

Brownman Ali, Browntasaurus Records, CONTXT & Caliban Arts Theatre presents:

BLUE NOTE SOUNDS

Sat-Dec-30, 2023 -- 7pm @ CONTXT, Toronto

:: Brownman Ali – trumpet
:: Jacob Chung – tenor
:: Eric Liang – piano
:: Bennett Young – bass
:: Frank Botos – drums

TUNE LIST

SET 1

- 01 – **Cantaloupe Island** (Herbie Hancock, Empyrean Isles, '64)
- 02 – **Gingerbread Boy** (Blue Mitchell, Bring It Home to Me, '67)
- 03 – **Song for My Father** (Horace Silver, Song for my Father, '65)
- 04 – **Love for Sale** (Cannonball Adderley, Something Else, '58)
- 05 – **Fee-Fi-Fo-Fum** (Wayne Shorter, Speak No Evil, '64)
- 06 – **Passion Dance** (McCoy Tyner, The Real McCoy, '67)
- 07 – **Witchhunt** (Wayne Shorter, Speak No Evil, '64)
- 08 – **Dolphin Dance** (Herbie Hancock, Maiden Voyage, '65)
- 09 – **Byrdlike** (Freddie Hubbard, Ready For Freddie, '62)

SET 2

- 10 – **Softly** (Larry Young, Unity, '66)
- 11 – **This Is for Albert** (Art Blakey & The Jazz Messengers, Caravan, '63)
- 12 – **Sidewinder** (Lee Morgan, Sidewinder, '64)
- 13 – **This I Dig Of You** (Hank Mobley, Soul Station, '60)
- 14 – **Night & Day re-harm** (Joe Henderson, Inner Urge, '66)
- 15 – **Serenity** (Joe Henderson, In'n Out, '65)
- 16 – **Moontrane** (Larry Young, Unity, '66)
- 17 – **Night In Tunisia** (Kenny Dorham, Round Midnight at the Cafe Bohemian, '57)
(Blakey Jazz Messengers, Night In Tunisia, '61)
(Dexter Gordon, Our Man In Paris, '63)
- 18 – **Moment's Notice** (John Coltrane, Blue Train, '58)



Cantaloupe Island

By Herbie Hancock

INTRO

MELODY

The first system of music consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves are piano accompaniment. The middle staff begins with a fortissimo (F) dynamic marking and contains a complex chordal texture with many beamed notes. The bottom staff provides a bass line with quarter notes. A vertical bar line separates the introduction from the main melody. To the right of this bar line, the word "silence!" is written above the top staff, indicating a moment of rest for the melody.

The second system continues the piece. The top staff features a melodic line with eighth and quarter notes. The middle and bottom staves continue the piano accompaniment. A dynamic marking of $Db7$ is placed above the middle staff in the fourth measure, indicating a change in the harmonic texture.

The third system shows further development of the melody and accompaniment. The top staff continues with a melodic line. The middle and bottom staves provide harmonic support. A $Db7$ chord is also indicated above the middle staff in the second measure of this system.

The fourth system concludes the piece. It features the same melodic and accompaniment patterns as the previous systems. The top staff ends with a quarter note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves provide the final accompaniment. A fortissimo (F) dynamic marking is present at the beginning of the system.



Gingerbread Boy



PLAY 20 CHORUSES (♩ = 214)

Jimmy Heath

A B \flat C-7 F7 B \flat 7+9

(Drums accomp.)

E \flat 7 E7 E \flat 7 B \flat 7+9

B \flat 7+9 G7 \flat 9 C7 \flat 9 F7 \flat 9

Rhy. B \flat 7+9 B \flat 7+9

B B \flat C-7 F7 B \flat 7+9

E \flat 7 E7 E \flat 7 B \flat 7+9

B \flat 7+9 G7 \flat 9 C7 \flat 9 F7 \flat 9

B \flat 7+9 B \flat 7+9

C SOLOS (1st x Rock feel) after solos: D.S. al Code (no repeat) CODA

B \flat 7 E \flat 7 B \flat 7 E \flat 7 B \flat 7 D-7 G7 C-7 F7 B \flat 7 F7 B \flat 7+9

(1st x only) (1st x only) Repeat & fade 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 Eb7

Musical staff for section A, measures 1-6. Chords: Fm7, Eb7. Includes triplets and accents.

D^b7 C7sus⁴ Fm7 1. 2.

Musical staff for section A, measures 7-10. Chords: D^b7, C7sus⁴, Fm7. Includes first and second endings.

B Eb7 Fm7

Musical staff for section B, measures 11-14. Chords: Eb7, Fm7.

E^b7 D^b7 C7 Fm7

Musical staff for section B, measures 15-18. Chords: E^b7, D^b7, C7, Fm7.

A Fm7 Eb7

Musical staff for section A, measures 19-22. Chords: Fm7, Eb7. Includes triplets and accents.

D^b7 C7sus⁴ Fm7

Musical staff for section A, measures 23-26. Chords: D^b7, C7sus⁴, Fm7.

LEAD SHEET

Love For Sale

BY: COLE PORTER
ARR. BROWMAN ALI
(FOR ORI DAGAN)

Intro $B^{\flat}maj^9$ Fm^7

A 5 $E^{\flat}maj^7$ $B^{\flat}m^7$
13 $E^{\flat}m^7$ $A^{\flat}9$ $D^{\flat}maj^7$ $D^{\flat}7(\sharp 9)$ $G^{\flat}9$
17 $Cm^7(\flat 5)$ $F7(\flat 9)$ $B^{\flat}m^6$

B 21 $E^{\flat}m^7$ $A^{\flat}7(\flat 9)$ $D^{\flat}maj^9$ Fm^7 $B^{\flat}7(\flat 9)$
25 $E^{\flat}m^7$ $A^{\flat}7(\flat 9)$ $D^{\flat}maj^9$
29 Fm^7 B^9 $B^{\flat}7$ $E^{\flat}m^6$
32 $Gm^7(\flat 5)$ $C7(\flat 9)$ $Fm^7(\flat 5)$ $B^{\flat}7(\flat 9)$
37 $E^{\flat}maj^7$ $B^{\flat}m^7$
45 $E^{\flat}m^7$ $A^{\flat}9$ $D^{\flat}maj^7$ $D^{\flat}7(\sharp 9)$ $G^{\flat}9$
48 $Cm^7(\flat 5)$ $F7(\flat 9)$ $B^{\flat}m^6$



Fee-Fi-Fo-Fum

SIDE 2/TRACK 1
Play 5 Choruses
♩=112

[This piano intro was played on Wayne's original recording. It is not included in the play-a-long record. We show it here for your use if you play this song in a combo situation]

MELODY (BASS PLAYS WITH "TWO" FEEL ON 1st AND 3rd EIGHT-BARS DURING THE MELODY)

E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7

E_b7⁺⁴ D7(+9) G- A_bΔ C7^{b9} F7 B_b7

(BASS WALKS)

E_b7 B_b7

E_b7 B_b- E_b7 A- D7

E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7

SOLOS *E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7 E_b7⁺⁴ D7(+9) G- A_bΔ C7 F7 B_b7* fine

(BASS WALKS DURING SOLOS)

E_b7 B_b7 E_b7 B_b- E_b7 A- D7

E_b7⁺⁴ D7(+9) G- A_bΔ BΔ D7 D- G7 E_b7⁺⁴ D7(+9) D_bΔ C7 BΔ BΔ fine

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PASSION DANCE

- MCCOY TYNER

(MED. UP)

F7sus4

2.

C#sus4 D#sus4

A#sus4 C#sus4 E#sus4 D#sus4

Bb PEDAL

A#sus4 C#sus4 D#sus4

A#sus4 C#sus4 E#sus4 D#sus4

D#b/Eb Eb-

D#b/Eb Eb-

D#b/Eb Eb-

Bb7#9 C7#9

[SOLOS ON F7sus4]

C-concert

WITCH HUNT

-WAYNE SHORTER

(MED. JAZZ)

INTRO

N.C.

Ebmaj7 Fmaj7 N.C.

Gmaj7 Dmaj7 N.C.

C-7

HEAD

C-7

G7#9

C-7

G7#9

C-7

G7#9

C-7

Eb7

G7#9

C-7

G7#9

C-7

Gb7

F7

E7

Eb7

Ab-7

Ammaj7 / Ab

Ab-7

Ammaj7 / Ab

G7#5(#9)

Ab-7

Ab-11

AFTER SOLDS, D.S. AL

RIT.

(MED. JAZZ) 122.

DOLPHIN DANCE

- HERBIE HANCOCK

Ebmaj7 Bb-7 Ebmaj7 D-7 b5 G7

C-7 Ab7 C-7 A-7 D7

Gmaj7 Ab-7 Db7 F-7 Bb7

C-7 C-7/Bb A-7 D7

Gmaj7 G7 sus4 A/G G7 sus4

F7 sus4 G/F F7 sus4 E-7 A7

Eb7 A-7 D7 B-7 E7 D-7

C#-7 F#7 Dmaj7/E Cmaj7/E

Dbmaj/Eb Bb7(b9)/Eb C7(#9)/Eb D-7 b5 G7 b9

LEAD SHEET

Byrdlike

COMPOSED BY: FREDDIE HUBBARD
ARRANGED BY: BROWNMAN

Intro

trumpet
A7alt D7alt sim...
cybal hits
tenor

cybal sim...
tenor sim...
G7alt C7alt sim...

trumpet/tenor/drums only
drum fill
3

10

HEAD

F7 Bb7 F7 A7

14

Bb7 / Am7 D7 Abm7 Db7

18

Gm7 (Db9) C7 F7 D7 Gm7 C7

22

C-concert

(MED.) SOFTLY AS IN A MORNING SUNRISE

-SIGMUND ROMBERG/OSCAR HAMMERSTEIN II

The musical score is written in C major, 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb), which is likely a typo for C major. The music is marked '(MED.)' and 'SOFTLY AS IN A MORNING SUNRISE'. The score includes various chords and annotations:

- Staff 1: Chords C-7, D-7b5, G7b9, C-7, D-7b5, G7b9, C-7.
- Staff 2: Chords D-7b5, G7b9, C-7. First ending: D-7b5, G7b9. Second ending: F-7, Bb7. Includes triplets.
- Staff 3: Chords Ebmaj7, C7b9 (circled), and triplets.
- Staff 4: Chords F-7, F#o7, G7b9, D-7b5, G7b9.
- Staff 5: Chords C-7, D-7b5, G7b9, C-7, D-7b5, G7b9.
- Staff 6: Chords C-7, D-7b5, G7b9, C-7, (D-7b5, G7b9).

THIS IS FOR ALBERT

MEDIUM SWING - AABA

WAYNE SHORTER

A G Δ 7 Ab Δ 7/G A-7/G Gsus4(b9) G7(b9)

C-7 F7 Bb Δ 7 Eb7 Ab Δ 7 D7ALT

B Db7sus4 G Δ 7(#11)/C# BREAK

B-7 E7(#5) A-7 D7(b9)

A G Δ 7 Ab Δ 7/G A-7/G Gsus4(b9) G7(b9)

C-7 F7 Bb Δ 7 Eb7 Ab Δ 7 D7ALT

USE 1ST 3 BARS OF BRIDGE AS CODA

382.
RUNK - (PICK-UP BASS)
(BASS)

SIDEWINDER

-LEE MORGAN

First system of musical notation. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Chord symbols $D7$ and $Eb7$ are written below the bass line. A double bar line is present at the beginning of the system.

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols $D7$ and $Eb7$ are present. A circled annotation "(BASS - CONTINUE SIMILE)" is written above the bass line.

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols $G7$ and $Ab7$ are present.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols $D7$, $Eb7$, $G-7b9$, and $C7b9$ are present.

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols $F-7$ and $Bb7$ are present.

Sixth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. Chord symbols $D7$, $Eb7$, and $Eb7$ are present. A circled annotation "(BREAK)" is written below the bass line. A circled annotation "(FINE)" is written above the bass line. A circled annotation "(PICK-UP FILL)" is written below the bass line. The system ends with a double bar line.

Lee Morgan - "SideWinder"

HANK MOBLEY

THIS I DIG OF YOU

Handwritten musical score for "THIS I DIG OF YOU" by Hank Mobley. The score is written on a grand staff with treble and bass clefs. It features a series of chords and melodic lines across several staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The chords are: BbMaj7, Cmi7, Dmi7, Cmi7, DbMaj7, Cmi7, Dmi7, Fmi7, Bb7, EbMaj7, Emi7, A7, Dmi7, G7, Dmi7, Gb7, Cmi7, F7, BbMaj7, Cmi7, Dmi7, Cmi7, DbMaj7, Cmi7, Dmi7, Fmi7, Bb7, EbMaj7, Emi7, A7, Dmi7, G7, Cmi7, F7, BbMaj7.

LEAD SHEET

Night & Day

Joe Henderson Re-harm

COLE PORTER
RE-HARM BY:
JOE HENDERSON

INTRO - OPEN

Cmaj⁷ B^bmaj⁷ Cmaj⁷ B^bmaj⁷

A A^bmaj⁷ G⁷alt Cmaj⁷ B^bm⁷ E^b7

A^bmaj⁷ G⁷alt Cmaj⁷ Dm⁷ G⁷

F[#]m⁷(^b5) Fm⁷ Em⁷ E^bdim⁷

Dm⁷ G⁷ B^bm⁷E^b7 A^bmaj⁷ G⁷ 1. Cmaj⁷ B^bm⁷E^b7 2. Cmaj⁷

B E^bmaj⁷ Cmaj⁷

E^bmaj⁷ Cmaj⁷

F[#]m⁷(^b5) Fm⁷ Em⁷ E^bdim⁷

Dm⁷ G⁷ A^bm⁷ D^b7 Cmaj⁷ B^bm⁷ E^b7

LEAD SHEET

Serenity

From "In'n Out" - 1964

JOE HENDERSON

$\text{♩} = 160$

Dm7(b5) G7(#9) A^bmaj(#11) G^bmaj(#11) Em⁷ A⁷

Fm⁷ B^{b7} E^b Dm7(b5) G⁷ Cm⁷ A^bm⁷ D^{b7}

WALK

G⁷(#5) G^b F⁷ F⁷ Emaj⁷(#11) Fm⁷(b5) B^{b7}(#9) ⊕

TO CODA

E^b Dm7(b5) G⁷(#9)

CODA

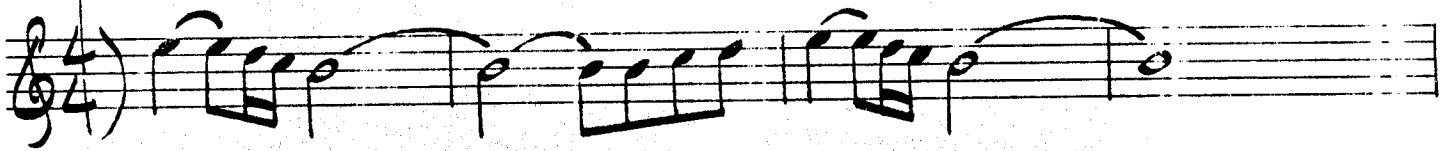
⊕ E^b D E^b

246.

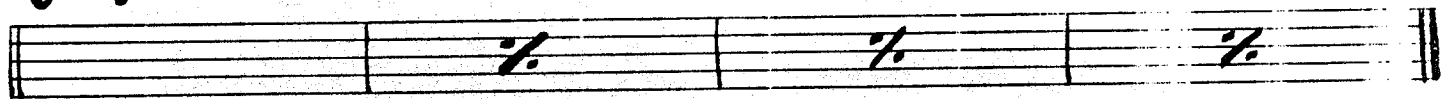
MOONTRANE

WOODY SHAW

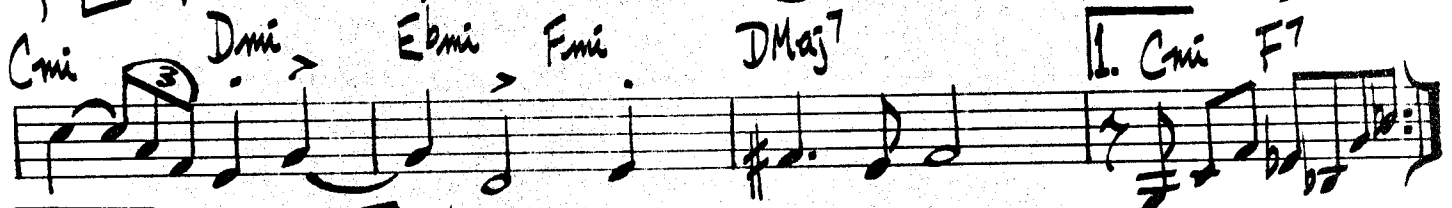
12 BAR INTRO:



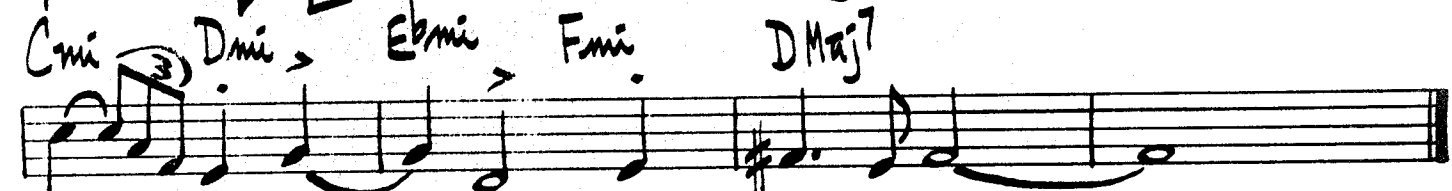
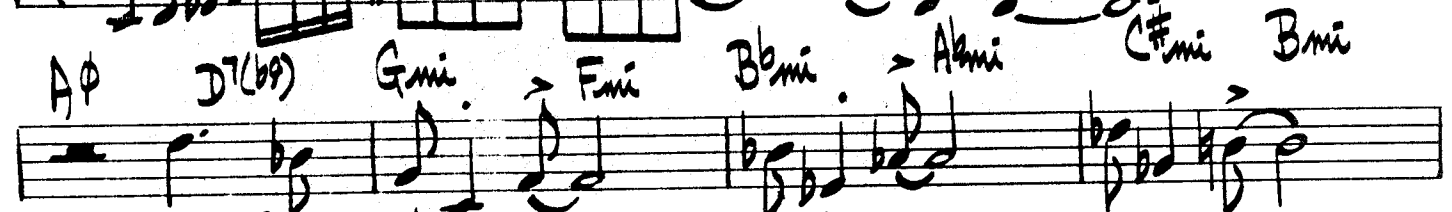
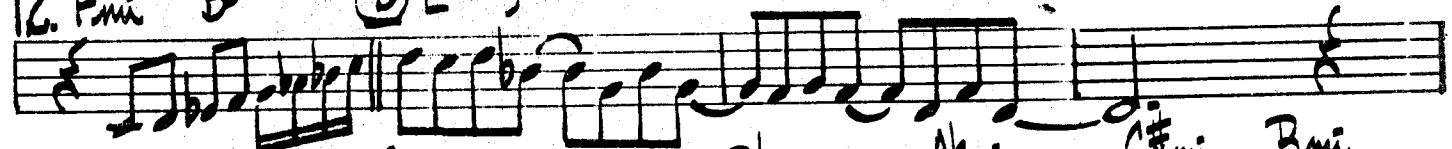
BbMaj7(#11)



A BbMaj7(#4)



2. Fmi Bb7 **B** EbMaj7



A NIGHT IN TUNISIA

(MED. AFRO)

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

INTRO Eb7

D-

(BASS)

Bass line for the intro, starting with Eb7 and D- chords.

A

Eb7

D-

Eb7

D-

Musical staff for section A, first line.

Eb7

D-

E-7b5 A7b5

D-

D-

Musical staff for section A, second line.

B A-7b5

D7b9

G-6

D7b9

G-6

Musical staff for section B, first line.

G-7b5

C7b9

F6

E-7b5 A7b5

Musical staff for section B, second line.

D-

C

E-7b5

Eb7#11

D.S. AL

Musical staff for section C, first line.

FINE

D-

G7#11

Musical staff for section C, second line.

G-(maj7)

G-7

Gb7#9

Musical staff for section C, third line.

(SOLO BREAK)

Musical staff for the solo break, including chords Fmaj7, E-7b5, and A7b9.

SOLO A A B A

AFTER SOLOS, D.S. AL FINE (TAKE REPEAT)

MOMENT'S NOTICE

-JOHN COLTRANE

(UP)

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

G-7 C-7 F-7 Bb7 Eb/Bb F7/Bb

G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb (N.C. (FILL -----))

B

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2. G-7 C7 F-7 Bb7 Eb/Bb F-/Bb

G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb

Eb (SOLO BREAK) -----

SOLOS ON [B], TAKE REPEAT
 CHORDS PLAYED ON BEAT
 AFTER SOLOS, D.S. AL

⊕ Eb7#9