Muskrat Ramble

Bb book

c. Kid Ory, 1927

Light 4/4

♩ = 178

A Solos

B♭ F7 B♭

B♭ Dm A7 Dm F7

B♭ F7 B♭

G7 Cm C7 F7 ⊕ B♭

B

C7 E7 F7 B♭ Gdim

F7 B♭

C7 E7 F7 B♭ A7 A♭7

G7 Cm7 C7 F9 B♭

C

B♭ F7 B♭

B♭

B♭ F7 B♭

G7 Cm C7 F7 ⊕ B♭

⊕ Ending B♭ TBN Tag

A B C, solos on A, end on A or C. Tbn Tag

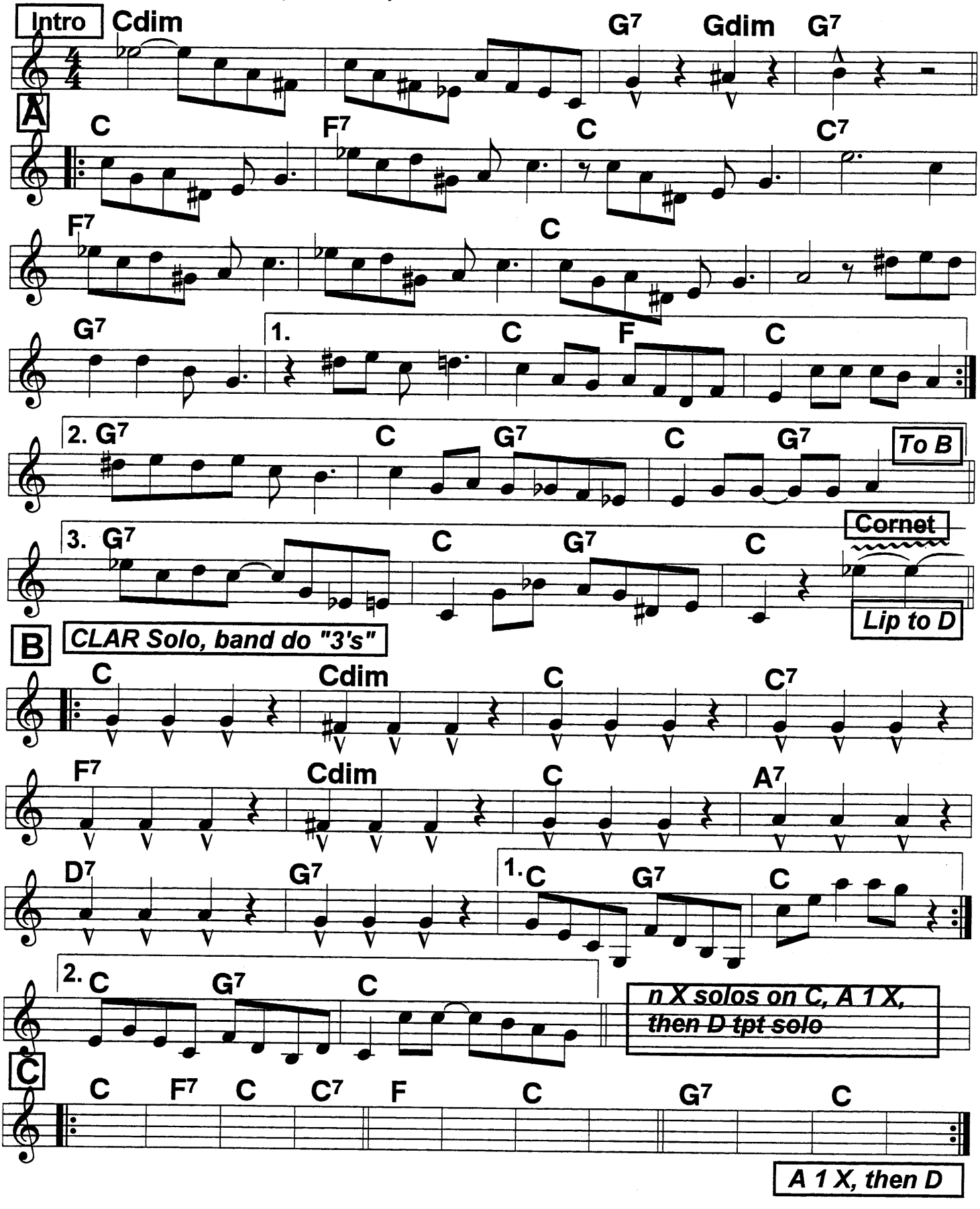
55 Bb book

Dippermouth Blues (1)

4/4
♩ = 186

Distilled from 1st Oliver record; orig. in C, usually played in Bb.
aka "Sugarfoot stomp"

Oliver, 1923
Spanier, 1939

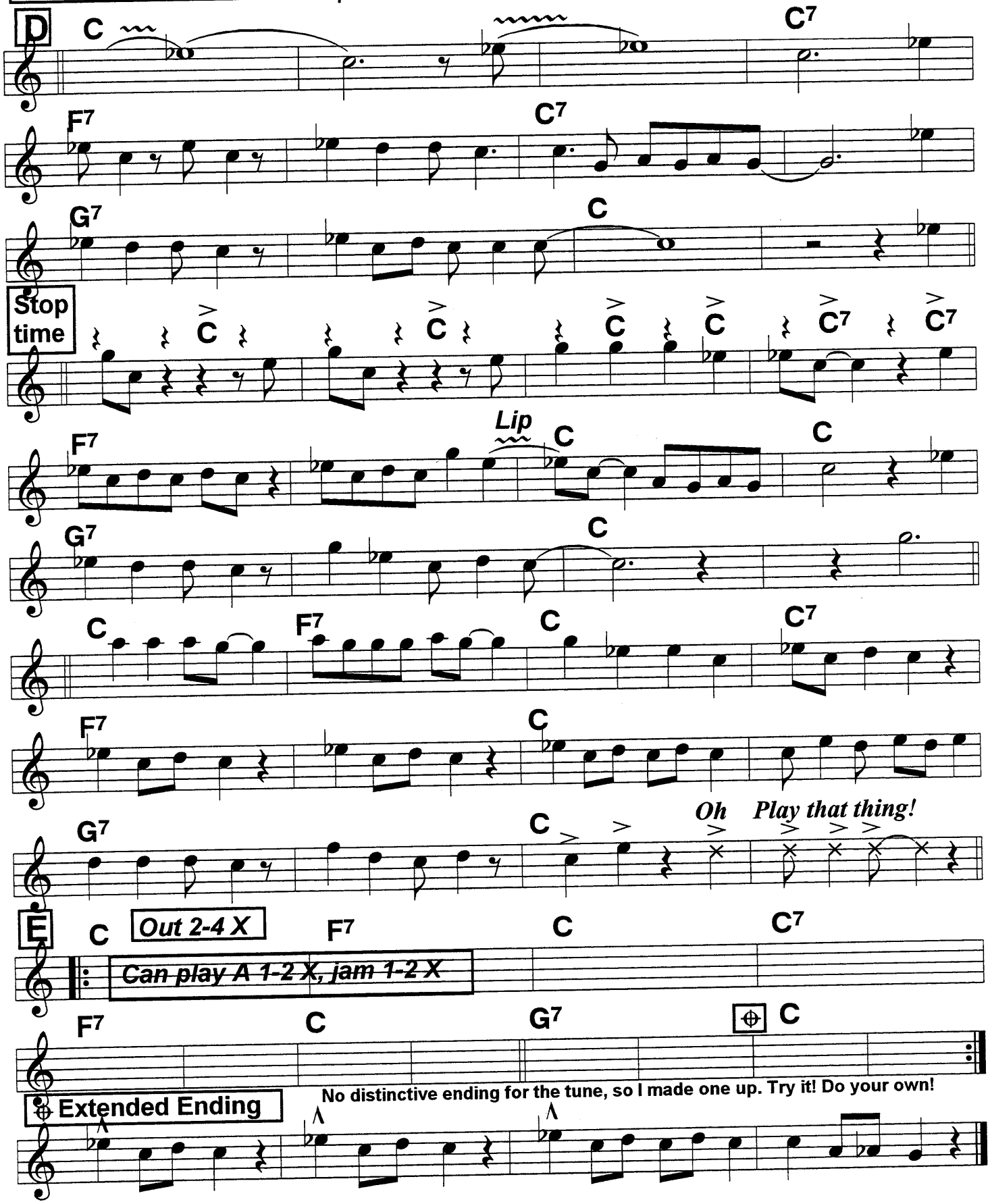


Dippermouth Blues (2)

Bb book

TPT Solo 36 Bars

Stop time is a standard, later convention



211

West End Blues (1)

Armstrong-Hines1928;
c. King Oliver, 1928

Armstrong Intro

Bb book

Rubato

♩ = 86 4/4

A

F F7

B♭7 F

C7 B♭7 F F7 B♭dim B♭m F C7

B Solos

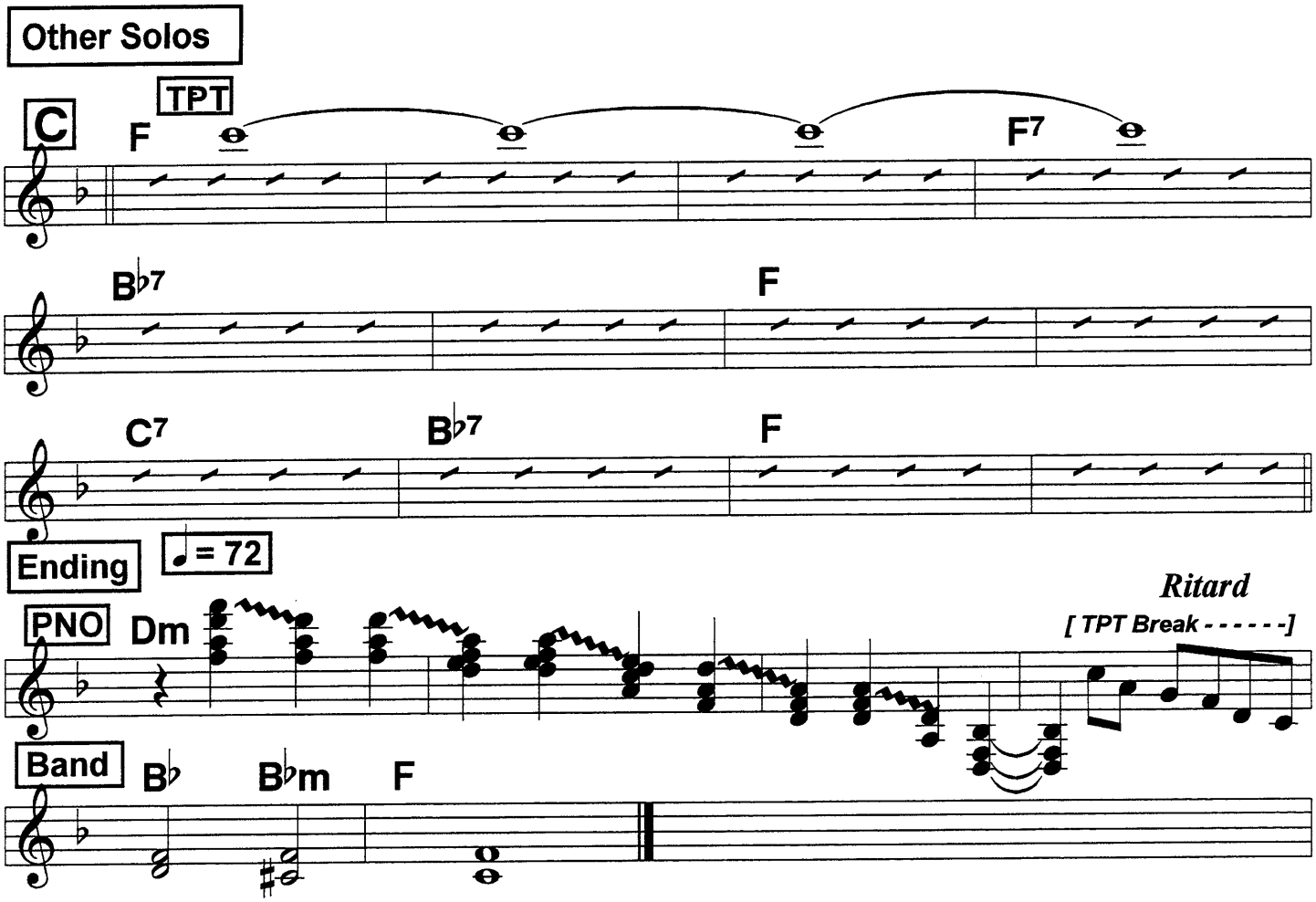
F Fdim F F7

B♭ B♭m F F7

C7 B♭7 F

West End Blues (2)

Bb book



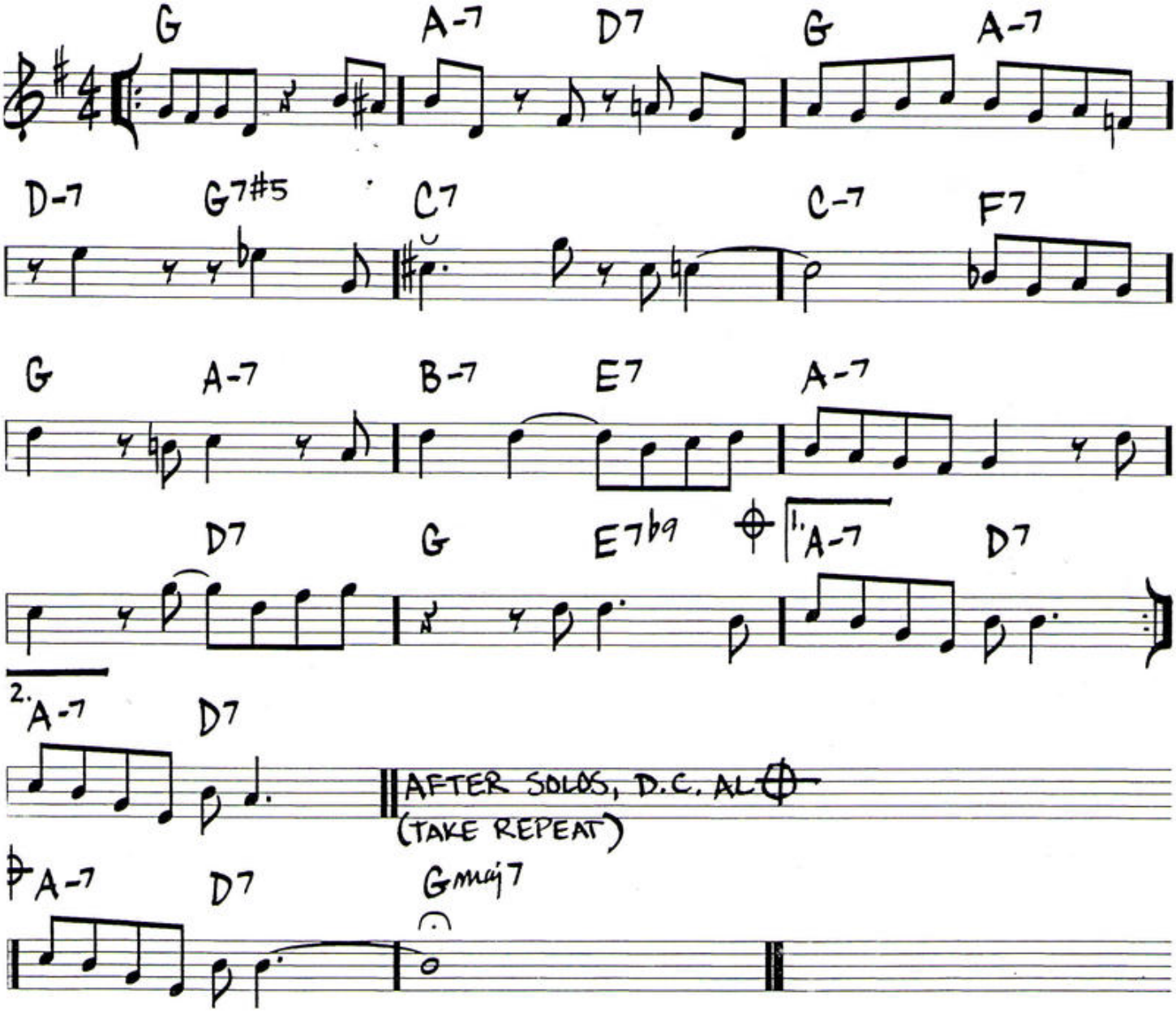
ROUTINE: VOCAL A B, solos, VOCAL A B, bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

2 classic versions: One of the all-time instrumental trad classics, Armstrong-Hines, 1928; the other was sung by Ethel Waters. This sheet provides the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the ending to the Armstrong version.

AU PRIVAVE

(♩=220)

-CHARLIE PARKER



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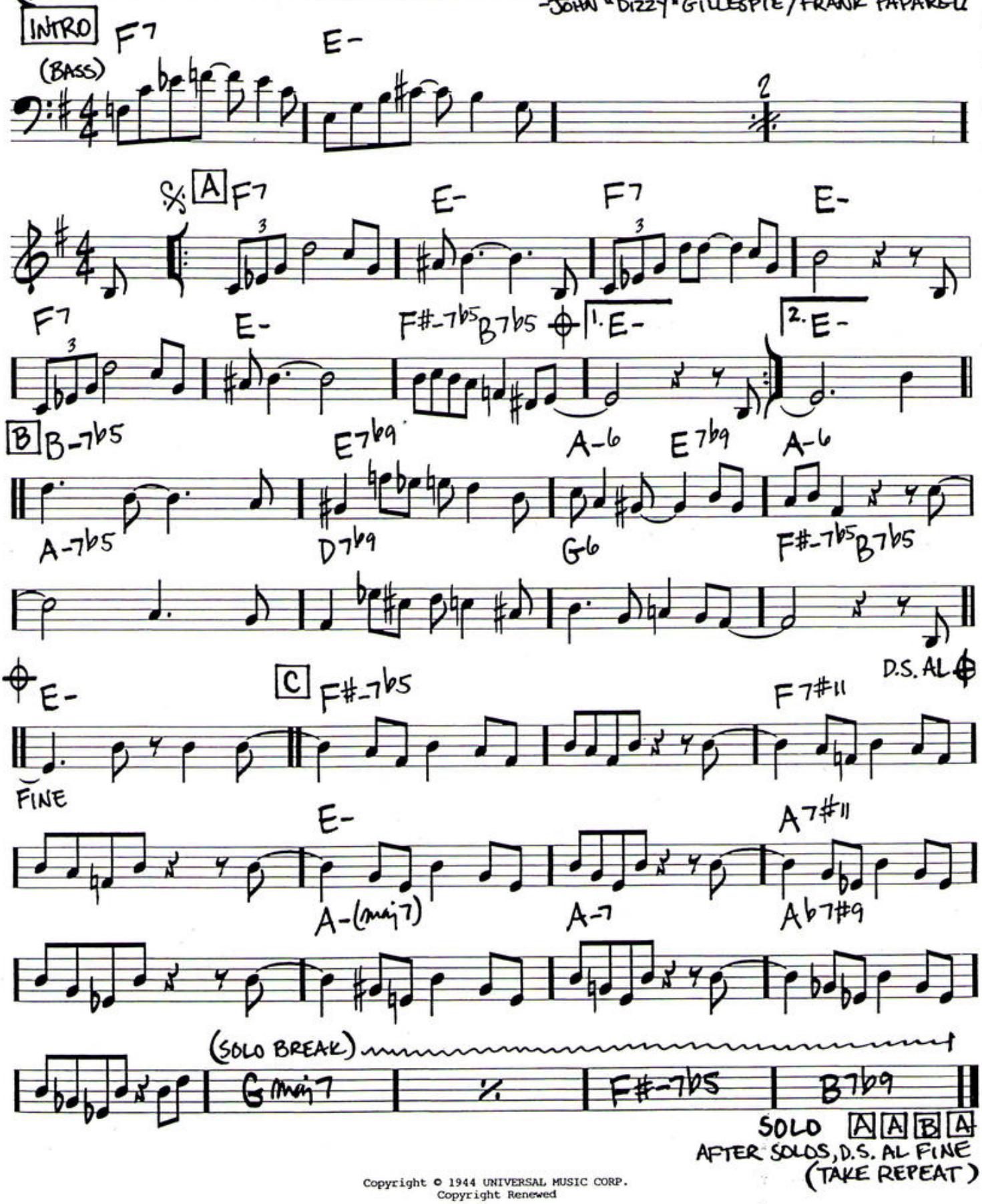
A NIGHT IN TUNISIA

(MED. AFRO)

-JOHN "DIZZY" GILLESPIE/FRANK PAPAREL



SOLO A A B A

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

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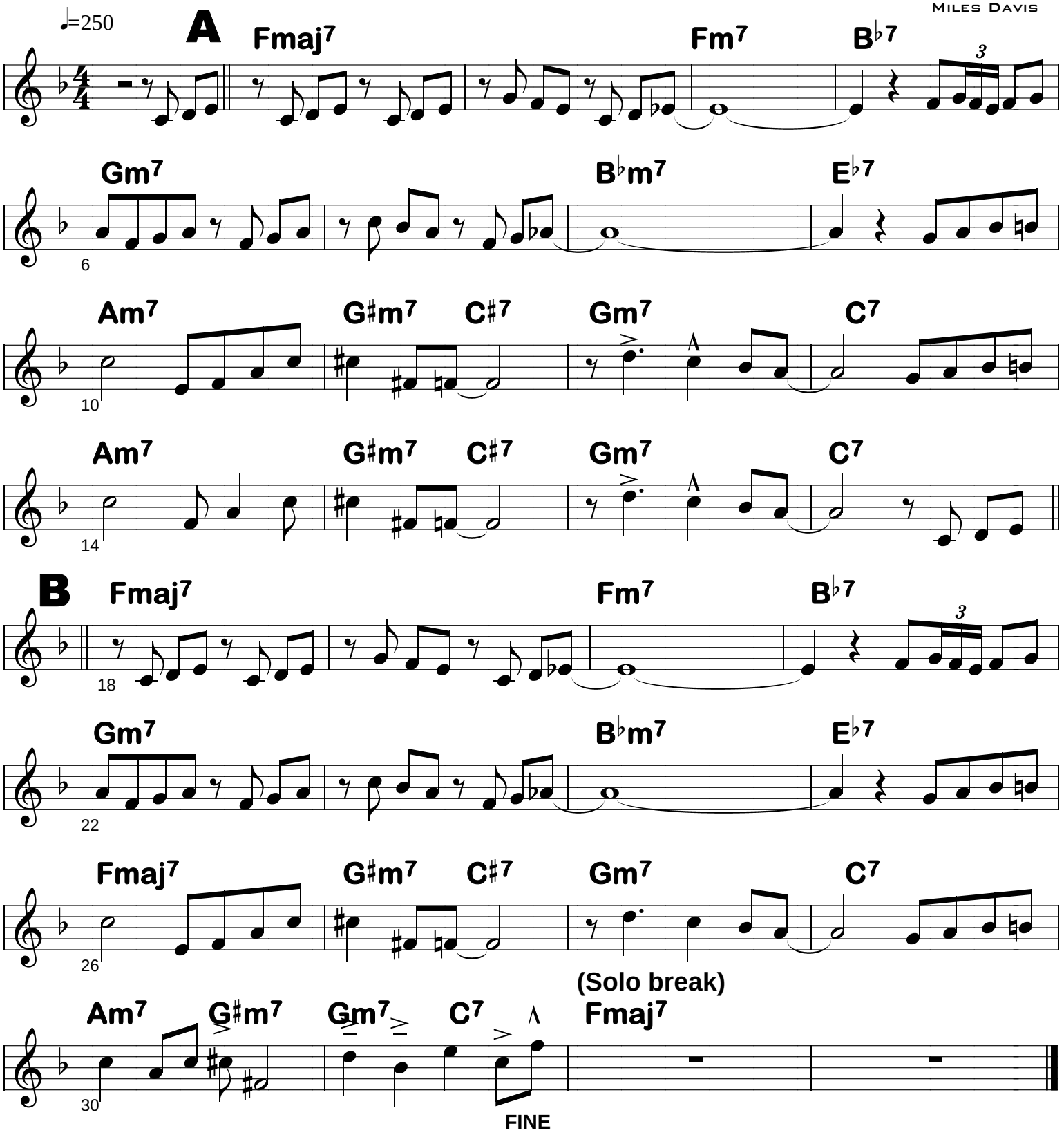
TRUMPET

Four

(how Miles played it)

Composed by :
Miles Davis



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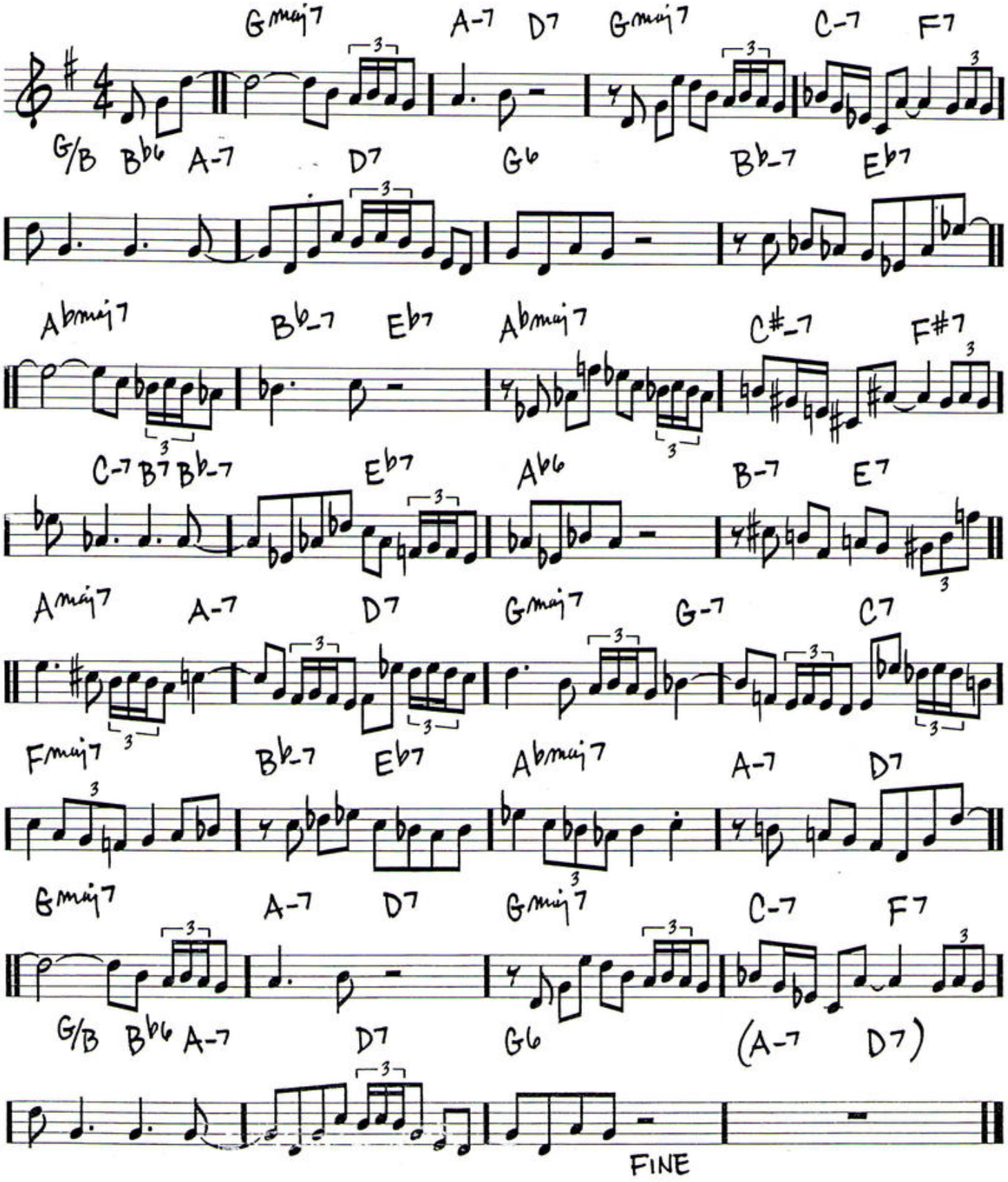
(MED.)

JOY SPRING

-CLIFFORD BROWN



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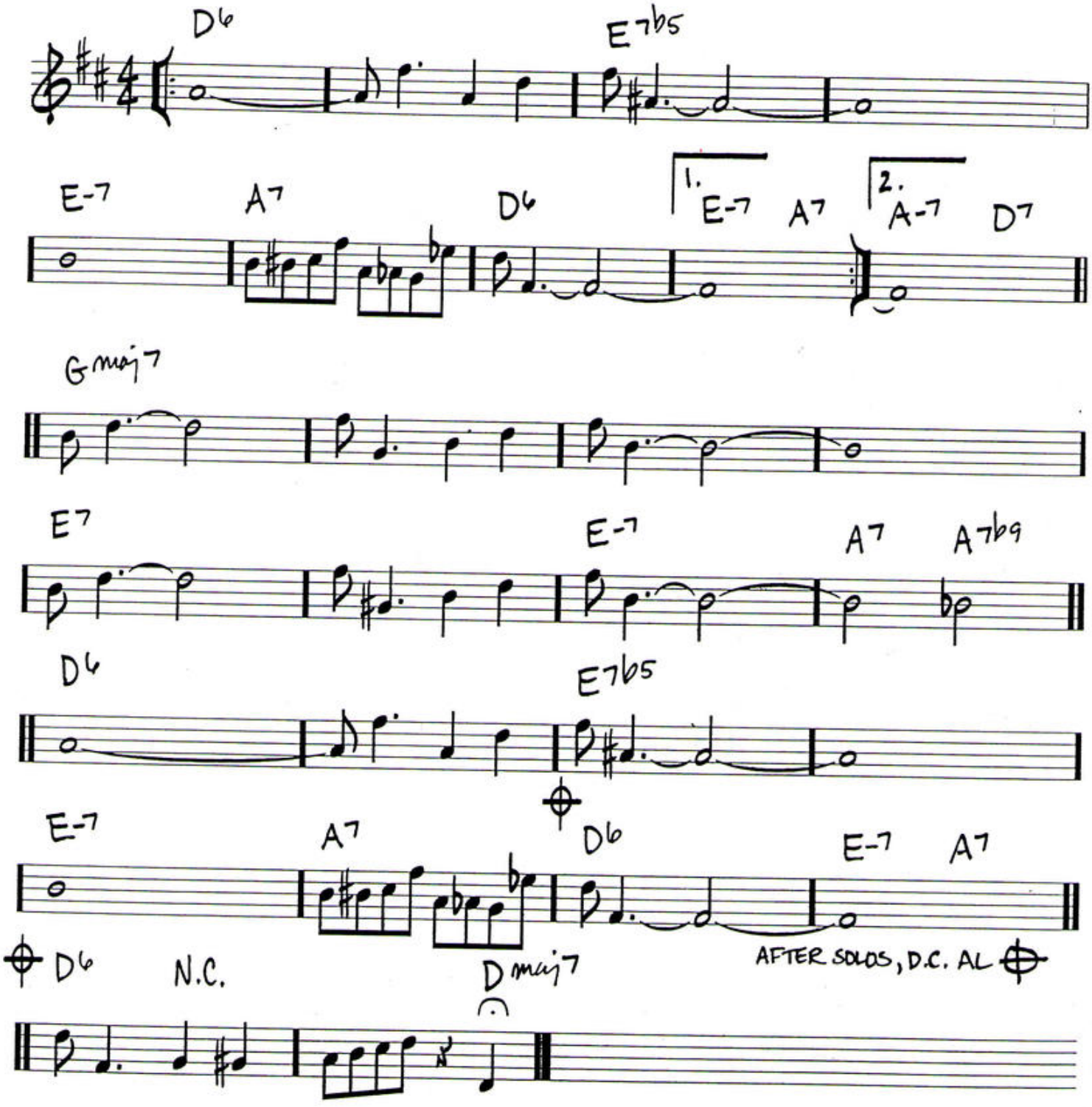
TAKE THE "A" TRAIN

(MED.)

-BILLY STRAYHORN



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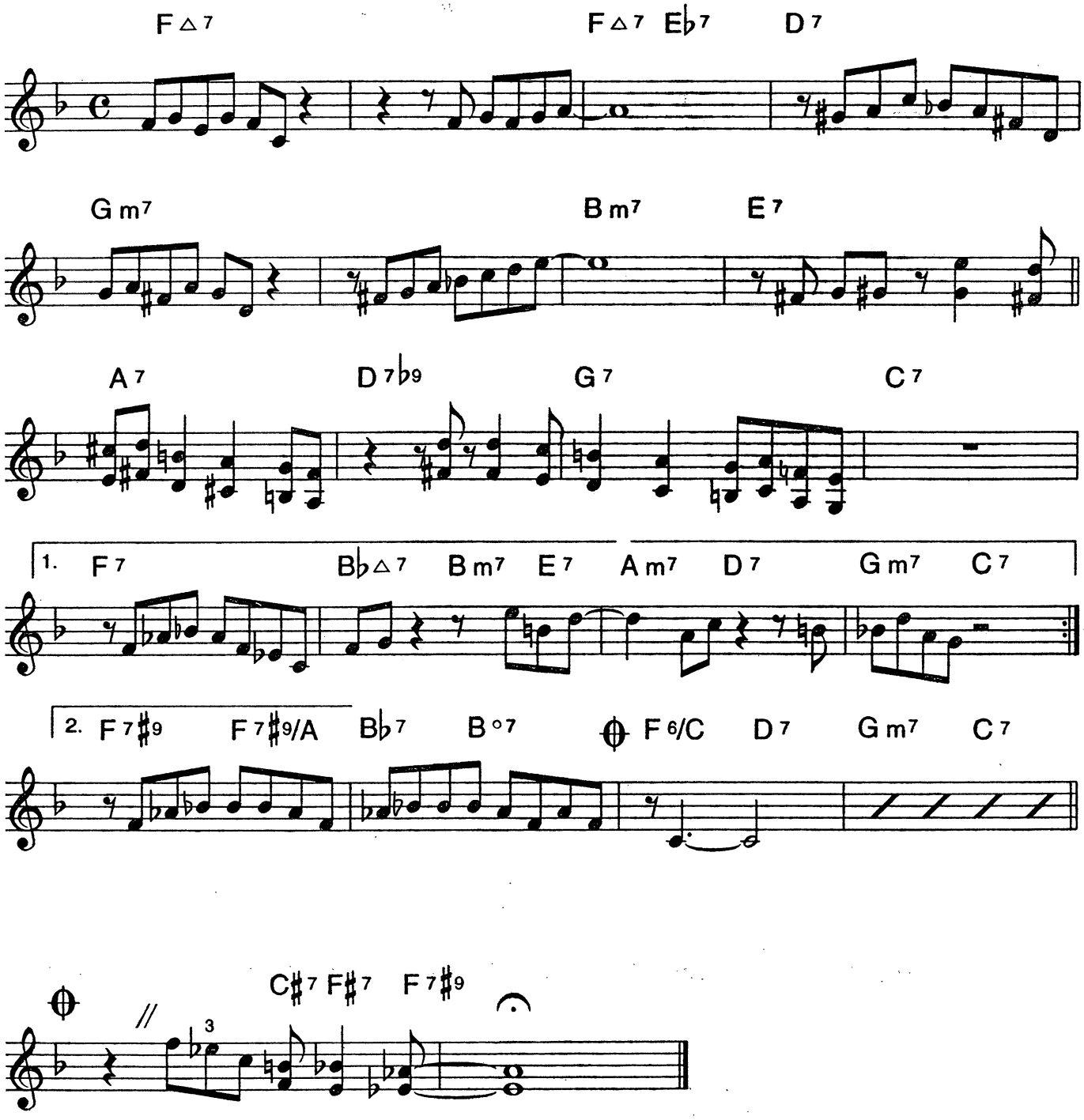
B♭

310.

THREE AND ONE

Med. Swing

THAD JONES

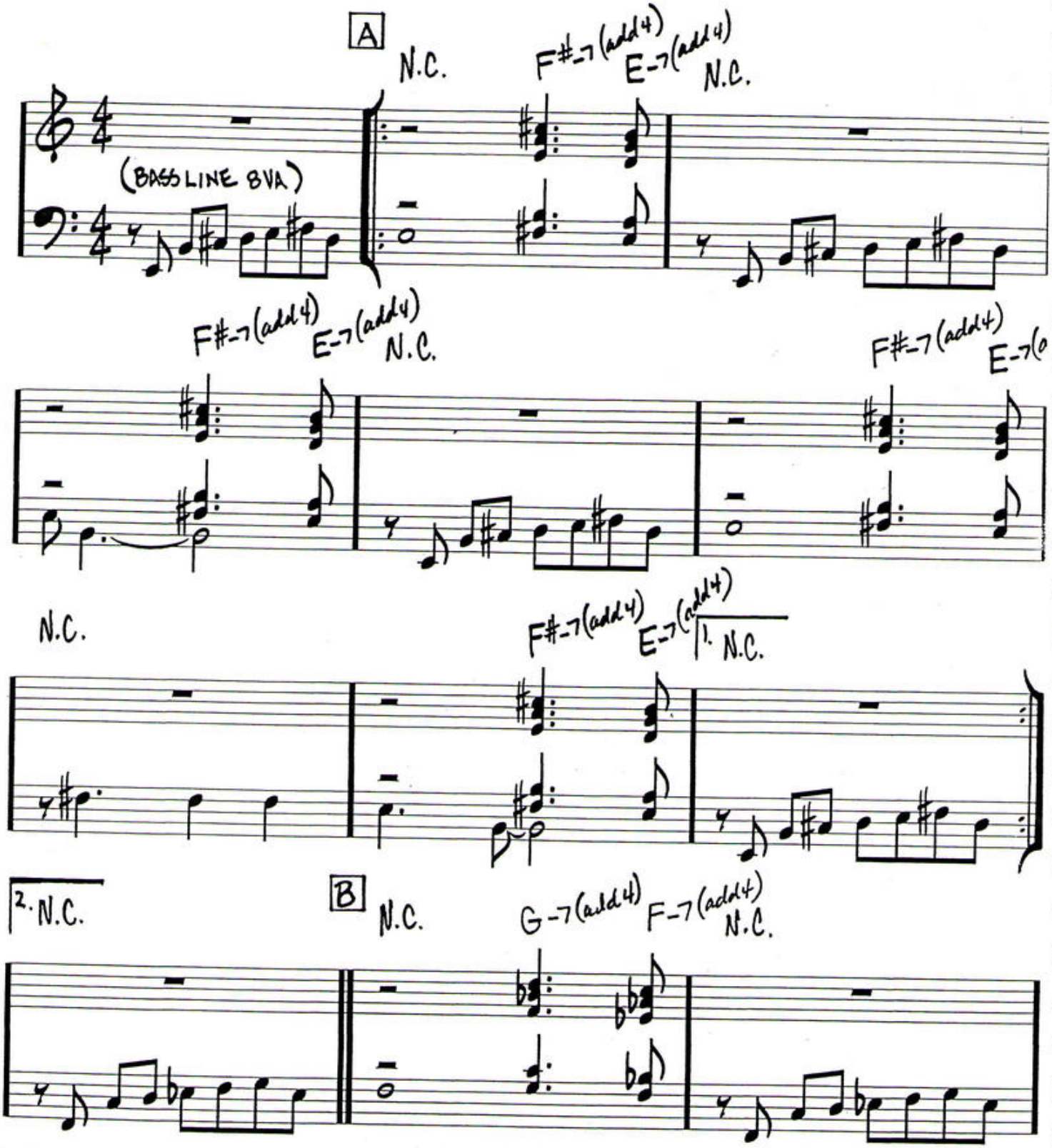


364

(MED. JAZZ)

SO WHAT

-MILES DAVIS



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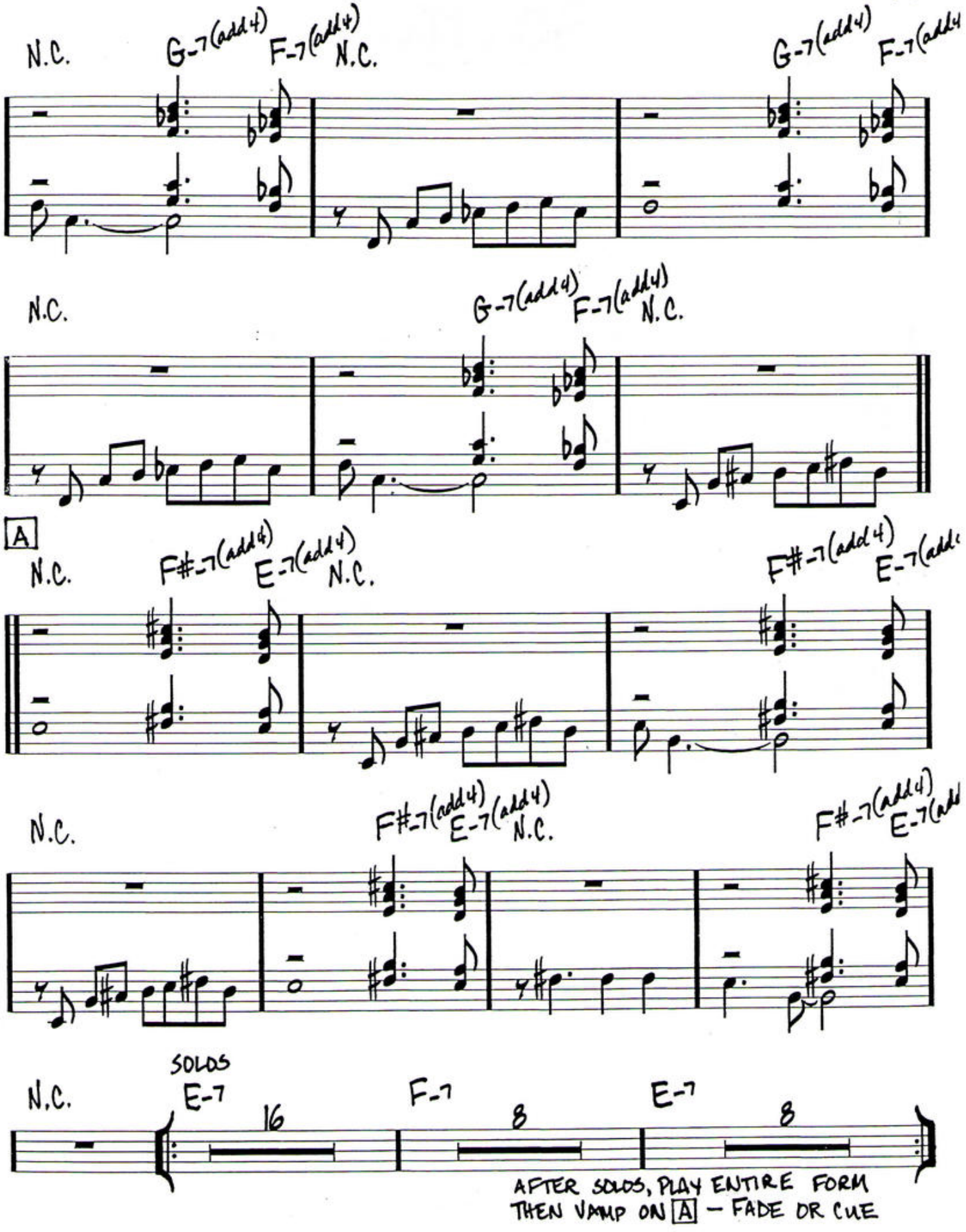

N.C.
G-7(add4)
F-7(add4)
N.C.
G-7(add4)
F-7(add4)
N.C.
G-7(add4)
F-7(add4)
N.C.
A
N.C.
F#-7(add4)
E-7(add4)
N.C.
F#-7(add4)
E-7(add4)
N.C.
F#-7(add4)
E-7(add4)
N.C.
F#-7(add4)
E-7(add4)
N.C.
SOLOS
E-7
16
F-7
8
E-7
8
AFTER SOLOS, PLAY ENTIRE FORM
THEN VAMP ON A – FADE OR CUE

Flamenco Sketches is described by Bill Evans as "a series of five scales, each to be played as long as the soloist wishes until he has completed the series"

Bb

|: Dma7 A7sus :| ... D E F# G A B C# D

|: Bb9sus :| ... F G Ab Bb C D Eb F

|: Cma7 G7sus :| ... C D E F G A B C

|: E F/E (Esusb9) :| ... E F G# A B C D E
(soloists sometimes play F instead of F#)

|: A-9 :| ... A B C D E F# G A

C

|: Cma7 G7sus :| ... C D E F G A B C

|: Ab9sus :| ... Eb F Gb Ab Bb C Db Eb

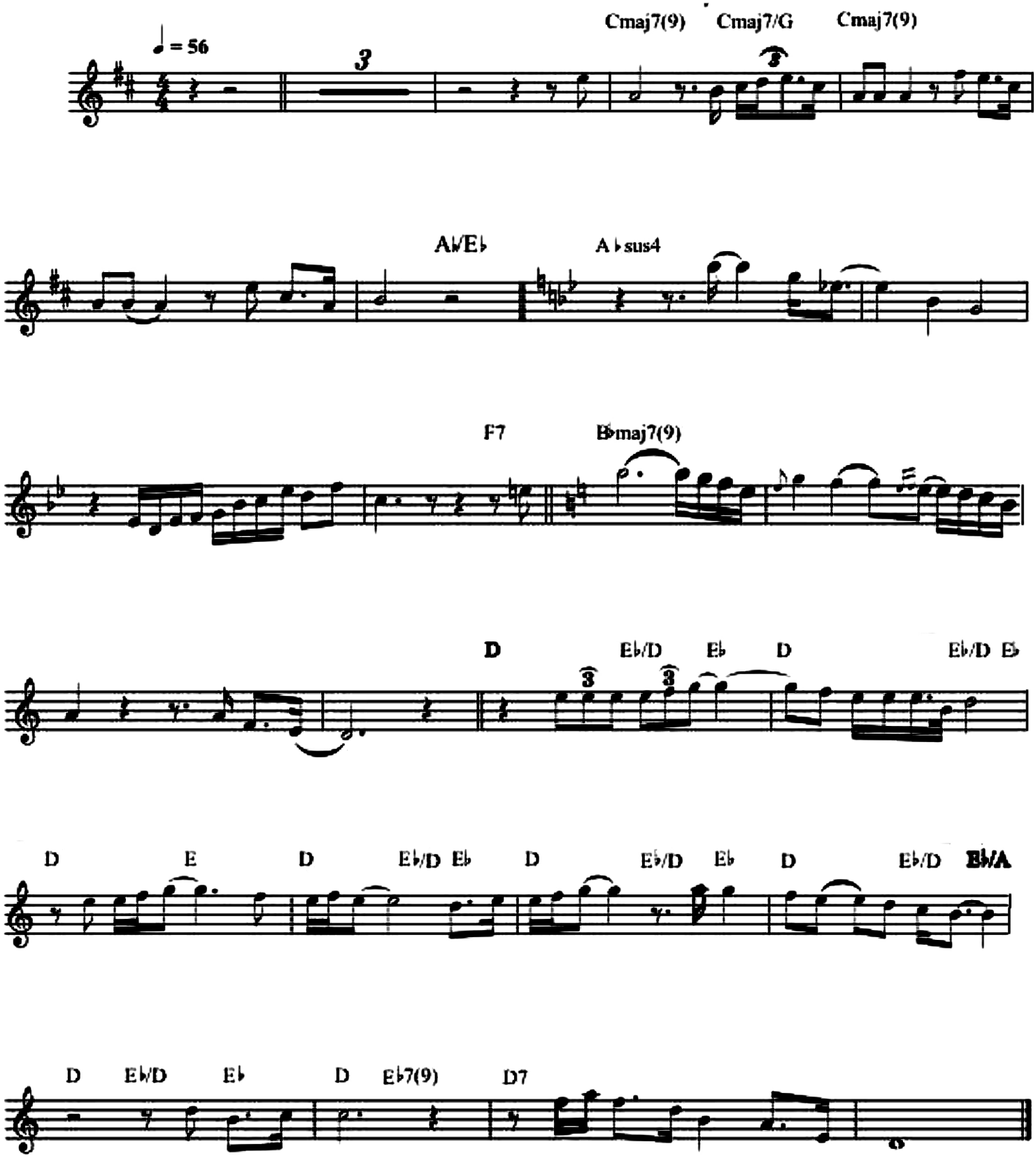
|: Bbma7 F7sus :| ... Bb C D Eb F G A Bb

|: D Eb/D (Dsusb9):| ... D Eb F# G A Bb C D
(soloists sometimes play F instead of F#)

|: G-9 :| ... G A Bb C D E F G

Bb Flamenco Sketches

MILES DAVIS



Bb LEAD SHEET

Crisis

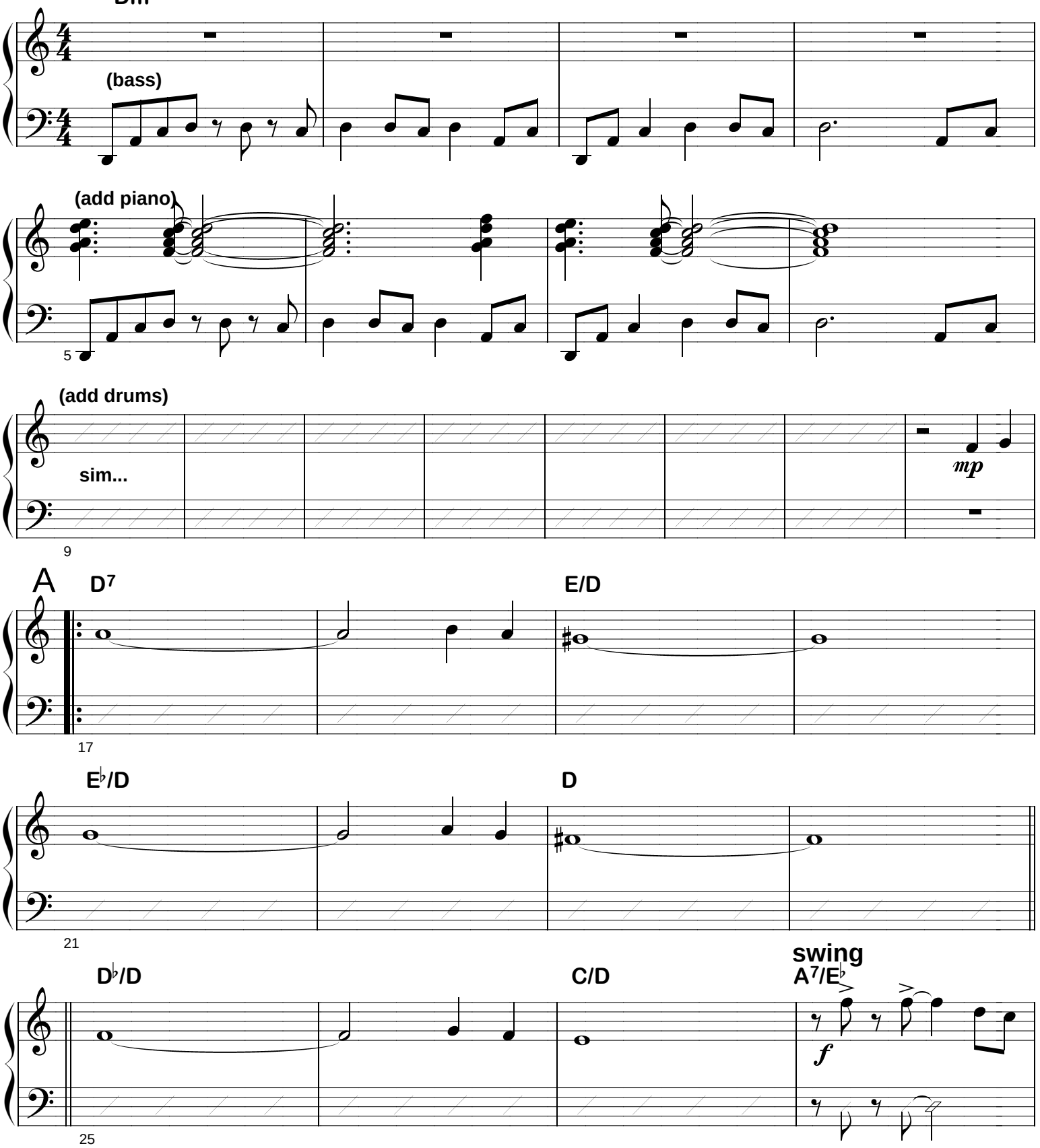
♩=160

Latin

Intro

Dm7

Composed by: Freddie Hubbard
Arranged by: Brownman



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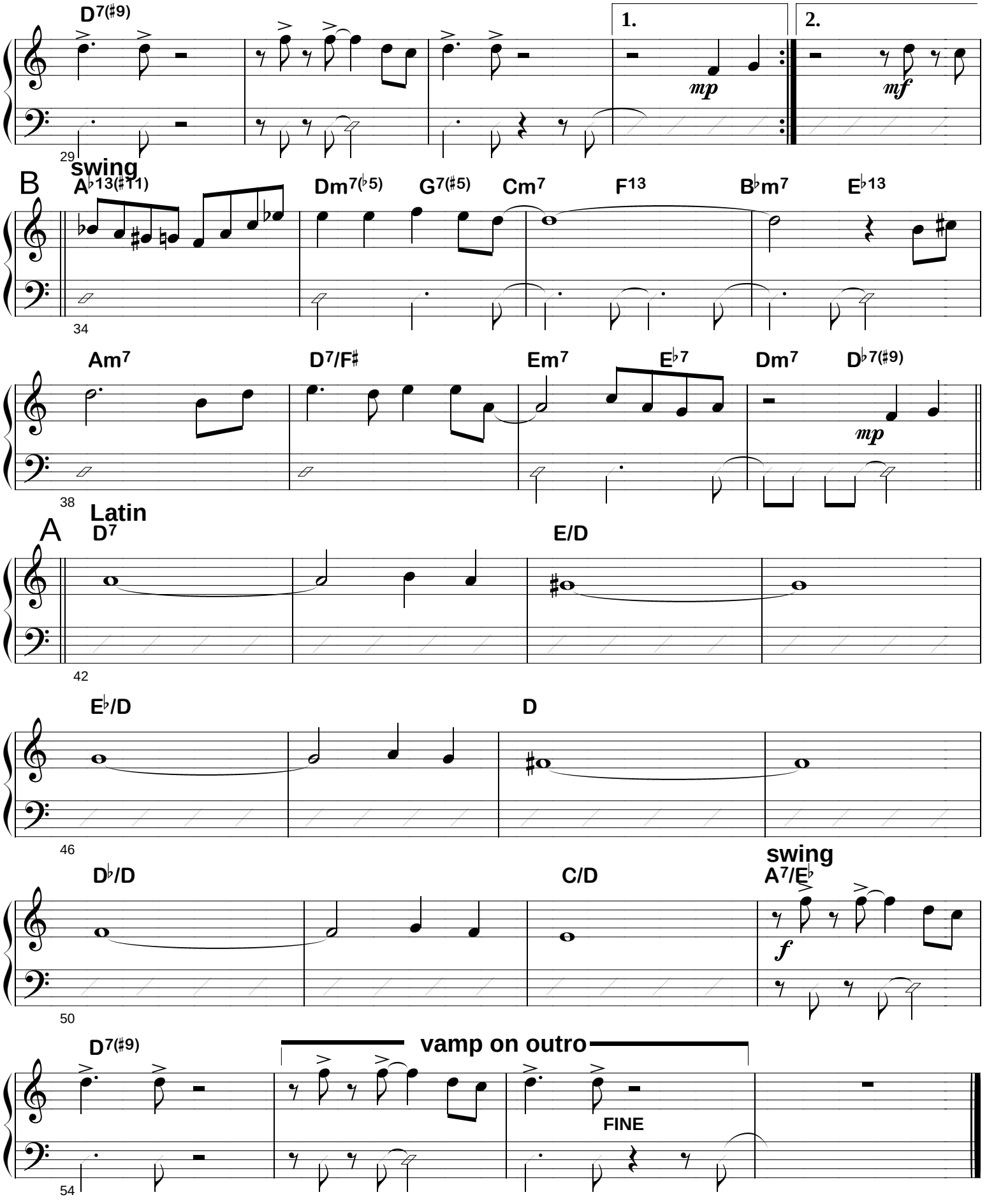


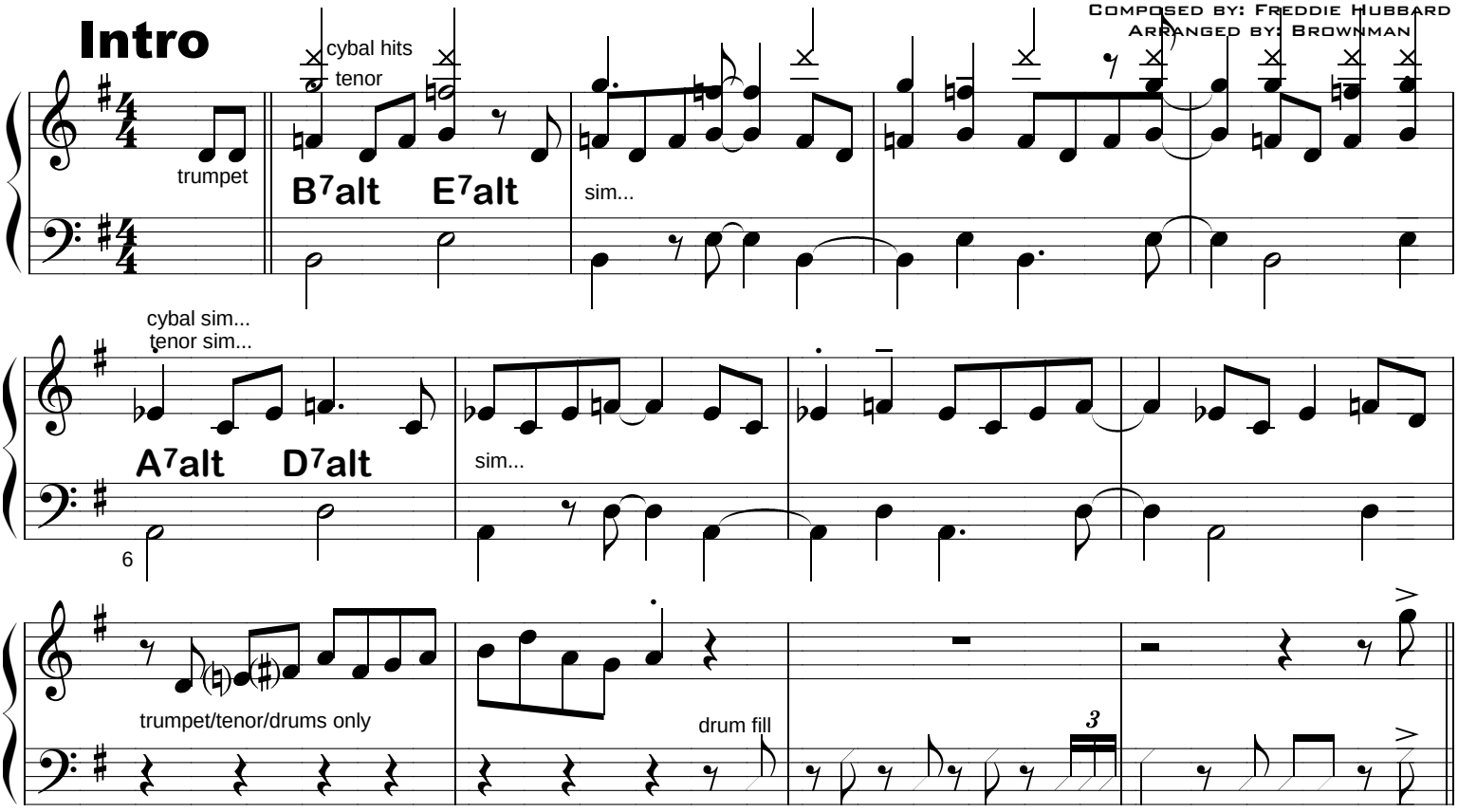
BLOWING: AABA

Bb LEAD SHEET

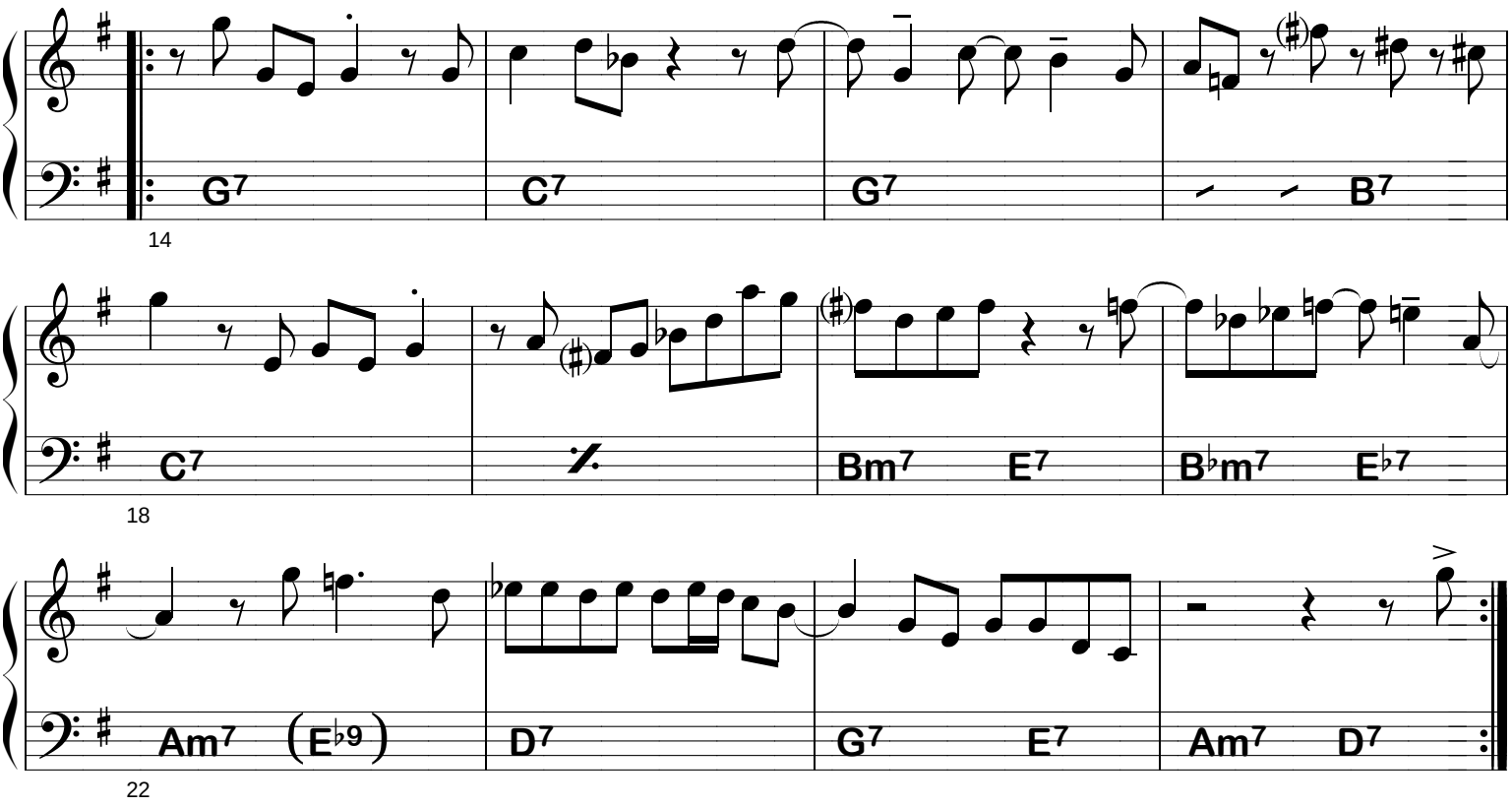
Byrdlike

Composed by: Freddie Hubbard
Arranged by: Brownman

Intro



HEAD



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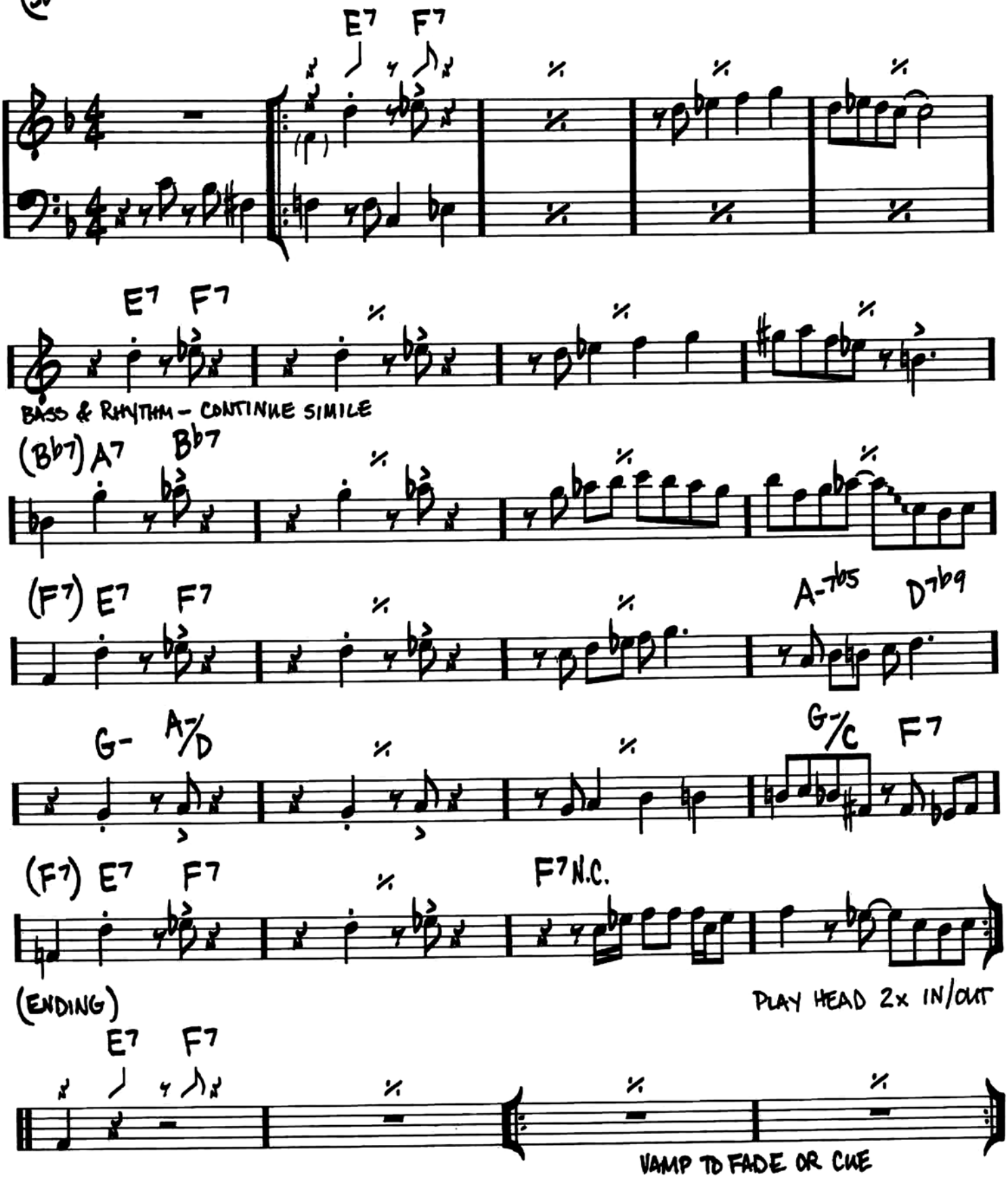
SIDEWINDER

(SOUL JAZZ)

-LEE MORGAN



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TRUMPET

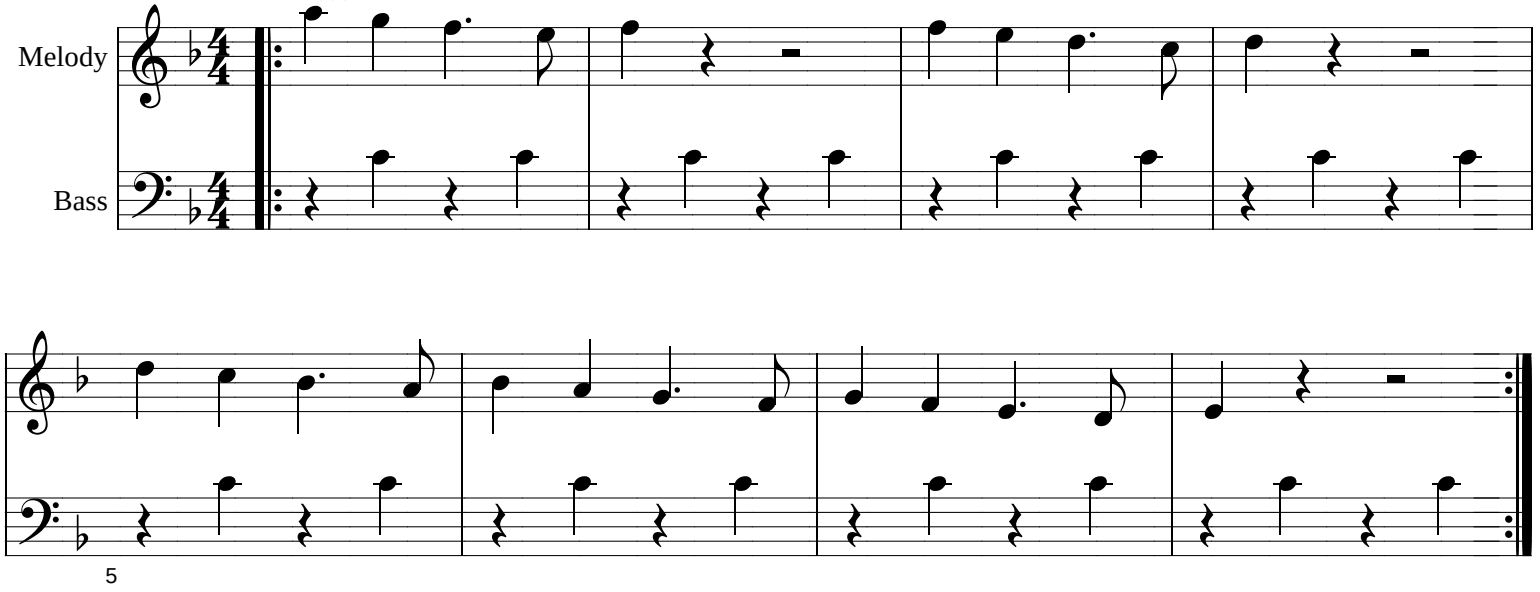
Agitation

♩=300

Composed & Arranged by :
Miles Davis

A

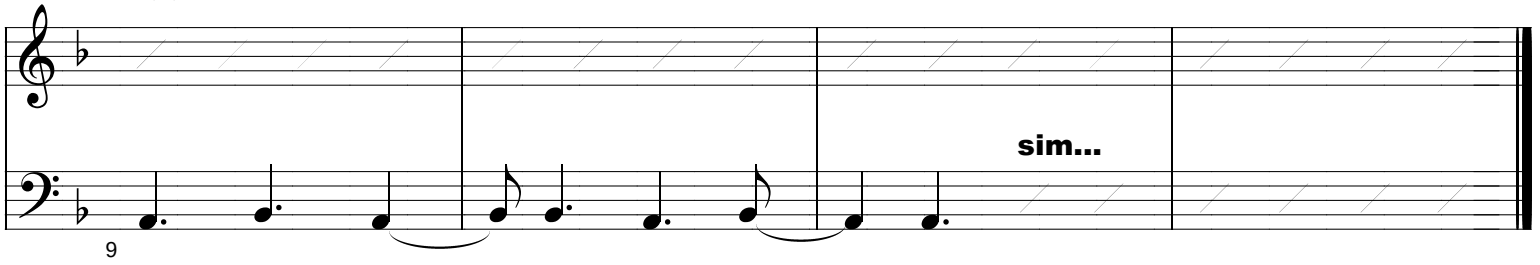
Dm



Melody is loose... it shouldn't be super tight.
Bass - Play B whenever the fuck you want.
Drums - change tempos whenever the fuck you want.
This tune should be totally about exploration & trying shit.

B

A7 B♭7



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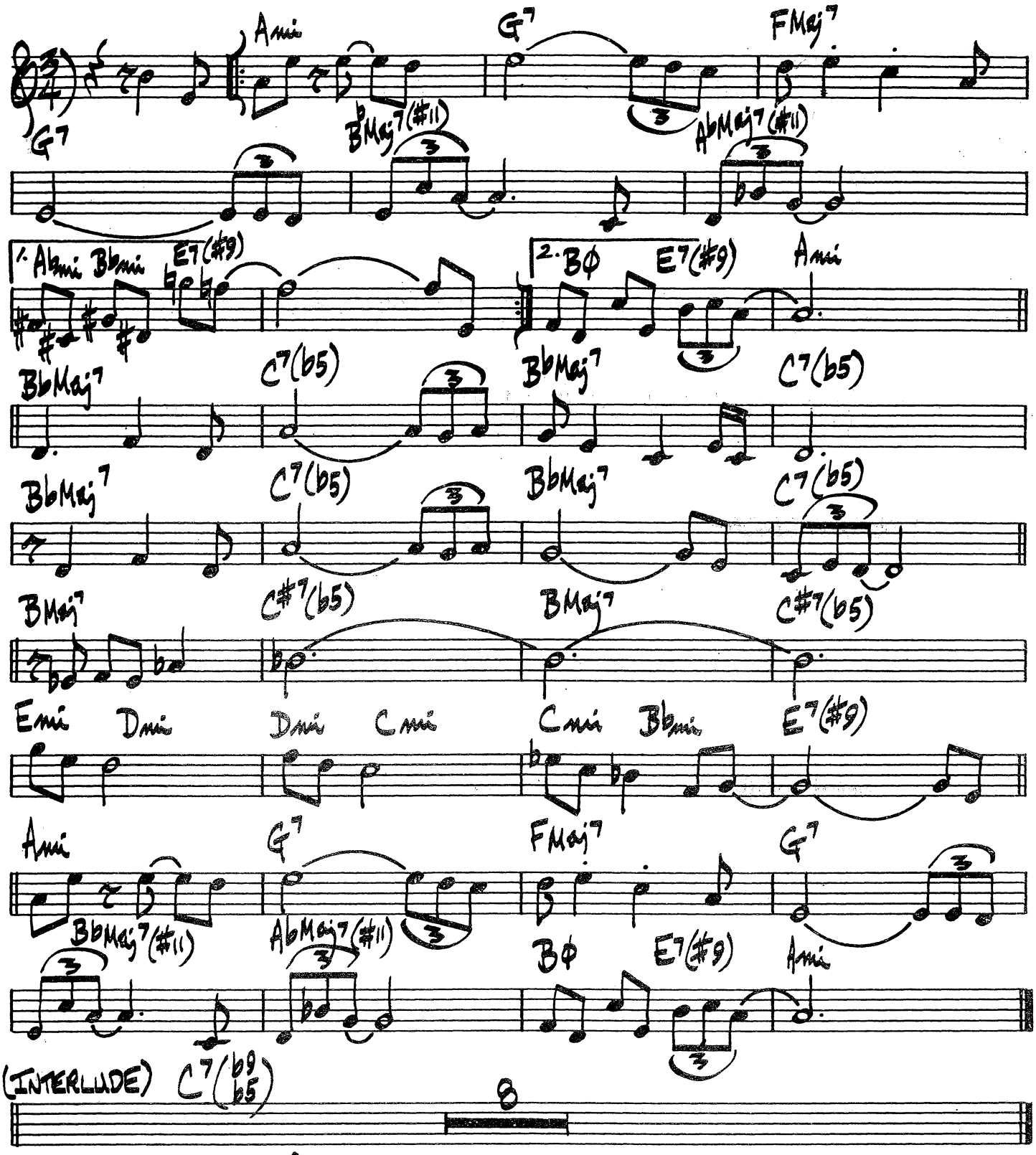
KATRINA BALLERINA

WOODY SHAW



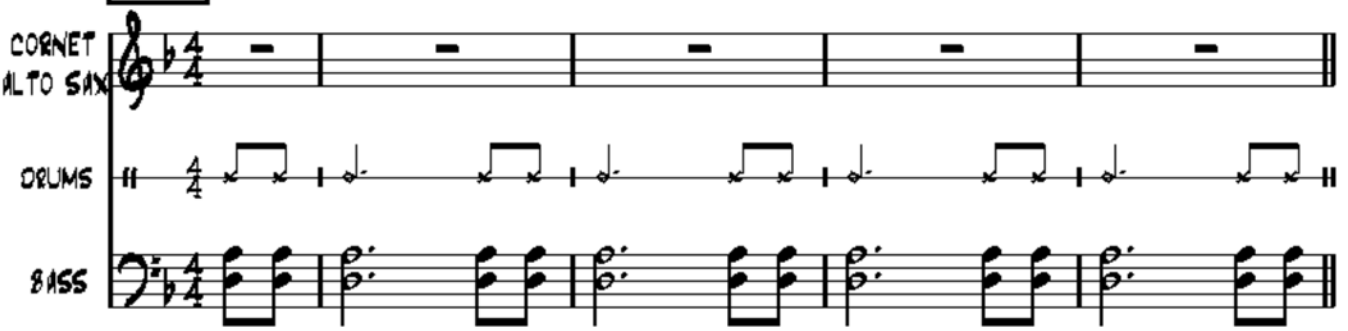
(INTERLUDE BEFORE & AFTER SOLOS)

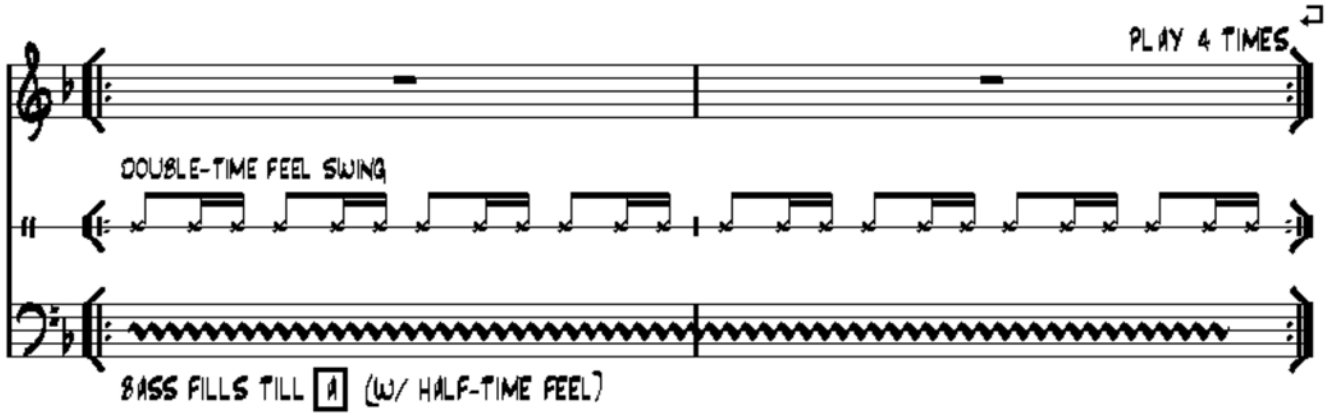
LONELY WOMAN

BY ORNETTE COLEMAN

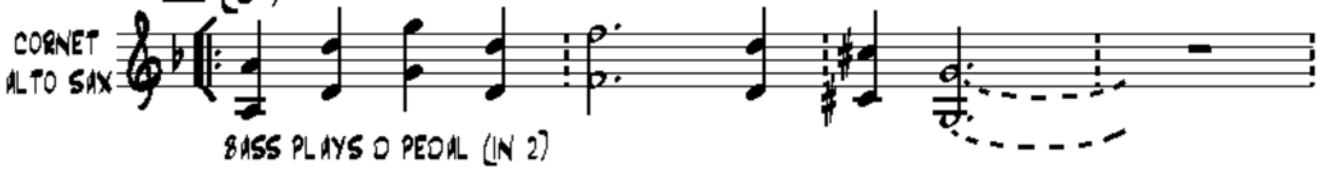
FREE JAZZ

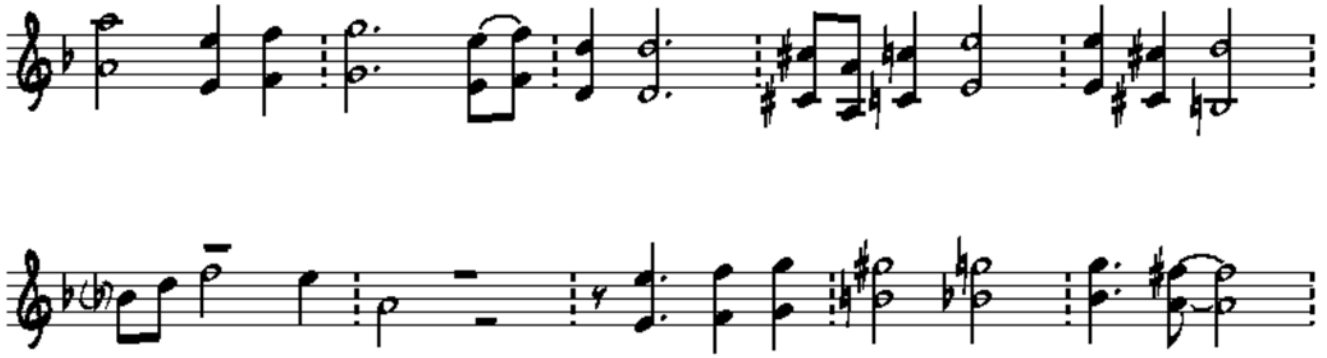
INTRO

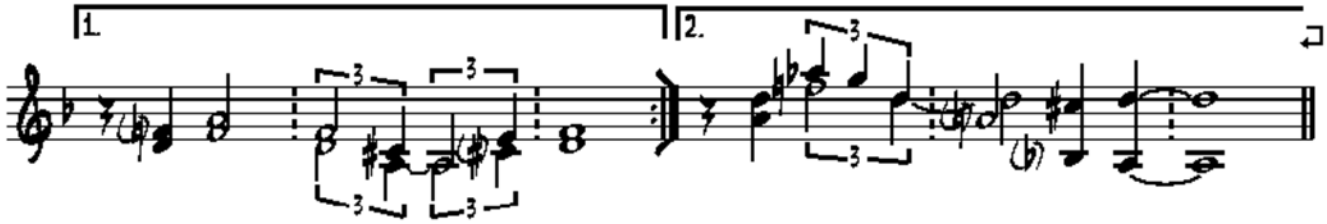


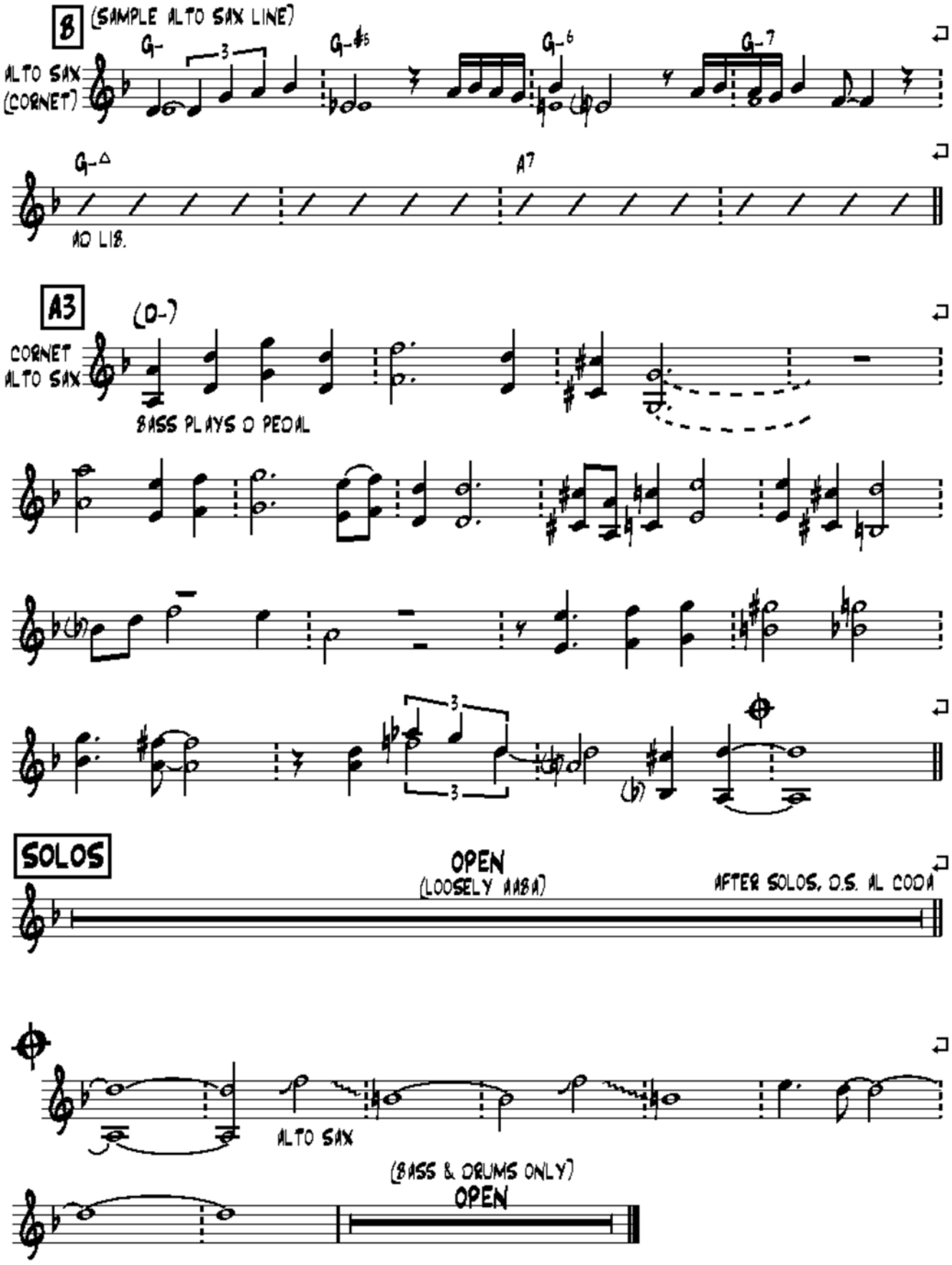


A MELODY PLAYED FREELY AGAINST TIME (D-)







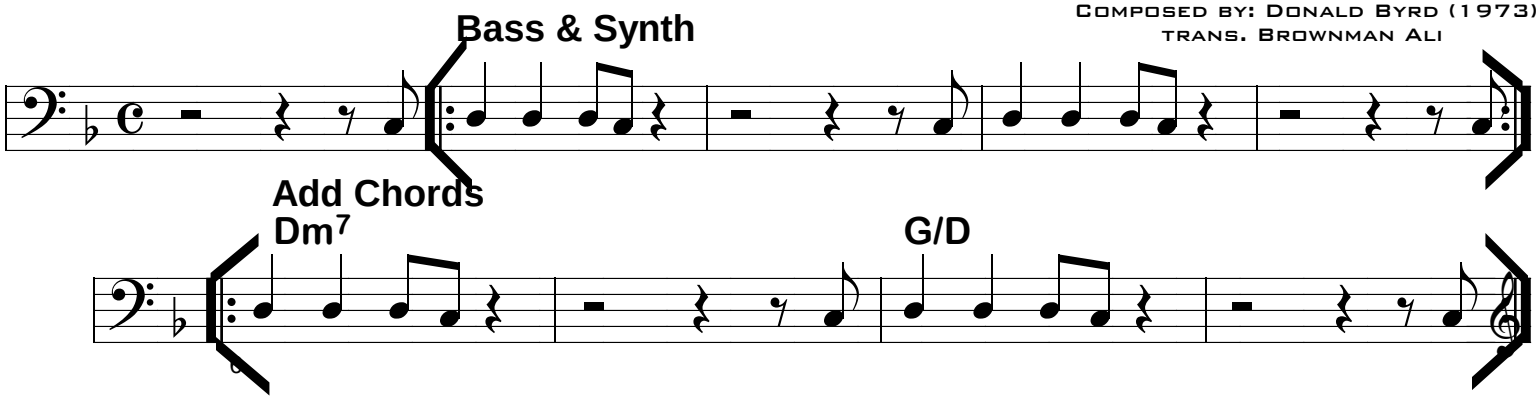


Although the melody is played out of time, the drums keep a strict tempo throughout (with a double-time feel). The bass plays in a 2 feel at letter A and in 1 at letter B. Chords suggested only (no chordal instrument on the recording).

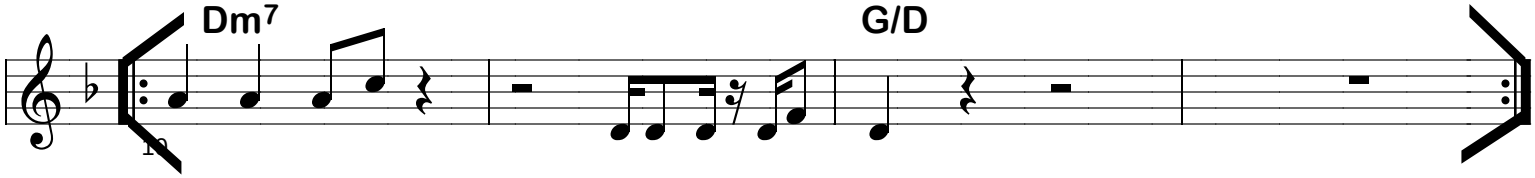
Bb Leadsheet

Black Byrd

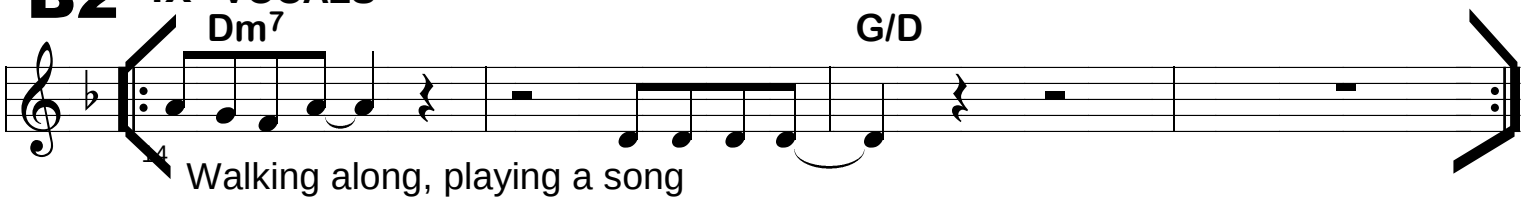
Composed by: Donald Byrd (1973)
trans. Brownman Ali



B1 4x HORNS

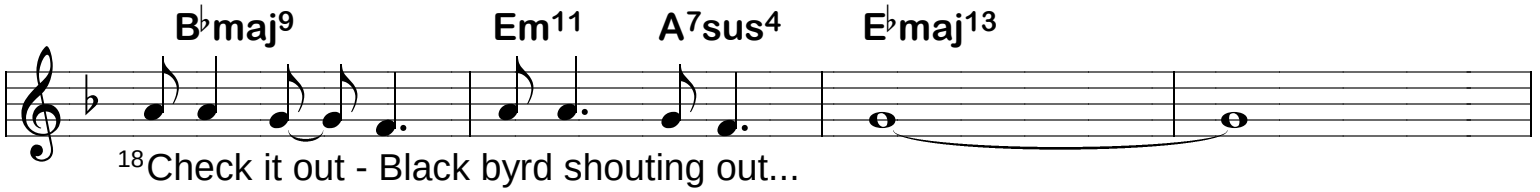


B2 4x VOCALS



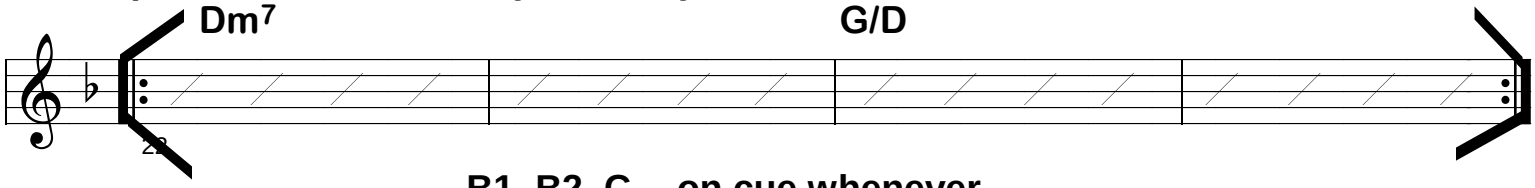
Walking along, playing a song
Won't be long, it's gonna be strong

C TAG



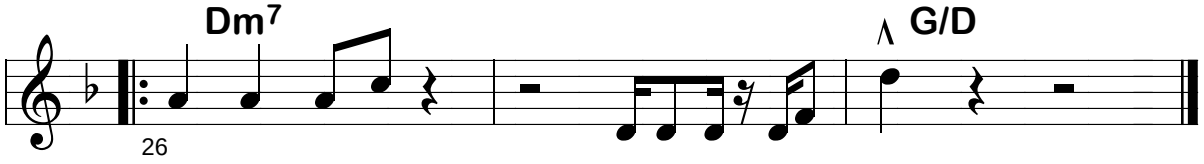
18 Check it out - Black byrd shouting out...

D Open 70's Disco-Groovy Wankery



B1, B2, C -- on cue whenever

END - On Cue



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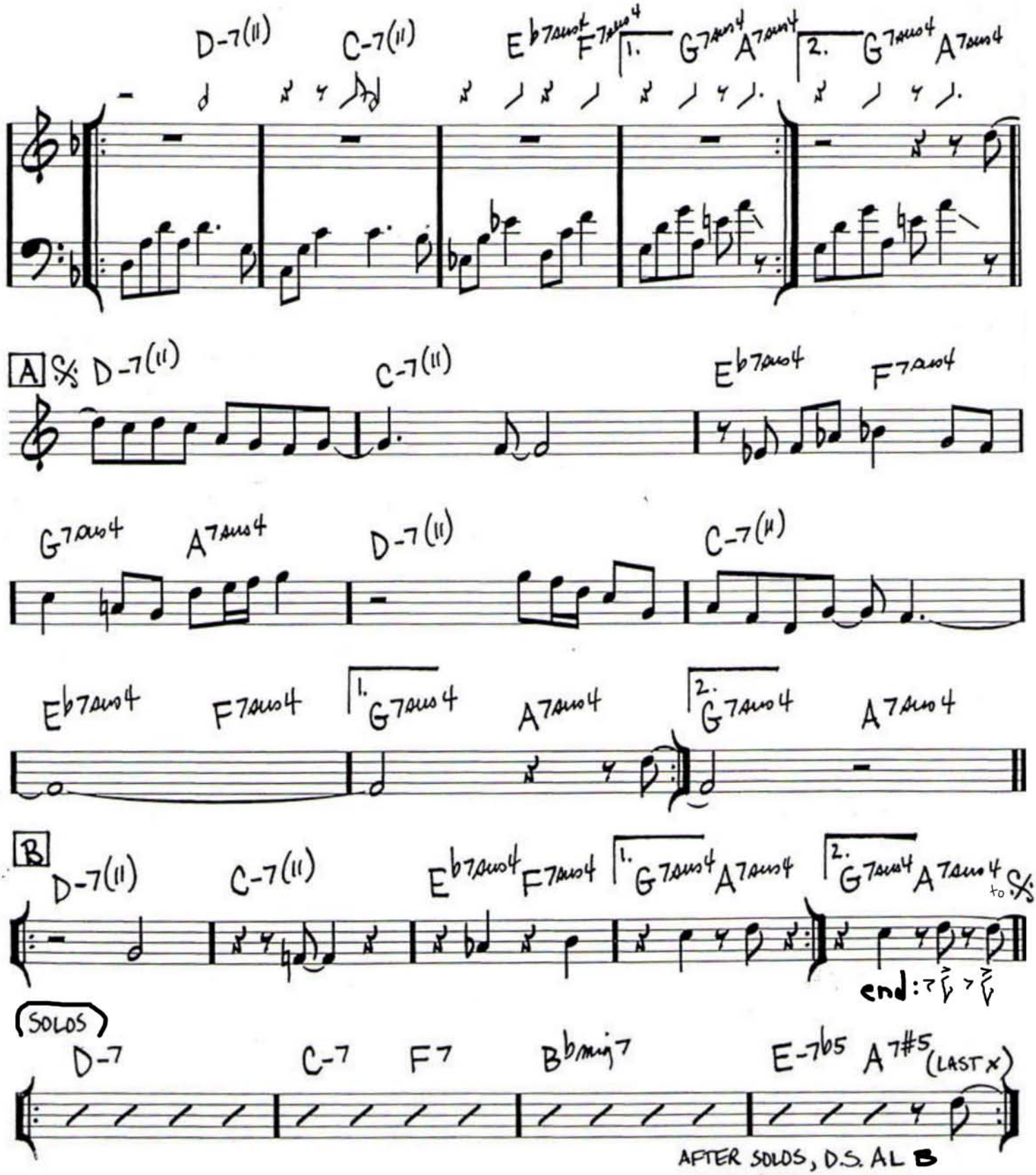
Bb

RED CLAY

– FREDDIE HUBBARD



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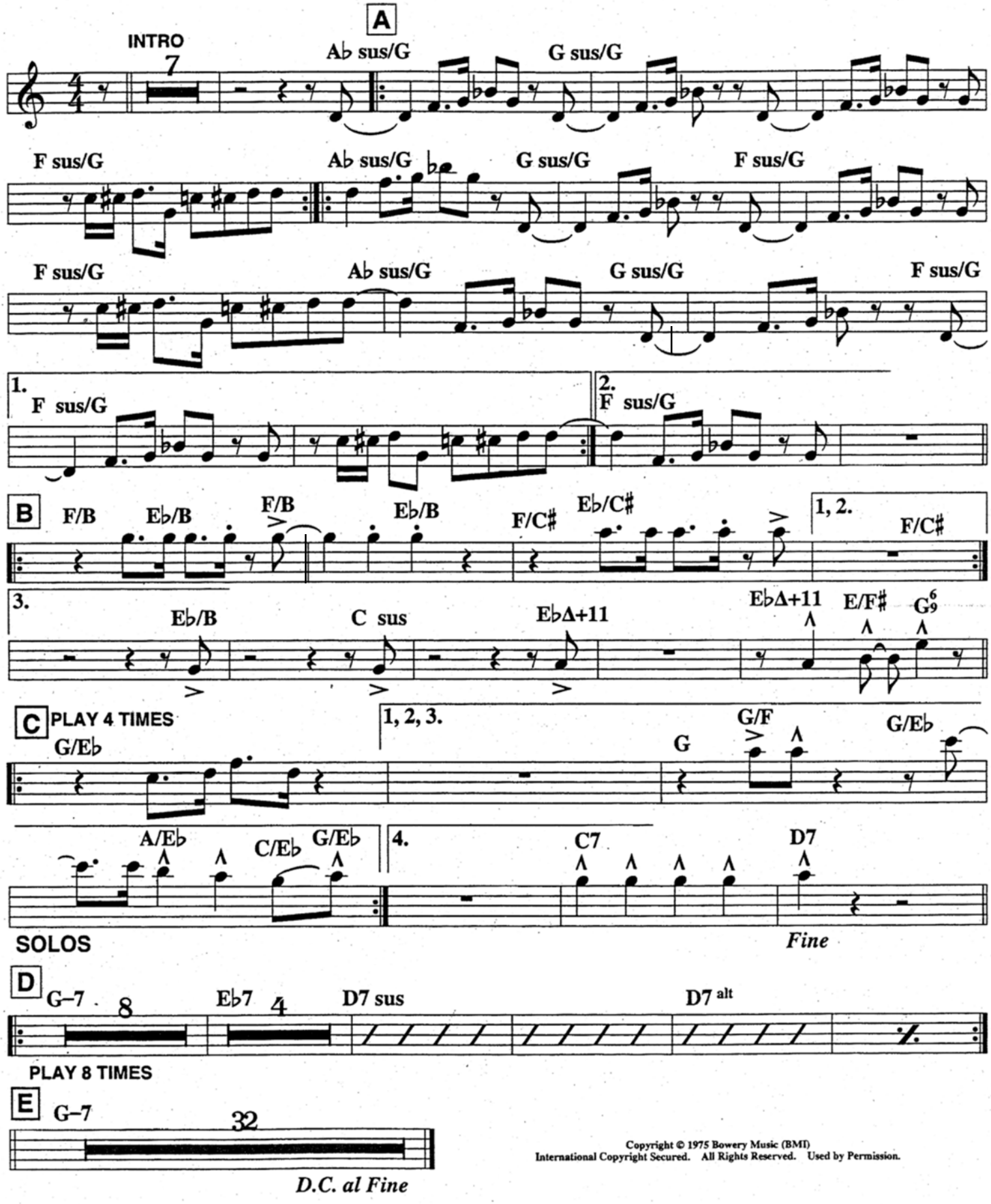
Sponge

B♭

♩ = 186

B♭

By Randy Brecker



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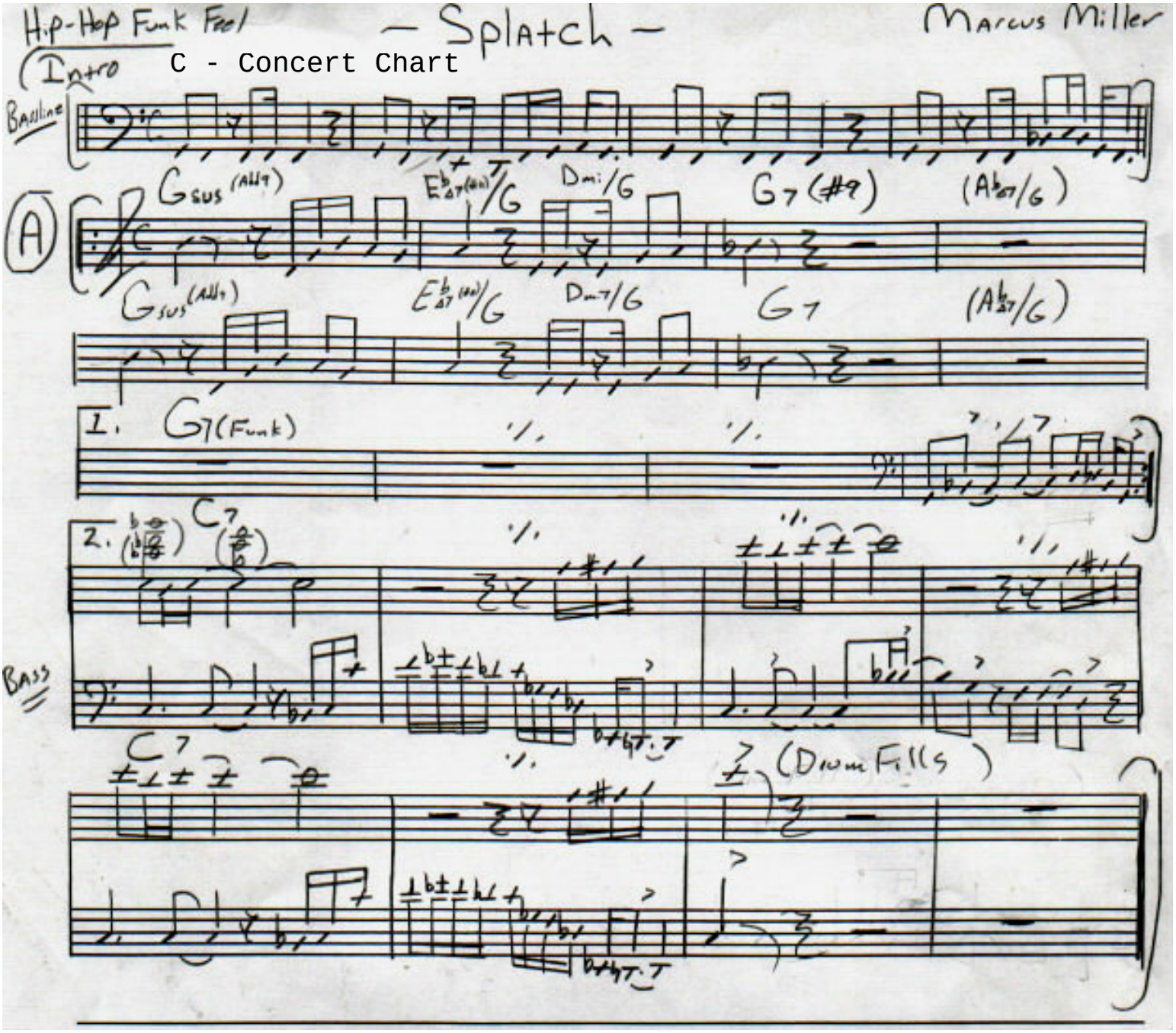
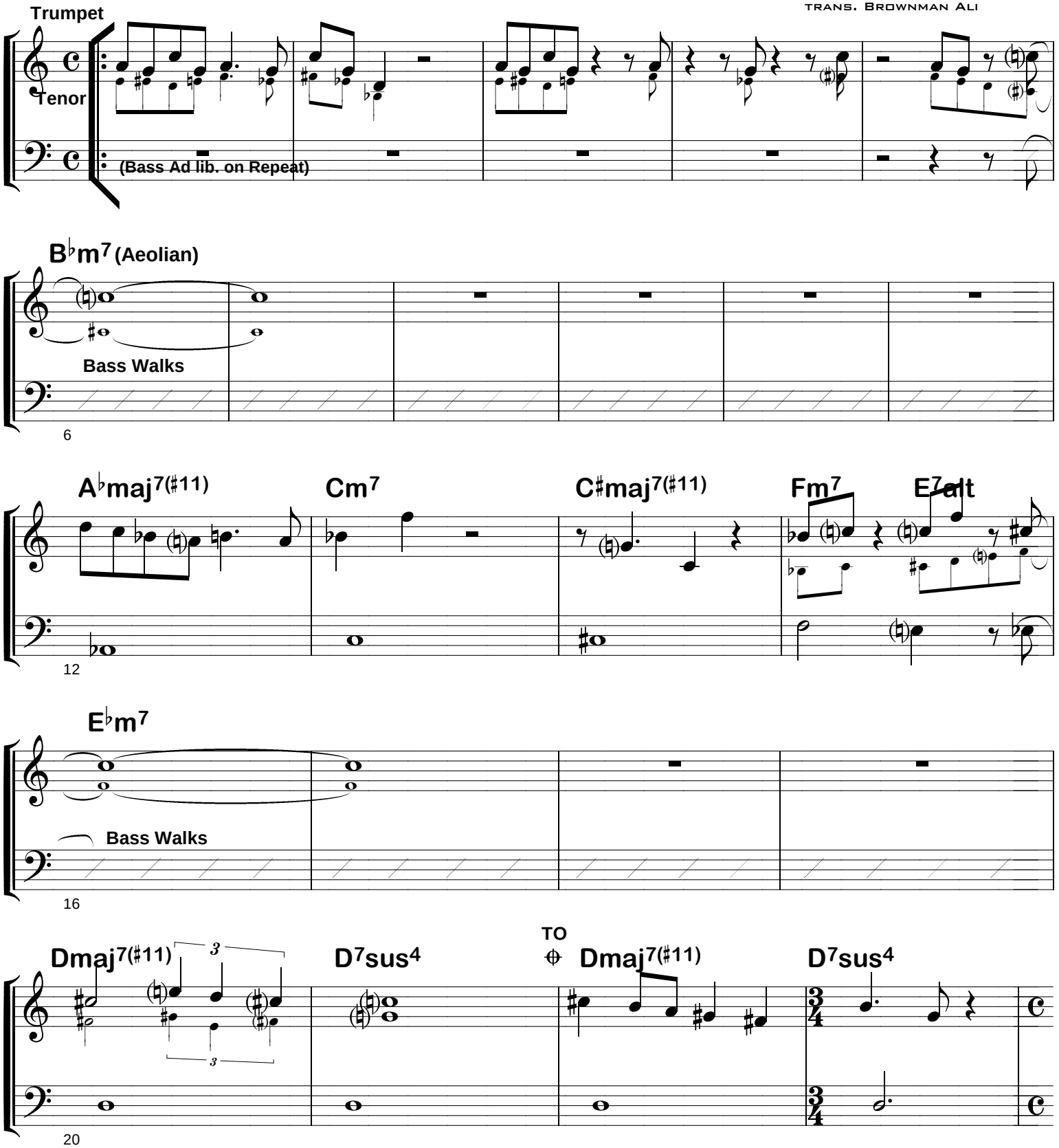

Hip-Hop Funk Feel
– Splatch –
Marcus Miller
C - Concert Chart
Intro
Bassline
A
Bass
(Drum Fills)

TRUMPET

Delfeayo's Dilemma

Composed by: Wynton Marsalis (1985)
trans. Brownman Ali



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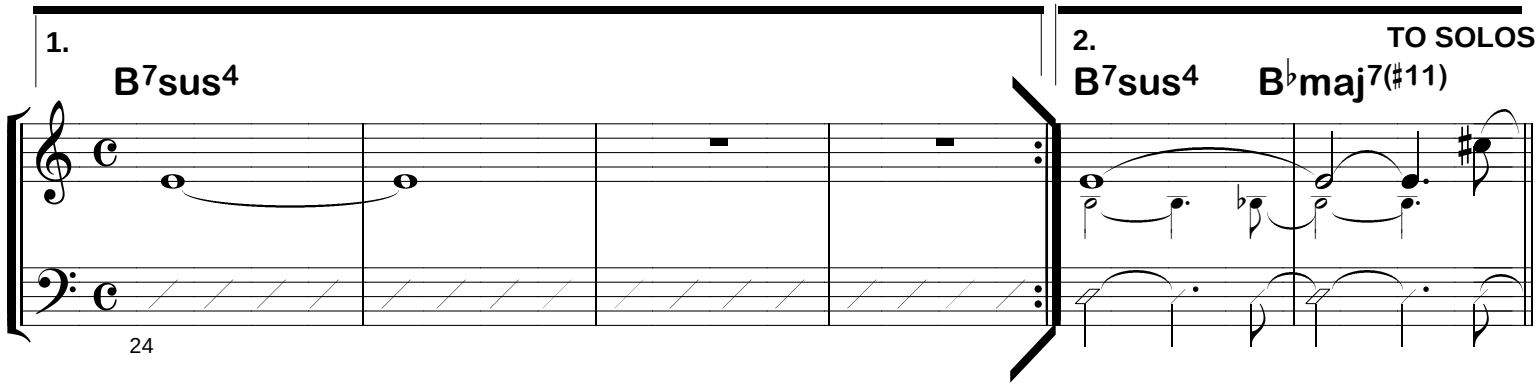
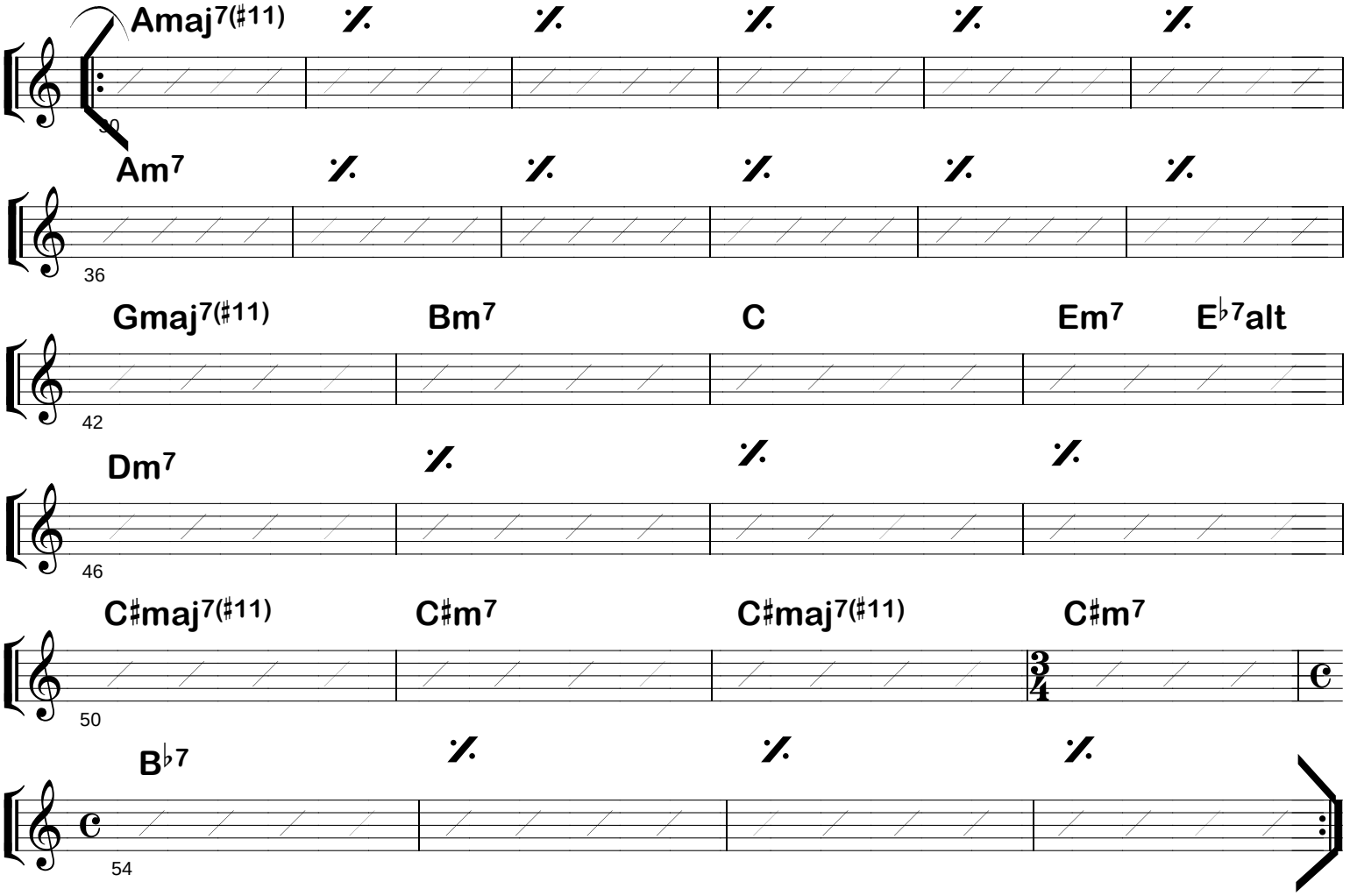
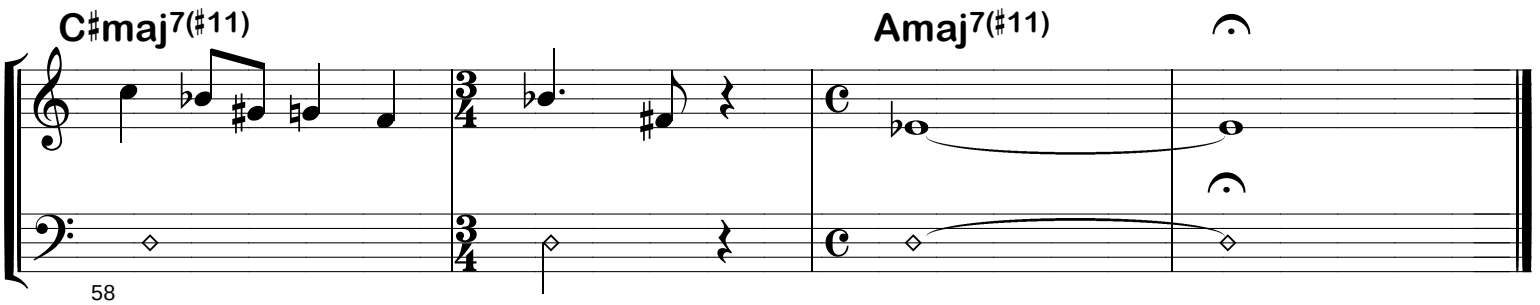

1.
B7sus4
2.
TO SOLOS
B7sus4
B♭maj7(♯11)
24

SOLOS


Amaj7(♯11)
Am7
36
Gmaj7(♯11)
Bm7
C
Em7
E♭7alt
42
Dm7
46
C♯maj7(♯11)
C♯m7
C♯maj7(♯11)
C♯m7
50
B♭7
54

CODA

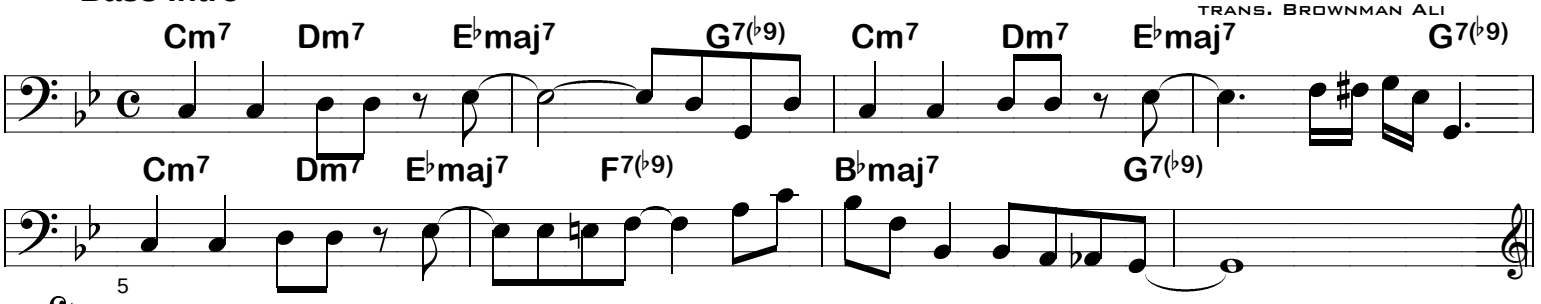

C♯maj7(♯11)
Amaj7(♯11)
58

TRUMPET

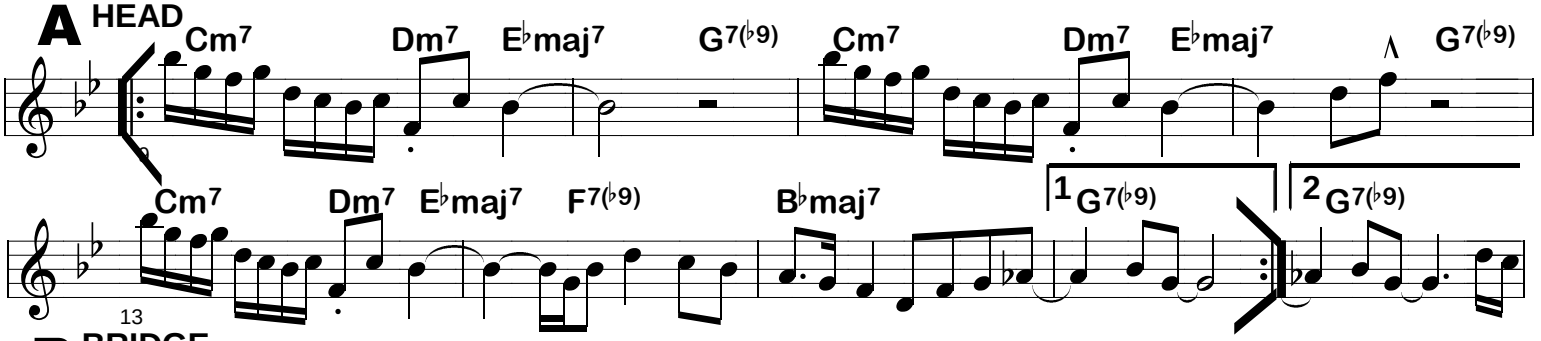
Strasbourg - St. Denis

Composed by: Roy Hargrove (2008)
trans. Brownman Ali

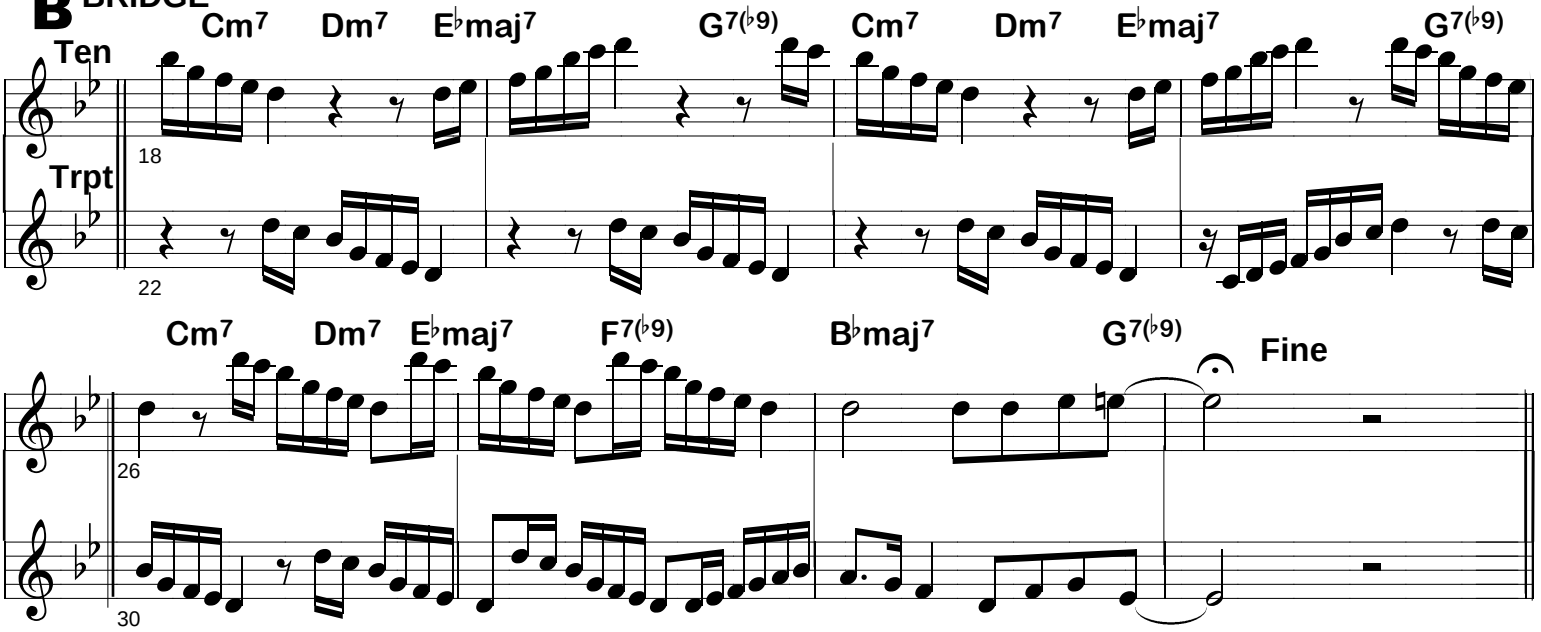
Bass Intro



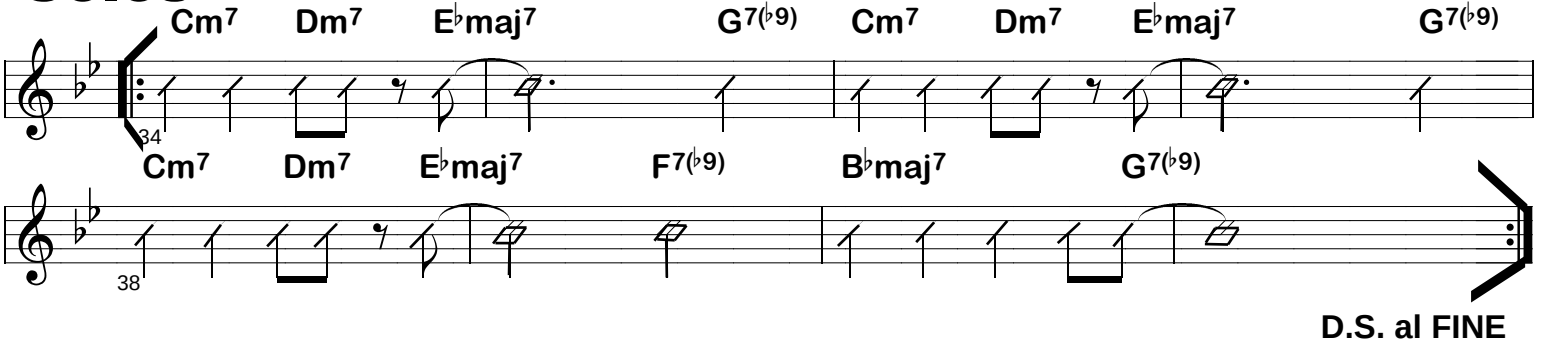
A HEAD



B BRIDGE



Solos



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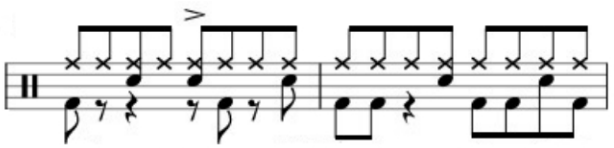
TRUMPET

Zigaboogaloo



Composed by: Nicholas Payton (1988)
trans. Brownman Ali

STOP!

D7 Piano (bass in LH) C13 G7/D D7 Tpt in

Bass

HEAD Piano & Bass continues sim.

D7 C13 D7 C13

5

D7 C13 D7 C13

9

C7 B♭13 C7 B♭13

13

BREAK

D7 C13 D7 C13

17

G7 F♯7 F6 E7 Em7 A7

21

DC to figure on outro & end at stop

BREAK

D6 C13 D7 D6 C13

24

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TRUMPET

West Of The West

♩=96

Composed by: Christian Scott (2015)
trans. Brownman Ali

A7 **OPEN**
Piano
Bass

ON CUE Trpt

A **HEAD**

A7

3

A7

5

A7

7

A7

9

B **SOLOS**

A7

11

C **DRUM SOLO over vamp**

A7

LAST X - ON CUE

FINE

13

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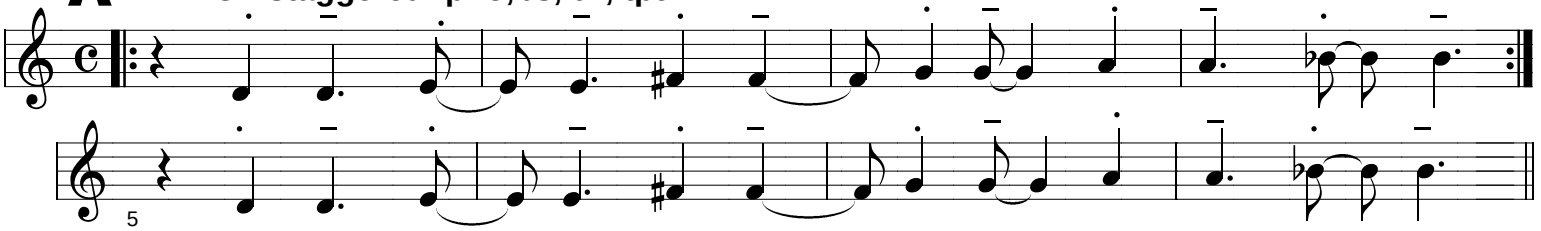
TRUMPET

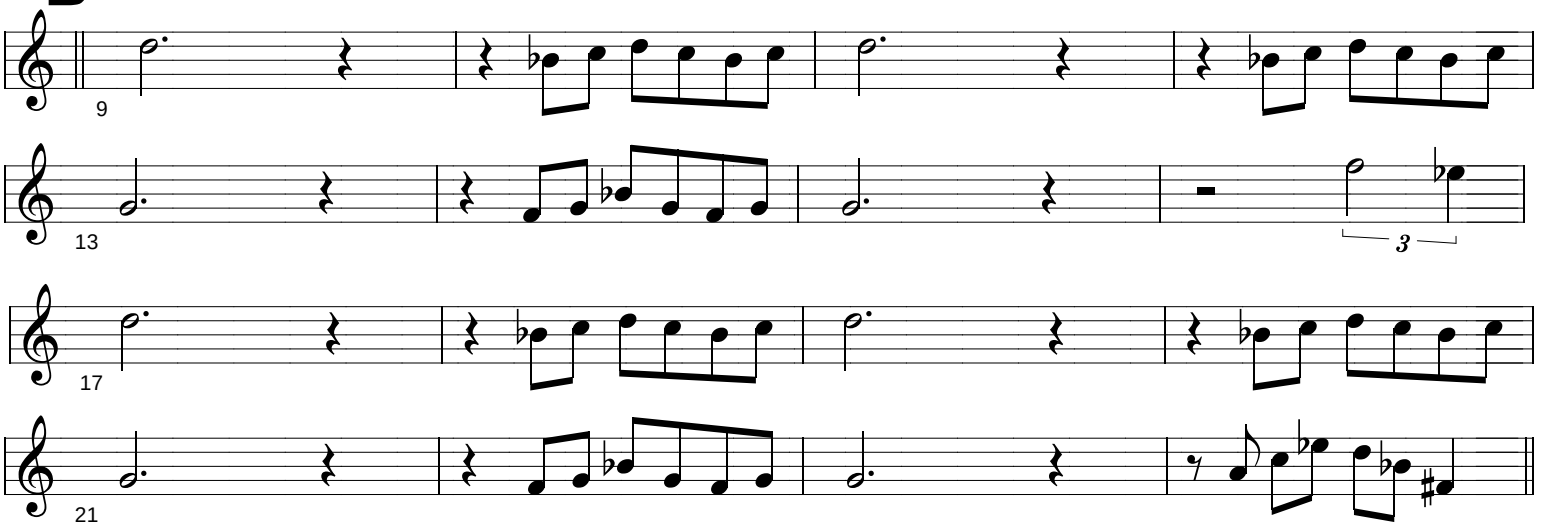
Minority

Composed by: Gigi Gryce (1953)
arr. Marquis Hill, trans. Brownman Ali

A **3x**
INTRO - staggered: pno,bs, dr, tpt

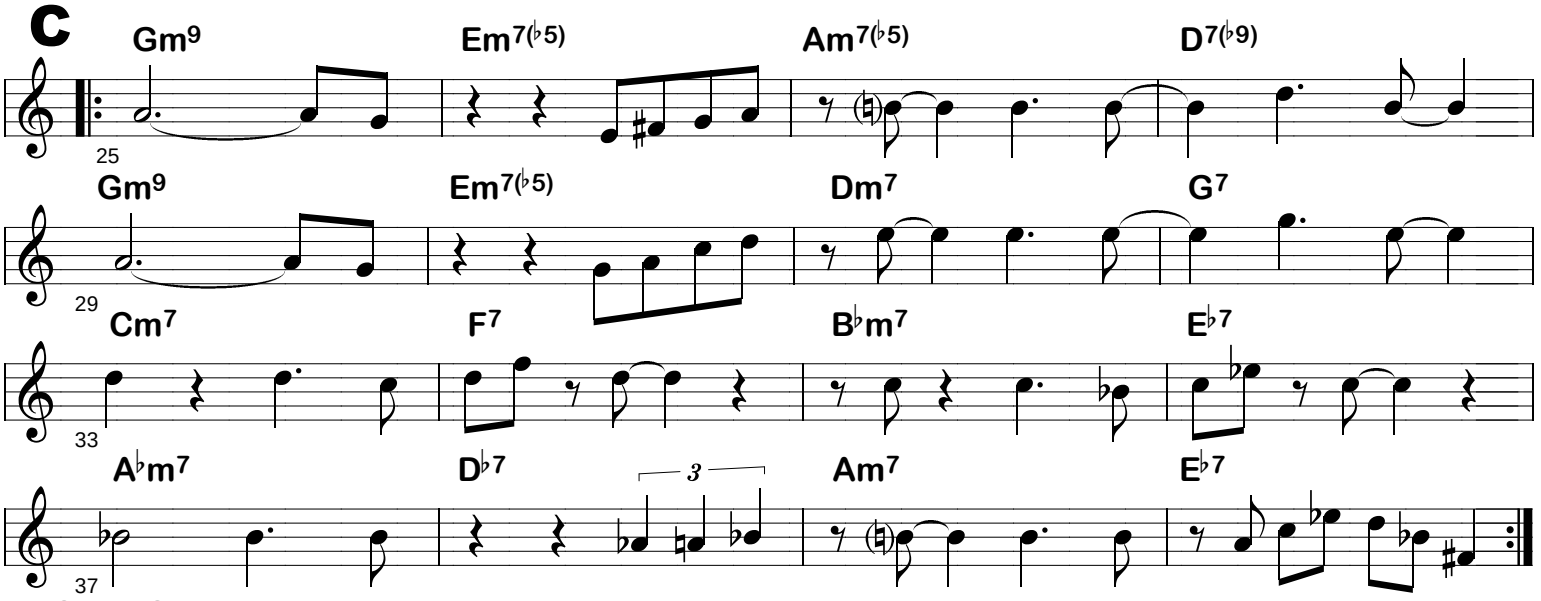


B **Interlude**



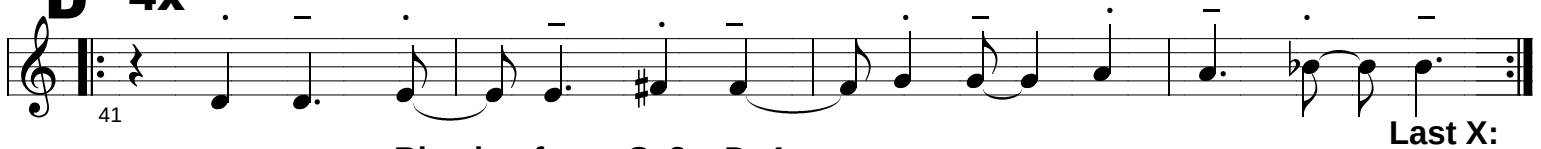
HEAD MELODY

C



OUTRO

D **4x**



Last X:
FINE

Blowing form: Cx2 + Dx4
After last soloist: Cx2, then open D for drums
End on last figure together.

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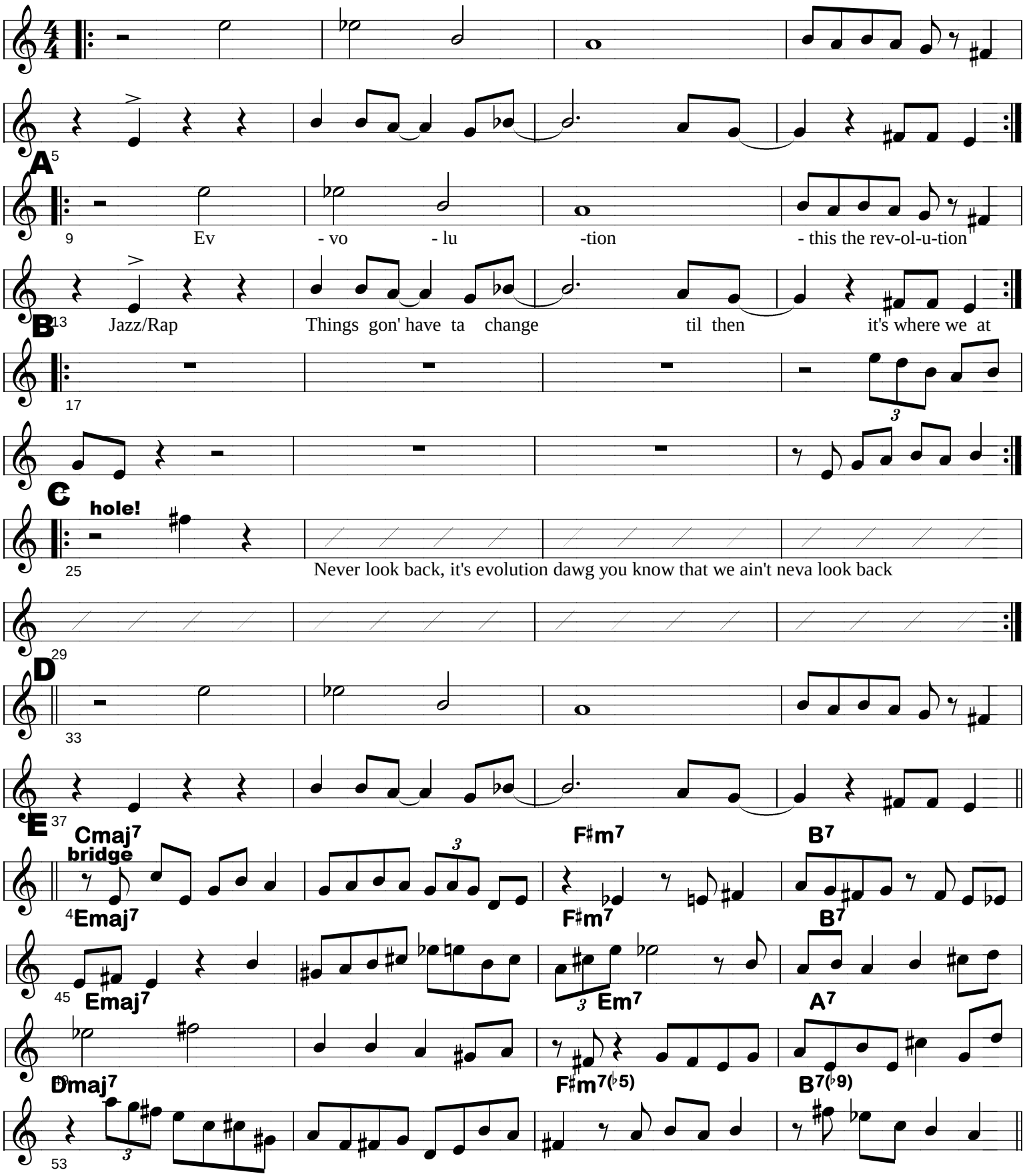
TRUMPET

Evolution Revolution

Composed & Arranged by :
Brownman Ali



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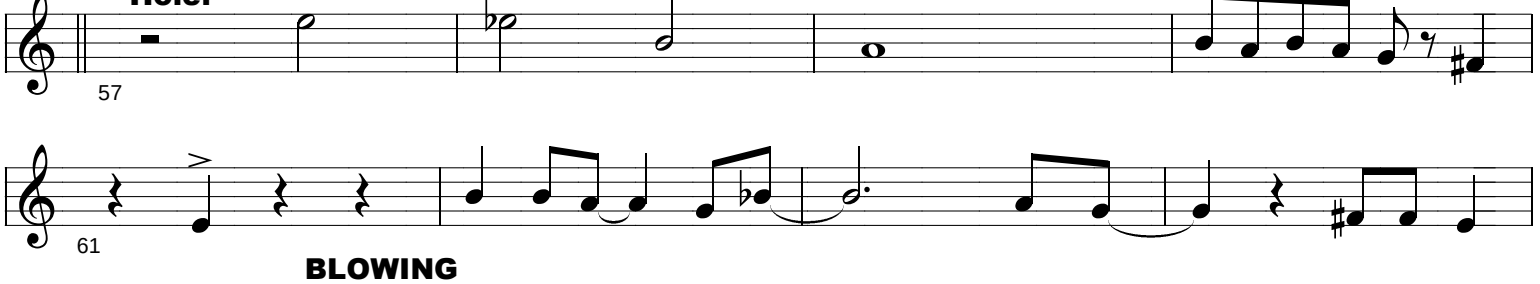
TRUMPET

F

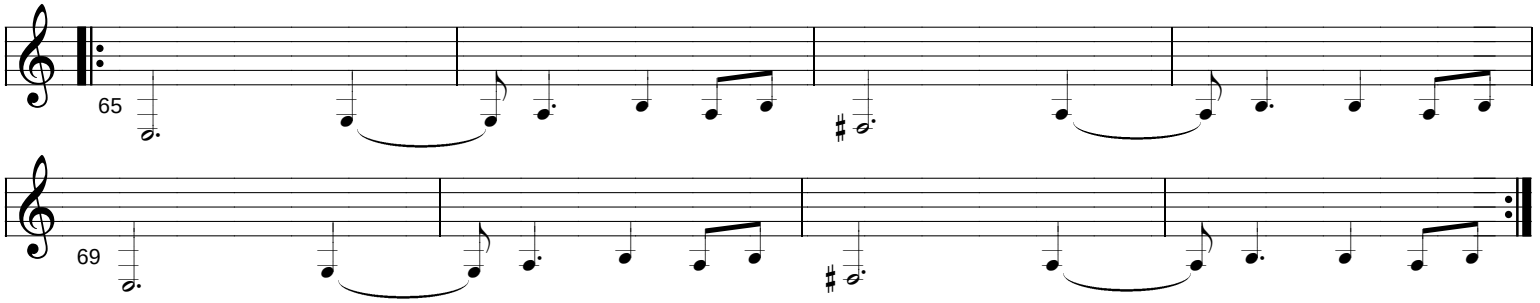
Hole!



BLOWING

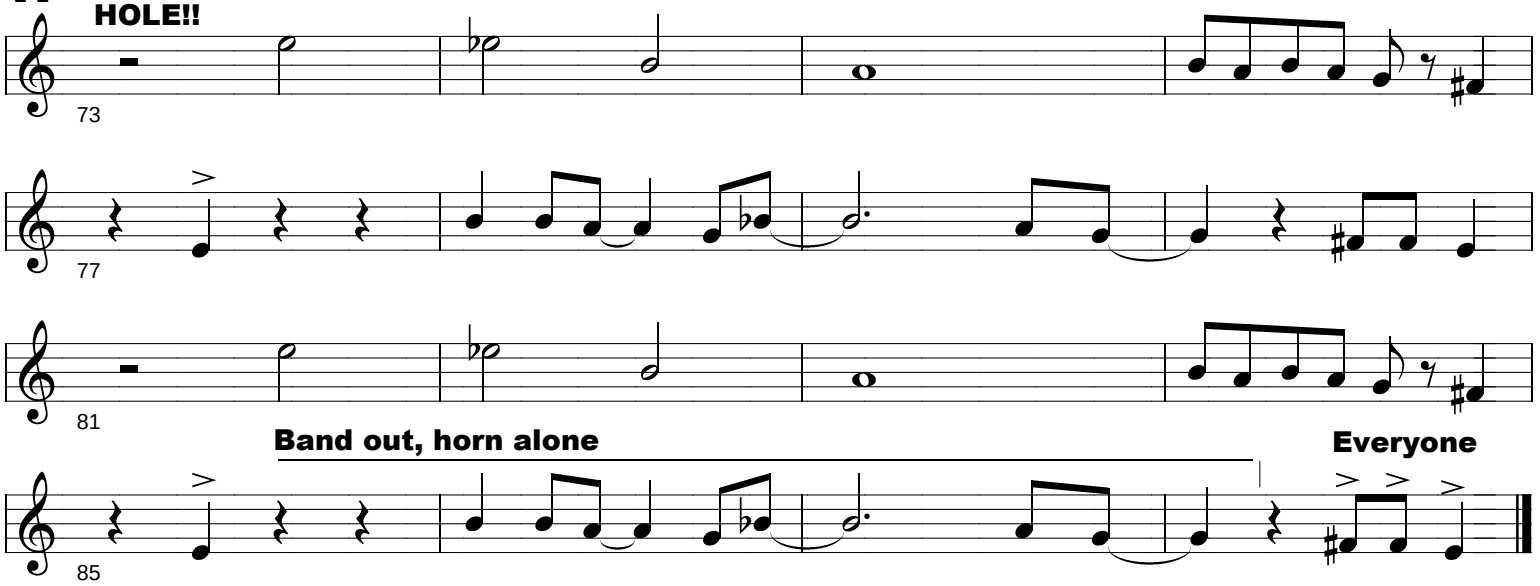
- open C, E (bridge) on cue, back to C, last E on cue, hole, F, to jungle

G **OPEN - Jungle**



H **ON CUE - Outro**

HOLE!!



Band out, horn alone

Everyone