

~ BALLYHOO ~

Bass

12-16-2020

AFRO-CUBAN CLAVE IN 7

BY GRANT RICHARDS

A

B D7(#11) Eb+7 Ab/B E6 D6 Eb7

1

A7 Abm7 Em6 Dmaj7 C#7 Cmaj7 F#7

3

B Eb11 D11 C#7(9) G7(#11) F#7

5

Eb7 Abm6 E7sus4 Gmaj7(#11)

7

B

F#7	C#m7(b5)	1.-3. F#7	C#m7(b5)	4. A7sus4	Em(6/9)
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9

C

Bmaj7/D# A/D Ab/Eb Em9 Gb/F F/F#

12

Break

B9/D# G#dim7/B Em6/B G7/A#

14

2

B7 D/D# E7 Gmaj7(#11) Amaj7(#11) B7 D/D# E7 Gmaj7 Amaj7

16

Bmaj9 D#m7 Em7 C#m7 Amaj7(#11) B/F# D/D# Em7 G6/9 Dmaj7 Amaj7

20

Bmaj7

24

Piano Solo

Tight Changes:

D7(#11) Eb+7 B

B E6 Eb7 Abm7 C#7 F#7

26

OPEN

30

on cue:

B Pedal

B6/9(#11) Dm13 F#7sus4 Gmaj7(+5) C#7 Em6 Bdim7 B7 add fills B G6/9(#11)

34

6x

some time to chill

solo piano (m.5-m.6 cue)

2

39

Eb7

Abm6

E7sus4

Gmaj7(#11)

41

Bass Solo

Changes Flexible

on cue:

F#7 C#m7(b5) F#7 C#m7(b5) A7sus4 F#7sus4

43

OPEN

Shout/End

B7 D/D# E7 Fdim7 F#7sus4

47

OPEN

on cue:

B7 D/Eb E7 G6/9 Dmaj7 Cmaj7 Bmaj7

49

BONENKAI

Bass

12-18-2020

BY GRANT RICHARDS

FAST RUMBA

Intro

3/2 percussion intro

1.

2.

A1

6 **F** tumbao **Eb/F** **Bb/F** **F7**

10 **Bb7** **Eb7sus4** **Abmaj7** **Dbmaj7(#11)** **C** **Dbmaj7(#11)** **C7**

16 **F** **Eb/F** **Bb/F** **F7**

20 **Bb7** **Eb7sus4** **Abmaj7** **Dbmaj7(#11)**

24 **Eb7/Bb** **Abmaj7** **C7/G** **F(add4)** **C7**

A2

30 **F11** **Eb11/F** **Fdim7** **C7(b9)/F** **F7(b9)**

34 **Bb7(#11)** **Eb7sus4** **Abmaj7** **Dbmaj7(#11)** **C** **Db7** **C7**

2
40 **F7sus4** **Eb7sus4/F** **Db7sus4/F** **B7sus4/F**

44 **Bb7** **Eb7sus4** **Eb7(b9)** **Abmaj7** **C/Db** **Db**

48 **C** **Db7** **C7** **Bbm6**

B $\text{♩} = \text{♩}$ Samba

52 **F7/A** **Bb7/Ab** **Eb/G** **Ab7/Gb**

60 **C#m/E** **F#m6** **C#m/G#** **Adim7** **A#dim7**

66 **F7(b9)/A** **Bbm/Ab** **Gbmaj9(#11)** **Gm(6/9)** **Db/Ab** **Gb/Bb**

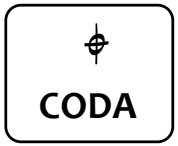
74 **Bm7(b6)** **Dmaj7/A** **G#m9(b5)** **C#+7(b9)** **F#11**

82 **Bmaj7** **Cdim7** **Gb/Db** **Eb7(#9)** **Ab7sus4** **Ab+7** **Db7sus4** **Db13(b9)**

90 **Gb(add4)** **C13(b9)** **F(add4)** **C7**

To Coda

$\text{♩} = \text{♩}$ D.S. al Coda



96

$E\flat+7$ $G+7$ $F+7$

FORM

A1 = 24 (10+14)

A2 = 22 (10+12)

B = 15 (7+8)

C = 6 (4+2)

All A sections in tumbac

B & C sections in samba

BYE-YA

Updated 1/4/2021

CLAVE IN 7

Perc. Intro

BY THELONIOUS MONK
ARR. BY REINHARDT MELZ

clave simile

6 (A) Db7(#11) Abmaj7 Db7(#11) Abmaj7

8 Gb7sus4 Ab6/9 E7sus4 B7(b5,b9) Db6 D6 Eb6

10 (B) (F) Ab6/9 Ab6/9

12 Bm7 E7 Bbm7 Eb7 Am7 D7

BYE-YA

To Coda



14 **A** D \flat 7(#11) Abmaj7 D \flat 7(#11) Abmaj7

16 G \flat 7sus4 Ab6/9 E7sus4 B7(b5,b9) D \flat 6 D6 Eb6

Repeat back for Solos over AABA before continuing to Perc. Solo

18 Perc. Solo E7sus4 Eb7sus4 all sus4: D \flat D Eb E7sus4 Eb7sus4 D \flat D Eb

4x

Play 4thx Only

20 E7sus4 D \flat 7sus4 E7sus4 D \flat 7sus4 D \flat D Eb

tumbao bassline

2x 4x

BYE-YA

22

E7sus4 Db7sus4 E7sus4 Db7sus4 Db D Eb

bassline with montuno

2X

6x

D. S. al Coda

⊕
CODA

23

Gb7sus4 Ab6/9 E7sus4 B7(b5,b9) Db6 D6 Eb6 E7sus4

3X

SECRET LOVE

BASS - Version 3.0 (post-clave surgery)

App. by Grant Richards

MEDIUM AFRO-CUBAN

BY SAMMY FAIN & PAUL FRANCIS WEBSTER

Intro 3/2

1. Ebmaj7 Dbmaj7 2. Ebmaj7 Dbmaj7

4 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7

8 Ebmaj7 Gb7sus4 Ebmaj7 C7alt F7(#11) Bb7

12 Fm7 Bb7 Fm7 Bb7

16 F7(#11) Bb7 Abm6 Gm7(b6) Dbm7 F#m13 Bm9(b6) Am9(b6) A/Bb Fm7 Bb7(b9)

B 22 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7 Ebmaj7 Dbmaj7

26 Ebmaj7 Gb7sus4 Ebmaj7 C7alt F7(#11) Bb7alt

30 Fm7 Bb7 Fm7 Bb7

34 F7(#11) Bb7sus4 Bb7sus4(b9) Emaj7(#11) Ebmaj7(#11) G+7(b9)

Detailed description: This is a bass line for the song 'Secret Love'. It is written in 3/2 time and the key of Bb major (three flats). The piece starts with an 'Intro' section. The first line of music (measures 1-4) features a sequence of chords: Ebmaj7, Dbmaj7, Ebmaj7, Dbmaj7. The second line (measures 5-8) continues with Ebmaj7, Dbmaj7, Ebmaj7, Dbmaj7, Ebmaj7, Dbmaj7, Ebmaj7, Dbmaj7. The third line (measures 9-12) has Ebmaj7, Gb7sus4, Ebmaj7, C7alt, F7(#11), and Bb7. The fourth line (measures 13-16) consists of Fm7, Bb7, Fm7, and Bb7. The fifth line (measures 17-21) contains F7(#11), Bb7, Abm6, Gm7(b6), Dbm7, F#m13, Bm9(b6), Am9(b6), A/Bb, Fm7, and Bb7(b9). The sixth line (measures 22-25) repeats the Ebmaj7, Dbmaj7, Ebmaj7, Dbmaj7 sequence. The seventh line (measures 26-29) has Ebmaj7, Gb7sus4, Ebmaj7, C7alt, F7(#11), and Bb7alt. The eighth line (measures 30-33) repeats Fm7, Bb7, Fm7, and Bb7. The final line (measures 34-37) features F7(#11), Bb7sus4, Bb7sus4(b9), Emaj7(#11), Ebmaj7(#11), and G+7(b9). The notation includes various chord symbols, accidentals, and melodic lines with stems and flags.

2
38 **C** Cm7 F7 Bbmaj7 Bbm7 Eb7 Abmaj7 Abm7 Db7

46 **D** Ebmaj7 Abmaj7 G+7(#9) 7(9,13) Δ7(#11) Fm7

50 Gm7 Ab6 Adim7 Bb7 Break **To Coda** F#7sus4 Emaj7(#11) F/Eb

53 **E** 2/3 Eb/Db Δb9 Dbmaj7 F/Eb Eb/Db

56 Δb9 Db7sus4 Eb7sus4 Dbmaj7(#11) Δbmaj7 Dbmaj7 Bb Pedal Bb7 Eb6/9 **DC al Coda**

62 3/2 Eb6/9 Bbm7 Eb6/9 Bbm7 Ebmaj7 Gb7sus4 Δbmaj7 Δ7alt F7(#11) Bb7

70 Fm7 Bb7 Fm7 Bb7 F7(#11) Bb7 **1.** Gm7 Δ7 Fm7 Bb7

78 **2.** Ebmaj7 G7alt Cm7 F7 Bbmaj7 Bbm7 Eb7 Abmaj7 Abm7 Db7

88 ***** Ebmaj7 Abmaj7 Gm7 Δ7(#11) Fm7 Bb7 Ebmaj7 Bb7sus4

***** To end solo, play D&E from head instead of m.88-m.95, then take D.S. al Coda at m.61

☼ CODA

96 F#m7 /G# Amaj7(#11) /G# F#m7 /G# Amaj7(#11) /G#

Open Vamp & Fade

THE BLOOM

(SOMETHING FOR VALDEZ)

LEAD SHEET

12/8 AFRO-CUBAN

BY GRANT RICHARDS

piano+percussion

Intro

Chords: F#m7, B7, F#m7, B7, F#m7, B7, F#- (bass enters), B7, OPEN

5 (A) F#m7, B7, F#m7, B7, F#m7, B7, F#m7, B7

9 F#m7, B7, F#m9, Emaj7(+5)

12 Ebm7(b5), C#m7(b5), Eb7/Bb, E6/B

15 B/C, B7sus4, A7sus4, G7sus4, F11, Eb7sus4, Dbmaj7, B7sus4, Emaj7

17 (B) Emaj7, Bm13, Emaj7, Bm13

19 Emaj7, Bm13 (1. Emaj7, Bm13) (2. Emaj7, Bm13)

2

C

22 **E**maj7 **Bm13** %

24 **E**maj7 **C# / B** %

26 **E**maj7 **Bm13** **E**maj7(b9,#11) **Bbm7(b6)** **Ab7(#11)**

D

28 **Db6** **Abm7(b6)** % **Db7** **Abm7(b6)** %

32 **Db13** **G7 / Ab** **Db7alt / Ab** **Db13** **G7(#11) / Ab** **1. Db7alt / Ab**

36 **2. Db7alt / Ab** **Db7 / B** **Gb7 / Bb** **A**maj7(#11) **C#7 / G#** **C#7**

Outro

39 **F#m7** **B7** **F#m7** **B7** **OPEN**

TWO BECOME ONE

start soft, repeat melody several times Nefertiti style

BY GRANT RICHARDS

MEDIUM 12/8 AFRO-CUBAN

A

Chords: Gm7 Ebmaj7 Abmaj7 Dbmaj7 Cm(add9) Fm7 Bbm7 Eb11

active bassline intro

B

Chords: Abmaj7(b6) G+7(b9) Cm11 B11 Bb7/B B+7 Emaj7

10

Chords: A11 D7 D Db B A Ab Gb E A D Db/D Db/D

A2

Chords: Gm7 Ebmaj7 Abmaj7 Dbmaj7 Cm(add9) Fm7 Bbm7 Abdim7/Eb Abmaj7(b6)

B2 Break

Chords: G+7(b9) Cm11 B11 Emaj7

tenor doubles this

24

A11 D Db B A Ab Gb E A D Db/D
 Δ7 Δ7(#11)

A3

28

Gm7 Ebmaj7 Abmaj7 Dbmaj7 F/A Dm7 Gbmaj7 Fm11
 CRESC.

32

Ebm13 D7(b9,#9) Dbmaj7 Gbmaj7 Bmaj7 Emaj7(#11)
 ff

Part 2

solo piano+bass

6 bar hold

38

G#m7(b6) F#7 Emaj7(#11)
 p Anticipate all these by a triplet

44

G#m7(b6) F#7 Eb/E
 Anticipations simile

OPEN

44 $C\#m^9$ $Bmaj7/D\#$ $Emaj7$ $F\#7sus4$ $Gmaj7(\#11)$ $A7sus4$ $Bm7(b6)$ $C\#m7(b5)$

continue here on cue

48 $Abm7$ $D\flat7/Ab$ $Em^9(maj7)/B$

Fine on cue

OPEN

B

OUTRO (Separate Track)

52 $Bm7$ $Bm7/A$ $Gmaj7(\#11)$ 2ndx only ($F\#7$)

OPEN

see separate PDF for expanded outro bassline