

# SPIRAL

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ALTERNATE INTRO: SEE LIVE IN JAPAN 1981

Musical notation for the first system of the alternate intro, measures 1-3. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are written above the bass staff: F#MAJ7/G# (with a note on G#), E MAJ7/F# (with a note on F#), E♭MAJ7/F (with a note on F), and FMAJ7/G (with a note on G). The text "FREE JAZZ" STYLE INTRO is written above the first measure.

Musical notation for the second system of the alternate intro, measures 4-6. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are written above the bass staff: GMAJ7/A (with a note on A), A♭MAJ7/B♭ (with a note on B♭), F#MAJ7/G# (with a note on G#), and E MAJ7/F# (with a note on F#). Measure 4 is marked with a '4' below the staff.

Musical notation for the third system of the alternate intro, measures 7-9. The key signature is two sharps (F# and C#) and the time signature is 4/4. The notation includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are written above the bass staff: E♭MAJ7/F (with a note on F), FMAJ7/G (with a note on G), GMAJ7/A (with a note on A), and A♭MAJ7/B♭ (with a note on B♭). Triplet markings (3) are present over the notes in measures 7 and 8. Measure 7 is marked with a '7' below the staff.

Musical notation for the fourth system of the alternate intro, measures 10-12. The key signature changes to two flats (B♭ and E♭) and the time signature is 4/4. The notation includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chord symbols are written above the bass staff: CMIN7 (with a note on C), FMIN7 (with a note on F), GMIN7 (with a note on G), and CMIN7 (with a note on C). The text "BASSLINE IS SOMETHING LIKE THIS" is written above the first measure. Measure 10 is marked with a '9' below the staff.

12

FMIN<sup>7</sup> A<sup>b</sup>MAJ<sup>7</sup>/B<sup>b</sup> CMIN<sup>6</sup> FMIN<sup>7</sup> GMIN<sup>7</sup>

15

CMIN<sup>7</sup> FMIN<sup>7</sup> A<sup>b</sup>MAJ<sup>7</sup>/B<sup>b</sup> CMIN<sup>7</sup> FMIN<sup>7</sup> GMIN<sup>7</sup>

CMIN<sup>7</sup> HEAD FMIN<sup>7</sup> GMIN

BASS SIM

19

CMIN<sup>7</sup>

23

24

FMIN<sup>7</sup> A<sup>b</sup>MAJ<sup>7</sup>/B<sup>b</sup> CMIN<sup>7</sup> FMIN<sup>7</sup> GMIN<sup>7</sup> CMIN A<sup>b</sup>MAJ<sup>7</sup>/B<sup>b</sup>

1.

29

FMIN<sup>7</sup> A<sup>b</sup>MAJ<sup>7</sup>/B<sup>b</sup> C<sup>#</sup>/E<sup>b</sup> A<sup>b</sup>MAJ<sup>7</sup> F<sup>#</sup>/G G/C C FMIN<sup>7</sup> E<sup>b</sup>7 B

3

33

SOLOS

C<sup>#</sup>7/B CMIN<sup>7</sup> FMIN<sup>7</sup> GMIN<sup>7</sup> CMIN<sup>7</sup> FMIN<sup>7</sup> A<sup>b</sup>MAJ<sup>7</sup>/B<sup>b</sup> CMIN<sup>7</sup> FMIN<sup>7</sup> GMIN<sup>7</sup>

C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup> C MIN<sup>7</sup> <sup>SPIRAL</sup> F MIN<sup>7</sup> G MIN<sup>7</sup> C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup> <sup>3</sup>

40

C MIN<sup>7</sup> F MIN<sup>7</sup> G MIN<sup>7</sup> C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup> F<sup>#</sup> MAJ<sup>7</sup>/A<sup>b</sup>

46

E MAJ<sup>7</sup>/F<sup>#</sup> E<sup>b</sup> MAJ<sup>7</sup>/F F MAJ<sup>7</sup>/G G MAJ<sup>7</sup>/A A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

51

F<sup>#</sup> MAJ<sup>7</sup>/A<sup>b</sup> E MAJ<sup>7</sup>/F<sup>#</sup> E<sup>b</sup> MAJ<sup>7</sup>/F F MAJ<sup>7</sup>/G G MAJ<sup>7</sup>/A A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

54

C MIN<sup>7</sup> F MIN<sup>7</sup> G MIN<sup>7</sup> C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

58

C MIN<sup>7</sup> F MIN<sup>7</sup> G MIN<sup>7</sup> C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

62

C MIN<sup>7</sup> F MIN<sup>7</sup> G MIN<sup>7</sup> C MIN<sup>7</sup> C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

ALTERNATE WAY OF THINKING ABOUT SOLOS

16

66

F<sup>#</sup> MAJ<sup>7</sup>/A<sup>b</sup> E MAJ<sup>7</sup>/F<sup>#</sup> E<sup>b</sup> MAJ<sup>7</sup>/F F MAJ<sup>7</sup>/G G MAJ<sup>7</sup>/A A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

8

82

C MIN<sup>7</sup> F MIN<sup>7</sup> G MIN<sup>7</sup> C MIN<sup>7</sup> C MIN<sup>7</sup> F MIN<sup>7</sup> A<sup>b</sup> MAJ<sup>7</sup>/B<sup>b</sup>

8

90

TO END: RITARD ON HEAD