

DNSPM « Jazz et musiques Improvisées »
Licence Musicologie et Formation professionnelle CMDL
Session 2021-2022

LISTE DES MORCEAUX DU RÉPERTOIRE IMPOSÉS

TITRE	COMPOSITEUR
Broken Wing	Richie Beirach / ref. The All-Jazz Real Book, Sher Music Co., 2001, p.7
Everybody's Song But My Own	Kenny Wheeler / ref. Transcription Benoit Sourisse
Fee-Fi-Fo-Fum	Wayne Shorter / ref. Transcription Benoit Sourisse
I Should Care	Cahn/Stordahl/Weston / ref. The real book, Fifth edition, p.237
Pensativa	Clare Fisher / ref. The Real Book, Fifth edition, p.344
Sing Me Softly of the Blues	Carla Bley / ref. New Real Book, Vol.2, Sher Music Co., 1991, p.326
TGV	Louis Winsberg / ref. . Transcription Benoit Sourisse
Till There Was You	Meredith Wilson / ref. New Real Book, Vol.2, Sher Music Co., 1991, p.374
Woody'n You	Dizzy Gillespie / ref. New Real Book, Vol.2, Sher Music Co., p.436
You're My Everything	Harry Warren / ref. New Real Book, Vol.2, Sher Music Co., p.447

*Vous trouverez ci-dessous les trois transcriptions faites par Benoit Sourisse.
 Les autres partitions sont disponibles dans les real books référencés ci-dessus.*

Ces morceaux sont à connaître par cœur. Ils devront être interprétés sans partition lors de l'audition.

Everybody's Song But My Own

Medium-up waltz

Kenny Wheeler

B \flat Maj9 B Maj7/B \flat

[A] Fm9/B \flat G7(b9)/B Cm11 /B \flat Am7(b5) D7(#9) 1. Gm11 B Maj7/B \flat

[B] 2. Gm11 Em7(b5) A7 $\frac{\#9}{\#5}$ DMaj9 Em9/A DMaj7 Em9/A DMaj9 C#m7(b5) F#7(b9)

Bm11 /A G#m7(b5) C#7(b9) F#Maj9 Gm9/C FMaj9 F#m9/B

[A'] Fm9/B \flat G7(b9)/B Cm11 /B \flat Am7(b5) D7(#9) Gm11 /F Em7(b5) A7 $\frac{\#9}{\#5}$

Dm11 D \flat Maj7(#11) Cm11 F#m7 B13(#11) B \flat Maj9 B Maj7/B \flat B \flat Maj9 B Maj7/B \flat

B \flat Maj9 B Maj7/B \flat B \flat Maj9 B Maj7/B \flat E $\hat{M}aj7(\#11)$ // E $\hat{b}m13$

Fee-fi-fo-fum

(Swing)

Wayne Shorter

A

Musical notation for system 1, measures 1-4. The treble clef contains a melodic line with a triplet in the final measure. The bass clef contains a chord progression: Eb7, D7#9, G-7, Ab^Δ, B^Δ, D7, D-7, G7.

Musical notation for system 2, measures 5-8. The treble clef continues the melodic line. The bass clef contains a chord progression: Eb7, D7#9, G-7, Ab^Δ, C7b9, F9, Bb7.

B

Musical notation for system 3, measures 9-12. The treble clef contains a melodic line. The bass clef contains a chord progression: Eb7, a slash, Bb7, and a slash.

Musical notation for system 4, measures 13-16. The treble clef continues the melodic line with a triplet in the final measure. The bass clef contains a chord progression: Eb7, a slash, Bb7, Eb7, A-7, D7.

A'

Musical notation for system 5, measures 17-20. The treble clef contains a melodic line with a triplet in the final measure. The bass clef contains a chord progression: Eb7, D7#9, G-7, Ab^Δ, B^Δ, D7, D-7, G7.

Musical notation for system 6, measures 21-24. The treble clef contains a melodic line. The bass clef contains a chord progression: Eb7, D7#9, Db^Δ, C7, B^Δ#11, and a diamond symbol.

TGV

CONCERT KEY

LOUIS WINSBERG

F7

SOLO ON BLUES FORM

The musical score is written in treble clef with a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff begins with a treble clef and a common time signature. The melody starts with a quarter note D5, followed by eighth notes E5, F5, and G5. The third staff begins with a treble clef and a common time signature. The melody starts with a quarter note A5, followed by eighth notes B5 and C6. The score includes various chords and melodic lines, with some notes marked with accents.

Chords: $Bb7$, $Eb7$, $Ab7$, $F7$, $Bb7$, $F7$

Measure numbers: 5, 9