOND

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON

♩ = 120

*Intro:*

[illegible]

AI Em 7fr. 13421 VII

Am 5fr. 3111 VII

Em 7fr. 13421 VII

Am 8fr. 2 1

Em 7fr. 13421 VII

C7 3241 B7 131 Em 7fr. 1 444 VII

C6 2 4 Am6 421

Em/B 7fr. 112341 VII

C13 6fr. 2 341 B7(#5) 7fr. 1 234 Em 7fr. 23

Em 7fr. 13421

Am 5fr. 3111 Em 7fr. 13421 Am 8fr. 2 1 Em 7fr. 13421 C7 3241 B7 131

Am 5fr. 3111 Em 7fr. 13421 Am 8fr. 2 1 Em 7fr. 13421 C7 3241 B7 131

Blues of the Vagabond - 8 - 2

0462B

Em 7fr. 13421 C6 2 4 Am6 421 Em/B 7fr. 112341 VII C13 2 341 6fr. B7(#5) 1 234 7fr.

T 9 5 7 0 8 5 3 5 9 0 1 7 11 8 10 8  
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 6 7 8 0 7 3 0 0 4 7 7 8 7

Em 2 4 B E7 5fr. 13 24 F7(b5) 6fr. 13 24 E7 5fr. 13 24

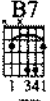


T 0 12 5 0 5 0 5 7 5 6 5 5 8 7 4 0 3  
A 0 12 5 0 5 0 5 7 5 6 5 5 8 7 4 0 3  
B 0 12 5 0 5 0 5 7 5 6 5 5 8 7 4 0 3

A7 4 Em6/B 12 34 Gm6/Bb 12 34 Em6/B 12 34 D7/C 2 1 14 Bdim7 2 1 14 6fr.

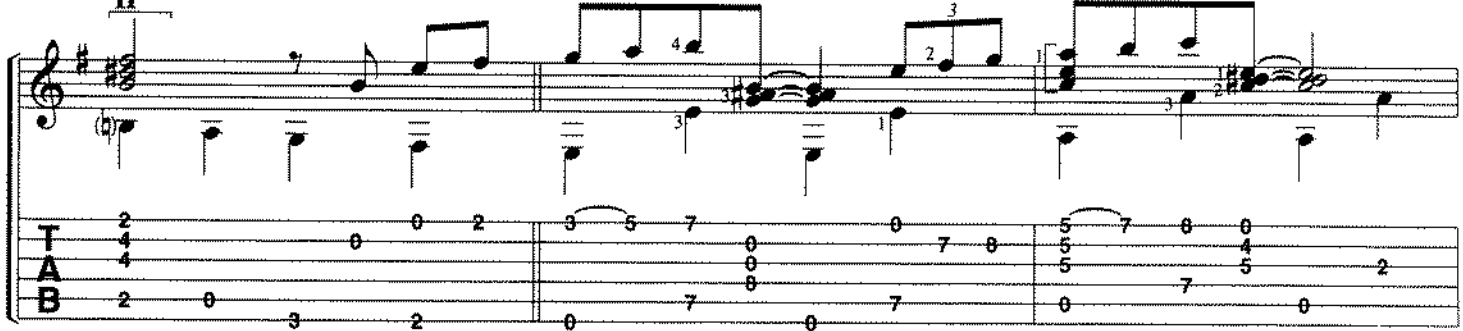
T 9 0 3 2 3 2 3 0 7 0 9 0 7 0 5 10 7 6  
A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

D7/C 2 1 14 7fr. B7(#5)/D# 6fr. 12 4 Em 1 444 Am9 321 7fr. B7/A 431 5fr. C7/Bb 2 14 5fr.




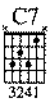

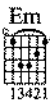
T 7 10 6 0 0 12 12 7 0 0 0 0 0 0 0 0 0 0  
A 7 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
B 7 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**B7**  **Em**  **Am** 

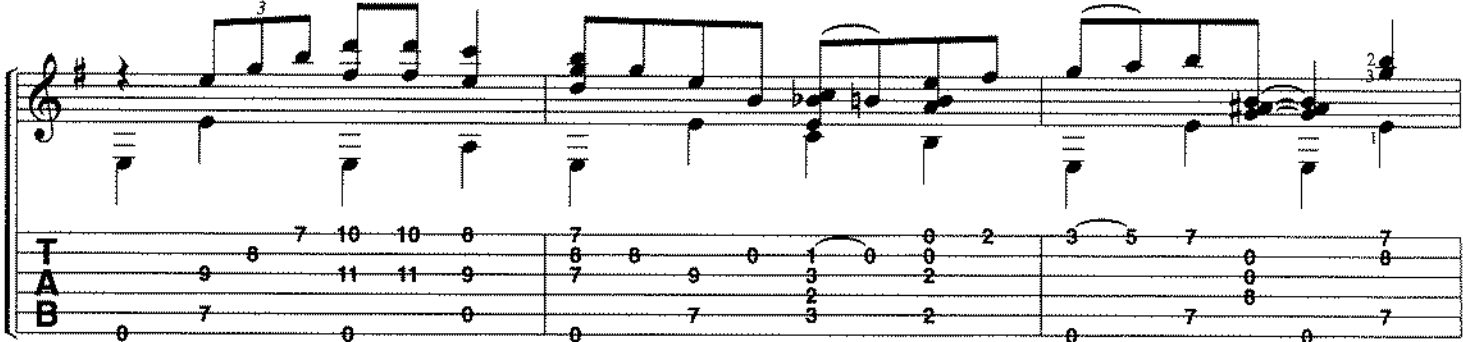
**II**




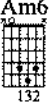

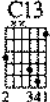



This system contains the first three measures of the piece. The treble clef staff shows a melody with eighth and quarter notes. The bass clef staff shows a bass line with octaves and chords. Fingering numbers (1-4) are provided for the right hand. Chord diagrams for B7, Em, and Am are shown above the staff.

**Em**  **Am**  **Em**  **C7**  **B7**  **Em** 

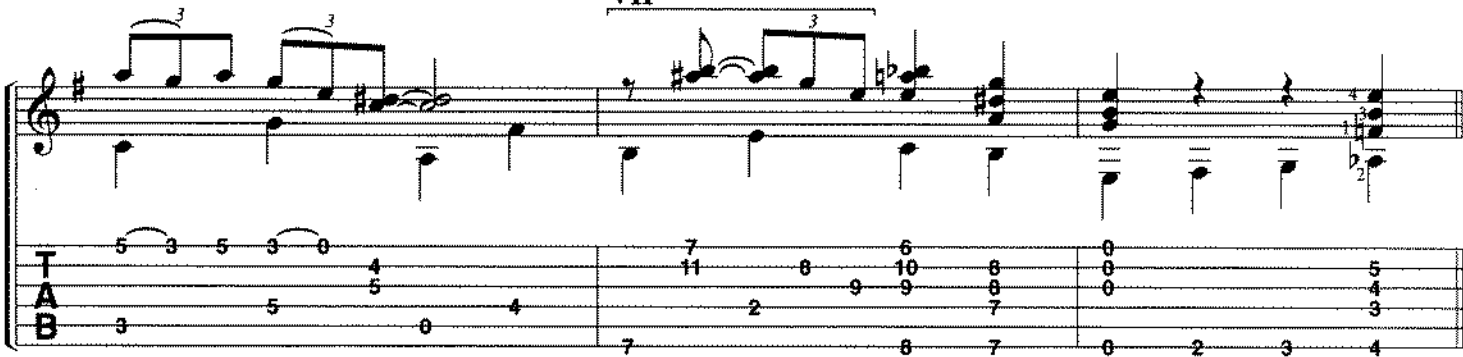
**VII**



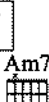
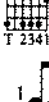
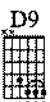
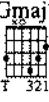
This system contains measures 4 through 6. It features a key change to E minor, indicated by the 'VII' section marker. The notation continues with a new melody and bass line. Chord diagrams for Em, Am, C7, B7, and Em are provided.


**C6**  **Am6**  **Em/B**  **C13**  **B7(#5)**  **Em**  **G13(b9)/Ab** 

**VII**



This system contains measures 7 through 9. It continues the E minor section with more complex chords like C13, B7(#5), and G13(b9)/Ab. The notation includes triplets and various chord voicings. Chord diagrams for C6, Am6, Em/B, C13, B7(#5), Em, and G13(b9)/Ab are shown.

**C**  **Am7**  **D9**  **Gmaj7** 



This system contains measures 10 through 12, concluding the piece in C major. The notation features a final melody and bass line with sustained chords. Chord diagrams for C, Am7, D9, and Gmaj7 are provided.

Chord diagrams: Bbdim7 (1 2), Am7 (2 3 4), D9 (1 3 3 3)

The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a melody line with eighth and sixteenth notes, and a bass line with a mix of eighth and sixteenth notes. Above the staff are three chord diagrams: Bbdim7 (fingering 1 2), Am7 (fingering 2 3 4), and D9 (fingering 1 3 3 3). Below the staff is a guitar tablature with six lines, showing fret numbers and some accidentals.

Chord diagrams: G (T 3 2 1 1), G6 (1 1 1 1), Bbdim7 (1 2), Am7 (T 2 3 4 1)

The second system of musical notation continues the melody and bass lines. It includes a 'harm.' (harmonic) section indicated by a dashed line. Above the staff are four chord diagrams: G (fingering T 3 2 1 1), G6 (fingering 1 1 1 1), Bbdim7 (fingering 1 2), and Am7 (fingering T 2 3 4 1). The guitar tablature continues with various fret numbers and a triplet of 12s.

Chord diagrams: D9 (1 3 3 3), Gmaj7 (T 3 2 1), G7(#5) (1 3 4 2)

The third system of musical notation continues the piece. Above the staff are three chord diagrams: D9 (fingering 1 3 3 3), Gmaj7 (fingering T 3 2 1), and G7(#5) (fingering 1 3 4 2). The guitar tablature shows various fret numbers and a triplet of 7s.

Chord diagrams: C6 (1 3 4 4), Gmaj7 (T 3 2 1), D/F# (1 2 3), Em (2 3), C (2 4 1), Em (2 3)

The fourth system of musical notation concludes the piece. Above the staff are six chord diagrams: C6 (fingering 1 3 4 4), Gmaj7 (fingering T 3 2 1), D/F# (fingering 1 2 3), Em (fingering 2 3), C (fingering 2 4 1), and Em (fingering 2 3). The guitar tablature includes a 'P.M.' (palm mute) section indicated by a dashed line.

Em 123 Em 23 Em 1324 Em 23 Em 123

T  
A  
B

A2

Em 23 Em 1324 Em 23 Em 123 Em 23

T  
A  
B

Am 231 Em 23 Am 231 Em 23 C7 3241 B7 2 3 4

T  
A  
B

Em 23 Am6 24 Em 23 C7 3241 B7(#5) 21

T  
A  
B



Em Am

23 231

Em Am C7 B7 Em

23 231 23 3241 2 3 4 23

Am6 Em C7 B7(#5) Em Am

24 23 3241 21 2 4 2 1

Em Am A3 Em Am

2 4 2 1 2 1 10 11 5fr. 3111 1/2 V

The musical score is written for guitar and bass. It consists of four systems, each with a treble clef staff for guitar and a bass clef staff for bass. Chord diagrams are provided for various chords: Em (23), Am (231), Am6 (24), C7 (3241), B7 (2 3 4), B7(#5) (21), and A3 (2 1). The guitar part features a mix of single notes, pairs, and triplets, often with bends and vibrato. The bass part provides a steady accompaniment with various fretting patterns, including double stops and triplets. The key signature has one sharp (F#), and the time signature is 8/7.

Em 2 1 Am 231 Em 13421 VII C7 3241 B7 131 Em 1 444 VII

This system contains the first two measures of the guitar tablature. The treble clef staff shows a melody with eighth and sixteenth notes, including triplets and a 'VII' fret bend. The bass clef staff shows the corresponding fret numbers. Chord diagrams for Em, Am, C7, B7, and Em are provided at the top.

T 3 5 7 10 10 8 7 8 0 1 0 12 7 7  
A 4 5 7 11 11 9 7 8 9 0 2 12 8 9  
B 0 7 0 0 0 0 7 0 2 3 2 0 7 0

C6 2 4 Am6 421 Em/B 112341 VII C13 2 341 B7(#5) 1 234 Em 2 4

This system contains the next two measures. It features more complex fretting with triplets and a 'VII' fret bend. Chord diagrams for C6, Am6, Em/B, C13, B7(#5), and Em are shown at the top.

T 5 3 5 9 0 1 7 6 0 0 2 0  
A 0 0 0 1 2 11 8 16 8 0 1 0  
B 3 0 0 4 7 2 9 9 7 0 2 0

Em 23 Em 123 Em 23 Em 1324 Em 23 Em 123

This system contains the next two measures, including a 'gliss.' (glissando) effect. Chord diagrams for Em are shown at the top.

T 0 0 0 0 0 0 0 0 0 0 0 0  
A 0 2 0 0 0 0 0 0 0 0 0 0  
B 0 0 0 0 0 0 0 0 0 0 0 0

Em 23 Em 1324 Em 23 Em 123 Em 23 Em 1324

This system contains the final two measures of the piece, also featuring 'gliss.' effects. Chord diagrams for Em are shown at the top.

T 0 0 0 0 0 0 0 0 0 0 0 0  
A 0 5 17 17 17 16 16 16 16 16 16 16  
B 2 5 17 17 17 14 14 14 14 14 14 14

# COME SUNDAY

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON

**A1**

*tacet*

**1/2 VII**

**D6/A**

**1/2 VII**

**Adim7**

**A6**

**A2**

**D9(b5)**

**E13**

**C#7(#5b9)**

**F#13(#9)**

**VII**

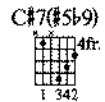


Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melody line with notes G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, G57, A57, B57, C#58, D58, E58, F#58, G58, A58, B58, C#59, D59, E59, F#59, G59, A59, B59, C#60, D60, E60, F#60, G60, A60, B60, C#61, D61, E61, F#61, G61, A61, B61, C#62, D62, E62, F#62, G62, A62, B62, C#63, D63, E63, F#63, G63, A63, B63, C#64, D64, E64, F#64, G64, A64, B64, C#65, D65, E65, F#65, G65, A65, B65, C#66, D66, E66, F#66, G66, A66, B66, C#67, D67, E67, F#67, G67, A67, B67, C#68, D68, E68, F#68, G68, A68, B68, C#69, D69, E69, F#69, G69, A69, B69, C#70, D70, E70, F#70, G70, A70, B70, C#71, D71, E71, F#71, G71, A71, B71, C#72, D72, E72, F#72, G72, A72, B72, C#73, D73, E73, F#73, G73, A73, B73, C#74, D74, E74, F#74, G74, A74, B74, C#75, D75, E75, F#75, G75, A75, B75, C#76, D76, E76, F#76, G76, A76, B76, C#77, D77, E77, F#77, G77, A77, B77, C#78, D78, E78, F#78, G78, A78, B78, C#79, D79, E79, F#79, G79, A79, B79, C#80, D80, E80, F#80, G80, A80, B80, C#81, D81, E81, F#81, G81, A81, B81, C#82, D82, E82, F#82, G82, A82, B82, C#83, D83, E83, F#83, G83, A83, B83, C#84, D84, E84, F#84, G84, A84, B84, C#85, D85, E85, 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A3



D9(b5)



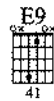
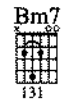
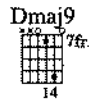
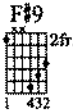
Musical notation for the first system, measures 1-4. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows a bass clef. The guitar tablature is written below the bass staff.

Measure 1: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 6 7 5 5 7 8 4 5 1 0 4 7 6 6 5 5 5.

Measure 2: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 6 7 5 5 7 8 4 5 1 0 4 7 6 6 5 5 5.

Measure 3: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 6 7 5 5 7 8 4 5 1 0 4 7 6 6 5 5 5.

Measure 4: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 6 7 5 5 7 8 4 5 1 0 4 7 6 6 5 5 5.



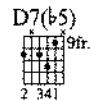
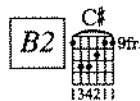
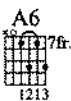
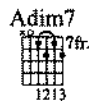
Musical notation for the second system, measures 5-8. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows a bass clef. The guitar tablature is written below the bass staff.

Measure 5: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 4 5 6 5 4 3 2 9 8 7 11 10 7 6 5 4 3 2 1 0 4 0 1.

Measure 6: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 4 5 6 5 4 3 2 9 8 7 11 10 7 6 5 4 3 2 1 0 4 0 1.

Measure 7: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 4 5 6 5 4 3 2 9 8 7 11 10 7 6 5 4 3 2 1 0 4 0 1.

Measure 8: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 4 5 6 5 4 3 2 9 8 7 11 10 7 6 5 4 3 2 1 0 4 0 1.



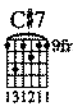
Musical notation for the third system, measures 9-12. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows a bass clef. The guitar tablature is written below the bass staff.

Measure 9: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 7 7 7 7 7 7 8 9 9 10 9 10 11 9 10 10 10.

Measure 10: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 7 7 7 7 7 7 8 9 9 10 9 10 11 9 10 10 10.

Measure 11: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 7 7 7 7 7 7 8 9 9 10 9 10 11 9 10 10 10.

Measure 12: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 7 7 7 7 7 7 8 9 9 10 9 10 11 9 10 10 10.



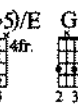
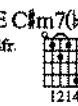
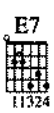
Musical notation for the fourth system, measures 13-16. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows a bass clef. The guitar tablature is written below the bass staff.

Measure 13: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 9 9 13 12 11 10 9 10 11 7 7 5 7 5 4 7 4 2 2 1 2 4 3 2 1.

Measure 14: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 9 9 13 12 11 10 9 10 11 7 7 5 7 5 4 7 4 2 2 1 2 4 3 2 1.

Measure 15: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 9 9 13 12 11 10 9 10 11 7 7 5 7 5 4 7 4 2 2 1 2 4 3 2 1.

Measure 16: Treble clef has a half note F#4, a half note C#5, and a half note G#4. Bass clef has a half note D3, a half note G2, and a half note F#2. Tablature: 9 9 13 12 11 10 9 10 11 7 7 5 7 5 4 7 4 2 2 1 2 4 3 2 1.

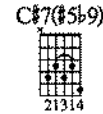
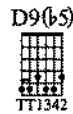
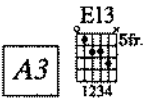


II

hold

TAB

4 4 5 2 3 4 5 0 7 6 0 4 3 2 2 4 5 1 0 1 0 1 0



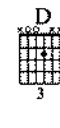
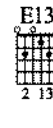
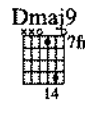
Strum fast to the end\*

V

IV

TAB

6 7 5 7 8 4 5 1 5 4 3 2 5 7 5 4 4 3 2 1 3 2 1 3 2

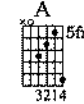
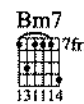
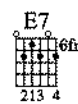


1/2 VII

1/2 VII

TAB

9 8 7 11 10 0 0 0 4 3 2 1 0 1 0 1 2 0 2 7 7 7 0



VII

TAB

0 9 10 9 7 10 9 9 0 7 0

# DROP ME OFF IN HARLEM

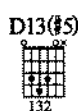
<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON and NICK KENNY

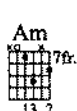
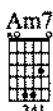
Dropped D tuning: ③ = D

♩ = 148

Intro:



A

Chord diagrams: G, G6, Gdim7 (3fr.), Am7, D7, Bdim7, Bbm6.

T  
A  
B

Chord diagrams: Am7, D7, Am (7fr.), B7 (7fr.), Em, C, D13.

VII

T  
A  
B

Chord diagrams: G, G, G9(#5), G9(#5).

T  
A  
B

Chord diagrams: C, G9(#5), C, F9, F9.

III

T  
A  
B





Bdim7 6fr. 4 121  
Bbm6 5fr. 4 121  
Am7 231  
D7 3241  
Am 13 2 7fr.  
B7 3 241 7fr.

1/2 VI V VII

T  
A  
B

Em 1 2 4  
Em7/D 231 7fr.  
C 32  
D13 23  
G6 4 1

T  
A  
B

Am7 333  
G#dim7 123 3fr.  
Am7 333 1/2 V  
D7(#5) 21 6fr.  
Bdim7 2314 4fr.  
Bbm6/Db 2314 3fr.

T  
A  
B

Am7 333 1/2 V  
D9(#5) 12 15fr.  
Am 13 2 7fr.  
B7 3 241 7fr.  
Em 1 2 4 VII

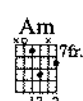
T  
A  
B

Chord diagrams: C (32), D13 (23), G (4), G (3 4211).

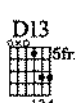
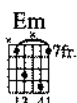
Chord diagrams: G9(#5) (T 123), C (13331), G9(#5) (T 1234), C7 (13141), B7 (13141), Bb7 (13141), A7 (3 4).

Chord diagrams: F7 (1 132), Bb13 (3 1241) 6fr., A9 (1211) 5fr., A9 (1211) 42.

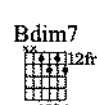
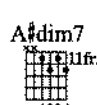
Chord diagrams: D13(#5) (132), G6 (T 23), G#dim7 (T 123) 3fr., Am7 (333), D7(#5) (1211) 6fr.



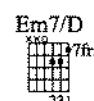
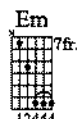
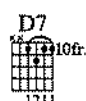
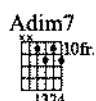
First system of musical notation (measures 1-4). It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. Below the staff are three staves labeled T, A, and B, representing guitar strings. The notation includes various chords and fingerings indicated by numbers 0-12.



Second system of musical notation (measures 5-8). It continues the melody and accompaniment from the first system, featuring various chords and fingerings.



Third system of musical notation (measures 9-12). This system features a series of chords and fingerings, including a section marked with a 'C' in a box.



IX

Fourth system of musical notation (measures 13-16). This system includes a section marked 'IX' and continues the musical piece with various chords and fingerings.

Chord diagrams: C (2 3 1 4), D11(#5) (1 2 1 4 1), G (F 3 2 1 1), D11(#5) (1 2 1 4 1), G6 (4 1), G#dim7 (1 2 1 4).

III

T 10 7 9 9 5 3 9 9 9 9 5 3  
A 9 10 4 3 4 5 4 4 5 12 12 10  
B 10 0 3 5 0 3 5 3 5 6 6 0

Chord diagrams: Am6 (1 2 1 4), A#dim7 (1 3 2 4), Bdim7 (1 3 2 4), Bbdim7 (1 3 2 4), Am (2 1 3 4), D7(#5) (1 3 4 2).

T 12 10 11 12 13 12 12 11 10  
A 7 10 0 11 9 12 0 11 7 9 0 10  
B 7 0 9 0 9 0 7 9 0

Chord diagrams: Am (2 1 3 4), B7 (1 3 2 4), Em (1 2 4 4 4), Em7/D (2 3 1), C (2 3 1 4), D11(#5) (1 2 1 4 1).

IX

T 12 0 10 11 10 12 7 0 0 10 7 3 3 5 3  
A 9 10 11 9 12 9 0 8 9 10 4 3 4  
B 0 9 7 0 0 7 0 0 7 0 3

Chord diagrams: G (F 3 2 1 1), G9(#5) (F 1 2 3), G9(#5) (F 1 2 3 4), C (1 3 3 3 1), G9(#5) (F 1 2 3 4).

1/2 III

T 9 3 5 7 5 5 5 3 4 5  
A 4 3 5 6 0 3 3 5 4 5  
B 5 5 5 5 2 3 3 5 5

Em

tacet

G

G#dim7

3fr

T

A

B

Am7 D13(#5) G6 G#dim7 Am7 D13(#5)

G6 G#dim7 Am7 D7 Bdim7 Bbm6 Am7 D7

Am B7 Em C D13

Gmaj7 G6 C D13 G

# LAMENT FOR A LOST LOVE

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON, IRVING MILLS  
and ALBANY BIGARD

$\text{♩} = 78$

Intro:

Emaj7 9fr. 1114

Bbdim7/E 1234

B7(#9)/E 1214

G#dim7/E 1324

F#m7 9fr. 1312

F#m7(b5) 9fr. 1213

X

AI

B11 7fr. 13141

VII

E 7fr. 13 4

Emaj7 7fr. 2 1

Am6 7fr. 1312

E 7fr. 12331

VII

B7(#5) 7fr. 1231

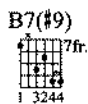
VII

E 7fr. 13 4





VII



B7(#9)



E(9)

13411



E9

Q  6ft

2134

7 12

4

4

1

3

TAB

7 10 10 7 7 0 7 0 7 7 0

8 10 10 9 9 9 9 6 7 7 7 0

0 7 7 0 7 0 7 0 7 0 7

<http://faridhaidar.blogspot.com>

B11

E

B7(9)

B7(#9)

TAB

[illegible]

Chord diagrams: G#7 (2 3 4), G#7(b9) (3 4 1), C#m (4 3 1), C#7(b9) (2 4 1).

TAB: 2 0 4 2 1 1 1 2 5 2 0 4 0 4 3 3 0 2 3 2 4

Chord diagrams: A (4 1 1), B13 (1 12 4), E (4 3 1), C#7(b9) (2 4 1).

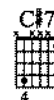
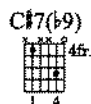
TAB: 0 4 1 7 0 6 8 9 8 0 4 (5) 0 0 0 3 6 3 6 3 6

Chord diagrams: F#m7 (2 3 1), A (4 1), B13 (1 13 4), A(9) (2 3), B11 (1 3 1).

TAB: 2 2 1 4 2 4 4 2 0 0 0 0 0 0 0 0 0 0 0 0

Chord diagrams: E (4 3 1), G#7(b9) (3 1 1), G#7 (3 2 4), C#m7 (1 3), C#m7 (1 4 4), C#m7/B (2 3 4).

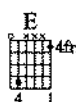
TAB: 4 0 2 0 4 2 1 (2) 2 1 2 3 4 5 4 5 4 7 4 7 0 9 9 7 5 4



Chord progression: C#7(b9), C#7, A, B13, E, C#7. Measure VII.

Tablature (T, A, B strings):

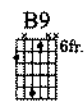
0	3	5	3	2	5	4	2	4	9	12	9	10	9	7	9	7	9	7	7	(7)	4	1	2	1	3	2	0
4	3				3				0	7			8		7						7				2	1	0
4									0											0							



Chord progression: A, B13, E, C#7, C#7(b9). Measure II.

Tablature (T, A, B strings):

2	2	0	0	6	4	4	0	4	2	4	5	4	5	4	5	4	5	4	5	4	5	1	2	1	2	1	2	3	2	0
0	2			2			4	3	2	1																		3		
0				2							0										7						4			

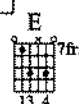


Chord progression: F#m7, B13, Esus4, B9. Measure II.

Tablature (T, A, B strings):

2	2	0	4	4	2	4	2	4	2	4	2	4	2	0	0	9	7	0	0	0	6	6	10							
																7	6	7	6	9	6									
2																0														

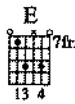
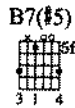
A2



Chord progression: E, Emaj7, Am6, Emaj9. Measure VII.

Tablature (T, A, B strings):

0	5	6	7	8	8	7	9	0	5	(7)	6	6	6																	
9																														
9																														
0	7															0														



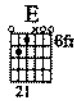
Musical notation for the first system, measures 1-4. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows fret numbers for strings T, A, and B.

Measure 1: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=5, B=7.

Measure 2: Treble clef has a half note F#4. Bass staff: T=0, A=9, B=0.

Measure 3: Treble clef has a half note G#4. Bass staff: T=5, A=6, B=7.

Measure 4: Treble clef has a half note A4. Bass staff: T=7, A=9, B=0.



Musical notation for the second system, measures 5-8. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows fret numbers for strings T, A, and B.

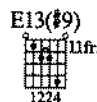
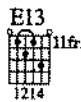
Measure 5: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=7, A=9, B=0.

Measure 6: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=7, A=9, B=0.

Measure 7: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=7, A=9, B=0.

Measure 8: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=7, A=9, B=0.

\*Strum as indicated.



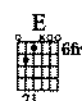
Musical notation for the third system, measures 9-12. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows fret numbers for strings T, A, and B.

Measure 9: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=14, B=11.

Measure 10: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=14, B=11.

Measure 11: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=14, B=11.

Measure 12: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=14, B=11.



Musical notation for the fourth system, measures 13-16. The staff shows a treble clef with a key signature of two sharps (F# and C#). The bass staff shows fret numbers for strings T, A, and B.

Measure 13: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=9, B=0.

Measure 14: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=9, B=0.

Measure 15: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=9, B=0.

Measure 16: Treble clef has a quarter note F#4, an eighth note G#4, and a quarter note A4. Bass staff: T=0, A=9, B=0.

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON

**Intro:**



## III

[illegible]

A1



## IV



## II

**N****II**



VII

II



VII

IV



II

1/2 V





Gm  74 11


D  31


D  7fr. 111




B7  22 14


Em9  124


Em9/G  12 4


F#7  22 14

*gliss.*





Bm  13421


Em7  12111


Bm  13421

II VII II

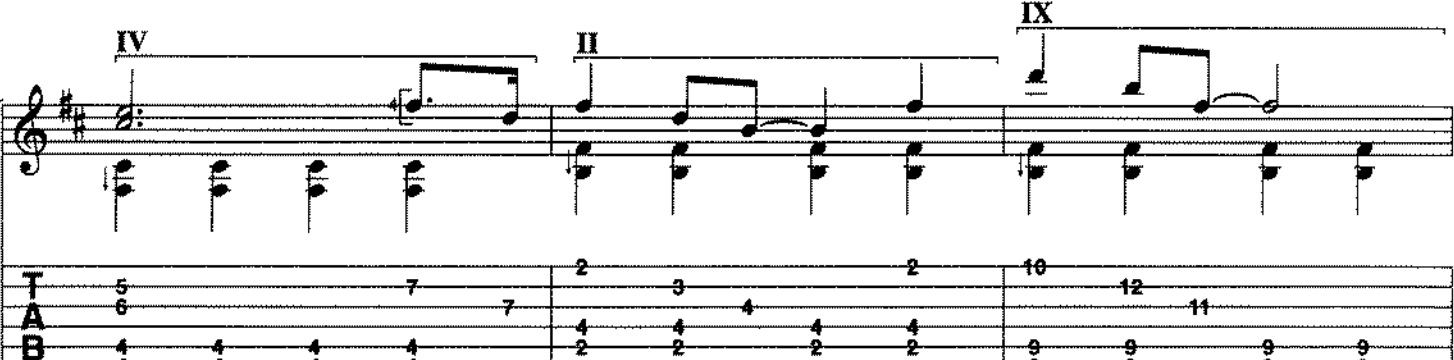


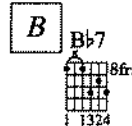
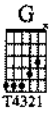
F#7  11 32

Bm  13421

Bm  9fr. 11 342

IV II IX





VIII

First system of musical notation for 'Mississippi Moan - 7 - 4'. It includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody features eighth and quarter notes, with some triplets. Below the staff is a three-line tablature (T, A, B) with fret numbers. Above the staff, there are guitar chord diagrams for G, A7, D, D, and Bb7, with their respective fret numbers and fingerings.

Second system of musical notation. It continues the melody and tablature from the first system. Chord diagrams for D (fret 15) and Bb7 (fret 8) are shown above the staff. The Roman numeral 'VIII' is placed above the staff in the second measure of this system.

Third system of musical notation. It continues the melody and tablature. A chord diagram for D (fret 15) is shown above the staff. The melody ends with a whole note chord.

Fourth system of musical notation. It continues the melody and tablature. Chord diagrams for G7 (fret 5), Gm6 (fret 5), D/F# (fret 3), D (fret 5), and D#dim7 (fret 6) are shown above the staff. The melody ends with a whole note chord.



66

A7/E 5fr. 11324

1/2 V

A7 5fr. 1211

0000 10fr. 211 *tacet*

T 9 12 9 5 7 5 7 5 5 7 9 10

A 8 10 8 5 6 5 6 8 7

B 7 11 7 5 0 5 6 7 5 0 0 2 0 2 4 2 4

A2

Bm/D 13 2

Em7(6) 13 2

F#7(#5) 77123

Bm 13421

Em7 131321

T 3 0 3 0 3 2 2 2 3 2 3 2 5

A 4 0 0 3 4 4 4 4 4

B 2 2 4 2 2 2 2 2 2 2 2 2 2

Bm 13421

F#m 4fr. 111342

Bm 13421

T 2 2 3 4 6 4 6 7 5 6 2 6 2 3

A 4 4 4 4 6 7 4 6 7 4 4 4 4

B 2 2 2 2 4 4 4 4 4 4 2 2 2

E9/G# 6fr. 2 34

A 5fr. 3211

G T4321

F#7 34121

T 6 2 6 2 4 3 7 0 7 5 0 3 3 2 2

A 4 4 4 4 1 0 6 0 7 0 4 4 3 3

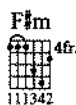
B 2 2 1 0 6 6 0 7 0 5 5 4 4 4



II

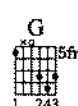
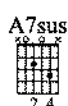
TAB

<http://faridhaidar.blogspot.com>



IV II

TAB



V

TAB



TAB

D/F#



B7(#9)



Em9



First system of music notation. Treble clef, key signature of one sharp (F#). The staff contains a melody with various accidentals and fingerings. Below the staff are three lines of tablature labeled T, A, and B. Above the staff are three chord diagrams: D/F#, B7(#9), and Em9.

F#7sus



Em7/B



F#7/A#



Bm



Em7



Em7(6)



Second system of music notation. Treble clef, key signature of one sharp (F#). The staff contains a melody with various accidentals and fingerings. Below the staff are three lines of tablature labeled T, A, and B. Above the staff are six chord diagrams: F#7sus, Em7/B, F#7/A#, Bm, Em7, and Em7(6). A Roman numeral 'II' is placed above the staff.

Bm



F#m



Bm



Third system of music notation. Treble clef, key signature of one sharp (F#). The staff contains a melody with various accidentals and fingerings. Below the staff are three lines of tablature labeled T, A, and B. Above the staff are three chord diagrams: Bm, F#m, and Bm. Roman numerals 'II', 'IV', and 'II' are placed above the staff.

G



A7



D



Fourth system of music notation. Treble clef, key signature of one sharp (F#). The staff contains a melody with various accidentals and fingerings. Below the staff are three lines of tablature labeled T, A, and B. Above the staff are three chord diagrams: G, A7, and D. A Roman numeral 'V' with a 1/2 note value is placed above the staff.

# MISTY MORNING

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON  
and ARTHUR WHETSEL

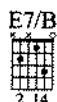
$\text{♩} = 104$

Intro:



Musical notation for the Intro section, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two staves labeled T (Treble) and B (Bass) for guitar tablature. The tablature includes fret numbers (0, 2, 4) and bar lines. Above the staff, there are two guitar chord diagrams: A/C# and Cdim7.

AI



Musical notation for the first section of the song, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two staves labeled T (Treble) and B (Bass) for guitar tablature. The tablature includes fret numbers (0, 2, 4, 6, 8, 10, 12) and bar lines. Above the staff, there are five guitar chord diagrams: E7/B, A, D, E9, and A.



Musical notation for the second section of the song, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two staves labeled T (Treble) and B (Bass) for guitar tablature. The tablature includes fret numbers (0, 2, 4, 5, 7, 9, 11, 12) and bar lines. Above the staff, there are five guitar chord diagrams: A, A, D, D7, and A.

A2

1/2 **IX**

D

10fr.

211

A7 8fr. A7(b9) 9fr. E7 7fr. A 12fr. A7/G 10fr. F7/E 6fr. E7 5fr.

TAB

6 9 8 11 12 11 12 11 9 12 12 17 12 12 14 12 8 7

0 0 0 0 7 7 0 7 0 0 8 7

A 5fr. A7 5fr. D 7fr. A 5fr. B1 Amaj7 4fr.

TAB

5 5 6 7 5 6 5 5 5 7 5 5 0 5 7 4 7 5

0 5 5 7 6 7 0 7 0 7 0 7 0 7 0 7

F7 8fr. A 9fr. E9 6fr. A9 7fr.

VIII 1/2 IX 1/2 VII

TAB

10 8 10 8 12 9 10 0 7 0 10 7 9 7 8 9 7

0 10 0 10 0 11 6 0 7 0 0 7 0 7

B9 7fr. E9 7fr. E7 7fr. A 5fr.

VII

TAB

7 9 7 10 9 10 7 9 7 7 9 7 0 7 5 4 7

7 7 8 7 7 9 7 7 7 7 7 7 0 7 6 7

IX C#7 9fr. 1 1211 F#7 4fr. 1324 F#7 1 1211 Bm 12 111 F#7/C# 22 314 Bm/D 42 111 Dm(maj7)/F 211 3

VII

Amaj7 12 4 Ama7 214 C#7 3241 C#7 2314 F# 1 211 Bm 12 111 F#7/C# 22 314

II VII

Bm/D 42 111 D#dim7 2314 A/E 3 211 E7 11 144 A6 3 241

1/2 VII 1/2 VII

A3 A 13 4 A7 1211 D 12331 A 3211

1/2 V V 1/2 V

**B2**

Amaj7

F#dim7

Amaj7

E9

TAB



Amaj7 B9 E7

TAB

A6/9 F#7 F#7 Bm F#7/C#

gliss.

II

TAB

Bm/D Dm(maj7)/F Amaj7/E C#7/E# F#7/A#

I II

TAB

Bm F#7/C# Bm/D F#dim7 A E7

II

TAB

Musical score for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked "rall.". The score includes a series of chords and melodic lines. Above the staff, fretboard diagrams are provided for the following chords: A (12fr.), A7/G (10fr.), F7/E (5fr.), E7 (5fr.), A (7fr.), D6 (5fr.), A (7fr.), and A6(#9) (14fr.). Below the staff, the guitar tablature is shown, with fret numbers indicated for each string. The tablature is organized into measures corresponding to the musical notation above.

# MOVE OVER

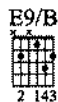
Dropped D tuning: ⑥ = D

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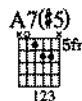
By  
DUKE ELLINGTON

♩ = ca. 156

Intro:



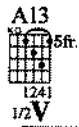
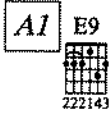
Musical notation for the first system of the introduction, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows a dropped D tuning (⑥ = D). The notation includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef. The guitar staff includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef. The guitar staff includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef.



Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows a dropped D tuning (⑥ = D). The notation includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef. The guitar staff includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef. The guitar staff includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef.

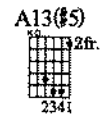
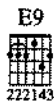
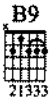


Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows a dropped D tuning (⑥ = D). The notation includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef. The guitar staff includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef. The guitar staff includes a treble staff with a treble clef, a bass staff with a bass clef, and a guitar staff with a guitar clef.



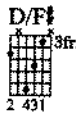
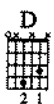
Tablature for the first system:

Measure	T	A	B
1	2	3	2
2	2	3	2
3	2	0	2
4	0	3	2
5	0	0	2
6	7	5	0
7	7	7	0
8	0	5	7
9	0	6	7
10	5	0	0
11	0	5	0
12	0	5	0
13	4	3	4
14	4	5	5



Tablature for the second system:

Measure	T	A	B
1	2	0	2
2	2	0	2
3	2	0	2
4	2	0	2
5	2	0	2
6	2	0	2
7	2	0	2
8	2	0	2
9	2	0	2
10	2	0	2
11	2	0	2
12	2	0	2
13	2	0	2
14	2	0	2



Tablature for the third system:

Measure	T	A	B
1	3	0	2
2	3	0	2
3	3	0	2
4	3	0	2
5	3	0	2
6	3	0	2
7	3	0	2
8	3	0	2
9	3	0	2
10	3	0	2
11	3	0	2
12	3	0	2
13	3	0	2
14	3	0	2



Tablature for the fourth system:

Measure	T	A	B
1	3	2	2
2	3	2	2
3	3	2	2
4	3	2	2
5	3	2	2
6	3	2	2
7	3	2	2
8	3	2	2
9	3	2	2
10	3	2	2
11	3	2	2
12	3	2	2
13	3	2	2
14	3	2	2

G 3 2 1  
Gm 3 4 1 1  
D/F# 3 1 2  
D7 3 2 4 1  
C#7 3 2 4 1  
C7 3 2 4 1

1/2 III

T  
A  
B

B9 2 1 3 3 3  
E9 2 2 2 1 4 3  
A13 1 2 4 1 6fr.

1/2 V

T  
A  
B

A2

D6 2 3 1  
E9/G# 1 2 4 1 6fr.

T  
A  
B

A13 1 2 4 1 6fr.  
D/F# 3 1 2  
B9 2 1 4 3 7fr.

1/2 V VII

T  
A  
B

E9/G# 12 333 6fr. A13 1241 5fr. 1/2 V D/F# 3 124 G 3 211

T 7 0 0 7 7 5 7 6 5 7 6 5 3 5 3 3 5 6  
A 7 8 7 6 5 6 5 2 0 4 5 6  
B 6 7 6 7 0 5 0 4 5 6

D 1 2 7fr. A9 22143 5fr. F#7(b9) 1 2 3 1/2 II

T 7 2 0 0 2 3 0 7 6 7 3 0 0 3 2 3 2 3 2 0  
A 7 2 0 2 3 0 6 7 7 0 3 2 3 2 3 2 0  
B 0 0 0 6 7 7 0 7 4 1 4

Bm 13 2 D9 444 G 2 34

T 3 4 3 2 5 7 6 5 5 9 5 3  
A 3 4 3 2 5 7 6 5 5 9 5 3  
B 2 2 4 2 0 5 0 5

Gm 3 4 D 41 C#7 2 41 C7 2 41 B9 1 32 B9 2 34

T 6 8 6 5 3 7 10 7 12 10 12 11 2 0 3 0  
A 4 6 4 3 0 0 10 12 12 11 2 0 3 0  
B 9 0 11 10 9 2 0

E9/G# 12 333 6fr.

A13 1241 1/2 V 5fr.

D/F# 3 12

D6/9 1233

*Interlude:*

E7/D 231

A9 1

Am 21 5fr.

D7(#5) 132

**B1**

G 34

A7/C# 41

D7 231

G 34

G9 4132

C 32

C6/9 3124

Cm6/A 1 2

Chord diagrams: G (34), D7 (231), G (34), G#dim7 6fr. (1 4), D7 (3241).

T: 3 0 2 0 3 0 3 0  
A: 5 5 4 0 5 5 0 6 7 0 2 4 2 5 4  
B: 5 5 4 0 5 5 0 6 7 0 2 4 2 5 4

Chord diagrams: D9 (234), G (34), D7 (231), G (4), D7 (41).

T: 5 3 3 0 0 2 0 0 2 4 2 0 6  
A: 5 4 3 0 0 5 5 4 3 0 5 5 4 2 0  
B: 0 4 0 0 5 5 4 3 0 5 5 4 2 0 6

Chord diagrams: B2 (3 211), D7 (111), D7(#5) (132), G (3 211).

1/2 VII, 1/2 III

T: 6 5 3 5 5 3 5 6 7 12 10 7 6 5 6 5 5 3 3 3 0  
A: 5 5 5 5 5 5 5 5 7 12 10 7 6 5 6 5 5 3 3 3 0  
B: 5 5 5 5 5 5 5 5 0 0 0 0 5 5 5 5 5 5 5 5

Chord diagrams: G7 5fr. (1 234), C (1 13 4), C7 10fr. (1 132).

1/2 V, X

T: 8 10 8 10 9 10 11 12 10 13 11 11 0 11 11 11 10 12 12 10 10  
A: 7 9 10 11 12 10 10 12 12 12 10 12 12 10 12 12 10 10 10 10  
B: 5 5 5 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10



Chord diagrams: G (5fr.), D7 (7fr.), D9 (3fr.).

Scale:  $1/2$  VII,  $1/2$  V.

Tablature (T, A, B strings):

T: 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

A: 10 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

B: 5

Chord diagrams: D7 (7fr.), D7(#5) (5fr.), G (3 2 1 1), D7(#5) (1 3 2), B3, G (3 2 1 1).

Scale:  $1/2$  VII,  $1/2$  V.

Tablature (T, A, B strings):

T: 12 10 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

A: 0

B: 0

Chord diagrams: A9 (6fr.), D7 (5fr.), G (4), G9 (5fr.).

Tablature (T, A, B strings):

T: 0 8 7 5 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

A: 6 0 7 0 5 0 4 0 3 0 2 0 1 0 0 0 0 0 0 0 0 0

B: 0






Chord diagrams: C (3 2 1 4), C6/9 (7fr.), Cm6/A (6fr.), G (5fr.), D7 (3 4).

Tablature (T, A, B strings):

T: 3 1 0 1 0 3 10 8 6 7 5

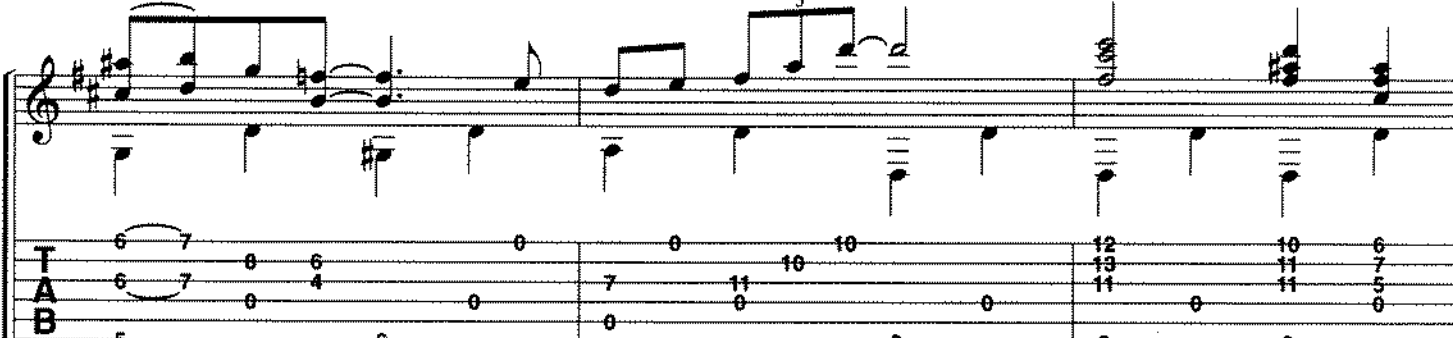
A: 0 0 0 0 0 0 10 8 6 7 5

B: 3 3 10 7 7 6 5 0 0











1/2 X

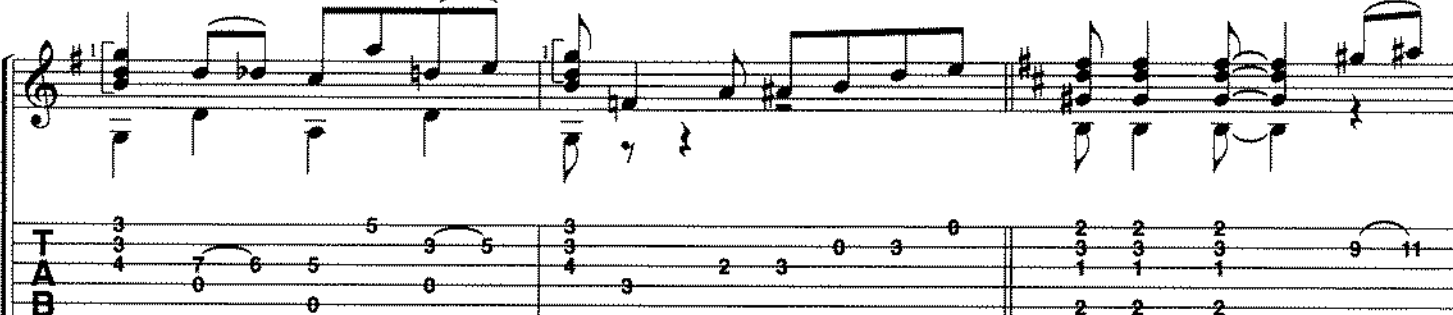
3




T  
A  
B







*Intro 2:*



T  
A  
B





T  
A  
B






T  
A  
B

A3

Chord diagrams: C9 (21333), B9 (21333), E9 (222143), A13 (1241) 5fr., 1/2 V.

TAB: 3 2 2 0 0 | 2 2 2 0 | 5 2 0 0

Chord diagrams: D6/9 (124), B9 (21333), E9 (222143).

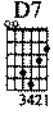
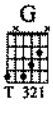

TAB: 5 0 2 0 0 | 2 0 3 0 | 2 2 0 0

Chord diagrams: A13 (1241) 5fr., 1/2 V, D (13 41) 5fr., V, G (3 211), D (1 2) 7fr., 1/2 III.


TAB: 2 5 5 6 7 | 7 5 5 3 | 2 3 0 2 3 0

Chord diagrams: A (3211) 5fr., A/G# (2311) 5fr., A/G (1211) 5fr., F#7(b9) (2141), F#7(#5)/E (1333), F#7(#5)/D (211), F#7/C# (3 241), Bm (13 2).

TAB: 5 5 5 5 | 3 5 3 2 2 5 | 3 3 3 3

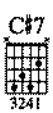





3 4 2 1  
 T 3 2 1  
 3 4 1 1  
 1/2 III  
 1/2 III




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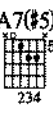

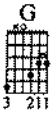
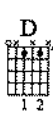










4 3 1 2  
 3 2 4 1  
 3 2 4 1  
 2 1 3 3 3  
 2 2 2 1 4 3



15fr.  
 13 41  
 3 2 11  
 1 2  
 123  
 11111  
 VII  
 harm.\*



\*Harmonic on top 5 notes only.

# REFLECTIONS IN D

Tuning: ⑥ = C ③ = G  
⑤ = G ② = C  
④ = D ① = E

<http://faridhaidar.blogspot.com>

By  
DUKE ELLINGTON

♩ = 60

harm. ----- A.H.

T 12 12 7 12 5 12 12 12 7 3  
A 12 12 7 12 5 12 12 12 7 3  
B 7 7 12 5 12 12 12 7 3

A1

Cmaj7 9fr. 311 Fm 231 Dm 231

T 7 8 6 7 5 6 4 5 3 4 2 3 0 1  
A 7 8 6 7 5 6 4 5 3 4 2 3 0 1  
B 9 10 8 9 7 8 6 7 4 5 4 5 1 2

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Cmaj7 4 E7 4fr. 1 34 Am7 102320 D13(b5) 9fr. 14321 G11 241 G7(b5b9) 12

VII

T 0 0 0 0 0 0 7 5 2 1  
A 0 0 0 0 0 0 9 10 3 1  
B 0 0 0 0 0 0 7 10 0 0

**B1**

Cmaj7      Dm7(6)      B♭9(b5)      E♭6/9      C6/9

TAB  
A  
B

Am7 9fr. 1 3 2 4 5 6 7 8 9 10 11 12

D9(b5)/F# 6fr. 1 3 2 4 5 6 7 8 9 10 11 12

Dbmaj7(#9) 1 4 2 3

G13(b5b9) 12

harm. -----

T 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0

B 9 12 12 4 7 7 7 1 2 1 0 0 0 0 4 7

A3

Cmaj7(#5) 4 3 2 1

Fm(maj7) 1 3 2 2

Dm(maj7) 3 4 2 1

T 7 8 6 7 5 6 4 5 3 4 2 3 2 3 4 5 6 7

A 8 9 7 8 6 7 4 5 3 4 2 3 2 3 4 5 6 7

B 10 11 9 10 8 9 8 9 3 4 2 3 1 0 0 6 7 7

Cmaj7 4 2

E7(b9) 1 3 4 2

Am7 9fr. 1 3 2 4 5 6 7 8 9 10 11 12

D13(b5)/Ab 1 3 2 4

G13(b9) 1 3 2 2

m a m i m i a m m

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 4 2 0 7 5 7 0 12 10 12 11 0 0 0 0 0 0

B 5 3 2 6 7 0 0 9 8 0 9 11 0 6 0 0 0 0

A4

Cmaj9 2 3

Dm7(6) 2 3 4 1

Cmaj7 1 4

Dm7(6) 1 2 4

Cm(maj7) 4 2 1 1

T 3 2 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 4 0 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 2 2 3 2 2 3 0 0 0 0 0 0 0 0 0 0 0

Emaj7 C#maj7 Cmaj7 F6 E7

T  
A  
B

Am7 D13(b5)/C G13 G13(b5) Cmaj7 Dm7(6)

*Freely* *a tempo*

1/2 VIII 1/2 X

harm. harm.

T  
A  
B

Cmaj7 Dm7(6) Cmaj7/E Dm7(6)/F C/G E7/G# Am7 C/G

T  
A  
B

F Cmaj7/E Dm7(6) B2 Bb13

T  
A  
B



Chord diagrams: C (1114), Am9 (114), D9(b5)/A (2 1)

TAB: 0 7 7 4 0 2 | 0 4 0 2 | 0 1 3 0 2 0

Chord diagrams: Dbmaj7 (2311), G13(b5b9) (2144), A4 (boxed), Cmaj7 (3411)

TAB: 5 7 0 | 11 10 16 16 | 7 8 6 7 9 10 8 9 7 7 0

Chord diagrams: Fm (4231), Dm (4231), Cmaj7 (4), E7 (1 34)

TAB: 5 6 4 5 3 4 (4) 0 | 2 3 0 1 0 0 0 0 0 | 0 0 0 0 7 6 4

Chord diagrams: Am7 (10220), D13(b5) (14321), VII, tacet

TAB: 0 0 7 | 0 0 0 0 0 2 | 4 6 5 6 4 6 5 6



*tacet*  $\frac{1}{2}$  III

Cmaj7 Dm7(6) Cmaj7 Dm7(6) Cmaj7 Dm7(6)

C

8va

A.H.

# RENT PARTY BLUES

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Tuning:

⑥ = E    ③ = G#  
⑤ = A    ② = B  
④ = D    ① = E

By  
DUKE ELLINGTON and JOHNNY HODGES

$\text{♩} = 160$

Intro

Chord diagrams for the Intro:

- E (1324) 7fr.
- A7/E (1111) 7fr.
- E (1324) 7fr.
- A7/E (1111) 1/2 V
- Am6/E (11) 1/2 IV

A1

Chord diagrams for the A1 section:

- E (3 14) 5fr.
- E7 (312) 6fr.

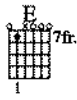
A (1243) 7fr.

Am6 (11) IV

E (3 14) 5fr.

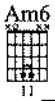
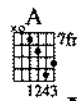
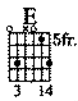


VII



II

First system of musical notation for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 12/8 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fret numbers. A glissando (gliss.) is indicated at the end of the first line. The fret numbers for the bass line are: 7 7 10 9 7 0 0 2 3 2 1 1 2 2.



1/2 VII

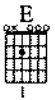
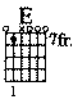
1/2 IV

Second system of musical notation for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 12/8 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fret numbers. The fret numbers for the bass line are: 7 9 7 4 7 0 9 9 9 9 9 7 10 0 0 7 0 7 4.


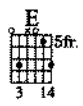
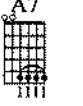

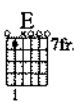
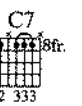



VII

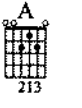
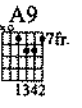
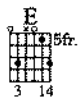
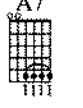
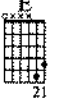
Third system of musical notation for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 12/8 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fret numbers. The fret numbers for the bass line are: 4 4 4 0 4 7 5 0 4 5 7 7 10 9 7 7 7.






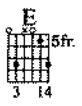
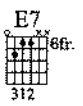
Fourth system of musical notation for guitar, featuring a treble clef, key signature of two sharps (F# and C#), and a 12/8 time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fret numbers. The fret numbers for the bass line are: 0 0 0 5 0 0 0 0 2 0 2 0 2 0 0 0 0.

 A9 1342 7fr.  
 E 3 14 5fr.  
 A7 1111  
 E 21  
 E 1 7fr.  
 C7 2 333 8fr.




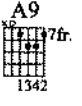

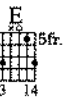
 A 213  
 A9 1342 7fr.  
 E 3 14 5fr.  
 A7 1111  
 E 21



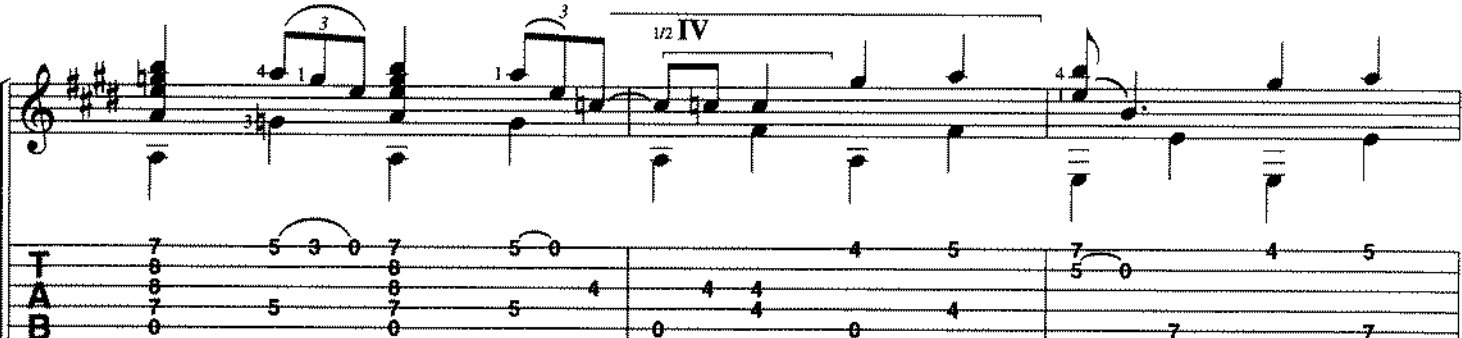
 F#9 21134 8fr.  
 B7(#5) 1 1121 7fr.  
 E 3 14 5fr.  
 E7 312 6fr.

**VII**



 A9 1342 7fr.  
 Am6 11  
 E 3 14 5fr.

**1/2 IV**



B7 7fr. E 7fr.

VII *tacet* VII

The first system of music consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with eighth and quarter notes, including a 'tacet' section. Below the staff is a six-string guitar tablature with fret numbers (0-10) and a bar line. Above the staff, two chord diagrams are shown: B7 (7 fret) and E (7 fret).

B7 7fr. E 5fr. G#7

IV

The second system continues the melody and includes a 'tacet' section. The tablature shows fret numbers and a bar line. Above the staff, three chord diagrams are shown: B7 (7 fret), E (5 fret), and G#7 (7 fret). A Roman numeral 'IV' is placed above the staff.

C#m 4fr. C#m7/B 7fr. A7 E 7fr. E 5fr.

The third system continues the melody and includes a 'tacet' section. The tablature shows fret numbers and a bar line. Above the staff, five chord diagrams are shown: C#m (4 fret), C#m7/B (7 fret), A7 (7 fret), E (7 fret), and E (5 fret).

F#7 B9 B7 7fr. E 7fr.

II VII

The fourth system continues the melody and includes a 'tacet' section. The tablature shows fret numbers and a bar line. Above the staff, four chord diagrams are shown: F#7 (7 fret), B9 (7 fret), B7 (7 fret), and E (7 fret). Roman numerals 'II' and 'VII' are placed above the staff.

IV

G#7

C#m

C#m7/B

A7

II

VII

E

C#7

F#7

B7(#5)

E

A2

E

E7

A

Am6

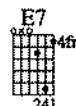
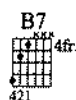
E

B7

E

F#9





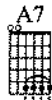
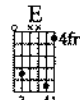
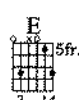
First system of music notation for 'Rent Party Blues - 11 - 6'. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 12-measure melody. Below the staff is a tablature with three lines (T, A, B) and fret numbers. The melody features eighth and quarter notes, with some measures containing rests.



Second system of music notation. The treble staff continues the melody with various note values and rests. The tablature shows corresponding fret numbers, including some double frets and bends.



Third system of music notation. The treble staff shows a more complex melody with many beamed eighth notes. The tablature includes various techniques like double frets and bends.



Fourth system of music notation. The treble staff continues the melody with various note values and rests. The tablature shows corresponding fret numbers, including some double frets and bends.

Am6 4fr. E 5fr. A7 E F#9 9fr. B7(#5) 7fr.

The first system of guitar tablature consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff contains three lines labeled T, A, and B. Above the treble staff, six chord diagrams are provided: Am6 (4fr.), E (5fr.), A7, E, F#9 (9fr.), and B7(#5) (7fr.). The tablature shows various fret numbers and techniques such as bends and slurs across the strings.

E 7fr. E7 4fr. A7 5fr. Am6 5fr.

The second system of guitar tablature continues the piece. It features a treble staff and a bass staff with T, A, and B lines. Four chord diagrams are shown above the staff: E (7fr.), E7 (4fr.), A7 (5fr.), and Am6 (5fr.). The notation includes various musical symbols like notes, rests, and fret numbers.

E6 7fr. B7(#5) 7fr. E E7 A F#7 B9 E

The third system of guitar tablature continues the piece. It features a treble staff and a bass staff with T, A, and B lines. Seven chord diagrams are shown above the staff: E6 (7fr.), B7(#5) (7fr.), E, E7, A, F#7, and B9. The notation includes various musical symbols like notes, rests, and fret numbers.

B2 B7 7fr. E 5fr. G#7

VII IV

The fourth system of guitar tablature continues the piece. It features a treble staff and a bass staff with T, A, and B lines. Three chord diagrams are shown above the staff: B7 (7fr.), E (5fr.), and G#7. Roman numerals VII and IV are placed below the staff. The notation includes various musical symbols like notes, rests, and fret numbers.

Chord diagrams: C#m (4fr.), C#m7/B (7fr.), A7, E (5fr.).

The first system of music consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains a melody line with various notes and rests, and a bass line with fret numbers. The bass line is divided into three measures. The first measure has fret numbers 5, 9, 7, 9 on the top string and 4, 6, 7 on the bottom string. The second measure has 5, 7, 5, 5, 0, 0, 7 on the top string and 0, 5, 0, 5 on the bottom string. The third measure has 0, 7, 0, 7, 5, 4 on the top string and 0, 7, 0, 7 on the bottom string.

Chord diagrams: F#7, B9, B7 (7fr.).

The second system of music continues the melody and bass line. The bass line is divided into three measures. The first measure has fret numbers 2, 4, 2, 2, 2, 2, 2 on the top string and 2, 2, 2, 2 on the bottom string. The second measure has 2, 2, 2, 2, 1, 1, 1 on the top string and 2, 2, 2, 2 on the bottom string. The third measure has 7, 10, 9, 7, 8, 7, 11 on the top string and 7, 7, 7 on the bottom string.

Chord diagrams: E, G#7, C#m (4fr.), C#m7/B (7fr.).

The third system of music continues the melody and bass line. The bass line is divided into three measures. The first measure has fret numbers 0, 2, 0, 0, 1, 2, 0, 0, 0 on the top string and 0, 2, 0, 0, 2 on the bottom string. The second measure has 4, 4, 4, 7, 5, 4, 7 on the top string and 4, 4, 4, 4 on the bottom string. The third measure has 5, 9, 7, 9 on the top string and 4, 6, 7 on the bottom string.

Chord diagrams: A7, E, C#7, F#9.

The fourth system of music continues the melody and bass line. The bass line is divided into three measures. The first measure has fret numbers 5, 5, 5, 5, 0 on the top string and 0, 5, 0, 6 on the bottom string. The second measure has 0, 0, 0, 0, 0 on the top string and 7, 8, 4, 2 on the bottom string. The third measure has 0, 0, 2, 0, 9 on the top string and 0, 2, 0, 8, 9 on the bottom string.

B7(#5) 7fr. VII E 7fr. A3 E 7fr. E7 6fr.

The first system of guitar tablature consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 12/8 time signature. The melody is written in eighth and sixteenth notes. Below the staff are three lines of tablature labeled T, A, and B. The T line has fret numbers 7, 8, 0, 9, 10. The A line has fret numbers 7, 7, 0, 0, 0. The B line has fret numbers 7, 0, 7, 0, 0. Above the system are five chord diagrams: B7(#5) 7fr. VII, E 7fr., A3, E 7fr., and E7 6fr.

A7 1/2 V Am6 1/2 IV E 5fr.

The second system of guitar tablature continues the melody. The T line has fret numbers 7, 5, 5, 5, 4. The A line has fret numbers 0, 5, 5, 5, 4. The B line has fret numbers 0, 0, 5, 5, 4. Above the system are three chord diagrams: A7, 1/2 V, Am6 1/2 IV, and E 5fr.

B7 7fr. VII E 7fr. B7(#5) 7fr. VII

The third system of guitar tablature continues the melody. The T line has fret numbers 7, 7, 10, 9. The A line has fret numbers 7, 7, 7, 7. The B line has fret numbers 7, 7, 7, 7. Above the system are four chord diagrams: B7 7fr. VII, E 7fr., B7(#5) 7fr. VII, and VII.

E 7fr. E7 6fr. A7 1/2 V Am6 1/2 IV

The fourth system of guitar tablature continues the melody. The T line has fret numbers 7, 7, 0, 0, 7. The A line has fret numbers 9, 9, 0, 0, 7. The B line has fret numbers 0, 7, 0, 7, 0. Above the system are five chord diagrams: E 7fr., E7 6fr., A7, 1/2 V, and Am6 1/2 IV.

Chord diagrams: E (5fr.) 3 14, B7 (7fr.) 1 1 1 VII

The first system of music consists of a treble staff and a three-part bass staff (T, A, B). The treble staff contains a melody in E major. The bass staff contains a bass line with various chords and fingerings. Chord diagrams for E (5fr.) and B7 (7fr.) are shown above the system.

Chord diagrams: E (7fr.) 1, C7 (8fr.) 2 3 3 3, A (2 1 3), A9 (7fr.) 1 3 4 2

The second system of music continues the melody and bass line. Chord diagrams for E (7fr.), C7 (8fr.), A, and A9 (7fr.) are shown above the system.

Chord diagrams: E (5fr.) 3 14, A7 (1 1 1 1), E (2 1), C7 (8fr.) 2 3 3 3, A (2 1 3), A9 (7fr.) 1 3 4 2

The third system of music continues the melody and bass line. Chord diagrams for E (5fr.), A7, E, C7 (8fr.), A, and A9 (7fr.) are shown above the system.

Chord diagrams: E (5fr.) 3 14, C7 (3 2), F#9 (8fr.) 2 1 1 3 4, B7(#5) (7fr.) 1 1 1 2 VII, E (7fr.) 1 3 2 4 1

The fourth system of music concludes the piece. Chord diagrams for E (5fr.), C7, F#9 (8fr.), B7(#5) (7fr.), and E (7fr.) are shown above the system.

E7 6fr. 312 A7 11 Am6 11 E 5fr. 3 14

$\frac{1}{2}$  V  $\frac{1}{2}$  IV

The first system of music notation consists of a treble clef staff with a key signature of two sharps (F# and C#). The melody is written in eighth and quarter notes. Below the staff is a guitar tablature with six lines, showing fret numbers (0-9) and bar lines. Above the staff, four chord diagrams are shown: E7 6fr. (fret 6, notes 3, 1, 2), A7 (fret 11, notes 1, 1, 1), Am6 (fret 11, notes 1, 1, 1), and E 5fr. (fret 5, notes 3, 1, 4). Above the staff, there are two Roman numerals:  $\frac{1}{2}$  V and  $\frac{1}{2}$  IV, with arrows indicating a modulation.

B7 7fr. 1 1 1 E 7fr. 1324 A7/E 11 V

The second system of music notation continues the melody and tablature. Above the staff, three chord diagrams are shown: B7 7fr. (fret 7, notes 1, 1, 1), E 7fr. (fret 7, notes 1, 3, 2, 4), and A7/E (fret 11, notes 1, 1, 1). Above the staff, there is a Roman numeral V with an arrow indicating a modulation.

E 7fr. 1324 A7 11 Am6/E 11 E6 5fr. 14 B7 7fr. 1 1 1

IV *rall.* VII

The third system of music notation continues the melody and tablature. Above the staff, five chord diagrams are shown: E 7fr. (fret 7, notes 1, 3, 2, 4), A7 (fret 11, notes 1, 1, 1), Am6/E (fret 11, notes 1, 1, 1), E6 5fr. (fret 5, notes 1, 4), and B7 7fr. (fret 7, notes 1, 1, 1). Above the staff, there are Roman numerals IV and VII, with the word *rall.* (rallentando) written below the staff.

E6 5fr. 14 B7(#5) 7fr. 131124 E9 10fr. 2314

The fourth system of music notation continues the melody and tablature. Above the staff, three chord diagrams are shown: E6 5fr. (fret 5, notes 1, 4), B7(#5) 7fr. (fret 7, notes 1, 3, 1, 1, 2, 4), and E9 10fr. (fret 10, notes 2, 3, 1, 4). The system ends with a double bar line.

## **Los Angeles Times**

4-16-2000

by Don Heckman

Steve Hancoff is an acoustic guitar player on a mission – a quest to translate instrumental jazz into a vehicle for the guitar. A 1985 recording showcased his transcriptions of Jelly Roll Morton stomps, Sousa marches and Harlem Stride piano pieces. On *Duke Ellington For Solo Guitar* (\*\*\*, Discipline Global Mobile), he takes on a larger task with an entertaining, often remarkably successful program ranging from *Drop Me Off in Harlem* to *Come Sunday* and *Rent Party Blues*. His transcriptions are fascinating, often including note-for-note simulations of instrumental passages. Guitarists will be intrigued by Hancoff's descriptions of how he approached each piece in terms of key choice, altered harmonies and modified string tunings.

## **San Francisco Examiner**

4-30-2000

by Phillip Elwood

*Duke Ellington For Solo Guitar*, Steve Hancoff. DGM (Discipline Global Mobile Records)

Here, Hancoff not only plays the obvious Ellington hot numbers – *Drop Me Off In Harlem* and *Move Over*, but also stunning versions of *Rent Party Blues*, *Come Sunday*, *After All* (why haven't we heard more of this beauty in the Ellington Centennial programs?) and *Misty Morning*.

Hancoff isn't a big show-biz type; he's more of a scholar and a teacher. This CD packet includes not only the harmonic details of each selection, but also refreshing commentary about Ellington, Strayhorn, and various bandmen.

Those only casually acquainted with harmony, scoring, and instrumental technique, but well versed in Ellington's music, will find these liner notes most fascinating.

## **Stacie Proefrock**

AMG All Music Guide

*Duke Ellington For Solo Guitar*/Steve Hancoff

Among the thousands of ways Duke Ellington has been interpreted, Steve Hancoff's guitar renditions of his classics have proven to be one of the most fresh and interesting. Beautifully recorded and well packaged (it comes with a 24-page booklet with a detailed history of all the pieces), this collection is one of the more worthwhile releases that have surfaced as part of the Ellington centenary.

## **Midwest Records Recap**

Volume 23, Number 11

by Chris Spector

Steve Hancoff/*Duke Ellington For Solo Guitar*:

It takes a real player with a real passion to pull off solo guitar Ellington. Staying away from the cuts that have been beat to death but treading ground with some marquee value, Hancoff knows how to make this material his own. He also knows how to make a statement letting you know there's an important new guitar slinger in town. A solid set that makes adult ears sit up and take notice.





These spectacular fingerstyle guitar arrangements are written in the style of ragtime and blues with lots of alternating thumb and classic blues phrases. Playing these tunes transports you back to another more congenial time and place. Plus, Steve provides a complete lesson in chord theory and substitution.

Each song is written in standard notation and tablature, and all the songs are demonstrated on the included CD.

<http://faridhaidar.blogspot.com>

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