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JAZZ
STANDARDS
PART ONE

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"MOJOKISS"

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FROM THE AUTHOR

Matthew Mayes

Thank you for giving me the opportunity to share my arrangements and educational materials with you. I trust that you will find it engaging and user-friendly to navigate through these pages by simply clicking, tapping, zooming, and scrolling to explore detailed notations, tablature, and insightful commentary. Whether you are visiting my website at arcovera.com or using your tablet or device, I hope you have a smooth experience accessing the content. Additionally, I have included demonstration videos on my site to aid in the practical application of the musical notes presented in this ebook.



About Me

I am a musician in the local music scene, earning a living by playing at typical venues where musicians perform, taking on gigs that arise on weekends, special events, festivals, and occasionally in studios. When Covid forced my school to close, I felt the absence of teaching, prompting me to create online resources to fill the void left by my severed ties to the world of music instruction.

My goal is to boost your confidence and enhance your enjoyment in learning and playing your musical instrument!

INTRODUCTION

“JAZZ STANDARDS ARE CHERISHED BY JAZZ ENTHUSIASTS, NOT JUST FOR THEIR MUSICAL EXCELLENCE BUT ALSO FOR THE NOSTALGIC FEELINGS THEY BRING. THESE CLASSIC SONGS ARE LINKED TO ICONIC BAND LEADERS, TALENTED MUSICIANS, AND INNOVATIVE COMPOSERS WHO HAVE INFLUENCED THE GENRE TO BECOME THE ENDURING ART FORM IT IS TODAY. THE MELODIES AND HARMONIES OF JAZZ STANDARDS ACT AS A CONNECTION BETWEEN THE PAST AND THE PRESENT.”

- MATTHEW MAYES

Blue Monk

chord chart.

Chord chart for Blue Monk in 4/4 time. The chart shows chords for measures 1 through 12.

| | | | |
|-------------|-------------|-------------|----|
| 1 | 2 | 3 | 4 |
| B \flat 7 | E \flat 7 | B \flat 7 | F7 |
| 5 | 6 | 7 | 8 |
| E \flat 7 | B \flat 7 | B \flat 7 | F7 |
| 9 | 10 | 11 | 12 |
| F7 | B \flat 7 | B \flat 7 | F7 |

solo guitar.

Solo guitar notation for Blue Monk in 4/4 time. The notation shows fingerings and string bends for measures 1 through 12.

Measures 1-4: $\text{B}\flat 7$ (3-4-5-6), $\text{E}\flat 7$ (1-3-4-5), $\text{B}\flat 7$ (6-3-6-5-4), $\text{F} 7$ (3-2-3).

Measures 5-8: $\text{E}\flat 7$ (3-4-5-6), $\text{B}\flat 7$ (6-7-8-9), $\text{B}\flat 7$ (6-3-6-5-4), $\text{F} 7$ (3-2-3). Includes string bends in the 4th measure.

Measures 9-12: $\text{F} 7$ (1-3-4-5), $\text{B}\flat 7$ (6-3-6-5-4), $\text{B}\flat 7$ (6-3-6-5-4), $\text{F} 7$ (3-2-3). Includes string bends in the 10th and 12th measures.

Stella by Starlight

solo guitar.

Em7b5 A7b9 Cm7

5 F7 Fm7 Bb7 Ebmaj7 Ab7b5

10 Bbmaj7 Am7 D7 Gm7 Bbm7 Eb7

14 Fmaj7 Em7b5 A7b9 Am7b5

17 D7#9 G7#5 Cm7

TAB: 8 10 11 10 9 10 13
7 8 7 9 11 12 10
7 9 10 10

21 Ab7b5 Bbmaj7

TAB: 11 10 8 6 10 7 6 8 6 5 8
7 6 5 7 6 5 7 6 5 7
6 5 4 5 4 3 4 3 2 3

25 Em7b5 A7b9 Dm7b5

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

29 G7b9 Cm7b5 F7 Bbmaj7

TAB: 6 6 3 4 2 2 1 1 1 6
4 3 3 2 1 2 3 4
3 5 3 1 6

SPECIAL NOTES

5 TIPS TO BUILD JAZZ CONFIDENCE

How to rest easy in the jazz spotlight

As a musician driven by self-motivation and self-teaching, I have always strived to find ways to deepen my natural understanding of music. While nothing beats hands-on experience, here are some time-saving tips for you!

- **Explore the Blues:**

Many jazz pieces are essentially blues with added creativity and intellectual tweaks. Some jazz compositions are straightforward 12-bar blues, like "Blue Monk" featured in this edition (page 12).

- **Ear Training:**

Ear training involves visualizing with your ears and honing the ability to link what you hear with what you play.

- **Jazz Language:**

Analyzing the melodies and lines of various tunes and improvisational artists will take you a long way. However, grasping how to construct these elements cohesively is essential; otherwise, it's just a mix-and-match exercise.

- **Practice in All 12 Keys:**

Enhance your versatility across chords and keys. Initially focusing on one key to understand chord and interval relationships is beneficial, but eventually, challenge yourself by playing familiar tunes in different keys. Have you heard of "Donna Lee in all 12 keys"?

- **Embrace Simplicity:**

Express yourself with emotion rather than complexity. Experiment with percussive, melodic, bluesy, loud, quiet, and various other styles. There's more to explore beyond replicating impressive lines from jazz icons. Remember, before reaching that stage, embrace the learning phase where you maximize your current abilities.

Giant Steps

John Coltrane's "Giant Steps" is a 16-bar composition that's considered one of the most important jazz compositions of the 20th century. It's also known as "the Coltrane Changes" and is a showcase of Coltrane's "sheets of sound" style, which revolutionized jazz and saxophone playing. The song is known for its cyclic chord progression and unique chord changes, which are also known as the Coltrane changes. Improvising over the Coltrane changes is considered a rite of passage for jazz musicians.

chord chart.

The chord chart for "Giant Steps" is presented in 4/4 time across four staves. Each staff contains four measures of chords, with the chord names written above the staves. The chords are: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, D7, Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7, Ebmaj7, Am7, D7, Gmaj7, C#m7, F#7, Bmaj7, Fm7, Bb7, Ebmaj7, C#m7, F#7.

1 Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

5 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

9 Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

13 Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

Giant Steps

chord melody shapes.

Musical notation for measures 1-4. The top staff is in treble clef, 4/4 time, with a key signature of one flat (Bb). The bottom staff is guitar tablature. Measure 1: Chord shapes for Bb7(b9) and Bb9. Measure 2: Chord shapes for Bb7(b9) and Bb9. Measure 3: Chord shapes for Bb7(b9) and Bb9. Measure 4: Chord shapes for Bb7(b9) and Bb9.

5

Musical notation for measures 5-8. The top staff is in treble clef, 4/4 time, with a key signature of one flat (Bb). The bottom staff is guitar tablature. Measure 5: Chord shapes for Bb7(b9) and Bb9. Measure 6: Chord shapes for Bb7(b9) and Bb9. Measure 7: Chord shapes for Bb7(b9) and Bb9. Measure 8: Chord shapes for Bb7(b9) and Bb9.

9

Musical notation for measures 9-12. The top staff is in treble clef, 4/4 time, with a key signature of one flat (Bb). The bottom staff is guitar tablature. Measure 9: Chord shapes for Bb7(b9) and Bb9. Measure 10: Chord shapes for Bb7(b9) and Bb9. Measure 11: Chord shapes for Bb7(b9) and Bb9. Measure 12: Chord shapes for Bb7(b9) and Bb9.

13

Musical notation for measures 13-16. The top staff is in treble clef, 4/4 time, with a key signature of one flat (Bb). The bottom staff is guitar tablature. Measure 13: Chord shapes for Bb7(b9) and Bb9. Measure 14: Chord shapes for Bb7(b9) and Bb9. Measure 15: Chord shapes for Bb7(b9) and Bb9. Measure 16: Chord shapes for Bb7(b9) and Bb9.

Giant Steps

arpeggiated.

First system of musical notation (measures 1-4). The top staff is a treble clef in 4/4 time, showing a melodic line with a key signature of one flat. The bottom staff is a guitar TAB with a 4/4 time signature, showing fret numbers for each string. The TAB includes a double bar line with repeat dots at the beginning.

Second system of musical notation (measures 5-8). The top staff continues the melodic line. The bottom staff shows the corresponding guitar TAB with fret numbers.

Third system of musical notation (measures 9-12). The top staff continues the melodic line. The bottom staff shows the corresponding guitar TAB with fret numbers.

Fourth system of musical notation (measures 13-16). The top staff continues the melodic line, ending with a double bar line and repeat dots. The bottom staff shows the corresponding guitar TAB with fret numbers, including a final chord with a double bar line and repeat dots.

BLUE IN GREEN

MILES DAVIS

"Blue in Green" by Miles Davis is a timeless jazz piece from his renowned album "Kind of Blue." This composition is celebrated for its captivating melody and modal structure, blending Dorian, Mixolydian, and Lydian modes.

For years, this tune has been a fundamental part of jazz education, serving as an excellent introduction to modal jazz and improvisation. Its straightforward yet expressive harmony offers a perfect platform for students to delve into jazz improvisation and find their unique musical style.

Whether you are a seasoned jazz player or a beginner embarking on your musical path, "Blue in Green" remains a classic that promises to inspire and fascinate with its beauty and complexity.



BLUE IN GREEN

solo guitar.

The image displays guitar tablature and staff notation for the song "Blue in Green". It is organized into three systems, each with a guitar tab and a corresponding staff.

System 1: Features four measures with the following chords: $Bblyd$, $A7b9$, $Dmin^9$, and $Cmin^9$. The tablature shows fret numbers 12, 10, 8, 6, 4, 3, 1, 10, and 8. The staff notation includes a key signature of one flat and a 4/4 time signature.

System 2: Features four measures with the following chords: $Bbmaj^7$, $A7b9$, Dm^7 , and $E7b9$. The tablature shows fret numbers 0, 3, 2, 3, 1, 5, 8, 5, 3, 1, 1, 8, 6, 4. The staff notation continues the melodic and harmonic progression.

System 3: Features two measures with the following chords: $Amin^7$ and $Dmin^7$. The tablature shows fret numbers 7, 5, 13, 9. The staff notation concludes the piece with a double bar line.

NEXT ISSUE...

THIS IS THE BEGINNING OF SOMETHING GOOD.

In the next issue we will be covering the last half of Corcovado for sure.

We will also explore a few more high return (not too hard) old jazz standards.

I may make the next issue a little bit more pages as well to get lost in. Watch for an email from me or check back on www.arcovera.com every week. I am learning too.

