

ELECTRIC BASS

FIRO

♩ = 130

DOUBLE TIME FEEL

COMP. & ARR. BY JOAQUIN NUNEZ HIDALGO

CHART BY EL ALACRAN

BASS, DRUMS & PERC

3/4

5 KEYS

4

9 [A] SAX & PAN MELODY

Fm Eb Db C7

SIMILE --

13 Fm Eb Db C7

17 Fm Eb Db C7

21 [B] CHA CHA

Fm Eb Db C7

25 [C] REGULAR DOUBLE FEEL

Bbm Fm Dbmaj7 Gm7(b9) C7

29 [D] HARMONIZED SAX & PAN

Fm Eb Db C7

33 Fm Eb Db C7

37 Fm Eb Db C7

ELECTRIC BASS

69 **K** SAX SOLO - RHYTHM SECTION COMES DOWN TO END SOLO 3

Fm Eb Db C7

73 **L** STEEL PAN SOLO W/ SHOTS

Fm Eb Db C7

p - mf - f

77 Fm Eb Db C7 3X

81 **M** STEEL PAN SOLO CONTINUES ---

Fm Eb Db C7 OPEN - TO N ON CUE

ff

85 **N** Bbm Fm Dbmaj7 Gm7(b5) C7 D.S. AL CODA

O LIGHT COLLECTIVE IMPROVISING

OPEN LAST X

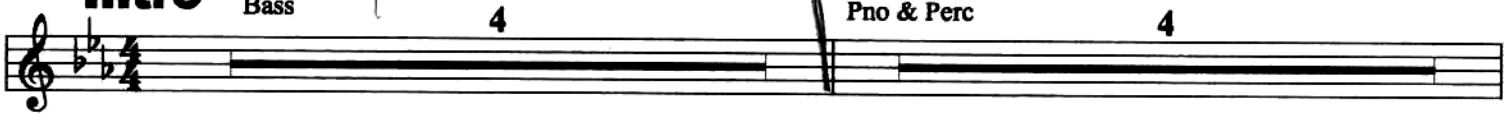
FIN

LEAD SHEET

Steel

BY JOAQUIN NUNEZ HIDALGO
TRANSCRIPTION BY BROWNMAN ALI

Intro Bass | *Cmi7* | *Ab7 G7^{b9}* | *2/.* | Pno & Perc



A Trpt & synth melody



B



C



D *Ab7 G7alt* **To CODA** ♯



LEAD SHEET

SOLO 1

E Cm Dm7(b5) G7(b9) Cm Dm7(b5) G7(b9)

Cm Dm7(b5) G7(b9) Cm7(b13) B9(b13) Fm7 G7(#9, b13)

Cm Dm7(b5) G7(b9) Cm Dm7(b5) G7(b9)

Fm9 A(b)maj9 Cm11 OPEN - to F on cue

F Piano breakdown - heavy cha cha *Dm7(b5)* *G7(b9)* Bass in **2**

G **SOLO 2** Cm Dm7(b5) G7(b9) Cm Dm7(b5) G7(b9)

H A(b)maj13 Fm11 Dm7(b5) D(b)7alt

D.S. al CODA

CODA *Fm9* *Abmaj7* *Cm9* *Fm9* *Abmaj7*

Solo Cadenza *D(b)maj9(add11)* *Cm11*

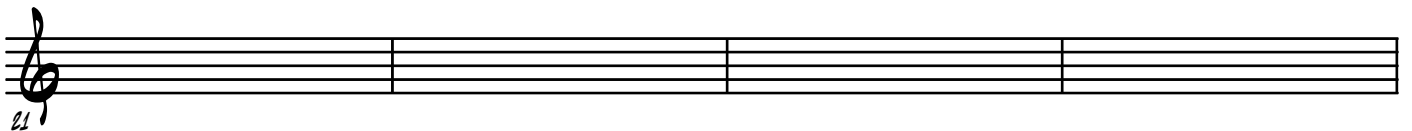
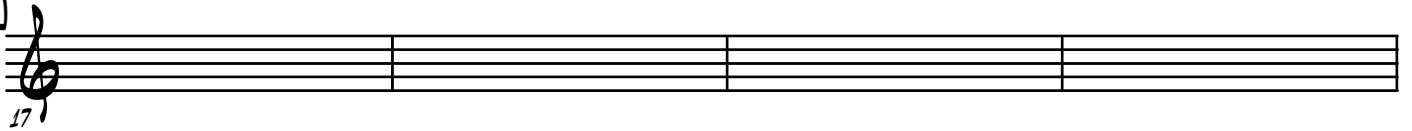
RIN KIN KIN

A Paco -- this is Maclean's chart -- included here cuz there's no bass chart

E7sus



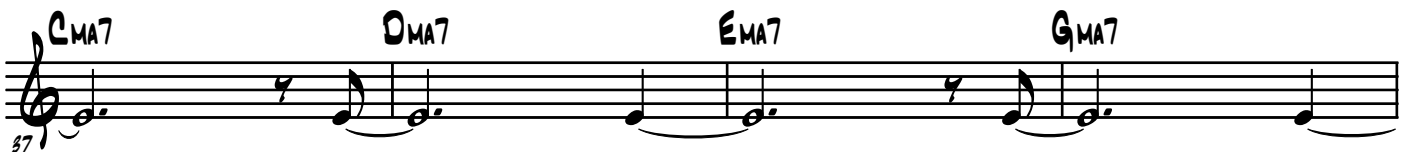
B Blank for now until we know what's going in this section.



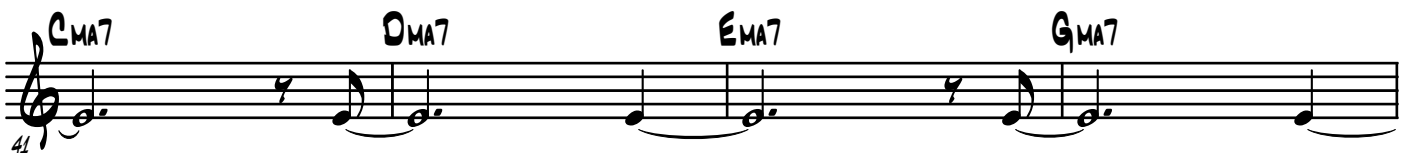
C **CMA7** **DMA7** **EMA7** **GMA7**



CMA7 **DMA7** **EMA7** **GMA7**



CMA7 **DMA7** **EMA7** **GMA7**



Chord progression: CMA7, DMA7, BMA7, GMA7

49

53

E SOLO (OPEN)
E7sus

4X CMA7, DMA7, EMA7, GMA7

65

F HORN SOLO (OPEN)
CMA7, DMA7, EMA7, GMA7

69

G SOLO (OPEN)
E7sus

73

(D.S. AL CODA)

Coda symbol
E7sus

81

85

RIN KIN KIN

89



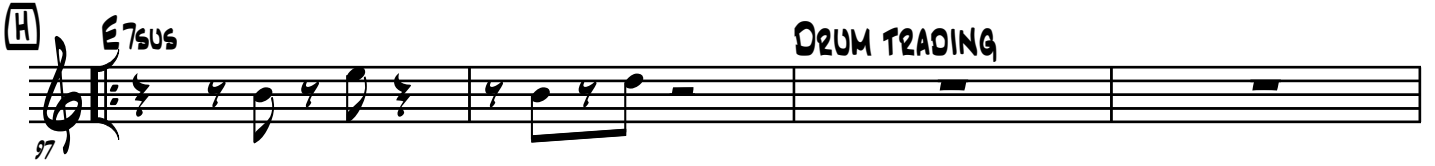
93



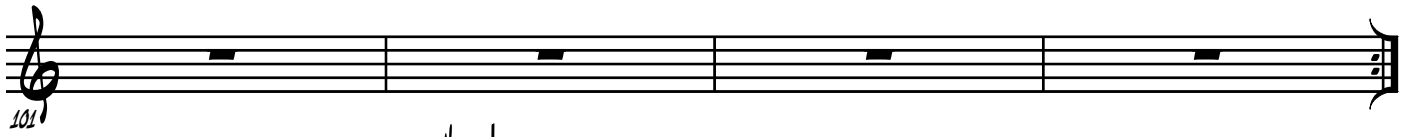
(H) 97

E7sus

DRUM TRADING



101

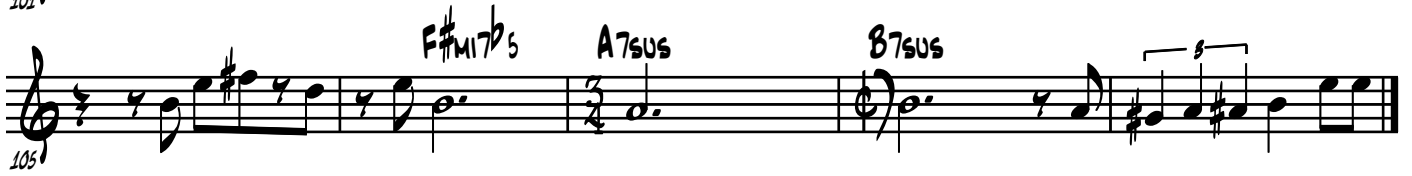


105

F#m7b5

A7sus

B7sus



BASS

Tony Montana

CUBAN PORN
CHA CHA CHA

BY BROWNMAN ALI

Dm7

5

A (simile) **4** **4**

B PRE-HEAD(keep playing bassline)
trumpet

17

21

C **C7alt** Same bass line, but think spookily - lean on the #9 sound - be pornographic

D HEAD **Cm9** **Fm9**

25

33

A^bmaj7 **Am9** **B^bm7**

37

Am11 **Gm9** **Gm (harm min)** **E^bm7/A^b** **E^bm7/E^b** **G^b6**

D9 **Bm7** **Em7** **A7** **E^bm7** **A^b7** **D^bm7** **Gdim7**

41

45

FINE

SCORE
C-concert

Cancion de Cuna Cubana

A1

COMPOSED & ARRANGED BY :
BROWMAN ALI

Trumpet

Bass

A2

Musical notation for measures 21-23. The score is written for piano in a key with two flats (B-flat and E-flat). Measure 21 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes and eighth notes, while the bass line provides a steady accompaniment. Measure 23 features a whole rest in the treble clef and a melodic phrase in the bass clef.

Musical notation for measures 25-27. The melody in the treble clef includes a sixteenth-note triplet in measure 26. The bass line continues with a rhythmic accompaniment of quarter and eighth notes.

Musical notation for measures 29-31. Measure 29 is marked with the instruction "To CODA" and a circled cross symbol. The score includes first and second endings, indicated by "1." and "2." above the staff. Measure 31 ends with a double bar line and repeat dots.

VAMP (between solos)

Musical notation for measures 34-36. This section is a vamp, featuring a melodic phrase in the treble clef and a bass line with a steady accompaniment. The phrase is repeated, as indicated by repeat dots at the beginning and end of the section.

CODA \oplus

Musical notation for measures 38-40. The coda consists of a melodic phrase in the treble clef and a bass line. Measure 40 ends with a double bar line and repeat dots.

FINE

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

E 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

1 2 3 4

B Cm

5 6 7 8

9 10 11 12 13

C Cm

14 15 16 17

Cm

18 19 20 21

Cm

B \flat

A \flat

G 7

22 23 24 25

Cm

B \flat

A \flat

G 7

26 27 28 29

A2 Cm

30 31 32 33

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

BASS

CAZAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

$\text{♩} = 260$ Dancehall

A C^7

13

17

21

25

29

33

37

41

45

B Songo

17

21

25

29

C Dancehall

33

37

41

45

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^bmaj7** **E^bmaj7**

25

1. **A7(b5,b9)** **D7(b9)**

29

2. **A7(b5,b9)** **D7(b9)** **Gm**

33

C **1/2 time swing feel**
Cm7 **F7** **B^bmaj7**

37

Cm7 **F7** **B^bmaj7**

41

Cm7 **F7** **B^bmaj7**

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

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

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

MELO. AFRO

BASS
LINE:

Handwritten musical score for "A Night in Tunisia" by Dizzy Gillespie. The score consists of ten staves of music. The first staff is labeled "BASS LINE:". The music is written in 4/4 time with a key signature of one flat (B-flat major). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above and below the staves, including Eb7, D-, E-7b5, A7b5, D7b9, G-, G-7, C7, C7b9, F6, E-7b5, A7b5, D.5, Eb7 #11, D-, G7 #11, G-(maj7), G-7, Gb7 #9, and Eb7 #9. There are also dynamic markings like "mf" and "f". An "INTERLUDE" section is marked with a box. A "SOLO BREAK" section is indicated by a wavy line. The score ends with a double bar line and a repeat sign.

ICE MARGAS - "THE COOKER"

(FAST JAZZ)

SEVEN STEPS TO HEAVEN

- MILES DAVIS
379.

INTRO

Handwritten musical notation for the first system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of two staves with notes and rests. Above the first staff are two '2' time signatures. Chords are written below the staves.

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

Handwritten musical notation for the second system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of a single staff with notes and rests.

(G-7) (C7) Ebmaj7 E Fmaj7

Handwritten musical notation for the third system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of a single staff with notes and rests.

Cmaj7 D-7 E-7 F-7 Bb7

Handwritten musical notation for the fourth system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of a single staff with notes and rests.

Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7

Handwritten musical notation for the fifth system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of a single staff with notes and rests.

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

Handwritten musical notation for the sixth system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of a single staff with notes and rests.

(G-7) (C7) Ebmaj7 E Fmaj7

Handwritten musical notation for the seventh system of the 'SEVEN STEPS TO HEAVEN' intro. It consists of a single staff with notes and rests.

MILES DAVIS - "FOUR & MORE"

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 a whole note chord 'C-' and a half note chord 'G-7'.

Second system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a whole note chord 'C9', a half note chord 'Fmaj7', and a half note chord 'G-7'.

Third system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a half note chord 'F-7', a half note chord 'Bb7', and a half note chord 'Ebmaj7'.

Fourth system of musical notation for 'Solar'. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains a half note chord 'Eb-7', a half note chord 'Ab7', a half note chord 'Dbmaj7', and a half note chord 'D-7 b9 G7b9'.

MILES DAVIS - "WALKIN'"

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

(2-3 Clave)

Jesús "Chucho" Valdés

(pn. RH)
(perc. tacet) NC

(bs. & pn. LH)

A (Time)

(horns)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D^{7(b9)}

(tumbao & montuno)

GMI⁹ EMI^{7(b5)} A⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷⁽⁹⁾

B^bMA⁹ EMI^{7(b5)} A^{7(b5)} DMI⁷ A^{7(#9)} A^{7(#9)}

1. 2. (1st solo begins)

B (Solos)

DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D⁷ GMI⁷ EMI^{7(b5)} A⁷

DMI⁷ CMI⁷ F⁷ B^bMA⁹ EMI^{7(b5)} A⁷ DMI⁷ A^{7(#9)}

After solos, D.S. al Coda (with repeat)

NC

DMI^{6/9}