

Юрий МАРКИН

МОИ ПЕРВЫЕ ШАГИ В ДЖАЗЕ

Фортепьянные пьесы

Часть 1, 2

Издано при финансовой поддержки

*Федерального агентства по печати и массовым
коммуникациям в рамках Федеральной целевой программы
«Культура России»*



Издатель
Михаил Диков

Москва
2006

Слово изданителя

От современного музыканта требуется не только исполнительское мастерство, но и универсализм: т.е. владение различными музыкальными стилями, направлениями, жанрами и приемами игры. Это главный фактор успеха и признания музыканта.

Предлагаемый «Фортепьянный сборник» Юрия Маркина по своему содержанию и изложению является оригинальным и выходит впервые.

ОБ АВТОРЕ:

Юрий Иванович Маркин выдающийся русский джазовый музыкант: контрабасист, пианист, композитор, аранжировщик, бигбэндовый лидер, педагог и теоретик.

Юрий Маркин родился в феврале 1942 г. в городе Астрахани, учился в музыкальной школе на фортепиано и в училище на контрабасе.

В 1964 г. поступил в Московскую консерваторию на композиторское отделение, композиции учился у Родиона Щедрина, с этого времени живет и работает в Москве.

Большинство известных джазовых музыкантов, как правило, отличает узкая направленность их профессиональной деятельности.

Юрий Маркин - исключение, с начала 60-х годов как музыкант - исполнитель, он работал в качестве контрабасиста, пианиста и инструментовщика в ведущих джазовых оркестрах России.

В начале 70-х годов, завершив концертно-гастрольную работу, стал заниматься свободным интеллектуально - творческим трудом, как композитор и теоретик.

Им написаны и аранжированы сотни пьес малых и больших форм, как для камерных ансамблей, так и для больших оркестров, интерпретированы и обработаны русская и зарубежная классика, народная и этническая музыка.

Более 30 лет он является ведущим педагогом и теоретиком джаза, воспитал не одно поколение профессиональных музыкантов.

ОБ ИЗДАНИИ:

Ценность и новизна работы заключается в следующем:

- Изданные ранее подобные нотные издания предназначены для музыкантов, владеющих серьезной фортепианной подготовкой.
- Представленный нотный материал позволяет ученику за время обучения познакомиться с джазовой классикой
- Получить базовые основы становления исполнительского мастерства пианиста.
- Репертуар в облегченных обработках имеет последовательное усложнение.
- Работа над произведениями Каунта Бэйзи позволит начинающему импровизатору познать истоки главного течения джаза и его традиции.
- Без знаний традиций джаза не может состояться джазовый музыкант.
- Многогранный талант, практический опыт и широкая известность Юрия Маркина в мире джазовой музыки - это гарантия ценности этой работы.
- Не вызывает сомнения, что нотное издание будет с удовлетворением востребовано музыкантами и педагогами.
- Фортепьянный сборник «Мои первые шаги в джазе» адресован молодым начинающим музыкантам: учащимся старших классов музыкальных школ и младших курсов училищ, а также для любительского музыцирования.

Михаил Диков

©Ю. И. Маркин. Москва 2006 г.

©М. С. Диков. Компьютерный дизайн. Москва 2006 г.

©М. С. Диков. Издатель. Москва 2006 г.



Часть 1
Из репертуара Каунта Бэйси
1. JIVE AT FIVE

C. BASIE
Аранжировка Ю. Маркина

Bounce

[1]

[2]

C C° Dm D#o C C° Dm/C Solo

Piano accompaniment: Measures 1-2 show a bass line in G minor (B, A, G) followed by a treble line in G major (C, B, A). The right hand plays eighth-note patterns.

[3] C Impr. Dm G7 / C B7

Piano accompaniment: Measures 3-4 show a bass line in G major (C, B, A) followed by a treble line in G major (C, B, A). The right hand plays eighth-note patterns.

B♭7 A7 D7 G7 C [4] C C°

Piano accompaniment: Measures 5-6 show a bass line in G major (C, B, A) followed by a treble line in G major (C, B, A). The right hand plays eighth-note patterns.

Dm D#° /

E♭ E♭°

Piano accompaniment: Measures 7-8 show a bass line in G major (C, B, A) followed by a treble line in G major (C, B, A). The right hand plays eighth-note patterns.

Fm7 F#° /

E♭ E♭° B♭7 /

§ Ø

sf

Piano accompaniment: Measures 9-10 show a bass line in G major (C, B, A) followed by a treble line in G major (C, B, A). The right hand plays eighth-note patterns.

2. BASIE BLUES

Slow Blues Tempo

C. BASIE

F6 Gm7 G[#]° F6 B_b6 F6 A_b° Gm7

F6 Gm7 G[#]° F6 A_b° Gm7 F6

1 3/4 F Gm G[#]° F/A B_b F/A A_b° Gm7

F Gm G[#]° F/A 1. F7 B_b Bbm

[2.]

F **F7** B_b B_b^o

f

F F7 B_b B_b^o

Fine

Solo Impr. [3]

Fine

B_b7 F F7 B_b7

F C7

F A_b^o G_m C₇

D.C. to Fine

3. SWINGIN' THE BLUES

Bounce

C. BASIE

C/E F \flat ^o Dm D \sharp ^o



1

$\frac{2}{4}$ C7

G7

C7

1. [1.] 2. Impr.

8

C

2

Treble staff: Measures 1-2. Key signature changes from C major to F major at measure 1, back to C major at measure 2. Bass staff: Measures 1-2. Key signature changes from C major to F major at measure 1, back to C major at measure 2.

F

C

Treble staff: Measures 3-4. Key signature changes from F major to C major at measure 3. Bass staff: Measures 3-4. Key signature changes from F major to C major at measure 3.

G7

C

E \flat ^o

Dm7

G7

Treble staff: Measures 5-6. Chords G7, C, E \flat ^o, Dm7, G7. Bass staff: Measures 5-6. Chords G7, C, E \flat ^o, Dm7, G7.

[3] Tutti B9 C9

B9

C9

Treble staff: Measures 7-8. Chords B9, C9. Bass staff: Measures 7-8. Chords B9, C9.

F7

C

Treble staff: Measures 9-10. Chords F7, C. Bass staff: Measures 9-10. Chords F7, C.

G7 A \flat 7 G7

sf

Treble staff: Measures 11-12. Chords G7, A \flat 7, G7. Bass staff: Measures 11-12. Chords G7, A \flat 7, G7.

4. SENT FOR YOU YESTERDAY

C. BASIE

Not too fast

Musical score for piano and voice. The piano part consists of two staves in common time, C major. The top staff has a treble clef and the bottom staff has a bass clef. The vocal line starts with a low note followed by eighth-note pairs. The piano accompaniment features eighth-note chords.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords.

Continuation of the musical score. The vocal line begins with a melodic line over a harmonic progression. The piano accompaniment provides harmonic support with eighth-note chords.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords.

F_bm B_b B_b^o Cm F7

B_b7 B_b^o E_bm G_b7 F7 [2] B_b B_b E_b E_b^o

B_b6 Cm7 C[#]^o B_b6 E_b Fm F[#]^o E_b/G

B_b6 Cm7 C[#]^o B_b6 Cm C[#]^o Cm F7

B_b7 F_b^o F_b B_b [3] B_b B_b7 E_b E_b B_b

Three staves of musical notation. The top staff starts with a F_b7 chord. The middle staff starts with a Cm7 chord. The bottom staff starts with a B_b7 chord.

5. TEDDY THE TOAD

Slow swing tempo

N. HEFTY

S 1. E_b△ Fm Gm

pp

A staff of musical notation in F major. It begins with a Gm chord, followed by a series of chords: E_b△, Fm, E_b7, A_b△, B_bm, Cm, A_bm7, B_bm7, and A_bm7. The measure ends with a fermata over the A_bm7 chord.

A staff of musical notation in F major. It begins with an E_bm7 chord, followed by a series of chords: E_b△, Fm, E_b7, A_b△, B_bm, Cm, A_bm7, B_bm7, and A_bm7. The measure ends with a fermata over the A_bm7 chord.

G^d C7 C_b7 C7 F9 A7 B_b7 Fm7 F#^o Eb

11. C7 Fm B_b7 12. Impr.

2 E_b Fm Gm Fm E_b Fm Eb7 (shake)

A_b A_bm G^d C7

F7 B_b7 E_b C7 Fm B7

8 Gm G_b7 F7 EΔ E_bΔ

pp cresc.

6. LI'L DARLIN'

Very slow

[1] G7

C7 sus

Am

D7

N. HEFTY

C9 F A[♯] D7 G7

This section shows two measures of piano music. The left hand plays chords in common time. The first measure is C9, followed by F, A[♯], and D7. The second measure starts with G7. The right hand plays eighth-note patterns, with some groups of three indicated by a '3' above the notes.

G7 Cm7 C[♯] F7

This section shows two measures of piano music. The left hand plays chords in common time. The first measure is G7, followed by Cm7. The second measure starts with C[♯], followed by F7. The right hand plays eighth-note patterns, with some groups of three indicated by a '3' above the notes.

[4] B_b B_bm F/A B_b B_bm Am D7

This section shows two measures of piano music. The left hand plays chords in common time. The first measure is B_b, followed by B_bm. The second measure starts with F/A, followed by B_b. The right hand plays eighth-note patterns, with some groups of three indicated by a '3' above the notes.

G7 Dm G7 B_bm C7 A[♯] D7

This section shows two measures of piano music. The left hand plays chords in common time. The first measure is G7, followed by Dm, and G7 again. The second measure starts with B_bm, followed by C7. The right hand plays eighth-note patterns, with some groups of three indicated by a '3' above the notes.

A[♯] D7 G7 C7 G_b_Δ F_Δ

This section shows two measures of piano music. The left hand plays chords in common time. The first measure is A[♯], followed by D7. The second measure starts with G7, followed by C7. The right hand plays eighth-note patterns, with some groups of three indicated by a '3' below the notes.

7. SHORTY GEORGE

Moderato bright Swing

§§ 1 D_b/F E_b^o

C. BASIE

Moderato bright Swing §§ 1 D_b/F E_b^o E_bm

D_b D_b7 G_bΔ

1. A7 Ab7⁶ 2. A7 Ab7

A7 D7 Db Db^o Ebm7 Db6

A7 D7 Db Db^o Ebm7

[3] D_b E^{\natural} $E_b m7$

\times D_b $D_b 7$

G_b $A7$ $A_b 7$ D_b \oplus

$C7^6$ $\boxed{4}$ $Impr. F$ Dm

G_m $C7$ $F7(shake)$

B_b G_m $D_b 7$ $C7$ F $C7$ F $Dm7$

G_m $C7$ F $Dm7$ $D_b 7$ $C7$ $F7$

B_b G^{\flat} $D_b 7$ $C7$ $F6$

$\S \oplus$

p

8. JUMPIN' AT THE WOODSIDE

Fast

B_b

D_b^o

Cm7

F7

B_b

D_b^o

Cm7

F7

C. BASIE

Music score for "8. JUMPIN' AT THE WOODSIDE" by C. Basie. The score is written for piano and bass. The top two staves show chords and bass notes. The third staff shows a melodic line with a bracket labeled "S 1". The fourth staff shows a melodic line with a bracket labeled "1.". The fifth staff shows a melodic line with a bracket labeled "2.". The bottom staff shows a melodic line with a bracket labeled "2.". The score includes various chords such as B_b, D_b^o, Cm7, F7, B_b^o, Cm, and F7⁺⁵.

E♭ Fm F♯° Gm C7

F Gm G♯° F7 3 B♭ D♭° Cm7 F7 B♭

B♭° Cm7 F7 B♭ Cm7 C♯° G7 3

C C⁹ C⁶ C⁻⁶ C C⁹ C⁶ C♯°

Dm B♭ G7 C C♯° 1.D G7 2.Dm G7 C

1 B♭ B♭⁷ E♭ E⁹ B♭ G♯⁷ F7 B♭

9. ONE O'CLOOK JUMP (фрагмент)

Brightly

C. BASIE

The musical score consists of five staves of piano sheet music. The top staff starts with a key signature of C minor (two flats) and a tempo of Brightly. The first measure shows a progression from D♭6 to D♭. The second measure shows a progression from D♭ to E♭m. The third measure shows a progression from E♭m to D♭7. The bottom four staves continue this progression. The second staff starts with G♭6, followed by D♭, E♭m, and A♭7. The third staff starts with D♭, followed by E♭m, 1. D♭, and 2. D♭. The fourth staff starts with C6, followed by D♭6. The fifth staff starts with F9, followed by G♭9, and ends with C6 D♭6.

1 D♭6 / . D♭ E♭m D♭7

G♭6 / . D♭ E♭m D♭ A♭7

D♭ E♭m 1. D♭ 2. D♭ C6 D♭6

2 D♭ / . C6 D♭6

F9 G♭9 C6 D♭6

G7

A_b7

C6

D_b6D_b⁹[1. E_bm7 E_b⁹] [2 E_bm7 E_b⁹C7⁶] [3D_b6⁹C7⁶ D_b6⁹C6⁹

f

D_b6⁹C6⁹D_b6⁹G_b6⁹C6⁹D_b₉⁶C₉⁶D_b₉⁶G7⁶A_b7⁶

1.

G7⁶A_b7⁶C9⁶D_b6⁹C6⁹D_b6⁹C6⁹

] [2.

G6⁷A_b6⁷

Musical score for piano. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The score shows a dynamic marking *pp* followed by a sharp symbol indicating a key change to D-flat major (one flat). The dynamic then changes to *f*. The score ends with a double bar line.

10. TWO O'CLOCK JUMP

C. BASIE

Bounce

Piano sheet music for the 'Bounce' section. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is C major. The score shows a continuous sequence of eighth-note chords.

[1]

Piano sheet music for section 1. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is C major. The score shows a sequence of chords: *F*, *F7*, *F*, *F7*.

Piano sheet music for section 1. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is C major. The score shows a sequence of chords: *B-flat 7*, *F*, *F*, *C7*.

[2]

Piano sheet music for section 2. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is C major. The score shows a sequence of chords: *F*, *B-flat 7*, *F*, *B-flat 7*.

F B_b7 / . . . B_b6 F B_b7

Gm D_b7 C7 F B_b ° F A_b6⁷

sf

[3] D_b G_b G_b ° D_b D_b

D_b7 / . . . D_b ° D_b / . . . E_b °

E_bm7 A_b7 D_b E_bm A_b7

4 D_b6 G_b7

D_b6 E_bm7 E_bm/Ab

Db 5 Db

Db G_b7

Db A_b7

I. D_b

II. E_h7 D_g⁹ D_b

11. EVERYDAY

(фрагмент)

C. BASIE

Eb9

Bounce

Ab

Ab° / Eb

Bbm / Eb

Ab° / Eb

3

1 Ab6

Db6

Dh°

3

Ab6

3

Ab7

3

Db9

3

F7

3

Ab6

Bbm

Db° / Eb

Ab

Ab° / Eb

[2] Ab⁶⁷ G^h6⁷ G6⁷ Ab⁶⁷ Gb⁶⁷ G6⁷ Ab⁶⁷ D^b9

Bbm E^b7 Ab

[3] Ab F7 Ab E^b7

Ab F7 Bbm E^b7

Impr.

[4] Ab Db D \natural ^o Ab Ab7 Db

D \natural ^o A F7 B \flat m F \flat 7

Ab F7 B \flat m E [5] Ab Db D \natural ^o Ab

Ab7 D \flat 7 Db Ab F7

B \flat m E \flat 7 Ab F7 B \flat m E \flat 7

Tutti [6] Ab7

D_b7

B_bm E_b7

[1.] Ab F7 B_b7 B_b^o/F_b

[2.] Ab G_b7 F9

B_bm B_b^o

12. UNTIL I MET YOU

Slowly

C. BASIE

1 B_bm E_b7 Cm F7

B_bm E_b7

[1.] Ab D_b7 Cm F7

12. Ab

[2] $\text{S}\ddot{\text{x}}$ Eb m Ab7

Eb m Ab7 Db6 Fm7 Bb6⁷

Impr.

Cm F7 Bb m

Eb7 Cm F7 Bb m Eb7

4 B♭m E♭7 Cm

F7 B♭m E♭7

A♭ B♭m

E♭7 Cm F7 B♭m

E♭7

Часть 2
Джазовые стандарты
1. BASIN STREET BLUES

S. WILLIAMS

Slowly

Fast (double time)

②

Measures 1-2:

Top staff: Treble clef, key signature of one flat. Measures start with a dotted half note followed by eighth notes. Measure 2 ends with a C7 chord.

Bottom staff: Bass clef, key signature of one flat. Measures start with eighth notes. Measure 2 ends with a C7 chord.

Measures 3-4:

Top staff: Treble clef, key signature of one flat. Measures start with chords Cm7, F7, B3/D. Measure 4 ends with a C#o chord.

Bottom staff: Bass clef, key signature of one flat. Measures start with eighth notes. Measure 4 ends with a Cm7 chord.

Measures 5-6:

Top staff: Treble clef, key signature of one flat. Measures start with chords Bb, D7. Measure 6 ends with a G7 chord.

Bottom staff: Bass clef, key signature of one flat. Measures start with eighth notes. Measure 6 ends with a G7 chord.

Measures 7-8:

Top staff: Treble clef, key signature of one flat. Measures start with chords A♭7, G7. Measure 8 ends with a G7 chord.

Bottom staff: Bass clef, key signature of one flat. Measures start with eighth notes. Measure 8 ends with a D♭7 chord.

Measures 9-10:

Top staff: Treble clef, key signature of one flat. Measures start with chords Cm7, F7. Measure 10 ends with a C7 chord.

Bottom staff: Bass clef, key signature of one flat. Measures start with eighth notes. Measure 10 ends with a Bb/F chord.

32
Coda

poco ritenuto Cm7 C_b7 E₇⁻⁵ Eb7 Ab9

2. DOWN BY THE RIVERSIDE

Fastly ① F/A A_o^b Gm7 G_o[#] F/A A_o^b Gm7 G_o[#]

1. C/E E_o^b C7 C7 F6/C F_o/C Gm7/C 2. Gm7 D7

G₇^b C7 B_b/F F F7 B₆^b B_o[#]

F Em7 A7 Dm G7 E♭m7 A♭7 F♯m B7

Cm7 F7 ③ B6^b B7 F

E7^b D7 Gm D7 D7^b C7 Am7 E7⁻⁵

E7^{b-5} D7⁻⁵ Gm7 D9+ D9+ C9 F6

F/A A0^b Gm7 GΔ F9+⁶

3. SAINT LOUIS BLUES

W. HENDY

Medium tempo

①

C[#]

Bm7

CBb m7

Am7

3

3

D⁺⁹₇ +5

G

D₇^b C7

G

Am7

A[#]₀

G

D₇^b C7

C[#]₀

G

Am7

A[#]₀

G/B

D7

G

D⁹⁺

2.

Gm C7 Fm B₇^b Em7 A₇^b

E_bm7 A₇^{b6} B_bm7 E₉₊^b Am7 D7 D₇^b 1. B₇⁵ E₇⁻⁵

A₇⁻⁵ D7₃ 2. A7 D7 G G7

C7 C_o[#] G G7 C7

C_o[#] G E7 Am7

D7 G₇⁶ E7 A₉^{b6} G₉⁶

4. DEAR OLD SOUTHLAND

Th. LAYTON

Not too fast

Piano score for the first system. Treble clef, common time. Key signature changes from F major (no sharps or flats) to D7 (one sharp), Gm (no sharps or flats), and C7 (one sharp). The bass clef is also present.

Piano score for the second system. Treble clef, common time. Key signature changes to B6 (one flat), B7 (one sharp), FΔ, B7 (one flat), B6 (one flat), G7 (one sharp), Am7, and D7. The bass clef is also present.

Piano score for the third system. Treble clef, common time. Key signature changes to G7 (one flat), C7 (one flat), FΔ, F7, Em7, A7, B6 (one flat), and B7 (one sharp). The bass clef is also present.

Piano score for the fourth system. Treble clef, common time. Key signature changes to F/C, Fo/C, Gm7/C, G7 (one flat), and F. The bass clef is also present.

Piano score for the fifth system. Treble clef, common time. Key signature changes to F/C, Fo/C, Gm7/C, G7 (one flat), and F. The bass clef is also present.

③ Fm Fm7 Dø G7 C7 Fm Cø F7

Bbm Bbm7 Gø C7 Bb7 A7 Ab7 G7 C⁹⁺

④ Fm Fm7 Dø Ebm7 A₇^b D_Δ^b Ebm7 Em7 Fm7 Abm Db7 Gm7 C⁺⁵

Bb7 Ab7 G7 G_Δ^b

Bb7 Ab7 G7 G_Δ^b Coda F D7 Gm C7

f rit. Gm7 D₇^b C⁹⁺ G_Δ^b F₆⁹

5. JERSEY JUMP

B. RAYLE

Bounce

Dm7

1. G7 F7

Em7

Am

Dm7

G7

2.

G7 B7 C7

A♭⁶

Gm7

C7

Fm7

B♭⁷

E♭m7

A♭7

Dm7

G7

CΔ

F7

B♭⁶

A⁶

D7 Em7 Fo D7/F[#] Dm/G G7

④ F♯_o Fm7 Em7 E_o^b Dm7

G7 C6 Dm D♭7 C[#]_{Δ9}

6. JUST YOU JUST ME

LESTER YOUNG

Fast ① Eb D♭7 C7 F7 B♭7

Eb Eb7 Ab D♭7 Eb Eb7 1. 8---

SwingB_bm

②

B_b7A_bD_b7

2.

E_b/GD_b7

C7

F7

A_b/B_b E9**Funku**D_b7 C7

8

F⁹⁺F₇^{b6}E_bE_b7A_bD_b7E_b/B_b

8-----

Coda*poco dim.*

8-----

f

7. MEMORIES OF YOU

EUBIE BLAKE

Slowly

Piano score for the first system. The key signature is B-flat major (two flats). The tempo is marked "Slowly". The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The first measure shows a progression from E-flat major to E-flat major with a sharp. The second measure shows F minor and F minor with a sharp. The third measure shows E-flat/G major. Measure numbers 1 and 3 are indicated above the staves.

Piano score for the second system. The key signature is B-flat major. The score consists of two staves. The first measure shows F7 and B-flat 7 chords. The second measure shows A-flat 9 and D7+9 chords. The third measure shows G-flat 9 and C7+9 chords. Measure numbers 3 and 8 are indicated above the staves.

Piano score for the third system. The key signature is B-flat major. The score consists of two staves. The first measure shows F7 and B-flat 7 chords. The second measure shows 1. E-flat 9 and C7 chords. The third measure shows F minor and B-flat 7 chords. The fourth measure shows 2. E-flat 9 and G7 chords. Measure numbers 3 and 3 are indicated below the staves.

Piano score for the fourth system. The key signature is B-flat major. The score consists of two staves. The first measure shows C major and A-flat 9 chords. The second measure shows D-flat 9 and G7 chords. The third measure shows C major and G-flat 7 chords. The fourth measure shows F7 chord. Measure numbers 2 and 8 are indicated above the staves.

E_b / B_b C7 F7 Fm7 E_o^h Fm B_b7

(3) E_b E_o^h Fm F_o[#] E_b / G F^{7 (-5)}

A_ø D₇⁺⁵ G_ø C₇⁺⁹ F7 G_b7 F7

Coda

Fm7 G_b Fm

Fm C_b7 B_b7 E_Δ^h E_Δ^b

8. MOONGLOW

WILL HUDSON

Medium swing

① Am7 F7 GΔ

A7⁶ Am7 D7 F7⁶ F7⁶/G7⁶

F7⁶ F7⁶/G7⁶ G7⁶

② G7 G7⁶/F7⁶ E7⁶ F#m Go E/G# A7⁶

D₇⁶ E₇^b Dm7 G₇⁺⁵

③ Am7 F7 GΔ A₇⁶

Am7 D₇⁶

9. ROSETTA

Med. Fast

EARL HYNES

FΔ F⁹⁺ E₉₊ D⁹⁺

G₇⁶ C⁹ I.
DEMON
Am7 D⁹⁺ Gm7 C⁹⁺ 2. C₇⁹

F Bø E7 Am6 Bø E⁹⁺

Am Am7 F#ø Fm C/E E^b_o Dm D^b7

C7 Dm7 D[#] C/E FΔ ③

E^b₉₊ D⁹⁺ G⁶₇ C9 F

10. I CAN'T GIVE YOU ANYTHING BUT LOVE

J. Mc. HEUSE

Bounce

The musical score consists of five staves of piano sheet music. The first staff (treble clef) starts with a key signature of one flat (B-flat). The second staff (bass clef) starts with a key signature of one flat (B-flat). The third staff (treble clef) starts with a key signature of one sharp (C-sharp). The fourth staff (bass clef) starts with a key signature of one sharp (C-sharp). The fifth staff (treble clef) starts with a key signature of one sharp (C-sharp).

Chords and Measures:

- Staff 1 (Treble):** F, B♭7, Am7, A♭7, Gm7, C7.
- Staff 2 (Bass):** F, B♭7, Am7, A♭7, Gm7, D♭7, C7, B7 G♭7 F7.
- Staff 3 (Treble):** B♭, Cm, C♯, B♭ D, G7, A♭7, G7.
- Staff 4 (Bass):** C7, F, B♭7, Am7, A♭7, Gm7.
- Staff 5 (Treble):** C7, Dm, C♯m, Cm7, F7, B♭, Cm, C♯, B♭/D.

④

B_b Eb_{7o} F₇ E₇ Eb₇ D₇

G₇ G_Δ F₉₊

11. AIN'T MISBEHAVIN'

FATS WOLLER

Medium tempo

E_b Eb_{7o} F_m F_{#7o} E_b Eb₇ A_b D_{b7}

E_b/G Eb_{7o} F_m B_{b7} D_{b7} C₇

[2.]

Fm7 B_b7 Eb Ab6 A_ho Eb ② Cm Ab7

Cm F7 C7 B_b G7

Cm F7 Eb/Bb Bb Fm/Bb B₇^{b6} Impr. Eb Eb_h

Fm F_#o Eb/G E_#7 Ab Db7 Gø C7

Fm F_#o Ab7 Db9 G_Δ E_Δ E_Δ

12. AFTER YOU GONE

J. LAYTON

Medium Fast

① F Fm A7

D7 G7 C Dm D#o C/E C7

② § F Fm C A7

Dm6 A7 Dm Bb7 Am E7 Am F#o

C/G C7 Ⓛ Impr. 3 C C7

③ F Fm Em A7

D7 G7 C C7 §Φ

3

13. BLACK AND BLUE

FATS WALLER

Moderately swing

① Am Am⁵⁺ Am6 Am7

C A7 Dm7 G7 C F7 Bø F⁹⁺

② $\text{F} \ddot{\text{o}}$

C A7 D7 G7 C

③ Ab7 Bb7 B7 C7 1. Eø9

2. E7 ④ Am Am⁵⁺ Am

Am6 C A7 Dm7 C7 C Dm Dø C

14. ON THE SUNNY SIDE OF THE STREET

J. Mc. HEUSE

Brighly

① C Δ B \emptyset E7 F Fm B \flat 7

Am F#o 1. Dm G7 2. Dm G7

C ② Gm7 C7 F Δ

Am7 D7 G7 F#7

G7 ③ C Δ B \emptyset E7 F Δ Fm B \flat 7

Am D7 Dm/G G7 > 8
3 sf

15. ALL OF ME

J. MARKS

Fast

① C E7 F7 E7

A⁶₇ B^{b6}₇ A⁹₇ Dm Dm⁺⁷ Dm ② E7

Am Am⁺⁷ Am7 D7

G7 A^{b7} G7 E7 F7 E7

A7 B^{b7} A7 Dm

F
F[#]
C

Eø A7 D7 G₉⁶ G6

sf

16. MACK THE KNIFE

KURT WEIL

Not too fast

① C F7 Bb7 A7 Dm Dm⁺⁷ Dm7 Dm⁺⁷

Dm Dm⁺⁷ Dm7 G7 C F7 Bø B₇⁻⁵ ② Am

Adim Dm

Em7 Eb7 Dm7 G7 2. G7sus D_b7 C

1. G₇⁴ F7

C₉¹¹

17. LULLABY OF BIDLARD

G. SHIRING

Med.

① Dm Bø E7 A7 D7 Am7 Ab7 Gm7 C7

F Gm7 Eb7 3— 1. Am Ab7 3— Gm Eb7 2. Am7 Ab7 Gm Gb7

F Eb7 D7 Gm Gm C7

1. Gm G#o F 2. Eø A7 ③ Dm Bø E7 A7 Dm Am Ab7

Gm C7 3 F F7 Bb Db7 F/C Eø7 E7 E7

18. LUSH LIFE

B. STRAYHGORN

Moderato
cresc. — 3 — 1. 2.

Gbm Abm Am

poco cresc.

sub p Fm Bb7 Gm C7 Fm

E7

Bb7 Ebm Ab7 BbΔ E7

Ab7 — 3 —

Ebm

D7

a tempo

DbΔ —

ff p

- D Δ - D $\flat\Delta$ - D Δ - D $\flat\Delta$ > C7 > B7
 f

F Δ E \flat 7 D7 D $\flat\Delta$ D Δ D $\flat\Delta$
 mp

- D Δ - D $\flat\Delta$ - D \flat 7 C7 F Δ E7 E \flat 7 -

A \flat Δ - E \flat 7 A Δ A \flat Δ B7 E7 A7 D Δ D Δ
 mf

Dm G7 C Δ B7 B \flat 7 A7 A \flat 7 D $\flat\Delta$ - D Δ
 f sub p

D $\flat\Delta$ - D Δ D $\flat\Delta$ C7 B7
ff

B \flat 7 sub *p* R. H. E \flat m F \sharp m B7

A7 A \flat 7 D7 D $\flat\Delta$ poco cresc. D \flat m G \flat 7 D \flat m G \flat 7

B Δ Fm E7 E \flat 7 F \sharp m B7 A7 A \flat 7
 R. H. *ff*

poco cres - cen - do
 D7 F $\flat\Delta$ E $\flat\Delta$ D Δ B \flat 7 E \flat m7 D Δ D $\flat\Delta$
 sub *p* *sf*

19. ALL O YOU

COUL PORTER

Moderato (rubato)

Gm Fm Gm Fm Gm Fm A_bm Gm Fm Fm E_bm D_bm

pp

Em Dm Em Dm Em Dm C_#m Bm C_#m Bm

L. R.

Gm Fm Gm Fm Gm Fm A_bm Gm Fm Fm E_bm D_bm

Em Dm Em Dm Em Dm C_m B_bm C_m B_bm Bm

8

in tempo (moderato)

Emaj/ B \flat E \flat maj Em D 7^9

Emaj/ B \flat D \flat maj Emaj/ B \flat E \flat maj Fm D 7^9

A \flat m7/ D \flat Emaj Gm7 C7 Fm Gm A \flat F \sharp m B7 E 7^6

poco cresc.

E \flat D7 D \flat 7 G 7^9 Fm A \flat maj/ B \flat

sub **p**

Emaj/ B \flat E \flat maj Fm D 7^+

 This section consists of four measures. The first measure shows a transition from Emaj/B flat to E flat major. The second measure shows a change to F major. The third measure features a dominant 7th chord (D7+) with a melodic line above it. The fourth measure returns to Emaj/B flat. Measure 4 concludes with a dynamic marking of *mp*.

Emaj/ B \flat E \flat maj G \flat 7 8-----
 G \flat maj/ C Gmaj

 This section spans four measures. It begins with Emaj/B flat and transitions to E flat major. Measures 6 and 7 show a progression through G flat 7th and G flat major/C. Measure 8 concludes with G major.

B 9_+ E 9_+ F7 B \flat m Am E \flat 7 D7 G 7^{6-5} B 9_+ C 9_+
f

 This section covers four measures. It includes a variety of chords such as B9+, E9+, F7 B flat minor, Am E flat 7, D7, G7 6-5, B9+, and C9+. Measure 11 features a dynamic of *f*. Measures 12 and 13 conclude with a 3-note bass line.

C \flat maj/ B \flat A \flat maj/ B \flat E \flat dim. B 9_+^5 C 9_+^5

 This section consists of four measures. It starts with C flat major/B flat, moves to A flat major/B flat, then to E flat diminished. The final two measures feature extended chords: B9+5 and C9+5.

Improvisation

A

F \emptyset B \flat 7 E \flat C7 F \emptyset B \flat 7

F \emptyset B \flat 7 E \flat C7 F \emptyset B \flat 7

B

E \flat F#m7 B7 Fm7 B \flat 7

E \flat D7 D \flat 7 C7 Fm7 B \flat 7

A \sharp

F \emptyset B \flat 7 E \flat C7 F \emptyset C \flat 7 B \flat 7

F ϕ 3 B \flat 7 E \flat A \flat m7 Gm7 C7

B Fm A ϕ D7 Gm C7

Fm7 C \flat 7 B \flat 7 E \flat A \flat ⁻⁵ Gm7 C7

C $9+$ E \flat dim. B $+9$ C $+9$ Fm9

Gm Fm Gm Fm Gm Fm C \flat /B \flat

a tempo

sub *p* R. H.

Emaj Dmaj E \flat maj

Содержание

Часть 1

Мои первые шаги в джазе

1. C. BASIE. JIVE AT FIVE	3
2. C. BASIE. BASIE BLUES	5
3. C. BASIE. SWINGIN' THE BLUES	7
4. C. BASIE. SENT FOR YOU YESTERDAY	9
5. N. HEFTY. TEDDY THE TOAD	11
6. N. HEFTY. LI'L DARLIN'	13
7. C. BASIE. SHORTY GEORGE	15
8. C. BASIE. JUMPIN' AT THE WOODSIDE	17
9. C. BASIE. ONE O'CLOOK JUMP	19
10. C. BASIE. TWO O'CLOCK JUMP	21
11. C. BASIE. EVERYDAY	24
12. C. BASIE. UNTIL I MET YOU	27

Часть 2

В настроении Каунта Бэйзи

1. S. WILLIAMS. BASIN STREET BLUES	30
2. DOWN BY THE RIVERSIDE.....	32
3. W. HENDY. SANT LOUIS BLUES	34
4. Th. LAYTON. DEAR OLD SOUTHLAND	36
5. B. RAYLE. JERSEY JUMP	38
6. L. YOUNG. JUST ROU JUST ME	39
7. E. BLAKE. MEMORIES OF YOU.....	41
8. W. HUDSON. MOONGLOW	43
9. E. HYNES. ROSETTA	44
10. J. Mc. HEUSE. ICAN'T GIVE YOU ANYTHING BUD LOVE	46
11. F. WOLLER. AIN'T MIDBEHAVIN	47
12. J. LAYTON. AFTER YOU"VE GONE	49
13. F. WALLER. BLACK AND BLUE	50
14. J. Mc. HEUSE. ON THE SUNNY SIDE OF THE STREET..	52
15. J. MARKS. ALL OF ME	53
16. K. WEIT. MACK THE KNIFE	54
17. G. SHIRLING. LULLABY OF BIRDLARD	55
18. РОСКОШНАЯ ЖИЗНЬ	56
19. BCE О ТЕБЕ.....	59

Юрий Иванович Маркин

МОИ ПЕРВЫЕ ШАГИ В ДЖАЗЕ

Сборник фортепианных пьес

Часть 1,2

Компьютерный набор и верстка Волостнова Ш. С.

Редактор Ю. И. Маркин

Выпускающий редактор М. Диков

Подписано в печать 17.11.04. Формат 60x90/8 Объем 8,0 п. л.

Бумага офсетная, тираж 1500, Заказ №

Издатель Михаил Диков

Телефон: 395-42-28, факс: 395-42-28