

Potter's Solo on the Changes of:

# Tune Up

London Jazz Festival Masterclass

London, U.K.

November 12, 2011

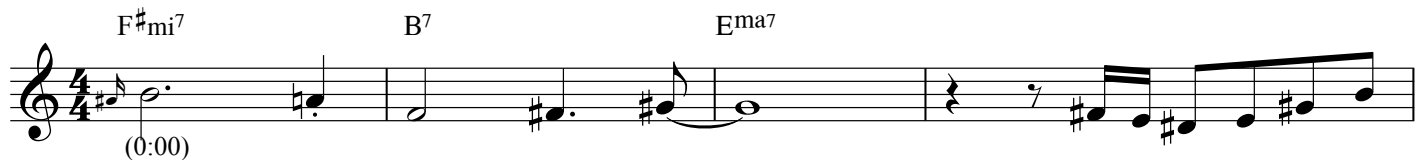
B $\flat$  Tenor Saxophone Key of E

Solo: Chris Potter

$\text{♩} = 130$

**Head In**

F $\sharp$ mi $^7$  B $^7$  Ema $^7$



(0:00)

E $\flat$ mi $^7$  A $^7$  Dma $^7$



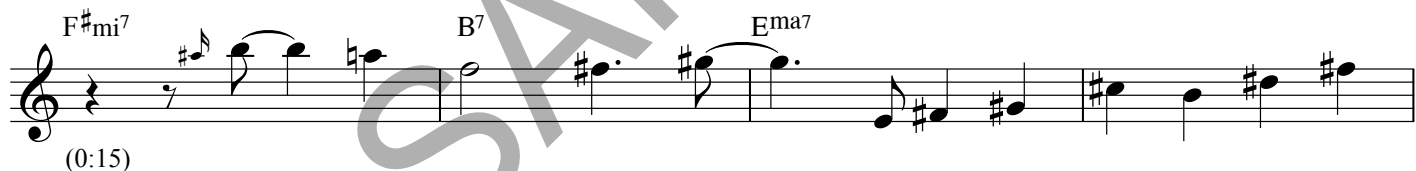
Dmi $^7$  G $^7$  Cma $^7$



F $\sharp$ mi $^7$  G $^7$  Cma $^7$  B $^7$




F $\sharp$ mi $^7$  B $^7$  Ema $^7$




(0:15)

E $\flat$ mi $^7$  A $^7$  Dma $^7$



Dmi $^7$  G $^7$  Cma $^7$



F $\sharp$ mi $^7$  G $^7$  Cma $^7$  F $^7$



Ist Chorus

F#mi7 B7 Ema7

(0:30)

Emi7 A7 Dma7

Dmi7 G7 Cma7

F#mi7 G7 Cma7 B7

F#mi7 B7 Ema7

(0:45)

Emi7 A7 Dma7

Dmi7 G7 Cma7

F#mi7 G7 Cma7 F7

Potter's Solo on the Changes of:

# All The Things You Are

Youngstown State University Masterclass

Youngstown, Ohio

February, 2003

Solo: Chris Potter

**Intro**

*B $\flat$  Tenor Saxophone Key of B $\flat$  (and others)*

*E $\flat$ 7(#9)* *tr* *D7(#9)* *tr*

(0:00) *loose time*

*(tr)* *E $\flat$ 7(#9)* *tr*

*D7(#9)* *tr* *E $\flat$ 7(#9)*

*gradually accel.*

*D7(#9)* *E $\flat$ 7(#9)*

*D7(#9)* *E $\flat$ 7(#9)*

*in time*

*D7(#9)* *E $\flat$ 7(#9)*

*mp*

*D7(#9)* *8va tr* **Head In** *Gmi<sup>7</sup>* *Cmi<sup>7</sup>*

(0:40) *loose time*

*F<sup>7</sup>* *B $\flat$ ma<sup>7</sup>* *E $\flat$ ma<sup>7</sup>* *Emi<sup>7</sup>* *A<sup>7</sup>*

*3* *3* *s* *3* *s*

Dma<sup>7</sup> Dmi<sup>7</sup> Gmi<sup>7</sup>

(0:50)

C<sup>7</sup> Fma<sup>7</sup> Bbma<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

♩ = 96 (approx)

Ama<sup>7</sup> Bmi<sup>7</sup> E<sup>7</sup>

*in time* (1:01)

Ama<sup>7</sup> G#mi<sup>7</sup> C#7

F#ma<sup>7</sup> D7(#9) Gmi<sup>7</sup> Cmi<sup>7</sup>

(1:11)

Fma<sup>7</sup> Bbma<sup>7</sup> Ebma<sup>7</sup> Ebmi<sup>7</sup>

Dmi<sup>7</sup> C#dim<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>

**Ist Chorus**

Bbma<sup>7</sup> Ami<sup>7</sup> D<sup>7</sup> Gmi<sup>7</sup> Cmi<sup>7</sup>

(1:27)