TerryTunes
The Compositions of Clark Terry
Terry Tunes
The Compositions of Clark Terry
Revised Second Edition

C Instruments

William Paterson University
Wayne, New Jersey
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A Message from Clark Terry

This collection of my compositions includes the many tunes that I have enjoyed performing over my six-decade career. I have recorded some of these selections with Thelonious Monk, Duke Ellington, Johnny Griffin, Bob Brookmeyer, Oscar Peterson, and countless others.

I have also enjoyed using many of these pieces as teaching tools, in clinics and performances at the more than one thousand high schools and colleges where I have been a guest. Because I have included my doodle-tongue syllables with some of these compositions, this book is also a teaching tool for the interpretation of the jazz language.

In order to play jazz, you have to speak the jazz language. The added syllables in some pieces supply ways of bringing about the effects and sounds needed to properly interpret that language. This method can apply to any instrument, not only as a tonguing technique, but also as a general phrasing concept. By using the syllables, we create a way of emphasizing the proper notes in the melodic line. I like to call these “highs and lows,” a language of accented and de-emphasized notes that are often different from the highest and lowest pitches in the phrase.

This new edition contains edited and corrected versions of all of the tunes from the original edition. I am very excited about this new version of TerryTunes that I am publishing together with William Paterson University. Part of the proceeds will go toward the support of the Clark Terry Archive on the William Paterson campus.

This edition is dedicated with love and respect to all of the jazz musicians, historians, writers, and teachers who have given their hearts and souls to the perpetuation of this American treasure – Jazz. Also, I want to express my heartfelt gratitude to all of the students, fans and my friends who love this music. To the charities, foundations, societies, organizations, institutions of higher learning and companies who have promoted Jazz, a multitude of thanks. For all who wanted to learn about the “language of Jazz,” I appreciate your desire. My greatest ambition in my career has been to teach and encourage the teaching of Jazz and its history, and to make sure that my fellow musicians will be remembered and appreciated. I thank God for the blessing of being able play a small part in the grand scope of Jazz.

I also dedicate this book to my wife, Gwen, and to my entire family.
Introduction

Clark Terry has often compared the doodle tonguing method he uses as a trumpeter to the rhythm of tap dancers, who use the metal plates (called “taps”) on toes and heels of their shoes to create rhythmic patterns and accents. Clark Terry's use of the doodle tonguing system functions similarly, creating articulations and accents through a combination of tongue and air.

For the doodle tonguing system, the general syllables used are the following, based on the vowels A-E-I-O-U:

AY-DLE
EE-DLE
AH-DLE
OH-DLE
OO-DLE

EXAMPLE 1, from the Clark Terry composition “Argentia,” demonstrates the use of doodle-tonguing with triplet figures. In contrast to traditional triple tonguing (TU-DU-KU or TU-TU-KU), doodle tonguing adds LEE to create a third syllable (DOO-DLE-LEE or DEE-DLE-LEE).
EXAMPLE 2, from the Clark Terry composition “Buck’s Business,” illustrates the use of doodle tonguing within an eighth-note line.

These syllables have been added to a number of compositions in this book, selected because they illustrate doodle-tonguing the most clearly. This book can be a doodle-tonguing textbook as well as an anthology, enabling the reader to hear the inflections used by Clark Terry when singing or playing these tunes.
Clark Terry – Biography

Clark Terry’s career in jazz spans more than seventy years. He is a world-class trumpeter, flugelhornist, educator, and NEA Jazz Master. He performed for seven U.S. Presidents, and was a Jazz Ambassador for State Department tours in the Middle East and Africa. More than fifty jazz festivals in all seven continents have featured him. He received a 2010 Grammy Lifetime Achievement Award, two Grammy certificates, three Grammy nominations, fifteen honorary doctorates, keys to cities, numerous lifetime achievements and halls of fame awards. He was knighted in Germany and is the recipient of the French and Viennese Orders of Arts and Letters. Clark’s star on the Walk of Fame, and his Black World History Museum’s life-sized wax figure can both be visited in his hometown, St. Louis, Missouri.

Clark composed more than two hundred jazz songs, and his books include Let’s Talk Trumpet: From Legit to Jazz, Interpretation of the Jazz Language and Clark Terry’s System of Circular Breathing for Woodwind and Brass Instruments.

He recorded with The Duke Ellington Orchestra, The London Symphony Orchestra, The Dutch Metropole Orchestra, and The Chicago Jazz Orchestra, at least fifty high school and college ensembles, his own duos, trios, quartets, quintets, sextets, octets, and two big bands -- Clark Terry’s Big Bad Band and Clark Terry’s Young Titans of Jazz. His career as both leader and sideman with almost one thousand recordings demonstrates that he is one of the luminaries in jazz. Clark’s discography reads like a “Who’s Who In Jazz,” with personnel that includes great jazz artists such as Duke Ellington, Count Basie, Quincy Jones, Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Dinah Washington, Ben Webster, Charlie Barnet, Doc Severinsen, Ray Charles, Billy Strayhorn, Dexter Gordon, Thelonious Monk, Billie Holiday, Sarah Vaughan, Coleman Hawkins, Zoot Sims, Milt Jackson, Bob Brookmeyer, Jon Faddis, and Dianne Reeves.

“Clark Terry,” writes Chuck Berg, “is one of contemporary music’s great innovators, and justly celebrated for his great technical virtuosity, swinging lyricism, and impeccable good taste. Combining these with the gifts of a great dramatist, Clark is a master storyteller whose spellbinding musical ‘tales’ leave audiences thrilled and always awaiting more.

“In the 1940s, after serving in the Navy, Clark’s musical star rose rapidly with successful stints in the bands of George Hudson, Charlie Barnet, Charlie Ventura, Eddie Vinson, and then in 1948 -- the great Count Basie. In addition to his outstanding musical contribution to these bands, Mr. Terry exerted a positive influence on musicians such as Miles Davis and Quincy Jones, Roy Hargrove and Nicolas Payton, all of whom credit Clark as a formidable influence during the early stages of their careers. In 1951 Clark was asked to join Maestro Duke Ellington’s renowned orchestra where he stayed for eight years as a featured soloist.”
Following a tour with Harold Arlen’s “Free and Easy” show directed by Quincy Jones in 1960, Clark’s international recognition soared when he accepted an offer from the National Broadcasting Company to become its first African American staff musician. Soon after, Clark became a decade-long television star as one of the spotlighted players in the Tonight Show band where he scored a smash hit as a singer with his irrepressible “Mumbles.” From the 70’s through the 90’s, Clark performed at New York’s Carnegie Hall, Town Hall, and Lincoln Center, and in concert halls in Vienna, Paris and worldwide, toured with the Newport Jazz All Stars and Jazz at the Philharmonic, and he was featured with Skitch Henderson’s New York Pops Orchestra. Since 2000, he has hosted Clark Terry Jazz Festivals on land and sea, and his own jazz camps.

Prompted early in his career by Dr. Billy Taylor, Clark planted the seed that became JazzMobile in Harlem by instructing young musicians and buying instruments for them. This venture tugged at Clark’s greatest love – involving youth in the perpetuation of Jazz. He holds three adjunct professorships, including a long association with the University of New Hampshire, one at his current place of abode at University of Arkansas/Pine Bluff, and one at the site of the Clark Terry Archive, William Paterson University in Wayne, New Jersey. Between global performances, Clark continues to share wholeheartedly his jazz expertise and encourage students. His autobiography will be published by University of California Press in 2011.

For a detailed biography, discography, photos and much more: www.clarkterry.com

Credits

All compositions, articulations and teaching text by Clark Terry

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For information about William Paterson University’s Jazz Studies Programs, www.wpunj.edu
Selected Discography

I. Recordings Containing Tunes from this Anthology:

Serenade To A Bus Seat: Clark Terry Quintet (Riverside RLP 12-237)
In Orbit: Clark Terry Quintet with Thelonious Monk (Riverside RLP 12-271)
Oscar Peterson Trio + One Clark Terry (Mercury SR 60975) [first recording of “Mumbles”]
The Clark Terry-Bobby Brookmeyer Quintet (Mainstream MRL 320)
The Power of Positive Swinging: Clark Terry/Bob Brookmeyer Quintet (Mainstream S/6054)
Color Changes: Clark Terry (Candid CCD 79009)
Clark Terry Spacemen (Chiarascuro CR(D)309)
Top and Bottom Brass (Riverside RLP 1137) [w/Don Butterfield]
The New York Sessions: Tubby Hayes with Clark Terry (Columbia 45446)

II. Other Important Clark Terry Recordings:

Clark After Dark (MPS 529-088-2) [w/50-piece orchestra]
Clark Terry Big B-A-D Band: Live at the Wichita Jazz Festival (Vanguard VSD 79355)
Clark Terry Big B-A-D Band: Live at Buddy’s Place (Vanguard VSD 79373)
Happy Horns of Clark Terry (GRP / Impulse A-64)
One on One (Chesky JD 198) [w/14 pianists]
Porgy and Bess: Clark Terry with the Chicago Jazz Orchestra (Americana Music)
Count Basie: Octet Sounds (Ocium OCM 00020)
Newport 1958: Duke Ellington and his Orchestra (Columbia CL 1245)
Duke Ellington: Live at the Blue Note (Blue Note/SYE re-release)
Jimmy Heath: Really Big (Riverside RLP 1188) [w/Nat Adderley]
The Complete Verve Gerry Mulligan Concert Band Sessions (Mosaic 221)
Chico O’Farrill: Spanish Rice (Impulse A-9127)
Oscar Peterson and Clark Terry (Pablo 2310-742)
Billy Taylor: Taylor-Made Jazz (Argo LP 650)
Dinah Washington: Dinah Jams (Emarcy MG 36000) [w/Clifford Brown, Maynard Ferguson]

For a complete and detailed Clark Terry Discography: www.clarkterry.com
Bayside Cookout

Clark Terry

Medium

F Min    C7    F Min

Co-Bee Doo-Dle Dee Sa Doo Hah Shop Shop Doo Doo Dot Dah

F Min    F7    Bb Min    F Min

Sa Ee-Dle-Dee Sha Hee-Dle-Up Bop Doo Sa Dee-Dle-La

G7    C7    F Min

An Oop-Ta Ding-Dang Dong Doong Dung Doo-Wah Co-Bee Doo-Dle Bop

Bb Min

Doo-Bee Dot Dah Wee Doo Bop Doo Dah Doo Dah But

C7

Doo-Bee Dot Dah Day-ee Doo So Doo-Dle-Lee Doo-Dle-Lee Dot Co-Bee Doo-Dle

F Min

Doo-Bee Dot Dah Shop Shop Doo Doo Dot Dah Sa Ee-Dle-Dee
BLUES FOR K.K.

Clark Terry

Db BLUES

MEDIAN

Db7  Gb7  Db7

Oop  Tah  Dee-Yah Dee-Yah Dee-Yah Doo-Dah Dah Oop

Gb7

Tah  Dee-Yah Dee-Yah Dee-Yah Doo-Dah Dah Oop

Ebmin7  Ab7

Tah  Dee-Yah Dee-Yah Dee-Yah Doo-Dah Dah Oop
Boardwalk

Db Blues

Ah Oop-Tee Doo Doo Dee Heedl-Ya Doo-Dee Dee Doo-Dahnt Ah Oop-Tee Doo Doo Dee Yah-Dle-Doo Dahnt

Gb7 Gb7 Db7

Ba Doo-Dahnt Dee Yah-Dle-Lee Doo Doo-Dahnt Ba Doo-Dahnt

Gb7 Gb7

Dee Yah-Dle-Lee Doo Doo-Dahnt (Gb7)

EbMin7 Ab7 Db7 (Gb7)

Doo Doo Doo Doo Doo Doo Dee Doo Dee Yop Ba Doo Doo Dee Oop Ba Doo Doo Dahnt
BRUSHES AND BRASS

F BLUES

CLARK TERRY

VERY FAST

DING DONG DING DONG DIP DEE DAY-DLE LOO-DEE OD OH

DING DONG DING DONG DIP DEE DAY-DLE LOO-DEE OD WAP A DO-DLE

DAY-DLE DEE-DLE DOD-DLE DOD-DLE DAY-DLE DOD-DLE DOD-DLE DOD-WOP
COTE D'AZUR

Bb MINOR BLUES

Ah Co-Dant Ah Co-Dant Ah Co-Dant Ah Co-Dant Ah Co-Dant Ah

Co-Dant Ah Co-Dant Ah Co-Dant Ah Co-Dant Ah Co-Dant Ah Co-Dant

Sha Dop-Dee Wee Doo Wee Doo Dop Doo-Wah
THE COUNTESS

CLARK TERRY

Medium

A

Eb Maj7

G Min7

C7

F Min7

Bb7

Eb Maj7 C7

F Min7

Bb7

A

Eb Maj7

G Min7

C7

F Min7

Bb7

F Min7

Bb7

Eb Maj7

B

Eb7

Ab Maj7

F7

F Min7

Bb7

A

Eb Maj7

G Min7

C7
DAYLITE EXPRESS

Bb BLUES WITH BRIDGE

CLARK TERRY

FAST

A

SHA Oo-De Loo-De Loo-De Doo-Wee Yop Doo-Wah

SHA

C MIN7

Doo-De Loo-De Doo-Dee Yop Doo-Wah Ah Doo-Dee

Doo-Doo Loo-Doo La-Bah Doo-Doo Doo-Doo Loo-Doo Lee-Ba Doo-Doo Dot

SHA

B

D7

C7

F7

SHA

A

SHA

C MIN7

Doo-De Loo-De Doo-Dee Yop Doo-Wah

SHA

C MIN7 F7

Doo-Doo Loo-Doo La-Bah Doo-Doo Doo-Doo Loo-Doo Lee-Ba Doo-Doo Dot

SHA

C MIN7 F7

Doo-Doo Loo-Doo La-Bah Doo-Doo Doo-Doo Loo-Doo Lee-Ba Doo-Doo Dot
Hawg Jawz

A♭ Blues

Slow Intro
A♭maj7 Eb7 A♭7

1st Chorus
A♭7

5

Db7

9

Eb7 A♭7

15

FINE

End Chorus
A♭maj7 C7 Fmin7 A♭7

17

Db7

21

Eb7 A♭7

25

Solo Form A♭ Blues
After Solos (O.S. al Fine)
Jones

Db Blues

Medium Shuffle

\[\text{Db7} \quad \text{Gb7} \quad \text{Db7}\]

\[\text{Gb7} \quad \text{Db7} \quad \text{Gb7}\]

\[\text{Ebmin7} \quad \text{Ab7} \quad \text{Db7} \quad \text{Ebmin7} \quad \text{Ab7}\]
JOONGI

B♭ BLUES

Clark Terry

Medium

B♭7
Eb7
E♭7
B♭7

Boo-Dahm
Did-Dit
Doo Dee Do Dahn
Boo-Dahm

Eb7
E♭7
B♭7
D♭7
G7

Did-Dit
Doo Dee Do Dahn
Bā Doo-Wee
Hop

Cmin7
F7
B♭7
(Cmin7 F7)

Doo-Wah
Doo Dee Doo Dee Bā Doo Dō Dahn
Boo-Dahm
Keep, Keep, Keep On Keepin' On

Medium Up

Keep Keep Keep On Keep - in' On

Keep Keep Keep On Keep - in' On

Keep Keep Keep On Keep - in' On
LA RIVE GAUCHE
(The Left Bank)

CLARK TERRY

Medium Up

\( \text{A} \)
\( G \text{min}7 \)
\( F \text{mas} \)
\( Bb \text{mas}7 \)
\( A \text{min}7 \)
\( D7 \)
\( G \text{min}7 \)
\( F \text{mas}7 \)
\( A \text{min}7 \)
\( D7 \)
\( C7 \)
\( F \text{mas} \)

\( \text{B} \)
\( F7 \)
\( Bb \text{mas}7 \)

\( \text{A} \)
\( G \text{min}7 \)
\( G \text{min}7 \)
\( G \text{min}7 \)
\( C7 \)

\( \text{A} \)
\( G \text{min}7 \)
\( F \text{mas} \)
\( Bb \text{mas}7 \)
\( A \text{min}7 \)
\( D7 \)

\( G \text{min}7 \)
\( A \text{min}7 \)
\( D7 \)

\( \text{A} \)
\( G \text{min}7 \)
\( F \text{mas} \)
\( Bb \text{mas}7 \)
\( A \text{min}7 \)
\( D7 \)

\( G \text{min}7 \)
\( (A \text{min}7 \ D7) \)
Marina Bay Rednecks

SLOW

\[ \text{E}_b\text{7} \quad \text{G}_b\text{7} \quad \text{E}_b\text{7} \quad \text{G}_b\text{7} \]

\[ \text{E}_b\text{7} \quad \text{G}_b\text{7} \quad \text{G}_b\text{7} \quad \text{G}_7 \]

\[ \text{C}_b\text{MIN7} \quad \text{F}_7 \quad \text{G}_b\text{7} \quad \left( \text{C}_b\text{MIN7} \quad \text{F}_7 \right) \]
OPUS OCEAN

♭ Blues with a Bridge

Clark Terry

Fast

 barang

Oh Blap Blip Blap Did-Ole Lid-Ole Lib-Sa Doo-Dle Dio-Dant Dah Oh

C Min7 F7

Lid-Ole Lee-Ole Lid-Ole Lee-Ole Lib-Sa Doo-Dle Dan-Dle Lee-Op Ee Dee Dah-Tah Oh

 barang

 barang

Wee Dah-Tah Bip Doo-Ah Wee Bee Did-Ole Dah-Tah Bip Doo-Ah Wee

 barang

 barang

Dah-Tah Doo-Ah Wee Bee Did-Ole Dah-Tah Doo-Dle Dis-Sa Doo-Dle Lot Oh
A = 12 BAR BLUES
B = 8 BAR BRIDGE
Based upon chords
of "Swanee River"

Medium Shuffle

One Foot in the Gutter

Clark Terry

F7

Bb7

Bb7

G7

C7

F7

Bb7

F7

C7

F7

Bb7

Amin7

D7

Gmin7

C7

F7

Bb7

F7

C7

F7

Bb7

Amin7

D7

Gmin7

C7

F7

Bb7

Amin7

D7

Gmin7

C7

F7

Bb7

F7

C7

F7

48
Pea Eye

Eb Blues

CLARK TERRY

Ah Oo-Bee Dah-Dleh Doo-Dleh Dee-Dleh Doo-Dee Wee Dah-Dleh

Ah Oo-Bee Dah-Dleh Doo-Dleh Dee-Dleh Doo-Dee Wee Dah-Dleh Shop Pan

OO-Bee Dah-Dleh Doo-Dleh Doo-Dleh Dee-Dleh Doo-Dee Wee Dah-Dleh dah-Wop Sha Oo-Ba Dee-Ba Doo-Dleh

Lah-Ba Doo-Dleh Doo-Bee Doo-Dleh

Da-Ba Ah Oo-Bee Dah-Dleh Doo-Dleh Dee-Dleh Doo-Dee Wee Dah-Dleh

Ah Oo-Bee Dah-Dleh Doo-Dleh Dee-Dleh Doo-Dee Wee Dah-Dleh

Dah Dah Sid Dle-Lee Oo Bah Dee-Dahnt Wee Bah Doo-Dleh-Lot
PINT OF BITTER

Medium

[A A] A\textsuperscript{b}b\textsuperscript{m}A\textsuperscript{b}c \quad \textbf{G}\textsuperscript{b}m\textsuperscript{7} \quad \textbf{E}\textsuperscript{b7}

\hspace{1cm}

\textbf{B} \textsuperscript{b}b\textsuperscript{7(9)} \quad \textbf{E}\textsuperscript{b7} \quad \textbf{A}\textsuperscript{b}b\textsuperscript{m}A\textsuperscript{b}c \quad \textbf{F7} \quad \textbf{B}\textsuperscript{b}m\textsuperscript{7} \quad \textbf{E}\textsuperscript{b7} \quad \textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{G7}

\hspace{1cm}

\textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{A7} \quad \textbf{D}\textsuperscript{m}\textsuperscript{7} \quad \textbf{G7} \quad \textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{A7} \quad \textbf{D}\textsuperscript{m}\textsuperscript{7} \quad \textbf{G7}

\hspace{1cm}

\textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{A7} \quad \textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{G7} \quad \textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{B}\textsuperscript{b}m\textsuperscript{7} \quad \textbf{E}\textsuperscript{b7}

\hspace{1cm}

\textbf{A} \textbf{A\textsuperscript{b}b\textsuperscript{m}A\textsuperscript{b}c} \quad \textbf{G}\textsuperscript{b}m\textsuperscript{7} \quad \textbf{E}\textsuperscript{b7}

\hspace{1cm}

\textbf{B} \textsuperscript{b}b\textsuperscript{7(9)} \quad \textbf{E}\textsuperscript{b7} \quad \textbf{A}\textsuperscript{b}b\textsuperscript{m}A\textsuperscript{b}c \quad (\textbf{C}\textsuperscript{m}\textsuperscript{7} \quad \textbf{F7})
Serenade To A Bus Seat pg.2

Solo on AABA
After Solos D.S. al Coda
F BLUES

SIMPLE WALTZ

CLARK TERRY

MEDIUM WALTZ

F7

F7

C7

F7
SNATCHIN' IT BACK

Medium

A G min7 C7 F Maj7 D7

A G min7 C7 F Maj7 D7

A G min7 C7 F Maj7 D7

A G min7 C7 F Maj7

B F7 B♭ Maj7

G7 C7 D7

A G min7 C7 F Maj7 D7

A G min7 C7 F Maj7 D7

A G min7 C7 F Maj7 (D7)
Spacemen

Rhythm Changes

Clark Terry

Ah oO-8a LEE-OLE LEE-OLE LEE Bop
Ah oO-8a LEE-OLE LEE-OLE LEE Bop

C min7 F7 Bb7
Ah oO-8a LEE-OLE LEE-OLE LEE Bop

BB7 F7
HEE OLE LEE-OLE LEE-8a DOO-OLE Bop DOO-WAH Ah oO-8a Bop DOO-WAH

B D7 Db7 C7 B7 F7
Ah oO-8a

A BbMas G Min7 C Min7 F7 BbMas G Min7 C Min7 F7
Lee-OLE LEE-OLE LEE-Bop Ah oO-8a LEE-OLE LEE-OLE LEE-Bop Ah oO-8a

Bb7 C Min7 F7 Bb7 F7 BbMas
Lee-OLE LEE-OLE LEE-Bop Ah oO-8a HEE-OLE LEE-OLE LEE-8a DOO-OLE Bop DOO-WAH

Notes in Parenthesis Are Rhythm Section Hits
Swingin' on the Cusp

Ab Blues

Medium Up

Ab7  Db7  Ab7

Db7  Ab7  F7

Bbm7  Eb7  Ab7 (Bbm7  Eb7)
TETE-A-TETE

FAST

A

B

A

Break

Gmin7

C7

Gmin7

C7

CLARK TERRY

Swing

F7

Bb7

F7

F7

D7

B

F7

BbMaj7

G7

C7

C7

Break

Gmin7

C7

Gmin7

C7

Swing

F7

Bb7

F7

F7

D7

ON RHYTHM BREAKS, HORN IMPROVISE FOR FOUR BARS

F7alt

F7alt
TOP AND BOTTOM

Clark Terry

FAST

\[ r^8 \quad \text{Bb Maj7} \quad \text{Bb7} \quad \text{Eb Maj7} \quad \text{Eb Min7} \quad \text{Bb Maj7} \quad \text{Eb Maj7} \quad \text{Db Maj7} \quad \text{Db Min7} \]

\[ r^4 \quad \text{C Min7} \quad \text{F7} \quad \text{Bb7} \]

\[ r^4 \quad \text{D7} \quad \text{D7} \quad \text{Db7} \]

\[ r^4 \quad \text{C7} \quad \text{B7} \]

\[ r^4 \quad \text{Bb Maj7} \quad \text{Bb7} \quad \text{Eb Maj7} \quad \text{Eb Min7} \quad \text{Bb Maj7} \quad \text{Eb Maj7} \quad \text{Db Maj7} \quad \text{Db Min7} \]

\[ r^4 \quad \text{C Min7} \quad \text{F7} \quad \text{Bb7} \]

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