

I THOUGHT ABOUT YOU

$B \nrightarrow B^b$ | $A \rightarrow A^b$ | $G \rightarrow A^b$ | $G \rightarrow A^b$ | $G \rightarrow A^b$ | $G \rightarrow A^b$
 $G \rightarrow F$ | $E \nrightarrow A$ | $D \rightarrow D^b$ | $C \rightarrow F$ | $C \rightarrow F$ | $C \rightarrow F$
 ① $B^b \Delta$ | $B^b \rightarrow E^b$ | $F \Delta$ | $G \rightarrow A \rightarrow D \rightarrow D^b$ | $B \nrightarrow B^b$
 $B \nrightarrow E^b$ | $A \rightarrow D$ | $G \rightarrow C$ | $F \Delta$ | A^b | $G \rightarrow C$
 $B^b \Delta$ | $B^b \rightarrow E^b$ | $F \Delta$ | $F \Delta$ | $E \rightarrow D \rightarrow D^b$ | $B \nrightarrow B^b$
 $A \rightarrow D$ | $G \rightarrow C$ | $F \Delta$ | A^b | $G \rightarrow C$ | C^b | F^b

VOICINGS

$C \nrightarrow$	OPEN	CLOSED
$\text{G } B^b \Delta$	$\text{G } B^b \Delta$	$\text{G } B^b \Delta$
$\text{F } B^b \Delta$	$\text{F } B^b \Delta$	$\text{F } B^b \Delta$
$\text{E } B^b \Delta$	$\text{E } B^b \Delta$	$\text{E } B^b \Delta$
$\text{D } B^b \Delta$	$\text{D } B^b \Delta$	$\text{D } B^b \Delta$
$\text{C } B^b \Delta$	$\text{C } B^b \Delta$	$\text{C } B^b \Delta$

C⁶

E⁷

A⁷

~~(A7)~~

A⁷⁻² (A⁺)

D-7

① B⁷

E⁷⁻⁹

(^bE⁷)
(B^b 7)

A-7

D⁷

D-7

G⁷

② F⁶

F-7 B^b7

E-7

A⁷

D⁷

D-7 G⁷

[A⁷]

D-7 G⁷

(D^b 7)

WED AUG 22 12:30

D | E G | D E G | E- G | D | E- G | D | C

Bm | A | Bm | F# | Bm | Bm | Bm | C

~~F#~~ A- | D | A- | D | F#- | A- | A- | D B | D B

Handwritten musical score on a five-line staff. The notation includes notes, rests, and various musical symbols. Above the staff, there are handwritten numbers: 3 5 5 1, 2 4 4 5, 3 5 1 2, 1 7 7 5, 5 5 5 8 7 6, 5 3 3 1. Below the staff, there are handwritten numbers: 5 6 3 5, 3 5 5 1, 2 4 4 5, 3 5 1 2, 1 7 7 5. The score is divided into measures by vertical bar lines. The key signature is indicated by two flats (Bb and Eb) and the time signature is 4/4. The notes are mostly quarter and eighth notes. The score ends with a double bar line. Below the staff, there are handwritten notes: Ab major, C, F, Eb, D, Ab, G, F, Bb, E, C, D, C, Ab, E/Bb, D, Eb, E, Ab, G, F, G, Eb, C, B, A, Ab, B, C, D, E, F, G.

10

↑

SUPER LOCKDOWN. / ALTERED

20th Century

$\times b, b, b, (4) b, b, b, \dots$

 $+7-9 \quad +5-5$

alt

40 (u)

#30 (2)

12.30 oct 24

TRANSCRIBE WYNTON KELLY SOLD
ON FREDDIE FREELoader

12-30 Th
November

12:30 28 Nov

gen und
gen undato todo de amor

tin B13/#C PEEPING TOM B13(b5)/#C WNYLA

Chords and annotations in the score:

- Staff 1: B13/#C, B7(b5)/#C, B13/#C, B13(b5)/#C
- Staff 2: B-7/#F, B-7/#C
- Staff 3: F#-11, E-11, A^b-11, B add 9 add (F#-11/B)
- Staff 4: B13/#C, B-9/#C, B13/#C
- Staff 5: B-9/#C, B13/#C

BASS:

for solos extend first 16 bars, vary bass riff.

29/10/90

FREDDIE FREELoader

cm

B^b7

E^b7

B^b7

F7

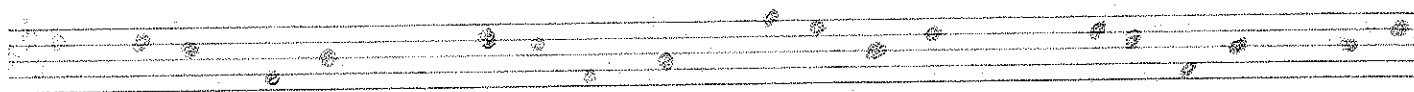
E^b7

①

②

2-1-58

16-500



A. n. n. *A. n. n.* *A. n. n.*



At 500

1655



2018-10-26

1250

22 440

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: a control group and an experimental group. The control group received a standard training program, while the experimental group received a modified training program. The results of the training program were compared between the two groups.

25 APR 1960

Diminished

Do F[♯] A[♮] B[♮] → A G scale

$E^b \quad F^\# \quad A \quad C \rightarrow f \text{ scale}$

$E \rightarrow B^b D^b \rightarrow C \text{ scale}$