

BASS

Chocolate Oscuro

(dedicated to the great Isaac Delgado)

2-3 rumba clave

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1 Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

B Dm^9 *sim...* $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

A2 Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

C - Head

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ E^b/G $A7(b^9)$

Dm^9 $B^b m^7$ 1. E^b/G $A7(b^9)$

2. E^b/G $A7(b^9)$

D *Porno* Gm $F7$

Gm $F7$

Gm **F7**

48 **Gm** **F7**

52 **Gm** **F7**

Bass Lead

E **Gm7** **Bb** **Cm** **D7**

56 **Gm7** **Bb** **Cm** **D7**

F Bass Chords (In Arecibo -- play guitar-ish line using G | F | Eb | D)

Gm7 **Bb** **Cm** **D7**

60 **Gm7** **Bb** **Cm** **D7**

Gm7 **Bb** **Cm** **D7**

64 **Gm7** **Bb** **Cm** **D7**

Gm7 **Bb** **Cm** **D7**

68 **Gm7** **Bb** **Cm** **D7**

Gm7 **Bb** **Cm** **D7**

72 **Gm7** **Bb** **Cm** **D7**

Gm7 **Bb** **F#7** **F7** **Am7(b5)** **D7(b9)** **Gm7** drum break

76 **Gm7** **Bb** **F#7** **F7** **Am7(b5)** **D7(b9)** **Gm7** drum break

G1 Interlude

80 **Gm7** **Bb** **Cm** **D7**

G2 **Gm7** **F** **Bb/Eb** **D7** **Eb9/Ab** Clave flip! **A7** **D7(b9)** **Gm**

86 **Gm7** **F** **Bb/Eb** **D7** **Eb9/Ab** Clave flip! **A7** **D7(b9)** **Gm**

H1 Bass / Coro (3-2)

Gm7 **Bb** **A7** **D7(b9)**

90 **Gm7** **Bb** **A7** **D7(b9)**

CORO Trai-go el chocolate p'a ti el dulce que a ti te gusta

Gm7 **Bb** **A7** **D7(b9)**

95 **Gm7** **Bb** **A7** **D7(b9)**

99 **Gm7** **Bb** **A7** **D7(b9)**

BASS

103

CORO

Gm7 B^b A7 D7(♭9)

107

H2

Gm7 B^b A7 D7(♭9)

snare roll

112

H3

Gm7 OPEN B^b A7 D7(♭9)

"Bate que ba - te mi chocola-te"

116

I

ON CUE!

"Bate que ba - te mi chocola-te"

D7 F7 Gm7

120

J

Chill out

clave flip!

Gm7 B^bmaj7 Em7(♭5) A7(♭9)

FINE

124

K - Head

129

Dm9 B^bm7 E^b/G A7(♭9)

133

Dm9 B^bm7 E^b/G A7(♭9)

137

Dm9 B^bm7 E^b/G A7(♭9)

141

Dm9 B^bm7 1. E^b/G A7(♭9)

145

2. E^b/G A7(♭9)

To REPRISÉ: start at G2 (bar 90), but FASTER!

BASS

Manteca

(Trio)

♩=230

COMPOSED BY: DIZZY GILLESPIE & CHANO POZO
ARRANGED BY: BROWNMAN ALI

5

B^b9

10

OPEN **E^bm7/A^b** CUE **E^bm7/A^b A^bsus⁹**

A **A^bsus⁹** **Cm7/G**

5

10

Cm7/G **B^b13(#11)** **A^b13(#11)** **G^bmaj⁹** **B⁹(#11)** **F7(#9)**

14

B **B^b9** **A^b13/B^b** **B^b9** **A^b13**

18

B^b9 **B^b13** **A^b13** **G^bmaj⁹** **B⁹(#11)** **F7(#9)**

22

C **Bridge** **A^bm⁹** **D^b13(b9)** **G^bmaj⁹** **B13(#11)**

26

B^b9 **E⁹** **A^bmaj⁹**

30

A^bm⁹ **D7(#5,b9)** **G^bmaj⁹** **F#m7(b5)** **B7(#5,b9)**

34

Fm7(b5) **B7(#5,b9)** **Cm7(b5)** **F7(#5,b9)**

38

BASS

D **B^b9** **A^b13/B^b** **B^b9** **A^b13**

42

B^b9 **B^b13** **A^b13** **G^bmaj9** **B9(#11)** **F7(#9)**

46

E **B^b9** **A^b13/B^b** **B^b9** **A^b13**

50

B^b9 **B^b13** **A^b13** **G^bmaj9** **B9(#11)** **F7(#9)**

54

FINE

F **B^b9**

58

A^b9 **F7**

62

OPEN BLOWING OPEN ON F
D.C. AL FINE TO END

ALT BLOWING FORM:

Modulate down a whole step every 8 bars

ie - B^b -> A^b -> G^b -> E -> D -> C -> B^b , then C (bridge)

BASS

Lio

"Trouble"

horns and drums play spacey - out of time...

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Intro Gm¹¹

5

simile through whole tune...

9

A Gm¹¹ horns quietly play melody

silence!!!

13

B horn melody continues - more aggressively

17

cont bassline...

horn cues

21

25

29

C Main Theme - hit it!

Feel free to modify bass-line for groove

horn cues

33

37

41

45

D OPEN CONGA SOLO - play figures 1st and last time only

49 **FINE**

horn shots

53

57

61

Horns play this figure last x only - into E

TUMBAO!

Interlude - open solo 1

Last time only - into Interlude

65

Gm⁹ E7(b⁵,b⁹) A^b7 G

69

Am⁹ C/D G⁹ Am7(b⁵) D7(b⁹)

**D.C. for next open soloist
Cue A to FINE**

BASS

El Tortuga

[for Faiz Ali, who left us on May 21, 2010
to start his next great adventure]

COMPOSED & ARRANGED BY :
BROWMAN ALI

A1 Cm

B Cm

C Cm

14

Cm

Dm

18

Cm

B \flat

A \flat

G 7

22

Cm

B \flat

A \flat

G 7

26

A2 Cm

30

Interlude

D Cm B \flat A \flat G 7

34

Cm B \flat A \flat G 7

38

Cm B \flat A \flat G 7

42

3 Cm $_3$ B \flat A \flat G 7

46

A3

50

Manhattan Burn

BY: PAQUITO D'RIVERA
TRANS: MARCUS ALI

Partido Alto **Fm⁹** **A^b6** **D^b** **C7**

1.-3. 4.

Drums and Bass enter 3rd and 4th X - slap!

A **Fm⁹** **A^b6** **D^b** **C7**

6

Fm⁹ **A^b6** **D^b** **C7**

10

B Samba **Fm7** **E7(♭9,♯9)** **E♭m7** **A♭7** **D♭maj7** **C7**

14

Fm7 **E7(♭9,♯9)** **E♭m7** **A♭7** **D♭maj7** **C7**

18

LEAD SHEET

C 2. **Fm7 E7(b9,#9) Ebm7 Ab7 Dbmaj7 C7**

22

Fm7 E7(b9,#9) Ebm7 Ab7 Dbmaj7 C7

26

Dm7(b5) G7(b9,#9) Cmaj7 To Coda ⊕ **C7**

30

solos on ABAC
After solos - D.S. al Coda

⊕ Coda **Fm9 Ab6 Db C7**

34

BASS

CASAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

♩ = 260
A Dancehall C7

C7

5 C7sus4 Cm9 band out!

9 tumbao Fm7 E^b9 D^b9 C7(#5,#9)

B 13 Songo F9

17 B^b9

21 E^b7

25 A^b6 G7^b D^b7

29 Dancehall C C7

33 C7

37 C7sus4 Cm9 band out

41

45 Fm7 E^b9 D^b9 C7(#5,#9)

BASS

Guataca City

COMPOSED BY: PAQUITO D'RIVERA
TRANS. BY: BROWMAN ALI

2-3 clave

Bass line for Guataca City, 2-3 clave, 4/4 time. The piece is in B-flat major. The bass line consists of five staves of music. The first staff starts with a Gm7 chord and features a melodic line with eighth notes and quarter notes, including ties and slurs. The second staff begins at measure 5 with Cm7 and Gm7 chords. The third staff starts at measure 9 with D7(#9) and Gm7 chords, featuring triplet eighth notes. The fourth staff begins at measure 13 with Cm7. The fifth staff starts at measure 17 with Gm7 and D7(#9) chords, ending with a 'solo break' indicated by a hatched area and a double bar line.

BLOWING

Gm7 (backgrounds on cue)

Blowing line for Guataca City, 2-3 clave, 4/4 time. The piece is in B-flat major. The blowing line consists of three staves of music. The first staff starts at measure 23 with a Gm7 chord and a melodic line, followed by hatched areas for background music. The second staff begins at measure 27 with Cm7 and Gm7 chords. The third staff starts at measure 31 with Eb and D7(#9) chords, followed by Gm7 and hatched areas, ending with a double bar line.

BASS

El Ermitaño

COMPOSED & ARRANGED BY :
NICK "BROWMAN" ALI

Intro **Pardito Alto**
Dm⁷

5

On Cue **Pardito Alto**
A **Dm⁷** **C#dim⁷**

Am^{11/C} **G^{7/B}**

Bbmaj⁷ **Fmaj^{7/A}**

Em^{7(b5)} **A^{7(b9)}** **Dm⁷** **C#13**

B **Samba**
Cm⁷ **Bdim**

Bbmaj⁷ **Em^{7(b5)}** **A^{7(b9)}** **Dm¹¹** **C#⁷**

Cmaj⁹ **Bm⁷** **A⁷**

D⁷ **B⁷** **A^{b7}** **F⁷** **Em^{7(b5)}** **To Coda** **A^{7(b9)}**

CODA
A^{7(b9)}

BASS

Samba de Uma Nota So

ARRANGED FOR PERMUTACOES

Samba

Intro

BY: ANTONIO CARLOS JOBIM
ARR BY: NICK "BROWMAN" ALI & ATTILA FIAS

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁹sus⁴**

A

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁹sus⁴**

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁹sus⁴**

A^b6/C **G^b/C** **Fmaj⁷/C** **D^bmaj⁷(^b5)/C** **D⁷sus⁴/C**

Em/C **F⁷sus⁴/C** **G⁷sus⁴/C** **E^b7sus⁴/A^b**

Baiao

B **Fm⁷** **B^b/A^b** **Gm⁷** **Fm⁷** **Cm⁷** **C/B^b**

E^bm⁷/B^b **Adim** **B^bm/A^b** **E^b/G** **Bmaj⁷** **C[#]maj⁷([#]11)**

Samba

C **G⁷sus⁴** **Am⁷** **B^b7sus⁴** **C⁷sus⁴**

Dm¹¹ **Em¹¹** **F⁷sus⁴** **G⁷sus⁴**

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416-738-9449

BASS

To Coda

A^b6/C G^b/C Fmaj7/C C#maj7(^b5)/C D7sus4

38

E^bmaj7 A^bmaj7 Dm7 G7sus4 C#maj7(#11)

⊕ OPEN Coda

E^bmaj7 A^bmaj7 Dm7 G7sus4 C#maj7(#11)

on cue
E^bmaj7 A^bmaj7 Dm7 G7sus4 C#maj7(#11)

LEAD SHEET

71+

BY: JACE PASTORIUS
ARR. FOR BROWMAN ACOUSTIC QUARTET

Musical score for guitar lead sheet, 71+. The score is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The score includes various chords and melodic lines with fingerings and triplets indicated. The chords are: Fm9, Bmaj(#11)/F, Amaj(#11)/F, Cmaj(#5)/D#, B/E, B/E, Fm9, Dbmaj7, Emaj7(b5), Amaj(#5)/Ab, Bmaj(#5)/Bb, Ebm9, B/Bb, Ebm9, B/Bb, Ebm9, B/Bb, Ebmaj7, Gbm7, Gsus7, Gsus7, Bbsus7, A7(#5), Absus7, Dbm7, Am7, Bm7, Gbsus7, Dm7, Em7, Bmaj7, Fmaj7(#11), Emaj7(#11), Ebm7, D7(#5), Gbsus7, Emaj(#5)/Bb, Gmaj7(b5), Dbsus7, D/Db, Fmaj7(#11), Absus7, Dmaj7(#11).

42 **G/A** **G^bm⁷** **Dsus** **Esus**

46 **Bsus** **Bsus/D** **D^bmaj⁷(#11)** **Fm⁷** **Gmaj⁷(#11)**

50 **Gmaj⁷(#11)** **Emaj⁷(#11)** **A⁷(#5)/E^b** **Bsus/C** **Emaj⁷** **A^bsus** **Cmaj⁷(^b5)**

54 **Bmaj⁹** **G^bsus** **B/D^b** **B^bm⁷** **Bsus/C** **E^bm⁷**

58 **Gmaj⁷(#11)** **Emaj⁷(#11)** **Fmaj⁷(#11)** **Cmaj⁷(#11)** **Amaj⁷(#5)/A^b**

62 **Amaj⁷(#11)** **Amaj⁷(#11)/A^b** **Dm⁹** **D^bsus** **Dmaj⁷(#11)**

66 **Emaj⁷(#11)** **D^bmaj⁷** **C⁷** **A⁷(#11)**

70 **Emaj⁷** **A⁷(#5)/E^b** **Dmaj⁷** **Emaj⁷** **A^bsus** **Cmaj⁷(#5)**

73 **Dmaj⁷(^b5)/D^b**

77 **G^b7(#5)** **FINE**

DOUBLE-TIME FEEL FUNK

D^b7(^b9,#9)

81

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMEN ALI

HIP-HOP **OPEN**
played like a sample... **ON CUE**

Trumpet

Rhythm

Am

sim...

A

Am

7

Cm

Cm7 F7

11

B hip-hop

B^bmaj⁷ B^bm⁷ E^b7 A^bmaj⁷ A^bm⁷ D^b7

15

big fill - set this up

G^bmaj⁷ Gm⁷ C⁷ Fmaj⁷ E7(#9)

19

BASS

Sorcerer

BY HERBIE HANCOCK
ARR BROWMAN ALI

D^bmaj7 **D7** **B7** **Em7** **Dm7**

Measures 1-5 of the bass line. Measure 1 starts with a double bar line and a repeat sign. The notes are: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 2: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 3: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 4: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 5: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4.

D^bmaj7 **Dmaj7** **A7(#9)** **D7(b9)**

Measures 6-9 of the bass line. Measure 6: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 7: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 8: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 9: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4.

A^bm7 **Gm7** **E^bm(maj7)** **Am7**

Measures 10-13 of the bass line. Measure 10: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 11: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 12: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 13: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4.

Cm7 **Gm7** **A7sus4** **B^bmaj7** **A^bdim**

Measures 14-17 of the bass line. Measure 14: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 15: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 16: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4. Measure 17: Bb2, D3, F3, Ab3, Bb3, D4, F4, Ab4.

You Are The Sunshine Of My Life

STEVIE WONDER

A1 F C/B \flat Am 7 D7(\flat 9)

6

Gm 7 C 7 F Gm 7 C 7 sus 4

10

A2 F C/B \flat Am 7 D7(\flat 9)

14

Gm 7 C 7 F Gm 7 C 7 sus 4

18

B Fmaj 7 Gm 7 C 7 Fmaj 7 Gm 7 C 7

22

Fmaj 7 Gm 7 C 7 F \flat m 7 (\flat 5) A 7 alt

26

Dmaj 7 F \flat m 7 A 7 Dm Dm(maj 7) Dm 7

30

G 7 Gm 7 C 7

34

A3 F C/B \flat Am 7 D7(\flat 9)

38

Gm 7 C 7 F Gm 7 C 7 sus 4

42

BASS

Two Clear Nights

Bright Samba

COMPOSED & ARRANGED BY:
NICK (THE BROWNMEN) ALI

The bass line is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The notes are primarily eighth and quarter notes, with some triplet eighth notes and a final measure with a whole note and a fermata. Chord symbols are placed above the staff lines. The progression of chords across the staves is as follows:

- Staff 1: Fmaj7, Am7(b5), D7(b9), Gm7, C7
- Staff 2: F6, Dm7(b5), G7, Gm7, C7
- Staff 3: Fmaj7, Cm7, F7, Bb6, Bbm6
- Staff 4: Fmaj7, Am7, D7, G7, Gm7(b), C7
- Staff 5: Fmaj7, Abm7, Gm7, C7
- Staff 6: F6, Dm7(b5), G7, Gm7, C7
- Staff 7: Cm11, F7, Bb6, Eb7
- Staff 8: F6, Gm7, Am7, Bbm6, A7, Dm7, Gm7, C7
- Staff 9: F6, Gm7, C7

The final measure of the last staff has a fermata and a double bar line, indicating the end of the piece.

solo break between each soloist

I-VI-II-V vamp to end
and wank it out...

LEAD SHEET

Song For My Father

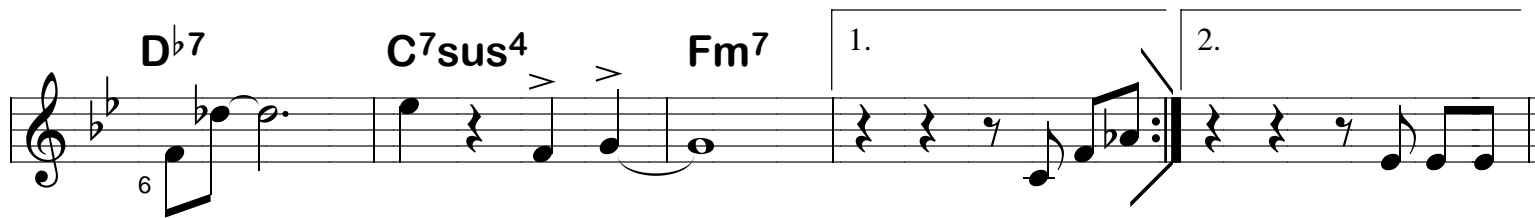
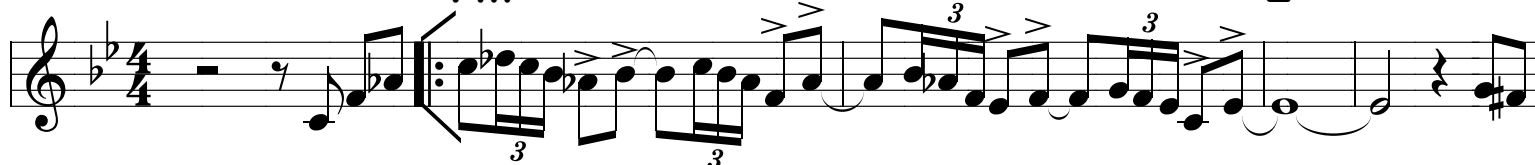
Play as a Cuban cha-cha-cha fused with a funk feel.

Build solos to double-time songo feel

BY: HORACE SILVER
ARR: BROWMAN

A
Fm7

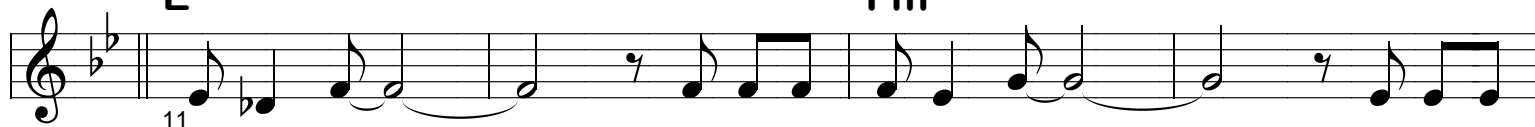
E \flat 7



B

E \flat 7

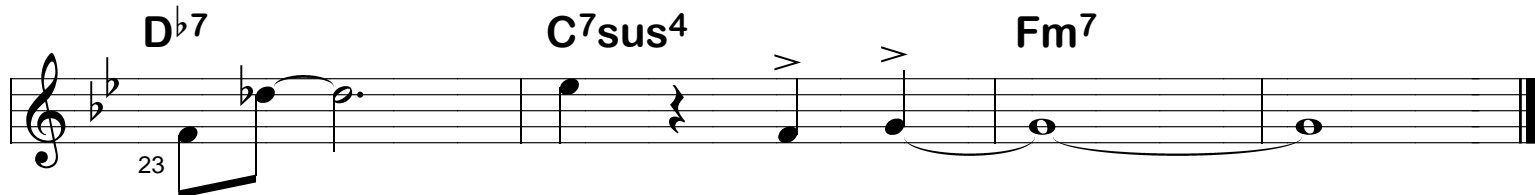
Fm7



A

Fm7

E \flat 7



LEAD SHEET

Mambo Jazz Plaza

Cha-cha-cha. Percussion Intro
Vamp on C concert until head is cued

BY ORLANDO "MARACA" VALLE
TRANSCRIPT BY BROWNMAN

C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9) Csus4(maj7)

A

C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9) Csus4(maj7)

F6/9 F6/9 F7sus4 C7(#9) C7(#9) Csus4(maj7)

G7 Gb7 F7 F7 E7 Eb7 E7 F7 G7

VAMP

C7(#9) C7(#9) Csus4(maj7) C7(#9) C7(#9)

B

21

F7/9 B \flat 13 E \flat 7 D \flat 7

25

F7/9 B \flat 13 E \flat 7 D7/9 G7(#9)

VAMP, next soloist over form

C **Outro vamp for Percussion or Kit...**

29

SCORE
C-concert

Cancion de Cuna Cubana

A1

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Trumpet

Bass

A2

Musical notation for measures 21-23. The score is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 21 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 22 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 23 has a whole rest in both staves, followed by a quarter rest, then quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3.

Musical notation for measures 25-27. The score is in 4/4 time with a key signature of two flats. Measure 25 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 26 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 27 has a whole rest in both staves, followed by a quarter rest, then quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3.

Musical notation for measures 29-31. The score is in 4/4 time with a key signature of two flats. Measure 29 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 30 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 31 has a whole rest in both staves, followed by a quarter rest, then quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3.

To CODA

1.

2.

VAMP (between solos)

Musical notation for measures 34-36. The score is in 4/4 time with a key signature of two flats. Measure 34 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 35 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 36 has a whole rest in both staves, followed by a quarter rest, then quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3.

CODA

Musical notation for measures 38-40. The score is in 4/4 time with a key signature of two flats. Measure 38 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line consists of quarter notes: Bb3, Bb3, A3, G3, F3, E3. Measure 39 continues the melody: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3. Measure 40 has a whole rest in both staves, followed by a quarter rest, then quarter notes: Bb4, Bb4, A4, G4, F4, E4. The bass line continues: Bb3, Bb3, A3, G3, F3, E3.

FINE

BASS

Obsesion

3-2 rumba clave - guaguanco

ARRANGED FOR ARECIBO

PEDRO FLORES
ARR. BROWNMAN
ALA. FORT APACHE BAND

Intro

trumpet

bass

Gm **Am7(b5)** **D7(b9)**

Gm **Am7(b5)** **D7(b9)**

on cue

A1 **Gm** **Am7(b5)** **D7(b9)**

Gm **Am7(b5)** **D7(b9)** **A2** **Gm** **Am7(b5)** **D7(b9)**

Gm **Am7(b5)** **D7(b9)**

BASS

B1 Cm7 F7 B \flat maj7 E \flat maj7

25

1. A7(\flat 5, \flat 9) D7(\flat 9)

29

2. A7(\flat 5, \flat 9) D7(\flat 9) Gm

33

C 1/2 time swing feel Cm7 F7 B \flat maj7

37

Cm7 F7 B \flat maj7

41

Cm7 F7 B \flat maj7

45

BASS

A7(#5,♭9) **A7(#5,♭9)** **D7(♭9)**

49

A3 **Gm** **Am7(♭5)** **D7(♭9)**

53

Gm **Am7(♭5)** **D7(♭9)** **A4** **Gm** **Am7(♭5)** **D7(♭9)**

57

Gm **Am7(♭5)** **D7(♭9)**

65

Cm7 **F7** **B♭maj7** **E♭maj7**

69

A7(♭5,♭9) **D7(♭9)** **Gm**

73

LEAD SHEET - C

Moliendo Cafe

(AS PLAYED BY THE FORT APACHE BAND)

COLOMBIAN TRADITIONAL
ARR. BROWNMAN ALI

Guaguanco OPEN

A Cm7

Cm7 Fm7

Fm7 Dm7(b5) G7 montuno Cm7 Bm7 Bbm7 Eb7

19

Abmaj7 Dm7(b5) G7 Cm7

27

1. Cm7 **2. Cm7 (Set up Salsa)**

B Salsa Fm7 Bb7 Ebmaj7 C7

37

Fm7 Bb7 Ebmaj7

45

Dm7(b5) Ddim7 *clave hits* G7(b9)

53

A Cm7

61

Cm7 F7

69

Fm7 Dm7(b5) G7 montuno Cm7 Bm7 Bbm7 Eb7

77

Abmaj7 Dm7(b5) G7 Cm7

85

FORM : AABA

End Vamp

Cm Dm7(b5) G7(b9) Cm

93

(FAST JAZZ)

SEVEN STEPS TO HEAVEN

- MILES DAVIS
379.

INTRO

Fmaj7 Eb6 Fmaj7
 Fmaj7 Bb7 E-7b5 A7 D-7 Ab7 G7

(G-7) (C7) Ebmaj7 E Fmaj7

Cmaj7 D-7 E-7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7

Fmaj7 Bb7 E-7b5 A7 D-7 Ab7 G7

(G-7) (C7) Ebmaj7 E Fmaj7

MILES DAVIS - "FOUR & MORE"

GREEN DOLPHIN ST. - KAPER/WASHINGTON

A Cmaj7 C-7

B 1. D-7 G7 Cmaj7

F-7 Bb7 Ebmaj7 (G7)

C 2. D-7 D-7/c B-7b5 E7b9 A-7 A7/G F#-7b5 B7

E-7 A7 D-7 G7 Cmaj7 (D-7 G7)

A - LATIN
B **C** - SWING

"SONNY ROLLINS ON IMPULSE!"
 BILL EVANS - "THE TOKYO CONCERT"

(MED. FAST)

AFRO BLUE

- M. SANTAMARIA

Handwritten musical notation for the first system, including treble and bass staves with notes and chords.

Chords: F-7, G-7, Abmaj7, G-7, F-7

Chords: F-7, G-7, Abmaj7, G-7, F-7

Chords: Eb, Db, Eb, F-7

Chords: Eb, Db, Eb, F-7

Handwritten musical notation for the second system, including treble and bass staves with notes and chords.

Chords: F-7, G-7, Abmaj7, G-7, F-7

Chords: F-7, G-7, Abmaj7, G-7, F-7

Chords: Eb, Db, Eb, F-7

Chords: Eb, Db, Eb, F-7

OPEN SOLAS ON F-
 - OR -
 SOLO ON 3/4 MINOR BLUES

BASSA

CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

Handwritten musical score for the piece "Corcovado" by Jobim. The score is written in 4/4 time and includes a bass line and guitar chords. The key signature has one flat (Bb). The score is divided into an introduction and a main section. The introduction is marked "INTRO - SLOWLY". The main section consists of several lines of music, each with a bass line and guitar chords. The chords are written in a shorthand notation, such as "A-", "Bb7", "Abo", "G-7", "C7", "Fm7", "D7", "E-7", "A7", "F-7", "G7b9", "D-7", "G7", "Baião", "C-7", "Eb", "D", "Db", "F#E". The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations, such as "INTRO BASSA" in parentheses next to a chord.

386.

(Jazz)

SOLAR

MILES DAVIS

First system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with notes C, G, and G.

Second system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with notes C, F, and G.

Third system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with notes F, Bb, and Eb.

Fourth system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with notes Eb, Ab, Db, and G.

MILES DAVIS - "WALKIN'"