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ABOUT TERRI LYNE CARRINGTON

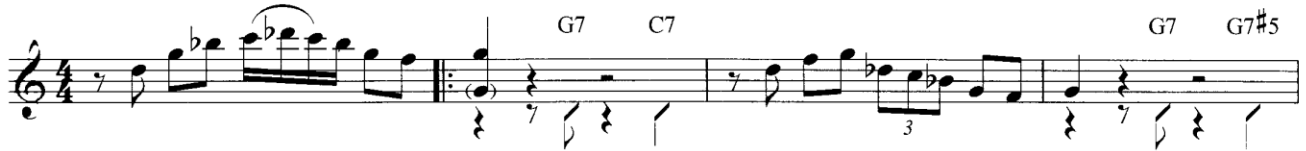
ABOUT THE BERKLEE INSTITUTE OF JAZZ AND GENDER JUSTICE

Blues

"Blues for Herb"

Emily Remler

Medium Up Swing ♩ = 192



Solo over 12-bar G blues.
After solos, play Head 2X
and take Coda.

Ending - Tag



"Time and Time Again"

Marian McPartland

Even 8ths ♩ = c. 132

Rubato Intro (piano)

Chords and markings in the piano introduction:

- Measures 1-2: F#mi7
- Measure 3: Gma7(#11)/F#
- Measure 4: F#mi7(11)
- Measure 5: A7(13)
- Measure 6: G7(13)
- Measure 7: F#9sus4
- Measure 8: Bmi7
- Measure 9: Cma7(9,#11)
- Measure 10: Bmi7
- Measure 11: Emi7
- Measure 12: F#mi7(9)
- Measure 13: Cmi7
- Measure 14: F7 *rit.*
- Measure 15: Bmi7 *a tempo*
- Measure 16: Cma7
- Measure 17: Bmi7
- Measure 18: Cma7

A Bass plays changes

Chords and markings in section A:

- Measure 19: Bmi7
- Measure 20: Cma7(9,#11)
- Measure 21: Bmi7
- Measure 22: Emi7
- Measure 23: F#mi7

Chords and markings in section B:

- Measure 24: Cmi7
- Measure 25: F7
- Measure 26: 1. Dma9(#11) Gma7(9) C#mi7b5 F#7(b9,b13)
- Measure 27: 2. Dma7(9,#11)

B

Chords and markings in section B:

- Measure 28: F#mi7
- Measure 29: Gma7b5
- Measure 30: F#mi7

Chords and markings in section C:

- Measure 31: A7sus4
- Measure 32: G7sus4
- Measure 33: F#7(#9,13)

C

Chords and markings in section C:

- Measure 34: Bmi7
- Measure 35: Cma7(9,#11)
- Measure 36: Bmi7

Chords and markings in section D:

- Measure 37: Cmi7

Chords and markings in section E:

- Measure 38: G7sus4
- Measure 39: Bass



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"Respected Destroyer"

Brandee Younger

Heavy Modern Gogo

Intro

Chordal Instrument

5 4X Bass Enters

A

12

16

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"Long Yellow Road"

Toshiko Akiyoshi

Play Expressively ♩ = 130

Emi D C[#]mi7b5 Ami/C Bmi7 D C C D G/B

4 E D

Bass Line (*loco*)

8 Bass Line (*8vb*)

Emi D C[#]mi7b5 Ami/C Bmi7

11 D C D G/B Cma7 Bmi9 A9sus4 A/G

rit.

5

A ♩ = c. 142

F[#]mi7 Emi/D Emi/C Emi/B /B /D /C /B

19 F[#]mi7/A /F[#] /C /B

B Emi⁹ C13 Ami7

Bass Walks

27 F[#]mi7/B

Bass Line (*loco*)

30 F[#]mi7 /B /C



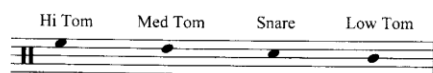
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"Geri's Glide"

For Geri Allen

Nicole Mitchell



$\text{♩} = 132$

A (feel free to harmonize or open comp with melody)

Piano

(Bass doubles L.H.)

Drum Set

Drum Solo (embellish and continue similarly)

Pno.

Pno.

Pno.

B L

Pno.

Drum solo (last 2 bars)

Dr.



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"The Space Between Disguises"

Simone Baron

Mystical Even 8ths ♩ = 190

A

Free. rem. D#mi(ma7) D9/F# Bmi/C# C#mi9/E D#mi7/D Bmi(ma7)/C G9sus4 Gmi(ma7)

ppp *p tenderly*

sim.

B C# A9 A#mi(b5) Bmi(add4) Bma7/D# Bmi(ma7)/D

sim.

B F#ma7 D#mi Dma7 D#mi Dma7 Bmi7

C **A Bit Faster**
Playful body/vocal sounds

10X Bb F C G D On Cue

Ostinato bass line throughout

Optional line, in any key, preserve contour

G#

D **Calmly**
Play 3-5X
Gma7 A/Bb F#aug

p

F#aug E7 Ebma7(#11)

E **Swing** ♩ = 140-145
Solo

Gma7 A/Bb F#

mf

Meditatively - J Dilla Style Gro
Vamp and Fade

F Opt.: Start with a heavy gro
F#ma7 D#

f



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"The Thrill of Real Love"

Michele Rosewoman

Broken Swing (Even-8ths Melody) $\text{♩} = 110$

Follow the Melody!

G7(#11) F#ma7(#11) Ema7(#11) Dmi(ma7) Bb7(9,#11,13) Asus4 Bbmi7(11) Ebmi13

Bass

G#mi7 A13sus4 Bbmi6 Bmi7 G#mi7 A13sus4 Bbmi6 Bmi7 G#mi7 A13sus4

(Bass)

11 Bbmi6 Bmi7 G7 F#ma7(#11) C7#5 Fmi7

A

G7(#11) C#7#5 F#ma7(#11) Ema7(#11) Dmi(ma7) Bb7(9,#11,13) Asus4 Bbmi7

20 Ebmi13 G#mi7 A13sus4 Bbmi6 Bmi7 G#mi7 A13sus4

25 G#mi7 A13sus4 Bbmi6 Bmi7 B G7 C#7(#9)

29 F#7(b9,#9) Bmi7

C G#mi7 A13sus4 Bbmi6

39 G#mi7 A13sus4 Bb



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"The Spring That Felt Like Fall"

Kate Schutt

A Slow $\text{♩} = \text{c. } 55$

F $\sharp$ mi G $\sharp$ mi7 $\flat$ 5(11) C $\sharp$ 7 F $\sharp$ mi

An-oth-er March has come a-round, yel-low green and white. Snow-drops on the bank, _ and the win-ter ac-o-nite.

5 Bmi7 F $\sharp$ mi/A C $\sharp$ 7sus4 C $\sharp$ 7 F $\sharp$ mi

See the col-ors out your win-dow, the writ-ing's on the wall; The Spring That Felt Like Fall.

B F $\sharp$ mi G $\sharp$ mi7 $\flat$ 5(11) C $\sharp$ 7

To-day, to-day the song-birds say each lit-tle thrush and spar-row. But you and I, we cry and cry for to-

12 F $\sharp$ mi Bmi7

mor-row and to-mor-row. The mi-nor notes are all I hear in the

14 F $\sharp$ mi/A C $\sharp$ 7sus4 C $\sharp$ 7 F $\sharp$ mi

rob-in's _ flut-ed call; The Spring That Felt Like Fall.

C Bmi7 E7(9) F $\sharp$ mi Dma7 3 E7(9)

You're still un-dead, it's true. But I know what'

20 A E/G $\sharp$ F $\sharp$ mi C $\sharp$ mi7 Bmi7(9,11)

so do you. An im-pos-si-ble

22 A/C $\sharp$ F $\sharp$ mi C $\sharp$ mi/E D $\sharp$ mi7 $\flat$ 5 G $\sharp$ 7 3

chest, hav-ing to live out each

D F $\sharp$ mi

The wind is cold, _ the sun is

27 C $\sharp$ 7

The air so sharp, so sweet

30 Bmi7

— with you, I tend your

E Bmi7

— with



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