

# B.E.T. (+ 3) TUNELIST : Sat-July-14

## @ Miller Lash House (fan wedding)

- **Chocalet Citeh** (this is hard - tricky form - you let me know how you feel) [MID](#)
- **Catholic School Girls** (2nd hardest tune in the book - lemme know how you feel) [AUD](#)
- **Irrational Funktion** (new tune) [MID](#) [YouTube](#) [AUD](#)
- **Recorda Me** (tricky getting into the head cuz of the bar of 2) [AUD](#)
- **Isotope** (during solos - play the rhythmic figure of bar-1 & the and-of-4 hit on bar-7 of head)
- **El Tortuga** (Brown) [AUD](#)
- **Four** (see [YouTube video](#) for audio default to what you hear in the video)
- **Ladybird** [MID](#)
- **Bye Bye Blackbird** [AUD](#)
- **Butterfly** (Herbie) [YouTube](#)
- **Caravan** (dance hall A, Cuban song B) [MID](#)
- **Cantaloupe Island** (Herbie) [AUD](#)
- **Stolen Moments** (from Juggernaut CD) [AUD](#)
- **Evolution Revolution** (from Juggernaut CD) [AUD](#)
- **Red Clay** (from Juggernaut CD) [AUD](#)
- **Yesteryear** (from Juggernaut CD) [AUD](#)
- **Juggernaut** (from Juggernaut CD) (hardest tune in book - drum'n'bass fast) [AUD](#)
- **Chameleon** (Herbie) -- super easy, we do it faster than original
- **Splatch** (Miles) [AUD](#)
- **There Will Never Be Another You** [AUD](#)
- **Night In Tunisia**
- **So What**
- **Solar**

=====  
**Sat-July-14 -- BET wedding Full schedule:**  
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01:00pm - Sound company arrives at venue, sets up stage and sound (Aaron Edwards is our soundman)  
03:00pm - Brown is @ Mel Lastman Square w/ CRUZAO (1 hr festival set)  
05:10pm - Band arrival at hall, load-in, soundcheck (line-check only, **load-in quietly to not disturb ceremony**)  
05:30pm - Cocktails & Canapés on Patio  
07:00pm - Guests seated for dinner  
07:20pm - Bridal Party Entrance - BET plays funkified Horah, MC Introduction  
07:45pm - Dinner Begins - Dinner trio playing classic mainstream jazz (ala Miles), 1 hour set  
08:45pm - Cutler spins tunes as trio ends  
09:30pm - Dancing Begins - BET + 2 takes stage -- 90 min feature concert  
11:00pm - Curfew for band - you guys can pack up and bounce  
11:00pm - DJ Cutler continues spinning for the party (w/ Brown)  
01:00pm - Evening Ends (Brown & Cut go chinatown for late night noodles!)  
=====

**Location:**

Miller Lash House

[www.millerlashhouse.ca](http://www.millerlashhouse.ca)

130 Old Kingston Rd Toronto, ON M1E 3J5 [\(416\) 287-7000](tel:(416)287-7000)

# TRUMPET

## Chocalet Citeh

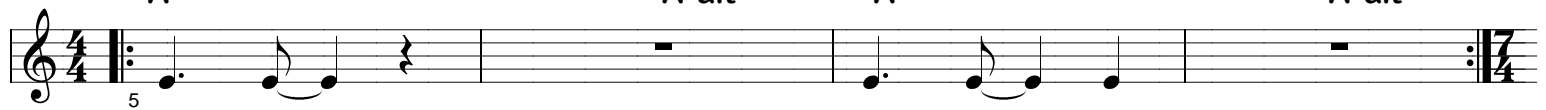
HOME OF THE MILLION MAN MARCH  
(FOR CHRIS ROCK)

COMPOSED & ARRANGED BY :  
NICK "BROWNMAN" ALI

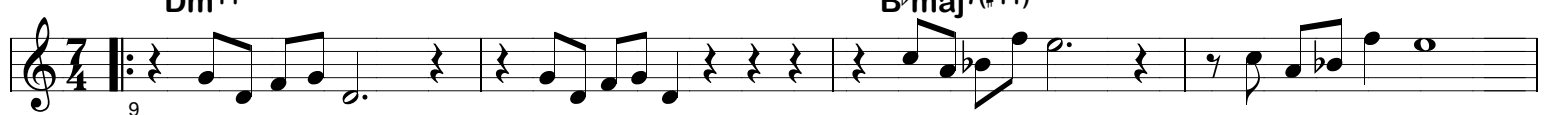
**A** Dm<sup>9</sup> E<sup>b</sup>m<sup>9</sup> Fmaj<sup>9</sup> Em<sup>9</sup>




**B** A<sup>7</sup> A<sup>7</sup>alt A<sup>7</sup> A<sup>7</sup>alt



**C** Dm<sup>11</sup> B<sup>b</sup>maj<sup>7</sup>(#11)



Dm<sup>11</sup> B<sup>b</sup>maj<sup>7</sup>(#11)



Gm<sup>7</sup>(add11) A<sup>7</sup>(#5,#9) B<sup>b</sup>maj<sup>7</sup>(#11) A<sup>7</sup>(#5,#9) Dm<sup>11</sup> B<sup>b</sup>maj<sup>7</sup>(#11)



FINE

**D** Dm<sup>13</sup> Em<sup>7</sup>(<sup>b</sup>5)/B<sup>b</sup>



### FORM:

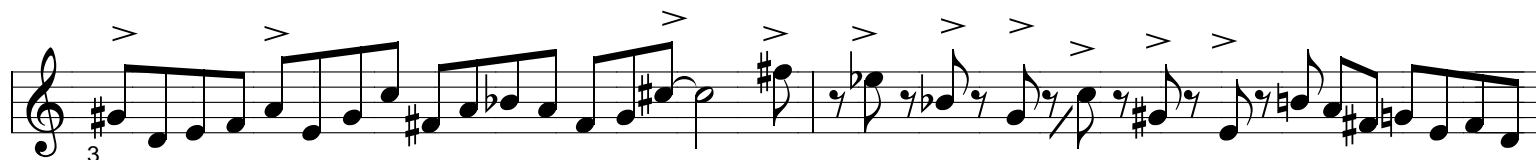
- A, B, C, D then D.C.
- Open Bass solo over A
- B on cue - as an interlude
- Open horn solo over C
- Open Drum solo over D
- D.C. a FINE (w/ repeats at B - NO repeat at C)

# TRUMPET

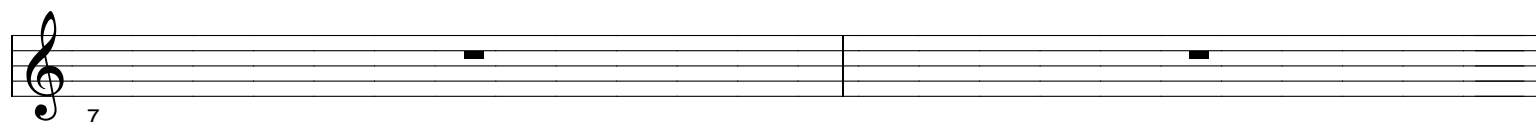
# Catholic Schoolgirls

COMPOSED & ARRANGED BY :  
NICK "BROWMAN" ALI

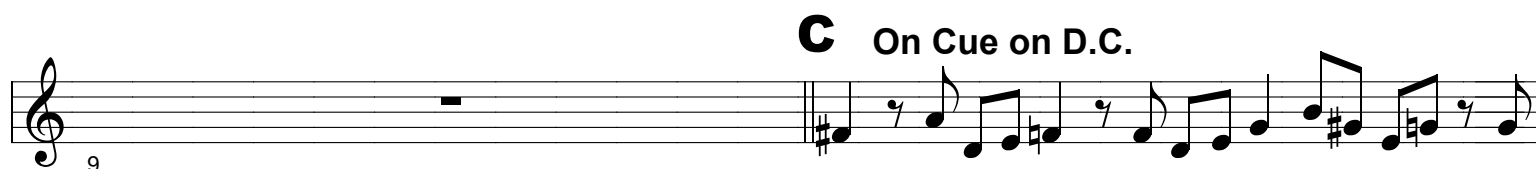
**A**



**B** Open for blowing on D.C  
F# alt - evil



**C** On Cue on D.C.



**D** Open for drum solo on D.C.



**E** On cue on D.C.



Play Ipanema faggily at Cruiseship tempo...



**FINE**

**D.C. al FINE**

TRUMPET

# Irrational Funktion

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

A1 Gmin

Musical notation for section A1, measures 1-16. The key signature is G minor (one flat) and the time signature is 4/4. The notation includes a repeat sign at the beginning and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Musical notation for section A2, measures 17-32. The key signature is G minor and the time signature is 4/4. The notation includes a repeat sign at the beginning and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Musical notation for section A3, measures 33-61. The key signature is G minor and the time signature is 4/4. The notation includes a repeat sign at the beginning and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The section concludes with a double bar line and the word "FINE".

Bb

# Recorda Me

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWNMAN ALI

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

Trumpet

Rhythm

Am

sim...

**A**

Bm

7

Dm

Cm<sup>7</sup> F<sup>7</sup>

11

**B** hip-hop

Cmaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

15

big fill - set this up

A<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> F<sup>#</sup>7(#9)

19

# TRUMPET

# Isotope

slow HIP-HOP

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWNMAN ALI

OPEN

Melody

drums

Rhythm

**Dm**

sim...

ON CUE

**Dm**

**F**

**E<sup>b</sup>7** **D7**

**G<sup>b</sup>7**

**Gm**

**F7** **C<sup>#</sup>7**

**D7**

**B7sus4**

**B<sup>b</sup>7sus4**

**A7sus4**

**D7** **B7**

**A<sup>b</sup>7** **F7**

TRUMPET

# El Tortuga

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

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

A1 Dm

B Dm

C Dm Em

Dm Em

Dm C Bb A7

Dm C Bb A7

A2 Dm

Interlude

D Dm C B $\flat$  A7

34

Dm C B $\flat$  A7

38

Dm C B $\flat$  A7

42

Dm C B $\flat$  A7

46

A3

50



# FOUR

MILES DAVIS

(SUNG)

Musical staff 1: Treble clef, 4/4 time signature. Melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Chords: F7, F#7, C7.

Musical staff 2: Treble clef, 4/4 time signature. Melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Chords: F7, Bb7, Bb7.

Musical staff 3: Treble clef, 4/4 time signature. Melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Chords: Eb7, F#7, G#7, G7.

Musical staff 4: Treble clef, 4/4 time signature. Melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Chords: C7, F#7, G#7, G7.

Musical staff 5: Treble clef, 4/4 time signature. Melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4. Chords: C7, A7, Ab7, G7, C7, F#7. Ends with a double bar line and "SOLO BREAK".

(FINE)

D.S.

MILES DAVIS "FOUR & MORE"

TRUMPET

# Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

D<sup>9</sup>

Dmaj<sup>7</sup> Fmaj<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Trumpet

Bass

D<sup>7</sup>

Gm<sup>7</sup>

C<sup>7</sup>

D<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

Em<sup>7</sup>

A<sup>7</sup>

Dmaj<sup>7</sup>

Fmaj<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>

# BYE BYE BLACKBIRD

DIXON/HENDERSON

Handwritten musical score for "BYE BYE BLACKBIRD" in G major, 4/4 time. The score consists of seven systems of staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style with quarter and eighth notes. Chord symbols are written above the notes.

Chord symbols: G, B<sup>b</sup>0, A<sup>mi</sup>7, D7, A<sup>mi</sup>7, A<sup>mi</sup>Δ7, A<sup>mi</sup>7, D7, A<sup>mi</sup>7, D7, G, G7, F7, E7, A<sup>mi</sup>7 (C<sup>mi</sup>6), (G A7), E<sup>b</sup>7, D7, G, B<sup>mi</sup>7, E7, A<sup>mi</sup>7, D7, G.


MILES DAVIS - "ROUND MIDNIGHT"

68.  
(MED. FOUR)

# BUTTERFLY

- HERBIE HANCOCK

(MELODY)

3x  (last x)

First system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The music features a melodic line in the treble and a bass line in the bass. Chords G-7 and B-7 are indicated below the first two measures. A circled '10' is written above the first measure, and another circled '10' is above the second measure. A circled '2' is above the final measure. A circled '10' is also present above the first measure of the second system.

A (ZAD X)

Second system of musical notation, labeled 'A (ZAD X)'. It consists of two staves. The top staff continues the melodic line with slurs and ties. The bottom staff continues the bass line. Chords G-7, B-7, G-7, and E-7 are indicated below the measures.

Third system of musical notation. It consists of two staves. The top staff features a triplet of eighth notes in the first measure. Chords G-7, B-7, G-7, and E-7 are indicated below the measures.

Fourth system of musical notation. It consists of two staves. The top staff has a circled '7' above the first measure. The bottom staff has a circled '7' above the first measure. The text '(DRUMS)' is written in the middle of the system, and 'etc.' is written below the second measure. The system ends with a double bar line and repeat dots.

B

Fifth system of musical notation, labeled 'B'. It consists of two staves. The top staff has circled '40' above the first, second, and third measures, and a circled '10' above the fourth measure. The bottom staff has a circled '40' above the first, second, and third measures, and a circled '10' above the fourth measure. Chords C major 4, F# major 4, and C major 13 are indicated below the measures.

Sixth system of musical notation. It consists of two staves. The top staff has a circled '7' above the final measure. The bottom staff has a circled '7' above the final measure. Chords C-7, F# major 4, and Bb major 4 are indicated below the measures. The system ends with a double bar line and repeat dots.

1.

G-7 B-7 G-7 B-7

G-7 B-7 G-7 B-7

2

(INTRO INTO)  
SOLO 3

G-7 B-7

3

OPEN FOR SOLO (F-7)

ON CUE

1st Solo

(SOLO) C7. AUST

LAST SOLO

LAST SOLO

D.S. al  
FINE - 2nd X THRU HE

# TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWMAN

**A Dancehall**  
♩ = 260  
4/4  
D7

5 D7sus4 band out! Dm9

9 montuno  
Gm7 F9 Eb9 D7(#5,#9)

**B Songo**  
G9

17 C9

21 F7

25 Bb6 A7 Eb7

29 **C Dancehall**  
D7

33 D7

37 D7sus4 band out Dm9

41 Gm7 F9 Eb9 D7(#5,#9)

45

C - Concert Chart

# CANTALOUPE ISLAND

Copyright © 1964 (Renewed) by Hancock Music Co.

By HERBIE HANCOCK

Moderate Rock **band out** **Fmin** **In!**

**Eb7** **Dm11** **Fmin**

410.

Reg Slow Swing

STOLEN MOMENTS

OLIVER NELSON

Handwritten musical notation for the first system, consisting of five staves. The notation includes various chords and melodic lines:

- Staff 1: Chords D-7, E-7, Fmaj7, E-7.
- Staff 2: Chords D-7, D-6, D-7, D-6.
- Staff 3: Chords G-7, G-6, D-7, D-6.
- Staff 4: Chords E-, F-, F#, G-, Ab-, G-, Gb-, F-, E-7.
- Staff 5: Chords E-7, F07, D/F#, G-, D-, A+7.

(SOLO ON MINOR BLUES)

Handwritten musical notation for the second system, consisting of two staves. The notation includes various chords and a melodic line:

- Staff 6: Chords A+7, D-7, A+7, G7sus, D-7<sup>A</sup>.
- Staff 7: Melodic line with a "rit" marking.

OLIVER NELSON - "BLUES & THE ABSTRACT TRUTH"



# TENOR

# Evolution Revolution

COMPOSED & ARRANGED BY :  
NICK "BROWNMAN" ALI

**Em**

Ev - vo - lu - tion - this is rev - ol - u - tion  
(2nd time only)

**A melody**

9

**B**

17

**C**

21 hole! Sparse noodle - 1st time Sax... 2nd time Brown

25

**D**

29 melody

33

**E**

37 **Cmaj7** bridge **F#m7** **B7**

41 **Emaj7** **F#m7** **B7**

45 **Emaj7** **Em7** **A7**

49 **Dmaj7** **F#m7(b5)** **B7(b9)**

53

**F** **Hole!**

57

61

**BLOWING**

- open C, E (bridge) on cue, back to C, last E on cue, hole, F, to jungle

**G** **OPEN - Jungle**

65

69

**H** **ON CUE - Outro**

**HOLE!!**

73

77

81

**Band out, Brown alone**

85

**Everyone**

C - Concert Chart

# RED CLAY

- FREDDIE HUBBARD

(Rock)

**A** (RHYTHM SECTION:)

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

**B** (TRUMPET:)

F7sus4 G7sus4 Bb-7(11) Db7sus4 Eb7sus4 C-7(11) Bb-7(11) 1. F7sus4 G7sus4 2. F7sus4 G7sus4

**C**

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

**D** (SAXES:)

C-7 Bb-7 Eb7 Abmaj9 D-7b9 G+7

FREDDIE HUBBARD - RED CLAY "THE GADDEST HUBBARD"

# TENOR

# Yesterday

(BASED ON JEROME KERN'S "YESTERDAYS")

BY BROWNMEN  
BASED ON "YESTERDAYS" BY JEROME KERN

The musical score is written in 4/4 time and consists of six staves of music. The first staff begins with a repeat sign and contains the first four measures, with chords Em, Fm, Em, and Dm. The second staff contains measures 5 through 8, with chords Em, Fm, Em, and Dm. The third staff is labeled 'HEAD' and contains measures 9 through 13, with chords Em, Fm, Em, and Dm. The fourth staff contains measures 14 through 17, with chords Em, Em/E<sup>b</sup>, Em/D, C<sup>#</sup>m7(<sup>b</sup>5), and F<sup>#</sup>7(<sup>b</sup>9). The fifth staff contains measures 18 through 21, with chords B7(<sup>#</sup>5), E7, A7, and D7. The sixth staff contains measures 22 through 25, with chords Dm7, G7, Cmaj7, Fmaj7, F<sup>#</sup>m7, F<sup>#</sup>m7(<sup>b</sup>5), and B7(<sup>b</sup>9). The score concludes with a double bar line and repeat dots.



**F**

47

51

55

59

**G SOLOS**

63

**H Interlude**

71

75

**Drum solo - open**

79

**J On cue**

83

87

**K On cue**

91

95

99

# CHAMELEON

HERBIE HANCOCK

BASS INTRO)

Bmi7 Eb7

4X's) Bmi7 Eb7 Bmi7

Eb7 (4X's) Bmi7 Eb7

Bmi7 Eb7 4. Eb7

HERBIE HANCOCK  
"HEAD HUNTERS"

Hip-Hop Funk Feel

# - Splatch -

Marcus Miller

Intro C - Concert Chart

**Baseline**

**(A)**

Chords:  $G_{sus} (All.)$ ,  $E_b7(9)/G$ ,  $Dm7/G$ ,  $G7(\#9)$ ,  $A_b7/G$

**I. G7(Funk)**

**2. (b9) C7 (b9)**

**Bass**

**C7 (Drum Fills)**



426.

# THERE WILL NEVER BE ANOTHER YOU

JASSEN / GORDON

Handwritten musical score for guitar, featuring ten staves of music. The score includes various guitar chords and melodic lines. The chords are: F#7, E-7b5, A7b9, D-7, C-7, F7, Bb7, G-7b5, C7, F#7, D-7, G7, (D-7 G7), G-7, C7, F#7, E-7b5, A7b9, D-7, C-7, F7, Bb7, G-7b5, C7, F#7, A-7, D7, F#7, E7, A7, D7, G-7, C7, F#7, (C7). The word "FINIS" is written at the end of the final staff.

# A NIGHT IN TUNISIA

**BASS LINE**

The score consists of a bass line and ten staves of melody. The bass line is written in a 7/4 time signature and includes the following chord annotations: F7, A, E-, F7, E-, F7, E-, F#-7b5, B7b5, E-, B-7b5, E7b9, A-, A-7, D7, A-7b5, D7b9, G6, F#-7b5, B7b5, E-, (INTERLUDE) F#-7b5, F7#11, E-, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, B7b9.

Additional annotations include a circled '2' at the end of the bass line, a circled '3' above the first staff, and a circled '2' above the second staff. A circled '1' is placed above the first staff, and a circled '2' is placed above the second staff. A circled '3' is placed above the third staff. A circled '4' is placed above the fourth staff. A circled '5' is placed above the fifth staff. A circled '6' is placed above the sixth staff. A circled '7' is placed above the seventh staff. A circled '8' is placed above the eighth staff. A circled '9' is placed above the ninth staff. A circled '10' is placed above the tenth staff.

Other markings include a circled 'D.S. AL FINE' and a circled 'CODA'.

