

# A MEASURE OF LUCK

MIKE PRIGODICH

Brazilian Latin Fusion

Intro/Ending

$\text{♩} = 172$   $G\#(\text{add}2)$   $F\#(\text{add}2)$   $E(\text{add}2)$   $D(\text{add}2)$   
 $C\#$   $D$   $B$

4+3+3+3

$G\#(\text{add}2)$   $F\#(\text{add}2)$   $E(\text{add}2)$   $D(\text{add}2)$   
 $C\#$   $D\#$   $F\#$

*Fine*

§  
A  $C\#m11$   
3 Unison  
3 8+5

3 8+5

$Dm11$   
5

C#m11

7

7

Musical notation for measures 7-8. The treble clef staff contains a melodic line with a fermata over the final note of each measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Dm11

9

9

Musical notation for measures 9-10. Similar to the previous system, it features a melodic line with a fermata and a rhythmic accompaniment of eighth notes.

**B**

Amin7      B♭Maj7      A♭m11      Dm11      B7alt      Amin7      B♭Maj7       $\frac{A}{B} \frac{A♭(add2)}{C}$       E7alt

11

11

Musical notation for measures 11-12. The treble clef staff shows a chordal accompaniment. The bass clef staff contains a rhythmic accompaniment. A fingering '3+4+2+2+2' is indicated above the first measure.

**C**

GM7(#11)      C7(#11)      Bmin7      B♭M7(#5)

13

13

Musical notation for measures 13-14. The treble clef staff shows a melodic line with a fermata. The bass clef staff contains a rhythmic accompaniment. A fingering '8+5' is indicated above the first measure.

Am13

A♭m7(♭5)

A7sus4

A♭7sus4

15

15

Musical notation for measures 15-16. The treble clef staff shows a melodic line with a fermata. The bass clef staff contains a rhythmic accompaniment.

*D.S. for solos and last head*  
*D.C. al Fine after last head*

# AT SIXES AND SEVENS

Mike Prigodich

♩ = 130

**A**

F# C G D F# C B

F# C C G D B B D E G

2 1 N.C. (whole-tone scale)

3 2 G E D B

4 3

**B**

5 F F

6 G G

7 F F

8 G G

**C**

9 A7 Bmin7 Emin7 DMaj7 Dmin7 CMaj7 Ebm11 4x total

Tumbao bass line, piano montuno

At Sixes And Sevens

D  
10

Cmin7

Dmin7

E<sup>b</sup>

F

4x total

2-3 clave (8th notes)

E  
11

G7sus(b9)

Afro-Cuban feel

Fine

4x total

F  
12

Cm11

EM7(#11#5)

A<sup>b</sup>M7(#11)

D<sup>b</sup>M7(#11)

solos (tango feel)

Dm7(b5)  
16

G7<sup>b9</sup>#5

A<sup>b</sup>Maj7

A<sup>o</sup>7

E<sup>b</sup>/  
B<sup>b</sup>

B<sup>o</sup>7

Cmin7

C<sup>o</sup>#7

20

B<sup>b</sup>/  
D

E<sup>b</sup><sup>o</sup>7

Em7(b5)

F7sus4

F<sup>o</sup>#7

G7sus4

G7<sup>b9</sup>#5

To Coda after last solo

D.S. al Coda for solos

24

G7<sup>b9</sup>#5

D.C. al Fine

# CHAOS THEORY

bass

Ab<sup>Δ</sup>7/C      Bb<sup>Δ</sup>7/C      C<sup>Δ</sup>7      Db<sup>Δ</sup>7/C      Eb<sup>Δ</sup>7/C      F<sup>Δ</sup>7/C (repeat 4X)

**A** C-      F-/C      C<sup>o</sup>7      C7(#5)      F-7      G-7      Ab<sup>Δ</sup>7 Bb7(b9) C-

**B** F-      C/E      Eb<sup>o</sup>7      D<sup>o</sup>7      1. F#<sup>Δ</sup>7(#11)      B<sup>Δ</sup>7(#11)      C7(b13)

(play 10ths instead of 3rds as written, bass just plays lower notes)

1. F#<sup>Δ</sup>7(#11)      Db<sup>Δ</sup>7(#11)      C7(b13)      **C** F-      Db<sup>Δ</sup>7(#11)      D<sup>o</sup>7      Db<sup>Δ</sup>7(#11) (repeat 8X during solos)

(play 10ths instead of 3rds as written, bass just plays lower notes)      repeat C 4X on first head, then repeat A and B before starting solo

**D** Bb-7      B<sup>o</sup>7      F-/C      Db<sup>Δ</sup>7      D<sup>o</sup>7

**E** Eb7(sus4)      F#7(sus4)      **D.C**

*D.S. for solos*