



Papa Lou

Jim Snidero

♩ = 130 Shuffle

Intro

4/4

G7 3

Head

Chorus 1 or 2

G7

9

C7

G7

D7

C7

15

1. C/G G7

2. C/G G7

Chorus 3

19

G7 send-off

24

G7

27

D7

C7

Chorus 4

31

G7

35

C7

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Papa Lou

Concert G

Inspired by alto saxophonist Lou Donaldson, this piece is typical of 1960's Blue Note organ groups, sometimes categorized as "Soul Jazz". Soul Jazz often blends jazz and blues with melodies heard in African-American churches. This piece features an arrangement that includes breaks, a send-off (launching the first solo) and a shout chorus trading with drums. Concert G is a preferred key for blues musicians.

The riff on the first 8 measures (ms) fits both the I and IV chords. Donaldson often mixes blues ideas containing the flat 5 (ms 27, 34, 36, 40, 45), flat 7 minor or minor 6 pentatonic ideas (ms 20, 32, 46, 49) and be-bop ideas (ms 51-52).

Triplets are an important melodic tool at medium tempos, especially when combined with a blues or pentatonic scale. They generate energy and give a melody a certain buoyancy, as in ms 34, 36, 40, 45 & 49.

Musicians that play Soul Jazz in general, and Donaldson in particular, are typically be-bop/hard bop artists that pare down their style, leaning more towards the blues than be-bop. Donaldson's instrumental style (sound, articulation, etc...) is very much in the swing and be-bop tradition.

Rhythm Section: Joe uses a "shuffle" beat, with the snare played on 2 and 4. As is typical with organ groups, Mike plays bass lines in his left hand and chords in his right hand. Mike's organ settings are typical of those used by the great Jimmy Smith.

Papa Lou

klingend G

Inspiziert vom Altsaxophonist Lou Donaldson, ist dieses Stück typisch für die Blue Note-Organ-Bands der 1960er Jahre, die dem sogenannten „Soul-Jazz“ zugeordnet werden. In dieser Stilrichtung verschmelzen Jazz und Blues mit Melodien aus afroamerikanischen Kirchen. In dem Arrangement dieses Stücks tauchen Breaks, ein Send-Off (Einführung des ersten Solos) und ein „Shout Chorus“ auf, bei dem die Melodie in Dialog mit dem Schlagzeug geht. Klingend G ist eine beliebte Tonart für Bluesmusiker.

Das Riff in den ersten 8 Takten passt sowohl zur I. als auch zur IV. Stufe. Donaldson mischt sehr oft Bluesideen, die eine b5 (T. 27, 34, 36, 40, 45), kleine Moll-Septimen oder pentatonische Ideen mit kleiner Moll-Sexte (T. 20, 32, 46, 49) enthalten, mit Bebop-Ideen (T. 51-52).

Triolen sind bei moderaten Tempi ein wichtiges melodisches Mittel, besonders in Kombination mit einer Blues- oder pentatonischen Tonleiter. Sie erzeugen Energie und verleihen der Melodie Antriebskraft, wie z.B. in T. 34, 36, 40, 45 & 49.

Donaldson und andere Bebop-/Hardbop-Musiker, die viel Soul-Jazz spielen, halten ihren Stil schlank, um mehr dem Blues anzulehnen. Donaldsons instrumentaler Stil (Sound, Artikulation usw.) steht ganz in der Tradition des Swing und Bebop.

Rhythm Section: Joe verwendet ein Shuffle mit Snare auf 2 und 4. Wie in Organgruppen spielt Mike den Bass in der linken und die Orgel in der rechten Hand. Seine Orgelsounds erinnern an Jimmy Smith.

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5/15

King BB

Jim Snidero

♩ = 88 Shuffle

Chorus 1

1 F7

5 Bb7

9 C7 Bb7 F7 C7

Musical notation for Chorus 1, measures 1-9. The key signature has one flat (Bb). The time signature is 4/4. The music features a shuffle feel. Chords are indicated above the staff: F7 (measures 1-2), Bb7 (measures 5-6), C7 (measures 9-10), Bb7 (measure 11), F7 (measures 12-13), and C7 (measures 14-15). There are triplets and accents throughout.

Chorus 2

13 F7

17 Bb7

21 C7 Bb7

Musical notation for Chorus 2, measures 13-21. The key signature has one flat (Bb). The time signature is 4/4. The music features a shuffle feel. Chords are indicated above the staff: F7 (measures 13-14), Bb7 (measures 17-18), C7 (measures 21-22), and Bb7 (measures 23-24). There are triplets and accents throughout.

Chorus 3

25 F7

29 Bb7

33 C7

Musical notation for Chorus 3, measures 25-33. The key signature has one flat (Bb). The time signature is 4/4. The music features a shuffle feel. Chords are indicated above the staff: F7 (measures 25-26), Bb7 (measures 29-30), and C7 (measures 33-34). There are triplets and accents throughout.

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8/18

Mister T

♩ = 192 Swing

Jim Snidero

Chorus 1 & 2

Db7 optional upper note is harmony, 2nd x only

5 5 2nd x 8va Gb7 5

6 Db7 5 Bb7 2nd x 8va Ebm7 5 Ab7

1. 2. Chorus 3

11 Db7 5 Bb7 Ebm7 Ab7 Db7 5 Bb7 Ebm7 Ab7 Db7

16 Gb7 Db7

22 Bb7 Ebm7 5 Ab7 Db7

Chorus 4

27 Db7

33 Bb7

37 Db7 Bb7 F

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11/21

Blue Funk

Jim Snidero

♩ = 93 Funk

Chorus 1

optional lower harmony notes

Bb7 4

8 Eb7 Bb7

Eb7 Bb7

20 Eb7 Bb7


24 F7 Eb7 Bb7

28 Chorus 2 F7 Bb7

32 Eb7

35 Bb7 opt. 8 F7

Extracted Blues & Minor Pentatonic Ideas Transposed to Concert B \flat

<p>1. Papa Lou, ms. 24 - 25</p> 	<p>2. Papa Lou, ms. 27 - 28</p> 
<p>3. Papa Lou, ms. 36 - 37</p> 	<p>4. Papa Lou, ms. 40</p> 
<p>5. Papa Lou, ms. 44 - 45</p> 	<p>6. Papa Lou, ms. 48 - 49</p> 
<p>7. King BB, ms. 25</p> 	<p>8. King BB, ms. 33 - 34</p> 
<p>9. King BB, ms. 42 - 43</p> 	<p>10. King BB, ms. 49</p> 
<p>11. King BB, ms. 53 - 54</p> 	<p>12. King BB</p> 
<p>13. King BB, ms. 57 - 58</p> 	
<p>15. Minor Trane, ms. 37 - 38</p> 	
<p>17. Mister T, ms</p> 	



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