

MINORITY TAKE 2

RECORDED JULY 1, 1958 PORTRAIT OF CANNONBALL (ORIGINAL JAZZ CLASSICS OJCCD-301-2)

GIGI GRACE

CANNON $\text{♩} = 254$ INTRO. - HI-HAT **PIANO & BASS JOIN** **LATIN**

DM(MA7)

DM(MA7) **EM7** **A7** **DM(MA7)**

SWING

AM7 **D7** **Gm7** **C7**

Fm7 **Bb7** **Ebm7** **Ab7** **EM7** **TO CODA 258**

1 AAUG7 **2 DM(MA7)**

EM7 **A7** **DM(MA7)**

MINORITY TAKE 2

AM7 D7 Gm7 C7

Fm7 Bb7 Ebm7 Ab7

Em7 A7 Dm(MA7)

Em7 A7 Dm(MA7)

Am7 D7 Gm7

C7 Fm7 Bb7 Ebm7

Ab7 Em7 A7 Dm7

Em7 A7 Dm(MA7)

Am7 D7 Gm7

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The musical score consists of ten staves of music, each with a key signature of one flat (B-flat major or D minor). The notation includes various chords and articulations:

- Staff 1:** Chords: C7, FM7, Bb7. Articulation: accents (^) and slurs.
- Staff 2:** Chords: EbM7, Ab7, EM7, A7. Articulation: slurs and accents (^).
- Staff 3:** Chords: Dm(MA57), EM7, A7. Articulation: slurs and accents (^).
- Staff 4:** Chords: Dm(MA57), AM7, D7. Articulation: slurs and accents (^).
- Staff 5:** Chords: Gm7, C7, FM7, Bb7. Articulation: slurs and accents (^).
- Staff 6:** Chords: EbM7, Ab7, EM7, A7. Articulation: slurs and accents (^).
- Staff 7:** Chords: Dm(MA57), EM7, A7. Articulation: slurs and accents (^).
- Staff 8:** Chords: Dm(MA57), AM7, D7. Articulation: slurs and accents (^).
- Staff 9:** Chords: Gm7, C7, FM7, Bb7. Articulation: slurs and accents (^).

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The musical score consists of five staves of music in treble clef. The first staff begins with a key signature of one flat (Bb) and a common time signature. The second staff changes to a key signature of two flats (Bb, Eb). The third staff changes to a key signature of three flats (Bb, Eb, Ab). The fourth staff changes to a key signature of four flats (Bb, Eb, Ab, Db). The fifth staff changes to a key signature of five flats (Bb, Eb, Ab, Db, Gb). Chord annotations include EbM7, Ab7, EM7, A7, DM(MA7), AM7, D7, GM7, C7, and F#M7. Fingerings are indicated by numbers 1-5 and slurs. Accents and slurs are used throughout the notation.

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MINORITY TAKE 2

EM7 A7 (LAY BACK) DM(MA7)

EM7 A7 DM(MA7)

AM7 D7 GM7 C7

Fm7 Bb7 EbM7

Ab7 EM7 A7 DM(MA7)

EM7 A7(#9) DM(MA7)

AM7 D7 GM7

C7 Fm7 Bb7 EbM7 (LAY BACK)

Ab7 EM7 A7 DM(MA7)

Find the entire solo in one of my compilations:

Cannonball Adderley Volume 1: 1955

All 57 of Cannonball's solo transcriptions from 1955

Cannonball Adderley Volume 2: 1956

All 26 of Cannonball's solo transcriptions from 1956

Cannonball Adderley Volume 3: 1957

All 38 of Cannonball's solo transcriptions from 1957

Cannonball Adderley Volume 4: 1958

53 of Cannonball's solo transcriptions from 1958

Cannonball Adderley Volume 5: Alabama

Transcription of John Benson Brooks' *The Alabama Concerto*

Cannonball Adderley Volume 6: Milestones

33 of Cannonball's solos from his tenure with Miles Davis from 1958-1959

Cannonball Adderley Volume 7: 1959

46 of Cannonball's solo transcriptions from 1959

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All 56 of Cannonball's solo transcriptions from 1960

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A compilation of 10 solo transcriptions as played by Julian "Cannonball" Adderley