

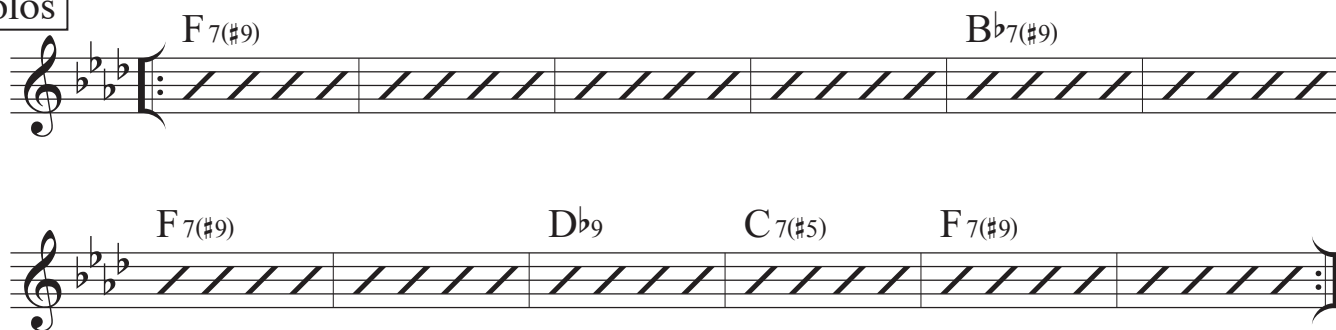
Hot Tea, Shall I Put It There?

from the *Beginner Jazz Soloing* guide to improvisation

Head



Solos



Head



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Head

Three staves of musical notation for the 'Head' section. The first staff begins with a repeat sign and contains several measures of music with slurs and accents. The second and third staves continue the melody with similar notation, including slurs and accents.

Solos

Two staves of musical notation for the 'Solos' section. The first staff is divided into two parts, each with a key signature change: G7(#9) and C7(#9). The second staff is divided into four parts with key signatures: G7(#9), Eb9, D7(#5), and G7(#9). The notation includes various rhythmic values, slurs, and accents.

Head

Four staves of musical notation for the 'Head' section. The first three staves are identical to the 'Head' section in the first block. The fourth staff is a variation of the first staff, featuring a first ending bracket and a second ending bracket. The notation includes various rhythmic values, slurs, and accents.

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Head

Three staves of musical notation for the 'Head' section. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 12/8 time signature. It contains a series of eighth and sixteenth notes with slurs and dynamic markings. The second and third staves continue the melodic line with similar rhythmic patterns and articulation.

Solos

Two staves of musical notation for the 'Solos' section. The first staff is marked with a G7(#9) chord and contains six measures of slanted lines for improvisation. The second staff is marked with a C7(#9) chord and contains six measures of slanted lines for improvisation.

Head

Four staves of musical notation for the second 'Head' section. The first staff is marked with a G7(#9) chord and contains six measures of slanted lines for improvisation. The second staff is marked with an Eb9, D7(#5), and G7(#9) chord and contains six measures of slanted lines for improvisation. The third and fourth staves continue the melodic line with similar rhythmic patterns and articulation.

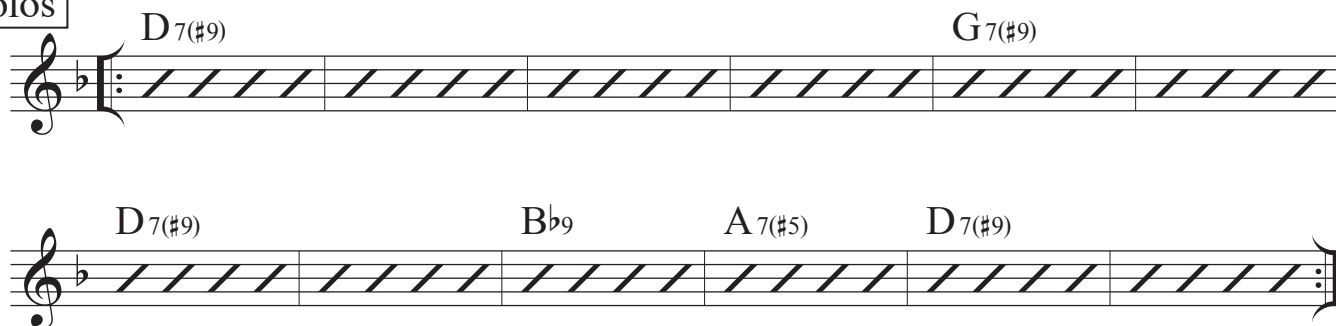
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Head

Three staves of musical notation for the 'Head' section. The first staff begins with a repeat sign and contains several measures of music with slurs and accents. The second and third staves continue the melody with similar notation, including slurs and accents.

Solos

Two staves of musical notation for the 'Solos' section. The first staff is divided into two measures, each with a slash indicating improvisation, and is labeled with 'G7(#9)' and 'C7(#9)'. The second staff is divided into four measures, each with a slash indicating improvisation, and is labeled with 'G7(#9)', 'Eb9', 'D7(#5)', and 'G7(#9)'.

Head

Four staves of musical notation for the 'Head' section. The first three staves are identical to the 'Head' section in the first block. The fourth staff is a variation of the first staff, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

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Solos

G7(#9) C7(#9)

G7(#9) Eb9 D7(#5) G7(#9)

Head

1.

2.

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Head

Head

Solos

Solos

G7(#9) C7(#9)

G7(#9) Eb9 D7(#5) G7(#9)

Head

Head

1.

2.

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Head

Three staves of musical notation for the 'Head' section. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. It contains a series of eighth and sixteenth notes with slurs and accents. The second and third staves continue the melodic line with similar rhythmic patterns and articulation marks.

Solos

Two staves of musical notation for the 'Solos' section. The first staff is marked with a treble clef, a key signature of two flats, and a 12/8 time signature. It contains six measures of slash notation (//) for improvisation. Above the first measure is the chord symbol $G7(\#9)$, and above the fifth measure is $C7(\#9)$. The second staff continues with four more measures of slash notation, with chord symbols $G7(\#9)$, $E\flat9$, $D7(\#5)$, and $G7(\#9)$ above them. The section concludes with a final melodic phrase in the sixth measure.

Head

Four staves of musical notation for the second 'Head' section. The first three staves are identical to the first 'Head' section. The fourth staff begins with a first ending bracket labeled '1.' and continues with a melodic phrase. The fifth staff begins with a second ending bracket labeled '2.' and concludes the piece with a final melodic phrase.

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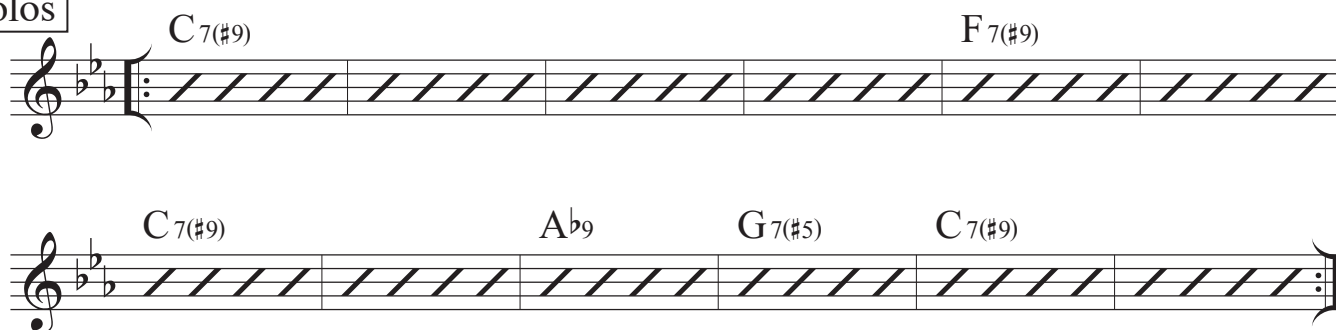
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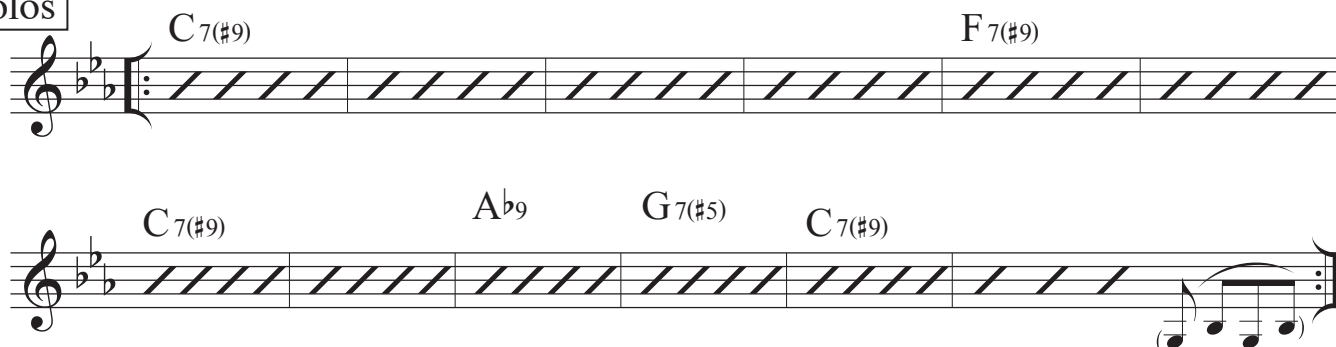
Solos

Head

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Head

Head

Chords: F 7(#9), B $\flat$ 7(#9), F 7(#9), D $\flat$ 9, C 7(#5), F 7(#9)

The Head section consists of three staves of music in 12/8 time, key of F major (three flats). The first staff begins with a repeat sign. The melody is composed of eighth and quarter notes with various rests. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the head with a final cadence.

Solos

Solos

Chords: F 7(#9), B $\flat$ 7(#9), F 7(#9), D $\flat$ 9, C 7(#5), F 7(#9)

The Solos section consists of two staves of music. The first staff is a single-measure rest followed by six measures of diagonal lines, indicating improvisation. The second staff continues with another single-measure rest followed by five measures of diagonal lines, ending with a final cadence.

Head

Head

Chords: F 7(#9), B $\flat$ 7(#9), F 7(#9), D $\flat$ 9, C 7(#5), F 7(#9)

The second Head section consists of four staves of music. The first three staves are identical to the first Head section. The fourth staff begins with a first ending bracket over two measures, followed by a second ending bracket over four measures, concluding with a final cadence.

Piano

Hot Tea, Shall I Put It There?

Buster Birch

from the *Beginner Jazz Soloing* guide to improvisation

Head F 7(#9)

B $\flat$ 7(#9) F 7(#9)

D $\flat$ 9 C 7(#5) F 7(#9)

Solos

F 7(#9) B $\flat$ 7(#9)

F 7(#9) D $\flat$ 9 C 7(#5) F 7(#9)

Head

The piano score for "Hot Tea, Shall I Put It There?" is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each with a treble and bass staff joined by a brace. The first system is labeled "Head" and begins with an F7(#9) chord. The second system features Bb7(#9) and F7(#9) chords. The third system includes Db9, C7(#5), and a first ending (1.) marked F7(#9). The fourth system is a second ending (2.) marked F7(#9). The music consists of complex chordal textures in the right hand and a more melodic line in the left hand.

Chords and markings in the score:

- System 1: F7(#9)
- System 2: Bb7(#9), F7(#9)
- System 3: Db9, C7(#5), 1. F7(#9)
- System 4: 2. F7(#9)

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Head

Bass line for the Head of the piece, measures 1-12. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The melody consists of eighth and quarter notes with various rests and ties.

Solos

Bass line for the Solos section, measures 13-24. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The melody includes various rests and ties. Chord symbols are placed above the staff: F 7(#9) at measure 13, Bb7(#9) at measure 17, C7(#5) at measure 21, and F 7(#9) at measures 23 and 24. The instruction "Ad. Lib." is written below the first measure of the solo section.

Head

Bass line for the Head of the piece, measures 25-36. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The melody consists of eighth and quarter notes with various rests and ties. First and second endings are marked with "1." and "2." above the staff.

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Head

Solos

Head