

# NONE OF THE ABOVE

UP TEMPO CONTEMPORARY JAZZ ♩=200

TODD WILKINSON

**A** 4Xs

PIANO

CMAS7(#5) DRUMS - HALF TIME BACKBEAT DMAS7(#5)

EbMAS7(#5) DbMAS7(#5) CMAS7(#5)

**B** 3Xs

E/F BMAS7(+5)/F BbMAS7(+5)/E AMAS7(+5)/Eb

**C**

NO CHORD CMAS7(#5)/F# CMAS7(#5)/D AAUG/G C#AUG/B BAUG/A CMAS7(#5)/F#

(NONE OF THE ABOVE)

2

17

A/G B $\flat$ /A $\flat$  G/F A/E $\flat$ /E $\flat$  C/D D/C B $\flat$  MA7(#11) A MA7(#11)

21

**FINE** G/F D MA7(#11) F/B $\flat$  A MA7(#11)

1. 2.

25

F/B $\flat$  E/F# A $\flat$ /F# C MA7(+5)/D

**E** SOLOS - OPEN

30

DISSONANT-TENSE-MOODY

IMPROVISE OVER A LOOSE D TONALITY - NO SET CHORD CHANGES

WORK SLOWLY AND EVOLVE SOLOS IN INTENSITY

**E** ON CUE

32

F#7#9#5 G7#9#5 E7#9#5

PIANO 2ND XO - BOTH PARTS

1STX - BASS SOLO - 8VA

(NONE OF THE ABOVE)

36

$F7^{\#9}_{\#5}$   $Eb7^{\#9}_{\#5}$   $D/Eb$

1/2 X ROCK BEAT FOR TWO MEASURES

40

**G** SAX ENTERS 2ND X. PLAYS THE LINES 2XS, SOLOS OVER THIS SECTION 4XS, THEN PLAYS THE LINE 1X TO CUE LETTER H.

45

GUITAR  $F^{\#7}_{\#5}$   $G7^{\#9}_{\#5}$   $E7^{\#9}_{\#5}$

(BASS AND PIANO CONTINUE LETTER F PATTERN DURING G SECTION)

49

$F7^{\#9}_{\#5}$   $Eb7^{\#9}_{\#5}$   $D/Eb$

(NONE OF THE ABOVE)

55

F#MA9  
EbMA97(#11)

59

H

OPEN - DRUM SOLO OVER KICK FIGURES. BASS PLAYS 16TH NOTE PATTERN 1X TO CUE DRUMS TO RETURN TO HIHAT GROOVE LAST X

63

F# G/C# G/C# G/C#

ON CUE D.C. AL COD. CUT THE LAST MEASURE OF H

67

G/C# G/C# G/C# G/C#