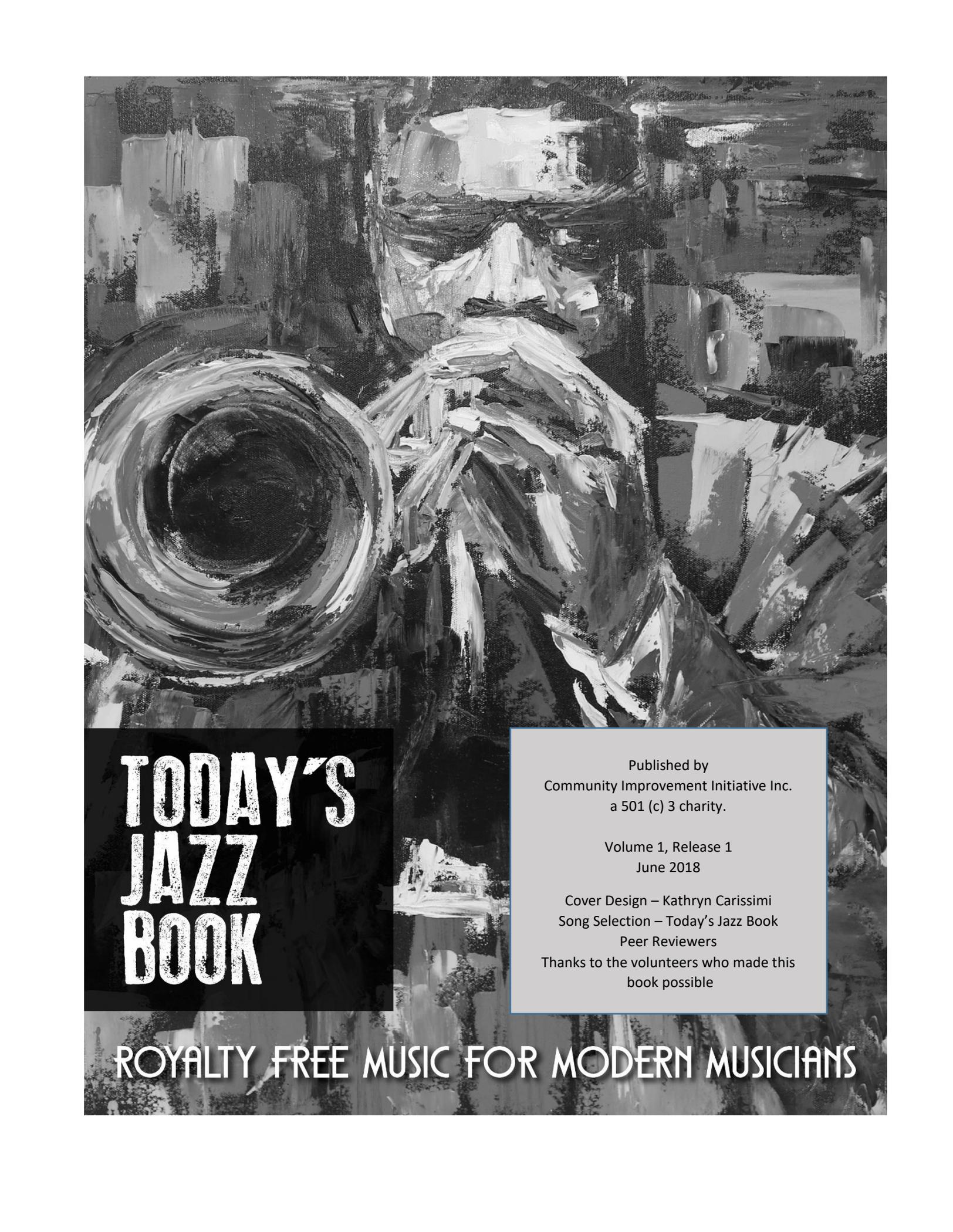


**TODAY'S
JAZZ
BOOK**

ROYALTY FREE MUSIC FOR MODERN MUSICIANS

An abstract black and white painting of a saxophone, rendered with thick, expressive brushstrokes. The instrument is the central focus, with its body, keys, and bell clearly defined through the layered paint. The background consists of various textures and tones, creating a sense of depth and movement.

TODAY'S JAZZ BOOK

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Song Selection – Today's Jazz Book
Peer Reviewers
Thanks to the volunteers who made this
book possible

ROYALTY FREE MUSIC FOR MODERN MUSICIANS

PREFACE TO *Today's Jazz Book*

VOLUME 1, RELEASE 1

Several forces combined to bring you this globally crowdsourced, legal, royalty-free book of new, original jazz compositions.

The first is the number of times musicians hear small venue owners say they would love to have live jazz at their establishment but can't afford to pay public performance royalties. To many musicians, this was inhibiting the advancement of jazz in modern culture. Most musicians will agree that the availability of live performance opportunities provides powerful motivation to learn songs and practice. Therefore, reduced performance opportunities represented a significant obstacle to the continuance of the genre. A legal, royalty-free book like *Today's Jazz Book* seemed to be an answer to this problem.

The second reason had to do with a comment Steve Swallow made in a publication called *The Story of Fakebooks* (Kernfield, 2006). Steve Swallow, a noted bass player and former Berkley College of Music professor related the story about two Berkley music students. These students compiled the now-famous *Real Book*. The *Real Book* was a book of jazz songs that has become the basic repertoire for working musicians since the 1970's. According to Swallow, these entrepreneurial *Real Book* founders approached Swallow and asked him if he would contribute songs. The issue of copyright came up, and Swallow indicated he needed some time to think about the implications of giving his charts away for such a project. He stated:

“What I thought, and what I still think, is...that it was actually to my advantage to include my tunes in this book, despite that I wouldn't be receiving print royalties...the advantage of having these tunes...played in public and possibly recorded by a whole generation of players, guys unknown personally to me, outweighed the potential to make print royalties” (*The Story of Fakebooks*, Kernfield, 2006, p. 131)

With this comment, Swallow seemed to be expressing humanity's desire to leave something of value behind after passing from this earth. In this case, it not only appeared to be the possibility of follow-on work, it may have been that generations of future musicians him would play his music. It's our experience that many musicians have composed quality, original jazz that is rarely heard or played by anyone but musicians in their own groups. Therefore, their music deserves to be preserved and transmitted to others through this book.

With these reasons pushing us forward, we sought feedback from musicians such as university professors, composers, and experienced players. Would they be willing to contribute to such a book? The answer was a unanimous affirmative. The issue of forgoing licensing fees didn't appear to be an issue to these musicians at all. Apparently, expanding the possibilities for paid, live jazz performance, and leaving a legacy outweighed any downside -- possibly as Metheny and Swallow had surmised.

After discussions on Talkbass.com, an internet discussion forum for bass players, a group of dedicated musicians agreed to join the project as volunteers. This group included Talkbass members, drummers, keyboard players, and saxophonists. Among the musicians who gave contributed resources to the project were Owen Gray, Steven Ayres, Tim Stafford, Mark White, Tony Suarez, Ralph Gray, John Coffey and Sam Sherry.

Without these musicians' support for the idea, we're sure this project wouldn't have become reality. I want to give special thanks to one of our volunteers, Owen Gray, who advanced the project significantly. As we tackled legal questions surrounding shareable music in the digital age, Owen directed us to Creative Commons licenses. These licenses, which apparently have been tested in the courts and used widely for

creative work, paved the way for the legality of this royalty-free project. Along with others, Owen also brainstormed names for the book. His *Today's Jazz Book* idea fit the vision of an ever-expanding book of fresh jazz compositions that continue to advance the genre. Thanks also goes to New York graphic designer Kathryn Carissimi who brought the name to life with the book cover and media she created around the *Today's Jazz Book* theme. Her sharp eye and understanding of social media were a boon to the project. Mark White, a professional arranger, also donated his considerable Finale skills in formatting the charts and some cases, creating arrangements suitable for the small jazz combo. Thanks also goes to our Creative Commons lawyer who provided us with affordable advice on how to abide by the complexities of copyright law.

At the bottom of each chart is the license the composer granted; not all the licenses are the same, so please check the conditions of each license. However, for this release, most of the nine songs have versions of the Creative Commons Attribution-Only, Share-Alike licenses. These licenses permit sharing, printing, recording, and performing most, if not all the songs, royalty free. This is provided the user attributes the author and shares the work under the same terms as the license. (Because these comments are not legal advice, please visit www.creativecommons.org for the actual conditions of the licenses).

In assembling this book, an obvious imperative is that the songs be of good quality. This led us on a quest for understanding exactly what is considered *good quality* to gigging, grassroots musicians. We initiated polls and online discussions with gigging musicians to unearth their unspoken criteria for the songs they include in their set lists. From this process, criteria evolved. These criteria include a memorable melody, interesting chord changes, music that translates well to the instruments found in typical performance situations, and length that fits 1-2 pages. Further the songs should normally have structure that can be followed relatively easily when sight reading. Our song selection panel, composed of grassroots, gigging musicians from all adult generations, uses these criteria throughout our curated, double-blind, peer review process. We apply these criteria while recognizing that creativity often achieves success by breaking boundaries – including our own guidelines.

To help grow *Today's Jazz Book*, we accept quality jazz compositions for peer review from anywhere. The music can be vocal or instrumental. It can be traditional, contemporary, smooth, fusion-oriented or any flavor the composer considers jazz. The key is for the songs to be jazz-oriented music that gigging musicians want to play, and listeners want to experience. We're in constant need of volunteers to promote this free book on social media, as well as volunteers and mentors with knowledge of music transcription, copying and arranging. For more information on how to submit original compositions or get involved, please visit www.newjazz.org. In any case, please like our Facebook page at <https://facebook.com/todaysjazzbook>.

Finally, we make one request to musicians who receive a copy of *Today's Jazz Book*– play the tunes in this book and share them with others while abiding by each song's licensing conditions. Listen to the recordings, and then put yourself in them stylistically. Our hope is that this book will expose you to many songs you love to play, that new jazz will have a voice, and that opportunities for live jazz will expand.

Brent Ward, PhD

Per: Community Improvement Inc.

a 501 (c) 3 charity

Orlando, Florida

August 2018

www.newjazz.org

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162ND STREET

1 of 2

by Manny Patiño

Relaxed Latin Jazz Mambo

♩ = 80 **A** G maj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus



G maj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus



B Em7 Cmaj7



Am7 D7 Gmaj7 F#m7b5 B7b9



Em7 Cmaj7



Am7 D7 Bm7 E7 Am7 D7sus



C Bm7 E7



Am7 **1** Bm7 Cmaj7 D7sus D7



33

2 Cm7 F9 Bm7 E7

Interlude

36

Am7 D7sus

36

Am7 Rhythm Section D7sus

40

Gmaj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

44

Gmaj7 F#m7b5 B7 Em9 Am7 Bm7 Cmaj7 D7sus

Open Solos

48

Am11 D7 D7b9 Bb7b5

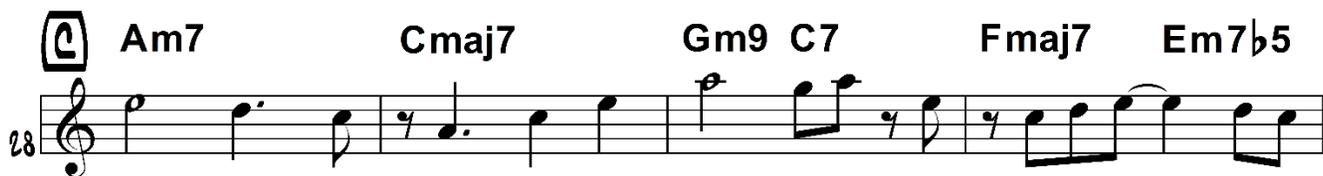
After Solos, D.C. al Coda

52

Am7 Bm7 Cmaj7 D7sus Am7 Bm7 Cmaj7 D7sus

Concert
C

Evidence Song -- 2 of 2

28 

32 

Solos over  / After solos, D.S. al Coda

36 



FOR WHAT NEVER WAS

Steven Ayres

Latin

♩ = 100

Fm **Fm(maj7)** **Fm7** **Bb7**

A ca - rou - sel a glit-ter-ing ring of gold

Abm7 **Db7** **Gm7** **C7**

'Round and 'round and felt my - self grow - ing old

Fm

Pure ro - mance a fan - ta - sy deep and vast I -

Abm7 **Db7** **Gm7** **C7** **Fm7** **Ebm7** **Ab7**

mag-ined it all I'm tak - ing the fall at last For

Db7 **Eb7** **Ab7**

what ne - ver was I dove in the blaze con - sumed in a haze of de - sire
I bet ev - ry dime on a life - time of heart's de - sire

Dm7b5 **G7** **Cm7** **C7**

Now I've felt the fire. So
Now I know the fire.

Fm **Fm(maj7)** **Fm7** **Bb7**

sit by me we'll cel - e - brate hope - less cause - es,

Abm7 **Db7** **Gm7** **C7** **Fm** **Ebm7** **Ab7**

Haul up a chair we'll drink to what ne - ver was



"For What Never Was" by Steven Ayres is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. Permissions beyond the scope of this license may be available at muggsml@gmail.com.



FULL SAIL

1 of 2

by Manny Patiño

Relaxed Shuffle
♩ = 90
Drums



Rhythm only - no melody

B♭maj7

F♯m7

2

Keys

E7sus

F♯m7

7

7



Dmaj7 Melody

B7

11

Em7

A7sus

A7

15

F♯7b5

B7susb9

19

Em7

A7sus

A7

23

Interlude - no melody

Gm11

F♯m11

27

Keys

Bass



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Concert
C

31 **E m11** **E m11 F#m11** Drum Fill -----, Melody

35 **Dmaj7** **F#m7**

39 **Em9** **A7sus** **A7**

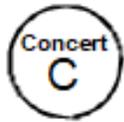
43 **Dmaj9** **G m11** **F#m7**

47 **Em9** **F#m7** **Gmaj7** **F#m7** **Em9** **Ø**

D.S. al Coda
Solos on D.S.

Ø Solo Continues **Bbmaj7** **F#m7** **E7sus**

56 **F#m7** **F#m7** **E m11 F#m11**



KIOS

1 of 2

by Sam Sherry

Bossa

Intro Cm7 Dm7b5 G+7 Cm7 Dm7b5 G+7



A Em7b5 Ebmaj7



Abmaj7 Dbmaj7



Cm7 Ab⁶9 Dm7b5 G7#9



Cm7 Dbmaj7 Cm7



B Fm7 Bb7 Ebmaj7



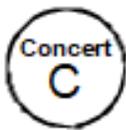
Dm7 G+7 Cm7add4 Dbm7add4



Dm7add4 Em7 F#m7add4 G#m7add4 Bbm7add4



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51 Cm7 D♭maj7

55 E♭maj7

59 Em7♭5 E♭maj7

63 A♭maj7 D♭maj7

67 Cm7 A♭maj7 Dm7♭5 G+7

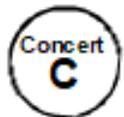
71 Cm7 D♭maj7 Cm7 D♭maj7

75 Cm7 A♭maj7 Cm7

79 Dm7♭5 G7#9 Cm7 D♭maj7

83 Cm7 D♭maj7 Cm7

Play head at (A) & (B) / Solos at (A) & (B), then go to (C)



ORBITING A DISTANT PLANET

Quantum Jazz

Med. Fast Swing

Drums Intro

Musical score for "Orbiting a Distant Planet" in G minor, 4/4 time, Med. Fast Swing. The score consists of 37 measures.

Measures 1-4: Drums Intro. Measure 5: **A** Gm7. Measure 6: Gm7/C. Measure 7: Gm7. Measure 8: Dm7b5 G7.

Measures 9-12: Cm7, F7, Bbmaj7 (triplets), Bb7.

Measures 13-16: Am7b5, D7b9, Gm7, Dm7 G7.

Measures 17-18: C7, D7, Gm7.

Measures 19-23: ¹ Am7b5 D7b9, ² Am7b5 D7b9, ³ Am7b5, D7b9, Gm7, F#m7.

Measures 24-27: Bm7b5, E7b9, Am7, D7b9.

Measures 28-31: Am7b5, D7b9, Gm7, Dm7 G7.

Measures 32-36: C7, D7, Gm7, Am7b5 D7b9, ³ N.C. Solo over form, then D.S. al Coda.

Measures 37-40: C7, D7, C7, D7, Gm(maj7).



Orbiting a Distant Planet by Quantum Jazz is licensed under a Creative Commons Attribution-ShareAlike 3.0 International License based on work at http://freemusicarchive.org/music/Quantum_Jazz/End_of_Line07_-_Quantum_Jazz_-_Orbiting_A_Distant_Planet. Permissions beyond the scope of this license may be available at <http://www.jamendo.com/en/15/104389/end-of-line>.



PASTRAMI ON THE STAIRS

by Jodi Kidneigh

Medium Bossa

Fmaj7 **Bbm7b5**

1 **Em7** **Am7** **2** **Em7** **Am7**

A **Dm7** **G7** **Em7** **Am7**

Dm7 **G7** **Cmaj7** **C#dim**

Dm7 **G7** **Em7** **A7**

Dm7 **G7** **Cmaj7** **C#dim (Cmaj9 Last X)**

The musical score is written in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. It consists of six staves of music. The first staff has two measures with chords Fmaj7 and Bbm7b5. The second staff has two measures, each with two chords: Em7 and Am7, with a first and second ending bracket. The third staff starts with a boxed 'A' and has four measures with chords Dm7, G7, Em7, and Am7. The fourth staff has four measures with chords Dm7, G7, Cmaj7, and C#dim. The fifth staff has four measures with chords Dm7, G7, Em7, and A7. The sixth staff has four measures with chords Dm7, G7, Cmaj7, and C#dim (Cmaj9 Last X). The piece ends with a double bar line and repeat dots.



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SAMBA DE RIO

by Manny Patiño

♩ = 96 **A** F maj7

Gm7

Am7

D7



Gm7

¹ C7

Am7

A^b7

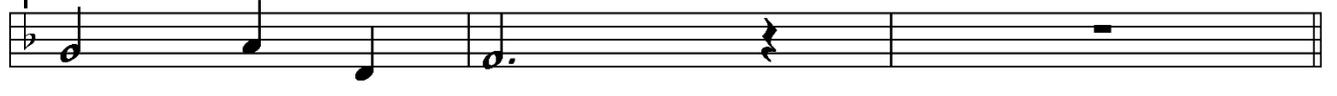
Gm7

C7



² C7

F maj7



B B^bm7

E^b7

A^bmaj7

B7^b5



B^bm7

E^b7

A^bmaj7

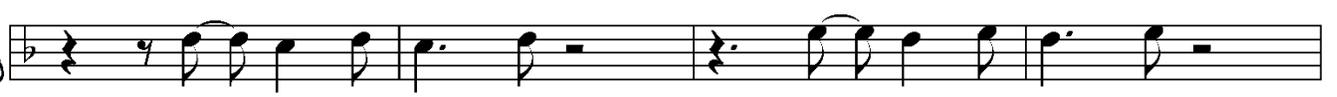


Am7

D7

Bm7

E7

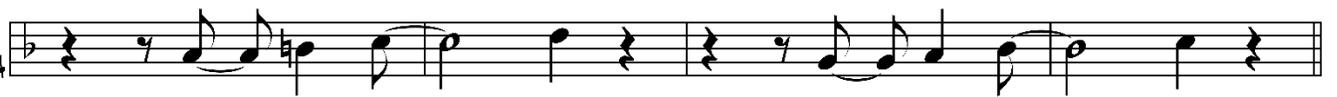


Am7

D7

Gm7

C7



C F maj7

Gm7

Am7

D7



Gm7

C7

F maj7



D^bmaj7

C9sus

C7 F maj7

