

on the shorter notes. The similarity ends there, however: Don't use Bill Monroe voicings on a swing tune; the time is heard differently. You'll want to play on other beats besides two and four.

So here's one combination of possibilities. These devices can be arranged every which way. You'll need to trust your ear and listen to and talk with your bandmates. If it sounds good, the greater likelihood is that it is good. If certain tensions or color notes sound forced in, or "too jazzy" or "nasty" or "mathemati-

cal," you can always scale back to the vanilla changes.

Usually, though, it's nice to widen the sound of the band by adding variety while someone in the middle or lower part of the tonal spectrum handles the heavy lifting with the chomp-chomp stuff.

Please let me know what you think, of this and YOUR "standards." Thank you and keep playin' them good notes. ♪

Don Stiernberg is a working musician based in Chicago, turning up on gigs and sessions of all types to play guitar, sing, fiddle and, of course, to play the mandolin, his favorite.

Recently his recordings as a mandolinist have made inroads on the national jazz and bluegrass scenes. His newest CD, "Home Cookin'" on Blue Night Records makes jazz vehicles out of tunes by Bob Wills, Wes Montgomery, Jethro Burns, Stevie Wonder and James Taylor.

When not performing or teaching, Don can be found at Chicago's Wrigley Field, scouting out seats for this year's World Series.

All of Me — Basic Changes

All of Me — Changes, Second Version

Bm^{7(b5)} **E⁷⁺⁵** **Am** **Am⁷** **Am⁹** **Am**

D⁹ **D⁷⁽⁹⁾** **D⁷** **Dm⁹** **G^{7#5#9}**

C^{6/9} **E⁹** **E^{7#9}** **E⁷** **E⁷⁽⁹⁾**

A⁹ **Em^{7(b5)}** **A^{7#5#9}** **Dm** **A^{7(b9)}** **Dm**

F⁶ **Fm** **B^{b7}** **C⁷** **B⁷** **B^{b7}** **A⁷**

Dm⁹ **Dm** **G⁹** **G¹³** **C⁶** **A⁹** **Dm** **G⁷⁺⁵**