

NEW VIEWS

MICHAEL GROSSMAN

BALLAD

FI

1

Cmaj7 A-7 Bb-7 Eb7

Abmaj7 Db7 D-7/b5 G7

C-7 Cb-7 Bb-7 Eb7 Abmaj7 D-7/b5 G7/b9

3

Cmaj7 A-7 D-7 G7

Cmaj7 A-7 Bb-7 Eb7

Ab^A7 Db7 D-7/b5 G7

C-7 Cb-7 Bb-7 Eb7 Abmaj7 D-7/b5 G7/b9

Cmaj7 A-7 G-7 C7



8va
17

F Δ **Dmin7** **Ebmin7** **Ab7**

Db Δ **Gb7** **Gmin7-5** **C7**

Fmin7 **Eb-7** **Ab7** **Db Δ 7** **Gmin7-5** **C7+5-9**

Fmin7 **Fmin7/Eb** **Dmin7-5** **G7+9**



Cmaj7 **A-7** **Bb-7** **Eb7**

Abmaj7 **Db7** **D-7/b5** **G7**

C-7 **Cb-7** **Bb-7** **Eb7** **Abmaj7** **D-7/b5** **G7/b9**

Cmaj7 **A-7** **D-7** **G7**

solo on form A-A-B-A

THREE VIEWS OF YOU

(comping)

BALLAD
BPM 84

MICHAEL GROSSMAN

A

Musical notation for section A, measures 1-4. The key signature has one flat (Bb). The time signature is 4/4. The notation shows a piano accompaniment with chords and melodic lines in both hands.

Chords: C^Δ7, A-7, B^b7, E^b7, A^bΔ7, D^b7, D-7^b5, G7

Musical notation for section A, measures 5-8. The key signature has one flat (Bb). The time signature is 4/4. The notation shows a piano accompaniment with chords and melodic lines in both hands.

Chords: C-7, B-7, B^b7, E^b7, D-7^b5, G7, C^Δ7, A-7, D-7, G7

B

Musical notation for section B, measures 9-12. The key signature has one flat (Bb). The time signature is 4/4. The notation shows a piano accompaniment with chords and melodic lines in both hands.

Chords: C^Δ7, A-7, B^b7, E^b7, A^bΔ7, D^b7, D-7^b5, G7

Musical notation for section B, measures 13-16. The key signature has one flat (Bb). The time signature is 4/4. The notation shows a piano accompaniment with chords and melodic lines in both hands.

Chords: C-7, B-7, B^b7, E^b7, D-7^b5, G7, C^Δ7, A-7, G-7, C7



2 **C**
D

COMMENTS AND SUGGESTIONS /COMENTARIAS Y SUGERENCIAS
 COMPING (ACCOMPANIMENT) IMPROVISING AS WELL TAKE NOTE THAT THE
 TOP NOTES OF THE ACCOMPANIMENT FORMS A A SORT OF SUB MELODY .
 PLAY AND ANALIZE THESE VOICINGS TAKING NOTE OF THE ALTERATIONS AND SUBSTITUTIONS
 AND USE THEM AS A STARTING POINT FOR YOUR OWN ACCOMANIMENTS.
 ALSO TRY APPLYING THESE VOICINGS TO OTHER STANDARD TUNES AS WELL.

COMPING O ACOMPAÑAMIENTO ES IMPROVISACIÓN TAMBIÉN. TOMA NOTA QUE LAS
 NOTAS MAS ARRIBA DE LOS VOICINGS FORMA UN TIPO DE SUB MELODÍA
 TOCA Y ANALIZE LOS VOICINGS(DISPOSICIONES) . TOMA NOTA A LAS ALTERACIONES Y
 SUBSTITUCIONES Y UTILIZARLOS COMO UN PUNTO DE
 PARTIDO PARA SUS PROPIOS ACOMPAÑAMIENTOS.
 APLIQUE ALGUNAS DE ESTES VOICINGS A OTROS TEMAS TAMBIÉN.

NEW VIEWS SOLO STUDY

GROSSMANIA SOLO STUDIES

1 Cmaj7 A-7 Bb-7 Eb7

5 Abmaj7 Db7 D-7/b5 G7

9 C-7 B-7 Bb-7 Eb7 Abmaj7 D-7/b5 G7/b9

13 Cmaj7 A-7 D-7 G7

17 Cmaj7 A-7 Bb-7 Eb7 Abmaj7 Db7 D-7/b5 G7

C-7 B-7 Bb-7 Eb7 Abmaj7 D-7/b5 G7/b9

Cmaj7 G-7 C7

Fmaj7 D-7 Eb-7 Ab7



michael grossman 2003

Handwritten signature or initials.

Dbmaj7 Gb7 G-7/b5 C7/b9



F-7 E-7 Eb-7 Ab7 Dbmaj7 G-7/b5 C7/b9

21



F-9 F-/Eb D-7/b5 G7/b9




43 Cmaj7 A-7

8



Bb-7 Eb7

1 3 2 2 1 3 2 1 2 5 3 2 4 3 2 1



Abmaj7 Db7/9



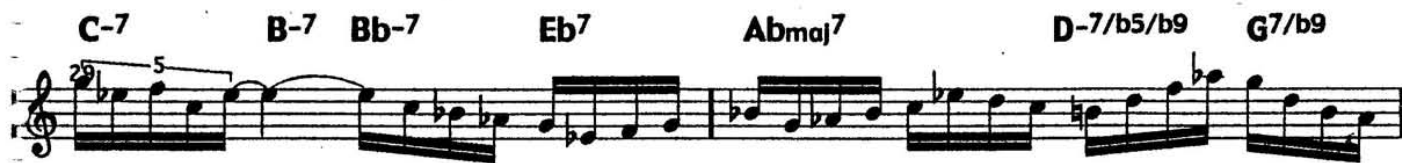
D-7/b5 G7/b9

3 2 1 2



C-7 B-7 Bb-7 Eb7 Abmaj7 D-7/b5/b9 G7/b9

5



Cmaj7/9 A-7 D-7 G7

1 2 3 1 2 3 5 3

